1st Annual Best of Design Awards

The jury has convened and judged over 200 submissions. Turn to page 12 and see their selections for Best Fabrication Project, Facade, Interior, Landscape, Student Built Work, and Building(s) of the Year. In addition, learn about the consultants, collaborators, and sources behind these projects.
WHAT DOES REGIONALISM LOOK LIKE?

With New Year’s in the rearview mirror, those who made resolutions may already find themselves struggling to stay true. It is a good time to reevaluate your way forward. Perhaps you are reconsidering choices made on January 1 or in the years that led up to that day. That goes for Chicago area planners and politicians, too.

As Greg Hinze noted in Crain’s Chicago Business, political leaders from the Chicago area’s seven counties gathered at the end of last year for an unpublicized meeting of the minds. At the Federal Reserve Bank of Chicago, Cook County Board President Toni Preckwinkle, Chicago Deputay Mayor Steve Koch, and Chicago Metropolitan agency for planning head Randy Blankenhorn heard presentations from regional leaders. Preckwinkle had called the meeting to discuss “opportunities for collaboration” among Cook and its collar counties, which often find themselves at odds with one another.

“I can’t tell you the last time I’ve heard anything quite like it,” wrote Hinze. Of course it is easier to talk collaboration than to implement it. Chicago still trumpets victory over the suburbs when it poaches company headquarters (just this year Google’s Motrola Mobility was a big bet). And the city-suburbs battle goes back just about to the birth of the area’s sprawl itself.

But it is also true that we have seen a convergence of the challenges facing Chicago and its collar counties. Poverty follows children. The Valley Guardian SunGuard SuperNeutral 68 glazing offers improved solar control and abundant natural light. The Valley View project shown here uses Guardian SunGuard 68 triple glass units creating a visible light transmission of 52 percent and a solar heat gain coefficient of 0.32. SunGuard SN 68 can also be laminated against one another in service of their own short-term interests. (Illustrated Regionalism is not a buzzword for urbanists and suburbanites to wield for noise reduction and hurricane protection. SunGuardGlass.com

At Taliesin, the search is on for a new academic director

The Frank Lloyd Wright School of Architecture (FLWSA) is being remade to better serve its decades-old mission, and they are looking for a new director to chart the course.

Founded more than 80 years ago as the Taliesin Fellowship, FLWSA’s mission is to challenge normative educational models and influence architecture and culture at the highest level, said Sean Malone, the Frank Lloyd Wright Foundation’s president and CEO. The school offers a fully accredited master of architecture degree program. Students study at Taliesin West in Scottsdale, Arizona, and Taliesin in Spring Green, Wisconsin. Taliesin and Taliesin West are on the National Register of Historical Places, and preserve hundreds of thousands of artifacts from Frank Lloyd Wright’s life and career. The collections abound with more than 20,000 original drawings, 190,000 pieces of correspondences and documents, and hundreds of original manuscripts.

In addition to seeking a new director, the school will shift from a curricular educational approach to a studio-based model that it hopes will better serve its founding principles. In Malone’s words, “It will fully embrace one of the Taliesin’s core values: learning by doing.”

The new director will be tasked with developing, implementing, and launching new curricular and programming initiatives and will oversee the school’s pedagogical direction, academic programs, personnel, students, finances, and reputation. “It is an exciting position, and any exciting position requires somebody with real depth of ability. That’s true of any transformational leader, in academia and beyond,” said Malone.

The school’s new direction followed technical changes to the Higher Learning Commission (HLC) bylaws that pertain to governance more than a year ago, said Malone. In good standing with the HLC, the foundation took the opportunity to reevaluate how it could have the deepest impact on architecture over the next 10 years.

Reed Kroloff, former director of Michigan’s Cranbrook Academy of Art and Art Museum, is chair of the director search committee. “We think it’s time to renew our commitment to discovery and invention, and we’re looking for a leader who is ready to speak to a profession in need of direction,” he said in a statement. “We don’t want someone who is disconnected. We want someone who can think as boldly as he did.”

There are few opportunities to re-build a program like the Frank Lloyd Wright School of Architecture. “It’s big, and it’s exciting,” said Malone. “I have no doubt that we’re going to find somebody who sees this as a perfect fit for where they are in their career.”

AARON MARTIN

CORRECTIONS

Guardian SunGuard SuperNeutral 68 glazing offers improved solar control and abundant natural light. The Valley View project shown here uses SunGuard SN 68 triple glass units creating a visible light transmission of 52 percent and a solar heat gain coefficient of 0.32. SunGuard SN 68 can also be laminated for noise reduction and hurricane protection. SunGuardGlass.com

Guardian Revel Reveal switchable glass from Guardian reveals the bathrooms and bedrooms in more than 200 guest rooms of the newly renovated The Langham Chicago. With the flip of a switch, the glass changes from opaque to transparent.
With some in Chicago worried corner bars and taverns are becoming endangered species, it is no wonder there is a hint of nostalgia in many new neighborhood drinking spots. The carefully crafted atmosphere of Sportsman’s Club in the Humboldt Park / Ukrainian Village area is a good example. Wall-mounted antlers, off-menu shots, and a collection of to-go packaged goods evoke the bygone days of the dive that originally occupied the space.

The design is by Kevin Heisler of Heisler Hospitality, the group behind Bar DeVille, Nightwood, and Trencherman. The 35-seat interior has been spruced up, with wood and leather booths, a fire-lit backyard, and chess and checkers boards set in some wood tables. They retained the original art deco bar, along with the name. Heisler said the design was “inspired by a French hunting museum.” Classic cocktails will change daily and “focus on balance and simplicity.” Just a few beers, including Chicago’s standby Old Style and a wider array of craft brews, comprise the beer list. It is not all old school, however. An amaro machine cranks out bitter aperitifs. Originally a gathering spot for Polish immigrants, the new Sportsman’s Club is a fitting update to a corner of the Ukrainian Village that continues to attract new bars and restaurants. Its clientele may be different, but Heisler has taken pains to preserve the bar’s style.

In 2014, one of the Chicago Transit Authority’s busiest stations will get an overhaul. As a point of transfer for riders on more than 1,000 CTA and Pace bus trips each day, Chicago’s 95th Street Terminal has suffered some wear and tear. New renderings show the “bright, airy spaces and clear sightlines,” and less congested bus-loading areas. The project is set for completion in 2016.

Wider sidewalks, larger waiting areas, sound-blocking acoustic panels, and additional escalators are among the features intended to lend breathing room to a cramped and busy station. The new station could even include retail for the 20,000 commuters who use the station on average every day.

The 95th Street/Dan Ryan Station is the southern terminal for 24-hour Red Line trains, and a major connection for city and suburban bus routes. Its 1969 design by Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. The new terminal could potentially complement plans to build bus rapid transit along Ashland avenue that would extend south to 95th Street.
HIGHER ED

Construction began in late fall on the new Malcolm X College campus by Cannon Design and Moody Nolan, the nation’s largest African American-owned architecture firm. More than 10 percent of the total jobs created by the project have been reserved for neighborhood residents, which is greater than the 7.5 percent requirement for most construction sites. Unemployment is high in Chicago, especially in the vicinity of the $261 million West Side community college. Community leaders said that the local hires touted in the city’s press release signaled a move in the right direction, but also pointed out that more should be done to alleviate poverty and unemployment in Chicago neighborhoods.

The 700,000-square-foot building, which broke ground last month, is part of an effort by the college to boost its science programs—the new School of Health Sciences includes a teaching hospital and mortuary intended to simulate real world conditions for students hoping to graduate with employable skills.

“The new Malcolm X College is going to serve as a model moving forward to other, I think, not just community colleges, but the higher education community at large,” said Ronald Adducci, principal and senior vice president of development at Buck Co. Lounges, plazas, and flexible floor plans create an array of “optional work spaces.”

A reaction to single-minded architecture and pursuit of “urbanistic integration” has informed many of Ronan’s projects, including the sinewy Poetry Foundation and the introspective South Shore High School. Though 151 North Franklin will be four times the size of South Shore High, it shares those projects’ salient qualities of unfussy aesthetics, approachability, and interior dynamism. There is specific common ground in the main approaches to these three buildings. The building’s plaza and entryway are surfaced in basalt. “One of my favorite moments is coming through the lobby, traveling up a flight of stairs and encountering a moss garden with the sound and feel of crushed stone beneath your feet,” said Ronan. “It’s a more contemplative space, in contrast with the active covered plaza at grade.” As John Ronan Architects evolves into new spheres, the goal will be continuing to create such “spatially complex urban spaces.”

Ecological considerations at 151 North Franklin are partly linked to cost saving measures. LEED Gold Certification is being pursued. Smaller than average floor plates (25,000 square feet) with separate HVAC units reduce energy consumption and cost to the tenant, especially during non-normal hours of operation. Ten-foot ceiling heights on office floors with floor-to-ceiling glass, along with rooftop solar panels, enlist the sun in heating and lighting. A mere 34 parking spaces, reserved for executives, will accompany the new construction with some capacity for underlings secured at a neighboring garage. A bike room and shower facilities make alternative travel more agreeable.

According to Adducci, the project is “advancing through zoning” with realistic expectations of breaking ground this July. Construction will take two years. Its modest size translates to quick delivery and, as Adducci said, “greater responsiveness to specific tenant desires,” technologically or spatially. With the acquisition of air rights above the existing parking garage, critical eastern views will be preserved for high flying tenants. Asked about prospective anchors, he said only that “interest is high.”

One of which can be used as a quasi-instructional space, and rainwater harvesting systems, the project is targeting LEED Gold certification. To keep pace with projected growth in enrollment, construction plans call for more than 1,200 new parking spaces.

Mitchell, who took electives at Harold Washington and Richard Daley Colleges while completing an architecture degree, said the mission of serving the City College system’s largely minority audience resonates with his firm. The city’s estimate of 950 construction jobs includes several projects across a five-year, $524 million capital plan to upgrade Harold Washington, Daley, Olive-Harvey, Wright, and Truman campuses. Money for that plan will come from a mix that includes $8 million in tax-increment financing, as well as bonds, capital reserves, and operating funds.

Beyond immediate construction jobs, the city estimates Illinois will create 25,000 healthcare jobs over the next decade. Those are positions graduates of Malcolm X College may be qualified for thanks, in part, to its new campus, said Alderman Walter Burnett at the October groundbreaking. The new campus is more than “just a school where a person gets a college degree,” he said. “It’s also a place where a person gets a career, gets a trade, gets a job after they’re done.”

The Malcolm X College is set to expand its campus between the United Center and the Eisenhower Expressway.
The John Buck Company has unveiled architect John Ronan’s design for 151 North Franklin, a 36-story office tower proposed for the core of Chicago’s Loop. According to Ronan, the design is meant to honor the surrounding cityscape—an adjacent pocket park, the open arcade of Buck Co’s companion piece on 155 North Wacker, and the pedestrians who walk the street and filter in and out of the nearby “L” station. Bursts of greenery at the roofline and in cubbyhole plazas, internal and external, grab the eye. “It will be a really good experience to just walk around the building,” said Ronan.

The question that propelled Ronan through the design of the 825,000-square-foot tower was, “What would an office building look like if we approached it from the idea of ‘space’ rather than built form?” A graduated sequence of plazas and lounges “feed off of the life of the city.” Some are public and some private. A set of stairs lifts the general public to a second-floor courtyard, but the invitation is subtle. Taut window walls set up two-way views between denizens of the courtyard and interior lounges. A street-level plaza burrowed into Ronan’s economical edifice has a generous amount of seating, a wily mix of organic and inorganic textures, and a sheltering overhang four stories up.

These nodes are meant to be as freeing for the office worker as they are inclusive in the cityscape, said Ronan. “The worker has needs today that demand alternative arrangements,” he adds, prompting a “design departure from the typology of the hermetic office tower.”

“Column-free floors and fewer large private offices enable maximum flexibility in the floor plate,” said Dominic Adducci, principal and senior vice president of development at Buck Co. Lounges, plazas, and flexible floor plans create an array of “optional work spaces.”

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GENTLE GIANT

The new Malcolm X College is set to expand its campus between the United Center and the Eisenhower Expressway.

The Malcolm X College is set to expand its campus between the United Center and the Eisenhower Expressway.

CHICAGO’S COMMUNITY COLLEGE SYSTEM BREAKS GROUND ON MAJOR MALCOLM X COLLEGE EXPANSION PLAN

Higher Ed

Construction began in late fall on the new Malcolm X College campus by Cannon Design and Moody Nolan, the nation’s largest African American-owned architecture firm. More than 10 percent of the total jobs created by the project have been reserved for neighborhood residents, which is greater than the 7.5 percent requirement for most construction sites. Unemployment is high in Chicago, especially in the vicinity of the $261 million West Side community college. Community leaders said that the local hires touted in the city’s press release signaled a move in the right direction, but also pointed out that more should be done to alleviate poverty and unemployment in Chicago neighborhoods.

The 700,000-square-foot building, which broke ground last month, is part of an effort by the college to boost its science programs—the new School of Health Sciences includes a teaching hospital and mortuary intended to simulate real world conditions for students hoping to graduate with employable skills. “The new Malcolm X College is going to serve as a model moving forward to other, I think, not just community colleges, but the higher education community at large,” said Reneda Mitchell, director of Moody Nolan’s Chicago operations. In addition to its vocational focus, the college is one of the first of its kind to use synthetic cadavers (in addition to human specimens) for medical education.

Stacking several disciplines in a “health sciences tower,” Mitchell said, the design concentrates much of the academic programming in an eight-story mass. “As you go through the academic program itself you’re actually moving from zone to zone within the building,” he said. “It’s a psychological reinforcement of the idea that the focus is the health sciences’ professional studies.”

The tower’s bottom floors contain classroom space, with mortuary sciences and nursing labs on top. A longer volume and its glass envelope fill out the site, while a striaed pattern of metal panels adds some rhythm to the facade. “The look is one that at the end of it all the skin will almost take on a chameleon like quality where it may read in several tones or colors,” said Mitchell. Employing several green roofs, one of which can be used as a quasi-instrumental space, and rainwater harvesting systems, the project is targeting LEED Gold certification. To keep pace with projected growth in enrollment, construction plans call for more than 1,200 new parking spaces.

Mitchell, who took office at Harold Washington and Richard Daley Colleges while completing an architecture degree, said the mission of serving the City College system’s largely minority audience resonates with his firm.

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**BLITZLAKE PROMOTES HIRSCH ASSOCIATES–DESIGNED PROJECT FOR CHICAGO'S LAKEVIEW NEIGHBORHOOD**

**PUSHING UP**

The epicenter of Chicago's Lakeview neighborhood is the intersection of Clark and Belmont, where people come from all over the city to enjoy boutique shopping and eclectic cuisine. But despite the high-traffic—

The corner lot, currently home to a large parking lot and a Dunkin' Donuts, has changed hands after 50 years. Plans for a new mixed-use development are in the making. BlitzLake purchased the property at 3200 North Clark Street in June, with the notion of building a complex with 100 residential apartment units—a combination of studios, one-bedrooms, and two-bedrooms meant to appeal to the young urban professional—115 parking spaces, and 50,000 square feet of retail space. “We wanted to bring in a more vibrant, architecturally beautiful building, cultivating the right number of units and retail space,” said BlitzLake Capital managing principal David Blitz. “It’s our intent to put a grocer as the anchor tenant, as well as cultivating the smaller, local shops to promote local small businesses in the retail section.”

The proposed design is 11 stories at its highest point, and features a glass and glazed terra cotta facade. BlitzLake is currently waiting for final approval from the alderman and local community groups before moving forward.

Finding the right design for the area proved to be a labor of love. “Initially we proposed a 9-story glass building with no set backs,” said Blitz. The community wasn’t on board. Alderman Tom Tunney encouraged the team to look toward landmark buildings in other neighborhoods as inspiration. He pointed to Wicker Park’s Northside Building. A presentation from the developers added another art deco tower on a nearby high-traffic intersection: the Bridgeview Bank building in Uptown. “He wanted something that inspired people to say this was the heart of the Lakeview neighborhood,” said Howard Hirsch, president of Hirsch Associates, the architect on the project. According to Andrew Myren, project designer and director of design at Hirsch Associates, the final product puts a new twist on an old concept, making some references back to early high-rises in Chicago. The design features a tower on the corner and lower-rise elevations on the streets. The finishes blend in with the traditional terra cotta buildings that are prevalent in the Lakeview neighborhood. “We were able to create a building that transitioned to the scale of the neighborhood, while still allowing this taller corner element to be the landmark,” said Hirsch.

Despite the recent modifications in the design, there are still some groups against the new development. The initial rendering was criticized for using materials that stood out in the scale of the neighborhood. The height was uniform on all sides, blocking views from existing buildings. Some critics are focused on how the new development will impact traffic patterns, property taxes, and neighborhood retailers. Meetings have been held to address the community’s concerns, but those conversations are ongoing.

For the most part it has been very well received by the neighbors,” said Tunney spokesperson Erin Duffy. “The new revision is just a lot more prominent and I think people are a lot more pleased with the architecture of the building and how it has been designed.”

If approved, the project could break ground as early as this summer, with a lead-time of 15 to 18 months. ASHLEY DEVICK

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**NEW ARENA CATALYZES DEVELOPMENT IN A LINCOLN TRAIN YARD**

**SWITCHING YARDS**

When it opened in the fall, Lincoln, Nebraska’s new arena created more than a venue—it made a new neighborhood from a tangle of train tracks. The Pinnacle Bank Arena is in the West Haymarket district of Lincoln, an area that until now was largely a rail yard. “It was a catalyst for the rejuvenation of downtown Lincoln. There’s blocks that just didn’t exist two years ago,” said Eileen Hatfield, a Lincoln native and the Buro Happold principal in charge of the project. “Those tracks are no longer strangling development.”

Architecture firm DLR Group nestled its design between active train lines so traffic could continue throughout construction. To further expedite the process, overseen by Mortenson Construction, the firm used a steel and concrete composite structure that could be partially fabricated off site by Minneapolis’ LeJeune Steel Company. Hatfield said the arena’s relatively low profile was a response to the neighborhood’s brick warehouses, which are typically between two to five stories. The building’s 350-foot-span steel truss roof, which is sloped just enough to allow for drainage, and masonry piers also respond to the post-industrial surroundings. A glassy main entrance atrium fronts onto a public plaza and a second floor terrace overlooks the plaza. “It creates a nice and inviting space,” said Hatfield. “It’s not like you go into the arena and it’s this dark enclosed box.” Pedestrians can bypass the arena via an elevated walkway.

The arena seats 15,000 people. University of Nebraska’s Memorial Stadium, where the Cornhuskers play, is only half a mile away. It seats 81,000. There’s also a nearby minor league baseball stadium. These sports facilities are forming a new entertainment district in Lincoln. Hotels, restaurants, and bars are also on the rise with new openings scheduled through the fall of 2014. Several parking garages and infrastructure updates are slated to open next year, too. The Lincoln West Haymarket Joint Public Agency has helped attract funding for development in the area, including an 80,000 square foot office complex.

“There’s this air of excitement about everything that’s going on downtown,” said Hatfield, “which I think has been missing from Lincoln for a while.”

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**PRENTICE SUCCESSOR IS A GLASSY LAB/LOFT AMBITIONS**

Northwestern Memorial Hospital picked Perkins+Will to design the successor to Bertrand Goldberg’s Old Prentice Women’s Hospital, the subject of a high profile and ultimately unsuccessful preservation fight. Construction on the $370 million first phase could start as soon as 2015, finishing by late 2018 or early 2019. Prentice is currently under demolition. The new biomedical research facility, still unnamed, could eventually reach 1.2 million square feet with the addition of a 40-story tower in its second phase of construction. Northwestern has not yet released the cost of phase two.

Perkins+Will Design Principal Ralph Johnson described the biomedical research facility as “a high-tech loft.” About half of the space is devoted to wet-bench open lab area. The project team originally proposed two large lab groups, but Northwestern requested they break it into three smaller lab “neighborhoods” of eight to nine labs per group, Johnson said. The other adjustment was creating a north-south connection between those neighborhoods. “We went beyond that and created two to three story atriums on each side,” said Johnson. “Each floor represents, so to speak, as a kind of seamless lab plate. Good research buildings have as much connectivity as possible.”

Renditions show glassy sky lobby linking multi-story lab groups, which comprise the majority of the building’s space. In the labs themselves, 15- to 16-foot floor-to-floor heights create lofty, sloping core areas that let in natural light. The interior spaces “borrow light through the work stations,” said Johnson. The building’s reliance on highly transparent glass is also meant to help integrate it into the urban fabric. “We don’t want to use a dark or reflective glass,” said Johnson, “so the building looks lighter so you can get some hint of what’s going inside out of just being a mull box.”

The building pulls back off East Superior Street, providing a landscaped passageway to East Huron Street. (Vacant land across Huron Street is slated for a new Northwestern medical building at some point in the future, although no data or details have been released.) An all-glass and publicly accessible lobby and mezzanine will feature vendors as well as a kiosk along Fairbanks Court.

Working off James Gamble Rogers’ original University plan, Perkins+Will stressed connectivity to other buildings on Northwestern’s downtown medical campus. North-south connectors link the new biomedical facility to neighboring buildings in the discrete neighborhood, including the adjacent Rehabilitation Institute of Chicago. “There will be a kind of continuous bridge network,” said Johnson.

In November, Northwestern Memorial Hospital released three finalist designs for its new biomedical research center. Northwestern spokesman Jim Olds said that the finalists were key. “The combination of the elegant design and the functionality of the floor plans were key.” The two finalist teams were Goettsch Partners with Ballinger, and Adrian Smith + Gordon Gill Architecture with Payette.
4th International Holcim Awards for sustainable construction projects. Prize money totals USD 2 million.

Renowned technical universities lead the independent juries in five regions of the world. They evaluate projects at an advanced stage of design against the “target issues” for sustainable construction and allocate additional prizes for visionary ideas of young professionals and students. Find out more about the competitions at www.holcimawards.org

The Holcim Awards is an initiative of the Swiss based Holcim Foundation for Sustainable Construction. It is supported by Holcim and its Group companies and affiliates in around 70 countries, including the United States. Holcim Ltd is one of the world’s leading suppliers of cement and aggregates.

“The Holcim Awards appeal to students, to professionals, to everybody who has an interest in sustainable construction and design. All can stand together and talk as equals in the arena.”

Reed Kroloff, Director, Cranbrook Academy of Art, USA.
The Natural Resources Defense Council’s new Midwest office greets visitors with a wall of garbage, but the design is really about what materials Studio Gang Architects (SGA) left out. It is the first office build out to pass the rigorous Living Building Challenge, which requires deep cuts in energy use and forbids the use of certain materials that negatively impact the environment.

The garbage wall, previously seen on the floor of the SGA-designed 2012 EXPO Chicago, is composed of garbage scooped right out of the Chicago, Illinois, Missippi, and Ohio Rivers. Gallerist Rhona Hoffman reprised the installation, which was originally composed by late artist Gordon Matta-Clark, in order to call attention to pollution in the post-industrial Midwest.

Located in the historic Civic Opera Building, 20 North Wacker Drive, the new office takes advantage of the building’s solar orientation, bringing natural light into the north/south space. Originally designed by Chicago firm Graham, Anderson, Probst & White, which is best known for the Wrigley Building, the 45-story tower is flanked by two 22-story wings. NRDC is in the north wing. “It was exciting to figure out how to make it into a light-filled, very clean and contemporary space,” said SGA interiors director Margaret Cavenagh. East-facing windows collect daylight, while automated shades and LED lighting temper and supplement natural light. SGA doesn’t take up many office build outs. This project—the world’s first Living Building Challenge “Petal Certification” in this type of space (the project team focused on the Site, Materials, and Beauty Petals)—is a statement of the environmental nonprofit’s values. The group bills itself as “Earth’s Best Defense.”

The general contractor diverted 96 percent of the project construction waste from landfills. Materials were locally sourced when possible, including a reception desk made of reclaimed Douglas fir lumber salvaged from nearby construction projects. The main office area features ceiling made from wood fibers spun from Forest Stewardship Council certified Midwest-sourced wood.

The designers worked directly with manufacturers and WMA Consulting Engineers to find materials that did not contain elements on the Living Building Challenge’s red list, such as formaldehyde, mercury, asbestos, and polyvinyl chloride. “We kept a palette of materials moving as we tested everything,” said Cavenagh. That proved tough at times. The strict standard forbids the use of red listed items even in minute amounts, such as on the sheathing around electrical wires. Laminates were by and large permitted, but the glue that hold laminate backing together were often forbidden.

Everything from drywall to MDF had to be inspected and verified by the manufacturers to make sure it met the standards of the Living Future Institute. Non-permanent fixtures are exempt from the challenge’s criteria. In NRDC’s offices that included a bevy of cubicles—the organizing structure in an office specifically bereft of private corner offices.

“Even [Midwest Program Director Henry Henderson] has a corner cube,” said NRDC’s Josh Mogerman. That lets in more light, he said, and encourages collaboration. For work that requires privacy—NRDC employees make a lot of conference calls—there is a suite of quiet spaces between the cubicle area and the office’s louder areas, like its lunch and copy rooms. An isolated quiet study room is reserved for truly silent work, like reviewing and drafting legal briefs.

In a nod to the regional office’s Midwest purview, those conference rooms make a rough outline of the state of Illinois when viewed in plan. Artists also provided regionally appropriate fare. Lina Bertucci’s photos of ice on Lake Michigan complement SGAs own installation of hanging plants, which will grow around a lattice of white ropes criss-crossing a wall in the office’s entryway and a column amid the cubicle workspace area. The greenery adds a splash of color to what is predominately a clean, white space with occasional pops of red, turquoise, and purple.

As the first tenant retrofit project to meet the Living Building Challenge, the project team’s work may have cleared the way for other designers looking to do the same. “It’s not just specific to our project,” said Cavenagh. “It has the potential to impact others in the future.”
BEAUTY DOES NOT HAVE A RECIPE. IT HAS A PLACE.

There’s a place where beauty comes naturally to life. The beauty of spending time together, of relationships, of life. This place is the kitchen, the room where creativity and convivial pleasures come together and forge genuine experience. This is just how kitchens created in Italy are. They are places that bring all the beauty of a great country. All the joy of Italian style.

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www.italiachevive.it
BUZZIBRICKBACK
BUZZISPACE

As the newest addition to the BuzziSwitch line, strips of the company’s felt are artfully compiled to absorb sound and improve acoustics in easily installable panels. The linear design is realized by repurposing strips of felt that would normally be designated as scrap. A variety of combinations in over 25 colorways are available.
buzzispace.com

EON COLLECTION
BELLAVITA TILE

Designed for timeless appeal, the Eon Collection blends opacity and translucency on a glass tile. Each 6-inch tile features both a glossy and matte finish divided at the same angle for various installation configurations and ease of customization. Four neutral colorways fluctuate depending upon the viewer’s vantage.
bellavitatile.com

PHENOMENON
MUTINA

Designed by Japanese artist Tokujin Yoshioka, the Phenomenon collection features natural textures for walls and floors. Air, pictured, is a multidimensional mosaic of 1-inch unglazed porcelain tiles on a square foot of mesh backing. It comes in four neutral colorways with coordinating trim.
mutina.it

BIO-LUMINUM
COVERINGS ETC.

Manufactured from reclaimed aircraft materials, these floor and wall panels feature 100 percent recycled content. Each 1/8-inch panel features one beveled and one rectified edge for butted or grouted joint installation, and comes in 6- by 12-inch, 3- by 6-inch, or 3- by 12-inch formats.
coveringetc.com

GYPTONE BIG
CERTAINTEED

A new series of large format perforated acoustic panels provide a more monolithic solution for sound absorptive surfacing. Four lines offer varying visuals: Quattro 41 features square apertures; Line 6 is defined by linear fissures; and Sixto 63 and Sixto 65 boast hexagonal perforations. Each BIG pattern can be ‘translated’ for CertainTeed’s compatible grid system and ceiling tiles for smooth transitions.
certainteed.com

NET EFFECT
INTERFACE

Born from the Net-Works conservation project with the Zoological Society of London, Net Effect takes its design inspiration from the rescue and repurposing of discarded nylon fishing nets in the Pacific Ocean. Refined by domestic nylon supplier Aquafil, the new fibers are woven into three designs from David Oakley that evoke wave breaks along the shoreline. Two shades of blue and six neutrals are available on a 20-inch tile or a 10- by 40-inch plank.
interface.com

SCRATCHING THE SURFACE

A SURFACING MATERIAL HAS TO OFFER MORE THAN STRONG AESTHETICS TO SUIT TODAY’S INTERIORS: IT MUST ALSO SUPPORT OCCUPANCY HEALTH AND SUSTAINABLE RESOURCE MANAGEMENT. WHETHER MADE FROM REPURPOSED POST CONSUMER MATERIALS OR DESIGNED TO DAMPEN NOISE, THE FOLLOWING PRODUCTS SUPPORT A HEALTHY ENVIRONMENT FROM THE FACTORY FLOOR TO THE FINISHED PROJECT. BY EMILY HOOPER
GORDON GILL, ONE OF THE WORLD’S LEADING EXONENTS OF PERFORMANCE-BASED ARCHITECTURE, TO DELIVER KEYNOTE IN NYC.

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BEST OF DESIGN AWARDS

BUILDING OF THE YEAR: TIE
VOL WALKER HALL &
THE STEVEN I. ANDERSON DESIGN CENTER
UNIVERSITY OF ARKANSAS, FAYETTEVILLE, AR
MARLON BLACKWELL ARCHITECT

“IT’S BEAUTIFUL. AND A GREAT PLACE FOR ARCHITECTURE
STUDENTS TO LEARN BY EXAMPLE.” –WILLIAM MENKING

JURY: KATE OREF, SCAPE; THOMAS HANRAHAN, PRATT INSTITUTE/HANRAHAN MEYERS ARCHITECTS;
WES ROZEN, SITU STUDIO; MIC PATTERSON, ENGLIS; DAN WOOD, WORKAC; AND WILLIAM MENKING, AK.

THIS PROJECT INVOLVED THE RESTORATION OF HISTORIC VOL WALKER HALL AND THE ADDITION OF A NEW DESIGN CENTER TO PROVIDE A SINGLE FACILITY FOR THE UNIVERSITY’S ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND INTERIOR DESIGN PROGRAMS. THE ADDITION IMPROVES ACCESSIBILITY AND TWIN STAIRWELLS LOCATED AT THE JUNCTURE OF THE HISTORIC BUILDING DELIVER DAYLIGHT AND ACTIVITY TO THE CENTER OF THE COMPLEX.
BUILDING OF THE YEAR: TIE
BROADWAY HOUSING
SANTA MONICA, CA
KEVIN DALY ARCHITECTS

“This is a very worthy project. It’s affordable housing, but it also provides wonderful social spaces for the residents.” – THOMAS HANRAHAN

This project provides 33 units of affordable housing to low-income families on the westside of Los Angeles. The environmentally sustainable design—including a green roof, custom window shades, a vegetated screen wall, and a 15,000-gallon stormwater cistern—clusters repeatable housing blocks around a central courtyard with an existing shade tree.
BUILDING OF THE YEAR: TIE
CAMPBELL SPORTS CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NY
STEVEN HOLL ARCHITECTS

“COLUMBIA REALLY LET LOOSE WITH THIS PROJECT.” —DAN WOOD

“It’s distinctive, but also draws on its gritty context.” —MIC PATTERSON

“IT MAKES A TOPOGRAPHY OUT OF A FLAT SPACE TO CREATE PLACES FOR SOCIAL INTERACTIONS.”
—KATE ORFF

“THE MATERIALITY OF THE INTERVENTIONS SETS UP A GOOD CONVERSATION WITH THE EXISTING BUILDING.”
—THOMAS HANRAHAN

HEAVYBIT IS A NEW, CURATED COMMUNITY FOR CLOUD DEVELOPERS. THE DESIGN INSERTS A SERIES OF ARCHITECTURAL INTERVENTIONS WITHIN AN EXISTING THREE-STORY WAREHOUSE. THE INTERVENTIONS DEFINE SPACE, ACCOMMODATE THE PROGRAM, AND WORK MATERIALLY WITH THE CLIENT’S CONCEPT OF HEAVY PHYSICALITY COUPLED WITH THE EPHEMERALITY OF THE CLOUD.
“IF WE’RE GOING TO CALL IT LANDSCAPE OF THE YEAR IT HAS TO BE SOMEWHAT ASPIRATIONAL. I THINK THIS PROJECT HAS GREAT CIVIC ASPIRATIONS, ESPECIALLY FOR A NEIGHBORHOOD PARK.”

–KATE ORFF

This public park is the first phase of a larger master plan that encompasses the transformation of 30 acres of post-industrial waterfront on the East River in Queens. The design plays on the site’s industrial heritage and spectacular views of Manhattan to establish a resilient, multi-layered recreational and cultural destination.
“Nothing can touch this project in terms of the way high performance is integrated into the building envelope.”
-MIC PATTERSON

This project, which is seeking a LEED Platinum rating, sought to achieve maximum energy efficiency in part through a high-performance envelope. The building’s three distinct architectural volumes had different insulation targets. The office-classroom and library cladding systems achieved a U-factor of 0.24 BTU/ft²*H*F°, and the atrium system achieved 0.32 BTU/ft²*H*F°.
Best of: Student Built Work

Open House
York, Al
Matthew Mazzotta

“IT’S A PLATFORM WHERE DIFFERENT THINGS CAN HAPPEN. THE ICONOGRAPHY IS GREAT.” —WES ROZEN

This project transformed one of York’s most blighted properties into a new public space. Utilizing reclaimed materials from the site and used railroad ties, the artist created a house that unfolds with the help of a winch and four people into rows of stadium seating for outdoor performances and film screenings.

Best of: Fabrication

2xMT
Buffalo, NY
Nicholas Bruscia, Christopher Romano
With Phil Gusmano and Dan Vrana
University at Buffalo, SUNY, Department of Architecture; Rigidized Metals

“The goal of this project was to produce a self-structuring and lightweight architectural screen built entirely from thin-gauge sheet metal. The freestanding prototype tests the performance of a rigidized stainless steel assembly (16, 18, and 20 gauge sheets) against harsh environmental conditions to investigate the potential of such a system for building envelope applications.

“This project suggests something beyond just sculpture.” —MIC PATTERSON

“It looks robust.” —WES ROZEN
<table>
<thead>
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<th>BEST OF RESOURCES:</th>
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June 26–28, Chicago

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www.aia.org/convention

CHICAGO
CALENDAR

JANUARY
THURSDAY 23
Lecture
Michael Graves: Patients First! Michael Graves’ Case for Humanistic Solutions in Healthcare Design
6:00 p.m.
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

TOUR
Rookery Building
12:15 a.m.
Chicago Architecture Foundation
209 South LaSalle St.
Chicago
architecture.org

FRIDAY 24
TOUR
Porchway West: Warm Walk, Cool Architecture
10:00 a.m.
Chicago Architecture Foundation
Block Thirty Seven
Shops (108 North State)
Guest Services Desk
Chicago
architecture.org

EXHIBITION OPENINGS
Audible Interruptions
Nathan Cook & Audible Interruptions:
"Devices of Design: Haptic" and "Audible Interruptions: Hearing Things"
12:00 p.m.
Contemporary Art Museum of St. Louis
3750 Washington Road
Saint Louis

In the Garden
Grows a Line
Rare Books on the Picturesque
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

LECTURE
John Macarthur:
The Ravages of the Picturesque
6:00 p.m.
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

SATURDAY 25
EXHIBITION OPENING
William J. O’Brien
"Museum at the Museum: Post-War and Contemporary Art from the Collection of the Milwaukee Art Museum"
5:30 p.m.
Museum at the Museum: Post-War and Contemporary Art from the Collection of the Milwaukee Art Museum
2700 North Art Museum Dr.
Milwaukee
mam.org

WITH THE KIDS
Artist in Residence: 3-D Printing with Tom Burtonwood
11:00 a.m.
Art Institute of Chicago
230 South Columbus Dr.
artic.edu

CAFamily Studio: Great Lakes! Great You!
11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

FEBRUARY
SATURDAY 1
EXHIBITION OPENING
"Cruzeamentos: Contemporary Art in Brazil"
Exhibition at the Art Institute of Chicago
11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

SUNDAY 2
TOUR
"Design + Architecture Gallery Tour"
2:00 p.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.museum

EXHIBITION CLOSING
"Gown of Cloud & Rainbow: Main Costumes & Jewelry from China"
Indianapolis Museum of Arts
480 East Broad St.
Columbus, OH
indianpolismuseum.org

WEDNESDAY 5
LECTURE
Ann Hamilton/Neil Denari, Architecture
5:30 p.m.
Knowlton School of Architecture,
Ohio State University
27 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

FRIDAY 7
EXHIBITION OPENINGS
"Toulouse-Lautrec and La Vie Moderne: Paris 1880–1910"
Contemporary Art Museum of St. Louis
480 East Broad St.
Columbus, OH
contemporaryartmuseum.com

Balancing Point:
Centered on KCAD
Kalamazoo Center for the Arts
400 Culin St., Kalamazoo, MI
kcad.edu

SATURDAY 8
SYMPOSIUM
Wisdom from the Field: Public Interest Architecture in Practice
9:30 a.m.
The School of the Art Institute of Chicago
112 South Michigan Ave.
Chicago
aiachicago.org

MONDAY 10
TOUR
"Railway Exchange (Santa Fe) Building"
12:15 p.m.
Chicago Architecture Foundation
CAF Shop and Tour Center
224 South Michigan Ave.
Chicago
architecture.org

THURSDAY 13
EXHIBITION OPENING
"The Art of the Louvre’s Tuileries Garden"
Toledo Museum of Art
2445 Monroe St.
Toledo, OH
toledomuseum.org

WITH THE KIDS
CAFamily Studio: "Engineering Day"
11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

FREE FAMILY CENTER: Mini Sculpture Garden
12:00 p.m.
Toledo Museum of Art
2445 Monroe St.
Toledo, OH
toledomuseum.org

FILM
"If You Built It"
7:30 p.m.
Walker Center for the Arts
1871 North High St.
Columbus, OH
wexarts.org

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DORIS DUKE’S SHANGRI LA:
ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART
University of Michigan Museum of Art
625 South State Street, Ann Arbor, MI
January 25 to May 4

Following a 1935 honeymoon that brought her to Morocco, Syria, Iran, Pakistan, India, and Indonesia, enigmatic heiress Doris Duke began work on Shangri-La, her palazzo to Islamic art and architecture. The Hawaiian estate features rich splendor, carefully manicured grounds, and innumerable design flourishes all meant to evoke Duke’s own vision of the Islamic world. It also acted as the resting place for much of the heiress’s extensive art collection. The University of Michigan Museum of Art will be launching an exhibition featuring examples from this collection along with extensive documentation of the estate and Mr. Duke’s international travels. These photographs, films, art objects, and correspondence will be joined by work from eight contemporary artists of Islamic background.

TAKESHI MURATA:
MELTER 2
Contemporary Art Museum of St. Louis
3750 Washington Road, Saint Louis, MO
January 24 to April 27

New York–based artist Takeshi Murata will be transforming the facade of the Contemporary Art Museum of St. Louis through the installation of Melter 2. Created in 2003, the playful piece of video art is being enlarged from its original form in order to fit the museum’s 62-by-18-foot metal facade. Melter 2 is reflective of the vibrant and psychadelic animations that have formed a major component of Murata’s practice. Its colorful floral forms that seem to melt and fuse over the course of the video will be visible once night falls through April 27. The work is the second in the museum’s ongoing series of expansive video-art installations, Street Views.
THE ARCHITECT'S NEWSPAPER JANUARY 22, 2014

CALENDAR

JANUARY

THURSDAY 23
LECTURE
Michael Graves: Patients First! Michael Graves’ Case for Humanistic Solutions in Healthcare Design
6:00 p.m.
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

TOUR
Rookery Building
12:15 a.m.
Chicago Architecture Foundation
209 South LaSalle St.
Chicago
architecture.org

FRIDAY 24
TOUR
Perryway West: Warm Walk, Cool Architecture
10:00 a.m.
Chicago Architecture Foundation
Block Thirty Seven
Shops (108 North State)
Guest Services Desk
Chicago
architecture.org

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Audible Interruptions
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Saint Louis
samstl.org

In the Garden
Grows a Line
Rare Books on the Picturesque
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Ann Arbor, MI
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220 East Chicago Ave.
Chicago
mcachicago.org

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230 South Columbus Dr.
artic.edu

CAFamily Studio: Great Lakes! Great Yoga!
11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

FEBRUARY

SUNDAY 26
EXHIBITION CLOSING
Ai Weiwei: Circle of Animals/Zodiac Heads
Cleveland Museum of Art
1150 East Blvd.
Cleveland
clevelandart.org

TOUR
Floyd Lloyd Wright in Oak Park
12:00 p.m.
Chicago Architecture Foundation
Oak Park, IL
architecture.org

MONDAY 27
EXHIBITION CLOSING
Art and Appetite: American Painting, Culture, and Cuisine
Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

TOUR
Rudyard Kipling and the Painted Palaces of Bundi
Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

THURSDAY 30
TOUR
Contemporary Design
Gallery Tour
1:00 p.m.
Indianapolis Museum of Art
400 Michigan Rd.
Indianapolis
imamuseum.org

FRIDAY 31
EXHIBITION OPENINGS
Uncommon Folk: Traditions in American Art
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
mam.org

Committed to Paper: Master Drawings and Prints by Sculptors
Frederik Meijer Gardens & Sculpture Park
1000 East Beltline Ave., NE
Grand Rapids, MI
meijergardens.org

SATURDAY 6
SYMPOSIUM
Wisdom from the Field: Public Interest Architecture in Practice
9:30 a.m.
The School of the Art Institute of Chicago
112 South Michigan Ave.
Chicago
aiachicago.org

MONDAY 10
TOUR
Railway Exchange (Santa Fe) Building
12:15 p.m.
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CAF Shop and Tour Center
224 South Michigan Ave.
Chicago
architecture.org

THURSDAY 13
EXHIBITION OPENING
The Art of the Louvre’s Tuileries Garden
Toledo Museum of Art
2445 Monroe St.
Toledo, OH
toledomuseum.org

SATURDAY 15
EXHIBITION OPENING
Jim Hodges:
Give More Than You Take
Walker Art Center
1750 Hennepin Ave.
Minneapolis
walkerart.org

SUNDAY 16
EXHIBITION CLOSINGS
9 Artists
Walker Art Center
1750 Hennepin Ave.
Minneapolis
walkerart.org

DORIS DUKE’S SHANGRI LA:
ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART
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In Praise of Ambivalence
Kengo Kuma - Complete Works
By Kenneth Frampton
Thames & Hudson, $65.90

For over two decades, Kengo Kuma has been investigating the possibility of aligning ideas from traditional Japanese architecture with contemporary technology. The nuances and tensions inherent to his endeavors unfold in Complete Works through Kenneth Frampton’s critical essay and the architect’s project descriptions. While the copious photographic survey draws the reader onto a soothing journey through serene landscapes, delicate structures, and immaculate interiors, much lurks beneath the surface.

The buildings organized under a material taxonomy are in fact complex hybrids, poised between the expression of crafted wood, bamboo, stone, adobe, or ceramic and the concealment of steel and concrete skeletons. Their non-chronological grouping sets this volume apart from other Kuma monographs, providing topical insight on methods of subjugating materials to the architect’s design philosophy. The artful black and white photos that punctuate the color catalog echo Junichiro Tanizaki’s likening of the play of light and shadows in traditional Japanese rooms to ink-wash paintings. Similarly, these astutely cropped scenes, often blurred or veiled in vegetation, “dematerialize” matter, accentuate light patterns, temperatures, and textures, and impart an ambiguous atmosphere.

Frampton identifies ambivalence as a theme in Kuma’s work, inspired by Zygmunt Bauman’s argument that the negotiation between creativity and normative regulation makes “culture” inherently ambivalent, and productively so. This theme is manifest, for example, in the remarkable GC Prostho Research Center, where a delicate lattice of interlocking wood bars proved to be self-supporting, but seismic codes imposed that it be coupled with a massive concrete core that attenuates the sublime effect of repetition ad-infinum of its units. This conflict was already present in the Hiroshige Museum, where the envelope’s slender fire slats and diaphanous washi-lined screens dilute a robust shear wall. These examples demonstrate how Japan’s climate and geology compel her architects to make explicit their approach to the expression of firmas in architecture.

Kuma’s antagonism to Tadao Ando’s concrete “shelters” was visceral, and his strategies are reminiscent of the one adopted in Kenzo Tange’s Tokyo City Hall (1952–57) with its “service core” liberating the envelope from seismic considerations. Kuma sees in the representation of stability a manifestation of “an arrogant, corrupt society” and seeks an architecture that eschews such false pretenses. His designs seem to relinquish resistance to the powers of nature, celebrating softness, warmth, thinness, translucence, fragility, and decay, and spurning the aggressive, heavy-handed, and the anonymity of its suburban milieu.

With his usual acumen, Frampton points to various other manifestations of ambivalence in Kuma’s oeuvre. His analysis of the Yusuhara Wooden Bridge Museum is particularly insightful, noting how this “exceptionally rhetorical work” wavers between theatricality and the tectonic expression of the “brilliantly engineered” timber-bracketing. He seems to welcome the architect’s passion for understanding the “poetics of construction” as an expression of regional culture, yet his own ambivalence to Kuma’s tendency to buck the tide of rationalism and avoid pure tectonic expression is manifest at certain moments. He seems more at ease with what he calls an “increasingly phenomenological dimension” of the work than with the theatrical aspects he qualifies as “arcane,” “sleight of hand,” “conceit,” and “hallucinatory.” It is all the more interesting then that Kuma should acknowledge that “these works would never have come into existence had I not listened to [Frampton’s] lectures for the first time in 1985 and been exposed to his powerful, faultless argument.”

In this volume, Kuma’s accounts of his most significant buildings since 1996 invariably invoke principles of Japanese tradition, including the common leitmotifs of layered interface between interior and exterior, staggered plans and access paths, “bridges,” and “gateways.” If they seem at times as contrived rationalizations of rather universal designs, this may be due to “the Japonization of world architecture,” as Reyner Banham put it in his famous essay (1984). In any case, Kuma’s interpretations of traditional concepts are enlightening and testify to his savvy for sourcing and embracing a full range of techniques, while the yamizo fir slats in the Hiroshige

continued on page 23

CAR TROUBLE?
The Car in 2035: Mobility Planning for the Near Future
By Kati Rubinyi
Civic Projects Foundation, $34.95

The Car in 2035 is a good title and I was anxious to learn about a future in which the car’s role as a shaping force in American life is diminished. But this book, edited by Kati Rubinyi and published by the Civic Projects Foundation, Los Angeles, is not going to take the reader down the road to a post-carbon world. Rather it is a practical and multifaceted view of the future of mobility, grounded in the precepts of Southern California.

During the mid-20th Century this vast geographic area was developed alongside the freeway system and a culture of car ownership that gave us “Little Deuce Coupe” and the “Little Old Lady from Pasadena.” In fact, the Pasadena Freeway connecting Pasadena with downtown Los Angeles was the first freeway in California and the western United States. The Art Center College of Design, based in Pasadena, plays a prominent role in this book; several of the 27 contributors have an affiliation with Art Center, and 20 of the 27 live in Southern California, which gives this book a regional slant.

Many of the essays are from an administrative point of view, which may be useful to architects and planners. Marco Anderson, a senior regional planner points out that the 2035 date was chosen because it
In Praise of Ambivalence continued from page 22

Museum were treated with infrared radiation to remove the pit membranes that function as capillary valves, at Takayanagi washi paper was waterproofed by soaking it in konnyaku potato starch and persimmon juice. While Frampton relates some of the works to the Japanese vernacular milieu, helpful connections might have been drawn to other 20th-century architects who offered distinctive twists on traditional practice, like Antonin Raymond in the 1920s or Teronobu Fujimori today.

Considering that Kuma’s built œuvre consists of 150 completed works and over 100 more in various stages of design worldwide, the publisher’s odd choice of title—Complete Works—hints at a catalog more exhaustive than its actual content. Happily, Kuma’s thoughtful selection of twenty-five exquisite buildings for this volume precludes the overwhelming effect of other encyclopedic publications. This important opus brings convincing evidence that embracing the ambivalence inherent to a negotiation between tradition and contemporary technology, and between normative regulation and creativity, is key to architecture’s pertinence to culture.

Ariel GenAdt is lecturer at PennDesign.

Car trouble? continued from page 22

"corresponds to the target year for the vision for future transportation infrastructure that informs the Southern California Association of Governments (SCAG) 2012–2035 Regional Transportation Plan/Sustainable Communities Strategy."

Writing in the foreword, Michael Webb notes, "the future some of (the contributors) depict is an idealized present, a future constructed out of images of the present." But in a counterpoint, the Car Future Group’s report, “Possible Futures: Southern California in 2035,” states: "This book does not deal directly with many radically alternative scenarios, including severe global depression, permanent drought in the Southwest, The Big One (massive earthquake), Peak Oil, and rapidly rising sea levels due to climate change. However these possibilities shouldn’t be ignored."

So while the book seems relentlessly stuck in a form of short-term thinking, there are notable exceptions. Featured on the wrap-around cover design, the Origami Model T was designed by Sang-eun Lee in a project sponsored by Ford at Art Center College of Design. Intended as a car to sell for under $7,000 by utilizing an innovative manufacturing process, Lee’s method was to apply origami methods to simplify shaping the body of a light, urban vehicle. Another notable exception, "Is an Environmentally Neutral Car Possible?" is by John Thackara, the author of In the Bubble: Designing in a Complex World (MIT Press) and a blog at designobserver.com. He writes about a start-up car company in the UK, Riverimple, whose purpose is "to build and operate cars for independent use while systematically pursuing elimination of the environmental damage caused by personal transport." The company currently has a “technology demonstrator vehicle” powered by electric motors and hydrogen fuel cells and with a body made from composite materials.

Of course, for many readers the essential question is what will those new cars look like in 2035? Geoffrey Wardle, Art Center’s Executive Director of Graduate Transportation Design, in “The 2035 Look,” takes the reader through a succinct and well illustrated history of car styling in the 20th century and beyond to 2035: “Writing in 2012, one thing is quite clear: the rate of change of the automobile industry is going to be faster and more significant between now and 2035 than perhaps the entire history of the car. Of course quite major, even catastrophic events, which are hard to predict, could completely change the direction of development.”

Chip Lord is a professor emeritus at the University of California, Santa Cruz and a founder of Ant Farm.
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A Manifesto from the Architecture Lobby

The myth that architects have it all—professionalism, creative freedom, autonomy, civic power, cultural cachet—lasts until your first day of work. It is not that you immediately get the full picture; surely the bad compensation and crummy hours and the lack of power over design decisions are temporary, the dues you pay. But later, when you have your own firm or become a partner and the deferral can’t be deferred any longer, you don’t earn reasonable compensation, you work crummy hours, and you lack power over design decisions. Along the way you may have adjusted your thinking about the myth while still maintaining its mystical aura. “Architecture,” you can say, “isn’t a career; it’s a calling!”

Which is to say, the lack of money can’t be deferred any more; you work crummy hours, and you lack power over design decisions. All of the intelligence that is brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be the keepers of design, become known only for design. All of the things that have brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be the keepers of design, become known only for design.

We can retrace how all of this happened—how the profession over the years limited risk and liability and, with it, reward and responsibility; how in turn, the profession, as keepers of design, became known only for design. All of the things that have brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be the keepers of design, become known only for design.

2. In order to reprogram our own identity, those of us in the discipline of architecture need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms that are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the architects asked to show in the Guggenheim in Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

3. In order to retrain our graduates, we need to convince them of their value. Those of us who teach must stop being proud of our students’ all-nighters doing our pedagogical bidding. When they look for work, we need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms that are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the architects asked to show in the Guggenheim in Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

1. In order to redirect the public’s perception of what architects do, we need to reconceptualize our value. We need to walk away from contracts that don’t allow us to share in the profit of a building’s success. We need to prove that we know that the building’s success is determined by its 40-year-long habitability. We need to redefine the way media showcases us. We should demand a request for correction/ elaboration.

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