The last high-rise building of Chicago's Cabrini-Green housing projects fell in 2011, leaving only row homes and several dozen acres of vacant land as a testament to both the promise of midcentury public housing initiatives, and the challenges that ultimately doomed many of them.

Now the Chicago Housing Authority has released draft redevelopment plans for the series of near-continued on page 3

In 2001, an electrical fire ravaged St. Louis' National Memorial Church of God in Christ, destroying all of the historic structure except for its perimeter walls. Rebuilding the interior from scratch was not possible. Instead, as part of a broader plan to revitalize the Grand Center neighborhood, a local nonprofit hired New York–based Gluckman Mayner Architects to help local architects John C. Guenther and Powers Bowersox resurrect the ruins.

The congregation sold the Spring Avenue property to the nonprofit Grand Center. Since the fire, the church has played host to a series of installations. German artists Rainer Kehres and continued on page 2

Last month, Zane Burke, the CEO of healthcare information technology giant Cerner, announced his company's big bet on Kansas City. Cerner, he said, would build a new complex dubbed the Three Trails Campus made up of 11 office buildings over 4.1 million square feet. The $4.3 billion project is located on 237 acres at I-435 and Bannister Road on the site of the long stalled Bannister Mall redevelopment site. Cerner has been at the forefront of the medical record digitization movement.

At full build-out in 2024, the campus plan, designed by Kansas City–based firm Gould Evans Architecture, will be the site of 15,000 new jobs and include a 75,000-square-foot daycare center, two data centers, a service continued on page 4

The Bloch School of Management at the University of Missouri-Kansas City recently doubled its campus footprint with the opening of the highly contextual Henry W. Bloch Executive Hall for Entrepreneurship and Innovation. Bloch School Dean Teng-kee Tan will tell you there's no building like it among business schools, positioned not in a specific discipline like marketing, but rather in the flux of Kansas City's entrepreneurial past and future.

“Corporations like American Century Investments, Bushnell, Hallmark, and H&R Block, which produced the school's chief benefactor, are Kansas City's startup legacy,” said Dean Tan. It follows that the institution would want to capitalize on these success stories. continued on page 5

The plan targets LEED certification for neighborhood development.

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Business school design aims for the “choreography of community.”

The site could become part of the Grand Center arts and culture district.

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The plan targets LEED certification for neighborhood development.
At the end of January, Michigan Governor Rick Snyder laid out the latest plan to save the city of Detroit: welcome 5,000 new immigrants, tying special U.S. visas to a commitment to live and work in Motor City for five years. The EB-2 visas would go to an initial 5,000 immigrants, expanding to 15,000 by the final year of the five-year plan. These green cards are typically awarded to immigrants with advanced degrees, or “exceptional ability” in the sciences, arts, or business. “Isn’t that how we made our country great, through immigrants?” said Snyder. “Detroit is open to the world.”

This plan to “jump start” perennially struggling Detroit is worth considering. But it’s not without its faults. Detroit’s population has fallen to 700,000 residents from 1.8 million in the 1950s—50,000 immigrants wouldn’t even be one percent of the people who have left the city since 2000. Facing population loss unparalleded in the U.S., apart from post-Katrina New Orleans, it would seem that any feasible plan to turn Detroit’s fortunes around needs to be big, even unusual. Snyder’s plan certainly is, and it has generated a lot of controversy in turn.

Some have called it “Afro-dilution”—a disenchantedness of the existing population, which is predominantly African-American. In Detroit, where the scars of white flight and past race riots run deep, Snyder’s grand proposal may come off as a vote of no-confidence in those who have stuck it out and tried painstakingly to rebuild their home. It will amount to as much as the call for immigrants is meant to resurrect the city’s devastated jobs market by itself. We need to know what Snyder and others will do with the tax base they hope to grow with new immigrants, if the plan works.

Some 38 percent of Detroiters live below the poverty line, more than a quarter of a million of them black, and an influx of new entrepreneurs won’t address the underlying reasons for that injustice. Those challenges are tied to what keeps away many people who could move to Detroit already, without an EB-2 visa—current and future Detroiters (wherever they arrive from) need to be sure the governor and others are investing in the city, not hoping eager outsiders will solve those problems by themselves.

But as an appeal to the quintessentially American values of social mobility and reinvention, Snyder’s vision is attractive. Why shouldn’t Detroit try something bold, instead of merely patching over its most recent bruises, emerging hobbled from bankruptcy?

Detroit is not the only Midwestern city looking to turn the tide of long-term job and population loss by looking abroad. If it works there, why not in Youngstown? Chicago Mayor Rahm Emanuel said last year he had seen “up-close the vital contributions immigrants make to our economy.” Every year one half of all new Chicago businesses are started by immigrants. Emanuel wrote in a Sun-Times editorial:

Would it work? Enforcing site-specific visas could prove difficult, but it is not without precedent. Canada does this within provinces. We track employment tied to many visas already, and run loan forgiveness programs tied to public service jobs—the requirement for Detroit could be proof of homeownership, or an annual piece of paperwork. The program as proposed would be unusual, but it can be done without the absurd, dystopian visions of those envisioning giant fences lining city limits.

To some the move is an end-run. Fix problems at home, they say, for Americans already in dire straits. But if Snyder’s supporters are right to say the successes of native-born and new Americans reinforce one another, then we need not pit current citizens against immigrants.

Perhaps the whole discussion is an incitement to federal action on immigration. Snyder wants President Barack Obama to grant the EB-2s through executive action, bypassing the doldrums of Congress. The Senate passed an immigration reform bill last year, but the House of Representatives has fumbled repeatedly.

Detroit needs a lot of things. Immigration is one of them—five percent of Detroit’s population is foreign-born, which is less than the state average and less than half the national average—whether it is through administrative schemes like Governor Snyder’s or legislative reform.
Since a working group of architects, certification for neighborhood development. and a new ‘L’ Brown Line stop at Division development, about five acres of new parks, It also calls for a new 4.42-acre park at street grid, but preserves about 30 percent make way for an extension of the nearby area’s new development will serve low-income residents.


North Larrabee Street, as well as additions to two existing parks in the southeast section of the redevelopment area. Some of that increase would come from a reduction of Stanton Park, for a net addition of 4.96 acres of Chicago Park District space.

CHA’s plan for the remaining land aims for “a sustainable mixed income / mixed use community,” but details will not surface until after a request for proposals from developers is issued on April 1. The Cabrini-Green redevelopment plan comes amid controversy surrounding the city’s sluggish progress on delivering 25,000 apartments as part of its tear down and rebuild plan—a goal it set in 2000. The deadline was 2010, now extended to 2015.

Housing advocates have slammed CHA for sitting on as much as $661 million in taxpayer money—an amount CHA says is actually $315 million, not counting future receivables—while affordable housing waiting lists grow. CHA says the housing market crash disrupted plans to spend the federal money, which has been accumulating at a greater rate than the agency has been spending it for years. Officials have said they plan to build 586 units this year.

Mayor Rahm Emanuel’s administration released its first five-year plan for housing, the city’s fifth since 1994, in January. Dubbed “Bouncing Back,” its proposals include ungrounding some of the city’s most essential parcels that the city owns, and accelerating the micro-market recovery program aimed at stabilizing neighborhoods hit hard by the foreclosure crisis. Titles of previous five-year plans specifically address “affordable” housing—a word missing for the first time from this plan’s title. But CHA maintains in the draft plan that private development provides the bulk of Chicago’s affordable housing.

In 2013, CHA launched a new strategic initiative, Plan Forward: Communities That Work, which reaffirmed its commitment to redevelop or replace 25,000 subsidized housing units by 2015. Cabrini Green could be part of that push, but CHA representatives said it is too early to tell how much of the area’s new development will serve low-income residents.
MAPPING THE MIDWAY

By Gunnar Hand

The business of football goes far beyond the gridiron, as the Chicago Bears learned when they hired Richard Preves & Associates to expand Halas Hall, its Lake Forest training facility. “The NFL has changed over the years. It’s much more marketing-driven, much more branding-driven than before,” said firm president Richard Preves.

The expansion added 32,000 square feet to the 100,000-square-foot structure and remodeled more than 40,000 square feet of the interior. Much of that is new office space, in response to the growing demand for marketing, branding, and community outreach positions that have become the norm in professional football. The centerpiece of the expansion is a three-story lobby dubbed the Midway, which is replete with Bears memorabilia. The architects hired Chicago Scenic Studios to help design three 8-foot-tall computer displays with access to the team’s archives, which date back to the franchise’s founding in 1920.

The space is not open to the public, unless they are invited by The Bears administration. Preves said some participants who have joined the team in a recent push to expand voluntarism have visited since the project’s completion earlier this year. Corporate partners like Nike take advantage of the new event room for meetings, as well as a skybox that overlooks the practice area. The archives also help the team woo prospective players.

Light pours through a double-height eastern-facing window in the new weight room. “Players tend to lift and work out in the morning,” said Preves. A glassy staircase connecting the multiple levels of transparency from up above to down below.” Almost every room received updated technology—namely video teleconferencing equipment, and internet connectivity improvements for use by sports journalists, staff, and NFL representatives.
Four years ago, at the behest of Dean Tan, co-designers BNIM and MRY Architects and Planners set a course for a new management school building steeped in the pedagogy of “learning-by-doing.” A guiding light for the project was Dean Tan’s pronouncement that “innovation is never a straight line.” The building’s circle-within-a-box construction, adjustable interiors, unexpected sightlines, and great transparency give credence to the crooked line. So does the site plan: The Bloch Executive Hall is strung along a North-South axis with the off-centered old Bloch School building and a meandering approach up Marion H. Bloch Park’s “path of innovation.”

The Bloch Executive Hall tries to meet spontaneous and interactive programmatic demands by erasing rigid interiors and promoting “choreography of community,” as architect Buzz Yudell of MCY posits. BNIM’s Steve McDowell, the project lead, takes a similar turn of phrase in discussing the structure’s “generous pragmatism—that what a building does matters as much as how it looks.” That balance is evident in the facility’s graceful footing, “light and celebratory” interiors with a sensible amount of technological add-ons, and its amplification of community. The 68,000-square-foot facility has the requisite classrooms and offices, but some possess moveable floors that can add or subtract tiers based on teaching needs. Several “labs” (innovation, finance, prototyping, etc.) stand in for conventional learning spaces. Bloch’s 202-seat auditorium is also no black box—its surfaces and exposures invite “glorious warm yellow reflective light off of the nearby student union,” according to McDowell. “We didn’t cover up anything that could be beautiful,” he said.

The Bloch Executive Hall also features a seldom seen hybrid precast envelope that fuses terra cotta to concrete, boosting thermal mass and cost-effectiveness under a relatively tight capital budget of $32 million. The aesthetic payoff is exposed concrete in the interior and delicate red and yellow paneled in the curtain wall—a coloring strategy that distills the community’s predominant building types over the last century, especially important since the west side of campus has never read as institutional.

Dean Tan credits the new Henry W. Bloch Executive Hall in part for the school’s No.1 global ranking in innovation management research, per the Journal of Product Innovation Management. There is no doubt the architecture has the ability to spur new traditions in academic design. As Yudell put it, newness is usually “more evolutionary than revolutionary.”

IAN SPULA
Cunningham Group Architecture drew inspiration from Wisconsin’s agrarian roots to design a new facility at healthcare software developer Epic Systems’ headquarters south of Madison. “It got to be quite literal,” said principal John Cunningham.

“The Farm,” which is the third installment at Epic’s sprawling 950-acre campus, is replete with barn, machine shed, and stable themed buildings that house nearly 1,000 offices. The 319,000-square-foot facility bridges the region’s centuries-old agricultural traditions and its burgeoning technology sector. “I like the contrast between the natural agrarian world and the high-tech world,” said Cunningham.

“We thought we would design a farm building, one that would be fun to be in. We’d do high-tech stuff in a barn.” Amalgamating two industries separated by more than a century of progress presented a familiar challenge: designing a workspace that is both functional and fun. The design team began with a number of guiding principals. The buildings stand three stories tall and each feature fewer than 300 offices. The smaller scale accommodates both form and function: the structures do not dwarf the rural landscape, and employees spend less time in transit. “You’re trying to make an efficient workspace on one hand, and you’re trying to fit it into a form that it fits into really well into in some cases—and in other cases you end up with sort of quirky forms under a barn roof that make for very interesting-looking offices,” said Cunningham.

The team embraced the slanted walls and windows that resulted from the pitched roof, but functionality required compromise in other areas. The Farm’s barn and shed buildings, for example, feature more windows than their agrarian antecedents, to flooding the workspace with natural light. The barn is partitioned into a creamery, a farmhouse, and traditional barn space. The project includes whimsical agrarian accents: electric blue model cows and a pig flying from the hayloft contrast porch swings and milk jugs placed throughout. Offices in the farmhouse are modeled after rural 19th-century décor. A replica chain-driven hay elevator flanks a staircase made from reclaimed barn wood that has been screen printed to look like hay. A covered bridge mingled with model sheep and outdoor seating pavilions connects the barn and machine shed. “All of the campuses are connected either by tunnel or skylway; mostly by tunnel because we like it to be as unobtrusive as possible,” said Cunningham.

A dissected tractor and portraits of Wisconsin farms cover the walls of the machine shed. Color themes match those of farm implement manufacturers. Offices in the stable are modeled after horse pens. Nameplates are winner’s ribbons pinned to each door. A stair railing is modeled after starting blocks at a horse race track.

Reverse engineering was used to conceptualize the themed accents. The team asked itself what would be in a normal barn or stable, said Cunningham, and then wrapped those details around the core components of the workspace. Sustainable design elements like daylighting, photovoltaics, and geothermal heating and cooling promote operational efficiencies and functionality. Noise-deafening materials used on the ceilings, floors, and walls foster employee productivity. Offices are also partitioned to prevent distractions. “It’s eerily quiet, almost. People are working in their individual offices and speak in whispers. It’s not because they have to, but because a normal voice in the hallway sounds like a yell,” said Cunningham. “It’s active, but it’s quiet.”

The vastness of the campus presented another challenge. Underground parking cuts the facility’s footprint in half and allows increased employee access. The contrast between the themed campuses—one preexisting campus is outer space themed and the other is African themed—wakes the senses. “The abrupt change is something we like. We don’t try to soften that,” said Cunningham.

AARON MARTIN

RESOURCES:

Stone
Vetter Stone
vetterstone.com

Architectural metal panels
Interstate Roofing
interstate-roofing.com

Concrete
J H Findorff & Son, Inc.
findorff.com

Millwork
Wisconsin Built
wisconsin-built.com
IN120 WI-FI LOCK
ASSA ABLOY
Corbin Russwin and SARGENT brands’ wireless electronic lock can interface with existing IT systems and a range of access control systems. Customizable from a kit of parts, the lock includes features to facilitate operation regardless of network status, and privacy and lockdown modes for both cylindrical and mortise lock designs.
assaabloy.com

FUTURA 3110
GKD METAL FABRICS
This stainless steel metal mesh is ideal for interior and exterior applications, such as balustrades, screens, and space dividers. Woven for flexibility in one direction, the product weighs just less than 2 pounds-per-square-foot and is 0.37 inches thick. Its 65 percent open area makes it ideal for sun shading applications.
gkdmetalfabrics.com

CONCEPTA 25/30/50
HAWA
A uniquely engineered pivot-slide hardware system facilitates bi-folding glass and wood pocket doors as wide as 9 feet. Guiding tracks produce gaps of 20 mm from floor to door, and 40 mm from door to ceiling. Doors are flush with the wall when closed. An aluminum fascia conceals hinges when open doors are tucked into the cabinet.
hawa.ch

721 MODERN DOOR PULL
OMNIA
A solid, brushed stainless steel 20-mm rod (above) is the defining component of Omnia’s 721 Modern Door Pull. Two lengths—15¾ inches and 31½ inches—affix seamlessly to notched supports that attach directly to the door. It can be installed as a single door pull or doubled up back-to-back.
omniaindustries.com

RING PULL
KROWN LAB
Constructed from solid stainless steel with a radial brushed finish, the Ring Pull is suitable for wood and glass doors. Measuring up to 3 ¼-inches in diameter, open and closed variations can be specified in natural brushed metal and black stainless. The open style features an interior rubber lining for user comfort.
krownlab.com

Sun Valley Bronze’s Novus Collection of mortise-lock entry sets features a slim, 2 inch faceplate with no visible hub, a square key cover, and the company’s modern Elle lever. Its white bronze construction boasts 93 percent pre-consumer recycled copper, manganese, nickel, and zinc elements for a nickel hue.
sunvalleybronze.com
Built in 1910, the Sunset Coffee Building is one of the only remaining industrial structures on Buffalo Bayou in downtown Houston. Sited near Allen’s Landing, at the corner of Commerce and Fannin streets, the one-time coffee roasting warehouse has a colorful history that includes a brief stint in the late 1960s as artist David Adickes’ psychedelic rock venue Love Street Light Circus and Feel Good Machine. Because of this link with the past, the Buffalo Bayou Partnership (BBP) and Houston First (HF) decided to do something almost unheard of in Space City—they decided to preserve and restore the old brick building by turning it into a recreation and cultural center.

“Keeping the historic elements of building and scale is a really great thing in a city like Houston,” said Joseph Benjamin, project manager with Lake|Flato, which designed the project with BNIM. “In San Antonio it’s a given, but in Houston that’s a challenge. There could have been lots of pressure to develop it into a larger, denser site.”

The adaptive reuse project presented several challenges to the architects. BBP applied for historic preservation grants from the National Park Service, requiring the design team to restore and/or replicate the character of the building. The three-story, 12,000-square-foot warehouse’s poured-in-place reinforced concrete structure was in good shape, but the brick veneer wall had crumbled beyond repair. The architects conducted an exhaustive search to find a contemporary brick that matched the color and spotting of the original masonry. The wooden casement windows also had to be restored, where possible, and replaced with newly fabricated windows that matched the originals where necessary.

Another challenge was that the site is 12 feet below street level, solidly within the bayou’s flood plane. The first floor could expect to contend with regular inundations. Consequently, the architects located a canoe, kayak, and bicycle rental station on this level, securing it with permeable gates and garage doors capable of allowing floodwaters to flow into and out of the interior without causing much damage. An elevated rainwater collection tank posted beside the building will serve as a symbol of BBP’s commitment to improving the bayou’s water quality.

The architects located BBP’s offices on the second level. The office floor is linked to the street with a bridge that connects to an elevated veranda, which wraps around to the bayou side of the building. On the third floor is an exhibition space and on the roof a terrace, both of which can be rented out for events. The design team left the interiors open and the structure exposed, creating a flexible, loft-like environment.

While this restored bit of history will offer Houstonians with a connection to the city’s ever more obscured past, perhaps the project’s greatest function for downtown will be the improved access it creates to the revitalized Allen’s Landing and the Buffalo Bayou Greenway.

AARON SEWARD is AN’S MANAGING AND SOUTHWEST EDITOR.
At the heart of San Francisco’s Market Street renaissance is a pair of buildings between 9th and 10th streets, former furniture warehouses reborn as creative office space. “I thought, if you really want to do something and leave a mark, the old furniture mart was a great opportunity,” said architect Olle Lundberg. “[When it closed] it created this incredible dead zone on Market. Having nothing in there created an inherent problem. Who would move in there to have enough of an impact to make it work?”

The answer is Twitter, which recently moved its global headquarters to 1355 Market. The Twitter offices, designed by Lundberg Design and IA Interior Architects, breathed new life into a downtown Art Deco landmark. An outstanding example of adaptive reuse, the complex, known as Market Square, is the result of collaboration between real estate investor Shorenstein and multiple design firms.

Market Square comprises two buildings, 1355 Market and 1 TENth (formerly 875 Stevenson), and The Commons, a park built over Stevenson Alley. The centerpiece of the project is 1355 Market, constructed in 1937. Massive floor plates and low ceilings characterize the 800,000-square-foot building’s interior, while its 11-story elevation is clad with terracotta and features a Mayan motif.

With support from historic building specialists Page & Turnbull, RMW Architecture & Interiors renovated 1355 Market’s exterior and public floors. The facade was left largely unchanged, with only the windows and ground-floor storefronts replaced. The interior was a different story. The lobby of 1355 Market Street had been renovated in the 1980s, its Art Deco fixtures replaced and walls covered with glass mirrors. The designers removed the mirrors and used historic photographs to recreate period lighting fixtures. They also repainted the lobby’s decorative plaster ceiling.

The building’s other defining feature is a series of two-story concrete columns that had been obscured by the furniture showrooms’ walls. RMW cleared these out to create Stevenson Hall. The columns were “a driving force for the interior architecture,” said Terry Kwik, a principal at RMW. “All of the architecture was really designed to emphasize that portion of the building.”

The designers added a second lobby, accented with Douglas Fir beams reclaimed from a 1941 addition to the building. Around the new elevators, RMW created a concrete core, which, with the addition of shear walls, satisfied California’s rigorous seismic retrofit requirements. The firm also installed all new MEP infrastructure and doubled the number of bathroom fixtures on each floor. These upgrades helped earn Market Square LEED Gold certification.

At 1 TENth, the design team found less worth saving. Built in the 1980s as a furniture showroom, the concrete building’s small windows made it unsuitable for office space. RMW re-skinned the building in glass. “Literally every bay was cut out,” said Kwik. “It’s a whole new building now. Before you would only look out 3-by-3 windows. Now you have floor to ceiling glass, it’s totally transparent.” The team made few infrastructure upgrades, and instead focused on the building’s connection to 1355 Market.
At 978 feet, Toronto’s First Canadian Place is the tallest occupied building in Canada. While that claim to fame has endured since its construction in 1975, the tower’s white Carrara marble cladding has not fared so well. The exterior of the building had not undergone any significant changes beyond general maintenance, said Dan Shannon of Moed de Armas & Shannon Architects (MdAS).

“Over time, the marble had deteriorated to the point that one piece of stone had fallen from the building,” said Shannon. “The anchoring, the stone itself, was in a place where it could no longer be maintained, and a change had to be made.” But with tenants like BMO Harris, Manulife Financial, and other major Canadian corporations, primary building owner Brookfield was left with little time to renovate. MdAS and B+H Architects, who worked as the architect of record, had to replace 45,000 pieces of marble in one year—a job Shannon said would easily take two years under typical circumstances.

To accomplish the job the team commissioned a custom suspended rig with three tiers for simultaneous work. The rig was climate controlled, but not airtight. “You can imagine trying to change that at 800 feet up during the Canadian winter.”

The design goal, he said, was to come up with a new curtain wall assembly that would bolster the building’s integrity while maintaining the stately appearance of the original design by Edward Durell Stone’s office and Bregman + Hamann Architects.

MdAS had worked on Stone buildings before, notably New York’s General Motors Building. As with that project, the architects were drawn to Stone’s affinity for recurring geometric patterns. On First Canadian Place, they added a ceramic frit to the custom seven-by-ten-foot Viracon glass panels, evoking the texture of the original marble with a series of triangles. Each of the new opaque spandrel glass panels replace eight marble tiles, extending beyond the corners of the building on all sides. “Rather than just having the white glass fold back into these corners that were important to the original design, we used the contrasting glass color to make spandrel glass, accentuating the corners,” said Shannon.

The subtle sheen and restored brightness of the curtain wall contrast strikingly with those shadowy corners. New solar-reflecting window treatments and repaired air leaks update the insulated glass units that remain from the original assembly. In all, the unitized spandrel panel glass system nests three panes of ½-inch low-iron glass in an extruded aluminum frame, with three types of PVB interlayers between.

In place of the 45,000 marble panels now sit 5,370 glass panels, reducing the amount of cladding sealant needed by 39.8 miles. The removed marble is being crushed into roof ballast and sand for other projects, and a portion is going to local art programs.

CHRIS BENTLEY is ANS’s MIDWEST EDITOR.
FEBRUARY / MARCH 2014

THE ARCHITECT’S NEWSPAPER FEBRUARY 19, 2014

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WITH THE KIDS
Playdate with Stripes
10:30 a.m.
Milwaukee Art Museum
Widower Hall
700 North Museum Dr.
Milwaukee, WI
mam.org

Saturday 22
LECTURES
Bungalow 101:
The Unique History of Your Chicago Bungalow
2:30 p.m.
Chicago Center for Green Technology
1740 West Webster Ave.
Chicago
go:greenotech.org

Sunday 23
EXHIBITIONS CLOSING
Adel Abible:
Symphony 1
Des Moines Art Center
4700 Grand Ave.
Des Moines, IA
desmoinesartcenter.org

Dreams and Echoes:
Drawings and Sculpture in the David and Celia Hilliard Collection
Art Institute of Chicago
110 South Michigan Ave.
Chicago
artic.edu

Monday 24
EVENT
The Internet Underground:
Reception, Discussion and Book Signing
5:30 p.m.
Museum of Contemporary Photography
600 South Michigan Ave.
Chicago
mcop.org

LECTURE
Anova Lecture for Landscape Architecture: Chris Reed
6:00 p.m.
Sam Fox School of
eign & Visual Arts
Washington University
Steinberg Atrium
1 Brookings Dr.
St. Louis
arch.wustl.edu

Tuesday 25
LECTURE
Exhibition Overview of "Christopher Williams—The Production Line of Happiness"
12:00 p.m.
Art Institute of Chicago
110 South Michigan Ave.
Chicago
artic.edu

Thursday 27
LECTURE
Kick Off Kansas City Design Week—George Lott
The Nelson-Atkins Museum of Art
4525 Oak St.
Kansas City
nelson-atkins.org

Friday 28
EXHIBITION CLOSING
XPROTARCH:
Three Recent Projects
7:00 p.m.
Ohio State University
Knowlton School of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

SYMPOSIUM
Building on a Strong Foundation:
3rd Annual Preservation South Conference
2:00 p.m.
College of Design
University of Kentucky
209 Perseus Hall
Lexington, KY
uky.edu/design

MARCH
Saturday 1
LECTURE
Landscaping Residential City Parkways
10:00 a.m.
Chicago Center for Green Technology
445 North Sacramento Blvd.
Chicago
go:greenotech.org

Tuesday 4
LECTURE
Insights: Lance Wyman, New York
7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
walkart.org

Saturday 8
LECTURE
Lighting Effect on Human Health, Performance, and Sustainability
10:00 a.m.
Chicago Center for Green Technology
445 North Sacramento Blvd.
Chicago
go:greenotech.org

Sunday 9
LECTURE
American Home Landscapes
A talk by Denise Adams
2:00 p.m.
Indianapolis Museum of Art
The Toby
4600 Michigan Rd.
Indianapolis, IN
imamuseum.org

Tuesday 11
LECTURE
Living Walls: Thriving Through the Fad
6:00 p.m.
Chicago Center for Green Technology
445 North Sacramento Blvd.
Chicago
go:greenotech.org

Wednesday 12
LECTURE
Exhibition Opening: Research Through Making
7:30 a.m.
Taubman College of Architecture and Urban Planning
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

Thursday 13
LECTURE
Glessner Travelogue 1889: Florida and Cuba
7:00 p.m.
Glessner House Museum
coach house
1800 South Prairie Ave.
Chicago
glessnerhouse.org

Wednesday 17
LECTURE
Emmanuel Petit
5:30 p.m.
The School of Architecture
University of Illinois Chicago
845 West Harrison St.
Chicago
arch.uic.edu

TUESDAY 18
LECTURES
Galerie Thaddaeus:
Exhibiting artist
Thomas Sauvin and exhibition curator and MOCO Director Natasha Egan
12:30 p.m.
Glessner House Museum coach house
1800 South Prairie Ave.
Chicago
glessnerhouse.org

Rapid-fire Case Studies from the 2013 GreenBuilt Home Tour
6:00 p.m.
Chicago Center for Green Technology
445 North Sacramento Blvd.
Chicago
go:greenotech.org

Pocket Guide to Hell
6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

MDRN Spring Event:
Municipal Design Review in Metropolitan Chicago
5:30 p.m.
Chaddick Institute of Metropolitan Development
DePaul University
1 East Jackson Blvd.
Chicago
las.depaul.edu

Wednesday 19
LECTURES
Todd Gannon/
Southern California Institute of Architecture
5:30 p.m.
Ohio State University
Knowlton School of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

Detroit School Series:
Hunter Morrison
12:00 p.m.
Taubman College of Architecture and Urban Planning
University of Michigan
Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

ON THE THRESHOLDS OF SPACE-MAKING
Sam Fox School, Washington University
One Brookings Drive, St. Louis, Missouri
Through April 20

The work of Shinozuka Kazuo (1935-2006), one of Japan’s most influential architects of the postwar generation, is surveyed in On the Thresholds of Space-Making. Shinozuka gained popularity as an architect with his series of sublime purist houses designed over a thirty-year period that went through the 1980s. Shinozuka scrutinized and reframed fundamental architectural conventions, such as public/private, body/space, and openness/closure. This exhibition examines the effect of paint on architecture, specifically the wall-covering’s ability to produce new effects and feelings about a space. In this work, Ledgewood uses ornamentation to change visitors’ perception of the ornamentation in the Madider House’s lower galleries, highlighting the divergent ways that pattern, color, ornamentation, and surface have been coded, gendered, repressed, and embraced in art and architecture.

Submit your listing to editor@archpaper.com

CHROMATIC PATTERNS
Graham Foundation
4 West Burton Place, Chicago, IL
Through April 5

Judy Ledgewood’s Chromatic Patterns is a site-specific work that transforms the lower galleries of the Graham Foundation’s historic Madider House in Chicago. The house was designed by Richard E. Schmidt and Hugh M. G. Garden and built in 1901-02. Judy Ledgewood is a Chicago-based painter and educator. She is the recipient of numerous awards, including The Richard H. Driehaus Foundation Award, an Artadia Award, a Tiffany Award in the Visual Arts, a National Endowment for the Arts Award, and an Illinois Art Council Award. This exhibition surrounds the visitor in vibrant colors with a vibrant floral motif that almost mimics the house’s prairie style ornamentation. This installation examines the effect of paint on architecture, specifically the wall-covering’s ability to produce new effects and feelings about a space. In this work, Ledgewood uses ornamentation to change visitors’ perception of the ornamentation in the Madider House’s lower galleries, highlighting the divergent ways that pattern, color, ornamentation, and surface have been coded, gendered, repressed, and embraced in art and architecture.

THE ARCHITECT’S NEWSPAPER FEBRUARY 19, 2014

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Chicago architecture lovers already thoroughly embrace John Ronan's Poetry Foundation building. So what more is there to see? The show exhibits iterations: John Ronan's Poetry Foundation, sequestered in a hushed downstairs gallery, features delicate models and expressive sketches produced early in the architect's design process. Ronan experiments with space through intuitive, handcrafted techniques before refining his designs by digital means. Installed chronologically, the narrative begins with schematic concept diagrams in pen and pencil. Fast scribbles are quickly scratched on top of existing site surveys. Next, these layered plans pop into 3D. A dozen tiny modeling masses test out distinct approaches for the L-shaped site on its bustling River North street corner. Gardens are preeminent. As the show continues to unfold, the trial and error process applies to experiment in form, programmatic relationships, and skin. The prototypes of the Poetry Foundation's defining street front street look wildly different from one another. Gold painted cardboard feels pleasantly whimsical.

The show banks on the treasuring appeal of the analog. Ronan is old school. Glorifying the hierarchy behind an acclaimed contemporary building feels equal parts hipster and niche-hardened modernist. The models and sketches are quick, but highly articulate: This is the suave pseudo-mess of an architect's architect. By contrast, the few digital prints fail to engage visitors. Without tangible texture or gesture, they lack a spirit. Their inclusion in the exhibit instills a message that technology displaces, rather than broader, our sensory capabilities. The gallery text reads that Ronan works back and forth between the physical and the digital, but it is not convincing that digital practices have creative value for Ronan.

At times, it does not feel like experimentation so much as nostalgia. The strength of this showcase, however, is in the mystique of the ideas that were scrapped. What else could our new landmarks have looked like? Which iconic screen facade would you have picked? The buildings that never existed are the exhibit's most poetic moments. Here, we are able to put ourselves behind Ronan's desk and make a choice. Ronan's process appears effortless—even just flicked out of his wrist—but it is legitimized by precise design detailing, has already earned the architect comparisons to modernist heroes. Beyond creative development, however, this show certainly perpetuates the modernist identity of the architect as solitary genius. In its mission statement, John Ronan Architects identifies its studio culture as "interdisciplinary and collaborative." Yet, Ronan alone is repeatedly referred to as the singular creator. It is unclear whether the omission of collaboration was purely a curatorial discretion, or whether it is an accurate reflection of Ronan's studio. The bright national spotlight on Ronan is feeding the culture of the starchitect. Perhaps his brand relies on it. Nevertheless, this exhibit demonstrates that the old ways still work. The Poetry Foundation building is well loved as a graceful meditative gem amid downtown glitch. Hopefully, museum visitors unfamiliar with the building will be moved to go experience it first hand. Because of the exclusion of photos, renders, and scaled human figures from the exhibit, the building which ultimately resulted from the creative process on display may be a challenge for many visitors to visualize. Unfortunately, the space constraints in the gallery seem to necessitate most poetic moments. Here, we are able to put ourselves behind Ronan's desk and make a choice. Handmade models lose some of their approaching humility when displayed within a jewel box. Abstract sketches and cardboard are a stretch from real space. The interior design, in particular, is hardly represented. Even material expression, so impactful in the real experience of the building, feels distant from the work on view. But the exhibit, curated by Karen Klose, manages to translate the full arc of the design journey from point A to B. The show instead offers fleeting snapshots of intuitive, loose exploratory moments. It is probably too small of an exhibit to warrant its own trip to the Art Institute, but its position adjacent to the sprawling Christopher Williams retrospective benefits iterations with a healthy cross-current of visitors. For those with the capability to imagine real space from folded paper provocations, it is a brief, intimate communion with one of Chicago's most admired contemporary architects.

Kristen Moreau is a writer, designer, and M.Arch student at The School of the Art Institute of Chicago.

The present debate about the future adaptation of the great Beaux-Arts landmark of the New York Public Library at Fifth Avenue and 42nd Street lends editorial currency to the advent of The Library: A World History. Its author conjoins the Library at Fifth Avenue and 42nd Street lends editorial currency to the brand new twig-shrouded landmark of the New York Public Library at Fifth Avenue and 42nd Street. The present debate about the future of the Tripitaka Koreana monastery library or only elite resources gave ever-lasting prominence to the monasteries. Yet, Ronan alone is repeatedly referred to as the singular creator. It is unclear whether the omission of collaboration was purely a curatorial discretion, or whether it is an accurate reflection of Ronan's studio. The bright national spotlight on Ronan is feeding the culture of the starchitect. Perhaps his brand relies on it. Nevertheless, this exhibit demonstrates that the old ways still work. The Poetry Foundation building is well loved as a graceful meditative gem amid downtown glitch. Hopefully, museum visitors unfamiliar with the building will be moved to go experience it first hand. Because of the exclusion of photos, renders, and scaled human figures from the exhibit, the building which ultimately resulted from the creative process on display may be a challenge for many visitors to visualize. Unfortunately, the space constraints in the gallery seem to necessitate most poetic moments. Here, we are able to put ourselves behind Ronan's desk and make a choice. Handmade models lose some of their approaching humility when displayed within a jewel box. Abstract sketches and cardboard are a stretch from real space. The interior design, in particular, is hardly represented. Even material expression, so impactful in the real experience of the building, feels distant from the work on view. But the exhibit, curated by Karen Klose, manages to translate the full arc of the design journey from point A to B. The show instead offers fleeting snapshots of intuitive, loose exploratory moments. It is probably too small of an exhibit to warrant its own trip to the Art Institute, but its position adjacent to the sprawling Christopher Williams retrospective benefits iterations with a healthy cross-current of visitors. For those with the capability to imagine real space from folded paper provocations, it is a brief, intimate communion with one of Chicago's most admired contemporary architects.

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The Library: A World History
By James W. P. Campbell, Photographs by Will Pryce
University of Chicago Press, $75.00

The present debate about the future adaptation of the great Beaux-Arts landmark of the New York Public Library at Fifth Avenue and 42nd Street lends editorial currency to the advent of The Library: A World History. Its author conjoins the function of storage with the act of reading as solved by architects and their clients, and, finally, in the 19th century, the librarians themselves as that profession emerged as the science we know today.

A radical reworking of the Carrère and Hastings masterpiece, with proposed removal of its reliable system of concealed yet adjacent stacks, along with most the books themselves to an offsite repository, flies in the existential face of just such a form-making alliance. It separates the printed word itself as the formal centerpiece of the library's architectural assignment with its safe conveyance of content to reader. This is Mr. Campbell's guiding architectural assignment with its safe conveyance of content to reader. The relevance of knowledge is too precious to squander and demands reinvention. A special library bond issue would have raised the $350,695,653 donation for 2,811 square meters there are.

But the exhibit, curated by Karen Klose, manages to translate the full arc of the design journey from point A to B. The show instead offers fleeting snapshots of intuitive, loose exploratory moments. It is probably too small of an exhibit to warrant its own trip to the Art Institute, but its position adjacent to the sprawling Christopher Williams retrospective benefits iterations with a healthy cross-current of visitors. For those with the capability to imagine real space from folded paper provocations, it is a brief, intimate communion with one of Chicago's most admired contemporary architects.

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As our team moved steadily forward to the final round of the Navy Pier redevelopment competition in 2011, I began to question why any architects, landscape architects, or engineers would put up with such an arduous ordeal for the limited promise of somewhat uncertain rewards. These words come with all due respect to my collaborators, colleagues, and the competition organizers. And in the spirit of full disclosure, I also admit that my newly founded practice benefited from the public exposure, and even somewhat financially. The experience left me with lingering concerns about how not just emergent practices, but also the leaders of our profession have become captive to the systematic exploitation of design competitions. This is not a critique of the small-scale ideas competitions that young architects enter with the hope of a small prize or perhaps even a boost to their careers. This is about the high-end contests reserved for prestigious and large-scale projects, which tend to require substantial qualifications just for the privilege of entry.

My concern grew into alarm after the New BIGness competition has faded. Hindsight suggests that those of us who competed against BIG at Navy Pier may be fortunate that none of our monumental proposals enticed the jury, which chose James Corner Field Operations’ more restrained proposal, the first phase of which is already under construction. Despite such exceptions, the evidence is building and the case becoming clearer: The competition industry in the U.S. is having equally as bad or worse effects on the conception of architecture than having equally as bad or worse effects on the financial downside of design competitions. By helping them attract financing and donors, we encourage the creation of these short-term projects where enormous projects are fully rendered without contracts, necessary approvals, or even clear programs. We clearly have an addiction to architectural competitions, but there is always hope for rehabilitation. While too many senior architects are irresistibly hooked on this mode of practice, the next generation has access to better venues for generating ideas and building our reputations, but we may need to learn some new lessons first.

.content > Marshall Brown

“Incredible amount of wasted effort in the profession. A fair amount of it is kind of generated through the procedure of competitions, which is really like a complete drain of intelligence. I don’t know any other profession that would, kind of, tolerate this...You are important, We invite your thinking. But we also announce that there is a kind of 80 percent chance that we will throw away your thinking and make sure that it is completely wasted.”

-Ren Koolhaas in Urbanized

competitions are also affecting the core values of the profession in ways that should concern us, even when the time and money wasted do not.

200 architects enter, one architect leaves. Unfortunately episodes like the WTC contest demonstrate how competitions encourage the false but common attitude that one architect’s success depends upon another’s defeat. Such an ideology of winners and losers is typical of our neoliberal age and especially effective at breeding animosity among would-be colleagues when the stakes are high. To make matters worse, teams for major competitions have become bloated with collaborating architects and their attending consultants in attempts to appear hyper-innovative and also cause competition within teams, first for control over the design, and then for bigger shares of the work and fees if they happen to win. And finally, these architects seem to be competing now against very young firms for minor institutional commissions such as temporary museum installations. By helping them attract financing and donors, we encourage the creation of these short-term projects where enormous projects are fully rendered without contracts, necessary approvals, or even clear programs. We clearly have an addiction to architectural competitions, but there is always hope for rehabilitation. While too many senior architects are irresistibly hooked on this mode of practice, the next generation has access to better venues for generating ideas and building our reputations, but we may need to learn some new lessons first.

Rewriting the brief. Heroic myths forgotten, we should recognize that the best competition winners—and also rans—from recent architectural history tend to have been the products of research that was developed over time and in advance of the contest. Before winning Fresh Kills and the High Line, James Corner had already researched, drawn, and written Taking Measures Across the City (1996). Before their famous La Villette entries, Bernard Tschumi had already conjured the Manhattan Transcripts (1976–81) and Ren Koolhaas had written Delirious New York (1978). Fortunately for all of us, today’s emergent practices have a robust network of resources and institutions dedicated to supporting the production and publication of speculative work. These include research universities, galleries, peer-reviewed publications, as well as a groundswell of scholarships and residencies. Unlike competitions these creative and intellectual programs tend to hold collegiality and mutual support as their foundation. There are more efficient, gratifying, and cost-effective ways of nurturing our practices than participating in competitions. Yet here I emphasize the seemingly obvious fact that the same holds true for the quality of our work. In the same New York Times article Thom Mayne answered, “I’m not sure it is,” when asked what to do about the architectural competition system. Old addictions die hard, but for the next generation I offer a New Year invitation to join me in rehabilitation. The course of treatment is simple: early, complete, and permanent retirement from architectural competitions.
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