THE MIDWEST ARCHITECTSNEWSPAPER 08.06.2014

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ACCELERATING PARTICLES AND BUSINESS DEVELOPMENT AT AN ILLINOIS NATIONAL LAB



Upon accepting the commission to design a new office building at the Fermi National Accelerator Laboratory, architect Carol Ross Barney found herself at the crossroads of art and science, this time set curiously in the prairielands of rural Illinois.

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Located 35 miles west of Chicago in Batavia, Fermilab houses what was once the largest particle accelerator in the world. It is defined by what Barney called "a strong artistic and architecture bent," which is seen in the unique buildings and somewhat notional sculptures that dot Fermi's 6,800acre campus. "That was the environment that we had to fit into," said Barney. Built "to attract private industry and

researchers through state of the art offices, technical, education, continued on page 6



TAKE THE TRAIN

In 2012, Wheeler Kearns Architects released Blue Line stop. Tenants moved into 1611 plans for an 11-story residential tower in Chicago that eschewed parking requirements commercial tenant Intelligentsia Coffee because of its location next to the Division

West Division last year, and ground floor opened its doors in July. continued on page 8



CHINESE DEVELOPER RELEASES PLANS FOR MASSIVE SKYSCRAPER **MYSTERY TOWER**

In July, Chinese real estate developer Wanda Commercial Properties Co. announced plans to build an 89-story mixeduse tower in Chicago's Lakeshore East neighborhood that would unseat Aon Center as the city's third tallest building.

At approximately 1,150 feet tall, the tower at 375 East Wacker Drive would be among the tallest buildings in the country. So far, however, the only details released have come from the Beijingbased developer's website, and have not been verified by local sources. AN reached out to the offices of 42nd Ward Alderman Brendan Reilly and Magellan Properties, the developer of the planned Lakeshore East neighborhood in which the building would sit. Neither would comment. Chinese news

continued on page 4

SPECIAL ISSUE: DEVELOPERS AN LOOKS AT THE TENSIONS BETWEEN AFFORDABLE HOUSING DEVELOPMENT AND HISTORIC PRESERVATION: SEE PAGE 20 AND HOW TRANSIT HUBS ARE DRIVING DEVELOPMENT NATIONWIDE SEE PAGE 24 CONTENTS 05 JEANNE GOES TO SAN FRANCISCO 16 INVESTING IN DETROIT 18 AT HOME WITH THE LAND **05** EAVESDROP **30** CALENDAR **33 MARKETPLACE**

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CHICAGO WINS GEORGE LUCAS MUSEUM, BUT SITE IS DISPUTED

Return of the Jedi

Pursued by both San Francisco and Los Angeles, George Lucas ultimately chose Chicago for his Museum of Narrative Art, an archive for the Hollywood icon's extensive collection of movie memorabilia and modern art.

Mayor Rahm Emanuel celebrated the announcement, calling it a "cultural and job creation asset." The museum is part of Emanuel's agenda to promote cultural tourism downtown. After a nonprofit in San Francisco rejected Lucas' original proposal to build near the Golden Gate Bridge, Los Angeles, and Chicago-home to Lucas' wife, Melody Hobson-moved quickly to woo the Star Wars creator into building elsewhere.

But some are challenging the Chicago site slated for The Lucas Museum of Narrative Art, which a press release claims "will be a continued on page 6



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News broke in late June that Chicago plans to kick off a new tradition in 2015. Every two years the city will host North America's biggest exposition of international and contemporary architectureits own biennial, taking after the famous gathering in Venice that has inspired global design pilgrimages since 1980.

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The goal of the event is to renew Chicago's vaunted place among the international design community, and to nab tourism dollars for economic development. It's a bombastic proposal, perfectly in line with Mayor Rahm Emanuel's promotion of cultural tourism.

And why not? Chicago's history as a center for modern architecture is evident to anyone who has strolled The Loop or surveyed contemporary design history. Two of the stars on our municipal flag are for expos (the World's Columbian Exposition in 1893 and the Century of Progress Exposition in 1933–34), so maybe it's in our DNA to seek out the world stage through such shows.

Ironically there's a certain parochialism that comes with Chicago's desire to host an international design expo. Implicit in the announcement is a bit of boosterism—as much as the aim of the event is purportedly to survey contemporary design from around the world, it wouldn't merit mayoral fanfare without the requisite language about Chicago's integral place in shaping the discipline throughout the 20th century, and its "world-class" scene today. It's the Second City complex: we want the cultural influence enjoyed by New York and L.A.

So let's celebrate our industrial heritage—trains, stockyards, manufacturing-Nelson Algren, Studs Terkel, Adler & Sullivan, Holabird & Root, and so on. Sure, show off the reborn riverfront to signal the return of urban waterways thanks to environmental protections and investments in public space. Hold up resurgent downtown real estate, bike lanes, and high-tech jobs bringing young people back to cities that used to make up the Rust Belt.

But if this exhibition is more than a tourist brochure, it should delve into our challenges as well as our victories. Let's see exhibitions on poverty, crime, and segregation. Show off gun violence, class divides, and the concentration of wealth and political power among a proportionally smaller group of individuals than at any time since the Gilded Age. Hold up our nation's struggles with its successes, and then we'll have a show that people will travel far and wide to see.

After all, it has been said that Chicago is the most American of American cities. These are American problems, and they deserve solutions. It's the first American biennial; what's more American than public debate? This is a perfect time and place to put big questions to our designers, artists, and architects, pressing them to start a conversation that will go beyond the expo pamphlets and cocktail parties. CHRIS BENTLEY

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MYSTERY TOWER continued from front page agency Sina reported the building will house a five-star hotel and apartments, and is expected to open in 2018. Along with a retail component, it would total 1.4 million square feet of space.

The designer is still unspecified, but a rendering from Wanda Group shows three staggered volumes constructed from stacked frustums, or cut-off pyramid shapes. It includes a large cavity at the base for a road to pass through.

Magellan, the property owner and developer for Lakeshore East, said in March that it had hired Chicago's Studio Gang to design a high-rise in the area as a follow-up to the team's famous Aqua Tower nearby. Some have speculated that the Wanda Group design may be that building, based on a description of Gang's design from the May issue of The New Yorker. "Her design nestles together three buildings, which softly zigzag in and out as they rise," wrote Amy Waldman. "The middle building will straddle a road."

Studio Gang declined to comment for this article.

The developer's umbrella corporation, Wanda Group, is known in the U.S. for buying cinema chain AMC Entertainment Holdings, and has amassed dozens of hotels and department stores in China. The \$900 million Chicago project would be the first step in what Wanda Group Chairman Wang Jianlin said will be a big move into U.S. real estate.

"Investing in Chicago property is just Wanda's first move into the U.S. real estate market," Jianlin said in a statement. "Within a year, Wanda will invest in more five-star hotel projects in major U.S. cities like New York, Los Angeles, and San Francisco. By 2020, Wanda will have Wanda branded five-star hotels in 12-15 major world cities and build an internationally influential Chinese luxury hotel brand." CB

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daily activity of urban life." CB

Architect: Robert A.M. Stern Architects **Client: Related Midwest** Location: Chicago, IL Completion Date: TBD



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MAKE CHICAGO'S BIENNIAL COUNT

451 EAST GRAND AVENUE

Building on a flurry of new projects announced developer Related Midwest announced in July that they plan to build a 67-story residential tower designed by Robert A.M. Stern Architects highrise from Related that was completed last at 451 East Grand Avenue.

The project will also include a 70,000square-foot park area designed by Michael Van Valkenburgh Associates. GREC Architects is the architect of record and Darcy Bonner & Associates will handle interior design.

Stern's firm is well-known in New York City for its limestone and masonry clad high-rises. including pricy condos like 30 Park Place and

220 Central Park South. But his first Chicago skyscraper will likely be wrapped in less expensive precast concrete instead of limestone. The building's base is to be stone.

The still-unnamed project is a hybrid of for downtown Chicago's lakefront neighborhoods, residential spaces, composed of 400 apartments and 100 condo units. It is across the street from 500 Lake Shore Drive, another luxury apartment year and is 99-percent occupied.

A 1.7-acre park adjacent to the tower is to be redesigned to include a lawn "bowl," hilltop tree grove, and dog run. The existing park is underused and has been called a "failure" by Alderman Brendan Reilly. According to a statement from Michael Van Valkenburgh Associates, the new park "will be a distinctive new open space that welcomes and accommodates the

SIGN OF THE TIMES

Mr. Donald Trump has bestowed upon our fair city an ode to his own self-worth, spurring an architectural debate that's pulled in Mayor Rahm Emanuel, Jon Stewart, and plenty more. Grab a bag of popcorn and we'll catch you up. In June, Trump International Hotel & Tower gained an array of 20-foot-6-inch-tall stainless steel letters spelling T-R-U-M-P, which Curbed called a "big, dumb sign" and Blair Kamin called "as subtle as Godzilla." Trump didn't like that, and bashed Kamin as "a lightweight" in the press-Trump, critic of architecture critics! Already reduced in size about 20 percent from its original plans (The Donald makes no small plans). the sign was always part of the 2008 SOM building's design, although architect Adrian Smith apparently "had nothing to do" with it. It's a gaudy bit of selfpromotion along Chicago's most visible strip of real estate, but it's Trump's namenot his sign itself-that's really got us riled up. After all we put up with corporate intrusions on our public field of view all the time. In fact, all this public indignation over design has us hopeful: Let's rise up and take back our public spaces! Or at least sarcastically Instagram the new sign with its 'T' strategically cropped out. SEND PULITZER PRIZES AND PUNCHING BAGS TO EAVESDROP@ARCHPAPER.COM



STUDIO GANG TOWER IN SAN FRANCISCO ADDS TO DOWNTOWN BOOM

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THE It has been known for some time that the firm of Chicago architect and MacArthur Genius Grant recipient Jeanne Gang has been planning a residential tower for San Francisco's Transbay District, south of Market Street. Now, Gang and developer Tishman Speyer have revealed renderings of a 400-foot-tall, 40-story building clad in masonry tiles at 160 Folsom Street.

The design shows units with large bay windows, a staple in the Bay Area, but the bays jut out at sharp angles and change

configuration up the elevation, lending a twisting profile to the tower. The design is inspired in part by the bay windows of Timothy Pflueger's 450 Sutter Street building. "What I like about tall buildings is what you do with the height, the incremental moves along the way," Gang told San Francisco Chronicle critic John King. Studio Gang and Tishman Speyer both told AN that Gang could not comment at this point in the process.

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Thanks to a deal with local officials in which the building was granted another hundred feet of height, the development, located about a block from the Embarcadero, will, if approved, contain about 35 percent affordable housing. That is the same figure the overpriced city is hoping to achieve for future developments. Currently all projects in San Francisco are required to set aside about about 12 percent of their units as affordable, or pay a fee. Gang's building will house 390 condominiums, split between the tower and an eight-story shorter building of 139 units, 75 of which will be designated low-income.

The haggling over height is part of a larger debate over Transbay's character, as the once sleepy area stands at a crossroads. OMA has proposed a 550-foot tower nearby, and SOM's transbay tower is also 400 feet tall.

The Transbay District, anchored by Pelli Clarke Pelli's 1,070-foot Transbay Center, is now set to contain new buildings by Studio Gang, Pelli Clarke Pelli, Renzo Pianoa remarkable conglomeration in an area that just a decade ago was a relative afterthought. Overall the district is set to contain more than six million square feet of new office space, nearly 4,400 new housing units, and about 100,000 square feet of new retail space, according to the Transbay Joint Powers Authority. SAM LUBELL





Chef Jonathon Sawyer and his wife Amelia are the driving force behind Trentina, but many hands have left their mark on this highly anticipated new restaurant in Cleveland's University Circle neighborhood. For starters, it might not have opened at all without almost \$40,000 in crowd-funded donations. As the neighborhood continues its long rebound, it seems there is ample interest in fine dining.

With the help of local designers and artisans, Amelia Sawyer designed the 35-seat restaurant, lending the space formerly home to Sergio's an "opulent yet relaxed fine dining ambience," according to a press release. She enlisted local furniture designer Jason Radcliffe of 44 Steel and graphic designer Christine Wisniewski, who looked to traditional Italian signage in crafting the restaurant's gold script logo.

Mirrored tables and gold walls add glamor to the space, which is in an old house near Case Western Reserve University. Work from local artists adorns the walls, including a chandelier made from iridescent beads strung together by Clevelanders. CB



story Boston dormitory designed by B.K. Boley (ADD, Inc.). Ms. Chesney, a Mass Art alum, utilized DuPont" SentryGlas[®] Expressions[™] interlayers to feature her art and solve the design requirements for safety, durability, and maintenance in the high traffic area of the main lobby. The artwork, titled Kairos, is a stunning 11 foot high by 85 foot long laminated glass mural. Read the full case study on our website to learn how Standard Bent Glass Corp. and SentryGlas® Expressions™ made this project possible.



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THE ARCHITECT'S NEWSPAPER AUGUST 6, 2014



LIFE AFTER THE COLLIDER continued from front page and research capabilities," Fermi's Office and Technical Education Building, designed by Ross includes the Swenson Civil Barney Architects and completed earlier this year, conveys a sense of entrepreneurial fluidity. Billed as an incubator for startups that would interact and do business with Fermi through the lab's Illinois Accelerator Research Center, the building's office and form of the abutting Collider area is a canvas for a revolving cast of tenants, with demountable partitions and a raised floor design allowing for seamless turnover.

The 47,000-square-foot OTE Building, developed through a joint venture between the state of Illinois and the U.S. Department of Energy, is set in the figurative shadow of the lab's administrative hall, a 16-story concrete high rise designed by Robert Wilson, the lab's original director. Wilson, who led the lab from 1967 to 1978, is said to have

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cast the structure in the image of France's Cathedral of Saint Peter of Beauvais. "He was a physicist, but he thought he was an architect," said Barney, "or maybe he was an architect by aspiration."

Wilson's crowning achievement, the 4.26-mile long Tevatron particle accelerator ring, was decommissioned in 2011, conceding future experimentation to the superior Large Hadron Collider in Switzerland. In its wake, Fermi has set out to repurpose itself as a touch-point for future investments in the field of particle physics.

Barney, whose lab portfolio Engineering Building at the

University of Minnesota in Duluth, said that her team had initially intended to steer the building in the direction of Wilson's hall, but eventually co-opted the color palette Detection Facility—an orange, boxy structure that serves as the entrance to the accelerator.

From overhead, the office building resembles an offset compass point detached from its spindle inside of the accelerator ring-a "sexy white shape," as Barney described it. The building's vegetated roof offers a panoramic view of the now-inactive collider ring, as well as an occasional glimpse of the herd of buffalo that roam the property, another memento of Wilson's lasting gift. IAN FULLERTON



RETURN OF THE JEDI continued from front page gathering place to experience narrative art and the evolution of the visual image-from illustration to cinema to digital art." A task force targeted 17 acres of lakefront space between Soldier Field and the McCormick Place Lakeside Center currently occupied by two expansive surface parking lots. Emanuel commissioned the task force, directing 12 business, art, and non-profit leaders to find somewhere for "a new iconic structure" that is "accessible to everyone... has the requisite space" and "needs no Chicago taxpaver dollars."

Some local observers recommended the former Michael Reese Hospital site—a vacant lakefront expanse in Bronzeville that has also been suggested has said he would support a legal challenge to for a casino and Barack Obama's presidential library. The task force said infrastructure improvements to the site would require too much public money. They also cut sites in the Calumet Region on the city's southeast side, near O'Hare International Airport, and near the Pullman neighborhood in favor of a more centrally located site.

Chicago's Lakefront Protection Ordinance, passed in 1973, bars private development east of Lake Shore Drive. The group Friends of the Parks said allowing Lucas to build his museum on the Museum Campus between Lake Shore Drive and

Burnham Harbor would encourage lakefront development.

The city's Plan Commission and City Council still need to approve the site, but Emanuel has said the development is on solid legal ground. He said the museum, built with private money, would legally be a public development as part of the city's Museum Campus. Its construction is expected to move all existing parking on the site underground, resulting in a net positive number of parking spaces.

"[T]he South Parking Lots site provides a unique opportunity to reclaim hardscape and turn it into green space along our lakefront," reads the city's task force report. In addition to building new park space on site, the report recommends tying programming into nearby Northerly Island, which is currently undergoing a redesign led by Studio Gang.

The report also suggested transit upgrades, including new bike lanes and/or a special bus route, updating the 18th Street Metra stop and reconfiguring McCormick Place for CTA buses.

But Friends of the Parks said proponents of building the Lucas Museum on the lakefront are underestimating the cost of development and could be setting the city up for a bait and switch.

Alderman Bob Fioretti, a likely mayoral candidate, the museum. Emanuel has not budged on the recommendation made by his task force, citing figures of economic development in excess of \$2 billion. "The Task Force strongly believes that the Museum should be a gift for the entire city—not just for one neighborhood or region," reads the report.

At press time a design team, including Beijingbased MAD Architects and Chicago-based VOA Associates, was announced for the museum, which is expected to open in 2018. Studio Gang, working with SCAPE, will design the landscape, as well as a new pedestrian bridge to Northerly Island. CB



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TAKE THE TRAIN continued from front page

The building, which replaced a drive-thru Pizza Hut, took advantage of a city ordinance passed specifically a new development at 1515-17 to allow for transit-oriented development on the site. Now the designers of mixed-use projects across Chicago are building on a broader ordinance, passed last fall, that allows any residential building within 600 feet of a transit

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station (or 1,200 on certain "Pedestrian Streets") to cut its parking requirement in half. Brininstool + Lynch are touting

West Haddon Avenue—also steps from the Division Blue Line stopas the first built under the amended zoning ordinance. They broke ground in July. The building will have 40 apartments (four studios, 24 one bedrooms, eight two bedrooms, secured 16 percent more space by

and four two bedrooms), 2,500 square feet of commercial space, and 21 parking spaces—roughly half the amount of parking it would have been required to supply otherwise. "Not having to put all these cars in there," said firm principal David Brininstool, "this is such a win-win for the city, the streetscape, and the developer." Developer Wicker Park Apartments city officials, developer BlitzLake

Brininstool+Lynch are targeting 2211 North Milwaukee Avenue as a follow-up to their in-construction project at 1515 Haddon Place, which is on track to be the first building built under a new transit-oriented development provision.

cutting parking-square footage that Brininstool said was a boon to the design team as they tried to shoehorn 40 apartments and commercial space into a triangular site with just 33 feet of street frontage. The angular site plan would have hamstrung the development's density, which now boasts a 3.5 FAR at five stories tall. The project is targeting LEED Gold.

Chicago's new transit-oriented development ordinance is a reaction to broader trends. Americans are driving less. Over the past decade, per capita vehicle miles driven have sunk more than nine percent since peaking in 2005, according to data from the Federal Highway Administration. Wicker Park is not the only Chicago neighborhood where developers are seizing on this trend.

Since AN first wrote about a 90-unit apartment building planned for the northwest corner of Clark Street and Belmont Avenue, that project's parking footprint shrank from 120 to 39 spaces. During negotiations with neighbors and Capital Partners cut down the

project's total size and slashed parking to take advantage of the new ordinance. The building, designed by Hirsch Associates, was approved by the Plan Commission in May. It will replace a Dunkin' Donuts on the busy intersection, which is one block from the Belmont stop on the CTA's Red, Brown, and Purple lines.

Brininstool + Lynch are working with developers at Property Markets Group to put up another apartment building light on parking at 2211 North Milwaukee Avenue. Since it is more than 600 feet from the California stop on the CTA Blue Line, the project needs to win

"pedestrian street" designation so it can forego 50 percent of its parking requirement. If that effort succeeds, Brininstool said he is confident it will be one of many such developments along Milwaukee Avenue, which is among the city's busiest bike corridors. The no-car lifestyle is clearly on the rise, which designers say is helping repair streetscapes marred by decades of automobilecentric development. The trick, Brininstool said, will be sustaining ground-floor commercial activity in an era of declining brick-andmortar retail. "The urban challenge is how do we occupy the first floor?" said Brininstool. "It used to be bookstores and things like that. How many more breweries can we handle?" CB

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Over the past year, graduate students at the University of Kansas have been constructing people today have been an addition to their own School denied a tectonic experience," of Architecture. The Forum at Marvin Hall, designed by Studio 804, is a \$2.5 million, 2,800-square-foot, 121-seat lecture hall addition. The School housing units and six LEED knew there was a need for a dedicated architecture classroom as 21 required courses are currently held outside of Marvin Hall, which is all studio space and administration offices. complexity into a full year

Studio 804 is an 18-person masters studio lead by Professor Dan Rockhill. Its end product is a collaborative, hands-on design-build project where students do absolutely

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everything themselves from concept to finishes. "Young said Rockhill. "To synthesize their education is important."

Over the past 20 years, Studio 804 has produced 12 Platinum buildings. Originally completed over the course of a single semester, the studio's design challenges have increased in size and project. The last few studio projects have focused on university buildings, with The Forum being their most ambitious project to date. The Forum project required

a litany of approvals and clearances by University officials before becoming a reality. "The lineage of things that had to be addressed for all of this to fall into place was incredible," said Rockhill.

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The studio began in August 2013 after some initial schematic work. The site and footprint of the expansion was essentially given to the studio by Marvin Hall's location on historic Jayhawk Boulevard, the placement of the building's existing mechanical systems on the ground floor, and its location next to the art and design building. Demolition and site preparation began in October.

To integrate the expansion into the existing building, the 600-square-foot jury room was renovated to become "The Commons," an open congregation space for students, faculty, and staff, as well as the lecture hall's foyer. "We wanted the old jury room to become what it was meant to be," said Jonathan Wilde, a Master's graduate in the studio.

The lecture hall is enclosed by two layers of glass separated by three feet, which can be opened in the summer for additional cooling and closed in the winter for heating. Vertical louvers provide additional climate and lighting controls. The design exposes the roof trusses and cross bracing, and combined with a rolled steel floor completes the modern industrial aesthetic. A green wall separates the lecture space from the new jury room and breakout space.

"This studio has given me the confidence to build and think through design problems," said Wilde, "and it has changed my expectations for what I want to do with my career."

The Forum is currently completing finishes with occupancy expected in September. **GUNNAR HAND**

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provide entirely new soil on the parking lot when construction begins soon. CROP will pay for site upkeep after that. Originally slated for early 2013, groundbreaking is now expected later this year. CROP brought on local urban designers Altamanu to craft the space, which along CTA's walls.

The site is along Milwaukee Avenue, a street that began as a Native American trail and now cuts a path from downtown through the trendy neighborhoods of Wicker Park, Bucktown, and Logan Square. An orchard is a far cry from the bars and restaurants popping up nearby, but Snyder said the neighbors will embrace CROP's rare apples, as well as its cherries, plums, and paw paws—a fruit indigenous to the northern U.S. And the area has

a long agricultural history. Before it was Logan Square, much of it was home to a farm tended by Martin Kimball, a schoolteacher for whom Kimball Avenue was later named.

Snyder was first inspired by rare apples guru Creighton Lee Calhoun, Jr. A former Seattle resident, he also spoke highly of that city's Beacon Food Forest-an "edible park" for foragers in urban Jefferson Park. Philadelphia, Boston, San Francisco, London, and Austin all boast urban orchards, riding a wave of interest in urban agriculture among young city dwellers.

It is a way to get in touch with the past, said Snyder, but CROP is also about establishing roots for the future. "The trees that we're planting will outlive those of us who are planting them," he said. СВ

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AFTER DELAYS, CHICAGO URBAN ORCHARD PROJECT COULD SOON BEAR FRUIT IVERS] GROWL

On a gray plot of land vacant since 1949, urban farmer Dave Snyder wants to give Chicago's Logan Square neighborhood a taste of what he calls "the Golden Age of Apples." "One hundred years ago there were maybe 15,000 varieties of apples commercially available in the U.S.," he said. "America's

crop was the apple." Most of those are gone forever, but perhaps 1,500-ten percentremain. As agriculture industrialized, its incredible gains in productivity came at the expense of crop diversity. Small farms died out, and with them went thousands of heirloom fruits and vegetables grown to suit

specific local conditions and palates. Development by teaming up with Snyder created the Chicago

Rarities Orchard Project, CROP, to give Red Delicious, Granny Smith, and Gala apples some competition. By opening the orchard up to the public, he hopes a sense of community will grow alongside strange apple cultivars like the Jefferson and Black Ben Davis. "We'll invite people to come in," said Snyder. "That we're growing fruit is only one cool thing, one part of this."

CROP started as a group of volunteers, but soon got the attention of Chicago's department of Housing and Economic

local urban farming and open space nonprofit NeighborSpace. In 2002, the Logan Square Open Space Project will coexist with the graffiti gallery had called for the neighborhood farmers market to take over a lot surrounding the Chicago Transit Authority's Blue Line, right where the train dives below ground between the California and Logan Square stations. The farmers market had become too big for that space, however, so the city bought the land from the CTA and transferred it to CROP About \$1 million in tax increment

financing paid for environmental remediation on the site, and will



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ARTS-DRIVEN DEVELOPER TACKLES A HISTORIC WEST END NEIGHBORHOOD PORTLANDIA, LOUISVILLE-STYLE

Since its founding, Louisville, Kentucky, has been a city that overcomes barriers. Sited at the Falls of the Ohio—a 25-foot elevation shift on the Ohio River-the city and its lesserknown twin located on the other side of the waterfall, Portland, grew up portaging goods from one side of the waterway to the other. Today those falls have been tamed by modern engineering, and Portland's prominence is in decline. A new initiative spearheaded by local developer Gill Holland, however, is poised to revive the riverside neighborhood.

Holland already helped to launch another neighborhood in Louisville, the Nulu district, around arts and food. There, he enlisted Culver City-based (fer) Studio to design a LEED Platinum office and gallery space. Across Louisville, Holland hopes to convert a series town, Holland and his team are making more ambitious plans. "When we did Nulu, the Green Building was an obvious centerpiece. I don't think there's one here in Portland. It's more like a barbell with separate centers." said Holland, comparing the approach to a shopping mall with anchor tenants at the edges.

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schoolhouse into the Compassion Building with space for artists and offices for Holland's film production company. In the Stroll District Holland has tapped Culver City, Californiabased architecture firm wHY to renovate a mid-century structure into a cultural space that could be complete within nine months, wHY principal Kulapat Yantrasast is designing the city's Speed Art Museum expansion, where Holland is on the board. "I asked Kulapat to let me drive him around Portland," said Holland. "He got it right away." Yantrasast is now an investor in the Portland initiative and has opened an office in Louisville.

Along Portland's main drags—Portland Avenue and Bank Street-Holland is redeveloping from urban to park to river." Currently the city the neighborhood's housing stock. Working with Habitat for Humanity and local housing organizations, he plans to tackle some 1,400 vacant houses, converting them into affordable housing for artists and a diverse workforce.

In key vacant lots, Holland has enlisted the help of leading architects nationwide to design a series of modern shotgun houses, so-called for their linear arrangement of rooms. wHY and (fer) both contributed houses to the 21st Century Shotgun Project, along with Diller Scofidio + Renfro protégés Joel Barkley



and Robert Donnelly, and a handful of local architects. The first to be built, however, is a design by San Francisco firm MKThink, which could serve as a live-work space for the director of a food-based non-profit next year. "Return on investment is difficult for the

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area in general but especially for the shotgun house project," said Holland, "We're looking more at the Social ROI." He is working with architecture patrons across the country to fund the houses. "There's potential here for architectural tourism," added Holland. "Right now there's not a lot of cultural facilities in the West End at all. We're trying to build up the neighborhood's cultural assets.

On the eastern border with downtown of large warehouses into mixed-use spaces next to the city's planned 22-acre expansion of its Hargreaves Associates-designed Waterfront Park. A shotgun house by (fer) Studio situated among the warehouses features a prominent vertical projection that Holland said serves as a framing device for At one end Holland is reviving an antebellum the area. A bourbon-themed shotgun house motel, conceptualized by (fer), is also being considered.

> The new park on Portland's border with downtown, master planned by MKSK Landscape Architecture, will help break down decades old barriers put in place during an era of urban renewal and highway building. "The park is located in the seam of what's considered downtown Louisville and Portland," said Andy Knight, senior associate at MKSK He described the area as an "ecotone." an ecological term for the overlapping of two different biomes. "This area is that moment where the communities come together and something special happens—the transition is moving forward with property acquisition and fundraising.

An elevated highway interchange at Ninth Street "created a real divide that's lasted over the years," said Mike Kimmel, deputy director of the Waterfront Development Corporation. "It's like a demilitarized zone—It's not just a boundary, it's a barrier that's kept the West End from unifying with downtown." Louisville is conducting a feasibility study to remove the interchange and extend River Road to create more connections to the park and West End. The new western entrance to the city's core would be at 22nd street in the heart of Holland's Portland target area.

More than merely physical, the rift is also psychological, with many fearing for safety on the other side. "When you search for the area now, headlines are dominated by murder and crime," said Holland. "One reason I moved to 25th Street is it makes 15th Street seem safer to the community. The entire community realizes the status quo is not acceptable." **BRANDEN KLAYKO**

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Behind the runaway success of its innovative "tech suites"-special showrooms calibrated to draw tech firms to high-vacancy Class-A buildings—BOX Studios is blazing the local corporate interior design scene with several high-profile commissions recently completed or on the boards. The still-small firm is suddenly working with companies like Groupon, Lightbox, and ZipCar. This May, the studio completed a clean, uncluttered call center design for global digital media giant

Getty Images. "We inherited a blank space, and so were able to do our work

impactfully with an eye for branding," said BOX principal Ferdinand Dimailig. It starts with a reception area that is opposed to traditional "receiving." A call center and marketing office has few visitors; Dimailig asked why this space should be limited by visitor check-in. more than 27,000 square feet at With Getty's blessing he set it up as a nearby 122 South Michigan Avenue gallery using semi-transparent screen- to 16,300 square feet at 55 East printed hangings, and, as a bonus,

alike. "We loosely conceived of the whole office, in fact, as an art museum," said Dimailig.

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Spare furnishings with muted tones work to this effect, but BOX Studios' decisions were also driven by budget and an acute need for spatial efficiency. Getty's Monroe Street, without trimming

social space for visitors and workers staff. Digitizing the firm's photo library freed up quite a bit of space. And yet a surplus of private offices caused a cramped environment for the common staffer.

'The onus was on comfortably accommodating the same-sized office on nearly half the floor plate,' said Fiona Carey, facilities manager Chicago call center downsized from at Getty and the point person during education, government-we may the design process. Enlightened workplace design was a lesser concern, although trademarks of that trend are everywhere.

The new offices for a Getty Images call center houses the same number of employees as their former office in half the space.

An L-shaped open work floor wraps a buffet of miniature break rooms with blown-up Getty photos, a nursing room, and informal workspaces. The blow-ups alternate with walls painted in bright solid colors. "Value engineering said we couldn't put graphics everywhere," said a mildly remorseful Dimailig. The office's private spaces encourage workers to "break out" in unstructured ways when they might be feeling overexposed. "The small quiet rooms help a lot," said Carev.

Ceilings were left unfettered by drop panels, favoring instead a white-painted ductwork with interwoven lights. This textured, exposed ceiling gives the space a softer flooring and furniture, acoustic panels, and by hi-tech digital phones and headsets that enable calls to be conducted in a whisper.

A diversified portfolio not only helped Box Studios weather the economic slump, it allowed the firm to "cross-reference solutions through design," said Dimailig. "If we learn aspects of design from other sectors-health care, arrive at unexpected solutions."

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Box Studios beat out Gensler to win the commission in the final bid stage. "We were impressed with Ferd's vision for the space and his commitment to the details," said Carey. "And we're elated with the results." IAN SPULA

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16 EWS

THE ARCHITECT'S NEWSPAPER AUGUST 6, 2014



NEW RED WINGS ARENA TO CATALYZE MIXED-USE DEVELOPMENT IN DOWNTOWN DETROIT

PAINT THE TOWN RED

The developers of the Detroit Red Wings' new arena, unveiled in late July, said the \$650 million arena and surrounding district will be a hat-trick for fans, neighborhood development, and the local tax rolls.

Detroit's Joe Louis Arena is currently the fourth oldest venue in the National Hockey League. It will be demolished to the tune of \$6 million, which Detroit will pay for through tax increment financing. The developers of the team's new and retail. "As the arena comes home, slated to open in summer

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2017, said in a press release that the new arena will spur "at least \$1.8 billion in total economic impact, 8,300 construction and construction-related jobs, and 1,100 permanent jobs."

Christopher llitch, president and CEO of llitch Holdings, unveiled the plan to the *Detroit Free-Press* in late July. In addition to the new arena itself, llitch plans to build some 2,000 residential units, office space, up out of the ground, so too will

all of the mixed-use private development," llitch told the Free-Press. "It's a sweeping plan in the respect that it will not only transform part of our city core, but based on its location, it will connect parts of our city core that have been disconnected and are highly blighted."

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The Sports and Entertainment District, as llitch's company refers to the project, will take up mostly vacant blocks around Woodward Avenue in between the Central Business District and Midtown. Its aim is to catalyze development in five neighborhoods, which the developer has assigned working names: Columbia Street (by the Fox Theatre and Fillmore); Wildcat

Corner (near Comerica Park and Ford Field); Cass Park Village; Columbia Park; and an unnamed district by the forthcoming arena.

About \$284.5 million in public money will support the project, mostly in the form of tax increment financing. The remaining \$365.5 million (about 56 percent of the total cost) will be private investment. City and state officials have said none of the public money would come from the general fund of bankrupt Detroit.

Some economists have disputed llitch's economic development figures, pointing out the district's "new" jobs will come in part from the demolition of the existing arena.

At press time a spokeswoman

The plan hopes to catalyze development in five Detroit neighborhoods centered around arenas and cultural attractions.

for Olympia Development, the real estate arm of llitch Holdings that is managing the project, said they will release details on the design team in the coming weeks. In 2012, the Red Wings reportedly retained HKS and NBBJ to design the new stadium, which will be the Red Wings' first in almost 40 years.

Olympia Development's new districts will tie in with the planned M-1 Rail line along Woodward Avenue, as well as local attractions like Comerica Park, Ford Field, the Fox Theatre, MotorCity Casino Hotel, and the Detroit Opera House. Many of those are owned by llitch.

The developer's "bold vision" for the corridor will include spending on public infrastructure in the area, including streetscape improvements and new parks. "We've done business in Detroit for nearly 50 years, and this is our most significant and ambitious project here yet," said llitch in a statement. "By accelerating our investments in important neighborhood infrastructure and new mixed-use development, we will stabilize and develop dozens of underutilized blocks, create more jobs more quickly, and allow the city to spend public funds on other priorities." CB

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Drawing on the topography of Wisconsin's "Driftless Area," the house's design is interwoven with its landscape.

In the waning years of the Pleistocene geologic epoch, during a period popularly known as the Ice Age, a large portion of southern Wisconsin escaped the advance of massive glaciers. Now called the "Driftless Area," the region is noted for its rolling hills, from the land." deep river valleys, and magnificent vistas. Near Blue Mounds, a town outside Madison named for the highest point in southern Wisconsin and Blue Mound State Park, Johnsen Schmaling Architects designed a 3,300square-foot home that peels up out of the landscape.

"Out here, you don't feel like you're in Wisconsin," said Brian Johnsen, principal in charge. "It's more like you're in the foothills of the Cascades or big-sky Montana, he said. "That influenced how we thought about the structure." Johnsen Schmaling Architects often describes its work as "informed by a reading of site and terrain."

In this case, Johnsen and Sebastian Schmaling "abstracted

the landscape" into a series of "folded planes" or "artifacts that fold in or pop out," then "translated that into architecture: a simple concept of something rising out of the ground-a bent plane, a gesture-peeling away

The architects organized the program into two staggered parallel bars burrowed into and rising up out of the ground. Underground are a video-art studio and mechanical room. The house ramps up via five individual floor plates separated by several steps through another art studio, guest room, and master bedroom, interacts with cloud cover, sun, and living, dining, and kitchen areas, progressing to a small observatory at the top. Protected and unsheltered

outdoor rooms, patios, and courtyards act as transitions between the public and private areas of the house. A continuous ribbon of copper roof, ending in a dramatic cantilever over the large south-facing terrace, "normalizes" the building's

"amorphous footprint," said Johnsen. The home's exterior-a ventilated rainscreen system with concrete fiber panels organized into 190 black-anodized aluminum fins of interrelated shapes-was inspired by the ways in which wind moved across the landscape.

"Every time we drove in to the site, we'd observe how still it was one moment, then very windy, changing the surface of the grasses and alfalfa growing nearby," said Johnsen. "So we decided to give the exterior of the house an ever-changing appearance. The facade also and shadow, time of day, and the changing winds." Juxtaposed with and stabilizing the facade's shifting "veil" are textured, castin-place concrete walls.

The boundaries between the "perception of a built architectural form and the landscape are also bridged through the house's green roof, and the courtyards and outdoor rooms," said Johnsen. "By integrating the

it appears to evolve or morph out of the landscape, creating ambiguity about where building begins and landscape ends."

Sustainability was integral, as well. The house is heated and cooled by a closed-loop geothermal system. The building's narrow footprint ensures crossventilation and minimizes cooling loads. A soy-based, closed-cell foam insulation was incorporated into the rainscreen walls. The green roof minimizes stormwater run-off and further increases the building envelope's thermal performance, while a re-circulating hot water system and low-flow fixtures keep water consumption at a minimum. When the homeowners, a biomedical engineer and an artist, are ready, they can wire in solar panels that will be positioned on the south side and produce up to 33 percent of their energy needs.

The house's owners also live, part-time, in a converted church in Madison. Avid bicyclists and

rolling topography into the house, cross-country skiers, "they like the duality of their urban residence in the middle of everything," Johnsen said, "and this house, remote and solitary, away from it all, in the middle of nothing but an open landscape." CAMILLE LEFEVRE

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MAKINGIA

A NEW DEAL ERA HOUSING DEVELOPMENT COULD BE A CRUCIBLE FOR DEVELOPERS OF MIXED-INCOME COMMUNITIES IN CHICAGO

The first thing many passersby notice about the Julia C. Lathrop Homes is the column of white vapor pouring out of a manhole on the south side of Diversey Avenue. Since 1938, a steam plant on the Chicago River has warmed up Lathrop's 30 buildings this way. But now most of the people who lived in this low-rise housing development are gone, relocated at the behest of the Chicago Housing Authority (CHA) over the last 15 years, work would be complete, Lathrop awaits and the steam lends these boarded-up brick buildings an air of film noir loneliness.

About 900 families once lived here, but fewer than one in five units remain occupied. As part of its \$1.6 billion Plan for Transformation, CHA encouraged families to move out of Lathrop so the New Dealera property could be rehabilitated. Lathrop escaped demolition, the fate of 18,000 other public housing units in the city since 2000, but four years after CHA had estimated redevelopment.

CHA's Plan for Transformation, initiated

in 1999 under Mayor Richard M. Daley, called for the construction or rehabilitation of 25,000 public housing units by 2010 to replace those lost in the demolition of highrises at Cabrini Green and other sites around the city. The agency, now the largest owner of rental housing in Chicago, remains more than 3,000 units short of its goal.

The idea was to break up concentrated areas of poverty in former public housing sites by interspersing market-rate condos and rentals with subsidized and public housing

units. But some former residents, who remember Lathrop fondly, say they were deceived by CHA, which first considered keeping Lathrop's units 100 percent public housing and later issued a request for proposals to develop a mixed-income community instead.

Some have decried CHA's plan to rebuild public housing sites into mixed-income developments as a way to push out the very poor, while others say its vision of economic diversity will avoid the mistakes of







past public housing projects.

Lathrop may be the crucible for that debate. Current plans for the first phase of its redevelopment call for 504 market-rate homes, 400 public housing residences, 212 affordable units and 92 units for senior citizen public housing residents. (The senior housing is an existing private development that will be not affected by the new plan.)

After years of delays, construction on Lathrop is set to begin in 2015. A team of developers known as Lathrop Community Partners is in charge, with Related Midwest leading Heartland Alliance, Bickerdike, Magellan, and Ardmore Associates Designers including Farr Associates, bKL Architecture, Bauer Latoza, Wolff Landscape Associates, JGMA and Studio Gang Architects have collaborated on the master plan, which attempts to balance historic preservation-Lathrop is on the National Register of Historic Places-with new development.

"We've got all these competing demands, said Jacques Sandberg, Related's vice president in charge of affordable housing. "When you're combining all these constraints,

and we're ultimately preserving almost in total the north half of the site, then we have to provide the density somewhere.

Most of that density will come during future phases from the redevelopment of the buildings south of Diversey Avenue. But two new structures on the northwest and southwest corners of Diversey at Clybourn and Damen Avenues will reach six stories, stepping up gradually from the campus scale of Lathrop's historic buildings.

Designers at bKL Architecture want the massing of the new buildings to mimic the rhythm and proportions of the original structures, so they proposed punctuating their facades with vertical bands to recall the existing geometry. A datum line between two colors of brick will maintain the historic structures' lower scale. As the new buildings move away from the older development, higher floors clad in lighter cream-colored masonry rise away from darker material beneath the reference line. Likewise, the fenestration of the new buildings refrences the existing architecture, though the size of the windows themselves grows as the facade



Opposite page, above: The design for the new buildings at Lathrop Homes references the scale and fenestration of the old buildings with a contemporary architectural language. **Below, left**: New structures will be three to four stories taller than the historic buildings. Below, right: The historic art deco buildings are in an enviable riverfront location.

moves further south.

Flanking Diversev Avenue before it crosses the Chicago River between the neighborhoods of Northcenter and Logan Square, the new buildings will serve as a gateway to the new development, according to its architects. "One of the big issues is how do you change the perception of Lathrop?" said Thomas Kerwin, principal of bKL Architecture. "Hopefully this helps signify that it's a new place.

Lathrop's legacy is unique. Many former residents who lived there after it was desegregated in the 1970s remember it as a racially diverse and harmonious community. Devoid of dehumanizing high-rises, its ample courtvards flowed into a Jens Jensendesigned "Great Lawn" along the Chicago River. While the community did suffer some of the same problems as other low-income housing developments, including gang activity and crime, its relative stability is something those redeveloping it hope to preserve.

Still, as Kerwin said, for Lathrop to succeed as a mixed-income community it needs to shed reputations-whether earned or not-associated with housing projects. As the first phase of Lathrop's development gets underway, Jacques Sandberg of Related said improving pedestrian connections to neighboring Hamlin Park could help wary neighbors remember what made the development attractive in the first place. "We think that if we really make the riverfront a special place, we're going to bring in people on foot and on bike," said Sandberg 'Originally it tended in some respects to be an island of tranquility. At the time that this was built, you wanted to turn your back on the squalor that was the city. In this day and age people are embracing the city.

That sentiment resonates with Margaret Frisbie, who runs Friends of the Chicago River. She says the redevelopment of Lathrop is an opportunity to weave nearly half a mile of riverfront real estate into the surrounding community, providing public spaces and green infrastructure to retain stormwater. "I think

This page, left: The 2013 master plan for Lathrop Homes. Much of the nothern portion will be preserved, while density will be added south of Diversey Avenue. Above: Some remaining residents have protested the redevelopment.

that having green open space that was pretty and pleasant made [Lathrop residents] feel more like members of a community that mattered, and therefore made them unified in their pride of place," said Frisbie. "I find it hard to imagine how you would create that feeling in the sterile concrete jungles that were Cabrini Green and the Robert Taylor Homes. Juan Moreno, whose firm JGMA was

chosen to rehabiltate the historic structures north of Diversey Avenue, also has high hopes for the river as a social space. JGMA's plans will leave the existing landmark structures intact, but the firm is investigating ways to connect pedestrian traffic and residential open space with the riverfront. "For those that say Clybourn is a wall, we want to say, 'come on in," said Moreno.

In May, CHA authorized a \$3.5 million loan to Lathrop's developers, which rebooted lagging redevelopment efforts. Construction on the project's first phase, which would restore the historic properties north of Diversey Avenue and replace two existing buildings with bKL Architecture's "gateway buildings," could begin early next year. Debate over the new construction's style and scale is likely to continue, as the second phase of redevelopment will include most of its increased density in taller buildings south of Diversey Avenue.

Some neighborhood groups, affordable housing advocates, and at least one Alderman—Scott Waguespack—have challenged CHA's plan for a mixed-income community, calling for the housing agency to restore the public housing units it demolished in the Plan for Transformation's early days before offering CHA sites to market-rate renters. That debate will go on, too. Related's Jacques Sandberg said the current plan strikes the right balance. "We're not going to be able to please everybody by nature of the project," he said. "But I think we're knitting together a complicated set of issues into a viable plan."

CHRIS BENTLEY IS AN'S MIDWEST EDITOR.



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THE ARCHITECT'S NEWSPAPER AUGUST 6, 2014



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THE GOLDEN TICKET

IN CITIES AROUND THE U.S., TRAIN STATIONS ARE BEING CONVERTED TO MULTI-MODAL TRANSIT HUBS ANCHORING IMPRESSIVE NEW NEIGHBORHOODS, AND PRIVATE DEVELOPERS ARE CASHING IN. JOHN GENDALL RIDES THE RAILS TO SKYROCKETING REAL ESTATE PRICES. One of great rites of passage for most Americans, from baby boomers to Generation Y, was the trip, often on a sixteenth birthday, to the Department of Motor Vehicles to get the first driver's license. But research from automotive data company Polk shows the share of car purchases made by young adults (ages 18–34) plummeted by 30 percent between 2007 and 2011, while the share for adults aged 35-44 fell by 25 percent. Younger Americans, it would seem, are not as eager to get licensed up at the soonest opportunity. Not only has this sent carmakers scrambling to render the driver's seat with all the trappings of a smartphone-the commodity that young adults actually do covet-but it has also instigated a series of land use trends that are reshaping American cities, and train stations are taking center stage.

"Teenagers and young adults aren't even getting driver's licenses," said Amtrak chief of corridor development Bob LaCroix, "These trends are making



our stations very interesting to the real estate land use within city centers. In Philadelphia, community." 'Interesting' would be one way to put it. 'Potentially very lucrative' would be another.

New Yorkers will be familiar with this effect from Hudson Yards and Atlantic Yards, where the Related Companies and Forest City Ratner are, respectively, developing on the formerly uncovered rail yards of Penn Station, in Midtown, and Atlantic Terminal, in Brooklyn. But in cities across the country-Denver, Salt Lake City, Minneapolis, Miami, Philadelphia, San Francisco, Seattle, and Los Angeles—developers and municipalities are making serious investment in transit and transit-oriented develompents. "Every major metro area in the country, really, is doing a pretty substantial build out of its transit the air rights over them, is teaming up with systems," said Rachel MacCleery, Senior Vice President at the Urban Land Institute (ULI).

Since developing suburbs by the swath is becoming less tenable for economic and environmental reasons, municipalities and developers are more tactically considering

for example, the main train station, 30th Street Station (which happens to be the third busiest station in Amtrak's system) is ringed with significant real estate anchors: the University of Pennsylvania, Drexel University, and, just across the Schuylkill River, City Hall, the Philadelphia Museum of Art, and the Center City district. Though the station itself is an impressive historic structure and though it has this orbit of vibrant neighborhoods, its immediate context leaves something to be desired. One local architect, who wished to remain unnamed, called it "the hole in the middle of the donut." Amtrak, which owns the station and over 80 acres of rail yards, including-and this is importantneighbors Drexel University and Brandywine Realty Trust to develop a comprehensive master plan for the station and its context. To do this, Amtrak tapped SOM, Parsons Brinckerhoff, OLIN, and HR&A Advisors in May 2014 to undertake the two-year planning process.

Real estate professionals and transportation advocates point to Washington DC's NoMa district as a particularly compelling precedent. Close to Union Station, the area, once dominated by parking lots and warehouses, had long suffered from high vacancy rates. In 2004, though, an infill transit stop was added to the Washington Metro commuter rail line, instigating a surge of real estate activity. Now, Washington is looking to build on that success with a redevelopment of its Union Station. Working with the Union Station Redevelopment Corporation, the U.S. Department of Transportation, Maryland Transit Administration, Virginia Department of Rail and Public Transportation, and the Washington Metropolitan Area Transit Authority, Amtrak engaged Parsons Brinckerhoff and HOK to author a 15-to-20year master plan that will triple the passenger typically demand greater finesse. "There capacity in the station, double the train service, and plan for real estate development on and around the station.

The Washington project highlights one of the challenges of working with historic train

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Opened this summer, Denver's revitalized Union Station has stimulated urban development in its surrounding areas as well as along the transit lines that feed into it. Real estate prices near the station have jumped from around \$435 per square foot to \$600 per square foot.

stations in urban contexts: they come with what LaCroix called "serious constraints." Unlike the suburbs, which, for the most part, can be transformed into buildable lots with the sweep of an earthmover, train stations tends to be more complexity to transit-related developments," said Eric Rothman, president and transportation expert at HR&A Advisors. "There are always very important operational concerns." As a simple case-in-point, LaCroix

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THE ARCHITECT'S NEWSPAPER AUGUST 6, 2014



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explained, "we can't expand south because there is a little something called the U.S. Capitol." Each of the other cardinal directions directly adjacent to the station. Though come with their own inviolable obstacles, so the Parsons Brinckerhoff/HOK plan goes below grade, but, LaCroix is quick to point out, "in an elegant way-not a Penn Station way."

In Seattle, where ZGF Architects completed a restoration of King Street Station in 2013, Daniels Real Estate is undertaking the so-

called North Lot Development, a four-acre, 1.5 million-square-foot mixed-use project he identified the transit hub as the catalyst for the project, Daniels president Kevin Daniels conceded, "working with transit is a challenge," citing the intricacies of moving people through infrastructure, between heavy rail and light rail, rail and bus, regional busses and local busses. "Developers can tend to get very myopic from our side, and

transit folks can get very myopic from their side," he said. "While it might be easiest to line up busses in front of restaurants, that doesn't work from the development side. The design has to find common ground with what works for them and what works for us."

Cases abound of historically preserved train stations that contribute little to community and economic development. What these cases demonstrate is that architectural attention on the station

itself needs to be coupled with a serious commitment to the underlying transportation infrastructure. While the historic restoration of Seattle King Street Station was a critical element for the success of the project, that alone was not sufficient to anchor the neighborhood. The city and its transit agencies have committed to investing in transit and undertaking the gritty, long-term work of transforming the historic building into a multi-modal hub, orchestrating heavy





Facing page: For Washington D.C.'s Union Station, Amtrak hired Parsons Brinckerhoff and HOK to author a master plan that will tripple passenger capacity, double train service, and plan for real estate development around the station. **Right and below**: Amtrak has partnered with Drexel University and Brandywine Realty Trust to develop a master plan for the area immediately surrounding Philadelphia's 30th Street Station.

rail, light rail, and local and regional busses.

Cutting the ribbon on its transit hub this summer, Denver Union Station has become an important model for other transit-related developments. Having effectively reshaped the metropolitan experience in Denver, the project has stimulated urban development both at and around the station itself, but also along the network of transit routes that the station catalyzes. The Denver Union Station Neighborhood Development Company, a joint entity between developers East West Partners and Continuum Partners, has essentially shifted the city's center of gravity toward the train station, which, for decades, had been dangling on the margins of Denver's downtown area. The project included the historic preservation of the station itself, a robust public investment in transit, but also a real commitment to neighborhood building. Where Amtrak passengers once looked out onto acres of dusty landscape is now in the midst of becoming over five million square feet of commercial, residential, and civic space spread over nearly 20 acres. Several restaurants and a new hotel opened this summer. A Whole Foods is on the way. "It's an incredibly complex station, but we've created a neighborhood, not just a transit station," said Chris Frampton, a managing partner at East West Partners. Private developers play a fundamental role in realizing these transformations. "We typically seek developers through competitive processes," said LaCroix, acknowledging that Amtrak is not in the best position to build neighborhoods. "When transportation agencies do the developing, they do it wonderfully, but they do it for trains," said Frampton, making the case for private development to help in making neighborhoods.

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"Transit investments are important, but they are only one part of making a neighborhood," said Rothman. "The stations should be as inviting a place as possible to non-transit riders and transit riders alike. It needs to be a civic asset, not just a transit asset," said Rothman. "Transit itself is not going to make a neighborhood."

This is not just an act of civic altruism. "The marketplace is paying," said MacCleery. In Denver, where the property leases had peaked at \$435 per square foot, East West and Continuum recently leased One Union Station at \$600 per square foot.

With this arrangement between transit agencies, private developers, and architects, everyone stands to profit. "We don't have to own the real estate to get value out of it," said LaCroix. "Smart, good development works for us. We can develop a very symbiotic relationship with private developers." JOHN GENDALL IS A FREQUENT CONTRIBUTOR TO AM.



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AUGUST/SEPTEMEBER

MONDAY 11 FILM A Master Builder 7:45 p.m. Gene Siskel Film Center 164 North State St. Chicago

siskelfimcenter.org

WEDNESDAY 13 EVENT

Now and Next 2014 Symposium on Technology for Design and Construction 12:00 a.m. Northwestern University Law School 375 East Chicago Ave. Chicago aiail.org

THURSDAY 14 EVENTS

Understanding Building Occupants and Other Stakeholders for Successful Lighting/ **Daylighting Design** 12:00 p.m. Center for Architecture and Design 1801 McGee St. Kansas City, MO aiakc.org

Genesee Ceramic Tile meeting with Saginaw Valley Chapter 5:00 p.m. Genesee Ceramic Tile AIA Michigan + AGC Mid 1307 North Belsay Rd. Burton, MI aiaflint.com

FRIDAY 15 EVENT The Art of Storytelling with **Randy Olson** 12:00 p.m. Burns & McDonnell Auditorium 9400 Ward Pkwy. Kansas City, MO

aiakc.org TUESDAY 19

EVENT AIGA Detroit's **Drink and Draw** 6:00 p.m. Woodbridge Pub 5169 Trumbull St., Detroit aiadetroit.com

WEDNESDAY 20 EVENT Chicago's Pullman District: **Our Next National Park?** 12:00 p.m. AIA Chicago 35 East Wacker Dr., Chicago aiachicago.org

THURSDAY 21 EVENT We Are City Summit 12:00 p.m. Indiana Historical Society 450 West Ohio St. Indianapolis, IN aiaindiana.org

SATURDAY 23 EVENT Annual AIA Mid-Missouri Picnic 3:30 p.m. Gordon Shelter Stephens Lake Park Columbia, MO

MONDAY 25

EVENT Grey to Green Conference 7:00 a.m. Eaton Chelsea 33 Gerard St. West Toronto, Ontario aiami.com

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TUESDAY 26

EVENT 2030 Challenge Working Group 5:00 p.m. AIA Chicago 35 East Wacker Dr., Chicago aiachicago.org

TOUR Prairie Avenue Walking Tour 2:00 p.m. Glessner House Museum 1800 South Prairie Ave. Chicago

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WEDNESDAY 27 EVENTS AIA Indiana 2014 Indiana **Building Code Seminar**

8:00 a.m. Somserset CPAs, P.C. 3925 River Crossing Pkwy. Indianapolis, IN aiaindiana.org

Architecture Film Night 4:30 p.m. Ragtag Cinema 10 Hitt St., Columbia, MO aiamid-missouri.com

SEPTEMBER

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TUESDAY 2 EXHIBITION OPENING Michael L. Abramson: Pulse of the Night Columbia College Chicago Library 624 South Michigan, Chicago mocp.org

WEDNESDAY 3 FILM

Marketa Lazarova 7:00 p.m. Wexner Center for the Arts Ohio State University 1871 North High St. Columbus, OH wexarts.org

THURSDAY 4 EVENT

Canstruction Awards Reception 6:00 p.m. Merchandise Mart 222 West Merchandise Mart Plz., Chicago aiachicago.org

MONDAY 8 EVENT AIA Michigan Green Health Summit 9:30 a.m. The Christman Company Building

208 North Capitol Ave. Lansing, MI aiami.com



ART INSTITUTE OF CHICAGO ESY

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CHICAGOISMS Art Institute of Chicago 111 South Michigan Avenue, Chicago, Ilinois Through January 4, 2015

Chicagoisms is an ongoing exhibition at the Art Institute of Chicago that focuses on key historical principals-"Chicagoisms"-that went into creating and shaping the city that we know today. The exhibition was put together by architectural theorist Alexander Eisenschmidt and art historian Jonathan Mekinda working with designer Matt Wizinsky. The show features interpretations of five Chicagoisms from nine different architects-Bureau Spectacular, DOGMA, MVDRV, Organization for Permanent Modernity, PORT, Sam Jacob, UrbanLab, Weathers, and WW. The architects paired architectural models with manifestos regarding their significance and present them in juxtaposition with historical black-and-white photographs. The result is a double vision showing both the contrast between the art and architecture of today's Chicago and that of the past, as well as how historical factors continue to act as a catalyst for contemporary innovators

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ART OR DESIGN?

CHGO DSGN **Chicago Cultural Center** 78 East Washington Street, Chicago, Illinios Through November 2

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POMO SHOW

Architecture to Scale: Stanley Tigerman and Zago Architecture The Art Institute of Chicago 111 South Michigan Street Chicago, Illinois Through September 14

How does an architect's design process expose 14, exposes two divergent approaches his or her underlying values? Architecture to Scale juxtaposes behind-the-scenes research strategies of two groundbreaking firms: Stanley Tigerman and Zago Architecture. This energetic exhibition, on display at The Art Institute of Chicago through September

of architects through postmodernism and contemporary practice, and contrasts guiding principles from site to form. The exhibition begins with Zago

Architecture's striking large-scale film series, XYT: Detroit Streets. A slow-moving, When the world thinks about Chicago's storied design legacy, the topic usually turns to architecture and urban planning. CHGO DSGN, an impressive survey of local design output on display through November 2 at the Chicago Cultural Center, wants us to recognize the equally important global influence its design professionals have had on graphic arts and the furnishings and housewares industries-both historically and right now.

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Rick Valicenti, who curated the show for the city's Department of Cultural Affairs and Special Events, called it a product of his "love affair with the Chicago design community."

It shouldn't be surprising that the show seems heavy on printed materials, given the background of its curator. Valicenti's firm, Thirst, has been one of the nation's leading graphic design studios for decades. But it's also because of printed matter's sheer ubiquity. Despite years of handwringing over the death of print, typography is still everywhere-particularly, now, on the Internet. The examples on display reference the great Chicago type designers of the early 20th century, illustrating a tradition that's clearly endured into the 21st.

An astonishing variety of typographic materials makes up a substantial portion of the show. A large table at one end of the gallery features scores of books, magazines, brochures, exhibition and auction catalogs that visitors are encouraged to peruse. But there's also ample evidence that type plays an important part in all kinds of digital

subtly distorted panoramic film spans over 100 feet wide, illuminating a rough Detroit streetscape at nearly full-scale. The goal of the architects was not to photo-document existing site conditions, but to translate the emotional experience of occupying real space through experiential new media. XYT: Detroit Streets is architectural research, physically presented on the scale of architecture. It visually illuminates the lived experience of site inhabitation.

This film series comes across as an architectural manifesto: looking at Google Streetview on a laptop is not acceptable context research. In the globalized architecture industry, designs frequently lack a genuine consideration of local surroundings. Panoramic video installation is the anti-diagram of design processes. Moved to fulfill the sensory immersion of XYT: Detroit Streets, I wanted to smell, touch, and taste Detroit.

Despite the highly compelling film, the additional Zago work on view felt ironically inappropriate for the context of the dark gallery. Black and white presentation boards crammed with fine print on the history of the panoramic image and the technical process used to create the footage left viewers either overwhelmed or bored. These works only served to drop energy levels before the procession toward Tigerman's half of the exhibit.

Chicago's resident architectural prankster, Stanley Tigerman, seduces visitors down a white hallway with two enormous, hot pink, house-shaped walls, festooned with his iconic scrawled cherubs. Inside the faux house, visitors wind around detailed white handmade architectural models spanning Tigerman's diverse career.

The best moment of the exhibition for me was when two young girls discovered an architectural folly of mirrors on the

and electronic media.

The many examples of furnishingsboth residential and office/institutional-and housewares reflect the city's long history as a wholesale marketplace for these items. It's great to see a length of beaded paper recognizing Maya Romanoff, the influential designer of wall coverings who died last year, and equally satisfying for the number of works by rising stars: lighting fixtures and serving pieces by Steven Haulenbeek, seating by Jonathan Nesci, and glassware by Felicia Ferrone.

It's probably no coincidence that both Nesci and Ferrone have had solo exhibitions at Chicago's Volume Gallery, one of the few commercial exhibition spaces in the country specializing in design objects. Each creates work that appeals to collectors with their distinctly cerebral qualities which often transcend functionality, and occasionally defy it.

Whether intentionally or not, CHGO DSGN effectively fuels the ongoing debate about the relationship and distinction between "art" and "design." If art exists on a more esoteric plane than utilitarian design, one could still argue that nearly everything in this show-while functional and of some obvious utility-similarly stands as a work of art.

Considered in terms of contemporary art movements, the emphasis on type and text, which dominates the show's mix, makes good sense. Text-based art dates back to the Dada period, at least, but it reached a sort of climax in the late 20th century, with work from conceptualists continued on page 32

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jambs of an interior window. The addictive distorted reflections create an effect similar to Anish Kapoor's nearby Cloud Gate. The girls immediately started snapping selfies and making faces at one another in the installation. Upon noticing the girls playing on the exhibit, the gallery attendant in the room suddenly erupted in laughter. She announced that this was the first time she noticed the playful mirror installation and walked over to explore it for herself. Tigerman would approve of the conviviality.

The scale models on view were rather formal in comparison to the pink walls and hidden follies. The designs may have been whimsical and irreverent in their day, but the construction of the models is fastidious and traditional. Fortunately, many of Tigerman's well-loved comic sketches are also on view. The expression and physical quality of the architect's hand helps to humanize the sterile, fragile-looking scale models.

Peering down at small buildings in glass cases serves as a dramatic jump in scale from Zago Architecture's huge panoramic movie. Tigerman clearly appears to prioritize the form of a building over other influences. Where Zago's research emphasizes local site conditions, Tigerman's process is transfixed with the shape and graphic nature of his grand idea. The binary organization of the entire exhibit serves to emphasize the transition in the perspective of the architect from Postmodernism to today. Zago Architecture places the visitor in the middle of a complex site at full-scale. Conversely, visitors to the Tigerman gallery are able to oversee each building's master plan of artistic expression from a position of control. The dialogue generated between the two designers is the show's strongest aspect.

Curatorially, experiencing these two design approaches continued on page 32 REVIEW 32

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THE ARCHITECT'S NEWSPAPER AUGUST 6, 2014

ART OR DESIGN? continued from page 31 like Jenny Holzer, Barbara Kruger, Bruce Nauman, with School of the Art Institute of Chicago and Ed Ruscha. Jackson Cavanaugh's contribution to the show might be the consummate expression of conceptual typography in that tradition. What appears to be a wall-scaled work of elegant Spencerian hand calligraphy reading "You're doing it wrong" is actually a super-sized sample of a face Cavanaugh designed for his Okay Type foundry, called "Doing It Wrong." It's his wry observation about the disappearance of cursive writing. Maybe creating it with a typeface is wrong, but if no one can do it by hand anymore, how else will it survive?

Valicenti worked on the installation design professor Tim Parsons. He ends his introductory statement about the showlaid out in large type above the entry to the gallery space—with a plaintive "I wish this room were bigger." Composed of artful juxtapositions of objects in multiple vignettes, CHGO DSGN is extremely satisfying. And indeed, while the show is teeming with the riches of design the city churns out, its curators clearly could have filled a much larger space.

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PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.





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POMO SHOW continued from page 31 anachronistically eliminates the sense of progression from one practice to the next. Architecture is rarely a linear evolution. Inverting the timeline of the architecture throughout the show allows viewers to evaluate the work without the notion that one position is more or less advanced in the architectural community.

By highlighting studio research and experimentation practices, Architecture to Scale demystifies an architect's job to the general public. The range of subject matter in the exhibition also promises to intrigue the **AND ARCHITECTURAL DESIGNER.**

COMPANY

informed design professional, celebrating the craft of Chicago's own Stanley Tigerman while simultaneously featuring the lesser known Zago. Even though no final building photographs are on display, Architecture to Scale presents architecture brimming with curiosity and exploration, Architectural research becomes a provocation and statement of intention, challenging designers to investigate the biases inherent in every part of the design process.

KRISTEN MOREAU IS A CHICAGO-BASED WRITER

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ARTIST DAN GRAHAM CONSIDERS THE MASTER ARCHITECT'S USE OF MATERIALS, VIEWS, AND REFLECTIONS **MIES' BARCELONA PAVILION:** AN ABSTRACT POLEMIC AND A POLITICAL ALLEGORY

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Mies van der Rohe's German Pavilion for the Barcelona World's International Trade Show in 1929 was originally placed in an artificially landscaped setting. This park siting continued the tradition of Karl Friedrich Schinkel's landscaped "neo-Greek" "temples" and private houses from the early 19th century. Mies' Barcelona Pavilion, emblematic of the new Weimar German state, also evokes the 18th century pavilion-like structures of English Gardens like Stowe. There these "temples" could be read as an abstract

poetic and political allegory, experienced by the spectator walking between the various buildings.

The Barcelona Pavilion was both a "nationalist" "temple" emblematic of the Mies' design brings nature inside, the new post World War I modern Germany, and a showcase window with "high-end" furnishings on display. The pavilion's design was based on overlapping rectilinear divisions of freestanding walls of glass and marble, which enclosed the pavilion and formed a pattern of open and closed space. Honey-colored golden

onyx, green marble, and tinted, clear and stools with cushions alongside table frosted glass was used for the overlapping slabs of black opal glass. Mies used a walls, which were supported by eight slender cruciform stainless steel columns. green foliage outside the pavilion's glass perimeter wall projected onto the greenish marble and green tinted transparent glass. The gazes of the spectators transpose the spectators' body and desires onto the objects seen through the glass on display. along the perimeter of the pavilion. The

The "showcase" core displayed Mies' own furniture-black leather chairs and



variety of colored glasses, green, black, frosted white, and transparent. The wall enclosing the pavilion was made from green marble. An outside terrace area contained a reflecting water pool. There were two figurative sculptures by Georg Kolbe, one near the pool, and the other at the edge of the path taken by visitors sculpture of the human figure perhaps relates to the ghost-reflected self-image of the spectator.

The optics of the Barcelona Pavilion, in its subtle, overlapping indoor/outdoor reflections, relates images from the marble material onto reflected images of the spectator's bodies both projected onto the showcase display window, superimposing the observing spectator's image of their body and gaze side by side with those of other spectators. This replicates the optics of the mirror stage, as articulated by Sartre and Lacan, involving the recognition of the young child's identity of their newly formed self by way of identifying one's reciprocal gaze with the gaze of another's. The modern showcase display window also makes use of this identity crisis by projection, projecting the superimposed "ghost like" image of the onlooker on to the goods on display, creating a desire, which can be fulfilled only with purchase of the item.

EVERY PIECE COMES WITH A STORY

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