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DESIGN COMPETITION CONSIDERS FUTURE OF DETROIT'S
PACKARD AUTOMOTIVE PLANT



The long-vacant automovie plant has come to symbolize Detroit's post-industrial struggle.

REANIMATE THE RUINS

Once one of the most technically advanced buildings in the world, Albert Kahn's Packard automotive plant in Detroit is now one of the most notorious symbols of urban dereliction

in a city full of them. As such, design competition organizer Parallel Projections announced the winners of an ideas competition to adaptively reuse the site in

early August. The contest is called Reanimate the Ruins. Parallel Projections founder Kyle Beneventi said he wants to show how design can address social and economic problems. "We hope to act as a catalyst," said Beneventi, "and put these ideas in front of decision-makers" **continued on page 5**

Rudolph's Parcels House stands out in leafy suburban Grosse Pointe Farms.



DETROIT AREA'S ONLY PAUL RUDOLPH HOUSE IS ON THE MARKET

RUDOLPH FOR SALE

The Parcels house, designed by Paul Rudolph, is a dramatic departure from the conservative architectural taste of most homes in the wealthy Detroit suburb of

Grosse Pointe Farms. As the only Michigan residence by the famed architect, this home had led a surprisingly quiet existence until June 2014, when it **continued on page 6**

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CHICAGO'S ART DECO MOTOR CLUB
GETS THE HOTEL TREATMENT

MOTOR DECO

When a 16-story Chicago building sold at auction in 2011, admirers of the fading art deco beauty feared it might languish on the still tepid real estate market or, worse, meet the wrecking ball. But three years later the Chicago Motor Club has refueled—Hilton Hotels Corporation is installing a 43-room Hampton Inn at 68 East Wacker Place to open early next year. "The Motor Club is very near and dear to my heart," said Amy Keller, preservation director of the Chicago Art Deco Society. "We were thrilled when we saw what they" **continued on page 4**

STREETCAR SETBACKS PUSH
SUPPORTERS BACK ON TRACK



Off the Rails

The recent trend in streetcar reintroductions and expansions across the US have hit a political speed bump. Most recently, on August 5, voters in Kansas City, Missouri, turned down a proposal to expand the funding mechanism **continued on page 3**

CHICAGO'S REVOLUTIONARY NEW
LANDSCAPES SEE PAGE 17



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WE NEED A CARBON PROMISE WORTH MORE THAN THE PAPER IT'S PRINTED ON

At its recent World Congress in Durban, South Africa, the International Union of Architects (UIA) set a critical goal for the global design and construction industries. They adopted something called the 2050 Imperative, "setting the global building sector on a path to phase out CO₂ emissions by 2050."

UIA represents 1.3 million architects from 124 countries, so it's no offhand declaration. It's also not the first such mission statement. Architecture 2030 issued the 2030 challenge to radically green the building sector in 2006. The American Institute of Architects quickly took up that charge, as did the U.S. Green Building Council, the U.S. Conference of Mayors, and the Congress for the New Urbanism, among others.

Now as the supporting organization for UIA's imperative, Architecture 2030 is joining the world's architectural professional societies to "send a strong message" to the parties of the United Nations, who will meet in Paris next year to set a roadmap for reducing emissions. This is an important and necessary step, as the very name of the "imperative" implies—buildings consume 75 percent of all the electricity produced in the U.S. and are responsible for about half of all U.S. greenhouse gas emissions. But the design community has to hold itself accountable.

A leaked copy of the latest report by the Intergovernmental Panel on Climate Change says "severe, pervasive, and irreversible impacts" are likely if swift action is not taken to curb the emission of heat-trapping greenhouse gases, chiefly carbon dioxide. But "strong messages," however admirable and well-meaning, have not produced meaningful action in at least 20 years of international negotiations on the subject. Since the U.N. climate convention first recognized the urgency of the problem on an international scale in 1992, greenhouse gas emissions have risen 57 percent.

We're not even slowing down. In fact, we're accelerating. Emissions grew more quickly between 2000 and 2010 than in each of the three previous decades. Much of that is due to industrialization in Asia, and urbanization is not slowing down. Over the next twenty years, it's projected that an area roughly equal to 60 percent of today's building stock will be built and rebuilt in the world's urban areas. In other words, even if every one of the buildings built in the next two decades were twice as efficient as today's average building, we'd still see a huge increase in building-related emissions.

That's not to say the building sector has been idle. The UIA's imperative opens by recalling the 1993 Declaration of Interdependence for a Sustainable Future, made here in Chicago, which committed to "place environmental and social sustainability at the core of our practice and professional responsibilities." Code improvements, energy benchmarking, and a healthy debate over sustainable design metrics (which *AN* explored in our June feature) are just some of the ways the field is making progress.

And the UIA's imperative includes broader initiatives like planning carbon-neutral cities, which is critical in developing nations where today's building booms could either lock in catastrophic levels of carbon pollution or lay the groundwork for a climate recovery.

But architects can't do it alone. The upcoming IPCC report affirms something author and activist Bill McKibben once called "global warming's terrifying new math": fossil fuel companies and governments have found oil and gas reserves several times larger than the amount that scientists say we can burn without throwing the climate out of control. That's a transformational challenge that transcends design and construction, as important as those industries are.

Something about the UIA's 2050 "imperative" itself encapsulates the angst of following the growing climate crisis today: it's both affirming and frustrating to read. With no attempt to hide its toothlessness, it tacitly acknowledges the dizzying scope of the problem (made significantly wider by political dithering and dysfunction). And yet it's a critical part of the solution. Time to build the rest is running out. **CHRIS BENTLEY**

OFF THE RAILS continued from front page

for the city's downtown streetcar starter line to partially fund a \$472 million, 7.6-mile expansion project. Backers of the plan hoped that generating approximately half of the total funds would position the City for federal funding. At a news conference after the defeat of the measure, Mayor Sly James did not concede. "This issue is not over by any stretch of the imagination," he said.

Kansas City is not alone. Earlier this summer, the San Antonio City Council scuttled plans by VIA Metropolitan Transit, the region's transit agency, to build a 5.9-mile streetcar line downtown. Confronted with a strong anti-streetcar backlash, the mayor and city council are tabling the streetcar discussion into the update of its long range transportation and moving forward with a Charter Amendment next May 2015 that would prohibit the City from funding any streetcar project or allowing streetcar's on their right-of-way without voter approval.

VIA Board Chairman, Alexander Briseno, explained, "Although we are disappointed that the value of the modern streetcar was not understood or realized by many, we remain optimistic and are committed to continue with our 2035 Comprehensive Transportation Plan."

Similarly last year in Cincinnati, Ohio, the city council halted \$42 million in funding for a \$147.8 million, 3.6-mile streetcar project while it was under construction. Then newly elected Mayor John Cranley felt his anti-streetcar stance meant people agreed with him on the subject. An independent audit determined it would cost the city as much to cancel the project as to finish it, and local business leaders stepped in to provide partial funding.

But these setbacks are exceptions to the national trend. There are over 40 streetcar projects nationwide in stages from planning to completion. The quiet revolution that started over a decade ago in Portland, Oregon, and spread to cities across the country has received significant support from the federal transit administration with the appointment of former Charlotte, North Carolina, Mayor Anthony Foxx to Secretary of Transportation in 2013.

By the end of 2014, both Atlanta and Washington D.C. should have new streetcar lines. In 2015, Kansas City will open its 2.2-mile \$100 million starter line, followed by Cincinnati's line in 2016. "It behooves us to recognize that our infrastructure is not going to get better," said Kansas City Mayor Sly James, "unless we find [local] ways to pay for it." **GUNNAR HAND**

LETTERS

GOLDEN AGE OF RAIL

The following comment was left at archpaper.com in reference to John Gendall's feature article on multi-modal transit hubs ("The Golden Ticket" *ANMW* 07_08.06.2914).

The original design of all grand U.S. railroad stations fit the architectural design foundation "form follows function." Unfortunately the years have not been kind to these railroad stations. Real estate developers have coveted the rail yard property for non-transportation development. In some cases these rail yards have yielded to interstates, highways, and streets. This has transformed the depot (waiting room, ticket offices, etc.) into just "a nice old building that used to serve the

traveling public."

Denver is a prime example of a real estate grab. A beautifully designed rail yard gave way to developers interests. Look at the Google Maps satellite view. Transportation design was an obvious afterthought. The rail yard is stubbed, necessitating a time-consuming backup move for any train, namely Amtrak's California Zephyr, using the original waiting room. Any future Front Range development will also require a backup. The light rail system is tucked away, far from the grand original structure. The wispy "Sidney-Opera-House-Denver" platform cover design is curious. It stands in stark contrast to the architectural elements of the original depot.

A Google image search of Philadelphia's

30th Street Station does not reveal the austere feel purported in this article. What it may need is just a spit and polish rehabilitation. Those who want to remodel the structure seem to stand arrogantly. They claim the original designs were flawed and that somehow modern architects and planners can do a better job.

So, will Philadelphia's 30th Street Station become another depot from the grand era of passenger rail to fall to the modern architect? If the regal designs of the past are too ostentatious, then an entirely new depot should be constructed. The old should be left undisturbed until a new generation of architects discovers that their great grandfathers knew better how to design

transportation facilities.

EVAN STAIR
 EXECUTIVE DIRECTOR
 PASSENGER RAIL OKLAHOMA

CORRECTION

In our feature article on the redevelopment of Chicago's Lathrop Homes housing project ("Remaking Lathrop" *ANMW* 07_08.06.2014) we wrote, "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." In fact those figures are for the entire site redevelopment, not the first phase. We regret the error.



> SOHO HOUSE
113-125 North Green Street
Chicago
Tel: 312-521-8000
Designer: Soho House

Originally from London, Soho House is famous for its hyperchic members-only clubs in cities that now include New York, Toronto, and Mumbai. Its first Chicago location opened in August, turning a West Loop warehouse once home to the Chicago Belting Company into a boutique hotel with its own bar, lounge, spa, and vintage boxing ring. At 120,000 square feet it is the company's largest location to date. Red face brick and cast concrete detailing are among the five-story building's historic assets, which were catalogued by MacRostie Historic Advisors.

In keeping with Soho House's taste for polishing diamonds in the rough, the Chicago location retains plenty of its raw industrial character. "That's kind of our thing, the grit and the glamour," said Soho's design director, Vicky Charles. "It's a lot easier when you have an existing building with great bones."

Hand-picked vintage furniture fills out that sense of dusted-off glitz, which helps Soho House cultivate its desired vibe of a "home away from home" for creative professionals. The pièce de résistance is an old-school boxing ring at the center of the hotel's gym, which was inspired by a tour of local amateur boxing rings on the city's South Side.

Pieces of reclaimed oak add color and warmth to the concrete finishes. Charles said the design team even salvaged an old water tower on top of the building, repurposing it as a wall piece for the lobby. **CB**

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FORECLOSURE MONUMENT NO MORE

After a few years collecting mothballs in the real estate dustbin of the post-crash years, 111 West Wacker Drive lives again. Yes, the painful irony of architecture river cruises leaving from the base of an unfinished concrete podium is no more! The new 60-story tower is open and chasing after the new hip downtown residents who can afford its 504 luxury apartments. It's already half-leased, so it seems the move paid off. But we think Related Midwest, who's having a good year, would have finished it anyway just to save face. Or at least thrown up a "pardon our dust" cloth.

RIDE(SHARE) ON

Governor **Pat Quinn** put the brakes on an Illinois state bill that would have regulated ridesharing services like Uber and Lyft more like taxis, to the chagrin and shock of livid liverymen across the city. They say Quinn's courting Lakeshore Liberals at the expense of cab drivers, who have to put at least one limb or first-born child up as collateral for taxi medallions, while said L.L.s say each municipality should decide how to regulate this Wild West of pink mustaches and usurious late-night surcharge fees. We'd like to see if Quinn's really serious—he should download an app and get driving!

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MOTOR DECO continued from front page wanted to do with it."

Keller's organization first proposed the building for landmark status with the city in 2010, and later gained the support of groups like Preservation Chicago and Landmarks Illinois. Vacant since 2004, the historic building brought in enough preservation tax credits to rev developer MB Real Estate Service's engines—already on the National Register of Historic Places, the building was eligible for 20 percent off rehab expenses. The county's "Class L" property tax relief offered tax abatements over the next 12 years. Those tax breaks were cited prominently in investor documents from Aries Capital, who paid \$9.7 million for the building in 2011.

Once dubbed Chicago's "temple of transport," the Chicago Motor Club building was designed by Holabird & Roche and built in 1927–8. Decorative metal spandrels and art deco detailing adorn the limestone facade. Inside, a massive mural by Chicago artists John W. Norton advertises popular driving routes across the country. That mural still stands 29 feet tall in the lobby, and will remain under Hampton Inn's management. "My first time visiting, I was surprised with the grandeur of the lobby," said Erin Heckert of GettysOne, which conducted the rehab. "It's exciting as a designer to have more than a flat wall. It doesn't cost any money to get that character—it's already there."

Documents submitted to the Commission

on Chicago Landmarks estimate the total project costs at about \$40 million, before tax credits. Work included exposing the original green terrazzo floor and redoing the lobby using colors pulled from the Norton mural. A mirrored laminate glaze on the lobby bar complements the vintage furniture and light fixtures. The aim was to make it a desirable hangout, said Heckert, and to restore some of the roaring 20s glamor. There are even plans to put a Model T in the mezzanine. Chicago-based Hartshorne Plunkard Architecture oversaw the restoration of the limestone facade and cast-iron pylons.

The Motor Club is just one of several art deco buildings in Chicago currently in transition. In addition to artists lofts in Wicker Park and Logan Square, early 20th century buildings are quickly becoming desirable real estate for hotel operators. The 1929 Northwest Tower in Wicker Park's six corners area is pursuing a similar cocktail of financial incentives to bring a ground-floor restaurant and 67 rooms to the thriving nightlife district. Downtown, the Old Dearborn Bank building at 203 North Wabash Street is on its way to becoming a 250-room Virgin Hotel. "People are looking at these buildings and understanding that you don't get the same level of ornamentation nowadays," said Chicago Art Deco Society's Amy Keller. "They just don't make them like this anymore." **CB**

The design preserves the original Chicago Motor Club lobby mural.



COURTESY GETTYSONE



"The Packard Belt" by Javier Galindo is inspired by the form of automotive engine belts; Right: "Ecological Engineering Center" by Toni Yli-Suvanto focuses on urban agricultural uses.



TONI YLI-SUVANTO; JAVIER GALINDO

REANIMATE THE RUINS continued from front page to raise awareness about how design can address these issues."

The selected proposals run the gamut from simple land-use strategies to loose, avant-garde thought experiments. "Ultimately, we thought that being able to show the spectrum of these different [ideas] was the most important thing," said juror Dan Kinhead, director of projects for Detroit Future City. "It was less about who won, and more about the spectrum of ideas."

Used to produce luxury cars and built in 1907, the last vehicle rolled off the Packard assembly line in the 1950s. It was the first building of its type to use a reinforced concrete structure. Since then, a series of industrial warehousing and manufacturing businesses moved in, though it has been

largely abandoned since the 1990s. Late last year, after several false starts and failed bids, Wayne County auctioned off the foreclosed property to Spanish developer Fernando Palazuelo for \$405,000.

Beneventi said that he hopes the ideas highlighted by the competition will be complementary additions to Palazuelo's mixed-use redevelopment plans.

Two ideas at the focus of the competition (Parallel Projection's first) were urban connectivity and mixed-use urbanism. Contrary to common misconceptions, said juror Dan Pitera of the Detroit Collaborative Design Center, citywide depopulation is not Detroit's issue. Both Portland, Oregon, and Atlanta, for example, have similar geographic areas, but far smaller populations. Instead, Detroit has patches of disconnected and

depopulated areas that need to be rewoven into the city. "We were really interested in how they think about connecting what they're doing at the Packard Plant with other areas of the city," said Pitera.

Nearly all of the selected projects incorporate a wide mix of uses into the 3.5 million-square-foot facility. Mixed programming allows large projects to be more flexible, evolving as infrastructure needs change over time, said Vincent Laverne, whose scheme, Cross the Plant, received first place.

"It allows a permanent renewal," said Laverne.

Laverne's plan is a relatively pragmatic land-use proposal that installs housing, and encourages residents of depopulated areas to move in, recovering more than 100 acres of

land for urban agriculture.

The second-place plan, The Packard Belt by Javier Galindo, adds a criss-crossing elevated car path across the site that is a visual metaphor for a car engine belt, and a viewing platform for visitors and exhibition space.

The third place proposal, the Ecological Engineering Center Detroit (EECD), converts the site into a net-zero waste recycling and urban farming hub, honoring the city's industrial history. Praised for the way it connects the site to the city's urban farming industry, the EECD is also an economic development tool. "The intention was to make a bigger impact by providing jobs in sectors of growing significance, giving the site wider regional importance and making it a seed of new urban growth," said the plan's designer, Toni Yli-Suvanto. **ZACH MORTICE**

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MICHELLE & CHRIS GERARD

RUDOLPH FOR SALE continued from front page was listed for sale at \$1.8 million.

The sellers bought the 1970 home from the Parcels in 1985. Aside from a kitchen redesign, they preserved the home as Rudolph designed it. The home was completed after Rudolph had left his seven-year long position as chairman of the School of Architecture at Yale in 1965 and moved his offices to New York.

Dr. Frank H. Parcels and his wife Anne commissioned the home for the couple and their five children. The waterfront home faces Lake Saint Clair and was designed to give waterfront views to almost every room. As the home sits on a lot at the end of a cul-de-sac where heavy plantings and trees cover the driveway and maintain privacy, it is, for the most part, only viewable by boat. Upon entry, one looks up a few steps into the dining room and out at the lake; the ceiling rises three floors as stairs and balconies run through the height of the space. While the home is three stories, the two wings have staggered volumes off of the main hall, so that it feels more like five stories. The Parcels explained that they wanted one bedroom level for the parents, one for their sons, and one for their daughters. Lofty sitting areas with half walls sit off the main space while the bedrooms are tucked into the wings.

The Parcell family requested a lot of

The home sits on the shores of Lake St. Clair and features ample views of the water. Its two wings are staggered around a light-filled, three-story volume.

wood, so the exterior portions are mainly weathered red wood boards, painted brown, that run horizontally. The rest is all windows. The house looks like a series of stacked boxes of various sizes. In a 1986 interview with a local Grosse Pointe lifestyle magazine, *Heritage*, Frank Parcels was quoted as saying, "we knew that having an architect like Rudolph would mean that he'd have as few restrictions as possible. But clearly it had to be our home so he had to know what we wanted and needed, too." The Parcels described their goal to build a contemporary structure that would not impose their architectural preferences on others, i.e., offend the neighbors.

The Detroit area almost had a second Rudolph-designed structure. In 1966, Rudolph completed a design for the Monteith center for Detroit's Wayne State University. The proposed humanities building was described as a series of small spaces (seminar rooms, offices, activities rooms) on a series of ramps. The central volume was to be a skylight space that ran the height of building volume. It was never built. **SARAH F. COX**





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SHANGHAI INTERNATIONAL FINANCIAL CENTER



POST TOWER



The Chicago offices of JAHN are lined with models of unbuilt work. Renderings of towers, airports, and corporate headquarters never realized line the walls of the third floor of the Adler & Sullivan-designed Jeweler's Building like wallpaper. Hardly paper architects, the designers here are happy to confront the dreams of past projects on a daily basis. "As you walk through these hallways you get ideas," said firm principal Francisco Gonzalez-Pulido. "Maybe things that didn't get built inspire you."

Gonzalez-Pulido stepped up from executive vice president to share design leadership with Helmut Jahn in 2012, at which point the firm changed its name from Murphy/Jahn to JAHN. They announced the changes in a hand-written note the same day Jahn received a lifetime

SHANGHAI INTERNATIONAL FINANCIAL CENTER
SHANGHAI, CHINA

This 5.6-million-square-foot complex will be home to the Shanghai Stock Exchange, the China Financial Futures Exchange, and the China Securities Depository and Clearing Corporation. About one third of the usable space is below grade, integrating trading rooms, offices, and corporate amenities with public cultural attractions including a museum and theater. "It introduces a new attitude to corporate offices," said Gonzalez-Pulido.

POST TOWER
BONN, GERMANY

JAHN's 2002 tower in Bonn, Germany, just received a retrospective honor from the Council on Tall Buildings and Urban Habitat, who called it "one of the world's lower energy-consuming tall buildings." [It] paved the way for the next generation of high-performing tall buildings. At about 535 feet tall, the elliptical tower features an operable facade and optimal site orientation. It uses about one fifth as much energy as similarly sized office buildings.

NANJING TOWER
NANJING, CHINA

Planned for completion in 2016, Nanjing's newest super tall skyscraper will contain a hotel and offices, with a large retail center at its base. The folded metal panels of the podium skin create a simple pattern at the tower base and provide shading. Tower and podium play off each other with explorations of concavity and convexity.

COSMOPOLITAN TWARDA
WARSAW, POLAND

This 511-foot-tall tower in Warsaw beckons new residents to an area between the Old Town and new urban development to the west. Operable windows, a variety of glass treatments, and shades give the residential tower an airiness, while a break in the massing offsets the apartments from the Jewish Cultural Center at the tower's base. Diagonal steel cross bracing girds the structure, providing flexibility for the interior layouts.

LOT 14
SHANGHAI, CHINA

Another example of the firm's growing footprint in China, LOT 14 is a mixed-use project in Shanghai's Qiantan International Business Zone. The abstracted facade pattern responds to changes in daylight through the use of a mirrored frit—tendrils of dark glass appear to brighten with the sun. Connective pathways and entrances at the 310-foot-tall tower's base facilitate pedestrian traffic and create the illusion that the tower is floating.



NANJING TOWER



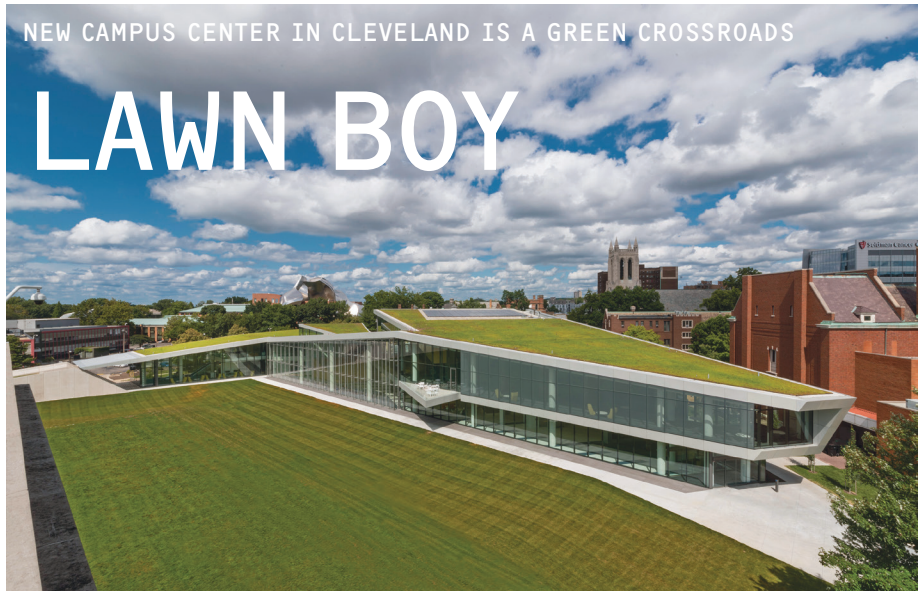
COSMOPOLITAN TWARDA



LOT 14



COURTESY JAHN



NEW CAMPUS CENTER IN CLEVELAND IS A GREEN CROSSROADS

LAWN BOY

Like most Spartans, the newest arrival on Case Western Reserve University's campus this academic year hangs out on the lawn. Squeezed in between two existing buildings and popular Freiburger Field, the new Tinkham Veale Center (nicknamed "The Tink") does everything with a nod to its landscape.

Dedicated August 24, the Perkins + Will-designed building sits at the intersection of the two historic campuses of Western Reserve University and Case Institute of Technology. A pass-through walkway connects them still, while the building's three-pronged shape reaches out to the distinct campuses that surround it. "The building really does not have a back side," said Perkins + Will managing principal Mark Jolicoeur. "It's a unifying agent within the

campus, providing a daily hub of activity for students and faculty."

A green roof helps the steel-and-glass building blend in beside the public lawn, as does an accessible "tail" of green space that glides down to meet Freiburger Field. According to Jolicoeur, at the building's opening students took to the sloping lawn for a vantage point on the band OKGo, performing for the start of the 2014-15 school year. Even when an event is not happening, the elevation is intended as a viewing platform for everyday activity on the field, from frisbee to football.

Glass walls connect the slender two-story building's interiors to its surroundings, letting in light and reframing the adjacent masonry buildings. Perkins + Will Design Director Ralph



Johnson said the windows make the existing buildings look new again. "You're always looking out to one of those spaces," said Johnson. The courtyard between Tinkham Veale and its immediate neighbors also contains two sculptures by Philip Johnson. "It seems to fit really well on campus. It kind of looks like it's been there for a while."

The building's unusual shape was partly the product of structural and ventilation issues with a below-grade parking lot. "What looked like a huge open site," said Johnson, "turned out to be pretty tight."

Targeting LEED Silver, the 89,000-square-foot building cost \$50 million and was funded entirely by donations, \$20 million of which came from its namesake. Tinkham Veale II is a 1937 alumnus

The new university center links several areas of campus and defers to its grassy landscape.

known for his industrial and philanthropic pursuits. He died in 2012 at the age of 97. **CB**



JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY



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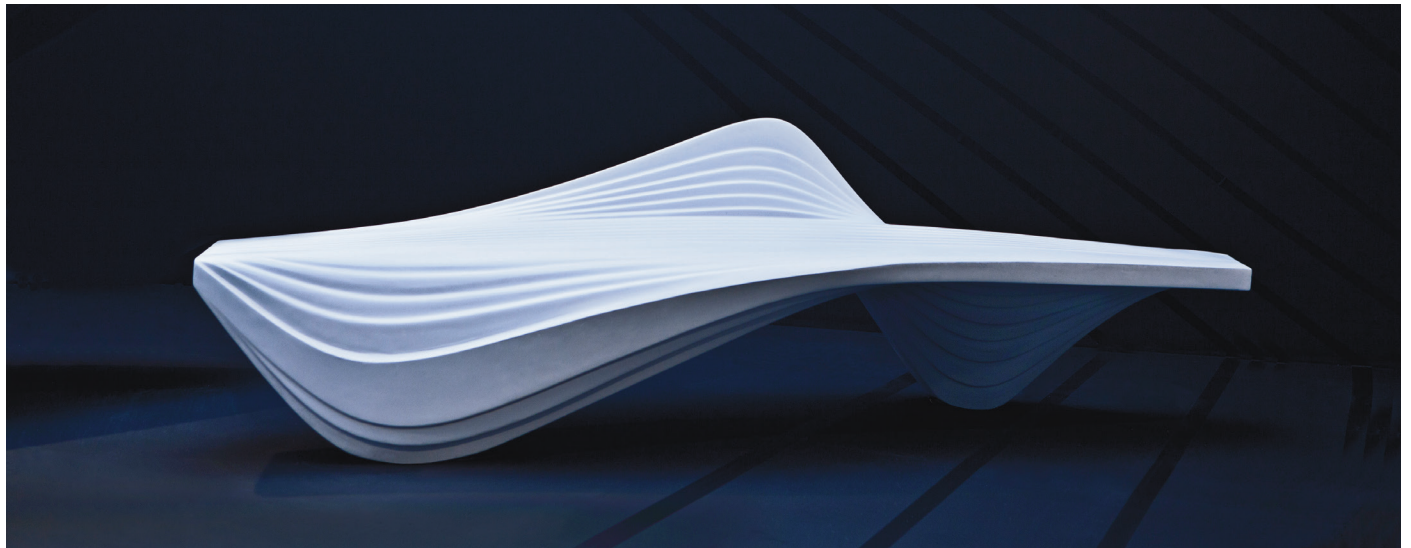
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MODEL TF7072
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Made with ¼-inch steel rebar and Portland cement, this ADA-compliant drinking fountain features a second spout and bowl for animal use. Available in numerous colors and finishes, some LEED eligible.

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SERAC BENCH
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With a ridged, curving form inspired by crevasses in a glacier, this bench is made of a matrix of quartz and resin. Designed by Zaha Hadid.

lab23.it

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santacole.com



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WOODHOUSE

A kit of parts, the basic concrete bench form can be fitted with wood seating platforms and any combination of steel armrests to create consistent yet customized schemes. Designed by Lifschutz Davidson Sandilands.

woodhouse.co.uk



BREAK 4100
VIBIA

A 13W triple tube shines through the acrylic diffuser of this 32-inch tall resin-bodied bollard. Rated for wet locations; three finishes. Designed by Xuclà & Alemany.

vibia.com



HENGE TABLE
HENGE

Described as “playable sculpture” by the manufacturer, this concrete table is built to International Table Tennis Federation specifications. In two finishes; steel nets are customizable.

hengetable.com



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Extruded, anodized aluminum makes up the seat and backrest of this bench. In 70- and 94-inch lengths, it is lightweight yet made to withstand high traffic.

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COURTESY RESPECTIVE MANUFACTURERS

DESIGNER: HGA



88Nine Radio Milwaukee knew it could not build just any office when it relocated to a new home in Milwaukee's Walker's Point neighborhood. As an independent, community-focused radio station, it needed a space that was built for and around the community, not just a place to set up microphones and spin records.

That's how it ended up with a headquarters on top of a coffee shop, with a miniature concert

venue sandwiched between. Designed by architecture firm HGA, the two-story, 14,170-square-foot building places 88Nine in a former foundry, only the first act of repurposing in the sustainability-focused renovation.

88Nine moved into the space with fellow tenant Stone Creek Coffee in September 2013. It is where those two tenants blend together that most passersby will encounter the station's

headquarters thanks to a shared community room that serves as both extra seating for Stone Creek and extra space for concerts in 88Nine's performance studio, modestly tucked behind see-through garage doors when not in use.

Lead designer Lyssa Olker said building an improved concert space was an important goal for 88Nine. "They're not a recording facility, so their goal wasn't to

have the most perfect recordings of the artists that come in. What they wanted to do was be able to have the community come in and enjoy the show," she said. The performance space itself is sized for about 100 seated audience members within the garage doors, and an additional 50 in the community room, and is fitted with salvaged wooden boards that help to disperse performers' sound for exemplary acoustics.

The performance room also features a window into the on-air studio, right within the main entrance to 88Nine's offices. The main studio, like other important technical rooms, was built with special no-static floors and dry sprinklers to reduce the risk of damage to the equipment. It is built large enough for in-studio performances as well.

Olker said 88Nine made a point of requesting that its offices not



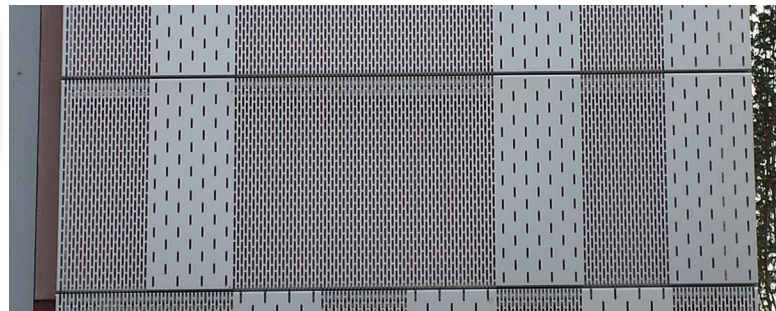
A non-corporate feel was paramount for Milwaukee's 88Nine radio station, which designers HGA delivered with ample community spaces and cozy touches of wood and masonry.

DARRIS LEE HARRIS

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and onto the wall.

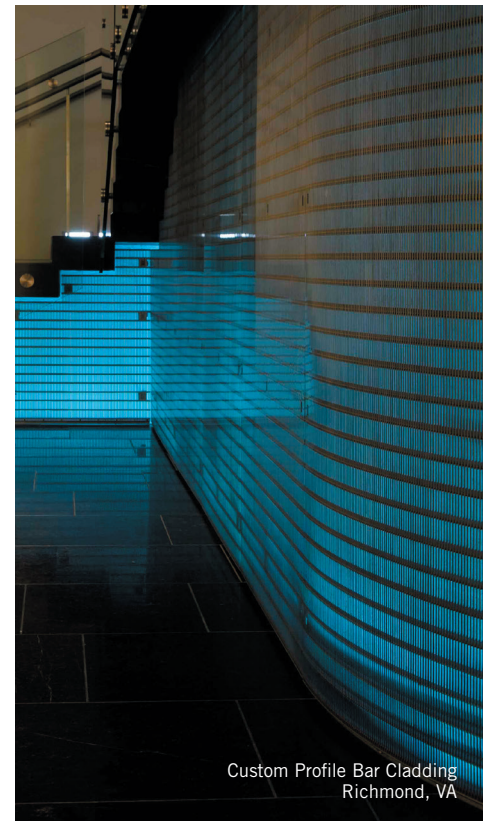


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feel like a “corporate space”—no sterile aesthetics or boring furnishings. “The way I translated that was that they wanted a space where any member of this community can walk in this door and feel like they’re at home,” said Olker. “And that’s not white walls with navy furniture.”

Instead, the upstairs offices double down on 88Nine’s commitment to communal spaces and repurposed materials. Tables are

salvaged blocks of wood or even doors. Long CD racks are made from modified wooden pallets. A central space initially meant to serve as a green room for visiting artists has evolved into a shared kitchen and break room, where DJs, office staff, and band members can mingle.

Some of the second floor’s more innovative elements are subtler. Ductwork is doubled up, with a separate system for the studios downstairs to keep noise from

filtering in from the offices upstairs. The paints and finishes selected for the project are all low in toxic VOCs. Efficient showers on the second floor are available for band members or staffers who choose to bike to work. And large windows that let in abundant daylight reduce electrical lighting costs.

Olker said 40 percent of the roof is dedicated to a green roof, planted with grass and soil in order to slow storm-water runoff—a critical issue

Milwaukee’s sewer department faces annually.


A sustainability-focused building is specific to 88Nine’s core mission, but it is something Olker believes is becoming increasingly popular outside the nonprofit community. “If nothing else, people are starting to realize the return on their investment for sustainable buildings,” she said. “A lot of it is mission-driven, but it’s also bottom-line-driven.” **MATTHEW REDDIN**

BEGA

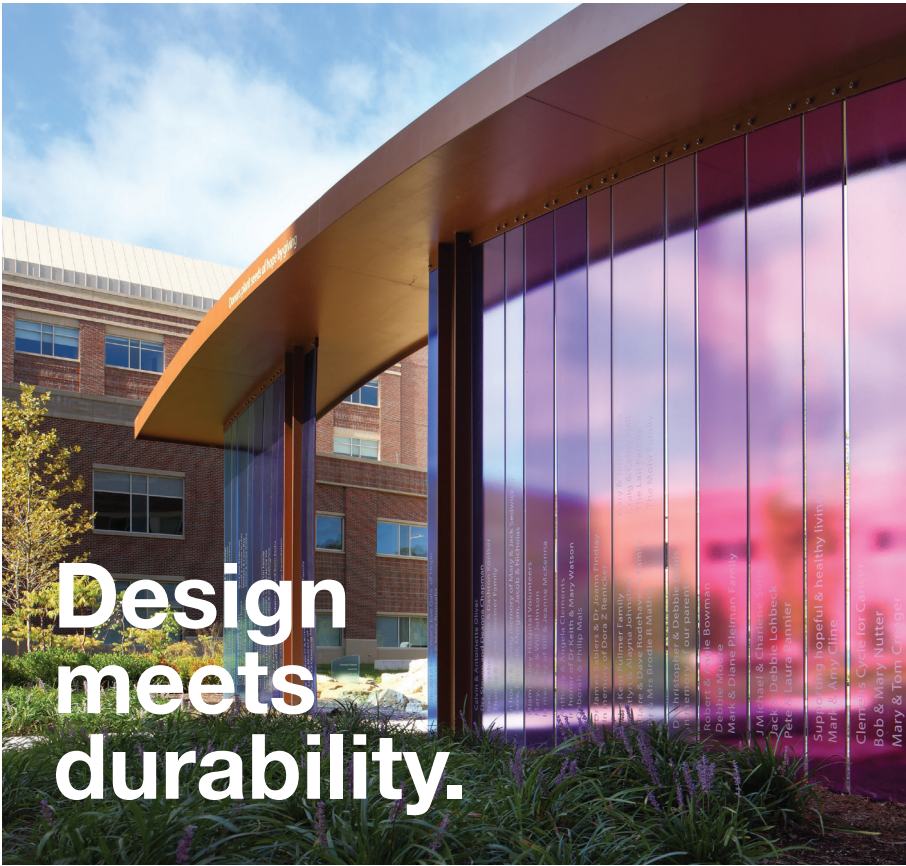
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COURTESY DIRTWORKS

150 CHARLES STREET

Designed by Dirtworks Landscape Architecture atop a new building by COOKFOX Architects, 150 Charles includes 30,000 square feet of landscaped and outdoor space, including rooftops, public and private terraces, and courtyards. "We thought of it as a vertical landscape that helps to give the building its identity," said Dirtworks principal David Kamp. Plantings change from lush, wooded courtyards up to meadow-like roof landscapes.

Architect: COOKFOX Architects
Landscape architect: Dirtworks Landscape Architecture



THE VIEW FOR A FEW

AMENITY GARDENS ARE THE LATEST TROPHY SPACES FOR LUXURY REAL ESTATE DEVELOPMENTS IN NEW YORK. *AN* OFFERS A PEAK OF A GROUP OF NEW AND PLANNED GARDENS YOU MIGHT NOT OTHERWISE SEE. BY ALAN G. BRAKE



COURTESY OF GOTHAM ORGANIZATION

GOTHAM WEST

This three level project, designed by Thomas Balsley Associates, includes an at grade garden with a reflecting pool and specimen tree, a mid level lounge area overlooking the garden below, and a rooftop lawn and lounge with



COURTESY OF SHIGEO KAWASAKI, THOMAS BALSLEY ASSOCIATES

a projection wall and bar. "I've been around the city for a while," said Balsley. "There's a newer, younger buyer for these condos, who have a very active and very social lifestyle."

Architect: SLCE Architects
Landscape architect: Thomas Balsley Associates



COURTESY WORKSHOP/APD AND GUNN LANDSCAPE ARCHITECTURE



PRINTING HOUSE MEWS

Workshop/apd and Gunn Landscape Architecture are transforming this disused private alleyway on the south end of the West Village into an intimate courtyard for two townhouses and three maisonettes, as well as a viewing garden for the condominiums above.

“The space is well crafted, and the paths, planters, and seating reinterpret the architecture of the townhouses,” said Workshop/apd principal Andrew Kotchen. “There’s also a carefully calibrated balance of privacy and open views that makes the small space work.”

Architect: Workshop/apd
Landscape architect: Gunn Landscape Architecture



COURTESY FUTURE GREEN STUDIO

345 MEATPACKING

The young Brooklyn-based firm Future Green Studio is known for incorporating vegetation into architecture in innovative

and surprising ways. For this building, designed and developed by DDG, Future Green drew on the informal vegetation of the High Line, integrating plantings into the building’s parapet, cantilevered marquee, and on the 8,000-square-foot shared and private roof. “Landscape can help situate a building in its context,” said David

Seiter, principal at Future Green. “People are drawn to the wildness and style of the Highline.”

Architect: DDG
Landscape architect: Future Green Studio



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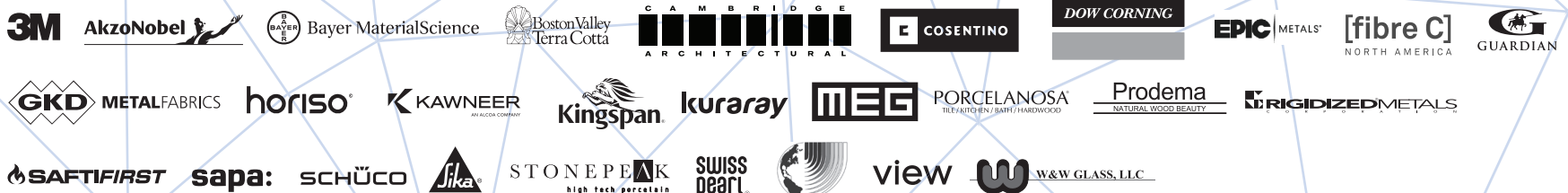
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A MANGLED AIRFIELD, A CRUMBLING PARKING GARAGE, AND A DEFUNCT STRETCH OF RAILROAD—CHICAGO'S MOST AMBITIOUS PARK PROJECTS ARE ALSO SECOND ACTS FOR DECAYING INFRASTRUCTURE.

CHRIS BENTLEY TAKES A HIKE TO CHECK ON THEIR PROGRESS.



GARDENS AND RUST

Above and below: Michael Van Valkenburgh Associates is working with The Trust for Public Land to transform an abandoned Canadian Pacific rail line in Chicago. Walsh Construction is currently building the 2.7-mile park.

Think “Chicago” and “park,” and most people will picture Millennium Park. Its glinting Bean (artist Anish Kapoor’s “Cloud Gate”) has become a Chicago totem alongside the volumes of The Sears (Willis) Tower and John Hancock Center—quite a feat for a park that just turned 10 years old, eclipsing memories of its bloated budget and construction timeline. It is the second most visited tourist attraction in Illinois, behind Navy Pier.

But three in-construction projects are forging new public spaces from West Town to Lakeshore East, attempting to build off the renewed interest in public space as residents return to Chicago’s downtown. The mix of public and private funds behind each of them hints at the hope that they will replicate the “Millennium Park effect,” multiplying nearby real estate values.

The 606, Northerly Island, and Maggie Daley Park are poised to transform nearly 100 acres of the city. Among locals, at least, the three projects have raised questions of equity and public investment,

but also stirred excitement with inventive designs unlike anything else in a city whose professed dedication to open space goes back to its motto: *urbs in horto*, city in a garden.

THE 606

Long known (and still referred to by some locals) as The Bloomingdale Trail, The 606 is Chicago’s rails-to-trails project. Often likened to the High Line, it is different in a few key ways from the elevated park in New York City: At 2.7 miles, it is substantially longer; it will be opened all at once instead of in half-mile segments; and it includes bike paths.

The bicycle infrastructure was critical to the project’s funding. By qualifying as an alternative transportation corridor, The 606 nabbed \$50 million in U.S. Department of Transportation funds, through the federal Congestion Mitigation and Air Quality (CMAQ) improvement program. The city and county kicked in another \$5 million, while private funding is expected



COURTESY MVVA / THE TRUST FOR PUBLIC LAND

to make up the rest of the nearly \$95 million project. The project still needs about \$20 million in private funding, but has set a June 2015 opening date. Though most of it is not funded through local tax dollars,

The 606 is still the Chicago Park District’s most expensive capital project by far in recent years.

But Beth White, director of the Trust for Public Land’s Chicago Office, says it is hard to overstate its

value. In addition to more than two and a half miles of linear park space along the reclaimed rail line, which runs through Humboldt Park, Logan Square, Wicker Park, and West Town, the project includes four



new street-level parks and improvements to dozens of bridges along the way. "It's taking pieces of heritage and transforming them for our future," said White. TPL is planning The 606, part of a park building boom the likes of which the city has not seen in 100 years. "There is something going on in Chicago, without a doubt," continued White. "People are understanding how important parks and public land are."

It has taken more than a decade to realize The 606, which was first envisioned as a way to connect park-poor and predominantly Latino West Side neighborhoods with transit lines and destinations to the east. Named for the first three digits of Chicago's 60 zip codes, The 606 still appears in renderings by Michael Van Valkenburgh Associates (MVVA) to be a melting pot and access way for neighborhoods long lacking ample park space.

Since its inception, however, The 606 has helped drive a real estate boom in the area that has exacerbated tensions over the changing ethnic and economic makeup of the West Side. The median sale price in Humboldt Park is up a whopping 62 percent according to real estate website Redfin, which in August named the neighborhood

"Chicago's Hottest." They cited The 606 as a reason why.

Beth White said it is an unparalleled neighborhood amenity for longtime residents and newcomers alike. "Here's a space that was first designed to move freight cars, and functioned that way for 100 years," she said. "It was designed to keep people off of it, and it was a dividing line between neighborhoods." Now it's bringing them together.

NORTHERLY ISLAND

Although many Chicagoans know the southern portion of Northerly Island as the former home of Meigs Field—a single-strip airport that Mayor Richard M. Daley had bulldozed in the middle of the night to head off efforts to reopen it after its initial lease had run out—Studio Gang Architects hopes it will soon be known as the city's ecological oasis.

Building on the popularity of 12th Street Beach, where South Loop residents come to fish and glimpse birds, Gang's design uses nature to activate the manmade peninsula that Daniel Burnham originally planned as the northernmost in a string of five islands forming an archipelago in Lake Michigan. The plan calls for year-round use of the coastal

park, made up of wetland, prairie, and savannah ecosystems—an urban wilderness at the foot of the Chicago skyline.

Construction is underway on phase one of the project: the southern 47 acres of the site, including campsites, a nature trail and bike path, and an "outdoor classroom." The plan is to open in fall 2014.

Future phases, still years from completion, include more "active" uses as Northerly Island abuts downtown Chicago. Boat rentals, an event pavilion, and an amphitheater/ice-skating rink act as a gradient from the popular museum campus at the peninsula's northern end to the relative peace and quiet of the ecological restoration farther south.

Some of the landscape work is a reintroduction of native habitat destroyed by development. The Prairie State, Illinois, has almost no prairie left, ecologically speaking. So on the new Northerly Island, prairie will occupy more than twice as much land as any other habitat. The restoration of lakefront grasslands is also meant to aid migrating birds, whose travels through northern Illinois often end in collisions with glassy downtown towers.

Studio Gang's plan is also part of a larger effort to restore native fish populations

Above and below: Chicago's Northerly Island, a Park District holding, is undergoing an ecologically minded overhaul from Studio Gang Architects. Once an airfield, the manmade peninsula will host urban camping, hiking, and a variety of events as soon as next summer. **Facing page:** Maggie Daley Park will replace Daley Bicentennial Plaza, which caps the 3,700-car underground Millennium Lakeside Garage.



© NICK ULIVIERI PHOTOGRAPHY, COURTESY OF STUDIO GANG ARCHITECTS

and habitat in the Great Lakes basin. A reef and lagoon ecosystem will harbor spawning areas for species like walleye and coho salmon. “These environments will be living examples of the region’s fascinating ecology,” reads Studio Gang’s framework plan for the park. “[It] aims to create an internationally recognized destination enhancing Chicago’s worldwide leadership in urban environmentalism.”

MAGGIE DALEY PARK

Surveying the rolling hills, whimsical playground pieces (including a stranded ship), and warped ice rink pathway wending through evergreens, it is easy to forget Maggie Daley Park started as an update to a buried parking garage. Currently under construction and set to open next year, the downtown park is a slightly surreal addition to Chicago’s “front lawn” of Millennium Park and Grant Park. MVVA, lead designer on The 606, is also sculpting these 28 acres.

On a hazy day in August the construction site is humming with activity. White blocks of geofoam are stacked like sugar cubes (their light weight supports the curvy landforms without buckling the parking structure below). Outsized construction vehicles tamp down muddy pathways—it looks more like terraforming a new planet than landscaping a park.

Maggie Daley Park, named for the city’s former first lady, replaces Daley Bicentennial Plaza, which has served as the cap to the 3,700-car underground Millennium Lakeside Garage built in 1979. Rather than make roof repairs, however, the Chicago Park District has poured \$60 million in public and private funds into a new park on the other side of Frank Gehry’s serpentine bridge leading east out of Millennium Park. The swirling form of that bridge flows into the curving pathways that criss-cross the new park. “All great parks are also great neighborhood parks,” said MVVA’s Matt Urbanski. The immediate neighborhood for Maggie Daley will be the adjacent high-rise community of Lakeshore East, which has come into its own in the last 15 years. But MVVA and the city solicited feedback on the public park from all over the city.

What they got, said Urbanski, was a mix of calls for quiet promenades alongside



MICHAEL VAN VALEKNBURGH ASSOCIATES, COURTESY CHICAGO PARK DISTRICT

requests for highly active spaces. So they designed both. Between programmed areas, more traditional winding pathways and seating areas will offer a break from The Loop commotion and connect pedestrians from Lakeshore East to the Art Institute and Millennium Park.

The northwest area of the site is a climbing wall in an evergreen “Enchanted Forest.” A quarter-mile ice ribbon—a slightly sloped, irregular circuit for skating in winter and

walking in summer—wraps around the mountainous climbing wall. On the other end of the park a “Play Garden” (Why not playground? “That sort of sounds like a place where you might get beat up,” said Urbanski) boasts long tubular slides and a wooden fort lording over the “crater” below. Nearby a stranded ship makes exploring the wavy landscape a bit more literal. “It’s meant to suggest a narrative,” said Urbanski, “but the kids can figure out their own.”

The previous design was a modernist plaza that stuck mostly to the rigid grid of its underlying mechanical systems, existing bits of which will be hidden among groves of trees in the new park. It is a humanistic space, said Urbanski—one emblematic of a new generation of Chicago parks. “There’s a kind of embrace of the felt experience,” he said. “It’s not imposing a view on the landscape.”

CHRIS BENTLEY IS AN’S MIDWEST EDITOR.



MICHAEL VAN VALEKNBURGH ASSOCIATES, COURTESY CHICAGO PARK DISTRICT

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THURSDAY 11
EVENT

Artist Discussion with Anya Gallaccio, Jay Heikes, and Adam Schreiber
6:00 p.m.
Museum of Contemporary Photography
600 South Michigan Ave.
Chicago
mocp.org

WEDNESDAY 17
EVENTS

8th Annual Built Environment and the Outdoors Summit
Hotel at Old Town
830 East First St. North
Wichita, KS
aiakc.org

Designing with Tile
12:00 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
aiachicago.org

**THURSDAY 18
EXHIBITION OPENING
Halston and Warhol:
Silver and Suede**
Des Moines Art Center
4700 Grand Ave., Des Moines, IA
desmoinesartcenter.org

**FRIDAY 19
EVENT
Experiments in Environment:
The Halprin Workshops**
11:00 a.m.
Madlener House
4 West Burton Pl., Chicago
grahamfoundation.org

SATURDAY 20
TOURS

2014 AIA Indianapolis Architects' Home Tour
12:00 p.m.
American Institute of Architects Indianapolis
4000 Michigan Rd.
Indianapolis
aiaindiana.org

**Doors Open Milwaukee:
Building Tours**
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
mam.org

**SUNDAY 21
OPENING EXHIBITION
David Bowie Is**
MCA Chicago
220 East Chicago Ave., Chicago
mcachicago.org

**MONDAY 22
EVENT
School of Architecture
Lecture Series:
Architectural Theory +**
6:00 p.m.
Rapson Hall
89 Church St. SE, Minneapolis
umn.edu

**WEDNESDAY 24
EVENT
Panel Discussion:
Sustainable Design**
7:00 p.m.
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

THURSDAY 25
EVENT

**City of Grandview:
StrategicDoing**
9:30 a.m.
Oak Room,
View Community Center
13500 Byars Rd., Grandview Rd.
Grandview, MO
aiakc.org

**LECTURE
Lectures in Photography:
Carrie Mae Weems**
7:00 p.m.
Stage Two
618 South Michigan Ave.
Chicago
mocp.org

**FRIDAY 26
EVENT
Building Connections:
From Technology and Art
to Careers in Architecture**
9:00 a.m.
University of Wisconsin-
Milwaukee
School of Architecture &
Urban Planning

2131 East Hartford Ave.
Milwaukee
uwm.edu

**SUNDAY 28
EVENT
It Wasn't Art at the Start:
Engaging with Art**
1:00 p.m.
University of Michigan
Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

TUESDAY
EVENT

**2014 Pesek-Pierre Colloquium
on Agricultural Sustainability
and Soil Science**
8:00 p.m.
Great Hall
Iowa State Memorial Union
Ames, IA
design.iastate.edu

OCTOBER

**WEDNESDAY 1
LECTURE
Knowlton School of
Architecture Lecture—
John Peterson**
5:30 p.m.
Austin E. Knowlton School
of Architecture
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

**THURSDAY 2
EXHIBITION OPENING
Both/And: The Study
of Details in Japanese
Architecture**
Art + Architecture Building
Taubman College Gallery
Ann Arbor, MI
caup.umich.edu

**TUESDAY 7
SYMPOSIUM
Things Speak symposium
with keynote speaker
Rob Walker**
5:30 p.m.
Sheldon Museum of Art
R St.
Lincoln, NE
sheldonartmuseum.org



COURTESY KEMPER ART MUSEUM

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Morning of Modernism

Three Michigan Architects: Part 3—George Brigham
University of Michigan Museum of Art
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Through October 12



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George B. Brigham, Architect, Mueschke Residence exterior, Ann Arbor, MI, 1941.

tall roofs in favor of straight-line, flat surfaces that mixed wood and other materials.

Brigham was hired at the University of Michigan in 1930 for its budding architecture program, which is now its own college within the university. He'd stay at the campus for 29 years while running his own practice from 1935 to 1958. (The museum notes that his arrival on campus predates the Museum of Modern Art's 1932 "International Style" exhibition.)

He is referred to locally as Ann Arbor's "first modern architect." During his career, he commissioned homes for some of the town's who's-who, including renowned physicist Otto LaPorte, Albert Furstenberg, dean of the university's school of medicine, and art professor Jean-Paul Slusser.

On display at the museum is a chronological collection of photographs of Brigham homes, beginning with the 1936 house of Walter C. Badger, an inventor who developed a more efficient way of making plaster of Paris.

Brigham's early works are simply rectangular takes on traditional homes. They still retain cues like

centered entrances and even window placement. For most of those constructions, brick and concrete were the primary materials.

As Brigham's career flourished, though, he began integrating more wood into his designs, and experimented with symmetry and light. Windows, once centered, now were placed at 90-degree angles on corners of homes. Parquet flooring became the norm in later designs. Wooden accents became more prominent on home exteriors, with beams jutting out from masonry in one example. And even though earlier homes brought in plenty of light, it is apparent Brigham paid more attention to sunrooms and sun porches, giving them extra emphasis in his 1950s designs.

Brigham also trended toward extracting radical design from smaller spaces, as bigger homes in the 1930s gave way to ranch-style homes in the 1950s. But his use of both concrete and wood in construction and specific measurements of that wood was part of an early modern movement of making design more efficient. Brigham worked with materials fabricated in 4-inch measurements, including 4-inch-by-8-inch plywood sheets, 2-inch-by-4-inch lumber blocks, and **continued on page 23**

With a growing population and a respected university drawing students nationwide, it is no wonder that Ann Arbor became a site of experimentation for some of America's earliest modern architects. In an exhibit closing

October 12, the work of George Brigham, who designed several homes in the Michigan college town, is displayed at the University of Michigan Museum of Art.

Brigham graduated with an architecture degree from the

Massachusetts Institute of Technology in 1913 and moved to Southern California in the 20s, when new design practices were beginning to emerge there. A new generation of architects began to eschew traditional wooden homes with

RECOVERING A MASTER

The Architecture of Paul Rudolph
Timothy M. Rohan
Yale University Press
\$65.00

Paul Rudolph liked to work and live in midair. His drafting desk at his New York office from 1965 to 1969 was perched on a cantilevered mezzanine platform overlooking the reception lobby 20 feet below. At his Beekman Place penthouse in Manhattan, his grand piano and drafting desk were placed on a balcony high above the living room, while his shower/bath had a clear Plexiglass floor that formed the ceiling of the kitchen and guest apartment below. It was not just that Rudolph liked vertiginous catwalks, precipices, and rail-less stairs, but rather that he saw architecture as a physical and emotional stimulant. The designed environment, he believed, should quicken the pulse and awaken the imagination, reaffirming the humanity of the user by eliciting a sense of wonder and demanding active participation. That is one of the many ideas explored in Timothy M. Rohan's *The Architecture of Paul Rudolph*, the first comprehensive and scholarly study of the architect's five-decade career, and a lucid one at that.

Although Rudolph (1918–1997) has reemerged in our time as an important reference, his work and life have until now remained partially shrouded by the residue of old controversies that made it difficult to separate rumor from fact. Rohan, an associate professor of art history at the University of Massachusetts at Amherst, researched

Rudolph's papers at the Library of Congress and interviewed many of Rudolph's former associates to construct this systematic and readable monograph, which follows his 2001 Harvard Ph.D. dissertation. He traces Rudolph's rise from an art-loving student who wanted to study architecture and design movie sets in the 1930s, to a designer of lightweight modern Florida beach homes in the 40s, to a "maverick" who challenged the international style in the 50s, to an inadvertent "Establishment Man" of the 60s, to a lonely master retreating to a world of private interiors and Southeast Asian projects in the 70s–90s. Yet Rudolph's aesthetic brand of "humanism," derived from the theories of Geoffrey Scott via Vincent Scully, seems never to have wavered.

Rudolph's reversal of fortune appears to have climaxed in the 1969 fire that ravaged the Yale Art & Architecture building, his masterpiece, four years after he surrendered his chairmanship of Yale's architecture department and six years after the building was opened. But as Rohan shows, this notorious calamity—which devastated Rudolph and left him unable to speak about the building for many years—was only one of several factors that contributed to his professional decline and loss of reputation. Critics increasingly accused him of prioritizing personal expression above function and economy (he countered that his search for architectural expression was not about personal expression, and that he favored economical materials such as concrete brick and prefabricated home modules). There was the problem of homophobia, exacerbated by the publication of photographs of his erotically-charged bedroom in the *New York Times Magazine* in 1967. Most ominous of all to his career was a larger sociopolitical change: the collapse of what Godfrey



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Hodgson called the "liberal consensus," a dominant trinity of big government, big business, and big academia that was attacked from both the left and the right, resulting in a dearth of civic and institutional commissions.

Rohan wisely refrains from using the term "brutalism" except by way of reference to Reyner Banham and the Smithsons. This not only reflects Rudolph's own distance from the term, but also allows Rohan to consider Rudolph's work in light of more meaningful categories of analysis such as monumentality, urbanism, and decoration. The book reveals, with vividness and nuance, lesser-known but important projects such as the Jewett Arts Center (1955–58), Southern Massachusetts Technological Institute (1963–72), and the

Hirsch House (1966–67). Although the narrative is consistently respectful, sometimes admiring, of Rudolph's design intentions and results, it does not shy from describing how some experiments fell short of their mark, such as the Oriental Masonic Gardens modular housing complex in New Haven (1968–71) or the Boston Government Services Center (1962–71), whether because of poor construction or maintenance, changes in patronage, or misguided design. The chapter on "scenographic urbanism" is a fascinating case in point, describing Rudolph's ambition to create lively public spaces by drawing upon historic European plazas, the art of making stage scenery, and the scale of the modern city.

A portrait emerges **continued on page 23**



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MORNING OF MODERNISM
continued from page 22
6-foot-by-8-inch door sizes. Standardization gave way to progressive design. Brigham died in 1977, leaving behind a legacy mostly contained in Ann Arbor, though critics argue he should be placed alongside such modern architects as Frank Lloyd Wright. Later writings place Brigham

as an educator foremost and a designer second, but his influences can be seen in the works of those he mentored during his time at the university. UM's display is all too slim, but then Brigham's output was minimal and it is nice to see all of his work in one setting. A casual stroll around downtown Ann Arbor and its surrounding

George B. Brigham, Architect, La Porte Residence interior, Ann Arbor MI, 1941.
areas makes for a massive collection of turn-of-the-century homes; venturing further out brings mini-malls and subdivisions. Brigham's still-standing homes are a rarity in the landscape.
AARON FOLEY IS A REGULAR CONTRIBUTOR TO AM.

RECOVERING A MASTER continued from page 22 of an architect who aspired to reshape the public realm with monumental civic architecture and urban planning, but whose ideas and talent actually translated best into rarefied spaces for self-selecting users. Perhaps Rudolph's daring and masterfully theatrical spatial sequences, often comprising intricate changes in level and dramatic contrasts, were too mannered or confusing for the general public—or for the budgets of public buildings. The setbacks that can be attributed to flawed design come across mostly as variants of putting the art of architecture before the needs of a building's occupants. As Rohan puts it bluntly, "it was difficult for [Rudolph] to imagine any user other than himself." It follows, then, that the architect's own Beekman Place penthouse (1977–97) could be seen as a "summary statement about his work, reiterating his belief that it was worth taking risks to make architecture and urbanism that provoked strong reactions." At the same time, Rohan finds in Rudolph's poignant manipulation of space and light an echo of religious architecture, particularly of the Baroque.
While the thrills of Rudolph's intense, sectionally complex architecture are evidently not for everyone, many aspects of his work still resonate today. His concept of "topographical architecture" is an important forerunner of today's landform buildings awash in ramps, promenades, and stepping levels. He strived to release the hidden potential of ordinary building materials such as plywood (Walker Guest House, 1952–53), concrete block (Crawford Manor, 1962–66),



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and acrylic (Beekman Place penthouse). Equally important was his ongoing attempt to recover ornament and a sense of history for modern architecture, for example through the sculptural shaping of a plaza surface, or the hand-finishing (bush-hammering) of poured concrete ridges to form a "corrugated" surface glimmering with an aggregate of seashells and mica. And Rudolph's non-pareil perspective sections—reproduced in high quality in this Pentagram-designed book, along with archival and contemporary photographs—leave no doubt that the search for architectural expression resides partly in the realm of representation.
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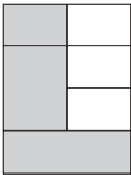


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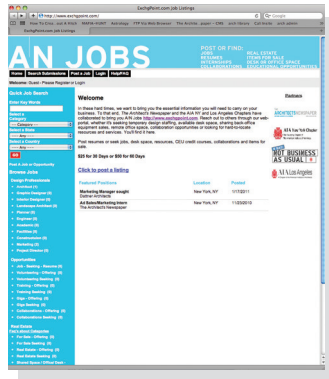
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This summer's controversy over Donald Trump's shiny new sign is just the latest chapter in a long history of such debates in Chicago.



HARRISON HOTEL, 1993. COURTESY MARTIN TREU

SIGNS AND THE CITY

Earlier this summer, Chicago was abuzz over the large illuminated Trump sign recently installed on the building designed by SOM's Adrian Smith, a structure that was completed several years ago. The sudden appearance of this added feature has generated heated discussion in the media and on the streets. The sign appeared to many as an awkward intrusion along a riverfront largely devoid of major signs and as a disfigurement to a pure modernist building with clean lines and careful detailing. Others found it perfectly acceptable in a cityscape full of visual variety. Controversy about graphics on buildings is nothing new in this city, with its heritage of great architecture and innovative advertising.

A brief history of Chicago's commercial on-site signs will put the current discussion in context. It reveals a city that has been a national leader in sign control as well as sign design. But city hall has not always shown an enlightened awareness of the potential contribution that signs can make to buildings and to streets. And business owners, like Trump, have often ignored opportunities to effectively entice their customers even while appeasing likely critics. Commercial signs, though frequently condemned as intrusions, can in fact be good for streets and respectful of buildings, helping to establish character, human scale, and even a sense of spatial enclosure overhead. They may also serve as important landmarks. A little historical background may be necessary to give signs their say in court, especially as codes are re-examined for future development.

Chicago was once the nation's most progressive city for sign

regulation, even though control was a relatively primitive matter of outright bans or dimensional limits. As early as the 1880s, the city established modest size and placement standards for wooden projecting signs. The limits of police power prevented cities from aesthetic-based legislation, so visual control was only possible if it could be enforced as an issue of public safety. By 1905, Chicago prohibited all projecting signs except for electric ones, as they contributed to the nascent municipal street lighting.

In the early 20th century, signage along State Street, the city's leading retail corridor, received the most rigorous aesthetic scrutiny. In part, this was a reaction to the creative excesses of proprietors with more money to spend than those on the average commercial street. The city also had great pride for this prominent public promenade. Along with the elegant Palmer House Hotel, State Street was dominated by the great department stores, including Marshall Field's; Carson, Pirie, Scott and Company; and Wieboldt's. Though lavish newspaper advertising by these stores obviated the need for aggressive on-site promotion, less toney businesses and a handful of theatres nearby depended upon some of the most eye-catching electric advertisements in town to lure patrons. To this day, smaller, local businesses receive their greatest advertising effect, per dollar spent, from their signs.

The city's strategy in 1907 for cleaning up the perceived visual blight of State Street was to require that all signs be flush-mounted—an effective limitation, since most electric signs of the time projected into the street by necessity, due to bulky wiring, transformers, and sockets. A

photograph taken at night in 1910, three years after this change was made, shows a somber State Street at street level, rendered inconsequential by the parade of gigantic, electric rooftop advertisements. Some journalists lamented this visual denuding at eye level, contrasting it with New York's still vigorous Broadway. Chicago code writers quickly targeted what were then called "sky signs," but apparently early restrictions were not effectively enforced or they were withdrawn within just a few years. Eventually, rooftop signs became part of the distinctive urban landscape in Chicago, especially along Michigan Avenue, and most notably atop its many hotels. Such signs serve as beacons of hospitality, a nationwide tradition for more than a century.

Along State Street, the city's restriction to facade-mounted signs led to some creative advertising and architectural solutions. To compensate for lost visual prominence afforded by signs jutting out over the sidewalks, businesses from the 1930s to the 1970s on State Street were identified by an almost solid spread of neon that reached up three stories, flush-mounted over building facades. State Street buildings, though varying in height and design, were unintentionally but effectively united visually as a result of this multi-storied band of light.

Prolific Chicago architect Alfred Alschuler contributed imaginatively to this State Street phenomenon in the 1930s, but in a highly disciplined way. Instead of leaving the job of business identity to a sign company, he made it central to the design of the building facade. Alschuler created showcase stores across America, designing for Woolworth's, Grant's, and other

national chains, but his most nationally recognized commercial work was on Chicago's State Street. In 1936, for the Benson-Rixon clothing store, he wrapped bands of glass block, without a break, around a dramatically curved corner. Display windows and a continuous, curving canopy defined the final band, at the base. There, Alschuler mounted a series of deep ribbon letters—serving as both identity and pattern—that ran the full width of the swooping facade. Alschuler's next major project on State Street, in 1937, was a store for the Kitty Kelly shoe chain. As with the Benson-Rixon store, the entire facade was manipulated as a complete graphic composition. A 4-story window of glass block served as a background for compressed neon letters almost twenty feet high, perfectly proportioned for the tall window frame and precisely aligned with its base.

Composing a commercial facade as one might create a poster was employed as a design strategy for stimulating sales during the Great Depression. Until the early 20th century, business signs were mostly an afterthought, late additions to a building facade and often an affront to the architect (this is how many view the Trump sign). In the 1910s, Chicago architects and designers, like Louis Sullivan and Daniel Burnham, were some of the very first in America to explore the potential for blending business identification with building design, achieving a visual harmony under the control of a single entity. By the late 1920s, European designers raised the stakes, more than tripling the size of the lettering once confined to the classic 19th century storefront fascia, and arranging bold colors and graphic patterns to dynamic effect. They, in turn, influenced Americans like Alschuler, eager to reinvent the simple storefront for struggling businesses.

In the decades following World War II, sign and architecture were less successfully integrated, and the public found the increasingly large business identifications of the Loop to be major visual irritations. The city subsequently reinvigorated its longstanding policy of reducing or eliminating signs. In the first decades of the new millennium, there is still some disdain for signs in general, but it remains alongside growing appreciation for the artistry of older signs and the need to keep urban commercial corridors vital with effective new signs. Today, proactive, richly conceived visions for street character are increasingly prevailing over the reactionary and merely reductive

one-size-fits-all code restrictions that were developed as a backlash to the exuberant 1950s.

One potential strategy for sign control is to code urban corridors according to their specific nature, whenever possible. The Milwaukee Avenue Historic District, which celebrates decades of creative commercial design, now only protects vintage buildings. The ordinance might be modified to protect vintage signs as well (some of which are quite large, but true to the street's character and history). Clarity of vision is needed when coding streets. In the early 20th century, Chicago banned projecting signs from State Street, commercially straight-jacketing this broad, American retail corridor. That restriction is enforced to this day, but sign area limits are now more severe. Over the decades, street trees come and go, yet the Chicago Theatre marquee glows like a frontispiece or emblem for the famous thoroughfare. State Street continues to send mixed messages about itself. Is it a Champs-Élysées or a Broadway, Fifth Avenue, or 42nd Street?

The riverfront, including Wacker Drive, might be envisioned as something like a parkway, a passage that has historically been protected against domination by advertising. If the Trump sign had been more carefully considered in the context of precedent, the pristine nature of the riverfront might have been preserved—a rooftop sign, in accordance with hotel tradition, might have been a more palatable approach. Seen from afar, such signs contribute to a sparkling city silhouette instead of being judged as startling anomalies closer to eye-level. The city shares responsibility with Trump for a missed opportunity. If it had developed a clear, proactive vision of how all of its major thoroughfares should appear, such major aberrations to the street would not occur.

With a bit of research, the designers of the Trump sign might have discovered another potential model for success: the many examples of signs designed by architects for their own buildings. But without knowing the context for design, developers are bound to disappoint, whether the reference is physical or historical. Graphics can be created as an asset to a building as well as to a street, and there is a better chance for visual victory when the surrounding environment and historic precedent are given their due respect.

MARTIN TREU IS THE AUTHOR OF SIGNS, STREETS, AND STOREFRONTS: A HISTORY OF ARCHITECTURE AND GRAPHICS ALONG AMERICA'S COMMERCIAL CORRIDORS.

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