

THE MIDWEST
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FORMER BARRACKS IN KENYA IS NOW A UNIVERSITY UNDERGOING A MIDWEST-LED EXPANSION

COURTESY DLR GROUP

BULLETS TO BOOKS

Two years ago Chris Osore, a designer in Des Moines with Chicago-based DLR Group, was reminiscing with a fellow Iowa State University graduate about his alma mater. In May he was pitching a master plan for a school halfway across the world to Uhuru Kenyatta, the president of Kenya. The alumna Osore chatted up was Olive Mugenda, the first female vice chancellor of Kenya's Kenyatta University. She was in Des Moines for the annual presentation of the World Food Prize when Osore introduced himself. Their common ground goes **continued on page 8**



COURTESY LBBA

CHICAGO SEEKS A FRESH START ON THE SITE OF A NOTORIOUS PUBLIC HOUSING PROJECT

A NEW CABRINI GREEN

Construction work is underway on Parkside of Old Town, a residential development on the north end of Chicago's former Cabrini Green housing projects. Where high-rises once housed thousands of the city's poorest families, the Chicago Housing Authority has proposed an array of more modest mid- and low-rises targeted to renters from across the economic spectrum. The Cabrini area is a focal point of the CHA's Plan for Transformation, which sought to build or rehab 25,000 public housing units in the city by 2010. The agency is still well short of that goal, **continued on page 9**



HOTEL AND DATA CENTER HEADED FOR MOTOR ROW

COURTESY BRINNSTOOL-LYNCH

At Your Server

Despite its architectural pedigree, elaborate stone facades, and early 20th century splendor, Chicago's Motor Row historic district has struggled to attract enough investment to spur the rebirth so many residents and local politicians have long proclaimed imminent. Now with a new El stop on the way—and the controversially financed Pelli Clarke Pelli-designed arena—development **continued on page 4**

ENVIRONMENTAL ISSUE
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COURTESY BRINNSTOOL-LYNCH

MILWAUKEE PLANS DOWNTOWN STREETCAR, DEVELOPERS AND LAWYERS RESPOND

NEXT STOP: LAKEFRONT

Plans to remake Milwaukee's lakefront have been in the works for years, and while they still face hurdles, the inclusion of a new streetcar line landing in the lobby of the 44-story Couture tower has some residential developers excited about the possibility of a downtown resurgence aided by public transit. **continued on page 6**

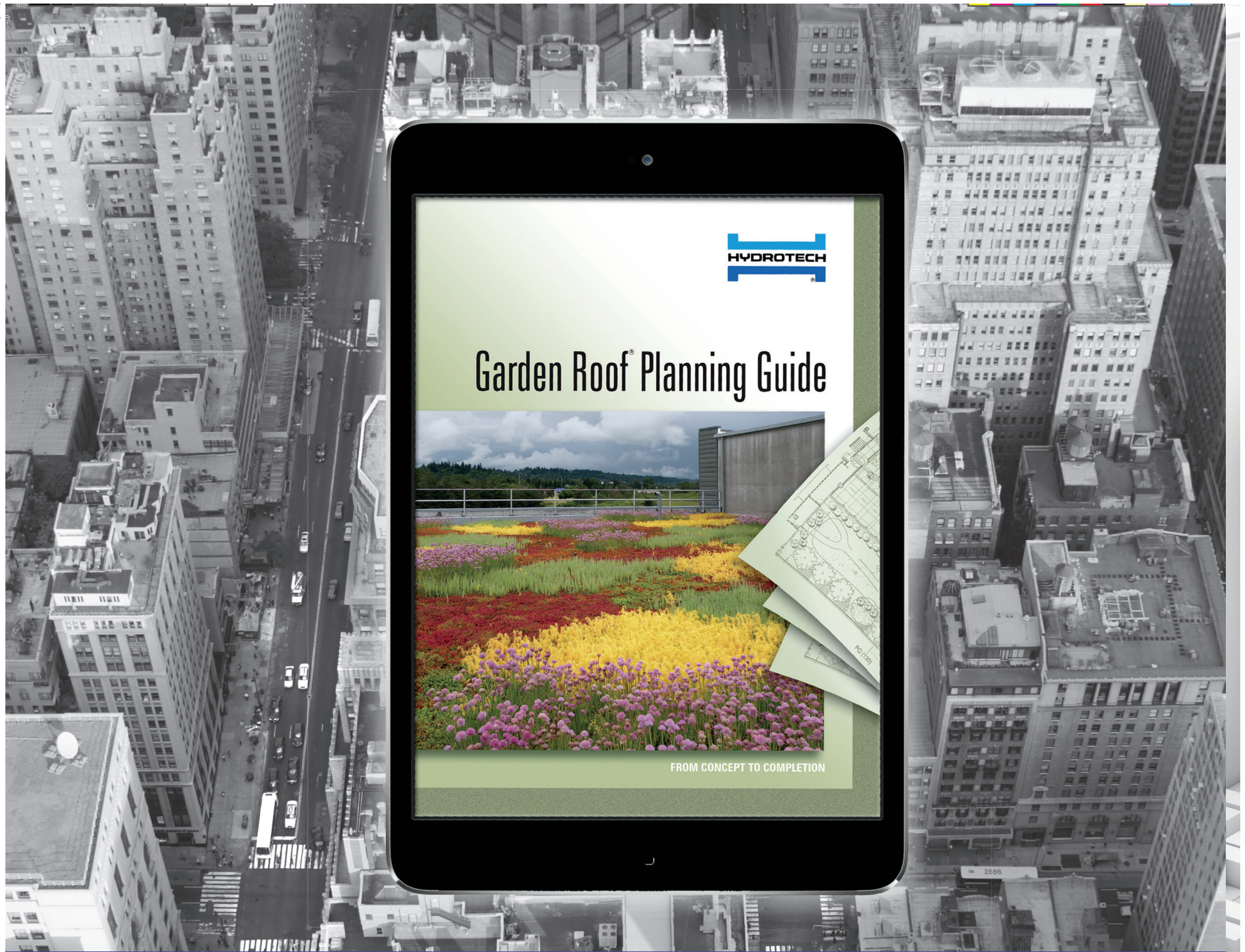


COURTESY JOHNS HOPKINS

SUSTAINABILITY FINDS ITS HEALTHY SIDE SEE PAGE 22

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Diana Darling

EDITOR-IN-CHIEF
William Menking

EXECUTIVE EDITOR
Alan G. Brake

MANAGING EDITOR
Aaron Seward

ART DIRECTOR
Dustin Koda

MIDWEST EDITOR
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Kevin Hoang

ACCOUNT EXECUTIVE
Lynn Backalenick

DESIGN/PRODUCTION
Kristin Smith

PUBLISHING INTERN
Daria Wilczynska

JOHNNY DENG
Eunice Bae

CONTRIBUTORS

PHILIP BERGER / SARAH F. COX / GUNNAR HAND / RYAN LAFOLLETTE / JAYNE MERKEL / MIRIAM MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

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MAKE WAY FOR PEOPLE, PROFIT

Chicago's pleasantly mild summer hung on through September, save for a brief cold snap that so rudely intruded before its time, and as such Chicagoans have been spending a lot of time outside. That's to the benefit of their wellbeing, but also to the pockets of local businesses that happen to be located by a People Spot—one of several "placemaking" initiatives underway across the city.

Such was the conclusion of the Metropolitan Planning Council (MPC), members of which spent the summer studying People Spots to gauge what impact they had on local businesses. People Spots are small parks that take the place of parking spaces for pop-up, seasonal parks. (The parking is replaced somewhere else in the neighborhood, lest Chicago's parking overlords at Morgan Stanley feel put upon.) The city has experimented with nine people spots, from the far North Side to Bronzeville. Part of the "Make Way for People" program, People Spots are all handicap accessible, and typically feature planters, benches, and functional art along a street with high foot traffic.

When the idea was first floated a few years ago, some local business owners and commentators were skeptical—wouldn't displacing street parking make it harder for small business owners to attract customers who might arrive by car? According to MPC, who observed 400 visitors across all nine People Spots, the opposite was true: 80 percent of businesses by People Spots saw increased foot traffic during the summer survey period. What's more, MPC interviewed 100 visitors and a few dozen adjacent business owners. They found roughly one third of People Spot users surveyed said they'd be at home if not for the parklet, and one third said they had made unplanned purchases in the area before, during, or after hanging out in the space.

Michael Salvatore, owner of Heritage Bicycles at 2959 North Lincoln Avenue told MPC the People Spot in front of his space was "Instagram Heaven," and the free advertising on social media corresponded to more customers. Other business owners had similar observations. Some even said their spots led to sales upticks of 10 to 20 percent.

"Even if [people] do not patronize the business that day, they may be more likely to return another time," said Mark Robertson, who told MPC he's planning to open an upscale restaurant on the south end of Andersonville and would welcome a People Spot.

It's important not to overstate the power of putting a parking space to pedestrian use as a parklet, even when they're nicely designed. The spots don't enliven streets on their own, of course—so far they've mostly invigorated already attractive retail corridors like Bronzeville's 47th Street and Clark Street in Andersonville.

But MPC's survey helps urbanists put the value of public space in business terms. It should be a little clearer now that placemaking—activating streets, giving preference to pedestrians, whatever you want to call it—can be good for economic development. Let's hope that's a lesson we'll find verified again as more public spaces pop up around Chicago.

CHRIS BENTLEY

AT YOUR SERVER continued from front page

in the area around McCormick Place appears to have gained some momentum. The latest project in the near South Side neighborhood is a hotel and data center, built and paid for by McHugh Development & Construction (although they are seeking historic tax credits to rehabilitate two existing buildings on the site). An L-shaped development on the northeast segment of the block bordered by 23rd Street, Indiana Avenue, Cermak Road, and Michigan Avenue, the project's first phase includes the construction of a 350,000-square-foot data center and office building.

"It kind of dovetails with the mayor's idea that Chicago is a high-tech city," said Joe Antunovich, principal of Antunovich Associates, the architecture firm responsible for the design. Along with the new six-story structure, which Antunovich said would respect the neighborhood's historic architecture in scale and materials, the first phase also includes the reuse of the historic Motor Row Rambler showroom for retail and parking.

Pending city council approval on October 8, that part of the project should be completed in January 2016. The second phase, a 28-story, 500-room hotel, will follow. Antunovich said three hotel brands will share the building, serving families and extended stay guests. "We're building the new gateway to Motor Row on the southeast corner of Cermak and Michigan," said Antunovich.

The new buildings feature metal cornices and metal appliques intended to help them blend in with the existing architecture. Horizontal and vertical offsets in the hotel tower's massing should take some visual weight off the glassy high-rise, "so you don't just get a broad face of a curtain wall building," said Antunovich.

By adding approximately 300 feet of new street-level retail frontage, including coffee shops and other amenities—like a rotating art exhibit and possibly a two-story restaurant adjoining the hotel on the northeast corner of the block—the project seeks to encourage street activity along the site, home now to a surface parking lot and the vacant Rambler showroom. A third-floor bridge connects the development, which is aiming for a mid-2017 completion, to the McCormick Place convention center.

While the noisy generators of nearby data centers have at times irked South Loop neighbors, Antunovich said acoustical measures were taken to minimize the sound. The data center, which will harvest waste heat to offset energy usage and is targeting LEED silver, will coordinate bi-monthly generator tests with the neighbors.

"It's exciting to be working on a project that finally celebrates the gateway to a very special landmark district that's had difficulty getting off its feet," said Antunovich. "Between what we're doing, the new transit station and everything going on on the north side of Cermak, when you put it all together, talk about rebuilding a neighborhood." **CB**

CORRECTION

In our article "Take the Train" (ANMW07_08.06-2014) we wrote that a Brininstool + Lynch project planned for 2211 North Milwaukee Avenue was seeking to get that stretch of road designated as a "pedestrian street." As such, the development, which is more than 600 feet away from the nearest

transit station, would be able to half the amount of parking it is required to provide. Projects on so-called "pedestrian streets" can half their parking if they are within 1,200 feet of a transit station. In fact, Alderman Joe Moreno named that stretch of Milwaukee a "pedestrian street" last year. We regret the error.

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COURTESY BRININSTOOL+LYNCH



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OBAMA LIBRARY SHOWDOWN

And then there were four. The committee in charge of picking a site for **President Barack Obama's** presidential library and museum narrowed the playing field to four illustrious institutions of higher learning, with two in Chicago. **The University of Chicago, University of Illinois at Chicago, Columbia University** and the **University of Hawaii** have until December 11 to submit their bids, just in time to kick back and sip some eggnog while the president gears up for his last two years in office.

RAHMINATOR REMISS

You don't often hear **Mayor Rahm Emanuel** utter these words, so when Rahmbo admitted he "made a mistake" in proposing naming a Near North Side school after Obama, his former boss, we thought it worthwhile to get him on the record here. Earlier this year Emanuel threw \$60 million in TIF funding to the planned selective enrollment school, offering up the name apparently without consulting local leaders, including the head of Chicago Public Schools. They didn't like the idea, as it turns out, probably only a little more than Emanuel didn't like every local reporter committing his rare self-effacement to print.

NA NA NA NA HEY HEY HEY GOODBYE

Opponents of storing **pet coke**, a sooty byproduct, on Chicago's Southeast Side can breathe easier now that **Beemsterboer Slag Corp.** has announced it's leaving the city for greener (for now) pastures, following public pressure from the city and angry neighbors. The **Koch Brothers** typically set (read: buy) trends rather than follow them, so don't expect their petcoke business **KCBX** to hoist anchor anytime soon, but enviros can celebrate this development, even if the city's new regulations give companies a full two years to cover their dusty piles of petcoke.

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UNVEILED

CITY HYDE PARK

Construction is set to begin soon on Studio Gang Architects' latest contribution to the redevelopment of Chicago's Hyde Park neighborhood, the South Side community home to the University of Chicago. In addition to rehabilitating the historic Shoreland Hotel and designing a new dormitory complex for 800 U of C students, Gang's plan for a \$114 million shopping center and apartment building at 1525 East Hyde Park Boulevard is moving forward after years of touch-and-go progress.

Originally set to open as early as this year, the 182-unit apartment building at Lake Park Avenue and Hyde Park Boulevard could welcome tenants by late next year.

Of those 182 units 36 will be reserved for affordable housing. The retail component, which won nearly \$12 million in tax increment financing in part to lure high-end grocer Whole Foods to the neighborhood, will not complete construction until 2016.

The building's location near the 51st/53rd Street Metra stop is central to its green credentials, and a focal point of the 500,000-square-foot, mixed-use development's design. Balconies dominated the kinked, faceted façade, offering views of the lakeside neighborhood's leafy, low-rise streetscape.

CB

Architect: Studio Gang Architects
Client: Antheus Capital and Silliman Capital
Location: Chicago
Completion Date: 2015/2016



> **CEMITAS PUEBLA**
817 West Fulton Market
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Designer: Michael Newman

One of Chicago's favorite sandwich spots is setting up shop in that mecca of Windy City eateries, the West Loop's Fulton Market. Cemitas Puebla—the Humboldt Park Mexican restaurant known for its hefty, eponymous sandwich—will keep the menu the same at its new location, but when it comes to design they are trading taquería utilitarianism for a clean white space full of art handcrafted by Michael Newman, creative director of estudiantines.

Newman, who studied sculpture in college, molded 60 Dia de los Muertos skulls from clay for a wall installation that references the unique heritage of Mexico's Puebla region, specifically the intricately detailed talavera pottery. "Instead of painting these day of the dead skulls with traditional flowers and eyeballs and things like that," said Newman, "I hand-painted each one in the talavera style." To further integrate the display into the restaurant's mutable modern vibe, Newman opted for black and white inkwash over the vibrant colors of typical calaveras. The shape of the installation itself references the skull piles protruding through the walls of Parisian catacombs.

That attention to detail continues throughout. Subtle patterns in the roof panels "guide the viewer's narrative" from the street into the restaurant, said Newman, and onto a mural with more Puebla references: a street scene, a church, the Volkswagen Beetle, which has been manufactured in the region since 1967. **CB**



Arcade at City Center, Las Vegas, Nevada

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The Couture was originally proposed as a hotel and apartment tower. Plans for the hotel were scrapped, but developer Rick Barrett has added a public transit concourse at street level.

NEXT STOP: LAKEFRONT continued from front page The Couture was first announced in 2012 as a hotel and condo project. Developer Rick Barrett and designers Rinka Chung Architecture nixed the hotel from the project, which would be among the tallest buildings in Wisconsin. New renderings show a lakefront stop for the Milwaukee streetcar loop in the Couture's lobby—a 20,855-square-foot public transportation concourse connecting passengers and passersby to bus stops and to the lakefront via a pedestrian bridge over

Lincoln Memorial Drive.

Downtown development in Milwaukee was largely stagnant after 2004, but along with plans to remake the lakefront War Memorial building and overhaul Northwestern Mutual's corporate headquarters to the tune of nearly half a billion dollars, the market appears to be on the rebound. The average sale price of downtown condos is also rising.

Barrett is not the only downtown developer seizing on plans to expand Milwaukee's planned streetcar system. Avenir, a mixed-use apartment building at East Lyon and North Jefferson streets, will quietly advertise its location near the approximately 2-mile long route when it begins marketing the



units, according to the *Milwaukee Journal-Sentinel*. They will do so quietly because developer Stewart Wangard does not want to appear too bullish on a project that has yet to break ground.

In August, the Wisconsin Public Service Commission ruled it was unreasonable for Milwaukee to foot the bill for up to \$65 million in utility relocation required by streetcar construction—a decision likely to set off a legal challenge from Mayor Tom Barrett, whose administration has lined up \$54.9 million in federal aid and \$9.7 million from a tax incremental financing district to build the route.

It is not the only legal hurdle in the way. Part of the rationale for the Couture's public

transit accommodations is an ongoing debate about the Public Land Doctrine, which some local park advocates point out precludes private development on the lakefront—a stipulation they say applies to the Couture. But a state decree passed last year says the building site is on the private side of that line.

The Couture also includes the redevelopment of the defunct downtown transit center. Barrett is negotiating to buy the county-owned site at a discount, and in exchange has offered to develop 81,560 square feet of public space that would include a 29,385-square-foot park on the top of the development's four-level parking structure, as well as the transit connections mentioned earlier. **CB**



CHICAGO DEVELOPER BANKS ON MOD TOWNHOUSES FOR URBANITES

FLEX ZONE

The row house is the architectural workhorse of residential construction in Philadelphia. It might also be the future for an underserved section of Chicago's recovering housing market, according to the team behind Flex House 2, a 31-building development currently expanding in the city's Logan Square neighborhood.

Although Philly's handsome masonry flats date back to the turn of the 20th century or even

earlier, the Flex House developments are decidedly modern in their aesthetic. "I think flex 2 has an elementalness about it," said Brian Phillips, principal of designers Interface Studio Architects. "The idea is very clear. It's very clean and simple."

Three-story, three-bedroom houses that share exterior walls with their neighbors, Flex House 2 homes are a modern Chicago take on the

vernacular architecture of ISA's home base in Philadelphia. But according to the project's website, they are also "the 'new normal' of the 21st century." "Pre-housing bubble, developers didn't care about this mid-level housing as a design pursuit," said Phillips of the houses, which at \$479,000 have had no trouble selling in the rapidly redeveloping northwest side neighborhood of Logan Square. Flex House



1 started at \$399,000 and quickly sold out at an average of \$420,000.

Developer Bob Ranquist, known around Chicago mainly for high-end residences, saw in Flex House a chance to offer young homebuyers a place more attuned to the modern urban lifestyle. Most move-ins are second-time buyers, Ranquist said, often moving from a two-bed, two-bath condo in more densely developed neighborhoods of the city like River North and Bucktown.

They are often new parents or considering having a kid, and they are usually willing to stretch their budget a little bit for that third bedroom, but they do not want a single-family home in the suburbs. "I think we're seeing a lot of buyers who are a little more size conscious than they used to be," said Ranquist. "They don't need all that house anymore."

The formula appears to be working. Ranquist has similar townhomes under development in River North and

Andersonville, both designed by Pappageorge Haymes.

For ISA, who worked with local designers Osterhaus McCarthy, the design challenge was keeping material and construction costs down while delivering a sophisticated design. The open floor plan has very few doors or soffits, while exposed concrete floors offer radiant heating and a loft-like feel. The wood-frame building's facade features dark blue fiber-cement planks that frame each home, kinking slightly to create rhythm. "We literally bent the facades in a subtle way," said Phillips. "From the pedestrian view it creates a lot of visual texture. That sort of repetition actually becomes a very interesting pattern." The facade's rhythm also references the townhouses' yards—another Chicago turn on what began as a Philadelphia idea.

Flex House 1's eight row homes on nearby Shakespeare Avenue had most of its units under contract before construction in 2012, and the recovering mid-range housing market is similarly soaking up more recent iterations of the development. Based on the success of Flex House 2's first 15 homes, another row of 16 just broke ground, with an opening expected early next year.

CB

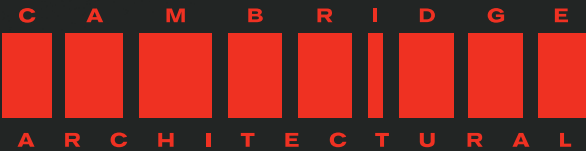


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Kenyatta University's expansion plan includes a 30,000-seat stadium and rec center.

DLR GROUP

BULLETS TO BOOKS continued from front page beyond their alma mater—Osore's parents moved to the U.S. from Kenya in the 1960s. That lent a personal touch to the work Osore soon found himself immersed in; Mugenda explained that Kenyatta University was struggling to deal with an exponential increase in students and needed a design firm to help guide a rapid expansion.

"A huge need is education," said Osore. "It's a stepping stone for them to improve their standards of living." Brain drain is still a challenge for the East African nation, but as Kenya's middle class booms it is looking to stem the flow of young professionals out of the country.

Kenyatta University has grown from some 8,000 students in the late 1990s to more than 40,000 students across five campuses today. Its student body is expected to approach 70,000

in the next 10 to 15 years. So even though its campus network comprises a sprawling 1,000 acres, university leadership is already talking about growing vertically.

The main Kenyatta University Campus, located 15 miles northeast of downtown Nairobi in Kahawa, used to be the British government's Templar Military Barracks until colonial rule ended in 1965. "A military base is for moving vehicular traffic," said Osore. "A campus on the other hand is the exact opposite—it's focused on the student and the pedestrian experience. We had to allow the pedestrian to take over the campus again." That included introducing the first bike-share program on a Kenyan campus and arranging for a campus loop shuttle system for long distances. But the bulk of the master planning was focused on pedestrian traffic. DLR Group designers consolidated academic

programs formerly scattered across campus into nodes arranged around a central campus green, linking pathways with a series of clustered courtyards.

Their work also involved creating a home for new programs, like the 96,000-square-foot School of Architecture Building on Kenyatta's Ruiru Campus, located five miles north of the main campus. The form of the \$13 million building references Kenya's topography. Rising in a jagged sweep across several volumes, the structure recalls the hills of East Africa's Great Rift Valley. A black mesh plate folds over the courtyard separating the building's tallest volume from its lower counterparts, sheltering a central outdoor area from the hot Nairobi sun and inviting passersby into the "valley" to intermingle. Construction should begin by the end of this year.

The project's initial phase also includes a 30,000-seat stadium. Kenyatta vice chancellor Olive Mugenda is still looking for \$53 million to pay for the massive arena and recreation center, although she has said she would like to see a soccer match there before her term is up in two years. In addition to soccer and rugby, DLR Group's Jeff Fenimore said the facility is designed for maximum flexibility, so the space will not go unused between large games. Public events, classes, and meetings could all use the recreation center and stadium spaces, he said.

For Osore, who has visited Kenya on vacation with his parents, the project's value goes beyond hitting architectural marks. "I am proud to work for a firm that believes we can elevate the human experience through design," he said.

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Above: LBBA's townhomes are interspersed with public green spaces. Right: New high-rises seek market-rate rents nearby.

A NEW CABRINI GREEN continued from front page but Parkside will bring it a bit closer. Contrary to the old formula of warehousing subsidized apartments in campuses of high-rises, the new plan is to forge "mixed-income communities" using buildings more sympathetic to the human scale. For developers and designers alike, the first challenge is overcoming the history of a place like Cabrini Green, which became synonymous with crime, neglect, and urban decay before it was slated for the wrecking ball in 1999.

As put by Peter Landon, lead designer on the project for Landon Bone Baker Architects, "How do you make it part of the city, and not 'Cabrini'?"

LBBA's design for the current phase of Parkside, whose redevelopment began several years ago, tucks seven townhouses behind a mid-rise fronting onto Division Avenue. Green space unites the two, giving low-income and market-rate renters equal access to

public spaces that include a promenade lined with birch trees.

"One of the problems with mixed-income housing is people are treated differently," said Landon. To avoid that, the plan for parkside includes shared outdoor spaces like courtyards and green roofs, as well as equal access to building amenities. "At places like Cabrini Green, people were cut off," reads the project website. "Physically and psychologically, they were a city apart. The new apartment buildings aim to eliminate those barriers."

The current phase of redevelopment (phase IIB) contains 36 units of replacement housing for former Cabrini residents, 27 affordable units and 43 market-rate units. When all phases are finished, Parkside will total more than 700 homes across 18 acres of land on the city's near North Side.

Intermingling subsidized housing and market-rate rentals is a balancing act for developers. Ground-floor



retail on Division Avenue could help make Parkside profitable in the affluent Old Town neighborhood. On the other end of the Cabrini site, a 305-unit residential tower by Fifield at 347 West Chestnut Street speaks to the rising rental market in Chicago and the neighborhood in particular.

But getting and keeping tenants may be a challenge. Despite the prime locations of sites like Cabrini-Green and Lincoln Park's Lathrop Homes, some aren't certain they can overcome the ugly legacy of many 20th century housing projects. For his part, Landon is confident.

"My sense is that people aren't so racist. Maybe I'm naive," he said, "but people like living in a mixed community." **CB**



Future phases of development at Parkside of Old Town will total more than 700 homes across 18 acres of land.

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SCHOOL OF MEDICINE



NEXTRAIL KC



LIBRARY RENEWAL PROJECT



BNIM built its business on designing greener buildings. But the pioneering Kansas City, Missouri, firm is now casting its gaze beyond the building. The latest version of BNIM's evolving methodology is perhaps its most dramatic pivot since 1989, when co-founder Bob Berkebile and other principals unveiled the Critical Planet Rescue initiative (CPR) at that year's AIA conference.

"As a profession we've learned how to solve most design and technical challenges," said CEO Steve McDowell. "We have a much better idea of what to do than 25 years ago. But the reality is, you wouldn't go to the trouble to make a building if it wasn't for humans. We need to now redirect our efforts toward humanity."

BNIM's more anthropocentric Human Purposed High Performance Integrated Design grew out of its intuitive-scientific-experiential method, or ISE. The "science" part was crucial to that process, as BNIM worked with engineering firms to measure and refine building performance. The company's mantra of "innovation, then replication," means that once an efficiency technique is developed, it gets used again and again,

like the precast insulated concrete that, when layered with terra cotta, stops thermal bridging cold. With its toolkit BNIM is able to shave 30 to 40 percent off most clients' existing energy demands.

Increasingly, BNIM's clients are asking for "transformational change" of their entire built environment. Their "human purposed" design process is a response to that. "Sometimes a building isn't the answer, and we're comfortable saying that," said McDowell.

Among BNIM's 78 employees (up 15 percent from a year ago) are landscape architects, interior designers, architects, and graphic designers. "The expectation when you're here is that you're going to contribute no matter what level you're at," said James Pfeiffer, project architect and designer. "People thinking strategically about a whole host of things. That's a big difference between BNIM then and BNIM now. We're multidisciplinary."

AARON BARNHART

MCCAIN AUDITORIUM, KANSAS STATE MANHATTAN, KANSAS

McCain Auditorium is a great place to see symphonies and Larry the Cable Guy perform. But it lacked versatility, something K-State needs as it aims to become a high-profile research institution. BNIM added a cozy symposium space to the second floor of the 44-year-old public presentation space, which is made of native stone, and attached a glass-encased pre-event space that will make McCain shine at night.

UNIVERSITY OF MISSOURI SCHOOL OF MEDICINE COLUMBIA, MISSOURI

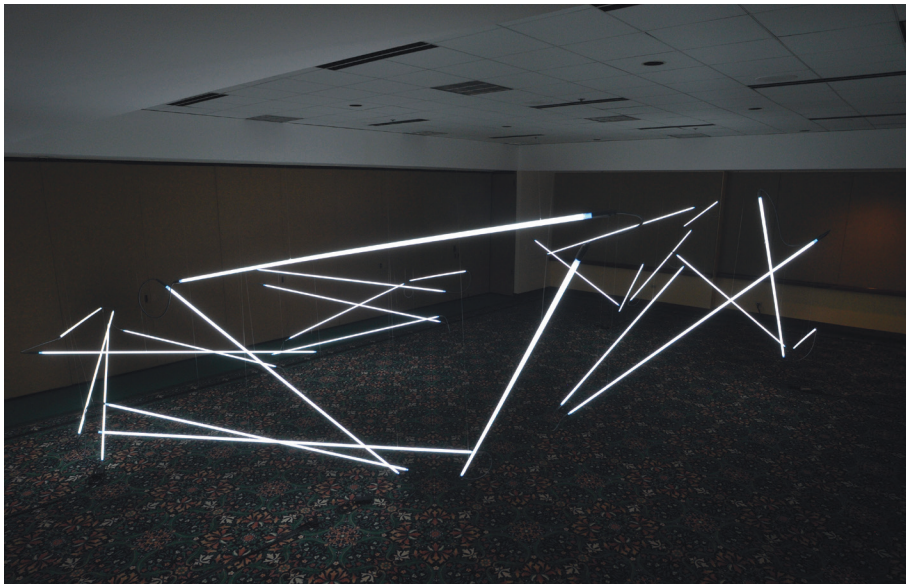
Ten years ago, Missouri's med school shook up its pedagogy, assigning students to pods no larger than 12 per faculty member, rotating quarterly, emphasizing problem solving and focus on the patient. BNIM's challenge: Design the new instructional building around this method. Like its 2013 fishbowl at the University of Missouri-Kansas City's Bloch Business School, BNIM designed the MU space with generous open floors, "where every space is a learning space," said McDowell. The top two floors will consist of "learning studios" where pods of students share with each other through interactive tools.

LIBRARY RENEWAL PROJECT, GEORGIA TECH ATLANTA, GEORGIA

Georgia Tech took advantage of a failing physical plant to reimagine what a university library can be in the interactive age. Library usage is up 50 percent since 2004, yet in that time checkouts of books have fallen by 60 percent. With visioning help from students, BNIM proposed a radical redo that moves nearly all of the stacks offsite, creating open, collaborative, interdisciplinary working spaces for students. "Libraries are neutral ground," said McDowell. "Architecture students, for instance, won't go to the engineering school. But they will go to the library."

NEXTRAIL KC KANSAS CITY, MISSOURI

Kansas City's car culture and political dysfunction have kept it lagging behind other mid-sized cities on public transportation. "Only 19 percent of the people in the metro can get from their house to work and back in less than three hours using mass transit," said Vincent Gauthier, BNIM's director of planning. With a two-mile starter streetcar line underway, the city turned to BNIM to lead the public engagement process and oversee four engineering firms working on the corridors. Public engagement is a hallmark of BNIM's work from its disaster recovery practice, which has helped citizens of Springfield, Massachusetts, Tuscaloosa, Alabama, and tiny Greensburg, Kansas, turn tragedy into triumph.



MIEKE ZUIDERWEG

PHILIP BERGER REPORTS BACK FROM CHICAGO'S RESURGENT ART EXPO RETURN OF THE PIER SHOW

While the 2014 edition of Expo Chicago, the city's largest art fair, has not brought back the glory days of the 1980s and 90s, when "The Pier Show" made Chicago a capital of the contemporary art world (if only for the four to five days of its duration), the most recent iteration cements its return to high quality. Now in its third year under the aegis of Tony Karman & Co., Expo Chicago is helping local artists reclaim the city's prominence on the national and international art scenes.

From its inception, the art fair at Navy Pier was the only thing of its kind in America, and the world's blue chip galleries made pilgrimages to Chicago to show their wares. Since the turn of the millennium, various factors converged to diminish its significance—primarily the astonishing global proliferation of contemporary art fairs like Art Basel Miami and the New York Armory Show. But it is not simply that the art world has changed dramatically; the world at large has undergone similarly dramatic shifts.

Some who regularly attend Art Basel, which is largely considered the most prestigious of the international art expositions, complain that Expo Chicago includes too much secondary market material. Because there is so much art in the world, there is always something new to see, and there was plenty of great art at the fair, from a series of provocative panel discussions and an exhibit curated by Shaquille O'Neal (seriously) to an array of site-specific installations at the Piers.

The various installations elevated the expo to another level. This is the second year that the show has provided space for experimental work like the performance/installation pieces from 6018North, which this year offered *Bling Bling*, an exploration of the democratization of luxury. 6018North's director, Tricia Van Eck, assembled three room-sized participatory installations that explore our culture's ambivalent relationship with expensive, often shiny objects and concepts. Steve Adkins' contribution, *The Indifference Curve*—which he had first created as his School of the Art Institute of Chicago MFA thesis project—was a champagne garden that suggested Versailles with photo imagery, sod, and paving blocks emblazoned with the Louis Vuitton logo. Visitors were raised in a throne-like chair

and served champagne as though they were part of Louis XIV's court.

Various artists contributed to another room, sheathed in gold and silver Mylar, which examined "the seductive world of glamour and kinetics." Into this world of sumptuousness, Alice Berry, who is trained both as a visual artist and as a psychotherapist, offered 15-minute therapy sessions, representing "the ultimate luxury—being listened to."

Monika Wurfels' neon sculpture, *Five Equal Sides, Not a Pentagon*, provided a simple but dazzling and mesmerizing experience: moving among the sets of lighted tubes permitted visitors to create their own perceptions of geometry and space.

Quite a few of the installations were grouped under the "In/Situ" banner, which curator Renaud Proch described as an homage to the city; while for some the Chicago connection seemed unclear, and for others, the designation of "installation" strained credulity; several were real show-stoppers.

Jessica Stockholder—currently on leave as chair of the University of Chicago's Department of Visual Arts—offered *Once Upon a Time*, a signature twisted tower composed of brightly colored consumer items, mostly plastic, that clearly displayed her interest in crossing color field painting with three dimensional expression while allowing her to comment on themes like order vs. chaos, material acquisition, and spatial experience. Markus Linnenbrink contributed *WHAT WENEVERWEREAFTERALLSTILLHAVETO-FINDADAY*, a powerful wall-sized image that married his heavily gestural, vertical drip technique with a richly textured and almost kinetic horizontal stripe pattern. Alois Kronschlaeger's *Grid Structure #1* recalled Sol Lewitt's orthogonal constructions, but Kronschlaeger greatly expanded and embellished the basic cage-like forms with the shadings and rhythms of applied color, which shifts and diffuses as the observer moves around the gridded towers.

Each of these projects suggests fascinating ways that architects and interior designers can and should think more about how installation art can enhance almost any large public space, and they herald the return of Chicago's major art fair to national prominence. **PHILIP BERGER**

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OUTSIDE MINNEAPOLIS, HGA TAKES A MODERN APPROACH TO CABINS IN THE WOODS

Within the Minnesota State Parks system, camper cabins are an extremely successful amenity. Intended for campers who prefer the security of a solid structure, yet are willing to bring along their own linens, cook stove, water, and other essentials, camper cabins are the perfect in-between for park enthusiasts only moderately into "roughing it."

In fact, a "camper-cabin jet-setting crowd" actively seeks out these experiences, said Steven Dwyer, senior project manager for Minneapolis design firm HGA. So when HGA teamed up with Travis Van Liere Studio to master plan the new 456-acre Whitetail Woods Regional Park near Farmington, Minnesota, camper cabins were an essential component.

"We tried to design camper cabins that would clearly build on the success of other examples, yet offer something unique," said Dwyer. The response he was sought was buzz along the lines of "Yeah, but have you tried the cabins at Whitetail Woods? They're stunning."

Nestled on a steep slope within a pine forest in the new park, the three 227-square-foot cabins are elegant, modern red-cedar boxes with rustic dark-stain shingled exteriors. A short elevated walkway leading to a recessed entry clad in red cedar siding separates the cabin from the nearby trail, while also providing accessibility.

The rectangular cabins extend into the site 14 feet off the ground,



COURTESY HGA

terminating in floor-to-ceiling glass that frames the surrounding pine trees before opening onto a recessed 100-square-foot red cedar deck.

"The master plan vision hinted at the possibility of tree houses," said Dwyer. But after considering cost, size, and accessibility, he took another approach. "My idea was not about building a tree house, but a house in the trees, with a window and deck that frame the forest like a work of art."

Each ADA-compliant cabin sleeps four to six people, on two full-size built-in bunk beds and two foldout couches. The table seats four, with two folding chairs tucked away in casework to increase seating to six. The cabins include electricity and reading lights. Windows open for ventilation. The deck has two



Adirondack chairs.

A nearby bathhouse has restrooms, showers, and a drinking fountain. Campers either prepare food on their own cook stove or over flames in the fire pit.

"Imagine being cooped up on a rainy day in one of these," said Dwyer. "We tried to design a cabin that would not only accommodate the need for a place to stay, but would be a place that you would really want to stay." **CAMILLE LEFEVRE**

CABIN COOL

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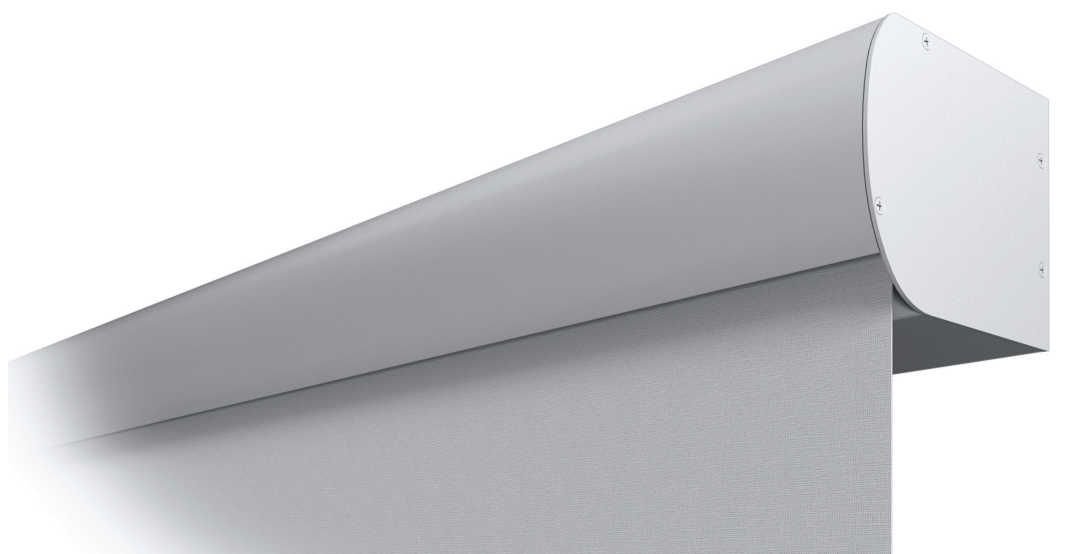
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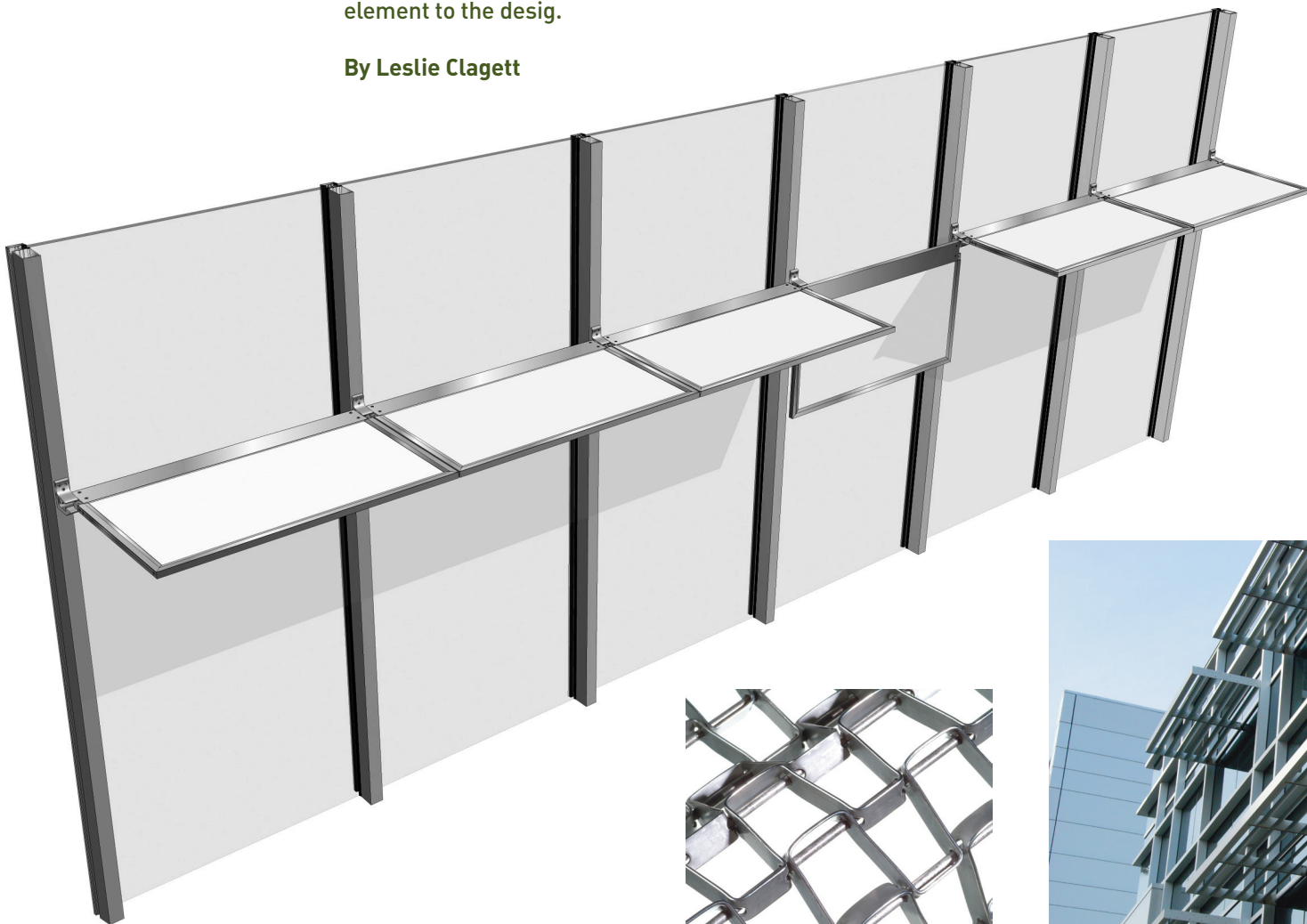
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By Leslie Clagett



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DESIGNER: RMTA



MIKE SINCLAIR

The Sprint Accelerator preserved elements of the old building and left them exposed. New insertions combine an informal start-up atmosphere with the polish of an established brand.

SPRINT PARTNERS WITH START-UP TO ENTER HEALTHCARE MOBILE TECH MARKET

SILICON PRAIRIE

You already know Silicon Valley, but what about Silicon Prairie? In Kansas City, Missouri, a host of start-ups have followed in the footsteps of Google Fiber's 1 gigabyte internet service. Seeking to cash in on this synergy, mobile telecommunications giant Sprint partnered with Boulder, Colorado-based Techstars to create its very first (it is Techstars' 10th similar facility) startup incubator and mentorship program, Sprint Accelerator, that uniquely focuses on mobile health technology.

To meet the challenging demands of this high-intensity collaboration, local firm Rees Masilionis Turley Architecture (RMTA) designed the space with an eye to encourage technological innovation and entrepreneurship.

Located in the heart of Kansas City's Crossroads Arts District,

RMTA's 12,000-square-foot renovation of a 1903 ice house into a dynamic co-working space truly echoes the mission of its client: creativity, innovation, diversity, and speed to market. "Everything about the space was designed to inspire creativity and collaboration," said Matt Murphy, project manager for RMTA.

The walls, countertops, and tabletops of the space function as dry erase boards so that ideas can be jotted down at will. Small gathering spaces act as conversation nodes with comfortable seating and data and power ports to encourage impromptu interactions. The design balances active collaboration areas with space for privacy and relaxation required in such high-intensity work environments. "Sprint desired an environment to inspire

and advocate work-life balance; a place where people would want to be," said Murphy.

To that end, the space includes the toys that 21st Century tech companies use to attract Millennials: shuffleboard, beer taps, foosball, ping pong, etc. It also includes a confessional room to vent after working 40 hours straight and a historic telephone booth painted Sprint yellow and modified with all the latest gadgets for those times when you just want to lock yourself in a box and work alone.

RMTA left the building's original brick, timber beams, and hardwood floors exposed. Building on this industrial loft theme, the stud framing was left open and translucent polycarbonate panels are used to divide the space while allowing natural

daylight to filter through.

Modern accents were added with furnishings, hexagonal floor tiles acting as wayfinding through the subtle use of gradation and color, and a twist on corporate branding with the Sprint logo relief cut out of the drywall. "We knew we had to make a delicate, modern design incision within the space that would not overwhelm the history of the building," explained Murphy.

The real test of the space is the hardware and software that the startups create within it. The first crop of 10 select startups graduated after their rigorous three-month program this past summer and two of the companies relocated to Kansas City after connecting with financial and professional backing. The sophomore class is set to begin in the spring of 2015.

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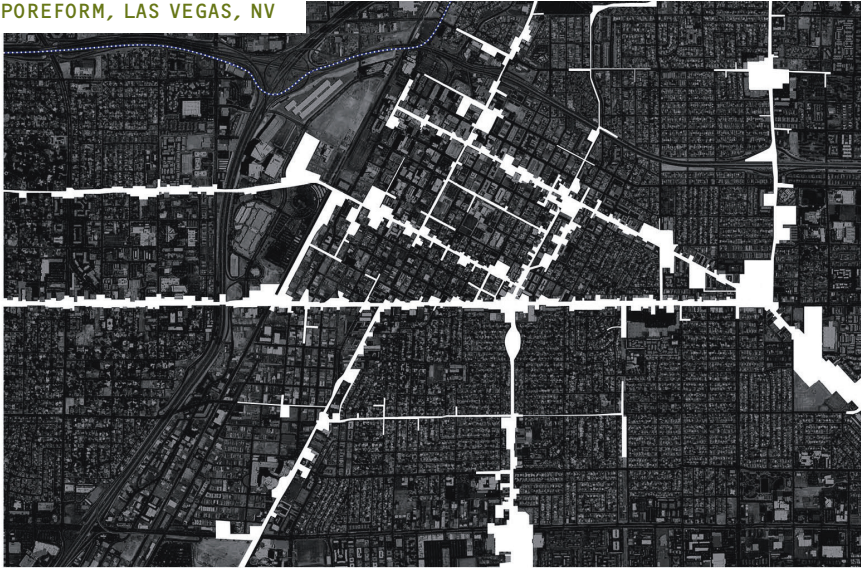
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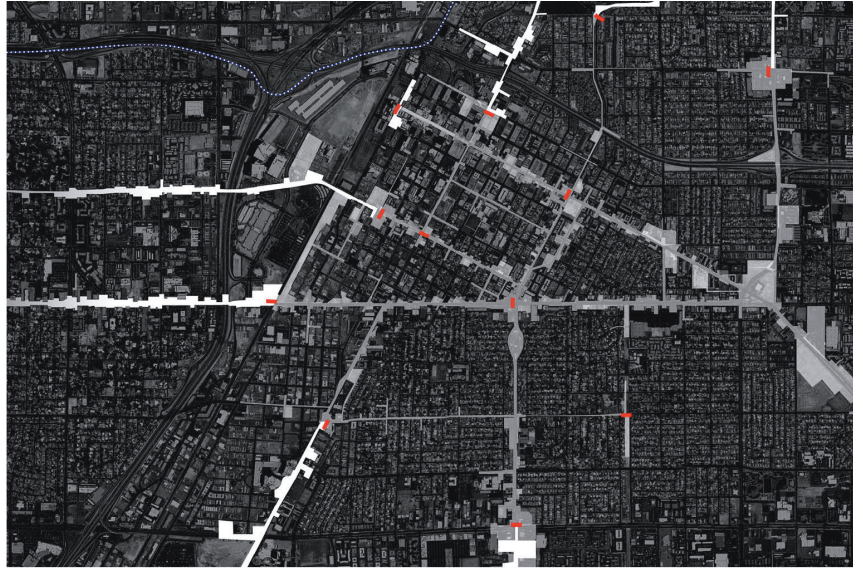
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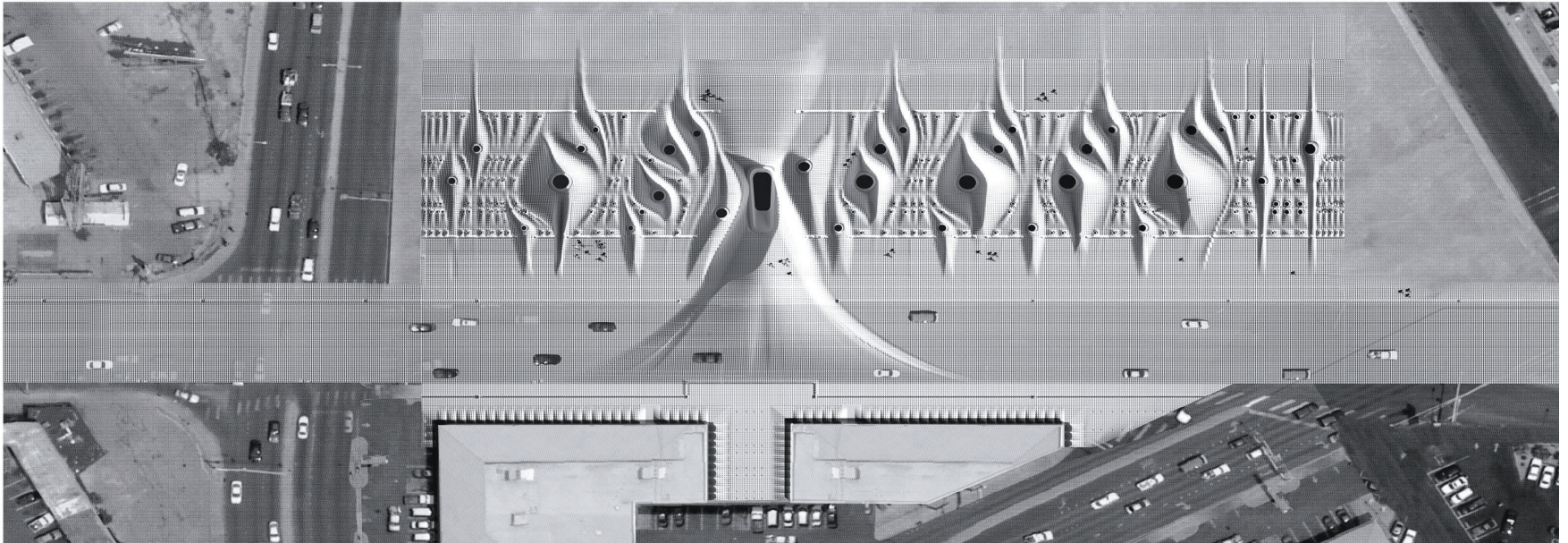
POREFORM, LAS VEGAS, NV



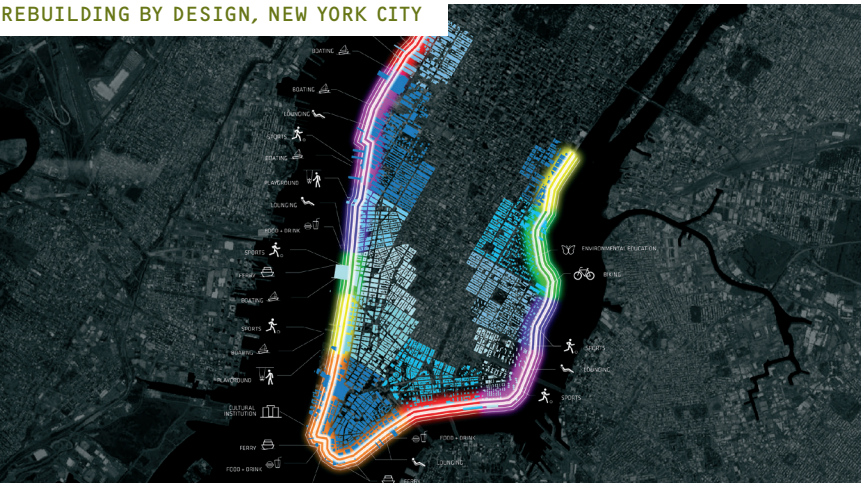
FLOOD MAPPING: existing flood conditions in downtown Las Vegas



CONTROL POINTS: proposed absorption basins, surface treatment and large tank for downtown Las Vegas



REBUILDING BY DESIGN, NEW YORK CITY



HY-FI, NEW YORK CITY



The Holcim Foundation has announced the North American winners of its 2014 awards program, which seeks to reward participants for evolutions in sustainable construction. This year's winners will share more than \$300,000 in prize money for developing sophisticated, multi-disciplinary responses to the challenges facing the 21st century building industry.

GOLD
POREFORM, LAS VEGAS, NV
Amy Mielke and Caitlin Taylor of Water Pore Partnership won the top prize with a water absorptive surface and subterranean basin that captures stormwater, adding

more than 75,000 megaliters to Sin City's water supply.

SILVER
REBUILDING BY DESIGN, NEW YORK CITY
A consortium led by Bjarke Ingels Group won Silver with a project that uses a raised berm and sequence of public spaces to address New York City's vulnerability to coastal flooding.

BRONZE
HY-FI, NEW YORK CITY
David Benjamin of The Living architecture lab won Bronze for a cluster of circular towers built of biologically grown bricks, designed for the MoMA PS1 Young Architects Program.

ACKNOWLEDGMENT PRIZE
THE CRYSTANTHEMUM BUILDING, BOSTON, MA
Kennedy & Violich Architecture put forth an affordable model for residential development with a timber construction and metal mesh screens.

ACKNOWLEDGMENT PRIZE
HERITAGE REFRAMED, TORONTO, ON
NADAA restores 19th century architecture with state-of-the-art construction materials and energy systems.

ACKNOWLEDGMENT PRIZE
DIVINING LA, LOS ANGELES, CA
A Woodbury University team

developed a digital tool for urban design in water stressed environments.

ACKNOWLEDGMENT PRIZE
IN-CLOSURE, SEATTLE, WA
ABF-lab designed a master plan that reintroduces forest into the heart of the Emerald City.

NEXT GENERATION 1ST PRIZE
TRASH FOR USE, NEW YORK CITY
Debbie Chen proposed an inner-city machine for turning trash into treasure.

NEXT GENERATION 2ND PRIZE
MACHINE LANDSCAPE, GREENE COUNTY, PA

Atelier Dreiseitl proposed using abandoned coal mines for hydro-pump electricity storage.

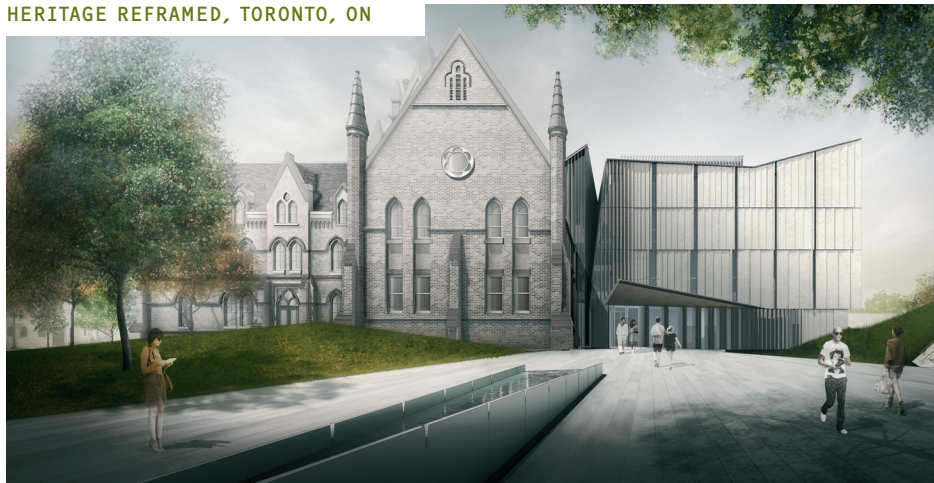
NEXT GENERATION 3RD PRIZE
PLEURA POD, CAMBRIDGE, MA
MIT students proposed a wall system filled with algae that transforms carbon dioxide into oxygen.

NEXT GENERATION 4TH PRIZE
TIMBER-LINK, CAPE DORSET, NU
Enns Design and solidoperations used cross-laminated timber to form a flexible system of inhabitable cells.

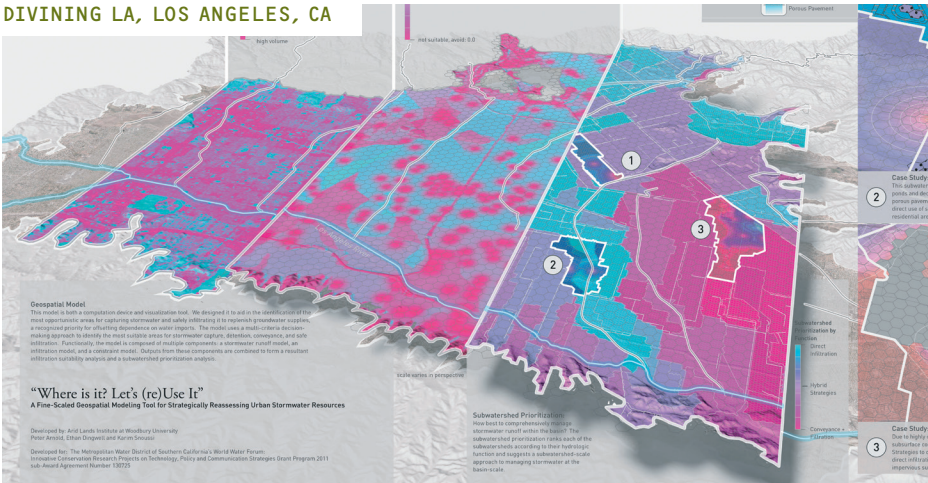
NEXT GENERATION 5TH PRIZE
EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA
This academic team explored the potential of adaptively reusing abandoned infrastructure.

NEXT GENERATION 6TH PRIZE
LATEX FORMWORK, CAMBRIDGE, MA
This MIT research project investigates a new construction method for thin concrete panels.

HERITAGE REFRAMED, TORONTO, ON



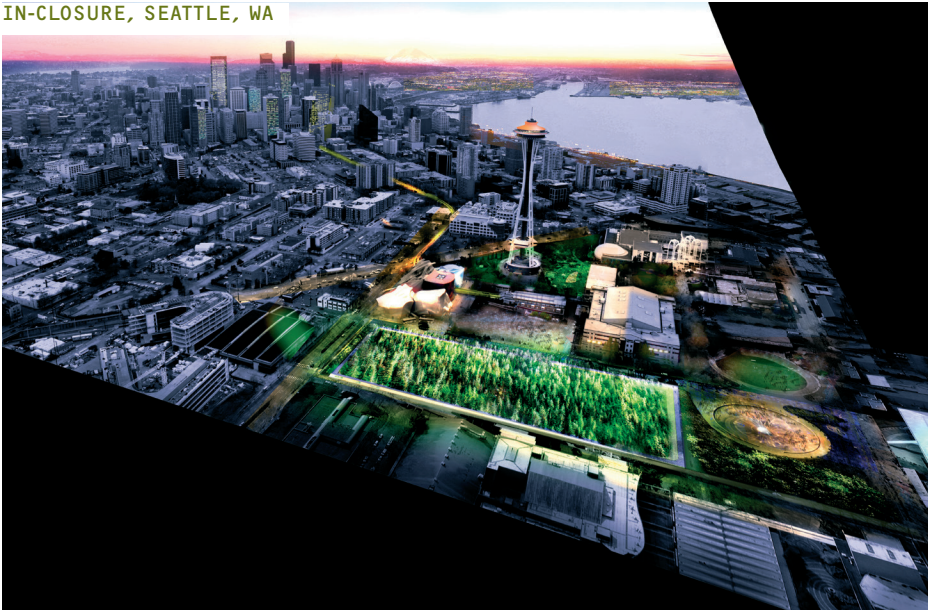
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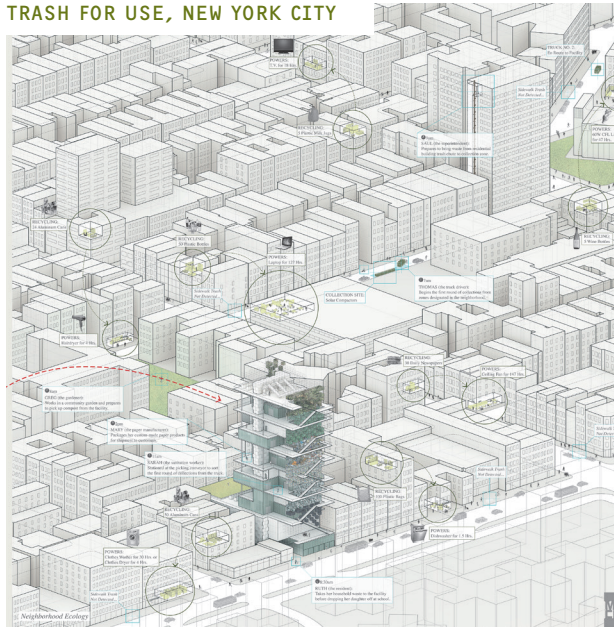
THE CRYSANthemum BUILDING, BOSTON, MA



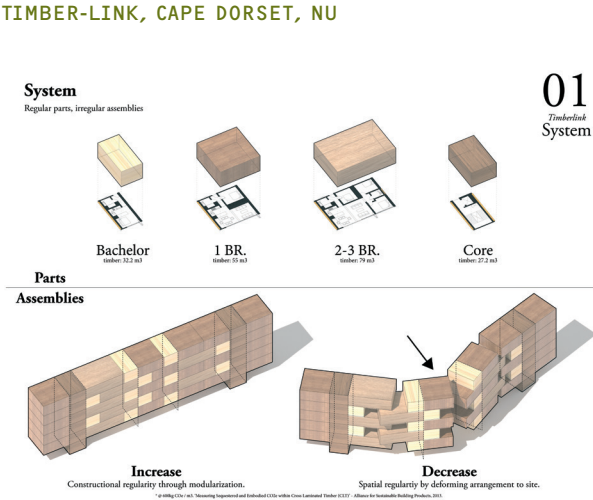
IN-CLOSURE, SEATTLE, WA



TRASH FOR USE, NEW YORK CITY



TIMBER-LINK, CAPE DORSET, NU



PLEURA POD, CAMBRIDGE, MA



MACHINE LANDSCAPE, GREENE COUNTY, PA



EVOLUTIONARY INFRASTRUCTURE, SAN FRANCISCO, CA



LATEX FORMWORK, CAMBRIDGE, MA



SUSTAINABILITY GETS A HEALTHY CHECK-UP

HOSPITAL "HEALING GARDENS" THAT DOUBLE AS STORM WATER MANAGEMENT SYSTEMS. OFFICE BUILDINGS THAT ARE BOTH ENERGY EFFICIENT AND HEALTHY PLACES TO SPEND TIME. AN "ORGANIC TOWER" BUILT WITH BRICKS MADE FROM CHOPPED UP CORN STALKS AND MUSHROOM BYPRODUCTS. EDWARD GUNTS LOOKS INTO THE LATEST DEVELOPMENTS IN "HUMAN SUSTAINABILITY."



Two of the most popular concepts in the design world today are "sustainability" and "wellness." Increasingly, architects and interior designers are combining the two ideas—to get an edge on the competition and create better buildings for their clients. One proponent has dubbed the movement "Human Sustainability."

Is this new push to integrate wellness into design the next major iteration of sustainability? Does it signal a return to a more low-tech, humanistic approach to green design? Or is it a kind of feel-good green washing, resulting in projects that sound novel but actually have little positive impact on users and the environment?

The answers may come from a series of recent initiatives by organizations seeking to marry the best practices of designing for environmental sustainability and healthy buildings. Around the country, architects, interior designers, developers, builders, and property owners are forming alliances with medical professionals, chemists, researchers, and educators to come up with ways to make buildings both greener and healthier for their clients and occupants. In this new

effort, design emphasis is shifting from the exteriors of buildings to the interiors, where people spend most of their time.

"This is the first time major corporations and institutions from multiple sectors have come together to publicly commit to improving human health through green building," said Dan Geiger, former executive director of the Northern California chapter of the U.S. Green Building Council (USGBC), which launched one of the initiatives. This growing movement to make sure that health and wellness are seen as vital components of sustainability and green design, he added, is "a tremendous stimulus for the movement for healthy communities for all."

"It's an unmet need" in planning the built environment, said Fernando Arias, Director of Strategic Initiatives for the American Society of Interior Designers (ASID), a Washington-based organization behind one of the initiatives. While sustainability experts have long focused on designs of building exteriors and what works best for the environment, he said, this new breed of designers is focusing on building interiors and what works best for the occupants.

"By taking this human centered approach to design, we're helping people understand how buildings affect their health," said Arias. "This will be the Rosetta Stone for a variety of ratings systems and best practices."

In many cases, collaborators say, the marriage of wellness and sustainability in design means getting health care professionals and scientists to work more closely with building industry professionals to achieve common goals.

"There is a growing recognition in medicine that the built environment has significant health impacts," said Elizabeth Baca, a West Coast physician who is working with the USGBC to make buildings greener and healthier. "Physicians want to understand the underlying causes of their patients' conditions. That's why we ask, 'Where do you work, live, and play?' It is imperative that the medical profession and the building industries learn from one another about the health impacts of the built environment."

One of the first efforts to combine environmental sustainability and wellness design was the Building Health Initiative, launched last year by the Northern California chapter

of the USGBC.

The initiative is a two-year program in which leaders from different industries will make pledges in areas where they are positioned to bring about change for a healthier built environment. The pledges include demanding "transparency" in information about building materials, conducting research, promoting health and wellness, providing consultation and education, building toolkits and resources. The initiative has spurred cross-sector working groups focused on revolutionizing procurement strategies and fostering diversity and access to healthy buildings in traditionally underserved communities.

As part of its initiative, the chapter is planning a Building Health Forum on the Mission Bay campus of the University of California San Francisco in December. It is one of a series of educational events spotlighting aspects of healthy building and communities. The goals, organizers say, are to elevate green building as a public health benefit, accelerate the development of clear standards in building materials, and promote the sharing of best practices and collaboration by experts from different fields.

In partnership with 11 other organizations, the ASID in August announced a commitment to develop "Protocols for Health and Wellness in Design." The commitment, made as part of the Clinton Global Initiative to stimulate the economy and solve pressing problems around the world, involves training 40,000 interior designers and architects throughout the U.S. to use the ASID protocols, create spaces that promote the occupants' health, and specify healthier products and building materials, as well as following sustainable design principles. The ASID expects to begin testing the protocols by late 2015.

Arias said he believes one outcome of the project may be the creation of a new category of design professional: Individuals who are trained to evaluate designs for how well they produce healthy buildings and spaces. He envisions that this new breed of design professional may come to be trained in the same way that architects now obtain training to design buildings that are environmentally sustainable as certified by the USGBC's LEED program.

Arias said the focus on human health concerns in design goes back to Vitruvius, adding that part of the problem in the past is not that designers have not been able to obtain information, but that they have not had many good ways to select the best products and practices.

A third new initiative, called the Building Product Ecosystems Project, is an effort to "optimize the health and transparency of construction product ecosystems through material research and innovation, process improvements, policy/code evolution, and accessible education."

The project, whose advisors include a group called the Healthy Building Network, was launched this year by one of the largest developers in New York City, the Durst Organization, which joined forces with Parsons The New School for Design and the City University of New York.

Durst is the company behind 4 Times Square and the Bank of America Tower at One Bryant Park. The project has launched a public lecture series at Parsons, organized a series of working groups in which real estate owners and operators discuss healthy product innovation strategies, and is developing a healthy materials curriculum.

Douglas Durst, one of the Durst Organization's principals, said during the inaugural lecture in September that his company approached the educators because its principals want to create buildings that are both energy efficient and healthy places where people want to work, but they were having difficulty sorting out information about the

COURTESY DELOS



summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a \$1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, *The Little Prince* by Antoine de Saint-Exupéry. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

EDWARD GUNTS IS A REGULAR CONTRIBUTOR TO AM.

Previous Page and Above left: The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Top right:** An OLIN-designed healing garden at Johns Hopkins. **Above right:** A new LYFE Kitchen restaurant in Tarzana, California, is another WELL pilot project. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste.

appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York-based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind,

in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human

safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of

mushrooms. Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this



OCTOBER

WEDNESDAY 8
LECTURES

Joseph Schwieterman:
Terminal Town
12:00 p.m.
AIA Chicago
35 East Wacker Dr. #250
Chicago
aiachicago.org

Anova Lecture for Landscape Architecture:
Susannah Drake
6:00 p.m.
Washington University
Sam Fox School of Design
and Visual Arts
Steinberg Auditorium
St. Louis
samfoxschool.wustl.edu

SYMPOSIUM

Be Original Americas:
Nuts, Bolts, and Creativity:
A Look at the Work that Goes Into Original Design
6:00 p.m.
Cranbrook Art Museum
deSalle Auditorium
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu

SATURDAY 11
EVENT

Michigan Historic Preservation Networks 20th Annual Fall Benefit
Tibbits Opera House
Coldwater, MI
mhpn.org

TUESDAY 14
EVENT

Fulton-Randolph District: A New Approach to Preservation Planning in Chicago
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
aiachicago.org

FRIDAY 17
LECTURES

Knowlton School of Architecture Lecture: Peter Eisenman
5:30 p.m.
Austin E. Knowlton School of Architecture
275 West Woodruff Ave.
Columbus, OH
knowltonw.osu.edu

Matthias Kohler: The Robotic Touch: How Robots Change Architecture
6:00 p.m.
University of Michigan
A. Alfred Taubman College of Architecture and Urban Planning
Chrysler Center,
Chesebrough Auditorium
Ann Arbor, MI
taubmancollege.umich.edu

SUNDAY 19
LECTURE

Women and the Kemper Study Session: Engendering Architecture
3:30 p.m.
Washington University
Sam Fox School of Design and Visual Arts
Kemper Art Museum
St. Louis
samfoxschool.wustl.edu

MONDAY 20
LECTURE

Tamar Zinguer: Architecture in Play: Intimations of Modernism in Architectural Toys
6:00 p.m.
University of Minnesota
Rapson Hall
89 Church St. SE
Minneapolis
aia-mn.org

TUESDAY 21
EVENT

AIGA Detroit's Drink and Draw
6:00 p.m.
Woodbridge Pub
5169 Trumbull Ave.
Detroit
aiadetroit.com

FRIDAY 24
EVENT

59th Annual Designlight Design Excellence Awards
5:30 p.m.
Grand Ballroom at Navy Pier
600 E. Grand
Chicago
aiachicago.org

LECTURE

Rodolfo Machado and Jorge Silvetti
6:00 p.m.
University of Michigan
A. Alfred Taubman College of Architecture and Urban Planning
Art + Architecture Building
Ann Arbor, MI
taubmancollege.umich.edu

MONDAY 27
LECTURE

Peter Eisenman
6:00 p.m.
Washington University
Sam Fox School of Design and Visual Arts
Kemper Art Museum
Skinker & Forsyth
Steinberg Auditorium
St. Louis
samfoxschool.wustl.edu

TUESDAY 28
LECTURE

Julie Iovine
University of Michigan
A. Alfred Taubman College of Architecture and Urban Planning
Art + Architecture Building,
Ann Arbor, MI
taubmancollege.umich.edu

WEDNESDAY 29
LECTURE

Knowlton School of Architecture Lecture: Ashley Schafer
5:30 p.m.
Austin E. Knowlton School of Architecture
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 30
LECTURE

Giulio Cappellini
6:00 p.m.
Cranbrook Art Museum
deSalle Auditorium
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu



BRIAN DUFFY

HIGHLIGHT:
DAVID BOWIE IS

Museum of Contemporary Art Chicago
200 East Chicago Avenue, Chicago, Illinois
Through January 4, 2015

Whether you have stacked up a library of rare vinyl cuts from his Thin White Duke period, or were unaware he was even still recording, you will find something groovy at *David Bowie Is*, on view through January 4 at MCA Chicago. David Bowie is a formidable figure in pop music, performance art, and fashion, and the 400 pieces in this exhibit draw from all of Bowie's famously fluid personae. The show, which makes its only U.S. appearance at MCA Chicago, features handwritten lyrics, original costumes, photography, set designs, album artwork, and rare performance material from the past five decades. Follow the chronological trip through Bowie's oeuvre, from the space-age glam rock of *Ziggy Stardust* to the hard-edged art rock of the 1980s, through last year's surprise release of *The Next Day*, the British musician's 24th studio album.

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Therme Vals, Peter Zumthor, 1996.

PATIENCE MAKES BEAUTY

Peter Zumthor, *Buildings and Projects, 1985-2013*. Edited by Thomas Durisch. Scheidegger & Spiess, Five volumes, \$250

Few architects are as patient and exacting as Peter Zumthor, and this monograph captures the materiality and intangible spirit of his work in

drawings, photographs, and his brief texts. He came to architecture from an apprenticeship as a cabinetmaker, and the originality of his designs is matched by the tactility and precision of wood, concrete, and stone surfaces. Though his practice has grown in scale and global reach, he still works, hands-on, with a small team in a remote Swiss village. As Zumthor explains in his brief introduction, "What I Do," he began by renovating and restoring old buildings,

absorbing and discarding ideological baggage and outside influences until, in the mid-80s, "I started to trust in my own ideas again. I remember the wonderful sense of freedom and certainty, a kind of blissful tension. It was a time of awakening... My personal search had begun."

It might be an artist or a poet discovering his true path, and Zumthor is both, but he is equally concerned to create structures that are a perfect expression of the site and the program. "Ideally, the building will match its use, just as a glove fits the hand," he writes. "Its beauty will be a pleasure for the people who use it, and will have a presence that enriches its surroundings." If more architects could express themselves as directly and create work that consistently achieves those goals, the profession would enjoy a higher public esteem. Therme Vals, the Sogn Benedetg chapel, Kolumba Diocesan Museum, Bruder Klaus Field Chapel, and the Bregenz Kunsthhaus are fixtures on the contemporary Grand Tour. Others, such as the witch memorial in the Norwegian Arctic, are so remote that they've acquired legendary status.

And yet, as these volumes reveal, Zumthor has completed fewer than 20 buildings over the past 30 years, and far too many projects have been derailed by chance or concerted opposition. The Topography of Terror in Berlin was fiercely

contested and canceled in mid-stream; a delicate summer restaurant on a protected island in Lake Zurich won wide support and was then blocked by the Federal Court. A model for the Herz Jesu church in Munich was smashed on its way to the jury. A new glass tower for a walled German town was voted down in a local referendum. But Zumthor has overcome his frustrations, and now takes the long view. "A design... that puts forward forms and structures not seen before arouses mistrust and fear," he reflects. "But I have come to realize over the years that the architectural ideas that occur to me in the course of working on a design are never really lost. They stay in the world and pollinate new work."

It's tempting to speculate that the unrealized hotel he designed for the Atacama desert—a free-form loop of guest rooms enclosing an oasis—may have been in his mind as he developed his ideas for the Los Angeles County Museum of Art, his most ambitious project to date. The sites and scale could not be more different, but in both there's a fresh sense of growth and reaching out to the surroundings.

It was an inspired idea to divide this rich concentration of work into five slim volumes, rather than cram it into one of the mega-publications that entomb other celebrated architects. Each is a delight to hold and page through, and a model **continued on page 26**

AN ACADEMIC ODYSSEY IN CAMBRIDGE

A Second Modernism. MIT, Architecture, and the 'Techno-Social' Moment Arindam Dutta, editor MIT Press, \$65.00

MIT's long history of pressing for change in architecture includes being the first to offer an architecture degree in the U.S. and the first to award an architectural degree to a woman (Sophia Hayden Bennett in 1890). Less well known to many practitioners and academics today is the School's longstanding engagement with the knotty intersections of modern society, technology, research, and architecture. The essays in *A Second Modernism* address precisely these issues between 1945–1981, reaching back to the transformation of the Department of Architecture into the School of Architecture in 1932, and forward to the founding of the Center for Real Estate Development in the 1990s. From shaping an architectural history and theory graduate program, to Gyorgy Kepes' research on cognitive and perceptual technologies, to research on prefabricated housing, MIT marked numerous paths for other architecture schools to follow.

There is not room in this review to do justice to all the fine chapters in *A Second Modernism*, nor to ask all the questions I would like to about its production. For example, who chose pale grey and pale black sans-serif fonts on high gloss paper for such a book? Where was the copy editor, especially

for Arindam Dutta's introduction? Why do some footnotes appear several pages before or after that of the passage being footnoted? Why no bibliography? This is not up to MIT Press's usually high standards. Could this be because the book was edited, designed, and produced under the MIT Department of Architecture's in-house imprint, SA+P Press, and is only being distributed by MIT Press? It would appear so, judging from the credits on the copyright page. Book design is a profession in itself, not a hobby to be toyed with; architects would do well to remember this. And this is not to mention the book's 3.1 pounds, which hardly eases reading. While it is difficult not to be discouraged by some of its mechanics, the book in its substance has much to offer.

The tale of Eero Saarinen's MIT Chapel (1949-55) in many respects encapsulates the University's ambitions in the post-World War II world. In the wake of that slaughter, as Reinhold Martin demonstrates in his fine study, students and faculty alike grasped for some way to resist scientific and technological determinism in part by shifting emphases toward a more holistic program, emblematically embodied in Eero Saarinen's Chapel. For Martin, the debates surrounding

the chapel exemplify a greater complexity than found in the regnant simplistic binary oppositions (modern/traditional, abstract/symbolic). As he so elegantly writes, "the university rediscovers its human 'soul'... [and] exchanges the 'myth' of reason for the reasonable production of myth, in a theological humanism... no longer in need of its dialectical, secular counterpart."

Under the leadership of an extraordinarily enlightened President, James Killian—would there be some like he today!—the School of Architecture's underlying ambition was thus twofold: on the one hand, to develop a body of research in architecture engaged with new technologies and materials, and on the other, to fold architecture back into humanistic disciplines in part through the reintroduction of history to the curriculum. Today many have forgotten that Walter Gropius, of Bauhaus fame, eliminated all books on architectural history from the Harvard Library—along with the subject from the curriculum itself—and most other American schools of architecture duly followed suit. The focus instead was meant to be on technology, on problem solving, on being "modern," for which history, in the views of believers, was useless.

MIT's leaders, though managing the top institution with a scientific and technological portfolio in the United States, took a very different approach, especially in the wake of World War II and the deployment of nuclear warheads sufficient to destroy the globe. MIT resisted the exclusively applied science thrust common elsewhere in part by its commitment to a broad humanistic undergraduate program. In architecture, this led to what remains the country's premier program in architectural history, a tale

related in John Harwood's thoughtful chapter. Three broad research themes marked these years, one having to do with humanistic studies, another with architecture and urban planning, and a third to the interface between developments in science and technology and the first two. Harwood's exemplary analysis reminds us through whom, and how, momentous changes led to the country's most prominent and successful graduate program in architectural history and theory. Stanford Anderson's first-person, richly documented account of the effort to bring architects, planners, and historians together in a common enterprise during the turbulent 1960s, CASE (Conference of Architects for the Study of the Environment), reveals the early histories and interactions of a handful of men later to become among the most prominent in the field. It also holds numerous surprises for the current generation: Peter Eisenman and Michael Graves once (briefly) betrayed interest in housing for marginalized populations. Who knew?

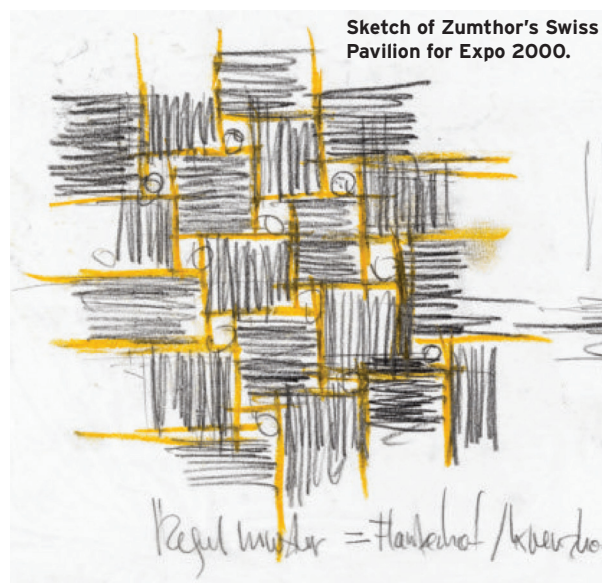
For several decades, the MIT-Harvard Joint Center for Urban Studies set the terms of the urban planning agenda not only in the United States but also arguably around the globe. The new city of Ciudad Guayana in Venezuela (1961–68) assured the center's prominence, not only for the vastness of the enterprise but also for its many failures. To be sure, the city's population today exceeds 700,000, but the ambitious goal of diversity eluded planners, whose schemes ended up producing cities at once more class segregated and less pedestrian friendly than other Latin American cities. The chapters by Eric



COURTESY MIT PRESS

Mumford and M. Ijlal Muzaffar detail the high hopes and good intentions of planning from above on behalf of a population unwilling to live as planners demanded. The U.S. and Venezuelan planners' hopes for the deployment of what was then high-technology computer analyses, founded on the realities of life for populations they did not understand. The same applied to the then-rampant so-called "urban renewal" programs. Tim Vreeland summarized many architects' views when he remarked in 1966, "Urban renewal is to planning what remodeling is to architecture." Ultimately MIT withdrew from the Joint Center, which evolved into a Harvard Center for housing studies.

Beneath specific program failures lay a more profound one, that of the culture of the expert. Many of the participants in the Joint Center shifted toward supporting self-built housing and away from top-down planning, but the culture of the expert is a difficult beast to kill. **continued on page 26**



Sketch of Zumthor's Swiss Pavilion for Expo 2000.

SCHEIDEGGER & SPIESS

PATIENCE MAKES BEAUTY
continued from page 25

of Swiss design from the gray silk covers to the crisp typography and spacious layouts. And it's far easier to concentrate on details, eight projects at a time, rather than confronting the entire output. As in the Lars Müller monograph of 1999 (now a costly collector's item) Zumthor has selected the photographs of Hélène Binet to overcome his aversion to the reproduction of his buildings. In her black and white images, which often

verge on the abstract, one can recall the visceral experience of swimming through the polished chambers of Vals, or savoring the luminous stillness of Bregenz. In these pages, you can almost smell the freshly cut larch planks of the Swiss Pavilion in Expo 2000, and touch the jagged casts of scorched logs in the chapel that villagers constructed in a German field. Rarely has haptic architecture been better expressed in print.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

AN ACADEMIC ODYSSEY IN CAMBRIDGE continued from page 47

It persists in virtually every planning and architecture program in the U.S., and not only among professional schools of planning and architecture. The short life of Robert Goodman's advocacy approach to urban and architectural planning at MIT (1966–1972) effectively signaled institutional resistance to a bottom-up approach. How could it be otherwise when architecture and its discourses rested in the hands of leaders such as Charles Moore, whose 1966 comment: "With the architect's assumption of responsibility for the whole environment..." tellingly illustrates the typical arrogant response to the profession's increasingly marginalized status? Felicity Scott's brilliant essay on urban systems perhaps best summarizes the transformations in architecture during those fateful years. Architecture's longstanding imperative to give material form to normative social mandates, she writes, shifted to architectural research that operates "in the service of advancing modes of global governability and their

micro-techniques of power... in which decision making has been ceded to technologies of control and management... geared toward eradicating conflict."

As Mark Jarzombek so effectively illustrates in his nuanced study of MIT professor emeritus Maurice Smith, other potential responses loomed. In the hyper-rationalist environment of Bauhausian training, Smith stood out as a vigorous and thoughtful opponent of over-designed, over-determined buildings. Why, he asked, were architecture students producing Bauhaus- and Kepes-inspired objects ('architectonic assignments') out of paper, when there were real materials to work with and real problems to confront? Indeed, one should ask the same question of undergraduate programs today, where, unfortunately, the same approach dominates. Smith's teaching and especially his projects erected with found materials in an additive, at times whimsical fashion can be understood as Frank Gehry (pre-Gehry) with a theoretical basis founded in an invigorating curiosity, one that resisted Gehry's easy accommodation

with capitalism's most destructive features. In some sense the Center for Real Estate Development marks the trajectory of a graduate program from one that initially sought federal funding to develop low and medium cost housing as well as some measure of control over developments in science and technology, to one that became an arm of capitalist development and land use schemes, a trajectory at best disquieting. Ending as they do just prior to the advent of the center, the essays skirt this thorny issue.

It would be altogether too simple to dismiss much of the history recounted in these pages as that of a group of privileged white males toying with questions of how to make the world (or education, or buildings, or cities, or politics, etc.) for other people. It was indeed that, even if often with the best of intentions, for at times the pages of this book fairly throb with testosterone, with meetings, drinks, male bonhomie, duels, and whatever else Caucasian males do when they assemble to refashion a world (made by earlier white males) to reflect their new

interests. It is some consolation that women wrote eight of the twenty-three chapters here—although not much. Though the architectural academy has reluctantly opened its doors to women and other marginalized groups, it has yet to accept challenges from them. As a Harvard professor once told a newly hired professor, she was chosen over others in part because he and his colleagues saw her as "collegial"—that is, she would embrace her colleagues' ethos and not rock the boat. At MIT, the agenda did not include battling for diversity, no more than was the case elsewhere, but as *A Second Modernism* illustrates, during the Cold War years the University's School of Architecture and Planning took up many other challenges, and did so in compelling ways. I can think of no other school in the country to have thwarted the inertia so typical of such programs in such varied fashion. Documenting this odyssey merits most of the 930 pages.

DIANE YVONNE FRANCIS GHIRARDO IS A PROFESSOR AT THE UNIVERSITY OF SOUTHERN CALIFORNIA.

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Sim Lian Ong, Senior Vice-President, Capitaland
Ole Scheeren, Principal, Büro Ole Scheeren

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Tall, Green, and Generous: One Central Park, Sydney
Michael Goldrick, Project Management Director, Frasers Property
Bertram Beissel, Partner, Ateliers Jean Nouvel

Best Tall Building Europe – Three Become One:
Formal Interpretations: De Rotterdam, Rotterdam
Jos Melchers, Director, MAB Development
Ellen van Loom, Partner, OMA

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Best Tall Building Americas – From Concrete Monolith to Green Machine: Edith Green-Wendell Wyatt Federal Building, Portland
Leslie Shepherd, Chief Architect, General Services Administration
Jim Cutler, Design Architect, Cutler Anderson Architects

Best Tall Building Middle East & Africa
The World's Tallest Twisting Tower: Cayan Tower, Dubai
Ahmed Al Hatti, Chairman, Cayan Group Real Estate & Investment
George Efstathiou, Consulting Managing Partner, SOM

Tall Building 10 Year Award
Of Split Volumes and Double Skins: The Post Tower, Bonn
Helmut Jahn, CEO, JAHN

Best Tall Building Featured Finalist
UN Secretariat Building
Katherine Grenier, Chief Design & Construction, United Nations Capital
Master Plan: John Gering, Managing Partner, HLW International



ZACHARY HOFFMAN , *CONNECTING POST-INDUSTRIAL LANDSCAPES*, 2012

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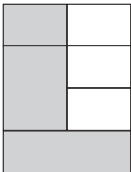
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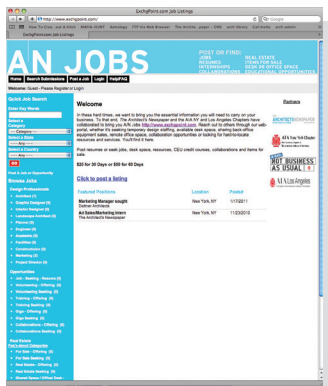
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At 632 meters tall, the Gensler-designed Shanghai Tower will become the second tallest building in the world upon its completion, expected later this year. **AN** contributor George Huaiyu Zhang recently sat down with Xiaomei Lee, Gensler Shanghai's Managing Director and the Tower's Project Manager, as well as Robert Price, the firm's official spokesperson for the Shanghai Tower, who shared their insights on supertalls, designing as a global firm, and the tower's use of a double-skin facade.

George Huaiyu Zhang: How does designing supertalls differ from designing other structures?

Xiaomei Lee: While all buildings are fundamentally similar, tall buildings are entirely different animals. When buildings get taller, engineering plays a much higher role than they would in other buildings. You need decent knowledge about everything. Structural system, vertical transportation, wind engineering... only with all that information in place can you carry out your design concept. It requires much more maturity than just a creative design.

Robert Price: There aren't many firms who have designed buildings at this height. In the Shanghai Tower's case, we have a lot of specialty features that are "firsts" in the industry, like the double-skin system and the atria. It's exciting, and we are learning new things every day of the construction process.

What are some specific challenges that you have experienced?

XL: If people were to look at these challenges today, they might not be challenges anymore. But back when we started, how to implement dynamic shapes was a real challenge—parametric tools weren't in use. We were able to come up with the shape, but how to put it into reality was the question. We reached out

and found tools such as BIM/Revit, Rhinoceros, and Grasshopper, but Grasshopper wasn't a mature product just yet. It couldn't fulfill all the needs we had for geometry, and the shapes created weren't exactly accurate. We actually noted these problems and worked closely with the software developers in order to make the tools work for us. So in a sense we also took part in the development of these technologies.

Another challenge was coordination. Over a dozen Gensler offices are involved with this project, and we also have over 20 other consultants from all around the world. How to coordinate between these teams was a serious question. The construction schedule here is also very aggressive, which added to the complexity. So BIM and new platforms facilitated a lot of these collaborations.

From a newcomer's perspective, what's it been like to work on this project in Shanghai?

RP: I transferred from my Chicago office about nine years ago. Things here are different. It's constantly in the flux and there are constant changes. You have some sort of an emerging, but not established, design community—it's good and bad. It's bad in the sense that if you're from a developed market, like Chicago, you have all the structural engineers and mechanical engineers who are responsible for buildings like Sears Tower and all those iconic structures.

That being said, it's also exciting here in Shanghai because we have the chance to utilize technologies and develop buildings where there are no precedents for in the U.S. But it's challenging, too, because you don't have the design community, so you really have to be inventive and adaptable.

Tell us more about the dual-curtain wall. What's special about it? And how could it

perhaps serve as a prototype for future supertalls?

XL: It was an evolutionary process. We knew that we wanted a dual-walled building, but also realized that it would result in exorbitant complexity for the structural and electrical systems. So we came to the solution that we have today, simplifying everything and creating more natural spaces, making the inside a simple structure and the outside a complex shape.

RP: It acts like a thermos, and they have separate system of air conditioning between the two layers of glass walls. In each zone, there's an atrium with its own mechanical system. And each of these "amenity zones" will be landscaped with plants that reflect the flora and fauna at that particular altitude. There are other double-skinned buildings, but they are more mechanical than functional.

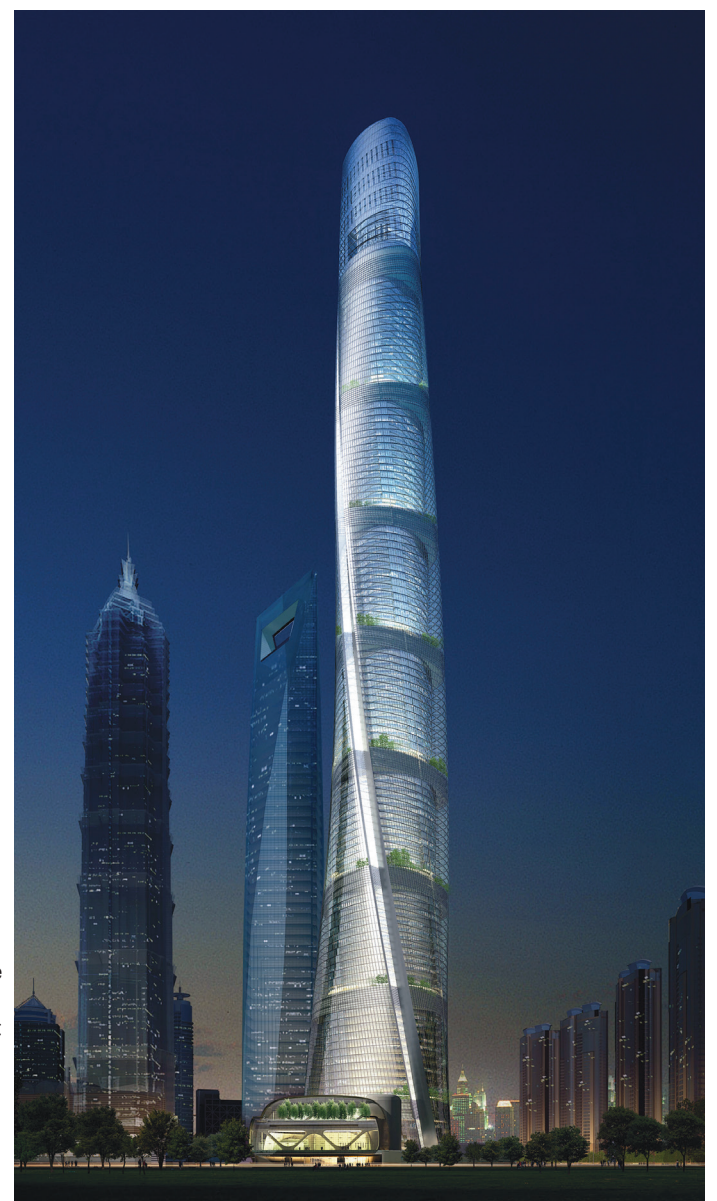
How has Gensler grown since this project?

RP: The Shanghai Tower has changed our architectural practice completely. Shanghai's very unique for us because 70 percent of our practice here is architecture and urban planning and 30 percent of it is workplace. Our U.S. offices are about the other way around. So we're building a reputation in the architectural area because of Shanghai Tower. We've also got about a dozen buildings in other parts of China that are beyond 300 meters tall. We are also currently designing another building in Suzhou that's over 700 meters. So our high-rise practice area has really grown since this project.

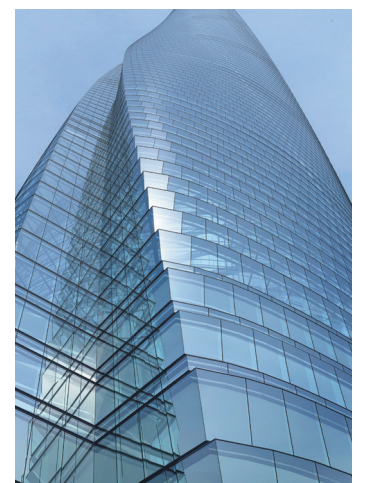
XL: One key reason behind Gensler's growth is that it not only brings in the international expertise; it also respects local talents. The local teams have their experience in the local market, and in the meantime we will share the best of our knowledge. Our belief is that if you're not local, you're not global. This contributes to the success of the Shanghai Tower. It's been an organic collaboration between international and local teams.

What have you learned from this experience? How has it been different from your previous projects?

RP: Projects like this, the big thing is that they're long—the entire process, from planning to delivery, takes a decade. You have to really push the envelope with the design and technologies that you use because by the



Construction on the Shanghai Tower has topped out, with an opening expected next year. At 2,073 feet, it will be the tallest building in China when complete.



time your building is delivered, technology will already be passé because it's over a decade.

XL: When we began the project, it was when tools like Grasshopper came around. Now it's widespread, and it's only been a few years. Things are no longer unique. What matters is not just the technology itself, but rather, how you discover and apply these kinds of tools is the key.

What's next?

XL: The Shanghai Tower helped us to build a reputation for our expertise in supertalls, but we are also more focused on improving people's living and working spaces. Architecture should not be frozen sculptures, they should be organic places for people to work and live in. It's hard to expect what's next because technologies nowadays are beyond people's imagination. You can't tell what the future looks like, but you can learn

from the present what will lead the direction. There's a lot to look forward to.

RP: The project is our test of ideas on how supertalls and vertical cities work. Once it is inhabited, our concepts will be put into test and we will see if they will live up to our hopes and expectations. Also, China can't afford to build buildings as quickly and as cheaply as they used to. There's going to be more demand on energy and spatial efficiency. There's lots of potential in the near future.



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OCTOBER

WEDNESDAY 8
LECTURES

Joseph Schwieterman:
Terminal Town
12:00 p.m.
AIA Chicago
35 East Wacker Dr. #250
Chicago
aiachicago.org

Anova Lecture for Landscape Architecture:
Susannah Drake
6:00 p.m.
Washington University
Sam Fox School of Design
and Visual Arts
Steinberg Auditorium
St. Louis
samfoxschool.wustl.edu

SYMPOSIUM
Be Original Americas:
Nuts, Bolts, and Creativity:
A Look at the Work that Goes
Into Original Design
6:00 p.m.
Cranbrook Art Museum
deSalle Auditorium
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu

SATURDAY 11
EVENT
Michigan Historic
Preservation Networks
20th Annual Fall Benefit
Tibbits Opera House
Coldwater, MI
mhpn.org

TUESDAY 14
EVENT

Fulton-Randolph District: A
New Approach to Preserva-
tion Planning in Chicago
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
aiachicago.org

FRIDAY 17
LECTURES
Knowlton School of Archite-
cture Lecture: Peter Eisenman
5:30 p.m.
Austin E. Knowlton School of
Architecture
275 West Woodruff Ave.
Columbus, OH
knowltonw.osu.edu

Matthias Kohler: The Robotic
Touch: How Robots Change
Architecture
6:00 p.m.
University of Michigan
A. Alfred Taubman
College of Architecture and
Urban Planning
Chrysler Center,
Chesebrough Auditorium
Ann Arbor, MI
taubmancollege.umich.edu

SUNDAY 19
LECTURE
Women and the Kemper
Study Session: Engendering
Architecture
3:30 p.m.
Washington University
Sam Fox School of Design
and Visual Arts
Kemper Art Museum
St. Louis
samfoxschool.wustl.edu

MONDAY 20
LECTURE

Tamar Zinguer: Architecture
in Play: Intimations of Mod-
ernism in Architectural Toys
6:00 p.m.
University of Minnesota
Rapson Hall
89 Church St. SE
Minneapolis
aia-mn.org

TUESDAY 21
EVENT
AIGA Detroit's Drink and Draw
6:00 p.m.
Woodbridge Pub
5169 Trumbull Ave.
Detroit
aiadetroit.com

FRIDAY 24
EVENT
59th Annual Designight
Design Excellence Awards
5:30 p.m.
Grand Ballroom at Navy Pier
600 E. Grand
Chicago
aiachicago.org

LECTURE
Rodolfo Machado and Jorge
Silvetti
6:00 p.m.
University of Michigan
A. Alfred Taubman College
of Architecture and Urban
Planning
Art + Architecture
Building
Ann Arbor, MI
taubmancollege.umich.edu

MONDAY 27
LECTURE

Peter Eisenman
6:00 p.m.
Washington University
Sam Fox School of Design
and Visual Arts
Kemper Art Museum
Skinker & Forsyth
Steinberg Auditorium
St. Louis
samfoxschool.wustl.edu

TUESDAY 28
LECTURE
Julie Iovine
University of Michigan
A. Alfred Taubman College
of Architecture and Urban
Planning
Art + Architecture
Building,
Ann Arbor, MI
taubmancollege.umich.edu

WEDNESDAY 29
LECTURE
Knowlton School of Architec-
ture Lecture: Ashley Schafer
5:30 p.m.
Austin E. Knowlton School of
Architecture
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 30
LECTURE
Giulio Cappellini
6:00 p.m.
Cranbrook Art Museum
deSalle Auditorium
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu



BRIAN DUFFY

HIGHLIGHT:
DAVID BOWIE IS
Museum of Contemporary Art Chicago
200 East Chicago Avenue, Chicago, Illinois
Through January 4, 2015

Whether you have stacked up a library of rare vinyl cuts from his Thin White Duke period, or were unaware he was even still recording, you will find something groovy at *David Bowie Is*, on view through January 4 at MCA Chicago. David Bowie is a formidable figure in pop music, performance art, and fashion, and the 400 pieces in this exhibit draw from all of Bowie's famously fluid personae. The show, which makes its only U.S. appearance at MCA Chicago, features handwritten lyrics, original costumes, photography, set designs, album artwork, and rare performance material from the past five decades. Follow the chronological trip through Bowie's oeuvre, from the space-age glam rock of *Ziggy Stardust* to the hard-edged art rock of the 1980s, through last year's surprise release of *The Next Day*, the British musician's 24th studio album.

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Therme Vals, Peter Zumthor, 1996.

PATIENCE MAKES BEAUTY

Peter Zumthor, *Buildings and Projects, 1985-2013*. Edited by Thomas Durisch. Scheidegger & Spiess, Five volumes, \$250

Few architects are as patient and exacting as Peter Zumthor, and this monograph captures the materiality and intangible spirit of his work in

drawings, photographs, and his brief texts. He came to architecture from an apprenticeship as a cabinetmaker, and the originality of his designs is matched by the tactility and precision of wood, concrete, and stone surfaces. Though his practice has grown in scale and global reach, he still works, hands-on, with a small team in a remote Swiss village. As Zumthor explains in his brief introduction, "What I Do," he began by renovating and restoring old buildings,

absorbing and discarding ideological baggage and outside influences until, in the mid-80s, "I started to trust in my own ideas again. I remember the wonderful sense of freedom and certainty, a kind of blissful tension. It was a time of awakening... My personal search had begun."

It might be an artist or a poet discovering his true path, and Zumthor is both, but he is equally concerned to create structures that are a perfect expression of the site and the program. "Ideally, the building will match its use, just as a glove fits the hand," he writes. "Its beauty will be a pleasure for the people who use it, and will have a presence that enriches its surroundings." If more architects could express themselves as directly and create work that consistently achieves those goals, the profession would enjoy a higher public esteem. Therme Vals, the Sogn Benedetg chapel, Kolumba Diocesan Museum, Bruder Klaus Field Chapel, and the Bregenz Kunsthau are fixtures on the contemporary Grand Tour. Others, such as the witch memorial in the Norwegian Arctic, are so remote that they've acquired legendary status.

And yet, as these volumes reveal, Zumthor has completed fewer than 20 buildings over the past 30 years, and far too many projects have been derailed by chance or concerted opposition. The Topography of Terror in Berlin was fiercely

contested and canceled in mid-stream; a delicate summer restaurant on a protected island in Lake Zurich won wide support and was then blocked by the Federal Court. A model for the Herz Jesu church in Munich was smashed on its way to the jury. A new glass tower for a walled German town was voted down in a local referendum. But Zumthor has overcome his frustrations, and now takes the long view. "A design... that puts forward forms and structures not seen before arouses mistrust and fear," he reflects. "But I have come to realize over the years that the architectural ideas that occur to me in the course of working on a design are never really lost. They stay in the world and pollinate new work."

It's tempting to speculate that the unrealized hotel he designed for the Atacama desert—a free-form loop of guest rooms enclosing an oasis—may have been in his mind as he developed his ideas for the Los Angeles County Museum of Art, his most ambitious project to date. The sites and scale could not be more different, but in both there's a fresh sense of growth and reaching out to the surroundings.

It was an inspired idea to divide this rich concentration of work into five slim volumes, rather than cram it into one of the megapublications that entomb other celebrated architects. Each is a delight to hold and page through, and a model **continued on page 26**

AN ACADEMIC ODYSSEY IN CAMBRIDGE .

A Second Modernism. MIT, Architecture, and the 'Techno-Social' Moment Arindam Dutta, editor MIT Press, \$65.00

MIT's long history of pressing for change in architecture includes being the first to offer an architecture degree in the U.S. and the first to award an architectural degree to a woman (Sophia Hayden Bennett in 1890). Less well known to many practitioners and academics today is the School's longstanding engagement with the knotty intersections of modern society, technology, research, and architecture. The essays in *A Second Modernism* address precisely these issues between 1945–1981, reaching back to the transformation of the Department of Architecture into the School of Architecture in 1932, and forward to the founding of the Center for Real Estate Development in the 1990s. From shaping an architectural history and theory graduate program, to Gyorgy Kepes' research on cognitive and perceptual technologies, to research on prefabricated housing, MIT marked numerous paths for other architecture schools to follow.

There is not room in this review to do justice to all the fine chapters in *A Second Modernism*, nor to ask all the questions I would like to about its production. For example, who chose pale grey and pale black sans-serif fonts on high gloss paper for such a book? Where was the copy editor, especially

for Arindam Dutta's introduction? Why do some footnotes appear several pages before or after that of the passage being footnoted? Why no bibliography? This is not up to MIT Press's usually high standards. Could this be because the book was edited, designed, and produced under the MIT Department of Architecture's in-house imprint, SA+P Press, and is only being distributed by MIT Press? It would appear so, judging from the credits on the copyright page. Book design is a profession in itself, not a hobby to be toyed with; architects would do well to remember this. And this is not to mention the book's 3.1 pounds, which hardly eases reading. While it is difficult not to be discouraged by some of its mechanics, the book in its substance has much to offer.

The tale of Eero Saarinen's MIT Chapel (1949-55) in many respects encapsulates the University's ambitions in the post-World War II world. In the wake of that slaughter, as Reinhold Martin demonstrates in his fine study, students and faculty alike grasped for some way to resist scientific and technological determinism in part by shifting emphases toward a more holistic program, emblematically embodied in Eero Saarinen's Chapel. For Martin, the debates surrounding

the chapel exemplify a greater complexity than found in the regnant simplistic binary oppositions (modern/traditional, abstract/symbolic). As he so elegantly writes, "the university rediscovers its human 'soul'...[and] exchanges the 'myth' of reason for the reasonable production of myth, in a theological humanism... no longer in need of its dialectical, secular counterpart."

Under the leadership of an extraordinarily enlightened President, James Killian—would there be some like he today!—the School of Architecture's underlying ambition was thus twofold: on the one hand, to develop a body of research in architecture engaged with new technologies and materials, and on the other, to fold architecture back into humanistic disciplines in part through the reintroduction of history to the curriculum. Today many have forgotten that Walter Gropius, of Bauhaus fame, eliminated all books on architectural history from the Harvard Library—along with the subject from the curriculum itself—and most other American schools of architecture duly followed suit. The focus instead was meant to be on technology, on problem solving, on being "modern," for which history, in the views of believers, was useless.

MIT's leaders, though managing the top institution with a scientific and technological portfolio in the United States, took a very different approach, especially in the wake of World War II and the deployment of nuclear warheads sufficient to destroy the globe. MIT resisted the exclusively applied science thrust common elsewhere in part by its commitment to a broad humanistic undergraduate program. In architecture, this led to what remains the country's premier program in architectural history, a tale

related in John Harwood's thoughtful chapter. Three broad research themes marked these years, one having to do with humanistic studies, another with architecture and urban planning, and a third to the interface between developments in science and technology and the first two. Harwood's exemplary analysis reminds us through whom, and how, momentous changes led to the country's most prominent and successful graduate program in architectural history and theory. Stanford Anderson's first-person, richly documented account of the effort to bring architects, planners, and historians together in a common enterprise during the turbulent 1960s, CASE (Conference of Architects for the Study of the Environment), reveals the early histories and interactions of a handful of men later to become among the most prominent in the field. It also holds numerous surprises for the current generation: Peter Eisenman and Michael Graves once (briefly) betrayed interest in housing for marginalized populations. Who knew?

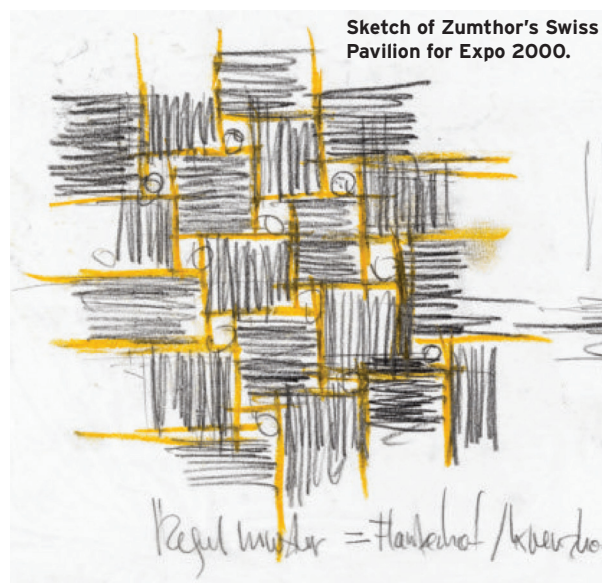
For several decades, the MIT-Harvard Joint Center for Urban Studies set the terms of the urban planning agenda not only in the United States but also arguably around the globe. The new city of Ciudad Guayana in Venezuela (1961–68) assured the center's prominence, not only for the vastness of the enterprise but also for its many failures. To be sure, the city's population today exceeds 700,000, but the ambitious goal of diversity eluded planners, whose schemes ended up producing cities at once more class segregated and less pedestrian friendly than other Latin American cities. The chapters by Eric



COURTESY MIT PRESS

Mumford and M. Ijlal Muzaffar detail the high hopes and good intentions of planning from above on behalf of a population unwilling to live as planners demanded. The U.S. and Venezuelan planners' hopes for the deployment of what was then high-technology computer analyses, founded on the realities of life for populations they did not understand. The same applied to the then-rampant so-called "urban renewal" programs. Tim Vreeland summarized many architects' views when he remarked in 1966, "Urban renewal is to planning what remodeling is to architecture." Ultimately MIT withdrew from the Joint Center, which evolved into a Harvard Center for housing studies.

Beneath specific program failures lay a more profound one, that of the culture of the expert. Many of the participants in the Joint Center shifted toward supporting self-built housing and away from top-down planning, but the culture of the expert is a difficult beast to kill. **continued on page 26**



Sketch of Zumthor's Swiss Pavilion for Expo 2000.

SCHEIDEGGER & SPIESS

PATIENCE MAKES BEAUTY
continued from page 25

of Swiss design from the gray silk covers to the crisp typography and spacious layouts. And it's far easier to concentrate on details, eight projects at a time, rather than confronting the entire output. As in the Lars Müller monograph of 1999 (now a costly collector's item) Zumthor has selected the photographs of Hélène Binet to overcome his aversion to the reproduction of his buildings. In her black and white images, which often

verge on the abstract, one can recall the visceral experience of swimming through the polished chambers of Vals, or savoring the luminous stillness of Bregenz. In these pages, you can almost smell the freshly cut larch planks of the Swiss Pavilion in Expo 2000, and touch the jagged casts of scorched logs in the chapel that villagers constructed in a German field. Rarely has haptic architecture been better expressed in print.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

AN ACADEMIC ODYSSEY IN CAMBRIDGE continued from page 47

It persists in virtually every planning and architecture program in the U.S., and not only among professional schools of planning and architecture. The short life of Robert Goodman's advocacy approach to urban and architectural planning at MIT (1966–1972) effectively signaled institutional resistance to a bottom-up approach. How could it be otherwise when architecture and its discourses rested in the hands of leaders such as Charles Moore, whose 1966 comment: "With the architect's assumption of responsibility for the whole environment..." tellingly illustrates the typical arrogant response to the profession's increasingly marginalized status? Felicity Scott's brilliant essay on urban systems perhaps best summarizes the transformations in architecture during those fateful years. Architecture's longstanding imperative to give material form to normative social mandates, she writes, shifted to architectural research that operates "in the service of advancing modes of global governability and their

micro-techniques of power... in which decision making has been ceded to technologies of control and management... geared toward eradicating conflict."

As Mark Jarzombek so effectively illustrates in his nuanced study of MIT professor emeritus Maurice Smith, other potential responses loomed. In the hyper-rationalist environment of Bauhausian training, Smith stood out as a vigorous and thoughtful opponent of over-designed, over-determined buildings. Why, he asked, were architecture students producing Bauhaus- and Kepes-inspired objects ('architectonic assignments') out of paper, when there were real materials to work with and real problems to confront? Indeed, one should ask the same question of undergraduate programs today, where, unfortunately, the same approach dominates. Smith's teaching and especially his projects erected with found materials in an additive, at times whimsical fashion can be understood as Frank Gehry (pre-Gehry) with a theoretical basis founded in an invigorating curiosity, one that resisted Gehry's easy accommodation

with capitalism's most destructive features. In some sense the Center for Real Estate Development marks the trajectory of a graduate program from one that initially sought federal funding to develop low and medium cost housing as well as some measure of control over developments in science and technology, to one that became an arm of capitalist development and land use schemes, a trajectory at best disquieting. Ending as they do just prior to the advent of the center, the essays skirt this thorny issue.

It would be altogether too simple to dismiss much of the history recounted in these pages as that of a group of privileged white males toying with questions of how to make the world (or education, or buildings, or cities, or politics, etc.) for other people. It was indeed that, even if often with the best of intentions, for at times the pages of this book fairly throb with testosterone, with meetings, drinks, male bonhomie, duels, and whatever else Caucasian males do when they assemble to refashion a world (made by earlier white males) to reflect their new

interests. It is some consolation that women wrote eight of the twenty-three chapters here—although not much. Though the architectural academy has reluctantly opened its doors to women and other marginalized groups, it has yet to accept challenges from them. As a Harvard professor once told a newly hired professor, she was chosen over others in part because he and his colleagues saw her as "collegial"—that is, she would embrace her colleagues' ethos and not rock the boat. At MIT, the agenda did not include battling for diversity, no more than was the case elsewhere, but as *A Second Modernism* illustrates, during the Cold War years the University's School of Architecture and Planning took up many other challenges, and did so in compelling ways. I can think of no other school in the country to have thwarted the inertia so typical of such programs in such varied fashion. Documenting this odyssey merits most of the 930 pages.

DIANE YVONNE FRANCIS GHIRARDO IS A PROFESSOR AT THE UNIVERSITY OF SOUTHERN CALIFORNIA.

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Bertram Beissel, Partner, Ateliers Jean Nouvel

Best Tall Building Europe – Three Become One:
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Best Tall Building Americas – From Concrete Monolith to Green Machine: Edith Green-Wendell Wyatt Federal Building, Portland
Leslie Shepherd, Chief Architect, General Services Administration
Jim Cutler, Design Architect, Cutler Anderson Architects

Best Tall Building Middle East & Africa
The World's Tallest Twisting Tower: Cayan Tower, Dubai
Ahmed Al Hatti, Chairman, Cayan Group Real Estate & Investment
George Efstathiou, Consulting Managing Partner, SOM

Tall Building 10 Year Award
Of Split Volumes and Double Skins: The Post Tower, Bonn
Helmut Jahn, CEO, JAHN

Best Tall Building Featured Finalist
UN Secretariat Building
Katherine Grenier, Chief Design & Construction, United Nations Capital
Master Plan: John Gering, Managing Partner, HLW International



ZACHARY HOFFMAN , *CONNECTING POST-INDUSTRIAL LANDSCAPES*, 2012

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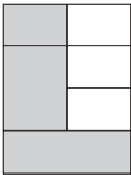
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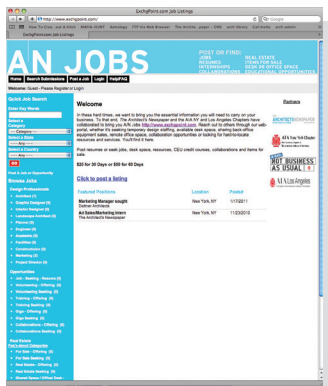
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At 632 meters tall, the Gensler-designed Shanghai Tower will become the second tallest building in the world upon its completion, expected later this year. **AN** contributor George Huaiyu Zhang recently sat down with Xiaomei Lee, Gensler Shanghai's Managing Director and the Tower's Project Manager, as well as Robert Price, the firm's official spokesperson for the Shanghai Tower, who shared their insights on supertalls, designing as a global firm, and the tower's use of a double-skin facade.

George Huaiyu Zhang: How does designing supertalls differ from designing other structures?

Xiaomei Lee: While all buildings are fundamentally similar, tall buildings are entirely different animals. When buildings get taller, engineering plays a much higher role than they would in other buildings. You need decent knowledge about everything. Structural system, vertical transportation, wind engineering... only with all that information in place can you carry out your design concept. It requires much more maturity than just a creative design.

Robert Price: There aren't many firms who have designed buildings at this height. In the Shanghai Tower's case, we have a lot of specialty features that are "firsts" in the industry, like the double-skin system and the atria. It's exciting, and we are learning new things every day of the construction process.

What are some specific challenges that you have experienced?

XL: If people were to look at these challenges today, they might not be challenges anymore. But back when we started, how to implement dynamic shapes was a real challenge—parametric tools weren't in use. We were able to come up with the shape, but how to put it into reality was the question. We reached out

and found tools such as BIM/Revit, Rhinoceros, and Grasshopper, but Grasshopper wasn't a mature product just yet. It couldn't fulfill all the needs we had for geometry, and the shapes created weren't exactly accurate. We actually noted these problems and worked closely with the software developers in order to make the tools work for us. So in a sense we also took part in the development of these technologies.

Another challenge was coordination. Over a dozen Gensler offices are involved with this project, and we also have over 20 other consultants from all around the world. How to coordinate between these teams was a serious question. The construction schedule here is also very aggressive, which added to the complexity. So BIM and new platforms facilitated a lot of these collaborations.

From a newcomer's perspective, what's it been like to work on this project in Shanghai?

RP: I transferred from my Chicago office about nine years ago. Things here are different. It's constantly in the flux and there are constant changes. You have some sort of an emerging, but not established, design community—it's good and bad. It's bad in the sense that if you're from a developed market, like Chicago, you have all the structural engineers and mechanical engineers who are responsible for buildings like Sears Tower and all those iconic structures.

That being said, it's also exciting here in Shanghai because we have the chance to utilize technologies and develop buildings where there are no precedents for in the U.S. But it's challenging, too, because you don't have the design community, so you really have to be inventive and adaptable.

Tell us more about the dual-curtain wall. What's special about it? And how could it

perhaps serve as a prototype for future supertalls?

XL: It was an evolutionary process. We knew that we wanted a dual-walled building, but also realized that it would result in exorbitant complexity for the structural and electrical systems. So we came to the solution that we have today, simplifying everything and creating more natural spaces, making the inside a simple structure and the outside a complex shape.

RP: It acts like a thermos, and they have separate system of air conditioning between the two layers of glass walls. In each zone, there's an atrium with its own mechanical system. And each of these "amenity zones" will be landscaped with plants that reflect the flora and fauna at that particular altitude. There are other double-skinned buildings, but they are more mechanical than functional.

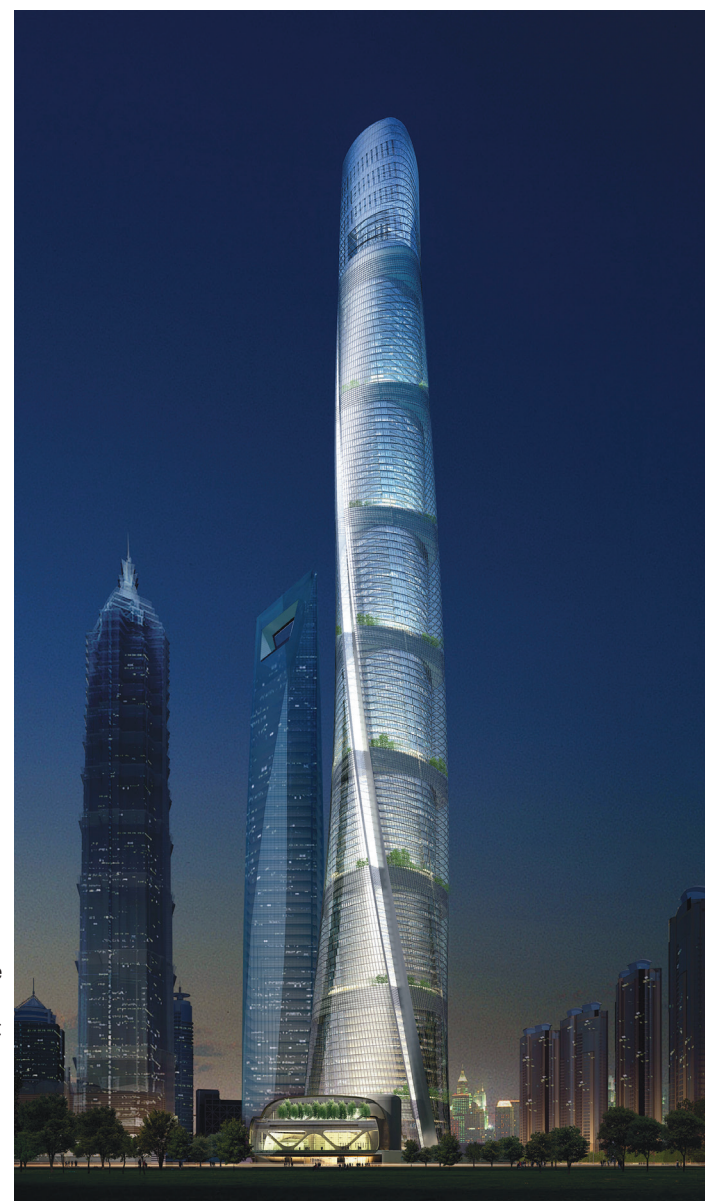
How has Gensler grown since this project?

RP: The Shanghai Tower has changed our architectural practice completely. Shanghai's very unique for us because 70 percent of our practice here is architecture and urban planning and 30 percent of it is workplace. Our U.S. offices are about the other way around. So we're building a reputation in the architectural area because of Shanghai Tower. We've also got about a dozen buildings in other parts of China that are beyond 300 meters tall. We are also currently designing another building in Suzhou that's over 700 meters. So our high-rise practice area has really grown since this project.

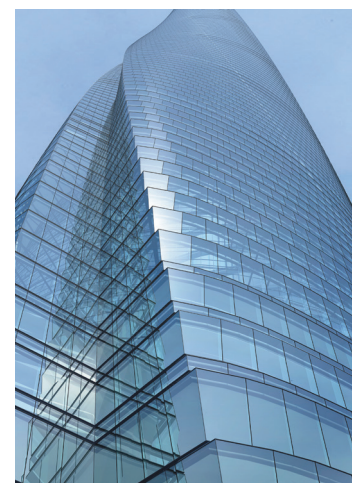
XL: One key reason behind Gensler's growth is that it not only brings in the international expertise; it also respects local talents. The local teams have their experience in the local market, and in the meantime we will share the best of our knowledge. Our belief is that if you're not local, you're not global. This contributes to the success of the Shanghai Tower. It's been an organic collaboration between international and local teams.

What have you learned from this experience? How has it been different from your previous projects?

RP: Projects like this, the big thing is that they're long—the entire process, from planning to delivery, takes a decade. You have to really push the envelope with the design and technologies that you use because by the



Construction on the Shanghai Tower has topped out, with an opening expected next year. At 2,073 feet, it will be the tallest building in China when complete.



time your building is delivered, technology will already be passé because it's over a decade.

XL: When we began the project, it was when tools like Grasshopper came around. Now it's widespread, and it's only been a few years. Things are no longer unique. What matters is not just the technology itself, but rather, how you discover and apply these kinds of tools is the key.

What's next?

XL: The Shanghai Tower helped us to build a reputation for our expertise in supertalls, but we are also more focused on improving people's living and working spaces. Architecture should not be frozen sculptures, they should be organic places for people to work and live in. It's hard to expect what's next because technologies nowadays are beyond people's imagination. You can't tell what the future looks like, but you can learn

from the present what will lead the direction. There's a lot to look forward to.

RP: The project is our test of ideas on how supertalls and vertical cities work. Once it is inhabited, our concepts will be put into test and we will see if they will live up to our hopes and expectations. Also, China can't afford to build buildings as quickly and as cheaply as they used to. There's going to be more demand on energy and spatial efficiency. There's lots of potential in the near future.



Dreamweaver.

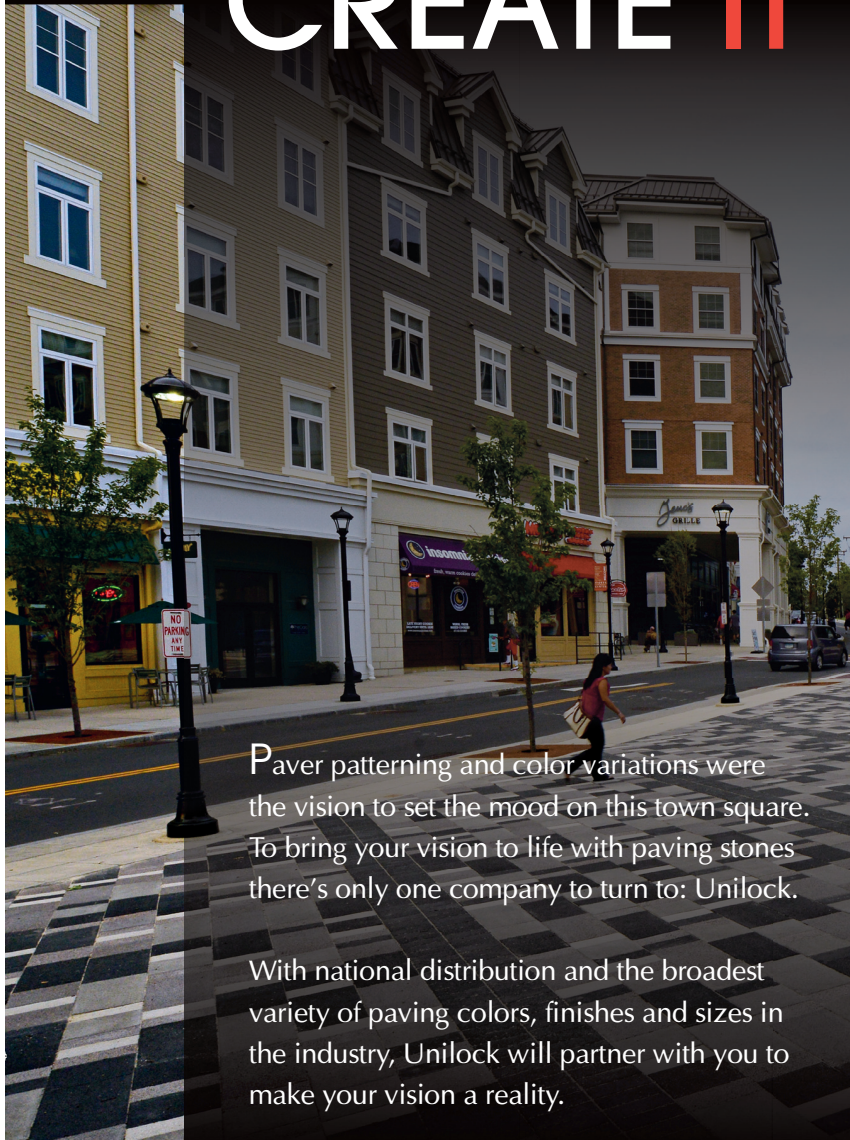
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summer in the courtyard of the MoMA PS I campus in Long Island City, Queens, to provide shade for people coming to hear summer concerts.

In Baltimore, as part of a \$1 billion expansion designed by Perkins + Will, the Johns Hopkins Medical Institutions created healing gardens that double as stormwater retention zones. One of them, called Sara's Garden, was named after a former patient named Sara Wilhide, who was treated at the Johns Hopkins Children's Center for a congenital heart condition and died in 1989 at the age of 3. The garden was funded by her parents, Steve and Cheryl Wilhide, and inspired by her favorite book, *The Little Prince* by Antoine de Saint-Exupéry. Designed by OLIN, Sara's Garden features volcanoes that children can climb on, an interactive sculpture that lights up like the stars, and a baobab tree.

Besides absorbing rainwater, administrators say gardens are a good way to harness the "healing power of nature" in a health care setting. Natural settings, they say, aid in the healing process by providing "a counterbalance to the stresses faced by patients and their families."

Proponents of initiatives that combine wellness and sustainability say it makes good sense for designers to seek ways to make buildings healthier while they strive to make them greener. They say the movement has the potential to transform the way designers think about buildings and the way people interact with them, in the same way that Rachel Carson's *Silent Spring* sparked a movement to protect the outdoors.

"It's helping people thrive in the built environment because their health outcomes are maximized," said Arias. "That's what sets this method of thinking apart from what has come before."

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Previous Page and Above left: The new headquarters for CBRE Group is a pilot project of the new WELL Building Standards, which promote sustainability and healthy building practices. **Top right:** An OLIN-designed healing garden at Johns Hopkins. **Above right:** A new LYFE Kitchen restaurant in Tarzana, California, is another WELL pilot project. **Below:** David Benjamin's Hy Fi pavilion is made of a new biodegradable building material made from agricultural waste.

appropriate materials to use and the best practices to follow.

Over the years, "what we have found is that the experience of being inside a building is just as important as what goes into it and how it operates," said Durst. "What are the materials made of? What are their true health impacts?" As developers, "we have a right to know this," he added. "What is the point of building an energy efficient building if no one wants to work in it?"

Another New York-based developer, Delos, pioneered the concept of Wellness Real Estate and has used the term "human sustainability" to describe projects at the intersection of human health and environmental sustainability. It is behind a fourth effort, a certification system developed by the International WELL Building Institute. The Institute is a public benefit corporation whose mission is to "improve human health and well being through the built environment," according to its website. It administers the WELL Building Standard, a system for measuring, certifying and monitoring the performance of building features that affect human health. Now in the pilot stage, the WELL Building Standard is designed to address areas such as air, water, nourishment, light, fitness, comfort, and mind,

in concert with green building evaluation programs such as LEED.

Pilot projects that have been WELL certified include the CBRE Group's global headquarters in Los Angeles, LYFE Kitchen restaurants in Tarzana, California, and Chicago, Illinois, and the proposed William Jefferson Clinton Children's Center in Port-au-Prince, Haiti.

Related efforts are taking root all over the country. In Wilmington, Massachusetts, the Warner Babcock Institute for Green Chemistry has gained widespread attention for its pioneering efforts to help companies create products made with chemicals that are non toxic and environmentally benign.

John Warner, founder of the institute and co-author of the book *Green Chemistry: Theory and Practice*, said during a panel discussion with the Building Product Ecosystems Project that building interiors are filled with products made from chemicals that have proven to be unhealthy to humans, including formaldehyde, mercury, lead-based paint, and asbestos. Warner said these and other products were allowed to come on the market because the chemical industry is not regulated the way many others are. He suggests that universities could play a useful role by training people to test chemicals for human

safety before they are used in products meant for interior building applications.

In New York, Gavin McIntyre founded a company called Ecovative, which creates healthy, rapidly renewable, compostable materials that can be used in building products and projects. Ecovative has patented a process by which biodegradable building blocks can be made with Mycelium, a byproduct of

mushrooms. Applications range from lampshades to plant holders to a Portobello-shaped surfboard. It is also envisioned as a material that could replace Styrofoam.

One designer that used the Mycelium bricks for building is The Living, a New York studio headed by David Benjamin. One of its first completed projects was Hy Fi, a four-story, temporary, open air pavilion that was erected this



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FORMER BARRACKS IN KENYA IS NOW A UNIVERSITY UNDERGOING A MIDWEST-LED EXPANSION

COURTESY DLR GROUP

BULLETS TO BOOKS

Two years ago Chris Osore, a designer in Des Moines with Chicago-based DLR Group, was reminiscing with a fellow Iowa State University graduate about his alma mater. In May he was pitching a master plan for a school halfway across the world to Uhuru Kenyatta, the president of Kenya. The alumna Osore chatted up was Olive Mugenda, the first female vice chancellor of Kenya's Kenyatta University. She was in Des Moines for the annual presentation of the World Food Prize when Osore introduced himself. Their common ground goes **continued on page 8**



COURTESY LBBA

CHICAGO SEEKS A FRESH START ON THE SITE OF A NOTORIOUS PUBLIC HOUSING PROJECT

A NEW CABRINI GREEN

Construction work is underway on Parkside of Old Town, a residential development on the north end of Chicago's former Cabrini Green housing projects. Where high-rises once housed thousands of the city's poorest families, the Chicago Housing Authority has proposed an array of more modest mid- and low-rises targeted to renters from across the economic spectrum. The Cabrini area is a focal point of the CHA's Plan for Transformation, which sought to build or rehab 25,000 public housing units in the city by 2010. The agency is still well short of that goal, **continued on page 9**



HOTEL AND DATA CENTER HEADED FOR MOTOR ROW

COURTESY BRINNSTOOL-LYNCH

At Your Server

Despite its architectural pedigree, elaborate stone facades, and early 20th century splendor, Chicago's Motor Row historic district has struggled to attract enough investment to spur the rebirth so many residents and local politicians have long proclaimed imminent. Now with a new El stop on the way—and the controversially financed Pelli Clarke Pelli-designed arena—development **continued on page 4**

ENVIRONMENTAL ISSUE
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COURTESY BRINNSTOOL-LYNCH

MILWAUKEE PLANS DOWNTOWN STREETCAR, DEVELOPERS AND LAWYERS RESPOND

NEXT STOP: LAKEFRONT

Plans to remake Milwaukee's lakefront have been in the works for years, and while they still face hurdles, the inclusion of a new streetcar line landing in the lobby of the 44-story Couture tower has some residential developers excited about the possibility of a downtown resurgence aided by public transit. **continued on page 6**

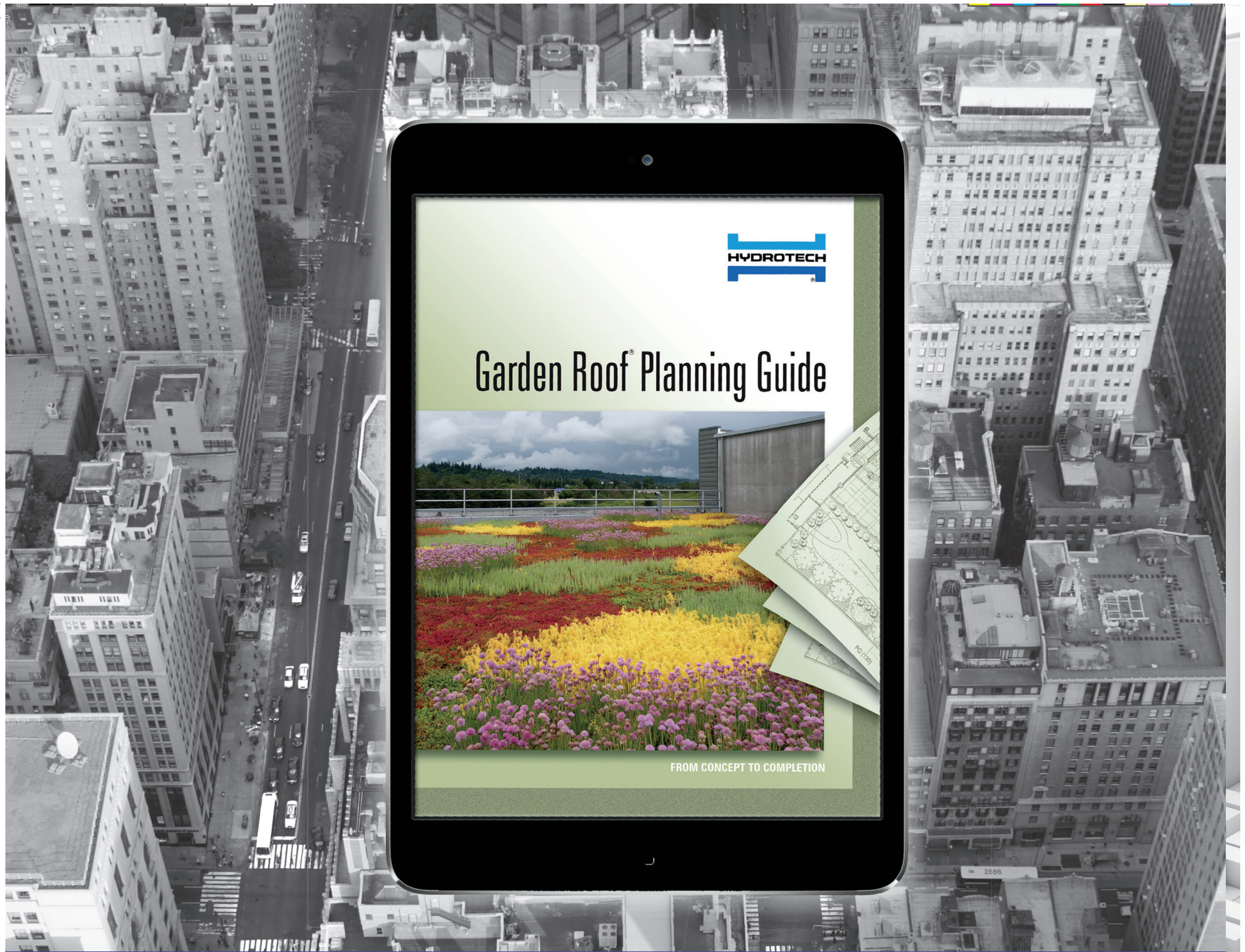


COURTESY JOHNS HOPKINS

SUSTAINABILITY FINDS ITS HEALTHY SIDE SEE PAGE 22

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ART DIRECTION
Johnny Deng

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Eunice Bae

CONTRIBUTORS

PHILIP BERGER / SARAH F. COX / GUNNAR HAND / RYAN LAFOLLETTE / JAYNE MERKEL / MIRIAM MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

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Chicago's pleasantly mild summer hung on through September, save for a brief cold snap that so rudely intruded before its time, and as such Chicagoans have been spending a lot of time outside. That's to the benefit of their wellbeing, but also to the pockets of local businesses that happen to be located by a People Spot—one of several "placemaking" initiatives underway across the city.

Such was the conclusion of the Metropolitan Planning Council (MPC), members of which spent the summer studying People Spots to gauge what impact they had on local businesses. People Spots are small parks that take the place of parking spaces for pop-up, seasonal parks. (The parking is replaced somewhere else in the neighborhood, lest Chicago's parking overlords at Morgan Stanley feel put upon.) The city has experimented with nine people spots, from the far North Side to Bronzeville. Part of the "Make Way for People" program, People Spots are all handicap accessible, and typically feature planters, benches, and functional art along a street with high foot traffic.

When the idea was first floated a few years ago, some local business owners and commentators were skeptical—wouldn't displacing street parking make it harder for small business owners to attract customers who might arrive by car? According to MPC, who observed 400 visitors across all nine People Spots, the opposite was true: 80 percent of businesses by People Spots saw increased foot traffic during the summer survey period. What's more, MPC interviewed 100 visitors and a few dozen adjacent business owners. They found roughly one third of People Spot users surveyed said they'd be at home if not for the parklet, and one third said they had made unplanned purchases in the area before, during, or after hanging out in the space.

Michael Salvatore, owner of Heritage Bicycles at 2959 North Lincoln Avenue told MPC the People Spot in front of his space was "Instagram Heaven," and the free advertising on social media corresponded to more customers. Other business owners had similar observations. Some even said their spots led to sales upticks of 10 to 20 percent.

"Even if [people] do not patronize the business that day, they may be more likely to return another time," said Mark Robertson, who told MPC he's planning to open an upscale restaurant on the south end of Andersonville and would welcome a People Spot.

It's important not to overstate the power of putting a parking space to pedestrian use as a parklet, even when they're nicely designed. The spots don't enliven streets on their own, of course—so far they've mostly invigorated already attractive retail corridors like Bronzeville's 47th Street and Clark Street in Andersonville.

But MPC's survey helps urbanists put the value of public space in business terms. It should be a little clearer now that placemaking—activating streets, giving preference to pedestrians, whatever you want to call it—can be good for economic development. Let's hope that's a lesson we'll find verified again as more public spaces pop up around Chicago.

CHRIS BENTLEY**AT YOUR SERVER** continued from front page

in the area around McCormick Place appears to have gained some momentum. The latest project in the near South Side neighborhood is a hotel and data center, built and paid for by McHugh Development & Construction (although they are seeking historic tax credits to rehabilitate two existing buildings on the site). An L-shaped development on the northeast segment of the block bordered by 23rd Street, Indiana Avenue, Cermak Road, and Michigan Avenue, the project's first phase includes the construction of a 350,000-square-foot data center and office building.

"It kind of dovetails with the mayor's idea that Chicago is a high-tech city," said Joe Antunovich, principal of Antunovich Associates, the architecture firm responsible for the design. Along with the new six-story structure, which Antunovich said would respect the neighborhood's historic architecture in scale and materials, the first phase also includes the reuse of the historic Motor Row Rambler showroom for retail and parking.

Pending city council approval on October 8, that part of the project should be completed in January 2016. The second phase, a 28-story, 500-room hotel, will follow. Antunovich said three hotel brands will share the building, serving families and extended stay guests. "We're building the new gateway to Motor Row on the southeast corner of Cermak and Michigan," said Antunovich.

The new buildings feature metal cornices and metal appliques intended to help them blend in with the existing architecture. Horizontal and vertical offsets in the hotel tower's massing should take some visual weight off the glassy high-rise, "so you don't just get a broad face of a curtain wall building," said Antunovich.

By adding approximately 300 feet of new street-level retail frontage, including coffee shops and other amenities—like a rotating art exhibit and possibly a two-story restaurant adjoining the hotel on the northeast corner of the block—the project seeks to encourage street activity along the site, home now to a surface parking lot and the vacant Rambler showroom. A third-floor bridge connects the development, which is aiming for a mid-2017 completion, to the McCormick Place convention center.

While the noisy generators of nearby data centers have at times irked South Loop neighbors, Antunovich said acoustical measures were taken to minimize the sound. The data center, which will harvest waste heat to offset energy usage and is targeting LEED silver, will coordinate bi-monthly generator tests with the neighbors.

"It's exciting to be working on a project that finally celebrates the gateway to a very special landmark district that's had difficulty getting off its feet," said Antunovich. "Between what we're doing, the new transit station and everything going on on the north side of Cermak, when you put it all together, talk about rebuilding a neighborhood." **CB**

CORRECTION

In our article "Take the Train" (ANMW 07_08.06-2014) we wrote that a Brininstool + Lynch project planned for 2211 North Milwaukee Avenue was seeking to get that stretch of road designated as a "pedestrian street." As such, the development, which is more than 600 feet away from the nearest

transit station, would be able to half the amount of parking it is required to provide. Projects on so-called "pedestrian streets" can half their parking if they are within 1,200 feet of a transit station. In fact, Alderman Joe Moreno named that stretch of Milwaukee a "pedestrian street" last year. We regret the error.

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OBAMA LIBRARY SHOWDOWN

And then there were four. The committee in charge of picking a site for **President Barack Obama's** presidential library and museum narrowed the playing field to four illustrious institutions of higher learning, with two in Chicago. **The University of Chicago, University of Illinois at Chicago, Columbia University** and the **University of Hawaii** have until December 11 to submit their bids, just in time to kick back and sip some eggnog while the president gears up for his last two years in office.

RAHMINATOR REMISS

You don't often hear **Mayor Rahm Emanuel** utter these words, so when Rahmbo admitted he "made a mistake" in proposing naming a Near North Side school after Obama, his former boss, we thought it worthwhile to get him on the record here. Earlier this year Emanuel threw \$60 million in TIF funding to the planned selective enrollment school, offering up the name apparently without consulting local leaders, including the head of Chicago Public Schools. They didn't like the idea, as it turns out, probably only a little more than Emanuel didn't like every local reporter committing his rare self-effacement to print.

NA NA NA NA HEY HEY HEY GOODBYE

Opponents of storing **pet coke**, a sooty byproduct, on Chicago's Southeast Side can breathe easier now that **Beemsterboer Slag Corp.** has announced it's leaving the city for greener (for now) pastures, following public pressure from the city and angry neighbors. The **Koch Brothers** typically set (read: buy) trends rather than follow them, so don't expect their petcoke business **KCBX** to hoist anchor anytime soon, but enviros can celebrate this development, even if the city's new regulations give companies a full two years to cover their dusty piles of petcoke.

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COURTESY STUDIO GANG ARCHITECTS

UNVEILED

CITY HYDE PARK

Construction is set to begin soon on Studio Gang Architects' latest contribution to the redevelopment of Chicago's Hyde Park neighborhood, the South Side community home to the University of Chicago. In addition to rehabilitating the historic Shoreland Hotel and designing a new dormitory complex for 800 U of C students, Gang's plan for a \$114 million shopping center and apartment building at 1525 East Hyde Park Boulevard is moving forward after years of touch-and-go progress.

Originally set to open as early as this year, the 182-unit apartment building at Lake Park Avenue and Hyde Park Boulevard could welcome tenants by late next year.

Of those 182 units 36 will be reserved for affordable housing. The retail component, which won nearly \$12 million in tax increment financing in part to lure high-end grocer Whole Foods to the neighborhood, will not complete construction until 2016.

The building's location near the 51st/53rd Street Metra stop is central to its green credentials, and a focal point of the 500,000-square-foot, mixed-use development's design. Balconies dominated the kinked, faceted façade, offering views of the lakeside neighborhood's leafy, low-rise streetscape.

CB

Architect: Studio Gang Architects
Client: Antheus Capital and Silliman Capital
Location: Chicago
Completion Date: 2015/2016



MICHAEL NEWMAN

> CEMITAS PUEBLA

817 West Fulton Market
Chicago, IL
Tel: 312-455-9200
Designer: Michael Newman

One of Chicago's favorite sandwich spots is setting up shop in that mecca of Windy City eateries, the West Loop's Fulton Market. Cemitas Puebla—the Humboldt Park Mexican restaurant known for its hefty, eponymous sandwich—will keep the menu the same at its new location, but when it comes to design they are trading taquería utilitarianism for a clean white space full of art handcrafted by Michael Newman, creative director of estudiantos.

Newman, who studied sculpture in college, molded 60 Dia de los Muertos skulls from clay for a wall installation that references the unique heritage of Mexico's Puebla region, specifically the intricately detailed talavera pottery. "Instead of painting these day of the dead skulls with traditional flowers and eyeballs and things like that," said Newman, "I hand-painted each one in the talavera style." To further integrate the display into the restaurant's mutable modern vibe, Newman opted for black and white inkwash over the vibrant colors of typical calaveras. The shape of the installation itself references the skull piles protruding through the walls of Parisian catacombs.

That attention to detail continues throughout. Subtle patterns in the roof panels "guide the viewer's narrative" from the street into the restaurant, said Newman, and onto a mural with more Puebla references: a street scene, a church, the Volkswagen Beetle, which has been manufactured in the region since 1967. **CB**



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The Couture was originally proposed as a hotel and apartment tower. Plans for the hotel were scrapped, but developer Rick Barrett has added a public transit concourse at street level.

NEXT STOP: LAKEFRONT continued from front page The Couture was first announced in 2012 as a hotel and condo project. Developer Rick Barrett and designers Rinka Chung Architecture nixed the hotel from the project, which would be among the tallest buildings in Wisconsin. New renderings show a lakefront stop for the Milwaukee streetcar loop in the Couture's lobby—a 20,855-square-foot public transportation concourse connecting passengers and passersby to bus stops and to the lakefront via a pedestrian bridge over

Lincoln Memorial Drive.

Downtown development in Milwaukee was largely stagnant after 2004, but along with plans to remake the lakefront War Memorial building and overhaul Northwestern Mutual's corporate headquarters to the tune of nearly half a billion dollars, the market appears to be on the rebound. The average sale price of downtown condos is also rising.

Barrett is not the only downtown developer seizing on plans to expand Milwaukee's planned streetcar system. Avenir, a mixed-use apartment building at East Lyon and North Jefferson streets, will quietly advertise its location near the approximately 2-mile long route when it begins marketing the



JOSEPH NOEL

units, according to the *Milwaukee Journal-Sentinel*. They will do so quietly because developer Stewart Wangard does not want to appear too bullish on a project that has yet to break ground.

In August, the Wisconsin Public Service Commission ruled it was unreasonable for Milwaukee to foot the bill for up to \$65 million in utility relocation required by streetcar construction—a decision likely to set off a legal challenge from Mayor Tom Barrett, whose administration has lined up \$54.9 million in federal aid and \$9.7 million from a tax incremental financing district to build the route.

It is not the only legal hurdle in the way. Part of the rationale for the Couture's public

transit accommodations is an ongoing debate about the Public Land Doctrine, which some local park advocates point out precludes private development on the lakefront—a stipulation they say applies to the Couture. But a state decree passed last year says the building site is on the private side of that line.

The Couture also includes the redevelopment of the defunct downtown transit center. Barrett is negotiating to buy the county-owned site at a discount, and in exchange has offered to develop 81,560 square feet of public space that would include a 29,385-square-foot park on the top of the development's four-level parking structure, as well as the transit connections mentioned earlier. **CB**



NICHOLAS FOCHTMAN

CHICAGO DEVELOPER BANKS ON MOD TOWNHOUSES FOR URBANITES

FLEX ZONE

The row house is the architectural workhorse of residential construction in Philadelphia. It might also be the future for an underserved section of Chicago's recovering housing market, according to the team behind Flex House 2, a 31-building development currently expanding in the city's Logan Square neighborhood.

Although Philly's handsome masonry flats date back to the turn of the 20th century or even

earlier, the Flex House developments are decidedly modern in their aesthetic. "I think flex 2 has an elementalness about it," said Brian Phillips, principal of designers Interface Studio Architects. "The idea is very clear. It's very clean and simple."

Three-story, three-bedroom houses that share exterior walls with their neighbors, Flex House 2 homes are a modern Chicago take on the

vernacular architecture of ISA's home base in Philadelphia. But according to the project's website, they are also "the 'new normal' of the 21st century." "Pre-housing bubble, developers didn't care about this mid-level housing as a design pursuit," said Phillips of the houses, which at \$479,000 have had no trouble selling in the rapidly redeveloping northwest side neighborhood of Logan Square. Flex House



JOSEPH NOEL



JOSEPH NOEL

1 started at \$399,000 and quickly sold out at an average of \$420,000.

Developer Bob Ranquist, known around Chicago mainly for high-end residences, saw in Flex House a chance to offer young homebuyers a place more attuned to the modern urban lifestyle. Most move-ins are second-time buyers, Ranquist said, often moving from a two-bed, two-bath condo in more densely developed neighborhoods of the city like River North and Bucktown.

They are often new parents or considering having a kid, and they are usually willing to stretch their budget a little bit for that third bedroom, but they do not want a single-family home in the suburbs. "I think we're seeing a lot of buyers who are a little more size conscious than they used to be," said Ranquist. "They don't need all that house anymore."

The formula appears to be working. Ranquist has similar townhomes under development in River North and

Andersonville, both designed by Pappageorge Haymes.

For ISA, who worked with local designers Osterhaus McCarthy, the design challenge was keeping material and construction costs down while delivering a sophisticated design. The open floor plan has very few doors or soffits, while exposed concrete floors offer radiant heating and a loft-like feel. The wood-frame building's facade features dark blue fiber-cement planks that frame each home, kinking slightly to create rhythm. "We literally bent the facades in a subtle way," said Phillips. "From the pedestrian view it creates a lot of visual texture. That sort of repetition actually becomes a very interesting pattern." The facade's rhythm also references the townhouses' yards—another Chicago turn on what began as a Philadelphia idea.

Flex House 1's eight row homes on nearby Shakespeare Avenue had most of its units under contract before construction in 2012, and the recovering mid-range housing market is similarly soaking up more recent iterations of the development. Based on the success of Flex House 2's first 15 homes, another row of 16 just broke ground, with an opening expected early next year.

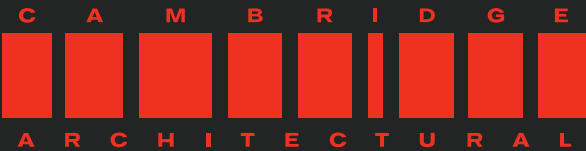
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Kenyatta University's expansion plan includes a 30,000-seat stadium and rec center.

DLR GROUP

BULLETS TO BOOKS continued from front page beyond their alma mater—Osore's parents moved to the U.S. from Kenya in the 1960s. That lent a personal touch to the work Osore soon found himself immersed in; Mugenda explained that Kenyatta University was struggling to deal with an exponential increase in students and needed a design firm to help guide a rapid expansion.

"A huge need is education," said Osore. "It's a stepping stone for them to improve their standards of living." Brain drain is still a challenge for the East African nation, but as Kenya's middle class booms it is looking to stem the flow of young professionals out of the country.

Kenyatta University has grown from some 8,000 students in the late 1990s to more than 40,000 students across five campuses today. Its student body is expected to approach 70,000

in the next 10 to 15 years. So even though its campus network comprises a sprawling 1,000 acres, university leadership is already talking about growing vertically.

The main Kenyatta University Campus, located 15 miles northeast of downtown Nairobi in Kahawa, used to be the British government's Templar Military Barracks until colonial rule ended in 1965. "A military base is for moving vehicular traffic," said Osore. "A campus on the other hand is the exact opposite—it's focused on the student and the pedestrian experience. We had to allow the pedestrian to take over the campus again." That included introducing the first bike-share program on a Kenyan campus and arranging for a campus loop shuttle system for long distances. But the bulk of the master planning was focused on pedestrian traffic. DLR Group designers consolidated academic

programs formerly scattered across campus into nodes arranged around a central campus green, linking pathways with a series of clustered courtyards.

Their work also involved creating a home for new programs, like the 96,000-square-foot School of Architecture Building on Kenyatta's Ruiru Campus, located five miles north of the main campus. The form of the \$13 million building references Kenya's topography. Rising in a jagged sweep across several volumes, the structure recalls the hills of East Africa's Great Rift Valley. A black mesh plate folds over the courtyard separating the building's tallest volume from its lower counterparts, sheltering a central outdoor area from the hot Nairobi sun and inviting passersby into the "valley" to intermingle. Construction should begin by the end of this year.

The project's initial phase also includes a 30,000-seat stadium. Kenyatta vice chancellor Olive Mugenda is still looking for \$53 million to pay for the massive arena and recreation center, although she has said she would like to see a soccer match there before her term is up in two years. In addition to soccer and rugby, DLR Group's Jeff Fenimore said the facility is designed for maximum flexibility, so the space will not go unused between large games. Public events, classes, and meetings could all use the recreation center and stadium spaces, he said.

For Osore, who has visited Kenya on vacation with his parents, the project's value goes beyond hitting architectural marks. "I am proud to work for a firm that believes we can elevate the human experience through design," he said.

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Above: LBBA's townhomes are interspersed with public green spaces. Right: New high-rises seek market-rate rents nearby.

A NEW CABRINI GREEN continued from front page but Parkside will bring it a bit closer. Contrary to the old formula of warehousing subsidized apartments in campuses of high-rises, the new plan is to forge "mixed-income communities" using buildings more sympathetic to the human scale. For developers and designers alike, the first challenge is overcoming the history of a place like Cabrini Green, which became synonymous with crime, neglect, and urban decay before it was slated for the wrecking ball in 1999.

As put by Peter Landon, lead designer on the project for Landon Bone Baker Architects, "How do you make it part of the city, and not 'Cabrini'?"

LBBA's design for the current phase of Parkside, whose redevelopment began several years ago, tucks seven townhouses behind a mid-rise fronting onto Division Avenue. Green space unites the two, giving low-income and market-rate renters equal access to

public spaces that include a promenade lined with birch trees.

"One of the problems with mixed-income housing is people are treated differently," said Landon. To avoid that, the plan for parkside includes shared outdoor spaces like courtyards and green roofs, as well as equal access to building amenities. "At places like Cabrini Green, people were cut off," reads the project website. "Physically and psychologically, they were a city apart. The new apartment buildings aim to eliminate those barriers."

The current phase of redevelopment (phase IIB) contains 36 units of replacement housing for former Cabrini residents, 27 affordable units and 43 market-rate units. When all phases are finished, Parkside will total more than 700 homes across 18 acres of land on the city's near North Side.

Intermingling subsidized housing and market-rate rentals is a balancing act for developers. Ground-floor



retail on Division Avenue could help make Parkside profitable in the affluent Old Town neighborhood. On the other end of the Cabrini site, a 305-unit residential tower by Fifield at 347 West Chestnut Street speaks to the rising rental market in Chicago and the neighborhood in particular.

But getting and keeping tenants may be a challenge. Despite the prime locations of sites like Cabrini-Green and Lincoln Park's Lathrop Homes, some aren't certain they can overcome the ugly legacy of many 20th century housing projects. For his part, Landon is confident.

"My sense is that people aren't so racist. Maybe I'm naive," he said, "but people like living in a mixed community." **CB**



Future phases of development at Parkside of Old Town will total more than 700 homes across 18 acres of land.

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LIBRARY RENEWAL PROJECT



BNIM built its business on designing greener buildings. But the pioneering Kansas City, Missouri, firm is now casting its gaze beyond the building. The latest version of BNIM's evolving methodology is perhaps its most dramatic pivot since 1989, when co-founder Bob Berkebile and other principals unveiled the Critical Planet Rescue initiative (CPR) at that year's AIA conference.

"As a profession we've learned how to solve most design and technical challenges," said CEO Steve McDowell. "We have a much better idea of what to do than 25 years ago. But the reality is, you wouldn't go to the trouble to make a building if it wasn't for humans. We need to now redirect our efforts toward humanity."

BNIM's more anthropocentric Human Purposed High Performance Integrated Design grew out of its intuitive-scientific-experiential method, or ISE. The "science" part was crucial to that process, as BNIM worked with engineering firms to measure and refine building performance. The company's mantra of "innovation, then replication," means that once an efficiency technique is developed, it gets used again and again,

like the precast insulated concrete that, when layered with terra cotta, stops thermal bridging cold. With its toolkit BNIM is able to shave 30 to 40 percent off most clients' existing energy demands.

Increasingly, BNIM's clients are asking for "transformational change" of their entire built environment. Their "human purposed" design process is a response to that. "Sometimes a building isn't the answer, and we're comfortable saying that," said McDowell.

Among BNIM's 78 employees (up 15 percent from a year ago) are landscape architects, interior designers, architects, and graphic designers. "The expectation when you're here is that you're going to contribute no matter what level you're at," said James Pfeiffer, project architect and designer. "People thinking strategically about a whole host of things. That's a big difference between BNIM then and BNIM now. We're multidisciplinary."

AARON BARNHART

MCCAIN AUDITORIUM, KANSAS STATE MANHATTAN, KANSAS

McCain Auditorium is a great place to see symphonies and Larry the Cable Guy perform. But it lacked versatility, something K-State needs as it aims to become a high-profile research institution. BNIM added a cozy symposium space to the second floor of the 44-year-old public presentation space, which is made of native stone, and attached a glass-encased pre-event space that will make McCain shine at night.

UNIVERSITY OF MISSOURI SCHOOL OF MEDICINE COLUMBIA, MISSOURI

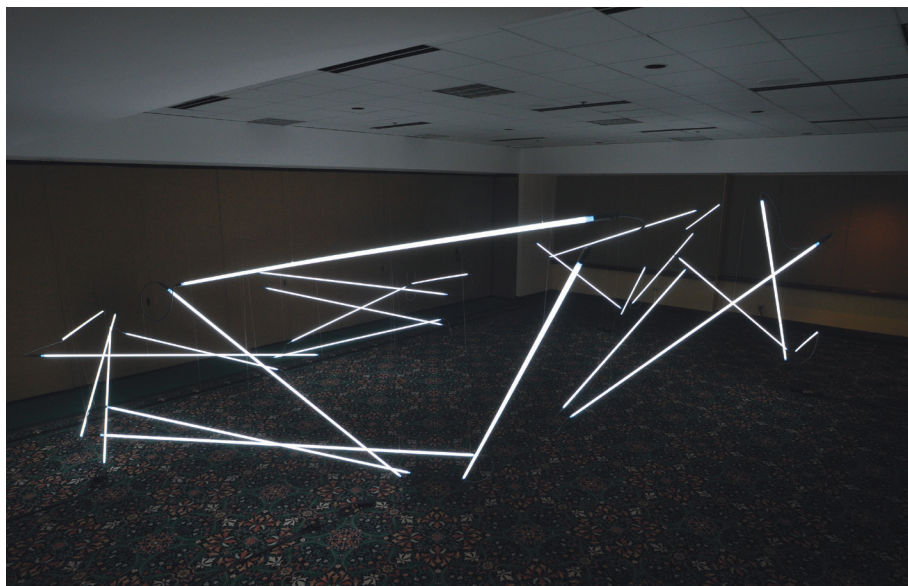
Ten years ago, Missouri's med school shook up its pedagogy, assigning students to pods no larger than 12 per faculty member, rotating quarterly, emphasizing problem solving and focus on the patient. BNIM's challenge: Design the new instructional building around this method. Like its 2013 fishbowl at the University of Missouri-Kansas City's Bloch Business School, BNIM designed the MU space with generous open floors, "where every space is a learning space," said McDowell. The top two floors will consist of "learning studios" where pods of students share with each other through interactive tools.

LIBRARY RENEWAL PROJECT, GEORGIA TECH ATLANTA, GEORGIA

Georgia Tech took advantage of a failing physical plant to reimagine what a university library can be in the interactive age. Library usage is up 50 percent since 2004, yet in that time checkouts of books have fallen by 60 percent. With visioning help from students, BNIM proposed a radical redo that moves nearly all of the stacks offsite, creating open, collaborative, interdisciplinary working spaces for students. "Libraries are neutral ground," said McDowell. "Architecture students, for instance, won't go to the engineering school. But they will go to the library."

NEXTRAIL KC KANSAS CITY, MISSOURI

Kansas City's car culture and political dysfunction have kept it lagging behind other mid-sized cities on public transportation. "Only 19 percent of the people in the metro can get from their house to work and back in less than three hours using mass transit," said Vincent Gauthier, BNIM's director of planning. With a two-mile starter streetcar line underway, the city turned to BNIM to lead the public engagement process and oversee four engineering firms working on the corridors. Public engagement is a hallmark of BNIM's work from its disaster recovery practice, which has helped citizens of Springfield, Massachusetts, Tuscaloosa, Alabama, and tiny Greensburg, Kansas, turn tragedy into triumph.



MIEKE ZUIDERWEG

PHILIP BERGER REPORTS BACK FROM CHICAGO'S RESURGENT ART EXPO RETURN OF THE PIER SHOW

While the 2014 edition of Expo Chicago, the city's largest art fair, has not brought back the glory days of the 1980s and 90s, when "The Pier Show" made Chicago a capital of the contemporary art world (if only for the four to five days of its duration), the most recent iteration cements its return to high quality. Now in its third year under the aegis of Tony Karman & Co., Expo Chicago is helping local artists reclaim the city's prominence on the national and international art scenes.

From its inception, the art fair at Navy Pier was the only thing of its kind in America, and the world's blue chip galleries made pilgrimages to Chicago to show their wares. Since the turn of the millennium, various factors converged to diminish its significance—primarily the astonishing global proliferation of contemporary art fairs like Art Basel Miami and the New York Armory Show. But it is not simply that the art world has changed dramatically; the world at large has undergone similarly dramatic shifts.

Some who regularly attend Art Basel, which is largely considered the most prestigious of the international art expositions, complain that Expo Chicago includes too much secondary market material. Because there is so much art in the world, there is always something new to see, and there was plenty of great art at the fair, from a series of provocative panel discussions and an exhibit curated by Shaquille O'Neal (seriously) to an array of site-specific installations at the Piers.

The various installations elevated the expo to another level. This is the second year that the show has provided space for experimental work like the performance/installation pieces from 6018North, which this year offered *Bling Bling*, an exploration of the democratization of luxury. 6018North's director, Tricia Van Eck, assembled three room-sized participatory installations that explore our culture's ambivalent relationship with expensive, often shiny objects and concepts. Steve Adkins' contribution, *The Indifference Curve*—which he had first created as his School of the Art Institute of Chicago MFA thesis project—was a champagne garden that suggested Versailles with photo imagery, sod, and paving blocks emblazoned with the Louis Vuitton logo. Visitors were raised in a throne-like chair

and served champagne as though they were part of Louis XIV's court.

Various artists contributed to another room, sheathed in gold and silver Mylar, which examined "the seductive world of glamour and kinetics." Into this world of sumptuousness, Alice Berry, who is trained both as a visual artist and as a psychotherapist, offered 15-minute therapy sessions, representing "the ultimate luxury—being listened to."

Monika Wurfels' neon sculpture, *Five Equal Sides, Not a Pentagon*, provided a simple but dazzling and mesmerizing experience: moving among the sets of lighted tubes permitted visitors to create their own perceptions of geometry and space.

Quite a few of the installations were grouped under the "In/Situ" banner, which curator Renaud Proch described as an homage to the city; while for some the Chicago connection seemed unclear, and for others, the designation of "installation" strained credulity; several were real show-stoppers.

Jessica Stockholder—currently on leave as chair of the University of Chicago's Department of Visual Arts—offered *Once Upon a Time*, a signature twisted tower composed of brightly colored consumer items, mostly plastic, that clearly displayed her interest in crossing color field painting with three dimensional expression while allowing her to comment on themes like order vs. chaos, material acquisition, and spatial experience. Markus Linnenbrink contributed *WHAT WENEVERWEREAFTERALLSTILLHAVETO-FINDADAY*, a powerful wall-sized image that married his heavily gestural, vertical drip technique with a richly textured and almost kinetic horizontal stripe pattern. Alois Kronschlaeger's *Grid Structure #1* recalled Sol Lewitt's orthogonal constructions, but Kronschlaeger greatly expanded and embellished the basic cage-like forms with the shadings and rhythms of applied color, which shifts and diffuses as the observer moves around the gridded towers.

Each of these projects suggests fascinating ways that architects and interior designers can and should think more about how installation art can enhance almost any large public space, and they herald the return of Chicago's major art fair to national prominence. **PHILIP BERGER**

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OUTSIDE MINNEAPOLIS, HGA TAKES A MODERN APPROACH TO CABINS IN THE WOODS

Within the Minnesota State Parks system, camper cabins are an extremely successful amenity. Intended for campers who prefer the security of a solid structure, yet are willing to bring along their own linens, cook stove, water, and other essentials, camper cabins are the perfect in-between for park enthusiasts only moderately into "roughing it."

In fact, a "camper-cabin jet-setting crowd" actively seeks out these experiences, said Steven Dwyer, senior project manager for Minneapolis design firm HGA. So when HGA teamed up with Travis Van Lier Studio to master plan the new 456-acre Whitetail Woods Regional Park near Farmington, Minnesota, camper cabins were an essential component.

"We tried to design camper cabins that would clearly build on the success of other examples, yet offer something unique," said Dwyer. The response he was sought was buzz along the lines of "Yeah, but have you tried the cabins at Whitetail Woods? They're stunning."

Nestled on a steep slope within a pine forest in the new park, the three 227-square-foot cabins are elegant, modern red-cedar boxes with rustic dark-stain shingled exteriors. A short elevated walkway leading to a recessed entry clad in red cedar siding separates the cabin from the nearby trail, while also providing accessibility.

The rectangular cabins extend into the site 14 feet off the ground,



COURTESY HGA

terminating in floor-to-ceiling glass that frames the surrounding pine trees before opening onto a recessed 100-square-foot red cedar deck.

"The master plan vision hinted at the possibility of tree houses," said Dwyer. But after considering cost, size, and accessibility, he took another approach. "My idea was not about building a tree house, but a house in the trees, with a window and deck that frame the forest like a work of art."

Each ADA-compliant cabin sleeps four to six people, on two full-size built-in bunk beds and two foldout couches. The table seats four, with two folding chairs tucked away in casework to increase seating to six. The cabins include electricity and reading lights. Windows open for ventilation. The deck has two



Adirondack chairs.

A nearby bathhouse has restrooms, showers, and a drinking fountain. Campers either prepare food on their own cook stove or over flames in the fire pit.

"Imagine being cooped up on a rainy day in one of these," said Dwyer. "We tried to design a cabin that would not only accommodate the need for a place to stay, but would be a place that you would really want to stay." **CAMILLE LEFEVRE**

CABIN COOL

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ARCHITECT: HENNEBERY EDDY ARCHITECTS, INC.

OWNER: CASCADES ACADEMY OF CENTRAL OREGON

GENERAL CONTRACTOR: CS CONSTRUCTION, LLC

STRUCTURAL ENGINEER: WALKER STRUCTURAL ENGINEERING, LLC

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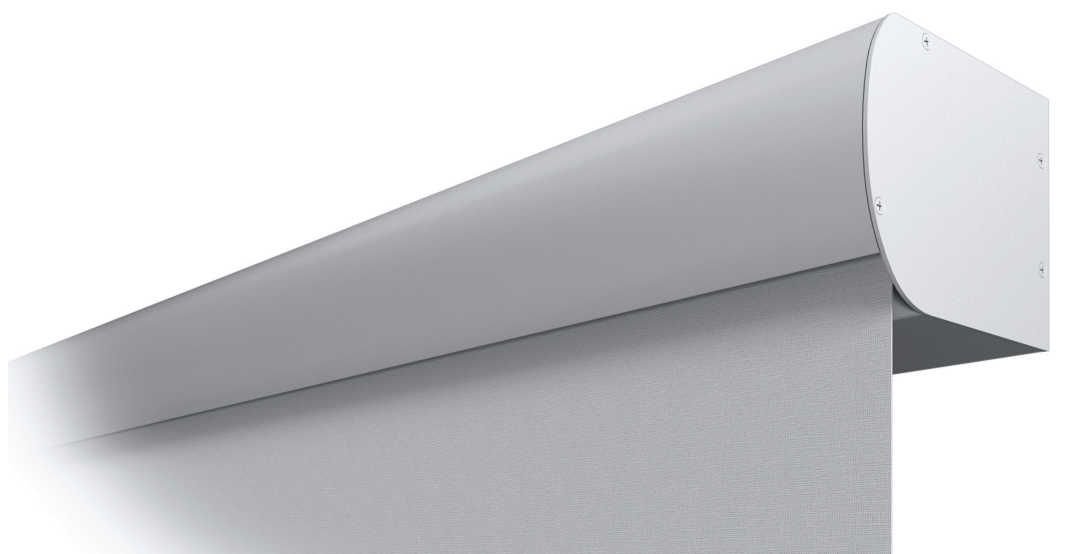
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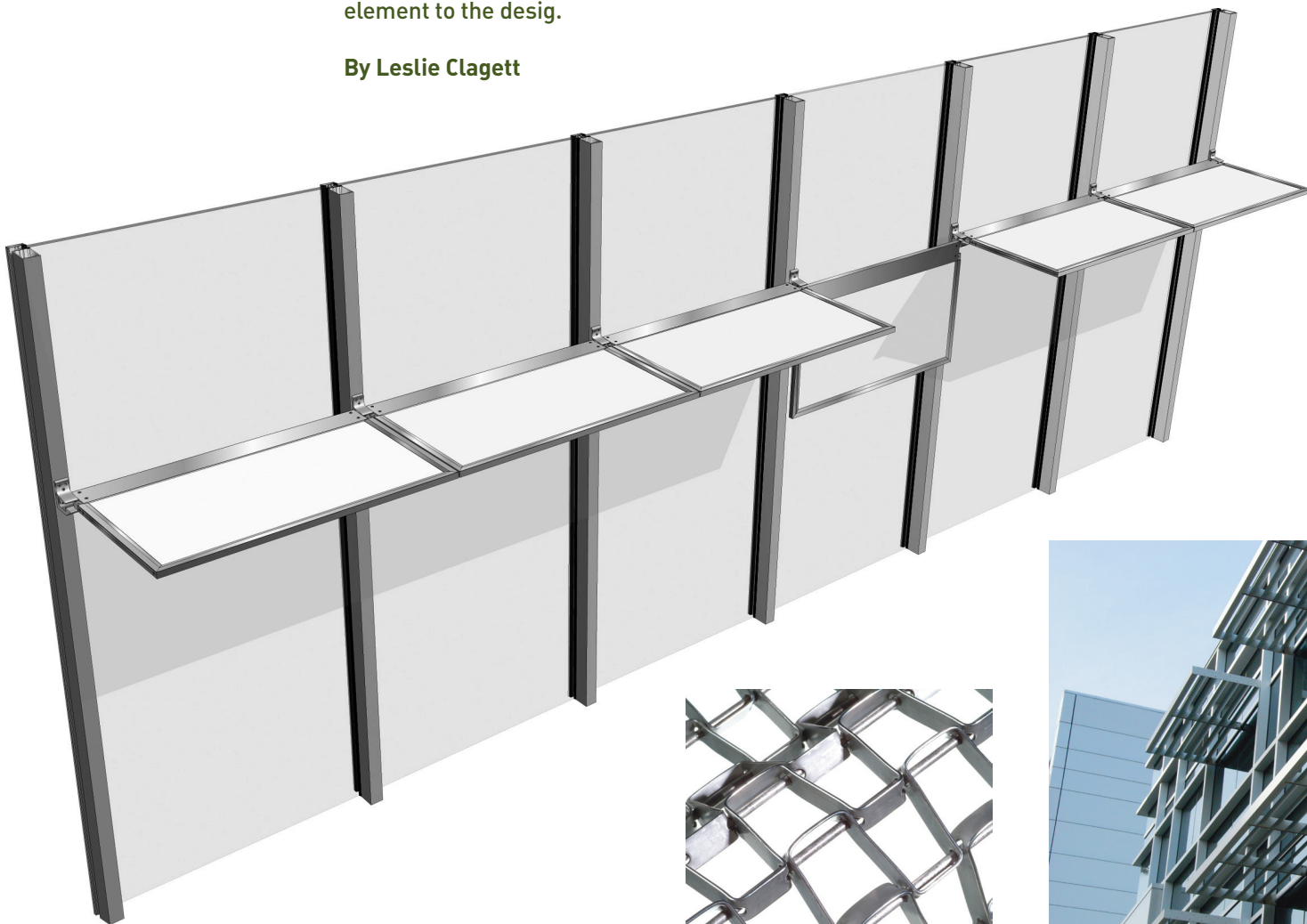
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By Leslie Clagett



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DESIGNER: RMTA



MIKE SINCLAIR

The Sprint Accelerator preserved elements of the old building and left them exposed. New insertions combine an informal start-up atmosphere with the polish of an established brand.

SPRINT PARTNERS WITH START-UP TO ENTER HEALTHCARE MOBILE TECH MARKET

SILICON PRAIRIE

You already know Silicon Valley, but what about Silicon Prairie? In Kansas City, Missouri, a host of start-ups have followed in the footsteps of Google Fiber's 1 gigabyte internet service. Seeking to cash in on this synergy, mobile telecommunications giant Sprint partnered with Boulder, Colorado-based Techstars to create its very first (it is Techstars' 10th similar facility) startup incubator and mentorship program, Sprint Accelerator, that uniquely focuses on mobile health technology.

To meet the challenging demands of this high-intensity collaboration, local firm Rees Masilionis Turley Architecture (RMTA) designed the space with an eye to encourage technological innovation and entrepreneurship.

Located in the heart of Kansas City's Crossroads Arts District,

RMTA's 12,000-square-foot renovation of a 1903 ice house into a dynamic co-working space truly echoes the mission of its client: creativity, innovation, diversity, and speed to market. "Everything about the space was designed to inspire creativity and collaboration," said Matt Murphy, project manager for RMTA.

The walls, countertops, and tabletops of the space function as dry erase boards so that ideas can be jotted down at will. Small gathering spaces act as conversation nodes with comfortable seating and data and power ports to encourage impromptu interactions. The design balances active collaboration areas with space for privacy and relaxation required in such high-intensity work environments. "Sprint desired an environment to inspire

and advocate work-life balance; a place where people would want to be," said Murphy.

To that end, the space includes the toys that 21st Century tech companies use to attract Millennials: shuffleboard, beer taps, foosball, ping pong, etc. It also includes a confessional room to vent after working 40 hours straight and a historic telephone booth painted Sprint yellow and modified with all the latest gadgets for those times when you just want to lock yourself in a box and work alone.

RMTA left the building's original brick, timber beams, and hardwood floors exposed. Building on this industrial loft theme, the stud framing was left open and translucent polycarbonate panels are used to divide the space while allowing natural

daylight to filter through.

Modern accents were added with furnishings, hexagonal floor tiles acting as wayfinding through the subtle use of gradation and color, and a twist on corporate branding with the Sprint logo relief cut out of the drywall. "We knew we had to make a delicate, modern design incision within the space that would not overwhelm the history of the building," explained Murphy.

The real test of the space is the hardware and software that the startups create within it. The first crop of 10 select startups graduated after their rigorous three-month program this past summer and two of the companies relocated to Kansas City after connecting with financial and professional backing. The sophomore class is set to begin in the spring of 2015.

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Therme Vals, Peter Zumthor, 1996.

PATIENCE MAKES BEAUTY

Peter Zumthor, *Buildings and Projects, 1985-2013*. Edited by Thomas Durisch. Scheidegger & Spiess, Five volumes, \$250

Few architects are as patient and exacting as Peter Zumthor, and this monograph captures the materiality and intangible spirit of his work in

drawings, photographs, and his brief texts. He came to architecture from an apprenticeship as a cabinetmaker, and the originality of his designs is matched by the tactility and precision of wood, concrete, and stone surfaces. Though his practice has grown in scale and global reach, he still works, hands-on, with a small team in a remote Swiss village. As Zumthor explains in his brief introduction, "What I Do," he began by renovating and restoring old buildings,

absorbing and discarding ideological baggage and outside influences until, in the mid-80s, "I started to trust in my own ideas again. I remember the wonderful sense of freedom and certainty, a kind of blissful tension. It was a time of awakening... My personal search had begun."

It might be an artist or a poet discovering his true path, and Zumthor is both, but he is equally concerned to create structures that are a perfect expression of the site and the program. "Ideally, the building will match its use, just as a glove fits the hand," he writes. "Its beauty will be a pleasure for the people who use it, and will have a presence that enriches its surroundings." If more architects could express themselves as directly and create work that consistently achieves those goals, the profession would enjoy a higher public esteem. Therme Vals, the Sogn Benedetg chapel, Kolumba Diocesan Museum, Bruder Klaus Field Chapel, and the Bregenz Kunsthau are fixtures on the contemporary Grand Tour. Others, such as the witch memorial in the Norwegian Arctic, are so remote that they've acquired legendary status.

And yet, as these volumes reveal, Zumthor has completed fewer than 20 buildings over the past 30 years, and far too many projects have been derailed by chance or concerted opposition. The Topography of Terror in Berlin was fiercely

contested and canceled in mid-stream; a delicate summer restaurant on a protected island in Lake Zurich won wide support and was then blocked by the Federal Court. A model for the Herz Jesu church in Munich was smashed on its way to the jury. A new glass tower for a walled German town was voted down in a local referendum. But Zumthor has overcome his frustrations, and now takes the long view. "A design... that puts forward forms and structures not seen before arouses mistrust and fear," he reflects. "But I have come to realize over the years that the architectural ideas that occur to me in the course of working on a design are never really lost. They stay in the world and pollinate new work."

It's tempting to speculate that the unrealized hotel he designed for the Atacama desert—a free-form loop of guest rooms enclosing an oasis—may have been in his mind as he developed his ideas for the Los Angeles County Museum of Art, his most ambitious project to date. The sites and scale could not be more different, but in both there's a fresh sense of growth and reaching out to the surroundings.

It was an inspired idea to divide this rich concentration of work into five slim volumes, rather than cram it into one of the mega-publications that entomb other celebrated architects. Each is a delight to hold and page through, and a model **continued on page 26**

AN ACADEMIC ODYSSEY IN CAMBRIDGE

A Second Modernism. MIT, Architecture, and the 'Techno-Social' Moment Arindam Dutta, editor MIT Press, \$65.00

MIT's long history of pressing for change in architecture includes being the first to offer an architecture degree in the U.S. and the first to award an architectural degree to a woman (Sophia Hayden Bennett in 1890). Less well known to many practitioners and academics today is the School's longstanding engagement with the knotty intersections of modern society, technology, research, and architecture. The essays in *A Second Modernism* address precisely these issues between 1945–1981, reaching back to the transformation of the Department of Architecture into the School of Architecture in 1932, and forward to the founding of the Center for Real Estate Development in the 1990s. From shaping an architectural history and theory graduate program, to Gyorgy Kepes' research on cognitive and perceptual technologies, to research on prefabricated housing, MIT marked numerous paths for other architecture schools to follow.

There is not room in this review to do justice to all the fine chapters in *A Second Modernism*, nor to ask all the questions I would like to about its production. For example, who chose pale grey and pale black sans-serif fonts on high gloss paper for such a book? Where was the copy editor, especially

for Arindam Dutta's introduction? Why do some footnotes appear several pages before or after that of the passage being footnoted? Why no bibliography? This is not up to MIT Press's usually high standards. Could this be because the book was edited, designed, and produced under the MIT Department of Architecture's in-house imprint, SA+P Press, and is only being distributed by MIT Press? It would appear so, judging from the credits on the copyright page. Book design is a profession in itself, not a hobby to be toyed with; architects would do well to remember this. And this is not to mention the book's 3.1 pounds, which hardly eases reading. While it is difficult not to be discouraged by some of its mechanics, the book in its substance has much to offer.

The tale of Eero Saarinen's MIT Chapel (1949-55) in many respects encapsulates the University's ambitions in the post-World War II world. In the wake of that slaughter, as Reinhold Martin demonstrates in his fine study, students and faculty alike grasped for some way to resist scientific and technological determinism in part by shifting emphases toward a more holistic program, emblematically embodied in Eero Saarinen's Chapel. For Martin, the debates surrounding

the chapel exemplify a greater complexity than found in the regnant simplistic binary oppositions (modern/traditional, abstract/symbolic). As he so elegantly writes, "the university rediscovers its human 'soul'... [and] exchanges the 'myth' of reason for the reasonable production of myth, in a theological humanism... no longer in need of its dialectical, secular counterpart."

Under the leadership of an extraordinarily enlightened President, James Killian—would there be some like he today!—the School of Architecture's underlying ambition was thus twofold: on the one hand, to develop a body of research in architecture engaged with new technologies and materials, and on the other, to fold architecture back into humanistic disciplines in part through the reintroduction of history to the curriculum. Today many have forgotten that Walter Gropius, of Bauhaus fame, eliminated all books on architectural history from the Harvard Library—along with the subject from the curriculum itself—and most other American schools of architecture duly followed suit. The focus instead was meant to be on technology, on problem solving, on being "modern," for which history, in the views of believers, was useless.

MIT's leaders, though managing the top institution with a scientific and technological portfolio in the United States, took a very different approach, especially in the wake of World War II and the deployment of nuclear warheads sufficient to destroy the globe. MIT resisted the exclusively applied science thrust common elsewhere in part by its commitment to a broad humanistic undergraduate program. In architecture, this led to what remains the country's premier program in architectural history, a tale

related in John Harwood's thoughtful chapter. Three broad research themes marked these years, one having to do with humanistic studies, another with architecture and urban planning, and a third to the interface between developments in science and technology and the first two. Harwood's exemplary analysis reminds us through whom, and how, momentous changes led to the country's most prominent and successful graduate program in architectural history and theory. Stanford Anderson's first-person, richly documented account of the effort to bring architects, planners, and historians together in a common enterprise during the turbulent 1960s, CASE (Conference of Architects for the Study of the Environment), reveals the early histories and interactions of a handful of men later to become among the most prominent in the field. It also holds numerous surprises for the current generation: Peter Eisenman and Michael Graves once (briefly) betrayed interest in housing for marginalized populations. Who knew?

For several decades, the MIT-Harvard Joint Center for Urban Studies set the terms of the urban planning agenda not only in the United States but also arguably around the globe. The new city of Ciudad Guayana in Venezuela (1961–68) assured the center's prominence, not only for the vastness of the enterprise but also for its many failures. To be sure, the city's population today exceeds 700,000, but the ambitious goal of diversity eluded planners, whose schemes ended up producing cities at once more class segregated and less pedestrian friendly than other Latin American cities. The chapters by Eric



COURTESY MIT PRESS

Mumford and M. Ijlal Muzaffar detail the high hopes and good intentions of planning from above on behalf of a population unwilling to live as planners demanded. The U.S. and Venezuelan planners' hopes for the deployment of what was then high-technology computer analyses, founded on the realities of life for populations they did not understand. The same applied to the then-rampant so-called "urban renewal" programs. Tim Vreeland summarized many architects' views when he remarked in 1966, "Urban renewal is to planning what remodeling is to architecture." Ultimately MIT withdrew from the Joint Center, which evolved into a Harvard Center for housing studies.

Beneath specific program failures lay a more profound one, that of the culture of the expert. Many of the participants in the Joint Center shifted toward supporting self-built housing and away from top-down planning, but the culture of the expert is a difficult beast to kill. **continued on page 26**

OBAMA LIBRARY SHOWDOWN

And then there were four. The committee in charge of picking a site for **President Barack Obama's** presidential library and museum narrowed the playing field to four illustrious institutions of higher learning, with two in Chicago. **The University of Chicago, University of Illinois at Chicago, Columbia University** and the **University of Hawaii** have until December 11 to submit their bids, just in time to kick back and sip some eggnog while the president gears up for his last two years in office.

RAHMINATOR REMISS

You don't often hear **Mayor Rahm Emanuel** utter these words, so when Rahmbo admitted he "made a mistake" in proposing naming a Near North Side school after Obama, his former boss, we thought it worthwhile to get him on the record here. Earlier this year Emanuel threw \$60 million in TIF funding to the planned selective enrollment school, offering up the name apparently without consulting local leaders, including the head of Chicago Public Schools. They didn't like the idea, as it turns out, probably only a little more than Emanuel didn't like every local reporter committing his rare self-effacement to print.

NA NA NA NA HEY HEY HEY GOODBYE

Opponents of storing **pet coke**, a sooty byproduct, on Chicago's Southeast Side can breathe easier now that **Beemsterboer Slag Corp.** has announced it's leaving the city for greener (for now) pastures, following public pressure from the city and angry neighbors. The **Koch Brothers** typically set (read: buy) trends rather than follow them, so don't expect their petcoke business **KCBX** to hoist anchor anytime soon, but enviros can celebrate this development, even if the city's new regulations give companies a full two years to cover their dusty piles of petcoke.

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COURTESY STUDIO GANG ARCHITECTS

UNVEILED

CITY HYDE PARK

Construction is set to begin soon on Studio Gang Architects' latest contribution to the redevelopment of Chicago's Hyde Park neighborhood, the South Side community home to the University of Chicago. In addition to rehabilitating the historic Shoreland Hotel and designing a new dormitory complex for 800 U of C students, Gang's plan for a \$114 million shopping center and apartment building at 1525 East Hyde Park Boulevard is moving forward after years of touch-and-go progress.

Originally set to open as early as this year, the 182-unit apartment building at Lake Park Avenue and Hyde Park Boulevard could welcome tenants by late next year.

Of those 182 units 36 will be reserved for affordable housing. The retail component, which won nearly \$12 million in tax increment financing in part to lure high-end grocer Whole Foods to the neighborhood, will not complete construction until 2016.

The building's location near the 51st/53rd Street Metra stop is central to its green credentials, and a focal point of the 500,000-square-foot, mixed-use development's design. Balconies dominated the kinked, faceted façade, offering views of the lakeside neighborhood's leafy, low-rise streetscape.

CB

Architect: Studio Gang Architects
Client: Antheus Capital and Silliman Capital
Location: Chicago
Completion Date: 2015/2016



MICHAEL NEWMAN

> CEMITAS PUEBLA

817 West Fulton Market
Chicago, IL
Tel: 312-455-9200
Designer: Michael Newman

One of Chicago's favorite sandwich spots is setting up shop in that mecca of Windy City eateries, the West Loop's Fulton Market. Cemitas Puebla—the Humboldt Park Mexican restaurant known for its hefty, eponymous sandwich—will keep the menu the same at its new location, but when it comes to design they are trading taquería utilitarianism for a clean white space full of art handcrafted by Michael Newman, creative director of estudiantines.

Newman, who studied sculpture in college, molded 60 Dia de los Muertos skulls from clay for a wall installation that references the unique heritage of Mexico's Puebla region, specifically the intricately detailed talavera pottery. "Instead of painting these day of the dead skulls with traditional flowers and eyeballs and things like that," said Newman, "I hand-painted each one in the talavera style." To further integrate the display into the restaurant's mutable modern vibe, Newman opted for black and white inkwash over the vibrant colors of typical calaveras. The shape of the installation itself references the skull piles protruding through the walls of Parisian catacombs.

That attention to detail continues throughout. Subtle patterns in the roof panels "guide the viewer's narrative" from the street into the restaurant, said Newman, and onto a mural with more Puebla references: a street scene, a church, the Volkswagen Beetle, which has been manufactured in the region since 1967. **CB**



Arcade at City Center, Las Vegas, Nevada

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