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ARCHITECTS RETOOL A WWII-ERA STEEL WORKS FACTORY IN MINNEAPOLIS

Tucked behind the intersection of two re-bounding thoroughfares in Northeast Minneapolis is the former Crown Iron Works, a steel works and factory that bustled with activity during World War II when much of it manufactured airplane wings, bridges, and pontoons. After lying dormant for decades, the complex is now the subject of an adaptive reuse plan to house the creative industries of the **continued on page 5**



ECONOMICS STUDENTS TAKE OVER A UNIVERSITY SEMINARY

HOLY BOOKS

While they share a love of certain books and often a solemn sense of purpose, there's not much else University of Chicago students generally have in common with Christian monks. Now with **continued on page 4**

NEW MIXED-USE PROJECT IN BRONZEVILLE BETS BIG ON NEIGHBORHOOD REDEVELOPMENT

SOUTH SIDE STORY

If new Walmart locations open to mass media attention, it is often due to protests and controversy over the big box retailer's business practices. At the long-awaited Shops and Lofts at 47 on Chicago's South Side, however, attention was mostly positive—it has been 50 years since a mixed-use development of this size has opened its doors in this area.

Anchored by a Walmart Neighborhood Market, the \$46 million affordable housing and retail development opened on October 14 after eight years of failed and stalled attempts to revitalize the corner of 47th Street and **continued on page 2**

HEALTHCARE CHECK-UP
INSIDE THE NEW HEALTHCARE FACILITIES THAT ARE CUTTING DOWN WAIT-TIMES FOR TREATMENTS. SEE PAGE 8.

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ÁLVARO SIZA, HERZOG & DE MEURON CLINCH FIRST MIES CROWN HALL AMERICAS PRIZES



In October, a new international architecture award was bestowed on not one but two design teams at the Illinois Institute of Technology's Crown Hall. Jury president Kenneth Frampton announced to the

audience's collective gasp that the inaugural Mies Crown Hall Americas Prize (MCHAP) would go to two projects: the Iberê Camargo Foundation in Porto Alegre, Brazil by Álvaro Siza; **continued on page 4**

SMALLER, SMARTER HEALTHCARE FACILITIES SEE PAGE 8



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INFRASTRUCTURE IMPROVEMENTS TO BUILD THE FUTURE

Important as many high-tech items on urbanist wish-lists may be these days, a lot of American infrastructure still hurts for simple fixes. Regional and federal leaders gathered in Chicago on October 23 to celebrate the opening of a railroad bridge in the South Side neighborhood of Englewood: A prosaic piece of steel with an outsized impact on freight traffic from coast to coast, as well as the area's own economic future.

The Englewood Flyover, as it's called, is a \$142 million elevated rail crossing that replaces a ground-level intersection between the north-south Metra Rock Island tracks and a set of east-west Norfolk Southern tracks at 63rd and State streets. By rerouting traffic during schedule conflicts, it remedies a congestion point often blamed for snarling the progress of both commuter rail lines and freight movers who must pass through the area on their way across the continent.

As AN's Alan G. Brake noted in 2012, it can take as long for trains to travel from the West Coast to Chicago as it can to cross the city itself, due to uncoordinated and outmoded systems and infrastructure. The flyover is a major element of the Chicago Regional Environmental and Transportation Efficiency Program (CREATE), a suite of rail improvements and switching upgrades that federal transportation officials say will help the Chicago area, which sees as much as one quarter of the entire nation's freight traffic, get up to speed.

It took years for a simple fix such as the Flyover to become reality, but it's worth acknowledging that it was built at all—many similar projects await the approval of a Congress loath to allocate money for infrastructure improvements. The need to do so grows every year. In a recent report, the U.S. Government Accountability Office noted that national freight rail and truck traffic had approached levels of 2007 prior to the economic recession. They cited a Miami-area study that found rail crossings there have caused delays of roughly 235,000 person-hours per year at a cost of \$2.4 million.

Last year AN called on planners, developers, and urban designers to look for solutions that would tie the revival of Chicago's shipping industry to enhanced quality of life and sustainability. Against the backdrop of the Flyover's opening, that imperative is even more clear. As the *Chicago Tribune's* coverage of the opening makes clear, such projects are about more than just freight.

"We're sick and tired of the dust and the dirt and the delays and not getting the dough," said U.S. Rep. Bobby Rush at the opening ceremony, referring to scandals that marred the negotiations leading up to the Flyover's completion. Rush and Metra were involved in a bitter spat over hiring minority bidders, in which Metra's then-CEO Alex Clifford alleged improprieties from Rush on behalf of a local organization, and Rush alleged racial bias and criticized the lack of local employment opportunities.

Emissions and noise from idling trains have long been a problem for the Englewood neighborhood, an African-American neighborhood reeling from disinvestment and entrenched poverty. The Flyover should reduce that, but future CREATE projects need to engage with local organizations to ensure economic development for the nation's freight carriers does not come at the expense of local opportunities. In the meantime, the Flyover's opening underscores the importance of infrastructure improvements in the Chicago region and across the country. **CHRIS BENTLEY**



Shops and Lofts at 47 is a mixed-use, mixed-income development.

THE COMMUNITY BUILDERS INC.

SOUTH SIDE STORY continued from front page Cottage Grove Avenue. The largely African American community of Bronzeville flourished through the 1950s, earning a reputation far beyond Chicago as a middle-class "Black Metropolis" where black culture and black-owned businesses rivaled or surpassed Harlem in New York City. Since then it has suffered job loss, disinvestment, and depopulation, despite its proximity to Lake Michigan and The Loop.

Hopes are high that the new project will lead a wave of mixed-use redevelopment in the area. Shops and Lofts at 47 includes a new five-story, 72-unit apartment building with 55,000 square feet of street-level retail space (about three quarters of it occupied by Walmart); two new six-flats; a new nine-flat; and a rehabilitated three-flat. Of the residential units, 44 are affordable, 28 public housing, and 24 are market-rate apartments.

"For those of us in Bronzeville, the Shops and Lofts at 47 are of immense importance. With this development comes access to fresh food, opportunities for employment," said Ald. Will Burns in a press release when the project broke ground last year. "Equally important, it signals an important success for those who have toiled for decades to recreate Bronzeville as the great commercial and cultural hub of Chicago's South Side that it was—and can be again."

Bronzeville is one of seven neighborhoods in Mayor Rahm Emanuel's "Chicago Neighborhoods Now" plan unveiled in September whose stated purpose is to entice private development with publicly funded infrastructure improvements in Bronzeville, as well as Englewood, Rogers Park, Uptown, Little Village, Pullman, and the Eisenhower Corridor.

Shops and Lofts at 47 garnered significant support from a variety of public and private sources, although it remains to be seen if such investments can sustain economic development. Some see flashy ribbon cuttings like this one and similar fanfare surrounding a Whole Foods that began construction this summer in Englewood as a distraction from fixing underlying socio-economic issues.

"For the city of Chicago to put an anchor project on Cottage Grove that doesn't tell us how it fits more broadly with the other things that are happening west of there, it is to me like putting a Trojan horse into a community and taking that community over," Harold Lucas, president and CEO of Black Metropolis Convention & Tourism Council, told the website Red Line Project in 2013.

The city kicked in \$13 million in tax increment financing for site preparation, wrangling more than \$8 million in loans mainly from the Chicago Housing Authority, \$663,000 in donations tax credit equity, \$8.4 million in low-income housing tax credit equity, and "up to" \$20 million in tax-exempt bonds. The commercial component won \$3.3 million in New Markets Tax Credit equity. **CB**

CORRECTIONS

In "Return of the Pier Show" (ANMW 09_10.08.2014), we misspelled the name of the artist of the neon sculpture, "Five Equal Sides, Not a Pentagon". Her name is Monika Wulfers,

not Wurfels.

In our Studio Visit to the Chicago office of JAHN (ANMW 08_09.10.2014), we misidentified the architect who designed the building where

the firm works. It was Joachim G. Giaver and Frederick P. Dinkelberg, not Adler & Sullivan.

We regret the errors.

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FIRE FESTIVAL FIZZLES OUT

Oh Chicago, your odd blend of misplaced ambition and schadenfreude was in full force that drizzly Friday in early October when the city's inaugural Great Chicago Fire Festival ended with riverside crowds scratching their heads over technical difficulties that had the city collectively asking, "Why are we doing this, again?" Eavesdrop feels a bit sorry for **RedMoon**, the site-specific theater company hired for this half-baked festival, but only a little bit; if a little rain could put out Chicago's fire, how "great" could it really be? I guess the lesson is, whether ill-advised or well-planned, if you're going to mount a new festival in the Windy City, better make sure everything's ready to fire on all cylinders.

GRUMPY GEHRY FLIPS THE BIRD

Who's most irked by the **Frank Gehry** backlash currently underway in press rooms from Sydney to Spruce Street? Why, Frank Gehry, of course. At a press conference in Oviedo, Spain, Gehry replied to one journalist's implication that Gehry's architecture was just about spectacle with a spectacle of his own: He gave the journalist the middle finger. A grumpy Gehry (who later apologized and blamed his behavior on jet lag) went on to explain that "98 percent of everything that is built and designed today is pure shit." If only every architectural press conference were so interesting!

HIGH DESIGN WITH A LOW-MINDED NAME

Downtown Des Moines, Iowa, is courting an all-star list of architecture firms for a new \$92 million corporate headquarters that has the unfortunate baggage of being helmed by the world's most cringe-inducingly named and spelled convenience store chain, Kum & Go. **BIG, Morphosis, SOM, Bohlin Cywinski Jackson, Renzo Piano** and **Safdie Architects** are all competing for what CEO **Kyle Krause** is calling Des Moines' next landmark. Eavesdrop can't be the only one who feels uncomfortable gassing up at this midwestern roadside retailer—but maybe a work of starchitecture can change our minds.

SEND LIGHTER FLUID AND ETIQUETTE BOOKS TO EAVESDROP@ARCHPAPER.COM



SNØHETTA/DIALOG

UNVEILED

CALGARY LIBRARY

Two years ago, The Calgary Municipal Land Corporation selected Snøhetta and Canadian firm DIALOG to design a New Central Library. Since then, Snøhetta—which will lead the architecture and landscape design—and DIALOG—which is serving as the executive architect and landscape architect—have worked with the community to refine the scheme, receiving feedback from over 16,000 Calgarians. The final plan, unveiled publicly in September, reveals an unusual approach: The library straddles an existing light rail, connecting the East Village to downtown. "We wanted to keep that open so people could move freely from the cultural district and downtown Calgary," said Snøhetta principal Craig Dykers at the September public open house.

The light rail carves space for an entrance inspired by a type of cloud found in Alberta called a Chinook arch. The white curved façade weaves clear and fritted glass to limit daylight in some areas while concentrating it in others. Dykers explained the geometric design is meant to represent interlocked homes, while the curved form of the library is inspired by ancient oil lamps used for reading.

There is a lot of signature Snøhetta

curved timber inside and out as well as many daylight-filled public spaces. The interior will provide over 65 percent more space than the current library. Programs are spread throughout the four stories, with each story accessible via a series of stairs and ramps at the perimeter. The entryway opens to a lobby with a sky-lit atrium and flexible seating, while the fourth floor features a reading room for more intensive work. **ARIEL ROSENSTOCK**

Architect: Snøhetta, DIALOG
Client: The Calgary Municipal Land Corporation
Location: Calgary, Canada
Completion: 2018



ALEXANDER V. PAVLOVICK

> HQ BEERCADE RIVER NORTH

213 West Institute Place, Chicago
Tel: 312-291-8735
Designers: Brian and Neil Galati

Lakeview's popular barcade levels up for a second location in Chicago's River North neighborhood, reprising its reliable formula of craft beer, free arcade games, and cavernous spaces. Bar owners and twin brothers Brian and Neil Galati designed the interiors, which embrace the 1931 loft building's industrial roots. They repurposed a collection of vintage fire extinguishers, meat grinders, and large wire spools for factory-chic light fixtures. An old hydraulic lift serves as the host stand, offering up visitors to a wired wonderland of old video games.

By pastiching 1980s kitsch and disparate 20th century antiques, they have given the space an unabashed if overstimulating sense of fun—an appropriate setting for happy hour trips down 8-bit memory lane. The entryway is papered with the poems and drawings of Shel Silverstein. A neon sign reads, "Don't grow up it's a trap". DJs spin in front of a wall made from 10,000 cassette tapes.

Despite the flickering screens throughout, the Galatis included a slight protest against constant entertainment. What they call "the first cell phone check-in station in Chicago" encourages patrons to leave their devices at the door and "reconnect with reality." Guess you'll just have to remember those cheat codes and passwords without looking them up first. **CB**

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CROWN PRINCES continued from front page and 1111 Lincoln Road in Miami Beach, Florida by Herzog & de Meuron. Siza's museum, dedicated to the paintings of Iberê Camargo, is most recognized by its white concrete and undulating arms cantilevered from the front façade. Herzog & de Meuron's parking garage reimagines a common piece of utilitarian infrastructure as a dynamic, open structure with parking, retail, a private residence, and event programming that

activates the street. Envisioned as a recurring celebration of the 21st century's best architecture from North and South America, MCHAP made up for lost time by awarding one project (the Iberê Camargo Foundation) for 2000–2008, and one for 2009–2013. Future awards are intended to be more frequent than every 14 years. In addition to the physical award, winners get to sit as the MCHAP Chair at IIT for the following academic year and receive \$50,000 in support of

research and a publication related to the theme of "rethinking the metropolis." The award was founded by architect Wiel Arets upon his becoming dean of architecture at IIT. Its goal was not only to recognize built work in North and South America, but also "to establish a richer discourse within architecture," according to the award's press release. Kenneth Frampton led the jury, which also included Jorge Francisco Liernur, Dominique Perrault, Sarah Whiting, and Arets. "MCHAP is about having a discourse on architecture and thinking about what are the possibilities at this moment within architecture," said Arets, "and this discourse best belongs in schools."

The five other finalists were: Altamira Residential Building in Rosario, Argentina by Rafael Iglesia Arquitectura; Capilla del Retiro in Auco, Los Andes, Chile by Undurraga Devés Arquitectos; Mestizo Restaurant in Santiago, Chile by Smiljan Radic; Nelson-Atkins Museum of Art, Bloch Building in Kansas City, Missouri by Steven Holl Architects; and Seattle Central Library by OMA / LMN.

THADDEUS ZARSE

DESIGN AND URBANISM HIGHLIGHTS FROM CHICAGO IDEAS WEEK BRIGHT IDEAS

Each October inventors, designers, and doers gather together for Chicago Ideas Week to push our city towards new frontiers. This year, architects were well represented. Jeanne Gang and Blair Kamin discussed the intersections of human density and ecology. Carol Ross Barney anchored a multi-discipline conversation about experiential design by asserting, "I want you to feel it emotionally, I want you feel it rationally, and I actually want you feel it with your hands and smell it." Gordon Gill shared his standards of sustainability in the half-mile high Kingdom Tower.

Highlights from the design-centric portions of the week included upstart entrepreneurs and legacy firms sharing the stage to talk innovation, and a visit to Chicago's secret bike-share headquarters. Innovations ranged from revolutionizing maternal and pediatric health in India and Eastern Europe to improving financial literacy for teenagers on Chicago's South Side. When the moderator asked for the best pieces of advice these innovators had received, Ted Gonder, a twenty-four-year-old CEO, shared his personal mantra: "Treat your life like an entrepreneurship venture."

An interactive workshop lead by Cannon Design Principal Mark Whiteley and Associate Vice President Jill Kurth challenged small teams to revitalize Chicago's underserved neighborhoods through rapid, collaborative idea generation. The diversity in professional experiences in the workshop provoked unusual combinations and highly ambitious action plans, free of architectural jargon. Whiteley and his team plan to collate the ideas generated into a digital publication that will "potentially steward nascent city initiatives into reality."

At the secret location of Chicago's bikeshare headquarters, the Divvy siting team hosted a superbly well-orchestrated crash course in urban planning. The animated Q&A with leaders from Divvy, CDOT, Sam Schwartz Engineering, and Alta Bicycle Share focused on growing from early mistakes and their revitalized commitment to social equity in upcoming expansions. In a surprisingly convincing simulation of real world challenges, teams of participants worked to propose realistic sets of new locations for Divvy stations on the fringes of the existing network. The behind-the-scenes tour of Divvy's facility left many visitors in awe of the monumental daily feats essential to operating Chicago's newest transit system.

KRISTEN MOREAU



KRISTEN MOREAU

HOLY BOOKS continued from front page the renovation of Saieh Hall, they have one more thing: A 1928 seminary on the University's Hyde Park campus that is the new home of the Becker Friedman Institute for Research in Economics and the Department of Economics. The University hired Boston-based Ann Beha Architects to retrofit the former Chicago Theological Seminary building located at 5757 South University Avenue, and add a 48,900-square-foot addition to the building's north side. The 100,000-square-foot main building was rededicated in October after two years of work, and the new

wing is set to open in the spring. University Architect Steve Wiesenthal, who worked with Beha's team on the project, said the goal was to modernize the structure without neutering its historical character—to make it feel clean, but not spotless. "The debate was what's distracting versus what can help enhance the layers of history," said Wiesenthal. Some icons were too expressly religious, like a massive wooden cross in what's now a secluded hall for studying. Those elements were donated to area seminaries and religious organizations. In place of the

wooden cross, Ann Beha designed six luminous rings that appear to float like angelic halos. A companion light fixture in the stairwell outside the chapel hints at the ascending volume of the seminary's tower nearby. But despite these sleek modern elements, Saieh Hall retains the unmistakable air of a gothic place of worship. Harald Uhlig, a professor of economics whose office is in the building, pointed out the stained glass depictions of classical vices and virtues that enliven (or haunt, if you have a guilty conscience) a conference room. "One of the advantages of a

major adaptive reuse project like this is you get interesting juxtapositions," said Wiesenthal. Take the cloisters that now house spillover from a first-floor cafe and classrooms. The design team discovered the passageway's red and blue bricks were merely painted, not glazed, so rather than restore their hue they let the rows of masonry fade naturally like watercolors. In the attic, which now stores graduate students instead of church relics, gothic rosette windows attempt to balance the hulking ventilation and water pipes that whirl overhead as masters students and PhDs bury their noses

in books. Ann Beha's own academic journey comes full circle with Saieh Hall, in a way—in 1975 she wrote a thesis on the adaptive reuse of the First Baptist Church in Cambridge, Massachusetts, to earn her masters of architecture from MIT. There's evidence of that thoughtfulness throughout the building, where existing brick melds with brushed stainless steel, and new lighting dispels the moodiness of a religious retreat without entirely banishing a sense of the sublime. **CB** Ann Beha Architects and the University of Chicago remade a 1928 seminary into sacred ground for studying.



TOM ROSSITER



SHELTER ARCHITECTURE

ASSEMBLY LINE continued from front page 21st century: architectural offices, design firms, and a micro-brewery among them.

Bauhaus Brew Labs now occupies one formidable 9,255-square-foot structure measuring 200 feet long and 50 feet wide. Designed by Shelter Architecture, the space includes new glass windows and skylights. The original overhead bridge crane—now a chassis for the electrical, plumbing, and beer lines—looms above the fermenting tanks in an open, spacious taproom.

The family-owned brewery is extremely brand conscious, choosing the Bauhaus movement

in the design world to exemplify the innovation and care with which they craft their beer. Shelter specified orange, yellow, and blue accents and simple modern furnishings that carry the brand forward. “Whole families are welcome to Bauhaus,” said Kurt Gough, partner, Shelter Architecture, “so we wanted the space to be inviting and cheery. We also included a large garage door that opens to an outdoor patio.”

The patio—where kids cavort, food trucks line up, and families dine and drink—also connects to another outdoor space, The Shed, which is a former impound lot for a towing company. The design of the

partially covered 16,000-square-foot space was inspired in part by New York City’s High Line, says Michael Roehr, principal, RoehrSchmitt Architecture, “because of the magical way in which the High Line weaves its way through and engages the private spaces around itself.”

To “introduce green space into this very hard, cold, industrial complex, and ensure the project could compete with and complement the scale of the space,” said Roehr, he included raised concrete planters, large Cor-ten steel boxes (10 feet long by 4 feet wide by 4 feet tall) and “other super-sized elements” like six-foot culvert sec-

tions repurposed as tree planters. “Placed into their context they feel appropriate to the scale of the space,” said Roehr.

The architects removed selected metal roof panels to let in sun and rain. Several water tanks salvaged from a nearby factory collect rain-water and are used to drip irrigate the linear planters. Benches clip onto the garden wall. A stage between The Shed and Bauhaus’ beer garden hosts live music and other events.

Meanwhile, an enclosed mezzanine space designed by RoehrSchmitt now houses Shelter’s architectural offices. RoehrSchmitt

Once a steel works facility, Minneapolis’ Crown Center is getting a second act thanks to local brewers and designers.

has its offices in Crown Center, as well. Adjacent to The Shed is a 15,520-square-foot industrial building that Kampa Studio is working on for modern furniture design firm Blu Dot. The revitalized space for offices and a showroom features floor-to-ceiling glass, exposed ceiling joists and trusses, a refinished concrete floor, and exposed brick. “Our destinies in this complex are intertwined,” said Roehr.

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The first time Steven Karbank was aware that his new office property was something special was when he booked a concert there. "We'd blown out the second floor, so it was a complete shell," recalled Karbank, chairman of the Karbank Real Estate Company, one of Kansas City's largest developers of industrial buildings. "We happened to have some musician friends in from out of town, and we arranged an impromptu concert on the second floor. We ordered some delicatessen food, had some family in and... Something magical happened that night."

What happened was that 2000 Shawnee Mission Parkway, an

unremarkable 1968 masonry and concrete building in the inner suburb of Mission Woods, Kansas, had shown her secret enchanted side to a developer to see if he would notice. And he did. The parkway seemed to disappear from view as the guests gazed through the single-pane windows, up the leafy residential hills to the south, nothing but soft porch lights as far as the eye could see. Karbank felt he had found a haven right in the middle of one of the region's most heavily trafficked corridors.

His plan had been to take the Class C property, a rare foray of his into office development, and make it a LEED-certified Class A

space. But he hadn't seen himself in the picture until that night. Steven's father, Barney Karbank, had founded the company in 1950, and all that time it had been headquartered in downtown Kansas City, Missouri. "We were on the 39th floor, with pretty much a 365-degree view, but no chance to get fresh air," said Karbank. But here was an incredibly intimate connection to the outside and a chance to relocate his company much closer to where he, his employees, and many of his clients lived.

By then, architect Kyle Patneau of Kansas City-based RMTA, a longtime collaborator with Karbank, was already executing a

design to open up the three-story building. "It was pretty depressing inside," he said of his first walk-through. "You didn't have any connection to the outside." On the north end, every other section of brick was replaced with glass. On the south end, the load-bearing masonry was removed entirely and replaced with a curtain wall system. More than 50 percent of the building is now glass.

While all of this was going on, the client added a floor for himself. Karbank asked to see the trees; Patneau went further, cantilevering the roof 13 feet so the chairman's office could enjoy a 270-degree view of the canopies. Karbank immersed himself in

A sleek Kansas City office building includes a homey penthouse suite that its owner says must be seen to be believed.

the project. "We were tweaking design every day through the construction," he said. "The head of the concrete company had worked on one of my dad's projects in the 1950s. Many of the subs who worked on the project knew him. So when we said we were naming the building in honor of my dad, they asked, what can we do to get this done?"

Patneau described Karbank as "a client who demands the absolute best," yet because of his industrial focus he had never pursued LEED on a project. Still, when Patneau suggested a path from LEED Certified to Silver, Karbank said yes. And when Patneau showed him a micro-turbine natural gas generator that would get the project to Gold, he said yes to that as well. The twin 65-kW Capstone generators go online this month.

The penthouse suite was also designed so that with a light tug on a pocket door and a few rolling planters to serve as a barrier, the fourth floor's east wing can be rented out as a party space. It is the same space where visitors arrive off the elevator, where they can sit in the modern waiting area and conference room, and have the tree house experience that first captivated Karbank.

"One of my favorite things is to see people's reactions," he said. "Even people who live nearby here, have driven by here 10,000 times, have no idea what it is like until they get up here."

AARON BARNHART

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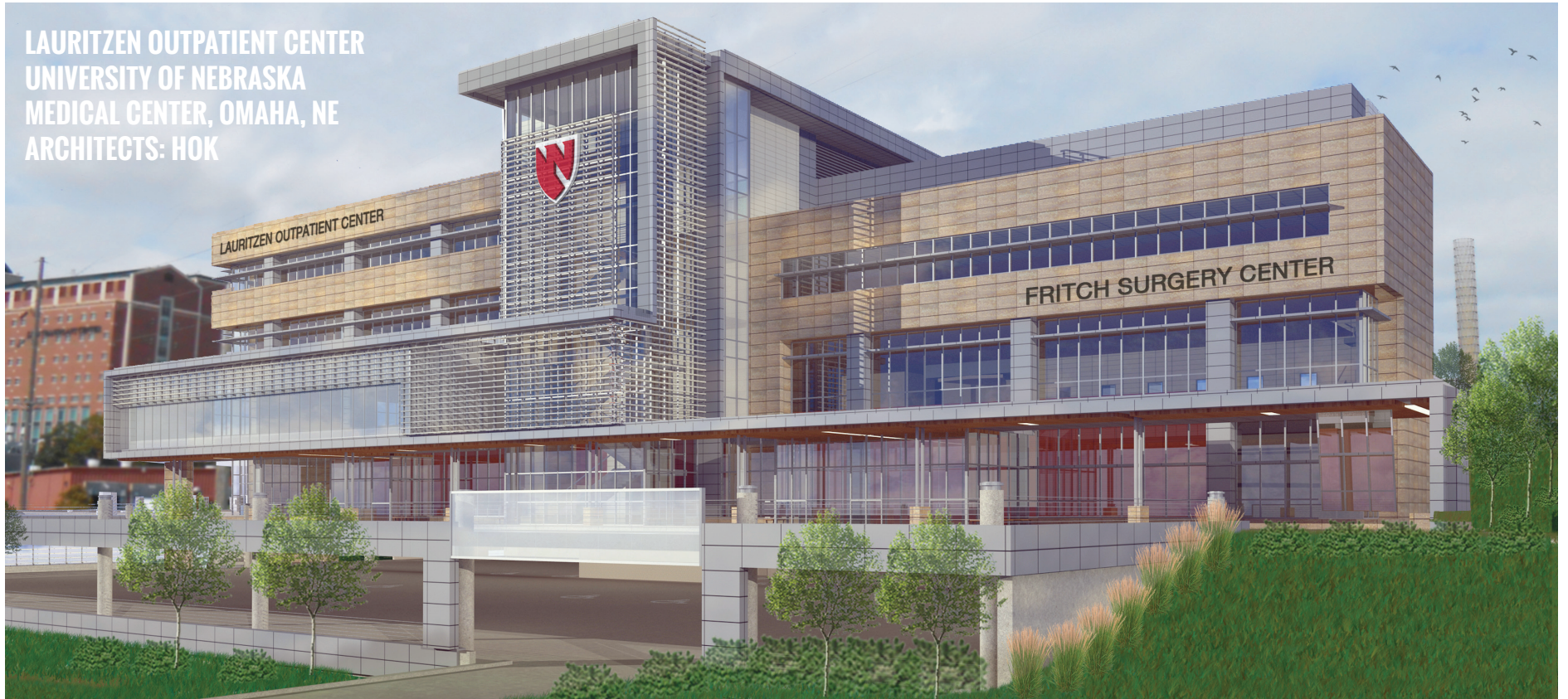


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THE INCREDIBLE SHRINKING WAITING ROOM

NEW HEALTHCARE FACILITIES GET SMALLER AND SMARTER TO DELIVER FASTER CARE.

LAURITZEN OUTPATIENT CENTER
UNIVERSITY OF NEBRASKA
MEDICAL CENTER, OMAHA, NE
ARCHITECTS: HOK



Patients have described Nebraska Medical Center as a maze, which can make navigating the campus a challenge. The University of Nebraska melds with Clarkson and University Hospitals, coming together at a point just west of downtown Omaha.

Soon patients making the trip for same-day operations and services will be able to streamline that journey, once the four-story Lauritzen Outpatient Center is complete in August 2016.

"The goal is to create a one-stop shop for outpatient services, focused on outpatient surgery

procedures," Rosanna Morris, the hospital's chief operating officer, told Livewell Nebraska. At 165,000 square feet, the building is anchored by 12 outpatient surgical suites. It also includes flexible clinic space with universal exam room layouts. Radiology and pharmacy services will be provided, as well as occupational and physical therapy. Clinical spaces will comprise almost 200,000 square feet, with structured parking tucked beneath the building.

"One of the key challenges of the project is the patient experience," said HOK's senior medical planner, Kerry Cheung. The building's

massing is organized around a central volume that houses three separate elevator bays and puts forth a glassy, south-facing public front. Cheung said the layout allows patients to intuitively find their way from the main elevator core to wherever they're going.

The southern elevators serve patients entering the building and traveling to care facilities, while another bay serves back-of-house activities and staff transport. A third elevator core offers patients leaving after surgery and check-ups to bypass the waiting rooms and other areas they might have to backtrack

through in other hospitals.

"There's a really important concept of the design where we separate the traffic flows so patients don't see carts going down the hallway," said Cheung, "And so there's a much more private and dignified exit."

To further aid wayfinding and the patient experience, designers worked with the client to consolidate clinic space, from orthopedics to physical therapy, alongside medical imaging. Unlike in older healthcare facilities, where getting an x-ray often requires an odyssey to another part of the building or even another

address, Lauritzen doctors will be able to easily refer patients down the hall.

"One of the key reasons for us being able to do that is that everyone came together and decided that's the best way to serve the patient," said Cheung.

That new building will also allow the hospital to consolidate outpatient surgery rooms from University Tower and repurpose that space.

HOK is collaborating with RDG on the project, and MCL is the contractor. Construction on the new facility began this fall. **CHRIS BENTLEY**

The latest addition to Omaha's sprawling medical campus, now under construction, is a facility dedicated to outpatient services. Architects at HOK and RDG worked to streamline wayfinding in the four-story building, adding separate elevator bays for patients entering and exiting. **Facing page, above:** Perkins Eastman transformed Albert Ledner's quirky O'Toole building into a bright and efficient emergency department. **Facing page, below:** Page's design for the Austin VA Outpatient Clinic features natural materials and abundant daylight.



COURTESY HOK

LENOX HILL HEALTHPLEX, NEW YORK, NEW YORK ARCHITECTS: PERKINS EASTMAN



CHRIS COOPER

The sudden closure of St. Vincent's hospital in Greenwich Village left lower Manhattan with a serious shortage of emergency room capacity. At the same time the Albert C. Ledner-designed O'Toole building, located in a New York City landmark district, stood empty; its quirky forms and layout (thankfully) resistant to easy condominium conversion. Following a national trend toward smaller, faster outpatient care centers, North Shore-LIJ purchased the building to create Manhattan's first stand-alone emergency department, which opened late this summer.

The idea behind these stand-alone emergency centers is to improve care and lessen wait times by concentrating services for the vast majority emergency room visits, including an X-ray, CT, and MRI imaging center, ultrasounds, and ambulatory surgery, all of which are for outpatient treatments. Patients requiring long-term care are transferred to a traditional hospital (EMTs make a determination in the ambulance about which facility is best suited to the patient's needs, or the patient can request a specific hospital). "It's a faster way to deliver care," said Frank Gunther,

a principal at Perkins Eastman, the firm that lead the adaptive reuse project.

The architects worked with the Landmarks Preservation Commission and New York's State Historic Preservation Office to update the building's distinctive top-heavy exterior. They removed white tiles that had been added to the exterior and tested the concrete underneath to determine the exact shade of white stain Ledner had used. They created a new glass entry pavilion with a cantilevered glass canopy that extends out to the sidewalk, which opens up the otherwise

opaque building to the street. Once inside, visitors encounter unusually small waiting areas, which flank the entrance—the proof of the in-and-out, patient-centered approach. Twenty-six exam rooms are arranged around the perimeter with access to natural light through the translucent glass block walls. In the center, a "results waiting area" with semi-private cubicles is bounded by two nurses stations, putting patients and care-givers in immediate proximity. The interiors are bright and uncluttered, cheerful yet serene.

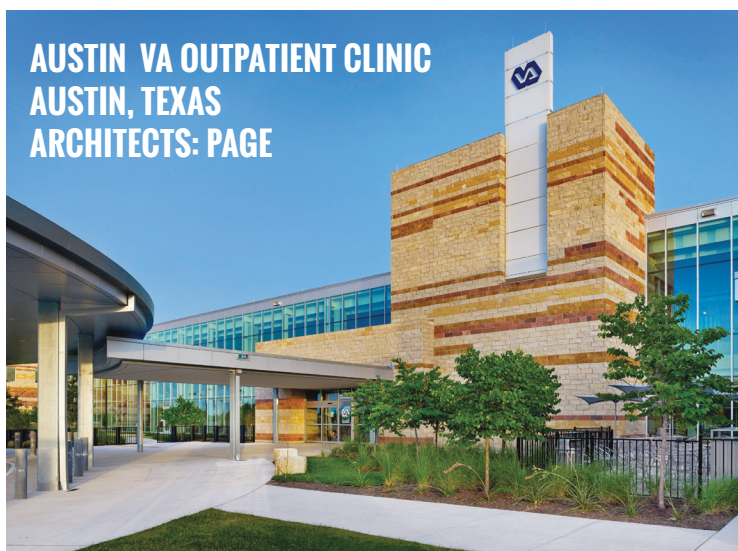
Responding to community demographics and needs, the

facility also has a dedicated unit for treating victims of sexual assault and a decontamination unit for disaster preparedness, which are segregated from the walk-in areas. Staff offices and an ambulance reception area are located in the basement. The upper floors are being developed into medical offices.

The new facility serves a crucial role in the lower Manhattan community, and the efficient design helps make a trip to the emergency room both a shorter and more pleasant healing experience.

ALAN G. BRAKE

AUSTIN VA OUTPATIENT CLINIC AUSTIN, TEXAS ARCHITECTS: PAGE



At 260,000 square feet, the Austin VA Outpatient Clinic is the largest of the U.S. Department of Veterans Affairs' freestanding outpatient centers. Built to replace a facility that was a quarter of its size, it provides greater capacity to serve the new generation of veterans from the nation's recent foreign wars. It also consolidates all of the outpatient services that could conceivably be needed—from primary care to minor surgery—under one roof, so local patients do not have to travel to VA installations in other towns.

In addition to being larger than its

predecessor, the new clinic is also more comfortable. The VA tasked Texas-based architecture firm Page with incorporating the principals of evidence based design into the facility, namely by giving users daylight environments, natural materials, and direct contact with the natural world. "One of the things that made this project challenging and interesting is that, because of the delivery structure, we had a very limited budget," said Page design architect Peter Hoffman. "At the same time, the VA demanded that we incorporate the latest evidence

based healthcare design concepts into the workspaces for the care givers as well as within the healing environment."

Sited in a suburban office park not far from Austin Bergstrom International Airport, the architects looked to nearby McKinney Falls State Park to find inspiration for the building's formal language and materiality. VA design guidelines called for CMU on the exterior. Page instead recommended using split-face blocks of local limestone in four different colors arranged in a horizontal, strata-like pattern

reminiscent of the rock escarpments of the Texas Hill Country. To keep within the budget, the architects only used the stone on the public areas of the exterior—lower on the elevation and around the entrances—while using similarly colored, split-face CMU on the building's back ends and higher up on the elevation.

This sort of playing with the VA design guidelines characterized much of the rest of the project as well. The guidelines suggested terrazzo in the lobby, for example, but Page found that they could save a substantial amount of money by

instead specifying a porcelain tile for the lobby, allowing the architects to spend that savings on more natural materials throughout the interior, such as limestone in the elevator lobby, which is interspersed with vertical glass tile sections evocative of waterfalls—a regular theme throughout the project.

Another challenge that Page faced was bringing as much daylight as possible into the building's deep floor plates. The architects achieved this through two devices. One is a lofty, north facing, glass-encased lobby—hung with a wave-like sculpture by San Francisco artist Daniel Goldstein—that brings sunlight deep into the interior.

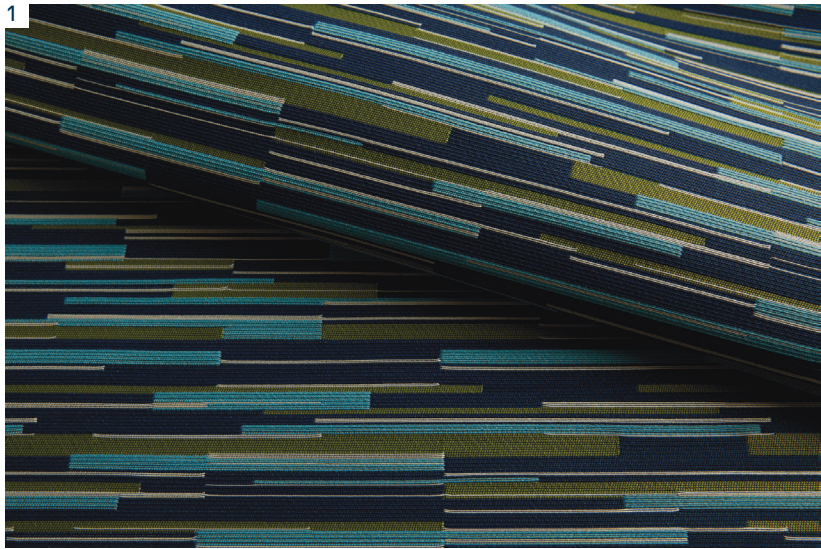
The other is the placement of large windows at the end of each of the building's long corridors, which set up views to the landscaped exterior from almost any point within the facility.

Finally, Page incorporated nature into the project by the most direct means possible—by providing outdoor areas where patients can step out of the air conditioning and experience the weather. This being Texas, of course, the architects set up shaded tables and pavilions that offer some mediation of the powerful sun.

AARON SEWARD



CASEY DUNN PHOTOGRAPHY



DESIGN DIAGNOSIS

With the rise of evidence-based design, comfortable spaces are eclipsing clinical environments in healthcare facilities. These new products satisfy both the aesthetic and performance demands of the medical community.

By Leslie Clagett



1 DART
DESIGNTEX

This woven upholstery has a finish that provides high-level stain resistance and limited bleach cleanability. The patterned textile is offered in nine colorways.

designtex.com

2 ICU300
DORMA

With single, bi-parting, or telescopic operation, these manual sliding doors allow for continuous observation of patients while providing quick and easy access in emergency situations.

dorma.com

3 COLLECTIVE TIME
SHAW

In tiles and broadloom, this carpeting collection takes design cues from circadian rhythms, translating data into color and texture patterns. Lifetime commercial warranty; Cradle-to-Cradle Silver certified.

shawcontractgroup.com

4 PROGRAMMA 400 ALU
PBA

This full collection of grab bars, shower seats, and other bathroom accessories is fabricated of anodized aluminum with nylon elements.

pba-usa.us

5 PALISADE COLLECTION,
FLOP SOFA
NEMSCHOFF

For round-the-clock use, this sofa converts to a sleeper simply by adjusting the back cushion; there is no finger-pinching, heavy mechanism to maneuver. Lighting and power ports optional. Designed by Jess Sorel.

nemschoff.com

6 TRUE WOOD RITE DOOR
ASSA ABLOY/ADAMS RITE

Dual levers inset on either side of the door activate the top latching mechanism, allowing each leaf to function on its own doing away with additional parts, such as floor strikes, center latches, flush bolts, astragals, or coordinators.

assaabloy.com
adamsrite.com

BEST OF DESIGN AWARDS

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The Architect's Newspaper is proud to announce its second annual Best Of Design Awards, a unique project-based awards program that showcases great buildings and building elements.

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www.awards.archpaper.com

THE
ARCHITECT'S NEWSPAPER

NOVEMBER

**TUESDAY 4
LECTURE**
**DAAP School of
Architecture and Interior
Design—Neil Denari**
5:00 pm
21C Hotel
700 West Main St.,
Louisville, KY
daap.uc.edu/

EVENT
**Blues in Black and White:
Documenting the Culture
of a Music With David
Grazian, Tom Lunt,
Mark Pohlad, and Monica
Hairston O'Connell**
5:30 p.m.
Columbia College Library
624 South Michigan Ave.,
Second Floor, Chicago
mccp.org

**WEDNESDAY 5
SYMPOSIUM**
**Discussion with
Chicago chapter members
on how to renovate homes
to enhance, safety, energy
efficiency, and health
benefits.**
6:00 p.m.
NHS Homeownership Center
1279 North Milwaukee Ave.
Fourth Floor
Chicago
aiachicago.org

EVENTS
Monumental Awards Dinner
5:00 p.m.
JW Marriott Indianapolis
10 South West St.
Indianapolis, IN
indyechamber.org

Precast Concrete Solutions
8:30 a.m.
Ritz Charles Overland Park
9000 West 137 St.
Overland Park, KS
aiakc.org

**THURSDAY 6
TOUR**
**CRICAC Hilton Double
Tree and Louis Sullivan
People's Savings Bank Tour**
Location and time TBD
aiaiowa.org

EVENT
Archimixer
Location and time TBD
AIA Memphis
aiamemphis.org

**FRIDAY 7
SYMPOSIUM**
**Women in Architecture
Symposium 1974 I 2014
at Washington University
in St. Louis.**
5:30 p.m.
Kemper Art Museum
1 Brookings Dr., St. Louis, MO
samfoxschool.wustl.edu/wia

LECTURE
**SARUP Lecture: The
Future of Pleasure with
presentation by Joe Valerio,
Founding Principal, VDTA.**
4:30 p.m.
School of Architecture and
Urban Planning
University of
Wisconsin Milwaukee
2131 East Hartford Ave.
Milwaukee, WI
www4.uwm.edu/SARUP

**SUNDAY 9
EVENT**
Film: The Mystery of Picasso
2:00 pm
Wexner Center for the Arts
Ohio State University
1871 North High St.
Columbus, OH
wexarts.org

**MONDAY 10
LECTURES**
**Dietrich Neumann, Professor,
Brown University**
5:30 p.m.
The School of Architecture
University of Illinois Chicago
Gallery 1100 A+DS
845 West Harrison St.
Chicago
arch.uic.edu

**Architecture in
Greece and Turkey**
Jim Glass, Ph.D.
7:00 p.m.
The Riviera club ballroom
5640 North Illinois St.
Indianapolis, IN
aiaindiana.org

**TUESDAY 11
EXHIBITION OPENING**
Bridget Riley
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

EVENT
**80th Annual AIA Minnesota
Convention and Exposition**
7:30 a.m.
Minneapolis Convention
Center
1301 2nd Ave South
Minneapolis, MN
aia-mn.org

LECTURE
Contemporary Aesthetics
Joseph Tanke
Cranbrook Academy of Art
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu

**WEDNESDAY 12
LECTURES**
**Design Chat with
Guy Kemper
and Dan Barnes**
3:00 p.m.
209 Pence Hall
University of Kentucky
Lexington, KY
uky.edu

**Eelco Hooftman/GROSS.
MAX. Landscape Architects**
Gui Auditorium/
Knowlton Hall
5:30pm
Knowlton School of
Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

TOUR
**University Center
at Ferris State**
12:00 p.m.
Location TBD
Grand Rapids, MI
aiagr.org

**THURSDAY 13
EVENTS**
**Healthcare is Repositioning
Within the Retail Market
Landscape (HermanMiller
Nemschoff #3)**
5:30 p.m.
AIA Chicago
35 East Wacker Dr., #250
Chicago
aiachicago.org

**2014 AIA Columbus
Architecture Awards**
5:30 p.m.
Strongwater Food and Spirits
401 West Town St.
Columbus, OH
aiacolumbus.org

**FRIDAY 14
LECTURE**
**Lauren Crahan
and John Hartman**
3:00 p.m.
Hammons School
of Architecture
Drury University
North Washington Ave.
Springfield, MO
drury.edu/architecture/

EVENT
**2014 AIA Kansas City
Design Excellence Awards**
6:00 p.m.
The Guild
1621 Locust St.
Kansas City, MO
aiakc.org

EXHIBITION OPENING
**Photographs from the
Detroit Walk-In Portrait
Studio by Corine Vermeulen**
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit, MI
dia.org

**SATURDAY 15
TOUR**
Taliesin
11:00 a.m.
Frank Lloyd Wright
Vistor Center
5607 County Rd. C
Spring Green, WI
taliesinpreservation.org

**MONDAY 17
LECTURE**
**A Preview of the Future:
Zoë Ryan, H. Bryan Chair and
Curator of Architecture and
Design at the Art Institute of
Chicago, and curator of the
2nd Istanbul Design Biennial**
Graham Foundation
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

**TUESDAY 18
LECTURE**
**Building Envelope
Energy Performance:
The Real Impact of
Thermal Bridging**
5:30 p.m.
Skidmore, Owings & Merrill
224 South Michigan Ave.
5th Floor Meeting Room
Chicago
aiachicago.org

EVENT
**AIGA Detroit
Drink and Draw**
Woodbridge Pub
5169 Trumbull Ave.
Detroit, MI
aiadetroit.com

SYMPOSIUM
**Designing 21st Century
Learning Environments**
6:00 p.m.
Chicago Design Museum,
Block 37, Third Floor
108 North State St.
Chicago
archeworks.org

**THURSDAY 20
LECTURE**
Lectures on Local Design
11:30 am
University Club of Memphis
1346 Central Ave.
Memphis, TN
aiamemphis.org

**FRIDAY 21
LECTURE**
**Search for Shelter
30 Year Task Force**
12:00 p.m.
AIA Minnesota
Conference Room
275 Market St.,
Minneapolis, MN
aia-mn.org

**SATURDAY 22
EXHIBITION OPENING**
**Photography of
Anne Collier**
MCA Chicago
220 East Chicago Ave.,
Chicago
mcachicago.org

**SATURDAY 22
EXHIBITION OPENING**
**Liz Deschenes:
Gallery 7**
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org/

**SUNDAY 23
EVENT**
**Film Screening
and Director Q&A:
Kevin Jerome Everson**
6:00 p.m.
Contemporary Art
Museum St. Louis
3750 Washington Blvd.
St. Louis, MO
camstl.org

DECEMBER
**TUESDAY 2
LECTURE**
**Taubman College of
Architecture and Urban
Planning—Ananya Roy**
6:00 pm
Art + Architecture Building
Room: A+A Auditorium
Room 2104
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

**SUNDAY 7
LECTURE**
**Art School:
When does design
become a lifestyle?**
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org



COURTESY KEMPER ART MUSEUM

**DRAWING AMBIENCE: ALVIN BOYARSKY AND THE
ARCHITECTURAL ASSOCIATION**
Mildred Lane Kemper Art Museum
1 Brookings Dr, St Louis, MO
Through January 4th

The Mildred Lane Kemper Art Museum in St. Louis is currently exhibiting early drawings from some of the world's leading architects including Zaha Hadid, Bernard Tschumi, Frank Gehry, Daniel Libeskind, and Rem Koolhaas. The works come from the private collection of the late Alvin Boyarsky who chaired the Architectural Association School of Architecture (AA) in London from 1971 to 1990. The collection includes about 40 prints and drawings from the architects, and nine limited-edition folios published by the AA. Those folios include works from Peter Cook, Coop Himmelblau, and Peter Eisenman. "Drawing Ambience offers a rare glimpse into a pivotal moment in architectural history and the imaginative spirit of drawing that was and continues to be instrumental to the development of the field," said the Kemper Museum in a statement. The exhibit was co-organized with the Museum of Art Rhode Island School of Design and will travel to Providence in April. This is the first public museum exhibition of Boyarsky's collection.



COURTESY ART INSTITUTE OF CHICAGO

**THE CITY LOST AND FOUND: CAPTURING NEW YORK,
CHICAGO, AND LOS ANGELES, 1960–1980**
Art Institute Chicago
111 South Michigan Avenue, Chicago
Through January 11th

With its new exhibition, *The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980*, the Art Institute Chicago explores how the country's three largest cities transformed in the latter half of the 20th Century. Through photographs and films from the era, this exhibit illuminates significant urban changes through intimate, street-level portraits and studies of city life. "These new forms of photography offered the public a complex image of urban life and experience while also allowing architects, planners, and journalists to imagine and propose new futures for American cities," according to a statement from the museum. The exhibit incorporates works from the institute's own holdings, as well as from more than 30 collections from around the country. The City Lost and Found also includes planning documents, photo collages, artist books, and slideshows, which blur the lines between activists, planners, journalists, and artists. The final result is a comprehensive multimedia experience that lets visitors reenter and reconsider a pivotal time for America's cities.

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TURN ON, TUNE IN

Experiments in the Environment: The Halprin Workshops 1966–1971
Graham Foundation
Madlener House, 4 West Burton Place, Chicago
Through December 13

Experiments in the Environment revives the wild allure of an iconic laboratory of art and design at its bohemian zenith. Through life-size color photos and intimate ephemera, the Graham Foundation showcases the widely influential late-60s workshops on creative collaboration lead by landscape architect Lawrence Halprin and pioneering choreographer Anna Halprin.

"Go upstairs first," implored one visitor in the foyer. Despite the bustle of Open House Chicago tour groups in the Madlener House, the austere ground floor galleries were nearly empty when I entered. However, the quiet works on paper at the entrance to the exhibit gently introduce the radical

mentality of the Halprins and their mentees.

The applications from prospective participants introduce visitors to the rich blend of personalities who arrived in San Francisco to embark on their month-long immersion with the Halprins. Handwritten in five colors of ink on hotel stationery, one winning letter of recommendation reads:

"LARRY— just returned from 'the great road trip of 1968.' very exciting time. this letter is to recommend charles lord for your summer workshop. very INVOLVED OPEN HONEST REAL PERSON. Tulane grad. —Doug"

This former student, Chip Lord, recently lead **continued on page 15**



COURTESY LAWRENCE HALPRIN COLLECTION, THE ARCHITECTURAL ARCHIVES, UNIVERSITY OF PENNSYLVANIA.

FADING WITHIN MEMORY

Twentieth-Century Building Materials: History and Conservation
Jester, Thomas C. Jester, editor
J. Paul Getty Trust
\$55.00

Twentieth-Century Building Materials: History and Conservation is a compilation of papers sorted into seven parts: metals, concrete, wood and plastics, masonry, glass, linoleum, and roofing, siding, and walls. When first published by the National Park Service in 1995, it was one of the only references on the topic. That same year, the Historic Preservation Education Foundation in collaboration with the National Park Service organized the first national conference on the topic, *Preserving the Recent Past*, from which a series of papers emerged. This was followed in 2000 with *Preserving the Recent Past 2* and its

associated papers.

Clearly, as mid-century Modernist buildings age, there is a need to better understand the significance of the 20th century in terms of its impact on our built heritage, but also as regards the conservation of its construction materials. These were often experimental in nature, and have now also proven to be less durable. With the acknowledgement of specific 20th-century structures as heritage, there also arise questions of ethics and philosophy of treatment, given the fact that there is typically a wealth of archival material, and the buildings were well photographed. In addition, the original designers are more likely to still be alive or recently deceased, so there tends to be a lot more information about 20th-century heritage than other periods.

Since the mid-1990s, when this book was first published, several factors have resulted in an increased interest in the built environment of the 20th century. First is age. Most of these buildings are approaching 50 years or older, enough time and distance to create a new appreciation for the aesthetic and technical achievements of 20th-century architecture.

Second is the failure of the materials used in modern architecture, requiring maintenance or replacement. Third is the rise of organizations and initiatives focused on 20th-century heritage. Docomomo (Documentation of the Modern Movement) was founded in 1988 in the Netherlands, and has chapters around the world, as well as annual international conferences and a journal. The International Council on Monuments and Sites (ICOMOS) formed its International Scientific Committee on 20th-Century Heritage (ISC20C) in 2005, which has held annual symposia and published papers ever since. The Association for Preservation Technology International (APT) has had for some time a Technical Committee on Modern Heritage, and published a special issue of *APT Bulletin* devoted to the conservation of modernism (Vol. 41, 2010). The World Heritage Committee has highlighted the gap in designation of 20th-century heritage, and as a result several important sites have been recently included on the World Heritage list. And since 2011, the Getty Conservation Institute (GCI) has become involved through

their Conserving Modern Architecture Initiative (CMAI), which organized an expert colloquium in March 2014. The GCI has long had a counterpart program focused on modern materials conservation in artwork.

This book, however, remains an important resource, because little research has been accomplished in the nearly 20 years since it was first issued other than the publication of case studies. The book was out of print and has been re-issued by the J. Paul Getty Trust as part of its program to promote activities related to the conservation of the recent past. Although the papers remain the same as the earlier edition, and are not confined to materials of the Modernist Movement, the historical research is still valid, as are the approaches recommended to individual materials and their conservation. The papers' authors are mostly still very active in the field and some are now considered authorities on the topic.

Beginning with Metals, the papers cover aluminum, monel, nickel silver, stainless steel, and weathering steel. Under Concrete, concrete block, cast **continued on page 15**

Kresge Auditorium by Eero Saarinen at the Massachusetts Institute of Technology, Cambridge, Massachusetts.



Prefabrication Lustron house (1950, Morris Beckman) in Chesterton, Indiana.



COURTESY MIT PRESS



TURN ON, TUNE IN continued from page 14 a conversation at the Graham Foundation about the deep influence of the Halprins on his work—after participating in a workshop, he founded Art Farm, the renowned architectural collective of troublemakers. The programs accompanying *Experiments in the Environment* promise to bring a taste of the original workshops into live action. The Seldoms, a Chicago dance company, will be exploring the intersection of rock and roll and citizenship through movement and dialogue. Experimental sound art collective Lucky Dragons will be visiting from LA to premiere a new work inspired by “RSVP Cycles,” the Halprins’ creative process method. The Graham Foundation’s programming, free of charge, continues to raise the bar for small museums internationally.

The Halprins’ pedagogy for their “kinetic learning” workshops rejected static curriculum in favor of loose, illustrated “scores”: Stand,

Rise, Look East, Rotate. Walk down a hill blindfolded. Buy a birthday present for a seventeen-year-old boy.

Upstairs, the vibrancy of the workshops is electrifying. Kodachrome candids of the students at work are projected at a life-size scale, inviting visitors to place themselves on the northern Californian coast as fellow architects of ephemeral driftwood cities. Experimental films from 1971 reveal artists pushing against the boundaries of technology. By meticulously documenting their process, the Halprins were capable of disseminating their powerful new methodology of making.

Trailblazers in design today still value the dynamism in crossing unlikely industry lines, in keeping with the Halprins’ ethos. Group collaboration is a different landscape however: multi-party emails and cloud servers have become essential platforms for collective production. An immersive three-week collaborative studio in nature seems indulgent, even hedonistic, more of an artist’s retreat than an architecture workshop. Yet, the Halprins intentionally made introspection an objective of their sessions. They challenged students to expand awareness of their creative selves, rather than focus their attention on the concrete application of ideas.

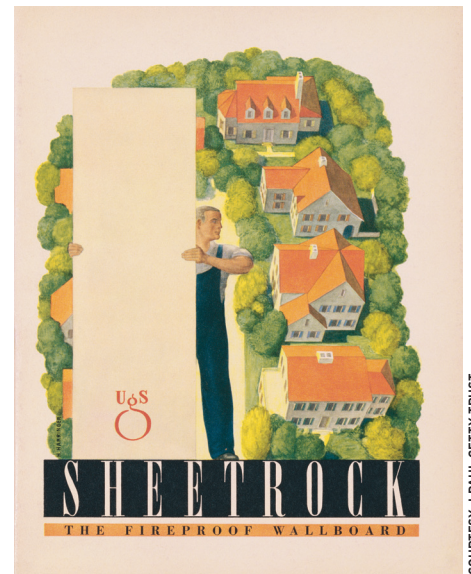
Experiments in the Environment is not for the cynic. It is a love letter. The methodology on view is a freewheeling, sensory approach to design and performance. Architects will delight in the reminder to loosen up, be receptive of chance encounters, and investigate every space physiologically, experientially, and emotionally.

KRISTEN MOREAU IS A CHICAGO-BASED WRITER AND ARCHITECTURAL DESIGNER.

FADING WITHIN MEMORY continued from

page 14 stone, reinforced concrete, shotcrete, architectural precast concrete, and pre-stressed concrete are discussed. Wood and Plastics includes fiberboard, decorative plastic laminates, plywood, glued-laminated timber, and fiber-reinforced plastic. The section on Masonry covers structural-clay tile, terra cotta, gypsum block, and tile, thin-stone veneer, and simulated masonry. For Glass, there are papers on plate glass, prismatic glass, glass block, structural glass, and spandrel glass. The Flooring section contains articles on linoleum, rubber tile, cork tile, terrazzo, and vinyl tile. Lastly, Roofing, Siding, and Walls covers asphalt shingles, porcelain enamel, acoustical materials, gypsum board, and building sealants. In addition, there is an extensive bibliography and sources for research. The book is well illustrated and indexed.

Twentieth-Century Building Materials: History and Conservation continues to be extremely useful for architectural historians and researchers, and technical professionals involved with the care of the 20th-century built environment, as well as owners and managers of such buildings. It is well written and organized in such a way that it is easy to find information on specific materials. Where it falls short is in the fact that it mainly covers individual components, whereas many of the products used in 20th-century construction are systems—think of glazed curtain walls as an example. Here, those of us who work in this field must rely on our own experience or review of similar case studies. But the problem with case



Above: Sheetrock: The Fireproof Wallboard, United States Gypsum Company, 1937.

studies is that they tend to be published soon after they are implemented, and if over time the interventions fail, the authors almost never re-evaluate and publish the failure. The book’s other shortcoming is the lack of discussion on philosophy and ethics of intervention, although, as the title claims, the book is focused on history and conservation. Still it is important to acknowledge that technical solutions should be based on programmatic strategies that involve some thought about the philosophy of preservation for a given site.

PAMELA JEROME IS A PARTNER AT WASA STUDIO.



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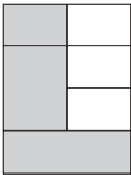
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KATE JOYCE

Artists lit up Mies van der Rohe's Farnsworth House with looping video displays and an original musical score.

IMMERSIVE ILLUMINATION

Over the course of a four-day weekend in October, Mies van der Rohe's Farnsworth House produced a luminous glow. The source was a video installation titled "INsite" by Chicago-based artist collaborative Luftwerk, led by Petra Bachmaier and Sean Gallero. The installation consists of a series of unobtrusive projectors that illuminate

three facades and the interior. Visitors were allowed the rare treat of experiencing the Farnsworth House at night, where they could casually roam in and out of the house to explore the immersive environment created by the installation.

Having worked on previous installations at Frank Lloyd Wright's Fallingwater and Robie House, Luftwerk has grown

accustomed to researching their sites extensively in order guide their video content so that it responds to the ideas presented in the original architecture. "The work is a balancing act where they are both revealing the structure, the steel, the glass, the relationship to nature, but then under the cover of night extending and reanimating it out into our

imagination from its historic presence," said Steve Dietz, curator of the installation and President and Artistic Director of Northern Lights.mn, during a brief introduction before percussionist Owen Clayton Condon performed his original musical score.

The nearly eight-minute looping video and score is divided into three chapters—geometry, fluidity, and site—which seamlessly dissolve into each other. It begins with a highlighting of the elevational planes of the house before breaking this down to more elemental horizontal and vertical lines, almost acting as dynamic diagrammatic analysis projected onto the façade. It evolves into more complex geometric configurations beginning to suggest the fluidity of movement within the project's open plan before dissolving into imagery taken from the neighboring Fox River for the fluidity chapter and a tree for the site chapter. While the installation does not physically insert anything into the space, the changed atmosphere is substantial. Mies' ideology of "beinahe nichts," or "almost nothing," is exemplified in Luftwerk's use of video projection. "Light is almost nothing, it is present, but not a material," said Bachmaier. "This nothing becomes reflected and extends the space creating an illusion."

In contrast to the standard daytime Farnsworth tour, this installation truly reinforces existing conditions within the famed house, while simultaneously creating new narratives.

"The Farnsworth inspires artists and architects today," said Maurice Drue Parrish, director of the Farnsworth House, "and it's installations like this that give us the opportunity to demonstrate this in a very real way."

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