

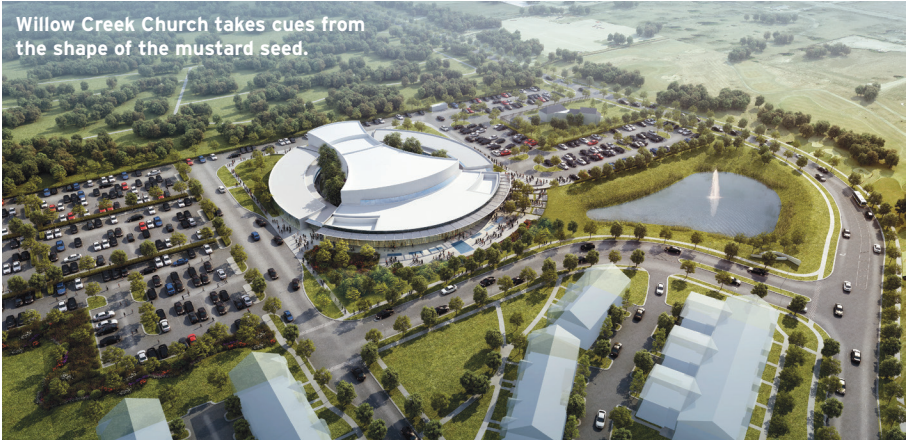
THE MIDWEST

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ADRIAN SMITH + GORDON GILL'S LATEST RISES OUT OF THE GROUND AND TAKES FORM IN A NORTH CHICAGO SUBURB

# HIGHER GROUND

Chicago-based Adrian Smith + Gordon Gill Architecture may be best known for its super tall, but even though one of the office's current constructions, Willow Creek North Shore Church, is quite the opposite, it will still have its congregation looking up. The 72,000-square-foot project in Glenview, Illinois, just north of Chicago, is one of eight Willow Creek ministries located throughout the greater Chicago area. Currently under construction, completion is scheduled for fall 2016. "Although we are specialists in the design and technology continued on page 8



IN A FEW YEARS, MILWAUKEE'S DOWNTOWN SKYLINE WILL BE BARELY RECOGNIZABLE, THANKS TO A HANDFUL OF NEW TOWERS

# BREW CITY BOOM

With at least four new towers, all within a few blocks of one another, either completed or planned to be completed before 2020, Milwaukee's skyline is seeing its greatest change in recent memory. Though the city's East Side and Third Ward, immediately north and south of downtown, respectively, have seen modest continued on page 6



THE WALTON FAMILY WILL BRING CRYSTAL BRIDGES INTO BENTONVILLE WITH NEW SPACE

# ART FACTORY

The Crystal Bridges Museum of American Art has announced plans to convert a former Kraft Foods plant into an experimental art space, not unlike MoMA PS1 in Queens, continued on page 7

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MARKETPLACE

JGMA'S JUAN MORENO SHARES HIS KEYS TO SUCCESS FOR THE LATHROP HOMES REDEVELOPMENT

# A More Social Housing



Chicago-based JGMA and bKL Architecture's long anticipated mixed-income redevelopment of the city's Julia C. Lathrop Homes, one of the nation's first social housing projects and a member of the National Register of Historic Places, is set to lift off by year's end. Beset by controversy surrounding the over 50 percent reduction in public housing units—from 925 at Lathrop's opening in 1938 to 400 in the new plan—it's easy to miss the significance of a major contextual rebuild that doesn't involve wholesale site clearance through continued on page 4



PHILADELPHIA THEN & NOW

IN PARALLEL TO MAY'S AIA NATIONAL CONVENTION IN PHILADELPHIA, AN TALKS TO DENISE SCOTT BROWN ABOUT THE LITTLE-KNOWN HISTORY OF PENNSYLVANIA'S UNIQUE 1960S ARCHITECTURE AND SOCIAL CITY PLANNING MOVEMENTS. WE ALSO EXAMINE MODERN DAY PRESERVATION INITIATIVES PROTECTING THE CITY'S PAST AND SHAPING ITS FUTURE. SEE PAGE 11

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A photograph of a modern kitchen interior. A young child with blonde hair, wearing a white dress with black polka dots, is sitting on a dark wood stool at a kitchen counter. The counter is dark and has a sink with a modern faucet. Two bowls are on the counter. The kitchen has white cabinets and a dark backsplash. There are open shelves with various items on the wall. The lighting is bright and natural.

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NEW PRACTICES

If the stories in this newspaper are at all an indication of what is happening in Midwest architecture (I certainly hope they are) than this year is looking to be transformative for firms of all sizes. As the economy recovers, cranes continue to rise above the skylines, and architects are beginning to see the fruits of their labor in physical form for what feels like the first time in a long time. As many offices, and cities for that matter, move out of the survival mode the recession enforced, they are able to not just build, but to explore what else they can do with architecture.

The most apparent sign of the changing building climate always seems to be towers. As nervous economists count cranes to try and predict economic turns, city officials laud the development as the much needed growth that has been stunted for three quarters of a decade. In Milwaukee, a cluster of towers and new civic spaces are changing the way the city looks and works. It is undeniable that downtown Milwaukee needs a shot in the arm, and those that are able and interested are betting on these new developments to do just that.

Yet for Adrian Smith + Gordon Gill Architecture, a new project coming together in the Chicago suburbs is bucking the perception that it is just a supertall building practice. The project is a church that maintains many of the signature forms and curves of an AS+GG building—there is little doubt that it will make visitors look up, but for very different reasons than usual.

Other, smaller firms are looking to teach some old buildings new tricks. JGMA and bKL are updating one of Chicago's oldest housing projects. This plan is in stark contrast to the usual wrecking ball fate of most public housing in the city. Kansas City-based el dorado, on the other hand, saved a centuries-old structure with a new art space in a decidedly unexpected location. On a larger scale, Wheeler Kearns is breaking new ground converting a food plant in to an urban art space and museum.

From an academic perspective, 50 Chicago firms are taking a speculative look across the entire city for an upcoming exhibition at the Chicago Architecture Foundation. Alternative practice BairBalliet is taking a similar look at Detroit as part of the upcoming Venice Biennale. Among those projects, the Vernacular Building Forums and accompanying book, *Out of the Loop: Vernacular Architecture Forum Chicago*, as well as a new survey of the oft-forgotten 20<sup>th</sup> century architect Benjamin Marshall, it is clear that our understanding of the city is continuing to evolve.

I would be remiss though if I didn't mention the passing of Dame Zaha Hadid. With both of her finished U.S. projects being in the Midwest—the Lois & Richard Rosenthal Center for Contemporary Arts in Cincinnati and the Eli and Edythe Broad Art Museum in East Lansing, Michigan—she too was interested in exploring what architecture could be in the Midwest. On her last visit to Chicago five months ago, she spoke about her hope to build in the Midwest again, if only for the light, which she found so beautiful.

We don't live in the same world we did before 2008, and it would seem that both architects and clients are realizing what this means for our field. No longer bound to taking every opportunity just to survive, practices are looking at diverse opportunities as the basis for practice. And though it is still difficult to predict what the next year will bring, I think it is fair to say that we can count on seeing interesting new projects in some unexpected places. **MATTHEW MESSNER**

**A MORE SOCIAL HOUSING** continued from front page demolition, a first for Chicago.

Famed early 20<sup>th</sup>-century Chicago park designer and parks superintendent Jens Jensen designed the original landscape and New York-based Michael Van Valkenburgh Associates will handle the redevelopment's landscape. Van Valkenburgh's plan will forge a new link to the river from the street, with a naturalized bank and half-mile river walk. Van Valkenburgh is also redesigning the site's interstitial open spaces for kid appeal and active leisure.

But the most impactful work may come with the preservation and renovation of 19 historic buildings retained (out of 31) in the final plan by JGMA. The bulk of Lathrop's future 1,116 residential units exist within this uniform brick stock. Each building will blend income-based subsidy levels, including public, affordable, and market rate units. Despite this range, JGMA's interior renovation will draw no income-based distinctions.

A respectful austerity governs JGMA's approach. Peeling paint throughout the buildings gave principal Juan Moreno and his design team a glimpse of the perfectly intact concrete beneath. "It got us thinking about the sturdiness of these buildings and their uncommon craftsmanship, and colored our take on the rehab," said Moreno. "The casual observer doesn't take these buildings seriously."

Art moderne ornaments will carry through the gutted interiors and the concrete's gray hue is extended into apartments via the kitchen cabinetry and hardwood floors. Astonishingly, there will be some 100 unique unit layouts among the 397 apartments in the phase one build-out (the northern two-thirds of Lathrop Homes), many of them larger than the original homes.

JGMA is also designing a community building for mailrooms and resident amenities, which will have additional office space to let to co-ops and nonprofits.

If the site's 11 acres of open space and new riverfront prosper, so will Lathrop. "Lathrop has an incredibly powerful outdoor experience," said Moreno. "But when you drive through at night and see steam shooting out of manhole covers, it contributes to the negative psychology of the space." Integration with the rest of the neighborhood, removing both physical and mental barriers, is the only way to break the curse.

"You hear people talking about [Lathrop buildings] forming a 'Clybourn wall' but when you look at Google Maps what's really a wall is the other side of the avenue," Moreno continued. "Lathrop has these places where you're allowed to walk right in. The challenge for the redesign is to encourage this behavior through surface and texture in the landscape." A notion of green "corridors" coming from the avenue is being applied to the access points, connecting the greater public to Jensen's great lawn and a reimagined riverfront.

bKL's new buildings will strengthen Lathrop's corners and advertise newness for the 80-year-old, 34-acre complex. At twice the height of the old buildings and with contrasting materials, they promise to make an inviting gateway.

According to the coalition of developers making up Lathrop Community Partners, financing should arrive in the fall followed quickly by groundbreaking, with completion expected by late 2018.

**IAN SPULA**

CHICAGO'S OLD COOK COUNTY HOSPITAL GETS A SECOND LEASE ON LIFE

INTENSIVE CARE

After 14 years of sitting empty, the Old Cook County Hospital in the Illinois Medical District may soon be redeveloped by Civic Health Development Group (CHDG), a team of developers, real estate investors, and builders. Selected through an RFP, the group plans to invest \$600 million to transform the Beaux Arts structure into a mix of retail, hotel, and housing. CHDG will then pay \$2 million in rent annually as part of a land lease agreement that will maintain the county's ownership of the property. Originally designed by Paul Gerhardt

and Richard Schmidt, and constructed between 1913–1916, the hospital, with its three story ionic columns, is on the National Registry of Historic Places. If allowed to move forward, the first undertaking of the development will be to restore the building's historic facade. The Cook County Board of Commissioners and Finance Committee are currently reviewing the project. If approved, the rehabilitation could start as early as this year, with a goal of completion in 2018. Currently, the redevelopment plan calls for four stages to include the rehabilitation

of the existing hospital building, demolition of neighboring buildings, and the possible construction of a nine-story clinic and administration building. The Cook County website identifies Skidmore, Owings, & Merrill as the architects working with CHDG to design the redevelopment. **MM**



JEFF DAHL, WIKIMEDIA FOR COOK COUNTY



## NORTH SHORE NO GO

Chicago's very own Beaux-Arts revivalist **Lucien Lagrange** has been pegged by the former owners of the Willis Tower, American Landmark Properties, to design a 25-story luxury condo building in Chicago's South Loop, just steps away from the Willis Tower itself.

Yet at the same time, one of Lagrange's other projects has been having a bit of a cold winter. One Winnetka, Lagrange's five-story multi-building housing development in the affluent North Shore village of Winnetka, has been running into some vocal opposition. A Winnetka resident told *AN* that she thought the project is out of scale for the village, despite her love of Lagrange's work. Apparently that resident is not alone, as the project has been reduced by two stories and 49 units. Developers have said in public meetings that the village is falling behind its neighbors in providing much needed high-end real estate. The developer, Stonestreet Partners, has gone as far as to pen a 12-point open letter to the town hoping to dispel misconceptions and answer concerns. According to the Village of Winnetka website the project is currently in design review.

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COURTESY POPULOUS

### UNVEILED

#### MILWAUKEE BUCKS ARENA

The Milwaukee Bucks have revealed an updated set of renderings for their new multipurpose arena located in Downtown Milwaukee. The NBA basketball team enlisted Populous to design the facility, which will play host to various sporting and entertainment events.

Working in collaboration with local firms Eppstein Uhen and HNTB, the design team drew inspiration from Milwaukee's expansive architectural history, along with the region's natural surroundings. The arena is an ode to the city's industrial heritage—a handcrafted zinc arch swoops over the structure while its glass interior maintains a light-

ness and transparency.

Senior principal at Populous, Brad Clark said the designers were "inspired by the natural beauty of Wisconsin's rivers, lakes, and forests," and wanted the stadium to "seamlessly connect with surrounding neighborhoods." The new renderings are the final product of the design process overseen by the city of Milwaukee and local public officials before construction on the arena begins in the summer.

The city hopes the 714,000-square-foot arena will revitalize Milwaukee's downtown area, home to the Milwaukee City Hall and the Mackie Building. Both landmarks were built in the 1800s and combine elements of Italian and Flemish Renaissance that contribute to Milwaukee's diverse

architectural landscape.

Populous aims to use the building as a platform to bring people together in what will become a new entertainment district.

But there are doubts as to whether the arena can blend into the city without drawing too much attention to itself. Its size alone makes a strong statement, while the roof shape has been criticized for being out of touch with the civic spaces around the city.

There are also questions about how effectively it will encourage transformation in Milwaukee's downtown area when there are no big events to host. Populous has been behind the designs of the Yankee Stadium and the London Olympic Stadium with both landmarks becoming central attractions in their respective cities. And while it's uncertain whether the Milwaukee arena will receive a similar reception, its large-scale production hints that it intends to make its presence in the city felt.

**KHANYA MTSHALI**

**Architect:** Populous  
**Eppstein Uhen and HNTB**  
**Client:** Milwaukee Bucks  
**Location:** Milwaukee, WI  
**Completion Date:** Expected 2018



JUSTIN MACONCHIE

#### > POLK PENGUIN CONSERVATION CENTER

8450 West 10 Mile Road  
Royal Oak, MI  
Tel: 248-541-5717  
Architects: Albert Kahn Associates, Inc.

The Detroit Zoo in Royal Oaks, Michigan has built a new home for some of its most discerning residents. The new \$30 million Polk Penguin Conservation Center is a state of the art immersive habitat for the zoo's 80 penguins. At 33,000 square feet, the iceberg-shaped building is the largest penguin conservation center in the world. Designed by Detroit-based Albert Kahn Associates, the center includes a 25-foot-deep, 326,000-gallon aquatic area, in which zoo visitors can view the penguins from two underwater tunnels. The penguin habitat makes up over two thirds of the project. The new aquatic area, which is 10 times the size of their current space, is so large that the penguins can leap out of the water and deep dive. The experience for humans is similarly immersive, including video projections and sound effects simulating an Antarctic Ocean voyage. The zoo is anticipating overwhelming crowds to the new exhibit, so timed-entry passes will be issued on a first-come, first-serve basis at the zoo's admissions gates. The zoo will also maintain extended hours for the first three weekends the center is open: April 23–24, April 30–May 1, and May 7–8. **MM**

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## BAIRBALLIET USES NOVEL SPATIAL TECHNIQUES TO SPECULATE ON FUTURE DETROIT DEVELOPMENT FOR THE VENICE BIENNALE



## FIELD WORK

COURTESY BAIRBALLIET

For this year's U.S. Pavilion at the 15<sup>th</sup> Venice Architecture Biennale, 12 teams from across the country were selected to design speculative architecture for Detroit. Entitled the "Architectural Imagination," the pavilion will focus on presenting urban ideas that could be used around the world. One of the offices chosen is the Columbus, Ohio- and Chicago-based BairBalliet.

Comprised of Kelly Bair, an assistant professor at the University of Illinois at Chicago School of Architecture, and Kristy Balliet, an assistant professor at the Knowlton School of Architecture at the Ohio State University, BairBalliet was formed specifically for the biennale. Given a 26-acre site on Detroit's west side along the Detroit River, near the Corktown neighborhood, BairBalliet

set out to produce a project that would connect the neighborhood to the water.

Bair and Balliet also have their own practices, Central Standard Office and Balliet Studio, respectively. The new office has come to develop a larger project: "Originally we joined forces because we saw some similarities in our work, but I also think we have specific things that

we work on individually. The more we worked together though, I found that some of Kristy's work filled in where my project was lacking," Bair said, also explaining how they were able to work while living in different cities. "We used the Chicago Biennial weekend as a launching point for the project. That weekend was our first of several in-person charrette weekends, filling in with daily conference calls and remote work sessions between visits."

The duo used an unexpected digital medium to communicate during the initial design: "In the beginning we used GIFs as a means to prepare for collaborative design calls. These would build up a narrative and a visual attitude to which the other could react," said Bair. The GIFs were collections of stills that were curated and timed to convey a sense of their thoughts about everything from site strategies to formal decisions. Bair and Balliet found that the flickering of animated drawings facilitated a way of seeing the project in which ideas could be combined and reconfigured into completely new strategies.

Part of the design process included meeting with local Detroiters about the chosen site's future. The team was exposed to the visions of the

Detroit Riverfront Conservancy, Projects Detroit Future City, and the Detroit Economic Growth Corporation as well as local neighborhood residents. What they took away was a sense of the site's strong connection to the core of downtown and the evolving adjacent neighborhood as the riverfront continues to develop.

For the design, which will be revealed in Venice, nearby programs, including light-industrial, small-scale residential, and retail, are overlaid with leisure spaces as the project unfolds towards the river. Conceptually, BairBalliet thought of the project as a new port-of-call, a place that is never experienced the same way twice.

BairBalliet's base relief and site model, along with other visual media, will be unveiled at the Venice Biennale, opening May 28<sup>th</sup>. The U.S. Department of State selected the Taubman College of Architecture and Urban Planning at the University of Michigan to organize the exhibition of the United States Pavilion in the 2016 Venice Architecture Biennale. Cynthia Davidson and Monica Ponce de Leon are Co-Curators of the U.S. Pavilion.

MM



COURTESY NORTHWESTERN MUTUAL

## Northwestern Mutual is intent on revitalizing Milwaukee's downtown with a new office tower, as well as a new residential tower.

Mutual Gardens, a visitors' center, and a public cafe.

Northwestern Mutual is not stopping with a new office tower. Immediately northwest of the tower, site work has begun on its next investment, a 33-story residential, parking, and retail tower. Even though this structure, designed by Solomon Cordwell Buenz, will be shorter than the office tower, it will add 300 residential units to a downtown that is almost completely devoid of housing. Northwestern Mutual's decision to build both a residential and office tower in the often-sleepy downtown is intended to strengthen the city. "We believe in Milwaukee. It's been our hometown for virtually all of our 155 years," Northwestern Mutual chairman and CEO John E. Schlifske said. "This will be a signature development that makes a huge statement about the attractiveness of the whole Milwaukee metro area. We are going to be here and continue to play a vital role in this community for generations to come."

Adding to the housing

stock of the area, another skyscraper has just taken a major step toward becoming realized. The much-anticipated Couture, designed by Milwaukee-based Rinka|Chung, has recently received approval from the federal government for the demolition of the transit center that is currently on its site. Federal approval was required because the transit center was partially paid for with federal money. Local company Barrett Visionary Development is currently in the process of acquiring the land, and is expecting to start site work, including demolition, by August, with construction starting in earnest in early 2017. With completion of the \$122 million project expected to wrap up in 2019, the Couture will rise 44 stories and include a public-transit concourse for Milwaukee's forthcoming streetcar. The base of the tower will include 50,000 square feet of retail. Its position directly on Lincoln Memorial Boulevard means residents will have uninterrupted views of Lake Michigan, the Discovery World museum, the Santiago Calatrava-designed Milwaukee Art Museum, and the Eero Saarinen-designed War Memorial.

Rinka|Chung also has its hands in the planned

Lakefront Gateway Project, which will help connect all of these developments to the lakefront. Led by Milwaukee-based GRAEF, a team comprising of Rinka|Chung, Vancouver-based PFS Studio, Toronto-based Dan Euser Waterarchitecture, and social event group NEWaukee, the Lakefront Gateway will bridge the busy Lincoln Memorial Boulevard. Its design, titled *Urban Confluence*, won out in a competition against teams lead by AECOM, James Corner Field Operations, and the Office of James Burnett. The GRAEF design is intended to be a civic space and city icon, as well as a connection between downtown and the lakefront.

For those familiar with Milwaukee's downtown, all of this development may come as a bit of a surprise, considering the extensive number of empty stores farther to the west of these new towers. But Mayor Tom Barrett believes investing in downtown is vital to the health of the city as a whole. "This is a once-in-a-generation chance to make an investment of this scale in downtown Milwaukee. It means more jobs, a stronger tax base, more community support, and more Northwestern Mutual employees giving back to all areas of the community," he said. MM

**BREW CITY BOOM** continued from front page development over the past 15 years, the downtown itself has been decidedly quiet for more than 20 years.

The first project to be finished was 833 East Michigan Avenue. At 18 stories, the \$100 million tower is tall by Milwaukee standards. The multitenant office building was designed by Milwaukee-based Kahler Slater. With so few contemporary office buildings downtown, 833 East stands out with its integrated technology and open floor

plans. And with views of Lake Michigan on three sides, the project is particularly appealing as the city continues to improve the lakefront.

Less than a block away, one of Milwaukee's most recognized businesses, Northwestern Mutual, is doubling down on its investment here. The company's 32-story, 1.1-million-square-foot office tower will be one of the city's largest and tallest buildings. The \$450 million project includes the tower and a low-rise, with a two-block-long commons, which will connect the highrise to Northwestern

Mutual's other historic Benjamin H. Marshall-designed neoclassical office building. Designed by New Haven-based Pickard Chilton, the tower is a sweeping curve not dissimilar to Chicago's 333 Wacker. Well underway, the project has already significantly changed downtown's appearance. Much to the delight of the city, the tower will help maintain 1,100 jobs in the neighborhood, while potentially adding another 1,900. The commons will feature public spaces, including the new Northwestern





MIKE SINCLAIR

The Volland General Store mixes early 20<sup>th</sup> century frontier construction with contemporary detailing.

EL DORADO INC REHABILITATES A 100-YEAR-OLD PRAIRIE MERCANTILE INTO A BRIGHT ART SPACE AND APARTMENT

## ART ON THE RANGE

As of 2014, the town of Volland, Kansas, had a population of two. The near ghost town is also home to a two-story brick building that a Kansas City couple thought would make an excellent place for a gallery and artist retreat. The job of designing an unexpected space in an unsuspecting town fell to Kansas City-based el dorado inc. The collapsed roof and floors, but solid brick walls and limestone foundations, meant that el dorado had an empty shell to fill as it pleased.

Built in 1913 by the Kratzer

brothers as a mercantile, a post office, and space for the town's two telephones, the building was the cultural hub of the surrounding community—which was much larger then. The Dust Bowl, the Depression, and World War II all took their toll on the area and its population, and the Kratzer Brothers Mercantile closed in 1971 when co-owner (and one of the brothers) Otto Kratzer passed away.

Forty-five years later, the building has been given new life. Once again a place of gathering and community,

the Volland General Store is a flexible gallery and event space with a small artist's retreat and living quarters. A credit to the clients' programmatic foresight and el dorado's simple yet rich space, the Volland General Store has already been used for a photography gallery, rural electrical cooperative board meetings, corporate retreats, and a handful of ice cream socials.

From the exterior, very little has changed from what the building may have looked like 100 years ago. A simple storefront looks out over a small pad of paving and some scruffy grass. A muted gray, used throughout the project, adds to the unassuming quality, and no signage is legible from the outside.

However, the interior is a different

story. By not rebuilding the second story, el dorado was able to take full advantage of two stories of windows to produce a tall, bright space for events and shows. Plaster was stripped from the walls, exposing the brick shell, while a new, carefully detailed steel structure was added to reinforce the entire building. Because el dorado has its own metal-fabricating shop in its office, it was able to have a great deal of control over this aspect of the project. Understanding that the framework would be one of the main features of the space, the firm fabricated the connections to be as clean as possible. The steel work, painted the same gray as the storefront, is also the framework for the gallery lighting. This clean,

restrained touch of the front of the interior space is set in contrast to the back of the space, which is dominated by a large white mass.

This two-story block, offset on all sides from the existing building, holds the structure's utility programs and living space. The lower level mass includes a service space for staging, catering, and show prep, as well as the public restrooms. The upper level is a studio-size apartment complete with kitchenette and bath. The simple unit takes advantage of the large original window openings and borrows additional light from the gallery space. When occupied, the apartment also increases the town's population by nearly 50 percent, a statistic few housing projects can claim. **MM**



A former Kraft Foods factory that will house the urban art outpost.

Wheeler Kearns will draw on its award-winning experience working with visual arts institutions and adaptive reuse. The project's downtown location will also distinguish it from the museum's more rural main campus.

The biggest difference, though, will be the way in which art is displayed and created in the space. Instead of a typical white-wall, gallery-based museum, the project will include experimental contemporary visual art, performance venues for music, film, and theater, and a new multi-disciplinary artists-in-residence program. As such, Wheeler Kearns plans to design the space to be extremely flexible. Crystal Bridges will also collaborate with the Massachusetts Museum of Contemporary Art (MASS MoCA) to develop the programming for the space.

The Walton Family Foundation, Walmart's philanthropic institution, is heavily involved with Crystal Bridges. Stuart and Tom Walton—grandsons of Walmart founder Sam Walton—are leading the foundation's support for the new space and both have served on Crystal Bridges' board of directors. "Our family is committed to giving back to the place where we grew up," Stuart explained. "Surrounded by urban trails and new culinary offerings, this experimental concept will complement our work in Northwest Arkansas—raising the quality of life for all residents, especially the Millennial generation." The yet-to-be-named exhibition space is scheduled to be completed in 2018. **MM**

**ART FACTORY** continued from front page New York. The Bentonville, Arkansas, institution has chosen Chicago-based Wheeler Kearns Architects to redesign the industrial space. Dan Wheeler, founding principal of Wheeler Kearns, said in a statement that "the ambition of the project—to embed and engage living American artists within a community, to celebrate the intersection of art and everyday life—is thrilling."

The new exhibition space will house temporary and interactive art, as well as performances in a less formal setting than the museum's current building. The museum's permanent collection is displayed in a Moshe Safdie-designed structure that bridges natural spring ponds in a forested setting outside of the city. The grounds are also home to the Frank Lloyd Wright-designed Bachman-Wilson House, which was moved from its original location along the Millstone River in New Jersey.

When finished, the space will take on a much different feel than the polished Safdie galleries. The former factory will be allowed to maintain much of its industrial character throughout its 63,000 square feet.

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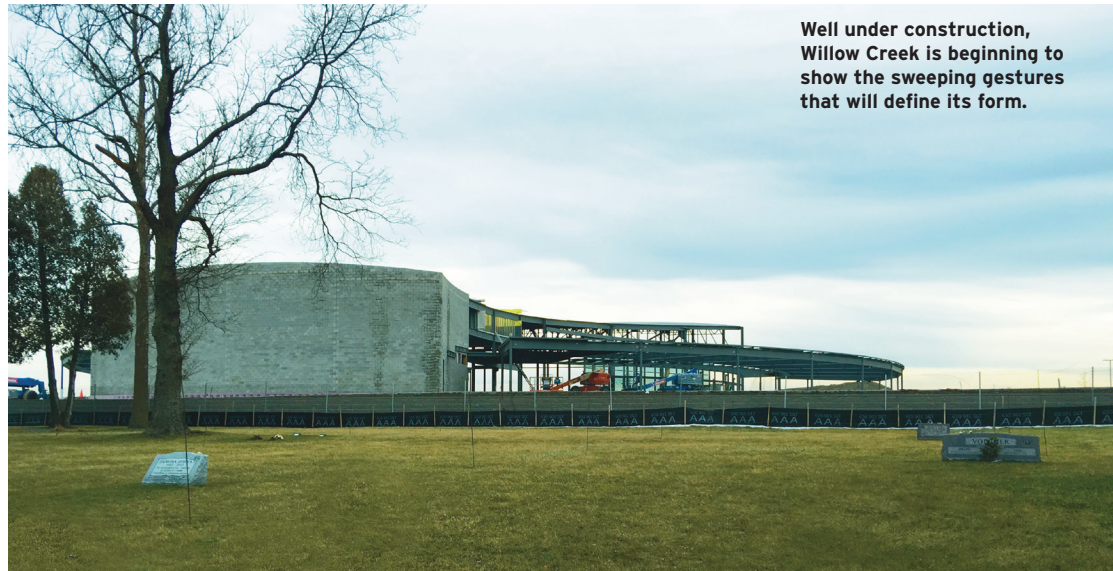
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Well under construction, Willow Creek is beginning to show the sweeping gestures that will define its form.



COURTESY ADRIAN SMITH + GORDON GILL ARCHITECTURE

**HIGHER GROUND** continued from front page of super tall towers and complex sustainable master planning, we enjoy designing at all scales and typologies," Adrian Smith, design partner and founder of AS+GG, told AN. "Many of our buildings have smaller components to them, and most of our work is mixed-use, so designing a church, a school, a performing arts venue or a congress hall is all part of what we do."

The mustard seed, a recurring reference in the Bible, inspired the overall shape. It symbolizes strong faith and fellowship of the congregation. It was also used as a guiding principle in connecting the project to its surroundings. "The goal of the space was to have nature as the backdrop for every room," Willow Creek North Shore Lead Pastor Steve Gillen said in a press release.

Though the project is well above the ground now, and the final form of the building is becoming clear, the first months of construction were focused on site work. The entire building site was lifted five to eight feet, providing a gentle plateau to support the building. A large retention pond was also created and mimics the shape of the church. A 700-car parking lot was built to accommodate the large congregation.

When completed, the church will

include a 1,200-seat auditorium, adult ministry spaces, classrooms, a cafe, and administration offices. Two large oval-shaped courtyards flank the central sanctuary. These plazas flow seamlessly into the interior spaces to provide additional areas for funerals, weddings, and informal events with direct access to the cafe. There are several gathering spaces, including a large sky-lit preassembly area, designed into the project. "The gentle curve of the circulation paths allows occupants to flow through the space, while enjoying views of the outside," Smith explained.

Many areas of the project are designed specifically to allow for flexible programming. The administrative offices will function as workplaces throughout the week, while providing extra ministry spaces and classrooms on the weekend. The cafe can be used as a more casual meeting and gathering space on weekends as well.

More than simply a place of worship, the Willow Creek North Shore is a project built around a community, for a community. Its generous spaces and ability to transform fill a need for the ever-growing congregation and church administration. And though it does not reach the tall heights of Adrian Smith + Gordon Gill's other buildings, the firm's signature form and style are undeniable. **MM**

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Mary B. Galvin Recital Hall at the Ryan Center for the Musical Arts features a 40-foot glass wall, with uninterrupted views of Lake Michigan and Downtown Chicago.

One might not think to travel to Evanston to get a view of the Chicago skyline, but thanks to a new Goettsch Partners–designed Northwestern University campus building, that has changed. The Patrick G. and Shirley W. Ryan Center for the Musical Arts, home of Northwestern’s Henry and Leigh Bienen School of Music, takes a transparent approach to the normally opaque music-school building typology. The result is a project that connects the far north side of campus all the way to downtown Chicago and Lake Michigan.

The five-story, 152,000-square-foot glass form sits in stark contrast to the campus’s 1977 Walter Netsch–designed Regenstein Hall of Music. The older and much smaller Brutalist structure was the campus’s main music

building. Instead of discarding the Regenstein, Goettsch worked to wrap the building and provide interior connections on all levels to incorporate the two projects into one greater whole. For the first time, to the delight of the school, the entire music department, all 650 students, can be housed under one roof.

Nearly every space in the new building sits behind glass-curtain walls looking out over the water. This includes the classrooms, practice rooms, and even the main 400-seat recital hall. To achieve this, great care—and some inventive sound and material engineering—was needed to ensure the acoustically reflective glass would not compromise sound quality.

In the case of the practice rooms, the goal was to isolate

each room from its neighbor. To do this, walls, floors, and ceilings received fairly typical sound-insulating techniques, including use of extra drywall and sealed doors. The trick was to stop sound from leaking from room to room along the curtain wall. To do this, custom-designed transoms between panes were engineered to acoustically isolate each room. The result is spaces in which students can practice without the distraction of the tuba next door but with the advantage of full daylight and uninterrupted views of the lake stretching out below them. Though the practice rooms were given special attention, it is in the main recital hall where the project was able to really flex its acoustic-engineering muscle.

The 400-seat Mary B. Galvin

Recital Hall is an intimate wood-lined space with one thing that few performance spaces can boast: a stunning view. Thanks to a 40-by-42-foot low-iron curtain wall behind the stage, concertgoers are treated to a vista of the Chicago skyline 13 miles to the south. Even more so than in the practice rooms, sound quality was absolutely paramount in the design of the space. In collaboration with Kirkegaard Associates sound engineers, the window wall was designed as a novel double layer of glass calibrated to control sound quality. The outer layer is a more typical curtain wall, while the inner layer is slightly canted to avoid the audience hearing any sound echoing off of the glass. The air space between the layers acts as an insulating buffer

to keep the exterior noise of the occasional speed boat or Coast Guard helicopter from ruining a concert. This space also allows for an operable fabric blackout sunshade to transform the layout and mediate solar gain, as the room is south facing. The undulating wood walls are designed to work with the canted glass wall to absorb even more errant sounds, and acoustic banners can be lowered from the ceiling to “tune” the space for each individual concert.

The performance spaces were not the only ones to benefit from the project’s transparency. The main entry leads into a bright three-story glass atrium that passes completely through the building, from campus to the lakefront. Every classroom and office also has access to daylight. Even the 150-seat black-box opera theater, typically a space that would be devoid of daylight, has a full glass wall, which can be blacked out when needed.

Goettsch worked with renowned New York–based environmental design consultant Atelier Ten to achieve LEED Gold certification for the project. Along with working as sound insulation, the double-skin glass technology used throughout the building has a positive effect on energy efficiency. Additionally, the building incorporates a gray-water system, a design intention sensitive to the building’s location on the lake.

Ultimately, through sometimes unconventional means, the Ryan Center changes the way in which we expect music schools to look and perform. Not bound by small punch windows, practice rooms don’t have to be dark, uninviting spaces, while recitals can be set against the drama of an ever-active lake and a towering skyline. **MM**



## RESOURCES

## Curtain Wall

Benson Industries, Inc.  
[www.bensonglobal.com](http://www.bensonglobal.com)

## Skylight System

Super Sky Products Enterprises  
[www.supersky.com](http://www.supersky.com)

## Limestone Wall

Eclad Stone Cladding System,  
Illinois Masonry Corp  
[www.illinoismasonry.com](http://www.illinoismasonry.com)

## Hall Glass Wall

Harmon, Inc./Innovation Glass  
[www.harmoninc.com](http://www.harmoninc.com)  
[www.innovativeglasscorp.com](http://www.innovativeglasscorp.com)

## Recital Hall Woodwork

Imperial Woodworking Company  
[www.imperialwoodworking.com](http://www.imperialwoodworking.com)

## Choral and Opera Woodwork

Glenn Rieder, Inc.  
[www.glennrieder.com](http://www.glennrieder.com)

## Stone Flooring

SIMI  
[www.simiflooring.com](http://www.simiflooring.com)





TOM HARRIS/HEDRICH BLESSING

As Chicago-based Partners by Design nears its 23<sup>rd</sup> year of interior design, the firm has branched out into architecture, spatial branding, and other building services. Its recent office design for financial tech company Enova brings those years of experience and diverse expertise to the table—producing a workplace in which color, graphics, materials, and varied spaces come together in one unified environment.

When Enova wanted to consolidate its Chicago offices, it hired Partners by Design to create a bright, flexible space. “PBD was challenged to enable greater communication, collaboration, and continuity across the organization, no matter the function,” said Cathy Grable, Partners by Design’s project designer for Enova. Coming

from offices spread through nine floors of another downtown building with an offsite call center, the new three-floor South Loop office brings everyone under one roof and makes communication among departments simpler.

Working with Enova’s CEO and facilities director, Partners by Design kept the palette refined with splashes of color and graphics. “They expressed that they wanted the place to be playful, yet still techy,” Partners by Design architect Sara Gotschewski told AN. “And they love color.”

As a result, three commissioned graffiti pieces demarcate the center of each floor and the main gathering spaces. Color is also injected into the project in the form of bright lime-green workrooms and elevator banks painted Enova’s

trademark blue. The rest of the office is finished in white with warm plywood accents.

It was important to the client to have a variety of workspace configurations to match the variety of tasks performed by different workers. Employees who need to be on the phone require more private and quiet, while software development teams need larger, focused team rooms. Some positions require low-walled workstations, while others need space to sketch, diagram, and collaborate. Partners by Design used material choice, organization, and a mix of open and closed spaces to achieve the diverse spaces requested. Graphic carpet covers much of the workspace, while polished concrete floors are used for common spaces. Meeting and team rooms

are separated with glass walls that double as writing surfaces, while keeping the office as transparent as possible.

One of the reasons Enova decided to invest in a newly designed office space was to attract talent in the highly competitive tech industry. “Recognizing Enova’s goals to foster a young dynamic culture that prizes innovation and new ideas, Partners by Design created a hip corporate space that brings a “wow” factor perfect for employee development and recruitment,” explained Grable. Since young workers often judge their workplace by amenities and environment, it is important that the office provides a space that is both efficient for the job at hand, as well as appealing to the intended workforce. Partners

by Design was careful to meet the set needs of the established company, while injecting some new functions to bring the space up to the tech world’s expectations. Socially, communal eating areas provide space for worker interaction and informal collaboration (a beer keg fridge helps facilitate the discussion). Central break areas on each of the three floors let workers get away from their desks, while anchoring each of the floors.

As might be expected in any tech company, the entire project is wired to facilitate fast communication among departments. This ability was a major incentive for moving the call center to the same space as the rest of the company.

With the tech industry making up more and more of Chicago’s economy and young workers demanding to live in the city, the city’s office landscape is quickly being rethought. The bright graphics and carefully detailed material palette Partners by Design brought to the Enova project, along with the functional, yet varied work environments, stand as an example of how Chicago does tech. **MM**

Color was used sparingly but boldly, throughout Enova as a means of signifying spaces of different program.



## RESOURCES

### General Contractor

Skender Construction

[www.skender.com](http://www.skender.com)

### Furniture Dealer

Henricksen

[www.henricksen.com](http://www.henricksen.com)

### Furniture System

Allsteel

[www.allsteeloffice.com](http://www.allsteeloffice.com)

### Boardroom Table

Watson Miro

[www.watsonfurniture.com](http://www.watsonfurniture.com)

### Flooring Carpet

Interface

[www.interface.com](http://www.interface.com)

### Lighting Manufacturer

Philips

[usa.philips.com](http://usa.philips.com)

### Millwork

Huber

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# National Treasure

As architects descend for the 2016 AIA National Convention, the City of Brotherly Love will be in the spotlight. Philadelphia was just named a World Heritage City, the first in the United States. Denise Scott Brown and Robert Venturi will be awarded the AIA Gold Medal during the convention and a new mayor is fighting to preserve the city's landmarks, which include the Liberty Bell, Independence Hall, Philadelphia City Hall, and a host of modern and postmodern relics—not to mention the urban fabric that composes the neighborhoods. In light of all that is happening, AN dove head first into Philadelphian architecture, both past and present.



The Philadelphia City Hall (1871–1901), built in the Second Empire style, was the tallest structure in the world from 1894 to 1908. It is still the world's tallest masonry building, and until 1984, it was the tallest in Philadelphia, thanks to a gentlemen's agreement that limited the heights of buildings below its 548 feet.

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# Preserving Heritage

**Despite a World Heritage City designation, Philadelphia and its new mayor face preservation challenges.**

This year Philadelphia—home of the Liberty Bell, Independence Hall, and Rittenhouse Square—can boast of another historic attribute: It is the first and only city in the United States to be named a World Heritage City, one of 266 around the globe.

Civic leaders, who received word of the recognition last fall, note with pride that it gives Philadelphia a distinction that big-city rivals such as New York and Boston can't claim. They hope it will make residents more aware of the city's historic assets and help draw more tourists.

However, a letdown is that the World Heritage City designation doesn't offer Philadelphia any money to protect or promote historic buildings. It comes from

a Canadian group, the Organization of World Heritage Cities (OWHC), not the United Nations Educational, Scientific and Cultural Organization (UNESCO), and it provides no funds for preservation.

Some fear the designation could lull people into a false sense of security about local preservation activity. "There's been a tremendous amount of confusion," said architect Kathy Dowdell, principal of Farragut Street Architects. "It's essentially a marketing campaign. It doesn't actually protect anything. But if it gets people to think about the need to protect [historic buildings], I don't care if it is a marketing campaign."

Despite its recent designation as a World Heritage City, Philadelphia has had

a decidedly uneven record and reputation for historic preservation. Architects who come to the AIA convention will find Center City relatively intact. But other areas of the city are losing historically and architecturally significant buildings at a steady rate, largely due to development pressures and lack of landmark protection.

This spring, many residents are smarting from the recent loss of the main auditorium of the Boyd Theater, the city's last movie palace, and the former Union Baptist Church, where Marian Anderson learned to sing. Compared to its peers, local preservationists say, Philadelphia is doing a poor job of safeguarding its historic assets. More than a few describe the preservation scene as

being in a state of crisis.

"There is a real culture of despair, or resignation, when it comes to preservation in this town," said Aaron Wunsch, assistant professor in the University of Pennsylvania's graduate program of historic preservation, in an interview with PlanPhilly, a website that monitors preservation activity in Philadelphia. "It's not that people don't care; it's either that they assume that the system is working, or have given up on it ever doing so."

Lack of imagination is one of the city's problems, Wunsch said.

"Philadelphia has become a real can't-do kind of place, unwilling or unable to think creatively about preservation and adaptive reuse. We have the architectural





CHANDRA LAMPREICH

**Left:** The Declaration of Independence and the U.S. Constitution were both debated and signed in Independence Hall, built in 1732. It is part of Independence National Historical Park, which spans over 55 acres on 20 city blocks in the historic district of the City of

Philadelphia. **Above:** The art deco Boyd Theater (1928) is one of the most recent losses for Philadelphia's preservation community. The 1920s movie palace was one of the last of its kind in the city.

resources of a Colonial Williamsburg for the 18<sup>th</sup> century, and far better than Manhattan for the 19<sup>th</sup>. But we continue to think like Detroit, treating every development proposal, no matter how

shoddy, as our city's last hope."

"My feeling is that there are two different stories here," said Nathaniel Popkin, writer, critic, and editorial director for Hidden City Philadelphia, another



FRANK HANSWIK/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

# Denise Scott Brown

## The Other Philadelphia School: An Unknown History of Architecture and Planning at the University of Pennsylvania

At the 2016 AIA convention in their hometown of Philadelphia, Denise Scott Brown, Hon. FAIA, and Robert Venturi, FAIA will receive the 72<sup>nd</sup> AIA Gold Medal, the highest honor that the institute gives. For this occasion, editor-in-chief William Menking and senior editor Matt Shaw sat down with Scott Brown at her and Venturi's home in suburban Philadelphia.

***The Architect's Newspaper:* Can you talk about what brought you to Philadelphia to study and teach?**

**Denise Scott Brown:** Peter and Alison Smithson, our gurus at the London Architectural Association (Peter wasn't teaching there then) intrigued us with their New Brutalism. After the war, young architects with passion wanted to follow Le Corbusier's urban visions and rebuild Europe's cities, and the brightest wanted to study urban planning in America first. But the Smithsons contested the idea of "decanting" the London poor into

the rural, middle-class "New Towns," and produced models following their street-life patterns for rebuilding in cities on bombed sites. This is what Brutalism stood for then, not the overwrought use of unfinished concrete. The Smithsons and Louis Kahn met over debates on this subject through CIAM and their 15-year correspondence is in the Smithson archives at Harvard. So when Peter said the only place to go for city planning was the University of Pennsylvania because Louis Kahn taught there, Robert Scott Brown and I went.

But before we left, we read an article in *Time Magazine* about Philadelphia and the planning we would encounter there thanks to its liberal reform government. A "white noose" of suburbs lay around the neck of a center city that was half black and half white, and measures were under discussion to keep blacks out of Philadelphia's center. I was surprised. This was not happening secretly—it was openly discussed—just like in my sad and miserable country of South Africa, people in Philadelphia were





MARK COHN/COURTESY VENTURI, SCOTT BROWN AND ASSOCIATES, INC.

organization that pays close attention to preservation in Philadelphia.

"Some people will tell you that there is a crisis. There is certainly a feeling that the regulatory process is not working... On the other hand, there is an enormous amount of preservation work happening—high quality preservation work and high quality adaptive reuse work—and there is

opportunity for much more."

Philadelphia seems to regard preservation differently than other cities do, observes Inga Saffron, *The Philadelphia Inquirer's* Pulitzer Prize-winning architecture critic.

"In most cities, historic designation means a building is protected—forever," she wrote after the city's historic

commission approved a proposal to tear down the Boyd auditorium. "In Philadelphia, designation is increasingly seen as a temporary state, good until a developer offers a compelling alternative."

Despite the recent losses and threats to the city's historic fabric, no one has given up hope. New Mayor James Kenney took office in January, and preservationists are

optimistic that he and his administration will put preservation on a better course. They note that Kenney once worked for a local architectural firm that specializes in preservation, Vitetta, and that as a city council member he introduced legislation that would have added landmarks to the Philadelphia register and doubled funding for the historic commission. The

practicing apartheid.

In the 1940s, South Africa was in social turmoil. I grew up with it and came away with a guilty conscience and sympathy for African needs. In England there was socialism and more turmoil, but in the late 50s, America decorum ruled—sloppy joes, long skirts, and bobby sox were in style—not protest. Yet within two years, the social turmoil familiar to me was here, too. We arrived from our experiences of Africa and Europe with lots of questions, and were happy to find not answers, but ways to search for them. At the semester's end Herbert Gans, our sociology professor, said, "You came with such interesting questions. Where are the answers?" We were all very young, but I have since said to Herb, "You didn't have answers, why did you expect us to have them?"

In the 1940s Kahn belonged to a citizens' group for city planning that convened under the reformed government and was good at purveying planning facts via metaphors intriguing to architects. The ideas in his famous street plan came from this group—our transportation professor, Robert Mitchell, belonged too, and behind Lou's plan I recognized the content of Mitchell's lectures.

Robert Scott Brown and I entered planning school hoping to study early modern planning ideas, like Arturo Soria y Mata's linear city. We thought it was an interesting solution to urban-rural disconnection in mass cities. Trains, we suggested, should travel at 100 miles an hour. When teachers observed that would be too fast for transit stops, we replied, "That doesn't matter!" We were

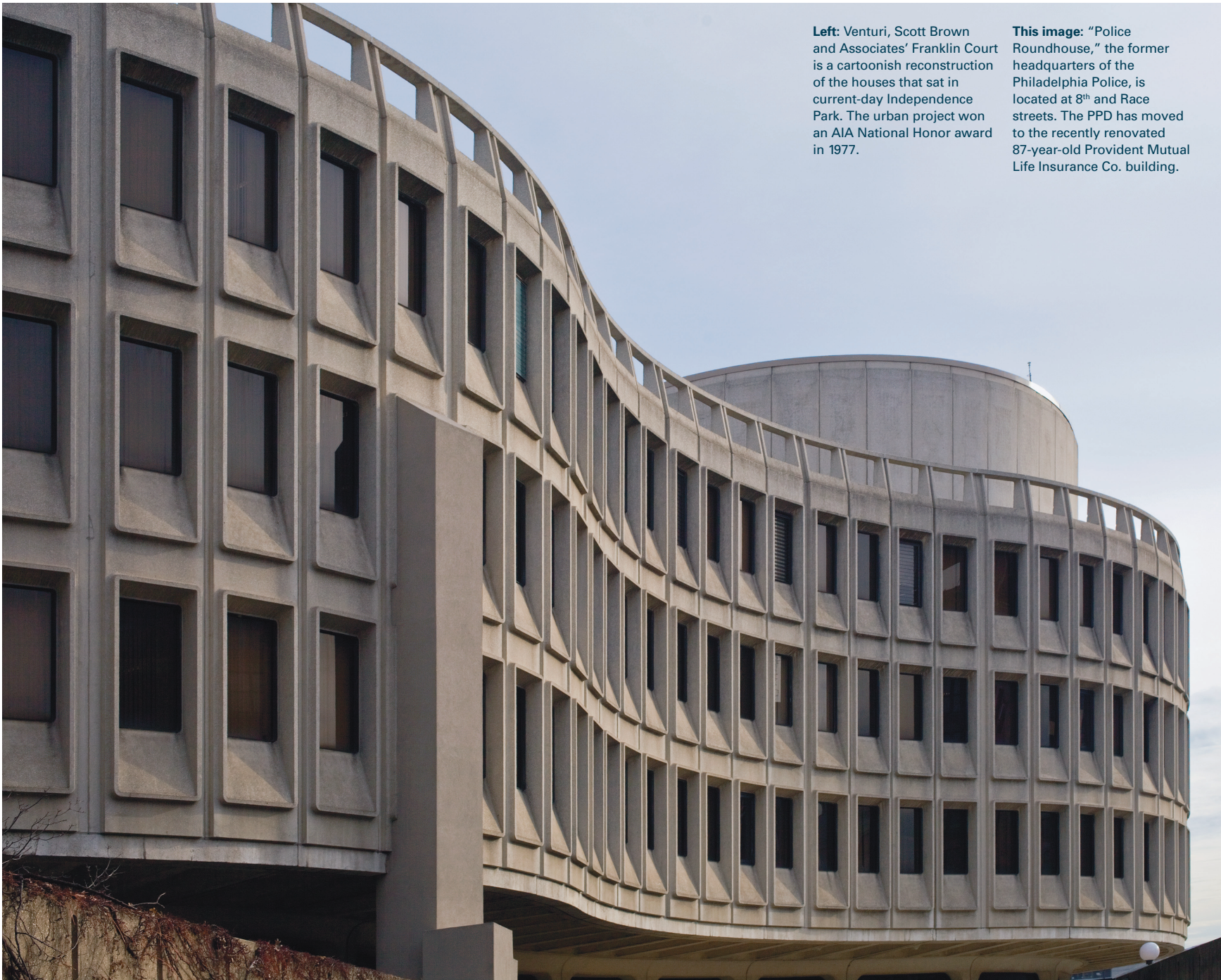
early modern machine romantics.

Formulating the questions was Penn's planning school's strength. But we learned it from social scientists and activists, not architects. Faculty and students in the architecture department were unaware it was happening.

#### The planning school was in the school of architecture?

Yes. How did a great socially based planning school develop in a school of architecture? The key was research. When federal urban renewal programs were created in the 1940s, research was mandated. But where would you put it? At first, architecture schools where cities were designed were the only receptacles for this largesse. So Penn's Institute for Urban Studies hired





**Left:** Venturi, Scott Brown and Associates' Franklin Court is a cartoonish reconstruction of the houses that sat in current-day Independence Park. The urban project won an AIA National Honor award in 1977.

**This image:** "Police Roundhouse," the former headquarters of the Philadelphia Police, is located at 8<sup>th</sup> and Race streets. The PPD has moved to the recently renovated 87-year-old Provident Mutual Life Insurance Co. building.

PETER WOODALL

legislation never passed, in part because Kenney left the council before it could advance. But it underscored his passion for preservation.

As the new mayor settles in, Philadelphia's preservation scene is a study in contrasts. On the plus side, Philadelphia has one of the richest collections of historic buildings in the

country and a sophisticated citizenry that understands the importance of preservation. The Philadelphia Historical Commission was formed in 1955, making it one of the country's preservation pioneers. Philadelphia has excellent architecture and preservation schools, first-rate architects and builders; strong philanthropic organizations,

and a longtime preservation advocacy group, the Preservation Alliance of Greater Philadelphia.

But the city faces an uphill battle in protecting its assets for a variety of reasons. The historic commission has one of the lowest budgets of any big city preservation agency in the country—less than \$500,000 a year. With the limited

budget, commission staffers devote much of their time to processing building permit applications rather than preparing reports recommending new landmark designations. Only about two percent of the city's buildings have any sort of local landmark protection.

Designated landmarks aren't necessarily safe from the wrecking ball either. Over

Mitchell, architect turned transportation planner; Martin Meyerson, who came out of Penn and the University of Chicago; Herbert Gans, a city planning doctoral student (Penn's first); C. Britton Harris and Jack Dyckman from Chicago; William Wheaton from Princeton and Harvard; and a young Paul Davidoff from Yale Law School. They were high-powered people, some, like Wheaton, were influential in Washington and were rainmakers for the school.

Universities use programs to fund activities temporarily while they are of interest. The Graduate School of Fine Arts' Institute for Urban Studies was one of Penn's first, but more followed as other departments tapped federal urban-related money. The presence of its young researchers was one of the reasons Robert Scott Brown

and I found Penn to be the most exciting intellectual atmosphere we'd been in on three continents. People at Penn were thinking about the things we were thinking about, and thrilled to have us. But this was not so among the architects.

Architect planners like David Crane, our student advisor, had the same straddling problems I had. Whereas in London, architects approached urban planning because it was the going game, in America, you went there when you found you were not good at design. So I was seen as a non-designer in Penn architecture and was not invited to participate as I had been in England. But the American architectural elite had not yet caught up with Team Ten and the New Brutalism. Lou of course knew them and I introduced them to Bob and my

students. By that time Robert was dead, people here had rallied to help me, I had formed lifelong friendships, and in 1960 I had begun teaching in the planning department.

In 1961, I started teaching the fall semester theories course for architects and was given a joint appointment in architecture and in planning. This meant I was the only full-time person teaching in architecture. The architects spent three afternoons a week in the school, whereas I was there day and night. To connect the studio and the theories course, I gave studio crits at night, so I had good ties with beginning architecture students, and very good ties with planning students by teaching studio and kibitzing in their theory course taught by Paul Davidoff. So, I saw things that few faculty, and none in architecture, saw, especially around the turmoil going on



Penn Fruit was one of the most popular supermarkets in Philadelphia from 1928 to 1978. Its over 40 locations were some of the finest midcentury designs in the city, but the location at Frankford Avenue and Pratt Street is the last remaining intact. It was in the Preservation Alliance for Greater Philadelphia's Places to Save list this past November because of the threat of demolition from Rite Aid.



PETER WOODALL

the years, the historic commission has approved a number of requests to demolish buildings after owners argued it would be a financial hardship to maintain them. The city has few tax incentives for preservation.

Much of the problem, said Popkin, can be traced to the city's loss of manufacturing jobs in recent decades and its subsequent budget woes. In addition, Popkin said, Philadelphia never had the sort of overheated real estate market New York City has. As a result, he said, the historic commission has been perennially understaffed, underfunded, and ill equipped to cope with the sort of development pressures it's facing now.

In awakening from its real estate

doldrums and embracing urban revitalization, the city sometimes acts as if it never learned the lessons of the past 50 years about preservation and urbanism, Wunsch said. "It's almost as if Jane Jacobs never existed."

The city's lead public official in charge of preservation efforts, Historical Commission executive director Jonathan Farnham, offered no comment for this article. In other interviews, Farnham has defended his commission, saying he thinks it does well given its budget and staff size. He disagrees with those who complain that the commission isn't recommending enough buildings for landmark status. He denies that it sides with developers too frequently.

How can the situation be improved? In an op-ed for the *Inquirer*, Wunsch and Preservation Alliance executive director Caroline Boyce urged the city to increase funding for the historic commission; undertake a comprehensive survey of Philadelphia's historic resources, and provide tax incentives for preservation, among other suggestions.

Another key to any turnaround would be for elected officials to demonstrate the political will to make preservation a higher civic priority, and that's where Mayor Kenney comes in.

Carl Dress, principal of Heritage Design Collaborative of Media and chairman of AIA Philadelphia's Historical Preservation Committee, said he's encouraged that

Kenney wants to rehab and reopen older libraries and recreation centers. In addition, he said, the city is moving its police headquarters from one older building, the Roundhouse by GBQC, to the former Provident Mutual Life Insurance building in West Philadelphia. It also hired Kieran Timberlake to refurbish the "Saucer" welcome center at LOVE Park.

"There are great hopes that he will help take preservation in the right direction," Dress said of Kenney.

During last year's campaign for mayor, "Kenney was the first person to talk positively about preservation in as long as anyone can remember," Popkin said. "He understands it. He gets it...Hopes are very high." **EDWARD GUNTS**

in social planning. It was 1961—an enlivening time in American cities and at Penn. But the architects didn't notice.

#### What was the turmoil about?

There was social unrest in cities related to injustice and particularly to urban renewal, seen as "human removal." And when the social planners erupted at Penn, architects asked, "Who are these people horning in on our field? We were doing very nicely without them." They said, "don't fix what ain't broke." So eventually all the planners left Penn, as well as many architects who were not Harvard-trained modernists. This was because research money dried up with Nixon and Reagan, but also because our dean, great in many respects, saw Harvard as the shining model for architectural education. So nonconformists were not reappointed, and beyond the

social planners, Crane and I left and Bob too, and Penn lost the opportunity to be the first school to build on the early links then forming, over our somewhat mangled bodies, between the social and the physical in architecture.

#### Where did you go next?

Bill Wheaton invited me to be a visiting professor at Berkeley, so I taught there during the Foul Speech movement, one semester after the Free Speech movement, at Berkeley. Then I went on to start a school of architecture at UCLA. I was one of three founding faculty members there, and I taught studio as I had learned from Dave Crane's planning studios. This was the model for the *Learning From Las Vegas* studio, and is the reason why every school of architecture now has one teamwork, urban project studio with a visit somewhere. Sadly they're often junkets, not real research.

#### This model of teaching comes out of planning?

Yes but it needed adapting for architects and very careful putting together. Dave Crane pushed me at Penn to study regional science, an economic discipline, nicknamed "city physics." It helped me greatly in connecting form and forces with architects. But at UCLA I taught urban design and brought in experts from various fields. The principal was George Dudley, who I had worked with in New York, and Henry Lu, Peter Kamnitzer, and I were faculty. I ran the first studio and set the model for interdisciplinary teaching via studio. "Determinants of urban form," my subject, investigated the forces that make form, and how to design with them. In team studios everyone shared information collected for the project with everyone else and we all shared the project. In that way everyone saw how the whole thing was put together.



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# facades —

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Facade technology is constantly evolving. Get up to date on the latest construction techniques and innovative products with our annual facades feature. This year the focus is on retrofitting, as architects grapple with the challenges of preserving aged modernist structures. We visit Cambridge's Bruner/Cott, a firm that has restored several important Brutalist buildings by Josep Lluís Sert. We also look at several projects where facade interventions have added entirely new spaces in addition to increased performance and aesthetics. And as always, we share some shiny (and patinated) new constructions as well.

## RETROFIT MANIA

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RETROFIT: PROFILE

# FASANO HOTEL & RESIDENCES AT SHORE CLUB

MIAMI BEACH, FL



The Fasano Hotel & Residences at Shore Club is a complex of several luxury hotel and condo buildings, anchored by the iconic Shore Club at 1901 Collins Avenue. The project is one of the biggest underway in South Beach and features Brazilian architect Isay Weinfeld's sophisticated renovation of a former hotel tower, designed by British modernist David Chipperfield in the 1990s as a combination of the 1949 Shore Club and the 1939 Sheralton.

Thorsten Kiefer, director of design and development at HFZ Capital Group—the developer of Fasano Hotel + Residences at Shore Club—said that retrofitting Chipperfield's tower will be an “architectural

collage” fusing the old and the new: “The light veil of large outdoor gardens in the sky, for example, is a very sensitive addition, which still recognizes the Chipperfield design from the nineties. We do think that a sensitive juxtaposition between old and new will add to the sense of luxury the Shore Club had in its past,” said Kiefer.

The most significant features of the renovation are the large terraces reshaping Chipperfield's stepped tower into an elegantly rectilinear volume. Through minimal detailing, transparent glass balcony railings, and a whitewashed color palette, the new outdoor gardens produce a transparent volumetric addition to the building.

ORIGINAL ARCHITECT:  
ALBERT ANIS / DAVID CHIPPERFIELD  
ARCHITECTS: ISAY WEINFELD  
EXECUTIVE ARCHITECTS: STANTEC  
DATE OF COMPLETION: 1939 / 2001  
DATE OF RETROFIT COMPLETION:  
PROJECTED 2017

**Above:** Outdoor terraces extend the interior out toward the Atlantic Ocean. **Below:** Diagrams show the volumetric addition to the facade, which adds habitable area and improves the look and environmental performance.

The building was not designed to take on such large terraces, so a new structural system was carefully integrated into the existing tower. Pedro Ricciardi, project architect at Isay Weinfeld, said that this was the most challenging issue with the project: “We were very specific and respectful about placing new columns into the building.” The design team was able to keep roughly 90 percent of Chipperfield's building envelope intact.

The original historic Shore Club building, designed by Miami architect Albert Anis, is notable for its landmarked art deco lobby, which contributes to the National Register Art Deco District. The lobby seamlessly transitions into outdoor labyrinthine gardens,

supporting a marketing campaign that champions a “door to shore” lifestyle. Recently, Swiss landscape firm Enea Landscape Architecture has contributed to this vibe with a “living, breathing environment that forges a delicate balance between nature and design.” Weinfeld's office intensified this diagram of blending nature with the built environment by providing a facade retrofit solution that dissolves the perceptual exterior envelope of the building into an occupiable outdoor living zone of variable depth.

The project is currently completing a documentation phase with construction scheduled for later this year and a completion date of 2017. **JOHN STOUGHTON**





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RETROFIT: STUDIO VISIT

# RETROFITTING BRUTALISM



Leland Cott, FAIA, and Henry Moss, partners at Bruner/Cott sit down with *AN* to discuss history of Brutalism, the technical complexities of renovating reinforced concrete towers, their firm's respect for the history of modern architecture, and their optimism for a future of restored modernist projects.

Stationed between Harvard University and MIT in Cambridge, Massachusetts, Bruner/Cott finds itself at arguably the epicenter of Brutalism—the Charles River—where reinforced concrete towers thrived in the 1960s due to postwar campus expansion programs and the desire for an effect of stability and permanence among institutions. Bruner/Cott's pioneering work with adaptive reuse in the 70s,

RICHARD MANDELKORN





along with extensive experience in managing the preservation of entire campuses of buildings—some nearly entire towns—has naturally led the firm to Boston University and Harvard University, where the architects find themselves reengaging the work of their former colleagues and teachers.

Technical complexities of

renovating Brutalism bring forth a new set of preservation issues not seen in the restoration of 19<sup>th</sup> century clapboard buildings and limestone buildings—namely the cultural and tectonic baggage of exposed concrete. People often dislike concrete buildings. And concrete-formed structures are prone to sprawling and cracking

since they are often reinforced and formed incorrectly. There is an art to concrete restoration that not only involves labor-intensive selective demolition, but also a precise pairing of aggregates to minimize the difference between old and new exposed finishes. “This is very fascinating work on a level that is very different than renovating a

19<sup>th</sup> century Victorian church. Modern architecture is of my time. We were around when modern architecture was new and innovative, and now we are renovating it. Its very interesting to see its faults and to be able to bring it back so it can continue for many years—hopefully many decades,” said Cott.

The following projects have much in common despite a range of nearly 20 years between completion dates. Their stories all stem from what Cott describes as a “downward spiral” of disinvestment—a familiar story that goes something like this: The building is not particularly liked by the public leading to a decline in its use, which triggers owners to stop taking care of it because of costly repairs. The building deteriorates, and its occupants hate it even more. Now demolition is on the table as a solution. The first question from these owners is often, “If we clear out the building, can we demolish it?” All of this effort is ironic for an architectural movement that made every aesthetic, formal, and structural attempt at erasure of a tumultuous past that included the Great Depression and two world wars. But Bruner/Cott sees its work as a respectful blend of preservation and correction of modernism’s faults, and “do the impossible” by making these buildings better than they ever were to begin with.

#### CORRECTING FAULTY ENVIRONMENTAL DECISIONS

##### PEABODY TERRACE

- Date of Retrofit: 1995, window replacement 2004 (original construction 1962)
- Architect: Bruner/Cott
- Project Scope: concrete envelope repairs, replacement window system, building system upgrades
- Structural Engineer: Foley and Buhl Engineering, Inc., Watertown, MA
- Mechanical Engineer: Zade Associates, Boston, MA
- CM: Shawmut Design & Construction, Boston, MA
- Windows: Custom Window, Plymouth, MA

Josep Lluís Sert’s career was born in Barcelona where, after briefly working for Le Corbusier in Paris, he went on to found numerous influential artist groups influential in the growth of modern architecture. He was exiled to New York City during WWII where he worked on several urban planning schemes for cities in South America. From this experience, he became dean of Harvard’s Graduate School of Design, initiating the world’s first urban design degree program.

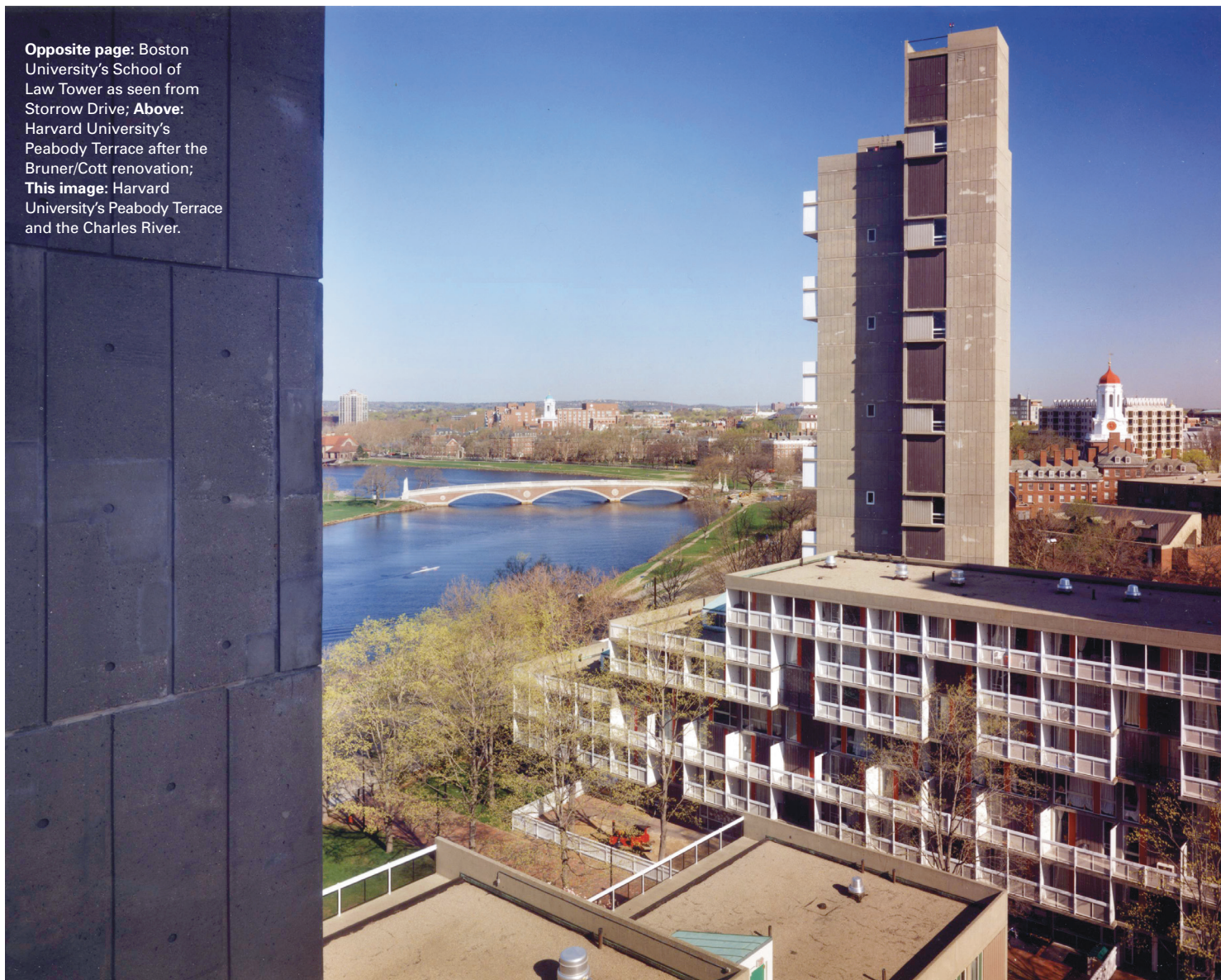
One of his trademarks, prominently found on the facade of Peabody Terrace, are wonderfully colored panels integrated into window systems. “They’re very romantic,” said Cott. “...and surprisingly brightly colored. You can open them up and let in fresh air.” The problem was that these panels were literally the only means to temperature control in the building. All of the dwelling units, despite various solar orientations, ran off one thermostat. Tenants had no control of their heat, often using Sert’s operable panels to cool their overheating spaces in the winter months. The units were neither air tight or waterproof, further adding to the deterioration of the building.

“That was the extent to the sophistication of what I would call the most innovative housing project designed in the past 100 years,” said Cott. “It was the work of a genius, the way he [Sert] aggregated apartment units around stair cores and skip stop elevators [...] an incredibly beautiful exterior without any regard to occupant comfort.”

Bruner/Cott approached the project in the 1990s as a preservation exercise, reconstructing the 500 interior units, repairing the concrete envelope, and designing an extensive replacement of Sert’s window system.

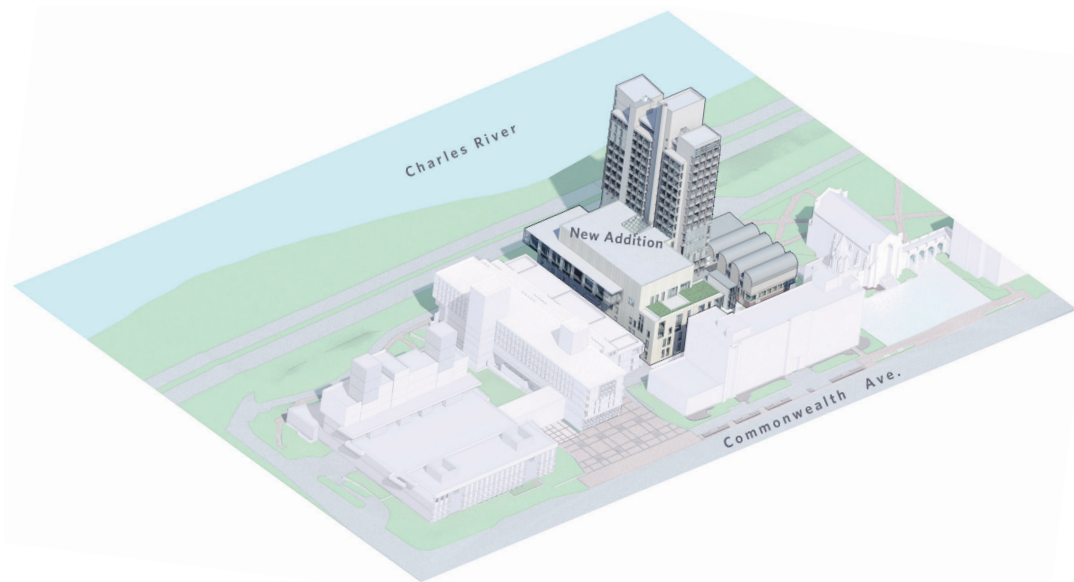
Moss said that owners will typically just cover up the issues in these types of aged buildings. “That kind of recladding approach is going to become more and more endemic, but for good modern buildings it is a real problem. Often it skips the step of understanding and then working sympathetically with the original architecture.”

**Opposite page:** Boston University’s School of Law Tower as seen from Storrow Drive; **Above:** Harvard University’s Peabody Terrace after the Bruner/Cott renovation; **This image:** Harvard University’s Peabody Terrace and the Charles River.



STEVE ROSENTHAL; ABOVE: STEVE ROSENTHAL





LEFT: COURTESY BRUNER/COTT; RIGHT: RICHARD MANDELMORN

## CORRECTING PROGRAMMATIC FAILURE

### BOSTON UNIVERSITY LAW TOWER

- Date of Retrofit: 2015 (original construction 1965)
- Architect: Bruner/Cott
- Project Scope: New Redstone building; total gut renovation of Tower and Pappas Library; facade restoration.
- Consultants: Weidlinger Associates (structural); BR+A (mep/fp); Richard Burck Associates (landscape design); Colburn & Guyette (foodservice design); Acentech (acoustic, av); Atelier Ten (lighting); Haley & Aldrich (geotech); Nitsch Engineering (civil); Faithful & Gould (cost estimating)
- Windows: Graham Architectural Windows
- Facade Installer: Sunrise Erectors

The project began with Bruner/Cott compiling a report that paired preservation principles with a development-minded approach. This became the blueprint for renovations to Sert's Boston University Law Tower. Bruner/Cott's message to BU's administrators was simple and direct: "You are the

stewards of an incredibly important piece of modern architecture." In total, the architects added 100,000 square feet to Sert's composition, which Cott said was already a generally well-defined and complete scheme. "The owners were smart enough to ask the question, 'Can these buildings be saved?' which is music to any architect's ears."

Bruner/Cott's comprehensive renovations to the 265-foot-tall tower included building system upgrades that required the insertion of new vertical distribution chases through Sert's concrete slabs, and a chilled-beam, passive cooling system. Building envelope repairs included the patching of more than 630 separate areas of concrete through a labor-intensive process involving sawing and chipping away at the structure to get behind reinforcement bars. New patches of concrete were carefully color matched to the existing concrete through a process of specifying matching aggregates to Sert's original mix. The patched areas were bush hammered to match the existing finish. Cott said this method of renovation is invasive not only to the building, but its occupants: "If the owner thinks they can't afford to move people out of the building, then all of that noise

**Above Left:** An axonometric drawing showing the urban context of the Boston University School of Law Tower; **Above Right:** Boston University School of Law Tower and School of Theology as seen from Commonwealth Avenue; **Below:** Harvard University Smith Center.

and vibration is something for the occupants to complain about."

One of the major flaws of this building was the circulation system of the building, which relied on elevators to transport large crowds of students to elevated lecture halls in the tower. During classes, it would take 20 to 30 minutes to clear the room, which was disruptive to the academic schedule. Bruner/Cott reprogrammed the building, swapping in administration and faculty offices for the large occupancy areas, which have relocated to a new five-story 93,000-square-foot addition between the base of the tower and an adjacent library. "We made every effort to make the new construction part of the aesthetics of the original tower," said Cott. "When you're inside, you know the building has been renovated, but you don't really know what is renovated and what is original." The architects worked to maintain the historic character of the building intact through exposed, board-formed concrete finishes.



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## REBUILDING A COMMUNITY

### HOLYOKE CENTER

- Date of Retrofit: 2018 projected, (original construction 1965)
- Architects: Hopkins Architects (Design Architect); Bruner/Cott (Executive Architect)
- Consultants: Arup Partners (mep, structural engineering); Faithful & Gould (cost consultant); Simpson Gumpertz & Heger (structural engineering); Michael Van Valkenburgh Associates (landscape architect)
- Project Scope: Renovation of former Holyoke Center will include much-needed modernization of the building; improved access to Harvard's information center; enhanced landscaped plazas at north and south ends of the site; new, flexible interior spaces for events; and common spaces to attract varied constituencies within the university.
- Clear window film: 3M, Solyx
- Installers: A+A Window, American Window Film

Recently renamed the Smith Campus Center, Sert's former Holyoke Center at Harvard University is an h-shaped 10-story building offering a panoramic view of the nearby Charles River. With a crumbling exterior concrete envelope and inefficient heating and cooling system, the building is undergoing a significant renovation process spearheaded by London-based Hopkins Architects and executive architects Bruner/Cott.

Two quotations might aptly describe Sert's dogmatic approach to campus planning and architecture, which often was in conflict with popular taste. The first, from Sert himself, proclaiming his disdain for Harvard Square's historical colonial architecture that he partially demolished for his Holyoke Center: "Stepping into Harvard Square is like entering one of Dante's circles of hell in terms of anything associated with human enjoyment, pleasure, or beauty." A year after its

completion, Harvard's student journal shot back with: "The one nice feature about Holyoke Center is that it's the one place in Cambridge from which you can't see Holyoke Center."

Today, the building—recently renamed the Smith Campus Center—is undergoing a major physical and cultural transformation that seeks to strengthen the Harvard community, rather than to divide it. The university has engaged the university student and faculty body through 25 focus groups to produce a collective vision for the new center. The committee organizing the reprogramming of the building has received over 6,000 survey responses.

While Boston University's Law Tower received an addition that blended old with new, blurring the lines between Sert's building and new construction, the Smith Center's addition will separate itself from Sert's architecture—a move that seems intentional. Visualizations of the addition promise relaxed spaces full of nature: A natural wood-clad ceiling and light-filled glassy expanses offering glimpses to nearby renovated leafy plazas.

It is ironic that here in the very building Sert used to set forth a modernist agenda erasing the past, a new addition and campaign by the university is on track to culturally erase his project—from the facade system down to the name of the building. "The new Smith Campus Center will embody the aspirations and values that we hold dear and seek to preserve. It will draw us together more closely, strengthening the sense of community at Harvard by encouraging spontaneous interactions among students, faculty, and staff, as well as members of the broader community," said Harvard President Drew Faust.

"We realize if we're going to save these buildings and have another 50 years of usable life, we really have to make them better than they ever were to begin with. Because as good as they might have been in the beginning of 1960, they're much better now than they ever were in terms of occupant comfort and ease of movement." **JOHN STOUGHTON**



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**This image:** The CRL-U.S. Aluminum-made facade glows in the sun. **Below left:** A newly renovated ground floor. **Below right:** Expansive views of the L.A. landscape.



#### RETROFIT: PROFILE

# THE ELYSIAN

## LOS ANGELES, CALIFORNIA

ARCHITECTS: DAVID LAWRENCE GRAY ARCHITECTS  
 FACADE MANUFACTURER: CRL-U.S. ALUMINUM  
 FACADE INSTALLER: LINEAR CITY DEVELOPMENT (CM)  
 FACADE CONSULTANTS: KMN STRUCTURAL ENGINEERS,  
 DAVIDOVITCH & ASSOCIATES (MEP), ILAN DEI STUDIO (PATIO DESIGN)  
 DATE OF COMPLETION: 2015

After sitting vacant for nearly 20 years, the eight-story Metropolitan Water District office tower in Los Angeles's Echo Park has been converted from an office building to a luxury residential tower. The original building was designed in two phases—a low-rise podium and high-rise tower—by famed modernist William Pereira through a process that spanned from 1961 to 1973. Pereira's design was a structurally expressive concrete frame building with cantilevered exposed concrete slabs establishing a wraparound balcony on each level. The building boasts bays along the longitudinal axis capped with infrastructurally-scaled white concrete columns, while perforated concrete panels form an

iconic modernist brise-soleil along the podium.

Named after an ancient Greek conception of heaven, the Elysian blends architectural modernism with contemporary luxury in the 120,000-square-foot building with 96 live-work units. David Lawrence Gray Architects carefully and respectfully restored Pereira's original structure, while pushing the building forward into the 21<sup>st</sup> century. This is evident in the remediation of Pereira's concrete columns, which contained a high quality quartz aggregate cast under decades worth of grime—much to the surprise of the team. Another preservation marvel was the restoration of the existing mullions on the building. Metal panels from the lower third of the opening were removed along with original glass panes. The steel mullions were ground down and repainted. The openings were replaced with new double-paned coated glass and micro shades to produce a new building envelope.

The architects worked with CRL-U.S. Aluminum to integrate an operable window unit and patio doors within Pereira's mullion layout. Also notable is the new steel railing, which translates the original construction in a new horizontal assemblage without visually overpowering the building's envelope.

While the renovation makes historical acknowledgements to Pereira's modernism, the new work tends to give way to necessary market demands of luxury residential living: Amenities like floor-to-ceiling windows and a two-story penthouse addition subtly transform the modernist building into something more transitional. The penthouse

is carefully designed, but produces the most deleterious effect on Pereira's proportioning system. His primary columns, once soaring optimistically beyond the body of the building, have now been capped by the stealthy addition.

However, the penthouse addition creatively conceals a rooftop mechanical space that houses condenser units and a photovoltaic array for solar hot water heating.

The existing building was designed with a generous floor-to-floor dimension of approximately 13 feet, allowing for an adaptive reuse of the building with minor modifications to the slabs required. The project team efficiently stacked new residential units, allowing for an economy in utility distribution, and limiting slab penetrations between floors to simply a new shaft and stairwell.

A curtain wall system, improved by a continuous thermal spacer that is interlocked within pressure plates, is a sophisticated update to Pereira's steel mullions. The system picks up where Pereira's mullions left off, set in alignment with the mullion spacing throughout and color matched with the rest of the building envelope.

Historians might argue for removal of the penthouse entirely, while environmentalists might argue for a full replacement of the original mullion system. Regardless, occupants of the building—especially those in the upper floors—will surely take delight in the 360 degree views of Los Angeles's distant hills and sprawling low-rise cityscape.

**JOHN STOUGHTON**



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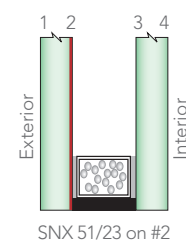
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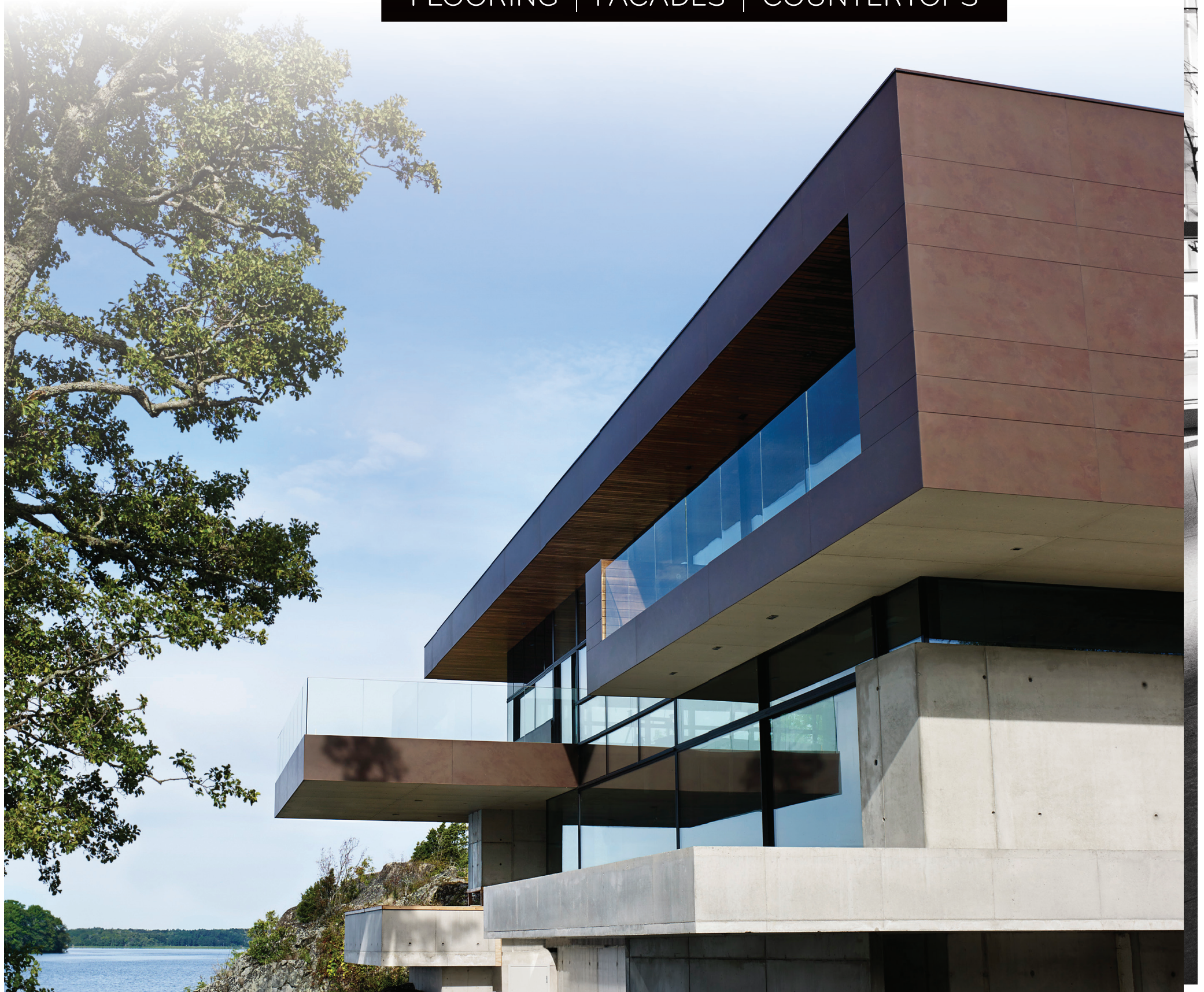
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PROFILE

# CORNELL UNIVERSITY TECH RESIDENCE

ROOSEVELT ISLAND, NEW YORK

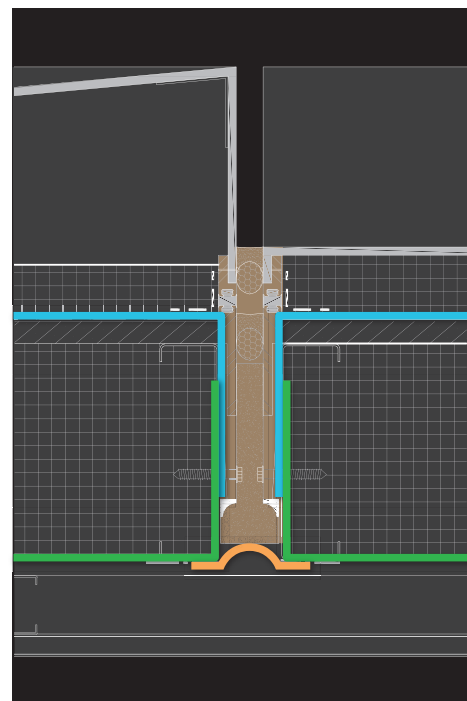


**Clockwise from right:** Extra precaution was taken to make sure the building was sealed as tightly as possible; passive ventilation cools the building in the warm months; insulation prevents heat loss in cool months; the residence's rainscreen and glass facade.

A residential tower is being built according to Passive House Institute U.S. (PHIUS) standards on Cornell Tech's new Roosevelt Island Campus. PHIUS is the most rigorous energy-efficiency standard in the world and is based on absolute energy use, not

enhancement over code. To meet the code, the tower's facade must be ten times tighter than is typical, and it must be insulated—this is the biggest challenge for the architects. Project architect Deborah Moelis of Handel Architects said that "having as much as

ARCHITECT: HANDEL ARCHITECTS  
CONSTRUCTION MANAGER:  
MONADNOCK CONSTRUCTION  
STRUCTURAL CONSULTANT:  
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DATE OF COMPLETION: AUGUST 2017



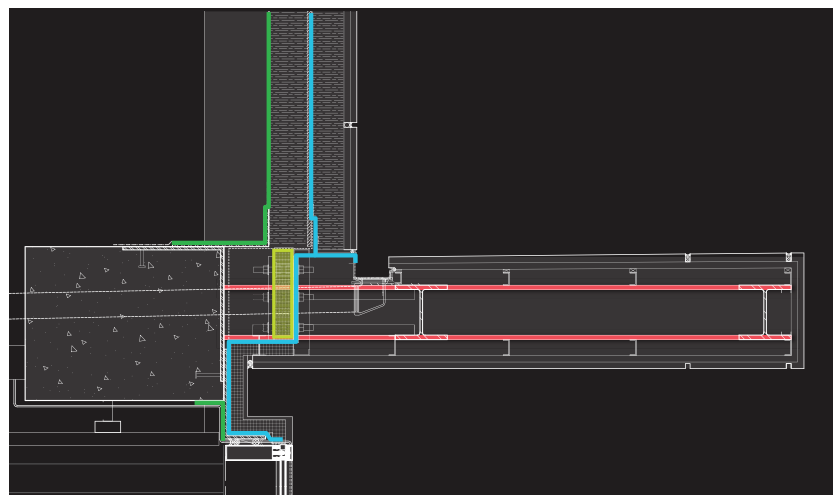
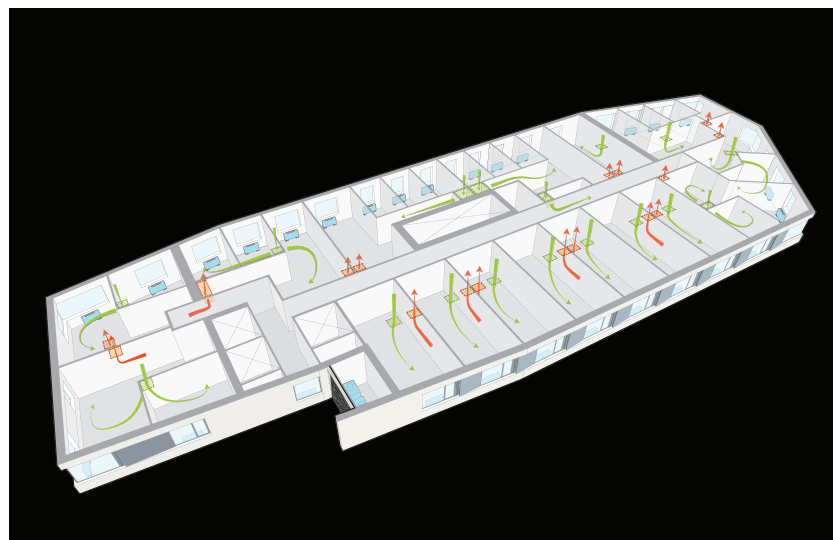
COURTESY HANDEL ARCHITECTS

possible fabricated and assembled in the shop is a great avenue to success."

In addition to meeting the PHIUS standards, designs for the new tower must be approved by New York Public Design Commission (PDC). Moelis said she was "grateful for the process...the image of the building is a result of vigorous design standards, both beautiful (PDC) and efficient (PHIUS)." Handel used a combination of insulation, air-water barriers, vapor retarders, and tape to seal the facade anchors.

A rain-screen cladding system painted in Chromaflair "plays up the subtle facets of the facade and ranges in color from silver to gold depending on the light viewed at different

angles," said Moelis. Windows are triple-glazed low-e glass with warm edge spacers and a thermally broken metal frame. "The main goal is to reduce air exiting, and once you do that you reduce energy costs up to 75 percent," said Moelis. "You almost don't have to heat the building with more than a hair dryer, and the building may never actually have to be heated." **BECCA BLASDEL**







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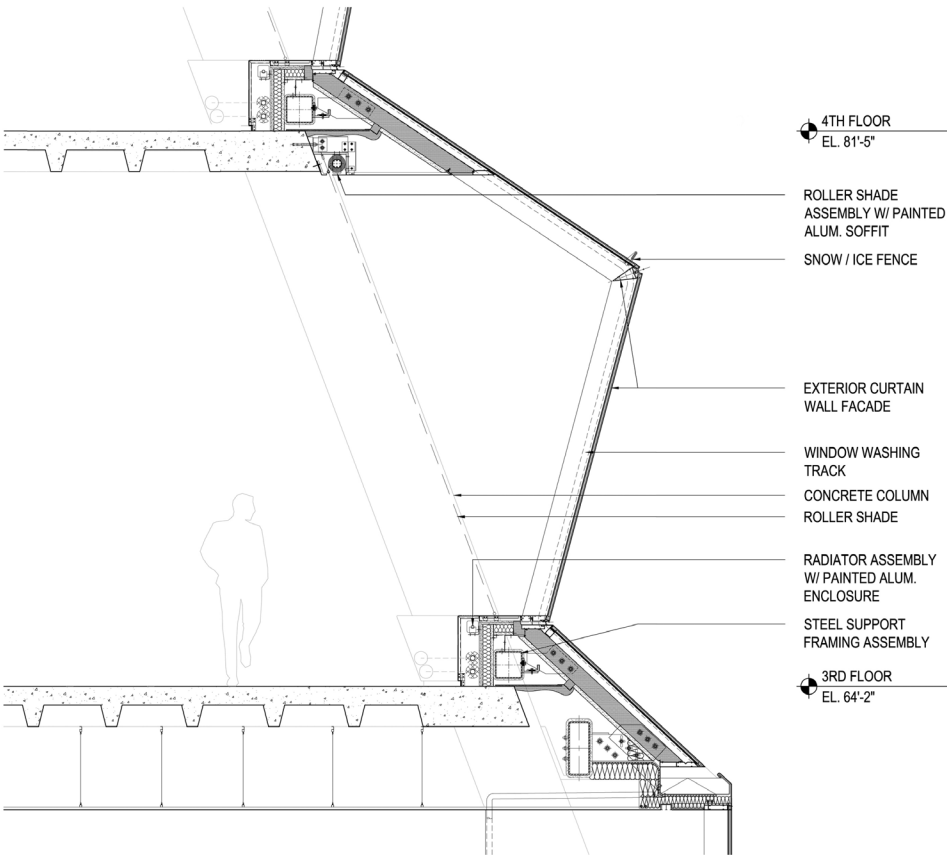
RETROFIT: PROFILE

# FIVE MANHATTAN WEST

NEW YORK, NEW YORK



ORIGINAL ARCHITECT: DAVIS BRODY  
ARCHITECT: REX  
STEEL MANUFACTURER AND INSTALLER: PERMASTEELISA  
DATE OF COMPLETION: 1970  
DATE OF RETROFIT COMPLETION: EXPECTED 2016



IMAGES COURTESY REX/PHOTOGRAPHY MATTHEW USELMAN





Before BIG built its pyramid on New York's west side, there was the concrete ziggurat at 450 West 33<sup>rd</sup> Street, designed by Davis Brody (now Davis Brody Bond) and completed in 1970. The 16-story office building lost whatever Brutalist charm it possessed when, in the 1980s, its precast concrete facade was painted beige and covered with brown metal panels and it gained the dubious honor of being one of the ugliest structures in New York. Now known as Five Manhattan West, the building is undergoing another makeover, spearheaded by REX, to update its

facade with the latest in form-fitting fenestration.

The client, Brookfield Office Properties, was committed to transforming its ugly duckling into a swan. "If anything, our initial design sketches weren't ambitious enough," said REX founding principal Joshua Prince-Ramus. "We were trying to do something innovative and exciting thinking that we were pushing the envelope, and then they said 'it's a bigger envelope.'" REX ultimately devised a "pleated" glass facade that ripples down the building to flood the large, open interiors with light.

These pleats are composed of panels angling out toward each other from the floor and ceiling, a design driven by the need to mitigate the structure's slope, which limited the leasable space along the interior perimeter. But the unique form is more than just window dressing. According to Prince-Ramus, "What's interesting about the geometry is that the sun doesn't hit the lower piece of glass, so we can have a building that is transparent and simultaneously energy efficient."

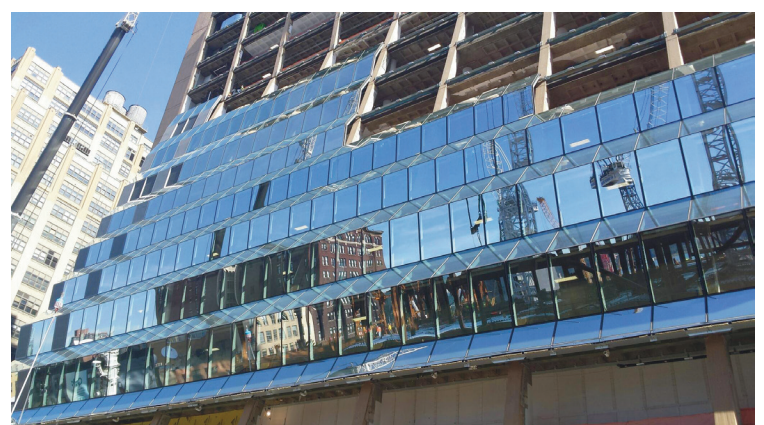
Every adaptive reuse project presents unique and unexpected

challenges. To compensate for weakness or irregularity in the nearly 50-year-old concrete slabs, REX devised an unobtrusive steel substructure to support their new facade. Beyond re-cladding the building, the architects dramatically reconfigured its lobby and improved its core and mechanical systems. Impressively, this was all done while tenants continued to occupy the building.

The glistening glass pyramid will anchor Brookfield's adjacent Manhattan West development and its investment and ambition seem to be paying off. The massive

floor slabs and floor-to-ceiling windows are attracting tech companies and other businesses looking for nontraditional office space. The anything-but-retro retrofit will be completed by the end of this year but the transformation is already profound. At street level, Five Manhattan West feels brighter and less imposing. Though its edges may have softened, the once-Brutalist building still cuts a distinct figure among the increasingly anonymous glass towers of Manhattan.

**JIMMY STAMP**



**Opposite above:** A section of the window washing system. **Opposite below:** The renovated facade gleams on the left, while the original stepped facade is on the right. **Clockwise from above left:** The pleated facade created additional interior space; a renovated outdoor terrace maintains the stepped, open spaces of the original ziggurat; pleats make their way up the elephant-foot-like Davis Brody building; a rendering of the new scheme; the first glass modules are installed in the building.





PROFILE

# COLUMBUS ART MUSEUM

COLUMBUS, OHIO

ARCHITECT: DESIGNGROUP  
COPPER MATERIAL AND PATINATION: ZAHNER  
PANEL FABRICATION AND ENGINEERING: KEITH PANEL SYSTEMS  
INSTALLATION SUB-CONTRACTOR: PHINNEY INDUSTRIAL  
CONSTRUCTION MANAGER: CORNA-KOKOSING CONSTRUCTION  
STRUCTURAL CONSULTANT: SMBH  
DATE OF COMPLETION: OCTOBER 2015

Carefully designed to bring the city of Columbus, Ohio, inside and increase the Columbus Art Museum's visibility to passersby, a new addition to the galleries links the Renaissance Revival style of the 1931 Elizabeth M. and Richard M. Ross Building to the 1970s Brutalist addition that left the museum with no clear entrance.

Copper is the star material of the new section. Design-Group's lead architect Michael Bongiorno did not set out to use it in the design, but said he felt like "the material

told us that's what it wanted to be in the end." At first, the museum's board directors were dead set against the material, but then the firm organized field trips to other projects so the directors could see its application in person, and their minds were changed. Copper also appears in "the bronze [a copper alloy] detailing of the historic wing and riffs on the natural patina of the copper roofs and spires of the First Congregation Church nearby," said Bongiorno. The project

utilizes engineering and design firm Zahner's pre-patina copper wall panels, and custom copper flashing and a standing seam roof were engineered and fabricated by Keith Panel Systems on its proprietary KPS System 'A,' which provides a compartmentalized and pressure-equalized rain screen. **BECCA BLASDEL**



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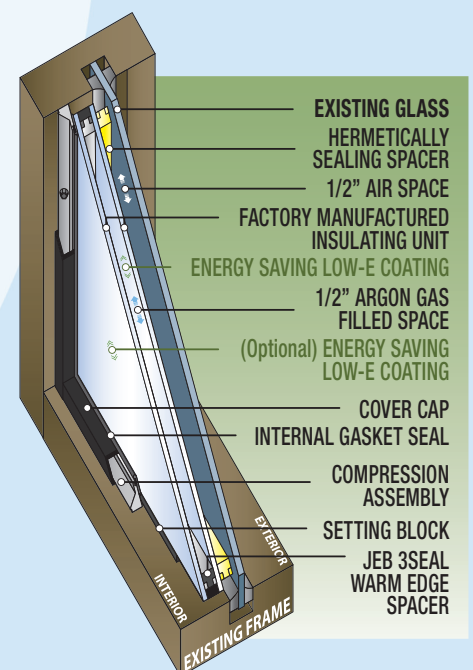
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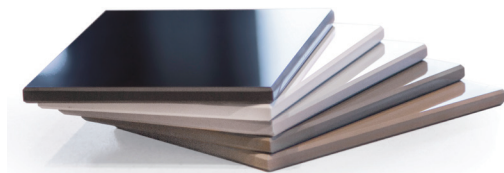
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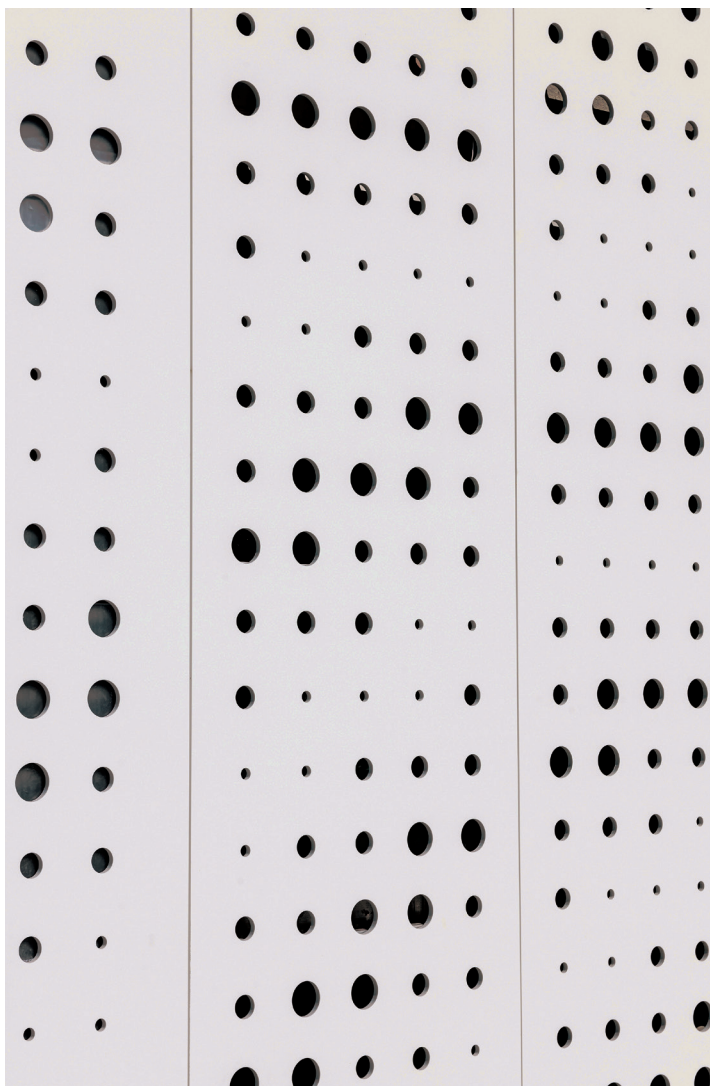
By Becca Blasdel



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3-form.com



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PORCELANOSA

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porcelanosa-usa.com





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(ABOVE AND RIGHT)

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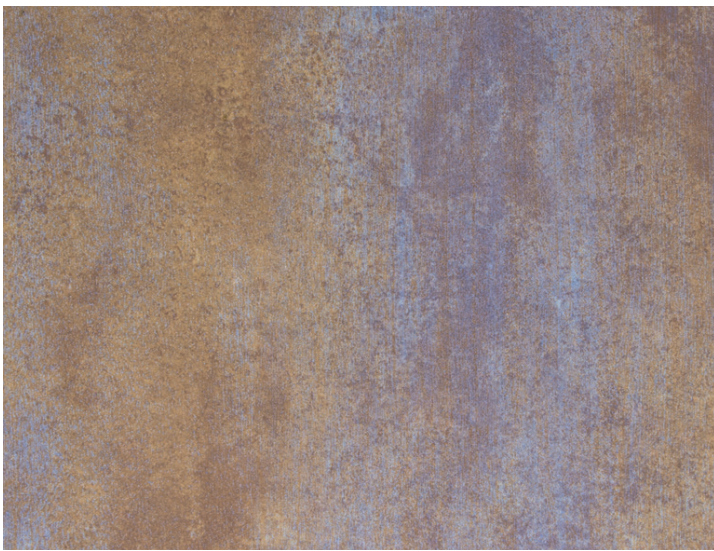
[azahner.com](http://azahner.com)



PRODUCT

# Full Metal Jacket

New techniques take these metal clad facades up to eleven



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Inspired by the designer and creative director's travels throughout Europe, the finishes are meant to evoke tradition and craft. The Blue Rust finish was taken from the Beverly Pepper sculpture installation outside of the Ara Pacis in Rome. All six finishes can be used for both interior and exterior spaces.

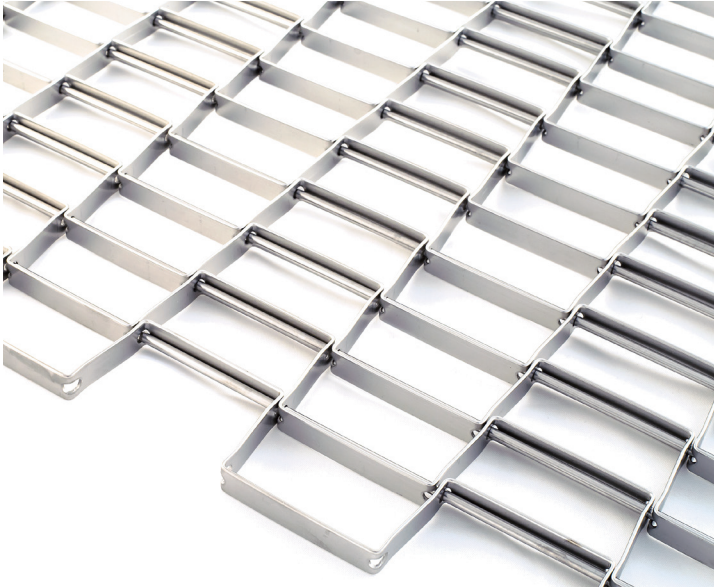
[purefreeform.com](http://purefreeform.com)



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ARCHITECTURAL

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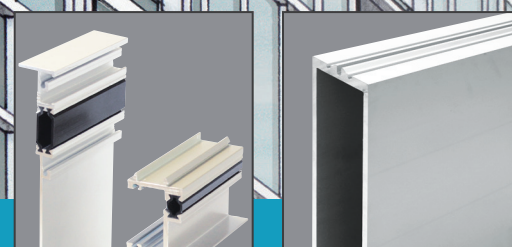
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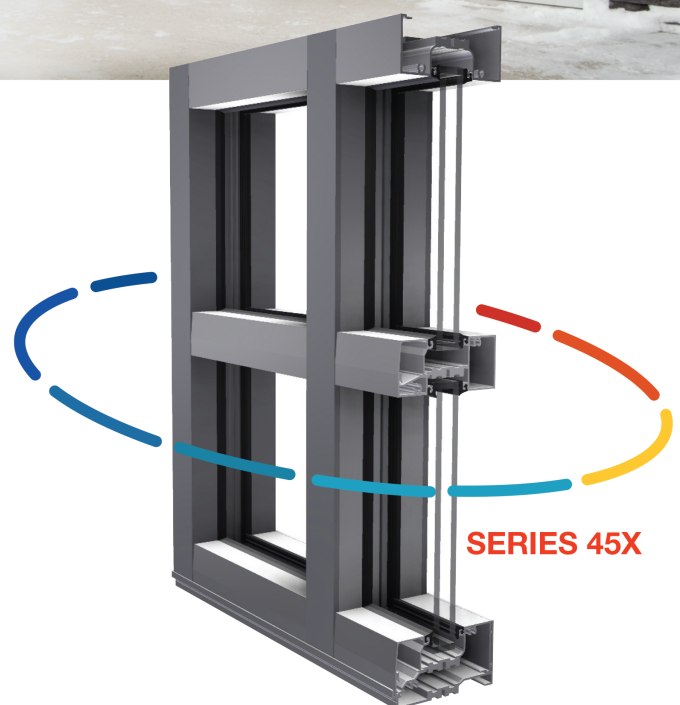
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## PROFILE

# THE TECHNICAL FACULTY (FACULTY OF ENGINEERING)

UNIVERSITY OF SOUTHERN DENMARK (SDU), ODENSE



The University of Southern Denmark has received a new research and education facility that combines four academic institutes with a common space. Arranged around a central canyon-like atrium with bridges connecting the various research groups, the building's design is primarily influenced by SDU's 1970s-era structuralist campus by architects Krohn & Hartvig Rasmussen (known now as KHR Arkitekter),

which incorporated reinforced-concrete construction and Cor-ten steel in a linear site layout.

The building envelope is predominantly a glass curtain wall with a custom exterior concrete screen made from prefab panels of white Compact Reinforced Composite (CRC), a special type of fiber-reinforced high-performance concrete, featuring circular openings with an underlying solar screen

ARCHITECTS:  
C. F. MØLLER ARCHITECTS  
FACADE MANUFACTURER:  
HICON (CRC PANELS);  
HS HANSEN (WINDOW UNITS)  
FACADE INSTALLER: HS HANSEN  
DATE OF COMPLETION: 2015

and natural ventilation.

The architects said the composition of the screen avoids a dull repetitive pattern but saves costs due to a modular assembly comprised of only seven cast profiles. Data from key views, solar shading, and structural requirements provide parameters for controlling circular opening sizes (from four inches to six feet in diameter) and locations with respect to interior functions.



COURTESY C. F. MØLLER ARCHITECTS

The architects see this addition to SDU's campus as a contribution to "an already solid Danish tradition for open 'learning landscapes' and innovative educational buildings," citing prior projects such as the Maersk Building in Copenhagen, the A.P. Møller School in Schleswig, and the Vitus Bering Innovation Park in Horsens as notable precursors.

**JOHN STOUGHTON**



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PROFILE

# NGOOLARK AT EDITH COWAN UNIVERSITY

PERTH, AUSTRALIA



ARCHITECTS: JCY ARCHITECTS AND URBAN DESIGNERS  
FACADE INSTALLER: PACT CONSTRUCTIONS (CONTRACTOR)  
FACADE CONSULTANTS: ARUP (FACADES); BG&E (STRUCTURAL AND CIVIL);  
WOOD & GRIEVE ENGINEERS (MECHANICAL, ELECTRICAL)  
DATE OF COMPLETION: 2015

JCY Architects and Urban Designers crafted a student services building on the Australian campus of Edith Cowan University that acknowledges the cultural identity of the local Aboriginal community while providing sculptural infrastructure that connects the campus through a series of landscaped environments. The building is composed of an elevated concrete podium that negotiates a steep grade change and a perforated aluminum solar shade. The project acts as

a web with a central internal vertical spine atrium linked to various programs with a set of interconnected timber-clad stairways. Embedded within the fabric of the interior and exterior skins are a number of themes that were developed through a collaboration among the architects, the local Noongar community, and ECU's cultural liaison officer from the Centre for Indigenous Australian Education and Research. One outcome is a gold anodized perforated





aluminum screen that folds around three upper levels of the building. The texture is derived from curved, overlapping patterns of the chest feathers of a Carnarby cockatoo and creates a layered undulating effect.

This aesthetic is introduced to the interior glazing system through a custom ceramic frit pattern and textile design of the carpeting. The shimmering scales of a butterfly wing inspired the aluminum skin's anodized finish.

An elevated concrete podium navigating a significant grade change is formally derived from fluid dynamics studies of the flow of water through Australian billabong waterways. The podium's folded and sculpted white concrete soffit and faceted columns create their own seductive landscape that appears to be eroded and porous, like stone sculpted by water.

**JOHN STOUGHTON**



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(LEFT AND BELOW)

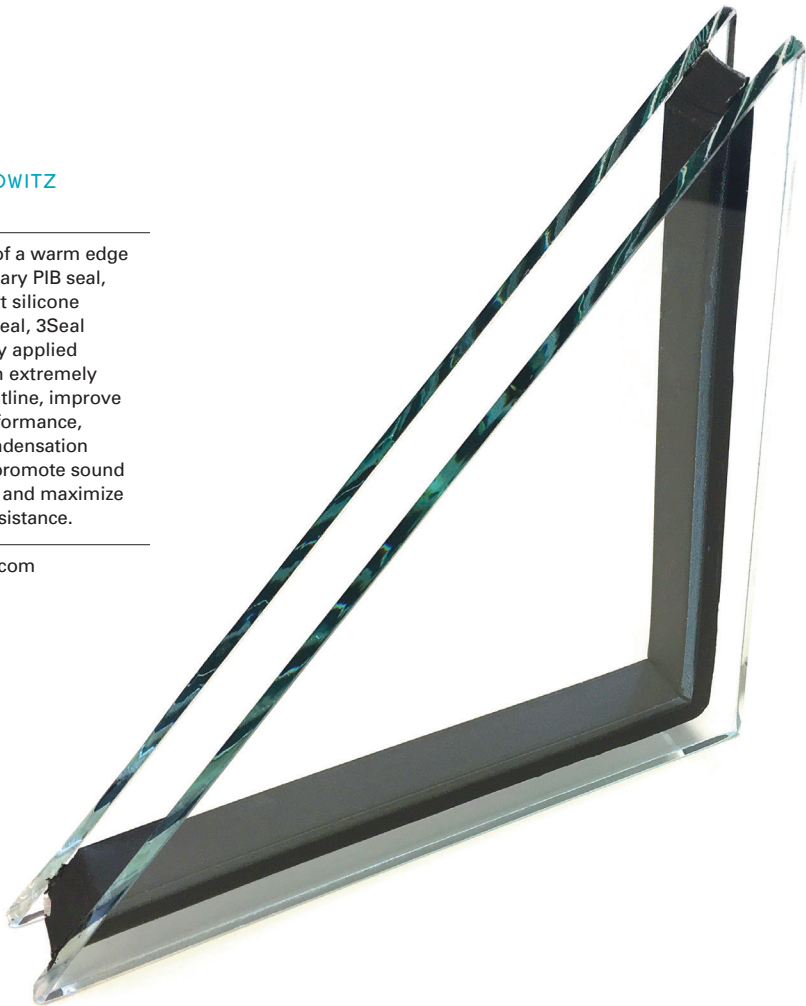
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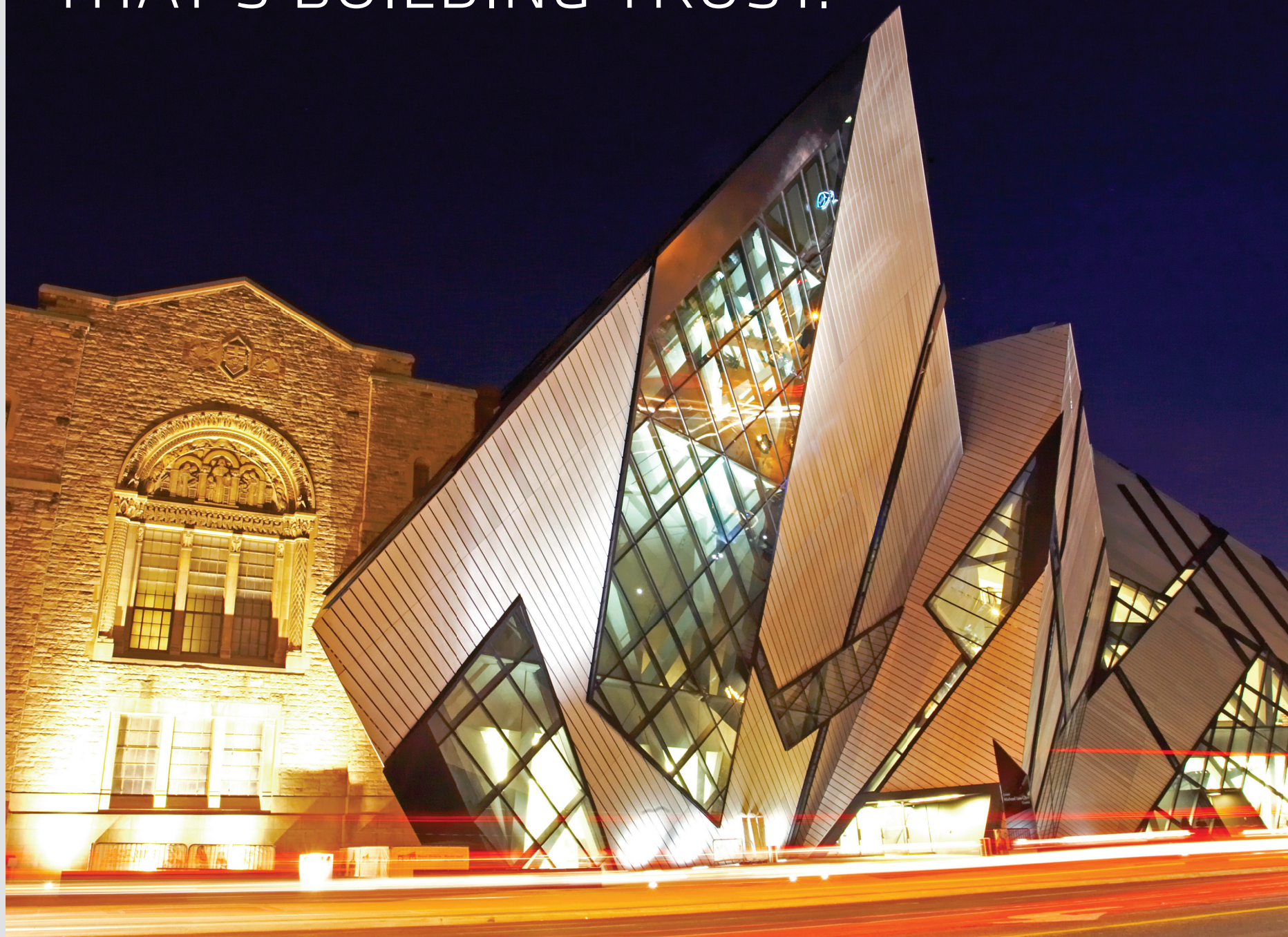
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**WEDNESDAY 20 LECTURE**  
**Abraham Thomas**  
**The Grand(er) Tour:**  
**Architectural Imagination**  
**Beyond the Classical World**  
 6:00 p.m.  
 Lecture Hall  
 Chicago Architecture Foundation  
 224 South Michigan Ave.  
 architecture.org

**THURSDAY 21 LECTURES**  
**Joshua Prince-Ramus**  
**Recent Work of REX**  
 6:30 p.m.  
 Pritzlaff Building  
 311 North Plankinton Ave.  
 Milwaukee, WI  
 uwm.edu

**Ross Barney & Andrew Vesselinovitch**  
**Harnessing the Possibilities of Infrastructure**  
 12:00 p.m.  
 AIA Chicago  
 35 East Wacker Dr.  
 aiachicago.org

**CONFERENCE**  
**Design Duluth**  
**Minnesota Nice: Good, Bad, Nice?**  
 5:30 p.m.  
 Red Herring Lounge  
 208 East First St.  
 Duluth, MN  
 aia-mn.org

**MONDAY 25 LECTURE**  
**Learning from Logistics**  
**Talk & Book Launch**  
 5:30 p.m.  
 1100 Architecture + Design Studios  
 UIC School of Architecture  
 845 West Harrison St.  
 arch.uic.edu

**TUESDAY 26 LECTURES**  
**The Rise of the Urban Hospital;**  
**High Rise Healthcare Facilities for the 21st Century**  
 5:00 p.m.  
 3rd Floor Auditorium  
 Harris Bank Building  
 115 South Lasalle St.  
 aiachicago.org

**Kelly Bair**  
 6:00 p.m.  
 Studio Gang Architects  
 1520 West Division St.  
 mascontext.com

**EVENT**  
**Affordable Housing Design Award Reception**  
 4:00 p.m.  
 The McKnight Foundation  
 710 South Second Ave.  
 Minneapolis, MN  
 aia-mn.org

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**WEDNESDAY 27 LECTURE**  
**Trung Le**  
**The Wright Design Series: Architect Spotlight**  
 7:00 p.m.  
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 Madison, WI  
 www.mononaterrace.com

**THURSDAY 28 EVENT**  
**AIA Minneapolis Merit Award Event**  
 5:30 p.m.  
 Schmidt Artist Lofts  
 900 Seventh St. W  
 St Paul, MN  
 aia-mn.org

**CONFERENCE**  
**Demystifying the FAIA**  
 4:00 p.m.  
 HGA Architects & Engineers  
 420 North Fifth St.  
 Minneapolis, MN  
 aia-mn.org

**MAY**  
**TUESDAY 3 LECTURE**  
**John H. Howe**  
**From Taliesin**  
**Apprentice to Master of Organic Design**  
 7:00 p.m.  
 Monona Terrace Community and Convention Center  
 1 John Nolen Dr.  
 Madison, WI  
 mononaterrace.com

**THURSDAY 5 EXHIBITION**  
**Small Projects Awards & Exhibit**  
 5:30 p.m.  
 Architectural Artifacts  
 4325 North Ravenswood  
 aiachicago.org

**MONDAY 9 EXHIBITION CLOSING**  
**The Pliable Plane**  
**Faculty Exhibition Series**  
 UIC School of Architecture  
 845 West Harrison St.  
 arch.uic.edu

**TUESDAY 10 CONFERENCE**  
**Design Dialogues**  
**Chicago Futures: 50 Speculations for the 21st Century City in Chicago**  
 6:00 p.m.  
 Columbia College Chicago  
 600 South Michigan Ave.  
 colum.edu

**THURSDAY 12 EXHIBITION OPENING**  
**SuperJURY 2016**  
 School Of Architecture and Urban Planning  
 UW-Milwaukee  
 2131 East Hartford Ave.  
 Milwaukee, WI  
 uwm.edu

**PANEL**  
**Design Duluth**  
 5:30 p.m.  
 Duluth Art Institute  
 506 West Michigan St.  
 Duluth, MN  
 aia-mn.org



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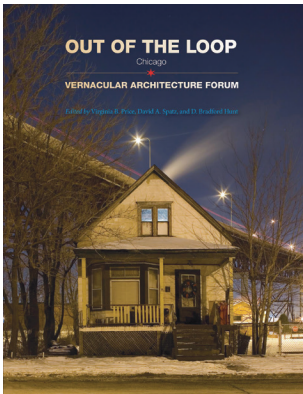


# REACH OUT

*Out of the Loop: Vernacular Architecture Forum Chicago*  
Agate Midway, \$30.00



DAVID SCHALLIOL/COURTESY AGATE PUBLISHING



Chicago”—a juxtaposition common in Chicago. These cultural adjacencies continue throughout the book and help identify the broad Chicago vernacular. In part two, tours span across the city and even extend into Indiana. The tours are not route specific, but it becomes clear that there is a common vernacular within each neighborhood. From murals in Pilsen to the intertwined culture along Diversey Parkway, these neighborhoods develop their own visual language within the structure of the grid, and the VAF highlights key moments in their emergence. Although conference-based journals tend to keep information distinct within a singular field of study, part two does the exact opposite. It is refreshing to see **continued on page 52**

Very much in the loop, the Vernacular Architecture Forum's (VAF) book, *Out of the Loop*, is a collection of essays that surveys Chicago's architectural terrain from the standpoint of its neighborhoods. Published to accompany the VAF conference that was held in Chicago June 3–7, 2015, VAF's self-identified guide-

book, although rich with content, is better suited for the historian's library than for a pocket guide to your next



Benjamin Marshall designed some of Chicago's most iconic buildings, yet he has nearly been forgotten by history.

TOM HARRIS/HEDRICH BLESSING/COURTESY ACANTHUS PRESS

# HIGHRISE BLING

*Benjamin H. Marshall, Chicago Architect*  
By John Zukowsky and Jean Guarino  
Photography by Tom Harris/Hedrich Blessing  
Acanthus Press, \$45.00

Chicago is home to a great deal of iconic architecture, and has been the home to many architects who were icons in their own right. In many cases these two categories are intrinsically linked: Mies and his black monoliths, Frank and his prairie homes, and Louis and his ornate towers. But at least in one case, there has been a split in which few remember the man, while none forget the buildings. *Benjamin H. Marshall, Chicago Architect*, by John Zukowsky and Jean Guarino, attempts to amend that situation by reeducating a city on some of its most beloved structures. Benjamin Marshall was the kind of architect one might expect to find in the literature of his contemporary, F. Scott Fitzgerald. As the book describes, he was a socialite playboy who loved throwing pool parties at his Willamette villa, at which bathing suits provided by Marshall would dissolve upon contact with water. More often

than not, Marshall could be found cruising the North Shore in his custom Packard convertible. Considering the book's romantic description of the architect, it is hard to imagine how he has been nearly forgotten. And yet few know his name, despite the rich set of buildings he left behind. The 168-page, black clothbound book, if anything, strives to capture some of that romantic fervor with historic images and rich, full-bleed images made just for the publication. A forward by Chicago historian Tim Samuelson describes his discovery of Marshall over his career, and conversations he had with an older generation of architects who loved him. A well-researched overview of Marshall's life by John Zukowsky introduces the book in such a way to be interesting to architectural historians as well as those that are simply passionate about Chicago architecture. And though the book is

not an academic history text, it does take presenting the work seriously. Divided into chapters based on building typologies, short yet informative texts are followed by upwards of 18 pages of images and drawings of the projects. Historical images take readers back to streets of Chicago filled with bowler-hat-wearing gentleman, while contemporary photographs present the rich colors with which so many of the projects were filled. Chicago-based architectural photographer Tom Harris is responsible for most of the masterfully crafted images throughout the book. The shots that stand out seem to coincide with projects that can now be considered Marshall's vanguards. These include the stately Drake Hotel, the pleasantly pink Edgewater Beach Apartments, and the neo-classical Northwestern Mutual Life Insurance building in Milwaukee. Unlike so many of his peers, predecessors, and successors, Marshall was not tied to any one particular style. As the book illustrates, he sampled and remixed styles at will. It does not take much of a stretch to imagine that this is probably why he might not be remembered. With no distinct signature and many styles that, even at the time of construction, could have **continued on page 52**





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**REACH OUT** continued from page 51  
professionals work together to produce a collective body of work. However, for the architect, Tatum's building types and Spatz's "Building Metropolitan Chicago's Expressways" offer a micro- and macro-scale look at the impact buildings and borders can have in city planning. In addition, these topics fit well into Bill Savage's exploration and detailed history of Chicago's grid and are useful as a prelude to the tours in the second half of the book. While the book may not be graphically stimulating, and at moments appears dense, the essays make up for this through tracing the emergence of these vernaculars, which would be of interest for anybody curious about Chicago.

Before the Chicago conference, the VAF posed the question, "Why Chicago?" And for good reason. Within a relatively small region, the emergence of such diverse vernacular and social nuances is a treasure

**Out of the Loop** takes a broad look at some of Chicago's out of the way places.

trove of knowledge for architects. Specifically, within the architectural community, there has been a growing interest in what Chicago's neighborhoods have to offer. Beginning at the 2012 Venice Biennale, the *Team Chicago: City Works* members David Brown and Stanley Tigerman explored how Chicago's neighborhoods could benefit from the injection of various architectural building types. Moreover, the Chicago Architecture Foundation in an upcoming exhibition titled, *Chicago Futures: 50 Speculations for the 21<sup>st</sup> Century City*, has asked 50 designers from Chicago to come up with ideas to improve the life of residents within their particular wards. It is unclear what trajectory these projects will take, but neighborhood-specific vernaculars will need to be addressed.

Although the VAF has not fully reached out to the public, the content shares a valuable story of Chicago's history and can touch citizens in how they have defined their neighborhoods' vernaculars. As an opportunity to become more inclusive, the upcoming VAF conference in Durham, North Carolina, titled *From Farm to Factory: Piedmont Stories in Black and White* (June 1–4, 2016) will examine the impact of segregation on the transformation of Durham. It is clear, the Vernacular Architecture Forum is in the loop, but what will it take for its members to reach out to a broader audience?

**MARKO DUMLIJA IS A CHICAGO-BASED ARCHITECTURE CRITIC AND WORKS FOR THE CHICAGO ARCHITECTURE FOUNDATION.**

**HIGHRISE BLING** continued from page 51  
been considered regressive, Marshall was doomed to be overshadowed by more concise practitioners. The book itself describes him as rarely being the one with the pen doing the design work, an image so ingrained in the mythos of architects like Frank Lloyd Wright and Louis Sullivan. Instead Marshall was a captain, guiding a crew of the best designers he could find to achieve his vision.

Not bound by an academic objectivity, it is clear that those who unapologetically admire Marshall produced the book. This comes through clearest in the preface by Jane Lepauw, president of the Benjamin Marshall Society, and the epilogue penned by perennial architectural patron Richard H. Driehaus. Both praise Marshall as a champion of sophisticated architecture and the unrecognized beautifier

of Chicago.

For those who like to know all of these little abstract facts about Chicago's buildings, this book will be greatly appreciated. For historians looking for the most definitive book on Benjamin Marshall, it may also be a useful resource, despite not being an academic text. If anything though, anyone interested in Chicago architecture should enjoy browsing the rich images of spaces that just don't have contemporary equivalents. There is something about a turn-of-the-century, ornate gilded solarium that you just don't see today.

**MATTHEW MESSNER IS AN'S MIDWEST EDITOR.**

**Marshall's work ranged from palatial mansions on the North Shore to extravagant hotels throughout the city.**



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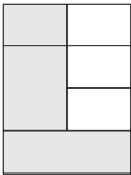


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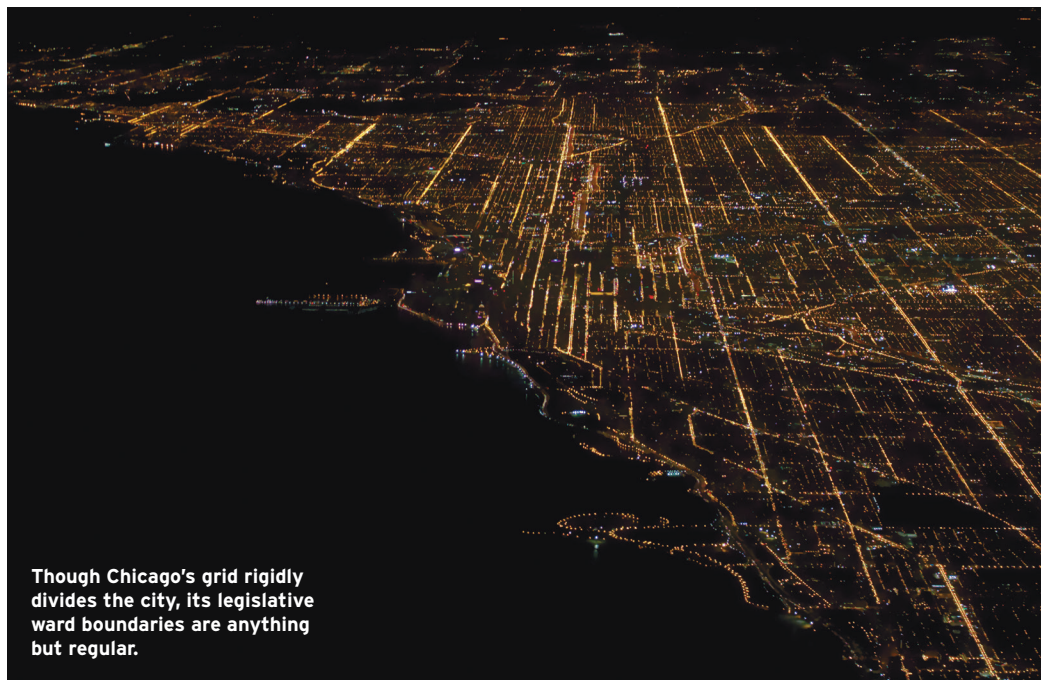
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Though Chicago's grid rigidly divides the city, its legislative ward boundaries are anything but regular.

As part of the Chicago Architecture Foundation's (CAF) 50<sup>th</sup> anniversary, Sarah Dunn and Martin Felsen of Chicago-based UrbanLab put together an exhibition exploring visions for Chicago's 50 aldermanic wards, titled *50 Designers, 50 Ideas, 50 Wards*. Each ward, not to be mistaken for Chicago's 77 designated neighborhoods, is a legislative district represented by a directly elected alderman. These 50 aldermen make up the city council. Unlike the neighborhoods, which usually represent a more distinct community, the wards have divided the city in such a way that a single ward often represent parts of as many as six neighborhoods. Often accredited to gerrymandering, it is not uncommon for an oddly shaped ward to span economically and culturally diverse areas. This is often cited as both a strength and a weakness of the system. In either case, the function of a ward is to give Chicago citizens a voice in city hall. The role of the alderman also directly affects architects and development, as the city council is often involved with the permitting process.

*50 Designers, 50 Ideas, 50 Wards* explores the relationship between design, the city, and the welfare of the people of Chicago. *AN* spoke with Dunn and Felsen about what the public could expect to see and why it is important to explore the city through design. The exhibition will be open at the CAF through December and is free to the public.

**The Architect's Newspaper:** Could you explain how the show came to be and what it is all about?

**UrbanLab:** In 2016, CAF will celebrate its 50<sup>th</sup> anniversary. CAF is taking this celebratory

moment to look out across Chicago with pride and, in the tradition of the great architects who have helped give our city its remarkable form and shape, ask, "What more can be done to better our quality of life?" And one step further, "What role can design play in solving the city's problems at both the local and citywide levels?" *50 Designers, 50 Ideas, 50 Wards* asks and attempts to answer these questions in a first-ever, ward-by-ward exhibition of ideas for building a better Chicago.

**Why was it decided to look at the 50 wards as opposed to looking at the more familiar neighborhoods, particular streets, or geographic regions of the city?**

Wards are an artificial construct, devised to divide and semi-evenly distribute populations for political purposes. So, each ward has a "boss" who represents a large group of people that share a ward but sometimes live in very different neighborhoods and communities. As a result, each of the city's 50 wards has its own distinctive qualities but also distinctive opportunities for design interventions that could contribute to a better future for its residents. Some design solutions are unique to a given ward and its various communities, but some can be shared across multiple wards, and some can even be applied to the entire city. We are eager to present each of the 50 projects to each of the 50 ward bosses in a way that attracts their attention and—we hope—sparks their interests to start a larger conversation with the designers and their constituents.

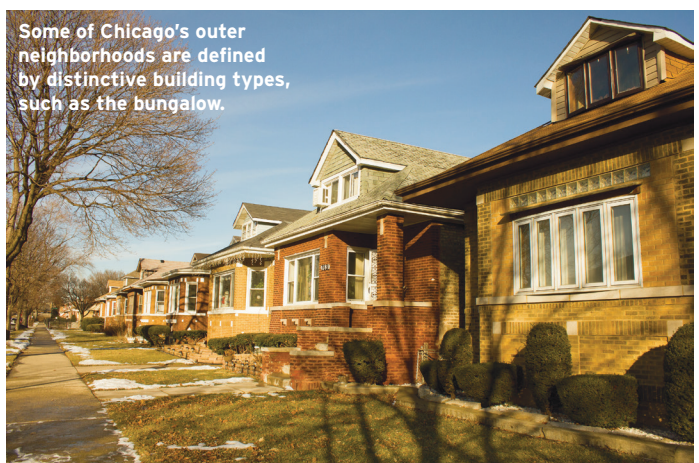
**Can you talk a little about the process of finding 50 offices to participate in the event?**

*The 50* comprises a large group

of designers that we admire who do really interesting and intriguing work. With our partners at CAF—Lynn Osmond, Michael Wood, and Jennifer Masengarb—as well as Reed Kroloff, who advises CAF, we sought a mix of people of who know something about the many different parts of the city. Several of the designers live or work outside of the city's central core or popular North Side neighborhoods. These designers have a unique knowledge of the out-of-the-ordinary places in Chicago. We wanted to tap into this awareness, to give designers an opportunity to present ideas and insights about parts of Chicago few know well. We began with a very long list of over 150 designers—all either living, working, or teaching in Chicago—and eventually pared the list down to 50 who we thought would be interested to uncover design opportunities in unusual places in the city. The result is a show that inventories an uncommon collection of ideas and unrealized speculations, as well as planned and built projects, that can enhance and in a few cases even begin to heal some of Chicago's communities.

**Though we understand that the show is being produced to be accessible to the general public, what do you think architects might get out of it?**

We initially sought innovative, implementable proposals that place design at the heart of building and rebuilding Chicago during the next 50 years. The premise of the exhibition recalls the creation of some of Chicago's renowned urban plan, such as the Plan of Chicago (Burnham and Bennett, 1909), which proposed public parks, civic buildings, bridges, rails, piers, and roads across the city as



Some of Chicago's outer neighborhoods are defined by distinctive building types, such as the bungalow.

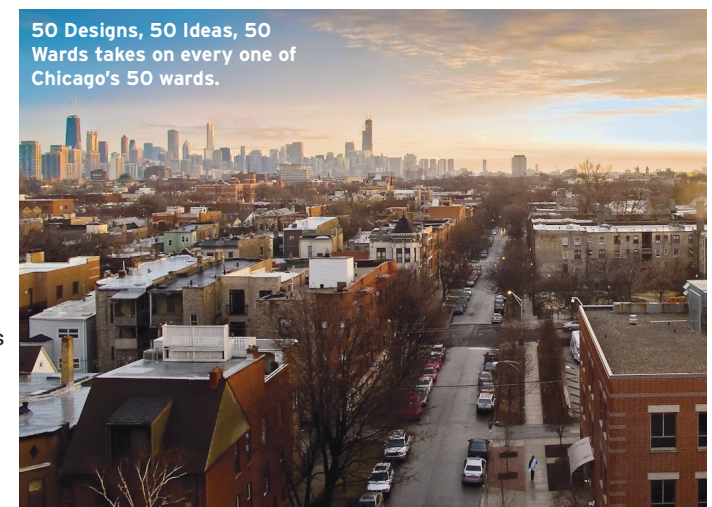
ROBIN AMER, FLICKR; FAR LEFT: MEISAM FATHI SALMI, FLICKR

an infrastructural investment in the future. We know many architects, landscape architects, urbanists, and designers in general have lots of ideas about Chicago's future, and CAF is providing a unique venue to release these ideas into the communities. So we hope designers see this show as part of a larger effort—which includes exhibitions like the Chicago Biennial—to engage the general public in conversations about the future of our collective built environment. And we hope the general public sees that designers are willing collaborators ready to help communities brainstorm and visualize their current situations, and help devise actionable strategies of transformation. From the outset of planning the exhibit, we encouraged proposals that break new ground or establish new territory for Chicago to consider as it continually looks to improve the lives of its citizens through design. Importantly, we looked for projects that will have (or already have) a real physical and material presence in Chicago—projects the general public can (perhaps eventually) see, touch, or enter.

**What is the format of the show? What can the public expect to see in the show?**

Each designer gets a double-sided 30-by-42-inch board to display his or her project. We asked everyone to show

one large highly realistic image (photograph or photomontage) to convey the project's meaning and underlying value. Many of the boards also contain simple diagrams conveying formal and spatial concepts, and simplified site plans documenting project locations. One hundred and fifty words of text on each board briefly explain the project. On the back of each board, we include an aerial of each ward. For each aerial, the designers created a flag to identify project locations in each ward, and we've drawn a half-mile radius around each project site to inventory walkable neighborhood amenities. On the back of each board, we also show statistics such as locations of parks and various transportation options throughout each ward. We noticed that the 50 projects could be subdivided and collected into four main groups or "themes." The "Figuring the Ground" group of projects are focusing on infrastructure projects like sidewalks, alleys, and the Chicago River. The "Stimulators" group is concentrating on community empowerment projects that address issues such as job training and educational venues. The "American Dream" group is investigating housing affordability and homelessness. And the "Pop-Up" group is looking at mobile buildings that can instigate local, temporary, or seasonal events. Four walls have been built to provide information about the four main themes.



*50 Designs, 50 Ideas, 50 Wards* takes on every one of Chicago's 50 wards.

ROBERT MARTINEZ, FLICKR





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