

CHICAGO ARCHITECT

SEPTEMBER // OCTOBER // 2015

CHICAGO ARCHITECTURE BIENNIAL ISSUE

Exploring "The State of the
Art of Architecture"



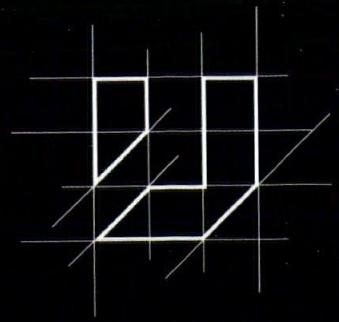
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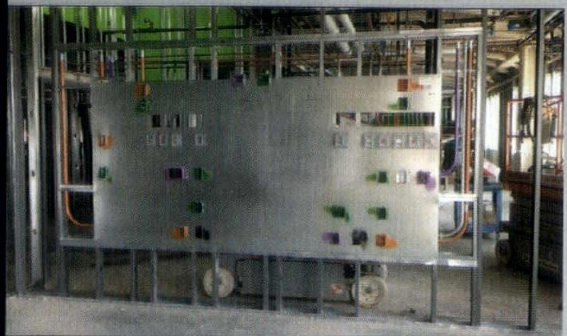
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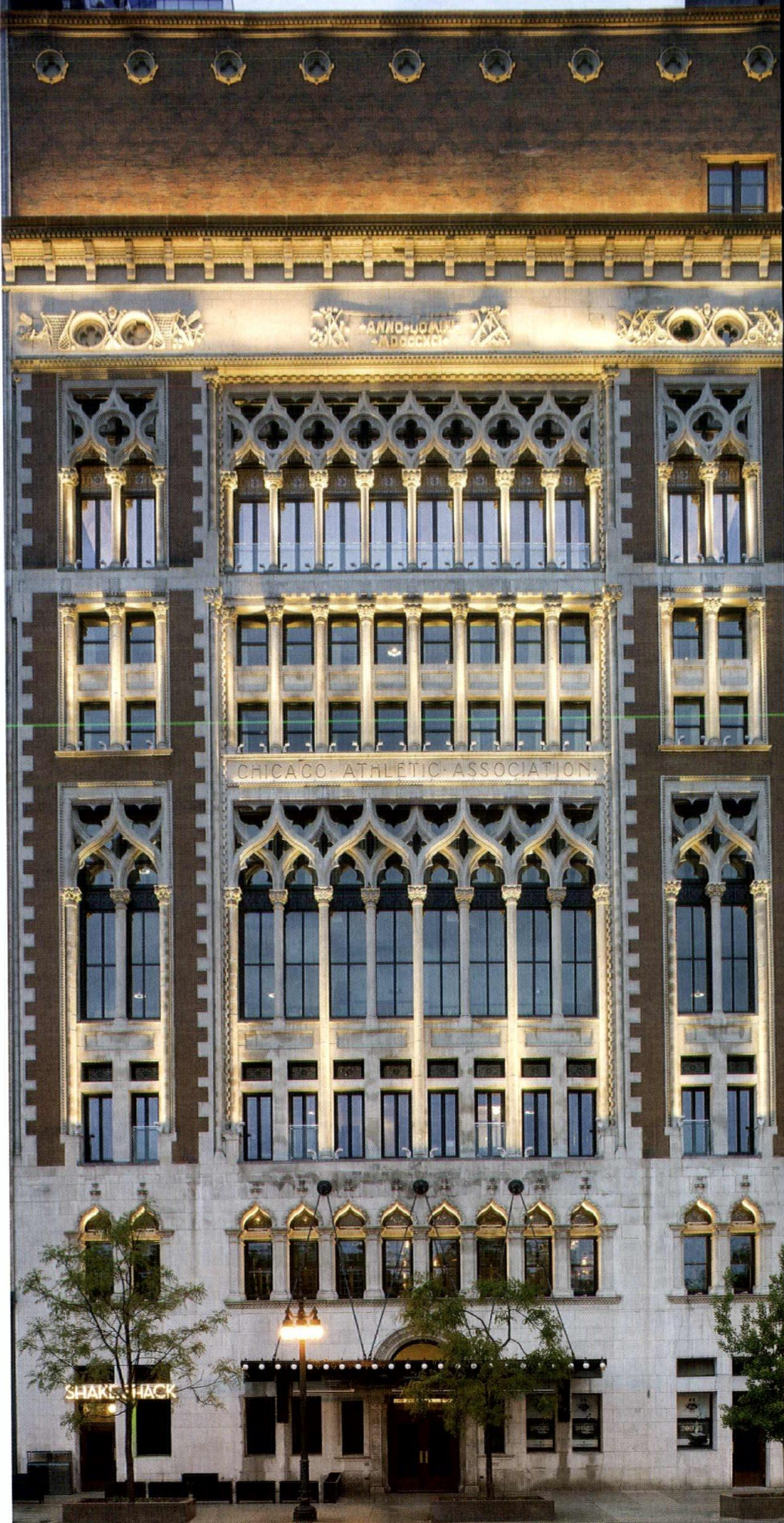
Historic. Teamwork.

Like the innovative business leaders who established the Chicago Athletic Association in 1890, AJ Capital assembled the perfect team to take on a monumental project. This time, infusing a Chicago landmark with a fresh spirit to create a luxury hotel experience. Hartshorne Plunkard Architecture wrote the playbook for the owner's vision while Bulley & Andrews tackled the construction challenges. Together the team gave new life to a beloved structure.

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PHOTO BY IWAN BAKAN

We are gifted with a great city full of great architecture and great engineering. I am reminded of this every time I look out the window.

As a student, I used this city as a living laboratory. If I wanted to see an



example of a specific architectural, planning or engineering concept, all I needed to do was get on a train. In exploring, I found that the examples I

would come across were often the first of its kind to be designed or engineered.

It took not only talent but also courage to make a city of such great design. And it created a city of inspiration.

We all go to conferences and hear amazing speakers that open up your thinking. It's easy to find TED talks that uplift and educate, or seek out books and buildings that give you new ideas. But there is something more to being immersed—and working—in a city that offers such a heavy history

while thinking of new architecture for the future.

The Chicago Architecture Biennial is here.

AIA Chicago has created—and partnered to create—programs that support the inaugural biennial. I ask that you participate and encourage the members of your firm to attend these events in groups. Make the lectures and exhibits part of fostering an architectural culture this fall. If your teams can share their passion for architecture together, they will elevate their art.

Let's embrace this opportunity and work off of the tireless efforts of the biennial curators to elevate design.

"The important thing is not to stop questioning. Curiosity has its own reason for existing." — Albert Einstein

Anthony LoBello, AIA

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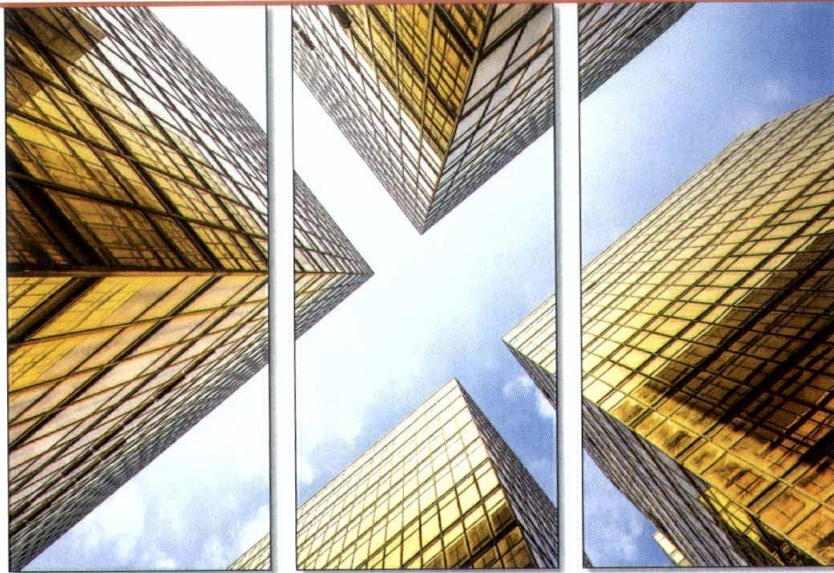
Nina Dew

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CASE STUDY

International Magnet School for Global Citizenship in South Windsor, CT –
Architect: Perkins Eastman; Contractor: Cutter Enterprises; Installer: The Imperial Company
Profile: SNAP-CLAD Metal Roofing; Colors: Hartford Green & Dark Bronze

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Metal standing seam roofs of nearby New England barns are recreated on the International Magnet School for Global Citizenship using SNAP-CLAD Metal Roofing

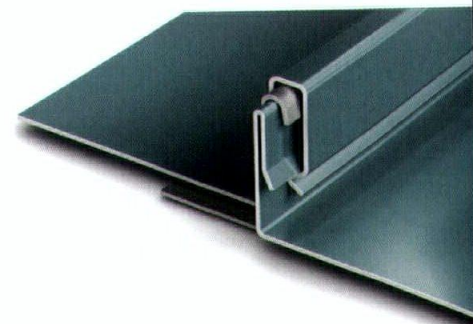
Designed in a village configuration, the new 65,000 sq. ft. magnet school blends beautifully with the Connecticut countryside.

The three-story, circular media center is roofed with Petersen's 16" Snap-Clad metal panels that were segmented to create the

radius. The pitched roofs on the four adjoining structures also use Snap-Clad panels.

More than 22,000 sq. ft. of Snap-Clad .040 aluminum panels finished in Hartford Green and Dark Bronze were installed — colors that complemented the brick and concrete masonry façade.

PAC-CLAD finishes on steel and aluminum meet the requirements of LEED, Energystar and the CRRC standard, and are backed by a 20-year non-prorated finish warranty.



**CHICAGO ARCHITECTURE
BIENNIAL ISSUE**

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THE CALUMET COLLABORATION, A COMBINED EFFORT OF URBAN DESIGN STUDIOS AT CCNY AND THE GSD TAUGHT BY MICHAEL SORKIN.

SEEING CHICAGO

A photographic essay of Chicago. Images by Wayne Cable, Kate Joyce, Darris Lee Harris, David Seide, John Sturdy

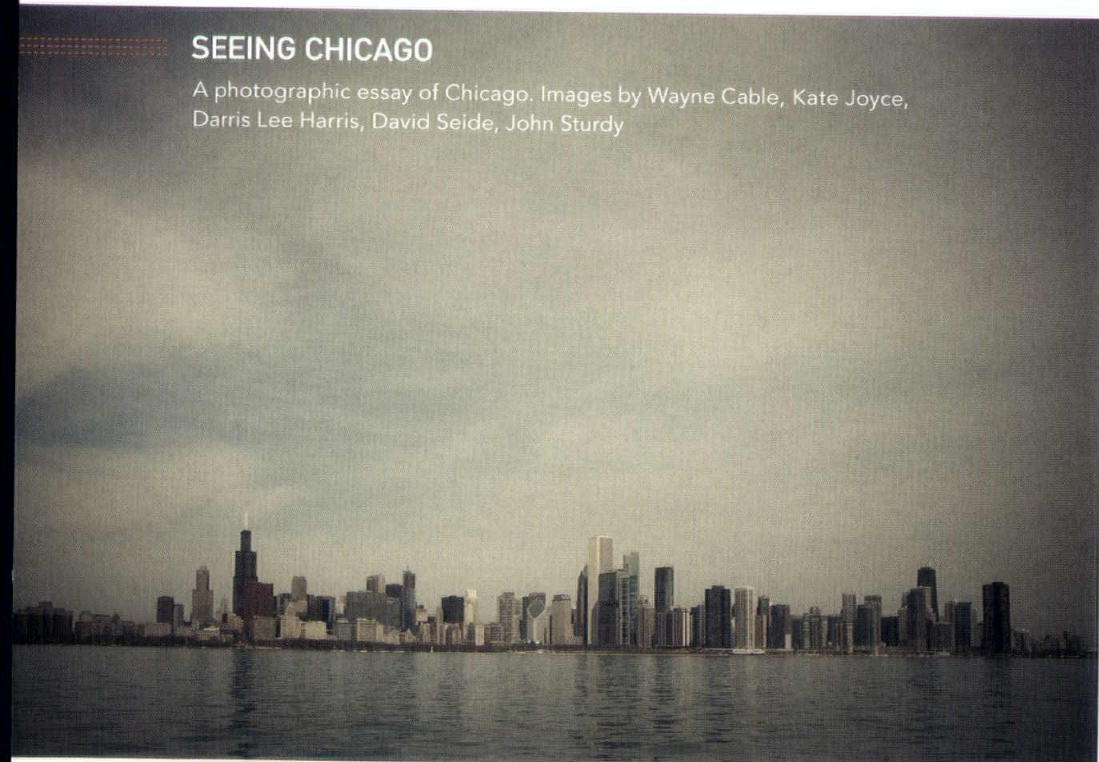
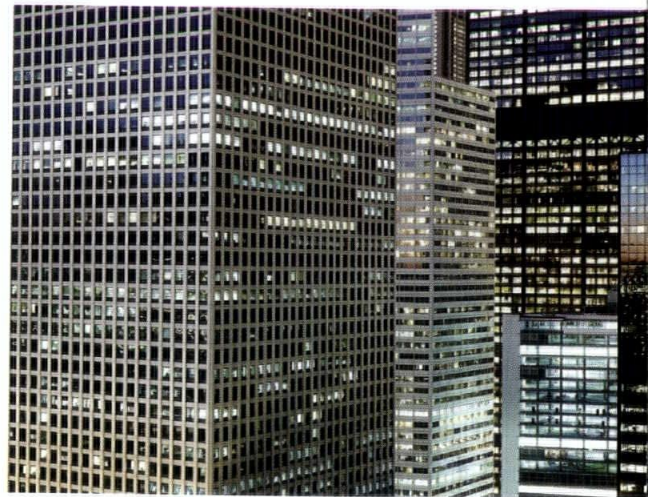


PHOTO BY JOHN STURDY PHOTOGRAPHY



ON THE COVER

A Chicago night scene from Michael Wolf's "The Transparent City"

PHOTO BY MICHAEL WOLF/LAIF/REDUX



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OUR PREVIOUS ISSUE
is available to view digitally
at www.aiachicago.org



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PHOTO BY IKER GIL



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Landscape architect **Peter Schaudt**, of Hoerr Schaudt Landscape Architects, passed away of a heart attack Sunday, July 19, in his Villa Park home.

Schaudt's works included the 17 acres of parkland around Soldier Field completed in the 2003 renovation; a new plaza outside Lambeau Field in Green Bay, Wis., that was dedicated by the Green Bay Packers; several award-winning projects on the city's South Side; and other high-profile green spaces around the country. He held degrees in both architecture and landscape architecture, positioning him as a prime collaborator for architects.

Schaudt is survived by his wife, daughter, son, father and two brothers.

Loebl Schlossman & Hackl announced the following:

- ▶ **Lee Fink, AIA, LEED Green Assoc.**, joined the firm as project architect.
- ▶ **Clare A. Ardizzone, IIDA, LEED AP ID+C** was promoted to director of interiors design.
- ▶ **Ji Won Noh** is now director of business development and marketing.
- ▶ **Sanja Trinic** joined the firm as an architectural designer.



Lee Fink

SUMAC received the President's "E" Award for Export Service at a ceremony in May. The honor is the highest recognition any U.S. entity can receive for helping with the growth of U.S. exports.

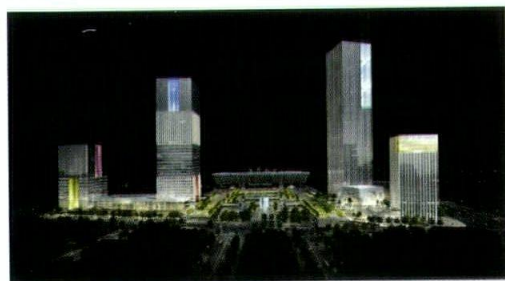


Wight & Company broke ground on its Winnetka Campus Facilities Project, a new 275,000-square-foot building that will replace three existing outdated buildings for New Trier High School. The project is expected to take two years to complete, and will house more than 25 classrooms and science labs, as well as a library, cafeteria and programming spaces for the arts.



Whitney Architects announced **Josh Tremblay** joined the firm as director of workplace design.

John Ronan Architects and the Illinois Institute of Technology unveiled renderings for the new Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship. The building will be the campus home for the Institute of Design, hosting a variety of collaborative spaces and containing state-of-the-art prototyping and fabrication facilities.



JAHN is designing a new development called SN-SP Lot C2 across from the Shenzhen North Railway Station, a key area for transportation in the city of Shenzhen, China. The project is the latest commission in the growing area, and will include a retail podium and north and south office towers.



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professional development, early childhood education and urban food production. The campus will be designed to net positive energy standards, and will be the first such school building in the state.

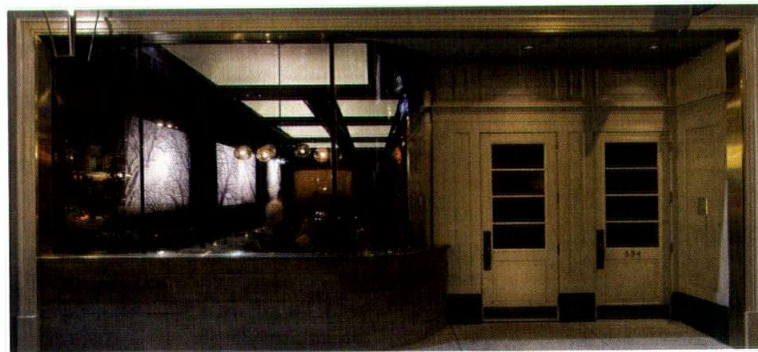
In other firm news, Studio Gang announced the addition of **Gia Biagi** as senior director of urbanism and civic impact. She serves as the studio's principal planner and joins the firm after more than 10 years with the Chicago Park District.



spaces for Class A offices, education, technology, research and manufacturing, and live-work residences.

It was also announced that AS+GG will design the Burj 2020 tower in Dubai for DMCC, master developer of the Jumeirah Lakes Towers district in which the Burj 2020 will be located. The project is set to be the world's tallest office tower when completed, and an observation deck at the top would make it the highest observation deck in the world.

Bureau|AD announced it received the 2015 James Beard Foundation Award for Outstanding Restaurant Design in the 75 Seats and Under category for Brindille, the upscale French fine dining restaurant in River North. Principals James Gorski and Tom Nahabedian served as project designers.



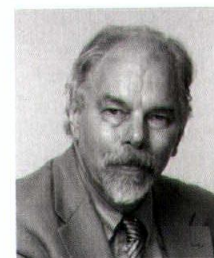
Jon Howard



Greg Grunloh



Brett Gawronski



Tom Lassin



Camille Yu



Matt Blewitt

Holabird & Root promoted several firm members:

- ▶ **Jon Howard, AIA**, to associate;
- ▶ **Greg Grunloh, AIA, Brett Gawronski** and **Tom Lassin** to senior project architects; and
- ▶ **Camille Yu** and **Matt Blewitt** to project architects.



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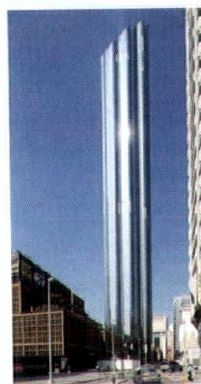


Burhani Design Architects, led by **Shabbir Chandabhai**, Assoc. AIA, NCARB, COA, IIA, announced it expanded its international practice with the opening of an office in Mumbai, India. The firm focuses on community, cultural and education projects such as the Louisville Children's Museum (pictured above), and recently collaborated with Mumbai-based Satish Jain & Co. Engineering to launch a BIM studio.

Colin Rohlfing, Assoc. AIA, LEED AP BD+C, has joined **HDR** as vice president, director of sustainable development in the Chicago office. In his new role, Colin is responsible for the overall sustainable design leadership of the practice.



The **Burj Mohammed Bin Rashid Tower** in Abu Dhabi, designed by **Halvorson and Partners** in collaboration with **Foster + Partners**, was named Best Tall Building in the Middle East and Africa for 2015 by the Council on Tall Buildings and Urban Habitat. As a regional winner, it is also a finalist for the Best Tall Building Worldwide honor, to be announced in November.



Argonne National Laboratory



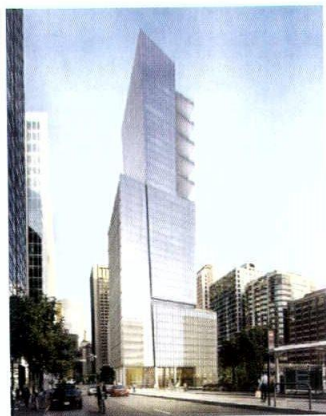
Center for Advanced Care at the Advocate Illinois Masonic Medical Center

SmithGroupJJR announced:

- ▶ Its work on the Advanced Protein Characterization Facility at Argonne National Laboratory in suburban Lemont was recognized with the Chicago Building Congress Merit Award for the New Construction Suburbs category. The \$20.5 million facility was completed in 2013.
- ▶ The firm also elected **Tim Tracey, AIA**, to the firm's board of directors. He is currently director of SmithGroupJJR's Chicago office and design principal for the \$100 million, 164,000-square-foot Center for Advanced Care at the Advocate Illinois Masonic Medical Center, which opened in Lake View this past April.



In July, **Ghafari Associates** celebrated the opening of Woodward Inc.'s Rock Cut Campus in Loves Park, Ill. The \$110 million project, a 70-acre manufacturing and office campus, houses Woodward's aircraft turbine systems group in a 460,000-square-foot facility designed to provide a dynamic workplace fostering creativity and innovation, and to allow opportunities for future expansion on the site. Woodward is a designer, manufacturer and service provider of control systems and components such as aircraft engines and industrial engines and turbines.



Goettsch Partners announced it will design San Francisco's latest Class A office tower, under development by the John Buck Company and Golub & Company, a joint venture. The 29,000-square-foot site is located in the SoMa area across the street from the new Transbay Transit Center, which is currently under construction, and will be designed in partnership with the San Francisco office of Solomon Cordwell Buenz and Stevens + Associates Architects.

The drawings of **John DeSalvo, AIA**, will be on display in a special exhibition this fall in Florida. The Miami Center for Architecture & Design's "LISTEN TO THIS BUILDING" is a collaborative project between the center and local bookstore EXILE Books, and seeks to bridge downtown Miami architecture, independent publishing and accessibility in an installation that sheds light on how people with visual impairments experience architecture. DeSalvo's line drawings, found in the *Pocket Guide to Miami Architecture*, were used in the creation of tactile reliefs to be displayed on the walls within MCAD for visitors.

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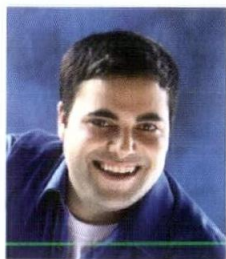
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exp has recently completed its modernization of the Margaret Chase Smith Federal Building and U.S. Courthouse in Bangor, Maine. The 188,000-square-foot complex was originally constructed in 1968 and is considered an important example of midcentury design. The project involved the restoration of the building's canopies, façades and offices, as well as the addition of an entryway pavilion and new courtrooms. It was designed for LEED Platinum certification.

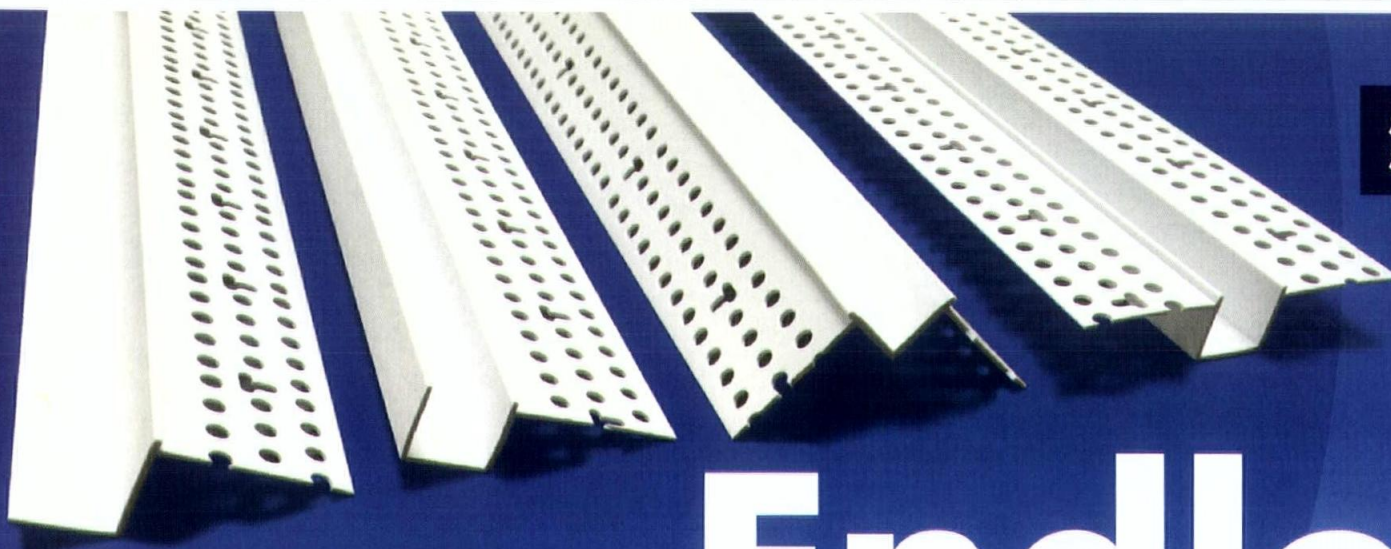


Lightswitch Architectural's **Avraham Mor, IALD, CLD**, was announced as one of the first three lighting designers in the world to earn the Certified Lighting Designer (CLD) certification from the International Association of Lighting Designers (IALD). The new international, evidence-based certification demonstrates that the designers have proven track records of excellence and validated their skills to rigorous assessment processes. Mor currently serves as a professional affiliate director on the AIA Chicago board of directors.



KOO LLC announced **Barnaby J. Wauters** has joined the firm as technical director. Wauters's areas of focus include building enclosure design and quality control.

Ground broke this past summer on **Krueck + Sexton Architects'** renovation of United Airlines' Terminals 7 and 8 at LAX International Airport. The project, slated for completion by the end of 2017, is a \$573 million, 550,000-square-foot modernization project that will maximize daylighting and use of sustainable and durable materials throughout the facilities. Krueck + Sexton Architects is serving as design architect in collaboration with architect-of-record HNTB.



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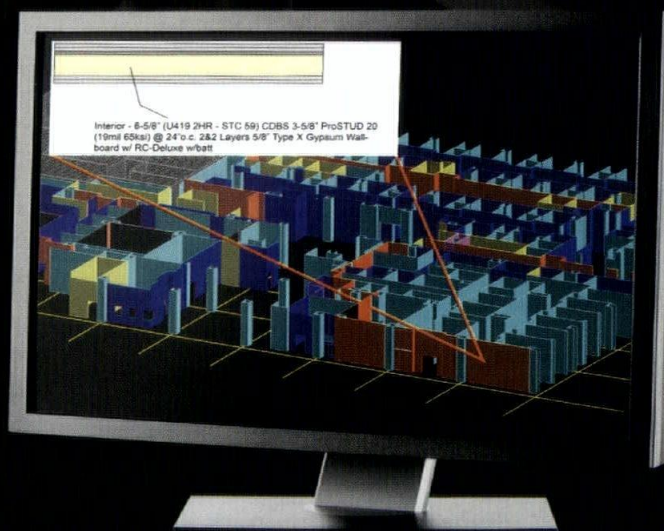
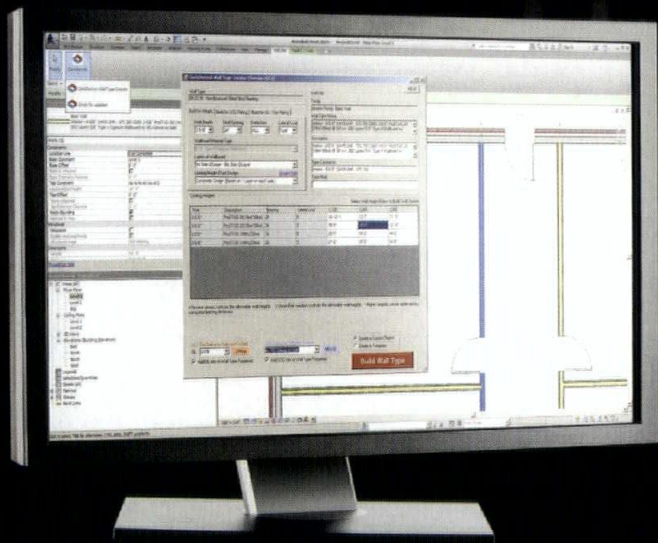


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THE
STATE
OF THE ART OF
ARCHITECTURE:
2015 VERSUS 1978

BY STANLEY TIGERMAN, FAIA, RAAR, FSAH

Thirty-eight years may be a bit less than a generation and a half, but in architecture and the revolutionary changes that have occurred in the space between 1978 and 2015, it seems like several lifetimes. Computer technology generally, 3-D printing specifically, super-tall towers, super-teeny apartments, gigantic carbon footprints, and last but not least, dumbed-down professional diminishment via marketing, branding and value-engineering represent massive change to an art form that was once aesthetically, even ethically, driven.

At the 1977 “State of the Art of Architecture” Graham Foundation ‘mosh pit,’ the all-white male panelists were from the United States (the ‘whites,’ ‘the grays,’ ‘the silvers,’ and the Chicago Seven), with kibitzers from abroad (Jencks & Stirling). The average age was mid-40s, and most had already built—modestly to be sure—and whatever ideas that were expressed were grounded in form, structure and/or construction, i.e., intrinsically architectural issues. The excitement generated from the proceedings came about through the built work itself and the enthusiastic ideas underpinning them, which were then presented to one’s colleagues.

The 2015 Chicago Biennial is nothing if not global: five continents are represented, with less than one-third from the United States. The average age is mid-30s to mid-40s, and one-third of the invitees are women. The overarching point of commonality is grounded in ‘idea content,’ with the concerns of the day front and center: global warming, robotics, process-as-distinct-from-product and (amazingly) drawing-qua-drawing. A greater percentage of the 2015 class teach full time a bit more than the 1978 crowd, and more than a few challenge architectural conventions (registration, professional society membership), which is to say that new ways of bringing ideas to fruition in the form of inhabitation abound. Time will tell if pure architectural ideation will find its way into built form without losing its zest.

In the spirit of ‘passing the baton,’ I remain optimistic about this newest generation of architects. There seems to be less cynicism among them than the earlier gathering. Of course, there are salon de

refusé-like uninvited self-promotional proposals authored by academic ‘wannabes,’ retrograde Driehaus-funded symposia and out-of-the-tent former starchitect gatherings, all of which inadvertently enhance Chicago’s official celebration.

Predictably, those who are omitted are miffed, forgetting that ‘state of the art’ signifies new ‘ideas,’ not about building, per se. It is also about finding ‘fresh meat,’ rather than warmed-over leftovers, and in that search, biennial artistic directors Sarah Herda and Joseph Grima have been appropriately engaged.

Originally modeled after the Venice Architecture Biennale, this is the first one to be grounded on U.S. soil—Chicago’s modernist primacy making it a fitting choice as host city. Formerly forward-looking, in recent decades the city’s architects seem to have lost their way. However, with this first-ever American biennial, new blood at Chicago’s architecture institutions, a Graham Foundation Press launch with 14 books published at once, two new architectural

journals with the promise of two new ‘watering holes.’ (one engaged in materials research, the other a gallery/lecture center) all seems to suggest an architectural renaissance emanating from the heartland. Stay tuned. **CA**



PHOTO BY LEE BEY



PHOTO COURTESY THE GRAHAM FOUNDATION

ABOVE A scene captured from the original Graham Foundation ‘mosh pit’ in 1977. L-R: Robert Stern, Richard Meier, Jim Nagle, Peter Eisenman, Stanley Tigerman, Bill Turnbull, Jim Sterling and Ben Weese





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SEEING CHICAGO

IN SUPPORT OF THE SPECULATIVE PROJECT:

A CHICAGO LEGACY

BY ALEXANDER EISENSCHMIDT

Chicago is young, clumsy, foolish, its architectural sins are unstable, captious and fleeting; it can pull itself down and rebuild itself in a generation, if it will: it has done and can do great things when the mood is on ... One must indeed be incurably optimistic even momentarily to dream such a dream.

Louis H. Sullivan. "Kindergarten Chats." *Interstate Architect & Builder*. 1901

This passage from Louis Sullivan's poignantly titled "Kindergarten Chats" offers us not only a historical lens into past mentalities toward Chicago but also points at a very different attitude (and the lack thereof) toward urbanization today. While early Chicago clearly functioned as a catalyst toward architectural speculation, today's role of the city is less clear. It is no longer "young" or "clumsy" or "foolish," and with urban maturity came more than just the disappearance of these characteristics. While the city's power to transmit ideas and its capacity to foment radical visions are legendary, the contrast between the early city that functioned as a territory for architectural speculation and today's city could not be more lucid. Therefore, remembering Chicago's particular urban history might refocus the perspective on the city of today and help invent new modalities to engage the city of tomorrow.

The Chicago that at the beginning of the 19th century existed only as a frontier village with a few settlers had materialized by 1870 as one of the largest markets, supported by the world's most active railroad junction, and a harbor that connected the center of the United States with the rest of the Western world and beyond. Its population in 1890 had long passed the one-million mark, and it sprawled over more than 180 square miles, creating the city with the largest footprint. For contemporary observers, Chicago's development had outpaced progress and the future had seemingly arrived in the present, making this unlikely metropolis in the Midwestern plains the

ideal forecaster of urbanities to come and an indicator of the fate of other cities.

At the end of the 19th century, John Wellborn Root spoke most bluntly of a Chicago that was used as a playground for advanced urban experimentation:

*"Our freedom begets license, it's true. We do shocking things, we produced works of architecture ... irredeemably bad; we try crude experiments that result in disaster. Yet somehow in this mass of ungoverned energies lies the principle of life."*¹

Chicago became the perfect ground for crude architectural experiments, which for Root was based in the city's apparent lack of an urban past. For him, a negligible urban history made not only the future seem attractive and tangible (an environment that encouraged speculation) but it also created a model city that feared no past and, therefore, no failure (ideal conditions for a city laboratory). While previously a lack of history was associated with a degree of freedom that encouraged the surpassing of established norms and conventions, today's Chicago faces the opposite. Hyper-aware of its history, notions of improvement substitute experimentation, trend-analysis stands in for trend-setting, and visionary speculation is replaced by problem solving.

To radicalize the city of today requires a renewed boldness in engagements with the city, one that not only challenges the status quo but, more importantly, extrapolates from the existing and crafts alternative futures. What is needed today is an understanding of the city as laboratory, an advanced form of visionary speculation and a different kind of architect. Currently the notion of the "visionary" is largely defunct as academics and the profession alike are rightly conscious of the flaws and errors of modernist dreams. To rescue the term of the "visionary," however, is as much a reminder of the essential workings of architecture as its unique position within the city. Since our modes of operation—the drawings, animations, models, and scenarios—are always an act of forecasting, the ethos of architecture is intimately linked to the "visionary." In other words, architecture by definition anticipates something

that is not yet—a projective envisioning of a world to come.

Recognizing this as the very project of architecture requires a species of architects that is able to excel beyond the two primary types of utopian dreamers and problem solvers. Coupling these two, usually considered polar opposites, formulates a new kind of spatial inventor. What emerges is the architect as visionary pragmatist, a figure of which Chicago has seen a number of early precedents through projects that escape the utopian mold: Peter Weber's Electric Railroad Tower of 1892, Frank Lloyd Wright's Quadruple Block of 1901, Walter Ahlschlager's Apparel Mart of 1928, Marion Mahony Griffin's Plan for Chicago of 1945, Andrew Rebori's Harbour Airport of the same year, Harry Weeses' Island in the Lake of 1952, Stanley Tigerman's Urban Matrix of 1967 and Bertrand Goldberg's Floating World's Fair of 1984, to name a few.

These do not propose an otherworldly "no-place" but instead are deeply embedded in the tendencies and logistics of the existing city in order to find in a heightened urbanity the beginnings of a new architectural intelligence.² Some imagine the densification of the grid, others explore the intensification of technology, a few speculate on the augmentation of urban patterns and several predict the growth of the city onto the water. All manifest as accelerations

of developments already in motion. The latter, for example—gaining land by slowly building Chicago's long-awaited "East Side"—is in line with built projects such as the construction of the World's Columbian Exposition on wetlands or the development and expansion into what today amassed as Grant Park. Understanding the speculative project in this trajectory sheds light on Chicago's productive legacy as a laboratory of ideas and should provoke an attitude that once again challenges the status quo and radicalizes the city.

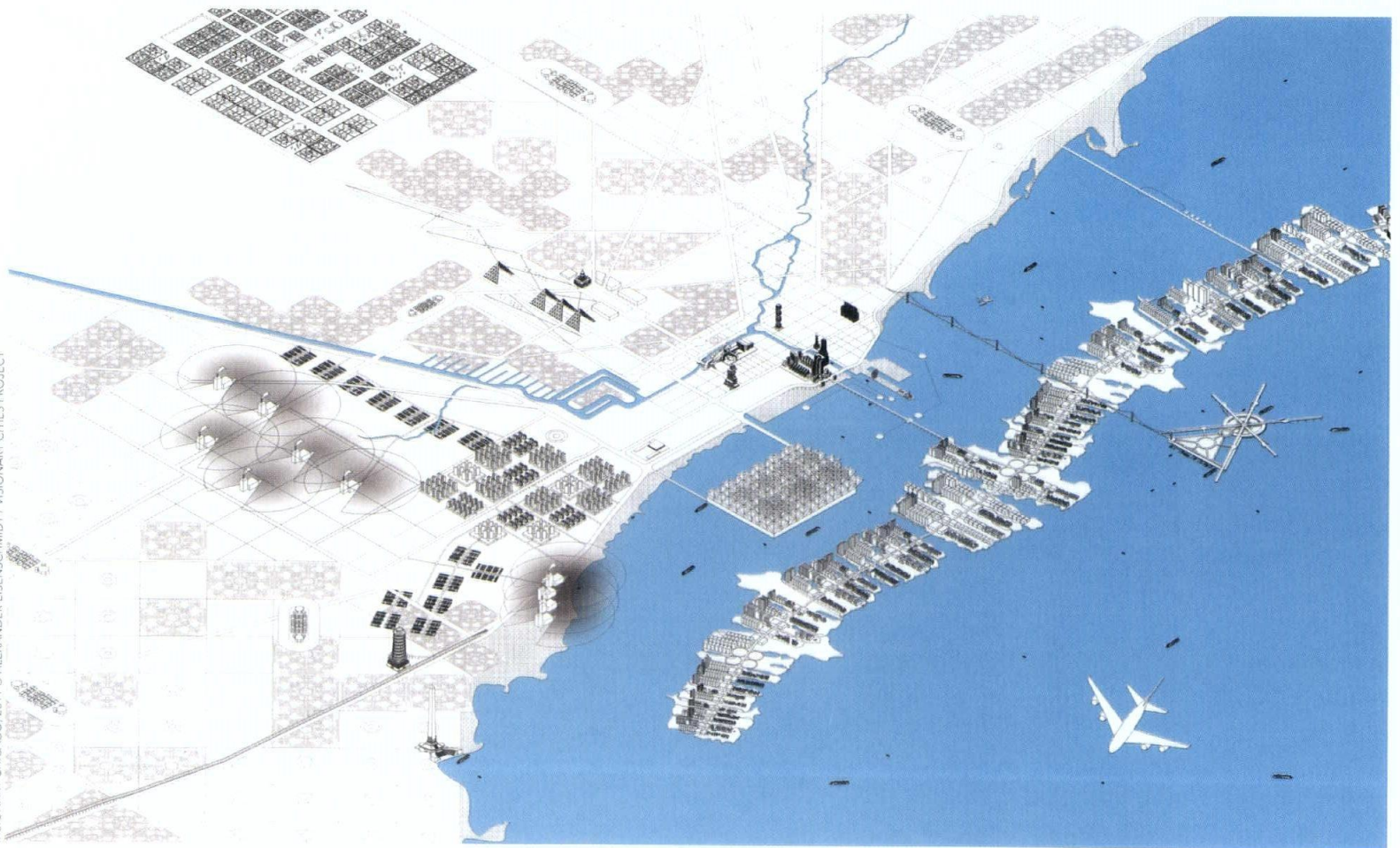
Alexander Eisenschmidt is a designer and theorist. He teaches at the University of Illinois at Chicago's School of Architecture, directs the Visionary Cities Project and is contributing editor of the books City Catalyst (2012) and Chicagoisms (2013).

This map transcribes architectural visions for Chicago from across the 20th century. All projects discussed in this text can be found here.

A VERSION OF THIS POLEMIC RECENTLY APPEARED IN MAS CONTEXT #25-26, SPRING-SUMMER 2015. REPRINTED WITH PERMISSION OF MAS CONTEXT. FOR AN EXPANDED ESSAY ON THIS TOPIC, SEE "NO FAILURE TOO GREAT" IN CHICAGOISMS, EDS. EISENSCHMIDT AND MEKINDA (ZÜRICH: SCHEIDEGGER & SPIESS/PARK BOOKS, 2013), 150-167.

¹ JOHN WELLBORN ROOT, C. 1890. HERE QUOTED FROM LEWIS MUMFORD, *THE BROWN DECADES: A STUDY OF THE ARTS IN AMERICA, 1865-1895* (NEW YORK: DOVER PUBLICATIONS, 1971), 60.

² FOR PREVIOUS DISCUSSIONS OUTLINING THE CONCEPT OF A "PRODUCTIVE URBANIZATION," SEE ESSAY "STRANGER THAN FICTION" IN *CITY CATALYST: ARCHITECTURE IN THE AGE OF EXTREME URBANIZATION*, ED. ALEXANDER EISENSCHMIDT, *ARCHITECTURAL DESIGN* #219, SEPTEMBER/OCTOBER 2012.



AN OPPORTUNITY TO BUILD A NEW LEGACY

BY IKER GIL



View from above. Chicago, looking south from 444 N. Michigan Ave.

PHOTO COURTESY OF IKER GIL

Three months. That's how long the Chicago Architecture Biennial will last.

Three months that will feature memorable installations, bring emerging and renowned architects from around the world to the city, spark interesting conversations and generate a large amount of press, all of which is welcomed in the city. Beyond those three months, once the event closes and the design world's focus on Chicago fades, it will be time to gauge the biennial's long-lasting effects—and how this event will help build a new legacy.

Chicago's past is already an invaluable legacy. Its architecture is part of many of us, even if we are not fully aware of it. When talking to architects who have studied in different cities and countries you realize that, during their education, they have all studied Chicago buildings.

My case is no different. While I grew up in Bilbao, Spain, I studied architecture at the School of Architecture in Barcelona. In many of the studios and history classes we took, we learned about and analyzed many of those Chicago buildings: Sullivan and Adler's Auditorium Building, Wright's Robie House and Unity Temple, several buildings by Mies van der Rohe (Farnsworth House, IIT's S.R. Crown Hall, for example), or SOM's John Hancock Center and Sears (now Willis) Tower to name a few. The list is long, which is a testament to the impressive architectural legacy of the city. They are discussed as innovative projects that have changed the way we understand architecture.

I have now lived in the city for 11 years. Many of the buildings that I studied while in school are now part of my daily life, which is quite a treat, and they continue to inspire me. I have also learned about many other events, buildings, people and organizations that, while maybe not being studied at the same global scale, have also played a role in shaping Chicago: the creation and demise of public housing, the role of the Union Stock Yards, the reversing of the flow of the Chicago River, the Boulevard System, Pullman District, the convoluted history of Block 37, the Chicago Pedway, Bertrand Goldberg, Netsch and his field theory, the Chicago Seven, the debates at the Chicago Architectural Club in the 1980s, the nurturing of the Graham Foundation, the detailed documentation of the Chicago Architects Oral History Project, and a long list of items that provide invaluable lessons to understand the complexity of the intertwined issues that shape Chicago and its built environments.

All of these elements of Chicago continue to provide important lessons from which to understand the city and its architecture. The questions now are how we look forward and shape a new legacy; how we build the present defined by remarkable and meaningful architecture; how we make Chicago

an important node of current architectural thinking; how we build a present that, decades from now, can be considered a "third Chicago School."

The Chicago Architecture Biennial isn't the only opportunity we have to think about this, but the occasion offers us a moment to build off of the city's natural momentum.

Sometimes you need a big enough event (and a set deadline) to rally efforts and move forward. Chicago knows that: It reinvented itself for the 1893 Columbian Exhibition, and even not-so-successful events like the failed 2016 Olympic Bid

brought together practices and resources. (I am discussing here the opportunity of using events as a springboard, not their success.)

Can the Chicago Architecture Biennial's legacy be that it served to catalyze the city's current generation of architects to shape its present and future? I hope so. (In full disclosure, I am curating an exhibition as part of the Chicago Architecture Biennial.)

Everybody has different agendas, and I am sure we all want to get different things out of this event. Personally, I'd like to see the start of a legacy where the best ideas are considered and the best buildings are built; one where boundaries between schools,

practices and city departments are more permeable and conversations are more fluid; one where the city considers the best architectural practices for its public work; one where we establish a design excellence program that improves the quality of what we build; one that considers the city as a whole, engages with all its inhabitants and addresses all of its issues.

It will take work and time. But we don't lack the talent or the ambition in this city. It is up to us to look forward and begin to shape a new legacy for the city.

Iker Gil is the director of MAS Studio and the editor-in-chief of the design journal MAS Context. He is curating an exhibition at the 72 E. Randolph building as part of the Chicago Architecture Biennial. Gil is the recipient of the 2010 Emerging Visions Award from the Chicago Architectural Club.

THE QUESTIONS NOW ARE HOW WE LOOK FORWARD AND SHAPE A NEW LEGACY; HOW WE BUILD THE PRESENT DEFINED BY REMARKABLE AND MEANINGFUL ARCHITECTURE. HOW WE MAKE CHICAGO AN IMPORTANT NODE OF CURRENT ARCHITECTURAL THINKING; HOW WE BUILD A PRESENT THAT, DECADES FROM NOW, CAN BE CONSIDERED A "THIRD CHICAGO SCHOOL."

CRAFTING CHICAGO: The Frank Lloyd Wright School of Architecture and The Machine

BY AARON BETSKY

Be gently uplifted at nightfall to the top of a great downtown office building, and you see how in the image of material man, at once his glory and menace, is this thing we call a city."

Thus begins the vision with which Frank Lloyd Wright closed his 1901 talk at Hull House on "The Arts and Crafts of the Machine." It is an image, to be sure, of the Chicago that spread all around the architect and his audience that evening: a rough and energetic place where the grid of streets was giving rise to factories, row houses, department stores and skyscrapers that drank in the resources of the Midwest and produced a metropolitan culture—as well as consumer goods—of an astonishing variety, vitality and violence.

In the following dozen paragraphs, Wright sketches a city, a machine and a living being ("ten thousand acres of flesh-like tissue...again knit and inter-knit with a nervous system marvelously complete, delicate filaments for hearing, knowing, almost feeling, the pulse of its organism...") that is always working. Its products are unknown, except for the "wide white band" of newsprint that rolls out of the printing presses that are, with a nod to Victor Hugo's prediction that print will kill the building, the culmination of Wright's vision.

Human beings are part of this machine, operating its parts ("a solitary man slowly pacing backward and forward, regulating here and there the little feed valves controlling the deafening roar..."), but the machine/city/beast has a life and a logic all its own. Chicago is not a maze, but a coherent, integrated, fearsome, yet beautiful thing.

What does the architect, whom Wright had called "a conductor" in the orchestral sense earlier in the essay, do here? The author does not propose that we design buildings for, as part of, or against this Moloch; he instead suggests that we "breathe the thrill of ideality! A SOUL" into the metropolis. Art—which is at the core of architecture—is what makes "the Machine," as he calls this vast entity, come alive and reach its destiny. The whole essay that precedes those last pages is an exhortation to carve into the actual material and products of modernity, to reveal our modern world's nature and its potential, rather than adding decoration or unnecessary structures to what exists.

More than a century later—as we try to figure out how to better cities such as Chicago, which by now has sprawled almost to the edges of Wright's beloved retreat in Spring Green, Wis.—it is to this notion of architecture as an excavation of potential, a revealing of what is, and a way to make cities more beautiful, more open ("democratic," as Wright would have it) and into machines that can sustain themselves without drinking in the endless resources Wright saw pouring into its ports and factory gates, that we turn to as we define the role of architecture in our society.

We think of Frank Lloyd Wright as one of America's most original and prolific maker of buildings, but what to me has

always been important about his work and thinking was not the production of objects, but the "breaking the box," to cite the title of another of his essays: the continual tension between bringing people together around a core (the fireplace, in a ceremonial sense) of culture, and opening them up to each other and the landscape around them. Wright believed in an unfolding of forms in what he termed an organic manner to create spaces for culture in the broadest sense.

WHAT DOES THE ARCHITECT, WHOM WRIGHT HAD CALLED "A CONDUCTOR" IN THE ORCHESTRAL SENSE EARLIER IN THE ESSAY, DO HERE? THE AUTHOR DOES NOT PROPOSE THAT WE DESIGN BUILDINGS FOR, AS PART OF, OR AGAINST THIS MOLOCH; HE INSTEAD SUGGESTS THAT WE "BREATHE THE THRILL OF IDEALITY! A SOUL" INTO THE METROPOLIS.

At the School that has developed from his atelier and his work, we seek to continue that notion of architecture as the production not of boxes in which people live, work or play, but rather as the revealing of the potential of the sprawling human-made environment that stretches all around us. Creating nodes of coherence where we can feel at home in the modern world, while opening forms that imprison us so that we can be free to use the potential of the metropolis as we create meaningful relations with others and our landscape, is at the heart of what we teach both at Taliesin and at what was Wright's winter encampment, Taliesin West.

As we do so, we are mindful of the fact that we can no longer use up nonrenewable natural resources, whether they are underground or beyond the city limits. We also understand that we have enough buildings, and that our challenge today is to figure out how to focus, open up and improve what we already have.

The best way to learn how to do that is, we believe, through learning by doing: making structures, whether it is the shelters the students inhabit at Taliesin West, or through the collaboration with communities to build what they need to be active parts of great cities like Chicago.

Finally, we understand architecture to be, however romantic it might sound, that activity of "breathing the thrill of ideality" into our world. We should figure out how to make our world more beautiful, open and sustainable. That is what we hope to contribute to the Chicago that made Frank Lloyd Wright as an architect, thinker and cultured human. That is what we all hope to learn through our work at what we proudly call the Frank Lloyd Wright School of Architecture.

Aaron Betsky is a critic and author of more than a dozen books on art, architecture and design. Trained at Yale, Betsky has worked as a designer for Frank O. Gehry & Associates and Hodgetts + Fung, taught at SCI-Arc and served as the director of the 11th Venice International Architecture Biennale. He is currently the dean at the Frank Lloyd Wright School of Architecture at Taliesin and Taliesin West.

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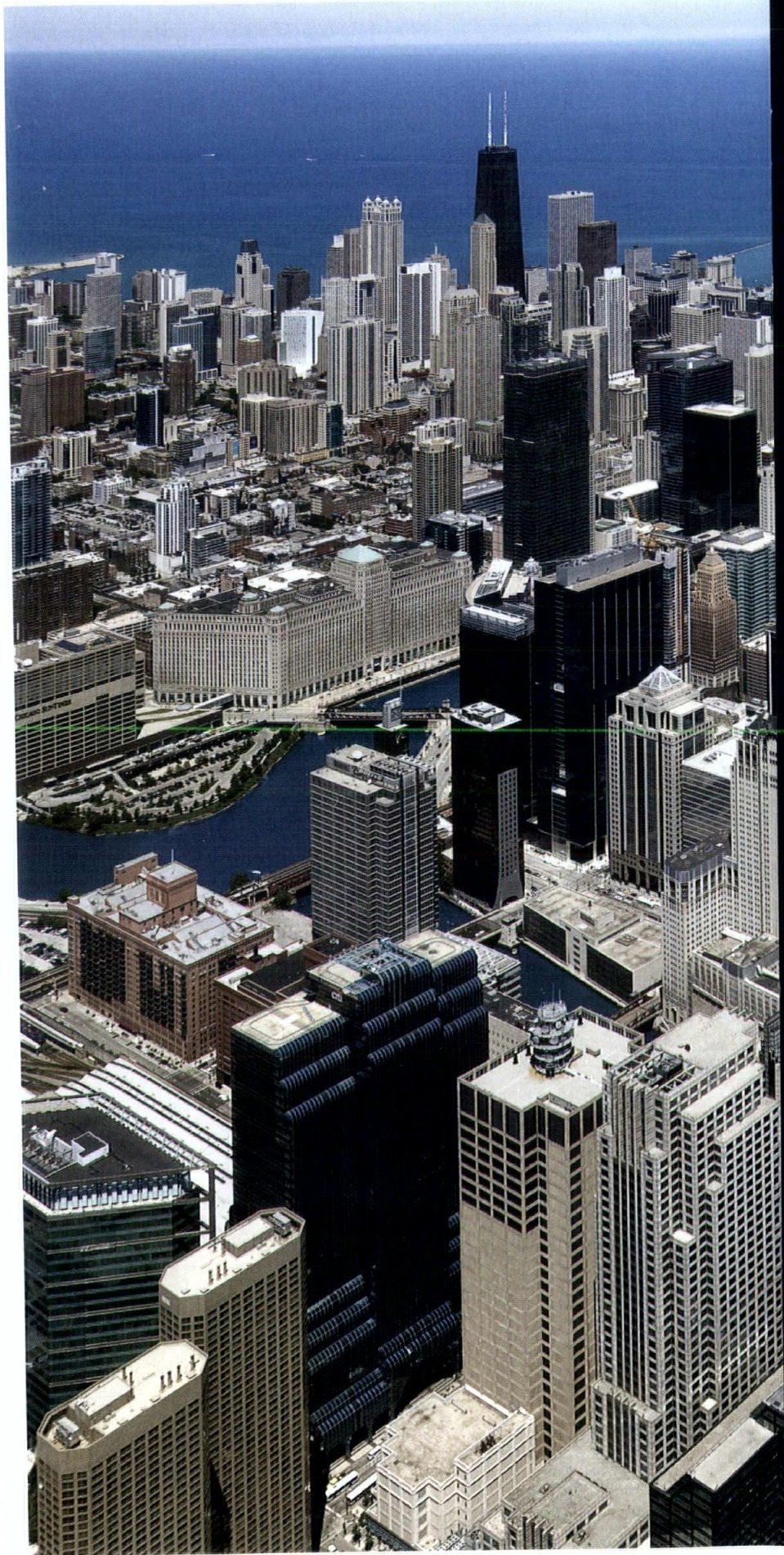
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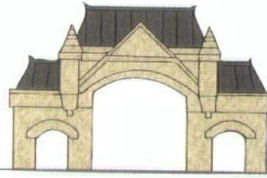
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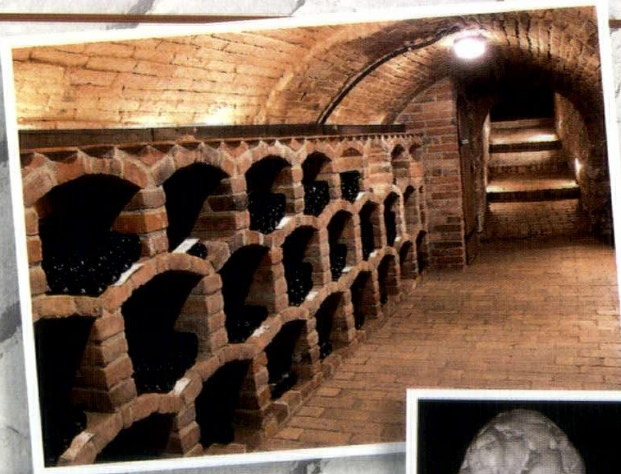
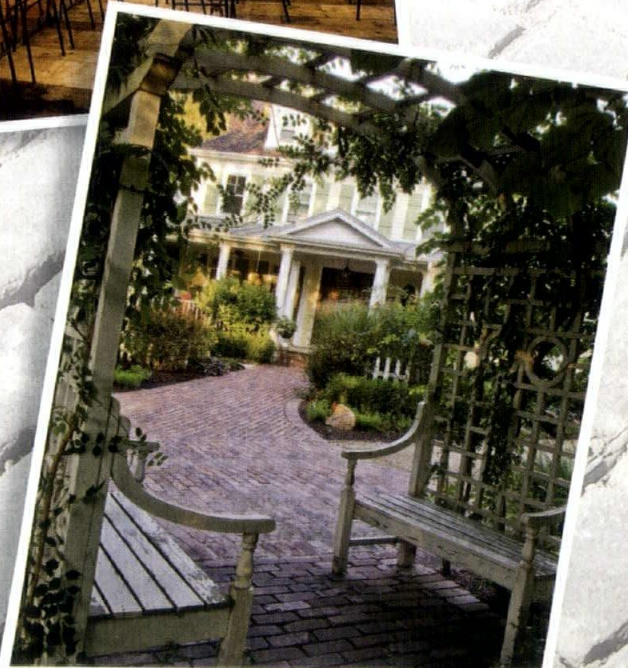
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THE CALUMET COLLABORATION:

Daniel Burnham Meets Andre Breton on the South Side of Chicago

BY MICHAEL SORKIN

Chicago—lake-sided and magnificently flat, gridded to the horizon, studied and troubled, ever-ready for reimagining. What better moment than now, on the occasion of the inaugural Chicago Architecture Biennial (not to mention the impending 119th anniversary of the Burnham Plan) to revisit its southernmost—and oft-forgotten—shore?

While the city no longer butchers hogs for the planet, its shoulders remain broad and its sense of practicality and possibility abides. And yet, Chicago is also a place of mesmerizing abstraction. The inflections of its Cartesian substrate underscored by big ideas, by slashing highways, by demographic disaster, by fringing skyscrapers, by industrial flight and its toxic detritus, by nature's self-renewal, by corruption and by genius: Here is Chicago.

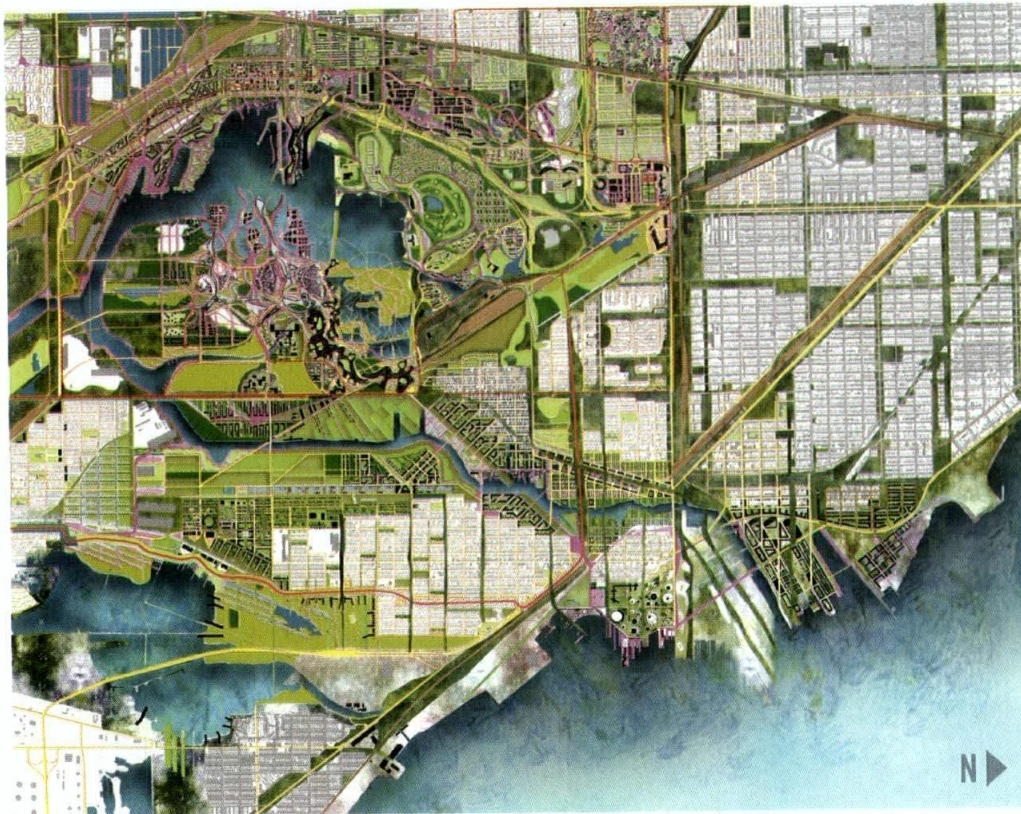
So what next?

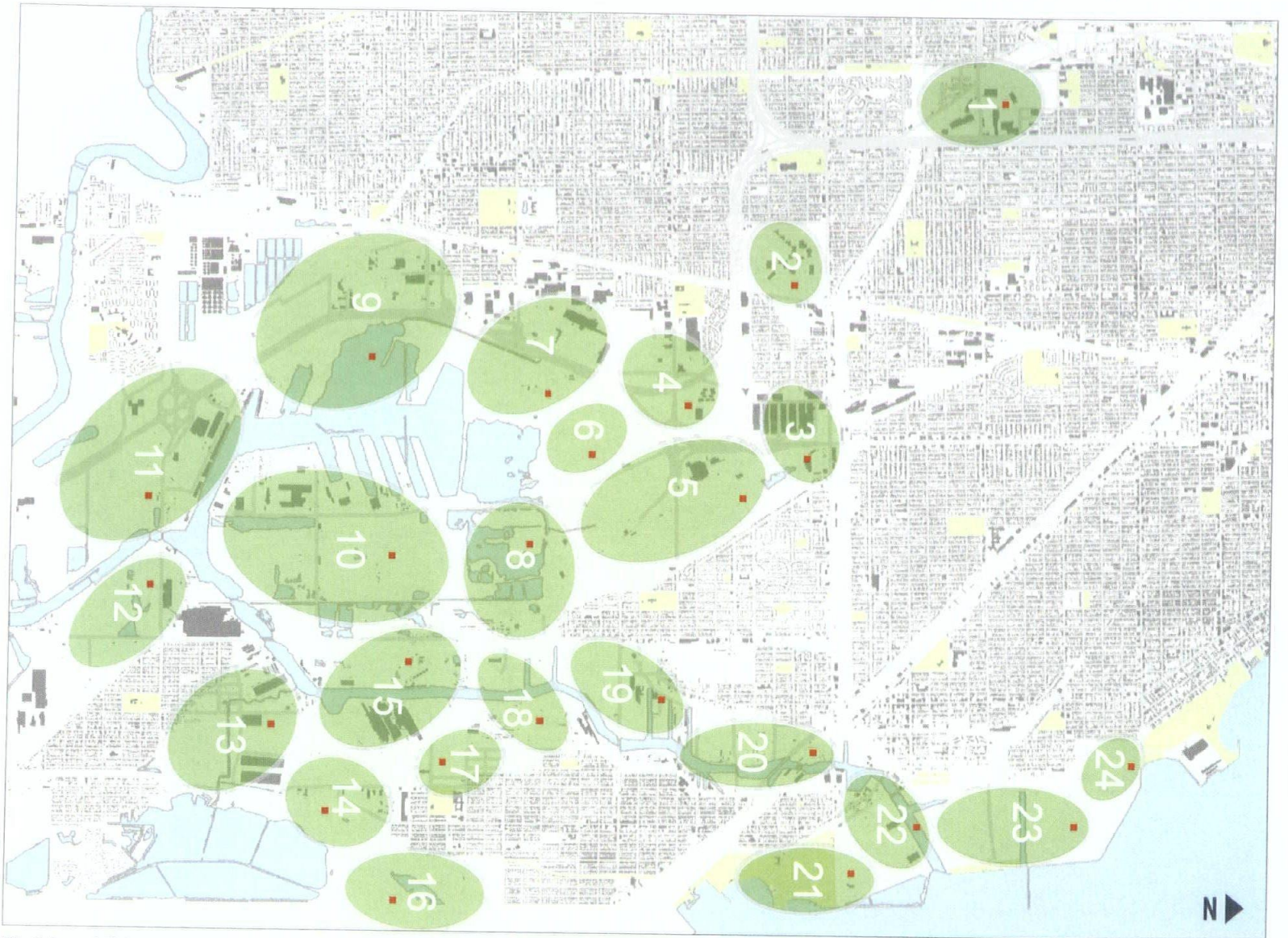
Architectural culture is still thick with ambivalence about big plans (we know we love them—if only in secret—as the stuff of our most febrile dreams) and we fear they must crush the intimate smallness of the everyday. Perhaps these plans act too much as a form of negative capability, patching up somebody else's disaster-driven tabula rasa.

Bring on Katrina! Bring on white flight! Bring on the collapse of Detroit! Bring on the fall of U.S. Steel! Bring on the flattening of miles of public housing! Bring on gunfire and failing schools! Bring on the rising seas! But bring it on!

Can we meet the challenge, whether by confrontation, embrace or avoidance? As urban designers, our duty is to enlarge the conversation, to try the impossible, to assure that no speculation is forbidden. And our vocation is to invent the new forms of urban organization that will lead to sustainable, equitable and beautiful futures. For more than a century and a half, Chicago has been ground zero for this inquiry, and the South Side—from Bronzeville to Pullman—is its richest field of utopias and dystopias both.

The drawings here of the Calumet are the result of a collaboration between graduate urban design studios at City College of New York (CCNY) and the Harvard Graduate School of Design (GSD), with a little





The Calumet Collaboration's first step.

THE CALUMET COLLABORATION, A COMBINED EFFORT OF URBAN DESIGN STUDIOS AT CCNY AND THE GSD TAUGHT BY MICHAEL SORKIN.

help from our friends at IIT and from architectural and landscape architecture studios at CCNY.

Twenty-four students began with the design of an autonomous "bean," a neighborhood-scaled urban increment. These were serially combined and modified to produce this "master plan" that itself awaits further enhancement.

The collective result represents the kind of ambitious intervention that characterized the optimistic age of Burnham and the Columbian Exhibition while also rejecting the idea of any strict singularity of vision. Our ambition was to accumulate

alternatives, to invent new forms of reciprocity and concord, and to assert the central place of vibrant and self-reliant neighborhoods. Via the creation of many small plans, we wound up with a big one.

Michael Sorkin is an architect and urbanist whose practice spans design, criticism and teaching. Sorkin is the principal of Michael Sorkin Studio in New York City, a widely published and exhibited design practice, as well as a prolific writer and editor of titles such as Variations on A Theme Park, Exquisite Corpse, Local Code and After The World Trade Center.

CAN ARCHITECTURE FOCUS ON THE NEEDS OF ORDINARY CITIZENS?

BY JOHN NORQUIST

Chicago deservedly draws praise for spectacular buildings and public landmarks. Millennium Park and Wacker Drive's canyon of skyscrapers along the Chicago River draw tourists and help generate valuable commerce. What doesn't get much attention is the great architecture that many people experience everyday where they live. This is unfortunate because Chicago's past architectural achievements are not only about iconic buildings.

Chicago's early 20th-century architects delivered a quality product to aspiring middle-class citizens. Consider the many building types that resulted from this effort and continue to add value to neighborhoods: bungalows, courtyard apartments and greystone two-flats, among others. Of course, the affordability of this housing depends on location. A bungalow in Ravenswood Manor will sell for more than one in Austin, but the basic quality of the original design is the same.

Although much of his work was reserved for well-heeled clients, Frank Lloyd Wright expressed his desire to deliver affordable housing to the middle class. "I would rather solve the small house problem than build anything else I can think of..." he wrote in the January 1938 issue of *Architectural Forum* magazine. Wright did design four worker townhouses that were built and still exist in Milwaukee. One of them recently sold for just over \$200,000.

Wright's desire to deliver quality, affordable housing to ordinary Americans should be revisited. Following his early vision of designing smaller, more affordable housing could be an opportunity that constrained government funding programs are unlikely to fill—and provide many Chicago architects, particularly younger ones looking to establish themselves, with much-needed work.

The city of Chicago's affordable housing program tries to fill the housing gap by taxing higher-cost projects in affluent neighborhoods like Lincoln Park and Streeterville, and then devoting the money to offering units at below-market rates. Yet this program on average produces just over 200 housing units



"ROGERS PARK MANOR BUNGALOW HISTORIC DISTRICT" BY TISHREVER (CC BY-SA 3.0) VIA WIKIMEDIA COMMONS

per year; a drop in the bucket for a city of 2.8 million people. Clearly affordability by design has to be part of the solution.

Chicago's architects rose to the challenge before. There are more than 80,000 bungalows in Chicago in which working-class families live in comfort at reasonable cost. Today's architects, in league with creative developers, can help meet today's housing need.

There are small developers who avoid government programs and the tangle of red tape and reduce cost by building smaller houses on smaller lots. They focus more on quality of construction materials, improving the efficiency of construction processes and pushing customer-responsive design. And that's where architects can add value.

Instead of the monotony of suburban-style tract housing on huge lots, more of today's customers want a home that works for them in a convenient location. John McClinden, a Chicago-area developer that heads a company called Streetscape, developed 12 houses on School Street in downtown Libertyville and made a profit during the 2008 housing bust. He did it again on Floral Street in downtown Skokie with smaller houses and lots within walking distance of transit. Now he's beginning similar projects in the city. Joe Williams, of The Granite Companies, searches and finds development opportunities in Bronzeville and Kenwood and has focused on mixed-use projects. Both of these developers aren't waiting. They're proactively working with architects to design solutions to the affordable housing problem, and finding success delivering reasonably priced housing.

At an AIA board meeting in 1999, I warned (as a public member) that, "American architects and the AIA are at risk of becoming irrelevant." After a few gasps, I paused and then said, "Let me explain." I pointed out that the public image of architects focuses on the unusually shaped buildings of starchitects like Frank Gehry and Zaha Hadid. Museums, stadia and airports serve as the palette for such designers. The results can be spectacular. They can also disappoint, as Daniel Libeskind's addition to the Denver Art Museum did. Its cost overruns exceeded \$60 million, and its walls are slanted so much that framed paintings can't hang from them.

Yet, whether big projects delight or depress the public, most American consumers can only dream of hiring such prominent architects. And most American architects will never be a starchitect or even work for one. Instead, some earn a living serving clients with more mundane needs like a roof over their head.

That's how Chicago developed some of its most durable and affordable housing. It could happen again.

John Norquist served as mayor of Milwaukee from 1988 to 2004 and as president and CEO of the Congress for New Urbanism, a Chicago-based advocacy organization, from 2004 to 2014. He is the author of "The Wealth of Cities" and is currently working on another book about cities.

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RECLAIMING THE RIVER

BY CAROL ROSS BARNEY, FAIA

For the last 15+ years, there's been a slow-rolling transformation of a neglected and underutilized remnant of Chicago's industrial era. The dock and promenade along the Chicago River, better known as the Chicago Riverwalk, has been evolving from an industrial sink to a recreational asset, and our firm, Ross Barney Architects, has been the steward for the communal vision and design excellence of this process.

The river's history is one of continual evolution since the founding of Chicago. Straightened, edges hardened and famously redirected, the Chicago River has figuratively and literally been bent to serve the city in various capacities. That service included, and continues to include, commercial transportation and wastewater management. Yet, as early as Burnham and Bennett's 1909 "Plan of Chicago," the main branch of the river was also envisioned as a place for leisure and strolling, along the lines of a Parisian boulevard.

It is significant that Burnham and Bennett's vision was commissioned by the Commercial Club of Chicago. The development of large-scale plans or works throughout Chicago's history often includes cooperation between government, commercial and public advocacy interests.

The construction of Wacker Drive in the 1920s began the

realization of Burnham and Bennett's vision with the introduction of a neo-classical language along the south bank of the main branch. An unfortunate consequence of the Plan's proposal to build a network of two-level streets (hence enabling a delivery and circulation system to downtown buildings via Lower Wacker Drive) was that the upper drive was more than 20 feet above the river. Although the river would be accessible by stair, each block of the riverwalk would remain isolated from its neighbor for almost a century.

Between 1909 and 2009, the utility, condition and perception of the Chicago River changed. As the perception of its industrial utility softened, a plan began to emerge to transform the Riverwalk. Starting in 2009 and continuing through to the present, the eight blocks of the river between Michigan Avenue and Lake Street have been significantly redesigned and rebuilt.

The Chicago Department of Transportation (CDOT) began the transformative process of the Riverwalk with a series of small improvements. The historic DuSable (Michigan Avenue) Bridge railings were restored. A new memorial honoring the Vietnam War dead from Illinois was constructed at river level at Wabash Avenue. Initial funding for the planning and funding of these projects came from a basket of grants controlled by CDOT as



PHOTO BY KATE JOYCE, HEDRICH BLESSING PHOTOGRAPHERS

well as money allocated from downtown tax increment financing districts.

The subtle—and overt—design changes of the Riverwalk are creating a new civic place in Chicago's fabric. There are three integral designs being implemented to refashion the river. First, and perhaps the most important design change, will allow for the seamless connection of the Riverwalk with a series of "underbridges." A second improvement is a series of visible and ADA-compliant connections between the Riverwalk and the streets above. The third change extends the Riverwalk 25 feet into the river, further activating the sense of place along it.

Part of the success of the Riverwalk is that there is programming in the space, including commercial outlets to eat and drink, or rent a kayak. When integrating commerce into a public space, we must ask the right questions: Will this activity improve the experience for the general public? Will it be more interesting? Safe? Will non-patrons feel welcome in the space?

Commerce and public space are intertwined in Chicago; this is a good thing. Public spaces work best as "loss leaders," helping enliven and improve the quality of life for our residents and the public realm while offering opportunities for commercial transactions.

The economic benefit of public spaces is the value they create in adjacent private properties. And the argument is that these properties will generate income, employment and taxes that more than offset the investment in public infrastructure.

A portion of the Chicago Riverwalk was paid for with federal funding and another was covered with federal loans. We are now asking that the concessions on the Riverwalk cover the debt service and management of the space. In contrast, almost half of the costs of Millennium Park were paid for with private donations, and an endowment was created for its maintenance.

The latest Riverwalk section, from State Street to LaSalle Street, opened during the summer of 2015 and was eagerly embraced. This section is more elaborate in programming and materials than earlier completed sections, and includes retail, food and beverage operations. Its popularity, while not unexpected, has been gratifying to see, ratifying the idea that these types of public spaces, created out of the neglected pieces of our cities and given new utility, is essential to the quality of urban life.

Carol Ross Barney is founder and president of Ross Barney Architects. Her work has been published in national and international journals and has been exhibited in Chicago, New York, Washington, D.C., and San Francisco. Under her leadership, Ross Barney Architects has received more than 60 major awards, including four National AIA awards, two COTE Top Ten awards and the 1995 AIA Illinois Firm of the Year. In 2005, Carol received the American Institute of Architects Thomas Jefferson Award for Public Architecture, acknowledging a distinguished career and dedication to architecture in the public realm.



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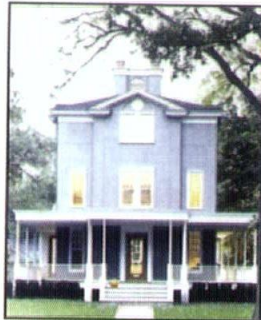
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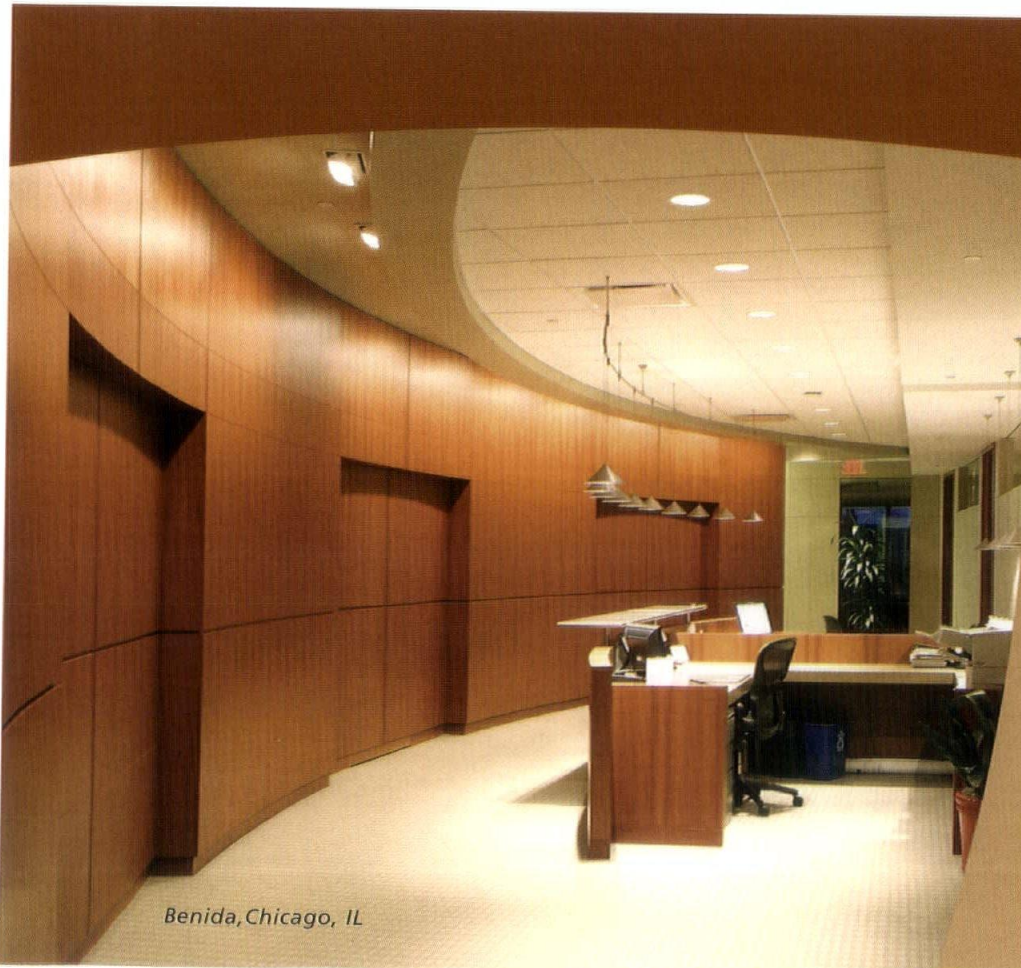


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CHICAGO: PAST IS PRESENT IS FUTURE, FOR THE WORLD

BY GORDON GILL, FAIA, AND BEN SCHULMAN

Chicago has always served as an example of great urban design.

The city has been an exemplar in architecture, urban planning, the design of public space and, more recently, sustainability.

People from around the world come to Chicago to see, learn from and experience its design wealth in the city's historic or contemporary spaces, its ambitious, large-scale works or within its intimate, small-scale neighborhood places.

On the occasion of the Chicago Architecture Biennial, when another crush of people will come to Chicago to examine and learn from its cityscape, it's appropriate to question the city's historic role as a planning and architectural confluence point against its modern-day needs and developments, and inquire how its design community is engaging the approach of "the local" with the work of "the global."

Namely, is Chicago still a place where architects are at the vanguard in designing places that reflect new needs for a new environment?

If Chicago is to be a leading example of urban life—and if its design community intends to offer its expertise to cities and countries around the world on how best to configure *their* urban lives—then the city itself needs to prove its continued worth by committing to projects that are environmentally sound, economically viable and intrinsically beautiful.

There is a paradox at play here. In order to truly understand the issues at home, Chicago's design community needs to reach beyond its local context to test out and understand the impacts of urbanism elsewhere. The specifics may vary, but nearly all

places carry critical issues that must be addressed through design: issues of air quality, density, water, waste and carbon.

Chicago needs to become a beacon of integrated thinking to improve quality of life through understanding the interrelationships between natural systems and the built environment. The city needs to employ holistic design solutions to confront contemporary concerns of the built environment.

These are not abstract needs or problems. They're real, quantifiable and directly related to what makes cities and countries viable and desirable in the long run.

Let's start asking these questions at home:

- ▶ Are the design products that we produce in Chicago improving the spatial, environmental and economic future of our city (and all cities), not to mention its aesthetic appeal?
- ▶ Are we addressing cultural shifts that require an attendant realization of new needs and typologies?
- ▶ Are we understanding the role of design for the safety and welfare of our citizens?

Every issue that traverses the crossroads of built space has the potential of being designed to be responsive, performative, predictive and specific to a place and its people. Buildings, as well as public spaces, that gather information and learn from their users are the next generation of intelligence in design. There are clear demands on buildings to find an environmental balance in their carbon impact, and to create spaces that are flexible and adaptable.

Buildings that perform at superior levels in their environmental performance—beyond industry standards—



PHOTO BY JOHN STURDY PHOTOGRAPHY

IN ORDER TO TRULY UNDERSTAND THE ISSUES AT HOME, CHICAGO'S DESIGN COMMUNITY NEEDS TO REACH BEYOND ITS LOCAL CONTEXT TO TEST OUT AND UNDERSTAND THE IMPACTS OF URBANISM ELSEWHERE.

foster a design environment that results in quantifiable solutions that can be translated to other cities and countries. This will allow places to grow in an intelligent, responsible and sustainable—both in an economic and environmental—manner.

Chicago's design community has continually exported architectural knowledge and technology to every corner of the planet. The most obvious example? The skyscraper: Born in Chicago as a hallmark innovation to use height as a mechanism for the efficient use of urban space, now a typology that has transcended just the measure of height to act as a responsive environment in an increasingly contextual and environmentally sensitive way. This has been a Chicago-led evolution.

Chicago—used here as a byword for the city as a design crucible—has always engaged in and given the world an innovative approach to building that transforms the way we live.

Because of our global impact, Chicago design must continue to stretch these boundaries with a deeper understanding of our environmental needs.

Chicago has a responsibility. As we go, so may others.

Gordon Gill is a founding partner of award-winning architecture firm Adrian Smith + Gordon Gill Architecture.

Ben Schulman is editor of Chicago Architect magazine.

The Social Impact of Architecture

Tatiana Bilbao is a Mexico City-based architect who, in the spirit of Lina Bo Bardi, marries a modernist, almost Brutalist aesthetic with a softening, human-centric approach to her work. Bilbao will play a role in this fall's Chicago Architecture Biennial, lecturing at UIC School of Architecture and displaying her Social Housing Prototype, a successfully developed home model that is able to be built for approximately \$8,000.

AIA Chicago executive vice president Zurich Esposito recently interviewed Bilbao.

Zurich Esposito: *Where is your firm located? How is it organized?*

Tatiana Bilbao: The studio is located in Mexico City on Paseo de la Reforma, which is one of the most important avenues of the city. The office is divided into five teams of architects, equally distributing the work volume and budget.

ZE: *What influences or experiences led to your decision to pursue architecture as a career?*

TB: I come from a family of architects. In some way I feel it's in my blood.

ZE: *In what ways would you say architecture firms based in Mexico differ from those in the United States?*

TB: In Mexico, there are more opportunities as young architects. Here the architecture scene is new and fresh. It allows us to participate in original and exciting projects.

ZE: *Your breakout moment: What event or project has had the most impact on your career as an architect so far?*

TB: The Universe House of Gabriel Orozco, because Gabriel already had a concept for a house based on the 18th-century Jantar Mantar observatory in India, and wanted me to help him build it. So I helped him translate

his idea into an actual building. It was a very important learning process for me, because I realized then that I have to create architecture in an honest way, with the work being deeply rooted within its context from the very start.

ZE: *Where will your next projects be built?*

TB: We are working on several projects in the north of Mexico, some in Mexico City, Spain and France.

ZE: *Do you have any plans to complete any built works in the U.S.?*

TB: No, not at the moment.

ZE: *How did you become involved in the Chicago Architecture Biennial?*

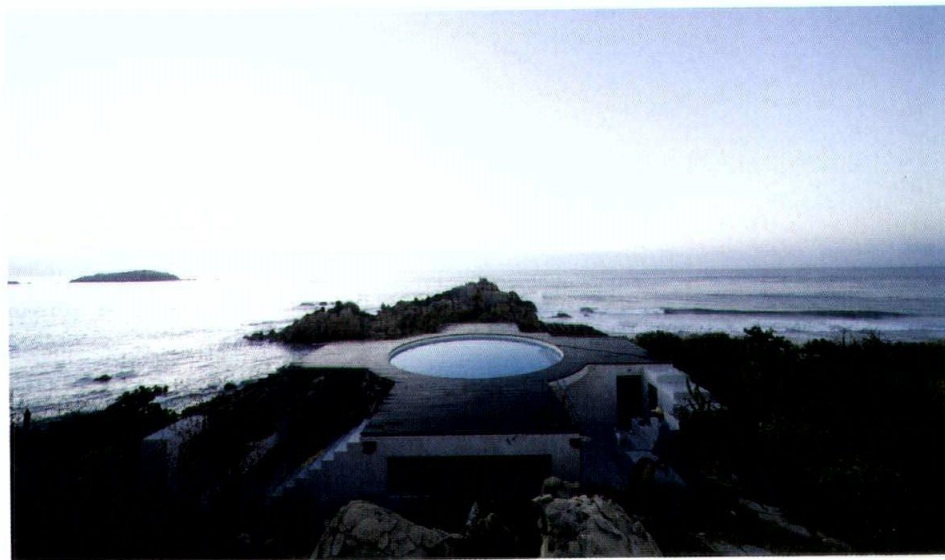
TB: The curators of the Biennial, Joseph Grima and Sarah Herda, came to Mexico earlier this year to take a look at the architecture scene. They visited our office and became interested in the project we were developing about social housing in

Mexico, and asked us to participate.

ZE: *What will you exhibit at the Chicago Architecture Biennial?*

TB: In the past few years, we have developed different projects for "Social Housing." We believe this has become one of the most important issues in our present day architectural agenda. In Mexico alone, there are more than 30 million houses all over the country, but with a total population of about 120 million and with one of the fastest population growth rates in Latin America, the housing shortage constitutes a total of 9 million homes. We will present a project at the Biennial relating to this topic, as we believe it is important to create awareness in other parts of the world. Also, on September 30, I will give a lecture at the UIC School of Architecture.

ZE: *Your work is often characterized by simple geometric forms. Can you describe what attracts you*



Bilbao's The Universe House for artist Gabriel Orozco. Roca Blanca, Mexico.

PHOTO BY IWAN BAAN



PHOTO BY TATIANA BILBAO

The Social Housing Prototype has been successfully developed as a housing model in the southern Mexican state of Chiapas.

to this architectural expression and also describe the difficulty in creating fine work that appears so simple? How do you incorporate sustainability into such an approach?

TB: We believe sustainability is an intrinsic part of architecture, critical to every project's approach. For us, sustainability does not rely

only on green initiatives, but derives from a deep understanding of the complex social, political, economical, environmental, geographical, topographical and philosophical systems at play.

In addition to the present context, each project must consider its future impact and

potential for future generations. Furthermore, we consider environmental commitment an implicit part of the architecture profession itself. For every single design proposal in which we are involved, our team acknowledges the approach of a project seeking an appropriate use of resources and technologies.

We consider that there are deep connections between local conditions in the social and economic strata that affect the way we conceive a project. Through the exploration of material properties, simple geometries and local technique, we generate strong protocols that allow us to understand a certain context and give better solutions to the challenges it might deliver.



Bilbao's Social Housing Prototype will be displayed in the Chicago Cultural Center, 78 E. Washington, during the Chicago Architecture Biennial.

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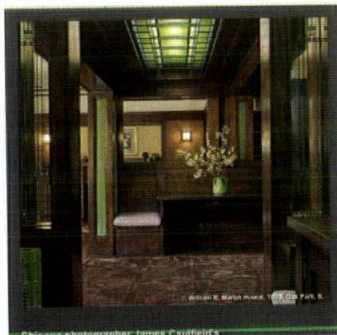
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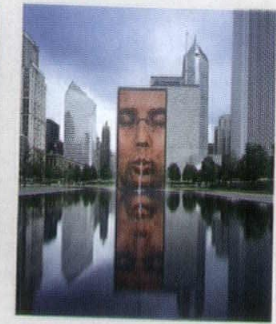
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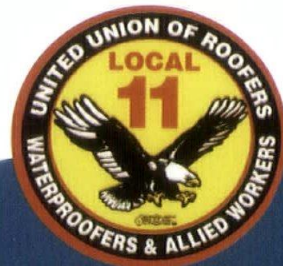
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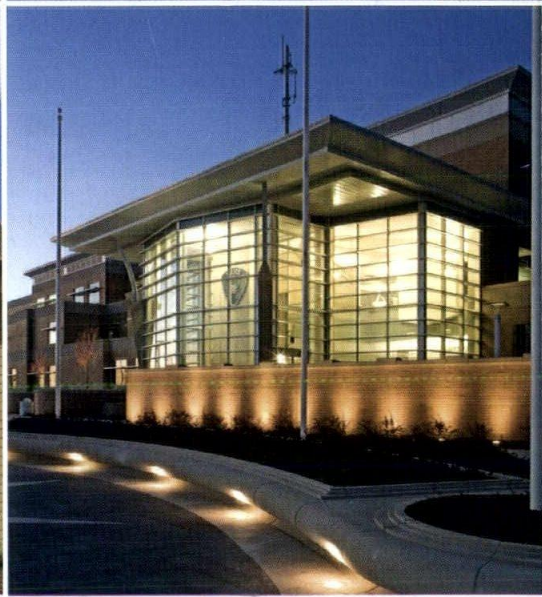
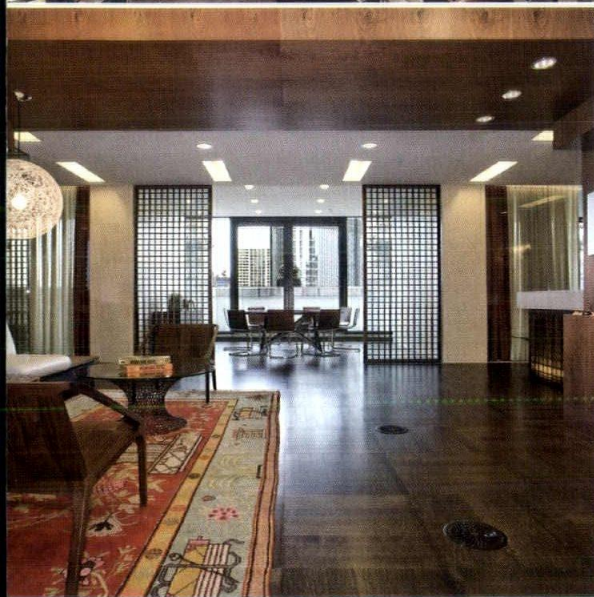
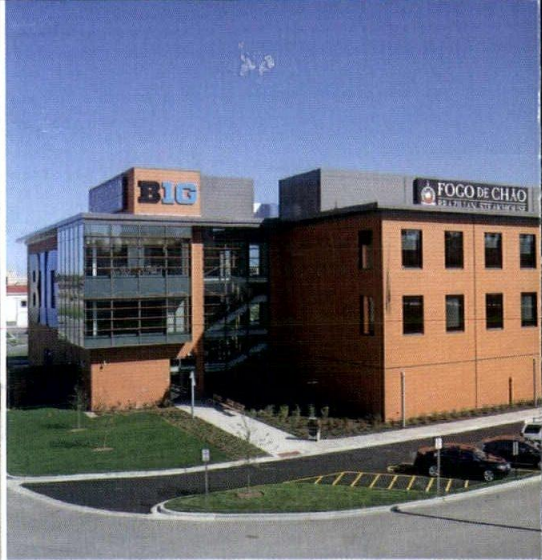
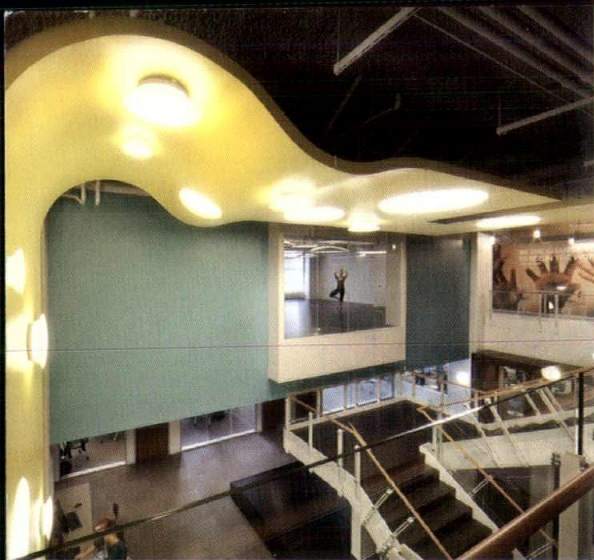
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