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ART INSTITUTE SUES ARUP OVER MODERN WING FLAWS



CHARLES G. YOUNG/IDA

FIGHT AT THE MUSEUM

International engineering firm Ove Arup & Partners says it is "disappointed" over a lawsuit alleging that faulty engineering work cost millions of dollars in repairs to the Art Institute of Chicago's Modern Wing addition before its opening in May 2009. The Institute submitted the complaint in U.S. District Court on September 21, outlining a list of defects it says resulted from "woefully inadequate" engineering, and asking for \$10 million in damages

from the London-based firm, which collaborated with its Chicago offices on the Renzo Piano-designed project. "We did attempt to come to an agreement with Arup before filing the lawsuit, but our attempts were unsuccessful. We'd worked our way through the mediation process," said Erin Hogan, director of public affairs for the Art Institute. The museum's complaint says serious problems resulted from defective **continued on page 2**

MIGUEL ROSALES TO DESIGN THREE PEDESTRIAN BRIDGES IN CUYAHOGA COUNTY



COURTESY ROSALES + PARTNERS

Crossing Cleveland

Although he had never worked in Cleveland before, this year the well-known bridge designer Miguel Rosales found himself designing three pedestrian crossings in that city—for the Cleveland municipality, the Cuyahoga Planning Commission, and Case Western Reserve University. The concurrence of projects was "just by chance," Rosales said. "I had to compete for each of them." Rosales is president and principal

designer of the Boston-based transportation architecture firm Rosales + Partners, and has a strong background in bridge architecture, having served as the lead architect for the Leonard P. Zakim Bunker Hill Bridge over the Charles River, and the Liberty Bridge in Greenville, South Carolina. The most fully developed of the three commissions is for a prominent site on North Coast Harbor in downtown Cleveland. **continued on page 5**

NIGHT LIGHTS

THREE NEW PUBLIC SPACES SHOW A BRIGHT FUTURE FOR OUTDOOR LIGHTING DESIGN. PLUS SPOT LIGHTS, BOLLARDS, AND MORE. SEE PAGES 8-10

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COURTESY RATIO ARCHITECTS

INDIANAPOLIS SHAVES DRIVING LANES FOR SUSTAINABLE CIVIC SPACE

SUPER STREET FOR THE SUPER BOWL

The Olympics are often associated with major building programs and legacy projects, while the Super

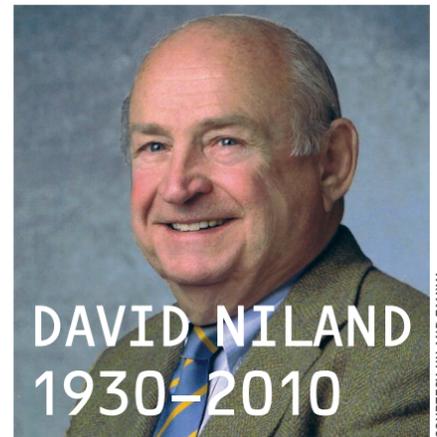
Bowl is remembered for its halftime shows. Indianapolis, host of the 2012 Super Bowl, is building an innova-

tive public space that will connect major sporting, convention, hotel, and retail destinations that could help refocus the city's downtown. Currently four lanes with two parking lanes, Georgia Street will be reconfigured into two driving lanes with some parking and a large center median with plantings, kiosks, and street furniture. Beyond the average boulevard reconfiguration, the new streetscape will include innovative sustainability, climate control, and programming features. A wide boardwalk will run down the center, covering a deep rainwater collection channel that will allow water to percolate into the ground rather than being shunted into the sewer system. **continued on page 7**

AUGUST BILLINGS TICK UP, BUT SHOW LONG SLOG AHEAD

Out of the Trough

Though still a long way from robust, the AIA's Architecture Billings Index inched upward for the third straight month in August, signaling continued progress along the track toward recovery, and lending some credence to the National Bureau of Economic **continued on page 3**

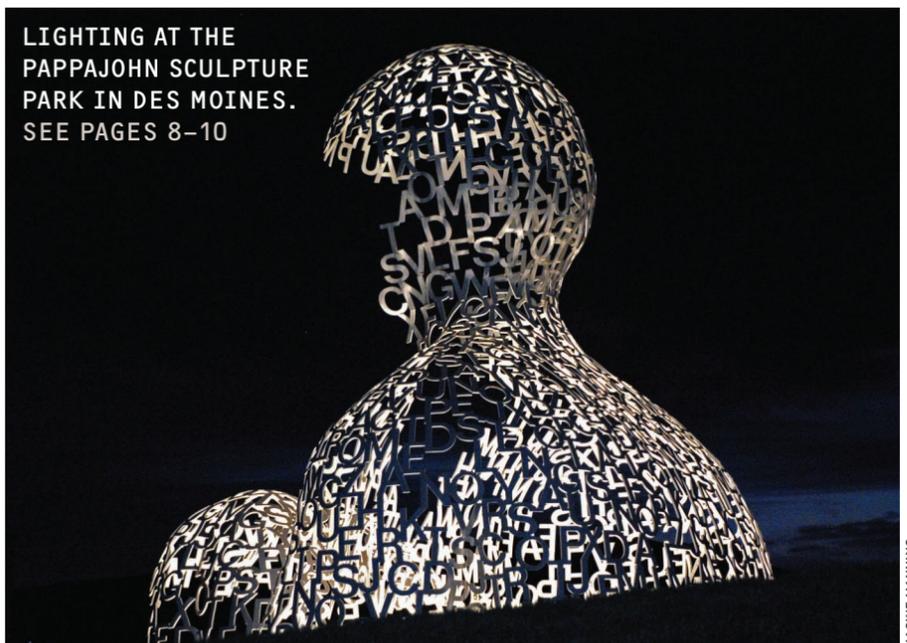


COURTESY NILAND FAMILY

DAVID NILAND 1930-2010

Cincinnati lost its most passionate and articulate architectural provocateur with the death of David L. Niland on September 24 at age 80. Although **continued on page 5**

LIGHTING AT THE PAPPAJOHN SCULPTURE PARK IN DES MOINES. SEE PAGES 8-10



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LIFE AFTER DALEY

Chicagoans are beginning to imagine life after Mayor Daley. On page 15, you'll see what some of the city's leading architects have to say about the mayor's accomplishments, his legacy, and the challenges facing his successor. As many of those interviewed expressed, his impact has been so vast it is difficult to imagine the city without him. Daley pursued both trophy projects and systematic change, combining practical implementation with the visionary thinking that some described as Burnham-esque in scope. He planted flowers and demolished vast housing blocks, it appeared, with equal seriousness and delight.

While he made the Loop an urban showcase flanked by desirable neighborhoods to the north and south, Daley's ambitious project to remake much of the city remains incomplete, even after 21 years. Certainly, he changed the city's image, pushing it onto the global stage at a time when many other cities in the region lapsed into decline.

One of the defining characteristics of Daley's tenure has been top-down management with his fingers in every pot. As appealing as that was for architects that reached the inner ring, it is unrealistic, even undesirable, for this to continue. Daley's departure calls for open debate, new ideas, and bold visions for the city's future, not for Second City second-guessing. Think of those vast tracts of land on the South Side, many cleared by brute force, that now lay fallow waiting for the market to rebound.

While issues like high unemployment and the city's budget problems loom large, these are not permanent conditions. The economy is slowly improving. The mayor's successor will have to tackle these problems, and, at the same time, he or she will also have to rebuild the city's bureaucracy from the ground up and according to a new model, with dynamic agency and department heads independently empowered over their own portfolios. This is one area where we at *The Architect's Newspaper* are truly optimistic. After decades of political favoritism—some would say cronyism—that has been a downside of Daley's tenure, a new generation of leading urbanists—planners, architects, engineers, policy makers—could bring fresh thinking and best practices to bear on the great city of Chicago, far extending the positive impact of local government.

While also confronting new challenges, like improving transit and dealing with the city's chronic traffic problems, the new mayor must also take a page from Daley's playbook and continue to think big without adopting Daley's autocratic ways. Daley's agenda for urban-scale sustainability should be extended and deepened to include infrastructure improvements and new technology. Why should cities in Europe, Asia, and the Middle East be setting the urban agenda?

Finally, a bit of housekeeping. As many readers may know, the Midwest edition of *The Architect's Newspaper* is free to state registered architects in Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, Ohio, and Wisconsin, but you must sign up for a subscription, either online or by a reply card if your firm receives one in the mail. If you have any questions about your subscription, send an email to subscribe@archpaper.com. We'll reply promptly. We value our readers and look forward to your feedback. **ALAN G. BRAKE**

FIGHT AT THE MUSEUM continued from front page engineering documents and specifications by Arup. Among these are air-handling systems, including temperature and humidity controls, incorrectly sized to create the proper environment for artwork, cracked and curling concrete sub-floors that delayed installation of wooden gallery floors, and loud whistling along the museum's roof of curved steel blades during windy weather. The filing also says that Piano's design for the Bridge structure specified a sharp, knife-like appearance, but that the engineer's specifications produced a wavy outside edge that had to be reworked over a period of months.

Though most of the problems were remedied well before the museum's opening, the Institute says they were time-consuming and unexpected—designs allowing too much light into galleries required the museum to install film on some windows, and the curtain wall and skylights had to be redesigned to control condensation. This remains a problem in the entrance vestibule, where the museum occasionally uses portable heaters to clear fogged glass. Paradoxically, in May, Arup received an international citation for the project's natural and artificial lighting schemes, which included daylight that filters into galleries through the roof structure and facade.

Trina Foster, Arup's U.S. director of marketing and communication, emailed a statement to *The Architect's Newspaper*: "Arup are disappointed to note the recent filing by the Institute in relation to the Modern Wing project. We are very proud of our contribution to the award-winning Modern Wing, and will continue to work with the Art Institute to find an amicable resolution to their concerns and ours. The issues under discussion are not unusual for a large and complex museum project, and we maintain our view that we have acted consistently with the high standards expected of our profession."

As inquiries into problems like leaks at Frank Gehry's Stata Center or cracking concrete at the new Yankee Stadium have shown, it can be difficult to prove whether design, engineering, or construction is to blame for problems in large structures. Others involved in the Modern Wing project, including Piano's firm, architect of record InterActive Design, and construction manager Turner are not named in the suit.

Even as it moves forward as plaintiff, the Institute must protect its status as a world-class museum. "Our reputation rests on keeping artworks safe," said Hogan. "There was never any art in jeopardy whatsoever." Though the museum opened on time and on budget, Hogan said the Institute does not want to pay for duplicative work to correct problems. Even so, those involved can agree on one thing: "I want to stress that we love the building and believe it's really successful," said Hogan. **JENNIFER K. GORSCH**

AN INVITATION TO BUILD IN CHINA
SOUNDS TOO GOOD TO BE TRUE,
SAY ARCHITECTS INVOLVED

CHINA
CONFIDENTIAL

It's not easy to detect a scam when none of the most basic ground rules are understood. So discovered a handful of New York architects when they were contacted six months ago by the Haoshun Investment Company

about building an office tower and housing project in Henan province, China. Or so they then believed.

In recent conversations with several of the architects involved—including 1100 Architect, Della Valle Bernheimer, Eisner Design, Belmont Freeman Architects, Elmslie Osler Architect, and others—a picture emerges of a vast mixed-use development project. These designers were contacted by email or by phone, signed contracts, and bought tickets to fly to China, some going so far as to visit the site before discovering that they had been signing on for identical work. Yet mys-

tery surrounds the stakes involved, as relatively little money was lost by any of the architects, apart from a few translation and lawyer fees, frequent-flier miles, some gifts and hotel expenses, and banquet costs not exceeding about \$80. No one turned over any design work.

The scam began for most in March or April, upon receipt of an RFQ email signed by "Peter (Project Assistant)," who appeared to be both point-man and translator. The project consisted of 90 sustainable villas and an office tower with a retail base. There was a PowerPoint and a website; both were

plausible. Indeed, one architect, who had previously been told to use an independent translator, hired an American-educated Chinese woman working in a Beijing gallery. She vetted the materials and conducted several phone conversations with the clients, but found nothing awry.

The speed with which contract details were agreed upon, followed by encouragement to come to China quickly for a signing, was disturbing, said the architects interviewed. It seemed too easy to iron out relatively generous fees, but as none of the designers had **continued on page 7**

BURNING DOWN THE HOUSE (AND ITS GUESTS)

This week yielded one of the more delightfully grotesque stories in recent architecture: death rays in City Center Las Vegas. Apparently, the curvilinear and highly reflective facade of the Vdara Hotel and Casino by **Rafael Viñoly** triggers a “solar convergence” (PR speak for Death Rays) making localized temperatures hot enough to burn your face, singe your hair, and melt your margarita cup at certain times during the day. Henceforth, Eavesdrop, who doesn't have any extra hair to lose, will insist on cold margaritas wherever we go! Other recent architectural meltdowns include the looming legal battle over engineering/design flaws at **Renzo Piano's** Modern Wing and the falling chunks of granite at the oft-plagued **Helmut Jahn**-designed Thompson Center (though Jahn's contribution to City Center is thus far free of Death Rays—Bravo!). Eavesdrop prefers to look on the bright side and smells a profitable opportunity for a new boutique legal practice, litigating the design-whoopsies from the recent building boom. There are a lot of unemployed architects with the time to serve as expert witnesses!

BLAIR HAS STUFF TO SAY (AND SAY AND SAY)

In case you have not read, watched, or heard: **Blair Kamin**, the *Tribune's* esteemed architecture critic, has a new book out called *Terror and Wonder: Architecture in a Tumultuous Age*. Eavesdrop was hoping this was a collection of Death Ray-like blunders but it's not. The terror is metaphorical and, otherwise, it's a collection of previously published columns from the *Trib* and elsewhere. The title does allow Blair to write still more about Burj Khalifa and even put a picture of it on the cover! *Quel horreur!* He announced the book on his blog along with a string of upcoming speaking and—oh joy!—book-signing engagements. Eavesdrop googled the book and saw that Fox News Chicago already had Blair on for a chat. Now that's clever marketing; no wonder Fox was the first to run with it.

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> BENCHMARK

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The Four Corners Tavern Group is about as Old Town as it gets. Places like the Gaslight Bar & Grille, the Kirkwood Bar & Grill, and the West End Bar & Grill (noticing a theme?) offer American bar food in the traditional, wood-paneled bar setting. Things are a bit different at the group's newest restaurant, Benchmark, designed by Chicago-based SPACE Architects + Planners. Benchmark inverts the pub aesthetic (if not the menu) with a double-height main room and an abundance of natural light. “The client wanted a more contemporary feel,” said firm principal Jean Dufrense, “something to suit younger people in the neighborhood.” To achieve this, SPACE gutted the original two-story structure and built a two-story addition directly to the south, with a second-story walkway that allows for a light well to the ground floor. Crowning the addition is a glass retractable roof—the only one of its kind in the city—designed and built by New York-based Roll-A-Cover. In addition to this inventive design, many of the restaurant's TVs are situated behind two-way mirrors or on lifts, letting the space easily transition into a lounge at night. **ROBERT E. THOMAS**

OUT OF THE TROUGH continued from front page
Research's recent pronouncement that the longest and deepest post-World War II recession on record is officially over.

The billings index for architectural firms surveyed by the AIA rose to 48.2 in August, up slightly from a reading of 47.9 in July, according to numbers released by the AIA on September 22. Offering further optimism for the future, inquiries for new projects also increased last month to 54.6 from 53.1 in July. That number, however, has bounced downward in recent months from a rally that reached 60.7 last November, suggesting that considerable volatility remains in real estate circles as clients take a wary approach to new projects. (Any score above 50 indicates an increase in billings or inquiries, below 50 signals a decrease.)

The August numbers are heartening news, but the overall picture points to what may be a slow slog toward growth, since billings have not yet broken back into positive territory. “I expect it to continue to move up, but move up fairly slowly in the months ahead,” said Kermit Baker, chief economist for the AIA. “It doesn't seem like there's much propelling new activity, so it's going to be a fairly prolonged time before we see much acceleration.”

The brightest spot remains the commercial and industrial sector, which continued its push into positive territory as the only sector above the 50 mark, showing a reading of 50.6—the fourth straight month of positive growth. Baker cited early signs of job growth and an uptick in business confidence, which has translated into a modest increase in corporate and industrial work. “We've had a

pretty strong year of business investment on the software and equipment side, and that usually leads to a recovery on the building side,” he said. “We're in the early stages of that.”

The other sectors showed no such pluck. Institutional work, which has wavered over the past 12 months, took another downswing in August, ending a two-month rally and sliding to 46.0, down from 47.9 in July. The residential sector, which has been stagnant since February, performed similarly, ending the month at 46.9, down from 47.5.

Regionally, the trends were more encouraging, with the upswing in manufacturing activity pushing the Northeast above 50 for the first time since May, to 50.9. The Midwest also increased, to 49.2. The West rose to 45.8. The South ended a five-month trend of growth, dropping to 45.3.

While the Midwest numbers offer hope, Zurich Esposito, executive vice president of AIA Chicago, cautioned that they don't fully reflect the fortunes of local firms, since they track multifamily residential activity but not the broader residential market. “Those numbers are only telling part of the story, since a lot of firms in Chicago are engaged in smaller-scale residential work,” he said. “And for that group, I have not seen a noticeable improvement in business conditions locally.” The Federal Reserve's recent Beige Book report confirmed the Midwest's mixed economic messages. Chicago faced slack activity in July and August as manufacturing and private construction slumped. On the bright side, Minneapolis and Cleveland saw modest growth, while St. Louis saw an 18 percent bounce in single-family housing permits in July. **JEFF BYLES**

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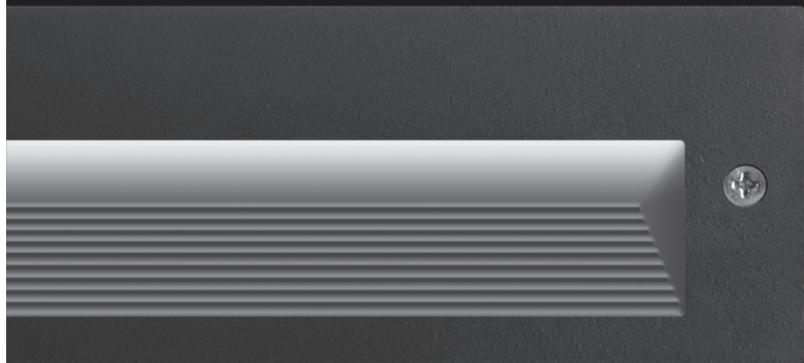


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VAN VALKENBURGH LED TEAM BESTS RIVALS TO REWORK ARCH GROUNDS

Meet 'Em in St. Louis

The team led by the landscape architect Michael Van Valkenburgh Associates (MVVA) has been selected to reinvigorate and expand the parkland surrounding the St. Louis Arch, designed over 40 years ago by Eero Saarinen with a landscape by Dan Kiley. The project aims to better integrate the Arch grounds with downtown St. Louis, embrace the ever-fluctuating Mississippi, and create a new park across the river in East St. Louis.

Word that the MVVA team was the likely winner started to leak out on blogs four days before the official announcement was due, forcing organizers to release a statement on September 22. The MVVA team bested a Who's Who of architectural, landscape, and engineering talent, including teams led by SOM Chicago with Hargreaves and BIG, Weiss/Manfredi, PWP with Foster and Partners and Civitas, and Behnisch Architekten. Their advantage, however, was not star power, it seems, but rather a willingness to be practical. "MVVA is an outstanding team that presented a winning combination of the ambitious and the manageable," said Tom Bradley, superintendent of the Jefferson National Expansion Memorial, in a statement. "They showed great reverence for the beauty and significance of the existing site, while suggesting improvements and attractions in line with our competition goals."

The MVVA plan calls for a new entrance bridging the Arch grounds with downtown and creating a stronger axis between the memorial

and the capitol, improving access from the north and south sides of the existing grounds, and adding new amenities, including a new museum at the entrance, a seasonal beer garden and skating rink at the south end, and a new amphitheater at the north end (a barrier parking garage will also be removed). The East St. Louis park will be significantly wilder in feel, with an elevated path offering views of the Arch and the treetops. The proposal also pays attention to ecological conditions, such as rainwater management and biodiversity.

The Van Valkenburgh-led team also includes Steven Holl Architects, Greenberg Holl Architects, Greenberg Uhlir Consulting, HR&A Advisors, Guy Nordenson and Associates, Arup, LimnoTech, Pine and Swallow Environmental, Applied Ecological Services, Ann Hamilton Studio, James Carpenter Design Associates, Cooper Robertson & Partners, Elizabeth K. Meyer, Project Projects, Vector Communications, and ABNA

Engineering.

Working with the competition organizers and stakeholders, including the National Park Service and the cities of St. Louis and East St. Louis, the team will begin revising their proposal according to feasibility and cost constraints. "Between now and January, we will be challenging the MVVA team to rise to the occasion to do what's best for the city, for the region, and for this national park," said St. Louis Mayor Francis Slay in a statement. "The Arch is a national treasure, but it is intensely personal to people in and around St. Louis." Competition organizers are also expected to announce a funding mechanism, most likely public/private partnerships along with a public authority, to finance and build the project. **AGB**

The proposal encourages greater connection to the river (above) and includes an elevated walkway on the East St. Louis side.



COURTESY MVVA

CROSSING CLEVELAND
continued from front page

Currently, a long pier juts out into the harbor, nearly reaching a park on the harbor's far shore. Rosales has designed a 120-foot-long steel pedestrian bridge to complete the connection, creating a closed loop around the harbor waterfront that will connect the park with two popular destinations, the Rock and Roll Hall of Fame and the Science Center. Because the harbor is heavily used by recreational boats, Rosales chose a bascule design that will lift like an arm to allow boats through.

Though the current design is preferred by both the city and the public, approval is still needed from the Federal Aviation Administration to ensure that the raised bridge is not too high for the nearby airport. "Designs where the bridge opens in the middle would create a much lower bridge, while our preferred design pivots from one end so the entire bridge is raised. That contributes to the more dramatic look," said Robert Brown, director of the Cleveland City Planning Commission.

The area's waterfront has been historically devoted to industry and shipping. Although the city has attempted to make the waterfront more recreational over the last two decades, sprinkling it with major waterfront destinations including the Hall of Fame and a football stadium, it has remained relatively inactive. "We have great attractions, but those are places people tend to use as a single destination and not as an excuse to stroll around the waterfront," Brown said. As the city works on a long-term masterplan with Ehrenkrantz Eckstut & Kuhn Architects, they hope Rosales' bridge will serve as



North Coast Harbor Bridge



Lakefront pedestrian bridge in raised position.

COURTESY MIGUEL ROSALES + PARTNERS

one of the first catalysts for a lively pedestrian district.

The second Cleveland bridge on Rosales' plate will span land rather than water. The Lakefront Pedestrian Bridge for the Cuyahoga County Planning Commission will cross industrial land and the Norfolk Southern Railroad to connect downtown Cleveland to the nearby but poorly accessible Wendy Park. "Right now you can only drive to Wendy Park," said Carol Thaler, the planning commission's program officer. "I can see it from the window of my downtown office, but it's a three-mile journey by road."

Also made of steel, the Lakefront bridge will be much longer than the North Coast Harbor Bridge at 650 feet, and fixed rather than mobile. Its outward-leaning truss system recalls the lines of sailboat masts and rigging. Although an appropriate

reference for a lakefront bridge, the main motivation behind the design was openness. "Many trusses are very oppressive," Rosales explained. "This is a very long crossing, so I wanted to make it as open as possible." The design choice was also dictated by the need to build the bridge without interrupting rail service on the tracks; its lightweight truss system can be assembled nearby and set atop the tracks using cranes, with no need for scaffolding.

Rosales' third bridge is the least developed so far. For Case Western Reserve University, he will be connecting the east and west sides of campus, which are currently separated by a large valley. The bridge will span an estimated 850 feet. Rosales aims to present possible designs to the Case Western Reserve Board of Trustees in October.

JULIA GALEF

DAVID NILAND 1930-2010 continued from front page his practice was small, his influence was enormous, since he led the city's Urban Design Review Board and the University of Cincinnati's Architectural Review Committee for decades, forcing every architect who built in the city to work a little harder to produce the best possible scheme.

For over 40 years, Niland taught at the University of Cincinnati's College of Design, Art, Architecture and Planning, directing the sixth-year architecture program that students used to call "the David Niland School of Architecture."

"He had a reputation that struck fear into the hearts of most students," Cincinnati architect John Senhauser recalled. But "it didn't take long to realize that he was a brilliant critic and strategist. He suffered no fools. David was tireless. He posted a sign-up sheet for critiques and visited you at your apartment or wherever you were working. He dedicated himself to anyone who took architecture seriously."

His students went on to found major firms and teach at architecture schools throughout the country, so his influence was exponential.

Niland was born in Cincinnati, where he was a high school football star who played under coach Woody Hayes at Dennison University before Hayes went on to Ohio State and Niland went on to Yale to earn bachelors and masters degrees in architecture in 1959 and '60. With his wife Mary Krohn Niland, he then spent a year on a Fulbright Fellowship at the Danish Graduate School for Foreign Students before returning to his hometown, where he taught for more than 40 years.

The only Cincinnati architect of his generation whose work was published internationally, David Niland was one of the country's most skillful "White" architects. His crisply detailed, geometrically complex, historically referential but frankly modern buildings were almost always stained or painted white. "I have too much respect for color to use it," he would say, and indeed the color around and inside his buildings did sing in the whiteness. Although he designed mostly houses and a few small projects, like an Education Center for the Cincinnati Art Museum, he proved that it is possible to create exquisite, spirit-enhancing architecture while meeting the complex needs of the disabled. Two of his clients were wheelchair-bound doctors who became so important to him that when he built his own house,

he designed it to be accessible to them, with wide corridors, no steps, and easy turnarounds. Here, he used roofs of varying heights to create the ascending and descending processional space typical of his other buildings.

Niland served as a visiting critic and lecturer at colleges all over the country, and received numerous awards, including the ACSA's Distinguished Professor Award in 1991-92.

Erik Sueberkrop, another former student and a founding partner of Studios Architecture in San Francisco and other cities, explained what it was like to be back under Niland's tutelage when he was designing a building on the University of Cincinnati Medical School campus. "My last interaction with him was in his capacity as a member of the University's Architectural Review Committee, commenting on our Crawley Center. David was as usual very animated, passionate, and insightful as he exercised his great command of the English language. We had our share of differences, so the review was fairly lively and intense, but it ended with his giving me an Eastern European bear hug. Needless to say, it caught everyone at the review by surprise, but it summed up David's persona. He was passionate about debate and commitment to the forces of architecture. In a way, it was his religion. He appreciated this commitment in others and expected, if not demanded, excellence. It is what made him a great teacher. And yet, he could be compassionate. I think David appreciated that everyone had a little different take on his religion."

It was as a design review critic that Niland had his greatest impact on Cincinnati, Senhauser explained. "It is rare when someone becomes synonymous with an organization as he was with the School of Architecture's Senior Studio, the city's Urban Design Review Board, the University's Architectural Review Committee. No discussion about Cincinnati's or the university's architecture can ever be credible without recognition of his contributions to the critical discourse that led to these projects."

JAYNE MERKEL IS AN ARCHITECTURAL HISTORIAN AND WRITER WHO MET DAVID NILAND WHEN SHE WORKED AS ARCHITECTURE CRITIC OF THE CINCINNATI ENQUIRER FROM 1977 TO 1988.

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LOHI FLATS



WAYNE RESIDENCE



KUJAWA ARCHITECTURE; TROST HOUSE; ANDREAS LARSSON

The designers at Kujawa Architects in Chicago don't mind when you refer to their firm as "scrappy." It's an accurate description for a small, young firm managing to stay afloat amid the grim realities of contemporary economics. The firm has survived through a combination of taking on some very small but challenging jobs, and falling into a few larger projects that have provided more substantial cash flow. Certainly, Kujawa Architects' perseverance speaks to a passion for the profession.

In reality, it's kind of a muted passion. Casimir Kujawa and his two associates—Patrick Johnson and Mason Pritchett—all hail from Montana, and share a low-key, relaxed demeanor that seems to reflect their roots in the American West.

After finishing his studies at the University of Montana in 1998, Kujawa came to Chicago initially to work for residential architects Frederick Phillips & Associates. He left three years ago when his brother—then a New York real estate attorney—moved back to Butte to develop a mixed-use property and needed an architect licensed in Montana. Gradually, he had enough work to hire Johnson, and later Pritchett, both 2003 Montana graduates.

In addition to Montana and Illinois, Caz Kujawa is licensed in Colorado, because another family connection—here, Johnson's brother-in-law—hired the firm to handle design of a new construction condo project in Denver.

Operating out of a small, bright loft space in an arts cooperative in Chicago's Humboldt Park neighborhood keeps firm overhead low. Kujawa is on the architecture faculty at IIT, and Pritchett has a part-time job at Archeworks, the alternative design academy founded by Stanley Tigerman.

Kujawa sees a distinct evolution in the firm's output. "Every project we do represents the next project we want to get," he said. "We're building an approach through our work."

Saying that architecture firms are facing tough times sounds like a version of a "dog bites man" story. Regrettably, it's not news. Kujawa Architects' experience suggests that the profession may survive the current miasma with some integrity.

PHILIP BERGER

COSMOLOGY OF THE YARD
NEW YORK, NEW YORK

Sculptor/performance artist Theaster Gates called Kujawa earlier this year with "a design emergency." New York's Whitney Museum had commissioned him to create an installation for its Biennial, and another Chicago architect had given Gates concepts that just didn't work for him. Kujawa helped him construct an environment out of drying racks Gates had salvaged from an idled Wrigley's Gum plant, which Kujawa said appealed to the artist because of their aesthetics and place in the cultural narrative.

TROST HOUSE
CHICAGO

The clients thought their neo-Prairie residence looked too much like a ski chalet. It didn't have the "curb appeal" that reflected their stylistic sensibilities, so they asked Kujawa to rework the exterior. With color and an asymmetrical use of wood cladding, the architects transformed it into something fresh and modern, fitting for clients with a love of midcentury design.

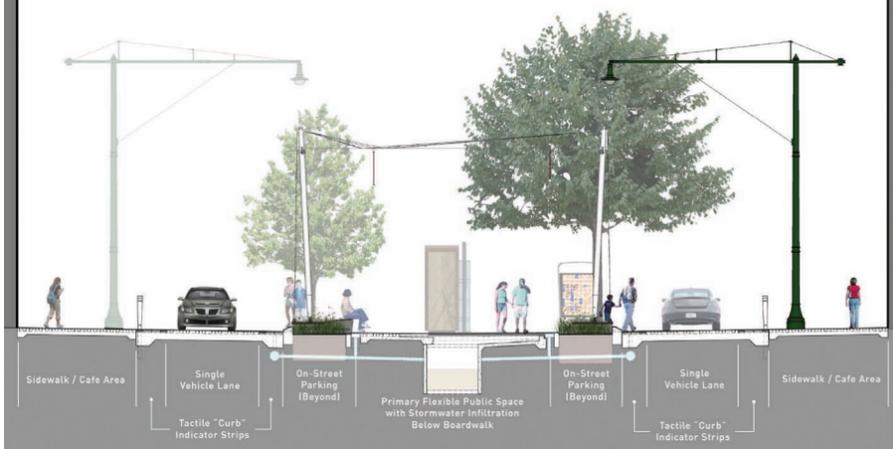
LOHI FLATS
DENVER, COLORADO

This nine-unit condominium project in Denver's Lower Highlands district presented its share of challenges, not least of which was the site, on a street that was really an alley. Each unit features a roof deck. The architects say their understated geometric design approach took a cue from David Adjaye's Museum of Contemporary Art, located just a few blocks away.

WAYNE RESIDENCE
CHICAGO

Kujawa renovated the attic and basement levels of this two-story Victorian in the Andersonville neighborhood. Linking the two, they also opened up a back staircase to let light in and increase cross ventilation. The firm also renovated a first-floor bathroom and added a bathroom in the attic guest suite. Though that space was designed for visitors, the clients like it so much they have turned it into a media room and study.

Georgia Street will include plantings, seating, kiosks, and a stormwater collection channel.



SUPER STREET FOR THE SUPER BOWL continued from front page Overhead, a cantenary system will support adjustable shades that will help mitigate hot Indianapolis summers. Supported by poles that also serve as lampposts, the system will be used for themed events and can be animated with special event lighting and projectors. "Lighting can really change the experience of a space. It can bring the scale down to the level of the pedestrian," said Bill Browne, principal of Ratio Architects, the project's designers.

The redesigned Georgia Street corridor will debut during the Super Bowl, but backers hope it will also be used for other large events, since Indianapolis hosts the NCAA basketball finals every five years, and for smaller functions like art fairs, as well as being a daily gathering place for locals and visitors alike. "We want it to be a place where the community and visitors can engage with each other. We want it to have impact beyond the Super Bowl," Browne said. "The downtown area is already very active, so we think this will be a great new

enhancement that will be a magnet to draw people south," said Susan Baughman, senior vice president for hospitality for the 2012 Super Bowl host committee.

Georgia Street is book-ended by the Indianapolis Convention Center and Conseco Fieldhouse, home of the Indiana Pacers. The Circle Center mall, a major urban retail destination, connects to the north and extends to the next block. Lucas Oil Stadium, where the Super Bowl will be played, is a block and a half to the south.

After developing a more modest scheme for a themed streetscape, Browne and the architects at Ratio conceived a more ambitious, and sustainable, design. "We realized

that it could be much more involved, that we could turn it into a really significant urban redevelopment project," Browne said. With the help of Indiana's Department of Transportation, the city secured \$8 million in federal Transportation Equity Act funding, which they are matching with \$2 million in municipal funds. "No one in Indianapolis has really done a large retention chamber like this before," he said. Projects such as this typically take three years, but the project is being fast-tracked for completion in two. "This is a very can-do community," Browne said. "There's enough drive. The Super Bowl is an incredible motivator and a catalyst."

AGB



COURTESY RATIO ARCHITECTS

CHINA CONFIDENTIAL continued from page 2 worked in China before, this was not a deal-breaker. Many had paid their airfare to contract signings in the past, and were prepared to fly to China to visit the site. Two did, and others had tickets to go.

The site, between Zhengzhou and Kaifeng, is busy with construction, and seemed a likely enough location for a housing and business complex. The chairman or chief client, though not elegantly dressed and working out of a shoddy office, maintained a confident air through translator "Peter."

But New York architects constitute a close-knit community. Word got around when one spoke to an engineer who had already been contacted about the very same project from another architect. In another case, two architects sought advice from a more experienced colleague, who then put them in touch with each other.

When contacted about business rituals in China, Calvin Tsao of Tsao & McKown Architects, who has worked extensively in



Asia, reacted in astonishment when he heard that the supposed clients did not pay for a banquet that had been arranged for the New York visitors. "I have never heard of a guest paying for the banquet, even in the smallest backward village," he said. "Airfare, yes. They will try to stick you with that; but if you say no, they usually will cover it. Never do anything out of pocket."

Tracing the story, most of the architects said they had heard from numerous advisers that working in China is so unpredictable

that practically nothing is out of the ordinary—even being told, after giving the clients a new iPhone, that more gifts were required and could be purchased immediately at a nearby mall.

To this day, "Peter" sends out occasional emails, saying that reimbursements are on their way, and that there's plenty of work for all. "Everyone is so eager to work in China," said Tsao. "The country is so vast, there are so many opportunities, but also so much desperation. This is a cautionary tale for everyone." **JULIE V. IOVINE**



COURTESY IMA

THREAD COUNT

A new installation at the Indianapolis Museum of Art by Los Angeles-based artist/designers Ball-Nogues Studio

uses light, air, color, and string to evoke the ceiling of a Baroque church. Called *Gravity's Loom*, the installation

fills the museum's Efroymson Family Entrance Pavilion, a contemporary space the designers thought could use a dash of decoration. "Our projects tend to be site-specific," said Gaston Nogues, a co-principal with the firm. "There are a number of different ways to enter the space, so there are many ways to encounter and perceive the work." Based on a digital design, the multicolored strings, which Nogues estimates run to several miles in length, evoke a pictorial decoration, although that image is in constant, subtle flux due to the play of space, light, and air. *Gravity's Loom* is on view through March 6, 2011. **AGB**



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ARCHITECTURAL GLASS

METAL COATINGS

ARCHITECTURAL PAINTS



Whether night or day, lighting can transform little-used public spaces into desirable places. AN spotlights three exemplary new outdoor designs in the Midwest.

Light Bridges
Midway Plaisance, Chicago
James Carpenter Design
Associates with BauerLatoza
Studio and Schuler Shook

Since it was built, the Midway Plaisance has divided the cloistered campus of the University of Chicago from the adjacent Woodlawn neighborhood. In spite of their proximity, the two often feel worlds apart: the one, a bastion of Neo-Gothic academic buildings, while the other is a mixed-income residential neighborhood. Now, as the university expands into Woodlawn with new residences and academic facilities, bridging that divide has become a priority for the university in supporting quality of life for students, faculty, and staff. The effort is complicated by the fact that the Midway, designed by Frederick Law Olmsted, is part of the city's

treasured parks system. Changes will be scrutinized.

The university turned to New York-based studio James Carpenter Design Associates, known for their innovative use of lighting and glass, to design something that would help unite the two areas of the university without intruding too much on Olmsted's parkland. Light became the obvious means of achieving that balance. "They're intended to be thresholds of light, primarily visible at night, that add clarity to the crossing," Carpenter said.

Working with Chicago-based landscape architects BauerLatoza and lighting designers Schuler Shook, Carpenter's Light Bridges, currently under construction, will traverse the Midway at Ellis and Woodlawn avenues. During the day, lighting for the pathway has a subtle presence, while at night it

glows with a robust physicality, hence the name Light Bridge. The effect is achieved through a series of smart design moves. Linear LEDs wash the handrails and guardrails as well as the retaining walls in light, and a series of LED spotlights set in the sidewalk throw light upward.

The most distinctive elements of the Light Bridges are the "light masts," vertical columns with varied illumination. A metal halide fixture shines light up and outward through a light pipe—a tube with reflective film—to a mirror at the top of the column that bounces light back down. The light pipe allows the single fixture to illuminate the entire light mast, which is wrapped in a series of metal rods surrounded by horizontal bands. These give the column their form while also acting as light diffusers. The horizontal bands are spaced variously so that

light levels are diminished in the middle of the column and heightened at the top, making the Light Bridge visible from a distance.

"The Light Bridges are part of a

larger plan to illuminate their buildings and streets," Carpenter said. "They are trying to center activities, to use light to give them a special character." **ALAN G. BRAKE**



T8 by Mark di Suvero is one of 26 sculptures in the Pappajohn Sculpture Park, which is illuminated by a subtle in-grade lighting scheme.

Below: The Riverwalk canopies illuminate the shadowy area with reflected daylight and washes of artificial light at night.

Facing page: The University of Chicago's Light Bridges, during the day and at night, balance visibility with sensitivity to the existing park.



KUN ZHANG

Pappajohn Sculpture Park, Des Moines

Agrest and Gandelonas Architects with RDG Planning & Design

Built in an underused two-block park in downtown Des Moines, the Pappajohn Sculpture Park came into being when longtime residents John and Mary Pappajohn donated their esteemed sculpture collection to the Des Moines Art Center in 2007. The gift of 26 sculptures, including pieces by Joel Shapiro, Mark di Suvero, and Ellsworth Kelly, was appraised at \$40 million. In terms of placing the city on the cultural map, however, the bequest's value has been incalculable.

Iowa-based RDG Planning & Design collaborated with the project architect Agrest and Gandelonas of New York to develop a lighting scheme for the 4.4-acre park that would both define a series of parabolic outdoor rooms and also illuminate the sculptures from dusk until dawn.

"Lighting had to complement, not dominate, the site," said Jonathan Martin, landscape architect with RDG. To eliminate the number of vertical poles in the park, almost every piece of art is lit from the ground.

The design team worked with the Art Center to determine how each piece would be lit, making visits to the Pappajohn's home to see the sculptures in person and test their mock-ups. Only one sculpture, Jaime Piensa's *Nomade*, had specific directives from the artist about lighting. In all, the park contains more than 200 ceramic metal halide weatherproof lamps.

Because the park is completely open to downtown Des Moines, with official hours from sunrise to midnight, visitors are urged to observe artwork at night. "A sculpture that is very playful during the day may take on a more serious tone at night because of the way it's lit," said Martin. Unlit pathways eliminate the visual clutter of streetlamps, but also encourage patrons to stray from the path and see the artwork from more than one perspective. Streetlamps on sidewalks around the perimeter provide an ambient glow, just enough for security cameras to monitor park activity. In a setting where harsher lighting could have become a proxy for careful stewardship, instead each sculpture enjoys its own illuminated space within the darkness.

JENNIFER K. GORSCHÉ



COURTESY ROSS BARNEY ARCHITECTS

Chicago Riverwalk Canopies
Ross Barney Architects

When planning the Chicago Riverwalk, city officials realized that without protection, salt and water from bridges crossing overhead could pour down on pedestrians. So Carol Ross Barney and her team decided to make projective canopies that were also visual amenities, animating the shadowy areas under

the bridges in addition to providing coverage overhead.

Made of stainless-steel tiles—the lower tiles are brushed steel, and the upper highly-polished—the canopies reflect the shimmer and movement of the river, creating dappled shadows on the Riverwalk. "It adds something contemporary and ethereal within the neoclassical language of the rest of the Riverwalk,"

Ross Barney said. Currently in place under the Michigan Avenue and Wabash Avenue bridges, the canopies use natural light during daytime hours to transform the underside of the city's beautiful, but utilitarian, infrastructure. Others, perhaps in a different form, will be added as additional phases of the Riverwalk are completed.

The reflective surfaces recall a

contemporary Chicago icon, Anish Kapoor's *Cloud Gate*. While Kapoor's sculpture pulls the viewer into the skyline and the sky above, the canopies immerse the viewer in one of Chicago's less appreciated natural features. "You feel like you're in the river," Ross Barney said. Unlike Kapoor's perfect bean, the canopies are slightly wavy with visible seams. As Ross Barney noted,

"It helps fragment the painting." When the sun sets, light pipes with metal-halide lamps set in the seams of the canopies wash their surfaces with light. Some of that light reflects down to the surface of the water, reversing the daytime effect. Metal-halide downlights provide additional illumination for pedestrians. "The results are very intriguing and fun," she said. **AGB**



LIGHTS OUT

PUBLIC LIGHTING GETS SHARP WITH THE NEWEST LED TECHNOLOGY.
BY JENNIFER K. GORSCHÉ

1 DISCERA 4 LED
SE'LUX

The new Discera 4 LED from Se'lux delivers 3,464 lumens with 30 high-flux LEDs and highly precise lens optics that produce low glare and low backlight, which contributes to the Discera's International Dark-Sky Association approval. With a die-cast housing, sealed optic chamber, and polyester powder-coated finish, the lamps are appropriate for street, pedestrian, and parking area applications. www.selux.com/usa

2 FLUORESCENT-REPLACEMENT TUBE
LEDTRONICS

Incandescent-replacement technology manufacturer LEDtronics has developed a new energy-efficient, vibration-resistant T8 and T12/2-pin fluorescent-replacement LED tube light for public transit buses and railcars. The tubes are designed to easily replace the conventional fluorescent tubes found in most public transportation without any retrofitting, using polycarbonate tubing that is safer than glass and can withstand harsher environments. www.ledtronics.com

3 LUCA BOLLARD
STRUCTURA

Winner of the Landscape, Pool, and Fountain Lighting category at this year's Lightfair International show, the Luca Bollard is a solid finished or unfinished glulam wood casing made with CNC machining and rated for wet or dry exposure. LED emitters inside are configured in a rectangular array in a range of wattages and lumen outputs. Concealed hardware is accessible through the top aluminum plate. www.structura.com

4 ARCHILEDE
IGUZZINI

Last month Italian lighting company iGuzzini introduced its Archilede LED street-lighting system to the U.S. market, with the complete line available by December. Developed with Italian energy provider ENEL Sol, the lamps use 40 percent less energy than traditional streetlamps by using LED configurations and a patent-optical assembly to create targeted light. Intelligent electronic controls further reduce energy consumption. www.iguzzini.com

5 SOLAR BOLLARDS
METEOR SOLAR LED

Using lithium iron phosphate batteries like those in hybrid cars, Meteor's new solar bollards eliminate the need for underground wiring and produce up to 12 hours of light with four hours of direct sunlight charge. An anti-corrosive fluorocarbon coating allows the bollards to withstand harsh environments, and the 360-degree glass lens allows solar LEDs to be visible at 1,000 feet. www.meteor-lighting.com

6 SIERRA Q
HESSAMERICA

Hess has added a square architectural light column to the Sierra line of illuminated columns. Appropriate for a range of outdoor spaces, the 13-foot-tall extruded aluminum and matte translucent acrylic columns enclose a ceramic metal halide light source or customized color LEDs to provide uniformly distributed light at night. Matching bollards are also available. www.hessamerica.com

7 X-SERIES OUTDOOR
FLOOD SPOTLIGHT
YAMAGIWA

Yamagiwa's new line of LED luminaires includes the outdoor flood spotlight, which like the other lights in the series incorporates spot modules manufactured by international LED technology company Xicato. The modules use a design that keeps the phosphor component cold and increases the uniformity and color consistency of light. The X-Series also includes downlights, eave lights, and a bollard. www.yamagiwa-lighting.com

OCTOBER

WEDNESDAY 13

LECTURE

Wilmette's Glorious Baha'i Temple

12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

FILM

The Struggle for American Architecture: Louis Sullivan

6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

THURSDAY 14

EVENT

GreenTown Chicago

8:30 a.m.
Columbia College
1104 South Wabash Ave.
Chicago
greentownconference.com

LECTURE

Reclaim, Rethink, Reuse: Active Models in the Use of Neglected Land in Detroit

7:00 p.m.
Museum of Contemporary Art Detroit
4454 Woodward Ave., Detroit
www.mocadetroit.org

FRIDAY 15

LECTURE

Simulated Landscapes

4:30 p.m.
School of Architecture and Urban Planning
2131 Hartford Ave., Milwaukee
www.aiaw.org

EVENT

MAM After Dark

5:00 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
www.mam.org

EXHIBITION OPENING

Dutes Miller and Stan Shellabarger

Western Exhibitions
119 North Peoria St., Chicago
www.westernexhibitions.com

SATURDAY 16

EVENT

Brucemore Estate's Autumn Landscape Hike

10:30 a.m.
Brucemore Estates
2160 Linden Dr. SE
Cedar Rapids
www.brucemore.org

EXHIBITION OPENING

Chicago Cabinet: Views from the Street

Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

MONDAY 18

LECTURE

Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today

6:00 p.m.
Illinois Institute of Technology
3360 South State St., Chicago
www.iit.edu

TUESDAY 19

EVENT

Mash Flob: Turning Flash Mob Inside Out

6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

WEDNESDAY 20

LECTURES

Ian Bogle:**STRATA SE1: Moving Towards a Self-Powered Environment**

6:00 p.m.
Illinois Institute of Technology
3360 South State St.
Chicago
www.iit.edu

The Flatiron Building:**Chicago's Gift to New York**

12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

EVENT

Traditional Building Exhibition and Conference: Restoring the Past. Building the Future.

Navy Pier, Chicago
traditionalbuildingshow.com

EXHIBITION OPENING

Felicia Ferrone: On Space

Volume Gallery
845 West Washington Blvd.
Chicago
www.wvolumes.com

THURSDAY 21

LECTURES

Boston Furniture of the Eighteenth Century

6:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
www.imamuseum.org

Architecture and Power: The Propagandistic Functions of Public Monuments in Rome

6:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

Donovan Rypkema: Sustainability, Economics, and Historic Preservation

2:00 p.m.
Preservation Alliance of Leavenworth
206 Arch St., Leavenworth

SYMPOSIUM

Council on Tall Buildings and Urban Habitat's 9th Annual Awards Symposium

12:30 p.m.
Illinois Institute of Technology
3241 South Federal St.
Chicago
www.ctbuh.org

FRIDAY 22

EVENT

AIA Wisconsin Fall Workshop: REDUX

Historic Pabst Brewery
901 West Juneau Ave.
Milwaukee
www.aiaw.org

EXHIBITION OPENINGS

Britton Tolliver: Fixed Illusion

Golden Gallery
816 West Newport Ave.
Chicago
www.golden-gallery.org

Jennifer Davis, Erika Olson Gross, Terrence Payne and Joe Sinness

Flourish
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis
www.artsmia.org

SATURDAY 23

EXHIBITION OPENING

Yves Klein:**With the Void, Full Powers**

Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

SUNDAY 24

FILM

The Radiant Sun

2:00 p.m.
Helmut Stern Auditorium
525 South State St.
Ann Arbor
www.umma.umich.edu

MONDAY 25

LECTURE

Julie Snow

6:00 p.m.
Illinois Institute of Technology
3360 South State St., Chicago
www.iit.edu

TUESDAY 26

SYMPOSIUM

New Directions in Accessibility for the 21st Century

8:00 a.m.
Capital Square
400 Locust St., Des Moines
www.aiaiowa.org

WEDNESDAY 27

LECTURE

Architect Clarence Hatzfeld is Haunting Me

12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

NOVEMBER

WEDNESDAY 3

LECTURES

Thomas Jefferson, Architect of Private and Public America

12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

Adrian Smith: Recent Work

6:00 p.m.
Illinois Institute of Technology
3360 South State St., Chicago
www.iit.edu

THURSDAY 4

LECTURES

Extending Delight and Spiritual Harmony: A Stroll through the Emperor's Private Paradise

6:00 p.m.
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis
www.artsmia.org

Frank Lloyd Wright's Non-Architectural Sources

7:00 p.m.
Monona Terrace Community & Convention Center
One John Nolen Dr., Madison
www.aiaw.org

EVENT

Chicago Wilderness Congress 2010

9:00 a.m.
University of Illinois, Chicago
725 West Roosevelt Rd.
Chicago
www.chicagowilderness.org

FILM

Reel Design Film Series - Infinite Space

7:00 p.m.
Tivoli Theater
4050 Pennsylvania Ave.
Kansas City, MO
www.aiakc.org

SYMPOSIUM

Enlightened Design: Strategies for the Indoor Environment, Comfort & Low Energy

AIA Kansas City Office
1801 McGee St.
Kansas City, MO
www.aiakc.org

SATURDAY 6

EXHIBITION OPENING

UMMA Projects: Simon Dybbroe Møller

University of Michigan Museum of Art
525 South State St., Ann Arbor
www.umma.umich.edu

TUESDAY 9

LECTURE

Everything I Needed to Know in Life I Learned as a Structural Engineer: Three Guiding Principles

5:30 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

WEDNESDAY 10

LECTURES

Ed Uhler:**The Making of Millennium Park**

7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

Site Design Group: Recent Work

12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

THURSDAY 11

LECTURES

Chicago Foundations: An Essential History

12:00 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

Madeline Albright: My Life With Pins

7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
www.imamuseum.org



COURTESY MARTIN SCOTT-JUPE

EUROPEAN DESIGN SINCE 1985:

SHAPING THE NEW CENTURY

Milwaukee Art Museum
700 North Art Museum Drive, Milwaukee
Through January 9, 2011

A watering can. A pitcher. A vacuum cleaner. There are some things that we use every day and yet we take their beauty for granted. But where did they come from? What inspired them? In exploring European design achievements of the 1980s and 1990s, this groundbreaking exhibition at the Milwaukee Art Museum takes a fresh look at the nature of design through both modern and postmodern lenses. A wave of social and political change swept through Western Europe in the last part of the 20th century, as communism fell, borders opened, and the new European Union became the world's largest single market, contributing to the rise of a strong design culture, albeit one where no one particular aesthetic predominated. The media took notice and increased their coverage, and soon Philippe Starck and Alessi became household names. New technology also played a role, allowing for pieces—like Mathias Bengtsson's *Slice* chair (above)—that would not have been possible without computer-aided tools like the laser cutter.



COURTESY VOLUME GALLERY

FELICIA FERRONE: ON SPACE

Volume Gallery
845 West Washington Blvd., Chicago
October 22–November 7, 2010

Much like Magritte's famous pipe that wasn't a pipe, sometimes a table isn't always a table. Or is it? A new exhibit at the event-based Volume Gallery asks the audience to reconsider their own perceptions. Artist and designer Felicia Ferrone believes that "[o]bjects within space are choreographed through a strict vision of user interaction and function." Her first solo exhibition is an exploration of the choreography of that space and of our interactions with the objects in it. Her designs lead the viewer to question the archetypes and functions of everyday objects. With *Shift* (above), Ferrone challenges the viewer's fundamental assumptions about what a table is and how it is used. Is the void a statement about the human penchant for collecting? Or is the more minimal surface an invitation to the user to play an active role in the space? The minimalism and restraint she shows only serves to enhance the subtle tensions that arise in her designs, perhaps creating an alternative visual vocabulary for items that shape our everyday lives. Laid out in a raw space in the West Loop area, this show is the latest in a series highlighting limited edition work from contemporary American designers.

Weese's Pieces

The Architecture of Harry Weese
Robert Bruegmann, Kathleen Murphy Skolnik
W.W. Norton & Company
\$32.00



First Baptist Church of Columbus, 1962-65, in Indiana; the sanctuary interior (right).

In June, contemplating the depressed state of architectural publishing, I compiled a short list of architects, designers, and photographers who were without a monograph. My recent encounters with publishers had convinced me that no one who wasn't an Eames or Eames adjacent was likely to get a book. Then I saw on Amazon that Chicago architectural historian Robert Bruegmann, editor of an excellent book on SOM's United States Air Force Academy, had beat me to one of these underappreciated greats: Harry Weese was getting his book, and a bigger one than I had imagined.

Today Weese is probably best known for his elegant design for the Washington Metro, with its concrete coffered tunnels, hexagonal tile floors, and clever marriage of neo-classicism and 1970s modernism. An image of the L'Enfant Plaza Metro station is on the front cover, setting the stage for an argument for Weese as a major contributor to the design of contemporary cities. And yet we never get that argument, or any other one of great length or commitment.

The Architecture of Harry Weese begins instead with an extensive biographical essay on Weese by Bruegmann. The bulk of the text

is four-page entries by art historian Kathleen Murphy Skolnik of 30-plus projects designed by Chicago-based Harry Weese & Associates from 1936 to 1984. There are approximately four pages by Bruegmann devoted to interpretation, pages that check all the appropriate boxes: Was Weese an alternative to the Mies school of Chicago modernism? Was he a traditionalist? Was his work special for its materials? Its Scandinavian influence? Its vernacular qualities? Or will his legacy be as the "conscience" of Chicago architecture? (If the last, it is perplexing that the book quotes so little from Weese's writings and interviews. We get



HEDRICH BLESSING/CHICAGO HISTORY MUSEUM

no sense of his voice, which in the 1980s became increasingly shrill. Bruegmann reports he once called Helmut Jahn "Genghis Jahn." This is a letter I would like to read in full.)

Bruegmann refuses to come down on the side of any of these possible interpretations, or to highlight what he thinks is Weese's best work. A whole section could have been devoted to Weese's many buildings in Columbus, Indiana, which include the sublime First Baptist Church (1962-65) and a branch of the Irwin Union Bank (not pictured in the book), both of which stand up in comparison to the better-known Columbus church and bank of Weese's longtime friend Eero Saarinen. The church, in particular, is an essay in thoughtful use of materials, sympathetic siting, and sanctuary without fuss. When I first encountered it, appearing to sail across the grass, I suddenly wondered where on earth I was.

The building entries are thorough architecturally, largely composed from contemporary articles and interviews with Weese employees. But they lack historical context. Weese designed a building for IBM in Milwaukee in the late 1950s, part of the corporation's massive

modernist building spree, a fact that goes unmentioned. The biographical essay tells us Weese was friends with Saarinen (who recommended Weese for work when his own office got too busy), I.M. Pei (with whom he collaborated on the important 1956-63 Hyde Park A&B Urban Renewal Project), and Edward Larrabee Barnes. I see many parallels between Weese's work and theirs, and that of Roche Dinkeloo, too.

Some of these parallels are unfortunate, such as his habit of lapsing into shape-ism: making a village hall a square, an urban prison a triangle, a Christian Science church a semi-circle. Why? Some are wonderful surprises, like the leafy skylit atria he inserted into Brutalist chunks like the Crown Center Hotel in Kansas City, Missouri (1968-73). There, the connection to Saarinen and Roche is clear, if unexplored: Landscape architect Dan Kiley consulted on the landscape, as he had for the Ford Foundation. The book's silence on these connections leads one to wonder: Which direction did the influence run? Was Weese a facile magpie or an under-known innovator? Should we judge him by the First Baptist Church or the soon-to-be-demolished Sawyer Library at Williams College (1975)? Judge him for his heroic restoration of Louis Sullivan's Auditorium Theater (1964-67) or his failed urban planning ideas (islands off the coast of Lake Shore Drive)?

All these questions mean there is another, better book on Weese that needs to be written. But I fear, in today's market, architects such as Weese may only get one shot.

ARCHITECTURE CRITIC ALEXANDRA LANGE IS CO-AUTHOR OF DESIGN RESEARCH: THE STORE THAT BROUGHT MODERN LIVING TO AMERICAN HOMES.

ORNAMENT AND IDEAS

Looking After Louis Sullivan: Photographs, Drawings, and Fragments
Art Institute of Chicago
111 South Michigan Avenue
Through December 12

Louis Sullivan's Idea
Chicago Cultural Center
78 East Washington Street
Through January 2, 2011

Two complementary shows spotlighting the work and life of Louis Sullivan illustrate how varying approaches to exhibiting architecture—conventionally straightforward and madly innovative—can be equally valuable.

Louis Sullivan's Idea at the Chicago Cultural Center might well have been called *Tim Samuelson's Idea*, as executed by Chris Ware. Samuelson, the city of Chicago's cultural historian and the show's curator, says Sullivan's work has been too easily reduced to

a discussion of his ornament, and a distillation of his mandate that form follow function. His intent here was to reflect perceptions of Sullivan during his lifetime. While the materials displayed—and the fine wall texts—provide the essence of that message, it's the dynamic installation that persuasively carries it.

Samuelson collaborated with the comic book artist Chris Ware to create an environment that allows the viewer to experience the architecture rather than simply observe it. Ware's artwork often incorporates exquisitely rendered architectural imagery, and Samuelson and Ware had previously collaborated (with Ira Glass) on a Sullivan-centered radio/video/book project, so his affinity for the territory isn't surprising. With enormous photographs and renderings (some full-scale), several models, and dozens of artifacts culled from demolished Sullivan-designed buildings (all but three of which Samuelson personally salvaged), you get some of the sense of discovery you might experience by encountering the structures out on the street or walking inside them.

Much of the exhibition's impact was made possible by new technologies that allow for supersized blow-ups of photos and drawings at affordable prices. A full-scale image of the

blueprint for the Krause Music Store and life-size photos of the Transportation Building at the 1893 World's Columbian Exposition are particularly powerful and arresting.

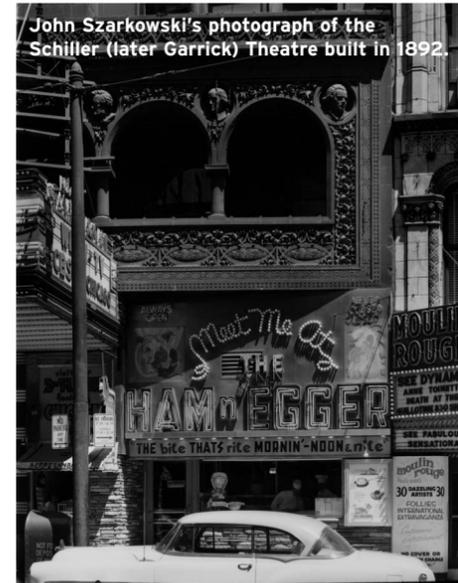
Looking After Louis Sullivan at the Art Institute is much more in the vein of the "standard" architecture exhibition we are used to seeing in a museum: medium format photos and drawings arranged at eye level around the perimeter of a gallery space. This is completely appropriate for a show that is largely about Sullivan in his historical context, and about the ebb and flow of his reputation since his death.

In the early 1950s, photographer Aaron Siskind began using Sullivan's buildings as subjects for his abstract compositions. He organized the Sullivan Project, enlisting his current and former students at the Institute of Design to document Sullivan's buildings. Richard Nickel, the historian/photographer/activist who died while rescuing pieces of the Chicago Stock Exchange, was one of those photographers. Both Nickel's and Siskind's photos, plus those of John Szarkowski (later curator at MoMA) and drawings from the Art Institute's collection, compose the show.

The three represent different perspectives on the work: Siskind's "aesthetic," Nickel's

"documentary," and Szarkowski's "journalistic." Together, they illustrate Sullivan's role as a great innovator and influencer, but also as the archetype for great artists who are all but forgotten at their deaths, yet triumphantly rediscovered posthumously.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.

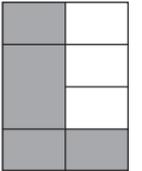


John Szarkowski's photograph of the Schiller (later Garrick) Theatre built in 1892.

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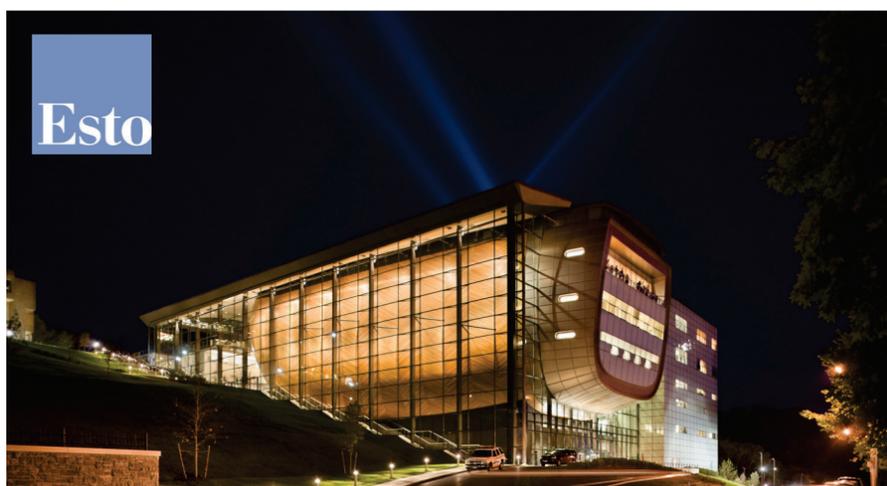
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Left: Millennium Park
Above: City Hall's green roof
Below: New housing at the site of Cabrini Green

PETER AARON/ESTO

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After 21 years as mayor, Richard M. Daley has left an indelible mark on Chicago's built environment. *The Architect's Newspaper* asked 11 Chicago architects to reflect on Daley's impact on the city's architecture, planning, and landscape, and to ponder the challenges facing the next mayor.

Brad Lynch
Brininstool, Kerwin + Lynch
The legacy: "Daley brought Chicago back, in terms of concentration on public projects and the city's physical aspects. And he helped lose the Al Capone association."
Next mayor's challenge: "We need to keep up the momentum for better design, and continue the focus on infrastructure and getting better building projects."

Carol Ross Barney
Ross Barney Architects
The legacy: "I think Daley loved the city, and though it wasn't always clear what he wanted, it was usually the right thing. The jury is still out on housing and the airport."
Next mayor's challenge: "I'd like to see government opened up. Some of the discussions would be fun to have."

John Lahey
Solomon Cordwell Buenz
The legacy: "If I had to pick one thing that defines Daley's legacy, it would be Millennium Park. It totally reoriented the city, and created something where there was nothing. Daley went out on

a limb, took a risk, but it paid off."
Next mayor's challenge: "The real problem remains with the fiscal realities of today's urban America. That's what needs to be tackled."

John Ronan
John Ronan Architects
The legacy: "Sustainability movements are common, but Chicago is different because of the top-down process. Instead of the usual grassroots beginning, Daley was the catalyst; it can be directly attributed to him."
Next mayor's challenge: "Daley had a vision for grand projects, 'big thinking' in the Burnham sense of the term. Now the expectation is that the next mayor will have a vision for the city."

Martin Felson
UrbanLab
The legacy: "Daley worked to try to connect architecture to the urban environment, through things like education agendas and natural systems."
Next mayor's challenge: "I'm interested in the reversal of the river as an issue of ecological security, linking the ecology with the economy. Resolving that issue will impact all of our qualities of life here in Chicago."

Dirk Denison
Dirk Denison Architects
The legacy: "Mayor Daley's greatest achievement for the City of Chicago was raising the consciousness of 'green,' both

in terms of design strategies and the physical urban landscape."
Next mayor's challenge: "Daley's successor will have to change the current view of buildings to one that focuses on the long term, specifically, how they will exist and perform over time."

Jackie Koo
Koo and Associates
The legacy: "Daley has made a phenomenal impact on the city, particularly the Loop. He revitalized the Loop with Millennium Park."
Next mayor's challenge: "Where does his successor even begin? It's just a terrible time, especially for people trying to find affordable housing."

Adrian Smith
Adrian Smith + Gordon Gill Architecture
The legacy: "Mayor Daley's legacy in terms of the built environment is substantial and impressive. His attention to the importance of landscaping in the public realm has left Chicago a much more beautiful and livable city than it was before he took office."
Next mayor's challenge: "In addition to the need for carbon reduction, there is a continuous need for both city center and urban neighborhood renewal, including parks, schools, residential buildings, commercial centers, and transit system stations, which should be seen as the future of higher-density sub-zones within the neighborhood structure."

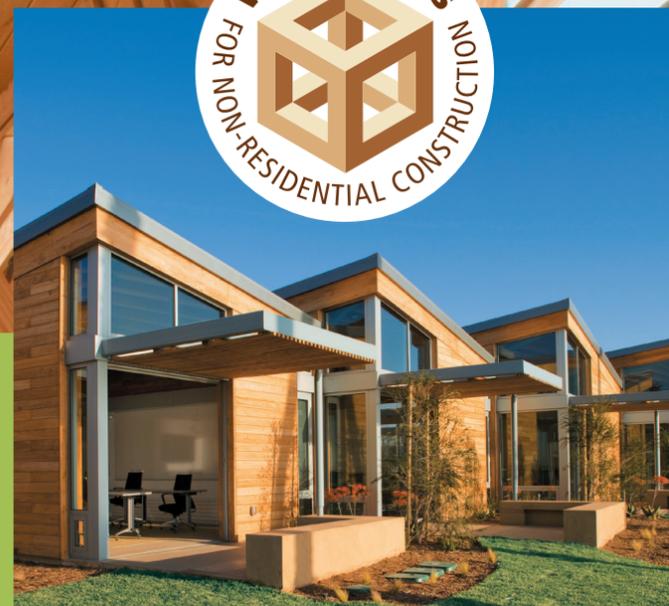
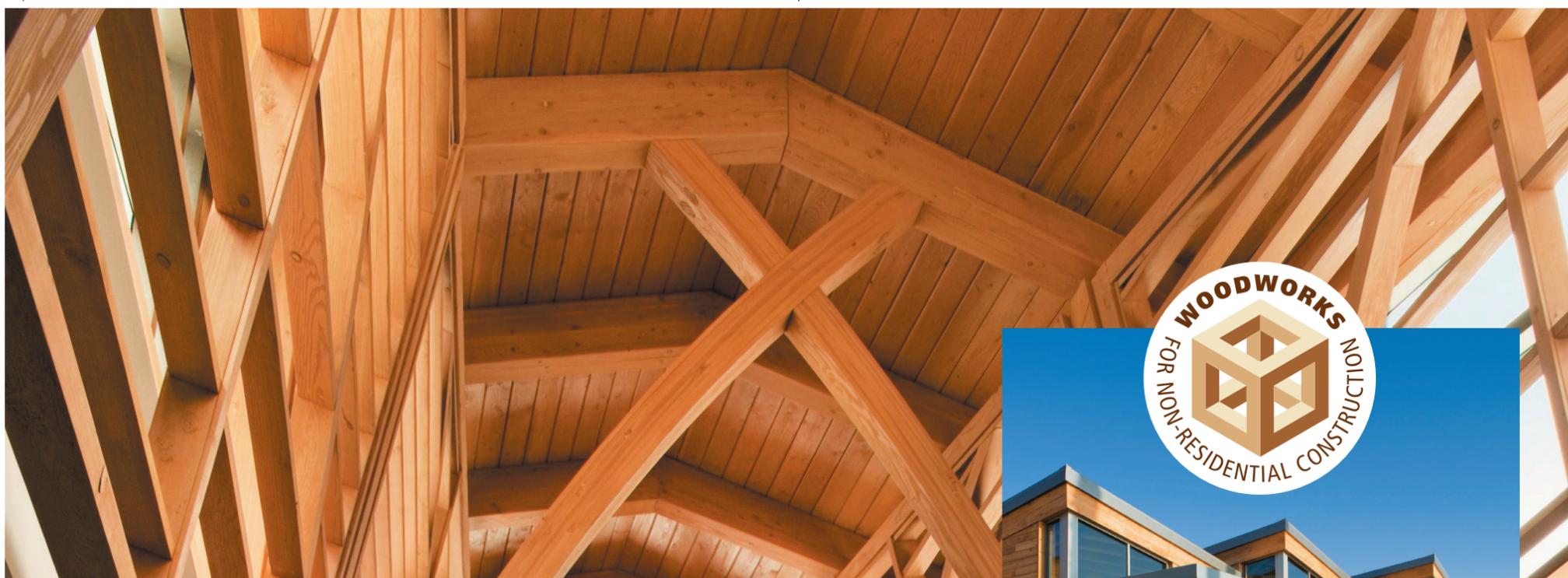
Philip Enquist
Skidmore, Owings & Merrill
The legacy: "Architects designing at the scale of a city are rare. Directing growth, investment, and energy at this scale is no small task. While most American cities have never had the benefit of one such individual, Chicago has been lucky to have had two: an architect and a mayor. We are fortunate to have been influenced and directed by the future-building efforts of Daniel Burnham a century ago, and by those of Richard M. Daley during the past 20 years. The mayor energized Chicago and brought it to its highest civic level."

Jeanne Gang
Studio Gang
The legacy: "He's been a true advocate for new, high-quality architecture and environmentally friendly public space within the city. He has made Chicago a role model for what quality of life in a major city should be. For those of us in the architecture community, I'd say his leaving is a major loss."

Clare Lyster
CLUAA
The legacy: "Leaders who recognize the agency of design in municipal planning and policy produce great cities. In his 21 years as mayor, Richard M. Daley understood how to deploy design to negotiate all the stakeholders that develop the urban environment. For example, the Lakefront, Millennium Park, and Museum Campus stand out as noteworthy examples of how design could leverage public, private, and eco-

conomic interests to transform the city's civic spaces. His opportunism in implementing these projects and his sincere interest in cultivating strong links with the city's architectural community will be his legacy."
Next mayor's challenge: "Like many cities, Chicago faces multiple urban challenges: maintaining and expanding infrastructure, addressing urban sprawl, and tackling ecological issues. The next administration can build on Daley's legacy by foregrounding design as the principal means to engage these concerns. The city has multiple young design firms with great ideas for the future of Chicago. Local architecture schools are think tanks for both practical and visionary explorations. Both the academic and professional design communities are ready to engage the public and help transform the city. Are you listening, Rahm?"
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