

# THE MIDWEST ARCHITECT'S NEWSPAPER

## 01 02.08.2012

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### A PAVILION FOR THE WORLD

On January 13, the Nelson-Atkins Museum of Art in Kansas City, Missouri, announced the five teams shortlisted for its Pavilion Project, a design competition in conjunction with its special exhibition *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*. The competition, launched on November 23, asked teams to design and then build a temporary pavilion on-site by April 9, 2012. After renting a Ferris wheel for the length of the exhibit proved too costly, the museum decided to develop their own pavilion, which will be used for flexible programming and events. Catherine Futter, the curator of the special exhibition,

said, "We really wanted something that showcased innovation today in the spirit of the world's fairs."

The five shortlisted teams include AECOM, el dorado inc with DESIGN+MAKE (Kansas State University), Echomaterico, Generator Studio, and Hufft Projects. An in-house jury reviewed 15 entries before deciding on the final five, but the winner will be selected by Futter; the director of the Nelson-Atkins Museum, Julián Zugazagoitia; architect Steven Holl; and a still unnamed person from Kansas City's Parks and Recreation Department. The pavilion will be located in the front yard

**continued on page 7**



### SOM DESIGNING ENERGY-EFFICIENT TOWER IN SUZHOU

### CHINA RISING

Skidmore, Owings & Merrill (SOM) Chicago has won a competition to design a mixed-use tower in the new Chinese city of Suzhou. Located along a lakefront on the Yangtze River Delta, the tower includes a distinctive void carved out of the upper portion of the tower, splitting the floor plates in half to better serve hotel uses. Offices will

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Summers, left, with Helmut Jahn.



### GENE SUMMERS, 1928–2012

In the spring of 1989, architect Gene Summers, FAIA, accepted the position of dean of the College of Architecture, Planning and Design at the Illinois Institute of Technology (IIT), a role that had been profoundly shaped by his former employer, Ludwig Mies van der Rohe. Gene accepted the position during a time of worldwide economic and political changes, advancements in computer technology, environmental concerns, and diverse competing architectural ideologies, compounding the influence of the steadfast Miesian foundation of the college. In contrast, Mies arrived in Chicago in 1939 with a clear, singular vision, and when the postwar economy boomed, he was able to build the IIT campus and College of Architecture into the fastest-growing technological university in the United States.

Like Mies, Gene carried out an influential restructuring of the curriculum. Mies, however, had headed the most seminal school of its time, the Bauhaus, before coming to IIT. Gene had never taught before, so he applied

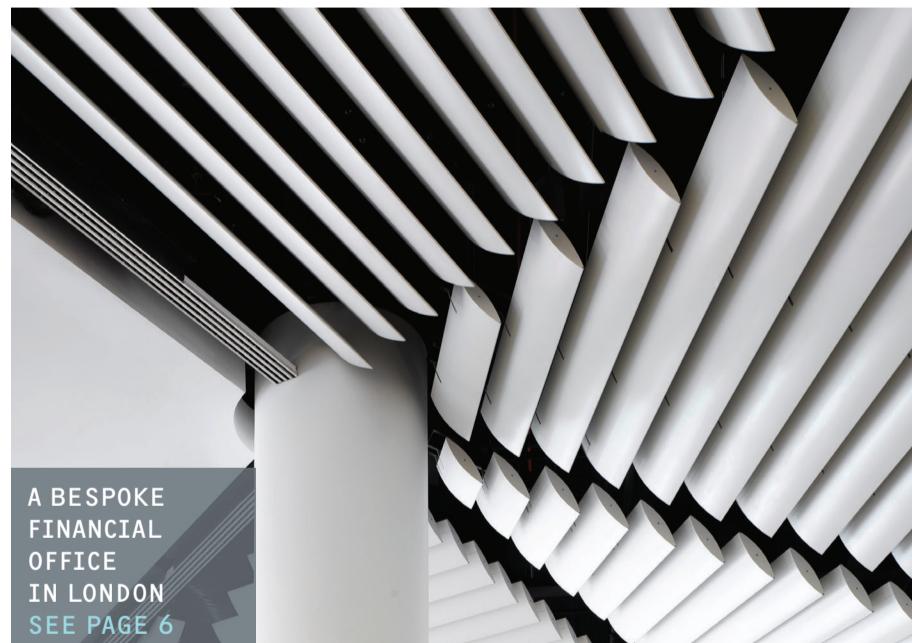


### Eyes on the Project

Under its Plan for Transformation, the Chicago Housing Authority (CHA) has systematically erased much of the landscape of public housing in Chicago. And now it is in the process of redeveloping these tracts into mixed-income neighborhoods divided roughly by thirds: market rate, affordable, and public housing. Exceptions to this tabula rasa approach are rare; Bertrand Goldberg's Raymond Hilliard Homes is one. And Julie Lathrop Homes along the Chicago River, another significant and vast low-rise housing complex, has thus far been spared. In November 2011, the CHA awarded a redevelopment contract to a top-tier team with expertise in development, architecture, preservation, and sustainability to re-imagine the complex.

Built in 1938 by the

**continued on page 4**



A BESPOKE FINANCIAL OFFICE IN LONDON SEE PAGE 6

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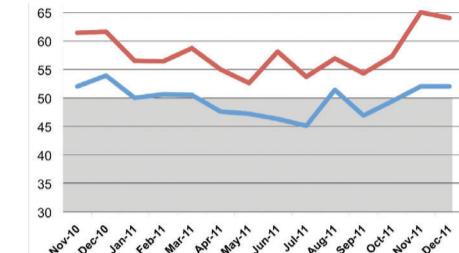
## ON NUMBERS AND NEIGHBORHOODS

At press time, the free-market Manhattan Institute released a cheerful report stating that the rate of racial segregation in the American landscape is in steep decline. The report, "The End of the Segregated Century: Racial Separation in America's Neighborhoods, 1890-2010," by Harvard economist Edward Glaeser and Duke economist Jacob L. Vigdor, abounds with rosy statements. The executive summary's major bullet points suggest a country moving away from a century's urban ills: "The most standard segregation measure shows that American cities are now more integrated than they've been since 1910.;" "All-white neighborhoods are effectively extinct.";"Gentrification and immigration have made a dent in segregation.";"Ghetto neighborhoods persist, but most are in decline."

Even a cursory reading of the report, which is full of fascinating information and deserves to be widely debated, suggests some persistent problems, especially as they relate to spatial segregation and struggling urban neighborhoods. While the report, which is based on census data, includes a lot of encouraging news—the integration of white neighborhoods by an influx of Latinos and Asians; the return of middle class whites to urban neighborhoods—it also shows that integration is not happening equally across all areas. Predominantly African American neighborhoods are, in fact, emptying out. The report reduces extremely complex demographic and geographic reorganization to somewhat breezy statements like this: "Restrictive covenants and 'red-lining' are a thing of the past, and the Fair Housing Act of 1968 made discrimination illegal. More recently, the demolition of large-scale housing projects has accelerated a long process of population decline in former ghetto neighborhoods." In Midwestern cities, which grew and were built to accommodate the Great Migration of African Americans seeking work in the industrial North, these declining "former ghetto neighborhoods," represent much of the city of Detroit, as well as vast swaths of cities like Cleveland and St. Louis, as well as Chicago's South and West Sides. Abandonment, displacement, and so-called Black Flight to the suburbs, have left these areas fragmented and dangerous for remaining residents, and a drain on cities overall. Strengthening these areas remains the biggest challenge Midwest cities face.

Chicago, according to the report, showed the second biggest drop in segregation after Houston, an encouraging sign by any account. But Chicago, Detroit, Cleveland, and St. Louis all still rank highest on the so-called "dissimilarity index," which measures the amount of people who would need to relocate in order to achieve perfect integration (which is itself of somewhat limited usefulness as an indicator). Overall integration was strongest among newer cities with growing populations and less history of segregation. Chicago's population fell slightly during the last census count, so its improving segregation figures may in fact represent a decidedly less rosy reality. **ALAN G. BRAKE**

The ABI Index over the past 12 months:  
Billings (blue); Inquiries (red).



ABI STAYS POSITIVE AS 2011 ENDS

## ONWARD AND UPWARD

The Architecture Billings Index is staying up, hitting 52.0 in both December and November, remaining positive for two consecutive months for the first in a long time. The last time it touched 51 before slumping was in August (anything over 50 indicates an increase in billings). The roller-coaster volatility of the past few months—we held our breath and skipped reporting September's down and October's up—suggests cautious optimism that the index that tracks the approximate nine- to twelve-month lag time between architecture billings and construction spending is finally in a solid swing upward.

Kermit Baker, AIA chief economist, who does not want to repeat last year's mistake of predicting an end of the downturn too soon, said: "It's too early to be sure that we are in full recovery mode. Nevertheless, this is very good news for the design and construction industry and it's entirely possible conditions will slowly continue to improve as the year progresses."

More good news emitted from the offices of the national AIA: Corporate profits have returned to pre-recession levels and as a result businesses are increasing their capital spending to take advantage of historic low rates for borrowing. The AIA's Consensus Construction Forecast projects a 6.4 percent spending increase for 2013. Economist Baker notes that institutional work will not feel the uptick as strongly as healthcare, hotels, industrial plants, and "places of worship." As for the housing market, Baker said, it "needs prices to stabilize and to resolve the high number of delinquencies and foreclosures before it can fully recover."

Of the December highlights, Midwest made the biggest leap to 53.1 (it was 50.9 in November); South hit 54.2; Northeast, 52.6; and West still lags in negative territory at 45.1. Project inquiries are at a healthy-sounding 64. Relief is spreading slowly, like molasses, but that's much more palatable than bitter grapes. **JULIE V. IOVINE**

HOLL AND GRAVES WIN TOP AWARDS RAD VS. TRAD

Two of American architecture's best-known names received major awards at the end of last year: Steven Holl won the AIA Gold Medal and Michael Graves was named a Driehaus Prize Laureate.

### HOLL AND GRAVES WIN TOP AWARDS

## RAD VS. TRAD

Holl is known for his formally inventive, richly detailed buildings in the U.S. and around the world, including the Linked Hybrid in Beijing, the Vanke Center in Shenzhen, the Bloc Building at

the Nelson Atkins Museum in Kansas City, MO, and Simmons Hall at MIT, among many other notable projects.

Graves has enjoyed a remarkable career, designing office towers, cultural buildings, and hotels around the world, along with iconic furniture and housewares. His footprint has been vast, and his populist designs appeal to people across global cultures through abstracted historical references and color palette that often draw on classical or vernacular forms.

Administered by the University of Notre Dame's School of Architecture—an outpost of

classical architectural education—the Driehaus Prize "honors lifetime contributions to traditional, classical, and sustainable architecture and urbanism in the modern world," according to a statement. It comes with a \$200,000 purse, double the amount of the Pritzker Prize.

Landscape historian and founder of the Central Park Conservancy Elizabeth Barlow Rogers was awarded the \$50,000 Henry Hope Reed award from the Richard H. Driehaus Foundation, which is given to a non-architect for their contribution to the built environment. **AGB**



## DESIGN ON A DIME

New York's, and arguably America's, most famous design boutique, **Moss**, just shuttered its doors, citing the changed marketplace and the difficulty of retailing world class design objects in a gallery-like setting. Comparatively low-key Chicago seems like a less daunting, if somewhat lower profile, design city. **Luminaire**—Chicago's design retail temple—seems to be going strong, while small, edgy retailers like **Orange Skin** keep things fresh.

One of the scrappiest and most ambitious design venues in Chicago doesn't even have a home. **Volume Gallery**, organized by **Sam Vinz** and **Claire Warner** operates entirely on a pop-up basis, showcasing the work of a single American designer. Volume recently produced a book with New York's Museum of Arts and Design, *Temperature/2012*, that includes contributions from many Chicago designers and commentators, including **Felicia Ferrone**, **The Object Design League**, and **AN's** own Midwest editor (self-promotion alert!).

Moss' contribution to elevating American design culture is without dispute. Eavesdrop wishes co-owners **Murray Moss** and **Franklin Getchell** well as they retool into a studio and consultancy model, Moss Bureau. Chicago might offer some modest ideas for different ways to present innovative design.

## THE GANG GANG

In news that will surprise no one, Studio Gang is getting the star treatment by the Art Institute with a monographic show planned for fall 2013. Eavesdrop is certainly not immune to **Jeanne Gang's** charms, nor do we dispute her talent, but her work is exhaustively covered in these pages and every other design publication as well as prestige glossies like *The New Yorker*. Last year, Studio Gang released a monograph of their work, as well as a book-length design proposal for the Chicago River. The firm's contribution to MoMA's *Foreclosed* exhibition is also just around the corner. **Zoe Ryan** and her team at the AIC, then, have given themselves a difficult task: how to show or say something new about the MacArthur-anointed genius architect. And next time, AIC, shine the spotlight on someone a bit less exposed! Or is this a run-up to winning the Pritzker in 2012?

**SEND ELMERS GLUE, VEGETABLE STEW, AND AN APPRECIATION OF THE NEW TO MIDWESTEAVESDROP@ARCHPAPER.COM.**



COURTESY SOM

**CHINA RISING** continued from front page fill the lower, larger floor plates. "We've been doing these kinds of mixed-use towers since Hancock," said Ross Wimer, a partner at SOM Chicago. "Instead of tapering the tower, we've carved away a slot to bring fresh air and light into the building."

On the upper floors, the building uses the cooler outside air for natural ventilation, reducing the building's overall energy load. SOM's sustainability group estimates the building will use 60 percent less energy than is typically used in similar towers in the United States. "It's about figuring out ways for tall buildings to stop fighting the

**The atrium of the adjacent commercial building.**

environment," Wimer said.

The silvery curtain wall includes both glass and stainless steel, with the south-facing wall using more opaque metal and the other sides more transparent glass. The project also includes an L-shaped commercial building and a large public plaza. "In China, developers often build out the entire site," Wimer explained, "but we felt it was important to include a public space."

The 75-story, approximately 2.9-million-square-foot tower is expected to be completed in 2017. **AGB**

## OPEN > RESTAURANT



COURTESY RYAN MOORE PHOTOGRAPHY

### > 2 SPARROWS

553 West Diversey Parkway  
Tel: 773-234-2320  
Designer: Moss Design

The goal behind the architecture of the new Lincoln Park restaurant, 2 Sparrows, was to create a comfortable atmosphere that matched the comfort of the food. Chicago-based architecture firm Moss Design found many ways to tie into the sustainable aspect of the farm-to-table restaurant's philosophy. Exposed beams, reclaimed wood, and clean lines dominate the overall look of the space. However, the biggest influence on the design was the exploration of ways for the public to visually engage with preparation of the food. The storefront glass is an aperture through which pedestrians can view sausage and pasta being prepared by the restaurant's chef. Moss Design principal, Matt Nardella, believes the design also makes a playful connection to the 2 Sparrows brand. "We treated our material sourcing as a bird would build its nest, by finding nearby materials to craft a home," he said.

The minimalist detailing plays off the functional aesthetics of farm equipment. Nardella picks up on those themes when designing and selecting materials such as the bar front, which is composed of leftover pieces of the reclaimed hickory used in the rest of the space. Rugged steel is used to frame reclaimed glass, shelves, canned vegetables, and provide footrests at the bar. Compatible with sustainable farming ideas, the space offers efficiency and minimal waste, creating visual clues to the restaurant's mission. **TYLER SILVESTRO**

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### TRICKY TRAPEZOIDAL GLASS TRIPS UP HADID'S MICHIGAN MUSEUM

COURTESY ZAHA HADID ARCHITECTS

**Rendering of Hadid's exterior of Eli and Edythe Broad Art Museum at MCU.**

MSU is not responsible for the cost to replace the panes; the subcontractor hired by Barton Malow Design, who is responsible for the entire building facade, is Josef Gartner, a division of Permasteelisa, so Josef Gartner will have to pay for the recutting and reinstallation. Bollman says that all five large windows need new parts, but the two most challenging are the northern and northwestern facades; in the northwest, the building extends out like the hull of a ship. *The Lansing State Journal* reported that each sheet of glass can exceed 1,000 pounds.

The project is estimated to cost between \$40 million to \$45 million. The museum is named for Eli and Edythe Broad who donated \$28 million to MSU for the project. This is Iraqi-born British architect Zaha Hadid's first project in Michigan and only her second in the United States. Her first, the Lois and Richard Rosenthal Center for Contemporary Art in Cincinnati, Ohio, was completed in 2003. **SARAH F. COX**

administrator Daniel Bollman, Bischoff Glastechnik AG, located in Germany, is manufacturing the glass. Due to the complexity of Hadid's design, no American company could make it correctly, with the kind of coating that is needed for energy efficiency and lighting. Ill-fitting panes—the panes allow a margin of error of as little as two millimeters—had to be reordered, delaying construction. MSU is sending back the faulty glass for recutting. Calvin and Company out of Flint, Michigan, is installing the glass.

According to Bollman, According to Bollman,



An arched colonnade at Lathrop Homes.

Brininstool, Kerwin, and Lynch, UrbanWorks, and CDM; Wolff Landscape Architects; and sustainability experts Farr Associates, as well as preservation and construction consultants. "The quality of the people involved is very heartening," said Lisa DiChiera, director of advocacy for Landmarks Illinois.

The team has begun a series of public meetings and plans to announce a formal redevelopment plan in about a year. Still many remain vigilant and concerned, because the CHA has not explicitly committed to saving the buildings and landscape. "Residents have a right to be worried. The CHA has not maintained these buildings," DiChiera said. Most remaining residents have been relocated within a cluster of buildings within the complex. "I like it here. Everybody gets along. We try to look out for each other," James Carlisle, a resident of Lathrop for 52 years, told the Chicago News Cooperative. "I was afraid if I did take my options to go somewhere else, they would go back on their word and make it difficult for me if I ever wanted to come back."

AGB

## Pain in the Glass

The new Broad Art Museum at Michigan State University (MSU) was on track for an April opening, with the project's architect Zaha Hadid to attend, but construction at the East Lansing site has been delayed, pushing the event back by at least nine months. A January 18 press release from MSU blamed it on "a combination of material supply delays and the priority placed on involving students in opening activities." No new date has been set.

The building features five large-scale windowed areas that contain between 30 to 60 panes of glass each. According to MSU design

administrator Daniel Bollman, Bischoff Glastechnik AG, located in Germany, is manufacturing the glass. Due to the complexity of Hadid's design, no American company could make it correctly, with the kind of coating that is needed for energy efficiency and lighting. Ill-fitting panes—the panes allow a margin of error of as little as two millimeters—had to be reordered, delaying construction. MSU is sending back the faulty glass for recutting. Calvin and Company out of Flint, Michigan, is installing the glass.

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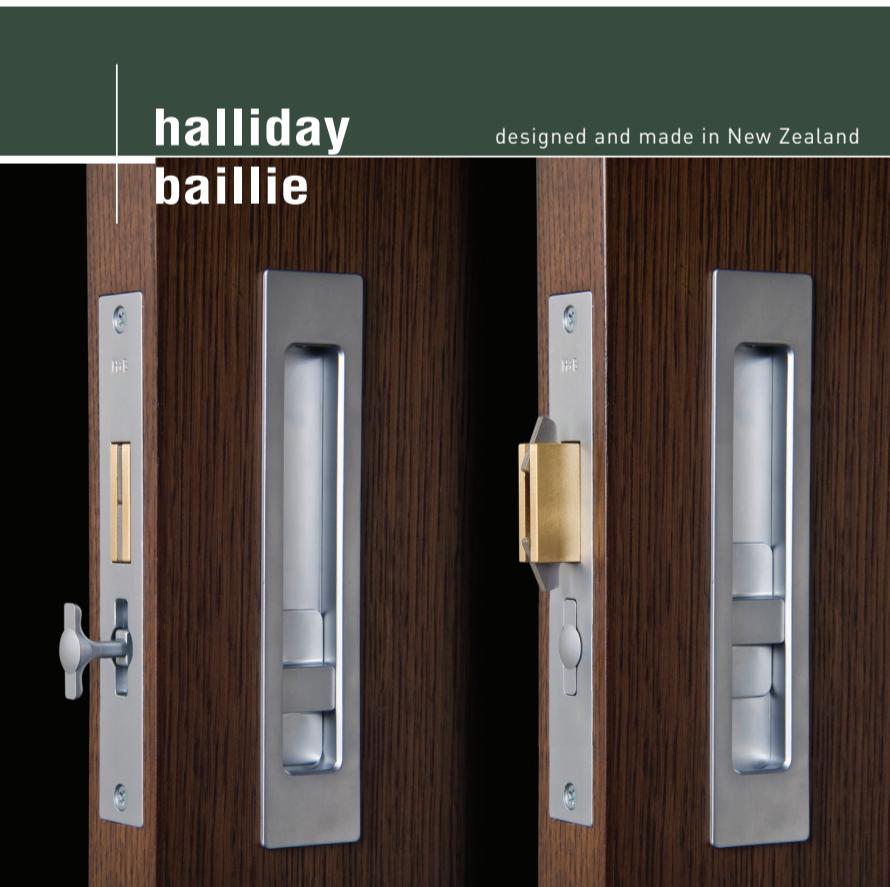
### EYES ON THE PROJECT

continued from front page

Public Works Administration, the 30-building Lathrop Homes were considered a model of progressive housing, with low-rise apartment buildings in art moderne and Colonial Revival styles. The buildings and landscape were well designed with such pleasing architectural details as arched colonnades and plenty of trees that are now mature. Architects including Robert S. De Goyer, Hugh M. G. Garden, Thomas Tallmadge, Charles E. White, and Hubert Burnham contributed to the complex, and Jens Jensen designed the landscape.

In 2006, the CHA initially planned to demolish the complex, but a long preservation fight led by residents and groups such as Landmarks Illinois caused the authority to reconsider its stance and add preservation language into its redevelopment Request for Proposal. The low-income complex is surrounded by gentrifying neighborhoods, including Logan Square.

The selected redevelopment team includes Related Midwest and Magellan Development (best known for Lakeshore East and the Aqua tower), Heartland Housing, and Bickerdike Redevelopment, and engineers Ardmore Associates; architects Studio Gang,



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*McCormick Place, Perspective View Looking toward Lake (1969), Gene Summers for C. F. Murphy.*

modernism. He hired over 20 new faculty members within the first two years of his tenure.

While dean, Gene also served as campus architect for the main campus of IIT, producing a master plan that called for a new student center that was eventually realized as the OMA McCormick Tribune Campus Center. He also initiated the 1970s renovation of one of Mies' most important buildings, the home of the architecture school, S. R. Crown Hall. Credited to be the first historic preservation of an important modernist building, the project included restoration of core wood walls and the construction of a previously unrealized library.

Acknowledging the increasing importance of digital technology, Gene combined books with computers, creating the Graham Resource Center as both a research and design tool, with funding by the Graham Foundation.

Having been himself influenced by his travels, Gene created a study-abroad

semester and founded a center in Italy to enrich the learning experiences of students and faculty alike. He selected a small, medieval walled town on a hilltop on the train line between Florence and Rome, an area rich in art and architectural history. Many IIT students describe the opportunity to study there as life changing.

Born in San Antonio, Texas, on July 31, 1928, Gene had a varied career before coming to IIT. During his 16 years in Mies' office, among other projects, he was given lead responsibility for implementing the Seagram Building in New York. At this time, he began building an art collection and developed a close friendship with artist Jim Dine. In 1967, he became head of Chicago's most powerful architecture firm, C. F. Murphy, where he designed one of Chicago's most iconic buildings, McCormick Place. In the 1970s, he took on the role of client, founding Ridgeway Development in California with partner and Seagram heiress Phyllis Lambert,

where he designed and developed hotel and industrial properties. During this time, Gene built a significant

collection of drawings by architects that he donated to the Canadian Centre of Architecture, founded by Lambert. In the 1980s, Gene moved to the South of France, taking up sculpture, watercolors, and furniture design, which would become the great creative work of his last 25 years.

Although strong-minded, Gene was known for his modesty as well as his prolific creativity and drive. He was a role model for many, welcoming former students and colleagues to his home in Northern California, following his deanship at IIT. All his family share his creativity, notably his son Blake, an architect, artist, and curator; his daughter Ali, currently studying photography at the School of the Art Institute of Chicago; and his wife Jacci, photographer, bookbinder, and editor.

Gene Summers died in December at the age of 83. He will be honored with a public memorial on May 5 in S. R. Crown Hall on the IIT main campus.

**DIRK DENISON IS AN ASSOCIATE PROFESSOR AT THE IIT COLLEGE OF ARCHITECTURE AND THE PRINCIPAL OF DIRK DENISON ARCHITECTS.**

**GENE SUMMERS, 1928-2012**  
continued from front page  
his life experience and years as an architect and client in creating his own vision for architectural education.

During his four years as dean, Gene built a unique structure for teaching, which he called the "tutorial unit." Understanding that students all learn in different ways, he

selected three senior architects to lead smaller schools within the architecture school, each with its own architectural philosophy and vocabulary, all within the trajectory of

COURTESY ART INSTITUTE OF CHICAGO

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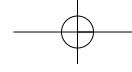
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BELMONT FREEMAN, AIA, Former SAH Board Member

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## DESIGN AT WORK &gt; MACQUARIE GROUP



Balancing perceptions is vital to the financial industry, particularly in light of the sluggish economy. In London's City district, one Australian trading firm has restructured its own working practice by balancing a laissez-faire ethos with the more traditional approach to banking that is typical in Britain. Designed by West Hollywood-based Clive Wilkinson Architects (CWA), Macquarie's European headquarters, spread over six floors in the recently opened Ropemaker Place, embodies a new working environment that ties both aspects of business together.

"There were two main drivers in the design," said project architect Sam Farhang. "The first was to balance the client experience with the brand and the second was to unify the businesses' ten separate groups." In order to achieve both of these ambitions, Farhang first scooped out

the core of the office space and spun a fire-engine red steel staircase between the six floors. The client soon dubbed the staircase, "The Ribbon of Connectivity." "We wanted to create opportunities for people to bump into each other," he said, "and make a bold statement about the brand." The objective was to create two distinct paths through the office. Greeted on the first floor, the visitor experiences a striped lowered ceiling, which mimics the historic pin-stripe banker uniform. Riding the elevator to Guest Relations on the eleventh level, clients view the internal workings and activity along the spine of the office and arrive at another linear graphic formed by refashioned exterior louvres on the ceiling. Here, the selected materials of leather and wood reflect a more established tone with high-end furniture by Tom Dixon and Knoll.

The second path uses the atrium as a link to the floors below and above level eight, where staff alight in the mornings to find amenities including a shower, changing facilities, and fully stocked pantry. Set midway up, the eighth level is in close proximity to the other business groups, and zoned areas fold outward from the atrium above and below. Offering a diverse mix of break-out spaces and flexible working environments, the zones are defined by a landscape of high-backed furniture from Bene and Vitra and colorful textiles from Quadrat. On level six, for example, a lounge space includes another pantry that serves the entire trader floor and sports a domestic atmosphere with modern Chesterfield-style sofas like a classic English gentlemen's club. The collaboration levels—seven and nine—are furnished with new, semi-enclosed arrange-

ments of casual workspaces where gatherings of four to eight people can form around tables or in alcoves. The impression is of a "home away from home," said Farhang. "People had to buy into collaborative spaces around the atrium," he said. "As you can imagine, with a banking institution there is a concern for return on investment." The atrium, for example, represents a huge loss of rentable space, and the addition of lounge areas could be seen as wasteful. However, CWA took on the role of more than just an architect with Ropemaker Place and developed a design that reflected the way business has evolved. Though the client experience gives a unique insight behind the workings of the firm, typically hidden away, concerns about compromising security also informed the design. "The finance industry is heavily



Clockwise from top left: A bold red staircase connects the office floors; the cafe; a lobby with a striped ceiling; conference room interior; a cantilevered conference room, as seen from the atrium.

regulated and made up of Chinese walls," said Farhang, but for the physical space "we tried to tear down these barriers." Heavily etched glass panels have been installed in meeting rooms to offer a sense of transparency but also maintain privacy, while workstations have been positioned perpendicular to glazed areas so as to screen computer monitors from the eyes of staff and clients moving up and down the connecting staircase.

Although the red ribbon was devised to create a community, it also acts as a neutral zone, allowing clients to be a part of the office but separated from sensitive work areas, with glazing that acts as a security gate through which only authorized personnel can move. The firm's position at BREAM-rated Ropemaker Place (BREAM is the European equivalent of LEED) meant that sustainability was a top priority for both the firm and the architects. "It was a pleasure sourcing local materials because Europe is so close," said Farhang. "But sustainable design was implicit from the offset, not just in terms of the architecture but the way the staff use the office too." LED lighting has been used across the floors to reduce energy

usage, and the leftover steel beams, severed to create the atrium, were reused, while the red heart of the space, the connecting staircase, was integral to fostering a mobile office. With Ropemaker Place, CWA has taken on an interesting challenge in office design: creating a progressive working environment while balancing perceptions of how a business should look and behave.

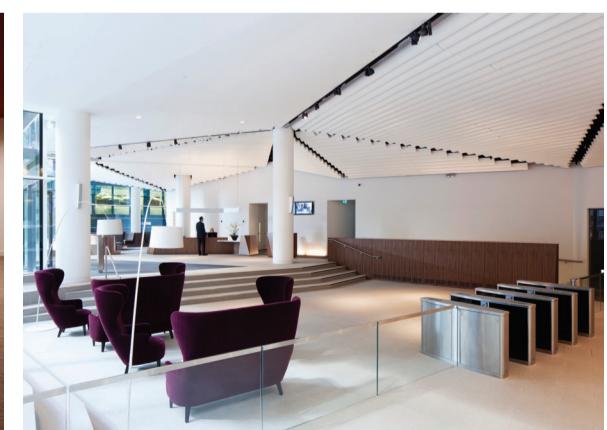
**GWEN WEBBER**

## RESOURCES:

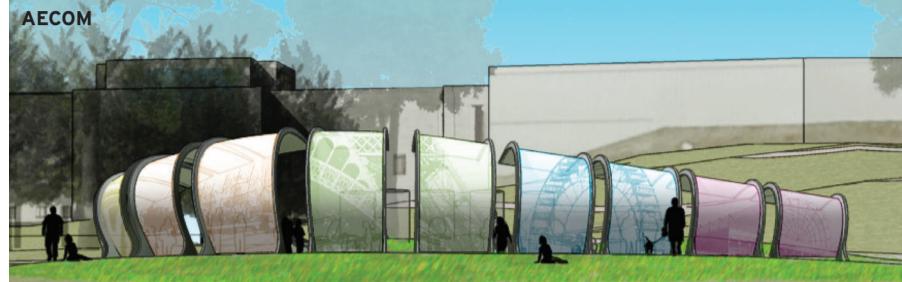
**Flooring**  
Interface FLOR  
[www.interfaceflor.com](http://www.interfaceflor.com)  
Milliken  
[www.millikencarpet.com](http://www.millikencarpet.com)  
Nora  
[www.nora.com](http://www.nora.com)

**Furniture**  
Café chairs:  
Fritz Hansen  
[www.fritzhansen.com](http://www.fritzhansen.com)  
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[www.tomdixon.com](http://www.tomdixon.com)  
Task/desk seating:  
Vitra  
[www.vitra.com](http://www.vitra.com)  
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Haworth  
[www.haworth.com](http://www.haworth.com)

**Lighting**  
Foscarini  
[www.foscarini.com](http://www.foscarini.com)  
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Sé'lux  
[www.selux.com](http://www.selux.com)



COURTESY PAUL RIDDLE/RIDDLE STAGG



el dorado inc. with DESIGN+MAKE



**A PAVILION FOR THE WORLD** continued from front page of the museum along Emanuel Cleaver II Boulevard, in the foreground of the 2008 expansion of the museum designed by Steven Holl.

Time was not the only constraint in the competition. Teams were given a total design and materials budget of \$20,000, required to provide their own power if needed, encouraged to use green materials, and prohibited from excavation on the site. At the end of the exhibition, which runs from April 14 to August 19, the teams must restore the site and ideally find a second home for the structure.

The exhibition will showcase decorative arts from every major world's fair from 1851 to 1939. It includes 200 artistic and scientific objects, including such architectural gems as Alvar Aalto's Savoy Vase and Flower Vase, Ludwig Mies van der Rohe's Barcelona Chair, and Marcel Breuer's Chaise Lounge No. 313.

Said Futter, "We were very impressed with all of the entries from the local design community, and we are hopeful that this will turn into something the museum will do more frequently." The finalists will continue to refine their ideas. At press time, the winner was scheduled to be selected on February 1. **GUNNAR HAND**

COURTESY RESPECTIVE FIRMS



The new gallery will share space with Marshall Brown Projects.

COURTESY MARSHALL BROWN PROJECTS

### NEW ARCHITECTURE GALLERY OPENS NEAR IIT

## Pin-Up Space

Located three blocks south of S. R. Crown Hall at the Illinois Institute of Technology (IIT), New Projects, a new architecture research and exhibition space, aims to provide a venue for urban and artistic dialogue about the future of cities. Located in the 1920's Overton Building, the 3,400-square-foot storefront will play host to lectures, workshops, and exhibitions "focusing specifically on urbanism," according to co-organizer Marshall Brown.

Chicago has no shortage of architecture exhibition spaces, ranging from the vast Architecture and Design galleries at the Art Institute to the stately but never stodgy Graham Foundation to the edgy Extension Gallery. In addition to its focus on urbanism, New Projects will also showcase art-based

practices, which the organizers believe will help it stand out from the crowd. Stephanie Smith, chief curator at the Smart Museum of Art at the University of Chicago, will contribute to the programming.

Brown, who also runs his architecture and urban design practice Marshall Brown Projects in the space, has kept the gallery largely raw, with peeling paint and exposed concrete columns as a reminder of the building's history. It overlooks the former site of the Stateway Gardens housing projects, now cleared away as a part of former Mayor Daley's tabula rasa approach to redevelopment. Brown hopes to provide a venue for more speculative projects about the future of Chicago and beyond. "How do you create spaces to do urban planning and design?" he asks.

"The space is a bit of an experiment," Brown adds. "Certainly we are inspired by the beginning of the Storefront for Art and Architecture in New York."

AGB

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- Construction
- Design
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- Government
- Interior Design
- Landscape Architect
- Planning/ Urban Design
- Real Estate/ Developer
- Media
- Other

#### JOB FUNCTION

- Academic
- Architect
- Designer
- Draftperson
- Firm Owner
- Government
- Intern
- Managing Partner
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- Technical Staff
- Student
- Other

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- \$500,000 to 1 million
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- 10-19
- 20-49
- 50-99
- 100-249
- 250-499

THE ARCHITECT'S NEWSPAPER FEBRUARY 8, 2012



COURTESY DON SEMPLE

# TAKING IT TO THE STREETS

New strategies for safe and sustainable transportation take hold in Chicago. By Steven Vance

Change is coming to Chicago's streetscapes and transportation landscape. The experiences of people driving, cycling, taking the bus or train, and walking are going to be transformed from one that overwhelmingly favors cars to one that serves many modes and users. Several large-scale projects, such as the Bloomingdale Trail and bike sharing, will be ambitious and noticeable, supplementing finer-grained changes like protected bike lanes and pedestrian improvements.

After years of Daley rule, Rahm Emanuel's administration is taking a fresh look at how Chicagoans traverse the city. "I'm expecting that the Emanuel administration will look at the city's transportation system more holistically in terms of including high-priority projects for bicyclists, pedestrians, and transit riders as well as infrastructure that serves drivers," said Jennifer Henry, a transportation policy analyst in Chicago with the Natural Resources Defense Council (NRDC).

Mayor Emanuel campaigned on a platform that included sustainable transportation. In his campaign plan, he talked about finishing projects that were in the initial planning stages, such as extending the Red Line trail and introducing bus rapid transit (BRT). These plans were made more concrete with two events: the hiring of the charismatic former Washington, D.C., transportation commissioner, Gabe Klein, in April 2011, and the release of the Transition Report in May 2011.

The Transition Report includes goals to make Chicago a safer place to cycle, create new public transit options, and promote transit-oriented development; another goal is to realize the Bloomingdale Trail. Since

inauguration in May 2011, new initiatives have emerged, including the pedestrian safety campaign and a large-scale bike sharing system with a tight deadline of a launch by June 2012.

Henry also expects that the benefits of these changes will make contributions "in terms of reducing congestion, keeping Chicagoans' costs down, keeping the city vibrant and appealing, and keeping the environment clean." These plans also have the potential to make Chicago meet many of its long-stated ambitions to reduce pollution, injuries, and obesity, as well as make it the most bicycle-friendly city in the country and increase park space.

Commissioner Klein argues more balanced transportation is about safety and economic return, an agenda the administration is pursuing with decisive speed. In May 2011, the city opened the city's first protected bike lane on Kinzie Street, which was completed after just one month of planning and construction. "There's slowing traffic down, increasing the responsible driving of livery drivers, enhancing and activating public spaces, and widening sidewalks when possible," he said. The city developed its first-ever pedestrian plan last year and is in the midst of implementing strategies of the Pedestrian Safety Campaign, including somewhat gory advertisements on garbage bins. The commissioner has more tactics in his tool kit, including repainting faded pavement markings and restoring crosswalks (such as the one made famous by Queen Elizabeth II in 1959 that was removed in 2005). Klein is in discussions with the police superintendent to

incorporate more traffic-safety enforcement "baked into what officers do every day in the streets," he said. There is also staff within the Chicago Department of Transportation (CDOT) working to find a test location for the first "pedestrian scramble," a situation where all traffic signals turn red and people can cross in any direction.

In addition to repainting the lane markings and crosswalks to keep traffic more orderly, Klein says they will be repaving more than ever before. "That improves conditions for all road users." But, keeping economics in mind, "we'll be leveraging the work of the utility companies and maximizing the taxpayer's investment for safe road surfaces," he said.

The department also recently approached the Wicker Park/Bucktown special service area (a business improvement district) to be a partner in developing the city's first "parklet," a temporary park built on a parking space. Brent Norsman, an architect in the district who also owns a bike shop, said, "Parklets offer a low-cost opportunity to expand the public realm and make the streets more livable." No two parklets look the same, as each neighborhood can design it for their needs. Norsman has seen parklets that offer a place to sit and relax, add appealing landscape elements to barren areas, and provide bike parking and sidewalk café seating.

Klein reiterated the importance of looking at transportation projects as safety projects. He cites New York City's study on the number of bike trips, which has shown a link between the increasing number of people cycling and a decreasing number of injuries while cycling. Not all infrastructure ideas have to come

from the agency, though. In January, a group composed of a preservationist, a transportation engineer, and an architect met with Klein and Luann Hamilton, deputy commissioner of project development at CDOT, to present their vision and plan about a traffic problem in their neighborhood. In the past 100 years, Logan Square has become less square and more circular, to the detriment of people trying to pass through on foot or bicycle. It now has four lanes of fast, one-way traffic circling the small park, which includes the Illinois centennial monument. Four lanes of Milwaukee Avenue cut through the square diagonally.

The group has a plan to reduce the number of lanes and make the diagonal open to bike and bus traffic only. "I thought, 'Wow, this has become a big enough issue that the community has come up with ideas for a solution. We often, in agencies, go to the public to build support for solutions, but they've already started doing that,'" Klein said. The plan could become a reality, but Klein's staff will have to look into possible property acquisition, the costs of the plan, impacts on traffic, and whether it can fit into the plan to revitalize the entirety of Milwaukee Avenue to determine its viability. "I don't think all the wisdom for traffic design and engineering resides within the agency. Everything should be looked at," he added.

The plan also includes better bicycle accommodations, which go along with the sentiment of building new and different bikeways. "You'll see some pretty dramatic changes in the streetscape," Klein said, including new bike lanes, bike boulevards,

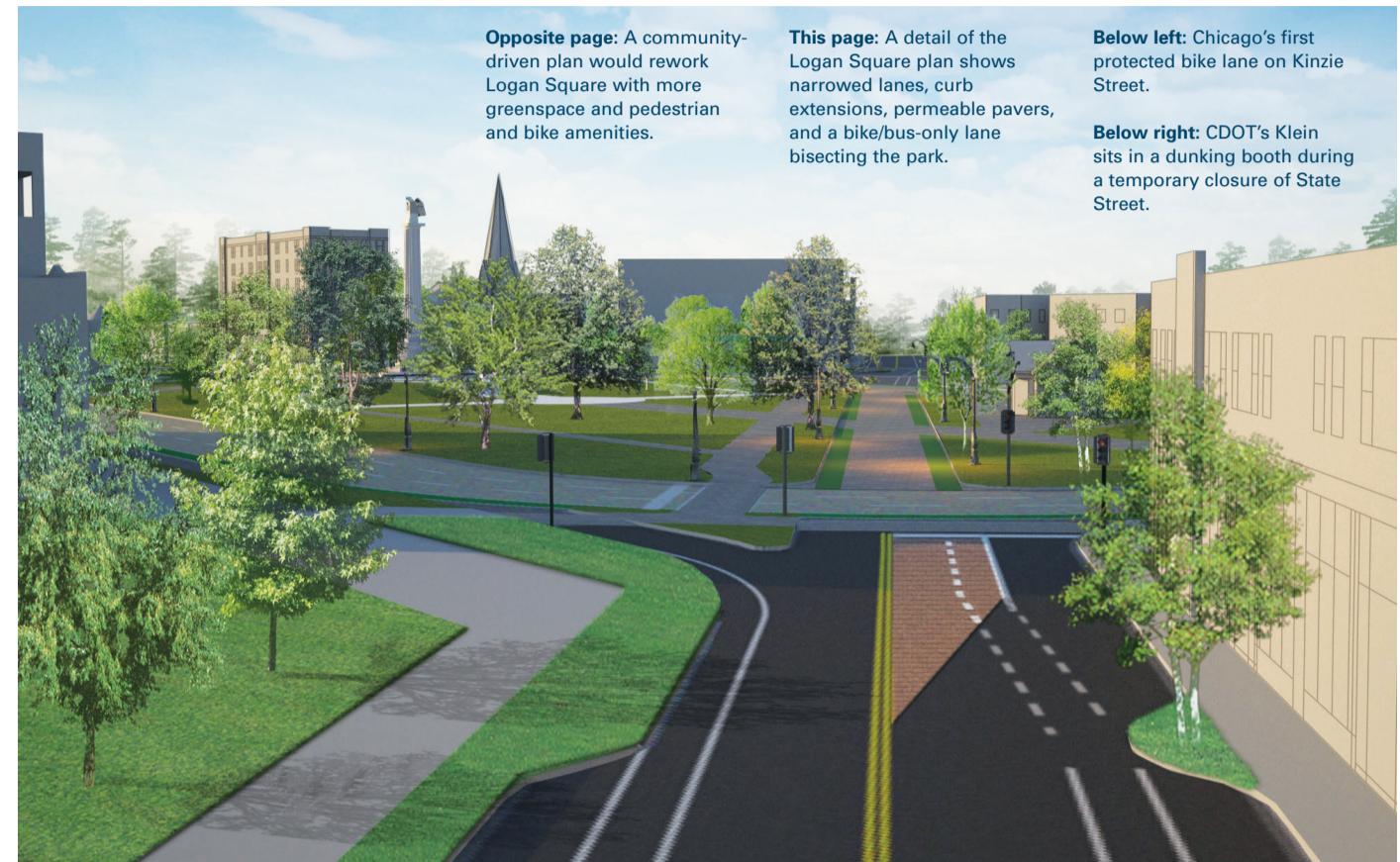
and buffered and protected bike lanes, as well as bike sharing. "We want to make it safe to ride bikes, but also provide bikes for residents to use."

CDOT plans to announce a bike-sharing vendor soon. Cindy Klein-Banai, the director of the sustainability office at the University of Illinois at Chicago, is excited about how bike sharing can better connect the campus to the city. She expects that students and staff will use the bikes for pleasure rides or to run errands. "Office workers could use it to get to meetings, or people could get some exercise on their lunch break." Gabe Klein sees bike sharing more as part of the transit system in Chicago than as a separate bicycle initiative. He said there will be planning to have "modal connectivity with bike share, bus, and rail transit."

Over a decade in the making, the Bloomingdale Trail received two huge boosts in 2011: finally signing an agreement with the lead contractor after a two-year delay, and receiving over \$40 million from a federal grant program to reduce congestion and clean air. The project is a hybrid of bicycling, walking, and public space infrastructure. Both a park and an off-street trail, the project will convert an abandoned, elevated railroad into a linear park and trail, about 2.7 miles long. A public planning process started in summer 2011 with design charrettes and stakeholder meetings. There have been several public meetings where the design team, led by Arup, with several subcontractors from Chicago and New York City, has gathered input to develop a vision and framework plan, due later this year.

This project also was initiated at the community level. D.C.-based planner, and former Chicagoan, Payton Chung, recalled discussing a "Bloomingdale Bicycle Expressway" in 2000. The Friends of the Bloomingdale Trail was later founded; Aldermen at the time were not supportive of the project, but it now has widespread aldermanic support. CDOT and its contractor have largely taken over the planning and development role.

CDOT is also partnering with the Chicago Transit Authority (CTA) to improve the bus and train systems in the city. They recently received a federal grant to build a BRT system on Jeffery Boulevard on the South Side, for CTA buses. "It can be a lower-cost alternative" to light- or heavy-rail transit that "makes use of existing roadway infrastructure," said Peter Skosey, vice president of



**Opposite page:** A community-driven plan would rework Logan Square with more greenspace and pedestrian and bike amenities.

**This page:** A detail of the Logan Square plan shows narrowed lanes, curb extensions, permeable pavers, and a bike/bus-only lane bisecting the park.

**Below left:** Chicago's first protected bike lane on Kinzie Street.

**Below right:** CDOT's Klein sits in a dunking booth during a temporary closure of State Street.

the Metropolitan Planning Council. "It has a lower implementation cost than those, but if done properly, can be just as effective."

"It's Chicago's first foray into bus rapid transit. However, we've done intensive planning for the East-West BRT corridor, connecting the two busiest downtown commuter stations with shopping and jobs on Michigan Avenue and Navy Pier, which is giving us a great opportunity to really create a complete street," Klein said.

NRDC's Henry says that the upgrades to the 2<sup>nd</sup> Avenue bus in New York City have helped change transit riders' perceptions that buses are always slow: "As a non-driver, you feel like the city government is more on our side than it used to be, and I think the benefits of that are going to reverberate for decades."

Many of the changes you see in Chicago will appear to be very similar to those New Yorkers started seeing in 2007: new types of bike lanes in Manhattan and the creation of new pedestrian plazas, among other streetscape augmentations.

A lot of this change can be attributed to current New York City transportation

commissioner, Janette Sadik-Khan, who was hired by Mayor Michael R. Bloomberg in 2007. Soon after starting the job, Sadik-Khan traveled to Copenhagen on a study tour. The city then hired Jan Gehl and his firm, Gehl Architects, known for innovative streetscape and traffic improvements. Their first project was transforming Madison Square, a pilot project to test out some theories of street design.

"The effects are transformative," said Henry. "Areas like Union Square, which received a treatment similar to Madison, Herald, and Times squares, feel much safer for pedestrians and bicyclists to move around."

Staff from the Chicago Bicycle Program, within the Department of Transportation, went to the Netherlands in fall 2011 with Alderman Daniel Solis on the city council. "The urban areas are especially friendly to bike riding, pedestrians, and public transportation, and all three forms of transportation are very well coordinated. Automobile driving in the city is actually last on the priority list," Solis told sustainable transportation blog Grid Chicago.

Klein and CDOT think there is a growing demand for such improvements. In Chicago, the number of trips to work by bike increased from 0.5 percent in 2000 to 1.1 percent in 2010. "I think there was a push in the past to make it so that cars moved as quickly as possible. We want Chicago to be a walkable, livable city. We also want it to be a bike-able city, but walkable first," Klein said.

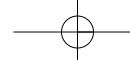
How fast will these changes come? Copenhagen, where Gehl comes from, didn't change overnight. Neither has Paris under Mayor Bertrand Delanoë, nor London. "The changes in Copenhagen to a more balanced transportation network were gradual, over 20 to 30 years, starting with narrow bike lanes, turning car lanes into bike lanes, and turning some car parking into bike parking, as well as creating pedestrian spaces," Skosey said.

With the variety of tools transportation officials and community groups are putting to use, Chicago may be able to shorten that timeline—one step, or pedal, at a time.

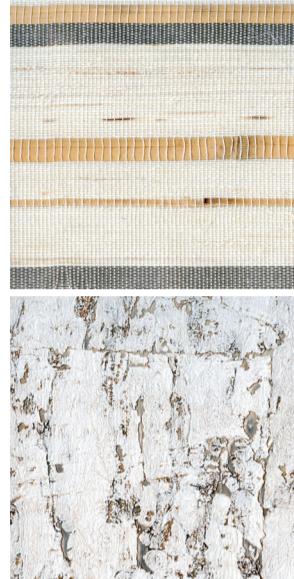
**STEVEN VANCE IS THE CO-EDITOR OF GRID CHICAGO.**



COURTESY CDOT



THE ARCHITECT'S NEWSPAPER FEBRUARY 8, 2012



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6



5

# WOOD STOCK

CORK, BAMBOO, AND LUMBER TAKE NEW SHAPES BUT HAVE THE SAME SUSTAINABLE STAYING POWER. JENNIFER K. GORSCHE

## 1 ÉLITIS NATURE PRÉCIEUSE

The new Nature Précieuse line from Élitis combines tried-and-true wall-covering manufacturing processes with new materials like straw, horsehair, cork, and bamboo. Pictured are woven bamboo and stainless-steel wire on a paper base (RM 635 04) (top) and 100 percent cork on paper base in white (RM 631 94) (bottom). Available in the United States through Donghia. [www.elitis.fr/en/home.php](http://www.elitis.fr/en/home.php)

## 2 PUF STRING CORQUE DESIGN

Portuguese design studio Corque Design debuted its line of eco-friendly furniture and home accessories in New York last fall. New items designed by co-founder Ana Mestre include the Puf String, a seat constructed of rubber cork. The natural composite is cut from industrial rolls, allowing the seat to be constructed with a continuous piece, greatly reducing manufacturing waste. [www.corquedesign.com](http://www.corquedesign.com)

## 3 STEPPING WOOD GRAIN CHAIR THINK FABRICATE

Co-founded by Susan Doban and Jason Gorsline as a multi-disciplinary design studio affiliated with Doban Architecture, Think Fabricate has introduced the Stepping Wood Grain Chair. Curved corner pieces of solid walnut are joined by bamboo plywood and walnut boards of varying widths. End caps are lacquered MDF with or without storage cutouts. Corresponding ottomans are also available. [www.thinkfabricate.com](http://www.thinkfabricate.com)

## 4 WINDFALL KIREI

In partnership with reclaimed lumber company Windfall Lumber, Kirei now offers a line of engineered panels made with reclaimed materials. Manufactured locally with wood from deconstructed buildings in the Pacific Northwest, the panels are ideal for any surface in commercial and residential design. Panels are available in unfinished, clear, leather, and (shown, top to bottom) anthracite, ivory, mocha. [www.kireiusa.com](http://www.kireiusa.com)

## 5 ECOCLAD XP KLIPTECH

KlipTech has added two new recycled paper and bamboo-fiber cladding products to its EcoClad line. The new EcoClad XP exterior cladding is available in 600 different finishes, patterns, and textures, in addition to custom-printing with any image; EcoClad Raw is unfinished cladding that can be painted by the client. [www.kliptech.com](http://www.kliptech.com)

## 6 OSSO CHAIR MATTIAZZI

Designed by Ronan and Erwan Bouroullec for Mattiazzi, the Osso chair is made of oak, maple, or ash sourced near the company's factory in Udine, Italy. Manufactured with solar-powered CNC equipment, the chair's precise joinery creates a structure as smooth as bone—osso in Italian. The collection includes an armchair and stools in a range of colors. Available in the United States through Herman Miller. [www.mattiazzi.eu](http://www.mattiazzi.eu)

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12

DIARY

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FEBRUARY / MARCH 2012

**FEBRUARY****WEDNESDAY 8****LECTURE**

**John Ronan**  
**John Ronan Architects**  
 5:30 p.m.  
 Knowlton School of  
 Architecture  
 Ohio State University  
 275 Woodruff Ave.  
 Columbus, OH  
[knowlton.osu.edu](http://knowlton.osu.edu)

**SATURDAY 11****LECTURE**

**Antonia Boström**  
**Medieval to Modern:  
 New Reinstallation  
 at the J. Paul Getty Museum**  
 2:00 p.m.  
 The Detroit Institute of Arts  
 5200 Woodward Ave.  
 Detroit  
[www.dia.org](http://www.dia.org)

**EXHIBITION OPENING**

**This Will Have Been: Art,  
 Love & Politics in the 1980s**  
 The Museum of  
 Contemporary Art Chicago  
 220 East Chicago Ave.  
[mcachicago.org](http://mcachicago.org)

**MONDAY 13****LECTURE**

**Diane Victor**  
**Prensky Visiting Artist**  
 4:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University  
 1 Brookings Dr.  
 St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**WEDNESDAY 15****LECTURES**

**Georgeen Theodore**  
**Interboro Partners**  
 5:30 p.m.  
 Knowlton School of  
 Architecture  
 Ohio State University  
 275 Woodruff Ave.  
 Columbus, OH  
[knowlton.osu.edu](http://knowlton.osu.edu)

**Stanley Tigerman****Displacement**

6:00 p.m.  
 Madlener House  
 Graham Foundation  
 4 West Burton Pl.  
[www.grahamfoundation.org](http://www.grahamfoundation.org)

[WWW.ARCHPAPER.COM](http://WWW.ARCHPAPER.COM)

**Brigitte Shim**  
**Shim-Sutcliffe Architects**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University

1 Brookings Dr., St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**THURSDAY 16****LECTURE**

**Matthew Herman**  
**Interdisciplinary  
 Design Exposed:  
 Buro Happold**  
 6:00 p.m.  
 AIA Chicago  
 35 East Wacker Dr.  
[www.aiachicago.org](http://www.aiachicago.org)

**EVENT**

**Beatriz Fernández**  
**and Barry Meyer**  
**Curved Glass for Exterior  
 and Interior Applications**  
 12:00 p.m.  
 AIA Chicago  
 35 East Wacker Dr.  
[www.aiachicago.org](http://www.aiachicago.org)

**SATURDAY 18****FILM**

**Richard Hunt: Sculptor**  
 4:00 p.m.  
 Detroit Film Theater  
 The Detroit Institute of Arts  
 5200 Woodward Ave.  
 Detroit  
[www.dia.org](http://www.dia.org)

**MONDAY 20****LECTURE**

**Jessica Hische**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University

1 Brookings Dr., St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**WEDNESDAY 22****LECTURES**

**Denis R. McNamara**  
**Design for Ritual:  
 The Theology of Roman  
 Catholic Art and Architecture**  
 12:00 p.m.  
 The Detroit Institute of Arts  
 5200 Woodward Ave., Detroit  
[www.dia.org](http://www.dia.org)

**Eric Owen Moss**

5:30 p.m.  
 Knowlton School of  
 Architecture  
 Ohio State University  
 275 Woodruff Ave.  
 Columbus, OH  
[knowlton.osu.edu](http://knowlton.osu.edu)

**Doug Reed**  
**Work of Reed | Hilderbrand**  
 6:00 p.m.  
 S. R. Crown Hall  
 Illinois Institute for Technology

3360 South State St.  
[www.iit.edu](http://www.iit.edu)

**THURSDAY 23****LECTURES**

**Marie J. Aquilino**  
**Beyond Shelter: Architecture  
 and Human Dignity**  
 6:00 p.m.  
 Rapson Hall  
 University of Minnesota  
 89 Church St. SE  
 Minneapolis, MN  
[www.design.umn.edu](http://www.design.umn.edu)

**Barbara Lanctot**

**A Walk through  
 Graceland Cemetery**  
 7:00 p.m.  
 Glessner House Museum  
 1800 South Prairie Ave.  
[www.glessnerhouse.org](http://www.glessnerhouse.org)

**MONDAY 27****LECTURES**

**Merritt Buchholz**  
**Current Work of Buchholz  
 McEvoy Architects**  
 6:00 p.m.  
 S. R. Crown Hall  
 Illinois Institute for Technology  
 3360 South State St.  
[www.iit.edu](http://www.iit.edu)

**Mabel Wilson**

**Studio 6Ten**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University

1 Brookings Dr., St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**TUESDAY 28****EXHIBITION OPENING**

**Beauty and the Book:  
 19th- and Early 20th-Century  
 Folios on the Decorative Arts**  
 Ryerson & Burnham Libraries  
 The Art Institute of Chicago  
 111 South Michigan Ave.  
[www.artic.edu](http://www.artic.edu)

**WEDNESDAY 29****LECTURES**

**Luis Callejas**  
**Paisajes Emergentes**  
 5:30 p.m.  
 Knowlton School of  
 Architecture  
 Ohio State University  
 275 Woodruff Ave.  
 Columbus, OH  
[knowlton.osu.edu](http://knowlton.osu.edu)

**Wang Shu**  
**Amateur Architecture Studio**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design

Washington University  
 1 Brookings Dr.  
 St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**MARCH****SATURDAY 3****LECTURE**

**William Tyre**  
 1:00 p.m.  
 Historic Pullman Foundation  
 11141 South Cottage Grove  
[www.glessnerhouse.org](http://www.glessnerhouse.org)

**MONDAY 5****LECTURES**

**Hilary Dana Williams**  
**Localizing, Visualizing +  
 Translating**  
 6:00 p.m.  
 Rapson Hall  
 University of Minnesota  
 89 Church St. SE  
 Minneapolis, MN  
[www.design.umn.edu](http://www.design.umn.edu)

**Susan Laxton**

**John Stezaker,  
 Image Thief**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University  
 1 Brookings Dr.  
 St. Louis, MO  
[www.samfoxschool.wustl.edu](http://www.samfoxschool.wustl.edu)

**TUESDAY 6****LECTURE**

**Craig Dykers of  
 Snøhetta (Architecture  
 & Design Society)**  
 Rubloff Auditorium  
 The Art Institute of Chicago  
 111 South Michigan Ave.  
[www.artic.edu](http://www.artic.edu)

**WEDNESDAY 7****LECTURE**

**Robert Bruegmann**  
 6:30 p.m.  
 Steinberg Auditorium  
 Sam Fox School of Design  
 Washington University  
 1 Brookings Dr.  
 St. Louis, MO  
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**STANLEY TIGERMAN:**  
**CECI N'EST PAS UNE RÊVERIE**  
 Madlener House  
 Graham Foundation  
 4 West Burton Place  
 Chicago  
 Through May 19

Curated by Yale School of Architecture Professor Emmanuel Petit, *Ceci n'est pas une rêve* ("This is not a dream"), is a retrospective that examines the architectural and conceptual work of Stanley Tigerman (top, 1966). Occupying three floors of the Graham Foundation's Madlener House, the exhibition is arranged in relation to nine dominant themes recurring throughout Tigerman's 50 career: Utopia, Allegory, Humor, Death, Division, (Dis)Order, Identity, Yaleiana, and Draft.

A variety of media, including models, photographs, and archival documents, offer a sampling of the architect's output, and the exhibition includes one of Tigerman's best-known pieces, *The Titanic*, 1978 (above), a collage that explicitly critiques the state of architecture in the late 1970s with S. R. Crown Hall sinking into Lake Michigan.

COURTESY YALE SCHOOL OF ARCHITECTURE

# METALS IN CONSTRUCTION FACADES CONFERENCE

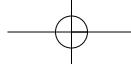
**M** Ornamental Metal Institute of New York

# 1 DAY 15 PRESENTATIONS

## 2.16.12

THE ARCHITECT'S NEWSPAPER

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REVIEW  
13

# CIVIC FOLLY

**Global Cities, Model Worlds**  
Gallery 400, University of Illinois at Chicago  
College of Architecture and the Arts  
400 South Peoria St., Chicago  
Through March 3

Dispersed throughout Gallery 400, 23-inch triangles lie seam to seam in table-like clusters. They immediately remind one of lattice structures or a sort of Buckminster Fuller-esque architecture of the future. It's no coincidence that these triangles are reminiscent of domes, stadiums, and pavilions, the kind of grand architecture that lies at the heart of the exhibition's fodder: mega-events.

The term "mega-event" refers to Olympic Games, world's fairs, and other large-scale civic and athletic happenings. In the exhibit *Global Cities, Model Worlds*, artists

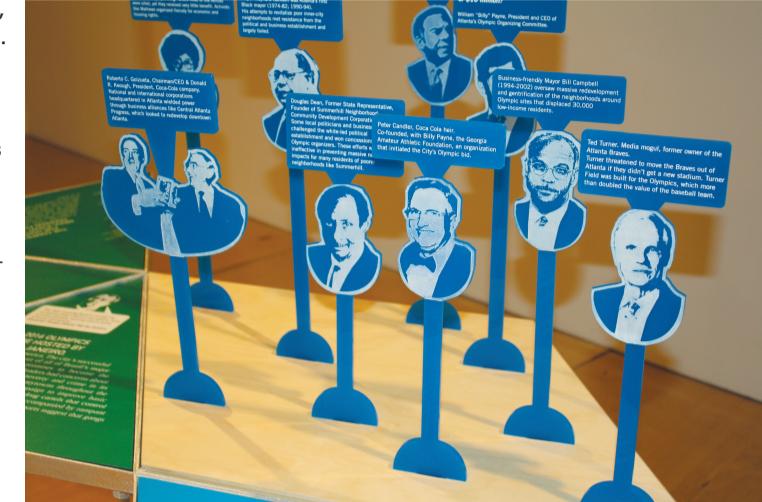
Ryan Griffis, Lize Mogel, and Sarah Ross create several text-based snapshots of mega-events, written on a wall-mounted timeline and triangle-shaped tables. These are not optimistic stories. They seem to serve as admonitions, delving into social and financial destruction wrought by large-scale events.

Shanghai's Expo 2010—which uprooted denizens with little notice and sent protestors to labor camps—is just one relevant recent example. Other narratives, like the one describing Vancouver's 2010 Olympic Village being built by

corporations in bed with politicians, dissolve into political finger wagging.

The exhibition is at its best when it stops its shrill politicizing. The most interesting element is a collection of bird's-eye-view photos of dozens of mega-event sites, including a bevy of round stadiums, photographically spliced together. They show off the global commonalities of civic architecture, its neoclassical-inspired symmetry and fastidious surrounding landscape. Powerful from above, the structures hide any organically formed community that might live in their midst.

At its worst, the exhibit refuses to give an unbiased look at the other side: the people who support, enjoy, and benefit from mega-events. Presented as character heads on small plastic sticks, they are all doubtlessly not as selfish and shortsighted as Ted Turner. (According to the exhibition text, Turner profited from the 1996 Atlanta Olympics, which displaced 30,000 low-income residents.) Do



COURTESY GALLERY 400

any large-scale structures go on to become successful redevelopments? Or have all recent mega-events—including mentioned expos such as the 1964 World's Fair, 2000 Hannover Expo, 1984 New Orleans World's Fair, and 1976 Montreal Olympics—created long-term budgetary woes? It would be nice to know.

The exhibit takes great pains to

leave viewers thinking about how Olympics exacerbate societal and class tensions. But the incidental conclusion is that large events can no longer physically sustain themselves—a damning message for the future of mega-event architecture.

**MADELINE NUSSER IS AN EDITOR AT TIME OUT CHICAGO.**



COURTESY 2011 EAMES OFFICE, LLC

## Design Buddies

*Eames: The Architect and the Painter*  
Directed by Jason Cohn and Bill Jersey. Narrated by James Franco.  
*American Masters*, PBS series

Charles and Ray Eames brought a quirky playfulness to the American heartland, creating efficient and affordable designs and convincing American corporations and consumers to adopt them. Today, even the rapper Ice Cube is a fan.

The Eames studio—part workshop, part circus—was a partnership of two free spirits: one, an architecture school dropout who never got his license; the other, a painter trained by Hans Hofmann who used objects or any other surface as her canvases. They shunned the term "artist" as pompous.

"Charles and Ray Eames wanted to bring the most magnificent experience that you could have with your eyes to the largest number of people," said the art critic Jed Perl. "I don't think there's anything more

important for an artist to want to do." In *Eames: The Architect and the Painter*, in which Perl and others weigh in, directors Jason Cohn and Bill Jersey aim at a similar goal, an overview of the Eames duo as creators and personalities.

More affection than investigation, the film, narrated by James Franco, still avoids the spoon-fed pedagogy of PBS's dutifully dull *American Masters* series (which aired it on December 19).

The upbeat documentary taps a near-infinite visual archive, as Eames observers refresh a much-examined history. This is Eames 101, but it draws from some of the best voices, from architect Kevin Roche to curator Donald Albrecht to filmmaker Paul Schrader.

Everyone called Charles Eames

(1907–1978) a charismatic charmer. This documentary's charm is its anatomy of a start-up, before the term existed, which took root in a Los Angeles apartment and relocated to a Venice, California, workshop packed with odd forms and imaginative people. The Eames lab was fun for decades and still enormously productive. How many people can say that about their lives?

The Eameses' prodigious imaginations would eventually take flight in a surging postwar economy, although they failed in early attempts to produce a chair. World War II gave the office its first break. Struggling to design a chair with Eero Saarinen—and to make money—the Eameses devised leg splints for wounded soldiers in 1942, in which open holes enabled plywood to bend without splitting or splintering. Charles and Ray adapted the technique to molding plywood for chairs, which became the office's identity. Variations and buyers multiplied.

"Eventually everything connects" was an Eames nostrum. So was "We wanted to make the best for the most for the least," and "Take your pleasure seriously." Not everyone got their inside jokes at the Eameses' Case Study House 7 in Pacific Palisades (1949). A hungry Kevin Roche was miffed when the two aesthetes served him a "visual dessert" of pretty flowers. "I was really fucked-off with that," Roche recalled (it's bleeped out in the PBS version).

Business was serious at the studio, too, as a prosperous country emerging from depression and war created a huge consumer base that manufacturers like Herman Miller coveted.

The Eameses turned to information design, which evolved from their films that blended innocence

and visual wonder. Paul Schrader, who wrote *Taxi Driver*, broke ranks with LA cinema snobs who scorned the Eames films, and visited the office. In the film he marvels at the refinement of little movies that he calls a mix of "self-expression and vanity"—and poetry, epitomized by the Eameses' 1969 ode to the spinning top. Yet just what led Charles Eames to cinema is never discussed. Nor do we hear from young filmmakers on the Eames legacy. Is it because so few know about them?

The perspective of today's designers on the Eames era is another gap in *The Architect and the Painter*, yet any designer will envy Charles Eames's skill at wooing corporate clients, despite his famed verbal awkwardness.

We witness how the Eames charm worked on the U.S. State Department's *Glimpses of the USA*, a film that they made for the United States Information Agency-sponsored American National Exhibition in Moscow in 1959, was an assertion of superior American might, cloaked in a comradely "Family of Man" universalism.

A key Eames client was computer giant IBM, which harnessed the Eames approach in clever cartoons that, in the era of sinister sci-fi robots, made computers seem as unthreatening as a child's top. Working for straitlaced IBM, the Eameses operated as if they were autonomous, and their whimsical films added warmth to the imposing IBM corporate brand, as did their IBM pavilion at the New York World's Fair in 1964.

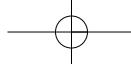
What looks like a sellout today, curator Donald Albrecht opines, really wasn't, since the Eameses believed in what they were doing—and reaped the profits as corporate work begat other corporate work.

Geniuses can be propagandists, and geniuses can have bad days. The Eameses rode waves of praise until their mammoth 1976 bicentennial touring exhibition, *The World of Franklin and Jefferson*, which went to the Metropolitan Museum of Art. Charles layered galleries with American objects, documents, and explanatory text. It was an early prefiguration of internet hyperlinking, but it proved that dense stuffing of information as an idea—the embodiment of "eventually everything connects"—was more refined than the installation in physical space. Critics, led by Hilton Kramer of *The New York Times*, trashed it as unworthy of the Met. Charles Eames died two years later in 1978. Ray died to the day, ten years later.

The film also revisits poignant personal stories. At Cranbrook in 1940–41, when lovestruck Charles abandoned his bride and baby for the gifted Ray Kaiser, he smothered her in love letters that first drove her away and finally won her over. In the 1970s, when Charles fell for young Judith Wechsler at Massachusetts Institute of Technology, letters gushed out to her, evidence that the old partnership with Ray was fading.

The film declares that the Eames legacy lives on, but where, beyond the works that came out of the studio? The audience is left to ponder that proposition, which is a task that the Eameses would have liked. After all, one of Charles Eames's other famous lines was, "If you can think and you can see, and you can prove that to me, then you can work here."

**NEW YORK-BASED ART AND ARCHITECTURE CRITIC DAVID D'ARCY CONTRIBUTES REGULARLY TO AN.**



McCormick Tribune Campus Center designed by OMA in 2003.



Crown Hall restored.



COURTESY IIT

## A DEAN LOOKS FORWARD AND BACK

**After more than 15 years as dean at the Illinois Institute of Technology's (IIT) College of Architecture, Donna Robertson is stepping down at the end of this year. AN's Midwest editor, Alan G. Brake, asked Robertson to look back on her accomplishments at the school, as well as the changes in Chicago's architecture culture and built environment over the last decade and a half. After this year, she intends to continue teaching at IIT as well as focus on her practice, Robertson McAnulty Architects, and take an active role in Chicago's civic affairs, including historic preservation, an issue of particular interest to her.**

### Why did you decide to step down now?

I had completed 15 years and that seemed like a good number. I also didn't want to challenge Mies, who was dean for 20 years.

### What do you consider to be your most significant accomplishments as dean?

The whole topic of Mies and beyond, which was an architectural question, played out in the continued dialogue of updating the campus. It was also a pedagogical question. I wanted to take the best ideas of the curriculum but not be bound by it. The big ongoing project was building a stellar faculty to execute that.

### How did you go about building the faculty?

When I came in there were two main generations of faculty: people who had been taught by Mies and those who were brought in under Gene Summer's deanship. There was some antipathy in the beginning, but we quickly discovered a lot of commonalities. It took some time to bring people together; my first effort was really leading the dialogue among the faculty to make us an academic community. Once that was underway, I then brought in the new generation: Jeanne Gang, John Ronan, Mark Schendel, Martin Felsen, and others.

We wrote up the undergraduate

curriculum in my first year. That solidified the undergraduate degree, particularly the studio sequence. The graduate sequence was only updated recently. Now studio classes and the other courses support each other.

### What were some other highlights of your tenure?

At the end-of-year show in my first year, some wag moved the bust of Mies into the center court—where I had thought the best work should be shown—and then tied a blindfold over Mies' eyes to show that he would be ashamed of the work the school was producing, which of course he wouldn't have been. That was pretty fun.

We've had other moments of excitement, such as when our students won the Art Institute's Schiff Fellowship.

Another highlight was starting the landscape program, which was accredited the first year it went up for review.

### Why did you decide to start a landscape program?

There was an appreciation for landscape among the Miesians. Ludwig Hilberseimer and Alfred Caldwell both taught in the school.

We're still the only landscape architecture program in Chicago. This is a city that is so enamored with landscape. Not only is landscape design highly valued here, but there aren't enough landscape architects in this city to fill the need.

### How has the experience of working on the campus been?

It's been fantastic. We've been working on how to rehabilitate the campus, building the first new buildings in 30 years and demonstrating that the university is still building important new architecture.

If you hadn't known the campus in 1996, you'd have had a hard time imagining the difference. Today, the campus is livelier and the students are more engaged. The Koolhaas Student Center has transformed the quality of student life. That building got them to lift up their gaze and find each other.

We wanted to announce that IIT is going to build the buildings you want to watch, with both the OMA building and the Helmut Jahn dormitory. We had to build the Jahn building really fast, as enrollment was climbing. So we conducted a limited, local competition, and I think the result is really wonderful.

### What are the challenges the new dean will likely face?

With a new dean, the main challenge will be defining the next era for the discipline. We as a school haven't suffered yet from the continued unemployment in our discipline, but that is something rumbling on the horizon. I'm interested in how architectural education can be applied more broadly, expanding employment opportunity beyond just building buildings.

As the economy comes back, we want to get back to building out the campus plan. Add a new recreation center, a new science lab building, restore the chapel, work on the main building, among other projects. There will be more landscape improvements. The business school is moving to campus. It's going to occupy existing space, but it will be a great addition. The whole redevelopment of the 35th Street corridor. Most of that has been out of our hands, but we will participate in the planning.

### There have been tremendous changes on the near South Side. Has IIT been active enough in the area?

It's been the most active of any university I've ever worked with. Everyone has very serious intentions. We've partnered with Bronzeville. We have an associate vice president for community affairs and outreach. We always have studios that relate to the surrounding neighborhoods. We are doing a classroom for an urban agriculture program in the area. Our plan for Dunbar Park, to the immediate northwest of our campus, is being built out. We've built commercial housing on our acreage, which was opened to faculty and is helping

to bring the population back.

IIT works closely with neighboring institutions, the White Sox, the churches, and the other educational institutions. We're currently studying the commercial entities that impact both our students and the neighbors. We celebrated finally getting the Metra stop in. The university worked with the neighbors on that for decades.

### You came to Chicago from New York and New Orleans. How has the city changed in the last decade and a half?

I love Chicago's lively design culture. When I came here, it was in the doldrums. I've seen it grow and flourish. Chicago is a great place to start a practice. It's a very supportive design culture. We want to see people succeed and find engagement with the community.

There's also been a profound shift in architectural taste. It was all very New Urbanist/Pomo. The most visible first shot was the mayor embracing the Frank Gehry band shell and Soldier Field for all its controversy. Taste has shifted toward more abstract, more experimental forms. There's an appreciation of the new and for the trajectory of modernism, as well as a growing interest in landscape design and preservation and rehabilitation.

### The IIT campus is one of many modernist developments on the near South Side. Modernist buildings have met with a mix of fates in many of these areas, some of which have been restored while others have been destroyed. What does this say about the appreciation of modernism in Chicago?

It's a really interesting question. Skidmore's white towers, the Michael Reese campus... There was a lot built at a time of utopian euphoria—the scale of thinking and the scale of execution were so large. Some succeeded and others failed. It's easy to argue that the commercially viable projects succeeded, but public housing did not. But that's not universally true. The Chicago

Housing Authority has beautifully restored the Bertrand Goldberg towers and spruced up others.

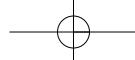
We'll see how they go with the third-third-third program [the ratio of public, affordable, and market-rate housing that's being used to rebuild on the tracts of land where public housing projects once stood]. It's hard to comment yet on its degree of success.

### What excites you about Chicago today?

One of the things that blew me away when I came here was to see how Chicago really is "The City That Works." For example, they relocated Lakeshore Drive for the Museum Campus. It was very exciting to see the will, the drive, and the patience to engineer and execute large-scale projects. There's a whole coalescing of civic energies to continuously improve the city. The Bloomingdale Trail and Millennium Park are possible here. Columbia College, for instance, has done a beautiful job with a major quadrant of the city. The recent attention to the boulevards—what to do with Northerly Island: these are very important questions. Our projects generally do get done. I really do think they're going to pull off the Bloomingdale Trail.

Then there are the continued improvements to the Loop itself, where the pattern of its use has changed over time. Attention to the visitor community, as well as the commercial community, has really transformed people's experience of the city. The developments that are happening in other neighborhoods—Bucktown ten years ago, now Pilsen and Bridgeport—this awareness that Chicagoans have in their built environment is really gratifying.

Being at IIT has been an enormous gift for me. I can't think of a more interesting school, with students from around the world. It's a laboratory, a place of inquiry. The city is such a place of design excellence—it's been a very stimulating place to be.



# Touch the

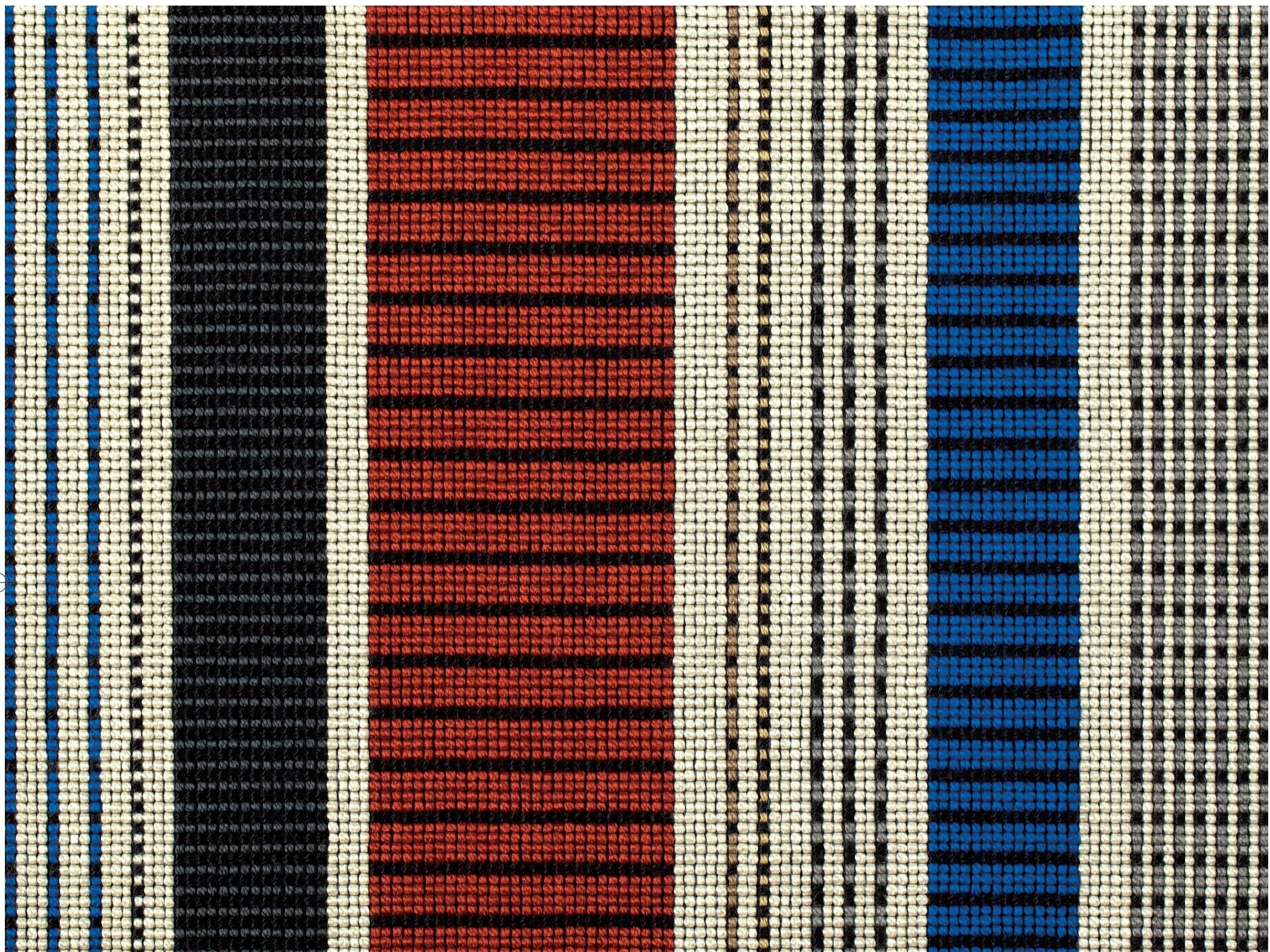


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point by paul smith

**maharam**