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WHAT DOES REGIONALISM LOOK LIKE?

With New Year's in the rearview mirror, those who made resolutions may already find themselves struggling to stay true. It is a good time to reevaluate your way forward whether you are reconsidering choices made on January 1 or in the years that led up to that day. That goes for Chicago area planners and politicians, too.

As Greg Hinz noted in Crain's *Chicago Business*, political leaders from the Chicago area's seven counties gathered at the end of last year for an unpublicized meeting of the minds. At the Federal Reserve Bank of Chicago, Cook County Board President Toni Preckwinkle, Chicago Deputy Mayor Steve Koch, and Chicago Metropolitan agency for Planning head Randy Blankenhorn heard presentations from regional leaders. Preckwinkle had called the meeting to discuss "opportunities for collaboration" among Cook and its 'collar' counties, which often find themselves at odds with one another.

"I can't tell you the last time I've heard of anything quite like it," wrote Hinz. Of course it is easier to talk collaboration than to implement it. Chicago still trumpets victory over the suburbs when it poaches company headquarters (just this year Google's Motorola Mobility was a big get). And the city-suburbs battle goes back just about to the birth of the area's sprawl itself.

But it is also true that we have seen a convergence of the challenges facing Chicago and its surrounding towns and cities. Poverty and foreclosure are by no means constrained to city limits. A review of U.S. Census Bureau data by the nonprofit Heartland Alliance in September found Chicago's suburbs have nearly as many people living in poverty as the city does—a population up 95 percent from 1990. A heroin epidemic affecting communities nationwide is especially pronounced in the Chicago region, with new users more likely to be white, suburban, and in their late teens or 20s. Suburban tropes about the dangerous city are outdated.

City prejudices against the suburbs are unraveling, too. Transit-connected cities, especially, are reinvesting in walkable downtowns, landscaped (often river-front) parks and promenades—development plans that sound decidedly urban. Chicago's workforce largely lives in the suburbs. Each might be seen as the other's greatest asset.

The point being that city and suburb have more to learn from one another than to quarrel over. So what would a Chicago-area "regionalism" look like? At December's meeting, Preckwinkle's office convened working subcommittees to look into opportunities for the city and suburbs to work together on issues like freight and logistics, exports, and food processing. They are going to meet again in six months.

Reviving the region's freight and logistics industry is a matter this editorial page has explored before. More than one quarter of all jobs in the state are in industries tied directly to freight, according to a recent CMAP report. It would serve the whole region well to encourage compact development around corridors that could support the resurgent freight and advanced manufacturing industries.

Sprawl is one major way city and suburban interests diverge. Though cheap at first, flipping farmland into new exurban real estate increases transportation costs (and gas emissions) for those who live or work in the far-flung developments. It is tougher to reconnect these areas to transit, or remedy segregation, after the fact. Could we build up nodes for land-intensive industries like manufacturing and freight in the collar counties, where the expertise already exists, and continue to develop downtown's burgeoning tech sector at the same time?

Regionalism is not a buzzword for urbanists and suburbanites to wield against one another in service of their own short-term interests. (Illustrated in Milwaukee Mayor Tom Barrett's spat with suburban Waukesha over its contentious request for access to Lake Michigan's closely guarded supply of drinking water.) It is about developing places that work for themselves and for each other, reinforcing a sense of place that goes beyond the block, the neighborhood, or the subdivision.

It can be a guiding force for sustainable development. Kaid Benfield, who blogs for the Natural Resources Defense Council, said it perfectly when he said "city sustainability is about the environment, even when it isn't"—that is, anything that makes living in cities more rewarding helps forward the environmental benefits that dense development holds over sprawl. The same goes for a region.

This summer, when the Chicago-area group meets again, we hope this is one New Year's resolution the region's leaders decide to keep. **CHRIS BENTLEY**

AT TALIESIN, THE SEARCH IS ON FOR A NEW ACADEMIC DIRECTOR

Wright Ahead

The Frank Lloyd Wright School of Architecture (FLWSA) is being remade to better serve its decades-old mission, and they are looking for a new director to chart the course.

Founded more than 80 years ago as The Taliesin Fellowship, FLWSA's mission is to challenge normative educational models and influence architecture and culture at the highest level, said Sean Malone, the Frank Lloyd Wright Foundation's president and CEO. The school offers a fully accredited master of architecture degree program. Students study at Taliesin West in Scottsdale, Arizona, and Taliesin in Spring Green, Wisconsin. Taliesin and Taliesin West are on the National Register of Historical Places, and preserve hundreds of thousands of artifacts from Frank Lloyd Wright's life and career. The collections abound with more than 20,000 original drawings, 190,000 pieces of correspondence and documents, and hundreds of original manuscripts.

In addition to seeking a new director, the school will shift from a curricular educational approach to a studio-based model that it hopes will better serve its founding principles. In Malone's words, "It will fully embrace one of the Taliesin's core values: learning by doing."

The new director will be tasked with developing, implementing, and launching new curricular and programming initiatives and will oversee the school's pedagogical direction, academic programs, personnel, students, finances, and reputation. "It is an exciting position, and any exciting position requires somebody with real depth of ability. That's true of any transformational leader, in academia and beyond," said Malone.

The school's new direction followed technical changes to the Higher Learning Commission (HLC) bylaws that pertain to governance more than a year ago, said Malone. In good standing with the HLC, the foundation took the opportunity to reevaluate how it could have the deepest impact on architecture over the next 10 years.

Reed Kroloff, former director of Michigan's Cranbrook Academy of Art and Art Museum, is chair of the director search committee.

"We think it's time to renew our commitment to discovery and invention, and we're looking for a leader who is ready to speak to a profession in need of direction," he said in a statement. "We don't want someone who designs like Wright. We want someone who can think as boldly as he did."

There are few opportunities to re-build a program like the Frank Lloyd Wright School of Architecture. "It's big, and it's exciting," said Malone. "I have no doubt that we're going to find somebody who sees this as a perfect fit for where they are in their career."

AARON MARTIN

CORRECTIONS**CORRECTION**

In AN's special glass issue (11_12.12.2013) two Guardian products were mischaracterized, one in the product section (p. 9) the other in the feature (p. 14). Below are corrected descriptions of those products. We regret the errors.

Guardian SunGuard SuperNeutral 68
Guardian SunGuard SuperNeutral 68 glazing offers improved solar control and abundant natural light. The Valley View project shown here uses SunGuard SN 68 triple glazed, providing a visible light transmission of 52 percent and a solar heat gain coefficient of 0.32. SunGuard SN 68 can also be laminated for noise reduction and hurricane

protection. SunGuardGlass.com

Guardian Reveal

Reveal switchable glass from Guardian separates the bathrooms and bedrooms in more than 200 guest rooms in the newly renovated The Langham Chicago. With the flip of a switch, the glass changes from opaque to transparent.



COURTESY TALIESEN WEST



NATHAN MICHAEL

> **SPORTSMAN'S CLUB**
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Chicago, IL
Tel: 872-206-8054
Designer: Heisler Hospitality

With some in Chicago worried corner bars and taverns are becoming endangered species, it is no wonder there is a hint of nostalgia in many new neighborhood drinking spots. The carefully crafted atmosphere of Sportsman's Club in the Humboldt Park / Ukrainian Village area is a good example. Wall-mounted antlers, off-menu shots, and a collection of to-go packaged goods evoke the bygone days of the dive that originally occupied the space.

The design is by Kevin Heisner of Heisler Hospitality, the group behind Bar DeVille, Nightwood, and Trencherman. The 35-seat interior has been spruced up, with wood and leather booths, a fire-lit backyard, and chess and checkers boards set in some wood tables. They retained the original art deco bar, along with the name. Heisler said the design was "inspired by a French hunting museum."

Classic cocktails will change daily and "focus on balance and simplicity." Just a few beers, including Chicago's standby Old Style and a wider array of craft brews, comprise the beer list. It is not all old school, however. An amaro machine cranks out bitter aperitifs. Originally a gathering spot for Polish immigrants, the new Sportsman's Club is a fitting update to a corner of the Ukrainian Village that continues to attract new bars and restaurants. Its clientele may be different, but Heisler has taken pains to preserve the bar's style. **CB**

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ALPHABET SOUP

What do architects, attorneys, and accountants have in common? Naming firms after themselves. Architecture firms are some of the worst offenders and Eavesdrop is constantly consulting Wiki to figure the names behind those initials. After decades of ego, leadership changes and acquisitions, one would think that global design would be dominated by a firm called SOMHOKBKLMNOP. So it should not come at any surprise that St. Louis-based HOK recently acquired the New York and Shanghai offices of hospitality firm BBG-BBGM. Eavesdrop refuses to do any research on the provenance of that cluster of initials, but, luckily, it appears the combined firm will just be HOK. BBG should add an impressive, high-end roster of clients—think St. Regis and Peninsula hotels—to HOK's portfolio of marquee projects.

TEN POUNDS OF SUGAR IN A FIVE-POUND SACK

We are not talking about Jeanne Gang or Mark Schendel, that's for sure, but their practice, Studio Gang. Word on the streets is that they're shopping for a new home. If you visit their website, you can see why, as the list of people requires you to scroll through dozens of names. That can only mean one exciting thing: projects are under construction! Just one or two years ago, Eavesdrop was at an office party where the entire firm could've comfortably fit in the office's quaint second story courtyard. What unfortunate timing for the office to grow out of its britches, as one of the new (Gensler-designed?) outposts of Intelligentsia is opening across the street next month.

SEND GRILLED-CHEESE SANDWICHES AND TERRY CLOTH ROBES TO
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WORK SET TO BEGIN SOON ON CHICAGO'S 95TH STREET STATION REVAMP

TERMINAL VELOCITY

In 2014, one of the Chicago Transit Authority's busiest stations will get an overhaul. As a point of transfer for riders on more than 1,000 CTA and Pace bus trips each day, Chicago's 95th Street Terminal has suffered some wear and tear. New renderings show the "bright, airy spaces and clear sightlines," and less congested bus-loading areas. The project is set for completion in 2016.

Wider sidewalks, larger waiting areas, sound-blocking acoustic panels, and additional escalators are among the features intended to lend breathing room to a cramped and busy station. The new station could even include retail for the 20,000 commuters who use the station on average every day.

The 95th Street/Dan Ryan Station is the southern terminal for 24-hour Red Line trains, and a major connection for city and suburban bus routes. Its 1969 design by Skidmore, Owings & Merrill only included 20 bus bays—insufficient for the dozens of CTA, Pace, Greyhound, and Indian Trails intercity buses that now frequent 95th Street. Renovations, led by Parsons Brinkerhoff with Johnson & Lee, will also add an elevator for handicap accessibility.

The city commissioned Chicago artist Theaster Gates for two artworks at the

terminal, including an architectural feature integrated into the terminal building structure, and one for the terminal or one of its walkways.

Renderings show a sleek, minimalist station straddling 95th street with a skywalk. Lofty, gently arched ceilings are girded with a crosshatch of supporting beams whose geometry is echoed in the floor tiles. A trim of blue lights hints at architectural lighting that floods the roof of the structure, whose fins and attractive symmetry might be lost on passersby without many tall buildings nearby to gaze down from.

Funding will come from \$20 million in federal grants and loans. Governor Pat Quinn and the state will provide \$50 million from the Illinois Jobs Now program. The CTA will take \$70 million of the federal capital dollars it gets each year, and \$28 million will come from CTA bond proceeds.

Construction of the new terminal is set to begin in 2014, with Walsh Construction carrying out the work. The station will remain open during construction, which will create an estimated 650 temporary jobs.

The revamped terminal could potentially complement plans to build bus rapid transit along Ashland avenue that would extend south to 95th Street. **CB**



CTA's South Side Red Line terminus, 95th Street, is on track for major renovations.

CHICAGO TRANSIT AUTHORITY

JOHN RONAN ARCHITECTS DESIGN AN OFFICE TOWER

GENTLE GIANT



The John Buck Company has unveiled architect John Ronan's design for 151 North Franklin, a 36-story office tower proposed for the core of Chicago's Loop. According to Ronan, the design is meant to honor the surrounding cityscape—an adjacent pocket park, the open arcade of Buck Co's companion piece on 155 North Wacker, and the pedestrians who walk the street and filter in and out of the nearby "L" station. Bursts of greenery at the roofline and

in cubbyhole plazas, internal and external, grab the eye. "It will be a really good experience to just walk around the building," said Ronan.

The question that propelled Ronan through the design of the 825,000-square-foot tower was, "What would an office building look like if we approached it from the idea of 'space' rather than built form?" A graduated sequence of plazas and lounges "feed off of the life of the city." Some are

public and some private. A set of stairs lifts the general public to a second-floor courtyard, but the invitation is subtle. Taut window walls set up two-way views between denizens of the courtyard and interior lounges. A street-level plaza burrowed into Ronan's economical edifice has a generous amount of seating, a wily mix of organic and inorganic textures, and a sheltering overhang four stories up.

These nodes are meant to be as freeing for the office worker as they are inclusive in the cityscape, said Ronan. "The worker has needs today that demand alternative arrangements," he adds, prompting a "design departure from the typology of the hermitic office tower."

"Column-free floors and fewer large private offices enable maximum flexibility in the floor plate," said Dominic Adducci, principal and senior vice president of development at Buck Co. Lounges, plazas, and flexible floor plans create an array of "optional work spaces."

A reaction to single-minded architecture and pursuit of "urbanistic integration" has informed many of Ronan's projects, including the sinewy Poetry Foundation and the introspective South Shore High School. Though 151 North Franklin will be four times the size of South Shore High, it shares those projects' salient qualities of unfussy aesthetics, approachability, and interior dynamism. There is specific common ground in the main

approaches to these three buildings. The building's plaza and entryway are surfaced in basalt. "One of my favorite moments is coming through the lobby, traveling up a flight of stairs and encountering a moss garden with the sound and feel of crushed stone beneath your feet," said Ronan. "It's a more contemplative space, in contrast with the active covered plaza at grade." As John Ronan Architects evolves into new spheres, the goal will be continuing to create such "spatially complex urban spaces."

Ecological considerations at 151 North Franklin are partly linked to cost saving measures. LEED Gold Certification is being pursued. Smaller than average floor plates (25,000 square feet) with separate HVAC units reduce energy consumption and cost to the tenant, especially during non-normal hours of operation. Ten-foot ceiling heights on office floors with floor-to-ceiling glass, along with

rooftop solar panels, enlist the sun in heating and lighting. A mere 34 parking spaces, reserved for executives, will accompany the new construction with some capacity for underlings secured at a neighboring garage. A bike room and shower facilities make alternative travel more agreeable.

According to Adducci, the project is "advancing through zoning" with realistic expectations of breaking ground this July. Construction will take two years. Its modest size translates to quick delivery and, as Adducci said, "greater responsiveness to specific tenant desires," technologically or spatially. With the acquisition of air rights above the existing parking garage, critical eastern views will be preserved for high flying tenants. Asked about prospective anchors, he said only that "interest is high." **IAN SPULA**

Left: Ronan's high-rise recalls the intimacy of smaller built work: It includes skylobbies and cut away plazas.



COURTESY JOHN RONAN ARCHITECTS



CHICAGO'S COMMUNITY COLLEGE SYSTEM BREAKS GROUND ON MAJOR MALCOLM X COLLEGE EXPANSION PLAN

HIGHER ED

Construction began in late fall on the new Malcolm X College campus by Cannon Design and Moody Nolan, the nation's largest African American-owned architecture firm. More than 10 percent of the total jobs created by the project have been reserved for neighborhood residents, which is greater than the 7.5 percent requirement for most construction sites. Unemployment is high in Chicago, especially in the vicinity of the \$251 million West

Side community college. Community leaders said that the local hires touted in the city's press release signaled a move in the right direction, but also pointed out that more should be done to alleviate poverty and unemployment in Chicago neighborhoods.

The 700,000-square-foot building, which broke ground last month, is part of an effort by the college to boost its science programs—the new School of Health Sciences

includes a teaching hospital and mortuary intended to simulate real world conditions for students hoping to graduate with employable skills.

"The new Malcolm X College is going to serve as a model moving forward to other, I think, not just community colleges, but the higher education community at large," said Renauld Mitchell, director of Moody Nolan's Chicago operations. In addition to its vocational focus, the college is one of the first of its kind to use synthetic cadavers (in addition to human specimens) for medical education.

Stacking several disciplines in a "health sciences tower," Mitchell said, the design concentrates much of the academic programming in an

eight-story mass. "As you go through the academic program itself you're actually moving from zone to zone within the building," he said. "It's a psychological reinforcement of the idea that the focus is the health sciences' professional studios."

The tower's bottom floors contain classroom space, with mortuary sciences and nursing labs on top. A longer volume and its glass expanse fill out the site, while a striated pattern of metal panels adds some rhythm to the facade. "The look is one that at the end of it all the skin will almost take on a chameleon like quality where it may read in several tones or colors," said Mitchell.

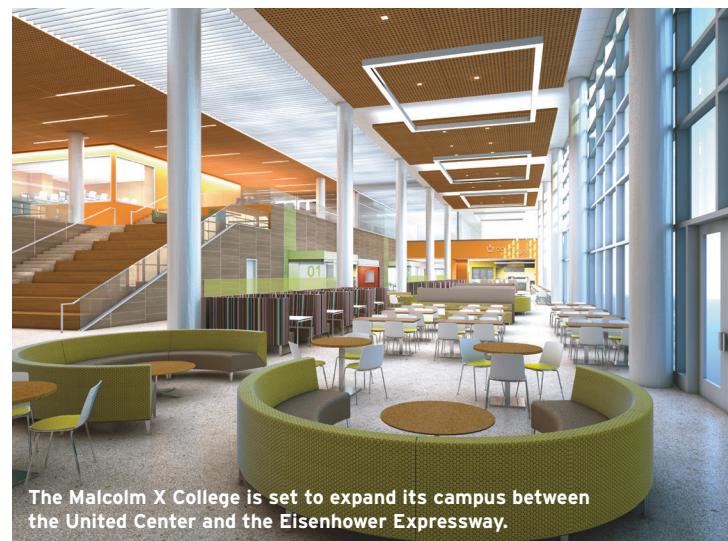
Employing several green roofs,

one of which can be used as a quasi-instructional space, and rainwater harvesting systems, the project is targeting LEED Gold certification. To keep pace with projected growth in enrollment, construction plans call for more than 1,200 new parking spaces.

Mitchell, who took electives at Harold Washington and Richard Daley Colleges while completing an architecture degree, said the mission of serving the City College system's largely minority audience resonates with his firm.

The city's estimate of 950 construction jobs includes several projects across a five-year, \$524 million capital plan to upgrade Harold Washington, Daley, Olive-Harvey, Wright, and Truman Colleges. Money for that plan will come from a mix that includes \$8 million in tax-increment financing, as well as bonds, capital reserves, and operating funds.

Beyond immediate construction jobs, the city estimates Illinois will create 25,000 healthcare jobs over the next decade. Those are positions graduates of Malcolm X College may be more qualified for thanks, in part, to its new campus, said Alderman Walter Burnett at the October groundbreaking. The new campus is more than "just a school where a person gets a college degree," he said. "It's also a place where a person gets a career, gets a trade, gets a job after they're done." **CB**



The Malcolm X College is set to expand its campus between the United Center and the Eisenhower Expressway.

MOODY NOLAN

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Mitchell, who took electives at Harold Washington and Richard Daley Colleges while completing an architecture degree, said the mission of serving the City College system's largely minority audience resonates with his firm.

The city's estimate of 950 construction jobs includes several projects across a five-year, \$524 million capital plan to upgrade Harold Washington, Daley, Olive-Harvey, Wright, and Truman Colleges. Money for that plan will come from a mix that includes \$8 million in tax-increment financing, as well as bonds, capital reserves, and operating funds.

Beyond immediate construction jobs, the city estimates Illinois will create 25,000 healthcare jobs over the next decade. Those are positions graduates of Malcolm X College may be more qualified for thanks, in part, to its new campus, said Alderman Walter Burnett at the October groundbreaking. The new campus is more than "just a school where a person gets a college degree," he said. "It's also a place where a person gets a career, gets a trade, gets a job after they're done." **CB**



The Malcolm X College is set to expand its campus between the United Center and the Eisenhower Expressway.

MOODY NOLAN

THE ARCHITECT'S NEWSPAPER JANUARY 22, 2014

BLITZLAKE PROMOTES HIRSCH ASSOCIATES-DESIGNED PROJECT FOR CHICAGO'S LAKEVIEW NEIGHBORHOOD

PUSHING UP



COURTESY HIRSCH ASSOCIATES

The epicenter of Chicago's Lakeview neighborhood is the intersection of Clark and Belmont, where people come from all over the city to enjoy boutique shopping and eclectic cuisine. But despite the high-traffic—

the nearby elevated train station alone sees 41 million passengers each year—the neighborhood lacked a centerpiece. If developer BlitzLake Capital Partners has its way, however, that could be soon changing.

The development would increase density, and thus traffic, in area.

The corner lot, currently home to a large parking lot and a Dunkin' Donuts, has changed hands after 50 years. Plans for a new mixed-use development are in the making.

BlitzLake purchased the property at 3200 North Clark Street in June, with the notion of building a complex with 100 residential apartment units—a combination of studios, one-bedrooms, and two-bedrooms meant to appeal to the young urban professional—115 parking spaces, and 50,000 square feet of retail space. "We wanted to bring a more vibrant, architecturally beautiful building, cultivating the right number of units and retail space," said BlitzLake Capital managing principal David Blitz. "It's our intent to put a grocer as the anchor tenant, as well as cultivating the smaller, local shops to promote local small businesses in the retail section."

The proposed design is 11 stories at its highest point, and features a glass and glazed terracotta facade. BlitzLake is currently waiting for final approval from the alderman

and local community groups before moving forward.

Finding the right design for the area proved to be a labor of love. "Initially we proposed a 9-story glass building with no set backs," said Blitz. The community wasn't on board. Alderman Tom Tunney encouraged the team to look toward landmark buildings in other neighborhoods as inspiration. He pointed to Wicker Park's Northwest Building. A presentation from the developers added another art deco tower on a corner lot in a nearby high-traffic intersection: the Bridgeview Bank building in Uptown.

"He wanted something that inspired people to say this was the heart of the Lakeview Neighborhood," said Howard Hirsch, president of Hirsch Associates, the architect on the project. According to Andrew Myren, project designer and director of design at Hirsch Associates, the final product puts a new twist on an old concept, making some references back to early high-rises in Chicago. The design features a tower on the corner and lower-rise elevations on the streets. The finishes blend in with the traditional terracotta buildings

that are prevalent in the Lakeview neighborhood. "We were able to create a building that transitioned to the scale of the neighborhood, while still allowing this taller corner element to be the landmark," said Hirsch.

Despite the recent modifications in the design, there are still some groups against the new development. The initial rendering was criticized for using materials that stood out in the neighborhood, plus the height was uniform on all sides, blocking views from existing buildings. Now critics are focused on how the new development will impact traffic patterns, property taxes, and neighborhood retailers. Meetings have been held to address the concerns, but those conversations are ongoing.

"For the most part it has been very well received by the neighbors," said Tunney spokesperson Erin Duffy. "The new revision is just a lot more prominent and I think people are a lot more pleased with the architecture of the building and how it has been designed."

If approved, the project could break ground as early as this summer, with a lead-time of 15 to 18 months. **ASHLEY DEVICK**

NEW ARENA CATALYZES DEVELOPMENT IN A LINCOLN TRAIN YARD

SWITCHING YARDS



LAWRENCE ANDERSON PHOTOGRAPHY

Lincoln's new Pinnacle Bank Arena seats 15,000 people.

When it opened in the fall, Lincoln, Nebraska's new arena created more than a venue—it made a new neighborhood from a tangle of train tracks. The Pinnacle Bank Arena is in the West Haymarket district of Lincoln, an area that until now was largely a rail yard. "It was a catalyst for the rejuvenation of downtown Lincoln. There's blocks that just didn't exist two years ago," said Erleen Hatfield, a Lincoln native and the Buro Happold principal in charge of the project. "Those tracks are no longer strangling development."

Architecture firm DLR Group nestled its design between active train lines so traffic could continue throughout construction. To further expedite the process, overseen by Mortenson Construction, the firm used a steel and concrete composite structure that could be partially fabricated off-site by Minneapolis' LeJeune Steel Company.

Hatfield said the arena's relatively low profile was a response to the neighborhood's brick warehouses, which are typically between two to five stories. The building's 350-foot-span steel truss roof, which is sloped just enough to allow for drainage, and masonry piers also respond to the

post-industrial surroundings. A glassy main entrance atrium fronts onto a public plaza and a second floor terrace overlooks the plaza. "It creates a nice and inviting space to be in," said Hatfield. "It's not like you go into the arena and it's this dark enclosed box." Pedestrians can bypass the arena via an elevated walkway.

The arena seats 15,000 people. University of Nebraska's Memorial Stadium, where the Cornhuskers play, is only half a mile away. It seats 81,000. There's also a nearby minor league baseball stadium. These sports facilities are forming a new entertainment district in Lincoln. Hotels, restaurants, and bars are also on the rise with new openings scheduled through the fall of 2014. Several parking garages and infrastructure updates are slated to open next year, too. The Lincoln West Haymarket Joint Public Agency has helped attract funding for development in the area, including an 80,000 square foot office complex.

"There's this air of excitement about everything that's going on downtown," said Hatfield, "which I think has been missing from Lincoln for a while." **CB**



PERKINS+WILL / NORTHWESTERN MEMORIAL HOSPITAL

PRENTICE SUCCESSOR IS A GLASSY LAB/LOFT LOFTY AMBITIONS

Northwestern Memorial Hospital picked Perkins+Will to design the successor to Bertrand Goldberg's Old Prentice Women's Hospital, the subject of a high profile and ultimately unsuccessful preservation fight. Construction on the \$370 million first phase could start as soon as 2015, finishing by late 2018 or early 2019. Prentice is currently under demolition. The new biomedical research facility, still unnamed, could eventually reach 1.2 million square feet with the addition of a 40-story tower in its second phase of

Left: Work starts next year on the research tower.

construction. Northwestern has not yet released the cost of phase two.

Perkins+Will Design Principal Ralph Johnson described the biomedical research facility as "a high-tech loft." About half of the space is devoted to wet-bench open lab area. The project team originally proposed two large lab groups, but Northwestern requested they break it into three smaller lab "neighborhoods" of eight or nine labs per group, Johnson said. The other adjustment was creating a north-south connection between those neighborhoods.

"We went beyond that and created two to three story atriums on each side," said Johnson. "Each floor connects, so it acts as a kind of seamless lab plate. Good research buildings have as much connectivity as possible."

Renderings show glassy sky lobbies linking multi-story lab groups, which comprise the majority of the building's space. In the labs themselves, 15-to-16-foot floor-to-floor heights create lofty, sloping ceilings that let in natural light. The interior spaces "borrow light through the work stations," said Johnson.

The building's reliance on highly transparent glass is also meant to help integrate it into the urban fabric. "We don't want to use a dark or reflective

glass," said Johnson, "so the building looks lighter so you can get some hint of what's going inside instead of just being a mute box."

The building pulls back off East Superior Street, providing a landscaped passageway to East Huron Street. (Vacant land across Huron Street is slated for a new Northwestern medical building at some point in the future, although no date or details have been released.) An airy and publicly accessible lobby and mezzanine will feature vendors as well a kiosk along Fairbanks Court.

Working off James Gamble Rogers' original University plan, Perkins+Will stressed connectivity to other buildings on Northwestern's downtown medical campus. North-south connectors link the new biomedical facility to neighboring buildings in the Streeterville neighborhood, including the adjacent Rehabilitation Institute of Chicago. "There will be a kind of continuous bridge network," said Johnson.

In November, Northwestern Memorial Hospital released three finalist designs for its new biomedical research center. Northwestern spokesman Alan Cabbage told the *Chicago Tribune*, "the combination of the elegant design and the functionality of the floor plans were key." The other two finalist teams were Goettsch Partners with Ballinger, and Adrian Smith + Gordon Gill Architecture with Payette. **CB**



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Reed Kroloff, Director, Cranbrook Academy of Art, USA.

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THE ARCHITECT'S NEWSPAPER JANUARY 22, 2014



STEVE HALL © HEDRICH BLESSING

The Natural Resources Defense Council's new Midwest office greets visitors with a wall of garbage, but the design is really about what materials Studio Gang Architects (SGA) left out. It is the first office build out to pass the rigorous Living Building Challenge, which requires deep cuts in energy use and forbids the use of certain materials that negatively impact the environment.

The garbage wall, previously seen on the floor of the SGA-designed 2012 EXPO Chicago, is composed of garbage scooped right out of the Chicago, Illinois, Mississippi, and Ohio Rivers. Gallerist Rhona Hoffman reprised the installation, which was originally composed by late artist Gordon Matta-Clark, in order to call attention to pollution in the post-industrial Midwest.

Located in the historic Civic Opera Building, 20 North Wacker Drive, the new office takes advantage of the building's solar orientation, bringing natural

light into the north/south space. Originally designed by Chicago firm Graham, Anderson, Probst & White, which is best known for the Wrigley Building, the 45-story tower is flanked by two 22-story wings. NRDC is in the north wing.

"It was exciting to figure out how to make it into a light-filled, very clean and contemporary space," said SGA interiors director Margaret Cavenagh. East-facing windows collect daylight, while automated shades and LED lighting temper and supplement natural light.

SGA doesn't take up many office build outs. This project—the world's first Living Building Challenge "Petal Certification" in this type of space (the project team focused on the Site, Materials, and Beauty Petals)—is a statement of the environmental nonprofit's values. The group bills itself as "Earth's Best Defense." The general contractor diverted 96 percent of the project construction waste from landfills.

Materials were locally sourced when possible, including a reception desk made of reclaimed Douglas fir lumber salvaged from nearby construction projects. The main office area features ceiling made from wood fibers spun from Forest Stewardship Council certified Midwest-sourced wood.

The designers worked directly with manufacturers and WMA Consulting Engineers to find materials that did not contain elements on the Living Building Challenge's red list, such as formaldehyde, mercury, asbestos, and polyvinyl chloride.

"We kept a palette of materials moving as we tested everything," said Cavenagh. That proved tough at times. The strict standard forbids the use of red listed items even in minute amounts, such as on the sheathing around electrical wires. Laminates were by and large permitted, but the glues that hold laminate backing together were often forbidden.

Everything from drywall to MDF had to be inspected and verified by the manufacturers to make sure it met the standards of the Living Future Institute.

Non-permanent fixtures are exempt from the challenge's criteria. In NRDC's offices that included a bevy of cubicles—the organizing structure in an office specifically bereft of private corner offices.

"Even [Midwest Program Director Henry Henderson] has a corner cubicle," said NRDC's Josh Mogerman. That lets in more light, he said, and encourages collaboration. For work that requires privacy—NRDC employees make a lot of conference calls—there is a suite of quiet spaces between the cubicle area and the office's louder areas, like its lunch and copy rooms. An isolated quiet study room is reserved for truly silent work, like reviewing and drafting legal briefs.

In a nod to the regional office's Midwest purview, those conference rooms make a rough outline of the state of Illinois when viewed in plan. Artists also provided regionally appropriate fare. Lina Bertucci's photos of ice on Lake Michigan complement SGA's own installation of hanging plants, which will grow around a lattice of white ropes crisscrossing a wall in the office's entryway and a column amid the cubicle workspace area. The greenery adds a splash of color to what is predominately a clean, white space with occasional pops

Studio Gang Architects' office build-out is the first to pass the Living Building Challenge's tough standards for energy efficiency and the use of sustainable materials.

of red, turquoise, and purple.

As the first tenant retrofit project to meet the Living Building Challenge, the project team's work may have cleared the way for other designers looking to do the same. "It's not just specific to our project," said Cavenagh. "It has the potential to impact others in the future." **cb**

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Locksets
Schlage
schlage.com

Paints and stains
Benjamin Moore
benjaminmoore.com

Solid surfacing
Bourbon Tile & Marble
bourbontile.net

Floor and wall tile
EcoSurfaces
ecosurfaces.com

Carpet
Bolyu
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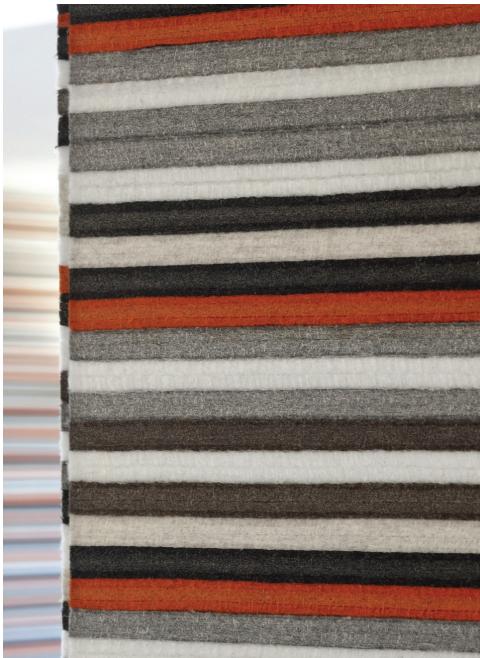
follow the Kitchen Road on



global partner

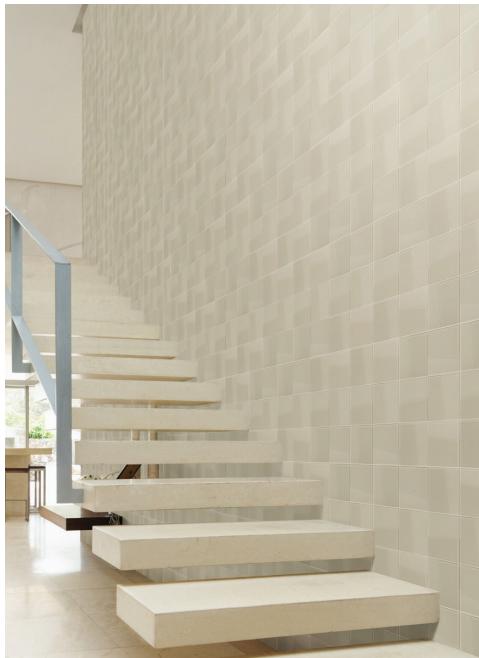
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BUZZIBRICKBACK
BUZZISPACE

As the newest addition to the BuzziSwitch line, strips of the company's felt are artfully compiled to absorb sound and improve acoustics in easily installable panels. The linear design is realized by repurposing strips of felt that would normally be designated as scrap. A variety of combinations in over 25 colorways are available.
buzzispace.com



EON COLLECTION
BELLAVITA TILE

Designed for timeless appeal, the Eon Collection blends opacity and translucency on a glass tile. Each 6-inch tile features both a glossy and matte finish divided at the same angle for various installation configurations and ease of customization. Four neutral colorways fluctuate depending upon the viewer's vantage.
bellavitatile.com



BIO-LUMINUM
COVERINGS ETC.

Manufactured from reclaimed aircraft materials, these floor and wall panels feature 100 percent recycled content. Each 1/8-inch panel features one beveled and one rectified edge for butted or grouted joint installation, and comes in 6- by 12-inch, 3- by 6-inch, or 3- by 12-inch formats.
coveringsetc.com

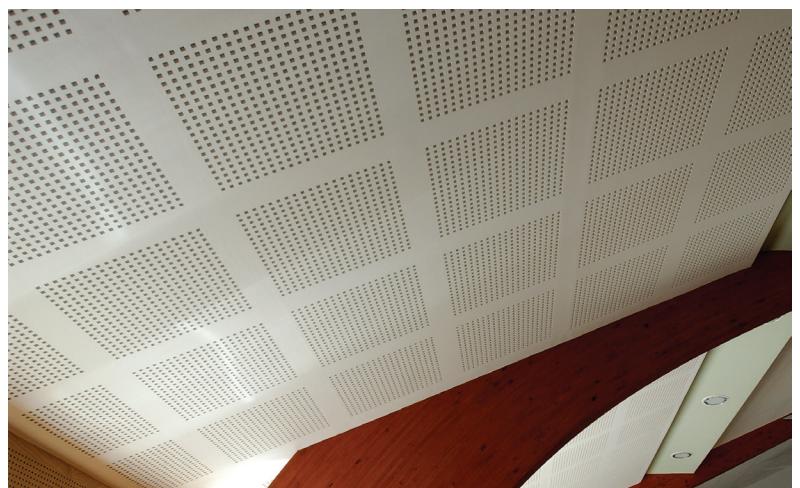
SCRATCHING THE SURFACE

A SURFACING MATERIAL HAS TO OFFER MORE THAN STRONG AESTHETICS TO SUIT TODAY'S INTERIORS: IT MUST ALSO SUPPORT OCCUPANCY HEALTH AND SUSTAINABLE RESOURCE MANAGEMENT. WHETHER MADE FROM REPURPOSED POST CONSUMER MATERIALS OR DESIGNED TO DAMPEN NOISE, THE FOLLOWING PRODUCTS SUPPORT A HEALTHY ENVIRONMENT FROM THE FACTORY FLOOR TO THE FINISHED PROJECT. BY EMILY HOOPER



PHENOMENON
MUTINA

Designed by Japanese artist Tokujin Yoshioka, the Phenomenon collection features natural textures for walls and floors. Air, pictured, is a multidimensional mosaic of 1-inch unglazed porcelain tiles on a square foot of mesh backing. It comes in four neutral colorways with coordinating trim.
mutina.it



GYPTONE BIG
CERTAINTEED

A new series of large format perforated acoustic panels provide a more monolithic solution for sound absorptive surfacing. Four lines offer varying visuals: Quattro 41 features square apertures; Line 6 is defined by linear fissures; and Sixto 63 and Sixto 65 boast hexagonal perforations. Each BIG pattern can be translated for CertainTeed's compatible grid system and ceiling tiles for smooth transitions.
certainteed.com



NET EFFECT
INTERFACE

Born from the Net-Networks conservation project with the Zoological Society of London, Net Effect takes its design inspiration from the rescue and repurposing of discarded nylon fishing nets in the Pacific Ocean. Refined by domestic nylon supplier Aquafil, the new fibers are woven into three designs from David Oakey that evoke wave breaks along the shoreline. Two shades of blue and six neutrals are available on a 20-inch tile or a 10- by 40-inch plank.
interface.com

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BEST OF DESIGN AWARDS



TIMOTHY HURSLEY

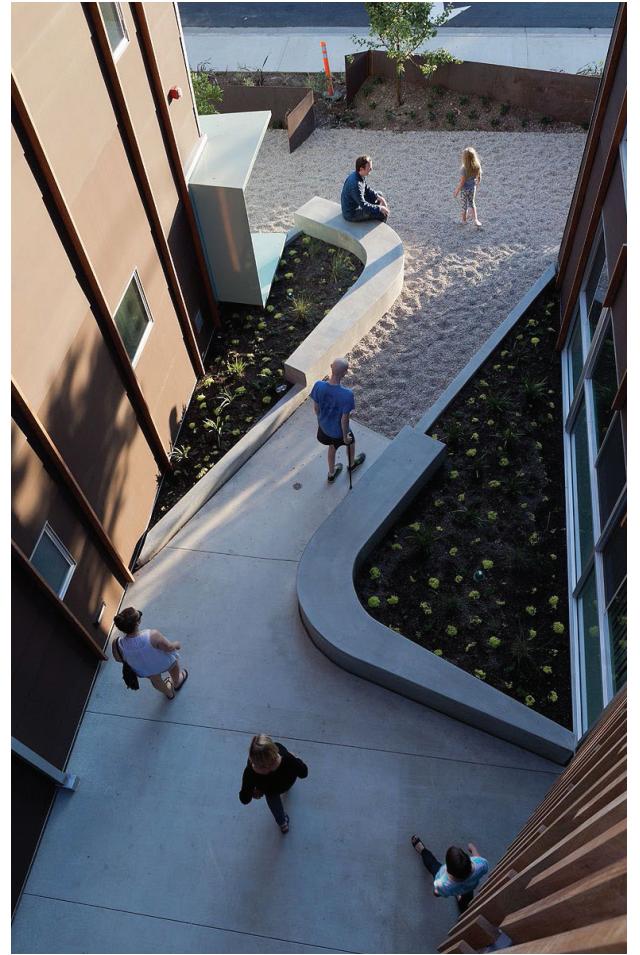
BUILDING OF THE YEAR: TIE

VOL WALKER HALL &
THE STEVEN L ANDERSON DESIGN CENTER
UNIVERSITY OF ARKANSAS, FAYETTEVILLE, AR
MARLON BLACKWELL ARCHITECT

“IT’S BEAUTIFUL. AND A GREAT PLACE FOR ARCHITECTURE STUDENTS TO LEARN BY EXAMPLE.” –WILLIAM MENKING

JURY: KATE ORFF, SCAPE; THOMAS HANRAHAN, PRATT INSTITUTE/HANRAHAN MEYERS ARCHITECTS;
WES ROZEN, SITU STUDIO; MIC PATTERSON, ENCLOS; DAN WOOD, WORKAC; AND WILLIAM MENKING, AM.

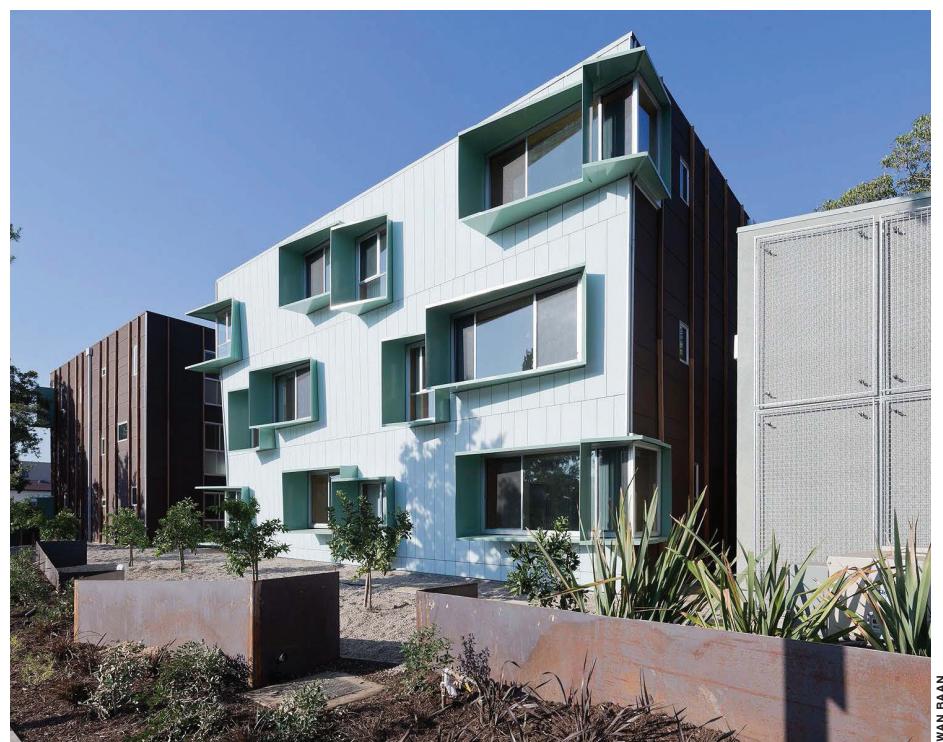
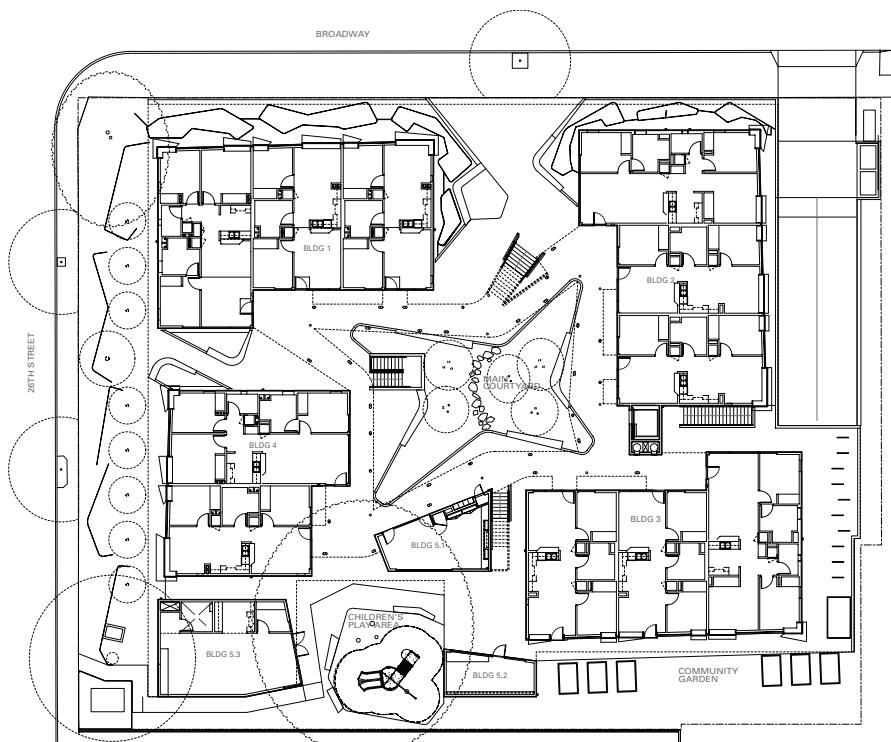
THIS PROJECT INVOLVED THE RESTORATION OF HISTORIC VOL WALKER HALL AND THE ADDITION OF A NEW DESIGN CENTER TO PROVIDE A SINGLE FACILITY FOR THE UNIVERSITY’S ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND INTERIOR DESIGN PROGRAMS. THE ADDITION IMPROVES ACCESSIBILITY AND TWIN STAIRWELLS LOCATED AT THE JUNCTURE OF THE HISTORIC BUILDING DELIVER DAYLIGHT AND ACTIVITY TO THE CENTER OF THE COMPLEX.



BUILDING OF THE YEAR: TIE
BROADWAY HOUSING
SANTA MONICA, CA
KEVIN DALY ARCHITECTS

“THIS IS A VERY WORTHY PROJECT. IT’S AFFORDABLE HOUSING, BUT IT ALSO PROVIDES WONDERFUL SOCIAL SPACES FOR THE RESIDENTS.” –THOMAS HANRAHAN

THIS PROJECT PROVIDES 33 UNITS OF AFFORDABLE HOUSING TO LOW-INCOME FAMILIES ON THE WESTSIDE OF LOS ANGELES. THE ENVIRONMENTALLY SUSTAINABLE DESIGN—INCLUDING A GREEN ROOF, CUSTOM WINDOW SHADES, A VEGETATED SCREEN WALL, AND A 15,000-GALLON STORMWATER CISTERN—CLUSTERS REPEATABLE HOUSING BLOCKS AROUND A CENTRAL COURTYARD WITH AN EXISTING SHADE TREE.





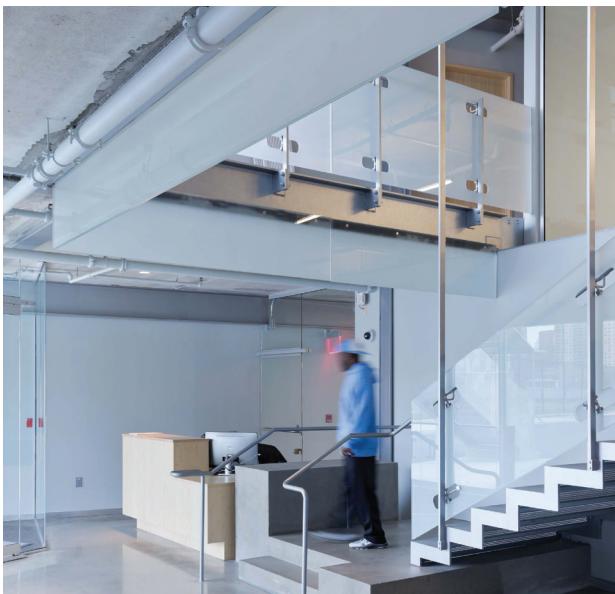
BUILDING OF THE YEAR: TIE

CAMPBELL SPORTS CENTER,
COLUMBIA UNIVERSITY
NEW YORK, NY
STEVEN HOLL ARCHITECTS

“COLUMBIA REALLY LET LOOSE WITH THIS PROJECT.” –DAN WOOD

**“IT’S DISTINCTIVE, BUT ALSO DRAWS ON ITS GRITTY CONTEXT.”
–MIC PATTERSON**

THE ARCHITECTS DERIVED THIS DESIGN FROM THE IDEAL OF THE COLUMBIA UNIVERSITY STUDENT-ATHLETE AND THE SURROUNDING INFRASTRUCTURE. THE BUILDING ANCHORS THE URBAN CORNER AND ITS WESTERN ARM IS ELEVATED TO FORM A PORTAL BETWEEN THE PLAYING FIELD AND THE STREETScape. EXTERNAL STAIRS DRAW A METAPHORICAL CONNECTION TO THE SCHEMES OF A COACH’S PLAYBOOK.

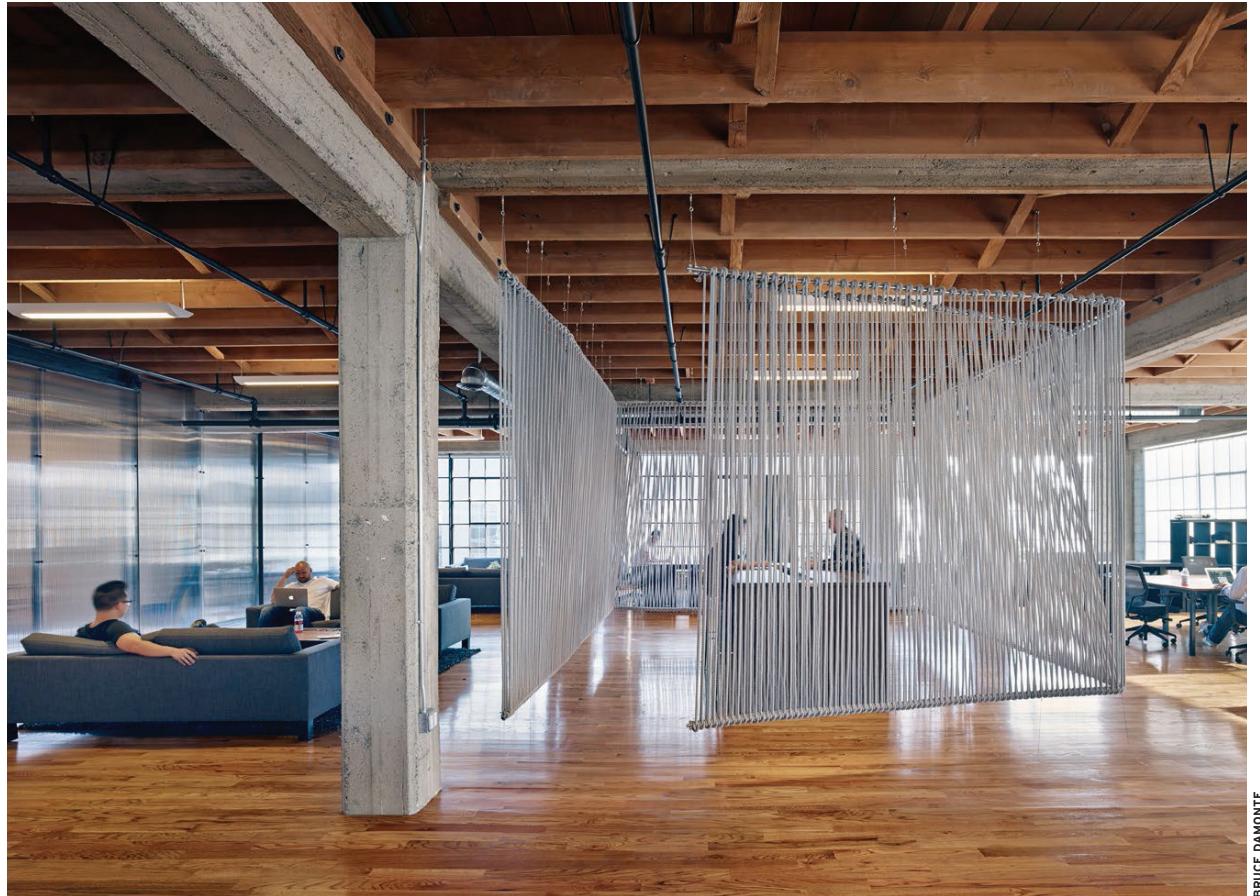
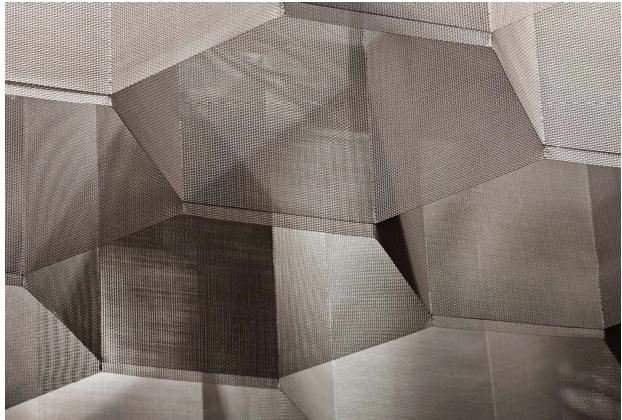
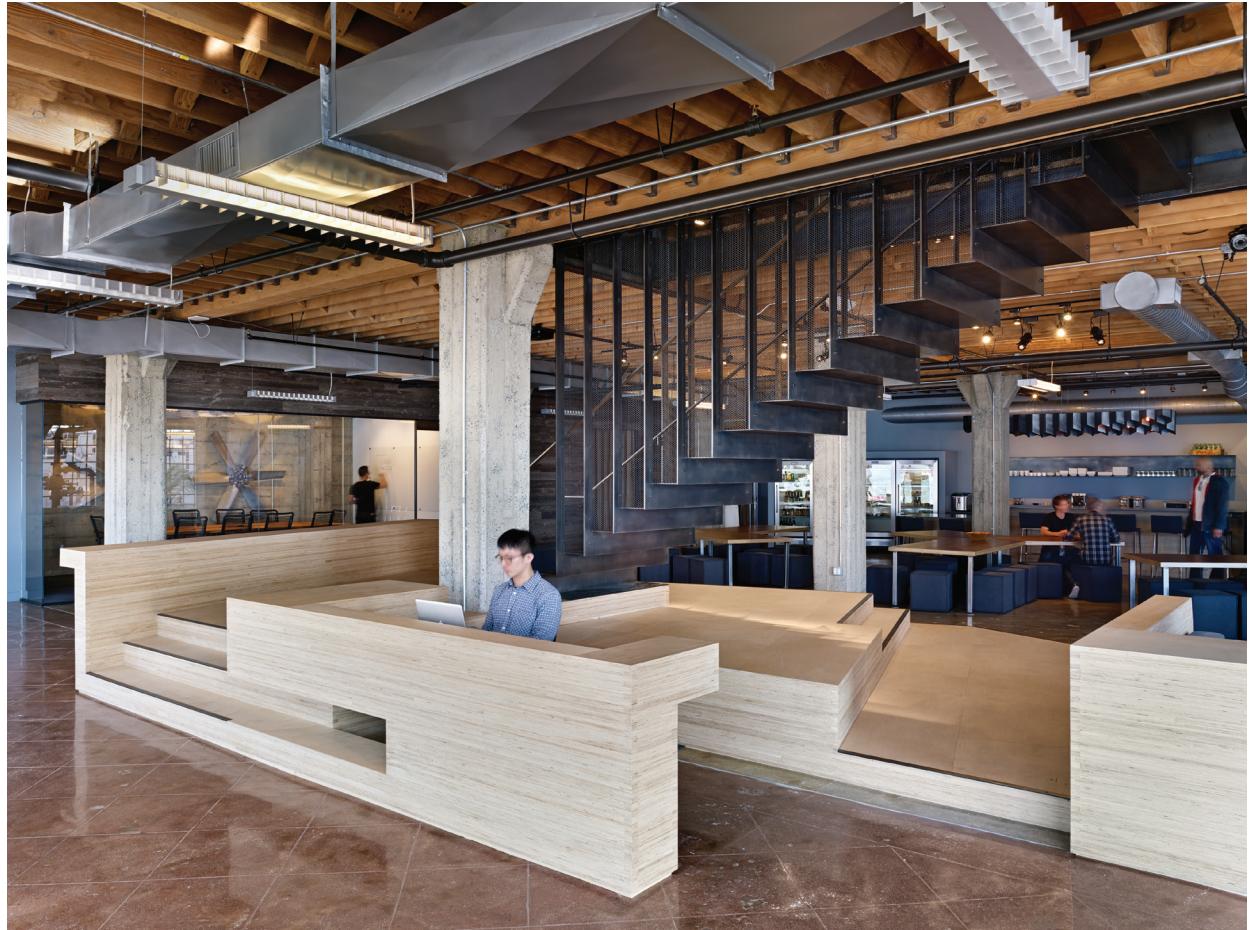


BEST OF: INTERIORS

HEAVY BIT INDUSTRIES
SAN FRANCISCO, CA
IWAMOTOSCOTT ARCHITECTURE

**“IT MAKES A TOPOGRAPHY OUT
OF A FLAT SPACE TO CREATE PLACES
FOR SOCIAL INTERACTIONS.”**
—KATE ORFF

**“THE MATERIALITY OF THE
INTERVENTIONS SETS UP A GOOD
CONVERSATION WITH THE EXISTING
BUILDING.”**
—THOMAS HANRAHAN



BRUCE DAMONTE

HEAVYBIT IS A NEW, CURATED COMMUNITY FOR CLOUD DEVELOPERS. THE DESIGN INSERTS A SERIES OF ARCHITECTURAL INTERVENTIONS WITHIN AN EXISTING THREE-STORY WAREHOUSE. THE INTERVENTIONS DEFINE SPACE, ACCOMMODATE THE PROGRAM, AND WORK MATERIALLY WITH THE CLIENT’S CONCEPT OF HEAVY PHYSICALITY COUPLED WITH THE EPHEMERALITY OF THE CLOUD.



BEST OF: LANDSCAPE

HUNTER'S POINT SOUTH WATERFRONT PARK
LONG ISLAND CITY, NY
THOMAS BALSLEY ASSOCIATES /
WEISS/MANFREDI

**"IF WE'RE GOING TO CALL IT LANDSCAPE OF THE YEAR IT HAS TO BE SOMEWHAT ASPIRATIONAL. I THINK THIS PROJECT HAS GREAT CIVIC ASPIRATIONS, ESPECIALLY FOR A NEIGHBORHOOD PARK."
-KATE ORFF**

THIS PUBLIC PARK IS THE FIRST PHASE OF A LARGER MASTER PLAN THAT ENCOMPASSES THE TRANSFORMATION OF 30 ACRES OF POST-INDUSTRIAL WATERFRONT ON THE EAST RIVER IN QUEENS. THE DESIGN PLAYS ON THE SITE'S INDUSTRIAL HERITAGE AND SPECTACULAR VIEWS OF MANHATTAN TO ESTABLISH A RESILIENT, MULTI-LAYERED RECREATIONAL AND CULTURAL DESTINATION.

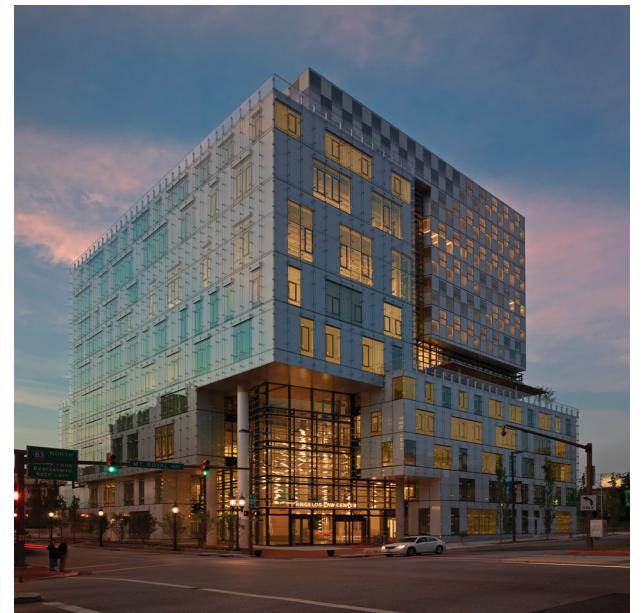




BEST OF: FACADES

THE JOHN AND FRANCES ANGELOS LAW CENTER AT THE UNIVERSITY OF BALTIMORE
BALTIMORE, MD
BEHNISCH ARCHITEKTEN
WHEATON SPRAGUE BUILDING ENVELOPE

“NOTHING CAN TOUCH THIS PROJECT IN TERMS OF THE WAY HIGH PERFORMANCE IS INTEGRATED INTO THE BUILDING ENVELOPE.”
-MIC PATTERSON



THIS PROJECT, WHICH IS SEEKING A LEED PLATINUM RATING, SOUGHT TO ACHIEVE MAXIMUM ENERGY EFFICIENCY IN PART THROUGH A HIGH-PERFORMANCE ENVELOPE. THE BUILDING'S THREE DISTINCT ARCHITECTURAL VOLUMES HAD DIFFERENT INSULATION TARGETS. THE OFFICE-CLASSROOM AND LIBRARY CLADDING SYSTEMS ACHIEVED A U-FACTOR OF 0.24 BTU/FT²*H*F°, AND THE ATRIUM SYSTEM ACHIEVED 0.32 BTU/FT²*H*F°.





MATTHEW MAZZOTTA

BEST OF: STUDENT BUILT WORK

OPEN HOUSE
YORK, AL
MATTHEW MAZZOTTA

“IT’S A PLATFORM WHERE DIFFERENT THINGS CAN HAPPEN. THE ICONOGRAPHY IS GREAT.” –WES ROZEN

THIS PROJECT TRANSFORMED ONE OF YORK’S MOST BLIGHTED PROPERTIES INTO A NEW PUBLIC SPACE. UTILIZING RECLAIMED MATERIALS FROM THE SITE AND USED RAILROAD TIES, THE ARTIST CREATED A HOUSE THAT UNFOLDS WITH THE HELP OF A WINCH AND FOUR PEOPLE INTO ROWS OF STADIUM SEATING FOR OUTDOOR PERFORMANCES AND FILM SCREENINGS.



BEST OF: FABRICATION

2XMT
BUFFALO, NY
NICHOLAS BRUSCIA, CHRISTOPHER ROMANO
WITH PHIL GUSMANO AND DAN VRANA
UNIVERSITY AT BUFFALO, SUNY, DEPARTMENT
OF ARCHITECTURE; RIGIDIZED METALS

**“THIS PROJECT SUGGESTS SOMETHING BEYOND JUST SCULPTURE.”
–MIC PATTERSON**

**“IT LOOKS ROBUST.”
–WES ROZEN**

THE GOAL OF THIS PROJECT WAS TO PRODUCE A SELF-STRUCTURING AND LIGHTWEIGHT ARCHITECTURAL SCREEN BUILT ENTIRELY FROM THIN-GAUGE SHEET METAL. THE FREESTANDING PROTOTYPE TESTS THE PERFORMANCE OF A RIGIDIZED STAINLESS STEEL ASSEMBLY (16, 18, AND 20 GAUGE SHEETS) AGAINST HARSH ENVIRONMENTAL CONDITIONS TO INVESTIGATE THE POTENTIAL OF SUCH A SYSTEM FOR BUILDING ENVELOPE APPLICATIONS.

DOUGLAS LEVERE

BEST OF RESOURCES:

VOL WALKER HALL & THE STEVEN L ANDERSON DESIGN CENTER (P. 12)
ASSOCIATE ARCHITECT

Polk Stanley Wilcox Architects
polkstanleywilcox.com

GENERAL CONTRACTOR

Baldwin & Shell Construction Company
baldwinshell.com

STRUCTURAL ENGINEER
Kenneth Jones & Associates
501-379-8139

MEP, FIRE PROTECTION ENGINEER

TME
tmecorp.com

CIVIL ENGINEER
Development Consultants
501-221-7880

LANDSCAPE ARCHITECT
Crafton Tull Sparks
craftontull.com

LIGHTING DESIGNER
Renfro Design Group
renfrodesign.com

GEOTECHNICAL CONSULTANT
Grubbs Hoskyn
barton & wyatt

Preservation Consultant
John Milner Associates
johnmilnerassociates.com

CONCRETE CONSULTANT
Clarkson Consulting
314-721-6029

POST-TENSIONED CONCRETE
Sun Coast Post-Tension
suncoast-pt.com

CONCRETE SUPPLIER
GCC Mid-Continent
midcoconcrete.net

PRECAST CONCRETE
De Vinci Cast Stone
devincicaststone.com

LIMESTONE RAINSCREEN
Stone Panels
stonepanels.com

MASONRY RESTORATION
Mid-Continental Restoration
midcontinental.com

METAL FABRICATION
L&L Metal Fabrication
llmetalfab.com

CURTAIN WALL MANUFACTURER
Kawneer
kawneer.com

GLASS INSTALLATION
Ace Glass
aceglass.net

GLASS SUPPLIER
Viracon
viracon.com

GLASS RAILING
HDI Railing systems
handrail-design.com

MOISTURE BARRIER
Typar
typar.com

ROOFING
Johns Manville
insulation systems

Insulation Systems
jm.com

Certain Teed Roofing
certainteef.com

GREEN ROOF
Live Roof
liveroof.com

DOORS
Ellison
ellisonbronze.com

Stiles
stilesdoors.com

VT Industries
vtindustries.com

Raco Interior Products
racointeriors.com

Oldcastle
oldcastle.com

HARDWARE
Rockwood Manufacturing
rockwoodmfg.com

Von Duprin
us.allegion.com

Corbin Ruswin
corbinruswin.com

CEILING
Newmat
newmatusa.com

Huffman Drywall
huffmandrywall.com

PLASTER RESTORATION
Oaks Brothers
oaksbrothers.com

CUSTOM MILLWORK
Architectural Concepts
architecturalconceptsweb.com

FLOORS
Iris U.S.
irisus.com

American Olean
americanolean.com

Glass Tile
glasstilestore.com

Johnsonite
johnsonite.com

Duro Design
duro-design.com

Miller Flooring
millerflooring.com

Interface Global
interfaceglobal.com

Tandus Flooring
tandus.com

Mohawk
mohawkflooring.com

American Terrazzo
americanterrazzo.com

Tate Access Floors
tateinc.com

FURNITURE
Watson Desking
watsondesking.com

Herman Miller
hermanmiller.com

Haworth
haworth.com

Coalesse
coalesse.com

Turnstone
myturnstone.com

First Office
firstoffice.com

Poltrona Frau
poltronafrau.com

Steelcase
steelcase.com

National Public Seating
nationalpublicseating.com

Knoll
knoll.com

Landscape Forms
landscapeforms.com

LIGHTING
Cooper Lighting
cooperindustries.com

Kurt Versen
kurtversen.com

Selux
selux.us

Eureka
eurekaighting.com

Visa Lighting
visalighting.com

Spectrum Lighting
speclight.com

Elliptipar
elliptipar.com

Columbia Lighting
columbialighting.com

Edison Price Lighting
epl.com

Lightolier
lightolier.com

Lumascap
lumascap.com

Lithonia Lighting
lithonia.com

Fawoo
ledlightsheet.com

Lucifer Lighting
luciferlighting.com

Bega
bega-us.com

Elcast Lighting
elcastltg.com

MP Lighting
mplighting.com

Winona Lighting
winonalighting.com

Lutron
lutron.com

ACOUSTICS AND DAYLIGHTING CONSULTANT
Dr. Tahar Messadi
architecture.uark.edu

CURTAIN WALL CONSULTANT
Heitmann & Associates
heitmannassoc.com

ACCESSIBILITY CONSULTANT
LCM Architects
lcmarchitects.com

VERTICAL TRANSPORTATION
Otis
otis.com

BUILDING CONTROL SYSTEMS
Johnson Controls
johnsoncontrols.com

BROADWAY HOUSING (P. 13)
OWNER'S REPRESENTATIVE
SL Leonard & Associates
sleonard.com

GENERAL CONTRACTOR
Ruiz Brothers Construction
ruizbrothers.com

CIVIL ENGINEER
Paller-Roberts Engineering
310-641-1853

MECHANICAL/PLUMBING ENGINEER
TK1SC
tk1sc.com

ELECTRICAL ENGINEER
FBA Engineering
fbaengineering.net

STRUCTURAL ENGINEER
John Labib & Associates
labibse.com

LANDSCAPE
Dry Design
drydesign.com

ACOUSTICS
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FBA Engineering
fbaengineering.net

STRUCTURAL ENGINEER
John Labib & Associates
labibse.com

LANDSCAPE
Dry Design
drydesign.com

ACOUSTICS
Davy & Associates
310-802-8900

EXTERIOR CLADDING
HardiePanel
jameshardiecommercial.com

Machinous
machinous.com

Minerit
americanfibercement.com

Dupont
dupont.com

W.R.Grace
graceconstruction.com

Tremco
tremcosealants.com

Neogard
neogard.com

Milgard
milgard.com

DOORS
Therma-Tru
thermatru.com

Smoke Guard
smokeguard.com

Cookson Company
cooksondoor.com

HARDWARE
Schlage
schlage.com

Cal-Royal
cal-royal.com

Dunn Edwards
dunnedwards.com

Silestone
silestoneusa.com

Expanko
expanko.com

Forbo
forboflooringna.com

Mannington Commercial
mannington.com

Elkay
elkayusa.com

Delta
deltafaucet.com

American Standard
americanstandard-us.com

ProFlow
proflow-inc.com

Kohler
us.kohler.com

RAINWATER HARVESTING
Skyharvester
skyharvester.com

VERTICAL TRANSPORTATION
Otis
otisworldwide.com

CAMPBELL SPORTS CENTER, COLUMBIA UNIVERSITY (P. 14)
CONSTRUCTION MANAGEMENT
StructureTone
structuretone.com

Pavarini McGovern
pavarinimcgovern.com

CIVIL ENGINEER
Hirani Group
hiranigroup.com

ENVIRONMENTAL ENGINEER
Transsolar
transsolar.com

GEOTECHNICAL ENGINEER
Mueser Rutledge Consulting Engineers
mrce.com

MEP ENGINEER
ICOR Associates
icorassociates.com

STRUCTURAL ENGINEER
Robert Silman Associates
rsapc.com

FACADE CONSULTANT
W.J. Higgins
wjhiggins.com

FACADE MANUFACTURER
Architectural Wall Systems
awsnjny.com

FACADE INSTALLER
City Newark Glass
citynewarkglass.com

GLASS SUPPLIER
Viracon
viracon.com

SHADING SYSTEMS
MecoShade
mechoshade.com

METAL WORK
Weir Welding
weirwelding.com

Post Road Iron Works
postroadironworks.com

CUSTOM MILLWORK/ CARPENTRY
Eastern Millwork
eastern-millwork.com

LIGHTING DESIGNER
Wald Studio
wald-studio.com

LIGHTING SUPPLIER
Chelsea Lighting
chelsealighting.com

CONCRETE CONTRACTOR
Conewago Enterprises (precast plank)
conewago.com

MASONRY, STONE, TILE
Port Morris Tile & Marble Corporation
portmorristile.com

ACOUSTICS
Cerami & Associates
ceramiassociates.com

COMMISSIONING
Horizon Engineering
horizon-engineering.com

COST ESTIMATING
Davis Langdon
aecom.com

FIRE PROTECTION/ CODE CONSULTING
Design 2147 Limited
design2147.com

VERTICAL TRANSPORTATION
Jenkins & Huntington
jenkinshuntington.co

BUILDING CONTROL SYSTEMS
Schneider Electric
schneider-electric.com

EXCAVATION, FOUNDATION & GEOTECHNICAL CONSTRUCTION
Urban Foundation
718-478-3021

EXHIBITION DESIGN
Cambridge Seven Associates
c7a.com

PAINTING, PLASTER, & STUCCO
FCS
fcsnewyork.com

SURVEYING
Control Point Associates
cpasurvey.com

CARPET & TEXTILE
Tretford
tretford.com

FURNITURE
Steelcase
steelcase.com

HEAVY BIT INDUSTRIES (P. 15)
GENERAL CONTRACTOR
Matarozzi Pelsinger Builders
matpelbuilders.com

STRUCTURAL ENGINEER
TSA Structural Engineers
tsase.com

METAL WORK
Chris French Metal
cfrenchmetal.com

CUSTOM FABRICATION
Ohio Design
ohiodesign.com

GRAPHIC DESIGN, SIGNAGE & WAYFINDING
Richie Brumfield
r2works.net

HUNTER'S POINT SOUTH WATERFRONT PARK (P. 16)
PRIME CONSULTANT AND INFRASTRUCTURE DESIGNER
Arup
arup.com

CONSTRUCTION MANAGEMENT
Liro Engineers
liro.com

GENERAL CONTRACTOR
Galvin Brothers Construction Company
galvinbrothers.com

ENVIRONMENTAL ENGINEER
Yu & Associates
yu-associates.com

GEOTECHNICAL ENGINEER
NAIK Consulting Group
naikgroup.com

MEP/FIRE PROTECTION ENGINEER
A. G. Consulting Engineering
agceng.com

METAL WORK
Powell Steel Corp.
powellsteel.com

LUMBER SUPPLIER
Kebody AS
kebody.com

LIGHTING SUPPLIER
Acuity Brands Lighting
acuitybrands.com

COST ESTIMATING
VJ Associates
vjassociates.com

CODE CONSULTING
Code Consultants Professional Engineers
codeconsultants.com

CUSTOM FABRICATION
Westfield Sheet Metal Works
westfieldsheetmetal.com

THE JOHN AND FRANCES ANGELOS LAW CENTER (P. 17)
CONSTRUCTION MANAGEMENT/ GENERAL CONTRACTING
Whiting-Turner
whiting-turner.com

CIVIL ENGINEER
RK&K Associates
rkk.com

ENVIRONMENTAL ENGINEER
Transsolar
transsolar.com

GEOTECHNICAL ENGINEER
Professional Services Industries
psiusa.com

MEP ENGINEER
Mueller Associates
muellerassoc.com

STRUCTURAL ENGINEER
Cagley & Associates
cagley.com

ELECTRICAL ENGINEER
Diversified Engineering
diveng.com

FACADE CONSULTANT
Stutzki Engineering
stutzkiengineering.com

FACADE MANUFACTURER/ INSTALLER
National Enclosure Company
nationalenclosure.com

GLASS SUPPLIER
Tecnoglass
tecnoglass.com

LANDSCAPE ARCHITECT
Crafton Tull Sparks
craftontull.com

LIGHTING DESIGNER
Renfro Design Group
renfrodesign.com

GEOTECHNICAL CONSULTANT
Grubbs Hoskyn
barton & wyatt

Preservation Consultant
John Milner Associates
johnmilnerassociates.com

CONCRETE CONSULTANT
Clarkson Consulting
314-721-6029

POST-TENSIONED CONCRETE
Sun Coast Post-Tension
suncoast-pt.com

CONCRETE SUPPLIER
GCC Mid-Continent
midcoconcrete.net

PRECAST CONCRETE
De Vinci Cast Stone
devincicaststone.com

LIMESTONE RAINSCREEN
Stone Panels
stonepanels.com

MASONRY RESTORATION
Mid-Continental Restoration
midcontinental.com

METAL FABRICATION
L&L Metal Fabrication
llmetalfab.com

CURTAIN WALL MANUFACTURER
Kawneer
kawneer.com

GLASS INSTALLATION
Ace Glass
aceglass.net

GLASS SUPPLIER
Viracon
viracon.com

GLASS RAILING
HDI Railing systems
handrail-design.com

MOISTURE BARRIER
Typar
typar.com

DO YOU DESIGN WITH PURPOSE?



AIA Convention 2014
June 26-28, Chicago

Registration opens soon
www.aia.org/convention

CHICAGO!

JANUARY

THURSDAY 23

LECTURE

Michael Graves: Patients First! Michael Graves' Case for Humanistic Solutions in Healthcare Design

6:00 p.m.
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

TOUR

Rookery Building

12:15 a.m.
Chicago Architecture Foundation
209 South LaSalle St.
Chicago
architecture.org

FRIDAY 24

TOUR

Pedway West: Warm Walk, Cool Architecture

10:00 a.m.
Chicago Architecture Foundation
Block Thirty Seven Shops (108 North State)
Guest Services Desk
Chicago
architecture.org

EXHIBITION OPENINGS

Audible Interruptions: Nathan Cook & Andrew James

Contemporary Art Museum of St. Louis
3750 Washington Rd.
Saint Louis
camstl.org

In the Garden Grows a Line: Rare Books on the Picturesque

Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

LECTURE

John Macarthur: The Revenge of the Picturesque

6:00 p.m.
Taubman College, University of Michigan
305 West Liberty St.
Ann Arbor, MI
taubmancollege.umich.edu

SATURDAY 25

EXHIBITION OPENING

William J. O'Brien
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

WITH THE KIDS

Artist in Residence: 3-D Printing with Tom Burtonwood

11:00 a.m.
Art Institute of Chicago
230 South Columbus Dr.
artic.edu

CAFamily Studio: Great Lakes! Great You!

11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org

SUNDAY 26

EXHIBITION CLOSING

Ai Weiwei: Circle of Animals/ Zodiac Heads
Cleveland Museum of Art
1150 East Blvd.
Cleveland
clevelandart.org

TOUR

Frank Lloyd Wright in Oak Park

12:00 p.m.
Chicago Architecture Foundation
951 Chicago Ave.
Oak Park, IL
architecture.org

MONDAY 27

EXHIBITION CLOSING

Art and Appetite: American Painting, Culture, and Cuisine
Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

TUESDAY 28

EXHIBITION OPENING

The Czech-Avant Garde Book
Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

LECTURE

Rudyard Kipling and the Painted Palaces of Bundi

Art Institute of Chicago
230 South Columbus Dr.
Chicago
artic.edu

THURSDAY 30

TOUR

Contemporary Design Gallery Tour

1:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

FRIDAY 31

EXHIBITION OPENINGS

Uncommon Folk: Traditions in American Art
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
mam.org

Committed to Paper: Master Drawings and Prints by Sculptors

Frederik Meijer Gardens & Sculpture Park
1000 East Beltline Ave. NE
Grand Rapids, MI
cia.edu

FEBRUARY

SATURDAY 1

EXHIBITION OPENING

Cruzamentos: Contemporary Art in Brazil
Wexner Center for the Arts
1871 North High Street
Columbus, Ohio
wexarts.org

SUNDAY 2

TOUR

Design + Architecture Gallery Tour

2:00 p.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.museum

EXHIBITION CLOSING

Gown of Cloud & Rainbow: Miao Costumes & Jewelry from China

Minneapolis Institute of Arts
2400 Third Ave. South
Minneapolis
arts.mia.org

WEDNESDAY 5

LECTURE

Ann Hamilton/Ann Hamilton Studio

5:30 p.m.
Knowlton School of Architecture,
Ohio State University
27 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 6

SYMPOSIUM

The Emily M. Daniels Horticulture Symposium: Smaller Garden-Bigger Impact

8:00 a.m.
The Tobias Theater,
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

FRIDAY 7

EXHIBITION OPENINGS

Toulouse-Latrec and La Vie Modern: Paris 1880-1910

Columbus Museum of Art
480 East Broad St.
Columbus, OH
columbusmuseum.org

Balancing Point: Centered on KCAD

Saugatuck Center for the Arts
400 Culver St., Saugatuck, MI
kcad.edu

SATURDAY 8

SYMPOSIUM

Wisdom from the Field: Public Interest Architecture in Practice

9:30 a.m.
The School of the Art Institute of Chicago
112 South Michigan Ave.
Chicago
aiachicago.org

MONDAY 10

TOUR

Railway Exchange (Santa Fe) Building

12:15 p.m.
Chicago Architecture Foundation
CAF Shop and Tour Center
224 South Michigan Ave.
Chicago
architecture.org

THURSDAY 13

EXHIBITION OPENING

The Art of the Louvre's Tuileries Garden

Toledo Museum of Art
2445 Monroe St.
Toledo, OH
toledomuseum.org

SATURDAY 15

EXHIBITION OPENING

Jim Hodges: Give More Than You Take

Walker Art Center
1750 Hennepin Ave.
Minneapolis
walkerart.org

SUNDAY 16

EXHIBITION CLOSINGS

9 Artists

Walker Art Center
1750 Hennepin Ave.
Minneapolis
walkerart.org

Think Outside the Brick

Columbus Museum of Art
480 East Broad St.
Columbus, OH
columbusmuseum.org

WITH THE KIDS

CAFamily Studio: Engineering Day

11:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave
Chicago
architecture.org

FREE Family Center: Mini Sculpture Garden

12:00 p.m.
Toledo Museum of Art
2445 Monroe St.
Toledo, OH
toledomuseum.org

MONDAY 17

LECTURE

Anderson Anderson Architecture

4:00 p.m.
Ball State University,
Department of Architecture
2000 West University Ave.
Muncie, IN
aiaindiana.org

WEDNESDAY 19

FILM

If You Built It

7:30 p.m.
Wexner Center for the Arts
1871 North High St.
Columbus, OH
wexarts.org

LECTURE

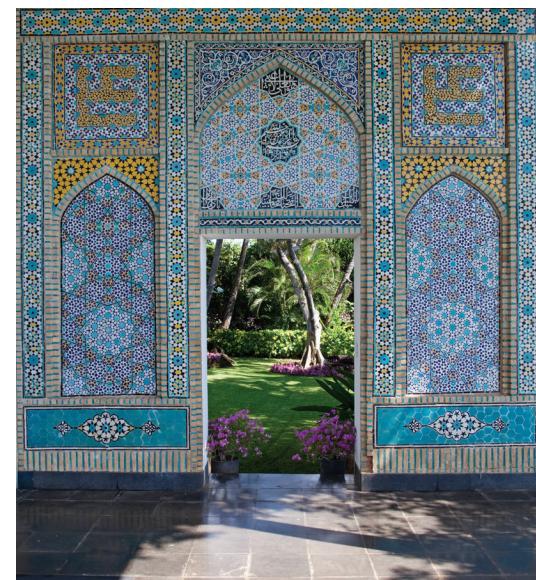
Neil Denari/Neil M. Denari Architects

5:30 p.m.
Knowlton School of Architecture,
Ohio State University
27 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

SYMPOSIUM

Drinks + Design: What do you mean by TALL?

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



COURTESY UNIVERSITY OF MICHIGAN MUSEUM OF ART

DORIS DUKE'S SHANGRI LA: ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART

University of Michigan Museum of Art
525 South State Street, Ann Arbor, MI
January 25 to May 4

Following a 1935 honeymoon that brought her to Morocco, Syria, Iran, Pakistan, India, and Indonesia, enigmatic heiress Doris Duke began work on Shangri-La, her paeon to Islamic art and architecture. The Hawaiian estate features rich tiling, carefully manicured grounds, and innumerable design flourishes all meant to evoke Duke's own vision of the Islamic world. It also acted as the resting place for much of the heiress's extensive art collection. The University of Michigan Museum of Art will be launching an exhibition featuring examples from this collection along with extensive documentation of the estate and Ms. Duke's international travels. These photographs, films, art objects, and correspondences will be joined by work from eight contemporary artists of Islamic background.



COURTESY CONTEMPORARY ART MUSEUM OF ST. LOUIS

TAKESHI MURATA: MELTER 2

Contemporary Art Museum of St. Louis
3750 Washington Road, Saint Louis, MO
January 24 to April 27

New York-based artist Takeshi Murata will be transforming the facade of the Contemporary Art Museum of St. Louis through the installation of Melter 2. Created in 2003, the playful piece of video is being enlarged from its original form in order to fit the museum's 62-by-18-foot metal facade. Melter 2 is reflective of the vibrant and psychedelic animations that have formed a major component of Murata's practice. Its colorful floral forms that seem to melt and fuse over the course of the video will be visible once night falls through April 27. The work is the second in the museum's ongoing series of expansive video-art installations, Street Views.

FOR MORE CALENDAR LISTINGS
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TO SUBMIT YOUR EVENT EMAIL
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Michael Graves: Patients First! Michael Graves' Case for Humanistic Solutions in Healthcare Design

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camstl.org

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architecture.org

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Toledo, OH
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walkerart.org

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Columbus, OH
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architecture.org

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Wexner Center for the Arts
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LECTURE

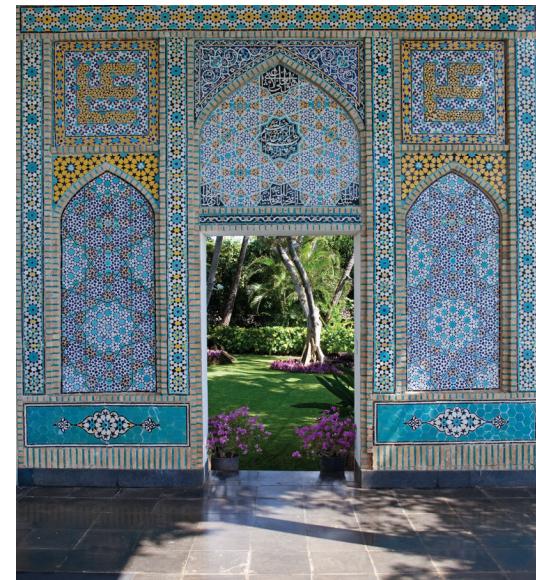
Neil Denari/Neil M. Denari Architects

5:30 p.m.
Knowlton School of Architecture,
Ohio State University
27 West Woodruff Ave.
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knowlton.osu.edu

SYMPOSIUM

Drinks + Design: What do you mean by TALL?

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



COURTESY UNIVERSITY OF MICHIGAN MUSEUM OF ART

DORIS DUKE'S SHANGRI LA: ARCHITECTURE, LANDSCAPE, AND ISLAMIC ART

University of Michigan Museum of Art
525 South State Street, Ann Arbor, MI
January 25 to May 4

Following a 1935 honeymoon that brought her to Morocco, Syria, Iran, Pakistan, India, and Indonesia, enigmatic heiress Doris Duke began work on Shangri-La, her paeon to Islamic art and architecture. The Hawaiian estate features rich tiling, carefully manicured grounds, and innumerable design flourishes all meant to evoke Duke's own vision of the Islamic world. It also acted as the resting place for much of the heiress's extensive art collection. The University of Michigan Museum of Art will be launching an exhibition featuring examples from this collection along with extensive documentation of the estate and Ms. Duke's international travels. These photographs, films, art objects, and correspondences will be joined by work from eight contemporary artists of Islamic background.



COURTESY CONTEMPORARY ART MUSEUM OF ST. LOUIS

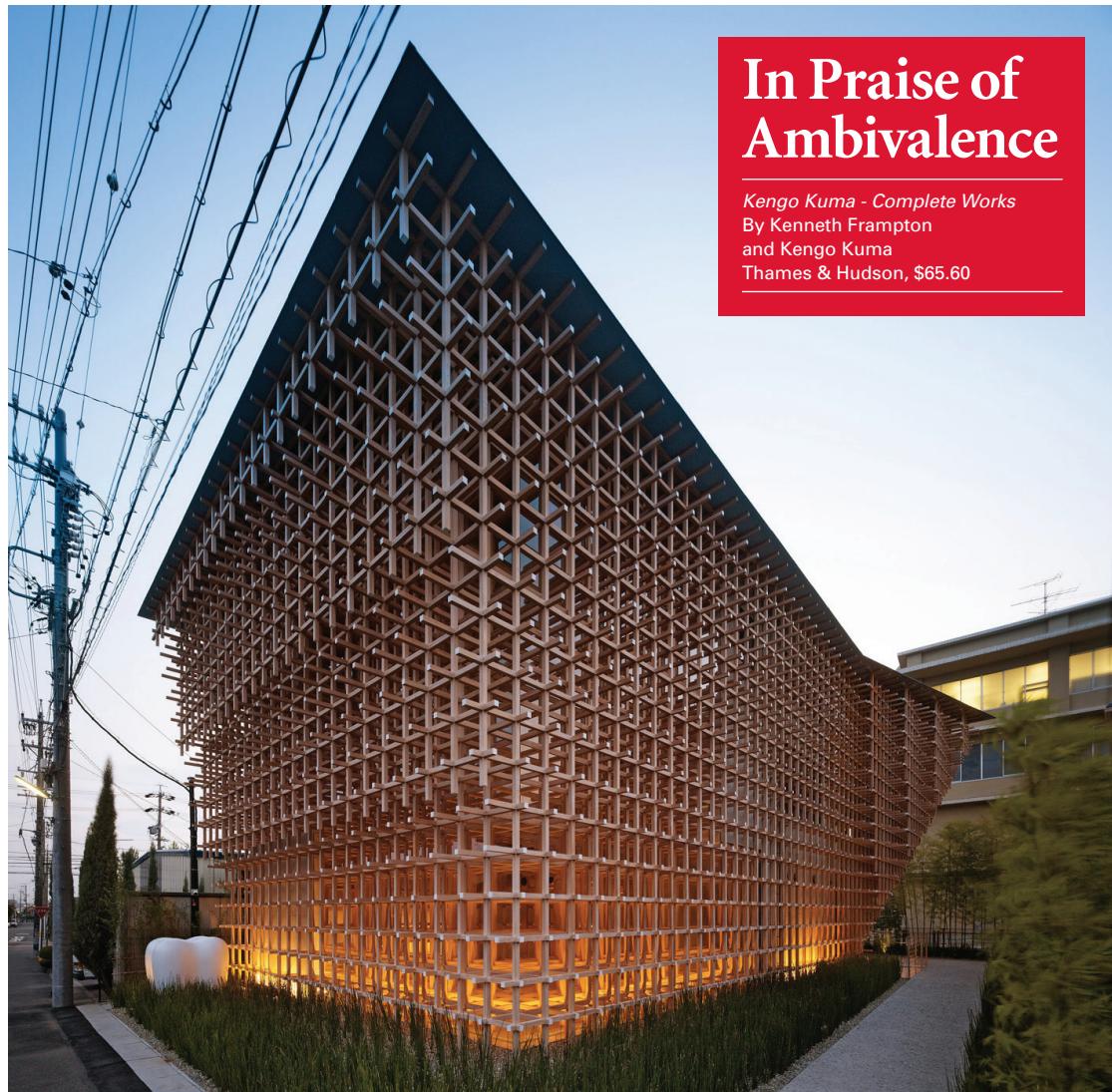
TAKESHI MURATA: MELTER 2

Contemporary Art Museum of St. Louis
3750 Washington Road, Saint Louis, MO
January 24 to April 27

New York-based artist Takeshi Murata will be transforming the facade of the Contemporary Art Museum of St. Louis through the installation of Melter 2. Created in 2003, the playful piece of video is being enlarged from its original form in order to fit the museum's 62-by-18-foot metal facade. Melter 2 is reflective of the vibrant and psychedelic animations that have formed a major component of Murata's practice. Its colorful floral forms that seem to melt and fuse over the course of the video will be visible once night falls through April 27. The work is the second in the museum's ongoing series of expansive video-art installations, Street Views.

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In Praise of Ambivalence

Kengo Kuma - Complete Works
By Kenneth Frampton
and Kengo Kuma
Thames & Hudson, \$65.60

LEFT: GC Prostho Museum in Kasugai, Aichi, Japan

matter, accentuate light patterns, temperatures, and textures, and impart an ambiguous atmosphere.

Frampton identifies ambivalence as a theme in Kuma's work, inspired by Zygmunt Bauman's argument that the negotiation between *creativity* and *normative regulation* makes "culture" inherently ambivalent, and productively so. This theme is manifest, for example, in the remarkable GC Prostho Research Center, where a delicate lattice of interlocking wood bars proved to be self-supporting, but seismic codes imposed that it be coupled with a massive concrete core that attenuates the sublime effect of repetition ad-infinitum of its units. This conflict was already present in the Hiroshige Museum, where the envelope's slender fir slats and diaphanous *washi*-lined screens dissimulate a robust shear wall. These examples demonstrate how Japan's climate and geology compel her architects to make explicit their approach to the expression of *firmitas* in architecture. Kuma's antagonism to Tadao Ando's concrete "shelters" was visceral, and his strategies are reminiscent of the one adopted in Kenzo Tange's Tokyo City Hall (1952–57) with its "service core" liberating the envelope from seismic considerations. Kuma sees in the *representation* of stability a manifestation of "an arrogant, corrupt society" and seeks an architecture that eschews such false pretenses. His designs *seem* to relinquish resistance to the powers of nature, celebrating softness, warmth, thinness, translucence, fragility, and decay, and spurning the aggressive Japanese city and the anonymity of its suburban milieu.

With his usual acumen, Frampton

points to various other manifestations of ambivalence in Kuma's oeuvre. His analysis of the Yusuhara Wooden Bridge Museum is particularly insightful, noting how this "exceptionally rhetorical work" wavers between theatricality and the tectonic expression of the "brilliantly engineered" timber-bracketing. He seems to welcome the architect's passion for understanding the "poetics of construction" as an expression of regional culture, yet his own ambivalence to Kuma's tendency to buck the tide of rationalism and avoid pure tectonic expression is manifest at certain moments. He seems more at ease with what he calls an "increasingly phenomenological dimension" of the work than with the theatrical aspects he qualifies as "arcane," "sleight of hand," "conceit," and "hallucinatory." It is all the more interesting then that Kuma should acknowledge that "these works would never have come into existence had I not listened to [Frampton's] lectures for the first time in 1985 and been exposed to his powerful, faultless argument."

In this volume, Kuma's accounts of his most significant buildings since 1995 invariably invoke principles of Japanese tradition, including the common leitmotifs of layered interface between interior and exterior, staggered plans and access paths, "bridges," and "gateways." If they seem at times as contrived rationalizations of rather universal designs, this may be due to "the Japonization of world architecture," as Reyner Banham put it in his famous essay (1984). In any case, Kuma's interpretations of traditional concepts are enlightening and testify to his savvy for sourcing and embracing a full range of techniques. Thus for example, while the *yamizo* fir slats in the Hiroshige

continued on page 23

For over two decades, Kengo Kuma has been investigating the possibility of allying ideas from traditional Japanese architecture with contemporary technology. The nuances and tensions inherent to his endeavors unfold in *Complete Works* through Kenneth Frampton's critical essay and the architect's project descriptions. While the copious photographic survey draws the reader onto a soothing journey

through serene landscapes, delicate structures, and immaculate interiors, much lurks beneath the surface. The buildings organized under a material taxonomy are in fact complex hybrids, poised between the expression of crafted wood, bamboo, stone, adobe, or ceramic and the concealment of steel and concrete skeletons. Their non-chronological grouping sets this volume apart from other Kuma

monographs, providing topical insight on methods of subjugating materials to the architect's design philosophy. The artful black and white photos that punctuate the color catalog echo Junichiro Tanizaki's likening of the play of light and shadows in traditional Japanese rooms to ink-wash paintings. Similarly, these astutely cropped scenes, often blurred or veiled in vegetation, "dematerialize"

DAICHI ANO

MICHAEL WEBB



Concept for a "Cushicle" vehicle.

CAR TROUBLE?

The Car in 2035: Mobility Planning for the Near Future
By Kati Rubinyi
Civic Projects Foundation, \$34.95

The Car in 2035 is a good title and I was anxious to learn about a future in which the car's role as a shaping force in American life is diminished. But this book, edited by Kati Rubinyi and published by the Civic Projects Foundation, Los Angeles, is not going to take the reader down the road to a post-carbon world. Rather it is a practical and multifaceted view of the future of mobility, grounded in the precepts of Southern California.

During the mid-20th Century this vast geographic area was developed alongside the freeway system and a culture of car ownership that gave us "Little Deuce Coupe" and the "Little Old Lady

from Pasadena." In fact, the Pasadena Freeway connecting Pasadena with downtown Los Angeles was the first freeway in California and the western United States. The Art Center College of Design, based in Pasadena, plays a prominent role in this book; seven of the 27 contributors have an affiliation with Art Center, and 20 of the 27 live in Southern California, which gives this book a regional slant.

Many of the essays are from an administrative point of view, which may be useful to architects and planners. Marco Anderson, a senior regional planner points out that the 2035 date was chosen because it

continued on page 23



Z58 in Shanghai, China

MITSUMASA FUJITSUKA

IN PRAISE OF AMBIVALENCE continued from page 22 Museum were treated with infrared radiation to remove the pit membranes that function as capillary valves, at Takayanagi *washi* paper was waterproofed by soaking it in *konnyaku* potato starch and persimmon juice. While Frampton relates some of the works to the Japanese vernacular milieu, helpful connections might have been drawn to other 20th-century architects who offered distinctive twists on traditional practice, like Antonin Raymond in the 1920s or Teronobu Fujimori today. Considering that Kuma's built oeuvre consists of 150 completed works and

over 100 more in various stages of design worldwide, the publisher's odd choice of title—Complete Works—hints at a catalog more exhaustive than its actual content. Happily, Kuma's thoughtful selection of twenty-five exquisite buildings for this volume precludes the overwhelming effect of other encyclopedic publications. This important opus brings convincing evidence that embracing the ambivalence inherent to a negotiation between tradition and contemporary technology, and between normative regulation and creativity, is key to architecture's pertinence to culture. **ARIEL GENADT IS LECTURER AT PENNDISIGN.**

CAR TROUBLE? continued from page 22 "corresponds to the target year for the vision for future transportation infrastructure that informs the Southern California Association of Governments (SCAG) 2012–2035 Regional Transportation Plan/Sustainable Communities Strategy." Writing in the foreword, Michael Webb notes, "the future some of (the contributors) depict is an idealized present, a future constructed out of images of the present." But in a counterpoint, the Car Future Group's report, "Possible Futures: Southern California in 2035," states: "This book does not deal directly with many radically alternative scenarios, including severe global depression, permanent drought in the Southwest, The Big One (massive earthquake), Peak Oil, and rapidly rising sea levels due to climate change. However these possibilities shouldn't be ignored." So while the book seems relentlessly stuck in a form of short-term thinking, there are notable exceptions. Featured on the wrap-around cover design, the Origami Model T was designed by Sang-eun Lee in a project sponsored by Ford at Art Center College of Design. Intended as a car to sell for under \$7,000 by utilizing an innovative manufacturing process, Lee's method was to apply origami methods to simplify shaping the body of a light, urban vehicle. Another notable exception, "Is an Environmentally Neutral Car Possible?," is by John Thackara, the author of *In the Bubble: Designing in a Complex World* (MIT Press) and a blog at designobserver.com. He writes about a start-up car company in the UK, Riversimple, whose purpose is "to



COURTESY AUTOBLOG GREEN

build and operate cars for independent use while systematically pursuing elimination of the environmental damage caused by personal transport." The company currently has a "technology demonstrator vehicle" powered by electric motors and hydrogen fuel cells and with a body made from composite materials. Of course, for many readers the essential question is what will those new cars look like in 2035? Geoffrey Wardle, Art Center's Executive Director of Graduate Transportation Design, in "The 2035 Look," takes the reader through a succinct and well illustrated history of car styling in the 20th century and beyond to 2035: "Writing in 2012, one thing is quite clear: the rate of change of the automobile industry is going to be faster and more significant between now and 2035 than perhaps the entire history of the car. Of course quite major, even catastrophic events, which are hard to predict, could completely change the direction of development." **CHIP LORD IS A PROFESSOR EMERITUS AT THE UNIVERSITY OF CALIFORNIA, SANTA CRUZ AND A FOUNDER OF ANT FARM.**

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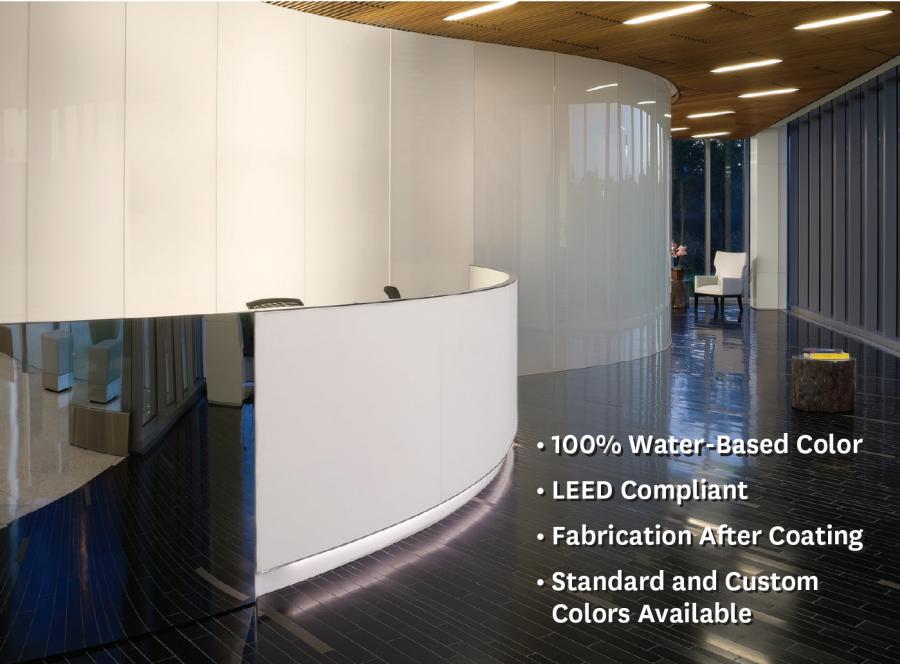
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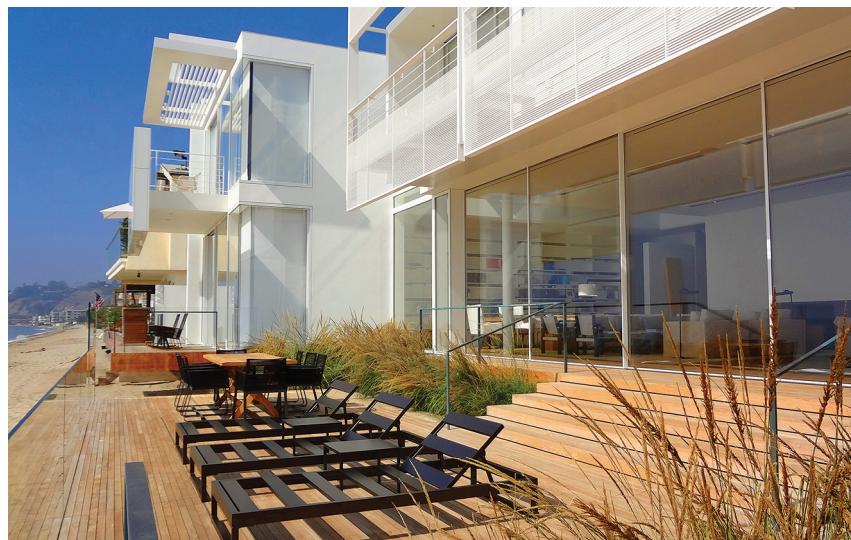


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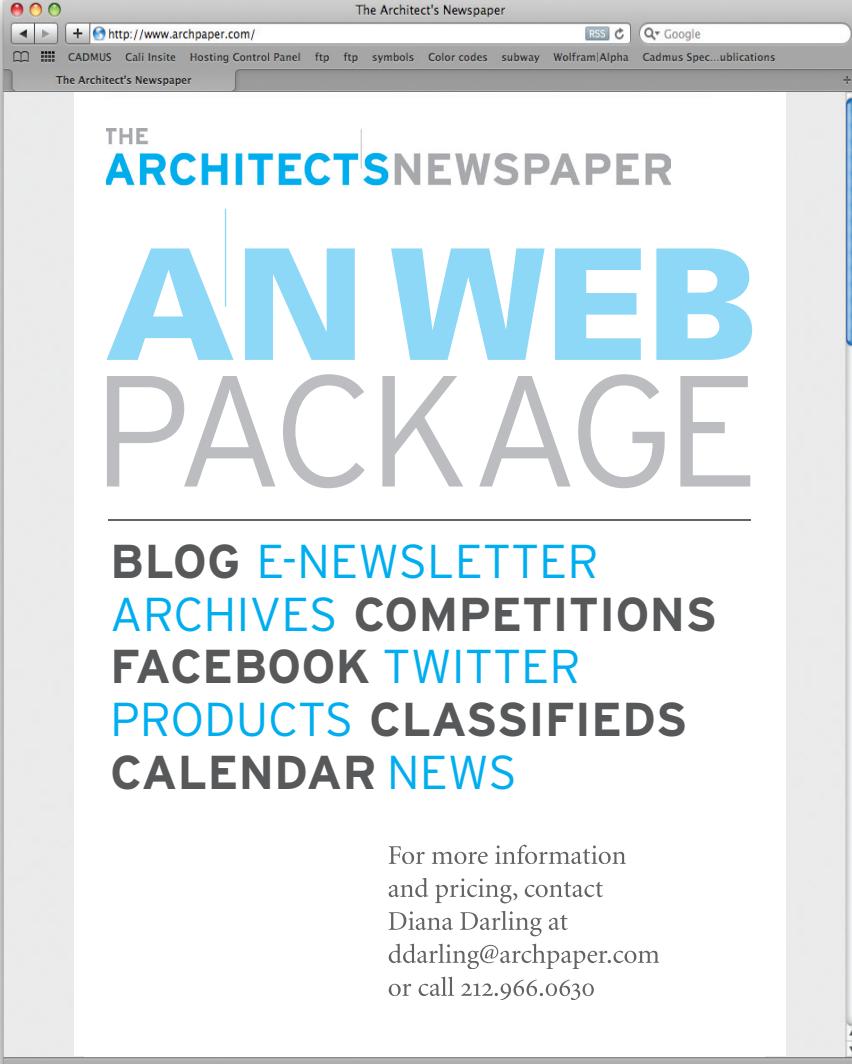
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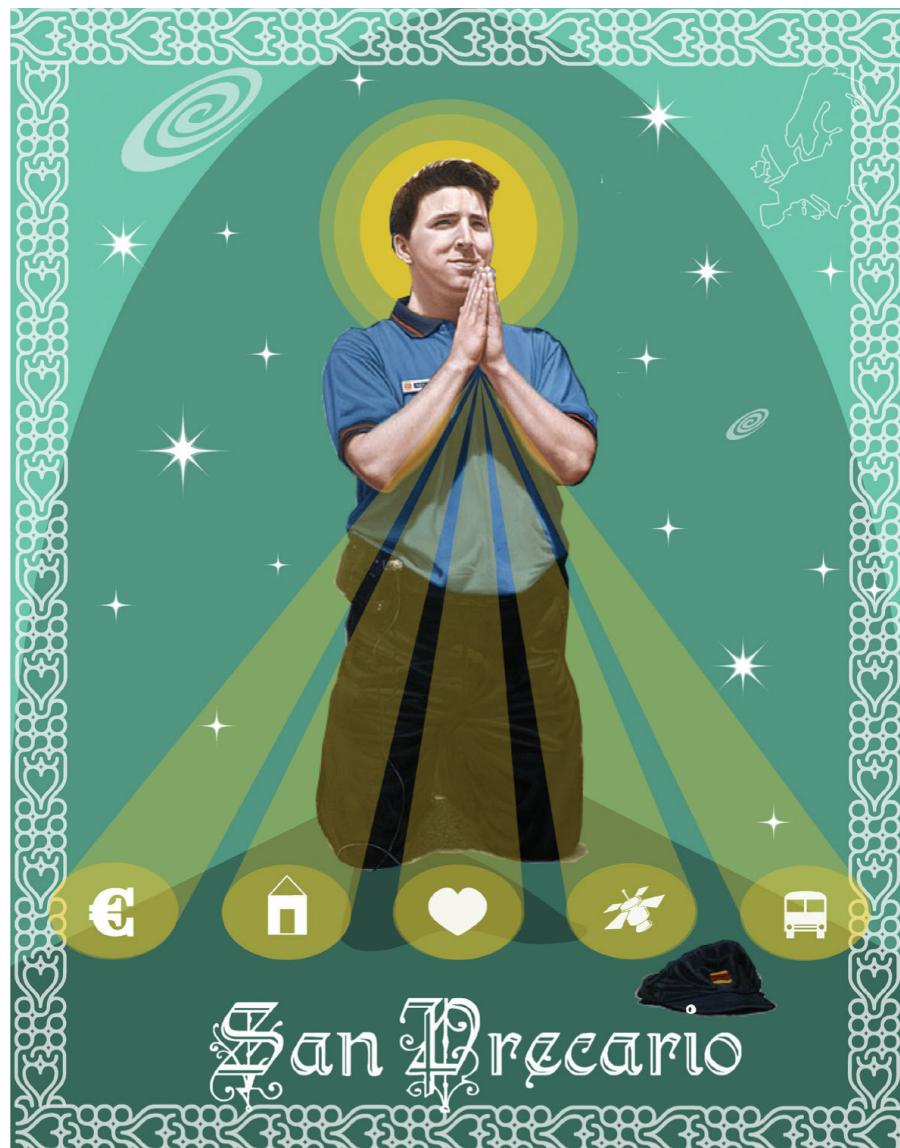


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with no pension nor dignity
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and bestow upon them joy and glory
Until the end of time

MAYDAY

COURTESY ARCHITECTURE LOBBY

A Manifesto from the Architecture Lobby

The myth that architects have it all—professionalism, creative freedom, autonomy, civic power, cultural cachet—lasts until your first day of work. It is not that you immediately get the full picture; surely the bad compensation and crummy hours and the lack of power over design decisions are temporary, the dues you pay. But later, when you have your own firm or become a partner and the deferral can't be deferred any longer, you don't earn reasonable compensation, you work crummy hours, and you lack power over design decisions. Along the way you may have adjusted your thinking about the myth while still maintaining its mystical aura. "Architecture," you can say, "isn't a career; it's a calling!" Which is to say, the lack of money and appreciation is justified by sacrifice. But eventually it becomes impossible to feel good about the profession: architecture graduates with \$100,000 in debt begging for internships that pay little more than minimum wage, honored to be working 15 hour days, seven days a week as a sign of their being needed; principals of firms working al-

most exclusively for wealthy private interest, trying to prove that their meager fees aren't paying for hubristic aesthetic experiments; young architects hoping to move beyond bathroom renovations to possible suburban additions.

We can retrace how all of this happened—how the profession over the years limited risk and liability and, with it, reward and responsibility; how in turn, the profession, as keepers of design, became known only for design. All of the intelligence that is brought to bare on achieving good design—zoning analysis, demographic scrutiny, material wisdom, procurement expertise, spatial adaptability, organizational expertise, manufacturing acumen, sustainability education, heat, lighting, and acoustic analysis, cost analysis, etc. etc.—disappears from the ledger when we are paid by (the size of) the piece. We want to be and should be part of the knowledge economy, not the production economy.

The Architecture Lobby is an organization of architectural workers advocating for the value of architecture in the general public and for architectural work

within the discipline. From the bottom up, we resist the acceptance of low wages based on the assumption that architectural firms themselves make little profit. From the top down, we reject thinking that accepts marginal profits for our expertise. We insist on the following conceptual changes:

1. In order to redirect the public's perception of what architects do, we need to reconceptualize our value. We need to walk away from contracts that don't allow us to share in the profit of a building's success. We need to prove that we know that the building's success is determined not by its publication photos but by its 40-year-long habitability. We need to redefine the way media showcases us. If they got our previous message to showcase us as designers, they can now showcase us as keepers of sustainable spatial intelligence. Every submission we make to the media needs to privilege its intelligence and long-term commitment to the built environment, not merely aestheticians. Every article in every journal and newspaper discussing only

form should warrant a letter of protest. Every commentary that mentions a development, a proposed project, a community plan or a new public space without mentioning the architect, designer, planner, or landscape architect involved should warrant a request for correction/elaboration.

2. In order to reprogram our own identity, those of us in the discipline of architecture need to admit that we are workers. We are part of a global labor force that has fought for and deserves fair pay, legal benefits, regulated hours, and termination policies. If we do not self-identify as such, we will remain immune to the global, labor-based, social reform movements. We should be ashamed but not surprised that architects building in the Emirates are oblivious to the indentured labor used to build the buildings we design. We should question why the artists asked to show in the Guggenheim in Abu Dhabi have refused to have their work shown in a building built by illegal labor practices when we architects turn our backs. Identifying

ourselves as immaterial laborers links us with artists, IT researchers, and product developers—all of who have long since recognized that their creative work is work none the less.

3. In order to retrain our graduates, we need to convince them of their value. Those of us who teach must stop being proud of our students' all-nighters doing our pedagogical bidding. When they look for work, we need to direct them away from practices that are abusive (if not illegal) even if avant-garde. An Ivy League law school annually publicizes the top 10 family friendly law firms. It is not just shocking that law schools, unlike architecture schools, care about this issue, or that law firms unlike architecture firms climb over each others backs to get on the list; but sad that our good students don't know that they should be the wooed, not the woovers.

Take our survey, learn more, and get involved at architecture-lobby.org



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