

THE ARCHITECTS NEWSPAPER

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LONDON FIRM REPURPOSES TWELVE OKLAHOMA CITY SITES



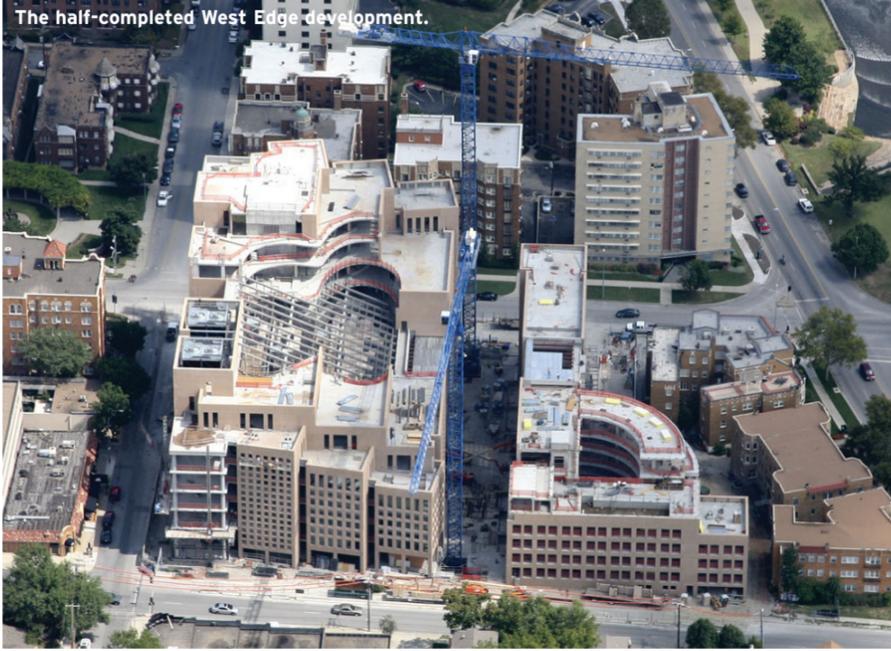
COURTESY ALLFORD HALL MONAGHAN MORRIS

UK IN OK

While competitors were looking to expand into U.S. markets on the east and west coasts, London-based firm Allford Hall Monaghan Morris was looking in Oklahoma City. The firm's past work has been far from the region—they have received acclaim for masterplanning projects in Ghana and for the London 2012 Olympic bid—but they have found fertile ground in Oklahoma City with a dozen independent projects in some of the city's most dilapidated downtown neighborhoods.

"A lot of people there have taken an interest in urban renewal," said Wade Scaramucci, a firm **continued on page 5**

The half-completed West Edge development.



COURTESY SAFDIE ARCHITECTS

TWO SAFDIE PROJECTS FACE DIFFERENT OUTCOMES IN KANSAS CITY

ONE STUMBLES, ONE SOARS

Two of the four cranes on the skyline in Kansas City are for major Moshe Safdie projects. The projects—the West Edge, a \$80 million mixed-use project, and the Kauffman Center for the Performing Arts

(KCPA), a 285,000-square-foot, \$413 million complex that will house the Kansas City Symphony, Lyric Opera, and Kansas City Ballet—are not proceeding with equal ease. On September 25, the **continued on page 5**

ENVIRONMENTAL SPECIAL
AN DIVES INTO CHICAGO'S COMPLEX WATER INFRASTRUCTURE AND FRAGILE RIVER ECOSYSTEM. SEE PAGES 8-9

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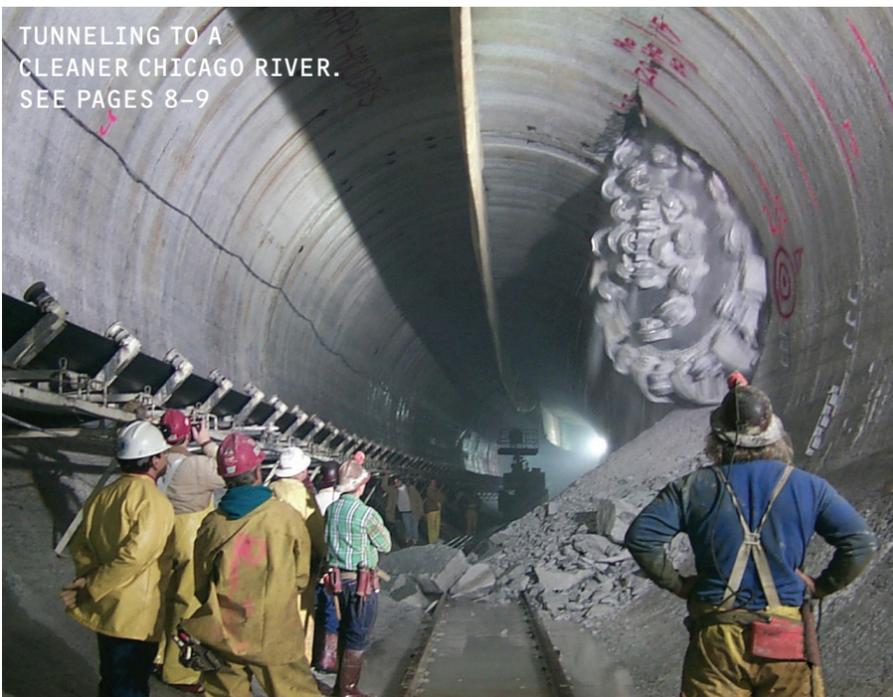
CHICAGO ADOPTS AMBITIOUS NEW REGIONAL PLAN

CHANNELING BURNHAM

Chicago has long been hailed for bold, visionary planning, but it has been some time since the city embarked on a comprehensive plan—101 years, in fact. The Windy City is now rekindling that spirit of ambitious urban thinking with *GO TO 2040*, calling for a complete reevaluation of growth in the seven-county Chicago region.

While the hallmark of the Burnham plan was "make no small plans," Chicago's new endeavor is no less optimistic, if slightly more **continued on page 2**

TUNNELING TO A CLEANER CHICAGO RIVER. SEE PAGES 8-9



COURTESY MWRD

BILLINGS BURST INTO POSITIVE TERRITORY AS INQUIRIES RISE

September Surge

Defying the global economic doldrums, numbers released on October 20 by the American Institute of Architects show that last month brought an unexpected jolt of hope for design firms, with billings for the hard-bitten **continued on page 7**

VINTAGE INDY STADIUM COULD BE RESCUED FROM RUIN



COURTESY INDIANA LANDMARKS

NEW LIFE IN THE BUSH?

What do you do with an old baseball stadium? Usually, to the chagrin of fans and preservationists alike, the answer is simple: Tear it down. That's what happened with the Old Comiskey Park in Chicago and Tiger Stadium in Detroit. Indianapolis' Bush

Stadium, however, could face a better fate. Two disparate proposals are currently in the works to renovate and repurpose the nearly 80-year-old ballpark, located in the city's historic Riverside neighborhood. While one plan calls for converting **continued on page 7**

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WORKING THE SYSTEM

In late October, New Jersey Governor Chris Christie cancelled the nation's most expensive, and one of its most ambitious, infrastructure projects, a new train tunnel linking New Jersey to New York City. Planners have argued for decades that the project is essential to metropolitan New York's continued growth. But the dismay quickly spread beyond the Jersey Shore. Pundits will debate the political and fiscal implications of Christie's decision for years to come. While the governor's move is a major setback for transit advocates, the national picture is not so grim, as progressive thinking on infrastructure is spreading across the country.

I recently spoke with John Norquist, president of the Chicago-based Congress for New Urbanism, about the recent spate of U.S. Department of Transportation TIGER II grants, which include three grants for highway removal projects, among dozens of other streetscape and transit projects. "It's one of the first times that federal money has been used for highway removal. These three cities decided to do something different, and the federal government selected them to support," Norquist said. "Ray LaHood's DOT is willing to look at creative ideas."

Norquist stressed that political unity—such a fragile concept these days—between mayors, governors, and state DOTs is essential in pursuing federal dollars and in coordinating coherent transportation policy, particularly when it involves innovative thinking. Options like highway removal were completely unimaginable twenty years ago, until progressive planners and designers (including the then vanguard New Urbanists) gave people new ideas and images of the city, which were in turn used to inspire policy at the state and local levels.

It's indisputable that U.S. transportation policy has long favored cars, trucks, and planes over more pedestrian-friendly modes of transportation. Now a more balanced transportation policy is beginning to take hold. Energy and environmental infrastructure are the next frontier. Here too, are encouraging signs.

Chicago architects are already tackling water, power, and multi-modal transportation systems. With Adrian Smith's decarbonization program for the Loop, UrbanLab's eco-boulevards, and Clare Lyster's O'Hare Super Strip (see page 14), Chicago's architects are embracing infrastructure as a field for investigation and Chicago itself as a site for continued innovation. Indeed, Chicago, with its famously top-down political structure, would seem an ideal place to implement Burnham-scale thinking. Such ambition will be critical if the course of the Chicago River is ever to be restored to its natural direction (see page 8), a project that has vast implications for the health of Lake Michigan, as well as for the entire Mississippi River corridor and the Gulf of Mexico.

As we have seen in the slow but steady evolution of transportation policy, architects have a critical role in these debates, both as thinkers and image-makers and as citizens. We'll do our part to make sure the best of these ideas get circulated, and perhaps, ultimately, built.

ALAN G. BRAKE

CHANNELING BURNHAM continued from front page financially pragmatic. *GO TO 2040* calls for a concerted effort to rethink land development, transportation, energy, education, and quality of life, focusing on four related areas: livable communities, human capital, efficient governance, and regional mobility.

GO TO 2040 is the result of three years of research and public input from the Chicago Metropolitan Agency for Planning (CMAP), an entity formed in 2005 and charged with coordinating regional growth.

"The strength of our communities and economy are determined by issues that are highly interrelated," Randy Blankenhorn, CMAP executive director, said in a statement. "Promoting a good balance of jobs and hous-

ing will give residents the option to live nearer to where they work, which lets them spend less time commuting."

The plan was unanimously adopted by community leaders on October 13, and will guide the city well into the 21st century. At the heart of the over 400-page document is how to handle growth in a region expecting 2.4 million additional residents. Part of that solution is found in extensive infill development on over 100,000 vacant acres within the metropolitan boundary to increase density and create walkable centers.

Rather than continue an unsustainable auto-dominant development pattern already deeply rooted in the region, *GO TO 2040* suggests compact communities where owning

a car is not a prerequisite.

A variety of systematic policy changes are proposed that overhaul how transportation projects are funded. Among the most ambitious proposals is the redistribution of transportation dollars within Illinois. Currently, Chicago receives only 45 percent of state transportation funding, despite having 66 percent of the state's population.

Tax codes are also slated for an overhaul. Policies that promote "big box" sprawl will be reevaluated for an approach favoring greater regional economic benefits. In a move expected to generate some controversy, the plan also proposes an eight-cent increase in gas taxes and new user fees to fund projects, including expanding transit.



James Goggin, founder of the influential London-based graphic design studio Practise, has recently taken up residence as the new design director at the Museum of Contemporary Art (MCA) in Chicago.

Goggin agreed to take the position after receiving a surprising call from the museum: They were seeking not just a manager of day-to-day graphic output, but an ambassador of design in the museum, touching all parts of its operation.

Developing a new graphic identity is Goggin's first priority. He is intent on increasing the museum's recognizability, first in Chicago and then abroad. Taxicabs became a litmus test for the way the museum is referred to across the city. He'd ask to be driven to the MCA, which produced mixed results. "When I'd elaborate and say the Museum of Contemporary Art, more people knew what I was talking about," he said.

Though this project spans all types of output and visitor experience, for Goggin, it is important to assess the goals from a functional point of view before developing its aesthetic qualities. Currently, he is working with individual departments, which he believes lack a cohesive design direction. He is also considering expanding programming outside the walls of the museum.

Beyond this, Goggin is interested in using design to reinvent the museum's relationship with its visitors. For example, bringing a print-on-demand system into the building would change the nature of its publication program, facilitating smaller runs of more catalogs, artist's books, and reissues with a minimum of resources.

Finally, to further strengthen the bond between the MCA and the city, he is keen on expanding the space of the museum beyond building into the public arena, "dismantling traditionally perceived boundaries" with innovative signage. **LISA SMITH**

Chicago's vision has already received an initial boost from the U.S. Department of Housing and Urban Development. Senator Dick Durbin announced a \$4.25 million Sustainable Communities Regional Planning grant program to help integrate housing, land use, and infrastructure investment.

"*GO TO 2040* is a forward-thinking plan that will help Chicagoland maintain its position as one of the nation's foremost economic and cultural centers," Durbin said in a release. "Today's funding will give *GO TO 2040* more resources to achieve their goal of helping the nearly 300 communities around Chicago create and implement a comprehensive plan for a sustainable future."

BRANDEN KLAYKO

EAVESDROP > RYAN LAFOLLETTE

DEDICATED DECORATOR

The Loop is about to see its game changed with the opening this month of the J.W. Marriott Hotel at 208 South LaSalle. So you can imagine Eavesdrop's panic when we turned a corner on the way to lunch to see about a dozen fire trucks parked outside of the nearly complete hotel. The historic Burnham building's conversion is the work of **Lucien Lagrange**, who happens to be in the middle of a fun trifecta: bankruptcy, dissolving his firm, and divorcing his wife (we're sure the latter had nothing to do with the fire alarm).

As dozens of people spilled out onto the street from the emergency stairwells, firemen were furiously suiting up and unwinding their hoses. Through the chaos, we did get a glimpse of the new interiors. Yawn! Our attention span waning, we started to stroll off when out of the corner of our eye we spotted a man in the lobby, frantically taking measurements with tape in hand, obviously refusing to let a potentially serious fire keep him from his carpet placing and pillow fluffing. Lucien, if this dedicated decorator works for you, then you might want to consider giving him hazardous duty pay. And, in case you were wondering, the hotel did not burn down. On the way back from lunch, the scene had returned to normal, and the decorator was still on the job.

PATRICK BATEMAN GOES SHOPPING

Volume Gallery, the event-based design space, recently hosted an opening for **Felicia Ferrone's** work in the West Loop's Checker Taxi building. At the opening night of *On Space*, we were not sure who or what was more attractive: the crowd, the designer herself, or her furniture and other wares. It was a toss up. Ferrone's work is hot, fit for the setting of a 1980s-excess Bret Easton Ellis novel, in a good way. With a big dose of edginess and glamour, the work felt fresh and innovative, not nostalgic. Many other local designers were in attendance, including **Michael Savona**. Michael, Eavesdrop would really like one of your "Shhh" lamps. We would make a similar request to Felicia for her glassware, but its price-point definitely exceeds the bounds of our non-*Glamorama* expense account.

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Taking a cue from its earlier venture, Apple has opened its second store within Chicago city limits on what is perhaps the Michigan Avenue for locals: the North Avenue shopping corridor in Lincoln Park. Apple takes center stage with its architecturally ambitious new building on the triangular site of the North/Clybourn Red Line L station, which they also invested millions in renovating. A new outdoor plaza, the site's strongest design element, divides the station from the store. The plaza is bordered by three raised planters, and Bertioia side chairs and small round cafe tables surround a fountain sitting at grade. The cumulative effect feels worthy of a museum sculpture garden.

The building itself, clad in brushed metal panels, sits on a north/south orientation, with glass walls and entrances at each end and a third facing west into the shared plaza with the El. If customers tear their eyes away from the products and look up into the soaring room, they'll find a massive skylight running the length of the building that fills the space with natural light. What they won't see is the green roof that caps the sleek structure. **RL**



NYC'S LANDMARKS COMMISSION QUASHES GUGGENHEIM KIOSK

Frank Lloyd Wrong

At a public hearing on October 19, New York City's Landmarks Preservation Commission

denied an application by the Solomon R. Guggenheim Foundation to build a food kiosk outside the entrance of its Frank Lloyd Wright-designed home on 5th Avenue's Museum Mile.

Designed by Andre Kikoski Architect, the proposal called for a teardrop-shaped, double-skinned structure, clad in brushed stainless steel with an outer layer of cast-resin panels. During the hearing, museum officials, including the institution's council and deputy officer for operations, expressed the desire to clean up the area around the museum, which is popular with food and merchandise vendors, as well as capture some of the revenues that go to the vendors. Kikoski described the atmosphere outside the museum derogatorily as "carnival-like" and "cluttered."

The proposal called for the roughly 12-by-6-foot kiosk to be placed underneath the

museum's cantilevered entrance portico, with a solid wall facing the street. The only opening in the 9-foot-tall structure would face the bookstore, just north of the entrance, and a series of menu stanchions would guide lines around the curved perimeter. Kikoski argued that the "diaphanous" effect of the steel-and-resin skin would differentiate the structure from Wright's design, while paying subtle homage to his formal language.

Preservation groups ranging from the Historic Districts Council to the Friends of the Upper East Side to Docomomo all rallied against the project. Speaking on behalf of Docomomo, John Arbuckle warned that the kiosk would disrupt Wright's famed entry sequence—the feeling of compression upon entering the portico followed by the release of the vast rotunda.

The size, location, and permanence of the structure all proved objectionable to the commissioners. "While I admire the design and find the material selection interesting," said Fred Bland, a commissioner and principal at Beyer Blinder Belle, "at no level can I accept the design. The quality of the museum and particularly the cantilevered entrance would be violated." Chairman Robert Tierney concurred: "All the standards by which we judge applications are not met in this proposal."

Kikoski previously designed the eye-catching Wright restaurant inside the museum, as well as a discreet coffee and wine counter within the galleries. Several commissioners suggested that a movable cart, like those of the street vendors lining the sidewalk, would be more appropriate.

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Clockwise from top left: One of the lounge areas with a custom coffee table; glazed office fronts admit light to the interior; conference room; cafeteria with walnut detailing; another lounge, this one with counter and barstools.



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The Minneapolis law firm Nilan Johnson Lewis (NJL) wanted an office that would convey a simple message. "They're not your father's law firm," said Sara Weiner, a project architect with the Cunningham Group, the project's designers. For Cunningham, this meant using sustainable design to create an open, collaborative atmosphere, reflecting the company's egalitarian values and its client-centered approach.

Located in the podium of a midcentury modern office building originally designed by Holabird, Root & Burgee with Thorshov & Cerny, the resulting interior has a handsome, relaxed feel. "The design reflects the clean lines of the midcentury building," said Weiner. With lounges and collaborative areas sprinkled throughout the space, the atmosphere is more reminiscent of a hip midcentury residence than a buttoned-up corporate modern office. "We wanted to create places where

people could kick back and share the news of the day," she said.

Filling two floors, the 77,000-square-foot office is divided into groups by practice areas, which the designers call "neighborhoods," that branch off a central corridor, or "main street." Each cluster has a common area, many of which are outfitted with beverage stations and comfortable lounge seating. Floor-to-ceiling windows offer generous views out to the city, which, since the offices are located in the podium of the building, feels close at hand. "It's really in the heart of everything," she said. "You feel the activity of the city all around you."

Offices are kept at a standard, rather modest size, 10 by 15 feet, to de-emphasize the sense of hierarchy. Custom glazed office fronts, with a geometric pattern of translucent and transparent glass, balance openness and privacy while allowing natural light into the large floorplates. Glass is

also used in the systems furniture for administrative staff, which was customized using a system from Haworth. Corner spaces, typically the most coveted offices, are left open for collaborative areas and conference rooms.

Sustainable features include recycled and low VOC materials, certified sustainable hardwoods, bike storage and shower facilities, abundant use of day lighting,

highly efficient heating and cooling systems, lighting with occupancy sensors, and locally sourced materials. The designers are seeking LEED Silver certification for the project.

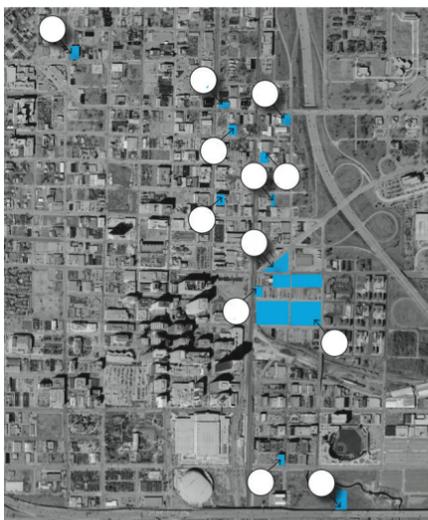
According to Weiner, the firm and their clients are thrilled with the new space, so much so that clients have borrowed NJL's conference rooms for their own use.

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One site is an old bindery. Below: The 12 sites.



COURTESY ALLFORD HALL MONAGHAN MORRIS

UK IN OK continued from front page
 associate director now in charge of AHMM's Oklahoma City projects. "We saw an opportunity to take some of our urban knowledge from projects in Europe and apply it in the U.S." An Oklahoma City native, Scaramucci credits much of the downtown revitalization to a series of publicly funded MAPS (Metropolitan Area Projects) initiatives in the early 1990s, aimed at improving the city's economy after years of decline. Several components of a core-to-shore project to unite downtown with the Oklahoma River were included in the MAPS 3 proposal passed last year.

So far, the firm has 12 projects underway. Most are clustered in neighborhoods like Automobile Alley, where investors and individuals have bought decrepit brick buildings that were home to the city's car dealerships and mechanic shops in the earlier half of the 20th century. AHMM is developing designs to convert Mel's Towing, a two-story brick warehouse, into a condominium building with first-floor commercial areas. The oblong, single-story Jackson Speedometer building could become a home oriented around an interior courtyard with a series of partial cuts and new walls slicing through its brick shell. An old bindery, painted with the words "Jesus Saves," is

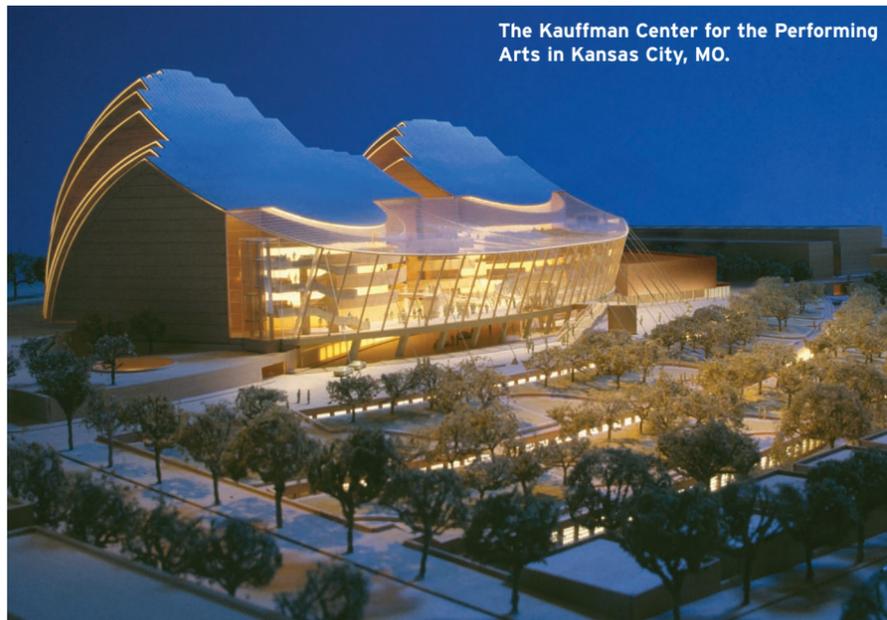
already well on its way to being saved, too—AHMM has redesigned it as a 5,000-square-foot, single-family home scheduled for completion in late 2011.

The buildings' existing features—large windows for workshop cooling and ventilation, high ceilings, and long clear spans—appeal to savvy developers aesthetically, and AHMM will repurpose other original elements to meet the goal of pedestrian-friendly living. At 1100 North Broadway, the firm is working with developer Midtown Renaissance to convert the former garage to one- and two-bedroom townhomes, transforming existing steep car ramps between levels into bicycle storage.

But Scaramucci admits most residents of Oklahoma City aren't ready to trade in their cars for bikes just yet, so reconfiguring parking is a large component of the firm's multifamily projects there. At 1100 North Broadway, parking spaces will be at 45-degree angles, making them more accessible for visitors to a new ground-floor gallery in the building's base. Downtown, in the Deep Deuce neighborhood that was once home to jazz legends like the Count Basie Orchestra, Northeast 4th Street and Harrison and Oklahoma avenues form a triangular plot, mostly empty except for a gas station. "It's a gateway to Oklahoma City," Scaramucci said, "but it's completely underused." After approaching the property's owner, AHMM was hired to design a 30,000-square-foot retail center called Maywood Flatiron, doubling the usable square footage with a rooftop parking lot, and proposing a dynamic louvered facade to shade full-height glass windows.

Nearby, the firm is working with developer City Center Properties on a four-story, 228-unit multifamily project that will include 5,000 square feet of retail space, and house private parking spaces in an internal courtyard, the rest of which will be landscaped. "This is about taking some of the experiences we gained doing the London 2012 Olympics masterplan, by doing housing that is very dense," said Scaramucci. A robust natural gas economy has carried the city relatively unscathed through the recent recession and now, thanks in part to underdevelopment that has plagued the city since the mid-80s oil crash, it is posed to become a model of European-style urban planning in the U.S. "Over the last two years, we've had the very good fortune to find like-minded and ambitious clients," said Scaramucci. "It's a big move for Oklahoma City."

JENNIFER K. GORSCHÉ



The Kauffman Center for the Performing Arts in Kansas City, MO.

COURTESY SAFDIE ARCHITECTS

ONE STUMBLES, ONE SOARS continued from front page
 KCPA held its one-year to completion party, but backers of the West Edge development, a 203,000-square-foot, nine-story project, are singing a different tune. On August 28, the half-completed project sold at auction for \$10 million. That bid, as has been the history with this project, fell apart on October 12, and the second bid from the previous owner and original proponent of a mixed-use development secured the property for \$9.5 million.

A casualty of the recession, the West Edge development has been marred by delays, cost overruns, and the bankruptcy filing of its initial developer. Its new owner, Cecil Van Tuyl, has yet to confirm if the hotel, office, and retail complex will be completed with the same composition or the same architect. "This was a custom-designed office building like a made-to-measure suit. It is unfortunate that those who the building was designed for are not going to be benefiting from the fruits of their labor," Safdie told AN.

In the 1990s, Van Tuyl proposed a massive redevelopment at the location of the West Edge project, only to be rebuffed by community opposition. When Bob Bernstein of Bernstein-Rein Advertising created Trilogy Development to develop an office complex for his firm, he learned from this earlier attempt. Through an international competition that required and sought significant community input, the Moshe Safdie project easily navigated the approval process. With its curb cuts limited

to a private drive through the center of the site, glass atriums stepping down toward Brush Creek, and the tapering of building heights from high to lower density areas going east to west and north to south, the project was designed to fit into the character of the neighborhood.

Yet down the road and only a few miles to the north, the KCPA has a very different relationship with the city. Shortly after winning the competition for West Edge, Safdie was invited back to Kansas City by Julia Kauffman, daughter of Ewing Kauffman of the Kauffman Foundation and Marion Laboratories, to assist the design of the nascent civic project. Safdie said, "The relationship cemented itself fairly quickly, and within a few weeks I was working on my designs." Instead of forcing the programming into one multi-purpose event hall, the project contains two venues tailored specifically to its users. The two large shells mark the emergence of each venue from a grand foyer and lobby that faces south toward the city. Somewhat shielded to the north from Kansas City's downtown skyline, the second primary entrance is an extension of Central Avenue, which becomes the cavern between the two performance halls and provides access from the Bartle Hall Convention Center directly to the north. "I hope this building will change the self-image of the city," said Safdie. "It is very iconic because it is memorable, it is talked about, and it elicits, I hope, affection."

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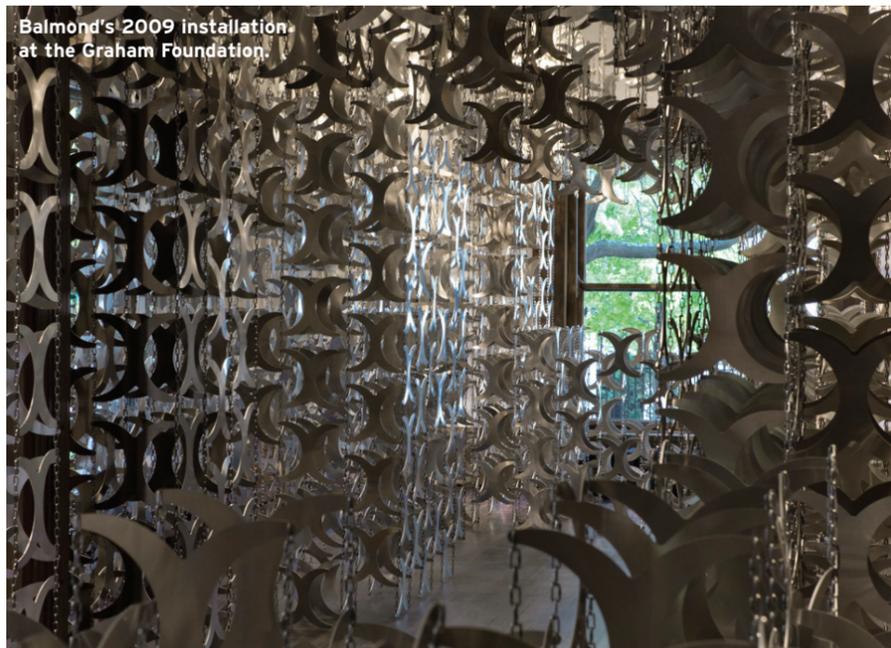


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Balmond's 2009 installation at the Graham Foundation.

MICHELLE LITVIN

ARUP'S KEY MAN LIGHTS OUT FOR NEW TERRITORIES

Balmond on the Move

Call it the 40-year itch. At age 67 and after four decades building a global reputation for and at the UK-based engineering firm Arup, Cecil Balmond has announced plans to set up a studio of his own "to make more things."

Reached by phone as he crisscrossed London in a taxicab, Balmond was happy to discuss his options. After successful art installations in Chicago last year and in Tokyo this year, Balmond said that he felt encouraged to do more installation work exploring "seriality as it relates to forms, ratios, and ideas," perhaps expanding it to the scale of modular housing.

With more exhibition offers in the pipeline, he has been approached as well about product-design opportunities by a large European manufacturer, who came to him after seeing the 2006 bridge with kaleidoscopic panels that he designed in Coimbra, Portugal. Of this new project, he would only say "it's under wraps."

Rather than restless, Balmond seems simply eager for the widest range of design work possible, as if working on the Seattle Library and CCTV with Rem Koolhaas and the Imperial War Museum with Daniel Libeskind, among other celebrated buildings, did not offer variety enough. "I'd like to design letterhead," he exclaimed.

Asked if he had modeled his own career—which has included teaching, writing (his manifesto *Informal* is

now in its fifth printing), and collaborating—after some distinguished figure in engineering history, he said, "No, I don't follow anyone. There's a whole collection of wisdom one has gained and absorbed. I get what I can, and move on." *Informal 2* is coming out next spring.

Balmond has garnered co-authorship from architects (Koolhaas at CCTV; Alvaro Siza at the 2005 Serpentine Gallery Pavilion) and artists (Anish Kapoor on the sculpture *Temenos* and a tower for London's 2012 Olympics), a feat perhaps unprecedented in contemporary architecture. "I didn't have to fight for it," he said. "It just happened as part of the flow." But he doesn't see the roles of architect and engineer melding, suggesting it's a matter of "scale and ambition." On routine projects, each practi-

tioner naturally and necessarily remains distinct, with one bringing "scientific rigor" and the other an awareness of "program and past references."

As for his legacy at Arup, Balmond spoke of his role in expanding the firm's European presence and in pioneering a relationship with the Serpentine Gallery Pavilion, now an influential rite of summer in London. Though Arup employees number thousands in over 30 countries, Balmond's studio will remain small and concentrated, a maximum of 14 to 16 people with different skills; he already has a philosopher from Oxford on board. "Now that I am free from corporate duties, I can concentrate on my agenda," he said. "It's a very good place to be."

JULIE V. IOVINE



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SEPTEMBER SURGE continued from front page industry breaking into positive territory after more than two years of declines.

In September, the monthly billings index surpassed the all-important 50 mark for the first time since January 2008, reaching a reading of 50.4. Even more surprising, inquiries for new projects shot up to 62.3 from 54.6, hitting their highest point since mid-2007. (Any score above 50 indicates an increase in billings or inquiries, and below 50 a decrease.)

The news consolidates four straight months of increases for the billings index, stoking hope that better times may finally be on the horizon. Still, given the tentative nature of the current recovery, the bump in billings must be viewed with caution.

"This is certainly encouraging news, but we will need to see consistent improvement over the next few months in order to feel comfortable about the state of the design and construction industry," AIA chief economist Kermit Baker said in a release.

"While there has been increasing demand for design services, it is happening at a slow rate and there continue to be other obstacles that are preventing a more accelerated recovery." However, Baker added that "the strong upturn in design activity in the commercial and industrial sector certainly suggests that this upturn can possibly be sustained."

Regionally, the Midwest saw positive growth for the first time since March, rising to 51.0, while the South inched up to 47.0. The Northeast continued its third month of positive growth, rising substantially

to 56.7 from 50.9 in August. Meanwhile, the ever-suffering West slipped back a point to 44.5.

Among the sectors, commercial and industrial work surged ahead six points in September to 56.3, its fifth straight month above 50. The other three sectors fared less impressively: Institutional work increased to 47.9 from 46 in August, multifamily residential remained essentially flat at 47.0, and mixed practice rose slightly to 44.2.

The broader economic picture indicates that good times are still some ways away, with a downbeat prognosis for Chicago's construction sector in particular. The Associated General Contractors of America reported on October 28 that the Chicago area lost more construction jobs than any other metro area in the nation over the past 12 months, shedding 20,500 jobs, or 15 percent of the labor force. The city topped a rogues' gallery of metro areas with impressive losses, including Las Vegas (13,000 jobs), Los Angeles (9,700), Houston (9,100), and Seattle (8,500).

"The recession may have ended for the overall economy, but not for construction in most metro areas," the association's chief economist, Ken Simonson, said in a statement. "Despite tremendous short-term help from the stimulus, this industry is a long way from experiencing a recovery." There was one upside for the region, however: Columbus, Ohio added more construction jobs than any other metro area (up 2,200), joining other Midwest winners Kansas City, Kansas and Lawton, Oklahoma.

JEFF BYLES

AT DEADLINE

NO-BID NO MORE?

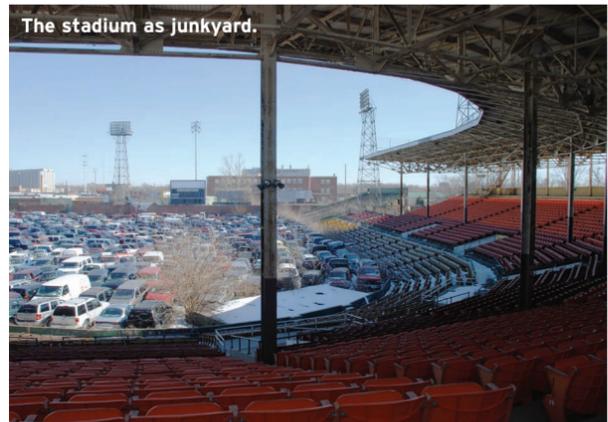
Rahm Emanuel has declared that ending no-bid contracts for city services and construction jobs would be a central tenet of his administration if he wins his bid to be Chicago's next mayor. "We've got to change the culture. We're in the business of delivering services. This is not about rewarding friends and family members," Emanuel told the *Tribune*. Cronyism and corruption scandals have marred the Daley administration, and Emanuel's reform-minded campaign may be hitting its mark: With several potential candidates having recently opted out of the race, he's currently considered the front-runner.

HIGH-SPEED RAIL PICKING UP STEAM

In late October, the United States Department of Transportation announced a second round of high-speed rail grants: \$230 million to create new intercity rail service from Iowa City to Chicago, and \$161 million for service from Detroit to Chicago. Iowa City has not had passenger rail access to Chicago since the 1960s. Speed on the lines could reach up to 110 miles per hour. Higher speeds will allow for more trips between Chicago and Detroit, from three per day up to six trips. Work on both lines is expected to be complete in 2013.

GRAHAM GETS STREET CRED

On October 28, more than 500 people attended a memorial service and tribute to the late SOM architect Bruce Graham, the lead architect on the Willis Tower and the John Hancock Center. As part of the celebration, a portion of roadway running to the south and the east alongside Hancock Center was named Honorary Bruce Graham Way.



NEW LIFE IN THE BUSH? continued from front page the stadium into an apartment complex, another strives to create Indiana's first "living building." The 12,000-seat Bush Stadium, erected in 1931 as Perry Stadium, is rich in history and Americana. The structure was designed by local architects Pierre and

Wright, and built by Osborn engineering, the same firm that brought us Tiger Stadium, Fenway Park, and nearly every other famous ballpark of the first half of the 20th century. Notable for its art deco facade and once ivy-covered outfield, the ballpark was a major attraction for the city and state. While primarily

home to the minor league Indianapolis Indians, Bush Stadium also hosted two Negro League teams, and played the part of Comiskey Park in the movie *Eight Men Out*. The ballpark was renamed Victory Stadium during World War II, and finally christened Bush Stadium, after former major leaguer and Indianapolis native Donnie Bush, when the city purchased the stadium in 1967. With so much history at stake, no one wanted to tear the stadium down when the Indians moved across town to the new Victory Field in 1996. Instead, the ballpark, which is on the U.S. National Register of Historic Places, sat vacant. Though it has recently been used to store traded-in cash-for-clunkers cars, Indiana Landmarks put Bush Stadium on its list of the state's ten

most endangered structures. The designation has more to do with the stadium's vacancy than any significant structural damage or deterioration. Partially in response to this desire to preserve Bush Stadium, and with the far-reaching goal of developing the entire corridor along West 16th Street, the city of Indianapolis organized a task force in cooperation with Indiana University, BioCrossroads, and community organizations, among other groups. "The goal of the task force is to bring shovel-ready life sciences projects to the corridor," said Michael Huber, deputy mayor of Economic Development. Though chock-full with foursquare homes and bungalows from the 1910s and 1920s, Riverside remains underdeveloped. It is, howev-

er, extremely attractive to the life sciences industry, due in great part to its proximity to Indiana University-Purdue University Indianapolis. Local developer John Watson is currently working with the city on a proposal for 100-plus apartments and office units that would maintain the original facade of Bush Stadium, but not the stadium itself. Huber says preservationists have praised the design for maintaining the important historic aspects of the stadium. Ryan Fitzpatrick and the educational nonprofit Crossroads of Indianapolis are relatively new to the debate, but they offer a unique proposal. Fitzpatrick wants to turn the stadium into Bush Stadium Park, Indiana's first living building, an entirely sustainable multi-

use showroom and laboratory built into the existing stadium structure. This proposal represents the bulk of Crossroads' application for the Living City Design Competition, sponsored by the Living Building Institute, a competitor of sorts to the U.S. Green Building Council. Fitzpatrick and his colleagues are currently finishing their proposal, though they have already met with city officials in anticipation of the contest's February 1 deadline. "We're trying to build something that many people have not seen. It's a challenge for all architects, engineers, and the university," said Fitzpatrick. Huber said the mayor's office is reviewing all proposals, and hopes to make an official recommendation in the next four to five months.

ROBERT E. THOMAS



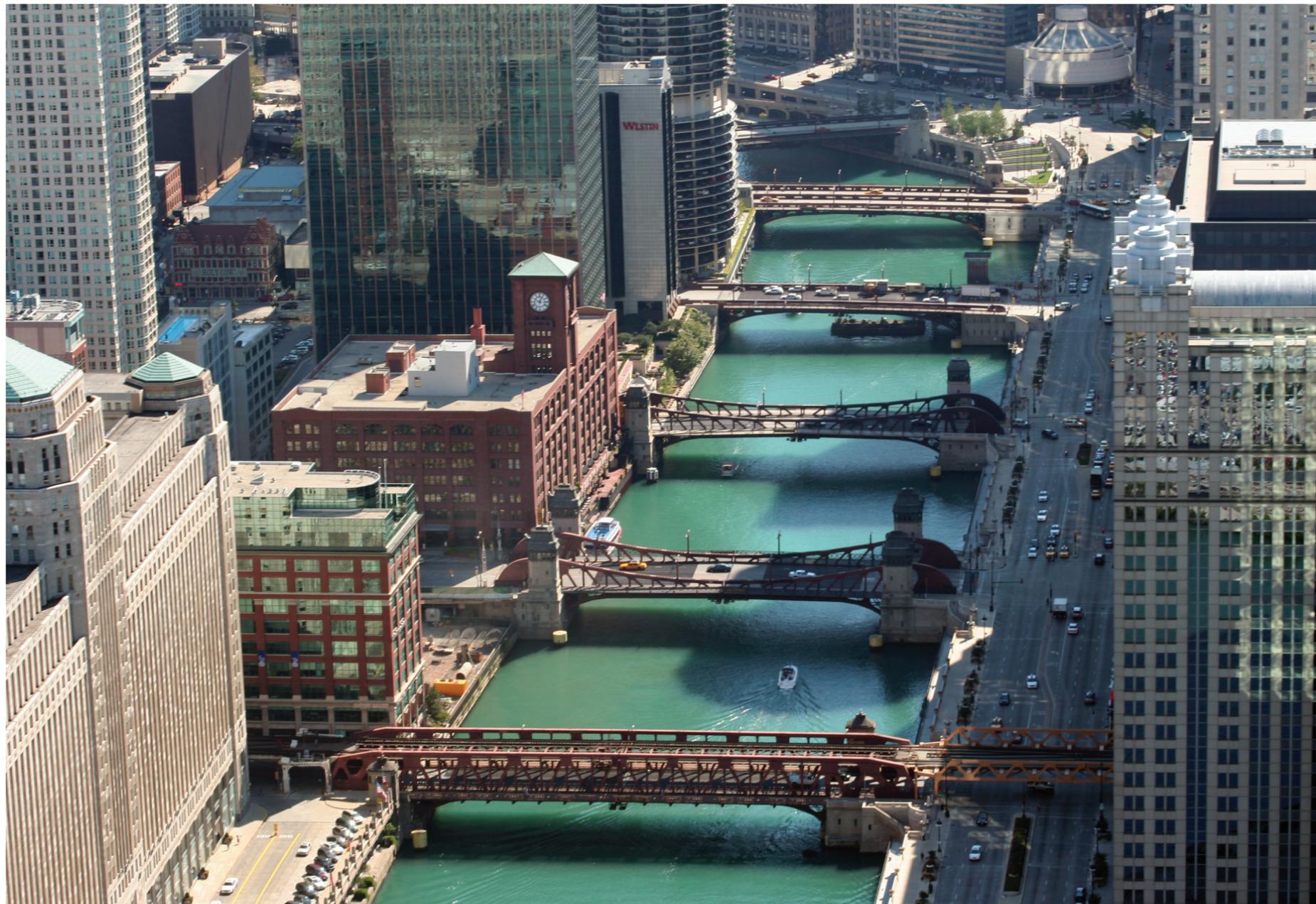
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HUSTLE & FLOW

Reversing the flow of Chicago's waterways once addressed 19th-century urban problems. Restoring the natural direction will require 21st-century thinking to cope with contemporary challenges and augment the city's water infrastructure.

By Aaron Seward

The fear and furor that has surrounded the intrepid advance of hordes of Asian carp up the Mississippi River Basin has found its focal point in the Chicago waterways. The final battle to keep this dominating aquatic invader out of the Great Lakes—where, if infiltration occurs, they are expected to decimate the fisheries—will happen here. While many strategies are being bandied about the table at the moment, the most provocative by far, and most ambitious in terms of scale of work and repercussions to business and the environment, is a plan to re-separate the Mississippi and Great Lakes basins by re-reversing the flows of the Chicago and Calumet rivers.

While it's too soon to tell if this would be a

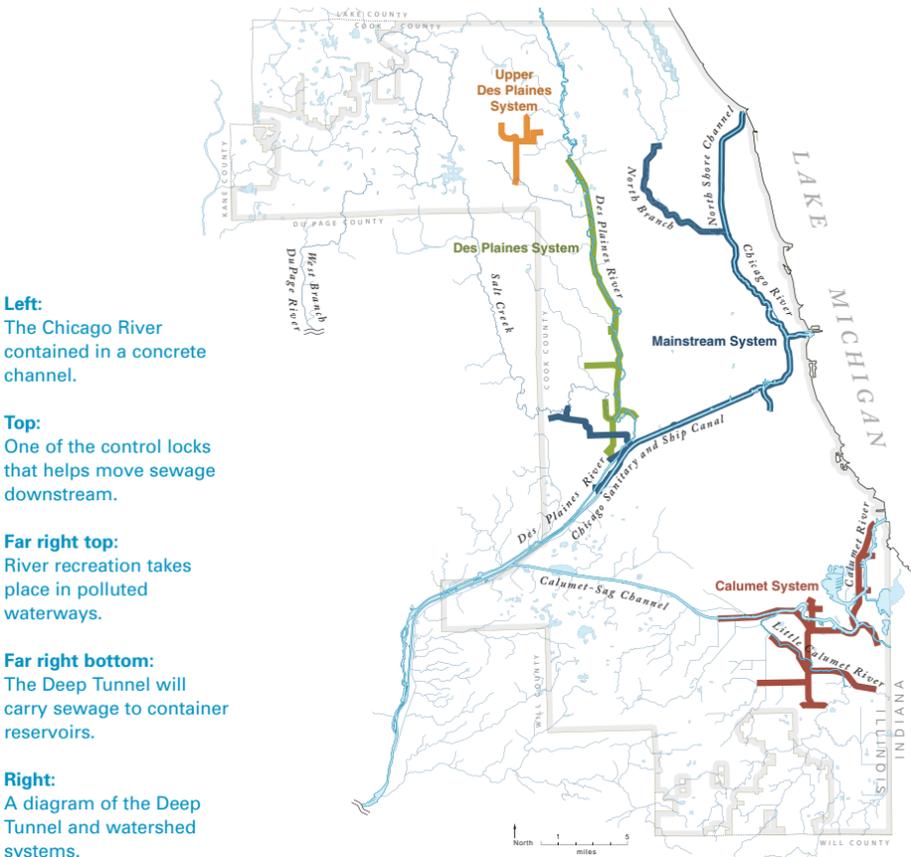
feasible approach, the idea has been gaining support. Even now, outgoing Mayor Richard M. Daley has thrown himself behind it. "That's a great project," he recently told *The Chicago Tribune*. "That could be the salvation, maybe, of the Great Lakes." Studies are currently underway to determine exactly how best to implement this plan—one by the Army Corps of Engineers, another by The Great Lakes and St. Lawrence Cities Initiative (GLSLCI) and The Great Lakes Commission (GLC)—and experts on the matter seem to have a pretty good handle on the necessary basic steps.

The Chicago and Calumet rivers were originally reversed from flowing into Lake Michigan to flowing into the Des Plaines

River and from there, eventually, into the Mississippi in the late 19th and early 20th centuries. Before that time, Chicago's sewage went straight into the rivers and the lake, the city's source of drinking water. Fear of a cholera epidemic spurred the massive civil engineering project, which included construction of control locks at the mouths of the rivers and at Lockport, and the digging of two major canals, the Chicago Sanitary and Ship Canal and the Cal-Sag Channel. Completed in 1922, the project had the desired effect of moving sewage downstream instead of into the drinking water supply, and also opened up a commercial shipping corridor that remains an enormous economic

driver for the region to this day.

The reversal also had some less laudatory effects. Relieved from the danger of poisoning itself on its own effluent, and relying on nature to do the job, Chicago never bothered to disinfect its sewage before releasing it on the world, making it the only metropolis in the United States with that dubious distinction. Today, the city's sewage receives only the most minimal treatment before being discharged. Rife as they are with fecal coliform colonies, the city's waterways are peppered with signs warning "Not Fit For Any Human Body Contact." Chicago is also the only city on the Great Lakes that uses lake water, but does not return it to the source. Instead, it



Left:
The Chicago River contained in a concrete channel.

Top:
One of the control locks that helps move sewage downstream.

Far right top:
River recreation takes place in polluted waterways.

Far right bottom:
The Deep Tunnel will carry sewage to container reservoirs.

Right:
A diagram of the Deep Tunnel and watershed systems.



ALL IMAGES COURTESY MWRD

consumes roughly two billion gallons per day and then flushes it into the Gulf of Mexico, contributing massively to the Mississippi Delta's infamous dead region and at the same time depleting the Great Lakes, which happen to be the world's largest reserve of fresh water.

So the rationale for re-reversing Chicago's waterways appears to be larger than the cause of ecological separation. "We have a moral obligation to deal with pollution issues locally, rather than sending them downstream," said Margaret Frisbie, executive director of Friends of the Chicago River and a member of the advisory committee for GLSLCI and GLC's re-reversal study. "And if

we're diminishing the Great Lakes, what the hell are we doing? We have the technology to change that." The GLSLCI is calling its plan—which is still in its formative stages (an RFP has lured proposals from six engineering firms, and the organization hopes to have three possible implementation schemes ready by 2012)—a 21st-century system, but there is nothing 21st-century about the technology needed to pull it off. The crux of the issue is two-fold: The first requires keeping the commercial shipping corridor open, whether through barge-moving systems, overland transfers, or other methods. The second requires keeping storm water out of the sewers. At the time being, as little as ¼-inch

of rain will cause sewage to overflow untreated into the waterways.

As far as the latter is concerned, much work is already underway. Since the 1970s, the Metropolitan Water Reclamation District of Greater Chicago (MWRD) has been constructing its \$4 billion Tunnel and Reservoir Plan (TARP, not to be confused with the federal financial industry bailout), better known as "The Deep Tunnel." When completed—in 2015 if everything goes according to schedule—the Deep Tunnel will include 109 miles of tunnels 9 to 33 feet in diameter that will collect combined sanitary and storm sewer flows and convey them to surface reservoirs for storage until the area's water reclamation plants can treat and

safely discharge the effluent. TARP does have its critics, however. "All of the city's drainage pipes would have to be upgraded and sized bigger for the system to work and not have bottlenecks," explained Martin Felsen of UrbanLab, a Chicago research-based architecture and design practice that has worked on proposals for the region's water issues. "Most people's homes only have 4-inch pipes. Having a deep tunnel a mile away is not going to relieve the pressure."

Another answer to storm water management is replacing the city's vast tracts of impermeable surfaces with surfaces that either retain water or allow it to infiltrate directly into the ground. One way of accomplishing this is through green roofs, and Chicago has been aggressive in promoting this solution. While City Hall's green roof may be the most high-profile of these projects, Chicago now has approximately 500 green roofs that are either finished or under way, covering 7 million square feet—roughly double the amount of floor space in the Willis Tower. An even more significant measure would be to institute a porous paving system for the city's streets and parking lots. Chicago has already taken a step in this direction with its Permeable Alleys initiative, a pilot project that installed rigid grid pavers over gravel in the alleyways of a Northside neighborhood. Eventually more than 2,000 miles of alleys could be resurfaced with permeable materials. The MWRD is also in the midst of developing the Cook County Watershed Management Ordinance, a new county-wide storm water plan (currently each municipality is responsible for its own). In its present draft, now up for review, the ordinance recommends mandating permeable paving surfaces for all new development.

Keeping the commercial shipping corridor functioning in the midst of ecological separation and re-reversal is at once a more daunting undertaking and a locus of potential progress. The ship canals—where the new infrastructure would most likely need to be installed—flow through rust-belt Chicago, areas of economic depression and abandoned industry, communities that are hungry for something new. Building new transfer sites, where goods and people would be forced to pause before moving on, could create a de facto financial stimulus. "It would be the equivalent of putting in a station on a railroad, or a CTA stop," said Felsen. "All of a sudden, you get a lot more development."

All in all, re-reversing Chicago's waterways seems possible, especially considering they were reversed in the first place a century ago. And while it may be too late to turn back the Asian carp invasion (the species' DNA has already been found in the Chicago river, and one of the fish was reportedly caught in Lake Calumet) there appear to be plenty of other urgent reasons to see the project through. The GLSLCI and GLC's study will be out in 2012, but it would be rash to expect to see any real movement on the plan anytime soon. "We are two nonprofit organizations," said Dave Ulrich, executive director of the GLSLCI. "What we say does not have the force of law. If we come up with good ideas, they would have to be folded into the legislative process and Corps of Engineers process." Still, momentum is building. The Environmental Protection Agency recently stated it would like the Chicago River to be clean enough for swimming in coming decades.

AARON SEWARD WRITES ABOUT ARCHITECTURE, ENGINEERING, AND CONSTRUCTION AND IS A FREQUENT CONTRIBUTOR TO AN.

NOVEMBER

WEDNESDAY 10

LECTURES

Ingrid McMasters: Lighting for Senior Living5:30 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org**Thomas L. Woltz Stewardship and Design in the Urban and Agrarian Landscape**6:00 p.m.
Illinois Institute of Technology
Crown Hall
3360 State St., Chicago
www.iit.edu/arch/events

Ed Uhrir

The Making of Millennium Park7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
info.walker.org

EVENT

African American Chicago: Exploring Bronzeville, Hyde Park, and Kenwood9:00 a.m.
Art Institute of Chicago
230 South Columbus Dr.
Chicago
www.artic.edu

THURSDAY 11

LECTURE

Chicago Foundations: An Essential History12:00 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

FRIDAY 12

CONFERENCE

New Technologies, Alliances, Practices8:00 a.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

SATURDAY 13

EXHIBITION OPENING

Touch and Go: Ray Yoshida and His Spheres of InfluenceSchool of the Art
Institute of Chicago
Sullivan Galleries
33 South State St.
www.saic.edu/exhibitions

EVENTS

Welcome Home Chagall!10:30 a.m.
Ryan Education Center
Art Institute of Chicago
230 South Columbus Dr.
Chicago
www.artic.edu**Sacred Landmark Series: Trolley Tour**9:45 a.m.
Cleveland Museum of Art
11150 East Blvd., Cleveland
www.clevelandart.org

MONDAY 15

LECTURE

Mark Jarzombek6:00 p.m.
University of Illinois Chicago
College of Architecture
Gallery 1100
845 West Harrison St., Chicago
www.arch.uic.edu

EVENT

Forgotten Chicago Tour9:00 a.m.
Art Institute of Chicago
230 South Columbus Dr.
Chicago
www.artic.edu

TUESDAY 16

LECTURES

Home Base: Michael Darling, Michelle Grabner, and Lane Relyea in Conversation6:00 p.m.
Museum of Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org**Mark Friedlander, Dan Buelow, et al.****Risk Management Tool Kit**11:30 a.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

Reed Kroloff

Spotlight on Shrinking Cities5:15 p.m.
Spertus Institute of Jewish Studies
610 South Michigan Ave.
Chicago
caf.architecture.org

EVENT

Langston Hughes Elementary School Tour4:00 p.m.
240 West 104th St., Chicago
www.aiachicago.org

WEDNESDAY 17

LECTURE

Robert Bruegmann The Architecture of Harry Weese12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

SYMPOSIUM

Kick-Start Your Design Business8:45 a.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

EVENT

Greenbuild 20108:00 a.m.
McCormick Place West
2301 South Lake Shore Dr.
Chicago
www.greenbuildexpo.org

THURSDAY 18

LECTURES

David Getsy**Open Seating: Scott Burton, Public Art, Performance Art, and the 1970s**6:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

Alberto Alessi

Alessi 1921–2010:**The Phenomenon of the Italian Design Factories and the Alessi Case**6:15 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
www.mam.org

EXHIBITION OPENING

Art of the TableMilwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
www.mam.org

FRIDAY 19

EVENT

AIA Detroit Honor Awards6:00 p.m.
Lawrence Technological University
Lear Auditorium
21000 West 10 Mile Rd.
Southfield, MI
www.aiami.org

SATURDAY 20

LECTURE

European Design Within Reach1:30 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
www.mam.org

WEDNESDAY 24

EXHIBITION OPENING

An Intuitive Eye: André Kertész Photographs 1914–1969Detroit Institute of Arts
5200 Woodward Ave.
Detroit
www.dia.org

SATURDAY 27

WITH THE KIDS

Build Your Own Gingerbread House10:30 a.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

TUESDAY 30

LECTURES

Gallery Talk: David Schutter and Anthony Elms on the Work of Luc Tuymans6:00 p.m.
Museum of Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org

John Vinci and Ward Miller

Celebrating the Complete Architecture of Adler & Sullivan5:30 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

DECEMBER

WEDNESDAY 1

LECTURES

Gallery Talk:**Architectural Things**12:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

Henry Adams

The Rivalry of**John La Farge and Louis Tiffany, American Masters of Stained Glass**6:30 p.m.
Detroit Institute of Arts
5200 Woodward Ave.
Detroit
www.dia.org

THURSDAY 2

LECTURE

Katherine R. Tsiang**Echoes of the Past: The Buddhist Temple Caves of Xiangtangshan**6:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SATURDAY 4

LECTURE

Lynn Galdoni**Wallcoverings: Then and Now**10:00 a.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

SYMPOSIUM

New Light:**A Celebration of Stained Glass**10:45 a.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

TUESDAY 7

EVENT

Annual Meeting and Holiday Party5:30 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

THURSDAY 9

LECTURES

Anthony Rubano:**Modernism on Main Street**12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

Richard Burger

Discovering Manchay Culture: Ancient Temples of Peru6:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

Michael Conforti

The Clark and American Museums Today11:00 a.m.
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis
www.artsmia.org

SATURDAY 11

EXHIBITION OPENING

Hyperlinks:**Architecture and Design**Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

THURSDAY 16

LECTURE

Bill McHugh:**Roofing Codes in Chicago and Illinois**12:00 p.m.
Chicago Bar Association
321 South Plymouth Court
Chicago
www.aiachicago.org**LAS VEGAS STUDIO: IMAGES FROM THE ARCHIVES OF ROBERT VENTURI AND DENISE SCOTT BROWN**The Graham Foundation for Advanced Studies in the Fine Arts
4 West Burton Place
Chicago
Through February 19, 2011

Learning from Las Vegas, Robert Venturi, Steven Izenour, and Denise Scott Brown's 1972 book, transformed not only the theoretical world of architecture, but also the way it is studied. Their work introduced the impact of popular culture, advertising, signage, and the influence of the automobile to the academic discourse of architecture. Photography is central to this new approach, and now, at the Graham Foundation for Advanced Studies in the Fine Arts, visitors can see how it all developed. *Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown*, curated by Hilar Stadler and Martino Stierli in collaboration with artist Peter Fischli, presents original photographs, including the iconic Googie (above), and films produced in 1968 by Venturi, Scott Brown, and Izenour, with help from Yale University students. According to the curators, the exhibition concentrates on "secondary aspects and side products of the research project," and in that way, "shifts to the forefront previously unknown photographs that settled on the fringes of the Las Vegas research."

**PHILIPPE DURAND: RUST AND FLOWERS**Hyde Park Art Center
5020 South Cornell Avenue
Chicago
Through March 20, 2011

During a three-week residency at the center, French photographer Philippe Durand photographed the outskirts of Chicago where industry and nature intermingle. Shattered factories and cracked concrete give way to invasive species and prairie grasses. Materials are transformed over time as nature slowly reclaims the now altered landscape. Durand then compiled nearly 20 of these images into a large photo-mural called *Rust and Flowers*, showcasing landscapes that few visit, a terrain usually bypassed en route to city, suburb, or countryside, a *terra incognita* excluded from the windshield view.



Light Wright

Projecting Modern at Robie House
5757 South Woodlawn Ave., Chicago
October 23, 2010

Frank Lloyd Wright—who designed every detail of his buildings, even the occasional matching necktie—would hate the thought of someone tinkering with his architecture. For the 100th anniversary of the

Robie House, Frank Lloyd Wright Preservation Trust asked new-media artist duo Luftwerk to create a one-night, site-specific installation that smartly flew in the face of such pieties. And artists Petra Bachmaier

and Sean Gallero—who work with the elusive medium of projected light—seemed to take painstaking measures to use the house as fodder, and not to alter it. The installation started at the

entryway of the top of three floors. Moonlight streamed through Wright's segmented windows, and, above milky shadows, Luftwerk's first work—using a convex mirror to manipulate the tiny space—projected a geometric pattern on the ceiling. The computer animation clashed with Wright's delicate, hand-wrought windows, but the room's rhythm felt heightened. Much like the surrounding windows, the animation's rectangles became smaller rectangles, which became triangles, which split in half. A built-in window seat made for perfect viewing.

The dark hall led to the west bedroom. Inside it, two wall-sized projections featured abstractions of trees, perhaps the old sagging branches just outside the windows. Even on a sunny day, the room must be dark and contemplative, tucked under heavy eaves. Someone broke the silence with shadow puppets—appropriate for what must've been a children's room with a sweet, caressing breeze.

Nearby, the main bedroom filled with a barrage of light and shadow. It spilled out of the fireplace and onto the hearth, projected out of the drawers Wright built into the heavy walls, and created fast-paced shad-

ows—buzzing like a wasps' nest—onto the exterior soffits bordering south-facing windows.

Quotations were printed onto Plexiglas and fitted to the lit drawers. One quotation read: "Buildings, too, are children of the Earth and Sun." It would be mawkish if Wright hadn't said it, wholeheartedly meant it, and proven it with his Prairie Style. From a nearby alcove, the sound of Wright's voice piped out of a speaker lodged in an old jewelry safe. Wright discusses nature as crickets and birds chirp in the recording's background; one can imagine the architect speaking from this plot of land, a short walk from Lake Michigan, before giant University of Chicago buildings rose up around it.

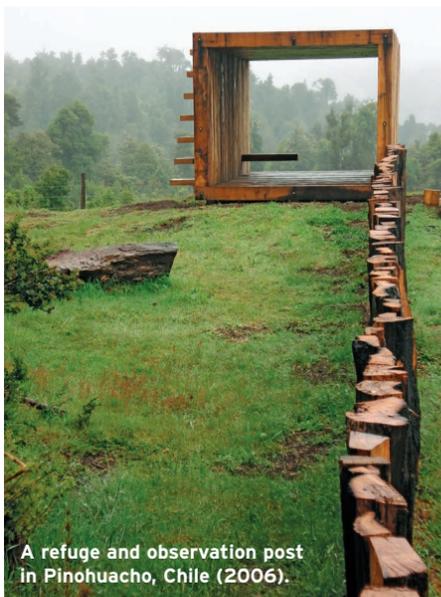
Outside the band of bedroom windows, passersby looked up and pointed, oohing and awing at a stream of light that illuminated like a Wrightian spotlight, casting a wasp-like leaf pattern on the low-pitched roof in honor of the house's 100 years. Wright might have hated this invasive installation, but for fans of his work, it perfectly commemorated his legacy: the embodiment of nature, light, and—often overlooked in his work—pensive darkness.

MADELINE NUSSER IS AN EDITOR AT TIME OUT CHICAGO.

GREEN PAGES

Treading Softly: Paths to Ecological Order
Thomas Princen
MIT Press, \$22.95

Rematerial: From Waste to Architecture
Alejandro Bahamón and
María Camila Sanjinés
Wiley, \$49.95



A refuge and observation post in Pinohuacho, Chile (2006).

When we hear the clarion call for sustainability, threats of dystopia often follow: diminishing food and water supplies, expanding arid lands, rising sea levels, erratic weather, pandemics, flotillas of waste, not to mention waves of crude oil soaking our Gulf shores. In reaction, we are bombarded with lists of new standards, sustainability measuring systems, and the green-ness of new buildings and

products. It's enough to make your head spin.

Architecture straddles a fine line between waste and rejuvenation. Buildings consume tremendous amounts of energy—74 percent of electricity consumption—and produce massive amounts of waste, 65 percent by output. Simultaneously, architects and planners have been initiating wide-ranging initiatives, from net-zero buildings to high-density, transit-oriented developments, to offset environmental scourging.

Thomas Princen, who teaches social and ecological sustainability at the University of Michigan, has authored several sustainability-oriented books, and his latest goes to the heart of the matter. *Treading Softly* acknowledges the dichotomy of environmental preservation and human development, in urbanism as well as economics, but doesn't browbeat readers. Princen argues that while we as a society must inevitably face dire ecological circumstances, our fate depends on how people view their place in the world and how they choose to live.

Princen declares his book is for "those who know the problem is in the grounding." While this may sound like preaching to the choir, his arguments and examples provide inspiration for those who know but haven't acted. However, more facts and figures, rather than citations, would have provided more grounding. Instead, he fills the book with stories, metaphoric examples, and academic prose.

Princen challenges readers to "live well by living within our means," what he calls a "home economy." This ties into his four *Es*—ecology, energy, economy, and ethics—that people must engage to become sustainable citizens. He further challenges readers to develop a new language for understanding, relating to, and "imagining and enacting an ecological order," not as an abstract idea, but as that which requires responsibility,

stewardship, and balance. That we continue to extract resources from finite supplies at increasingly, and alarmingly, unsustainable rates needs little evidence. Princen argues that we need societal sacrifice, behavioral change, and revived ethics, but he readily admits that he doesn't have an easy single-step solution.

Hand in hand with consumption comes waste. In a mining economy, to use Princen's term, consuming resources rules the day and waste is the unconsidered byproduct. In a producer economy, manufacturers determine what type of waste to produce and how to live with it, not how to hide or ignore it.

Rematerial: From Waste to Architecture presents several projects that repurpose waste materials. The authors, architect Alejandro Bahamón and artist María Camila Sanjinés, both based in Barcelona, introduce each building or installation with overview information, the material strategy, and detail images, all in succinct and easy-to-survey spreads. Each project concludes with a diagram of its rematerial process, which, while easy to grasp, glosses over the technical aspects of a resourceful guide.

Divided into six sections, each tackles a different theme, from overarching initiatives to landscaping to interiors, in addition to institutional and housing building types. Various authors introduce each section with an essay that grounds the strategies of the projects that follow. Anneke Bokern tells the story of how Freddy Heineken, the magnate of the ubiquitous Dutch libation, upon seeing his green bottles strewn about Caribbean beaches in the early 1960s initiated a campaign to redesign his beer bottles into a form that could be used to build homes. John Habraken, the then-young architect in charge of the design, relays the process that yielded the WOBO, or World Bottle, a glass block-like bottle successfully used in a housing prototype, as well as the marketing politics that

ultimately killed their mass production.

While many projects are private, a number of public projects, mostly installations, populate these pages. Jean Shin, in her 2003 installation *Penumbra* at the Socrates Sculpture Park in Queens, New York, collected fabric from broken umbrellas to create a sunshade, the metal hopefully recycled. Dennis Oudedndijk and Jan Körbes of the Hague-based collaborative REFUNC.NL (which oddly appears three times), present a public park built from reused car tires, a material they used in constructing their own studio, also included in the book. Each project uses materials readily at hand that have reached the end of their intended life-cycles, but repurposed in a new application.

Students, interestingly, completed many of the projects, often as coursework. Rodrigo Sheward, a Chilean architecture student, conceived and built a particularly poetic project, an observation post in Villarica, Chile, using the remains of trees locally felled some thirty years before. These projects are exemplary in that they allow tomorrow's practitioners and researchers the hands-on experience so desperately needed for exploring unconventional means and methods.

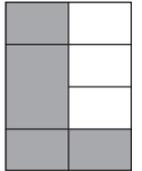
Both books target larger audiences than architects and environmentalists, but this populism lacks resourceful depth. *Rematerial* inspires through rich illustrations, diagrams, and photos, but doesn't offer detailed processes or specifications that readers could easily implement in their own projects. The book resides somewhere between the glossy coffee-table book and a manual of ideas.

Treading Softly does just that when it comes to hard evidence. Still, both books successfully inspire and point the way to a cleaner, more sustainable future, if we start reimagining our roles and materials.

JAMES WAY IS A NEW YORK-BASED DESIGNER AND WRITER.

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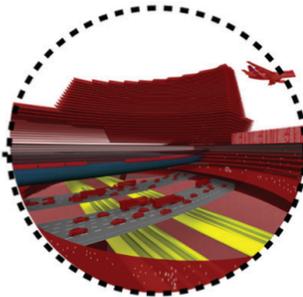
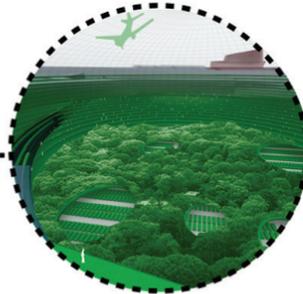
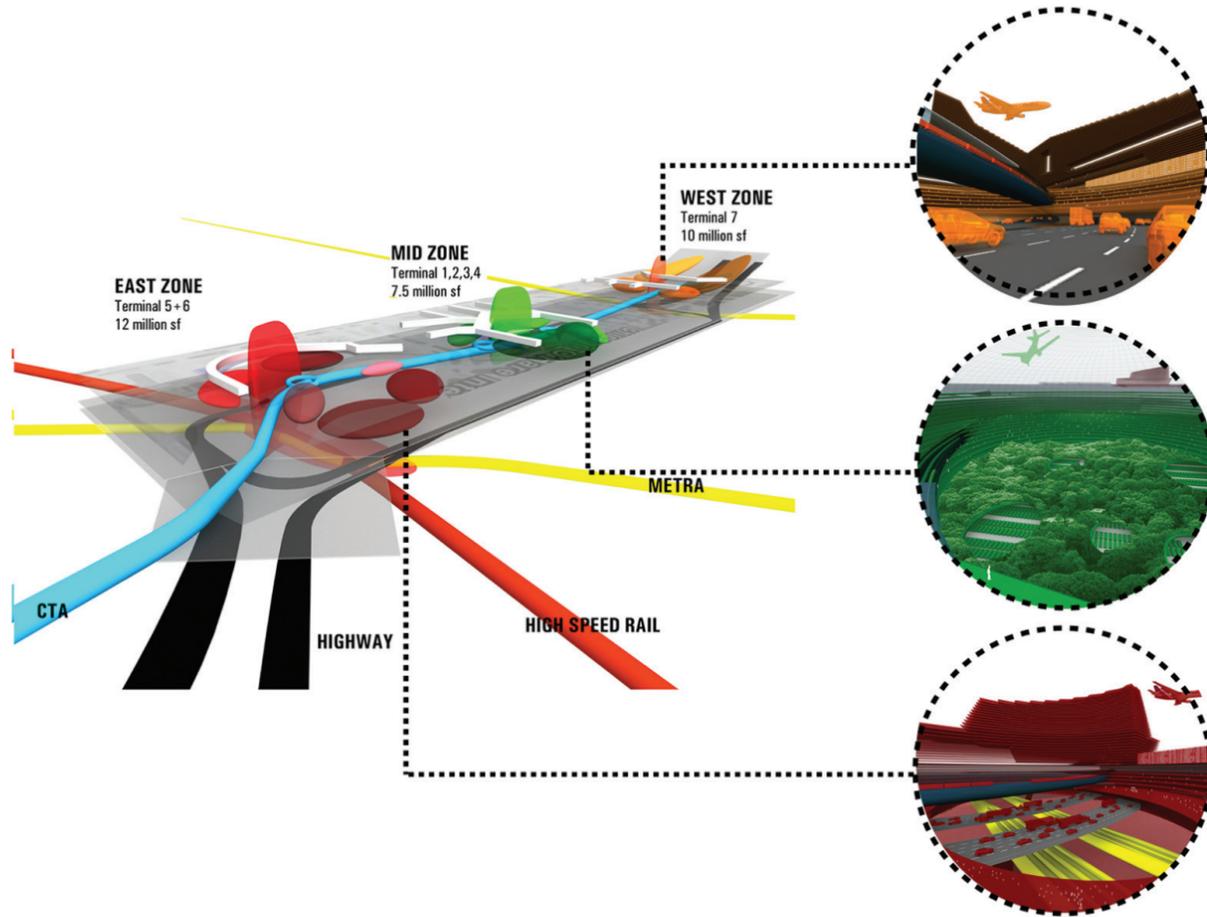
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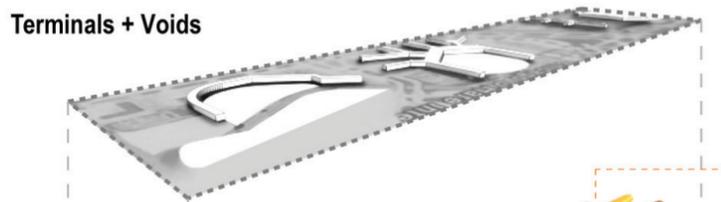
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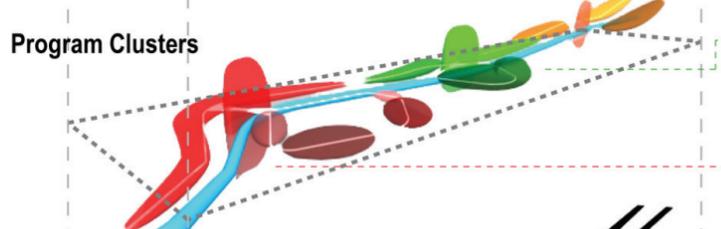




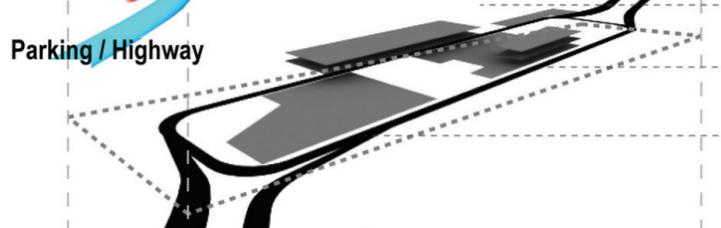
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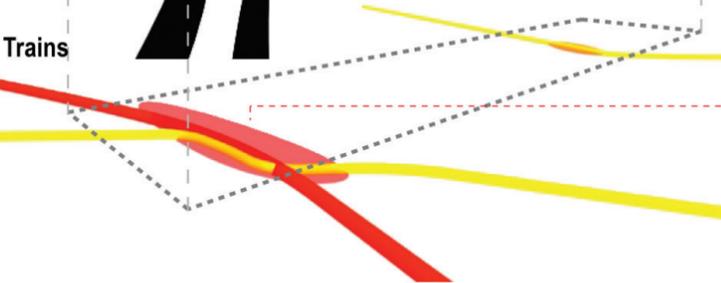
Program Clusters



Parking / Highway



Trains



This proposal for O'Hare Airport in Chicago takes the current \$15 billion O'Hare Modernization Program (OMP) as a starting point to imagine the airport not just as a transportation terminal but as a multi-programmed urban landscape that caters to travelers as well as a regional and local population that comes to the airport to shop, play, and work. A subsurface mega-strip formed by the new parallel runway configuration stretches across the 3½-mile width of the airfield, connecting the existing airport terminals on the east side of the airfield with the proposed new terminal on the western edge. The strip hosts three large program clusters that aggregate around the terminals, linked by the CTA blue line, which, with the highway, is extended across the strip and into the city's Northwest suburbs.

East Zone

Research of route flow shows that 34 percent of flights in and out of O'Hare are to destinations within a 1½-hour radius of Chicago. Given the high demand for regional connections, the east cluster zone by Terminal 5, the international terminal, provides for a large high-speed rail interchange with other metropolitan transportation connections supported by hotels and conference facilities and a regional commuter university.

Mid Zone

Positioning amenities underground acknowledges safety measures imposed by air traffic control and flight paths and also provides acoustic isolation. Large voids are carved out of the thickened strip to allow light and air into the subterranean spaces. For example, a central void in the "mid-cluster zone" hosts one of the primary collective spaces of the project, a 45-acre public park that acts as a gateway from the lower level parking layer to Terminals 1, 2, and 3, the airport's busiest spaces.

West Zone

Since 1996, the O'Hare Noise Compatibility Commission has spent \$435 million on noise abatement programs in the surrounding neighborhoods to address the significant and dangerous noise levels in and around O'Hare. The program cluster on the west edge of the strip is zoned for institutional use and accommodates the schools, religious institutions, and community programs currently located on the periphery of the airfield in areas above the FAA's 65 DNL (Day-Night Average Sound Level). The cluster is linked to parking and the CTA, allowing easy access to outlying residential areas.

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Super Strip is both a practical and visionary model that presents the airport as an integrated metropolitan ecosystem. Smart programming initiatives respond to the very real problems—noise, pollution, and expansion—associated with airport facilities, while incorporating parallel transportation systems ensures that the airport operates as an efficient crossover between regional, national, and global territories. Together, these amplify O'Hare's significance as one of the primary transportation landscapes in the Great Lakes region.

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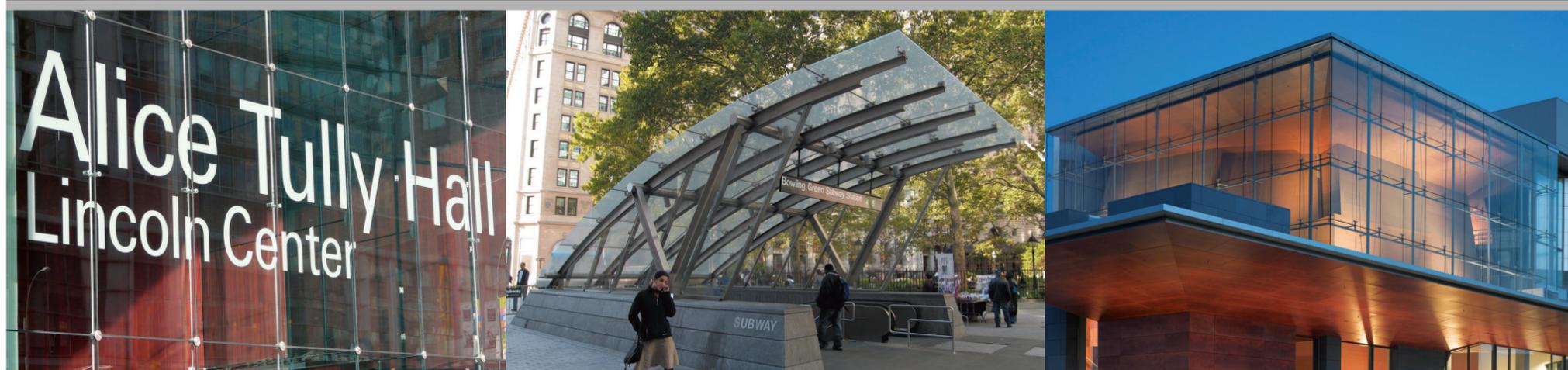
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