

THE MIDWEST ARCHITECTS NEWSPAPER

WWW.ARCHPAPER.COM ISSUE 06 SEPTEMBER 9, 2015

\$3.95



Empty for decades, the Greater Grand Crossing neighborhood bank will soon host arts programs.

ERIC ALLIX ROGERS/COURTESY REBUILD FOUNDATION

THEASTER GATES REVIVES A STONY ISLAND BANK AS AN ARTS HUB JUST IN TIME FOR THE INAUGURAL CHICAGO ARCHITECTURE BIENNIAL

BANKING ON THE SOUTH SIDE

A long-vacant monument on the South Side of Chicago may soon be the pride of the neighborhood once again. A quintessential community bank for nearly half a century, the Stony Island Trust &

Savings Bank hasn't cashed any checks since the early 1980s. But beginning this month, the Classical Revival-style building will boast a different type of wealth: Chicago-based artist Theaster continued on page 6



Four teams are vying to redesign downtown Milwaukee's "Gateway Plaza" area.

COURTESY JAMES CORNER FIELD OPERATIONS

COMPETITION HEATS UP FOR MAJOR PUBLIC SPACE PROJECT IN MILWAUKEE

MILWAUKEE'S NEW GATEWAY

As high-profile developments in downtown Milwaukee creep closer to the city's iconic, Santiago Calatrava-designed art museum, a \$30 million design competition aims to unify the two with a new civic space. The so-called Lakefront Gateway Plaza project attracted 24 proposals, with four teams

emerging as the finalists earlier this year: Graef, AECOM, Office of James Burnett, and James Corner Field Operations each lead a group of designers and consultants vying for the job.

In conceptual renderings recently made public, the design continued on page 4

Kum & Go HQ gets the Renzo Piano treatment.



RENZO PIANO BUILDING WORKSHOP

HIGH DESIGN GRACES THE NEW OFFICES OF A DES MOINES-BASED CONVENIENCE STORE CHAIN

Roadside Renzo

The Menil Collection. Parco della Musica Auditorium. The new Whitney Museum. The Art Institute of Chicago. And, now, Kum & Go Headquarters.

Renzo Piano's latest client is the family-owned, Des Moines, Iowa-based convenience store chain Kum & Go. His contribution to Des Moines will further move one of the region's most prominent businesses continued on page 9

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ARCHITECTURE ACQUIESCES TO NATURE AT A LAKE MICHIGAN BEACH PAVILION



PARK DISTRICT OF HIGHLAND PARK

North Shore beach goers can glimpse the Great Lakes in style.

ROOMS WITH A VIEW

For Andy Tinucci, principal of Woodhouse Tinucci Architects, the restoration of Rosewood Beach in Highland Park, Illinois wasn't about the architecture he was tasked with designing. It was about the journey—

and the view.

Starting at the south end of the beach, a series of low-profile pavilions clad in all natural materials grows out of the boardwalk and leads visitors continued on page 8

THE FREE, PUBLIC CHICAGO ARCHITECTURE BIENNIAL OPENS OCTOBER 3RD. SEE PAGE 18.



IWAN BAAH

SPECIAL SECTION: HEALTHCARE

AN INVESTIGATES THE FUTURE OF HEALTHCARE DESIGN. WE TRACK TRENDS IN DESIGN FOR AN AGING POPULATION AND EXPLORE THE WAYS THAT DESIGNERS ARE ADDRESSING HEALTH AS PART OF THE URBAN CONTEXT. WE ALSO LOOK BACK AT 25 YEARS OF THE AMERICANS WITH DISABILITIES ACT (ADA). SEE PAGE 19.

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VOLUME 06, ISSUE 6 SEPTEMBER 9, 2015. THE ARCHITECT'S NEWSPAPER
 (ISSN 1552-8081) IS PUBLISHED 10 TIMES A YEAR (MONTHLY EXCEPT IN AUGUST)
 BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL.,
 NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
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NOT SO FAST

With two similar developments still under construction along the Milwaukee Avenue corridor on Chicago's northwest side, local architects Brininstool + Lynch unveiled in August yet another mixed-use rental tower as notable for what it lacks as for the handsome design elements advertised in its renderings—namely, it has less than half the number of parking spaces that a development its size would typically be required to provide.

In July, Chicago Mayor Rahm Emanuel pushed a plan to slash minimum parking requirements in the city, more than doubling the area eligible for so-called “transit-oriented development” status. Such TODs, as they are known, have been almost uniformly hailed by urbanists yet frequently opposed by community groups wary of rising rents and sudden shifts in density.

As of press time, the new development at 710 West Grand Avenue had not yet faced the public gauntlet, but others have. Packed public meetings in the Logan Square area have exposed some deep resentment from longtime residents of the gentrifying neighborhood toward new, high-density development. At the same time, many (including this editorial page) have praised the long-overdue easing of parking requirements in Chicago, which typically compel developers to provide one parking spot per residential unit. TODs are near transit, so the need for cars is less, the argument goes, and developments near train stations can qualify for parking-to-unit ratios less than 1:1.

But as the pace of TOD development picks up, enthusiasm for the policy's basic principle appears to be crowding out important questions about the nature of neighborhood development. What are the implications of a wide-reaching TOD program for historic preservation? For affordable housing?

Scott Rappe, a principal of Kuklinski+Rappe Architects and past president of the local chapter of the AIA, was among the most vocal proponents of 1611 West Division, which in 2012 became the city's first TOD thanks to a project-specific ordinance. Now, though, he is worried the label could be used to justify unnecessary teardowns and unsustainable development.

“I’m a solid supporter of TOD, but the recently introduced expanded provisions are causing me some real unease,” Rappe said. Specifically he’s worried about buildings marked as “orange” or “red” in the Chicago Historic Resources Survey—usually aging historic properties on small lots that could find themselves suddenly in areas incentivized by TOD policy.

“The threat I see, in terms of quantity of threatened buildings, is not really from the big TOD developments, but from little ones,” Rappe said. “The loss of a lovely vintage/historic building is not offset by a corresponding marginal TOD benefit of one or two units.”

Rappe did a quick survey of his area, Chicago's East Village neighborhood, and estimated dozens of buildings could be in this situation.

For its part, the TOD ordinance does require developers to meet certain requirements in order to receive the parking waiver. It offers a boost in density to developers who provide affordable housing onsite instead of down the street (as allowed by the city's affordable requirements ordinance). And it encourages “alternative transportation” options, like car sharing and bike parking.

But the ordinance could—and should—do much more. Owners of small lots within a half-mile of a so-called “pedestrian designated street” (defined at the whim of the local alderman) can now get more rent per square foot, offering more units instead of more parking. That is a powerful incentive for new development, and a golden opportunity to encourage the right kind. Why not scrutinize projects that propose teardowns, making them go through public reviews as any planned development would? Why not trade additional parking requirement reductions for greater affordable housing incentives? Would developers turn their backs on this huge windfall if it came with a small fee to fund public reviews and neighborhood development initiatives?

Transit-oriented development is a powerful tool, and it represents a positive direction for Chicago's denser neighborhoods. But it is not the be-all, end-all of sustainable neighborhood development. **CHRIS BENTLEY**



The Taubman College studio building gets its first substantial update in decades.

UNIVERSITY OF MICHIGAN

U OF M BREAKS GROUND ON NEW \$28.5M ARCHITECTURE BUILDING

New Kid on Campus

As architecture students return to campus at the University of Michigan's Taubman College of Architecture and Urban Planning, they will be greeted by a new construction project—the first update to the highly ranked program's center of operations since it was built in 1974.

In addition to long-needed renovations to 11,000 square feet of the existing structure, the project includes a new 36,000-square-foot wing containing studios, offices, a classroom, and an airy atrium intended to unite faculty and the student body. The project is expected to cost \$28.5 million and, according to Taubman administrators, will give the program a flagship space along the lines of Crown Hall at the Illinois Institute of Technology.

Paying it a backhanded compliment, design architect Preston Scott Cohen described the existing structure as “ruthlessly systematic.” In contrast, said Cohen, the new building is organized around a sense of discovery for its occupants.

The new wing meets the existing structure with a hexagonal, multi-height atrium designed to serve as a central commons, said Cohen, who is working in conjunction with Integrated Design Solutions, an architecture firm based nearby in Troy, Michigan. Students and faculty across all design disciplines—from landscape architecture to city planning—circulate throughout the building via the white-walled atrium using ramps that ring the room.

“We think of architecture as an interdisciplinary field that has design at the center,” said Monica Ponce de Leon, the third dean of the college to plan new studios. (Ponce de Leon was named dean of Princeton's School of Architecture in May.) “The atrium really becomes a heart for the building,” she said, praising the design's multiple student lounges and open studios that she hoped would help unify the disciplines of architecture and planning.

Cohen described the building's so-called central commons as a kind of sunken living room. “The whole building is organized around this idea where the sequence is one of subtle descent,” he said. “It makes the place you're going not an arduous climb—it makes it a destination.”

A procession of sawtooth cuts in the new wing's roof allows natural light to flood the atrium and studios from above, hinting at factory-like clerestories, and bestowing a vertical presence to play off the low-slung, non-identity of the adjacent building. Large, diamond-shaped areas of soldier-bond brickwork break up the masonry facade, complementing the roof texture with a herringbone pattern farther up.

In a nod to the increasingly high-tech focus of the discipline, Taubman officials were joined by a robotic arm at the groundbreaking in April. Rather than the college's namesake—billionaire A. Alfred Taubman, who donated \$12.5 million to help fund the project—it was the mechanized arm that ceremoniously tossed the first patch of dirt. The building is expected to open in summer 2017. **CB**

FOUR PAVILIONS TAKE SHAPE ON THE CHICAGO LAKEFRONT

KIOSK KAPERS

Four pavilions will be built along the Chicago lakefront as part of the inaugural Chicago Architecture Biennial. Three were commissioned, while one is the result of an open competition.

Dubbed Chicago Horizon, the competition-winning design is by Rhode Island-based Ultramoderne, a collaboration between

architects Yasmin Vobis and Aaron Forrest and structural engineer Brett Schneider. Their stated goal was “to build the largest flat wood roof possible.”

During the Biennial three other kiosks will be installed along the lakefront.

The Cent Pavilion, designed by Pezo von Ellrichshausen in collaboration with the Illinois Institute of Technology, is a 40-foot tower meant to convey simplicity.

Rock, the kiosk designed by Kunlé Adeyemi in collaboration with the School of the Art

Institute of Chicago, is a pop-up pavilion featuring a public sculpture composed of raw limestone blocks that once protected the city's Lake Michigan shoreline.

Summer Vault—designed by Paul Andersen of Independent Architecture (formerly “Indie Architecture”) and Paul Preissner of Paul Preissner Architects, and in collaboration with the University of Illinois, Chicago—is a lakefront kiosk that consists of basic geometric shapes combined to create a freestanding hangout within the park. **CB**



> THE HEAVY FEATHER

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Designer: Steven Teichelman of Threefold

When it comes to hip bars and restaurants, what's old usually becomes new again. People line up outside tiki bars to slurp rum punch from kitschy mugs vaguely fashioned after Polynesian idols. Midcentury modern dive bars are classy anew, slinging cheap beer over vinyl floors and (sometimes) handsome wood detailing. So why not a '70s fern bar?

Building off the runaway success of previous ventures Scofflaw—a speakeasy-era gin bar with fantastic food—and dance dive Slippery Slope, the team behind The Heavy Feather dusted off the concept of the fern bar for their newest venture in Chicago's Logan Square neighborhood. The new bar, which opened in July, is upstairs from Slippery Slope, which since its opening last year has been drawing crowds from across the city for its DJs and spill-proof cocktails in plastic bottles. The Heavy Feather offers a more laid-back vibe, owing to its greenery, boxy glass lighting fixtures, and era-appropriate jams and drinks (boozy shakes, anyone?).

To the bar's credit it's a somewhat subdued throwback to the yuppie fern bars of old—you won't have to brush through the jungle or duck under dangling Tiffany-style lights to get a drink. Some retro touches are functional, too: Rolling, blue leather desk chairs line the bar and add to the coziness of the upstairs retreat. You just have to get there before the cab-borne weekend crowds arrive if you want to snag one. **CB**

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HOLLY MOLY

The **Chicago Biennial** will not be short on architectural morsels, but the most delicious one could well be "a ballet about **Steven Holl**," which sources tell *AN* will be held in a local theater. What exactly a "ballet about Steven Holl" means we are unsure, but here's hoping that it stars **Robert De Niro** (a Holl doppelganger) in his biggest dance role since "twinkle toes Shakespeare" in *Stardust* (2007).

RAHM EMANUEL, ARCHI-CRITIC

In an interview with the *Chicago Tribune's* **Blair Kamin**, Mayor **Rahm Emanuel** rattled off a few of his favorite buildings in our fair city. Rahmbo steered clear of the supertalls—no Sears, Hancock, or Trump—and he's apparently a thoroughly modern guy, skipping the old Water Tower, the Board of Trade or any classical designs. Nope, it's **Kohn Pedersen Fox's** 333 Wacker Drive, clad in curving, reflective green glass, that leads off his list. He also gave shouts out to **Frank Gehry's** fittingly bombastic Jay Pritzker Pavilion and the industrial-turned-condo buildings of Printer's Row in the South Loop. Makes sense that Mr. Tourism-and-Development would gravitate towards buildings with real estate stories as interesting as their designs. No qualms with his picks, but we'd like to see old, pre-sweater wearing Rahm pen a screed dropping f-bombs on his *least* favorite buildings. Now that'd be something.

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The proposals aim to unify new downtown developments with Milwaukee's lakefront.

COURTESY JAMES CORNER FIELD OPERATIONS

MILWAUKEE'S NEW GATEWAY continued

from front page teams presented visions of serpentine pedestrian bridges, illuminated sculptures, and globular dollops of lush public lawn. Public officials will pick a winner later this year. They are currently soliciting public feedback through community meetings and online through milwaukee.gov/lakefrontplaza.

The project is a collaboration between the city of Milwaukee, Milwaukee County, and the state of Wisconsin, but it is seeking private funds for construction (each of the four finalists received a \$20,000 stipend from the city to complete their designs). Project briefs asked designers to stay within a budget of \$25 million to \$35 million, but at publication city officials could not say who would pick up the tab.

"I have not heard any limitations on where we will seek funds," said Jeff Fleming, spokesman for the Milwaukee Department of City Development. "So, foundations, government grants, individual philanthropy, and even fundraisers are all possible."

Graef, a Wisconsin-based structural engineering firm, has in their corner PFS Studio, Dan Euser Water Architects, Rinka Chung Architecture, and Newaukee. Their proposal frames the 1.5-acre space as an "urban confluence," and tucks a curvilinear pavilion beneath the descent of a wending footbridge lined with tall grass. Towards Lincoln Memorial Drive it presents a sheltered glass facade, while towards Lake Michigan it cradles a water feature and ice rink. A snake-like sculpture lifts off the ground, and is shown glowing purple in one firework-splashed rendering.

James Corner Field Operations, most famous for their work on New York City's High Line, leads a team that includes

LaDallman Architects, Robert Silman and Associates, Kapur & Associates, Mailu Knode, Dan Euser Water Architecture, HLB Lighting, and Applied Ecological Services. Their plan emphasizes green features such as stormwater retention, and presents a series of spaces in a "procession to the lake." Two oval mounds of green space cleave off the lakefront terminus of the bridge, which gradually meanders toward ground-level after reaching the site.

Houston-based Office of James Burnett is a landscape architecture firm responsible for Chicago's Riverfront Plaza, and has on their side Johnsen Schmalig Architects, Buro Happold Engineering, Focus Lighting, Shore Art Advisory, K. Singh & Associates, and Fountain Source. They cite Frederick Law Olmsted's nearby Lake Park as historic inspiration, as well as modernist Dan Kiley's Kiley Gardens. Melding the two influences, they hope to create "a playful, continuously evolving dialogue between natural systems and the built environment," according to the proposal. Renderings show a year-round caravan of food trucks and clusters of drumlin "play mounds."

Global design giant AECOM's team is URS, Tillotson Design Associates, Cynthia Reeves, and Delta Fountains. Dubbed "The Hanging Gardens of Milwaukee," their concept winds its pedestrian bridge over the site, spiraling around landscaped areas and a terraced amphitheater.

The plaza project is part of a larger infrastructure program that includes improvements to lakefront streets and highways, as well as bike infrastructure and private development. Its planning follows a controversial widening of Lincoln Memorial Drive by Wisconsin's Department of Transportation last year. **CB**

A photograph of a modern kitchen interior. A young child with blonde hair, wearing a white dress with black polka dots and sandals, is sitting on a dark wood stool at a kitchen counter. The counter is dark and has a sink with a modern faucet. Two bowls are on the counter. The kitchen has white cabinets and a dark backsplash. There are open shelves with various items on the wall. The floor is light-colored.

HENRYBUILT

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The Stony Island Trust & Savings Bank opened in 1923 and boasts neoclassical details.

BANKING ON THE SOUTH SIDE continued from front page Gates and his nonprofit Rebuild Foundation have transformed the bank into a hub for arts on the South Side.

Following an opening gala on September 19, the space will officially open to the public on the first day of the inaugural Chicago Architecture Biennial, October 3. But the project got its start years before the city volunteered to showcase local art and architecture for the world stage. Gates bought the 17,000-square-foot building for \$1 from the City of Chicago in 2012, building off the momentum of his Dorchester Projects

nearby. That two-year, design-build project concluded in 2009, with Gates renovating several abandoned properties on South Dorchester Avenue into community spaces, including a Listening Room housing the final inventory from defunct Hyde Park music shop Dr. Wax Records.

The bank might be seen as a continuation of that work, but it is his most ambitious project to date. Both ruminate on the past, present, and future of Gates' South Side neighborhoods through architectural restoration work and community programming. But renovating

a 1923 bank with fluted columns and crumbling terra cotta is a tall order. And the scope of the artist's vision for the bank's future is loftier, too. The Dorchester Projects brought artists to the neighborhoods south of Jackson Park, but few amenities. In a video about the project from 2012, Gates said the space could eventually house a number of community destinations: a soul food restaurant, a project space for emerging neighborhood artists, or an incubator for small arts organizations.

"The bank is my stab at deeply investing in the place where I live," Gates said in the video. "In some ways the restoration of the bank alone feels like a work of art."

Although Gates may salvage materials from the renovation to use in his own work, the space itself is primarily intended to foster other people's work.

"There are so many elements that we will preserve in the bank as an act of critical preservation. But then there are things that will be extracted," said Gates. "The bank in a way already has a capacity to be generous because there's so much excess material."

For now the foundation has invited artists Carlos Bunga and Frida Escobedo to exhibit work in the space, working closely with the co-artistic directors of the Chicago Architecture Biennial, Sarah Herda and Joseph Grima. Bunga's installation will follow from his previous work, according to Rebuild Foundation CEO Ken Stewart, centering on fragile volumes of cardboard intended to last only briefly. Escobedo has been tapped to design a courtyard project, "a new public sanctuary," said Stewart, "using the materials of another neighborhood sanctuary that

stood for 113 years only to be torn down in 2014: the St. Laurence [Parish] at 72nd Street and Dorchester."

Stewart said the bank will house the editorial and research libraries for Johnson Publishing—the African-American lifestyle publisher behind *Ebony* and *Jet*.

"It's difficult to anticipate how the programs at the Bank will grow over, say, the first 10 years, but at the outset our goals are to provide community access to the collections of books, manuscripts, vinyl records, and other objects Theaster and Rebuild have acquired over the past several years, and to give support to artists, academics, and archivists who want to do projects with them," said Stewart. "The gallery on the first floor will, we hope, grow into an ambitious exhibition program featuring contemporary art from all over the U.S. and the world."

Greater Grand Crossing, named for its role as a 19th century rail hub, is home to 40,000 predominantly African-American Chicagoans, more than 40 percent of whom live in poverty. Gates' project is a welcome intervention, but it's only a start—there are nearly 350 vacant, city-owned properties in Greater Grand Crossing alone.

Reviving the derelict bank, with all its encouraging symbolism and practical use as an arts hub, may also help bring much-needed attention to the South Side during Chicago's turn on the world stage for architecture and design.

"We do not view the Biennial as a kind of exception to what we would be doing otherwise," said Stewart. But, he said, "our future will grow out of what happens between October and January." **CB**

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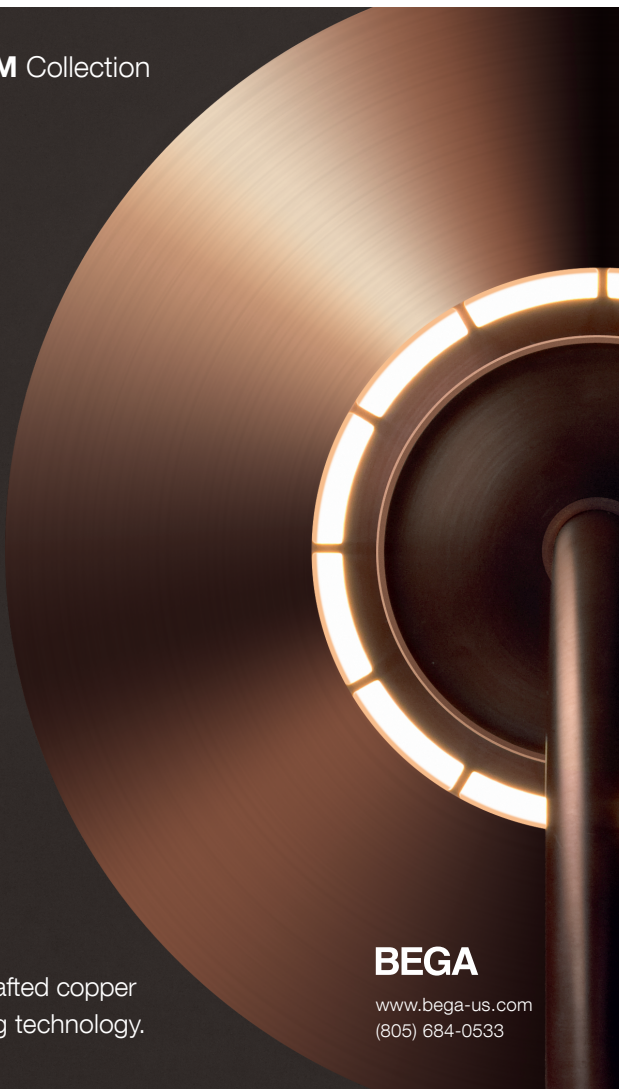


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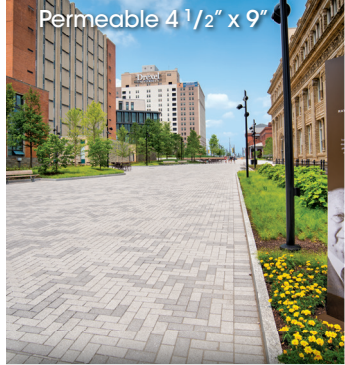


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ROOMS WITH A VIEW continued from front page past three distinct beach coves, with the Lake Michigan horizon to the east as the primary view. A bluff rises on the west.

Using the outside as a corridor, Tinucci planned four pavilions along a meandering boardwalk to house a concession stand, a lifeguard station, restrooms, and a multi-purpose interpretive center. They occupy a small footprint and are sheathed in naturally graying cedar and a dark gray limestone from southern Wisconsin to seamlessly blend into the bluff.

Tinucci said he kept the buildings low and simple to preserve the views of the lake and bluff. The Chicago-based architecture firm could have built anything on the narrow sliver of space between the two natural elements.

"Buildings aren't as important on this site," said Tinucci. "You want the path and the journey of the beautiful view. And that's how the architecture responds."

At 1,500 square feet long, the boardwalk—the most prominent architectural element on the beach—responds congruously. Made of sustainably harvested ipe wood, it offers a place of respite for passive beachgoers as it morphs into integrated benches and a sloping wall that is an open invitation for lounging sunbathers. "The boardwalk folds up and out of itself to accommodate you," said Tinucci.

At the heart of this restoration is Park District of Highland Park's conservation efforts.

"Lake Michigan was our greatest resource and it was being underutilized," said Liza McElroy, executive director of PDHP. The

beach was also experiencing erosion issues.

To that end, the U.S. Army Corps of Engineers spearheaded the shoreline and ecosystem restoration. It padded the shoreline with 60,000 cubic feet of sand, restored native plants, and constructed new breakwaters from 40,000 tons of stone brought in by barge. The Army Corps also opened the ravine stream that runs into Lake Michigan by removing a culvert to provide fish habitat and cleaner water, and created a permeable paved parking lot to reduce stormwater runoff.

The interpretive center, the site's northernmost building, primarily serves to educate schoolchildren about the formation of the Great Lakes and their ecosystems. Equipped with computers and geothermal heating and cooling, the 1,000-square-foot facility doubles as shelter in inclement weather, as well as a yoga studio and private party room in the offseason. Operable glass doors, imprinted with a thin layer of textured lines to deter bird strikes, recede for unimpeded views of Lake Michigan. North and south glass walls allow full transparency. "It's as light as humanly possible," said McElroy. Fittingly, this pavilion opens to the educational beach cove.

Recreational opportunities abound at the other two coves: One serves up volleyball nets and a children's play area while another is simply for swimming.

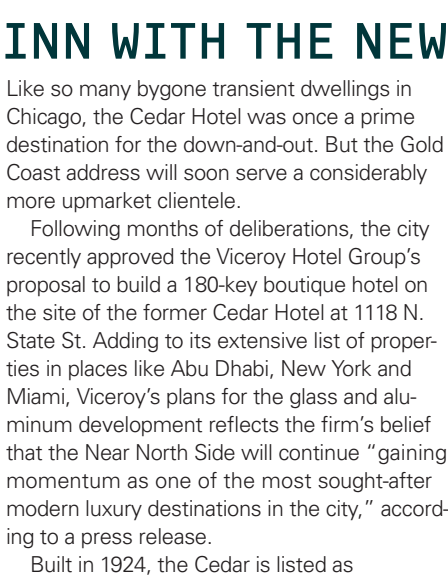
"The building structures are not the story," said McElroy. "The beach, the bluff, and the water are the story. Buildings are elements to help you enjoy the nature that's around you."

ZLATA KOZUL NAUMOVSKI



VICEROY TO REPLACE HISTORIC CEDAR AND BECOME LATEST IN CHICAGO'S BOUTIQUE HOTEL BOOM

CEDAR HOTEL



INN WITH THE NEW

Like so many bygone transient dwellings in Chicago, the Cedar Hotel was once a prime destination for the down-and-out. But the Gold Coast address will soon serve a considerably more upmarket clientele.

Following months of deliberations, the city recently approved the Viceroy Hotel Group's proposal to build a 180-key boutique hotel on the site of the former Cedar Hotel at 1118 N. State St. Adding to its extensive list of properties in places like Abu Dhabi, New York and Miami, Viceroy's plans for the glass and aluminum development reflects the firm's belief that the Near North Side will continue "gaining momentum as one of the most sought-after modern luxury destinations in the city," according to a press release.

Built in 1924, the Cedar is listed as orange-rated in the city's Historic Resources Survey, which notes the building's "historic significance in the context of the community." The team plans to demolish the inside of the building but maintain most of the Cedar's brick and terra cotta facade facing the street. The proposal does not include plans for additional parking in or around the site.

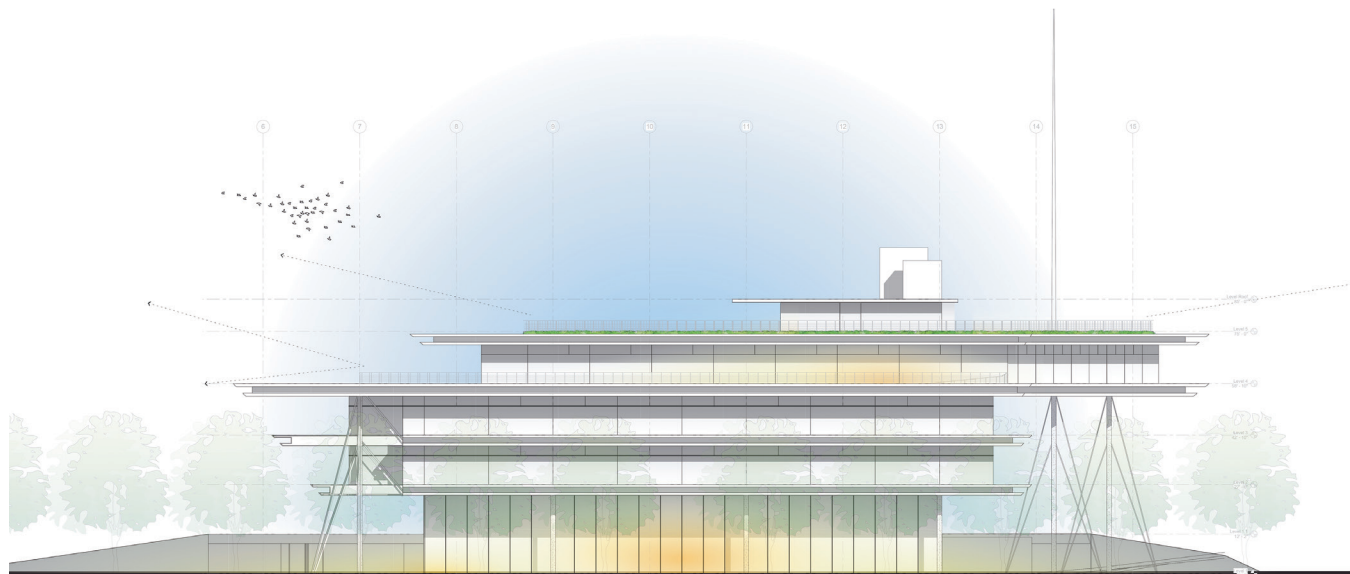
Viceroy signed on with local developer Convexity Properties, architect Goettsch Partners and designer TAL Studio to round out the vision for the rehab of the 18-story property. The team is expected to incorporate the Cedar's facade into the redevelopment.

A spokesperson for Viceroy declined to comment or present renderings of the project at this time, but renderings obtained from the city's planning department offer etchings of a modern, if somewhat conservative tower set atop the exterior of the vintage hotel.

The project, set for completion in 2017, will put Viceroy among a growing set of hospitality brands that have recently laid roots in the city's downtown. Virgin Hotels and Hyatt Centric put the finishing touches on Loop-area boutique hotels earlier this year, and LondonHouse has announced plans to set up shop in the London Guarantee & Accident building next year.

Currently housing a patio bar set across the street from so-called "Viagra Triangle" park, the underused Cedar site has been the target of redevelopment plans since 2007, but a poor construction climate and resident pushback has helped stall the project until now. Couched among pricey restaurants, designer clothing outlets and the offices of numerous plastic surgeons, the 4-story Cedar, which in its heyday served as a single room occupancy hotel, appeared out of place long before it closed in the mid-2000s.

The new hotel won't be the first in Chicago to bear the Viceroy name: that honor belongs to the original Viceroy Hotel, an SRO located near Union Park. Jetsetters need not worry about mixing up their reservations, though—the transient hotel was converted into affordable, green apartments and renamed Harvest Commons in 2013. **IAN FULLERTON**



ROADSIDE RENZO continued from front page from a suburban campus choked by cars and cul-de-sacs into a redeveloping district featuring a public library by David Chipperfield and a sculpture park by New York-based architects Mario Gandelsonas and Diana Agrest.

Piano's design packages all the features that an ever-widening base of clients come to him for. Its strong, terraced horizontal lines hint at the indigenous Prairie Style, lightened with span after span of floor-to-ceiling glass. The five-story building (complete with rooftop garden) is suspended over a glass-walled entrance pavilion via a series of thin steel columns, offering Piano's best chance in this project for his hallmark structural poetry.

Project manager Danielle Hermann of OPN Architects (the local architects of record) says the plan is intended to have the "building floating over the landscape." The approximately \$100 million project will begin construction late this fall, and is expected to be complete by 2018.

"Lightness, simplicity, and openness are the main concepts expressed in the design," said Piano in a press release. "The four vast planes flying over the site will emphasize the lightness and the transparency of the building, and will dialogue with the sculpture park nearby."

A third of the four-acre site will be taken up by Piano's building, leaving ample room for a landscaped, privately-owned public

park space that will serve as an extension to Gandelsonas and Agrest's Pappajohn Sculpture Park across the street. Piano's plan is designed to defer to the sculpture garden, while offering cool, shady outdoor space that complement the topography next door.

The Kum & Go building "should serve as a community connector and really fit well in the site—to serve as a natural, artful extension of the Pappajohn Sculpture Park," said Kum & Go CEO Kyle Krause.

The neighborhood, called Gateway West, is a master-planned area of redevelopment, and a building by a Pritzker Prize-winning architect could be its crown jewel. Beyond Kum & Go and the sculpture park, it hosts the Chipperfield library, several other corporate

Boasting expansive Prairie Style terraces and a wealth of glass, Piano's building is expected to open in 2018.

headquarters, and a raft of new restaurants, several of which have been installed into adaptively reused buildings. Previously an undefined edge-zone abutting the corporate, modernist highrises of downtown, "It's creating a new place in the city of Des Moines," said Erin Olson-Douglas, an architect with the city who works on economic development and urban planning.

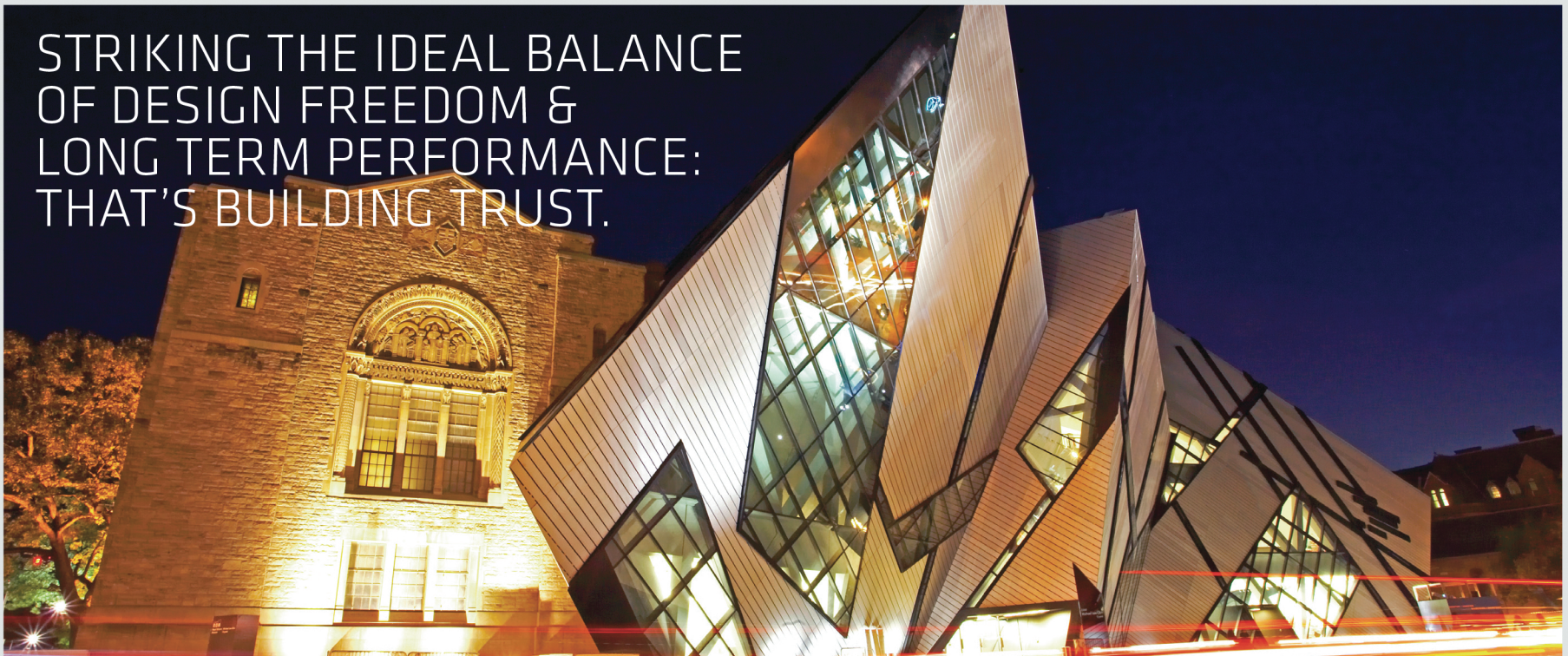
Krause's family will own the building, with Kum & Go (who operate 100 LEED-certified gas stations) as a tenant. Krause proffered the vision for moving the company into the city center from the suburban campus they were rapidly outgrowing. Inspired by Zappos CEO Tony Hsieh (who moved his company from the suburban fringe of Las Vegas to its downtown), Krause wanted to harness the same urban energy that comes through chance encounters in active, vibrant places, according to the company's senior vice president of store development Nikki DePhillips.

The attention Piano has focused on the city is reason to be proud, said Olson-Douglas, but it is also an opportunity to exorcise some fly-over-country anxiety. When Piano was selected, Olson-Douglas wondered, "Are we really good enough for that?" But, with an art museum by Eliel Saarinen, IM Pei, and Richard Meier, and Drake University's Eliel and Eero Saarinen master plan, "There's always been a culture of high architecture," she said. "The decision the Krauses made ups that ante, and reinforces that history."

ZACH MORTICE

COURTESY RENZO PIANO BUILDING WORKSHOP

STRIKING THE IDEAL BALANCE OF DESIGN FREEDOM & LONG TERM PERFORMANCE: THAT'S BUILDING TRUST.



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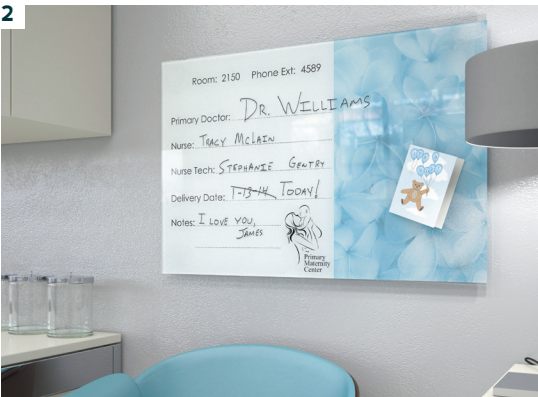
Sika high-tech facade solutions allow architects to thrive on freedom of design – on bold, enlightened solutions that fascinate the eye. Curtain walls are a particularly complicated challenge for planners, because they not only set the character of the structure, but must also meet stringent performance requirements. Sika Facade Systems product line of engineered silicone structural adhesives and sealants, are the very design tools that enable curtain wall construction to meet those demands. To learn more about our wide range of fully tested, leading edge facade products, give us a call at **1.800.688.7452** or visit our web site, **www.sikausa.com/FFI**.

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BUILDING TRUST





Designing for Wellness

While technology heals the body in increasingly remarkable ways, healthcare interiors are going in a more holistic route, becoming more hospitality than hospital-like in their design in order to enhance the patient experience. By Leslie Clagett

**1 Soleil Guest Chair
Arcadia**

A wide variety of finish and material options gives this chair design versatility. The metal frame is available in five standard powder-coat finishes, in addition to premium selections. For the arm caps, a choice of beech, walnut, and white oak is offered; black urethane and eight colors of Corian are also available. Designed by David Dahl.

arcadiacontract.com

**2 Healthboard
Clarus**

The writing surface of this signage system is bacteria-resistant and non-staining; sensitive patient information will never ghost on the ¼-inch PPG Starphire Tempered Safety Writing glass.

clarusglassboards.com

**3 Koncert
Knu**

This visitor seating system features a pewter frame, ½-inch seat clean-out, and a passive flex back. Available with black urethane or wood arm caps. Optional power ports are offered for coordinating in-line tables.

getknu.com

**4 Ava Patient Recliner
Nemschoff**

Ava's lean form is designed to operate easily even in small patient rooms, without compromising comfort or the interior size of the seat. The wingback model provides a feeling of security, while a reverse recline and independent footrest controls increase comfort. Improved kinematics provide a back pivot location that more closely mimics the body's movement. Caregivers appreciate features like pivoting arms, dual-sided controls, and oversized twin-wheel casters. Designed by David Ritch and Mark Saffell of 5d Studio.

nemschoff.com



COURTESY RESPECTIVE MANUFACTURERS

5 Trace Hip Chair Wieland

A flat seat pitch at a height of 21½ inches, coupled with a shallow, 16-inch seat depth, ease sit-to-stand motions. For patients who must keep their legs extended, a coordinating ottoman provides support. Offered in 22-inch and 30-inch seat widths, with metal or wood frames. A complete suite of complementary waiting chairs and occasional tables is available.

wielandhealthcare.com

6 Solis Patient Seating Krug

The seat and back of this chair have compound curvatures that support a healthy sitting posture, while also facilitating easy ingress and egress. The ergonomically-designed back has a slight flexing action, which can be beneficial for patients who are seated for long periods of time. Solis features dual density foam that is soft on the outside for comfort, and dense on the inside for durability. Anti-microbial finishes are standard on wood, urethane arms, and wood side rails.

krug.ca

7 Accent Flourish Tarkett

With fewer germ-catching seams, and the ability to be flash-coved and heat-welded, Accent Flourish is suitable for use in sterile areas. Its UV-cured polyurethane surface treatment and 32-mm wear layer provide excellent hygienic capabilities in a heterogeneous sheet format.

tarkett.com

8 Soltice Metal Collection KI

With its elevated seat heights and easy-to-grasp extended arm caps, this collection—which includes lounge seating, multiple seating (including guest and bariatric chairs), and patient seating—is focused on ease of ingress and egress. Designed by Paul James.

ki.com

9 Soothe Patient Recliner HON

Levers for back-tilt controls are under the armrest, making operation easier for both patient and caregiver. The chair back and footrest are designed to allow users to select from an infinite number of configurations.

hon.com

PERKINS+
WILL

A dusty warehouse on Chicago's Goose Island is rebooted as a high-tech office and research hub for digital manufacturing.

At the offices of gyro.com in downtown Chicago, the typical ascent into office stuffiness—from hushed reception area to inner sanctum full of computer bays and other high-tech hamster wheels—doesn't exist. While still far from a wacky startup vibe, the global advertising firm's offices share an unforced casualness that in the Chicago location, which opened late last year, first strikes you when you see

employees typing away on laptops, feet up, commandeering lounge areas rather than grinding away at their desks.

Many offices offer cozy alternatives to the cubicle. The difference, said gyro Chicago's executive vice president and managing director Mike Hensley, is that here the office environment actually encourages employees to use them. On a recent, bright summer afternoon, employees

were scattered throughout the space—in reclining chairs, at bar stools, even in the erstwhile reception area—often working side by side with headphones in, lost in their work and looking comfortable with that fact.

"Everything we do is focused on defining our culture as much as it is on the product that we make," said Hensley. In addition to motivating employees, that attitude is supposed to woo

clients, too. "We want clients to say, 'Yeah, I'd come here for a 2:00 p.m. meeting on a Friday,'" said Hensley, showing off eighth-floor views from Chicago's historic Wrigley Building. Out the south-facing windows, Michigan Avenue soars over the Chicago River and disappears miles in the distance.

In terms of interior design, "defining culture" means honing in on aspects of each office's city.

With more than 600 employees in 15 cities, gyro has devoted considerable effort to making each bureau feel special (a fitting exercise for a firm devoted to branding and marketing). In Chicago, designers from Perkins+Will acquired old barn wood and charred it black to recall the Great Chicago Fire of 1871. Echoing the city's 1871 tech incubator, the scorched planks are meant to evoke rebirth, as well as the muted color palette shared by gyro offices worldwide.

In perhaps a subtler nod to Chicago history, the designers also created a bookshelf/office divider based on the city's famously rational street grid. Occasional diagonal lines interrupt a rigid, black grid that is a few feet deep and blocks the reception area from a bay of open-plan desks without sealing either off from the other.

A wood-backed bar area with a geometric drop ceiling projects a speakeasy vibe, winking along with the large glass jars full of black and white candies at the historic building's roaring twenties origins.

"We were sort of playing on the antiqueness of that period," said Tim Wolfe, Perkins+Will design director, who describes seating in that space as "halfway between a bar and a conference table." Management at gyro calls it "The Hub."

For times when a speakeasy won't do, P+W's floor plan also allocates several private rooms for conferences and phone calls, with acoustic drop ceilings deadening the otherwise raw cement ceilings. Two walls on those spaces are full-height glass, and the other two are whiteboards, fully immersing its inhabitants in the office environment even during cloistered meetings. With natural light pouring in from three sides, the office doesn't feel stuffy in either sense of the word. **CB**

RESOURCES

Veneer

Treefrog Veneer
treefrogveneers.com

Furniture

Knoll Workstations
knoll.com
Stylex Seating
stylexseating.com
Room & Board
roomandboard.com

Hardware

Grohe Plumbing Fixtures
grohe.com/us

Carpet

Interface Carpet
interface.com

Lighting

Focal Point
focalpointlights.com

Tile

Daltile Ceramic Tile
daltile.com



MICHELLE LITVIN



The 2,300-square-foot house in Minneapolis' Linden Hills neighborhood was a rumination on modernism for former Snow Kreilich Architects designer Christian Dean.

For architect Christian Dean, residential modernism is about “remaining open to influences like context, site, and topography, and allowing those influences to bear on the design work.” With the modern house he designed for a young family next to a busy arterial street in the Linden Hills neighborhood of Minneapolis, Dean considered not only the traditional architecture of the established neighborhood (Cape Cods, Tudors, bungalows), but also a steep front-sloping site.

The clients also requested an attached garage, which could have “led to a massive house out of scale with the rest of neighborhood,” said Dean. So he sited the house 20 feet from the property line rather than filling up the zoning setbacks.

He broke up the 2,300-square-foot structure’s three levels (basement/garage, first floor, and second level), creating a profile that steps back from the street. He also held back the terrain from the tuck-under garage and the driveway cutout to retain the site’s original profile.

As a result, the house has “a unique footprint that presents a low and narrow profile to the street,” Dean said. The exterior materials also subtly underscore the stepped-back massing, creating a layered effect more common in traditional architecture. The upper level is clad in familiar cedar shakes, while elsewhere the house is sided in starker, white-painted HardiePanel. “For me, modern is decoration through repetition and textures,”

he said, “and I love cedar shakes for that reason.”

To address the clients’ request for a patio, Dean put a covered outdoor space on the elevated south side of the house, rather than in the back. “We challenged the typical notion of filling out the site north to south, to present a public front and private back,” he said. “Instead, the outdoor social space is to the side, which is pleasant in summer as it’s covered and in the winter lets light into the kitchen.” Semi-private and well away from the street (the couple has a young daughter), the outdoor space is accessible from the kitchen via floor-to-ceiling glass doors.

“All of the rooms, in fact, are well-lit because we lined up the program across the site for south

daylight,” Dean said. A north wall of exposed concrete, with high windows for privacy, anchors the house. The south side is more permeable, and lightly framed with copious glazing. While the main entry and media room face the front (and the busy street), the living room, dining area, and kitchen “retreat from the street and are programmed deeper into the site for more privacy,” Dean said.

The family had been living in the Humboldt Lofts in downtown Minneapolis, designed in part by Dean while he was working with Snow Kreilich Architects. The clients wanted to take the loft aesthetic with them into their new home, which Dean created with concrete, stainless steel, and glass, warming up the industrial

feel with oiled ash floors. A glass wall alongside the white concrete staircase, which features a gray-stained ash “runner,” emphasizes the contrast between materials. The clients’ addition of Swarovski crystal chandeliers in the kitchen and soft casual furniture add to the interior’s vibrancy and comfort.

While a dilapidated 1930s house needed to be torn down to make way for the new, Dean’s modern approach ensured the home fits neatly into the existing neighborhood. “For me, modernism isn’t a set of prescribed rules,” he said. “It’s about sourcing, reflecting, and reinterpreting conditions, like vernacular porches on the street, as well as the neighborhood context, while working with the site. Through this approach, we give people the confidence to do a modern home in established neighborhoods. We are good neighbors in that way.”

CAMILLE LEFEVRE



CHAD HOLDER PHOTOGRAPHY



Forging Ahead

From panel systems in a growing repertoire of finish and format options to hand-worked ornaments and elements, a variety of metals offer the architect a durable, expressive medium. By Leslie Clagett

1 Architectural Insulated Metal Wall Panels Metl-Span

Installed vertically or horizontally with concealed clips, these flat, stucco-embossed panels are made of aluminum-zinc coated steel. Panel joints feature an offset double tongue-and-groove with extended metal shelf for positive face fastening.

metlspan.com

2 Multi-Cor Profile McElroy Metal

Offered in 22, 24, and 26 gauge, these panels can be specified with siliconized polyester coatings. The standard minimum length is three feet; the standard maximum length is 50 feet.

mcelroymetal.com

3 Designwall Series Benchmark by Kingspan

The Designwall line of insulated metal panels now features a high performance joint that enhances R-values and affords superior resistance to air and water penetration, owing to a double-sealed joint in the face/liner, a double-sloped drainage shelf, and a double pressure equalization chamber.

benchmarkbykingspan.us

4 Snap-Clad Panel Pac-Clad Petersen Aluminum

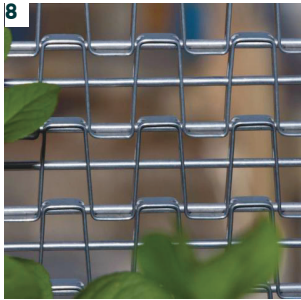
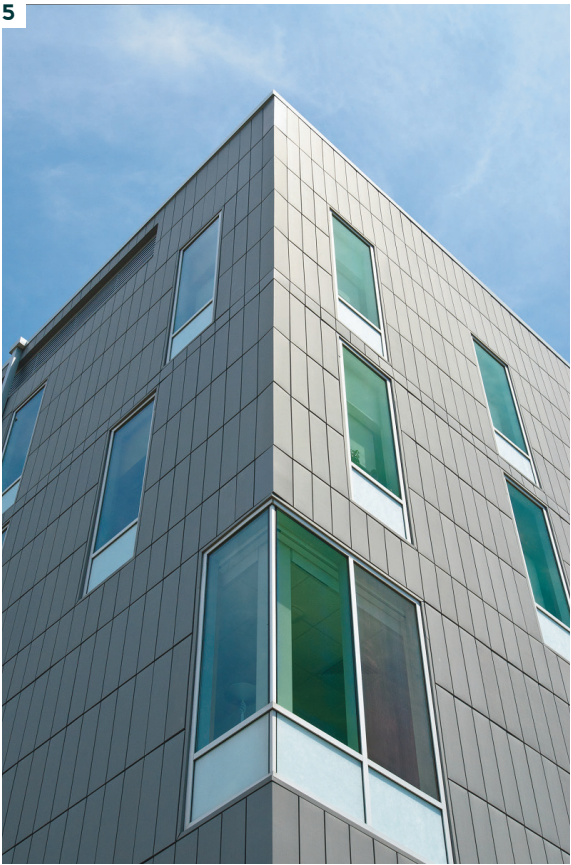
These architectural/structural roofing panels are corrective leveled to provide superior flatness. A concealed fastener clip system allows for thermal expansion and contraction while providing ample hold-down strength. A factory-applied sealing bead is optional for the aluminum panels.

pac-clad.com

5 IntelliScreen IMETCO

This fully-integrated rainscreen assembly includes metal wall panels available in various materials and colors; vented horizontal hat channel with a patent-pending design that creates a one-inch air cavity for ventilation and virtually eliminates thermal bridging; stone wool continuous insulation offering thermal efficiency and fire resistance; and water-resistive air barriers that stop the flow of air and liquid water while allowing controlled diffusion of water vapor.

imetco.com



6 Intercept Panel System Centria

Constructed with aluminum skins and no plastics or gaskets, the Intercept modular metal panel system is recyclable and sustainable. The light-gauge monolithic sheets provide for ultra-flat panels and can be custom built to conform to curved radial walls, formed corners, wing walls, and soffits. The horizontal joint allows for not only rainscreen cavity venting at the base of each panel course, but also an equal pressure and temperature distribution.

centria.com

7 XC-12 Panel Morin

In standard lengths from five feet to 30 feet, this concealed-fastener panel is available in 13 profiles. Suitable for new and retrofit projects, it can be specified with PVDF painted finishes and in a smooth or embossed texture.

morincorp.com

8 Cubist Mesh Cambridge Architectural

Modifying the width and pitch of the individual spirals of this metal mesh provides flexibility in design and allows architects to create decorative and solar-shading patterns within the pattern. The spirals can be adapted to range from 3/8 inches to 3 inches in width and 1/2 inch to 1 inch in pitch.

cambridgearchitectural.com

9 Azengar VM Zinc

The lightly textured surface of this pale, matte-finish zinc catches natural light in a distinctive way, adding to the impact of an exterior. Its manufacturing process has been refined to reduce acids, effluents, and water consumption.

vmzinc-us.com

10 Tapered Series Wall Panel Dri-Design

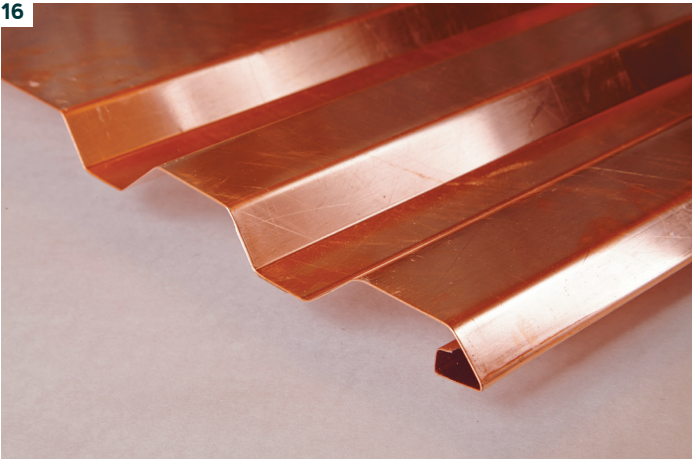
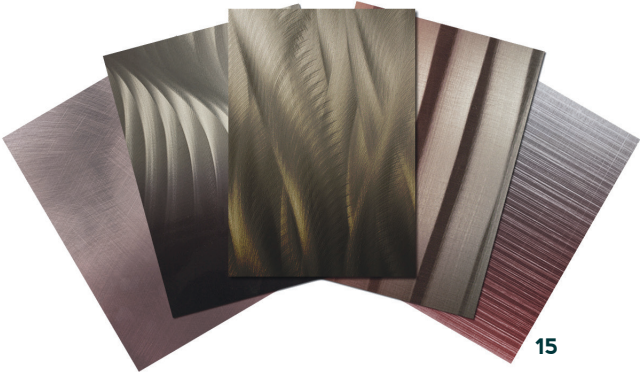
These 100% recyclable panels are manufactured from a variety of materials, including zinc, copper, stainless steel, and painted and anodized aluminum. They can be installed over commercial-grade Tyvek onto plywood, or can be used as an outboard insulation, pressure-equalized rainscreen. Panels are available in any Kynar color and are sized and detailed to meet the specific requirements of each project.

dri-design.com

11 Architectural Screen Walls Metalwerks

Fabricated as a turnkey system, these unitized perforated aluminum panels are mounted to an extruded aluminum grid. Such customized screen walls, incorporating formed panels as well as supports and attachments from the structure to the exterior, are offered as integrated, pre-assembled units.

metalwerksusa.com



12 Envelope 2000
Citadel Architectural
Products

Envelope 2000 is a composite panel consisting of two aluminum skins bonded to a thermoset phenolic resin core. Standard sizes available include eight-, ten-, and 12-foot lengths, in widths measuring four or five feet. LEED eligible, it can be used as exterior cladding on walls, canopies, fascia, and accent bands.

citadelap.com

13 Custom Metal
Gotham MetalWorks

Custom-fabricated sheet metal elements—from skylights to cornices to flashings—can give renovation, restoration, and new construction projects a distinctive character.

gothammetals.com

14 Designer Series—Flat
MBCI

The Designer Series 12.0 Flat Panel offers a 1¾-inch-deep leg that provides a cavity for rigid board insulation. The panel features concealed fastener systems, enhancing the appearance of a building. One leg of the panel attaches to structural members using a concealed clip, and the other leg snaps securely into the adjoining panel, locking them into position.

mbci.com

15 Gradients Collection
Moz Designs

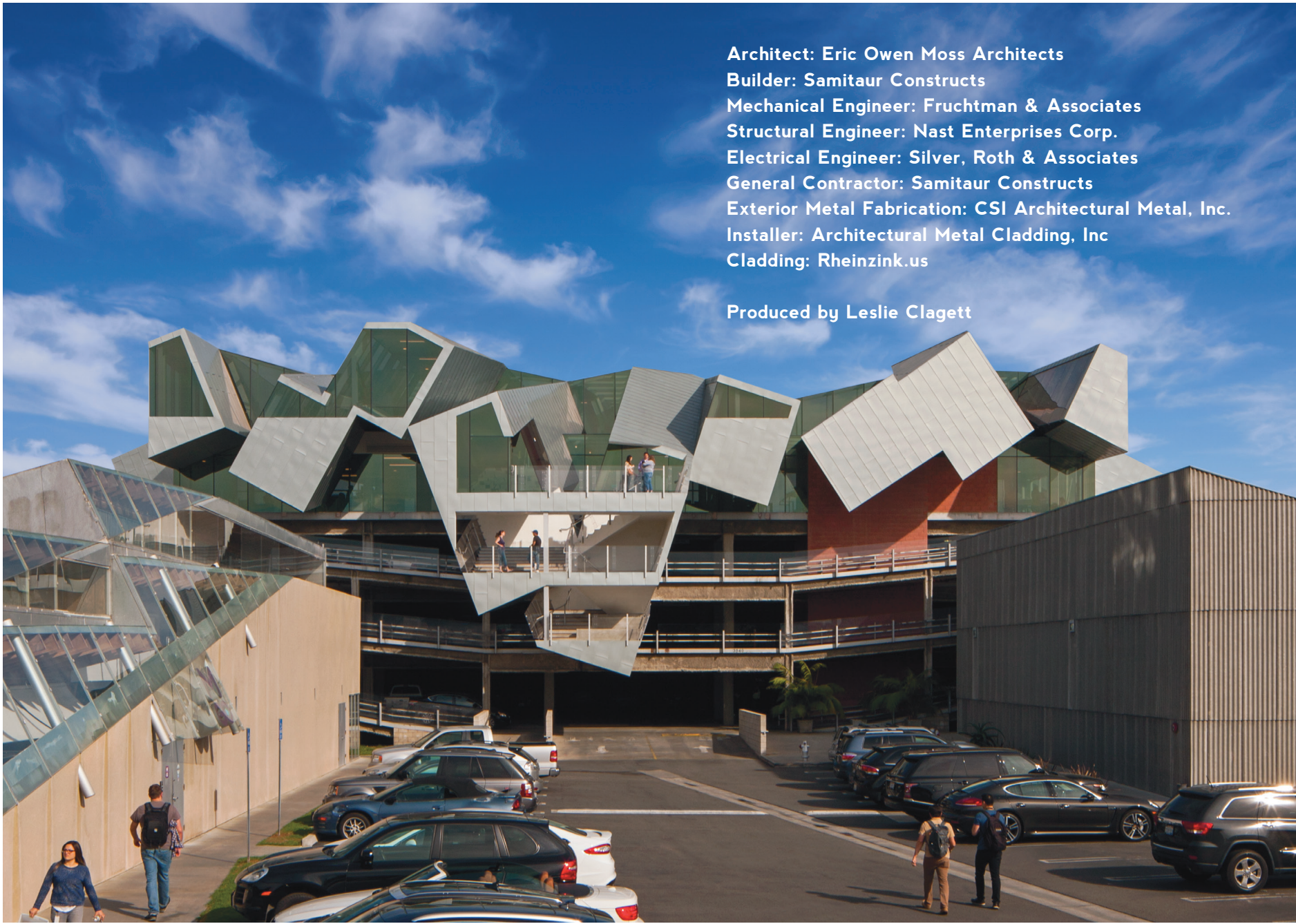
The Gradients Collection includes nine ombré color spectrums and a choice of nine textured finishes that add visual interest and dimension to the iridescent surfaces. Suitable for both interior and exterior applications, the collection is available in four-foot by eight-foot or four-foot by ten-foot aluminum or corrugated aluminum panels with thicknesses ranging from .040 to .125 inches. Fabricated from recycled metal, the product is LEED eligible.

mozdesigns.com

16 UNA-CLAD Delta
Concealed Fastener Panels
Firestone Building Products

The Delta Series is a high-performance cladding system, available in a range of materials and eleven profiles. The design of the panels allows for rapid installation and features a unique visual safeguard to ensure panels are correctly interconnected. There are 31 standard colors offered; custom colors are optional.

firestonebpco.com



Architect: Eric Owen Moss Architects
Builder: Samitaur Constructs
Mechanical Engineer: Fruchtmann & Associates
Structural Engineer: Nast Enterprises Corp.
Electrical Engineer: Silver, Roth & Associates
General Contractor: Samitaur Constructs
Exterior Metal Fabrication: CSI Architectural Metal, Inc.
Installer: Architectural Metal Cladding, Inc.
Cladding: Rheinzink.us

Produced by Leslie Clagett

TOM BONNER PHOTOGRAPHY

PTERODACTYL

Culver City, California



Designed by Eric Owen Moss Architects, Pterodactyl was completed in spring 2015. Perched atop an existing four level parking garage, the 16,663-square-foot building is formed by the intersection of nine rectangular boxes that are lifted one level above the garage roof and stacked either on top of or adjacent to each other. The boxes organize essential program elements connected by an interior second floor bridge. The undersides of the boxes are cut out to accommodate an open plan on the main office floor below.

The facade is clad in more than 19,000 square feet of Rheinzink pre-PATINA blue-grey Flat Lock panels. In addition, approximately 3,600 square feet of the panels were used in a low-slope roof application.

"We like to use a relatively small palette of materials," said Raul Garcia, project architect with Eric Owen Moss. "That really helps create the dramatic space because it allows the focus to be on the form, and the spatial aspects that the form creates."

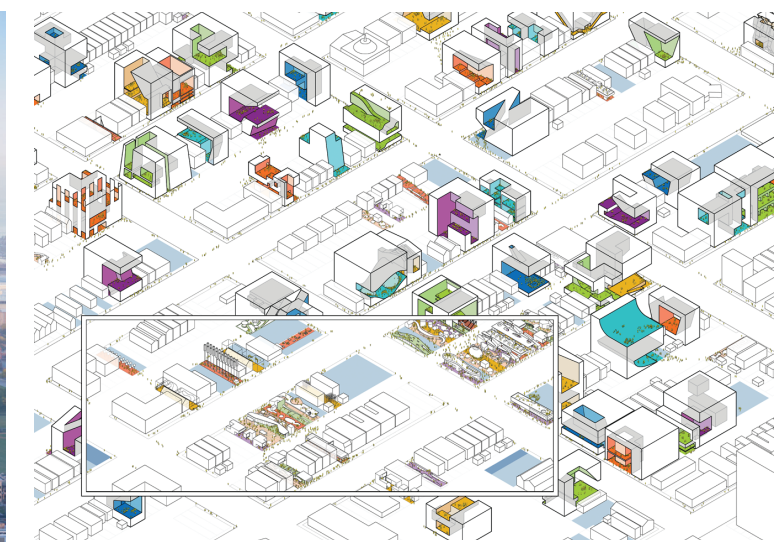
"We had used Rheinzink on an earlier project known as the Beehive, and we were really happy with it—

both initially and over time, as the patina gave the building a life of its own," says Garcia. "So we were excited to use Rheinzink on this project as well. We like the color and the grain of the architectural zinc and the fact that it patinas and changes over time."

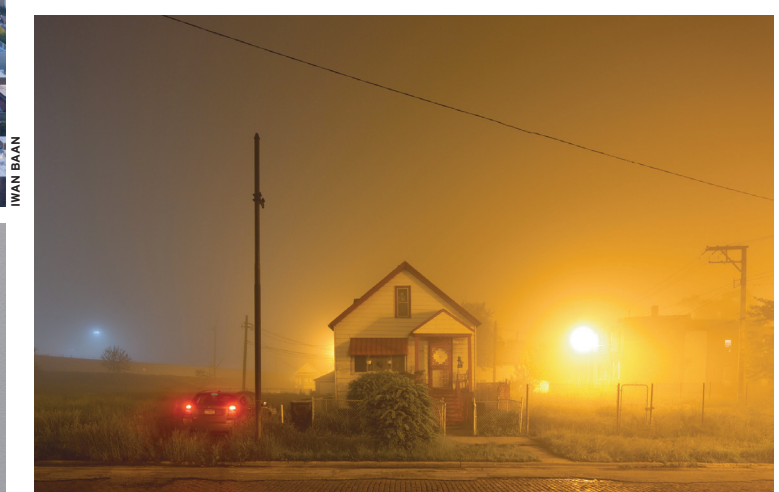
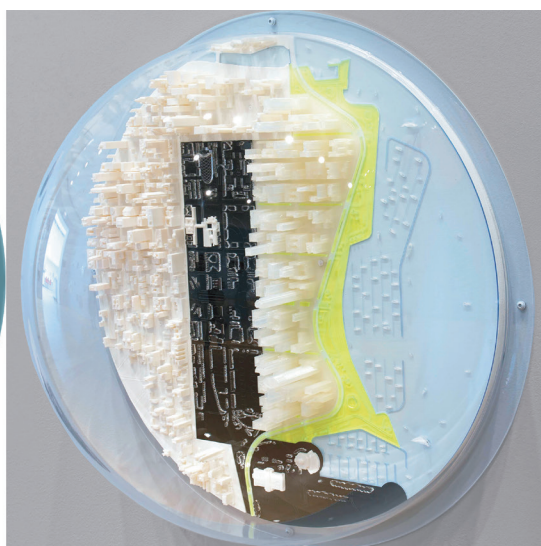
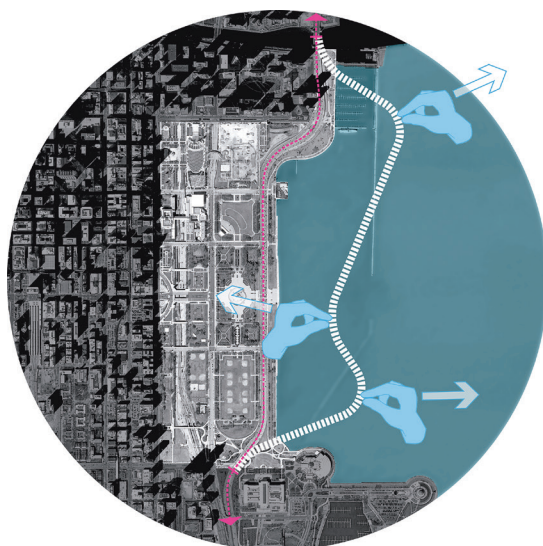
The detailing and installation of the Flat Lock panels was as complex and unique as the architecture itself. "One of the great attributes of Rheinzink is its workability," Garcia said. "Installers were able to customize it onsite to fit complicated areas around beams and in tight corners."

A challenging aspect of the installation was wrapping the Flat Lock panels around the edges and corners. Gary McKee, Rheinzink's West Coast regional sales manager, noted, "Most installers would end the panel at a corner rather than turning it—but that's not what the design team wanted. Turning the Flat Lock panel is doable, but it's not easy and it requires a skilled installer."

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2015

MIDWEST ARCHITECTS DISCUSS THE CHICAGO ARCHITECTURE BIENNIAL—
NORTH AMERICA'S LARGEST SURVEY OF ARCHITECTURE

COURTESY DAVID BROWN



DAVID SCHALLIOL

Selections looking forward to Chicago. Clockwise from upper left: Chicago photographed by Iwan Baan; The Big Shift by PORT Urbanism; A photo from "Reckoning with Vacancy" by photographer David Schalliol; The Available City by David Brown.

Starting October 1, over 100 architects and artists from more than 30 countries will convene in the Windy City for what can only be described as an architectural extravaganza. The Chicago Architecture Biennial is titled "The State of the Art of Architecture," and its co-artistic directors Sarah Herda and Joseph Grima have assembled a roster of international and local talent to spark a dialogue about the context of Chicago as a stage for the contemporary global discourse. It is arguably the biggest architecture event in Chicago since the 1893 World's Columbian Exposition, famous for Daniel Burnham's White City.

For the last several years, a robust scene in Chicago has been quietly influencing practices around the globe. "The contemporary architectural scene in Chicago is remarkably vibrant. An ambitious group of (yet to be truly established) designers, educators, writers, and curators are coalescing into an identifiable (but loose) collective," said Grant Gibson of CAMESgibson. "Most were initially drawn here by institutions like The Graham Foundation, Art Institute of Chicago, University of Illinois at Chicago, and the other schools of architecture."

Echoing this sentiment is Stanley Tigerman, the quintessential gadfly

of Chicago's architecture community: "Chicago is more than a city at the center of the United States; it is a city at the center of ideas, within and without architecture."

The main exhibition will be held in the Chicago Cultural Center, one of the country's most intriguing indoor public places. The former public library has been repurposed as a popular public gathering space. Its lavish interiors include two stained-glass domes and several marble-coated spaces that play host to weddings, events, films, and exhibitions. Programming will continue through the Biennial, offering an opportunity for many people to see the architecture on display.

It will not be the everyday Arsenal. "This place will be packed to the gills," said a Biennial organizer when describing the curatorial process. Nooks and crannies, ramps, staircases, and windows will all have installations, but there will be moments of respite, most notably in the event spaces that will continue to house public events and weddings.

It promises to be a spectacular survey of international biennale culture washed ashore on Lake Michigan. The breadth of the experiments is astounding, ranging from performance to collages to full-scale homes, tackling

issues from housing to ramps to construction and representation.

Chicago's talent will be on full display across several venues, and the projects are breathtaking in their range: PORT Urbanism will debut their conceptual project "The Big Shift," a vision of a future where a 1.5-mile stretch of Lake Shore Drive along Grant Park is shifted eastward to create roughly 225 acres of new lakefront real estate and an expanded public realm along the water's edge. It will be accompanied by an in situ installation of the proposed water line.

In a curatorial twist, the small but mighty CAMESgibson will collaborate with corporate goliath SOM on a proposal called "The High Life," a tower with a set of novel domestic living arrangements that address pressing problems of city life in Chicago with bold compositions and surreal occurrences that attempt to enliven everyday urban life.

Stanley Tigerman will showcase new housing designs for the disabled, showing his way of "giving back to society," while Margaret McCurry will also address the issue of shelter. Her work, titled "Circle the Wagons," is a city block of affordable container housing that will place the aesthetics of architecture above all other ideologies.

On the 65 windows of the Cultural Center's Michigan Avenue facade will be "Chicago, What Do You See?" by Norman Kelley (an architecture and design collaborative not to be confused with the operatic tenor). White matte vinyl drawings of window treatments are layered with single-point perspectival views of Chicago streets, iconic buildings, and neighborhoods, inviting passersby to stop and look twice.

So what does this Biennial have to offer Chicago and the world? Gibson leaves the question open. "There are so many exceptional architects participating—a wide range of the discipline—that I expect there won't be one discussion, but many varied conversations. Maybe that is 'The State of the Art' of our discipline? There is not one, but many 'Architectures.'"

However, there is also a host of off-site programming that will complement the large show in the Cultural Center. It will be more Chicago-centric and look at some of the racial and social particularities that make Chicago such fertile ground for a Biennial. Some would argue that this is the most important part. "There is little question that the city as a cultural idea is ascendant," said Andrew Moddrell of PORT Urbanism, "However, for all the talk of skylines, cultural icons, and architectural spectacle, the thing that ultimately defines a city is its public realm—its ground-plane. The public realm isn't just the space between buildings; it's the thing that ultimately makes a city what it is.

Everything else is just background."

The Rebuild Foundation, founded by Theaster Gates, will open in a partially restored 1923 bank at 68th Street and Stony Island Avenue on the Southside. It will be "a hybrid gallery, media archive and library, and community center," according to Gates. It will open October 3 to the public and will house a host of black cultural archives, including *Jet*, *Ebony*, and *Negro Digest*, as well as the vinyl collection of Chicago house music legend Frankie Knuckles.

There will be ongoing exhibitions that open in conjunction with the Biennial, including photographer Barbara Kasten at the Graham Foundation, architect Ania Jaworska at MCA Chicago, David Adjaye at the Art Institute of Chicago, and a James Wines/SITE drawing exhibition at Rhona Hoffman Gallery.

The context of the Windy City should be interesting both globally and locally as Chicago's Biennial is approaching that of Venice in scale and prominence, thanks in part to massive corporate and state sponsorship. It remains to be seen how these global and local dialogues will interface in this context, but Thomas Kelley of Norman Kelley is excited about the context of Chicago. "It's well understood that Chicago has a rich legacy of privileged architectural craft. It's probably the only American city that values these offerings among their greatest urban amenities. The people are real nice, too."

MATT SHAW

A PRESCRIPTION FOR PLACE



COURTESY HENNING LARSEN ARCHITECTS

In the early part of the 20th century, design for illness was a grim affair. Driven by the dread of infectious disease—especially tuberculosis and other contagions found in dense, dank cities—doctors and architects turned to the transparent, hygienic values associated with modernism. Cures included moving patients to specialized, isolated environments with unornamented white or glass walls and ample sunlight that were elevated on pilotis and off the unsanitary earth.

Today, we talk about design for health, not illness. Rather than segregate the ill from the well, design strategies now aim to make environments conducive to healthier habits. Contemporary healthcare institutions—recognizing that waiting until acute diseases need high-tech attention is an inefficient form of care—are reaching further into public

space and emphasizing prevention, nutrition, primary care, and triage. This more porous relationship between healthcare and communities comes with design implications at the civic, neighborhood, and residential scale. It even affects the personal level, as home care, smartphone health-monitoring apps like the FitBit, and telemedicine reflect and amplify two intertwined trends: the medicalization of everyday life and the deinstitutionalization of medicine.

HEALTH AT CITY SCALE

In 2010, New York City's *Active Design Guidelines* codified what many architects, planners, and public health officials already knew: that built environments could exert pathogenic effects—circulation patterns encouraging sedentariness and elevator

overuse, poor lighting and air quality, food deserts, and streets subordinating self-powered movement to motorism. The *Active Design Guidelines*, however, recognized the need for a different approach and set forth a design philosophy in which existing environments could be redesigned as salutogenic, incorporating exercise and healthier nutrition into spaces and daily routines. From low-hanging fruit like stair prompts and wayfinding signage to the more complex redesign of streetscapes, office buildings, affordable-housing complexes, and entire communities, Active Design has become a globally recognized movement over the ten years of its Fit City/Fit Nation/Fit World conference series, yielding seven supplements to the original *Guidelines* and assuming institutional form with the 2013

founding of the Center for Active Design.

Some healthcare organizations have long promoted community health alongside hospital-centered interventions: Kaiser Permanente, for example, launched the first of its hospital-based farmers' markets in Oakland in 2003, anticipating public programs like the New York City Department of Health's Stellar Farmers' Markets and Health Bucks coupon program. Civic-scale changes, from smoking bans to pedestrian-friendly street designs such as the wide medians and car-free plazas that began appearing under Transportation Commissioner Janette Sadik-Khan, transform public spaces so that healthy choices become intuitive norms, not exceptions.

"At their heart the *Design Guidelines* are built around the idea that we need to



COURTESY HENNING LARSEN ARCHITECTS



DAVID WAKELY/COURTESY HMC ARCHITECTS

Far left: Herlev Hospital in Denmark by Henning Larsen employs circular plans to organize the hospital as a "small city."

Left: Replacing its scandal-ridden predecessor, Martin Luther King, Jr. Community Hospital in South Los Angeles brings dignity and health services back to the neighborhood.



In Ft. Oglethorpe, GA, Francis Cauffman designed these detached, house-like units to give residents a community that is intended to be more like home.

COURTESY FRANCIS CAUFFMAN

get out of the clinic or the hospital setting as the only place that influences health," said California-based designer and scholar Elizabeth Ogbu. "I'm seeing shades of this all around the country." Ogbu, a veteran of Public Architecture and IDEO.org, is now founder and principal of Studio O and teaches at Stanford and UC Berkeley. Her aim is to use the power of design to defend principally underserved communities and try to deliver social impact. In London, Nairobi, New Orleans, San Francisco, and elsewhere, her work integrates healthcare and health education into projects that combine spatial and programmatic design, an approach she calls "architecture plus," and added that "rarely is it about just the object of the building itself."

Ogbu's ReFresh project—which opened in New Orleans in October and is spearheaded by Broad Community Connections—is an adaptive reuse of a long-defunct grocery store along a major mid-city thoroughfare. A Whole Foods serves as the anchor tenant for the multifunctional health hub, along with eight other partners onsite, including a community teaching farm, a Boystown center, the nonprofit cafe and youth training program Liberty's Kitchen, and Tulane University's Goldring Center for Culinary Medicine.

According to Ogbu, health starts in the ReRefresh lobby where there's a station for health education, staffed by 50 percent neighborhood residents, who serve as greeters, information providers, and shopper guides. A trip for groceries might also include financial-management advice and other services. "The beauty of co-location," she added, "is that here's a partner you can potentially work [with] so that Boystown may be identifying at-risk kids during its program but can then plug in Liberty's Kitchen, and those kids could also be bringing in their parents to take classes at Tulane's community kitchen."

Ogbu believes this "Trojan horse" works where more direct approaches fail. "Our clients can do a good job of anticipating the needs, but they don't always have a full understanding of desires," she said. "The desire is actually the thing that is emotional and that actually binds people to a place and creates behavior change."

LOCAL CONNECTIONS AND FLEXIBILITY

"A more diffuse, integrated, and almost retail approach to healthcare is becoming much more prevalent," observed James Crispino, president and design principal at healthcare specialist firm Francis Cauffman. "The institutions are starting to realize that isolating themselves in these campuses and enclaves makes them a little difficult to access."

Bottom-up attention to individual experience can also reconfigure dedicated medical institutions. Long wait times in hospital emergency departments (EDs) are one indicator that medical needs and resources are often misaligned, and not solely because of the health insurance system's inadequacies.

Crispino described the patient mix at many institutions as a rough 80/20 rule, meaning 80 percent of challenging cases come from 20 percent of the patients. Decentralization of emergency services can help match the acuity of clinical conditions with appropriate facilities.

Respiratory infections or minor injuries can be better suited to community-based walk-in urgent-care centers, bypassing private physician appointment delays or expensive care in EDs; ambulatory centers can occupy retail spaces under 5,000 square feet—the size of a "big Starbucks," Crispino noted. Many older buildings in New York and other cities have floor-to-floor heights that readily accommodate imaging and surgical equipment, facilitating adaptive reuse in chains like CityMD or the branded branch clinics of major hospitals like NewYork-Presbyterian and NYU. A new typology, the freestanding ED, has arisen at two of the city's former hospital sites, the North Shore/Long Island Jewish system's Lenox Hill HealthPlex in the former St. Vincent's and Montefiore Westchester Square, formerly the Bronx's Westchester Square Medical Center.

A new ambulatory center that Crispino and colleagues have designed in Brooklyn's Cultural District for the Hotel Trades Council (see "Check-up, Check Out," *AN*, 11.19.2014) dispenses with waiting rooms entirely. Opening in 2016, the 12-story, 165,000-square-foot HTC Brooklyn will be a mixed-use building with ground-level restaurants and retail, 65,000 square feet of medical facilities from the second through fifth floors,

offices above, and a public park. Information technology obviates queuing: patients call in advance, check in at kiosks or by smartphone, and receive printed directions to examination rooms, aligned in staggered positions along corridors to make wayfinding signage visible at a distance with minimal supervision.

In Fort Oglethorpe, Georgia (population 9,513 in 2013), Francis Cauffman is engaged in replacing an underused, over-scaled 500-bed hospital with a better-sized 100- to 120-bed facility, freeing up the 200-acre site for other uses, including a cinema, barbershop, bowling alley, parks, a few retail healthcare establishments, and about 1,500 residents in single and multifamily row houses. The senior-oriented plan calls for a pedestrian main street that links to the rest of Fort Oglethorpe and brings the elements of small-town life within a comfortable five-minute walk from any point for residents in their seventies.

In a drastically different environment, South Los Angeles, the decline and resurrection of a major healthcare center is inseparable from a community's fortunes. Martin Luther King, Jr. Hospital, a 461-bed facility opened in 1972 as a response to severe local needs highlighted by the 1965 Watts riots, grew so mismanaged and mishap-prone that neighbors called it "Killer King." Patient deaths became national scandals, and MLK lost its Joint Commission certification and closed in 2007. The facility reopened this August as Martin Luther King, Jr. Community Hospital, just days before the 50th anniversary of the riots. The reinvented MLK is "one of the first and most important steps in the reconfiguration of the Watts area," said architect George Vangelatos, principal and healthcare practice leader of HMC Architects, designers of the renovated and "future-ready" hospital.

A new, glazed entrance lobby, reoriented on the building's north side, bridges multiple elements (inpatient and outpatient services, elevator cores, and the cafeteria, overlooking a healing courtyard) as a "one-stop shop." The 131-bed MLK is a full-service hospital in all respects but one, lacking a Level One trauma unit but including a 35-station ED that can fast-track large numbers of uninsured and primary-care patients, many of whom will arrive through a new bus stop or, soon, the expanded multimodal Rosa Parks Station

three blocks away. Rapid triage takes place either at the ED's dedicated entrance or at a station appended to the main entrance, sorting "bellyache and booboo" cases to a nearby outpatient center, low-acuity cases to an urgent-care component, and higher-acuity cases to the ED, said HMC's Kirk Rose. (Ambulance drivers take trauma patients to St. Francis or County General, as they have since 2007.)

MLK's lighting, landscaping, and other visible upgrades give patients an implicit message of respect. Upper floors, once dedicated to offices, were converted to well daylit patient areas, and the \$1 million public art program, the largest funded by Los Angeles County, recognizes the relation between aesthetics and healing, a staple of evidence-based design. Yet the most consequential changes may be the features promoting operational flexibility in a fast-changing profession.

"We have a fraction of the EDs we had twenty-five years ago in all of Southern California," said Rose, citing local activist Sweet Alice Harris' description of "kids with asthma needing to go twenty miles, and some of them not making it, [and] women giving birth in their house before the ambulance could arrive." He suggested that the strain of using high-intensity facilities to provide primary care to starkly underserved communities is a reason EDs have been shutting down. "They are a huge financial drains on hospitals, sometimes dragging entire hospitals down with them," he cautioned.

Denmark's health policy took the opposite direction in 2008 with a national plan to centralize functions, particularly emergency care, in a few highly efficient "super hospitals" located outside the cities, reported Lars Steffensen, partner for healthcare projects at Copenhagen-based Henning Larsen. "We're not especially fond of that idea," he said. "The issue is how to design a very large hospital, a complex functionality in the outskirts of a large city, and our point of view was, we have to deal with this as a small town or small city in itself."

Emphasizing the continuities rather than distinctions between a healing environment and a fully functional community, Henning Larsen's medical projects draw from the firm's extensive sustainability research and its experience with a competition in the center of Milan, where Filarete's Ca' Granda (Ospedale Maggiore), one of Europe's oldest hospitals (founded in 1450, now part of the University of Milan), inspired their thinking about hospitals' relation to urban density and outdoor space as well as their internal design: "the hospital in the city" and "the hospital as a city."

Herlev Hospital, Denmark's tallest building at 28 stories, is undergoing expansion, adding an ED and maternity/pediatrics center (among other components), with an estimated completion date of 2017. Henning Larsen's design for the 560,000-square-foot extension combines a minimalist geometry with a biophilic philosophy recognizing the value of proximity to nature and sick patients' high sensitivity to all forms of stimuli. Three discrete circular buildings sit atop rectangular bases, two comprising bed wards and all enclosed courtyards with carefully programmed landscaping and roof gardens. Water features are prominent throughout

the scheme and patient rooms have large windows that look out onto rich, seasonally varied foliage. “These outdoor spaces are at least as important as all the indoor spaces,” Steffensen said. He described a spectrum of green spaces: “[The hierarchy goes] from a completely public park-like area, where actually the public from the rest of the city can pass through, to the extremely private garden for the most vulnerable patients in the pediatric department.”

Nationwide, numbers of inpatient beds are slowly dropping as specialty outpatients rise rapidly. “Statistics show that a patient stays in a bed for an average [of] three to three and a half days,” observed Steffensen, pointing out that the design also considers the wellbeing of the staff, who spend every day there. Triage and patient flow are pivotal: they direct 20–25 percent of patients to EDs and 70–80 percent elsewhere. Psychiatric conditions, he noted, account for significant proportions of cases initially believed to be acute somatic disorders, and Henning Larsen’s EDs thus include a common entrance for both types of patients.

The overriding consideration in hospital design, he said, is flexibility. “[Old hospitals] were built for one specific purpose, but they were built so generously, so they could easily transform for other functions.” The tendency toward hospital centralization, he finds, may ultimately be a pendulum that swings back: “We are never to believe that now we have the answer for the healthcare sector for the next century, because that’s not going to happen.”

RESIDENTIAL SCALE REUNITING GENERATIONS
While Europe looks to a hospital as city

model, what happens when home becomes hospital? Demographic trends favor the blurring of lines distinguishing fully independent living (an active “third age”), assisted living, and palliative care in nursing homes or hospice settings. Official estimates predict that by 2035 one in five Americans will be over 65, more than a third of UK residents will be over 60, and a quarter of China’s population will be over 60 (some 336 million people, more than the population of the U.S. today). Whatever medical advances lie ahead, they are unlikely to convince most of the elderly boomer generation that institutionalized life is widely desirable.

Naturally occurring retirement communities (NORCs), along with more intentionally engineered age-friendly spaces, offer certain bulwarks against the debilitating isolation of a senior facility. However, in many locations aging in place poses challenges, particularly when elders living in auto-dependent sites reach a point where driving becomes hazardous, or when dementing disorders make familiar spaces strange.

Cultures that emphasize filial care of elders may have valuable lessons for the age-phobic United States. Integrating built environments across generational lines can help people across broad spectra of ability and disability live in proximity with dignity and appropriate support. The Bridge House, located in McLean, Virginia, offers a strong example of design for multi-generational living. Designed by Höweler + Yoon and built in 2014, the residence appears as a single-family home when viewed from the front, while its rear elevation reveals three attached rectilinear volumes capable of housing three generations. Architect Eric Höweler describes Bridge

House as a “post-nuclear-family house” and a potentially replicable model.

The clients, first-generation Korean immigrants to the U.S. with adult children and grandchildren, occupy a suite in the smaller of two ground-floor volumes, minimizing use of stairs; the larger, more public volume holds shared programs: the kitchen, family room, dining room, and garage. An elongated upper volume cantilevers across the two ground-floor segments and houses the second and third generations along a single-loaded corridor, with master suites at each end, two central grandchildren’s rooms, and a rear roof terrace. Beneath the bridge, a central void with floor-to-ceiling glazing offers views into nearby woods, creating continuity between nature and domesticity while demarcating the first generation’s private zone. That gesture extends a strategy from another nearby Höweler + Yoon project for aging-in-place clients. The 10 Degree House, designed for the parents of architect Meejin Yoon, places a small courtyard on the narrow site while still observing local zoning’s setback requirements.

Clad in anodized aluminum panels, the facade treatment reflects the owners’ practical concerns. “They said, ‘We’re going to get old; we’re not going to have energy to get out there and paint the house, so we want a zero-maintenance cladding material,’” recalled Höweler. “You never have to paint it, you never have to stain it, you never have to worry about woodpeckers and other things.” Defying the upstairs-master-bedroom convention of normative American single-family houses, Höweler points out, eases access to essential spaces in the event of

future disability. Barrier-free entry ramps and a wheelchair-accessible shower, he added, also make the 10 Degree House exemplary in this regard.

Although Bridge House is already influential—three new clients have commissioned similar projects by the firm—its design required a complex dance with local codes. While courtyard houses inspired by East Asian traditions offer numerous advantages for extended families, they are difficult to reconcile with zoning that privileges the house as an object plopped in the middle of the lot with a large front lawn. “There is something about the zoning that institutionalizes certain kinds of land uses that don’t make a lot of sense,” Höweler noted. “[The courtyard typology] sounds progressive in this context, but it’s totally normal in a Korean context.”

Bridge House essentially integrates three common domestic spaces geared toward seniors into a single building: the granny flat, mother-in-law apartment, and Hawaiian ohana unit. U.S. suburban zoning was commonly enacted for health and safety reasons and more nebulously to protect property values by limiting rental units. Interdependence between seniors, neighbors, children, and health providers is integral to active aging, yet zoning codes arguably express an impulse toward maximal separation of individuals and generations from each other—very twentieth-century, and a far cry from sustainable aging in place design. One suspects that as knowledge accumulates about how different designs affect health, and about how people would really prefer to live, that particular pendulum could swing in the opposite direction. **BILL MILLARD**



The Ten Degree House by Höweler + Yoon is designed to be accessible for aging-in-place clients.



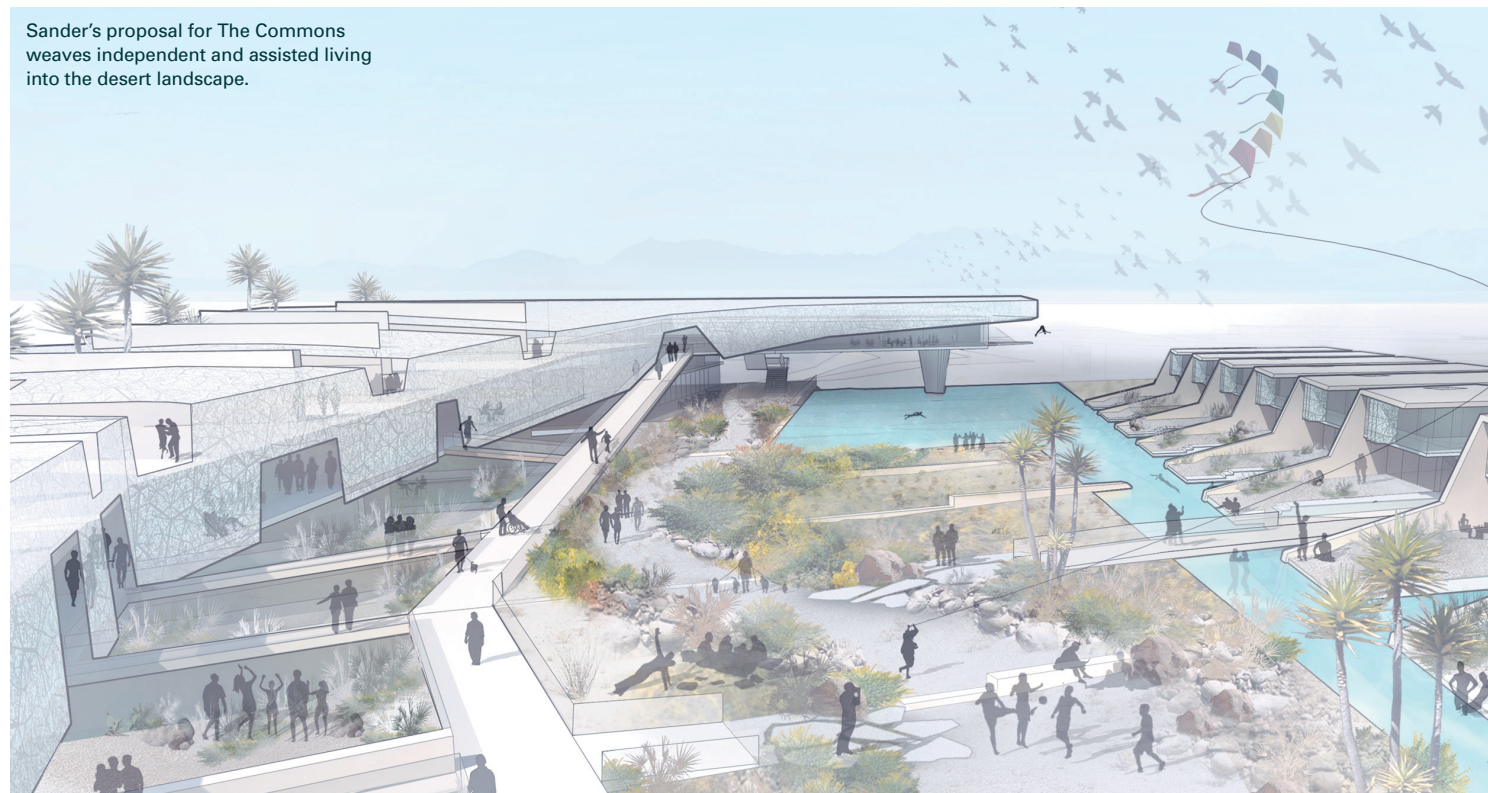
Höweler + Yoon's Bridge House is a “post-nuclear-family” dwelling that gives each generation its own private zones.



COURTESY HOWELER + YOON



JEFF WOLFRAM/COURTESY HOWELER + YOON



Sander's proposal for The Commons weaves independent and assisted living into the desert landscape.

Today, it is about providing an option to have more freedom.

What is memory care?

CL: There is a big difference between independent living, assisted living, and memory care. Assisted living might be someone who is living independently or with a partner, but may need extra attention after knee or hip surgery, but then returns to living independently after recovery.

Memory care is different. Most of these units are single-occupancy units. People with Alzheimer's and dementia typically don't get better. Our goal is to design an atmosphere where they can reflect in the past. Perhaps there's an outdoor courtyard and blooming plants that put a smell in the air to remind them of something.

LM: Sensory cues are important to memory care. Very often designs will feature a display shelf or recessed pocket outside the unit to allow people to decorate their front door with things that remind them it's home.

There's segregation between people with and without memory problems. We could do better.

Can technology help?

CL: There is a lot technology and monitoring behind the design of senior facilities. Often everyone has a wearable: a bed monitor to see if someone has gotten up, and heart rate monitors for vitals while sleeping.

We've designed telemedicine suites and areas for senior facilities. Residents can have a one-on-one conversation with their doctor without a trip to the office.

LM: We have to find more ways to address these issues of aging, since there isn't yet a medical solution to memory-related illnesses. As a profession we need to push ourselves to actively address senior housing as a policy. We need more community-based solutions, such as co-housing, since not a lot of people can afford to go to these places. It's not just a tech fix, it's a much more radical idea: People overlapping their lives.

THE FUTURE OF AGING

CAN ARCHITECTURE ADDRESS AN AGING POPULATION?

Whether it is a new gray hair or an aging parent, getting old is universal. We all have to deal with it. While people are living longer, healthier lives, the growing older demographic puts pressure on the architectures that support seniors. *AN* spoke with designers and experts about how cities and buildings can respond to issues around aging.

LIVING OLDER LONGER

Architect **Victor Regnier** is professor of architecture and gerontology at the University of Southern California. He's written a number of books on senior housing and community planning.

Mimi Zeiger: What do you see as the future of aging?



Victor Regnier: When we talk about the future in terms of an aging population we aren't talking about

five or ten years out; 2040 or 2050 is our target. By then we should have a cure for cancer, have cut heart disease in half, and have good insights into dementia. This means incredible increases in longevity and a world with huge numbers of older people. Right now the fastest growing age group is those over 100, and the second fastest growing group is people between 85 and 100.

However, we are seeing very low population growth in the US, Europe, and developing countries. This means that the percentage of oldest old people in the population is going to grow as well. There will be a smaller number of people between 50-65 supporting the young and the very old.

The question is: With all these drugs and all these things that we are going to invent in the next 20 years, are they going to lead to more years of positive, beneficial old age or are they going to lead to more years of impairment in a facility or at home in bed, in a wheelchair, or with a walker?

How do these numbers impact the built environment?

What this means from an urban design perspective is that we need to have cities that are more accommodating and more positively predisposed toward people who are aged and have limited mobility.

Looking at healthy cities that support older people is the most positive thing we can do—to help people lead more independent lives in their own neighborhoods and

communities. In doing so, we will keep people from going to institutions or choosing non-independent living arrangements.

Those arrangements, though necessary for some, are also very expensive and there are not that many of them. That's a problem. They are expensive to build and difficult to develop as subsidized arrangements, since there are service components for recreation and medical which have to be accommodated in the model. So it is difficult to create for affordability.

Ultimately, we want people to live in their own homes as long as possible. We are now seeing more waiver programs that provide help and support at home instead of in a nursing home.

One thing we need to think about is safety and transit. Most public transit isn't designed for older people. We need to think about paratransit—like a cab or Uber—to help people get to a destination without driving. Transportation is important because we now have a majority of people over 65 living in suburbs and those people are living in settings that have not adapted very well to what their needs will be in the future.

DESIGNING FOR MEMORY

Lisa Morgenroth and architect **Curtis Lockwood** work on health and wellness projects at Gensler; she's in the New York office and he's based in Los Angeles. Morgenroth is also the co-chair of the AIA NYC Design for Aging Committee.

MZ: What trends do you see around design for aging?



Curtis Lockwood: What we are seeing in the aging world is a more active population. In days gone by, once you got beyond a certain stage you were sedentary. People are in better shape. While seniors may have some chronic illness, they are still active.

Lisa Morgenroth: This translates to the senior living common areas we're designing. It used to be just about receiving care, now these spaces are more diverse in terms of programming.

CL: Senior living facilities break into different levels: independent living, assisted living, and memory care. The overall facility is more like an upscale hospitality project with common rooms, dining rooms, a swimming pool, and even a theater.

COURTESY JOEL SANDERS ARCHITECT

COURTESY GENSLER

COURTESY LISA MORGENROTH

INSPIRED ALTERNATIVES

Joel Sanders is a New York City-based architect.

MZ: A few years ago your firm was invited to design *The Commons*, a senior housing community in Palm Springs as part of *BOOM*. What does senior or assisted living mean when applied to the LGBT community?



COURTESY JOEL SANDERS ARCHITECT

Joel Sanders: Lately I've been looking into senior housing as it particularly impacts the LGBT community. As a bit of background information, there's an organization called SAGE that recently issued a policy brief called *Welcome Home: Improving Housing Security for LGBT Older Adults*, and they are

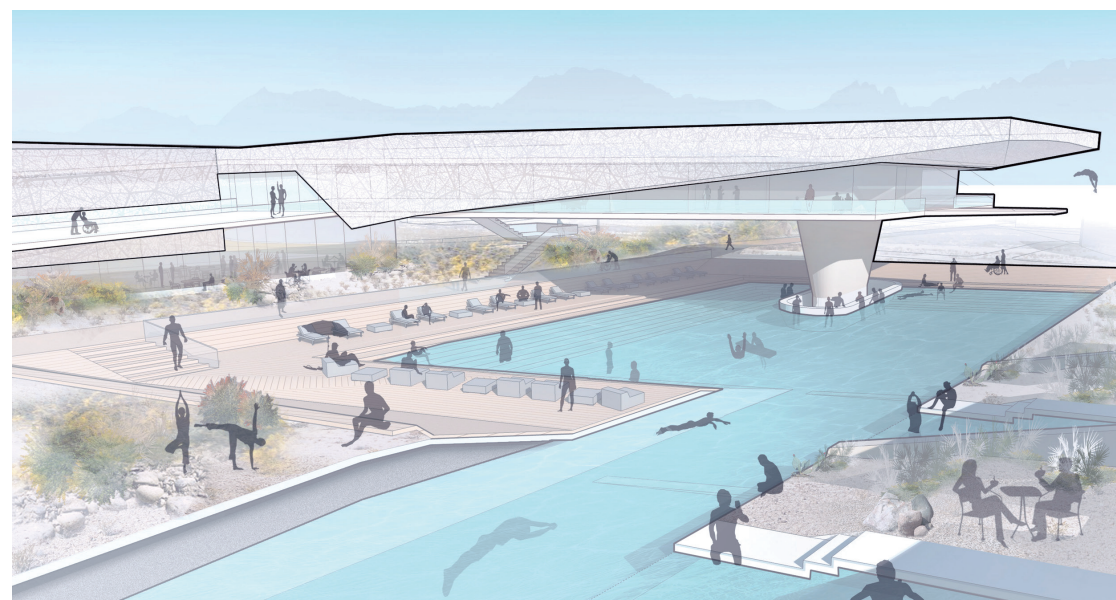
interested in housing initiatives. It argues that, in a nutshell, the question—not so much of an architectural question—is that there's been enormous discrimination in the LGBT community, particularly in regards to the needs of people of color and increasingly transgender people, who tend to be even more discriminated against and in the lower-income bracket.

The report notes that despite all the advances that have been made against discrimination, this is an unrepresented constituency that needs to be considered, needs more protections, and needs more funding for LGBT-friendly housing.

In terms of architecture, how did the Palm Springs project address issues of aging?

Our scheme differed from traditional senior housing in that we were thinking about using landscape to link rather than separate the independent and assisted living. My research coincided with my own experience with my parents who, during this process, moved into an independent living facility and I was witnessing these issues firsthand.

We centered our design around a shared outdoor common space flanked by housing: the pool homes that are organized around a long lap pool and the garden homes,



COURTESY JOEL SANDERS ARCHITECT

each of which have a sunken garden. What's unique is that the assisted living facility isn't hidden, it is the head of the project and we programmed it to be a community center and indoor gathering space. We wanted to directly challenge the anxiety and fear that comes with nursing homes.

With the homes, we designed flexible unit types that would accommodate alternative families. The two types were inspired by mainstream media: The TV show *Golden Girls*, which illustrated people living together as room-

mates, and the other model was the movie *The Birdcage*, since increasingly LGBT people have extended families.

It seems that designing for the LGBT community points to new innovations for senior living.

While this was designed with a specifically LGBT community in mind, I'd like to think that the design approach we used could apply to a diverse group of seniors of all different stripes. We were thinking about community within

the unit as opposed to thinking about it as a room where you go to die.

It was an LGBT perspective that allowed us to think out of the box about new typologies, but these ideas are universal. All housing should address ecological, social, technological needs. When we really look at the specific needs of what might seem like exceptional demographics, like college kids or seniors, we see something that all of us increasingly want over the course of our whole lives.

The ADA Turns 25

Denise Arnold reflects on the past quarter-century of accessible design—and explains how architects can best implement the spirit of the ADA.

Twenty-five years ago, Congress passed the Americans with Disabilities Act (ADA), legislation that grants the one in five adults and the 2.8 million American children living with a disability equal access to employment, transportation, and society. The ADA was hard fought and not easily won. After a long, dragged-out fight that included sit-ins and "discrimination diaries" to detail the daily struggles of those living with a disability, the ADA became law, removing a well-worn social prejudice against people with physical and cognitive disabilities.

The ADA has roots in less sweeping pieces of legislation that Congress passed to accommodate Americans with disabilities. The Architectural Barriers Act of 1968, for example, required newly constructed government buildings to be accessible to people in wheelchairs, and Section 504 of the Rehabilitation Act of 1973 deemed people with disabilities as a protected class with civil rights, just as the Civil Rights Act of 1964 banned discrimination based on race, color, religion, sex, or national origin. But the ADA was the first law to bar discrimination in privately owned accommodations. The Americans with Disabilities Act Accessibility Guidelines (ADAAG) established the rules of what barrier removal would actually look like in the real world. The key to understanding the arcane language of these accessibility

codes is to assume that everything must be usable by a person in a wheelchair, unless there is an exemption. At its most basic level, ADAAG mandates an accessible route into and throughout a building, a clear path of travel to all amenities, clear floor spaces at fixtures and appliances, as well as accessible egress routes and areas of rescue assistance in stairwells. For a quarter century, architects and developers have had a prescriptive code with clearly illustrated technical standards to put the ethos of the ADA into place. But actually meeting accessibility codes remains a challenge for those tasked with implementing them. The question remains: Why?

First, there are a few black holes in accessibility laws. For example, the ADA does not prescribe who actually pays for accessibility upgrades to rental and for-sale housing. The National Association of Realtors informs its constituents that while accommodations must be allowed, the renter is ultimately responsible for paying for alterations to kitchens, doorways, and bathrooms. But the cost to upgrade reasonable accommodations can be burdensome. Reports show that only one third of working age people with a disability were employed in 2012.

The development community can also create confusion when they pre-sell units

prior to permit approval to an initial buyer that is not disabled.

This is where a good designer who understands code is absolutely necessary. The code is intended to establish an accessible housing stock to provide for an aging population and people with disabilities regardless of the pre-designated renter or buyer's desires.

It must be remembered that the ADA is a Civil Rights law first—a federal mandate to bar discrimination. Only a barrier-free environment constructed above the limits of code, with the intent of welcoming people of all abilities, can be truly inclusive. Architects, then, are integral to realizing the spirit of the law—they can, and must, do better in this regard.

If millions of adults and children report difficulty seeing, hearing, or understanding, and lack independent mobility, then easy access should be demanded at every hot dog stand, theater, and grocery store in America. One of the main frustrations with the ADA is that accommodating a person with a disability could place excess stress on a project's budget. But if a building is designed at-grade with a no-step entry, there are no costly ramps or lifts needed. Ultimately, it comes down to designing with everybody in mind. If twenty percent of adults have a disability, then architects

should be eager to design and sell accessible technologies, products, and places to people of varying abilities. Good design ensures that these do not necessarily have to look accessible—places should be designed and marketable to all.

There will always be new challenges to meeting accessibility. To truly fulfill the mission of the ADA, architects must also not lose sight of the aging population, and the growing number of Americans suffering from cognitive disabilities like Alzheimer's disease. This remains a challenge because right now ADAAG only prescribes removal of barriers for people with physical disabilities, such as the blind, deaf, and people with limited mobility who use a cane, walker, or wheelchair. Organizations like Hearthstone and APLUS are researching and implementing design solutions to barriers for people with cognitive disabilities, but real legislation mandating equal access for the cognitively disabled to transportation, housing, and public places like parks and libraries is far in the making.

The implementation of the ADA has proved that architects have an instrumental role in improving the day-to-day lives of all people, and that in the struggle for ultimate equality for Americans with disabilities, the fight is far from over.

DENISE ARNOLD IS AN ARCHITECT, URBAN DESIGNER, AND ACCESSIBILITY CODE EXPERT. SHE DESIGNS SPACES THAT ARE INCLUSIVE, ACCESSIBLE, AND ADAPTABLE TO MEET CURRENT AND FUTURE NEEDS SO THAT HER CLIENTS CAN LIVE GRACEFULLY.



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Cleveland Museum of Art
11150 East Blvd.
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WEDNESDAY 9
LECTURE

Artist Explorer:
John Mix Stanley's
Western Travels
6:30 p.m.
Detroit Institute of Arts
5200 Woodward Ave., Detroit
dia.org

THURSDAY 10
LECTURE

Greening the City:
The Politics and Possibilities
of Green Space
7:00 p.m.
A. Alfred Taubman Center,
College for Creative Studies
460 West Baltimore St.
Detroit
culturelabdetroit.org

FRIDAY 11
EVENT

MOCA Cleveland 2015
Annual Benefit + Art Auction
6:30 p.m.
Museum of Contemporary Art
Cleveland
11400 Euclid Ave., Cleveland
mocacleveland.org

EXHIBITION OPENING
Talking Modern:

Architecture Roundtable
Discussion and Reception
6:30 p.m.
Carnegie Museum of Art
4400 Forbes Ave.
Pittsburgh
cmoa.org

LECTURE

Architecture and Nature:
Designing for Today's
Urban Landscape
6:30 p.m.
Detroit Institute of Arts
5200 Woodward Ave.
Detroit
culturelabdetroit.org

TUESDAY 15
LECTURE

MCA Talk: Grace Deveney on
Ania Jaworska
12:00 p.m.
Museum of Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org

WEDNESDAY 16
EVENT

Conversation: David Adjaye
and Zoë Ryan
6:00 p.m.
Rubloff Auditorium,
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

SATURDAY 19
LECTURE

Panel Discussion:
The Art of Architecture—
David Adjaye's Collaborations
with Artists
3:00 p.m.
Rubloff Auditorium,
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

FRIDAY 25
LECTURE

Mind in Architecture:
Neuroscience,
Embodiment, and
the Future of Design
3:30 p.m.
The Cliff Dwellers Club
200 South Michigan Ave.
Chicago
taliesin.edu

EVENT

Wasserman Projects Grand
Opening and Inaugural
Exhibitions
6:00 p.m.
Wasserman Projects
3434 Russell St.
Detroit
wassermanprojects.com

TUESDAY 29
LECTURE

Making Historic Buildings
Accessible to All
8:30 a.m.
AIA Chicago
35 East Wacker Dr., #250
Chicago
aiaichicago.org

OCTOBER

THURSDAY 1
EXHIBITION OPENINGS

Barbara Kasten: Stages
Graham Foundation
for Advanced Studies
in the Fine Arts
4 West Burton Pl., Chicago
grahamfoundation.org

James Wines & Susan Hefuna
Rhona Hoffman Gallery
118 North Peoria St., Chicago
rhoffmangallery.com

SATURDAY 3
EVENT

The Inaugural Chicago
Architecture Biennial
Chicago Cultural Center
78 East Washington St., Chicago
chicagoarchitecturebiennial
.org

WEDNESDAY 7
LECTURE

Jon Allen Lecture:
Geometry: Key to Beauty in
21st Century Architecture
4:30 p.m.
University of Notre Dame
104 Bond Hall, South Bend, IN
architecture.nd.edu

TUESDAY 13
LECTURE

Design Dialogues:
Zoned in on Industry
6:00 p.m.
Lecture Hall at Chicago
Architecture Foundation
224 South Michigan Ave.
Chicago
architecture.org



HAC LAB PITTSBURGH: IMAGINING THE MODERN
Carnegie Museum of Art
4400 Forbes Avenue
Pittsburgh, PA
September 12, 2015–May 2, 2016

In the 1950s, Pittsburgh was the American poster child for a progressive city. The new experimental presentation *HAC Lab Pittsburgh: Imagining the Modern* highlights the stories of pioneering architecture, disrupted neighborhoods, and the utopian ambitions of public officials and business leaders in Pittsburgh. Photos, films, drawings, and other ephemera document this perennial chafing of idealism with public discourse and protest. The exhibition zeroes in on landmark projects such as East Liberty, the Lower Hill, and Oakland, revisiting the work of influential architects such as Harrison & Abramovitz, Mitchell & Ritchey, Simonds & Simonds, and Owings & Merrill (now Skidmore, Owings & Merrill). Organized by the museum's architects-in-residence, Boston-based studio over,under and curated by architectural curator Raymund Ryan, the exhibition also examines unrealized proposals such as those by Frank Lloyd Wright for The Point, located at the tip of Pittsburgh's "Golden Triangle."

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Heatherwick Studio's Learning Hub at Nanyang Technological University in Singapore.

HUFTON AND CROW PHOTOGRAPHY

HEROIC HEATHERWICK?

Thomas Heatherwick: Making
By Thomas Heatherwick
The Monacelli Press, \$50.00

Thomas Heatherwick is having a moment. His bold, idiosyncratic works seem to be reaching a fever pitch of media attention and are

being featured with increasing frequency and prominence on the covers of glossy periodicals, web sites, and old media workhorses.

Anyone who has opinions about the state of architecture, who prefers one John Hancock Building over another, or who knows whether

Peter Eisenman, Peter Marino, or Peter Zumthor is more likely to be photographed wearing chaps—anyone who reads this publication with a modicum of regularity—has surely noticed Heatherwick's public trajectory trending skyward.

Recent commissions for the London-based designer are exceedingly high-profile, backed by larger-than-life patrons acting as protective Medicis, and overviews of his projects are being shown in museums around the world, including the Cooper Hewitt and Victoria and Albert Museum.

Add to this barrage the recently revised and expanded edition of *Thomas Heatherwick: Making* (Monacelli Press, July 2015). Featuring nearly 140 projects developed over nearly 25 years, the book is both thrilling and exhaustive, equal parts show stopper and doorstep.

The best of his output feels like the result of insightful and dutiful research, diligent and progressive design, and Herculean coordination efforts. Less convincing undertakings come off as frivolous, decadent, or dreamt by mischievous pranksters. Much to his credit, the work is never dull or predictable.

Heatherwick seems to be partial to working, conceptually if not formally, within a few well-trodden tracts. As with most designers, Heatherwick's designs represent varied modes of the manipulation of historical, natural, and manufactured precedents. Unlike most of his peers, Heatherwick and Co. appear to have a healthy sense of humor and are eager to let the world in on the joke. Throughout the book, source material is blatantly borrowed,

purposefully evident, even at times laughably unchanged.

The Zeitz MOCAA, to be located in Cape Town, South Africa, is a loving nod to Gordon Matta-Clark's Conical Intersect, inflated to parade balloon proportions. Similarly, the Garden Bridge, which will cross the River Thames in Central London, conjures images of the Rialto and Vecchio bridges in Italy, the old London Bridge, and closer to our own epoch, Steven Holl's unbuilt Bridge of Houses. The 1,200-foot span is part Victorian garden, part urban respite, part viewing platform, part thoroughfare, and is intended to be "a direct and fast route for a commuter, [but] also offers the possibility of being the slowest way to cross the river." Fittingly, its conceptual clarity is driven by its programmatic ambiguity.

The recently completed Nanyang Technological University Learning Hub in Singapore offers bespoke spaces for collaborative learning, cross-disciplinary discussion, and active teaching. Its use is thoroughly modern, but the building appears to borrow massing and ornament from the many temples located throughout this region of South-east Asia. The tapered earth-tone towers are reminiscent of Angkor Wat flipped upside down, and the interior concrete reliefs reinterpret Kuala Lumpur's exuberant Sri Mahamariamman Temple from the inside out.

Heatherwick is an enthusiastic manipulator of natural forms and a serial tinkerer. The 2010 World Expo UK Pavilion, nicknamed the Seed Cathedral, looked like a three-story high exploding dandelion, with 60,000 spiny florets thrusting out in all directions. **continued on page 27**



"Chrysalis," featured in *Hypernatural: Architecture's New Relationship with Nature*.

COURTESY MATSYS

NOT BORN THIS WAY

Hypernatural
By Blaine Brownell and Marc Swackhamer
Princeton Architectural Press, \$24.95

In popular culture today, humanity versus technology is an ongoing and (usually) dystopian theme, with the humans typically on the losing side. In real life, the natural world and its creatures are suffering from rampant population growth, climate change, resource depletion, and other activities brought on by human hubris. The building sector is of course a major contributor to greenhouse gas production and thus global warming, which has led to initiatives—such as biomimicry—that go far beyond sustainable design, utilizing natural systems as templates for design and construction.

University of Minnesota's Blaine Brownell (director of the MArch Program) and Marc Swackhamer (head of the School of Architecture and founding partner at Minneapolis-based HouMinn) have now published a book that goes much further. In *Hypernatural: Architecture's New Relationship with Nature* (Princeton Architectural Press, March 2015) the authors embrace technology and the human ingenuity behind it, as well as the "corporeal agency" that drives evolution, as "hypernatural."

"According to designers Koert Van Mensvoort and Hendrik-Jan Grievink," they write, "hypernature brings us 'natural' experiences that could not exist without the human hand, but can be appreciated

nonetheless. We argue that this definition should be expanded to include all life, for the manipulation of nature is not limited to human influence. ... Hypernature also includes the modification of nonliving matter by living organisms for the purposes of reshaping their physical environments." In other words, their book demonstrates the conjoining of the natural, human, and technological by presenting projects that reveal "new relationships between the born and the made."

The word "innovative" does not begin to describe the environments and spaces presented in the book's 42 case studies, which are organized into seven beautifully illustrated chapters based on planetary development—from microbial and zoological to the noosphere, or domain of human thought. Properties, processes, and phenomena are examined in diverse projects the world over.

In MIT Media Lab's Silk Pavilion, silkworms are denied a cocoon and thus continually cover a bio-inspired scaffold with their intricate webs. In the Sahara Desert, miniscule grains of sand—which normally erode structures—are compacted and shaped into residential buildings. The BIQ House in Germany has a bio-adoptive facade known as SolarLeaf: window **continued on page 27**



Bleiglessen at the Wellcome Trust in London, UK, 2005.

STEVE SPELLER

HEROIC HEATHERWICK? continued from page 26 This internationally acclaimed project was preceded a decade earlier by the smaller Barnards Farm and Belsay Sitooteries, both of which were garden follies covered in outward reaching spindles and, it turns out, were refined versions of an even earlier, bristle-covered never-constructed building proposed for West London.

Readers are shown Rolling Bridge projects that recoil like inch worms to allow safe passage beneath by river traffic and undulating waves of manipulated plywood, steel, and metal mesh that form dramatic

restaurant decor, retail stairs, and building screens. Clouds are commandeered as atrium sculpture and floating footbridges.

Heatherwick clearly revels in reappropriating common objects, natural and manufactured, including the single zipper that was used to create a bag for Longchamp and discarded pram components reconstituted as a chair.

Enchanted by both manufacturing practices and the flotsam of production malfunctions, the studio experimented with enormous extrusion machines to fabricate benches as if by “squeezing toothpaste out of a tube.” In this process, long stretches of homogenous extruded profiles are punctuated by anomalous hiccups, chance manipulations that turn an otherwise pristine object into something completely unexpected. The results are surprising vaguely osseous, and require the object to finish its own design.

Sequencing the book in reverse chronological order allows no hierarchical distinctions between built and speculative, building or holiday mailer, sensible or outlandish.

As he reflects on his work, Heatherwick also looks back at his many supporters and collaborators with gratitude and affection. The preface, tellingly titled “From I to We,” acknowledges key members of his studio and illustrates his family’s role in instilling in him an autodidactic design approach.

The book, like the rest of Heatherwick’s output, is ambitious and memorable, though thoroughly overwhelming and imperfect. Perhaps that’s the point.

BRIAN NEWMAN



Windswept, an innovative facade

BRUCE DAMONTE

NOT BORN THIS WAY continued from page 26 panels filled with liquid that are part of a geothermal heating system and that also grow algae, which in turn shades the building.

Echoviren is a botanical pavilion modeled on the surrounding redwood forest in Northern California, but designed to decay over a period of decades.

In other words, write the

authors: “Decay, change, and unpredictability: these are three words to which architects have commonly exhibited resistance, but to which hypernatural designers enthusiastically flock.” Rather than controlling nature, then, a hypernatural approach requires architects and designers to “deliberately resituate control, often to the predesign phase of a project, where they set up the conditions for work to unfold, organically and unpredictably.”

Always provocative in form, materiality and function; usually participatory, as the human presence triggers a digitally designed response in many of these works; and upending expectation in form and functionality, the structures investigated in *Hypernatural* present a seemingly otherworldly future radically outside of today’s status quo. There may be hope for us after all.

Poster boards of projects included in the book will be on exhibit from September 24 through January 24, 2016, in the HGA Gallery, Rapson Hall, University of Minnesota, Minneapolis.

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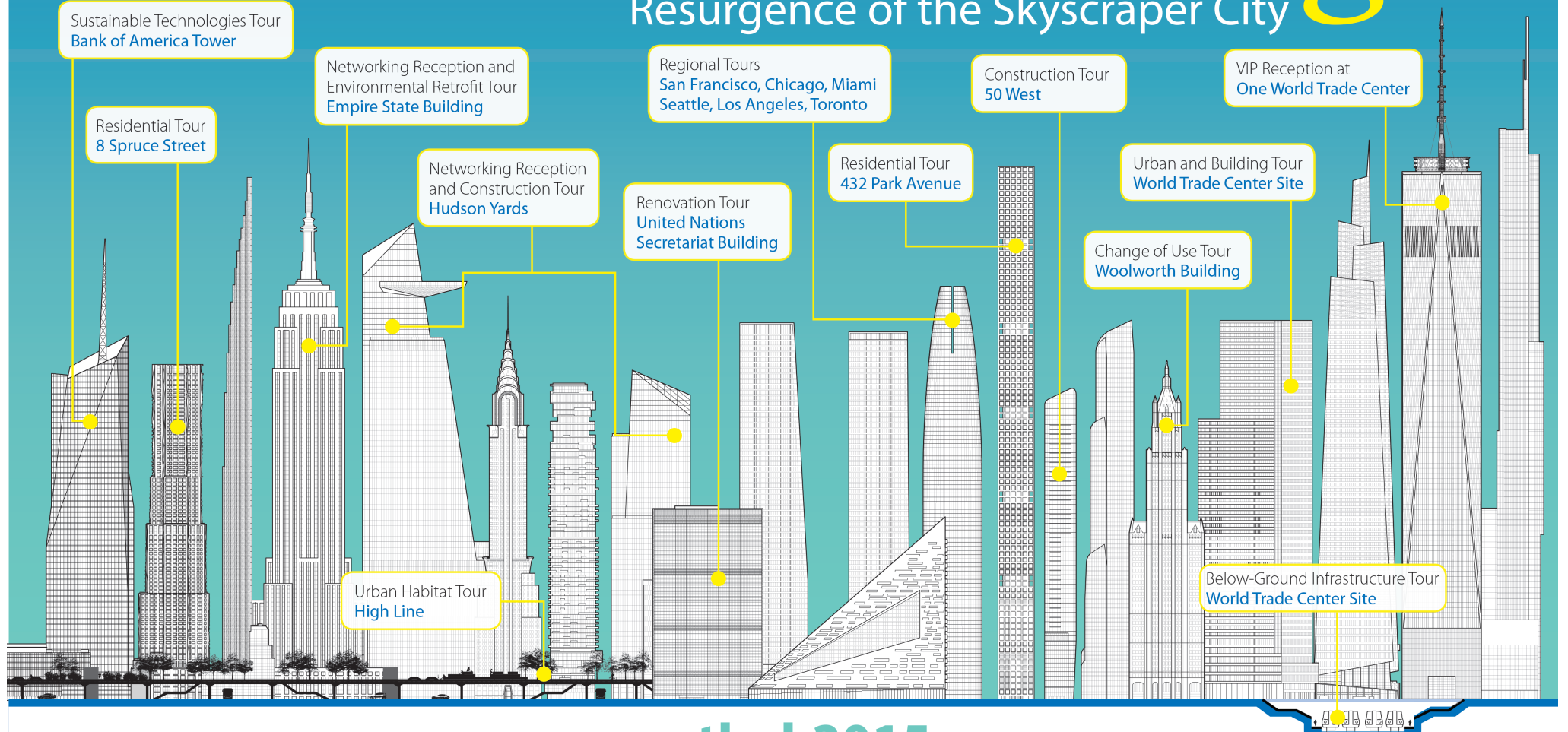


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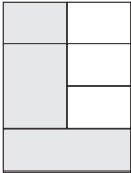
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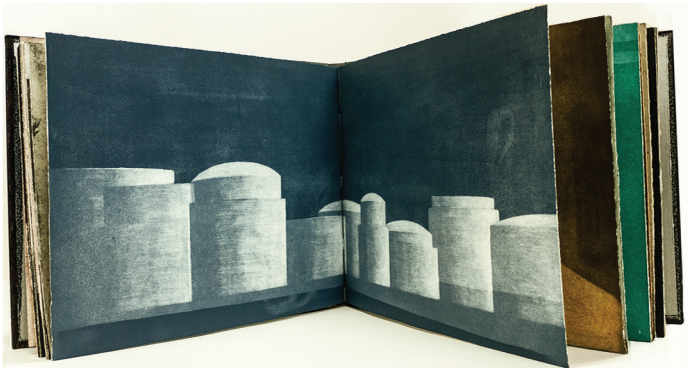
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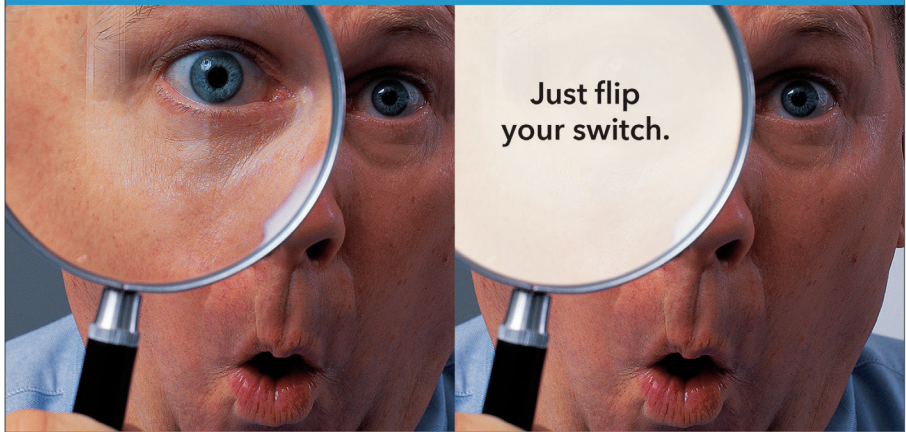


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U.S. DEPARTMENT OF HOUSING AND URBAN DEVELOPMENT

Minoru Yamasaki's Pruitt-Igoe housing complex in St. Louis. Its demolition on March 16, 1972 was called "the day Modern architecture died."

the city is constructed changes. Large interventions in the city, using public housing projects as the texture from which to compose a new and alternative urban fabric, become virtually impossible. As part of a wholesale privatization program, public housing associations are privatized and home ownership takes a dramatic rise. By transforming large sections of society from tenants into homeowners, the prevailing powers also hope to garner political sway. As soon as people own their homes, a mortgage will give them a vested interest in keeping interest rates and inflation down. Locked into an inescapable financial reality, they will have little alternative but to sympathize with the economic agenda of the right.

In the 1980s, the built environment and particularly housing start to acquire a fundamentally different role, from a means to provide shelter to a means to generate financial return. A building is no longer something to use, but to own (with the hope of increased asset-value, rather than use-value, over time). Buildings become part of an economic exchange cycle: conceived for the lowest possible cost, traded for the highest possible sum. In this context, modern architecture's original mission, an affordable living standard for all, largely proves counter-productive. From here on, modern architecture can only survive when stripped of its ideological dimension; only once it relinquishes its emancipatory pretensions can its aesthetics of reduction be used to the full advantage of the economic system. Under the imperatives of the market economy (maximizing profit), the contemporary home must be cheap to build, but should never be cheap to buy. Modernism evolves into a style because, as in the fashion industry, it is above all the idea of style that suspends (almost like a state of hypnosis) any awareness of a relation between production cost and selling price.

It is not just newly built projects that are affected by this trend. The recent fire sale of council property in Central London boroughs is indicative of the same process. After the first generation of tenants is offered to purchase their rental apartments at subsidized rates, the next round of sales quickly conforms to market rates, generally making the apartments unaffordable for the income groups for whom they were originally intended. Where previously inner city modernist projects were primarily reserved for low and middle incomes—cheap to build, cheap to rent—we currently see the opposite trend, where they are increasingly the domain of the rich. Trellick Tower, a 31-story building with 217 flats in North Kensington, built in 1972 and very familiar to architects, long had a reputation for anti-social behavior and crime. Following the introduction of the "right to buy" council homes in the mid-1980s, many of the flats were bought by the tenants. A new residents' association was formed and several security improvements were undertaken, including the employment of a concierge. After the building's Grade



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If Thomas Piketty's *Capital in the Twenty-First Century* (Belknap Press, 2014) is correct, the twentieth century will have been no more than an anomaly: a brief interruption in the systemic logic of capitalism, where the inherent accretion of capital through capital remains an unbreakable cycle. Piketty's analysis is exceedingly simple. He identifies two basic economic categories: income and wealth. He then proceeds to define social (in)equality as a function of the relation between the two over time, concluding that as soon as the return on wealth exceeds the return on labor, social inequality inevitably increases. Those who acquire wealth through work fall ever further behind those who accumulate wealth simply by owning it. Only during the twentieth century—under the pressure of two world wars, social unrest, revolutions, labor unions, and the daunting presence of a global alternative to the capitalist system in the form of a (former) communist world—was capital briefly surpassed by labor as the prime means to accumulate wealth. Piketty's theory may have social and cultural implications beyond our wildest imagination. In the twenty-first century, inherited wealth could become the defining factor of class distinction once more, reducing any notion of social mobility to a remote possibility at best.

Although my training as an architect makes me utterly unqualified to comment on Piketty's economic theories, I cannot help but notice the resonance between Piketty's narrative of economic history and the story of my own profession. If one studies the history of architecture, and particularly that of the last century, a striking confluence emerges between what Piketty identifies as the period of the great social mobility and the emergence of the modern movement in architecture. From Le Corbusier to Ludwig Hilberseimer, from the Smithsons to Jaap Bakema: after reading Piketty, it becomes difficult to view the ideologies of modern architecture as anything other than the dream of social mobility captured in concrete.

The resonance of Piketty's historic analysis of capital with the progression of architectural history is eerie. The first

intersection, economic output exceeding the returns on capital just prior to World War I, clearly coincides with the emergence of the avant-garde, but the resonance even applies at a more subtle level within the twentieth century itself. From the early to mid-1970s, for the first time in the twentieth century, the lead of economic output over the returns on capital begins to diminish. And towards the end of the 1970s, a different political wind begins to blow. The conservative revolution first sweeps America and later Europe, forcing an agenda of economic liberalization and the slashing of government spending. The size of the public sector is steadily reduced and large public housing projects become a thing of the past.

This period essentially and concurrently marks the end of an unfettered belief in the merits of modern architecture. In 1972, the Pruitt-Igoe public housing complex in St. Louis is demolished, an event that is generally heralded by critics as the end of modern architecture and, on a larger scale, the end of modern utopian visions for the city. After the demolition of Pruitt-Igoe, the confidence in the architectural profession is severely shaken. The mood becomes pensive and the major seminal works of architecture are no longer plans but books, no longer visions but reflections. It is telling that the most noteworthy architectural manifesto of 1989, the year of the fall of the Berlin Wall and the onset of an uncontested global rule of capitalism, is *A Vision of Britain* by Prince Charles (Doubleday, 1989). The modern age prefigured in *The Futurist Manifesto*, at the tail end of the ottocento with its hereditary hegemonies, ironically concludes with an anti-modern manifesto written by a member of the British Royal Family.

If the egalitarian climate of the 1960s and '70s had made modern architecture generally unpopular, the neoliberal policies of the '80s and '90s made it obsolete. The initiative to construct the city comes to reside increasingly with the private sector. "Thought production" by the architectural profession, in the form of theoretical manifestoes or wholesale urban visions, gradually comes to a standstill. The very grain through which

ll* listing in 1998, property prices rose sharply and flats in the tower came to be regarded as highly desirable residences. Despite serious technical problems within the building, properties in the tower have sold for between £250,000 for a small one bedroom flat to £480,000 for a fully refurbished three bedroom flat. The maximum obtainable mortgage on an average annual gross income of £32,188 in the UK in 2014 was £152,000.

Central London is not the only place affected by this phenomenon. Park Hill, a council estate built in 1957 in Sheffield, North Yorkshire, went into decay in the 1970s. In 1998 the complex was Grade II* listed. Following this, English Heritage in collaboration with a private developer launched a renovation scheme to turn the flats into upmarket apartments and business units. The renovation was one of the six shortlisted projects for the 2013 RIBA Stirling Prize. According to Sheffield's own website, the city has "the lowest annual average salary of UK's core cities" at around £24,000, allowing a maximum mortgage of around £115,000. Outside the UK, the original units of Le Corbusier's Unité d'Habitation are currently being sold for: €151,000 (for a 31-square-meter studio); €350,000 (for a three bedroom flat) and €418,000 (for a four bedroom flat). The average annual wage in France is €30,300, allowing a maximum mortgage just shy of €120,000.

If we are to believe Piketty, we may well be on the way back to a patrimonial form of capitalism. With that, modern architecture's social mission—the effort to establish a decent standard of living for all—seems a thing of the past. The existenzminimum: the establishment of a universally acceptable minimum standard of living in the twentieth century seems to have become a privileged condition in the twenty-first. Architecture is perhaps more than ever a tool of capital, complicit in a purpose antithetical to its erstwhile ideological endeavor. Fifteen years into the new millennium, it is as though the previous century never happened. For Trellick Tower, Park Hill, l'Unité d'Habitation, the same architecture that once embodied social mobility in béton brut now helps to prevent it. The twentieth century taught us that utopian thinking can have precarious consequences, but if the course of history is dialectic, what follows? Will the twenty-first century mark the absence of utopias? And if so, what are the dangers of that?

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