

THE MIDWEST ARCHITECT'S NEWSPAPER

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Studio Gang's design responds to NYC's zoning regulations.



COURTESY STUDIO GANG ARCHITECTS

AQUA TOWER ARCHITECT TO MAKE NYC DEBUT ON THE HIGH LINE

LINE GANG

Jeanne Gang will soon join the likes of Neil Denari, Frank Gehry, Jean Nouvel, and Shigeru Ban with a new project near the High Line in New York City. The roughly 180,000-square-foot office tower will rise along 10th Avenue between 13th and 14th streets, pending city approval.

The project will be Chicago-based Studio Gang Architects' New York debut, and its atypical form is a novel take on New York's zoning. "We looked at what we could build as of right and realized that it would block out light, air, and views from the High Line," principal Jeanne Gang told AN. Gang pointed out that the High Line creates the unusual urban condition of having a much-loved public space mid-block. "So we rearranged the building's mass so that the tallest part faces 10th Avenue," she said.

In addition to pulling the building to the lot-line along 10th Avenue, Studio Gang's design calls for angled notches, slicing off wedge-shaped

continued on page 6

SPECIAL ISSUE: FAÇADE

RECLADDING AGING BUILDINGS EXTENDS THEIR LIFE, IMPROVING INSULATION, OPTIMIZING DAYLIGHT, EVEN REINVENTING THE TYPOLOGY. SEE PAGES 13–15. PRODUCT: CLADDING SYSTEMS. SEE PAGE 9.

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CHA'S PLANS FOR LATHROP HOMES
ALARM PRESERVATIONISTS

Bait and Switch?

In 2001, the Chicago Housing Administration (CHA) targeted one of the city's first subsidized housing projects, built in 1935, for an overhaul. Eleven years later, the fate of the Julia Lathrop Homes remains uncertain, stymied by a collision of preservation and politics.

The complexity and many factions competing to influence the outcome have caused the delay. Concerns address the project's density; the mix of subsidized, market-rate, and affordable housing units; and the question of who will occupy them. Also to be decided are whether to incorporate both retail and other non-residential uses; the

continued on page 3

TAKE ME TO THE RIVER

Chicago Mayor Rahm Emanuel announced plans this month to expand the city's Riverwalk by six blocks,

tying public space along Lake Michigan to the confluence of the river's three branches at Wolf Point.

Conceptual plans establish identities for each of the six blocks from State Street west to

continued on page 4



COURTESY CTA

CHICAGO'S NEW BUS RAPID TRANSIT PROGRAMS

MAGIC BUS

Buses hardly deserve their disagreeable reputation, Chicago's city government and private agencies seemed to be saying this month,

as they announced four bus rapid transit programs designed to bring area buses—which provide 2.1 million trips every weekday—

Above: Ashland/Western center lane scenario.

into the 21st century.

One of the programs is in place now; the others will be rolled out over the course of the next year.

Pace, the suburban bus and paratransit operator, has been

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THE JAVITS CENTER AND OTHERS CHANGE THEIR CLOTHES.
SEE PAGE 13.



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BAIT AND SWITCH? continued from front page
degree of impact on traffic and property tax revenues; and the design.

Since it opened in the mid-1930s, Lathrop Homes has maintained a fairly even population mix of white, black, and Hispanic residents. But it's Lathrop's architecture and planning that place the project on a different plane from other public housing sites. Its handsome brick buildings, human scale, and almost bucolic landscape setting are truly unique in the city.

Preservationists are particularly concerned about how much of the original architecture and planning will survive the parcel's reinvention. As Preservation Chicago's Jonathan Fine suggested, Lathrop's design virtues are partly a product of historical accident. After the Great Depression virtually ended all building and construction, what Fine calls a "dream team" of architects—including landscape architect Jens Jensen—became available to work on the Lathrop design.

Now, the question of whether the final

BLUE IN GREEN

Chicago's Cermak Road is an industrial artery that links state and U.S. highways, passing through several suburbs and working-class neighborhoods of the city's southwest side. And now it is the "greenest street in America" according to city officials, after transportation commissioner Gabe Klein cut the ribbon on a project whose list of infrastructure improvements reads like a manual for sustainable urban street design.

Natural landscaping, bike lanes, a wind-powered LED streetlight and "smog-eating" concrete are among the street's more telegraphic aspects, but the most interesting part of this pilot project is its price tag. These 14 blocks cost 21 percent less to build than similar projects they considered, city officials said, and will be cheaper to maintain.

At \$1 million per block, paid for mostly by TIF and federal highway funds, the soup-to-nuts approach demonstrated on Cermak—which cut the street's runoff 80 percent and reduced energy use by nearly half—probably isn't suited for every street in the city. But as more data emerges on the benefits of green infrastructure (the city will gather data on this project's performance), its potential return on investment should have the ear not just of eco-friendly city planners, but of budget-conscious politicians as well.

A 2012 study by American Rivers, ECONorthwest, and other groups examined 479 green infrastructure projects around the country and compared them to typical projects. More than 44 percent were less expensive, in some cases substantially, while another 31 percent were no more expensive than traditional alternatives.

The Urban Ecosystem Analysis of Washington, D.C., found that tree cover saved nearly \$4.7 billion in avoided stormwater storage costs. In Chicago, climate change could intensify rainstorms enough to overwhelm the city's \$3 billion Deep Tunnel system, a vast network of sewer pipes and reservoirs that is still years away from completion. Like many cities in the Midwest, Chicago has a combined sewer system that integrates wastewater, or sewage, and stormwater. When this system overflows it pushes contaminated water into Lake Michigan and local waterways. Rains heavy enough to trigger such events are expected to become 50 percent more frequent over the next 25 years.

Some of this work is already being done. An early participant in the green roof movement, Chicago's city hall saves \$3,600 on energy each year and soaks up 60 percent of rain before it reaches the sewers. The city has 1,900 miles of public alleyways, more than any other city in the world. Since 2006, the city has worked to upgrade that vast network of asphalt with permeable pavement. These investments, along with harvesting rain and planting trees, have been three to six times more cost-effective than traditional methods, according to the nonprofit Center for Clean Air Policy. The Cermak Road project is one of the first examples of a major city street adopting that technology.

The infrastructure improvements fit into a larger scheme to reinvent this somewhat gritty trucking corridor, one that also includes the newly designated Cermak Road Creative Industry District. The neighborhoods near this stretch of Cermak—Pilsen and Lawndale—eagerly await a fresh start for 132 acres formerly home to two coal plants. Chicago's aging infrastructure needs to be updated. Ramping up investment in green infrastructure could be a cost-effective way to accomplish that goal. **CHRIS BENTLEY**

project will incorporate aspects of that original plan seems almost an after-thought: The political, economic, and socio-cultural forces shaping the project are so complicated and overwhelming, they seem to trump most design considerations.

On April 30 the Lathrop site landed on the National Register of Historic Places. But six months later, CHA announced that its board had approved in principle demolition plans for Altgeld Gardens, Cabrini Green, and Lathrop Homes, which cast doubt on the agency's commitment to rehabilitate the complex. CHA has razed thousands of public housing units in the past decade, in part to distance itself from the ignominious past of failed public housing superblocks.

Since announcing plans to rehabilitate Lathrop, CHA has gradually reduced the population there. Today, residents occupy fewer than half of the 925 units, because of the "moving to work" agreement, which permits CHA to receive HUD subsidies even for unoccupied units. Critics suggest this clears

the way for CHA to do whatever it wants.

This summer, Lathrop Community Partners, the consortium assembled to develop the property, presented three alternative master plans to the CHA and community groups. The design team (Urbanworks, Farr Associates, BKL Architecture, Studio Gang Architects, CDM, Vincent L. Michael Consulting, and Wolff Landscape Architecture) devised three scenarios that treat the preservation question in varying ways.

The "Delta Greenscapes" option would institute the most drastic measures, demolishing all the structures and replacing them with about 1,300 housing units. It also would completely redraw the street plan.

The "Gateway" option would retain all buildings on the north half of the site, reconfiguring the site plan for a total of about 1,500 units.

"Riverworks" would keep many of the buildings on the north half of the site and appears to respect the north end of the landscape plan, while anticipating 1,600 units overall.

LETTERS

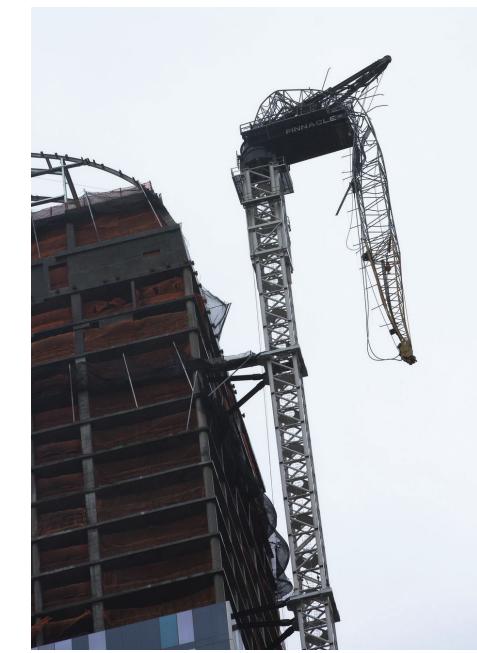
Thanks for the article on the Pilsen/Little Village power plants (*MW07_09.12.2012*). How about sticking a wind turbine on top of that smoke stack. I've looked at it belching particulates for years and some spinning propellers would be a pleasant change. The revenue generated might offer a small revenue stream to heal the site.

CHIP ROREM
PRESIDENT OF RALPH ROREM ARCHITECTURE LTD.

MANAGING EDITOR'S NOTE

This issue was produced in the wake of the destruction that Hurricane Sandy wrought upon the East Coast. During this time, AN's Lower Manhattan office has been without power and its editorial, production, and publishing personnel have been spread throughout the city, many of them also living in the dark. In spite of these inconveniencing circumstances, members of the staff have risen to the occasion and put in a double effort to bring our Midwest readers the architectural news, features, and reviews upon which they have come to rely.

Sincerely,
AARON SEWARD



JOHN MINCHILLO/ASSOCIATED PRESS

Community groups and both aldermen who represent the project site have objected to all three plans as too dense and generally unresponsive to the CHA-issued request. This doesn't surprise Fine or other advocates.

"CHA pulled a bait and switch," Fine said. "The RFQ called for 800 to 1,200 units and for historic preservation to be a priority." Yet neither is reflected in the final plans, he added. "They went through the motions of 'community engagement,' but there really wasn't anything engaging in the process."

Instead, "We got a market-driven, profit-oriented plan," Fine said, that won't serve residents or neighbors. While his group doesn't focus on the many issues that face the planners, he said he thinks an emphasis on preservation could simplify the issues. "The problems at Lathrop have stemmed from breakdowns in security, maintenance, and tenant screening, not the architecture and planning," Fine said.

PHILIP BERGER

THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2012

OPEN> LOUNGE

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COURTESY BLOCHAUSS

In the Windy City this winter you'll be hard pressed to find someone complaining about a lack of high-end, cozy lounges in which to sip—or guzzle—away the season. It seems like one has opened every month, and one of the latest is The Grid, a new lounge below River North's recent addition, Baume & Brix. Nick Bowers of blocHaus designed the spaces for the lounge, and restaurant, respectively, and both represent some of the best hospitality design of the year. His design, he said, "pays respect to what's already there—a brick and timber loft—while adding layers."

It complements the owners' layered concept, which is one drink or several.

One look at the seating bays lining the outside wall, and you might not leave until last call. Rolled-back, leather-tufted sofas large enough for eight of your closest friends wrap themselves around floating fireplaces. And the fireplaces themselves hover over custom walnut tables. Metal grids lit from behind are installed between the seating areas and the exposed brick walls to create a cool lighting element.

The result? If you peeled away those layers, you'd have an average subterranean bar, but thanks to great design, instead you have the perfect place to consume cocktails with your well-heeled friends. **RYAN LAFOLLETTE**

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CINCINNATI IS RECOVERING FROM THE SWINE FLU

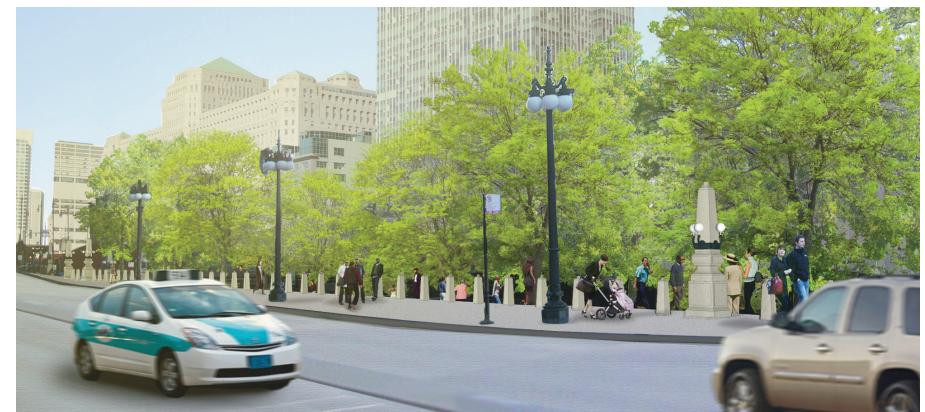
Dear readers, Eavesdrop had the opportunity to explore Louisville, KY—our hometown—and Cincinnati, OH (a.k.a. Porkopolis) over the weekend. It's been six or seven years since our last trip to Cincy and we have a couple of things to say about it. It's kind of a real city, like, dense and old, with just enough corporate headquarters looming over the skyline. We finally got to see the HOK-designed Great American Tower in real life, and it's just as bad in person as its renderings. You may remember that we thoroughly made fun of its fugly, Princess Di-inspired steel tiara—something about lipstick on a pig. Let's update that to a more current comparison. That tiara is more *Honey Boo Boo* than Princess Di. Eavesdrop is not a fan of hats or tiaras on buildings—i.e., the Pappageorge Haymes-designed One Museum Park in Chicago with its sailor cap. The American Institute of Steel Construction disagrees, having recently given said tiara a design award.

Cincy's little sibling across the river, Covington, KY, has its own shiny shocker: Daniel Libeskind's Ascent at Roebling Bridge, which is essentially a nautilus that mated with a Vegas hotel that was birthed on the banks of the Ohio. And—just announced!—Covington is so hip that it's turning its 102-year old City Hall into a boutique hotel.

Despite a few eyesores, things in downtown Cincy are definitely looking up. The Over-the-Rhine neighborhood was shockingly vibrant in a way that should make Louisville's NULU district extremely jealous. Louisville could use its own version of 3CDC, or Cincinnati Center City Development Corporation, whose name adorns many banners and reconstruction projects. In Louisville there was nary a person walking the streets of East Market, NULU's main drag. Cincy, please send some of that development juice downstream!

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COURTESY ROSS BARNEY ARCHITECTS

TAKE ME TO THE RIVER continued from front page Lake Street: The Marina (from State to Dearborn); The Cove (Dearborn to Clark); The River Theater (Clark to LaSalle); The Swimming Hole (LaSalle to Wells); The Jetty (Wells to Franklin); and The Boardwalk (Franklin to Lake).

"The Chicago River is our second shoreline, which has played such a critical role in Chicago's early history, the development of our industry, and our quality of life," Emanuel said in a statement. "It is now time to celebrate this incredible waterway with the completion of the entire riverwalk project."

The project is intended to draw more recreation to the waterfront, presumably to include kayaking at the Cove and the Marina, and fishing at the jetty. After the state committed \$10 million to clean up the Chicago River, the Environmental Protection Agency followed suit, ordering a cleanup for the

wastewater-ridden waterway downtown that would be comprehensive enough to make stretches actually clean enough for swimming. The design team embraced this prospect with the Swimming Hole, which is meant to draw Chicagoans into the river itself.

The design team for the expansion is composed of Sasaki Associates, Alfred Benesch & Co., Ross Barney Architects, and Jacobs/Ryan Associates. Ross Barney previously designed Riverwalk Wabash Plaza, a \$20 million development.

Emanuel said he has "charged CDOT to find creative ways to finance the construction" of the project. The agency's staff has applied for federal money through the Transportation Infrastructure Finance Innovation Act to fund the build-out, estimated at \$90 million to \$100 million. The city will also seek sponsors for ongoing maintenance. **CHRIS BENTLEY**



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LOGAN'S RUN

The Reva and David Logan Center for the Arts at the University of Chicago held a three-day festival in October to celebrate the building's official launch, although the arts hub has been abuzz with life throughout various stages of construction since spring.

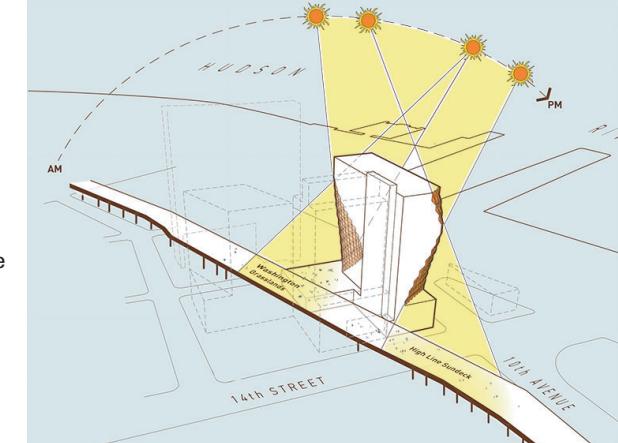
An 11-story tower anchors the design by architects Tod Williams and Billie Tsien, providing a lofty view of the campus Midway to the musical and theatrical performers who will call the facility home. The two-story building that wraps around this pillar is a complex of theaters and performance spaces that rise to great heights of their own. An elegant and inconspicuous

474-seat auditorium sits mostly below grade, maintaining the podium's low profile.

The 184,000-square-foot building brings a performance hall, exhibition space, two theaters, a screening room, performance penthouse, classrooms, studios, rehearsal rooms, performance labs, a digital media center including editing suites, and a cafe to the university and is intended to be a resource for students and the wider artistic community alike. Against the backdrop of the university's famously fraught town-gown relationship, this space for collaboration south of the Midway may prove to be a building block for a more amicable future. **CB**

LINE GANG continued from front page portions of the tower, allowing river views and minimizing shadows on the elevated park. The design for the building has a glass skin, which will be smooth on the vertical portions and faceted in the cutaways. "The faceted edge emphasizes what I call the 'solar carving,'" she said. "The serrated-edge demarcates the special character of these spaces."

For Gang the project is an opportunity to respond to and critique New York's building and planning standards. "We're using the principal of the zoning envelope, but we're recognizing the exceptional condition that the High Line creates," she said. "It's an interior block public space. How do you respond to that?" The project draws on research her firm conducted for the un-built Solstice Tower in Chicago's Hyde Park, which employed a top-heavy, angled facade to mitigate heat



gain on the southern exposure in the summer while increasing it in the winter.

William Gottlieb Real Estate is developing the project. It will replace an empty meatpacking plant on the site, and will include ground level retail. "They really want to defer to the fundamental asset of the High Line," she said, noting that other developers and architects have built over the park. "This is the opposite approach." The project is located out-

side the Gansevoort Market Historic District, so it is not dependent on approval from the Landmarks Preservation Commission. Gang's unconventional take on city zoning is currently being filed with New York's Board of Standards and Appeals. The building is targeted for completion in 2015.

ALAN G. BRAKE

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MAGIC BUS continued from front page operating coach buses on highway shoulder lanes at up to 35 MPH during rush hour for a year. The benefits are undeniable: shorter, more reliable trips. Each morning, from 5 a.m. to 9 a.m., buses coming into downtown Chicago from several southwest suburbs may use the shoulder when traffic has decreased below 35 mph. The same is true out-bound for the evening commute.

In creating this two-year experiment, Pace is following bus strategies in Minneapolis and Cincinnati. Six months after its own service began, Pace added a new daily trip to the 855 route and noted that ridership had gone up 67 percent since February 2011. This project differs from the three bus rapid transit (BRT) projects being planned by city agencies; one of them will begin this month. Running buses on shoulders exploits existing infrastructure while BRT builds new infrastructure.

The Chicago Transit Authority (CTA) and Chicago Department of Transportation (CDOT) are working together on three BRT projects: Jeffery Jump, Central Loop, and Ashland/Western avenues. Jeffery Jump is adding several enhancements to an experimental section of existing express and local bus routes. They include a larger showcase bus stop shelter, "Bus Tracker" displays inside vehicles (to anticipate arrival times), and signal priority (meaning that several traffic signals will give an early or longer green light; and one traffic signal will give the bus a green light before other traffic).

Buses will have dedicated lanes that can be enforced by police for two hours northbound in the morning and two hours southbound in the afternoon. Stations are one-half mile apart instead of the local route's one-quarter-mile stop spacing.

The Central Loop and Ashland/Western Avenues BRT projects are cut from a different cloth. The Metropolitan Planning Council, an independent advocate for sustainable, regional growth, has been working closely with CTA and CDOT, as a promoter for BRT. MPC vice president Peter Skosey described the look and feel of the projects: "Stations would provide riders with clear wayfinding, be attractively branded, and allow customers to pay before boarding. They will signal to property owners and developers that the transit investment is permanent," he said.

The two programs are at different planning stages. The CTA wrapped up a series of open house public meetings about Ashland/Western avenues to show the four scenarios under consideration. The Central Loop project is further along, with the scenario already chosen and service estimated to begin in 2014.

These projects "not only will improve the connectivity of our existing transit system and benefit riders," Skosey said, "but also will be an excellent investment in neighborhoods and the city."

STEVEN VANCE



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A wire mesh core surrounded by tempered glass obscures angled light, yet appears transparent when viewed head-on, allowing more daylight to enter a building in the morning and late afternoon when the sun is low on the horizon. It can filter up to 50 percent of transmitted light without tinting or special coating, and also acts as a moisture-resistant sound barrier with an STC rating of up to 49.
pulpstudio.com





This page above: The fourth floor gallery space; Below: The six-sided building responds to the three-cornered site; Facing page: The interior's monumental stair.

Shiny and faceted, the new Museum of Contemporary Art (MOCA) Cleveland has already been touted as "a cultural gem." MOCA also has been likened to a massive jewel embedded—albeit at a wonky angle—in the eight-acre development known as Uptown, adjacent to Case Western Reserve University.

It would be tempting to shrug off these nicknames as snap judgments (see also: "the Gherkin" and "the Shard") if they weren't so apt. The bold new building not only resembles a dusky diamond on its surface but also shares

with the gemstone a remarkable intensity that is the product of a lengthy incubation under high pressure.

The sleek, surprising, and incredibly versatile new home of MOCA Cleveland is the first museum commission and first U.S.-based building for Iranian-born Farshid Moussavi, who since landing the project in 2006 as co-principal of Foreign Office Architects, has started her own London-based firm. Along the way, there was a global economic crisis (the museum's local bank was seized on the very day the

new building was proposed to the board) that put the squeeze on fund-raising efforts, the project budget, and the original design.

The tense environment that resulted made for a fragmented design process. "We had three months of design and then nothing, and then another three months of design and then nothing...six years of it," Moussavi said earlier this month, on the eve of the museum's public debut. She described her surprise, at how the on-again, off-again design schedule actually turned out to be a boon to the

project. "We had lots of time to mature, to develop our ideas, and even to run into accidents," she said, pointing to a window's mirror reveal that cleverly cuts the depth of the building's shimmering skin. "If we had rushed, we wouldn't have thought of that."

"The project had a whole series of discoveries along the way that had to do with having that extra time."

Moussavi the architect turns out to be something of a savant when it comes to the temporal dimension. With a total project budget of \$27.2 million, her MOCA

is a slow-motion spectacular that unfolds over four stories and approximately 34,000 square feet, anchored by a vertiginous central staircase. Visitors who want to climb to the very top can hover over the main gallery and take in Escher-like vistas afforded by the dramatically canted walls and zigzagging walkways below.

The building envelope, a craggy carapace that is independent of the load-bearing floors, has six faceted sides, one of them a tall triangle of transparent glass that echoes the three-cornered building site. The others are clad in panels of black stainless steel for a unique finish that is part fun house mirror, part mood ring. Moussavi was sold on the dark Rimex paneling when she discovered how its dynamics changed, based on the orientation of the surface, the thickness of the steel, the light, even the weather. "It started playing with time," she explained. "We eventually understood the significance of that for a contemporary art museum that



COURTESY DEAN KAUFMAN



COURTESY DEAN KAUFMAN

should play with the idea of the now and the instant."

Inside the eccentric exterior, which culminates in a square top, is a more conventional orthogonal plan atop a squat hexagonal base. The contrast between inside and outside could have been jarring, but Moussavi proposed the bold move of lining the building shell with color: a matte blue that suggests Yves Klein ultramarine at midnight. "Artists gave us feedback about the intensity of the blue paint," she explained. "They said that if it was dark enough, it would recede and give this sensation of a boundless space"—an effect that is heightened by the diagonal zips of glass that are the building's windows.

Allowing the dark shell to infiltrate what would have been a basic white-cube gallery on the top floor is just one of the invasions—and innovations—evidenced at MOCA. Floors deliberately alternate between public and nonpublic museum activities, affording visitors glimpses into the wood workshop or the loading dock.

The enclosed fire stairs, painted bright yellow and locked in a helical embrace with the main staircase, double as a sound gallery. With entrances on all sides, the double-height ground floor can be configured as a gallery, performance venue, or, in the words of MOCA executive director Jill Snyder, an "urban living room" (admission is charged only if visitors wish to ascend to the exhibitions). Even the museum store floats, thanks to collapsible fixtures that can make way for private events.

The sculptural force of the new MOCA, which had long operated out of a second-floor space in a former Sears, demands an equally challenging exhibition program, and chief curator David Noor appears up to the task, with a debut show that engages directly with architecture, including everything from the usual suspects like Rachel Whiteread and Gordon Matta-Clark to an atrium wall spray-painted by Katharina Grosse and Henrique Oliveira's site-specific *Caramboxido*, a giant plywood gourd that bursts through a gallery wall.

Future exhibitions dedicated to artists such as Corin Hewitt and the collaborative duo of Janet Cardiff and George Bures Miller are sound choices to make Moussavi's dark gem shine.

STEPHANIE MURG



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SECOND ACTS FOR MODERN BUILDINGS



FACADES USUALLY EXPIRE LONG BEFORE THE STRUCTURAL SYSTEMS THEY ENCLOSE. ONE ANSWER TO THIS DISSONANT FACT IS RECLADDING, WHICH CAN BE A COST-EFFECTIVE MEANS TO EXTEND THE LIVES OF BUILDINGS, WHILE IMPROVING THEIR PERFORMANCE AND EVEN CHANGING THEIR USE. THE FOLLOWING THREE PROJECTS EXEMPLIFY THIS PRACTICE.

STATE STREET SOUTH, CHICAGO, IL
ARCHITECT: 4240 ARCHITECTURE
FAÇADE CONSULTANT: WISS, JANNEY,
ELSTNER ASSOCIATES
MANUFACTURER: OLDCASTLE BUILDING ENVELOPE
INSTALLER: ALLIANCE GLASS AND METAL

The General Services Administration (GSA) recently hired Chicago-based 4240 Architecture to renovate State Street South, a former department store in the Chicago Loop Retail Historic district that the government transformed into office space in the 1980s. The project is part of the GSA's ongoing effort to bring federal workplaces up to contemporary standards of design and sustainability. As part of an overall upgrade, which included new interiors, high-efficiency HVAC systems, and carbon dioxide sensors, 4240 replaced the structure's aging facades on State Street and Jackson Boulevard with a high-performance glass curtain wall.

"A big part of the project was the use of light, to the point where we talked about it as a material," said 4240 design director Robert Benson. "We took a previously opaque project and made it something that people want to go to work in every day."

The design of the curtain wall maximizes the penetration of natural light into the

interior while employing several measures to mitigate heat gain and glare. The unitized, structurally-glazed system is made up of an extruded aluminum mullion frame outfitted with insulated glass units (IGUs). Both vision and spandrel panels are transparent, revealing the white-painted slab edge from the exterior and allowing more daylight to pour inside. The low-iron, low-e-coated IGUs feature a half-inch airspace made with stainless steel spacers, which is filled with inert argon gas, increasing their insulation value.

The architects also treated the glass with a white ceramic frit pattern that references a sculpture on the building's west face by Sol LeWitt, titled *Lines in Four Directions*. An automatic shading system rounds out the facade's sustainability strategy, which increased the building's energy efficiency by 36 percent.

4240 also applied a glass curtain wall to the elevation of the building above a new entry on Quincy Court. "We were able to control the

proportion and the quality of the architecture to a much greater degree than if we had just clad the opening," Benson said. The Quincy facade features a fold made from angled two-planed glass, aligned to the centerline of LeWitt's sculpture. The glass contains tiny lines of text written in ceramic fritt that are legible from inside the building. The bits of prose were extracted from The Declaration of Independence, the Constitution, and the Bill of Rights.

In addition to optimizing daylight and thermal performance, the new facade opens the interior to the architectural marvels that surround the site. Views to the west reveal the juxtaposition of the Mies van der Rohe-designed Dirksen Federal Building and proto-skyscraper the Monadnock Building. That almost 360 degrees feeling of connection, said project architect Noah Luken, opens up the project to a broader urban experience.

CHRIS BENTLEY IS AN'S ASSOCIATE MIDWEST EDITOR.

Above: The architects fully glazed the elevation above a new entrance on Quincy Court. **Below:** The glass and aluminum curtain wall on State Street replaces a marble facade with strip windows.



CHRISTOPHER BARRETT



THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2012

JAVITS CENTER, NEW YORK, NY
ARCHITECTS: FXFOWLE, EPSTEIN GLOBAL
FAÇADE CONSULTANT: R.A. HEINTGES ASSOCIATES
MANUFACTURER AND INSTALLER: ENCLOS CORP.

When architect James Ingo Freed first dreamed up his design of New York City's Javits Convention Center, he imagined a pellucid glass box that would flood the soaring Crystal Palace lobby and expansive concourse with streaming natural light and, from the exterior, reveal the graceful trelliswork of a space frame structure. Unfortunately, his vision was to remain a dream. The glass technology of the late 1970s and early 1980s, when the building was constructed, wasn't up to the task of providing both transparency and insulation. The heat loading that would have come with such a design threatened to overpower the HVAC system. So Freed compromised. He kept the glass box, treating it with a dark grey tint and bronze reflective coating. The strategy kept things relatively cool inside, but stymied his ambitions for a translucent architectural expression and a brilliantly sunlit interior.

In 2006, The New York City Economic Development Corporation decided it was time to give the Javits a facelift. The agency hired architecture firms FX Fowle and Epstein Global to overhaul the aging convention

center and bring its systems into the 21st century while improving energy efficiency by 26 percent. The team's strategy included updating the HVAC and electric lighting systems, adding a green roof, and removing the structure's decaying envelope, replacing it with a modern, high-performance system capable of fulfilling Freed's dreams of a transparent facade.

The switch to more translucent glass did raise a particular concern, however. "In the original design glass covers the whole building uniformly, the black-box convention halls as well as the day-lit lobby and concourse," said Bruce Fowle, a senior partner at FXFowle. "That wasn't going to work. If we kept it all glass it was going to read differently from opaque to transparent. We thought we needed something different. So where the opaque portions are we've introduced stainless steel panels."

The original facade was based on a 10-foot-square module that corresponds to the space frame structure. In the recladding, the architects played on the horizontality of the convention center's long, opaque facades by designing 10-foot-wide-by-5-foot-high



COURTESY FXFOWLE

stainless steel panels. Most of the panels were treated with a No. 4 brushed finish, though some were given additional patterning: 2-FL, which introduces horizontal ribs, and 6-ON, which adds golf ball-like dimples. The tricked-out panels were interwoven with the plain to help make the transition from glass to stainless and to create some visual interest across the facade.

The team also made slight changes to the design of the glass panels, removing

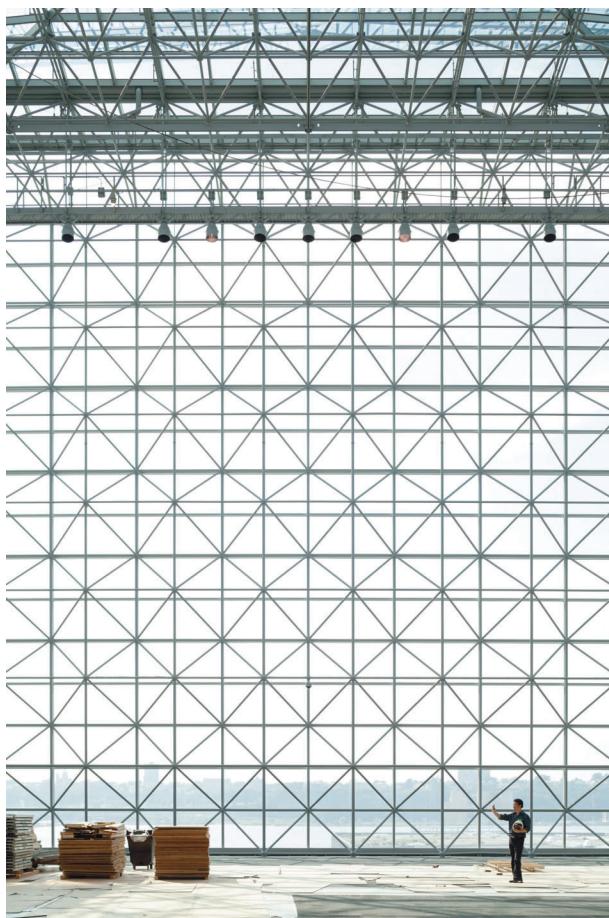
the vertical mullion that had divided the original into 5-foot-square panes. This allowed more daylight into the interior and matched the dimensions of the stainless steel panels. The modules are outfitted with Viracon IGUs treated with a hybrid of traditional low-emissivity coatings and low-reflectivity coatings that mitigate solar heat gain, cut down on reflectance, and produce a neutral color. The IGUs are made up of a 3/8-inch outer lite, a 1/2-inch air space,

and a 1/4-inch inner light, and are structurally glazed into a partially thermally broken frame of 4 1/4-inch deep aluminum mullions. The architects applied a range from 28 percent frit to 48 percent frit to the glass to control the amount of natural light entering particular portions of the building.

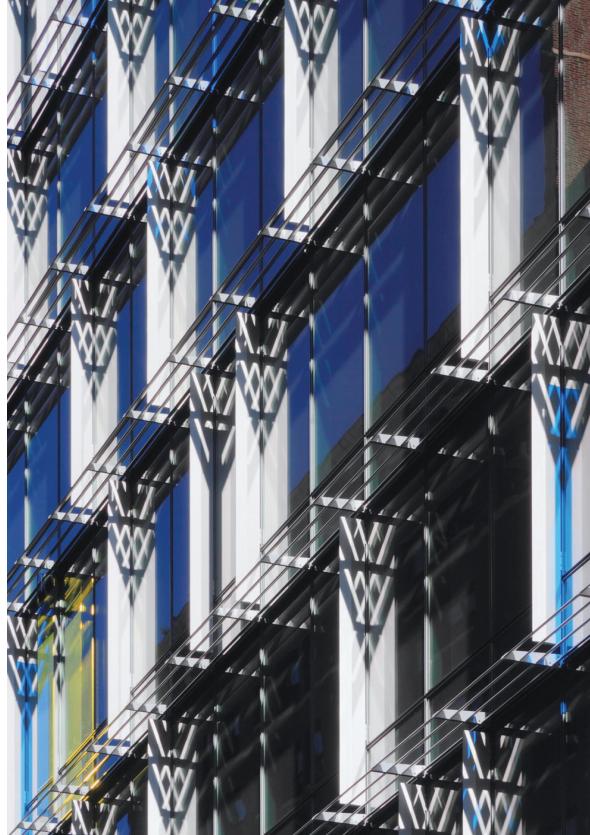
In the original design, Freed had painted the space frame structure dark brown because it blended with the tinted glass. "We painted it light medium grey," said Fowle. "It

really freshens up the interior environment and fits with the more transparent, lighter glass. It's really quite striking."

AARON SEWARD IS AN'S MANAGING EDITOR.



COURTESY R.A. HEINTGES & ASSOCIATES; FAR LEFT: COURTESY FXFOWLE



Above: At night, the building becomes a lantern on the street; during the day, solar shades protect the glazing from sun loading. **Below left:** The new facade responds to its Greenwich Village neighbors. **Below right:** The architects removed perimeter mechanicals and notched the ceiling to let more natural light into the interior.

SCHOOL OF CONTINUING AND PROFESSIONAL STUDIES, NEW YORK UNIVERSITY

ARCHITECT: MITCHELL | GIURGOLA ARCHITECTS
FAÇADE CONSULTANT: R. A. HEINTGES ASSOCIATES
MANUFACTURER: PERMASTEELISA GROUP
INSTALLER: TOWER INSTALLATION

When New York University (NYU) engaged Mitchell | Giurgola to design a new headquarters for its School of Continuing and Professional

Studies (SCPS) at 7 E. 12th Street, its priorities included literal and metaphoric transparency, opening up the activities of this prominent

division to the community. NYU took over the 1948-vintage Fairchild Publications building by Harrison & Abramovitz in 1992, using it

largely for administrative functions before repurposing it as the SCPS flagship and reopening it in November 2011. Gut renovation was

necessary: the building's interior atmosphere needed an energy-performance upgrade and a general atmospheric rethink. According to Mitchell | Giurgola partner Carol Loewenson, existing conditions included a "foreboding facade" with strip fenestration and dark marble detailing, along with a rabbit-warren interior, short on daylight. Now, with a new curtain wall, a spacious double-height lobby, and assorted solar-control features that are both functional and visually sporty, the SCPS building presents a cheerful face to both the street and the students inside.

On a tight 10,000-square-foot floorplate, the new design welcomes daylight by expanding the original windows from a narrower condition, with 2-foot-high sills and drop ceilings, to full-height glazing. The architects programmed the front-most spaces on upper floors for public circulation and casual seating, not private offices, with interior glazing still allowing sunlight into conference rooms or offices set back behind the halls. A three-story staircase, another signature feature, invites daylight into

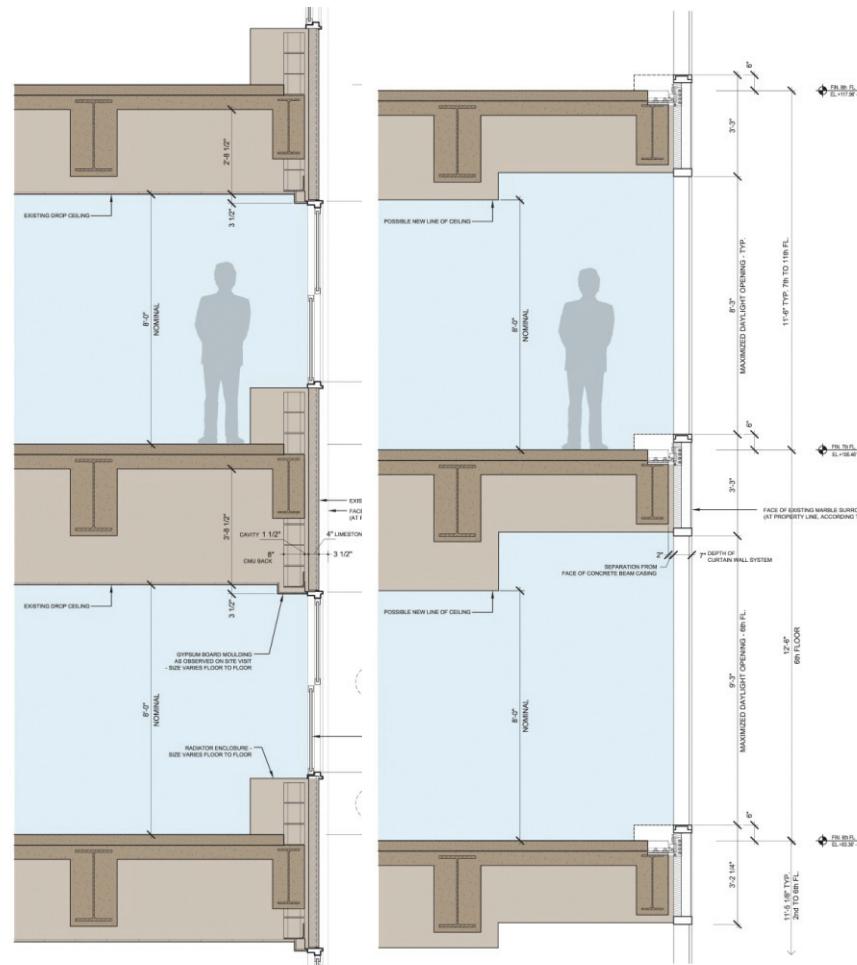
all three classroom floors (basement through second).

The building's first nine stories are flush with its neighbors along the street wall, while floors 10 through 12 set back 10 feet. The architects incorporated asymmetries in the new wall that transform the original somber grid into a more expressive and varied facade. Vertical anodized-aluminum fins appear at irregular intervals. Scattered among these fins are seven vertical strips of dichroic glass that pick up different hues—blues, yellows, and greens along with NYU purple—as solar intensities and viewing angles change. "Looking around the Village," Dietz said, "the neighborhood is full of whimsy. We didn't want the building to be so insistent and taut. Adding this kind of vertical element felt right for the scale."

Another asymmetrical detail is the angular canopy of trapezoidal glass panels. Reinforced with protected steel, the canopy was prefabricated and brought in for installation as a single element. The prefab approach allowed precise tolerances unaffected by temperature or other site variables.

The curtain wall is a custom unitized aluminum system with 4-foot-wide panels of laminated, Viracon low-E-coated, low-iron glass. The glass is clear on the lowest two floors, with 30 percent ceramic fritting on upper floors, creating a soft white veil. Panel heights vary with floor heights, from just over 10 feet on the first and second floors to 11 ½ feet to 12 ½ feet on the third and above. Mullions are uncapped painted aluminum, 4 inches wide and 6 inches deep, with fritted spandrel-glass borders to soften edges. Outboard horizontal louvers of painted aluminum hang perpendicularly at each story in rows of four, adding depth and complicating the shadows and light reaching the south-facing wall. These extend, Dietz said, "as far as the DOT would let us." Narrow brick segments left and right of the curtain wall, with operable aluminum-framed punch windows in the right segment, modulate the contrast with neighboring masonry buildings.

BILL MILLARD IS A REGULAR CONTRIBUTOR TO AN.



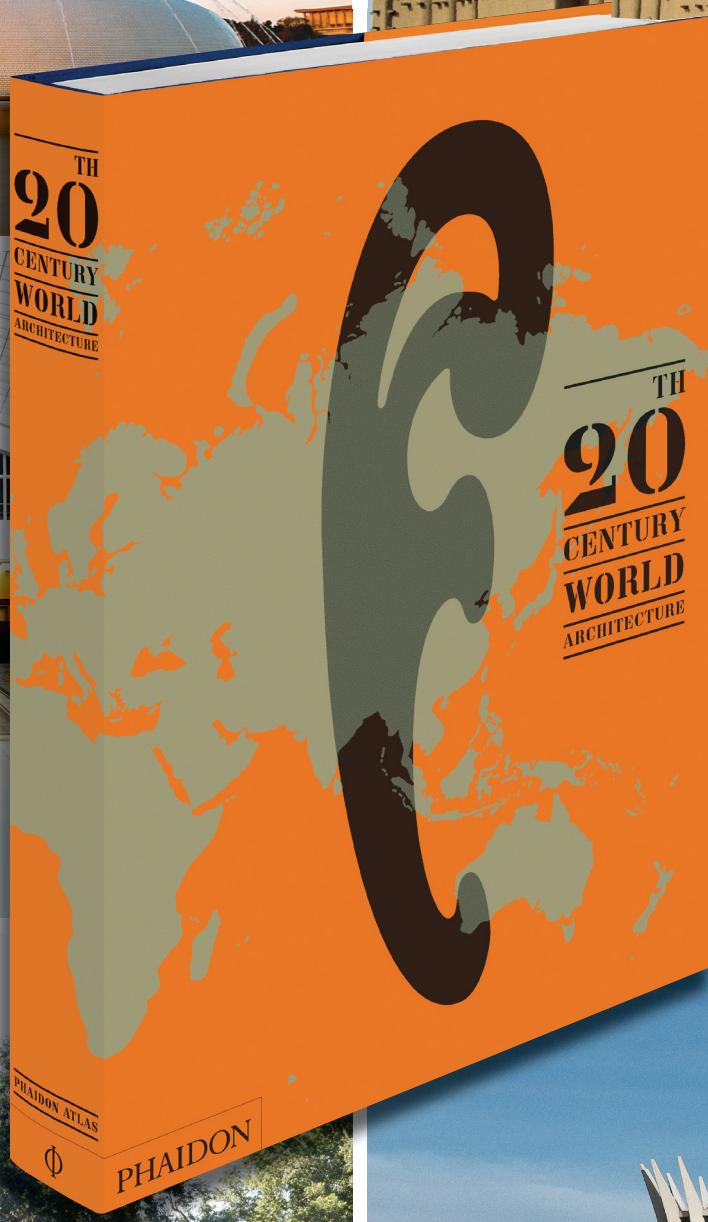
COURTESY MITCHELL/GIURGOLA ARCHITECTS



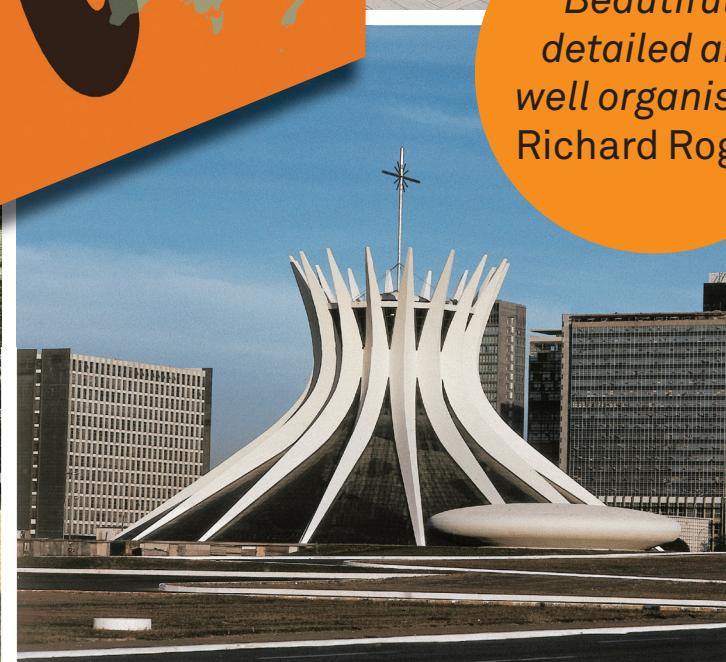
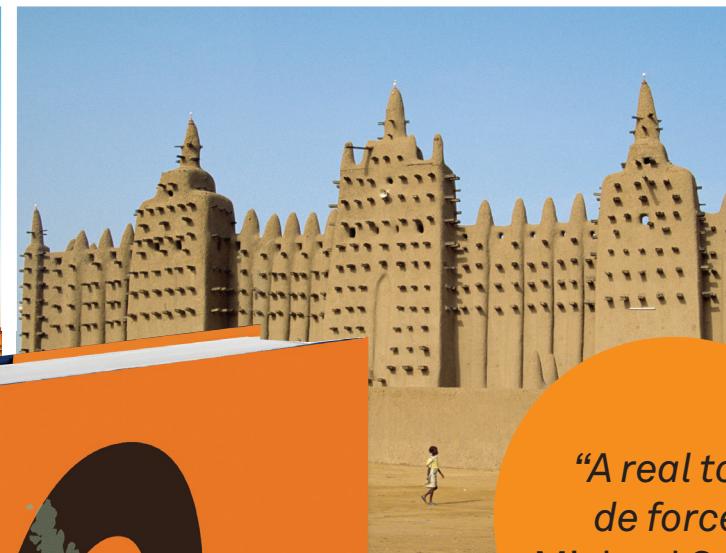
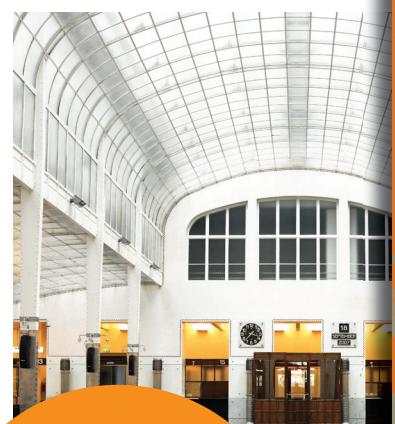
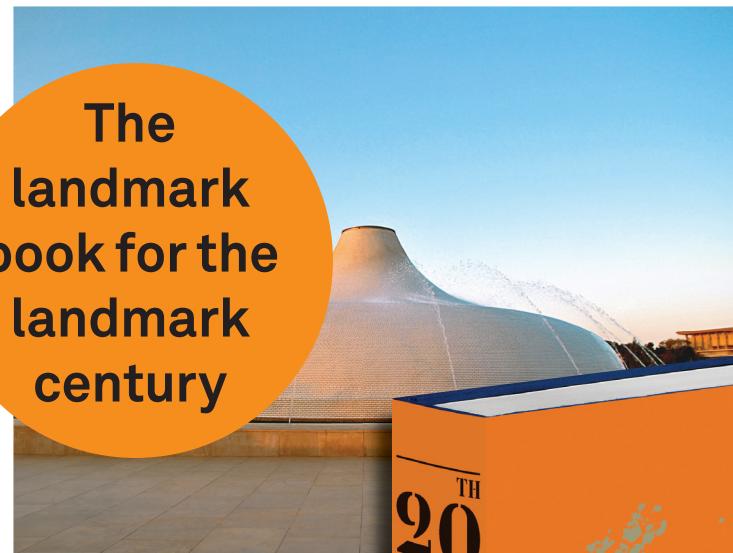
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THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2012

NOVEMBER/DECEMBER 2012

NOVEMBER

THURSDAY 8
LECTURE
Sustainable Schools as Living Laboratories for Education and Community Outreach
7:30 p.m.
AIA Chicago
35 East Wacker Dr.
aiachicago.org

TOUR/LECTURE
Project Second Century: The Gratz Center at Fourth Presbyterian Church
6:30 p.m.
Fourth Presbyterian Church
126 East Chestnut St.
aiachicago.org

FRIDAY 9
EVENT
Design Chat with Matthew Carter
2:00 p.m.
University of Kentucky Design
209 Pence Hall
Lexington, KY
uky.edu

LECTURE
Terry Schwarz, Cleveland Urban Design Collaborative, Kent State University
6:00 p.m.
A. Alfred Taubman College of Architecture and Urban Planning
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

SATURDAY 10
EXHIBITION OPENING
Color Blind: The MCA Collection in Black and White
The Museum of Contemporary Art Chicago
220 East Chicago Ave.
mcachicago.org

WITH THE KIDS
Family Day: Design Decisions
11:00 a.m.
The Museum of Contemporary Art Chicago
220 East Chicago Ave.
mcachicago.org

MONDAY 12
LECTURE
Lola Sheppard, Lateral Office, University of Waterloo School of Architecture
6:00 p.m.
A. Alfred Taubman College of Architecture and Urban Planning
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

TUESDAY 13
LECTURES
Twentieth Century Furniture Design
5:30 p.m.
Herman Miller Showroom
222 Merchandise Mart Plaza
aiachicago.org

Culture Catalysts:

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

EVENT

AIA Colorado
North Architecture, Art & Appetizers
6:00 p.m.
303 East 17th Ave.
Denver, CO
aiacolorado.org

WEDNESDAY 14

LECTURE

Pier Vittoria Aureli/DOGMA
5:30 p.m.

Knowlton School of Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

THURSDAY 15

LECTURE

Aluminum for Design and Functionality

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

SATURDAY 17

EXHIBITION OPENING

Picturing Poetry
Art Institute Chicago
111 South Michigan Ave.
artic.edu

LECTURE

Speaker's Bureau: Art and Politics

2:00 p.m.–3:00 p.m.
The Detroit Institute of Arts
5200 Woodward Ave.
Detroit, MI
dia.org

SATURDAY 24

TOUR

Columbus Architecture Tour
10:00 a.m.
Columbus Visitors Center
506 Fifth St.
Columbus, IN
columbus.in.us

FILM

The 51st Annual Ann Arbor Film Festival Traveling Tour
8:00 p.m.
Museum of Contemporary Art Detroit
4454 Woodward Ave.
Detroit, MI
mocadetroit.org

LECTURE

Art 360: Manufacturing Distress

2:00 p.m.–3:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati, OH
cincinnatimuseum.org

SUNDAY 25

TOUR

Modern Skyscrapers (1950's–Present)
1:00 p.m.
Chicago Architecture Foundation Shop & Tour Center
224 S. Michigan Avenue
tickets.architecture.org

MONDAY 26

LECTURE

Global Practices in Architecture:

Hitoshi Abe

6:00 p.m.
Rapson Hall
100 Rapson Hall
University of Minnesota Duluth, MN
events.umn.edu

LECTURE

Coral Courts Lecture:

Tatiana Bilbao

6:30 p.m.
Steinberg Auditorium
Sam Fox School of Design and Visual Arts
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

WEDNESDAY 28

TOUR

Miller House Tour

3:00 p.m.
506 Fifth St.
Columbus, IN
columbus.in.us

EXHIBITION OPENING

Sugar Hill Research and Development Office, in DEPE Space

Through December 15
Museum of Contemporary Art Detroit
4454 Woodward Ave.
Detroit, MI
mocadetroit.org

FRIDAY 30

INTERACTIVE

MULTIMEDIA

PERFORMANCE

Tacit Group

7:30 p.m.
The Museum of Contemporary Art Chicago
220 East Chicago Ave.
mcachicago.org

LECTURE

Marketing Beauty

12:00 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
Chicago, IL
smartmuseum.uchicago.edu

EXHIBITION OPENING

Parabola 2012: Codices

6:00 p.m.–9:00 p.m.
Des Lee Gallery
1627 Washington Ave.
St. Louis, MO
samfoxschool.wustl.edu

DECEMBER

SATURDAY 1

TOUR

Palmer House Hotel

10:30 a.m.
Palmer House Hotel
17 East Monroe St.
tickets.architecture.org

TOUR

Elevated Architecture: Chicago's South Side by "L"

9:30 a.m.
Chicago Architecture Foundation Shop & Tour Center
224 South Michigan Avenue
tickets.architecture.org

MONDAY 3

LECTURE

Jesse Reiser:

Reiser + Umemoto

6:00 p.m.
A+A Auditorium
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

TUESDAY 4

PERFORMANCE

Concert:Nova and ManLuft & Co. Dance

7:00 p.m.–8:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati, OH
cincinnatimuseum.org

THURSDAY 6

LECTURE

Outdoor Lighting: NOT Your Grandma's Porch Light Anymore!

Time and Location TBA
ieschicago.org

EXHIBITION OPENING

Taubman College at the Venice Biennale

9:00 a.m.
Taubman College Gallery
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

EVENT

Carla Harryman and Konrad Steiner: Text and Film Collaboration and Performances

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

EVENT

At the Threshold

5:00 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
Chicago, IL
smartmuseum.uchicago.edu

SATURDAY 8

WITH THE KIDS

Family Day: High Contrast

11:00 a.m.
The Museum of Contemporary Art Chicago
220 East Chicago Ave.
mcachicago.org

SUNDAY 9

EVENT

At Home: Hard Hat Tour of C3Prefab Construction

2:00 p.m.
Address will be shared after registration
tickets.architecture.org

TUESDAY 11

LECTURE

Culture Catalysts:

Paul Cowan

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



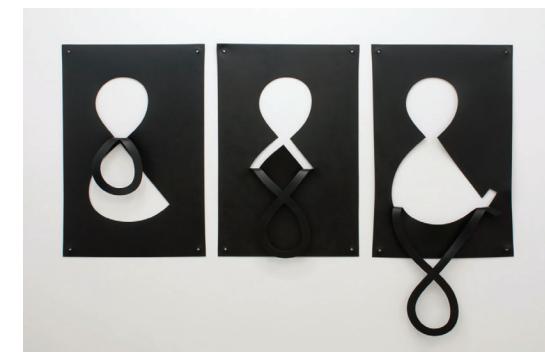
COURTESY INDIANAPOLIS MUSEUM OF ART

ALYSON SHOTZ:

THE GEOMETRY OF LIGHT

Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
Through January 6, 2013

Following the U.S premiere of her animated *Fluid State*, which visualizes the creation of matter in a fictional landscape, artist Alyson Shotz has adapted her installation *The Geometry of Light* for the Indianapolis Museum of Art's Efraymson Family Entrance Pavilion Series. Shotz—who is recognized for exploring the physical world by engaging with concepts of light, gravity, and space—uses industrial materials such as stainless steel wire, silvered glass beads, and cut Fresnel lens sheets to form a sculpture that considers the duality of light as both particle and wave. During daylight hours, natural light filters through the lens sheets, and the varying angles bring life to the piece as the position of the sun changes throughout the day. By moving through the room, visitors perceive how light and motion shape the experience of space.



COURTESY SRESHTA RIT PREMNATH

SRESHTA RIT PREMNATH

Contemporary Art Museum St. Louis
3750 Washington Blvd
November 29–December 30

Sreshta Rit Premnath's self-titled exhibit at the Contemporary Art Museum St. Louis questions processes of representation, attempting to identify why certain objects, images, events, and discourses are chosen to represent larger ideas, cultural periods, or histories. Using various mediums, Premnath investigates why and how icons, places, and people—specifically the MGM lion, his home city, Bangalore, India, and philosopher Ludwig Wittgenstein—are so symbolic. By analyzing and reducing these symbols and their meanings, his new work—a mix of screen prints, paper cut outs, and canvas paintings among other art—offers new readings of people, places, and times.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2012



MICROARCHITECTS

Ronan and Erwan Bouroullec: *Bivouac*
Museum of Contemporary Art Chicago
220 East Chicago Avenue
Through January 20, 2013

COURTESY OF RONAN & ERWAN BOUROLLEC

The presentation of *Bivouac*—an exhibition of work by Ronan and Erwan Bouroullec, originally mounted by the Pompidou Museum's Metz branch—at the Museum of Contemporary Art (MCA) reflects several encouraging trends. First, it's a great harbinger that MCA and Michael Darling, its new chief curator, will be showing more

design (despite the fact that it has very little in its permanent collection). In a wider sense, it illustrates the growing acceptance that the contemporary art world is looking at design objects—even those that are mass-produced—as examples of "fine art."

It's unfortunate that in that rarified world, the notion that some-

thing is functional, or, even worse, decorative disqualifies it from consideration as fine art. But the oeuvre of the Bouroullec brothers militates against such discrimination. The functionality of their pieces bespeaks their intellectual underpinnings while their pleasing forms make them hugely appealing. In general, they just look cool.

The Bouroullecs have designed a wide range of objects for both the residential and contract markets, including tableware, shelving units, chairs, and large upholstered pieces like the Alcove High Back sofa, which creates its own contained environment. Darling suggests it offers the user "a beautiful moment of solitude." But it's their modular

Above: Installation view, *Bivouac*, Centre Pompidou-Metz, France.

systems for creating "micro-architectures" that are so innovative and arresting.

Darling points out that some of the Bouroullecs' most interesting works weren't *continued on page 19*

ECOLOGY OF MEANS

Treading Softly: Paths to Ecological Order
Thomas Princen
MIT Press, \$23.95

The premise of *Treading Softly: Paths to Ecological Order* by Thomas Princen is that we can write our way into a new future. "It is through language that we see and construct the world...new ideas, new principles, new language for a sustainable world," Princen writes. He presents an approach to writing as a form of language making for a future that can lead to "The New Normal," in which sustainable thinking becomes standard thinking in the same way that writing led to an end to slavery in the nineteenth century.

A professor of social and ecological sustainability at the University of Michigan, Princen is the author of *The Logic of Sufficiency*, an award-winning, 2005 environmental treatise that seems to have contributed at least in part to the heart of his new text.

Here is a "third view" portrayed in stories—vignettes, anecdotes, histories, case studies, a parable, and fanciful dialogue—all of which appear to have been imagined, at least to this reader, in the spirit of Gregory Bateson's multiple modes

of inquiry and rhetorical inventions that were presented in *Steps to an Ecology of Mind*—The 1972 classic in the field of ecology and cybernetics theory.

At a time when Glenn Murcutt and many other architects are proposing that a building should touch the earth lightly, the title *Treading Softly* by itself seems worthy of any reader seeking another approach to the discourse of consumption and expansion that has informed the political literature of the 2012 presidential campaign. Princen asserts: "The story of the twenty first century is a fundamental shift—away from incessant filling of waste sinks and depleting of natural capital and toward fertile soil; clean, free-flowing water; genetic diversity in crops and wildlife; and cultural diversity in peoples and communities. The story of the twenty first century is living

within our means, biophysical and social. It is treading softly on land that can't take much more."

Divided into three sections that lay out the problem, introduce the solution, and offer practical applications for arriving at the new normal, *Treading Softly* brings together teaching stories and an approach to work, love, and play that is grounded in 19th-century idealism and the emergent practices of 20th-century systems and networks analysis. Those old enough to remember Jimmy Carter's cardigan-sweater appeal to turn down the thermostat may be bemused by this "new" proposition. Nevertheless, Princen advocates reductionism as a solution to most of the environmental problems and presents those solutions in an appealing breakdown of categories such as sufficiency, capping, and sourcing. These

categories illustrate the ways in which networks and systems can operate alongside the ideal scenarios Princen presents, such as one about the sufficiency of the lobster fishermen of Monhegan Island.

In the most convincing section of the book, the author divides ecological thinking into "worldviews" of the environment that can shift with the changing fortunes of present conditions. The "Naturist" worldview says that the environment is all about matter and energy and living things, all of which would exist whether humans existed or not. The "Mechanist" view sees the environment as interlocking pieces of atoms and molecules. The "Agrarian" view is interventionist and managerial, involving direct interaction with the land, such as practiced by the lobster fishermen studied in *continued on page 19*



Left: Ronan and Erwan Bouroullec, *Cloud Modules*, 2002.

natural forms.

The MCA's long, sky-lit fourth floor galleries are well suited for the installation. The entry to the show—featuring a wall of the "Twigs" pieces as a backdrop to a linear display of furniture, on a perpendicular axis to another wall of the Clouds—is what Darling calls the "brains" of the exhibition. It's certainly a powerful expression of the scope of the brothers' work. Another bonus of the MCA's installation is the number of elements in the show that visitors can actually touch. Nearly all of the chairs are available for sampling. It's a real treat to try out both the "soft" chair, an exercise in fabric construction, and the aforementioned Alcove Sofa.

It's too soon to say whether the MCA will be adding "& Design" to its name, but, if *Bivouac* is any indicator, it's a possibility that design aficionados will welcome.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.

MICROARCHITECTS continued from page 18 devised to address any individual problem, but simply to represent the output of incessantly innovative minds. There was no pressing need for a product like Clouds, a system of interlocked thermo-compressed foam "petals," or Algues, a similarly interlocked system of modular pieces (here of injection molded plastic), but they created their own market niche.

The cerebral/intellectual components of the Bouroullec approach are evident in all the modular systems. First, there's the interactive, DIY element

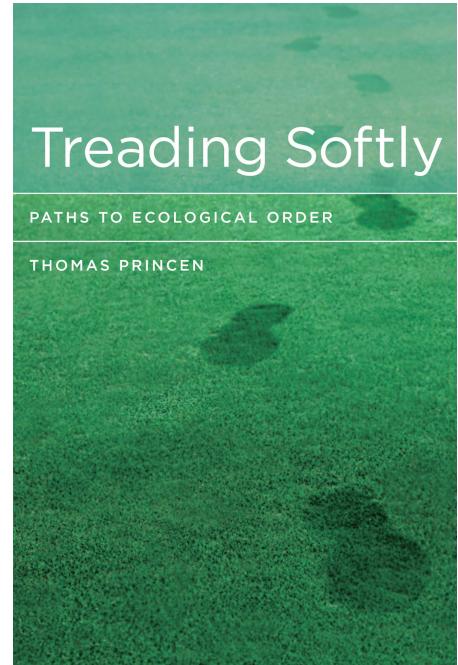
of the designs: Users must assemble the individual pieces in what could be an infinite variety of configurations. They're almost like very sophisticated LEGO toys; there's a distinctly playful quality about them. Plus, they're simultaneously precisionist and naturalistic. When used as room dividers, for example, the Clouds and the North Tiles can easily look completely different depending on which side of the divider you're seeing. And there's an ongoing theme of order in the machine-made regularity of the components, which—in an apparent paradox—are shaped to resemble organic,

ECOLOGY OF MEANS continued from page 18 the book. In the "Economistic" worldview, everything of concern is reducible to money or hypothetical utilities, and all is substitutable.

These worldviews could have created a lens through which to view a variety of scenarios and to establish a convincing proposition, had the writing in the book been fleshed out to meet the ambition of the manifesto.

While Bateson offered "steps" to an ecology of mind, Princen's "paths" to treading softly prompted this reader to return to Bateson's steps to see what is possible in language formations of new types of ideas aggregating into minds that are capable of imagining another way of thinking. Writing that can project an idea forward is an advanced form of prose, as anyone who has struggled to write a competition proposal knows. Surely, then, writing can change the ways in which rhetoric is constructed and metaphors deployed—and in this way undo "slavery." For language forms in bits and pieces in the mind before the territory becomes the map, and revised assumptions about speech are formative and epistemological.

Princen's metaphors, which he hopes will excite a reader to share in his passion for the future, are sometimes strained. However, he successfully encourages readers to challenge core assumptions about the construction of words such as "the economy and environment," and to see the ways in which systems and networks might be reimagined and reinvigorated when motivated by a desire to move to an environmental



Treading Softly

PATHS TO ECOLOGICAL ORDER

THOMAS PRINCEN

future that offers plausible scenarios for the way we might live with less. "The aim of this book is to make such living seem possible, even desirable. It is to create images of the possible—images that are realistic when the debts and deferred costs and dependencies are taken into account. It is to imagine a material system, an 'economy,' that is actually *economical* regarding the very resources it rests upon. It is to lay the groundwork for an *ecological order*."

JEFFREY HOGREFE IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT PRATT INSTITUTE IN BROOKLYN.

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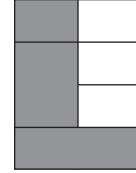
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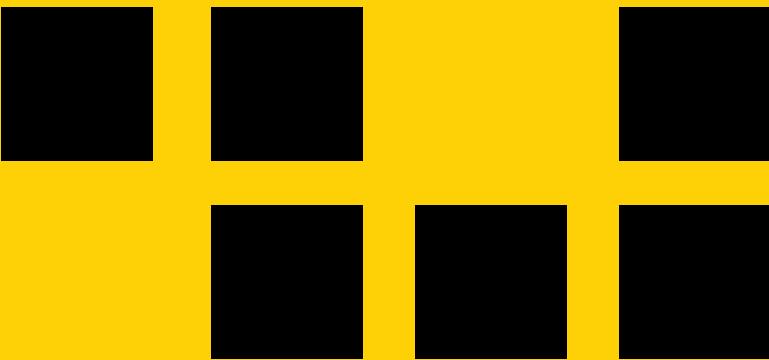
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Left to right: Two of Arets' projects in The Netherlands: Four Towers in Amsterdam and H' House in Maastricht. **Above:** Arets himself.

The Illinois Institute of Technology (IIT) recently named Dutch architect Wiel Arets dean of its architecture school, which Mies van der Rohe famously chaired for 20 years, starting in 1938. Arets' firm, WAA, has studios in Amsterdam, Berlin, and Maastricht, as well as Zürich, where the firm's latest project—a headquarters complex for Allianz—is nearing completion.

WAA, which Arets started in 1983, is known for work that simultaneously blends in with, and breaks free from, its urban setting, achieving what the firm calls "complexity of content."

Midwest editor Chris Bentley recently sat down with Arets in IIT's S.R. Crown Hall to discuss the legacy of Mies van der Rohe, along with space travel and the beauty of imperfection.

The Architect's Newspaper: How active do you anticipate your role as IIT dean will be? Do you have a vision for the program?

Wiel Arets: When I'm involved with something, I always want to be 100 percent involved. I'm either involved or uninvolved. For me, this first academic year is a transition year because I would like to work out how IIT's culture of architecture will work in the next decade. I have to first understand the school, the community, and the city more in depth, and what the relationship is between this place and the world.

I think it is the dean's task, with

[the help of] faculty, to make sure what the division of this place for the next few years will be. I will also in one way or another be involved in teaching. I'm interested in the academic world mainly as a student—I'm curious; I'm very much interested in research and the development of architecture.

What about IIT or Chicago in general interested you? What drew you here, now?

Chicago is the most central city in America, so it's very well positioned. Also, in terms of architectural legacy, it's maybe the most architectural city of America. Not only the skyscrapers, but I think the new developments in architecture, whether we talk about Mies or Wright or many other architects—SOM. There's a big legacy but also an incredible future for Chicago, in my opinion. IIT as a university is changing.

I think IIT will develop as a very interesting institute, and architecture will be an important part of that.

The legacy of Mies is clear: He was one of the most interesting architects. But we are in the second decade of a new century. And there's a lot to achieve, there's a lot going on in the world. People are going to Mars, developing cars like the Tesla, doing a lot of new research. The iPhone is an American invention. America is an extremely progressive country. It's a country with dreams, where dreams come

true. What I think the College of Architecture should do is ask whether we can have new dreams and whether we can make these dreams come true. We are ready for today, because the future starts today.

At IIT, I feel like a student—I am an architect who builds, who writes, and [who] would really like to produce new work while I'm here and when I'm out. For me this academic environment is important because it gives me space to do research with a very interesting community, in Chicago, which is extremely open and qualified. It's a great honor to be here.

As dean of the Berlage Institute from 1995–2002, you focused on "progressive-research," promoting collaboration and a kind of roiling creativity across disciplines, around shifting themes. What did you learn from that, and will this approach work at IIT?

IIT is a different school. It's bigger. It has an undergrad program the Berlage didn't have. I think young architects are extremely interested in asking questions. They are curious, clever, eager to be confronted with new developments.

So the school should give them an environment where that can flourish. Yes, we have to teach them skills, but from day one, we have to give them the bigger perspective in what an architect could be.

Architecture is a complex discipline. Every day it's becoming more complex, but everyday it's becoming more exciting. Besides the development of the BArch program and MArch program we need to see that the master of science program develops very strongly. Then we can bring all the students and maybe even difficult faculty for an ongoing debate within the school. I for sure would like to concentrate also on the Ph.D. program. We should be a little more broad—we could look more to the limits of what we can achieve. We're not talking only about technological development, but also thinking about projects in a different way. We could think about the house, the museum, the library in a slightly different way. We could think about the city, the public realm in a different way.

We navigate through the world physically, but also within technology, in a very different way than we did before. In that sense I would like to bring that debate through all the school's programs. We can work with other faculties. I spoke to deans from other faculties and I think there are things we can learn from literature, law, business, philosophy.

An architect in the first place is someone who thinks. Someone who has to deal with philosophy in a very complex way; so mathematics is not strange. For me, input and output is really important. This really is a school

with a legacy, but one where every day, every hour looks different. I'm looking forward to being a really intense part of this institute. I'm interested in "rough premium."

What do you mean by that?

I'm interested in imperfection. I'm interested in rough reading, rereading. Because there is no straight, smooth way from A to Z. I would say the better ideas develop along the rough way. That's why I think resistance is extremely important for an architect, and architecture schools. In certain ways I'm interested in stress, forces—when there is wind out, there is something you have to fight against. Roughness creates questions. For me, that's very important for students.

You end up having formal relationships of a state made from an amalgam of informal relationships down to the family level. How do the informal and formal interact?

A building has formal and informal conditions. You can deal with this in many ways. I believe very strongly that the formal-built work should enable an informal communication: how light is entering, how materials and acoustics are performing. I think a building should be able to change during the day.

We built a soccer stadium in Holland. There are soccer hooligans. We only built a three-foot glass barrier, and people were worried. The whole stadium became green. We used curtains, fabric—we had respect for 22,500 [fans] visiting the matches. It has been open for six years, and it remains in good condition. When you respect your audience, your audience respects you.

You have to take risks, but a certain kind of risk. It was a risk to go to the moon, but it changed the world.

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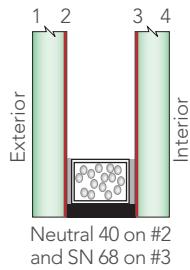
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