

NOWNNESS

2013 2014

IIT Architecture
Chicago

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NOWNESS is our approach. One that attempts to reach a diverse audience; one that demonstrates architecture's multidisciplinary character; and one that we hope reflects the depth, originality, and differences of our ideas, visions, and perceptions. It is a tool to communicate dreams, presenting our goals to the metropolis of Chicago and to the world at large. Cross-disciplinary collaboration presents possibilities, encouraging innovation within our own discipline. Architecture, today, is in demand. Now is the moment, and Chicago is the metropolis, in which we launch this printed medium, supported by a diverse group of students and faculty who, together, compose the world's most intriguing architectural academic institution. Here, theoretical discourse, model making, debate in relation to the process of drawing, critical thinking, and computational representation all contribute to the process of the production of products that work. That makes this institution more than relevant today. Welcoming students from all over the globe, who share with us their interest in "Rethinking Metropolis", we provide a platform for research, for the development of knowledge and skills, for taking part in design exercises, for debate, for making. Publications like this connect the communities they create, positioning themselves as a platform for dialogue. They are a fascinating format, and an appropriate set of tools, transmitting communicative exchanges between students, faculty, and guests. Writing a text; editing images; printing on paper—publications are more than relevant to today's architectural discipline. Parallel to print is the internet, updating us daily. Tactile publications and digital information should be seen as complementary within "Rethinking Metropolis".

Wiel Arets, Dean

housing, while his Farnsworth House can be seen as the precursor to his later pavilion-like public buildings. Here the lessons taught by careful observation are not only those of Mies's famous precision, thoughtfulness, and elegance, but also of his ambiguity, complexity, tension, and even, sometimes, plainness. The extensive catalogue of Mies's work in Chicago reveals that, far from being fixed, his architecture was constantly in development, undergoing changes and refinements that reflect a productive struggle with the timeless architectural conundrums of materiality, appearance, and performance. From the nearly brutal nonchalance of Mies's addition to his own Minerals and Metals Building to the famously ambiguous corners of Alumni Memorial Hall and its kin, and from the visual richness arising from the single space of Crown Hall to Carr Chapel's irresolvable fluctuation between the sacred and the profane, the IIT campus itself overturns any notion that Mies was the purveyor of a narrow architectural truth. Instead, IIT Architecture has the unique good fortune of inhabiting, and advancing, one of the world's richest and most subtle living architectural legacies.







... this space welcomes you in the early morning, whether there's fog, rain, or snow; or whether there's a blue sky at sunset. Crown Hall feels like a home for teaching, studying, and working; for research, lectures, and debates; for having dinner and for hearing music and for... as you leave at night and you look at the gloaming light... it makes you long for the next day to come... a house for every moment, an ever-changing building adapting to every need. Equipped

for each season of the year. Welcoming students, faculty, and staff; but also guests and visitors; and curious passers-by who just want to know what's going on... a home for friends from all over the world ... the address for architecture in Chicago by all means...

Ludwig Mies van der Rohe, Inaugural Address as Director of Architecture at IIT, 20 November 1938

Translation by Fritz Neumeier, in *The Artless Word: Mies van der Rohe on the Building Art*.

All education must begin with the practical side of life, if one wants to address real education.

However, one must transcend this to mold the personality, leading to an improvement of mankind.

The first aim should be to equip the student for practical life. It gives him [or her] the proper knowledge and skills.

The second aim addresses the development of personality. It enables him [or her] to make the right use of this knowledge and skill.

Thus true education is concerned not only with practical goals but also with values.

By our goals we are bound to the specific structure of our epoch.

Our values, on the other hand, are rooted in the spiritual [or intellectual; Ger. *geistigen*] nature of man.

Our practical aims determine the character of our civilization. Our values determine the height of our culture.

Different as practical aims and values are, arising out of different planes, they are nevertheless closely connected.

For to what else should our values be related if not to our aims in life? And where should these goals get their meaning if not through values?

Both realms together are fundamental to human existence. Our aims assure us of our material

life. Our values make possible our spiritual [intellectual] existence.

If this is true of all human activity where even the slightest question of value is involved, then it must be more true in the field of architecture.

In its simplest form architecture is entirely rooted in practical considerations, but it can reach up through all degrees of value to the highest realm of spiritual [intellectual] existence, into the realm of the sensuously apprehendable, and into the sphere of pure art.

Any teaching of architecture must recognize this situation if we are to succeed in our efforts.

It must fit the system to this reality, It must explain these relations and interrelations.

We must make clear, step by step, what is possible, necessary, and significant,

If teaching has any purpose at all, it is to implant knowledge and responsibility.

Education must lead us from irresponsible opinion to responsible insight.

It must lead us from chance and arbitrariness to the clear lawfulness of a spiritual [intellectual] order.

Therefore let us guide our students over the disciplined path from materials through the practical aims of creative work.

Let us lead them into the healthy world of primitive buildings, where

Where now is Ludwig Mies van der Rohe, the humanitarian who taught his students to concern themselves over the convenient design of baggage claim areas and the comfortable height of door handles? ...Where, too, is Mies the humane pedagogue who sought to discover his students' strengths and lacks, and taught them to use their own eyes, trust their own judgment? It is almost as if that kind of Mies van der Rohe had never existed, never taught at the Bauhaus and Illinois Institute of Technology... Mies was gentle in his ruthlessness... He rarely corrected a student's work... or showed them how a design should be done better. Rather, he told them in front of their drawings that something would not work, that a better solution to this or that was needed. The rest was up to them to discover or work out. They were not alone or without help, however. In the big single volume of S.R. Crown Hall, without partitions or hierarchy... everybody's business was everybody else's business—or could be. The accumulated wisdom and experience of each year above was handily available to each year below, to be tapped by observation, discussion or intellectual osmosis... But only, that is, if they had the mental capacities to understand and apply the lessons of the discipline. That was the method at the heart of the gnomonic discourse of the studio.

Reyner Banham, "The Master of Humane Architecture," 1986

What about Mies keeps me out?

The question continues to haunt me, strangely drawing me further and further into Mies's work. The more I wonder why I am on the outside, the more I find myself inside.

Beatriz Colomina, "Mies Not," 1994

How, then, should one respond to IIT, an icon of mid-century modern architecture and urbanism, itself more complex than is usually acknowledged and imperfect in its realization.... Just comprehending Mies is difficult from this distance.... "By now," he asked late in his life, "we should have achieved a marvelous city and a marvelous architecture. What went wrong?" How then to respond to one of the least understood and most subtle minds of his generation.... The stakes could hardly be higher. The confusions hardly greater.

Detlef Mertins, "Design After Mies," 1999

The record... shows that although Mies proposed a rigorous, fact-based objectivity wed to the realities of his time, as an artist, the aesthetic governed his decisions. Striving to create an architecture "anybody can do," he failed to foresee that his extraordinary eye and sense of proportion could not be duplicated.

Phyllis Lambert, "Mies in America," 2001

I think it's very exciting to deal with the legacy of Mies van der Rohe, who is constantly present at IIT through his wonderful buildings.... One of the challenges will be to find the rigor, strength and elegance of Mies's conceptual solutions in contemporary circumstances. It's very important, and should be a primary target, to not understand the legacy of Mies in a stylistic way. Instead, the aim should be to find new formal and structural approaches that only refer to the work of Mies van der Rohe in terms of quality and integrity.... I think the focus should remain on how to build, how to use materials, and how to define structures in architecture. But at the same time, and from a formal perspective, it would be interesting to have a greater variety of research on those aspects at IIT.

Christian Kerez, 2013

IIT's College of Architecture was the birthplace of modern architecture in the U.S. Its importance can hardly be overestimated. Mies van der Rohe's tenure and his first American commissions fundamentally changed corporate and residential architecture in the U.S.... Mies created the most distinct legacy of students and followers among all of his contemporaries.

Mies's ideals of an architecture driven by careful attention to detail, structure, and materials have long been lost in the American building market and American architectural education.... So, in my opinion, Wiel Arets has to do what Mies did when he came to IIT: bring in European ideas of what good architecture of high quality means and return the "Art of Building" (*Baukunst*) to the center of architectural education.

Dietrich Neumann, 2013

IIT is one of the most interesting architectural education establishments in America today.... The young architect must learn to become an outstanding individual, creative thinker and to use their talent to develop original design. This can only be achieved through an experimental and broad understanding of how we educate architects. The wide variety of studio curricula available at IIT makes it possible to combine practice-based learning with the culture and theory of architecture and to thus provide a fully rounded education to its students.

Ben van Berkel, 2013

Certainly the most rigorous school of architecture in the United States at the end of the Second World War, the Illinois Institute of Technology may be seen in retrospect as a school of building art, as a Bauschule in fact, rather than a school of architecture with a capital “A” in the time-honored humanist sense. Beyond achieving the simplest programmatic solution possible to any given brief with a goal to achieving optimum flexibility by maximizing the span, Ludwig Mies van der Rohe urged his acolytes and students to concentrate on the sobriety of elegant construction rather than indulging in gratuitous formal plasticity. As we know, Mies aspired to a transcendent technology that would embody a dematerialized spirituality in his famous “almost nothing” with which to compensate, as it were, for the inescapable uprootedness of the late modern world. The trajectory of his career, along with that of the IIT graduates who followed his lead, remained neutral before the dissolution of the city into the placelessness of the megalopolis. In this regard, Ludwig Hilberseimer and Alfred Caldwell were able to mediate Mies’s tectonic objectivity through their mutual vision of transcendent ex-urban landscape.

The appointment of the distinguished Dutch architect Wiel Arets to the directorship of the IIT College of Architecture stands to inaugurate an entirely new epoch in the evolution of this institution—most surely because Arets has long since demonstrated his prowess as both an architect and an educator: first with his library for the University of Utrecht and second, with his inspiring leadership of the Berlage Institute in Amsterdam from 1995 to 2002. The pedagogical shift inherent in this appointment opens the prospect of a reinvigorated IIT as an objective Bauschule for the twenty-first century. This recent pedagogical stance must surely aspire to a rigorous architecture in which the liberative serviceability of the space-form must be given priority along with the durability and sustainability of the built-fabric over a broad front, ranging from the least embodied energy to the careful calibration of the cultural status of the work. For as Mies ironically acknowledged, every building is a cathedral. At the same time such a modulated building culture should strive to widen our concept of technological rationality to include both the socio-psychological and bio-ecological well-being of the subject. Finally, above all, it is imperative that the design of landscape be fully incorporated into the architectural curriculum.

Kenneth Frampton, 13 March 2013

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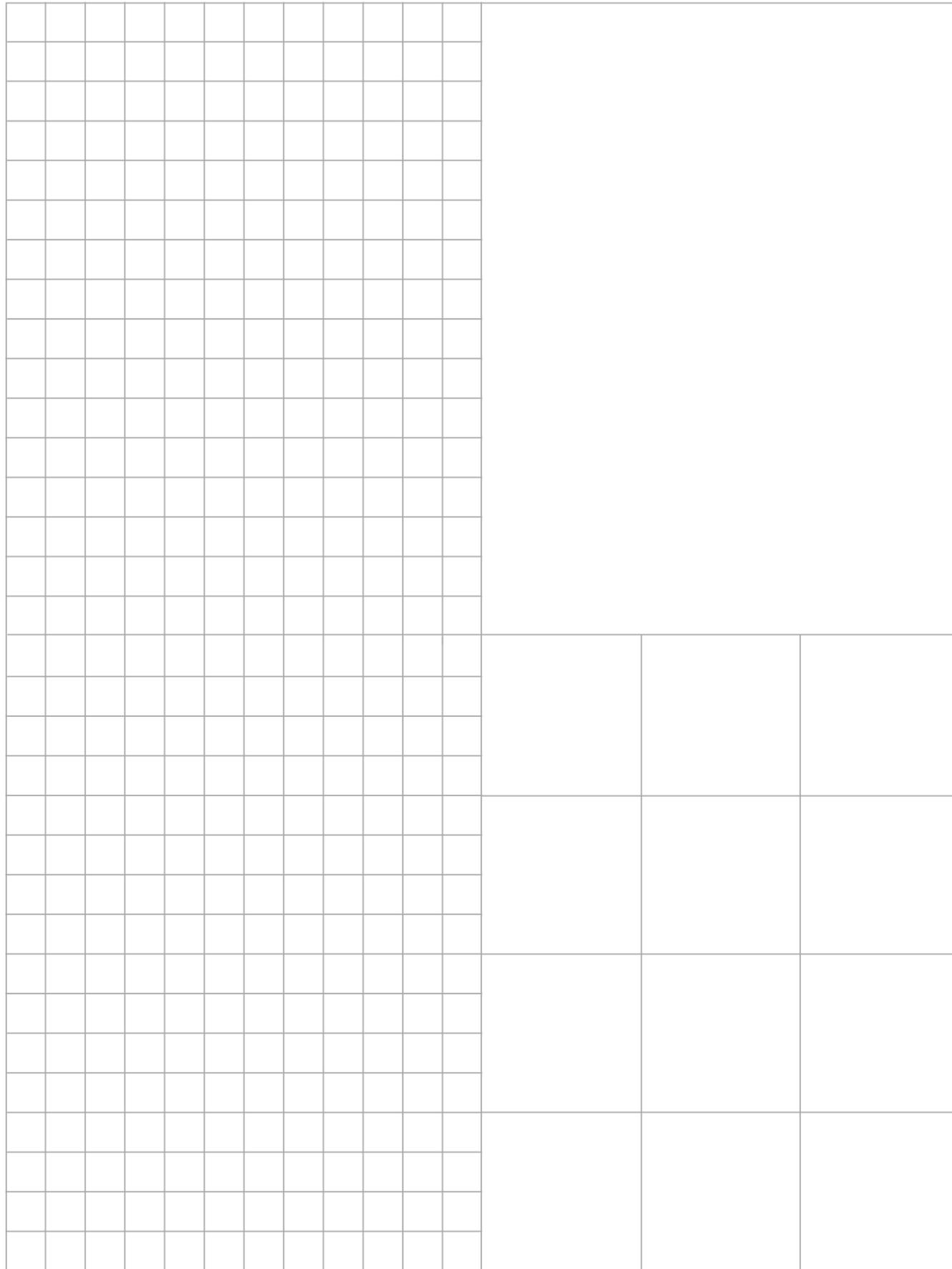
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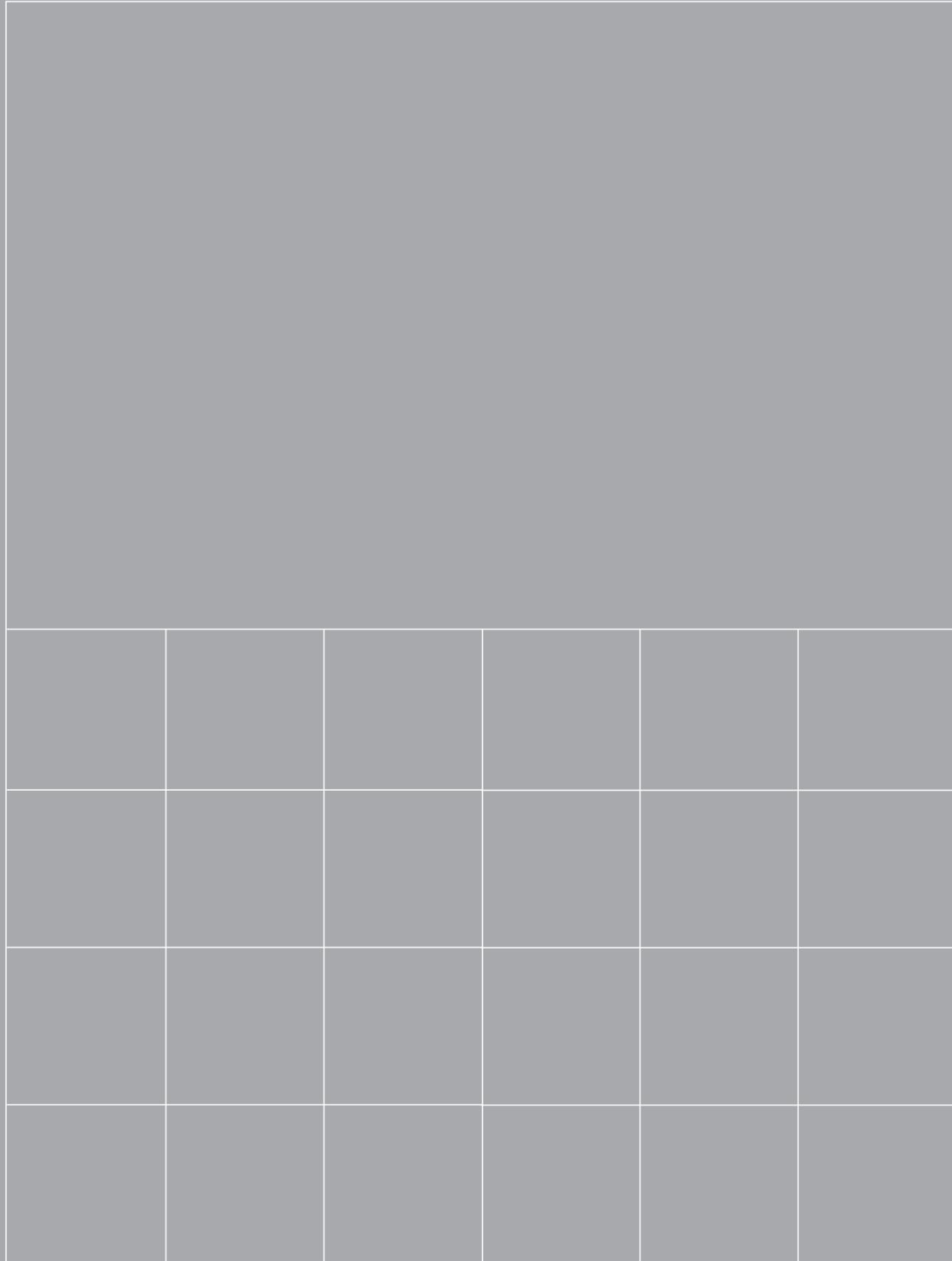
Nowness

Wiel Arets in Conversation
with John Ronan, Sean Keller,
Robert McCarter, and Stanley
Tigerman

Wiel Arets, Inaugural Address
as Dean of Architecture at IIT



Wiel Arets in conversation with John Ronan, Sean Keller, Robert McCarter, and Stanley Tigerman



JR Wiel, why don't you start by telling us what you see as a practicing architect and an academic; how do you see the role of the architect changing and what are the implications for architectural education?

WA The role of the architect has changed dramatically over the last thousand years. Our world and discipline are becoming much more complex. Our world is changing very fast and we are building in a very fast way when you compare today with the Middle Ages, for instance. The speed of time has changed dramatically. And five hundred years ago architectural education didn't happen in the same way it does today; making, craftsmanship, and the concept of the master was a daily routine. Even over the last fifty or ninety years architectural education has changed. Mies, Le Corbusier, and all these mid-century masters didn't have the professional academic education that we know today. So in that sense I think the position of the architect and the way he or she is educated has dramatically changed. The whole idea of interdisciplinary, let's say, exchange, the fact that the computer was introduced, and the fact that we went to the Moon has changed our education system, which was maybe local only a few years ago, while now there is a global debate about architecture.

RM And so what would you define as the characteristics of an effective architectural education today?

WA Today we are living in a time when everything seems very dispersed. Thirty, fifty, even seventy years ago there was a clear view of what architecture education was; it was the polytechnic versus the academy, the engineer versus the artist. And I would say that since the 1980s architecture schools, due to the fact that our vanishing points are diverse, haven't taken one clear prospectus, but instead seem to be interested in a broader debate. It started

with Alvin Boyarsky at the AA in London, when the school was interested in having different architects, many even alumni, act as teachers at the AA, and a debate was started. I would say it was a moment when the school was not focusing on a particular issue, which is what many schools had done before, but instead gave the teachers the possibility to focus on their ideas. And the students learned that they had to develop their own positions. It was, in that sense, different from schools where on day one students learned this and then that, and then at the end of the day the classes took students through the process of five years of education, and after those five years, they either went along with the ideas the school developed and explored or they slowly started to develop a different opinion.

What we also see in our society, when we look at the products produced by different companies, is how Apple took a position, concentrating on one product and making it feasible for many purposes. The reason I mention Apple is because I believe very strongly that in a school like IIT, which should work as a platform, we should also try to take a position. This school will have a clear vision, and we should understand that the architectural world, the world architecture is involved in, deals heavily with new challenges. And those challenges are the city, the metropolis. We have to find sustainable solutions for how to build in these tense environments, and still try to create products that permit people to feel at home and at ease.

But on the other hand the individual is able to make use of all the different qualities of the city, the house, the museum, the library.... We have to understand that architecture deals with the development of a product, and that product should have an identity with the quality of the iPhone. That product must adapt to one programmatic condition but have more than one method of use.

The big challenge for architectural education is figuring out how to give students skills, ask the right questions, and determine how to prepare them for the profession. We



know that half of the students at IIT's College of Architecture are American students, while the other half are international. This tells us something very important and challenging: the world is a global condition, but the world is not only asking for one answer. Whether a student is from Asia, North America, South America, Europe, or Africa, they must be ready to understand the nature of the global condition, while, on the other hand, building in Madrid, Tokyo, Rio, Accra, Chicago, and Beijing all still ask for local awareness. That's a complexity in my opinion. That's a big challenge.

RM I would argue that schools and the profession are intrinsically connected—two sides of a coin where one compliments, but doesn't duplicate, the other. Here at IIT, in this school, questions can be asked that are not so easily or appropriately asked in the office or practice. Yet, in my conversations with you over the last three years, I believe I can say that you feel the very same questions need to be asked in both the schools and the practices. How do you describe the nature of the relationship between the architecture school and the architecture profession?

WA I'm happy you phrase it like this because I believe that everyone should be a student their whole life. You can do many things in the academic climate that you cannot do within the larger non-academic world. I hope that in offices people ask themselves the same questions we ask ourselves in the academic condition. That doesn't mean that when you ask the same questions, the answers you give are the same.

In my opinion when you ask students to develop something according to a brief, the result is probably a different result than if you were to start with the same question, but begin with a client. And the reason is that once you ask a question it generates something and you ask other questions. So what you see is that in each design process there is an ongoing development of ideas and you try to get a grip on what the project could be. You raise a question, you come up with an

idea, and you produce something. It depends on who is asking and who is answering; it is about a critical dialogue. What you produce generates a question. And based on where these questions are generated and in which environment, the answers will be different ones. Slowly, the answers and the project will become different, because the design process is never linear. It's a process in which you anticipate things to come.

And what I believe very strongly is that in an architectural school, or a condition like it, we should not start by thinking that a student knows nothing. I believe that from day one we have to understand that the student entering the school at seventeen or eighteen, enters IIT with knowledge. There is a skill within that person, and there is an opinion. So we should immediately take students seriously and treat each of them as a participant in the process, which in my opinion is an immediately professional process. And this is a big difference from the point of view that when a student enters a school their mind is completely blank. And that's why I believe in an educational, academic process, in which the dialogue is a key factor. The young architect, from day one, should be seen as a source of inspiration in this school, and seen as someone from whom the faculty can learn. There is an option for a young architect, who leaves the school with a bachelor's or master's degree, to work in a great firm around the world, and a young architect who, after his or her degree, begins within the Master of Science program, and is given the possibility to develop individual their thoughts and skills alongside highly qualified people. This horizontal program, this cloud in which the last semester of the bachelor and master programs are involved in, as well as the first semester of the Ph.D., will bind the school and create a debate about the metropolis and new technologies. Young architects from outside IIT can also participate in this Master of Science program. Research, publications, lectures, master classes, seminars, and debates will be the core of architecture at IIT. But there is a difference between a young

student architect and someone who is leaving the school with a bachelor's or master's degree; the difference is that we have given the graduate the possibility to develop individual thoughts and skills alongside highly qualified people.

RM I think what's implied in your answer to the question is that schools do not exist because they already have the answer; they exist as a place for questions. And I think you've always lead the profession through the example of your practice and in a similar way in the schools, when you set the conceptual theme for the research studios that you directed at the Berlage Institute in Amsterdam and Rotterdam. And I think for you a project is a proposition, a kind of provocation for further thought, and not necessarily the definitive answer to the original question. Louis Kahn said, "A good question is much better than the most brilliant answer. Because the good question brings you back to the beginnings, and we all begin to think in our own way." And my question is how might a school like IIT be structured so that it becomes a place where fundamental questions get asked and not a place where people come assuming they will be given the answer?

WA When you understand that the question is more important than the answer, that the answer should be raising another question. As long as the answer raises another relevant question, the answer is appropriate. What Mies did was create a situation within which things were possible. More than ever you are aware of nature when you stand in this space—Crown Hall. You see what Mies did with the split between the lower opaque windows and the windows on top, through which you look to the sky and to the trees. You see that this lower opaque surface is a background for events to occur against. So even when you work as a student or a teacher in this environment and look at this lower part, you are never distracted from things that are happening outside. And when you are confronted with

something, it is maybe nature or the thing in front of the opaque wall. So what you see is that the space tries to always be ready for a new event. It is always ready for things to happen that are not specific; it is always generating a new challenge. And that's a big difference when compared to a lot of architecture, which is dominant, fixed, and where it's extremely difficult to raise a new question or to feel free to use a space in a different way. And I think that's a very generous way of dealing with a condition.

I have the feeling that a student working in this environment is constantly reminded of the fact that—yes—body and mind are of great importance; the environment that you are working in stimulates you to work in a certain manner wherein the answer is important as long as it generates a question. That's what our lives are. Every single moment you come into a new setting. That different conditions require you to play a certain role within the public domain is, in my opinion, something we have to make students aware of. We have to prepare students to rephrase their questions. When students enter the school we will take them seriously, but they must be challenged. This will take place within Crown Hall.

That's exactly what the Berlage Institute did, and that's exactly what I would like to bring to IIT. After receiving their B.Arch., students can be part of the Master of Science program at IIT Architecture in which we give young architects the chance to test their ideas for a year, while we bring to the school people working on their thesis or first book or even first product. I believe that after five years of architectural education you can go into an office and have the feeling that you are able to perform and develop in an office. Or maybe you spend another year or two in another master's program researching and shaping your Ph.D., which you can do at this school. During those years you can formulate your thoughts for the first time in a more advanced condition. Or in the Master of Science you will be challenged in an intense way, working full time on studio work. You can prepare yourself for the "real

world,” with a good career, or you can prepare yourself for a Ph.D., which I think is very important. That’s happening in this building.

So a young student who enters at 18 sees people in the Master of Science program sitting 60 feet away from him. What’s unique about IIT is that these conditions of the B.Arch. and M.Arch. and Master of Science and Ph.D. programs are all under one roof. So each student will be in contact with everyone who gives lectures, teaches, etc. We will bring these people into the school from America, but also from all over the globe. The people who give lectures will be asked to phrase their lectures around the issues we are developing. So let’s say Toyo Ito comes from Tokyo to give a lecture on the Tsunami project he presented at the International Architecture Exhibition at the Biennale in Venice. It’s an important and serious thing that when Ito comes, we won’t ask him to come for two hours to lecture, but instead we will invite him to come and sit and have a debate with us. When we ask David Chipperfield about this year’s Biennale theme of “Common Ground,” he’ll probably speak about his work but we can also challenge him with questions. When Rem Koolhaas, Kazuyo Sejima, and Dominique Perrault come here, I’d like to challenge them rather than have them present their work. There should be a dialogue with them. And the students should be able to participate heavily. We need to be interested in what’s happening in Syria, China, and Angola, but also be aware that we are in the most architecturally oriented city in America: Chicago. The city of Chicago is one of the most interesting conditions for an architectural debate.

IIT, Mies, and Chicago

RM IIT is one of the only schools that for so long has circled around and confronted the work of a modern master. It brings up the whole issue of what is a constructive way that we can engage the legacy of the great makers of modern architecture, but also the contemporary makers?

WA I think our time is different, and I would demand from each professor here that each student should have a clear position. What I refuse to do is say that this is my position and students have to deal with that. This is IIT Architecture, and when we talk about school—I’m happy to use both words—I do like to use the word laboratory, or research center, and that’s because schools and colleges give students the impression that when they enroll, people have all the answers. But I want students to come here eager to learn and with an open mind, enabling them to explore their ideas with fellow students, professors, and lectures. I want this school to be a laboratory that students can use to their potential to uncover skills that they wouldn’t find somewhere else. This school should change every year, as the world is changing every year. We can’t bring new students in and tell them in five years they’ll be like this. The desire to learn is more important than showing students specific works. And we should be able to create an environment where students can come and test their ideas, developing them in such a way that they are receiving positive critiques and also receiving training they were unaware of. All of this will happen at an address that’s, for me, the most important architecture school in the world: Crown Hall. Once students have stepped into this building and taken the time to sit in a chair in the space and look around at what’s going on, we can make them aware that they should use their eye, but that seeing is thinking, cutting, framing. We’re living in a time of social media, computers, and information that overwhelms us. Students should take time to sit here and understand that their eyes should capture those moments, and they should also try to understand how they digest their ideas within a building that’s always changing.

This diversity under one roof—this generosity—doesn’t exist anywhere else. It’s all here in one room separated by only a few wooden walls. That condition is the best invitation for all students around the world to come and study here. It’s the best invitation for professional architects to come and study here. They

understand that this address challenges them to come and take a position. I can’t give a better invitation to study here. This is a community ready for a new era. I’d like to make this place into the best laboratory for architecture within the United States. That’s an open invitation for people to have a debate here. I’m ready.

SK You’ve spoken before about the importance of Mies as one of the subjects in your small library of great influences. Could you talk about the importance of Mies to your work, and the ways in which your work differs?

WA Mies is of course one of the most important architects of the last one hundred years. But why? I think it has to do with scale. The Modern Movement was about fitting the body, and yet he gave the body more space. Le Corbusier was talking about functionalism, yet Mies let the body relax and let architecture be something connected more to nature than to the human condition. Mies dealt with scale. And his whole life was about developing seemingly simple yet very complex conditions that he reused over and over again. He understood that Classical architecture, in its purest sense, had one main type from which all other components were developed. So he was not trying to reinvent the wheel with every project. And in my opinion this made his work very strong. But there’s also the element of material and craftsmanship. Although it seems you could copy Mies’s work, you can’t. Every time Mies wasn’t completely concentrated on a building, it was not the masterpiece that we would expect from him. That intrigues me.

I think Mies was a great thinker and a master in scale. He was someone who understood that there has to be a distance between us and a building, just as there is a distance between us and nature. Today this is dwindling. When you read Mies’s texts, they were short and precise, and that makes him a model for all of us. Mies knew what architecture was about, and he knew how the architectural product was part of our landscape,

environment, and world. It would be great to announce at this very place, in 2015, the first North American architect, and emerging architect, to receive the Mies Crown Hall North America Prize; to establish this prize would be a challenge and a stimulating event for the global architectural discourse.

ST Mies was influential with students, of course, because of his buildings. You will also be influential because of what you’ve done, whether you like it or not. Once a year, Peter Eisenman invites me to his juries in New Haven, in the winter, and Frank Gehry in the spring. And when you go in the winter the kids are little Eisenmans. And in the spring, they’re little Frank Gehrys.

Your work has—albeit that it’s very reductive and to the point—it has an impact, no question. Students will look at it. And one can expect to see a very minimalist approach to things, which is actually the tradition of the place, of Mies.

WA Students, I don’t want to say mimic, but they tend to look towards other students. And rather than having them look to me or architects like Peter Eisenman or Zaha Hadid, I would like them to mimic and look towards other students in this school.

When you teach students to draw, you talk about a signature. But the moment they do research they have to develop their own personality. I think for me at least it’s a kind of tactic: out of research they’re going to develop their own language. They’re going to develop their own topics. And in the long run, I think that’s an interesting challenge for this place. I think that as young architects, it’s important that students are able to make a statement, to write a book, to really concentrate on their own work. If they do this in a school where they have people like Stanley Tigerman, or Daniel Libeskind, or Rem Koolhaas, or Zaha Hadid, or whoever, then there’s going to be a debate in the school.

ST Do you know the tradition of what happened here when Mies came? If you don’t

know, it's a story you should know. When he took over the school there was a retrograde, very conservative wing that hated him, of course. He first came in 1937, and when he began in 1938 he and Ludwig Hilberseimer and Walter Peterhans taught the first year students, and they gave up on the rest. They let it go. They cast it adrift, like put it in a lifeboat and set it off. They never bothered. The next year, he still stayed with the first year and Hilberseimer and Peterhans and Alfred Caldwell took the second year students. And in five years it was a changed school entirely. Mies understood that when he came here, and he didn't try to change the old guard. He just took the first year students and made that the school. That was a very different time.

WA And a very small school.

ST It was a very small school for sure. It was a wholly different time, and we are talking about seventy years ago.

WA I think we first have to understand that this place is not one school, and that it's not one thing. There are many different programs in IIT Architecture. I think just as when Alvin went to the AA, and just as when I went to the Berlage Institute, IIT is a new chapter in my life. So what I'm doing now is trying to talk to everyone. I'm talking to the entire faculty. I'm trying to understand the structure of the school. I am speaking with the trustees, the community of Chicago, as well as Phyllis Lambert, Rem Koolhaas, and Cardinal Peter Turkson.

This semester the school is running the way it has previously run. I think, though, we have to start changing the curriculum. We have to start changing the way the school is organized. I think we have to start looking to compose and develop a new school. Maybe in one or two years we'll know exactly where it's heading.

ST I am a Chicago booster. I love Chicago. I was born here. And I'm hoping that there will be ways you can have an impact on Chicago,

not just its architecture community, and not just here in Crown Hall or at IIT, but on the larger architecture community, and on the city. Your notion about research and how it could intersect with different disciplines, I would hope that would expand beyond this place—beginning with Chicago itself.

WA IIT will be a school dealing with issues of the metropolitan area. It will deal with issues related to Chicago and to the bigger metropolis. I think we can learn from current events. In China, what happened over the last fifteen years is extremely interesting. Maybe it grew too quickly. And maybe they made decisions too fast. And maybe they didn't. Either way, I think we should challenge that. I would like to have debates here with many different people. We will have master classes and seminars. But we should also understand there's a kind of community in Chicago. There's an American architectural community, which is extremely rich. This place could be a melting pot of a new architectural, let's say, climate.

One thing we should not do is create an architectural school as an island for only academic debate. IIT needs to have a debate with the city of Chicago. We must bring the city of Chicago, and the world beyond, to this school. That's also the way we should see an institution like this—as an open house. The school, the IIT campus, is a brilliant place. And since 1970, no new academic building has been built here. Now there's a big challenge to build a new building: the Innovation Center, housing workshops and media labs. I think there's a big challenge here at IIT and the surrounding area to develop this into an area where, besides IIT, many people could work and live. I think by increasing the density of this area over the next five or ten years, this could be developed as an interesting new condition within Chicago. So we should concentrate on this area, the campus. This campus could be the site for the Chicago Architectural Biennale in 2015; it would be great to make it an ongoing and changing *giardino*, with additional challenging programs.

Progressive Research

JR You invented the term “Progressive Research” during your tenure at the Berlage Institute from 1995-2002. Many American schools are now following your lead and using research as a design approach. How would you define the term “research” and how has your definition of what constitutes research changed since your days at the Berlage Institute?

WA When we talk about “Progressive Research” as it was done at the Berlage Institute, it's important to mention that previously Ph.D. research in universities was seen as focusing on historical examples. People looked at research as historical. Ph.D. research was not seen in architectural schools as progressive in the sense that people would come up with ideas that we could use to look forward, ideas in which risks were involved. I thought that “Progressive Research” would allow people to ask questions. It was not that we, as educators, thought that we knew all the answers and had to teach them to the students. We became students ourselves. I think the idea of being a professor at a university entails doing research with students, trying to discover new things and trying to develop new ideas to use in the near future. The fact that we asked questions not knowing what the answers should be and the fact that we were looking for interdisciplinary discourse was, at that time, a relatively new approach. And I think the main idea of academic research is that we, with our students, develop new strategies, ideas, and instrumental thoughts that the students who leave IIT can take with them into the world, knowing that they're now specialists in their field. When they leave school they know the complexity of what the world is about; they become the authorities, the experts.

SK Shifting, let's say, to the content of that research, I know that urbanism has been important for you for many years and recently you've been articulating this in your idea of “A Wonderful World”—the global city. I wonder

what space there is within this outlook for local, regional, and national identifications. How does this fit into your idea of a global city?

WA I strongly believe in the local and in differences. Differences are more interesting than sameness. The global city is full of connected neighborhoods. Flying from LA to Sydney in four hours is simply happening. The iPhone, the internet, and our stock markets connect us globally. We should understand we can learn from this and that we can be very careful about specific local identities. The notion of neighborhoods is very important to me. The world is one big city, and its metropolises could be considered as neighborhoods. Tokyo could be seen as a neighborhood of the economic Megapolis BeSoTo. Tokyo, with its 30 million inhabitants, has many neighborhoods, each with their own identity. Here in Chicago, neighborhoods differ greatly. Sometimes one only has to go around the corner for the city to change, and other times one has to walk a half a mile. It's good that we have differences. Right here in Crown Hall there are so many people from different nations that all carry different thoughts, experiences, and other differences, and that's the world we live in.

JR You're something of an autodidact, setting up your own exhibitions and lectures during your time as a student. In the past you've noted that some of the great architects, like Mies and Le Corbusier and Wright, were all self-trained. So, essentially, if you believe that architects are self-taught, how does that inform your views on architectural education and the role of the architecture school?

WA I believe that the seven hundred or more people who are in this room all have their own dreams and careers in mind. We should not try to create seven hundred people who all have the same thoughts and all move in the same direction. I believe that we should have intensive debates with professors and students of completely different backgrounds. But we also have to create a topic that we all have in

common, for instance the city and everything connected to it—businesses, infrastructure, people, architecture and the way we make it—and appreciate the fact that every individual within this collective school has the right to develop themselves in their own direction. I believe that on one hand students should deal with the curriculum we present them with, and on the other I hope that they step back and try to learn and have an opinion through self-education. I believe in these parallel programs. On the one hand students are part of this community, which is the school, and on the other they can also have their own interests and develop them. I think these two parts lead to people like Picasso, Le Corbusier, Mies, and Wright. I believe that we have to share, but also cultivate differences.

And that's that I'm trying to say when I talk about the autodidactical approach. The autobiographical is about rereading your own biography and reflecting on what you did and what you can learn from yourself. You can learn from colleagues, but you can also learn from what you've done in the past and what you want to do. Jean Luc Godard said, "Do what you can, with what you have, where you are." You can learn from what you can do. And these, let's say, skills you have to cultivate.

JR To follow up on the notion of the autobiographical, what advice would you give students here in terms of tapping into their own autobiographies as a source for their work?

WA For example, Curzio Malaparte, born Kurt Erich Suckert, was an journalist, novelist, and diplomat, and he built a house on the island of Capri that he called "*Casa Come Me*"—a house like me. And I think in the end we all build our own autobiographical stories. Everything you produce is autobiographical, and a writer or a painter cannot write or paint without this method and reflection of the self, complimented with knowledge. I believe that we cannot make architecture in a non-subjective way. I would advise students to read everything as a mirror and try to rewrite their own thoughts. We live

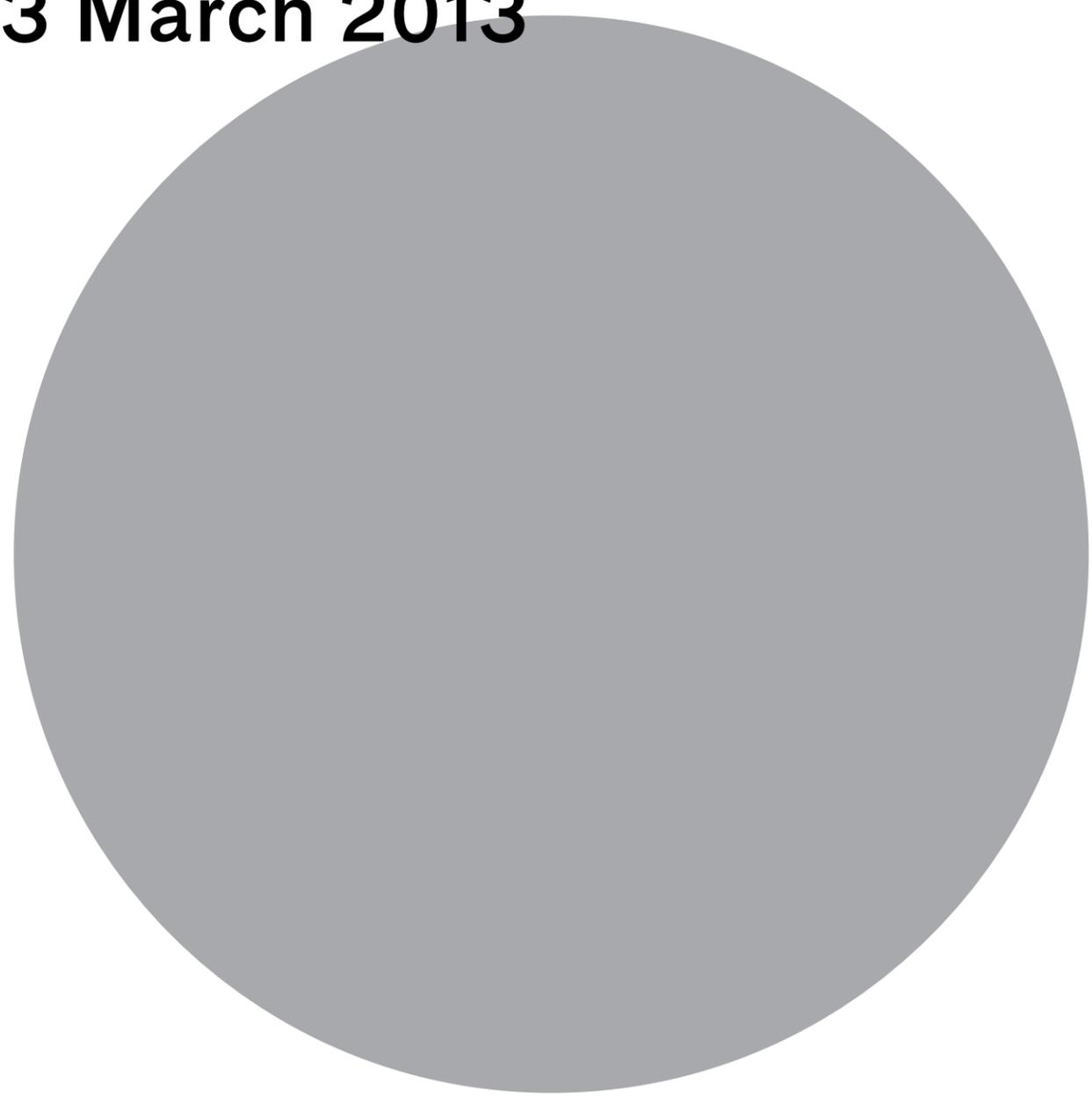
for only a short moment and more than 7 billion people live on the globe today. We should give back what we're taking from the world, in terms of knowledge. In that sense, the autobiographical is very important for me.

JR You once said that, "Architects need to risk something to be a part of the deal." This, to me seems very apropos of our time, as architects keep getting pushed further and further into the margins of the profession. What do you feel architects need to risk losing, and what do you feel there is to gain?

WA In a time where we are so seemingly rich, and everyone thinks they educate themselves, open a practice, and then let it grow; we should take the luxury of sitting down to take risks and do research. Believe in what you're doing and try to also be in doubt and try to take risks in the sense of testing something. Research has to do with risks, and with not going along the beaten path. We are in a time when technology is so important as a technical thing, but also intellectually—it has two parts. We should not only try things we know but look for new uncovered ground. We are in an academic situation here, which helps us. The academy is the laboratory for testing. Misreading helps to develop something new. And taking risks helps to discover new things. That's a challenge that's part of life for me as an architect, but also as the dean of architecture at IIT in the metropolis of Chicago. I don't believe in a place like this as a school where we can teach what we think we know. We have to tell our students that they should learn their history and theory, and, from that, learn and search for new things, be challenging and innovative. And we have to make the students here aware that they should train themselves in the autodidactic sense, but that they should also learn about the discipline and absorb the knowledge they need before going out into the world and taking risks.

JR And we certainly look forward to taking risks with you here at IIT.

Wiel Arets, Inaugural Address as Dean of Architecture at IIT, 13 March 2013



Being a stranger is a preferable condition. It enables the relaxing of preconceptions, to absorb, to learn.

A stranger's status is one of freshness, enjoying the privilege of seeing difference within society, where sameness is said to be the current condition.

The College of Architecture at the Illinois Institute of Technology fosters this status of the stranger; it encourages the seeing of differences.

New students and faculty come to this institute from all over the world. They are newcomers, for the most part, to the metropolis of Chicago—our point of reference for investigations into rethinking metropolises and the contemporary issues they face.

Every student carries wisdom from previous generations. Over time, both known and unknown masters developed technological standards. Because of this, we can reflect and build upon the achievements of Egypt, Greece, and Rome, as well as the ideas brought forth by the Renaissance. We can learn from the traditional architecture of Japan, developed during periods of prolonged isolation.

Yet today is a time of monumental change, so we must find the logic belonging to our time. Our world will only continue to shrink in size.

Architecture today entails entering a dialogue with multiple disciplines. It is related, more than ever before, to technological innovation. Technology today is exposed and presents a certain danger; we believe technology can solve everything, even as larger frameworks are unfocused.

Within such a context, we see that the history of architecture—and that of other, once new fields such as cinema—is a history of the arbitrary coagulation of thoughts. When we speak of history, we are not discussing linear events. We are discussing a history of possibilities.

We should instead speak of a dependent reality, dependent upon our angle of approach, as our approach constantly changes. Order, discipline, knowledge, and direction will organize today's tangled technological confusion.

We must question today's condition of the nomad.

We must question while also providing stability, as freedom never flourishes without rules. Freedom without rules implies a lack of freedom. But freedom is only a synonym for emptiness, and emptiness a synonym for potential; potential a synonym for feast of the mind; feast a synonym for dialogue; and dialogue a synonym for asking questions and making choices. Freedom represents the perfect dialogue and never banal luxury.

Potential is the wealth of meaning that architecture offers with each new reading; it is the activity that makes space for the unutterable, the uncertain, and the immaterial, taking the place of beauty in the conventional approach.

The manner in which architecture can be understood as a potential, could also be used to describe a freer architecture; an architecture that is more open, more prepared for the unexpected, possessing greater purity while submitting itself to painstaking scrutiny.

We no longer see the world, architects, and their creations as an all-embracing whole. This mode of perception has been replaced by the freedom of discourse. This open totality could be understood as a *macchina*: there is activity—*energeia*—which attends to mental and material combinations, as well as the work—or *ergon*—itself. Noise versus noiselessness, and imperfection versus perfection, must be accepted as essential elements of today's technological process. Architecture is only one of the details that together create disorder.

We should not attempt to define control in an all-encompassing way, but instead make possible an architecture of freedom.

There are no more boundaries, no eternal forms.

We are living in an era of rapid transition.

Information technology today is based on translating codes; electronic impulses are turned into images; magnetic material is decoded into data.

During this transformation of logistics, connections will at times go wrong: we should accept interruptions and welcome conflict as indispensable elements of communication.

Communicable forces create concepts in relation to their context.

Now is the time to conceive new strategies; now is the time for opportunities of innovation; and now is the time to create new technological products and processes.

Society is progressing faster than ever before, and our relationship to the environment has never been more challenged than it is today.

How to develop new prototypes?

How to develop new typologies? And how to challenge our discipline to create a zero-energy metropolis? Architecture has become a global issue.

All this, while "Rethinking Metropolis".

More than ever before, technological developments have reshaped our perception of the world.

How will architecture react to these developments?

We must hypothesize strategies that support the development of a new environment, while surfing on the advancements of other disciplines.

These new strategies will challenge students and faculty, allowing for the discovery of multidisciplinary crossroads.

“Rethinking Metropolis” will be our strategic device.

We will conduct research; we will analyze existing phenomena; we will learn from new trends.

We have to find a new order.

We will develop questions about the roles of architecture and urbanism, and our research will speculate on the support that new conditions will require.

How will we invent a new city-type, on a new city-site, with a new idea of living-working-playing-shopping-relaxing-learning-communicating?

In what ways will we deal with making; with the development of new materials; with innovations on many levels that challenge our students and faculty?

What questions can be raised about infrastructure and the connections it enables within our new map of the world?

Our world will become one big city, with individual cities functioning as neighborhoods, each with their own regional identity.

How will this effect the development of the new airplane?

What will be the role of the car—one of the most exciting inventions of the twentieth century—within tomorrow’s metropolis? What will be—within “Rethinking Metropolis”—the role of production?

What will be the role of tourism and the museum?

What will be the role of shopping, and the body hotel?

Will innovation become a major topic of the shrinking local-global world?

Will education, the university, and research become main activities for the future metropolis?

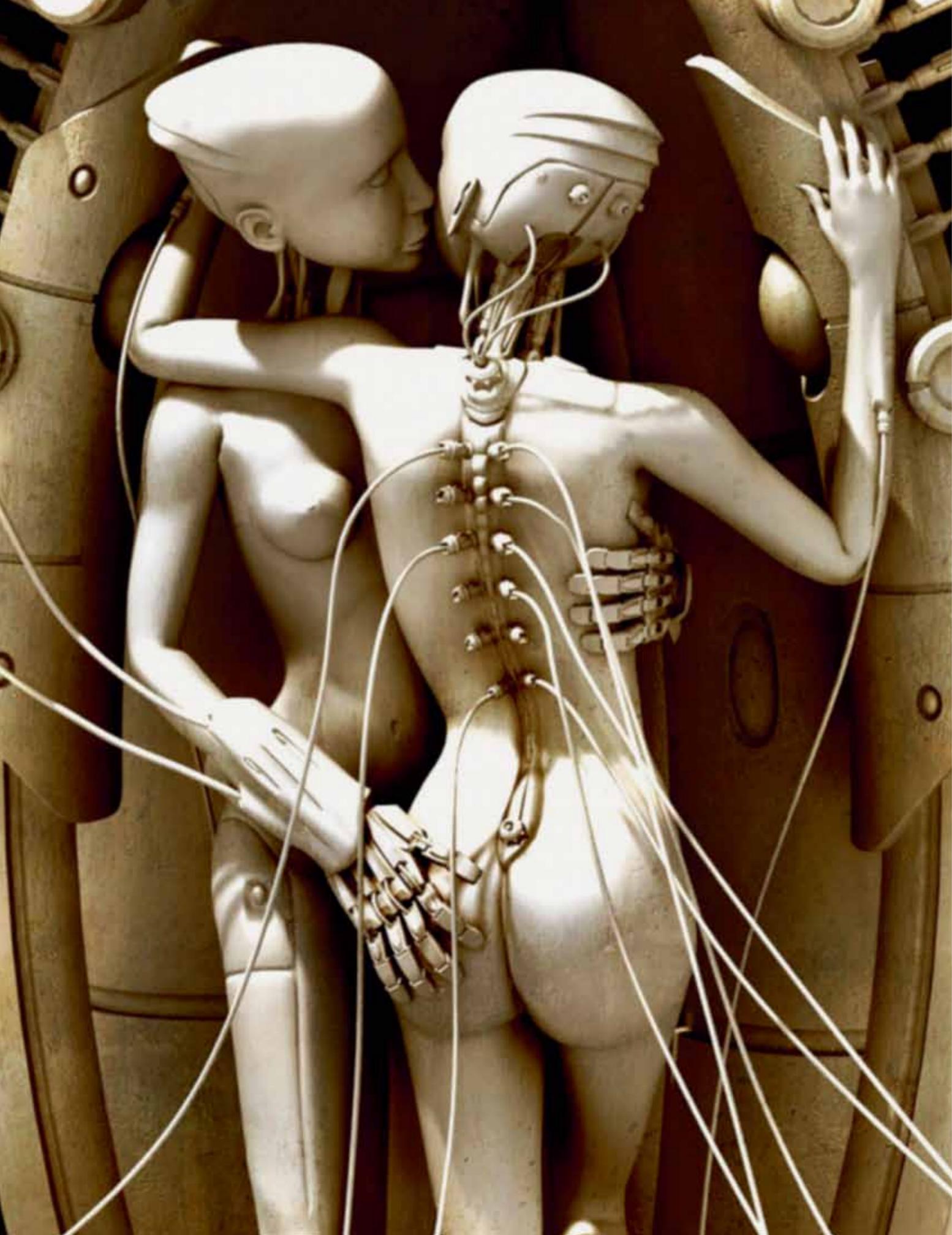
The College of Architecture at the Illinois Institute of Technology in Chicago provides a platform for questioning the architectural discipline at the dawn of a new age, encouraging childlike curiosities to be explored, and, along the way, reshaping, rewriting, and rethinking metropolises.











The Fifth Element,
Luc Besson, 1997



The three dimensional city of today, when confronted with movement, becomes a four dimensional city. As new technologies add layers of virtual information, we can say that other dimensions are introduced. Could new or existing materials also harbor multiple dimensions? If so, they could help us discover and create the city and metropolises of tomorrow.

Garbage City,
Bas Princen, 2009



In Cairo there exists what is called the "Garbage City". It exemplifies the fact that planned cities will never be used the way they are planned, and that earlier ideas will always be transformed by current human behavior and circumstance. Similar to the urban condition of Rio de Janeiro, with its favelas, the "Garbage City" is a landscape that has

not been planned. It is an informal environment in which people survive and accomplish feats they have never dreamed of before. This "Garbage City" represents the strength of human nature, demonstrating that it can and will be as strong as necessary to survive within such a chaotic state.

Tokyo Highways,
Unknown



The 1964 Summer Olympics were the reason that infrastructure, in a radical way, became part of the city of Tokyo—a green human-scaled metropolis with distinctive neighborhoods, which all developed their own identity. With a limited amount of rules, the urban landscape changes every day. This seems to be the basic condition allowing the creation of an equilibrium that at first glance seems like a chaotic, dense, vast agglomeration of buildings, each different from the next, with each built at a respectful distance.

Jpeg ny02,
Thomas Ruff, 2004



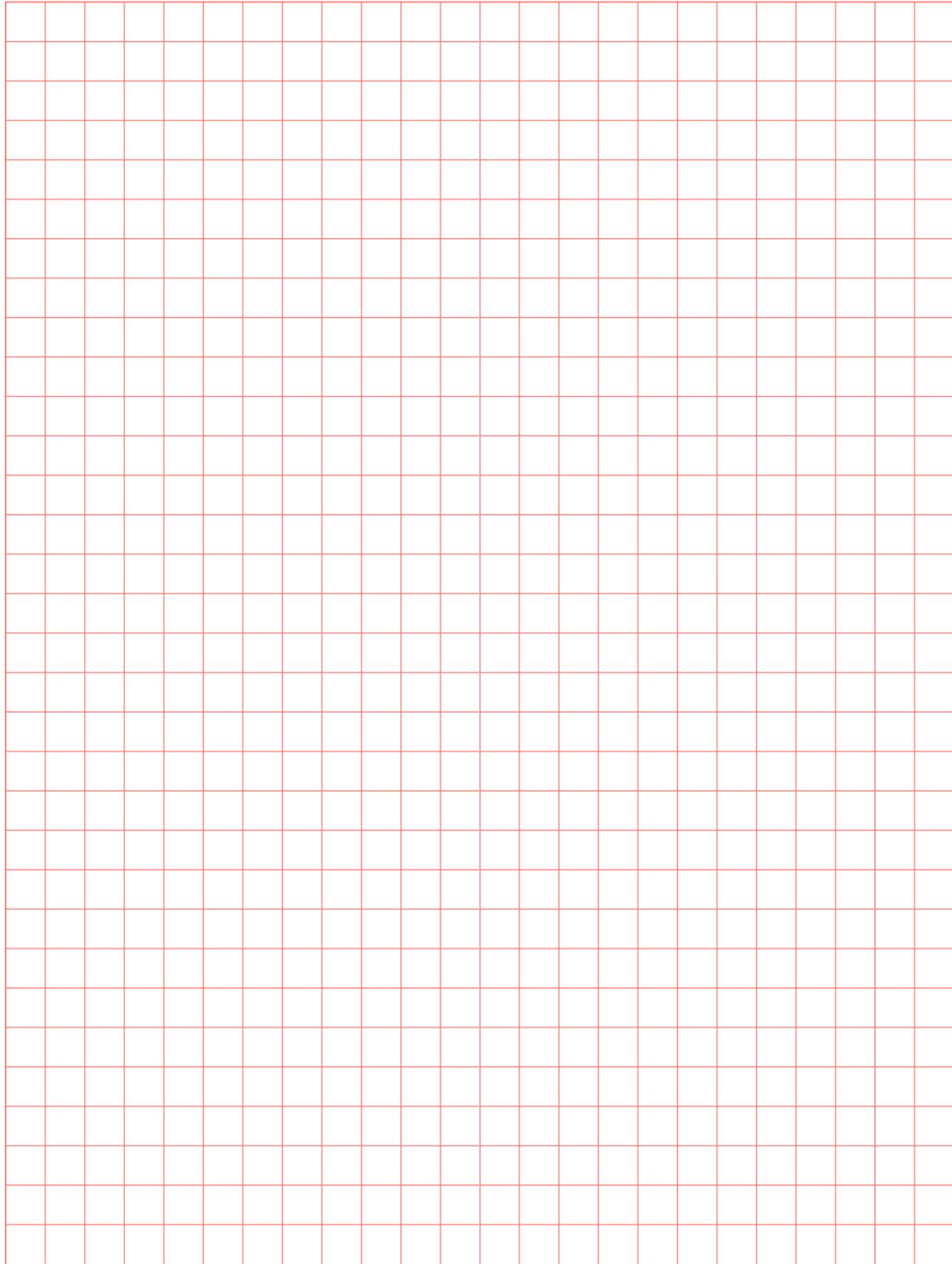
Thomas Ruff manipulates images that he has collected from other sources in order to read them differently. The photos are taken separately from one another and certain colors are repositioned in order to evoke distinct emotions. If we want to develop a new definition of what cities and cultures are and could be, we must look to other disciplines to discover new tools. This interdisciplinary collaboration is currently being explored by, for instance, film directors, who are using new tools to transform the image of society and how we experience it. How should the architectural discipline react towards the civilization we are living within?

Robots,
Unknown



Since humans developed the computer, it has developed a

storage capacity that is much greater than that of the human brain. Some say that by 2030 the computer will also have more creative capacity than the human brain. Perhaps by 2050 the computer will be able to reproduce itself. We have created something to help us, and now find that it has the potential to become superior to us. This shows that our world is getting further and further out of our control and is no longer directed by a singular force.



**Bachelor of
Architecture**

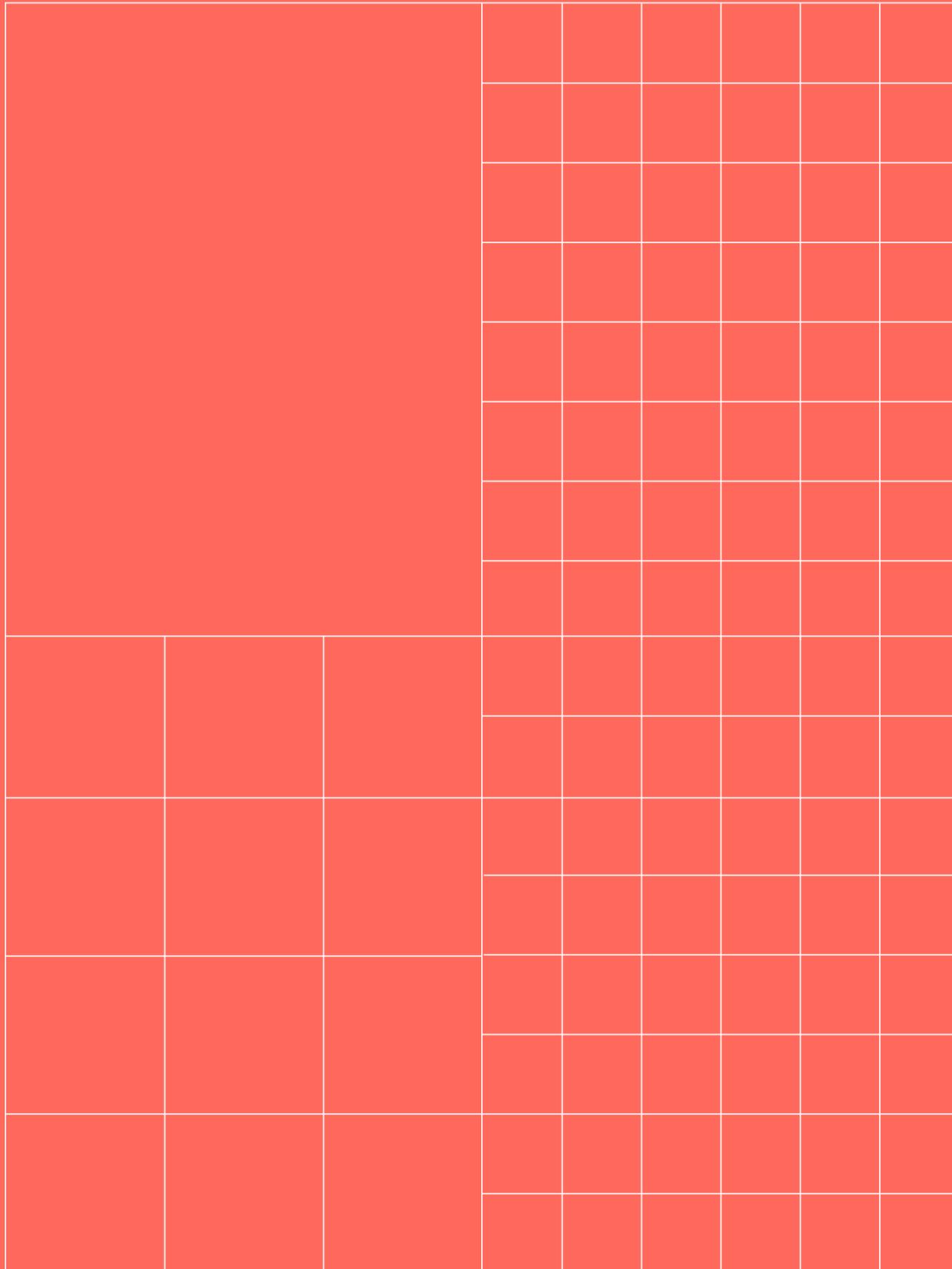
**Master of
Architecture**

**Master of
Landscape
Architecture**

**Master of
Science in
Architecture**

**Ph.D. in
Architecture**

**Programs
of Study**



Urbanization of the planet is the dominant issue confronting architects in the coming decades. Half of the world's population is now urban, and the proportion of people living in cities is increasing every day. How will architects respond to the needs of a mobile and changing society? What physical changes to the city do these new patterns of urbanization imply? The IIT College of Architecture prepares students to confront the challenges and explore the opportunities presented by growing urbanization. Across all of its degree programs, the school is a laboratory devoted to exploring the forces that shape the built environment in the contemporary world and to developing, by means of research and design, alternative models and new insights that will have a transformative impact on the world's built environment.

The IIT College of Architecture is one of the largest and most international architecture schools in the United States. With over 800 students from fifty countries and more than 100 faculty members, the school itself represents the global metropolis in miniature. Within this richly diverse context, students learn to define themselves as they progress through the curriculum, working toward ever greater levels of independence in their research, writing, and design. Beyond the college, the Chicago metropolitan area provides the inspiration and the test ground for our work, allowing students to learn in the context of one of the world's greatest metropolises.

Within the college, the centrality of the metropolis is reflected in our innovative "horizontal studio"—a school-wide course in which students from all degree programs work together on research and design topics related to the metropolis. These topics will be further defined by yearly themes that will shape the program of visiting teachers and lecturers, so that the horizontal studio will offer a chance for students to be taught directly by some of the world's leading architects. By combining advanced professional students (B.Arch., M.Arch., and M.L.A.) with those in the post-professional programs (M.S. and Ph.D.), the horizontal studio also provides a chance for students to experience other modes of studying and working on the built environment, and the opportunity for some to define themselves by moving into one of these advanced degree programs.

50 This renewed focus on the metropolis is an extension and reinterpretation of IIT's legacy. Like most modernists, our founding Ludwigs—Mies van der Rohe and Hilberseimer—were urban visionaries, imagining new cities from the scale of furniture to that of regional planning. IIT's own campus, and much of mid-century Chicago, is the product of their ideas. Yet, where this earlier vision was directed toward a singular form of urban order, we are now interested in exploring the diversity of the future metropolis.

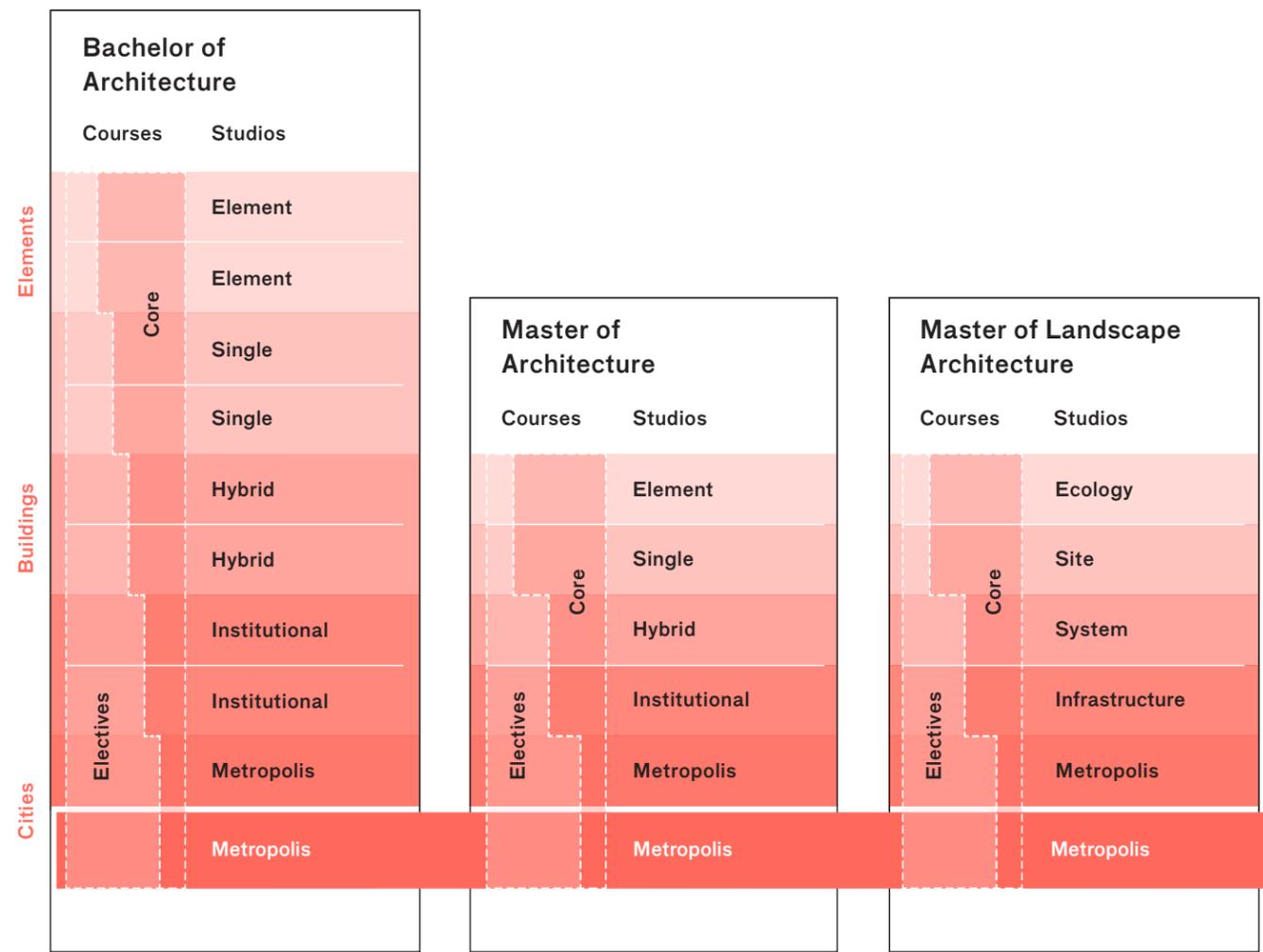
At the same time, the profession of architecture is changing, due to forces both internal and external. Developments in technology offer architects new representational tools that change the way projects are conceived. Digital fabrication tools provide architects new means of realizing their projects and suggest a future in which architects move between the studio and the shop, working side-by-side with fabricators to make their visions a reality. IIT's programs prepare students to take command of these new technologies and forge a future that embraces new modes of thinking and making.

While technology is reshaping architecture from within, the profession is also being affected by external forces. Economic factors and changes in project delivery are upsetting traditional power structures within the industry, while the increasing complexity of building projects is leading toward specialization within the field and the creation of new alliances.

Within this rapidly-changing environment, architects of tomorrow will have to be agile and nimble, carving their own paths through the profession and authoring their own careers. The architecture degree programs at IIT stress research, analysis, and synthesis as the means to prepare students for an expanding disciplinary field in which resourcefulness, critical thinking, and the ability to seize opportunity and new territories of intervention will be rewarded. Facing the future challenges of the profession, and of the world at large, the essential capabilities of thought and communication become not less, but more essential to an architectural education.

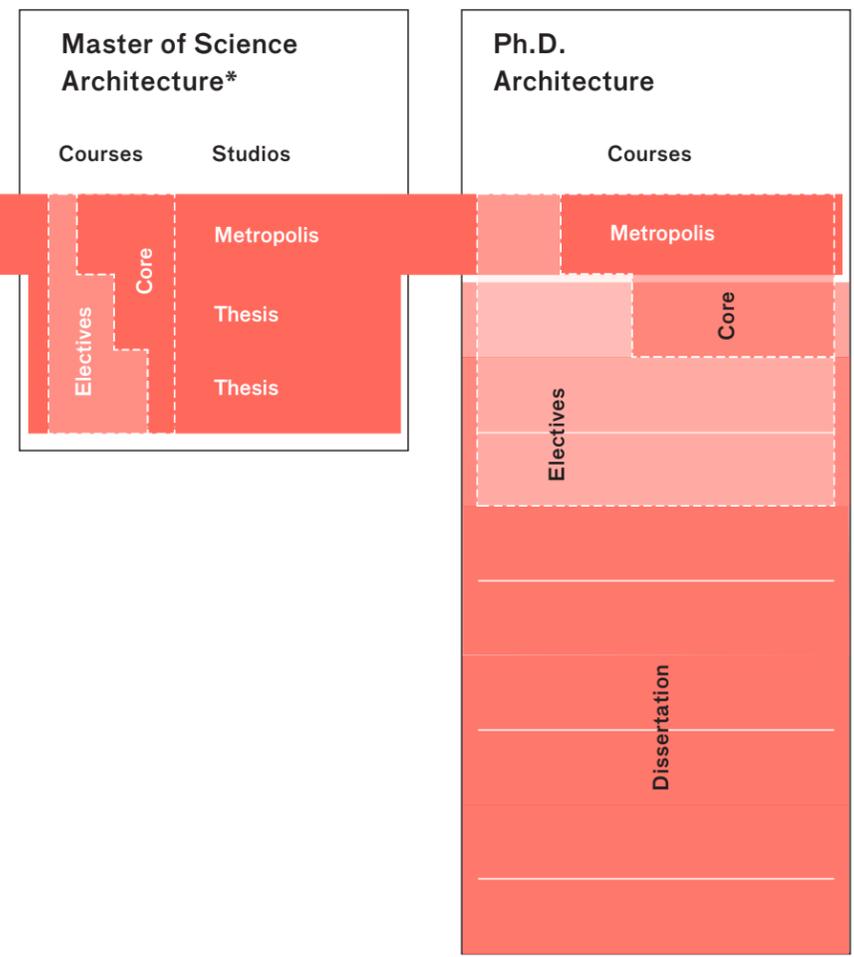
As IIT focuses on a future of global urbanism and instills in its students a profound awareness of the changing world around them, it also acknowledges what does not change, remaining true to its legacy as a place of rigorous thinking and

making. Because architecture is not merely vision, but also vision realized, the architect must possess real expertise in means of construction, in building technology, in representation, and in the histories and theories of architecture itself. Amidst new patterns of urbanization and technological advance, and against the backdrop of a changing profession, IIT is still a place where how a thing is made matters—whether it be a door, a building, or a city.



IIT Architecture’s new curriculum is structured around our innovative “horizontal studio”— a school-wide educational and research laboratory in which students from all degree programs work together on research and design topics related to the metropolis. These topics will be further defined by yearly themes that will shape the program of visiting teachers and lecturers, so that the horizontal studio will offer a chance for students to be taught

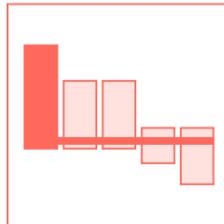
directly by some of the world’s leading architects. By combining advanced professional students (B.Arch., M.Arch., and M.L.A.) with those in the post-professional programs (M.S. and Ph.D.), the horizontal studio provides a chance for students to experience other modes of studying and working on the built environment, and the opportunity for some to define themselves by moving into one of these advanced degree program.



* Includes Master of Integrated Building Delivery and M.S. with a specialization in Sustainable New Cities.

Bachelor of Architecture

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Leading to a professional degree, the Bachelor of Architecture program is centered on a studio sequence that increases in complexity as the student advances over the course of five years, proceeding from the basic elements of architecture, to buildings, and then to the city. In addition to design studios, the curriculum of required and elective courses includes architectural history and theory, building technologies, structures, representation, and professional practice, as well as a range of courses beyond architecture that form a well-rounded undergraduate education.

The program begins with an introduction to the history of architecture and to the contemporary profession, helping students understand the variety of paths that their architectural education could follow. Initial studio assignments develop communication skills—verbal, graphic, and written—that enable students to navigate their field while also introducing them to the elements that comprise architecture—surface, wall, door, opening, stair, room. With an emphasis on how things are made, students will be asked to consider fundamental questions: What is a door? How does its making inform its design? How does its design impact the wall surrounding it? This initial period culminates in the design of a small structure encompassing all of the elements explored in the preceding exercises.

In the second year, studio assignments center on urban dwelling via the study of a small house in the city. The student is introduced to fundamental aspects of building: space, structure, materials, and construction. Students begin by researching historical precedents and analyzing how the concept of living in the city has changed over time, and proceed with a study of contemporary issues and building methods that will inform their design. Driven by informed speculation, this period concludes with an exercise in imagining the home of the future. How will changing demographics and family patterns affect the home of the future? What impact will climate change have on how we live?

The third year of design studios introduce more complex sites and programs in the study of multiple and hybrid buildings in the city. Students move beyond the single building to consider the spaces between buildings, infrastructural elements, and neighborhoods. Initial research phases are followed by studio assignments that include the design of mixed-use buildings with hybrid structures, and projects comprised of multiple building elements. Students explore the architect's role in the making of a neighborhood and end with a project on the neighborhood of the future.

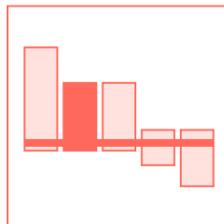
The fourth year of the studio sequence is focused on comprehensive building design. Here, students consider contemporary building practices in a more in-depth manner that stresses the integration of structure, envelope, and building systems into a unified whole. Studio assignments are large institutional buildings in the city with more complex programs and students are asked to consider the nature of how such institutions interface with the urban environment. How does the institution engage the city in a dialogue? What is changed or activated by its presence? What does the building say about its urban context?

Finally, the fifth year is focused on urban design and is more speculative in nature. Students select from a menu of studio options and work side-by-side with Master of Architecture, Master of Science, and Ph.D. degree candidates in research-based, forward-looking studios that speculate on the city of the future. What is our vision of an urban future? What is the role of the architect in its realization? These and other questions are explored in studios, related coursework, and special seminars that focus on the emerging issues of the global city organized by a yearly theme under the umbrella of “The New Metropolis.” This yearly theme binds the studios together thematically, and underpins the discourse of IIT Architecture. Lectures, symposia, exhibitions and master classes all intersect with this theme and, together with the advanced studios, define IIT's position within the discipline of Architecture and constitute its statement to the world at large.

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Master of Architecture

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What is our vision of an urban future? What is the role of the architect in its realization? These and other questions are explored in the final studios, related coursework, and special seminars that focus on the emerging issues of the global city organized by a yearly theme under the umbrella of “The New Metropolis.” This yearly theme binds the studios together thematically, and underpins the discourse of IIT Architecture. Lectures, symposia, exhibitions and master classes all intersect with this theme and, together with the advanced studios, define IIT’s position within the discipline of Architecture and constitute its statement to the world at large.

Depending upon their previous education, students enter the Master of Architecture program for either a full sequence of three years or, with advanced standing, begin in the second year of this sequence. The curriculum of required and elective courses includes design studios, architectural history and theory, building technologies, structures, representation, and professional practice. Design studios, which are at the heart of the program, follow a sequence of increasing complexity, proceeding from the basic elements of architecture, to buildings, and finally to the city.

In the first semester students are introduced to the history of architecture through precedent study and by an introduction to the elements that comprise a building. Studio projects focus on the design of the fundamental elements of architecture—walls, doors, windows, stairs, rooms—and also on developing students’ core communication skills—verbal, graphic, and written. Students will be asked to consider fundamental questions: What is an enclosure? What is an opening? How do the two interact and mutually define each other? How do materiality and construction methods inform design? The first semester brings all of these elements together in the design of a small structure.

Expanding scale and context, the second semester of the program introduces students to the fundamental aspects of building—space, structure, materials—which are explored through designing a small house in the city. Students begin by researching historical precedents and analyzing how the concept of living in the city has changed over time, and proceed with a study of contemporary issues and building methods that will inform their design. This period concludes with an exercise in imagining the home of the future. Driven by informed speculation, we ask: How will changing demographics and family patterns affect the future of domestic life? What impact will climate change have on how we house ourselves?

In the third semester students move beyond the single building to consider the

spaces between buildings, infrastructural elements, and neighborhoods. More complex sites and programs are introduced through the study of mixed-use buildings with hybrid structures and projects comprised of multiple building elements. Students explore the architect’s role in the making of a neighborhood and end with a project considering the neighborhood of the future.

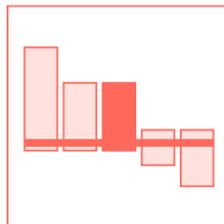
Students are introduced to contemporary building practices in a more in-depth manner during the fourth semester in comprehensive building design studios that stress the integration of structure, envelope, and building systems. Studio projects are large institutional buildings in the city with more complex programs. Students are asked to consider the nature of how such institutions interface with the urban environment. How does the institution engage with and shape the city? What urban possibilities are altered or activated by its presence?

The final year of the Master program asks students to speculate on the future of the city through advanced, research-based urban design studios that focus on the emerging issues of the global city. In this year, students are presented with a variety of studio options to choose from, and in the final semester work side-by-side with advanced students from the Bachelor of Architecture, Master of Science, and Ph.D. programs in speculating on the future of the urban condition. (Students wishing to continue with more advanced work on these topics may apply for the M.S. program.)

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Master of Landscape Architecture

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More than ever, the world needs more informed, more innovative, and more critically involved landscape architects. Population growth, changing climate, and continued depletion of natural resources call into question received planning and design methods. Landscape architects have emerged among design professionals to lead the understanding, organization, reclamation, and re-imagining of our cities to meet the challenges of our future.

Global urbanization has systematically altered the Earth's planetary ecosystems both within cities and across vast territories that are continually exploited for materials and resources. The IIT landscape architecture program aims to teach landscape architects to engage small and large scale Landscapes of Urbanization through a rigorous training in geographic, ecological, and landscape infrastructural systems. Attention is given both to regenerative landscape design at a planetary level and to shaping urban landscapes that support ecological, infrastructural, and human health functions. Not merely a discussion of ecological restoration, the scale of our work is formally large and operationally intense. Design training within the program is based on understanding landscape's ability to address climate change, urbanization, population shifts, and resource organization and distribution. Drawing on landscape architecture's range of work—from urban gardens to regional planning—our students explore the design of landscape networks for food production, hydrologic systems, forest systems, mobility infrastructures, and public recreation. These landscape reconfigurations will define how we reoccupy territories as productive landscapes for social, cultural, and economic outcomes. Within this broader ecological context, the program places great attention on the experiential aspects of the public realm by focusing on the quality of the urban pedestrian environment. Materiality, scale, human comfort, visual beauty, and cultural relevance are critical factors in the improvement of urban life. The development and integration of ecological beauty at a range of scales—from site to city to region and beyond—is of paramount importance. In the context of Chicago's historical and regional landscape aesthetic, we strive to understand, reinforce, and discover formal and visual potential through the integration of ecological design with a highly constructed urban landscape.

Finally, in addition to developing design and technical excellence, a core tenet of the program and school lies in cultivating skillful

decision making among our students to meet the uncertain challenges of 21st century global urbanization. Within the context of a changing and rapidly developing planet, we strive to teach students *how* to learn, so that students will continue to nimbly and willingly apply core research and design skills, tactics and practices to new situations and new paradigms, developing new outcomes.

Among American cities, Chicago presents unique opportunities to test and celebrate the potential of urban environments to transform conditions of crisis into promise, neglect into value, and banality into poetry. IIT Landscape Architecture filters our design and research interests through two key landscape frameworks offered by our setting:

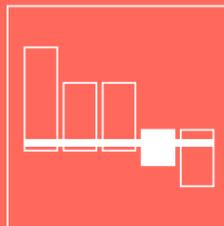
The Great Lakes Basin: The program places a focus on studying the mega-region of the Great Lakes, including its natural systems; water resources and networks; economic, social and political histories and conditions; production landscapes; and infrastructural systems. The shifts in urbanization and relationships across this region, combined with the potential to revive established networks through new configurations, make the area a critical test laboratory for ecological landscape urbanism on a broad scale.

Chicago Landscape Laboratory: Crossing ecological boundaries at a range of scales, Chicago serves as a microcosm of the global ecological situation. Understanding Chicago's future relies on understanding the fundamental landscape relationships across the city. The landscape architecture program extends its research and design inquiries beyond historic gardens and parks to research abandoned infrastructure landscapes, the Chicago River, vacant neighborhood lots, and industrial lands as opportunities for intervention and regeneration.

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Master of Science in Architecture

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Global urbanization, the proliferation of information technologies, and rapid advances in the human sciences are among the most visible trends of the first decades of the 21st century. Around the world habitats continue to evolve into novel “post-city” formations, generating new paradoxes and redefining the role of the architect. As the skilled artificer of the built environment, the architect must come to terms with these new realities. IIT’s new Master of Science in Architecture program positions its investigations in the space opened up between emerging forms of urbanization and existing concepts of architecture, landscape, and cities. Our goal is to develop new and better models for shaping socially, culturally, and ecologically sustainable environments.

The discipline of architecture can no longer rely on received ideas, established typologies, or fashionable design methodologies. Today the challenge of education at all levels is to embrace our generational transformations, and to engage them in such a way as to create new knowledge. The new Master of Science program provides an intellectual climate in which to reflect upon the forces shaping the contemporary world and their implications for architecture, landscape, and urbanism. With a dual commitment to research and reality, we are aware of the imposing nature of the problem at hand, as well as of the degree of understanding that is needed simply to measure or fathom its depth. Through design, the program seeks out and experiments with alternative models for constructing the built environment. Engaged with the real-life conditions represented by public authorities, cultural institutions, and private entities, the curriculum insists upon continuous exchange and debate.

The new Master of Science program seeks to be synthetic and inter-disciplinary in its approach. In contrast to an increasingly compartmentalized design profession divided into disparate realms of expertise, which often diminish the designer’s role, the program endeavors to sharpen critical thinking through collaborative and experimental working processes. The intensive three-semester program (including summer semester) is structured around two design-based research studios, an individual or collective thesis project, history and theory seminars, and two master classes. The College of Architecture’s colloquia, lectures, and exhibitions expand upon and augment the curriculum.

More inclusive than traditional architectural design, yet more form-oriented than conventional urban planning, our urban-based design program requires the insights of other disciplines. Striving for experimental and exploratory methods demands provocative discourse, distrust of earlier approaches, and the creative invention of new forms for housing vitality and life. In order to achieve

this, the program must be global. The new Master of Science program therefore seeks to collaborate with colleagues and institutions worldwide in a collective commitment to shared knowledge and expertise.

This global program is especially well situated within the ever-transforming metropolis of Chicago, a city that provides both the testing ground and the variegated fabric for the program’s initiatives. Working with governmental agencies and other public as well as private constituencies, this program will achieve a high degree of reality and immediacy uncommon within academia, while providing partnered agencies with a valuable resource for exploring issues of crucial importance.

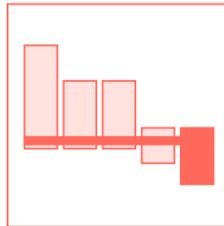
Research trajectories will vary each semester, but the unifying thread will be the commitment to forge new models, visions, and principles that better fit with emerging technologies, new biological insights, and the changing nature of the metropolis. The goal is to find the right balance between social and economic sustainability on the one hand, and, on the other, the creation of a living environment in which the individual will both prosper and thrive. The program and the student must have no lesser ambition.

The Master of Science in Architecture is a three semester program (including one summer semester) that allows students emerging from B.Arch. and M.Arch. programs to earn a master’s degree with a research focus by continuing their studies. For some students the program may also lead to further studies and research in the Ph.D. program. Organizing the performance of the “Horizontal Studio” in which students from all programs interact in a laboratory of design-based research projects, supported by seminars, lectures, workshops, and master classes by visiting luminaries, the program is the pivot point of IIT Architecture’s new curriculum.

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Doctor of Philosophy in Architecture

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As the most advanced academic degree, the Ph.D. recognizes both the highest level of expertise and the production of significant novel work. The program demands a deep understanding of architecture's history and its contemporary intellectual terrain, a command of advanced research methodologies, and a commitment to critical inquiry that extends its frontiers. Like all of the degree programs at the IIT College of Architecture, the teaching and research of the Ph.D. program grows out of the school's collective focus on the new metropolis and a shared commitment to "progressive research"—that is, research both grounded in the realities of the workplace and devoted to contesting existing values and ideologies.

The Doctor of Philosophy (Ph.D.) in Architecture Program is for those who desire to pursue careers in academia and/or in research-based professional practice. As the most advanced academic degree, the Ph.D. recognizes both the highest level of expertise and the production of significant novel work. The program demands a deep understanding of architecture's history and its contemporary intellectual terrain, a command of advanced research methodologies, and a commitment to critical inquiry that extends its frontiers. The program begins with advanced course work and culminates in a dissertation that is the result of extensive, original, and rigorous research and thought.

Students are expected to enter the program with a preliminary research trajectory already established—though it is understood that this may be revised during the first years of study—and, typically, with advanced training in architecture or a related field—though here too there may be exceptional cases. Because of the nature of doctoral work, it is essential that there is a strong relationship between the research plans of entering students and the expertise of the current tenured/tenure-track faculty—prospective students should carefully consider with whom they would work and how the research interests of students and faculty could be mutually productive.

Because advanced academic work is international, it is expected that students will have knowledge of languages other than English—and self-evidently must have knowledge of the languages relevant to their research topics—but, because IIT's working language is English, students must also have English language skills of the highest caliber.

For all of our students, architectural history and theory play an essential role. Understood critically, history and theory do not simply strive for knowledge of the past, but provide a path to examine the fundamental presuppositions of the present. Conversely, the trained historian-critic always keeps one eye on the present while revealing new perspectives on the past.

Like all of the degree programs at the IIT College of Architecture, the teaching and research of the Ph.D. program grows out of the school's collective focus on the new metropolis and a shared commitment to "progressive research"—that is, research both grounded in the realities of the workplace and devoted to contesting existing values and ideologies. Doctoral students therefore participate in the experiments of the design studios and later help guide these efforts in mentoring roles. As a base, Chicago provides a uniquely important and dense collection of sites, buildings, archives, institutions, and practices to support and inform this work. At the same time, our Ph.D. students and faculty are expected to be global citizens at the highest levels, engaged in academic and professional exchanges throughout the world—bringing their local expertise to us and projecting outward the insights gained here in Chicago. The new publication program at IIT Architecture will play an important role in dispersing through the world the work being done by our students.

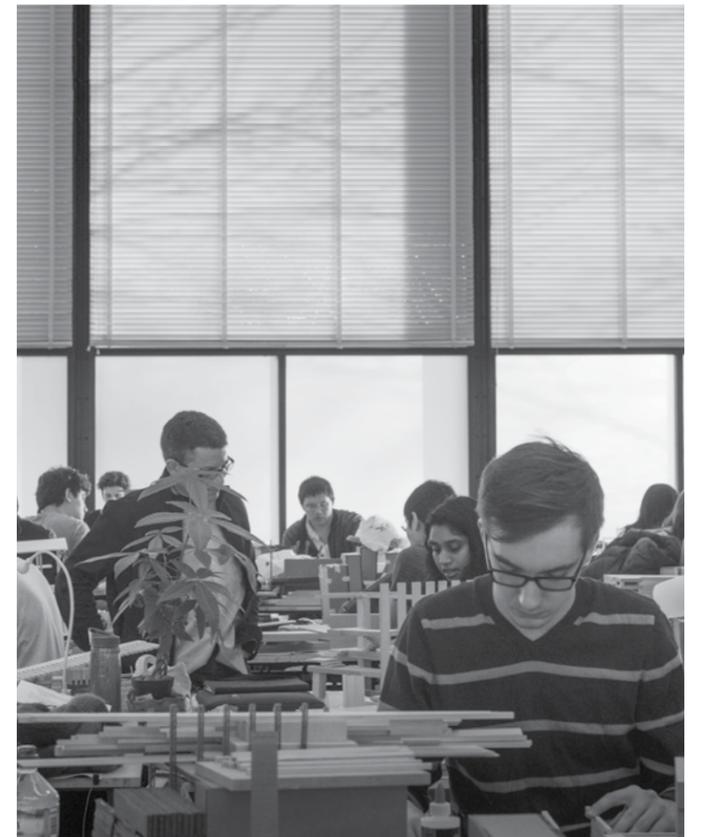
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Programs of Study



Programs of Study







Programs of Study



Programs of Study



Programs of Study





Global Network

Public Programs

Publications

Study Abroad

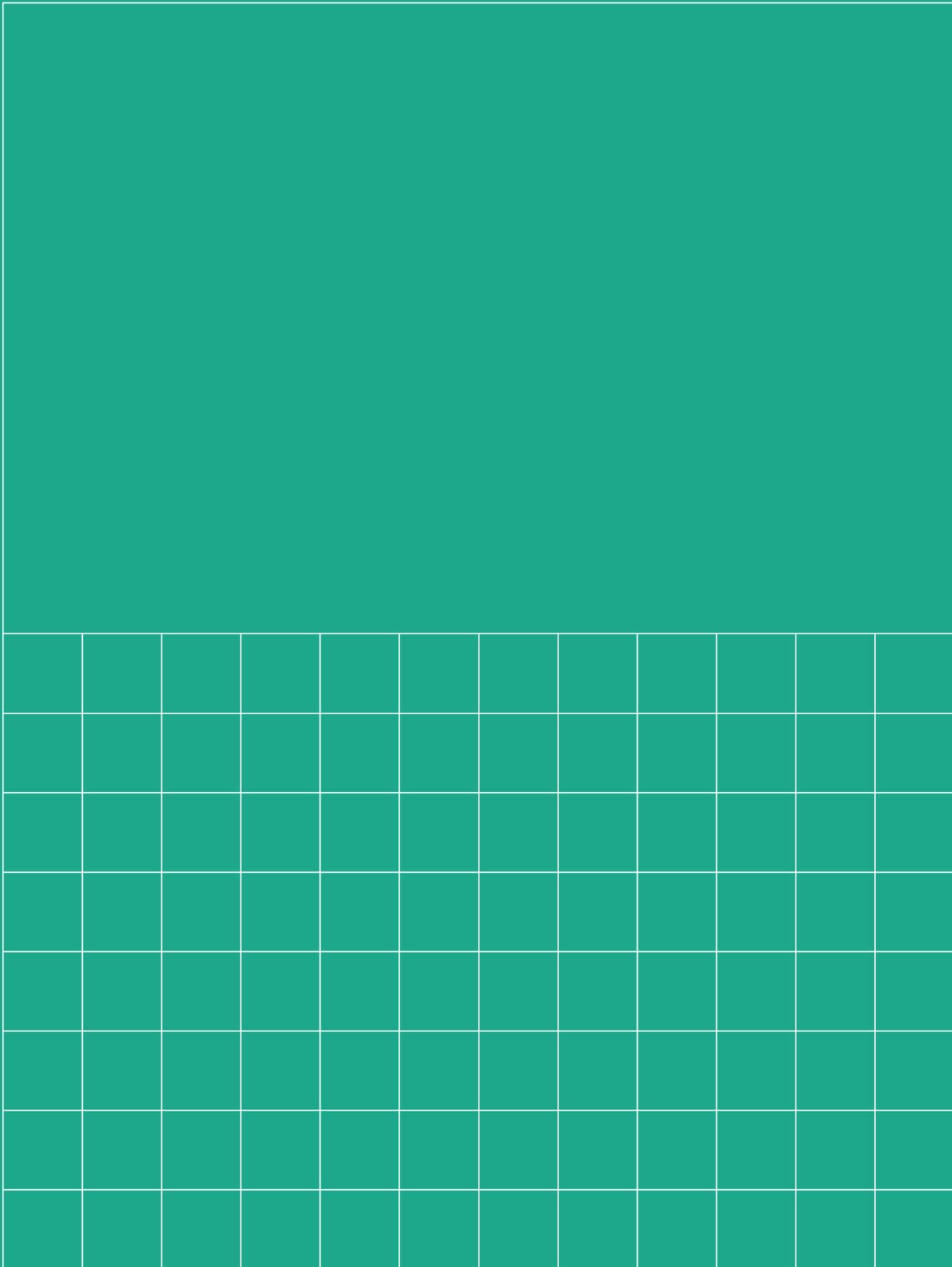
CTBUH

Mies North America Prize

Morgenstern Visiting Chair

Innovation Center

Mies van der Rohe Society



Architecture today is practiced within a global context. Ideas, images, techniques, and individuals flow throughout the world more rapidly than ever before. Increasingly, the clients of architecture are also global: international companies and organizations operating in many cities and shaped by an interconnected global economy. So when building activity plummets in Spain, Spanish architects begin working en masse in China. This global outlook is no longer just for a handful of “star” architects, but for all—and especially for students and younger architects who have the flexibility to move easily, working in, and learning from, a wide range of situations. We are committed to providing our students with the fundamental skills and knowledge to succeed within this global community.

We also have a core belief that IIT Architecture must be a leading participant in the global network, and that all of us—faculty, students, staff, guests—should be constantly pursuing exchanges that make connections from Chicago to the world and back again. Guests—speakers, teachers, students, exhibitions—must come to us; and we must go out to the world via travel, teaching exchanges, study abroad, publications, and exhibitions of our own. All of these must be active, two-way exchanges based in immersion, fieldwork, debate, and collaboration—not the passive presentation of one person to another, but the productive struggle to create collective and ongoing projects throughout the world.

IIT Architecture will rely strongly on its extensive global network of IIT ambassadors and alumni, as well as international institutions seeking collaboration, academic exchanges, and research partners. This network of leading designers and scholars offers the possibility for close involvement with new developments in international architectural practice, research, and debate, and will radically influence the character and content of the new curriculum. In a globalized world it is imperative that we transcend national boundaries in relation to cultural, socioeconomic, and environmental issues in order to collaborate with colleagues and institutions worldwide.

Public Programs

IIT Architecture offers a public program of lectures, debates, symposia, and exhibitions that complements and amplifies its educational and research activities. These events extend our conversations to a wider audience and express the school's central commitment to engage with the world beyond its walls. Each semester, a series of lectures and other events is framed around an organizing theme that also shapes the work of the school's "horizontal studio" shared by students of all levels. Lectures, debates, and symposia offer students the opportunity to learn about the work of prominent architects, designers, policy makers, theorists, and historians. Exhibitions are organized featuring innovative student and faculty work, as well as the work of local and international architects, artists, and designers.

Recent Speakers

Stan Allen
Wiel Arets
William Baker
Will Bruder
Merritt Bucholz
Jean-Louis Cohen
Julia Czerniak
Richard M. Daley
Kevin Daly
Rahm Emanuel
Kenneth Frampton
Sou Fujimoto
Jeanne Gang
Arthur Gensler
Laurie Hawkinson
Thomas Heatherwick
Steven Holl
Louisa Hutton
Helmut Jahn
Vincent James
Ralph Johnson
Sheila Kennedy

Future Guests

Christian Kerez
Mikyoung Kim
Jeffrey Kipnis
Alex Krieger
Kengo Kuma
Maya Lin
Michael Meredith
Ralph Nelson
Dietrich Neumann
Ifeanyi Oganwu
Thomas Oslund
Juhani Pallasmaa
William Pedersen
John Portman
Peter Pran
Lisa Rapoport
Dan Rockhill
Joseph Rosa
Joel Sanders
Matthias Sauerbruch
Franz Schulze
Felicity Scott
Adrian Smith
Julie Snow

Werner Sobek
Robert Somol
Charles Thornton
Richard Tomasetti
Bernard Tschumi
Rick Valicenti
Michael Van Valkenburgh
Charles Waldheim
Sarah Whiting
Ross Wimer
Edward Windhorst
Dan Wood
Meejin Yoon
Jennifer Yoos
Ming Zhang

Future Guests

Iñaki Ábalos
Iwan Baan
Homi K. Bhabha
Ben van Berkel
Aaron Betsky
Hélène Binet
Petra Blaise
Christine Boyer
Alfredo Brillembourg
Mario Carpo
Yung Ho Chang
David Chipperfield
Kees Christiaanse
Felix Claus
Beatriz Colomina
Christophe Cornubert
Lise-Anne Couture
Teddy Cruz
Roman Delugan
Dirk Denison
Roger Diener
Elizabeth Diller

Winka Dubbeldam
Keller Easterling
Peter Eisenman
Yvonne Farrell
Kersten Geers
Frank Gehry
Christoph Gengnagel
Michel van Gessel
Adriaan Geuze
Annette Gigon
Mike Guyer
Zaha Hadid
Go Hasegawa
K. Michael Hays
Juan Herreros
Jacques Herzog
Christoph Ingenhoven
Junya Ishigami
Toyo Ito
Bijoy Jain
Folkert de Jong
Bernard Khoury
Kamiel Klaasse
Hubert Klumpner
Matthias Kohler
Silvia Kolbowski
Rem Koolhaas
Adolf Krischanitz
Sanford Kwinter
Anne Lacaton
Phyllis Lambert
Scott Lash
Sylvia Lavin
Daniel Libeskind
Bart Lootsma
Greg Lynn
Qingyun Ma
Winy Maas
Matteo Mannini
Josep Lluís Mateo
Thom Mayne
Robert McCarter
Shelley McNamara
Marcel Meili
Frédéric Migayrou
Farshid Moussavi
Willem Jan Neutelings
Rob Nijssen

Ryue Nishizawa
Jean Nouvel
Erwin Olaf
Valerio Olgiati
Dominique Perrault
Freek Persyn
Markus Peter
Bas Princen
Wolf Prix
Hani Rashid
Rudy Ricciotti
Paul Robbrecht
Fernando Romero
John Ronan
Thomas Ruff
Hashim Sarkis
Saskia Sassen
Kazuyo Sejima
Richard Sennett
Kelly Shannon
Dirk Sijmons

Publications

IIT Architecture will regularly publish collections of essays, conversations, and projects by prominent architects, educators, scholars, and theorists, as well as portfolios of diverse design research in relation to both architecture and urban culture worldwide. These collections will represent a cross section of the architecture culture produced at IIT that is the result of design research studios, public lectures and interviews, exhibitions, and other events. Both pedagogical exercises and archival tools, these publications will be produced internally by the collaborative effort of students, faculty, and staff.

Our website (www.iit.edu/arch) is designed to be the central hub of the network connecting the school's past and present production with a greater architectural audience. It is also a tool for archiving and exhibiting the studio research projects pursued at the school. The website presents live streaming of public events, a selection of video documenting past events, mini-sites related to design research

Enrique Sobejano
Edward Soja
Michael Speaks
Robert A.M. Stern
Stanley Tigerman
Peter Trummer
Jean Philippe Vassal
Anthony Vidler
Bostjan Vuga
Tod Williams
Riken Yamamoto
Alan Yentob
Mirko Zardini
Alejandro Zaera-Polo
Elia Zenghelis

projects, online articles, slideshows, and video galleries. The website also performs as a content generating machine, and will feature blogs, topic-oriented bulletin boards, and student-made content.

Study Abroad

Study abroad has a long and important history in the training of architects. Immersion in foreign cultures and architectural traditions transforms the way our students understand the precedents and contemporary influences underlying Western design. Today, with architects practicing all around the world, it is crucial for students to explore architecture in



Jørn Utzon's Bagsværd Church near Copenhagen.

an unfamiliar physical and cultural setting.

IIT Architecture's study abroad options are the widest and deepest of any school in the country. Programs range from full semesters in Paris, to four-week summer trips across the globe, to intensive short-term international workshops. There are a number of study programs in the school that travel each year as part of the regular curriculum; for instance, the first year Master of Architecture students travel to Switzerland over spring break. We do not rely on third party providers—our programs

are organized and taught by our own professors and faculty from our partner institutions. And while most schools' programs are limited to Western Europe, our programs are global. Our objective is to provide an opportunity for every architecture student to participate in at least one off-campus program during their time at IIT, and many students have joined two or more programs.

Paris Program: IIT Architecture offers study abroad programs in both fall and spring semesters at our studio facility located in the heart of Paris in the 9th arrondissement near the Opera Garnier. Organized in close collaboration with Jean-Louis Cohen and Dominic Perot, two leading French figures within the discipline, this program will offer a fully immersive Parisian research experience. The program is studio based so the semes-

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The Aurland Lookout by Todd Saunders and Tommie Wilhelmsen sited high above the Aurlandfjord, Norway.

ter schedule is built around an architectural design project. There are extensive site visits within Paris and weekly visits to sites throughout France. The program also organizes longer trips throughout Europe.

Traveling Studios: Each semester we offer an advanced architectural design studio that undertakes travel as a component of the design project. These studios are open to fourth and fifth year undergraduates and the study travel is often subsidized by IIT Architecture or program sponsors. The study travel is usually a ten-day trip aimed at site research and analysis or collaborative workshops with project partners. These programs

are intense, flexible, variable, and offer a very different experience than the long-stay study abroad programs.

Summer Travel Programs: Each summer a different slate of study abroad programs are offered. Originally designed to allow graduate students an opportunity to go abroad for short, intensive programs, the summer courses have proven to be extremely popular with undergraduate students as well. The offerings vary each summer and often incorporate workshops or charrettes conducted at sites throughout the world.

Spring Break Study Travel: IIT Architecture also sponsors an annual spring break trip abroad, available to both undergraduate and graduate students.

Council on Tall Buildings and Urban Habitats

The Council on Tall Buildings and Urban Habitat is the world's foremost resource for academics and professionals focused on the design, construction, and operation of tall buildings within urban habitats. The Council is based at Illinois Institute of Technology, where students benefit from courses led by Council staff members and draw upon its extensive research library. Council Executive Director Antony Wood is also a Studio Associate Professor at the College of Architecture, thus creating a direct link between the Council's international activities and the university's campus programs.

The Council's primary mission is to facilitate the exchange of the latest multi-disciplinary knowledge regarding tall buildings from around the world, through a combination of events, publications, and an extensive network of international representatives. At the same time, the Council's research department spearheads the investigation of the next generation

of tall buildings by aiding original research on key developmental issues.

Founded in 1969, the Council has established an international member network that brings together many of the most prominent developers, architects, engineers, and construction professionals involved with the tall-building industry. Regular events and forums provide the medium for this interdisciplinary exchange. In addition to an annual conference, the Council convenes a World Congress every four years to summarize the state of the industry and produce proceedings regarding the most recent advances in design and technology. The Council's quarterly journal also publishes technical papers and disseminates current research in a timely fashion. In addition, each year the Council stages an international awards competition recognizing the industry's latest achievements, accompanied by the publication of a "Best Tall Buildings" book.

The Council maintains the Skyscraper Center, the world's largest free database on tall buildings, which is updated daily with detailed information, images, and news on thousands of buildings around the world. The Council has also drafted the standards for measuring the height of tall buildings and is recognized as the arbiter for bestowing such designations as "The World's Tallest Building."



CTBUH Journal is a peer-reviewed quarterly and one of the Council's many publications.

Mies Crown Hall North America Prize

IIT Architecture proudly launches an initiative for the establishment of the Mies Crown Hall North America Prize, reflecting the school's embodiment of the legacy of Ludwig Mies van der Rohe and its renewed position as an international center for the presentation, debate, and promotion of excellence in American architecture.

The principal objectives of the prize are to recognize and commend excellence in the field of architecture and to draw attention to the important contribution of American professionals in the development of the discipline. The prize also promotes the profession by supporting young architects as they launch their careers. The prize aspires to be a platform for investigation, develop-

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Completed in 1956, S.R. Crown Hall is a National Historic Landmark and recently underwent a prize-winning restoration.

ment, and implementation of advanced forms of architectural practice that enhance the essential relationship between quality of life and the quality of the built environment, and that illustrate the social, cultural and economic benefits that derive from this relationship. The prize seeks to celebrate the diversity of American architectural expression, while promoting architecture's role as both a basis for the interchange of ideas, as well as an arena for the construction of a common American culture.

The prize benefits from the participation of state architects' associations, as

well as the recommendations of an Advisory Committee composed of some of the most prestigious American cultural entities in the field of architecture. The prize also benefits from its affiliation with the European Mies van der Rohe Award, which follows similar objectives and principles. The award culminates in a catalogue publication and travelling exhibition that features the works chosen by the jury: the Prize Winner, the Emerging Architect Special Mention, the finalists, and the short-listed works. All of the works nominated will be available in the prize database, transforming each edition of the catalogue into a biennial anthology of some of the best work being constructed in United States.

Morgenstern Visiting Chair

Established by a gift from the Victor A. Morgenstern Family Foundation, the Morgenstern Visiting Chair in Architecture is held annually by an architect of the highest caliber, with a substantial body of work that is widely and recently recognized in the field. The Morgenstern Chair teaches an upper-level studio, delivers an honorary lecture, and participates in the academic life of IIT Architecture.

Recent Morgenstern Chairs:
Vincent James, Minneapolis
Will Bruder, Phoenix
Sou Fujimoto, Tokyo
Paul Endres, Berkeley
Jinhee Park, Cambridge, Mass.
Juan Herreros, Madrid
David Chipperfield, London
Nathalie de Vries, Rotterdam
Glenn Murcutt, Australia

Innovation Center

“The new Innovation Center promises to be an investment in both the education offered at IIT and the future of Chicago. It will help unlock the potential of thousands of students while providing Chicago businesses with a pipeline of new products, processes, and talented graduates to hire.”—Rahm Emanuel, Mayor, City of Chicago

As the place on campus where faculty, students, and creative leaders from private enterprise will interact and exchange ideas, the Innovation Center will allow us to realize our vision of distinctive education: developing leadership and teamwork skills in multidisciplinary environments, encouraging entrepreneurial activities, and integrating design methods into the curriculum. It will emphasize creativity over analysis at all levels of education. Its singular purpose is to provide an environment optimal for teaching and promoting the basic elements of innovation—idea creation, design methods, rapid prototyping, and enterprise creation.

The Innovation Center will also serve as the physical embodiment of the university’s core strengths and become the realization of the foremost priorities of the strategic plan—to attract more of the nation’s best students and provide them with the tools and resources to become the innovators of tomorrow.

Mies van der Rohe Society

The Society is dedicated to: preserving Mies’s legacy and maintaining the architectural integrity of his buildings at IIT; enhancing educational programs for students; and reinforcing Chicago’s international reputation for architectural distinction. It hosts events to raise awareness of this legacy and to support its restoration and preservation.

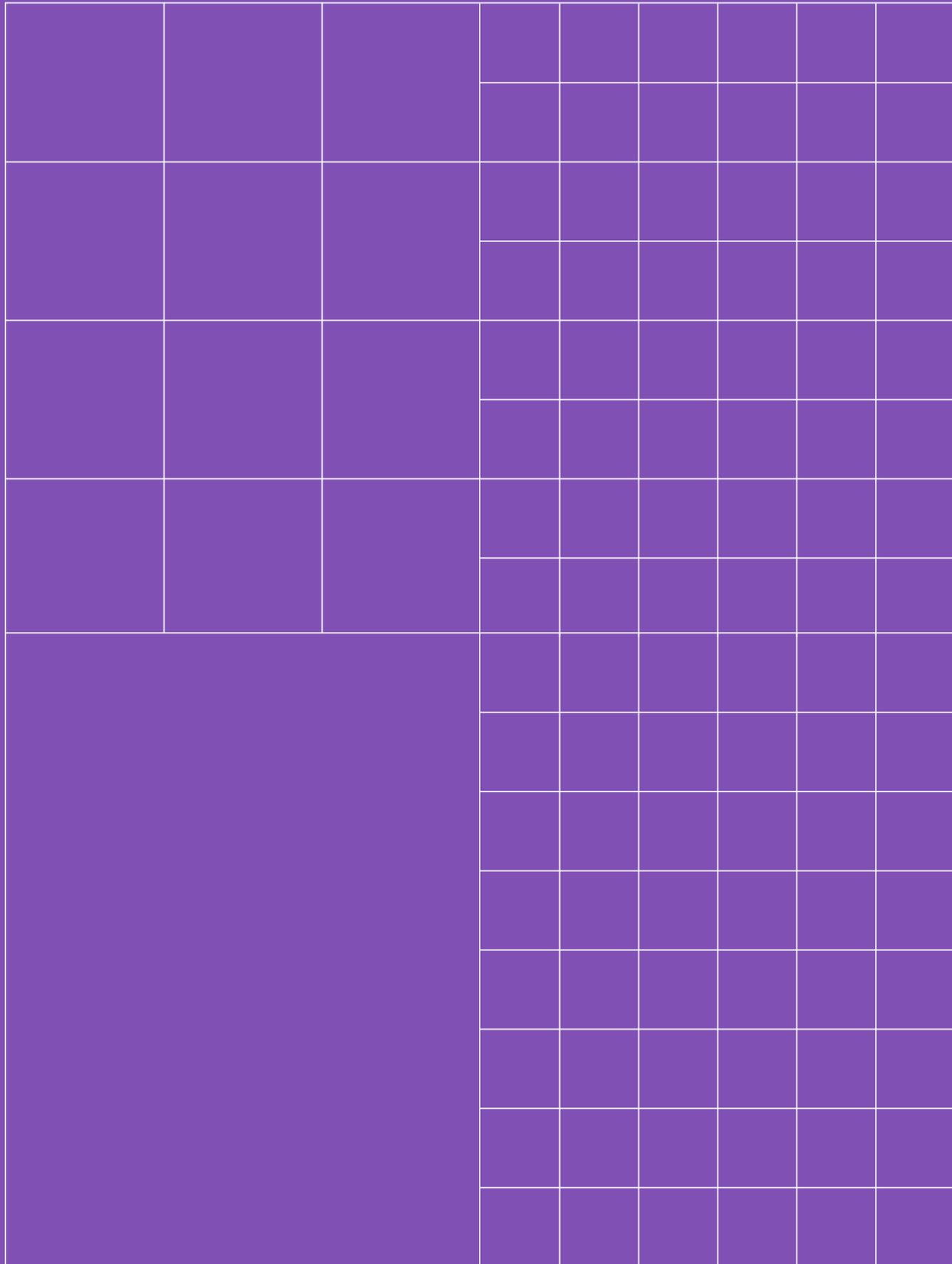
Our Address

McCormick Tribune Campus Center

Graham Architecture Library

Resources

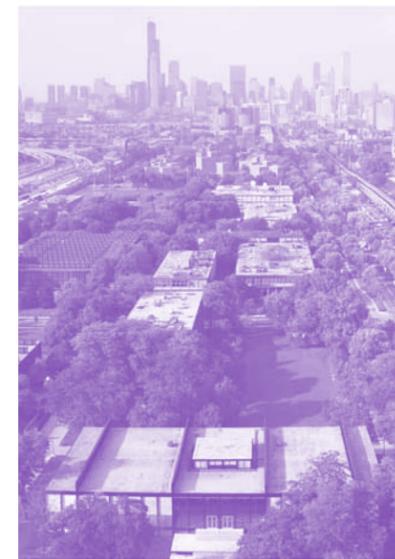
Materials Workshop and Design/Build Studios



Our Address

IIT's campus is an unequalled exemplar of the modernist design solutions pioneered by Ludwig Mies van der Rohe and his colleagues—solutions that have transformed the urban spaces and skylines of the world. IIT Architecture is housed in three Mies buildings, including S.R. Crown Hall—his masterpiece and one of the most significant buildings of the 20th century—and the Minerals and Metals Building, which has been recently converted into a 10,000 sq. ft. fabrication shop for students and faculty.

In 1938, after the closure of the renowned Bauhaus in Germany, Mies arrived in Chicago



View across the IIT campus to the center of Chicago.

as the director of architecture at IIT and, soon, as master architect for a rapidly expanding campus. One of many interrelated proposals to remake Chicago's near South Side, Mies's scheme for IIT first cleared a space in the surrounding urban fabric and then placed a carefully choreographed set of low-slung buildings on the new park-like campus. The result was an innovative, and prototypical, educational environment, one that hovered between an open modernist field and the enclosed quadrangles of traditional campus planning.

Mies's first major campus building, the Minerals and Metals Research Building, was

completed in 1943. Today it houses a workshop, studios, and offices for IIT Architecture. Construction of his other campus buildings continued through the next years, culminating with the completion of S. R. Crown Hall in 1956. Sometimes referred to as the gemstone of Mies's large portfolio of designs, Crown Hall remains the home and heart of IIT Architecture. Mies's objective was to create an ideal laboratory for the study of architecture, a universal space made column-free by moving the massive steel-plate girders and supports (four sets in all) to the exterior of the building. The large unencumbered interior space has its central "core" defined by lower wood partitions, a place where students assemble for visiting lecturers and other special events. The glass facade consists of upper modules of clear glass, while the translucent lower panels are sandblasted to afford both light and screening. In 2007 the building, which today is registered as a National Historic Landmark, underwent a meticulous renovation in which its glass panels were replaced in order to enhance their energy efficiency and restore their original translucency.

IIT's long history of excellence in architecture continues today. In 1997 an international competition was held for a new campus center. The proposal of Rem Koolhaas's Office of Metropolitan Architecture (OMA) won out over those of Zaha Hadid, Peter Eisenman, Helmut Jahn, and the Tokyo firm of Kazuyo Sijima and Ryue Nishizawa. Located directly beneath one of Chicago's "L" train lines, the most notable feature of this building is its 530-foot long elliptic, concrete tube clad in corrugated stainless steel, which surrounds and muffles the noise of passing trains. OMA is one of the most celebrated, important, and controversial firms of the last twenty-five years and the McCormick Tribune Campus Center (MTCC) is one of their few large buildings completed in North America. It is also a vibrant new hub for the IIT campus.

Next to the MTCC are the State Street Village Dormitories, designed by Murphy/Jahn in collaboration with Werner Sobek and similarly defined by the sweeping profile of the stainless-steel panels of its west wall and



State Street Village student housing by Helmut Jahn, completed in 2003.

roof. In the late-1990s IIT also undertook a major restoration of the original landscape plan of Alfred Caldwell, another prominent member of Mies's faculty. Work continues on these and other projects in order to make IIT a "green" haven of world-class architecture on the South Side of Chicago.

McCormick Tribune Campus Center

Rem Koolhaas, from the competition presentation, 4 February 1998

...What is rare, and what was particularly exciting [here], is that we had a program, and that we had ... a very rich program. IIT set a program for a small city, very rich in terms of its scale, but also in terms of the wide variety of activities that went into it. So in that sense I think that the program alone is maybe the most post-Miesian statement of the entire competition, in the sense that of course Mies takes everything and puts it into place, and here we were confronted with a vast variety of programmatic elements...

...I think that the issue is really how to make the student center a first element... but also a prototypical element, perhaps, that deals with the issue of re-urbanization of this middle zone (of the campus)...

...Rather than using the building as a shield against the noise [of the elevated train],

which we think actually takes away a lot of the freedom that the individual architectures ought to have in this zone, in order for them to retain their maximum, optimum identity, we have considered that we have to deal with the noise at the source. And part of our project proposes that we ...surround an elliptical cylinder, so to speak, around the elevated for the section where we project the student center and that we therefore intercept the noise before it can spread into the entire campus. And here you see how this kind of single intervention — a rather simple intervention — actually completely changes the kind of territory and actually liberates and creates a zone of dubious usefulness into a zone of real potential...

...We then — and we worked with the students on this — looked at all the movements that are being generated by the present configuration of the campus. There is the big housing, the four housing towers, there are dormitories, there is the campus here, the various [classroom buildings], Crown Hall. And what we see now — and this was a synthesis of a series of kind of recordings of movement — is that obviously there is a kind of spider web, and that the central part of the spider web is somewhere here. And somehow what seemed to be essential in order to densify—not only the architecture—but to densify the kind of experience of IIT was to capture in the building as much as possible of this spider web. And then also... to in this capturing create the most pleasant, protected, inspiring, [and] stimulating conditions for the users...



35th-Bronzeville-IIT station on the Chicago Transit Authority's "L".



The McCormick Tribune Campus Center opened 30 September 2003.

...The first impulse of the project is an urbanistic impulse where we scrape these [important connections] away and create in that sense something that is both general—both a typical, urban condition—but that in its axes plays a major role in connecting every element to every other element, and in that sense capturing the maximum activity and the maximum liveliness...

...It seemed extremely important for us that a student center can, like a condenser or like a mixing chamber, compress the life in a certain way—and this seems one way of potentially doing it...

...Instead of a having a building or a project which consisted of a single carpet, here we start to individualize and look at every island as almost an autonomous architectural project, related to but not dependent on, or not defined by, its neighbors. So in that sense you have to consider this project as the opposite of the Miesian box, where in the Miesian box the conditions inside are emphatically and almost aggressively homogenous. This is a project, or rather a concept, where a number of almost individual architectures are brought in(to) unusual proximity...

...What seems to me an interesting potential is that by being juxtaposed and incorporated in a single entity, each of these programs can perform its own assigned tasks, but at the same time, so to speak, "leak" from its containment and engage other activities, so that there is not such a rigorous separation of the different programmatic elements...

...Inside the spatial conditions are continuously different and never the same. And in a sense it was also a kind of pleasure to work, of course, both with and against the legacy of Mies—where although the plan has Miesian qualities, the section itself would work against Mies...

...Now that we live in a world where only fifty years ago the most extreme innocence seemed to make people happy with relatively little, we need more complexity now and I think that our project provides it.



The tube surrounding the elevated train dampens its roar while connecting the MTCC to the pulse of Chicago.

Graham Architecture Library

The Graham Architecture Library offers students a place to participate in our community, a retreat for contemplation and work. Located in the heart of Crown Hall, it also provides invaluable resources for intellectual development—a place where current issues come into contact with the past. In 2008 the library underwent a significant expansion and renovation, effectively doubling its floor area and shelving space to accommodate its growing collections. Today, at 70,000 square feet, the library seats sixty-five students and has two seminar rooms for meetings and discussions. A further expansion of the library to introduce additional exhibition space is presently in the planning stages.



The architecture library provides a space for study and access to more than 15,000 volumes devoted to architecture.

The library's collections—textual, audiovisual, print, and electronic—allow researchers to immerse themselves in the landscape of architectural and cultural discourse. A wealth of architecturally related subjects, from prehistory to the present, is contained in the growing collection of 15,000 volumes. The primary focuses are modern and contemporary architecture, landscape architecture, and urban design. Complementary disciplines, such as construction, art, photography and film, engineering, and ecology, are also well represented. Faculty and students are encouraged to submit requests



An exhibition of contemporary Chilean architecture on display in the library.

for our monograph collection, which is also supplemented by the considerable resources of the Illinois interlibrary loan program.

Augmenting our general reference works, the library offers two special research collections. One is our “Chicago Collection,” an array of books that puts the city’s people and architectural developments into historical perspective. The second is our “Mies Collection,” which features a comprehensive bibliography and study collection, as well as materials relating to the history of IIT. In addition to print collections, researchers have access to over seventy-five databases, and our journal holdings further allow students to remain in touch with international perspectives and current developments.

With the recent renovation of the library, every table has been wired to allow the use of personal computers. The library’s additional resources include ten computer workstations, two scanners, wireless and power access for fifty seats, and a scanning copier. The most important resource, however, is a friendly and knowledgeable staff that weaves library services into the larger fabric of the design studios and research projects.

Materials Workshop and Design/Build Studios

Springing from the legendary workshops of the Bauhaus, IIT’s teaching has always been deeply rooted in the connection between design and making. Today the importance of that connection is given an unequaled physical manifestation in our 10,000 square foot workshop located in Mies van der Rohe’s first campus building, the Minerals and Metals Building of 1943. In this inspiring industrial space students are encouraged to get their hands dirty and physically engage with a multitude of tools, materials, and techniques; to immerse themselves in the three-dimensional quality of their designs; and to investigate structures, connections, fabrication, and craftsmanship.

Projects can be undertaken with wood, metal, plastic, and concrete. The lab is serviced by two gantry cranes and is equipped to perform all fundamental fabrication processes, including welding, metal foundry, laser cutting, CNC milling, and 3D printing. All first-year undergraduate students take two semesters of classes in the Materials Workshop, learning the skills that they will utilize during subsequent studio classes. Students entering the Master programs take an accelerated workshop class as part of their first studio. Elective courses in furniture design, metals, and digital fabrication are available for more advanced instruction.



Award-winning field chapel in Bödighheim, Germany, designed and built by IIT students.

The Materials Workshop is also the base for the school’s Design/Build studios, in which students collectively design and construct actual buildings—fulfilling the notion of a “hands on” education. Recent Design/Build studios have constructed a building for a children’s museum on the Gulf Coast (the first structure erected following hurricane Katrina); an artists-in-residence studio near Chicago; a field chapel in central Germany; and an exhibition center on the grounds of Mies’s Farnsworth House. These award-winning projects have been realized through a combination of prefabrication in IIT’s workshop and close engagement with local builders and craftsmen. Although the



In design/build studios our students learn from full-scale experiences with materials, fabrication, and construction.

type and location of the projects have been diverse, they have all served to rally the communities concerned and are true collaborations between faculty, students, and community.



Degrees
Admissions
Scholarships
Opportunities
Community
Colophon

Basic
Facts

IIT Architecture is one of the largest and most international architecture schools in the United States, with over 800 students from fifty countries and more than 100 faculty members. Our faculty includes influential, award-winning practitioners who teach in our design studios and classes. Hundreds of firms in the United States and around the world know our faculty and seek out our students for internships and employment. IIT's architecture degrees have been consistently ranked by professionals as among the top programs in the United States.

Drawing strength from a lineage that reaches back to the Bauhaus, our faculty and curriculum are committed to the material culture of the built environment, to a sophisticated integration of technology and design, and to a deep engagement with professional practice. Through education, research, and practice, IIT Architecture extends this lineage by its work on a full range of contemporary issues, including sustainability, global urbanization, material and structural advances, design-build integration, digital modeling and fabrication, and design theory and criticism. The students, faculty, and alumni foster an academic environment that is intellectually stimulating, professionally challenging, committed to innovation, and international in scope.

The work and life of IIT Architecture are greatly enriched by its location in the city of Chicago, which has a rich architectural and cultural heritage and present-day connections to progressively-minded, global practitioners. Chicago offers an extraordinary set of organizations devoted to architecture and related fields, including the Graham Foundation, the Chicago Architecture Foundation, the Art Institute of Chicago, the Museum of Contemporary Art, and the Arts Club; as well as a community of universities, including Northwestern University, the University of Illinois at Chicago, and the University of Chicago.

For students and faculty, IIT's setting provides an urban laboratory in which to explore the complex issues facing contemporary cities. Among these are sustainable planning, affordable housing, transportation, historic preservation, adaptive reuse, and other trends that are transforming the built environment throughout the world. Our mission includes a commitment to the needs of our neighborhood, city, and region. At the same time, we connect students and faculty to parallel currents around the globe through a large and varied range of study abroad programs, including studio trips throughout the world, intensive summer travel programs, and a year-long program with a permanent base in Paris.

Degree Programs

Degrees Offered

Bachelor of Architecture

Master of Architecture

(full program or with Advanced Standing)

Master of Landscape Architecture

Master of Science in Architecture*

Doctor of Philosophy in Architecture

*Includes Master of Integrated Building Delivery and M.Sc. with a specialization in Sustainable New Cities.

Dual Degrees Offered

Master of Architecture

Master of Landscape Architecture

Master of Architecture

Master of Integrated Building Delivery

Accreditation

To become a licensed architect in the United States, most states require a degree from an accredited professional degree program. IIT's B.Arch. and M.Arch. degrees are accredited by the National Architectural Accrediting Board. Our M.L.A. degree is accredited by the Landscape Architectural Accreditation Board.

Undergraduate Admission and Scholarships

Whether seeking to study as a new, transfer, or visiting student, individuals seeking admission to the five-year Bachelor of Architecture degree (B.Arch.) should apply through IIT's Office of Undergraduate Admission.

IIT accepts the Common Application www.commonapp.org. For detailed information about undergraduate admission requirements, deadlines, financial aid, and housing, please visit the IIT Undergraduate Admission website at iit.edu/undergrad-admission.

You may also contact 312.567.3025 or admission@iit.edu.

The Crown Scholarship

Full-tuition scholarship awarded by IIT Architecture to one domestic first-year student with high academic and leadership potential.

Camras Scholars Program

Full-tuition scholarship open to all majors with outstanding academic achievement and dedication to leadership.

Duchossois Leadership Scholars

Full-tuition scholarship open to all majors with exceptional potential for leadership.

University Scholars Program

Open to all majors with outstanding high school academic records and extracurricular activities.

Presidential Scholarship

Open to nominated transfer students from two-year institutions.

Collens Scholars Program

Open to Chicago Public School graduates who will attend IIT full-time.

Chicago Police and Fire Departments Scholarship

Open to children and grandchildren of members of the Chicago Police Department and Chicago Fire Department.

Graduate Admission and Scholarships

Individuals seeking admission to IIT's College of Architecture graduate programs should apply directly to the College of Architecture. For detailed information about graduate admission requirements, deadlines, and scholarships, please visit the IIT Architecture website at www.iit.edu/arch/admission/graduate. You may also contact 312.567.3230 or arch@iit.edu.

Scholarships

Graduate scholarships are given exclusively to incoming students of the highest academic standing for use in their first year of graduate study. Scholarship awards range from the \$6,000 Dean's Scholarship to upwards of a half-tuition scholarship. Graduate students are also eligible for teaching assistantships, which are paid as a combination of tuition rebates and direct stipends.

workshop emphasizes the fluid integration of manual and digital modes of representation into a cohesive process. The course is open to those who are not currently seeking a degree but are interested in pursuing architectural graduate studies in the future.

For more detailed information on both programs, please visit www.iit.edu/arch/programs.

Summer Opportunities

IIT Architecture offers summer workshops for those contemplating professional studies in architecture.

The Experiment in Architecture High School Summer Program hosts 60 students each year for a two-week introductory workshop. Students tour Chicago, complete a series of design projects, and attend lectures by IIT faculty. The program informs students about the study of architecture, architectural practice, and future career options.

IntroARCH is a two-week summer workshop that prepares students for the graduate studio sequence at IIT. The

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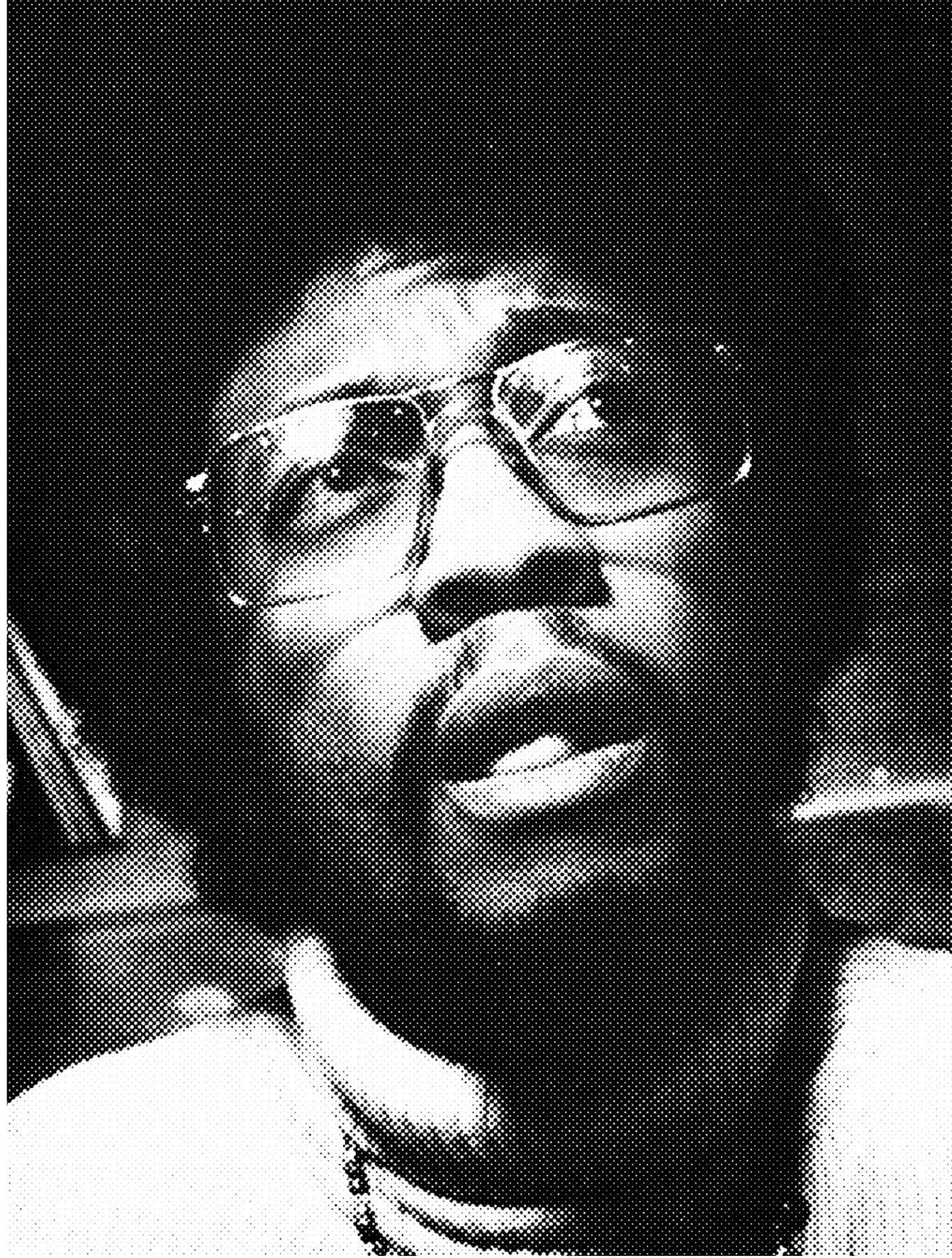
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Crime: Al Capone, mob boss

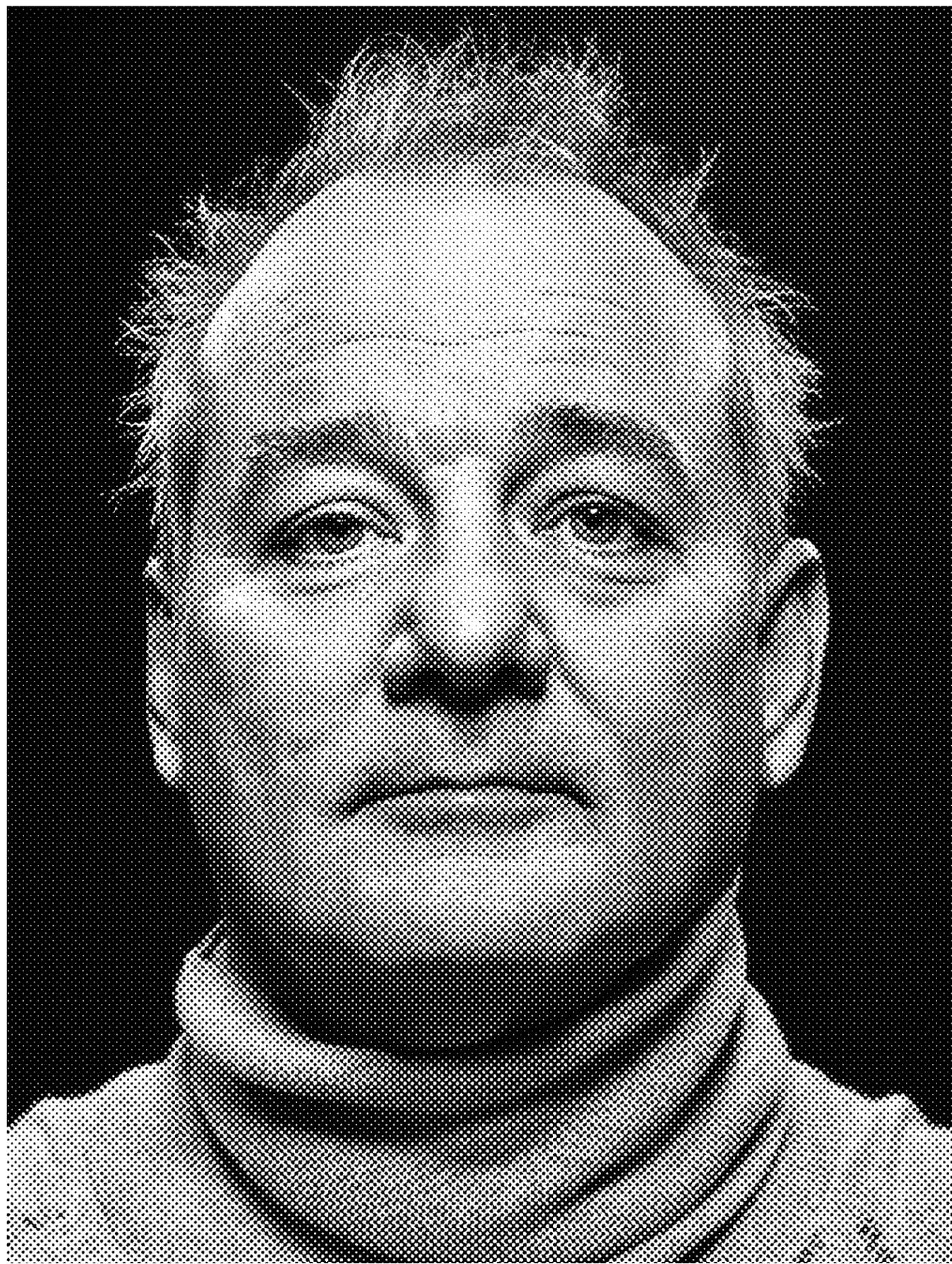




Jazz: Herbie Hancock, innovative keyboardist

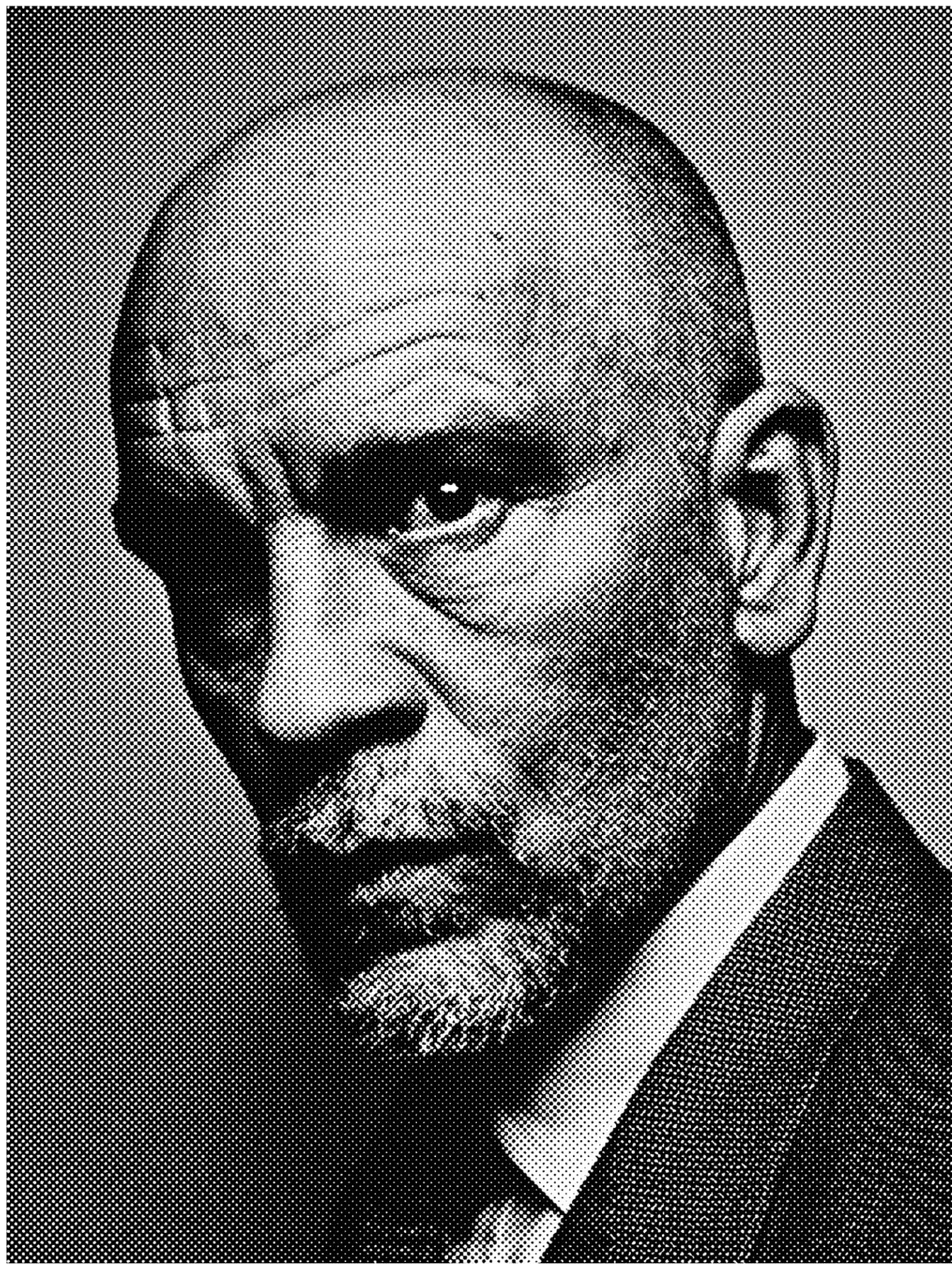
Blues: Muddy Waters, father of Chicago blues





Comedy: Bill Murray, Second City alumnus

Drama: John Malkovich, Steppenwolf Theater Company alumnus



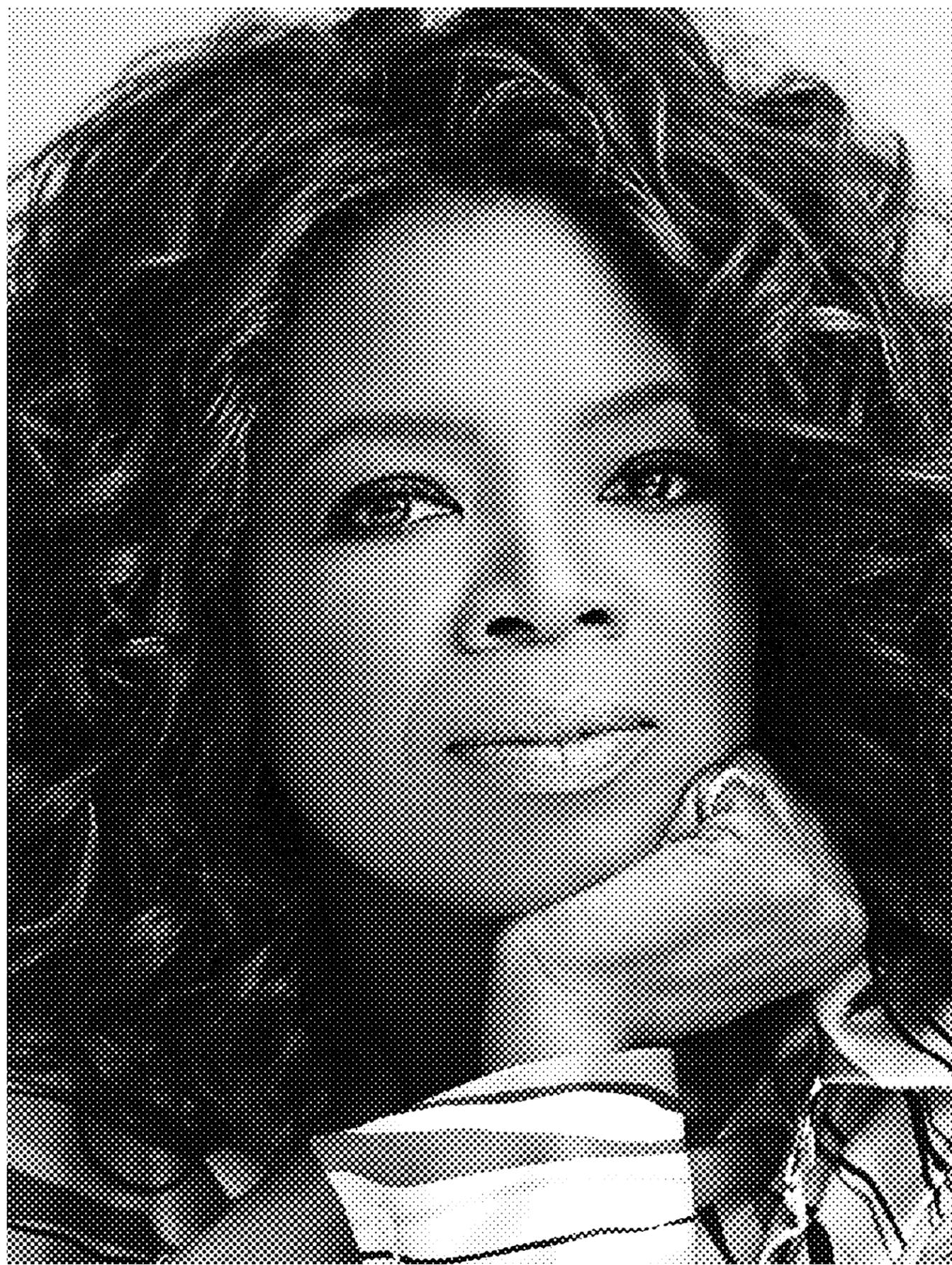
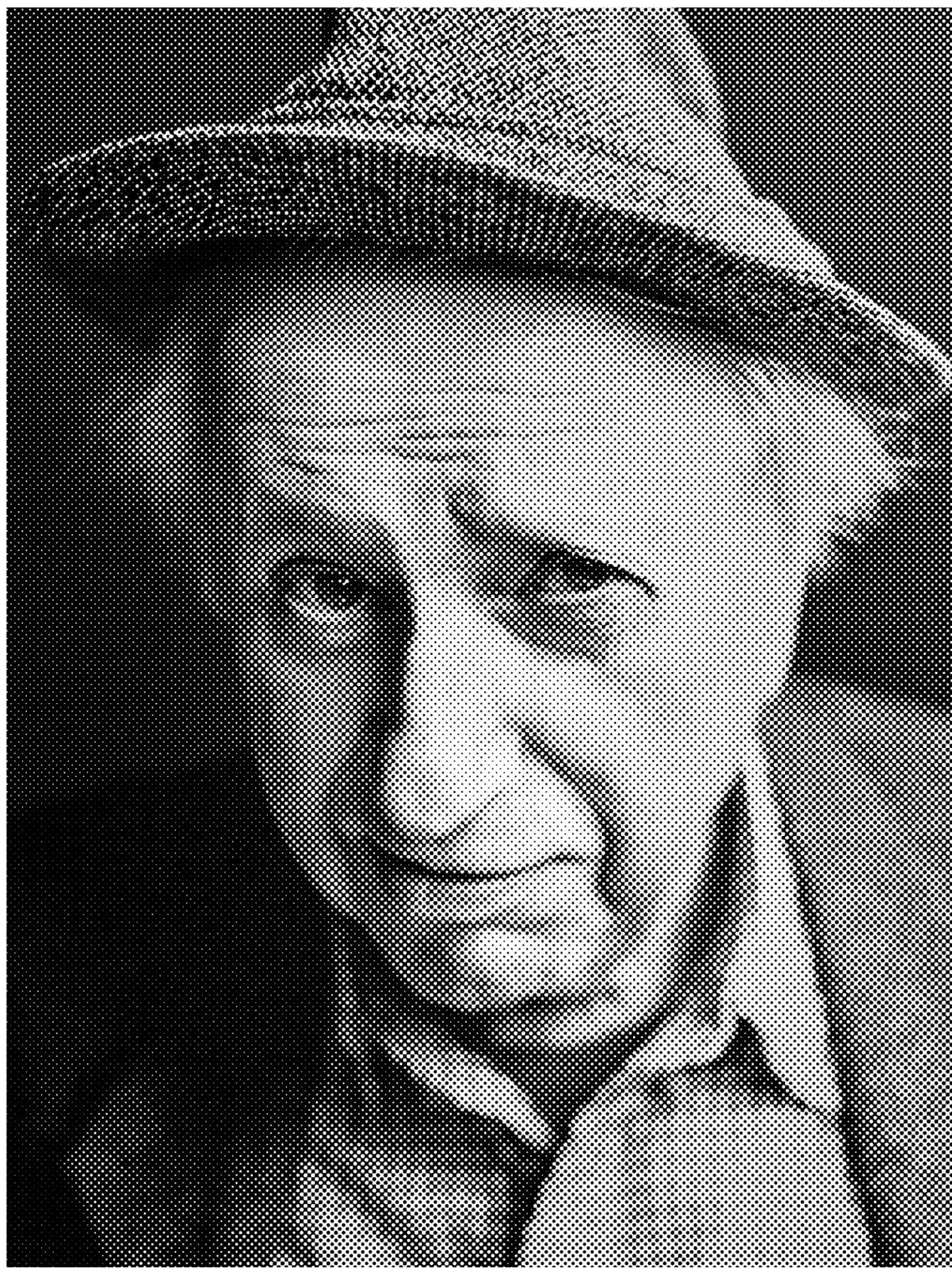


Image: Oprah Winfrey, television host

Word: Louis "Studs" Terkel, radio host





Punishment: Eliot Ness, Prohibition agent

Chicago

Chicago is a metropolis whose cultural wealth admits few rivals anywhere in the world. The vibrancy and variety of this global city, embodied by its people, history and architecture, encompass the greatest heights of accomplishment and the bleakest depths of perdition. In the vast space between the glittering skyscrapers of prosperity and the hardscrabble streets of poverty there is no room for quitters in Chicago. The city by the lake is, and always has been, a “city on the make.” Ever since its humble beginnings as a nineteenth century trading post situated on swampland where the Chicago River fed into Lake Michigan, Chicago has been a perennial destination for the most ambitious, cunning, and visionary individuals—all seeking to make their mark not only on the city, but on the nation and the world.



10,000 BCE. Formation of the Subcontinental Divide Separating the Mississippi and St. Lawrence Watersheds at Chicago. In suburban Oak Park, two raindrops hit the ground only inches apart. One travels westward to the Mississippi River and on to the Gulf of Mexico; the other flows east into the Great Lakes, the St. Lawrence River, and finally the North Atlantic. Although barely discernable, Chicago sits on an enormously consequential ridge left behind by the retreating glaciers of the last ice age. Easy movement between these vast waterways has made the city a locus for trade since humans first inhabited the area. Long before railways, highways, or airports, boats put Chicago on the map.

4 August 1830. Drawing the Grid. From the blocks of Chicago's first property map drawn in 1830, Chicago's street grid expanded to become the apotheosis of the Cartesian

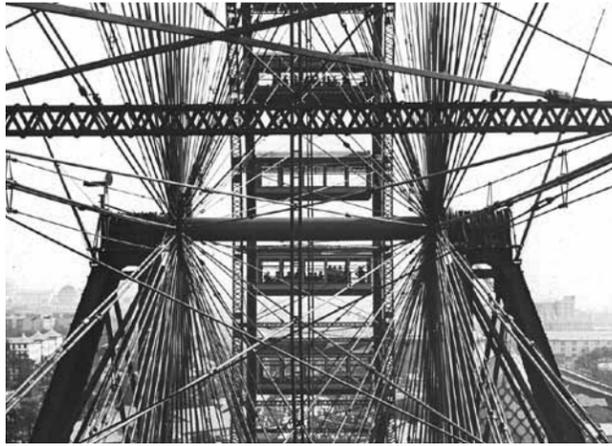


mapping that defined European settlement of the central and western United States. Simultaneously idealistic, democratic, and pragmatic, this system parceled out land in an even and extendible lattice that organized the nation's westward expansion, and along with it, Chicago's rise. Subtle disruptions—diagonally radiating avenues, railway lines, the Chicago River, the lakefront and its system of parks—provide differentiation and a sense of place within the city's seemingly abstract spatial system.

8-10 October 1871. Great Fire. Until the evening of 8 October 1871 Chicago was a city of wood, built fast and cheap to keep pace with



its explosive growth. When fire broke out in a barn on the city's south side, winds drove the blaze north across the city center. After two days a thriving hub of commerce was reduced to ashes. Chicago's formidable architectural heritage is rooted in this destruction. In the decades following the fire, the city reinvented itself, implementing strict building codes, investing in modern infrastructure, preserving public space, and planning for future growth. The city burned but a metropolis rose from its ruins.



the three-dimensionally gridded steel structure—the “Chicago Frame”—a structure that exploded the entire architectural tradition of load-bearing stone. Freed by the new structural system, both elevations and plans became open and non-hierarchical. With their large expanses of glass, the buildings of this period ushered in the era of the modern skyscraper.

3 October 1897. Opening of the Union Loop “L”. As the commercial city’s density generated unprecedented bustle and gridlock at street level, new technologies were deployed to alleviate congestion without sacrificing the benefits of proximity. As Chicago’s downtown buildings went skyward, its transit



infrastructure soon followed. Built through the controversial dealings of Charles Yerkes, Chicago’s reviled “Cable Czar,” the elevated “Loop” train lent its name to the city’s central business district. Today the electric cars still emit a rumbling roar as they pass overhead.

17 January 1900. Reversing the River. The city thrummed with work and life, and the Chicago River ran through it all, transporting livestock, grain, and lumber, but also dumping waste into Lake Michigan, the city’s supply of fresh water. Outbreaks of typhoid became increasingly common as the industrial city sickened itself. Yet, technology also provided a solution (of sorts): given



Chicago’s unusual geological situation, it was possible through massive infrastructural work to do the impossible and reverse the river’s flow away from the lake. The highly contested project secured clean water for generations of future Chicagoans, but only by redirecting the negative impact of the city’s success onto others.

1909. Traffic on Dearborn and Randolph. Chicago has always been a logistics center. Historically overlaid networks of water, rail, highway, and air travel make today’s city a major node in the vast systems of global commerce. More than natural forces, the flow of goods and people have shaped the metropolis’s architecture and landscape. At the turn of the twentieth century the city of trade turned hypertrophic: life in Chicago’s center reached an unprecedented, even notorious, density. Later decades, however,



would demonstrate that urban development is not unidirectional, but involves cycles of densification and disaggregation, of ebb and flow, over the life of the city.

1909. Plan of Chicago. Co-authored by Daniel Burnham and Edward Bennett, the Plan of Chicago challenged the non-hierarchical grid on which the city had grown, proposing instead a Baroque composition of plazas, avenues, and parks arranged symmetrically around an artificial harbor and civic center. Though many elements were never realized, the plan articulated far-reaching goals that guided Chicago’s development throughout the twentieth century: the pres-



ervation of the lakefront for public use, the expansion of parks and forest preserves, and the creation of cultural centers. The Plan demonstrates that the importance of utopian visions rests not in the details of their execution but in their power to direct the course of metropolitan development.

14 February 1929. St. Valentine’s Day Massacre. Prohibition brought celebrity, riches, and violence to Chicago gangland bosses like Al Capone and Bugs Moran, whose rival factions controlled the city’s booze traffic, brothels, and casinos. With its conspiracy theories, complicit cops, and suspects who went uncharged, the St. Valentine’s

September 1893. First Ferris Wheel Ride. As host of the World’s Columbian Exposition, Chicago faced the challenge of surpassing the structural marvel of the recently-constructed Eiffel Tower. George W. Ferris, a bridge engineer, considered the problem at length: to simply build another tower would be to forego innovation. Ferris’s insight was to realize that the steel frame held potential beyond static building. He created a dynamic “machine for looking” that carried as many as 2,160 passengers in modified Pullman train cars to a height of 264 feet, from which they could view the expanding metropolis below.

December 1899. The Chicago Frame: Louis Sullivan’s Schlesinger & Mayer Department Store. Better known as Carson Pirie Scott & Co., this building is a high point of the so-called Chicago School. Architects like Sullivan grappled with the aesthetic problems presented by





Day Massacre of nine mob associates created an archetype of organized crime. Pitting North Side against South Side and one ethnicity against another, the event's brutality echoes in the gang violence Chicago still confronts today.

27 May 1934. Crystal House, Century of Progress Exposition. Chicago's 1933-34 world's fair was devoted to visions of the future, and especially to the role of technology in everyday life. George Keck's "Crystal House" was one of several "laboratory houses that were designed not primarily to be different or tricky but to attempt seriously to determine whether better ideas and designs for living could be found." Intended to be mass produced, Keck's house was exhibited with Buckminster Fuller's famous Dymaxion Car parked within, offering a compelling model of a new world soon to come.



1951. 860-880 Lakeshore Drive. Designed as a prototype for postwar urban housing, these apartment buildings by Ludwig Mies van der Rohe served as a model not only for his own subsequent skyscrapers, but for those of many architects throughout the world. Appearing as the heroic culmination of Chicago Frame, this pair of buildings also demonstrates the subtlety of Mies's approach. Their structural frames, for example, do not appear directly on the facade, but are represented there through supplemental steel members. Striking enough by day in their understated elegance, the towers are stunning at night, when their dark steel grids appear to float above cubes of frosted glass lit from within.



28 August 1968. Police Riot, Democratic National Convention. "As long as I am mayor, there will be law and order in Chicago. Nobody is going to take over this city." So boasted Richard J. Daley on the eve of the convention he had brought to the city. In the preceding year, while other cities rioted and burned, Chicago had remained quiet. The calm did not hold—confrontations between protesters and police exploded in chaos and cruelty. The conflict over race, wealth, military action, and political power played out violently on a national stage, and was broadcast live from Mayor Daley's Chicago.

6 May 1968. John Hancock Center Tops Out. Designed by Bruce Graham and engineered by Fazlur Khan, both of SOM, the 100-story tall John Hancock Center is a vertical city within the city, containing offices, condominiums, restaurants, shops, and parking.

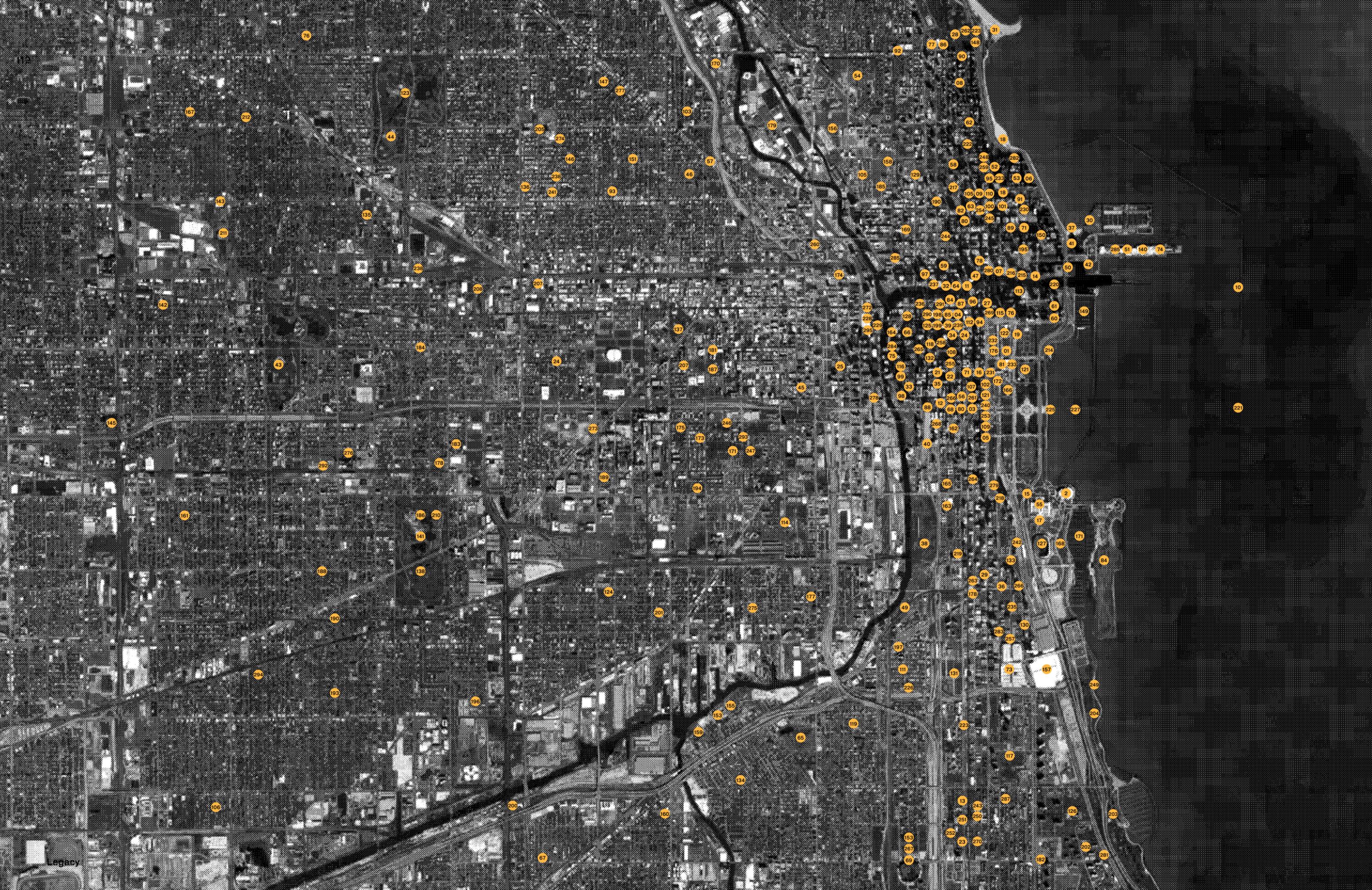


Groundbreaking at the time of its completion, the tower debuted Khan's "trussed tube" structural system. This novel approach used an x-braced external steel frame to efficiently distribute the extreme wind and gravity loads generated by such a tall building. Research proving this technique's efficiency was carried out by IIT graduate student Mikio Sasaki under the guidance of Kahn and Myron Goldsmith.

16 July 2004. Opening Day of Millennium Park. Constructed over the train yards that once defined the city, Millennium Park is emblematic of Chicago's shift from a city defined by modern industry, to one determined by finance, culture, tourism, and lifestyle. New



landmarks such as Frank Gehry's Jay Pritzker Pavilion and Anish Kapoor's Cloud Gate have played an important role in redefining the "imageability" of downtown Chicago. But beneath these structures and the engineered prairie in which they sit, the Metra/Illinois Central tracks remain in use, channeling commuters and tourists to feed the commerce that underpins the city's venture into a global, post-material conception of urbanity.



Legend

1 Millennium Park
2 Adler Planetarium
3 Auditorium Building
4 Balaban and Katz Chicago Theatre
5 Blackstone Hotel
6 860-880 North Lake Shore Drive
7 Chapin and Gore Building
8 James Charnley House
9 Chicago Water Tower
10 Chicago Harbor Lighthouse
11 35 East Wacker
12 Chicago Public Library
13 Illinois Institute of Technology Academic Campus
14 River Esplanade Park
15 Museum Campus
16 Orchestra Hall
17 John G. Shedd Aquarium
18 Oak Street Beach
19 Millenium Park Pedestrian Bridge
20 James Charnley House
21 Rookery Building
22 Monadnock Block
23 S.R. Crown Hall
24 Reliance Buildings
25 Heritage Green Park
26 Sain Park
27 Michigan-Wacker Historic District
28 Lincoln Park Zoo
29 Praire District
30 Pfc Milton Olive Park
31 North Avenue Beach
32 Marina City
33 Chicago Federal Center
34 Chicago Savings Bank Building
35 Chicago Board of Trade Building
36 Henry B. Clarke House
37 Ohio Street Beach
38 Cotton Tail Park
39 Burnham Center
40 Dearborn Station
41 Jane Addams Memorial Park
42 Gateway Park
43 Garfield Park
44 Institute of Puerto Rican Arts & Culture
45 National Hellenic Museum
46 Noble Square
47 Michigan Avenue Bridge
48 Mather Tower
49 Ping Tom Memorial Park

50 Dusable Park
51 Chicago Shakespeare Theater
52 Drake Hotel
53 Delaware Building
54 Marshall Field Garden Apartments
55 Field Museum of Natural History
56 Fisher Building
57 Polish Museum of America
58 Germania Club
59 Chicago Varnish Company Building
60 Harbor Point
61 The Parkshore
62 Gold Coast Historic District
63 Holy Name Cathedral
64 330 North Wabash
65 Florian S. Jacolik Park
66 The Loop Historic District
67 Hoyne Park
68 Manhattan Building
69 U.S. Cellular Field
70 Marshall Field Company Building
71 Montgomery Ward Company Complex
72 Motor Row Historic District
73 Navy Pier
74 Franklin Center North Tower
75 Aon Center
76 Simons Park
77 Chicago History Museum
78 McCormick Tribune Freedom Museum
79 Samuel Nickerson House
80 Harold Washington Library
81 Library
82 Art Institute
83 The Poetry Foundation
84 77 West Wacker Drive
85 Northly Island Park
86 Oriental Theater
87 Society Building
88 Oliver Building
89 Pontiac Building
90 The Arts Club of Chicago
91 Graham Foundation
92 Prentice Women's Hospital
93 Old Town Triangle Historic District
94 District
95 Honore Park
96 Michigan Cultural Center
97 John Hancock Center
35 East Wacker Drive

98 Chicago Title and Trust Center
99 Center
100 311 South Wacker Drive
111 South Wacker Drive
101 Chicago Avenue Pumping Station
102 Museum of Contemporary Art
103 Railway Exchange Building
104 Building
105 Pulaski Park
106 Durso Park
107 Olympia Center
108 Piotrowski Park
109 CNA Center Chase Tower
110 Museum of Contemporary
111 Photography
112 Water Tower Place Armour Square
113 The Heritage at
114 Millennium Park
115 Aqua Tower
116 Addams Park
117 Two Prudential Plaza
118 Willis Tower
119 Dunbar Park
120 One North LaSalle
121 Henry C. Palmisano Park
122 Grant Park
123 Studebaker Building
124 Jay Pritzker Pavilion
Humboldt Park
125 National Museum of
126 Mexican Art
127 Chicago Temple Building
128 Lake Meadows Park
129 Soldier Field
130 The Steuben Club
131 Washington Square
132 Wheeler-Kohn House
133 Park No. 540
134 Chicago "L".
135 Prairie Avenue
136 Bosley Park
Kells Park
137 Ukrainian Institute of
138 Modern Art
139 Union Park
140 Douglas Park
Brookfield Zoo
141 Smith Museum of Stained
142 Glass Windows
143 Douglas Park Pool
144 Tilton Park
145 Orr Park
146 Villa District
147 Clark Park
148 Ukrainian Village
149 Wicker Park

150 Lincoln Park
151 Burnham Harbor
152 McClurg Building
153 East Village
154 University Village
155 Armour Park Square
156 Florian S. Jacolik Park
157 Hull House
158 Stanton Park
159 McCormick Place
160 Seward Park
161 Canalpart Riverwalk
162 Kucinski-Murphy Park
163 Lawndale
164 Printers Row
165 Dearborn Park
166 Civic Opera House
167 Roosevelt Park
168 Petrillo Music Shell
Kedvale Park
169 Gold Star Families Park &
170 Memorial
171 River North
172 Walsh Park
Vernon Park
173 Fountain of the Great
174 Lakes
175 Garibaldi Park
176 Fulton River District
177 Fosco Park
178 Crown Fountain
179 Guadalupe Reyes Park
180 South Loop
181 Goose Island
182 Barberry Park
183 Near West Side
184 Victory Monument
185 Dogwood Park
186 East Garfield Park
Cabrin Green
187 Douglas Park Cultural &
188 Community Center
189 Tri-Taylor
190 London Park
191 Medical District
192 Near North
193 Park No. 519
194 Homan Playlot Park
195 Limas Park
196 Little Italy
197 Streeterville
198 Washtenaw Park
199 Chinatown
200 Daley Plaza
201 City Hall
202 Richard J. Daley Park
203 Heart Of Chicago
204 Douglas Monument Park
Chicago Skate Park
205 McCormick Place Bird

206 Sanctuary
207 Clemente Park Pool
208 Skinner Park
209 Ellen Gates Star Park
210 Superior Park
Nancy Jefferson Park
211 Garfield Park
212 Conservatory
213 Ohio and Harding Park
214 Harding Park
215 Maplewood Park
216 Chicago Yacht Club
217 Ogden Plaza
218 Cityfront Plaza
219 Connors Park
220 Park No. 513
221 Coliseum Park
222 Chicago River
223 Lake Michigan
224 Mariano Park
225 Lincoln Monument
226 Morton Park
227 Queen's Landing
228 Sun-Yet-Sen Park
Monroe Harbor
229 Ogilvie Transportation
Center
230 Chicago Daily News
Building
231 Prentice Women's
Hospital Building
232 Chicago Architecture
233 Foundation
The Cloud Gate
234 John Hancock
235 Observatory
The Modern Wing
236 The Glessner House
Museum
237 Trustees System Service
Building
238 Reid, Murdoch & Co.
Building
239 St. Nicholas Ukrainian
240 Catholic Cathedral
241 Reliance Building
Studebaker Building
242 The Ukrainian National
243 Museum
244 Central Station
35-Bronzeville-IIT
245 Former Chicago Historical
246 Society Building
247 Holy Name Cathedral
248 Notre Dame Cathedral
249 Memorial Grove
250 Palmolive Building
Lakefront Trail
251 McCormick Tribune
252 Campus Center

253 The Paul V. Galvin Library
254 Grover M. Hermann Hall
255 Gage Group Buildings
256 Hotel St. Benedict Flats
257 Inland Steel Building
258 William W. Kimball House
Lakeside Press Building
259 Loop Retail Historic
District
260 Fourth Presbyterian
261 Church of Chicago
262 Dawson Brothers Plant
263 Second Leiter Building
Lathrop House
264 Second Presbyterian
265 Church
266 Ludington Building
267 Roanoke Building
Manhattan Building
268 Armour Square Tennis
Courts
269 South Loop Printing
270 House District
271 Peoples Gas Building
272 State Street Village
Marquette Building
Chicago and North
273 Western Railway Power
House
274 John H. Stroger, Jr.
Hospital of Cook County
275 Holy Trinity Orthodox
276 Cathedral
Pilsen Historic District
277 Sears, Roebuck, and
Company Complex
278 Wicker Park Historic
District
279 Old Chicago Main Post
280 Office
281 Agora
Tribune Tower
282 Stephen Douglas
283 Monument Park
284 The Neuville
The Vesta
285 Accumulator
Company Building
286 Chicago Mercantile
287 Exchange
288 Ohio Street Dog Park
Navy Pier Ferris Wheel
289 Kehilath Anshe Ma'ariv
290 Synagogue
Holstein Park Pool
291 James R. Thompson
292 Center
293 Page Brothers Builing
294 Central Park Theater
295 Jennie Foley Building

In 2006, when arriving in Chicago... Michael Wolf took the elevated train into the city at dusk and was struck by the transparency of its architecture. After having worked in Asia for many years, Wolf saw Chicago as providing the opportunity to continue his [photographic] study of city life in a radically different context. Shooting from public rooftops over the course of several months, Wolf adopted a similar visual approach to [that of] his architectural work in Hong Kong. However, the transparency and monumental size of Chicago's buildings give a very different result: the city is far less dense than Hong Kong, thereby creating a greater sense of depth to the images, while the transparency of its glass skyscrapers causes the life within them to seep out.

During the editing process for the series, Wolf became fascinated by the glimpses of people's lives visible through the windows of the buildings that he had photographed. He painstakingly scoured every inch of these cityscapes to find human details to pair with his architectural images, blowing these details up into highly pixilated large-scale tableaux. By juxtaposing the photographic equivalents of a microscope and a telescope, he provides an underlying tension: shot during the early days of the global financial crisis, the monumental size and sleekness of the buildings contrast with the fear and fragility on the pixilated faces of its occupants.

Michael Wolf, *Life in the City*











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