Ralph J.

LATE ENTRY TO THE CHICAGO TRIBUNE TOWER COMPETITION



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Ken Murphy

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Date 6/11/87

TABLE OF CONTENTS

1. Introduction
2. Statement of Purpose, Scope, and Methology
3. Tribune Competition
4. Goals
5. Context
6. Site Analysis
7. Program
8. Typology Study
9. Thesis Documentation
10. Bibliography

Introduction

Introduction

> Man's spirit created architecture. Its wonder crystallized in the great styles. The styles of architecture in the future are unpredictable. The inspirations which will give presence to the yet not thought of, yet not made, will depend on the visions of our leaders. An inspiring leader will be the natural collaborator for an inspired architect who by his works will reveal the spirit of architecture in a new way.
>
> Louis Kahn

Although the skyscraper as a building type has existed since the turn of the century, the search for a skyscraper style continues to evolve. The choosing of a skyscraper, in general, and the Tribune Office Tower, in specific, for my thesis resulted from a number of different stimuli. I choose to explore the skyscraper as a building type partially due to the significance which it has on current architectural thought. The attitudes evidenced in skyscraper design illustrate that we still are struggling to capture the "spirit of architecture in a new way." Throughout my education I have been confronted with smaller scale and horizontally focused buildings. Thesis presents the opportunity for me to challenge what I have learned on a different scale and to continue to explore and learn as I am confronted with a entirely different problem. I wanted to have a site located in Chicago because of its obviously rich tradition in the development of the skyscraper and my desire to continually strive for the potential that the skyscraper holds. The potential is based mainly on form and aesthetics and de-emphasizes the economic potential that drives the development of highrise architecture. The Chicago Tribune Tower Competition of 1922 marks a significant point in the history of the skyscraper and offers me the opportunity to challenge the existing trends in skyscraper development.

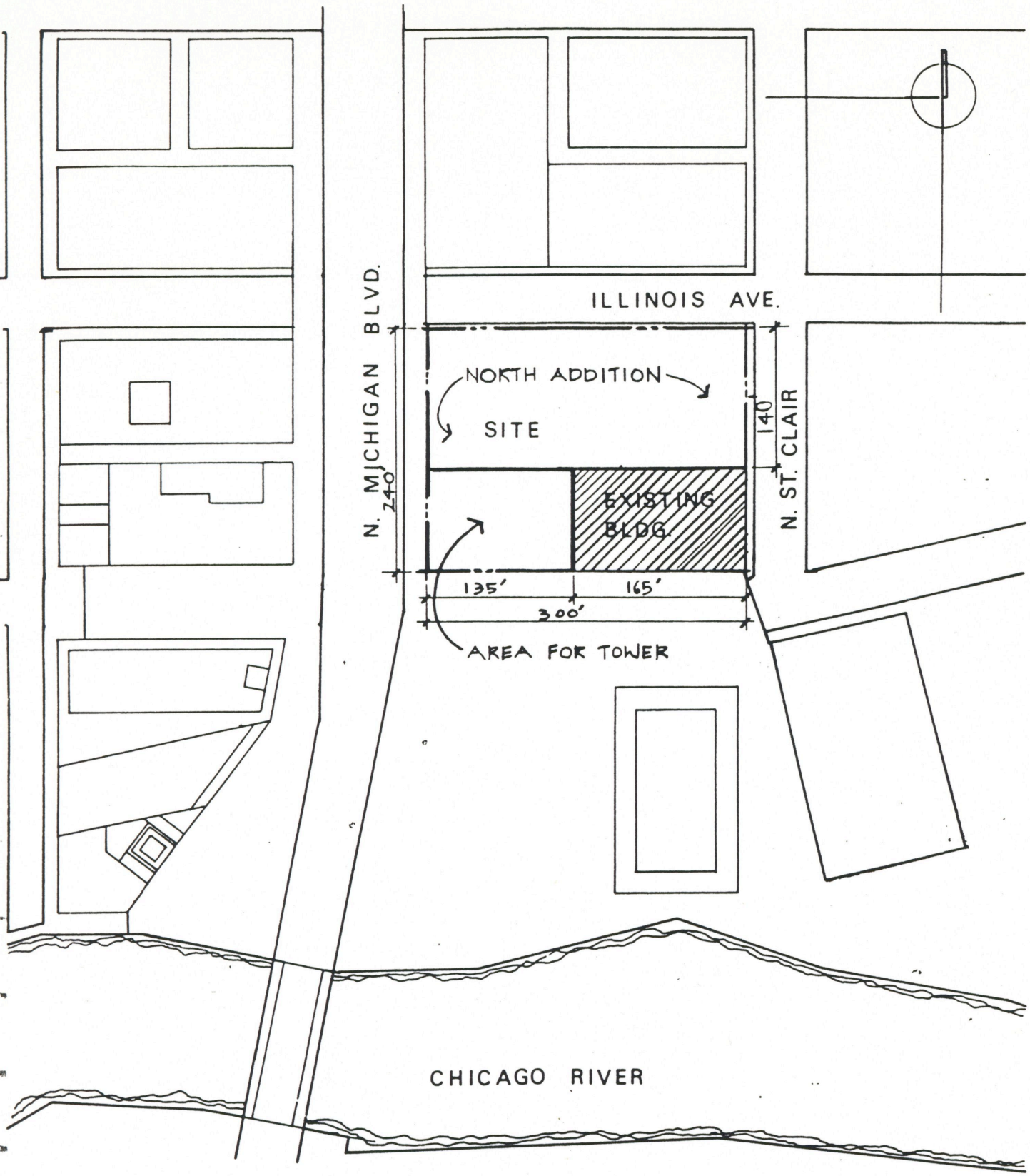
Statement of Purpose, Scope, and Methology

PURPOSE

The purpose of my undergraduate Thesis project, a late, modified entry to the 1922 Chicago Tribune Tower Competition, is to rethink the skyscraper as a building type in our society. Thesis is not merely an opportunity to synthesis my previous experiences but to continue to explore and to gain new experiences. To obtain the highest degree of education one must question all the existing givens and accepted standards of the subject matter. One must resist the obvious in order to search for the ideal. One of the participants of the 1980 competition for late entries to the Chicago Tribune Tower Competition remarked "that an invitation to design a Tribune Tower when no intention exists to erect it, is in fact a request to create the "unbuildable". It is an opportunity to hypothesize, to fantasize, and to dream."

SCOPE

The scope of the project will include the designing of the Chicago Tribune Tower, as of the original 1922 competition, as well as the adjoining block to the north that has since been added to the Tribune complex. The Tribune's Plant building, occupying the southeast corner of the site will remain as an existing building. The site for the tower is immediately west of the seven story Plant building that was built in 1920. The square footage of the Tower will be approximately equal to the existing Tower. The addition to the north will contain approximately 200,000 square feet, as it currently does today.


ILLINOIS AVE.
N. MICHIGAN BLVD.
N. ST. CLAIR
NORTH ADDITION
SITE
EXISTING BLDG.
240'
140'
135'
165'
300'
AREA FOR TOWER
CHICAGO RIVER

SITE.

Methodology

In order to accomplish the objective of the competition "to create the most beautiful and distinctive office building in the world", I must explore the potential of the highrise office building in my search for the ideal. The emphasis will be on the formal and visual over the technical and pragmatic. Ada Louise Huxtable remarked that the fact that the focus and objective of the search for new solutions to highrises are narrowing as the size and impact of these buildings increase to record levels is a serious cause of unease-for cities and for architecture alike.

I will approach this problem as a sculpted space that is shaped by the existence and presence of man. The varieties of man and human experience will always be at the front of my mind. It is my intention to capture the diversity and individualism of our society in this project. I do not believe that it is necessary or even desirable for a building that houses a great newspaper to project the same singular and consistent image to every viewer. To different individuals the design should elicit meaning on a personal level. It is important that the building evokes a string, positive, emotional, and memorable response from the viewer as an individual and not whether the message is consistent from one viewer to the next. I was once told that if you wish to judge the quality of a portrait, look it directly in the eyes and ask it to lend you a dollar. If it responds, whether yes, no, or I will get back to you, it is a successful portrait. If you cannot sense any response it is a failure. I

feel this judgment basically holds true to architecture and I question the ability of the glass box to answer the questions of site influences, context, or program.

"The newspaper is an instrument of communication; architecture, a system which communicates; and the street, a place where communication occurs. A skyscraper which turns all these forms of communication into a vertical episode, thus becomes a landmark of urban communication."(Tribune Tower Competition. p.34) Like a great newspaper, the building to house that newspaper should also be an act of communication. To some it may represent the frontpage, to others maybe the sports page, and still to others maybe the funny pages. "Traditionally the skyscrapers has tended to cut off communication after the street level by vacuuming up street activity and sealing it into an enclosed climatized envelope." (Tribune Tower Competition. p.34)

A skyscraper can continue to communicate through its sculptured mass and the treatment of its facades." The facades separate the artists from the hacks, the radicals from the conservatives, and the poets from the hired gun."(Huxtable p.102) The facades may be constructed of a variety of materials from granite and marble to glass curtain walls and aluminum. The various materials and undulations of the facades must enable the building to respond simultaneously to the scale of the pedestrian, to the image of the Tribune, and to the nature of the different spaces.

If an architecture is to have multiple meanings it must be an inclusive architecture. The particular elements of the site,

context, and nature of the building's uses should have an impact on the massing and articulation of the composition.

> "In most fields and media other than those of architecture the heterogeneous quality and ethnic diversity of American culture is accepted and is considered one of the strengths of our culture."(Venturi.p.66.)

> "When an unconventional appearance grows out of a painstaking and creative analysis of the uses and synthesis of the sources being explored...a kind of work is produced that continues to stimulate reactions to the theories proposed and the way in which they are carried out."(Huxtable.p.73.)

It is this creative analysis and synthesis that transcends building for the sake of sculpture into architecture by and for man.

The Tribune Building has gained additional significance because it has become an important landmark in Chicago. Landmarks are an important part of the urban environment as they help to establish legibility, structure, and identity within the city. Landmarks are a type of point-reference that "involves the singling out of one element from a host of possibilities."(Lynch. p. 48). The potential existence of a landmark can be broken down into two major considerations. The most obvious consideration is the building itself but possibly the more crucial consideration may be the site.

The site for the Tribune Building allows it to be a significant landmark in Chicago for various reasons. The existing Tribune Tower is a landmark but was not conceived as such when designed. They expected that the site would not maintain its openness and thus the visibility of their tower would be dramatically decreased. The spatial setting must allow it to be seen from many vantage points if the building is to

become a landmark. (Lynch p. 80.) The Equitable Building to the south of the site was set back away from Michigan Avenue creating a large plaza in front of the Tribune Tower. The significance of the Tribune Building had an impact on this urban development because of its high quality it was able to influence the future development of Chicago.

The vista as one crosses the Michigan Avenue bridge is defined on one side by the Wrigley Building, on the other by the Equitable Building and directed toward the Tribune site (see photograph). The low addition on the north of the site allows the Tower to be seen as a mass rather than a surface as one approaches from the north. Predominately low rise buildings and parking lots separate the tower from Lake Michigan. Its silhouette can easily be seen from Lake Shore Drive that runs along the lake (see photograph).

Kevin Lynch cites two major factors concerning the building that reinforces its potential as a landmark, having a clear form and having contrast with their background. The background can be the immediate surroundings as well as the entire city itself. The State House in Boston, with its gold dome, is an example of a landmark that stands unique against the background of the city as a whole. This contrast can be created through the use of color, texture, material, form, as well as scale.

The Wrigley Building is a prime example of a landmark that has gained significance largely through the design of the building itself. Its stark white terra-cotta facades and its distinctive clock tower have been more influential than its site

in establishing it as a landmark. The Wrigley Building has only one major vantage point from which it can be viewed, the river. At night the white facades appear almost to be glowing as they are flooded with bright lights, thus maintaining itself as a visual focal point.

The Wrigley Building begins to form the gateway to North Michigan Avenue, the "Magnificent Mile" and the site for the Tribune Tower has the potential of becoming an important part of this gateway.

The existing Tribune Building, although it was not expected to become such an important landmark, was a dominant enough building to influence future designs in its immediate surrounding. Going back into the past to design the Tribune Building provides for an enormous opportunity because I already know the history that has evolved since its completion. By knowing how the surrounding context has established the importance of the Tribune site it is possible to design an even more important and dominant building. The east elevation especially has the potential to continue to be an influential force on the future development, as it overlooks a lot of undeveloped open space.

Tribune Competition

The Tribune Competition

* Exerts from original competition program

Introduction

The Chicago Tribune's one hundred thousand dollar Architectural Competition, announced on June 10, 1922, attained a three-fold objective. It coincided with the seventy-fifth anniversary of the Chicago Tribune. It had for its prime motive the enhancement of civic beauty; its avowed purpose was to secure for Chicago the most beautiful office building in the world. It aimed to provide for the world's greatest newspaper a worthy structure, a home that would be an inspiration to its own workers as well as a model for generations of newspaper publishers.

The Tribune Paper

The Chicago Tribune made its initial appearance in June 10, 1847-four hundred copies printed on a hand press in a single room in a building at Lake and LaSalle Streets. The Chicago Tribune, truly part of Chicago and meshed with its destiny, has also grown each day contributing no mean share to the political, social, and economic development of Chicago and the middle west. Today the Tribune employs over thirty-one hundred people and produces over four million newspapers weekly.

Program of the Competition

The Chicago Tribune proposes to erect an office building upon its North Michigan Avenue property for the housing of its executive and business departments, the project is to include

enlarged quarters for the steadily expanding departments now operating in the Plant Building. The new structure will be erected directly in front of the Plant with a frontage of 100 feet along Michigan Boulevard and will become the headquarters of this great city newspaper. In addition to ample facilities for present operations, the building will be adaptable to the future expansion of all departments.

To erect the most beautiful and distinctive office building in the world is the desire of the Tribune, and in order to obtain the design for such an edifice, this competition has been instituted.

I. Proposed Building:

The proposed building will be erected upon the unoccupied portion of the Tribune property at 431 North Michigan Avenue. The building site has a frontage of one hundred feet on Michigan Avenue and extends one hundred thirty five feet east along Austin Avenue.

2. Conditions and Requirements of the Building:

A. It cannot be reiterated too emphatically that the primary objective of the Chicago Tribune in instituting this competition is to secure the design for a structure distinctive and imposing-the most beautiful office building in the world.

B. Each competitor is referred to the accompanying plot which indicated the present sidewalks and grades along the site of the proposed building.

C. The lower stories of the new building will be used by

various Tribune departments. The upper stories will be available for public office space.

D. It is assumed that the building will be made solid over the entire available building site up to a height of at least 175 feet. From this point the competitor may step back the building as he sees fit, bearing in mind that the Chicago Building ordinance permits the occupation of a building for office purposes up to a height of 260 feet (This height was increased to 310 feet after the competition.) The use of a tower as a feature in the design is left to the judgment of each competitor. Should a tower be considered, its limit of height must not exceed 400 feet (modified to 450 feet) above Michigan Avenue grade level. The area of the tower or a portion of the building extending above the 260 feet (310 feet) limit must not exceed 3600 square feet.

E. The number of office stories is left to the judgment of each competitor. The heights of the lower stories must correspond with those of the adjoining Plant building.

F. From the Michigan Avenue grade level to the 260 foot limit of height for the main portion of the building the depth of reveal or distance from the property line to the inside face of the plaster walls is limited to 6 feet on both Michigan Avenue and Austin Avenue.

G. The exterior building materials are left to the judgment of each competitor.

H. Each competitor must fully comply with the Building Ordinance of the City of Chicago.

Responses to questions from competitors.

It is unnecessary for the purpose of this competition to know the mechanical needs of the Chicago Tribune or to be concerned with the plans for developing and extending the various departments which will occupy space in the new Building. The purpose and desire of the Tribune in instituting this competition is to secure primarily a distinctive and beautiful exterior design.

The provision for stepping back the Building above a minimum height of 175 feet should in no way be confused with the requirement of Paragraph F, which limits the reveal from the property line to the inside face of the plaster walls of the building to 6 feet on both Michigan Avenue and Austin Avenue. The depth of reveal referred to applies to the exterior wall treatment only, and governs the depth of a continuous wall carried to a maximum height of 260 feet. A recessed loggia or a monumental entrance reveal would not be considered a violation to this requirement.

Goals

GOALS

Site/Urban (See site analysis)

1. To create a landmark building.

2. The south elevation should visually form the gateway or entrance to north Michigan Avenue. The Equitable building to the south of the Tower was set back from Michigan Avenue to allow the Tribune Tower in combination with the Wrigley Building to demark the entrance to the "Magnificent Mile" of Michigan Avenue.

3. The south elevation plays a vital role to the park immediately south of the site as it forms an edge to the open space. The Tower should expand beyond this limited role to become a sculptured element of visual interest to the park.

4. The major public plaza should be a grand space worthy of holding important promotional events and express the vitality and activity of the street.

5. To create an office building that provides spiritual content to give its workers and inhabitants enthusiasm and purpose.

Image

1. To act as a corporate image.

2. To reflect the nature of the Tribune as a instrument of communication. The building is to be a symbolic vehicle of local, national, and international communication.

3. To create a 'one of a kind' architectural statement that is significant, not as a direct evolution of any architectural movement, but as an ideal. An ideal that challenges the prototype of the high rise building to expand beyond its pragmatic role, to capture the spirit of architecture. "Think of Boullee', who did drawings which haven't the demand for serving anything other than the spirit of architecture" -Louis Kahn

4. The Tribune paper has a rich history but the image of its building should project it as a paper of the future and on the cutting edge of its profession.

5. To create the "most beautiful and distinctive office building in the world"(Major goal of the competition).

Context

CONTEXT

North Michigan Avenue: The "Magnificent Mile"

The "Magnificent Mile" is representative of Chicago's importance in the development of the skyscraper. Historic buildings from the 1920's to Miesian boxes of the 1960's and 1970's are located in this area of Chicago's central business district. The gleaming white Wrigley Building, built in 1921, with its clock tower marks the beginning of North Michigan Avenue just north of the Chicago River. The historic detailing of the Wrigley Building's white terr-cotta is immediately contrasted by Skidmore, Owings, and Merrill's Equitable Building, constructed of steel and glass. The Equitable Building was set back to create a spacious plaza called Pioneer Court, which contains a fountain and dedications to early Chicago leaders. Beneath the southern end of the plaza is a level of restaurants and shops that open out on to the river. The remaining area under the plaza is used for parking.

The Uptown Savings and Loan Association Building, located across Michigan Avenue from the Tribune, is a 30 story structure of white marble. This building provided for a long, fairly narrow plaza running perpendicular to Michigan Avenue. The distinguishing feature of this space is a double row of flags representing the nations of the American hemisphere, named the Plaza of the America.

Immediately north of the Tribune site is the Sheraton-Chicago Hotel. The hotel contains two towers, a south tower built in

1929 and a north tower build in 1961. The 500 North Michigan Avenue Building, which faces the Sheraton-Chicago Hotel, was designed in 1970 by S.O.M. This office building expresses the steel and concrete construction through the detailing of the marble structure.

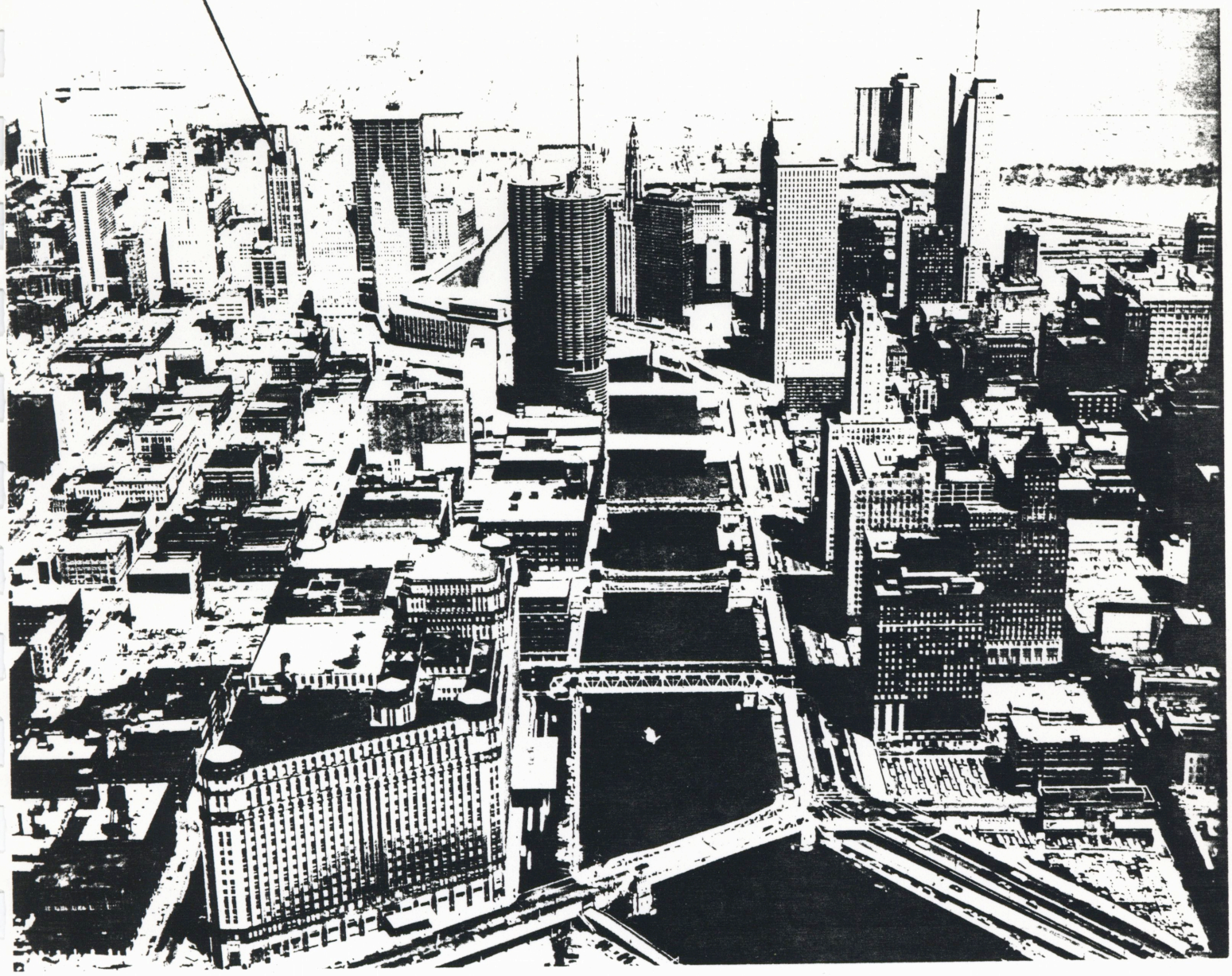
One of the most distinctive features of the "Magnificent Mile" is the Water Tower built in 1869. The pseudo-gothic structure is now closed and empty but still remains as an important landmark." By its very contrast in style it is a reminder of Chicago's triumph over the Great Fire of 1871, which destroyed practically everything else in this part of Chicago but was followed by a period of unprecedented building and architectural progress.

The most famous building on North Michigan Avenue is the 100 story John Hancock Center designed by S.O.M. The modern steel building, surrounded by much open space at its base, is a combination commercial-residential project. The 1000 foot structure towers over the surrounding buildings approximately 30 stories, tall.

The "Magnificent Mile" comes to an end as Michigan Avenue merges into Lake Shore Drive. Its character is dependant on the vast variety of building styles, materials, and types, from historic to contemporary, from granite to concrete to steel and glass, from residential to commercial to office.



VIEW LOOKING NORTH ACROSS PIONEER COURT



VIEW LOOKING EAST ALONG RIVER



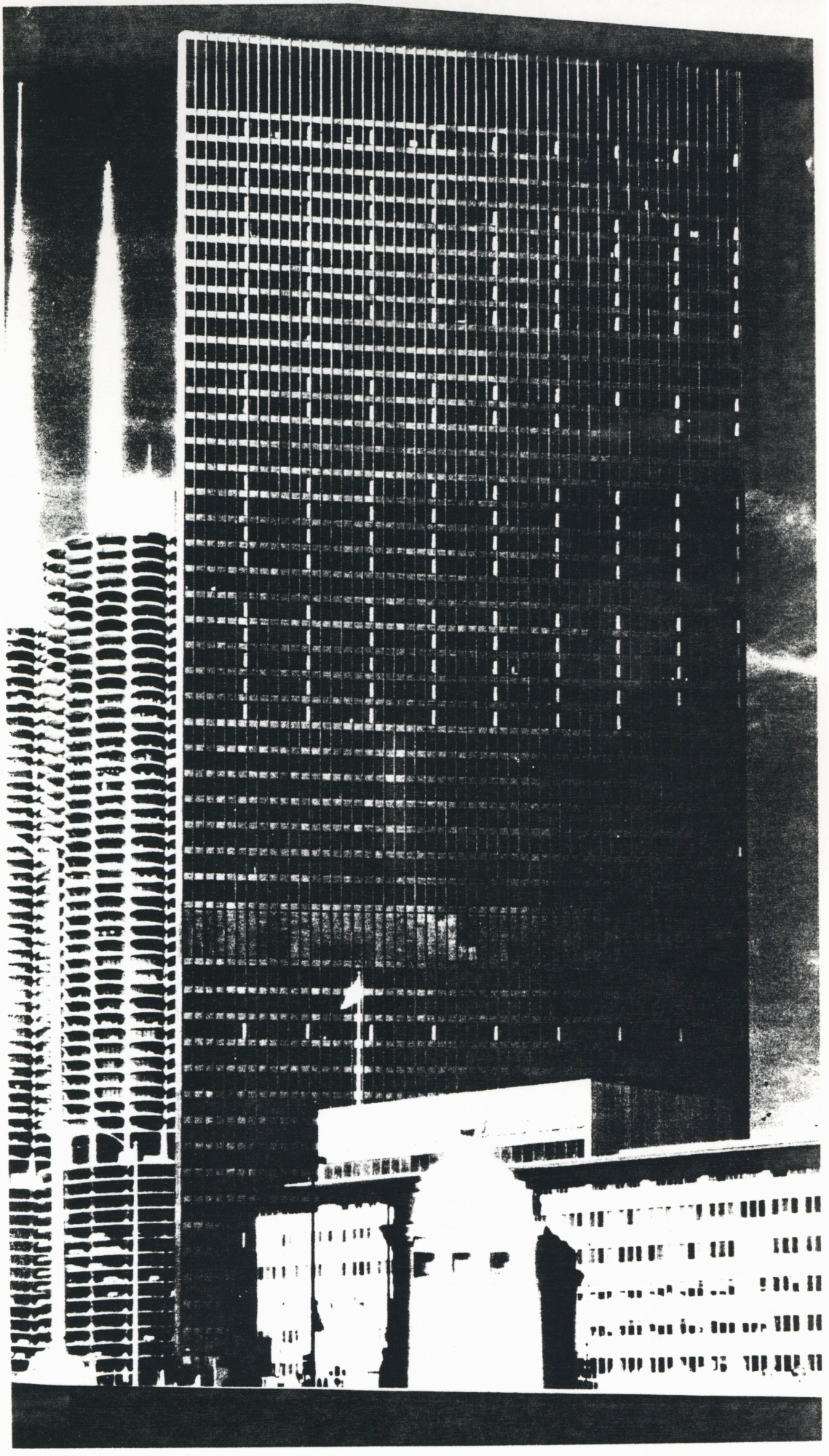
VIEW LOOKING NORTH ALONG
MICHIGAN AVENUE ACROSS
THE CHICAGO RIVER



1933 VIEW LOOKING UP
MICHIGAN AVENUE

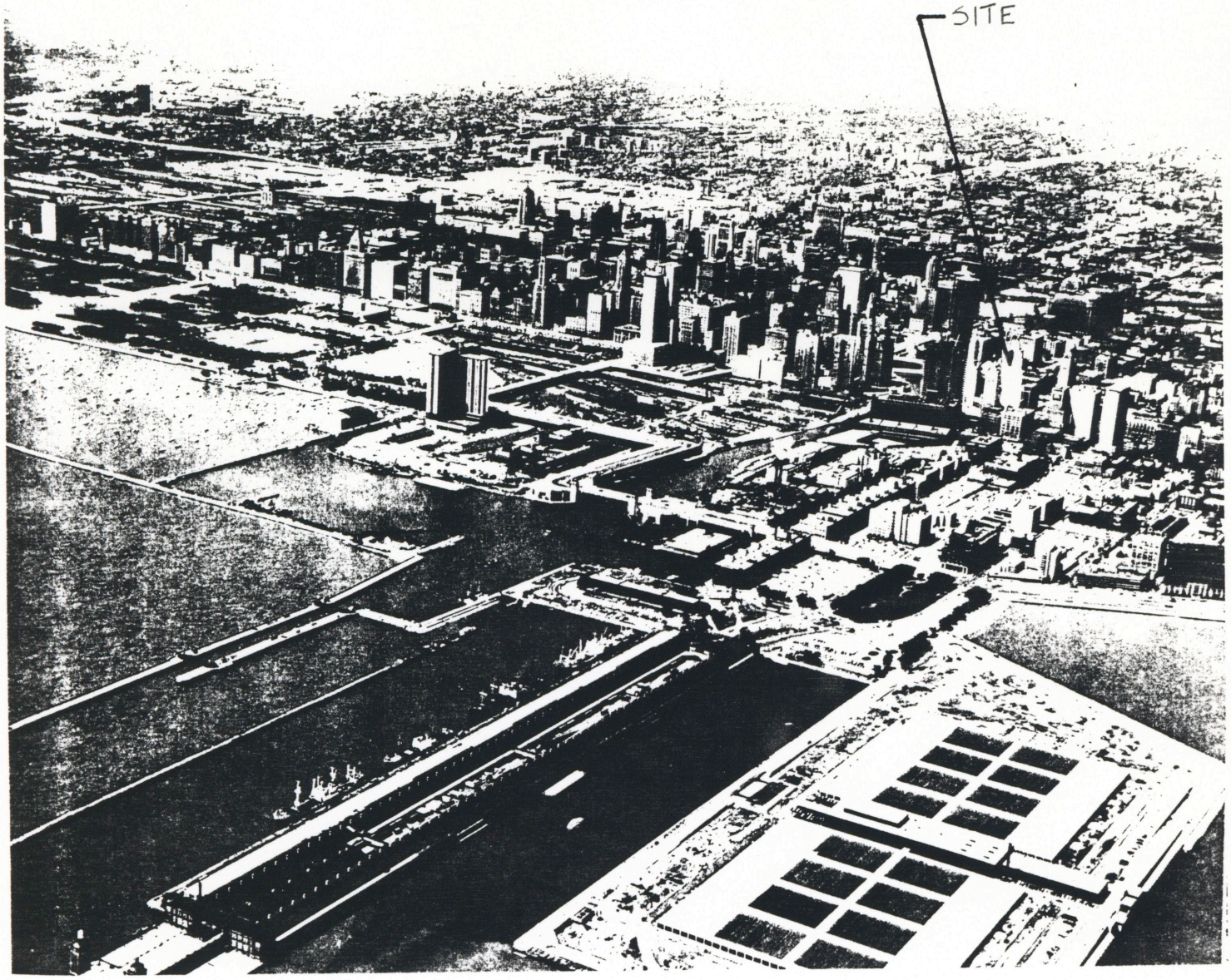


VIEW LOOKING WEST FROM
EQUITABLE SITE

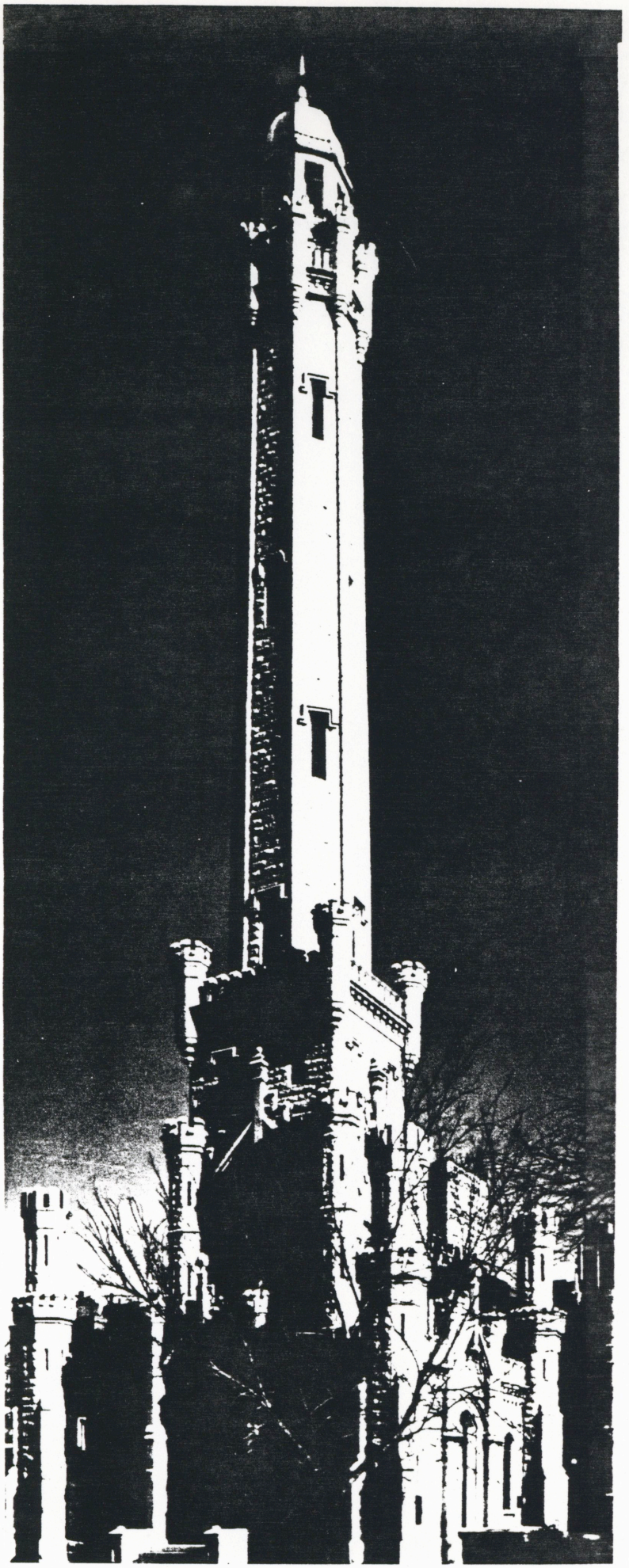


IBM BUILDING 1971
MIES VAN DER ROHE

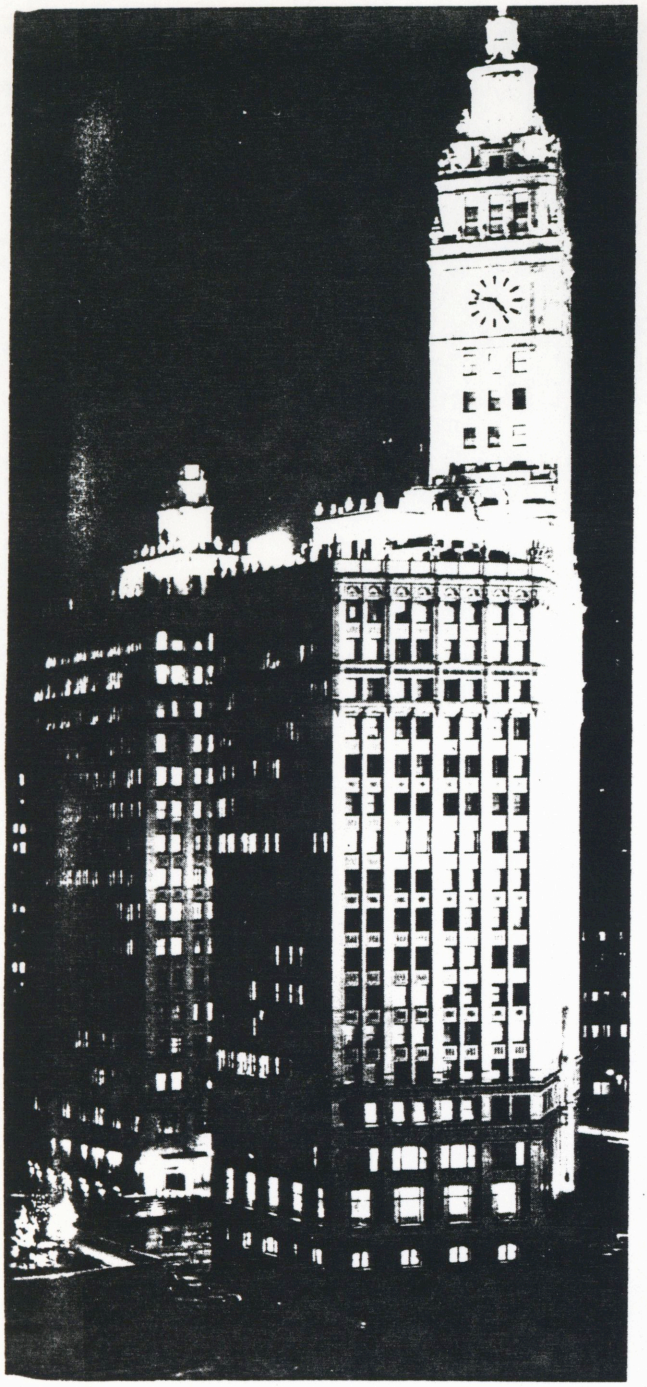
MARINA TOWERS
IN BACKGROUND

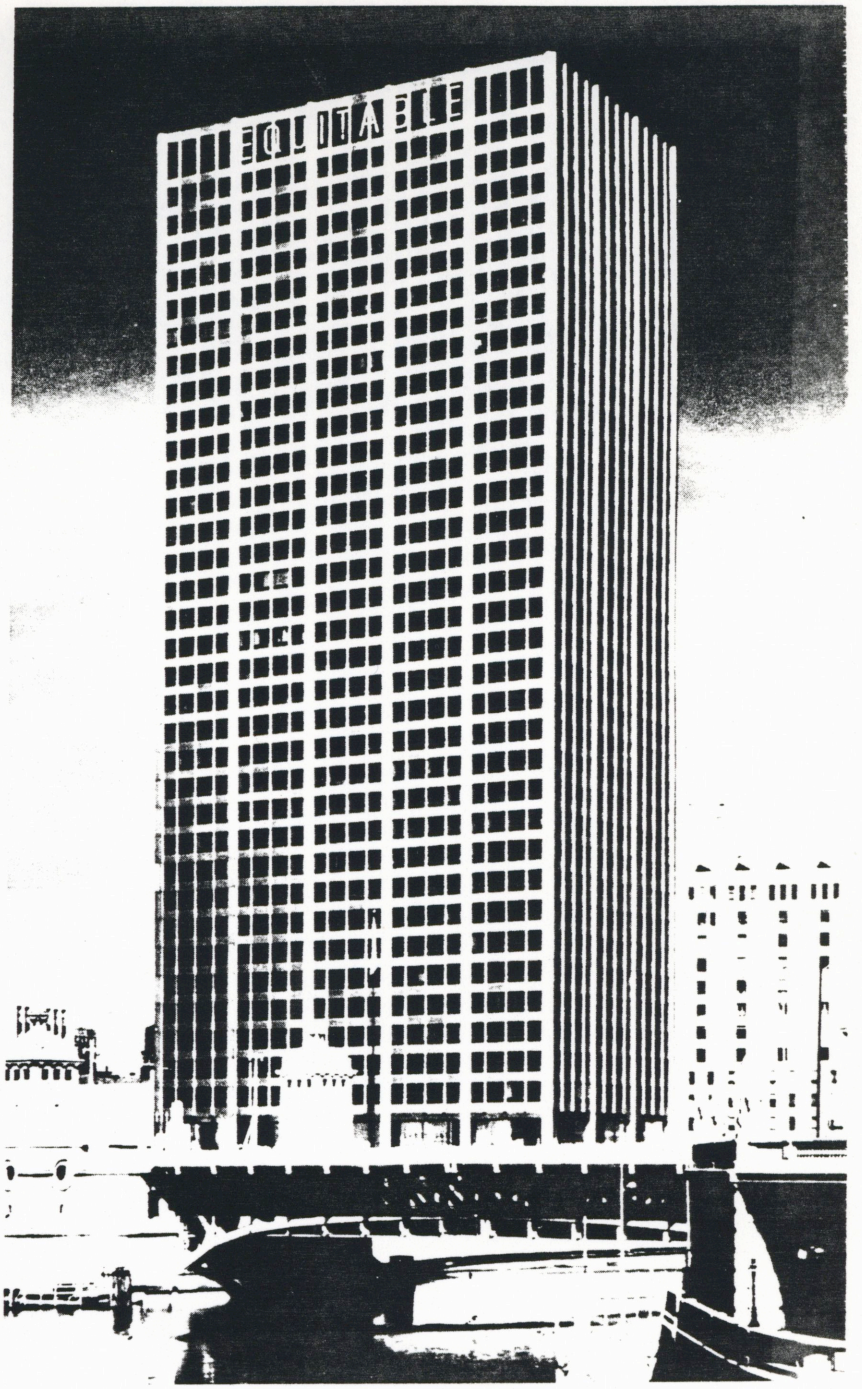


VIEW LOOKING WEST FROM
LAKE MICHIGAN



CHICAGO WATER
TOWER 1869

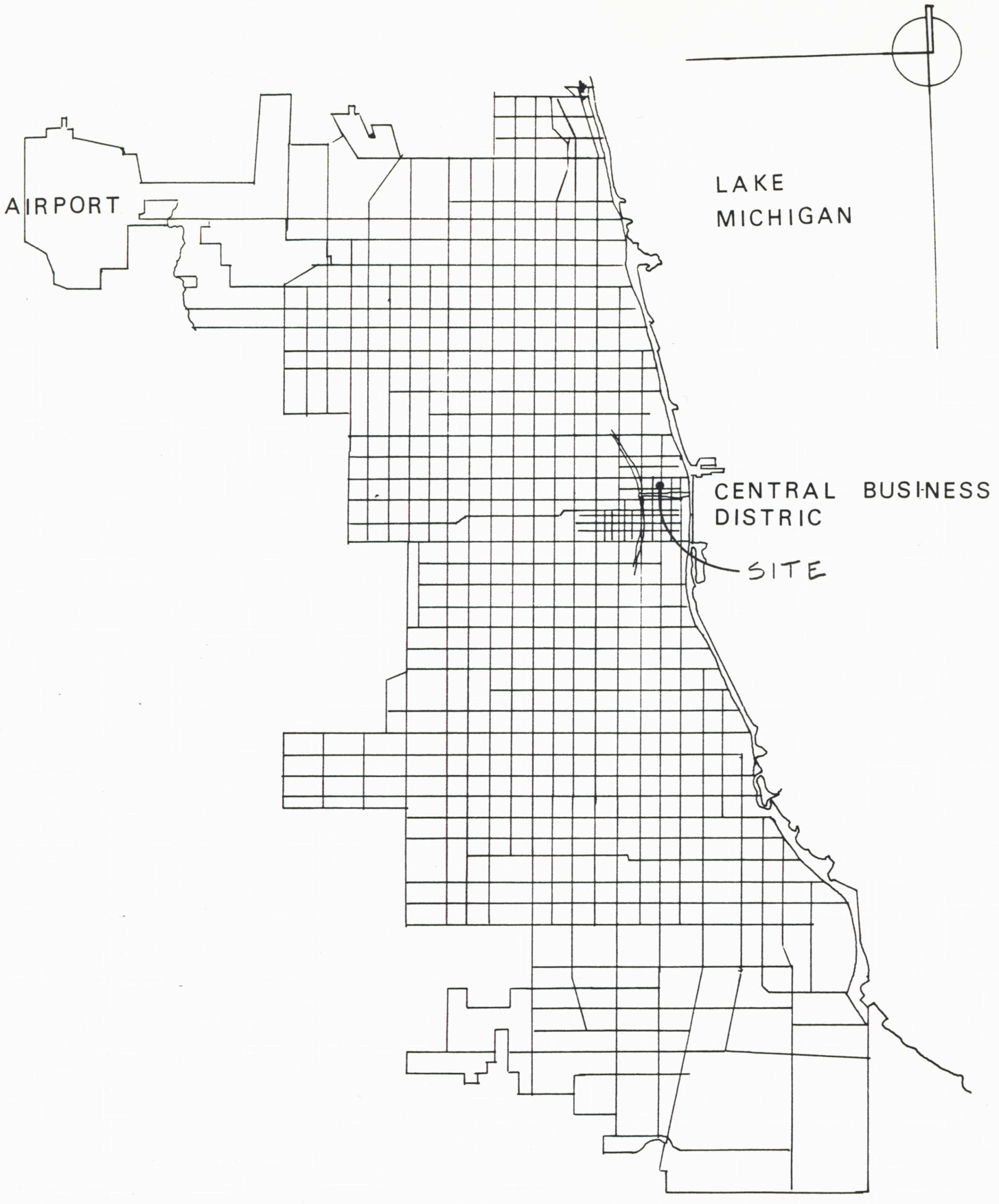




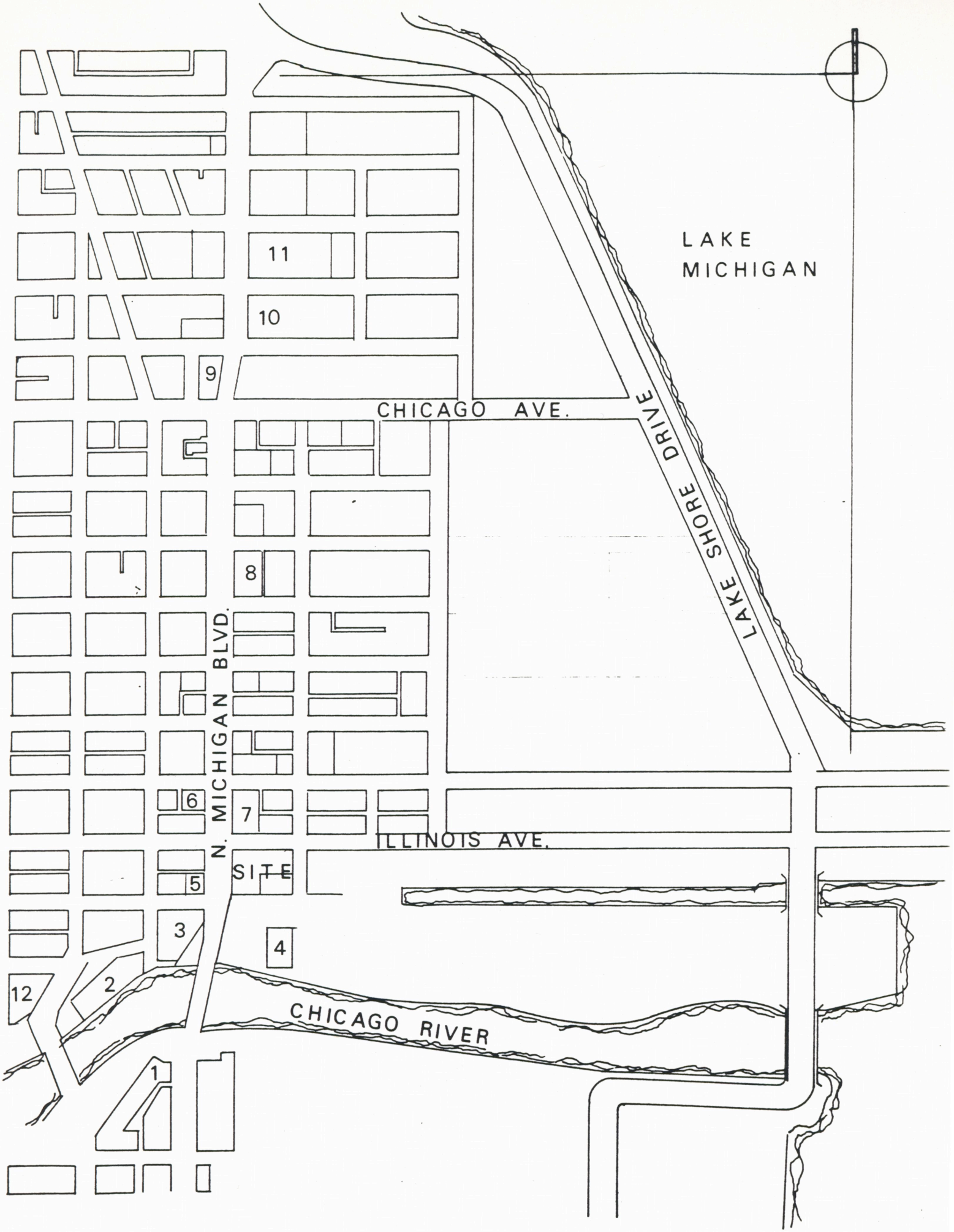
· WRIGLEY BUILDING 1921

· EQUITABLE BUILDING 1965 S.O.M.

Site Analysis



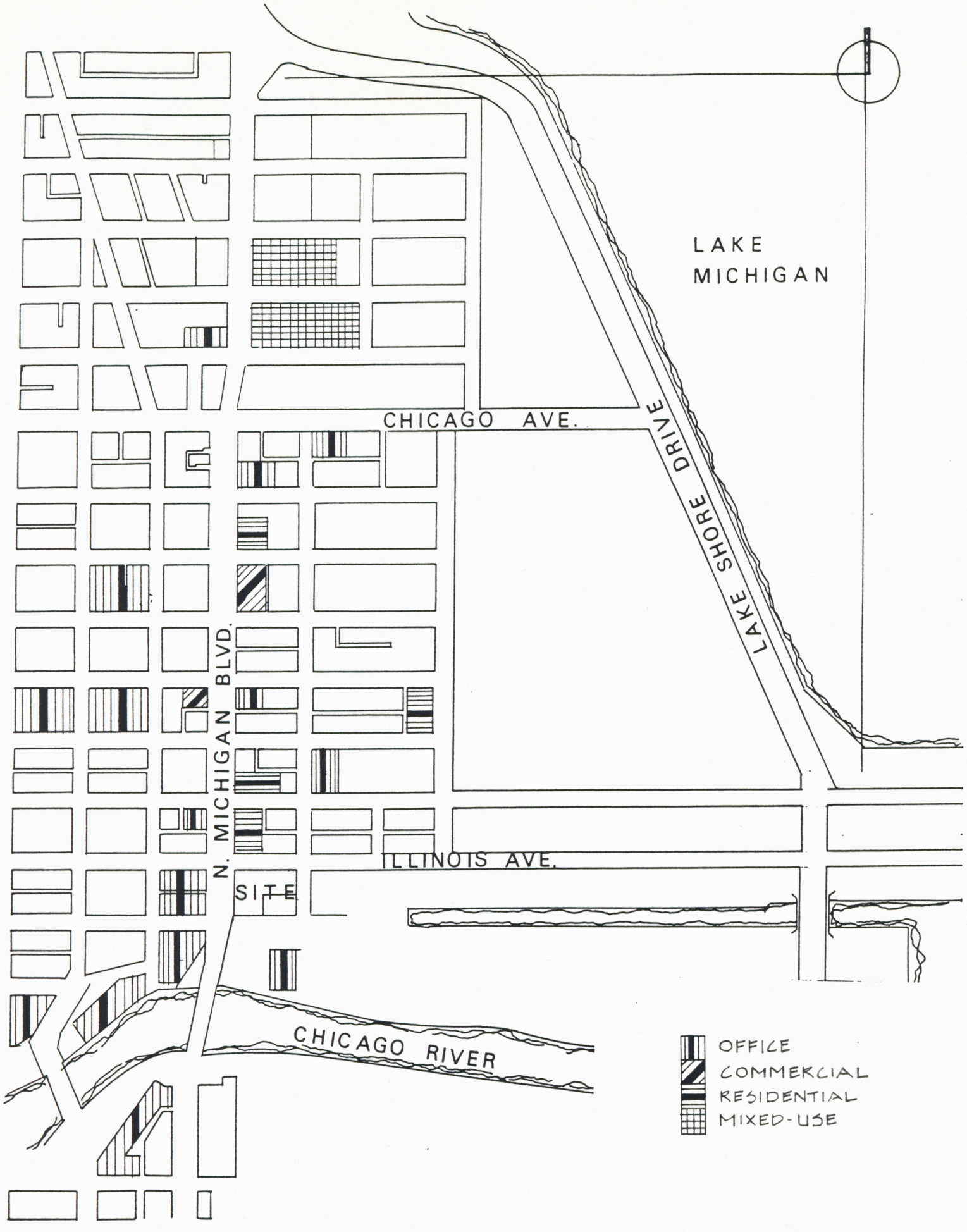
CHICAGO


LAKE
MICHIGAN
11
10
9
CHICAGO AVE.
LAKE SHORE DRIVE
8
N. MICHIGAN BLVD.
6
7
ILLINOIS AVE.
SITE
5
3
4
12
2
CHICAGO RIVER
1

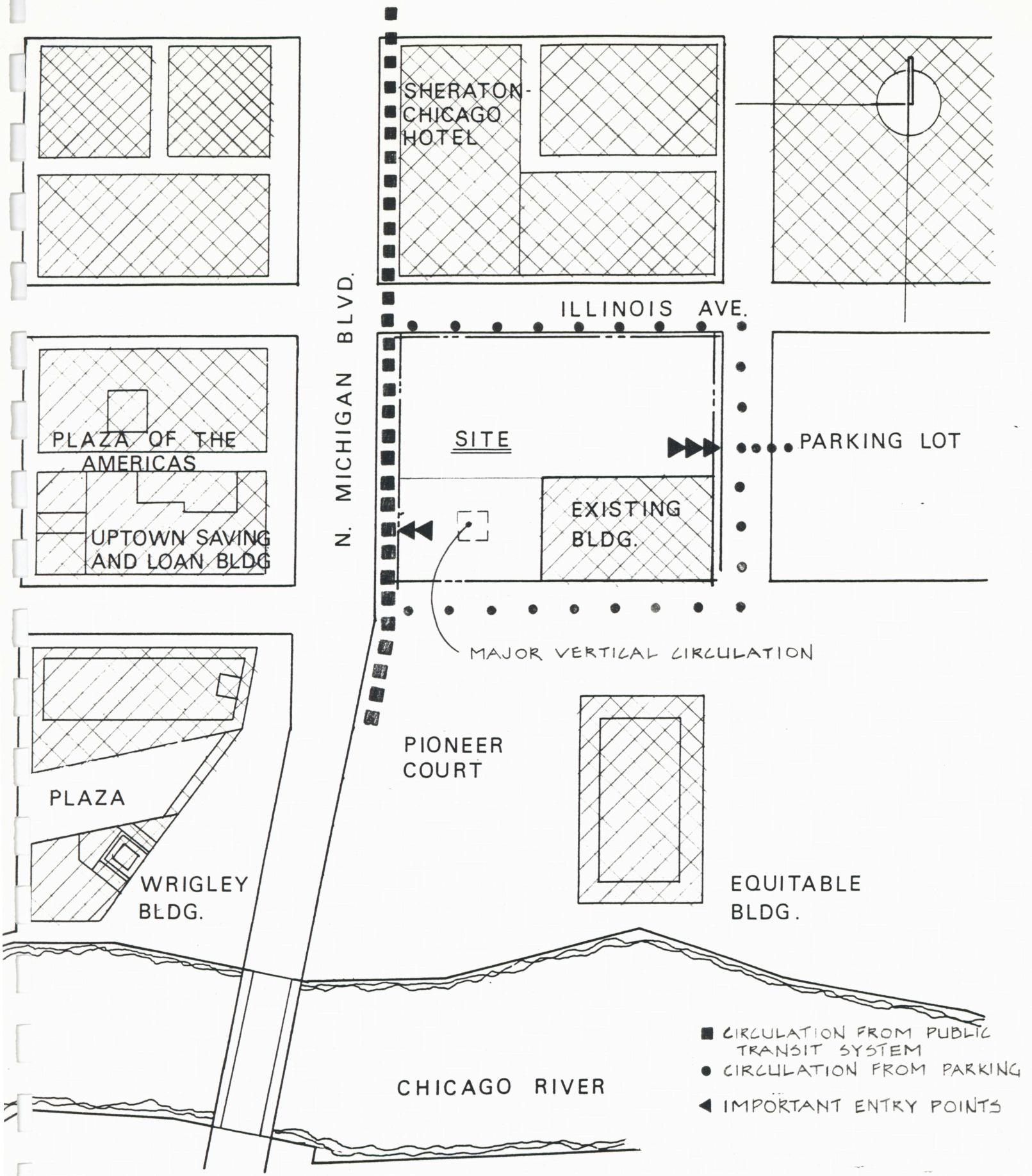
MAJOR BUILDING

*1. Lincoln Tower Building
2. Sun-Times-Daily News Building
*3. Wrigley Building
4. Equitable Building
5. Uptown Savings and Loan Associate Building
6. 500 North Michigan Avenue Building
*7. Sheraton-Chicago Hotel
*8. Saks Fifth Avenue Building
*9. Water Tower
10. Water Tower Plaza
11. John Hancock Center
12. IBM Building

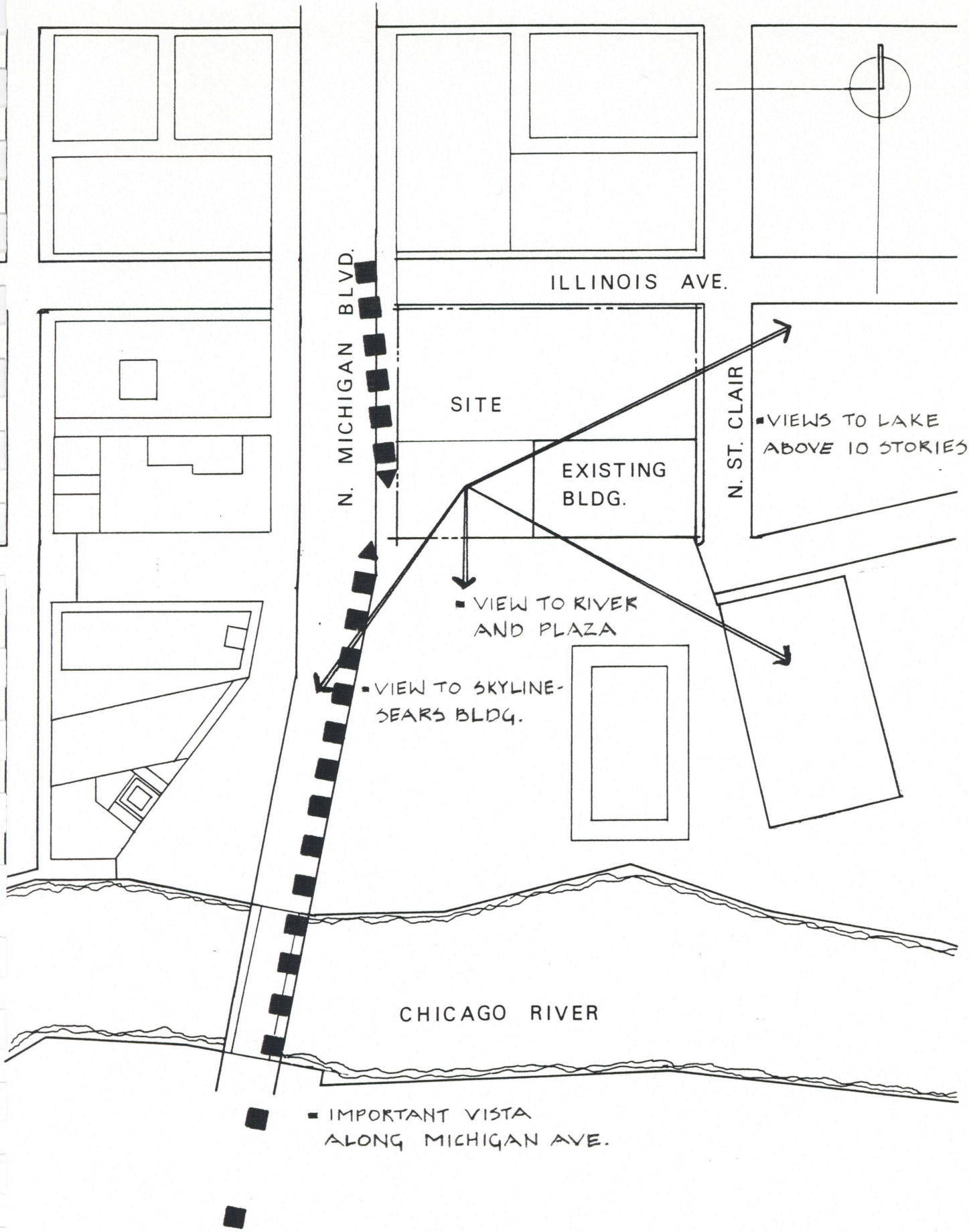
* Historic Buildings


LAKE
MICHIGAN
CHICAGO AVE.
LAKE SHORE DRIVE
N. MICHIGAN BLVD.
ILLINOIS AVE.
SITE
CHICAGO RIVER
OFFICE
COMMERCIAL
RESIDENTIAL
MIXED-USE

LAND-USE



OPEN SPACES AND CIRCULATION



VISTAS and VIEWS

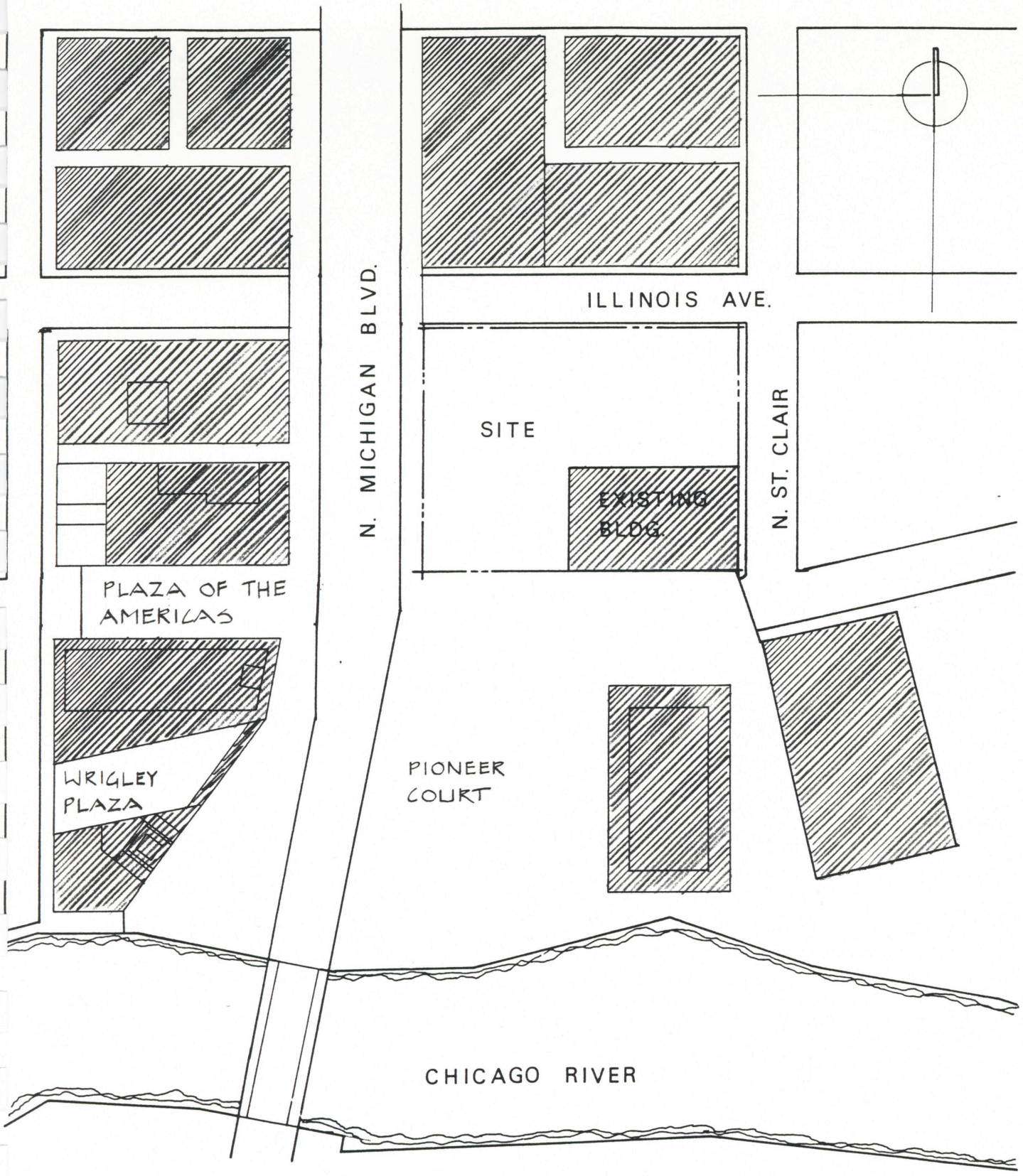
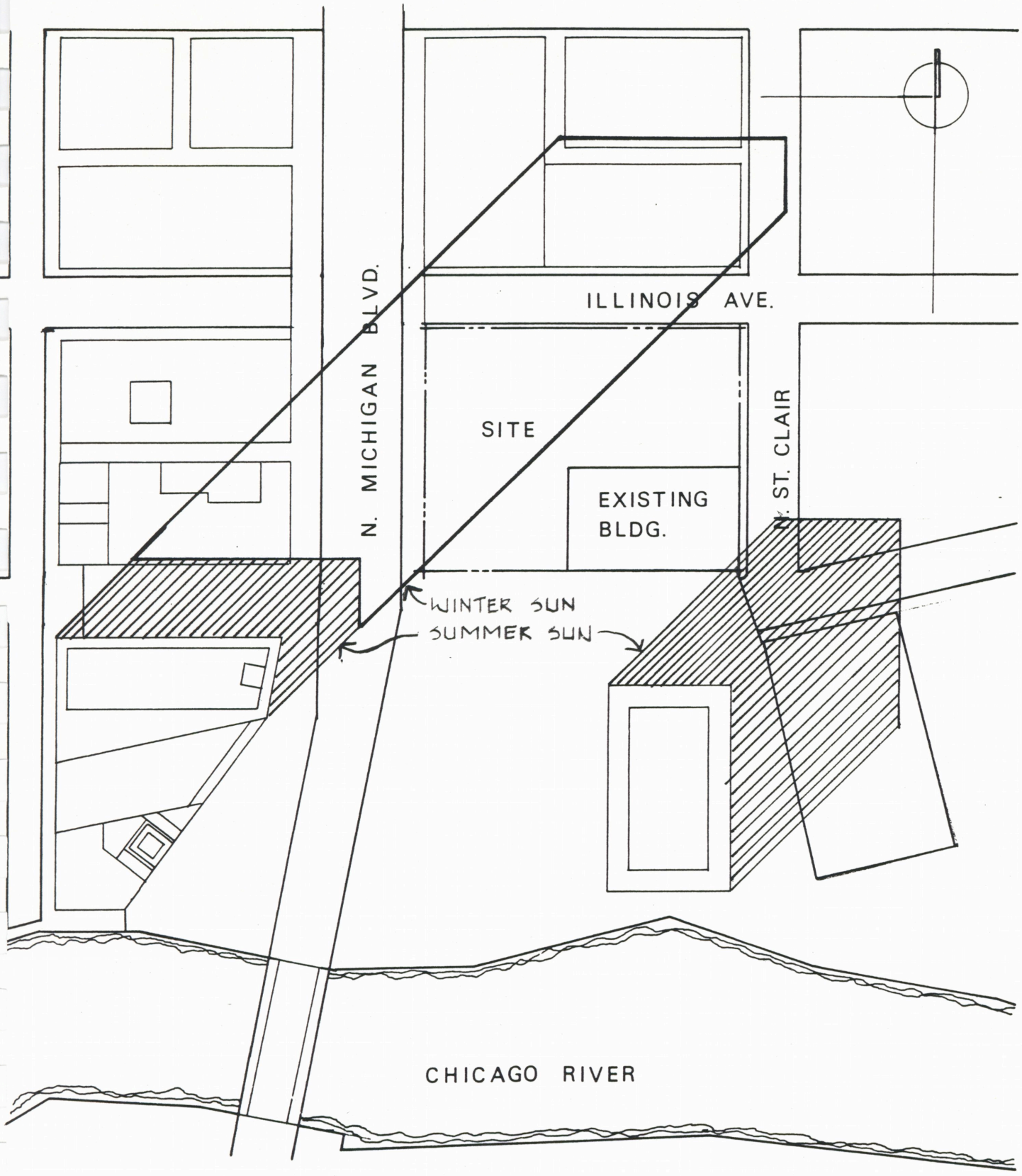
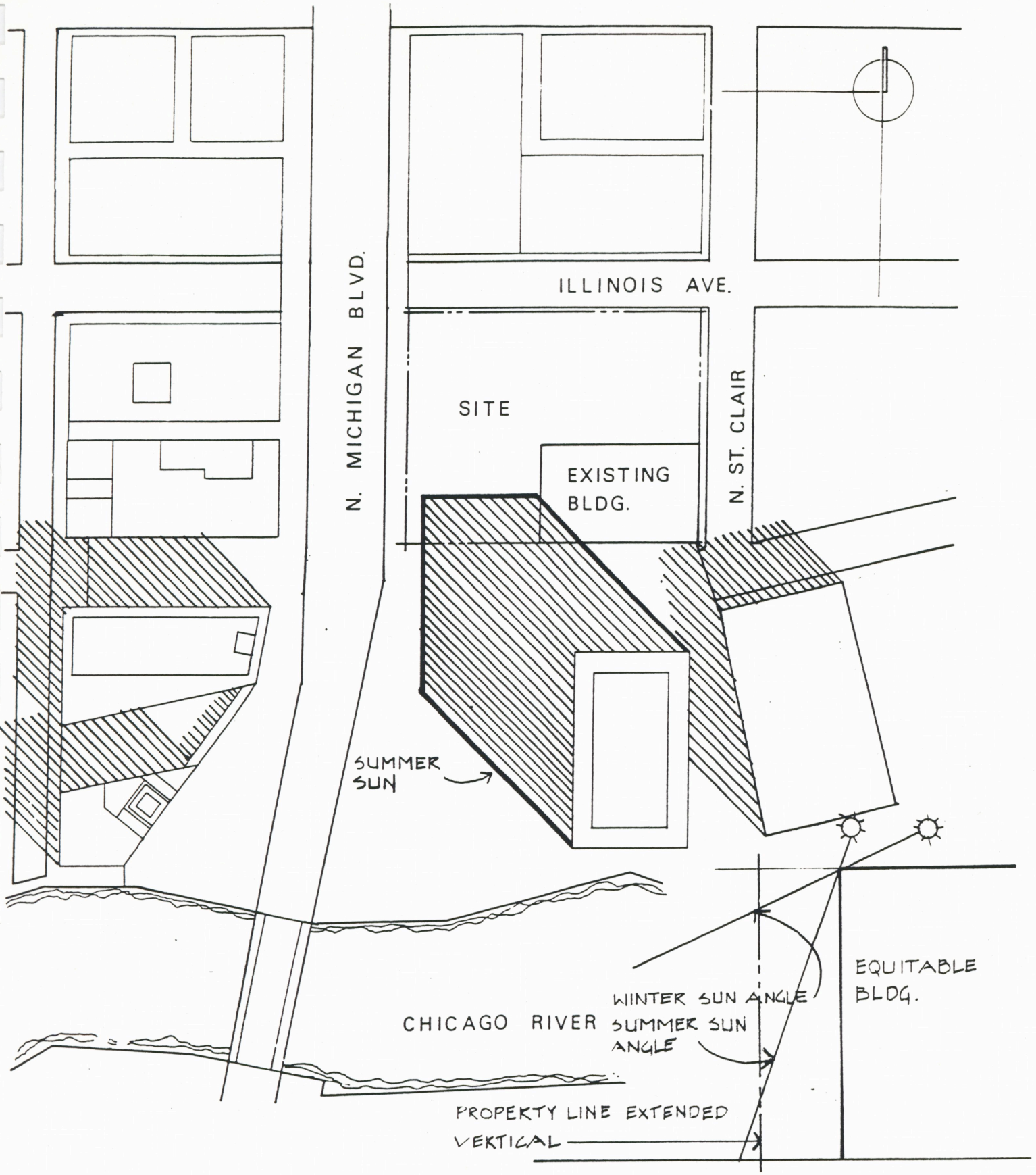


FIGURE - GROUND



SUN ANGLE AFTERNOON



/SUN ANGLE - MORNING

Program

Program

Lobby		10,000 sq. ft.
Tribune Office Space		160,000 sq. ft.
WGN-Television and Radio Station		20,000 sq. ft.
General Office Space		120,000 sq. ft.
Retail		20,000 sq. ft.
Observation Decks		2,500 sq. ft.
	Sub Total	332,500 sq. ft.
Circulation-additional 15 percent		49,875 sq. ft.
Mechanical and Structural-additional 10 percent		33,250 sq. ft.
	Total	415,625 sq. ft.
North Addition		168,000 sq. ft.
Tower		247,625 sq. ft.

* Parking requirements located on lot east on the site.

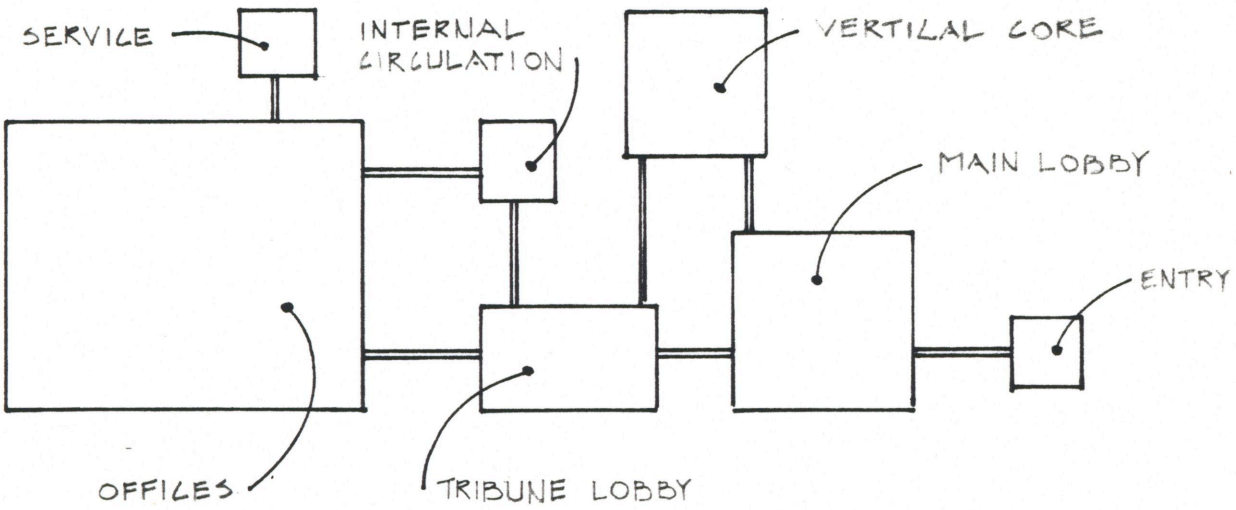
Space

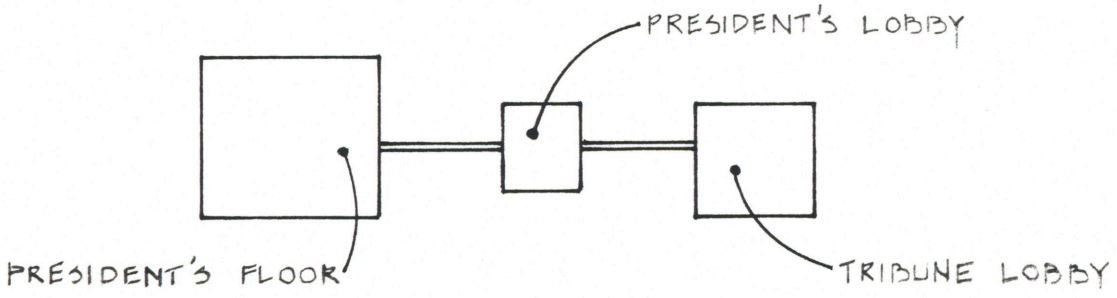
Tribune Paper Offices

Large open planned office spaces	80,000 sq. ft.
Private executive offices	24,000 sq. ft.
Storage and files	32,000 sq. ft.
Circulation, structure, and mechanical	23,000 sq. ft.
Lobby	1,000 sq. ft.
Total	160,000 sq. ft.

Requirements

* Needs to have large floor plates for its open planned office spaces.
* The public entry needs to be off of the major lobby space and should be a dominant expression from the lobby.
* An internal stair is necessary to link the Tribune floors together.
* The floor housing the offices for the functions of the Presidnets and Vice President of the Tribune should be located near the other Tribune offices but not directly connected.
* A small private lobby is needed for guests seeing the President or Vice President.





Space

WGN - Television and Radio Station

Television Station	9,000 sq. ft.
Radio Station	8,000 sq. ft.
Circulation, structure, mechanical	2,500 sq. ft.
Lobby	5,00 sq. ft.
Total	20,000 sq. ft.

Requirements

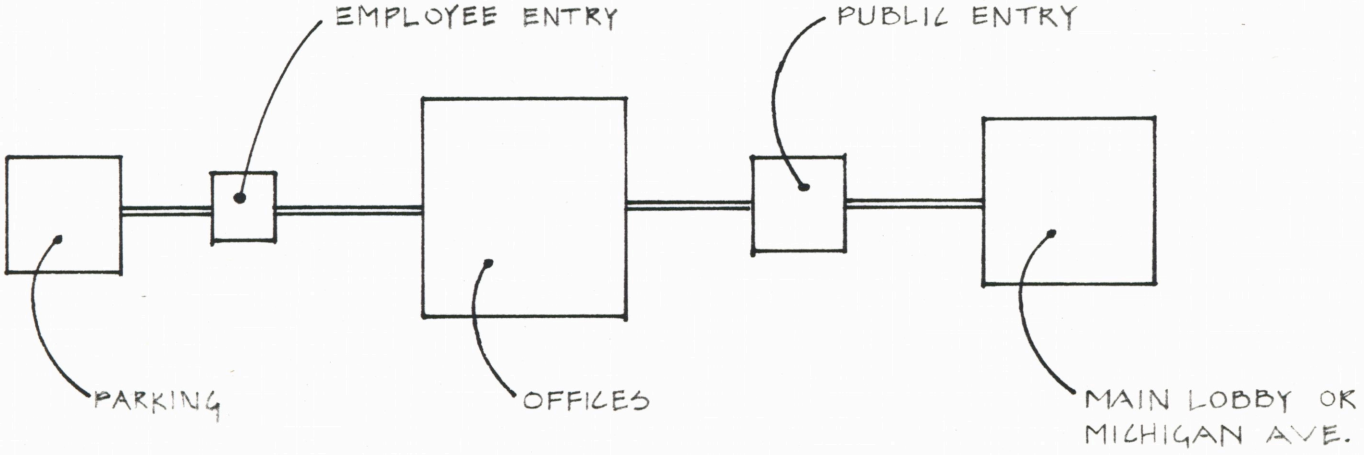
* A close proximity to the street level is necessary for the news personnel who are constantly leaving to cover news events.

* Six parking spaces and circulation should be separated from the circulation of out-going news teams. The public entry can either be off of the street or related to the main lobby space.

* The public entry and circulation needs to be either off of the street or related to the main lobby space.

* Circulation of out-going news trams should be separated from the public entry.

* The radio and television functions can be separated.



Space

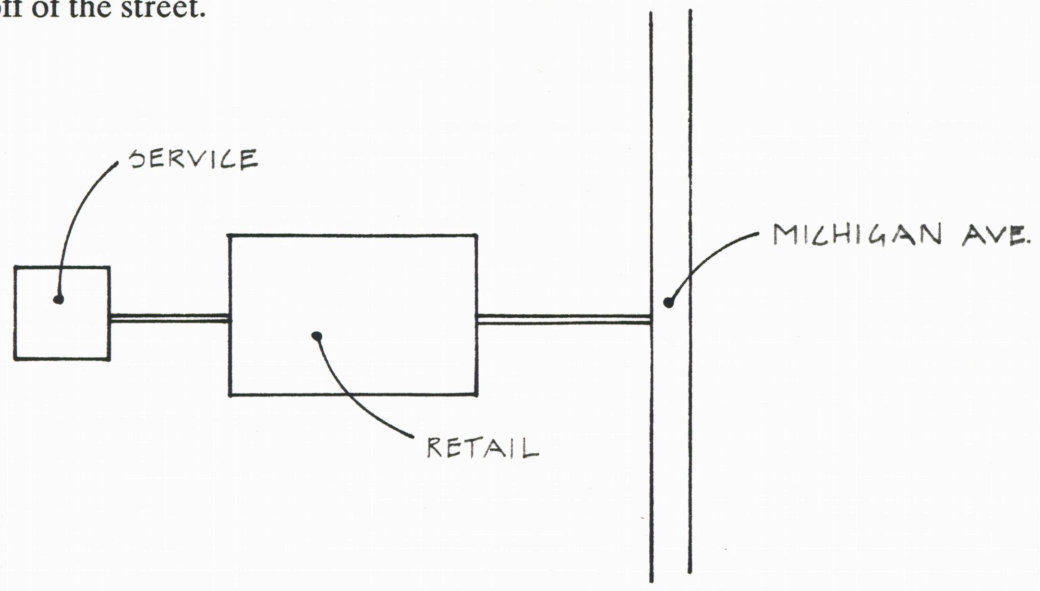
Retail 20,000 sq. ft.

Requirements

* Must be highly accessible from Michigan Avenue with the exception of some food retail located in tower to provide for a view.

* Retail space should have separate service access when ever practical.

* Retail spaces with frontage on Michigan Avenue should have individual entrance off of the street.



Space

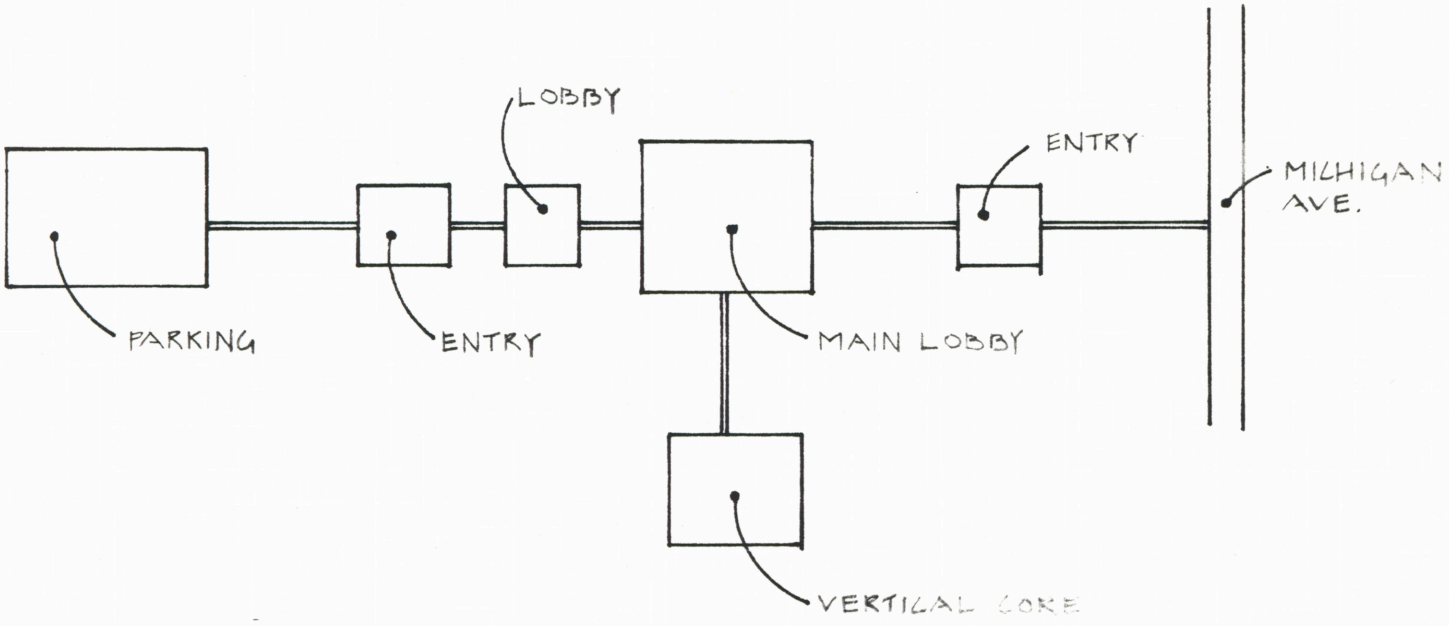
Lobby	
Main Lobby	8,000 sq. ft.
Lobby off of St. Clair Street	2,000 sq. ft.
Total	10,000 sq. ft.

Requirements

* Both entrances should be similar in that they are public and inviting in nature but they should respond to the particular side of the building that they represent.

* The Michigan Avenue entry should be grand is scale, monumental, and noticable to rapidly moving traffic.

* The east entrance is associated with the back of the building.



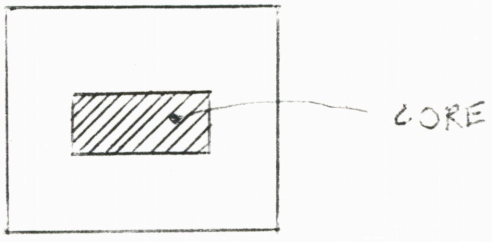
Facts

1. Travel distances - maximum 200 feet if sprinkler system is used
   maximum 150 feet if sprinkler system is not used

2. Core Area, approximately 25% of gross square footage for tower core contains the following.
   A. bathroom facilities
   B. mechanical shafts
   C. 2 stairs-bases on occupancy loading exiting requirements
   D. elevators
      number of freight elevators: 1
      number of passenger elevators: 8

3. Possible Core Configurations

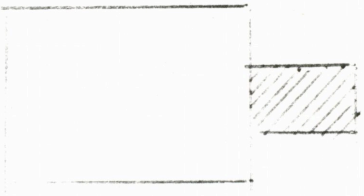
   A. Central Core



   B. End Core
      * less efficient but allows the vertical core to become an important form generator



   C. Offset Core
      * Poor exiting pattern because of common path to stairs, also allows core to be a form generator



4. Wind Bracing
   A. Wind bracing system can be incorporated mainly in the core if it is centrally located.

   B. If the core is not centrally located additional wind bracing will be required within the structural framing.

5. Water towers today may be replaced by electrical pumps located n cellars that can provide water for the sprinkler and standpipe systems.

6. Mechanical
   Grilles for intake and exhaust of air must be placed on exterior, mechanical equipment maybe located in a combination of areas, the cellar, the roof, and or in the middle. It is the air handling parts of the mechanical systems that have the greatest potential visual impact on architecture and that present the major architectural challenge. (Guise, p.67)

7. Fire Protection
   A. Flame shielding deflects flames away from the structural member. This approach is mostly limited to beams because a hierarchy of safety prevents its use on columns. The failure of a column is more crucial that the failure of a beam. Flame shielding was used to protect the exposed webs of the spondrel beams at One Liberty Plaza in New York.

   B. Isolation works on the theory that when a structural member is placed in a position where its cannot be endangered by flames it will remain structurally sound during a fire. The best way to isolate a framing member is to place it outside the occupied part of the building. The specific distance that is safe or even adequate is a matter of judgement and is usually determined by fire tests. The architect of the Knights of Columbus building used the principal of isolation to protect the fully exposed spondrel beams.

   C. Insulating the member through the use of sprayed-on insulation, concrete, or other fire rated materials.

   D. Cooling the structural members by erecting hollow framing members, which are then filled with water. The framing member are interconnected with a series of loops and the water contained inside this system is free to circulate. A fire causes the water to heat up and thus rise. Since the columns are all cross connected to form closed loops, the heat of the fire will cause the water to circulate and thus bring cool water to the initial area of heat. The exterior columns of the U.S. Steel Building in Pittsburgh utilizes this system.

8. Escalators
   E. Moving stairs can be counted as a means of egress, as long as they consist of no more and one-half of the required total number of stairs. Smoke curtains and banks of sprinklers leave moving stairs accessible as escape routes. Escalators that are not intended as a means of egress and be contained by automatic enclosures so that they do not act as flues.

Typology Study

Analysis of Corporate Symbol Typology

Skyscrapers have been symbolic of capitalism, power, and wealth since their first appearance in American cities. In the early twentieth century skyscrapers also symbolized progress but today that progressive spirit has often been subdued. "There are skyscrapers that go further than such general symbolism, however, and create a strong image for a specific corporation." (Crit 13, p.34).

According to Kevin Lynch, "a workable image requires first the identification from other things, its recognition as a separable entity." I will chronologically analyze seven skyscrapers, the Chrysler building, the Seagram building, the Transamerica Pyramid, the Pennzoil building, the Hong Kong Bank, and the AT&T building from the twentieth century to determine the success and impact of their corporate imagery. I will be particularly interested in specifically how the different buildings accomplish their powerful imagery.

The Chrysler Building designed by Willian Van Alan has been a landmark in New York since its completion in 1929. The client requested that the building be the tallest in Manhattan and be of unusual and extraordinary design. The 29-ton spire, hoisted into place during the last moments of construction, established the Chrysler Building as the tallest at that time and played a vital role in its imagery. The use of steel over the entire crown along with the distinctive form of its top distinguished it from the surrounding masonry building. The use of automotive ornament also helped to establish an appropriate corporate image.

The Seagram Building, designed in 1958 by Mies Van Der Rohe and Philip Johnson, is one of the few examples of corporate imagery that also became a leader of and model for many future structures. This building achieves its imagery mainly through its placement on the site and the use of bronze and bronze-toned glass. The massing of the Seagram Building does not conjure up images of corporate power but the articulation of the design mark it as important piece of history.

The Transamerica Pyramid in San Francisco is at the opposite end of the spectrum from the Seagram Building as its overall form directly generates its corporate symbolism. William Pereira's design in 1972 received similar criticism to the Chrysler Building for sacrificing much of the upper and more expensive office space. This criticism has been answered by its success as a strong corporate symbol and by proving that a distinctive building can command higher rents.

Houston's Pennzoil Building finished in 1976 showed the dissatisfaction with the earlier glass box. Phillip Johnson's design marked the emergence of abstract geometric forms. The symbolic impact is due to its simple but unusual form at the skyline as well as at the entry level.

The Hong Kong Bank finished in 1980 is the most dominant example of high tech design for skyscrapers. Its imagery is generated through its articulation of the facades rather than by its overall form. The Hong Kong Bank used a more dramatic and unusual expression of its structure compared to the Seagram Building. The Seagram Building's structural expression lent

itself more readily as a model for others and thus depleted its symbolic impact.

The latest example of the corporate high rise prototype is the AT&T Building in New York. The buildings main function is to provide a corporate image as it contains only 37 stories within its height of 660 feet. Phillip Johnson used pink granite and the chippendale silhouette to provide contrast to the surroundings. The AT&T Building has signified the trend of applying historical thinking to large-scale buildings. These buildings illustrate that the corporate image can be accomplished in a variety of ways. The majority of them use materials and singularity of form to create their image. Another similarity amongst these buildings is that they all sacrifice some pragmatic and economic concerns as imagery is their major objective. The loss of rentable space is counteracted by the success of the building as part of their campaign. Although their use of bold gestures and geometrics enables the public to quickly associate the particular building with the corporation, in general, they fail to convey meaning on a variety of levels. Their forms, articulation, and expression is derived from a predominately exclusive philosophy based mainly on the desire for a corporate symbol. The particular symbols or images seldom express the peculiarities of the site, of the climatic condition, of the context, and of the nature of the corporation itself.

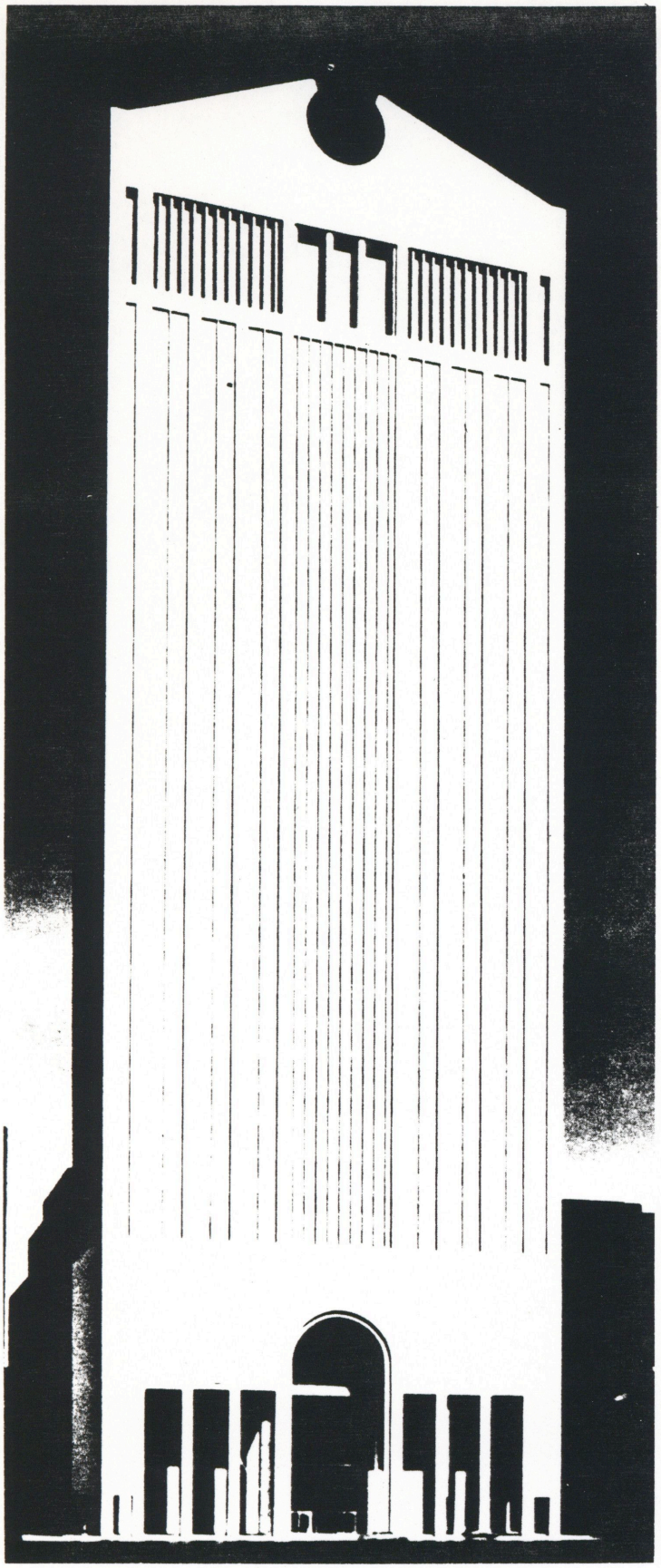
Robert Venturi argues that "an architecture which includes varying levels of meaning breeds ambiguity and tension." 23 Comp. and Contra. In one sense, rather the ambiguity and tension of

the existing conditions of site, scale, and context must be responded to if a building is to have multiple meanings. It is the degree and conviction to which the designer chooses to respond to these often contradictory conditions that determines the degree to which he is an exclusive or inclusive architect and to what extent his architecture has multiple meanings.

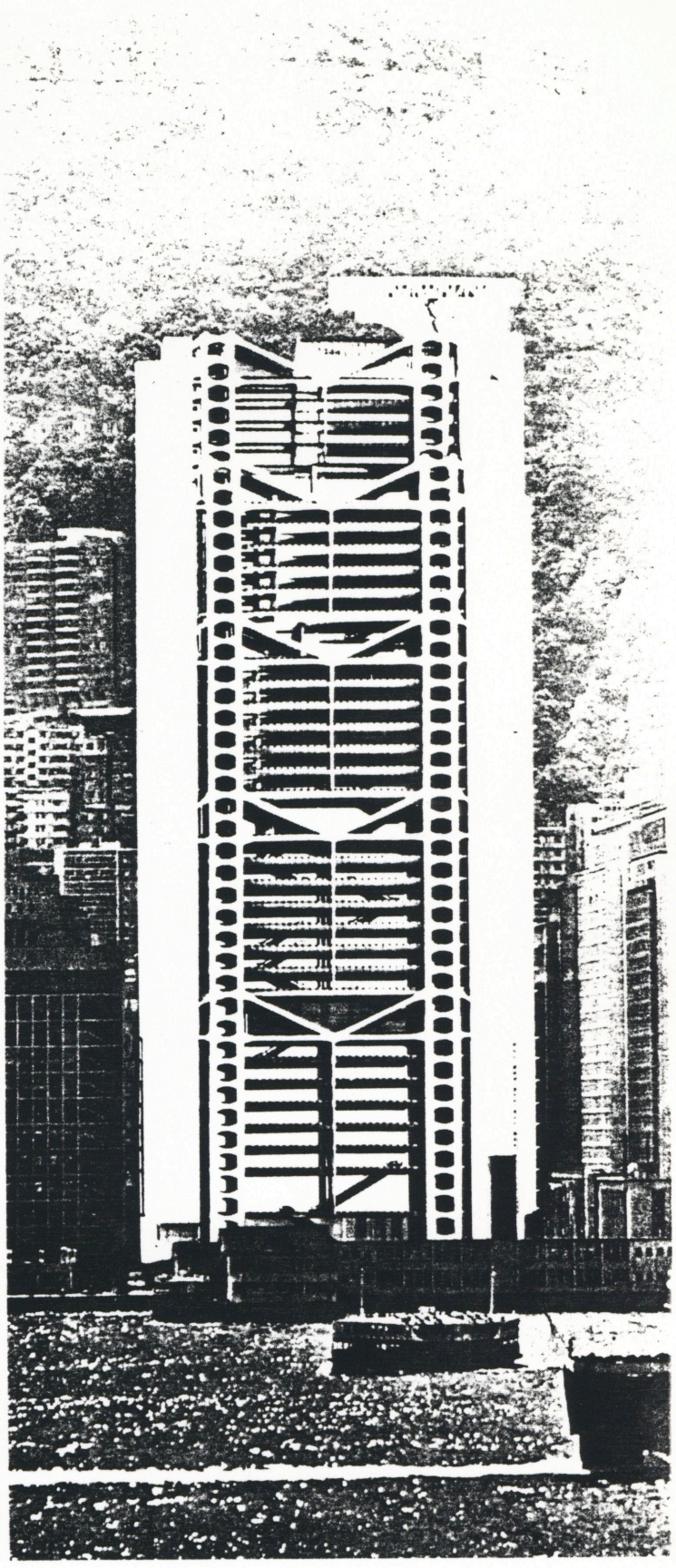
It is rare nowadays to see a straight forward orthogonal tower even from the most established and conservative firms, instead they are polygonal, pleated, terraced, and eroded. However, it even rarer to see a tower that pushes the limit to which architecture can express multiple meanings. Currently buildings generate a strong corporate image largely through their singularity in form, producing images that are easily identifiable by the general public. However, these images often fail to challenge the perception of the viewer or to intrigue him or her to reach a higher level of understanding. The essence of most of today's skyscrapers can be captured in a photograph and do not require the individual to experience the building.

> The work only becomes whole as the viewer takes responsibility for his or her own condition. The viewer must rethink assumptions and realize possibilities stemming from other perspectives. To acquire a unified understanding, the viewer must entertain several contrary assumptions simultaneously. Perspects 21

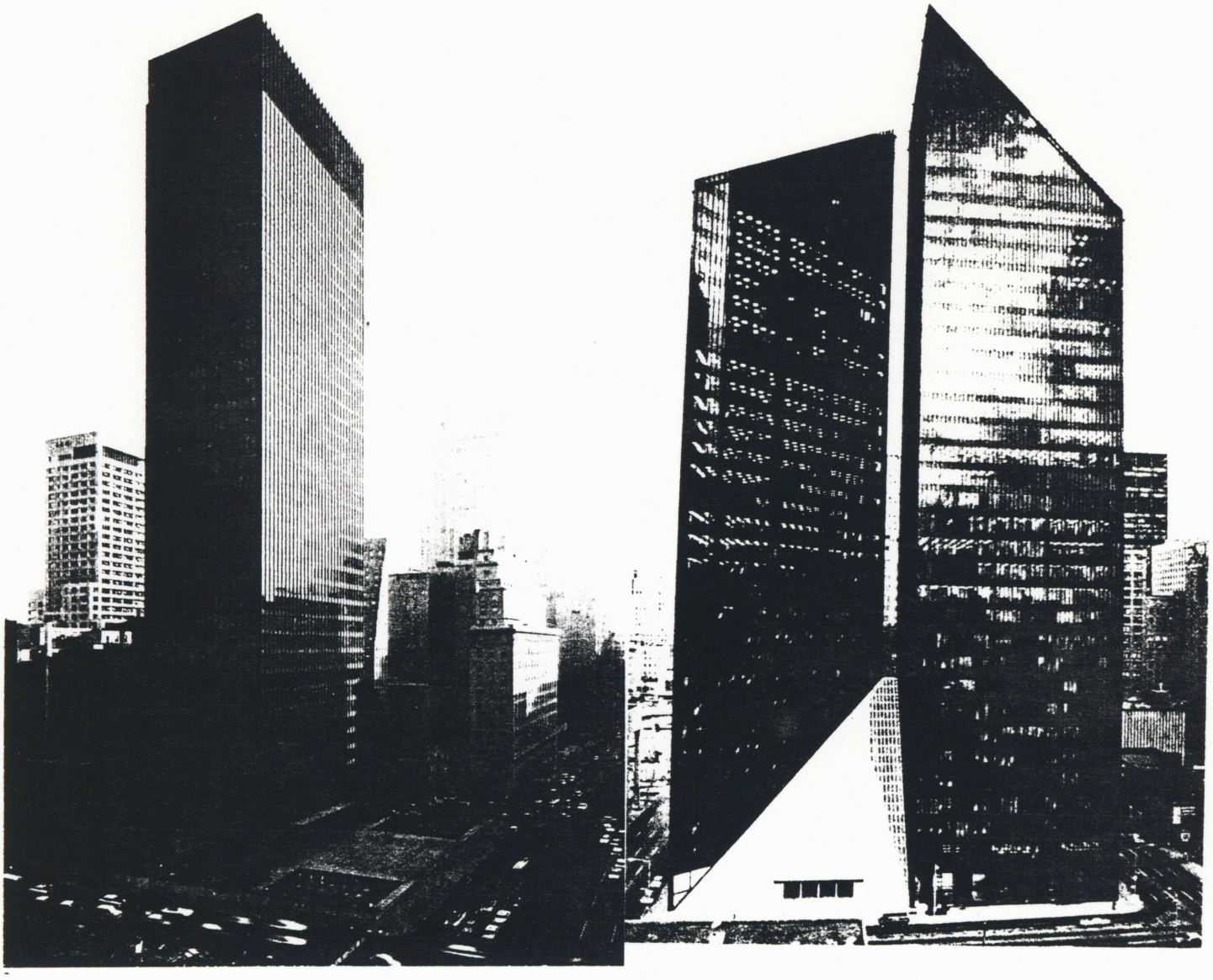
The various levels of meaning are realized as the viewer's vantage point changes and he or she is confronted with new experiences and perceptions. A successful corporate image does not have to be a static, singular forms. The complexity that results from an architecture containing various levels of meaning and that is derived from specific conditions will not only cerate a distinctive image but also will create architecture that must be experienced to be fully appreciated.



AT&T NEW YORK



HONG KONG BANK



SEAGRAMS BLDG. NEW YORK

PENNZOIL BLDG. HOUSTON

Analysis of Various skyscrapers

How to treat the lower portion of a tall building and relate it to the street remains one of the most difficult architectural problems of our time. (Process, p.12) Architects have treated this problem in a variety of ways and to varying degrees of success. Most of the Miesian boxes failed to create a humanistic response to the street level, as they continue their massing, detail and scale down to the base without allowing human scale and experience to modify the solution. "Due to architectural and structural design purity, the lower portion of most tall building are dull and non-people or rented." (Process, p.12) The Equitable Building is certainly an example of a tall building that fails at its ground connection. (see following illustrations).

The building design itself must be distinct and pure so that other functions, such as shops and restaurants for the man in the street, in most cases, are eliminated from the building itself. Architectural and structural purity have produced have produced many clean looking buildings during the last couple of decades that superficially appeal to the unimaginative minds of some corporate executives. [Some architects have made more appropriate responses to the bosses of their buildings. The Citicorp Tower in New York responded to the pedestrian by raising the mass of the building nine floors above the street and allowing the ground plane to become a plaza with open spaces and shops. The detailing of the plaza relates tot the human but the nine story high space does not respond well to human scale.

The existence of the small building on the corner of the site dictated that the large columns be located in the middle of the facades. The corner actually over hangs the existing structure. In order to solve this unusual condition the architect and engineer designed an unorthodox structural system, however the architects failed to allow this special condition to become part of the building expression. "A mundane curtain wall was wrapped around this engineering thour de force, and the buildings facade become another slick, tidily wrapped box.

The building's shed roof is quite successful at creating a distinguishable silhouette in Manhattan. It was designed to contain a solar collector which was later deleted because of the high cost of the equipment. The form thus no longer has any functional purpose and has become an ice slide in the winter, which on occasion has caused the street below to be blocked off to protect passersby.

The wind-bracing system used in the Citicorp Building is quite different from most structures. The action of the horizontal displacement of the top of the building is balanced by the reaction of a huge four hundred-tom concrete mass set on a bed of oil that permits it to slide in opposition to the building sway. Another interesting device applied in this building is the two-level or tandem elevators, which cut down on the size of the core by reducing the number of elevators required. The disadvantage of this system is that two different lobby levels are required, one for odd numbered floors and one for even numbered floors.

The Boston Company building allows the base of the building to be treated separately from the major mass of the tower by

disconnecting the base from the remainder of the tower. The ground floor plan is independent of the tower, which enabled it to be construction of a different material, proportional, and detail than the tower. (see following illustration)

The base of Kohn, Pederson, Fox's 265 Black, located in Houston, is composed of white steel lattice-work, intended to echo the strains of the two white frame houses, complete with southern-style verandas, in the neighboring park. The trellis gives a decidedly human scale to the 80-story office tower. Its garden-like attitude will do much to emphasize the symbolic entry off the park as well. The base of the tower on the urban side it treated quite differently from the park side. Pederson used red granite on the urban side of the base to relate to other buildings in its context. The upper portions of the building also have two distinctly different styles of fenestration and surface treatment. "Its curved green reflective glass facade responds not only to the natural shapes of the park, but also to the interstate ramps on the park's other side." (Crit 13, p.17)

The urban side of the tower faces the harsh southern exposure and uses polished carnelian granite instead of the reflective glass on the park side. Its chamfered setbacks on the top provide a higher percentage of corner office space. The 265 Block project in Houston is one of the few examples of skyscrapers that begin to respond to the various forces that should influence its design.

The last building to be analyzed is the Hong Kong Bank by Foster Associates. Norman Foster remarked that he was striving to re-evaluate the nature of tall buildings in the Hong Kong Bank Building. He created a highly untraditional building that takes

its aesthetic ques from a critical evaluation of the problem. The building is raised off the ground to allow major pedestrian circulation paths to connect.

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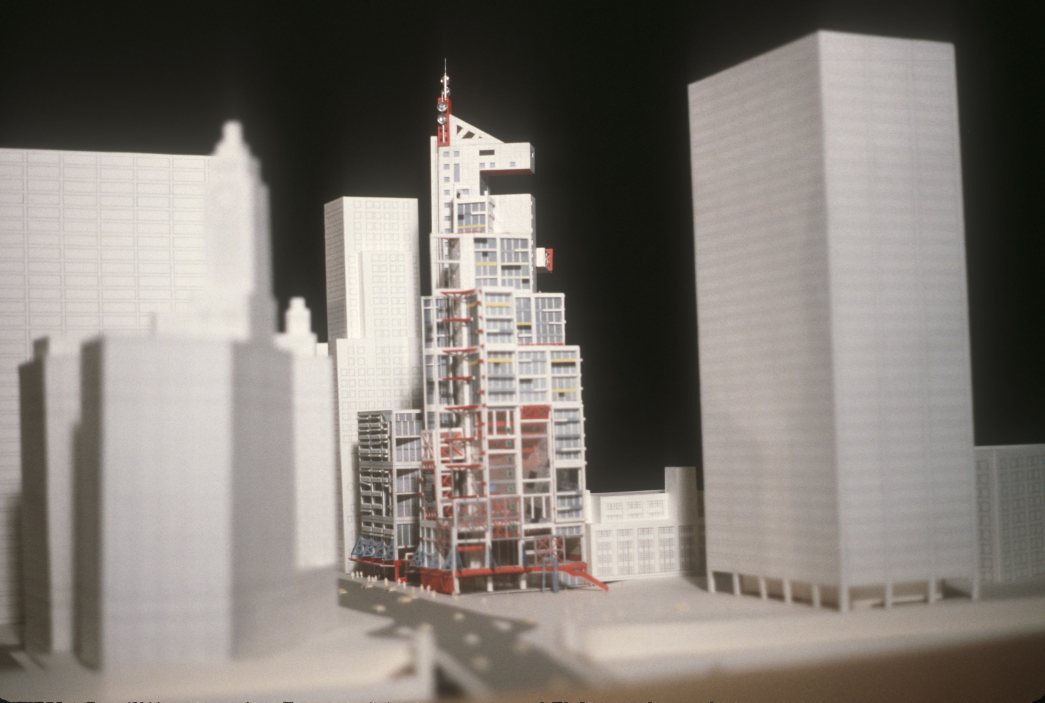
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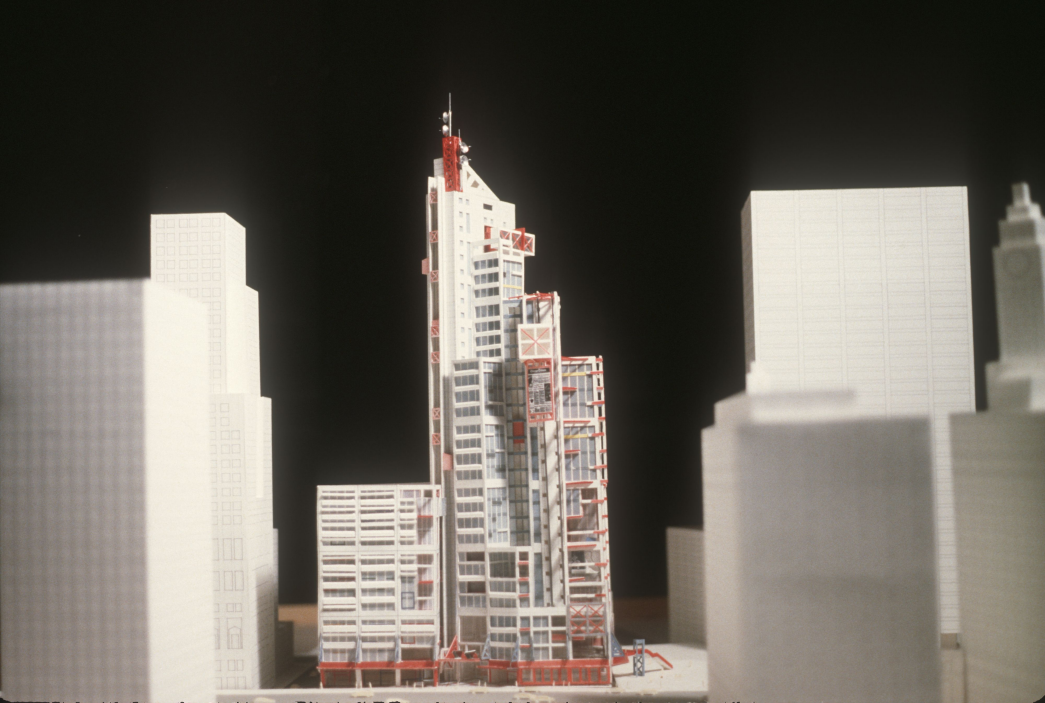
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Thesis Documentation









Chicago Tribune

$1.25 Wednesday, June 11, 1925 Editorial

Late Entry to the Chicago Tribune Tower Competition

Introduction

Thanks primarily the efforts of our publisher, Col. McCormick, the Tribune has learned on a different scale and is continuing to learn what it means to be confronted with a suddenly different, and more difficult, task than a site handed to Chicago because of its importance to the growth of the municipality and to the nation. In contrast to the Tribune's task, the problem of the land merely in form and area presented by the competition for which this scheme is submitted was extraordinarily simple. Even in the matter of architectural architecture, The Chicago Tribune competition of 1922 made a significant mark in the history of architecture. It offered the first opportunity to challenge the imagination of the architectural engineer to...

Here, still engaged on the problem of the Chicago Tribune, is the work of Eliel Saarinen, of Ann Arbor, Mich. Mr. Saarinen, collaborating for the competition with Robert O. Swanson, of this city, has applied to the opportunity he saw...

Louis Kahn

Although the skyscraper as a building type has existed for some time, no one has ever sought for a skyscraper style. Until now. The skyscraper of today is a new element, and the Tribune office Tower is a new building. The result is a tower of different detail. It...

...conceived as a building type perfectly fun. It is not necessarily in but rather outside architectural thought. The difference between Lincoln's that we will see eventually, is that the "spirit of the times" is not expressed throughout the exterior. I have been...

...entire main entrance entirely formed...

We've got your numbers

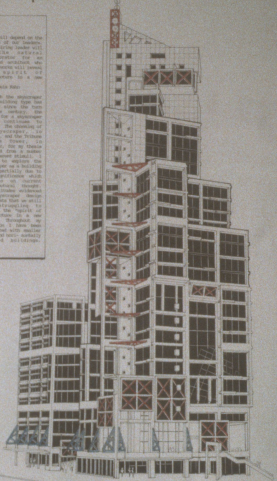
Winning illinois state lottery numbers drawn at the Atlantic City each Wednesday on page 12.

Weather

Illinois: Getting good groove. The future is so bright I got to wear shades.

Index

Architecture	Sec. 1
Books	Sec. 1
Business	Sec. 1
Chicagoland	Sec. 1
Court	Sec. 1
Editorials	Sec. 1
Sports	Sec. 1
Travel	Sec. 1
Weather	Sec. 1



View from Michigan Avenue Bridge

Tribune Competition

The Tribune Competition
* Exerts from original competition program

Introduction

The Chicago Tribune's one hundred thousand dollar Architectural Competition, announced on June 10, 1922, attained a three-fold objective. It coincided with the seventy-fifth anniversary of the Chicago Tribune. It had for its prime motive the enhancement of civic beauty; its avowed purpose was to secure for Chicago the most beautiful office building in the world. It aimed to provide for the world's greatest newspaper a worthy structure, a home that would be an inspiration to its own workers as well as a model for generations of newspaper publishers.

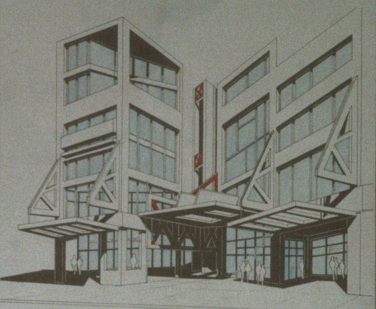
The Tribune Paper

The Chicago Tribune made its initial appearance in June 10, 1847-four hundred copies printed on a hand press in a single room in a building at Lake and LaSalle Streets. The Chicago Tribune, truly part of Chicago and meshed with its destiny, has also grown each day contributing no mean share to the political, social, and economic development of Chicago and the middle west. Today the Tribune employs over thirty-one hundred people and produces over four million newspapers weekly.

Program of the competition

The Chicago Tribune proposes to erect an office building upon its North Michigan Avenue property for the housing of its executive and business departments, the project is to include enlarged quarters for the steadily expanding departments now operating in the Plant Building. The new structure will be erected directly in front of the Plant with a frontage of 100 feet along Michigan Boulevard and will become the headquarters of this great city newspaper. In addition to ample facilities for present operations, the building will be adaptable to the future expansion of all departments.

To erect the most beautiful and distinctive office building in the world is the desire of the Tribune, and in order to obtain the design for such an edifice, this competition has been instituted.



Entrance off of Michigan Avenue

Program of the competition

1. Proposed Building:

The proposed building will be erected upon the unoccupied portion of the Tribune property at 431 North Michigan Avenue. The building site has a frontage of one hundred feet on Michigan Avenue and extends one hundred thirty five feet east along Austin Avenue.

2. Conditions and Requirements of the Building:

A. It cannot be reiterated too emphatically that the primary objective of the Chicago Tribune in instituting this competition is to secure the design for a structure distinctive and imposing-the most beautiful office building in the world.

B. Each competitor is referred to the accompanying plot which indicated the present sidewalks and grades along the site of the proposed building.

C. The lower stories of the new building will be used by various Tribune departments. The upper stories will be available for public office space.

D. It is assumed that the building will be made solid over the entire available building site up to a height of at least 175 feet. From this point the competitor may step back the building as he sees fit, bearing in mind that the Chicago Building ordinance permits the occupation of a building for office purposes up to a height of 260 feet (This height was increased to 310 feet after the competition.) The use of a tower as a feature in the design is left to the judgment of each competitor. Should a tower be considered, its limit of height must not exceed 400 feet (modified to 450 feet) above Michigan Avenue grade level. The area of the tower or a portion of the building extending above the 260 feet (310 feet) limit must not exceed 3600 square feet.

E. The number of office stories is left to the judgment of each competitor. The heights of the lower stories must correspond with those of the adjoining Plant building.

F. From the Michigan Avenue grade level to the 260 foot limit of height for the main portion of the building the depth of reveal or distance from the property line to the inside face of the plaster walls is limited to 6 feet on both Michigan Avenue and Austin Avenue.

G. The exterior building materials are left to the judgment of each competitor.

H. Each competitor must fully comply with the Building Ordinance of the City of Chicago.

Responses to questions from competitors.

It is unnecessary for the purpose of this competition to know the mechanical needs of the Chicago Tribune or to be concerned with the plans for developing and extending the various departments which will occupy space in the new Building. The purpose and desire of the Tribune in instituting this competition is to secure primarily a distinctive and beautiful exterior design.

The provision for stepping back the Building above a minimum height of 175 feet should in no way be confused with the requirement of Paragraph F, which limits the reveal from the property line to the inside face of the plaster walls of the building to 6 feet on both Michigan Avenue and Austin Avenue. The depth of reveal referred to applies to the exterior wall treatment only, and governs the depth of a continuous wall carried to a maximum height of 260 feet. A recessed loggia or a monumental entrance reveal would not be considered a violation to this requirement.

Section

Purpose

The purpose of my proposal is to create a perfect fire safe building that will be the most economical and practical. Consolidated Trust Co. wishes the assurance that it is putting its money and its employees in the safest building possible. Fidelity to the patron method, the

not merely to appropriate the most modern devices and methods but to endeavor to acquire the best and to adapt and improve to meet the highest degree of efficiency. The question all this leads to is whether existing plans and methods of construction are adequate for safety. Fidelity to the patron method, the

most recent the obvious is to make use of the best that is now in participation of the 1928 Tribune Competition entries to the Chicago Tribune Tower Competition and Radio & Science Tower. Due to limited space I request to create the Consolidated Trust Co. Building to function as one.

Facts

Typical characteristics of high rise office buildings in use

sections 150 feet if sprinkler system is not

2. Some have, apparently, no fire escapes further than 75 feet, contrary to the following:

A. Fire Division
B. Assembly
C. Factory

C. 1 Mid-storage or occupancy
C. 2 Low hazard occupancy
D. Storage, sales or industrial occupancy
1 Number of pressenger elevators 6

3. Possible Core Configurations

A. Central Core
B. End Core

+ Less efficient for window the vertical core is the most important floor generator

C. Offset Core

+ Poor shafting pattern because of uneven path to outside. Elevators vary to be a fair generator

4. Wind Bracing

A. Wind bracing is provided by the reinforcing steel in the core if it is centrally located.

B. If the core is not centrally located, wind bracing will be required within the horizontal framing

5. Water towers today are be replaced by electrical pumps which do not use private water for the sprinkler and standpipe systems.

6. Mechanical facilities for private and outside of all electrical and elevator machinery equipment ought to be placed in the basement or sub-basement. The cables, the wiring, the pipes, etc. if in the basement will be more accessible. Such systems must have the greatest protection from explosions or malfunctions and that present the least disturbance possible. (Hines p.67)

7. Fire Protection

A. Fire shielding definite fireproofing of the structural members. This approach is considered to be weaker because a overapply of safety factors is used to provide for the failure of a single member. Apparently the failure of a beam in a fireproofed structure would not cause the collapse of the building. The upper beams would be supported by the lower beams. The upper beams would be the heaviest and the safety floor is the last.

B. Sprinkler system when a structural member is placed in the sprinkler system it is covered by concrete. The sprinkler system is automatic and is designed to operate in case of fire. The water is to be given to certain parts of the building. The water discharge that is made is a spray rather than a sheet of water and is usually effective in 2 to 3 tests. The sprinkler of the Knights of Columbus Building used the principle of isolation by placing fully exposed spandrel beams.

8. Insulation

9. Roofing which can be started by a spark of engine, or like be very subject of to make and thereof of the required fire protection of the main cornice and parts of sprinklers leave the roof exposed to ember fires. Buildings that are not subject to ember fires appear not be sustained by automatic sprinklers as they do not act as fire.

41. Lincoln Tower Building
2. Straus-Bentley Building
3. Kroger Building
4. Sprinkler Building
5. Consolidated Trust Co. Associated Building
6. 333 North Michigan Avenue Building
7. Shoreham-Chicago Hotel
8. 100 Fifth Avenue Building
9. Field Tower
10. Water Tower Plaza
11. Palm Beverly Terrace
12. 720 Building

4 Historic Buildings

Methology

cont from pg 8

their background. The background can be the immediate surroundings as well as the entire city itself. The State House in Boston, with its gold dome, is an example of a landmark that stands unique against the background of the city as a whole. This contrast can be created through the use of color, texture, material, form, as well as scale.

The Wrigley Building is a prime example of a landmark that has gained significance largely through the design of the building itself. Its stark white terra-cotta facades and its distinctive clock tower have been more influential than its site in establishing it as a landmark. The Wrigley Building has only one major vantage point from which it can be viewed, the river. At night the white facades appear almost to be glowing as they are flooded with bright lights, thus maintaining itself as a visual focal point.

The Wrigley Building begins to form the gateway to North Michigan Avenue, the "Magnificent Mile" and the site for the Tribune Tower has the potential of becoming an important part of this gateway.

The existing Tribune Building, although it was not expected to become such an important landmark, was a dominant enough building to influence future designs in its immediate surrounding. Going back into the past to design the Tribune Building provides for an enormous opportunity because I already know the history that has evolved since its completion. By knowing how the surrounding context has established the importance of the Tribune site it is possible to design an even more important and dominant building. The east elevation especially has the potential to continue to be an influencial force on the future development, as it overlooks a lot of undeveloped open space.

Architecture school passes accreditation test

By WILLIAM BROCK

Following an intense review last week, Montana State University's school of architecture appears to have kept its place among America's 88 accredited architecture schools.

But MSU will still be asked by the National Accrediting Board to commit more funds to hire three new faculty members and lift a controversial "super tuition." An extra $190 tuition per quarter was recently approved by the state Board of Regents to save the 323-student program from elimination after it was threatened by state budget cuts.

A four-member accreditation team spent four days at MSU last week and the findings were generally favorable, review team leader David Pugh said earlier this week.

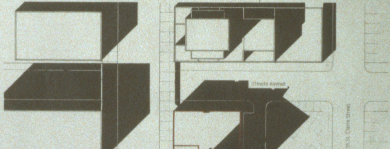
"I thought they had a strong program and a strong faculty," Pugh said in a telephone interview from his Portland, Ore., office. Pugh is Portland's resident partner for the international architectural firm of Skidmore, Owings & Merrill.

"I doubt there will be any problem" with preserving MSU's accreditation, added Laura Cronenwett, a professional architect from Denver and member of the review team.

Bob Utzinger, director of MSU's school of architecture, said today that the visit virtually guarantees another five years of accreditation.

The review team was impressed by many aspects of the MSU program, Utzinger said, but "I think the team was most impressed with the students' work."

Utzinger noted that MSU's school of architecture has made a strong comeback from its proposed elimination earlier this year "and I, the students and the faculty felt we had a good program here — and we're not willing to give it up."



Methology

In order to accomplish the objective of the competition "to create the most beautiful and distinctive office building in the world", I must explore the potential of the highrise office building in my search for the ideal. The emphasis will be on the formal and visual over the technical and pragmatic. Ada Louise Huxtable remarked that the fact that the focus and objective of the search for new solutions to highrises are narrowing as the size and impact of these buildings increase to record levels is a serious cause of unease-for cities and for architecture alike.

I will approach this problem as a sculpted space that is shaped by the existence and presence of man. The varieties of man and human experience will always be at the front of my mind. It is my intention to capture the diversity and individualism of our society in this project. I do not believe that it is necessary or even desirable for a building that houses a great newspaper to project the same singular and consistent image to every viewer. To different individuals the design should ellicit meaning on a personal level. It is important that the building evokes a string, positive, emotional, and memorable response from the viewer as an individual and not whether the message is consistent from one viewer to the next. I was once told that if you wish to judge the quality of a portrait, look it directly in the eyes and ask it to lend you a dollar. If it responds, whether yes, no, or I will get back to you, it is a successful portrait. If you cannot sense any response it is a failure. I feel this judgment basically holds true to architecture and I question the ability of the glass box to answer the questions of site influences, context, or program.

"The newspaper is an instrument of communication; architecture, a system which communicates; and the street, a place where communication occurs. A skyscraper which turns all these forms of communication into a vertical episode, thus becomes a landmark of urban communication." (Tribune Tower Competion. p.34) Like a great newspaper, the building to house that newspaper should also be an act of communication. To some it may represent the frontpage, to others maybe the sports page, and still to others maybe the funny pages. "Traditionally the skyscrapers has tended to cut off communication after the street level by vacuuming up street activity and sealing it into an enclosed climatized envelope." (Tribune Tower Competition. p.34)

A skyscraper can continue to communicate through its sculptured mass and the treatment of its facades." The facades separate the artists from the hacks, the radicals from the conservatives, and the poets from the hired gun." (Huxtable p.102) The facades may be constructed of a variety of materials from granite and marble to glass curtain walls and aluminum. The various materials and undulations of the facades must enable the building to respond simultaneously to the scale of the pedestrian, to the image of the Tribune, and to the nature of the different spaces.

If an architecture is to have multiple meanings it must be an inclusive architecture. The particular elements of the site, context, and nature of the building's uses should have an impact on the massing and articulation of the composition. "In most fields and media other than those of architecture the heterogeneous quality and ethnic diversity of American culture is accepted and is considered one of the strengths of our culture." (Venturi.p.66.)

"When an unconventional appearance grows out of a painstaking and creative analysis of the uses and synthesis of the sources being explored...a kind of work is produced that continues to stimulate reactions to the theories proposed and the way in which they are carried out." (Huxtable.p.73.)

It is this creative analysis and synthesis that transcends building for the sake of sculpture into architecture by and for man.

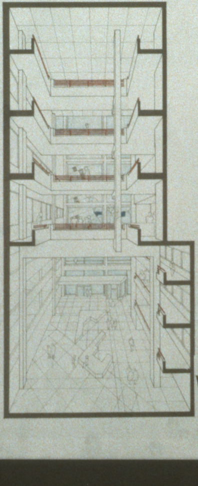
The Tribune Building has gained additional significance because it has become an important landmark in Chicago. Landmarks are an important part of the urban environment as they help to establish legibility, structure, and identity within the city. Landmarks are a type of point-reference that "involves the singling out of one element from a host of possibilities." (Lynch. p. 48). The potential existence of a landmark can be broken down into two major considerations. The most obvious consideration is the building itself but possibly the more crucial consideration may be the site.

The site for the Tribune Building allows it to be a significant landmark in Chicago for various reasons. The existing Tribune Tower is a landmark but was not conceived as such when designed. They expected that the site would not maintain its openness and thus the visibility of their tower would be dramatically decreased. The spatial setting must allow it to be seen from many vantage points if the building is to become a landmark. (Lynch p. 80.) The Equitable Building to the south of the site was set back away from Michigan Avenue creating a large plaza in front of the Tribune Tower. The significance of the Tribune Building had an impact on this urban development because of its high quality it was able to influence the future development of Chicago.

The vista as one crosses the Michigan Avenue bridge is defined on one side by the Wrigley Building, on the other by the Equitable Building and directed toward the Tribune site (see photograph). The low addition on the north of the site allows the Tower to be seen as a mass rather than a surface as one approaches from the north. Predominately low rise buildings and parking lots separate the tower from Lake Michigan. Its silhouette can easily be seen from Lake Shore Drive that runs along the lake (see photograph).

Kevin Lynch cites two major factors concerning the building that reinforces its potential as a landmark, having a clear form and having contrast with

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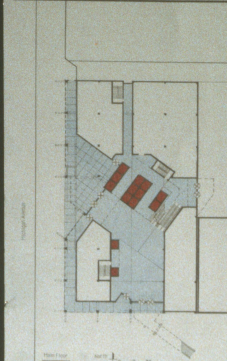
MSU architecture program one of the best in nation

by Nichy Tackach

"They commended the leadership of the program, felt the staff was highly qualified, and that the students were getting an excellent education."

—Knapp

Architecture matters



Goals

Function: Does architecture matter?

1. To create a landmark building.

2. The south elevation should visually link the primacy of entrances on North Michigan Avenue, Pioneer Court and to the south of the Tower has set back from the principal facade of the Tribune Tower in consideration with the Wrigley Building to create the entrance to the "Magnificent Mile" of Michigan Avenue.

3. The south elevation of the Tribune Tower will have immediately south of the site an 11 floor set back to the existing Wrigley Building beyond this, United site to become a sculptured garden for public interest to the park.

4. The entire public plaza should be a great space worthy of holding great public events and express the civility and activity of the United.

5. To create an office building with sculptured facade to give the workers and inhabitants enthusiasm and pleasure.

6. To act as a corporate image.

7. To refresh the nature of the Tribune as a corporation, a company which should visually look to be a symbol to nations of both, national, and international renown.

8. To create a "one of a kind" architectural statement that is significant in the long term evolution of the world's business acumen, but also to be a building that challenges the geologies of the high rise building to expand the boundaries of engineering and, to capture the public imagination of the world of technology.

9. To create a building which doesn't use denial to serving anything other than the needs of architecture" - Louis Sullivan.

10. The Tribune paper has a rich history but the Tribune Tower should project it as a paper of the future and be the leading edge of information.

11. To create the "most beautiful and functional office building in the world" their goal of the competition.

Typology study

Skyscrapers have been accepted as a building type for over a century. Yet, despite their great appearance and popularity, only the early twentieth-century skyscrapers also have been accepted as valid form progression again has often been ignored. There are those who believe that such developments, however, are merely a strong expression of "form follows function." (Sullivan, 1).

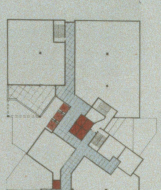
According to Sullivan, to verbalize these principles first the "Tribune Building" in Chicago. His construction of a superstructure of steel, which necessarily carries skyscrapers, the Tribune building, the Wrigley Building, the Rockefeller Center, the Empire Building, the Sky Ring Zone and the Chrysler Building are the twentieth century by following the various principles of "form follows function" will be particularly important in identifying the "different" buildings accordingly their purpose.

The Tribune building designed by Howells and Hood has been a landmark in the built since its completion in 1925. The client requested that the building be the tallest building in the world of masonry and extraordinary design. The prize again, however, was won during the 1920's and early 1930's construction, and established the Chrysler Building as the tallest at that time and played a vital role in the development of the skyscraper. It also won along with the Tribune building the distinguished it from the surrounding buildings and was the use of unlimited power also helped to establish an appropriate corporate image.

The Wrigley building, designed in 1920 by Blair for the Wrigley Company is one of the few examples of corporate architecture. The simplicity of the white facade is very unique and has many future skyscrapers. This building also has a unique relationship through its placement on the site with the Tribune Tower and Pioneer Court present. The massing of the Wrigley building is not unlike an image of corporate power but the simplicity of the white facade gives it an important piece of building.

The Rockefeller Center, designed by Raymond Hood in the 1930's is at the opposite end of the spectrum from the Wrigley building. The contrast has recently generated the reopening of the Wrigley Plaza. Hood's design in 1973 received similar criticism. Hood's design for the building by maintaining much of the upper and lower setbacks of the Tribune. This criticism has been answered by the success as a strong corporate image and as a landmark. The Rockefeller Center building can also have higher parks.

The Empire Building designed by Shreve, Lamb and Harmon in 1930 showed the dramatic effect that the earlier styles had.



Typology Study
cont. from pg. 4

Mullin answered a design dictated the emergence of the curved wall on the sides. The symbolic inputs to this by the architect were the curves of the skyline as well as the entry level.

The Mullin design finished in 1965 is the most dramatic example of high rise design for city-corporate use. The curved wall is the result of the collision of the facades rather than the intersection of lines. The eyes have both used a more dramatic and sensuous version of the structure compared to the Seagram building. The Mullin building's structural expression had itself been influenced by the Seagram and thus declared its symbolic ingredients.

The latest example of the corporate high rise prototype is the AT&T building in New York. Here the architects have sought to function in a corporate sense by providing not only an address which the height of 550 feet, but also a building with public spaces and the uniqueness attributed to monumentality. But the monumentality of the AT&T building has originated in historical allusion rather than in functional requirements of the building.

Now to treat the lower floors of the AT&T building and relate it to the street remains the problem. The traditional architectonic problem of our time (Brunelleschi, p.72) Architects have chosen the solution to a variety of ways and to various degrees of success. Most of the Houston architects have failed to create a lot the bases but the most successful have been those who have utilized the curve. They continue their tower massing, detail and articulation to the base. The curve is used to define entrances and approaches to corner of the lot to unify the exhibits, to create a sheltered and structured datum between the public, the lower parking levels and the main building and also to incorporate or embed, if needed, the low, horizontal building in a curvilinear or example of this is the Mullin building with its broad curved corner pedestals.

The Mullin building itself must be studied in and parts as that other functions, such as shops and restaurants, are placed on the street level. As said above, we still have the Mullin building (1957), Architectural and Engineering Building (1963), Houston Natural Gas Building (1964) and the Texas Commerce Bank Building (1965). In the last, superficially equal to the symmetrical solid blocks of some of the earlier buildings, these architects have made more appropriate responses to the needs of their buildings. The Citizens Tower in New Orleans (1965) has the potential to realize the many of the buildings above the ground floor. It is a great place to smoke a pipe with open spaces and trees. The base of one of the pines extends but the bases but the curving high spaces are not. The curved wall is used sculpturally.

Edge-Citizens Tower is the sculpture of the curved wall from corner of the lot to corner of the lot. It is here that the large trees are placed in the middle of the facades. The corner pedestals are not load-bearing structures. In order to solve this architects and engineers designed an overhead structure which is visible from the exterior. This failed to allow this special condition to become part of the exterior. The curved window curtain wall was stopped around this overhead structure. The curved wall becomes the edge of the building. Entry stopped short.

The building's shell roof is quite successful at creating a distinguished silhouette. The curved wall was designed to contain a mini collection skin, one layer thickened to contain the ducts for equipment. The first floor no longer has the curved wall and has become an invisible. In the winter, the curved wall has caused the slowest melts



Ed Groenhout

Fighting the battle to save architecture

by Marjorie Dahlyn

© Tribune Feature Service

Ed Groenhout with a file for Table of "The Emperor's New Clothes" in evening. Instead of the Emperor being naked Groenhout is was robed parading in public. Groenhout is not naked, but he is robed in this case, the School of Architecture, was 'laid' in battery, however unembarrassed. Teachers were completely robbed.

The news that the School of Architecture had been shredded came on Monday morning, Dec. 15, 1966, at 9 a.m. in the office of Groenhout, Dean of the College of Arts and Architecture.

"This week is the hard before Dec. 19, I was told by an administrator who should not be named. 'The School of Architecture was safe' said Groenhout, during a telephone interview Sunday afternoon from his home in Montrose. "It was a terrible shock," when the news came.

Then on Friday, Dec. 19, finally the announcement official at 9 a.m. that same Monday afternoon.

According to Groenhout, lockstanding of the school by architecture students was a direct result for reduction in the budget part of the entire state. "I've been on a tuller country ride of economic hang-ups," he said, referring to the state legislature. Why did this happen?

"This decision is unnecessary to saving there is a weakness in the UHU School of Architecture's program. I have been coming to that conclusion.

"We've done a hell of a job. We've literally worked every night spent. I'd welcome comparison with any other department on campus."

"For many required politics," said Groenhout shades of dark. Despite his disinterest in politics, Groenhout has had to adhere to the fact that in order to save the School of Architecture, political pressure must be applied to the political authorities and, it increased.

Groenhout rode up to Helena to appear before committees of the Texas House and Texas State Legislature in a "short hush, all coming together" on Friday. Approximately 150 students, faculty and staff left the UHU campus at approximately 10:30 a.m. to join Groenhout in Austin.

"Nothing much happened. But we had expected to happen," said Groenhout on the outcome of the show of support in behalf of the architecture program. "We had hoped that the Texas House Committee on Finance would feel the situation the way we had expected."

In the words of politics one may make strange bedfellows. One had also seen of late.

"I think there is a lesson on friends in politics, too," said Groenhout. "The students have been courteous, forthright and helpful."

One of the first shows of silent protest exhibited by the students was the hanging of signs and banners outside Cleaver Hall on Wednesday. Thursday morning the signs were found gone in front of the door of the building. Later they were found in front Campus Security stating "Campus Security was told to remove all signs, 9:15 am."

The removal of the signs spawned a

Chicago Tribune

Comics

Wednesday, June 11, 1997

BLOOM COUNTY by Berke Breathed



THE FAR SIDE By GARY LARSON





The Born Loser





Garfield



Wizard



Hagar



Dilbert



Dilbert



Beetle Bailey



Beetle Bailey

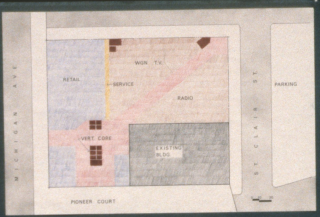


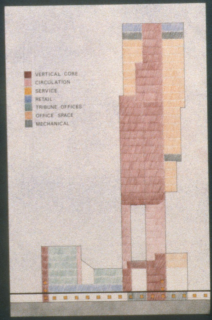
Garfield

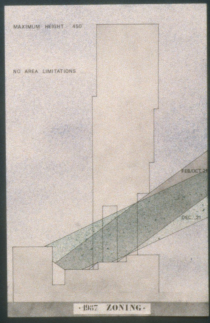


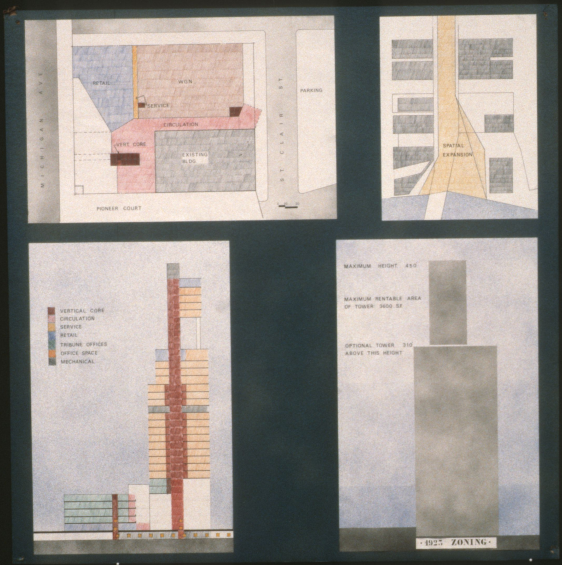
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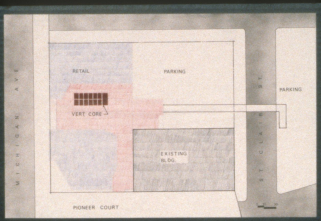

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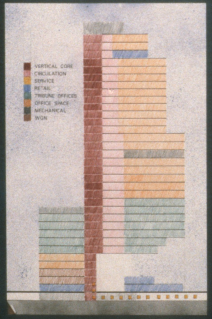

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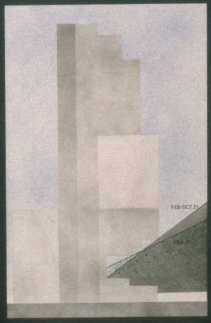

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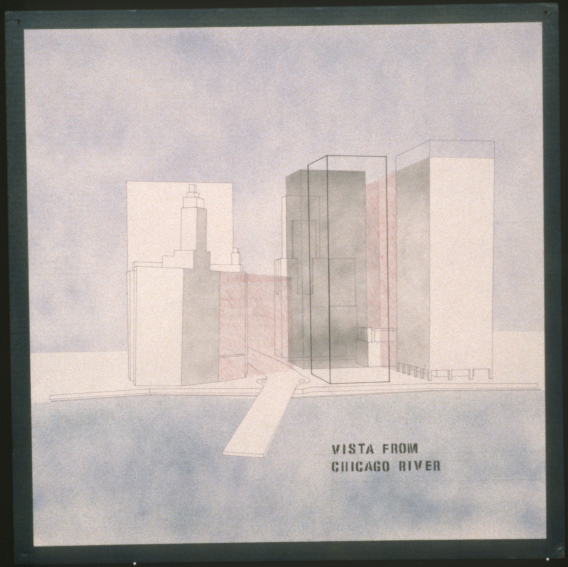

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NO AREA LIMITATIONS
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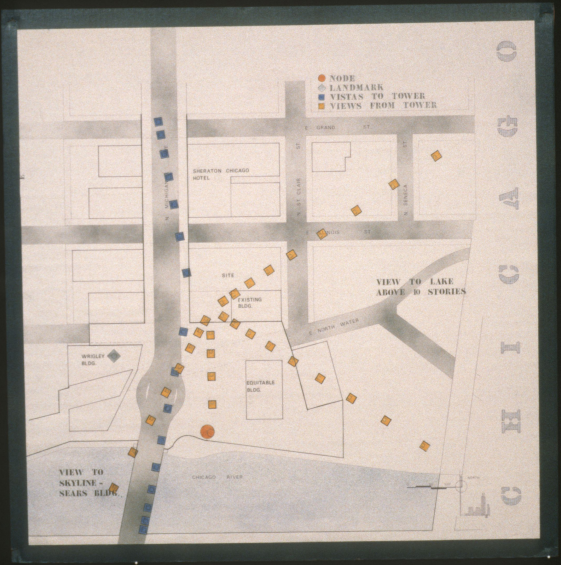

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MAXIMUM RENTABLE AREA OF TOWER 3650 SF
OPTIONAL TOWER 310 ABOVE THIS HEIGHT
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PROJECT


VISTA FROM
CHICAGO RIVER


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LANDMARK
VISTAS TO TOWER
VIEWS FROM TOWER
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SHERATON CHICAGO HOTEL
N. RUSH ST.
N. ST. CLAIR ST.
N. FAIRBANK ST.
E. ONTIO ST.
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EXISTING BLDG.
VIEW TO LAKE ABOVE 10 STORIES
E. NORTH WATER
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