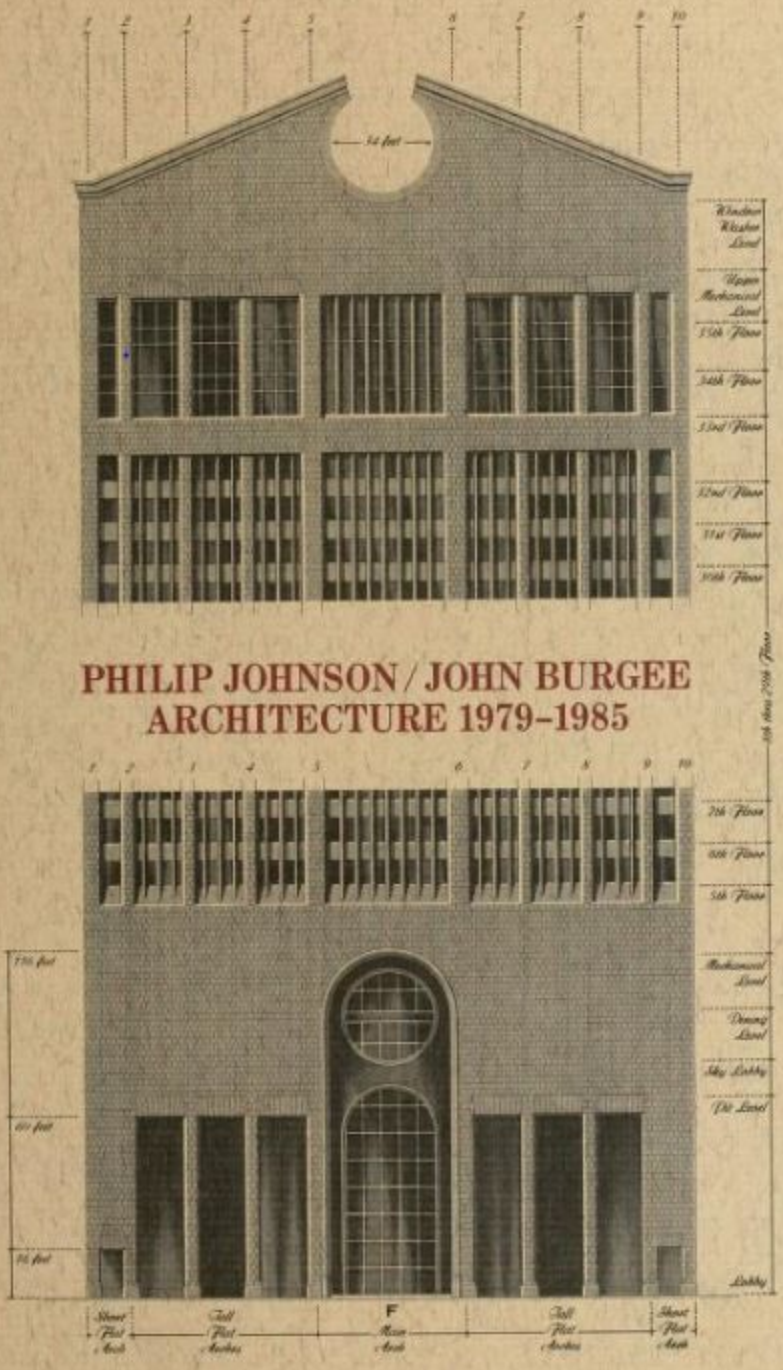

PHILIP JOHNSON / JOHN BURGEE
ARCHITECTURE 1979–1985

RIZZOLI

Philip Johnson/John Burgee
Architecture 1979–1985

Introduction by Carleton Knight III

RIZZOLI

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Introduction

Since joining forces in 1967, Johnson and Burgee have produced a body of award-winning work that is far and away the finest of their careers. It is also of no small consequence to this country, for east and west, north and south, their image-making skyscrapers have transformed city skylines. And, significantly for the real estate market, it has changed the way architects and developers function. In the past, few architects worth their reputations as designers would undertake buildings for developers. But Johnson and Burgee, working initially with Gerald D. Hines Interests, altered that and in so doing helped create what is almost an entire new profession.

The architects have become the country's experts at stylish high-rise buildings. In fact, with a few exceptions—the low-rise Sugarland Office Park near Houston, the Neiman-Marcus store in San Francisco, the Cleveland Play House in Johnson's hometown, and the College of Architecture at the University of Houston—all the firm's work commissioned since 1979 has been office towers. While they like the attention and the opportunities that such major commissions bring, the lack of variety also bothers them. Says Johnson, "It's typecasting, like Hollywood."

Burgee notes with some regret that last year was the first in which the office had no cultural facility on the boards. That is a building type they especially like and are aggressively pursuing for the future. They also believe that more interesting architectural statements can be made in smaller buildings, a concept certainly provable by Johnson's earlier work alone, as well as by such more recent projects together as the appropriately Mizneresque, for southern Florida, Dade County Cultural Center in Miami, the indoor-outdoor Garden Grove Community Church in southern California, and the stage set look to the Cleveland Play House.

Unlike many architects, their work is stylistically varied, to put it mildly. Johnson laughs when he recalls how he was among the many criticizing Eero Saarinen in the late 1950s and early '60s for not following a particular style. Now, he says, "We never copy ourselves." As a result, unlike, say, Michael Graves or Aldo Rossi or Robert Venturi, architects do not look to Johnson and Burgee for designs to emulate. Yet everyone is familiar with the firm's newest commission or Johnson's latest public statement.

It seems as though just when they start something new, they go off in another direction, a large part of which can be attributed to Johnson's lifelong desire to "go against the grain." Many architects and critics would like to fit them into a nice, neat box, but they defy such attempts at logic, with Johnson saying he no longer believes in principles or overblown philosophy.

There can be no doubt that historicism plays a major role in their work these days, but it manifests itself in many different forms. No better evidence of this could be seen a couple of years ago than in Houston where the sleekly contemporary, all-glass walled, but Art Deco-inspired Transco Tower was taking shape at Post Oak and the Netherlandish, stepped-gable roofs of the red granite RepublicBank Center Tower were rising downtown. Buildings as stylistically disparate as the mirrored Gothicism of the PPG Corporate Headquarters in Pittsburgh, the statue- and finial-topped Victorianism of 580 California Street in San Francisco, and the Schinckelesque Sugarland Office Park were also springing from the same fertile minds.

Geometry is a theme Johnson and Burgee like to exploit, trying out a variety of cylindrical and rectangular forms for International Place at Fort Hill Square in Boston, a cross-barrel vault roof for Momentum Place in Dallas, a stepped oval for 53rd At Third in New York City, and a faceted circle set on a triangular base for 101 California Street in San Francisco.

Yet despite their avowed desire not to copy themselves, there are some threads running through the designs. Tycon Towers in Vienna, Virginia and 500 Boylston Street in Boston, for example, utilize a design in which the spandrel appears only at every other floor. At the IBM Tower at Atlantic Center in Atlanta, this concept encompasses three floors. Such a design makes the scale more understandable to humans, but it also alleviates the punched window look and standard proportions found in so many boring modern office buildings. Further, the Tycon Towers facades are derived from Johnson's 1963 Kline Biology Tower at Yale University, in which he played with the idea of engaged columns. There are other variations on themes. Although changed in shape from square to circular, clearly Transco is a precursor to the Washington World Trade Center at PortAmerica, a new town being designed near Washington, D.C. The notch or "zipper" of 101 California Street, used to give orientation to the circular building, is repeated at International Place, and it is not too far-fetched to see a stylized version of the matching vaulted banking room and tower roof of RepublicBank at Momentum Place. Finally, the glass mansard roof with offices behind it that was pioneered at 580 California Street appears again on the four buildings that make up Times Square Center in New York City.

Johnson and Burgee have also brought back decoration with a flourish. Overscaled-Victorian, cast-aluminum crestings, finials, and lamps can be found at the Crescent in Dallas, 580 California Street, and Times Square Center.

How do Johnson and Burgee arrive at their designs? In the case of a speculative office building for a developer, it's rather simple—just "a core, structure, skin and shape," notes Burgee, who adds that occasionally a developer like Gerald Hines will want some special feature. Like any architect, they look closely at the surroundings and the site. Despite some architects' feeling that the word is overused, Johnson and Burgee do concern themselves with the *context*, whether it is, as Johnson has called Houston, "a world's fair of skyscrapers," or Chicago, where it is the extensive catalog of historic architecture. Both International Place at Fort Hill Square in Boston and Two Federal Reserve Plaza near Wall Street in lower Manhattan, for example, grow out of highly irregular and constricted sites. Yet the two designs are radically different. In New York City, Johnson saw a need to defer to the Federal Reserve Bank with its castellated roof, while in Boston there was no such history at Fort Hill Square. For 190 South LaSalle Street in Chicago, the architects sought to revive the image of a long-destroyed landmark.

Context aside, developers today seek special images by which people can recognize their buildings. "Without a skyline identity, the building could just be a lump somewhere," says Burgee. Thus, it may be a special cap—the Gothic pinnacles of PPG or the arches of Tycon Towers—or it can be an overall look—the old curved-top, Art Deco radios of 500 Boylston Street, the "cash register" or "mailbox" as Denverites refer to the United Bank Center, or the "lipstick" at 53rd At Third in New York City. When Louis S. Sklar, executive vice president of Gerald D. Hines Interests, said, "Tenants at Transco don't need a flashing sign," he could have been speaking about any of the new wave of image-making high rises. The public welcomes this imagery. W. J. Bowen, chairman of Transco, noting the resemblance of his building to the Empire State Building, says, "People look for King Kong."

With speculative office buildings, creating an image is relatively easy. For AT&T, however, it was another story. One of the reasons Johnson and Burgee got the job was that they said they would talk to the company's highest management about what the firm wanted. AT&T remembered this and sent the architects a list of twenty top executives. The subsequent lengthy interviews were no picnic. While there seemed to be near universal disgust at another glass box, when asked what they thought of the Seagram Building, a number of the executives did not know what it was. The AT&T job also brought forth a memo entitled "Some Ifs," in which a public relations executive described the company. "If we had our portrait painted, it should be by Norman Rockwell . . . . If we were a U.S. General, we would be Omar Bradley, not George Patton . . . . If we were a tree, we would be a huge and utilitarian Douglas fir, not a sequoia and certainly not a dogwood."

Television's "Hour of Power" minister, Robert H. Schuller, who commissioned the Crystal Cathedral, also found it difficult to express himself architecturally, speaking somewhat ethereally about the California climate, flowers, and green space. The

original design was cross-plan, masonry structure, and when Schuller saw it he said little. The architects, obviously concerned, asked what was bothering him and Schuller replied that the design resembled "just another church. It was closed and secret." He wanted something special, open, and inviting, where the congregation could look out and enjoy the sun and nature. When he left, Burgee observed to Johnson, "I think he's talking about an all-glass building." Johnson agreed, and the mirrored, truncated star is the result.

Schuller says he knew immediately when he received a tiny, six-inch-high lucite model in the mail that this was the solution. He did not care about the costs, only in getting it built, saying that he could raise the necessary funds. A Johnson and Burgee design practically guarantees success, and Schuller sold the 10,000 panes of glass at $1,000 a piece. They were oversubscribed, and somewhat to the architects' dismay, 11,000 crystal stars bought by other donors have been hung in the interior like Christmas ornaments. Queried once about the $18.5 million price tag (which Burgee describes as good for 3,000 seats), Schuller said he had asked his architects to give him the total weight of the structure. Dividing that into the cost, the stern-looking minister reported with a smile that the cost came out at "49 cents a pound, and that's less than hamburger."

After discussions between the partners, often over drinks on the airplane returning them from a site visit, Johnson undertakes the preliminary concept. He works six days a week, usually taking Fridays off, but designing at his Glass House estate in New Canaan, Connecticut, on Saturdays and Sundays. Much of the time he is in his studio thinking about schemes. Surrounded by volumes of architectural history books and uninterrupted by such intrusions as the telephone, Johnson designs in solitude. These days, Palladio, Lutyens, Ledoux, Goodhue, and Schinkel seem to be among his favorites, but he has been known to pull all kinds of architectural rabbits out of well-designed old hats.

Typical of his approach was the design of Trump Castle, an apartment building at Sixtieth Street and Madison Avenue in New York City for real estate mogul Donald Trump. Although unfortunately terminated shortly after conception, it came about one weekend afternoon as Johnson was perusing several books on English castles, "enjoying how the turrets and battlements work together." Then, in what he describes as a moment of "serendipity," the design concept, which resembled a collection of six Crayolas—albeit 800 feet high, topped with flags and surrounded by a water-filled moat—came to him. For the Transco Tower, he used Bertram Goodhue's buildings of the 1920s, but had as additional inspiration John Mead Howells's Panhellenic Hotel of 1928, which he can see from his office window.

The next step is "undoing what was done wrong over the weekend," says Johnson with a laugh. He brings in a bunch of sketches done over the weekend and he and Burgee go over them, selecting some to be drawn up formally by the sixty-member staff. They often talk in shorthand, developed during their years together. Johnson emphasizes that their efforts are very collaborative in nature. He describes Burgee as "a great critic," adding that Burgee has a good design sense. Johnson credits the idea for both the sliced-off tops of Pennzoil Place in Houston, the Hines Interests project that really put the firm on the road to high-rise heaven, and the Chippendale-inspired pediment of AT&T to his partner.

For his part, Burgee says, "we can edit each other without any feeling of jealousy." In the early designs of AT&T, for example, he recalls "the lobby looked too much like the Seagram Building." Similarly, the Dade County Cultural Center "was full of Miesian details." He did not hesitate to tell Johnson, who agreed, and changes were made.

But Burgee has brought to the partnership much more than just ability in design. Johnson, who long had a reputation of doing only elegant, luxurious buildings for wealthy clients, says he realized "architecture was too important to be just artistic," and sought a partner experienced in business. Burgee, who came from the commercial firm of C. F. Murphy Associates in Chicago, was used to a more practical approach, and theirs is an ideal match. George Klein of New York City's Park Tower Realty, the developer who built Two Federal Reserve Plaza and intends to construct the $1 billion Times Square Center project, puts it simply, saying, "John brought discipline to Philip."

As noted, their work is very much a joint effort, and Burgee's failure to receive what Johnson thinks is adequate credit in the press and from the public angers Johnson. It was partially in response to this lack of recognition, especially with the design of AT&T, that the name of the firm was changed a couple of years ago to John Burgee Architects with Philip Johnson. "Credit is not what I need at this time in my life," Johnson declares.

Architecture's elder statesman also wants to set the stage for Burgee to succeed him after he is gone. Johnson says, however, that he expects to live to be 100—his father was 96—and one senses that he is determined, like Pete Rose trying to outdo Ty Cobb, to beat Frank Lloyd Wright, in the age race at least. There can be no doubt that 52-year-old Burgee is both a strong stimulus and calming influence for the always enigmatic Johnson, a generation older at 79.

Burgee seems to be coming out from under Johnson's shadow, difficult when working with a star in any profession. In the past, some architects and critics have treated Burgee in a manner verging on studied indifference, perhaps brought on in part by jealousy of the role and success that Johnson has created for his partner. Granted, Johnson has helped Burgee immensely, but the opposite is equally true, with Burgee opening vast new architectural frontiers—high-rise buildings, for one—to Johnson. Burgee, Johnson says gratefully, "gave me a new lease on life."

Burgee takes the lead in running the office and maintaining good relations with clients, contractors, and suppliers. He has overseen the installation of a computer system, which the firm uses more for production than design, although Burgee thinks all drawings will be on the computer in five years. Unlike many architectural offices, which are perpetually en charrette, John Burgee Architects with Philip Johnson suggests more of a corporate environment. The look is that of an executive suite, and it is hard to imagine either partner hunched over a drafting board working long into the night on a particular design. In fact, there's not a drafting board or T-square in sight in either of their offices. Both men sketch on long rolls of yellow tracing paper.

In deciding which projects to undertake, Johnson and Burgee are very selective, opting for a mere fraction of the work offered, and generously recommending architects whose work they like to clients for commissions. From experience, Burgee knows which projects would have no interest to the firm and he turns many down without consulting his partner. James T. Lewis, developer of Tycon Towers, put it this way after searching for the nation's best architects. "We picked Johnson and Burgee, and they chose us." Johnson describes the selection rationale simply. "There's not much point at my age to go around spending time on buildings that can't add to my oeuvre, that can't make a statement beyond what we've made before." Thus Tycon Towers, a 17-story suburban office building, had some appeal because it was different. So too would a complete community, which Johnson says he has always wanted to design and may soon at PortAmerica in Prince George's County, Maryland, on the banks of the Potomac River just south of the nation's capital. Then there's the transformation of Times Square, of which Johnson has said, "How could you have a job more exciting in this entire world?"

Another selection method is by client, someone interested in making a strong architectural statement. They would be hard-pressed to turn down anything Gerald Hines offers, since he helped bring them the office building prominence they now have. They are now designing their thirteenth project for the Texas mega-developer, an office building in downtown Washington, D.C. Others in the Hines mold, developers like James Lewis of Tycon Towers and PortAmerica, George Klein of Park Tower Realty, and Chicago's John Buck, also interest them. Robert Maguire's gentlemanly and cultured approach to development is drawing them to Los Angeles for the first time.

What they really seek is a forceful client who will

push them to excel. That's one reason they have never undertaken work for the federal government. The biggest problem, explains Burgee, "is all the review committees. There's no strong person who says, 'Yes, I like that; we'll build it.' That's what good buildings come out of. AT&T wouldn't look like AT&T if it hadn't been for the chairman, John de Butts."

Johnson, too, has a strong-willed image—it scared even Burgee, at first—but it is deceptive. He is no shrinking violet and although many perceive him as being unapproachable and haughty, that is far from the truth. He does have a short attention span when it comes to stupidity or boredom, but gladly takes calls from students working on theses or others with questions. Los Angeles architect Frank Gehry recalls Johnson walking nonchalantly out of an important meeting with a client to talk to a student who had happened by the office. Architecture's elder statesman says he counts on Burgee to "set it right when I create problems."

In part, perhaps, because of their position at the top, the firm has a reputation of being difficult, but a number of clients say that is not true. Michael Prentiss, president of Cadillac-Fairview, developers of the IBM Tower at Atlantic Center in Atlanta, believes the architects are "the most flexible and the easiest to work with in the country." Gerald Hines, whose firm funded the catalog for the Municipal Art Society's 1983 exhibit, Philip Johnson: The First Forty Years, is equally charmed, and frequently solicits their advice, calling once from Kathmandu, Nepal, about some obscure matter.

Johnson's outgoing personality and Burgee's business sense have brought the firm $2.5 billion in current work (they also recently acquired a third partner, Raj Ahuja). That figure alone makes them significant, but they are not content to rest on their impressive laurels. They are in the forefront of current technology, working, for example, with Hines Interests to develop an aluminum curtain-wall framing system into which glass, metal, and granite panels can be inserted with ease. (With a big budget, such as at AT&T, they can also use the real thing with some panache. There, the granite blocks are up to ten inches thick.)

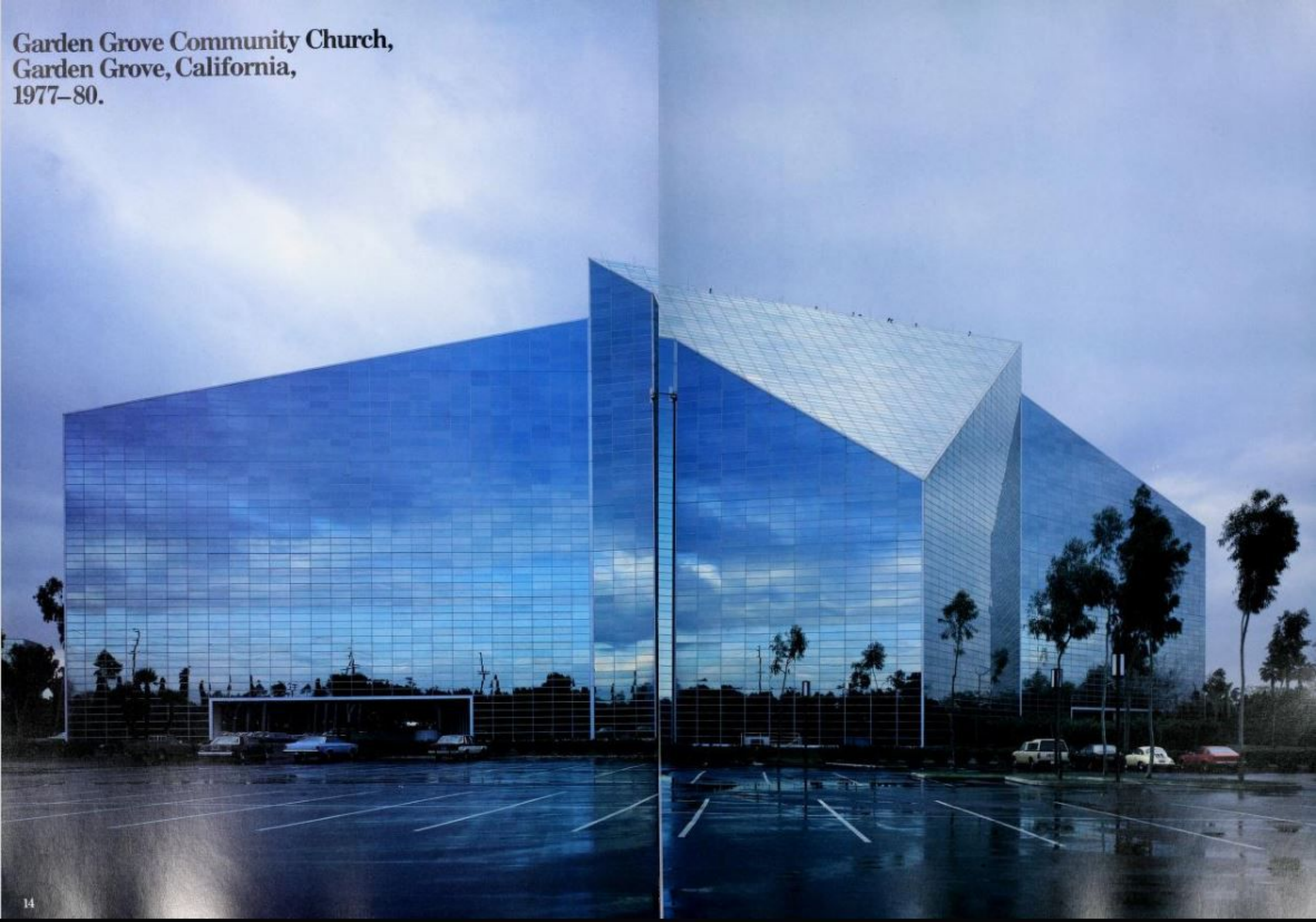
Philosophically, Johnson and Burgee are no less important. While many members, mostly older, of the architectural profession were passing postmodernism off as childlike folly, Johnson, who years earlier had sensed public dissatisfaction with modern architecture, and Burgee embraced it with gusto at AT&T. That design by America's most prominent architects made postmodernism, especially its historicist branch, acceptable as a valid direction for the entire profession, no small achievement. Equally true is that AT&T, one of the most conservative of companies, by building the then-criticized design, made such a design direction appropriate for emulation by the rest of corporate America, no minor accomplishment either.

But there is more to Johnson and Burgee than their contribution to a new design trend, although now that postmodernism has been accepted, they disavow it. Their buildings have created an unprecedented interest in the whole field of design. John Buck, their client for 190 South LaSalle, says, "Philip Johnson's involvement in high-rises has caused more attention to architecture in general." Johnson is by far America's strongest architectural presence, and everyone pays attention to his words, even if not to all his firm's buildings.

In 1967, when Johnson asked Burgee to join him in the practice of architecture, Johnson said, "We could make beautiful music together." In the past eighteen years, this duo of architectural composers, utilizing both single notes and themes from the past, has created a veritable symphony of architecture. Their influence, however, transcends mere buildings and gets to the crux of architecture, the creation of places of beauty. Long may their glorious music be played.

Carleton Knight, III
September 6, 1985

Garden Grove Community Church,
Garden Grove, California,
1977–80.



The Reverend Dr. Robert H. Schuller, an evangelist who rose from preaching on the roof of a snack bar at a drive-in movie lot to a syndicated television ministry known to 177 cities as "Hour of Power," had years before built a church complex designed by the celebrated Richard Neutra. Schuller intended this new church, adjacent to Neutra's but considerably larger, to help transmit his message through architecture. It was to be inspiring, soothing, and was to bond the experience of religion with the experience of nature. It also had to house 3,000 people.

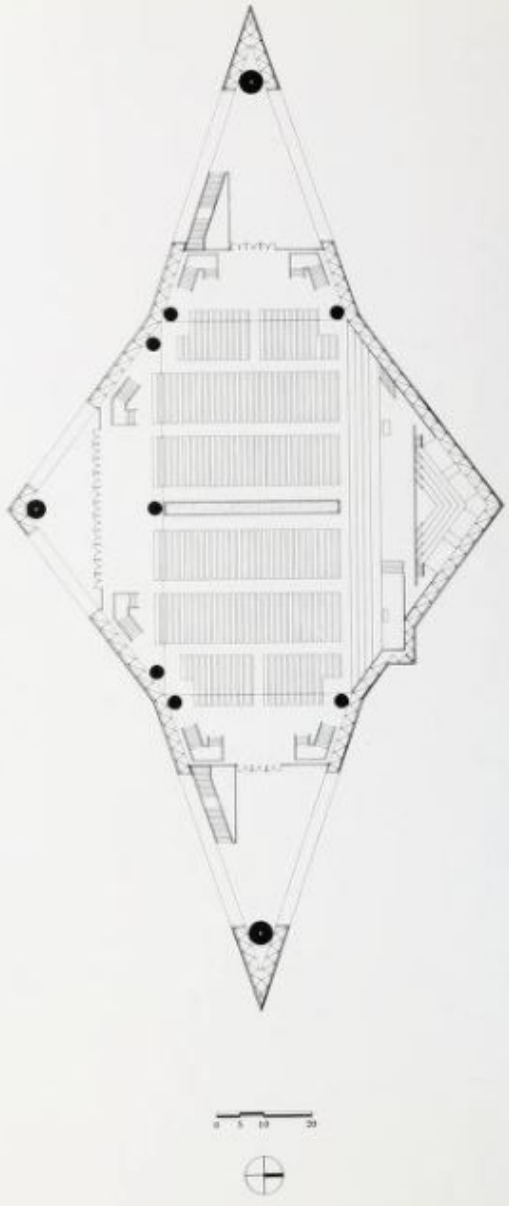
From the outside, the huge church, sheathed entirely in glass, appears as a gigantic crystalline form along the freeway, earning it its popular name, the Crystal Cathedral. The glass has a reflective silver coating that screens all but 8 percent of the sunlight, creating a hushed, underwater atmosphere within. The congregation sits surrounded by sky and changing weather and noisy trucks from the highway, but these things seem filtered and transformed.

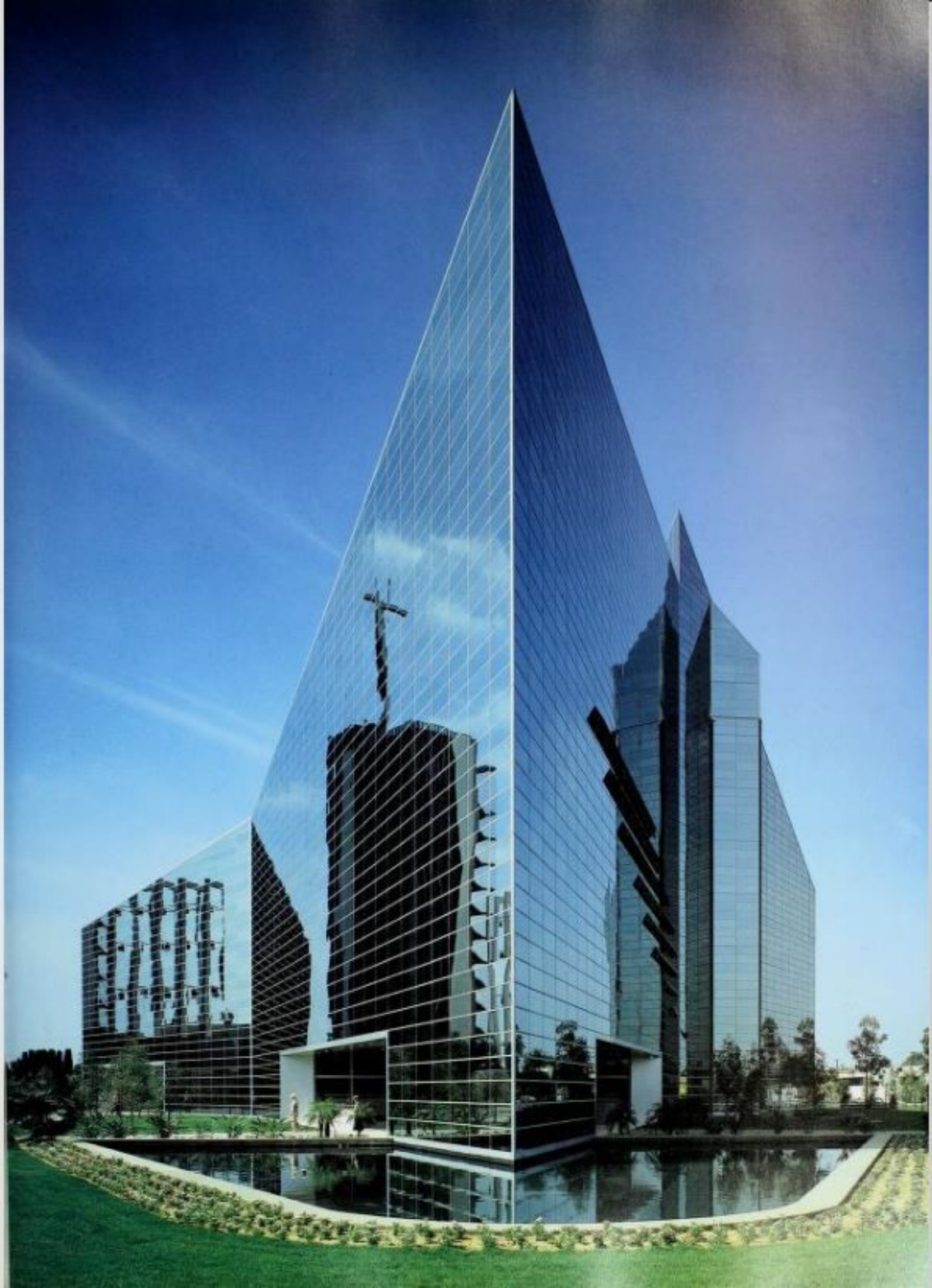
White-painted space trusses form a burly filigree against the glass from the inside, a muscular counterpoint to the sharp angles and fragility.

In order to focus each aspect of the interior on the chancel, the typical Latin cross plan of Christian churches is adjusted to bring every seat as close to the stage as possible. The nave is shortened, the transept widened, and the plan transformed into a four-pointed star. The chancel occupies one point. The seats, at ground level, are clustered in the rectangle in front of it. Low, triangular balconies fill the other three points.

The congregation enters from these three points, under the balconies, into the immense space. The center aisle is lined with splashing fountains that die down just before the reverend is about to speak. At the front, the subdued tones of the interior give way to a fiery red marble chancel and honey oak enclosure for the choir and organ.

A pair of Cape Kennedy doors to one side of the chancel, may be opened by hand-held remote control, allowing Schuller's address to reach those worshipers sitting in the parking lot listening to his message on their car radios. The church is not air-conditioned but shielded from sunlight by its reflective glass and ventilated through motorized fin windows, with details inspired by a Chevrolet van model that had operable windows without frames. The detailing makes the windows indistinguishable from inoperable panes when closed, allowing the crystal an uninterrupted surface.



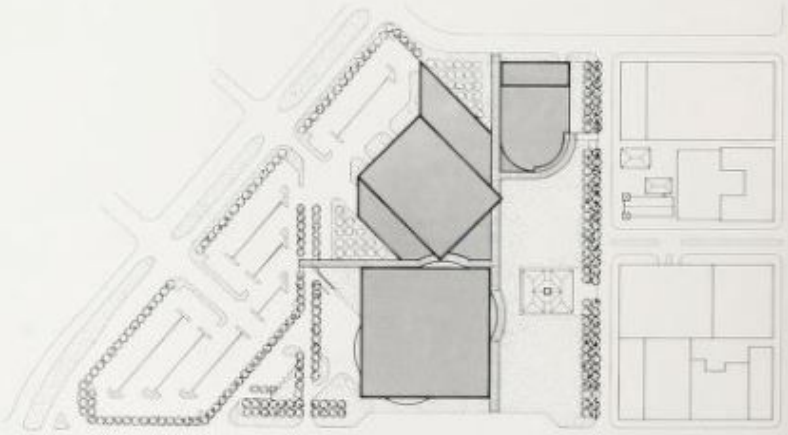


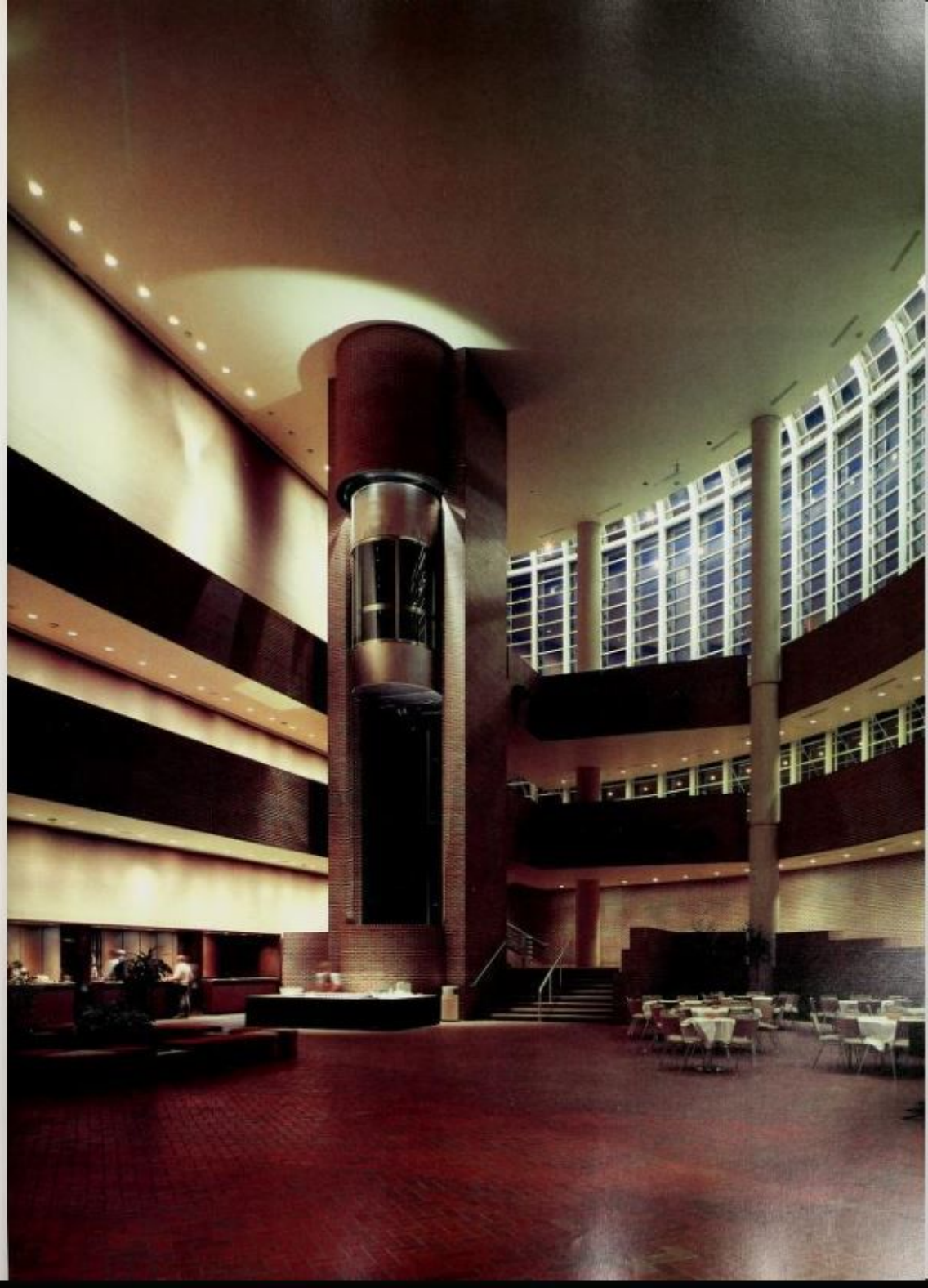
Peoria Civic Center,
Peoria, Illinois,
1977–82.

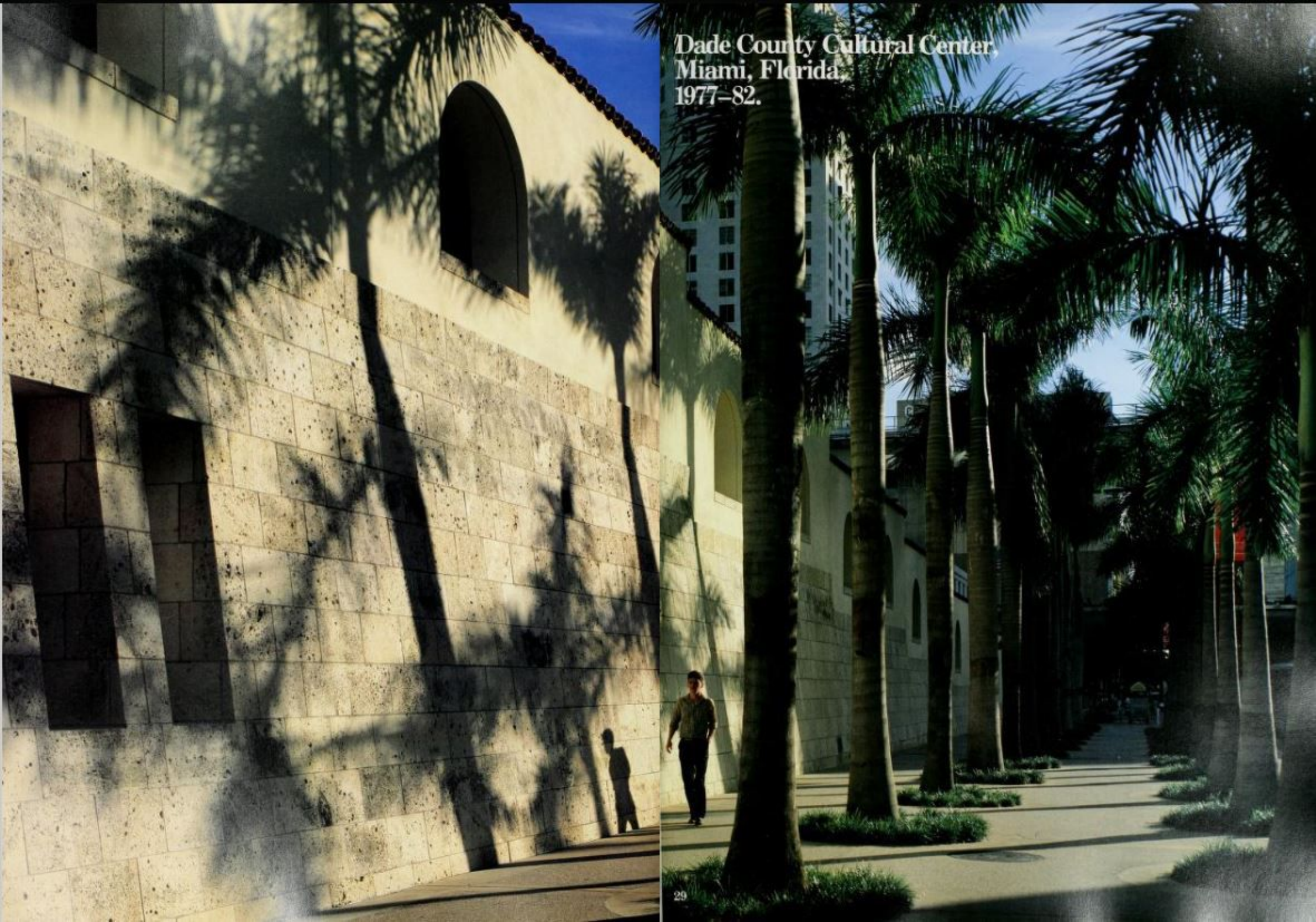
Peoria, like many small and medium-sized American cities, feared the loss of much of its population and commercial activity to its periphery. The civic center complex was built as a magnet to attract people back to the downtown area.

Three buildings, each a distinct shape, edge two sides of a large plaza. They are tied together by a continuous glass gallery that offers views across the plaza to the city's turn-of-the-century Flemish City Hall. The City Hall is still in use by the mayor and city council.

The largest of the three structures is a 9,000-seat sports arena, in plan a square superimposed on an ellipse. Next to the arena is an exhibition and convention hall. Rectangular, the hall is shifted 45 degrees, facing sharp corners to both plaza and arena. A horseshoe-shaped theater closes the waterfront edge of the site. Its full-height, glass-edged lobby faces the plaza, and its elevator to balcony levels is enclosed in glass so that riders can watch the bustle in the lobby and look through to the plaza. On the interior, punctured screen balustrades provide decoration and acoustical tuning. Tiny lights add sparkle.





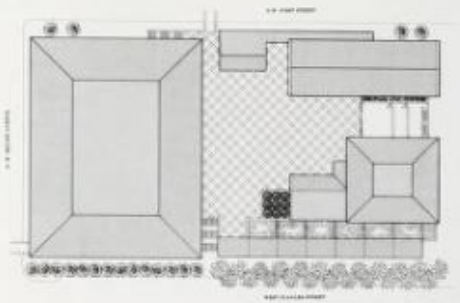


Dade County Cultural Center,
Miami, Florida,
1977–82.

The 3.3-acre cultural center is phase one of a 39-acre government center on the blighted western edge of Miami's downtown. The elements are organized around a 33,000-square-foot sun-drenched Mediterranean plaza and detailed in Mediterranean style in recognition not only of south Florida's climate and Spanish heritage but of its brilliant 1920s eclectic architect, Addison Mizner.

The plaza is raised fourteen feet above street level to let visitors enter the buildings at an appropriate level. The city's high water tables preclude building underground so basement functions are provided at grade. Surrounding the plaza are the three major buildings—a library, an art museum, and a history museum—sheathed in creamy stucco with Texas Cordova shell limestone bases and trim and covered in Spanish terra-cotta barrel tile roofs. The plaza picks up the colors of the buildings in tan and brick-colored quarry tile pavers. Old-fashioned lampposts add to the illusion. The plaza is intended for festivals as well as informal meetings so there are, in addition to the full-time food kiosk, various portable stages and other furniture available for special occasions.

To entice people into the plaza, there is a broad, covered walkway that slopes upward aside steps of cascading water. The view through the arched openings of the other side look out over a double row of royal palms.



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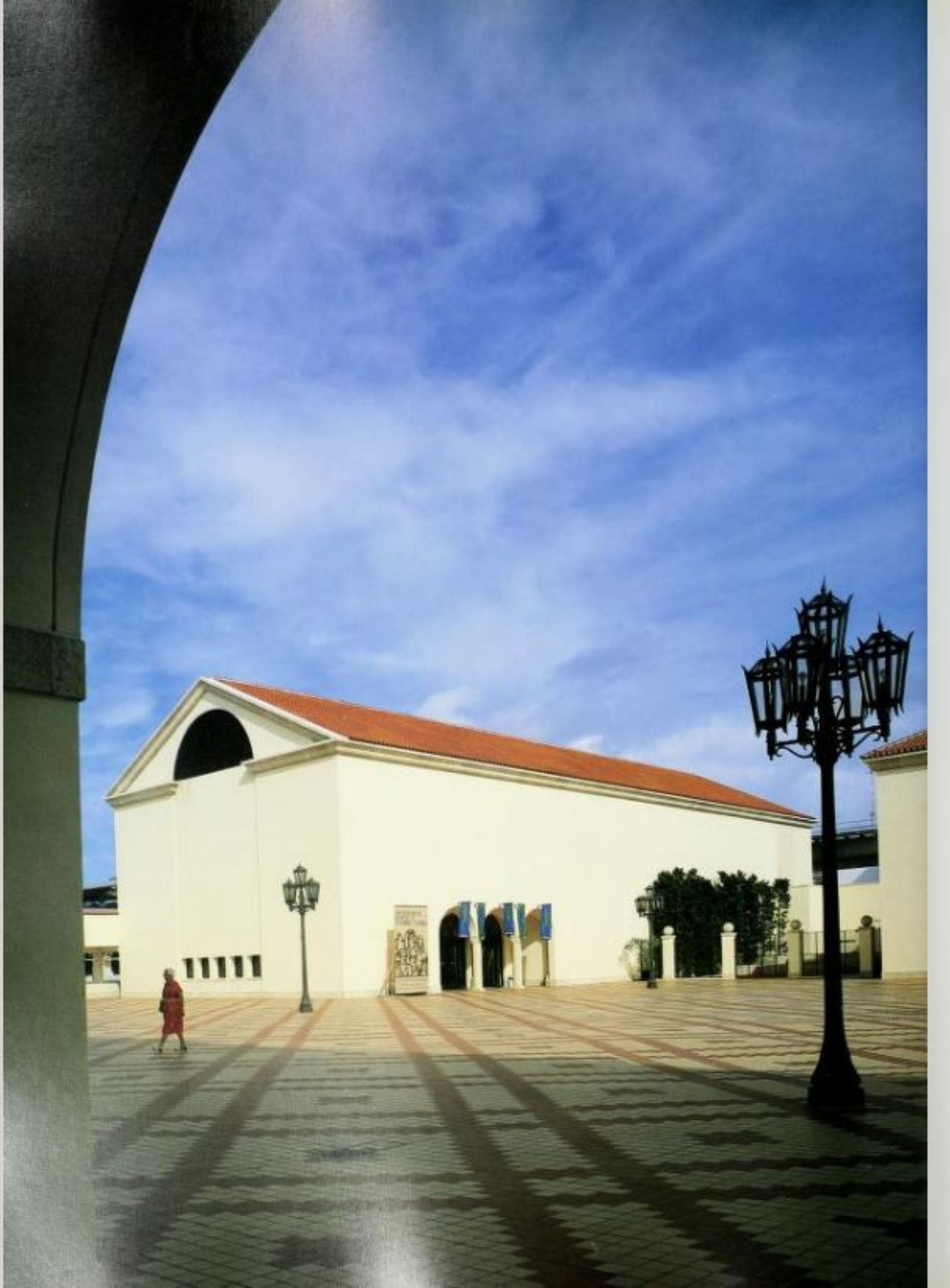
CENTER FOR THE FINE ARTS

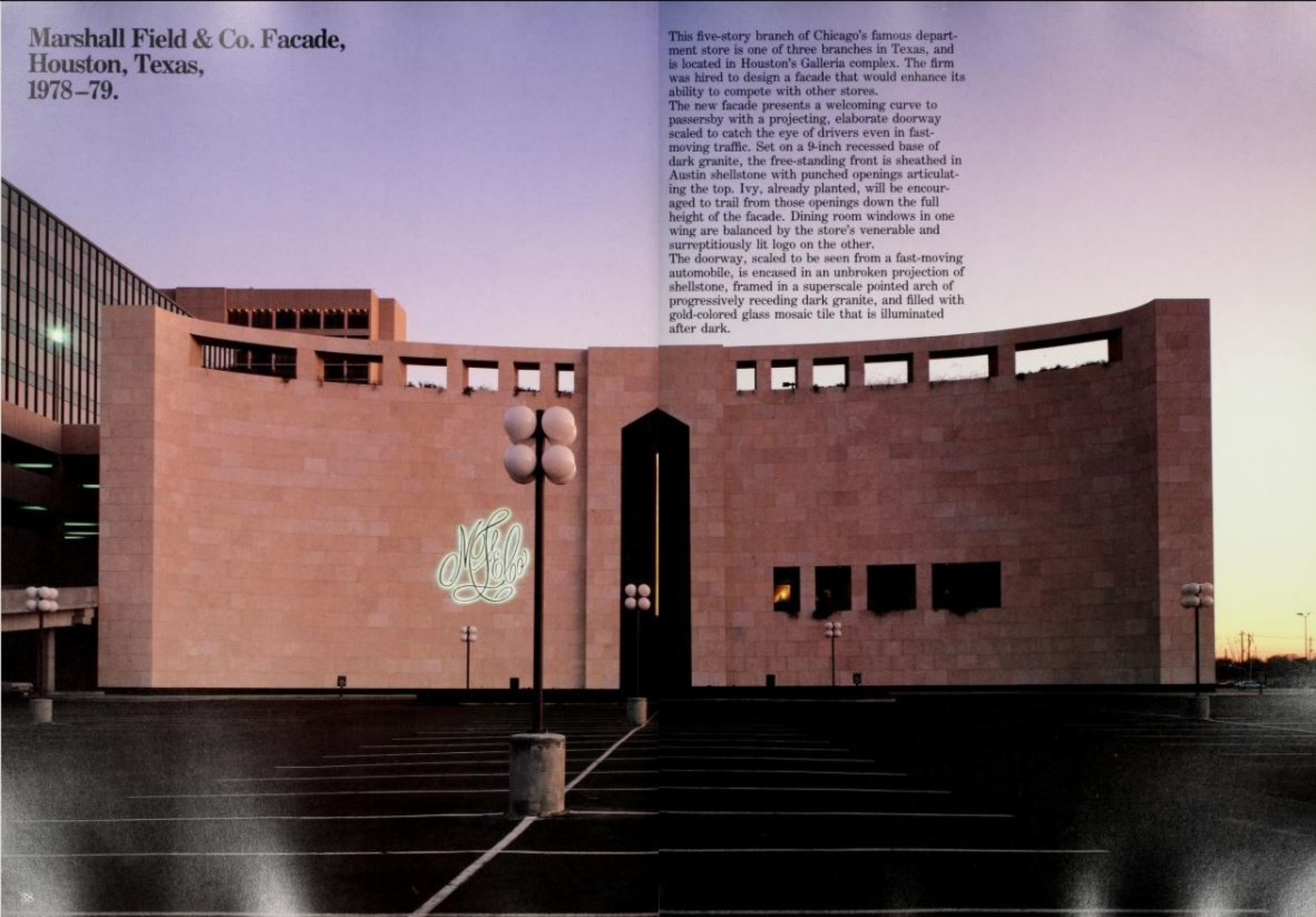


Marshall Field & Co. Facade, Houston, Texas, 1978–79.

This five-story branch of Chicago's famous department store is one of three branches in Texas, and is located in Houston's Galleria complex. The firm was hired to design a facade that would enhance its ability to compete with other stores.

The new facade presents a welcoming curve to passersby with a projecting, elaborate doorway scaled to catch the eye of drivers even in fast-moving traffic. Set on a 9-inch recessed base of dark granite, the free-standing front is sheathed in Austin shellstone with punched openings articulating the top. Ivy, already planted, will be encouraged to trail from those openings down the full height of the facade. Dining room windows in one wing are balanced by the store's venerable and surreptitiously lit logo on the other.

The doorway, scaled to be seen from a fast-moving automobile, is encased in an unbroken projection of shellstone, framed in a superscale pointed arch of progressively receding dark granite, and filled with gold-colored glass mosaic tile that is illuminated after dark.

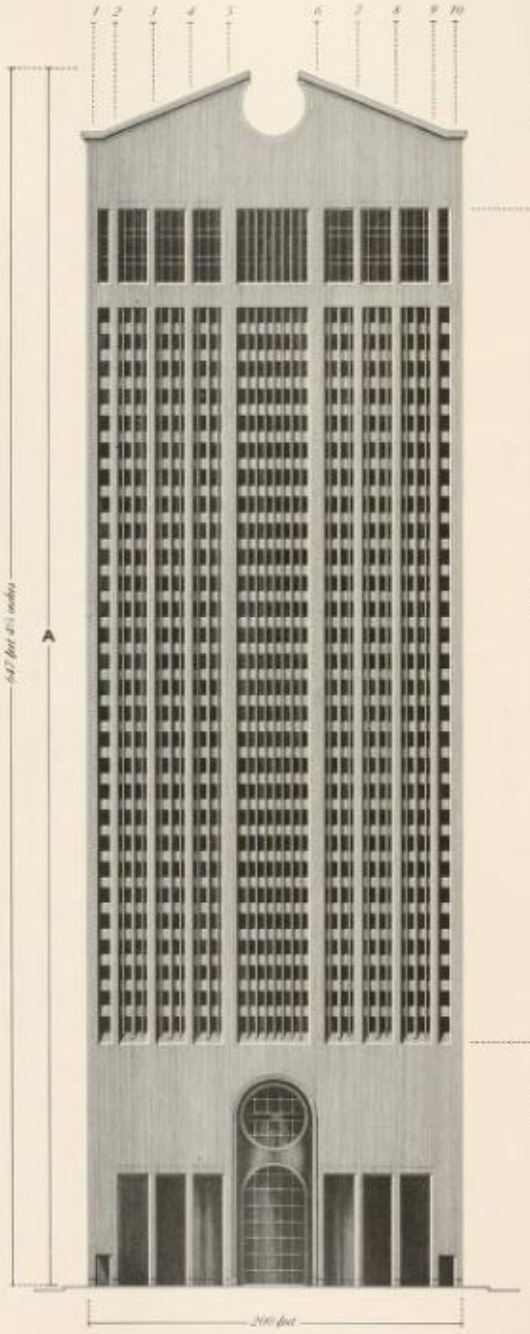


AT&T Corporate Headquarters,
New York, New York,
1979–84.

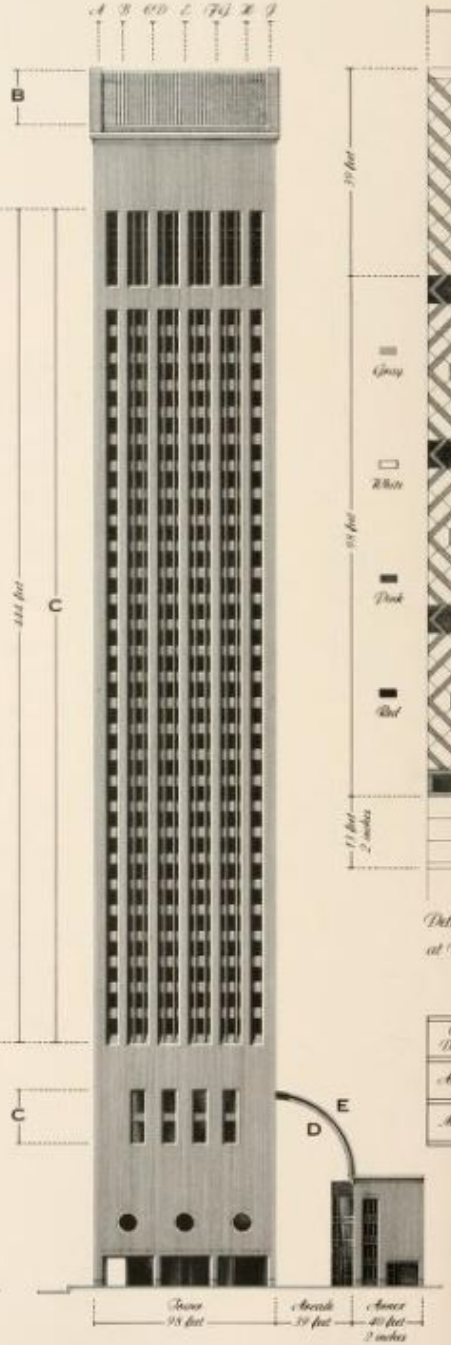
AT&T's chairman asked for a headquarters with dignity and solidity, a headquarters that would signal the next direction in architecture. Under no circumstances was it to be another glass box. Johnson/Burgee drew inspiration from the eclectic historicism of an earlier New York designed by such celebrated architects as McKim, Mead & White and Raymond Hood. Instead of glass, the complex is sheathed in 13,000 tons of granite, a decision that has since sparked a rediscovery of stone as a high-rise building material by almost every prominent large architectural office in the country. In contrast, however, to granite used as thin infill panels in standard aluminum curtain walls (a technique made possible and popular by recent technology), the stone that hangs on AT&T's equally modern curtain wall is designed to suggest the sculptural detail and play of light and shadow of stone buildings throughout history. False joints are incorporated along with real ones to simulate traditional masonry construction, and refinements of moldings and other details were worked out with the aid of styrofoam models. To guard against the risks of attaching tons of granite to a steel skeleton, each piece was anchored separately and each mount was engineered to withstand the weight of two panels to avoid a domino effect if one should fall.

The 37-story tower was placed in the fore of the 36,800-square-foot site, to hold Madison Avenue's street line, and raised 60 feet into the air, to provide both greater corporate security and a generous covered pedestrian space, for which zoning bonuses and waivers were granted. A rich mixture of public spaces is provided at ground level: the 14,380-square-foot loggia underneath the tower, sheltered on the north and south by the more solid screens necessary to brace the columns that support the tower, and enhanced with cast aluminum café tables and chairs; a 100-foot-high, 5852-square-foot skylit galleria running parallel to Madison Avenue behind the tower and modeled after Milan's famous one; and a 60-foot-high, three-story annex behind it with shops at ground level, opening onto the galleria, and a museum on the upper floors.

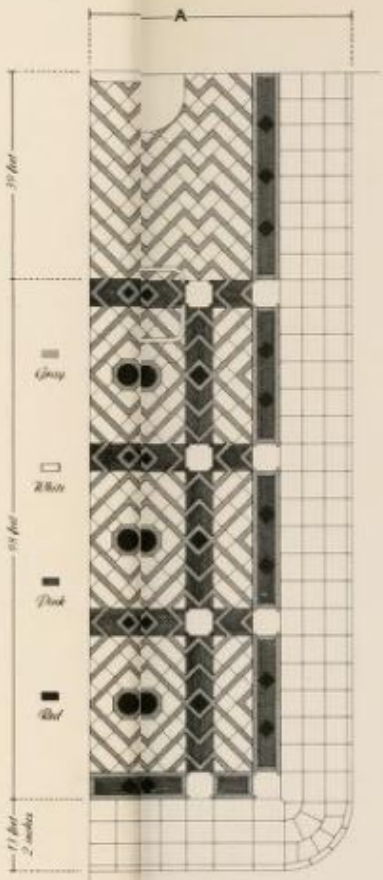
Visually, the 648-foot tower is brought down to the ground while multistory openings allow light through from the avenue. Huge oculi—carved in false perspective to exaggerate the depth of the stone—and other openings let light into the loggia from either side. A superscale archway admits visitors into a stately public lobby on the ground floor. Its walls are lined in the pink granite of the exterior and arcaded at the base. Elevators with bronze doors are inserted into the rear arcade while the blind arches along each side are filled with polished granite set in a diagonal pattern. Its high ceiling is vaulted and gilded and the floor is paved in a black and white marble pattern derived from Edwin Lutyens.



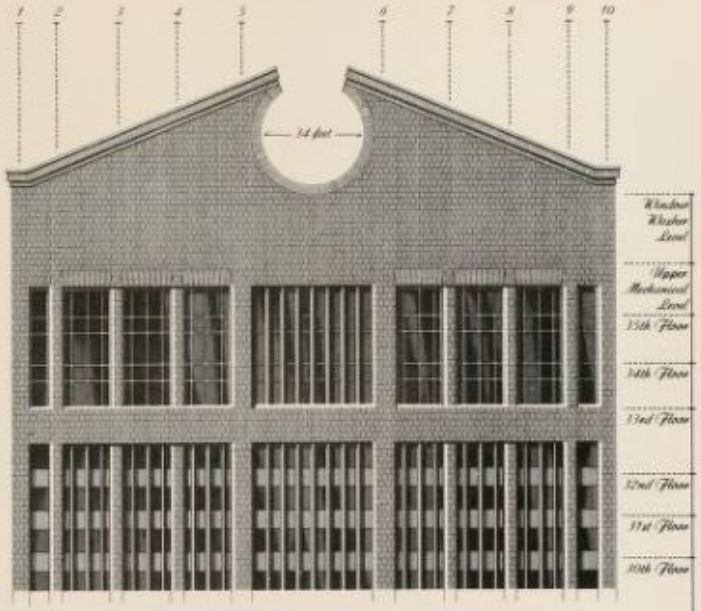
East Building Elevation at Madison Avenue



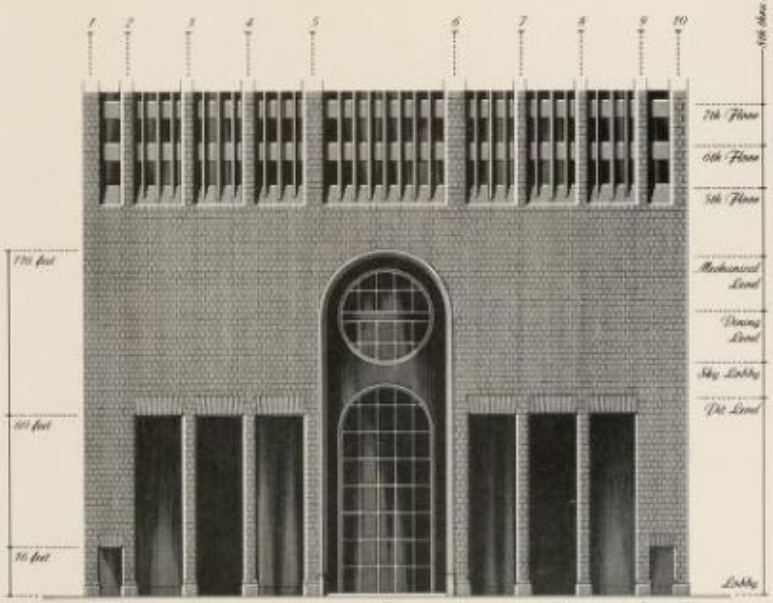
North Building Elevation at East 56th Street



Detail Level Paving Pattern at Floor

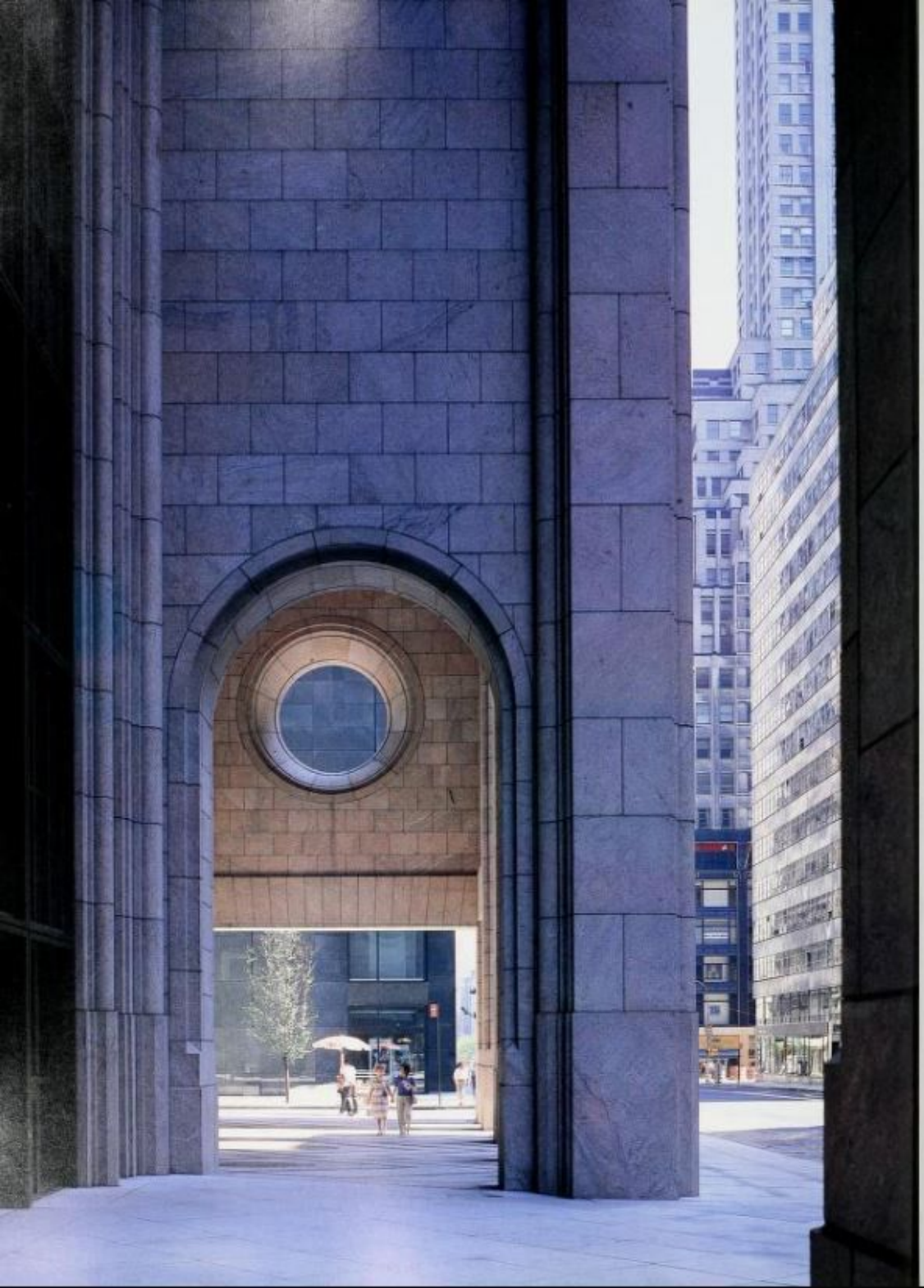


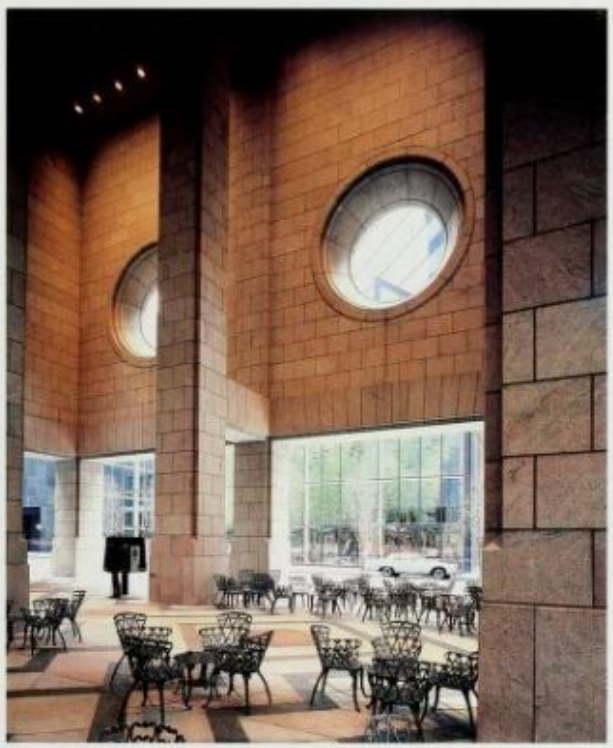
Detail of Tower Pediment—East Elevation

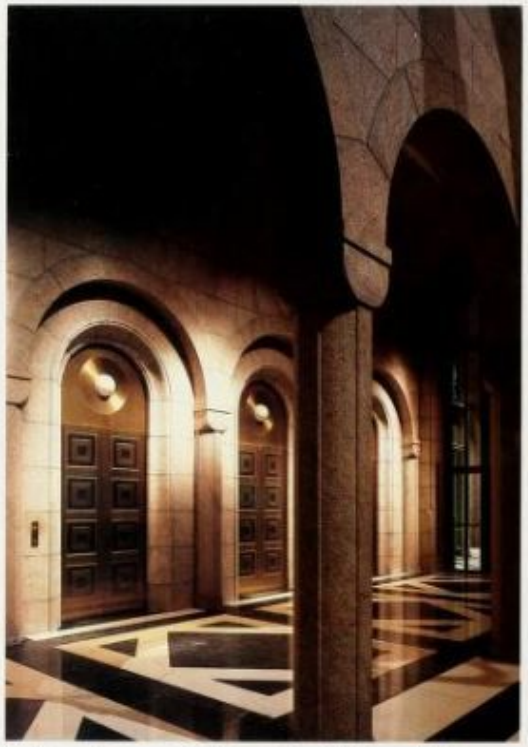


Detail of Tower Base and Entrance—East Elevation

AT&T
CONSOLIDATED ELECTRIC
CONSTRUCTION CO. INC.
MEDITERRAN

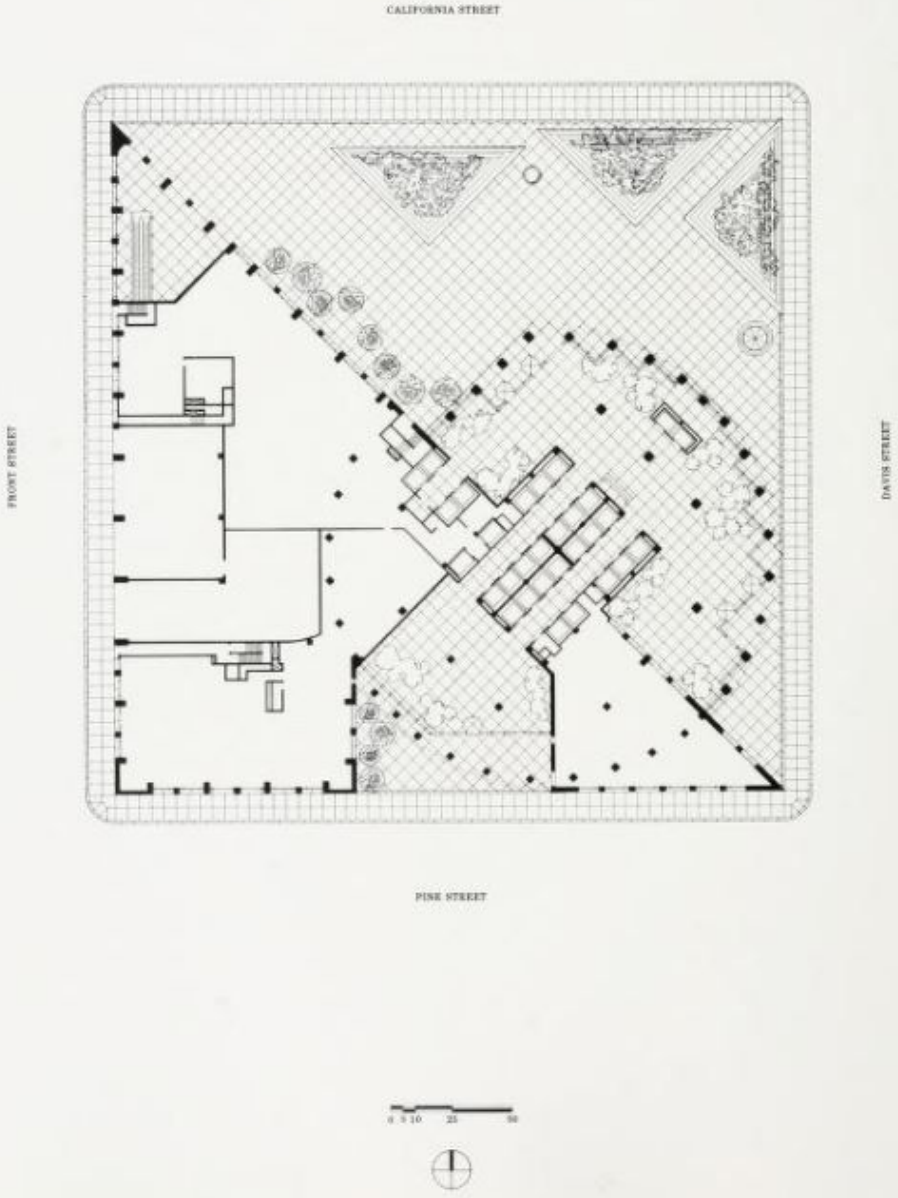






In its center, on a high granite plinth and silhouetted against a glowing 20-foot oculus, is a golden statue, *Genius of Electricity* designed by Evelyn Beatrice Longman in 1916 for the top of AT&T's former headquarters downtown but salvaged when the building was being sold.
The elevators shuttle from this entry to a grand sky lobby lined in black-veined white marble. Located there are the main elevator banks, lounges, and conference rooms. A marble staircase leads up one level to the employees' dining facilities.
The building's top is detailed as a broken pediment to emphasize the slim building's verticality and reinforce its symmetry.

101 California, San Francisco, California, 1979–82.



The site, slung between San Francisco's major retail street (Market) and its major financial street (California), serviced on one side by cable car and on the other by underground rapid transit, sits at a point where the gridded streets of two downtown neighborhoods crash sideways into each other. The office building is firmly located to one side—in the city's banking and legal center—but its design stems partially from a Euclidian expression of the intersection.

At ground level, the site is bisected on the diagonal, as if the street grid from across the way had continued through in an effort to connect the two major streets, California and Market. One triangular half is a granite-paved plaza edged in large pyramidal planters with flowers and greenery cascading down their sides. A seven-story office and retail structure fills the other half, intended by its height and street-hugging shape to echo the scale of the power and light company building across the street.

In the southeastern corner of the site, closest to the point where the two grids collide, is a 48-story tower, half protruding into the plaza, half absorbed into the low building at the lower stories, then rising to a full 600 feet. A series of 88-foot piers marks the protrusion into the plaza and visually, as well as structurally, holds the tower aloft. Underneath, a glass skylight cants downward to shelter an open, bright multistory greenhouse lobby.

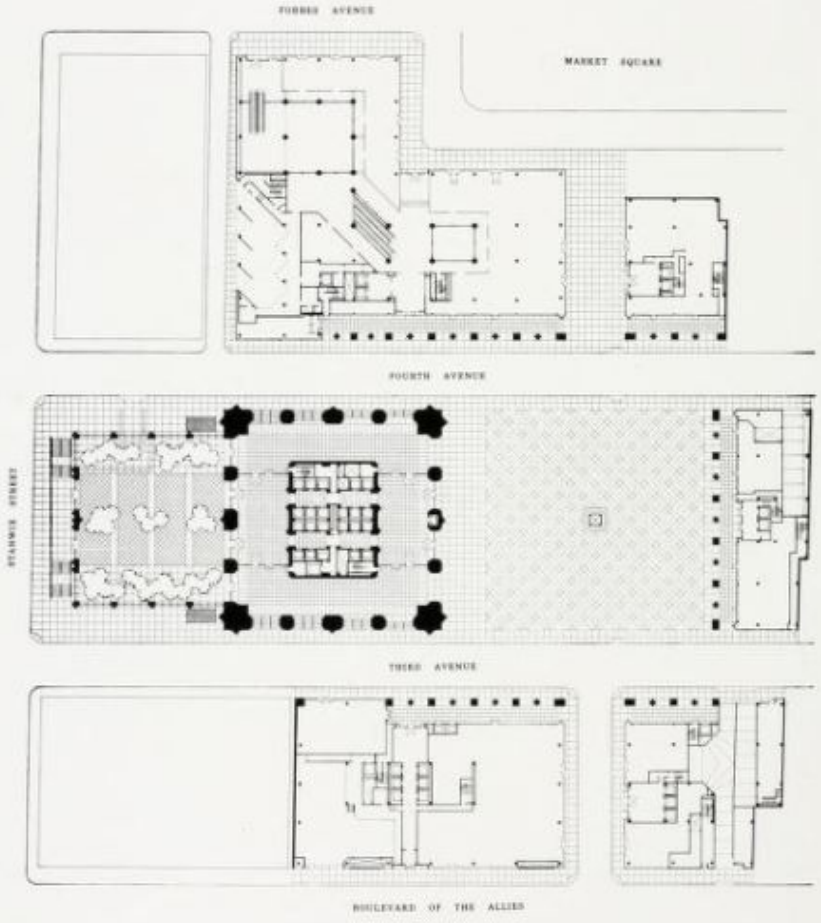
The shaping of the tower is a response to San Francisco's zoning restrictions. The bulk regulations are written in terms of diagonal measurements. As a circle provides a larger area than a square or a rectangle for the same diagonal measurement, the tower is basically a cylinder with adjustments. One adjustment is a nick in the cylinder toward California Street to give the building a front. But the major adjustment is that, in deference to the rectilinear form of most building products, the curved edge is not actually an arc but a series of sawteeth. To construct the curve, parallel facets are five feet long, perpendicular ones are staggered. But at each quarter point, the facets are five feet long in both directions.

San Francisco also has height restrictions. In order to give the form a steeple-like top without surrendering too much floor area, the tower incorporates three very slight setbacks.

Different surface treatments demarcate the various elements. The lower building has an abstracted neoclassical facade, in Spanish pink granite with punched windows, reminiscent of the Italian rationalists. On the tower, granite and glass alternate as vertical facets, creating a certain ambiguity. From one angle the building looks entirely clad in stone, from another, entirely glass. This switches back and forth constantly on a walk around the complex. Each quarter point is marked by two consecutive facets of glass which initiates a reversal of the stone/glass rhythm from quadrant to quadrant.

Similarly, at each setback, a stone panel is surmounted by glass and vice versa, so that the setbacks read as jumps and not gentle transitions. The transition between tower and low building is accomplished by a strip of stone, punctuated like the low building but rising up one side of the high one. This "zipper" meshes the buildings together while simultaneously disrupting the integrity of the tower's form by reinforcing—throughout the entire height of the tower—the underlying diagonal division of the site that slices through its middle.

PPG Corporate Headquarters, Pittsburgh, Pennsylvania, 1979–84.



PPG presented two unrelated architectural challenges. On the one hand, it was to be the corporate headquarters of a company whose best-known product is architectural glass. On the other, it was part of an urban revitalization strategy, built on urban renewal land, expected to relate to both the Golden Triangle—Pittsburgh's corporate center—and the lower-scale Market Square area.

Much of the five-block site is devoted to providing and defining pedestrian activity. Cars are stored in a three-level below-ground garage. The 635-foot tower is set a block back from adjacent Market Square and is buoyed not by one but two public squares. Facing the financial district is a glass-gabled winter garden. Nearer Market Square is the main plaza, around which the 40-story tower, a 13-story tower and four 5-story buildings are arranged. The plaza is treated formally, patterned in granite pavers and edged in lantern-lit arcades and ground level shops. In the center is a 44-foot-high obelisk faced in rose granite and illuminated at night. One of the five-story buildings contains a skylit atrium with café tables and food kiosks.

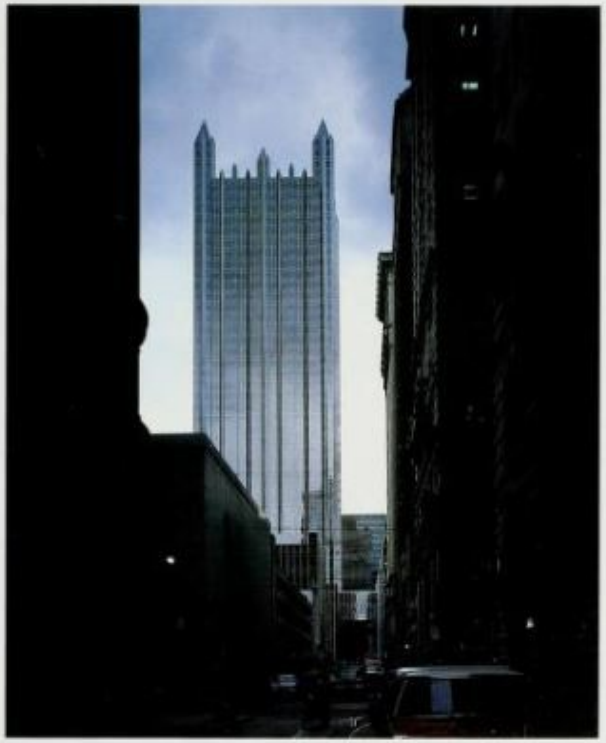
For the building to fulfill its role as corporate headquarters and symbol, it is sheathed entirely in glass. Given the increases in the cost of energy over the past decade, mirrored glass appeared most suitable. Yet mirror, when used flat, has to have something extraordinary to reflect to be attractive. But in an area awaiting the effect of PPG as a catalyst, the mirror could be expected to have little beyond itself to display. The complex makes the most of this situation by exploring the possibilities inherent in the material, through the use of a jagged facade that offers limitless reflections and rereflections.

The style of the tower and its satellite buildings is a kind of simplified neo-Gothic. Pittsburgh, with its origins in the nineteenth-century industrial revolution, has its share of precedents as do so many other American and English cities though Sir Charles Barry's Houses of Parliament in London are a deliberate source for the six-building complex's spiky top. Altogether there are 231 spires, with fluorescent lamps inside the top corner spires for dramatic night lighting.

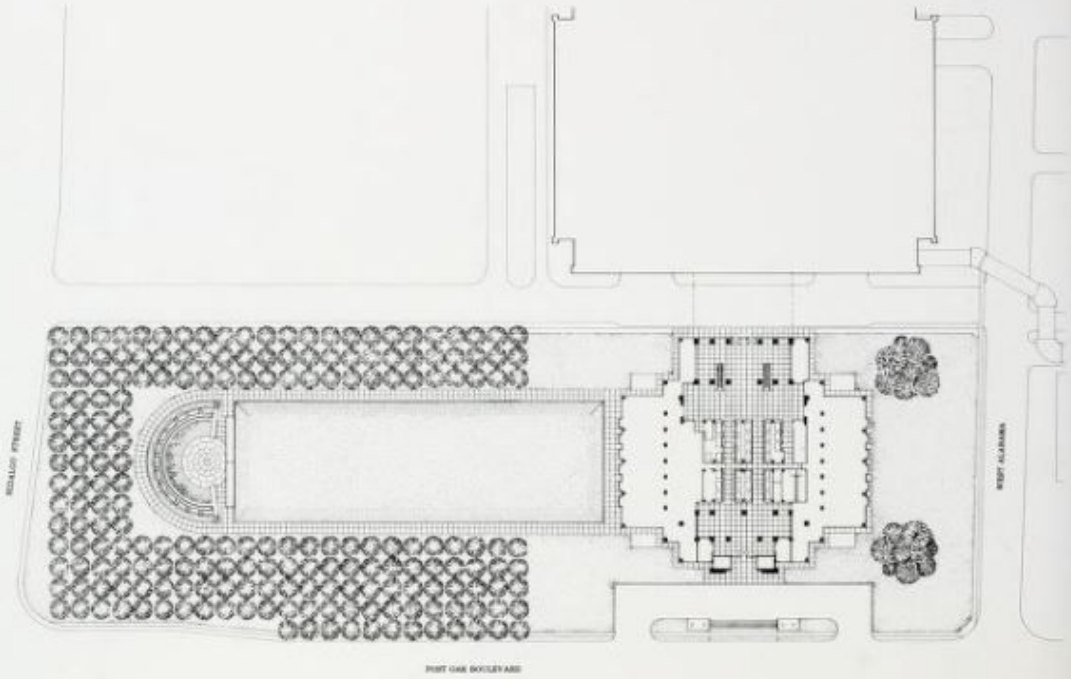
The "pleated" elevations are constructed of alternating square and triangular projections. Both read as modern-day bay windows from the inside. On the exterior, the obtuse angles of the triangular projections create reflections that add extra sparkle while the right angles of the square projections create so many rereflections that the facets appear black, even solid. Thus from any one vantage point, the facade appears to have an alternating pattern of black and sparkling facets. Yet as someone walks around, these seem to change, flickering back and forth from bright to dark.

The 50-foot-high tower lobbies are paneled diagonally in red opaque glass for a spare but decorative effect. Similarly, the elevator cabs have crazed glass walls.

As the headquarters for one of America's most important glass manufacturers, the building not only "says" glass, it explores its potential as an architectural material.



Transco Tower, Houston, Texas, 1979–83.



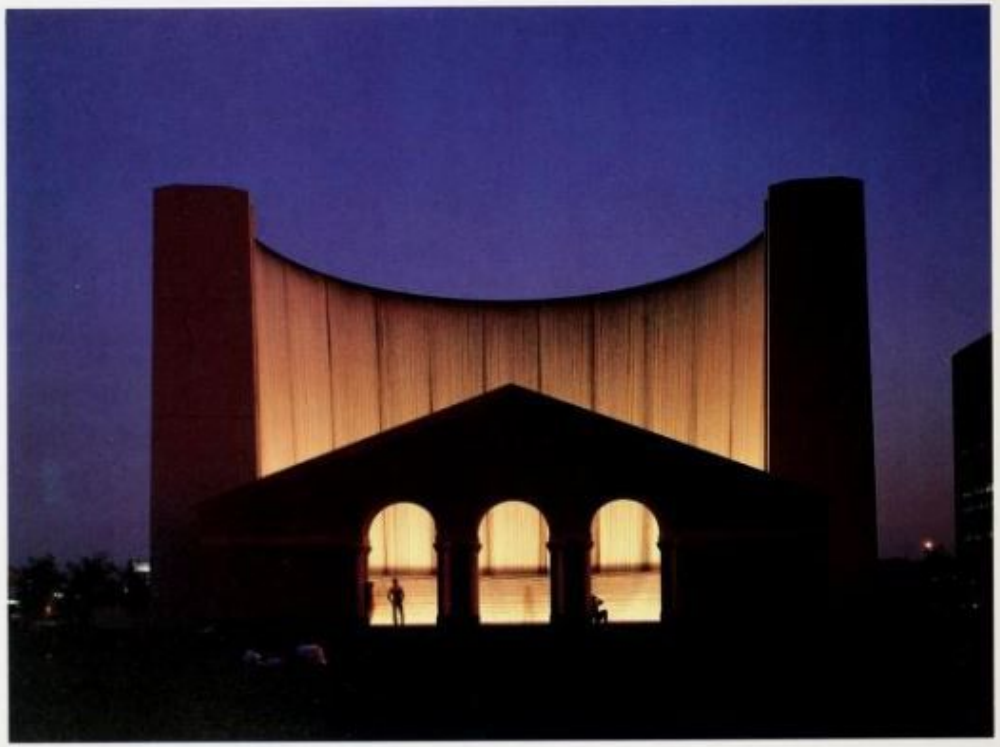
The 64-story office building towers over its neighbors, which include Houston's well-known Galleria, and was consciously organized for its role as a monument, the "steeple" of a suburban village. The shaft of the 900-foot skyscraper has a series of setbacks, modeled after the 1920s towers of Bertram Goodhue, that not only establish base and finial but chip persistently away at the basic box to reinforce the verticality and three-dimensionality of the tower. Rectangular projections provide bay windows on the inside and continuous verticals on the outside of the 1.6 million-square-foot building's broad base. Above, continuous soaring V-shaped bays enhance the verticality of the shaft, as do reentrant corners created by the plan shifts (all variations on the Greek cross) at setbacks. The top is pyramidal, a form that recommends itself by its simple and decisive resolution of four-sided forms. Within the cap are microwave discs screened from view with coated fabric panels and, above, a revolving beacon in the best Hugh Ferris tradition.

As at PPG, mirror is regarded as a material closer in character to stone than to glass. It is deceptively mullioned in a module more commonly used for stone-clad buildings, a module that erases the distinction between vision glass and spandrel. Contrasted to this and set within it are gray-tinted panels, sheathing the continuous vertical rectangular and V-shaped projecting bays, which play off the mirror as "windows" set within "stone." These panels lack the extra mullion of the mirrored panels and are clearly decipherable as windows and spandrels, underscoring the illusion. Thus, while providing continuous floor-to-ceiling windows, the building strives to suggest the image of a 1920s limestone tower. Inside, the lobby floors and walls are lined with granite. The elevator cabs are each a different color of marble.

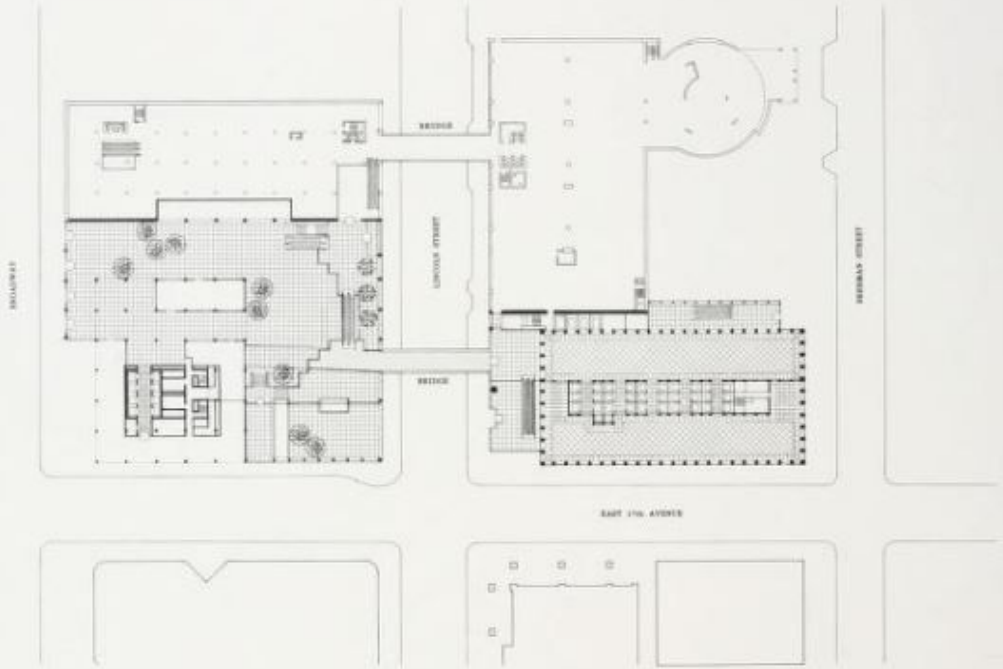
A huge ceremonial arched doorway faces the major thoroughfare. It is 60 feet high, framed in pink granite and slightly wry in intention, as Houstonians always arrive by car and enter from the garage across the street through a glass-sheathed link.

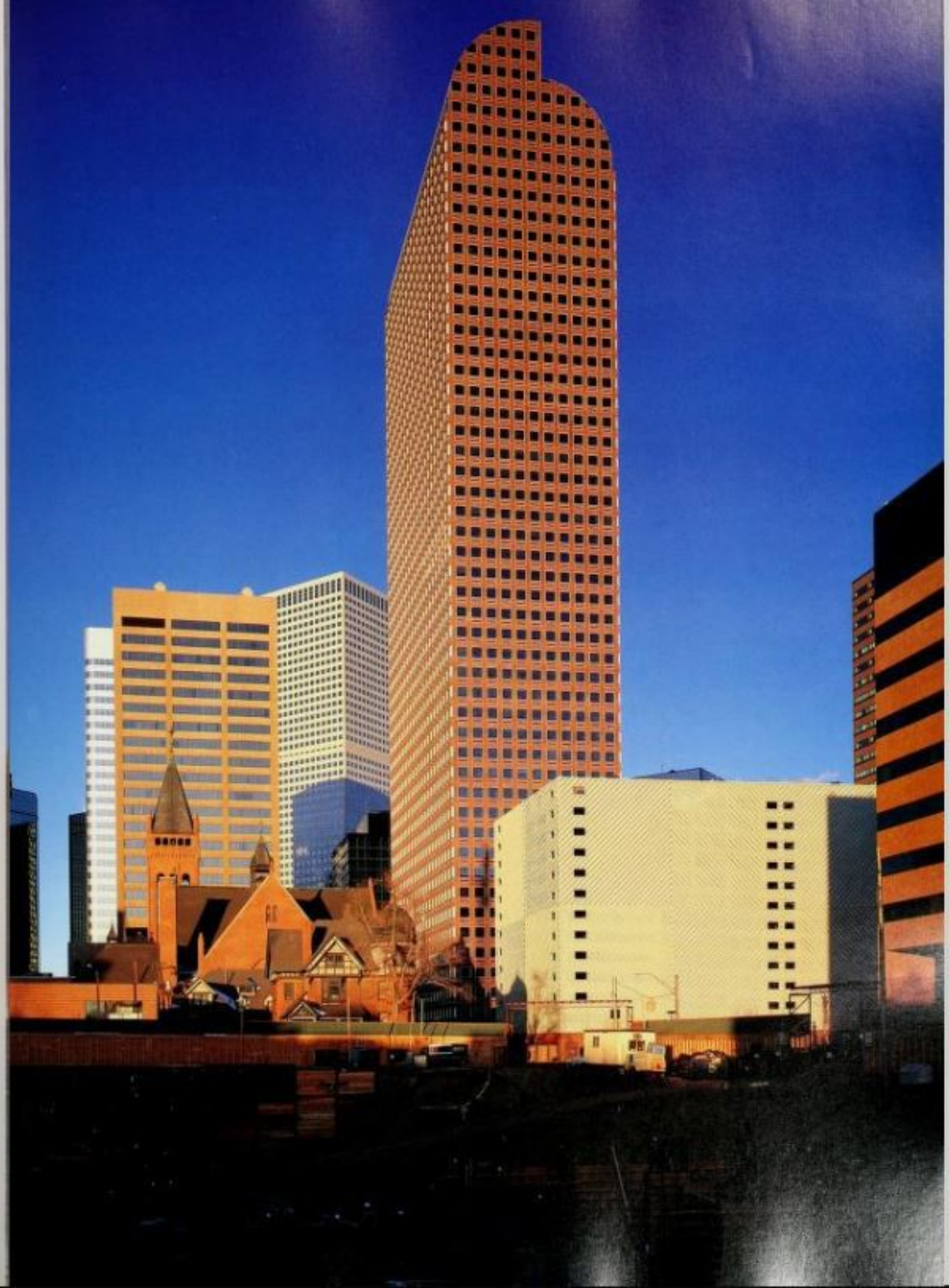
To the south of the tower is a formal park. Groves of live oaks frame a rectilinear lawn that leads from the building to a gabled, classically detailed, brick and limestone screen-wall that serves as the gateway to an enormous waterfall fountain. Through the arches of the screen-wall is a round platform set in the center of a semicircular sheet of water dropping sixty feet, then foaming down a series of narrow steps, and finally disappearing under the platform. This combination of enclosure, man-made rapids, and raised platform transforms the ordinary experience of a fountain into a sensation of movement in which only the water seems still.

TRANSCO



United Bank Center Tower and Plaza, Denver, Colorado, 1979–85.



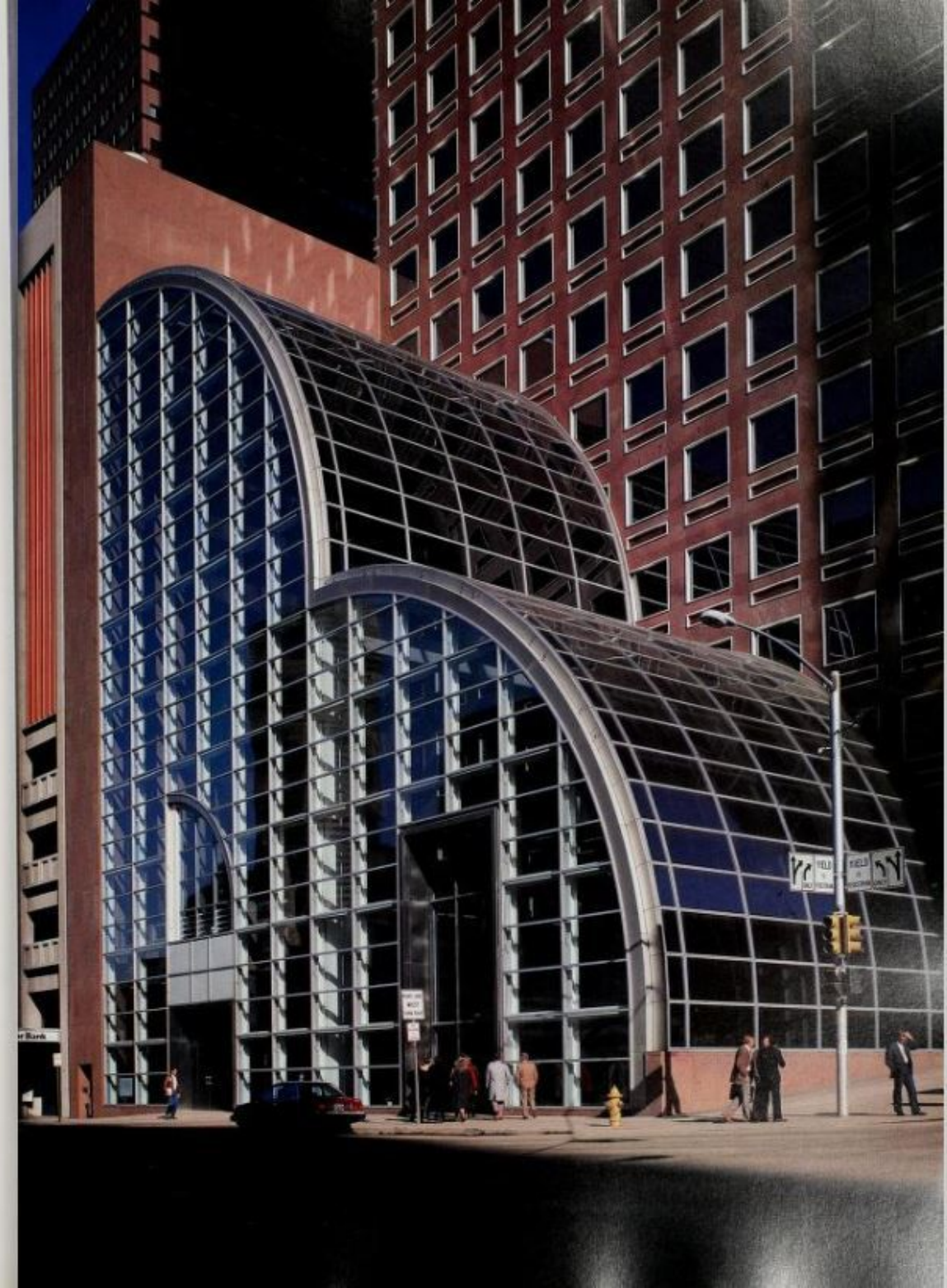


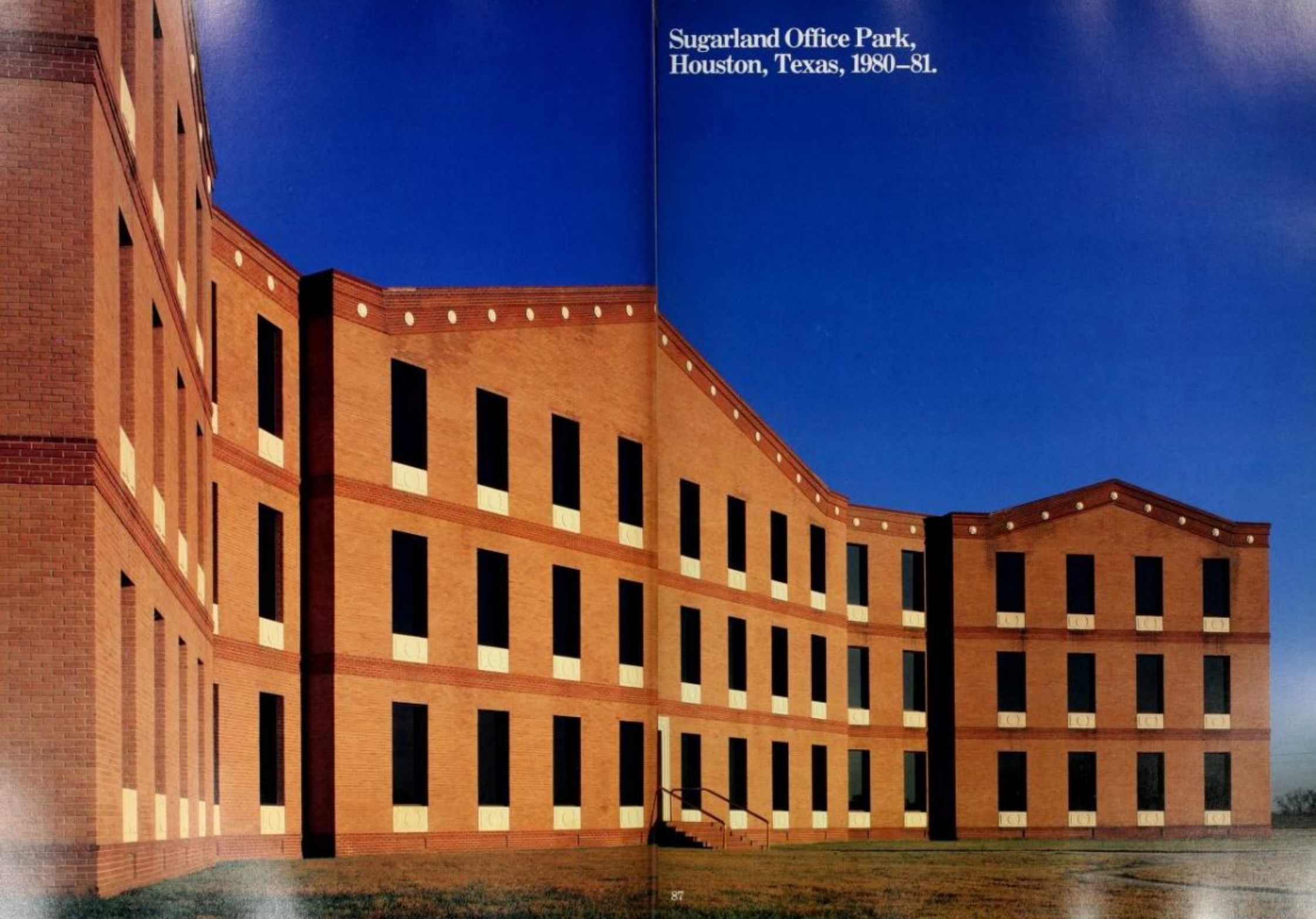
The edge of the commercial center of Denver is Broadway. There is a considerable difference in prestige between a Broadway location and the site one block away from Broadway, which United Bank of Colorado was able to acquire for its 1.25 million-square-foot office building. The solution was provided by the narrow plaza of the 1950s Mile High Center, designed by I. M. Pei, running from Broadway through to the street behind (Lincoln). That and the site of a smaller building behind the Pei tower, facing Seventeenth Avenue, are combined to create a grand glass-enclosed entryway and winter garden for the tower across the street. The glass-enclosed space, called UBC Plaza, provides a restaurant, some shops, and landscaping, both as a central courtyard to the complex and as an enticement for visitors to ascend the escalator that leads to the bridge that crosses over Lincoln into the new tower.

Each element of the complex is covered in a variant of an unusual roof shape. In its purist form as the tower's slipped barrel vault, it allows for luxuriously skylit penthouse offices. In various combinations of slipped vaults, half vaults, and scallops, the greenhouse forms of the low elements—UBC Plaza, the Lincoln Street bridge and the Lincoln Street entrance—are unmistakably bound to each other and to the 50-story skyscraper.

The tower is sheathed in flame-finished Swedish red granite with 6-foot-9-inch-square windows. A secondary rhythm is provided by small rectangular insets of polished granite below each window. At the top, the curtain wall is deliberately sheared along each curve as if it were wallpaper, cutting across windows and frames as necessary.

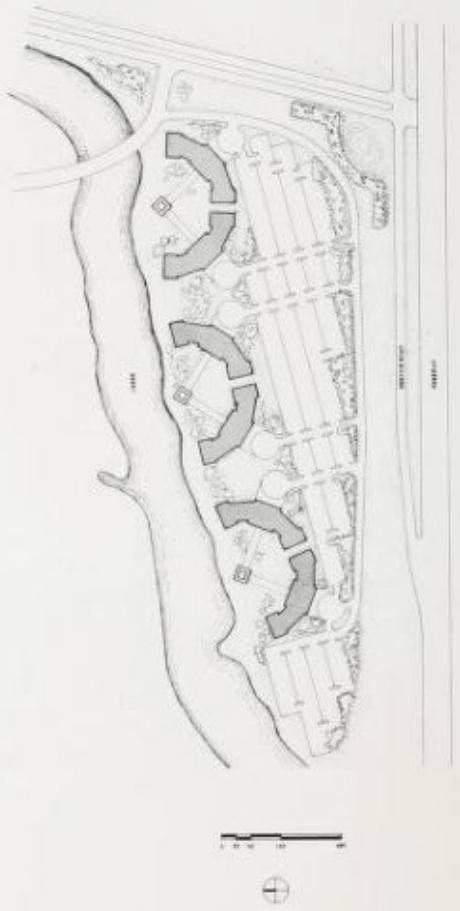
Inside, bronze and granite are used in a highly decorative manner to enliven the particularly long, narrow lobby. Curved and rectilinear forms interact. Along the ceiling is a continuous bronze lattice, its pattern reflected in the granite floor below. Along the walls is a continuous arcade embellished with round polished red granite medallions. Indirect lighting is supplemented by tiny spots incorporated within the lattice that highlight the cluster of palms in brass planters in the center of the lobby and the semicircular granite guard station nearer the door.





Sugarland Office Park,
Houston, Texas, 1980–81.

Set along a picturesque canal 30 miles from downtown Houston, the park engages its natural surroundings to provide a work environment that is tranquil and contained. The long, low (three-story) building, the first of a group of six, bends around in a gentle arc to form a sheltered grassy lawn in front of the water. Giving definition to the form are a series of false pitched roofs, higher and broader over the center than over the ends of each wing. The low, solid buildings with their classical window placement and gabled wings are consciously reminiscent of the eighteenth century, a time of gracious living. The specific model for the design is a house by the German master of neoclassicism, Karl Friedrich Schinkel.
The building is sheathed in orange brick elaborated with stripes of red brick, marking base, floor level and roof lines. Further decoration is provided by precast concrete which emerges as a series of little stars within circles under the roof, as simplified circles within rectangular panels under the windows, as a ribbed molding surrounding the oculus window and as a concentric frame molding around the entry.



Neiman-Marcus,
San Francisco, California,
1980–82.

The challenge of modern department store architecture is designing something that is palatable for a client who neither needs nor wants windows. On the interior, fashion and formula dictate. But the exterior is often left as unarticulated and unappetizing as a concrete bunker.

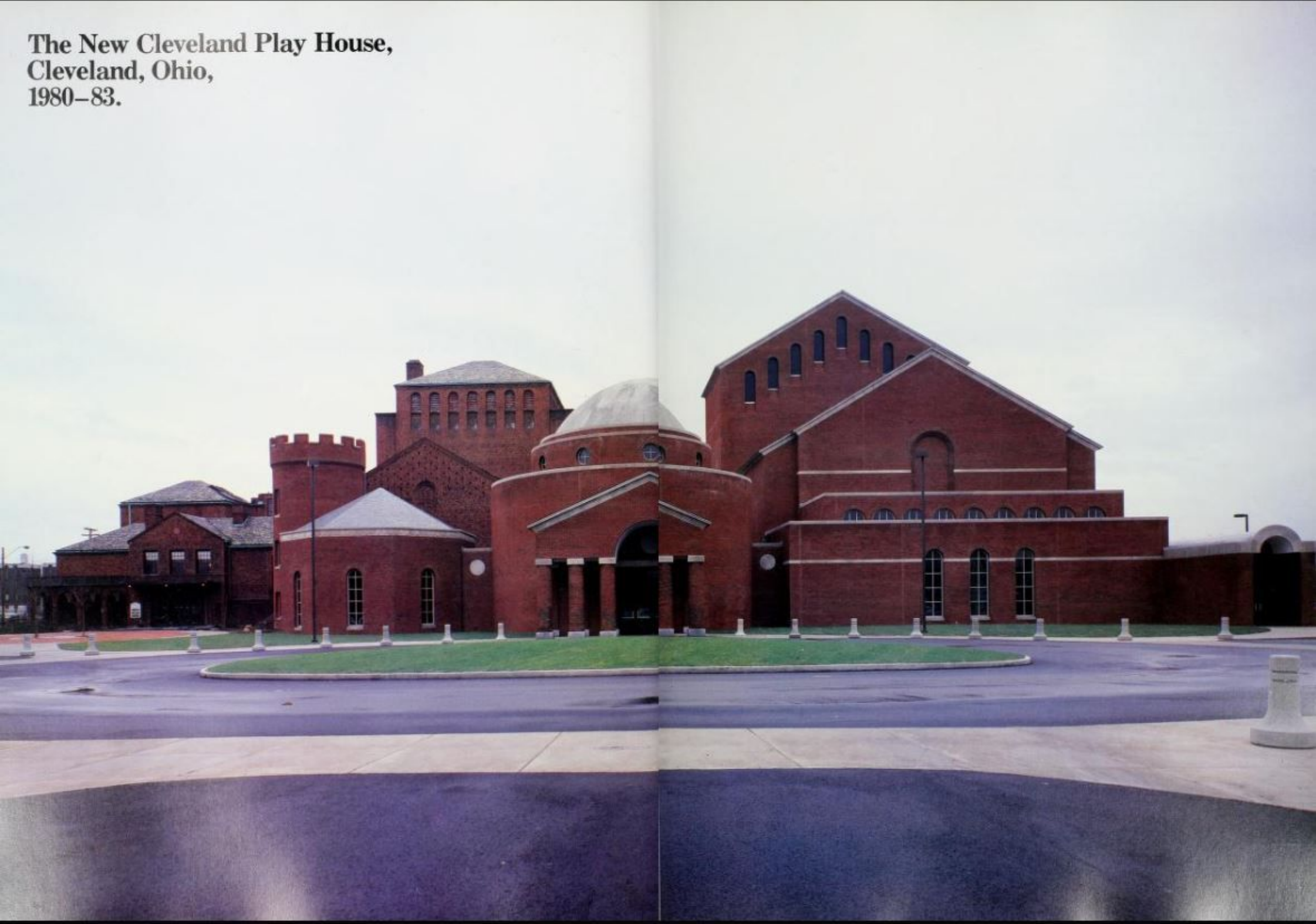
At Neiman-Marcus, facing the palm-studded garden of San Francisco's Union Square, the nature of the exterior was especially important and its central element emerged from a serious community battle. When Neiman-Marcus bought the site, there was a turn-of-the-century department store on it. The building was originally designed by Clinton Day and built in 1896, but largely destroyed by the great San Francisco earthquake. It was then rebuilt by the Bay Area Beaux-Arts architect Arthur Brown Jr., currently enjoying a critical revival.

There ensued a preservation fight to save the old City of Paris store. Brown's redesign had a leisurely arrangement with narrow floors surrounding a four-story elliptical rotunda graced with filigree-like balconies and a stained glass dome. Although once a common design in Europe and America, the arrangement is no longer considered efficient by department store executives. A compromise was reached in which the celebrated rotunda was saved, moved to the pivotal entry corner where space could be afforded and where its charm would be sheathed only by a glass curtain wall from the street.

The remainder of the visible exterior becomes a study in decorative devices. Red granite, of the Taivassalo variety, is used to face the two street elevations. The pattern is a diagonal check consisting of the same stone in alternating flamed and polished finishes.

Except for the show windows at ground level and two small office windows, the openings are blind, placed there for scale and composition. The show windows themselves are incorporated within much taller false windows to be more in keeping with the size of the building as a whole. A barrel-shaped skylight is inserted near the opposite edge as an interesting counterpoint to the rotunda.

The New Cleveland Play House,
Cleveland, Ohio,
1980–83.

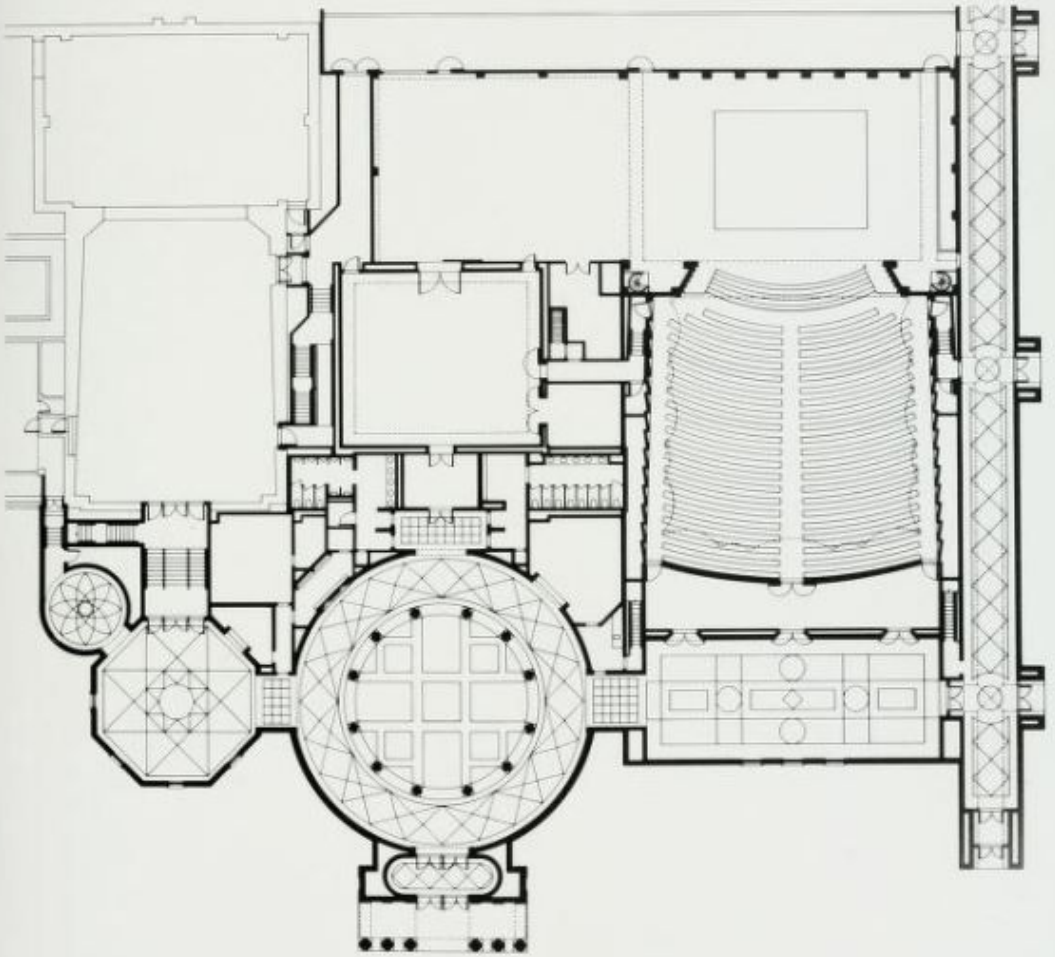


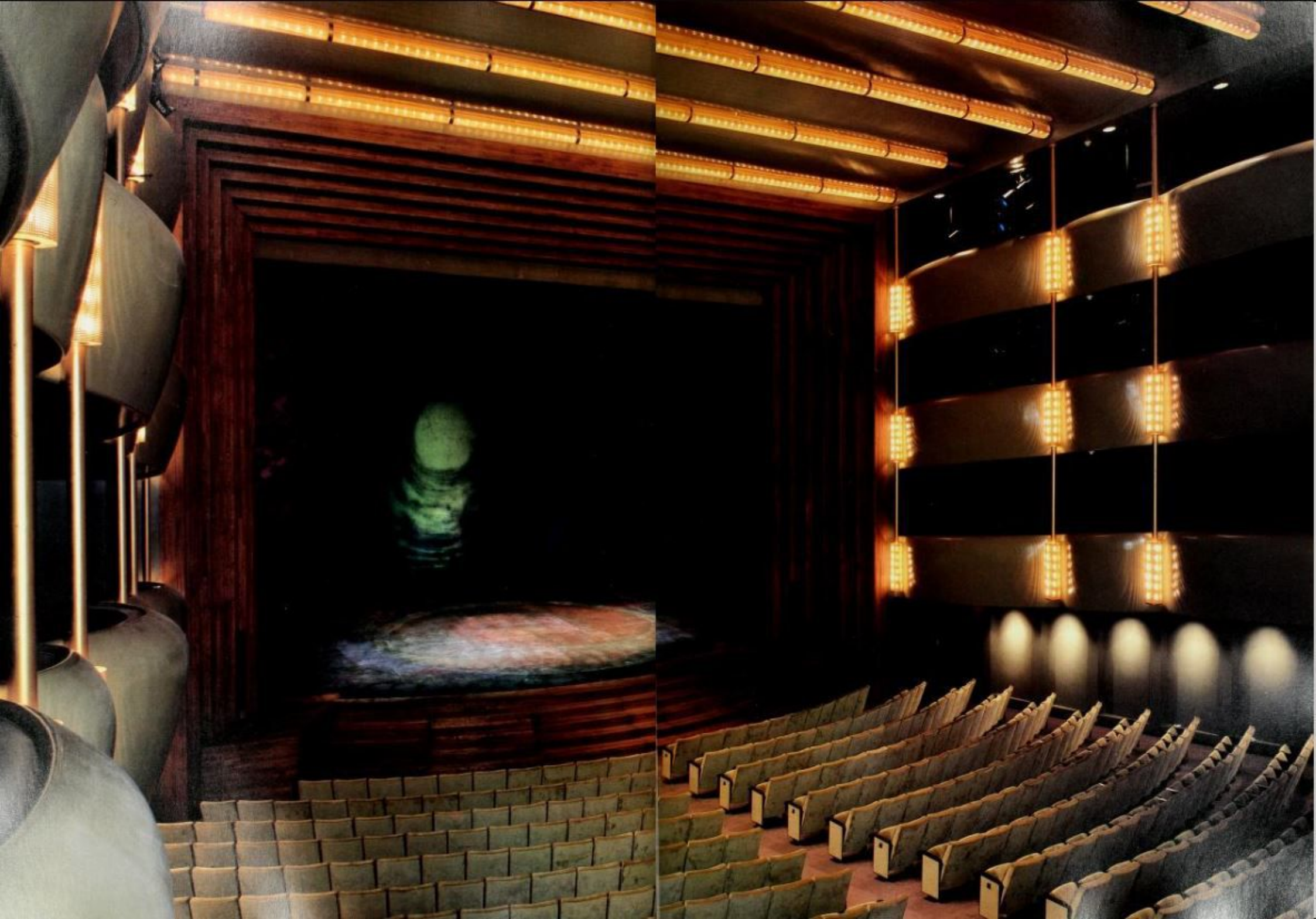
Cleveland Play House, one of the oldest repertory theaters in the country, had outgrown its two-theater complex on Euclid Avenue, four miles from downtown, and was using a former church nine blocks away for additional performances. When it became possible to buy the abandoned Sears Roebuck & Co. building in back of its theaters, the organization made its renovation part of a major expansion. The program included a new 644-seat theater named after Kenyon C. Bolton, a black box multipurpose studio, and a new lobby for the existing Drury Theater's audience, which had long overflowed the lobby it shared with patrons of the smaller Brooks Theater. The 200,000 square feet of former department store space is renovated as a back stage facility with set-building shop, truck dock, storage and dressing rooms, and also includes a private club and extra revenue-producing rental space. The club is connected to the theater lobbies by a long formal promenade.

To keep the scale moderate, the new spaces are added as a cluster of buildings, a rambling estate or, rather, abbey, as much of the new architecture takes its stylistic cue from the existing 1927 red brick quasi-Romanesque complex designed by Philip Lendsley Small. The new structures maintain the irregular massing of the original but are both grander and more eclectic, with references to medieval castles, Regency country houses, and neoclassical work. Each lobby is geometrically distinct and each floor has a different terrazzo pattern.

A large rotunda pulls together the entire complex and provides a central entrance and vestibule. The form is inspired by Bernini's Santa Maria dell' Assunzione in Arricia—a reworking of the Pantheon. Round windows pierce the drum of the low dome. The plan of the interior is inspired by the fourth-century mausoleum of Santa Costanza in Rome.

The interior of the new theater has a progressively recessed frame around a proscenium stage that emphasizes the primacy of the play. In the house, there are tiers of false balconies, recalling the court theaters of earlier centuries, to create a false scale, be decorative, provide a framework for lighting, and enhance the acoustics.





RepublicBank Center,
Houston, Texas, 1981–84.

The bank sits across from the firm's earlier Pennzoil Place, a complex from another decade, inspired by minimalist sculpture. RepublicBank's 1.4 million-square-foot project is, in contrast, eclectically historicist, with steep serrated gables reminiscent of Dutch guild halls and German Rathäuser, imposing portals and rustication inspired by Renaissance palaces and immense gallerias in the nineteenth-century tradition.

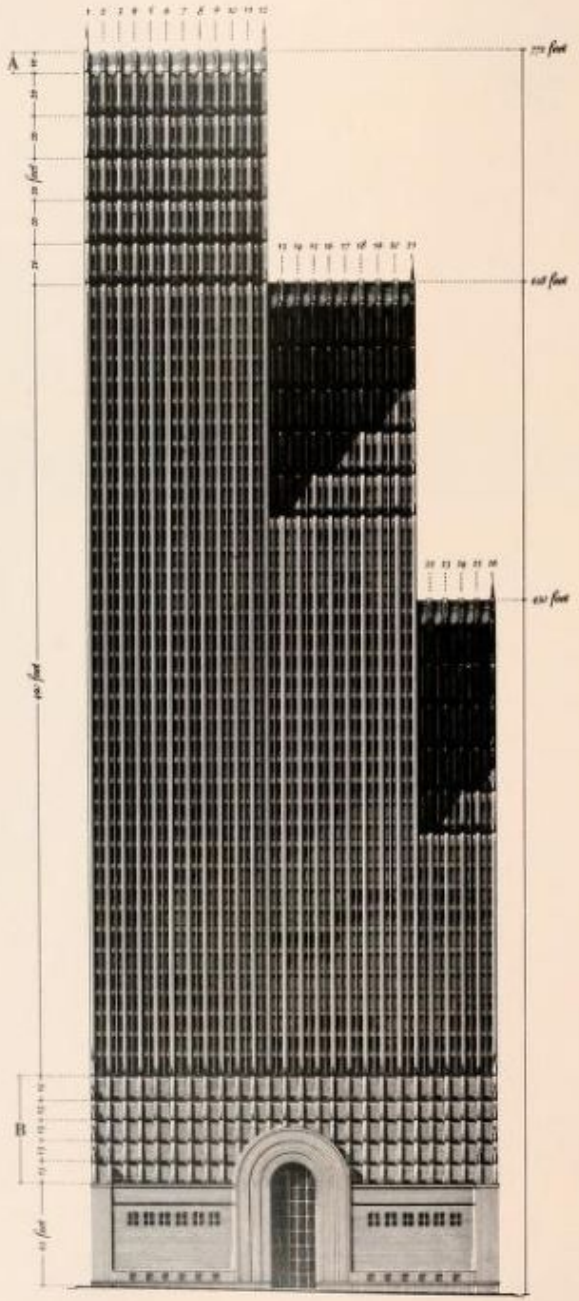
The site is a full block located in downtown Houston. However, one corner was occupied at ground level and below by a Western Union equipment building that proved too costly and complicated to relocate. In response, the plan divides the block into four quadrants with a strong axis and a clear cross axis, vaulted arcades running street to street, with an antique standing clock at their intersection. A grand banking hall is placed next to the switching station (and extends above it as an executive mezzanine) and both are wrapped in red Swedish granite and crowned in a lead-coated copper gable spiked with lead-coated obelisks.

This low building functions as something of a forecourt to the tower behind, which fills the other two quadrants of the site and rises 780 feet. The major axis bisects both buildings and serves as an interior street and the main entrance to each. The arched entry to the banking hall is vastly exaggerated—to a height of 80 feet—scaled as an entry not only to the hall and arcade but to the tower as well.

Within, the ceiling of the banking hall steps up symmetrically, in layer after layer of ribs, to a height of 120 feet. It is filled with light that streams in through the skylights between the ribs of its gabled roof. The banking hall is separated from the arcade by granite columns and wrought-iron screens.

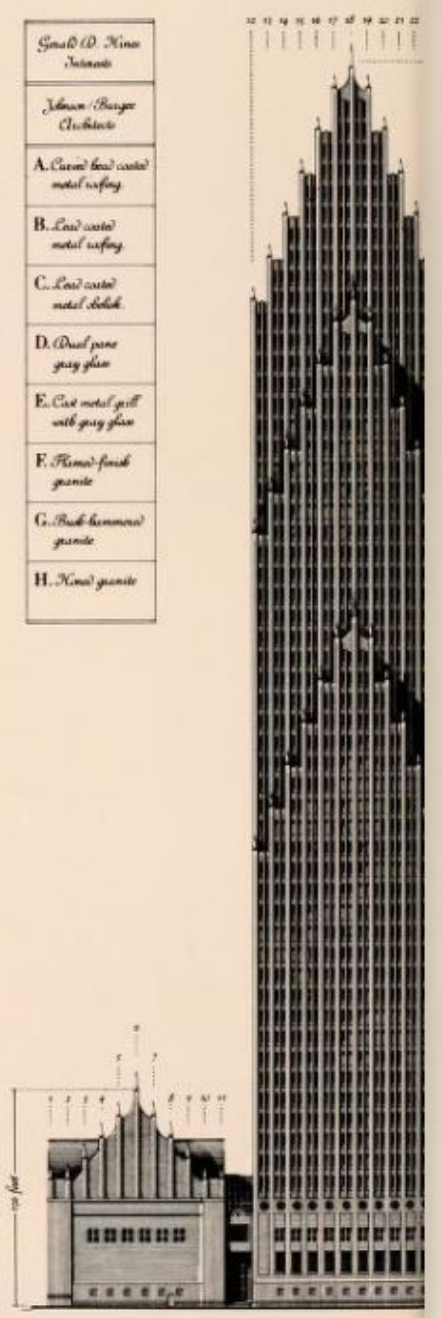
The tower is sheathed in the same red granite as the low building and detailed, up to the low building's cornice line, in a similar pattern of rustication, square insets, and four-paned windows, making a base commensurate with the small building and distinct from the shaft rising above. The shaft has an *ababa* rhythm provided by alternating pilasters and mullions, which project beyond the spandrels as continuous verticals. Texture is added by subtle variations in the degree different elements are recessed and the combination of flamed, honed, and bushhammered finishes.

The tower steps back twice. Both setbacks, as well as the tower's top, terminate in gables similar to those of the low building but set perpendicularly in such a way that the tower seems an amalgam of medium-sized as well as tall buildings. The implication is a village-like organization and a profusion of levels mitigating the disparity between the different scales of the bank and the tower.

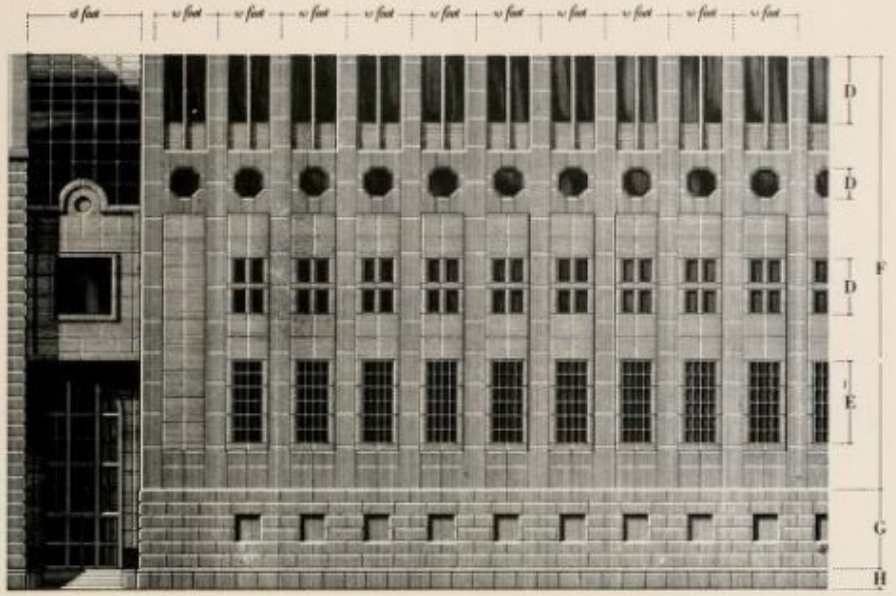


East Building Elevation at Louisiana

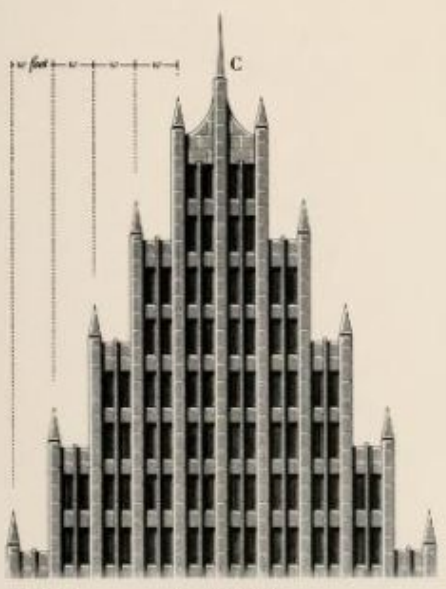
Gerald D. Hines Interests
Johnson / Burgee Architects
A. Curved lead coated metal roofing
B. Lead coated metal roofing
C. Lead coated metal flashing
D. Dual pane grey glass
E. Cast metal grill with grey glass
F. Flamed-finish granite
G. Bush-hammered granite
H. Honed granite



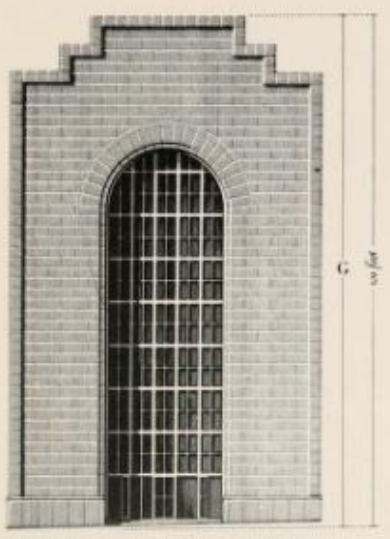
North Building Elevation at Capitol



Detail of tower base and entrance from North Elevation



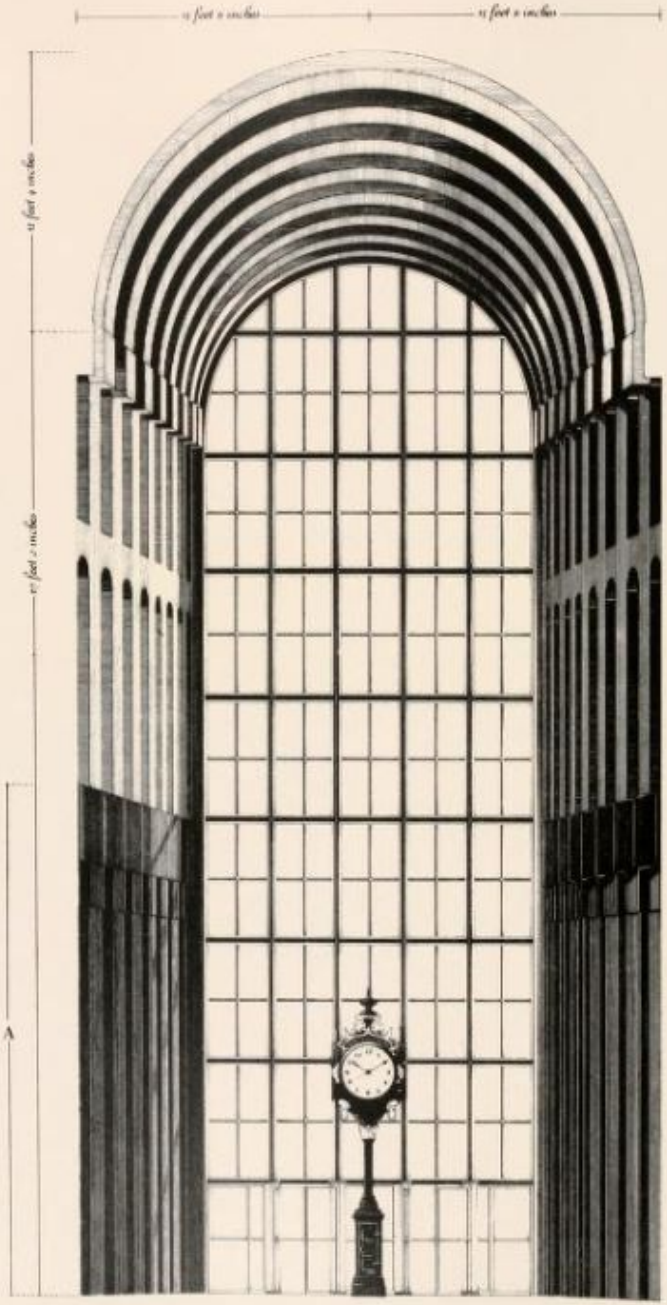
Detail of lower tier of tower from North Elevation



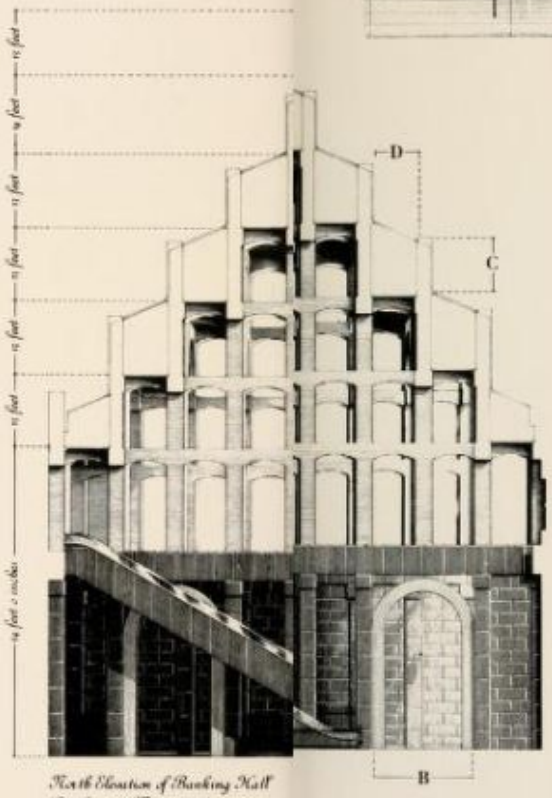
Detail of entrance from West Elevation at South

Gerald D. Hines Interests

Johnson/Burger Architects

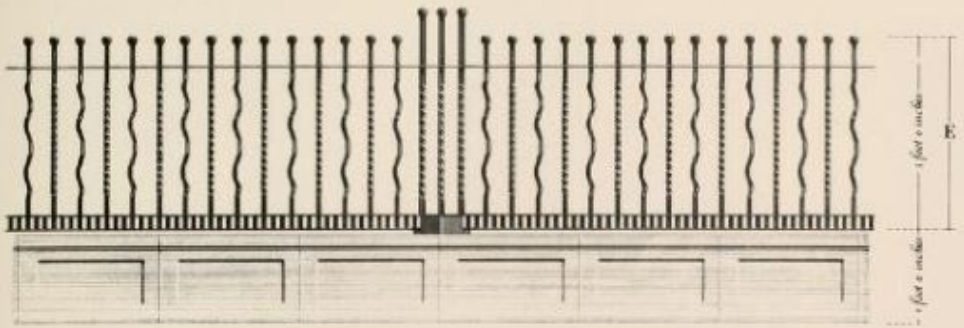


East Interior Elevation of Major Arcade



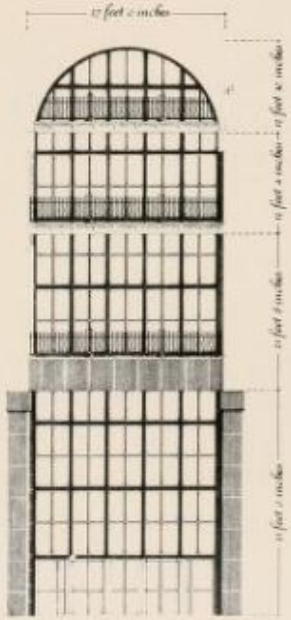
North Elevation of Banking Hall
(Escalator to Mezzanine)

Materials	B.	D. Glass skylight
A. Flamed-finish granite	C.	E. Wrought iron



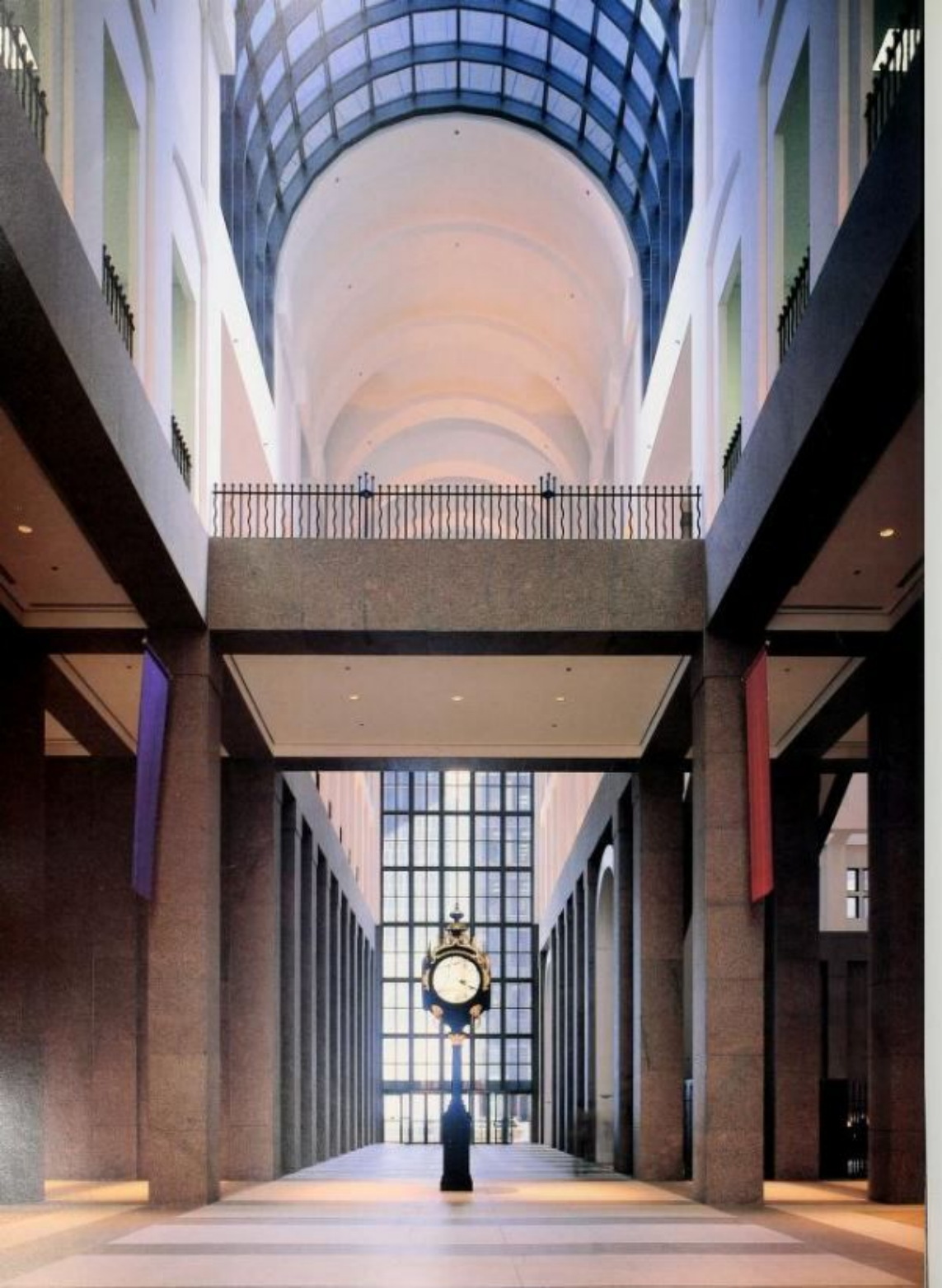
Wrought Iron Balustrade

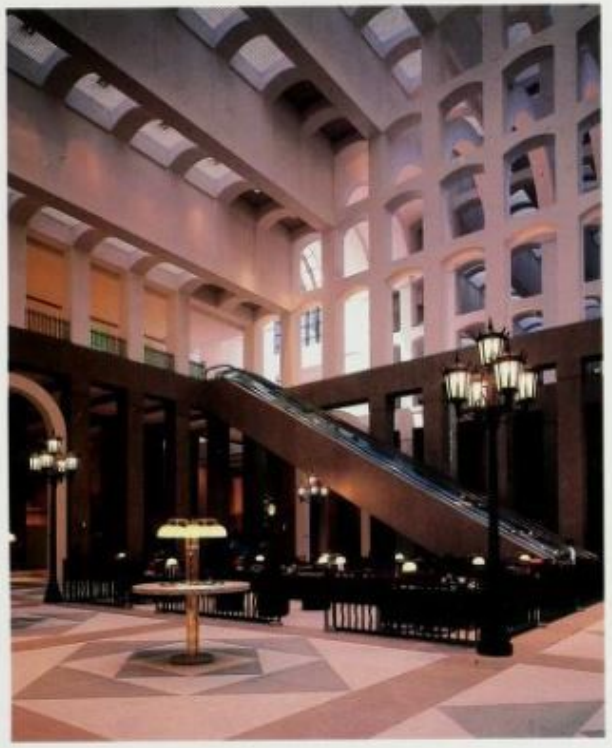
56th Thomas Street Clock
(Pendulum Movement)



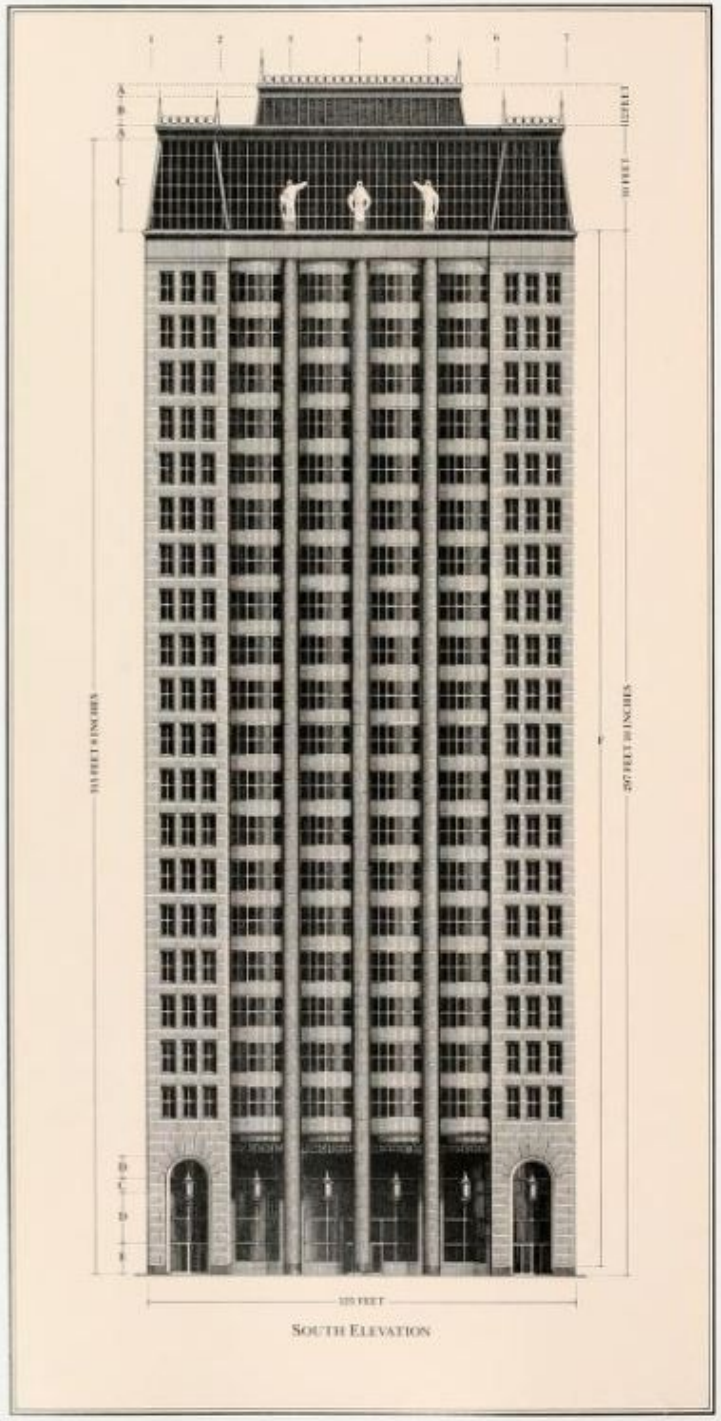
West Interior Elevation of Major Arcade
(Bridge Connections Across Levels 3, 4 & 5)

F. Cast iron	
G. Gold leaf finish	





580 California, San Francisco, California, 1981–84.

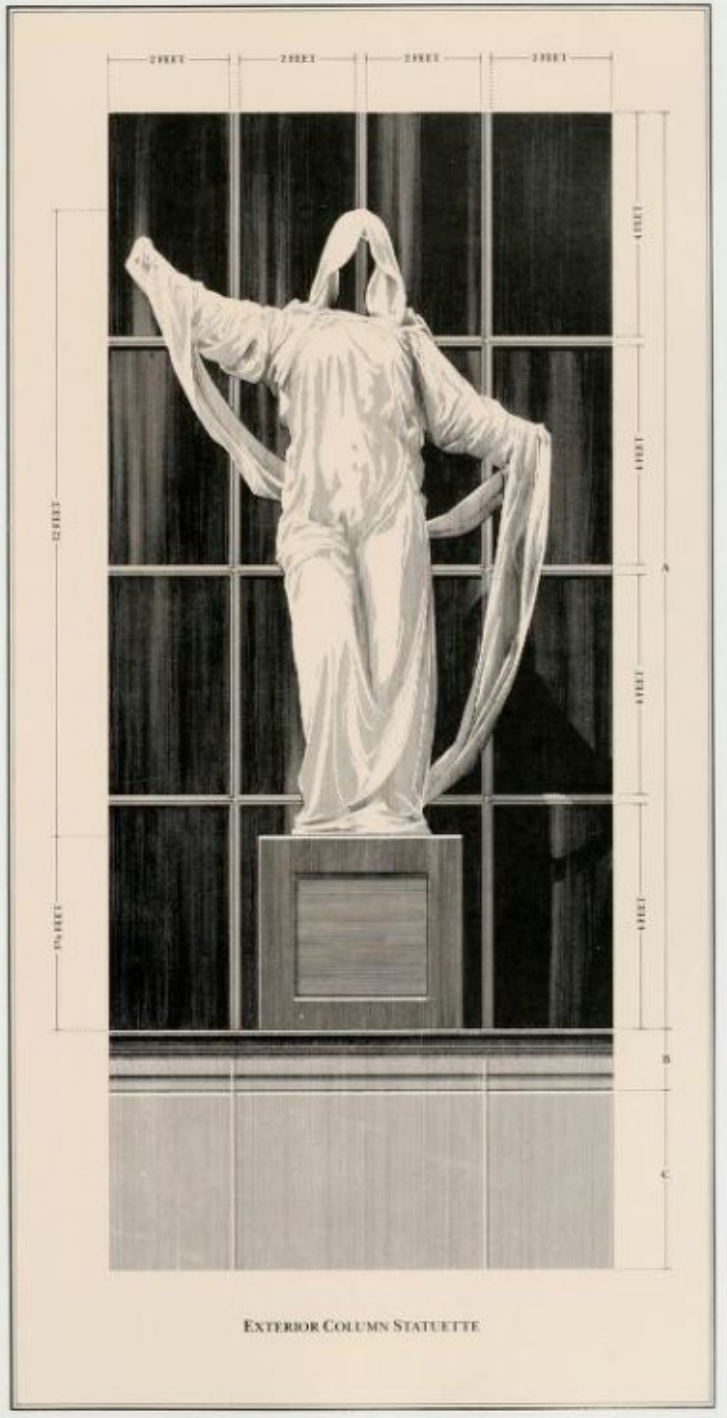


SOUTH ELEVATION

DETAIL OF LANTERN

DETAIL OF FINIAL

DETAIL WORK



EXTERIOR COLUMN STATUETTE

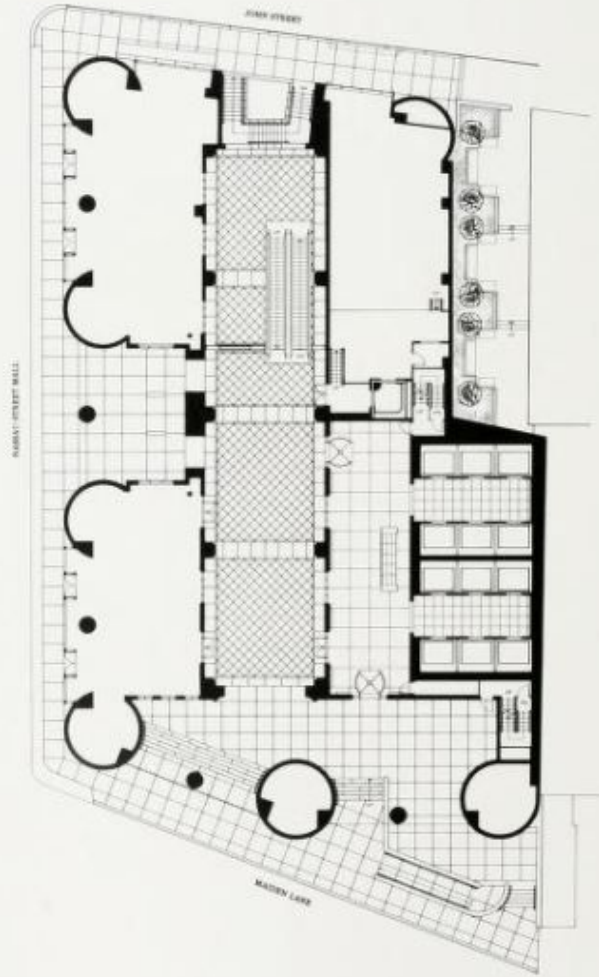
Located in the heart of San Francisco's financial district, the 340,000-square-foot speculative office building is built to the property line to maintain the street wall but carved out underneath to provide a two-story arcade along its 125-foot frontage. Both the office lobby and ground floor shops are entered from the arcade.

The tower is organized classically, into bottom, middle, and top, and further—as at Two Federal Reserve Plaza or Fort Hill—into contrasting and comingling stylistic components. The corners are masonry, pierced by traditionally detailed windows. In between, a facade of scalloped bays with ribbon windows separated by a superscale order of granite columns, combines elements from 1930s modernism, Chicago School skyscrapers, and San Francisco's Victorian town houses. The corners seem to act as stolid anchors that, in collaboration with the giant columns, thwart the advance of the ribbon windows and their bulging stone spandrels. This conflict is unleashed most vividly in the middle section of the 23-story building, and even there, it is tempered by a consistency of material, Sardinian gray granite and gray glass.

The two-story arcade at the base is arched only at the corners but of uniform height and tied together with a base course of Napoleon red granite. The arcade is embellished with cast ornamental aluminum skirting. Nine-foot lanterns of similarly detailed cast aluminum and translucent glass hang in each bay. These motifs are continued into the lobby, which is lined in the gray granite, paved in a checkerboard of the gray and red granites, and edged with a grillwork balustrade that is a variant of the design of the exterior ornamentation.

At the top, the tower is pulled together in a two-tiered gray-coated glass mansard roof. Demarcated corners, projecting beyond the rest and surmounted by more grillwork and ornate finials, suggest separate but subordinate mansards above each corner. Balancing these are 12-foot-high statues on 3½-foot bases surmounting each of the giant columns of the facade. The statues, cast in fiberglass by sculptor Muriel Castanis, are empty togas, draped forms from which the figures have been removed, abstracted reinterpretations of the neoclassical masterworks of Lorado Taft and Augustus Saint-Gaudens.

Two Federal Reserve Plaza, New York, New York, 1982–85.



Located in lower Manhattan where street patterns are idiosyncratic, the 21,700-square-foot site for this speculative office building included no corners that were 90 degrees or even identical to any others on the site. To hold the street line, use all available floor area, and avoid a building full of peculiar intersections, rounded forms were inserted at pivot points. Running the full height of the tower and dressed up with punched windows and crenellated crowns, the seven 20-foot-in-diameter turrets provide corner offices and penthouses with landscaped roof terraces, while resolving the angular geometry of the site.

Within these fat turrets, the 28-story office building is hoisted up several stories into the air to provide a vaulted pedestrian street under the building that is 43 feet high, 30 feet wide, and 150 feet long. Also underneath, and to either side of the branching pedestrian street, are the tower's lobby, retail stores that face both city and interior streets, and entrances to the subway station below. The exact height of the lift is dictated by zoning laws and matches the Federal Reserve Bank across the street, which has a balcony at that level. Below ground, a concourse level provides more retail space surrounding the subway entrance and a branch of the Whitney Museum of American Art.

The turrets are faced entirely in buff-colored brick, but the sections between use buff-colored brick for prominent vertical members and dark brown iron spot brick for spandrels to reinforce the strong verticality of the turrets. The reference to castle design in the real crenellation of the turrets is abetted by mock crenellation at the top of the sections between. At the bottom, the solid footing of the turrets is played off seemingly tenuous support from slim 44-foot columns. Not only do they look too slender to support such a heavy load but their having capitals without corresponding bases to attach them to the ground makes them seem to hang down from above rather than build up from the ground.

Limestone is used for trim and on sills, columns, and the parapets of the turrets. Turret bases and paving are granite. Each elevator cab is lined in one of six different marbles.

The Crescent,
Dallas, Texas,
1982–85.

The Crescent combines 1.25 million square feet of office space, 175,000 square feet of retail space, a 250,000-square-foot hotel, and a multilevel, 4000-car, underground garage on a ten-acre site across the Woodall Rogers beltway from downtown Dallas. The tight site planning treats the triangular site as a single entity subdivided into concentrically arranged, arc-shaped buildings, which are bisected down the middle by an elaborate procession of gates, courts and lobbies.

A circular ramp descending to the parking garage occupies the apex of the triangle and is camouflaged by dense and raised landscaping to mark the point and provide a front lawn. A three-story retail building fills the next section of the site with a courtyard plan. Its style, and the style of the entire complex, is derived from the Second Empire work that influenced much early Texan architecture. This is freely interpreted and combined with Victorian ornamental grillwork, specifically inspired by Aston House in Galveston, and becomes especially elaborate around the retail structure's open, granite-paved court. The walls of the building are limestone with rusticated corners and base. The mansard roofs are slate.

A 226-room hotel occupies the next curved layer, connected to the retail building through its court and composed of similar materials and motifs. Its central section is raised higher than its wings to reinforce the complex's central spine. Its curved plan serves to shorten corridor views.

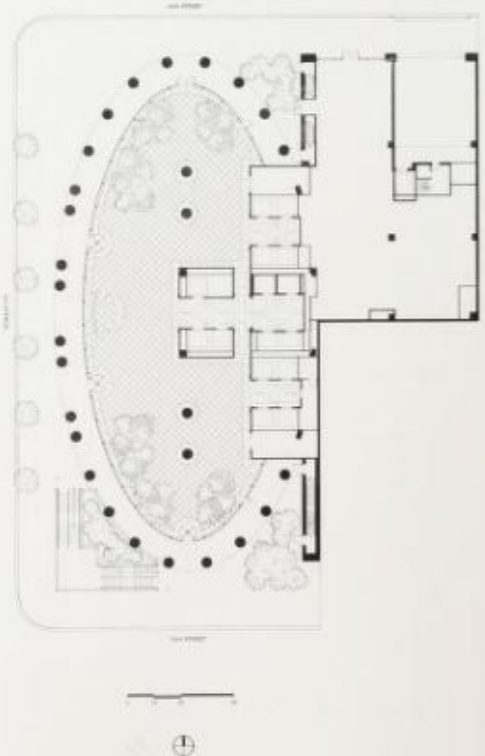
A crescent-shaped road separates the hotel from three office towers, arranged in an arc, the center one nineteen stories high, the others eighteen stories. The office towers are composed of many of the same elements as the lower buildings, with the exception of full-height, largely glass, vertical sections that reinforce the center of each building by projecting both forward and through the roofline and mark the edges and transitions with curved recesses.

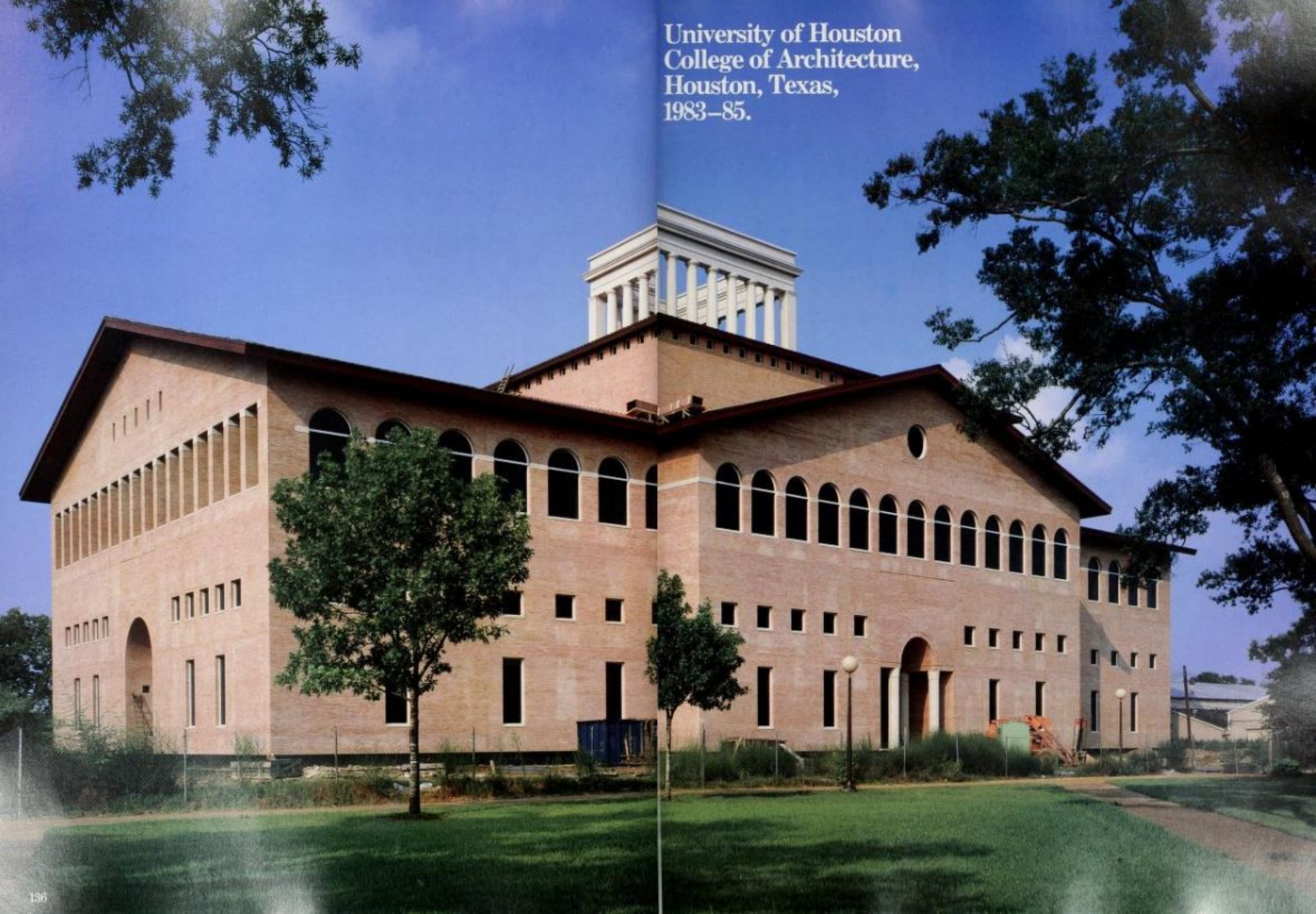
53rd At Third, New York, New York, 1983–85.

The 34-story tower is oval, an unexpected shape in midtown Manhattan's thicket of boxes and angles that lends an unmistakable identity to the skyline. The shape is built of four successively smaller elliptical sections, the lower three of which touch along a theoretical spine at the easternmost point, stepping back along the three frontages. In contrast to the more typical wedding cake profile, this provides a narrowing silhouette and varied floor sizes for flexible renting arrangements with a far smaller loss of leasable square footage.

The tower is sheathed in rings of Swedish Imperial granite, red where it is polished, pink where it is flame-finished; wide and narrow bands of brushed stainless steel, and gray-tinted ribbon windows. At the top, the final setback, a two-story mechanical tower sheathed in granite, serves as a cap. At ground level, 28 two-story, granite and stainless steel columns define the base, a sheltered walkway around the tower's glass-edged street frontages. The lobby has a checkerboard-patterned paving of flame-finished and polished granite and a glass mosaic ceiling. Each elevator cab is lined in one of four different marbles.

53rd At Third is the new address for John Burgee Architects with Philip Johnson, which has left the Seagram Building where Johnson has practiced since it opened in 1958.





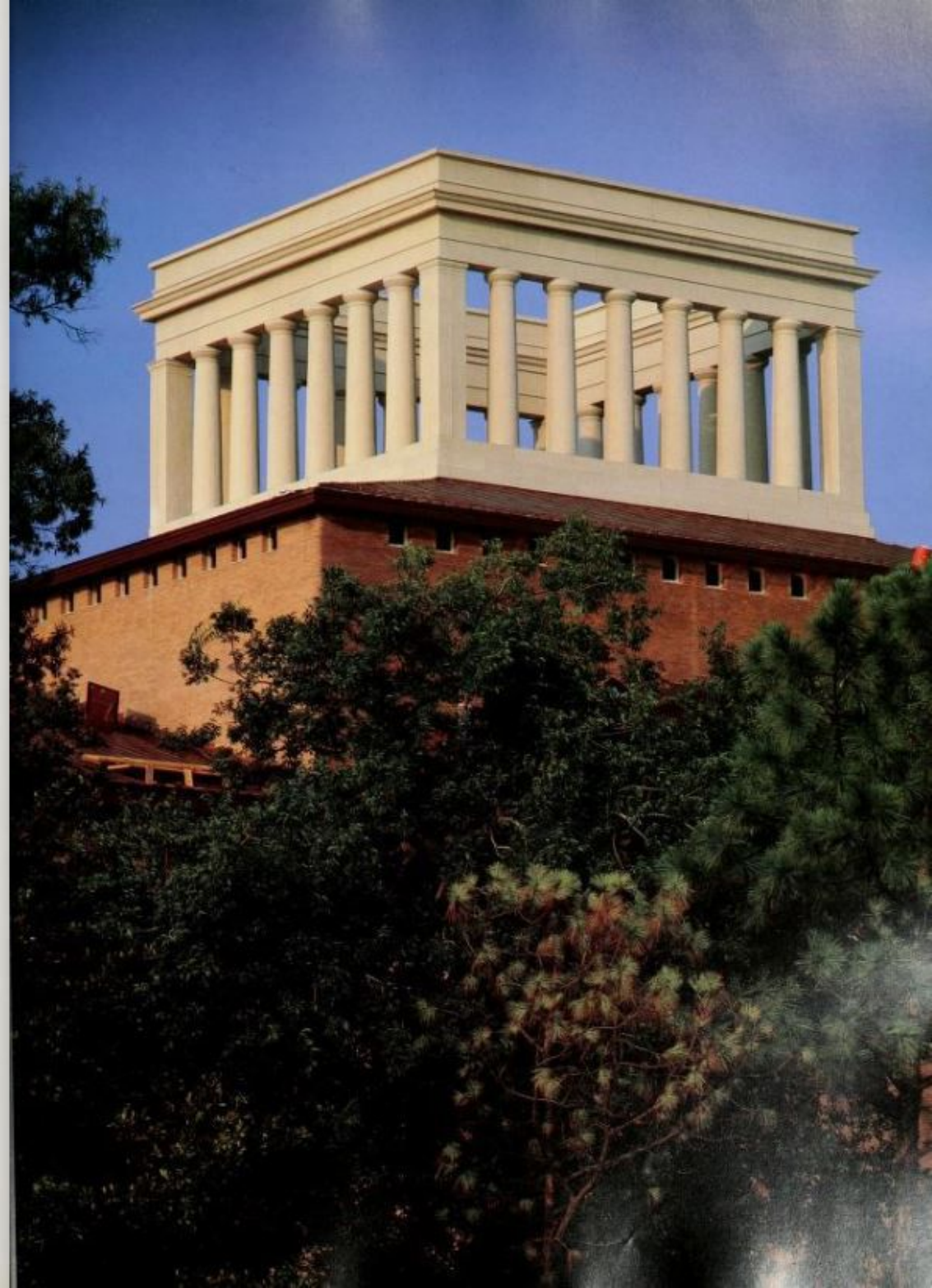
University of Houston
College of Architecture,
Houston, Texas,
1983–85.

The University of Houston's amalgam of architectural styles offers little to conform to except color and has a disparate though spacious arrangement. To help enclose and define the relatively amorphous campus grounds, the architecture school is placed at the head of a major pedestrian mall. Set astride the mall at the entrance to the campus from a large parking area, the school has a secondary role as a gateway through which students from many disciplines are invited to walk.

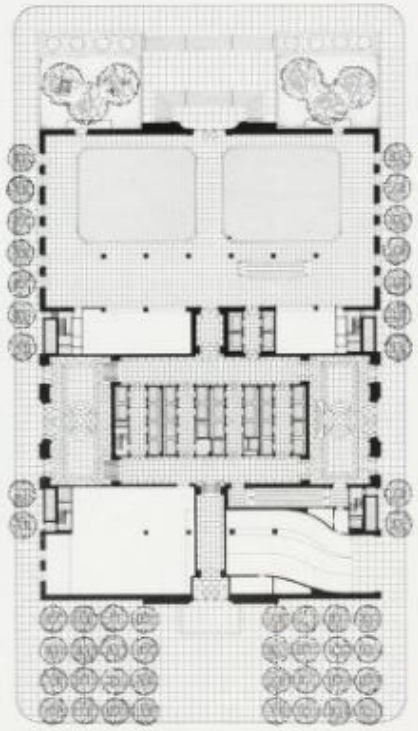
The four stories of the 153,000-square-foot building are arranged around a central skylit court. The court is paved in a grid of light and dark gray terrazzo with red terrazzo medallions and is surrounded by plaster columns and ornate cast-aluminum railings. It is available for a variety of functions: exhibitions, design juries, lectures, receptions, and parties. It is also a public thoroughfare for those en route from their cars to the campus and a gathering place at balcony as well as ground levels for students in the different studios that look out over the court and its monumental staircases from the upper floors.

The architectural source for the building was Claude-Nicolas Ledoux's House of Education project of 1773–79. The Ledoux project was intended as a residential as well as academic hall for 8 professors and 64 students for his ideal city near the forest of Chaux. The model is freely adapted for this nonresidential school for 640 students, with adjustments in plan and fenestration, no plinth, and the court where Ledoux intended a chapel. One motif that was kept, though altered in shape, is the crown of columns at the very top that caps the forms and identifies this building as the architecture school from any point on campus.

The exterior is sheathed in a rose-beige brick, compatible in color with adjacent structures, with precast trim and deeply recessed gray glass windows. The base is faced in polished Cambrian black granite and the sloped roof is covered in copper.



Momentum Place, Dallas, Texas, 1983–.

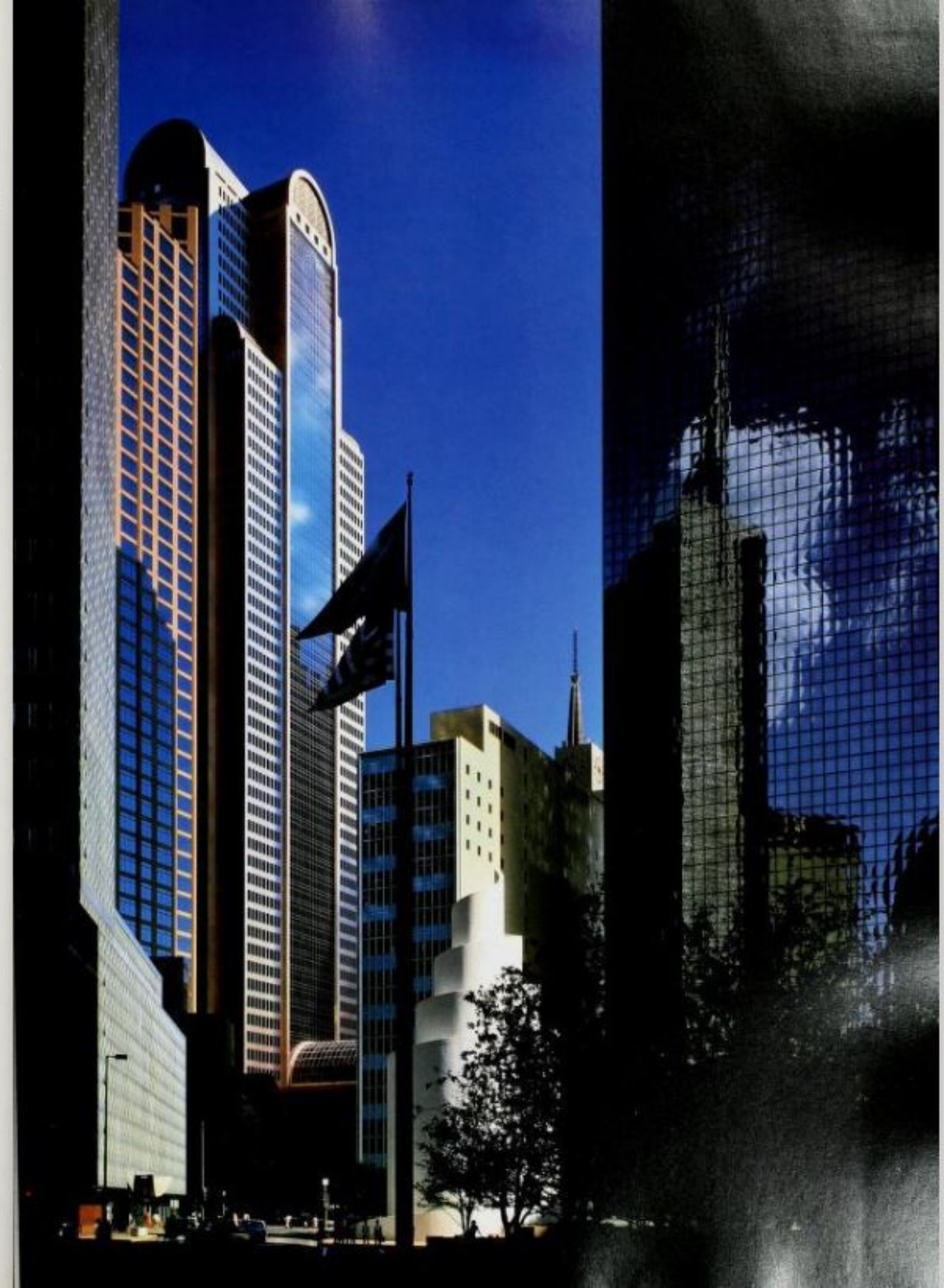


The 1.5 million-square-foot MBank headquarters occupies a full city block in downtown Dallas, a block from the earlier Thanksgiving Square. As at RepublicBank, the headquarters combines a low banking hall with a tall office tower, by way of a distinct roof shape—here an immense inset barrel vault—to give the small building importance and an identity at street level and, at the same time, forge the connection between it and the tower hundreds of feet above.

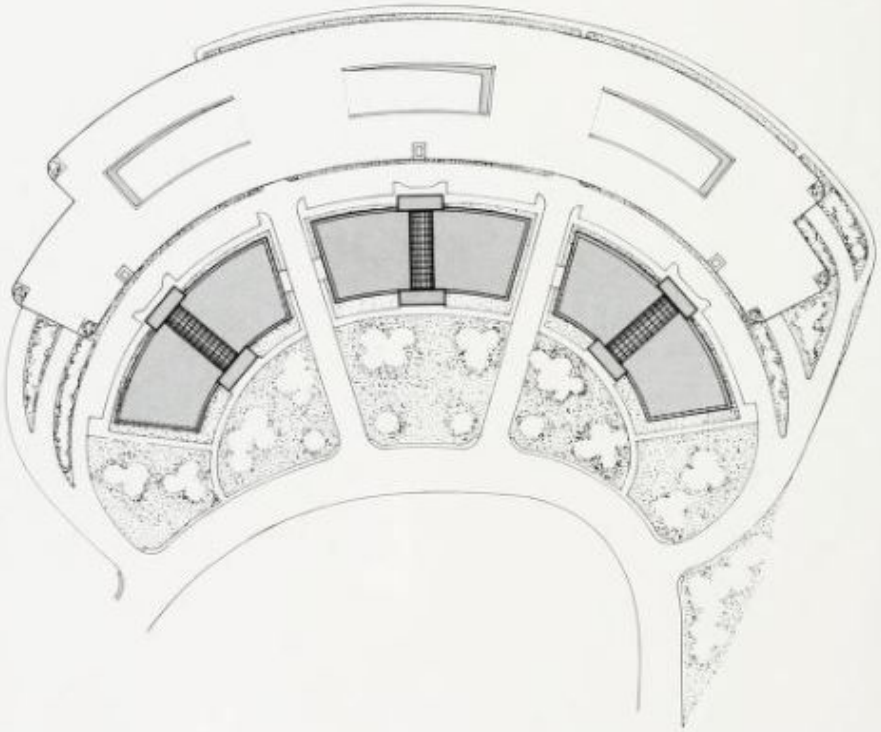
Both high and low sections are sited as long rectangles parallel to each other but interwoven visually through intersecting axes and cross axes at three levels. The banking hall's barrel vault is placed across its width, perpendicular to the tower, but echoed in its elevation. The sections are further interwoven through the use of materials. Pink granite sheaths the banking hall and the corners of the tower, while the sheer glass of the bank's skylight-covered vault is carried up the center of each tower elevation and across the half vaults at the setbacks. The tower's cross-vaulted roof is covered in copper.

The low bank building is approached from its raised and landscaped front lawn and entered through a 63-foot-high granite arch, scaled, as are the arched entryways on the other three sides, as entries for the 800-foot-high tower. The door leads to a marble-paved 70-foot walkway that bridges through the bank's six-level skylit atrium to the tower lobby, looking down onto the trading floor 16 feet below. Marble piers and ornate aluminum grillwork edge the banking levels that gradually extend farther and farther into the space as they near the immense barrel-vaulted skylight.

The barrel vault continues as a motif on the interior, covering the banking hall, tower lobby, passageways between, and elevator lobbies in a pattern as interlocking as that of the exterior. The tower lobby is lined in creamy Botticino marble with red Alicante marble trim and paved in an ornamental marble pattern in cream and black.



Tycon Towers, Vienna, Virginia, 1983–.

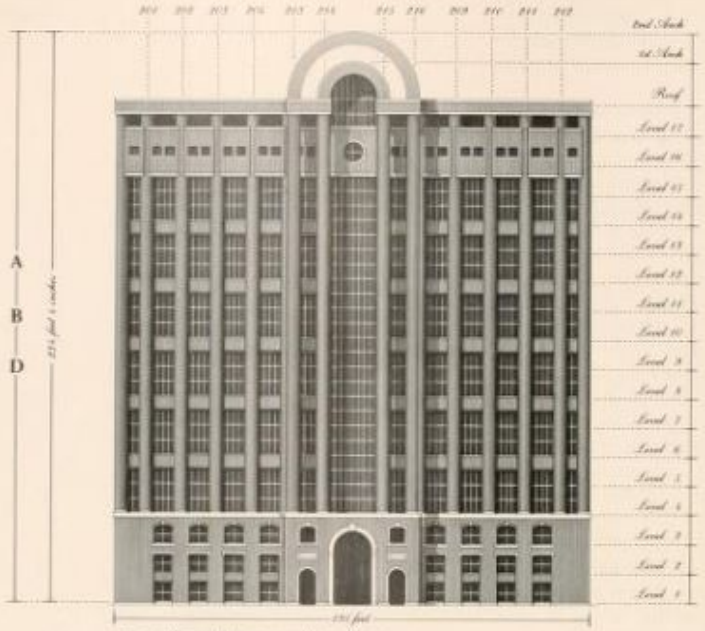


The suburban office complex, being built one tower at a time, is arranged along a partial ellipse, with each 17-story tower a segment of an arc. Across the street to the north, a seven-story 4800-car garage, located partially underground, wraps around the convex side of the complex.

Both convex and concave sides of each tower offer an elaborated entryway consisting of a Palladio-inspired brick portico, on top of which superscale freestanding columns, five feet in diameter, rise 160 feet to the top of the building. Resting on each pair of freestanding columns are two immense brick vaults. Between the lower vaults a 100-foot-long skylight, 27 feet in diameter, bisects the building, providing special penthouse offices below.

The elevations of the towers are, like each central bay, divided into base, shaft, and top in the classical manner. Brick with limestone trim is used throughout. The verticality of the shaft is reinforced through a series of giant columns behind which the windows and spandrels are recessed. The distance between columns compresses as they approach each corner to provide special emphasis. A false but more intimate scale is introduced by placing the brick spandrels at every other story.

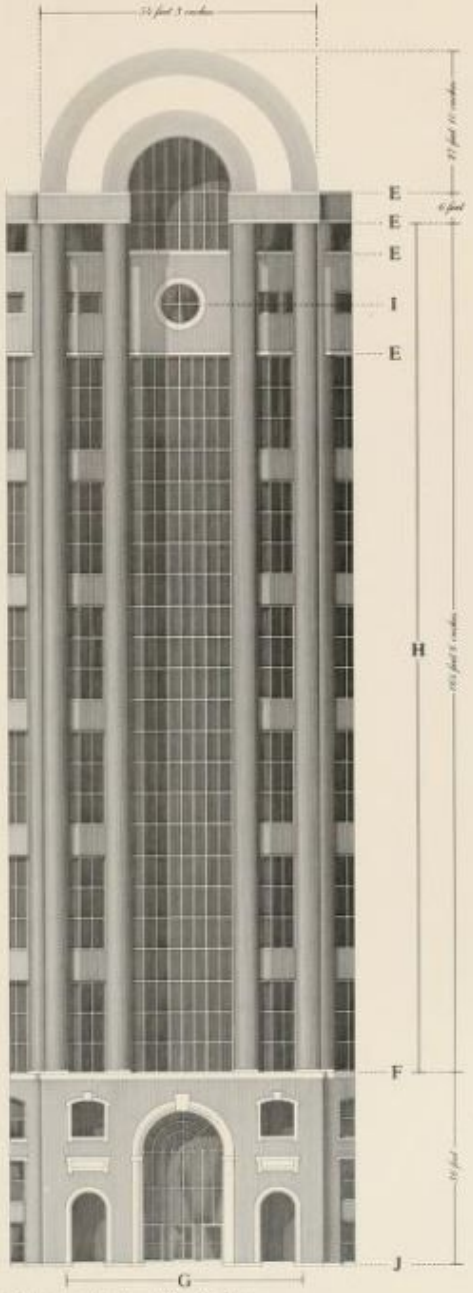
Visitors enter under the portico, through revolving doors encased in a triple-height arched window, into a curved lobby. The lobbies are paved in patterned marble, walled in oak, and hung with chandeliers. In contrast, stainless steel is used for the elevator lobbies and mezzanine railings.



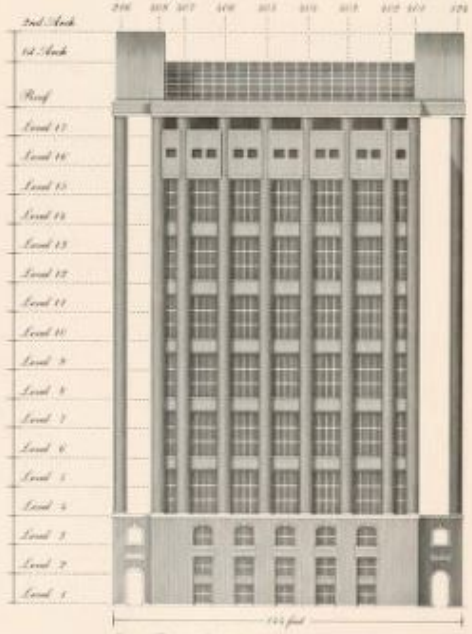
South Tower Elevation — Main Entrance

Tower Phases

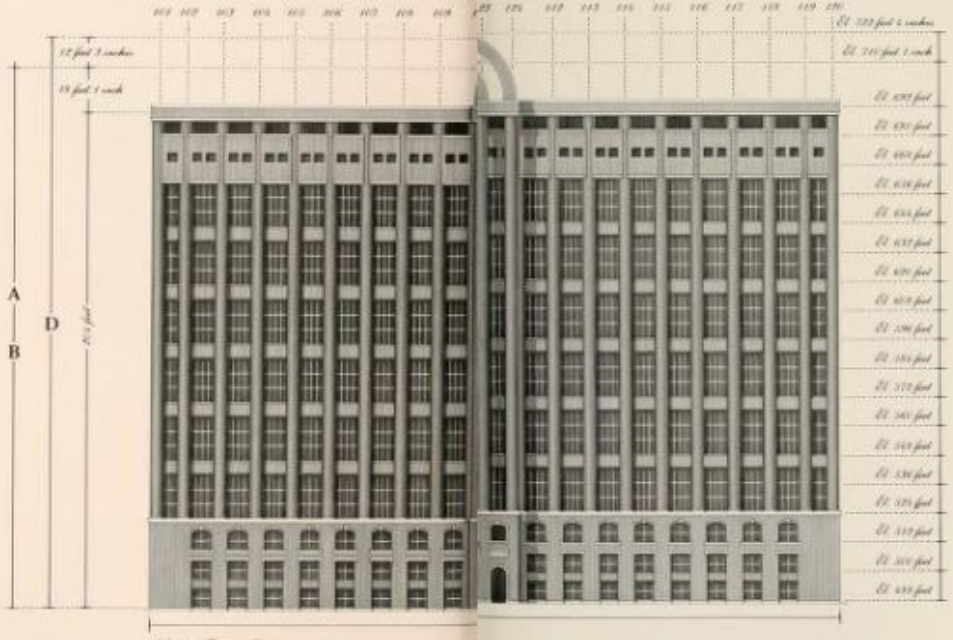
Detail of Main Entrance



Detail of North and South Portico



East Tower Elevation



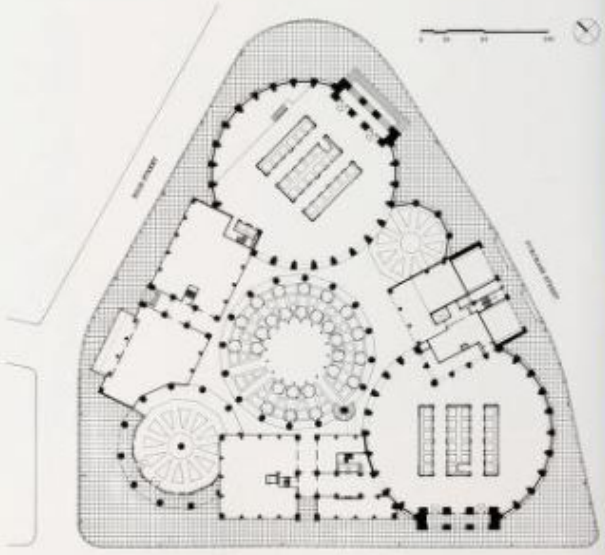
North Tower Elevation

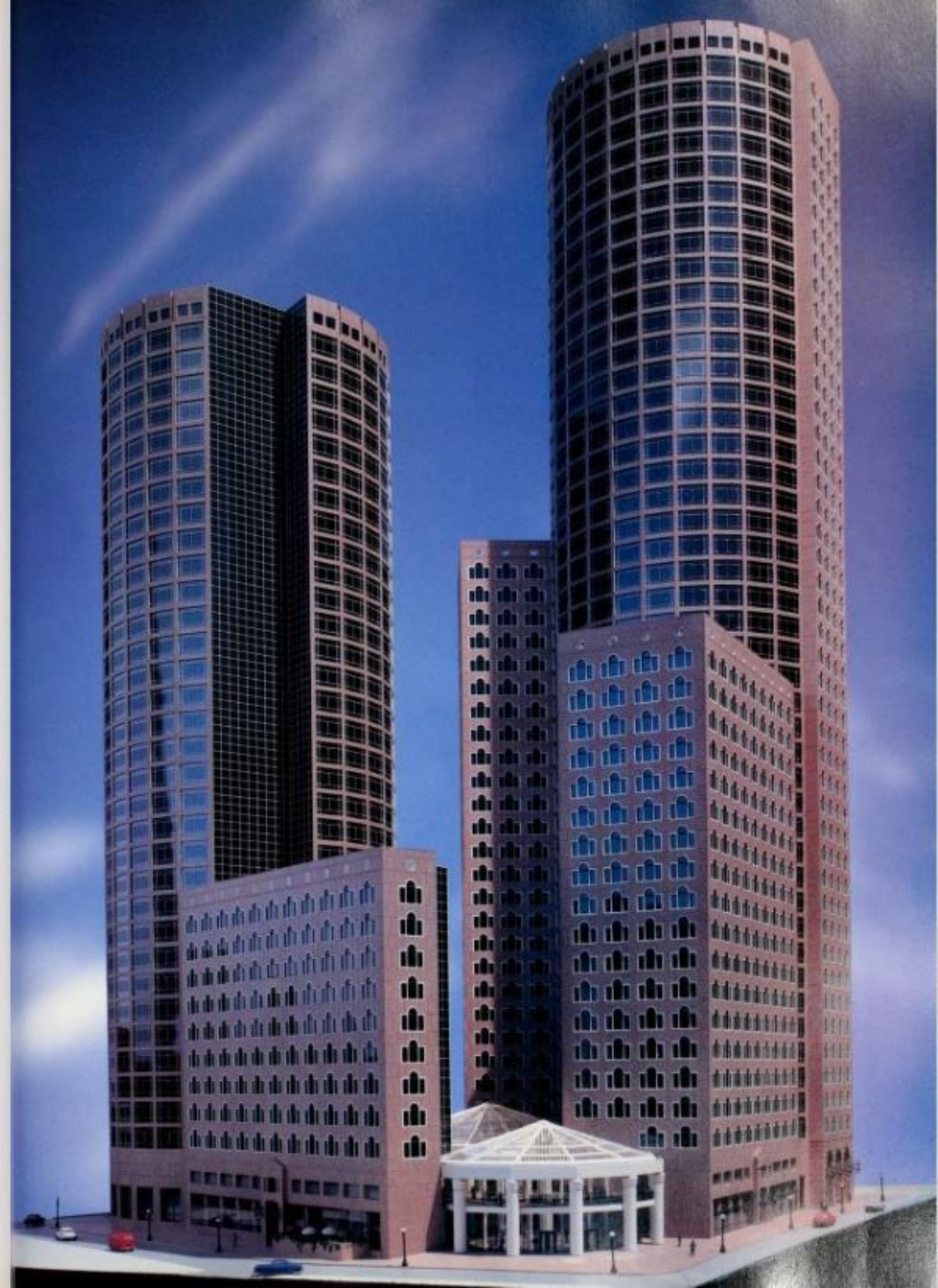
International Place at Fort Hill Square, Boston, Massachusetts, 1983–.

The site, in downtown Boston where curved and winding streets are the norm, has curved corners and sides of varying lengths. Both to fit the site and break down the massing, the two buildings are subdivided and arranged as if they were five buildings loosely aligned around a central courtyard. The manner is that of a village or town that grew incrementally over centuries, except for the inherent interdependence of the forms that seem to crash into one another or leave gashes where lower forms apparently have dropped off.

The different sections of the complex are extended to dramatically different heights and the shapes, materials, and detailing of the elevations are contrasted to imbue as much variety of form and scale to the 1.8 million-square-foot office complex as possible. Some elevations are flat, others—especially at the corners of the roughly triangular site—are curved. There are curtain walls of uninterrupted reflective glass at certain points of transition; superscale granite grids superimposed on glass curtain walls on the cylinders; and rose granite walls with punched tripartite Palladian windows on major flat surfaces.

Each building is accessible through vaulted entrances on the street but the formal entry to the entire complex is a two-story, free-standing, octagonal glass pavilion with a conical metal roof. The pavilion stands on the corner most likely to be approached by pedestrians and farthest from the expressway. It leads directly into the center of the site to the 25,000-square-foot, space-frame and glass-covered, two-story, circular atrium. A fountain gushes in the center of the atrium and columns surround the periphery. The atrium is larger than the entrance pavilion and the slope of the site lifts it higher.



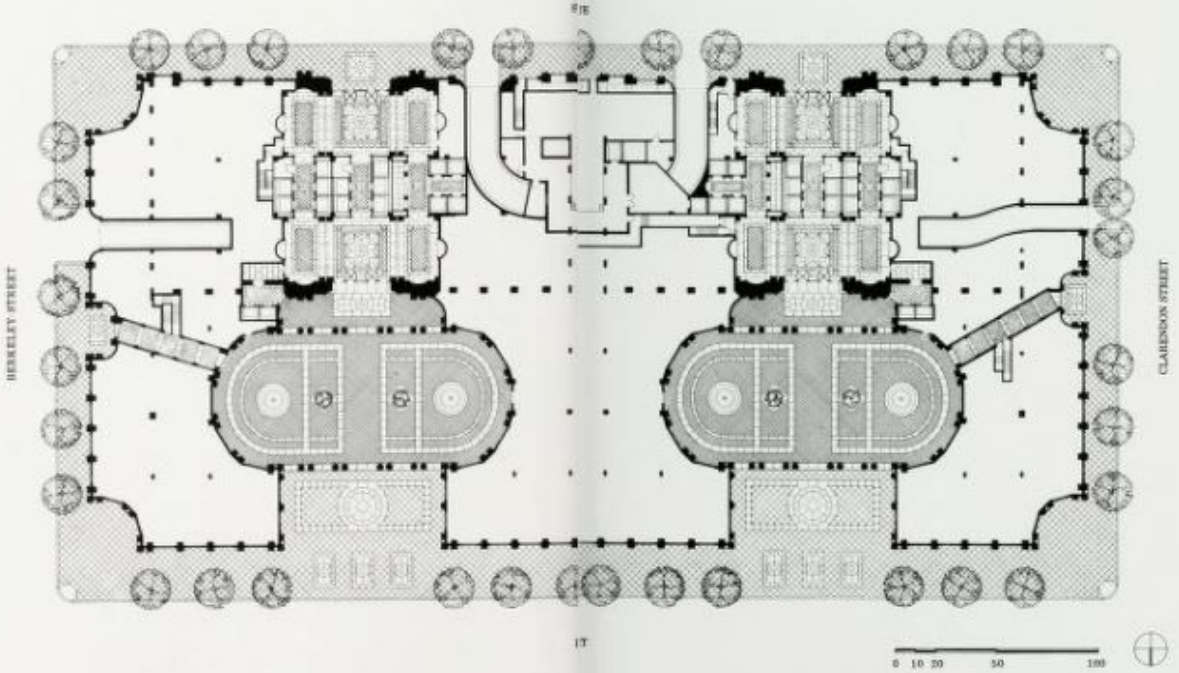


500 Boylston Street, Boston, Massachusetts, 1983–.

Located along Boylston Street on the edge of Boston's Back Bay and behind Richardson's Trinity Church, the 1.35 million-square-foot building respects both the street edge and the street life of the neighborhood with piazzas, a six-story platform base with twin 20-story towers rising above at the rear of the full-block site.

The platform is molded in a baroque manner, notched back at corners and midblock, and with deep piazzas carved out in front of each tower. The street edges and piazzas are lined with 100,000 square feet of shops and restaurants and paved in boldly patterned granite.

One of the towers is to be used for the offices of New England Life, the other is to be rented to tenants. The tower facades are organized classically with a raised barrel vault over the central sections that echos both the superscale arched doorways and the curved piazzas below.



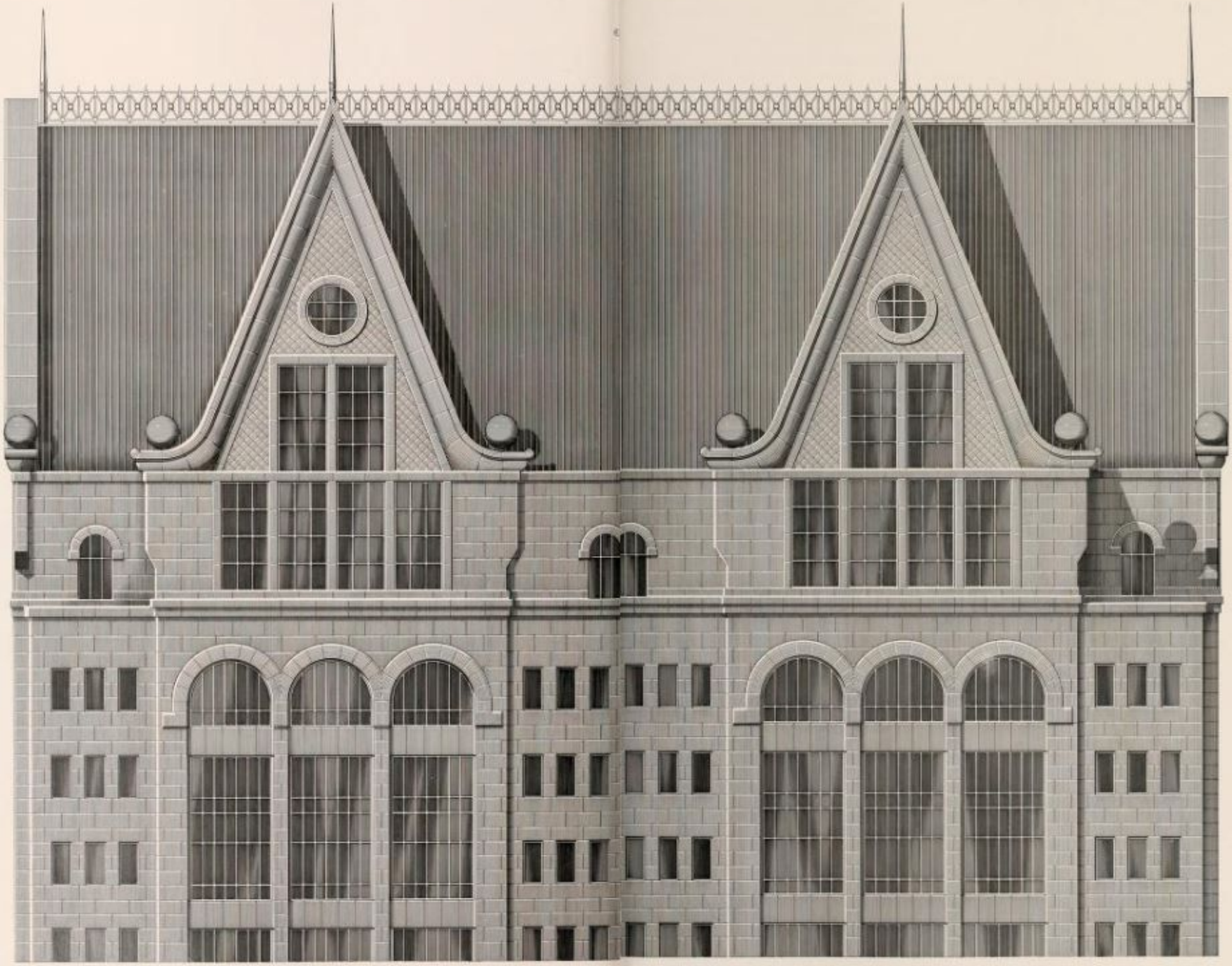
190 South LaSalle Street, Chicago, Illinois, 1983–.

The 40-story office tower in the heart of Chicago's traditional financial district, diagonally across from Burnham & Root's Rookery, derives much of its imagery, appropriately, from the Chicago School skyscrapers of the late nineteenth century. The gables are an homage to one of Burnham & Root's lost buildings, the Masonic Temple, at the time Chicago's first 20-story building but long since demolished. The rusticated base, skeletal frame, and arch motifs are common to many buildings of that era.

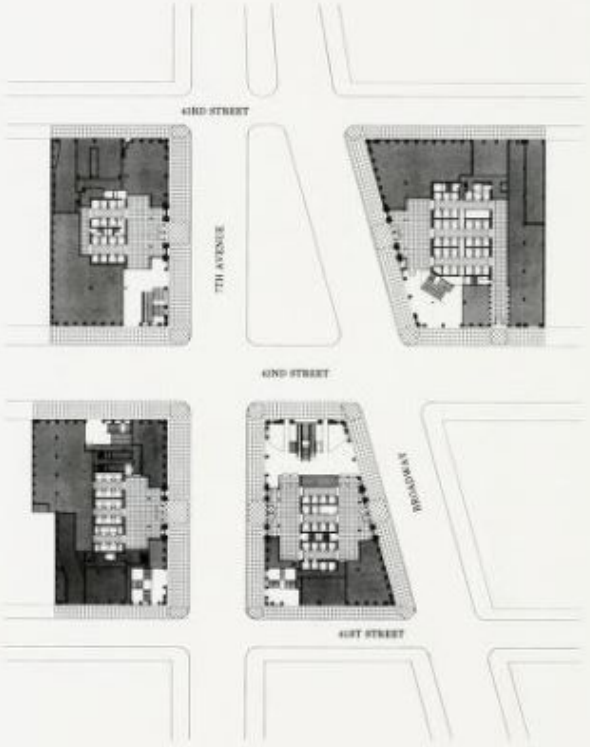
The exterior, however, is enlivened by competing patterns, as if two discrete buildings are interlocked. On the five-story base, the distinction is expressed only in receding and projecting planes. The entire base is sheathed in flame-finished Imperial red granite in a rusticated pattern with polished red granite around immense arched entryways and flanking windows. The 55-foot height of the base corresponds to cornice and coursing lines of nearby buildings.

Above the base, the tower is sheathed in flame-cut Spanish pink granite and gray-tinted glass. But the two planes are emphasized with contrasting fenestration patterns: regular-scale punched windows in the background and double-scale glass curtain wall in a skeletal frame in the foreground. The background building drops off at the roof, which is totally dominated by its six copper-clad gables with cast-aluminum cresting. Inside, the gables will house the law library and reading room for a primary tenant.

The five-story, vaulted lobby is finished ornately in Botticino and Alicante marbles. There are also 9,500 square feet of restaurants and shops on the ground floor.



Times Square Center, New York, New York, 1983–.



Four corner sites surrounding New York's famous Times Square where Broadway meets Seventh Avenue at 42nd Street have been assembled for a major new office complex providing 4.1 million square feet in all. As the sites are separated by major streets, the design provides four separate office towers above ground with a pedestrian concourse below connecting the towers to each other, to parking levels, and to the subway station.

The towers have heights varying from 368 to 705 feet and different footprints, but their elevations are similar. The lowest 56 feet of each is sheathed in polished red granite and glass, forming a uniform baseline, interrupted only by the immense arched entryways derived from Palladio's Villa Poiana. There are light rose granite screens above. Each has a tripartite organization with a definite center, composed of a vertical row of double-scale "Chicago windows," that displaces the overall pattern of square regular-scale punched windows. Each screen is also organized, as if it were an independent building, into base, shaft, and top. The base is continuous; the shaft is eroded at corners to expose a sheer glass curtain wall underneath, and the top has a ziggurat configuration that projects above the implied cornice of the curtain wall building. Behind the screens, the curtain walls cant inward forming exaggerated mansard roofs sheathed in coated glass with cast-aluminum cresting and finials.

Lighting outlining the granite screens, and floodlights at the base and toward the top to pick out the cresting, will provide dramatic illumination at night.

Atlantic Center, Atlanta, Georgia, 1985–.

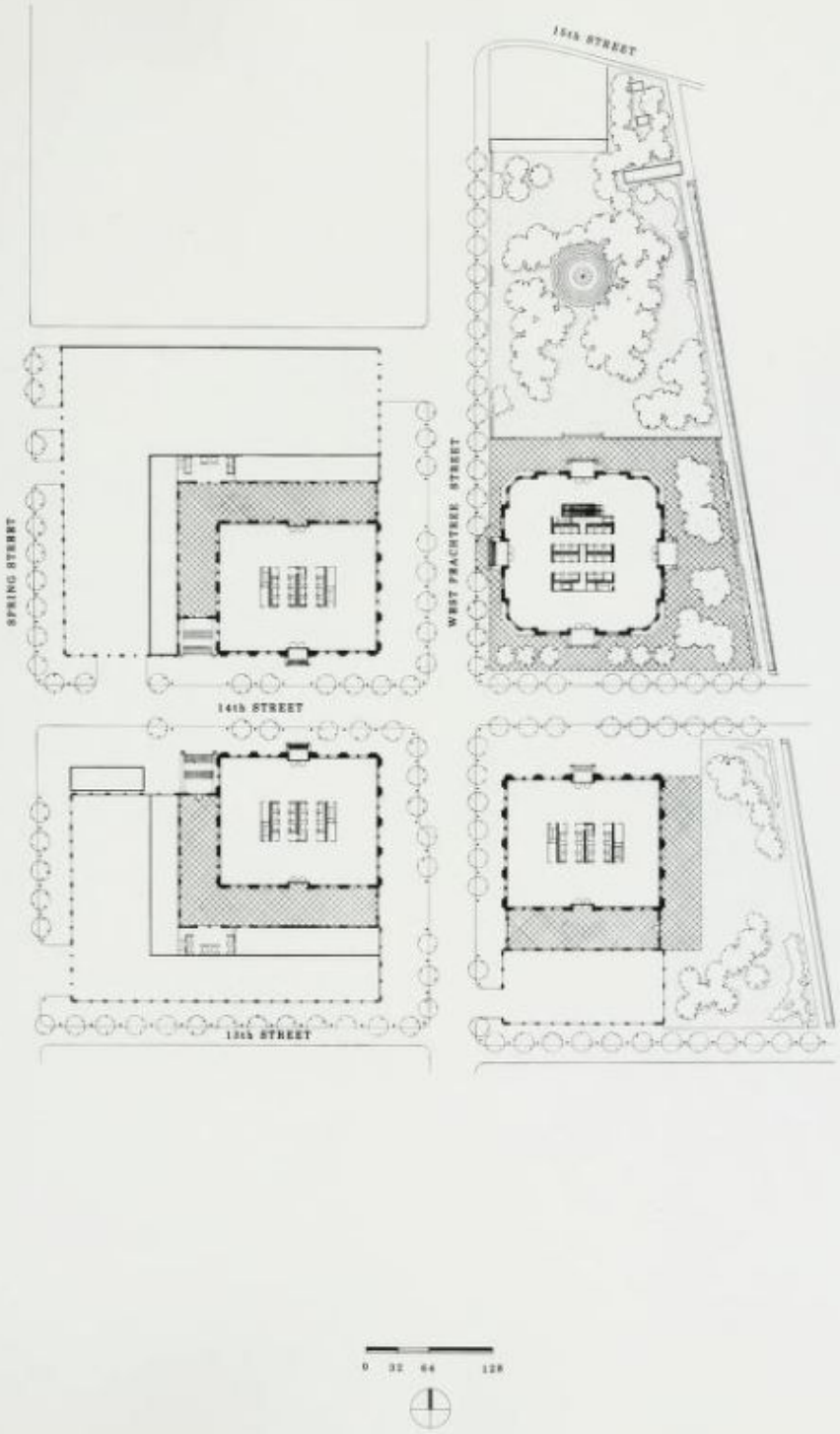
A 50-story building for IBM in a garden setting is the first project slated for Atlantic Center, a multi-block development just outside Atlanta's business core in the city's midtown area. The radially symmetrical tower is designed to be an identifying landmark for the area, with its 725 feet rising high above everything around and its skyline silhouette a distinctive octagonal pyramid covered in copper.

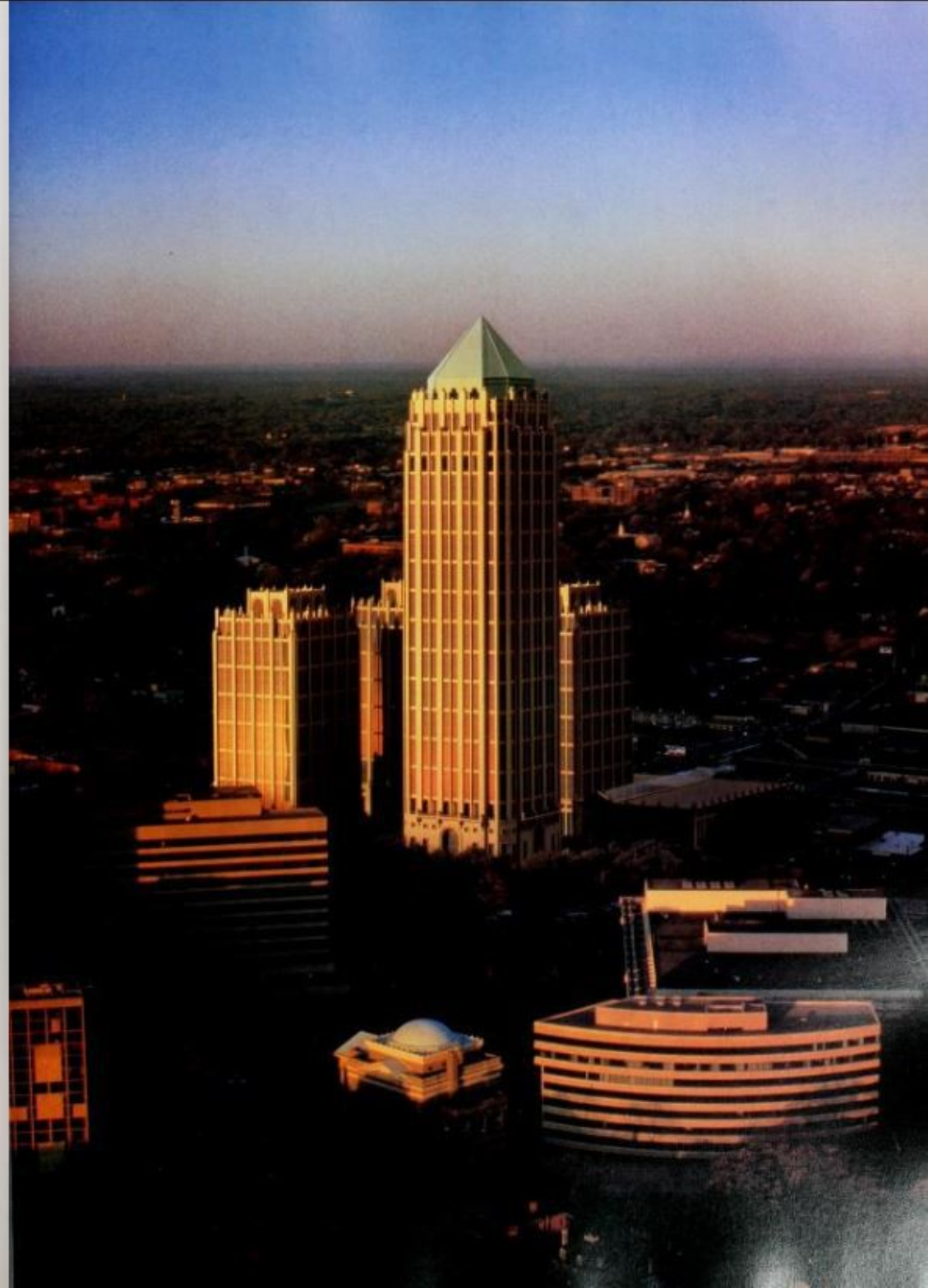
The barely octagonal tower, more truly a square with chamfered corners, is sheathed in pink granite with red granite trim and divided in the classical manner into base, shaft, and capital. The 68-foot base is heavily rusticated at the bottom and pierced by various windows and one 55-foot arched entry on each side. Balconies ornamented with cast-aluminum railings and brackets, posts, and carved ornaments of stone, act as a cornice for the base. The ornamental detail is repeated as a unifying motif around the base below and along the setbacks above.

Alternating wide and narrow pilasters and a spandrel system in which only one in three is stone lend the shaft a secondary proportion and a complexity of pattern further enhanced by variations in depth between elements of as much as two feet. At levels 5, 6, 47, and 48, windows are recessed forming two-story arcades that mark the transitions between base, shaft, and capital. At the top, the transition is heightened by two setbacks that serve both as a culmination for the shaft and a footing for the finial.

To the north of the granite-paved plaza on which the tower sits are magnolia groves, azalea banks, and tanbark paths leading through the garden to the grass-covered steps of an amphitheater with a fountain in the center. For special occasions, the fountain can be turned off and its platform used as a stage. Farther on, a pergola entwined with wisteria and dogwoods camouflage the air shafts of a subway station. A pathway along the eastern edge of the site to the station is lined with a continuous fountain of closely spaced waterjets. This "Walk of a Thousand Fountains" is a continuation of the "greenway" system that extends through midtown Atlanta. Ornamental light posts and trees alternate along other frontages.

Three shorter towers, similarly detailed, are planned as later phases of the project.





Chronological Index

This chronological index lists by date of design all projects built or under construction since the founding of the Johnson/Burgee partnership in 1967.

1966

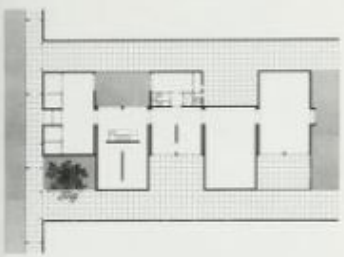
Boston Public Library, Addition
Boston, Massachusetts
Completed 1973

A new mass of eight floors aboveground and two below, doubling the existing volume, was added to the library designed in 1895 by McKim, Mead & White. The interior space, measuring 230 by 252 feet, is organized into a 9-square grid. The central square is left open, with a skylighted court serving as a reference point for the surrounding reading areas. Through massing, facade treatment, and roof shapes, the addition echoes the old building.

Architects Design Group, Inc.: joint venture architects; LeMessurier Associates, Inc.: structural engineers; Francis Associates: mechanical engineers

1968

Neuberger Museum
State University of New York
Purchase, New York
Completed 1972



Neuberger Museum is structured so that various exhibit areas, rectangular in form, open alternately to the left and right off the central corridor. This corridor functions as a 300-foot enclosed street, unifying interior and exterior elements.

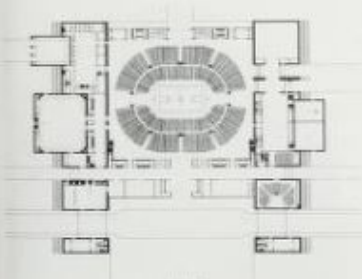
Peter Roland: landscape architects; Weiskopf & Pickworth: structural engineers; Segner & Dalton: mechanical engineers

IDS Center
Minneapolis, Minnesota
Completed 1973

The IDS complex occupies a square block in downtown Minneapolis. It consists of a 51-story tower, an 18-story annex, a 16-story hotel, and a 2-story retail building, all of which enclose a courtyard covered in glass. Urbanistically, this Crystal Court functions as a public square and provides the city with a much-needed focus.

Edward F. Baker Associates, Inc.: joint venture architects; Severud-Perrone-Sturm-Conlin-Bandel: structural engineers; Cosentini Associates: mechanical engineers

Niagara Falls Convention Center
Niagara Falls, New York
Completed 1974

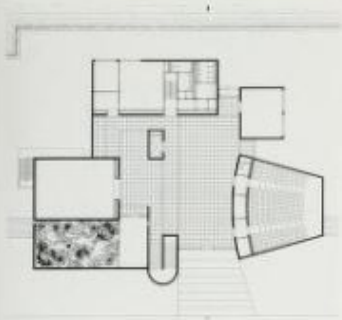


This multipurpose center for the city of Niagara Falls includes 100,000 square feet of flexible main exhibition space, accommodating a variety of events; a 2,000-seat ballroom with banquet facilities; a 400-seat theater; and large and small private meeting rooms.

Zetlin, Desimone, Chaplin & Associates: structural engineers; Syska & Hennessy Inc.: mechanical engineers; Ranger Farrell and Associates: acoustical consultants

1969

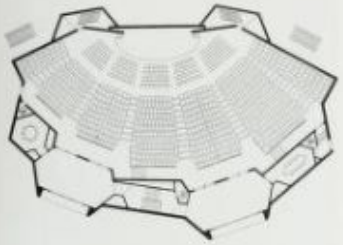
Art Museum of South Texas
Corpus Christi, Texas
Completed 1972



Conceived as a pure abstract aesthetic object, irregular in form, this community art museum is situated at the edge of the bay, mediating between landscape and seascape. Its plan is based on an eroded square, with rooms of various sizes pivoting around a central space. Small side galleries and an auditorium are arranged around the main central hall, which can, when needed, be used as a versatile exhibition space. Access to the upper galleries is through a long bridge over the main hall.

Barnstone & Aubry: associate architects; Cunningham & Lemus Inc.: structural engineers; Thomas John & Assoc.: mechanical engineers

Burden Hall
Harvard University
Cambridge, Massachusetts
Completed 1972



Located partially underground, this auditorium for Harvard University's Graduate School of Business Administration is designed for a 1,000-seat capacity but can be subdivided into three small auditoriums. The partitions are movable and soundproof, permitting flexibility and preserving intimacy.

Zetlin, Desimone, Chaplin & Associates: structural engineers; Jaros, Baum & Bolles: mechanical engineers

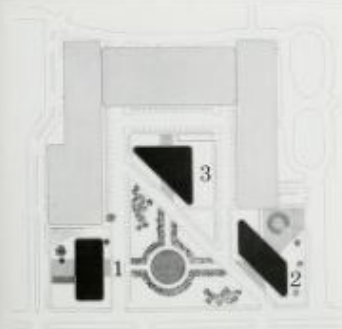
1970

Fort Worth Water Garden
Fort Worth, Texas
Completed 1975

"Vine terraces must be as old as Babylon. Running-water parks certainly predate Hadrian's Villa. Groves of trees are as old as Academe. All of this for Texas was the impetus of the design of the Fort Worth Water Garden."
—Philip Johnson

Desimone & Chaplin: structural engineers; J. S. Hammel Engineering, Inc.: mechanical engineers; Gaynor & Sirmen Inc.: associate mechanical engineers

Post Oak Central I, II, and III
Houston, Texas
Completed 1981

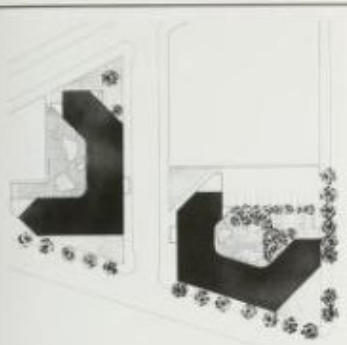


Post Oak Central is a group of small curtain-wall office buildings near a major highway. It occupies 17 acres, including interconnecting pedestrian paths and a fountain serving as a central focus. The complex includes three 20-story office towers, of identical height but with different shapes, built in 1976, 1978, and 1981.

Associate architects: Wilson, Morris, Crain and Anderson (for I) and Richard Fitzgerald and Partners (for II and III); Colaco Engineers: structural engineers; I. A. Naman + Associates: mechanical engineers

1971

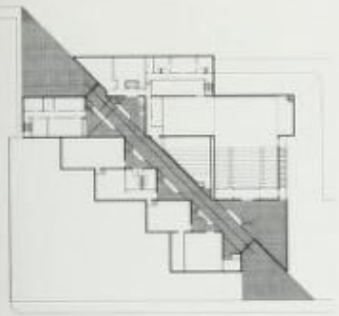
Morningside House
The Bronx, New York
Completed 1975



This nursing home for the elderly is made up of two buildings across the street from one another. Each building is turned onto itself, embracing an open space that serves as a courtyard for various activities, protected from traffic and intruders.

Zoldos-Silman: structural engineers; Jaros, Baum & Bolles: mechanical engineers

Fine Arts Center
Muhlenberg College
Allentown, Pennsylvania
Completed 1977



A large square block is bisected diagonally by an interior street along which a theater, recital hall, museum, and studios, classrooms, and faculty offices are located. The 200-foot walkway, designed as a glass-gabled galleria with wider areas along its length, functions as circulation spine as well as an important campus mixing space.

Coston-Wallace-Watson: associate architects, structural and mechanical engineers; Robert A. Hansen: acoustical consultant; Robert Brannigan: theater consultant

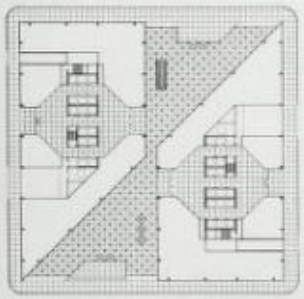
Thanks-giving Square
Dallas, Texas
Completed 1977

Thanks-giving Square occupies a 3-acre triangular site in downtown Dallas. It is conceived as a peaceful node offering a moment of rest amid sloping greenery, water pools, and fountain cascades. At its heart is a shrine in the form of a spiral, intended as a place of meditation or prayer; below it is the Hall of Thanksgiving, in which the story of Thanksgiving is told through religion, art, music, and literature.

Datum Structural Engineers, Inc.: structural engineers; Herman Blum Consulting Engineers: mechanical engineers; J. S. Hammel Engineering Inc.: fountain consultants

1972

Pennzoil Place
Houston, Texas
Completed 1976



Twin 36-story towers in the shape of trapezoids are juxtaposed at sharp angles, creating a distinct abstract sculpture against the skyline. Two triangular plazas complete the square, their sloping glass roofs creating an all-weather mall.

Wilson, Morris, Crain and Anderson: associate architects; Colaco Engineers: structural engineers; I. A. Naman & Associates: mechanical engineers; Claude R. Engle: lighting consultant

1974

General American Life Insurance Co.
St. Louis, Missouri
Completed 1977

The client wanted a building that would both encourage productivity through its efficient design and be a recognizable presence in downtown St. Louis. A square in plan was bisected diagonally and one-half was raised three stories above the sidewalk, creating a covered loggia the full length of the block. Central cores containing stairs and services conceptually separate and physically unite the two halves of the building.

Severund, Perrone, Sturm & Bandel: structural engineers; William Tao Associates: mechanical engineers; Claude R. Engle: lighting consultant

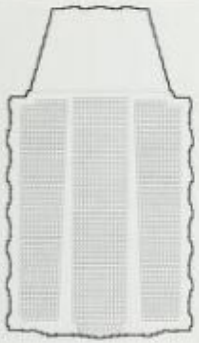
National Center For The Performing Arts
Bombay, India
Completed 1980

The National Theater for the Performing Arts represents phase one of the program, and consists of a 1,000-seat theater for Indian dance, music, and drama in an intimate setting, without the need for electronic amplification. The master plan in its subsequent phases calls for an additional 2,000-seat concert hall, a 200-seat experimental theater, a school/library/museum and student residence hall, and an office tower over an 8-acre site of reclaimed land at the edge of the bay.

Patell & Batliwala: associate architects; Tata Consulting Engineers: structural engineers and mechanical engineers; Dale Keller Associates: interior consultants; Cyril M. Harris: acoustical consultant; Claude R. Engle: lighting consultant

1975

Avery Fisher Hall, Interior
New York, New York
Completed 1976



The shortcomings of the old acoustical system in Philharmonic Hall (now Avery Fisher Hall) necessitated a complete overhaul of the auditorium. With Cyril Harris, Johnson/Burgee gutted Philharmonic Hall down to the structural frame and rebuilt it, resulting in a hall with critically acclaimed acoustics.

Robert Brannigan Associates Inc.: theater consultant; Amman & Whitney: structural engineers; Syska & Hennessy: mechanical engineers; Cyril M. Harris: acoustical consultant; Claude R. Engle: lighting consultant

Century Center
South Bend, Indiana
Completed 1977

Century Center consists of four distinct building units grouped around a large central covered courtyard fronting the river. The units are connected by a system of glass-roofed pedestrian streets. One unit houses workshop, studio, and gallery space. Another unit contains a theater and a third a museum. A large convention space and a separate exhibition hall with private meeting rooms and banquet facilities are located in the fourth unit.

Skilling, Helle, Christiansen & Robertson: structural engineers; Cosentini Associates: mechanical engineers; Robert A. Hansen: acoustical consultant; Claude R. Engle: lighting consultant; Robert Brannigan Associates, Inc.: theater consultants

1976

80 Field Point Road
Greenwich, Connecticut
Completed 1978

This small office building sheathed in Canadian granite and bronze glass is within walking distance from the Greenwich railroad station. The simple, rectangular form is eroded on one side, presenting a concave facade to the street. The tall pylonlike elevator core is detached from the building mass, bridging over and providing a separate entrance to a main tenant at the third floor aboveground.

Desimone + Chaplin & Associates: structural engineers; Sanford O. Hess & Associates, P. C.: mechanical engineers

1977

1001 Fifth Avenue Facade
New York, New York
Completed 1979

This facade was created for a speculative apartment building designed by Philip Birnbaum. Within the immediate context of two landmarks—an Italianate palazzo on one side and a French town house on the other—the architects chose to interweave elements of both neighboring buildings in their solution. The rusticated base and horizontal moldings of the palazzo and the mansardesque top of the town house echo theatrically the building's urban context.

Philip Birnbaum: architect for apartment tower; Johnson/Burgee: architects for facade

Terrace Theater
Kennedy Center for the Performing Arts
Washington, D.C.
Completed 1979

A gift of the Japanese government to the people of the United States, the Terrace Theater overlooks Washington, D.C. It serves both as a recital hall and a performance stage, seating 500 patrons.

Cyril M. Harris: acoustical consultant; Skilling, Helle, Christiansen & Robertson: structural engineers; Syska & Hennessey: mechanical engineers; Claude R. Engle: lighting consultant

Garden Grove Community Church
"Crystal Cathedral"
Garden Grove, California
Completed 1980

"This community church seats 3,000 celebrants in a totally glass environment. The Reverend Robert Schuller believes God should be enjoyed in the presence of the sky and the surrounding world, not in a forbidding stone environment."
—Architects' statement

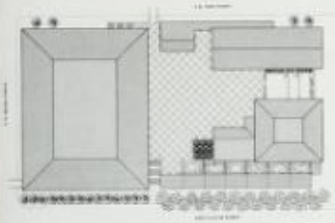
Albert C. Martin and Associates: associate architects; Severund, Perrone, Szegezdy, Sturm: structural engineers; Cosentini Associates: mechanical engineers; Klepper Marshall King: acoustical engineers; Claude R. Engle: lighting consultant; CMS Collaborative: fountain consultants

Peoria Civic Center
Peoria, Illinois
Completed 1982

"Their three linked buildings open off a lofty cloister walk, clad in reflecting glass. . . . Within the cloister, between the buildings, there are other exciting enclosed spaces—a Johnson/Burgee specialty."—Andrew Porter, *New Yorker*, Oct. 18, 1982

Lankton Ziegele Terry and Associates, Inc.: associate architects; Robertson Fowler and Associates, P. C.: structural engineers; Cosentini Associates: mechanical engineers; Jules Fisher & Paul Marantz Inc.: theater lighting consultants; Christopher Jaffe: acoustical consultant; Claude R. Engle: lighting consultant

Dade County Cultural Center
Miami, Florida
Completed 1982



Connell, Metcalf & Eddy: associate architects, structural and mechanical engineers; Claude R. Engle: lighting consultant

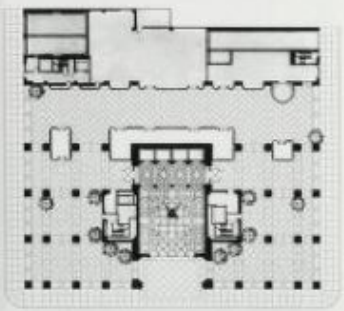
1978

Marshall Field & Co. Facade
Houston, Texas
Completed 1979

Morris*Aubry Architects: associate architects; Colaco Engineers Inc.: structural engineers; I. A. Naman + Associates, Inc.: mechanical engineers; Claude R. Engle: lighting consultant

1979

AT&T Corporate Headquarters
New York, New York
Completed 1984



". . . it seems . . . the most viable history, if there is any in New York, is McKim, Mead & White. [We] tried to re-establish two interesting eras; the '20s when you had masonry skyscrapers with windows in them, and the '90s with their classical cornices, which are no longer allowed. So we went a little astray and broke the pediment, which has its humorous aspects, but you'll know it's our building."—Philip Johnson and John Burgee

Simmons Architects: associate architects; Skilling, Helle, Christiansen & Robertson, Inc.: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant

101 California
San Francisco, California
Completed 1982

One person's favorite aspect of the lobby was the "ability to view the weather outside." Said another: "It's a great space, an extension of the street life outside brought inside."—Public perceptions of recent projects—*Architecture*, March 1985

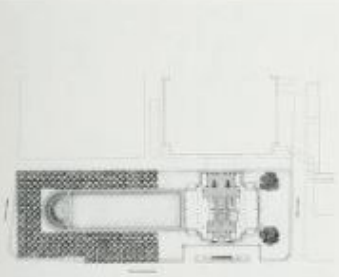
Kendall/Heaton Associates, Inc.: associate architects; Gillman-Colaco: structural engineers; I. A. Naman + Associates, Inc. (West): mechanical engineers; Zion & Breen Associates, Inc.: landscape architects; Claude R. Engle: lighting consultant

PPG Corporate Headquarters
Pittsburgh, Pennsylvania
Completed 1984

"Sunlight puts the wall surfaces in motion. In an ever-changing pattern from sunrise to sunset, season to season, the building takes on a spectrum of qualities that vary from dense mass to transparent veils, from shimmering to sparkles to undulant swirls . . ."—*Architectural Record*, October 1984

Skilling, Helle, Christiansen & Robertson, Inc.: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects

Transco Tower and Park
Houston, Texas
Completed 1985



"It all began when Gerald Hines decided he wanted to conduct his business from the top floors of the finest skyscraper anyone could build in North America."—*Interiors*, December 1984

"The 64-foot high water wall corresponds to the 64-story height of the tower and . . . to the all-time high on the stock market for Transco stock." —Jack Bowen, Chairman and Chief Executive Officer of Transco, *Houston Chronicle*, April 17, 1985

Associate architects: Morris*Aubry Architects (for tower), Richard Fitzgerald and Partners (for park and fountain); CBM Engineers, Inc.: structural engineers (for tower); Madeley Engineers, Inc.: structural engineers (for park); I. A. Naman + Associates, Inc.: mechanical engineers (for tower and park); Zion & Breen Associates, Inc.: landscape architects; Claude R. Engle: lighting consultant; CMS Collaborative: fountain consultants

United Bank Center Tower and Plaza
Denver, Colorado
Completed 1985

Morris*Aubry Architects: associate architects; (for tower); CBM Engineers, Inc.: structural engineers (for tower and plaza); I. A. Naman + Associates: mechanical engineers (for tower and plaza); Claude R. Engle: lighting consultant

1980

Sugarland Office Park
Houston, Texas
First phase completed 1981

"The design of Sugarland is intended to create a classical background—a tranquil, comfortable place for office work."—Philip Johnson

"A well-designed building cannot be separated from its surroundings. They interrelate as foreground and background, to create a complete picture, a total environment."—John Burgee

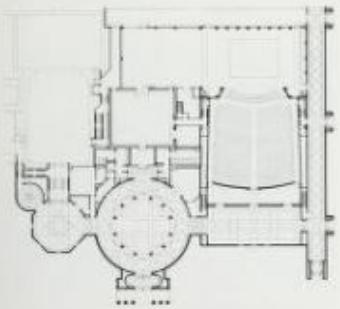
Richard Fitzgerald and Partners: associate architects; Goulas/Shaw Engineers, Inc.: structural engineers; Cook & Holle, Inc.: mechanical engineers

Neiman-Marcus
San Francisco, California
Completed 1982

"Neiman-Marcus was low because it was on Union Square. . . . Since the building had to be a blank box we used the wall like canvas. So you have the Mondrian-like pattern."—Philip Johnson

Whisler-Patri: restoration architect; Skilling, Helle, Christiansen & Robertson: structural engineers; Magill-Cloyd Engineers, Inc.: mechanical engineers; Claude R. Engle: lighting consultant

The New Cleveland Play House
Cleveland, Ohio
Completed 1983

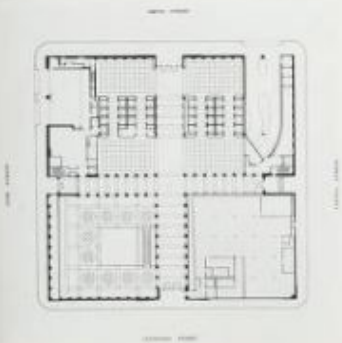


"There are only two architects in the United States capable of your commission, Thomas Jefferson and Philip Johnson. One of them is not available."
—Philip Johnson's response to the Chairman of the Board interviewing various architects for this project, *Cleveland Magazine*, November 1983

Collins and Rimer: associate architects; Skilling, Helle, Christiansen & Robertson, Inc.: structural engineers; Cosentini Associates: mechanical engineers; Byers, Urban, Klug, White & Partners: mechanical engineers; Brannigan Lorelli Associates, Inc.: theater consultants; Klepper Marshall King: acoustical engineers; Claude R. Engle: lighting consultant

1981

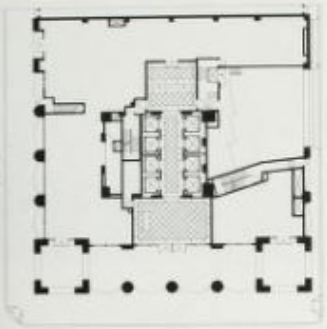
RepublicBank Center
Houston, Texas
Completed 1984



"It can appear alternately fanciful, energetic, and brooding—quite a range for a tall building in 1984. It could have been little more than historicist veneer applied to another dumb box. Instead, it reminds you of the days when skyscrapers were a big deal."
—Pilar Viladas, *Progressive Architecture* 2, 1984

Kendall/Heaton Associates, Inc.: associate architects; CBM Engineers, Inc.: structural engineers; I. A. Naman + Associates, Inc.: mechanical/electrical engineers; Claude R. Engle: lighting consultant

580 California
San Francisco, California
Completed 1984

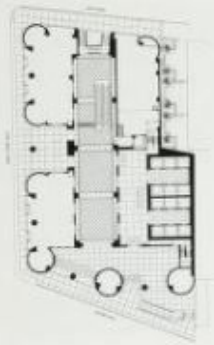


"The building follows the classical tradition, having a distinct base, central section and the top . . . clad in granite, the noblest of building materials."
—Architects' statement

Kendall/Heaton Associates, Inc.: associate architects; Skilling, Helle, Christiansen & Robertson, Inc.: structural engineers; I. A. Naman + Associates (West), Inc.: mechanical/electrical engineers; Claude R. Engle: lighting consultant; Steven T. Baird Architects & Associates: ornamental metal

1982

Two Federal Reserve Plaza
New York, New York
Completed 1985



Weiskopf and Pickworth: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant

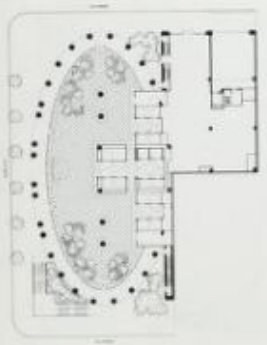
The Crescent
Dallas, Texas
Completed 1985

"It's enormous, a whole neighborhood, not just one building. To give unity to a whole section of the city, that's what an architect dreams about."—Philip Johnson, quoted in the *Dallas Morning News*, April 28, 1985

Shepherd & Boyd USA, Inc.: associate architects; Ellisor and Tanner: structural engineers; Brady, Lohrman and Pendelton: mechanical engineers; Steven T. Baird Architects & Associates: ornamental metal; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects

1983

53rd At Third
New York, New York
Completed 1985



"[The] building at 53rd and Third will have enormous skyline identity because of its shape and the striking contrast . . . an oval building in a square environment."—Philip Johnson, quoted in *New York Magazine*, March 11, 1985

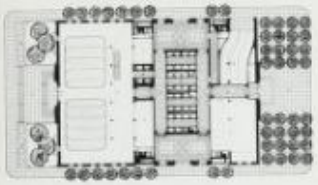
Office of Irwin G. Cantor, P. C.: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects

University of Houston
College of Architecture
Houston, Texas
Completed 1985

"Johnson said that anything simpler than this would be dumb and anything more elaborate wouldn't fit the nature of the campus."—*Houston Post*, May 24, 1983

Morris*Aubry Architects: associate architects; CBM Engineers, Inc.: structural engineers; Cook & Holle, Inc.: mechanical engineers; Claude R. Engle: lighting consultant

Momentum Place
Dallas, Texas



"It's not in any particular design—it's not gothic, it's not modern. We think it has terrific character."—Philip Johnson

Harwood K. Smith & Partners: associate architects; Datum/Moore Partnership: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant; CMS Collaborative: fountain consultants

Tycon Towers
Vienna, Virginia

"We made a sort of ellipse out of the whole group of three buildings. Each one, to mark it, has this feature above the roof of a semi-circle. Where that comes from, I suppose, is left over from the entrance of AT&T and from Alberti's building in Mantua, Italy, where the out-of-scale arch is the dominating theme."—Philip Johnson, from a conversation with Carleton Knight III, published in *Clue*, November/December 1984

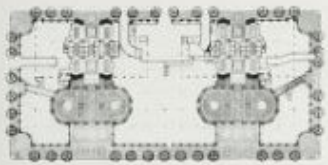
Guldu & Fernandez: structural engineers; Cosentini Associates: mechanical engineers; Zion & Breen Associates, Inc.: landscape architects; Claude R. Engle: lighting consultants

International Place at Fort Hill Square
Boston, Massachusetts

"To reduce the scale, each building is divided into three separate elements . . . and the facades are treated in two entirely different spirits. . . . We think we have succeeded in creating simplicity and complexity; high buildings and intimate pedestrian space; large buildings and the appropriate scale in Boston."—John Burgee, quoted in Arthur Drexler, "Three New Skyscrapers," catalog, Museum of Modern Art, 1983

KKBNA McNamara/Salvia: structural engineers; Cosentini Associates: mechanical engineers; John Ownby & Associates, Inc.: electrical engineers; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects; CMS Collaborative: fountain consultants

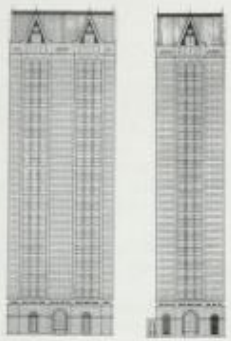
500 Boylston Street
Boston, Massachusetts



"We are confident that it will meet the three criteria we set at the start: 1) that it reflects the quality of its sponsors and its setting, 2) that it will be environmentally sensitive, and 3) that it be economically sound."—Edward E. Philips, Chairman, New England Life, from project update brochure, March 25, 1985

LeMessurier Associates/SCI: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects

190 South LaSalle Street
Chicago, Illinois



"The gable is distinctly Chicago. . . . We wanted our building—as a gesture to Root, and to the Rookery—to be of the same solidity and calmness."—John Burgee, quoted in *Chicago Magazine*, January 1985

Shaw & Associates, Inc.: associate architects; Cohen, Barreto, Marchertas, Inc.: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant

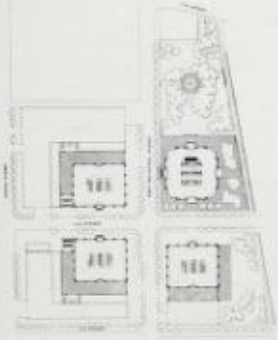
Times Square Center
New York, New York

"What we're doing over at Times Square—how could you have a job more exciting in this entire world?"—Philip Johnson and John Burgee

Simmons Architects: associate architects; Office of Irwin G. Cantor, P. C.: structural engineers; Cosentini Associates: mechanical engineers; Claude R. Engle: lighting consultant

1985

Atlantic Center
Atlanta, Georgia



"It's a traditional look with historical references. . . . The historicism is there. . . . Now, after 50 years, we are getting that feeling of expression."
—Philip Johnson and John Burgee, *Atlanta Constitution*, May 8, 1985

Heery Architects & Engineers, Inc.: associate architects; the Datum Moore Partnership: structural engineers; Blum Consulting: mechanical and electrical engineers; Claude R. Engle: lighting consultant; Zion & Breen Associates, Inc.: landscape architects; CMS Collaborative: fountain consultants

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Philip Johnson and John Burgee
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Alan Ritchie

Associates
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Eli Attia
Thomas Bellingham
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John K. Manley
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Architectural Personnel
Trevor Abramson
William Adelson
Donald Albrecht
Paul Albrecht
Michael Andino
Anne Asher

Salvatore Behar
Christopher Bickford
Edward Billson III
Christian Bjone
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Deborah Budz

Howei Chan
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Jun Murakami
Shirley McDougall

Thomas Navin
Jaromir Nemec
Theodore Nolte
Alexandra Notaras

Zbigniew Obrebowski
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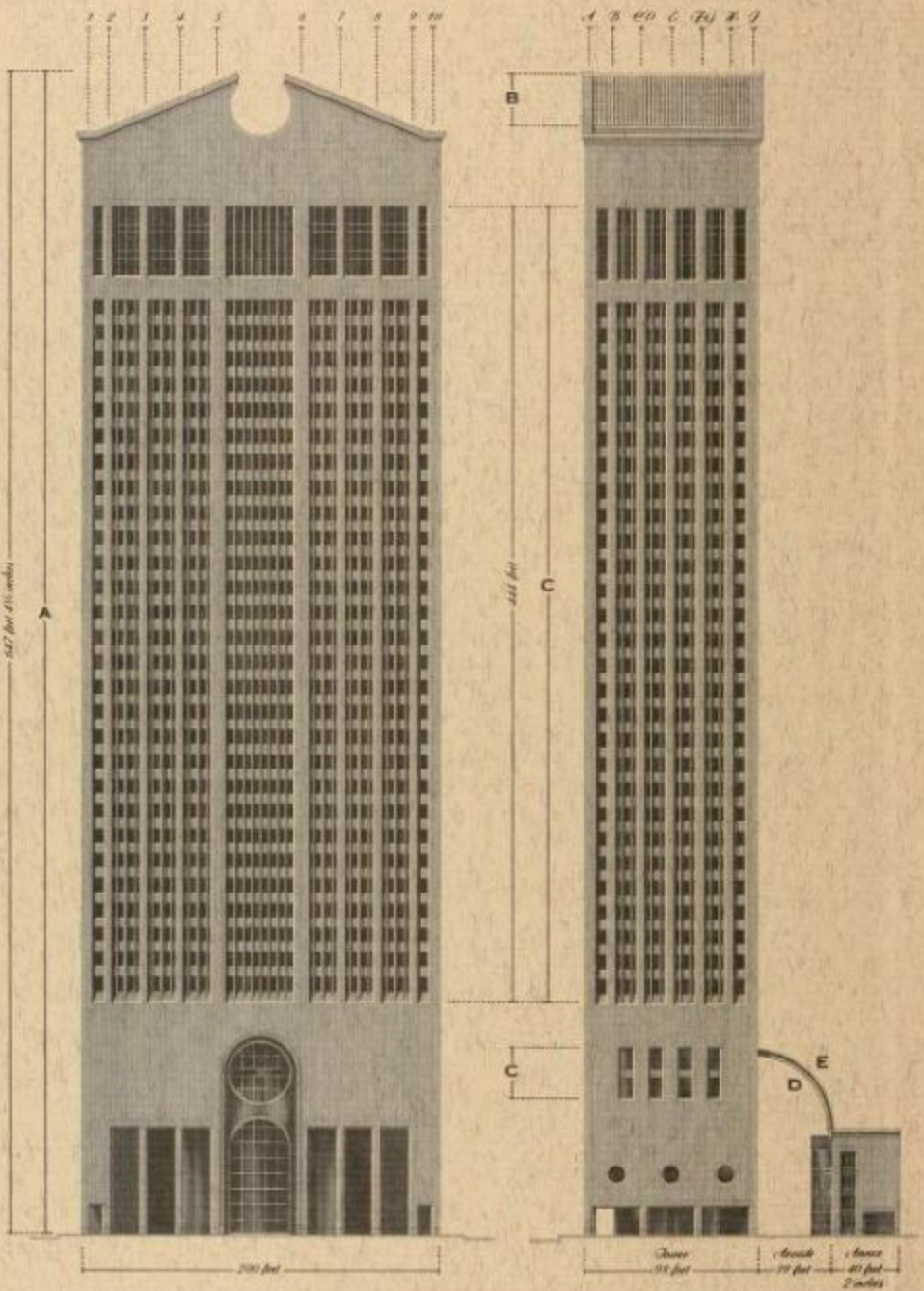

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