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O2012-2215

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City Council Document Tracking Sheet

Meeting Date:	4/18/2012
Sponsor(s):	Mendoza, Susana A. (Clerk)
Type:	Ordinance
Title:	Historical landmark designation for 227 E Walton Place Apartment Building
Committee(s) Assignment:	Committee on Zoning, Landmarks and Building Standards

DEPARTMENT OF HOUSING AND ECONOMIC DEVELOPMENT

CITY OF CHICAGO

April 12, 2012

The Honorable Susana Mendoza
City Clerk
City of Chicago
Room 107, City Hall
121 North LaSalle Street
Chicago, Illinois 60602

RE: Recommendation that the 227 East Walton Place Apartment Building be designated a Chicago Landmark

Dear Clerk Mendoza:

We are filing with your office for introduction at the April 18, 2012, City Council meeting as a transmittal to the Mayor and City Council of Chicago the recommendation of the Commission on Chicago Landmarks that the 227 East Walton Place Apartment Building be designated as a Chicago Landmark.

The material being submitted to you for this proposal includes the:

1. Recommendation of the Commission on Chicago Landmarks; and
2. Proposed Ordinance.

Thank you for your cooperation in this matter.

Sincerely,

Eleanor Gorski

Eleanor Esser Gorski, AIA
Assistant Commissioner
Historic Preservation Division
Bureau of Planning and Zoning

Originated by:
Matt Crawford
City Planner IV
Historic Preservation Division

Encl.

cc: Alderman Brendan Reilly, 42nd Ward *(via email w/o attachments)*
Alderman Robert Fioretti, 2nd Ward *(via email w/o attachments)*

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OFFICE OF THE
CITY CLERK

ORDINANCE

227 East Walton Place Apartment Building
227 E. Walton Pl.

WHEREAS, pursuant to the procedures set forth in the Municipal Code of Chicago (the "Municipal Code"), Sections 2-120-630 through -690, the Commission on Chicago Landmarks (the "Commission") has determined that the 227 East Walton Place Apartment Building, located at 227 E. Walton Place, Chicago, Illinois, as more precisely described in **Exhibit A** attached hereto and incorporated herein (the "Building"), satisfies three (3) criteria for landmark designation as set forth in Sections 2-120-620 (1), (4) and (5) of the Municipal Code; and

WHEREAS, the Building is a significant post-World War II apartment building in the context of Chicago architecture, exemplifying the broader transformation of the City's lakefront neighborhoods during the 1950s and 1960s through the construction of large modern apartment buildings designed by some of the City's best architects; and

WHEREAS, through its incorporation of features, including most distinctively projecting three-sided bay windows, which were inspired by historic Chicago School apartment and hotel buildings, the Building combines modernist design with references to past architecture, unusual in the context of 1950s-era Chicago high-rise architecture; and

WHEREAS, the Building is a significant early modernist apartment building in Chicago, exemplifying through its overall design, details, and use of materials an important and innovative effort on the part of the building's architect, Harry Weese, to create in the 1950s a modern tall apartment building incorporating visual references to historic Chicago architecture; and

WHEREAS, the Building reflects Weese's interest in mid-century Scandinavian modernism (e.g., its use of warm-toned masonry) and late nineteenth-century Chicago School skyscrapers (e.g., its projecting bay windows) as design influences for modern Chicago architecture; and

WHEREAS, Harry Weese, the designer of the Building, was one of the most significant architects working in Chicago from the early 1950s through at least the 1990s, during which time he demonstrated his accomplishments as a modern architect, urban planner, and preservation architect through commissions in Chicago, nationally, and internationally; and

WHEREAS, Weese was a historically important Chicago architect urging an alternative path to make modern architecture more humane and responsive to tradition and context, while at the same time questioning the primacy of International Style modernism being championed in Chicago in the 1950s and 1960s by Ludwig Mies Van der Rohe and his followers; and

WHEREAS, other noteworthy Chicago buildings designed by Weese include the Time-Life Building (1968), the Seventeenth Church of Christ, Scientist (1968), and the Metropolitan Correctional Center (1975); and

WHEREAS, significant designs by Weese located outside Chicago include the First Baptist Church of Columbus, Indiana, and the Washington Metro rapid transit system, arguably the finest public works project constructed in the United States during the last half of the twentieth century; and

WHEREAS, the Building satisfies the three (3) criteria for landmark designation set forth in Sections 2-120-620 (1), (4), and (5) of the Municipal Code; and

WHEREAS, consistent with Section 2-120-630 of the Municipal Code, the Building has a "significant historic, community, architectural, or aesthetic interest or value, the integrity of which

is preserved in light of its location, design, setting, materials, workmanship and ability to express such historic, community, architectural, or aesthetic interest or value"; and

WHEREAS, on March 1, 2012, the Commission adopted a resolution recommending to the City Council of the City of Chicago that the Building be designated a Chicago Landmark; now, therefore,

Be It Ordained by the City Council of the City of Chicago:

SECTION 1. The above recitals are expressly incorporated in and made a part of this ordinance as though fully set forth here.

SECTION 2. The Building is hereby designated a Chicago Landmark in accordance with Section 2-120-700 of the Municipal Code.

SECTION 3. For purposes of Section 2-120-740 of the Municipal Code governing permit review, the significant historical and architectural features of the Building are identified as:

- All exterior elevations, including rooflines, of the Building.

SECTION 4. The Commission is hereby directed to create a suitable plaque appropriately identifying the Building as a Chicago Landmark.

SECTION 5. If any provision of this ordinance shall be held to be invalid or unenforceable for any reason, the invalidity or unenforceability of such provision shall not affect any of the other provisions of this ordinance.

SECTION 6. All ordinances, resolutions, motions or orders in conflict with this ordinance are hereby repealed to the extent of such conflict.

SECTION 7. This ordinance shall take effect upon its passage and approval.

Exhibit A
227 East Walton Place Apartment Building
227 E. Walton Pl.
Property Description

Legal Description:
LOT 43 IN ALLMENDINGER'S LAKE SHORE DRIVE ADDITION TO CHICAGO, SAID ADDITION BEING A SUBDIVISION OF PART OF BLOCK 13 IN CANAL TRUSTEES' SUBDIVISION OF THE SOUTH FRACTIONAL ¼ OF FRACTIONAL SECTION 3, TOWNSHIP 39 NORTH, RANGE 14, LYING EAST OF THE THIRD PRINCIPAL MERIDIAN, IN COOK COUNTY, ILLINOIS.

PIN(s):
17-03-214-013-1001
17-03-214-013-1002
17-03-214-013-1003
17-03-214-013-1004
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17-03-214-013-1025
17-03-214-013-1026

Commonly known as:
227 E. Walton Place, Chicago, IL

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.

227 East Walton Place Apartment Building

227 E. Walton Place

Date of Construction: 1956
Architect: Harry Weese

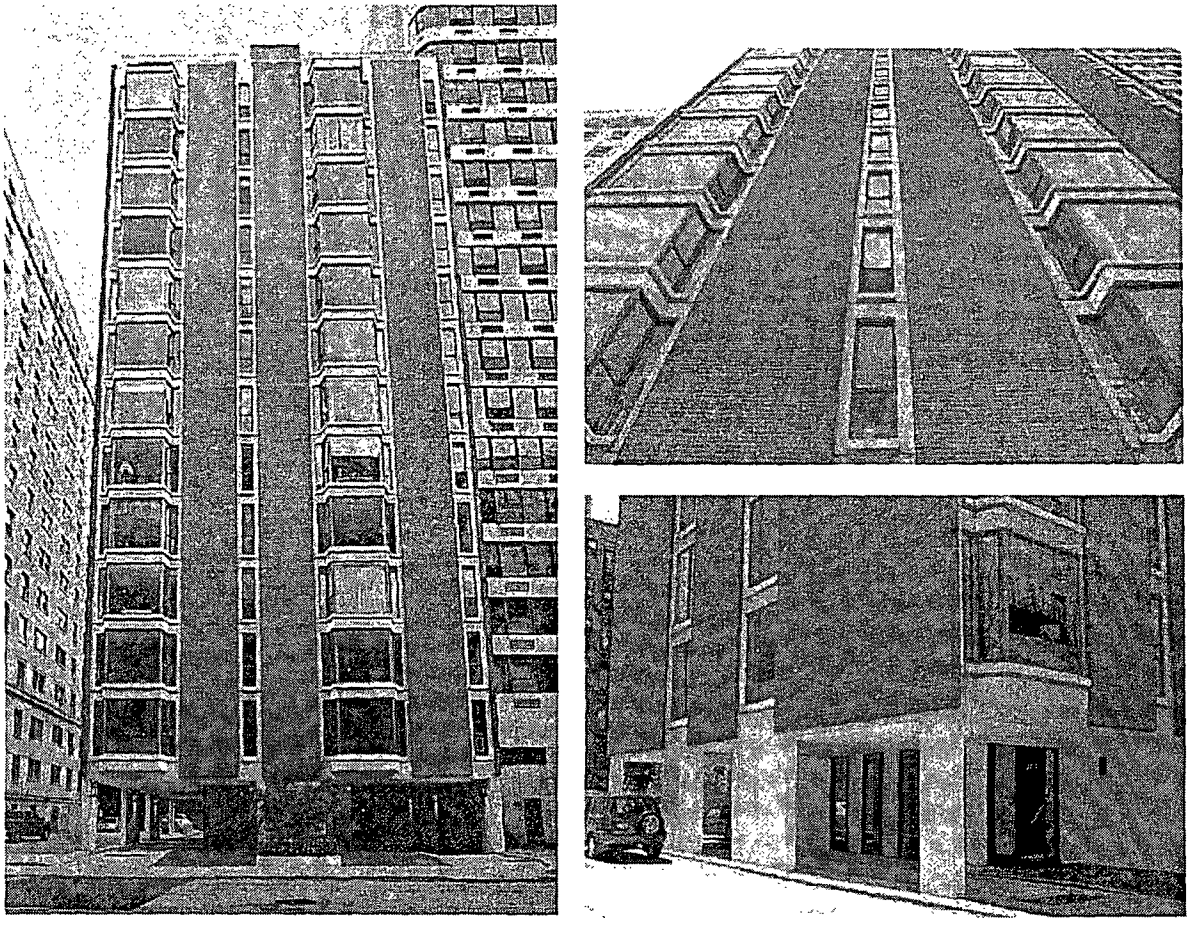
The 227 East Walton Place Apartment Building is a significant post-World War II structure by a noteworthy Chicago architect. It is a thirteen-story, 24-unit apartment building designed by Harry Weese, one of Chicago's most eclectic and innovative architects of the modern American architectural movement. Through its incorporation of features inspired by historic Chicago School buildings, including, most distinctively, projecting three-sided bay windows, 227 East Walton Place combines modernist design with references to past architecture, highly unusual and inventive in the context of 1950s-era Chicago high-rise architecture.

Harry Weese, the designer of the 227 East Walton Place Apartment Building, was one of the most significant architects working in Chicago from the early 1950s through at least the 1990s, during which time he demonstrated his accomplishments as a modern architect, urban planner, and preservation architect through commissions in Chicago, nationally, and internationally. He questioned the primacy of the International Style modernism being championed in Chicago in the 1950s and 1960s by Ludwig Mies van der Rohe and his followers. Weese fought for modern architecture that would be more humane and responsive to historic architectural traditions and to urban context. 227 East Walton Place exemplifies Weese's interest as a modern architect in the primacy of human scale and texture over the machine-made, in contextual design over a "one-size-fits all" approach, and in the importance of the continuity of architectural history rather than a clean break from the past, all of which set him apart from the American architectural mainstream of the 1950s. A comprehensive study of Weese's life, work and influence was published by Robert Bruegmann and Kathleen Murphy Skolnik in their 2010 *The Architecture of Harry Weese*, a monograph to which this report owes much.

Built in 1956, a time when suburbs were draining Chicago's population, 227 East Walton Place reflects Harry Weese's vision that downtown Chicago could foster a range of uses beyond work, including residential and recreation. The building is an early, excellently-designed apartment tower, a building type that exemplifies the rapid development of lakefront neighborhoods such as Streeterville, where the building is located, during the 1950s and 1960s.

Exhibit A

LANDMARK DESIGNATION REPORT



227 East Walton Place Apartment Building

227 E. Walton Place

Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, March 1, 2012

CITY OF CHICAGO
Rahm Emanuel, Mayor

Department of Housing and Economic Development
Andrew J. Mooney, Commissioner

CITY OF CHICAGO
COMMISSION ON CHICAGO LANDMARKS

March 1, 2012

RECOMMENDATION TO THE CITY COUNCIL OF CHICAGO THAT CHICAGO LANDMARK DESIGNATION BE ADOPTED FOR

227 EAST WALTON PLACE APARTMENT BUILDING
227 E. Walton Pl.

Docket No. 2012-03

To the Mayor and Members of the City Council of the City of Chicago:

Pursuant to Section 2-120-690 of the Municipal Code of the City of Chicago (the "Municipal Code"), the Commission on Chicago Landmarks (the "Commission") has determined that the 227 East Walton Place Apartment Building (the "Building") is worthy of Chicago Landmark designation. On the basis of careful consideration of the history and architecture of the Building, the Commission has found that it satisfies the following three (3) criteria set forth in Section 2-120-620 of the Municipal Code:

1. *Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.*

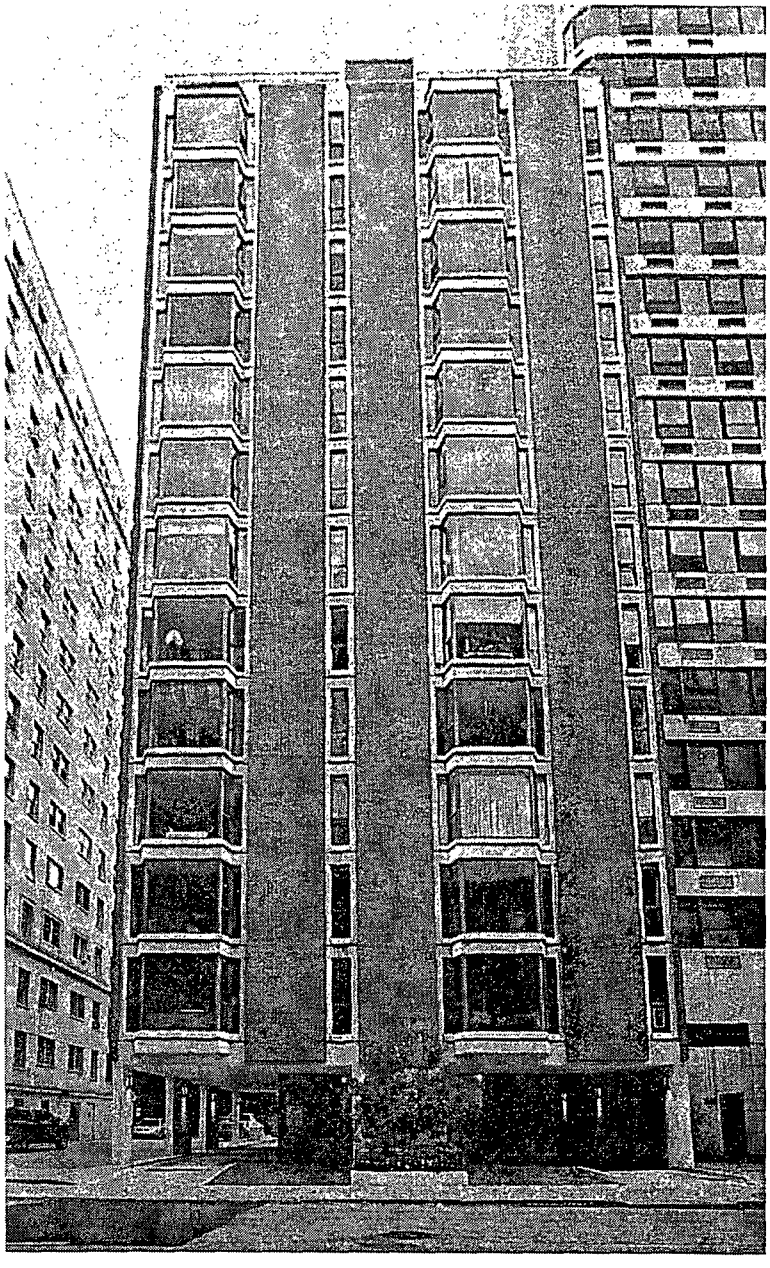
4. *Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.*

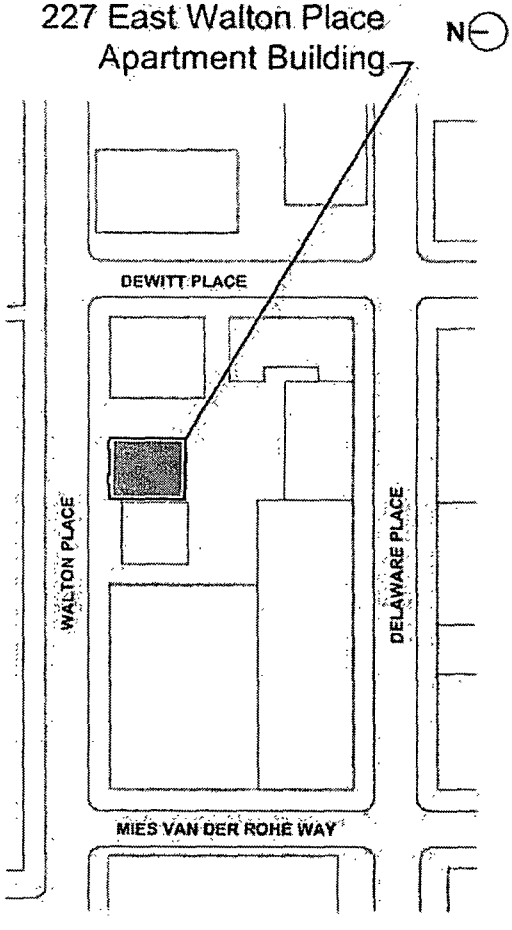
5. *Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.*

I. BACKGROUND

The formal landmark designation process for the Building began on November 3, 2011, when the Commission received a "preliminary summary of information" at the Commission's regular meeting of November 3rd from the Department of Housing and Economic Development ("HED") summarizing the historical and architectural background of the Building. At said meeting, the Commission voted to approve a "preliminary landmark recommendation" for the Building, based on its finding that it appeared to meet three of the seven criteria for designation set forth in Section 2-120-620 of the Municipal Code, as well as the integrity criterion set forth in Section 2-120-630(ii) of the Municipal Code.

The Commission's Landmark Designation Report for the Building, initially adopted by the Commission on November 3, 2011, and revised as of this date, which contains specific information about the Building's architectural and historical significance, is incorporated herein and attached hereto as **Exhibit A** (the "Designation Report").





Located midway between North Michigan Avenue and the lake, the 227 East Walton Place Apartment Building is a thirteen-story, 24-unit apartment building designed by Harry Weese, one of Chicago's most prolific and singular architects of the modern era. Rather than breaking from the past, Weese referenced visual elements from Chicago's architectural history in the stacked projecting window bays, a design element derived from the late-nineteenth century Chicago School buildings. The brick cladding suggests warmth and unpretentiousness and reflects the architect's interest in Scandinavian modernism.

BUILDING DESIGN AND CONSTRUCTION

The 227 East Walton Place Apartment Building is located two blocks east of Chicago's fashionable North Michigan Avenue and one block west of North Lake Shore Drive in the Streeterville neighborhood. As they are today, the surrounding blocks in 1956 were distinguished by luxury apartments, shopping and dining. Chicago architect Harry Weese acted as both designer and speculative developer of the building, a combination that was generally discouraged by the architectural profession at the time. John Baird, then a vice president at the real estate brokerage firm of Baird & Warner, partnered with Weese on the development. The partners purchased the 50-foot-wide lot on which the building is located for $40,000, and its construction was announced in the *Chicago Tribune* on July 2, 1955, in a short article that touted the innovative radiant heating and cooling systems planned for the building.

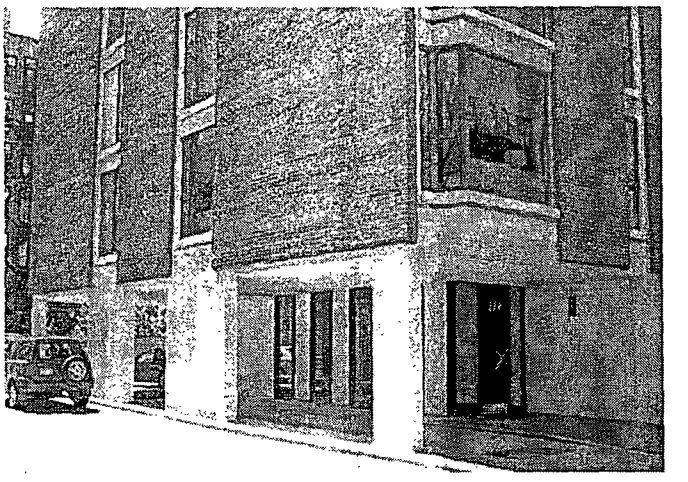
Roughly square in plan, the compact building measures 50' across its front elevation facing E. Walton Place block raised above a recessed first floor. The exterior wall plane is only carried down to the first floor in limited areas such as the central stairwell enclosure on the north elevation and the rectangular piers on the east and west elevations. The east side of the first floor contains a small lobby with floor-to-ceiling windows and visually-distinctive, modernist exterior door hardware which appears to be original. A driveway next to the lobby leads to rear ground-level parking. The west side of the first floor contains a service entrance and a ramp down to basement parking. The cast-in-place reinforced concrete structure of the building is painted white but otherwise left exposed at the first floor.

Above the first floor, the walls are clad in vertical bands of visually-warm red brick alternating with vertical bands of stacked window openings giving the building a striped appearance. The unornamented flat planes of brick are relieved by the window stacks which either project or recede from the brick wall plane. Windows are steel-sash with operable casements. To balance the verticality of the window stacks, the concrete floor plates between each story are left exposed lending the design a human scale and visually expressing the structure of the building. Unlike the steel-and-glass curtain-walled residential towers being perfected at the time by fellow Chicago architect Ludwig Mies van der Rohe, Weese limited the building's window area to 50 percent of the exterior envelope to create a more private interior and to allow more flexibility in interior furnishing. The building is topped with a flat roof with mechanical equipment.

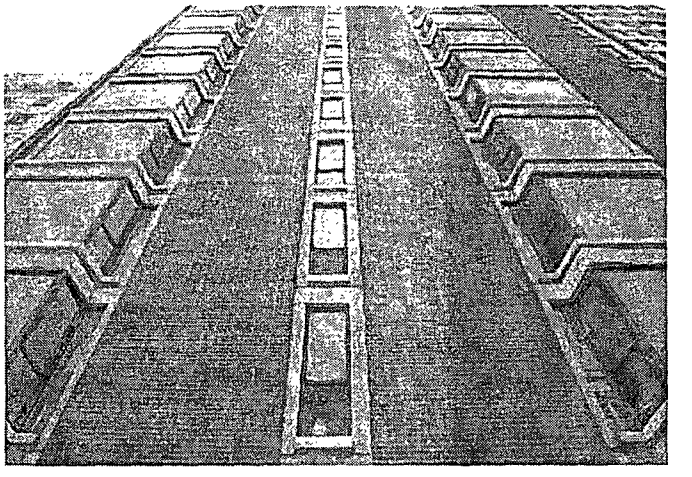
At the front elevation of 227 E. Walton Place, Weese used three-sided, projecting bay windows arranged in two vertical stacks. Such projecting bay windows were a defining feature of Chicago's early Chicago School skyscrapers, such as the Reliance and Monadnock buildings, as well as hotels such as the Metropole and Plaza, that preceded Walton by half a century. Just as they had been used in the past, projecting bay windows enhanced views up and down the street and improved lighting and ventilation. They also give the front façade an undulating quality. Weese would use projecting bays again in his designs for the Pierce Dormitory at the University of Chicago (1959) and the John Fewkes Tower apartments at 55 W. Chestnut Street (1967), and it was a motif adopted by other architects in Chicago well into the 1970s.



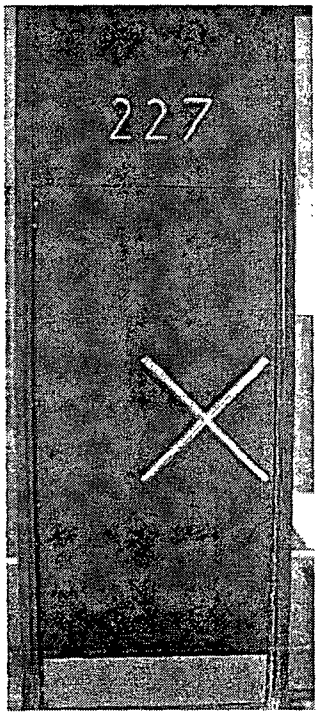
227 E. Walton is an early and significant tall apartment building from the post-World War II era. Its combination of modern architecture with cues relating it to historic Chicago architecture is exceptional for the 1950s.

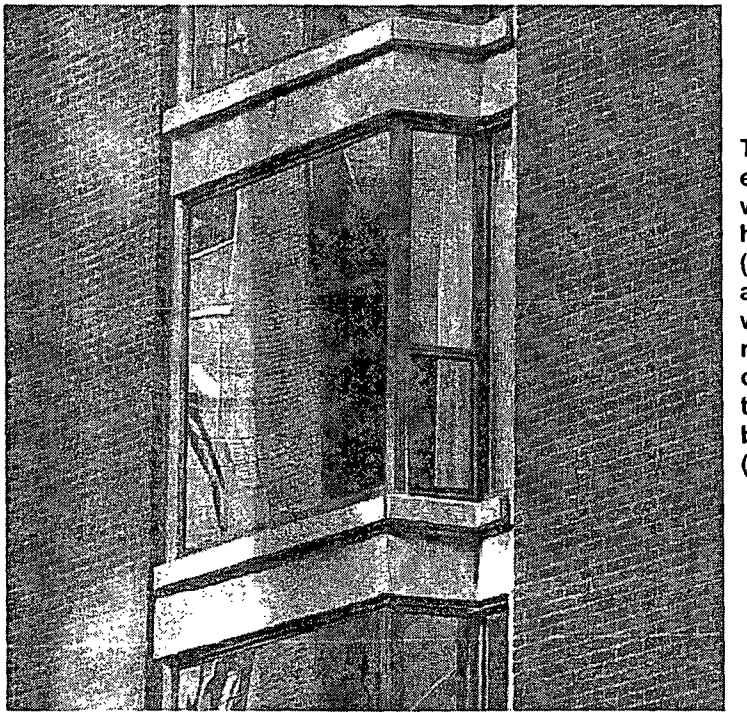


The base of the building with recessed lobby and exposed concrete structure.



Vertical bands of brick alternating with projecting bays gives the building a striped appearance





The original entrance door with custom hardware (bottom left) and a detail of a window bay revealing the concrete structure of the building (bottom right).

Weese claimed:

> *if present day architecture is ever to mature, it needs to eschew the fashion of the hour and consider the realities of decades. The art of building is not re-learned every generation; it is an ongoing thing. We must find the thread of this continuum and build well... Faced with the choice, I would rather be right than contemporary.*

The projecting bays at 227 East Walton Place reveal Weese's willingness to borrow elements from Chicago's architectural history, an extremely unusual approach within the context of modern architecture in America in the 1950s, a time when most architects rejected historical precedents.

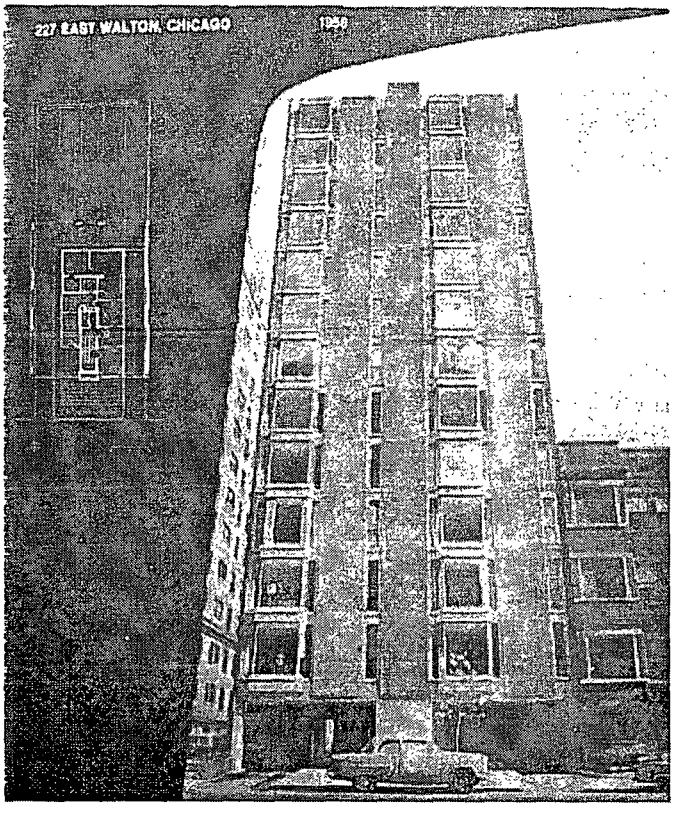
Weese chose a warm red brick for the exterior that looks very much like the "Chicago common" brick which clads the utilitarian side and rear elevations of so many of the city's historic buildings. Brick, which could be made and assembled by hand, lends the building a textured and domestic feel that was quite different from the machined steel-and-glass buildings of International Style Modernism. The choice of brick also reflects the influence of Scandinavian modernism on Weese, gained through his architectural training and friendships with architects Alvar Aalto and Eliel Saarinen, along with Eliel's son Eero.

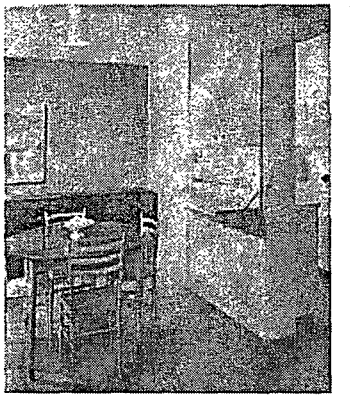
Weese stated that "we [Harry Weese & Associates] are not afraid to use forms that are outdated if they have any function. We are willing to risk seeming inconsistent. I get a great deal of pleasure in discovering old things that can be made new again as well as discovering new combinations." At 227 East Walton Place he combined the bay window from nineteenth-century Chicago School commercial and residential architecture with the humble red brick of the city's vernacular buildings to create a contemporary, functional and unusual apartment design. In addition to being more affordable than glass-and-steel curtain walls, these borrowed elements at 227 East Walton Place helped the building "fit" in more readily in its surrounding context of 1920s-era apartment and hotel buildings and created a more familiar appearance for the general public who had little interest in high-style "-isms."

On the building's interior, each floor contains only two apartments which are accessed by a small, semi-private elevator lobby, reflecting Weese's distaste for long corridors in apartment buildings. Promoted as "spacious, yet designed for efficient housekeeping," each two-bedroom apartment included a foyer, living room, kitchen, dining area and two bathrooms. Interior finishes included plaster walls with limited paneling, plus parquet and cork flooring. Heating and cooling were provided by heated or chilled water circulated through radiant tubing embedded in the walls. Radiant cooling was a relatively new and untested technology at the time, and subsequent problems with condensation on wall surfaces led to its abandonment.

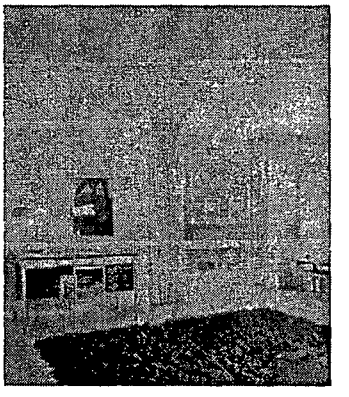
The building was marketed by Harry Weese and Baird and Warner as cooperative apartments; however they failed to sell and the building was instead operated for years as a rental property. Harry Weese and John Baird sold the building in the mid-1960s, and in 1969 it was converted to condominiums, which it remains to this day.

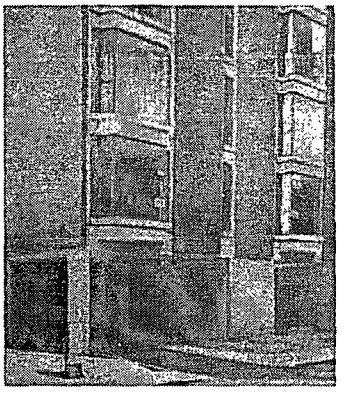
227 East Walton Place was an important commission for Harry Weese, then a 41-year-old ar-

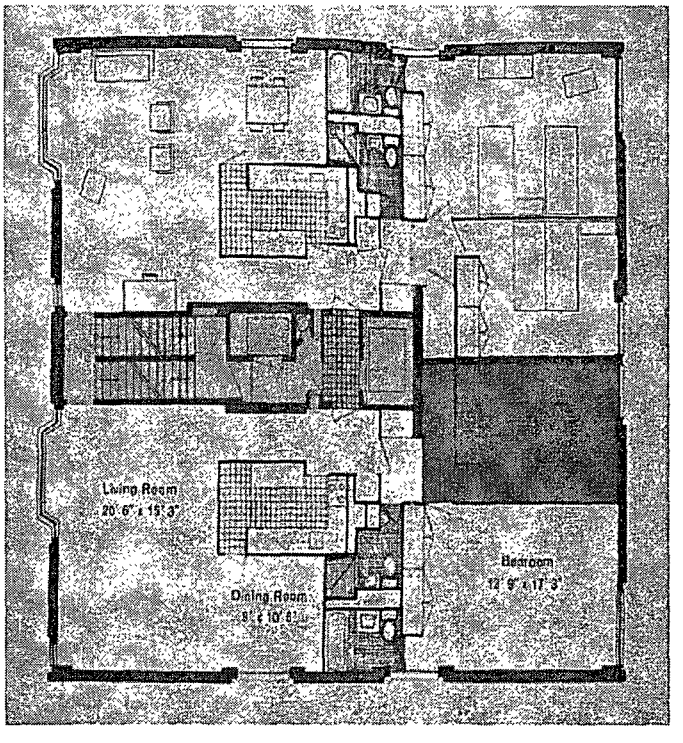


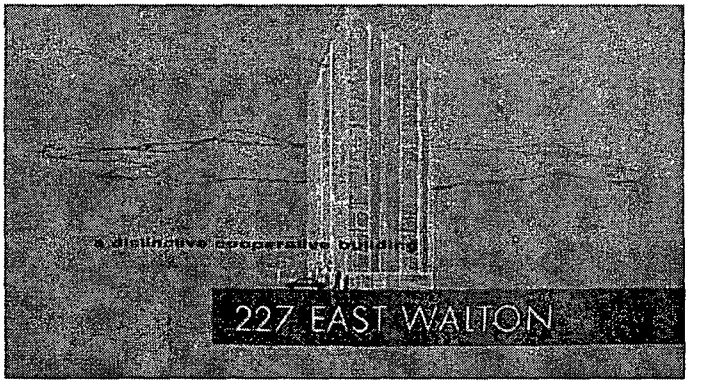












Images of the building from a 1956 marketing brochure which promoted the building as "contemporary in the better sense, 227 brings back the pleasant features so often neglected in 'modern' apartments". The plan at lower left shows the general configuration of two units on each floor, including the semi-private elevator lobby for each apartment.

chitect whose body of work up to that point had consisted mostly of suburban houses. The building's design was published in architectural journals after it was completed and republished later throughout Weese's career in articles about him. It was also noted early on in architectural histories such as architectural historian Carl Condit's *Chicago, 1930-1960*, where it was published along with such iconic residential high rises as Mies's 860-880 North Lake Shore Drive towers and Bertrand Goldberg's Marina City complex.

In the 227 East Walton Place Apartment Building, we see motivations which would continue to drive Weese throughout his career: his interest in historic architecture; his appreciation and emulation of mid-century Scandinavian modernism, with its often-modest scale and visual sensibility; and his desire to create buildings that fit contextually into existing neighborhoods, amidst historic buildings, while retaining the modernist insistence on functionality.

227 East Walton Place and Post-World War II Chicago Apartment Design

The 227 East Walton Place Apartment Building is a significant tall apartment building built early in the post-World War II boom years of the 1950s and 1960s, when Chicago's lakefront neighborhoods, including the Streeterville neighborhood in which the building is located, were being transformed with the construction of high-rise apartment buildings.

The first widespread phase of tall-apartment building construction in Chicago occurred in the 1920s. During that decade of great growth, many neighborhoods along Lake Michigan, from Edgewater on the north to Hyde Park on the south, were built up with apartment buildings ranging from ten to twenty stories in height. Most were designed in a variety of historic revival architectural styles, including Classical, Renaissance, Gothic and Tudor.

The Stock Market crash of October 1929, followed by the Great Depression, led to the cessation of almost all Chicago real-estate activity, including apartment building construction. This building hiatus continued through the mid-1940s during World War II when next to no private real-estate development occurred in America. As the country emerged from the war, development slowly picked up, and by the late-1940s, tall apartment buildings began to be built again in Chicago.

In the postwar period there was a popular consensus in Chicago and nationally that existing housing stock, especially that built before the onset of the Great Depression in 1929, was inadequate and in need of rebuilding. In addition to driving suburban development, this consensus led to government-subsidized urban renewal programs as well as privately-funded speculative development of new types of multi-family housing within Chicago's neighborhoods beginning in the late 1940s.

New apartment buildings constructed in the post-war period tended to be designed in modern architectural styles, as both contemporary economics and taste had turned toward visually-simpler, non-historic styles. This emphasis on modernism took several different forms. Inter-

nationally-renowned architect Ludwig Mies van der Rohe, at the time the head of the architecture school at the Illinois Institute of Technology in Chicago, favored a variation of the International Style, a modern idiom developed in Europe during the 1920s and 1930s that favored starkly functional-looking, metal-and-glass walls wrapping around steel or concrete structural frames. Mies emphasized transparency and sleekness while breaking completely with historic architectural styles. The twin high-rise apartment buildings at 860-880 N. Lake Shore Drive (built from 1949-51, a designated Chicago Landmark) were Mies's first expression of this metal-and-glass architectural ideal in Chicago.

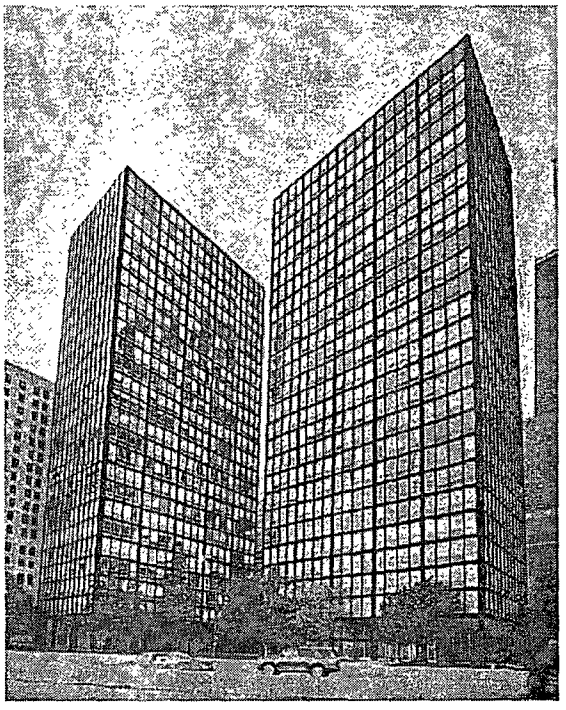
Another popular iteration of modern apartment tower design promoted by Mies and his followers clearly expressed a building's underlying skeleton frame, using the rectilinear grid formed by the building's structure as a primary visual element. Glass, usually accompanied by metal or masonry, was then used to create exterior walls within this exposed structural grid, formed typically of cast concrete. Such buildings as Mies's Promontory Apartments at 5530-32 South Shore Dr. in the Hyde Park neighborhood (built in 1949, listed on the National Register of Historic Places) exemplify this model of the modern apartment tower.

Mies's residential skyscraper designs, whether those with steel-and-glass curtain walls or with exposed concrete structural frames, were enthusiastically embraced and emulated by post-war American architects, although contemporary critics often commented that few designed as well or as successfully in these modern styles as Mies himself. In Chicago, tall apartment buildings designed in one or the other of these Miesian-influenced modern styles during the 1950s and 1960s can be found in many lakefront neighborhoods, especially the Near North Side, Lincoln Park, Lake View, Edgewater and Hyde Park.

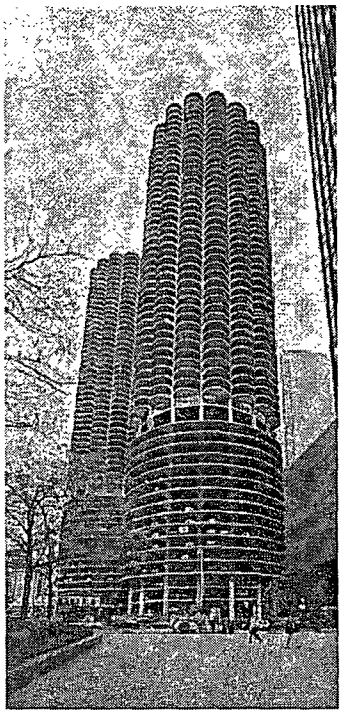
Other very prominent apartment towers from the post-war period in Chicago include Schipporeit & Heinrich's Lake Point Tower (1965), Skidmore, Owings & Merrill's John Hancock Center (1969) and Bertrand Goldberg's Marina City (1960). Weese's 227 East Walton Place is smaller than these heroically-scaled examples, however it is part of an alternative group of modern apartment designs that stand outside the mainstream, including Loebl, Schlossman & Bennett's 1350-1360 North Lake Shore Drive (1948), a slab-like apartment building clad in brick with window openings that angle out from the façade to capture lake views; and Holsman, Holsman, Klekamp & Taylor's series of low-rise cooperative apartments built for working- and middle-class residents arranged in park-like settings (Winchester-Hood Garden Homes and Lunt-lake Apartments, both built from 1949-51; and Parkway Garden Homes, built from 1950-55).

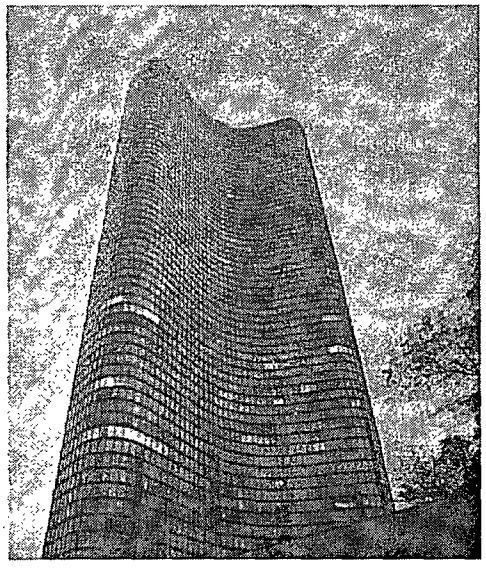
ARCHITECT HARRY WEESE (1915-1998)

The 227 East Walton Place Apartment Building was designed by nationally-significant Chicago architect and engineer Harry Weese. Weese was a modern architect who believed in the primacy of function and that design could have a positive impact on society. At the same time he sought to make modern architecture more humane and textured, by relating it to the past and to local context, atypical motivations in that profession in the 1950s.



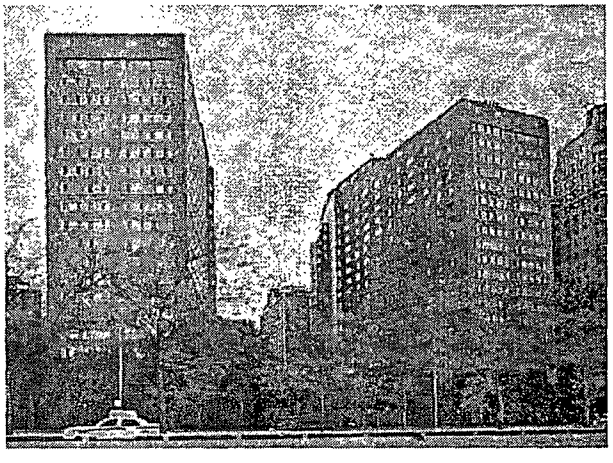






After World War II, city dwellers in Chicago and other large American cities embraced housing in new apartment towers in a range of non-historic architectural styles. Prominent examples in Chicago include 860-880 Lake Shore Drive (top left, 1949-1951, Mies van der Rohe, a designated Chicago Landmark), Promontory Apartments (top right, 1949, Mies van der Rohe, listed on the National Register of Historic Places), the iconic Marina City (top right, 1960, Bertrand Goldberg), and Lake Point Tower (middle left, 1965, Schiporreit & Heinrich),

Loebl, Schlossman & Bennett's design for 1350-1360 North Lake Shore Drive (bottom left, 1948) included window openings that angle out from the façade to capture lake views. Holsman, Holsman, Klekamp & Taylor's Parkway Garden Homes (bottom right, 1950-55, nominated to the National Register of Historic Places) are low-rise cooperative apartments built for working- and middle-class residents .





From 1947 to 1992, Harry Weese and his firm received over a thousand commissions ranging in scale from small remodeling projects to urban plans for new cities. He consciously avoided specialization, and his body of work encompasses a wide range of building types, including churches, schools, single and multifamily residences, commercial buildings, civic buildings, urban plans, and transportation systems. The following is a brief summary of Weese's career and influence, followed by brief synopses of some of his major works.

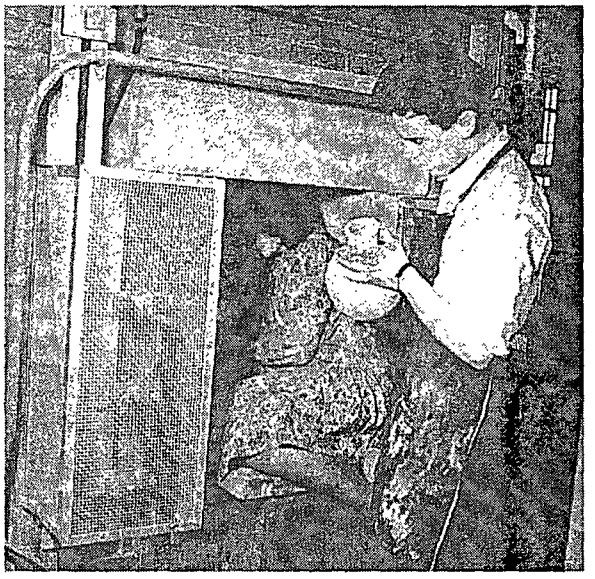
Harry Mohr Weese (1915-1998) was born in Evanston, Illinois, to Marjorie and Harry Ernest Weese, a frugal banker who his son later credited with instilling in him a pragmatic quality that avoided overwrought designs and needless expense in architecture. He was the oldest of five children that the family raised in the upper-middle class suburb of Kenilworth on Chicago's North Shore with summers spent in cottages in rural Barrington, Illinois, and Michigan.

Harry was a precocious child who displayed an early interest in building and drawing, including designing at age 10 a logo for his father's bank that the institution used. His father encouraged Weese, as well as two of his brothers Ben and John, to study architecture, believing it would be the most practical outlet for their artistic talents. In 1933 Weese enrolled in the architecture school at the Massachusetts Institute of Technology (MIT), the oldest and one of the most prestigious architectural schools in the country. Though the program was still influenced by the French Beaux Arts traditions of architectural education, ideas from the modern movement in architecture were also taking root.

Weese was a gifted student at MIT, however after three years he transferred to the architecture program at Yale, hoping to tap into whatever Eero Saarinen, a recent Yale graduate who had impressed Weese, had found there. Weese credited Yale with broadening his architectural education as well as introducing him to historic preservation, but he ultimately returned to MIT to complete his studies and receive his degree.

In 1937, during the summer break after his year at Yale and before finishing at MIT, Weese journeyed to Europe where he travelled by bicycle to look at modern architecture in pre-World War II Europe, particularly that located in Scandinavian countries. A visit to Alvar Aalto's Finnish Pavilion at the International Exposition in Paris established a lifelong admiration for the Finnish architect's ability to create modern architecture using organic forms and built of warm-looking and natural materials. Weese also was impressed by the Nordic Classicism of Swedish architect Gunnar Asplund, who favored simplified yet grandly-scaled classical forms rendered in brick.

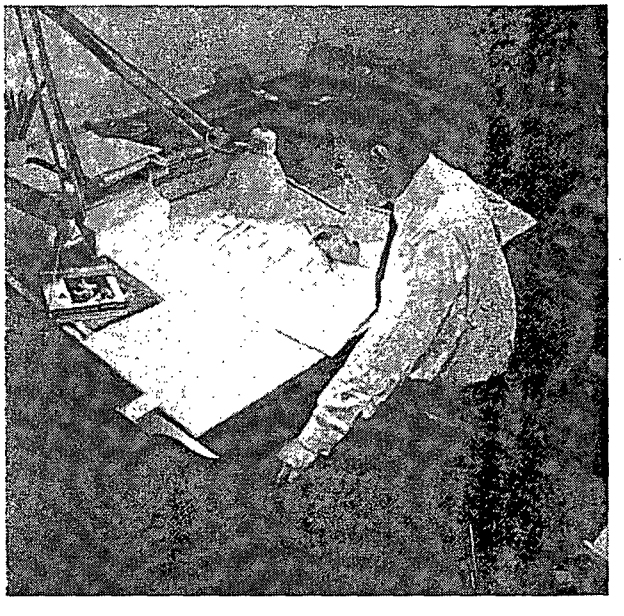
Upon graduation from MIT in 1938, Weese returned to Chicago, where he worked briefly for the firm of Burnham & Hammond before winning a year-long fellowship to study urban planning at Cranbrook Academy in Bloomfield Hills, Michigan, near Detroit. Cranbrook was then known as the "Scandinavian Bauhaus" due to the presence of architects Eliel Saarinen and his son Eero, as well as other European artists, architects and designers who had escaped Europe as war clouds loomed. It was an especially fertile period at Cranbrook with a faculty that included Aalto, Harry Bertoia, and Charles and Ray Eames, as well as students that would go on to rich careers, including architects Ralph Rapson and Benjamin Baldwin, city planner Edmund Bacon,

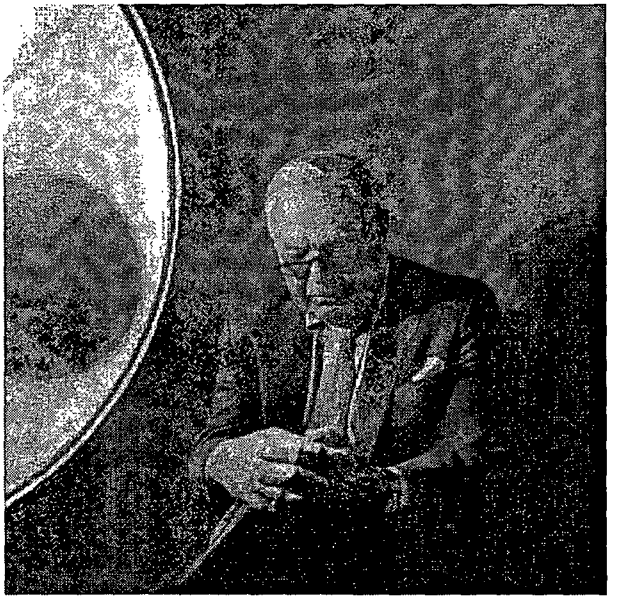


These photos show architect Harry Weese at various points in his career, beginning with his fellowship at Cranbrook Academy, ca. 1939 (top left); with Ludwig Mies van der Rohe, ca. 1950 (middle left); with his wife Kitty Baldwin Weese at the construction site of the Time & Life Building in 1968 (middle right); at his drafting table ca. 1963 (bottom left); and in a moment of reflection ca. 1990 (bottom right).









and designer Florence Knoll. Cranbrook deepened Weese's appreciation of Aalto and Eliel Saarinen, and it was at Cranbrook where Eero Saarinen and Weese established a lifelong friendship.

Cranbrook was followed by another fellowship with the Bemis Foundation in Cambridge, Massachusetts, with John Ely Burchard who was researching low-cost housing. In 1940, Weese accepted an invitation from Gordon Bunshaft to work at Skidmore, Owings & Merrill (SOM) in Chicago. Though it would become one of America's premier modern architectural firms, Weese stayed at SOM for only a year before partnering in 1941 with Ben Baldwin, an architect he had met at Cranbrook. In the same year, Weese met his future wife Kate "Kitty" Baldwin, the sister of Ben Baldwin.

World War II cut short the Weese-Baldwin partnership. In the autumn of 1941, Weese accepted an officer's commission on a Navy destroyer where he served as an engineer for the duration. He took away from the experience an appreciation for the compactness of naval architecture and it provided valuable experience with mechanical systems which complimented his architectural training. At the end of the war, Harry returned to Chicago, and he and Kitty were wed.

Like many observers of American cities after in the early post-war years, Weese felt that Chicago was deteriorating after a decade of disinvestment during the Depression and another five years of inattention during the war. As an architect and urban planner, Weese felt he had much to offer Chicago.

During the war, Weese had hatched a plan to start a retail store in Chicago that would showcase reasonably-priced modern furniture and housewares. In 1947 Weese, his wife Kitty, and Jody Kingrey, a young woman working at another design store in Chicago, established the "Baldwin/ Kingrey" store in the Diana Court Building at N. Michigan Ave. and E. Ohio St. The store carried Alvar Aalto's Artek line of modern home furnishings as well as the "Baldry" line which Weese designed.

Once the store was up and running, Weese established in 1947 his own architectural practice, Harry Weese & Associates, in a small back office of the Baldwin/Kingrey shop. Throughout the late 1940s Weese was sustained by commissions for houses for his family and began to become active in urban planning efforts in Chicago as a consultant for the Chicago Plan Commission and as a member of the Urban Renewal Committee of the Metropolitan Housing and Planning Council.

In 1950 Weese met industrialist J. Irwin Miller, a very important client who put the practice on stable footing. Miller owned the Cummins Engine Company in Columbus, Indiana, and he worked to transform the small city into a showcase for modern architecture by paying the architectural fees for a chosen list of modernist architects if they were hired for jobs in Columbus. Miller's interest in architecture was sparked in 1939 when his mother convinced Eliel Saarinen to design the First Christian Church in Columbus. During the construction J. Irwin Miller entertained the architect's son Eero, and the two became lifelong friends. Eero went on to design several buildings in Columbus. As Eero's practice became busier, he referred Miller to Harry

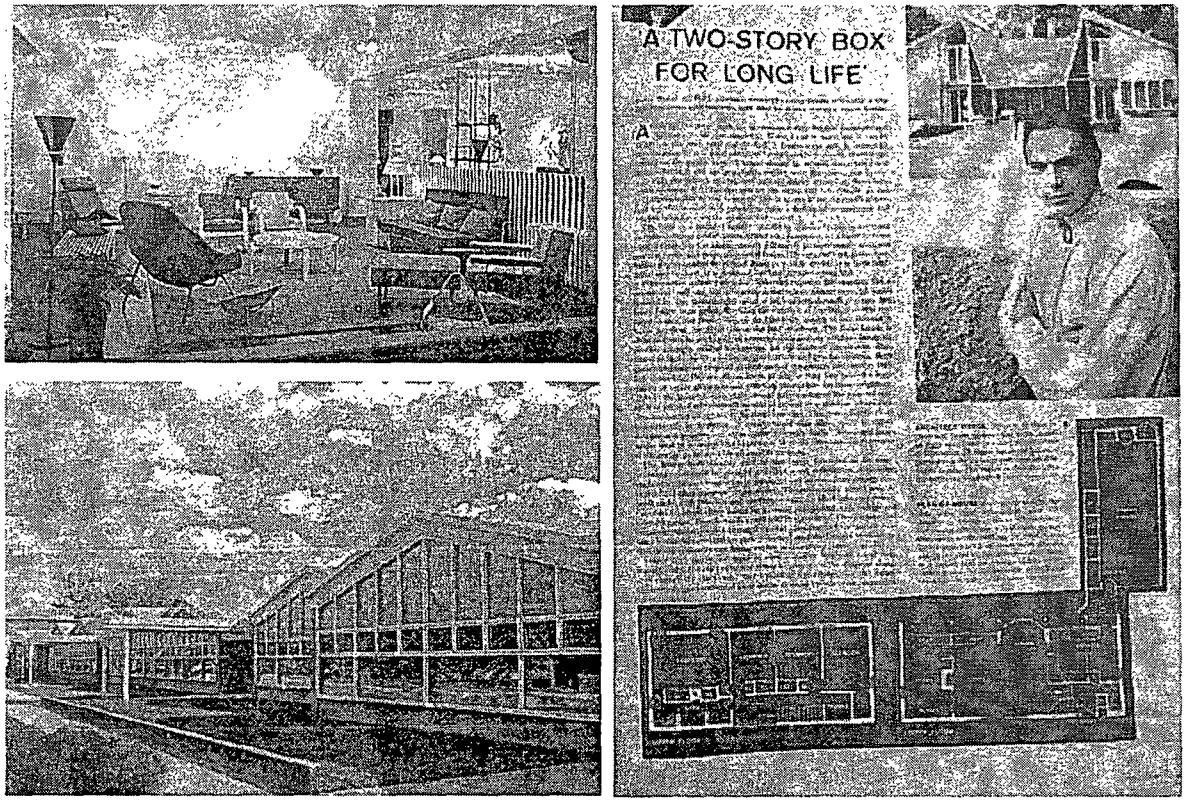
Weese, his friend from Cranbrook. During the 1950s and early-1960s Weese designed more than a dozen buildings in Columbus, including three banks, two schools, rental housing, a youth center, several houses and industrial buildings.

Also in the 1950s, Weese, in partnership with I. M. Pei, participated in urban renewal projects in southwest Washington, D.C. and in the Hyde Park neighborhood of Chicago. In Hyde Park, Weese and Pei designed several blocks of new townhouses that complimented the scale and texture of the surrounding historic neighborhood, as well as a pedestrian-oriented shopping center and a pair of tall apartment buildings. Weese's biographer Robert Bruegmann notes that the overall coherency of the Hyde Park development makes it difficult to attribute particular parts of the design to either Weese or Pei; however several of the development's townhouses were clearly inspired by Weese's Johnson House on nearby S. Kenwood Ave. from 1957.

By the late 1950s the architectural and popular press began to take note of Weese. The British journal *Architectural Review* described him in 1957 as "something of an Architect's architect—not a well-known figure to even the magazine-reading public, but enjoying the wholehearted respect of his fellow practitioners." The "magazine-reading public" soon became aware of Weese in the October 6, 1958, issue of *Life*, a nationally-popular weekly magazine. In a series featuring designs for new single-family residences, Weese introduced his "anti-Ranch" house designs, writing "the form of the house should be classic. Living in a cocoon or honeycomb or folded handkerchief can, I suppose, be a claim to some kind of fame, but the average family is more comfortable and at home in more traditional homes." This openness to traditional forms set him apart from many of his contemporaries.

By the 1960s Harry Weese & Associates was a thriving practice with a growing staff of young architects that included Harry's younger brother Ben, Jack Hartray, Robert E. Bell, and Stanley Nance Allan. Weese never partnered with another architect and maintained a rather informal office organization throughout his career. Important commissions from the 1960s include the Arena Stage, a theater-in-the-round in Washington, D.C.; the Eugenie Street Apartments, a contextual residential design in Chicago's historic Old Town Triangle neighborhood; the Seventeenth Church of Christ, Scientist, with its sweeping curved façade facing Chicago's Wacker Drive; and the Time-Life Building in the Streeterville neighborhood, Weese's idiosyncratic take on International Style modernism.

In 1966 Weese bought and renovated a 104-year-old industrial building at 10 W. Hubbard Street and moved his office there, revealing an interest in historic preservation and adaptive reuse that was unusual for architects of his generation. Weese claimed to have received some academic training in historic preservation in his year at Yale, and his first public foray into historic preservation occurred in 1960 when he joined the picket line protesting the demolition of Louis Sullivan's Garrick Theater. From 1963-67 he completed a successful restoration of the Auditorium Theater building using historically-respectful methods that anticipated the yet-to-be published *Secretary of the Interior's Standards for the Treatment of Historic Properties.* Other important historic Chicago buildings restored or renovated by Weese include the Field Museum of Natural History, Orchestra Hall and Newberry Library, as well as Union Station in Washington, D. C.



In 1947 Harry and Kitty Weese with Jody Kingrey established the "Baldwin/Kingrey" store (top left) that specialized in modern furniture, and in the same year Weese established his office in a backroom of the shop. Weese's 1957 design for the Lillian C. Schmitt Elementary School (bottom left) in Columbus, Indiana was one of several commissions he received there during the 1950s and early-1960s that helped put his young practice on a firm footing. In 1958 Weese received national exposure in the popular press in *Life* magazine (top right) where introduced his "anti-Ranch" house designs.

In a 1973 article published in *Life* entitled "The Landmark Man," Weese suggested turning preservation planning on its head, stating "every building is a landmark until proven otherwise." In 1976 he clearly articulated how historic buildings contained embodied energy: "The residual value of energy built into old cities is enormous, packed into streets, utilities and buildings: 1) time energy – manifold individual decisions over a period of development and use; 2) natural and human energy invested in materials and artisanship; 3) kinetic energy of construction and the fuel required."

In 1967 Weese secured the most important commission of his career: the design of the seventeen-mile, twenty-four stop Washington Metro rapid transit system. Completed in 1976, the Metro was a grand public works project that was unusual in giving the leading design role to an architect, not an engineer. Never before had an architect been commissioned to design an entire transit system from scratch. Weese's design for the column-free stations with their deeply coffered concrete vaults was inspired by classical Roman architecture. He combined these bold vaults with muted colors, acoustic insulation and indirect lighting to create public transit spaces with a monumental and timeless feel unlike any other in America.

The aesthetic quality of the Metro design, as with all beauty in architecture, was according to Weese a mere by-product of good design. Weese proclaimed:

> *Buildings are masculine and aggressive. You have to take the long view and assume they will last; therefore, they cannot be pretty—the adjective I least like applied to architecture. I am embarrassed when architects talk about beauty; like happiness it is only a by-product. A building should be handsome elegant, strong, lean—beauty is too vague an attribute. A building comes from the inside out and has to be gutty, though if it becomes too gutty it becomes forced.*

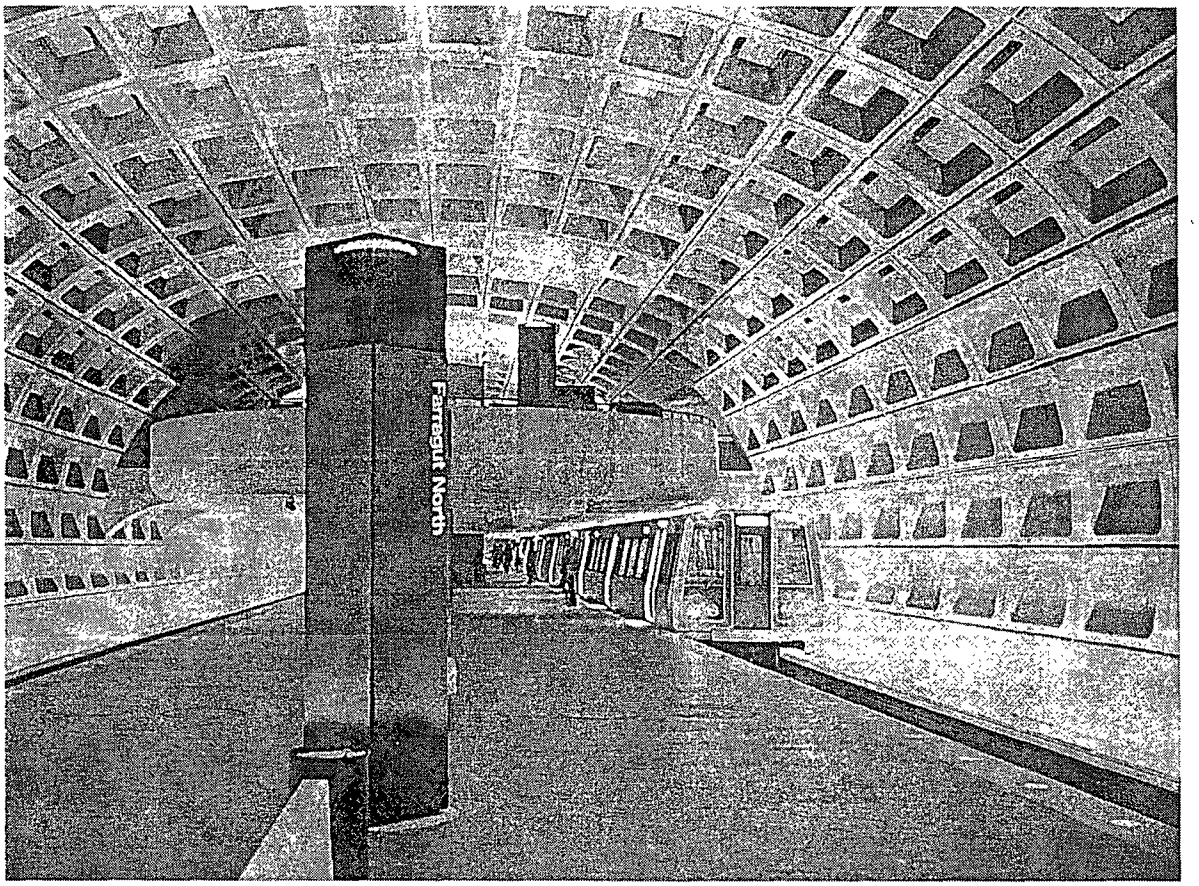
In addition to the Metro, the 1970s brought Weese commissions for the Oak Park Village Hall and the Metropolitan Correctional Center in Chicago, a visually-startling triangular high rise of cast concrete. Weese was also the prime mover in the successful rehabilitation and adaptive reuse of Chicago's "Printer's Row," which demonstrated the economic viability of repurposing urban historic buildings, in this case, taking older loft buildings once filled with printing firms and turning them into apartments and offices.

In addition to being an accomplished architect and engineer, Weese was also an urban visionary who frequently published letters and articles (primarily through editorials in the Chicago magazine *Inland Architect*, which he saved from closure and sustained financially through the 1980s) in which he offered plans great and small to make Chicago a more attractive and habitable city. Weese described himself as a "a man ten years ahead of a time that never comes."

A sampling of his many imaginative proposals includes a plan for constructing artificial islands in Lake Michigan for new residential development; the banning of new parking structures in Chicago's Loop to encourage public transportation; and the construction of housing over the then-open rail yards east of Michigan Ave., now Millennium Park. He was a leading advocate of Chicago's bid to host the 1992 World's Fair (which ultimately went to Seville, Spain). He led a campaign which successfully opposed a proposal to demolish the Loop elevated which he described as "the greatest people mover on earth." He saw the potential of overlooked assets of the city, such as the Chicago River, Navy Pier, Printers Row and River North, decades before they became fashionable.

The local press dubbed him the "conscience of Chicago" for his often sharp criticism on a wide range of issues beyond architecture, including social, political, and economic and environment conditions. Commentators on Weese's career have suggested that his bluntness did not ingratiate himself with local power brokers and likely cost him some commissions.

Weese's pluralistic view of modern architecture set him apart from the majority of his professional colleagues in Chicago. He would be a forerunner, however, of later Chicago architects who would embrace diverse views of architectural design. These would include, among others, Edward Dart, whose 1950s and 1960s-era church buildings, including the St. Procopius Abbey in Lisle, resembled Weese's buildings in their embrace of modern forms, traditional materials (especially brick), and modest scale. In the 1970s, the "Chicago Seven," a group of young architects including Stuart Cohen, Stanley Tigerman, Ben Weese (Harry's younger brother), Larry Booth, James Nagle, James Ingo Freed, and Thomas Beeby, advocated for a broader, more diverse expression of architectural ideas and designs through their writings, exhibitions,

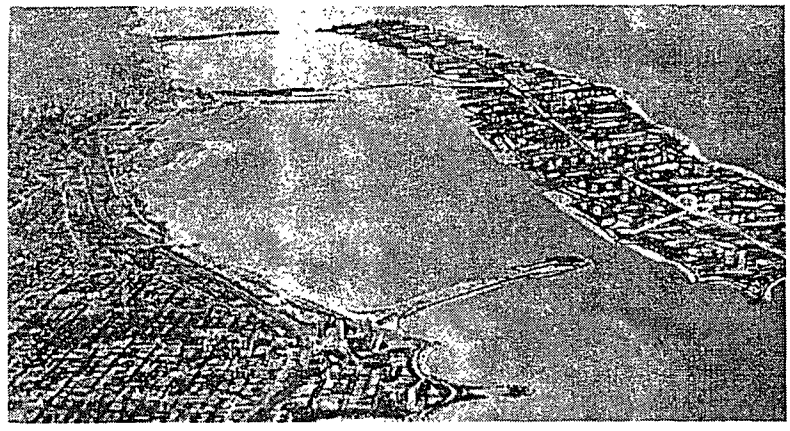


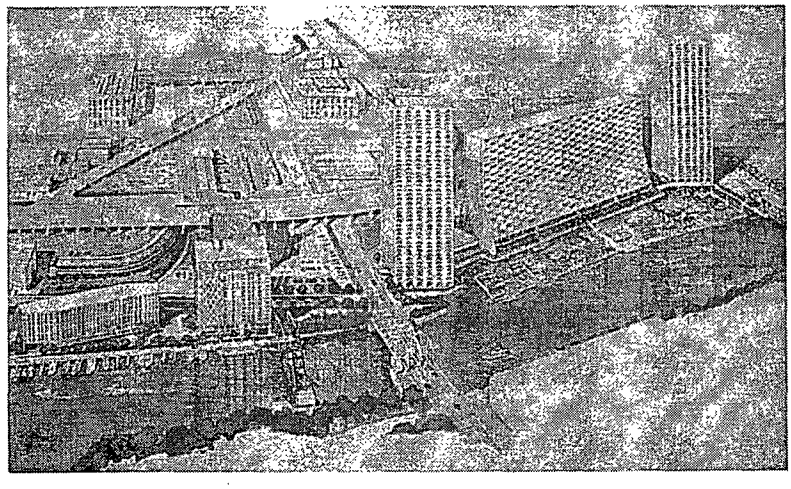
Weese's design for the Washington, D. C. Metro system from 1967 to 1976 is regarded as his most important work and arguably the finest public transportation system in America. The barrel-vaulted subway stations (above) used deeply-coffered concrete vaults inspired by the architecture of ancient Rome.

and designs. Today's diverse architectural scene owes much to earlier architects such as Harry Weese who encouraged individual expressions of modernism.

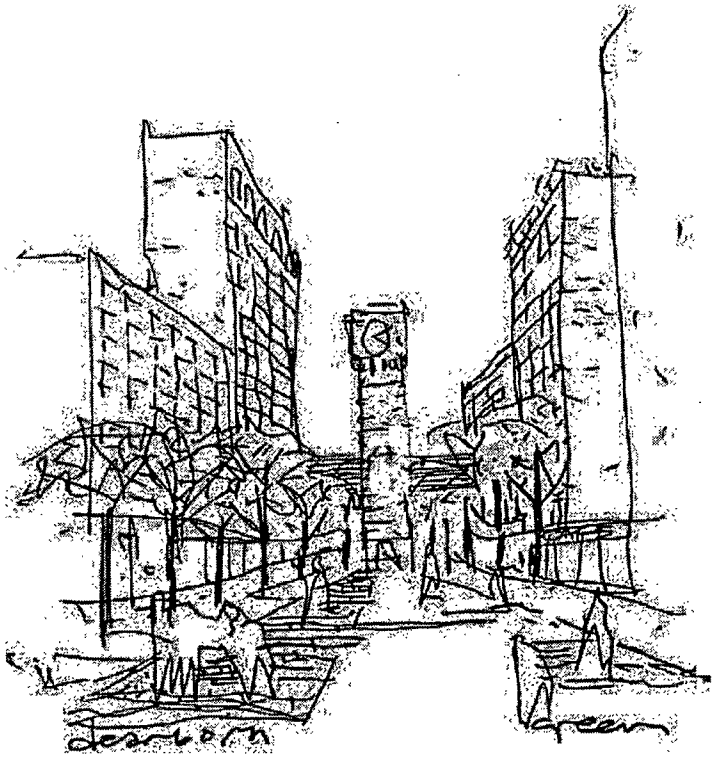
During his lifetime, Weese's contribution to architecture was recognized by his colleagues with numerous honors and awards, including election to the College of Fellows of the American Institute of Architects early in his career in 1961. He also served on numerous panels and commissions in the areas of architecture, urban planning and the fine arts. Mounting health problems limited Weese's involvement in his firm in late-1980s, and in 1992 he retired and sold his practice. He died in 1998 at age 89

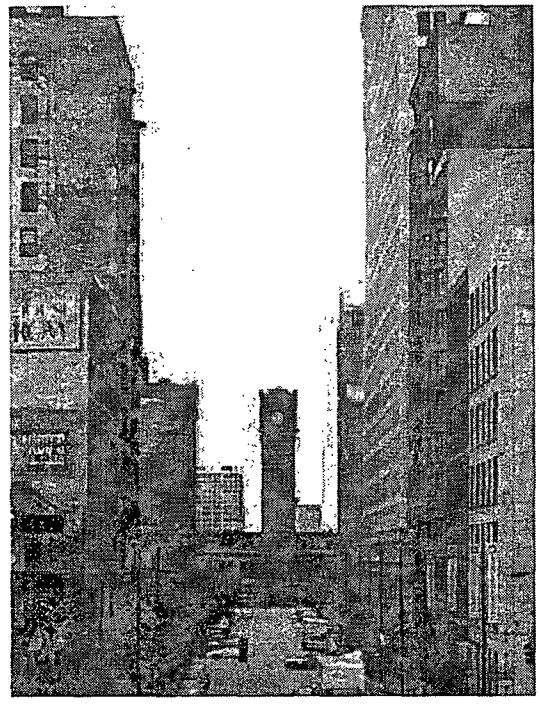
SELECTED WORKS BY HARRY WEESE





Weese took great pride in Chicago and throughout his career presented a range of visionary plans for the city such as artificial islands off the city's shoreline for the development of new residential areas (top) and residential and marina development on the Chicago River near Wolf Point (middle). One plan that came to fruition in the early 1980s was the successful rehabilitation and adaptive reuse of Chicago's "Printer's Row" which Weese led (bottom right and left).

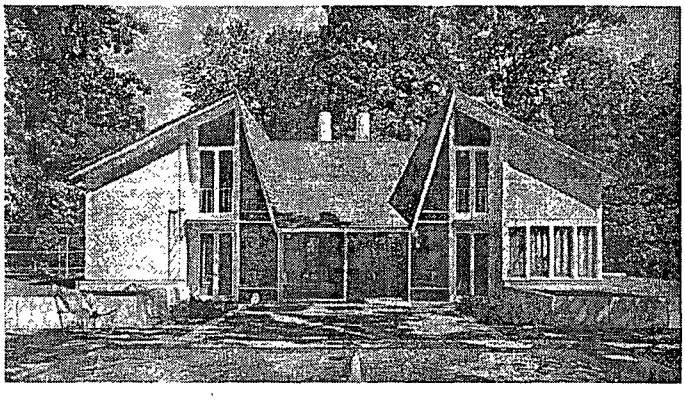




Working from 1947 until his retirement in 1992, Harry Weese was a prolific and energetic architect who designed nearly a thousand buildings spanning a vast range of types, including small houses, churches, schools, civic buildings, office towers, and transit systems. The following are a few select examples of Weese's work with a special focus on his buildings in Chicago, and they are meant to show the breadth and quality of his career. The examples are organized by building type in the following order: residences, townhouses, urban planning/renewal, schools, houses of worship, historic preservation, civic, and commercial.

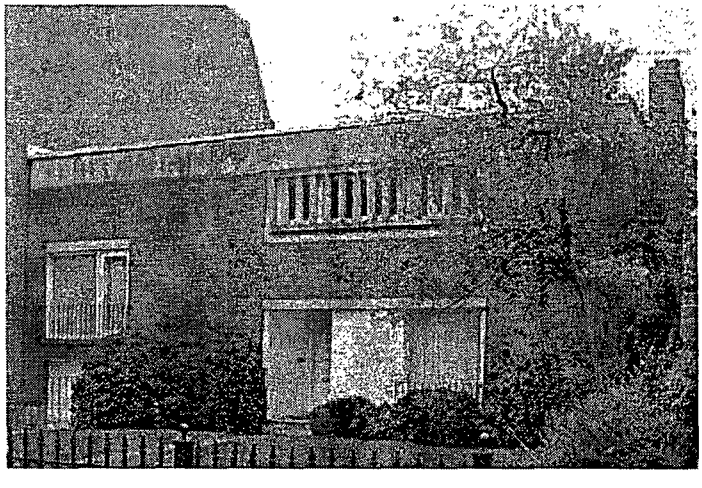
Weese "Studio", Hawthorne Avenue, Barrington (1957)

Located forty miles from Chicago on acreage purchased by his father, Harry Weese designed his eccentric "Studio" house as a weekend and summer retreat for his wife Kitty and three daughters. The design is based on vernacular farm houses near Kitty's childhood home in Alabama with a central hall flanked on either side by asymmetrical "cat ear" gables. Like many of his residential designs, the home is clad with painted tongue-and-groove cedar cladding with the location of windows and doors dictated by the internal plan, not exterior symmetry. The street-facing elevation is treated as secondary with limited window openings to ensure privacy; the primary elevation features large plate-glass windows opening onto the terraced backyard.



Johnson House, 5617 S. Kenwood (1957)

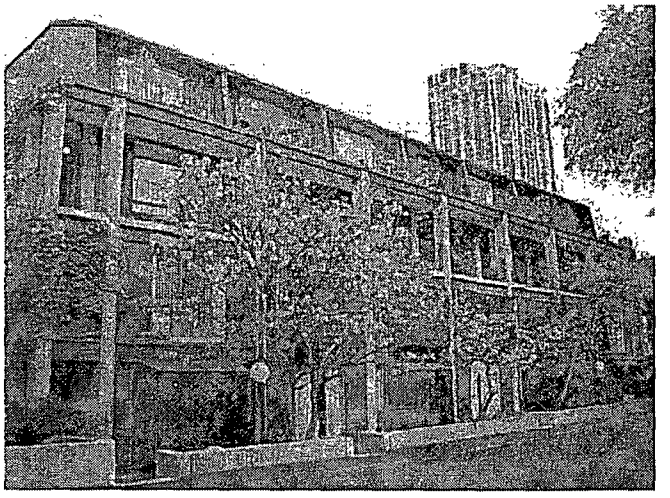
Harry Weese's first urban townhouse, a form of housing that he remained fascinated with and returned to throughout his career. He believed the townhouse "offers economy, permanence and a configuration which spells community" and hoped that it would be a viable alternative to the suburbs for middle-class residents. Though the form is spare and modern, the two-story height and deep setback of the Johnson House allow it to harmonize architecturally with the surrounding historic Hyde Park neighborhood, as does its traditional materials of brick, stone and wrought iron. Window and door openings are placed in an irregular



composition on the front façade, and the limestone grill at the second-floor window became a signature treatment that Weese used again and again. The Johnson House would serve as a prototype for the roughly 250 townhouses designed by Weese and I. M. Pei for the Hyde Park Urban Renewal Project.

235 W. Eugenie Lane Apartments (1962)

This unusual apartment building was the first new construction in many years in Chicago's Old Town Triangle neighborhood, which in the 1960s was being rediscovered and its historic post-Chicago Fire architecture restored. To blend in with its two- and three-story neighbors, the height of the four-story building is minimized by sinking the first story two feet below grade and setting back the top story. Masonry piers constructed of Chicago common brick reflect the context of the surrounding buildings.



Willow Street Townhouses, 312-18 W. Willow (1974)

Also in Old Town, a group of four attached townhouses built by Weese for his family and for three of his friends. The planned uses of the various floor levels follows the terraced houses of Georgian London with the entrance and family room at street level; living, dining room and kitchen on the second floor; and bedrooms on the third and fourth floors. As with several of his residential designs, the kitchens had ceiling tracks allowing cabinets to slide over the work island for use, then be pushed against the wall to open the kitchen to the dining area.



River Cottages, 357-65 N. Canal Street (1988)

Weese believed the banks of the Chicago River were an underutilized natural asset and in the

1980s he proposed a housing development on the river bank facing Wolf Point that included the adaptive reuse of the North American Cold Storage Co. building (built in 1908) as housing and the construction of these "River Cottages" which are five-to-six story townhouses clad in terne-coated stainless steel, glass, and glass block.



Hyde Park Urban Renewal Project, Townhouses, Shopping Center (1956-63)

The federal urban renewal program, with a primary focus of slum clearance and elimination of "blight," was used to provide land for both federally-subsidized public housing as well as private-funded housing development in the post-World War II years. The University of Chicago perceived creeping decay and a loss of middle-class residents in the Hyde Park neighborhood surrounding its campus, and in 1956 the university undertook one of the largest urban renewal projects in the country with the construction of new housing, shopping facilities, and open space designed by Harry Weese and I. M. Pei, working with civil and landscape consultant Barton Aschman.

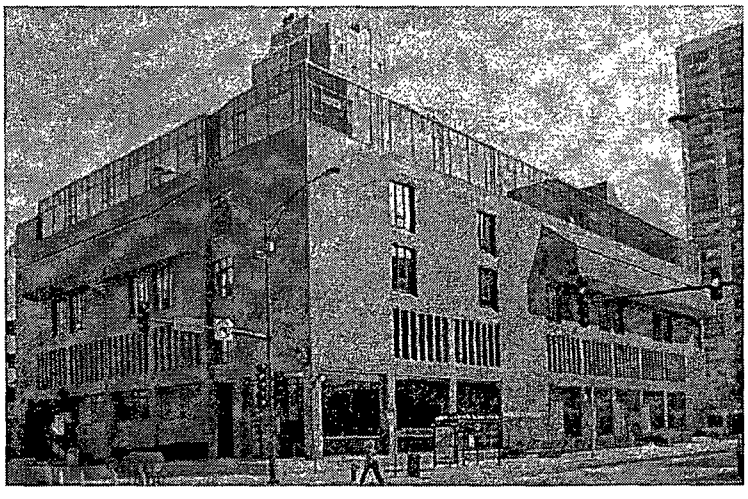


Rather than a clean slate approach that was common for urban renewal projects, Weese and Pei's plan called for scattered groups of low-scale buildings compatible with and inserted into the existing streetscape. Weese's biographer Robert Bruegmann states that the overall coherency of the design makes it difficult to attribute aspects of the design to either Weese or Pei, but Bruegmann does attribute the two-story townhouses, the shopping center, and the larger courtyard townhouses to Weese, while the apartment towers and the townhouses just north of those towers are attributed to Pei. The buff-colored brick, band of clerestory windows and recessed entrances of the townhouses are clearly modeled after Weese's 1957 design for the Johnson House, also in Hyde Park.

Northside Junior High School, 2700 Maple Avenue, Columbus, Indiana (1961)
Weese received this public school commission through J. Irwin Miller's program to make Columbus, Indiana, a showcase of modern architecture. With its traditional arrangement of vertical brick piers and vertically-aligned, arched-window openings, the design is often compared to the Selz, Schwab & Co. building in Chicago, a commercial loft building designed by John Mills Van Osdell in 1882 and remodeled by Dankmar Adler in 1899 (demolished 1940). Weese's choice of brick was a departure from popular school designs of the 1960s which tended to have exteriors of pre-cast concrete panels or steel-and-glass curtain walls.

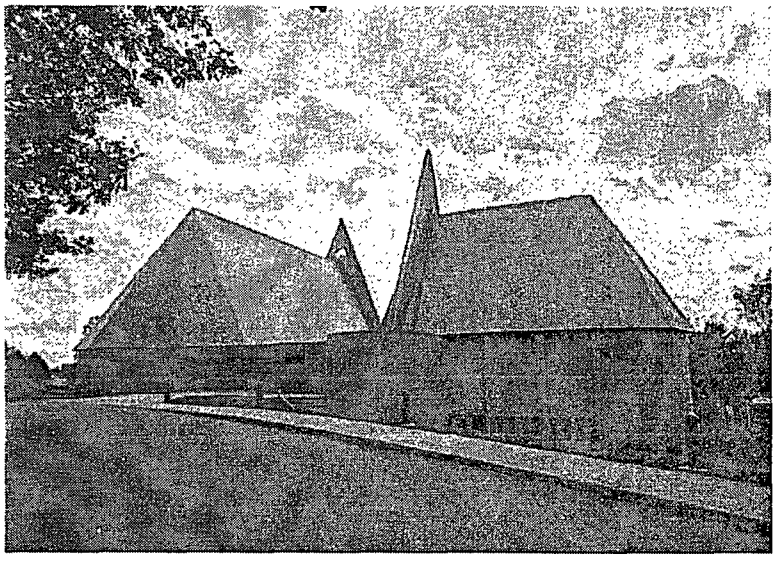


Latin School, 59 West North Avenue (1969)
A private Chicago school designed by Weese to accommodate 750 students on a very compact site in the Gold Coast neighborhood close to Lincoln Park. The building is a relatively plain four-story block with broad-faced brick facades relieved by punched window openings and a cantilevered upper floor dictated by building functions. The row of slit windows and the recessed entrance are typical features of Weese's architecture.



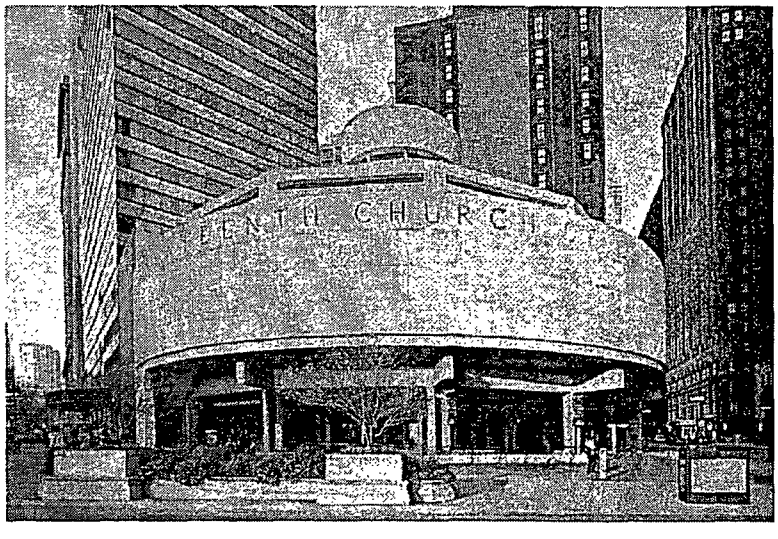
First Baptist Church of Columbus, Columbus, Indiana (1965)
The congregation that commissioned Weese to design this church hoped that it would rival Eero Saarinen's remarkable North Christian Church, then under construction in Columbus. Weese's design emphasizes bold geometric forms, including a steeply-pitched roof that recalls Gothic architecture and the semi-circle that evokes the apse of Romanesque churches. The materials are traditional and simply finished, including load-bearing brick walls left exposed on the interior, concrete floors, and a timber roof clad with green Vermont slate. The large sanctuary building and smaller chapel are arranged perpendicularly around a courtyard. Administrative

and educational spaces are placed below the worship spaces with a dry "moat" around the base of the buildings providing natural light to that level.



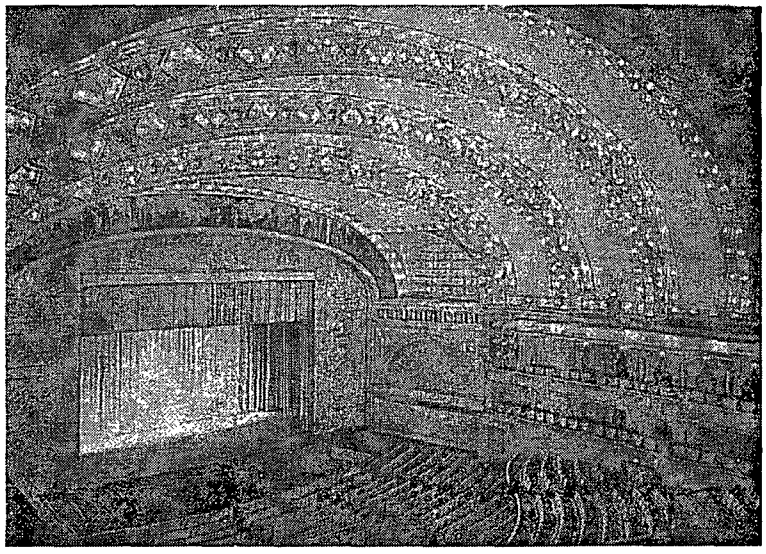
Seventeenth Church of Christ, Scientist, 55 E. Wacker Drive (1968)
Surrounded by commercial office and hotel buildings, this low, rotunda-form church building anchors the corner of Wacker Drive and South Water Street. The sweeping 200-foot travertine-clad façade is topped with a conical roof carried by steel trusses. The drum-like cupola contains an oculus which admits natural light into the worship space. The concrete structural columns are left exposed at the base of the building, which contains class and reading rooms. As at the First Baptist Church discussed above, a moat around the base of the building allows natural light to reach basement classrooms.

Auditorium Theater Restoration, 70 E. Congress Parkway (1963-67)
As a modern architect of the mid-twentieth century, Harry Weese's interest in historic preservation set him apart from his colleagues. Yet it was consistent with his pragmatic and conservative nature that believed it was wasteful to replace old buildings with new ones that were generally inferior. Beyond mere conservation, he also regarded Chicago's historic buildings to be "a sacred trust that you have to keep."



The Auditorium Theater building was designed by Adler and Sullivan in 1889 as a innovative multi-use complex containing a hotel, offices and a 4,200-seat opera house which was regarded as the most acoustically perfect of its day. The Auditorium gradually fell out of use during the 1940s and began to decay rapidly due to deferred main-

tenance, with some urging its demolition. In 1960 the building owner, Roosevelt University, established the Auditorium Theater Council to restore the theater.

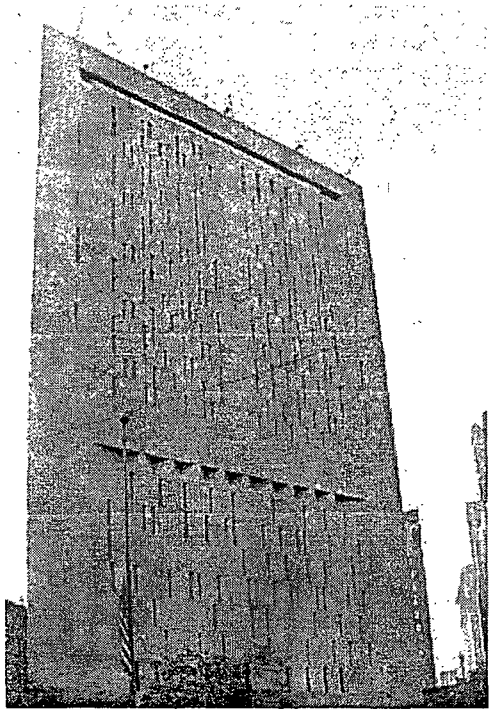


Initial assessments of the building's condition indicated that the settlement of its heavy masonry exterior walls had placed so much stress on internal steel structural members that they would have to be replaced. Weese's assessment determined that, despite this settling of exterior masonry, the steel structure of the interior was actually sound, which meant that the restoration of the building was financially feasible compared to earlier proposals.

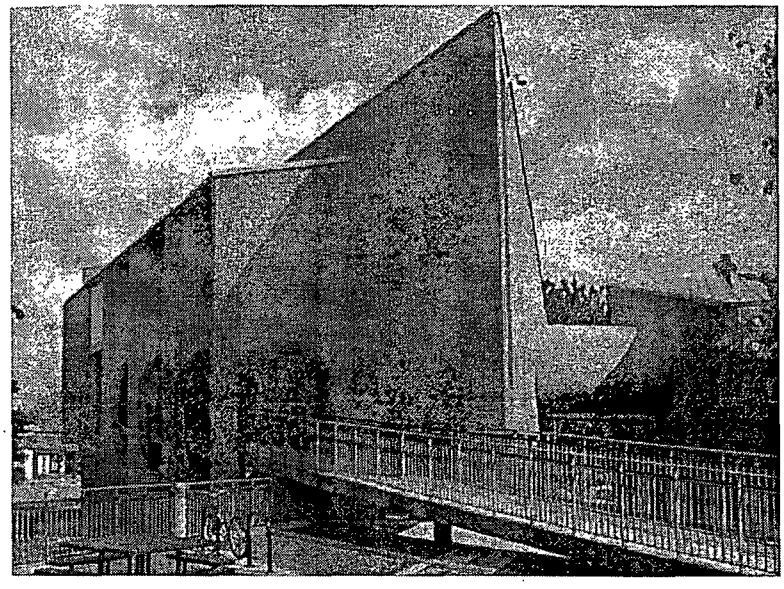
Weese's light-handed approach to the preservation of the Auditorium anticipated the yet-to-be published *Secretary of the Interior's Standards for the Treatment of Historic Properties.* He focused on the repair and reconditioning of as much of the original building fabric and mechanical systems, while replacement only occurred where elements of ornamental plaster details were missing. The scope of work included restoration of the stage, mechanical upgrades, cleaning and repair of decorative plaster and stenciled finishes.

Chicago Metropolitan Correctional Center (William J. Campbell U.S. Courthouse Annex), 71 W. Van Buren (1975)

This distinctive 27-story high-rise jail for individuals awaiting trial on federal charges at the nearby Federal Center was designed by Weese for the U. S. Bureau of Prisons as part of a federal demonstration program to humanize prison conditions. Instead of long corridors, each floor is centered around a lounge-like common area. The triangular plan gives the greatest amount of perimeter so each cell has a window, which are five-inch wide lancets randomly placed in the building's façade creating an appearance often compared to an early computer punch card.



Oak Park Village Hall, 123 Madison Street (1975)
Perhaps more than any other Weese design, the Oak Park Village Hall shows the influence of Finish architect Alvar Aalto on Weese with its precise geometric forms rendered in brick, angled rooflines, overhangs and ribbon windows. A floating ramp leads to the council chambers which are raised on columns and separated from the rest of the complex. The building's open floor plan and large windows facing the courtyard are meant to convey an accessible and transparent government. The egalitarian message is reinforced by natural and simple materials of exposed timber framing, terra-cotta floor tiles and stained wood trim.



Time-Life Building, 541 N. Fairbanks Court (1968)
Commissioned by the publisher to house its mailing and subscription services, the Time-Life Building's overall rectangular from and expressed structure follows the principles of the International Style, yet Weese's choice of a COR-TEN weathering-steel cladding and gold reflective glass make it highly unusual as a 1960s example of the style. Rather than a flat curtain wall, the spandrel panels have deep furrows which

express the building's underlying concrete structure. To speed construction the exterior walls were prefabricated in large sections and hoisted into place. An innovative heating and cooling system at the building's perimeter influenced the building's exterior design. The soaring lobby includes two levels to allow boarding of the building's dual-level elevators, which were designed by Weese to more efficiently move high numbers of Time-Life employees who worked on the same schedules.



CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect 2-120-690), the Commission on Chicago Landmarks has the authority to make a recommendation of landmark designation to the City Council for an area, district, place, building, structure, work of art or other object within the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation," as well as the integrity criterion.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the 227 East Walton Place Apartment Building be designated as a Chicago Landmark.

Criterion 1: Value as an Example of City, State or National Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The 227 East Walton Place Apartment Building is a significant post-World War II apartment building in the context of Chicago architecture, exemplifying the broader transformation of the city's lakefront neighborhoods during the 1950s and 1960s through the construction of large modern apartment buildings designed by some of the city's best architects.

- Through its incorporation of features, including most distinctively projecting three-sided bay windows, which were inspired by historic Chicago School apartment and hotel buildings, the 227 East Walton Place Apartment Building combines modernist design with references to past architecture, unusual in the context of 1950s-era Chicago high-rise architecture.

Criterion 4: Exemplary Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity,

uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The 227 E. Walton Apartment Building is a significant early modernist apartment building in Chicago, exemplifying through its overall design, details, and use of materials an important and innovative effort on the part of the building's architect, Harry Weese, to create in the 1950s a modern tall apartment building incorporating visual references to historic Chicago architecture.

- The building reflects Weese's interest in mid-century Scandinavian modernism (its use of warm-toned masonry) and late nineteenth-century Chicago School skyscrapers (its projecting bay windows) as design influences for modern Chicago architecture.

Criterion 5: Work of Significant Architect or Designer

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- Harry Weese, the designer of the 227 East Walton Place Apartment Building, was one of the most significant architects working in Chicago from the early 1950s through at least the 1990s, during which time he demonstrated his accomplishments as a modern architect, urban planner, and preservation architect through commissions in Chicago, nationally, and internationally.

- Weese was a historically important Chicago architect urging an alternative path to make modern architecture more humane and responsive to tradition and context, while at the same time questioning the primacy of International Style modernism being championed in Chicago in the 1950s and 1960s by Ludwig Mies van der Rohe and his followers.

- Other noteworthy Chicago buildings designed by Weese include the Time-Life Building (1968), the Seventeenth Church of Christ, Scientist (1968), and the Metropolitan Correctional Center (1975).

- Significant designs by Weese located outside Chicago include the First Baptist Church of Columbus, Indiana, and the Washington Metro rapid transit system, arguably the finest public works project constructed in the United States during the last half of the twentieth century

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic, community, architectural or aesthetic value.

The 227 East Walton Place Apartment Building remains an outstanding example of post-World

War II tall apartment building in the context of Chicago architecture and has excellent physical integrity. In terms of its location and setting, the building remains surrounded by apartment buildings as it was when it was built. Weese's design for the exterior includes three primary elements: red brick, limited areas of exposed cast-in-place concrete structure, and bay windows. All three of these elements are preserved in their entirety. The primary entrance door and door hardware is original as is the exterior glazing of the lobby. The preservation of these elements with no alteration or addition allows the building to clearly convey the architect's design intent as well as how the building appeared in 1956.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever an area, district, place, building, structure, work of art or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the 227 East Walton Place Apartment Building, the Commission recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building.

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Sales brochure for 227 East Walton Cooperative, 1956: p. 8.

National Register Nomination for Parkway Garden Homes, MacRostie Historic Advisors LLC: p. 11 (bottom right).

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Life, October 6, 1958: p. 16 (top right).

Siry, *The Chicago Auditorium Building*: p. 25.

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Exhibit B

DEPARTMENT OF HOUSING AND ECONOMIC DEVELOPMENT

CITY OF CHICAGO

January 5, 2012

Report to the Commission on Chicago Landmarks

on the

227 East Walton Place Apartment Building
227 E. Walton Pl.

The Department of Housing and Economic Development finds that the proposed designation of the 227 East Walton Place Apartment Building as a Chicago Landmark supports the City's overall planning goals for the surrounding Near North Side community area and is consistent with the City's governing policies and plans.

Built in 1956, 227 East Walton Place is a significant post-World War II apartment building designed by noteworthy Chicago architect Harry Weese. Weese's unusual and inventive design combines architectural modernism with tradition. The building exemplifies the rapid development of the lakefront during the 1950s and 1960s with high-rise apartment towers. Today the area remains an exemplary mixed-use district, combining shops, offices, hotels, residences, education and medical institutions, and cultural and entertainment attractions.

The subject property is located in the Near North Side community area within the larger Central planning district, though the neighborhood is more familiarly known as Streeterville. The property is zoned DR-7, a downtown residential zoning district which is primarily intended to accommodate residential development and small-scale commercial uses on lower floors with residential units above. Surrounding properties are also largely zoned DR-7. Planned developments located near the subject property include Planned Development 133, a hotel at 201 E. Delaware Place.

The subject property is also located within the private use zone of the Lake Michigan and Chicago Lakefront Protection District, an area recognized as having special environmental, recreational, cultural, historical, community and aesthetic interests and values. The Lakefront Protection Ordinance encourages the preservation of architecturally- and historically-significant properties.

Landmark designation and the rehabilitation of historic buildings through the use of economic incentives is also supported by several City of Chicago plans, including the "Chicago Central Area Plan," adopted in June 2003, and the "Central Area Action Plan," adopted in August 2009, both of which comprehensively looked at the Central Area where the building is located.

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Properties nearby that have been designated as Chicago Landmarks include 860-880 Lake Shore Drive and the Palmolive Building; the East Lake Shore Drive Chicago Landmark District is located one block north of the subject property.

The Department supports the designation of the 227 East Walton Place Apartment Building as a Chicago Landmark. Preserving buildings such as this provides many long-term benefits to the City. Chicago Landmark designation assists in the preservation of Chicago's architectural heritage and the visual evidence of our rich history. Designation also supports economic development, employment, and an enhanced property tax base. It serves as a model for sustainability by retaining existing buildings and adapting them to modern conditions, versus tearing them down and depleting resources with the construction of an entirely new development. It also maintains the unique features of our city as a continued draw for tourists and new residents.

In conclusion, landmark designation of the 227 East Walton Place Apartment Building supports the City's overall planning goals for Chicago's Near North Side community area and is consistent with the City's governing policies and plans.

Andrew J. Mooney
Commissioner