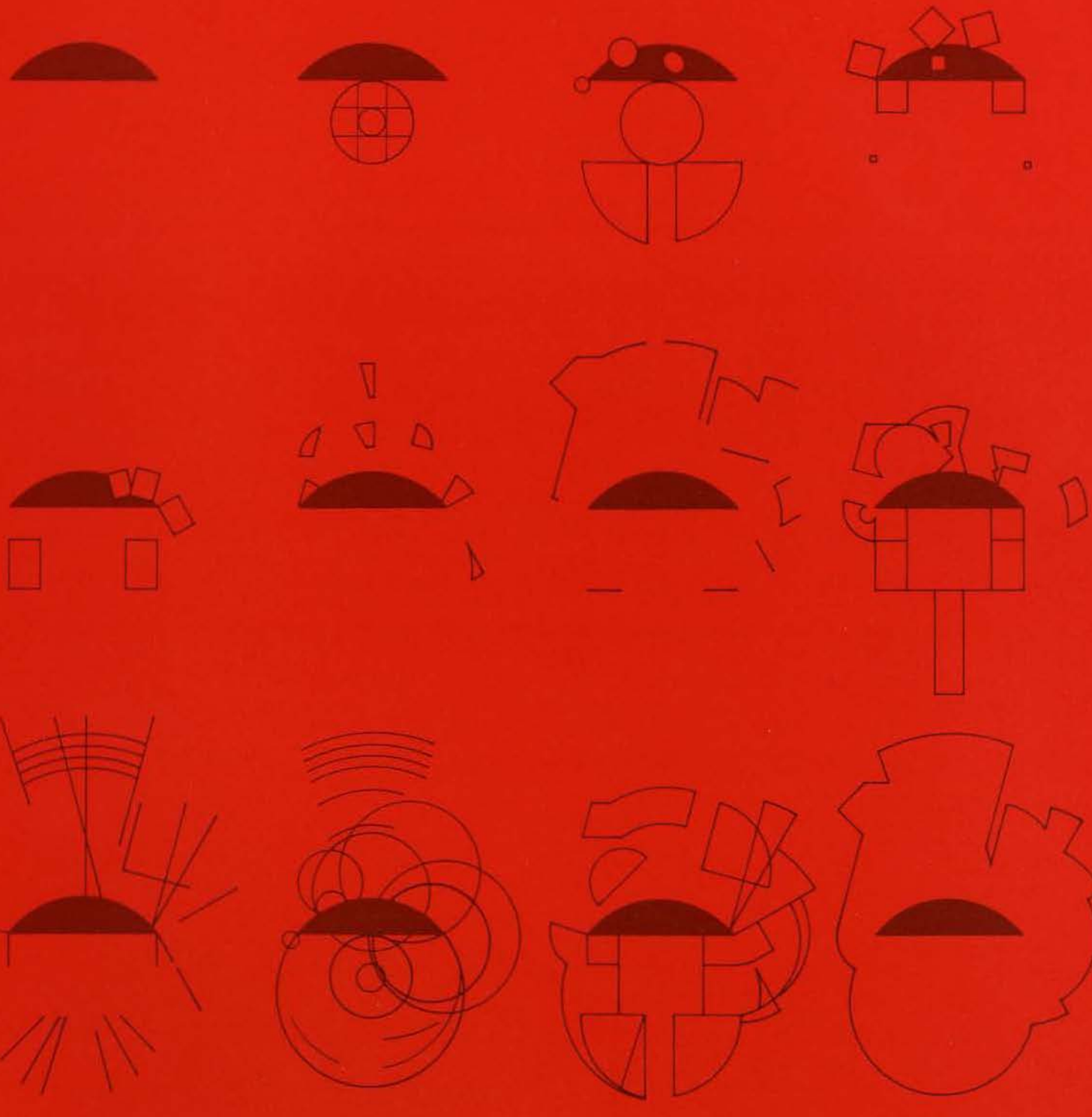
STANLEY TIGERMAN

RECENT PROJECTS



Architecture in Context

Acknowledgments

When I first met Stanley Tigerman almost ten years ago, he characterized The Art Institute of Chicago as being "just to the right of the Pharoah." Indeed, there was some truth in his statement, for in spite of the Art Institute's long-standing involvement with architects and architecture, the institution's relationship with the architectural community at that time was, at best, limited. In the last decade, however, things have certainly changed. In 1981, a curatorial Department of Architecture was established at the museum with the approval and encouragement of the Art Institute's new director, James N. Wood. Since that time, the department has increasingly expanded its activities in collecting, exhibiting, and publishing work by Chicago architects past and present. Throughout these years, Stanley Tigerman has been an important catalyst for architectural activities in this city, and he has actively involved this department in many contemporary issues. He has very generously given his time and ideas in his service on our Committee on Architecture. He has also donated a number of individual drawings to our collection, while encouraging the architectural and building community to provide financial support for our projects. During 1987 and 1988, he provided me with a very enriching personal experience in working with him in the planning of a creative installation for the exhibition "Chicago Architecture, 1872-1922: Birth of a Metropolis."

In short, Stanley Tigerman has been more than helpful in making the relationship between the Art Institute and the architectural community a positive one. Recently, his generosity has taken another step forward: he has pledged to donate the drawings, models, and archival documents of his entire architectural career to the Art Institute's permanent collection. The Art Institute already holds important archival collections by such well-known Chicago architects as Louis H. Sullivan and Daniel H. Burnham, and other notable collections by architects as diverse as P. B. Wight, McNally and Quinn, and David Adler. Tigerman's promised gift calls to mind other acts of generosity in the history of architects and their archives, among them Ludwig Mies van der Rohe's gift of his drawing archive to the Museum of Modern Art in New York. Tigerman's pledge is extremely important in that the record of his career will be unbroken and undivided; the donation will include all his work, not simply the architectural drawings. It is a gift that we hope will inspire some of his contemporaries to do likewise.

The present *Architecture in Context* exhibition and this accompanying catalogue are meant to commemorate, and in some small way show our appreciation for, Tigerman's promised donation. The exhibition focuses on his work designed and built during the past few years, and it complements nicely the recent monograph *Stanley Tigerman: Buildings and Projects, 1966-1989* (Rizzoli International Publications, 1989). The installation of the exhibition and the publication of this *Architecture in Context* catalogue were supported by restricted gifts of the following Benefactors of Architecture: J. Paul Beitler and Lee Miglin, Charles Gardner and Sandi Miller, Harold Schiff, and Richard Stein. Sarah Mollman Underhill, of the firm of Tigerman McCurry Architects, efficiently helped to organize and coordinate the exhibition. Catherine Ingraham of the Columbia University Graduate School of Architecture, Planning, and Preservation graciously agreed to write the catalogue essay and she has produced a thoughtful examination of Tigerman's recent projects.

At the Art Institute, Associate Editor Robert V. Sharp reviewed and edited all manuscripts and helped to select the illustrations in this catalogue. Luigi Mumford, Technical Assistant in the Department of Architecture, and Registrar Mary Solt coordinated shipment of the works; Reynold Bailey of Art Installation, in cooperation with me, coordinated the placement and installation of the objects on display. Joseph Cochand, Senior Designer in the Department of Graphic Services, designed the graphics for the exhibition and produced this elegant catalogue. An Architecture Society reception to celebrate the opening of the exhibition was arranged through the tireless work of Bruce Simons, the society's president; Alice Sabl, program committee chair, with additional help from Josephine Strauss; Peter Eisenman, guest lecturer for the evening; and, finally, the support of the Continental Bank Foundation.

John Zukowsky
Curator of Architecture
The Art Institute of Chicago

Program

Exhibition
Stanley Tigerman: Recent Projects
December 18, 1989 – April 15, 1990
Galleries 9 and 10
The Art Institute of Chicago

Lectures
Jane Clarke, Associate Director, Department of Museum Education
March 8 and March 19, 1990, at 12:15 p.m.
Galleries 9 and 10

Catherine Ingraham

STANLEY TIGERMAN: RECENT PROJECTS

I have never written about Stanley Tigerman's work, because, among other things, it is hard to write about the work of a friend. It is not the loss of objectivity that is at stake, for no writer or observer is ever truly objective. But it is generally assumed that friendship blinds one to the variations in topography, especially the valleys, in another person's being. In light of this assumption, it is interesting that Stanley Tigerman's work itself is in many ways about a kind of topographical, or rather architectural, blindness and insight. One could even say that it is about the blindness and insight of friendship: mainly the friendship – the affinities and disenchantments – that Tigerman has had with the Chicago School, with modernism, with postmodernism, and with poststructuralism (deconstruction). The word friendship is the right one, actually. For in spite of the large-scale periodicity that these movements designate, Tigerman has, I think, always taken them personally, and this is where the strength of his architecture lies.

For Tigerman, the architect is not simply the unmoved mover of autonomous architectural objects, but the constructing author who leaves traces. These traces have a literal, as well as an ironic and metaphoric, presence in many of his projects. In his design for a private residence near Chicago (figs. 1, 2), for example, Tigerman rotates the structure off a paved plaza, leaving the trace of its passage in the form of terraces. This movement is, for Tigerman, a primal rotation away from the Garden of Eden, whose original position is marked by the plaza with two obelisks. The literal tracing of a structure passing over the ground – where "passing over" retains all the power of electing to leave untouched and, simultaneously, of active designation – is not only manifest in the plan for this house, but also in its program. The functions of the house "unhinge" themselves as spatial units, as rooms, from a hypothesized whole. The house thus becomes a kind of village. In Tigerman's design for a new Berlin Wall for the Mythos Berlin 2000 Exhibition, a linear clay-graveled park maintains a trace of the scandal of division that the Berlin Wall enacted (fig. 3). Here the trace is a spatial analogy. The impenetrable linearity of the wall is analogized to the penetrable linearity of the park. Were the Berlin Wall to disappear – which a year ago seemed impossible, but which now seems suddenly, remarkably, possible – the row of trees on each side would maintain the space of dividedness that the wall symbolized. The new Commonwealth Edison Substation in Chicago inflects off the Hard Rock Cafe, which itself inflected off the old Commonwealth Edison Substation. In a curious twist of architectural contextualism, which usually consists of matching cornice lines between old and new buildings, Tigerman found himself in the position of designing a building (the Commonwealth Edison Substation) whose immediate context was a piece of his own architecture (the Hard Rock Cafe). In a sense, he traces himself – a moment in his own architectural history – in this project. Finally, the black "failed" grid on the exterior of the Fukuoka City mixed-use apartment building traces the white "ideal" grid in the central, and inaccessible, garden. As in the Berlin Wall, Tigerman uses an architectural and urbanistic figure – here, the grid – in order to relate analogically two conceptual moments: the moment of perfection that pays homage to the Japanese garden, and the moment of imperfection that signifies, among other things, the irony of the Western architect building in the East.

Tigerman's interest in traces – as theoretical propositions for architecture – is not an interest in the manipulation of architectural structure for its own sake. It derives, instead, from a curious mixture of personal biography, the anxiety of influence, the condition of exile (the architect in the world), the potency of architecture as theological metaphor (loss of innocence, Talmudic text, act of faith and reparation, failure and redemption), and itinerant play – play that wanders from place to place, through ironical distances, metaphoric reversals, exposure and mystification, cartoon and caricature. One might say that the action of the trace in Tigerman's work is always a disturbance of the orderly conduct of architecture. Tigerman's own words for the character of this disturbance take the form of a rubric under which architecture becomes, always, "a failed attempt at healing an irreparable wound." Thus, with unfailing optimism, the architect builds a failure. He cannot cover up the traces of the tear that architecture makes on the landscape, or the wounds that are written into the passages and joinery of architectural spaces and constructions. But while these wounds may seem, on occasion, to be architectural conceits – that is, formal or stylistic manipulations of structure that make overly literal points about division or displacement by using so-called "displacement strategies" – in Tigerman's architecture I think the wound has a more complex and deep-seated presence.

One might look at the economy of disturbance already apparent in Tigerman's early work. The two projects that come to mind are the Black Barn built in 1973 for a client in Berrien Springs, Michigan, and the Hot Dog House of 1974 in Harvard, Illinois. Both of these projects were built during what Tigerman calls his "Surrealist Phase," a phase in which he sees himself under the influence of John Hedjuk and the possibility of a formal symbolic vocabulary in architecture. As Tigerman writes in *Versus,* his first book published in 1982, "dissatisfaction among architects with canonical Modernism in the late 1960s and early 1970s resulted in many becoming involved with the exposition of structure . . . as an 'educational' rather than an esthetic device . . . . My response to canonical Modernism was

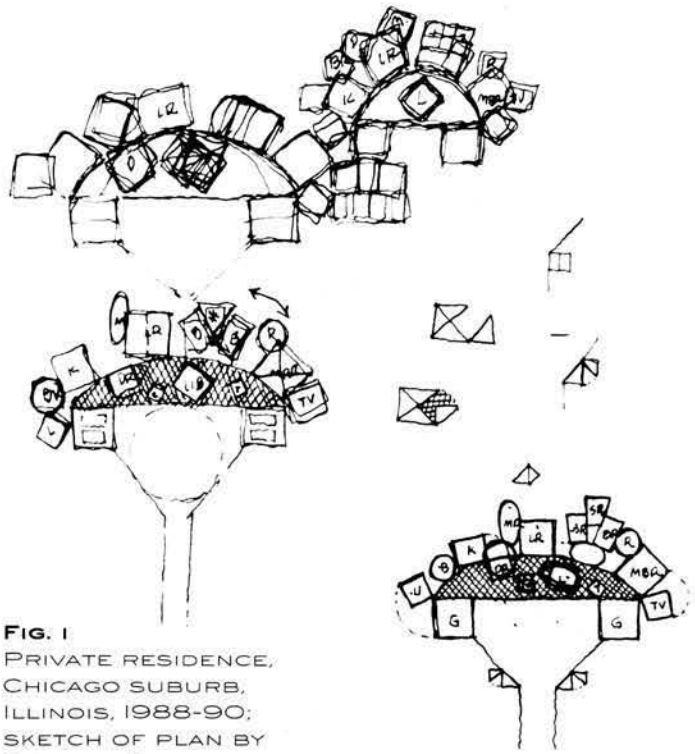
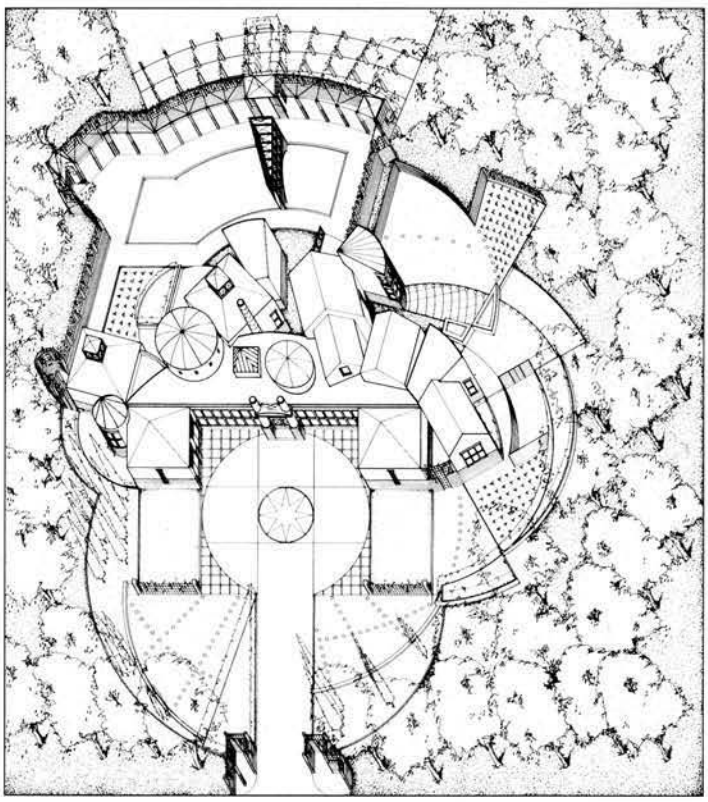


FIG. 1
PRIVATE RESIDENCE, CHICAGO SUBURB, ILLINOIS, 1988-90; SKETCH OF PLAN BY STANLEY TIGERMAN.

FIG. 2
PRIVATE RESIDENCE, CHICAGO SUBURB, ILLINOIS, 1988-90; AXONOMETRIC DRAWING BY TERRY SURJAN.



to investigate surrealist alternatives to the reductivist Modernist hermeticism." Among other things, surrealism valorized absurdity as an enriching medium. The surrealist absurdities of dreams and delusions become, in these Tigerman projects, the absurdity of formal irony and humor. A house may take the shape (in elevation or plan) of a barn, a hot dog, a face, a box of Animal Crackers, or a reclining nude – the choice of which depends either on the architectural representation of the client's life and desires (a strategic swerving of the program and function of a building), or on the architect's interest in classic reversals between, for example, the natural and the built (Black Barn), or between the front and back (Hot Dog House). Tigerman's conversion of a partially burned barn into a house is not just a matter of renovation. More than just a conversion, it is also an introversion since a barn is an undifferentiated open space and a house is subdivided. The trace – again the trace – of the conversion is written on the front facade of the barn, where a face in the form of an "arrow window" pointing to the ground confirms the contradiction between barn and house that the form and structure establish. Using the "face" – usually the window pattern – of a building to write a narrative of architectural disturbance is something Tigerman does in a number of his projects: the Mondrian mosaic of the Hot Dog House, the sinuous ribbon windows of the Library for the Blind, or, in the case of the Black Barn, a pumpkin face on the side elevation and an arrow face on the front. Both the Black Barn and the Hot Dog House, in their formal postures, achieve the clean object look that we associate with the best of modernist architecture. But this clean object stance is mitigated, not so much through the indirection of the absurdist or surrealist vocabulary as through the indirection of one architectural order writing itself in the midst of another. For example, the window pattern of the front facade of the Black Barn is not only an arrow that points to the ground – in response to the client who is a "man of the land" – but also an inverted gable roof with two columns (fig. 4).

The residential gable roof was already being unpacked, in the 1970s, from its resting place in architectural history, although one might also say that it had never really relinquished the territory to the flat roof of modernism. The gable registers in Tigerman's work more and more toward the end of the 1970s with the Anti-Cruelty Society in Chicago, the House with a Pompadour (where the gable is rounded off), and in a number of private residences in Illinois and elsewhere. For the most part the gable roof is employed not as a structural element but as a frontispiece, a marker on the surface of the building. Insofar as Tigerman is a postmodernist, he uses the gable roof as an ironical residential motif that does its symbolic work on the surface. But I don't think Tigerman has ever been really interested in the gable solely for its residential resonance. Instead, I think the arrow of the inverted gable with columns in the windows of the Black Barn is an early cartoon of a later obsession, mainly the obsession with the relation between architecture and problems of biblical interpretation. Here, then, the gable is not a residential reversal on the barn-ness of the Black Barn, but an exagger-

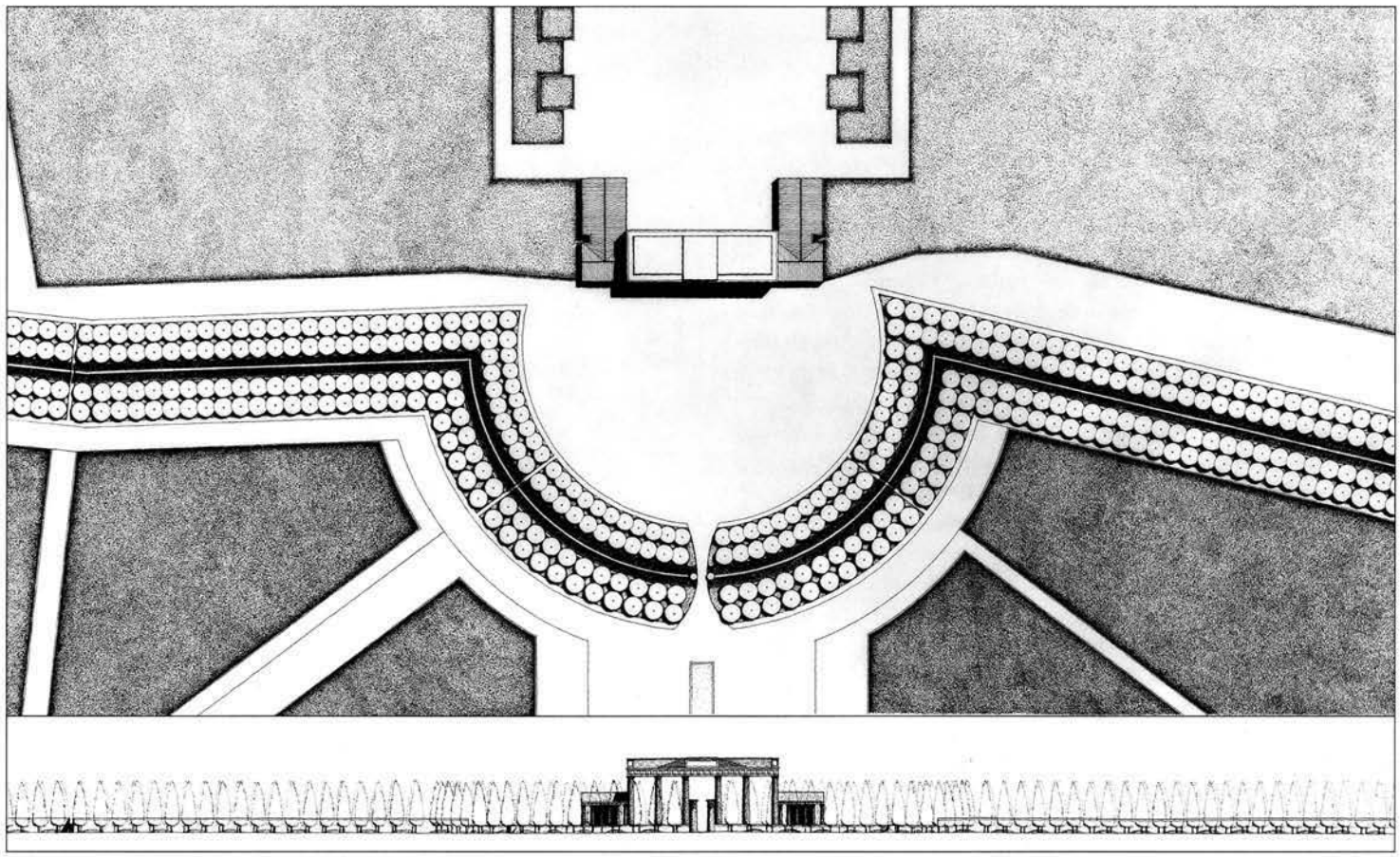


FIG. 3
BERLIN WALL PROJECT,
1988;
DRAWING OF SITE PLAN BY
TERRY SURJAN.

ated pediment with the two entry columns that emblemize both the gate of (impossible) reentry to the Garden of Eden and the freestanding columns of the Temple of Solomon. In a different way, the Hot Dog House – which gets its name from the shape of the plan – exhibits its blank side strategically through one aperture along one avenue of a grid of trees that encloses it. This project is also one of Tigerman's early attempts to situate the temple within the garden and to establish the axis of approach as a rite of passage. It is this disturbance of the secularity of architecture with problems of interpretation that find their origin in the power and enigma of biblical word – indeed, the black solemnity of the Black Barn itself becomes telling in this direction – that produces something unforeseen in the midst of what otherwise might look like a series of stylistic "phases."

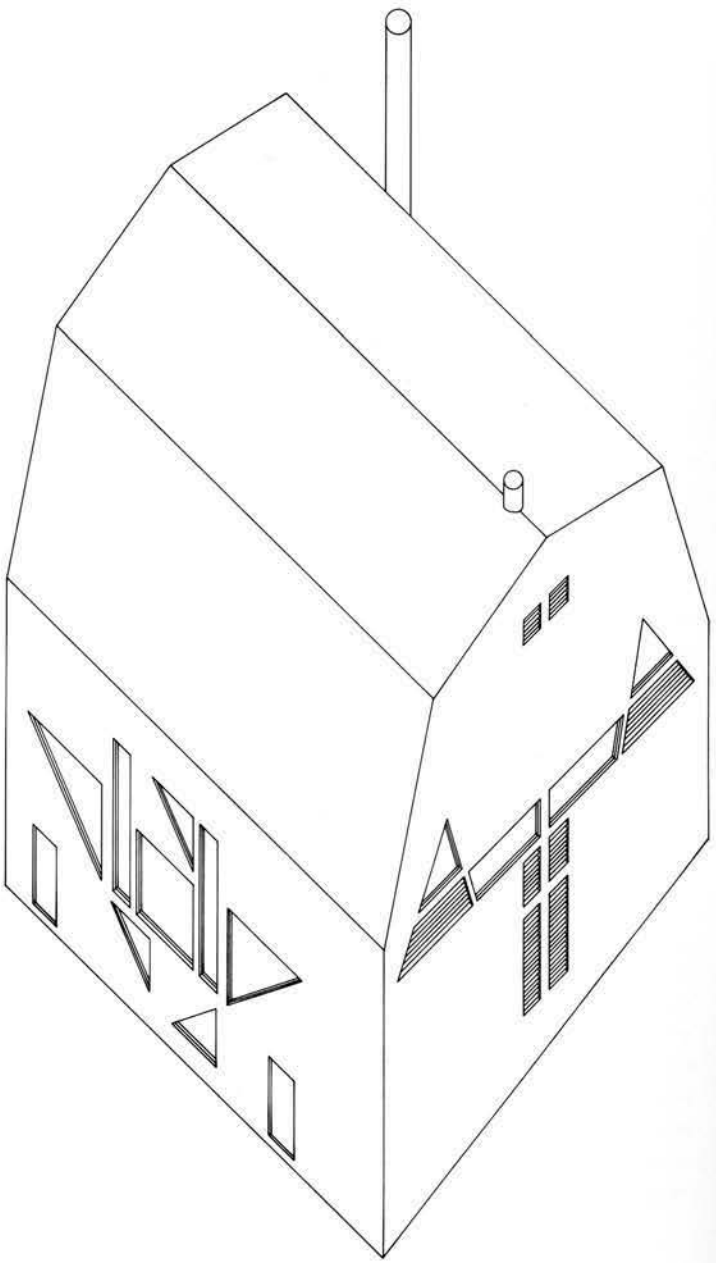
It would be easy enough – and not without justice – to produce a reading of Tigerman's work where all roads lead to *The Architecture of Exile,* Tigerman's 1988 book about the role architecture has played in the "building" of Judeo-Christian theology. But I want to digress into something else first, mainly Tigerman's drawings, especially his cartoons. In April 1988, the Deutsches Architekturmuseum in Frankfurt published Tigerman's *Architoons.* These drawings are remarkable for many reasons. As Volker Fischer observed in his catalogue essay, Tigerman's architoons (see figs. 5, 6) depict the iconographic

and ideological cosmos of the architect. Most of the drawings include the figure of the architect as angel, devil, or man, supporting, emerging from within, or doing violence to that which he builds. Furthermore, the drawings include cartoon versions of Tigerman's buildings – the Hot Dog House and versions of what perhaps later became the Energy Museum, among them. But many of these buildings have phallic tongues that extend from their doors; there are knives and scissors and lethal triangles; and the angels, devils, and men are defecating or bleeding or weeping. The style of the cartoons is rotund, curvilinear; the figures are both cherubic and militaristic; and the cities and settlements depicted in them have colored plumes of smoke emanating from chimneys or grids of tree groves, clouds that become skylines, and large red suns reflecting in water. The line between the buildings and the bodies, between the architectural instrument (pencil, T-squares) and instruments of destruction (knives, lances), between the (good) angel and the (bad) devil, the victors and the losers is, in these cartoons, not the hard line of the architectural drawing but the blurred line, the shared line, of body and building, good and bad, desire and loss.

The cartoons develop a somewhat more hard-edged architectural thesis that, while still a thesis of disturbance, takes into account the fundamental insecurity of form. Work that happens at the level of the architectural sketch or drawing – the paper project – has traditionally been seen as subordinate to, or as a modeling of, the "real" architectural work of designing and constructing a building. The kind of play possible in a drawing is conventionally withheld from the act of building. But drawings, like buildings, have their own set of rigors and limits, and buildings, like drawings, have their own sphere of play. Tigerman's architoons dislodge forms from their proper architectural place and their proper architectural role. In these drawings, the buildings no longer hold the ground and their forms are fragmented or transfigured or intermingled (some in plan, some in elevation). As such, these drawings seem to act as a multidirectional critique of Tigerman's own architecture. Here Tigerman plays the architectural game, as Jacques Derrida might say, without security. While Tigerman's first book, *Versus,* seemed to focus on the power of the dialectical opposition in architecture, his second book etched the problem of opposition somewhat more problematically. As a kind of thematic reprisal of – or perhaps a sketchbook for – Tigerman's scholarly examination of the architecture of faith in *The Architecture of Exile,* the architoons refuse to settle either moral or artistic questions into a binary system of opposites. Instead, they insist on both the struggle and the futility of architecture to give form to that which is formless.

The Architecture of Exile takes up this question very precisely. Here Tigerman articulates in detail the history of architectural attempts to reconstruct what has been lost – the temples and other structures referred to in the Hebrew Bible. The central problem of his study is the failure of the words in the Torah to provide the specification of form that architecture yearns for.

FIG. 4
BLACK BARN,
BERRIEN SPRINGS,
MICHIGAN, 1973:
AXONOMETRIC DRAWING.



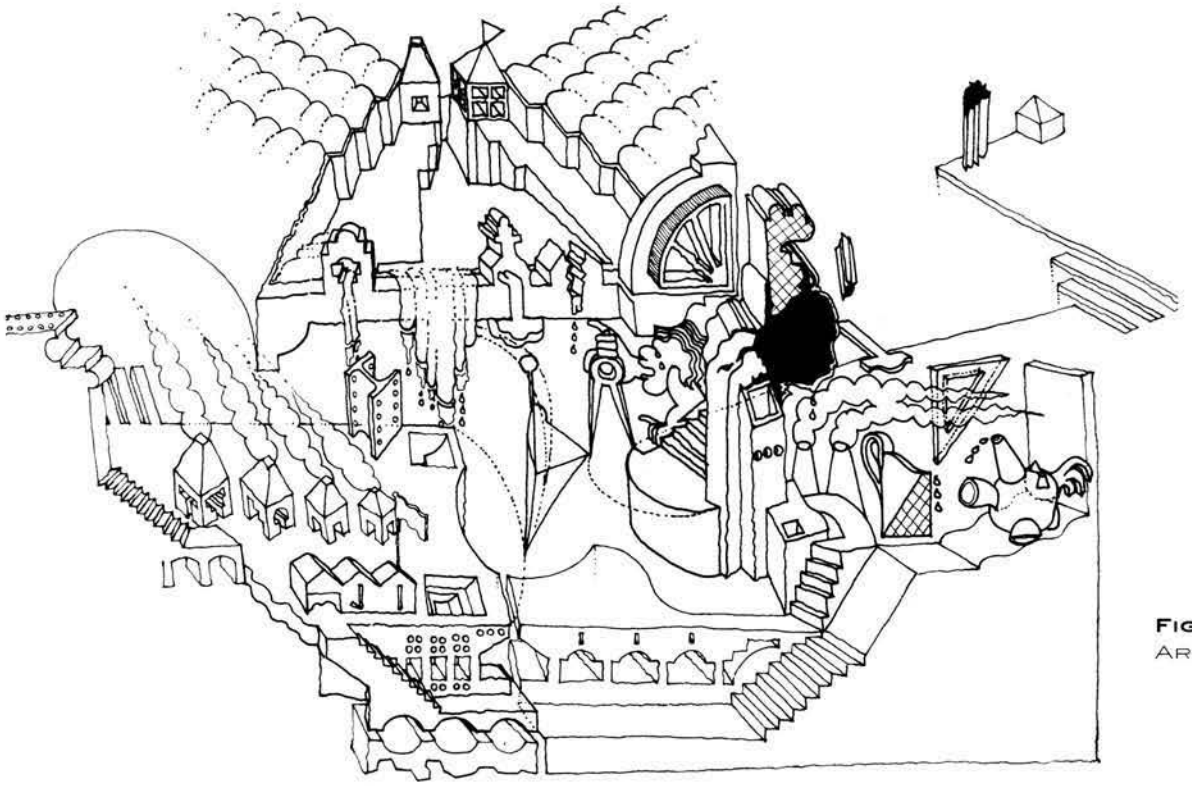


FIG. 5
ARCHITOON, C. 1982.

Because words always move in more than one direction – because words are metaphoric and always subject to interpretation – the great tradition of Talmudic scholarship has been a tradition of changing interpretations. Within this tradition, architects too have played the role of interpreter. Examining, for example, the ways in which the freestanding columns of Solomon's Temple have been reconstructed over time, Tigerman remarks: "The columns Jachin and Boaz and everything about them (not the least their names), have perplexed scholars for nearly three thousand years." The names of the columns, in particular, interest Tigerman, since in the "name," the act of nomination, "God's original relationship with Adam and Eve" is resurrected. (The act of nomination constitutes, in effect, the original Garden.) The names of the columns, and the columns themselves, become the site of the architectural challenge to the will of God – a challenge that insists on the right of architecture to inscribe, in its precincts, the problem of interpretation.

"There is no contentment in dwelling," Tigerman says in *Exile,* for dwelling is an act of continuous search for perfect dwelling – for home and the original state of domestic grace mythologized in the Garden of Eden. And, of course, the failure of that search is the inevitable exile of the dweller. In *The Architecture of Exile* Tigerman, among other things, reaffirms his belief that architecture is capable of symbolic acts. At the same time, the book complicates the possibilities for architectural symbolism in a direction that Tigerman, and others, would call the direction of language. This is, partially, what the battle between architecture and poststructuralism (deconstruction), modernism and postmodernism, has been all about. If architecture has traditionally depended, for its meaning, on a certain parity between the architectural vocabulary of forms and symbols and the discourses of cultural identity, aesthetic values,

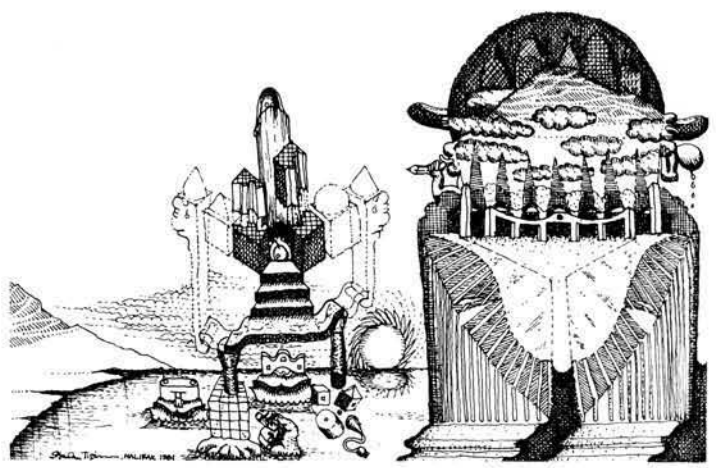


FIG. 6
ARCHITOON, 1981.

social and personal desires, then the architecture of exile is a recognition that the possibilities for such a parity have vanished.

If it were possible to line up three things in a neat row – architoons, *The Architecture of Exile*, and Tigerman's built projects – we might begin to see a line of architectural thought that extends from the beginning of Tigerman's career to the present time. But this cannot be done. Not only do these three things have their own independent force, but they also legislate against each other. Indeed, one might say that this is the whole point of Tigerman's work. The relentless axis of the Energy Museum, pointing, as it does, directly toward Jerusalem is, as the author of *Exile* knows, an attempt to reconstitute a "route home" through territory that no longer exists. It is a "failed attempt" at pointing, for it ends in the liquidity of Lake Michigan, which will dissipate its (nuclear) energies in all directions. The recuperation of the scandal of division that Tigerman marks in the new Berlin Wall – a wall that is permeable instead of defensive – results in a park with four rows of sycamore trees and two columns on axis with the Brandenburg Gate. But the sycamore trees, the "new Garden of Eden" of Berlin, grow against the wall itself, which, so far, stands unmoved. The trees harbor not a new Eden but a wailing wall. This too is a "failed attempt" at a "route through" the wall. In a private residence project in Springfield, Illinois, the architoonist moves the pieces of a house around, as if in a sandbox, but the architect/geometer controls the arc of that movement and keeps the cluster tied together with the most classic of architectural devices, the grid.

The fearlessness with which Tigerman has used architectural form to contend with philosophical problems, and vice versa, is not something that we are used to reading in the building itself. We are used to looking at architecture as a stylistic matter. Thus, the Fukuoka City apartment building (fig. 7) is reminiscent of Peter Eisenman's grid manipulations, and other Tigerman buildings resemble different styles of architectural development over the past twenty years. But I believe a purely stylistic reading of Tigerman's architecture misses the more interesting, and often subtle, uses of scale, motif, and material to frame some of the philosophical concerns I have mentioned above. The pasteboard armature of classical columns and niches, within which the exhibition "Chicago Architecture, 1872-1922" was held, appeared to be, on the surface, a postmodern container for a relentlessly sober genealogy of the Chicago builders. But the wit of these columns is their expression of intimacy with, rather than mockery of, the Chicago tradition. Tigerman's care for the act of building and detailing – evident in the Commonwealth Substation and the Fukuoka apartments – is a direct Chicago inheritance. The other legacies – modernism, postmodernism, surrealism, pop art, poststructuralism, deconstruction, hermeneutics – have made themselves felt in Tigerman's willingness to allow his architecture to change drastically over time. These changes, while alert to the power and anxiety of stylistic influence, have also been a continuous exploration of the problem of architectural meaning and the expression of that meaning in built form.

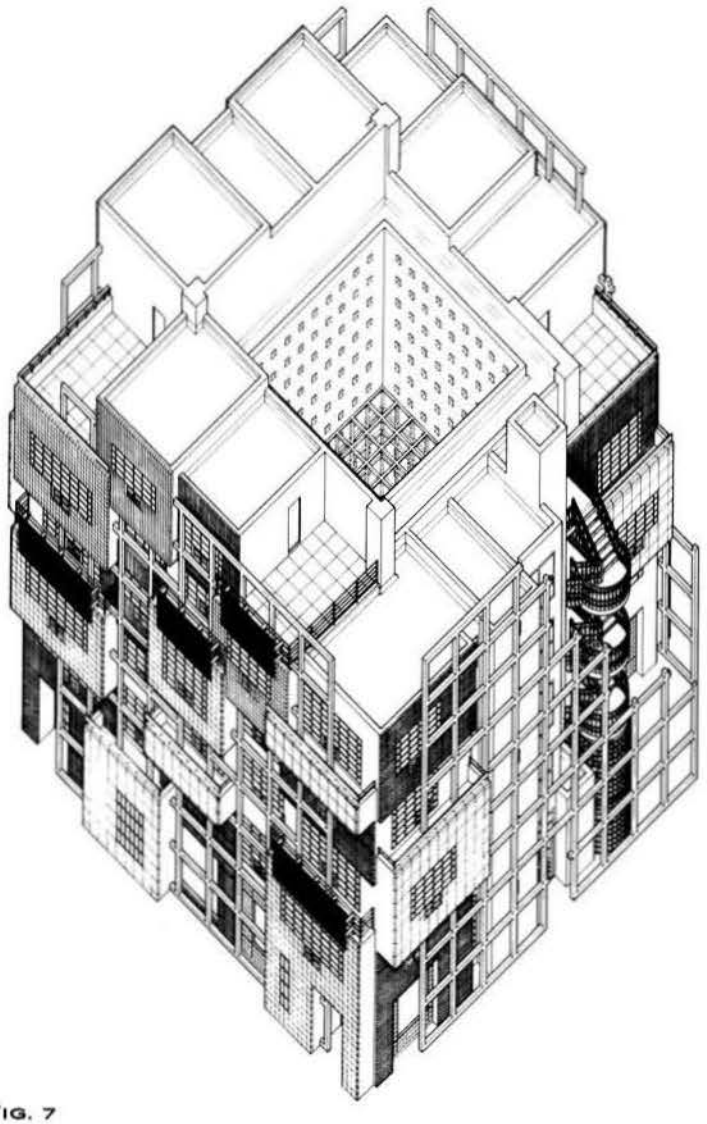
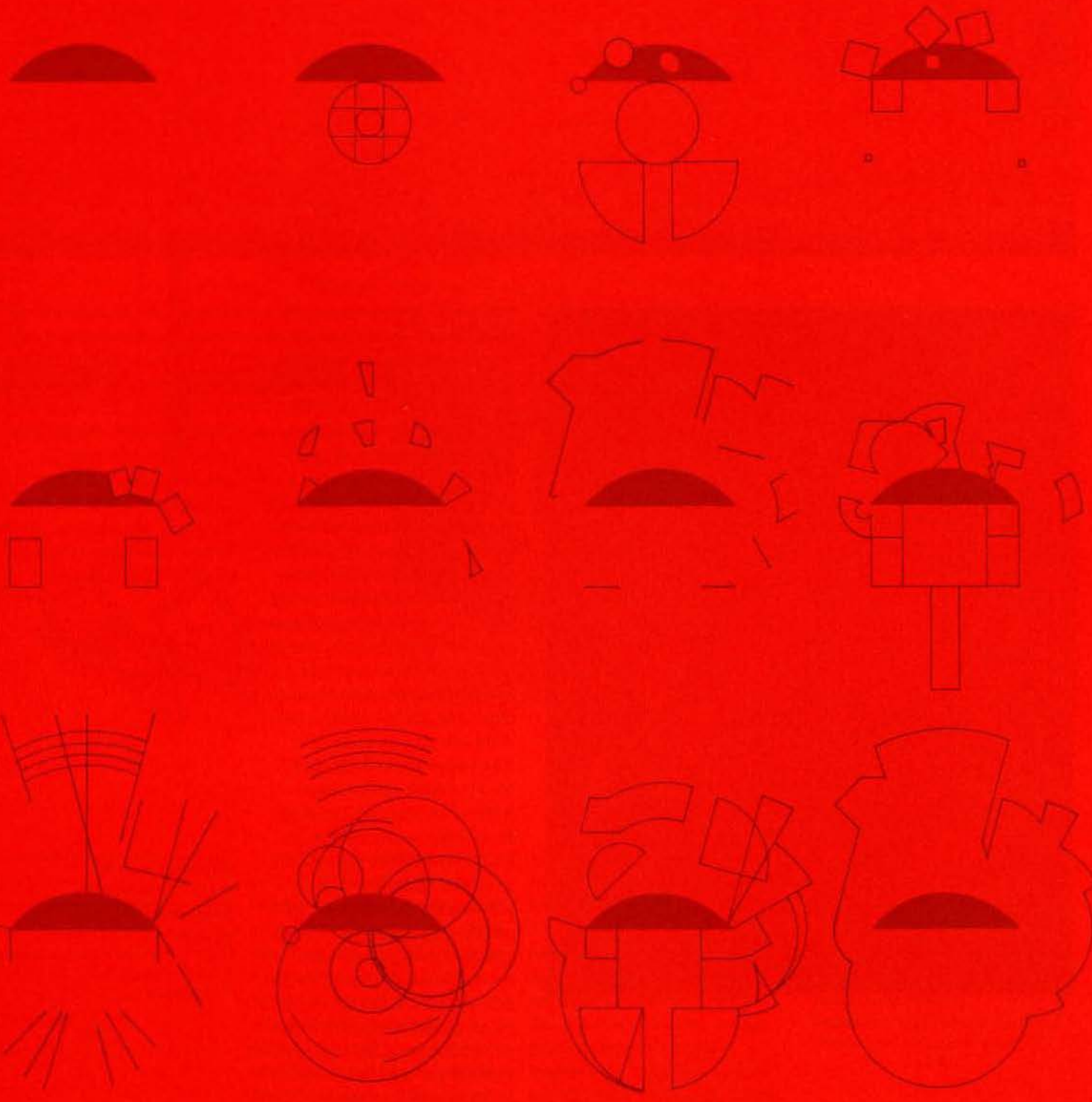
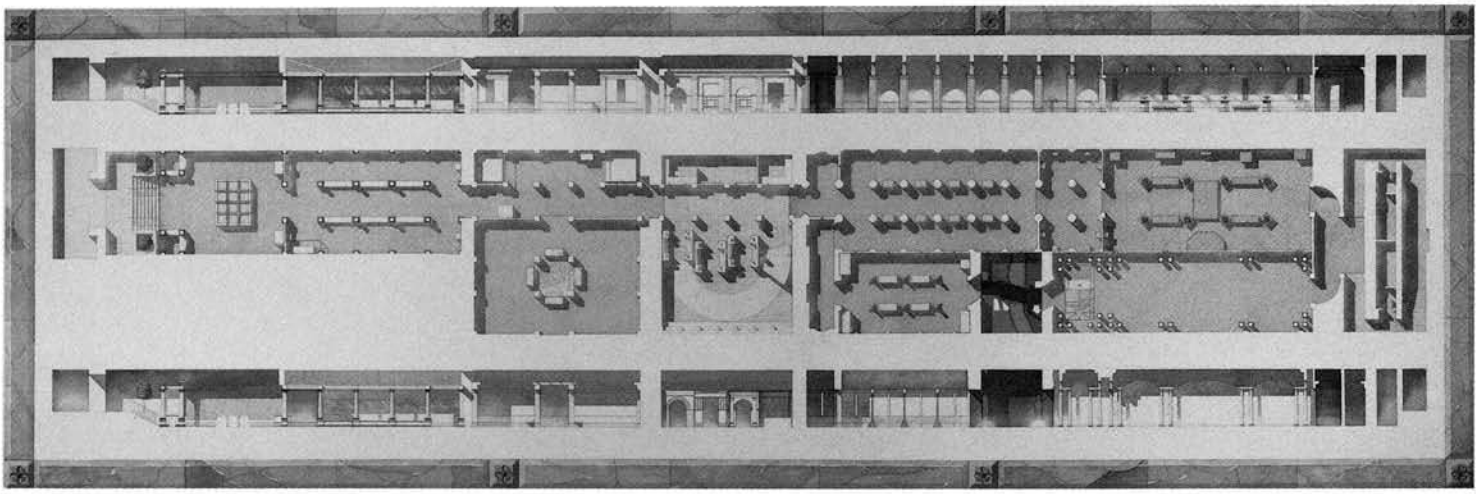


FIG. 7
FUKUOKA CITY
MIXED-USE APARTMENT
BUILDING,
KYUSHU, JAPAN,
1988-89;
AXONOMETRIC DRAWING
BY ADAM KOFFMAN.

A PORTFOLIO OF RECENT PROJECTS



"Chicago Architecture, 1872–1922: Birth of a Metropolis"
Exhibition Installation Design
The Art Institute of Chicago, Chicago, Illinois
1985–88

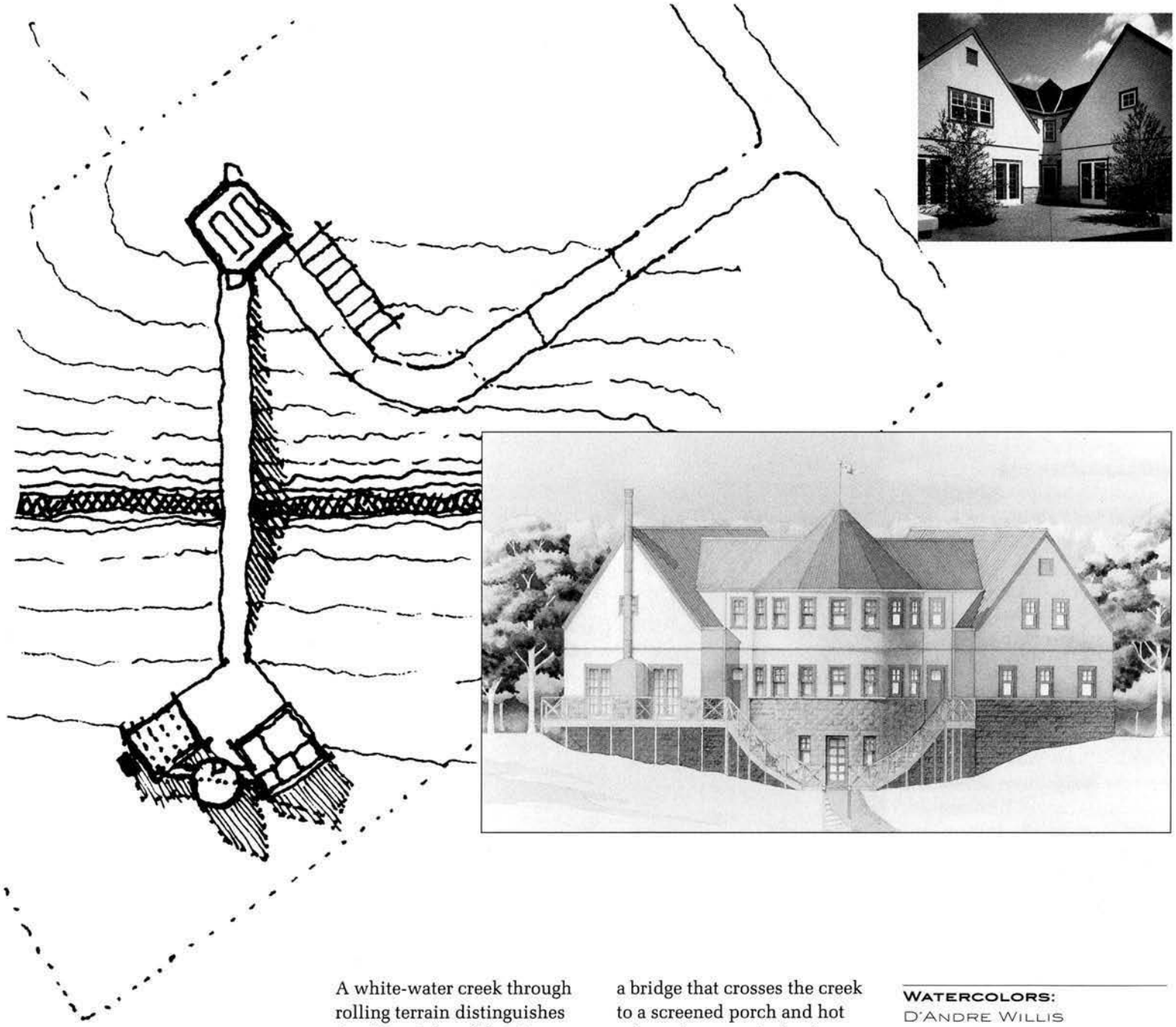


The installation designed for this exhibition had to take into account Chicago's rich architectural heritage within a time frame bounded by the Great Fire of 1871 and the Tribune Tower Competition of 1922. The goal was to challenge Chicago's architects and civic leaders to reaffirm their belief in the unique conditions that brought forth the most heroic period of development in this city. The most basic of several concepts governing the design was the idea that an exhibition of architectural elements and drawings can be made accessible to a general audience. The design focuses sharply on a contemporary debate within the museum realm as to whether works in an exhibition should be displayed in a white boxlike room, or whether the installation itself can be such a presence that it creates a dialogue with the works. It was decided that the architectural drawings would be presented in a context that would resemble the way that work might have been seen at the turn of the century. In the belief that many of the drawings convey varying degrees of dissimulation on the part of their authors, the installation reflects that dissimulation while introducing some of its own. The installation design also reflects the interplay of various conceits about Chicago architects through the use of polychromy, music, formal and spatial axiality, and other mechanisms.

Watercolor:
Rene Stratton

Project Team:
Melany Thompson, Rene Stratton, James T. Dallman, John Holbert

Private Residence
Hawthorne Woods, Illinois,
1986–89



A white-water creek through rolling terrain distinguishes the disposition of the elements of this house. A pair of garages face a private entrance court. Two wings, one of which includes bedrooms and the other the living room, are rotated forward toward the entrance court, from a central drum that contains the foyer and kitchen. On the far side of the drum, stairs lead down to a bridge that crosses the creek to a screened porch and hot tub on the opposite bank. The facades of the clustered elements are inspired by rural farm structures, while the use of various materials – split-faced concrete blocks, stucco, and galvanized roofing – suggests the hybridizing that is part of the continuing search for an authentic American architecture.

Watercolors:
D'Andre Willis

Sketches:
Stanley Tigerman

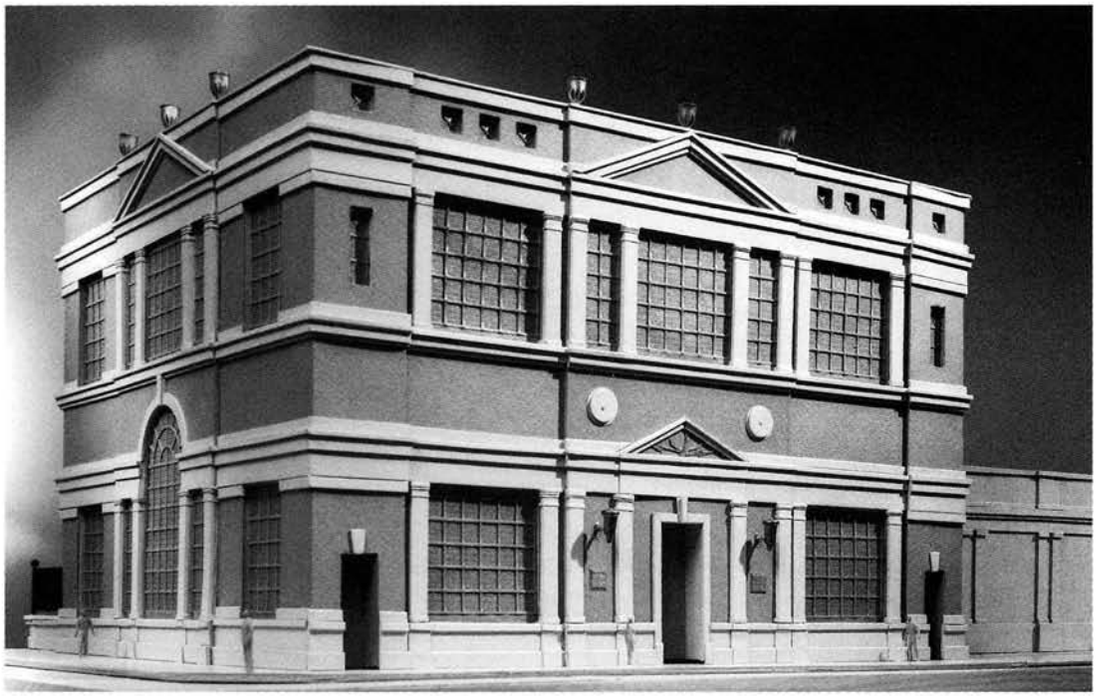
Model:
Charles Renner

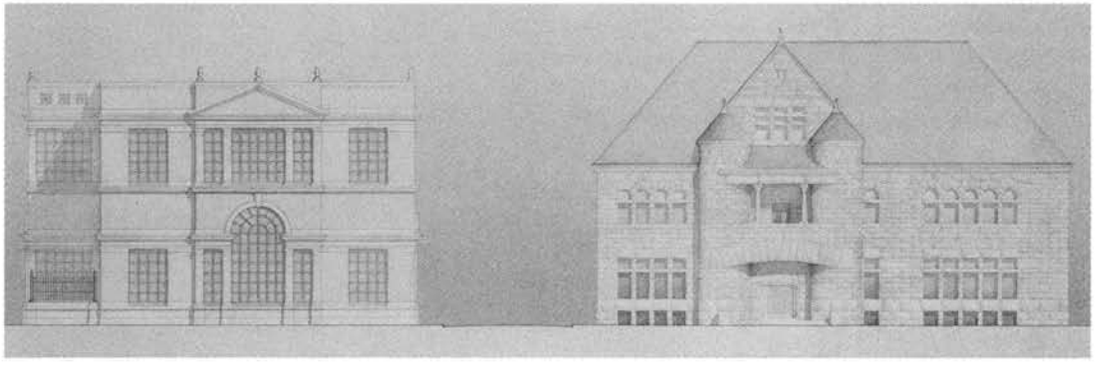
Project Team:
Robert Fugman, Karen Kramer Hollander

Commonwealth Edison Substation
Chicago, Illinois
1986–89

The design of the Hard Rock Cafe by Tigerman, Fugman, McCurry evolved from a desire to be contextually responsible in an area that had few visible signs of history. When the project began, the only nearby buildings of consequence were the Limelight Cafe (originally the Chicago Historical Society), a neo-Romanesque block designed by Henry Ives Cobb in 1892, and the neo-Georgian Commonwealth Edison Substation of 1929, designed by Holabird and Root.

The Tuscan proportions of the Hard Rock Cafe extended the registration of entablatures and bases of the original Commonwealth Edison building, and the neo-Palladian windows furthered this mimetic relationship. When the Hard Rock Cafe was under construction, it was not known that Commonwealth Edison intended to demolish the adjacent building and replace it with a larger, more up-to-date substation. After completing the Hard Rock Cafe, the firm won the competition for the new Commonwealth Edison building. Ironically, it then seemed appropriate to complete the chain of influence by developing a design that brought back the inspirational qualities of the original 1929 building. The new substation employs medallions and a plaque from the original facade, as well as portions of the wrought-iron fence and the finials, all of which evoke a memory of the original. Significantly, the structure is volumetrically similar to the Cobb building, and together they form a gateway west on Ontario Street to the expressway system.





In response to the programmatic demand that the building be maintenance-free, the substation is constructed of dense, dimensionally stable brick (FBX) laid in English cross bond to reduce the chance of cosmetic cracking. The pilasters, entablatures, and other significant elements of Indiana limestone express classicism in ways that are consonant with the original building. Furthermore, the limestone is not used as veneer, but constructed through the wall to avoid later problems of rusting. The substation has an air of permanence in a city where buildings of a dissimulating character are gradually being eroded.

Watercolors:
Fred Wilson

Competition drawings:
John Ronan

Detail studies:
Paul Gates, Robert Brown

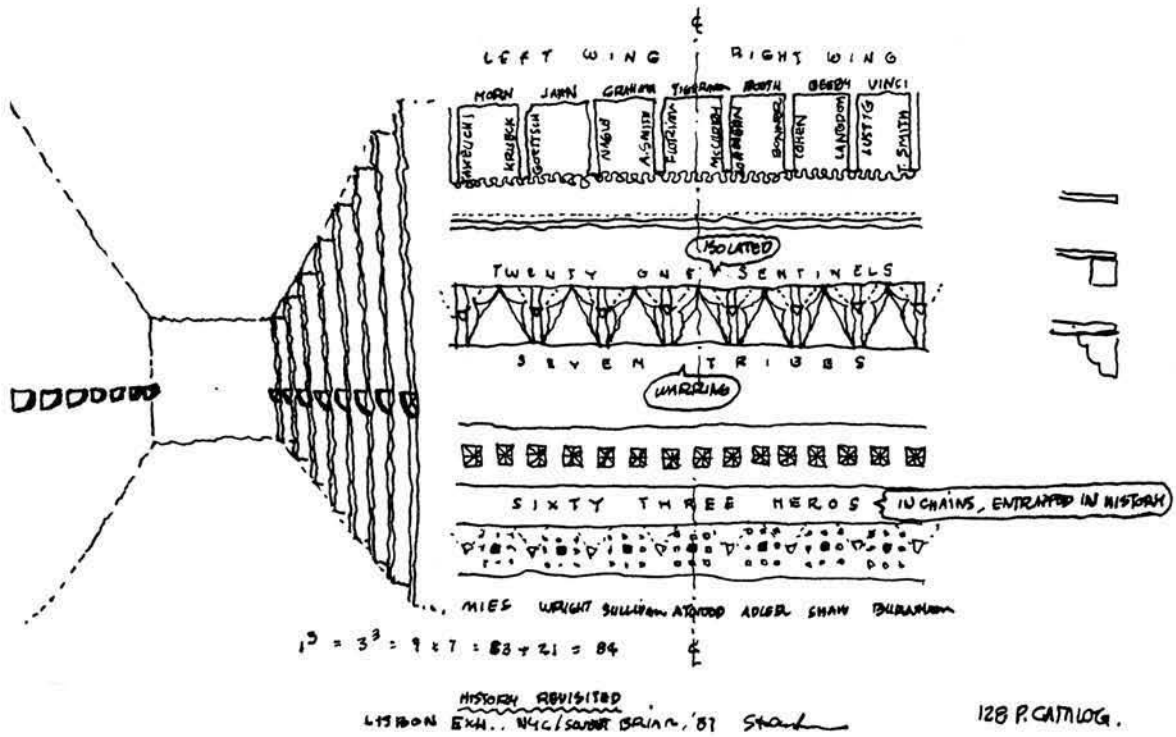
Model:
Paul Gates, John Ronan, Fred Wilson, Nancy Retson

Project Team:
Robert Fugman, Paul Gates, Robert Brown, James T. Dallman, John Ronan, Terry Surjan, Fred Wilson

Gulbenkian Foundation Exhibition
Lisbon, Portugal
1986–89

This exhibition focuses on ninety-nine Chicago architects and the nature of their architectural production, and it explores the ways in which these architects are interconnected – currently and historically – through their schooling, apprenticeships, and practices. Sixty-six deceased and thirty-three living architects were selected as exemplars of seven modes of architectural production. These modes, each of which is represented by one chamber of the exhibition space, become successively less literal in their representation of architectural forms that employ historical precedent as a means of authentication. The seven modes, from the most representational to the most abstract, have been defined by the architect as follows:

1. The classical tradition, rendered imperfect by its distance from the European source; 2. That tradition in transition, tempered by the beginnings of a search for an American architecture; 3. Idiosyncratic individual interpretations; 4. The tradition stripped of its emperor's clothes, with its structural skeleton revealed; 5. The initial disintegration of the structure, in which the crack appears; 6. The apparently total deconstruction of structure; and 7. The final mode, a failed attempt at reconciliation, in which movement toward closure in the disintegrated structure is ultimately successful.



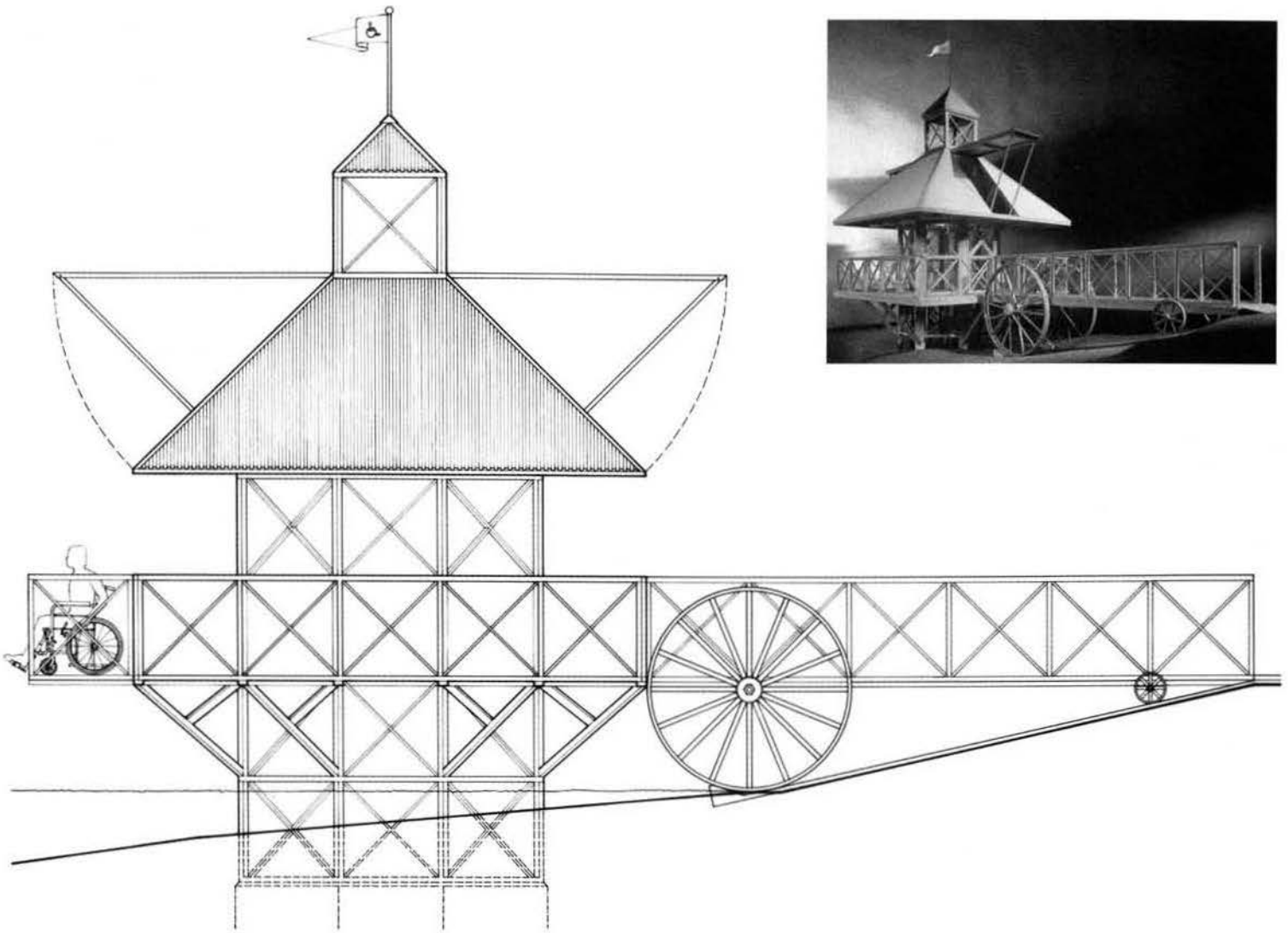
Working drawings:
Melany Thompson

Presentation drawing:
Calvin Johnson

Sketches:
Stanley Tigerman

Project Team:
Melany Thompson,
Sarah Underhill,
Calvin Johnson,
John Holbert

Lifeguard Tower Project
Kirsten Kiser Gallery
Los Angeles, California
1988



In a celebration of summer, the Kirsten Kiser Gallery sponsored a competition in which they invited fourteen architects, among them Michael Graves, Charles Moore, Richard Meier, Aldo Rossi, Hans Hollein, Antoine Predock, and Cesar Pelli, to design lifeguard towers. The architects were supplied with four pages of specifications from the Los Angeles County Department of Beaches and Harbors, which outlined such requirements as 360-degree visibility and vandal-proofing. The gallery owners also established a hypothetical budget of $17,000. The submitted designs ranged from the purely whimsical to the actually buildable, with this entry from Tigerman McCurry falling into the latter category. The tower is designed for a physically disabled lifeguard, who might share the tower with a fully able lifeguard. The tower would be situated in the water, with a bridge to the beach.

Presentation drawing:
Terry Surjan

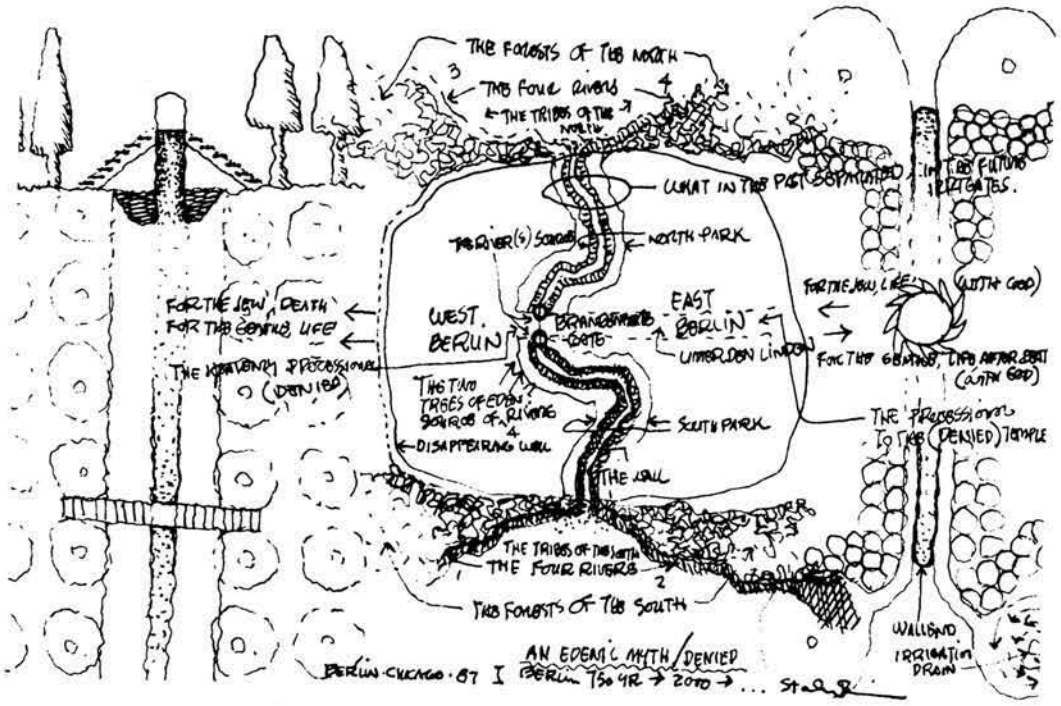
Sketch:
Stanley Tigerman

Model:
David Hoffman

Project Team:
Terry Surjan, David Hoffman

Berlin Wall Project
Mythos Berlin 2000 Exhibition
Kunsthalle, West Berlin, West Germany
1988

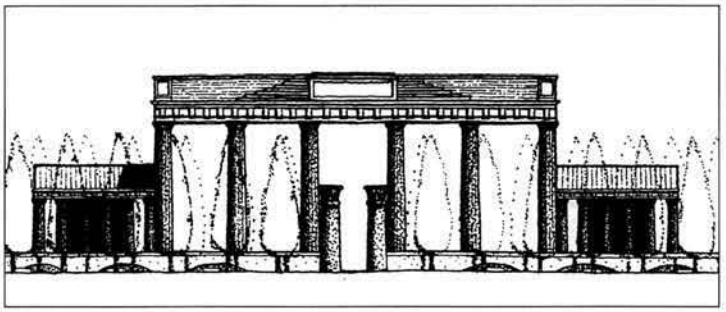
To commemorate Berlin's 750th anniversary, Mythos Berlin Ausstellung GMBH and the magazine *Asthetik und Kommunikation* sponsored an international planning competition, calling for entries that would articulate new ideas and propose new concepts for an urbanization and careful integration of the Berlin Wall into the existing cityscape. The following text accompanied submission of this design:



As the Berlin Wall goes, so goes Berlin. When the wall was constructed in 1961 it cleaved a city that had previously been whole into two distinct parts. The power of that rupture, simultaneously signifying ideological, as well as physical, dysjunction, has thrown the two Berlins into opposition and provoked continuous commentary. Foreign heads of state have proclaimed "Ich bin ein Berliner," people have died attempting its crossing, and graffiti has claimed one side as its own even as the other remains pristine.

At the second millennium, while the wall will be altered to accommodate passage, the physical memory or scar of the construction, which – as with any wound – bears the trace of original pain, will remain. It will become a linear clay-graveled park with four rows of sycamore trees; a canal that will delimit the precinct immediately adjacent to both sides of the Temple of Solomon as described in Kings I: 5, which will be located on axis with the Brandenburg gate. Thus Berlin will emerge as a new Eden, with the canals extending north and south toward the four rivers, irrigating forests in both directions: That which separates in the past, irrigates in the future. The columns are metaphors for the two trees in the center of paradise.

The Edenic myth is perpetually denied, with the cleaving of paradise serving as a reminder of the futility of holistic thought. The wound that was inscribed in 1961 is as irreparable as the one that occurred in paradise. Neither memory can be erased; the palimpsest remains. Nonetheless, the process of healing begins with the breaching of the Berlin Wall. It is the innocence of being *that enables one to engage in this attempt.*



Presentation drawings:
Terry Surjan

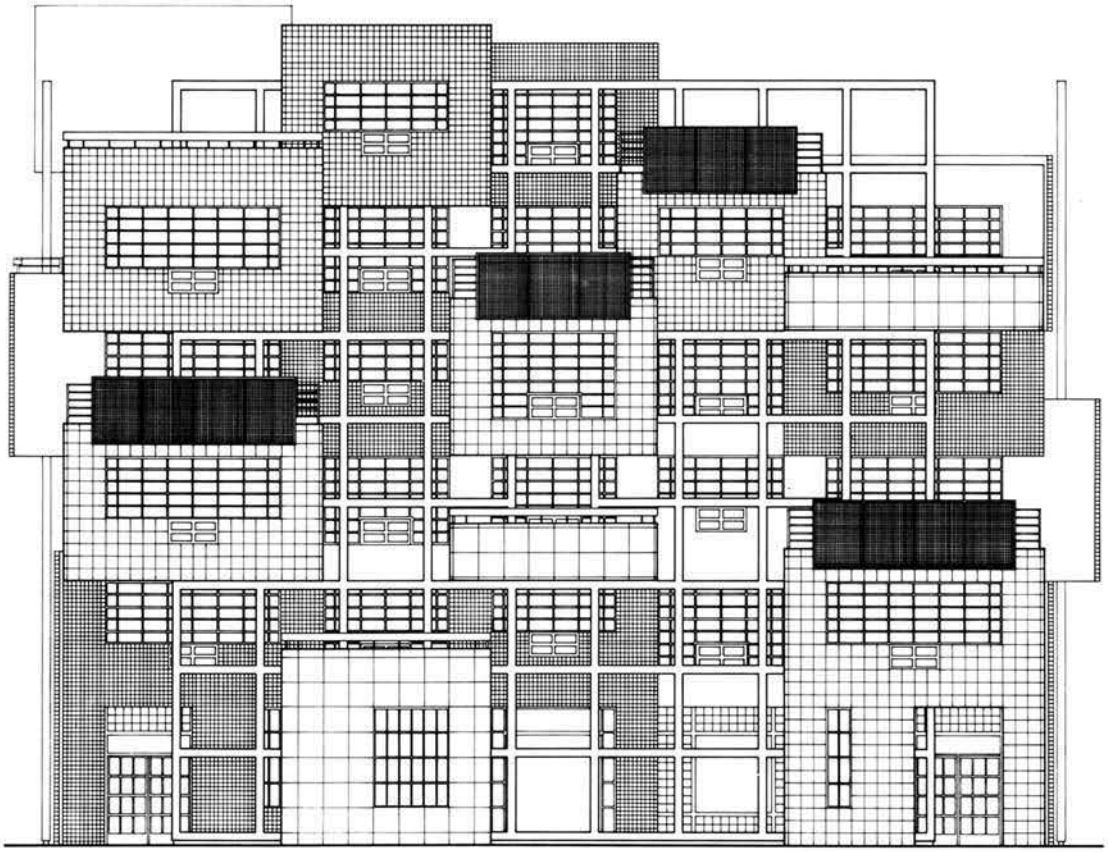
Sketch:
Stanley Tigerman

Model:
David Hoffman

Project Team:
Terry Surjan, David Hoffman

Fukuoka City
Mixed-Use Apartment Building
Kyushu, Japan
1988–89

Part of a larger, experimental housing project, this building has eighteen apartments distributed over six stories, with retail spaces located on the ground floor, as specified by the program. The structure is responsive to the shifting angles of the sun, an element given high priority in the planning of housing developments in Japan. The lobby provides the only access to a square, central garden, the perimeters of which are bound by the building, while remaining open to the sky. The three apartments on each floor are reached by circumnavigating this central space. The effectively inaccessible garden is a metaphor for the Garden of Eden, and it is marked by a white grid. The exterior two-by-two-meter black grid is posited as a failed attempt to suggest the original garden. Marked by gray ceramic tiles of different sizes, the individual apartments vary in their functional concerns. The project as a whole reflects the optimism intrinsic to architecture, while it acknowledges at the same time contemporary tendencies toward dislocation.

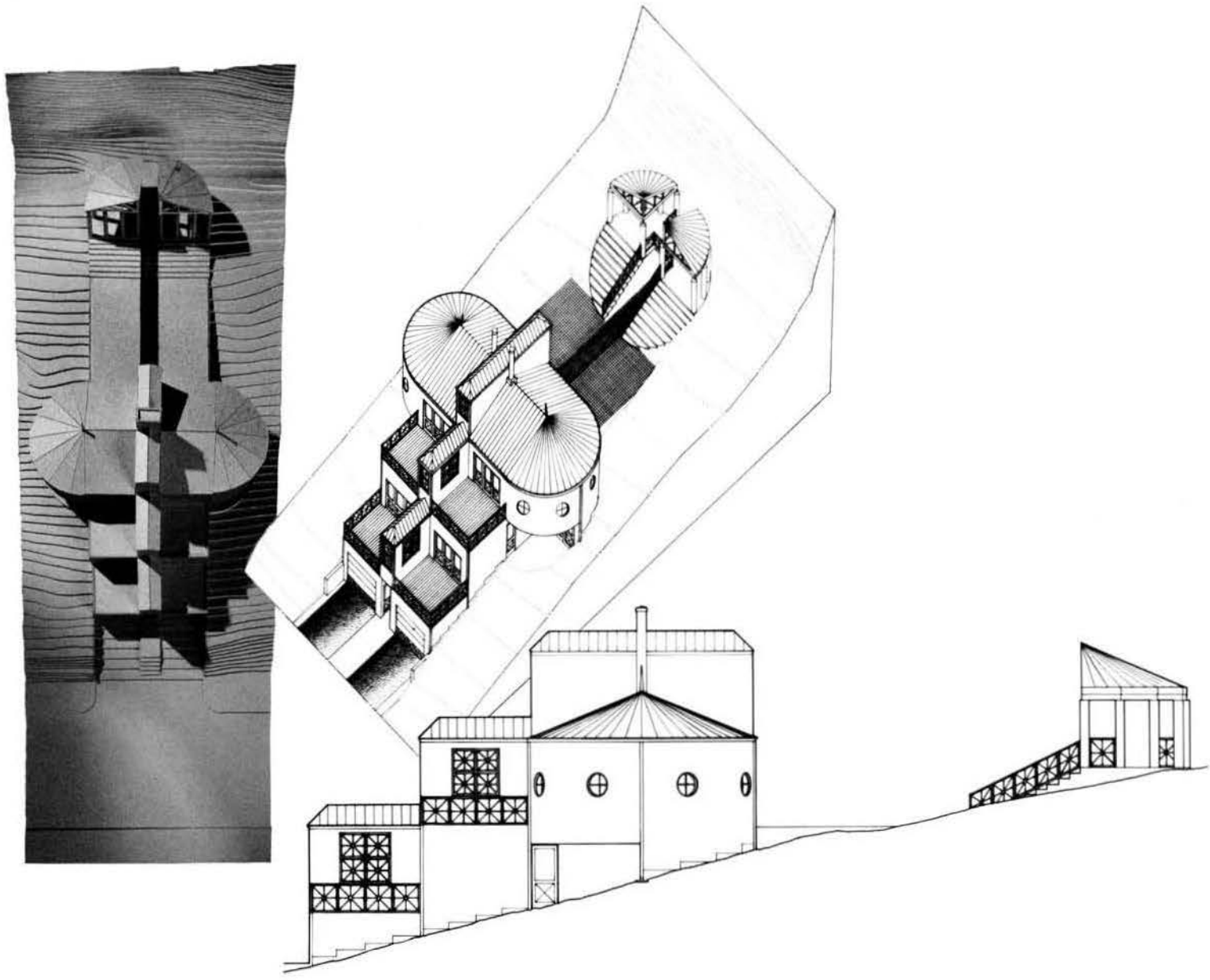


Presentation drawings:
Adam Koffman

Model:
Roger Farris

Project Team:
Paul Gates, Terry Surjan, Karen Lillard, Adam Koffman, Constantin Vasilios

Private Residence Project
Honolulu, Hawaii
1988–89



Situated on a steeply sloping site in Honolulu, this private residence for a couple from Chicago is designed to take advantage of the views of Kailua Harbor below, while reflecting the topography of the hill in which it is embedded. Clad in stucco with a metal roof, the house is cleaved by a central circulation spine that extends beyond the house in the form of a lap pool. The pool bisects a gazebo at the rear of the site and ends with a waterfall. The gazebos themselves are raised to provide views across the terrace to the house. Because the house is stepped, the roofs of the lower floors serve as *lanais*, or terraces, for the floors above. The first level contains the garage and is buried in the hill. The next level is made up of three bedrooms, each with banks of glass doors that open to large *lanais* and give access to views of the ocean beyond. The upper level contains the master bedroom and the living room and kitchen in an apsidal volume with only partial dividing walls. These rooms open completely on two sides, revealing views of the very active and public harbor and island, as well as of the more serene and private space of the rear terrace.

Presentation drawings:
Darryl Crosby

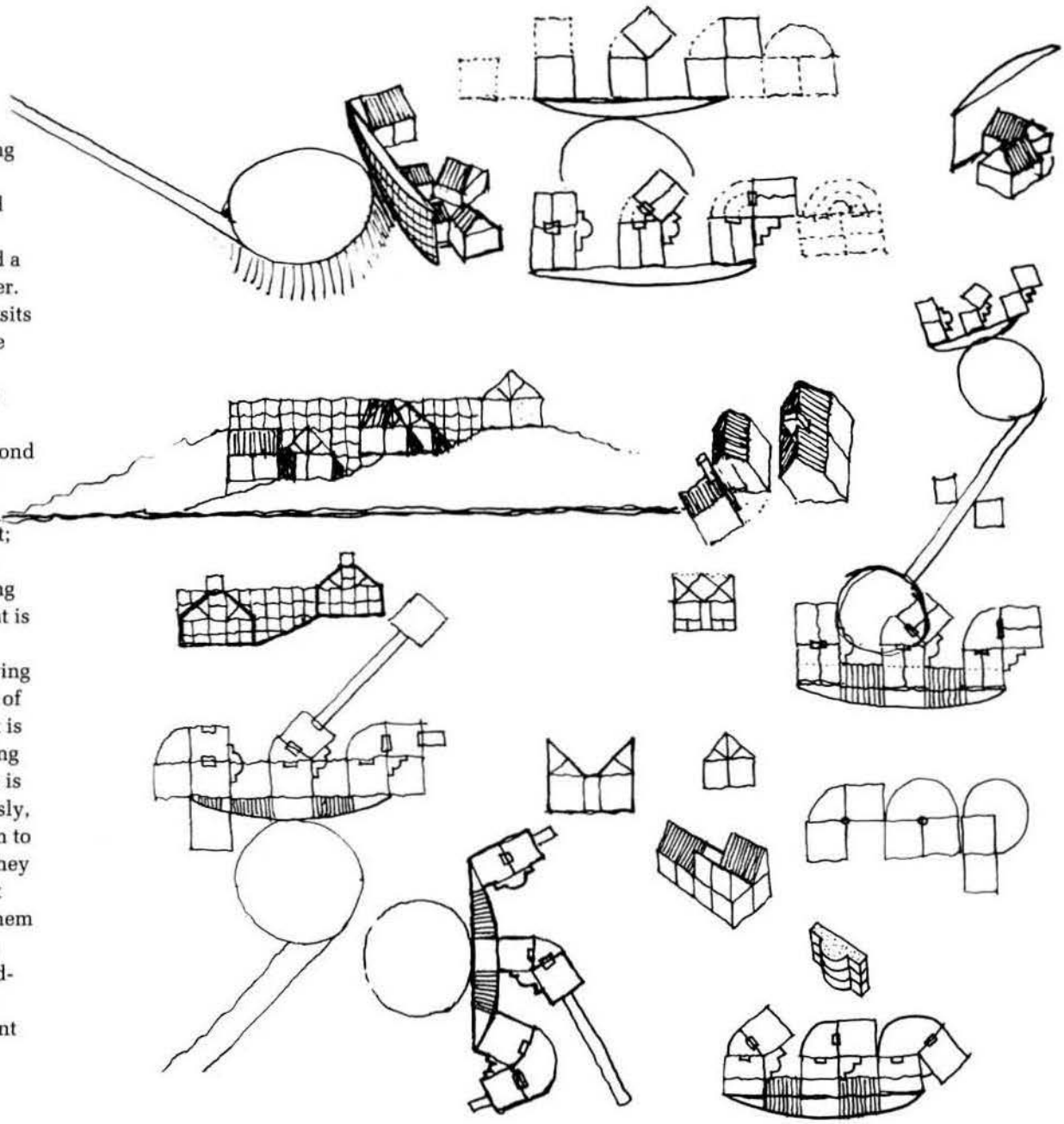
Sketches:
Stanley Tigerman

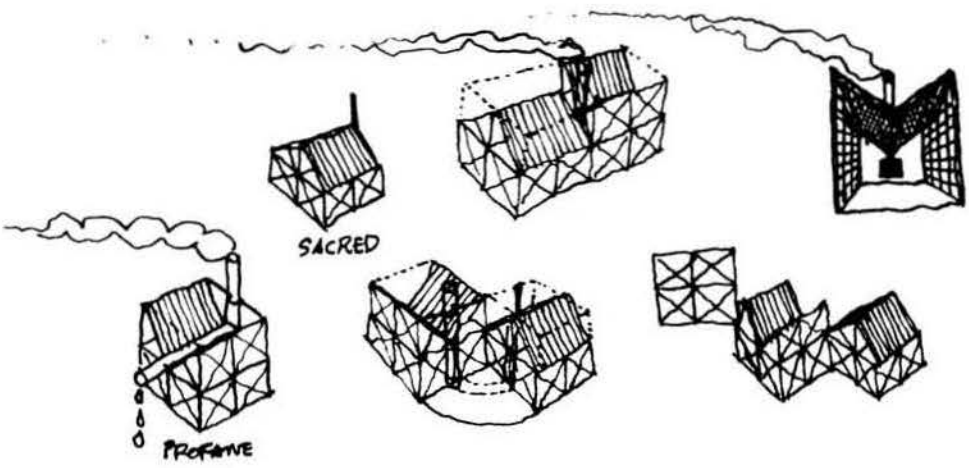
Model:
David Hoffman

Project Team:
Paul Gates, David Hoffman, Darryl Crosby

Private Residence Project
Springfield, Illinois
1988–89

This house is located on a semi-rural site high above a river; the site will be developed with a swimming pool and pool pavilion, a tennis court with a covered viewing area, a covered parking area for guests, and a gazebo overlooking the river. The design of the house posits an armature spanning three precincts of paired cubes, which are "hinged" so that they rotate. The first pair contains bedrooms; the second includes a foyer and guest bedroom or office, with a library rotated away from it; and the third pair is made up of the kitchen and dining room and a living room that is rotated farther than in the previous precinct. Underlying the geometric arrangement of the elements of this project is the premise that once a thing begins to disintegrate there is no turning back. Analogously, once the paired cubes begin to separate from each other, they continue inexorably in that pattern. All that restrains them from further disintegration is the armature, the gridded-glass gallery that connects them and permits movement from one pair to another.



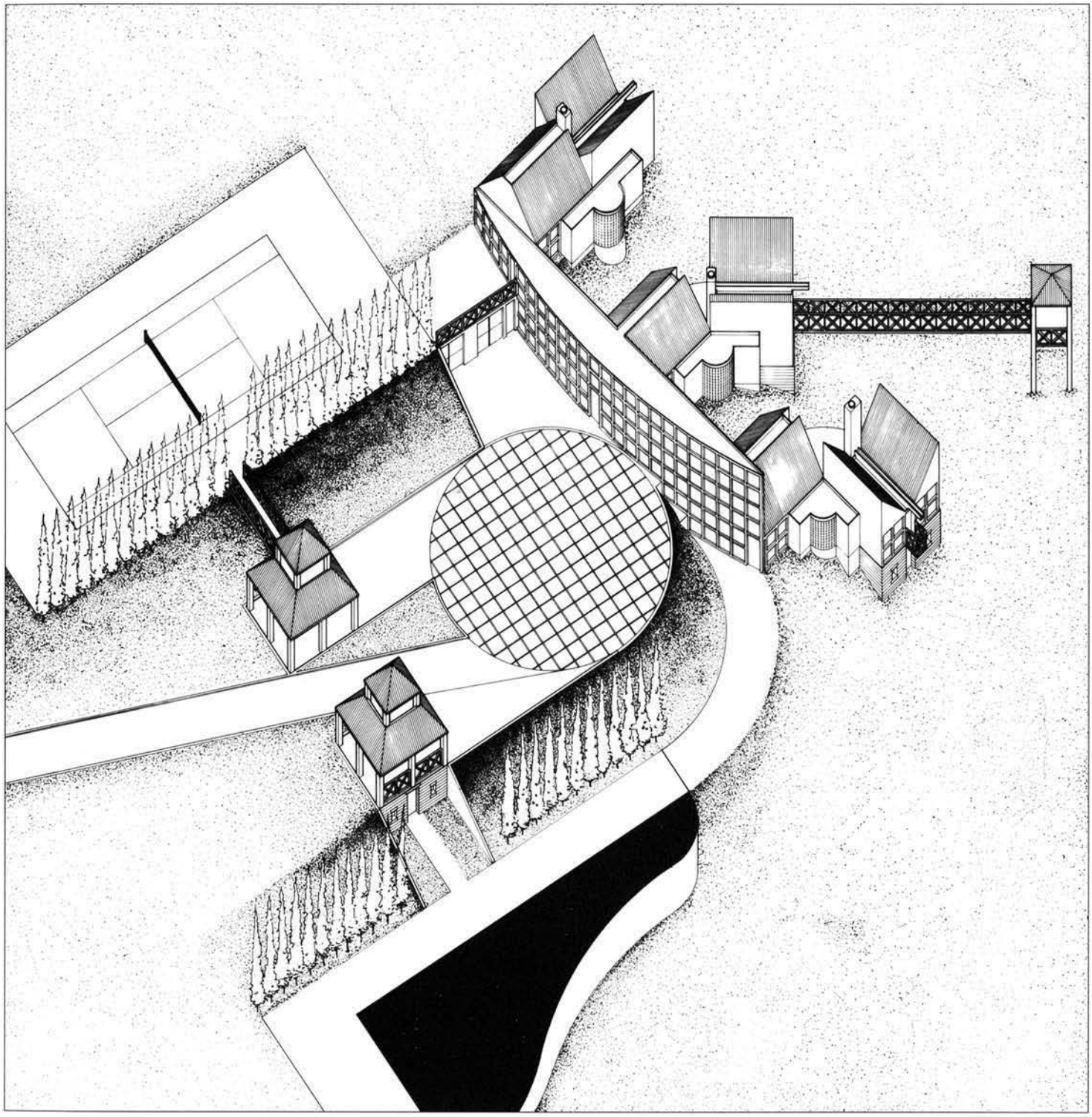


Presentation drawings:
Darryl Crosby

Sketches:
Stanley Tigerman

Model:
Roger Farris

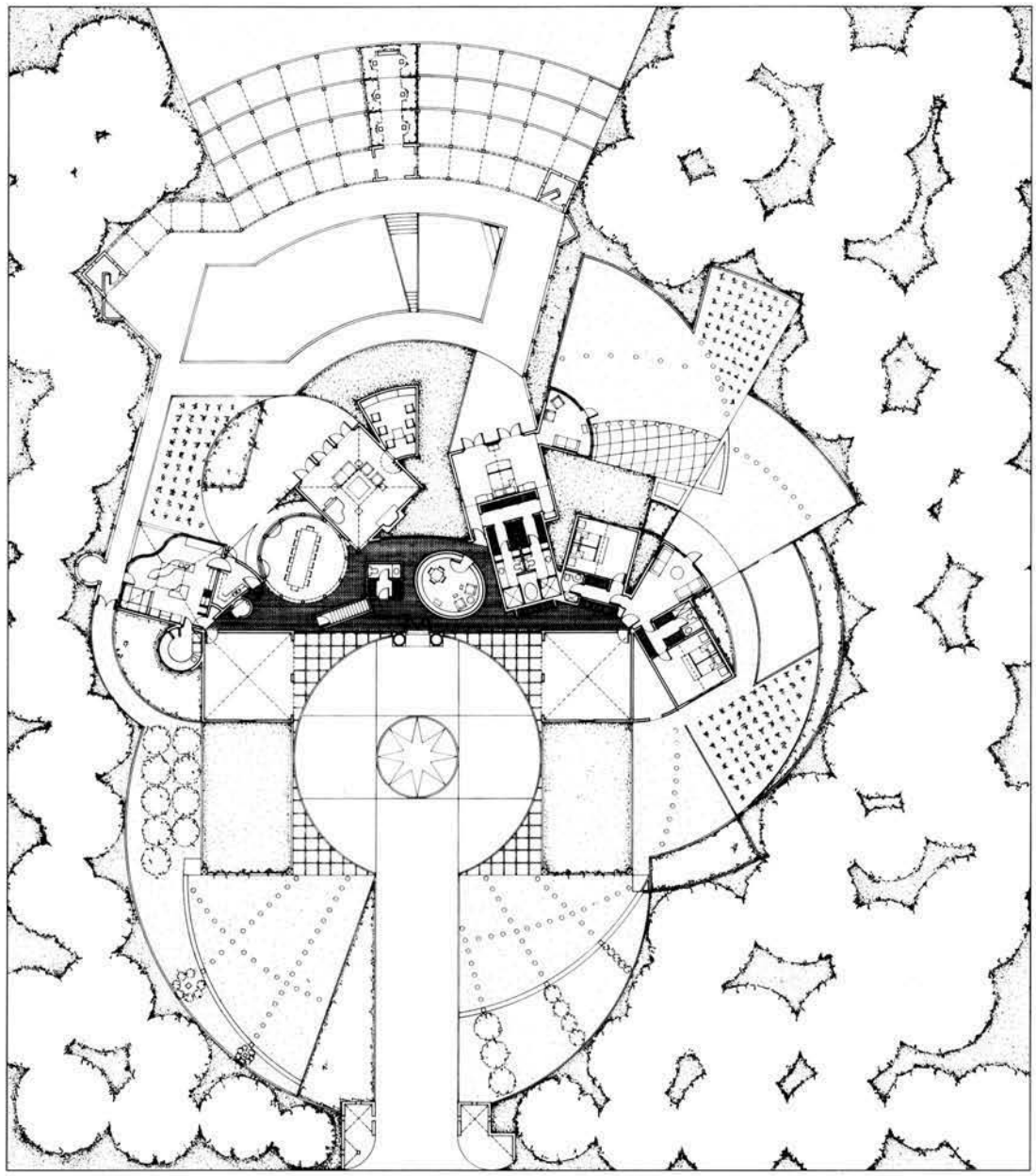
Project Team:
Richard Dragisic, Terry Surjan



Private Residence
Chicago Suburb, Illinois
1988–90

In addition to a one-bedroom house for a couple with five grown children who no longer live at home, the program for this residence called for guest quarters and a swimming pool with cabana and changing rooms. The solution replaces the conventional notion of a foyer with a kind of meandering street or plaza, with separate functions organized so that together they form a village. Existing as self-contained spaces on the paved brick street are a cloakroom and spherical library. The kitchen, dining room, living room, and bedrooms are outcroppings at the edge of the village. Each of these "buildings" has its own color and roof form clad in a different material – standing-seam zinc, glass, asphalt shingles. Within the separate functional components, however, spaces are presented conventionally and are symmetrically ordered.

The rooms rotate off one another as the original space – a metaphysical Garden of Eden here represented by the paved plaza – is evacuated. That original space is marked by two obelisks at the entrance: a sign of the disintegration that occurs as the various components unhinge, one from the other. Architecture has here been activated and the potential of activation is explored as a vehicle through which to overcome the stasis common to building.



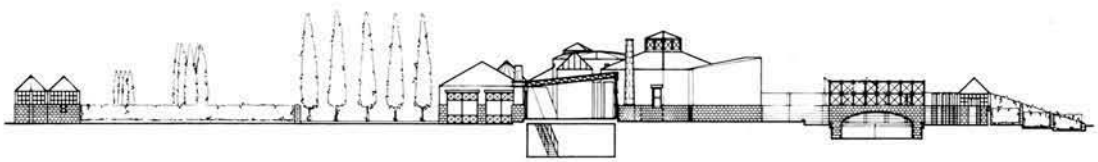
Interiors:
Margaret I. McCurry

Presentation drawings:
Terry Surjan

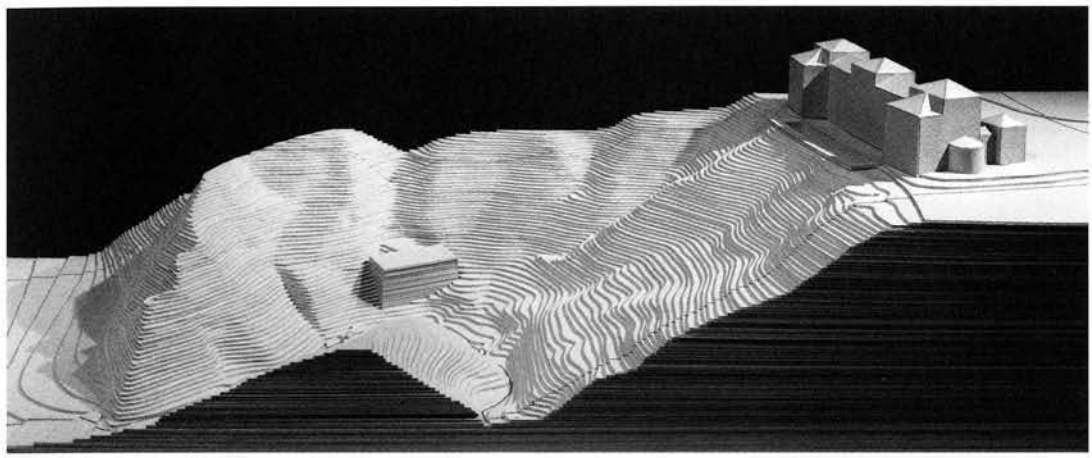
Sketches:
Stanley Tigerman

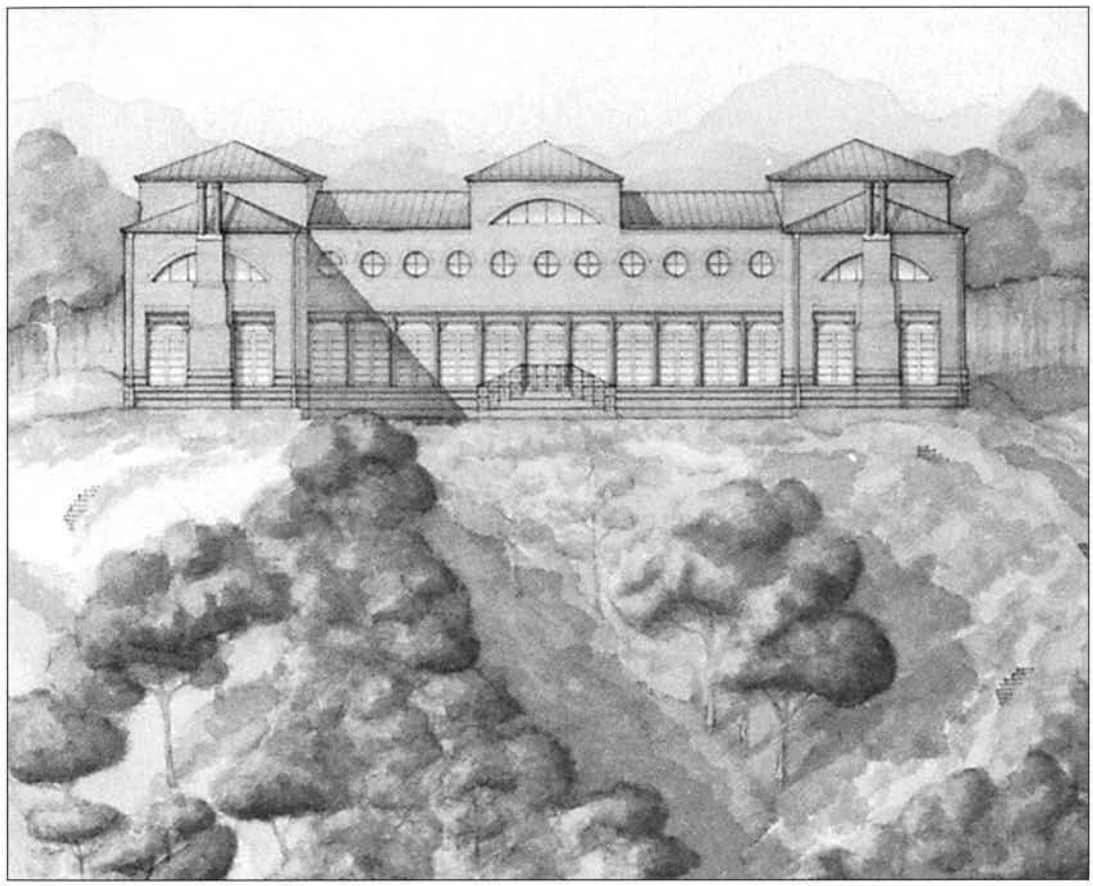
Model:
Calvin Johnson, David Tsevat

Project Team:
Terry Surjan, Paul Gates, Melany Thompson



Bluffsyde
Chicago Suburb, Illinois
1988–90





High on a bluff overlooking Lake Michigan, this villa is designed for a family of four. Formally, the house recalls the church of San Miniato al Monte in Florence. The two-story brick structure with colonnade and a series of round openings at the second story is surmounted by three towers, the center one containing a domed entrance hall. Spaces are organized in a Beaux-Arts plan that has been stretched around a central point, allowing the site to accommodate a larger house and opening rooms on the rear to more extensive lake views. Gardens – formal and informal – as well as a topiary maze, gazebos, and a screened-in outbuilding, begin to tame the dramatic site. At the cliff crest a lap pool defines the seam between the tableland and the steps that lead to a series of resting places on the way to the shore. The path and stairs traversing the site provide ever-varying perspectives. Inside, the double-height living room also functions as a library and music room. A study with a Romeo-and-Juliet balcony opens on to the living room; it is typical of romantic detailing found throughout the house.

Watercolor and drawings:
Rene Stratton

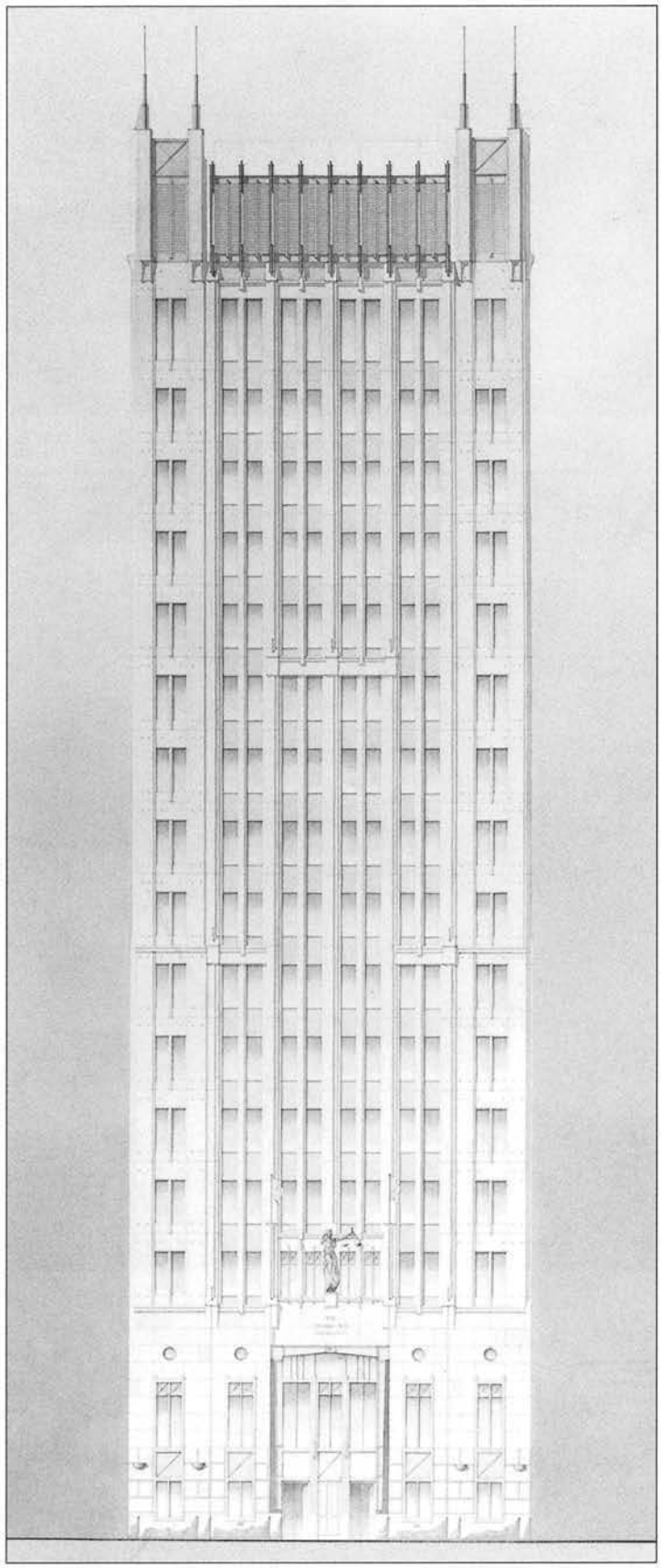
Sketches:
Stanley Tigerman

Model:
Calvin Johnson

Project Team:
Rene Stratton, Paul Gates, Richard Dragisic, Beverly J. Dahl, Calvin Johnson, Darryl Crosby

Chicago Bar Association Building
Chicago, Illinois
1988–90

The Chicago Bar Association Building rises only one block from the site of the new Harold Washington Library in the South Loop. The Chicago Bar Association, which has rented office space on LaSalle Street for the past 61 years, sought a permanent home with an image that would appropriately reflect the hallowed stature of the 115-year-old institution. The design combines a Gothic verticality with gestures to both Mies van der Rohe (Promontory Apartments, Chicago) and Eliel Saarinen (entry to the Tribune Tower competition), producing a hybrid form that sets the building firmly within the American tradition of high-rise construction. The structure's sixteen aluminum pinnacles will enliven the local skyline. An ambitious and highly fluid assemblage of granite, precast concrete, aluminum, and stainless steel, the sixteen-story building will be linked to the sixth-floor library of the John Marshall Law School next door. The interiors will have a clublike atmosphere and will include an ample lounge with fireplace, concierge area, domed reception hall, and a grand circular staircase. These interior spaces will continue the vertical theme of the exterior translated into a palette of rich woods, marble, and stainless steel. Situated in a commanding position above the metal-and-glass entry will be an interpretive aluminum casting of "Themis," the personification of justice and mythological figure of the law.



In association with:
Margaret I. McCurry

Ink wash:
Rene Stratton

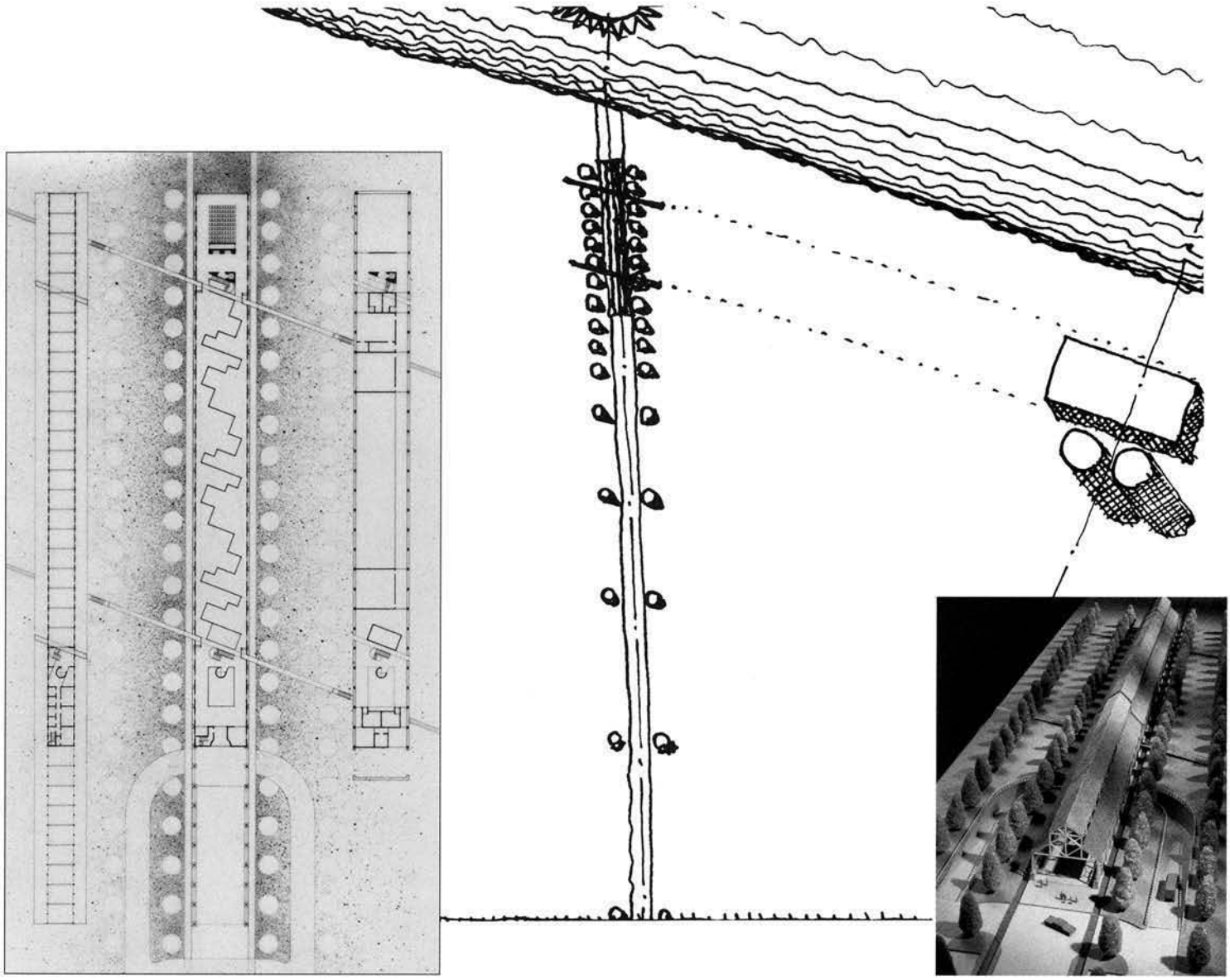
Detail studies:
Paul Gates, Michael Pierry

Sketch:
Stanley Tigerman

Model:
David Tsevat, Julie Evans, Richard Dragisic, Michael Pierry

Project Team:
Paul Gates, Richard Dragisic, Michael Pierry, Tom Leung, Julie Evans, Rene Stratton, David Tsevat

Energy Museum
Northern Illinois
1988–91



This museum is dedicated to educating the general public about the history of energy. Beginning with the quest for fire and ending with state-of-the-art possibilities – such as robotics and superconduction – this institution will employ mixed-media presentations to express specific information about varying forms of energy. The program includes designs for a permanent exhibition, space for temporary shows, and a theater.

The 400-foot-long building is divided into three parts. The first is an entrance in which conventional facilities are located – the lobby, restrooms, store, and cafeteria. This section is designed conventionally in that the elements of construction are suppressed: ducts, conduits, and the like are hidden, subordinated to the "constructive" act of building. The second part is canted and "deconstructed": structure is exaggeratedly expressed and various signs of the use or transference of energy – again, ducts and conduits, for example – suddenly appear. The final section of the building, containing the theater and meeting rooms, attempts to "reconstruct" the finished condition of the building's first part, and it fails to do so. The design of the building is thus inextricably linked to its use, the exploration of energy.

Watercolors:
Beverly J. Dahl, D'Andre Willis, Robert Brown

Drawing:
Beverly J. Dahl

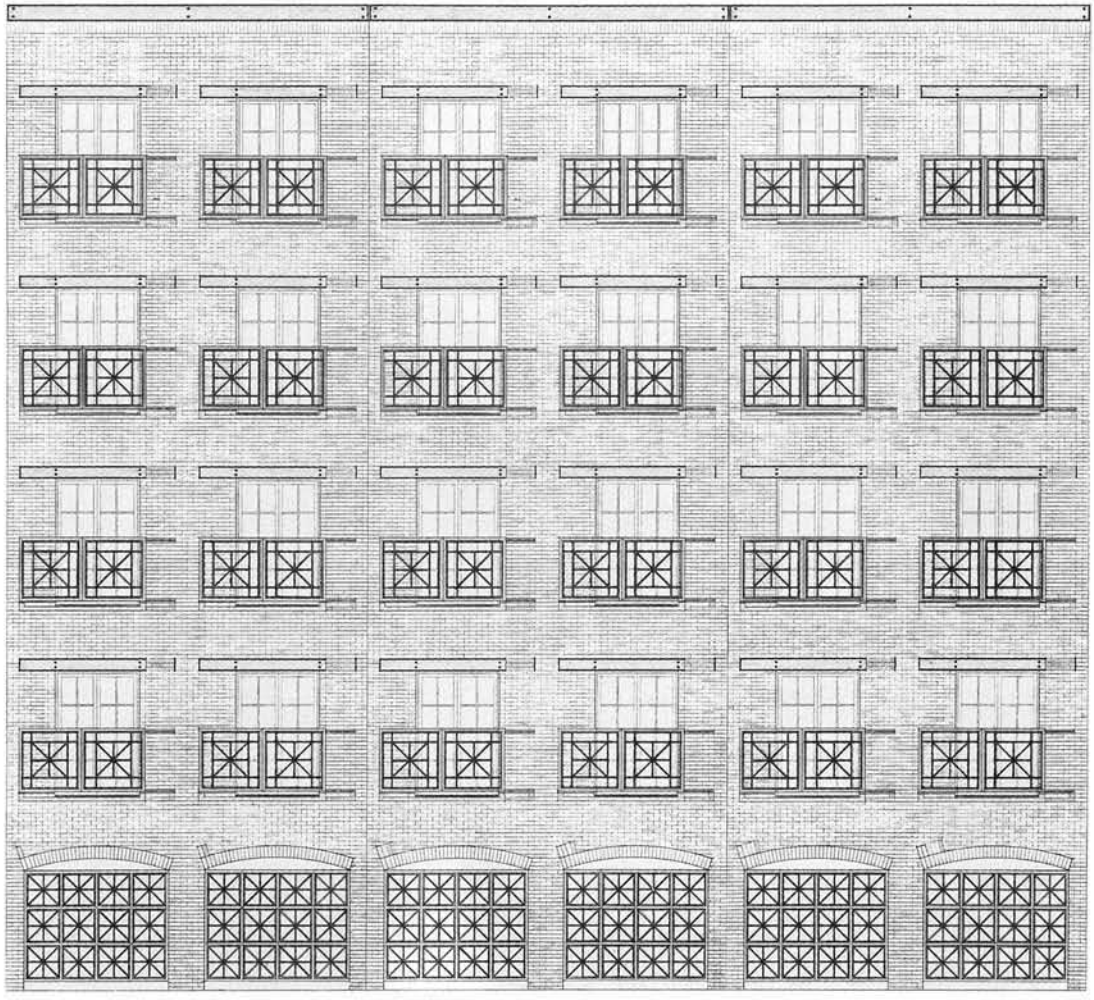
Sketches:
Stanley Tigerman

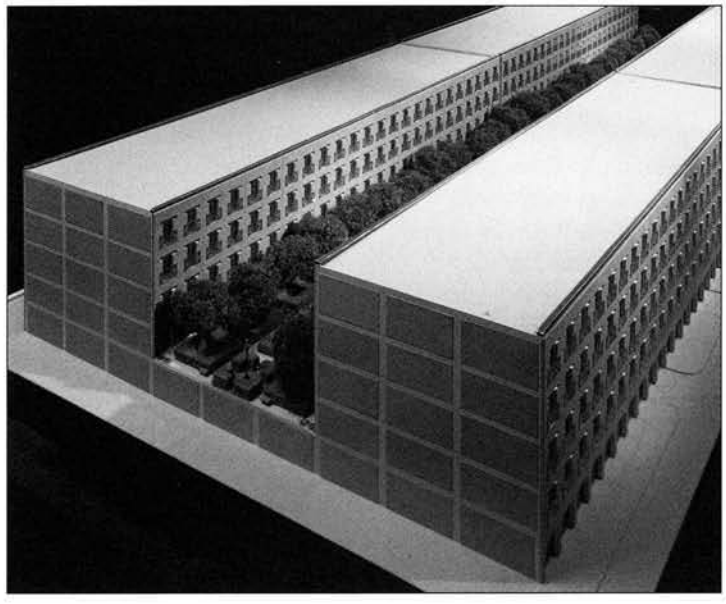
Model:
David Hoffman

Project Team:
Robert Fugman, Robert Brown, Paul Gates, Beverly J. Dahl, Richard Dakich, James T. Dallman, David Hoffman

Dearborn Park South
Midrise Apartment Building
Chicago, Illinois
1989–91

Dearborn Park South is made up of two five-story structures connected by a parking level with a raised parterre garden. The building is clad in brick with limestone and steel detailing reminiscent of loft-type buildings that have long existed in the area. The facade of the building, which has repetitive elements in the loft tradition, has been manipulated so that each bay has a unique reading. The shifting of the lintel, balcony, and sill in relationship to the doorway symbolizes the displacement that occurs in an urban environment. The plans of the apartments are open, allowing the residents flexibility to shape their own spaces. The project is to be constructed in six phases, with the first phase, consisting of ninety-six apartment units, scheduled to begin in the fall of 1989. Later phases will contain retail and community spaces at the ground level. All residents will have access to the parterre garden, which is a controlled grid of paths and seating with planting and fences that form more private areas.



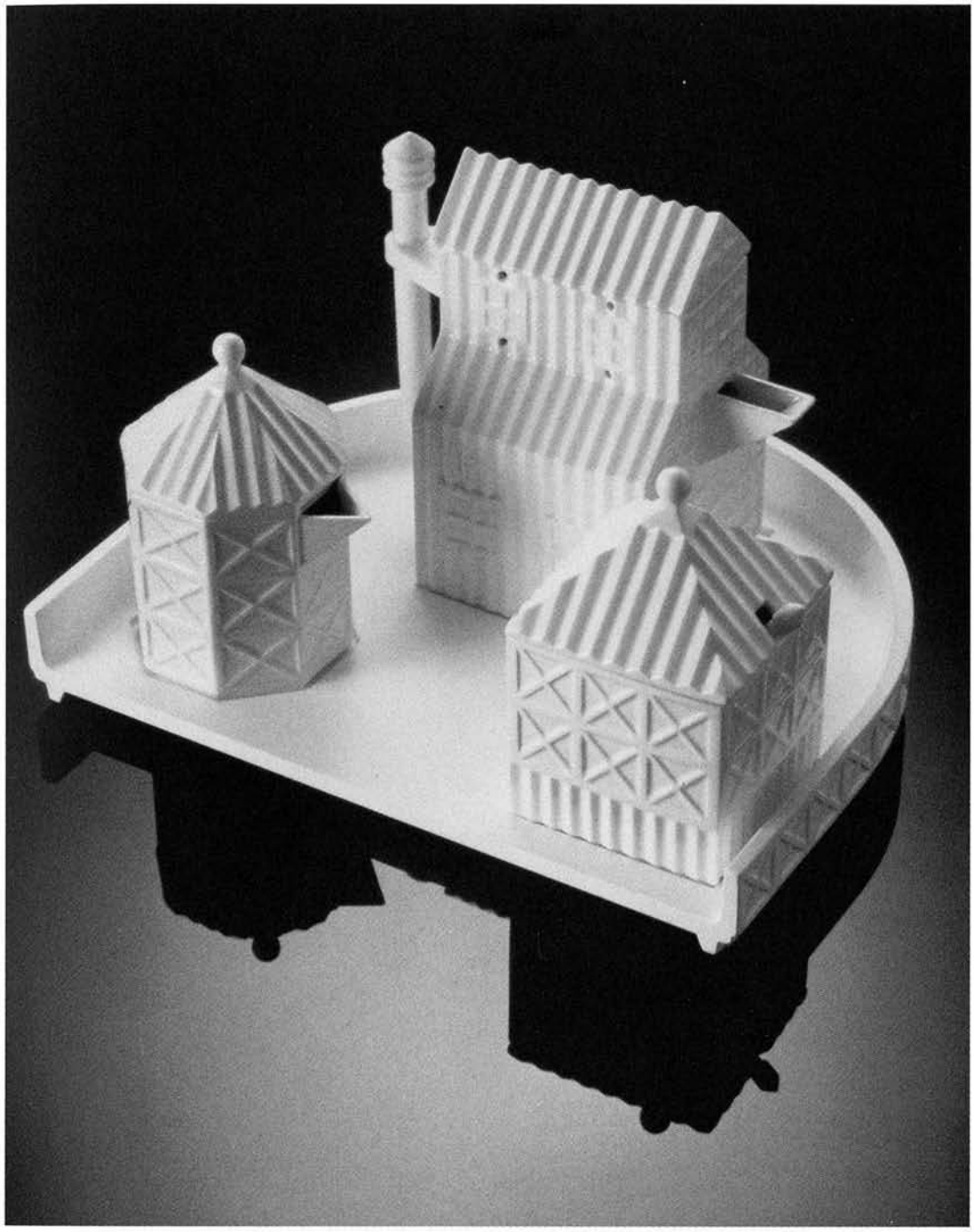


Drawing:
Drew Burgess

Model:
David Tsevat, Anne Clark, Drew Burgess

Project Team:
Drew Burgess, Richard Dragisic, Catherine Carr, Ann Clark

Decorative Arts Designs for Swid-Powell Designs



The design work of the Tigerman McCurry firm, exclusive of buildings, has evolved from a fascination with the relationship between the diminutive and the inhabitable, and with the ambiguities resulting from discrepancies of scale. This fascination extends to ruminations on the nature of decorative arts design and its relationship to architecture in any given epoch. Architecture is present in all of the china, flatware, decorative objects, and household accessories created for Swid-Powell Designs. Among the many types of housewares studied and executed for manufacture and production for Swid-Powell over the last five years are dinnerware, a tea service, sugar and creamer, salt and pepper shakers, candlesticks, bed linens, and baby accessories.

In association with:
Margaret I. McCurry

Drawings:
Carlos Martinez, Carla Corotta, John Holbert, James T. Dallman

Sketch:
Stanley Tigerman

Project Team:
John Holbert, Melany Thompson, Rene Stratton, James T. Dallman, Carlos Martinez, Carla Corotta

A principal in Tigerman McCurry Architects and a Fellow of the American Institute of Architects, Stanley Tigerman received his architectural degrees from Yale University in 1960 and 1961. He has worked for George Fred Keck; Skidmore, Owings and Merrill; and Paul Rudolph. He has been a visiting professor at numerous universities, including Yale and Harvard, and he was the resident architect at the American Academy in Rome.

Tigerman is currently the Director of the School of Architecture at the University of Illinois at Chicago. He has written extensively for architectural journals and has authored several books, including *Versus: An American Architect's Alternatives* (1982), *The Architecture of Exile* (1988), and, most recently, *Stanley Tigerman: Buildings and Projects, 1966-1989* (1989). He has received several Honor Awards from the American Institute of Architects, as well as Distinguished Building awards and the Distinguished Service Award from the Chicago Chapter of the AIA.

Tigerman's work has been included in many exhibitions, among them, the Venice Biennale in 1976 and 1980, and the 1981 "New Chicago Architecture" exhibition in Verona. In 1988 he designed the installation for an exhibition at The Art Institute of Chicago, "Chicago Architecture, 1872-1922: Birth of a Metropolis." He also curated and designed the installation for "99 Chicago Architects," which opened at the Gulbenkian Foundation in Lisbon, Portugal, in May 1989.

Front and back covers:
Stanley Tigerman,
Private Residence,
Chicago Suburb, Illinois,
1988-90.

Designed by Joseph Cochand.
Printed by Rohner Printing Company, Chicago.

All photographs courtesy of
Tigerman McCurry Architects.