URBAN ARCHITECTURE:
AN ABSTRACTION OF CITY IMAGE

CHAD G. HARRELL
I wish to acknowledge the following people for their invaluable participation in this Thesis process:

Thesis Chairman - Alfredo Missair
Thesis Critic - Art Schaller
Outside Critic - Craig Hartman
Outside Critic - Paul Laseau
Outside Critic - Bob Schmidt
I dedicate this book to my family. You have always been with me in both exuberant and agonizing times. I am because you are. I love you all.

Chad
INDEX

THE INTRODUCTION .................. P. 5
THE VISUAL SURVEY .................. P. 15
THE EVENT .................. P. 21
    LANDMARK .................. P. 23
    LINKAGE OF PATH .................. P. 28
    RIVERFRONT EDGE .................. P. 31
THE FORM OF EVENT .................. P. 35
    TOWER .................. P. 37
    TRAIN STATION .................. P. 50
    MARINA/PLAZA .................. P. 55
CONCLUSION .................. P. 61
FOOTNOTES .................. P. 63
BIBLIOGRAPHY .................. P. 65
The American city is suffering from an identity crisis. This crisis is the result of society placing the value of the dollar above that of the city's image. Self-glorifying individuals are building in the city without considering the consequences of their actions beyond monetary returns. This irresponsible urban development is eroding away the key images of the city. These images help people to understand their place within the city. A city's images must be guarded and shared by all urban citizens. The destruction of these images is slowly making the American city illegible. The illegible city is inhospitable to human use. If we as human beings cannot understand and use our cities, urban life will cease to be.

The value of this investigation lies in the realization of the three phased method of enhancing the city's image. This method suggests that when one builds in the city, one should embellish the city's overall image by deriving both the architectural events and the form of those events from the urban context. The actual components of this procedure are relatively simple in their structure. It is hoped that this simplicity may aid in clarifying the issues at hand so that this work may be understood by the layman and the professional alike.
THE INTRODUCTION
INTRODUCTION

"The true value of the city is not measured in terms of its real estate, but also in terms of its use value, that is, in terms of how it affects people in their day-to-day experience."1

The primary obligation of anyone who builds in a city should be that of honoring the city's image. It is the image that dictates human behavior; it is the image that provides the most comprehensive urban architectural program.

Since this study is concerned with the architectural implications of the city's image, it is important to clarify exactly what this terminology means.

The dictionary defines image as, "the way in which a person or thing is popularly perceived or regarded..."2 By this definition, the image is the perceptual meaning and identity that we assign those people, places, and things with which we come in contact. It is through establishing images that we as human beings define our own existence in terms of time, place, and action. As sociologist Kenneth E. Boulding states, "behavior depends on image".3 Our actions in a given environment are controlled by what we perceive that environment to be. Therefore, the image of a city consists of meanings and identities that have been popularly assigned to the elements of the city in an attempt to facilitate human conduct within its context.
Perhaps the most profound written work dealing with this subject matter is architect Kevin Lynch’s book, The Image of The City. It is in this book that Lynch defines the elements of the city’s image as being paths, edges, districts, nodes, and landmarks. It is important to think of the city in these terms, because as Paul Spriegeren states, "these are the skeletal elements of a city form. Upon that basic framework hangs a tapestry of embellishing characteristics which all together constitute the personality of the city".

In addressing the components that give us the image of the city, it is important to differentiate between key terms. The personality and image of a city are the same thing. They are a communities collective cognizance of a physical feature(s). The framework that Spriegeren refers to is the cluster of physical features or "skeletal elements" which evoke an image when viewed by an observer.
INTRODUCTION

It is the framework that we physically alter when we build in the city. If the metropolitan framework is not sensitively honored, then it is possible to destroy a valuable image through irresponsible urban development. Since mortal behavior depends on image, it is realistic to assume the net result of the destruction of a meaningful urban image would be chaotic human conduct. If we destroy the images that form an understanding of the city, then we destroy man’s ability to use the city.

Perhaps the biggest threat to the security of the city’s image is that of irresponsible urban development. This type of municipal growth can be characterized through being motivated by individually focused ambition. If the intention of one who is going to build in the city is that of purely self glorification, then the resultant product of the individuals actions is destined to reject the whole of the city. One may choose to oppose the context if one’s intentions are to build a landmark at a point in the cityscape where it is needed; but it is damaging to the city image when one builds a monument to oneself on an urban site where no landmark is warranted. A possible example of this statement may be present in Chicago’s new State of Illinois Building. The autonomous nature of this building, in its location, seems more anti-urban than urban. When we build in the city we must acknowledge our own citizenship and design for those people in the city first and our own egos last.
The intent of this book is to oppose any urban architectural endeavor that may cause damage to the city and its image. This investigation will present a method by which we as citizens and architects may design buildings which function as individual entities, and still bring significant worth to the urban environment. The procedure that will be introduced in based upon utilizing the imagery of an urban site and its context in order to derive actual architectural events and forms. This process may benefit the developer as well as the city, the citizen and the architect.

The obvious advantage of this process is clearly that of creating a more harmonious and legible city environment, but there are also potential monetary gains to consider. If the developer is more in tune with the experiential urban environment, then he is going to have a better understanding of what architectural events are going to be needed on a particular urban site. It is in satisfying needs that developers make money.

When considering a particular need within a metropolis one must consider the whole of the collective urban context. This procedure may be utilized on all sites within the city. Still, as one might expect, some sites are more ambiguous in image than others. It is for this reason that site selection is of paramount importance in this process. If one studies the urban fabric, those sites with much to offer the city’s image and function will become readily obvious.

I have chosen Chicago to bear my thesis project, because it is a mature metropolis with an exciting potential for further urban growth. It is my opinion that Chicago is currently searching for a direction in which to expand in a vigorous and optimistic manner. The most exciting growth opportunity for Downtown Chicago seems to take place across the
North and South Branches of the river. This area is presently under heavy scrutiny by architectural and development firms. There are a variety of architectonic undertakings being proposed and/or built in this general vicinity. These projects include: Bertrand Goldberg Associates' River City; Solomon, Cordwell, Buez & Associates' Presidential Towers; Harry Weese and Associates' proposal for a Fulton House complex; and a recent proposal by S.O.M.-Chicago for a two stadium sports facility.
The site that I have chosen to sustain my thesis project has the latent ability to form an invaluable link by which Downtown Chicago may successfully expand across the river to unite with these architectural activities. This site is located on the north and west banks of the Chicago River at the point where the river forks into its North and South Branches. It is this fork that separates Downtown Chicago into "tri-sections". Thus, the site is the unrealized origin from which the tri-sections radiate. This site also provides a much needed visual terminus for both extensions of Wacker Drive. I believe that if one were to place the proper architectural event on this site, it would secure a congruent urban growth for Downtown across the river.

Although I have discussed the site for these activities in a singular sense, the project would actually occupy what are currently two very separate sites. The primary site is directly across the river from 333 Wacker, and the Apparel Mart. It is bounded by W. Kinzie St. to the North; W. Lake St. to the South; N. Clinton St. to the West, and by the Chicago River to the East. The second site to be annexed into this project is the peninsula historically known as Wolf Point. From here on I will refer to primary site as "Area A" and Wolf Point as "Area B" of the total site.

Now that the scope of the thesis problem is clear, it is important to reveal the process by which this thesis has been realized.
INTRODUCTION

The process by which this study has evolved has at times been very intuitive. In an effort to make this method more easily read, I have organized the exploration into three general design categories. The categories are: The Visual Survey, The Event, and The Form of Event.

The Visual Survey is a section displaying the components of a broad experiential analysis. The analysis allows; insight into the possible architectural events that might occur on the site. Following the analysis three events were intuitively chosen. The events are labeled: Site As Landmark, Site As Linkage of Path, and Site As Riverfront Edge. From these three events, a matrix was established. The matrix created a format by which to explore each event in terms of its architectural implications. Again, intuition came into play and the events were given architectural associations: Site As Landmark became a hotel/apartment tower; Site As Linkage of Path evolved into a train station; Site As Riverfront Edge transformed into a Marina and Plaza.

The idea behind establishing the actual series of architectural events in this fashion is to realize those primary images that are already available in the site. Once the primary images are established then one may explore a secondary set of architectural functions that may compliment the primary events. An example of this is to identify that a train station will generate many people coming to and from the site. A secondary
function that might compliment this situation may exist in creating a market place. Never-the-less, the main concern of this study is in the schematic development of the primary events that help anchor the site in the city.

An architectural typology is then established, and the events are developed to a fairly detailed level of schematic resolution. The foremost interest in developing the architectural schemes is to manipulate the building forms and vocabulary to further root them in the image they portray to the city. This same goal is also sought in the development of the urban space which constitutes the Marina/Plaza event.

The importance of this study is to realize that as architects and citizens we have an obligation to build in the city in a manner which advances and secures the integrity of the city. This exploration illustrates a positive way of thinking when one designs in the city. A tower is potentially a landmark; a train station is both an urban portal, and a connector of paths; a marina is a public asset which allows us to constructively utilize the urban riverfront edge.

This study is to be read as the initial word on resolving the urgent urban issue of the destruction of the city image. The first step in addressing this issue is to create a simple means by which all citizens may access the contents of their city. This process is known as the Visual Survey.
THE VISUAL SURVEY
THE VISUAL SURVEY

The visual survey is a simple method of accessing the status of any given site. It differs from the traditional site analysis, because it tends to view the site in a more general way. Where the traditional site analysis is concerned with specific pragmatic issues on the site, the visual survey attempts to understand the experiential relationship between the site, elements on the site and the greater context. The visual survey is something that each and everyone of us perform everyday of our lives. One must observe one’s context in order to effectively operate within its confines. This procedure is so common in the human thought process that most people don’t realize they are constantly using it. Such was the case in my initial exploration of the site and its relationship to the rest of the city. It wasn’t until I read Paul Sprieregen’s book, Urban Design: The Architecture Of Towns And Cities, that I realized the actual name for the type of probe I had been conducting. Hence, I borrowed the term "Visual Survey" from Sprieregens book.

The significance of the visual survey is obvious in its ease of application. Since basically all the method entails is for one to observe ones environment, it can be utilized by any common person. Therefore, it is a mechanism by which all humans may assess, understand and criticize their surroundings. It is important that urban architects utilize processes such as the visual survey, because this method doesn’t exclude urban citizens from participating in the evolution of the city around them.

In Sprieregen’s book, he gives a list of topics which he feels represents a complete visual survey. I found this list helpful in defining my own subjects of observation, but it was not totally applicable to my survey. It seems that Sprieregen is observing the urban context at the scale of the entire city. Though I make some brief jumps to the scale of the city in order to convey key points, my visual survey is more concerned with the site in relationship to the Downtown Area and the river corridors. It is now time to list the contents of the visual survey in the form of graphic information accompanied by brief verbal explanations.
THE VISUAL SURVEY

AREA A & B FOCUS OF RIVER Corridor

AREA B FOCUS OF URBAN CANYON ON WACKER

SITE AS ORIGIN OF RIVER & TRACTIONS

BUILDINGS ENCLOSING SITE

APPAREL MALL AS BACKDROP FOR AREA B

333 Wacker is Mirror for Site B

TRAIN SYSTEMS

17
THE VISUAL SURVEY

Area A sees/minimales main branch of river

Area B has much greater visibility than Area A

Site is final visual destination after bend in Walker

Auto access onto site

Existing buildings on site

Existing parking on site
THE EVENT
In proceeding through the visual survey, it becomes readily obvious that this site possesses several dormant urban image elements. In order to actualize these elements for the whole of the city to enjoy, one must consider what function these elements might provide the city beyond that of imagery. Perhaps the most fruitful way of pursuing this question of urban utility is not to think of function, but instead—event.

"In origin an event is something that comes out or results; an incident, something that falls in or takes place. Major happenings are considered events, and minor ones as incidents..."6 Thus, the urban architectural event is a phenomena which grows from the city’s context.

It is my belief that if one were to develop the key images of this site into strong primary architectural events, the sum total of this endeavor would yield a civicly profound Main Event for Downtown Chicago. The Main Event would serve as a major nodal link by which the tri-sections of the Downtown Area may originate.

This Main Event would be composed of primary events and incidents. In practical terms, the primary events secure the site in the city, and the “incidents” occur as a result of primary events. An example of this was portrayed earlier in the train station-market allusion. The train station represents the primary event, and the market occurs as a supplementary function to that event.

The primary events that I sense will secure the site and its image within the city are entitled: Site As Landmark, Site As Linkage of Path, and Site As Riverfront Edge. It is best to spend some time exploring the significance of each primary event autonomously.

As I mentioned in the introduction of this book, I created a matrix of architectural schemes that could potentially represent each primary event. This matrix has been broken up and its contents will be presented with the corresponding primary events.
SITE AS LANDMARK

Perhaps it is most appropriate to first define the word "Landmark", then illustrate some of its characteristics, and finally explore its architectural implications within the City of Chicago. Webster’s Unabridged Dictionary defines Landmark as such:

1. A mark to designate the boundary of land; any mark or fixed object by which the limits of...(any) ...territory may be known and preserved.
2. Any prominent object marking a locality, often of historical interest; any elevated object on land that serves as a guide.
3. An event considered as a high point or turning point of a period.
EVENT: LANDMARK

Thus, the concept of the site as a Landmark in the cityscape carries many strong connotations. These connotations suggest possible architectonic resolutions that may allow the site to participate as a prominent image in the Downtown Area of Chicago. The terms: "a mark to designate the boundary", "limits of territory", "prominent object", "elevated object", and "event": all have significant architectural meaning.
This meaning is made even stronger when one gives the 'Site As Landmark' a form. The site itself may be seen as a point object in the context of Downtown Chicago. When viewed in relationship to the rest of the Downtown Area and the river, the site is centralized and static; much as is the origin of a circle. Dr. Francis Ching has written, 'A point has no dimension. To visibly mark a position in space, or on the ground plane, a point must be projected into a vertical linear element such as a column, obelisk, or tower.' Thus, it seems that purely from the standpoint of form, the most plausible architectural approach to reinforcing the site as a landmark in Downtown Chicago is to utilize some sort of tower to mark the site.
EVENT: LANDMARK

The actual functions of the tower which I have explored in the matrix are:

- The Sculptural Tower
- The Skylink Tower
- The Observation Tower
- The Hotel Tower
EVENT: LANDMARK

The tower form that I ultimately developed was a combination Hotel/Apartment tower.
"Paths are the channels along which the observer customarily, occasionally, or potentially moves." 9

In accepting Lynch's definition of path, one cannot deny that Area "A" of the site is clearly a common link to many paths. All four edges of the site are carved by circulation paths. Along Lake Street alone, there are four levels of transportation occurring. The following paths occur "at this point: the elevated railroad, surface street traffic on the bridge, vessel traffic in the river, and the Milwaukee-Lake-Dearborn subway under the river". 10 Other paths that occur within or on the edge of the site are: the Northwestern train line along Clinton St.; an old abandoned cargo train line that runs parallel to Kinzie St. and eastward down to the Tribune Tower; a cargo line that runs North to South through the site; and surface traffic through the site.
When considering the concept of linking together paths, it is important to decide what paths should be linked and in what manner. In making this decision, it is necessary to consider what other events are going to be affected. The other primary event occurring on this site is that of developing the "Riverfront Edge". In considering this other event, I decided to remove all vehicular traffic paths through the site. I made this decision because I wanted to give the waterfront to the people of the city. The on site vehicular paths were creating a barrier which separated people from the riverfront edge. To put this into practical terms, I closed Canal St. from Lake until Kinzie. I also closed Wacker from Clinton St. to Canal St. The other path that I removed from the site was a cargo train that created a strong barrier to the water. I’m not suggesting that this removal of the train tracks is totally acceptable in reality, because I wasn’t able to fully access the implications of this action on the immediate area. I believe that for the purpose of this Thesis study a move such as this is justifiable.

Once the on-site vehicular paths were removed, it was necessary to explore the potentials behind linking the perimeter paths. These paths include the elevated train, the North Western train lines, an abandoned cargo line on the North edge of the site, the roadways around the site, and the river. The river will be addressed in the section covering the Riverfront Edge.
In considering the linkage of the remaining paths, the main concern was in optimizing the effectiveness of the existing transportation systems for Downtown Chicago. It is this concern that immediately gave the event its architectural building type. Site As Linkage of Path is a train station.

The linking of the paths is done through the station. The station is a portal from which the people may enter and leave the Downtown Area. This station links the elevated train with the Northwestern. It also reaches out and activates the abandoned cargo line to the North of the site. This line would then become an intercity mass transit path that would feed the tri-section known as the Near North Area. In this way the tri-sections would be serviced from one station. The thought here is not to compete with Northwestern or Union Stations. Instead, this station would be a complement to the other two. In theory a person could come into the city on the Northwestern and have access to the Loop Area via the Elevated train; go to the Near North tri-section by the renovated mass transit line; or have access to the developing Eastern tri-section by proximity.
SITE AS RIVERFRONT EDGE

Chicago's riverfront has come into public focus in recent years. The polluted river has been cleaned up and Chicago has passed legislation to increase the environmental quality of the shoreline. As stated in an article in Chicago Magazine, "...the city has adopted policies and zoning ordinance amendments aimed at protecting and enhancing the environmental quality of the waterways". Some noted projects occurring in the area were presented in the article and are listed below:

- Marina City: the first multi-use riverfront development, now 25 years old, contains a marina and restaurant facilities overlooking the water.
- Equitable Plaza: an attractive riveredge promenade and outdoor cafe.
- Sun-Times Walk and Plaza: a popular riveredge walkway and mini-park.
- Apparel Mart: located on historic Wolf Point this project includes attractive landscaping and walkways.
- Fulton House: an old riveredge warehouse recycled into residential use with shoreline landscaping and boat docks. Additions are currently planned including a marina and more residential structures.
- River City: a major residential development which includes a riveredge promenade, shops and marinas.
- Oxford Development: a large multi-use complex adjacent to Marina City. Now under construction, this project will include a dramatic riveredge component with public access and overlooks.
- Riveredge City Parks: a string of mini-parks built by the city along the south shore of the Main Branch providing landscaping, sitting areas and overlooks.
EVENT: RIVERFRONT EDGE

- Illinois Center Esplanade: along the Main Branch, east of Michigan Avenue, this improvement will extend 1/2 mile and provide pedestrian linkage to the lakefront. The basic configuration for the esplanade has already been built. When completed it might include kiosks for an arts and crafts bazaar and mooring facilities for visiting yachts.

- Dock-Equitable Ventures: a 48-acre site situated on the north shore of the Main Branch just east of Michigan Avenue, with extraordinary development potential. Guidelines have been completed for a multi-use development that will include 1/2 mile of riveredge improvements with walkways, parks and boating facilities.

- North Avenue Turning Basin: an outlaying riveredge beautification and overlook project initiated with strong public participation. Located in an industrial setting, this site offers great views of the city's skyline.

The development of the Riverfront Edge becomes even more important when it occurs on a prominent site such as this. If one could plant the proper environmental seed in this site, then it may spread along the Chicago riverfront with great vitality. The key to identifying this seed is to inquire into the various uses of the urban river's edge. It is for the purpose of the inquiry that I establish a matrix of activities that may occur along the urban city's edge. These activities were:

- a public park
- a water park
- an amusement park
- a marina

The riverfront activity that I intuitively chose to realize is an urban plaza and marina scheme.
THE FORM OF EVENT
THE FORM OF EVENT

It is through this process that a building program is extracted from the urban context. The surrounding urban environment should also take precedence in establishing the formal expression of the building. Form is "the shape or contour of something as distinguished from its substance or color; external structure". By this definition, form plays an important role in establishing an image, because it is from viewing the "external structure" of things that we derive the image. Form is critical to image. Form, like image, controls human behavior. It is for this reason that I believe we must look to the urban context to establish the form of our buildings. When I speak of the urban context in terms of form, I do not mean only the physical environment. I am also speaking of the historical, symbolic, and image contexts in the city.

The particular context that one refers to is largely dependent on the type of image element the building is to be. I will attempt to illustrate this idea by revealing what context each of the architectural events is honoring. I will first discuss the architectural form and expression of the Hotel/Apartment Tower (Site As Landmark). Then, I will talk about the formal origins of the train station (Site As Linkage of Path). Finally, I will review the contextual influences affecting the marina/plaza form (Site As Riverfront Edge).
THE FORM OF THE URBAN TOWER

When addressing the issue of the form of an urban tower, it is important to realize that this building type projects an image that will be viewed both locally and regionally. This fact suggests to me that the tower's form and articulation should respond to a more comprehensive urban context. This context is not only the physical urban environment; it is the spirit of the Chicago school; the symbolism of the Wrightian era; the boldness of the Tribune Tower Competition; the heritage of the industrial city. This tower responds to the urban context which constitutes all that is Chicago.

The significance of this last statement may be traced through the design evolution of the Hotel/Apartment tower. The tower schemes may seem to be somewhat disjointed in their progression, but each individual study is critical to the final result. The studies themselves document my struggle in establishing a tower form that would be reflective of everything that is Chicago.
THE FORM OF THE URBAN TOWER
THE FORM OF THE URBAN TOWER
THE FORM OF THE URBAN TOWER
THE FORM OF THE URBAN TOWER
The final tower form communicates my feelings about the ideal tower expression on this site in Downtown Chicago. Though the tower appears complete in its form, the actual floor plans are fairly schematic. The purpose of the floor plans and section are to address the functional aspects of the tower. Their main value is in illustrating the fact that the individual components of the typical tower may be designed to reinforce the imagery of the tower. The tower core elements may be pulled out of the skin of the building to be expressed as part of the structure’s form. By establishing a basic floor plate module that strategically undulates from one side of the tower to the other, one may create an interesting formal tower expression, and still maintain a typical floor plate size.
THE FORM OF THE URBAN TOWER

The external structure of the building is extremely eclectic. The building itself punctures through a stone pedestal which links area B of the site with the immediate Downtown Area. The expression of this pedestal is a direct allusion to the existing stone bridges that span the river to the far west of the site.
The form of the Urban Tower

The nodules that result from the internal shifting of the floor plate are in themselves a documentation of several specific influences that are present in Chicago. The box shape and tight glass skin are a reference to the Meisian tradition of design. The nodules when viewed together recall Wright's solution to the Price Tower. The fins on the nodules express the lasting image of Gropius's entry to the Tribune Tower Competition. The horizontal banding opposes the strong verticality of the tower in an attempt to disclose Art Deco influences. Finally the steel trusses which visually support each nodule call attention to the strong industrial bridge forms that exist throughout the area.
The overall massing of the tower strongly addresses the industrial heritage from which Chicago is known. This massing creates a vertical datum which collects and contrasts elements as diverse as the Chicago window and the glass curtain wall. It is through responding to the comprehensive urban context, that the tower may become a significant landmark for the Downtown Area.
THE FORM OF THE URBAN TRAIN STATION

The urban train station is a building type that can create its own set of images by virtue of its historic background. The train station has been a manifestation of industrialization for nearly two-hundred years. The station must not only physically link together different paths, it must symbolically function as a portal by which people enter and exit the city. One might list the functions of the train station in terms of its image value as:

- a manifestation of industry
- a gateway/portal
- a landmark
- a linkage of path
- an origin
- a terminus

It is in an attempt to satisfy all of these image characteristics that the form of the station has evolved.
The overall shape of the station is very simple. It is formally composed of two gates and the path inbetween. The "gates" form the main facades, and the "path inbetween" is the body of the building. The station straddles a great wall that is formed by the Northwestern train tracks. The administrative offices bridge over the tracks to visually link the two "gates". Below the tracks is a circulation and market hall from which people gain access to the track level.
The building itself takes on a Chicago mystique. This is the result of literally combining the physical elements of the site into an architectural composition that speaks of the raw industrial, Neo-Classical vocabulary that is present in the local environment. There is a dirty charm about this building. Its form is crude, vulgar, and yet-alluring. The roof of the station makes the mechanical systems and watertowers an intentional architectural feature. This occurrence is in response to the water towers that clutter and captivate the roofs of many buildings in this area.
THE FORM OF THE URBAN TRAIN STATION

Therefore, the form of the train station has been realized through merging the immediate contextual vocabulary with the identities that one associates with this building type.
THE FORM OF THE RIVERFRONT EDGE
THE FORM OF THE RIVERFRONT EDGE

THE FORM OF THE MARINA/PLAZA

The Marina/Plaza scheme derives its form from direct interaction with the existing urban topography. Area A is framed by vehicular circulation paths along its North, South and West edges. This situation focuses attention on the openness of the sites Riverfront Edge. It is along this edge where land merges with water, and a marina is born. The marina is created by interlocking the land and water forms. The result of this course of action is the formation of two water inlets that are separated by a peninsula. Boats are docked within the water inlets and along the exterior edge of the peninsula. In addition to this, a marina club house is made of an old trainyard building that is currently present on the site.

As one moves from the marina towards the train station, the open space transforms into series of plaza and mall spaces. These spaces are given definition by colliding with both urban and natural features. The urban features are represented by the train station, Fulton House, and several nondencript masses which represent the secondary "incidents" that occur as a supplement to the primary events.

The natural features are present in the landscaping and water displays which erode away the gridded plaza. This particular relationship is meant to symbolize the conflict of the city and nature. There are other elements that carry this theme as well. These elements include both Areas of the site themselves as well as the sculptural fountain in Area A.
On Area A, a sculptural fountain is placed on axis with the plaza entrance of the train station. The fountain derives its form from the industrial heritage of Chicago. It is this industrial fountain that is the main source from which the water displays flow. The sculpture creates a focus for the plaza and marina alike.

Another strong sculptural element is placed adjacent to the fountain. This element is a sculptural tower. The function of this tower is to provide a visual link between Area A and Area B of the site. One's eye travels from the vertical presence of the smoke stack adjacent to the station to the sculptural tower, and then on to the Hotel/Apartment tower across the river on Area B.
Though Area B is separated from Area A, the theme of its site is much the same. A marina is carved out of the land connecting the tower to the Apparel Mart. Therefore an island is made. The island maintains the outer curve of its previous expression and provides docking for the public tour boats. Area B provides a marina for the occupants of the tower and a public link for those wishing to tour the city by way of boat. Thus, both Areas provide strong public services to Chicago in hopes of activating the total site’s image as the Riverfront Edge.
CONCLUSIONS

ABOUT THE STUDY

In viewing this inquiry through the honest eyes of hind-sight, I find the main value of the study lies in its attempt to establish a strong urban design process. The American City is becoming illegible because the people who build in the city are not considering the value of the city images. This process gives suggestions as to how one might derive an architectural program out of the urban context itself. In theory, this process has positive financial and environmental ramifications. If we just re-think how we design in the city, we will make better environments and more money.

Though this initial inquiry is riddled with flaws, it is my hope that it constitutes a "noble, logical diagram" for our cities to follow. As Daniel H. Burnham said,

"Make no little plans, they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever growing insistency."14


7. Ibid.


12. Ibid.


