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# WOHNREVUE

Schweizer Magazin für anspruchsvolles Wohnen und Design.

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Januar 2014, CHF 9.50

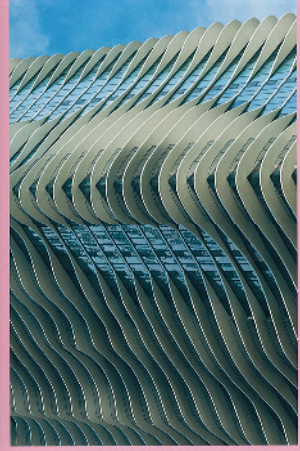
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1947/15

## NEITHER DUCK NOR SHED

**2. SHIBU LEVIN**

The skyscraper as a new architectural typology arrived in Chicago back with the Sears Tower (now Willis Tower), the city's tallest building, which skyscraper for nearly nine years, after all the cumulative progress of skyscrapers in the 1920s and 1930s was a watershed moment in the evolution of post-war architecture. The only remaining challenge was to make the skyscraper a more socially responsible form. The only remaining challenge was to make the skyscraper a more socially responsible form. The only remaining challenge was to make the skyscraper a more socially responsible form. The only remaining challenge was to make the skyscraper a more socially responsible form.



with typically British cultural values, or Nikolaus Pevsner's promotion of the picturesque and Englishness.

The buildings' New Brutalism would take other forms and find other success over the next two decades, but they were joined by others in the early 1950s who also saw potential in Mies's new work. As Stephen Ekin has noted, Colin St. John Wilson's Coventry Cathedral competition entry (1950-53) was inspired by the space-frame airplane hangars of General Workmen that have would be the basis for Mies's Chicago Convention Hall project (1954), and Wilson and others at the London County Council Architects' Department designed the housing estate at Albert Drive (1950-56) to emulate the steel structure of the buildings at TT through a combination of painted concrete slabs and black metal 'cabling'.<sup>10</sup> Another more ingenious, and even original, equivalent of the Chicago Mies is Walter Segal's 'Square' or Octagon Square (1955), which comprises a light wooden grid supporting and containing the window units, painted black and neatly recessed to the street. In front of the two-tone brick cladding,



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