

METROPOLIS

L I V
I N G

SPRING 2019

Nature & the City

OMA'S MIAMI HIGH-RISE

+

STUDIO GANG'S NEW CHICAGO TOWER



page
20



page
08

04 EDITOR'S LETTER

Multifamily projects across the U.S. are benefiting from investment in green space and the urban fabric.

06 OUT AND ABOUT

These outdoor options push the boundaries of style, sustainability, and substance.

08 MODERN MARRIAGE

Wright invites auction-goers to connect with an exquisite 20th-century collection.

10 HYDRO-PLANES

New technology and changing tastes are driving a fresh crop of super-slim bath products.



page
12

12 TREASURE ISLAND

A line from Design Within Reach realizes a long-forgotten creation from a midcentury luminary.

14 SOLAR SALUTATION

The form of Jeanne Gang's newest apartment tower tells you where on the planet it is.

20 ON THE WATERFRONT

A Brooklyn development makes peace with the East River.

24 A PLACE IN THE SUN

OMA's undulating Park Grove filters views of Miami's Biscayne Bay for residents and neighbors alike.

30 SELECT

Michael Chen handpicks objects both expressive and experimental.

The Magic Formula

Ambitious multifamily projects across the United States are making the most of years of investment in green space and the urban fabric.



**SUNDAY
IN THE PARK**
Studio Gang's new tower Solstice on the Park takes advantage of its setting in Chicago's Hyde Park neighborhood.

CHICAGO'S JACKSON PARK has a storied past. Designed by Frederick Law Olmsted and Calvert Vaux, the landscape—then called Lake Park—was home to the World's Columbian Exposition of 1893. After a fire ravaged the site of the exhibition, Olmsted was called in again to revive the park in what became one of the earliest examples of brownfield remediation in the country. A long period of decline then followed, until it was added to the National Register of Historic Places in 1972. Since that time, many public, private, and nonprofit entities have striven to make Jackson Park what it is today—a beloved urban amenity and the designated site of the Barack Obama Presidential Center. Without

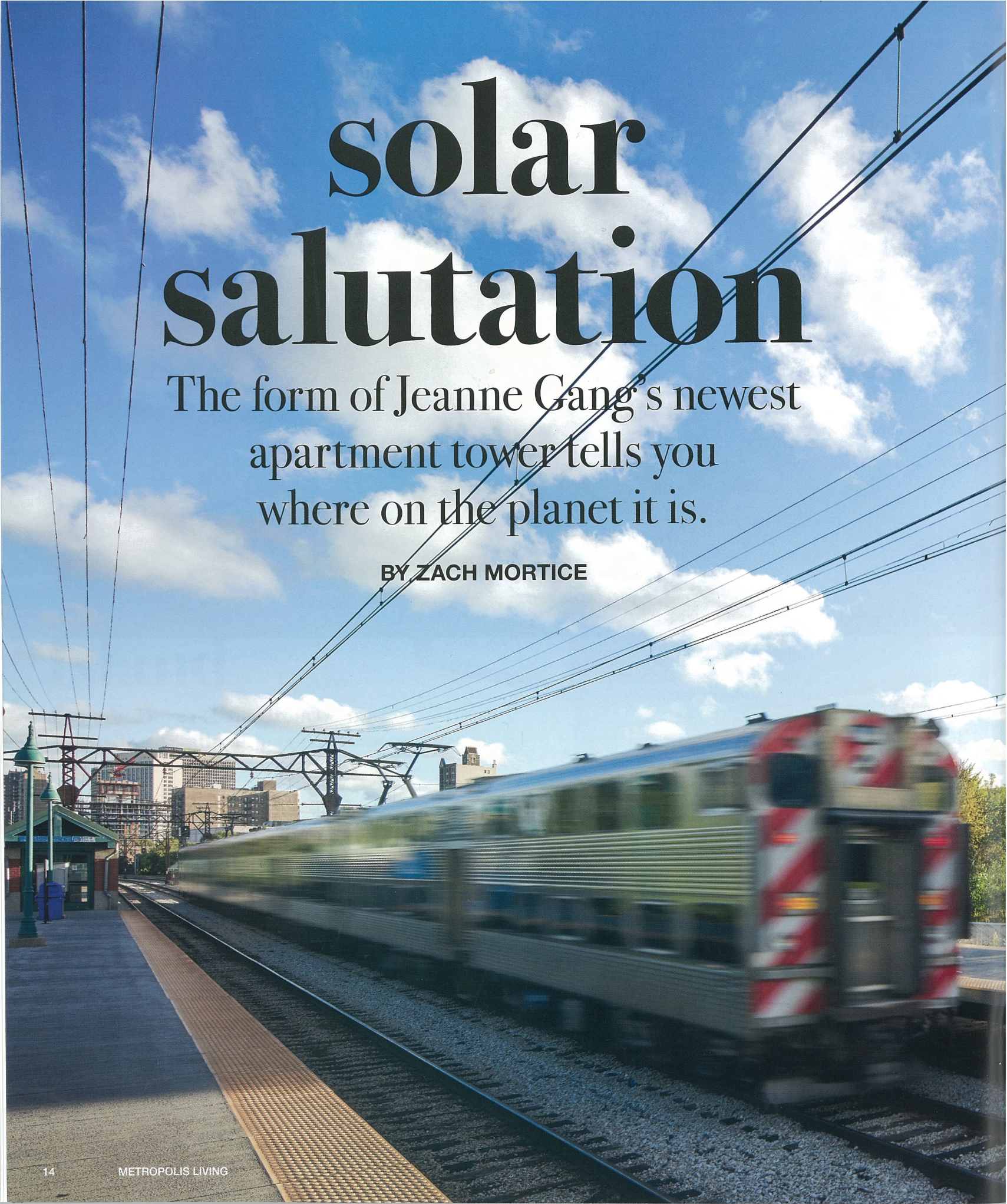
this green space, and the years of investment and community participation it represents, nearby developments like Studio Gang's Solstice on the Park ("Solar Salutation," p. 14) would not be possible.

In fact, as Solstice and the other two projects featured in this issue show, there seems to be a magic formula for high-value residential properties, one in which connections to nature and urban culture are key ingredients. In some places, these elements already exist—OMA's Park Grove towers ("A Place in the Sun," p. 24) take full advantage of their proximity to Biscayne Bay and the culture of Coconut Grove—but in other cities they have to be nurtured. In New York, for example, One Blue Slip ("On the Waterfront," p. 20) leverages

revitalization efforts along the East River, especially in Brooklyn's once-industrial Greenpoint neighborhood. But to be truly successful, the planners and developers realized they had to provide a generous landscape in the form of two new parks by James Corner Field Operations.

What makes these projects stand out is that nature and culture have not only generated strong property values but also provided creative impetus. With distinctive forms, locally relevant materials, and innovative construction, these developments show how a real estate equation can be used to build something much greater than the sum of its parts.

—Avinash Rajagopal, editor in chief

A high-speed train is captured in motion, blurred as it travels along tracks at a station platform. The train is silver with a red and white striped front. The background shows a clear blue sky with scattered white clouds, and power lines for the train stretch across the scene. The overall atmosphere is bright and dynamic.

solar salutation

The form of Jeanne Gang's newest
apartment tower tells you
where on the planet it is.

BY ZACH MORTICE



S

olstice on the Park, the new Studio Gang-designed rental apartment tower in Chicago's Hyde Park neighborhood, doesn't want for inspiration. The building is within spitting distance of Lake Michigan and Frederick Law Olmsted's Jackson Park, where the Obama Presidential Center may soon rise (pending the outcome of a lawsuit). The interior decor

goes out of its way to accentuate these links: The elevators are lined with panoramas of Lake Michigan by the photographer Tom Harris, and in the lobby's "Olmsted Library," stacks of books on shelves (all green) have a notable landscape bent. Less literal are the exterior zinc and fiber cement panels (affixed to a post-tensioned concrete slab structure), whose tones evoke the buff brick characteristic of the area.

URBAN MIX

Solstice on the Park is situated a few blocks from the University of Chicago's campus in the Hyde Park neighborhood. It boasts views of Jackson Park and Lake Michigan.

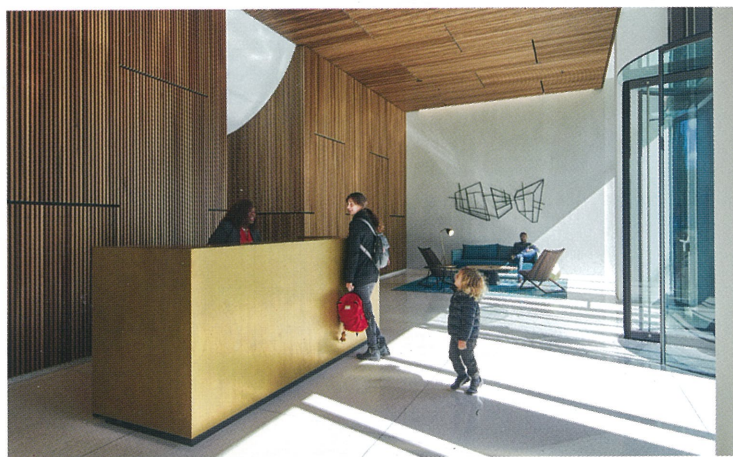
Then there's the form of the building itself, striking for its serrated south facade. Windows tilt in from the top floor plates at a 72-degree angle, which matches that of the summer solstice at Chicago's latitude. In doing so, they shield a portion of the total 250 apartments—ranging from studios to three-bedroom units—from the sun as much as possible in peak summer, when it's highest in the sky. At the winter solstice, conversely, sunbeams have unimpeded access when lighting up the shortest day of the year. This play of shadow and light has ecological consequences: lower cooling and heating bills, and a diminished carbon footprint.

It also makes for a pleasingly offset facade articulation. Each section of tilted glass stretches across two floors, then three, beginning about two-thirds of the way up. All the while, the composition seamlessly integrates deep balconies (in approximately 45 percent of south-facing units). Solstice's architect, Jeanne Gang, finds that "tipping the glass down a little bit is very nice for the apartment's interior, because it actually draws your eye to the landscape." As the floor-to-ceiling windows lean out, you feel you want to as well.

The effect surprises Gang, who expresses some relief that the long-drawn-out project is coming to a close. The initial plans date back to 2006, years before Gang's breakout Aqua Tower opened a few miles north. Originally planned as a condo building, Solstice was felled by the Great Recession, when Mac Properties was a "young developer who didn't know what

MIDCENTURY VIBES

The building's interiors are smart and sparse. Wood-slat panels on the walls imbue the common and amenity areas with warmth.



THIS PAGE, TOP: COURTESY TOM HARRIS; BOTTOM TWO: COURTESY STUDIO GANG; OPPOSITE, TOP TO BOTTOM: COURTESY TYLER MALLORY/COURTESY SILLIMAN GROUP



LEAN IN
The tower's south-facing units feature inclined windows, a result of the heliocentric design.

they were doing," says Peter Cassel, Mac's director of community development.

Even as the economy stabilized, Mac realized that luxury for-purchase homes didn't sell in significant-enough numbers in Hyde Park to justify plopping down a building filled with them. The rental market, however, was becoming active and fluid; so in 2015, the project was resurrected, and Gang's firm, which continues to work with Mac, stayed on. "We've all grown up together," says Cassel. The opportunity to build next door to an Olmsted park, in one of Chicago's most sought-after neighborhoods, he adds, made it an "extraordinary development within the context of North America."

The lobby's walls and ceiling are covered in a Rulon wood-slat panel system, and the metallic bronze-painted reception desk sparkles in Chicago's March sun on a moderately overcast day. Amenity spaces are carefully divided between a game room, a glass-walled event space, and a darker-hued café hutch with glazed ceramic tile and granite, cloistered by sheer curtains. Unit interiors, meanwhile, are neutral; the views are the draw.

They're made possible by the massing strategy, which Gang calls "solar carving." It's been a long-running theme in her practice, providing the driving idea behind an upcoming residential building in St. Louis and another in Manhattan that grazes the High Line (its base is carved away to allow ample sunlight for park plants). For Gang, designing around the sun—"heliocentrism"—isn't just at the behest of who's



inside the building. "The building could be formed to allow sun to hit space outside of itself," she says.

This sun-sculpting offers a fresh perspective on building around climate and geography. If critical regionalist architecture has caught on, it's been mainly through the principles of materiality (adobe in hot climates) and vernacular motifs (pitched roofs in snowy ones). Solstice instead points to form-making principles that are universally applicable, within bands of latitude. "If we really are to respond to climate with our buildings, there are going to be similar climates where similar things work," says Gang. The old high-rise design axiom is that each must pay special attention to how it greets the earth and the sky, but Solstice expands it a bit further, focusing on how a building meets the sun. **M**