

# CASA VOGUE

ESPAÑA

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**VIVIR SOLO**

*6 estilos diferentes*

**ISABELLA  
ROSSELLINI**

*cuenta su casa*

**ESPECIAL  
COCINAS**

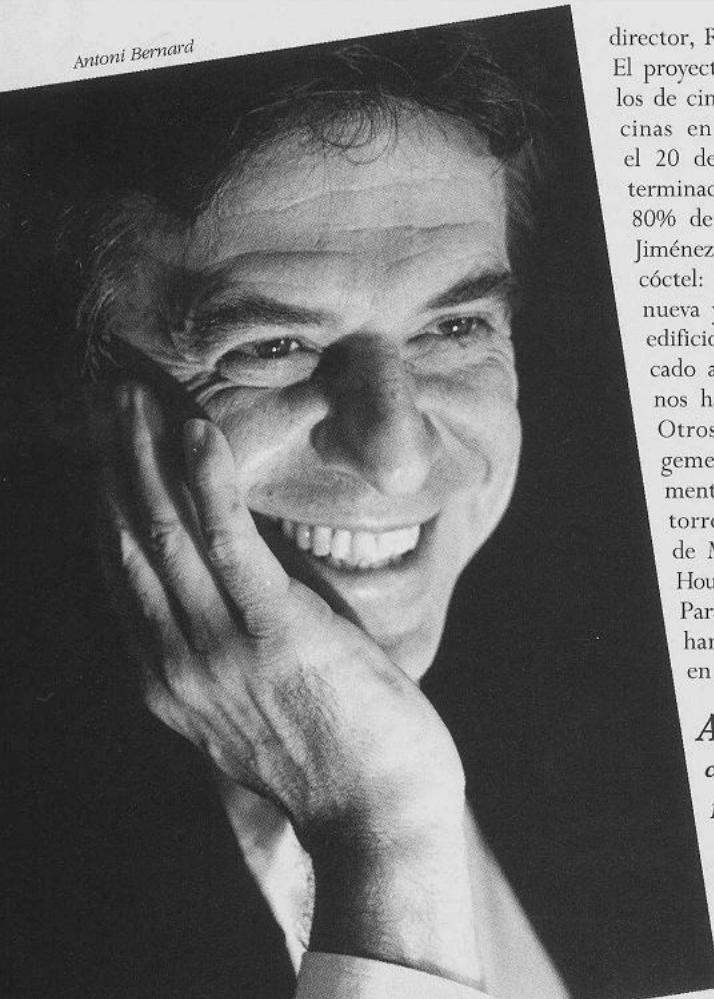
*Soluciones muy vivas*

**Bofill ha completado su segundo trabajo en Norteamérica. En el *loft* neoyorkino que les sirve como base para sus operaciones en tierras americanas. Ricardo Bofill, hijo, nos habla de los próximos proyectos del Taller de Arquitectura.**

*Ricardo Bofill*

# Hacer las Américas

Antoni Bernard



director, Roger Jiménez.

El proyecto estandarte es un rascacielos de cincuenta y tres plantas de oficinas en Chicago que se inauguró el 20 de octubre. A un año de su terminación ya se había vendido el 80% de su superficie. Según Roger Jiménez, esto es fruto de un buen cóctel: "Traemos una imagen muy nueva y al mismo tiempo hacemos edificios que funcionan en el mercado americano. Esta combinación nos ha dado un éxito tremendo". Otros proyectos son dos torres gemelas de 32 pisos de apartamentos de lujo en Toronto y una torre de oficinas, y la Escuela de Música de la Universidad de Houston recientemente inaugurada. Para diseñar todas estas obras se han instalado en Nueva York en un típico "loft" del Soho,

una planta diáfana de una antigua manufactura textil construida en 1890. En su rehabilitación han seguido la tendencia *made in Bofill* cuando se trata de espacios no muy grandes: ser muy austeros con los materiales. Han conservado el suelo de tabla de haya grande, usada y castigada, lo que le da una textura muy atractiva. Las columnas son las originales de fundición y el falso techo, de madera pintada de blanco, también es el que había. El sistema de tuberías antifuego que se disparan por calor como pequeñas duchas, tan eficaz contra el fuego como destructor de los revestimientos y el mobiliario, permanece como un testimonio de la época a la que pertenece. Sin embargo se han suprimido las horribles particiones de media altura tipo fábrica y se han sustituido por unos nuevos elementos metálicos muy ligeros

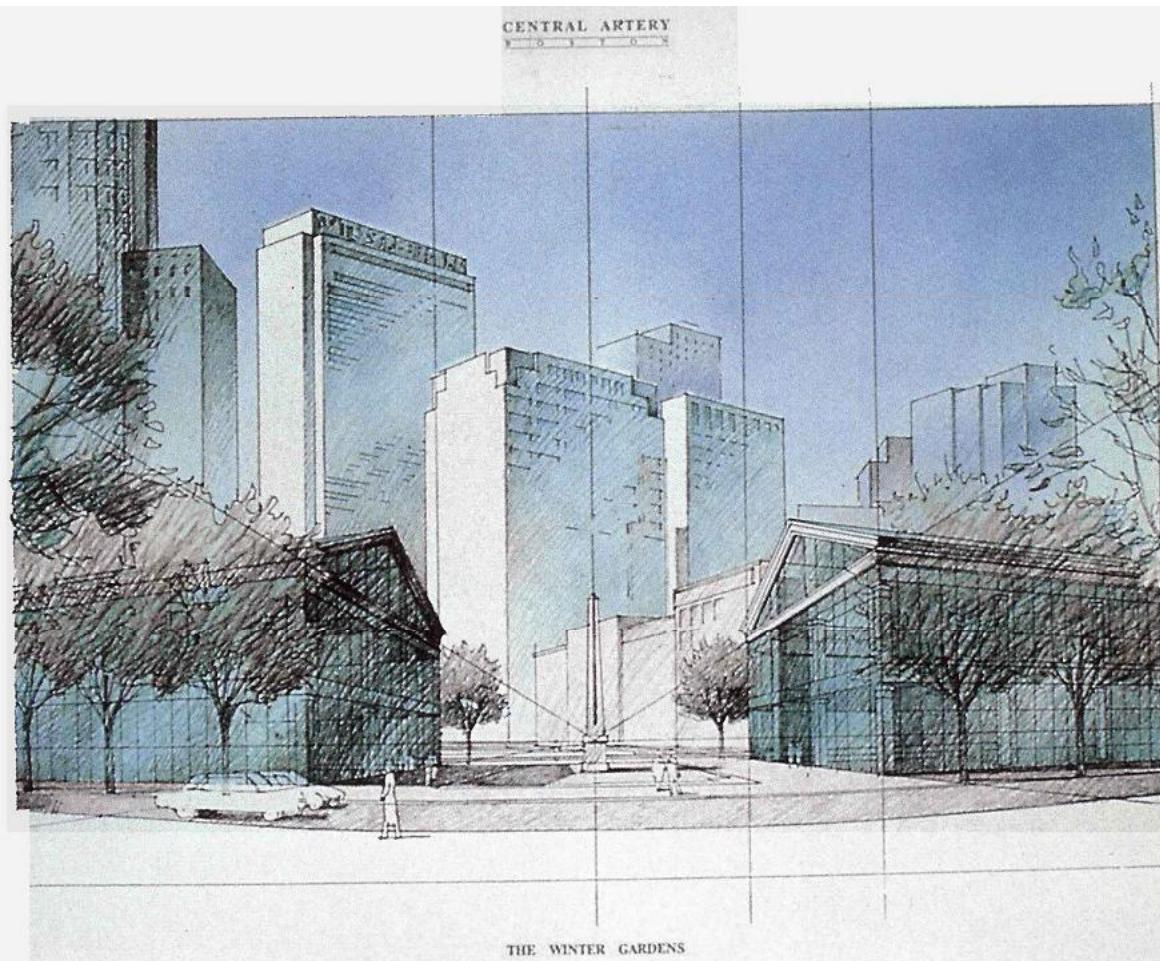
que permiten compartimentar el espacio según las necesidades.

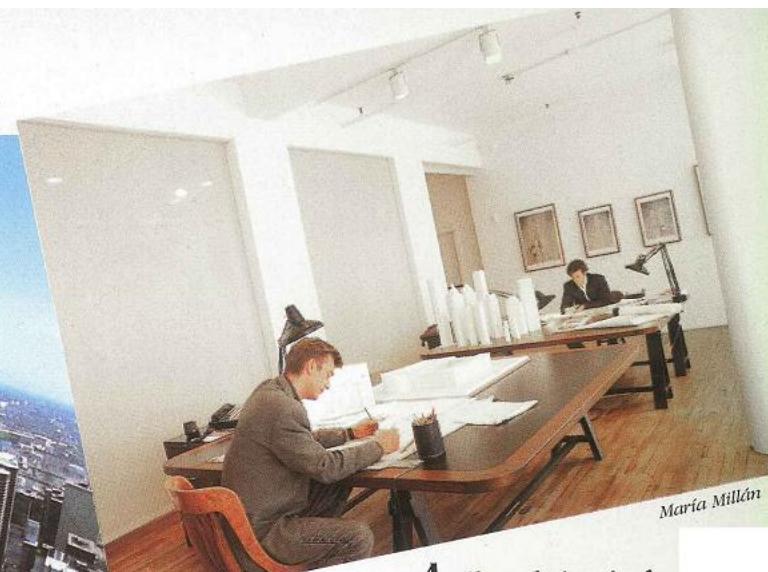
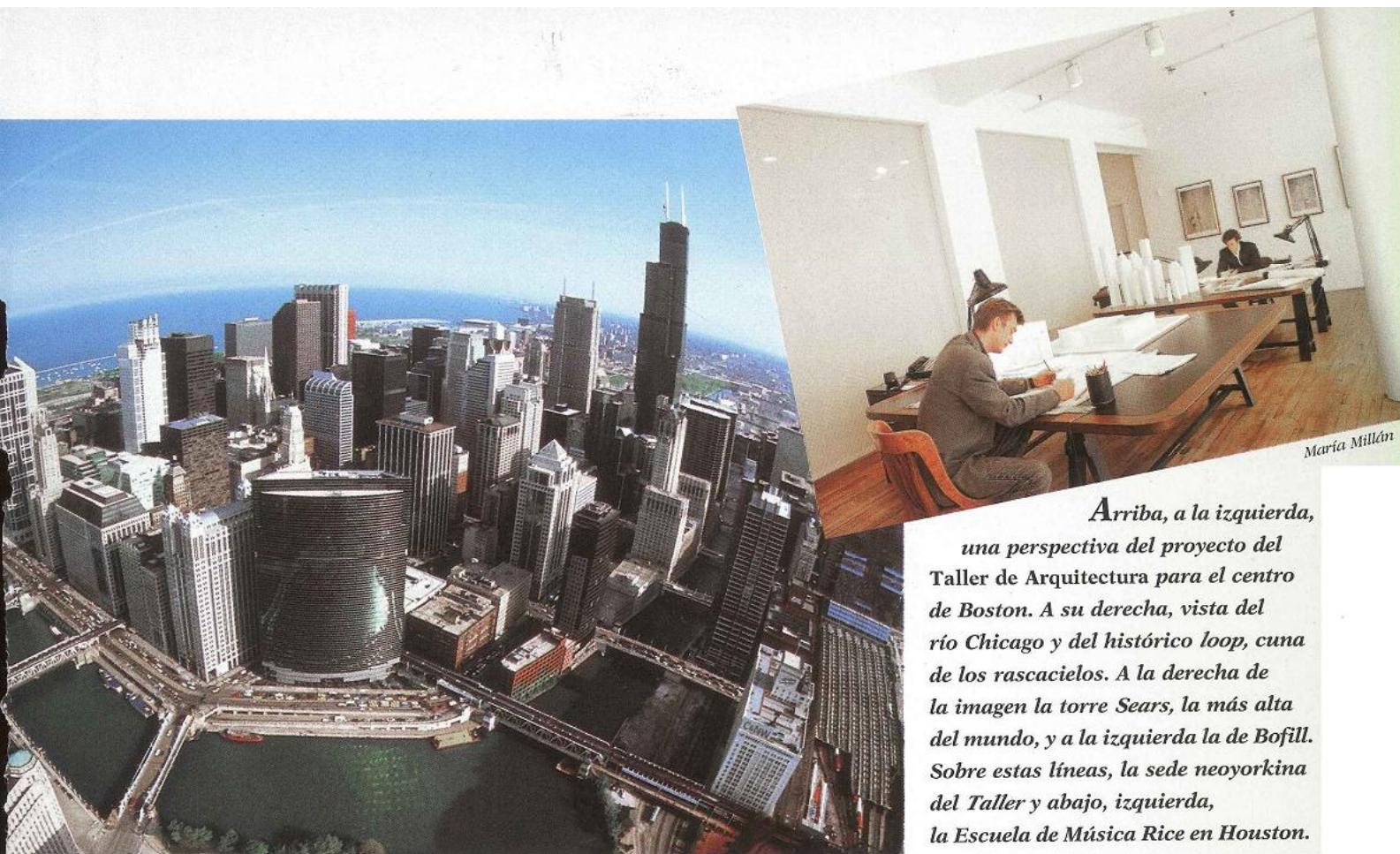
En la decoración, sobria y brillante, sólo se ha jugado con tres elementos; las cortinas de un material nuevo ignífugo que, dependiendo de la inclinación de la luz, pueden ser opacas o transparentes; las sillas, buscadas y rescatadas de todos los rincones de la ciudad, son las tradicionales de los bancos de Nueva York, diseñadas en los felices años 20; y las mesas de trabajo. Bastante inhabituales frente a los tableros inclinables que suelen utilizar los arquitectos, son de laminado negro mate con una franja de roble alrededor. Diseño de la casa, proporcionan ese algo familiar que tienen en común todos los estudios Bofill en cualquier continente. Para que sus miembros se sientan como en casa.

**M. UNZETA Y E. BUTRAGUEÑO**

**A la izquierda, Ricardo Bofill luciendo su característica sonrisa de conquistador impenitente. En la otra página, su hijo y tocayo posa tras la maqueta de la torre recién inaugurada en pleno centro de Chicago; la vemos en todo su esplendor, de regusto clasicista, a toda página a orillas del río que atraviesa la ciudad.**







Arriba, a la izquierda,

una perspectiva del proyecto del Taller de Arquitectura para el centro de Boston. A su derecha, vista del río Chicago y del histórico *loop*, cuna de los rascacielos. A la derecha de la imagen la torre Sears, la más alta del mundo, y a la izquierda la de Bofill. Sobre estas líneas, la sede neoyorkina del Taller y abajo, izquierda, la Escuela de Música Rice en Houston.

## Sin fronteras

Ricardo Bofill abre su autobiografía, *Espacio y vida*, situando al arquitecto como una figura que no puede sino “articular su creación entre el Estado, los constructores, los inversores y los promotores (vinculados, por lo general, a bancas internacionales)”. Esta conciencia tan descarnada del papel de la arquitectura ha impulsado su carrera y rellenado un largo currículum que no distingue fronteras. Bofill empezó hace algo más de tres décadas en Barcelona, su ciudad natal (1939), pero su lucidez descubrió tempranamente “la condición periférica de Cataluña” —respecto al mundo— y le empujó a buscar otra base de operaciones. En París encontró su camino hacia la arquitectura postmoderna a gran escala; de allí saltó a otras ciudades de Francia: Metz, Montpellier, y luego a otros países de Europa —edificios en Bélgica, Holanda, Suecia—, África —un pueblo agrícola en Arge-

lia—, Asia —un edificio en Tokio— y ahora a América. Las obras americanas consolidan la internacionalidad del **Taller de Arquitectura**: construir un rascacielos en la ciudad que los vio nacer es poner una pica en Flandes, y Bofill ha inaugurado el mes pasado una torre de oficinas de cincuenta pisos en Chicago. No es el primer trabajo en los Estados Unidos: en 1991 se abrió al público en Houston la **Escuela de música Rice**, un edificio con aulas, salas de ensayos, locales administrativos y una sala de conciertos. Ahora, una vez superada la resaca del **77 West Wacker en Chicago**, Bofill se centra en la reordenación de una **arteria central de Boston**, en la que se ha desmantelado el ferrocarril. Sobre ella, el **Taller de Arquitectura** desgrana edificios, jardines y espacios públicos en ese estilo que aplica tecnologías de última hora a composiciones de aire clásico.♦

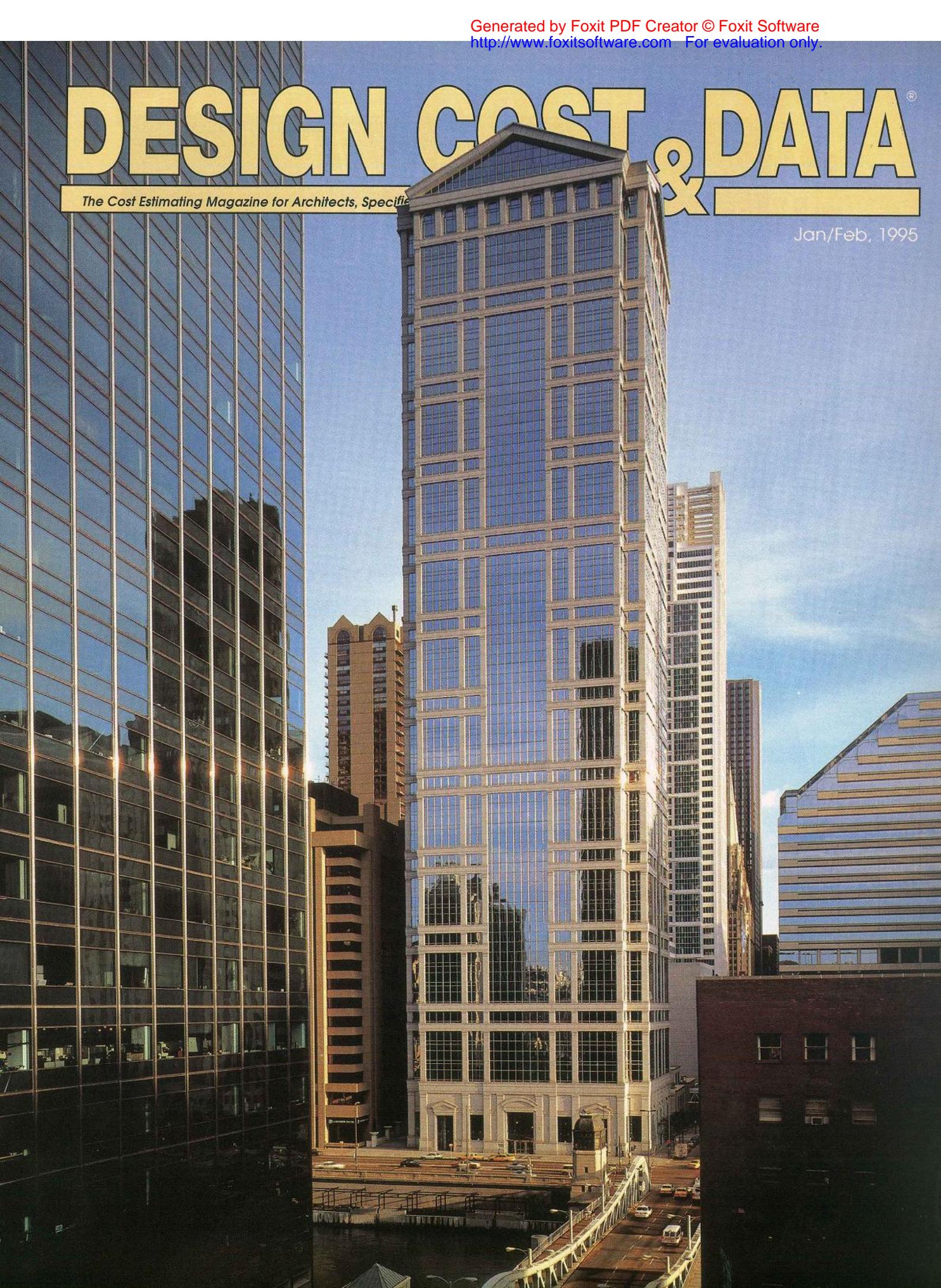
DANIEL GÓMEZ VALCÁRCEL



# DESIGN COST & DATA®

The Cost Estimating Magazine for Architects, Specifiers, Contractors

Jan/Feb, 1995



# 77 West Wacker Drive

Chicago, Illinois

Architect: DeStefano+Partners

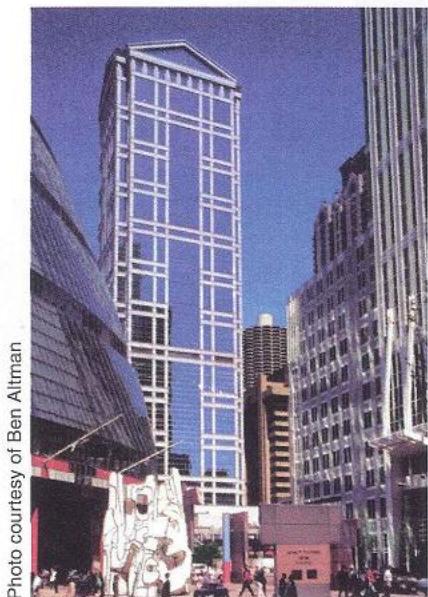


Photo courtesy of Ben Altman

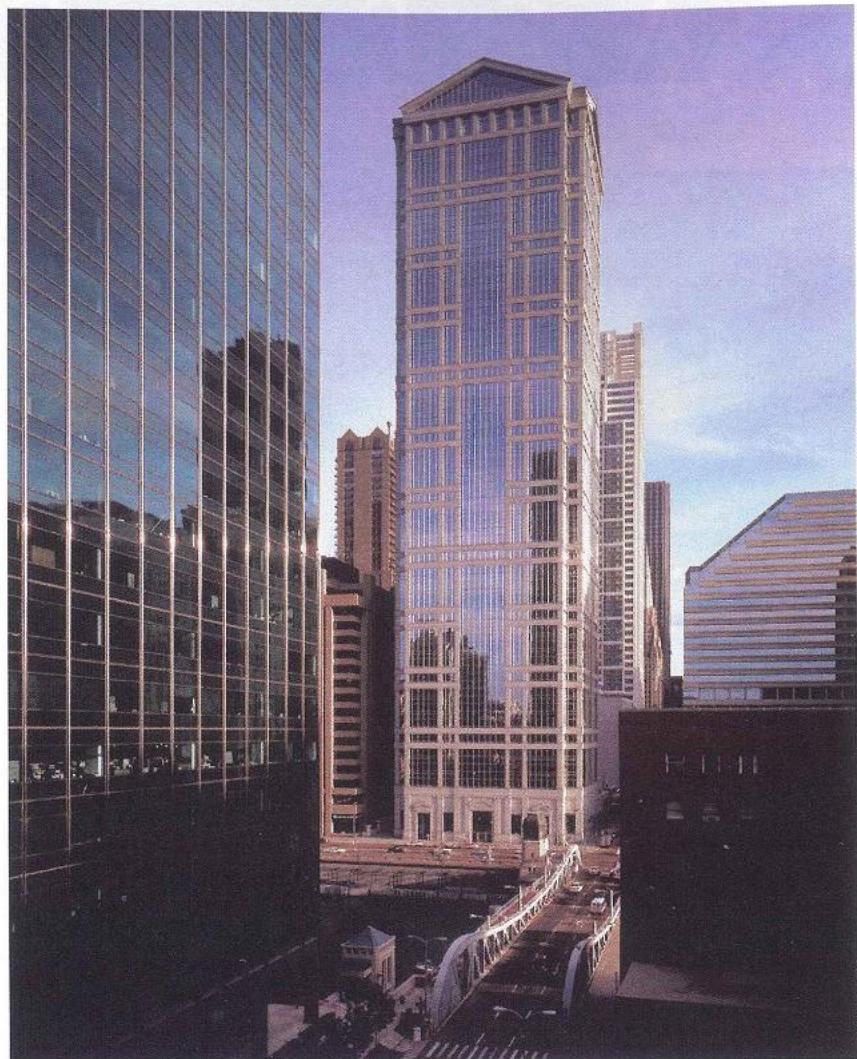


Photo courtesy of Steinkamp/Balllog

**N**ow known as the R.R. Donnelley Building, 77 West Wacker Drive in Chicago is a reinterpretation of the speculative high-rise office building.

Using a timeless and universal architectural language, it offers a fresh look for the technologically successful but aesthetically exhausted urban office tower. In detail, the primary design challenge was to successfully interpret and, where necessary, extrude elements of the available classical vocabulary of base, shaft and capital to provide an

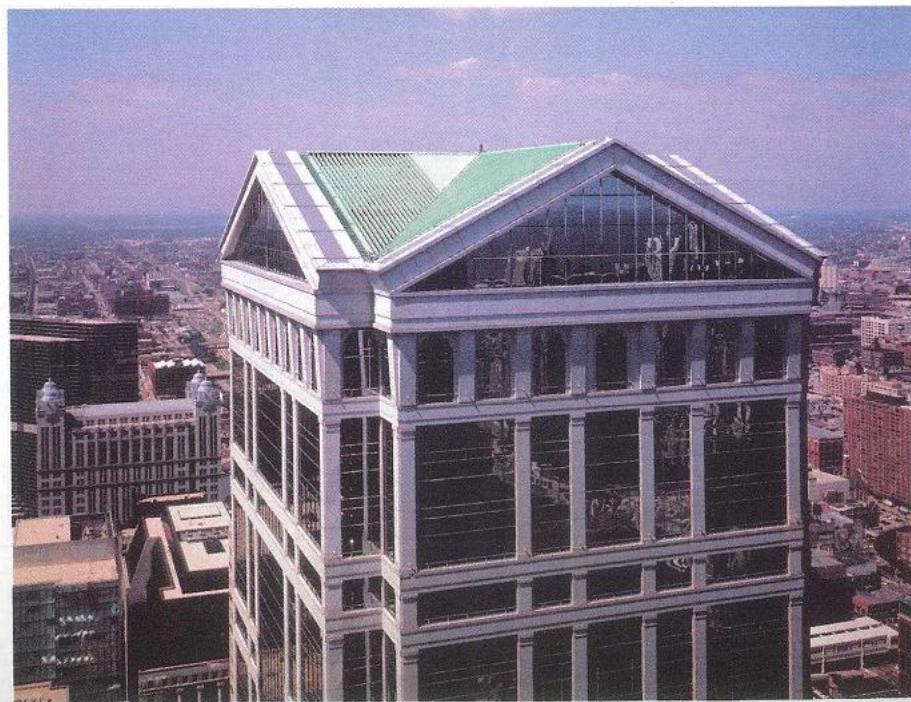
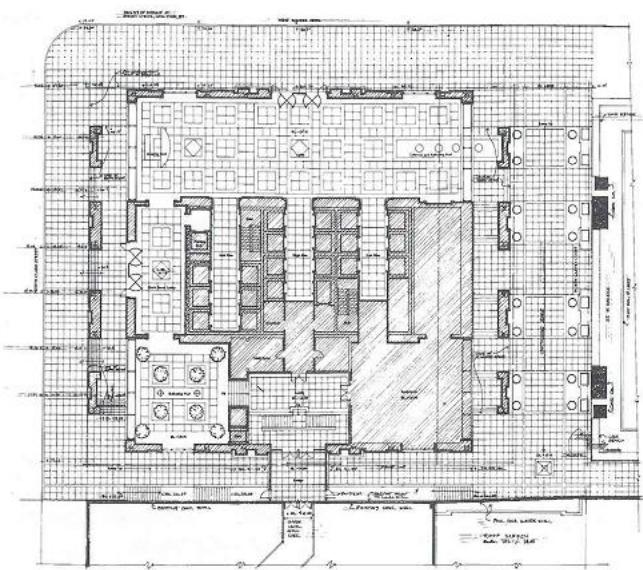


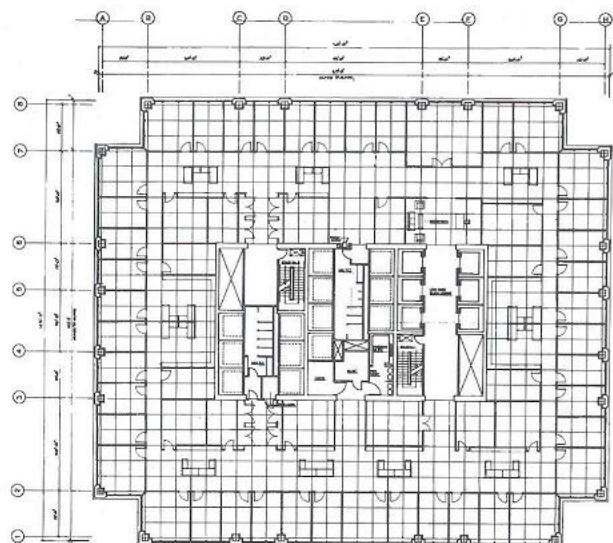
Photo courtesy of Steinkamp/Balllog

architecturally and culturally convincing "historical" object. Less radical but still essential, was the need to provide an entry and lobby experience consistent with a highly-refined classical vocabulary that could also satisfy the high expectations established by the powerful exterior form.

The project for this 50-story office block sought to favor the possibility of a panoramic view over the city, so that there is an evident predominance of glass on the facade while avoiding the formulaic glass tower of arbitrary forms. The existence of the American tradition of skyscraper construction, with some specially attractive examples in Chicago, suggested the need to reestablish a dialogue between the classicism of stone and the high-tech of glass. The facade reveals a design of classical proportions which recalls Giotto's Campanile in Florence cathedral, divided



Lobby/Plaza Plan



Typical Low Rise Ten Layout

into different levels linked together by columns.

Because the building enjoys an open site along the West Wacker Drive river wall, and because it can be seen in long vistas throughout the city, careful attention was paid to the scaling of the tower and its pediment and other details for just these views. As expected, the base is composed of street-scaled stonework details and direct classical "quotes," but the building's shaft is almost paradoxically glassy.

The corners of the building are carefully notched to reduce the apparent size of the 22,000 square-foot floor plate. Floor area and core-to-exterior dimensions were optimized for prime tenants demanding high-image, productive space. The \$90 million project was the last of the 1980s-era speculative towers to come to market in Chicago, and was among the economically most successful.

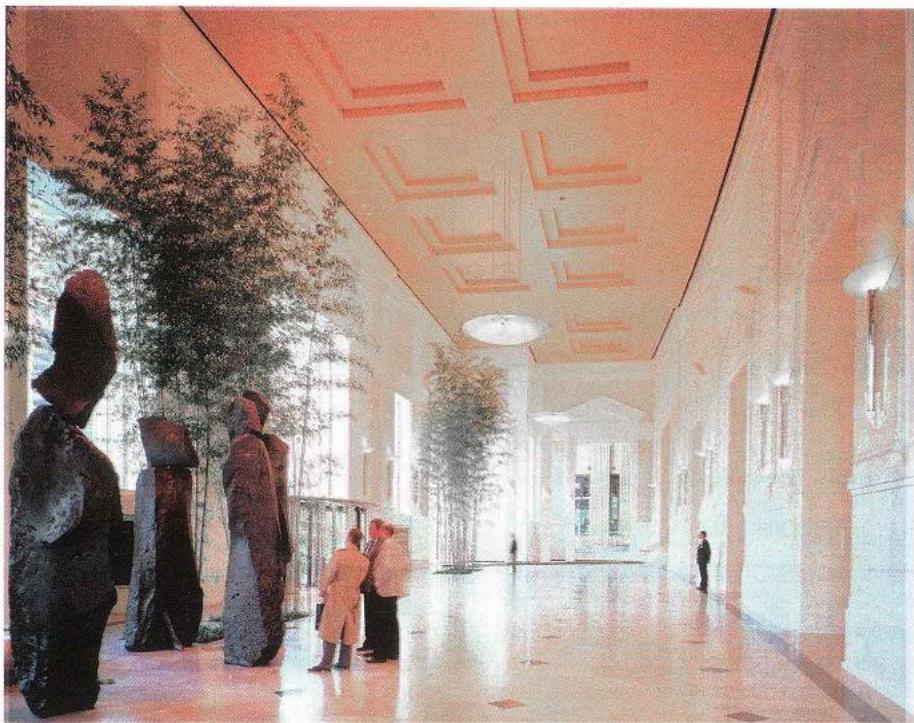
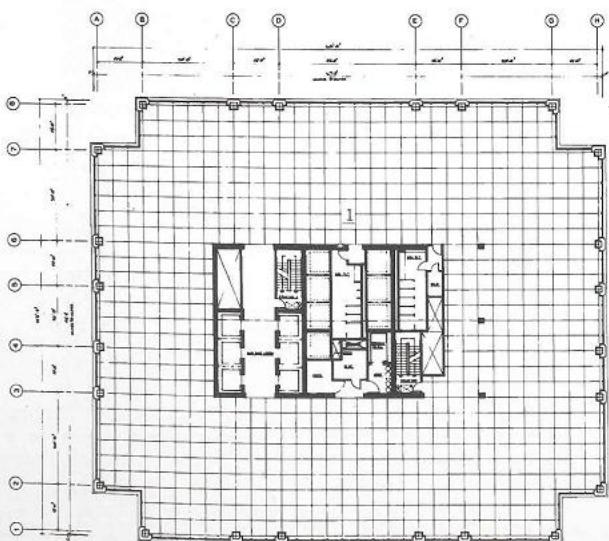
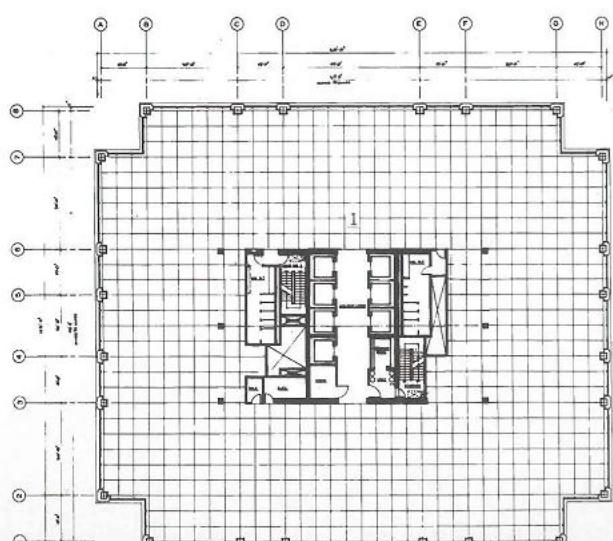


Photo courtesy of Steinkamp/Ballogg



Typical Mid Rise Floor Plan



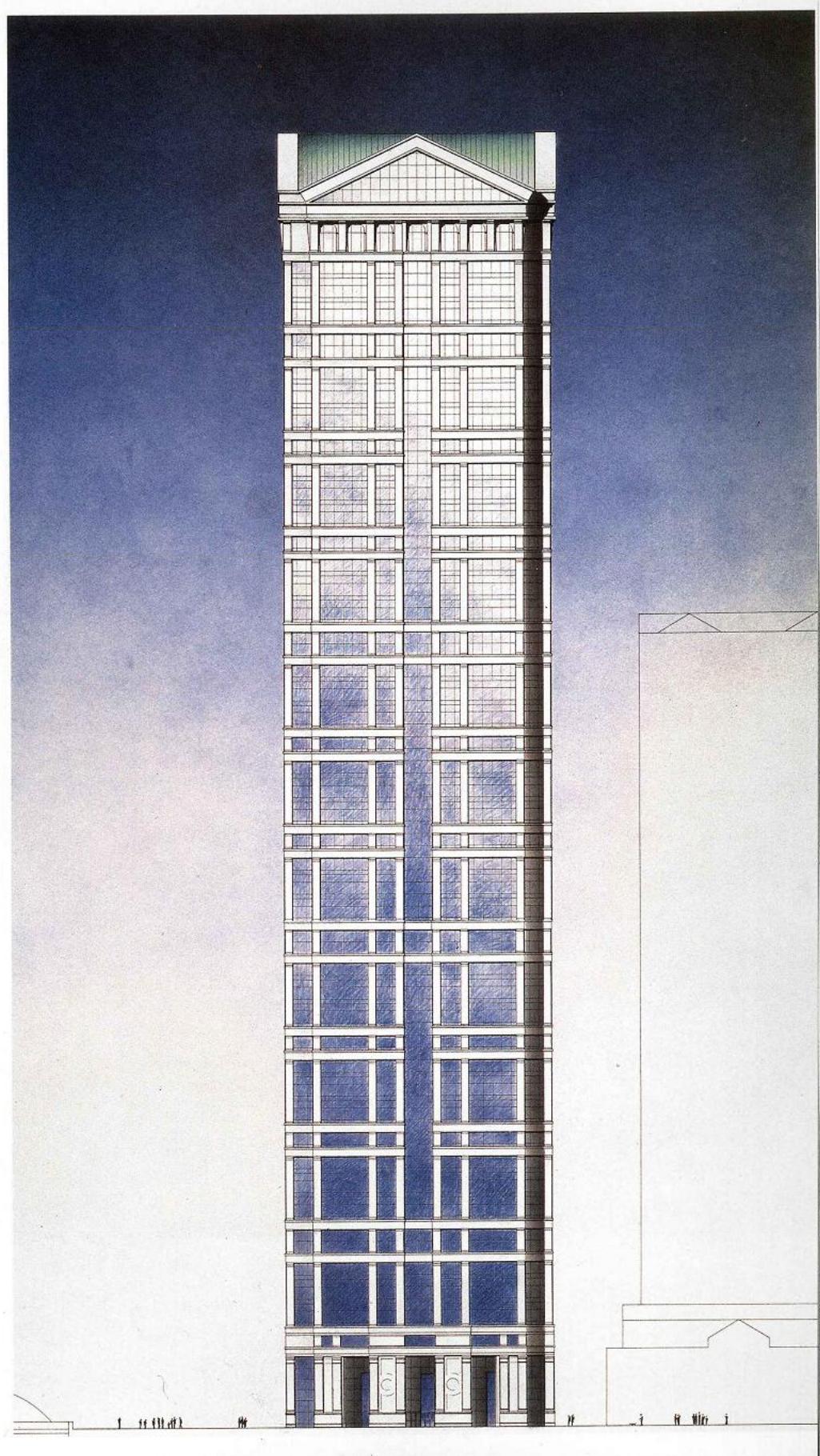
Penthouse Floor Plan

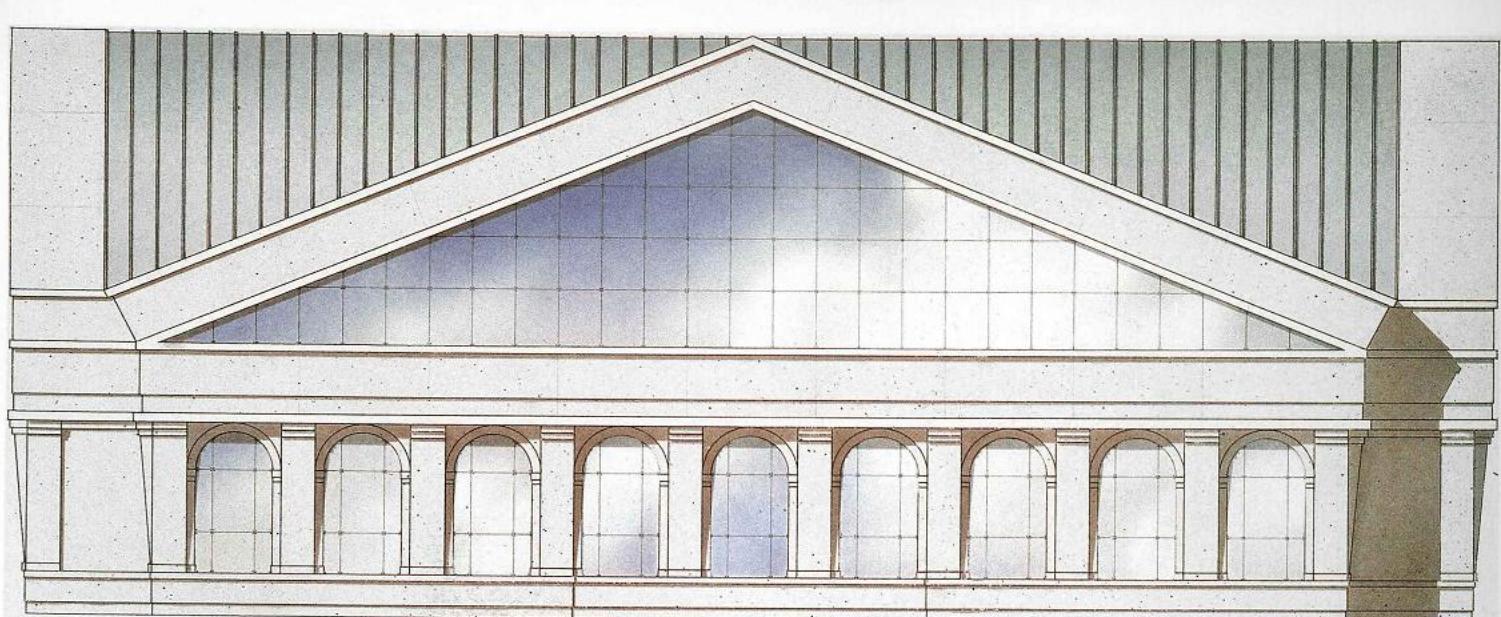
# MATERIA

RIVISTA D'ARCHITETTURA ■ AN ARCHITECTURAL REVIEW

1° QUADRIMESTRE 1993 - N. 12, PERIODICO QUADRIMESTRALE - SPEDIZIONE IN ABBONAMENTO POSTALE GR. 4-70% - TAXE PERCUE

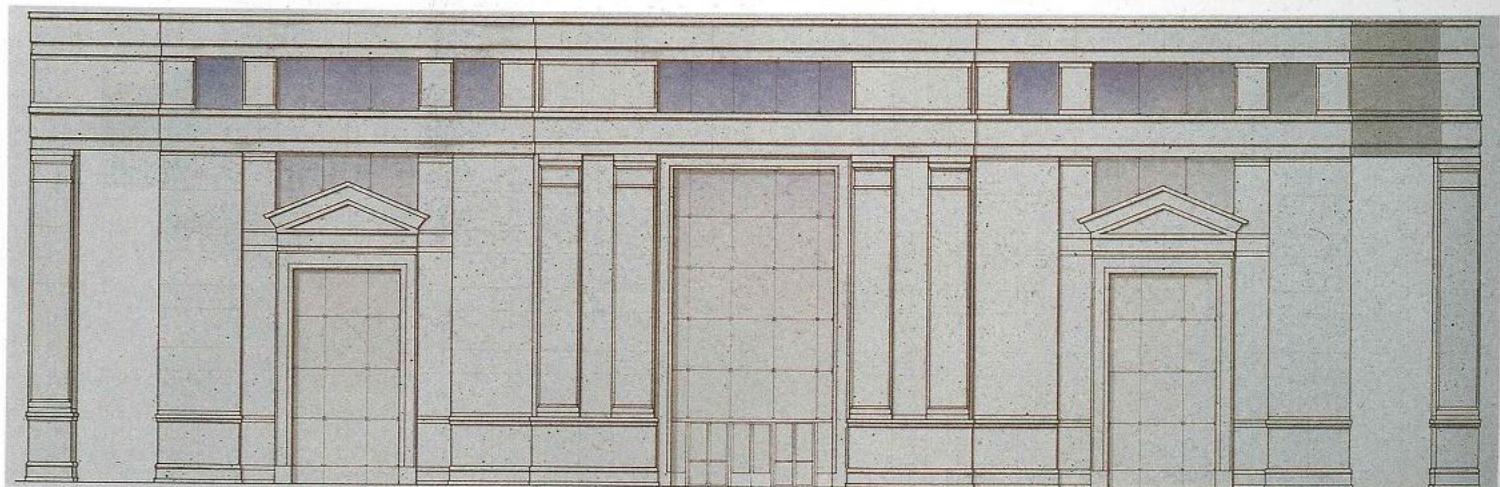




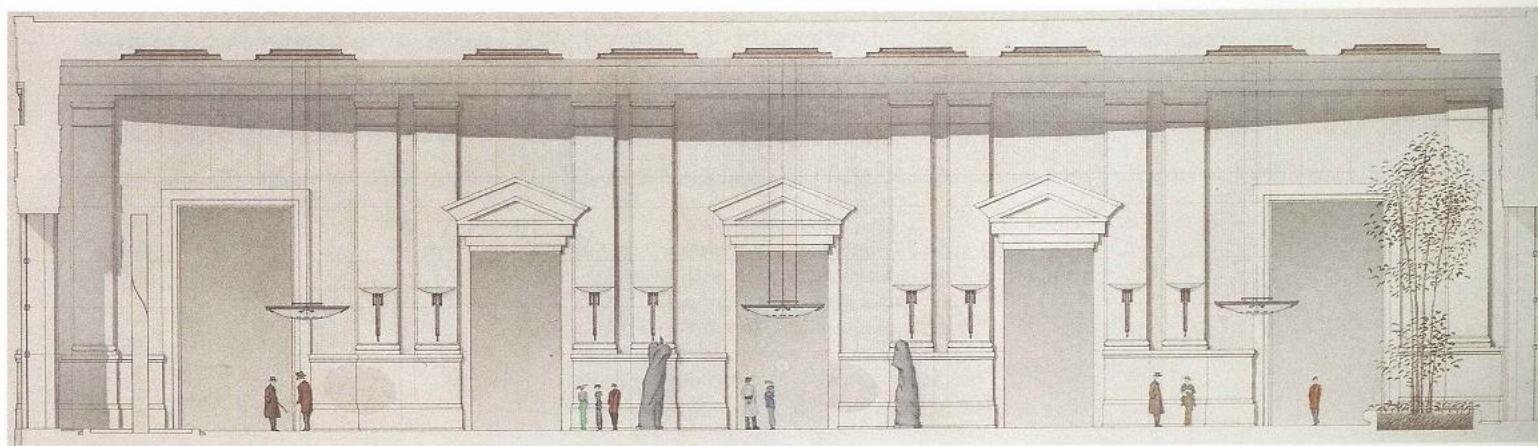
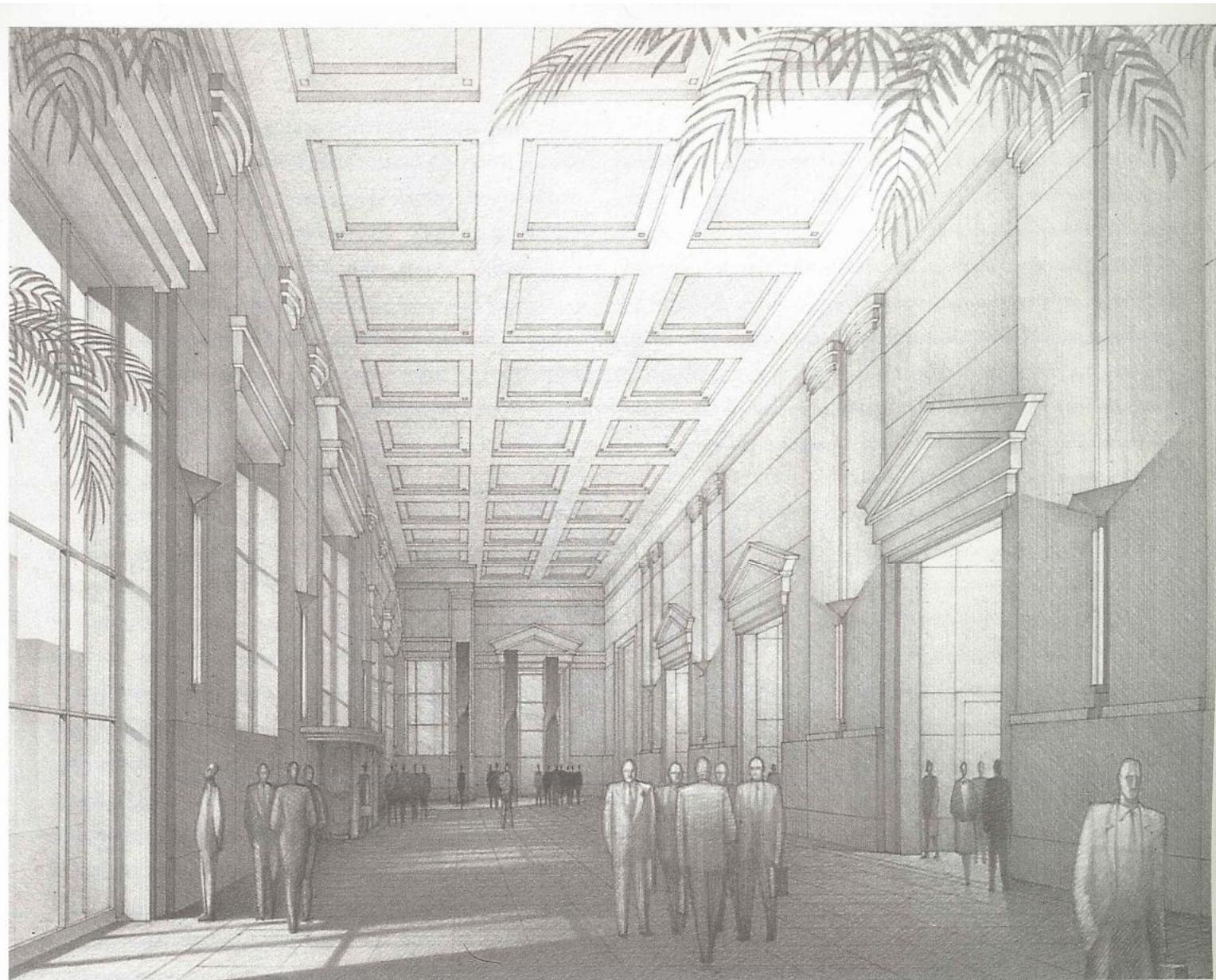


UANDO HO COMINCIATO A LAVORARE NEGLI STATI UNITI, DOPO UNA LUNGA RIFLESSIONE, HÒ DECISO DI APPLICARE AI PROGETTI AMERICANI ALCUNI DEI CONCETTI SVILUPPATI ANTERIORMENTE IN EUROPA. SENTIVO LA NECESSITÀ DI RITROVARE UN'ARMONIA ORMAI PERDUTA NELLA PROPRIA LOGICA DEL GRATTACIELO, TALVOLTA PRENDENDOLA IN PRESTITO AL DISEGNO DEL CAMPANILE DI GIOTTO A FIRENZE. DOVEVO RITROVARE UNA NUOVA FUNZIONALITÀ: CINQUANTA PIANI SONO UN'ALTEZZA MASSIMA CHE PERMETTE DI EVITARE INESTRICABILI E COSTOSI PROBLEMI DI CIRCOLAZIONE INTERNA, E CONSERVARE LA RAGIONE D'ESSERE DI CIÒ CHE SI PUÒ CONSIDERARE L'UNICA INVENZIONE AMERICANA D'ARCHETIPO: IL GRATTACIELO. SI TRATTAVA DI RAGIONARE ALL'AMERICANA, IN MODO DA APRIRE NUOVAMENTE LA PORTA ALL'INVENZIONE, COME L'AVEVA FATTO NEGLI ANNI QUARANTA MIES VAN DER ROHE, PEGARSI ALLE ESIGENZE DEL SISTEMA E RIPRENDERLO FINO A RIUSCIRE AD ELEVARE IL PRODOTTO A UN GRADO DI BELLEZZA ORMAI DIMENTICATO. PROGETTANDO NEGLI STATI UNITI HO FINITO PER FAR MIA QUESTA LOGICA DEL «PRODOTTO ARCHITETTONICO». HO COLTO L'ESSENZA DEL GRATTACIELO: UN OGGETTO

# RICARDO BOFILL

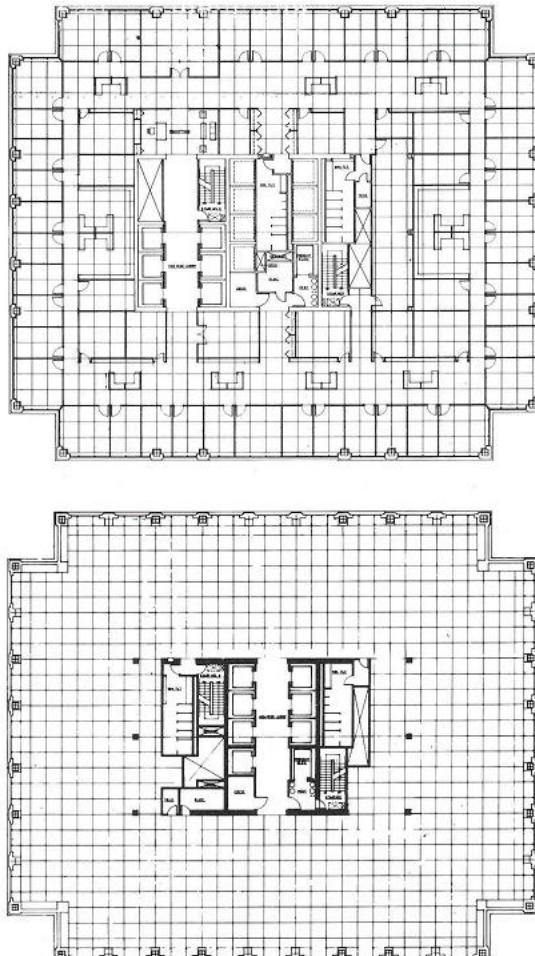






IL PIÙ LEGGERO POSSIBILE, NEL QUALE OGNI METRO QUADRATO DI SPAZIO DEVE ESSERE REDDITIZIO, E CHE SI VALUTA A SECONDA DELLA QUANTITÀ DI VISTA CHE OFFRE AI SUOI ABITANTI. QUESTI SONO I PARAMETRI CHE DETERMINANO L'ARCHITETTURA DEL GRATTACIELO: «LOCATION», VISTE, FUNZIONALITÀ, STRUTTURA, DISEGNO DELL'OGGETTO E REMUNERATIVITÀ. Chicago è forse la città più bella che sia stata costruita alla fine del secolo scorso. Ed è a Chicago, città sorta su un terreno completamente piatto, che si è inventato il grattacielo. I suoi abitanti hanno forse sentito la necessità di vivere e lavorare in edifici alti, e per questo motivo hanno costruito una città che assomiglia a una roccia magnifica, e che offre lo «skyline» di un gran monumento urbano. Se nella storia dell'architettura sono stati inventati una serie di archetipi come il tempio, il teatro, la piazza, potremmo dire che Chicago ha inventato il grattacielo. Quando la casa si allunga fino a convertirsi in un elemento verticale, diventa, di fatto, un archetipo. I primi grattacieli, disegnati secondo le proporzioni classiche, si sono ingiantiti poco a poco, fino a diventare degli oggetti completamente astratti, come dei parallelepipedi privi di forza e d'identità, troppo lontani ormai dalla scala umana. Questi sono i motivi per i quali ho voluto ritornare all'idea originale, alle ragioni intrinseche, al sistema delle proporzioni e dell'armonia. Ho voluto cercare di nuovo la ragione d'essere del grattacielo, la sua necessità di offrire la massima vista e l'ho diviso in tre parti, la base, il corpo centrale e il «top», disegnando ognuna di esse di per sé, ma ricordandomi sempre di mantenere una relazione intima con le altre due parti.

La struttura del grattacielo che ho costruito a Chicago è un «core» di calcestruzzo nel quale si raggruppano le tubature, le trombe delle scale e le casse degli ascensori, circondato, sulla facciata, da un gruppo di pilastri che sostengono i piani dell'edificio. Una pelle di vetro e granito, unita al corpo centrale da giunture d'acciaio, conferisce all'insieme la trasparenza e la fluidità volute. Abbiamo studiato un trattamento specifico per la base dell'edificio, affinché fosse iscritto coerentemente nel contesto urbano e identificato dal pedone, mentre nel corpo compreso tra la base e l'estremità superiore abbiamo disegnato una facciata ritmata al modo classico. Nella parte superiore, che si distacca dallo «skyline» della città, abbiamo disegnato il frontone, già sperimentato nei nostri progetti europei. Questa è stata la traiettoria americana che mi sono tracciato: una volta capitato i meccanismi che hanno prodotto questo strano oggetto che è il grattacielo, e dopo aver studiato i meccanismi del sistema capitalista detto liberale e ciò che essi producono, ho cercato di realizzare una sintesi con i miei propri orientamenti estetici. In questo edificio ho trovato un'armonia, una certa relazione tra pieno e vuoto, tra il granito bianco, il marmo di Tasso e il vetro, le grandi sculture di Xavier Corberò, i dipinti di Tapies e le mie proprie sculture. Quest'armonia è in consonanza con i principi della nuova geometria, d'ispirazione classica, sviluppata dal Taller de Arquitectura. Vorrei insistere sulla differenza tra un «neo-classico» esangue e privo di tensioni e un classicismo moderno, basato sull'invenzione di nuove armonie, il quale crea le tensioni e la libertà d'espressione proprie della «nuova modernità».



RICARDO BOFILL  
GRATTACIELO 77 SKYSCRAPER 77 WEST WAKER DRIVE, CHICAGO

PIANTE A DIVERSI LIVELLI PLANS ON DIFFERENT LEVELS

PAGINE PRECEDENTI PREVIOUS PAGES:

PROSPETTO E PARTICOLARI DEL TIMPANO E DELL'INGRESSO

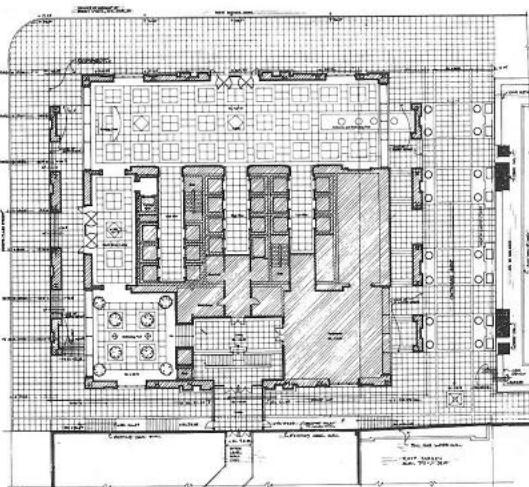
ELEVATION, DETAILS OF TYMPANUM AND ENTRANCE HALL

VISTA SUL FIUME, PROSPETTIVA E PARTICOLARE DELL'INTERNO

VIEW OVER THE RIVER, PERSPECTIVE AND DETAIL OF THE INSIDE

PHOTOS: MARK BALLOGG

**W**HEN I FIRST STARTED TO WORK IN THE UNITED STATES I DECIDED, AFTER A LONG REFLECTION, TO APPLY TO AMERICAN PROJECTS SOME OF THE concepts previously developed in Europe. I felt the need to find the harmony that had been lost in the logic of skyscrapers, sometimes borrowing it from Giotto's campanile in Florence. I had to find a new functionality: fifty stories are the maximum height making it possible to avoid inextricable and costly problems of internal traffic and to preserve the *raison d'être* of what may be considered the only American archetypal invention: the skyscraper ■ It was a matter of thinking American-style to again open the door to invention, as Mies Van der Rohe had done in the forties, to bend to the needs of the system and begin again to succeed in raising the product to a forgotten level of beauty ■ Planning in the United States I ended up by making this logic of the «architectonic product» my own. I captured the essence of the skyscraper: an object as light as possible, in which every square metre of space must be remunerative, and that is evaluated depending on the amount of view it offers its inhabitants. These are the parameters determining skyscraper architecture: location, views, functionality, structure, design of the object, and remunerativity ■ Chicago is perhaps the most beautiful city built at the end of the last century. And it was in Chicago, a city built on completely flat land, where the skyscraper was invented. Its inhabitants perhaps felt the need to live and work in tall buildings, and this is why they built a city that looks like a magnificent rock and offers the skyline of a great city monument. If in the history of architecture a series of archetypes have been invented, such as the temple, the theatre, the square, we could say that Chicago invented the skyscraper ■ When a house stretches to become an upright element in actual fact it becomes an archetype. The early skyscrapers, designed according to classical proportions, gradually got bigger until they became totally abstract objects, like parallelepipeds with no strength or identity, too far removed by now from the human scale ■ These are the reasons why I wanted to go back to the original idea, to the intrinsic reasons, to the system of proportion and harmony. I wanted to look again for the skyscraper's *raison d'être*, its need to give the greatest view. And I split it into three parts, the base, main body, and top, designing each one of these on its own, but always reminding myself to maintain an intimate relationship with the other two parts ■ The structure of the skyscraper I built in Chicago consists of a concrete core grouping together pipes, stairwells, elevator boxes, surrounded on the front by a group of pillars supporting the stories of the building. A skin of glass and granite, connected to the central body by steel joints, gives the whole the desired transparency and fluidity ■ We devised a specific treatment for the base of the building so it would coherently fit into the urban context and be identified by pedestrians, while in the body between the base and the top we designed a facade cadenced to a classical style. At the top, which stands out from the city skyline, we designed the pediment, already experimented in our European projects ■ This was the American trajectory I traced out for myself: once I had understood the mechanisms that produced this strange object, the skyscraper, and after studying the mechanisms of the capitalist system they call liberal, and what they produce, I tried to create a synthesis with my own aesthetic orientation. In this building I found harmony, a certain kind of relationship between full and empty, between the white granite, Tasso marble and glass, the great sculptures of Xavier Corberò, the paintings of Tapies and my own sculptures. This harmony is consonant with the principles of the new geometry, of classical inspiration, developed by Taller de Arquitectura. I would like to insist on the difference between a lifeless «neo-classical» with no tension and modern classicism that, based on the invention of fresh harmonies, creates the tension and freedom of expression of the «new modernity» ■



northern illinois

# REAL ESTATE

magazine

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Commercial Issue  
*New Construction 1993*



# COMMERCIAL FEATURE

## Marketing for Success—The Inside Story on The RR Donnelley Building at 77 West Wacker Drive

by Steve Baron, *The Prime Group*

### Efficiency:

From the very start, our development team focused on creating the most efficient floorplate possible. The more efficient the core of a building, generally the less expensive the building becomes. Sensitivity to core design, along with careful floorplate design, gave an efficiency benefit that had very strong marketing advantages. In each of our lease transactions, a space program was developed by the tenants' interior architects and then tested in the various buildings under consideration. In each instance, 77 West Wacker was the building that required the least amount of space to satisfy the respective program. The percent of space savings offered through its efficiencies was dramatic. In order for the competitive buildings to stay competitive, they were forced to reduce their economics by the same percentage as our space savings, thereby forcing competition to be much less forthcoming in regards to standard lease concessions.

### Location:

It would be hard to say, from anyone's perspective, that the corner of North Clark and West Wacker is not an excellent location for a prestigious law firm, especially since many other law firms had already made the decision to move nearby. In addition to the fine locational benefits, the views around 77 West Wacker are unobstructed, with the likelihood that

they will stay that way for the foreseeable future. This combination of location and protected view corridors created a sense of "permanence" to our prospective tenants regarding the decision to lease. Tenants had a strong impression that what they were buying into would not change.

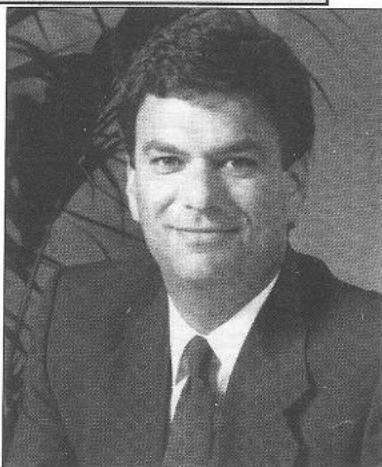
### Sponsorship:

Sponsorship is the development component that provides financial wherewithal. Strong sponsorship also served to enhance the marketing efforts of 77 West Wacker. Without strong sponsorship, some of the financial guarantees given to tenants and lenders could not have been granted. In an environment like today's, tenants look to the depth of the developer's financial wherewithal as one of the keys in making a decision. Having Kemper as our financial partner gave us a special ability to work through the myriad of financial issues so common in leases today.

To summarize, what is required to successfully market an office building in Chicago or anywhere else is the need to acknowledge first and foremost that every aspect of the development process is inextricably intertwined with marketing issues. The Prime Group, the developer of The RR Donnelley Building, recognizes this very

important axiom and the results of this philosophy and thinking speak for themselves. Today, The RR Donnelley Building is 93% leased—a 7% vacancy in a market that is about 22% vacant. This fact is one of the main reasons the RR Donnelley Building was named by the Chicago Sun-Times as the development of the year in Chicago for 1992.

Photo: Lobby view of 77 West Wacker



**T**urn any street corner and you will bump into a broker or developer asking "How did The RR Donnelley Building at 77 West Wacker lease-up so quickly"? The question is not "how" but "why". Now that the building is 93% leased, I will let the secret out.

The answer to this frequently asked question is that a well executed marketing strategy was utilized which took advantage of the building's design, efficiency, location, and sponsorship.

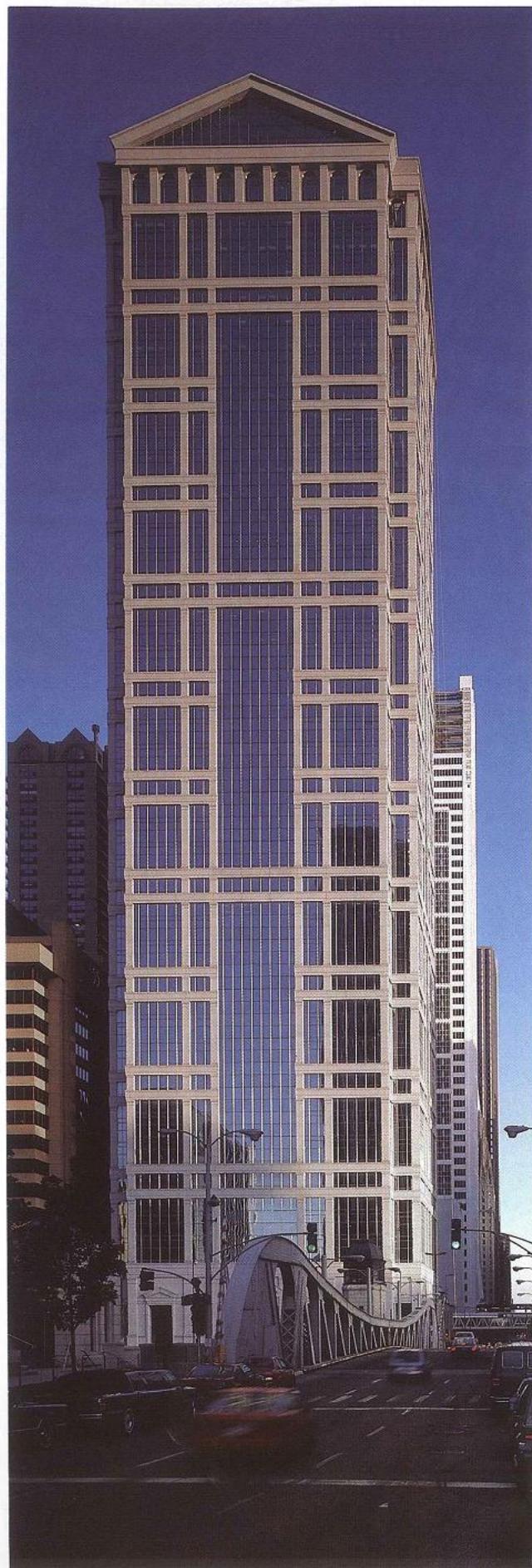
The following is a closer examination of these four key components of the marketing strategy:

#### Design:

The building's unique architecture speaks for itself. The way to get attention in marketing a commodity (which is what office space is generally considered in today's market) is to remove the potential for being considered a commodity.

When 77 West Wacker started construction, there was a 13% vacancy in CBD Chicago. In addition, there was ample opportunity for anyone of 25 landholders to develop a new building that could have started construction had a tenant such as Keck, Mahin & Cate chosen them instead of 77 West Wacker. Therefore, we wanted to be different. Designed by Ricardo Bofill, the controversial Spanish architect, our "modern classicism" form of architecture, with its geometric design pattern, was unique to Chicago. This fresh look of classical details in a modern composition caught the imagination and interest of even the most critical Chicago architectural buffs. Even more fascinating was watching how this classical architectural language seduced our target market—large law firms. Since lawyers are educated in their own classical language and style, we felt lawyers would feel a sense of comfort with the building's architecture.





## THE R.R. DONNELLEY BUILDING

77 West Wacker Drive

Opened June, 1992  
92% Leased

Tenants Include:  
R R Donnelley & Sons Company  
Keck, Mahin & Cate  
Kemper Securities, Inc.  
Jones, Day, Reavis & Pogue  
Microsoft Corporation

Developed By  
The Prime Group, Inc. & Kemper  
Leased & Managed By  
The Prime Group, Inc.

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EL PERIODICO  
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20/12/92

**Bofill presenta su  
primer rascacielos  
en Chicago**

Chicago. – El primer rascacielos construido por un arquitecto catalán en Estados Unidos fue presentado al público en la madrugada del pasado sábado. Se trata del Donnaly Building, de Chicago, obra de Ricard Bofill. El edificio tiene 50 pisos y un total de 200 metros de altura. Sus líneas son neoclásicas, siguiendo las pautas que en los últimos años han caracterizado a Bofill. – Europa Press

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## Bofill inaugura su primer rascacielos en Chicago

**EUROPA PRESS / CHICAGO**

El pasado viernes tuvo lugar en Chicago el acto de presentación pública del Donnaly Building, primer rascacielos del arquitecto catalán Ricardo Bofill. El edificio tiene 50 pisos, con 200 metros de altura, y se encuentra en el centro de Chicago. La edificación del proyecto ha durado dos años y su coste ha ascendido a 100 millones de dólares (más de 10.000 millones de pesetas).

Sus líneas son neoclásicas, siguiendo las pautas que en los últimos años da Bofill a gran parte de su obra. El edificio puesto en servicio en Chicago tiene 315.000 metros cuadrados construidos, y ya están alquilados para oficinas el 93 por ciento, lo que la empresa promotora, Prime, considera un gran éxito, ya que en esta ciudad existe un exceso de oferta de oficinas.

En el hall del Donnaly Building se han colocado esculturas del propio Ricardo Bofill y Xavier Corberó, así como una pintura de Antoni Tàpies.

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▲ LAUREL, en cristal y granito blanco, al arquitecto catalán Ricardo Bofill, que ha inaugurado su primer rascacielos, y lo ha hecho precisamente en la ciudad donde se encuentran los más antiguos edificios de este tipo: Chicago. La estricta construcción del rascacielos ha corrido a cargo del Taller de Arquitectura que trabaja habitualmente con Bofill. Esperemos que no sea el último que construyen juntos.

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EL MUNDO DEL SIGLO XXI  
MADRID

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20/12/92

/ DENG EN «LE MONDE».

**BAJO PALIO / RICARDO BOFILL**

El arquitecto catalán Ricardo Bofill obtuvo un brillante espaldarazo internacional en la madrugada de ayer, al presentarse oficialmente su rascacielos Donnaly Building en Chicago, considerada la capital de la arquitectura mundial. La construcción, de 50 pisos, con 200 metros de altura y 315.000 metros cuadrados para oficinas, es de corte neoclásico, con la línea que se ha convertido en sello de identidad de Bofill.

## Ricardo Bofill inaugura su primer rascacielos en el centro urbano de Chicago

J. J. NAVARRO ARISA. Barcelona  
El edificio de oficinas Donnaly, construido por el Taller de Arquitectura Ricardo Bofill por encargo de la empresa Prime, se inauguró ayer en el número 77 de la West Wacker Drive de Chicago (Illinois, EE UU). Se trata del primer rascacielos construido por el arquitecto catalán. Es una edificación en la que, según Ricardo Bofill, "la tecnología se reconcilia con la memoria" mediante la combinación de recursos técnicos con elementos de formas clásicas y que ocupa un lugar de privilegio en la ciudad donde se levantaron los primeros rascacielos.

El edificio Donnaly se eleva a una altura de 200 metros sobre el río Chicago y tiene 50 pisos, destinados íntegramente a oficinas. La superficie total construida es de 315.000 metros cuadrados. La edificación del proyecto ha durado dos años y su coste roza los

100 millones de dólares (más de 10.000 millones de pesetas).

La concepción del Donnaly por parte del Taller de Arquitectura partió de un estudio de varias ciudades norteamericanas y de un análisis de los rascacielos más destacados de Chicago. Dada su situación, el proyecto ha favorecido el empleo del cristal, pero uniéndolo al granito blanco, de una manera que evita que el edificio ofrezca la apariencia de un bloque de vidrio.

### Vestíbulo y cúspide

Las dos características más relevantes del rascacielos creado por Bofill en Chicago son el vestíbulo y la cúspide. La sala de entrada del edificio tiene 18 metros de altura y en su construcción se han empleado mármoles grises (de la variedad Silver Grey) y blancos (del tipo llamado Royal Portuguese).

La decoración de este gran espacio de acceso al edificio la integran cuatro esculturas de Xavier Corberó y un mural de Antoni Tàpies. La cúspide del edificio, que en este tipo de construcciones se considera la firma del arquitecto, es una cuádruple estructura triangular de mármol blanco, cristal y granito que asemeja los frontones de un templo griego.

Las proporciones del edificio, explicó un portavoz del Taller de Arquitectura, "recuerdan a las del campanario de Giotto en la catedral de Florencia". Para evitar la monotonía de una fachada lisa, el rascacielos tiene divisiones en varios niveles, unidos entre sí por columnas de granito. El edificio se complementa con un aparcamiento subterráneo y un centro comercial adyacente. La construcción cuenta con las medidas de seguridad y control ambiental más avanzadas y la movilidad interior la dan 21 ascensores.