

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: 100 East Building

Other names/site number: Faison Building, 100 East Wisconsin Building, AHI #244913

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing):

2. Location

Street & number: 100 E. Wisconsin Ave.

City or town: Milwaukee State: WI County: Milwaukee

Not For Publication: ☒ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ☐ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant at the following

level(s) of significance: ☐ National ☐ Statewide ☒ Local

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Signature of certifying official/Title:	Date
Daina Penkiunas, Wisconsin State Historic Preservation Officer	
State or Federal agency/bureau or Tribal Government	
In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title:	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ☐ Entered in the National Register
- ☐ Determined eligible for the National Register
- ☐ Determined not eligible for the National Register
- ☐ Removed from the National Register
- ☐ Other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☒

District ☐

Site ☐

Structure ☐

Object ☐

Number of Resources within Property

(Do not include previously listed resources in the county)

Contributing

1

Noncontributing

Buildings

Sites

Structures

Objects

Total

1

0

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/Business

Current Functions

(Enter categories from instructions.)

COMMERCE/Business

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Post-Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Walls: Limestone, Concrete, Glass, Metal,
Roof: Metal

Narrative Description

Summary Paragraph

The 1989 100 East Building sits at the northwest corner of East Wisconsin Avenue and North Water Street in downtown Milwaukee, Milwaukee County, Wisconsin. This Post-Modernist skyscraper rises to thirty-five stories on the site of Milwaukee's first skyscraper, the fourteen-story 1892 Pabst Building (not extant). The exaggerated scale of 100 East is at the same time rendered familiar by its limestone arches, pyramidal roof with cupola, finials, roof cresting, shaped parapets, and the vaulted ceilings and limestone columns of the lobby, elements commonly seen in turn-of-the-twentieth century architecture of Milwaukee. These familiar shapes and features are applied to a modern concrete structural system at 100 East. Other materials that firmly plant this building in its time and place include precast concrete cladding, rose-tinted windows, and aluminum window frames. Constructed between 1987 and 1989, 100 East exemplifies the Post-Modernist style by overtly referring to its historic context while at the same time communicating the time in which it was constructed. The speculative office building retains a high degree of historic integrity from its period of significance, 1989.

SETTING & SITE

Named after its address, this Post-Modernist skyscraper sits within the heart of downtown Milwaukee at 100 East Wisconsin Avenue (*Figure 1; Photos 1 & 2; Photo Map 1*). The building at the northwest corner of East Wisconsin Avenue and North Water Street is surrounded by large historic districts that capture earlier examples of significant architecture of Milwaukee. The Plankinton—Wells—Water Street Historic District (1986, NRIS #86001328) begins at the northwest corner of East Mason and North Water streets to the north and northwest. The East Side Commercial Historic District (1986, NRIS #86002325) includes the northeast corner of North Water and East Wisconsin Avenue and extends several blocks to the north, south, and east. The West Side Commercial Historic District (2000, NRIS #78003462) begins on the west side of the Milwaukee River directly west of the 100 East Building.

The property associated with 100 East is bounded by East Wisconsin Avenue (south), the angled Milwaukee River (west), North Water Street (east), and the adjacent property at 731 North Water Street (north) (*Figures 2 & 3*). The building includes a square (140'x140') tower and an integrated eleven-story rectangular structure to the north that houses part of the parking facilities. The tower, with its flagpole, rises to an elevation of just over 563 feet, making this building visible throughout the commercial district (*Photos 1 & 2*). While the building is orthogonal, the west property boundary angles with the river. An outdoor patio—part of the city's riverwalk system—lines the west side of the building, with only a portion inside the parcel boundary (*Figure 3*). A set of concrete steps (outside the boundary) leads down to the riverwalk from the sidewalk along Wisconsin Street. Concrete sidewalks, outside the property boundary, line the south and east sides of the building. Small street trees, planters, and light poles line the curbs.

Two non-historic skywalks extend from the second floor of 100 East (*visible in Photos 3 to 7*). The east skywalk spans North Water Street and connects to a parking garage on the east side of the street; the west skywalk spans the river and connects to the Empire Building/Riverside Theater at 710 North Plankinton Avenue (*Photo Map 4*).¹ Similar skywalks connect multiple buildings throughout downtown Milwaukee. Although anticipated at a future date, these skywalks were constructed after 1989 and are not considered part of the property. Two buildings connected via a skywalk are regarded as separate buildings; thus, both the parking garage and the Empire Building are also excluded from the project boundary.

¹ This is a contributing building to the "West Side Commercial Historic District."

EXTERIOR

The exterior of 100 East contains almost all of the character-defining Post-Modern features of the building, referencing Milwaukee's Flemish/German Renaissance Revival architectural context (*Table 1*). The building consists of two integrated masses. A copper-clad pyramidal roof with lower cross-gables caps the tower mass behind Flemish-inspired parapets (*Photos 1 to 8, 10*). The eleven-story rectangular mass sits between the tower and the adjacent building to the north and houses much of the parking/vehicular functions of the building (*Photos 3 to 7*). A flat roof covers the tenth story of this shorter mass, and one-story cooling tower enclosures extend up from the east and west sides (*Figure 4*). A five-foot inset marks the junction of the two masses on both the east and west elevations (*visible in Photos 5 & 6*).

Table 1. Character-defining Exterior Features

- Unpainted exterior
- Coursed limestone & concrete cladding
- Symmetrical design
- Arched base and upper story
- Bronze spandrel panels
- Tinted glazing
- Round windows in parapet
- Shaped parapets
- Concrete finials
- Faux lightning rods
- Cupola and flagpole
- Patinaed roof
- West patio

Each tower elevation shares the same symmetrical design motif, with subtle differences due to grade changes and the north building mass (*Photos 1 to 8*). The design of this reinforced concrete building follows the traditional design of skyscrapers with base, shaft, and top. Coursed Cordoba Cream limestone from a quarry near Austin, Texas, clads the nine-story base.² Three giant arches pierce the west, south, and east elevations of the base. Twenty-foot arches flank the large center arches, which each have an approximately forty-foot diameter. Historic storefronts fill the arches with entrances in the south and east center arches (*Photos 3 to 5*). The center arch on the west elevation is taller due to the lower grade along the river (*Photos 5, 17, 18; Photo Map 3*); an entrance at grade leads into the basement retail space from the west patio. Three square louvers pierce the limestone above the smaller arches on each of the three facades (*Photo 9*). An inset stone course divides the base. Seven bays organize the upper portion of the base. The outer bays contain a single column of three air intakes. Grids of fifteen square bronze spandrel panels fill Bays 2, 3, 5 & 6.³ The center bay contains a grid of twenty-five bronze spandrel panels. The air intakes and

² Amy Rinard, "Marble, Limestone Adorn Newest Landmark," *Milwaukee Sentinel* (ca. 1989): 1; Dave Jensen, "Gunkel's Roost," *The Business Journal* (13 June 1988): 20. Both in clipping File, Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch [Clipping File].

³ The backs of these panels, observable in the parking garage, have a fiberglass structure.

spandrel grids of the base correspond to the parking levels between the entry lobby and office floors. A thin stone cornice band separates the limestone base from the upper stories.

Precast concrete panels clad the upper stories, matching the coursing and size of the limestone cladding of the base. When built, the concrete also matched the color of the limestone but has since aged to a slightly darker hue (*Figure 5*). The seven bays of the upper half of the base continue to organize the shaft of the building. Fixed, square, four-light windows pierce the concrete panels of the two outside bays. Elongated arches define the five center bays, and like the base, the centermost bay is the widest (*example of corresponding office in Photo 30*). The tops of the arches mark the transition from shaft to top of the skyscraper. Bays 2, 3, 5, & 6 each contain three fixed windows; five windows fill the center bay. Square bronze spandrel panels, like those of the base, define each vertical story between the windows. The historic Pink Rosa glass in the windows of the upper stories were manufactured in Belgium.⁴ Despite the name, the glass has more of a bronze tint.

The decorative cap to the building showcases the Post-Modern interpretation of the Flemish/German Renaissance Revival. The outside bays of the shaft continue up for four additional stories, becoming pilasters topped by a concrete ball finial. A shaped gabled parapet rises between the pilasters and hides a steep gable roof (*Photo 10*). Eleven, four-light fixed windows span the story directly above the arches and between the two end bays. The center window is round (*example of corresponding office in Photo 31*). Five bays, matching those of the shaft, span the center of the next two stories. Similarly, three bays span the center of the next two stories. A two-story round window pierces the center of the parapet (*example of corresponding spaces in Photos 36 & 37*), and a smaller four-light rectangular window surmounts this window beneath the shaped stone finial cap of the parapet. The building's pyramidal roof rises above the lower, pedimented cross gables. A concrete-clad cupola caps the pyramidal roof. A flagpole extends from the domed roof of the cupola. Faux lightning rods adorn the gable roof ridges and extend from the center of the four gabled parapets.

Only the east and west elevations of the integrated eleven-story mass sits are exposed (*Photos 5 to 7*). They share the same design motif. Like the tower, limestone clads the first nine stories of both elevations. On the east elevation, a wide vehicular bay fills the first story (*Photos 7 & 20*); storefront windows fill the basement and first stories on the west elevation. The non-historic skywalks connect to the building above these bays at the second story of both elevations. An inset stone course spans both elevations above the skywalks. Three bays of three bronze spandrels create a grid within the upper limestone stories of both elevations. Precast concrete panels clad the upper two stories of the garage mass. Three louvres pierce both facades.

⁴ Jensen, "Gunkel's Roost," 20.

INTERIOR

The interior design of 100 East follows the design expressed on the exterior. The base contains the primary public space and parking levels (*Photo Maps 2 to 7*). Tenant space occupies the upper floors with mechanical space filling the top floor (*Photo Maps 8 to 11*). In keeping with historic superstitions of high-rise buildings, the floor numbering skips thirteen.

A centralized circulation core organizes each floor (*Photo Maps 2 to 11; Photos 16, 25, 29, 38*). On the first floor, this core contains fourteen elevators. The primary bank contains eleven elevators organized on an east-west corridor in the south half of this circulation core (*Photo 16*). The east six “low-rise” elevators access the first two floors and floors ten to twenty-three. The west five “high-rise” elevators access floors one, two, and twenty-three to thirty-three. Only one of these elevators continues to the topmost floor (*Photo 38*). The north half of the circulation core contains three elevators. A service elevator on the west side provides access to all floors from basement to thirty-four. Two elevators on the east side of the core provide access between the basement and upper nine floors that correspond to the parking facilities. Egress stairs fill the northeast and northwest corners of this core from the tenth to thirty-fifth floors.

FIRST FLOOR

The first-floor *public lobby* is the primary character-defining interior space of the 100 East Building. Entrances centered on Wisconsin Avenue (south) and Water Street (east) open to short sets of steps up to the main floor level (*Photos 11 & 14*). A barrel-vaulted drywall ceiling spans this two-story lobby that fills most of the floor (*Photo Map 2; Photos 11 to 14*). Breccia Pernice marble from Italy and Bonita Rose marble from Spain cover the lobby floor; limestone panels with deep joints clad the walls.⁵ The free-standing stone-clad columns that support the vaulted ceiling have angular capitals, referencing classical motifs. The lobby remains mostly open space with some partitions along the west side for the current bank function (*Photo 15*). A loading dock and the entrance to the parking garage fill the northeast corner of the floor (*Photo 20*).

BASEMENT

A *partial basement* sits below the lobby (*Photo Map 3*). The west half of the basement contains tenant spaces that open onto the patio along the riverwalk (*Photos 17 & 18*). Finishes within these spaces are generally non-historic LVT floors, tile walls, and painted gypsum board. Mechanical

⁵ Rinard, “Marble, Limestone Adorn Newest Landmark,” 1.

and back-of-house spaces fill the remainder of the basement; the southeast corner of the level remains unexcavated.

SECOND FLOOR

The parking garage function fills the majority of the second floor (*Photo Map 4*). However, a portion of the north side of the floor contains a U-shaped corridor that connects the skywalks on the east and west sides of the building (*Photo 19*). Conference rooms and retail spaces line the north and south sides of this corridor. A pair of glazed doors in the south wall provide access from the corridor to the building's central circulation core. Finishes throughout this space are a mixture of historic marble floors, limestone pilasters, glass enclosures, and gypsum board ceilings/walls, with non-historic carpeting.

PARKING GARAGE

The building hides a parking function. The garage begins in the north half of the first floor accessed from North Water Street (*Photo Map 2; Photo 20*). A two-way ramp wraps the building, leading from the first floor to the third floor where the parking function begins. Vehicular parking continues around the circulation core on floors four to nine (*Photos Maps 4 to 6; Photos 21 to 24*). These utilitarian floors contain exposed concrete floors and ceilings, painted concrete and concrete block walls, and historic dropped ceilings at the first and ninth floors (*Photos 20 & 24*).

UPPER OFFICE FLOORS

Rentable tenant space occupies floors ten to thirty-four. The original developers constructed this speculative Class A office building with the intention that each tenant would hire their own architects to design and finish their rented spaces. Because of this, each floor contains a variety of finishes and improvements in a range of styles and ages (*Photos 26 to 27, 30 to 38*). Floor eighteen remains unfinished (*Photo 28*). The elevator lobbies on some floors continue to retain historic marble flooring, gypsum board walls, and wooden pilasters (*Photos 25 & 29*).

The office area filling the top of the building offers unique spatial features due to the design of the roof. The corner offices of the thirty-first floor feature double-volume height ceilings (*Photos 32 & 33*). Floors thirty-three and thirty-four have cruciform plans (*Photo Maps 11 & 12*). The north, west, and south rooms of floor thirty-three have triple-height volumes due to the roof pitch (*Photos 34 to 36*); the east room is double-height at the thirty-fourth floor (*Photo 37*). Materials in these top office areas date to the original tenant finish (wood casework, trim) and non-historic later finishes such as carpet.

INTEGRITY

The 100 East Building retains a high degree of historic integrity from its years of construction between 1987 and 1989. The building remains in its historic location, which in and of itself is one of the most historic locations within Milwaukee. This site saw some of the earliest development in Milwaukee that helped establish the location of the heart of the city. In the late 1800s, the city's first skyscraper, the Pabst Building (*Figure 6*), opened here and remained until the early 1980s. The history of the location of 100 East significantly impacted its design.

Similarly, the location within the heart of the commercial district of Milwaukee saw the rich architectural development of the downtown. The setting of 100 East retains the significant diversity of ages and styles of buildings that show the architectural development of the city of Milwaukee. The historic Flemish/German Renaissance Revival buildings within the surrounding blocks heavily impacted the design of 100 East; the setting is essential to the creation of this building.

The building's design is intrinsically tied to its location and setting. The architects intentionally chose to honor both the architectural history of Milwaukee's commercial district and the lost Pabst Building. Instead of recreating the lost building, the architects worked within the Post-Modern stylistic genre, adapting historical references to modern construction methods. The simple design includes the Flemish styled parapets fashioned out of precast concrete panels, and the large arches of the first story imitate those of the Pabst Building. The Post-Modern references continue into the building's main lobby where abstracted classical columns support vaulted ceilings. Even the intentional skipping of numbering floor thirteen recalls historic superstitions. The modern materials used to create this skyscraper firmly place this building in its time. Limestone and precast concrete panels clad a reinforced concrete structure. These quantitative aspects of integrity support the more qualitative aspects of feeling and association by allowing the building to communicate both its intentional historic references expressed in a Post-Modern mode.

Historic features and materials remain highly intact at 100 East. Specifically, the exterior retains all of its historic materials, including stone and concrete veneers, windows, and bronze medallions. On the interior, the historic public lobby also retains its historic materials, including the marble flooring, stone veneered walls, brass elevator doors, vaulted gypsum board ceilings, and stair railings between the lobby floor level and street level. The public lobby also remains mostly open, as it was historically. Wells Fargo, a long-time tenant, installed small dividers and glazed walls within the northwest corner of the lobby. These elements do not impact the historic openness of this significant space. The first floor is the primary public space of the building; the lower level

and upper floors were meant to be altered by tenants. **END OF DESCRIPTION, DO NOT
DELETE**

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☒ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Significant Person

(Complete only if Criterion B is checked.)

N/A

Period of Significance

1989

Cultural Affiliation

N/A

Significant Dates

1989

Architect/Builder

Clark, Tribble, Harris, & Li (architect)
M.A. Mortenson Construction Co.

Statement of Significance Summary Paragraph

The 100 East Building (1987-1989) is locally significant under CRITERION C in the area of ARCHITECTURE as the best and an exceptionally important example of a Post-Modern building within downtown Milwaukee, Wisconsin. This architectural style, popularized in the late 1970s, celebrated contextualism, allusionism, and ornamentation, as architect Robert A.M. Stern wrote in 1977.⁶ Architects working within this mode sought to return to traditional complexities of design they felt Modernist buildings did not provide. The popularity of Post-Modernism correlated with the building boom of the 1980s that increased the amount of office space in downtowns like Milwaukee's.⁷ Architectural firms across the United States began to specialize in corporate and office design, working closely with speculative developers to create unique buildings that would attract quality tenants. Historian Carole Rifkind observed in 2001, "The postwar era's taste for

⁶ Robert A. M. Stern, "After the Modern Movement. 1977-1978," *Architecture on the Edge of Postmodernism: Collected Essays 1964-1988*, Cynthia Davidson, ed. (New Haven, CT: Yale University Press, 2009) 112.

⁷ Carole Rifkind, *A Field Guide to Contemporary American Architecture* (New York: The Penguin Group, 2001), 266-267. Downtown Milwaukee is generally defined by I-43 (west), I-794 (south), Lake Michigan (east), and Juneau Avenue (north).

cool Modernist design grew to a voracious appetite for Post-Modernist novelty and eye appeal,” and the novel creations became as much of a commodity as the office furnishings that filled them.⁸ Milwaukee’s Northwestern Mutual Life Insurance Company partnered with Charlotte, North Carolina-based real estate developer Faison Associates in 1985 to redevelop the vacant property at 100 East Wisconsin Avenue. The Post-Modernist office building at 100 East was one of several buildings constructed in downtown Milwaukee in the 1980s. The 100 East Building directly and intentionally refers to the established Flemish/German Renaissance Revival architectural context of Milwaukee, specifically the 1892 Pabst Building and the historic 1895 City Hall sited two blocks to the north (*Figures 1, 6 to 8*). The 100 East Building is architecturally significant as the best local example of a Post-Modernist building within the context of the downtown construction boom of the 1980s and 1990s. The novel design, to use Rifkind’s language, contextualized the historic architectural language of the former Pabst Building and old City Hall.

Period of Significance and Justification

The period of significance for the 100 East Building is the year it opened, 1989. This is the year the building achieved its architectural significance.

Criteria Consideration G

Due to the age of 100 East, CRITERIA CONSIDERATION G applies with an emphasis on Time. As an architectural style, Post-Modernism generally spanned the decades of the 1970s-1990s. In Milwaukee, Post-Modernism corresponded to the real estate boom of the 1980s and continued into the 1990s. National Register Bulletin 22 discusses the need for properties less than fifty years of age to be exceptionally significant, noting history advances “in periods of time which can logically be examined together.”⁹ An evaluation of Milwaukee’s Post-Modernist history is possible because of general scholarly studies of the style, which can be used to examine the examples in Milwaukee. An evaluation of the building is also possible because there exists a historical local knowledge about the real estate boom of the 1980s and the Post-Modernist buildings that were created in response to that boom.¹⁰

The building’s architecture is exceptionally significant because it exemplifies Post-Modernist design philosophy through the way in which it directly relates to the established architectural

⁸ Rifkind, *A Field Guide to Contemporary American Architecture*, 266-267.

⁹ Marcella Sherfy, W. Ray Luce, et al., “Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years,” National Register Bulletin 22 (1979, rev. 1998): 6.

¹⁰ Sherfy, Luce, et al., “Guidelines for Evaluating and Nominating Properties...,” 6.

context in downtown. The building pays physical homage to the 1892 Pabst Building, which occupied this site until its demolition in 1981 by the Madison-based Carley brothers. Milwaukeeans considered the Pabst Building one of the city's architectural jewels, and the community fought hard to save it. When Faison Associates acquired the site in 1985, they chose to design a speculative skyscraper that overtly referenced the lost building. Writing shortly after the opening of 100 East, architect Michael Murray (of Clark, Tribble, Harris, & Li) explained the Post-Modernist philosophy behind the design, stating, "The design of 100 East not only responds to the historic context, but it also restores a physical link between the site and City Hall. ... 100 East was designed with a contextual respect for downtown Milwaukee and the tower stands as a fitting symbol of this contemporary city's renewed spirit."¹¹ City Hall and the former Pabst Building served as high-rise symbols of Milwaukee in the late nineteenth century. The 100 East Building restored that symbolism to the skyline, providing novelty and eye appeal for businesses eager to lease new Class A office space. The location and setting are intrinsically tied to the design of the new building, which filled the literal and metaphorical hole created when the Pabst Building was demolished. The 100 East Building is an exceptionally significant example of a Post-Modernist office building in downtown Milwaukee, exemplifying the tenets of Post-Modernism discussed by Stern over a decade before: contextualism, allusionism, and ornamentalism. Built between 1987 and 1989, 100 East joined four other office buildings constructed downtown in the 1980s. The architects' intentional references to the established German Renaissance Revival architecture reestablished that this context was still viable and significant, as other new buildings continued to refer to the older architecture.

The local importance of the building can be seen in materials promoting the architectural diversity of the city, including the cover of Joseph Korom's book *Milwaukee Architecture: A Guide to Notable Buildings*. Historic Milwaukee's "Spaces & Traces: Original Places" tour booklet, published in honor of Milwaukee's sesquicentennial in 1996, includes the 100 East Building, noting the importance of its design is its references to the Pabst Building. The City of Milwaukee in their "Milwaukee: Ethnic Commercial and Public Buildings Tour" includes 100 East in its notable examples of modern-day architecture that continues the local tradition of referencing the German Renaissance Revival style. Marsha Weisiger included 100 East in her 2017 book *Buildings of Wisconsin*, a volume in the Society of Architectural Historians *Buildings of the United States* series. She also provided an entry for the building in the SAH's Archipedia, writing, "The three-part elevation of buff Texas limestone, the tall arcade covered in cast-concrete panels, and the gable resemble such iconic Post-Modern office buildings as the AT&T Building by Philip

¹¹ Michael Murray (Clark, Tribble, Harris & Li), "A Building with a Memory" in "100 East Wisconsin Avenue," *Milwaukee Journal* [?], advertising supplement ([1989]): 2.

Johnson and John Burgee (1979-1984) in New York City.”¹² The architects of 100 East provided Milwaukee with a locally specific Post-Modernist equivalent to earlier examples by masters like Johnson & Burgee.

Narrative Statement of Significance

100 EAST AS POST-MODERNIST ARCHITECTURE¹³

The 100 East Building (100 East) is an exceptionally significant local example of Post-Modernist architecture and the best example in downtown Milwaukee. This style of the late 1970s to the 1990s has a clearly identifiable aesthetic or set of characteristics. While the expressions of Post-Modernism are as varied as architecture was under the umbrella of the Modern Movement, these buildings collectively demonstrate a deliberate shift away from the tenets of Modernism. The style is often maligned for being too outlandish, simplistic, and literal, but critics acknowledge that when done well, it is clearly an evolution of Modernism rather than a break from it. Robert Venturi was one of earliest of several architects and critics in the mid-twentieth century to express dissatisfaction with the abstract and minimalist design of the Modern Movement, specifically the International Style. Venturi’s treatise, *Complexity and Contradiction in Architecture*, first published in 1966, articulated his criticism of earlier Modern design, specifically that “forced simplicity results in oversimplification” and “blatant simplification means bland architecture.”¹⁴ Common critiques of the International Style were that it was sterile and meaningless; that ornament and forms with past associations were rejected; and that buildings lacked individuality.¹⁵ According to Venturi, the response to this oversimplification was to return to an expression of the complexities that traditionally permeated architectural design.¹⁶ Subsequent critics expounded these ideas in their own writings.

¹² Marsha Weisiger, “Faison Building (Wells Fargo Building),” SAH Archipedia <https://sah-archipedia.org/buildings/WI-01-MI27>.

¹³ This section was developed with Rachel Consolloy, Rosin Preservation.

¹⁴ Robert Venturi, *Complexity and Contradiction in Architecture* (New York, NY: The Museum of Modern Art, 1966), 17.

¹⁵ Abigail Christman, “Preserving the 1970s and 1980s: Why Should We Care About Brutalist and Postmodernist Architecture?” Webinar presented by the *National Alliance of Preservation Commissions*, May 27, 2021. <https://www.bigmarker.com/national-alliance-of-preserv/Brutalist-Post-Modernist-Architecture-3a1fa7ab8207f41c90c8abc4> (accessed May 9, 2022).

¹⁶ Venturi, *Complexity and Contradiction in Architecture*, 17.

Robert A.M. Stern, writing in 1977, identified three principal tenets of Post-Modernism: contextualism, allusionism, and ornamentalism.¹⁷ *Contextualism* means to design the building to fit within its surroundings, be they natural or man-made. This tenet promotes the idea of the building as a fragment of the larger whole. As architect Murray indicated, the design of 100 East responds to the established architectural context of downtown. In addition to creating a building that relates to its surroundings, contextualism becomes “a commentary on the history of architecture itself; in so doing, [architects] extend the conversation about architecture across time.”¹⁸ The design of 100 East continues the German Renaissance architectural tradition established in nineteenth-century Milwaukee. *Allusionism* communicates “meaning through metaphor *and* by direct reference (quotation).”¹⁹ Stern argued that appropriate historical references “can enrich new work and thereby make it more familiar, accessible, and visibly more meaningful to the people who use buildings.”²⁰ The selected references could be subtle or overt. At 100 East the historical references are familiar and overt, taking their cues directly from the 1892 Pabst Building. For instance, the arches of the first story are the same size as the large arch on the former building. *Ornamentalism* is the use of ornament, particularly as a historical reference on the interior or exterior, with the purpose of making buildings relatable. For Stern, Post-Modernism is not a rebuke of Modernism, but an eclectic aesthetic that “uses collage and juxtaposition as techniques to give new meaning to familiar shapes and, in doing so, to cover new ground.”²¹

Stern’s three principles explain the common features of Post-Modernism: contextual references that tie into the surroundings; a blend of traditional, contemporary, and newly invented elements; familiar shapes used in unexpected ways with surprising contrasts; oversized or stylized versions of traditional building elements; playing with scale and proportion to exaggerate, manipulate, or distort traditional forms on the interior and exterior; and humorous, whimsical, ironic, or playful imagery.²²

At thirty-five stories, 100 East is an exaggerated, stylized version of the historic architectural context of Milwaukee and especially of the Pabst Building. The 100 East Building fits within the established architectural vocabulary of Milwaukee by directly referring to the existing Flemish/German Renaissance Revival architecture of the city. The office building is capped by a

¹⁷ Stern, “After the Modern Movement, 1977-1978,” 112.

¹⁸ Stern, “After the Modern Movement, 1977-1978,” 112.

¹⁹ Stern, “After the Modern Movement, 1977-1978,” 112-113.

²⁰ Stern, “After the Modern Movement, 1977-1978,” 113.

²¹ Stern, “After the Modern Movement, 1977-1978,” 115.

²² Christman, Webinar.

high-pitched pyramidal roof behind shaped parapets. Faux lightning rods ornament the ridge lines of the copper roof, and giant concrete finials adorn the corners of the roof. Limestone clads the first nine stories of the concrete building with dominating forty-two-foot entry arches recalling the prominent arches on the Pabst Building; precast concrete panels clad the upper stories. The light color of the building references the commonly used Cream City brick used in Milwaukee, and the tinted glazing provides the contrast between window bays and stone seen in the original building (*Figures 5 & 6*). Bronze medallions decorate the spandrel panels. The building directly alludes to the previous building on the site while also being of its own time.

Architect and scholar Charles Jencks coined the term “Post-Modernism” in 1978. He defined it as “doubly-coded, one-half Modern and one-half something else (usually traditional building) in its attempt to communicate with the public...[both] the continuation of Modernism and its transcendence.”²³ Jencks believed Post-Modernist buildings were relatable for the public because architects “keep something of a modern sensibility, some intention that distinguishes their work from revivalists, whether this is irony, parody, displacement, complexity, eclecticism, realism or any number of contemporary tactics and goals.”²⁴ These designs were also responding to evolving theories in city planning, which were based on buildings that provided “scale, texture, and memorability” in the urban setting.²⁵ Architects had to reconcile this public desire for relatability with their clients’ desire for signature buildings.²⁶ The new wave of corporate office buildings in the 1970s-80s produced forms beyond the rectangular box that dominated the Modern Movement, particularly for commercial resources like tall office buildings. Building footprints and profiles adopted shapes unique to the commercial setting.

More skeptical critics of Post-Modernism, such as architectural historian and critic William Curtis, lamented the superficiality of Post-Modernist design that used blunt references and direct, if exaggerated, quotations from historic precedents. A common criticism of Post-Modernism was that these surface designs were a pastiche of earlier styles that would “recall a previous building more than it convinces us that its present re-use of form is inventive and suitable.”²⁷ However, Curtis conceded that “while the preoccupation with meaning often degenerated into a surface manipulation of signs and references, it also prompted reflections upon the basis of architectural

²³ Charles Jencks, “Postmodern and Late Modern: The Essential Definitions,” *Chicago Review* 35, No. 4 (1987): 33-34.

²⁴ Jencks, “Postmodern and Late Modern: The Essential Definitions,” 34.

²⁵ Rifkind, *A Field Guide to Contemporary American Architecture*, 268.

²⁶ Rifkind, *A Field Guide to Contemporary American Architecture*, 268-269.

²⁷ Charles Jencks, “The Evolution from Modern Architecture,” *Journal of the Royal Society of Arts* 127, No. 5280 (November 1979): 761.

language, and upon the role of precedent in design.”²⁸ It is this more deliberate analysis of precedent and context that drove the design and execution of 100 East in Milwaukee.

THE LOCATIONAL CONTEXT OF 100 EAST

The history of the site of 100 East is essential to understanding the design of the skyscraper. The tall office tower was constructed at the northwest corner of East Wisconsin Avenue and North Water Street in downtown Milwaukee. This historic location sits at the center of three large historic districts that encompass the physical development of downtown (*Figure 1*).²⁹ Milwaukeeans consider this corner one of the most prominent in the city, as Mayor Henry Maier stated in 1987, “Just as the Downtown is symbolized as the heart of the city, this particular intersection symbolizes the heart of Downtown.”³⁰ He further claimed that this intersection saw more bus riders, pedestrians, and automobile passengers than any other in town at the time.³¹ Exposure aside, this particular parcel lays claim to being the oldest site of a building in Milwaukee. One of the first white settlers, Solomon Juneau, lived in a cabin here and established a trading post by 1820.³² Juneau became the first mayor of Milwaukee, and the land surrounding this site is locally known as Juneau Town.³³

The first major construction on this site, however, opened in 1892 when Frederick Pabst commissioned the city’s first skyscraper on this prominent corner, a fourteen-story office building (*Figure 6*).³⁴ Pabst chose to use the German Renaissance Revival style in the construction of his building to reflect his German heritage.³⁵ The Pabst family was one of the many families of German heritage that occupied Milwaukee especially between 1890 and 1920.³⁶ The dominance

²⁸ William J. R. Curtis, *Modern Architecture Since 1900* (Upper Saddle River, NJ: Prentice Hall, 1996), 589.

²⁹ The Plankinton-Wells-Water Street Historic District (1986, NRIS #86001328); the East Side Commercial Historic District (1986, NRIS #86002325); and the West Side Commercial Historic District (2000, NRIS #78003462).

³⁰ Fran Bauer, “New Tower Described as Landmark,” *Milwaukee Journal* (27 January 1987): np in Clipping File.

³¹ Bauer, “New Tower Described as Landmark.”

³² Fran Bauer, “Raising the Dead in Milwaukee,” *Inland Architecture* 31, no. 5 (Sept/Oct 1987): 23.

³³ “Milwaukee Historic Buildings Tour: Juneau Town,” Collection of self-guided tours (1994) available at Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch; Milwaukee County Appraiser, parcel info defines this building’s neighborhood as Juneau Town.

³⁴ Bauer, “New Tower Described as Landmark;” Fran Bauer, “Tower Makes Bow to History,” *Milwaukee Journal* (5 July 1988): 1B.

³⁵ Bauer, “Tower Makes Bow to History,” 1B.

³⁶ City of Milwaukee, “Milwaukee Historic Ethnic Architecture: Resources Study,” (August 1994), 5. On file in the Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch. The Flemish/German Renaissance

of this cultural group resulted in a “wave of nostalgia and pride in their former homelands that encouraged them to reflect Old World architectural traditions in their new buildings.”³⁷ Characteristics of the Flemish/German Renaissance Revival style seen in Milwaukee include stepped or shaped parapets with steeply pitched roofs behind, cupolas, turrets, decorative roof cresting, decoratively trimmed dormer windows, and heavy stone arches. Following World War II, the top of the 100 East Building was altered, removing the complex roofs to achieve a somewhat Streamlined/Art Moderne design (*Figure 9*).³⁸ Three years after the construction of the Pabst Building, the city elected to construct their City Hall two blocks to the north in the same architectural style (*Figures 7 & 8*). The completion of the Pabst Building initiated the Flemish/German Renaissance Revival designs of new buildings in downtown Milwaukee.³⁹ An extant example of these buildings within the physical context of 100 East Wisconsin Avenue is the 1891-92 German-English Academy (1020 North Broadway) (*Figure 10*). While more Romanesque Revival than German Renaissance, the 1899 Milwaukee Federal Building at 517 East Wisconsin Avenue shares some similar qualities such as the stone construction, heavy arches, and gabled parapets (*Figure 10*).⁴⁰ These extant buildings joined at least five others in the surrounding area that have since been demolished (*Figure 11*).

The Pabst Building survived until 1981 when Madison developers James and David Carley acquired it. They cleared the site to make way for a new office tower to the outcry of local historians.⁴¹ By the summer of 1983, however, the developers abandoned their plans due to what they perceived as a lack of need for new commercial space. At the insistence of the city, the Carleys landscaped the site, uncertain of its future.⁴² However, not everyone in Milwaukee believed that there was no demand for new office space.

Revival style reflects the architecture of Northeastern Europe, particularly parts of Belgium, The Netherlands, and Weser River area of Germany.

³⁷ City of Milwaukee, “Milwaukee Historic Ethnic Architecture: Resources Study,” 5. See also Megan E. Daniels, *Milwaukee’s Early Architecture*, Images of America Series (Charleston, SC: Arcadia Publishing, 2010), 93.

³⁸ City of Milwaukee, “Milwaukee Historic Ethnic Architecture: Resources Study,” 13.

³⁹ Daniels, *Milwaukee’s Early Architecture*, 103.

⁴⁰ These commercial buildings joined other similarly styled buildings throughout Milwaukee, including the 1890 Pabst Mansion at 2000 W Wisconsin Ave.

⁴¹ Bauer, “Tower Makes Bow to History,” 1B.

⁴² Fran Bauer, “Carleys Delay Project; Park Planned Instead,” *Milwaukee Journal* (15 June 1983): 1, 14 in Clipping File.

The 1980s witnessed a national trend of downtown reinvestment, as noted by Rifkind.⁴³ In his chapter spanning the years 1967-2000, author John Gurda in *The Making of Milwaukee* explains that these decades “coincided with a building boom that transformed the face of downtown Milwaukee.”⁴⁴ Developers asserted downtown Milwaukee as a regional center by reshaping it through the construction of six new buildings in the 1980s (*Figure 12*).⁴⁵ During this era, the city also upgraded the Milwaukee River, creating new pedestrian space on both sides of the river. This Riverwalk connected the buildings like 100 East both with the river and to each other. The new construction, coupled with the rehabilitation of extant properties, equaled a nearly \$1 billion investment. The renaissance resulted in a marked increase in the number of visitors to downtown, as well; by the end of 1989, the central business district had become the region’s most popular commercial district.⁴⁶

CONSTRUCTING 100 EAST

In late 1985, Milwaukee-based Northwestern Mutual Life Insurance Company began searching for a mid-sized developer with whom to partner on the construction of a Class A speculative office tower in downtown Milwaukee. Of the twelve firms solicited, Faison Associates’ reputation for high quality developments and successful management of their portfolios won them the contract; the Charlotte-based firm had no prior developments in the Midwest. The development team selected the now-vacant site at Wisconsin and Water for their project, knowing its long history and importance to the city.⁴⁷

During 1986, the developers worked on the plans for a Class A office tower to adorn the vacant site at 100 East Wisconsin. The team hired the Charlotte-based architecture firm Clark, Tribble, Harris, & Li to design the high-end building. By January 1987, plans were formally announced for what Henry Faison, president of Faison Associates, promised “would become a city landmark on Milwaukee’s busiest corner.”⁴⁸ The design team studied the architectural history of Milwaukee, as well as the history of the site to contextualize the design for the project. The historic Flemish/German Renaissance Revival architecture of downtown heavily informed the design of

⁴³ Rifkind, *A Field Guide to Contemporary American Architecture*, 266-267.

⁴⁴ John Gurda, *The Making of Milwaukee*, 4th ed. (Milwaukee: Milwaukee County Historical Society, 2018), 407.

⁴⁵ Gurda, *The Making of Milwaukee*, 407-408.

⁴⁶ Gurda, *The Making of Milwaukee*, 408-409.

⁴⁷ Jean Petruski and Tillman Andrew Bruett, “100 East: The Gathering Place,” in “100 East Wisconsin Avenue,” *Milwaukee Journal* [?], advertising supplement ([1989]): 1 in Clipping File.

⁴⁸ Bauer, “New Tower Described as Landmark.”

the new building just as the former Pabst Building informed the design of turn-of-the-twentieth century downtown.

Groundbreaking for the office building occurred in May 1987. Excavation of the site resulted in a slight construction delay due to buried remains of the Pabst Building. According to M.A. Mortenson Construction Company's project manager, Thomas Gunkel, "It took two shifts working seven days a week for three months to prepare the foundation. Crews removed a 4-foot concrete, steel-reinforced foundation and 600 timber piles that had been placed beneath the Pabst Building to keep it from sinking into the marshy soil. Once they were cleared, 800 new pilings were driven 65 to 90 feet deep to give 100 East ample support."⁴⁹ Despite this and a construction worker strike in 1988, the building opened on time and under budget.⁵⁰ The first tenant to sign a lease, Dean Witter Reynolds, Inc., wanted to move into their eighteenth-floor offices by the end of February 1989. Construction of their offices began before windows had been installed on that level. However, their offices were ready prior to the building's official completion in April and served as a model for prospective tenants as the building neared completion.⁵¹

THE IMPACT OF THE 100 EAST BUILDING (COMPARATIVE ANALYSIS)

The 100 East Building was one of the six new buildings constructed downtown in the 1980s (*Figure 12*). Of those six, three (including 100 East) exhibited Post-Modernist design. Joseph Korom argues that the first Post-Modernist office buildings are those found at the 1984 Helmut Jahn-designed Plaza East (330 East Kilbourn Avenue) (*Figure 13*).⁵² A two-story "Crystal Colonnade" connects two fourteen-story towers.⁵³ The design blurs the line between Late Modern and Post-Modern. Jahn "snipped" the corners of the typical office tower box and played with the regular rhythm of the spandrel-window motif of the upper stories. Centered on the top of the primary facades, Jahn applied round steel arches whose design resembles the voussoirs of the stone arches seen in German Renaissance Revival buildings.

⁴⁹ Dave Jensen, "Gunkel's Roost," *The Business Journal* (13 June 1988): 24 in Clipping File.

⁵⁰ Thomas F. Gunkel, "Building a Landmark," in "100 East Wisconsin Avenue," 3 in Clipping File.

⁵¹ Ann Wenniger, "Filling in the Spaces," in "100 East Wisconsin Avenue," 5 in Clipping File. Floor eighteen today is unfinished.

⁵² Korom, *Milwaukee Architecture*, 63.

⁵³ Marsha Weisiger, "MGIC Plaza and Plaza East," SAH Archipedia <https://sah-archipedia.org/buildings/WI-01-MI3>.

Skidmore, Owings & Merrill designed the Post-Modernist twenty-eight-story Milwaukee Center (111 East Kilbourn Avenue), which opened in 1989.⁵⁴ Like the 100 East Building, Milwaukee Center references the historic City Hall in form, though its design is more abstract than 100 East (*Figure 14*). A copper-clad pyramidal roof caps an angular twenty-eight-story tower, alluding to the tower of the City Hall building. The tower extends above the sixteen-story east half of the building. Red brick clads the structure, and limestone trim accents the building. The Milwaukee Center opened the same year as 100 East.

Two other Post-Modernist buildings followed the opening of 100 East and continued to embrace the established historic architectural context. Northwestern Mutual Life, who had partnered with Faison Associates in the development of 100 East, hired Milwaukee-based Beckley, Meyers, Flad & Associates to design an eighteen-story data center at 818 East Mason Street (*Figure 15*).⁵⁵ This tower opened in 1990. A pyramidal roof caps an offset tower structure. Limestone clads this office building. The form of the building recalls the form of the City Hall Building, as well as the form of 100 East.

In 1998, the Wisconsin Center opened at 400 West Wisconsin Avenue (*Figure 16*). The designers, D4 Associates, were a collaborative group of architects and builders. The 670,000-square-foot convention center unabashedly references the local German-influenced architecture. Red brick clads the glass and precast-concrete structure. Mansards and shaped parapets line each of the four, four-story elevations. Glass mansards cap the fourth story. A pentagonal, five-story tower at the northwest corner of 4th and Wisconsin features a copper-clad roof with gabled dormers; a glass spire recalling the cupolas on the City Hall and 100 East, caps the steeply pitched roof.

Writing in 1998, the year of the Wisconsin Center's opening, Milwaukee architectural critic Whitney Gould seems to echo the criticism of Post-Modernist architecture. She decried the lack of what she considered cutting-edge architecture in the city in favor of buildings that continue to highlight the architecture of "our Flemish Renaissance City Hall."⁵⁶ What Gould critiques, however, is exactly what makes 100 East familiar, accessible, and meaningful to the city, to paraphrase Stern, and what makes it a good example of Post-Modernist design philosophy. Over ten years earlier, the architects unabashedly explained their design philosophy, seeking "to recreate the language and scale [of the Pabst Building] in a totally modern and competitive building by

⁵⁴ Korom, *Milwaukee Architecture*, 20-21, 49-50. Fran Bauer, "New Office Tower Planned," *Milwaukee Journal* (2 February 1988): 1A in Clipping File. This article refers to a building planned for 827-841 East Wisconsin Avenue.

⁵⁵ Korom, *Milwaukee Architecture*, 11.

⁵⁶ Whitney Gould, "When It Comes to Architecture, Milwaukee's Not on the Map," no source (9 February 1998): np in Clipping file.

recalling forms of the past.”⁵⁷ Architect Michael Murray believed that the incorporation of historical references from Milwaukee “established the appropriate physical and symbolic imagery in the traditional part of the city.”⁵⁸ What 100 East captures more than other Post-Modernist examples in downtown Milwaukee is the feeling and association—to use terms of historic integrity—of the city’s architectural history especially the lost Pabst Building. The 100 East Building emphasizes the grandeur of the former building through its size. The use of stone arches, shaped parapets, finials, and the pyramidal roof recall the same elements of the old building, as does the contrast between the light-colored exterior walls and darker window bays. The building does not replicate or rebuild the past, rather, it uses the established and beloved architectural vocabulary in a contemporary way. The 100 East Building is of its time both in the use of modern materials such as reinforced concrete structure, tinted glass windows, and precast cladding, and in the sheer scale of the structure. The 100 East Building is a whimsical, modern interpretation of the history found in its historic location. Its embrace of the historic architectural context demonstrated that the established Flemish/German Renaissance Revival of Milwaukee remained relevant, as seen in later works. Gould’s critique demonstrates the legacy of the historic architectural context.

CONCLUDING SIGNIFICANCE STATEMENT

The 100 East Building is locally significant under CRITERION C because it is the best example of the Post-Modernist style within the context of this design era that flourished in Milwaukee during the 1980s and 1990s, an era that witnessed a construction boom in downtown. The building was intentionally designed with references to the old Pabst Building on the site and the Milwaukee City Hall, cementing the architectural context of the building and making it an important locally significant example of Post-Modernism in the City of Milwaukee. Constructed between 1987-1989, CRITERIA CONSIDERATION G applies. The building is eligible under Criterion C because enough time has elapsed to evaluate the Post-Modernist architecture of downtown Milwaukee due to the real estate boom that occurred in the late 1980s and continued through the 1990s. The 100 East Building is the best local example of the Post-Modernist style in Milwaukee when compared to the others created in direct response to the building boom.

LAND ACKNOWLEDGEMENT (will be reviewed by the Office of the State Archaeologist)

This nomination recognizes the depth of human presence here, the ancestral homeland of American Indians for millennia. From as early as the seventeenth century, Euro-American exploration and settlement, military campaigns, and government programs, all had the effect of

⁵⁷ Petruski and Bruett, “100 East: The Gathering Place,” 2.

⁵⁸ Michael Murray, “A Building with a Memory” in “100 East Wisconsin Avenue,” *Milwaukee Journal* [?], advertising supplement ([1989]): 2.

repeated displacement of Indians of many tribal affiliations. This continuous tribal movement resulted in Wisconsin being home to many tribes who originated from other parts of the country, generating a pattern of immigration, relocation, and formation of a new homeland. Some of these tribes remain in Wisconsin but others may not. We acknowledge that the property that is the subject of this nomination is located on land long occupied by American Indians.

ARCHAEOLOGICAL POTENTIAL (will be drafted and reviewed by the Office of the State Archaeologist)

PRESERVATION ACTIVITIES

Due to its age, no surveys of Milwaukee have included the 100 East Building for potential eligibility for the NRHP. This nomination includes an informal survey of other Post-Modern office buildings within downtown Milwaukee. In late 2023, the Milwaukee Historic Preservation Office staff provided insight and assistance for the development of the statement of significance used to prepare a federal historic tax credit Part 1 application. The National Park Service (NPS) affirmed the eligibility of 100 East affirmed in January 2024 when it approved the Part 1 with the support of the Wisconsin State Historic Preservation Office (SHPO). As a partner with the SHPO and the NPS participating in the Certified Local Government (CLG) program, Milwaukee is required to maintain a system to survey and inventory historic properties. That entails regular surveys with updates every 20 to 25 years to identify properties that appear potentially eligible for the NRHP.

END OF STATEMENT OF SIGNIFICANCE DO NOT DELETE

9. Major Bibliographical References

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey #
☐ recorded by Historic American Engineering Record #
☐ recorded by Historic American Landscape Survey #

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Wisconsin Architecture and History Inventory # and/or Archaeological Site Inventory #:

244913

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Architecture, Milwaukee County, Wisconsin Ave. – E. – 100. Clipping File. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

Bauer, Fran. "Raising the Dead in Milwaukee." *Inland Architecture* 31, no. 5 (Sept/Oct 1987): 20-23.

Christman, Abigail. "Preserving the 1970s and 1980s: Why Should We Care About Brutalist and Post-Modernist Architecture?" Webinar presented by the *National Alliance of Preservation Commissions*, May 27, 2021. <https://www.bigmarker.com/national-alliance-of-preserv/Brutalist-Post-Modernist-Architecture-3a1fa7ab8207f41c90c8abc4> (re-accessed 16 April 2024).

City of Milwaukee. "Milwaukee Historic Ethnic Architecture: Resources Study." August 1994. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

City of Milwaukee, Department of City Development. "Milwaukee: Ethnic Commercial and Public Buildings Tour." 1994. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

Clark, Tribble, Harris & Li, Architects & Engineers. Construction drawings (plans & elevations). 1987. On file with owner.

Consolloy, Rachel & Amanda Loughlin. "One Bell Center [St. Louis, MO]." National Register Nomination (2022). Listed in the NRHP 26 September 2022 (SG100008205).

Daniels, Megan E. *Milwaukee's Early Architecture*. Images of America Series. Charleston, SC: Arcadia Publishing, 2010.

Gurda, John. *The Making of Milwaukee*. 4th ed. Milwaukee: Milwaukee County Historical Society, 2018.

Historic Milwaukee, Inc. *Spaces & Traces/Original Places: A Tour of Milwaukee's Original Settlements*. Milwaukee: Historic Milwaukee, Inc., 1996. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

Korom, Joseph. *Milwaukee Architecture: A Guide to Notable Buildings*. Madison: Prairie Oak Press, 1995.

"Milwaukee Historic Buildings Tours." Collection of self-guided tours. 1994. Frank P. Zeidler Humanities Room, Milwaukee Public Library, Central Branch.

Sherfy, Marcella & W. Ray Luce, et al. "Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years." National Register Bulletin 22. 1979, rev. 1998.

Stern, Robert A. M. "After the Modern Movement. 1977-1978." *Architecture on the Edge of Post-Modernism: Collected Essays 1964-1988*, Cynthia Davidson, ed. New Haven, CT: Yale University Press, 2009.

END OF BIBLIOGRAPHY DO NOT DELETE

10. Geographical Data

Acreeage of Property: Less than 1

Provide either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude:	<u>43.038993</u>	Longitude:	<u>-87.90958</u>
2. Latitude:	_____	Longitude:	_____
3. Latitude:	_____	Longitude:	_____
4. Latitude:	_____	Longitude:	_____

Verbal Boundary Description (Describe the boundaries of the property.)

The building occupies an irregularly shaped parcel described as follows: Lots 4, 5, & 6 in Block 2 in Plat of Milwaukee on the east side of the river in the Northeast 1/4 of Section 29 in Township 7 North, Range 22 East, in the city of Milwaukee (Source: ALTA/NSPS Land Title Survey, Chaput Land Surveys, 15 May 2023).

Visually, the property is bounded by public sidewalks along North Water Street (east) and East Wisconsin Avenue (south), the Milwaukee River (west), and the adjacent property to the north.

Boundary Justification (Explain why the boundaries were selected.)

The boundary represents all the land historically and currently associated with the 100 East Building.

END OF GEOGRAPHIC DATA DO NOT DELETE

11. Form Prepared By

name/title: Amanda K. Loughlin/National Register Section Head, with Rachel Consolloy/COO

organization: Rosin Preservation, LLC

street & number: 1712 Holmes St.

city or town: Kansas City State: MO zip code: 64108

Email: amanda@rosinpreservation.com

Telephone: 816.472.4950

Additional Documentation

Figure Log

Photo Map 1. Overall exterior and contextual photos. Base plan from SCB Architects, 2024.

Photo Map 2. First floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 3. Basement/lower-level floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 4. Second floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 5. Third floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 6. Ninth floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 7. Tenth floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 8. Typical floor plan of floors twelve to twenty-five and combined photo map for floors fifteen to seventeen. Base plan from SCB Architects, 2024.

Photo Map 9. Typical floor plan of floors twenty-six to twenty-eight and photo map for floor twenty-eight. Base plan from SCB Architects, 2024.

Photo Map 10. Typical floor plan of floors twenty-nine to thirty-one and combined photo map for floors twenty-nine and thirty-one. Base plan from SCB Architects, 2024.

Photo Map 11. Thirty-third floor & photo plan. Base plan from SCB Architects, 2024.

Photo Map 12. Thirty-fourth floor & photo plan. Base plan from SCB Architects, 2024.

Figure 1. Downtown Milwaukee, showing the building at 100 E. Wisconsin Ave. (starred) within context of the three surrounding historic districts. Base map from Google.

Figure 2. Aerial map, showing the current parcel and project boundary (dashed box). Map from the City of Milwaukee GIS.

Figure 3. Snippet of the May 2023 survey, establishing the parcel and site boundary (dashed box added for clarity). Survey provided by owner.

Figure 4. The existing 11th floor plan, showing the roof of the garage between the two cooling towers. Sheet AD2.11, 2024, SCB Architects.

Figure 5. View of the building in 1989 shortly after opening, looking NE. Photo from the MPL clipping file.

Figure 6. The 14-story Pabst Building, looking northeast. Image from the MPL clipping file.

Figure 7. Postcard view of downtown Milwaukee, looking northwest and showing the 1892 Pabst Building where the 100 East Building would be constructed.

Figure 8. Looking south down North Market Street from Kilbourn Avenue and showing 100 East in context with the historic City Hall in foreground. Photo by Loughlin, October 2022.

Figure 9. The Pabst Building shortly before demolition. Photo provided by Tim Askin, City of Milwaukee.

Figure 10. Additional examples of Renaissance Revival architecture in downtown Milwaukee. Images from Google.

Figure 11. Examples of other stylistic buildings constructed around the time of the Pabst Building (upper right image) that have since been demolished. Source: City of Milwaukee, “Milwaukee Historic Ethnic Architecture: Resources Study,” 7.

Figure 12. Google Earth map showing the locations of other 1980s and 1990s buildings in downtown Milwaukee. The Society of Architectural Historians (SAH) Archipedia[^] and Joseph Korom’s 1995 book *Milwaukee Architecture: A Guide to Notable Buildings** identified these properties. **Bold** entries in the table indicate other Post-Modernist designs.

Figure 13. Plaza East, 330 East Kilbourn Avenue, 1984. Photo dated 1994. Source: Wisconsin Historical Society, Architecture & History Inventory, Plaza East Office Center, 16657.

Figure 14. Milwaukee Center, 111 E. Kilbourne, 1989. Photo by Loughlin, October 2022.

Figure 15. Northwestern Mutual Life Data Center, 818 E. Mason, 1990. Photo from Wikipedia.

Figure 16. Wisconsin Center, 400 W. Wisconsin, 1998. Photo by Loughlin, October 2022.

Figure 17. Bing Map with Latitude and Longitude

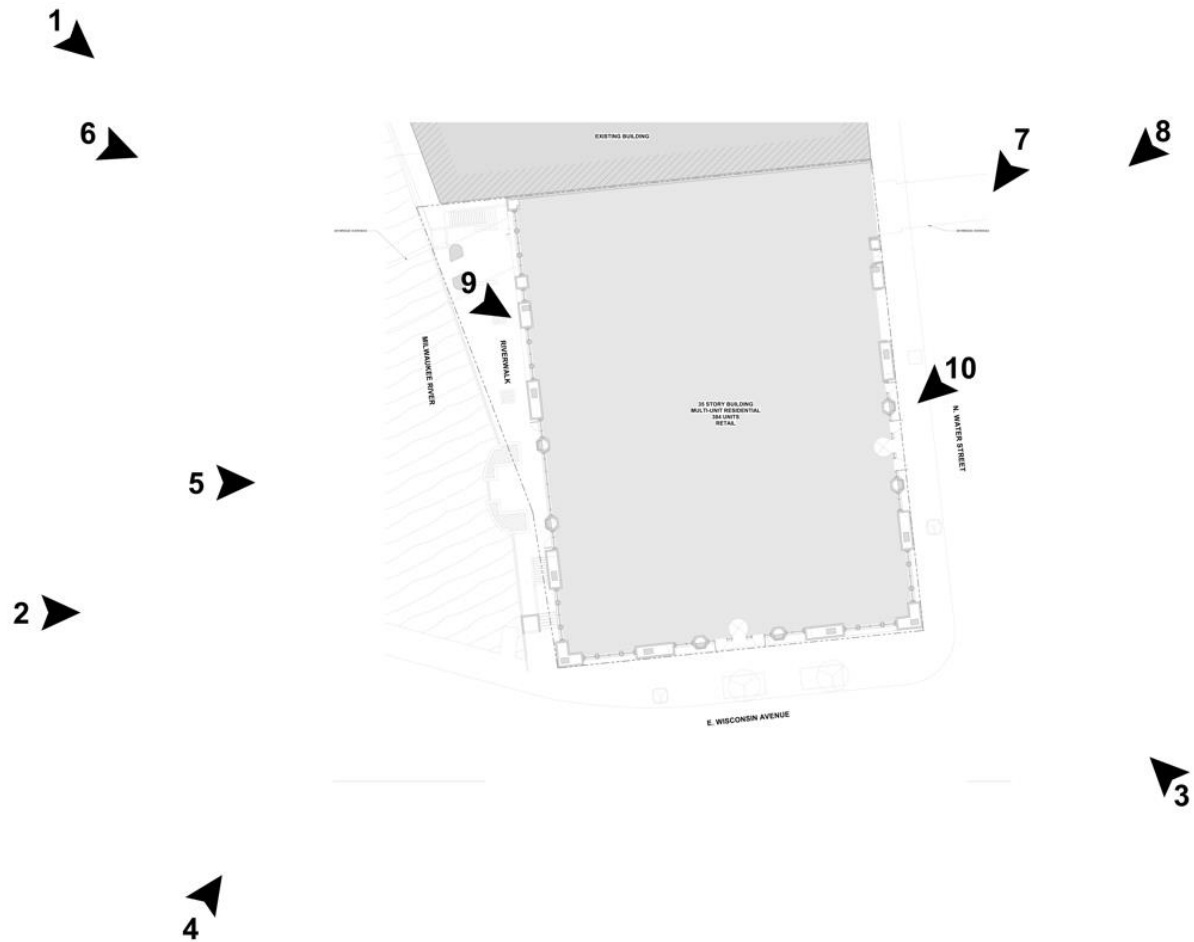


Photo Map 1. Overall exterior and contextual photos. Base plan from SCB Architects, 2024.
Not to scale





Photo Map 2. First floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale





Photo Map 3. Basement/lower-level floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale.



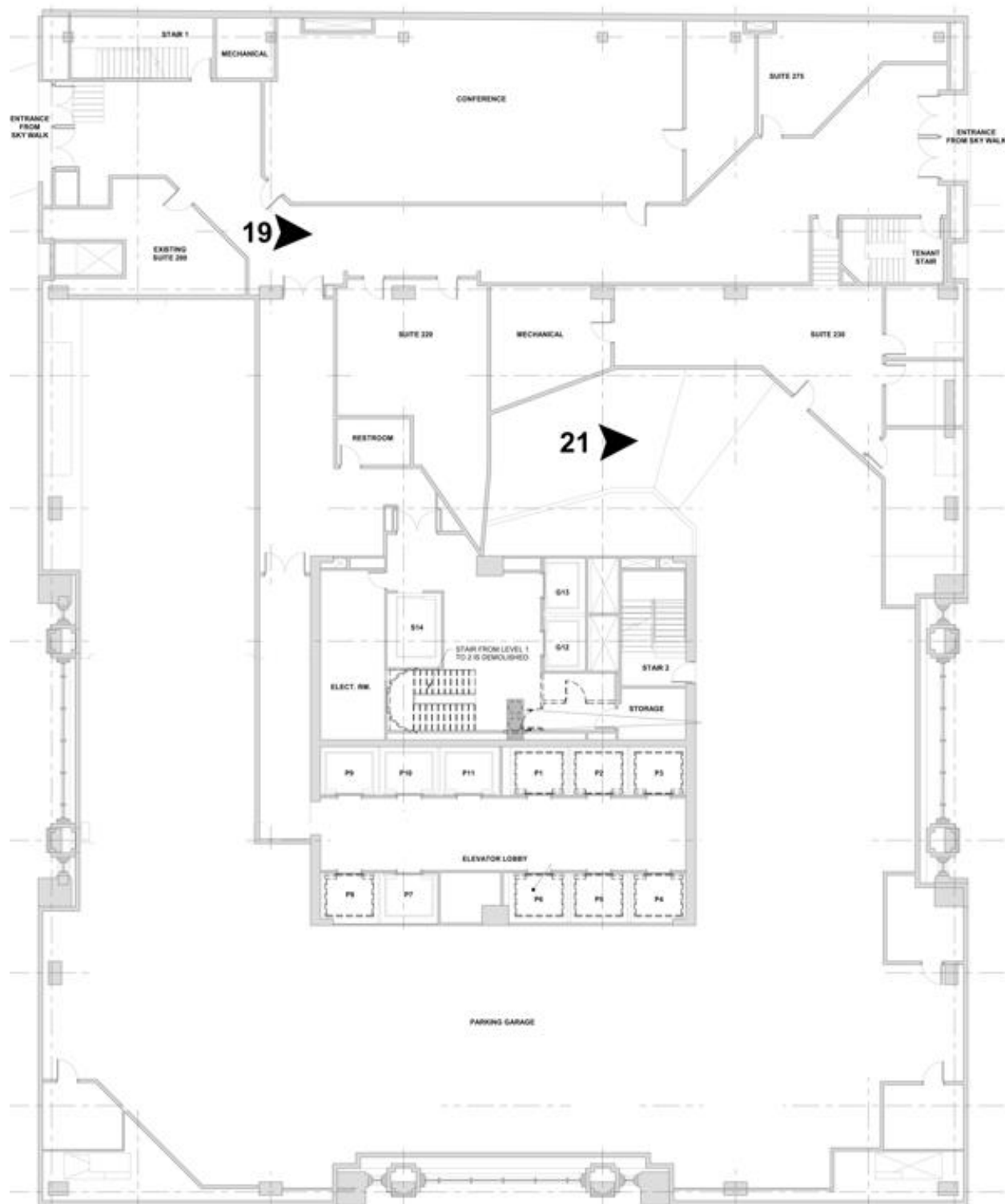


Photo Map 4. Second floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale

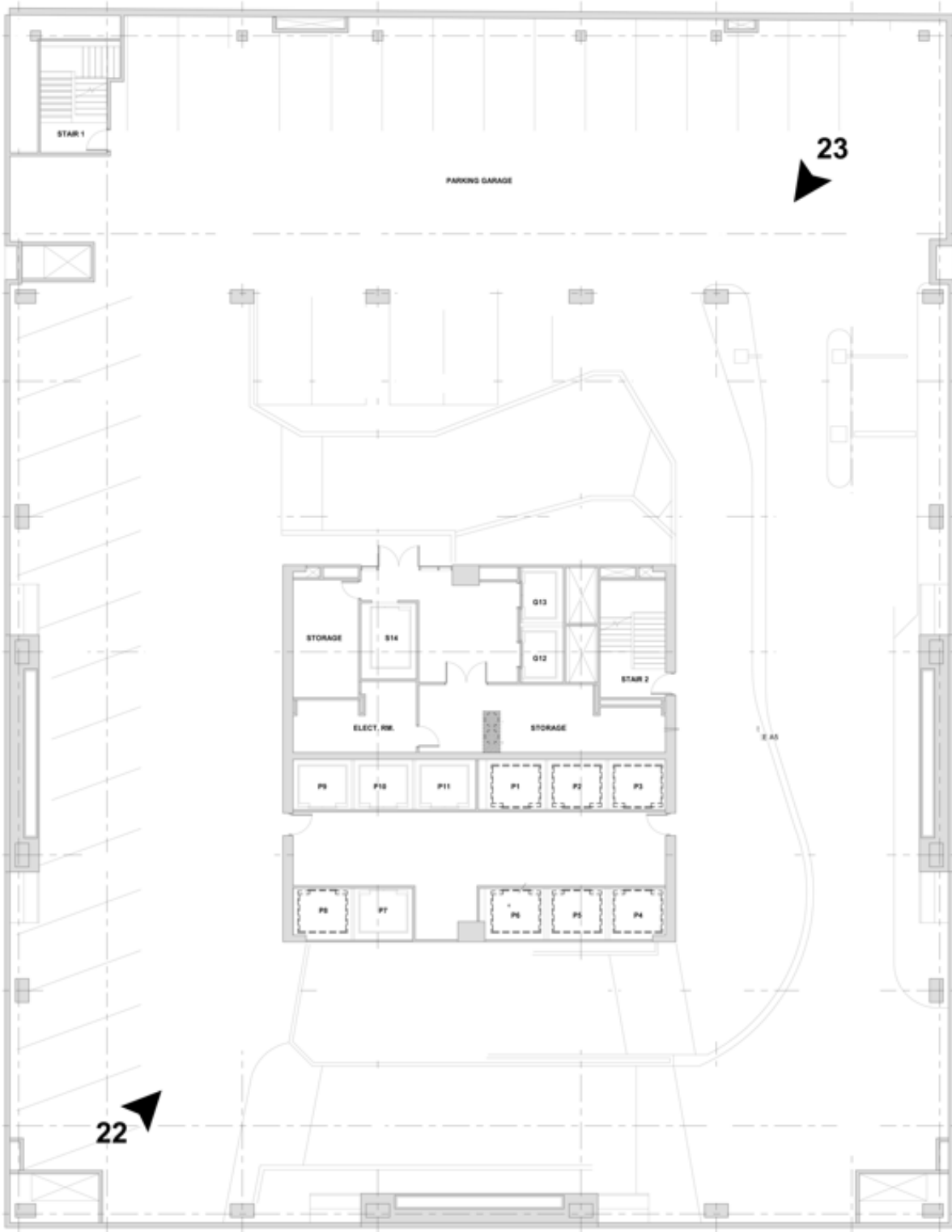


Photo Map 5. Third floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale





Photo Map 6. Ninth floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale



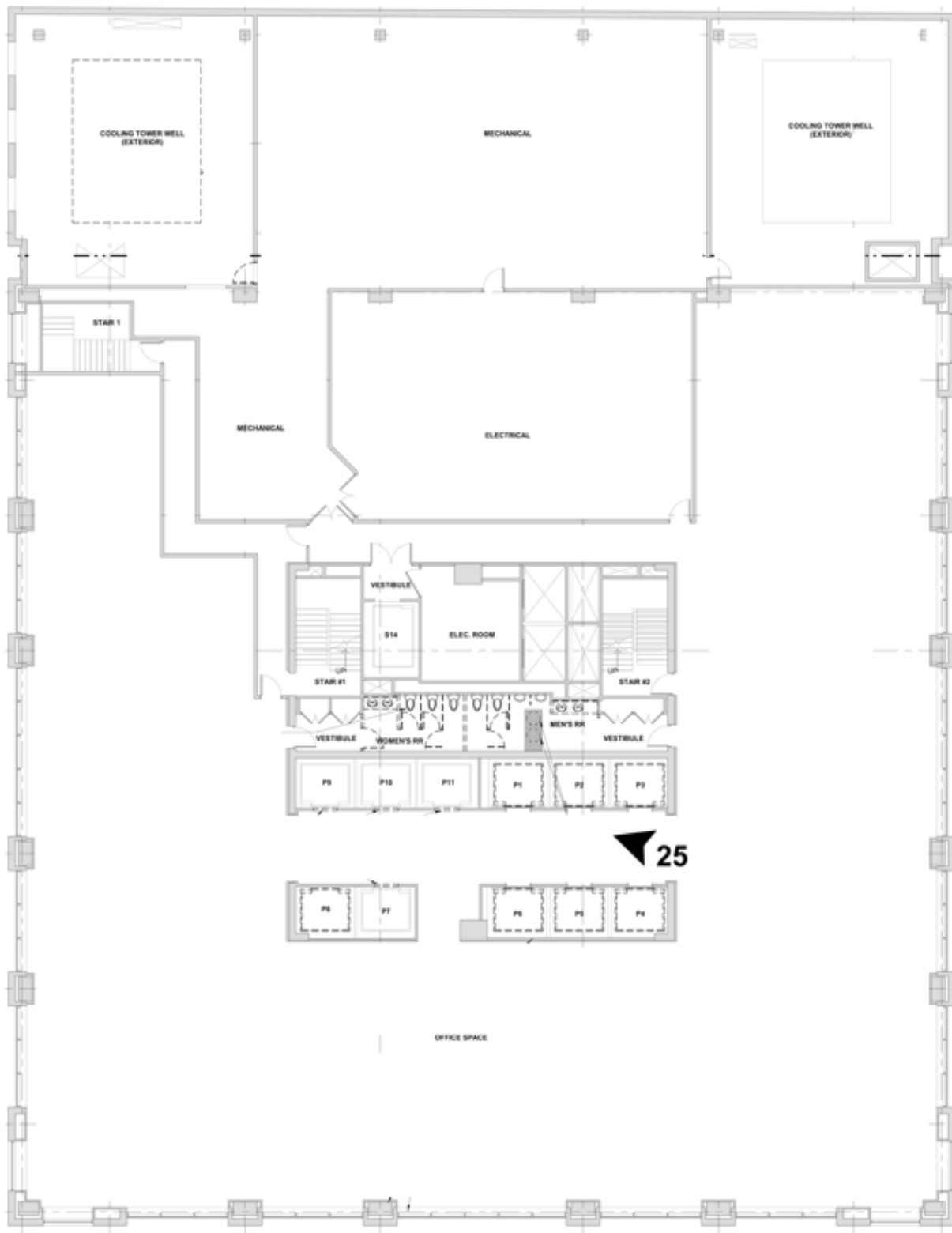


Photo Map 7. Tenth floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale

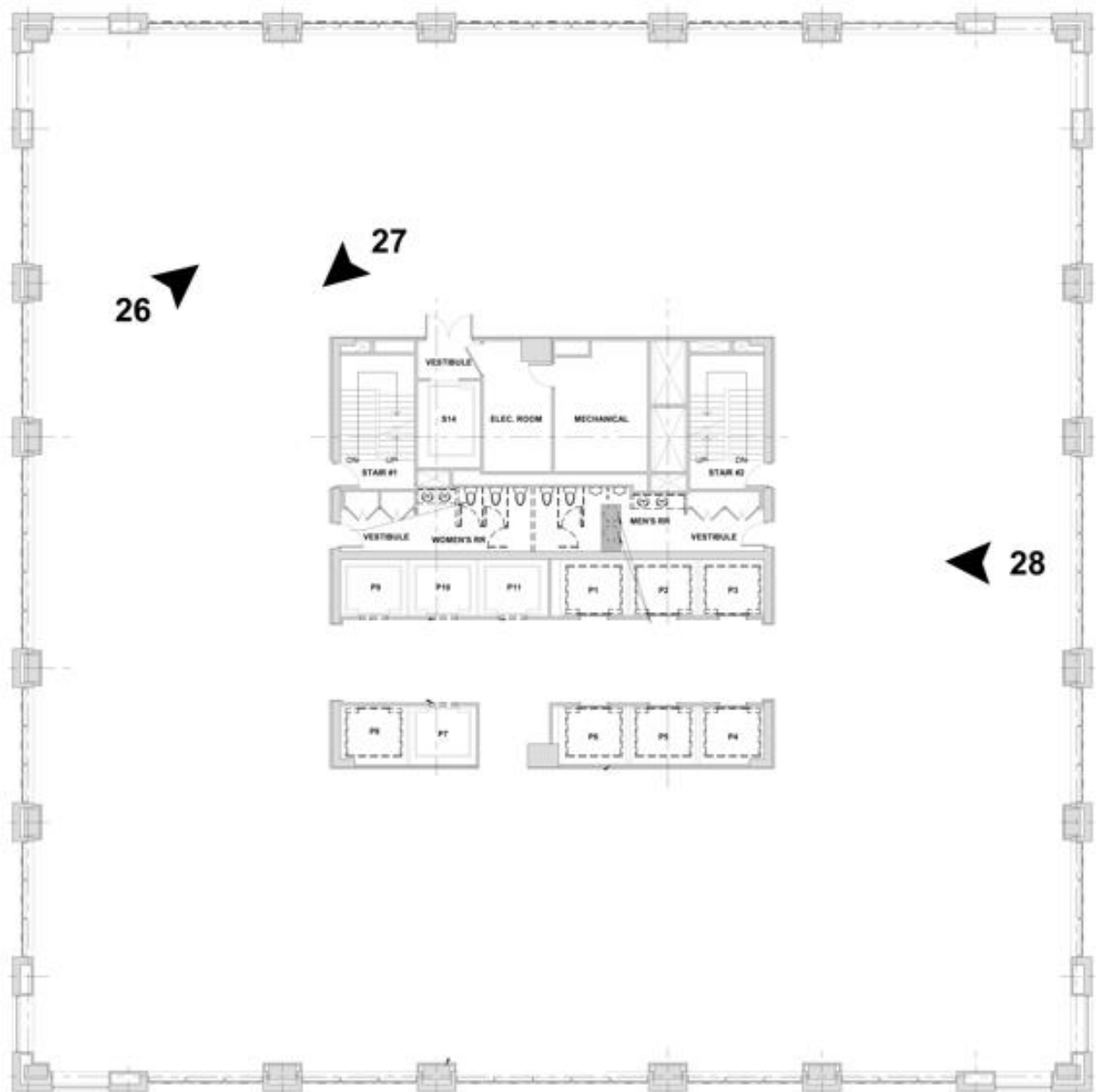


Photo Map 8. Typical floor plan of floors twelve to twenty-five and combined photo map for floors fifteen to seventeen. Base plan from SCB Architects, 2024.
Not to scale

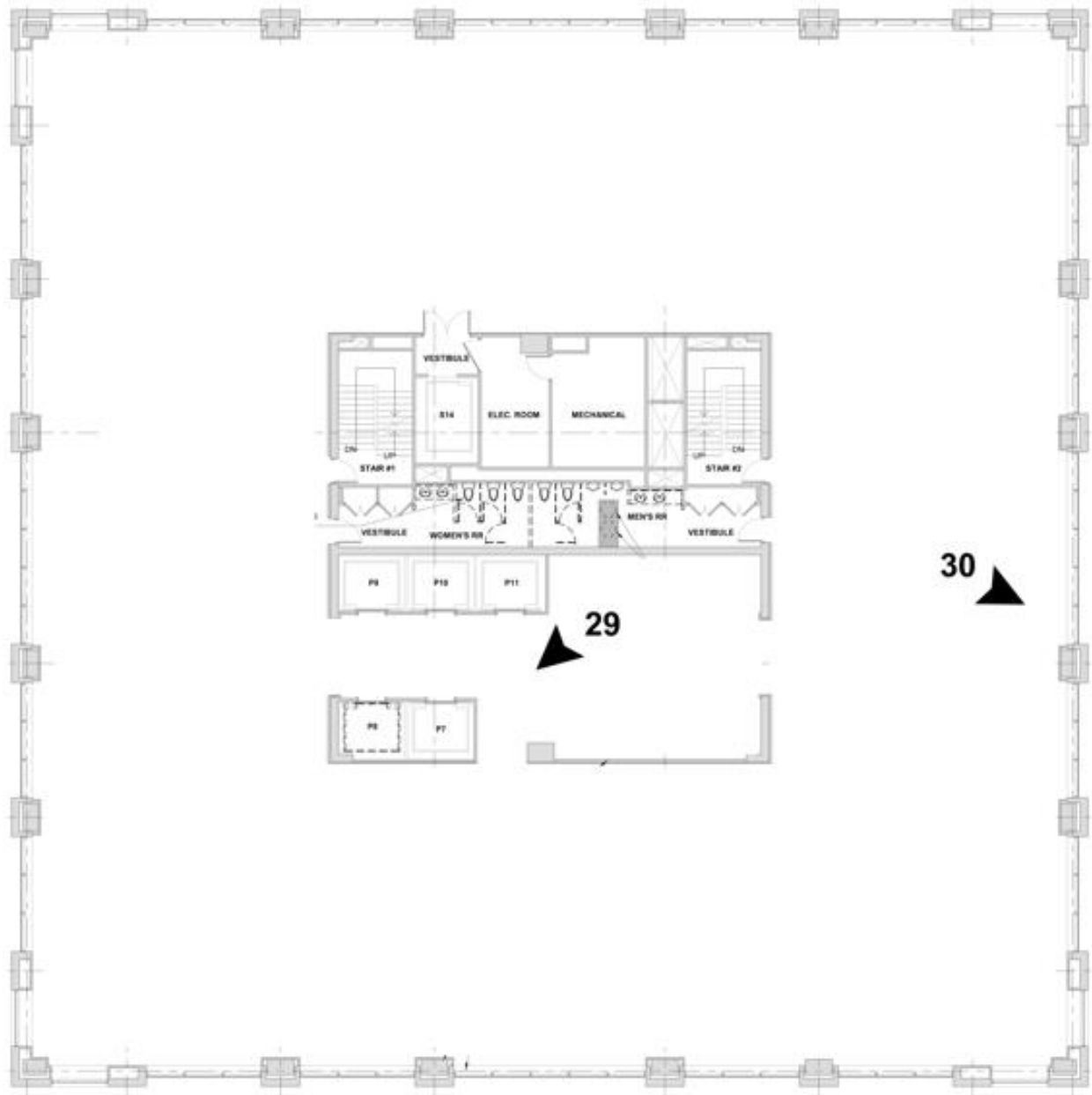


Photo Map 9. Typical floor plan of floors twenty-six to twenty-eight and photo map for floor twenty-eight. Base plan from SCB Architects, 2024.
Not to scale

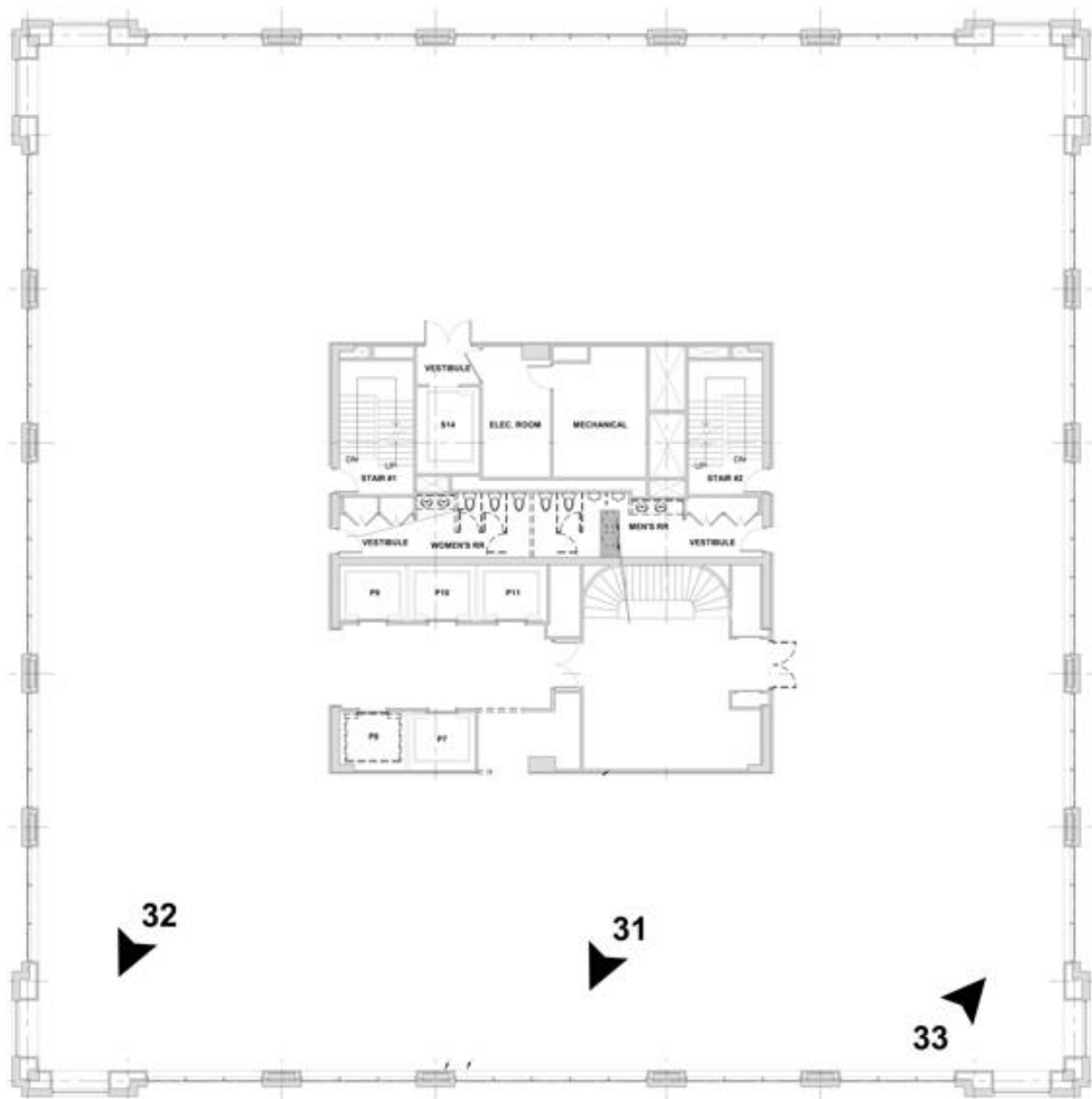


Photo Map 10. Typical floor plan of floors twenty-nine to thirty-one and combined photo map for floors twenty-nine and thirty-one. Base plan from SCB Architects, 2024.
Not to scale

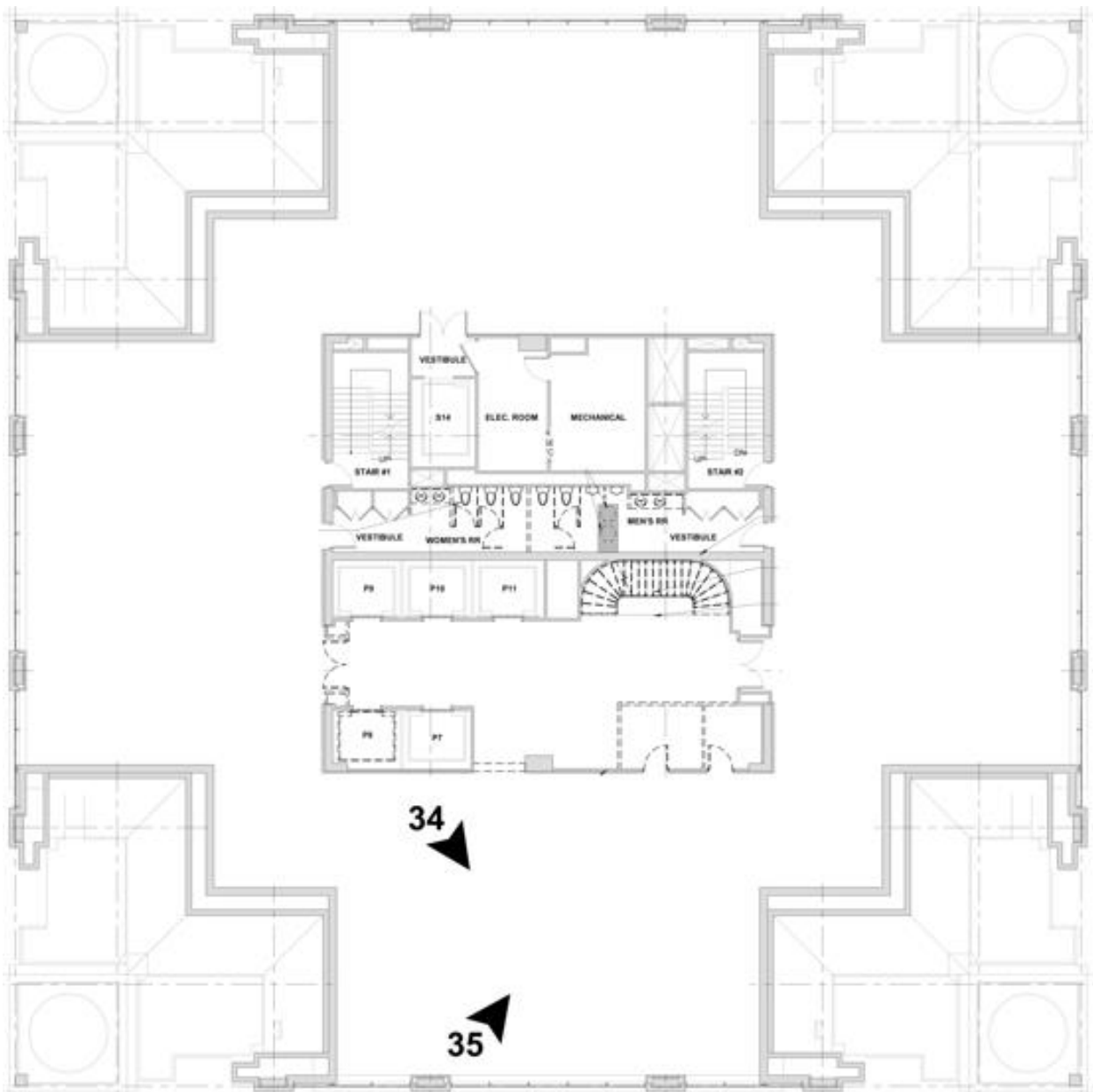


Photo Map 11. Thirty-third floor & photo plan. Base plan from SCB Architects, 2024.
Not to scale



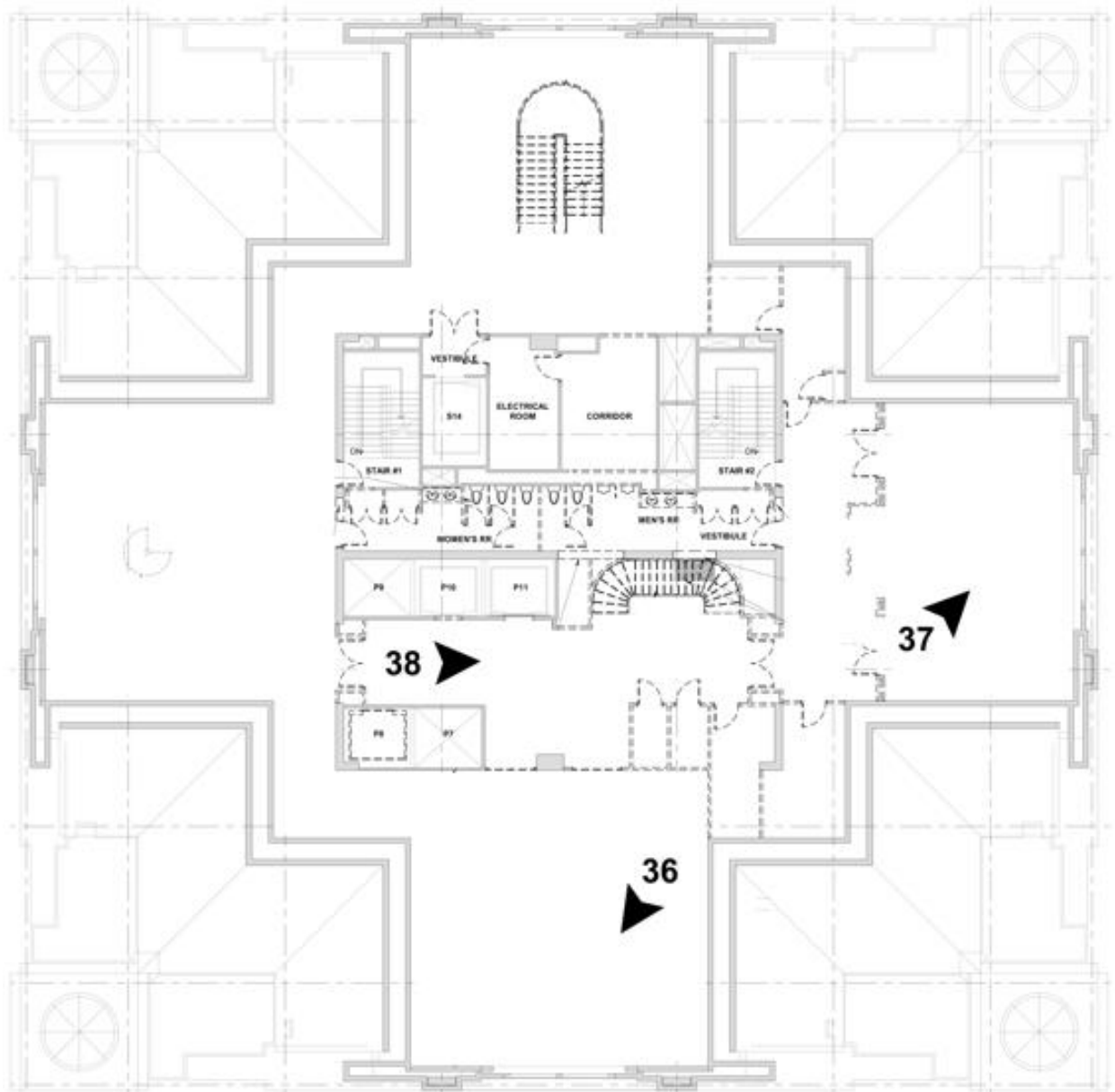


Photo Map 12. Thirty-fourth floor & photo plan. Base plan from SCB Architects, 2024
Not to scale



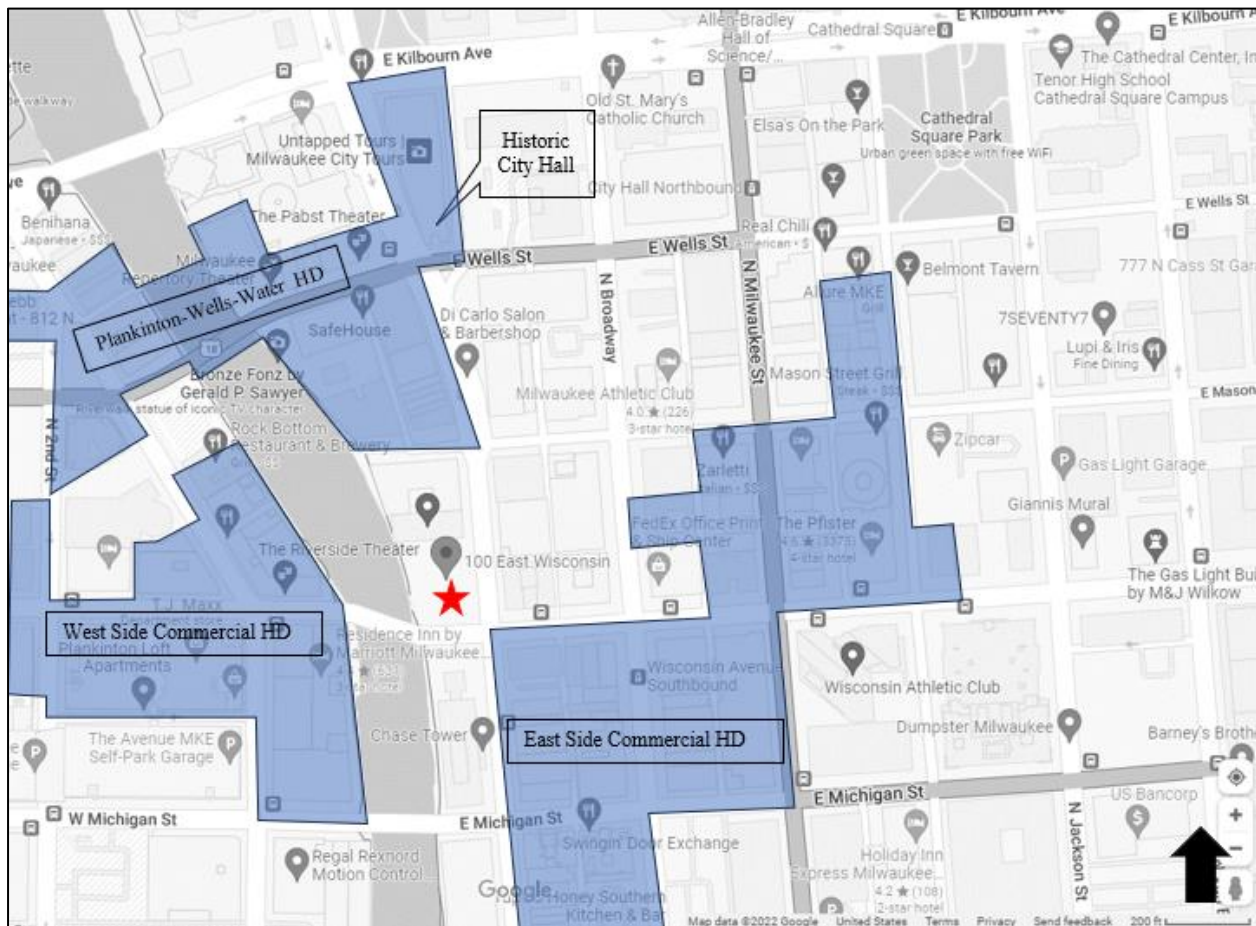


Figure 1. Downtown Milwaukee, showing the building at 100 E. Wisconsin Ave. (starred) within context of the three surrounding historic districts. Base map from Google. Not to scale

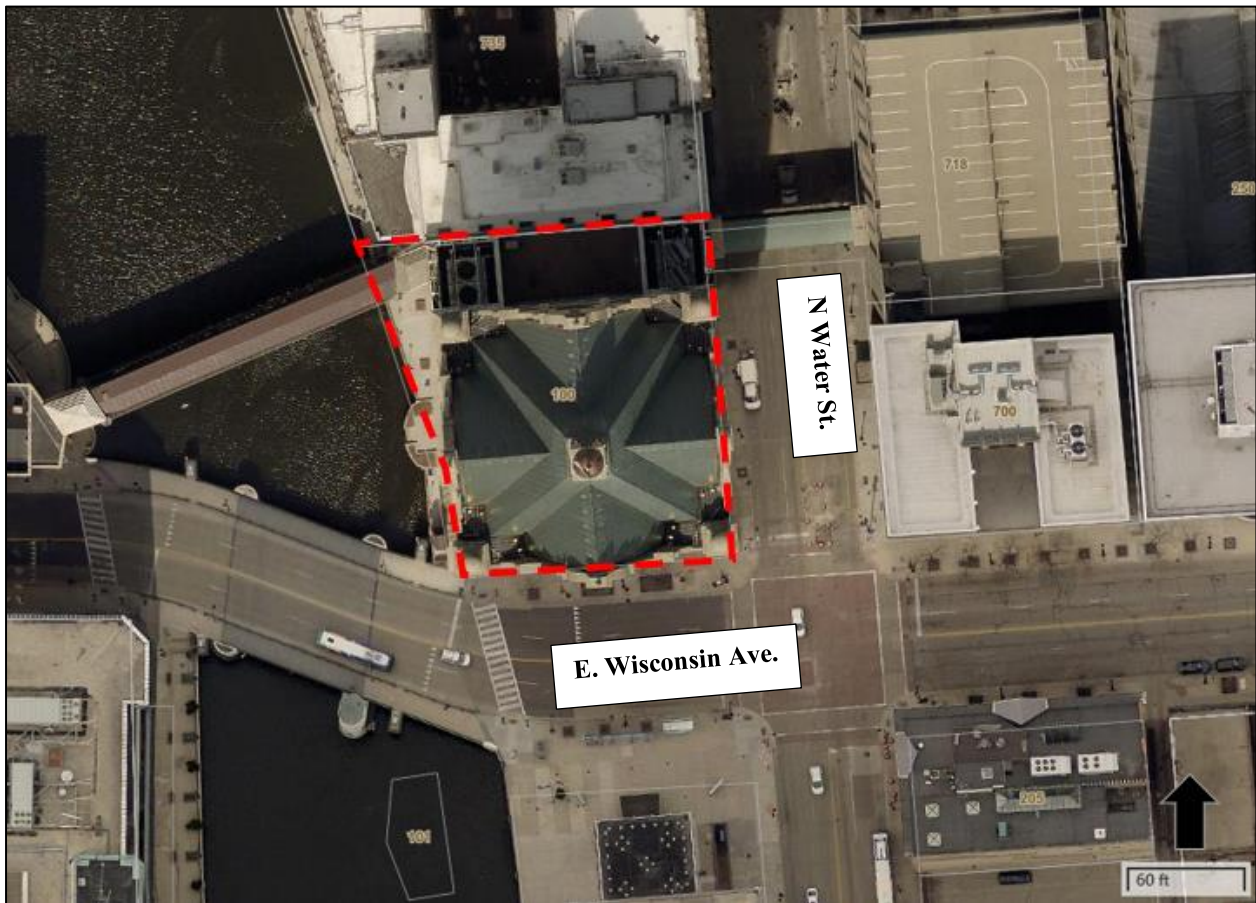


Figure 2. Aerial map, showing the current parcel and project boundary (dashed box). Map from the City of Milwaukee GIS.

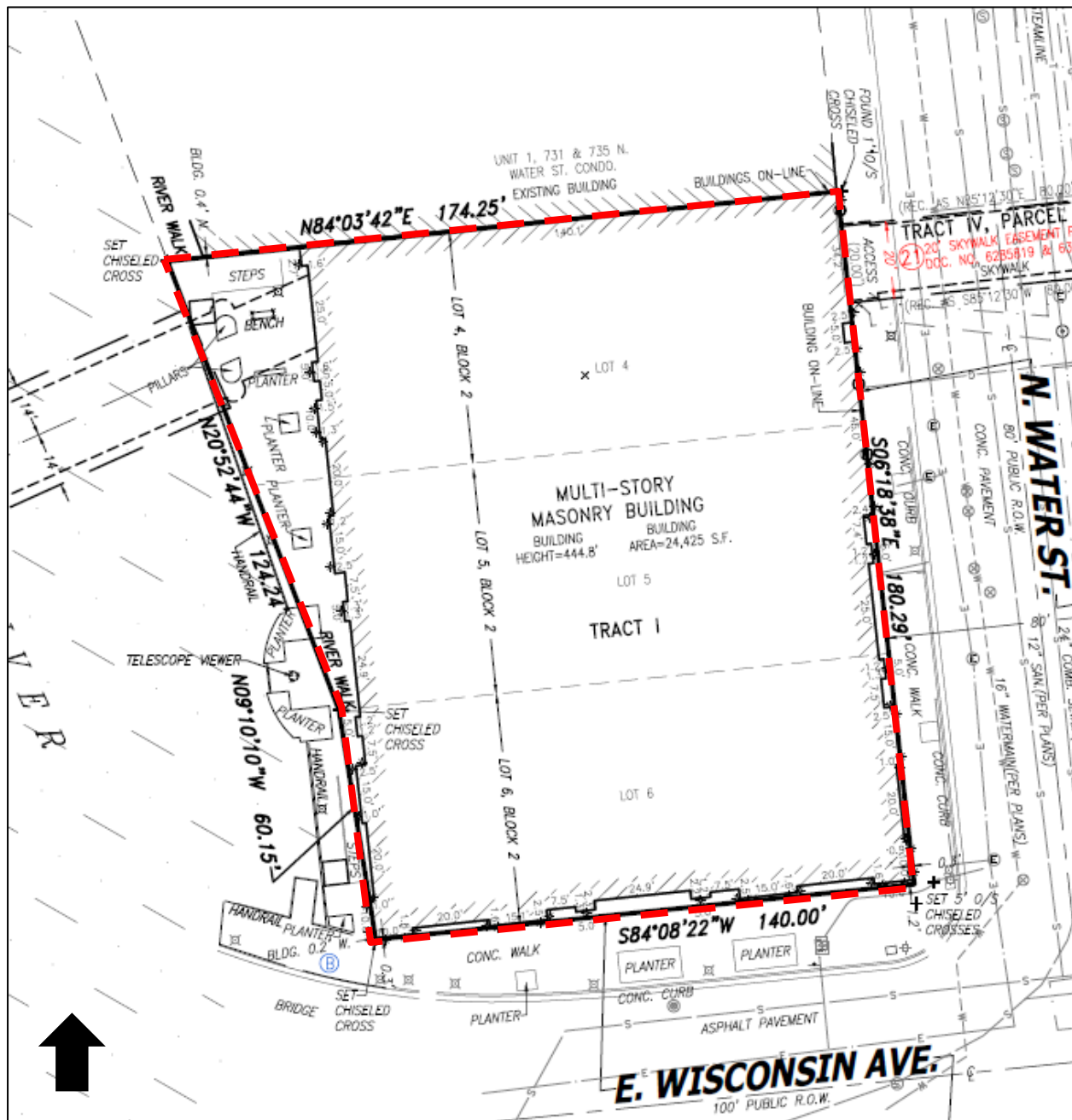
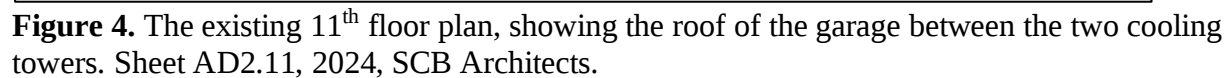


Figure 3. Snippet of the May 2023 survey, establishing the parcel and site boundary (dashed box added for clarity). Survey provided by owner.



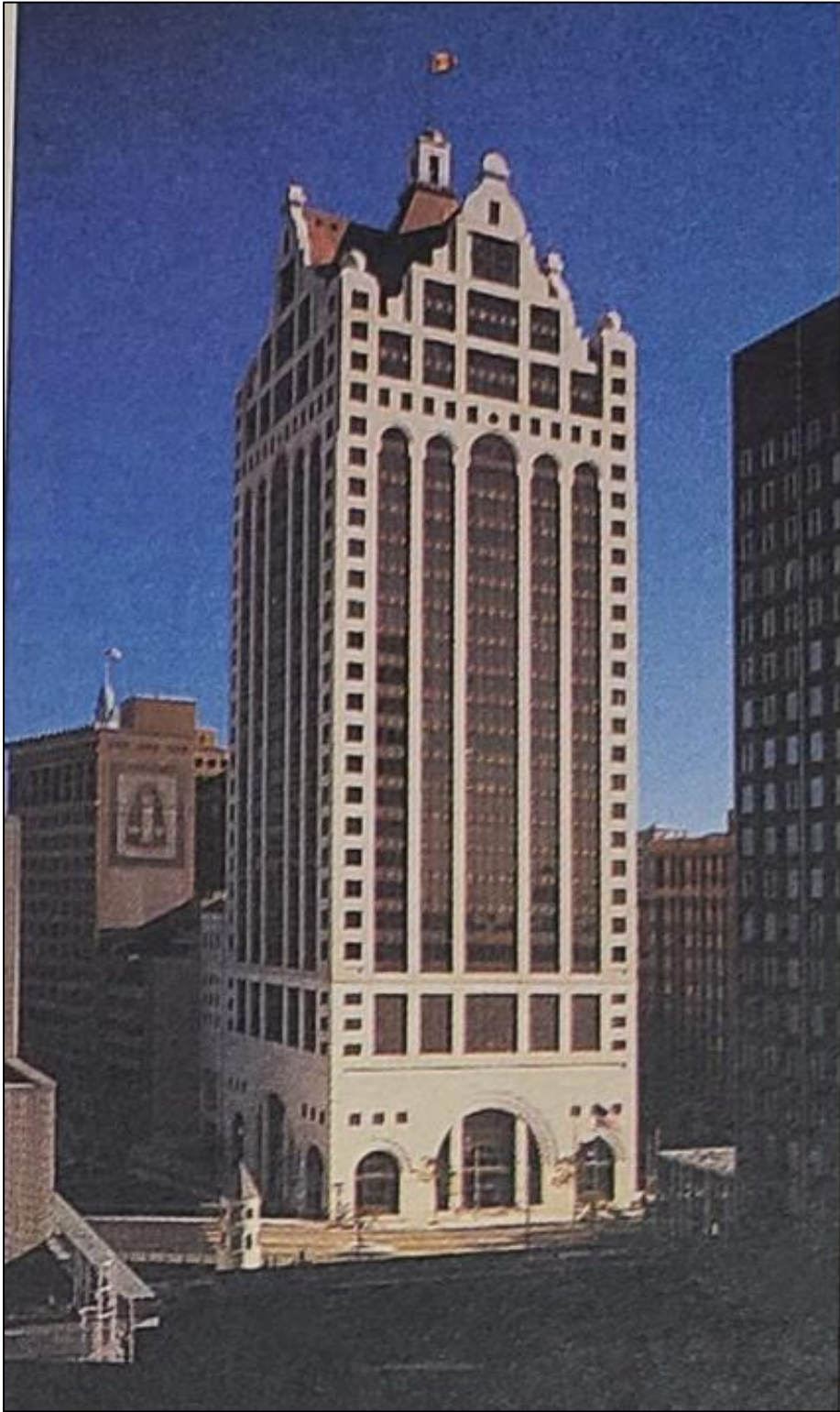


Figure 5. View of the building in 1989 shortly after opening, looking NE. Photo from the MPL clipping file.

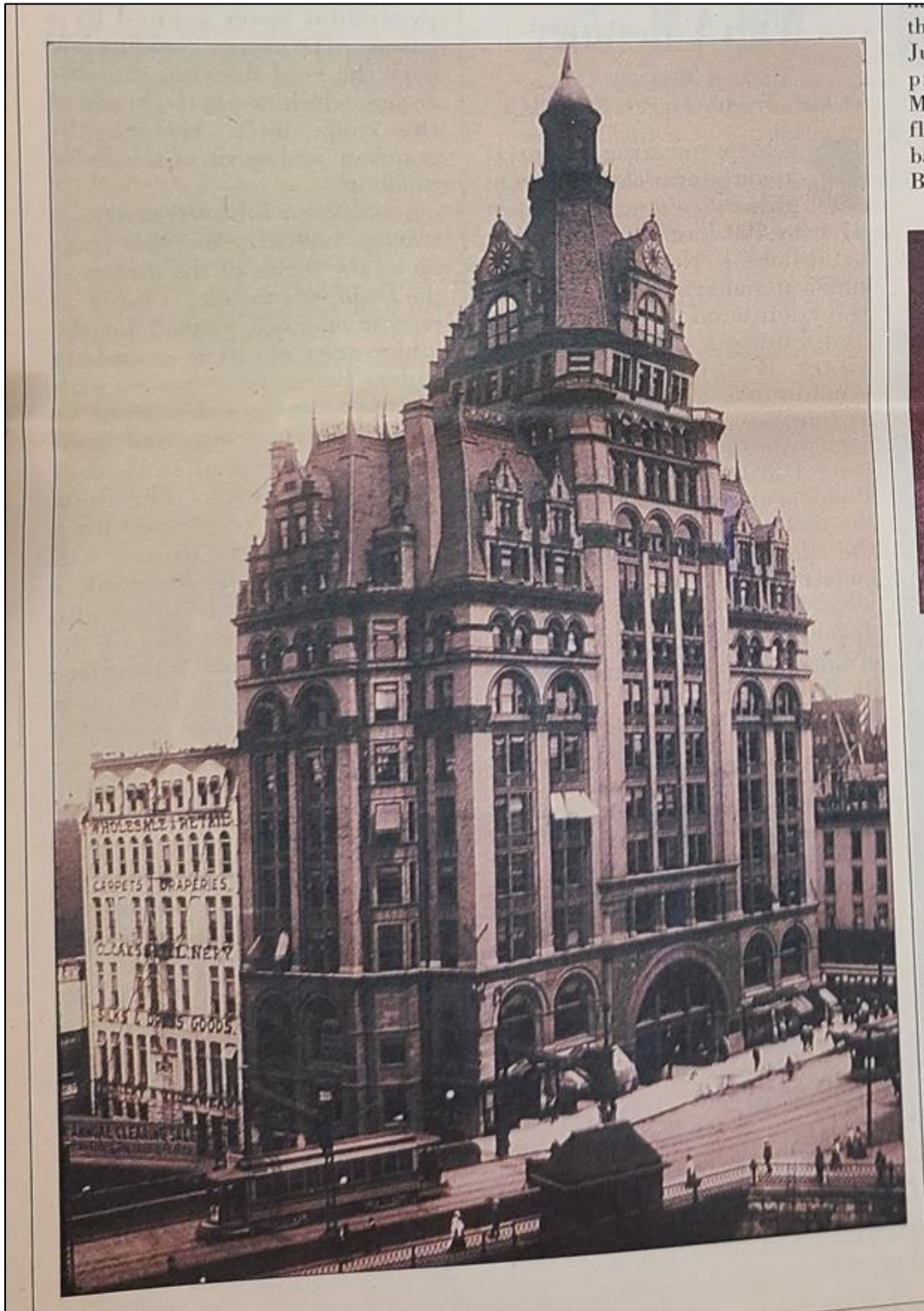


Figure 6. The 14-story Pabst Building, looking northeast. Image from the MPL clipping file.

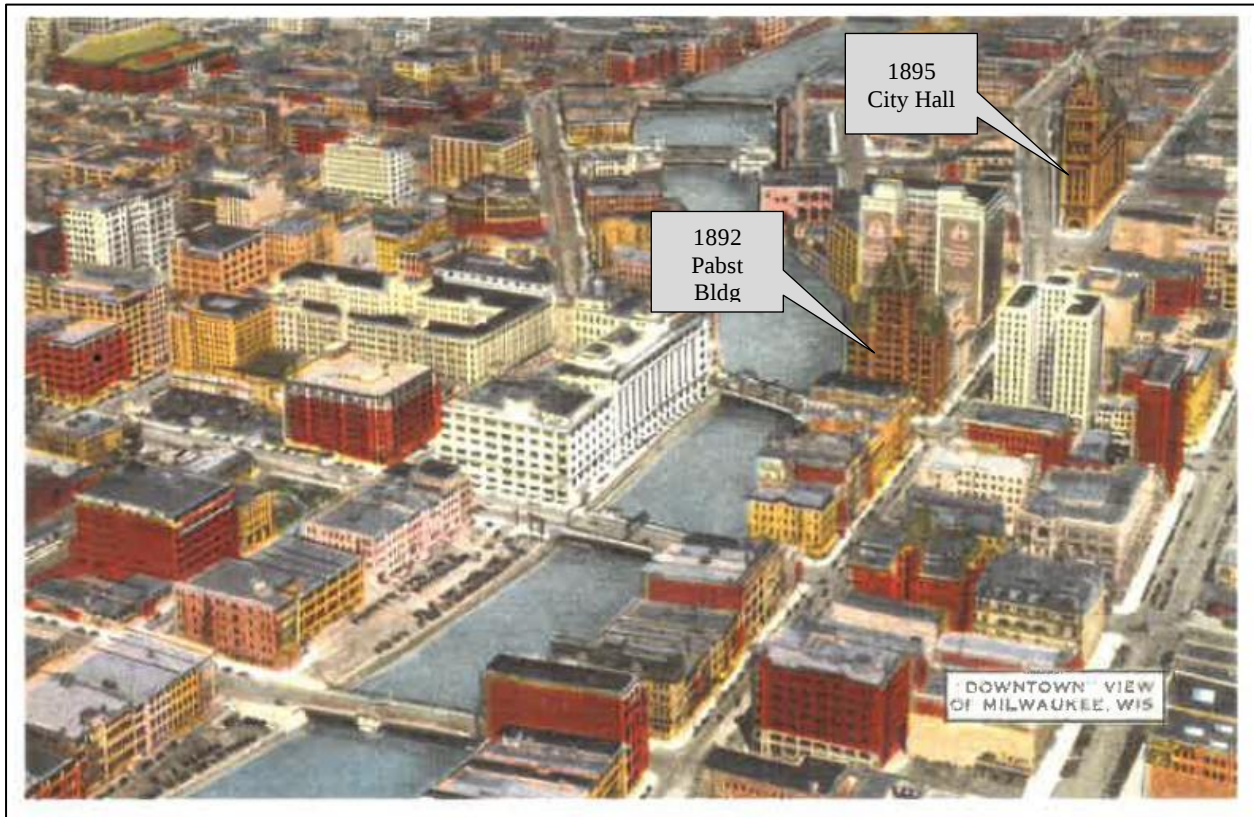


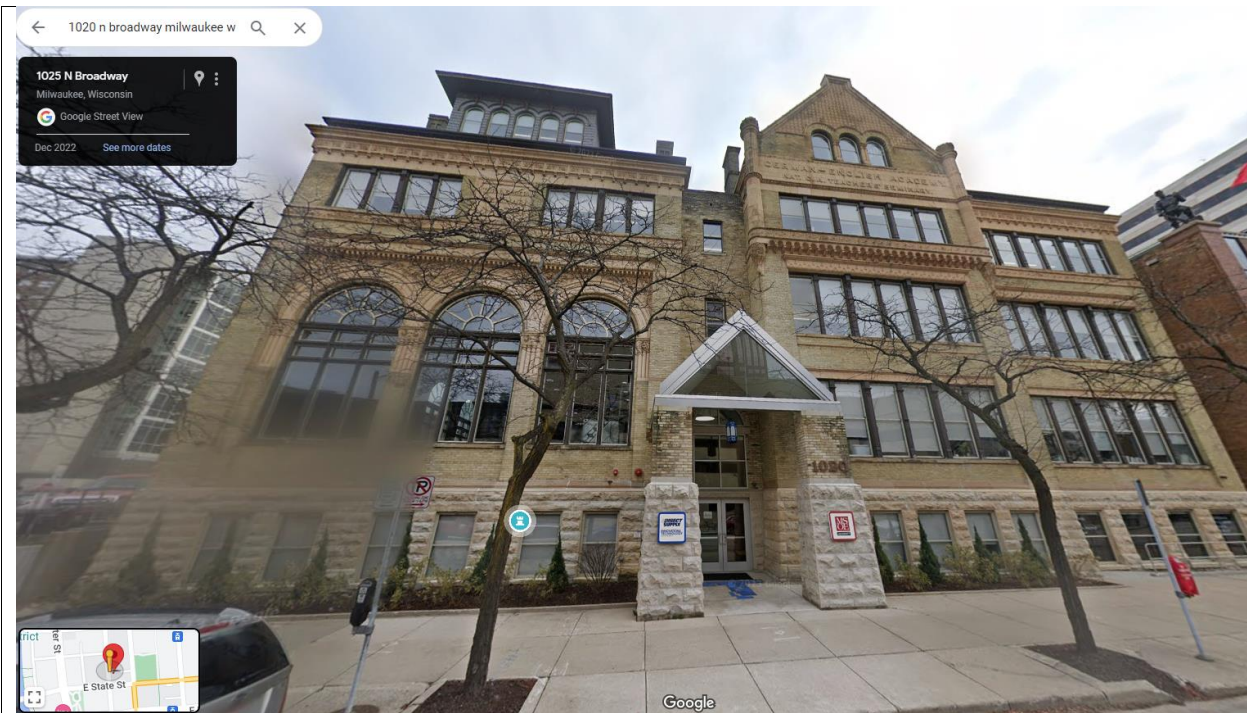
Figure 7. Postcard view of downtown Milwaukee, looking northwest and showing the 1892 Pabst Building where the 100 East Building would be constructed.



Figure 8. Looking south down North Market Street from Kilbourn Avenue and showing 100 East in context with the historic City Hall in foreground. Photo by Loughlin, October 2022.



Figure 9. The Pabst Building shortly before demolition. Photo provided by Tim Askin, City of Milwaukee.



German-English Academy (1020 N Broadway), 1891, 1892



Milwaukee Federal Building (517 E Wisconsin), 1899

Figure 10. Additional examples of Renaissance Revival architecture in downtown Milwaukee. Images from Google.



Figure 11. Examples of other stylistic buildings constructed around the time of the Pabst Building (upper right image) that have since been demolished. Source: City of Milwaukee, "Milwaukee Historic Ethnic Architecture: Resources Study," 7.



#	Building Name	Address	Date	Architect
1	Ruess Federal Plaza*^	310 W. Wisconsin	1983	Perkins & Will
2	Plaza East*^	330 E. Kilbourn	1984	Helmut Jahn
3	411 East Wisconsin Center*	411 E. Wisconsin	1985	Harry Weese & Assoc.
4	Bradley Center* (demolished)	1001 N. 4 th St.	1988	HOK (Kansas City)
5	100 East Building*^	100 E. Wisconsin	1989	Clark, Tribble, Harris & Li
6	Milwaukee Center*	111 E. Kilbourn	1989	SOM (Houston)
7	Northwestern Mutual Life Data Center*	818 E. Mason	1990	Beckley, Meyers, Flad
8	1000 North Water Building*	1000 N. Water	1991	HKS & Partners (Dallas)
9	Wisconsin Center*^	400 W. Wisconsin	1998	D4 Associates

Figure 12. Google Earth map showing the locations of other 1980s and 1990s buildings in downtown Milwaukee. The Society of Architectural Historians (SAH) Archipedia^ and Joseph Korom's 1995 book *Milwaukee Architecture: A Guide to Notable Buildings** identified these properties. **Bold** entries in the table indicate other Post-Modernist designs.



Figure 13. Plaza East, 330 East Kilbourn Avenue, 1984. Photo dated 1994. Source: Wisconsin Historical Society, Architecture & History Inventory, Plaza East Office Center, 16657.



Figure 14. Milwaukee Center, 111 E. Kilbourne, 1989. Photo by Loughlin, October 2022.



Figure 15. Northwestern Mutual Life Data Center, 818 E. Mason, 1990. Photo from Wikipedia.



Figure 16. Wisconsin Center, 400 W. Wisconsin, 1998. Photo by Loughlin, October 2022.

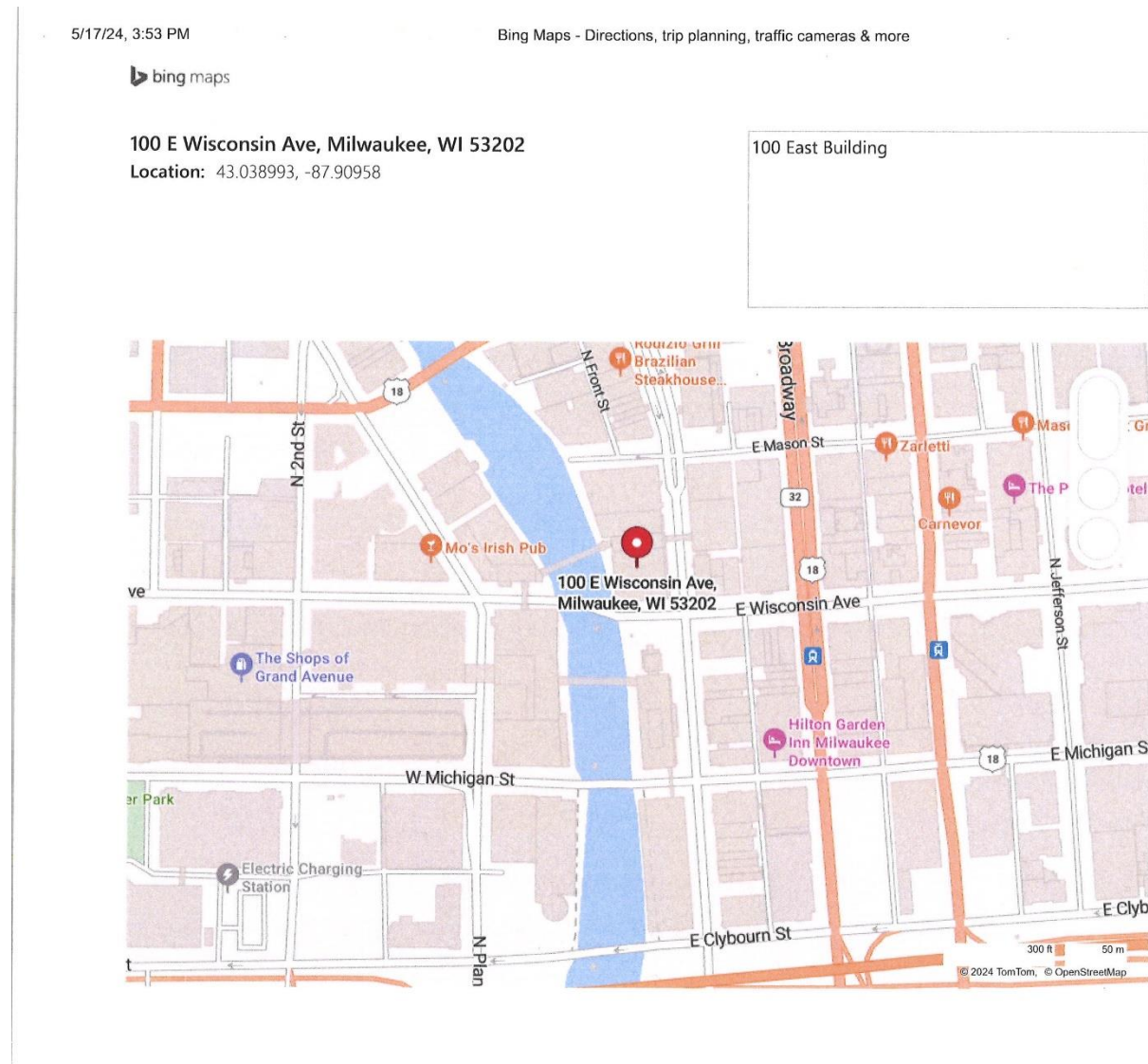


Figure 17. Bing Map with site location
END OF FIGURES SECTION DO NOT DELETE

Photographs

Photo Log

Name of Property: 100 East Building
City or Vicinity: Milwaukee
County: Milwaukee State: WI
Photographer: Brad Finch, f-stop Photography
Date photographed: April 2024

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 01 of 38. (WI_MilwaukeeCounty_100EastBuilding_0001)
Contextual image, looking southeast along the Milwaukee River.
- 02 of 38. (WI_MilwaukeeCounty_100EastBuilding_0002)
Contextual image, looking east along E Wisconsin Ave. at N 2nd St.
- 03 of 38. (WI_MilwaukeeCounty_100EastBuilding_0003)
South and east elevations, looking northwest from E Wisconsin Ave. and N Water St.
- 04 of 38. (WI_MilwaukeeCounty_100EastBuilding_0004)
West and south elevations, looking northeast from the west side of N Riverwalk Way.
- 05 of 38. (WI_MilwaukeeCounty_100EastBuilding_0005)
West elevation, looking east from the west side of N Riverwalk Way.
- 06 of 38. (WI_MilwaukeeCounty_100EastBuilding_0006)
North and west elevations, looking southeast from the west side of N Riverwalk Way.
- 07 of 38. (WI_MilwaukeeCounty_100EastBuilding_0007)
East and north elevations, looking southwest from N Water St.
- 08 of 38. (WI_MilwaukeeCounty_100EastBuilding_0008)
Partial east and north elevations, looking southwest from parking garage across N Water St.
- 09 of 38. (WI_MilwaukeeCounty_100EastBuilding_0009)
West elevation, detail of vents and decorative grid at parking level (stories 7-9).
- 10 of 38. (WI_MilwaukeeCounty_100EastBuilding_0010)
East elevation, detail of windows and parapet at stories 33-35, looking southwest.
- 11 of 38. (WI_MilwaukeeCounty_100EastBuilding_0011)
First floor, east side of main lobby, looking southeast toward Water Street entrance.
- 12 of 38. (WI_MilwaukeeCounty_100EastBuilding_0012)
First floor, southeast corner of main lobby, looking northwest.
- 13 of 38. (WI_MilwaukeeCounty_100EastBuilding_0013)
First floor, east side of main lobby, looking south toward southeast corner.

- 14 of 38. (WI_MilwaukeeCounty_100EastBuilding_0014)
First floor, east side of main lobby, looking southwest toward Wisconsin Avenue entrance.
- 15 of 38. (WI_MilwaukeeCounty_100EastBuilding_0015)
First floor, west side of main lobby, looking southeast toward circulation core.
- 16 of 38. (WI_MilwaukeeCounty_100EastBuilding_0016)
First floor, elevator corridor, looking west.
- 17 of 38. (WI_MilwaukeeCounty_100EastBuilding_0017)
Lower level, south tenant space, west side, looking northwest toward Riverwalk.
- 18 of 38. (WI_MilwaukeeCounty_100EastBuilding_0018)
Lower level, north tenant space, west side, looking southeast.
- 19 of 38. (WI_MilwaukeeCounty_100EastBuilding_0019)
Second floor, north corridor connecting to the skywalks, looking east.
- 20 of 38. (WI_MilwaukeeCounty_100EastBuilding_0020)
First floor, loading dock and garage entrances, looking west.
- 21 of 38. (WI_MilwaukeeCounty_100EastBuilding_0021)
Second floor, garage ramp, looking east.
- 22 of 38. (WI_MilwaukeeCounty_100EastBuilding_0022)
Third floor, garage, southwest corner, looking northeast.
- 23 of 38. (WI_MilwaukeeCounty_100EastBuilding_0023)
Third floor, garage, northeast corner, looking southwest.
- 24 of 38. (WI_MilwaukeeCounty_100EastBuilding_0024)
Ninth floor, garage, southeast corner, looking northwest.
- 25 of 38. (WI_MilwaukeeCounty_100EastBuilding_0025)
Tenth floor, elevator corridor (typ.), looking west.
- 26 of 38. (WI_MilwaukeeCounty_100EastBuilding_0026)
Fifteenth floor (typ. office floor), north half of floor, looking northeast.
- 27 of 38. (WI_MilwaukeeCounty_100EastBuilding_0027)
Seventeenth floor (typ. office floor), west half of floor, looking southwest.
- 28 of 38. (WI_MilwaukeeCounty_100EastBuilding_0028)
Eighteenth floor (typ. office floor), east half of floor, looking west.
- 29 of 38. (WI_MilwaukeeCounty_100EastBuilding_0029)
Twenty-eighth floor, elevator corridor, looking southwest.
- 30 of 38. (WI_MilwaukeeCounty_100EastBuilding_0030)
Twenty-eighth floor, office, detail of half-round window, looking southeast.
- 31 of 38. (WI_MilwaukeeCounty_100EastBuilding_0031)
Twenty-ninth floor, south central office area, looking southwest at round window.

32 of 38. (WI_MilwaukeeCounty_100EastBuilding_0032)
Thirty-first floor, southwest corner, looking southwest.

33 of 38. (WI_MilwaukeeCounty_100EastBuilding_0033)
Thirty-first floor, southeast corner, looking northeast.

34 of 38. (WI_MilwaukeeCounty_100EastBuilding_0034)
Thirty-fourth floor, south side of floor, looking southeast.

35 of 38. (WI_MilwaukeeCounty_100EastBuilding_0035)
Thirty-fourth floor, south side of floor, looking northeast.

36 of 38. (WI_MilwaukeeCounty_100EastBuilding_0036)
Thirty-fifth floor, south side of floor, looking southwest.

37 of 38. (WI_MilwaukeeCounty_100EastBuilding_0037)
Thirty-fifth floor, east side of floor, looking northeast.

38 of 38. (WI_MilwaukeeCounty_100EastBuilding_0038)
Thirty-fifth floor, elevator corridor, looking east.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	Michael Klein & Derek Schneider		
organization	100 East PropCo, LLC		
street & number	322 E. Michigan St., Ste. 502		
city or town	state	WI	zip code
			53202

If there are other interested parties that should be noticed, please provide in the tables below

name/title	Emma Rudd/Executive Director		
organization	Milwaukee Preservation Alliance		
street & number	1100 S. 5 th St., Ste. 319		
city or town	state	WI	zip code
			53204

name/title			
organization			
street & number			
city or town	state	WI	zip code

name/title			
organization			
street & number			
city or town	state	WI	zip code