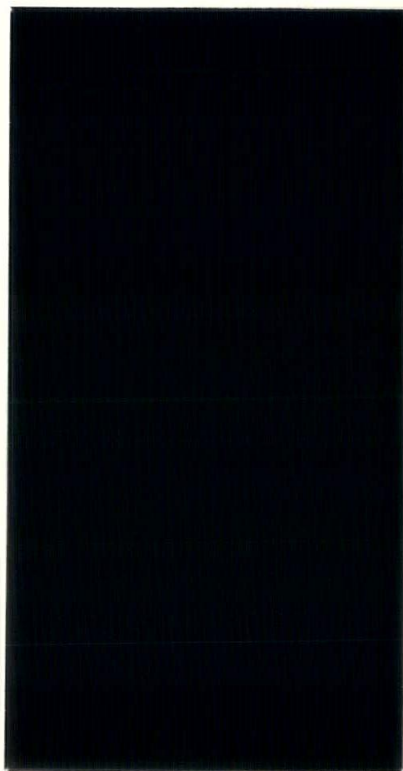


1985

5

Years of Interior Architecture Awards

The Rise of Interior Architecture









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Years of Interior Architecture Awards

Years of Interior Architecture Awards

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*The Chicago Chapter of the American Institute of Architects gratefully
thanks the following companies which contributed the donations
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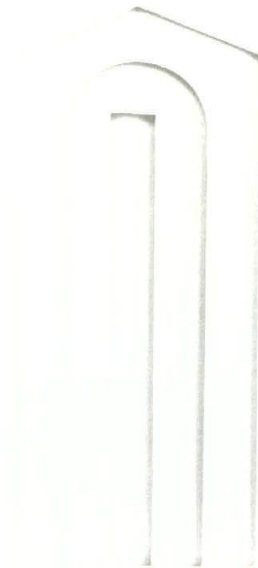
Interface Flooring Systems, Inc.

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The Interior Architecture Committee of the Chicago Chapter, American Institute of Architects (CCAIA) was formed in 1979. It was the third committee established nationally by an AIA Chapter; presently there are twelve such committees across the country.

The overall goal of the committee is to advance the profession of interior architecture. Specific areas of endeavor are student education, professional development, public awareness and recognition. Programs have included the annual Interior Architecture Awards, the annual Product Display Awards, traveling exhibits, tours, seminars and lectures. Many of these events are cosponsored with national design publications and other CCAIA committees.

The Interior Architecture Awards Program began in 1980 and received 38 entries. The second year drew 68 entries and in subsequent years the number increased to between 72 and 84. The awards are presented during NEOCON, most recently at The Graham Foundation for Advanced Studies in Fine Arts in Chicago. The committee and CCAIA staff also organize and produce a traveling local exhibit and poster of the award winners as well as a public relations program. The program has received extensive local and national press coverage over the years. The program format has been used as a "model" by other committees across the country when they have established their awards program.

This book, *5 Years of Interior Architecture Awards*, and the related traveling exhibit celebrate the first five years of the program. The exhibit opened in October 1985 at The Museum of Science and Industry in conjunction with the CCAIA Distinguished Building Awards Program.

The committee thanks and acknowledges the companies which contributed the donations for this book; as well as the participating design firms; the CCAIA staff, Jane Lucas and Joan Gallagher; Garret Eakin and John Kurtich, who wrote the essay; Neil Frankel, who conceived the idea of the book and the many individuals and firms who have donated graphics, exhibit space and time.

Interior Architecture Committee

*Kenneth E. Johnson
Founding and 1979-84 Chairman*

*Victoria Behm
1985 Chairman*

1985 Committee Members

*Victoria Behm
Susan Dee
Neil Frankel, AIA
Jean Pullman Geddis
Harry Gregory*

*Kenneth E. Johnson
Eva Maddox
H. Starley McEntire, AIA
Cynthia Winter
Michael Youngman, AIA*

The tradition of architects completing building interiors dates back to the 1800s. Early in this century the interiors of Chicago architects such as Adler & Sullivan, David Adler, Holabird & Root and Marshall & Fox, were a major factor in the landmark status of their remaining oeuvre. Many Chicago architects are as well known for their furniture as their buildings. The furnishings of George Grant Elmslie, George Fred, & William Keck, George W. Maher, Mies van der Rohe and Frank Lloyd Wright are as prized as their buildings.

We spend the majority of our urban lives inside, and the design of interior space is critical to our well being. Designed well, they are integrated with the purpose of the building, enhance our pursuits, and enrich our lives. It is, therefore, with great pride the Chicago Chapter of the American Institute of Architects celebrates the accomplishments of our members with this publication commemorating the first five years of our Interior Architecture Awards program.

Norman R. DeHaan, AIA
President
Chicago Chapter American Institute of Architects

The Rise of Interior Architecture

by John Kurtich, AIA and Garret Eakin

4

The profession of Interior Architecture is the link between architecture and interior design. The professionals practicing in this area have created this term to express a holistic approach toward the completion of interior spaces. This approach, shared by many design professionals, has begun to produce a definition that is distinct from current practice. The following ideas comprise the elements of Interior Architecture.

The enclosing architecture is respected and consistently used as a point of departure.

Interior architecture deals with the shell of the building and how its contents relate to the whole.

Strong three dimensional development is characteristic of the design work.

The fourth dimension is generated as a conscious expansion of human experience in space and time.

Spaces of projects are thought of as complete in themselves regardless of shape, size or proportions.

Development of lighting is carefully considered to reinforce the architectural space.

Furnishings are rendered as an extension of the architecture.

Custom-design elements directly relating to the needs and esthetics of the space are clearly a mark of the movement.

History Throughout the history of architecture, the greatest buildings of every period share one feature in common; they were holistically conceived and executed as a matter of course. It is only in recent times that the unfortunate separation of architecture and interior design has occurred, a by-product of over specialization encouraged by the rise of large corporate design firms, the advent of large commercial space for an unknown tenant and, generally a lack of design follow-through of interiors by architects.

The Palace of Minos, Knossos, Crete (destroyed ca. 1400 B.C.), is an early example of a strong relationship between the interior and exterior of a building. Deep penetration of natural light insures this organization through light shafts, courtyards, colonnades, and stairs. The use of fresco wall-painting from inside to outside and consistent coloration of interior and exterior columns reinforces the unity of the architecture.



The Palace of Minos, Knossos, Crete.

The Pantheon of Rome (120-124 A.D.) is a classic illustration of the conscious integration of the fourth dimension in architecture. Its interior space creates a remarkable human experience as a result of the ever moving projection of the sun through the oculus of the dome. The interior coffered surface of the dome reinforces the movement with appropriate foreshortened moldings.

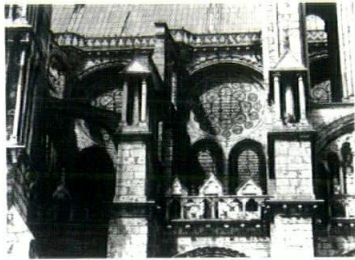
The cathedral of Notre Dame at Chartres, France (1194-1260 A.D.), is a powerful expression of three-dimensional space. Its soaring interior, illuminated by 160 stained glass windows, is symbiotically balanced by the structural rhythm of the exterior flying buttresses. The resultant distribution of solid and void, enhanced by the quality of light, achieves its unique three-dimensional unity of space and structure, becoming the symbol of its age.

The vestibule of the Biblioteca Laurantiana, Florence, Italy (1525-; staircase 1559), exemplifies a space which is complete in itself. Its unusual wall articulation reinforces the vestibule's individual character. This particular treatment expressed the Florentine tradition of the distinction between the primary structural system of columns and the secondary of wall surfaces, but Michelangelo has placed the coupled columns and superimposed pilasters in deep niches while allowing the wall areas between them to burst into the interior space with dynamic plasticity. The cascading staircase, which dominates the space, provides the only escape from the vestibule's powerful presence into a contrasting serenity of the library.



The Pantheon, Rome, Italy.

Charles Rennie Mackintosh designed buildings not as a single creative act, but as a process which recognized adaptation of the original design to suit any changing needs of the client when they occurred. When he created a building, he wanted to make sure the sequences of areas and volumes were brought to life and further subdivided to their greatest possible advantage. He was concerned with the smallest detail.



*Notre Dame Cathedral, Chartres,
France.*

Mackintosh was the architect for the entire scheme of the Willow Tea Rooms, Glasgow, Scotland (1903-1904). He designed not only the interiors and furniture but the structure itself. The most important aspect of Mackintosh's work was the unity of his designs. His furniture, fitted screens, and light fixtures all combined to create a fascinating tracery within the rooms themselves. The Tea Rooms exhibited his ability to differentiate one room from another for intended use and mood through his holistic approach to the design of space.

Frank Lloyd Wright was a master of space. His early prairie houses exhibit this sensitivity with their low spreading, hipped roofs, a great central chimney, and a complex arrangement of interlocking spaces grouped around the massive fireplace. Wright's genius was his ability to use light, air, and vista to create a sense of unity of space. He was concerned with the relationship of outside and inside with human proportions, making them occur naturally. He incorporated heating, lighting, and plumbing so that these systems became constituent parts of the building itself. He insisted on making the furnishings integral with the architecture.

A classic example of Wright's genius is the Unity Temple, Oak Park, Illinois (1905-1907). The architect was committed to integrating the interior and exterior, producing one of the greatest designs of the 20th century. He designed the building from the inside, allowing the exterior to express the interior's volume and massing. Light was very carefully considered to reinforce the interior space as not only does it intrude from the sides but also from the top as a kind of "egg crate" of skylights, expanding the space in all directions.

Le Corbusier had a clear vision about the design of human space. His vision incorporated social philosophy, city planning, residential architecture, and furniture design. He was concerned with color, natural light, proportion, and form. He is generally recognized as the 20th century master of form. His creation of architectural forms goes beyond reason and logic, as he is first the artist. He felt that the organization of form must be subjected to all the functional requirements, but then it must go beyond them in order to attain the plastic and the emotional.



*Biblioteca Laurenziana, Florence,
Italy.*

The chapel of Notre Dame du Haut, Ronchamp, France (1950-1955), represents Le Corbusier's most vivid example of a building which transcends functions in order to express the mystical relationship between humanity and God. The building both

protrudes out into space and embraces space. The interior and exterior spaces are sculpturally integrated with the play of natural light to increase the mystery of the religious experience.

Current Practice

Understanding the essence of ideas from architectural history helps insure the continuity of holistic design. Today, often it is virtually impossible for one designer to single-handedly complete large, multi-functional projects. Therefore it is the responsibility of the architect and the interior designer to understand each other's responsibility and objectives so that the design continuity is maintained. This positive relationship between design and architecture is exemplary in the Chicago Interior Architecture Awards.

Five years of Interior Architecture Awards have exposed some of the most influential and fresh ideas in Chicago. These projects have set standards for subsequent dialogue and work. Many of these projects represent not only new directions in design, but also economic trends that are surfacing as new physical solutions. Therefore, the projects become milestones in a series of project types that are very influential in the architectural and design community.

In 1980 Kenneth A. Schroeder Associates completed the conversion of the Mergenthaler Linotype Building into condominium lofts. This sensitive adaptive reuse project that retained and exploited the original character of the building with a new purpose was a pioneer for dozens to follow. The architects used the existing character of the building as a point of departure and integrated the new use, generating an intriguing relationship.

A few years ago the restoration of buildings was only considered for the most important historic architecture. Usually these special buildings had strong private and financial support. Today it is a matter of course to preserve architecture due to public opinion and economic viability. Skidmore, Owings and Merrill's restoration of the Leon Mandel Assembly Hall in 1981, is an inspiring example of preserving interior architecture. The intent of the project was to return the space to its original Victorian character integrating up-to-date technology. This sensitive rebuilding of our architectural heritage has blossomed into a major market for all design firms.

Corporate office interiors have not always been a mecca for innovative design. But the Landahl Group's Driehaus Research Associates project in 1982 showed the design community how a typical office program could be developed into a very sophisticated



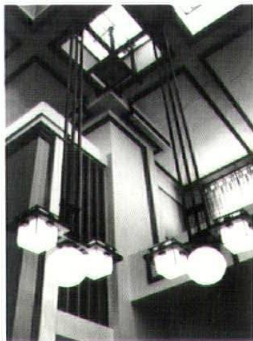
Willow Tea Rooms, Glasgow, Scotland.

and progressive statement. The design basically reinterpreted the building architecture from its beautiful plan to the development of detail and selection of materials. The project has made the young firm known in the design community and flourish in this competitive market.

The MDC Wallcovering Showroom executed in 1983 by Eva Maddox Associates is an exciting example of how two-dimensional planes were developed into a delicate three-dimensional composition. The sensitive balance between soft display wallcoverings and hard surrounding materials produced a very effective contrast emphasizing the product.

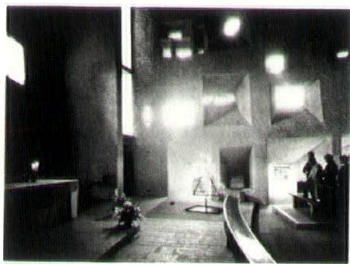
The exploitation of light was the key conceptual idea for the design of the Painted Apartment, 1984, by Krueck and Olsen, Architects. This landmark of residential design has given fresh meaning to architecture as art. The ever-changing quality of light was dramatized through the use of perforated metal screens, reflective surfaces, and curved glass block walls. Custom designed furnishings bolted to the floor completed the special character of this renovated high-rise apartment.

Future The future of Interior Architecture is exciting considering the dramatic increase in renovation, adaptive reuse, and preservation. One can expect to see this type of work continue to flourish due, in part, to the high cost of new construction and growing respect for our architectural heritage. These project types primarily require concentration of the design of interior space. As this trend persists, more designers will be attracted to this market. Evidence of this shift of focus is clearly evident in the major design publications. Also, many of the best young design firms are practicing Interior Architecture as a major portion of their work.



Unity Temple, Oak Park, Illinois.

The body of work completed by these young firms has developed a new sense of creativity and competition within the architectural community. The spirit of enthusiasm didn't exist a few years ago, and in fact, interiors and renovations were considered less desirable in terms of architects' project preference. This work is very important now, not only because its results preserve the character of our towns and cities, but also because it is economically viable. This viability will increase the interest in renovation and ultimately challenge new construction with economic and esthetic advantages.



*Chapel of Notre Dame du Haut,
Ronchamp, France.*

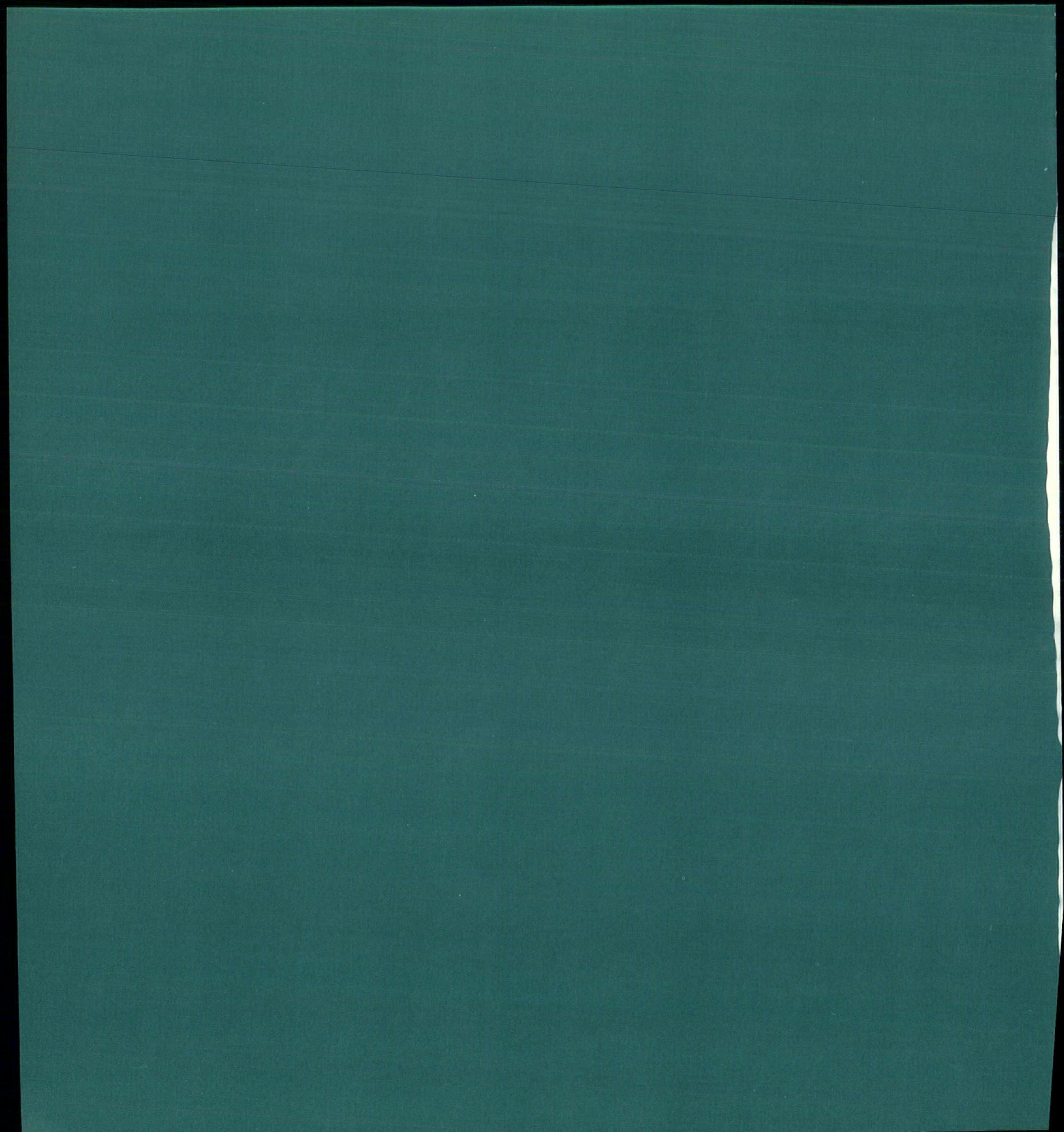
A major change in the economy has shifted the emphasis from an industrial base to a service orientation. This is creating a wealth of industrial buildings in urban areas ripe for adaptive reuse. To convert these buildings into residential and office use will require a skillful Interior Architect or Designer.

The make up of the typical American household is not so typical anymore. The change to a much older population, two-income families, single parent families, single adult households, and doubling up of families is bringing tremendous pressure on the design professional to rethink residential design. Higher interest rates caused the "down-sized" house. This has resulted in smaller scaled space that must accommodate multiple functions. This trend will challenge the designer to be inventive and resourceful. The accessibility of electronic/video home entertainment systems has created the need for a re-evaluation of the traditional family room. Therefore, the designer must understand these systems and invent methods of integrating this high-tech equipment.

The advent of the electronic office, telecommunications, and computerization will demand office designs to be of equal sophistication. Professionals who understand these systems and are able to integrate them into the architecture will be in great demand. Also, the esthetics and needs of these new tools will become a rich source of conceptual inspiration for the creative designer.

The great masters of architecture were all known for their interiors as well as exteriors. We must return to this equality of interest in our educational institutions and professional life. The challenge of these new complex design problems will demand a qualified and motivated professional cleansed of the dogma and -isms of the past. The future of Interior Architecture is bright and expanding.

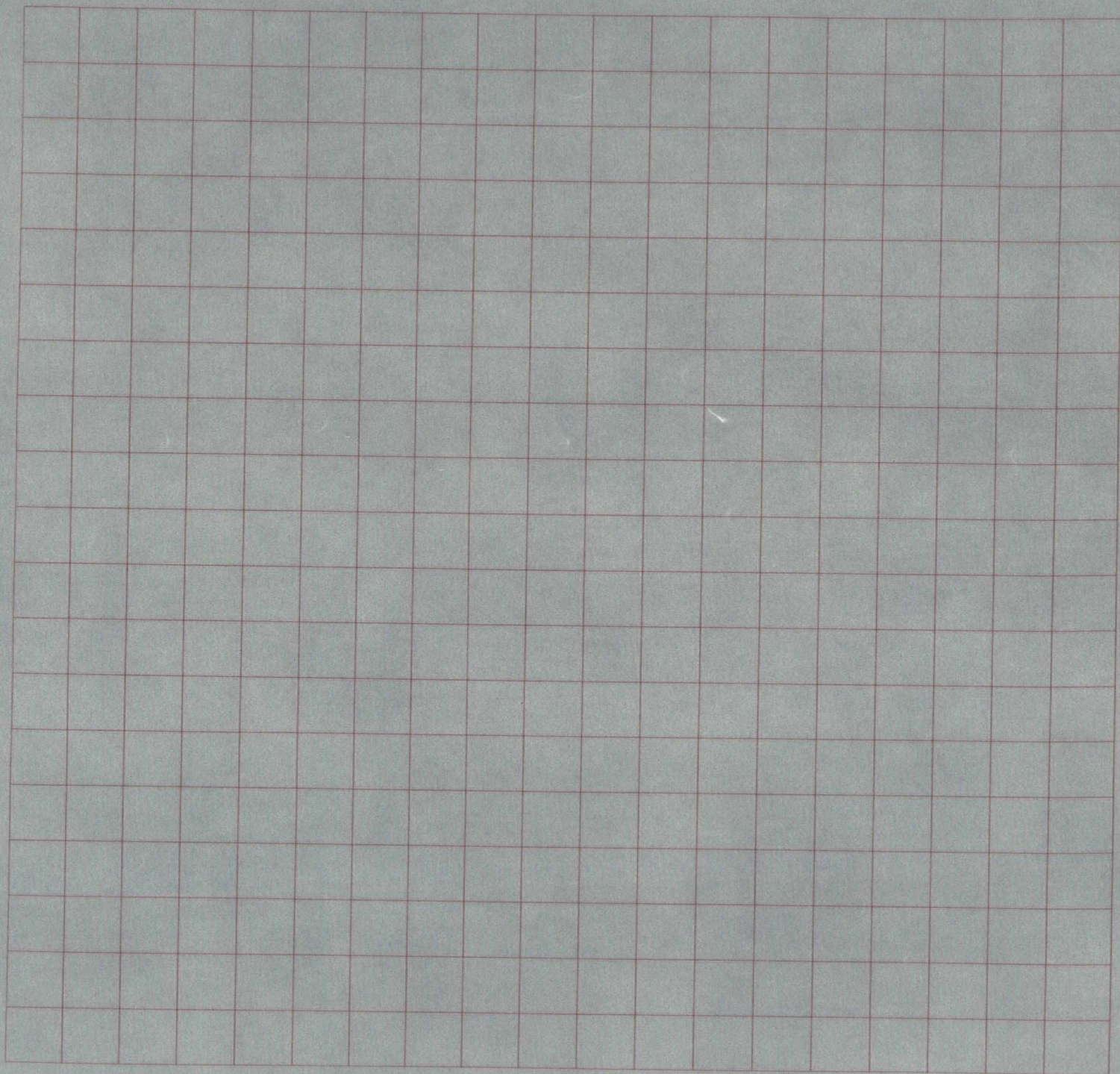
John Kurtich, AIA, is professor and area head of the Interior Architecture program at the School of the Art Institute of Chicago. Garret Eakin is partner in the firm, Banks/Eakin, Architects, and also is an assistant professor in the Interior Architecture Program at the School of the Art Institute. Professors Kurtich and Eakin are currently co-writing a book on Interior Architecture for Van Nostrand Reinhold Company in New York.

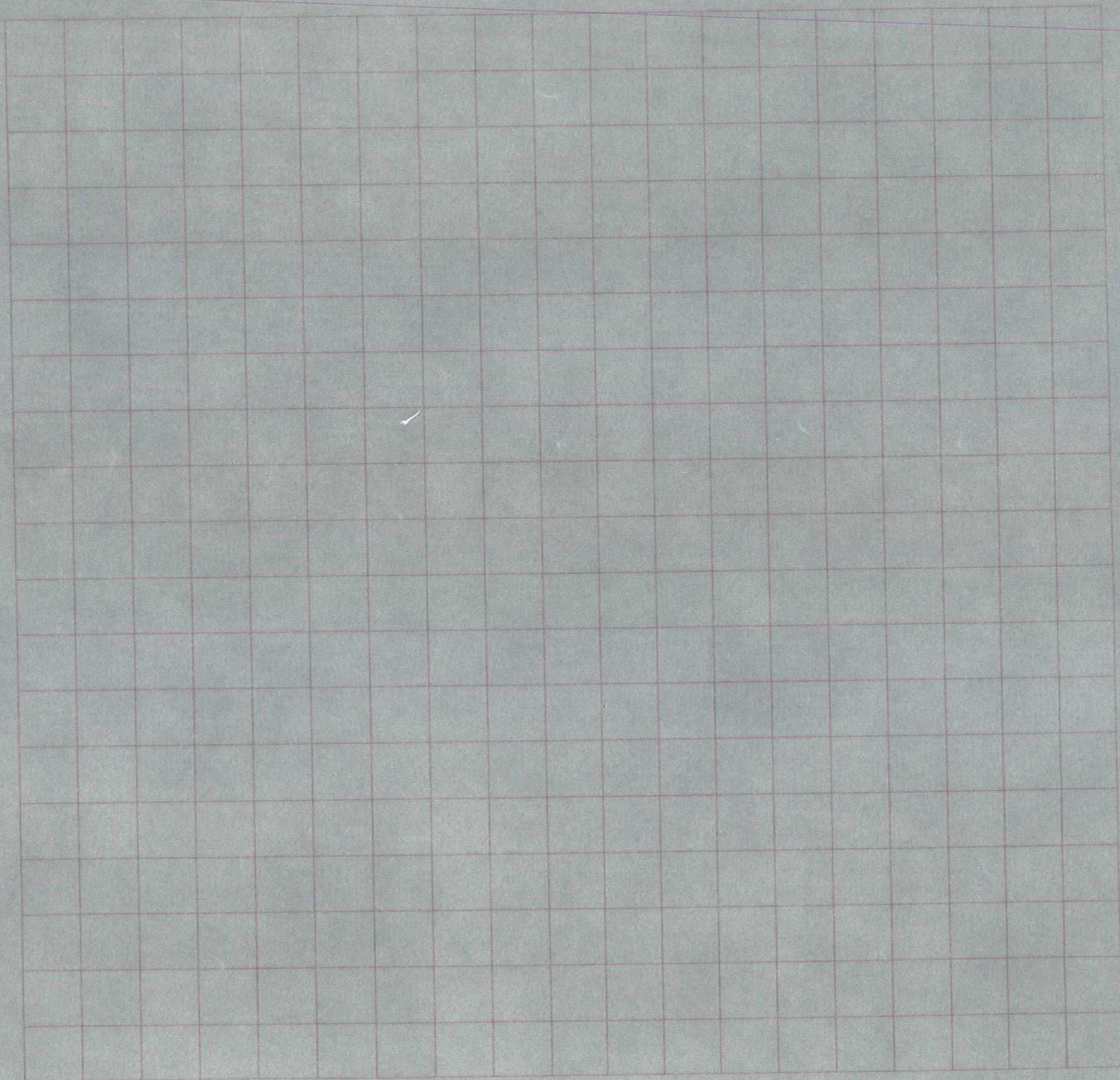


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Designer's Offices

Chicago, Illinois

**Johnson's Wax
Administration Bldg.**

Racine, Wisconsin

**Law Offices of
Friedman & Koven**

Chicago, Illinois

**Mergenthaler Linotype
Lofts**

Chicago, Illinois

**Poplar Creek
Public Library**

Streamwood, Illinois

Steelcase, Inc. Showroom

Chicago, Illinois

Chairman:

Kenneth van der Kolk, AIA

Jury:

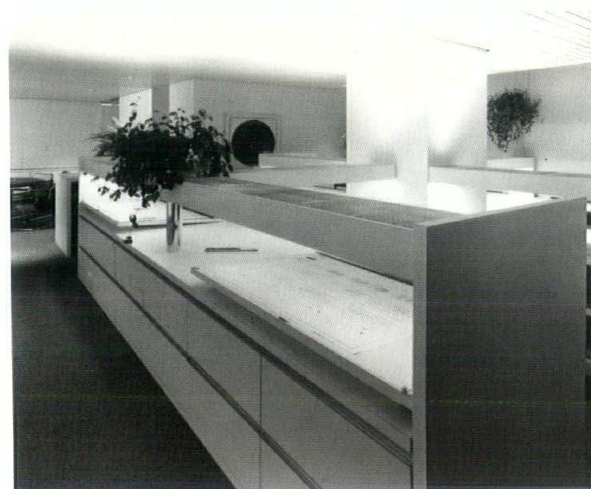
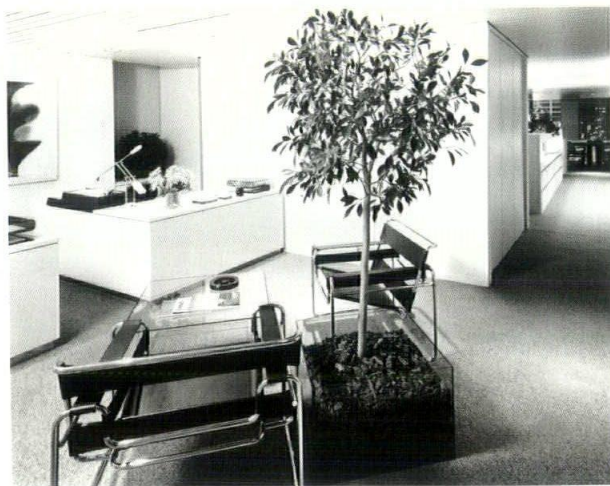
**Margo Grant
Gensler and Associates Architects**

**Jack Lenor Larsen, ASID
Jack Lenor Larsen, Incorporated**

**E. Kevin Roche
Kevin Roche John Dinkeloo &
Associates**

**Walter F. Wagner Jr., AIA
*Architectural Record***

**Kenneth H. Walker, AIA
Walker/Group, Inc.**

Designer's Offices*Architect/Designer***Tilton & Lewis Associates, Inc.***Owner***Tilton & Lewis Associates, Inc.***Contractor***Kipley Construction Company***Chicago, Illinois*

The project consisted of the complete renovation of the 29th floor of the building at 333 North Michigan Avenue. The tower space was specifically selected to develop a working environment allowing a high degree of natural light into the drafting area from all directions. The plan allows for the space to be defined into three major areas. The central north-south axis affords an immediate comprehension of the space while standing in the reception area and viewing through the entire length of the space without being a distraction to the people working in the drafting area.



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Johnson's Wax Administration Building

Racine, Wisconsin

Architect/Designer

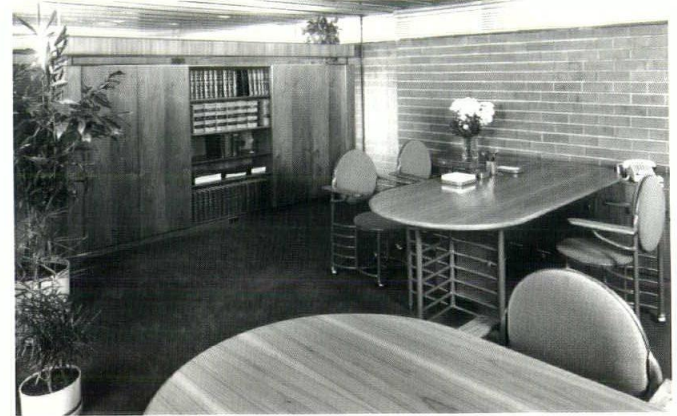
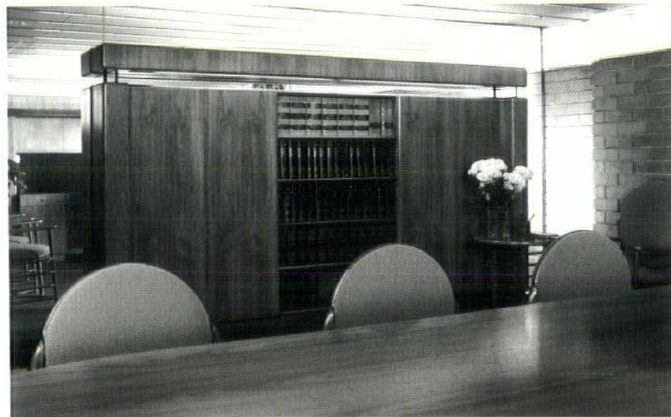
Tilton & Lewis Associates, Inc.

Owner

S. C. Johnson & Son, Inc.

Contractor

S. C. Johnson & Son, Inc.



Designed by Frank Lloyd Wright, this building is of international significance. Therefore, the remodeling had to respect this major statement of modern architecture which has been maintained by the company to a high standard of integrity for 40 years. The redesign of the "Great Workroom," which had been obsolete and overcrowded, included the private offices located under the cantilevered mezzanine, work stations and furniture. Work stations incorporate ambient lighting to avoid new and incompatible light fixtures.



Law Offices of Friedman & Koven*Chicago, Illinois**Architect/Designer*

Tilton & Lewis Associates, Inc.

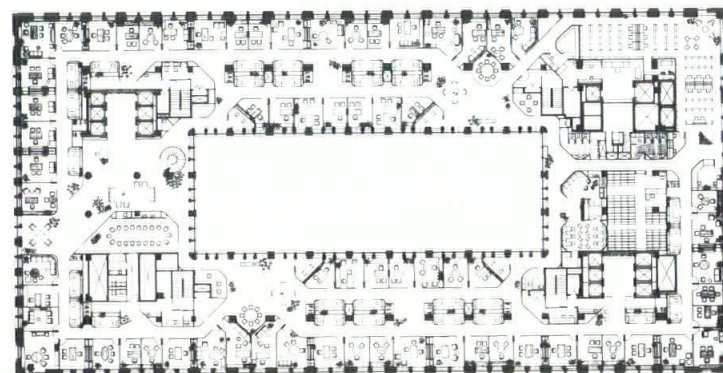
Owner

Friedman & Koven

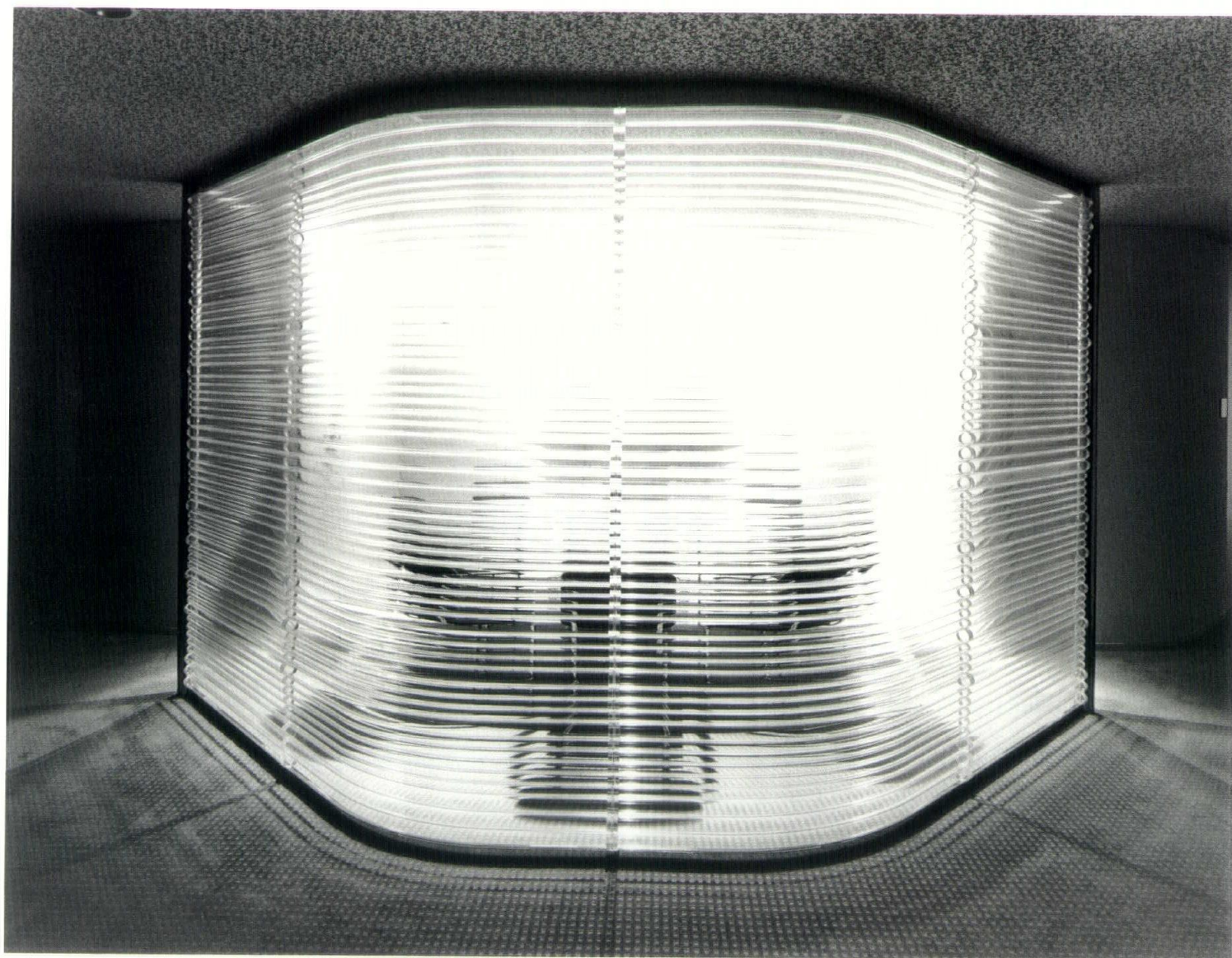
Contractor

Schal Associates, Incorporated

16



Large open areas interconnected with curvilinear corridors created a comfortable flow of space throughout the office. The circulation was greatly improved by cutting away building core areas at the four corners of the central light court. The variety of office configurations allowed for a highly personalized statement, yet consistent materials and detailing provide continuity. The detailing is repeated in work stations which incorporate task/ambient lighting. The restrained use of materials and simplicity of form meet a design criteria of refined quality as a primary object of the client.



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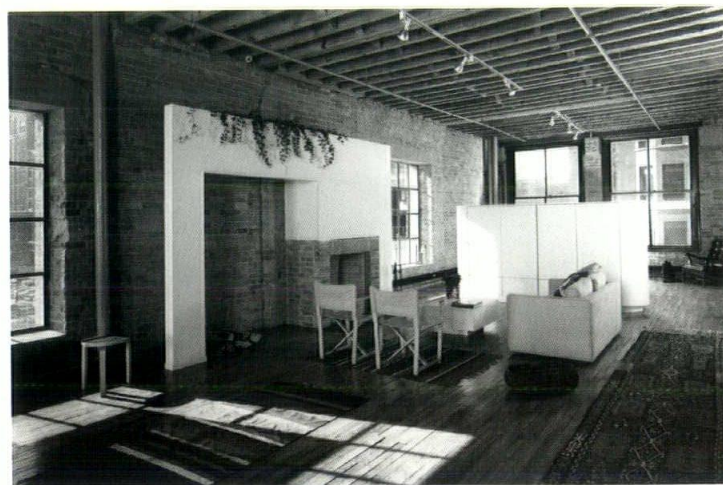
Mergenthaler Linotype Lofts

Chicago, Illinois

Architect/Designer
Kenneth A. Schroeder Assoc.

Owner
Harper Realty, William Levy

Contractor
Kenneth A. Schroeder Assoc.



This project represents the adaptive reuse of a former linotype building into 21 housing units and ground floor commercial space. The former Tom's Grill has been recycled as an urban ruin and landscape has been allowed to grow over the former walls. Housing units were designed as large studios within the shell of the existing building, and were given a rich variety in area, type, layout and orientation. Users had the opportunity to modify their environment with loft bedrooms, kitchen island extensions and closet dividing walls.



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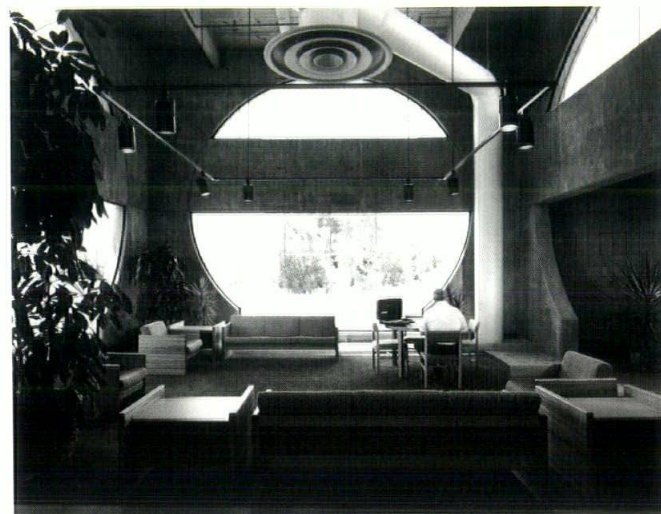
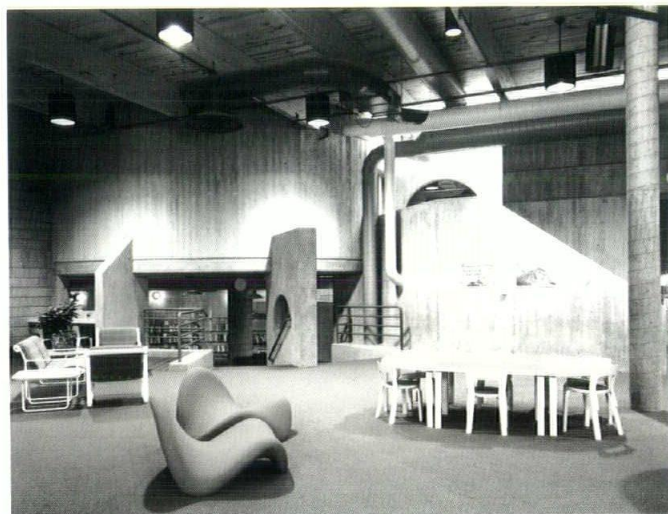
Poplar Creek Public Library

Streamwood, Illinois

Architect/Designer
**O'Donnell Wicklund Pigozzi
Architects, Inc.**

Owner
**Board of Trustees,
Poplar Creek Library District**

Contractor
Tonyan Construction Company



The architects designed a structure that would house the library's literary collection and serve as a cultural center and community meeting place. The architects divided the mass into smaller units, creating three separate pod areas that are connected by the central entrance area and the circulation desk. The interior design is deliberately low-key; the architecture is allowed to speak for itself. Interior and exterior walls are made of poured-in-place, warm-colored reinforced concrete finished with a wood-grain texture. Mechanical ductwork is exposed and brightly painted to complement the interior spaces.



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Steelcase, Inc. Showroom

Chicago, Illinois

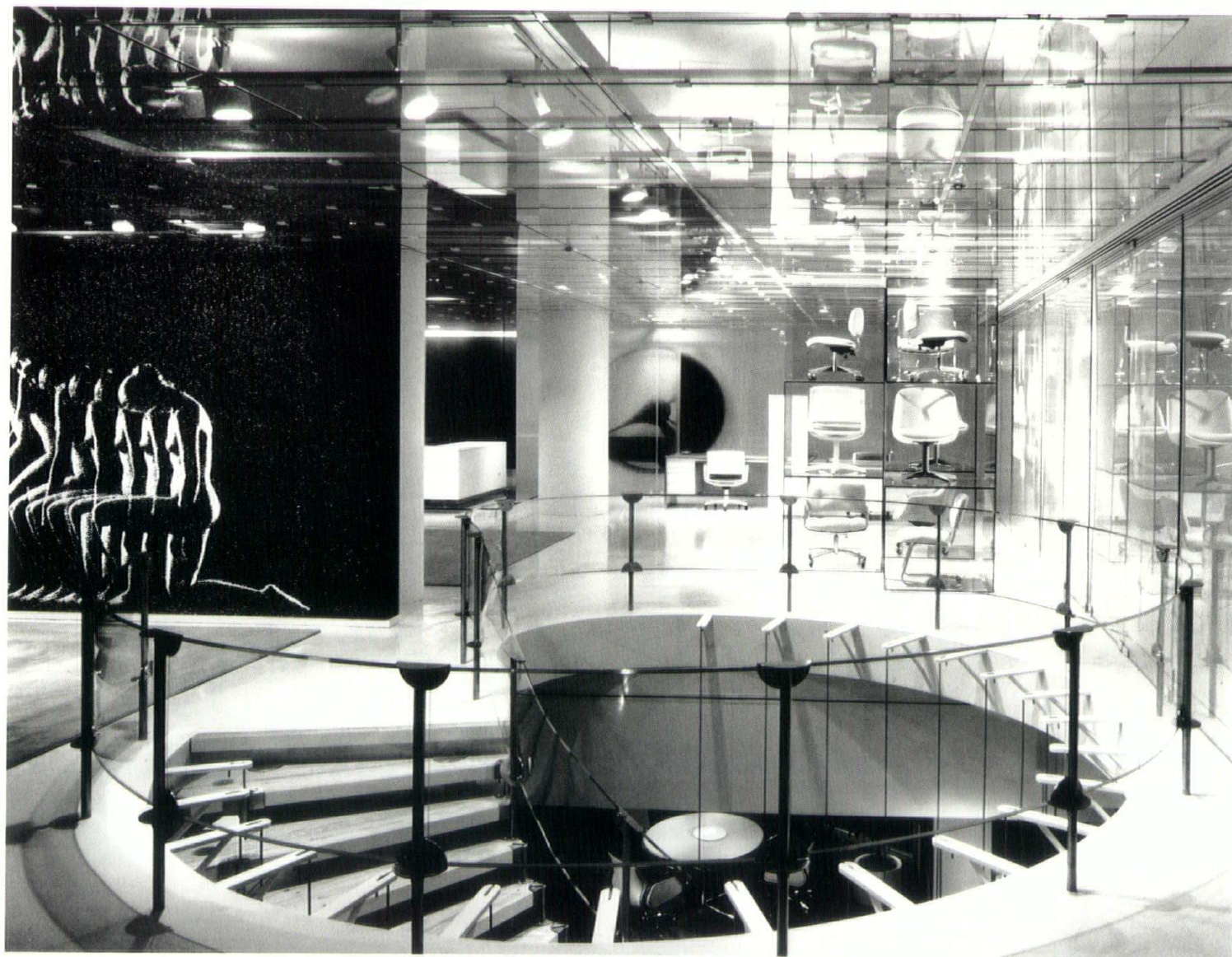
Architect/Designer
Harry Weese & Associates

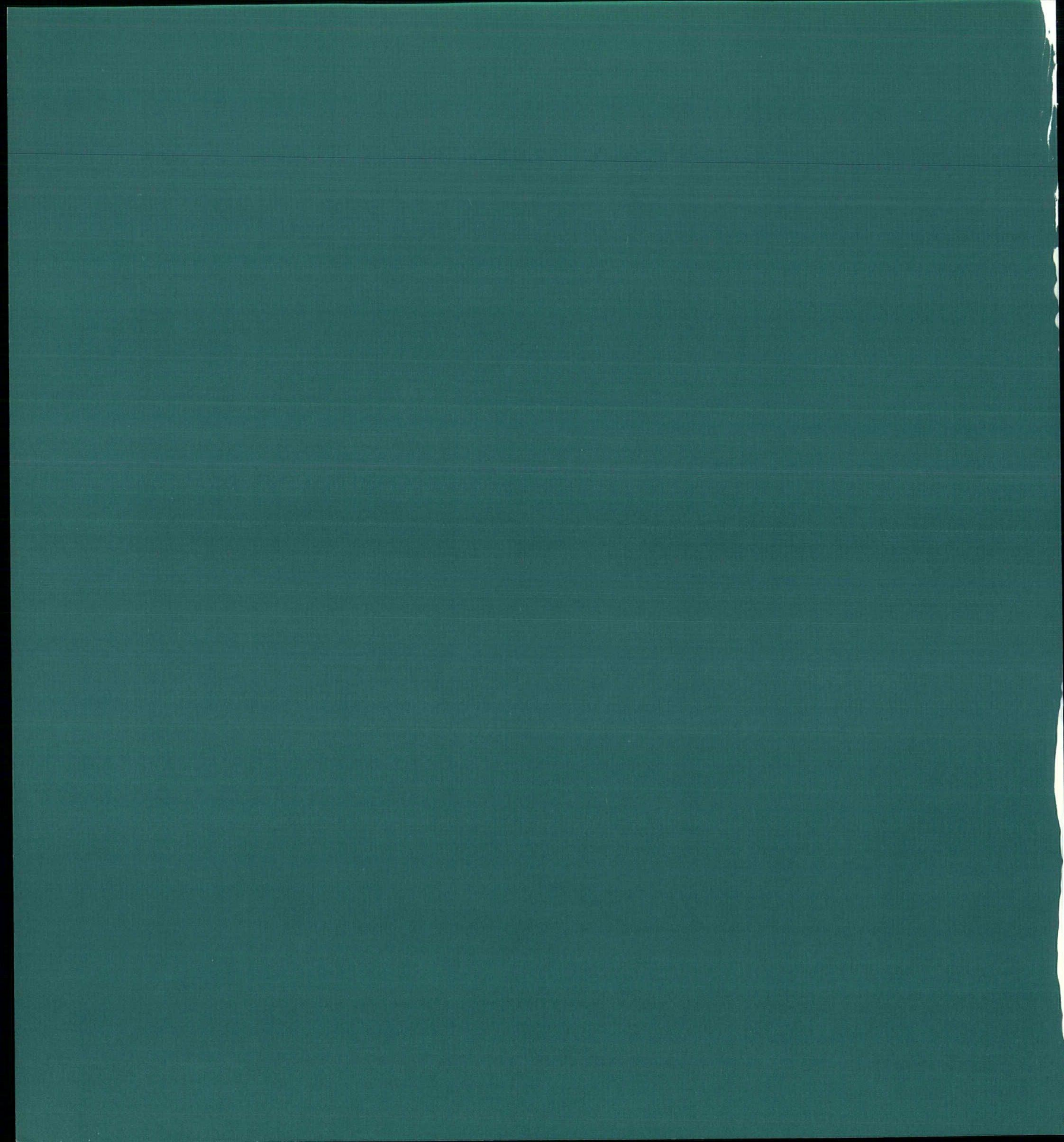
Owner
Steelcase, Inc.

Contractor
Gerhardt F. Meyne Company



The bi-level space on the 10th and 11th floors of the Merchandise Mart reflects a decade of change in office furniture and showroom design. The architects restored the prize-winning 11th floor, designed by Warren Platner in 1970, for displays of individual pieces. The new 10th floor was conceived as a stage for systems furniture vignettes. Natural white oak flooring and a neutral background of columns and beams comprised the schemes essential elements. To induce circulation between the two floors, a helix open riser stairway was made a prominent element, as it “floats” between the original and the new showrooms.

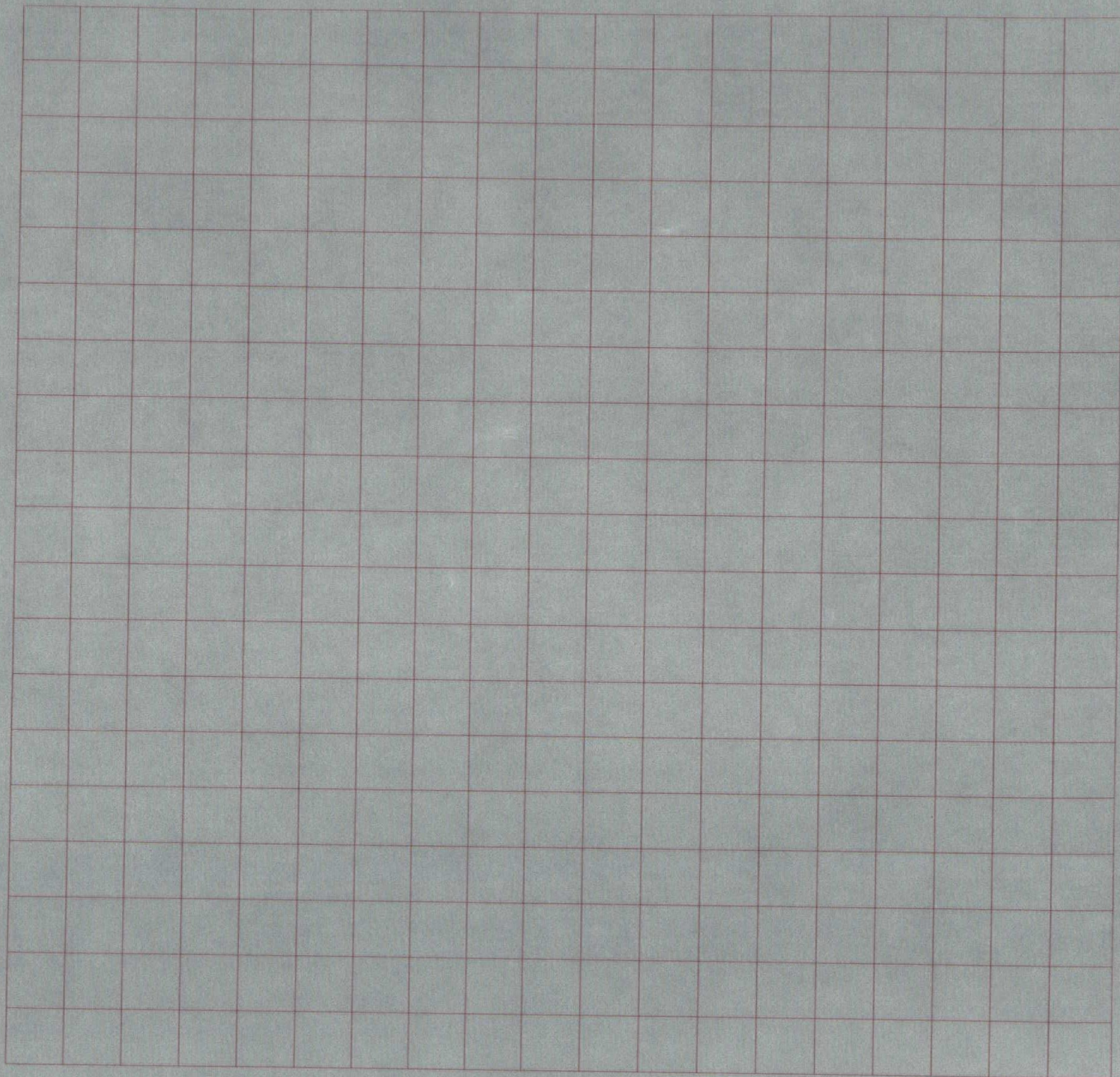




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A large grid of 20 columns and 20 rows on graph paper. The grid is composed of small squares, with a larger margin at the top and left. The grid is currently empty.

Banco de Occidente

Guatemala City, Guatemala

Bay Club

Boston, Massachusetts

George's Restaurant

Chicago, Illinois

**Glessner House Kitchen
Suite Restoration**

Chicago, Illinois

**Industrial Trust and
Savings Bank**

Muncie, Indiana

Kuntz Residence

St. Charles, Illinois

Loft Townhouse

Chicago, Illinois

**Leon Mandel
Assembly Hall**

Chicago, Illinois

**Offices of Nagle, Hartray
& Associates, Ltd.**

Chicago, Illinois

Rowe Building

Chicago, Illinois

Chairman:

Kenneth van der Kolk, AIA

Jury:

Linda Pinto
Caudill Rowlett Scott, Architects

Sally Walsh

James B. Thomas, AIA
Morris Aubry Architects

Robert H. Timme
Taft Architects

Marcus R. Tucker, AIA
3D/International

Banco de Occidente*Guatemala City, Guatemala**Architect/Designer*

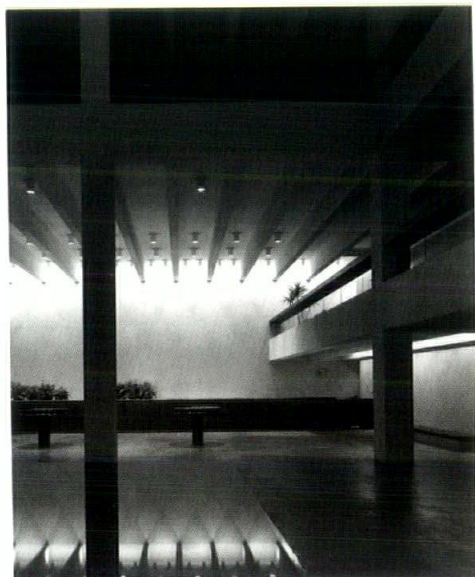
Skidmore, Owings & Merrill

Owner

Banco de Occidente

Contractor

Holzhev y Hernandez Asociados

**Honor Award Winner**

Local materials, architectural concepts and construction materials were used throughout these three buildings for one of the oldest banking institutions in Guatemala. Concrete and concrete block faced with stucco, small volcanic stone pavers, local mahogany, local fabrics and locally available glass are the predominant materials. Open courtyards, terraces, gardens, fountains and trellises reinforce the buildings' relationship to the native context. Large pivoting mahogany doors and operable wood louvers allow air to circulate. Because each site is subject to frequent power failures, the buildings can and do function at times without artificial light and power.



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Bay Club

Boston, Massachusetts

Architect/Designer

Skidmore, Owings & Merrill

Owner

Cabot, Cabot & Forbes

Contractor

Aberthaw Construction Co.



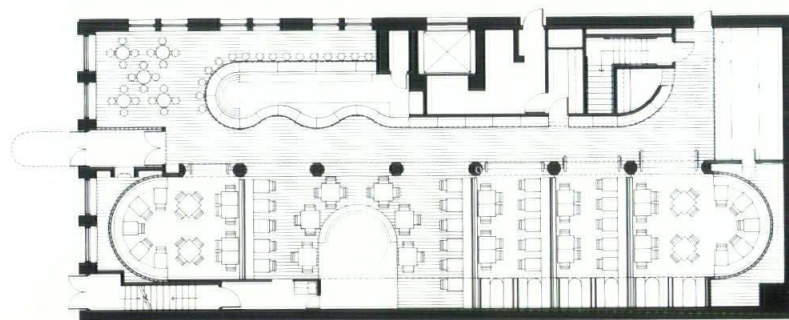
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The design of this private club atop a 38-story office tower maximizes the exceptional panorama of Boston's harbor and bay. A series of seating platforms within the club creates a sense of privacy through disjunct spacing. The subtle monochromatic palette, accented by burgundy chairs and polished bronze railings, reflects the traditional atmosphere for business luncheons. In the evening, the space undergoes a transformation that echoes the changes in exterior lighting and views. Mezzanine tables reveal smaller polished granite surfaces beneath the removable wooden tops. Small lamps added to the dining tables provide discreet lighting that leaves the focus on the dramatic night skyline.



George's Restaurant*Chicago, Illinois**Architect/Designer***Banks/Eakins***Owner***George Badonsky***Contractor***William Laveau**

30



Located adjacent to Chicago's Merchandise Mart, this 165-seat restaurant is sleek and high-style to appeal to the design-conscious clientele in the area. The space is divided into two areas. The active area contains the entrance and main circulation serving the lounge, bar, kitchen and waiters' station. The passive area contains the dining room and cabaret. The cabaret is positioned for optimum viewing from the dining terraces and the bar. Green and stainless steel cool colors are balanced by the warm tones of pink greybrown and the sparkle of the back-lit glass block surfaces.



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Glessner House Kitchen Suite Restoration

Chicago, Illinois

Architect/Designer

The Office of Wilbert R. Hasbrouck,
Historic Resources

Owner

Chicago Architecture Foundation

Contractor

Architectural Builders Inc. &
Altman Modern Woodwork



The Glessner House was designed by the renowned architect H. H. Richardson and built on Prairie Avenue in 1886. After years of neglect, the house was saved from demolition by a group including Mr. Wilbert R. Hasbrouck. Today, the building is owned by the Chicago Architecture Foundation and is operated as a house museum. The architectural firm had been engaged on numerous occasions to provide restoration planning and design. Work on the kitchen and in other areas of the house has involved extensive research, thorough restoration planning and the production of detailed measured drawings.



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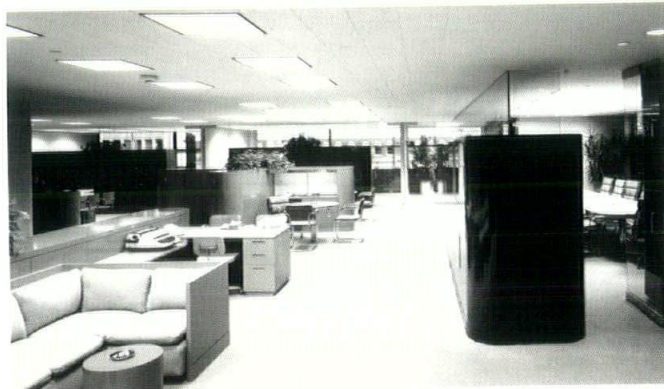
Industrial Trust and Savings Bank

Architect/Designer
Skidmore, Owings & Merrill

Owner
Industrial Trust and Savings Bank

Contractor
Baystone Construction Inc.

Muncie, Indiana



The three-story atrium in this bank building, also designed by the same architectural firm, provides a feeling of accessibility. The atrium is open to column-free offices on the three sides with the service core on the fourth side. The teller counter sits in the center of the main floor directly below a skylight. In contrast to the building exterior, which is subdued to integrate into the community, the atrium is defined by bright bands of color: orange for public areas, blue for non-public areas and red on the core.



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Kuntz Residence

St. Charles, Illinois

Architect/Designer

Cynthia Weese

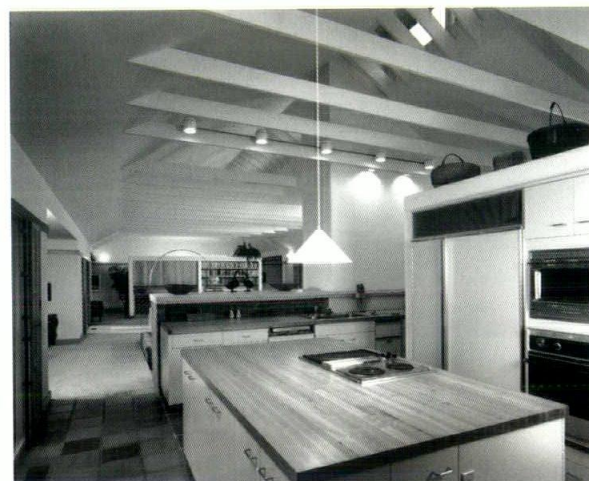
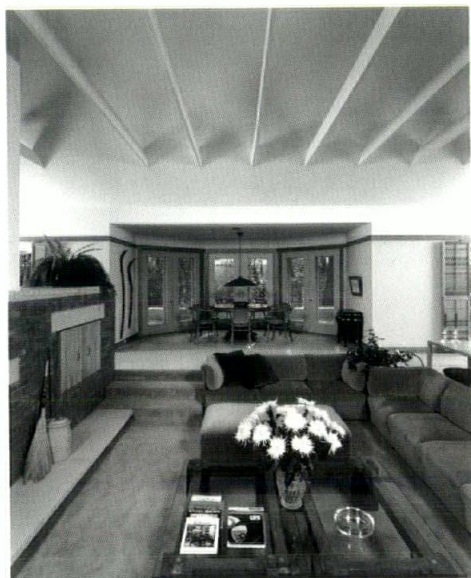
**Weese, Seegers, Hickey, Weese and
Margaret McCurry**

Owner

Mr. and Mrs. Donald L. Kuntz

Contractor

Wes Peterson



In the design of this house, great care was taken not to disturb the natural environment and to provide open, light-filled spaces for a large family with many visitors, grown children and business associates. Organized around a large central living/kitchen space with a high ceiling and clerestory windows, the plan features a fireplace wall dividing the living area from the open kitchen and a dining bay extending onto the private terrace. At one end is a wing containing a family room, storage rooms and two bedrooms; a similar wing at the far end contains the master bedroom suite and family room.



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Loft Townhouse

Chicago, Illinois

Architect/Designer

George Pappageorge and
David A. Haymes

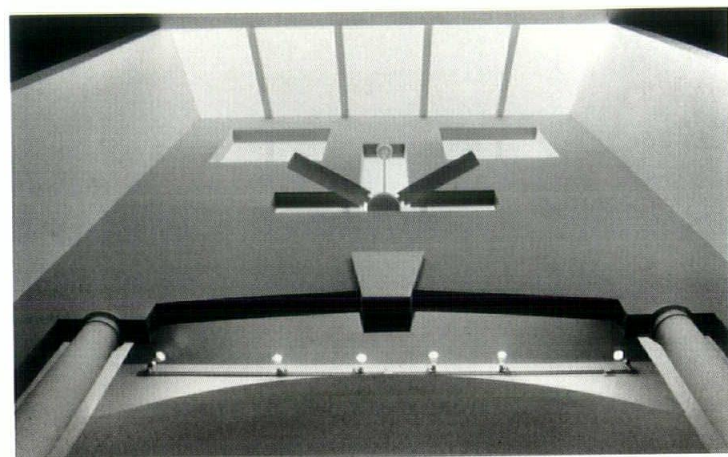
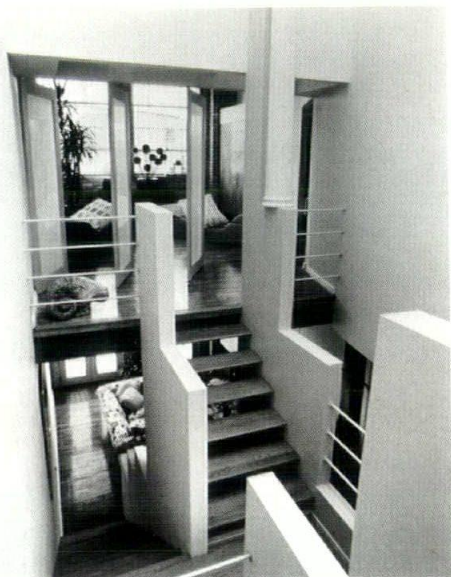
Owner

1815 Orchard Partnership

Contractor

George Pappageorge and
David A. Haymes

38



A vacant burglar alarm factory was converted into eight loft townhomes. Common elements, including the exterior treatment, were the result of a collective effort while each interior 'slice' was the work of individual partners. The result is a series of homes in this townhouse, two planes divided the tall, narrow space: a flat vertical plane bisected a large skylight; a curved plane segregated bathrooms and provided access to an intimate loft and the roof. In the kitchen a rolling drywall volume contained cabinetry and refrigerator.



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Leon Mandel Assembly Hall

Architect/Designer

Skidmore, Owings & Merrill

Owner

The University of Chicago

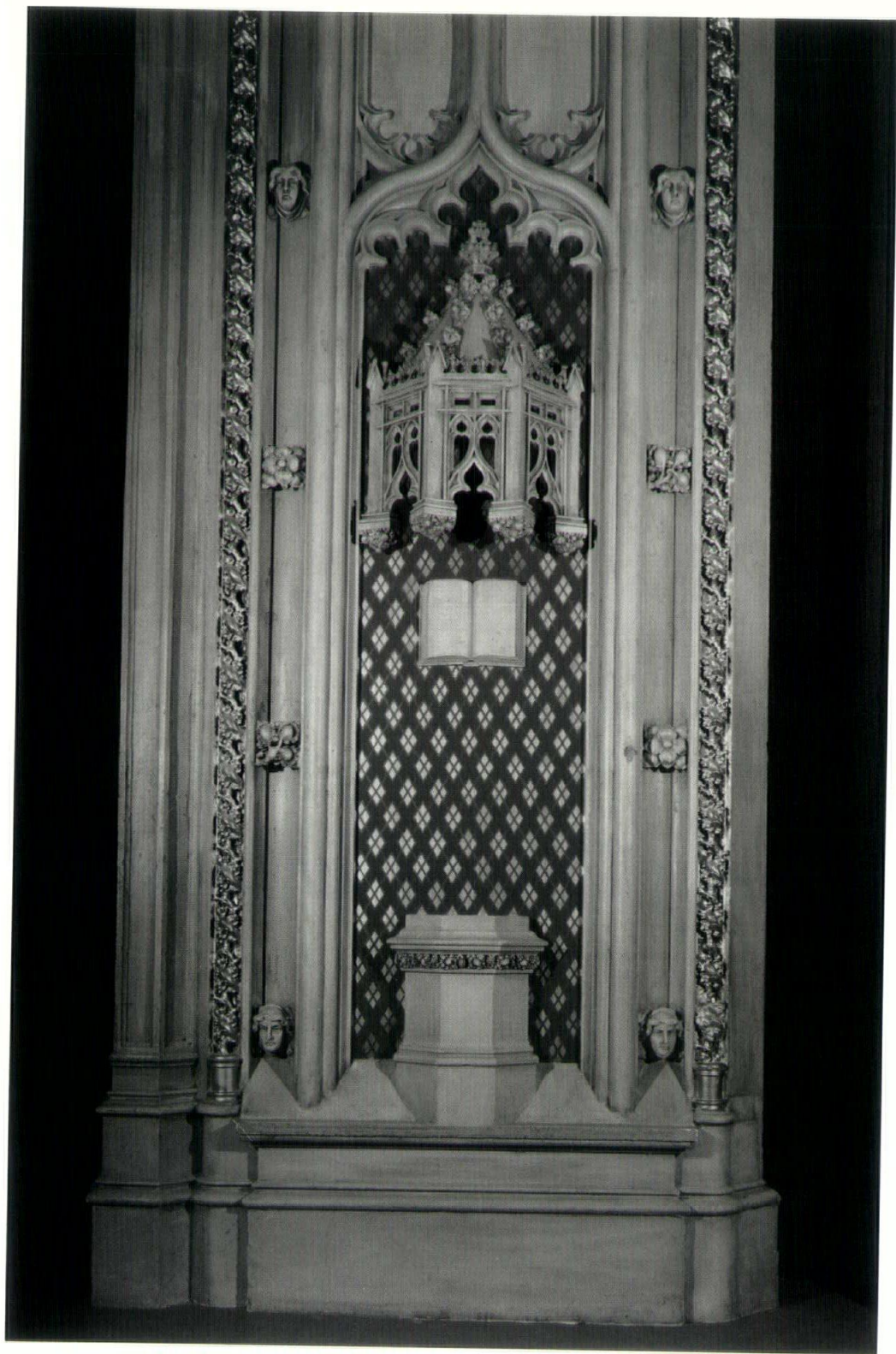
Contractor

Gerhardt F. Meyne Company

Chicago, Illinois



In 1903 the University of Chicago formally opened the Leon Mandel Assembly Hall designed by Shepley, Rutan, and Coolidge. The hall, which accommodates an audience of 1,000, hosts major concerts and many other musical and theatrical productions. The renovation program carefully integrated alterations and additions to the fabric of the building to reinforce the hall's multi-purpose use. These changes included the addition of a new music platform, acoustical reflectors and relocation of aisles and seating for improved sight lines and sound.



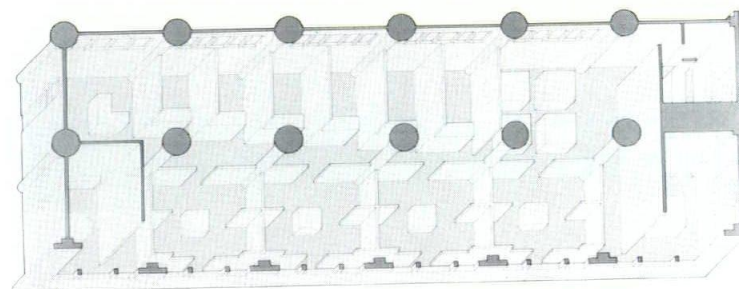
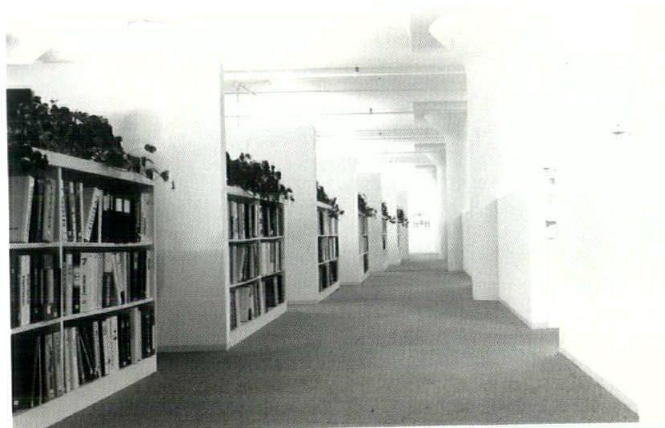
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Offices of Nagle, Hartray & Associates, Ltd.

Architect/Designer
James L. Nagle, FAIA

Owner
Nagle, Hartray & Associates, Ltd.

Contractor
Gerhardt F. Meyne Company

Chicago, Illinois



In remodeling their own office, the architects concerned themselves foremost with open plan arrangements and energy efficiency with a minimum expenditure. From this concept developed the system of work stations in one-half of the space with the supporting offices adjacent to them. These two functions related to the 20-foot existing column grid separated by a pathway to the main presentation and conference areas. Each group of four work stations or two supporting offices was provided with high efficiency, indirect lighting and ceiling fans. The use of the color yellow enhanced the pleasant, cheerful work environment.



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Rowe Building

Chicago, Illinois

Architect/Designer

Kenneth A. Schroeder and

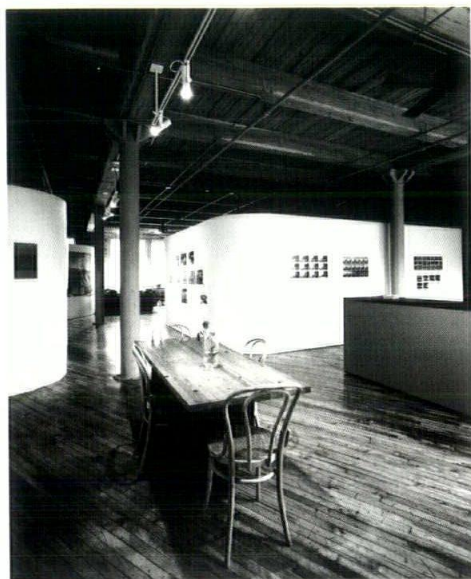
George Hinds and Robert Gordon

Owner

Rowe Building Partnership

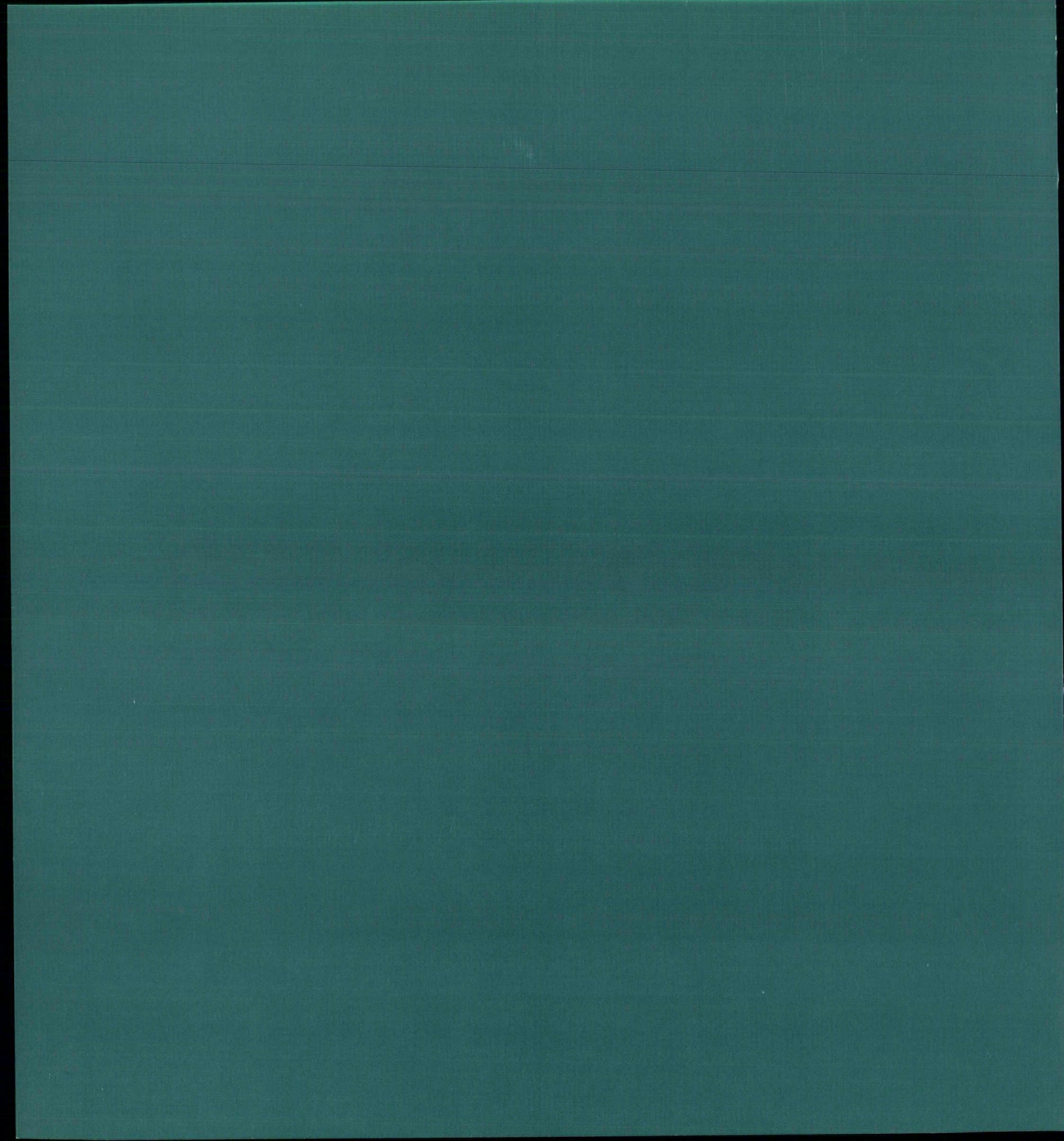
Contractor

Rowe Building Partnership



A former printing loft in the Printers Row area was adapted into 24,000 s.f. of office, commercial and residential uses. This former printing loft, a certified property on the National Register of Historic Places, was renovated for office, commercial and residential uses. The architect gutted each floor and retained the ambience of large, open spaces. Kitchens and bathrooms were added throughout for consistency. Individual tenants, such as photographers, artists and architects, finished their individual studios.

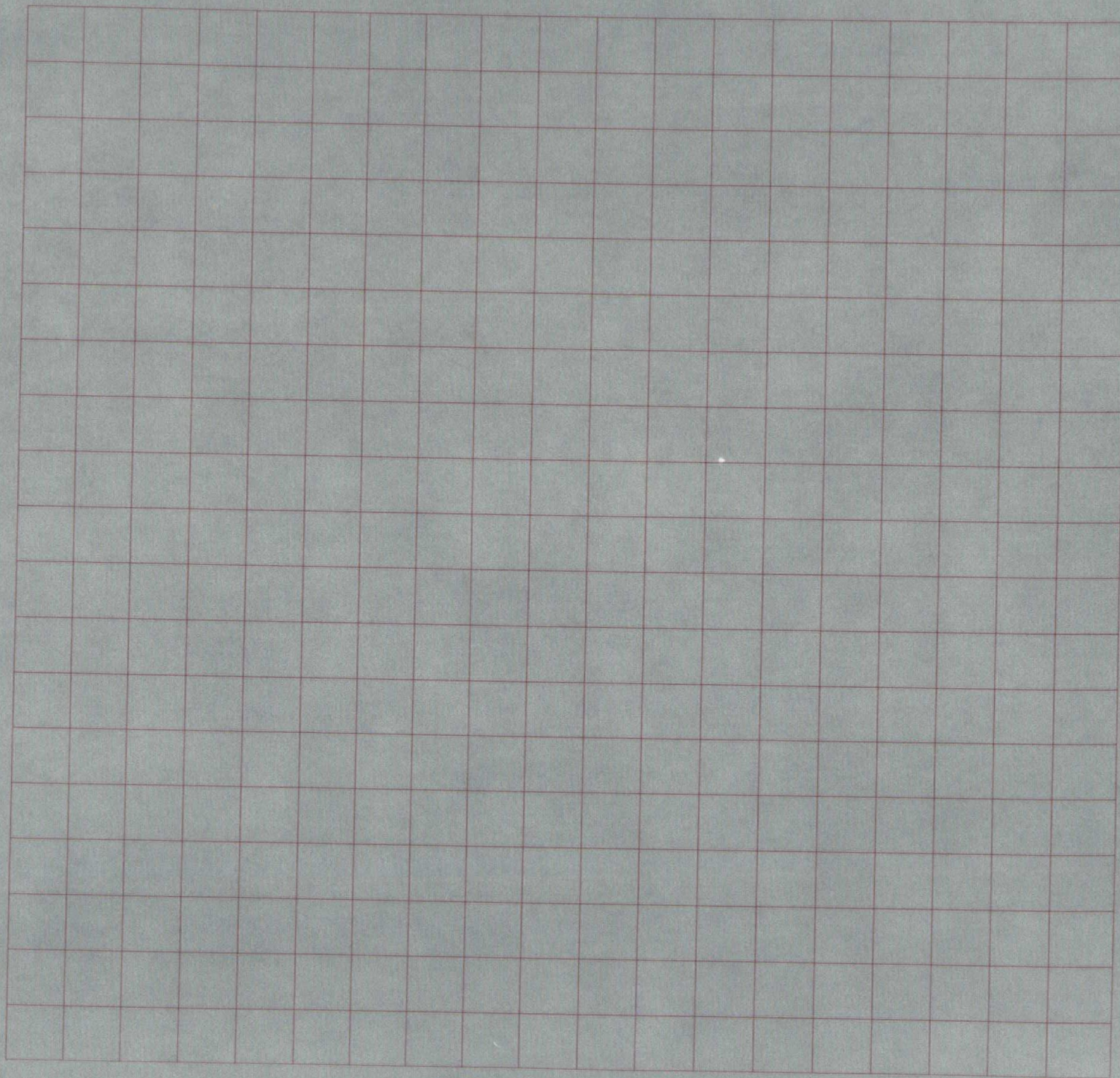




Year

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**Driehaus Research
Associates, Inc.**

Chicago, Illinois

**Administrative
Services Center,
Michael Reese Hospital
and Medical Center**

Chicago, Illinois

**Boston Consulting
Group, Inc.**

Chicago, Illinois

**Honolulu House
Restoration**

Marshall, Michigan

John Blood Residence

Chicago, Illinois

Kanter & Eisenberg

Chicago, Illinois

**St. Peter's United Church
of Christ Restoration**

Skokie, Illinois

Standard Chartered Bank

Chicago, Illinois

Vanderbilt Apartment

Naples, Florida

Chairman:

Victoria L. Behm

Jury:

Nicola Balderi, ASID
Hellmuth Obata &
Kassabaum, P.C.

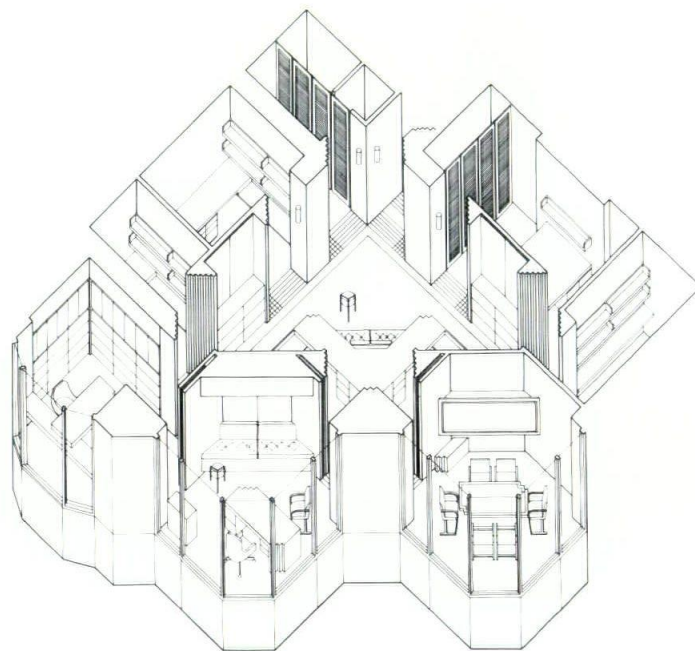
Neville Lewis, ASID
Neville Lewis Associates, Inc.

Mark McPherson, AIA
Gensler and Associates
Architects

Kenneth R. Mullin, AIA
Metz Train & Youngren of
Colorado, Inc.

Driehaus Research Associates, Inc.*Architect/Designer***The Landahl Group, Inc.***Owner***Richard H. Driehaus***Contractor***Madison Associates, Inc.***Chicago, Illinois*

48

**Honor Award Winner**

The designers created an office environment incorporating the rich textures and colors associated with residential design. The concept included the client's collection of La Belle Epoch posters and an original Tiffany glass window as focal points. A "notched" profile at the entry was developed as a metaphor for the "sawtooth" form of the building and as a "portal" to define the entry. The repetition of the "portals" provided emphasis to the doorless work areas and provided a sculptural order to the perimeter. The palette was derived from the client's request and the poster collection, utilizing green as the dominant color. Green textiles complement the art and act as a foil for the geometry.

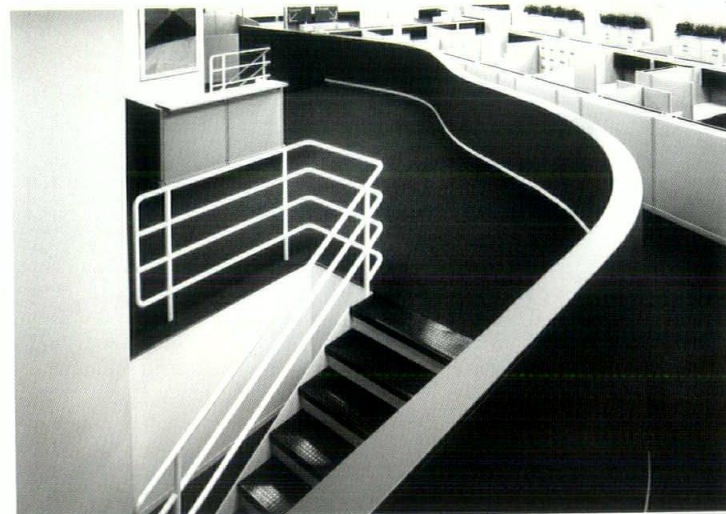


Chicago, Illinois

Architect/Designer
Hancock Design Associates, Inc.

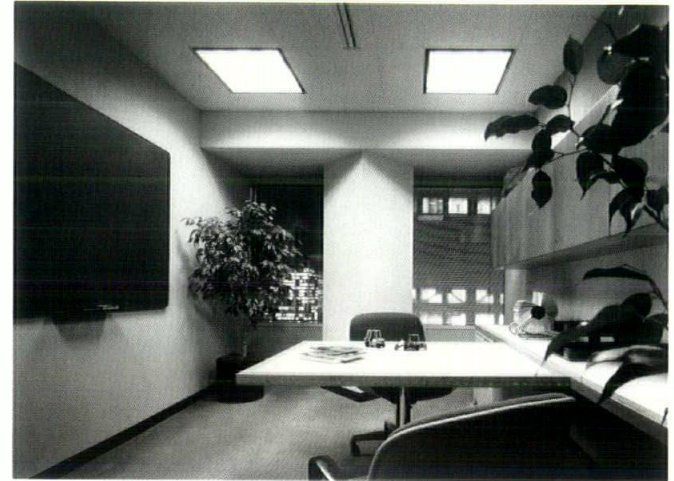
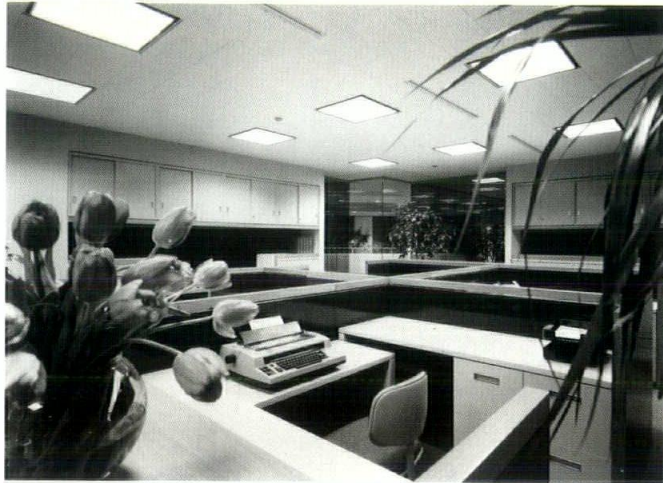
Owner
Michael Reese Hospital
and Medical Center

Contractor
Bulley & Andrews



The designers have transformed a 1920's vintage medical records warehouse into an Administrative Services Center for a major urban hospital and medical center. Visually the concept was to maintain the warehouse with natural brick walls and exposed wood trusses. The mezzanine system dropped into the space is the only image of "new construction." A practical but playful element is the serpentine platform inserted into the mezzanine at the entrance that allows a panoramic view of the entire space and becomes a pivot point for visitor circulation. Color and differing layouts for work stations give identity to each department.



Boston Consulting Group, Inc.*Chicago, Illinois**Architect/Designer***ISD Incorporated***Owner***The Boston Consulting Group, Inc.***Contractor***AIE Construction Inc.**

Regional offices for an international management consulting firm were planned to surround a two-story atrium in this uniquely configured building. The client's requirements for flexible one- and two-person consultant offices were met by custom designed movable desks of wood and laminate with metal files below a continuous work counter and enclosed wall-mounted cabinets. Conference facilities of various types and sizes and four-person custom designed secretarial stations were interspersed throughout the space. Recessed office entrances to provide visual interest and minimize the corridors' length were designed with vertical glass view panels and clerestories to provide observation into the offices and light into the corridors.



Honolulu House Restoration

Marshall, Michigan

Architect/Designer

The Office of Wilbert R. Hasbrouck,

Historic Resources

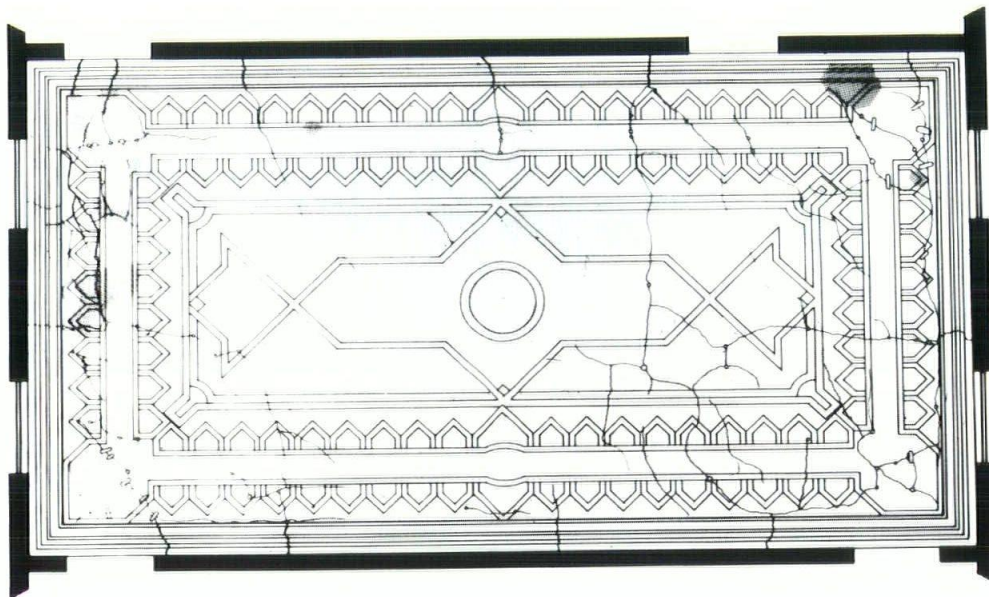
Owner

Marshall, Michigan

Historical Society

Contractor

Luzak Brothers, Inc.



The Marshall Historical Society engaged Hasbrouck Hunderman Architects to prepare plans and specifications for the restoration of the decorative mural painted walls and ceilings of the Brewer Room, one of several rooms in the house with elaborate ceiling paintings. Analysis of the room revealed that the plaster was in poor condition and had fallen away from the wood lath. After extensive research, Hasbrouck Hunderman Architects developed a method of stabilizing plaster by impregnation with acrylic resins. Next attention turned to the highly decorative painted plaster surface. Testing to determine the basis of the paint and proper cleaning methods also revealed painted-over decoration. Painted decorations were then restored, plaster surfaces were cleaned, missing or damaged areas repainted and the entire surface protected by a solvent-based glaze to recreate the original appearance.



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John Blood Residence

Architect/Designer

Owner

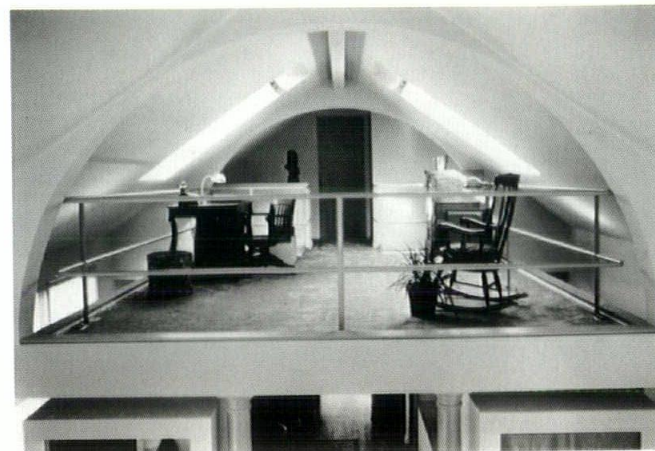
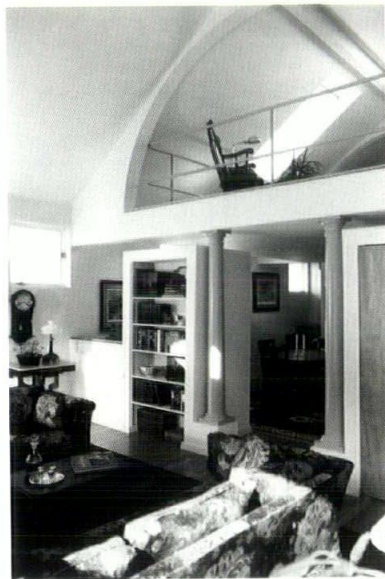
Contractor

Pappageorge & Haymes

John Blood

Arvydas Laucius Construction

Chicago, Illinois



56

Two multilevel apartments, one to be owner occupied, are created in a burned out Chicago two flat. Vestiges of the neighborhood's Victorian architectural history are evoked by axial spacial sequences and sympathetic detailing. After entering thru a transparent covered porch, vertical and horizontal planes overlap, penetrate, and float, creating both private spaces and a light, open living environment. A screen wall at the living room blurs the definition of interior and exterior space while defining the living area as a floor to ceiling mantelpiece.



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Kanter & Eisenberg

Architect/Designer

Owner

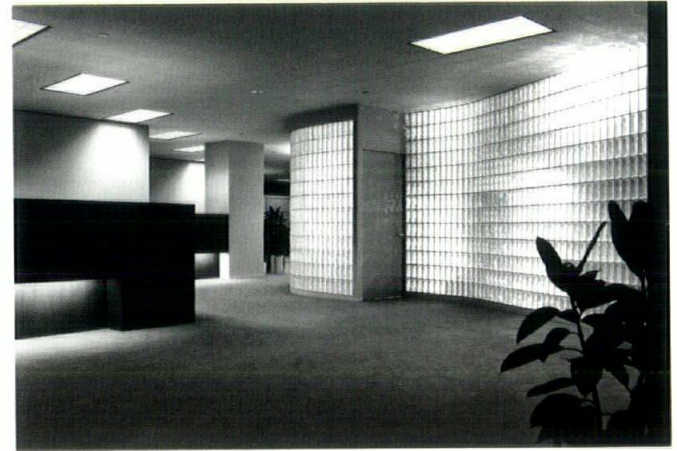
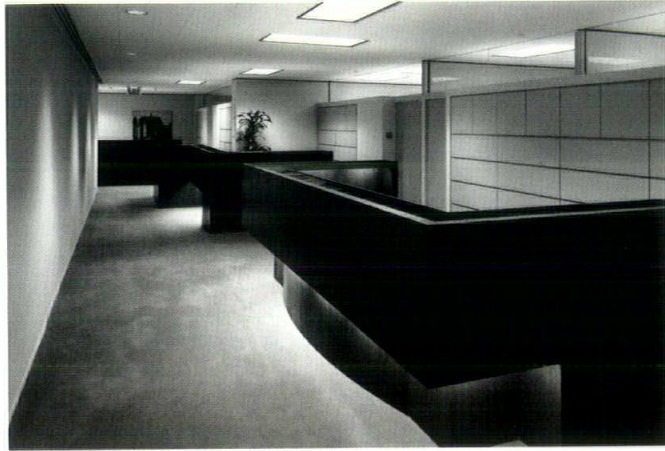
Contractor

Marvin Ullman, AIA, Architects, Ltd.

Kanter & Eisenberg

Turner Construction Co.

Chicago, Illinois



This office, designed to accommodate approximately 25 lawyers with support staff, was organized as a series of hierarchical rings around the existing L-shaped service core. The outermost ring contains private offices, conference room and a library. Directly in front of each office, forming the middle ring, are secretarial stations. Separated from the stations by the primary circulation pathway is the inner core of office support services. The reception area is separated from the offices by a sculptural wall containing a small conference room.



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St. Peter's United Church of Christ Restoration

Skokie, Illinois

Architect/Designer

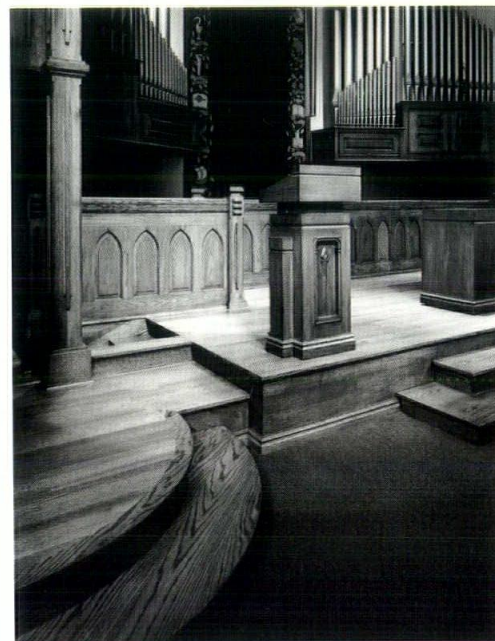
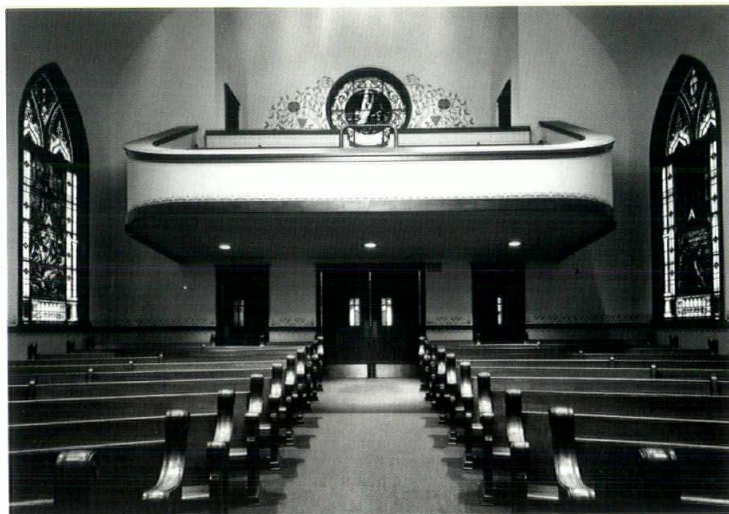
The Office of Wilbert R. Hasbrouck,
Historic Resources

Owner

St. Peter's United Church of Christ

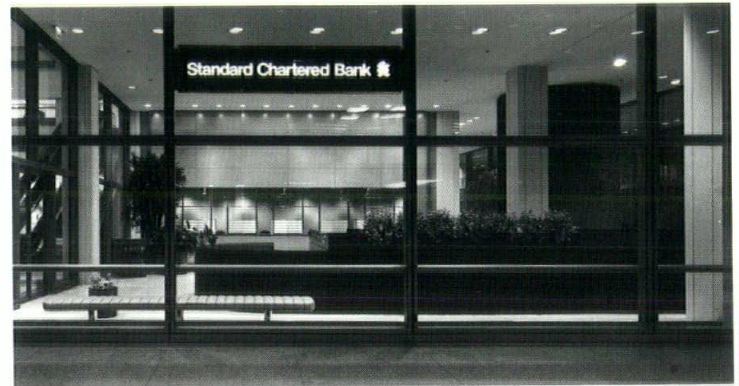
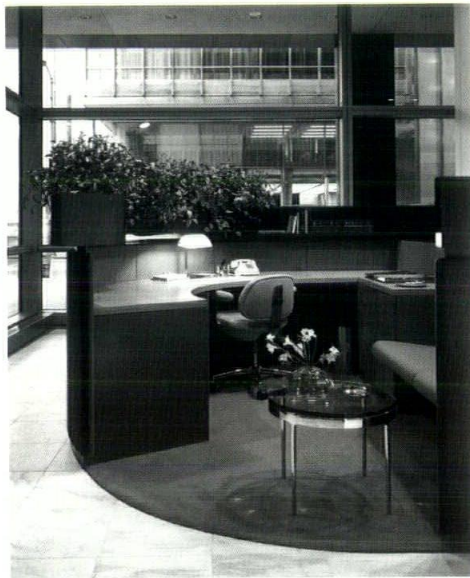
Contractor

Gerhardt F. Meyne Company



In 1980, the architects completed a feasibility and master plan for the renovation of the church sanctuary. The altar area and balconies on either end of the church were completely removed. A new balcony was added over the narthex. The altar area was changed with the addition of a pipe organ and new stained glass rose windows behind the altar. The pews and all millwork were refinished. The walls and vaulted ceiling were stripped of canvas covering, patched or modified as necessary, recanvassed and painted. Decorative stencils were added throughout, and the interior was finished in a manner sympathetic with the original architecture.



Chicago, Illinois

62

This two-level bank facility is adjacent to the lobby of a major downtown office building. The teller counter, developed out of the bank's international tradition of totally enclosing teller spaces, has a glass and stainless steel screen wall. Laminated glass in the lower section conceals teller equipment. Materials include white ash burl, verte jade marble and elm. Work station partitions and the elevator core are covered with green fabric-wrapped panels.



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Vanderbilt Apartment

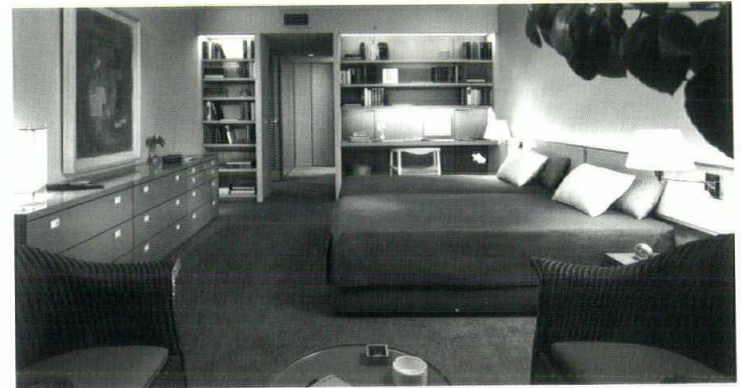
Naples, Florida

Architect/Designer
Powell/Kleinschmidt, Inc.

Owner
Anonymous

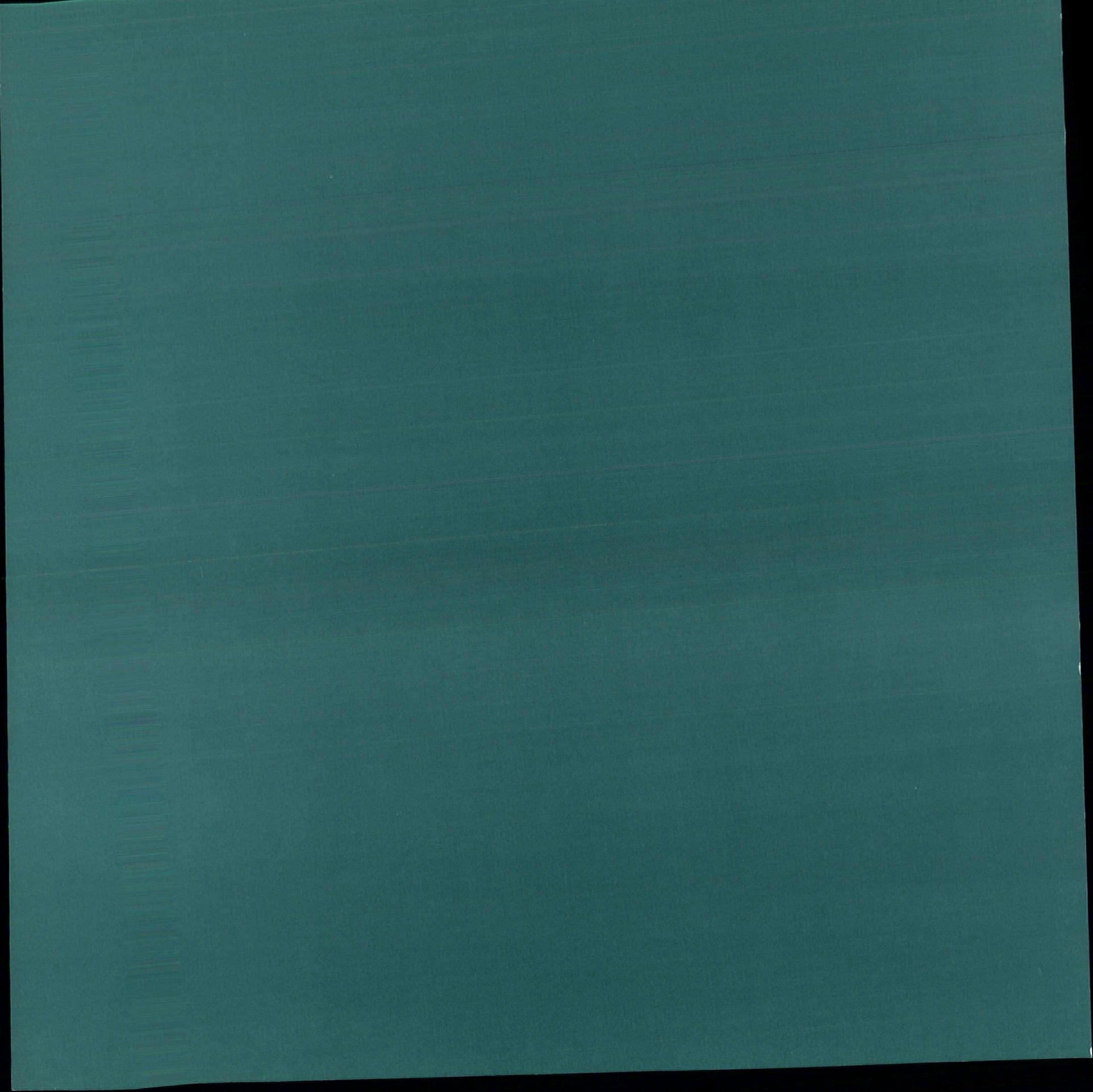
Contractor
Surety Construction Co.

64



This Florida apartment overlooking the Gulf of Mexico is designed to respond to a congenial and leisurely tropical setting. A less formal way of life is expressed through the furnishings and materials, the consequence of thoughtful attention to the underlying spatial concepts. The space is divided into zones of use: entry, kitchen and food preparation, dining and living room. On either side, space is allocated to quiet and passive uses: rest, sleep and study. Parallel to the entire apartment is the screened lanai for relaxation and outdoor dining. As a corollary to ease of maintenance is the importance of expressing an unmistakable sense of regionalism.

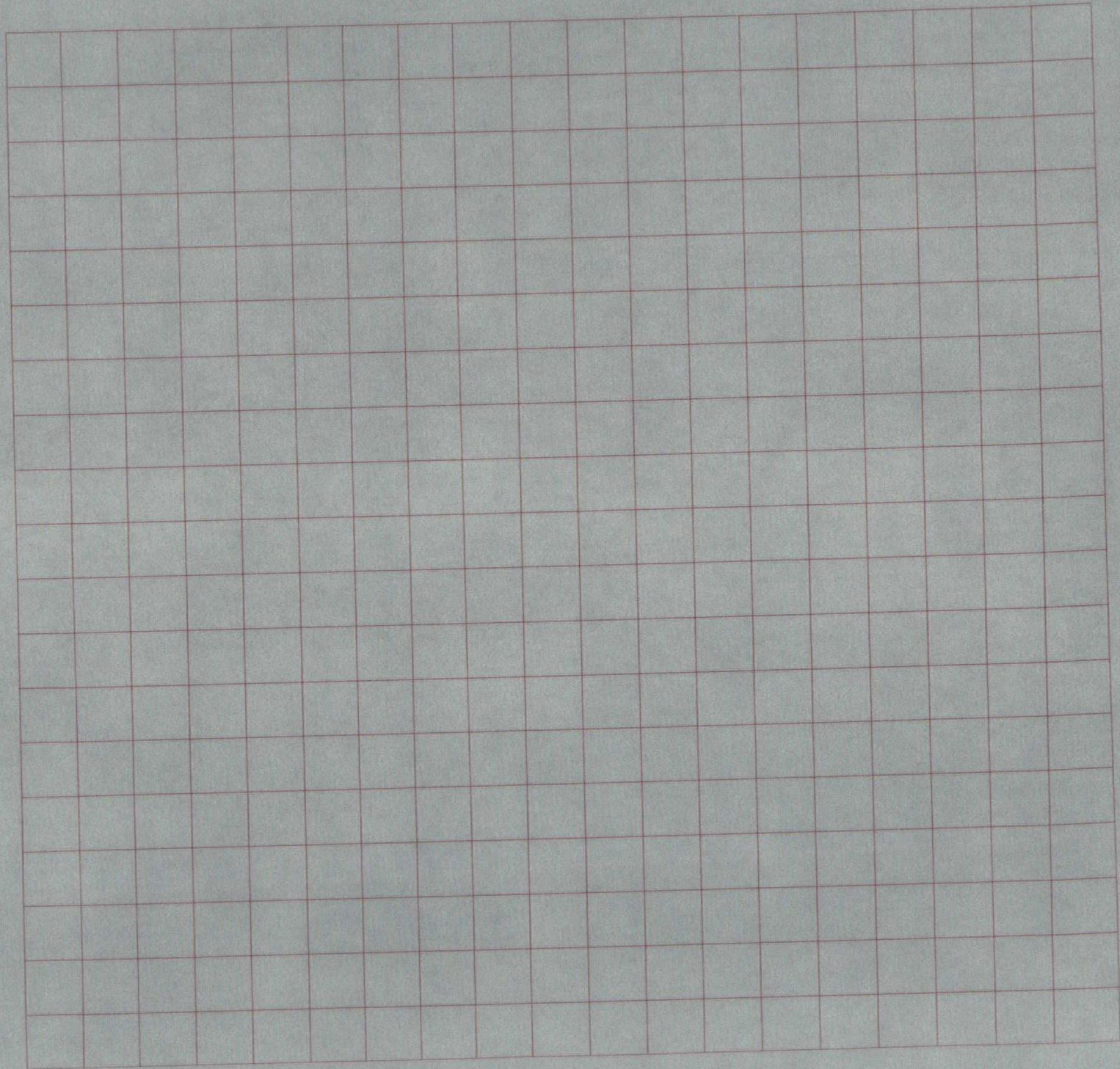




Year

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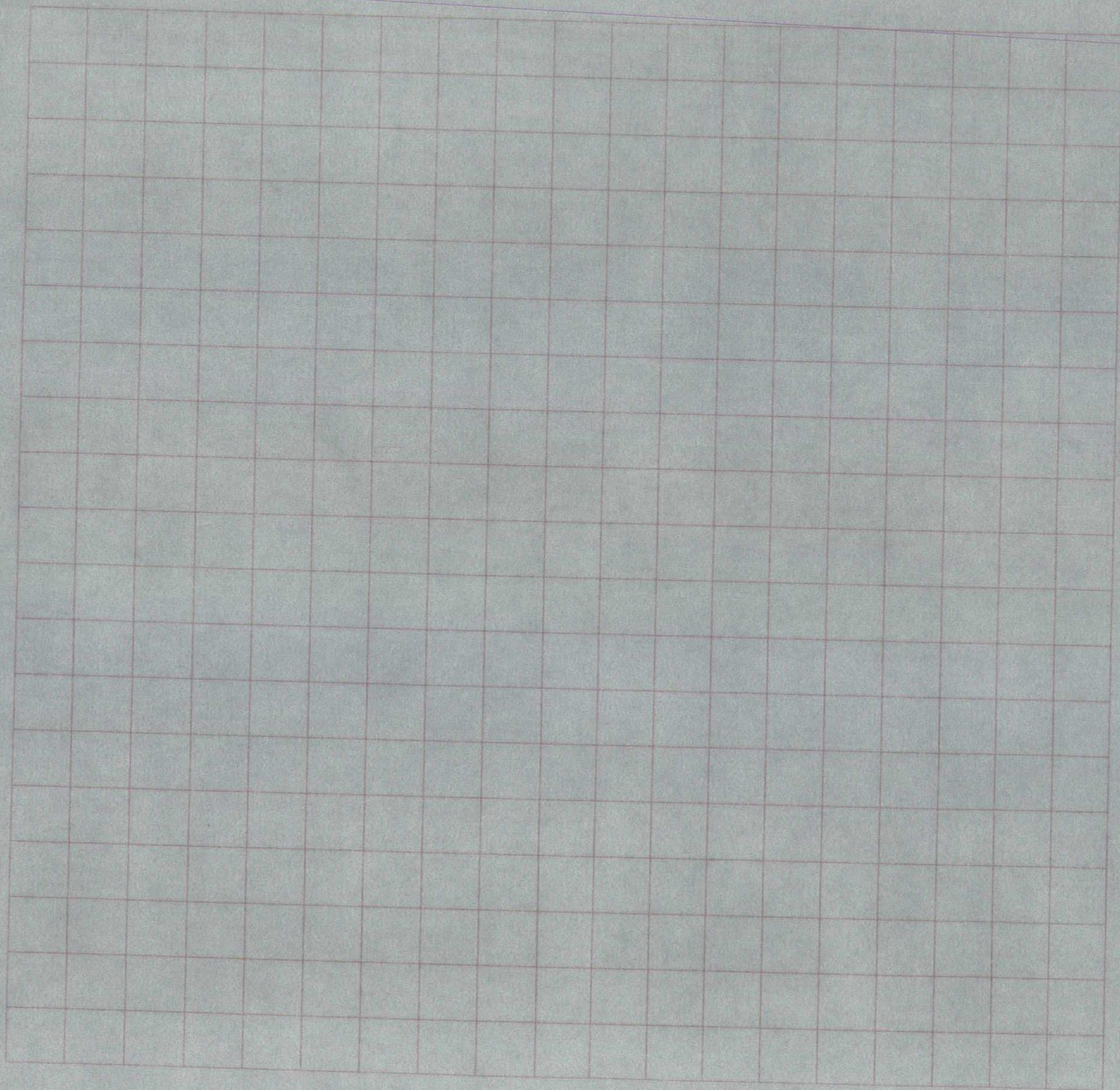
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**Barclays Bank
International Limited**

Chicago, Illinois

Draper and Kramer, Inc.

Chicago, Illinois

575 Elm Residence

Winnetka, Illinois

**First National Bank
of Chicago**

Chicago, Illinois

**Gretchen Bellinger
Executive Office
and Warehouse**

New York, New York

MDC Wallcovering

Chicago, Illinois

Van Straaten Gallery

Chicago, Illinois

Chairman:

Victoria L. Behm

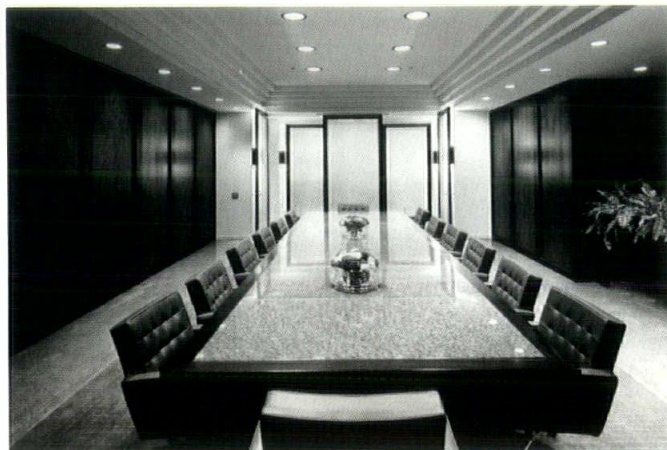
Jury:

Gretchen Bellinger
Gretchen Bellinger, Inc.

Kenneth van der Kolk, AIA
Gensler and Associates
Architects

Stanley Abercrombie, AIA
Editor, *Interior Design*

James S. Guequierre
Skidmore, Owings and Merrill

Barclays Bank International Limited*Chicago, Illinois**Architect/Designer***The Landahl Group, Inc.***Owner***Barclays Bank International Limited***Contractor***Schal Associates, Agent for
Continental Interiors, Inc.,
J.H. Oster Woodworking**

The designers provided a conservative international investment bank with a functional and highly organized environment within a tightly controlled budget. Senior management and the reception room were located in the “sawtooth” diagonal bays, with sweeping views and access to the elevators. An interconnecting stairway provided access to the trading room above. Sawtooth portals were created to modulate the perimeter and organize openings. Ceiling heights were varied by dimension and materials to add definition. The color palette and materials were derived from a mixture of “bank blue” with accents of redwood burl, terrazzo and leather.

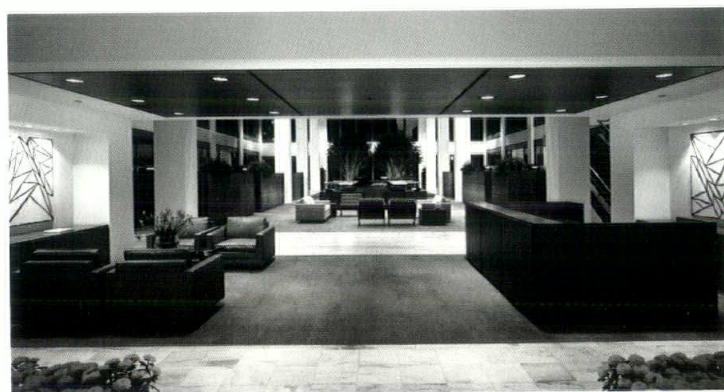
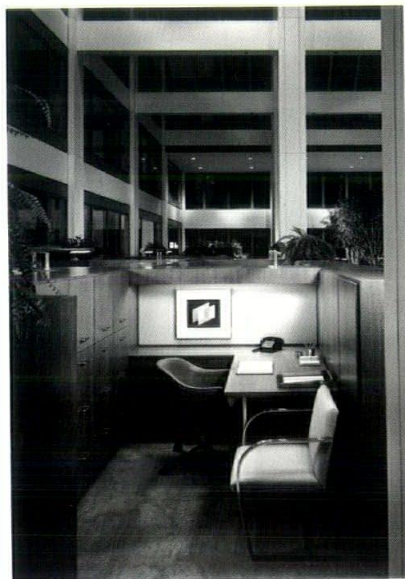


Draper and Kramer, Incorporated*Architect/Designer**Owner**Contractor*

Skidmore, Owings & Merrill

Draper and Kramer, Incorporated

Schal Associates

Chicago, Illinois

These offices occupy one and two-thirds floor in the base of a ten-story atrium. A strong identity with the building was established by continuing the base building white marble into the atrium as a unifying border material. Work stations, inter-office stair and department entrances are located in the atrium to activate and encourage movement through the space. Due to the high ceiling conditions and skylighted areas, a special task lighting system was developed for the atrium work stations. A dropped wood ceiling at the reception area creates an intimate scale.



575 Elm Residence*Winnetka, Illinois**Architect/Designer*

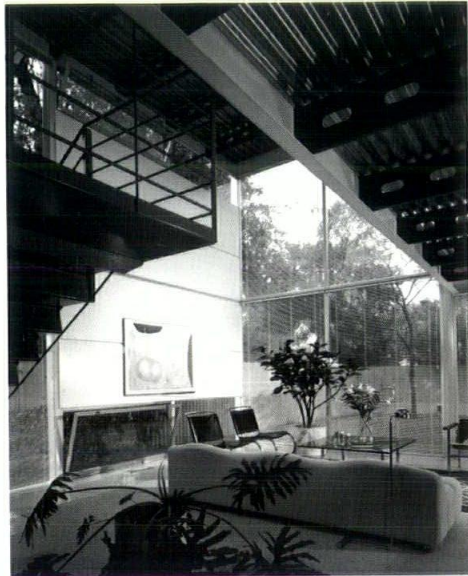
David Hovey

Owner

Mr. and Mrs. David Hovey

Contractor

Optima Inc.



Four-hundred-year-old pieces of wood and soft form furniture richly contrast with the shape and texture of steel and glass in this two-story residence. Interior exposed red joists complement the silver-colored corrugated deck. Finishes are painted lacquer on medium density fiberboard; floor coverings are carpet and no-wax vinyl, typically used as a ballet stage floor. The living/dining area opens to a private front yard, created by landscaping and high corrugated walls. The kitchen/family area opens to a rear yard. Bedrooms are located on the second floor.



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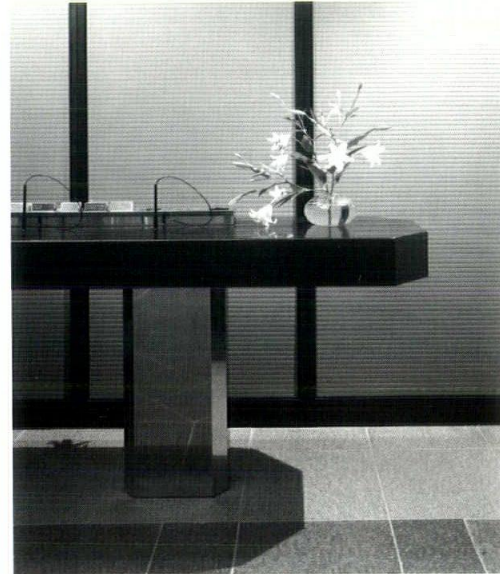
First National Bank of Chicago

Architect/Designer
Skidmore, Owings & Merrill

Owner
First Chicago Building Corporation

Contractor
Turner Construction Company

Chicago, Illinois



The program required the provision of one teller counter for general banking and another for professional banking. The L-shaped configuration of the space provided a natural solution to this requirement. The two teller areas are located at opposite ends of the space and have separate, distinct entrances. The stepped, sawtooth shape of the building exterior is reflected in a special paving pattern, the chamfered corner detailing of mahogany work stations, check-writing stands and officer conference tables. The core walls are covered with panels composed of wood frames and inset, horizontally striped gray fabric.



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Gretchen Bellinger Executive Office and Warehouse

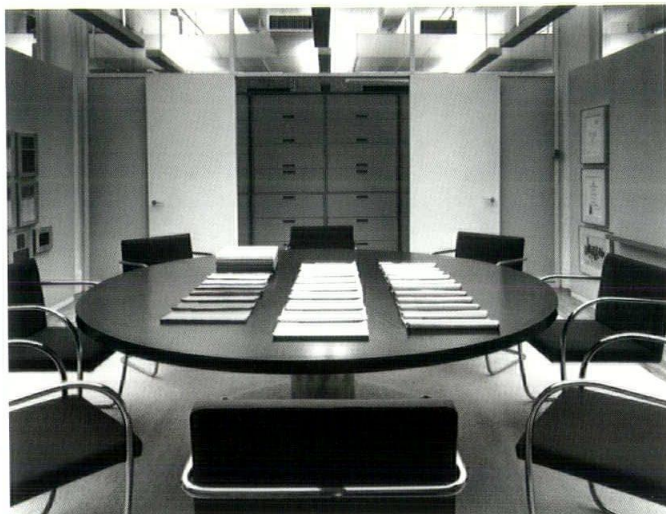
Architect/Designer
Powell/Kleinschmidt Inc.

Owner
Miss Gretchen Bellinger

Contractor
H. Marks Construction Co.

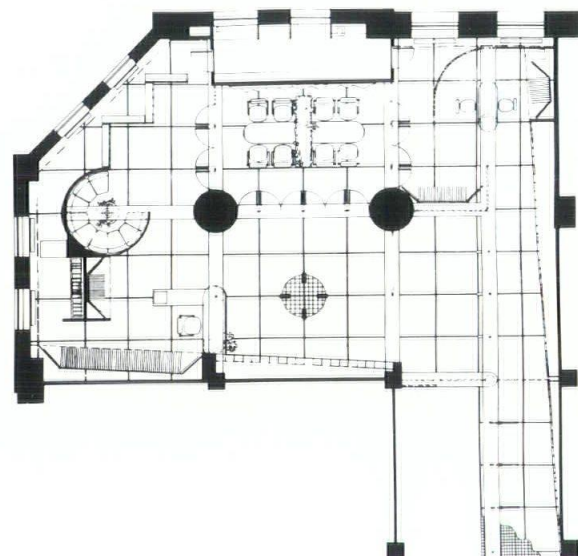
New York, New York

76



This project transformed two levels of a 1920s warehouse into executive offices, production and storage areas for a natural fiber fabric company. In the warehouse, sandblasting brick walls and wooden floors, and capitalizing on northern light enhanced the seasoned environment and contributed to product quality control. Wooden bolt racks provided warmth and recalled period looms, while file banks created inner corridors. In the second floor executive office area, all surfaces were wrapped in the client's fabric to dramatize its use. Glass was used for the upper one third of the office partitions to provide acoustic privacy without obstructing the view.





78

The axial plan of this showroom permitted a foreshortening angularity at the major product display, breaking the rigid grid and presenting the product in a strong palette. Passing through the colonnade and the intimacy of its lowered ceiling plane, one is directed to the dynamic red beam that supports all elements of separation. Throughout the space, unexpected relationships cause the eye to dance over the product, which is mirrored in polished and reflective surfaces. Horizontal and vertical planes converge to one point perspective. The radial tubular display was repeated in the grid in 6" to 12" increments, while the string grid served to unify disparate elements. Thus the powerful architectural design served as a vehicle for product presentation.



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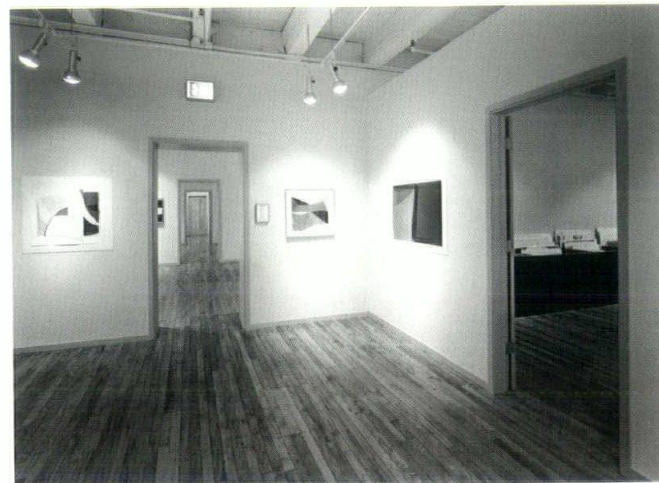
Van Straaten Gallery

Chicago, Illinois

Architect/Designer
Margaret I. McCurry, Ltd.

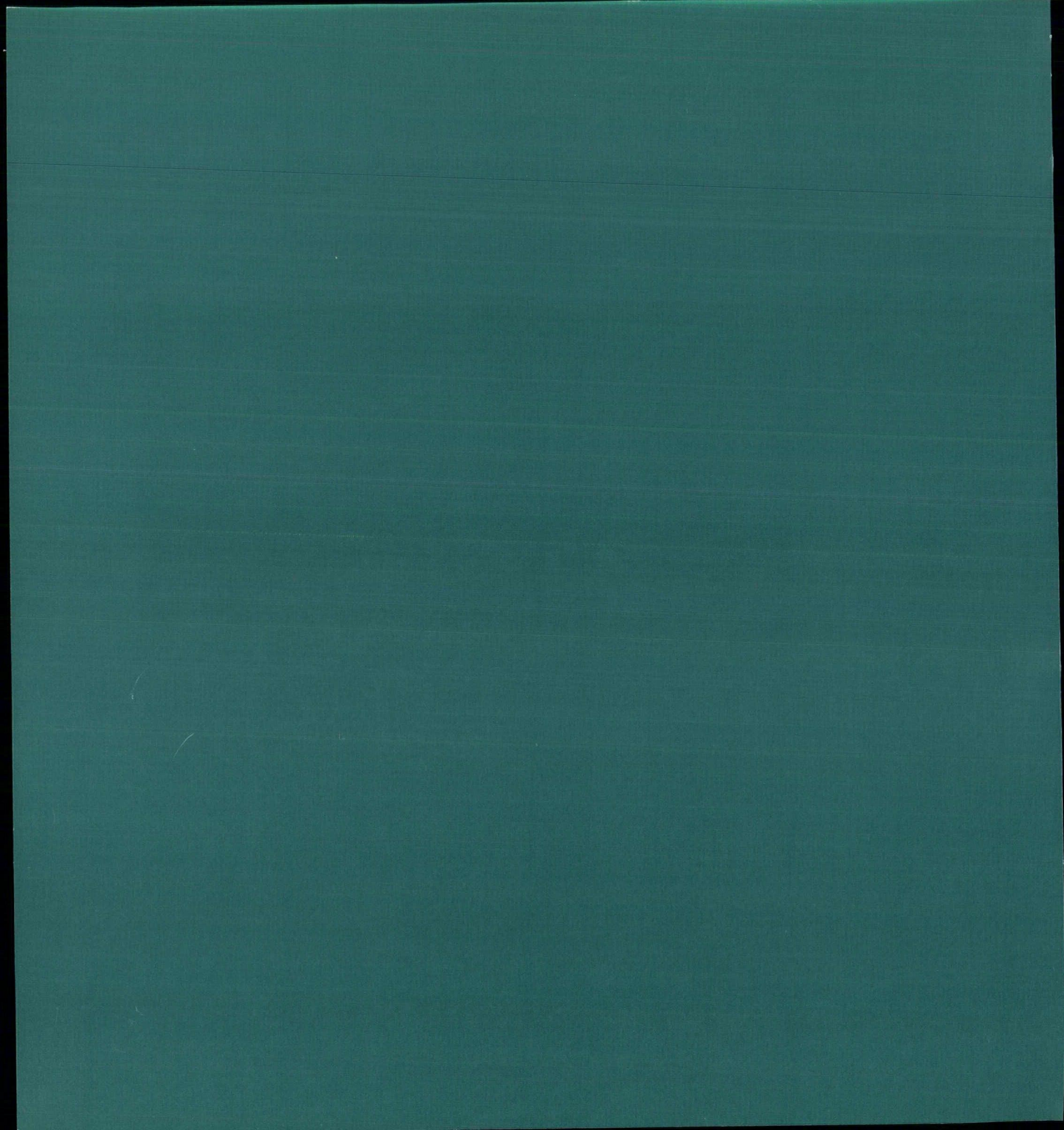
Owner
William Van Straaten

Contractor
William Van Straaten



This low cost transformation of a factory building into an art gallery involved the design decision to forego structural expressionism by encasing the closely spaced knee-braced posts of the existing structural system in thick walls which in turn created rooms for the display of art. These rooms were classically organized into a processional, spatial system with circulation on both the axis and cross axis. Reference to the sequential planning of traditional museum spaces was intentional, but the size was proportionately reduced to signify the scale of a gallery.





Painted Apartment

Chicago, Illinois

Chicago Bar Association

Chicago, Illinois

Jordano Residence

Chicago, Illinois

Murphy Jahn Office

Chicago, Illinois

420 N. Wabash

Chicago, Illinois

Polo/Ralph Lauren Store

Chicago, Illinois

Ponderosa Inc.

Vandalia, Ohio

Reader Newspaper

Chicago, Illinois

Scott Apartment

Chicago, Illinois

William A. Robinson, Inc.

Chicago, Illinois

Chairman:

Neil P. Frankel, AIA

Jury:

John Morris Dixon, FAIA
Editor, *Progressive Architecture*

Michael Graves
Michael Graves Architect

Theo Kondos, IALD
Principal, Bonvini/Kondos
Associates, Inc.

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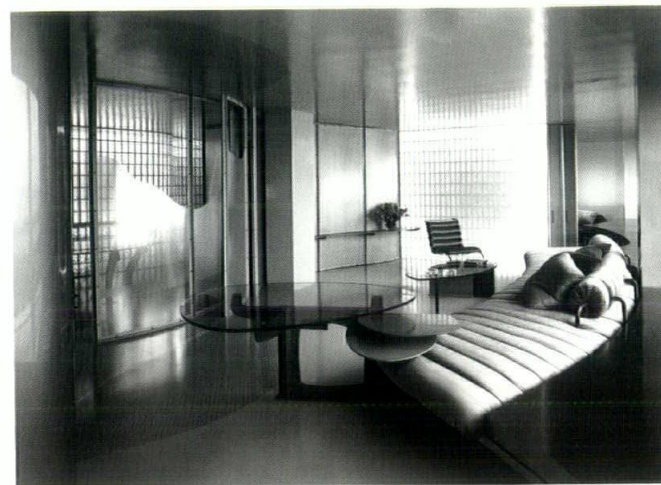
Painted Apartment

Architect/Designer
Krueck & Olsen Architects

Owner
Ms. Celia Marriott

Contractor
Parenti & Raffaelli Ltd; Caseworks Ltd.

Chicago, Illinois



84

Honor Award Winner

The apartment was the client's rigidly defined three bedroom unit in a gridded high rise building overlooking Lincoln Park and the Lake Front. The program called for opening up the space to create an environment that the client suggested be like "living in a painting instead of having them hanging on the walls." Organic forms, derived from the elements of the park and fabricated of industrial materials, functioned as screens separating spaces, storage cabinets and furniture. Their forms were projected in diagram on the reflective painting of the floor, walls and ceiling. The effect was an illusion of limitless space defined by layered transparencies and veils of color.



Chicago Bar Association*Architect/Designer***Powell/Kleinschmidt Inc.***Owner***Chicago Bar Association***Contractor***LaSalle Properties***Chicago, Illinois*

86



To recapture the original character of the dining room and associated space, diverse spaces were unified through the installation of wall panels that provided a sense of scale and modulated structural irregularities. To expand the underlying Art Deco motif, strong architectural elements of the dining room were reasserted by adding trim and sculptural molding to the columns, exposing the grid of the window frames, and highlighting these components with six contrasting shades of gray. Color and materials were based on the Art Deco palette that included silver grays and nickel hardware.



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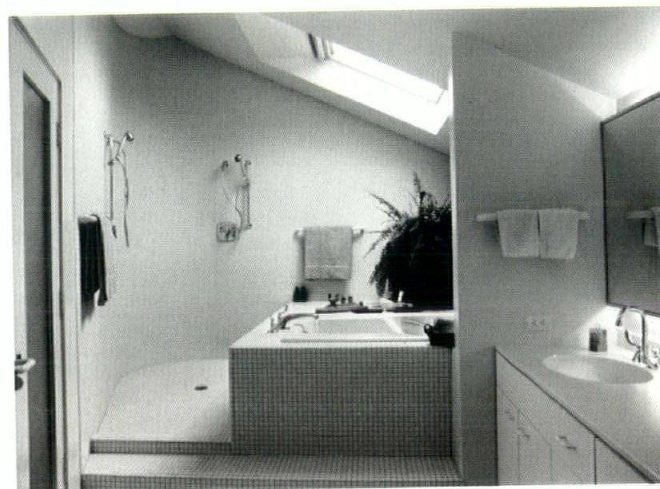
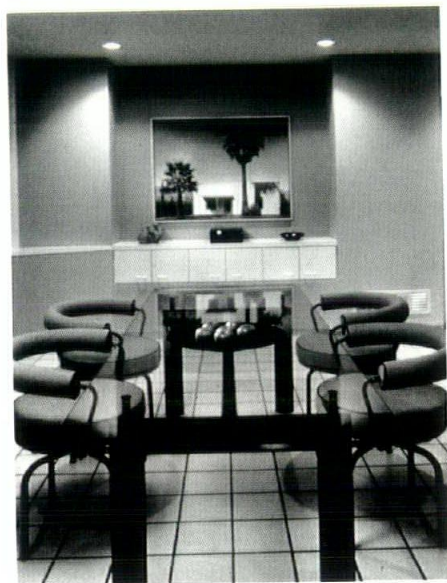
Jordano Residence

Architect/Designer
Pappageorge Haymes Ltd.

Owner
Dave & Jeanette Jordano

Contractor
Nostromo Corp.

Chicago, Illinois



88

This renovation for a photographer's family confirmed the owner's lifestyle concerns for openness as well as formalism. The solution gained needed space by incorporating a former rear porch and raising the roof six feet to insert a new level. Interior divisions were based on a diagonal plan organization to create a multiplicity of overlapping horizontal and vertical spatial relationships, allowing both geometric definition of space and dramatization of sequence. Lighting and finishes were employed to further reinforce this concept.



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Murphy/Jahn Office

Chicago, Illinois

Architect/Designer

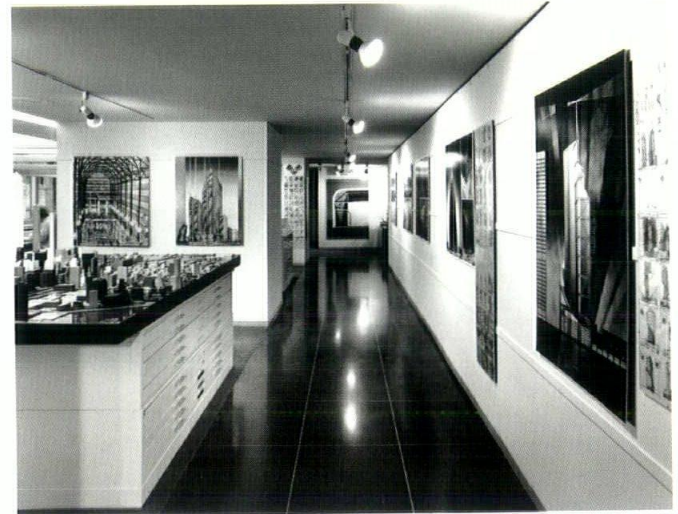
Murphy/Jahn

Owner

Murphy/Jahn

Contractor

Gerhardt F. Meyne Company



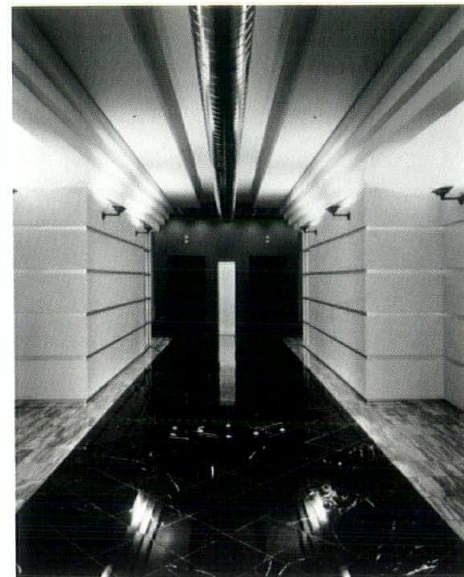
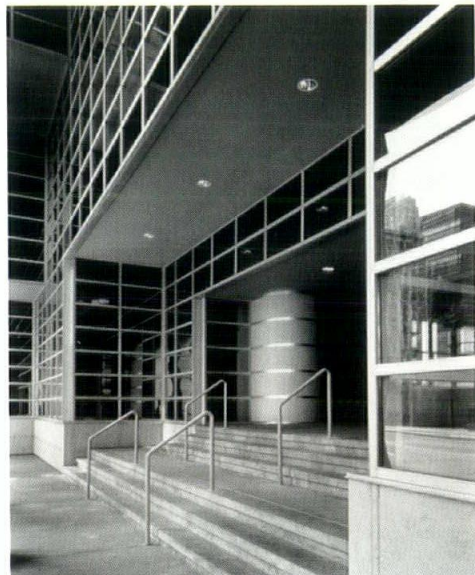
90

In this architectural firm's office, openness is developed through a multilayered transparency. This is accomplished by perforated and modulated gridded partitions throughout the space. Large sliding gridded walls serve as gates in the reception area. The red color of the firm's logo is used as an accent on the terrazzo floor grid, the silk screened grid on transparent and translucent glass infills and the reception desk. The firm's Miesian heritage is evident in the Brno and "MR" chairs in offices and the clean shapes of credenzas and tables.



420 N. Wabash*Chicago, Illinois**Architect/Designer***Pappageorge Haymes Ltd.***Owner***Horwitz-Matthews, Inc.***Contractor***Pappageorge Haymes Ltd.**

92



The total renovation of this existing loft warehouse structure into a first-class office building included the relocation of stairs, elevators and new mechanical systems. The design goal was integration of corporate office building imagery with that of a converted loft building and was achieved with a glass curtain wall cut into the building's masonry facade. A new vertical slice in this exterior wall dramatized its relocated entry and leads one to the axial processional lobby. The sequence was further developed with aluminum reveals, marble flooring, chrome ductwork and a monolithic stele, which serves as the building's directory.



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Polo/Ralph Lauren Store

Chicago, Illinois

Architect/Designer

**Himmel/Bonner Architects;
Lawrence Berkley and Associates**

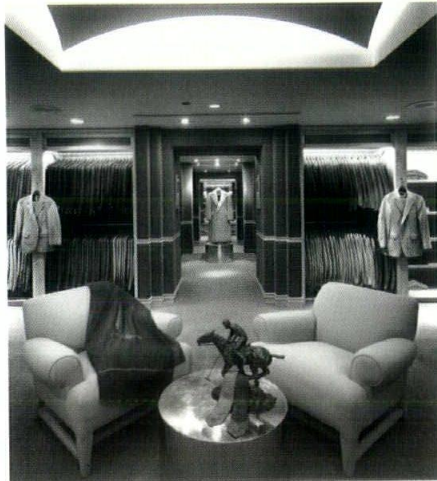
Owner

Chicago Polo Partners

Contractor

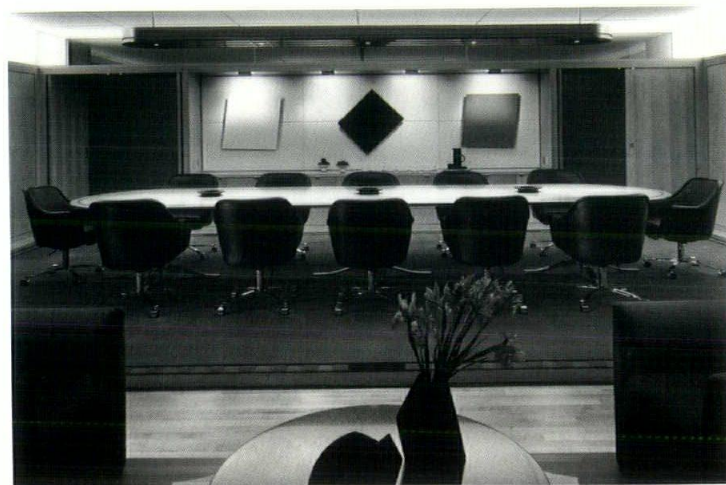
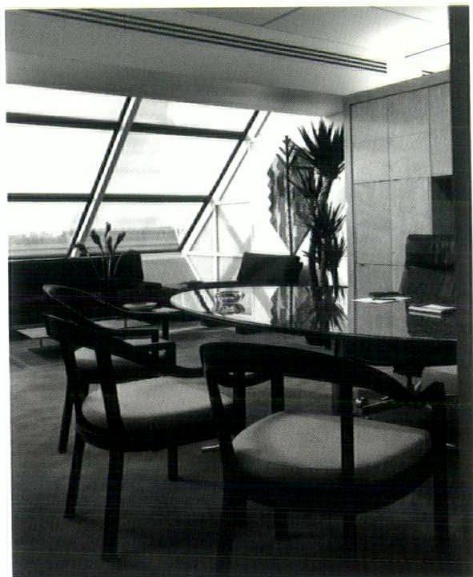
Capitol Construction Co.

94

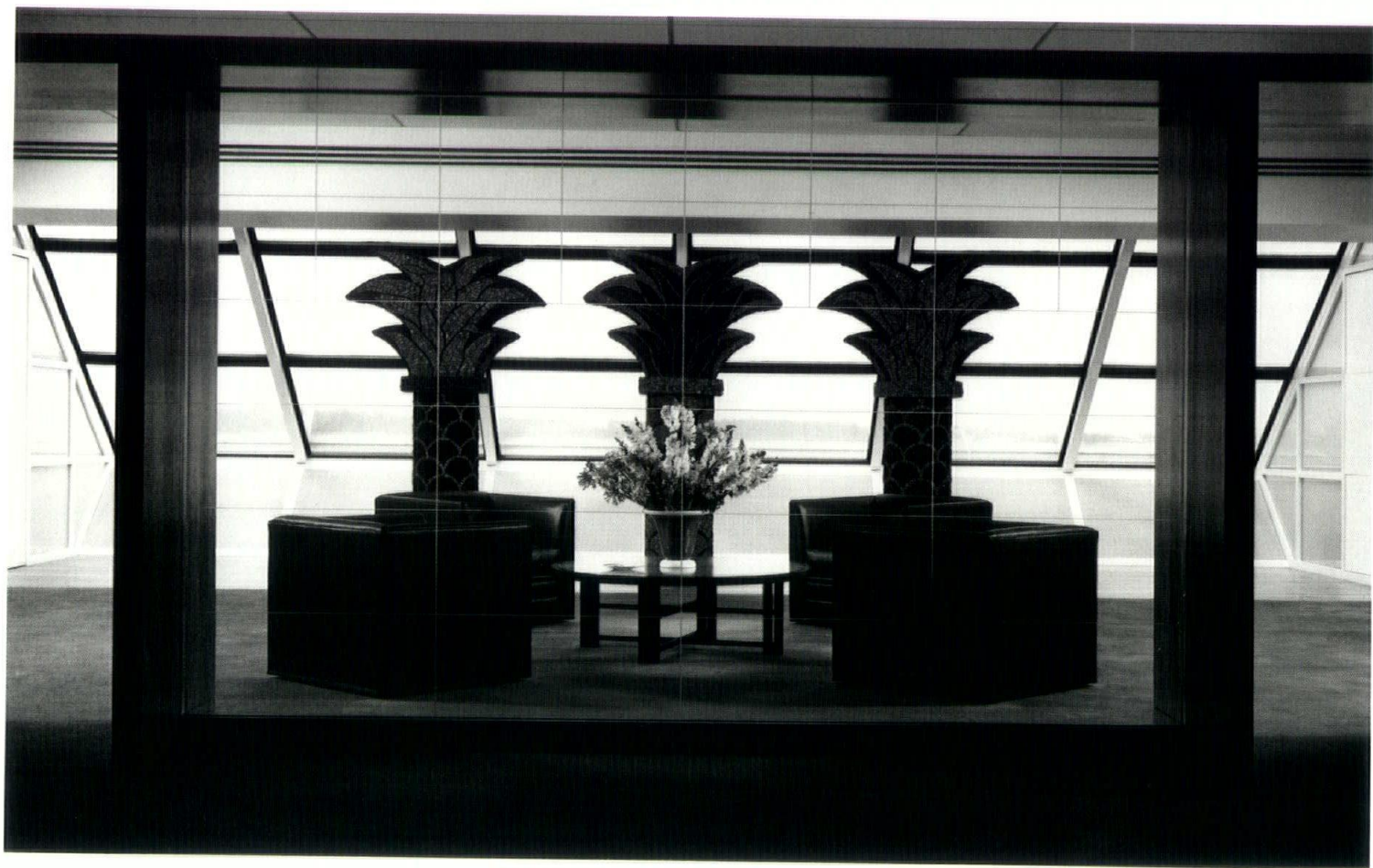


The program called for a store for the merchandise of the well-known designer Ralph Lauren. The design image for the store was clearly defined by the client. An extensive use of pine paneling combined with fine fabrics were used to establish this image. The problem for the architect was to organize a well-defined sequence of "rooms" for the different categories of merchandise within the ground floor commercial space of a large multi-use high-rise. The position of large columns determined the location of designed "poche" spaces out of which small display areas were emphasized between the rooms of merchandise.



Ponderosa Inc.*Vandalia, Ohio**Architect/Designer***ISD Incorporated***Owner***Ponderosa Inc.***Contractor***Turner Construction Company;
Imperial Woodworking Co.**

The 45-degree angle of the building curtain wall was translated into the interior architecture of these corporate offices. The building grid is reflected in the silk fabric panels, fabric paneled ceiling, custom millwork, carpeting and light fixtures. Offices “float” through use of a custom millwork wall system which also provides storage and lighting. The glass clerestories diffuse light and create acoustical privacy. Neutral light colors and accessories highlight the corporation’s extensive art collection.



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Reader Newspaper

Architect/Designer

Pappageorge Haymes Ltd.

Owner

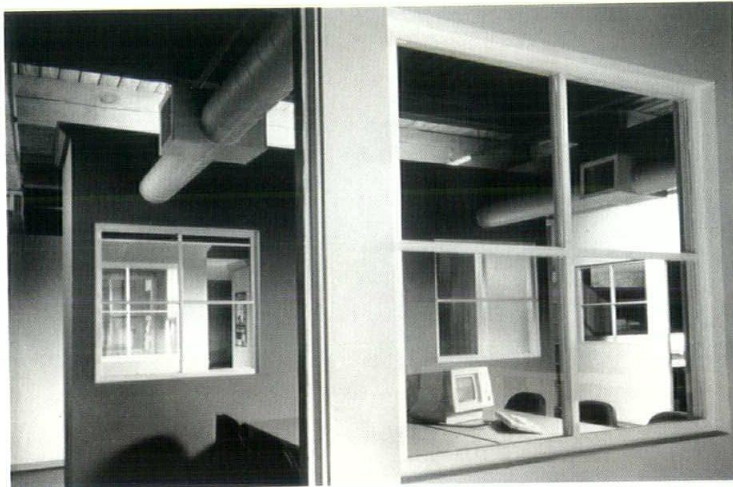
Reader Newspaper

Contractor

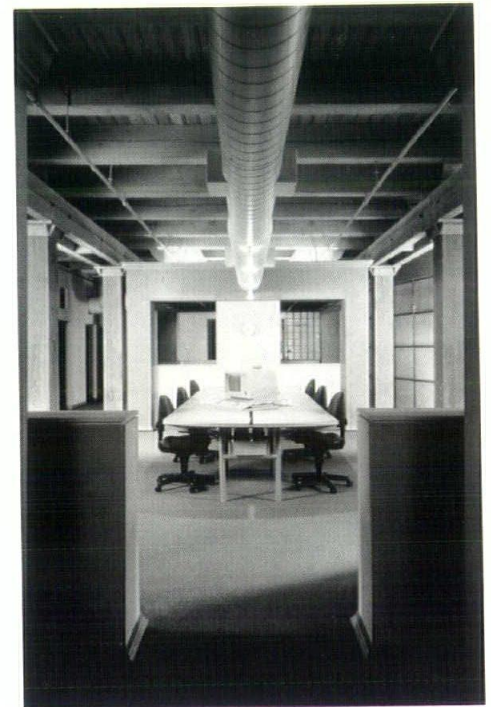
Pappageorge Haymes Ltd.

Chicago, Illinois

98



Office and production space for an alternative weekly newspaper on the second and third floors of a mill constructed loft building created intimacy and a sense of place, as well as defined departmental functions. Architectural elements created visual continuity, meaningful vistas and infused natural light to the interior space. A new building lobby was developed to integrate the public interface of the newspaper's offices with the building entrance.





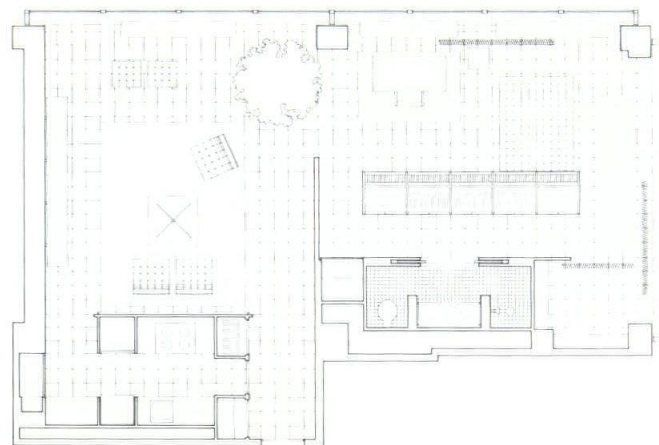
Scott Apartment*Chicago, Illinois**Architect/Designer*Kirsten Peltzer Beeby;
Hammond Beeby and Babka, Inc.*Owner*

Mr. Stuart Scott

Contractor

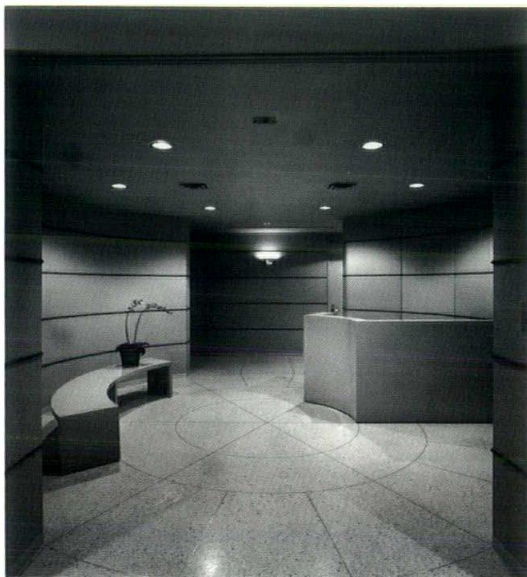
Middle States Construction, Inc.

100



The architects designed a bachelor apartment for a real estate developer in a Mies van der Rohe high-rise building. Designed with respect to Mies, the two-bedroom unit was converted into one continuous space modulated by walls and a storage volume that divide the apartment. The floors are travertine, the walls are plaster, the closet unit is finely grained wood and the bathroom is ceramic tile with a marble vanity. Custom furniture, rugs and accessories were selected to enhance the spirit of the design.



William A. Robinson, Inc.*Chicago, Illinois**Architect/Designer***Murphy/Jahn***Owner***William A. Robinson, Inc.***Contractor***A-1 Anderson Construction Co.**

The success of the design lies in its dual accomplishments of extending the elegant lobby amenities via grand, ceremonial stairs to the client's second floor office space, while officially working within the confinements of a typically low building standard budget allowance. Moving through the oval-shaped piazzas which form the public corridor, accented by pairs of semi-round columns, one arrives at the perfectly round reception room. A U-shaped corridor then branches to a series of private offices. Bronze wall-washers, inexpensive "bronze" extrusion moldings and floor dividers echo the rich detailing of the lobby.



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