

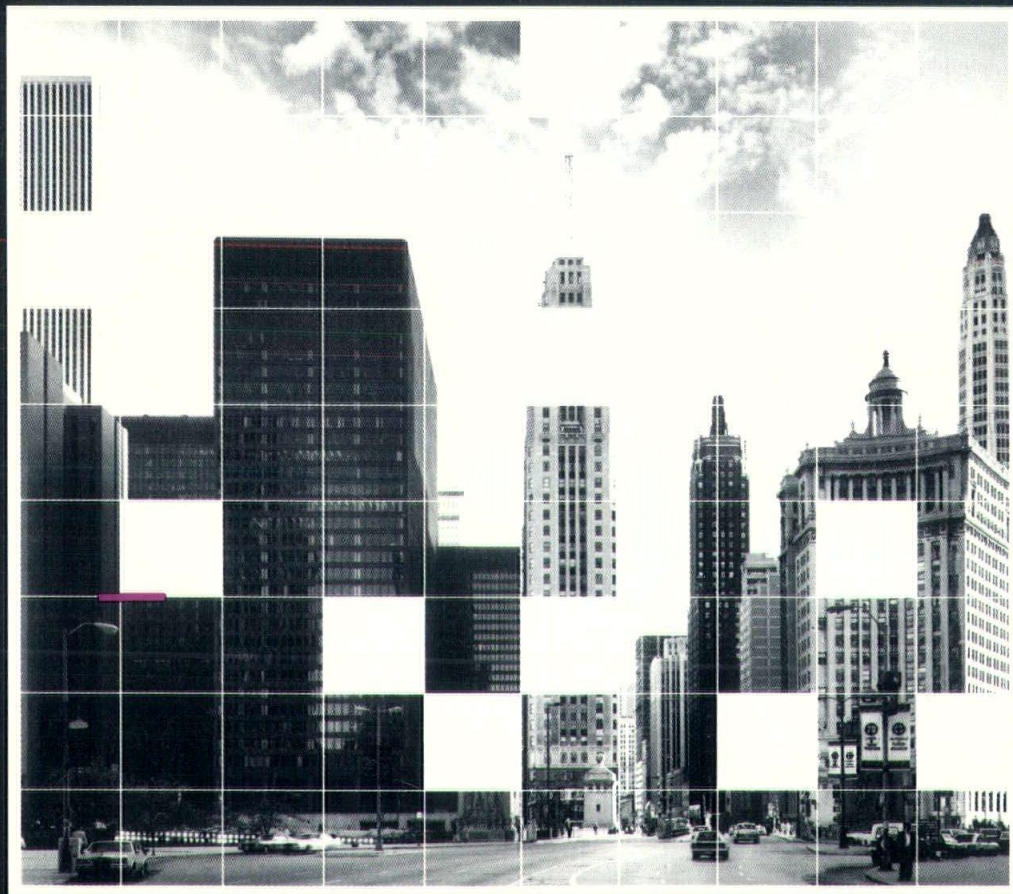
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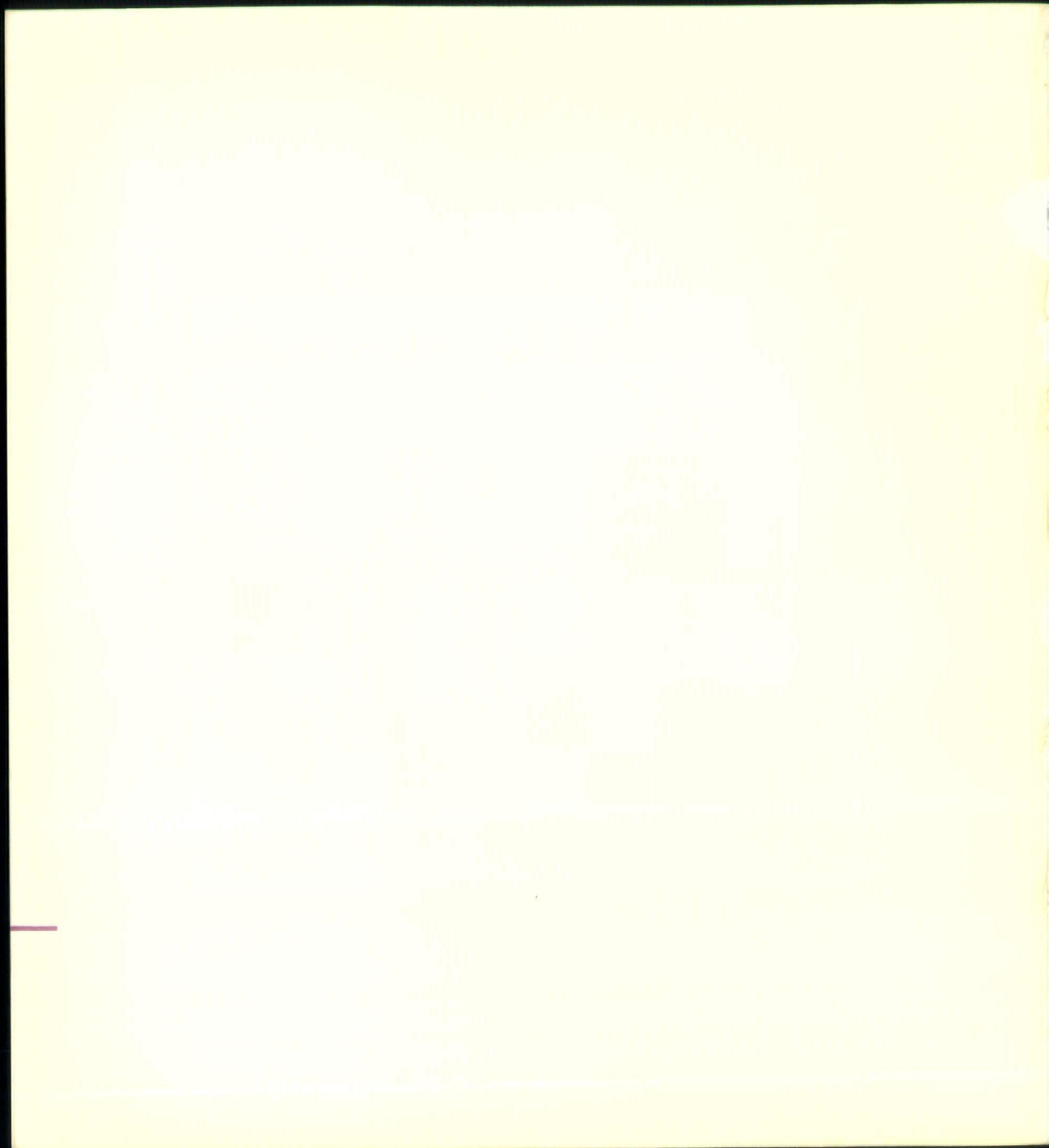
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Chicago Chapter
American Institute of Architects
1986 Awards Program
Chicago AIA Foundation



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September, 1986*

Table of Contents

3	AIA Awards Chicago 1986 <i>An Introduction</i> <i>By Ed Zotti</i>
25	Distinguished Building Awards
63	Interior Architecture Awards
105	Distinguished Service Award
109	Young Architect Awards
115	Student Awards
125	Acknowledgments

Introduction



**An Introduction
By Ed Zotti**

Ed Zotti writes regularly on architecture and planning for the Chicago Reader, and also contributes to Inland Architect and Planning. The following is his response to the photo essay Chicago—The Way It Was—And Is as well as his view of Chicago architecture today.

The Chicago Chapter of the American Institute of Architects (CCAIA) has chosen to publish in this year's awards book a photo essay entitled *Chicago: The Way It Was-And Is*, which was first exhibited at the ArchiCenter nearly three years ago. The photos, which were assembled by architect Ben Weese, are before-and-after shots of departed Chicago landmarks and the buildings or non-buildings that replaced them. The comparison is seldom to the advantage of the latter. Adler and Sullivan's Stock Exchange was replaced by a nondescript high-rise, the Garrick Theater Building by a parking garage, and so on. The loss of Chicago's priceless architectural heritage is a story that has been told before, but it bears repeating. For many years Chicago took a perverse pride in obliterating its past. The ceaseless process of destruction and re-creation was seen as a sort of elemental force, springing inevitably from the city's economic

dynamism. Nowadays, of course, we frequently regard that process as evidence of simple rapacity. Our darker view can be explained in part by the fact that three generations ago new buildings were generally grander in every way than those they replaced, whereas today they are merely bigger, grandness having gone out of fashion.

It would be comforting to believe that the destructive impulse has been tempered in this supposedly more enlightened era, but recent history suggests otherwise. There is every reason to believe that Thomas Klutznick, for instance, was serious in his vow to destroy the Chicago Theatre had the city not been able to cobble together a last-minute plan to save it. Still, the fact that it was saved, and is now being restored, is proof that the balance of power has shifted at least a little in favor of the advocates of preservation.

Indeed, it is a pity that the Stock Exchange and the Garrick Theater Building did not survive a little longer, or they too might have been rescued. The restoration and adaptive re-use of old buildings has become common of late—so much so that the CCAIA has added new awards for such projects in this year's competition.

In part this trend reflects a growing regard for the past, but it is also a result of enlightened public policy. The single most powerful impetus for preservation has been the Economic Recovery Tax Act of 1981, which created tax breaks for the restoration of historic properties. This remarkable piece of legislation, ironically passed during the administration of a conservative Republican president, has saved more vintage architecture than all the previous efforts of the preservationists put together. The tax reformers now seem determined to reduce the credits, with what rehab boosters predict will be baleful results.

Architects everywhere have applauded the nation's new-found interest in historic preservation. But they cannot help but view the phenomenon with mixed emotions. They recognize more acutely than anyone the extent to which public support for such efforts is motivated by widespread disenchantment with the direction architecture has taken since World War II. There are few areas in which Americans have so completely abandoned their once unshakable faith in progress as the built environment. Prevailing opinion has swung around so sharply on this

question that many, perhaps most, people automatically assume nowadays that any new structure will be worse than the one it replaces. This assumption extends to builders and even, one suspects, to architects. At the Institute for Urban Design conference in Chicago last October I asked one of the panelists, a developer who had done a good deal of work in Lincoln Park, whether he thought it would ever be possible to return to the architectural richness of years gone by. Without hesitation he said no. It was simply too expensive.

The thought that architecture must forevermore be a pale shadow of what it once was is profoundly depressing, and I think it has had a corrosive effect on the profession over the last 20 years. Rising costs have become a convenient excuse for unadventurous work when the real cause often is a failure of imagination.

I am not convinced that a rich and evocative architecture is beyond our grasp. True, we cannot duplicate the monuments of the past, the cost of handcrafted ornament being what it is. But the fact is that the rococo excesses of pre-1925 architecture are a bit much for modern tastes anyway. Through the adroit use of modern technology coupled with a little ingenuity, it is possible to produce buildings with subtlety and grace, while sacrificing none of the power inherent in the modernist celebration of structure, first seen in Chicago a hundred years ago.

We find examples all around us, many of them in this year's competition. A case in point is the Conrad Sulzer Regional Library by Hammond Beeby and Babka. This magnificent structure, which has been praised by architects and the public alike, is a convincing riposte to those who believe that we must resign ourselves to an architecture of scarcity.

The exterior colors are a bit somber for my taste, and the entrance is not emphasized sufficiently. But the interior, with its masterful melding of modern and traditional forms and its assured use of color, ornament, and construction detailing, is a remarkable achievement. One hopes that the work on the city's new central library will be of such quality.

Another exemplary new project is still under construction, and I suppose I am setting myself up to be disappointed by discussing it prematurely. Still, it seems like such a wonderful piece of work even in its half-finished state that I cannot resist mentioning it. It's a speculative office building at 225 West Washington designed by Skidmore Owings & Merrill. The structure employs a colorful combination of red granite and precast concrete that has been extensively sculpted and shaped. The result is an exuberantly articulated facade that is a major departure from the minimalism that has been typical of downtown high-rises up till now.



225 West Washington (detail)
Chicago, Illinois
Architect: Skidmore Owings & Merrill

Skidmore until fairly recently has been noted chiefly for the conservatism of its designs, but with this project, it seems to me, it leaps into the forefront. I'm told the partner-in-charge is Adrian Smith. If 225 is typical of what can be expected from him and his confreres, SOM is in for some interesting times.

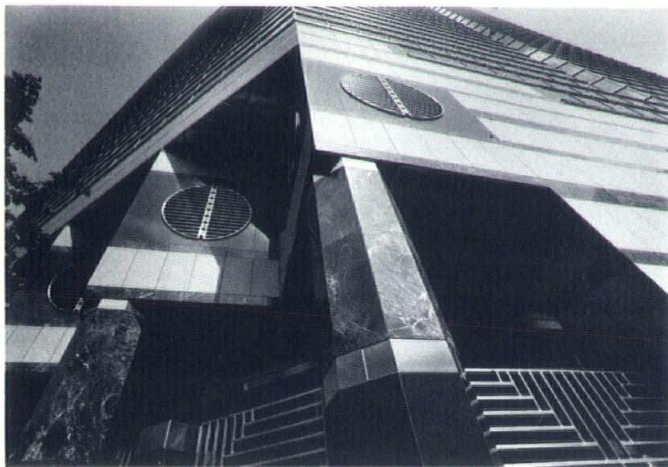
It would be foolish to make optimistic predictions on the basis of such limited evidence. But I would like to think we are now seeing the emergence of a new... well, not a new style exactly, but perhaps a new architectural consensus. In a very pragmatic, empirical way, it seems to me, architects are searching for ways to design buildings that have some of the emotional resonance we associate with the great structures of the past, and yet are practical in today's economic environment.

It is a search that proceeds from the heart as much as the head. It is refreshingly free of the ideological concerns that proved to be such a dead end in modernism, and by and large it has also steered clear of the even more inscrutable preoccupations of the post-modernists. (There are exceptions, to be sure. One entry this year was accompanied by the following imponderable disquisition: *[t]he program has been bisected into two large general classifications: (1) a daytime (transparent) zone and (2) a nocturnal (opaque) zone. These two elements are juxtaposed (thesis-antithesis) without apparent resolution. Thus, the concept here is to, without bias, present the case for an unresolved dialectic. What this means is that most of the windows in the house face the back. But I digress.*)

Though the post-modernist critic Charles Jencks is still making the rounds of the lecture circuit, few have taken seriously his call for an obscurantist system of *double coding*, in which architectural symbols would be devised in such a way that they would convey one meaning to the masses and another, usually ironic, to the cognoscenti. On the contrary, in recent years we have seen a remarkable convergence of opinion on the part of the professional and lay audiences on many architectural questions. I am charmed to hear a building like 333 West Wacker being praised by critics on the one hand and eight-year-olds on the other for roughly the same reasons and often in roughly the same terms. (Cynics, admittedly, will wonder what else I expected.)

What are the characteristics of the new architectural consensus? Most are already familiar:

- In tall buildings, a return to the traditional base-shaft-capital treatment of the principal elevations. Apart from its formal advantages, this approach allows for a disposition of materials that is both sensible and economical—the expensive stuff goes on the bottom, where it shows, and the cheap stuff goes on top. We see this in the glass-over-stone combination at 333 West Wacker, designed by Kohn Pedersen Fox Associates of New York.
- A return to more complex surfaces, both inside and out. This may be achieved by any number of means, ranging from applied ornament to conventional construction detailing. The new direction is most readily observable in the design of interior spaces,



333 West Wacker
Chicago, Illinois

Architect: Kohn Pedersen Fox Associates

and indeed the entries in this year's competition show that the overall quality of such work has risen to a very high level. The trend in exteriors has been slower to develop, no doubt due in part to the expense, but we are now seeing more structural articulation and fine-grain detailing than has been true for a number of years.

- A lush use of color, both inside and out.
- The revival of traditional forms such as arches, colonnades, vaults, and the like to signal openings, entrances, spatial transitions, and so on.
- A growing enthusiasm for traditional materials, such as brick and stone. Sometimes these are used in a strictly historicist way, but often they are combined with glass and metal to produce strikingly original effects.

This is not to say we are going to see the disappearance of minimalist glass boxes any time soon. The relatively low cost of glass curtain wall ensures that it will survive for a long time. But I think minimalist treatments will be increasingly relegated to what developers would call Class B buildings, at least in the downtown market.

Interest in materials like brick and stone has been growing steadily in the last ten years. But a lot of architects continue to have hang-ups about them, as indeed they probably do about many aspects of the new direction architecture is taking. Last year one of the most prominent architects in the city told me that he was able to reconcile himself to the use of stone only by deciding that if it were used in some sort of panel system, as glass and metal are, it thereby became a modern material suitable for use in a building of our time. Unfortunately, employing stone in this way minimizes its expressive possibilities.

I suspect working on restorations and adaptive re-use projects is good therapy for many architects in this respect. It allows them to employ traditional ornament without fear of reproach by their professional peers, and in the process they learn a lot about the technical side of such lost arts as carving and stone setting. The experience is invaluable. For years architecture schools taught their students little or nothing about such things, and my admittedly casual impression is that many of the courses taught now are very superficial.

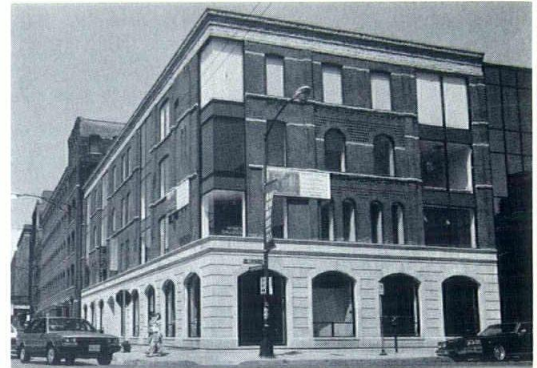
The result is that even when designers manage to conquer their inhibitions, their

use of stone and the like is often clumsy. I note that in one Near North townhouse development now under construction the architect has faced the ground floor facade with pre-cast concrete color and proportions of the material conspire to make it look like cinder block. In the South Loop we find another series of townhouses which features a decidedly strange combination of stone quoins and stucco.

In other cases, however, the results have been very nice. One example is a loft conversion project in the River North district, 200 West Superior. One might argue that the different elements in this project do not hang together very well when taken as a whole, but I think the stonework, at least, has been handled quite capably. The entire ground floor has been refaced in limestone that has been worked into a well-proportioned and nicely detailed series of arches. It is worth pointing out that although the stonework is much more intricate than we have been accustomed to seeing, all the cutting and finishing was done by machine. The only hand labor involved was the actual setting of the stone on site.

Seymour Goldstein, the architect for both projects, tells me the stone added about two percent to the budget for 200 West Superior, but helped make it possible to raise rents ten percent above average for the area. This sort of payoff is not necessarily replicable in other parts of the city, but it does suggest that spending money on ornamental materials may sometimes be a sound business decision.

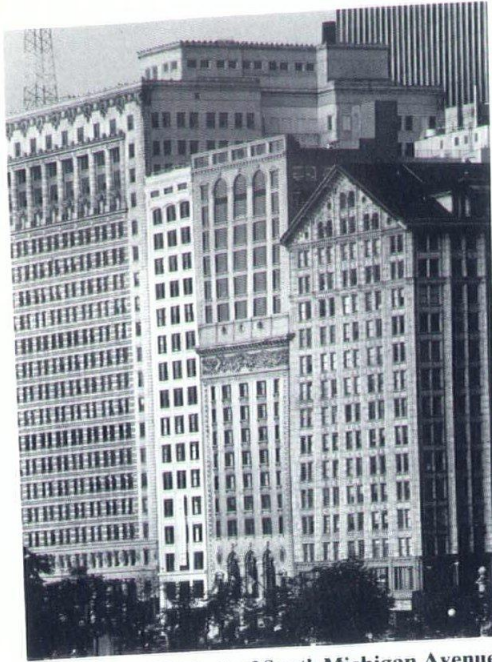
Many of this year's entries used stone and brick, with varying degrees of success. Nagle, Hartray & Associates submitted



200 West Superior
Chicago, Illinois
Architect: Seymour Goldstein Ltd.

three, the most successful of which was the rehabilitation of the old John M. Smyth building, now known as 20 North Michigan. The entire ground-floor facade of the building, which had been the victim of an earlier modernization, was refaced in limestone, producing an attractive building very much in harmony with the older masonry structures along the street. Another Nagle, Hartray building, the Ramada Renaissance Hotel in Springfield, Illinois, was constructed of brick, using tiers of curved bay windows to create a textured facade that recalled the apartment hotels of the old Chicago school.

The 20 North Michigan building was one of several submissions on Michigan Avenue south of Randolph, which has been undergoing something of a renaissance in recent years. There was also the award-winning rehabilitation of Burnham & Co.'s Railway Exchange Building, now the headquarters of Santa Fe Southern Pacific



100 block of South Michigan Avenue

Chicago, Illinois

The two narrow buildings in the center are 116 South Michigan (left) and 112 South Michigan

Corp., by Metz Train & Youngren and Frye Gillan Molinaro. Down the street, Pappageorge Haymes did a nice job renovating 116 South Michigan.

Another project on the street was not entered in the competition, but it was probably the most interesting of all. It involved the addition of six stories to 112 South Michigan, formerly the Illinois Athletic Club and now the Charlie Club. At the urging of the city, the developer dropped plans for a grossly inappropriate glass box and substituted a pre-cast concrete facade designed by Swann & Weiskopf, which respects the character not only of the existing building but of the Michigan Avenue streetscape.

Two firms submitted projects that were

additions to the University of Chicago campus in Hyde Park—the Kersten Physics Teaching Center by Holabird & Root, and the John Crerar Library by Loeb Schlossman & Hackl. Both used limestone extensively, although in other respects neither project was a new departure. The Kersten Center earned the favor of the jury, partly, one assumes, on the strength of its interior atrium.

Many of the entries this year were notable chiefly for their interior qualities. A pessimist might see in this an indication that architecture has become increasingly inward-looking, but I think it simply reflects the types of projects that were being built in the difficult economic climate of the early 1980s. Of the 17 residential submissions, all but two involved single-family homes. In the commercial category, only seven of 35 projects (eight if you count Murphy/Jahn's Shand Morahan Plaza in Evanston) were entirely new structures built in conventional downtown environments.

The projects that were built were often located in the suburbs or out in the country, where architecture is more a private art than a public one. Weese Hickey Weese, for instance, received an award for a residence in Sheboygan with delightfully detailed woodwork, and another for the Bradford Exchange in Niles, which looks like something out of Lawrence of Arabia with its dramatic interior tents.

Weese Hickey Weese richly deserves the honors. But its great strength in the past has been the ability to design structures that are not only beautiful also carefully knit into the urban fabric, e.g., its two Near North apartment buildings, Chestnut Place and 100 West Chestnut. This is a talent the

firm has little opportunity to exercise in suburbia, and I look forward to the day when it again is awarded commissions downtown.

Murphy/Jahn received the award it richly deserved for the controversial State of Illinois Center. It says something for the ability of Helmut Jahn that the building succeeds in spite of its well-known defects, which would have caused a less stubborn man to think about taking up another line of work. It appears complaints about the center's environmental problems will soon join the groundhog, the robin, and the falling of the leaves as a sure sign of the changing seasons.

Jahn is another one whose interiors often turn out better than his exteriors, although he at least has the excuse that his best inside work is often meant for public use, as with the State of Illinois atrium and the O'Hare CTA terminal. We will soon have the opportunity to judge another of his public spaces, namely the passenger concourse in the Northwestern Atrium Center now going up on the grave of the old Chicago & North Western railroad terminal.

As usual, there was a fair sampling of speculative suburban office buildings among the entrants. Considered individually, buildings of this type are seldom distinguished, and with one or two exceptions, things were no different this year. These are buildings meant to be viewed primarily by passing motorists, and the emphasis accordingly is on broad-brush effects. Observers on foot, if there are any, necessarily find the buildings dull when seen up close. That said, I must say that overall design quality in this category has risen, the East-West Tollway corridor, to

name probably the best example, has turned out surprisingly well.

A few of the suburban buildings were more ambitious than the others, notably 1717 Deerfield Road by Hammond Beeby and Babka. Though the building has the horizontal profile typical of suburban buildings, it uses brick with what appear to be stone lintels and sills to create a facade that is almost incongruously city-like in character. The square geometry of the ceiling in the building's atrium reminded me a little of the ceiling in Frank Lloyd Wright's Unity Temple.

There are some small things I could complain about regarding this year's entries, I guess. Every decade has its architectural cliches, and the 1980's are no exception. I counted at least six long galleries with peaked glass roofs, for example. There was also a fair sampling of windows divided into large squarish panes, often with garishly painted frames; cartoon-like two-dimensional surfaces that seemed intended primarily to give the impression that the building was made of polystyrene; and mirrored glass to beat the band.

But these are the sort of quibbles that looking at 800 slides in an afternoon will often inspire. The fact is that some remarkable work is being done these days. In my giddier moments I even think we may be entering a golden age. If so, I think it will dawn here first. There is no question that Chicago continues to be a leading center, arguably the leading center, of contemporary American architecture. It is an exciting time to be living and working in this extraordinary city.

*Chicago:
The Way It Was
—And Is*



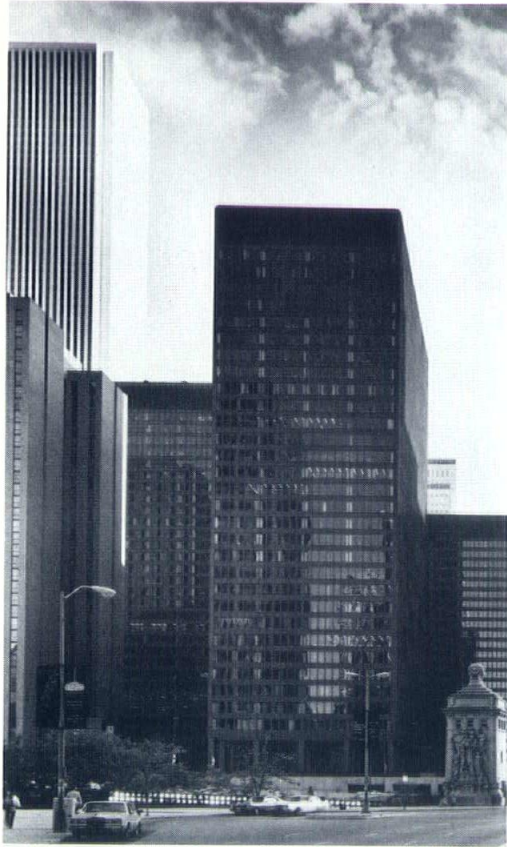
The Greek philosopher Heraclitus wrote that "all is flux." This photo essay looks at the city and finds that buildings share that transient quality. The photographs here do more than compare the buildings we have lost to the ones which have taken their places. They force us to confront the exact space of the demolished structure with what has taken that space, raising issues of mass, volume, scale and character that usually escape us. The photographs also reveal how quickly we forget buildings when they are gone. The essay does not intend to make a case for preservation for preservation's sake. It may, however, sharpen our image of what changes.

This series of paired photos represents views of Chicago street-scapes and buildings—"before and after" views taken over the last twenty years. The later shot in each pair of photos is taken from the very same location as the earlier one, and where possible, with a similar lens. This pairing of images allows the viewer to assess the impact of change at a given place in the city. In some instances the future of a building is unknown, and the absence of a paired shot underscores this uncertainty. In the face of these changes, we wonder if our architects, planners and decision-makers are seeking that high level of architectural distinctiveness which is the mark of a great city or if change itself has become the mark of the American metropolis.

**"Chicago: The Way
It Was—And Is"
credits**

Ben Weese, editor of the photo essay
Paul Zakoian, contemporary photography.
Without his help and tireless effort, this
essay would not have been possible.

Chicago Architecture Foundation
Chicago Historical Society
Commission on Chicago Historical and
Architectural Landmarks
Harold Allen, photographer
Hedrich-Blessing, photographers
Richard Nickel Committee



Present View of Michigan Avenue
Photographer: Paul Zakoian



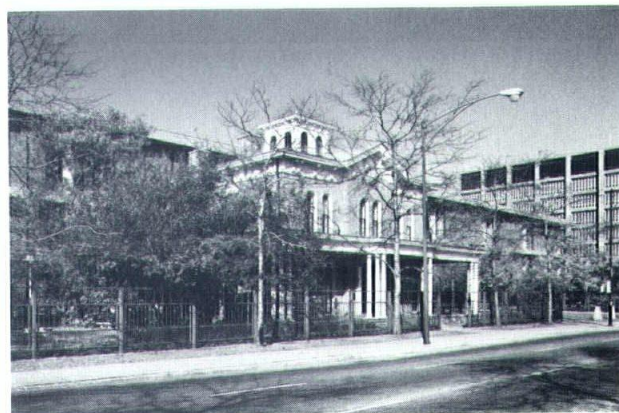
Republic Building
Photo: Richard Nickel



Talman Home Federal Building
Photo: Paul Zakoian



Hull House Complex
Photo: Arthur Siegel , Courtesy, Chicago Historical Society



University of Illinois Chicago Campus
Photo: Paul Zakoian



Michigan Square Building
Photo: Hedrich Blessing



Marriott Hotel
Photo: Paul Zakoian



The Irving Apartments
Photo: Harold Allen



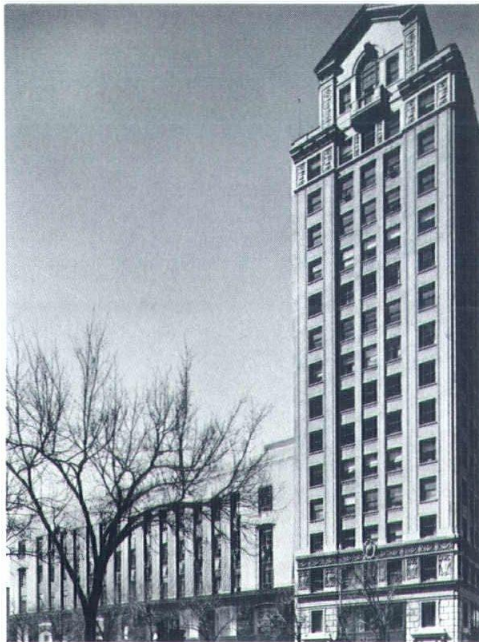
Newberry Plaza
Photo: Paul Zakoian



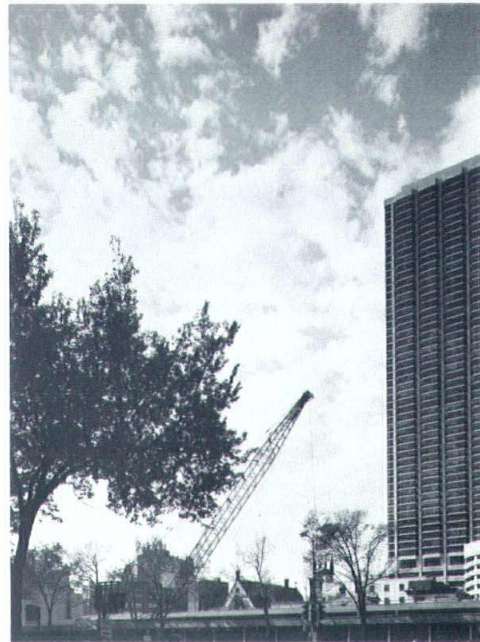
Red Star Inn
Photo: Hedrich Blessing



Widened Germania Place
Photo: Paul Zakoian



700-720 North Michigan Avenue
Photo: Paul Zakoian

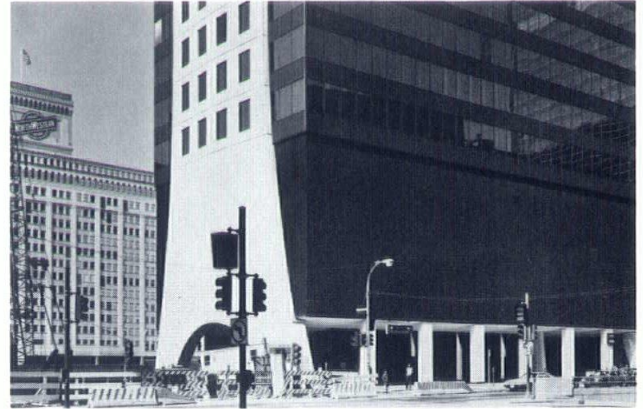


700-720 North Michigan Avenue
Photo: Paul Zakoian



Lind Block

Photo: Arthur Siegel, Courtesy, Chicago Historical Society



The Randolph Wacker Building

Photo: Paul Zakoian



900-920 North Michigan Avenue

Photo: Paul Zakoian

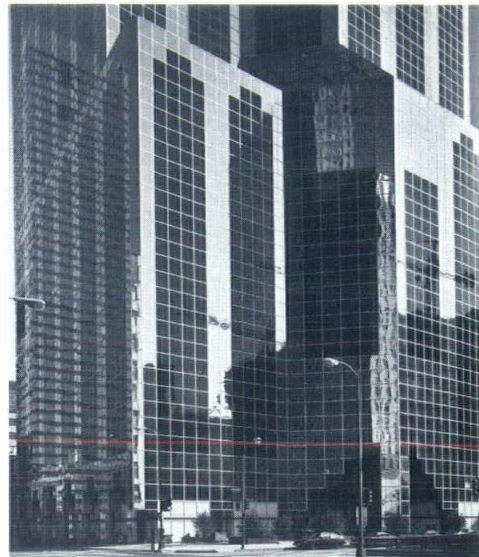


900-920 North Michigan Avenue

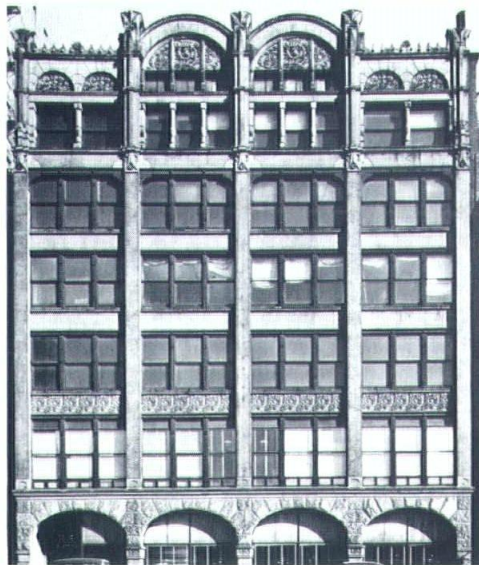
Photo: Paul Zakoian



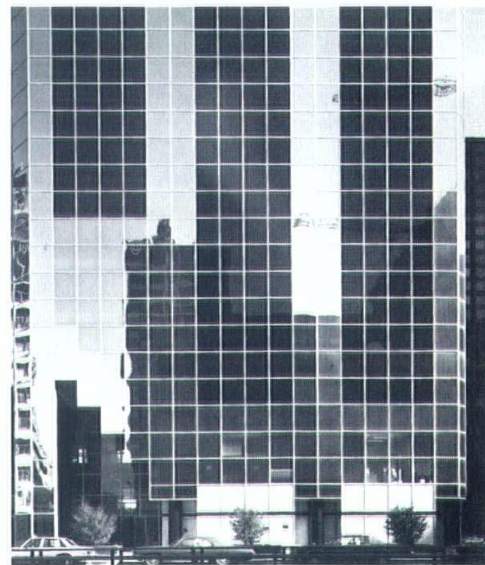
Troescher Building, Hunter Building
Photo: Richard Nickel



One South Wacker Building
Photo: Paul Zakoian



Troescher Building
Photo: Richard Nickel



One South Wacker Building
Photo: Paul Zakoian



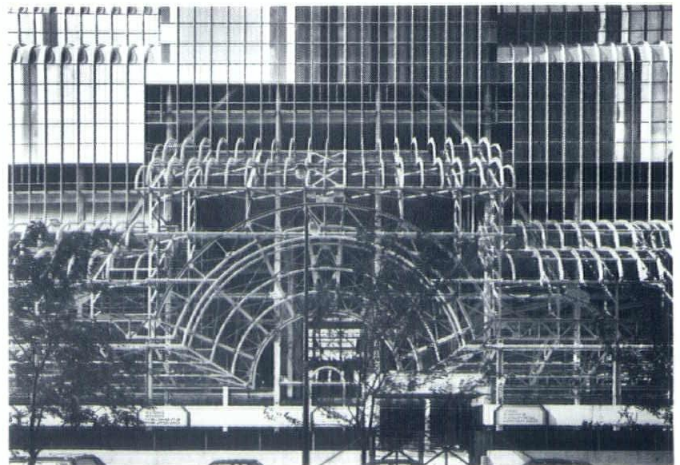
Garrick Building
Photo: Richard Nickel



Garrick Garage and Restaurant
Photo: Paul Zakoian



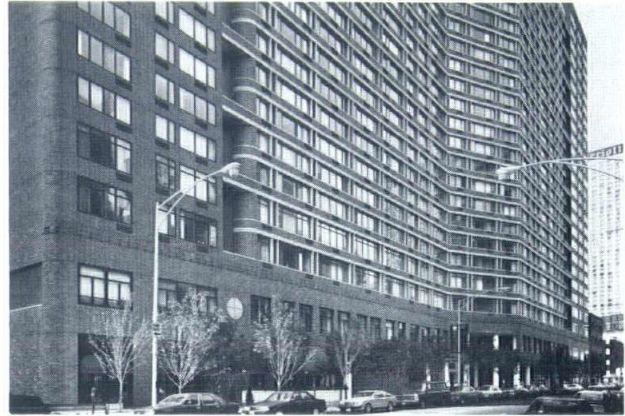
Chicago Northwestern Station
Photo: Paul Zakoian



Chicago Northwestern Station
Photo: Paul Zakoian



Underwriters Laboratory
Photo: Paul Zakoian



211 East Ohio
Photo: Paul Zakoian



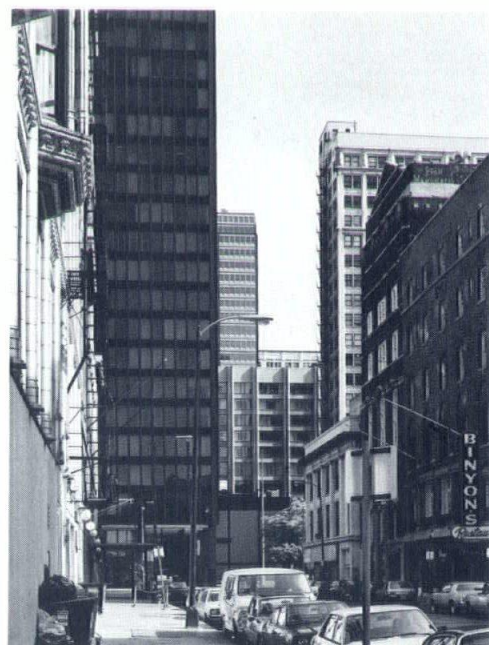
John Crerar Library
Photo: Sigmund Osty
Courtesy, Chicago Historical Society



The Associates Centre
Photo: Paul Zakoian



Great Northern Office and Theater
Photo: Ben Weese



Federal Center
Photo: Paul Zakoian



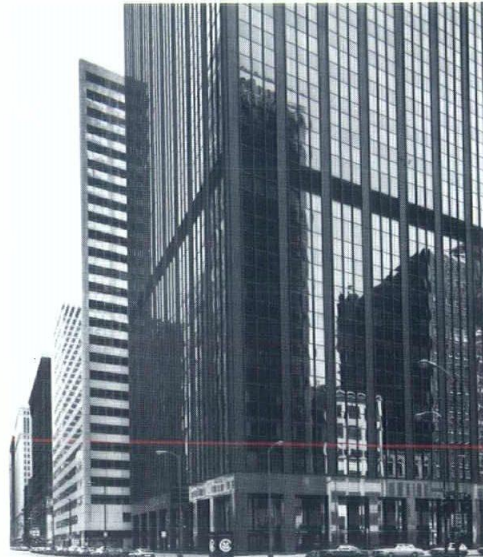
United States Appellate Court Building
Photo: Richard Nickel



1212 North Lake Shore Drive
Photo: Paul Zakoian



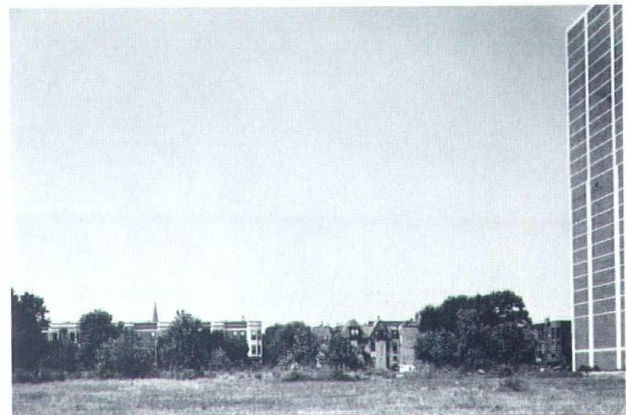
Chicago Stock Exchange Building
Photo: Richard Nickel



30 North LaSalle Building
Photo: Paul Zakoian



Georgian Court Building
Photo: Kaufman and Fabry, Courtesy, Chicago Historical Society



Vacant Lot, LaSalle at Eugenie
Photo: Paul Zakoian

*Distinguished Building
Award Submissions*



The Chicago Chapter, AIA Distinguished Building Awards Program was initiated in 1954 and has become a model for similar programs in other AIA chapters across the country. The Program gives recognition to significant achievement in the planning, design, and execution of building projects.

Projects eligible in 1986 were completed between January 1, 1983 and May 1, 1986 and were designed by registered architects with offices in the Chicago metropolitan area.

Awards Jury



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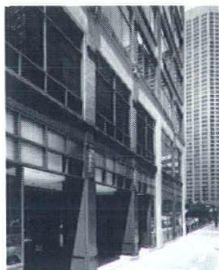
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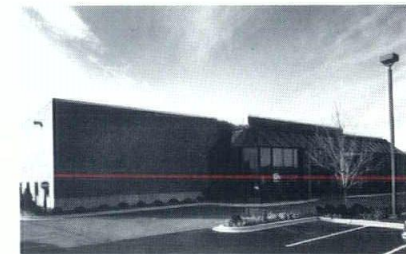
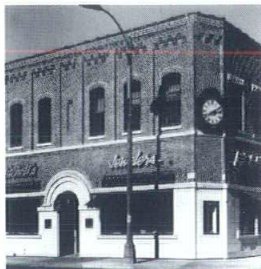
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- 1 **John Locke, AIA**
Charles Herbert Associates
Des Moines, Iowa
- 2 **Charles W. Moore, FAIA**
Urban Innovations Group
Los Angeles, California
- 3 **B. Mack Scogin, AIA**
Parker and Scogin
Atlanta, Georgia

Submissions



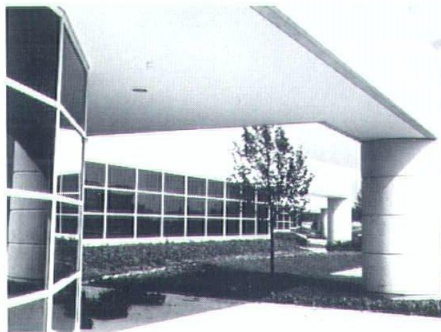
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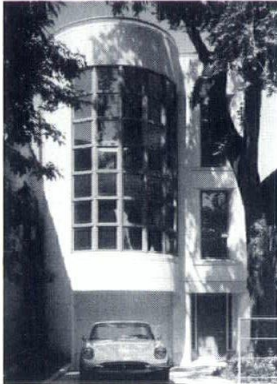
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1 **Clybourn Lofts**
Chicago, Illinois
Architect:
Pappageorge Haymes Ltd.

2 **Arbor Lake Centre**
Deerfield, Illinois
Architect:
Skidmore, Owings & Merrill

6 **Banking & Financial Center**
First National Bank of Deerfield
3175 Commercial Avenue
Northbrook, Illinois
Architect:
Weber & Weber Architects

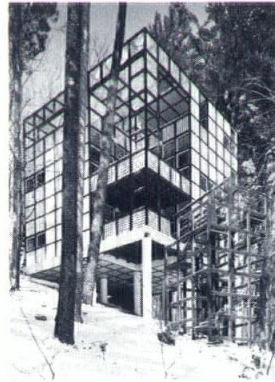
7 **Lincoln Park House**
Chicago, Illinois
Architect:
Nagle Hartray & Associates



7



8



9



10

3 **Executive Place**
Westmont, Illinois
Architect:
Green Hiltcher Shapiro, Ltd.

4 **118 South Clinton**
118 South Clinton Street
Chicago, Illinois
Architect:
Eckenhoff Saunders Architects

5 **Jewelry Store**
Arlington Heights, Illinois
Architect:
Christopher H. Rudolph, AIA Architect

8 **McDonald's Corporate Training Center & Lodge**
Oak Brook, Illinois
Architect:
Lohan Associates

9 **Private Residence**
Eagle River, Wisconsin
Architect:
Murphy/Jahn

10 **Amoco Entry Plaza**
Chicago, Illinois
Architect:
Perkins & Will

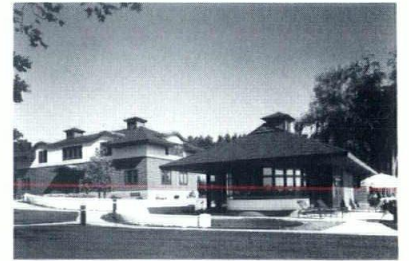
Submissions



14



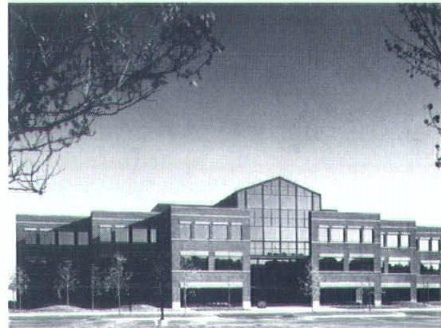
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12



13



11

11 One Pierce Place at Hamilton Lakes

One Pierce Place
Itasca, Illinois
Architect:
Loebl Schlossman and Hackl

12 Private Residence

Highland Park, Illinois
Architect:
Tigerman Fugman McCurry

16 Marigold House

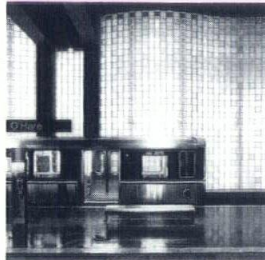
Herman Miller Guest Facilities and Meeting Rooms
Zeeland, Michigan
Architect:
Nagle, Hartray & Associates

17 Learning Resources Center

College of DuPage
22nd & Lambert Road
Glen Ellyn, Illinois
Architect:
Murphy/Jahn



17



18



19



20

13 Nonconnah Corporate Center

2003-2005 Corporate Avenue
Memphis, Tennessee
Architect:
Nagle, Hartray & Associates

14 Huntington Center

41 South High Street
Columbus, Ohio
Architect:
Skidmore, Owings & Merrill

15 Mercy Memorial Medical Center

St. Joseph, Michigan
Architect:
Hansen Lind Meyer

18 O'Hare Airport Rapid Transit Extension

O'Hare International Airport
Chicago, Illinois
Architect:
Murphy/Jahn

19 Shand Morahan Plaza

Church and Oak Streets
Evanston, Illinois
Architect:
Murphy/Jahn

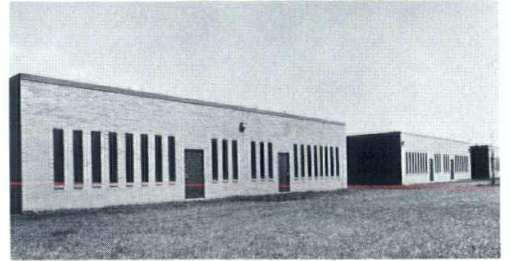
20 The Pepper Companies, Inc.

643 North Orleans
Chicago, Illinois
Architect:
Loebl Schlossman and Hackl

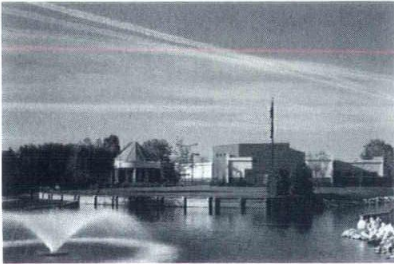
Submissions



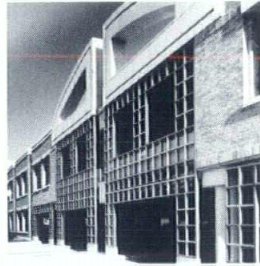
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- 21 **Private Residence**
 Beaufort, South Carolina
 Architect:
 Frederick Phillips & Associates

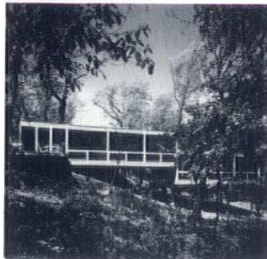
- 22 **Twenty North Michigan Avenue Building**
 20 North Michigan Avenue
 Chicago, Illinois
 Architect:
 Nagle, Hartray & Associates

- 26 **Residential Treatment Unit Building**
 2700 South California
 Chicago, Illinois
 Architect:
 Michael R. Eiben Associates, Inc.

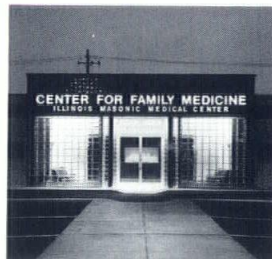
- 27 **Cobbler Square**
 1350 North Wells
 Chicago, Illinois
 Architect:
 Kenneth A. Schroeder & Associates, Ltd.



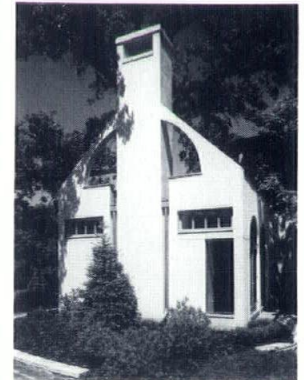
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30

- 23 **Wheeling Senior Center**
 Wheeling, Illinois
 Architect:
 Holabird & Root
- 24 **Ramada Renaissance Hotel**
 Springfield, Illinois
 Architect:
 Nagle Hartray & Associates
- 25 **Holly Court Parking Facility**
 Harlem and Ontario
 Oak Park, Illinois
 Architect:
 Loeb Schlossman and Hackl

- 28 **Hoekstra Residence**
 Homewood, Illinois
 Architect:
 Optima, Inc.

- 29 **Center for Family Medicine**
 6151 West Diversey
 Chicago, Illinois
 Architect:
 Warman and Associates Ltd.

- 30 **Addition to Private Residence**
 Lake Forest, Illinois
 Architect:
 Frederick Phillips & Associates

Submissions



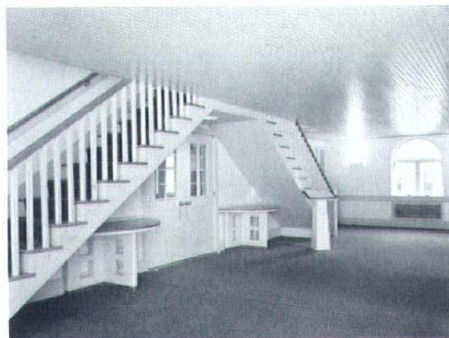
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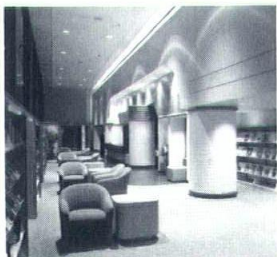
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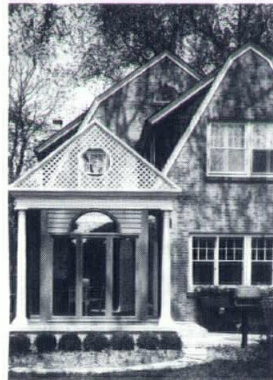
31

- 31 **Kresge Library Science Education Center**
Museum of Science and Industry
Chicago, Illinois
Architect:
O'Donnell Wicklund Pigozzi Architects, Inc.

- 32 **Sears Tower Revitalization Project**
Chicago, Illinois
Architect:
Skidmore, Owings & Merrill



37



38

- 36 **Metromedia Telecommunications, Inc.**
Schaumburg, Illinois
Architect:
Eckenhoff Saunders Architects

- 37 **Hyatt Regency Tech Center**
Denver, Colorado
Architect:
Gelick Foran Associates



39

- 33 **Evelyn Chapel**
Illinois Wesleyan University
Bloomington, Illinois
Architect:
Weese Hickey Weese

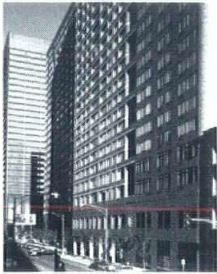
- 34 **Southeast Multi-Purpose Center**
1767 East 79th Street
Chicago, Illinois
Architect:
Bernheim + Kahn, Ltd.

- 35 **240 East Ontario**
240 East Ontario
Chicago, Illinois
Architect:
Loebl Schlossman and Hackl

- 38 **Deli Residence**
Winnetka, Illinois
Architect:
Henry G. Zimoch & Associates

- 39 **The John Crerar Library**
The University of Chicago
5730 South Ellis Avenue
Chicago, Illinois
Architect:
Loebl Schlossman and Hackl

Submissions



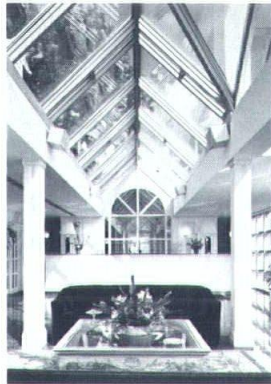
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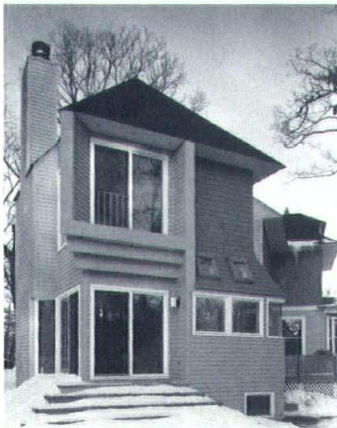
45



41



42



40

- 40 Addition to Suburban Residence**
Lake Forest, Illinois
Architect:
Frederick Phillips & Associates

- 41 Executive Suites Hotel and
The Library Restaurant**
9450 West Lawrence Avenue
Schiller Park, Illinois
Architect:
ASC Inc.

- 45 Copley Immediate Care Center**
Aurora, Illinois
Architect:
Hansen Lind Meyer

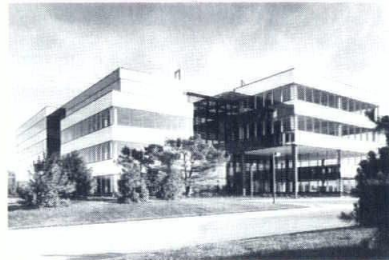
- 46 Westshore 500**
502 Westshore Boulevard
Tampa, Florida
Architect:
Braun/Skiba, Ltd.



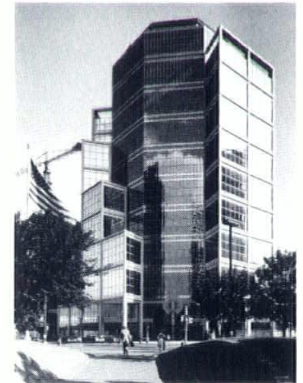
46



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48



49

- 42 Shutack House**
Oak Brook, Illinois
Architect:
Hammond Beeby and Babka, Inc.

- 43 211 East Ohio**
Chicago, Illinois
Architect:
Skidmore, Owings & Merrill

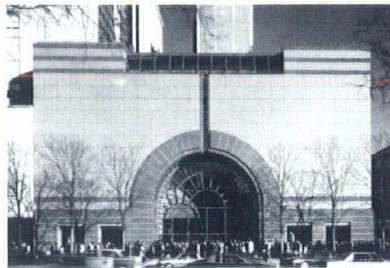
- 44 Golf/River Professional Building**
1455 Golf Road
Des Plaines, Illinois
Architect:
Levin & Urick Architects

- 47 Ravinia Gift Shop**
Ravinia Park
Highland Park, Illinois
Architect:
Lubotsky Metter Worthington & Law, Ltd.

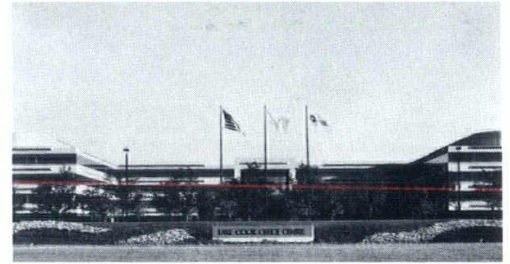
- 48 111 Barclay Boulevard**
Lincolnshire, Illinois
Architect:
Loebl Schlossman and Hackl

- 49 701 Fourth Avenue South**
701 Fourth Avenue South
Minneapolis, Minnesota
Architect:
Murphy/Jahn

Submissions



52



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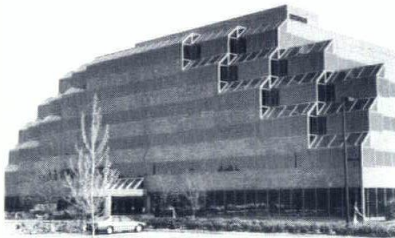


51



50

- 50 Galena Green**
Galena, Illinois
Architect:
Frye Gillan Molinaro, Architects, Ltd.



54

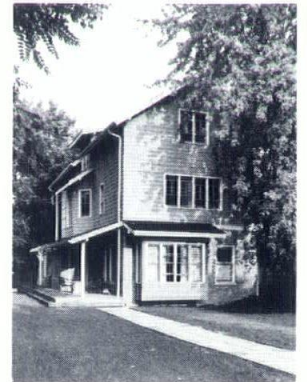
- 55 Heritage Mutual Insurance Company**
Sheboygan, Wisconsin
Architect:
Skidmore, Owings & Merrill



55

- 51 One North Arlington**
Arlington Heights, Illinois
Architect:
Braun/Skiba, Ltd.

- 56 North Orchard Residence**
Chicago, Illinois
Architect:
Weese Hickey Weese



56

- 52 Neiman Marcus at Olympia Centre**
737 North Michigan Avenue
Chicago, Illinois
Architect:
Skidmore, Owings & Merrill

- 53 Lake Cook Office Centre**
Deerfield, Illinois
Architect:
Skidmore, Owings & Merrill

- 54 One Oakmont Plaza**
Westmont, Illinois
Architect:
Green Hiltcher Shapiro, Ltd.

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AIA Design Committee**

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Paul Claybaker, AIA
Ralph Johnson, AIA
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Cynthia Weese, AIA
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*Distinguished Building
Award Winners*



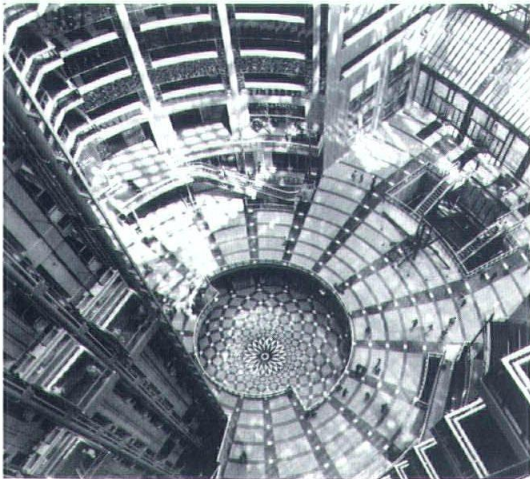
State of Illinois Center
Chicago, Illinois

Architect:
Murphy/Jahn

Client:
Capital Development Board

Contractor:
Newberg/Paschen

Photographer:
James Steinkamp



Jury Comments
"The Pantheon of
Chicago...The building
makes a strong,
powerful, and important
statement...It is a
Chicago building
because Chicago is a
frontier for architecture
...It breaks new ground
...Chicago is the city for
architectural
risk-taking."



The building contains 1,193,000 square feet; 1,000,000 square feet house state agencies, and 150,000 square feet are reserved for commercial use. The floors of the building range from 76,882 to 47,741 square feet.

The building is a statement of the importance and dignity of state government. This language emphasizes an appropriate scale and urban monumentality for a government building. The truncated glass cylinder projects above the building mass, creates a top and makes a clearly identifiable statement on the skyline of the city. There is an appropriate symbolic

reference to the centrality of government and to the prototype of domed government buildings throughout the history of the building arts. The new element in the building is the reading of the central space from the outside. This element of openness is continued along the curved facade by the five story atriums which follow the setbacks.

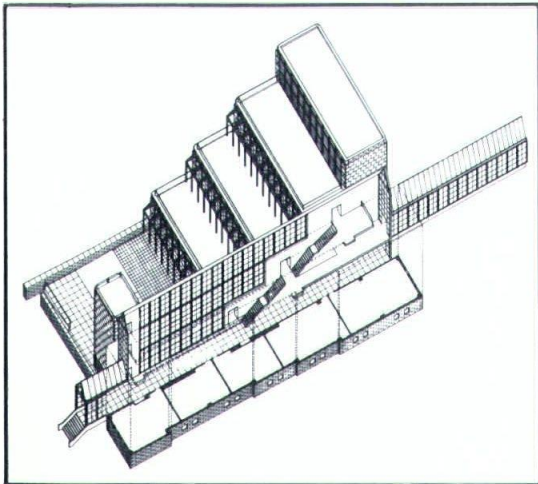
***Kersten Physics Training Center
The University of Chicago
Chicago, Illinois***

Architect:
Holabird & Root

Client:
The University of Chicago

Contractor:
Gilbane Building Company

Photographer:
Hedrich-Blessing, Nick Merrick
Howard Kaplan, Diane Trevarrow



Jury Comments
"This is a meticulously
detailed, very well
thought out, and
complete piece of
architecture... It is finely
detailed... Extremely
well done."



The Kersten Physics Teaching Center completes the University's Science Quadrangle, begun in the 1960's. Facing the street is a formal limestone facade, which is sympathetic to adjacent, older buildings. Facing the quadrangle are classrooms, and a glass-walled circulation spine. A series of setbacks provides open terraces for experiments and an outdoor scientific gallery.

The corridor contains a cascading staircase connecting all building levels and a pedestrian bridge. This spine is the primary place of interaction in the building and will improve student/faculty access and interaction between education and research.

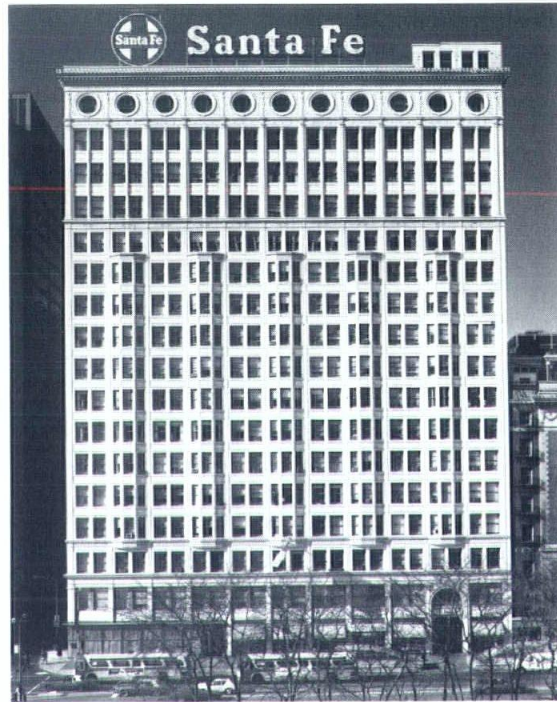
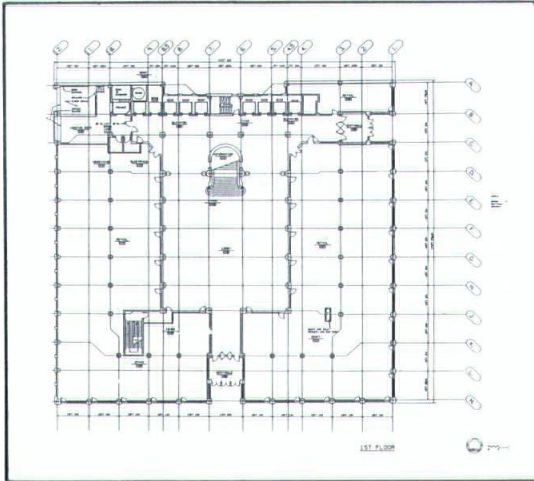
Santa Fe Center
former, Railway Exchange Building
Chicago, Illinois

Architect:
Frye Gillan Molinaro, Architects, Ltd.

Client:
Santa Fe Land

Contractor:
Pepper Construction Company

Photographer:
Santa Fe



Jury Comments
"A masterly completion
of the original project...
A sensitive, restrained
restoration...Nice
treatment of retail
space..."



The renovation and restoration work at the 17 story Railway Exchange Building was to the standards of the National Trust for Historic Preservation. Designed by Daniel Burnham, and built in 1903, the exterior terra cotta has been replaced or restored. Bronze storefront windows were installed at street level.

Proportionally correct, energy efficient metal windows replaced the original wooden sashes.

In the ground floor lobby, Burnham's original designs were incorporated into the restoration. The elevator cabs were duplicated from original drawings. The building light court was topped with a skylight and all of the interior court windows were removed to create a single space.

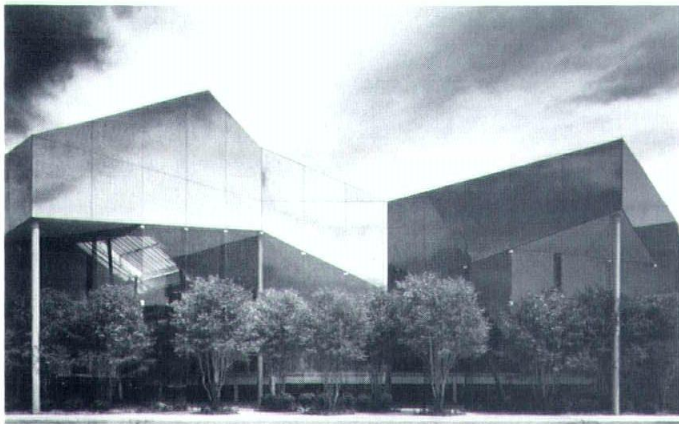
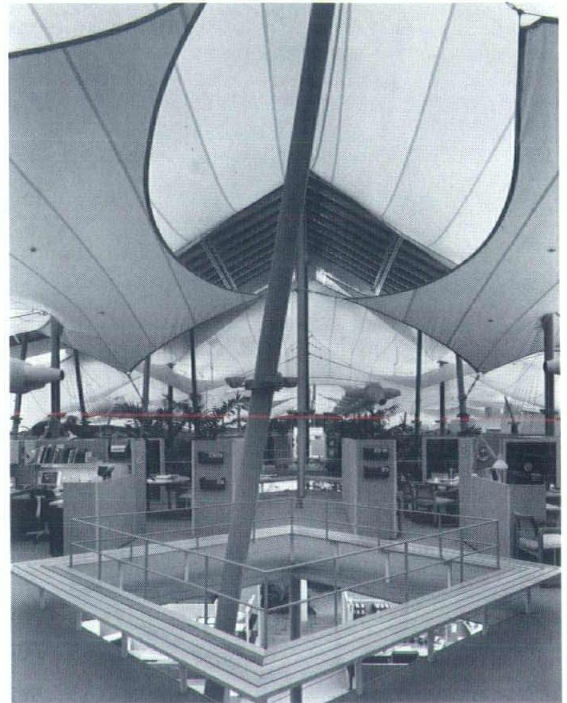
Bradford Exchange
Chicago, Illinois

Architect:
Weese Hickey Weese

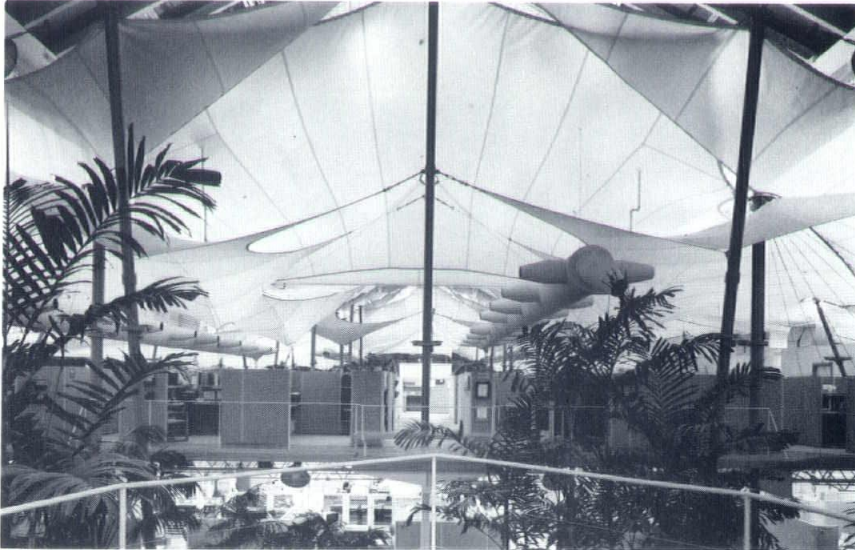
Client:
The Bradford Exchange, Ltd.

Contractor:
Schillmoeller & Kroff

Photographer:
Howard Kaplan



Jury Comments
"An example of
expressionistic
architecture residing in
Chicago...Very
intriguing sculptural
quality to the interior. It
would be a wonderful
place to work."



An addition was required to a growing collector plate business, more than doubling the office space.

A new bi-level expansion was wedged between the existing office—re-modeled eight years earlier—and a storage building. The glass and mirror facade connects the varied heights of the adjacent buildings and follows the ceiling line of the new office space behind. The ceiling is an undulating translucent fibreglass tensile structure. Its 15 different forms overlap, unifying the space, creating grand and intimate spaces punctuated by tent poles and cable tie-downs. Low partitions float on both levels, creating work spaces re-arranged continuously for an ever-changing business.

An interior garden divides the new office space and continues the amenity from the existing building. Cable-suspended bridges span the garden with views to garden dining and meeting areas.

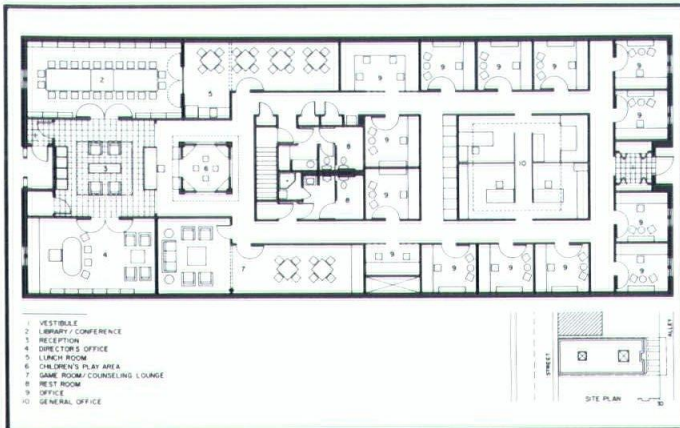
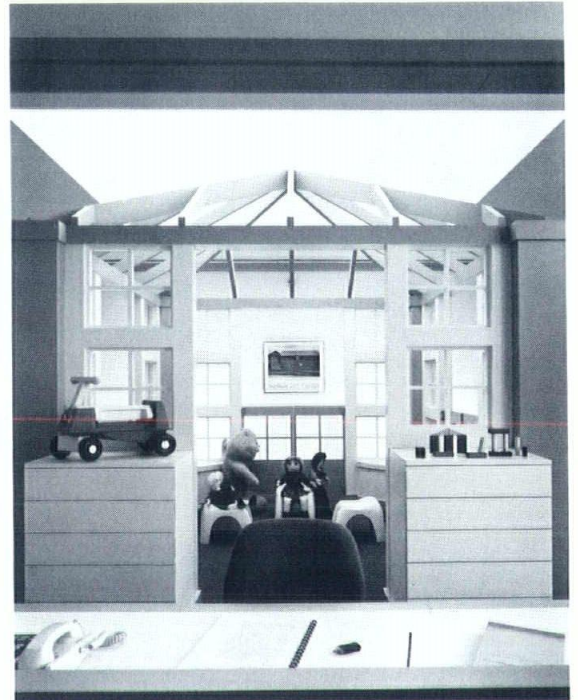
Juvenile Protective Association
Chicago, Illinois

Architect:
Tigerman Fugman McCurry

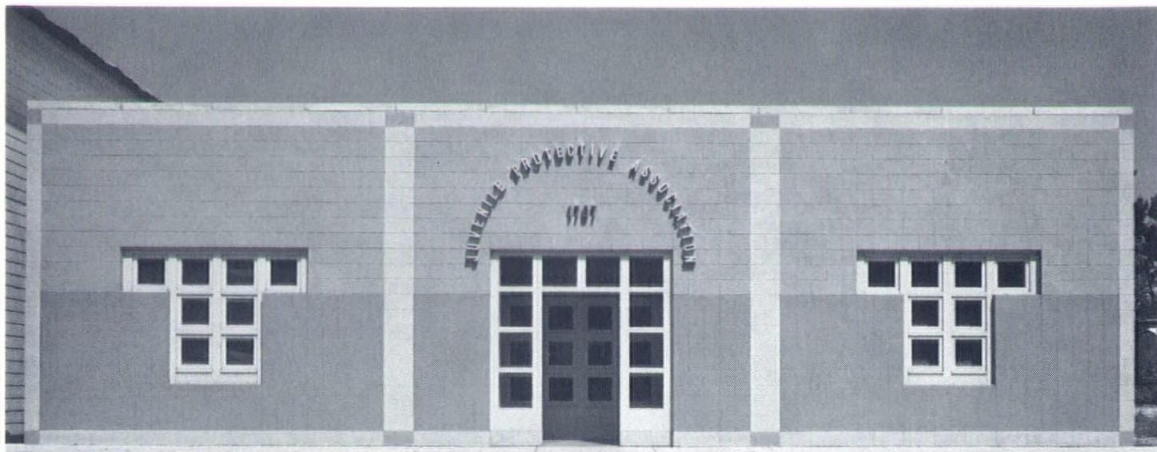
Client:
Juvenile Protective Association

Contractor:
John Teschky, Inc.

Photographer:
Hedrich-Blessing



Jury Comments
"It is a modest project
with a modest budget,
yet it has a lot of
presence about it...
It looks like a
comforting, reassuring
place to be... The project
demonstrates maturity,
control, refinement and
restraint."



The project's function is to house both headquarters and advisory services for this not-for-profit, privately funded agency which provides counseling to families that abuse or neglect their children.

Constructed on a 50'x140' city lot, on a mixed use commercial thoroughfare, this little building's intention is to downplay its institutionality, while creating an environment that is both conducive to counseling, and inviting to neighborhood families. It was to be built and furnished well within strict budget limitations.

Because the extensive program dictated a lot line, store front building solution for the site, internal, skylit atria were developed about which counseling offices—detailed like small houses with French doors and muntinized windows—could open such that the combination of natural light and a courtyard setting might replace views to the outer world. The outdoor village metaphor is reinforced by a gazebo in the lobby which serves as a play area for children.

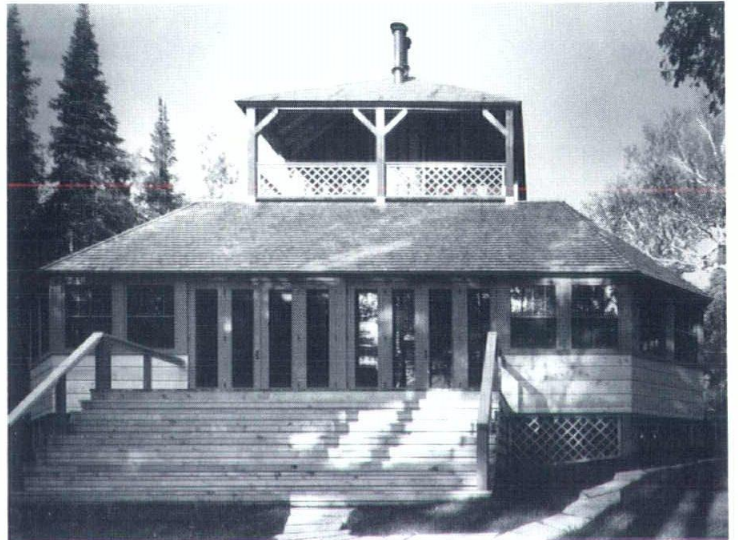
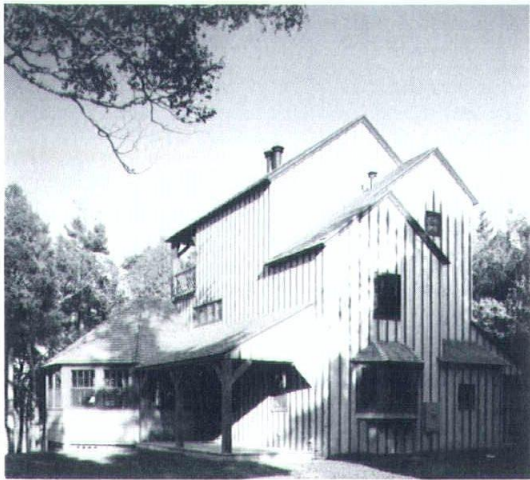
Door County Vacation House
Door County, Wisconsin

Architect:
Hammond Beeby and Babka, Inc.

Client:
Name Withheld

Contractor:
Hugh Mulliken

Photographer:
Howard Kaplan



Jury Comments
"Informal, almost chaotic organization that resolves itself on the lakeside...A very pleasant building with unexpected interest and excitement...Spaces are layered in an interesting way."



This three story house was planned as a year-round retreat for a family of four. It is set a few steps from the water's edge on a site dominated by tall pines, birches and rock outcroppings.

The entry side of the building, an irregular grouping of gables and small openings, expresses the service spaces and bedrooms of the house while minimizing heat loss to the northwest.

At the lake side a broad symmetry is revealed with the living areas centered about a monumental sitting stair and wrapped by continuous double-hung glass facing the major views.

Materials on the exterior reflect the local vernacular in the use of vertical battens called out in bright barn paint with siding boards left to weather.

Similarly, at the interior, panelized vertical board wainscoting, batten doors with wrought iron trim, carpenter-built cabinetry and pine flooring all were employed in deference to the rural context.

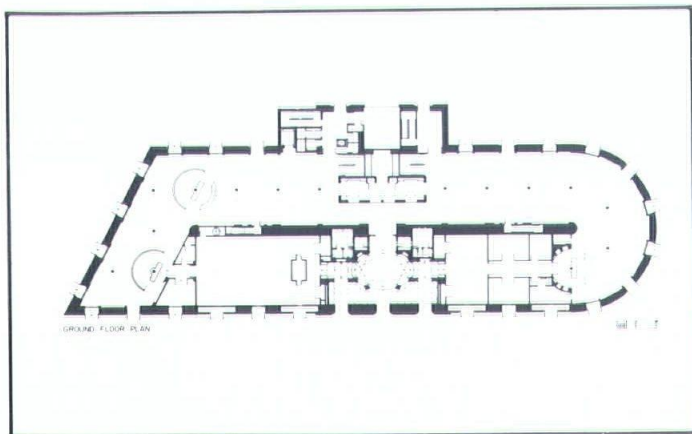
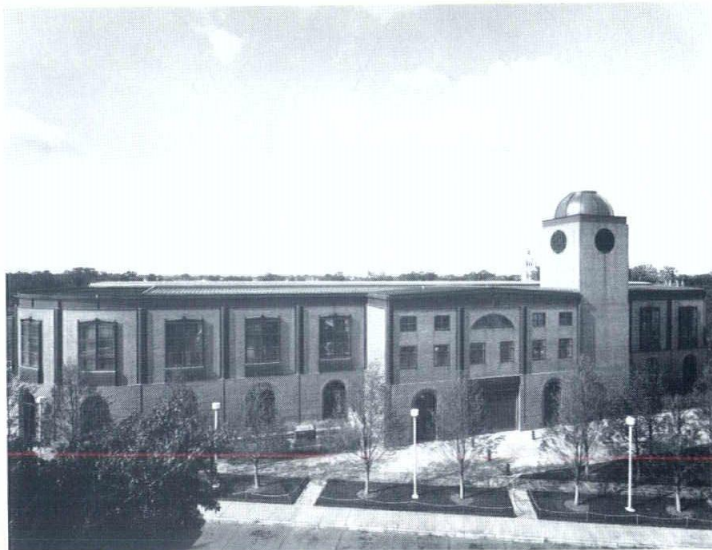
The master bedroom tops the home. With wall-height glazed doors, it opens out through a covered sleeping porch to the tree tops and the lake's horizon.

Conrad Sulzer Regional Library
Chicago, Illinois

Architect:
Hammond Beeby and Babka, Inc.

Client:
City of Chicago, Chicago Public Library

Photographer:
The Arkansas Office, Timothy Hursley
Hedrich-Blessing, Jim Hedrich



Jury Comments
"Impressive...truly a powerful civic building...The strong exterior has an urban, Chicago look about it... It has a humane quality that relates to the neighborhood...A well planned library, there is a sense of entry, and a sense of control, but it has scale and differentiation between the children's and other areas."



This is one of two 65,000 square foot libraries for the Chicago Public Library, which houses auditoriums, an audio-visual department, a major children's library, as well as a collection expected to total 250,000 volumes.

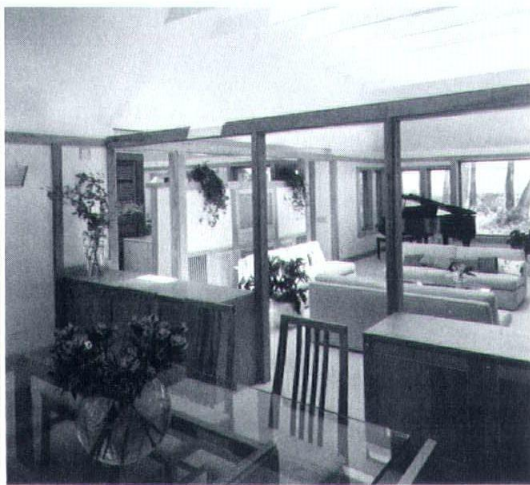
The library's design addresses its prominent site on a busy urban street across from a large park at the center of Ravenswood, a dense, originally German Chicago neighborhood where civic pride is strong. The building presents the civic expression of classicism while its construction employs Chicago's rich tradition of rational modern technology.

Single Family Residence
Sheboygan, Wisconsin

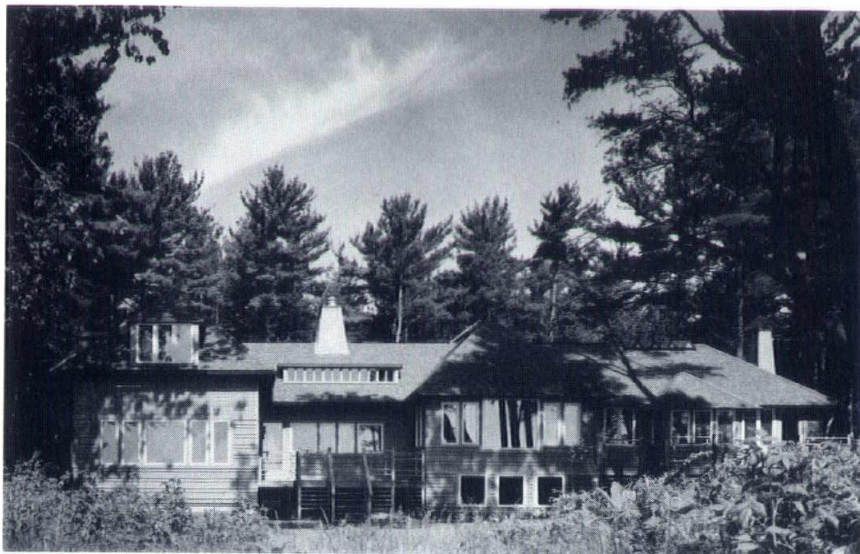
Architect:
Weese Hickey Weese

Client:
Name Withheld

Photographer:
Howard Kaplan



Jury Comments
"There is a clarity of intent...The project is mature and straightforward... A consistent textured treatment of wood detailing...a clear focus on the hearth...So right for Sheboygan...a quite appropriate regional quality."



This is a year-round house in a vacation setting. The site is a series of delicate dunes covered with woods of white pine on the west shore of Lake Michigan. The family of four asked for open, light-filled spaces with strong orientation to the lake.

Entrance is from the informal drive court into a gallery which also gives access to the lake. From the gallery, a stair leads to second floor bedrooms; backing up to it is an inglenook entered from the living room. The living areas extend to the north and all face the lake. They are open to each other, yet defined by low partitions and separate roof volumes at axes. Sun enters through ridge skylights and filters through wood cross ties. Continuous wood trim crosses openings and forms open screens to further

define the spaces. Within the asymmetry of plan and form are careful and tight symmetries of location and detail.

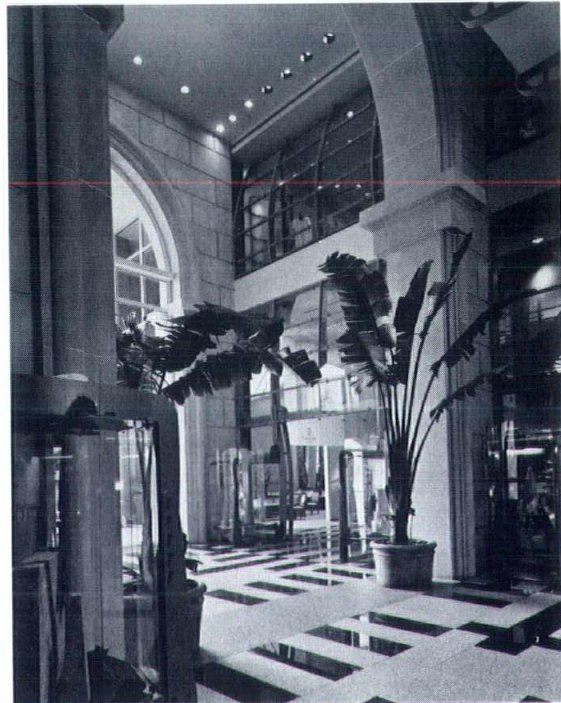
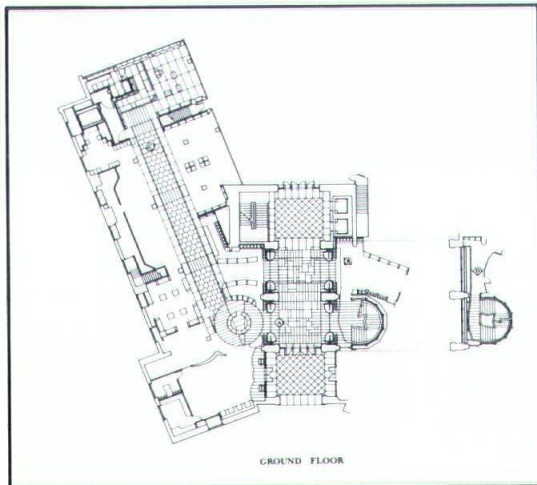
Stanley Korshak at the Crescent
Dallas, Texas

Architect:
Himmel/Bonner Architects

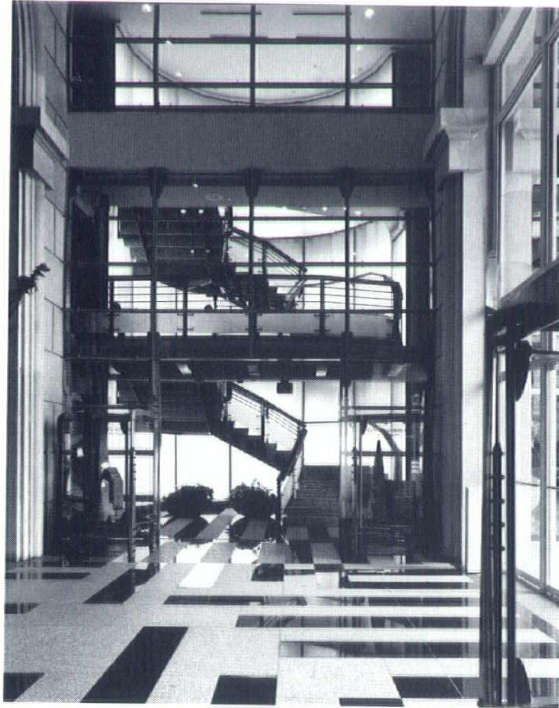
Client:
Crescent Retail Venture, Inc.

Contractor:
Constructor & Associates

Photographer:
R. Greg Hursley
Richard Payne



Jury Comments
"There is a sense of drama about this project that speaks of its retail function... It appears to have a high level of craftsmanship and detailing."



Stanley Korshak at The Crescent is a 37,000 square foot exclusive retail store on three levels lining both sides of the central entrance arcade of an office/hotel/retail development in Dallas. The rusticated bays of the arcade are contrasted by the faceted steel and glass facade, punctuated by crystalline display cases. The multi-story arcade focuses on an irregularly shaped staircase, made of pre-cast terrazzo treads, which is enclosed by a backlit cylinder of sandblasted glass. The interior expands upon the concept, using individual details of steel and glass to give each of the boutiques a distinctive identity.

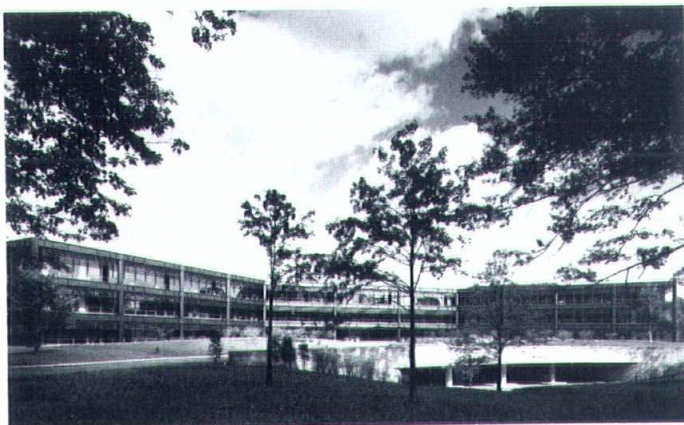
TRW World Headquarters
Lyndhurst, Ohio

Architect:
Lohan Associates

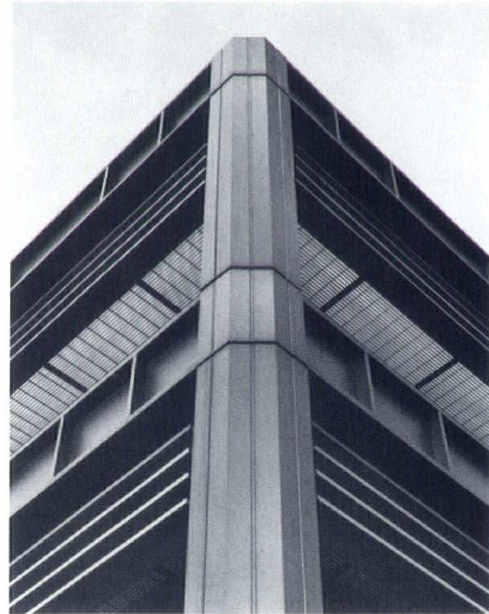
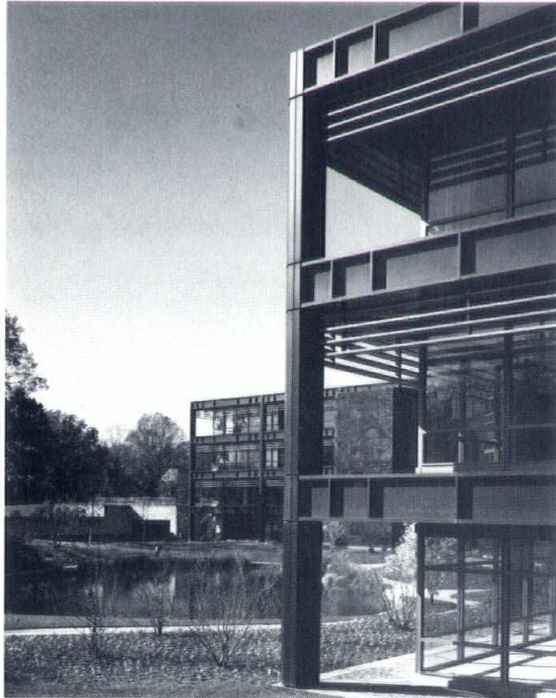
Client:
TRW, Inc.

Contractor:
Gilbane Building Company

Photographer:
Hedrich-Blessing, Nick Merrick



Jury Comments
"The project is proof that the modern movement is not dead, and that it adapts well to the atrium formula...Extremely well-detailed and thought through...It takes maximum advantage of site amenities."



The headquarters building's design objectives specified a structure that would enhance the natural flow of the heavily wooded site. The design philosophy celebrates man's humanity within his technological world.

The building's four wings radiate from a magnificent central atrium, stepping down in a series of terraces that visually reduce apparent size, and integrate the structure within its environment. The recessed building walls create an interacting play of surfaces and voids, illuminated by contrasting bronze colors that reflect the ever-changing light of nature. In this sense, the building is alive, as is the nature that surrounds it.

DBA Submissions Photo Credits

Joseph Bardusk, GTA, Ltd.
Wayne Cable
David Clifton
William Engdahl, Hedrich Blessing
M. Elizabeth Ernst
Michael Gelick
Susan Green
Hansen Lind Meyer Inc.
Hedrich Blessing
Jim Hedrich, Hedrich Blessing
William Hedrich, Hedrich Blessing
John Hollis
R. Gregory Hursley/Richard Payne
Tim Hursley, The Arkansas Office
Howard Kaplan
Barbara Karant

George Lambros/William Warman
Peter Landon
Jim Law
William Lindout, Herman Miller, Inc.
Wojciech Madeyski/Peter van der Meulen
Nick Merrick, Hedrich Blessing
Jon Miller, Hedrich Blessing
Gregory Murphy
Keith Palmer/James Steinkamp
Sadin Photo Group
James Steinkamp
Diane Trevarrow
Levin Urick Architects
Bruce Van Inwegen, Sadin Photo Group

*Interior Architecture
Award Submissions*



The Chicago Chapter, American Institute of Architects Interior Architecture Awards were initiated in 1980. The purpose of the program is to promote professional and public awareness of recent, outstanding interior architecture.

Projects eligible in 1986 were completed and constructed during the period between January 1, 1983 and March 1, 1986. The projects can be located anywhere in the world, but must have been designed in a Chicago office.

Awards Jury

- 1 **Andrew Belschner**
Architect
- 2 **Richard Brayton**
Associate, Charles Pfister Associates



1



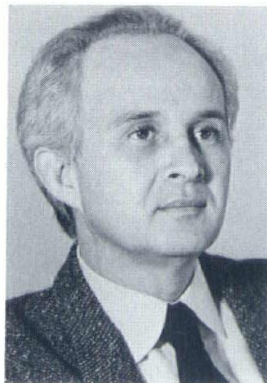
2



4



5



3

- 3 **Orlando Diaz-Azcuy**
Vice President, and Design Principal, Gensler and Associates
- 4 **Brian Kane**
Vice President, Product Design and Development, Metropolitan Furniture Design
- 5 **Matthew Mills, AIA**
President, Robinson Mills and Williams

*Chairman, Student Awards
Chicago Chapter AIA Design
Committee*

Michael Youngman
Principal, Youngman & Company

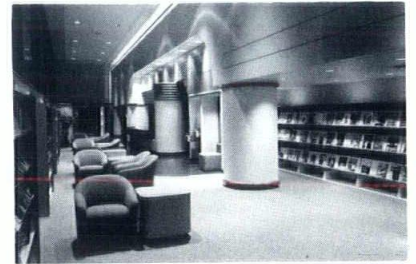
Submissions



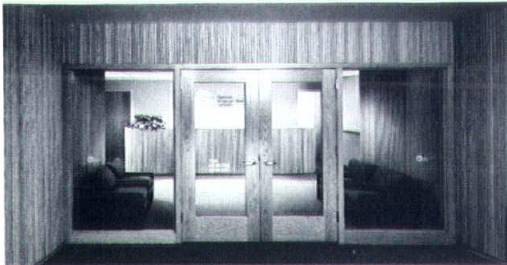
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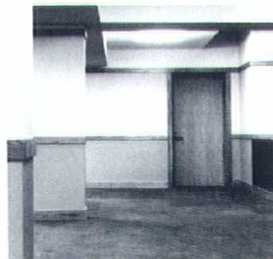
6



2



3



1

- 1 **Basement Renovation**
 First Congregational Church of Christ
 25 East Benton Avenue
 Naperville, Illinois
 Architect:
 M + RSA Architects

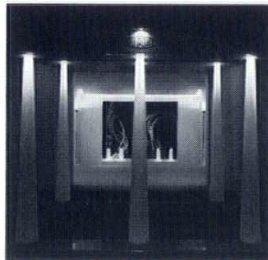
- 2 **Regional Transportation Authority Offices**
 One North Dearborn
 Chicago, Illinois
 Architect:
 Nagle, Hartray & Associates

- 6 **Science Education Center**
 The Museum of Science & Industry
 Chicago, Illinois
 Architect:
 O'Donnell Wicklund Pigozzi
 Architects, Inc.

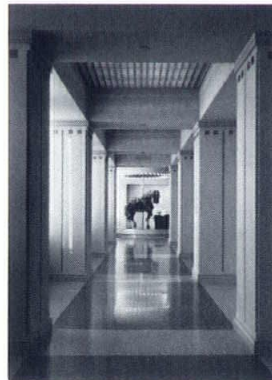
- 7 **Davis, Graham & Stubbs**
 Republic Tower
 Denver, Colorado
 Architect:
 I S D Incorporated



7



8



9



10

- 3 **Quark Lounge**
 Clock Tower Inn
 Rockford, Illinois
 Architect:
 Atwood Architects

- 4 **Bell & Howell Company**
 5215 Old Orchard Road
 Skokie, Illinois
 Architect:
 I S D Incorporated

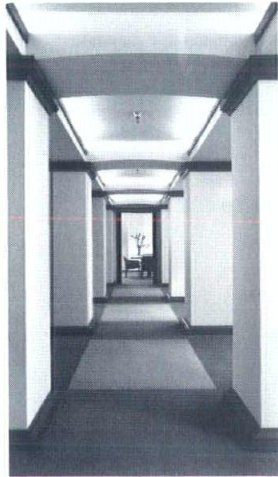
- 5 **A.E.I. Offices**
 Best Western Clock Tower Inn
 Rockford, Illinois
 Architect:
 Atwood Architects

- 8 **DuPont**
 The Merchandise Mart
 Chicago, Illinois
 Architect:
 Eva Maddox Associates, Inc.

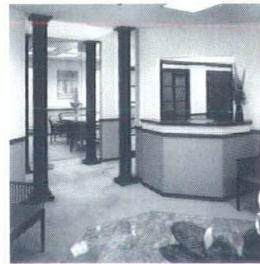
- 9 **Six Flags Corporation**
 8700 West Bryn Mawr Avenue
 Chicago, Illinois
 Architect:
 I S D Incorporated

- 10 **Brooks Building Lobby Renovation**
 223 West Jackson
 Chicago, Illinois
 Architect:
 M + RSA Architects

Submissions



14



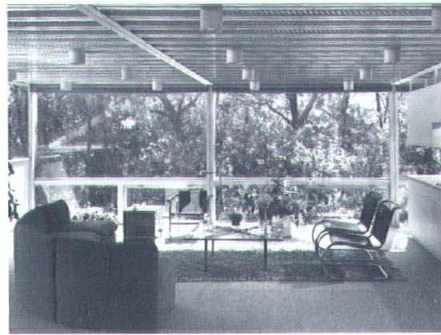
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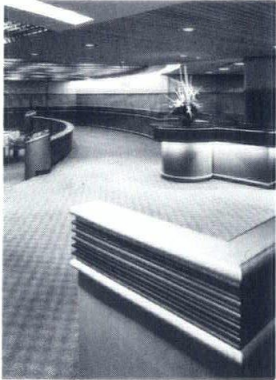
13



11

- 11 **Cramer-Krasselt**
225 North Michigan Avenue
Chicago, Illinois
Architect:
Environ, Inc.
- 12 **National Futures Association – Chicago**
200 West Madison
Chicago, Illinois
Architect:
Space/Management Programs, Inc.

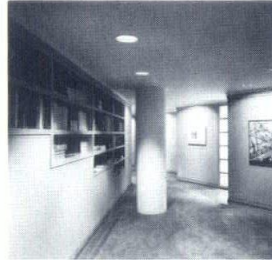
- 16 **Marketplace for the Arts**
Chicago, Illinois
Architect:
A. Epstein and Sons, Inc.
- 17 **Hyatt Regency O'Hare**
Conference Center
Rosemont, Illinois
Architect:
O'Donnell Wicklund Pigozzi
Architects, Inc.



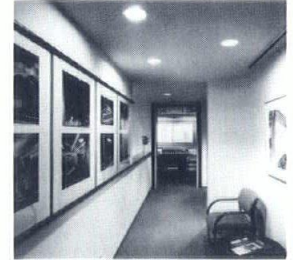
17



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19



20

- 13 **Hoekstra Residence**
Homewood, Illinois
Architect:
David C. Hovey
- 14 **The Austin Company Offices**
401 South LaSalle Street
Chicago, Illinois
Architect:
The Austin Company
- 15 **Lee Scott Stevens**
One Magnificent Mile
Chicago, Illinois
Architect:
The Austin Company

- 18 **Metromedia Telecommunications**
Schaumburg, Illinois
Architect:
Eckenhoff Saunders Architects, Inc.
- 19 **JPS Offices**
Oak Brook Terrace, Illinois
Architect:
Eckenhoff Saunders Architects, Inc.
- 20 **ESA Offices**
122 South Michigan Avenue
Chicago, Illinois
Architect:
Eckenhoff Saunders Architects, Inc.

Submissions



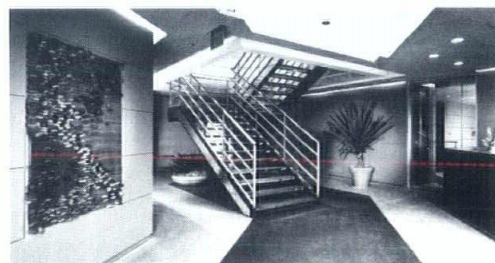
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22



21

21 Burditt, Bowles & Radzius, Ltd.

333 Wacker Drive
Chicago, Illinois
Architect:
The Landahl Group Inc.

22 IBM Midwest Region

Real Estate and Construction Division Offices
One IBM Plaza
Chicago, Illinois
Architect:
Gelick Foran Associates Ltd.

26 First Options of Chicago

440 North LaSalle Street
Chicago, Illinois
Architect:
Space/Management Programs, Inc.

27 Twenty North Michigan Avenue

Chicago, Illinois
Architect:
Nagle, Hartray & Associates



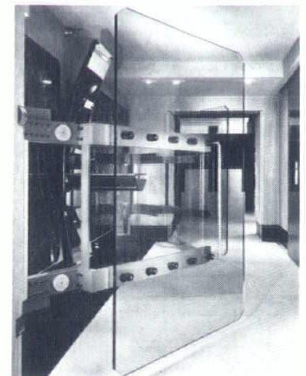
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30

23 DeVry Administration Offices

Evanston, Illinois
Architect:
Eckenhoff Saunders Architects, Inc.

24 Chiasso

13 East Chestnut Street
Chicago, Illinois
Architect:
Florian-Wierzbowski

25 Stanley Korshak at The Crescent

Dallas, Texas
Architect:
Himmel/Bonner Architects

28 Pepper Companies, Inc., Headquarters

643 North Orleans
Chicago, Illinois
Architect:
Loebl Schlossman and Hackl

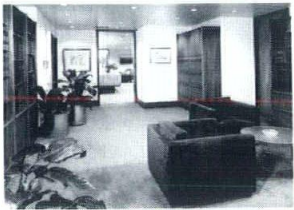
29 Kirkland & Ellis Law Offices

Washington, D.C.
Architect:
Skidmore, Owings & Merrill

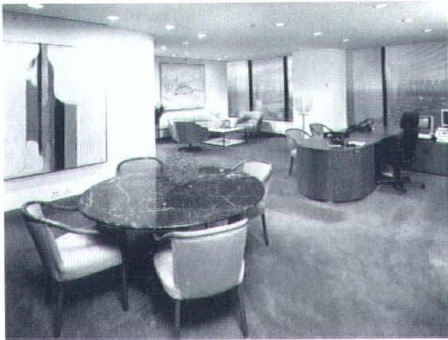
30 Private Residence

Chicago, Illinois
Architect:
Himmel/Bonner Architects

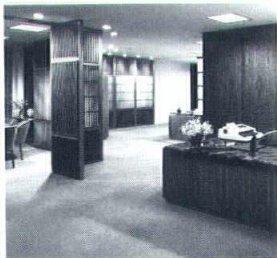
Submissions



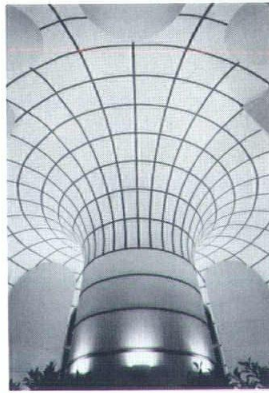
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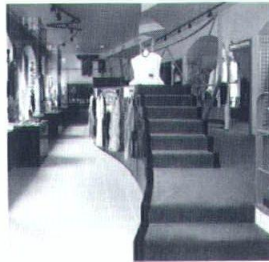
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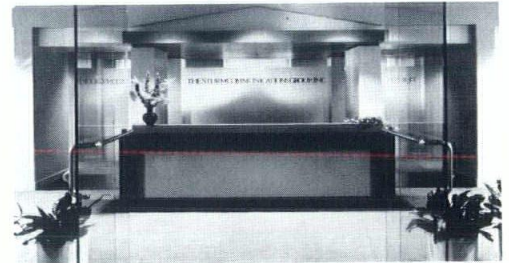
31



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34



36

- 31 Gerald D. Hines Offices**
 Transco Tower
 Houston, Texas
 Architect:
 Skidmore, Owings & Merrill

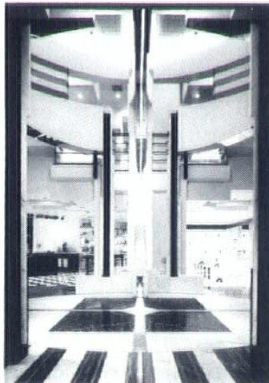
- 32 Suite 9400**
 233 South Wacker Drive
 Chicago, Illinois
 Architect:
 Harry Weese & Associates

- 36 The Sturm Communications Group, Inc.**
 737 North Michigan Avenue
 Chicago, Illinois
 Architect:
 Paul B. Berger & Associates

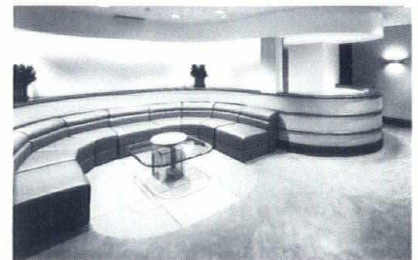
- 37 Herman Miller Showroom**
 The Merchandise Mart
 Chicago, Illinois
 Architect:
 Tigerman Fugman McCurry



37



38



39

- 33 Corroon & Black of Illinois, Inc.**
 135 South LaSalle Street
 Chicago, Illinois
 Architect:
 LoebI Schlossman and Hackl

- 34 JANIS**
 200 West Superior
 Chicago, Illinois
 Architect:
 Stuart Cohen & Anders Nereim
 Architects

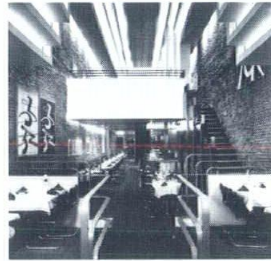
- 35 Cupola**
 35 East Wacker Drive
 Chicago, Illinois
 Architect:
 Murphy/Jahn

- 38 Stanley Korshak**
 Chicago, Illinois
 Architect:
 Himmel/Bonner Architects

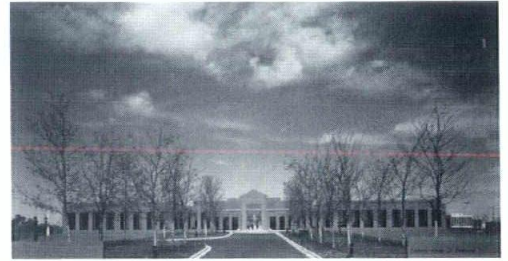
- 39 Law Offices**
 140 South Dearborn
 Chicago, Illinois
 Architect:
 Bauhs and Dring



41



44



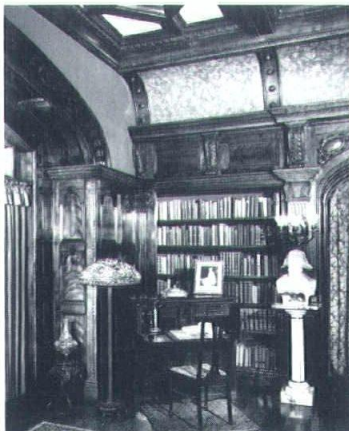
45



42



43



40

- 40 Charles Gates Dawes' House**
Evanston, Illinois
Architect:
Raymond J. Green & Associates
Architects Inc.

- 41 Juvenile Protective Association**
1707 North Halsted
Chicago, Illinois
Architect:
Tigerman Fugman McCurry

- 45 Catholic Order of Foresters**
Corporate Headquarters Facility
Naperville, Illinois
Architect:
Holabird & Root

- 46 240 East Ontario**
240 East Ontario
Chicago, Illinois
Architect:
Loebl Schlossman and Hackl



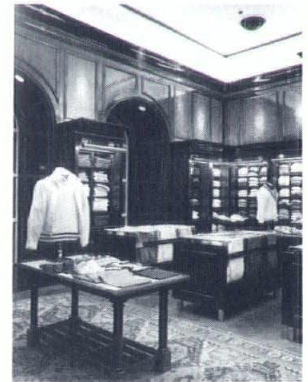
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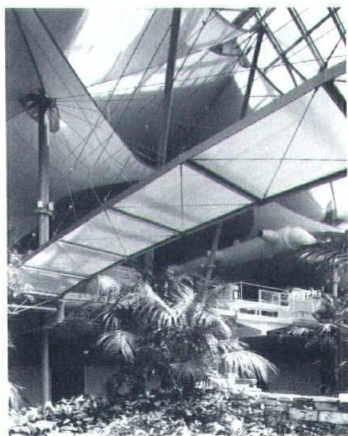


49

- 42 Sears Tower Revitalization Project**
Chicago, Illinois
Architect:
Skidmore, Owings & Merrill
- 43 Raymond J. Green & Associates' Offices**
828 Custer Avenue
Evanston, Illinois
Architect:
Raymond J. Green & Associates
Architects Inc.
- 44 Giovanni's Italian Cafe**
Iowa City, Iowa
Architect:
Pappageorge Haymes Ltd.

- 47 Clybourn Loft**
Chicago, Illinois
Architect:
Pappageorge Haymes Ltd.
- 48 CLOWN**
Woodfield Shopping Mall
Schaumburg, Illinois
Architect:
Tigerman Fugman McCurry
- 49 Men's Clothier at The Crescent**
Dallas, Texas
Architect:
Himmel/Bonner Architects

Submissions



50



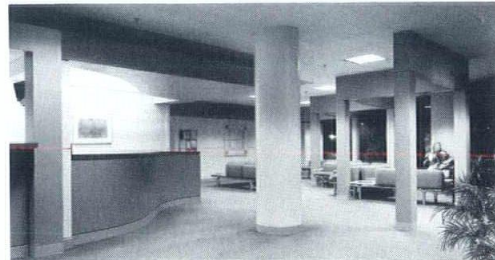
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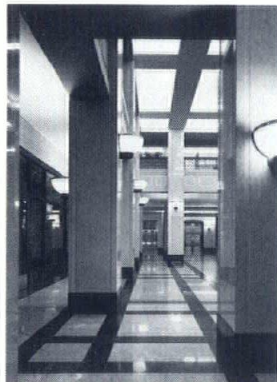
54

- 50 Bradford Exchange**
9333 North Milwaukee Avenue
Chicago, Illinois
Architect:
Weese Hickey Weese

- 51 Rubloff Inc., Corporate Headquarters**
111 West Washington Street
Chicago, Illinois
Architect:
Jack Train Associates, Inc.

- 55 Interior Renovation**
Chicago Title & Trust
111 West Washington Street
Chicago, Illinois
Architect:
Jack Train Associates, Inc.

- 56 Mama Mia! Pasta**
30 South Wacker Drive
Chicago, Illinois
Architect:
Banks/Eakin Architects



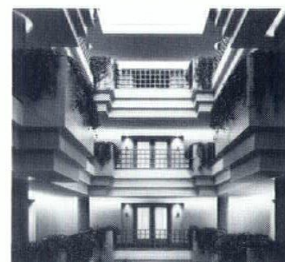
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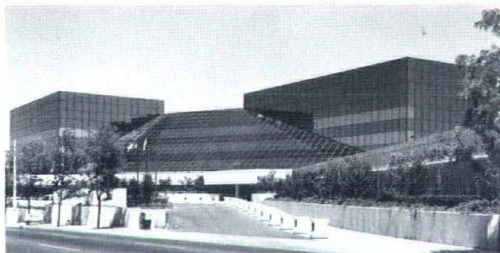
- 52 International Business Machines**
Building 114
Rochester, Minnesota
Architect:
Lester B. Knight & Associates, Inc.

- 53 Dancing Pavilions**
Chicago, Illinois
Architect:
Pappageorge Haymes Ltd.

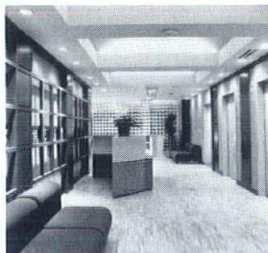
- 54 Ingalls Family Care Center**
Matteson, Illinois
Architect:
Perkins & Will

- 57 Donenfeld Apartment**
Chicago, Illinois
Architect:
Skidmore, Owings & Merrill

- 58 Franklin Square**
900 North Franklin Street
Chicago, Illinois
Architect:
Pappageorge Haymes Ltd.



61



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59 McDonald Products

The Merchandise Mart
Chicago, Illinois
Architect:
I S D Incorporated

60 Spaulding & Company

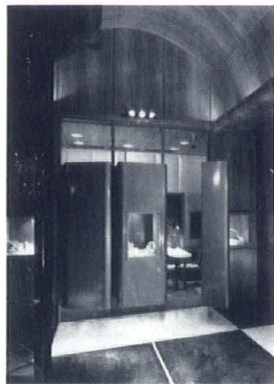
959 North Michigan Avenue
Chicago, Illinois
Architect:
Walter H. Sobel FAIA & Assoc.

64 Matthew Hoffman Jewelry

Chicago, Illinois
Architect:
Himmel/Bonner Architects

65 Relocation of a Financial Organization

Chicago, Illinois
Architect:
Perkins & Will



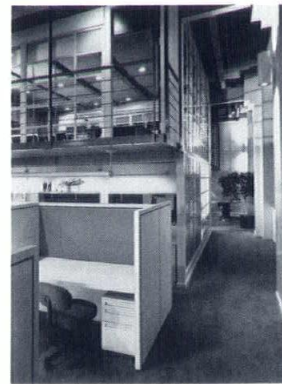
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67

61 State of Illinois

Department of Revenue
Springfield, Illinois
Architect:
A. Epstein and Sons, Inc.

62 McDougal Littell & Co.

One American Plaza
Evanston, Illinois
Architect:
Chicago Associates
Planners & Architects

63 Twelfth Floor Renovation

The Merchandise Mart
Chicago, Illinois
Architect:
Vickrey/Ovresat/Awsumb
Associates Incorporated

66 AT&T Communications Planning Center

Itasca, Illinois
Architect:
Avenue

67 Boller Coates Spadaro

The Factory at 445 Erie
Chicago, Illinois
Architect:
Chicago Associates
Planners & Architects

**1986 Chicago Chapter
AIA Interior Architecture Committee**

Victoria Behm, Chairwoman

Susan Dee

Neil Frankel, AIA

Kenneth Johnson

Eva Maddox

James Stoller, AIA

Cynthia Winter, AIA

Michael Youngman, AIA

*Interior Architecture
Award Winners*



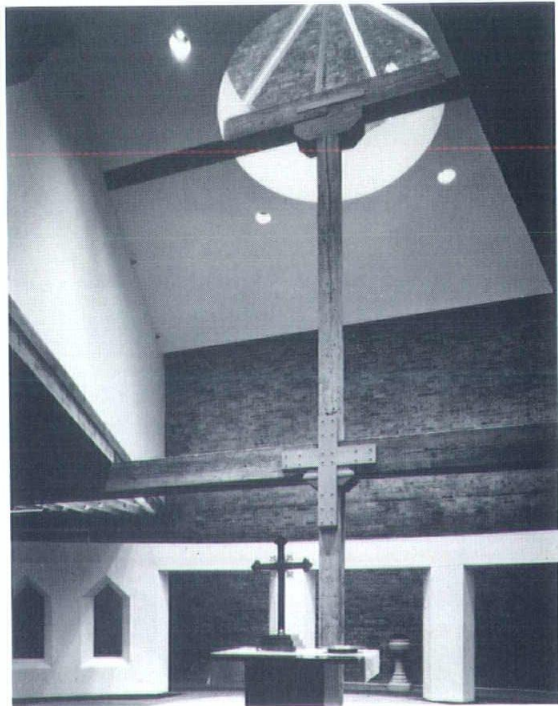
***Grace Place Episcopal
Community Center
Chicago, Illinois***

Architect:
Booth/Hansen & Associates

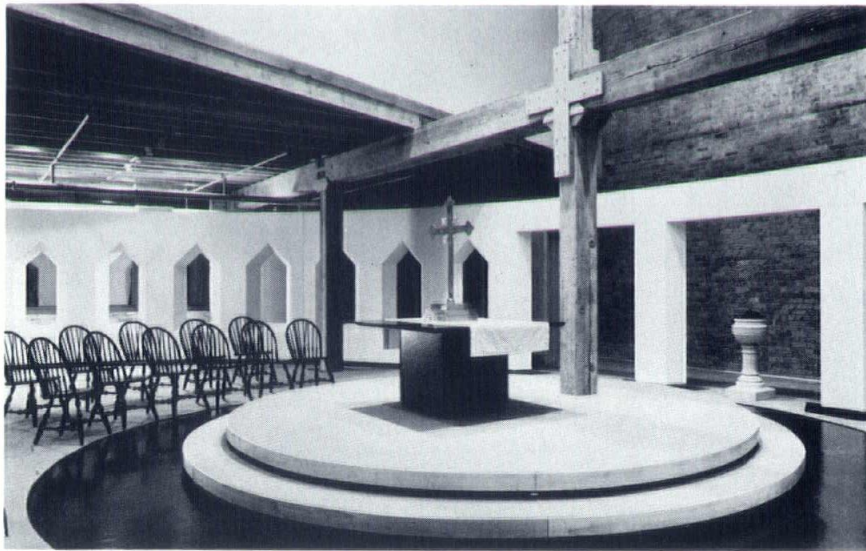
Owner:
Grace Episcopal Church

Contractor:
W.B. Olson

Photographer:
Howard Kaplan



Jury Comments
"Symbolic imagery is
extremely powerful...
beautiful, uplifting and
straightforward, recall of
old meeting hall...
terrific plan for a church
in a loft space."



The scheme for the second floor sanctuary of Grace Episcopal Church involves the insertion of a pristine plaster elliptical wall in the original rectilinear loft enclosure of heavy timber and raw brick. The wall is pierced by pointed openings to allow light from the large windows beyond to filter into the sanctuary. The focus of the space is the circular altar platform over which rises a double-height heavy-timber column. A triangular section of the floor above has been removed, and a skylight sheds light onto the altar below.

The church is located in a three story community center known as Grace Place at 637 South Dearborn Street in the South Loop area of downtown Chicago. The first floor of the center holds the community room and church offices. The third floor is reserved for future expansion.

*Interior Architecture Award
Honor Award*

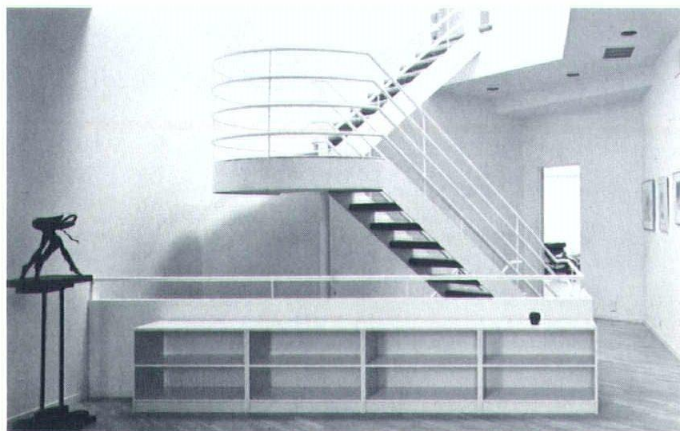
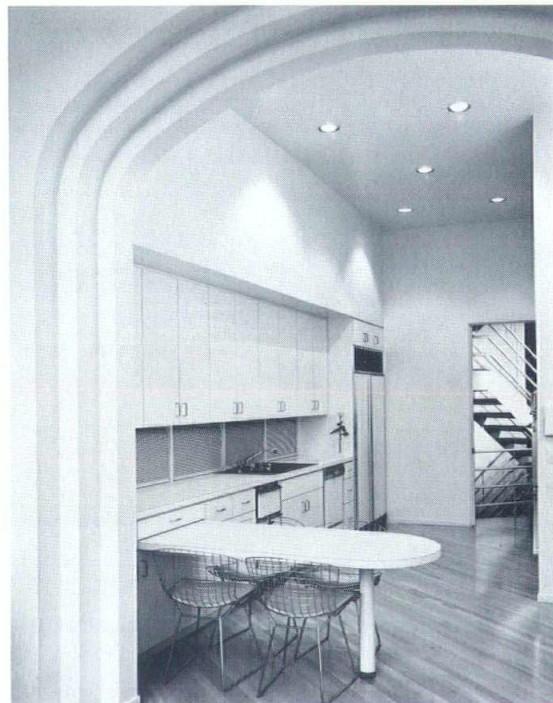
Lincoln Park Residence
Chicago, Illinois

Architect:
Marvin Ullman/Architects AIA, Ltd.

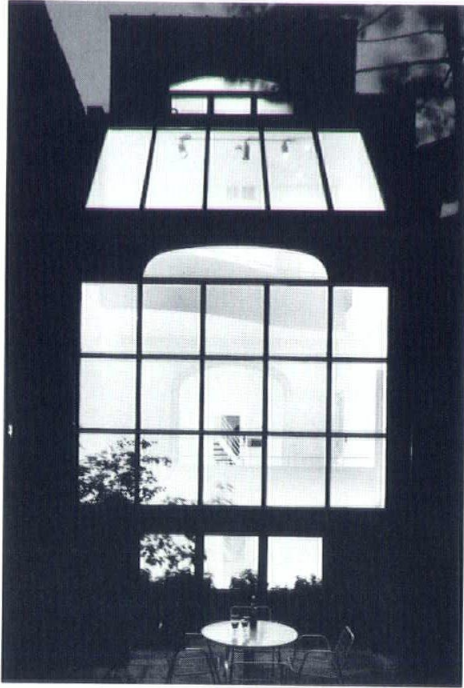
Owner:
Name Withheld

Contractor:
Schultz & Blackmore

Photographer:
Wayne Cable



Jury Comments
"Plan has big ideas in a
small scale...strong
architectural elements...
super stairs, definitely a
quality interior project."

**Program**

To renovate a very dark four story greystone house for a family of four and to create one rental apartment.

Solution

Punctuate all four floors by a central stairwell lit by skylights, thus allowing ample natural light, with the stair acting as a form in space rather than a definer of space.

At the garden level is a one bedroom apartment with a separate entrance off the street. A children's playroom facing the rear yard is also located at this level.

On the first floor are the main living quarters, including an informal seating area off the kitchen overlooking the back yard and the children's playroom below.

The adult living quarters are on the second floor and include a study overlooking the back yard and seating area below.

The children's quarters and a guest room are on the third floor.

*Interior Architecture Award
Citation of Merit*

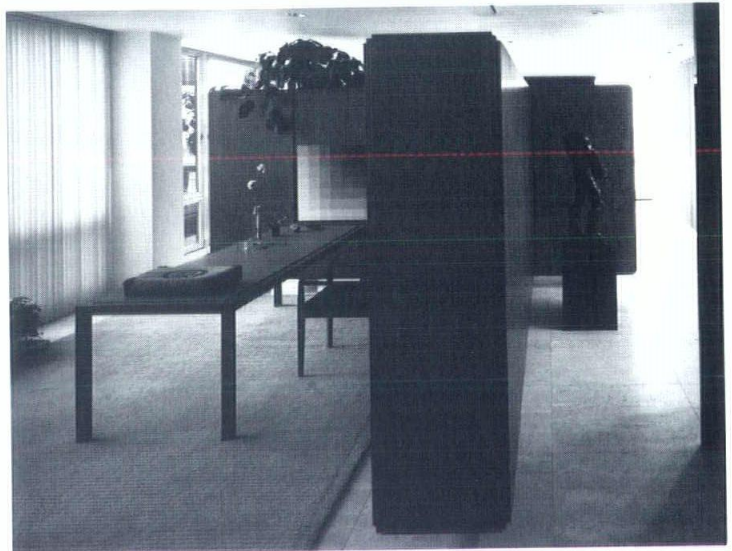
Donald D. Powell Apartment
Chicago, Illinois

Architect:
Powell/Kleinschmidt Inc.

Owner:
Donald D. Powell

Contractor:
H.B. Barnard

Photographer:
Hedrich Blessing, Jon Miller



Jury Comments
"Classic approach...
design is appropriately
Miesian in a Mies
building...furniture
shows quality."



Project Goal

To design a residence in a Mies van der Rohe Chicago lakefront building that would re-capture the structure's original design intent. All walls were removed and a new residence laid out with: up-dated kitchen and bath, new lighting, travertine floors to create a continuous plane. A floating t-shaped teak storage unit separates three main living spaces: formal entertainment, reading/study/entertainment, and dining. The main portion of the apartment, based on a modular 5' x3' grid, incorporates many Miesian trademarks. The furniture, all designed in the Miesian spirit, is used as centerpieces in all the living areas.

*Interior Architecture Award
Citation of Merit*

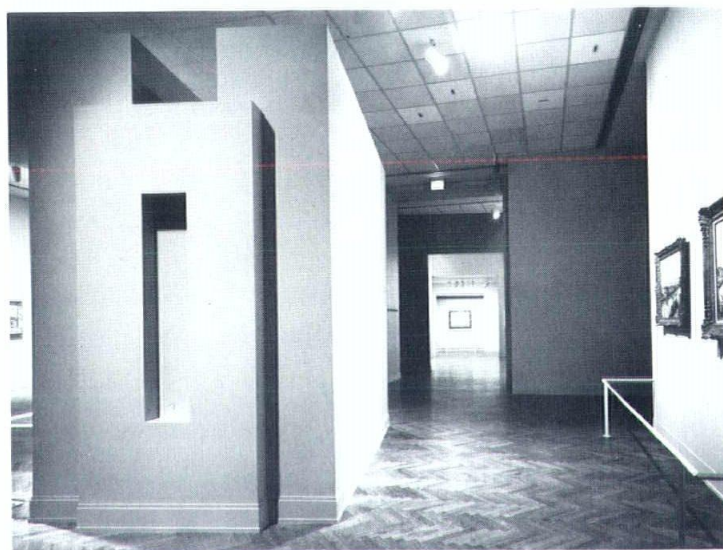
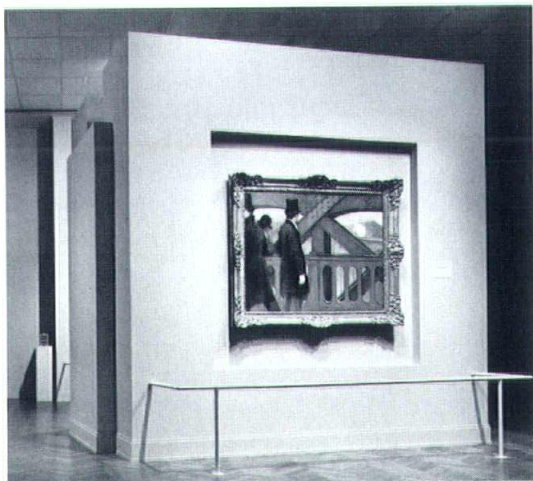
***“A Day in the Country:
Impressionism and the
French Landscape”***
Chicago, Illinois

Architect:
Florian-Wierzbowski

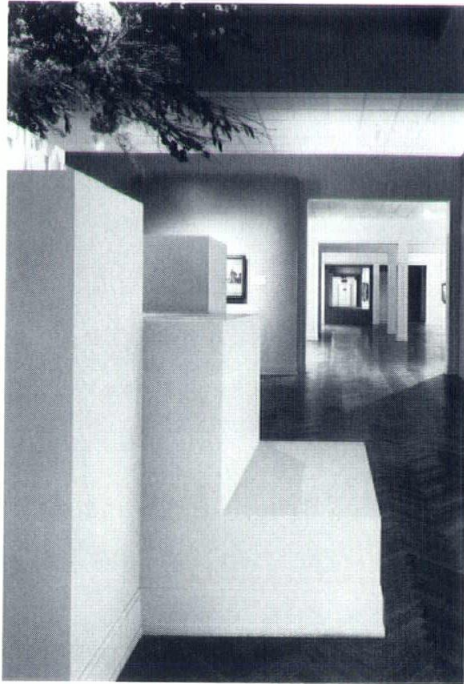
Owner:
The Art Institute of Chicago

Contractor:
The Art Institute of Chicago

Photographer:
M. Elizabeth Ernst



Jury Comments
“Plan is refreshing and
well thought out...
Spatially, it is
reminiscent of a little
farmhouse with its many
rooms...vistas allow
appropriate focusing
on paintings.”



A principle underlying the design of the 20,000 square foot Chicago installation of *A Day in the Country* was that the viewing of paintings did not preclude a powerful architectural setting. Organized by subject, the theme of each section is underscored by colossal abstracted spaces and forms, which create a context for the paintings without tying them to the present or the past, or imposing on close range viewing of paintings.

The spaces of the exhibit – interpenetrating, but defined – also solved pragmatic requirements: the views opened between spaces, reduced bottlenecks in circulation and provided high visibility for security purposes.

*Interior Architecture Award
Citation of Merit*

***Private Banking
Chicago, Illinois***

Architect:
Hancock & Hancock, Inc.

Owner:
Harris Bank

Contractor:
H.B. Barnard

Millwork:
Continental Millwork

Photographer:
Hedrich Blessing, Nick Merrick



Jury Comments
"Clearly has the feeling
of a bank...conservative,
quality materials, rich
dark wood palette...good
plan...nice
organization...
it works...statement
of classic design."

**Program**

Provide 36 banker stations (six groups); one executive office; four conference rooms; and a reception lobby.

Special Problems

Project area is bisected by a major east-west circulation corridor connecting two adjacent buildings.

The project is located in an older building with a random structural system and limited floor access.

Solution

Locate the reception lobby in the east-west circulation corridor.

A north-south axis, intersecting the lobby organizes the banker groups and terminates with conference rooms.

The banker groups are defined by a column grid and low millwork partitions. Each partition has an accessible base for electrical and CRT service.

*Interior Architecture Award
Certificate of Merit*

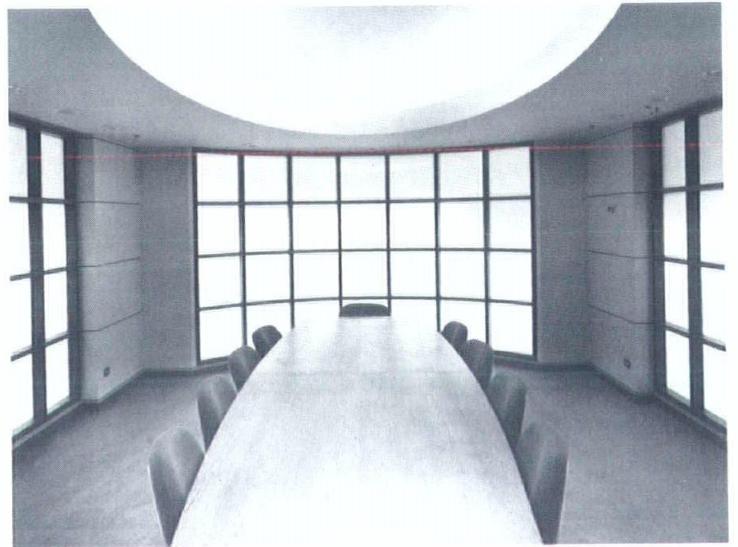
Office Renovation
Chicago, Illinois

Architect:
Lester B. Knight & Associates

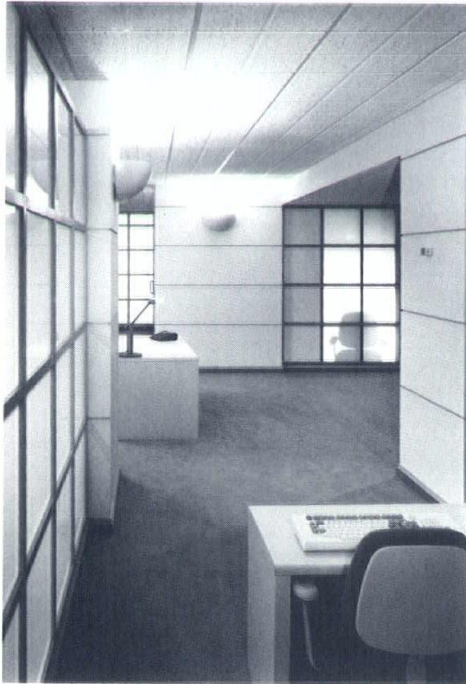
Owner:
University of Illinois Alumni Association
and Foundation

Contractor:
University of Illinois

Photographer:
Howard Kaplan



Jury Comments
"Stylized interior that is
nicely consistent...
investigates the idea of
motion within space...
back lighting...
photography has an
Alfred Hitchcock
quality."



Offices for the Alumni Association, Foundation and Capital Programs share 9,000 square feet in a University of Illinois-owned loft building. Because the departments function independently of one another, the challenge was to maximize the space available to each, while simultaneously generating an image suitable to all.

The departments are organized around a central court or agora consisting of entry, meeting space, and circulation. Stepped rhythms in space are defined by columns housing built-in cabinetry and a gridwork of translucent panels. These panels act as screens which separate functions, yet promote openness, the flow of space, and allow natural light to penetrate into the court. The effect is an illusion of continuous space partitioned by layers of light and color.

*Interior Architecture Award
Certificate of Merit*

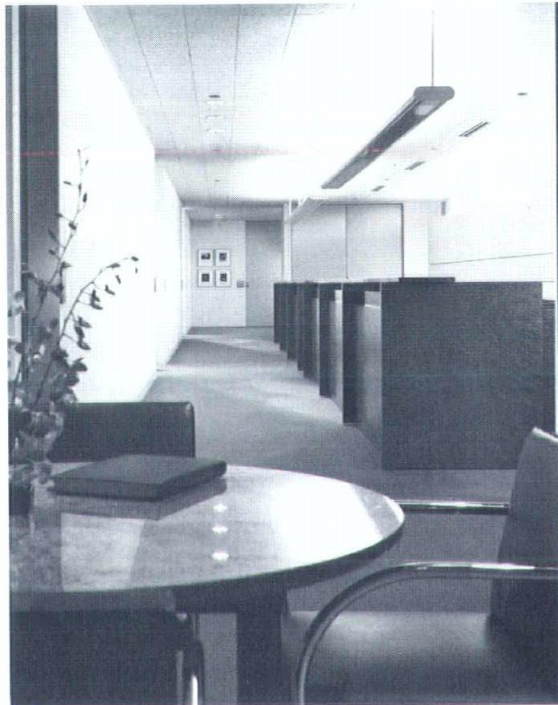
**Katten, Muchin, Zavis, Pearl,
Greenberger & Galler**
Chicago, Illinois

Architect:
I S D Incorporated

Owner:
Katten, Muchin, Zavis, Pearl,
Greenberger & Galler

Contractor:
IAI of Illinois

Photographer:
Hedrich Blessing, Nick Merrick
Karant & Associates, Barbara Karant



Jury Comments
"Clean...responsive...direct
clear statement of
design...well organized."



A modernistic approach was developed to respond to the firm's request to convey the forward-thinking attitude of their firm.

At the main entry to the space, architectural planes are free-standing elements that create the tempo of the architectural concept.

Custom millwork secretarial stations were designed to reflect the planar elements in the space. The elements are further reinforced by the free-standing millwork file cabinets that serve as backdrop to the secretarial stations.

The color and materials used achieve the client's request for a warm and sophisticated ambience. The white wall tones create a crisp envelope for the warm grey birdseye maple secretarial stations and carpet, with vibrant blue accent walls.

The concept of the architecture re defined by freestanding planes creates a sense of flowing space. The spaciousness, along with the subtle colors pull together a sophistication and elegance that is a signature for the firm's stature in the community.

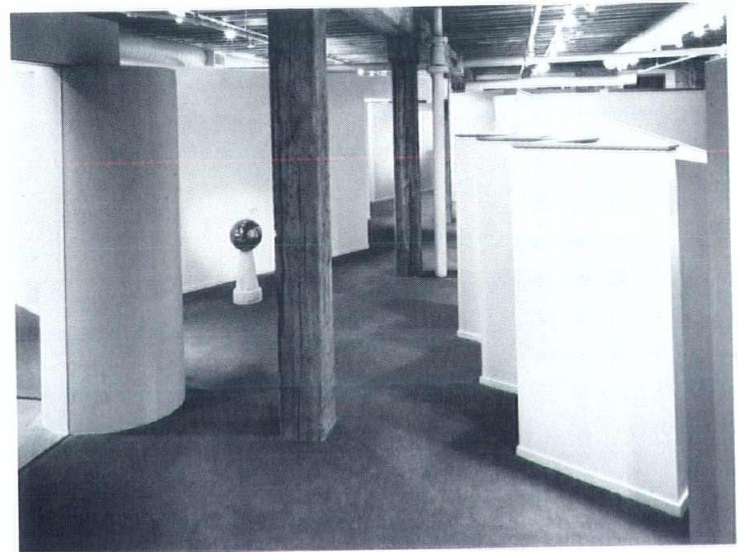
Office of Horwitz Matthews
Chicago, Illinois

Architect:
Pappageorge Haymes Ltd.

Owner:
Tem Horwitz, Curtis Matthews

Contractor:
Pappageorge Haymes Ltd.

Photographer:
Sadin Photo Group, Abby Sadin



Jury Comments
"Innovative...simple
vocabulary with the
abstract...use of bright
colors is successful."



A 3,500 square foot loft space is the setting for the office of an expressive and adventurous developer. Much like a small town, workstations became individual *houses* clustered around a *general store* and *meeting hall*. These *houses* take on personal expression through form and color, creating a playful interior street-scape within the brick and timber enclosure.

*Interior Architecture Award
Certificate of Merit*

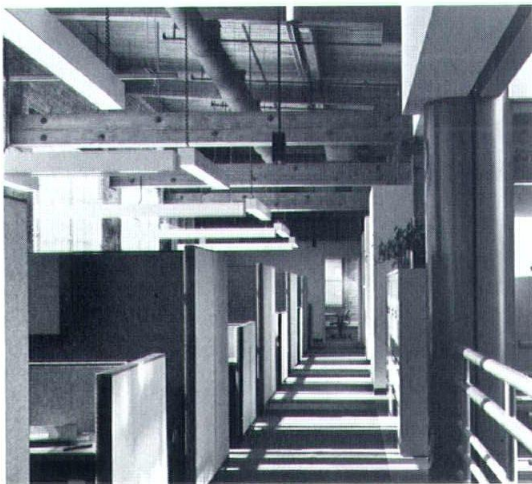
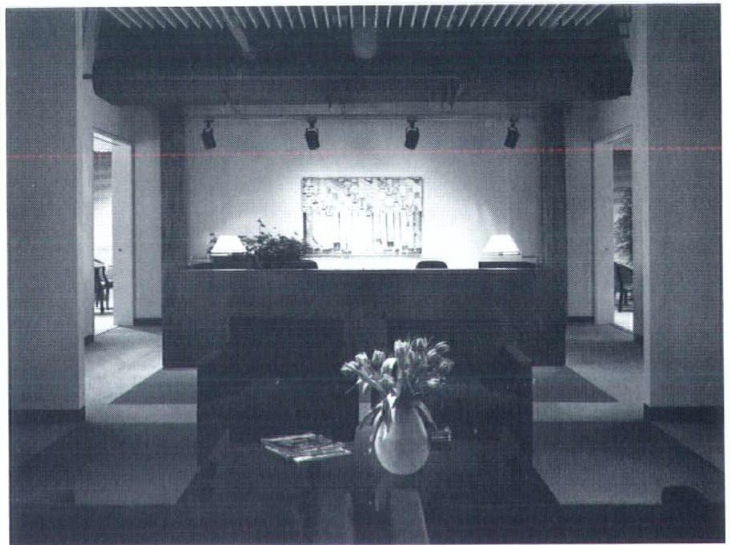
CPM, Inc.
Chicago, Illinois

Architect:
Hague-Richards Associates, Ltd.

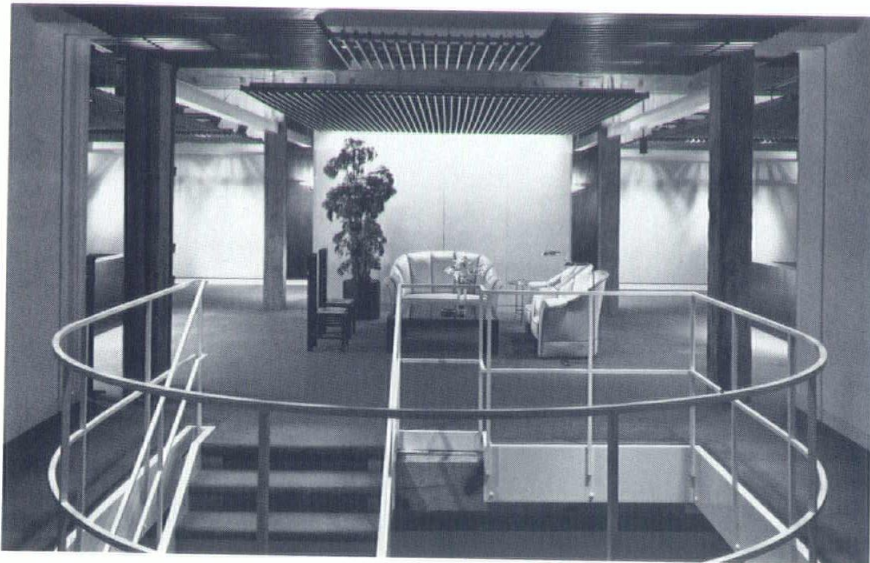
Owner:
CPM, Inc.

Contractor:
Ben A. Borenstein & Company

Photographer:
Hedrich Blessing, Nick Merrick



Jury Comments
*Everything well done...
good placement of walls,
responsive approach."*



In the design of a corporate office which would accurately reflect the personality of CPM, Inc., the designers chose to reject common approaches to loft space in favor of a clear concern for logic, purity and detail. Using neither postmodern ornamentation nor a Memphis-inspired palette, they allowed the building's structural system to express itself by carefully placing walls and selecting high-quality materials and furnishings.

The designers employed an imposed grid, executed in two shades of grey carpet tile placed on the floor, to reflect the pattern of beams and girders; all furniture was logically placed within that grid, as was new interior construction. A ceiling system of suspended wood slats established a sense of intimacy without hiding architectural elements. Natural colors were selected to accent the exposed brick, and low-partition workstations were placed at the windows to avail all CPM employees of natural light.

***Ringolevio Store
Chicago, Illinois***

Architect:
Himmel/Bonner Architects

Owner:
Ringo, Inc.

Contractor:
Ringo, Inc.

Photographer:
David Clifton



Jury Comments
"Plan is artsy and original, like a jigsaw puzzle exploding... sophisticated design... interesting custom store fixtures to effectively display merchandise."



The problem posed by the client was the design of a custom retail space with a strong identity, appropriate to showcase designer sportswear.

The store is composed of zones, radiating from the central *ring*. The distinct character of each zone is defined by floor pattern and plastic laminate cases. An industrial scaffolding system is used throughout in various configurations and functions.

Economy and flexibility play important roles in the design of Ringolevio. Fixtures are mobile and adaptable to different conditions, allowing the environment to change from season to season.

*Interior Architecture Award
Certificate of Merit*

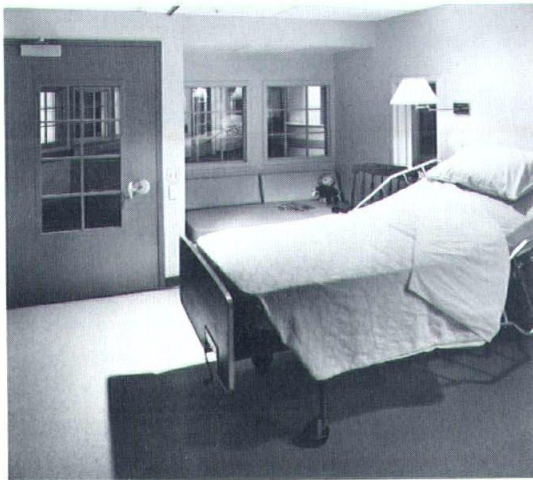
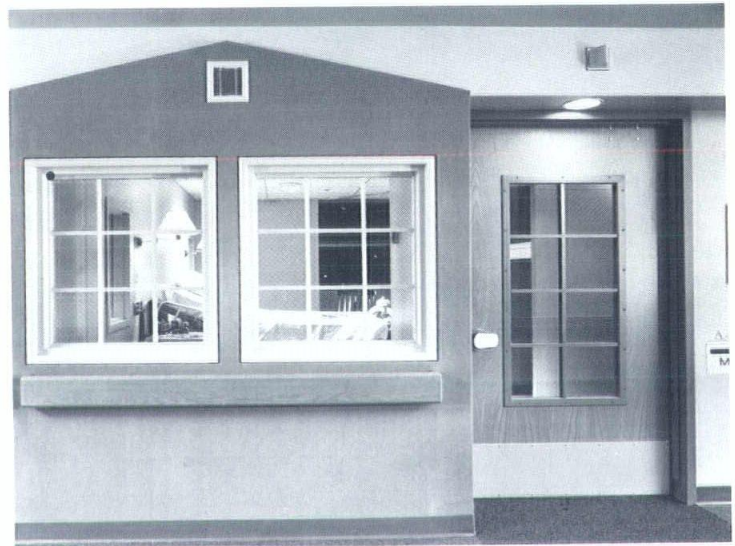
Pediatric Unit
St. Joseph, Michigan

Architect:
Hansen Lind Meyer

Owner:
Mercy Memorial Medical Center

Contractor:
McCarthy Construction

Photographer:
M. Elizabeth Ernst



Jury Comments
"Very oriented toward
children...ambiance is
delightful... strong in
conveying message...
sympathetic to
children's needs."



The client for this 35-bed pediatric unit wanted a *humane environment*. Designers used appropriate scale, colors, carpet, graphics, and a vocabulary of house forms to create a small community for hospitalized children. Rooms were transformed into houses with multi-colored facades, divided windows, and mailboxes line the corridor, or street. The lighting and materials used in patient rooms reflect a residential setting. A playroom that extends the residential theme is located off the corridor and adjacent to an outdoor rooftop play area overlooking the courtyard. The result is a familiar and welcoming environment that helps sick children feel better.

Interior Submissions Photo Credits

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Distinguished Service Award



The Chicago Chapter, AIA recognizes services to the architectural community as a whole with the Distinguished Service Award. The award may be given to individuals and to organizations; it may be given for a body of work, or for a specific project.

Chicago Chapter, AIA members may make nominations, supplying information on the type of service, length of service, and specific notable contributions to the architectural community.

The CCAIA Awards Committee considers the merits of all nominations and makes final recommendations to the CCAIA Board of Directors.

Distinguished Service Award



Left to right:
John Zukowsky
Curator, Department of Architecture,
Art Institute of Chicago

Pauline Saliga
Assistant Curator

Sir Denys Lasdun
visiting lecturer

The Department of Architecture at the Art Institute of Chicago

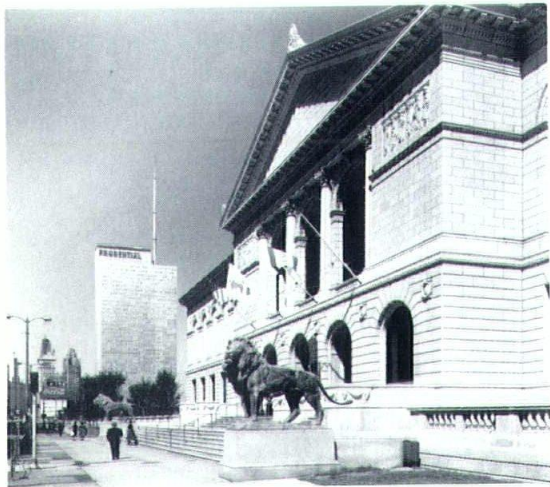
The Department of Architecture at the Art Institute of Chicago, established in 1981, is the second architectural department in a major museum in the United States, after the Museum of Modern Art in New York. It is the culmination of a long tradition of architectural emphasis sparked in 1912 by a \$50,000 bequest by architect Daniel H. Burnham for an architectural library in The Art Institute.

Since its establishment as a curatorial department staffed by Curator John Zukowsky and Assistant Curator Pauline Saliga, the Department of Architecture has mounted a series of exhibitions ranging from department holdings to recent Chicago work and traveling exhibits from overseas.

Distinguished Service Award



The Architecture Gallery, The Art Institute of Chicago



The Art Institute of Chicago

Continually adding to its collection of 40,000 drawings, the Department has served as an archivist for the profession, broadened the focus of the architectural community and raised the level of public interest in architecture. The Department's publication, *Chicago Architects Design*, synthesizes the work of Chicago Architects from 1870 to 1982.

Although the museum had displayed the Chicago AIA's Distinguished Building Awards since the early 1970's, the new Department established the policy of exhibiting only drawings and models-objects that are part of the design process in order to familiarize the public with the creative and dynamic role of the architect in producing an award-winning building.

Young Architect Award



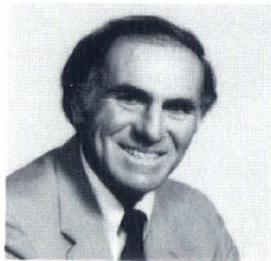
The Young Architect Award is presented annually to individuals between the ages of 25 and 39, who have shown excellence in ability and who have made exceptional contributions to the field of architecture. The award has served as a noteworthy achievement for several young architects during its four-year existence. Recipients from past years have continued to develop and refine their lauded skills to achieve even greater accomplishments and recognition.

It is our hope that this award will continue to serve as a stimulus for increased commitment and enthusiasm in the young architect's pursuit to advance the quality of architecture produced today.

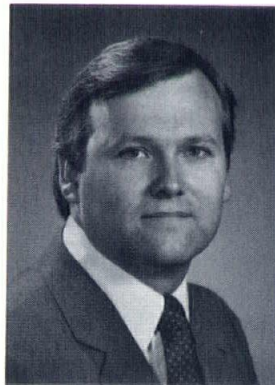
Awards Jury



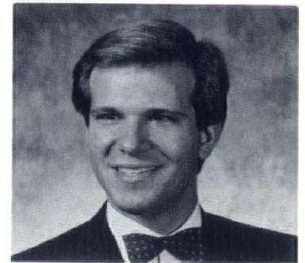
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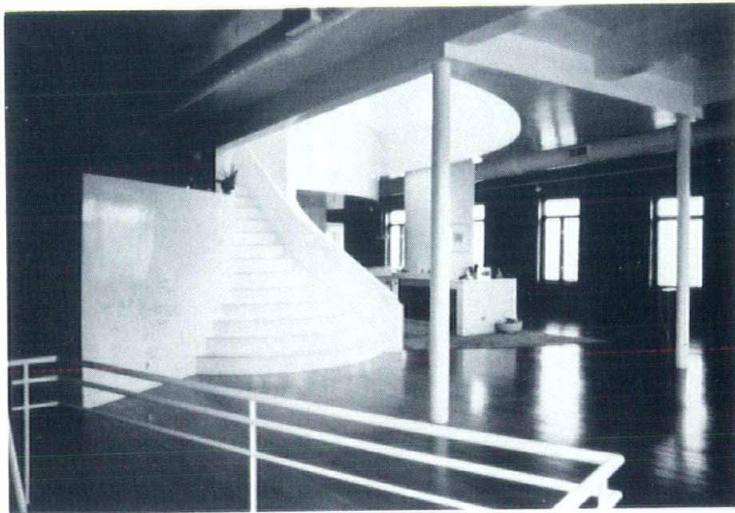
1 **Laurence Booth, AIA**
President, Booth/Hansen & Associates

2 **Gerald Horn, FAIA**
Partner, Holabird & Root

3 **Adrian Smith, AIA**
Partner, Skidmore, Owings & Merrill

*Chairman, Student Awards
Chicago Chapter AIA Design
Committee*

4 **Paul Claybaker**
Skidmore, Owings & Merrill



Hubbard Street Loft

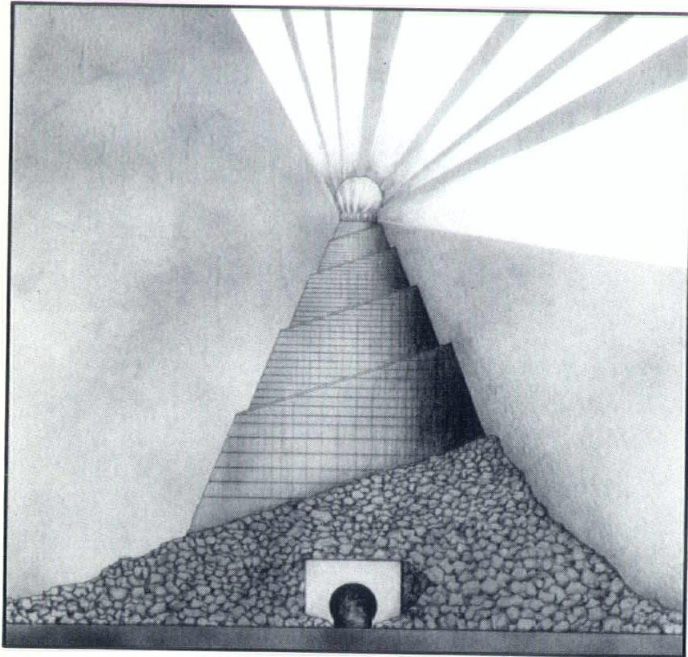
Peter Landon, AIA

Peter Landon is a principal with the firm of Weese Hickey Weese. The office encourages independence and free-thinking by its members, allowing Peter to pursue several areas of interest.

He has always had a social commitment, which has been expressed architecturally with several inner-city housing projects. Currently, he is working on a 120-unit in-fill townhouse development in the Humboldt Park area of Chicago, as well as a 17-unit apartment building for the handicapped to be built on 62nd Street on Chicago's South Side.

Along with the low income housing, he has worked on the development of several apartment, townhouse, loft and commercial projects in the city which are designed with a characteristic straightforwardness that, with higher budgets, have allowed very disciplined detailing and high quality, controlled products. In the Chicago Bar Association's 1983 *New Voices/New Visions*, Peter was awarded the Best of Show for a house rehabilitation. In 1985 the Evelyn Chapel, a project that Peter worked on with Ben Weese, won a Chicago AIA Interior Design Award.

Peter is a graduate of Kansas University. He was a co-founder of the Architect's Forum – a design forum for young Chicago architects that met between 1979 and 1983. He was the treasurer of the Chicago Architectural Club between 1985 and 1986. He has also been active on the Chicago AIA Design Committee, where he has been responsible for coordinating the catalog from 1982 through 1986; coordinating The Chicago Award student competition; co-chairing the Design Committee in 1984-1985; and chairing the Committee in 1985-1986. In addition, he has been a visiting critic at the University of Illinois at Chicago, and has given lectures at the Chicago Architecture Foundation as well as for various other organizations.



Drawing by,
Robert Fugman

Robert Fugman, AIA

Robert Fugman has been a partner in the firm of Tigerman Fugman McCurry since 1981, and an associate of Stanley Tigerman and Associates since 1975. During this time, Mr. Fugman has been involved in the design and construction of projects ranging in scale from high-rise apartment buildings to house additions. Several of these projects have won AIA awards.

Prior to his work in Chicago, Mr. Fugman spent two years working as an architect for the Peace Corps in Tunisia, North Africa, and he also worked for several years for a small construction firm in Cannes, France.

Mr. Fugman received his architectural degree from the University of Illinois. He is a registered architect in the State of Illinois, and he is a member of the American Institute of Architects. He has served on juries and lectured in Toronto, Milwaukee and Chicago. Mr. Fugman was a winner of the 1979 Graham Foundation Townhouse Competition and is one of the founding members of the Chicago Architectural Club. His work has been displayed at the Art Institute of Chicago, and in several architectural galleries throughout Chicago. This work has been published in the Art Institute of Chicago's newsletter, *The Bulletin*, The Chicago Architectural Club Journal, and several other architectural publications. Four of Mr. Fugman's architectural drawings have been selected by the Art Institute of Chicago to be included in their permanent architecture collection. In 1985, Mr. Fugman was the recipient of the Francis J. Plym Traveling Fellowship in Architecture.

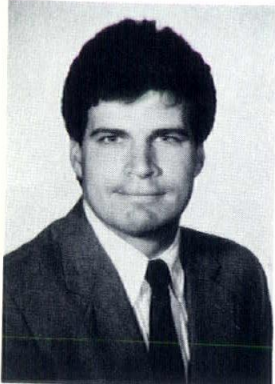
Student Awards



Student Awards
The Chicago Award

The Chicago Chapter, AIA Student Competition recognizes the work of fourth and fifth year architecture students who are in a masters program who have a Bachelor of Architecture degree, or students in a final year of a masters program who do not yet have an architectural degree. The student work is drawn from the five Midwestern schools: the University of Illinois at Chicago, the University of Illinois at Champaign, the Illinois Institute of Technology, the University of Notre Dame, and the University of Wisconsin, Milwaukee.

Awards Jury



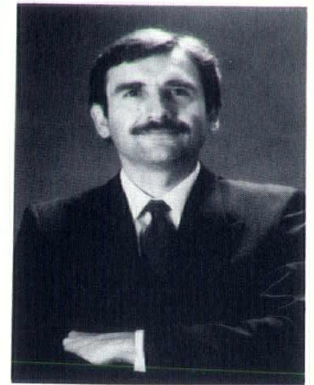
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3

- 1 **John Feehery, AIA**
Booth/Hansen & Associates
- 2 **Karen Johnson, AIA**
Hammond Beeby and Babka, Inc.
- 3 **Peter Landon, AIA**
Principal, Weese Hickey Weese
- 4 **John Syvertsen, AIA**
Principal, Hammond Beeby and Babka, Inc.
- 5 **Joseph Valerio, AIA**
Principal, A. Epstein and Sons, International

*Chairman, Student Awards
Chicago Chapter AIA Design
Committee*

Frederick Wilson
Associate, Tigerman Fugman McCurry

Jury Statement

The winning project portrayed optimism and energy, which the jury felt was a refreshing change in direction. The summarizing comment for the Benn/Johnck, first place award winner was, "It's zany, but delightful." The other finalists all displayed a well-developed skill for site development and a sophisticated manipulation of traditional building forms. In addition, the reconstruction of King Solomon's Temple added an interesting dimension of fantasy and speculation. The jury considered the range of projects to be excellent and the quality of presentation to be exquisite.

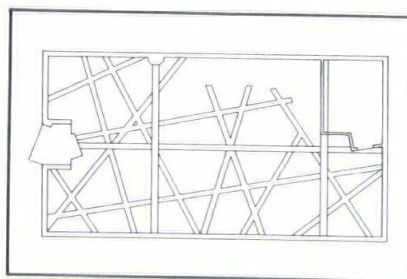
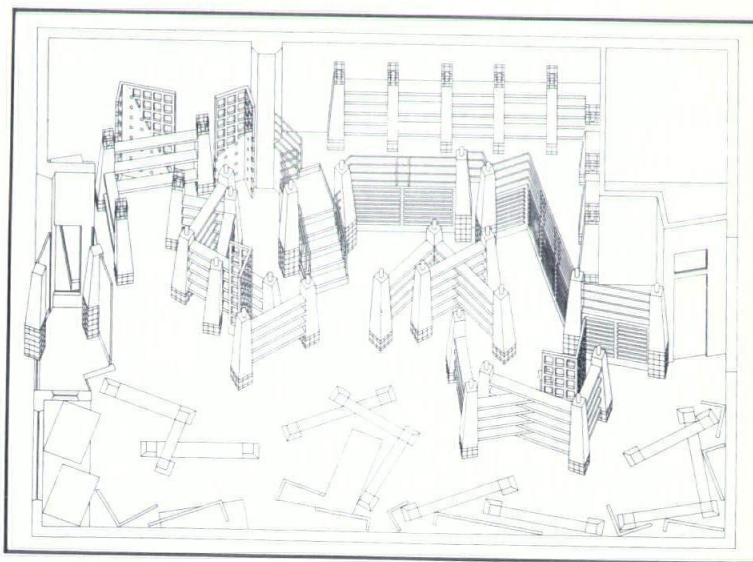
Student Award

First Place
Benn/Johnck Award

Palette Shop

Wade W. Weissman

University of Wisconsin, Milwaukee



Jury Comments
"It's zany, but
delightful...most
imaginative and
refreshing."

The Palette Shop is an art supply store that is located within a multi-use building that includes other shops, a cafe, and a parking garage above. The store faces east onto a busy commercial street within a two-block zone of specialty shops and boutiques. Efforts to give an image to the shop and to attract customers other than artists is achieved by creative merchandising in display windows fronting the sidewalk. Keeping these windows intact, and re-designing the entrance to draw interest is mandatory. Planning the interior of the store into specific areas for related items, while allowing for fluctuations in inventory meant designing a system of modules that is flexible and easily moved.

Second Place
South Bend Country Club

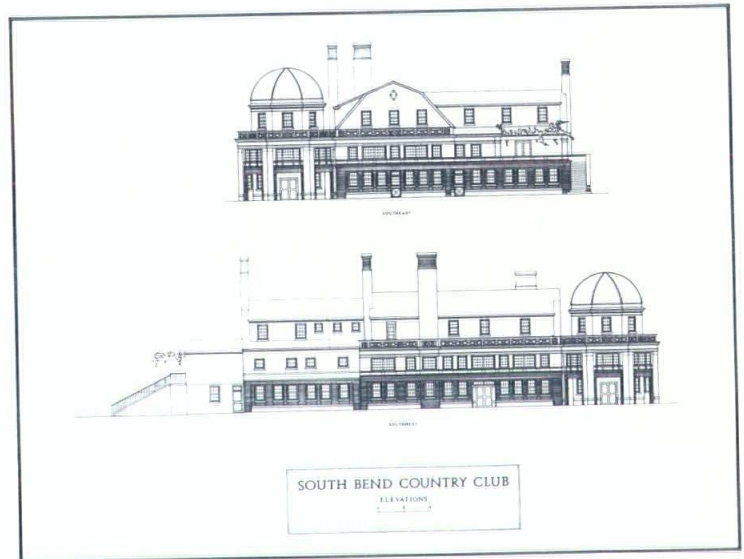
Luis Baldo
Daniel Keating
Alfredo Marr
Mary O'Toole

University of Notre Dame

The project is a renovation and long-range plan of development for the existing structure and ground.

The Club was built in 1916 and was the vision of architect Noel S. Dunbar. This vision, which was that the main clubhouse would have the ambience of a home in the country sited on a knoll overlooking the Chain-O'-Lakes, has become obscured over the intervening seventy years by a series of ad hoc additions and modifications.

The proposal is to retain the central core of the original building and to re-design the interior, creating a unified space by erecting a major double helix staircase. The theme of the club as a country villa is elaborated in a formal forecourt to the main entrance approached along the main axis in a manner which emphasizes the principal topographic feature of the terrain.



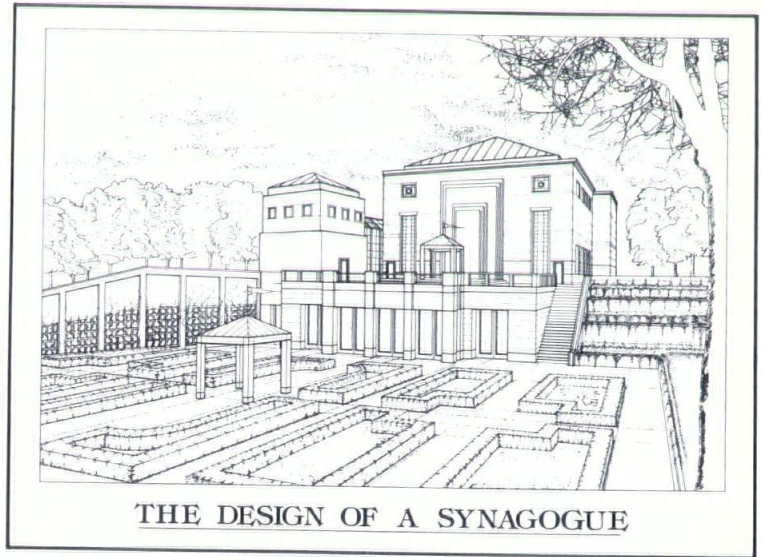
Jury Comments:
*"Elegant site plan...
can imagine the view
walking up the 18th
fairway...Meticulous
presentation."*

Student Award

Finalist
An Orthodox Synagogue

David Bader

University of Wisconsin, Milwaukee



THE DESIGN OF A SYNAGOGUE

I have designed a synagogue for a small orthodox congregation that was started three years ago by a dozen families who met regularly in its members' living rooms. Today the congregation worships in a small house which it has outgrown, and is eagerly looking for a larger facility which would better suit its needs. Being a member of the synagogue, I thought my thesis would be an excellent opportunity to design the ideal facility for them, even if the construction of a new synagogue is not within the congregation's means.

The site overlooks Lake Michigan and includes a large bluff with a forty foot drop. The site provides for beautiful views of the lake and a marina below.

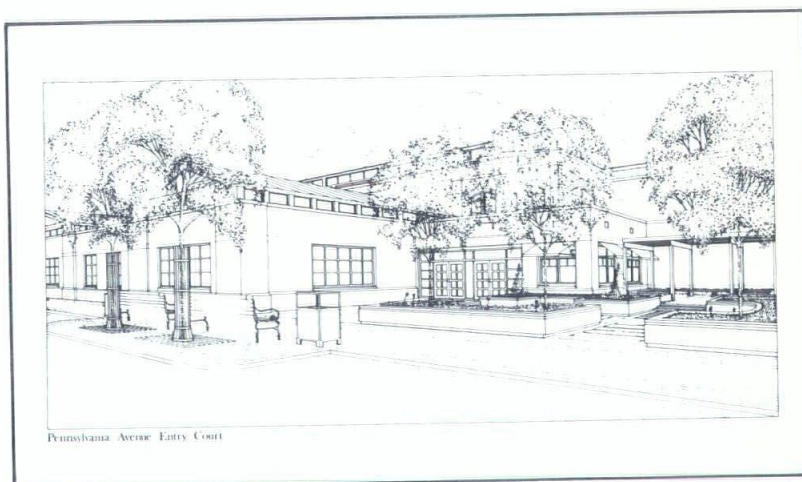
Jury Comments
"Details and geometry
well worked out...
Believable worship
space."

Finalist

A Community Center for Chilton, Wisconsin

Michael J. Martin

University of Wisconsin, Milwaukee



Pennsylvania Avenue Entry Court

The design of the Chilton Community Center involved the resolution of its downtown site location and the ordering of its diverse and complex programmatic components into a cohesive community of form and a simplified circulation pattern.

The education, social, and cultural activities are housed in the urban, classical form fronting on East Main Street, which maintains the existing street edge and provides a symbolic gateway to the downtown business district and historical core of the city.

To prevent conflict of use, a physical separation of the educational, social, and cultural activities and the athletic activities is needed.

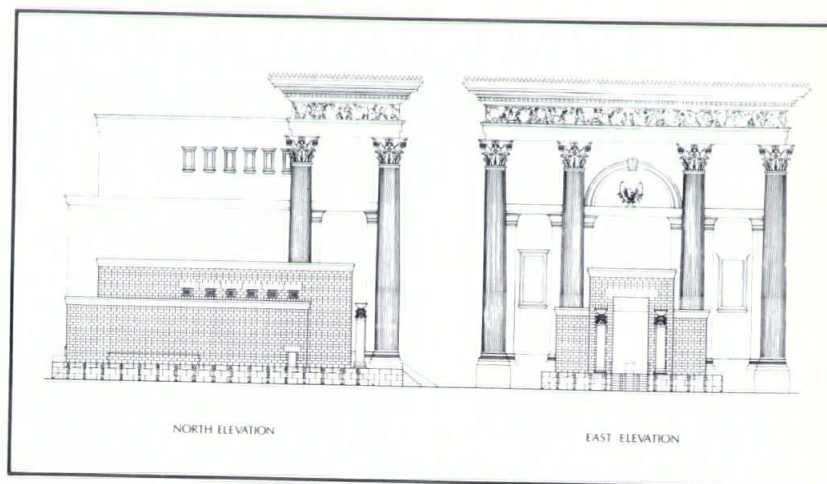
Jury Comments

"Well developed project...Looks like a civic building...beautiful presentation."

Student Award

Finalist
A Reconstruction of King Solomon's Temple

David Valaskovic
University of Illinois, Chicago



In reconstructing King Solomon's Temple there was a need to look at what came before and after the temple. Reconstruction of the original tabernacle and tent, Solomon's Temple, Ezekiel's Vision, and Herod's Temple were necessary to analyze Solomon's Temple by super-position and displacement of its predecessors and successors.

After the analysis of the three temples and tabernacle, there has been an attempt to relate these religious shrines to the development of the Christian Basilica plan. In a Basilica plan there is a correlation between the sequence of spaces through the building and the contents of the Bible. The Bible is represented pictorially in mosaics which are located on the upper walls of the church. The nave depicts scenes from the Old Testament, the transept scenes from the New Testament, and the apse shows scenes of Christ in heaven. These mosaics show movement in time from the Old Testament to the future.

Jury Comments
"Excellent use of
imagination based on a
verbal description...
beautiful balance of
forms."

*Student Awards
Honorable Mentions*

Project:
Park East Corridor Master Plan
Peter Wing Wah Tham
W. Johnson
University of Wisconsin, Milwaukee

Project:
Or Shalom Synagogue
Scott Boer
University of Illinois, Chicago

Project:
A Mixed-Use Commercial Development
Jean-Louis Quertignonmont
University of Illinois, Champaign

Project:
Multi-Family Housing Complex
Jean-Brice Viaud
University of Illinois, Champaign

Project:
Microville
Kristina Kotov
University of Illinois, Chicago

Acknowledgements



We are particularly grateful to Holabird & Root, to Sandra Kuffer, and to Beth Keller for contributing their time and talent to the design of this catalog.