



*Volume 6:
The Divine Detail*

A R C H I T E C T U R E

CHICAGO

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American
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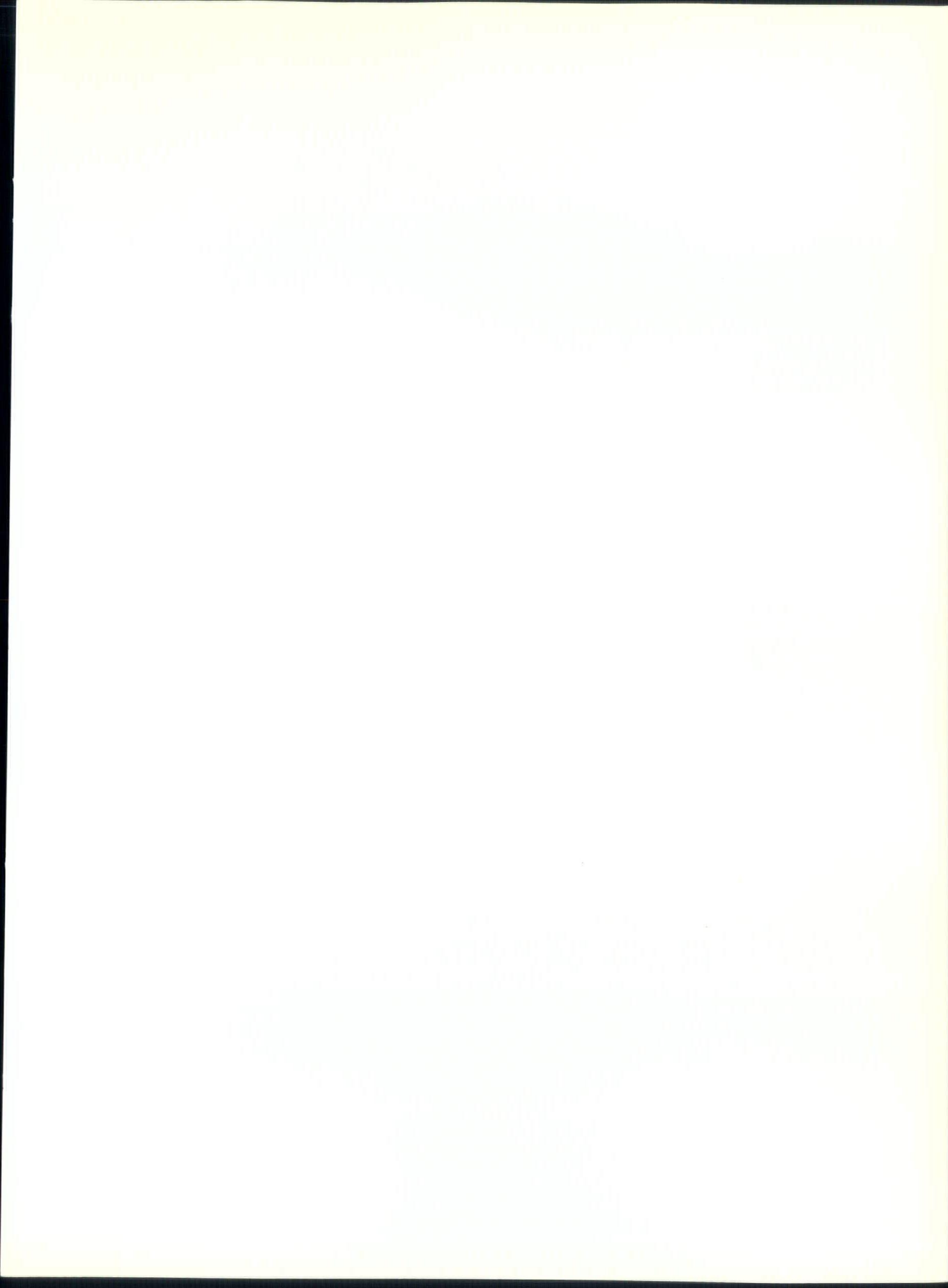
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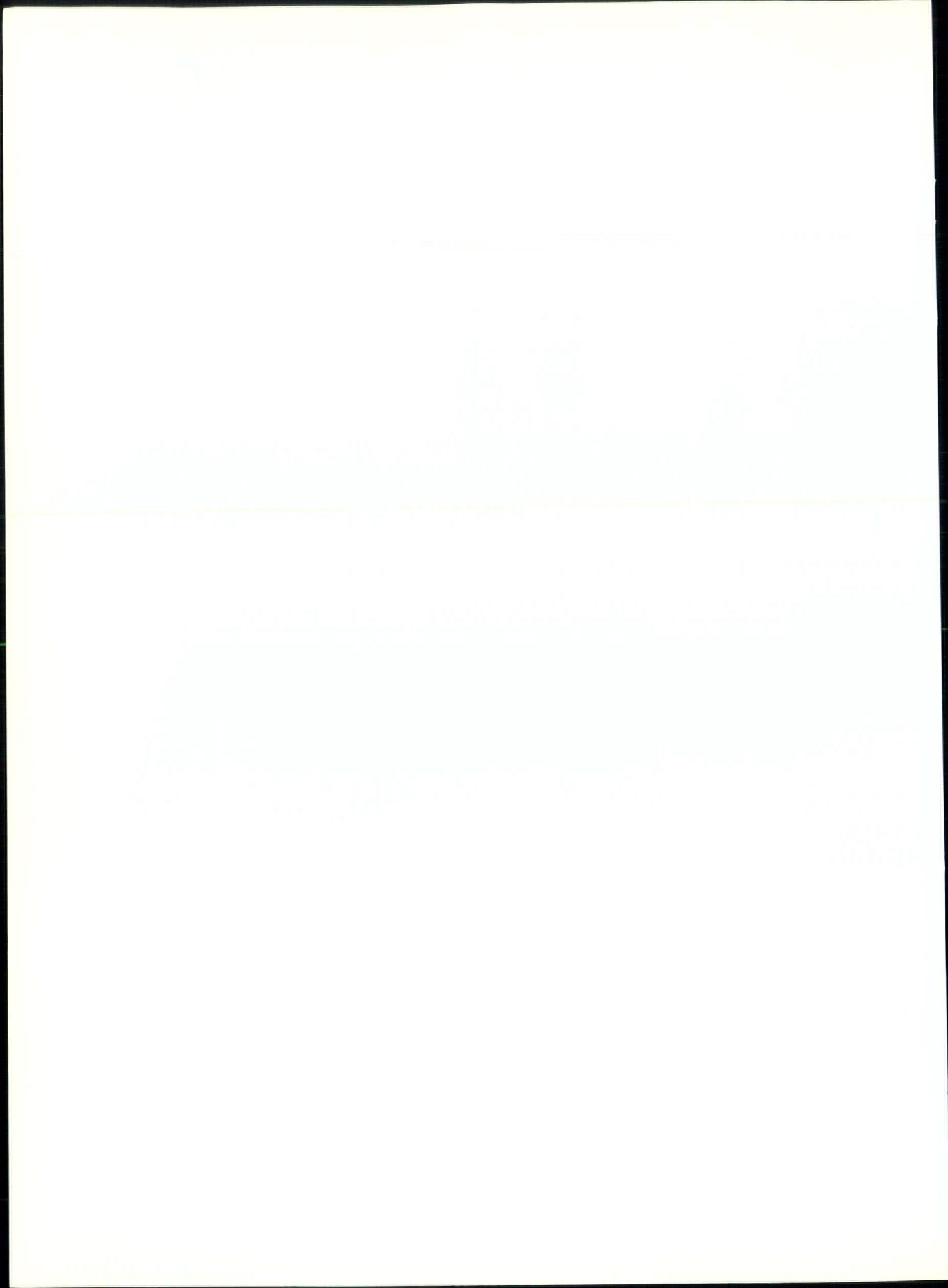
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The information about the projects in this book represents the CCAIA's best efforts to identify the architect for a given project, and is based on information provided by the firm submitting the project for an award. If there are any questions, the submitting firm should be contacted for further clarification.

Cover photo: United Airlines Terminal 1 Complex, Chicago, Illinois; Murphy/Jahn, Design Architects; Timothy Hursley, Photographer

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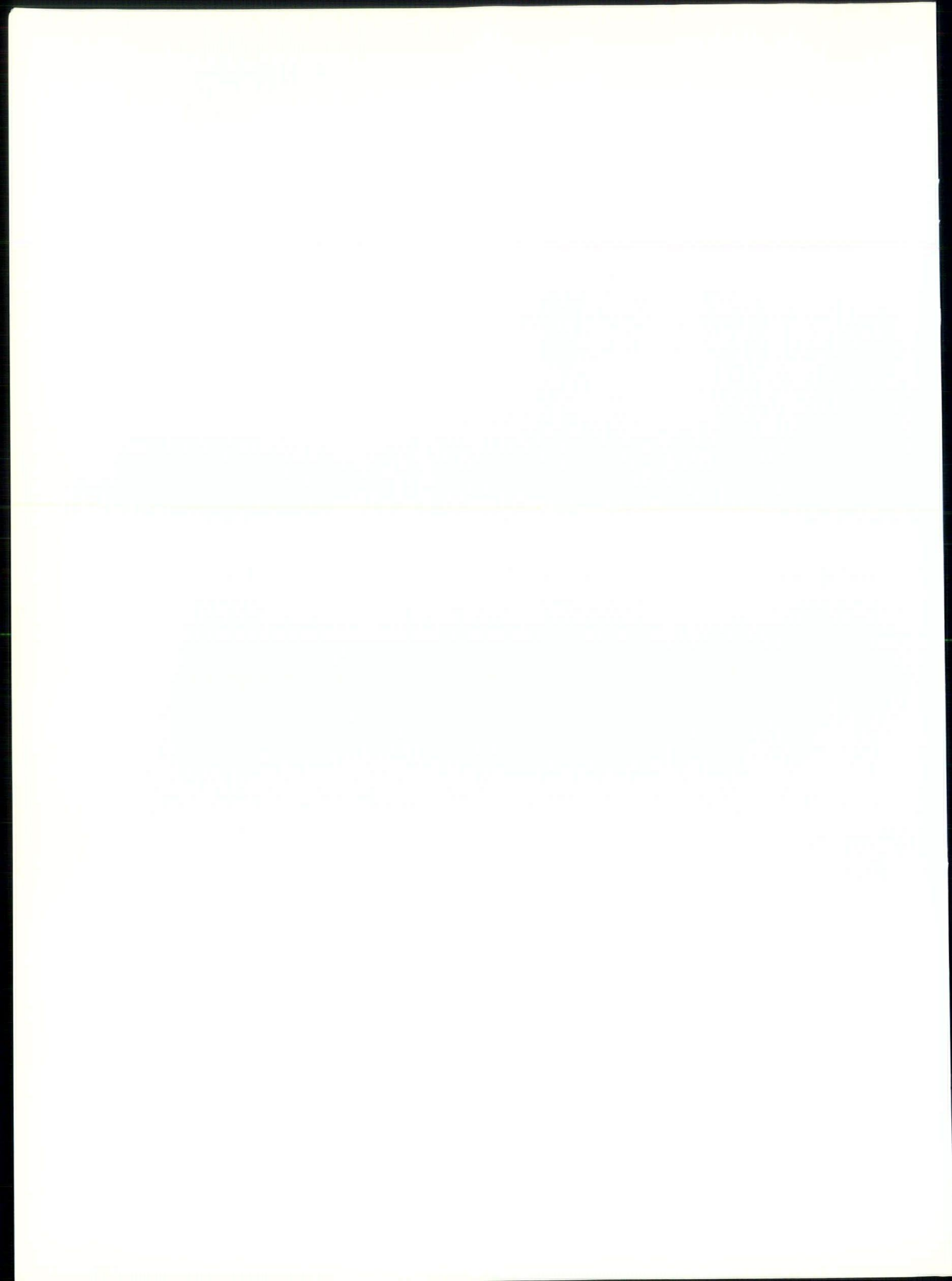
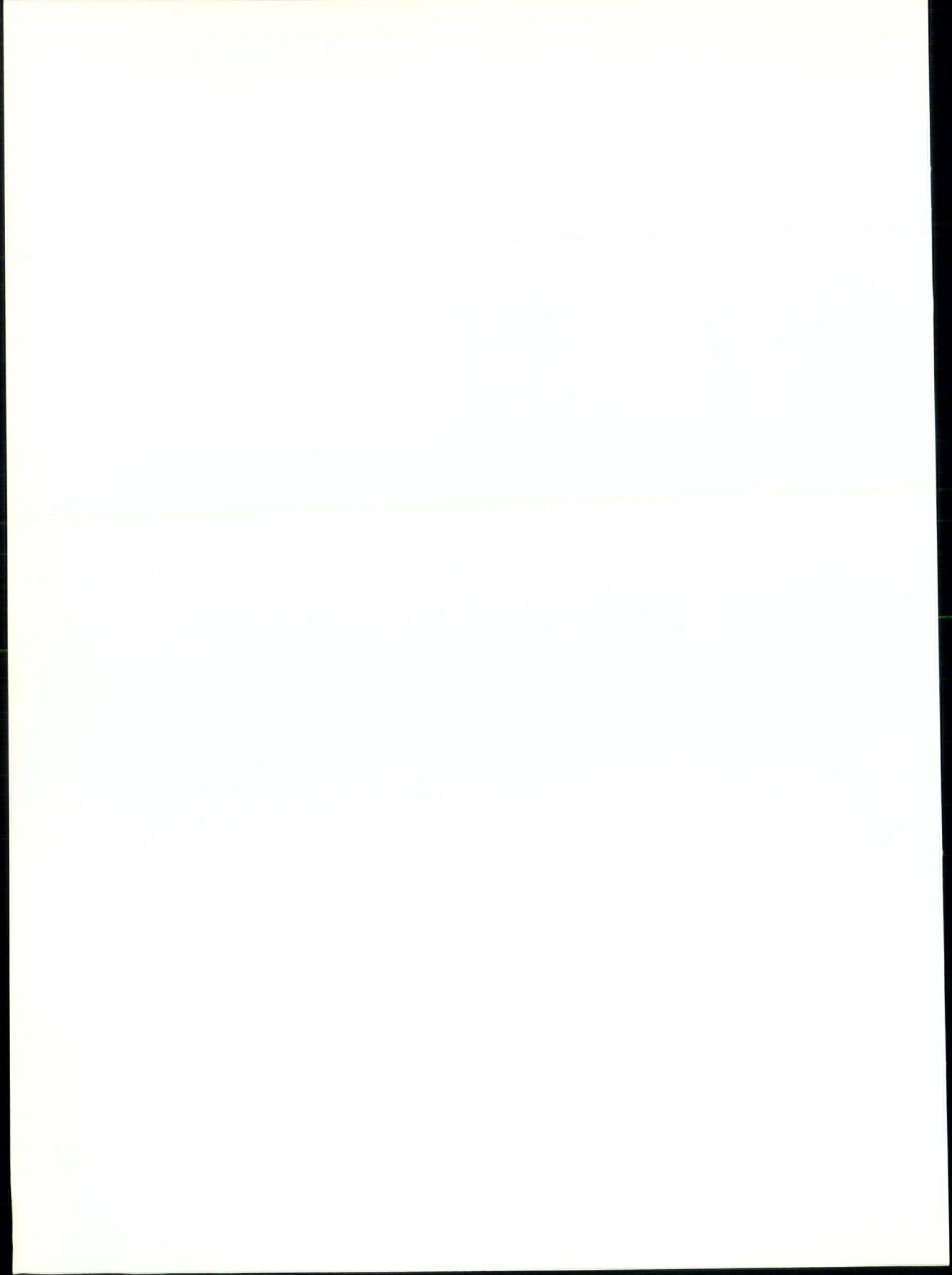


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Introduction

This year's publication marks an expansion of the Chicago Chapter AIA awards catalog into a journal reflecting both the activity and the ideas of Chicago's architectural community. It will continue to chronicle significant buildings; it will also present and analyze issues which have generated architectural dialogue throughout the year.

Hundreds of architects took part in the events which are recorded. In many cases they donated their time and expertise to address social and environmental issues. Their participation testifies to a spirit of generosity and a concern for larger societal issues which bodes well for our profession and our city in the future.

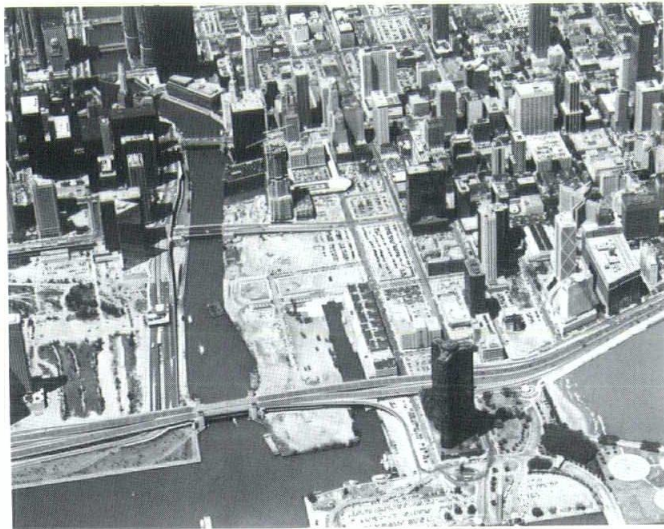
Cynthia Weese

Chicago Chapter AIA President

June 1987-May 1988

**Urban Design Program
on Cityfront Center,
January 13, 1988**

It is clear that new concepts now dominate the thinking of architects as they approach urban design in the central city. The relationship of buildings to one another and to the street, the restoration of the traditional urban fabric, and the interaction of major interior and exterior spaces have gained importance. An example of this vision is the Cityfront Center, which became the subject of a discussion at the Archicenter sponsored by the Design Committee and organized by Robert Brueggemann. The talk was led by Dirk Lohan of Lohan Associates; other speakers included Marcel Acosta of the City of Chicago Planning Department and Thomas Walker of the Chicago Dock and Canal Trust.



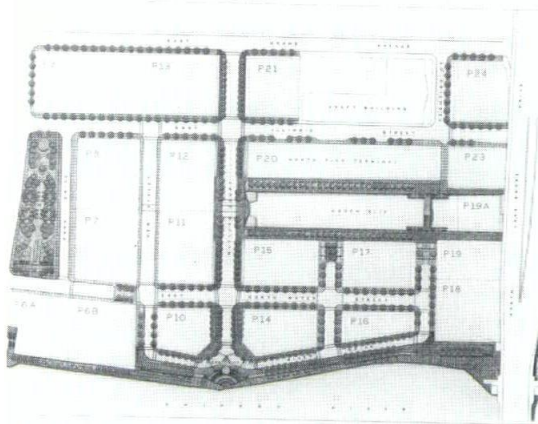
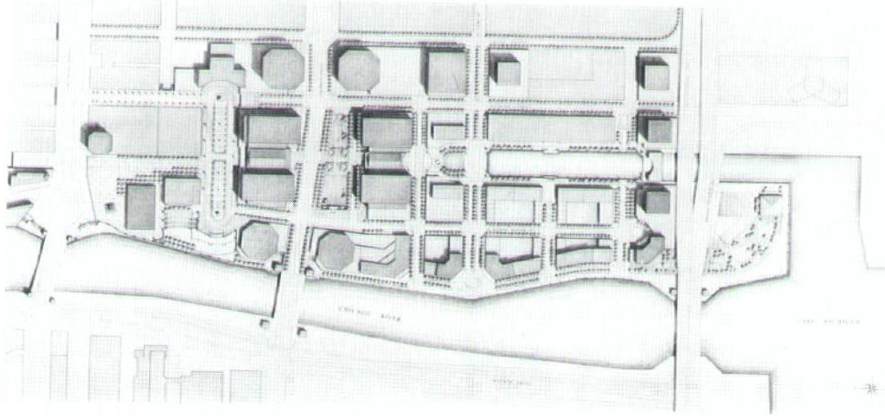
Left: Aerial view of site looking west from Lake Michigan, 1988. Visible in the photograph are (from east to west) Ogden Slip and North Pier Terminal immediately adjacent to it, the new street extending McClurg Court, a second new street, the Columbus Avenue Bridge, and the Skidmore, Owings & Merrill NBC Building under construction. Photo: Larry Okrent

Of all the manifestations of the decline of the theories put forward by the pioneers of twentieth-century European avant-garde modernism none is more striking than the recent emergence of "urban design."

The idea behind "urban design" is not new, of course. The Beaux-Arts architects of the nineteenth and early twentieth centuries believed that their role was to design everything from the smallest detail of a floor pattern to the streets and buildings of a complete city. From the palace at Versailles to Rockefeller Center, every

element fit into an overall design conception that determined massing, materials, and details.

This idea went into eclipse during the modernist era, when architects and planners started to believe that the design of a city should be less the product of artistic inspiration and more strictly regulated by the operation of transportation patterns, access to sunlight and air, building orientation, square footage requirements. Eventually, as the planning profession veered dramatically away from architecture towards fields like



Top: Master plan, Cooper Eckstut Associates, 1984
Bottom: Master plan base drawing for eastern half of site, Lohan Associates, October 1987

public policy, process eclipsed design as the main force in planning. Planners increasingly disparaged the very idea of physical design, which they considered irrational and elitist.

Despite their profound disagreements, the two professions came together in the drafting of zoning laws that enforced the aesthetic ideas of modernism, notably the segregation of functions in the city, the desire for open space and for free-standing buildings within it. At best this approach allowed architects maximum freedom and in fact produced a coherent modern cityscape in some places, such as parts of

go's Loop. At its worst, say its critics, it produced the monotony of Sixth Avenue in New York or the uncontrolled diversity of Stamford, Connecticut.

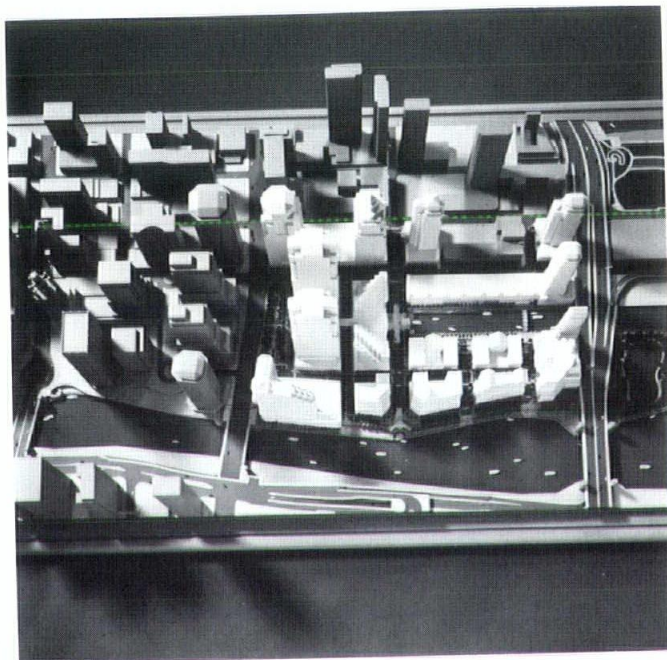
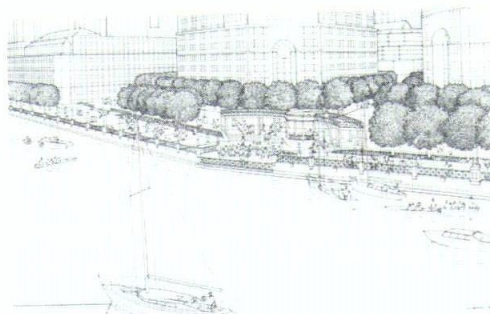
Urban design is to planning what the post-modern style is to architecture. In both cases a rhetoric in which form was closely linked to function has been replaced with a desire for form to follow form. In the case of urban design this has led to an effort to mandate ways in which new buildings will follow the massing and details of existing structures. At New York's Battery Park City, the most conspicuous example of the current wave in urban design, planners Alexander Cooper and Stanton Eckstut insisted on extending the existing Manhattan grid into the site. Furthermore, they required architects of individual buildings to conform to the kinds of massing and materials found in traditional New York buildings, for example the apartment houses along Park Avenue. But con-

vincing everyone that new buildings should borrow from existing ones, deciding which existing buildings are appropriate, and avoiding the stifling of new solutions are problems with no easy answers.

At the January 1988 AIA Focus meeting Dirk Lohan of Lohan Associates, Marcel Acosta of the City of Chicago Planning Department, and Thomas Walker of the development company Chicago Dock and Canal Trust discussed plans for the east part of Cityfront Center, a major new development north of the Chicago River and east of Michigan Avenue. For a number of years planning has been underway on this project, one of the largest new urban schemes in the country; and construction has begun, notably on the rehabilitation of North Pier Terminal on the east side of the site near Lake Shore Drive and on the NBC Building behind Michigan Avenue on the western edge of the site. The enormous project involves a

huge investment in infrastructure by the various parties involved. It will include an extensive new two-level roadway system for the western half of the site.

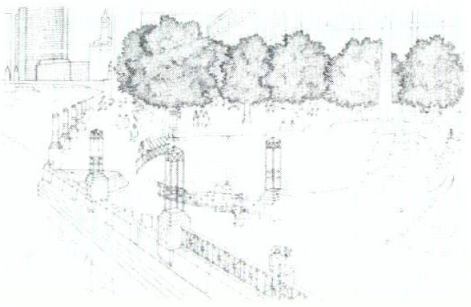
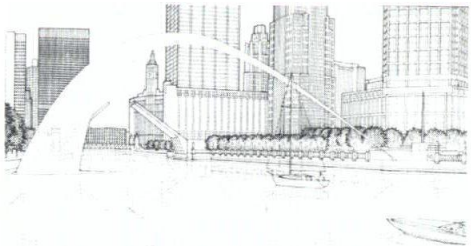
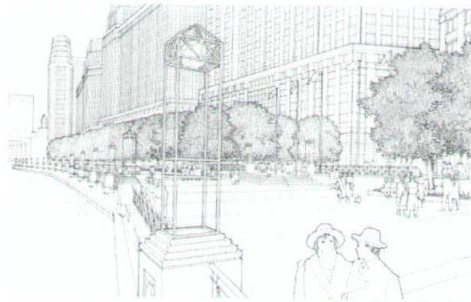
Lohan explained that the original scheme for the entire site was worked out by Alexander Cooper with Skidmore, Owings & Merrill. Subsequently the site was split in two. Skidmore, Owings & Merrill continued with the western part of the site, and Chicago Dock and Canal proceeded on its own with the half east of Columbus Drive, retaining Lohan as planner and architect for all of the public spaces. The guidelines established for Cityfront Center set out not only property lines, streets, public spaces, and view corridors, but also detailed requirements for the program, massing, and detailing of each building. In place of the free-standing modernist slabs seen at Illinois Center, for example, Cityfront Center will have masonry-clad buildings that ex-



Top: McClurg Plaza at intersection of esplanade with McClurg Court Boulevard. Subsequent to this drawing the Metropolitan Sanitary District

authorized a major new fountain in which a jet of water originating at the plaza creates an arch over the Chicago River. Lohan Associates, 1986

Bottom: Cityfront Center model looking north from the Chicago River. Model prepared by Lohan Associates, 1986. Photo: Bruce Van Inwegen



Top: Riverfront esplanade at Cityfront Center looking toward Michigan Avenue with Wrigley and IBM Buildings in background. Lohan Associates, 1986

Middle: Metropolitan Sanitary District Centennial Fountain: water arching south over the Chicago River. Lohan Associates, 1988

Bottom: Metropolitan Sanitary District Centennial Fountain: the collecting pool for the water jet. Lohan Associates, 1988

tend out to the property line at street level, in many cases stepping back above like the high office buildings of the 1920s. The intention was to create a cityscape with the solid, highly urban feel of the older parts of Chicago's central business district.

In addition to the developed parcels, the scheme will have a set of public spaces including an esplanade along the river and a plaza with a pavilion and fountains where the esplanade meets McClurg Court Boulevard, the major north-south street bisecting the project. Since the presentation much of the construction of the esplanade has been accomplished, and the Metropolitan Sanitary District has authorized the firm to proceed with a fountain that will take the form of a great jet of water arching across the river from the plaza.

Thomas Walker of Chicago Dock and Canal then described how the long-term interests of his firm were best protected by

maintaining strict design and quality guidelines and discussed some of the conflicts between various parties inherent in such a scheme. Marcel Acosta of the city's Planning Department explained how the scheme fit into the pattern of general reports that the city has been preparing for areas in the central business district, and went on to discuss the very specific design guidelines that they have been negotiating with individual developers for large parcels, for example the set described by Lohan for Cityfront Center. Mr. Acosta compared Chicago's efforts to those of places like San Francisco, where the city has taken a much more direct role in dictating the appearance of buildings.

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Good Old Modern

The term "modernism" fell from grace in the 1970s and early '80s. Today it is a word which is enjoying a renaissance. The issue: has the meaning of modernism changed in the late twentieth century? The Design Committee invited Kevin Harrington of the Illinois Institute of Technology, Ralph Johnson of Perkins & Will, and Darcy Bonner of Himmel/Bonner to discuss modernism at the Archicenter.



*Left: Darcy Bonner, Himmel/Bonner Architects
Stanley Korshak at the Crescent, Dallas: terrazzo and steel staircase enclosed by a backlit cylinder of sandblasted glass
Photo: R. Greg Hursley*

Recently, some younger architects have been showing an increased interest in modern architecture. Trained during the time when the central tenets of the Modern Movement were being studied and found wanting by many scholars, one might guess that they would be more taken with leading edge trends, perhaps an aesthetic based on the literary theory of

deconstruction in which, as in the case of structuralism a few years ago, it is easy to take the metaphor for reality. In addition to reacting against what they have been taught, these people do not seem to see themselves as a necessary part of the evolution of modernism. They are young enough to consider modernism part of the past, rather than what they have al-

ways known. They see modernism as a rich fabric, to which they might contribute.

Among the reasons for this interest in modernism is the recognition that modernism has become a subject of historic inquiry. Contemporary architects are thus relieved from the earlier claims of the movement. Modernism is no longer seen as apocalyptic (Le Corbusier's choice of architecture or revolution) or utopian (Gropius' search for a total architecture). Nor is this renewed interest in modernism an antiquarian pursuit, seeking to describe accurately a form without particular concern for its meaning. Although studying forms for their historic interest is itself a habit of mind and action that can be called modern, one of the chief lessons of such study is that modernism will neither save nor end the world.

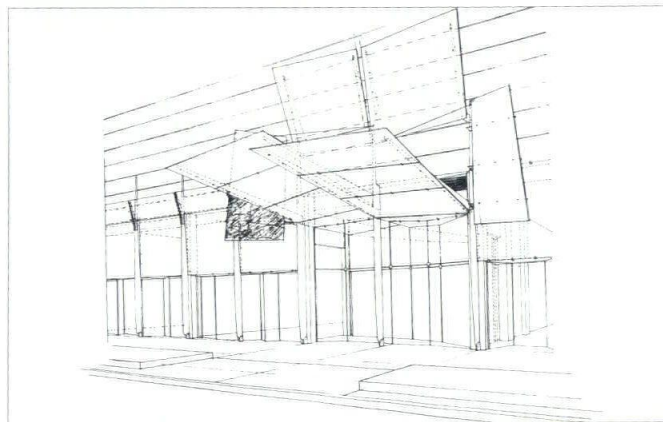
Another reason for the interest in modernism is the rehabilitation of the idea of eclecticism. At the beginning of

the modern era, usually taken to be about 1750, the concept of drawing on all ideas for the partial strength each might offer is summarized by Denis Diderot's definition of the eclectic as one "who dares to think for himself, ... and who, from all the philosophies which he has analyzed without respect to persons, and without partiality, makes a philosophy of his own, peculiar to himself." When this set of ideas, intended to offer freedom of choice, was redefined, by Viollet-le-Duc among others, to indicate lack of unity, eclecticism became a pejorative concept. The rehabilitation of eclecticism results in part from the decline in the demand for originality, and in part from an interest in its possibilities.

These varied possibilities are related to a set of permissions which one might say architects have given themselves in the last twenty years. First is Robert Venturi's essay *Complexity and Contradiction in Architecture*. In a book that has



Both visuals this page, Himmel/Bonner Architects
Left: Stanley Korshak at the Crescent, Dallas: main entrance vestibule
Photo: R. Greg Hursley
Below: 110 East Delaware, Chicago
Perspective of exterior facade



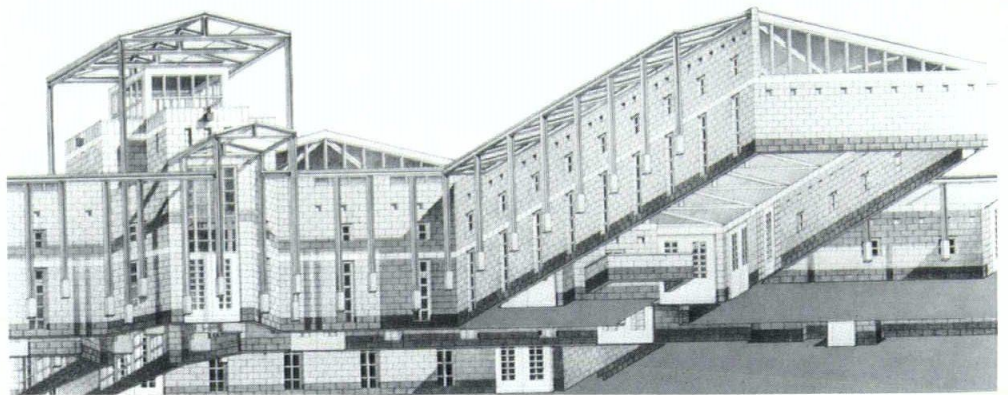
derived much of its power from the richness of its illustrations, drawn from the entire range of architectural expression, Venturi exposed architects, particularly young ones, to a library of forms not dreamed of in their undergraduate surveys. Even more than the argument of in-

clusion, messiness, and vitality Venturi's book proposed an architectural world of tropic richness rather than arctic splendor.

A little later, an interest in unorthodox modernism arose. People seriously sought to replace Gropius with Aalto in the pantheon of the great

modernists, signalling the attraction of ideas exploring the cozy. A veritable international explosion of other figures emerged who had been interested in the ethics of modernism without seeing the need to accept a particular aesthetic. Whether one considers the work of Team X as a group or the individual richness of Giancarlo da Carlo, the elegance of Barragan or the earthiness of Candela, thanks to the jet plane, color slides, and printing, the general exposure to distant places has expanded tremendously.

A similar reassessment occurred in Chicago, in the variety of work proposed by the members of the Chicago 7, and in the revisionist exhibition spearheaded by Stuart Cohen and Stanley Tigerman. The show celebrated the work of the rest of Chicago's architects--Reborelli, Adler, Holabird & Roche, Holabird & Root, Dwight Perkins, George Keck, Howard Cheney, William Deknatel, and others--demonstrating the richness of



the local tradition that opened up the constricting frame of the orthodox Chicago school. One could explore this work in terms of material, structure, plan, or expression and find new and challenging solutions to seemingly simple problems.

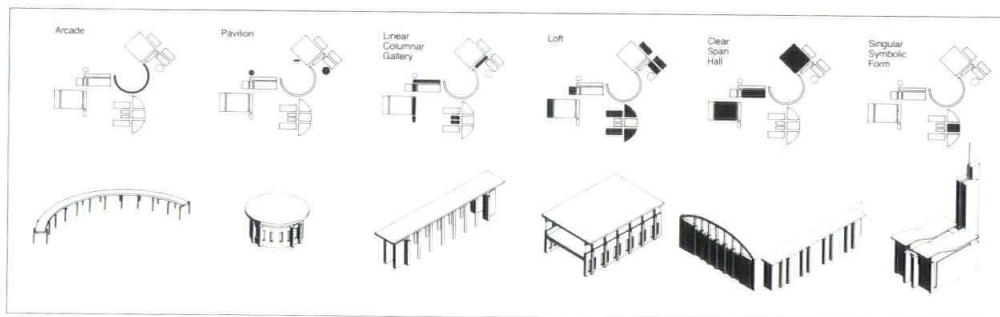
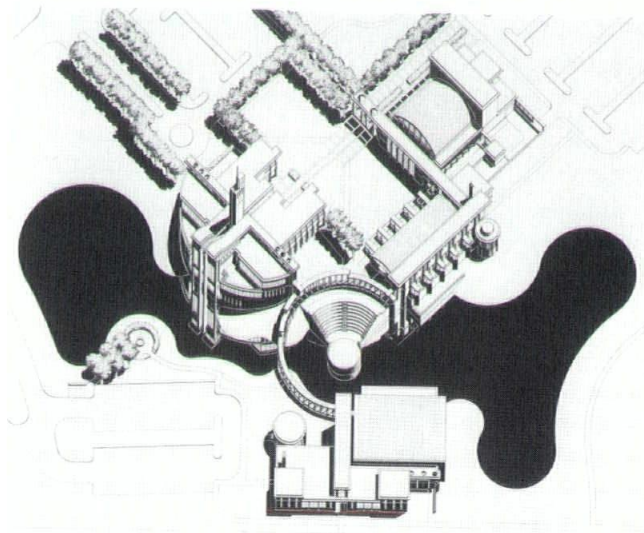
Finally, somewhat less directly, the increasing interest of historians, especially in the origins and development of the French Academy (later School) of the Fine Arts, the Beaux Arts, has presented, for those who have followed the argument, the fact that its analytical system and many of its principles of design process are indistinguishable from what could be described as orthodox modern

principles. For instance, both Frank Lloyd Wright and Le Corbusier declared that architecture began with the plan. This is one of the fundamental Beaux-Arts tenets, although both architects might have denied the source. When architects come across these concepts today, they find a continuity of ideas despite a conflict of forms.

Architects seem to be more interested in the past as a source for method than as a source for form. Here the example of Louis Kahn offers great opportunity for study. Kahn, trained carefully at the Beaux-Arts influenced school of architecture at the University of

Pennsylvania, under the French-born and -trained Paul Cret, over the course of his career learned how to integrate ideas in the work of many people he admired. One might suggest that Kahn's sense of complex organization derived from Wright, his sense of the power of material from Le Corbusier, a sense of clarity and order from Mies, a concern for the cozy detail from Aalto, while his equation of light and water was unique. Yet one might as easily describe many of these attributes in terms of concepts that emerged from his Beaux-Arts training and his own interest in the past. With Kahn great art is the result of the artist opening

All visuals these two pages: Ralph Johnson, Perkins & Will
 Below: Illustration of the architectural vocabulary used by Johnson for Orland Park Village Center Complex
 Right: Orland Park Village Center Complex
 Opposite page: Desert View School, Sunland Park, New Mexico



himself to all possible sources. Even more recently, there has emerged what must be called a vogue for Vienna, an enormous interest in the architecture of that city around the turn of this century. Here it is possible to see a kind of crossroads of modernism, with

intersections of Mackintosh and Wright, and signposts for the futurists. The Secession now seems more an effort to connect than to withdraw, for here too are an extraordinary array of forms in the crafted interiors of Loos, the marvelous surfaces of Hoffman, or the

pierced forms of Wagner. Many other cities, among them Barcelona, Budapest, and Helsinki, were open to a rich array of new forms and ideas at the turn of the century.

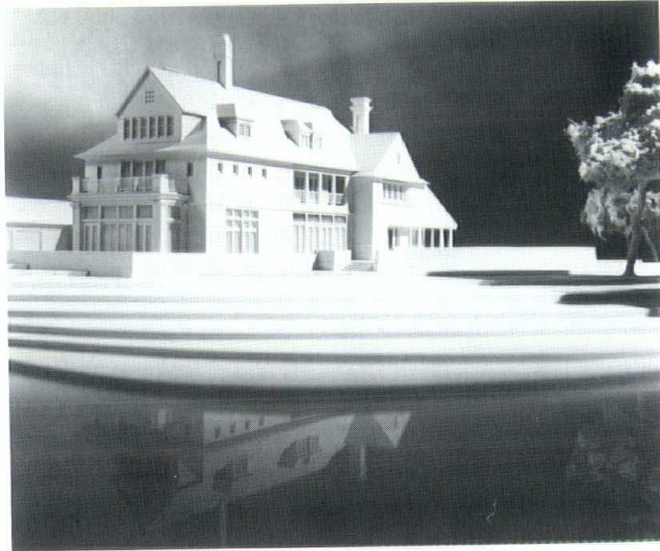
Modernism may have become limited and narrow in focus as the efforts of exhibi-

tion curators, apologists, and journalists chose a reductive view to achieve the high concept of a very clear statement. Such simplicity now seems simple-minded. Modern architecture began as a democratic exploration, a mixed economy of opportunity. It should not be surprising then that in the marketplace of ideas, some architectural possibilities that once seemed peripheral now appear to be choice antiques. These varied permissions and factors encouraging architects today to continue the exploration of architectural opportunity, when advanced with interest and insight, make it reasonable that a tradition of quality and meaning will continue. It should be no surprise that one of the places where this exploration continues is Chicago, that most modern of cities, where greatness is expected.

Kevin Harrington

On Villa Suburbana

The suburban house is a building type which has evolved over an extended period of time from a wide range of cultures, architectural precedents, and personal highly idiosyncratic decisions. This richness, which results from solving essentially the same problem over and over again, became the theme of a program sponsored by the Design Committee at the Architectural Center. Looking back in time, Wojciech Lesnikowski discussed the difference and similarities between the classic villa and the house. Looking forward in time, Margaret McCurry of Tigerman McCurry and Kevin Kemp of Decker and Kemp presented the recent work of their respective firms.



*Left: Decker and Kemp Architects Private Residence, Will County, Illinois
Photo: Orlando Cabanban*

Interest in the subject of a "villa suburbana" as a typological architectural case reappeared in the 1970s as part of the renewed interest in historical typologies and conceptual research into contextual values of architecture. Since then, the "villa" has become popular both as an academic subject and in professional practice. On the academic side, the monograph entitled "The Villa Laurentiana" was published a few years ago in Paris. It addressed various old and new archeological recreations of the Roman villa and included several house

designs carried out supposedly in the Roman spirit. On the professional side several housing experiments in West Berlin have explored the villa concept. Le Corbusier's "Villas in the Sky," from his Radiant City proposal, have also found renewed interest in France, where a competition was organized for the multistory residential building-villas. Winning results will soon be realized. In the United States, interest in Roman villa types promoted designs for the "corporate villa," the historically influenced handling of the parti of suburban corporate head-

quarters. The villa influence can also be seen in many post-modernist houses designed for wealthy clients by architects who need to refer to a respectable cultural typology and terminology.

Some general observations can be made outside of the commonly accepted wisdom that the Roman villa type is one of the rational keys to understanding classical notions of irregularity and picturesque in architecture. A certain confusion surrounds the meaning of the term "villa." The Roman type seemed to represent an informal collagist assemblage of parts resulting in a pastiche which really reflected the length of time taken to build or expand them. Only on rare occasions, as at Hadrian's villa, were they entirely designed with artistic, psychological, and dynamic irregularity in mind.

Contrary to Roman precedent, the Renaissance derivations of Palladio, Vignola, and Peruzzi stressed powerfully

symbolic monumental forms which preferred overall axiality and symmetry to the informal fragmentation of the Roman layouts. This new villa type springs from the socio-political and cultural purposes of the Renaissance.

Renaissance historicism not only aspired to be a heroic vision of Roman history but also embraced a grand concept of the humanist ideals of its own times. In France, the aristocratic rural residence, known as a chateau, can take its place as another example of the formalization and monumentalization of the Roman agrarian work place and leisure retreat. The question remains, however, whether such a different interpretation of the Roman precedent was done with a clear intellectual and programmatic awareness or if it resulted from ignorance of the true nature of Roman villa architecture. Some scholars claim that the latter case is exhibited in Palladio's famous monumen-



Top: Decker and Kemp Architects Cottage on Beaver Island, Michigan Photo: Orlando Cabanban

Bottom: Decker and Kemp Architects Country House on Lake Minnetonka, Minnesota: Restoration of a 1909 building by Chicago

architect Howard Van Doren Shaw

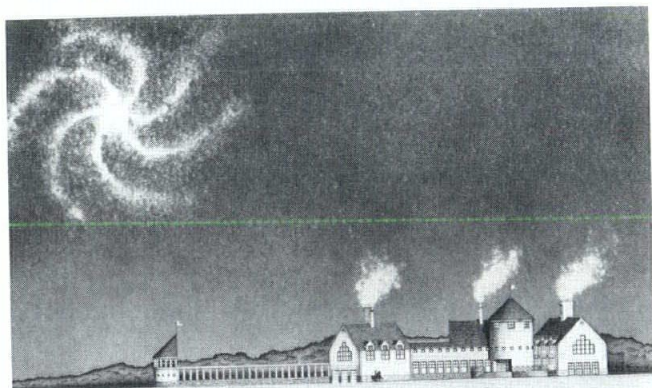
tal portico, a form that was never applied to true Roman villas.

The popularity of the heroic Renaissance traditions continued throughout the 18th century, culminating in the romantic, neoclassical rural buildings of Gabrielle, LeDoux, and Bofrand. The mood of this "age of philosophers" was similar to the intellectual climate of the Renaissance; correspondingly, its artistic product remained within fundamental Renaissance ideals.

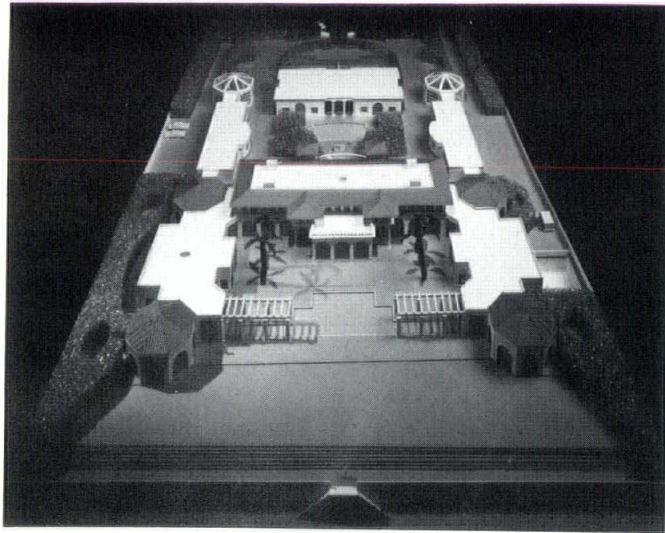
This similarity of vision and desire disintegrated in the 19th century, known as the "age of eclecticism." This era emphasized individualistic romantic and picturesque notions associated with creative freedom. The 19th century returned to pre-Renaissance Romanlike concepts of the rural or suburban villa-residence. The interest in irregularity of architectonic composition which appeared at the Ecole des Beaux Arts in Paris which was based on archeological recreations of

Roman villas was a good witness of this trend. Furthermore, the late 19th century witnessed an incredible populist flowering of interest in this type of domestic architecture, as a result of the newly-gained influence and power of the bourgeoisie. The middle class, seeking to emulate the past cultural splendor of the aristocracy, wished to evolve its own "villas" as a symbol of its new power, status, and acquired wealth. As a result, numbers of significant or insignificant houses were called "villas," named according to symbolic or mythological terminology, zodiac signs, or women's names. From an aristocratic and proud creation a "villa" became an expression of the cultural advancement of the bourgeoisie more often associated with bad artistic taste.

The popularity of the villa continued well into the twentieth century. It seriously influenced modernism, a movement which was always concerned with hygiene, health, and a cor-



*Top: Tigerman
McCurry
Wits' End, Michigan
Photo: Bruce Van
Inwegen
Bottom: Tigerman
McCurry
Northern Illinois
Residence*



*Top: Tigerman
McCurry
Private Residence
Barrington Hills, Illinois
Photo: Howard N.
Kaplan
Bottom: Tigerman
McCurry
Florida Residence*

respondence with nature. The structures of Le Corbusier, Mendelsohn, Aalto, Scharoun, and Loos are excellent examples of the conceptually redefined, avant-garde villa types aimed either at the middle class now oriented politically to the left or at some avant-garde artistic circles. In spite of their novel architectural language these designs have more in common with the original, dynamic concepts of Roman organization than with the hierarchical formality of the Renaissance and the discipline and order of formal and behavioral features.

Another interesting aspect of the confusion surrounding the historical events of this type is the difference in terminology and meaning between a "villa" and a "house" as a place of residence. While in Renaissance Italy, great rural residences were called "villas," in France and England they were referred to as "great houses." Perhaps the different

nomenclature of France and England was attributable to the lingering influence of the Middle Ages which rejected Roman moral values and artistic concepts. A "house" was probably associated with the family values dear to medieval ethics and social values, rather than heroic public Renaissance attitudes. The northern cultures remained influenced by the medieval epochs and continued to call most of their rural residences "houses." The AIA seminar held recently in Chicago on the subject of the Villa Suburbana proved that two such tendencies are still very much in existence. The debate on the subject of historical evolution, conceptual meaning, and present usefulness of the villa type is far from over. Recent architectural experimentation on this subject in Europe and the United States is living proof of this claim.

Wojciech Lesnikowski

Lakefront Taskforce Recap



Above: Lakefront Taskforce participants Kathryn Quinn, Walter Netsch, John David Mooney, Miriam Gusevich, and Frank Heitzman at work in the offices of Weese Hickey Weese

The issue of our city's delicate shoreline washes in and out of consciousness with a rhythm like the surf itself. That would be soothing if it weren't for the immense cost of keeping the shoreline where it is, a potential cost which mounts every year that nothing is done about it.

After the summer of 1988, one of the driest on record, with the lake level dropping daily, it is difficult to remember how the lake surged out of bounds during the storm of February 8, 1987. It nearly destroyed every barrier which had been erected to resist it, and it mercilessly flooded everything which offered no resistance.

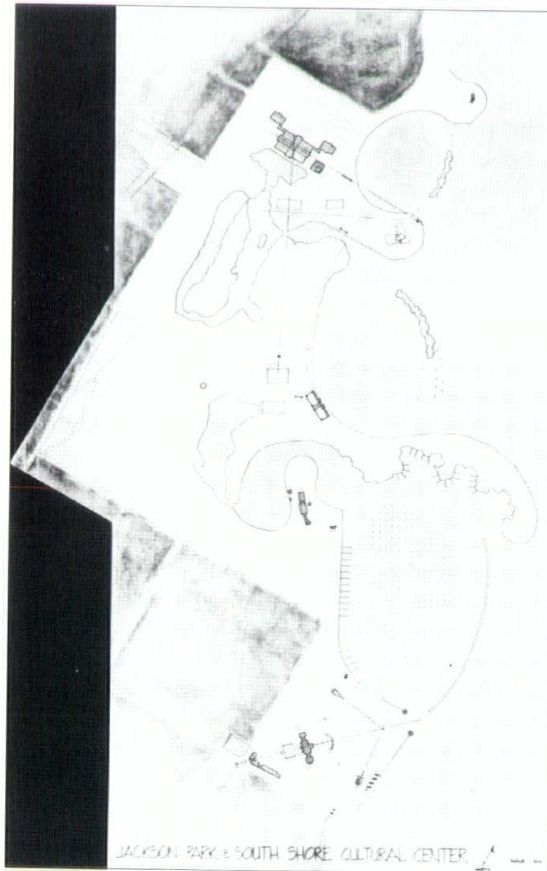
Property owners, civil engineers, and city officials gathered, and soon afterward, then-mayor Harold Washington formed the Chicago Shoreline Protection Commission, chaired by Martin Oberman. Given the number of technical and financial, as well as politi-

cal, problems to be solved, the Commission's Structural Measures Committee chaired by Charles Colinson of the Illinois Geological Survey, quickly became the place for those with expertise to offer advice.

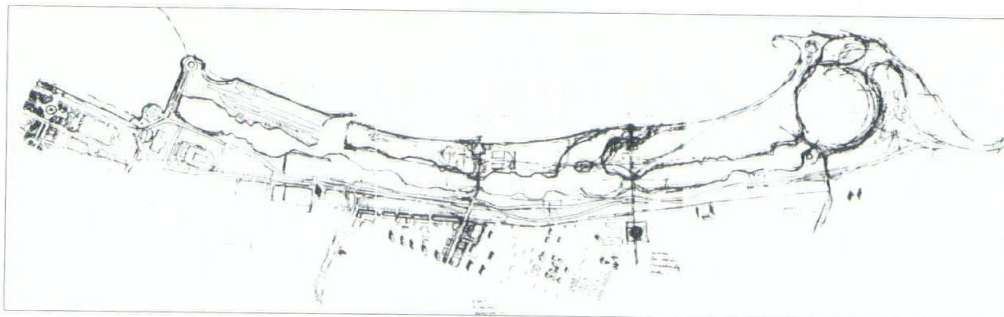
The Chicago Park District owns most of the Chicago shoreline, and for decades it had been regularly assessing damage and attempting stop-gap repairs on the ancient shoreline. While this one storm's damage was estimated at seven million dollars, the total long-term erosion damage was estimated at two hundred million, and clearly now the repairs were out of reach for the Park District. While short of cash, however, they did have a wealth of data on the kinds of damage, sub-surface conditions, and even practical, cost-saving solutions to most of the kinds of damage that had been suffered. Luke Cosme, a Park District engineer, was a font of ideas, and his enthusiasm caught the eye of Park District

*Below: Burnham Park, Miags Field to 47th Street
New armored landfill islands create protected lagoons for expanded water sports. Active playing fields on the existing land side of Burnham are separated from passive recreational areas. Protected beaches feature water slides and a ferris wheel modeled after the one at the 1893 World's Columbian Exposition. The landscaped islands include nature sanctuaries and botanic gardens, made accessible by a leisure drive. New parking along the IC tracks separates cars from recreation areas.*

Team: Tom Welch, Steve Rugo, Joe Valerio, Bob Israel



*Left: South Shore Cultural Center Area
This proposal integrates Promontory Point, Jackson Park, and South Shore Community Center into a new master plan for the revitalization of the South Side lakefront. Promontory point is used for passive recreation. A new point for children's active recreation features a sailboat park, formal garden, and sled hill. Between the two points a rock breakwater creates a natural sheltered beach. At the Casino Boathouse, the beach is replenished and the boathouse renovated for year-round use as a restaurant or club. Landfill or breakwaters create South Shore Harbor. At the South Shore Cultural Center, new formal planning includes an esplanade for twilight strolling, a pool, and a boathouse. The beach and waterfront are enclosed for protected water sports.*
Team: Kathryn Quinn, John David Mooney, Durwin Ursery, Christina Bomben



Commissioner Walter Netsch, who saw for this problem a solution of much wider significance.

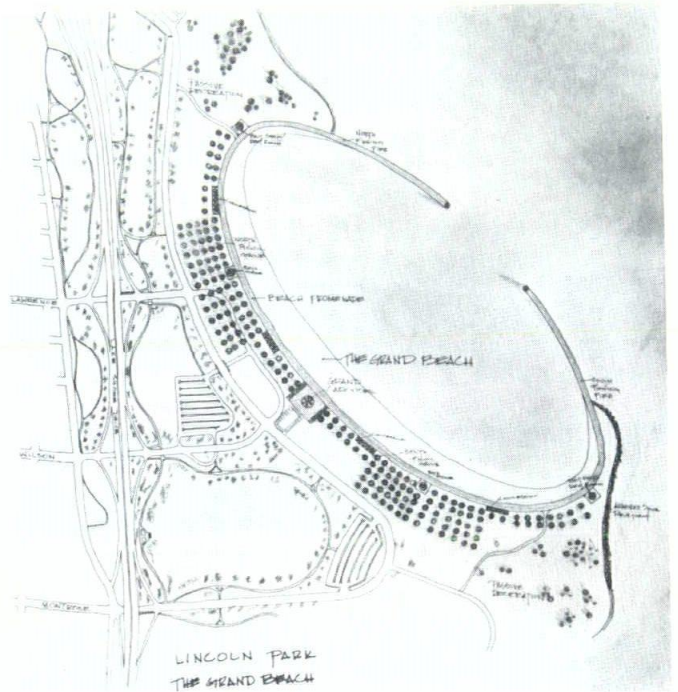
Walter asked the AIA to convene another taskforce, to work with the engineers on the Structural Measures Committee. Cynthia Weese then created the CCAIA Lakefront Taskforce, chaired by Frank Heitzman and Anders Nereim, and charged it with the development of architectural and planning solutions for areas of the Lake Michigan shoreline where recreational opportunities could be created as a natural extension of the rebuilding against erosion.

The taskforce met in the offices of Weese Hickey Weese every Saturday during the summer. Teams headed by CCAIA members John Nelson, Wayne Tjaden, Thomas Welch, and Kathryn Quinn met with Cosme and other interested civil engineers and experts such as John Gnaedinger, president of STS, one of the country's leading geotechnical engineering

firms, to educate themselves about the potential engineering solutions to lake erosion, and to test their designs against the unfamiliar realities of construction technique and cost.

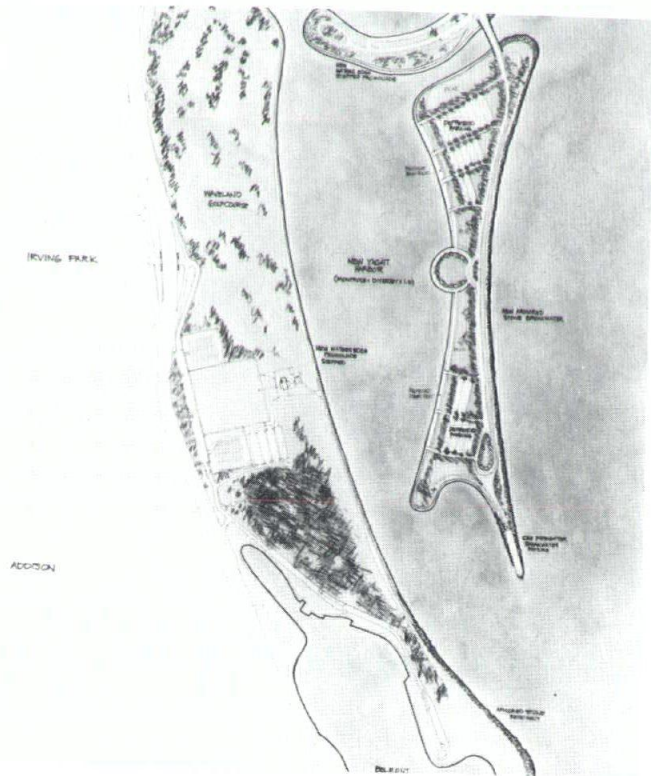
Walter Netsch and Ed Uhlir, while officially part of the Park District's contingent to the Structural Measures Committee, contributed greatly by highlighting recreational opportunities based on their knowledge of existing demand for parks and recreation in Chicago. On several occasions, Ed brought to the Saturday meetings some of the wonderful original drawings from the Park District's archive of earlier shoreline park plans.

Frank Heitzman met with the Structural Measures Committee and quickly established the need for official, rather than advisory consideration of the recreational and design issues which would be part of the repair effort. While some members of the Structural Measures Committee had not originally



Grand Beach, Montrose Beach Area, Foster to Montrose
 This solution creates a grand beach centered on Wilson Avenue. The center point is anchored by a large grand carousel. The paved promenade extends northwest and southeast, curving beyond the hardened north and south shoreline. It continues out into the lake over a sheet piling breakwater, forming a large oval basin. This promenade is

flanked by a wide white sand beach to the lakeside and a vast picnic grove of regularly spaced trees to the land side. Various amusements and activity centers, including a pergola, concession stands, bait and boating shops, changing areas, bathhouses, restrooms and other amenities create an active summer recreation area.
 Team: John Nelson, Don Nowotny



Irving Park Breakwater--Island Scheme, Montrose to Belmont
The existing stepped revetment from Montrose Harbor south to Belmont is seriously damaged. The water of this area averages twenty feet deep. The proposal builds a new island breakwater off the existing shore, allowing for the construction of a major new first-class boat harbor. Depressed parking and boater

support located on the island provides maximum security and operational control and minimizes the impact on existing park land. The now protected existing shore is reconstructed as a stepped promenade, and the existing Montrose Harbor is used for quiet water park activities.
Team: Wayne Tjaden, Miriam Gusevich

seriously considered anything but the most sturdy and practical "hard" solutions for the lake's edge, there was already a contingent of geologists headed by Charles Shabica of Northeastern Illinois University, who were convinced that a "soft" edge would stay in place much longer, and naturally build up sandy recreational areas out of the lake as time went on. Frank arranged for the CCAIA Lakefront Taskforce to make weekly design presentations to the Structural Measures Committee during their regular meetings at the offices of the Chicago Park District. After it became clear that the architects were able to deal with all of the issues, these designs were presented and became a legitimate part of the Shoreline Protection Commission's deliberations on September 8, 1987.

The proposals then became part of the Commission's final report to Acting Mayor Sawyer. The continuously receding lake

levels of 1988 have minimized the still-existing problem in the eyes of the public. In accepting the report of the Commission, which included 850 million dollars worth of repairs and attendant improvements, Mayor Sawyer recognized the ongoing shoreline projection problem, and voiced the hope that state and federal funds could be applied to realize the dreams.

The CCAIA Lakefront Taskforce has established a very visible profile for our chapter, and a reputation for strong advocacy of public issues which continues today.
Anders Nereim

The Search For Shelter: Architecture and Volunteerism



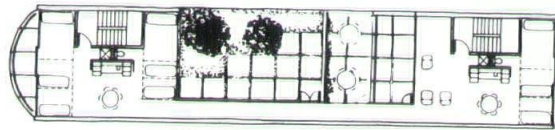
Homelessness Charrette speakers Eugene Love, of the Chicago Department of Human Services; Les Brown, of Travelers and Immigrants Aid, an independent nonprofit nationwide group; Katie Milton, of Unity Shelter; and Luis Gutierrez, 26th Ward Alderman.

The figures may be disputed, but physical evidence is all around us. Unofficial sources claim the homeless population in the city of Chicago reaches 25,000, and, nationwide, between three and four million. As the decade draws to a close, the number of homeless people, according to the National Coalition for the Homeless, is increasing by twenty-five percent every year.

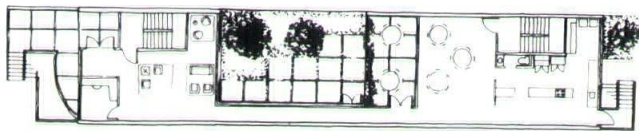
Architects across the country, though, have been addressing the homelessness problem in their own communities for some time. Many have worked with shelter provider groups to design new shelters, while others have sought to tackle the problem first-hand by organizing building teams like the "Mad Hatters" in Atlanta. Still others have done projects reminiscent of the old settlement houses built before the term "shelter" was applied to mean a specific place for the indigent.

In a move to foster these ac-

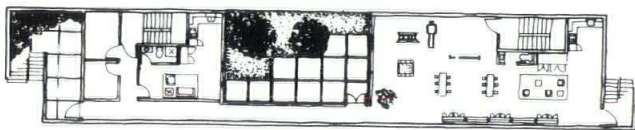
tivities and more, the AIA, at its 1985 convention in San Francisco, brought forth a resolution pledging its support of efforts focusing on the homelessness crisis and the designation of the AIA headquarters in Washington as a clearinghouse for shelter design information. A special Homelessness Taskforce was created linking the membership virtually throughout the country. Project information came pouring in, and in a relatively short time, a new program incorporating aspects of participatory design, utilizing techniques developed by community design architects over the years, was inaugurated. This program was piloted by the AIA in collaboration with the AIAS and the Neighborhood Reinvestment Corporation. Called the "Search for Shelter," it became the basis for shelter design workshops held in several urban communities, and acted as a catalyst for the building of several new shelters



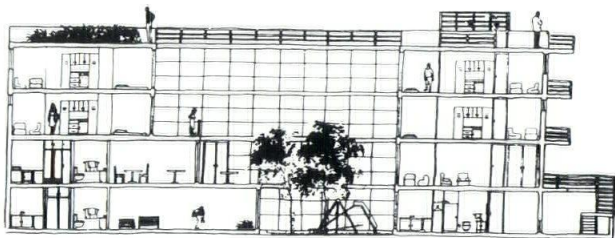
RESIDENTIAL LEVEL



COMMUNITY LEVEL



GARDEN LEVEL



Infill study for a transitional shelter prepared by Illinois Institute of Technology students led by Gerald Horn.



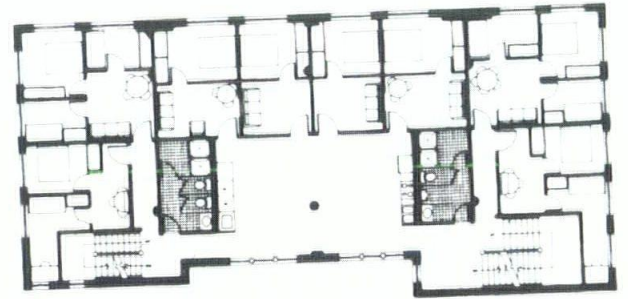
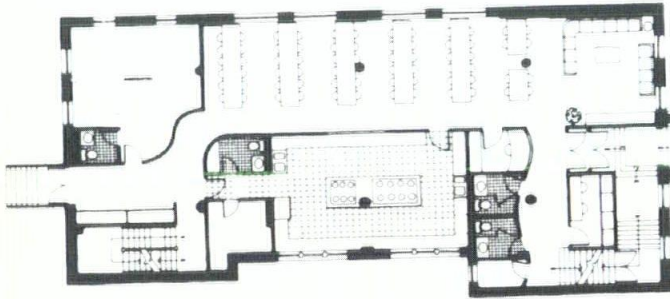
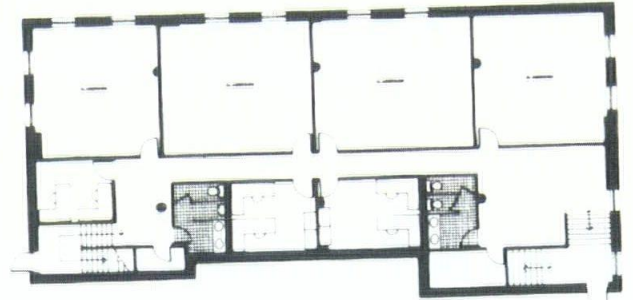
through the collaboration of local governments, community groups, and volunteers.

Statements following the National Conference of Mayors in 1985 seemed to trigger an official start to the concern for the homelessness crisis in the national conscience. In their report, the mayors cited conditions in all major cities as catastrophic. By 1984, Chicago had established an Emergency Shelter section in its building code, following the models of New York and Seattle. That same year, the homeless would gain their highest visibility in these post-war years: on the street curbs in New York, on the vent grates in Washington, D.C., and at the movies in films about the youth of Seattle. Everywhere, it seemed, the homeless were in sight.

One of the many causes cited for the homelessness problem was and continues to be the lack of affordable housing. Since the beginning of the decade, economic factors have

worked against low-income families, increasing the competition for education, jobs, and housing. In Chicago during this period, Presidential Towers replaced six hundred low-rent single rooms with four thousand high-rent apartments while low-income housing advocates shuddered. The already ailing older housing stock of Englewood, Woodlawn, Uptown, Lawndale, and Garfield, despite determined rehabilitation efforts, continued to deteriorate while Lincoln Park, DePaul, and Lakeview enjoyed unprecedented growth. Public housing built twenty-five years ago began to become obsolete and disintegrate while federal assistance programs evaporated.

Especially poignant is the fact that housing for families in all income levels is now at a premium. Housing shortages in the middle income brackets are depriving many families of their "American Dream" to own their own home. But the effect of the



expensive residential market, again, is more homelessness. As neighborhoods become gentrified and affordable rental units dwindle, more low-income people are forced into the streets.

While this may seem a simplistic approach to the argument for homeless shelters, it is, for the most part, the best we have. Listening to Robert Hayes, founder and president of the National Coalition for the

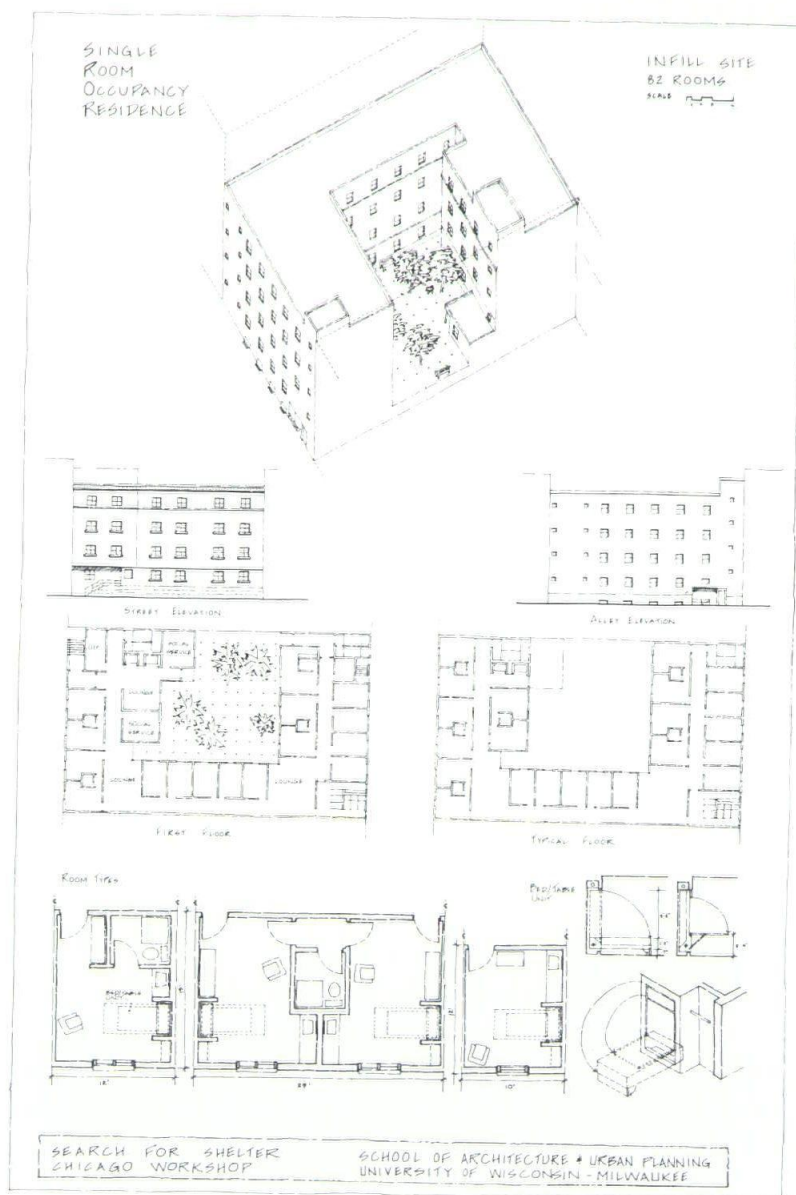
Homeless, one is easily convinced about this national crisis, but detailed statistics tend toward the murky, broad sweep; the logic of shelter advocacy relies heavily on emotional appeal, for a good reason. Information about the numbers of homeless, their age groups, sex, and origins is almost impossible to collect. The homeless are quite literally nowhere. Hence, the gathering of facts related to homeless-

ness in a society accustomed to real integers in all its rational thinking--about time and about goods--is imprecise.

It seems paradoxical that an examination of the homelessness crisis would center on the built environment. Curiously, the industry which produces places for people, in contemplating shelters for the homeless, must contrive the people as well. Even more curious is the thought that the

*Small school building renovated into a transitional shelter for women and children.
Prepared by IIT students led by Gerald Horn.*

Single-room occupancy residence on an infill site.
 Prepared by University of Wisconsin at Milwaukee students led by Don Hanlon, University of Wisconsin at Milwaukee.

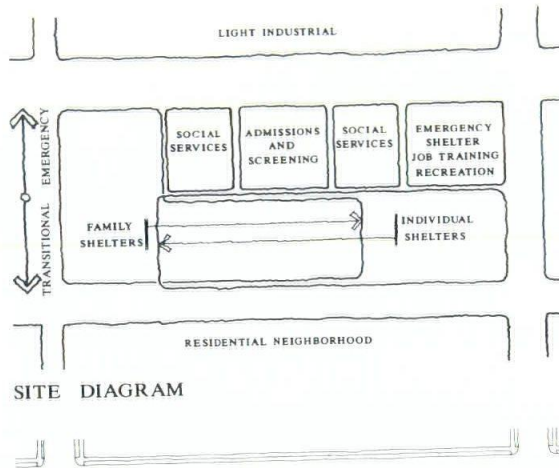


lack of understanding about people without places can be dangerous to prospective designers of public buildings; one entry in the recent Chicago Public Library competition was dismissed by the jury on the grounds that its "great hall" was too accessible to street people.

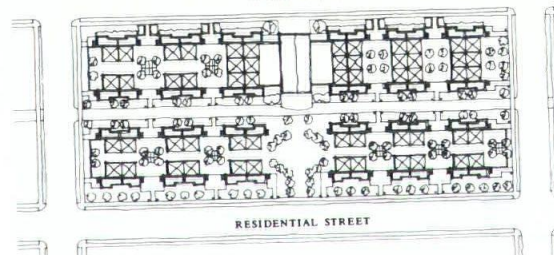
The response from architects overall, however, is un-failing, as the Search for Shelter program proves. At a time when U.S. schools of architecture are said to consider design largely as an art form, and indeed, as an art form meant to be profitable, some seventy-five students from five different campuses attended the day-long workshop held in Chicago's South Shore Community Center on November 14th, 1987, to benefit the homeless. The scene was one of scattered tables and chairs, a flurry of pens, pencils, and paper, and a constant dialogue at once orderly and chaotic. Sponsored by the Chicago Chapter as part of the national

AIA shelter design workshop agenda, the participants first heard from community leaders in city departments engaged in the delivery of public services to the homeless population.

While speakers addressed questions such as who homeless people are and what kinds of conditions are typically found in the city's shelters, the audience listened intently. Many were encountering the issue for the first time. Alderman Louis Gutierrez, of the 26th Ward, presented a lively discussion of the problems surrounding the placement of a new shelter in a neighborhood. Eugene Love, Director of Emergency Services for the Department of Human Services, discussed the many different facilities in use and the problems that arise in the attempt to meet the demands of a less than accommodating building code. The audience also got a first-hand account of the homelessness situation from Katie Milton, the director of Unity



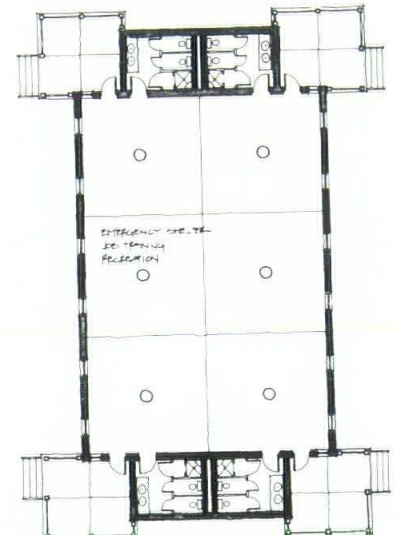
SITE DIAGRAM



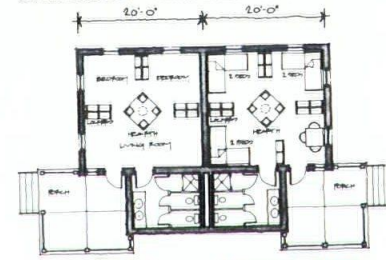
SITE PLAN

Shelter on Chicago's west side. For the charrette which followed, the students were separated into three design groups led by Gerald Horn, George Schipporeit, and Walter Netsch. Each group was assigned a design problem representing a type of shelter found in

Chicago and throughout the country. As the students quickly learned, their leaders had brought to the table a number of issues that were not described in the program. Horn's group, including some of his class at IIT and others from UICC, had the dif-



EXPANDED MODULE PLAN



FAMILY MODULE INDIVIDUAL MODULE
MODULE PLAN

Modular plan for an emergency transitional shelter, incorporating accommodations for both twelve-hour and four-month stays. Prepared by IIT students led by Walter Netsch.

difficult task of recycling a small school building into a home for women and children. This project flowed almost effortlessly to an elegant and simple solution. The group also tackled the problem of placing a transitional residence--one designed to accommodate four-month stays--in an empty city lot. This geometry proved tougher, but results--a scheme which could be repeated on an adjacent lot--were equally impressive.

A residential hotel was given to the Schipporeit group as a design problem, in order to focus attention on a kind of permanent housing which is slowly disappearing from our streetscape, but which remains for many individuals a refuge from life on the street. This group, composed largely of students from the University of Wisconsin at Milwaukee, split into three subgroups choosing a warehouse, a loft building, and new construction as their design parameters. The most

interesting of these designs reworked living quarters to include private space with bare necessities as well as communal space in hierarchic order. Sagely, Mr. Schipporeit counseled his designers in the economics of building as a means towards the aesthetic whole. Representatives from the Planning Department and the Department of Housing observing this group were intrigued by the results.

Netsch's group first heard a lecture from its captain, then proceeded to work feverishly all afternoon. IIT students rallied around a modular approach to a combination of emergency and transitional housing, designed for either twelve-hour overnight or four-month stays. Counseled about qualities of space such as dignity, privacy, and adversity, the group produced a series of schemes for open sites which displayed a spartan regimen combined with a sensitivity for neighborhood scale and an

appreciation for open space.

Student designs were transferred to presentation boards and sent to AIA headquarters where they will become part of a national exhibit. This promises to be an impressive showing and one which illustrates the resolve pledged by the Institute over three years ago to take an active part in tackling the homelessness problem in our nation.

The Chicago Chapter has followed up the workshop activities by monitoring such projects as the affordable housing demonstration, discussing ways to demonstrate the value of good design in facing the housing shortage. While the federal government grapples with eight billion dollars of housing appropriations this year and a special shelter grants program passed last summer, the city administration needs sound advice to make sure this funding is used wisely in 1988 and 1989.

Students gathered from as

far away as Cincinnati to attend the Saturday workshop at South Shore Cultural Center, proving, at least for some, that a concern for social problems is an important ingredient of architectural education. For these students it was not an exercise in futility, but an opportunity to ponder the leadership role that is part of any good design practice.

John Tomassi, AIA

T H E D I V I N E D E T A I L



The maxim "God is in the details" describes succinctly a point of difference between architecture and building that can only be the result of pure creativity and in the opinion of some, divine influence.



AN EXHIBITION

EXPLORING THE THEORY AND CRAFT OF

The Design Committee of the Chicago Chapter of the American Institute of Architects invites the public and the architectural community to explore this topic through an exhibition of drawings, photographs and models of divine details.



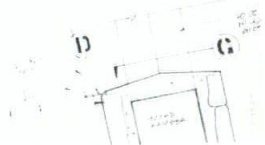
The exhibit will open at the Van Swinderen Gallery, 361 West Superior, on Friday, June 3, 1988 and will continue through Sunday, July 3, 1988.

©AIA members may call the chapter office at 663-4111 for submission requirements and entry forms. Postmortem submissions will be due April 1, 1988. Final submissions will be due May 26, 1988.

This program is made possible by contributions from the following: Mark A. Peirman, President of Empack Incorporated; Perkins & Will; Rabner Printing.

Project Depicted:
Island Summer House
Muskegon, Ontario
Harry Weese and Associates, 1964
Photographer: Balhaus Korab

ARCHITECTURAL DETAIL



***The Divine Detail
An Exhibition Exploring
the Theory and Craft
of Architectural Detail***

Although today's architectural audience may object to the sacred connotation of the sentence "God is in the details", the maxim succinctly describes a point of difference between architecture and building that only can be the result of creativity, the innovative and responsible use of technology, and in the opinion of some, divine influence. While the builder alone will build with empirical methods and forms, the architect uses a multitude of technologies and inspirations to create that which has not gone before. The architect uses the theory and craft of architecture to extend the abilities of the builder in the way that a composer will use the elements of musical composition to challenge the singer's voice. Together, the architect and builder are greater than the sum of the parts.

Detail encapsulates and represents the point in the process of making architecture when concept becomes built form. The architect's working draw-

ing is the communication between ideation and execution. It is fitting that the first thematic architectural exhibition organized by the Chicago Chapter AIA would explore the subject of "The Divine Detail." Architecture by Chicago architects has traditionally been distinguished by its attention to and innovations in detail before and since Mies van der Rohe's institutionalizing quote.

The exhibit was held at Van Straaten Gallery, 361 West Superior Street, and opened June 3, 1988, to an enthusiastic crowd of viewers and exhibitors. Each exhibitor was encouraged to provide drawings, models and mock-ups that explained the scope, initial concept, and eventual detail development of the project. The objective of the exhibit was to display projects which would challenge and extend the concept of architecture and the relationship between concept and built form at the detail level.

The result was pluralistic,

with a great range of building types and sizes placing side by side the largest and smallest, oldest and newest firms of Chicago, as well as a multitude of technological and philosophical approaches described by drawings, models, and mock-ups.

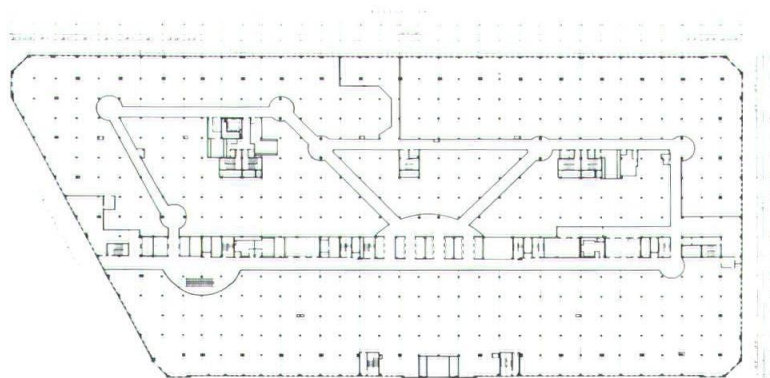
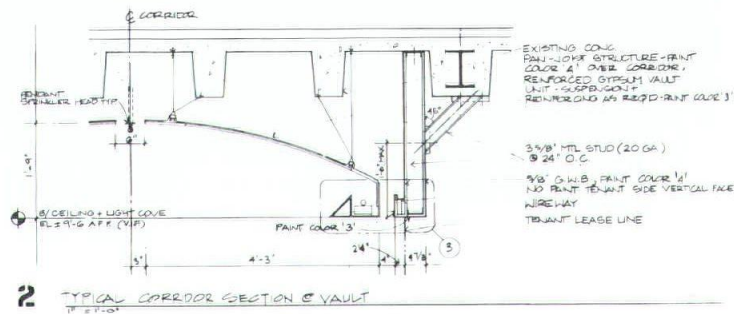
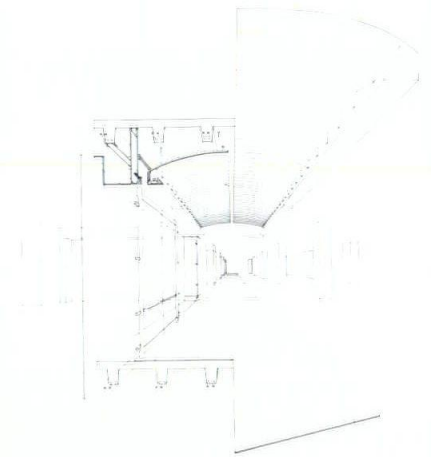
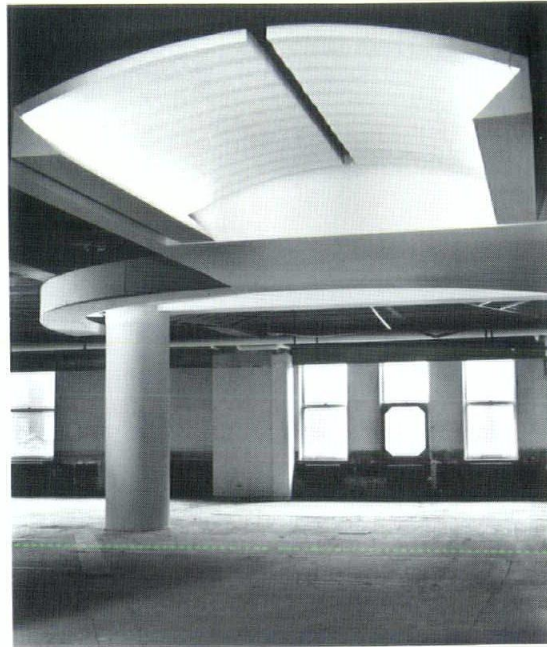
Almost as a subconscious sign of the times, the architecture of "The Divine Detail" also concerned itself with traditional form and its craft. In addition to architecture's use of abstract elements such as light, proportion, and volume, which allow architecture to be understood as space and shelter, detail was portrayed as the physical elements which make architecture legible. The exhibition was important in illustrating that while a building can be nothing more than a simple response to the need for shelter, the design intentions of the architect can create a building that will become an important landmark for an individual or for the broader community.

Tannys Langdon

**Booth/Hansen
Merchandise Mart, Third Floor**

The project involves the redesign of Merchandise Mart public space. Diagonal corridors emanate from an elevator lobby, and circular nodes at intersections provide a clear sense of orientation. Integral light covers along the edges of fiberglass-reinforced gypsum ceiling vaults illuminate the corridors. The vaults, set between the structure, maximize the space's height.

*Project Team: Bill Ketcham,
Jim Fraerman, Steve Siegle,
Kevin Rotheroe
Photo: Jamie Padgett, Karant
& Associates*

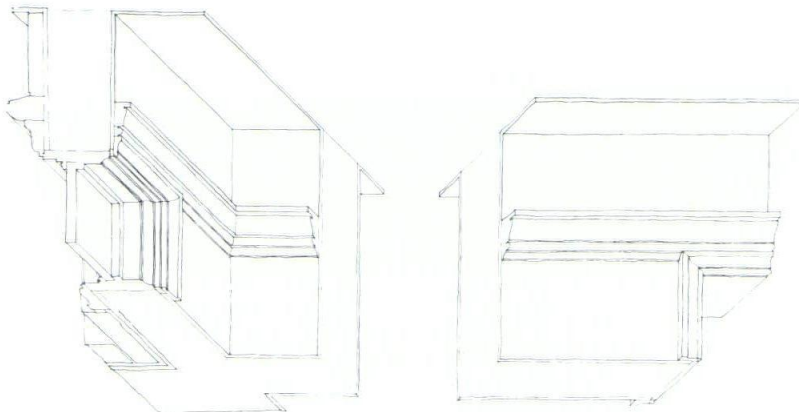
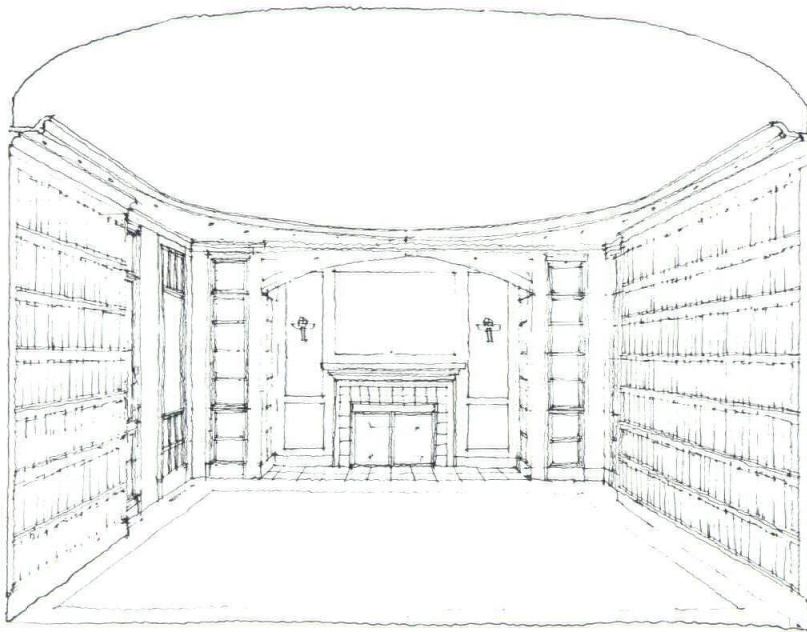




**Booth/Hansen
Private Residence**

The detail is the DNA of architecture. It infuses a building with craft, the articulation of space with appropriate forms and materials. The facade's continuous horizontal line punctuated by linear profiles in naturally finished wood responds to views of an extensive horizon screened by surrounding pines.

Project Team: Gary Beyerl

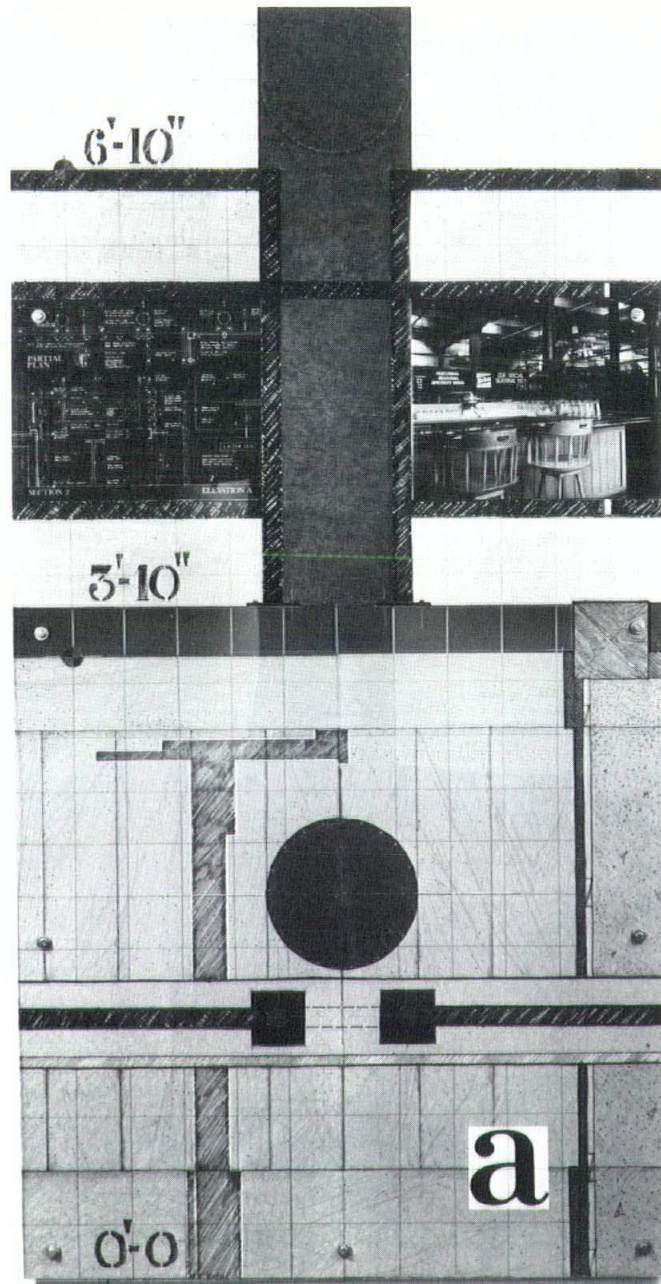


**Wallace Bowling Architects
Handrail Study
for Sieben's Brewery**

This brewpub takes advantage of its industrial setting, a defunct truck dock in an existing loft building. This study investigates the separation between the two levels created by the loading dock. Details and materials reinforce the existing building's aesthetic as well as that of the brewing kettles of the microbrewery.

Presentation assisted by Julie Myers

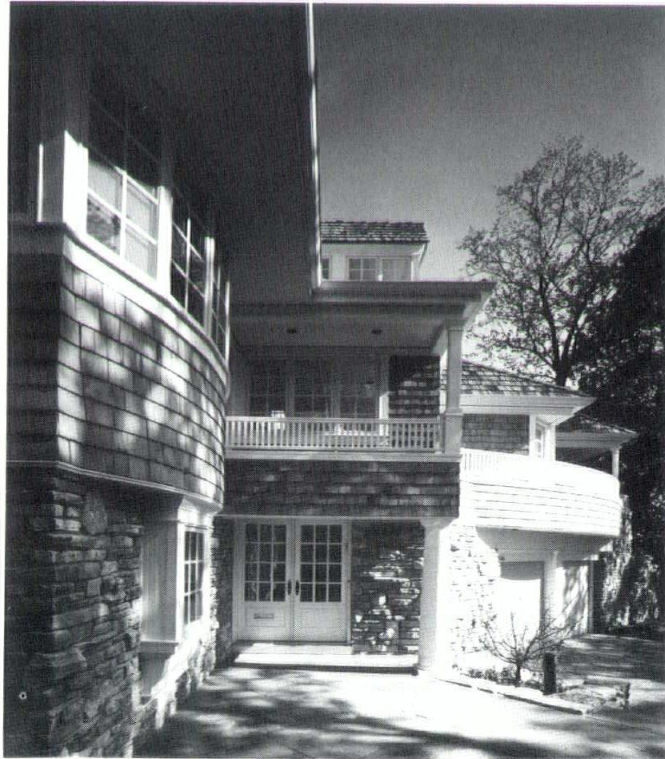
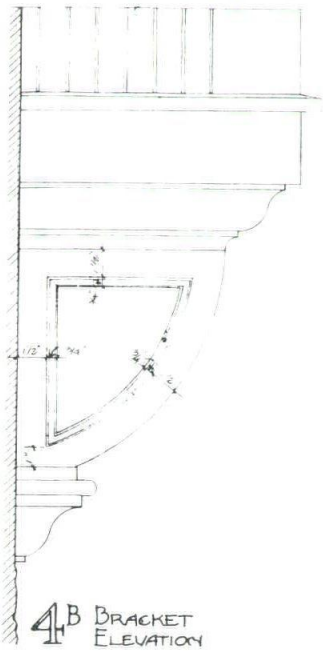
Photo: Lucy Kennedy



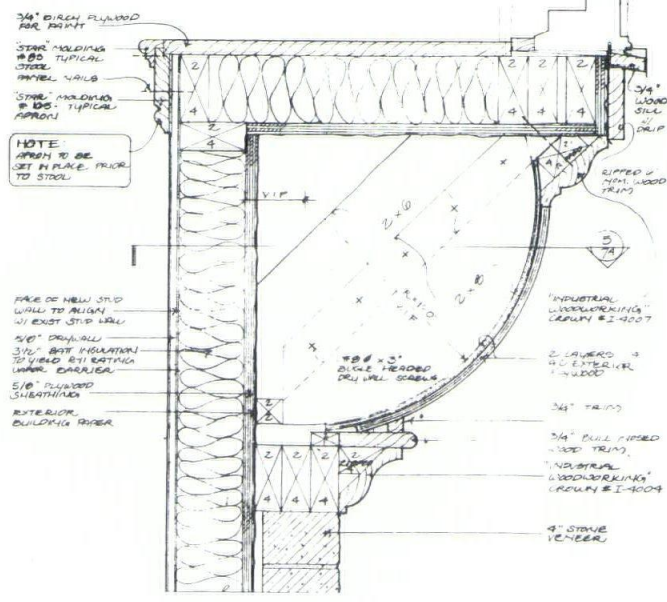
**Stuart Cohen & Anders
Nereim, Architects
Morganstern Residence**

The Morganstern Residence is a picturesque shingle-style house. The exterior detailing of the front has a specific role in the house's primary formal reading. Serving as more than picturesque vignettes, the details horizontally and vertically tie together the volumes of the house.

*Project Architect: Julie Hacker
Photo: Nick Merrick,
Hedrich-Blessing*



4A BRACKET DETAIL

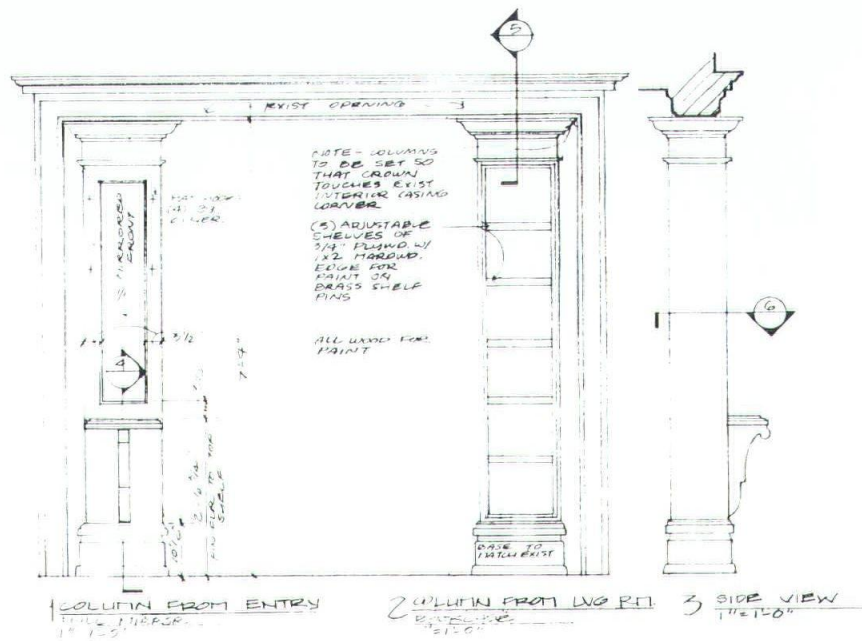


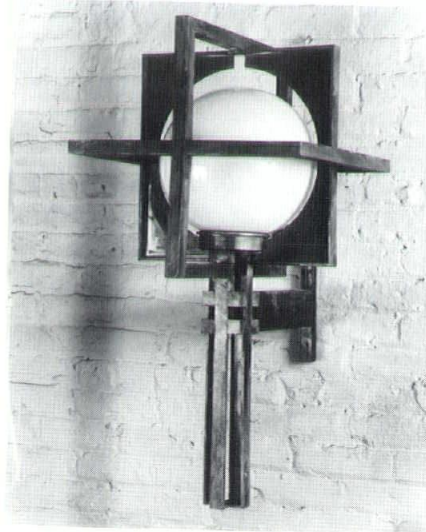
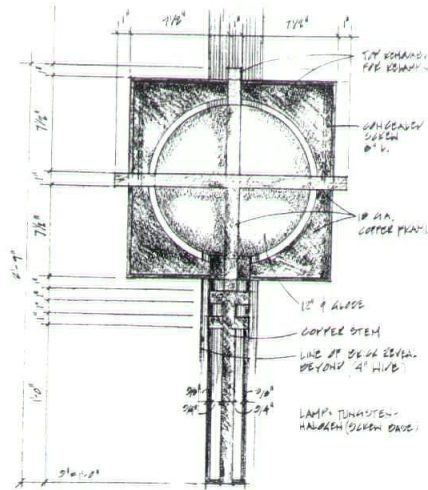
**Stuart Cohen & Associates
Bookcase/Halltable**

There is a long-standing tradition of interchanging the roles of furniture and architecture. These bookcases further transform those roles into detail. As decorative columns, they become part of the architectural trim system and the spatial definition of the room.

*Project Team: Julie Hacker
and Stuart Cohen*

Photo: Nick Merrick, Hedrich-Blessing





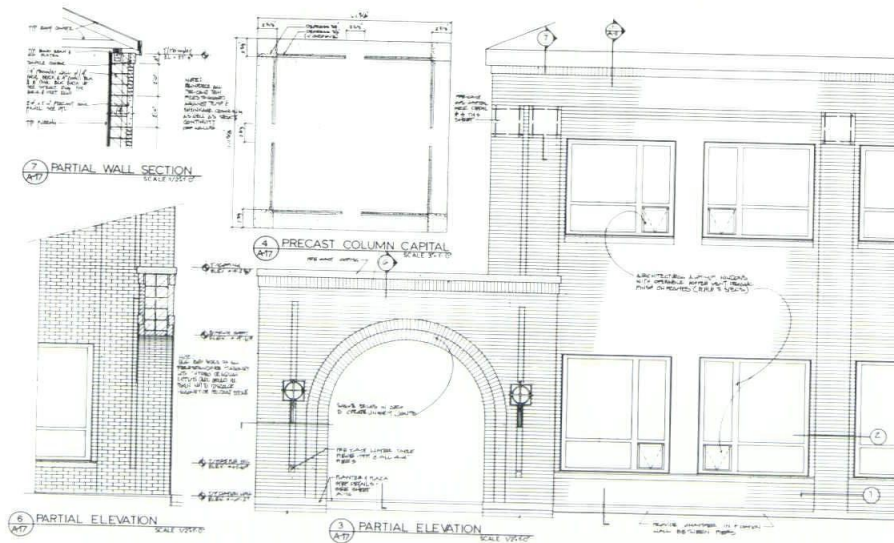
**Cordogan, Clark
& Associates Inc.
Aurora University**

A pair of oxidizing copper light sconces flanks each brick arch. Their open cross-axial frames recall the quadripartite organization of the building. With a rectilinear frame enclosing the light globe, the light becomes an abstraction of traditional collegiate sconces and recalls Prairie School and De Stijl sources. On top of the brick piers, precast concrete capitals have incised detailing which reflects the building's cross-axial plan. Incised lines extend from squares in capital corners towards the center without connecting, recalling the building circulation placed at the center of a square plan.

*Principals: John Cordogan,
John Clark*

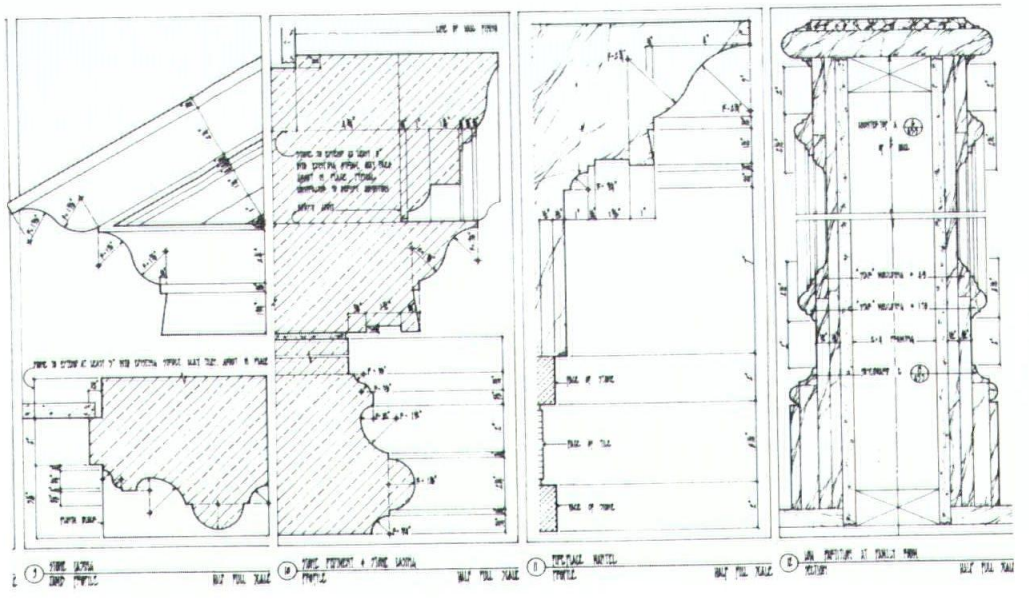
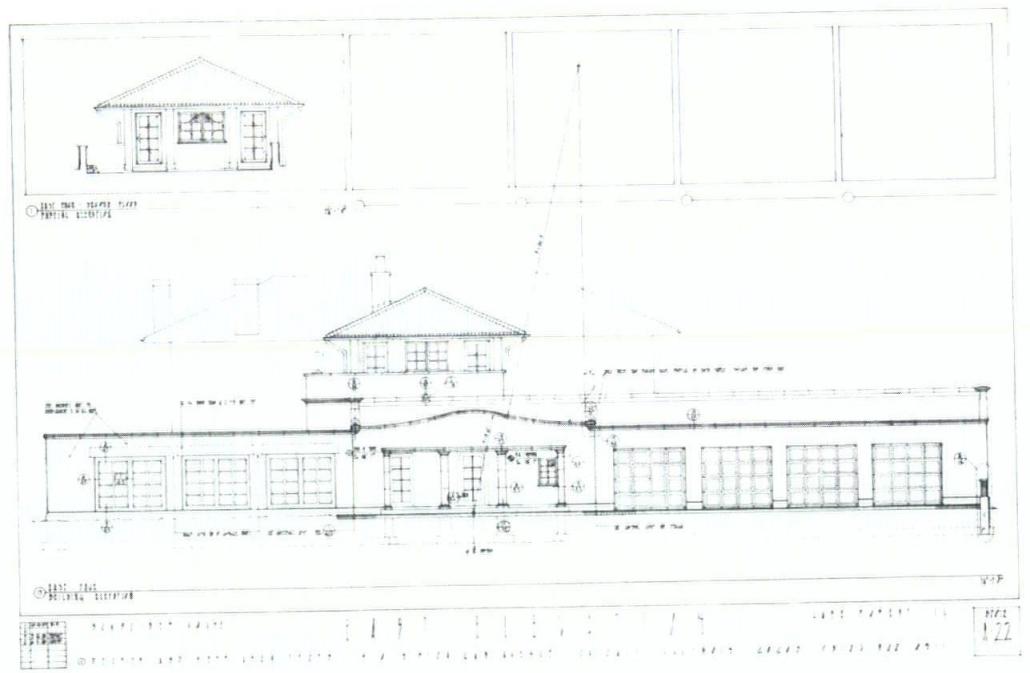
*Team: Christine Scholl, Kiow
Lam, Steven Preston, Therese
Thompson, Mark Siwik, Majdi
Darwish, K. C. Lim*

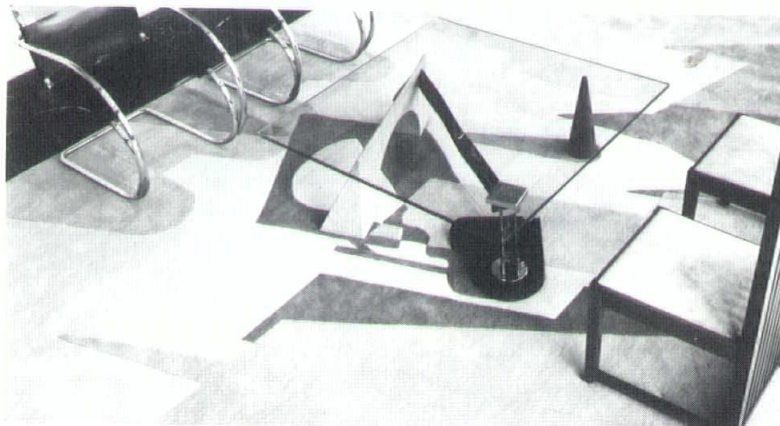
Photo: Lucy Kennedy



**Decker & Kemp Architects
House Addition**

*Project Team: Howard Decker,
Kevin Kemp, Tuan Tran,
Stephen Kirkish, Tom Clune,
Lee Lohman*





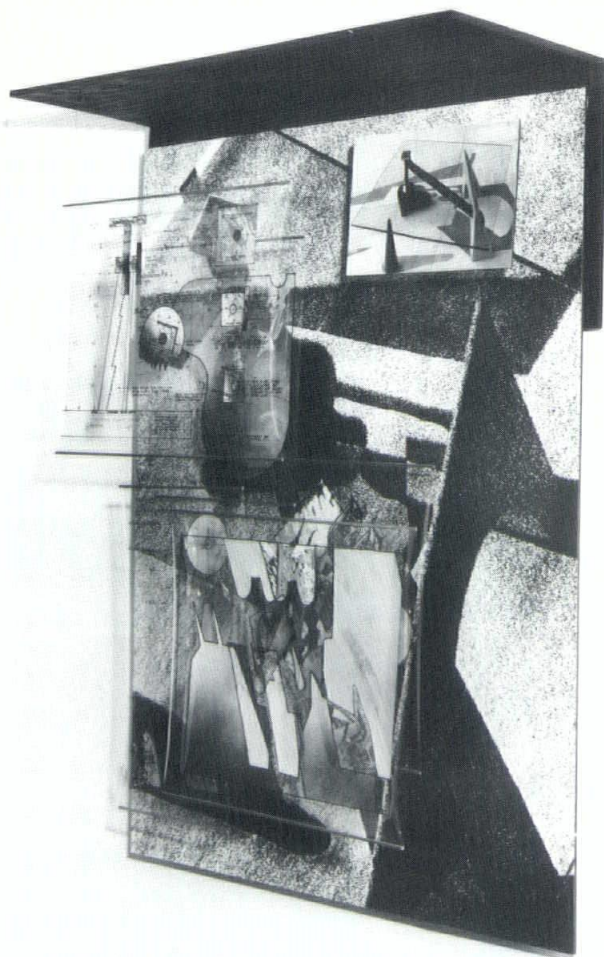
Environ, Inc.
Budwig-Moss Apartment
Chicago, Illinois

This living space is organized around two pairs of chairs by Frank Lloyd Wright and Mies van der Rohe. Shadows cast by the chairs are overlaid with the projections of the adjacent skyscrapers. From these projected shadows, the coffee table evolves, each element responding to one of its inspirations.

*John Nelson, Bradley Schenkel,
Karen J. Weldon*

*Installation photo: Lucy
Kennedy*

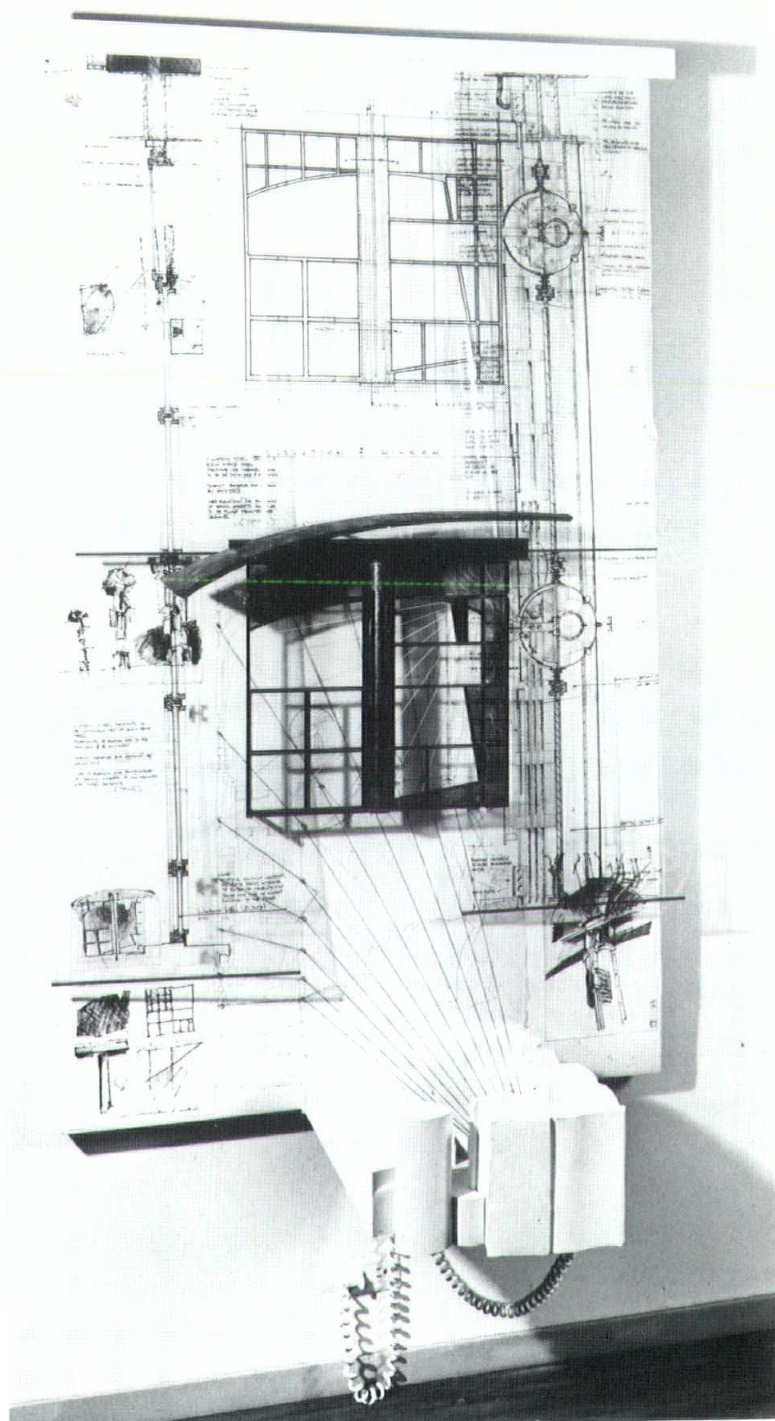
Project photo: Terry Lee

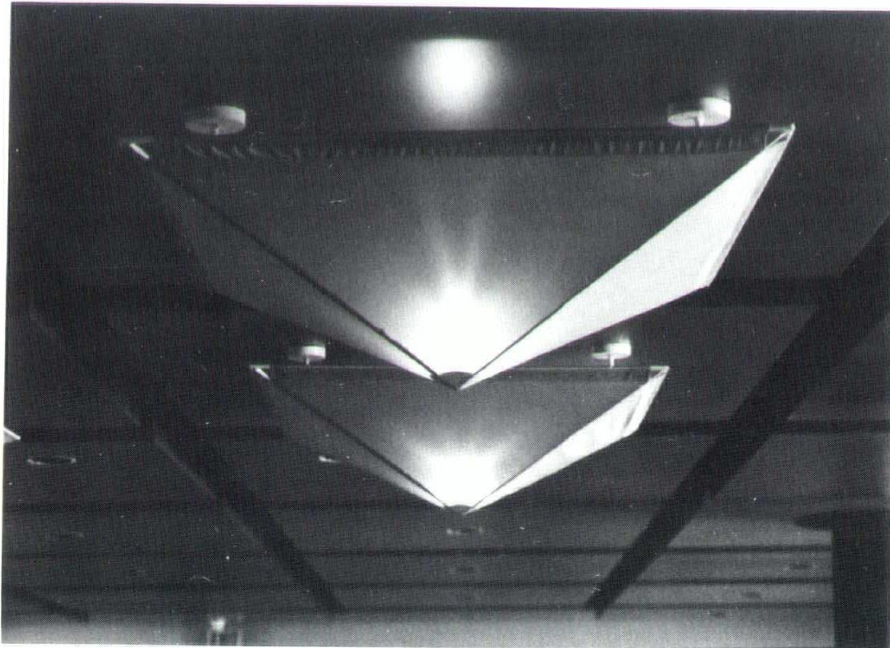


Environ, Inc.
O'Shaugnessy Residence
Chicago, Illinois

The overlay of three independent grids plus the introduction of a layer of service objects form the constraints of this parti. The details evolve as permutations of the grids and reflections of the objects. They manifest themselves in light and service columns located at grid points, the wall panel system, and the fenestration patterns.

John H. Nelson, Trent Zilmer, Michael Henning, Bradley Schenkel
Installation photo: Lucy Kennedy





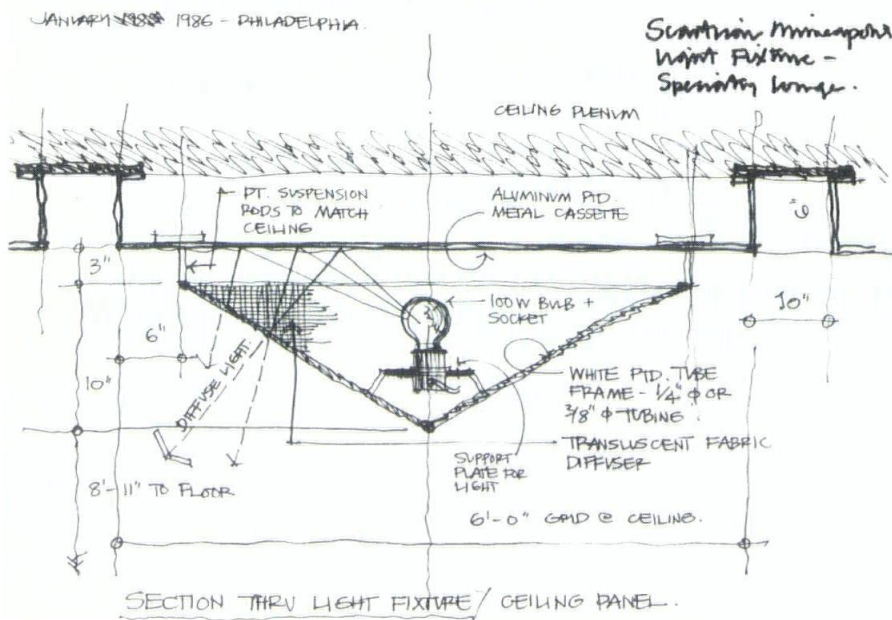
**Friis Moltke Larson Architects
Inverted Pyramid Light Fixture**

This light fixture and ceiling design uses a simple form in a unique way. The inverted pyramids break the expanse of custom ceiling panels and create a sense of space for a lounge and bar area. The diffuse light and glow of the fabric frame cover softens the pyramid's harsh shape.

Design: Jay Larson

Manufacturer: Winona Lighting Company

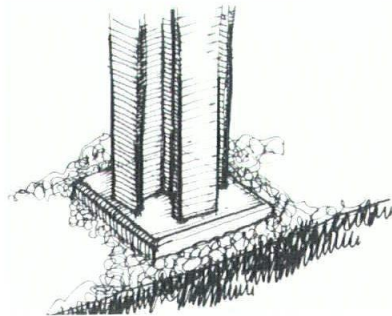
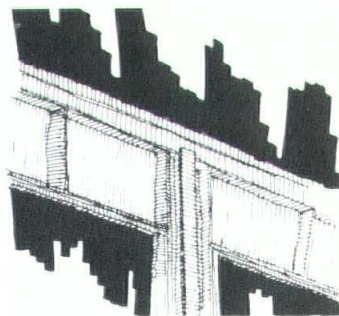
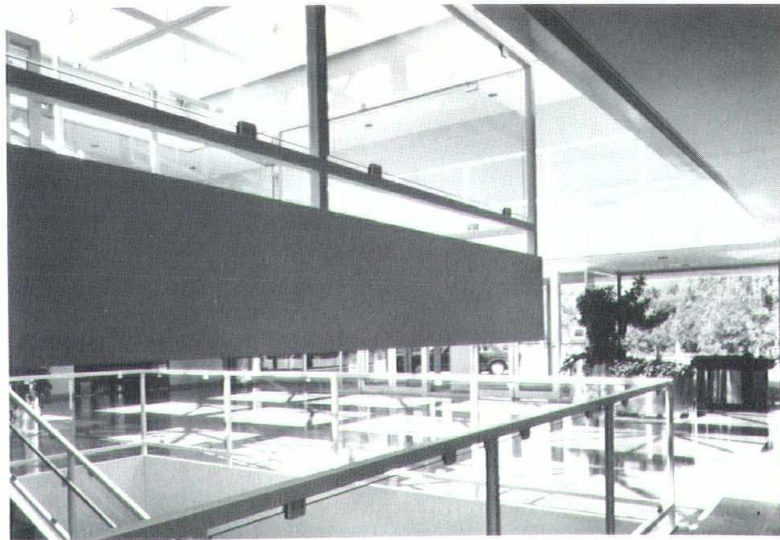
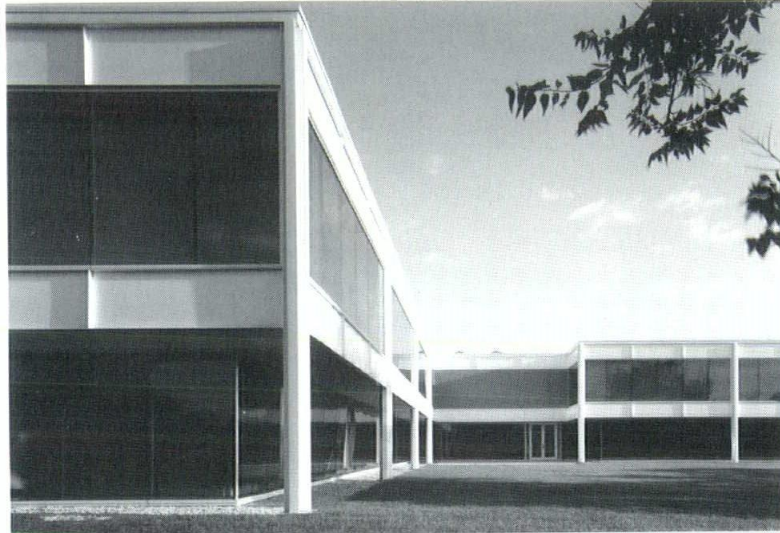
Photo: Jay Larson

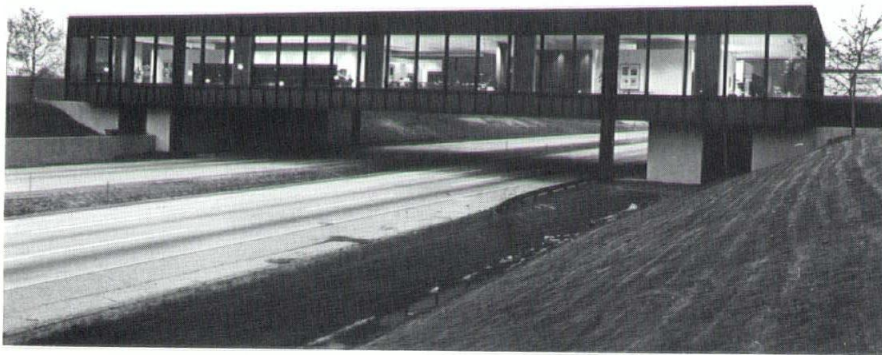


Fujikawa Johnson
701 Harger Road

The structural steel frame which forms the exterior wall is made up of fabricated plate girders and star-shaped columns. The exposed steel frame is painted white to enhance and add clarity to the detailing. Inside, a cantilevered atrium stair also expresses the building's structural steel character.

*Project Team: Greg Gobel,
Mohamed Yala, Bob Heidrich
Photo: David Clifton*

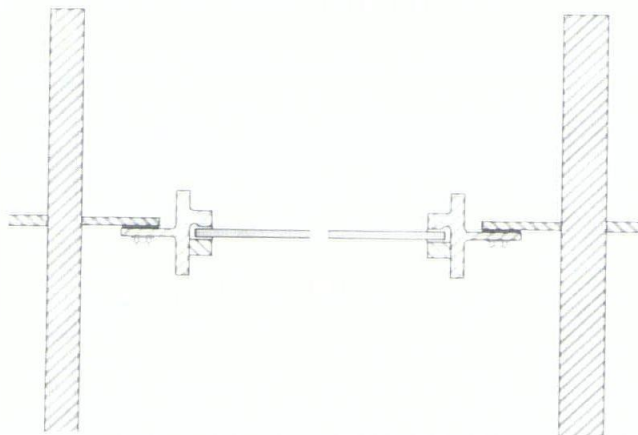
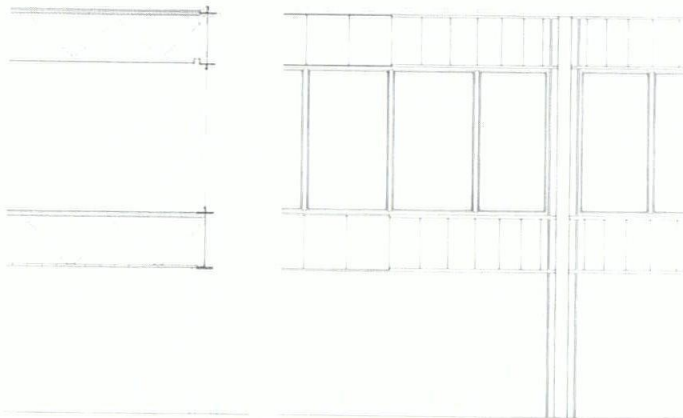




**David Haid and Associates
Highway Service Area
South Holland, Illinois**

This restaurant and service facility is built over a six-lane highway. A weathering steel frame structure was used for speed of erection and accuracy. The building is enclosed with tinted plate glass set in specially extruded weathering steel frame members. Both floor and roof are supported on four cruciform columns.

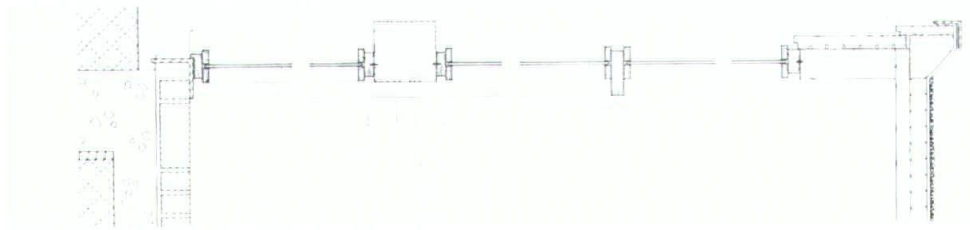
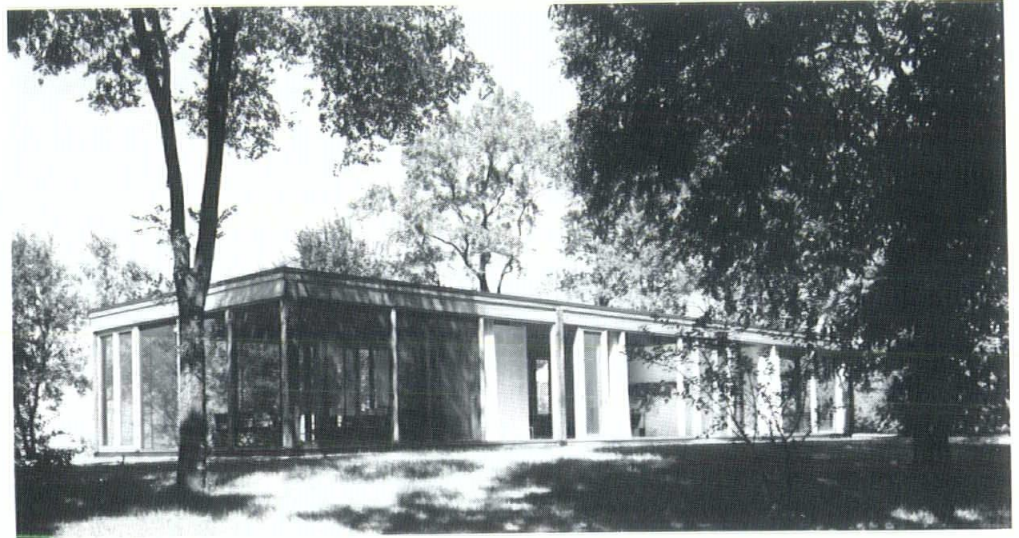
Photo: George Cserna

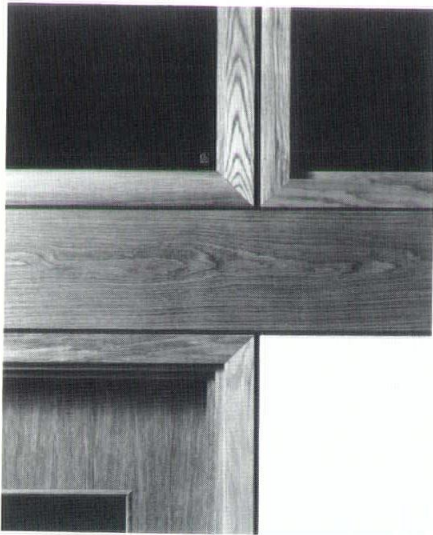


**David Haid and Associates
Hickman House
Lakeside, Michigan**

For this year-round weekend house on a secluded bluff overlooking Lake Michigan, heavy timber mill construction is used with glass enclosing wall frames and wood doors. Inside, the structure is exposed; interior materials are brick parquet floor and white plaster partitions.

Photo: Bill Engdahl, Hedrich-Blessing





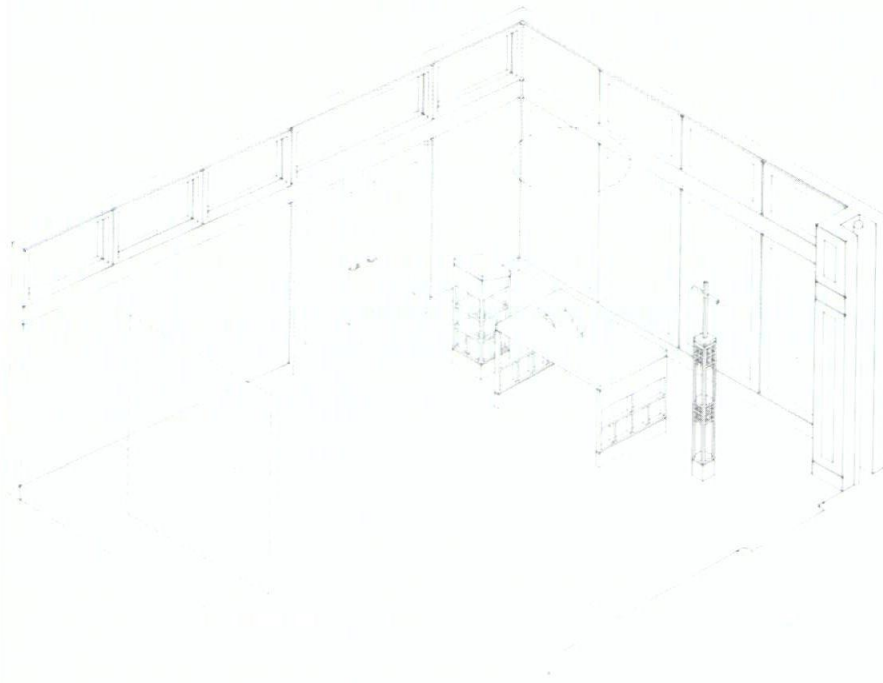
**Harding Associates
Chapel for the Church
of the Annunciata
Chicago, Illinois**

This new 45-seat chapel within an existing narthex reuses an existing altar, skylight, and stained glass window. Rift sawn white oak paneling and trim introduce warmth and character into the space. The details reflect a synthesis of traditional rail and stile construction with modern construction methods.

Project Team: Paul Harding,

Paul Armstrong

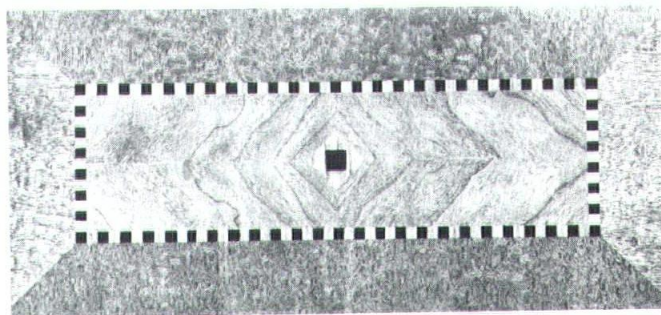
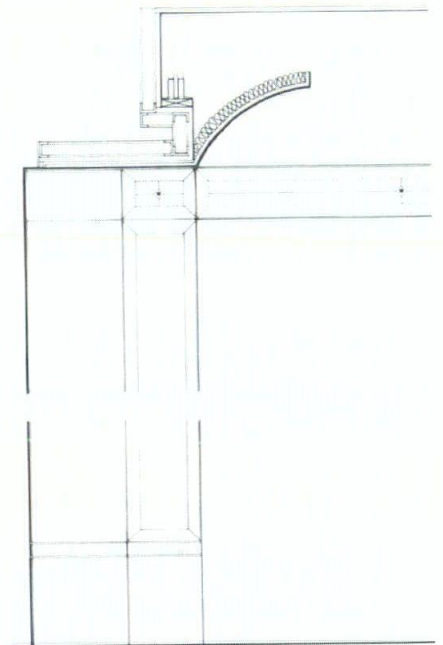
Photo: Bruce Van Inwegen

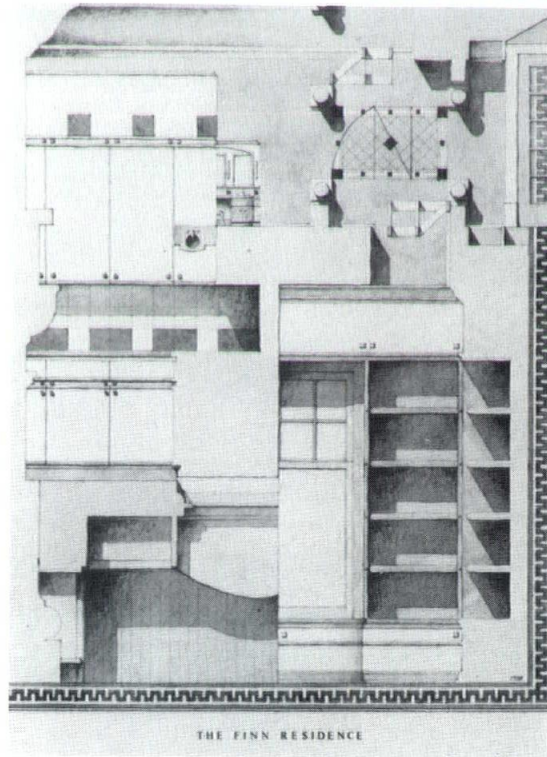


**ISD Incorporated
Ponderosa, Inc.,
Corporate Headquarters
Dayton, Ohio**

The focus of ISD's design concept for Ponderosa's new headquarters was to capture the thoughtful execution of framing art with architecture. Domed portals and sculpted niches serve as transition points transforming the space into a series of rooms. Captured is the juxtaposition between a rich, traditional image, reinterpreted with contemporary details, and a distinctly modern art collection.

*Project Team: Mel Hamilton, Principal in charge; Nick Luziatti, Project Coordinator; Donna Becco, Jennifer Holt-Tucker, Joseph Martino, Design Team
Photos: Nick Merrick, Hedrich-Blessing*





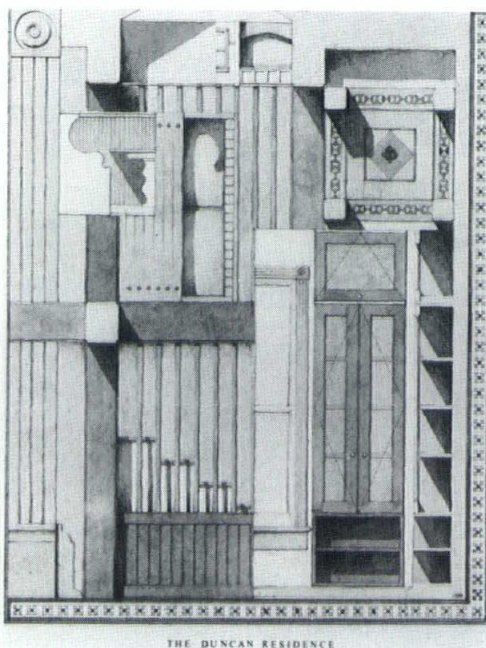
**Johnson . Rogatz . Wilson
Architects
The Finn Residence
The Duncan Residence**

The "Divine Detail," as illustrated by the analytique, is born of the "reinterpretation" of elements within architectural language, as once explored by the Ecole des Beaux Arts. The actual detailing of ornament explores the individual elements and their relationship to the construction process within the classical and Victorian traditions.

*Project Team: Fred Wilson,
Karen Johnson, Jan Rogatz,
Anne Cunningham, John Splitt,
Elissa Morgante*

*Finn Residence done under
Morgante and Wilson Design*

Photo: Lucy Kennedy

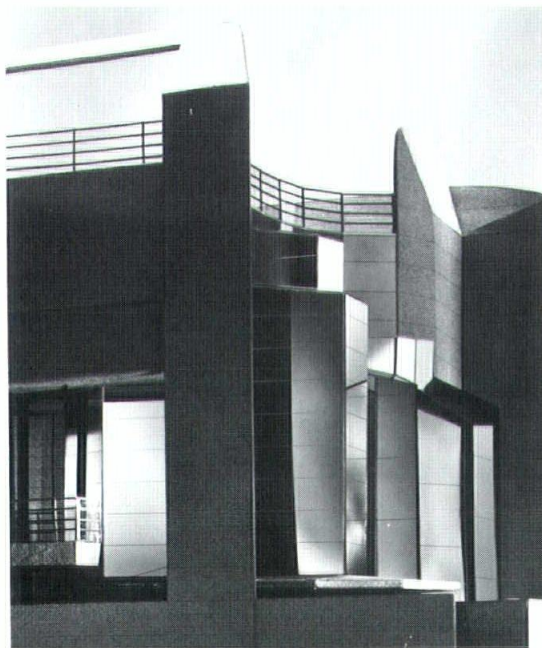
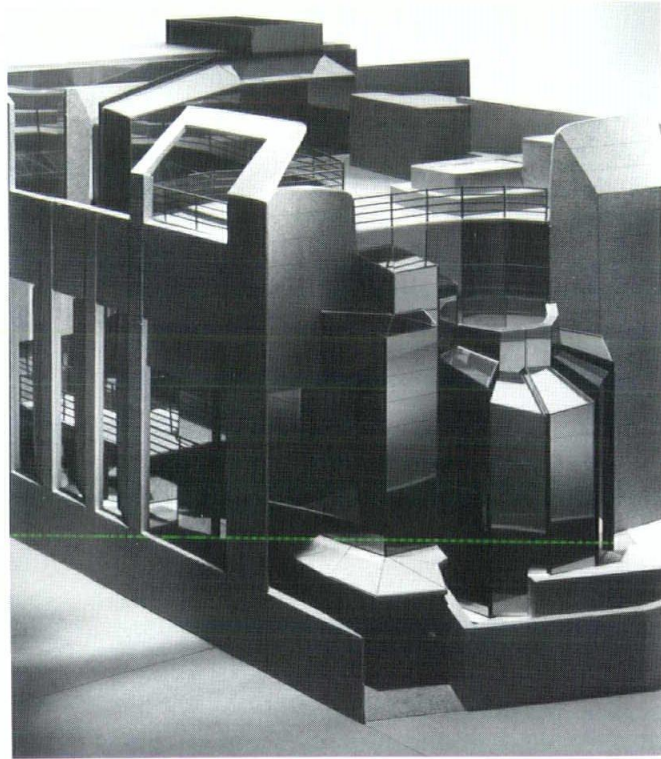


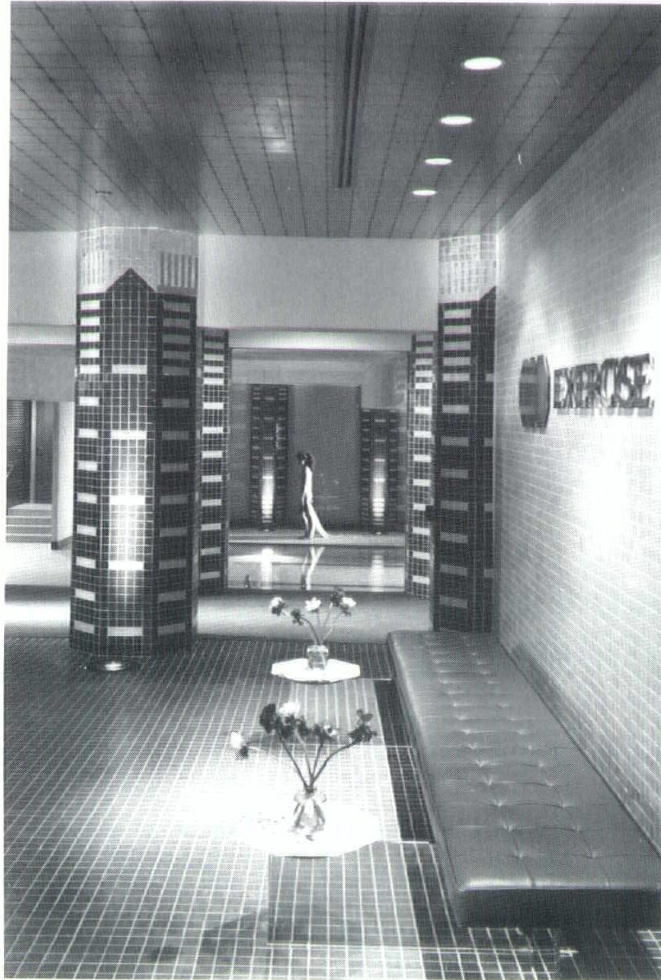
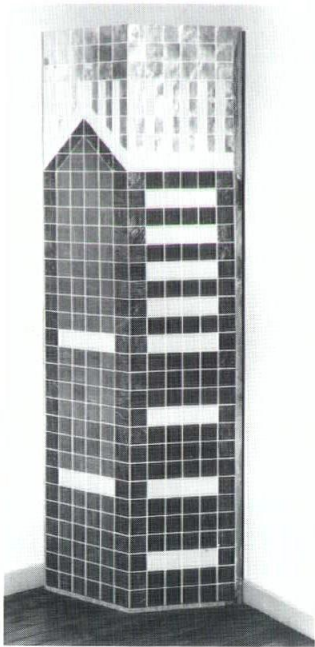
Krueck & Olson Architects
Untitled No. 4

The role of the detail is as a means of defining masses, planes, and voids. In addition to clarifying the relationships of various materials, the detail serves to reinforce the nature of the forms or space and emphasize their characteristics.

*Project Team: Keith Lasko,
Michael Robinson, Frank
Cavanaugh*

*Photos: Nick Merrick, Hedrich-
Blessing*





**The Landahl Group
Oak Brook Tower Health Club**

The design explores the use of reflective curtainwall glass as an interior surface lit artificially. Glass mosaic tiles were installed. The uplighting of the cladding represents the inversion of natural to artificial light. People moving over and through the uplighting create shade and pattern similar to the variation that trees, clouds, and other urban objects provide in natural sunlight.

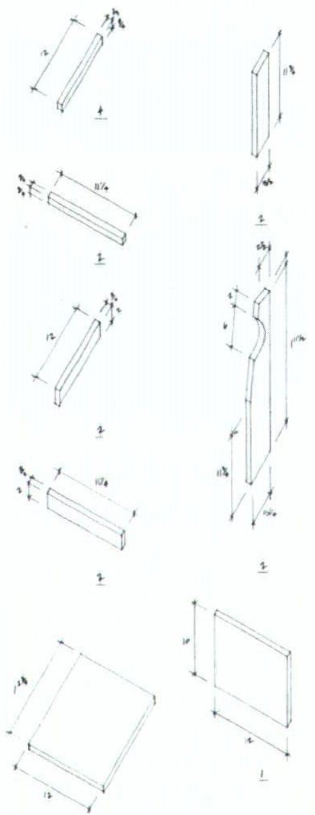
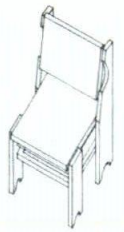
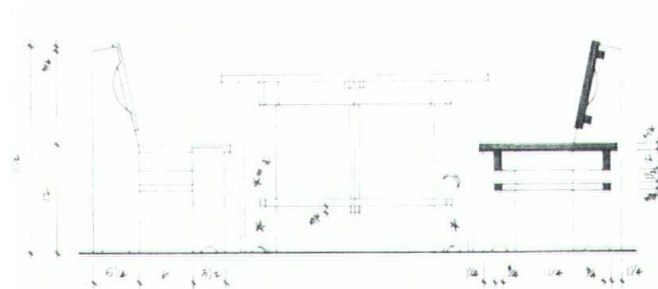
*Project Team: Gregory W. Landahl, Ann E. Uhlenhake
Installation photo: Lucy Kennedy*

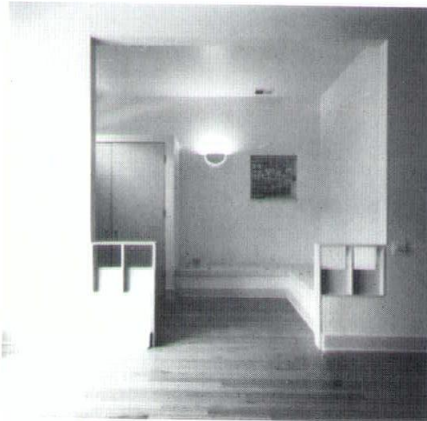
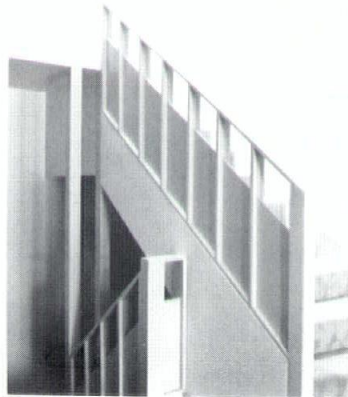
Project photo: Jon Miller, Hedrich-Blessing

**Peter Landon Architects
Chair and Table**

This children's furniture, inspired by Carl Larsson, Arts and Crafts, Reitveld and current fabrication techniques, offered an opportunity to be playful while at the same time imposing rigorous functional requirements. Both table and chairs are made of high-density particle board, a dimensionally stable material with no grain and thus no edge problems.

Photo: Lucy Kennedy

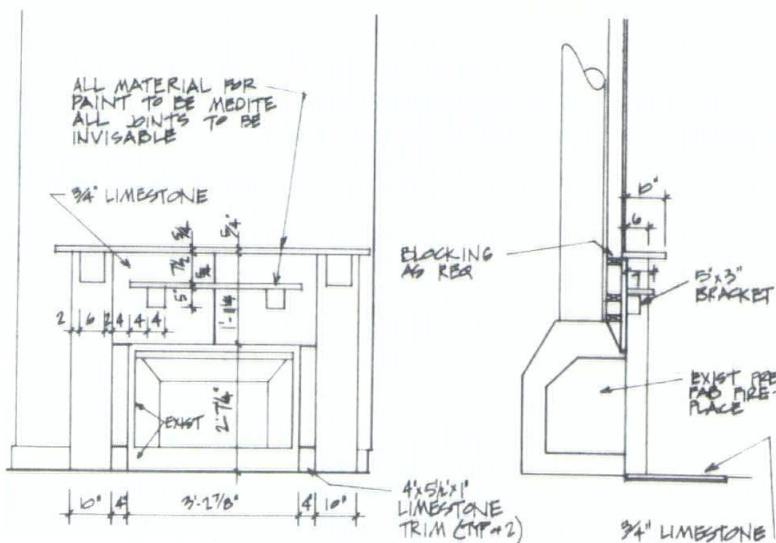
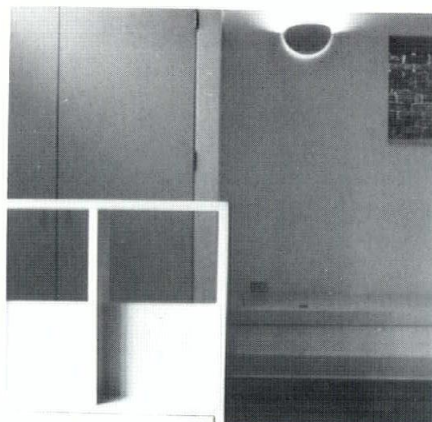




**Peter Landon Architects
Meyer Residence**

This originally small and highly subdivided Victorian worker's cottage needed updating to respond to current urban life-style. With a combination of modern planning and contemporary Arts and Crafts details, this little house has acquired a new image that is light and open, yet highlighted with a series of simple interrelating details.

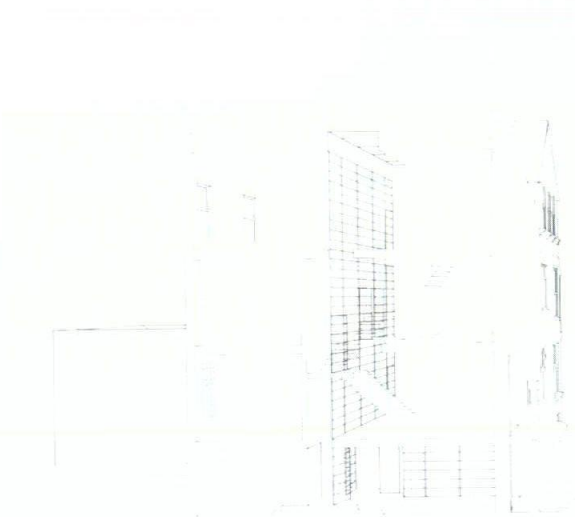
Photos: Ron Gordon

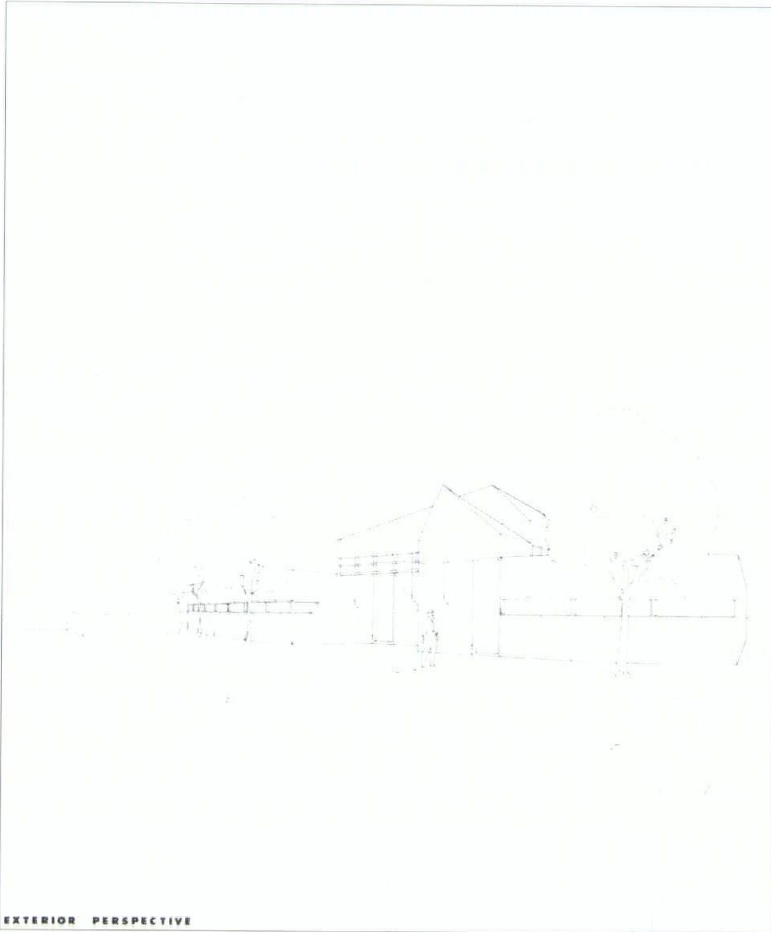


**Mastro-Valerio Inc.
39 East Schiller
Chicago, Illinois**

The opposition between the original stone facade and a parallel interior facade of glass and steel motivates this design. The stair wall spiraling towards the skylight repeatedly penetrates the wall, allowing the individual to explore the building. As a dynamic element, the stair activates each room it enters, as well as the glass facade.

*Project Team: Joe Valerio,
Mark Ernst, Henry Grabowski
Photo: Barbara Karant, Karant
& Associates*





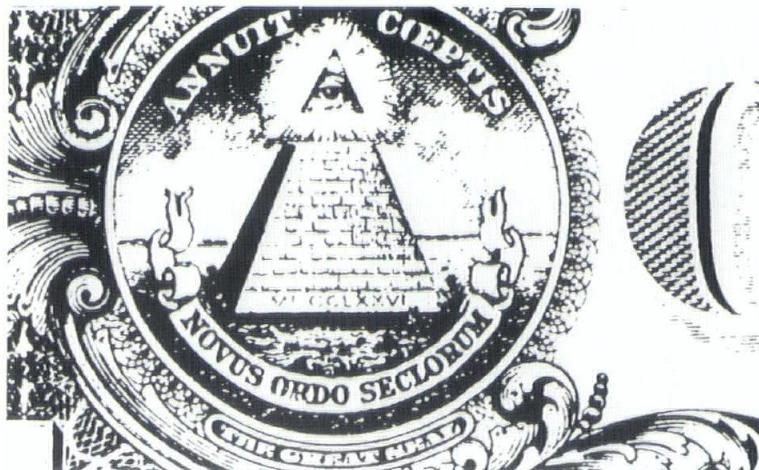
EXTERIOR PERSPECTIVE

**Mastro-Valerio Inc.
Teacher's Federation
Credit Union
Minneapolis, Minnesota**

The building began as a mid-50s single-story office building, in a "vintage modern" style.

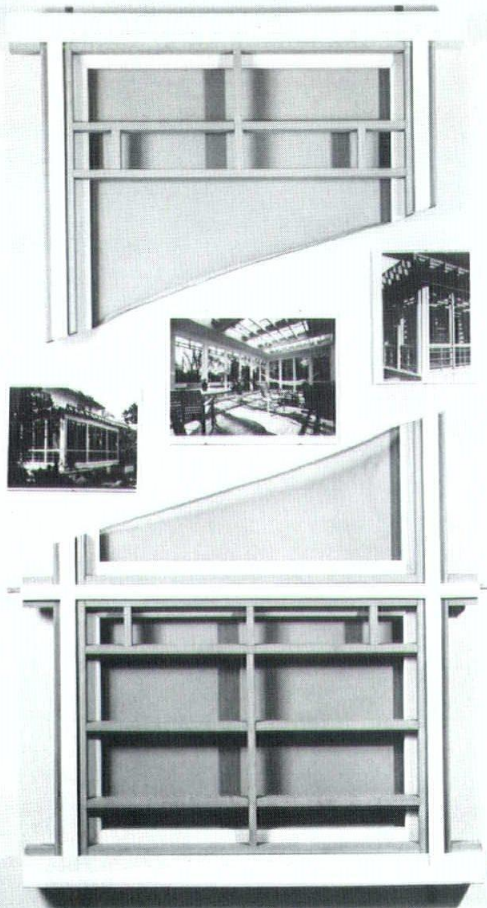
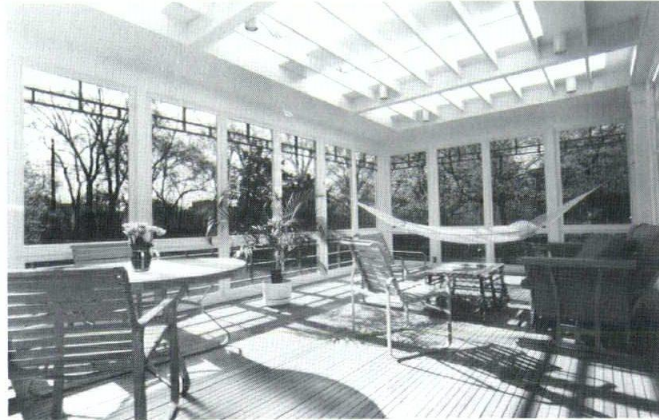
Starting from this modern aesthetic, the design depends on intentionally symbolic forms and surfaces. A curved wall's convex shape implies security. Stone triangles recalling the pyramid on the dollar bill interrupt the regularity of the wall.

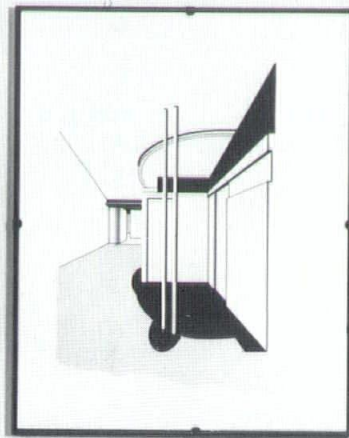
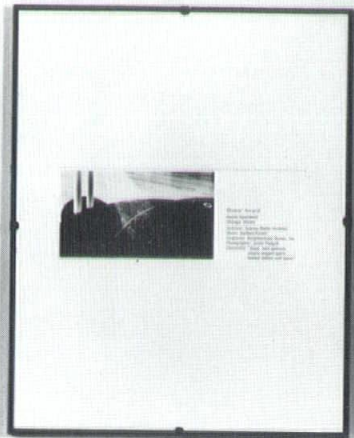
Project Team: Joe Valerio, Pam Doucette, David Jenner-Jahn, Randy Mattheis, Nancy Willert



**Mealy and Heindel
Screen Porch, Nerenberg
House, Evanston, Illinois**

The constantly changing patterns of light and shade created by skylights, sunlight, and wood structural and decorative elements, combined with the stucco planters as visual anchors, result in a porch which complements the elegant austerity of the original house. The porch was built by Bill Depenbrock and Karl Meyer. *Installation photo: Lucy Kennedy*
Project photo: Bill Arsenault

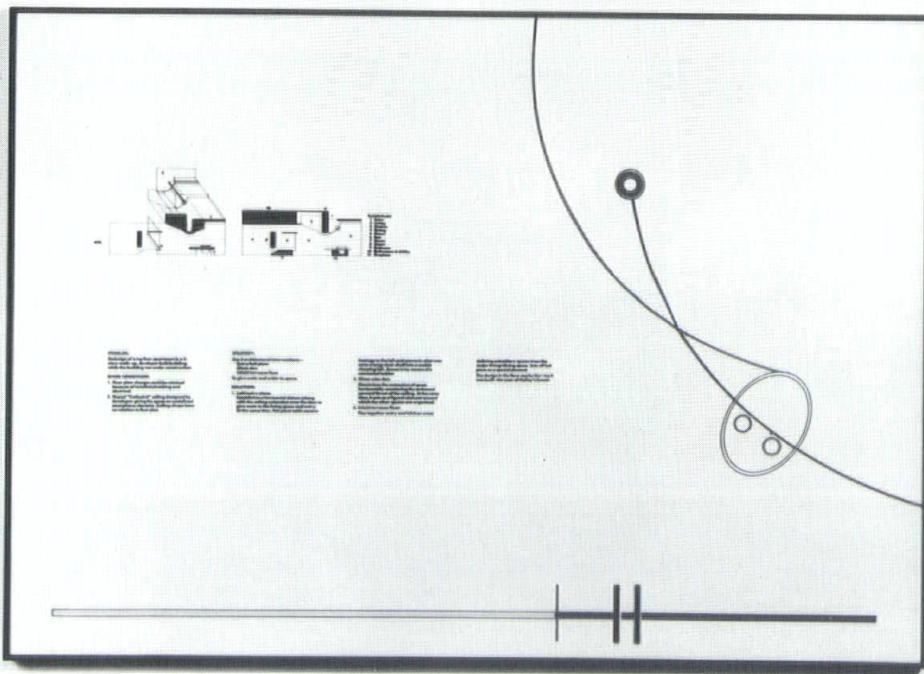




Andrew Metter
Karant Apartment
Chicago, Illinois

The floor design operates on two levels: to define a special place within the apartment by outlining the boundaries of the entry area, and to mark a special time by documenting the year in which it was built--the year of Halley's comet.

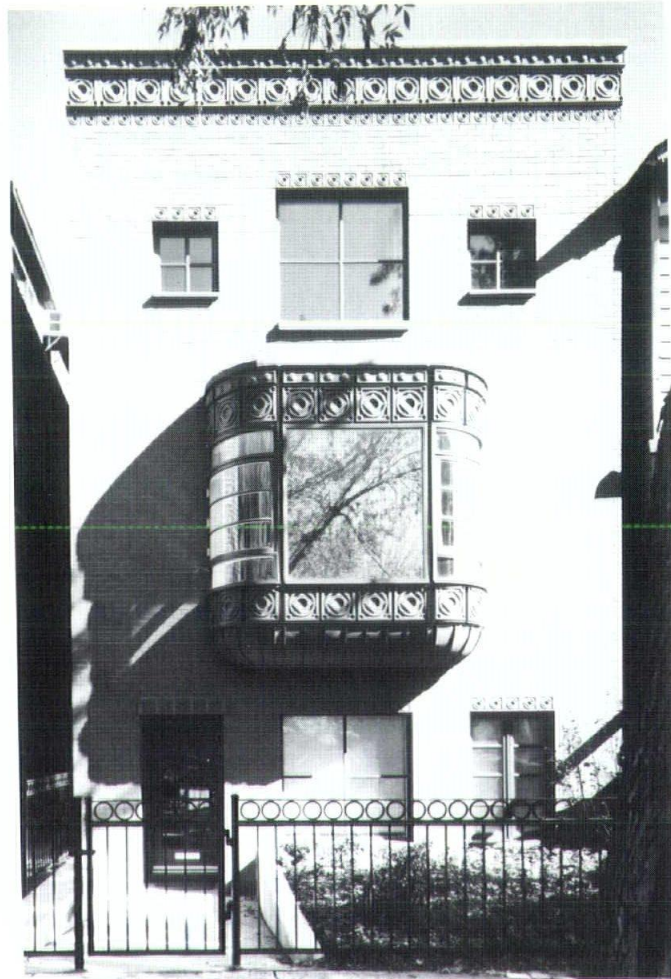
Photo: Lucy Kennedy



**Nagle, Hartray
& Associates, Ltd.
House in Lincoln Park
Chicago, Illinois**

This townhouse of uniform hard-faced red brick is ornamented in a style reminiscent of early Louis Sullivan. The dark gray metal and fiberglass bay is constructed of glass sections set into a framework of ornamental castings which are themselves enlargements of the terra cotta molds of the lintels and cornice.

Photo: Steinkamp/Ballogg

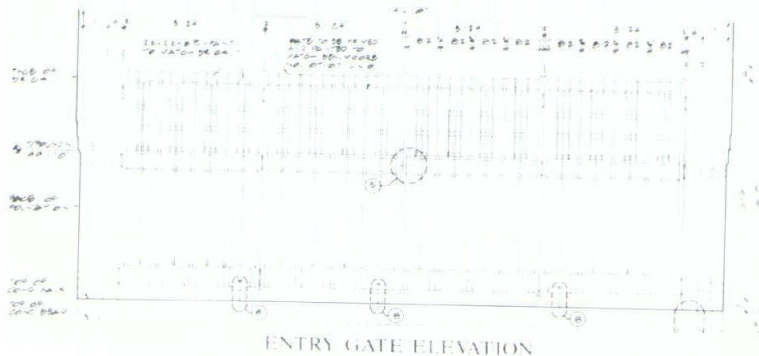




**Nagle, Hartray
& Associates, Ltd.
Prairie Court Apartments
Oak Park, Illinois**

This 125-unit rental apartment complex close to the Frank Lloyd Wright National Historic District is a functional adaptation of prairie school examples. These allusions enrich the entry sequence of public space to semi-public space; the sum of the details recreates a style responsive to the building's context.

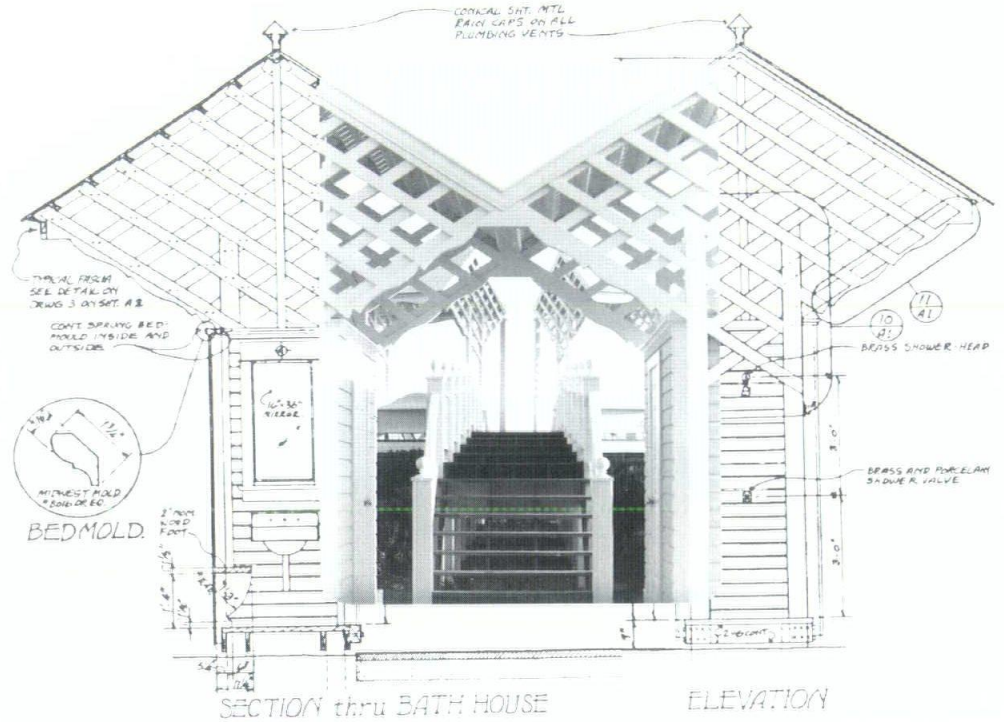
Photo: Jim Hedrich, Hedrich-Blessing



Anders Nereim
Stuart Cohen & Anders
Nereim Architects
Ruskin Street
Beach Pavilions
Seaside, Florida

We sat on the fence between architecture and furniture, and then over between detail and structure. We passed sketches to each other without making distinctions between the disciplines. We thought of our favorite things, and went for that certain consistency of expression and detailing which seems to radiate from them.

*Project Team: Stuart Cohen,
Anders Nereim, Robert Davis
Photo: Robert Davis*

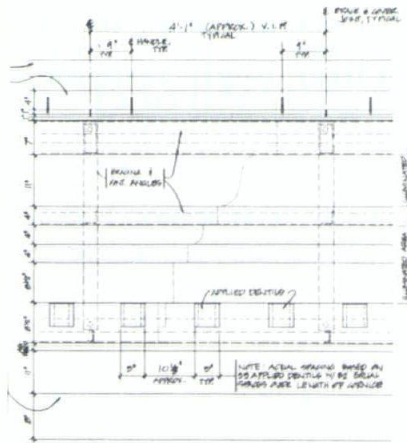




**Pappageorge Haymes Ltd.
710 North Wells**

This renovated building had long since lost its cornice. The replacement mimics traditional form yet gains new meaning through the use of light. Perforated sheet metal is bent to a cornice profile and back-lit with fluorescent strips. A smaller entry-scale version is adorned with neon.

Photo: Paul D'Amato

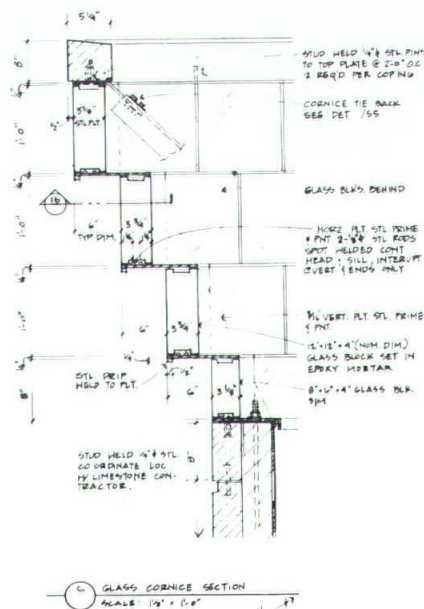


⑥ DETAIL ELEVATION: ILLUMINATED CORNICE
SCALE: 1" = 1'-0"

**Pappageorge Haymes Ltd.
City Commons**

Glass block makes light of the traditional columns and cornice framing an entrance. Patterned glass block is set in a steel frame supported on masonry and back-lit with incandescent floods.

Photo: Paul D'Amato

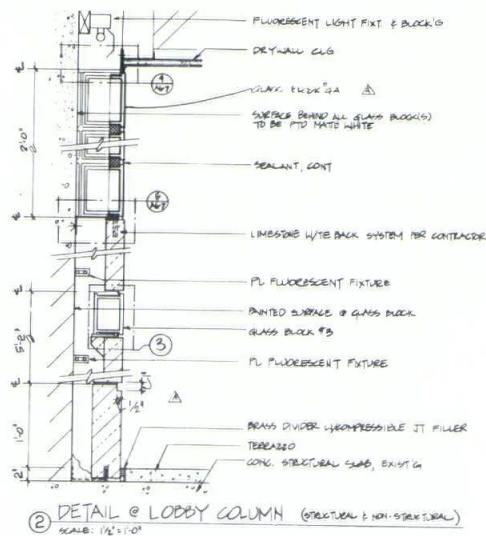




**Pappageorge Haymes Ltd.
Washington Square**

An existing masonry detail is reinterpreted as a translucent column capital, in glass block with an inset metal louver. Delicate and decorative by day, it becomes a powerful beacon at night.

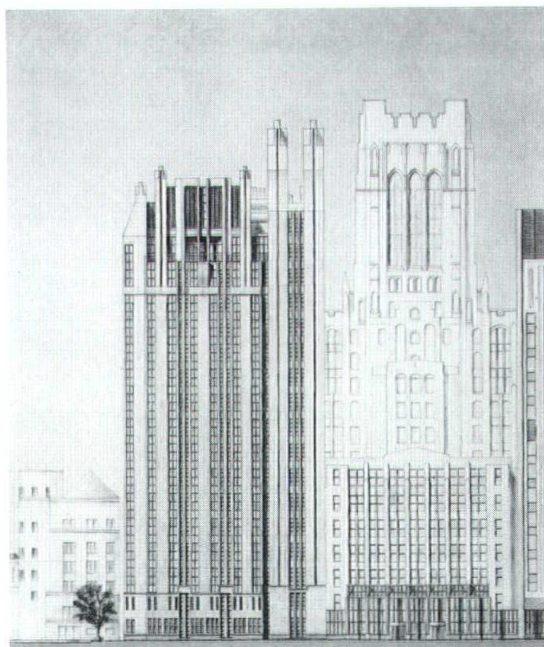
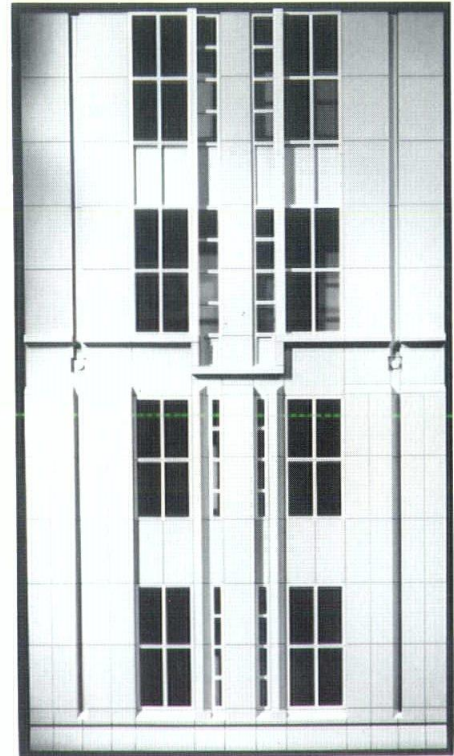
Photo: Paul D'Amato

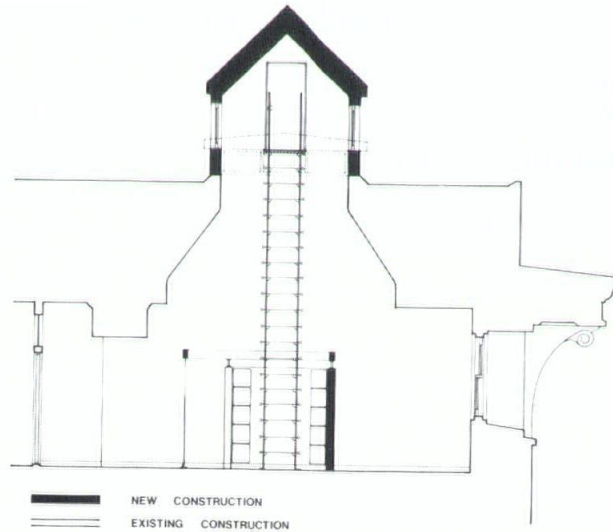
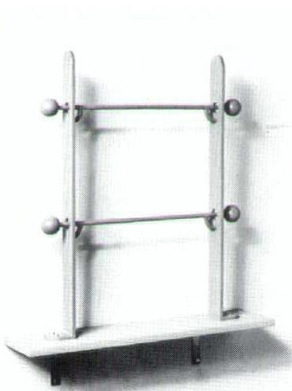


**Perkins & Will
Northwestern University
Research and Education
Building**

This research laboratory project is adjacent to 1930s collegiate gothic architecture on Northwestern's downtown campus. Details synthesize traditional gothic expression with the tectonics of modern curtain-wall construction. The building is intended to be a modern construction sympathetic to its traditional context.

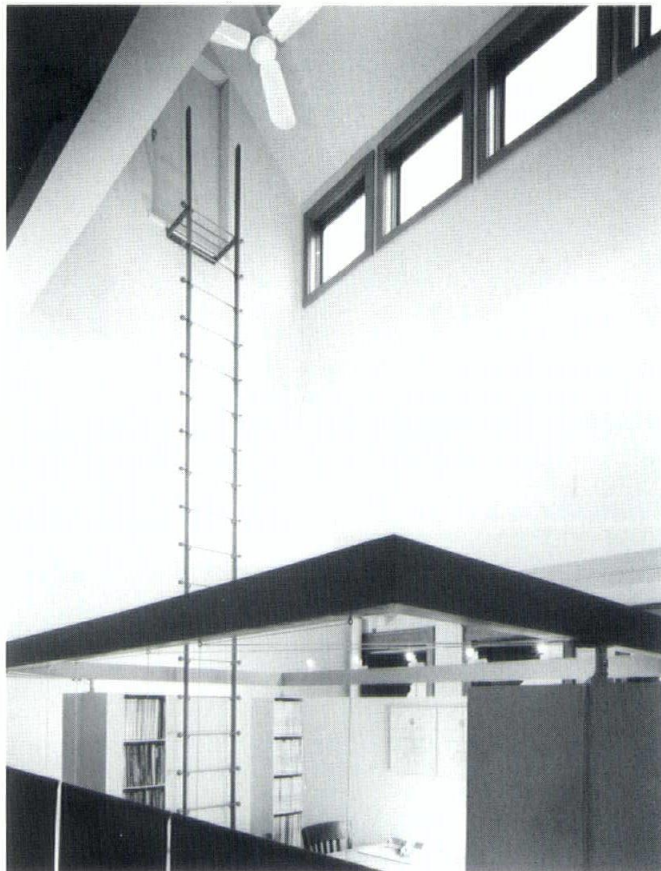
*Project Team: Ralph Johnson, Design Principal; John Nunemaker, Managing Principal; Elisabeth Fakatselis, Senior Designer; James Tworek, Project Manager
Photo: Orlando Cabanban*





**Frederick Phillips
& Associates
Ladder**

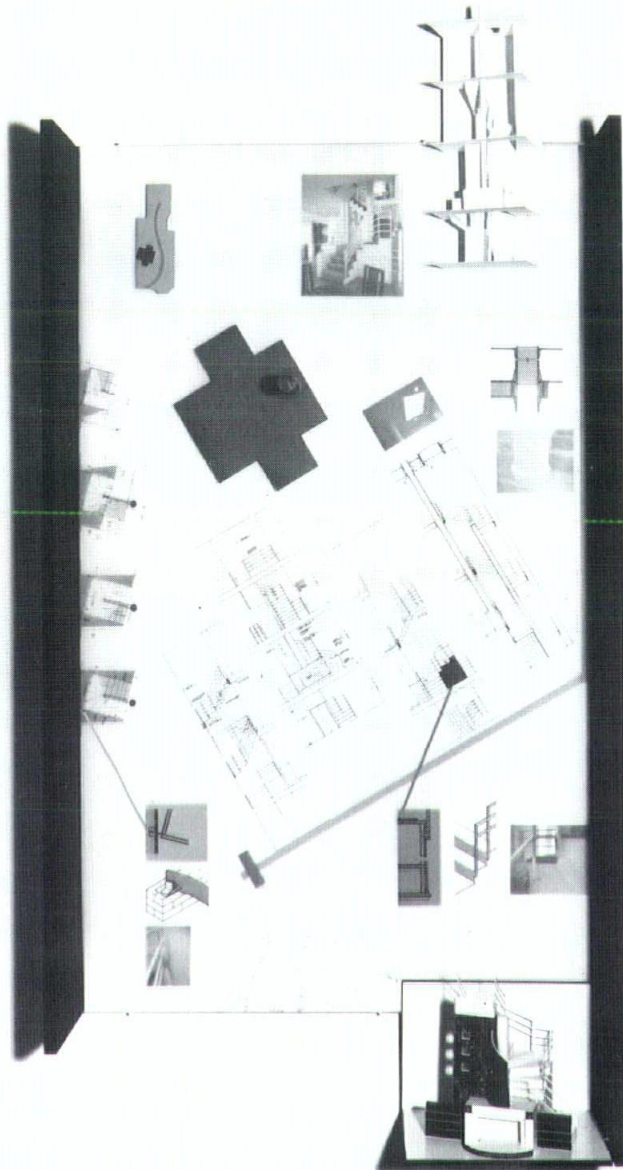
*Project Team: Frederick
Phillips, Phil Czosnyka,
Mueller Ornamental Iron
Project photo: Howard N.
Kaplan
Installation photo: Lucy
Kennedy*

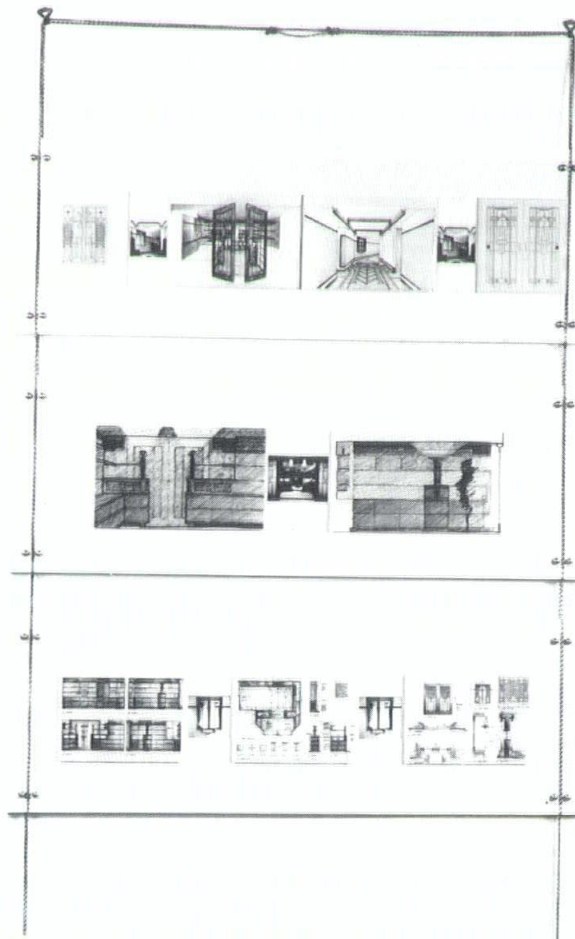


Quinn and Searl, Architects
La Barge Remodeling

The design approach reinterprets constructivism, synthesizing utilitarian objects and concepts of space. The elements of stairs and fireplace are combined as a sculptural object and canted from the orthogonal to create visual as well as physical movement. This direct approach appears in the smallest details, including stair rail connections.

*Project Team: Linda Searl,
Kathryn Quinn, Debra McQueen
Photo: Lucy Kennedy*





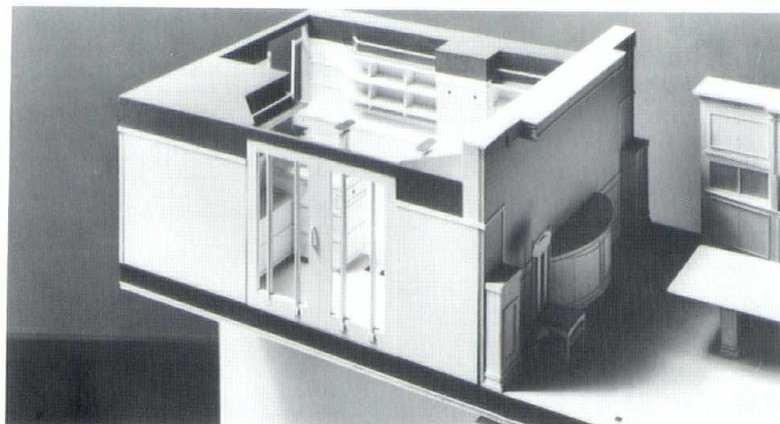
**Rudolph & Associates
Bibliothek**

Central to wrapping dependencies is this placid kabinett, a picturesque sanctuary, the bibliothek. As if open to the midnight sky, the perimeter embraces and allows release through art-glass panelled interior chamber windows and doors. An intimate romance exists in this place between material detail, spacial volumes, craft, and intent.

Project Team: Christopher H.

Rudolph, Lawrence Petitti

Photo: Lucy Kennedy



Schroeder Murchie Laya
Undercabinet Lighting
Chicago, Illinois

The detail was conceived as a solution to the problem of undercabinet lighting in the kitchen.

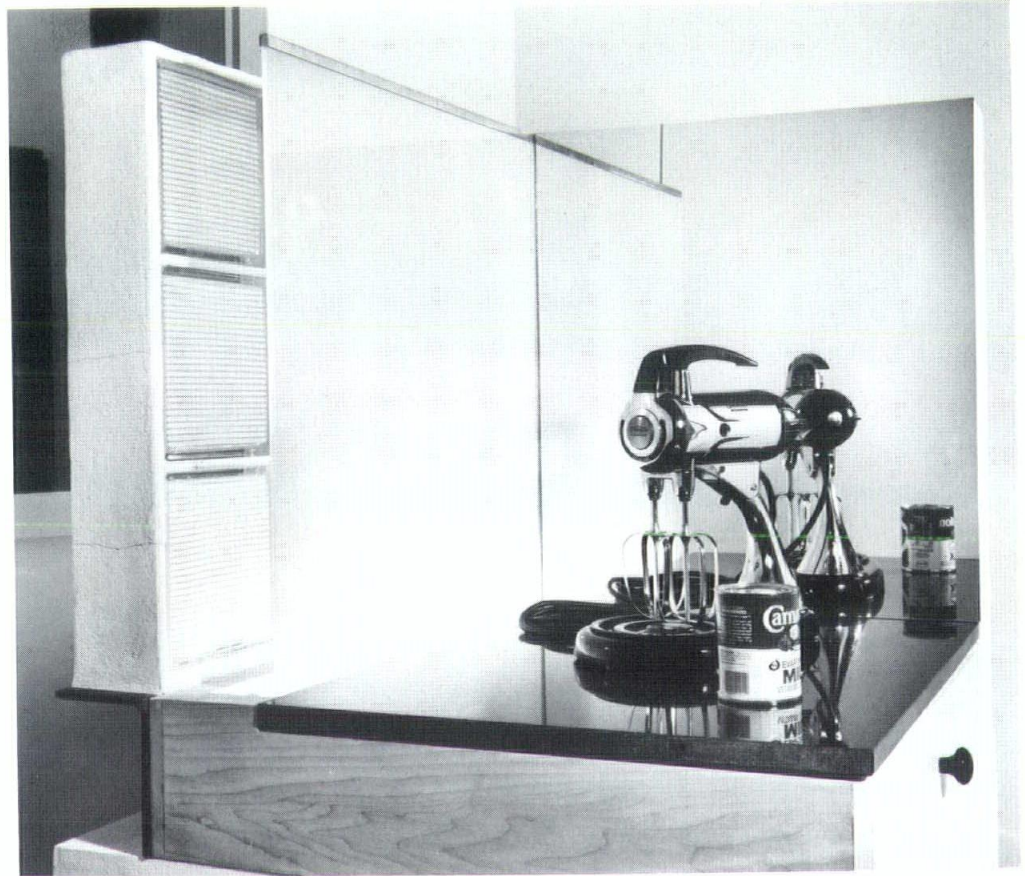
Model: Jack Stoneberg

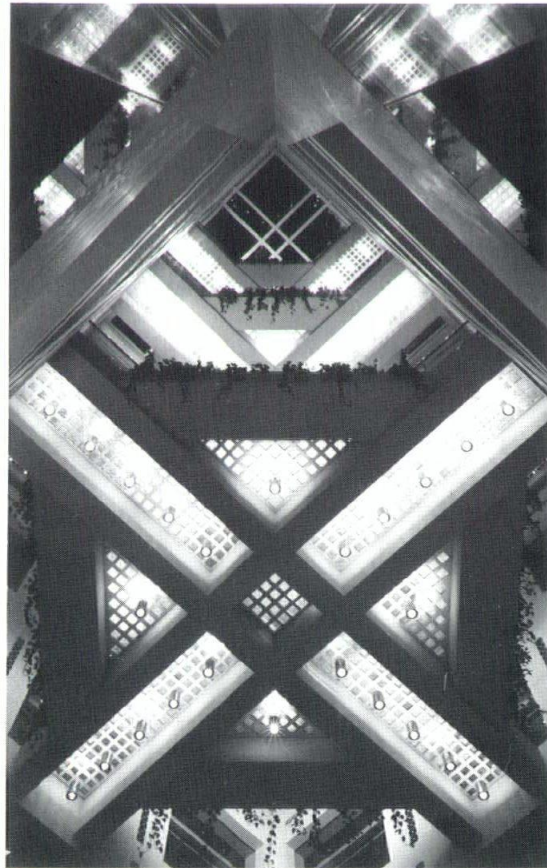
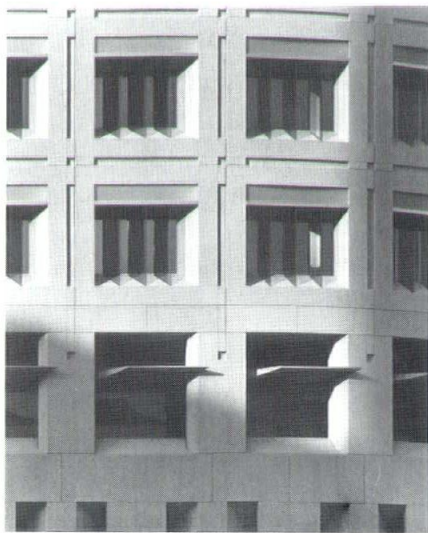
Granite: Marble Supply International

Glass Block: Chicago Glass Block & Window Company

Reglet: Carco American

Photo: Lucy Kennedy

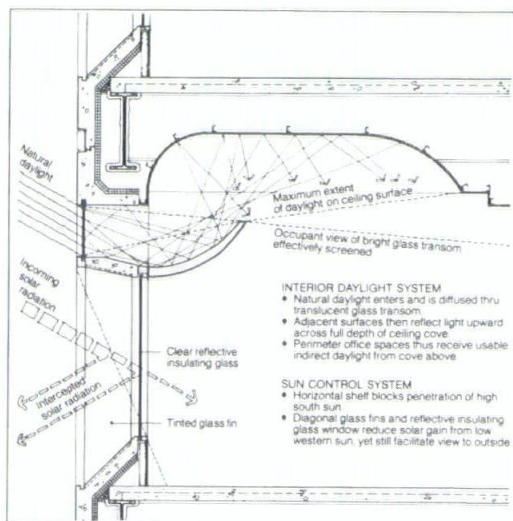




**Skidmore, Owings & Merrill
United Gulf Bank
Manama, Bahrain**

The ten-story atrium provides an inward focus for the building. Glass block terraces--an interpretation of the *mushrabiyya*, or sunscren--divide the atrium into four forty-foot cubes, creating a scale similar to traditional Islamic courtyards, while allowing daylight to penetrate all interior spaces. The screen-like articulation of the exterior wall is evocative of the *mushrabiyya*--the traditional Islamic sunscren which provides daylight while blocking heat and glare, and affords privacy without sacrificing views--but reinterprets the motif with an abstract concept using modern materials.

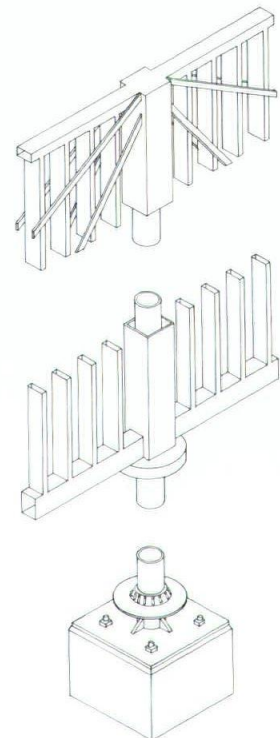
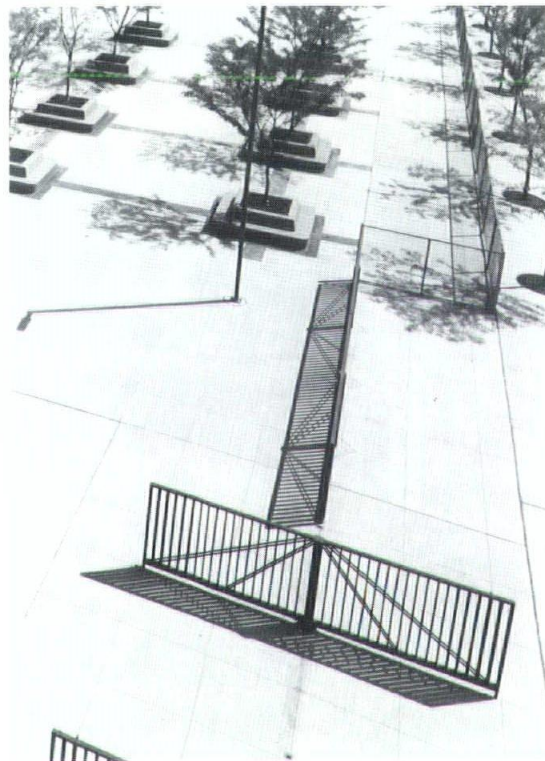
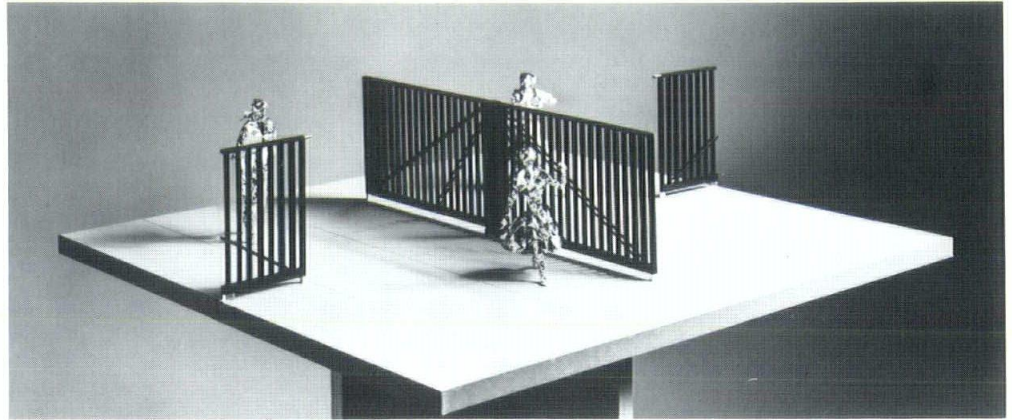
Photo: Nick Merrick, Hedrich-Blessing

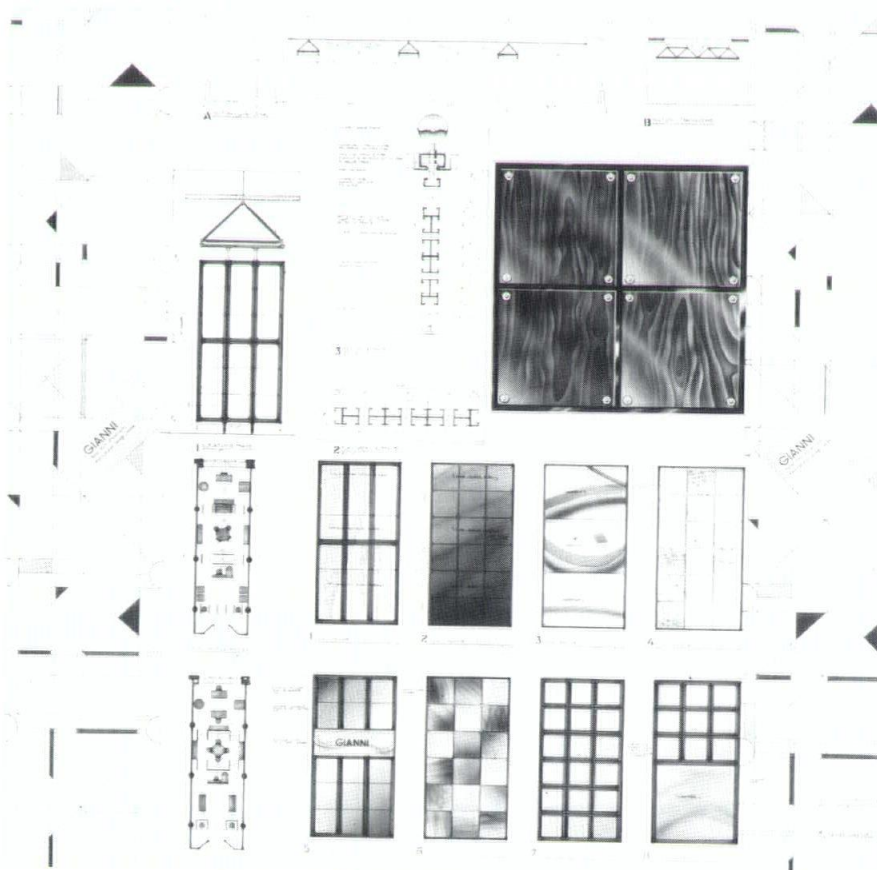


Alfred Swenson
Pao-Chi Chang Architects
Englewood High School
Plaza Gates

These gates define the public edge of an entrance plaza to a large high school, the symbolic boundary between campus and city. The gates are wide pivoted panels cantilevered from a central column; the structural dynamics of the panel are expressed in the varying sizes of the welded steel members.

Project Team: Pao-Chi Chang, partner, project designer; Alfred Swenson, partner, project manager; and William Leung
Engineers: Gullaksen and Getty Structural Engineers
Metal Fabricator: Vector Custom Fabricating
Installation photo: Lucy Kennedy
Project photo: Jim Norris



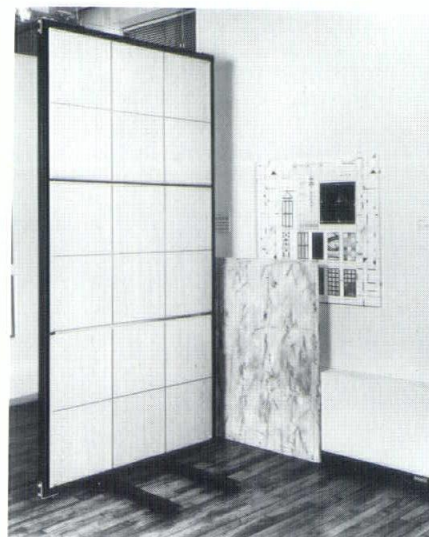


**Tainer Associates, Ltd.
Gianni New York Showroom**

Flexible workspace was achieved by interweaving a primary support system (space frame) that slides along the length of the space and a secondary system of screens which slide across its width. With physical reorganization and simple manipulations of materials, including wood, metal, fabric, and leather, the showroom can be quickly transformed, assuring lasting freshness.

Project Team: Dario Tainer, Principal; Jorge Reyes, Carole Post, Adrienne Brodin, Kurt Williams

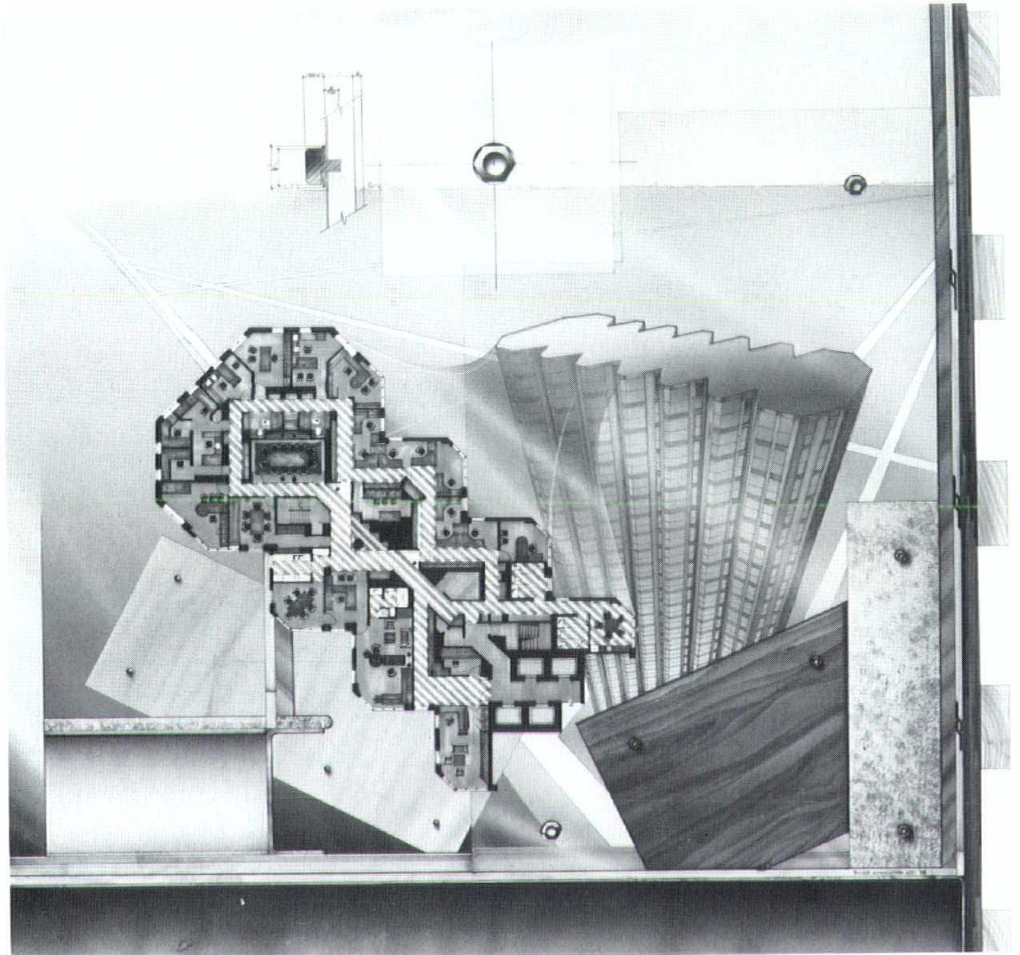
Photo: Lucy Kennedy

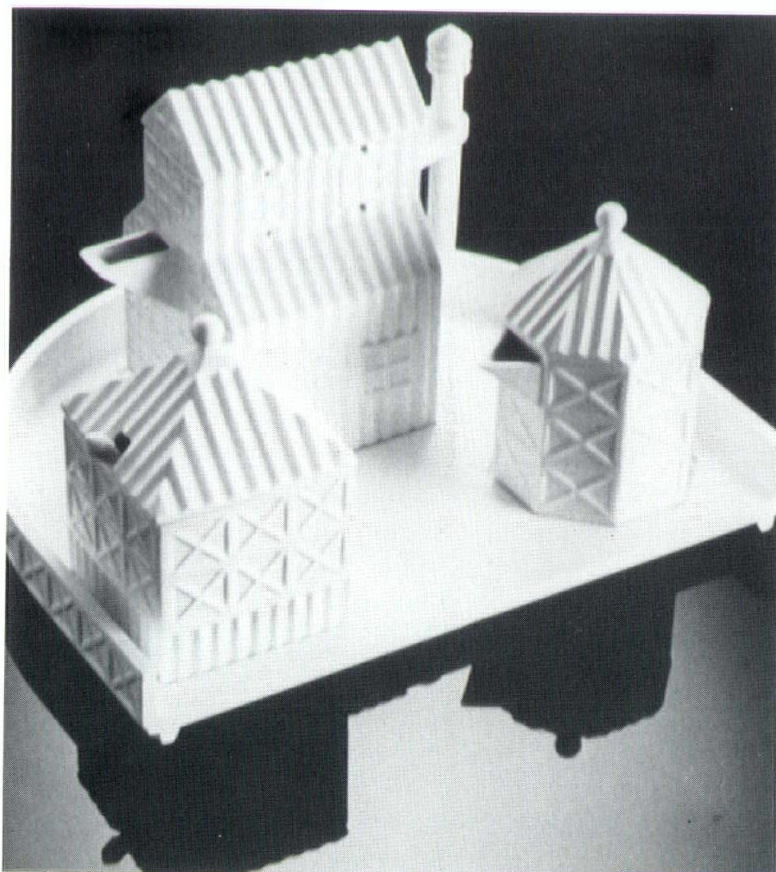


Tainer Associates, Ltd.
3660 North Lake Shore Drive,
47th Floor Corporate Office

The architectural materials--granite in corridors, carpet in work areas and offices, wood and fabric wall panels, glass and granite ledges, stainless steel detailing--reflect both functional and aesthetic concerns. While public areas exude elegance and spartan functionality, the soft textures and finishes of private offices provide a calm environment for work.

Project Team: Dario Tainer, Principal; Thom Green, Rick Proppe, Kurt Williams



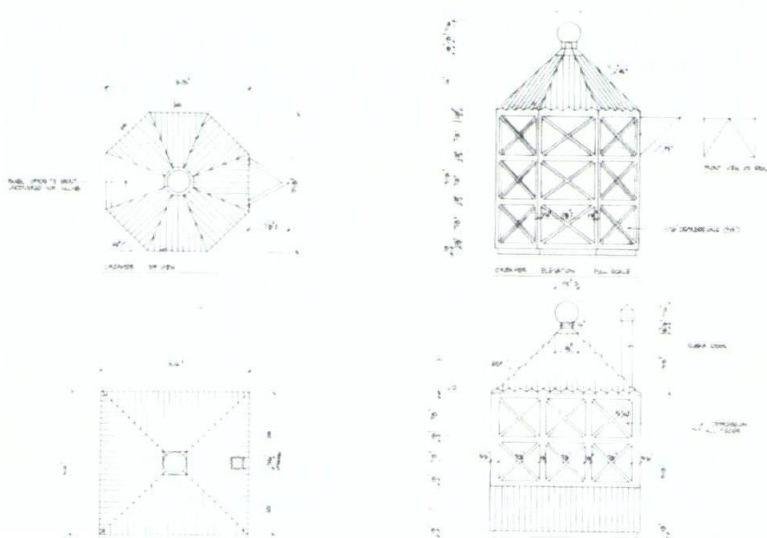


**Tigerman McCurry
Teaside**

The "Teaside" Tea Service was inspired by a weekend cottage. Its details are transferred to porcelain, establishing a direct connection between architecture and craft. The memory of architectural materials and the detailing as an integral part in the design of a functional object transforms the object itself. It becomes whimsical rather than functional.

Designed by Stanley Tigerman and Margaret McCurry for Swid Powell, Inc.

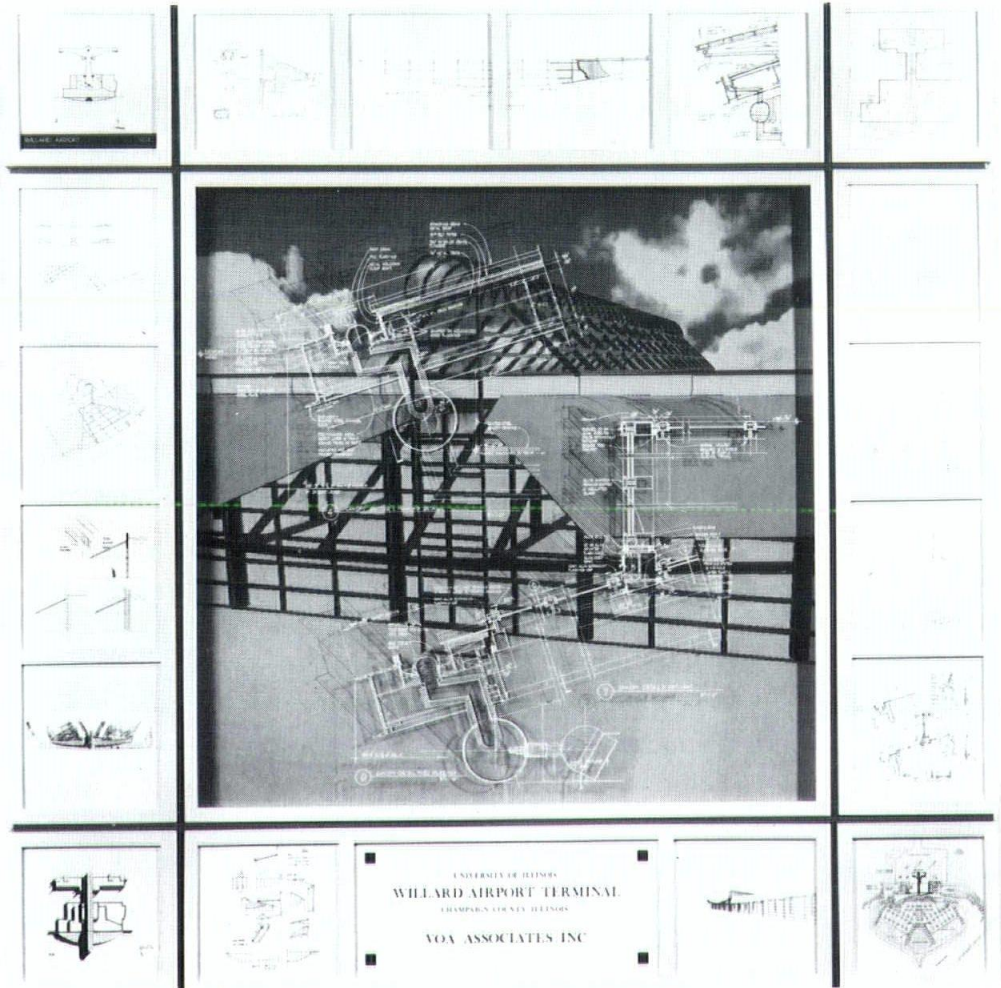
Photo: Tigerman McCurry



**Vickrey Ovresat Awsumb
Associates, Inc.
Willard Airport
Canopy Edge Details**

The wing: the physical expression and technical means for flight. Its structure and form are dictated by function. The canopy, as an extension of the building metaphor, explores the wing elements: structure, leading edge, and skin.

Project Team: Raymond Ovresat, Principal; William Cummings, Project Manager; Percy Roberts III, Project Director; Robert Monroe, Technical Coordinator; Richard Basten, Job Captain; David Arms, Interior Designer; Edward R. Wantuch, Jr., Field Representative; Lynn Gumina, Victoria Kim, Stefan Knust, David Meckley, Elizabeth Purdy, David Schalk, Jack Svaicer
Photo: Lucy Kennedy

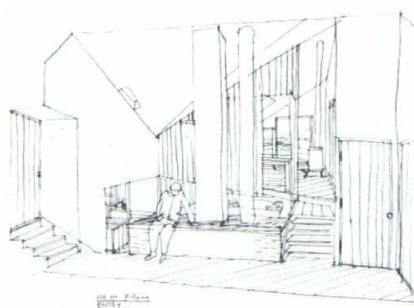


UNIVERSITY OF ILLINOIS
WILLARD AIRPORT TERMINAL
CHAMPAIGN-CORNEIL ILLINOIS
VOA ASSOCIATES INC



**Weese Hickey Weese
Wood Box**

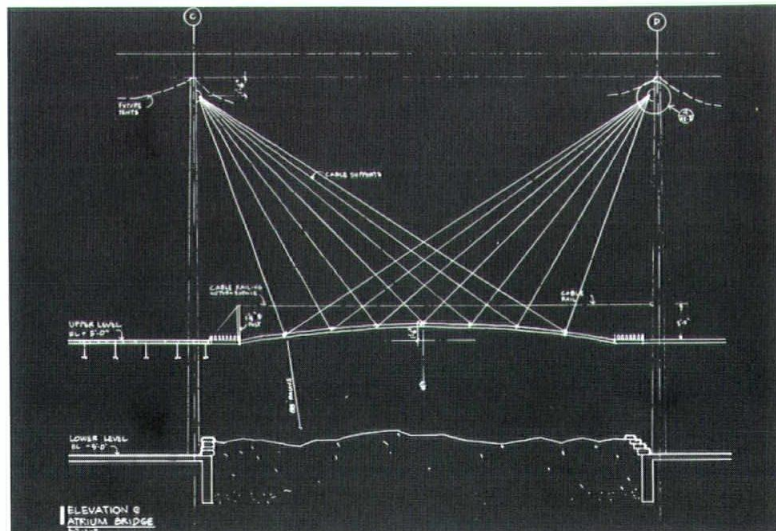
Rotate the handle to the right
and open the door!
Are those worlds still possible
or now only a discarded dream
where aesthetic, craft, function,
and the material itself are
indivisible in the object?
*Ben Weese, Design and
Propaganda*
*Carl Blahnik, Manitowoc,
Wisconsin, Fabrication*
Photos: Lucy Kennedy

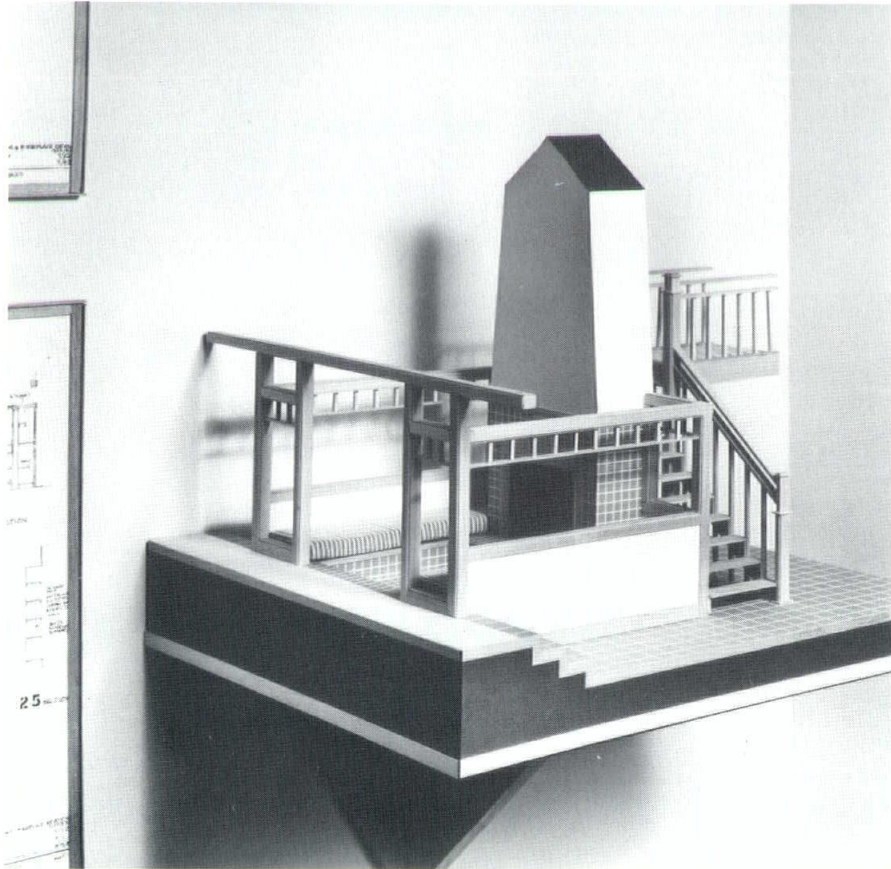


**Weese Hickey Weese
Glass Bridge**

The Glass Bridge is an element of the stretched translucent fabric interiors of the Bradford Exchange. The tension and grace of cable-supported material is translated into an arched glass suspended "solid" object. Minimal materials allow light to filter to the gardens below.

*Project Designer: Tom Hickey
Photo: Howard N. Kaplan*

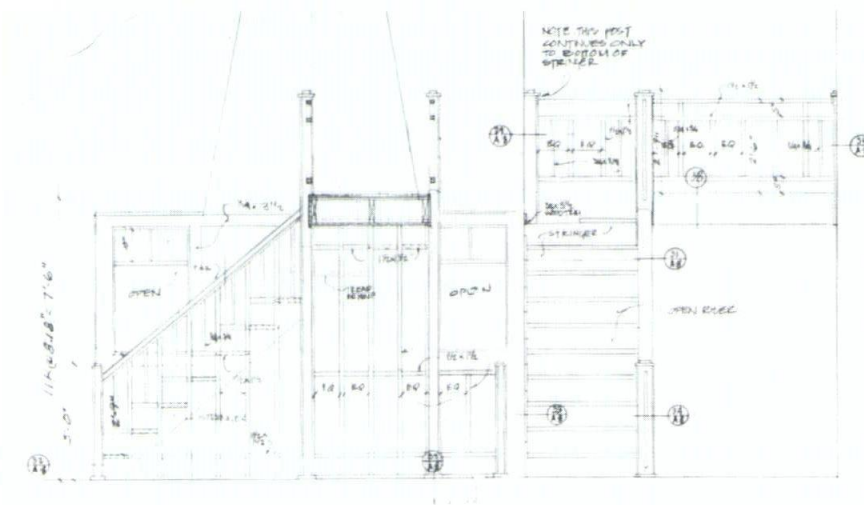




**Weese Hickey Weese
Inglenook and Stair
A House in the Woods
Sheboygan, Wisconsin**

A room within a room: views to views of Lake Michigan. Wisconsin birch: maple treads. Arts and Crafts inspired with some homage to the Bauhaus.

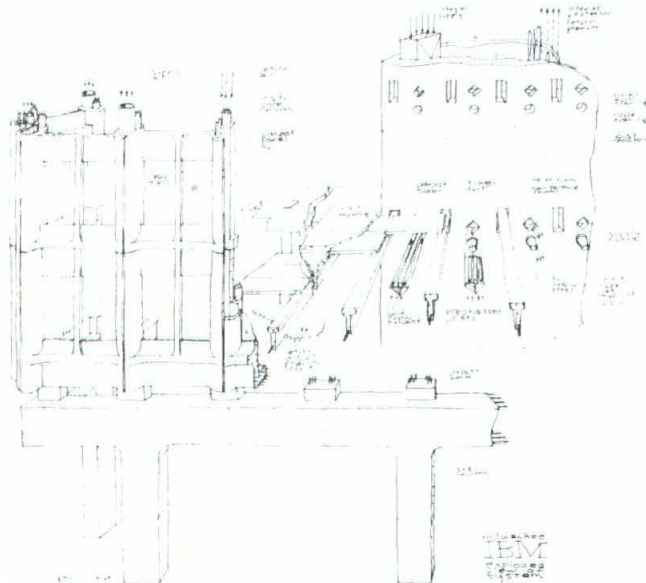
*Cynthia Weese, Architect
Dan Weese, Model Builder
Photo: Lucy Kennedy*

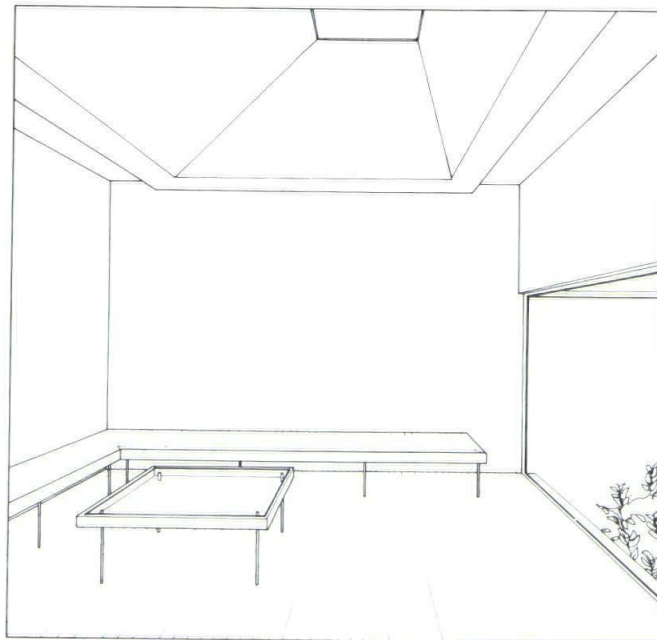
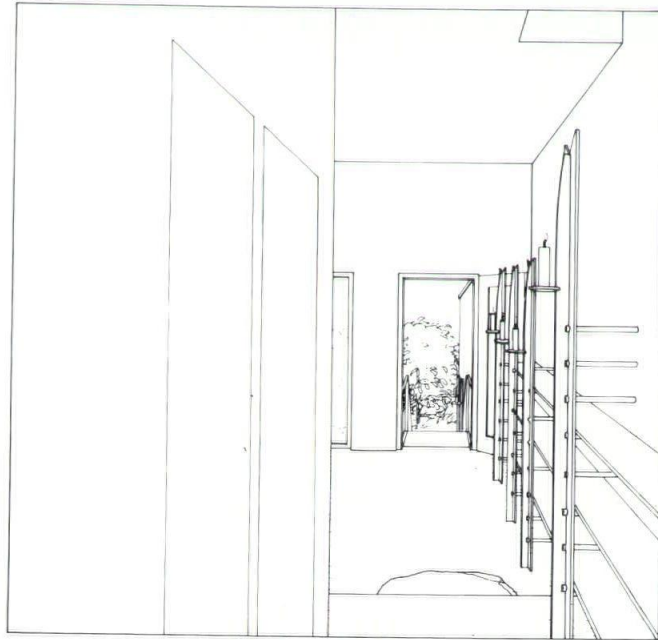
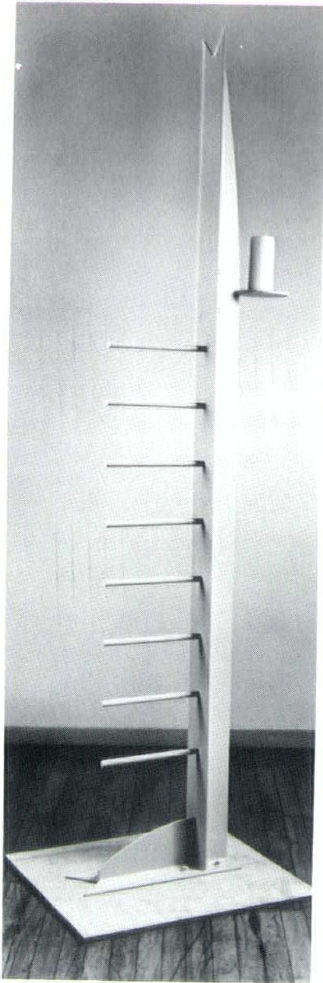


Harry Weese
IBM-Milwaukee-Detail

Advances in concrete construction encouraged innovation in the Milwaukee IBM Building. A linear core bearing wall obviated all but two interior columns. Integration of structure, lighting, and air handling in exterior skin and interior beams eliminated a dropped ceiling, structure and finish becoming one.

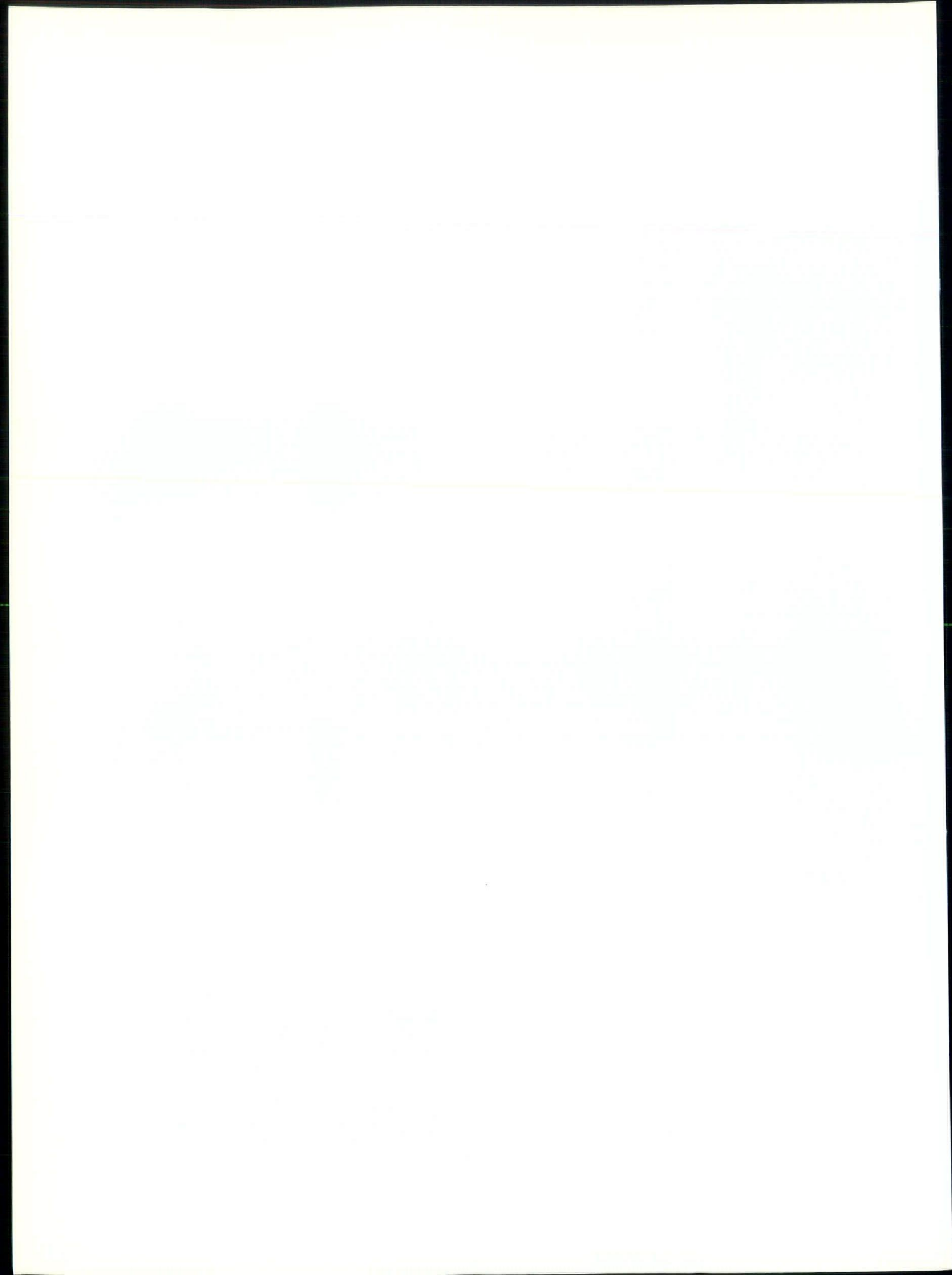
Photo: Balthazar Korab





**Daniel Wheeler Architects
Room**

sky seeks table's rest
vessels follow candle's burn
garden's gaze engulfs
*Project Team: Daniel Wheeler
with Lawrence Kearns
Photo: Lucy Kennedy*



D

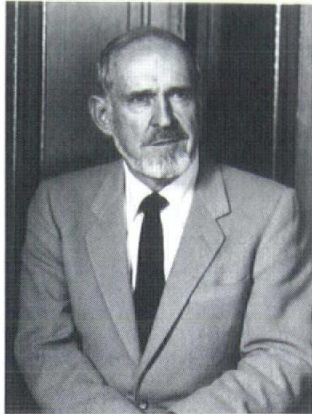
Distinguished Building Awards

The Chicago Chapter AIA Distinguished Building Awards program was initiated in 1955 and has become a model for similar programs in other AIA chapters across the country. The program recognizes significant achievement in planning, design and execution of building projects.

Projects eligible for the 1988 program must have been completed between January 1985 and May 1988. They must be designed by registered architects with offices in the Chicago metropolitan area. The submissions themselves can be located anywhere in the world. The Awards jury is selected by the Design Committee. At the jury's discretion, a building may be selected to receive the special distinction of "Honor Award."

Distinguished
Building
Awards

Jury



*Above: James
Stewart Polshek,
FAIA
James Stewart
Polshek and Partners
New York, New York
Left: Rebecca Binder
Rebecca L. Binder,
AIA, Architecture
and Planning
Playa del Rey,
California*

*Top: E. Fay Jones,
FAIA
Euine Fay Jones
Architect
Fayetteville,
Arkansas*



◀ **Elkus House**
Fairfield, Iowa
Booth/Hansen
& Associates
Photo: Marti Dodge,
Architectural
Photography

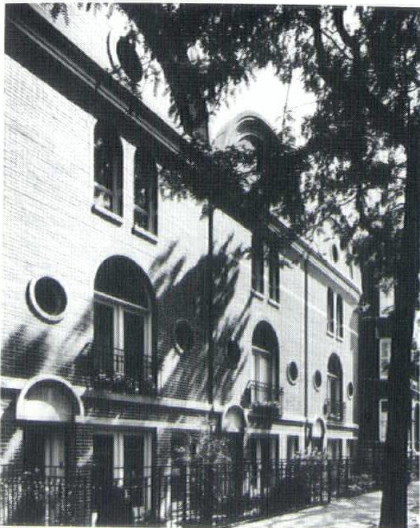


◀ **City Commons**
Chicago, Illinois
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato

▼ **Elm Street Residence**
Chicago, Illinois
A. William Seegers
Architects
Photo: Lou Russo

▲ **1871 Maud**
Chicago, Illinois
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton

▶ **Dayton Street
Townhouses**
Chicago, Illinois
Nagle Hartray
& Associates Ltd.
Photo: Orlando
Cabanban



Distinguished
Building
Awards
Submissions

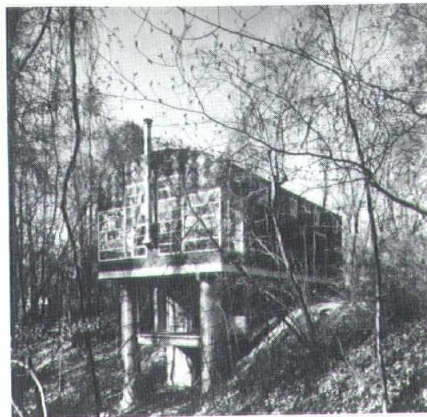
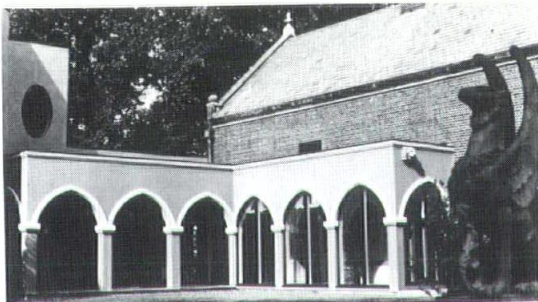
Residential

▼
Greenview Passage
Chicago, Illinois
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato



◀
**Lake Forest
Residence**
Lake Forest, Illinois
O'Donnell Wicklund
Pigozzi & Peterson
Architects, Inc.
Photo: Michael J.
Cinelli

▼
Lakeside House
Lakeside, Michigan
Schroeder Murchie
Laya Associates, Ltd.
Photo: Gregory
Murphey

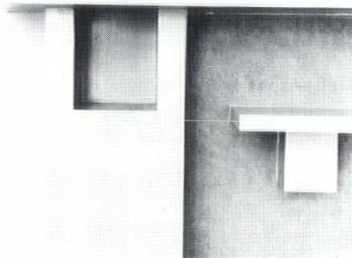


▲
Jones Residence
Lake Forest, Illinois
Roy Binkley
& Associates
Photo: William J.
Farrell

▶
James Court
Chicago, Illinois
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato

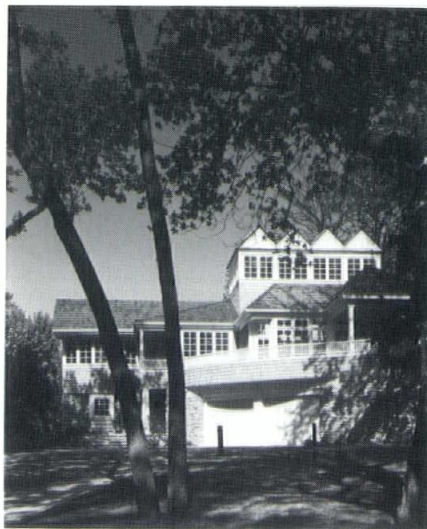


▶ **Melto Residence**
New Buffalo, Michigan
Pappageorge
Haymes, Ltd.
Photo: Paul D'Amato



▲ **Meyer Residence**
Chicago, Illinois
Peter Landon
Architects Ltd.
Photo: Ron Gordon

▲ **Lakewood
Townhouses**
Chicago, Illinois
Booth/Hansen
& Associates
Photo: Timothy
Hursley

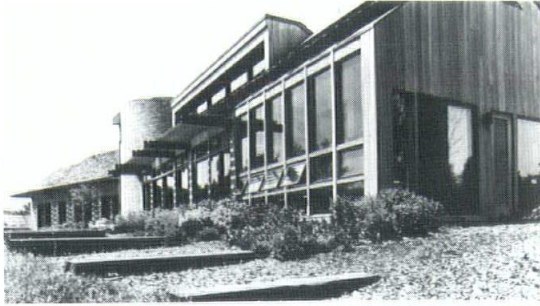


▲ **Menomonee Lane
Townhouses**
Chicago, Illinois
Michael Lustig
& Associates
Photo: John Hollis

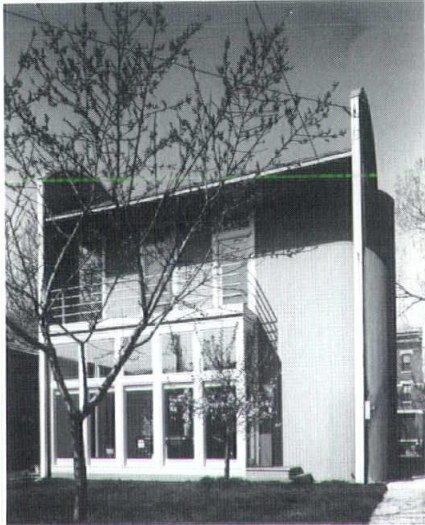
◀ **Morgenstern
Residence**
Highland Park,
Illinois
Stuart Cohen
& Anders Nereim
Architects
Photo: Nick Merrick,
Hedrich-Blessing

Distinguished
Building
Awards
Submissions

Residential

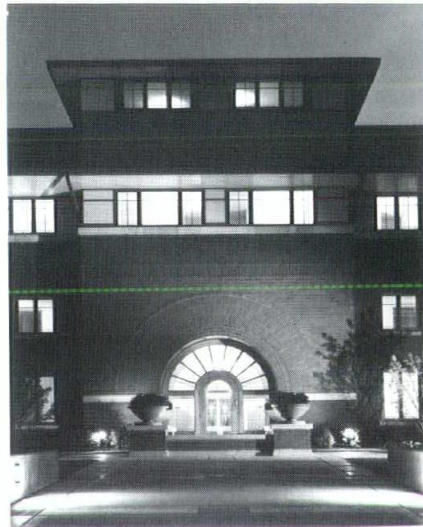


◀
Neuman Residence
Long Grove, Illinois
Roy Binkley
& Associates
Photo: William J.
Farrell

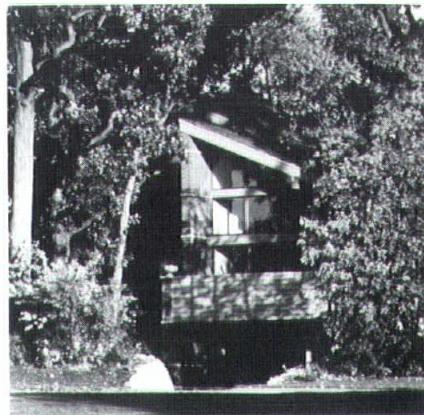


▲
Private Residence
Chicago, Illinois
Frederick Phillips
& Associates
Photo: Howard N.
Kaplan

▶
Mori Residence
Oakbrook, Illinois
Shigeru Mori
Photo: Shigeru Mori

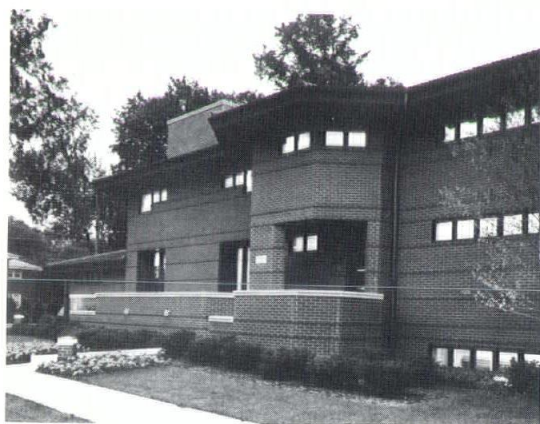


◀
**Prairie Court
Apartments**
Oak Park, Illinois
Nagle Hartray
& Associates Ltd.
Photo: Scott
McDonald, Hedrich-
Blessing



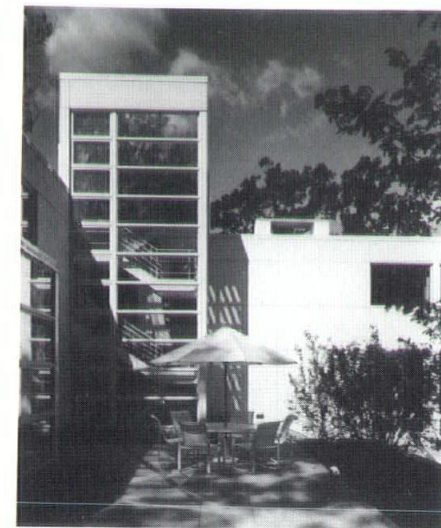
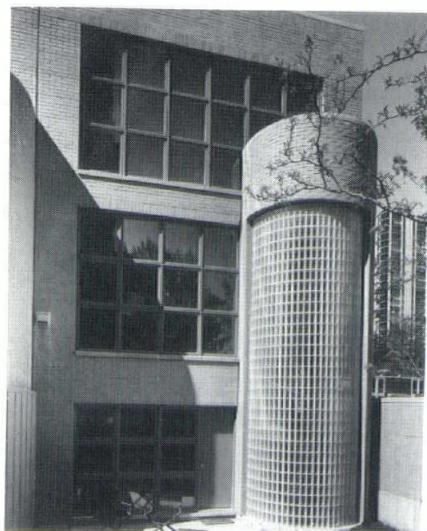
Distinguished
Building
Awards
Submissions

Residential



▲
**Przyborowski
Residence**
River Forest, Illinois
Eckenhoff Saunders
Architects, Inc.
Photo: W. Stephen
Saunders

▶
**Schiller Street
Townhouses**
Chicago, Illinois
Nagle Hartray
& Associates Ltd.
Photo: Howard N.
Kaplan



◀
**Rosenberg
Residence**
Highland Park,
Illinois
Nagle, Hartray
& Associates Ltd.
Photo: Howard N.
Kaplan

▼
Private Residence
Northwest Chicago
Suburb, Illinois
Tigerman McCurry
Photo: Bruce Van
Inwegen



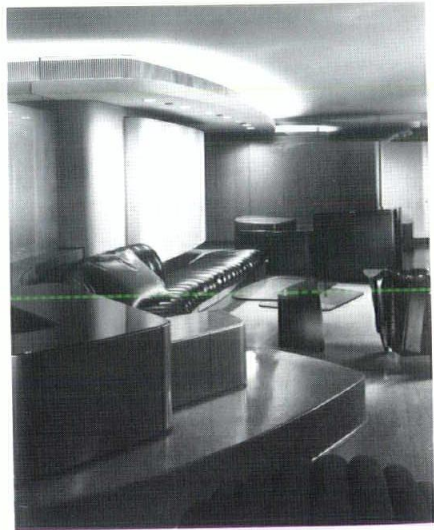
▲
Roth/Wilner House
Wayne, Illinois
Quinn and Searl,
Architects
Photo: George
Lambros

Distinguished
Building
Awards
Submissions

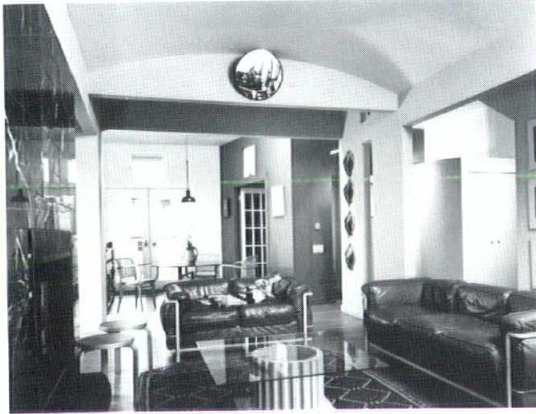
Residential



▼
Untitled No. 2
Chicago, Illinois
Krueck & Olsen
Architects
Photo: Nick Merrick,
Hedrich-Blessing

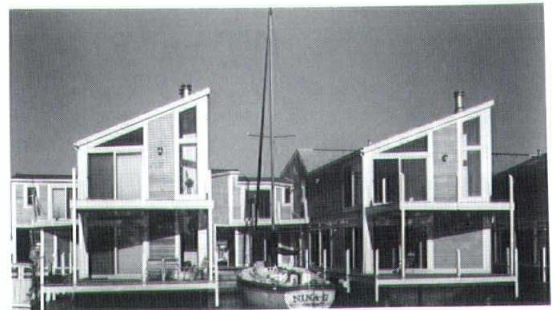
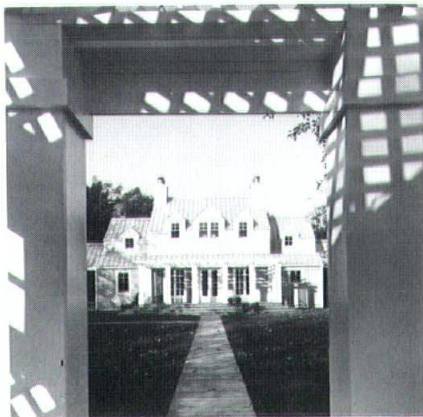


▲
Yadava Residence
Oakbrook, Illinois
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato



▶
1734 N. Cleveland
Chicago, Illinois
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton

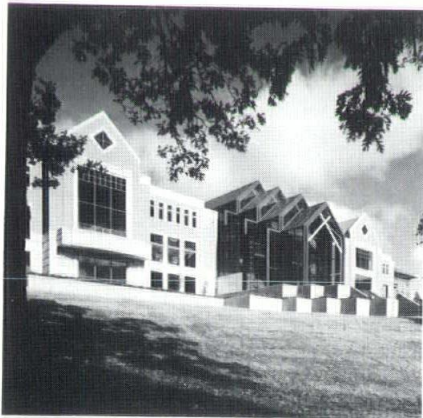
▼
Wits' End
Harbor Country,
Michigan
Tigerman McCurry
Photo: Bruce Van
Inwegen



▲
South Cove
New Buffalo, Michigan
Harry Weese
& Associates
Photo: Howard N.
Kaplan

▼
**Clarke College
Replacement
Facilities**

Dubuque, Iowa
VOA Associates Inc.
Photo: Bill Hedrich,
Hedrich-Blessing



◀
**Chicago Historical
Society Addition
and Renovation**
Chicago, Illinois
Holabird and Root
Photo: David Clifton



▼
**New Seven Seas
Panorama at
Brookfield Zoo**
Brookfield, Illinois
The Austin Company
Photo: Don DuBroff,
Sadin Photo Group



▲
**Brookfield
Public Library**
Brookfield, Illinois
Environ, Inc.
Photo: George
Lambros



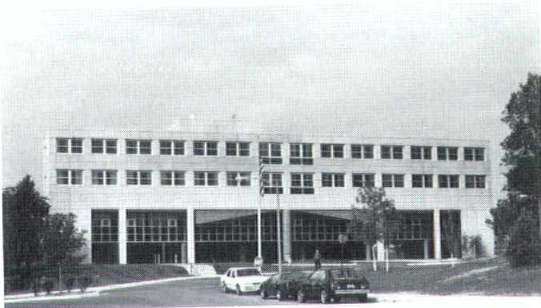
▶
**Arthur Andersen
& Company Center
for Professional
Development**
St. Charles, Illinois
Skidmore, Owings
& Merrill
Photo: Hedrich-
Blessing

Distinguished
Building
Awards
Submissions

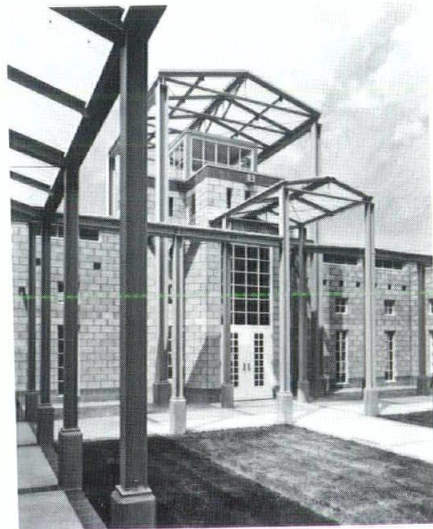
Institutional



◀ **Memorial Hospital
Pace Pavilion**
South Bend, Indiana
Hansen Lind
Meyer Inc.
Photo: Hansen Lind
Meyer Inc.



◀ **Desert View School**
Sunland Park,
New Mexico
Perkins & Will
Photo: Robert Reck

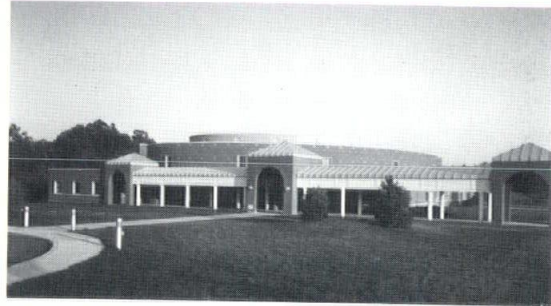


▲ **Mercy Memorial
Medical Center
Addition**
St. Joseph, Michigan
Hansen Lind
Meyer Inc.
Photo: Elizabeth Ernst

▶ **North Shore Country
Day School Library**
Winnetka, Illinois
Nagle Hartray
& Associates Ltd.
Photo: Howard N.
Kaplan



▶ **Northwestern University Sports Pavilion and Aquatics Center**
Evanston, Illinois
Holabird and Root
Photo: Timothy Hursley



▲ **Schaumburg Township Library**
Schaumburg, Illinois
O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard N. Kaplan

▲ **Wauconda Township Library**
Wauconda, Illinois
O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard Kaplan



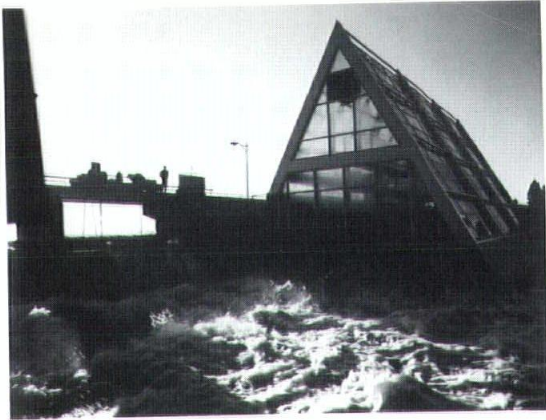
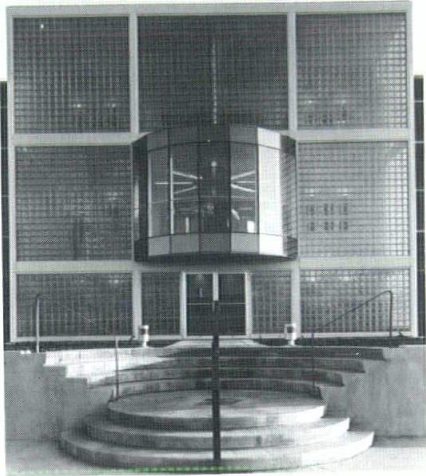
▲ **St. Matthew Parish Center**
Schaumburg, Illinois
Environ, Inc.
Photo: Wayne Cable Studios, Inc.

◀ **O'Hare Airport Mail Facility**
Chicago, Illinois
Booth/Hansen & Associates;
Teng & Associates
Photo: Steinkamp/Ballogg

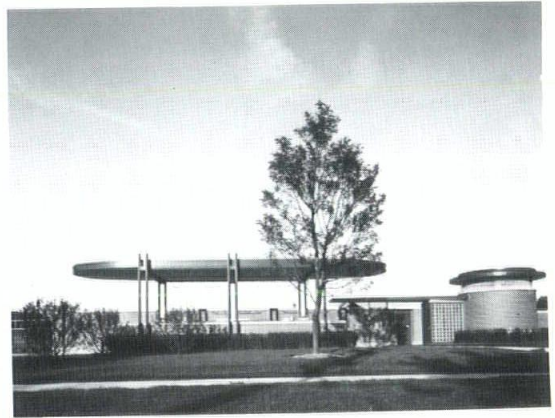
Distinguished
Building
Awards
Submissions

Industrial

▼
**Michigan Power
Morrow Dam**
Kalamazoo County,
Michigan
Skidmore, Owings
& Merrill
Photo: Nick Merrick,
Hedrich-Blessing



◀
**K & R Delivery
Hinsdale, Illinois**
A. Epstein and Sons
Photo: Hedrich-
Blessing

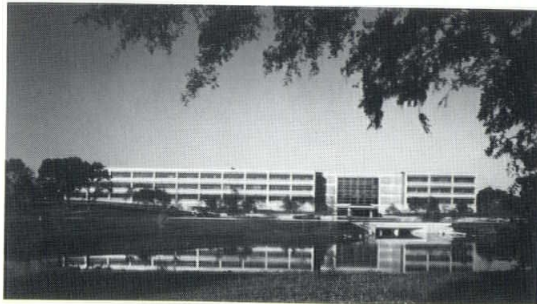


▲
**Municipal Fueling
and Material Storage
Facility**
Glenview, Illinois
Lubotsky Metter
Worthington + Law
Photo: Jamie Padgett,
Karant & Associates

▶ **The Galleria
at Erieview**
Cleveland, Ohio
Kober/Belluschi
Associates, P.A.,
Architect & Planners
Photo: Gregory
Murphey



▼ **Frito-Lay National
Headquarters**
Plano, Texas
Lohan Associates
Photo: Nick Merrick,
Hedrich-Blessing



▲ **Bridgewater
Commons**
Bridgewater,
New Jersey
Kober/Belluschi
Associates, P.A.,
Architects & Planners
Photo: Alan Schindler



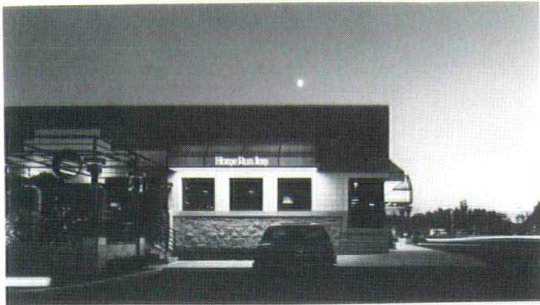
◀ **Hard Rock Cafe**
Honolulu, Hawaii
Tigerman McCurry
Photo: David Franzen



◀ **Bachmann
Funeral Home**
Crystal Lake, Illinois
Muterspaugh
& Associates,
Architects A.I.A.
Photo: Roger
Muterspaugh

Distinguished
Building
Awards
Submissions

Commercial



◀
**Home Run Inn
Restaurant**

Darien, Illinois
Green Hiltcher
Shapiro, Ltd.
Photo: Don DuBroff,
Sadin Photo Group

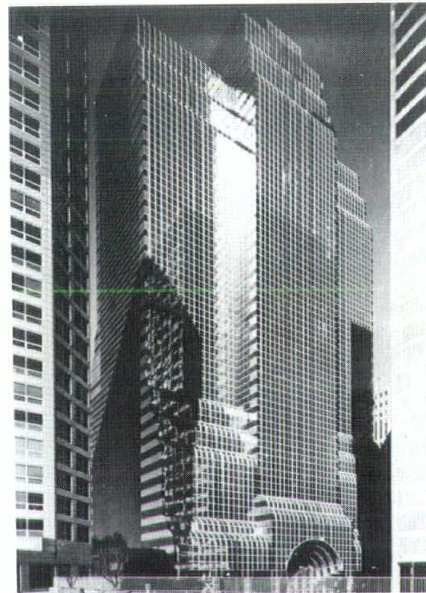


▲
**McCormick Place
Exposition Center
Expansion**

Chicago, Illinois
Skidmore, Owings
& Merrill
Photo: Hedrich-
Blessing

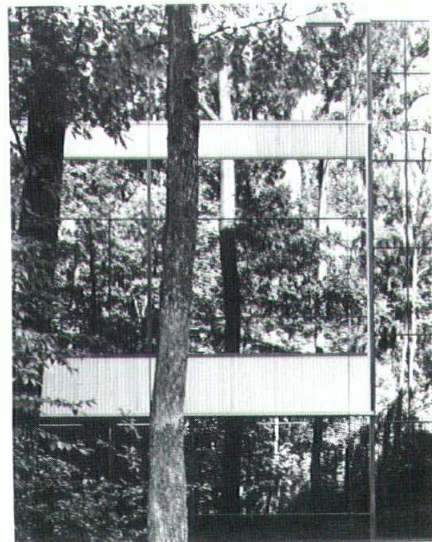
▶
**Heritage Mutual
Insurance Company**

Sheboygan,
Wisconsin
Skidmore, Owings
& Merrill
Photo: Gregory
Murphey



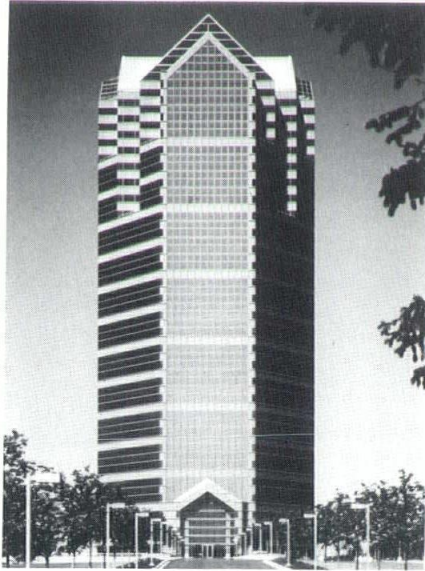
◀
**Northwestern
Atrium Center**
Chicago, Illinois
Murphy/Jahn
Photo: Steinkamp/
Ballogg

▼
**Hewitt Associates
General Offices,
98 Building**
Lincolnshire, Illinois
Krueck & Oisen
Architects
Photo: Timothy
Hursley



Distinguished
Building
Awards
Submissions

Commercial



▶ **Oakbrook
Terrace Tower**
Oakbrook Terrace,
Illinois
Murphy/Jahn
Photo: George
Lambros



◀ **123 North Wacker
Drive**
Chicago, Illinois
Perkins & Will
Photo: George
Lambros

▼ **Rowes Wharf**
Boston,
Massachusetts
Skidmore, Owings
& Merrill
Photo: Steve
Rosenthal

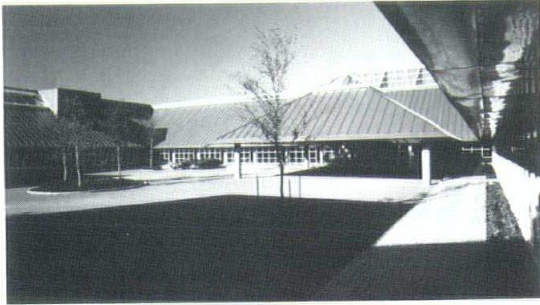


◀ **The Omni
Morton Hotel**
Chicago, Illinois
Booth/Hansen
& Associates
Photo: Timothy
Hursley

◀ **One Liberty Place**
Philadelphia,
Pennsylvania
Murphy/Jahn
Photo: John McGrail

Distinguished
Building
Awards
Submissions

Commercial

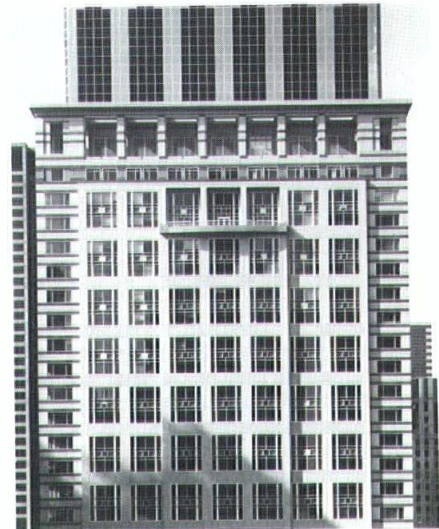
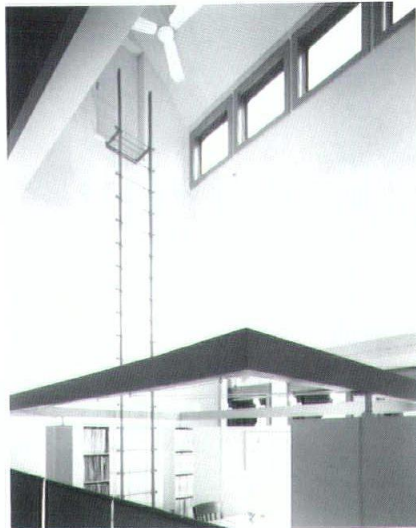


◀ **60 East Lake Street**
Chicago, Illinois
Tigerman McCurry
Photo: Barbara Karant

▼ **303 West Madison**
Chicago, Illinois
Skidmore, Owings
& Merrill
Photo: Nick Merrick,
Hedrich-Blessing

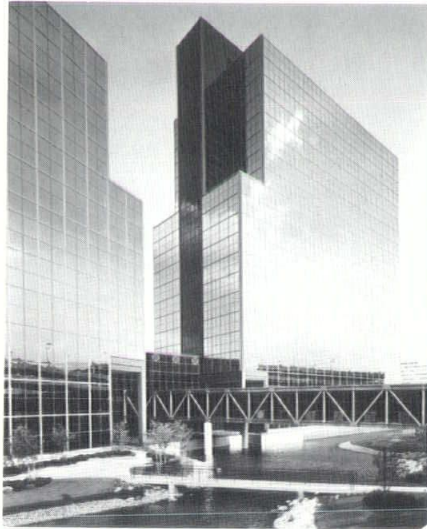
▲ **Scanticon
Minneapolis
Executive Conference
Center/Hotel**
Plymouth, Minnesota
Friis Moltke Larson
Architects
Photo: George
Heinrich

▲ **Terraces
at Perimeter Center**
Atlanta, Georgia
Skidmore, Owings
& Merrill
Photo: Timothy
Hursley



▲ **Suite 1752,
Monadnock Building**
Chicago, Illinois
Frederick Phillips
& Associates
Photo: Howard Kaplan

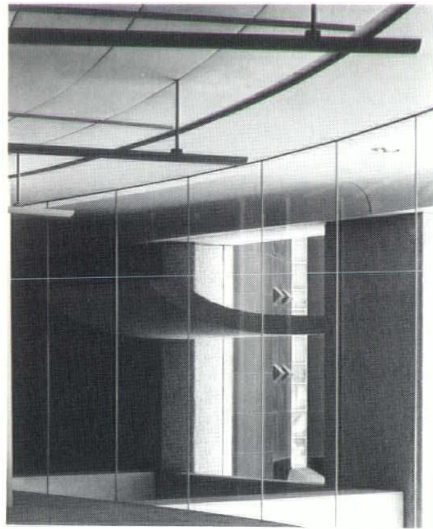
▼
**Treasure Island,
Clybourn Street**
Chicago, Illinois
Booth/Hansen
& Associates
Photo: Wayne Cable



▼
Washington Square
Chicago, Illinois
Pappageorge
Haymes Ltd.
Photo: Don DuBroff,
Sadin Photo Group



◀
**425/475 Woodfield
Corporate Center**
Schaumburg, Illinois
Holabird & Root
Photo: Jamie Padgett



▲
United Gulf Bank
Manama, Bahrain
Skidmore, Owings
& Merrill
Photo: Nick Merrick,
Hedrich-Blessing



◀
**225 West
Washington**
Chicago, Illinois
Skidmore, Owings
& Merrill
Photo: Nick Merrick,
Hedrich-Blessing

Distinguished
Building
Awards
Submissions

Restoration



▼
Coachman Center
Clearwater, Florida
Daniel P. Coffey
& Associates, Ltd.
Photo: Barry Rustin



▲
**Art Institute
of Chicago Lobby
and Grand Stair
Renovation**

Chicago, Illinois
Office of John Vinci
Photo: Don DuBroff,
Sadin Photo Group

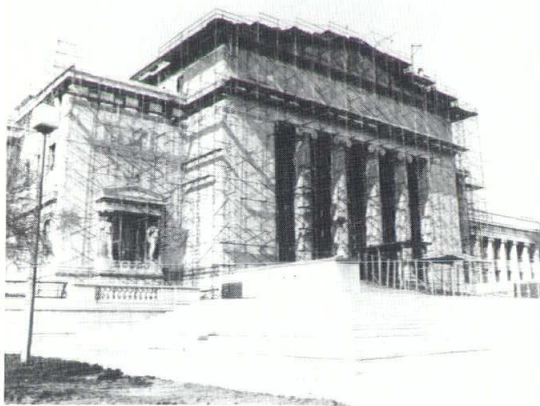


▲
**Ainslie
Condominiums**
Chicago, Illinois
A. William Seegers
Architects
Photo: Arnie Seegers

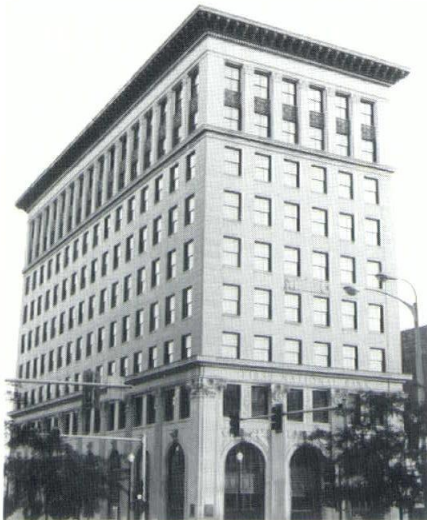
▶
**Chicago Theater
& Page Building
Restoration**
Chicago, Illinois
Daniel P. Coffey
& Associates, Ltd.
Photo: Don DuBroff



▶ **415 North LaSalle
Street Building**
Chicago, Illinois
The Austin Company
Photo: David Clifton



▲ **Exterior Conservation
of the Field Museum
of Natural History**
Chicago, Illinois
Harry Weese
& Associates
Photo: Tim Sheehan



▲ **Historic Market
Square**
Lake Forest, Illinois
Office of John Vinci
Photo: John Vinci

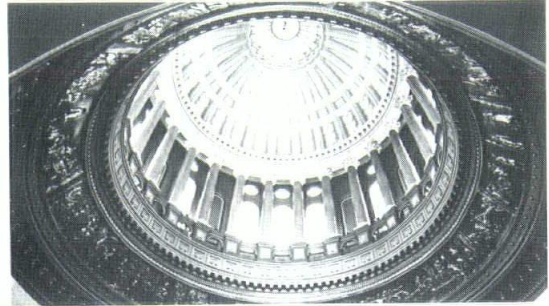
◀ **First Bank Center**
Davenport, Iowa
Simon & Company
Photo: Michael
Anisfeld, Edward N.
Simon, Jr.

Distinguished
Building
Awards
Submissions

Restoration

▶ **Illinois State Capitol
Restoration**

Springfield, Illinois
Graham, Anderson,
Probst & White
Photo: Graham,
Anderson, Probst
& White



▶ **Meyer May House**

Grand Rapids,
Michigan
Tilton + Lewis
Associates, Inc.
Photo: 1919 original
shot



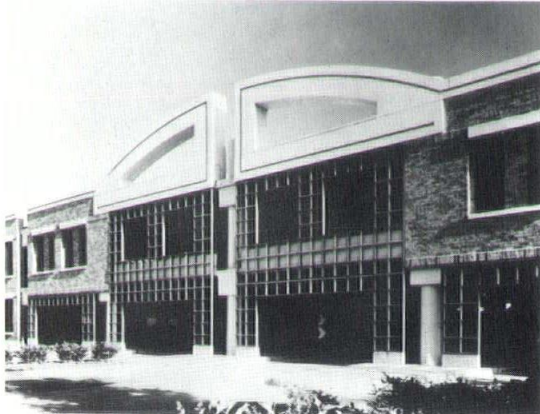
▲ **Renovation
of the Lake Shore
Country Club**

Glencoe, Illinois
Office of John Vinci
Photo: Don DuBroff,
Sadin Photo Group

◀ **Ida Noyes Hall**

Chicago, Illinois
VOA Associates Inc.
Photo: Marco
Lorenzetti, Hedrich-
Blessing





◀
**Holley Court Parking
Facility**

Oak Park, Illinois
Loebl Schlossman
and Hackl, Inc.
Photo: David Clifton

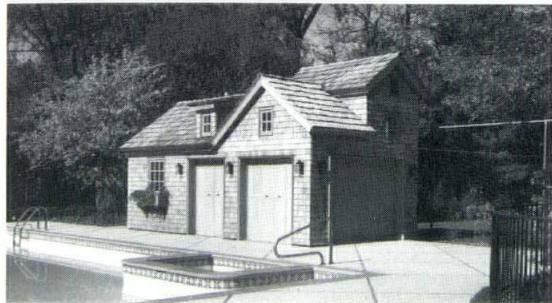


◀
**United Airlines
Terminal 1 Complex**

Chicago, Illinois
Murphy/Jahn
Photo: Timothy
Hursley



▼
McKay Pavilion
Winnetka, Illinois
Quinn and Searl,
Architects
Photo: George
Lambros



▲
**Ruskin Street
Bathing Pavilion**
Seaside, Florida
Stuart Cohen &
Anders Nereim
Architects
Photo: Robert Davis

▶
**Western Montana
Sports Medicine
and Fitness Center**
Missoula, Montana
Kessler, Merc
and Associates, Inc.
Photo: Mark Bryant
Photography





Distinguished
Building
Awards

Honor Award

**United Airlines
Terminal 1 Complex
Chicago, Illinois
Architect: Murphy/Jahn**



Jury Comments:
"An elegant project...
exciting, lively
space... light-
filled... strong order
in repetition of struc-
tural elements... use
of modern materials
goes with the age
of flight..."



The Airport Terminal Complex provides 42 new gates and 1,200,000 square feet of new facilities. The 1600-foot long linear structures of Concourses B and C are separated by 815 feet to accommodate dual taxiing of wide-body aircraft. In the terminal, enplaning passengers are ticketed on the upper level, and baggage claim is on the ground floor. Skylights, terrazzo floor, and a "folded truss" steel superstructure produce a technically articulate environment in the ticketing pavilion. The barrel-vaulted circulation spine lined with waiting rooms extends the length of the 16-gate concourse at the back of the pavilion. Daylight throughout the complex improves the space's quality and saves energy costs. An underground pedestrian corridor with moving walkways links terminal facilities with the 26 gate-satellite.

*Associate Architect: A. Epstein & Sons Associates, Inc.
Client: United Airlines, Tenant; City of Chicago, Department of Aviation, Owner
Contractor: Turner Construction
Structural Engineer: Lev Zetlin Associates; A. Epstein & Sons
Mechanical/Electrical Engineer: A. Epstein & Sons
Photographer: Timothy Hursley*



Distinguished
Building
Awards

Honor Award

Untitled No. 2
Chicago, Illinois
Architect: Krueck
& Olsen Architects

Elevated within a highrise on the Magnificent Mile, the two-bedroom apartment provides a view of much of the lakefront, the Loop, and the city's near west side. The cubist nature of the space is evidenced in masses and planes, organic in form, whose interaction shapes related furniture and creates sculpted voids which dictate the participant's procession. Continuous reveals of light serve to integrate all movement. The subtleties of finishes--painted walls, polished furniture, terrazzo, and glass--unify the visual perception and enhance a spatial juxtaposition of forms and transparencies. The client's highly defined program accounts for a very calculated living environment. Thorough attention to detail allowed for the resolution of even the smallest concerns for daily living.

Client: Name withheld
Contractor: Dewindt Corporation
Mechanical/Electrical Engineer: Jaros, Baum, & Bolles
Photographer: Nick Merrick, Hedrich-Blessing

Jury Comments:
"Proves that it's still possible to create something intensely original... historically without precedent... sure artistic hand... taut, controlled curvilinear forms... every square inch has been given thought..."





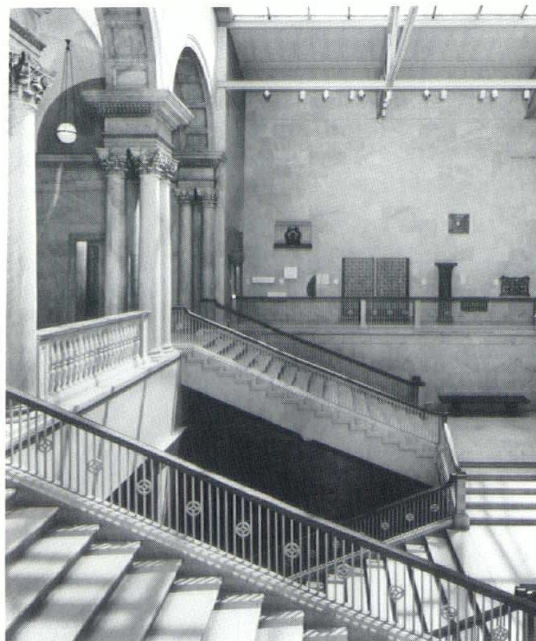
Distinguished
Building
Awards

Certificate of Merit

***Art Institute of Chicago
Lobby and Grand Stair
Renovation
Chicago, Illinois
Architect: Office
of John Vinci***



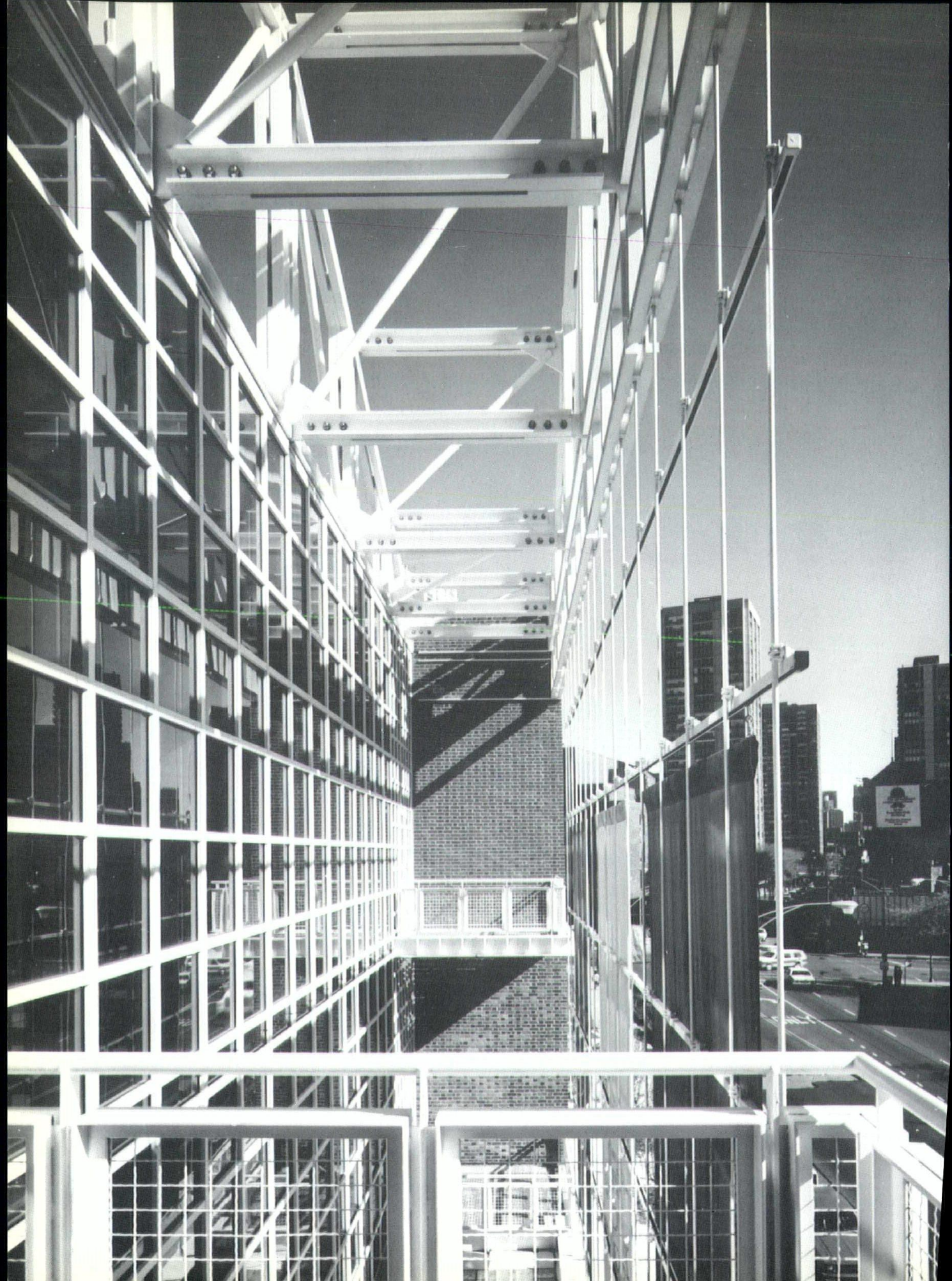
Jury Comments:
*"Good job... required
invention to be suc-
cessful, not simply
reconstruction... to
bring it up to date
took ingenuity...
new things work with
the old..."*



This renovation provides a more cohesive appearance for the Art Institute lobby and adjacent spaces. The lobby's coffered ceiling was restored, and custom light fixtures based on original lighting were introduced. The marble reception desk at the center of the lobby consolidates museum admissions and information requirements. A glass laylight concealing fluorescent and incandescent lighting replaces a light well that opened to the galleries above.

The entrance to the Prints and Drawings gallery was relocated, and the coat room was renovated. New bronze donors' plaques, mahogany-framed bulletin cases, and unified graphics were introduced. Architectural fragments from the museum's collection were installed atop the grand staircase, where the renovation included restoration of original railings, new mahogany handrails, and improved lighting.

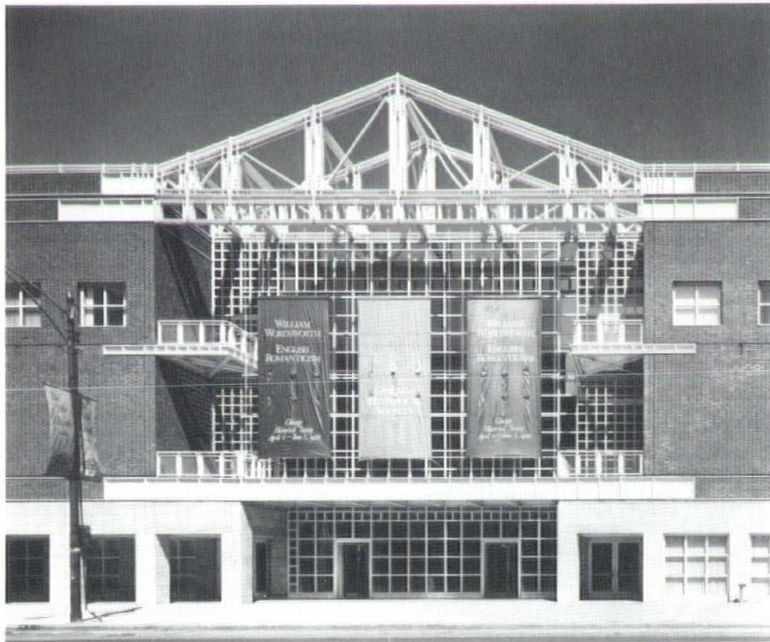
*Associate Architect: Calvert H. Audrain, Art Institute of Chicago
Client: Art Institute of Chicago
Contractor: Kipley Construction
Lighting Consultant: Jules Fisher & Paul Marantz, Inc.
Photographer: Don DuBroff, Sadin Photo Group*



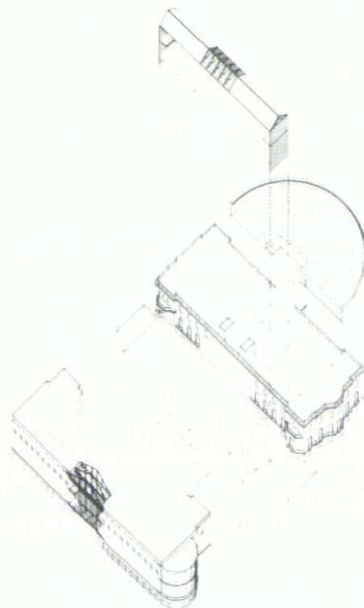
Distinguished
Building
Awards

Certificate of Merit

**Chicago Historical Society
Addition and Renovation
Chicago, Illinois
Architect: Holabird
and Root**



Jury Comments:
"Wonderfully complex project... sophisticated modulation of corner form... well done..."



The program required additional storage space for collections, as well as an open and inviting new identity for the museum. Two existing buildings were to be taken into account: a 1931 Georgian structure and a 1971 neoclassical addition.

A storage basement extends under the park, minimizing encroachment on park land. New construction envelops the framework of the gutted 1971 building and joins the renovated 1931 edifice. Brick and limestone harmonize with the earlier building; white structural steel and a curving gridded window wall add modern accents.

The first floor facade opens the Historical Society to the street. New public amenities include a restaurant behind the projecting glass wall on the corner. An arcade with display windows, the museum store's floor-to-ceiling windows, and the main entrance face heavily-travelled Clark Street.

*Client: Chicago Historical Society
Contractor: Pepper Construction Company
Landscaping: Chicago Park District
Acoustics: Yerges Associates
Photographer: David Clifton;
Steinkamp/Ballogg*



Distinguished
Building
Awards

Certificate of Merit

Meyer May House
Grand Rapids, Michigan
Architect: Tilton + Lewis
Associates, Inc.

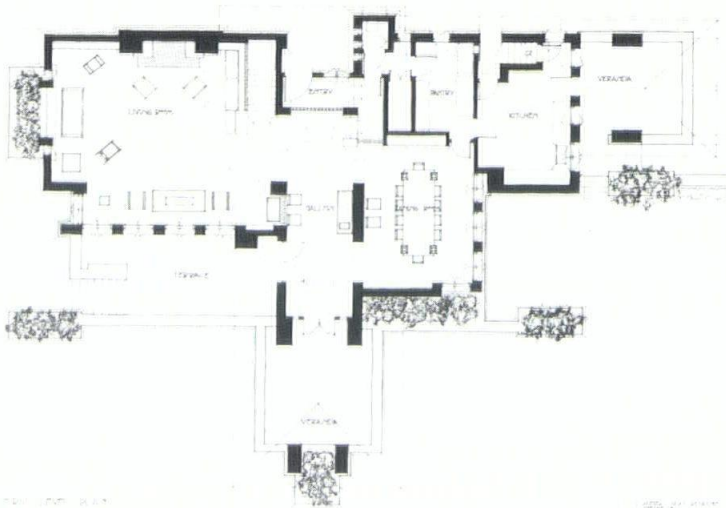
The Meyer May House was designed by Frank Lloyd Wright in 1909. Its totally designed living environment included building, furniture, finishes, and accessories. The project team's task was to restore the greatly changed building to its 1909 condition.

An extensive construction program removed large additions, replaced the roof structure with steel trusses and cantilevered steel beams, and reinforced the floors. The red tile roof was reinstalled, deteriorated masonry restored, and terraces and verandas rebuilt. Original site design and plantings were duplicated according to historical photographs. Copper outdoor trim was analyzed to reproduce its original olive brown patina. Art glass windows were removed and reconditioned, and missing windows and skylights were duplicated.

Client: Steelcase, Inc.
Steelcase Project Director: Carla Lind
Contractor: Barnes Construction Company, Inc.
Structural Engineer: Entela, Inc.
Mechanical/Electrical Engineer: Criner & Wedeven, Inc.
Photographer: Jon Miller, Hedrich-Blessing. Top photo, this page, shows 1985 pre-renovation condition of the building, with additions.



Jury Comments:
"Exquisite... looks gorgeous, mint condition... fantastic, just beautiful... superb job of putting it back in shape... great effort and skill required to restore fine example of early prairie houses..."





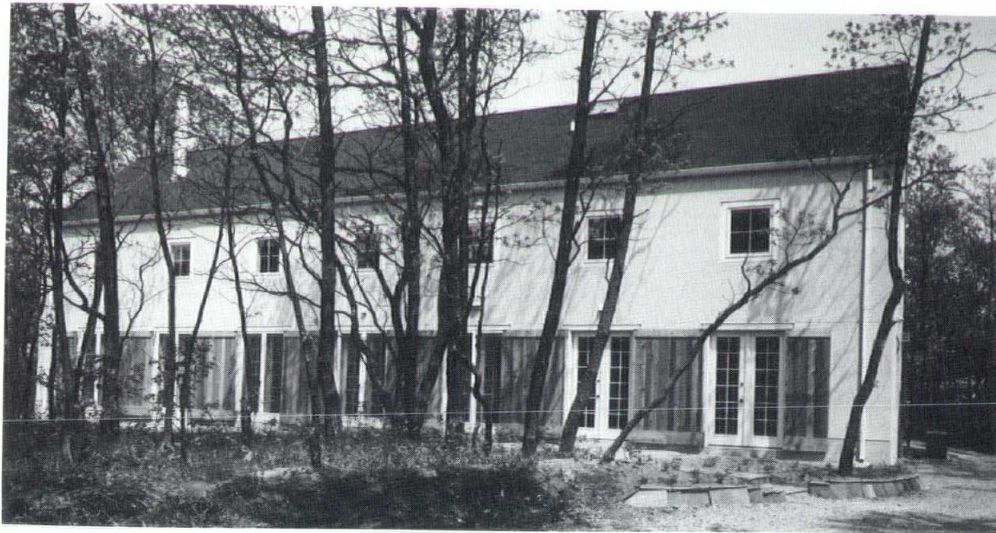
Distinguished
Building
Awards

Certificate of Merit

***Melto Residence
New Buffalo, Michigan
Architect: Pappageorge
Haymes Ltd.***

Planned as a year-round second home, the Melto residence is located on a small wedge-shaped lot near southern Michigan's lake shore. With long sides facing north and south, the 18-foot by 70-foot plan opens the entire space to views, summer breezes and sunsets, and the existing vegetation surrounding the house. Inside, the house is an informal succession of spaces linked by a perimeter of french doors and blue stone flooring. The living area fills a two and one-half story volume bisected by a truss bridge that connects sleeping areas above. The exterior's champagne-colored plaster, white trim, and cedar shutters (soon to age gray) evoke a comfortable villa image.

*Client: Bud Melto
Contractor: Carlson Construction
Photographer: Paul D'Amato*



***Jury Comments:
"Very straightforward... Interior is beautiful... sits very quietly on its site... grid floor reinforces planning nature... very ordered..."***





Distinguished
Building
Awards

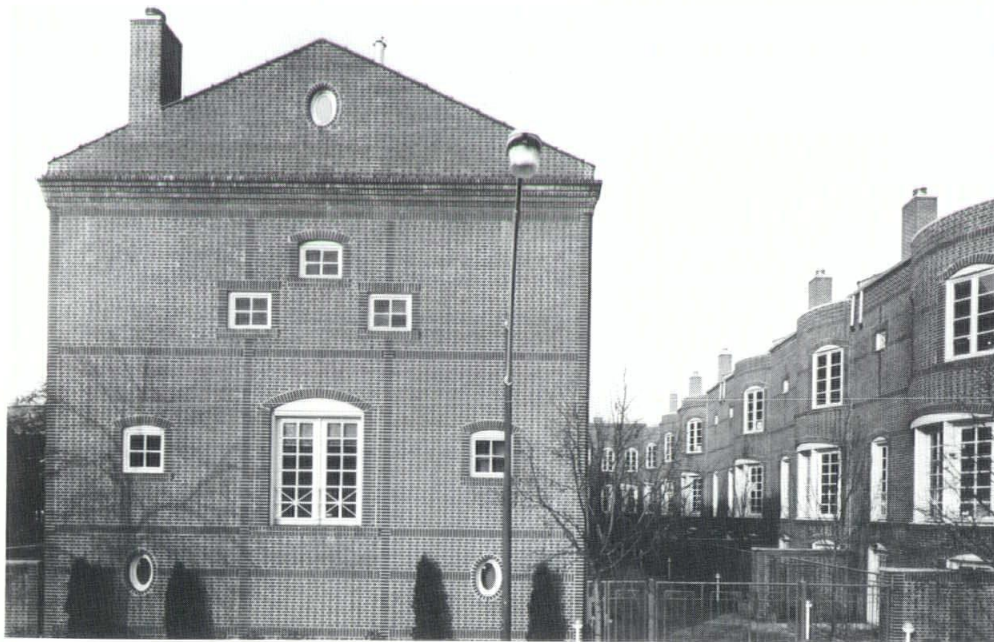
Certificate of Merit

***Menomonee Lane
Townhouses
Chicago, Illinois
Architect: Michael Lustig
& Associates***

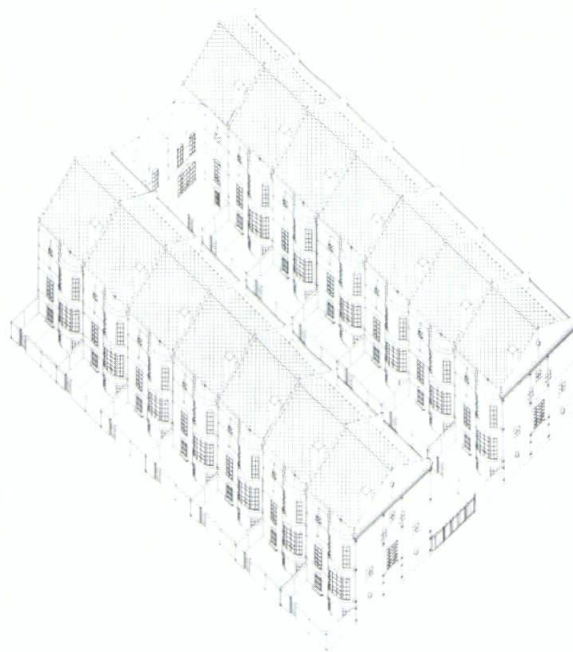
This fourteen-unit townhouse project is located in Chicago's Old Town area, a neighborhood comprised of two and three story single-family residences built at the turn of the century. The rowhouses are organized with seven houses on either side of a street. The houses do not, however, face each other and so are more open to the neighborhood.

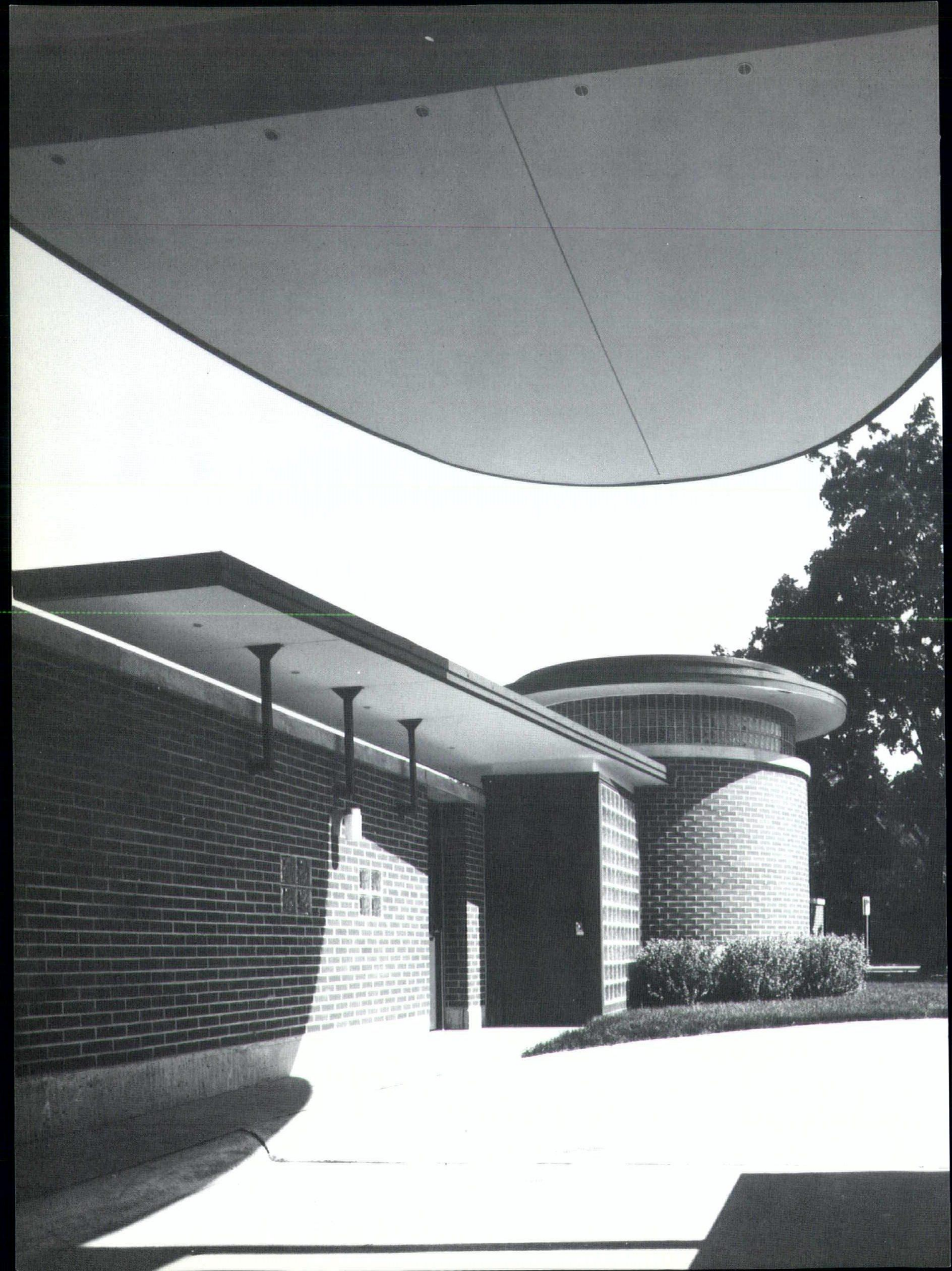
Conceptually, this project relates historical evocation to the process of speculative construction. The rowhouses recall the planning and conceptual themes of 18th century English rowhouses in an abstract manner. Construction and elevation details have been flattened and adjusted so that the building expresses in two dimensions what might have been built at the time adjacent rowhouses were constructed. Accented brick patterns are employed to articulate surface area as defined by fenestration and volumetric forms.

*Client: Menomonee Lane Development Corporation
Contractor: Menomonee Lane Development Corporation
Structural Engineer: Beer Gorski & Graff
Photographer: John Hollis*



***Jury Comments:
"Restrained, built well, very English... quality, thoughtfulness, and proportions all the way through... has a kind of architectonic order; you can understand how it's built... inventive brickwork over windows..."***

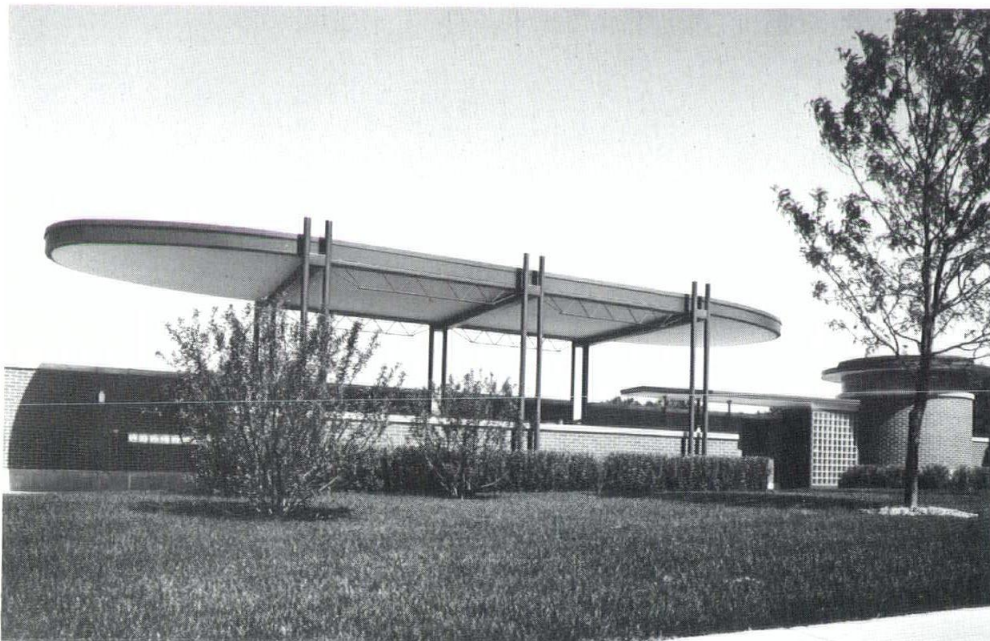




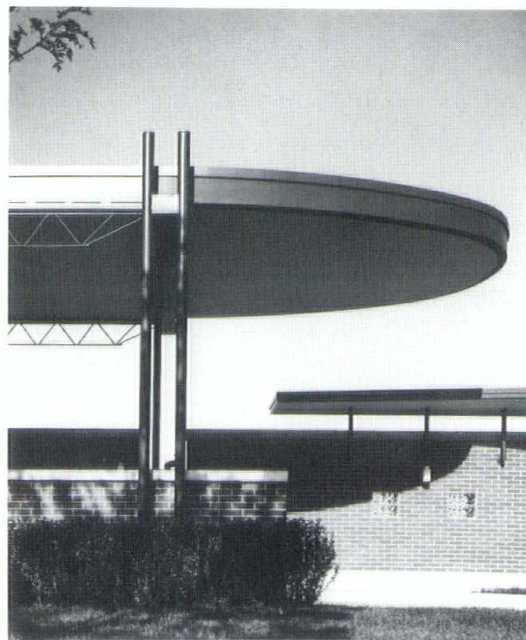
Distinguished
Building
Awards

Certificate of Merit

***Municipal Fueling
and Storage Facility
Glenview, Illinois
Architect: Lubotsky
Metter Worthington + Law***



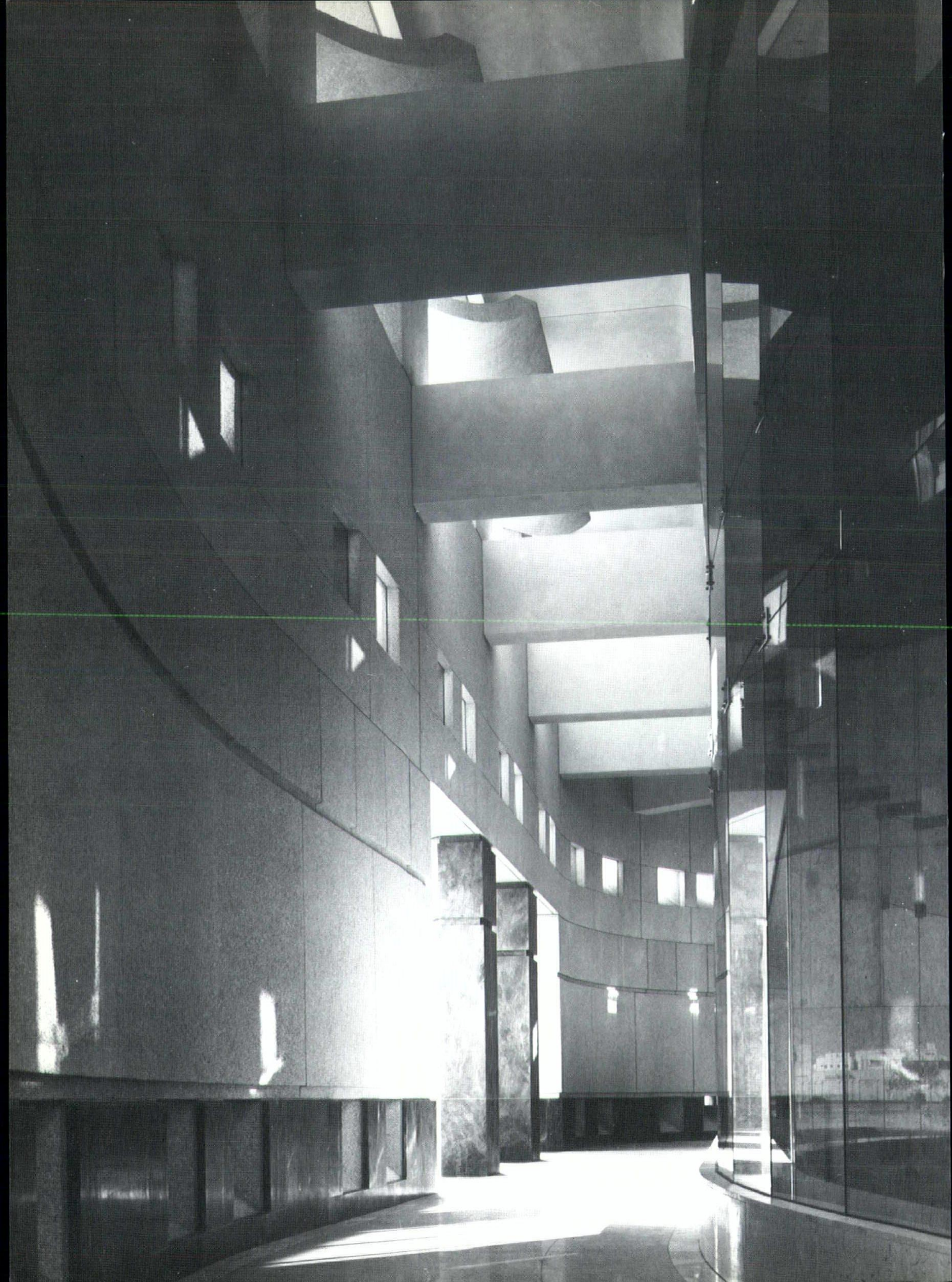
Jury Comments:
*"Fresh, appears to be
generated out of this
center... nice com-
bination of stream-
line and prairie...
lots of delicate
moves--proportion of
capitals, articulation
of windows and
beams.."*



This municipal facility was designed to incorporate total fueling capacity for all village-owned vehicles and a yard for materials storage. It also provides a covered fueling island and a bathroom accessible to police on a 24-hour basis.

To accommodate the residential location, an eight-foot-high brick wall encloses the entire site. As this wall works its way around the perimeter, it alternately serves as screen wall and building wall, adapting to various functional, aesthetic, and landscaping requirements. Nowhere is this multipurpose function more prominent than at the corner where the wall curves around an existing oak tree and then transforms into a circular bathroom/storage building. The device is used in section, as the pedestrian canopy tucks under the vehicular canopy, providing a covered walkway to the corner structure. Brick details give the screen wall scale and texture.

*Client: Village of Glenview
Contractor: Certified Midwest
Construction Corp.
Structural Engineer: Don Belford
Mechanical/Electrical Engineer:
Sherwin Stenn Associates
Photographer: Jamie Padgett,
Karant & Associates*



Distinguished
Building
Awards

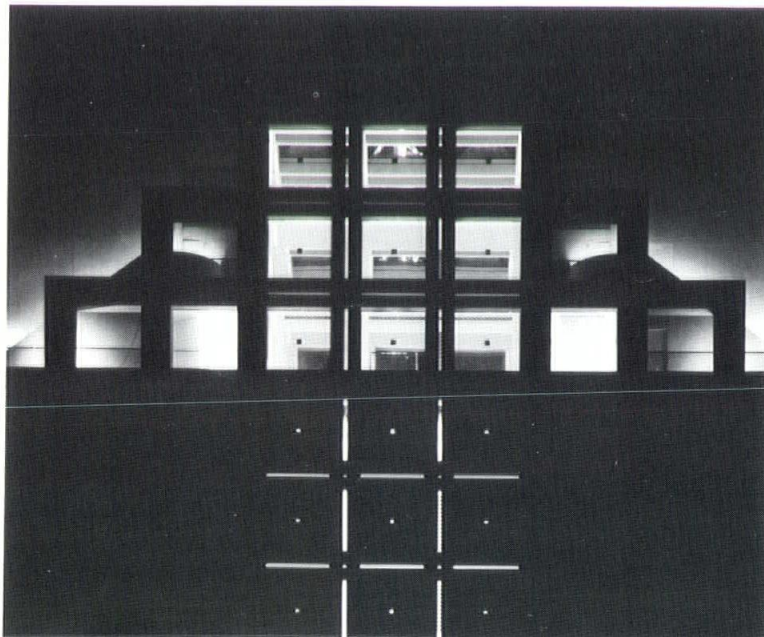
Certificate of Merit

**United Gulf Bank
Manama, Bahrain
Architect: Skidmore,
Owings & Merrill**

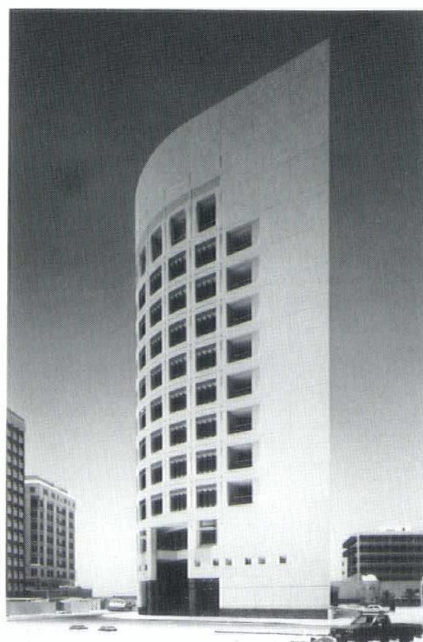
This twelve-story, 100,000 square foot office building located in the diplomatic quarter of Manama is responsive to the physical, climatic, and cultural conditions intrinsic to its context. Recognizing the street as a figural space, the curved facade acts as a mediator between the public realm of the street and the private realm of the bank, while also evoking images of local fishing boats. The three-story high arcade at ground level shields pedestrians from the harsh sun and continues the tradition of arcades and shaded streets commonly found in the region.

The screen-like expression of the various exterior elevations is evocative of the *mush-rabiyya*--the traditional sunscreen which provides daylight without heat or glare and affords views without sacrificing privacy--while reinterpreting the concept in an abstract way and at a new scale.

*Client: United Gulf Bank
Contractor: Shimizu Construction
Company, Ltd.
Structural/Mechanical/Electrical Engineer: Pan Arab Consulting
Engineers
Lighting Consultant: Jules Fisher
& Paul Marantz, Inc.
Photographer: Nick Merrick,
Hedrich-Blessing*



Jury Comments:
*"Very controlled
building...
sunscreens are fan-
tastic... detailing
beautifully done,
exceptional... curve
coming to the flat
slice is elegant..."*





Distinguished
Building
Awards

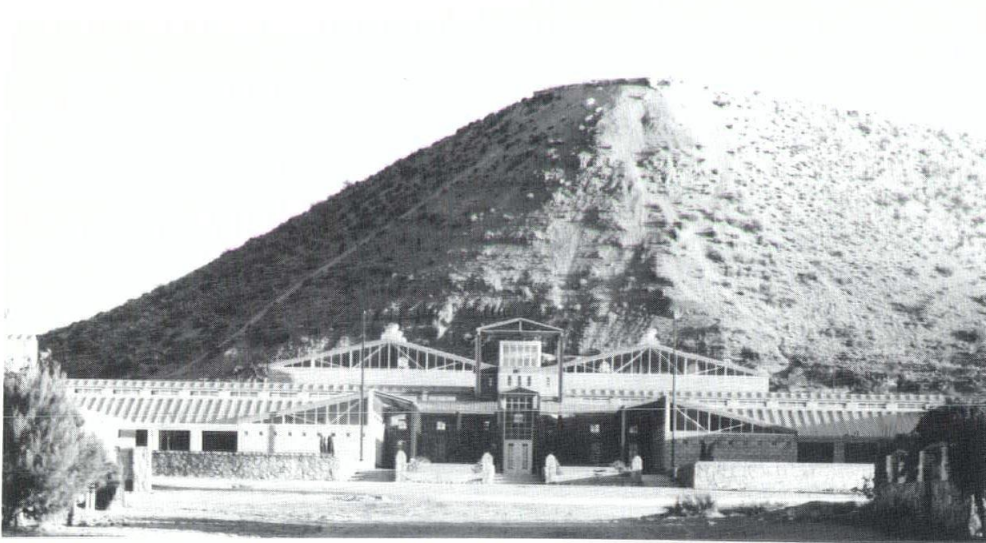
Certificate of Merit

***Desert View School
Sunland Park,
New Mexico
Architect: Perkins & Will***

This elementary school, which symbolically terminates the adjacent low-income residential neighborhood at the United States/Mexico border, makes an urbanistic gesture toward the community by orienting its public entry plaza and main facade on axis with a major residential street.

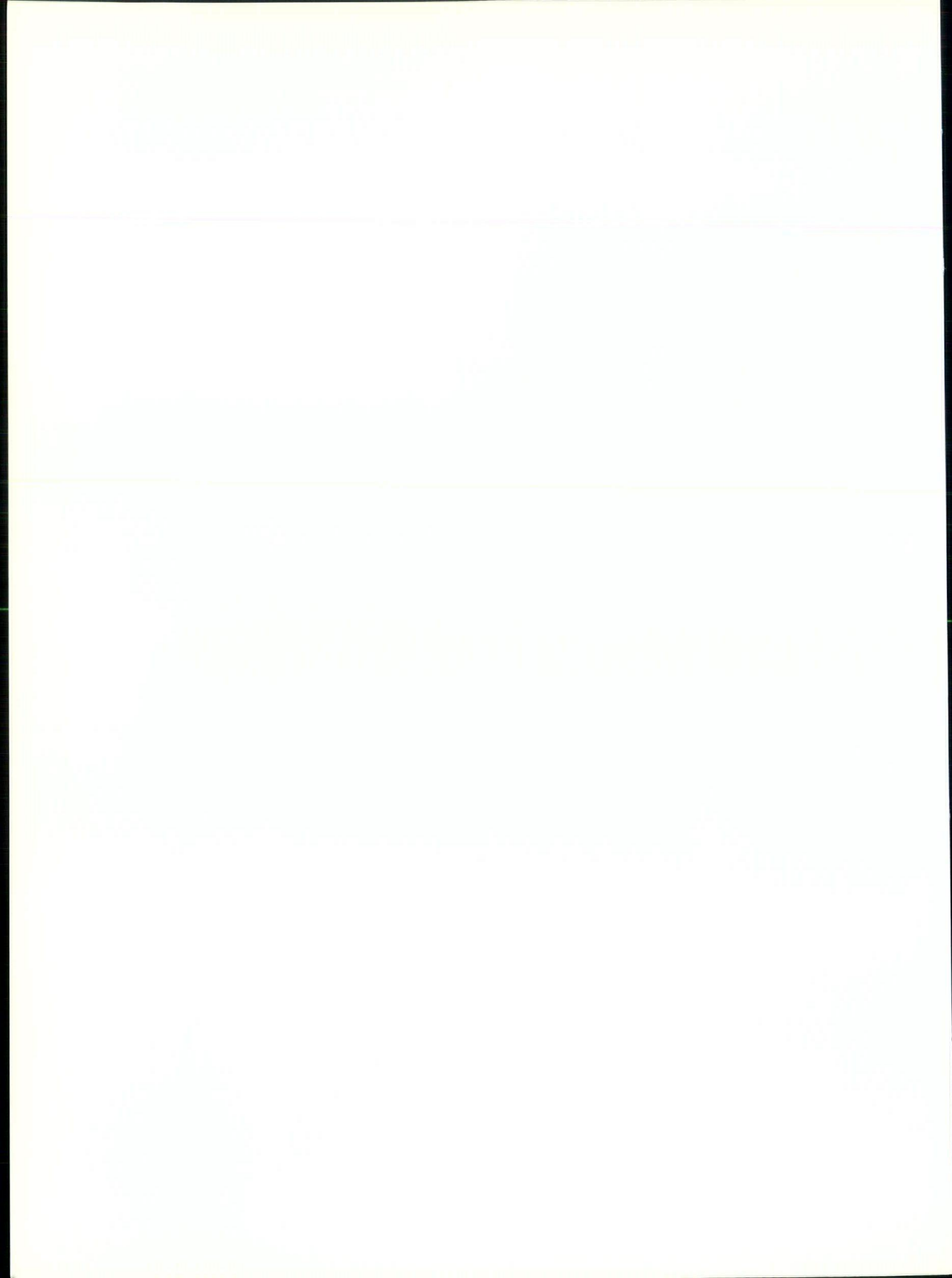
Conceived as a series of simple typological elements, the school is designed as a village-like cluster for children, composed of towers, arcades, plazas, and sheds. The sheds house classrooms, while pavilions accommodate the cafeteria and multi-purpose space. Reflecting regional vernacular architecture, a low rock wall forms a circular enclosure which surrounds the building elements and delineates the natural and man-made portions of the site.

*Associate Architect: Mimbres, Inc.,
Santa Fe, New Mexico
Client: Gadsden Independent
School District
Contractor: Wooten Construction
Company
Structural Engineer: Mimbres, Inc.
Mechanical Engineer: Bridgers
& Paxton Inc., Albuquerque,
New Mexico
Electrical Engineer: Tierra del Sol
Engineering, Albuquerque,
New Mexico
Photographer: Robert Reck*



***Jury Comments:
"Corrugated sheet
metal is terrific...
very lively... strong
concept... great
building materials,
entrance elegant in
its scale... a really
sure hand..."***







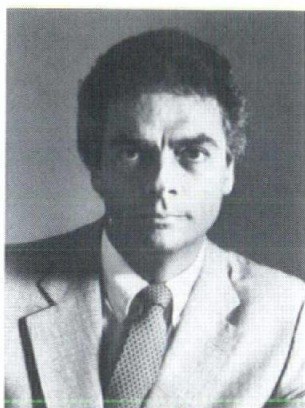
Interior Architecture

The Chicago Chapter AIA Interior Architecture Awards program was initiated in 1980. The program promotes professional and public awareness of recent outstanding achievements in interior architecture.

Projects eligible for the 1988 program must have been completed between January 1985 and May 1988. Projects must be designed by a Chicago office; the projects themselves can be located anywhere in the world. The jury is selected by the CCAIA Interior Awards Committee.

Interior
Architecture
Awards

Jury

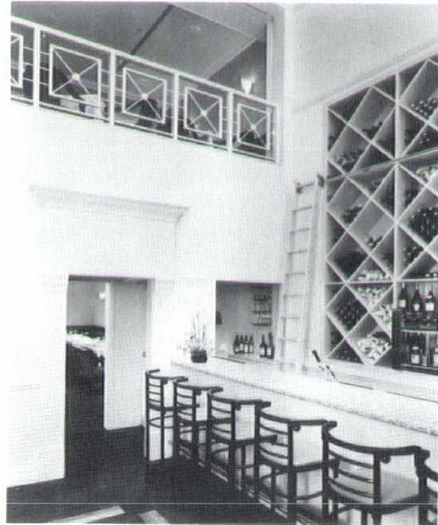
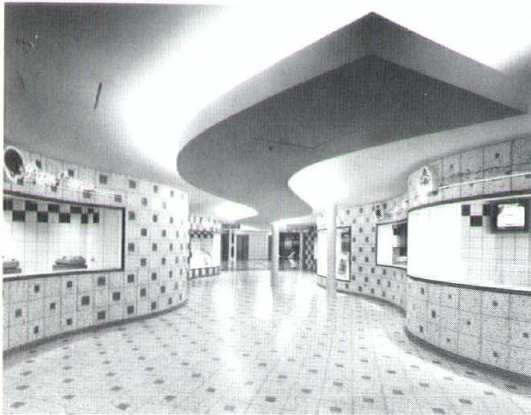


*Far left: Patricia
Conway
Kohn, Pederson,
Fox, Conway
New York, New York
Left: Gary Whitney
Whitney Group, Inc.
San Francisco,
California*



*Left: Michael
Vanderbyl, IBD
Vanderbyl Design
San Francisco,
California*

Retail



◀ **Charlie Trotter's**
Bernheim, Kahn &
Brim, Ltd., Architects
Photo: Howard N.
Kaplan

▼ **Skylight Cafés at
Genesee Valley Mall**
Green Hiltcher
Shapiro, Ltd.
Photo: Don DuBroff,
Sadin Photo Group

▲ **The Fast Lane;**
Terminal 1
Concourse C
Murphy/Jahn, Inc.;
Green Hiltcher
Shapiro, Ltd.
Photo: Barry Rustin
Photography



▲ **Chiaroscuro**
Himmel/Bonner
Architects
Photo: David Clifton

▶ **North Shore
Holiday Inn**
Otis Associates, Inc.
Photo: Steinkamp/
Ballogg

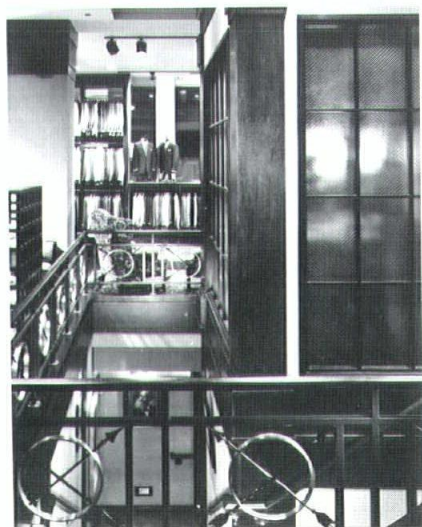


▶
**Montgomery Ward -
Addison Mall
Prototype Store**
The Landahl
Group Inc.
Photo: Nancy Thill



▲
Attitudes
Eckenhoff Saunders
Architects, Inc.
Photo: Bruce Van
Inwegen

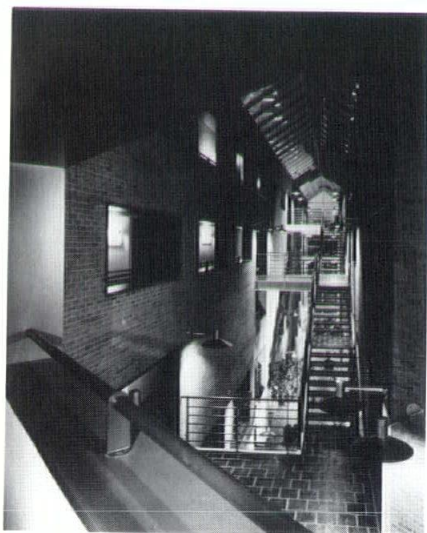
▶
Bigsby & Kruthers
Green Hiltcher
Shapiro, Ltd.
Photo: Don DuBroff,
Sadin Photo Group



▲
**Hyatt Regency
O'Hare Conference
Centre Forum**
O'Donnell Wicklund
Pigozzi & Peterson
Architects, Inc.
Photo: Howard N.
Kaplan



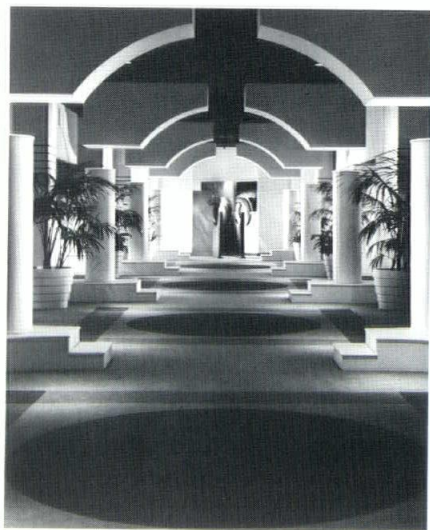
▶
Amerique Restaurant
Pappageorge
Haymes Ltd.
Photo: Jon Miller,
Hedrich-Blessing



◀ **J.P.'s at the Claridge**
Norman DeHaan
Associates
Photo: Don DuBroff,
Sadin Photo Group

▼ **The Standard Club**
Norman DeHaan
Associates
Photo: Charles
McGrath

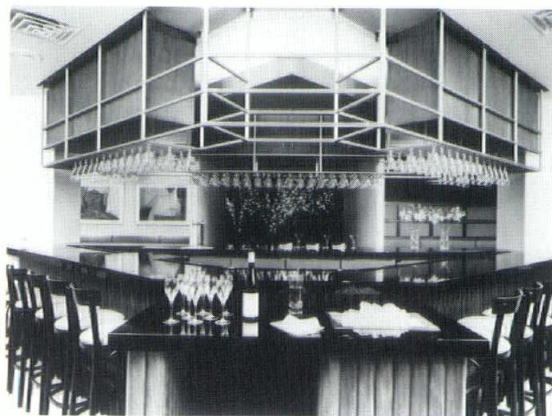
▲ **Scanticon
Minneapolis
Executive
Conference Center**
Friis Moltke Larson
Architects
Photo: George
Heinrich/ Studio 521



▶ **Marshall Field's
Commercial Interiors
Division Showroom**
VOA Associates Inc.
Photo: Marco
Lorenzetti, Hedrich-
Blessing



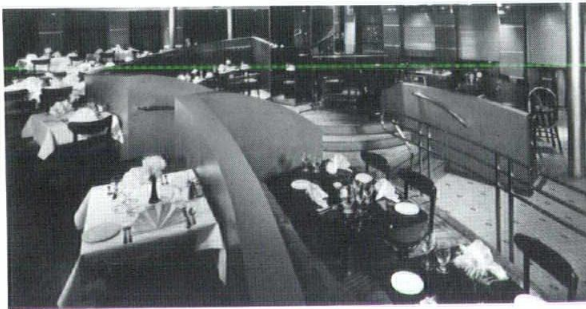
▶ **Le Jardin**
F.I. Torchia
Associates, Inc.
Photo: Timothy Long



Interior
Architecture
Awards
Submissions

Retail

▶ **The Dining Room,
Art Institute
of Chicago**
Norman DeHaan
Associates
Photo: Bruce Van
Inwegen,
Sadin Photo Group

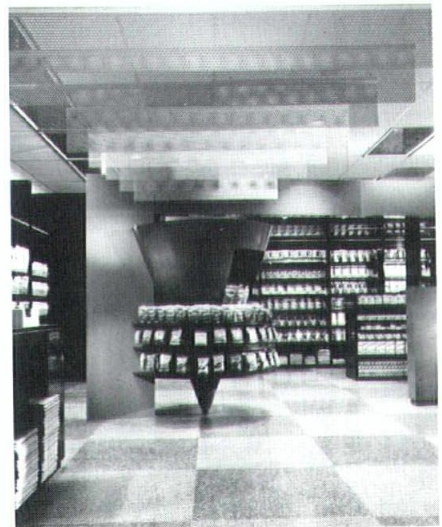


▼ **"Foodworks"
Countryside Mall**
Stowell Cook
Frolichstein, Inc.
Photo: Raymond K.
Lee



▲ **Elm Street Cafe**
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato

▶ **TW Best,
Northwestern
Atrium Center**
Eva Maddox
Associates, Inc.
Photo: Jon Miller,
Hedrich-Blessing



Interior
Architecture
Awards
Submissions

Commercial



◀ **Williams & Montgomery Ltd.**
F.I. Torchia
Associates, Inc.
Photo: Jamie Padgett,
Karant & Associates

▼ **Hayes & Griffith, Inc.**
Swanke Hayden
Connell Architects
Photo: George
Lambros



▲ **Fifield Companies, Limited, Corporate Headquarters**
Paul B. Berger
& Associates
Photo: Jamie Padgett,
Karant & Associates

▲ **The Chicago Corporation Trading Room**
Norman A. Koglin
Associates, Ltd.
Photo: James Norris

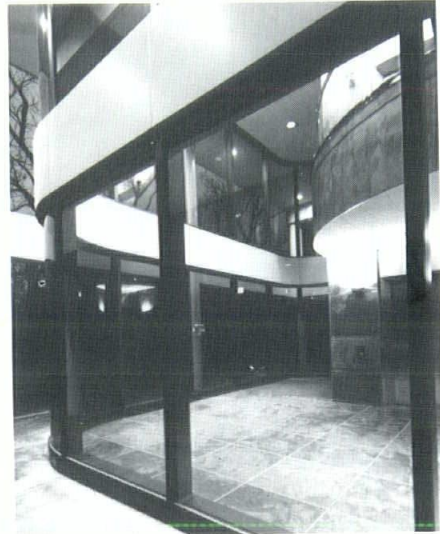


◀ **Popham, Haik, Schnobrich & Kaufman, Ltd.**
ISD Incorporated
Photo: Charles
McGrath



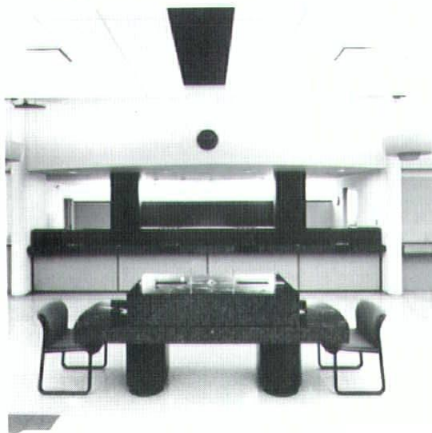
▶ **Aon Corporation**
Larson
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing

▼ **Architect's Offices**
O'Donnell Wicklund
Pigozzi & Peterson
Architects, Inc.
Photo: Gregory
Murphey



▲ **Quartet
Manufacturing
Company**
The Loewenberg/Fitch
Partnership, P.C.
Photo: Steinkamp/
Ballogg

◀ **Frito-Lay National
Headquarters**
Lohan Associates
Photo: Nick Merrick,
Hedrich-Blessing



◀ **Liberty Federal
Savings & Loan
Association**
Bank Structures, Inc.
Photo: Samuel Fein



▲ **United Gulf Bank**
Skidmore, Owings
& Merrill
Photo: Nick Merrick,
Hedrich-Blessing



▲ **Presidential Towers
Banking Facility**
Hancock &
Hancock Inc.
Photo: Jon Miller,
Hedrich-Blessing

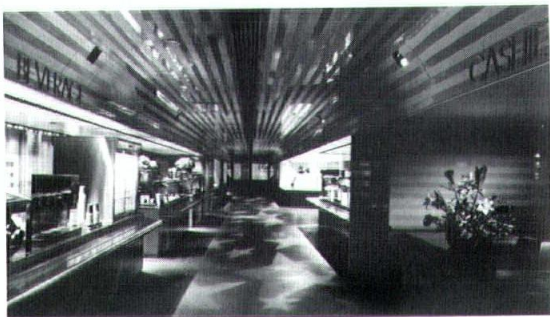
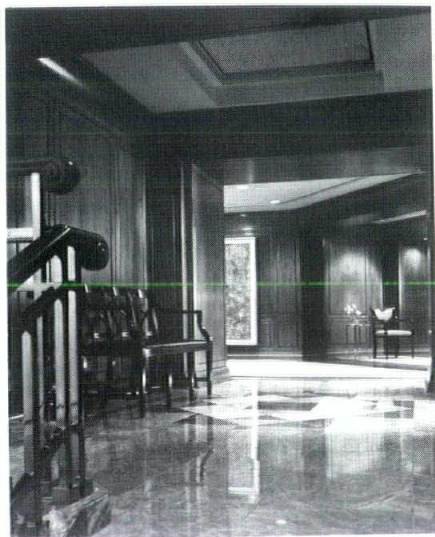
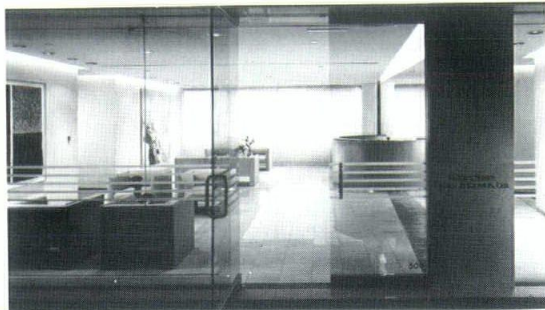
▶ **Executive Offices
of the Chicago
Mercantile Exchange**
Powell/
Kleinschmidt, Inc.
Photo: Hedrich-
Blessing



◀ **Presbytery of Chicago**
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato
▼ **Latham & Watkins**
Booth/Hansen
& Associates
Photo: Wayne Cable,
Cable Studios



► **Portes, Sharp,
Herbst & Kravets,
Ltd.**
Eva L. Maddox
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing



▲ **Stone Container
Corporation**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

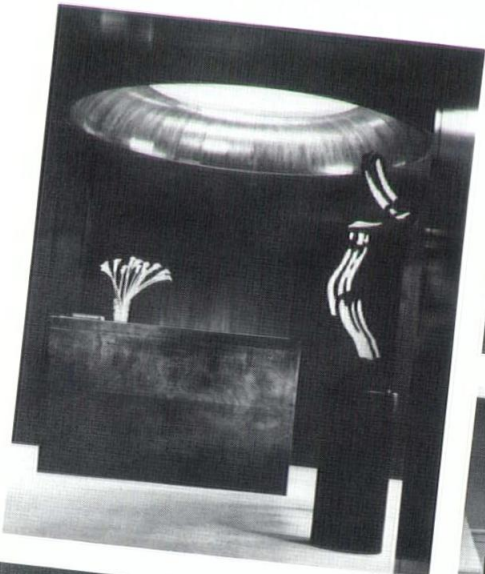
▲ **IBM
at Park Avenue Tower**
Murphy/Jahn, Inc.
Photo: Peter Aaron/
Esto



▲ **Chicago Dock
& Canal Trust**
Lohan Associates
Photo: Nick Merrick,
Hedrich-Blessing

▲ **Jones Day Reavis
& Pogue (Chicago)**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

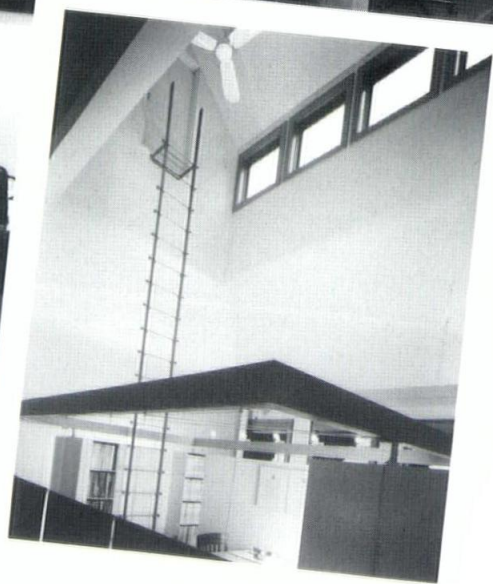
▶ **Ponderosa, Inc.**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



▼ **Arthur J. Gallagher
& Company**
Perkins & Will
Photo: Abby Sadin,
Sadin Photo Group



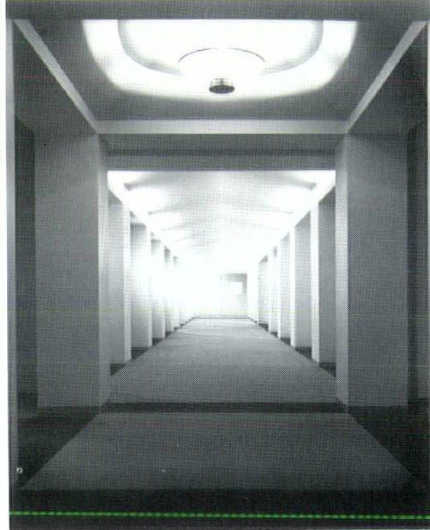
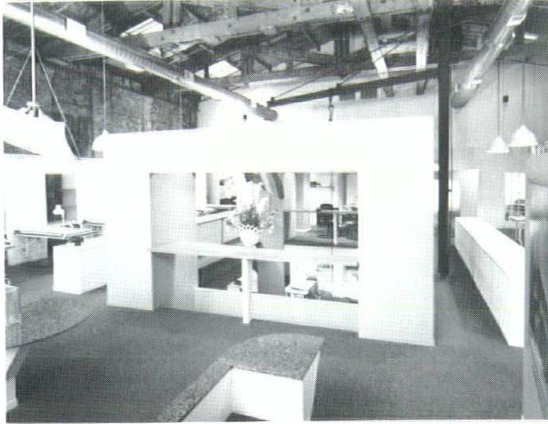
▶ **Architect's Office**
Frederick Phillips
& Associates
Photo: Howard N.
Kaplan



◀ **216 South Jefferson**
Pappageorge
Haymes Ltd.
Photo: Paul D'Amato

▼ **RTA Travel
Information Center**
Nagle, Hartray
& Associates Ltd.
Photo: Wayne Cable,
Cable Studios, Inc.



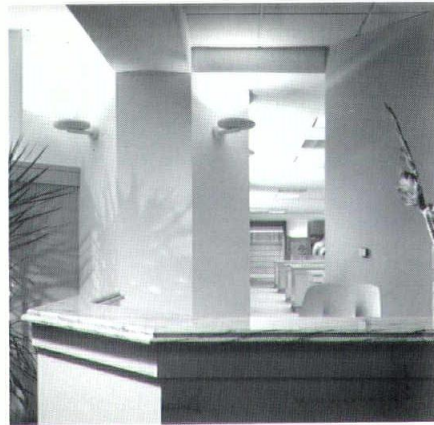
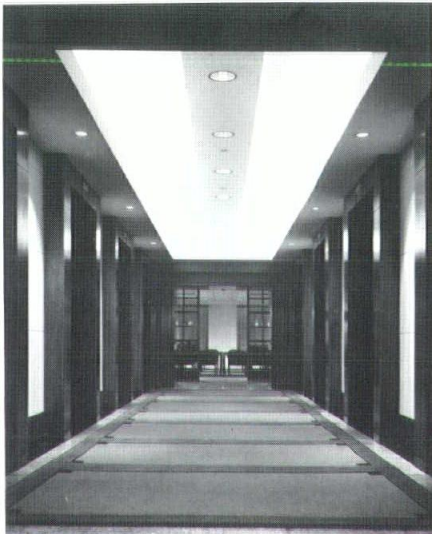


◀ **Nalco Chemical Company**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

▼ **Jupiter Industries, Inc., Offices**
The Office
of Christopher H.
Rudolph
Photo: Van Inwegen
Photography

▲ **Architect's Offices**
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton

▶ **Davis, Graham & Stubbs**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

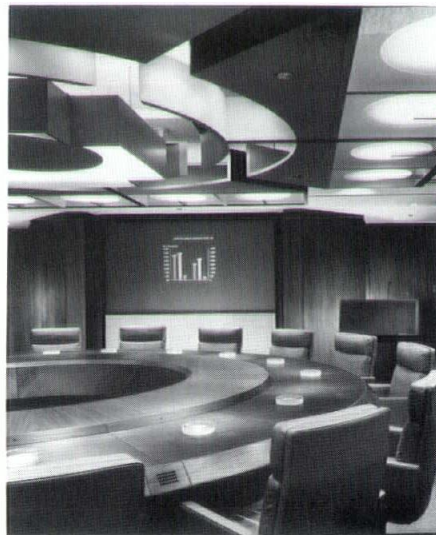


◀ **Law Offices of Mayer, Brown & Platt**
Powell/
Kleinschmidt, Inc.
Photo: Jon Miller,
Hedrich-Blessing



▲
**Ashcraft
& Ashcraft, Ltd.**
Swanke Hayden
Connell Architects
Photo: Bruce Van
Inwegen

▶
**The Quaker Oats
Company Corporate
Office Relocation**
Griswold, Heckel
& Kelly Associates Inc.
Photo: Judy A. Slagle

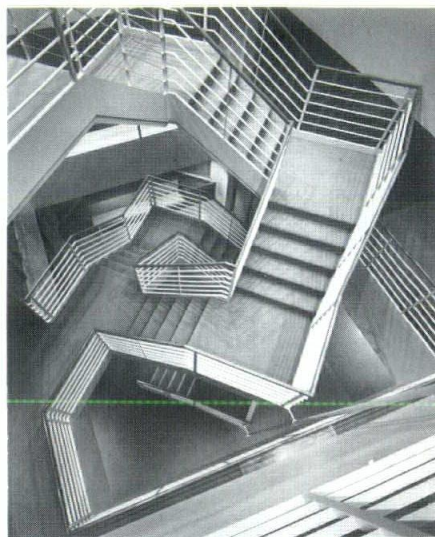


◀
**Ameritech
Headquarters
Design**
Griswold, Heckel
& Kelly Associates Inc.
Photo: Bruce Van
Inwegen, Sadin-
Schnair Photo Group



▲
Sherman & Howard
ISD Incorporated
Photo: Charles
McGrath

◀
**Paul Libman
Music Studio**
Richard Jay Solomon
& Associates
Photo: Hedrich-
Blessing



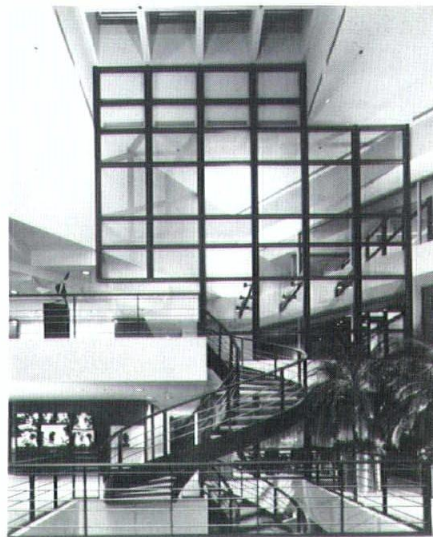
▲
**Manufacturers
Hanover
Trust Company**
Swanke Hayden
Connell Architects
Photo: Nick Merrick,
Hedrich-Blessing



▼
**Footle, Cone
& Belding Corporate
Headquarters**
VOA Associates Inc.
Photo: Abby Sadin,
Sadin Photo Group

▲
Architect's Office
Tilton + Lewis
Associates, Inc.
Photo: Judy Slagle

▲
Amsted Industries
Swanke Hayden
Connell Architects
Photo: Abby Sadin,
Sadin Photo Group



▲
HPD Incorporated
F.I. Torchia
Associates, Inc.
Photo: Jamie Padgett,
Karant & Associates



◀
**Jones, Day, Reavis
& Pogue (Cleveland)**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

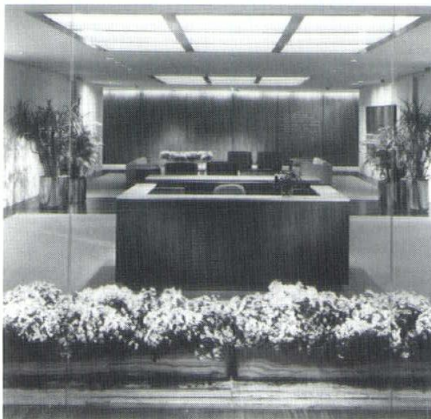


▲
**Bayer Bess
Vanderwarker**
Weese Hickey Weese
Architects Ltd.
Photo: Peter
Vanderwarker

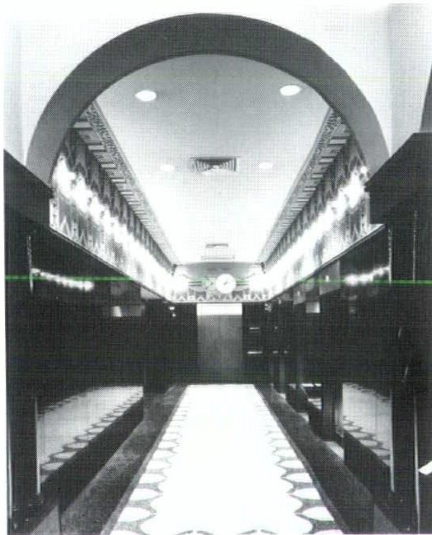
◀
Rudnick & Wolfe
Swanke Hayden
Connell Architects
Photo: Jon Miller,
Hedrich-Blessing

▲
**WFLD - 32
Television Station**
Youngman &
Company, Inc.
Photo: Orlando
Cabanban

▶
**United Airlines
Executive Offices**
Hague-Richards
Associates, Ltd.
Photo: Jim Hedrich,
Hedrich-Blessing



► **Meyer May House
Museum**
Tilton + Lewis
Associates, Inc.
Photo: Jon Miller,
Hedrich-Blessing

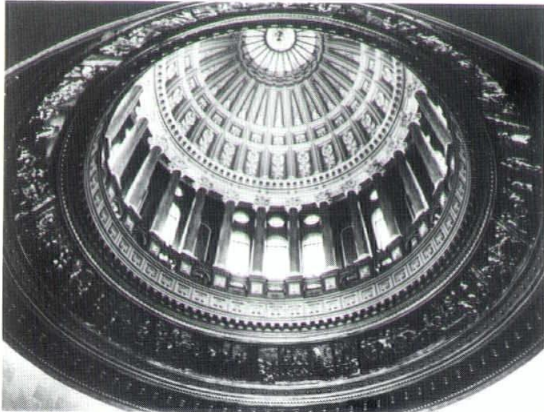


► **The Gage Building**
Bovine Design
Photo: Alise O'Brien



▲ **Marks and Spencers
p.l.c.**
Architectural
Interiors, Inc.
Photo: David Leech

◀ **Siemon, Larsen
& Purdy Law Offices**
Daniel P. Coffey
& Associates, Ltd.
Photo: Robert
Boettcher



▲
**Illinois State Capitol
Interior Restoration**
Graham, Anderson,
Probst & White
Photo: Graham,
Anderson, Probst
& White



▲
**Adaptive Office
Reuse Market Square**
Hanno Weber
& Associates
Photo: William Kildow
Photography



◀
**Froncek Home
& Studio**
Paul Froncek
Architects
Photo: Einhorn
Photography

▼
122 South Michigan
Eckenhoff Saunders
Architects, Inc.
Photo: Bruce Van
Inwegen



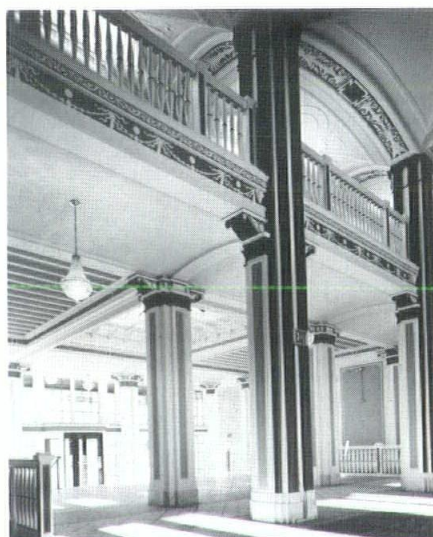


▼
**South Shore
Community Center**
Norman DeHaan
Associates
Photo: Charles
McGrath



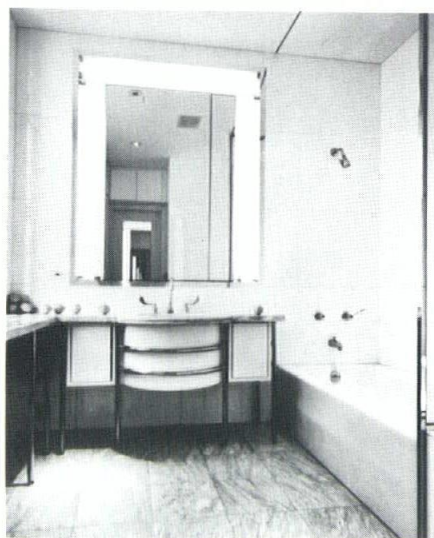
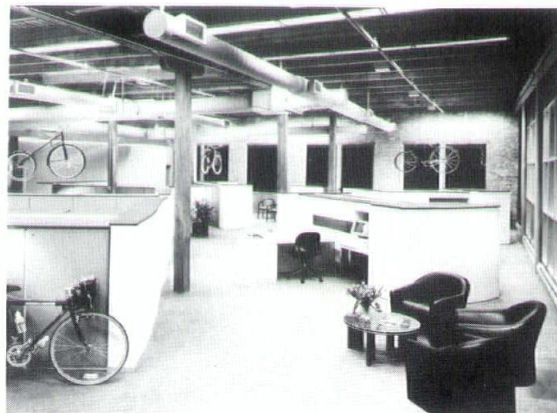
▲
**United Airlines
Corporate
Headquarters
Renovation**
Architectural
Interiors, Inc.
Photo: Howard N.
Kaplan

▲
Heestand Residence
Paul Froncek
Architects
Photo: Paul Froncek
and Janet Shure



▼
**Cleveland Avenue
Residence**
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton

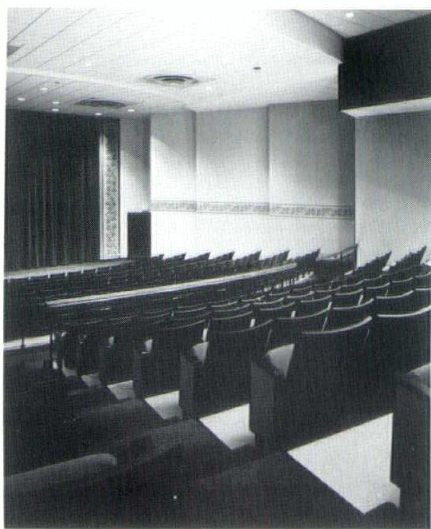




▲
**Schwinn
Bicycle Company
Headquarters**
Tilton + Lewis
Associates, Inc.
Photo: Barbara Karant

▲
Suite 301
Tainer Associates Ltd.
Photo: Wayne Cable,
Cable Studios, Inc.

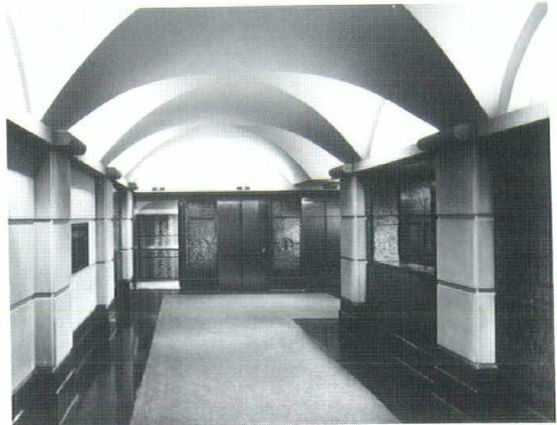
▲
**The Northern Trust
Company**
Hague-Richards
Associates, Ltd.
Photo: Jon Miller,
Hedrich-Blessing



▲
**Drake Tower
Residence**
James, Morris
& Kutyla
Photo: Chris Cassidy

▲
Ida Noyes Hall
VOA Associates Inc.
Photo: Marco
Lorenzetti, Hedrich-
Blessing

▶ **10 North Dearborn**
Eckenhoff Saunders
Architects, Inc.
Photo: Bruce Van
Inwegen



▲ **Park Ridge
Country Club**
Nagle, Hartray
& Associates Ltd.;
Tigerman McCurry
Photo: Bruce Van
Inwegen



▲ **U.S. Postal Service
Cafeteria Renovation**
Hansen Lind
Meyer Inc.
Photo: United States
Postal Service

◀ **First Bank**
Simon &
Company, Inc.
Photo: Michael
Anisfeld

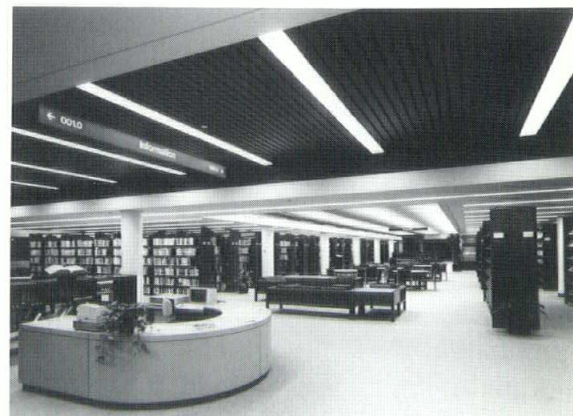
► **Illinois Housing
Development
Authority**
Booth/Hansen
& Associates
Photo: Wayne Cable,
Cable Studios



▲ **Kent Hall,
The University
of Chicago**
Matthei & Colin
Associates
Photo: Sadin
Photo Group



► **Jenner and Block
Conference Center**
HSW Ltd.
Photo: Larry Godson



▲ **Morris Hospital
Replacement Addition**
Matthei & Colin
Associates
Photo: Bruce Van
Inwegen

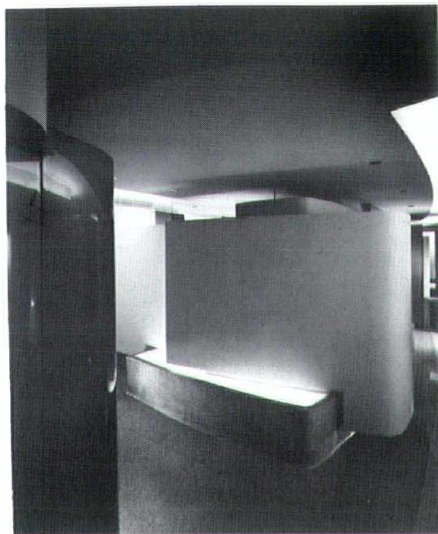
▲ **Schaumburg
Township
Public Library**
O'Donnell Wicklund
Pigozzi & Peterson
Architects, Inc.
Photo: Howard N.
Kaplan



◀ **Liebman Residence**
Paul Froncek
Architects
Photo: Mitch Einhorn
Photography

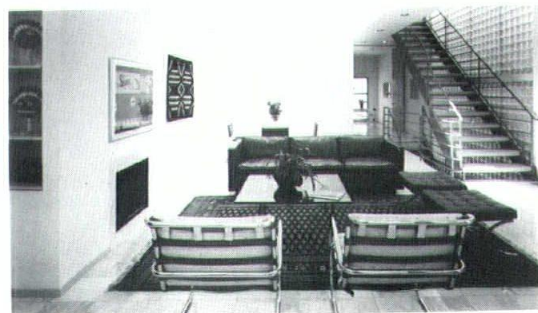
▼ **Private Residence**
Decker and Kemp
Architects
Photo: Mark F. Heffron

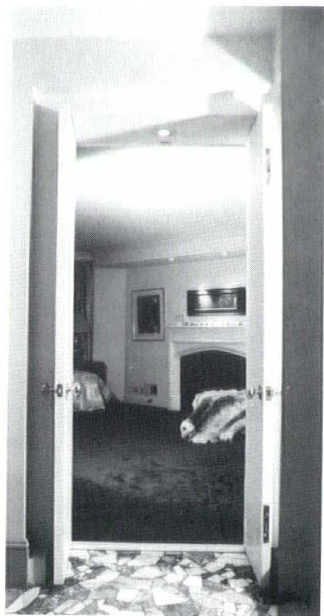
▲ **State Parkway
Residence**
Michael Lustig
& Associates.
Photo: Alberto
Piovano



▲ **Untitled No. 2**
Krueck & Olsen
Architects
Photo: Nick Merrick,
Hedrich-Blessing

▶ **House in Lincoln Park**
Nagle, Hartray
& Associates Ltd.
Photo: Howard N.
Kaplan



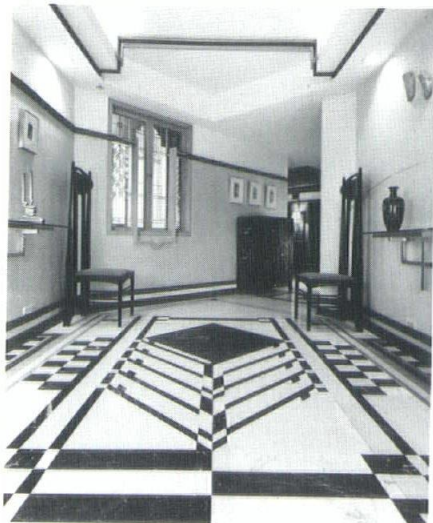


▶ **Tom Residence**
Paul Froncek
Architects
Photo: Paul Froncek
and Janet Shure

▼ **Lewinbuk Residence**
The Office of
Christopher H.
Rudolph
Photo: John Hollis
Enterprises, Inc.



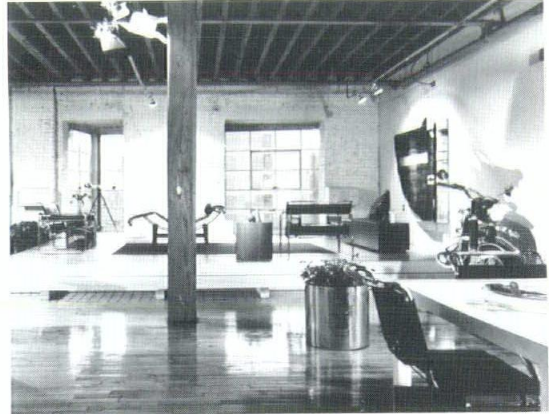
◀ **Chicago Residence**
Florian-Wierzbowski
Architecture, P.C.
Photo: Wayne Cable,
Cable Studios, Inc.



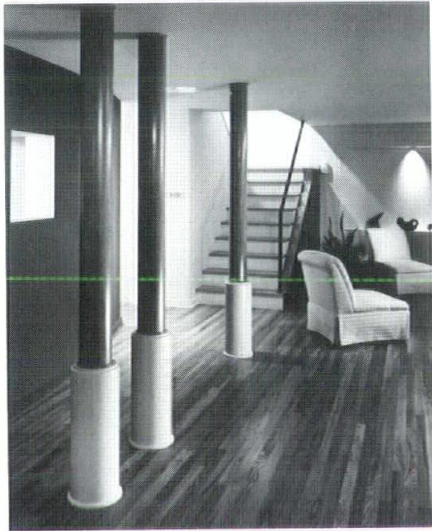
▲ **Przyborowski Residence**
Eckenhoff Saunders
Architects, Inc.
Photo: Bruce Van
Inwegen, Sadin Photo
Group

◀ **LaBarge Remodeling**
Quinn and Searl,
Architects
Photo: Jamie Padgett,
Karant & Associates

▶ **Franke/Coleman Loft**
Perkins & Will;
Coleman Design
Group
Photo: Abby Sadin,
Sadin Photo Group



▶ **Marcus Remodeling**
Quinn and Searl,
Architects
Photo: George
Lambros



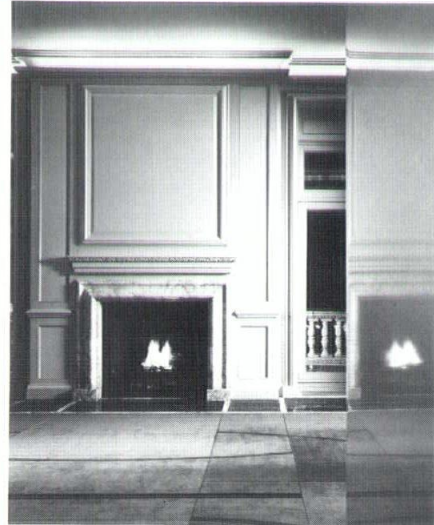
▼ **Maud Avenue
Residence**
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton



▲ **Private Residence**
Himmel/Bonner
Architects
Photo: David Clifton

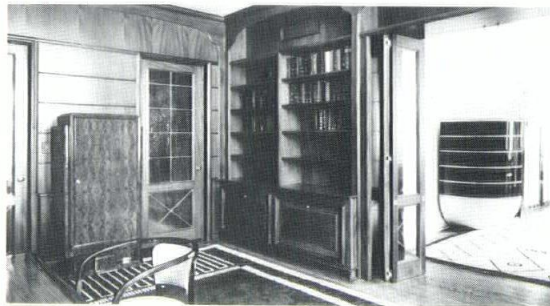
▲ **One Lane Pool House**
Tigerman McCurry
Photo: Barbara Karant

► **Private Residence**
Langdon &
Woodhouse,
Architects
Photo: Judith Bromley



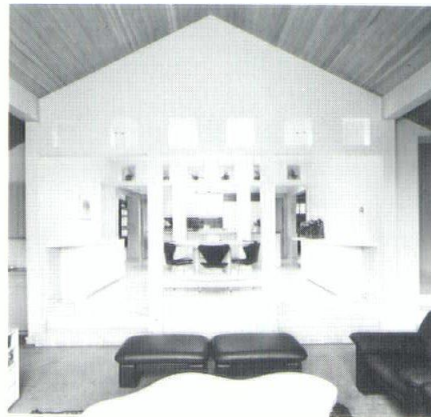
◀ **Untitled No. 3**
Krueck & Olsen
Architects
Photo: Nick Merrick,
Hedrich-Blessing

▼ **Drake Tower
Residence**
Michael Lustig
& Associates
Photo: Alberto
Piovano



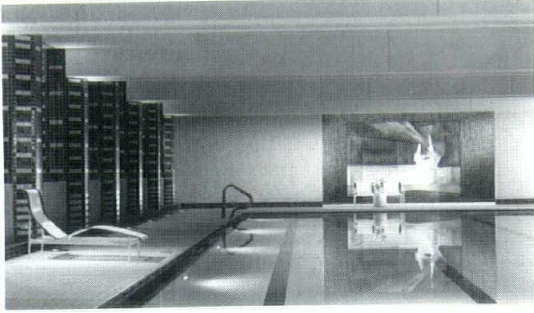
▲ **Loft Apartment**
Banks/Eakin Architects
Photo: Steinkamp/
Ballogg

► **Turner Residence**
Weese Hickey Weese
Architects Ltd.
Photo: Paul Zakoian

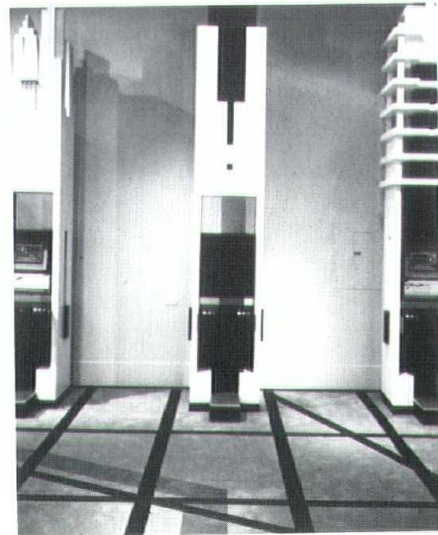


Interior
Architecture
Awards
Submissions

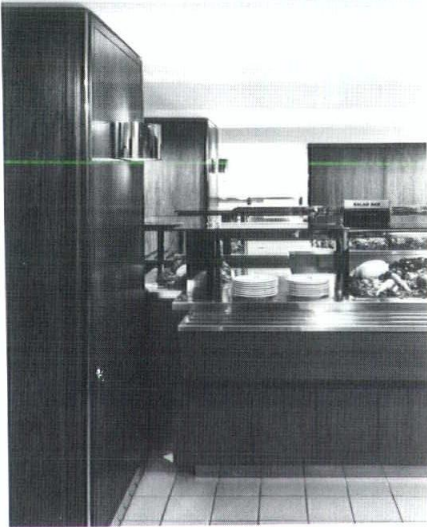
Miscellaneous



▼
**Shared Airline
Facility**
F.I. Torchia
Associates, Inc.
Photo: Timothy Long
Photography



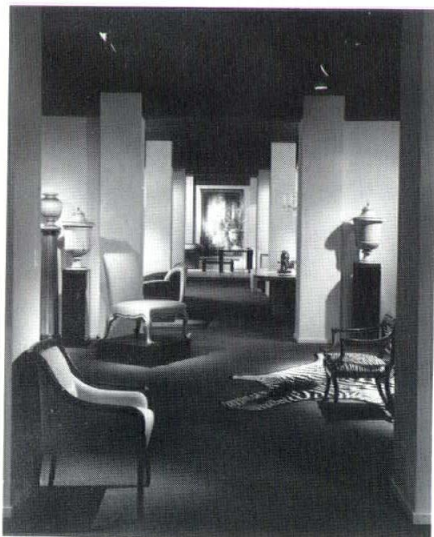
▲
**Oakbrook Terrace
Tower Health Club**
The Landahl
Group Inc.
Photo: Jon Miller,
Hedrich-Blessing



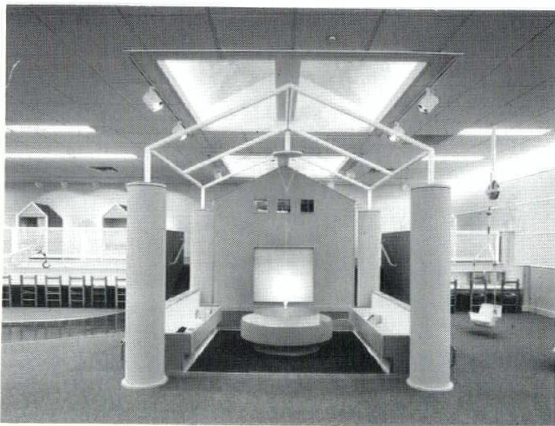
▲
**Employee Cafeteria,
Harris Bank**
Hancock
& Hancock Inc.
Photo: Jon Miller,
Hedrich-Blessing

▶
**Architecture
and the City**
Florian-Wierzbowski
Architecture, P.C.
Photo: Susan Morrow

► **First National Bank
of Mount Prospect**
Mayes-Vostal Interiors
Photo: Paul
Schlismann



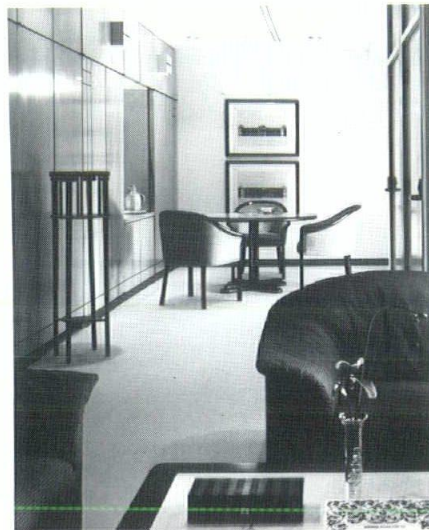
► **Holly Hunt
Showrooms**
Schirn Associates, Inc.
Photo: Bruce Van
Inwegen



▲ **Preschool Space,
Museum of Science
& Industry**
Richard Jay Solomon
& Associates
Photo: Hedrich-
Blessing

◀ **444 North Michigan**
Himmel/Bonner
Architects
Photo: David Clifton

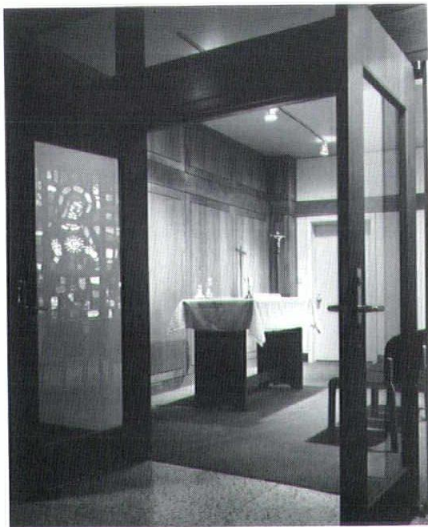
▶ **Collins & Aikman**
Eva Maddox
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing



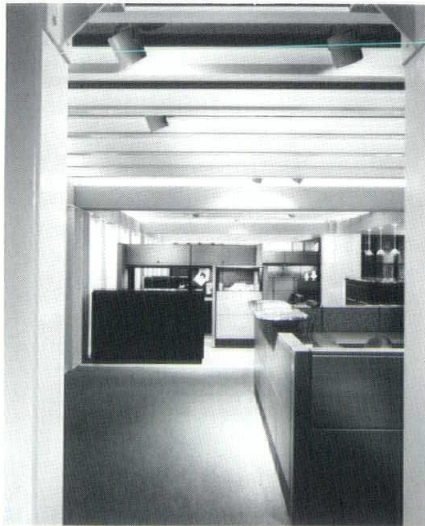
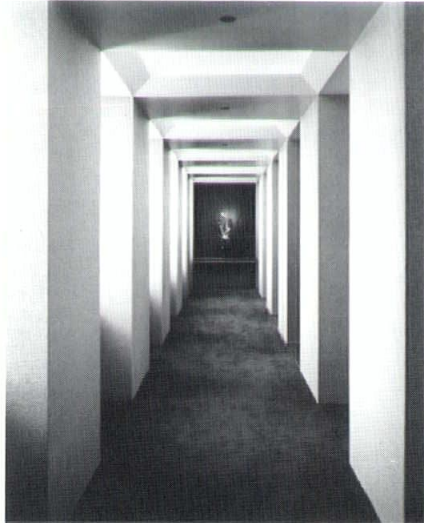
▲ **Pulte's Home Store**
Tainer Associates Ltd.
Photo: Staff Davis

◀ **Chapel for Church
of the Annunciata**
Harding Associates,
Architects and
Planners
Photo: Bruce Van
Inwegen

▲ **Architectural
Wall Systems**
Eva Maddox
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing



▶ **Prudential Plaza
Marketing Theatre**
RD Design
Associates;
Perkins & Will
Photo: Alberto
Piovano



▲ **The Canoe Club**
David Marienthal
Associates with
McCabe & Co.
Photo: Tony Armour

▲ **New Asia Bank**
Architectural
Interiors, Inc.
Photo: Steinkamp/
Ballogg

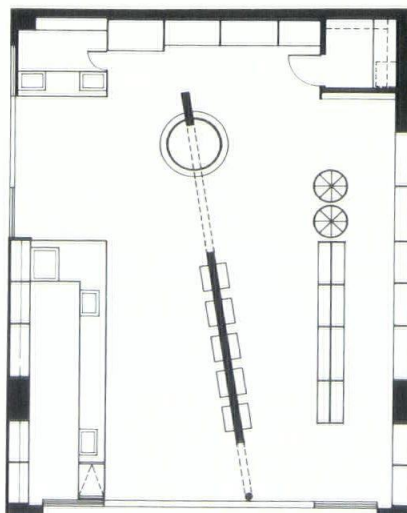
◀ **Herman Miller,
Space 920
Merchandise Mart**
Tigerman McCurry
Photo: Barbara Karant



***TW Best
Chicago, Illinois
Design Firm: Eva Maddox
Associates, Inc.***



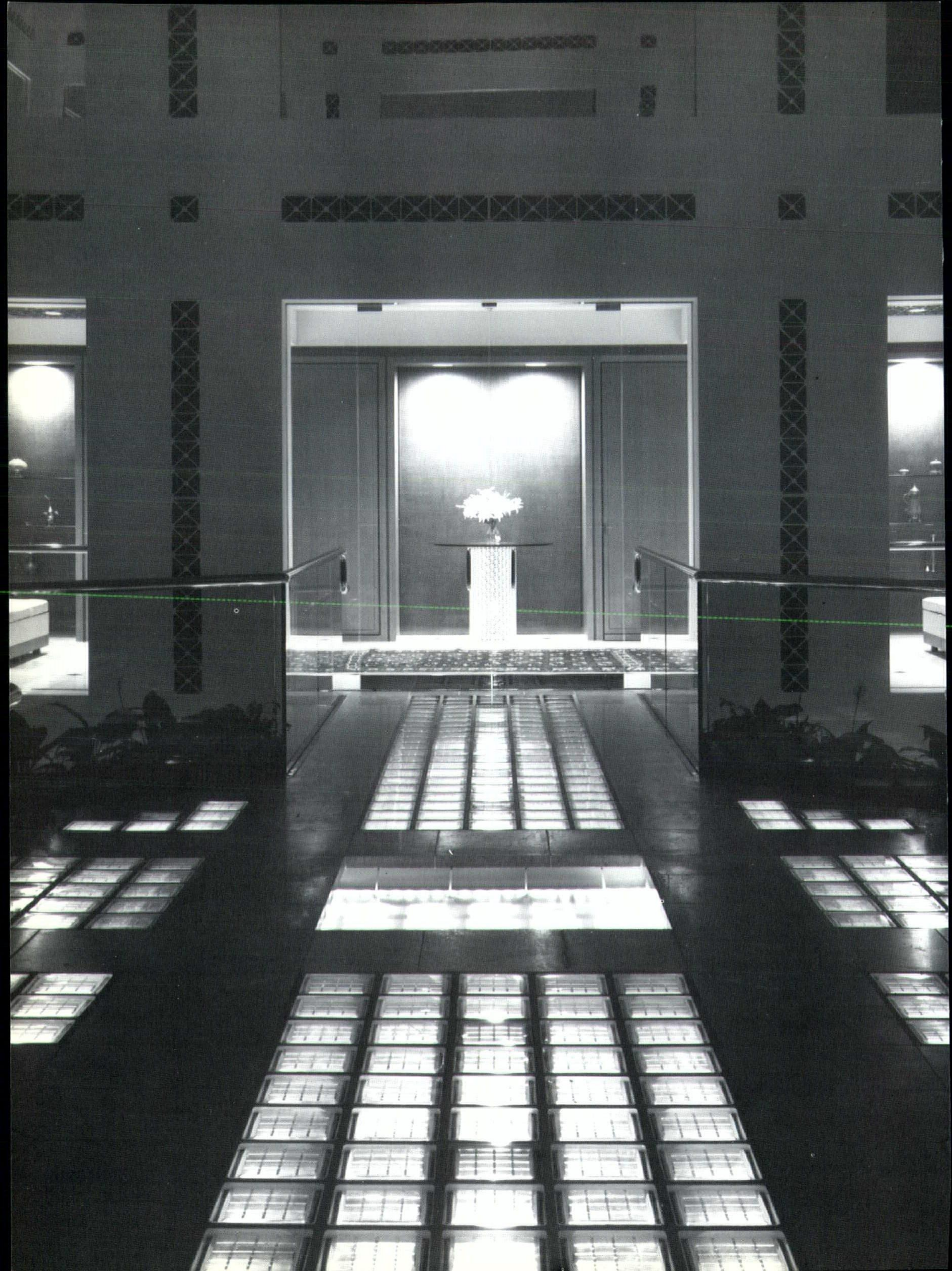
***Jury Comments:
"The designer
elevated the product,
made it an integral
part of the design...
fun, inexpensive...
very special treat-
ment of an ordinary
space..."***



The design challenge was to create a unique environment that would take the traditional newsstand into a new realm of retailing. The site is an 1100 square foot space in a train station. The design team's approach was to transform an overlooked environment into an opportunity to display exciting colors, forms, finishes, and spatial volumes. The aim was to reinforce the value of design in a mass-market situation.

The organization of the plan accommodates a high volume of shoppers. The angled placement of the main candy display directs customers into the store and separates traffic and product zones. Ceiling banners and beam elements visually articulate pathways from each entrance and draw people into the space. The architectural framework allows for presentation of different product types in special "focus displays" throughout the store.

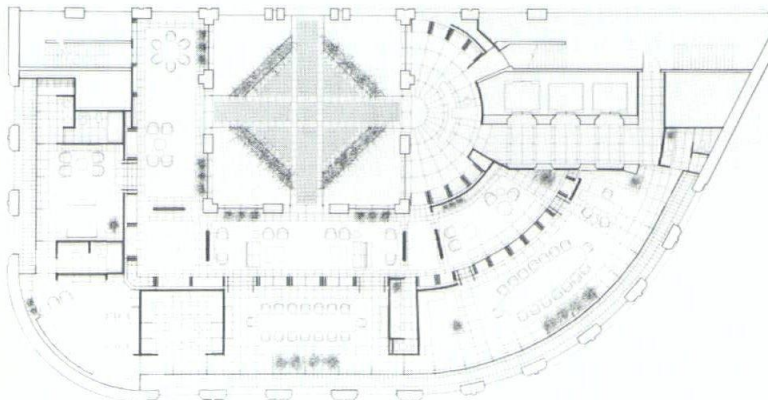
*Project Team: Eva L. Maddox, J.D.
McKibben, Patrick H. Grzybek,
Mary Beth Rampolla
Client: TW Best/Levy
Organization
Contractor: Inter Ocean Cabinet
Photographer: Jon Miller, Hedrich-
Blessing*



**United Gulf Bank
Manama, Bahrain
Design Firm: Skidmore,
Owings & Merrill**

Inside the new headquarters of United Gulf Bank, offices contain custom-designed work stations and desks, and stone floors are covered with Oriental carpets. Lighting is cool and white, a refreshing response to the harsh light of the desert. Wood screens, reminiscent of the traditional Islamic *mush-rabiyya*, enclose offices and conference rooms for privacy and containment, while clerical work stations are situated in front of the screens. The project was developed to harmonize with Islamic decorative traditions, though a literal translation of those traditions was never sought; reinterpretation, not duplication, was the guiding design philosophy.

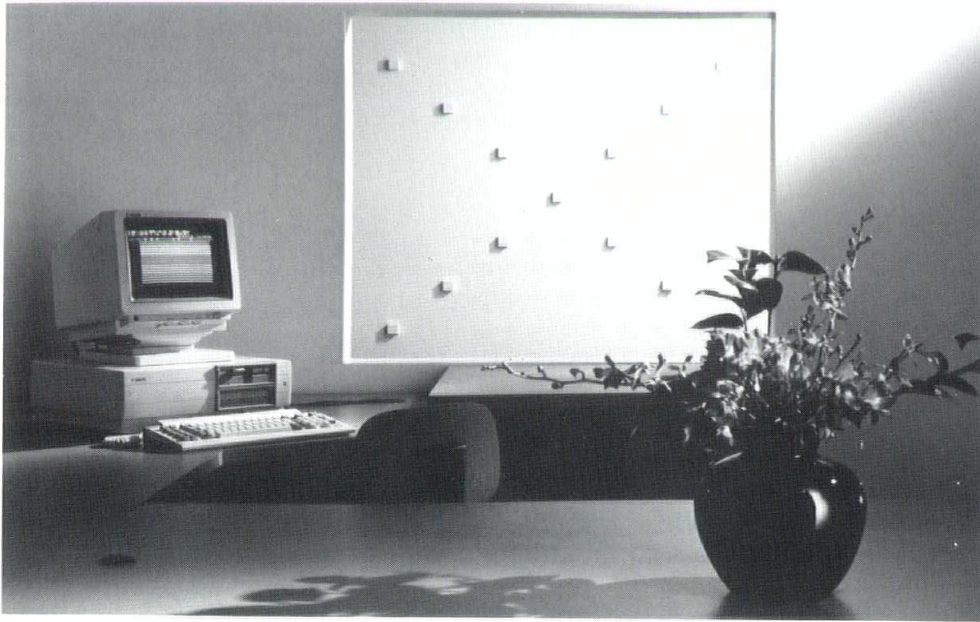
*Jury Comments:
"Brilliant project... a
great achievement to
have extracted the
essential qualities of
local culture and to
have rendered them
in a modern idiom..."*



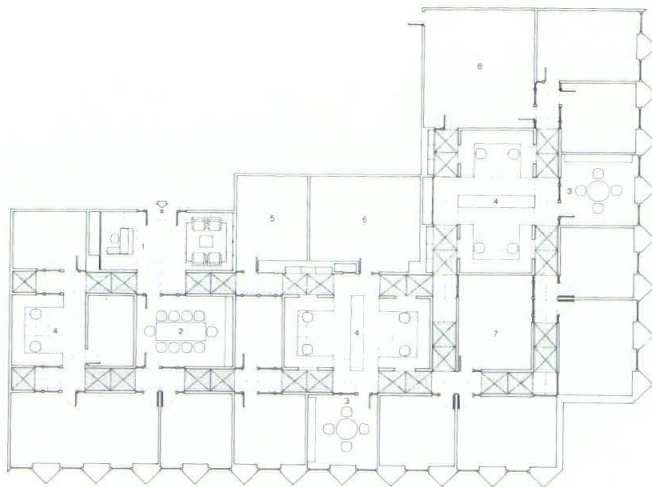
*Project Team: Adrian Smith, Design Partner; William Drake, Project Partner; Hal Iyengar, Structural Engineering Partner; Larry Oltmanns, Studio Head; William Larson, Project Manager; Patrick McConnell, Interior Designer; Klaus Mueller, Senior Interior Technical; Frank Heitzman, William T. Wagner, Technical; German Scott, Anton Janezich, Yon Jung, Hal Scheffers, Jon Janicek, Thomas Schiesser, Interior Technical
Client: United Gulf Bank
Contractor: Shimizu Construction Company, Ltd.
Photographer: Nick Merrick, Hedrich-Blessing*



Ashcraft & Ashcraft, Ltd.
Chicago, Illinois
Design Firm: Swanke
Hayden Connell Architects



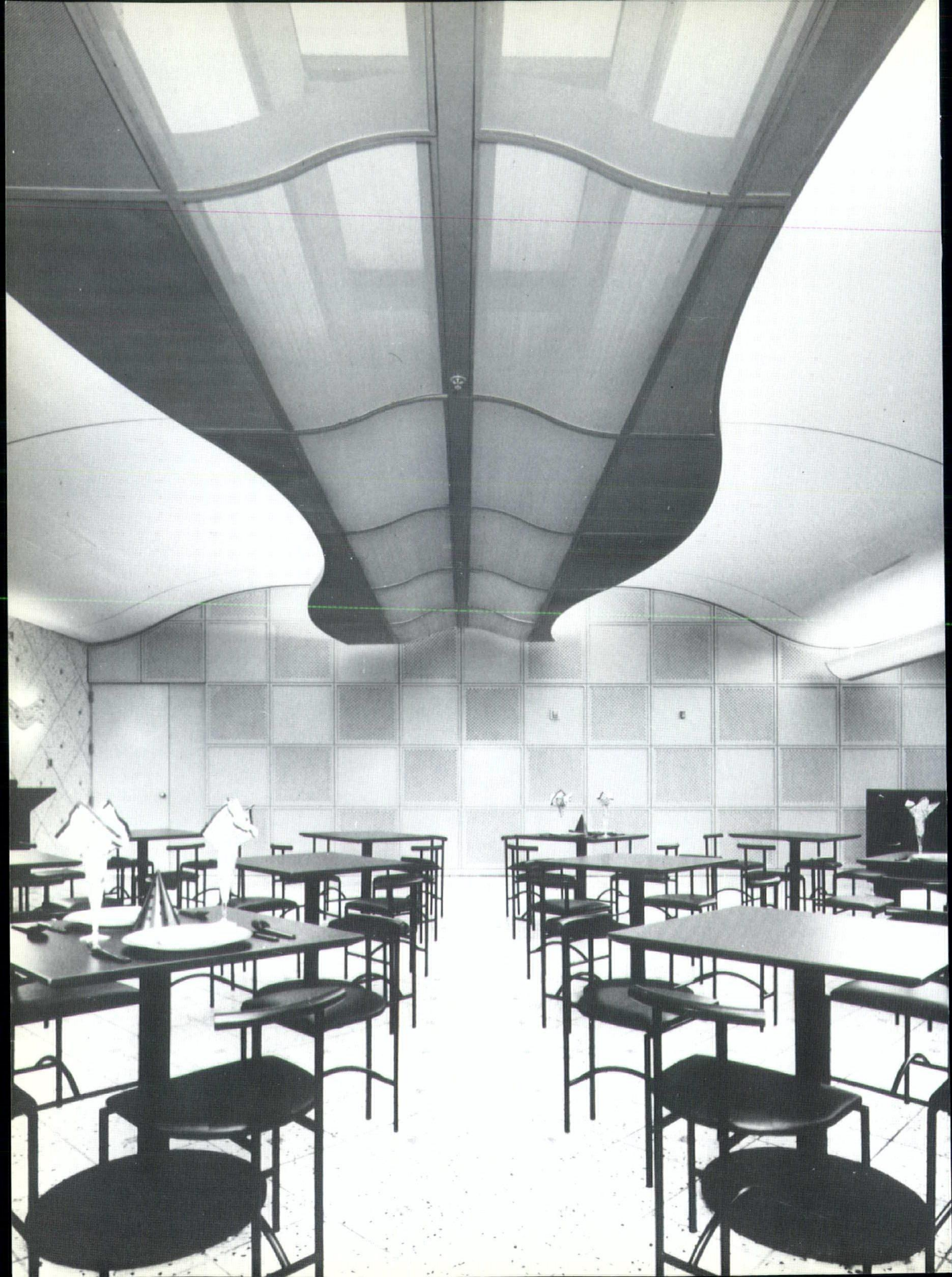
Jury Comments:
*"This is a place you'd
leave and remember... simple, yet
intriguing plan...
wonderful use of
light and form..."*



For this 13,000 square foot law office, the architects used inexpensive and readily available materials, including residential grade glass doors and casings. Careful integration of such common elements with a limited selection of more sophisticated materials and furnishings results in a highly finished environment that remains within strict budget limits. An ordered pattern of open and closed areas extends the grid on which the space is planned. Alternating glass and solid partitions allow views of Lake Michigan to reach interior work spaces.

The diagonally arranged squares of the architectural "art" designed for corridor walls reinforce the order of the planning grid. Colors and materials mirror Lake Michigan's hues of blue, green and gray. Secretarial stations were custom-designed, and the reception desk was designed to coordinate with the Le Corbusier reception furniture.

*Project Team: Roland L. Lieber,
Janet Hahn Lougee, Vicki Loevy,
Chris Conley
Client: Ashcraft & Ashcraft, Ltd.
Contractor: Turner Special Projects
Division
Photographer: Bruce Van Inwegen*



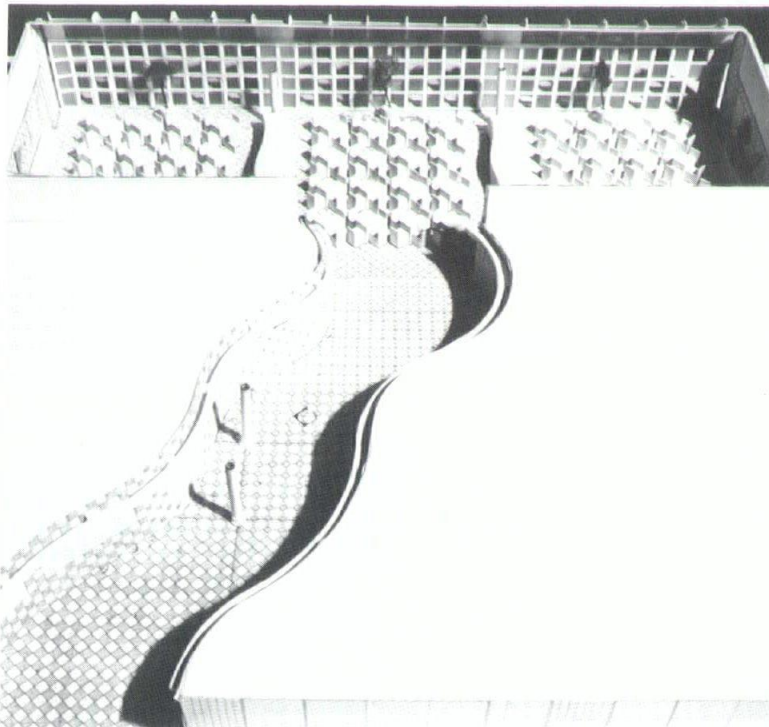
***The Fast Lane
Chicago, Illinois
Design Firm:
Murphy/Jahn, Inc.
Green Hiltcher Shapiro,
Ltd., Architects of Record***

Approximately 6,000 square feet of space includes nine different food vending areas intersected by the main river of circulation, which terminates in a large open dining area overlooking the air field. Two-tone terrazzo walls and floors promise simple maintenance and a good appearance for a long time.

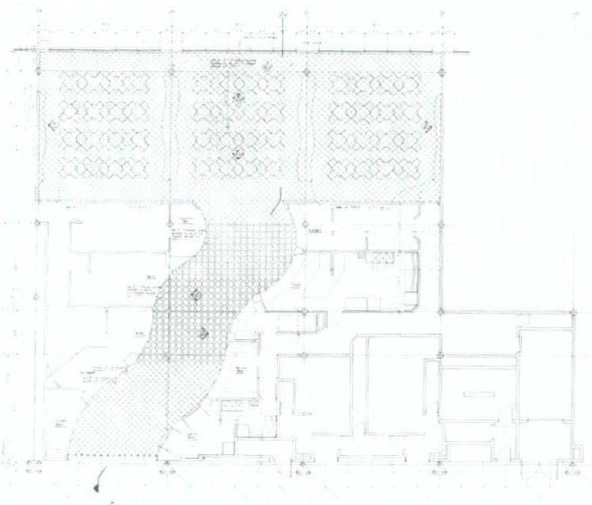
The ceiling in the dining area is an undulating plane illuminated by skylights and a floating network of sculptural lights. The window wall is fitted with a series of operable screens in a checkerboard pattern which is reflected on the opposite wall.

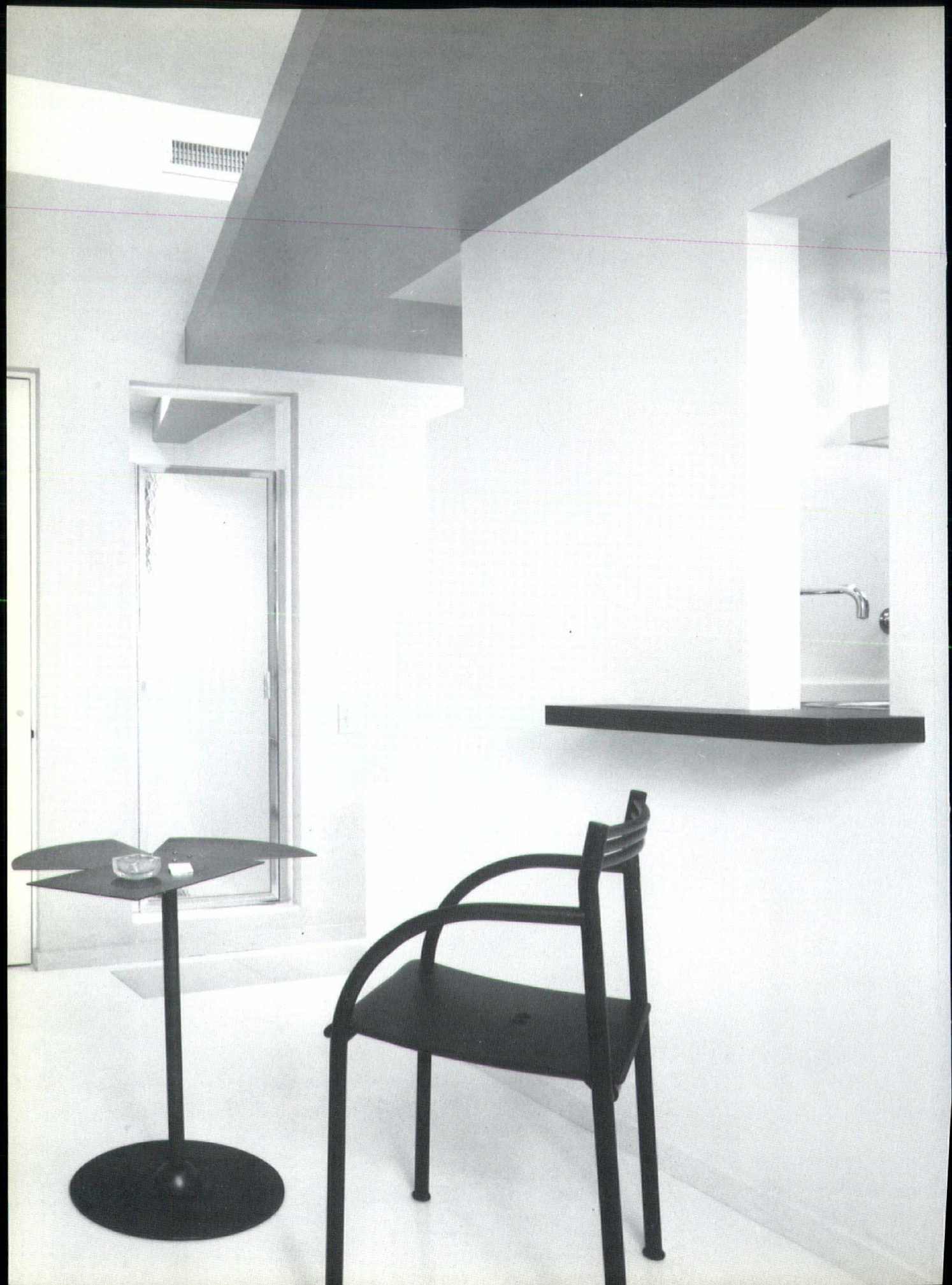
Illuminated art work by local artists depicting Chicago themes hangs on two side walls.

*Project Team: Helmut Jahn with Nada Andric and Tom Chambers, Murphy/Jahn; Don Shapiro and John Robins, Green Hiltcher Shapiro; GAMS Chicago, Inc., Graphics and Art Consultant
Client: Carson International Inc.
Contractor: J. W. Halm Construction Company
Photographer: Barry Rustin
Photography. Model shot: Keith Palmer*



***Jury Comments:
"Visually delightful...
one of the most
creative restaurants
we have seen.. if we
gave a ceiling award,
they would surely get
it..."***

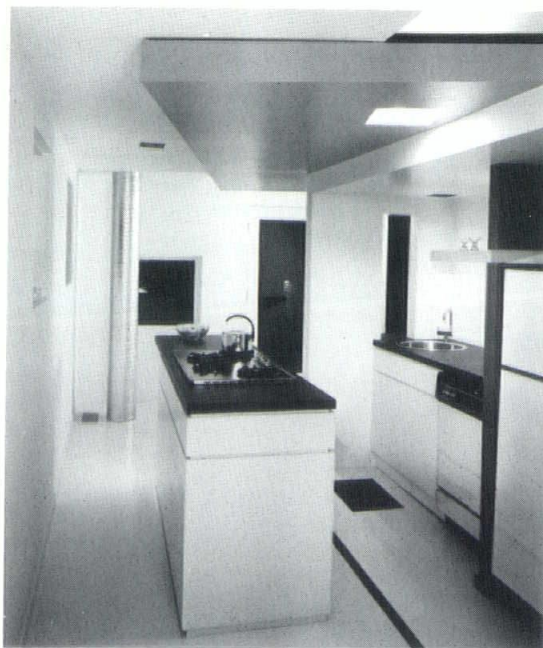




Chicago Residence
Chicago, Illinois
Design Firm:
Florian-Wierzbowski
Architecture, P.C.



Jury Comments:
*"Something so
fresh... forms and
colors work well..."*



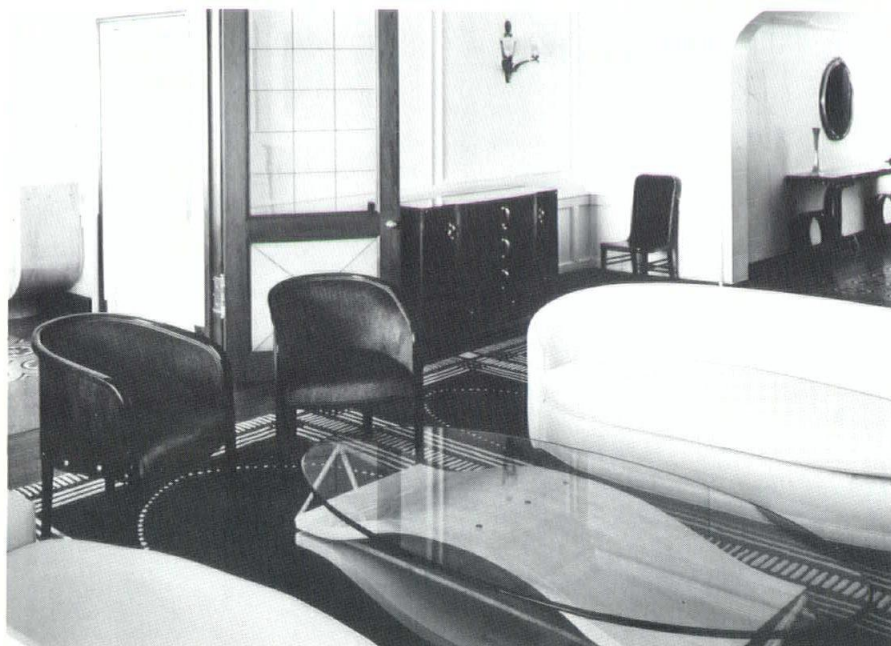
The design of this renovated two-flat acknowledges Chicago building types and addresses the interface of the individual and the community, an essential aspect of urban living.

The order within responds to the juxtaposition of a symmetrical classical first-floor facade with a vernacular bungalow type on the second floor. The upper unit is an open studio characterized by the seemingly random collision of four elements--an arcade of assorted colored planes and a free-standing cube, which enclose a kitchen and support a sleeping loft.

*Project Team: Paul Florian, Stephen Wierzbowski, William Worn, Partners; Michael Henning and Daniel Marshall, Project Architects; Deborah Newmark, Color Consultant
Client: Paul G. A. Florian
Contractor: Kissner Company
Photographer: Wayne Cable/Cable Studios*



***Drake Tower Residence
Chicago, Illinois
Design Firm:
Michael Lustig
& Associates***



This residence is located on an upper floor of a Benjamin Marshall apartment building constructed in 1906. During an earlier renovation, in 1955, all original detailing of the space was removed. The new plan organizes a large two bedroom residence about a central gallery. Detailing of the apartment, also new, recalls or abstracts many features of the original building's style. The furnishings are early twentieth century original works by Ruhlman, Hoffman, and Venini supplemented with furniture and carpets designed by the architect.

Jury Comments:
"Has the feeling of a deco train or yacht... shows infinite concern for detail... opulence with a certain intellectual restraint..."



***Project Team: Michael Lustig, Atul Karkhanis
Client: Mr. and Mrs. George Saunders
Contractor: Mohawk Carpentry Company
Photographer: Alberto Piovano***



One Lane Pool House
Northeast Illinois
Design Firm: Tigerman
McCurry

Consisting of a 2500 square foot indoor pool addition to a large suburban house, this poolhouse fills the entire building area of a yard adjacent to the house.

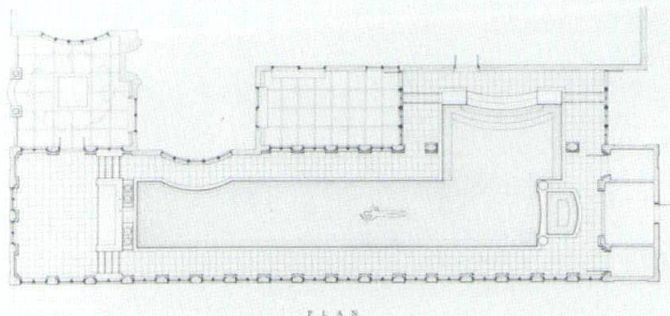
The addition uses the same brick as the original house and uses certain decorative brick elements found in the existing house, such as corner quoins, but it translates these elements into a classical composition.

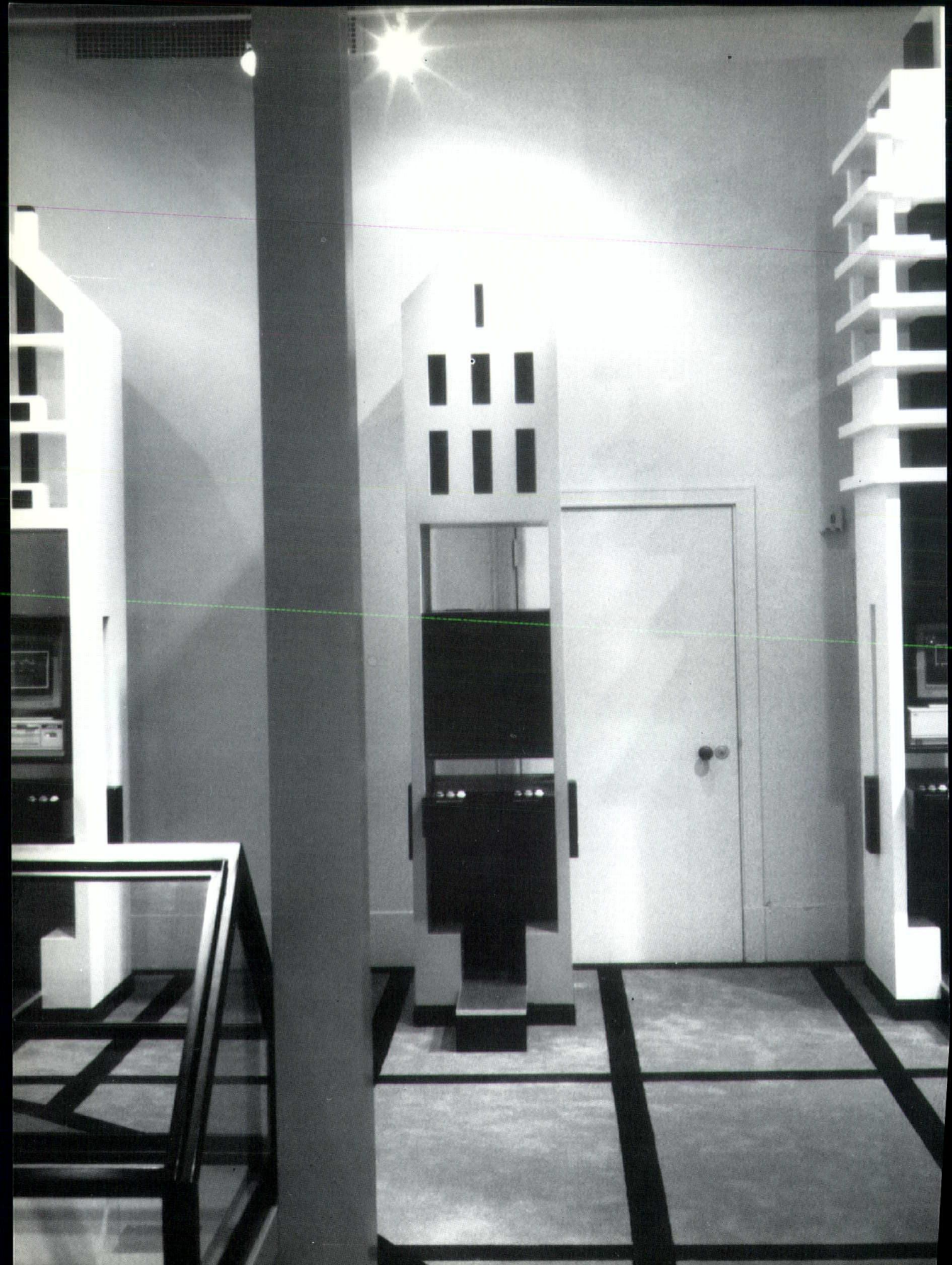
Project Team: Stanley Tigerman, design; Fred Wilson, assistant
Client: Name withheld
Contractor: John Teschky
Photographer: Barbara Karant

Jury Comments:
"A beautifully done
job, each element is
resolved... a credit to
the client who had
the imagination to do
it..."

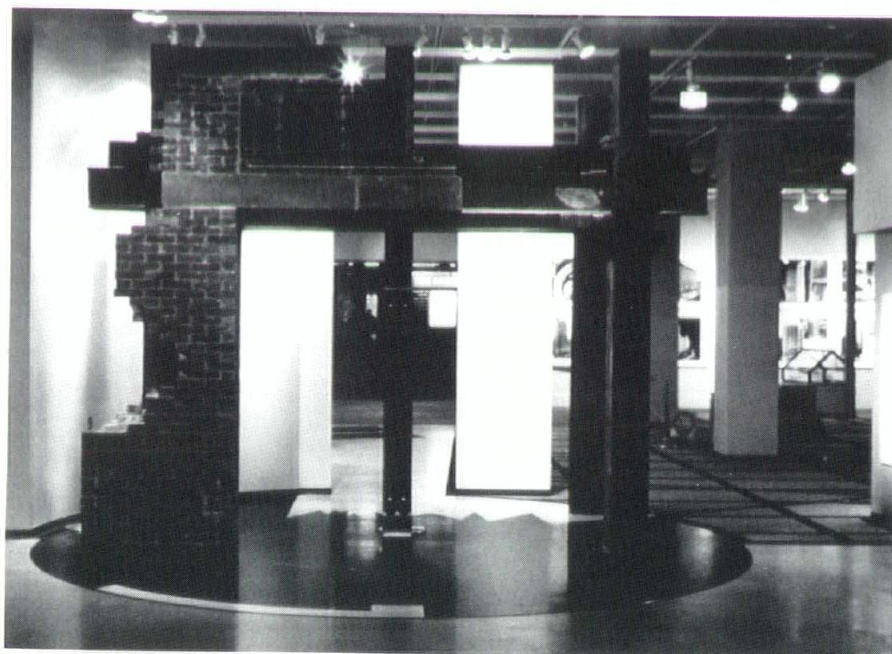


ONE LANE POOL HOUSE

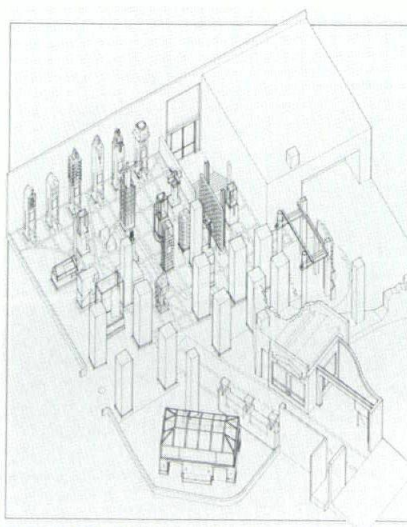




Architecture and the City
Chicago, Illinois
Design Firm:
Florian-Wierzbowski
Architecture, P.C.

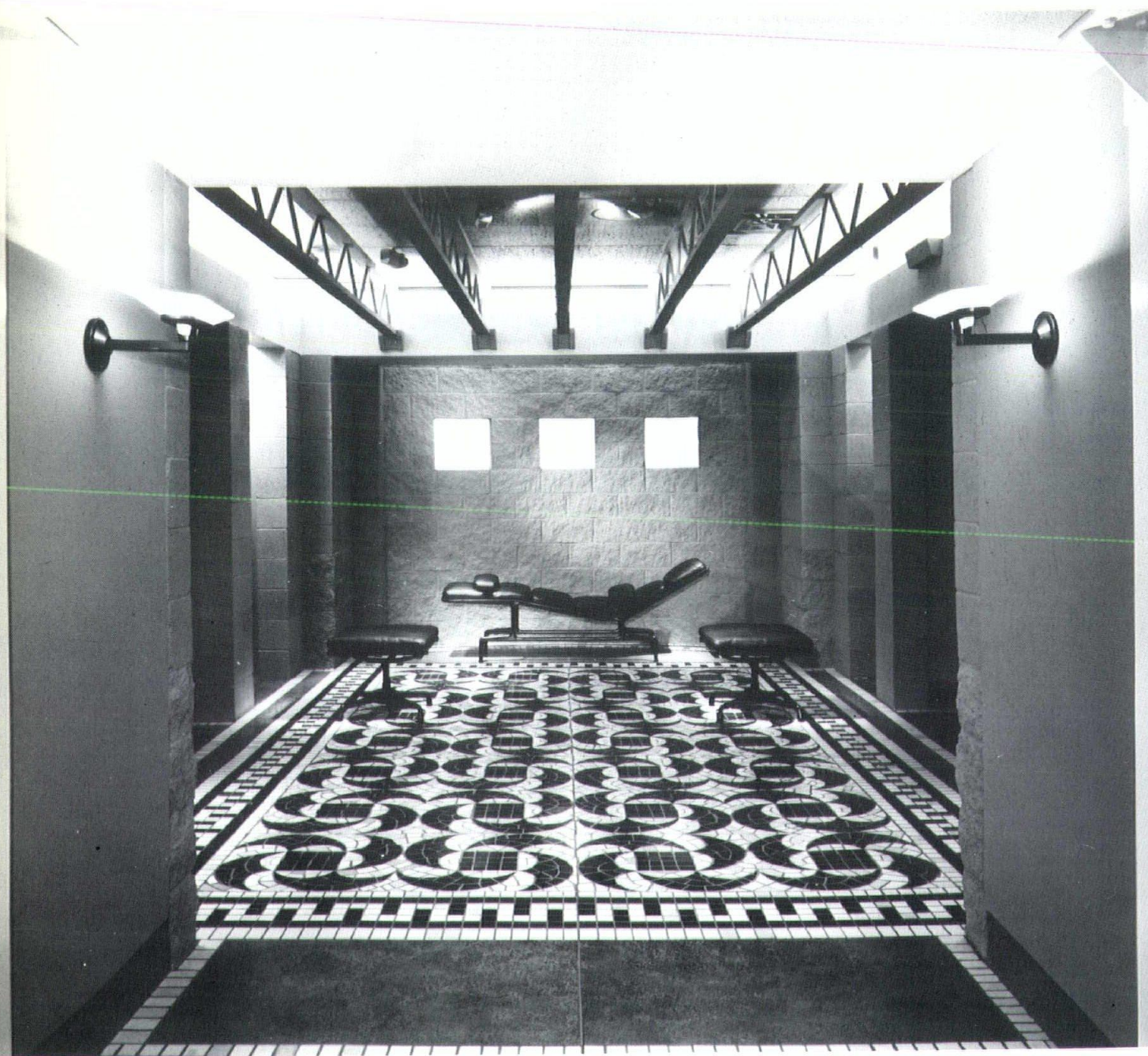


Jury Comments:
"At a time when design
of exhibits is becoming
increasingly difficult,
this is very well done...
exciting, kids would
love these things..."



"Architecture and the City," a permanent exhibit at the Museum of Science and Industry, presents the architectural landscape as a legible text to the public whose life it molds. The exhibit is divided into three sections which examine the design, construction, and impact of the single-family house, the commercial high-rise, and the public building. Visitors enter the exhibit on a miniature expressway which passes through the "suburbs" to the "city." In the "suburbs," a cutaway model explores the essence of the country house. In the "City" section a Map/Carpet correlates drawings to reality. Six interactive computer games engage the visitors in design decisions of increasing complexity, from a single room to a neighborhood.

Project Team: Paul Florian, Stephen Wierzbowski, Bill Worn, Partners; Daniel Marshall, Project Architect; Susan Morrow, Computer Software Coordinator; Jeff Henriksen, Michael Henning, Susan Morrow, Daniel Marshall, Illustrations; Deborah Newmark, Color Consultant
Client: Museum of Science and Industry
Contractor: Kissner Company
Computer Cabinets: General Exhibits & Display, Inc.
Graphic Design: Maginnis Graphics, Inc.
Photographer: Susan Morrow



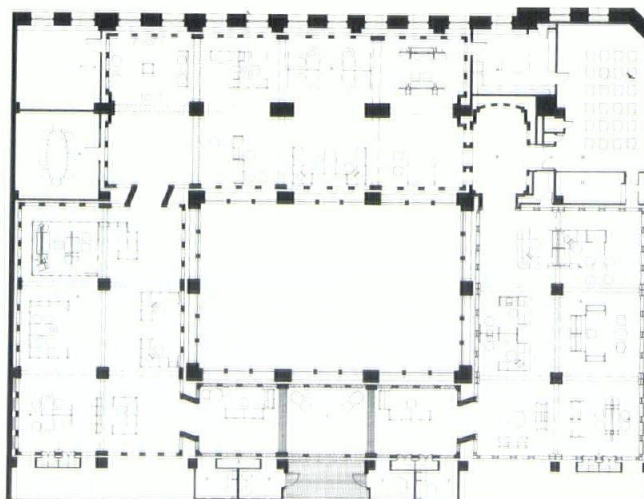
Interior
Architecture
Awards

Certificate of Merit

**Herman Miller, Space 920
Merchandise Mart
Chicago, Illinois
Design Firm: Tigerman
McCurry**



Jury Comments:
"There is much more going on here than just selling the product... as show-rooms go, this is very sophisticated..."

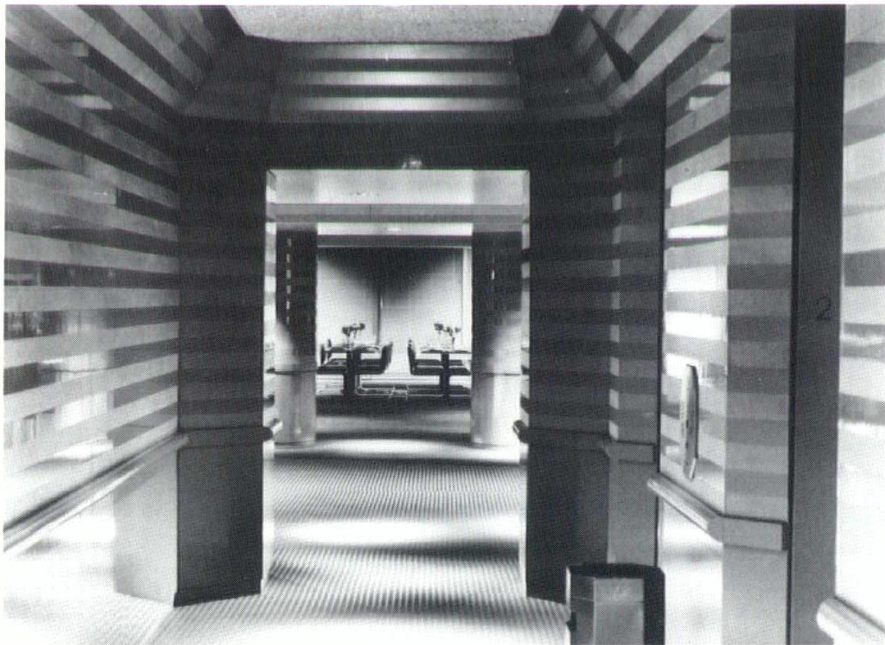


The design criteria for this showroom were to develop a setting for a new product line, "Ethospace," which uses the architectural principles of the cartesian grid to foster a comfortable sense of place in the office environment; and to project an image of the client's commitment to continuity and innovative design. The solution establishes a timeless architectural continuum by using the archetypal building system of post and lintel construction to create a measured series of bays which compliment the product's visual order and human scale. This ordered system, which uses the enduring symbols of architectural construction, stone, brick, wood, and steel as building materials, was superimposed on the existing structural system of unrelated internal and external column grids. The new bay system reduces the scale and establishes a sense of intimacy in the large low areas of the Mart.

*Project Team: Margaret McCurry,
Design Partner; Robert Fugman,
Managing Partner
Client: Herman Miller, Inc.
Contractor: Thorne/McNulty Corp.
Photographer: Barbara Karant*



**IBM at Park Avenue Tower
New York, New York
Design Firm:
Murphy/Jahn, Inc.**



Jury Comments:
*"Wonderful effects...
fun place to have
lunch... embodies
the spirit of the build-
ing it's in..."*



This IBM student training facility occupies the first eighteen floors and part of the lobby level of Park Avenue Tower. The project respects the design theme established by the building; the strong horizontal banding of its exterior and the lobby's cathedral ceiling are echoed throughout the project with careful attention to proportion and scale.

Twenty-four training rooms/classrooms occupy the majority of the floors with four floors of staff and support areas. The blue/gray color scheme and durable materials, including high gloss plastic laminates, metal plate pattern vinyl flooring, and custom designed hallway sconces, contribute to a sophisticated image reminiscent of an academic environment.

In the dining room, a visual atmosphere conducive to relaxation is provided by continually changing colored lights playing through perforations in an undulating metal panel.

*Project Team: Nada Andric, Brian O'Connor, Katalin Demeter, Andy Piraro
Client: IBM
Contractor: HRH Construction
Photographer: Peter Aaron/Esto*



**Illinois Housing
Development Authority
Chicago, Illinois
Design Firm: Booth/Hansen
& Associates**

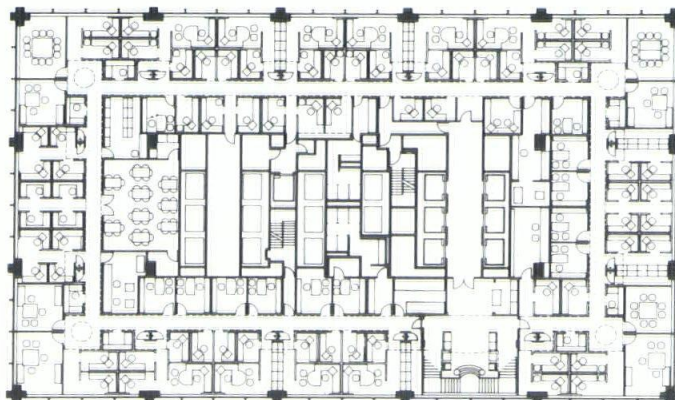
The project involved the design of 40,000 square feet to provide operationally efficient and aesthetically interesting office space. Design objectives were to maximize natural light in staff work areas, to avoid the sterile feeling often associated with government agency offices, and to reinforce the function and character of the agency.

Most private offices are located away from the perimeter. To compensate for the lack of natural light, vaulted ceilings with up-lighting and detailed glass wall panels were designed for these spaces. A silk-screen stencil pattern of abstracted prairie flowers was developed as a colorful but inexpensive decorative element. The design is used as banding along upper walls throughout the office and selectively in other areas. A house-like motif used to detail various glass and wood walls recalls the agency's function.

*Project Team: Laurence Booth,
Paul Hansen, Margaret Derwent
Client: Illinois Housing Develop-
ment Authority
Contractor: Interior Alterations
Photographer: Wayne Cable, Cable
Studios*



*Jury Comments:
"Not a safe, patent
corporate solution...
good reference to
residential... It takes
a sophisticated client
to achieve this in the
public sector..."*

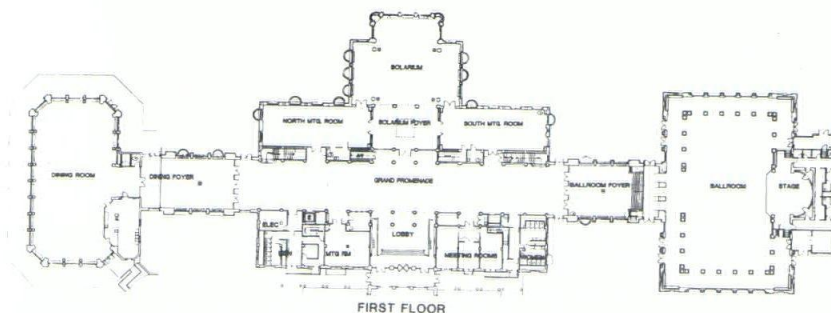




**South Shore
Community Center
Chicago, Illinois
Design Firm:
Norman DeHaan Associates**

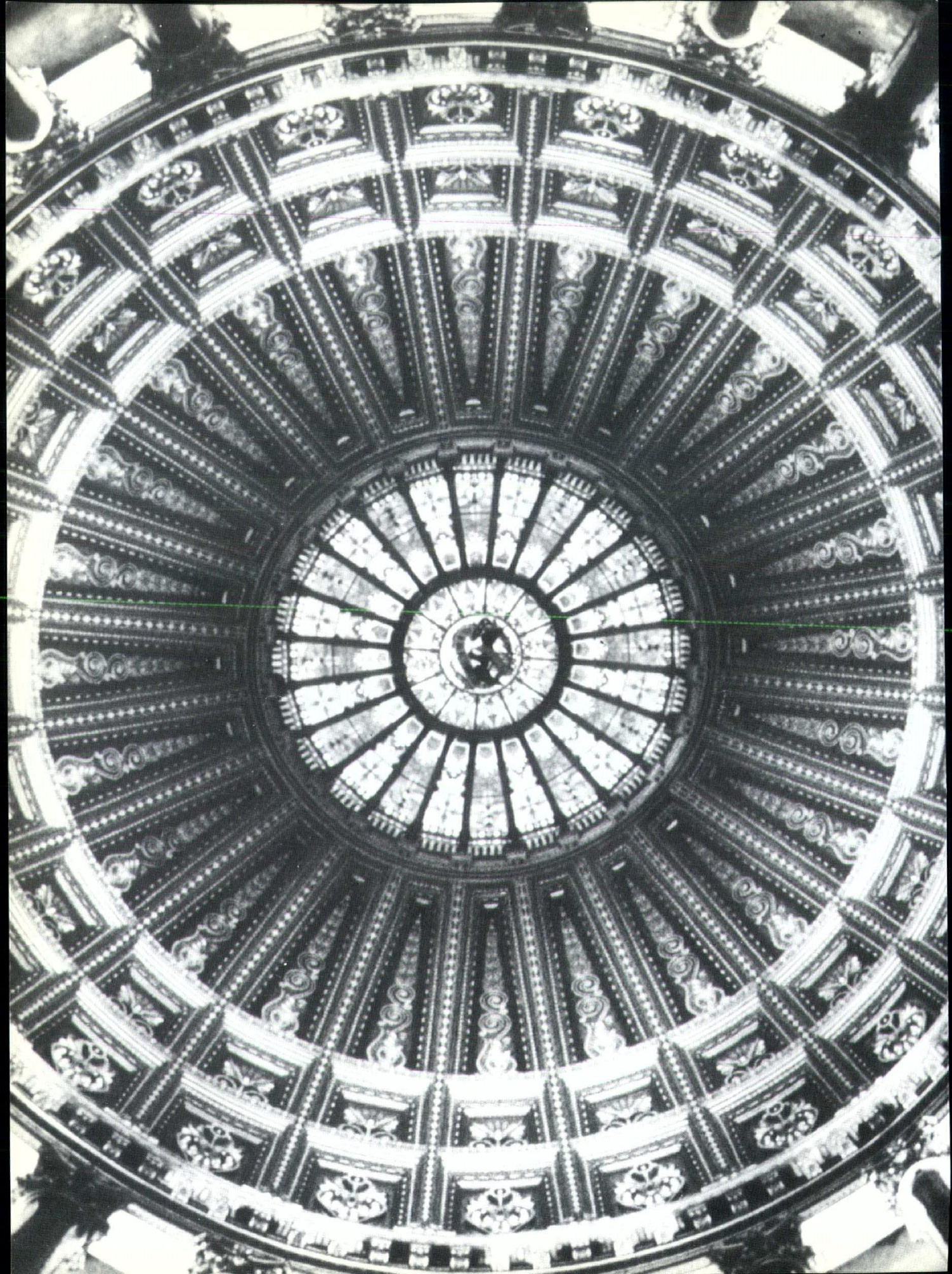


Jury Comments:
"Noble project,
extremely well
done... applause
to the Park District
for committment and
vision..."

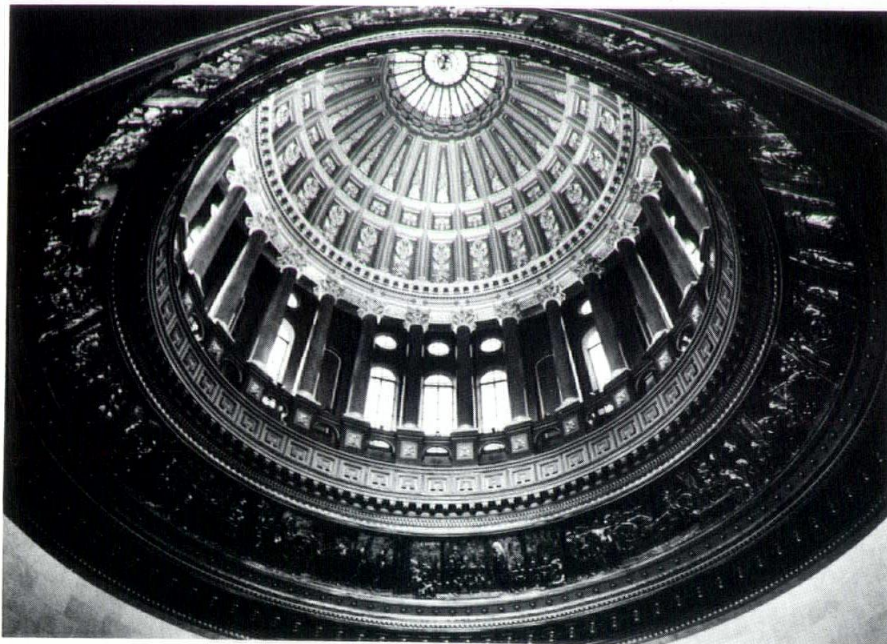


The project involved the restoration of a registered landmark, a country club built in 1917 by Marshall & Fox. Two years of community programming meetings with special interest groups determined the building's function as a citywide resource while maintaining the landmark status of the foyer, the grand promenade and its mezzanine, the dining room, solarium, ballroom, Oak Room, and library. New facilities were unobtrusively incorporated for catered events and extensive park service programs, including photo labs and shops for woodworking, ceramics, upholstery, and crafts. The program included new mechanical and electrical systems and meeting life-safety, accessibility, multi-user, and maintenance standards unusual for a landmark.

Project Team: Norman DeHaan,
John Heidbreder, Carl Kaufman,
Sherwood Lindel, Tim Sullivan,
Jack Taipala
Structural Engineer: Cohen-Barreto-
Marchertas, Inc..
Mechanical Engineer: Wallace
Migdal & Associates
Lighting: N. E. & T. Stage Lighting
Contractor: R. Rudnick & Company
Client: The Chicago Park District
Photographer: Charles McGrath

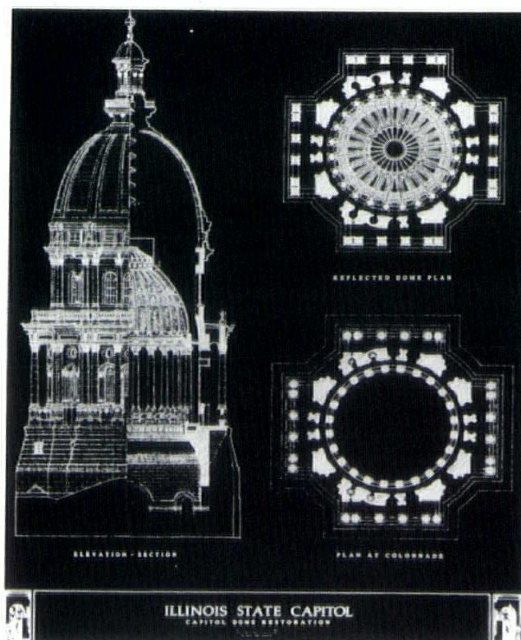


**Illinois State Capitol
Interior Restoration
Springfield, Illinois
Design Firm: Graham,
Anderson, Probst & White**



The restoration of the ornate Illinois State Capitol inner dome is the most comprehensive rehabilitation activity accomplished since the building was built in 1888. The dome's stained glass skylight was completely dismantled and cleaned. Broken pieces were replicated and all of its more than 9,000 components were reset in new lead and zinc frames. The brilliant colors and complex patterns of the original design of the inner dome were replicated, and the columns were restored through a delicate multiple-coat painting process to simulate granite graining. The 360-degree plaster frieze was restored to its original metallic finish. New multi-level lighting was added to enhance the art that had been hidden for decades.

Jury Comments:
"A major undertaking, appears absolutely pristine... I'm glad there's work like this going on in the world..."



Project Team:
*Architect in Charge: Richard J. Kajmowicz
Field Representative: Tom Welch,
Fischer/Wisnosky Architects, Inc.
Contractor: R. D. Lawrence
Construction Company
Structural Engineer: Paul E. Mast
Electrical Engineer: Edward J. Long
& Associates, Ltd.
Stained Glass Consultants: Melotte-
Morse Stained Glass, Inc.
Client: State of Illinois
Photographers: Graham, Anderson,
Probst & White*



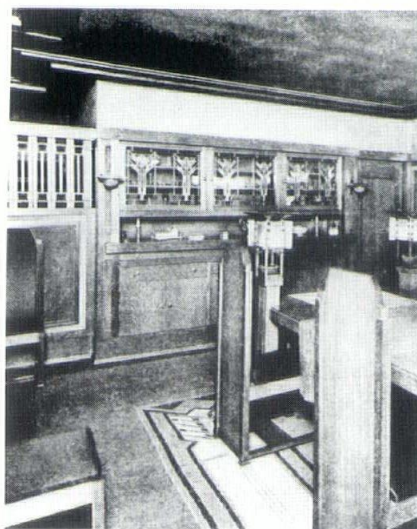
Interior
Architecture
Awards

Special Award
for Restoration

***Meyer May House Museum
Grand Rapids, Michigan
Design Firm: Tilton + Lewis
Associates, Inc.***



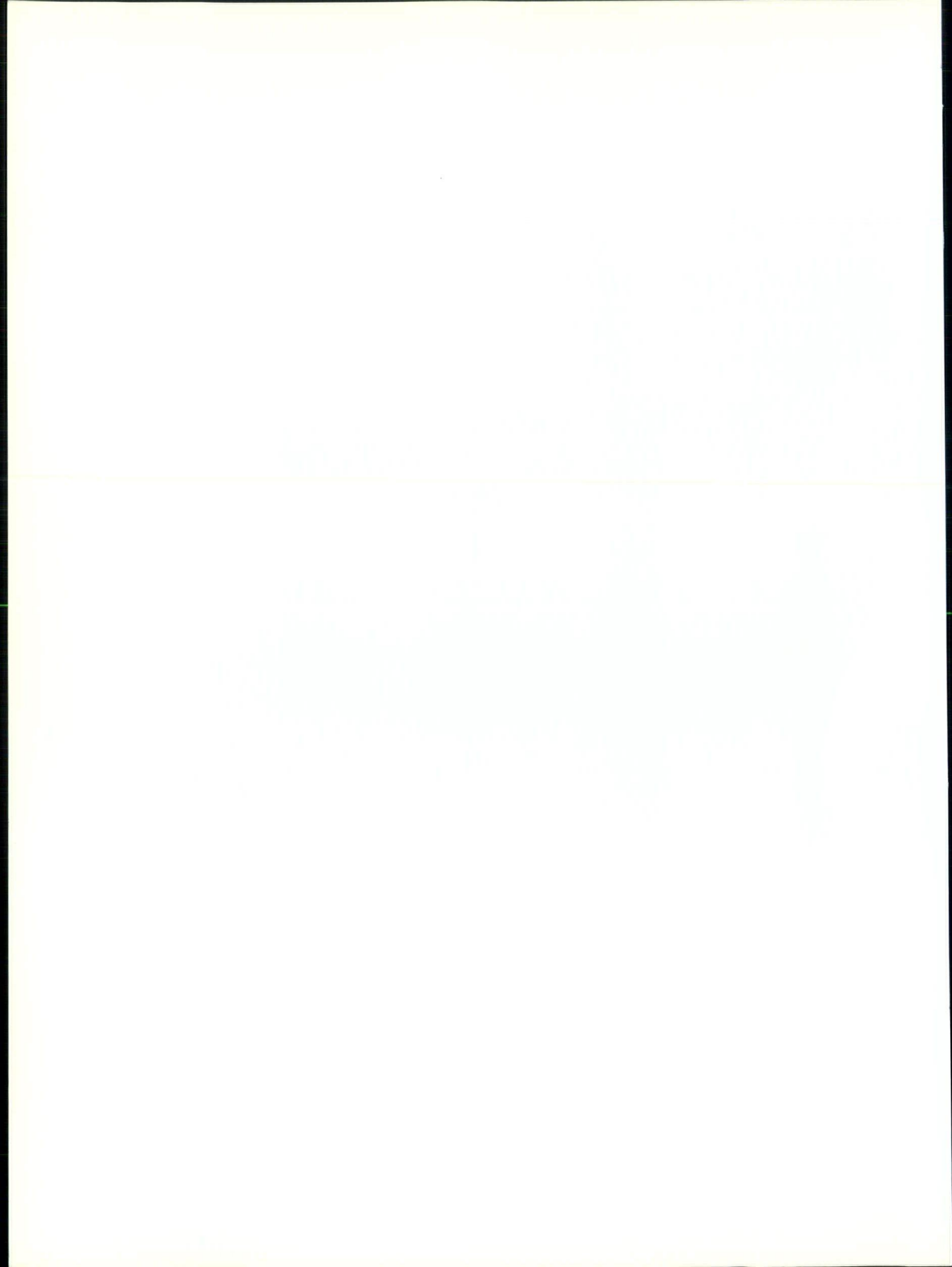
Jury Comments:
"The result of a process which is a science as well as an art... stands by itself, cannot be compared to other projects... an undertaking of major importance.."



For this renovation of a 1909 Frank Lloyd Wright home, an extensive search for documentation and original furniture and furnishings was undertaken to reconstruct the interior to its original appearance. The HVAC system concealed in the basement and attic provides a controlled environment for original furnishings which were purchased and reconditioned to museum quality for the house. Historic photographs and sketches were consulted to aid in the recreation of the missing furniture.

The 1909 color schemes were replicated with paint and wood finish analysis. The original designs and yarn samples aided in the reproduction of the carpets.

*Project Team: Carla Lind, Steelcase Project Director; David Hanks, Decorative Arts Consultant
Client: Steelcase, Incorporated
Contractor: Barnes Construction Company
Photographer: Jon Miller, Hedrich-Blessing. At immediate left, 1910 view of dining room.*



T

wenty-Five Year Award

The Chicago Chapter AIA Twenty-Five Year Award program was initiated in 1979 to recognize significant projects twenty-five years after their completion. CCAIA Distinguished Building Award Winners from the relevant years are automatically eligible for nomination. Projects must be designed by a registered architect who may be based anywhere in the world. The buildings themselves must be located in the Chicago metropolitan area.

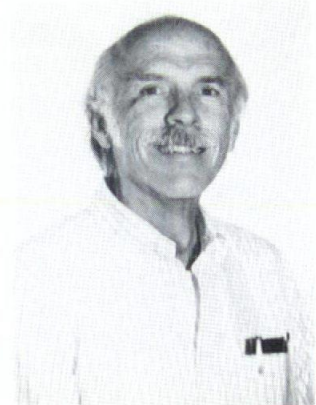
The Historic Resources Committee selects the jury, which reviews the submissions using both contemporary and vintage photos.

Jury Statement

The 1988 jury noted that the criteria for evaluating submissions for the Chicago Chapter AIA Twenty-Five Year Award should recognize a building or group of buildings which "represent a significant event in the history of post-war architecture." Entries were reviewed on the basis of their contributions to the development of the architecture of their time. In looking for a design of historical significance, the jury commented that the successful designs were those which were forward-looking at the time of construction and have "stood the test of time." Jurors noted that twenty-five year old designs can be evaluated neither from the outlook of the 1960s nor from the standpoint of contemporary trends.

Submissions were judged according to significance, with some consideration of the integrity of the original building. The long-term success of this

year's winners results from their focus on strong conceptual planning for large-scale, complex programs. Jury members commented that the 1988 winners are seen by the public as "creations of nature" rather than as "acts of the designer's will."



*Top: Robert
Bruegmann
Associate Professor
Department of the
History of Architec-
ture and Art,
University of Illinois
at Chicago*

*Above: Richard
Whitaker
Dean, College
of Architecture, Art,
and Urban Planning
University of Illinois
at Chicago
Left: Wim de Wit
Curator, Architectural
Collections, Chicago
Historical Society*

**Chicago - O'Hare
International Airport
Chicago, Illinois
Architect: C. F. Murphy
Associates
(now Murphy/Jahn)**



Jury Comments:
"The original plan was significant for the clarity of its order, which has withstood many additions and changes... An important part of the city of Chicago... has served as a model and prototype for other airports... responds to the way in which air travel works, unlike many others of its kind..."

Chicago - O'Hare International Airport has been the world's busiest airport since the 1960s. The original airport consisted of the terminal buildings and concourses, elevated roadway, heating and refrigeration plant, telephone exchange, cargo buildings, and miscellaneous service buildings. The original design, which provided capacity for twenty million passengers, handled fifty-seven million passengers in 1987. The airport is continually expanding within its original framework.

*Completion Date: 1962
Owner: City of Chicago
Contractors: Malan Construction Corporation, Terminal Buildings 2 and 3; William E. Schweitzer and Company, Concourses
Photo: Peter Schulz, courtesy City of Chicago*

***Oakbrook Terrace
Shopping Center
Oakbrook, Illinois
Architect: Loebli,
Schlossman & Bennett
(now Loebli, Schlossman
and Hackl)***

The 1,200,000 square foot shopping center originally included two major department stores, an eight-story professional office building, sixty smaller stores and shops, malls, gardens, and fountains. The facility was constructed with a central heating and cooling plant, a series of service courts, and parking for 6,000 cars.

The program requirements evolved over a five year period of study, resulting in a design in which the principal mall lures the shopper on. The saw-tooth arrangement of the mall provides more store frontage, and therefore more display area. Careful planning and extensive use of natural materials has created a relaxed suburban environment.

*Completion Date: 1961
Client: Urban Investment and
Development Company
Contractor: Inland Construction
Company, Inc.
Landscape Architect: Lawrence
Halprin & Associates
Photo: Ezra Stoller Associates*



***Jury comments:
"An important idea
that has worked well
throughout the
years... pleasant
place to walk
around... has accom-
modated growth
well, many of the
original finishes are
intact... maintains
its identity as a
public place, a
model alternative to
enclosed malls..."***

D

Distinguished Service Awards

The Chicago Chapter AIA Distinguished Service Award recognizes outstanding service to the Chicago architectural community. The award may be given both to individuals and organizations; it may be given for a body of work or for a specific project. Past winners have included photographers, craftsmen, educators, authors, institutions, and architects.

Nominations are made by Chicago Chapter members. The CCAIA Board of Directors reviews and votes on the nominations.

Chicago Women in Architecture

Chicago Women in Architecture was founded in 1974 to advance the status of women of all ranks and ages in the architectural profession. Since its establishment, Chicago Women in Architecture has undertaken a range of programs and activities to achieve this goal.

The award-winning 1978 exhibition "Chicago Women Architects: Contemporary Directions" and the 1984 exhibit "Chicago Women in Architecture: Progress and Evolution 1974-1984" at the Chicago Historical Society provided visibility for women in the profession and received coverage in major Chicago papers and publications such as *Inland Architect*.

A combination of career guidance, a members' network for job placement, and liaisons established with other professional organizations both in and outside of Chicago has created the opportunity for many exceptional women to ascend to leadership positions



as professionals. Communication between members and an exchange of information and ideas is maintained through a newsletter and workshops on topics of professional interest. CWA also sponsors lectures by notable speakers, including Elizabeth Hollander, Natalie de Blois, and Elizabeth Erickson.

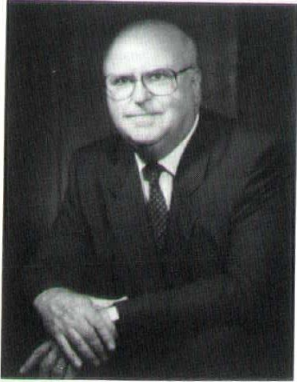
Every year CWA honors two outstanding women students from the University of Illinois at Chicago and Illinois Institute of Technology with awards. The Chicago Historical Society has recognized CWA's significance by documenting the records of

CHICAGO WOMEN IN ARCHITECTURE



its activities and establishing an archival collection of work by Chicago women architects.

*Top: 1984 exhibit
at the Chicago
Historical Society
Bottom: CWA logo*



Above: Edward Matthei
Below: Matthei & Colin Associates, Mercy Hospital, Davenport, Iowa
Photo: Gregory Murphey

For 37 years in Chicago, Edward Matthei has devoted himself to the practice of architecture with emphasis on improving the quality of life and environmental health through design of the man-made environment. Since 1974 he has been a partner in the firm of Matthei & Colin; before then he was senior vice president and member of the board of directors at Perkins and Will. He has chaired several CCAIA committees, was one of the founders of *Inland Architect*, and has been president of the Chicago Chapter AIA Foundation.

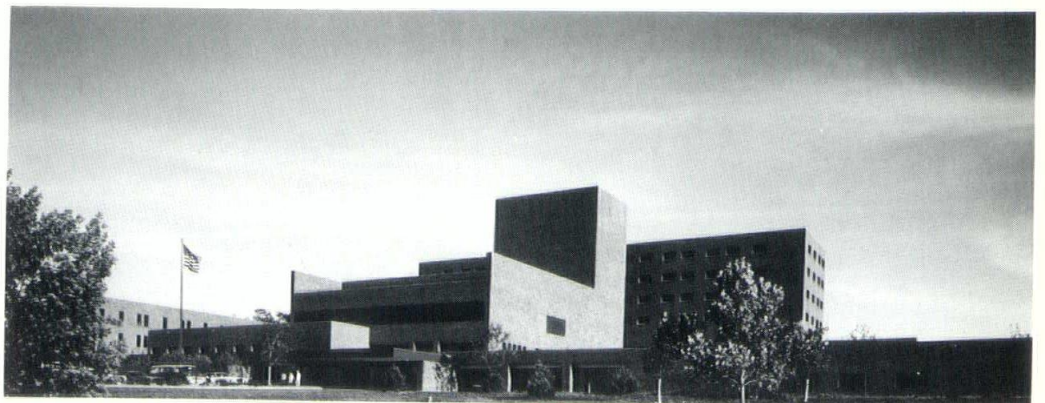
His activities extend to the national level; Mr. Matthei has

been chairman of several national AIA committees, including the Committee on Architecture for Health. As professional advisor to the departments of Health, Education, and Welfare, and Housing and Urban Development, Mr. Matthei promoted interest and research into the positive aspects of environmental health achievable through design of the man-made environment. He also represented the United States at the First International Congress on Housing, and helped to establish minimum environmental design standards for housing in developing countries.

Ed Matthei has held leader-

Edward H. Matthei

ship positions in the National Easter Seal Society for Crippled Children and Adults, an organization in which he has been involved since 1965. He has provided guidance and technical assistance in the writing of standards at national, state, and local levels, reviewed testimony before Congress, and has lectured all over the country on the need to design for all people. Mr. Matthei has been director of the National Center for a Barrier-Free Environment and of the American Association for Hospital Planning. He is currently a member of the Welfare Council of Metropolitan Chicago.



Paul D. McCurry, FAIA

Paul D. McCurry has practiced architecture in Chicago for forty years, from 1945 through 1976 with Schmidt, Garden & Erickson. For 26 years he was a partner with that firm, working on a variety of projects, including schools, colleges, and medical and research facilities. He received AIA Honor Awards for the Veterans' Lakeside Hospital, on the Northwestern Campus, the Lake Forest Club, and for Marillac High School.

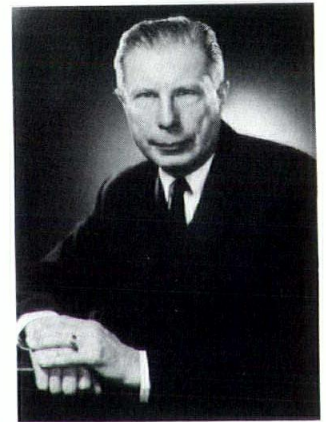
His public service experience has been extensive. He was a board member of the Bright New City Forum from 1970 to 1980 and a member of the Lake Forest Plan Commission from 1970 to 1975. He served on the Metropolitan Housing and Planning Council from 1968 to 1972 and on a Committee on Transportation which helped form the RTA.

Mr. McCurry has contributed to the Chicago Chapter AIA since 1946, the year that he became a member. He has



been a member of the AIA board, the Illinois Council, and the Chicago Chapter Foundation. In 1966 as Chicago Chapter president he experienced vigorous conflict with Mayor Daley over the issue of architectural aesthetics in the design and construction of the Cross-town Expressway and the rebuilding of McCormick Place. In 1968, the governor of Illinois appointed Mr. McCurry to chair the State of Illinois Architectural Licensing Committee. He remained in that position for thirteen years, administering the licensing exam and drafting

jurors to grade it. He also helped revise the architectural examination as a member of NCARB Task Force #5. Mr. McCurry's involvement continues; he is currently a member of the Chicago Chapter's Committee on the Future of the Profession.



***Top: House in
Beverly Hills, Chicago
Bottom: Paul McCurry***

Y

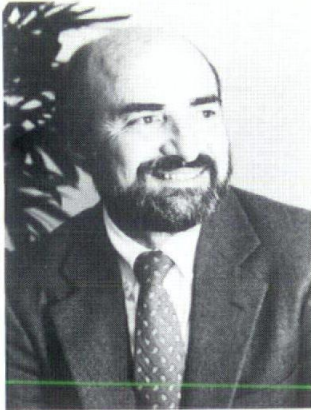
oung Architect Awards

The Chicago Chapter AIA Young Architect Award was established in 1981 to recognize superior achievement and outstanding promise in young architects. Eligible candidates must be between the ages of twenty-five and thirty-nine on September 9, 1988.

Nominations are made either by Chicago Chapter AIA members or by the individuals themselves. The nominee does not have to be an AIA member, nor a registered architect. The Design Committee selects the jury.

Young Architect
Awards

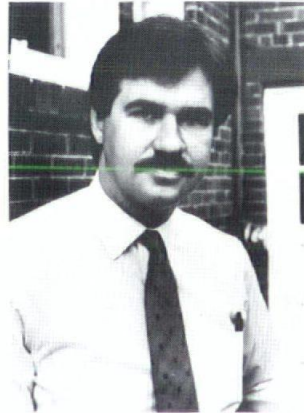
Jury

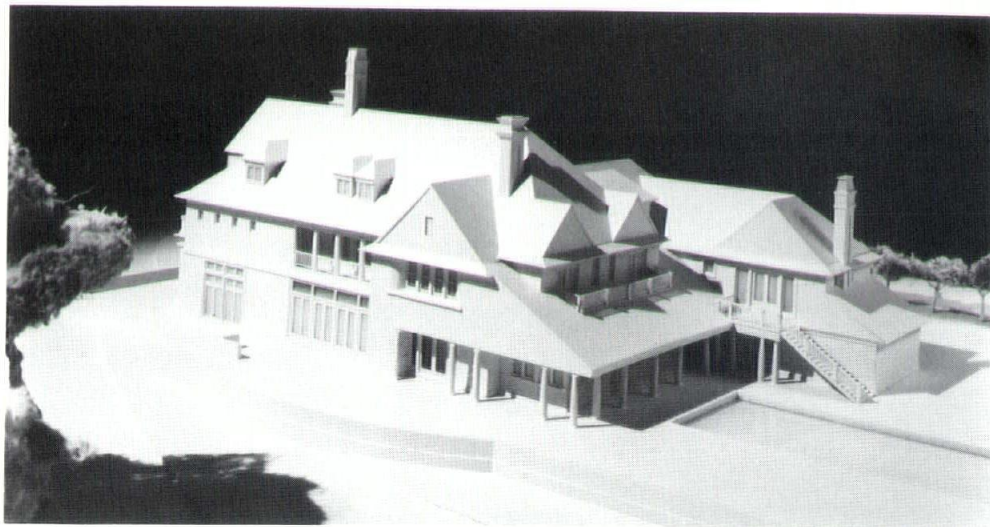


*Above: Sherwin Braun
Braun Skiba Ltd.
Right: Jerry Cibulka
Teng & Associates*



*Above: Margaret
McCurry
Tigerman McCurry*





*Above: House in Will
County, Illinois
Photo: Orlando
Cabanban
Right: Howard Decker*



Howard Decker

Howard Decker graduated with a bachelor of science from Northwestern University in 1972, studied in Versailles, France, and in 1978 received his master's in architecture from the University of Illinois at Chicago. He was an associate partner at Nagle, Hartray and Associates from 1980 to 1986, supervising the design and production of a range of projects. In 1986, he established the firm of Decker and Kemp with partner Kevin Kemp. Their practice includes residential projects, historic preservation, planning and urban design, institutional architecture, and commercial projects.

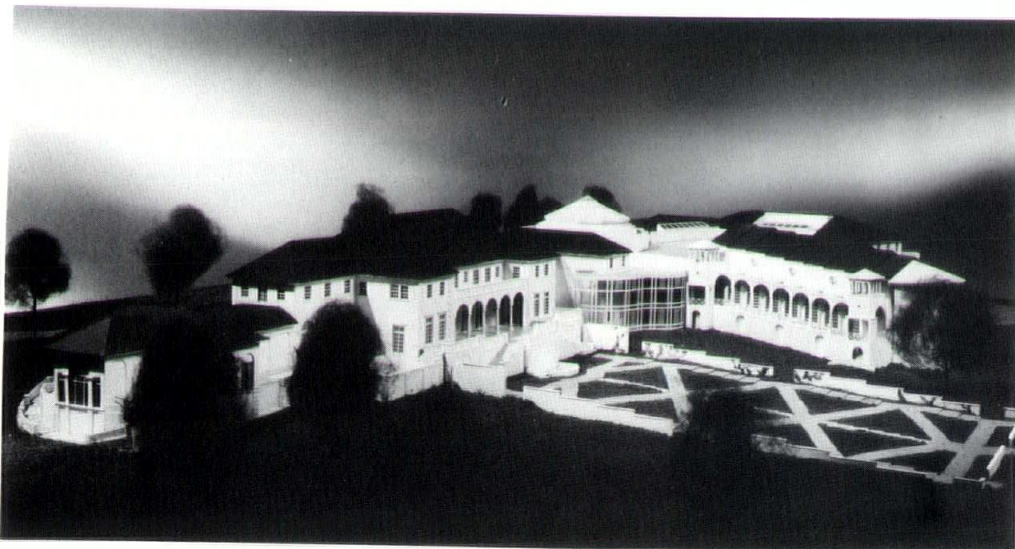
Mr. Decker has taught architecture widely, lecturing at many of the midwestern schools of architecture. His work has been exhibited in the Art Institute of Chicago and published in the *Chicago Architectural Journal*. His contributions to Chicago architectural publications are

Young Architect
Awards

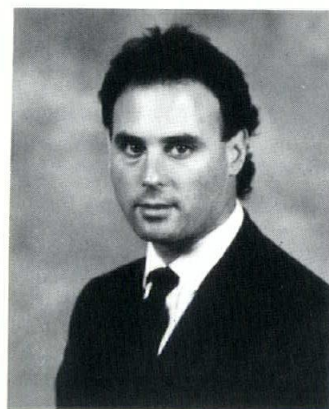
extensive. "Chicago Architectural Police," a regular column he writes in collaboration with Philip Bess for *Inland Architect* magazine, has helped establish his reputation as an outspoken activist on urban issues. Mr. Decker helped found the Chicago Architectural Press, a non-profit publishing company. He is a contributing editor for *Inland Architect* magazine, and also co-edited the *Chicago Architectural Journal*. He has been a member of the Executive Committee of the Chicago Architectural Club and the board of the Chicago Chapter AIA. Mr. Decker has also been active in architectural preservation organizations, serving as Vice-Chairman of the Evanston Historic Preservation Commission and as a board member of the Landmarks Preservation Council of Illinois.



**Above: Pastoral
Equestrian Farm
Photo: Decker and
Kemp**



*Above: Philbrook
Museum of Art
Tulsa, Oklahoma
Photo: Orlando
Cabanban
Right: Michael Lustig*



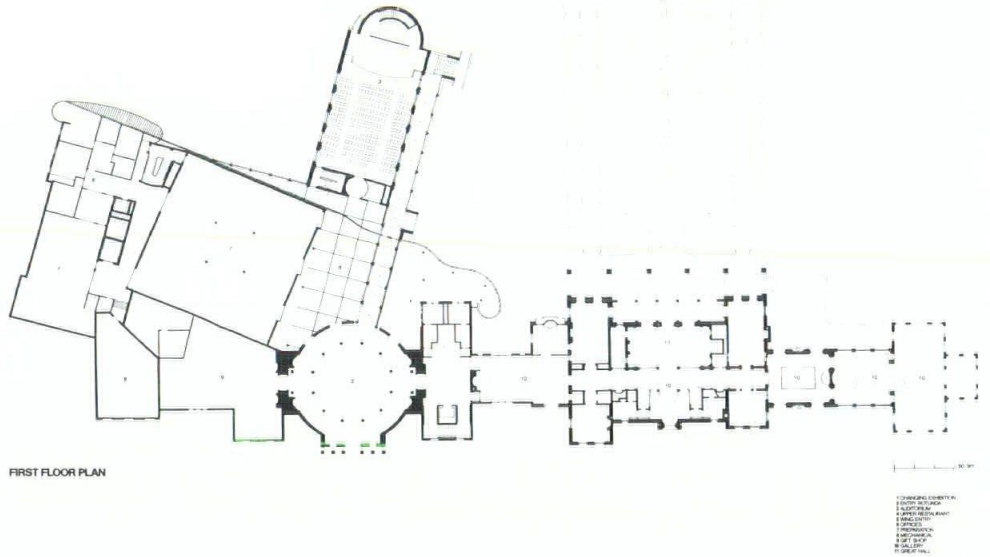
Michael Lustig

Michael Lustig has been practicing in Chicago since 1976, when he established his own firm two years after receiving a master's degree in architecture from the University of Illinois at Champaign. He has since built up a substantial and varied practice, with projects throughout the United States and, more recently, in Italy. His practice includes a wide range of building types, from residences to museums such as the Philbrook Museum of Art in Tulsa, Oklahoma. His work has received significant publication and recognition. Recent awards include Certificates of Merit from the Chicago Chapter AIA Interior Architecture and Distinguished Building Awards programs for the Drake Tower Residence and Menomonee Lane Townhouses respectively. The townhouse project was also given the Gold Medal award from the Illinois Masonry Institute.

Mr. Lustig's projects have been published in books and

journals such as *Abitare*, *L'architecture d'aujourd'hui*, *Ottagono*, and *Progressive Architecture*. His work has been exhibited in the Art Institute of Chicago, and in universities throughout the United States, as well as in Washington, D.C., Milan, and Frankfurt, Germany.

Mr. Lustig is an adjunct assistant professor of architecture at the University of Illinois at Chicago, and has been editor of the *Chicago Architectural Journal* since 1985.



**Above: Philbrook
Museum of Art
Tulsa, Oklahoma**

T

he Chicago Award

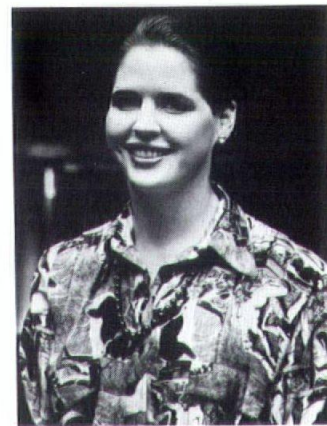
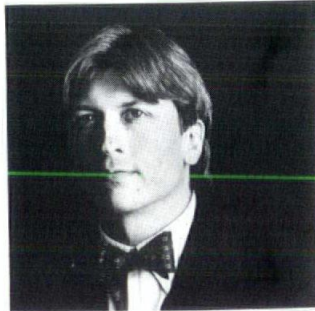
The Chicago Award was initiated in 1983 to recognize outstanding student work from six regional architecture schools: the University of Illinois at Chicago, the University of Illinois at Champaign, the Illinois Institute of Technology, the University of Notre Dame, the University of Michigan, and the University of Wisconsin-Milwaukee. Each school can select and submit up to ten projects completed during the 1987-88 school year.

From the winners, the jury selects the recipient of the \$500 Benn/Johnck Award, which was established in 1984 by William Benn, AIA, to honor his late partner, Frederick Johnck, AIA.

An exhibit of the winning projects premieres at a Chicago gallery and travels to all six schools. The 1988 exhibit premiered at the Franklin Square Gallery, which is owned and curated by Corporate Art Source.

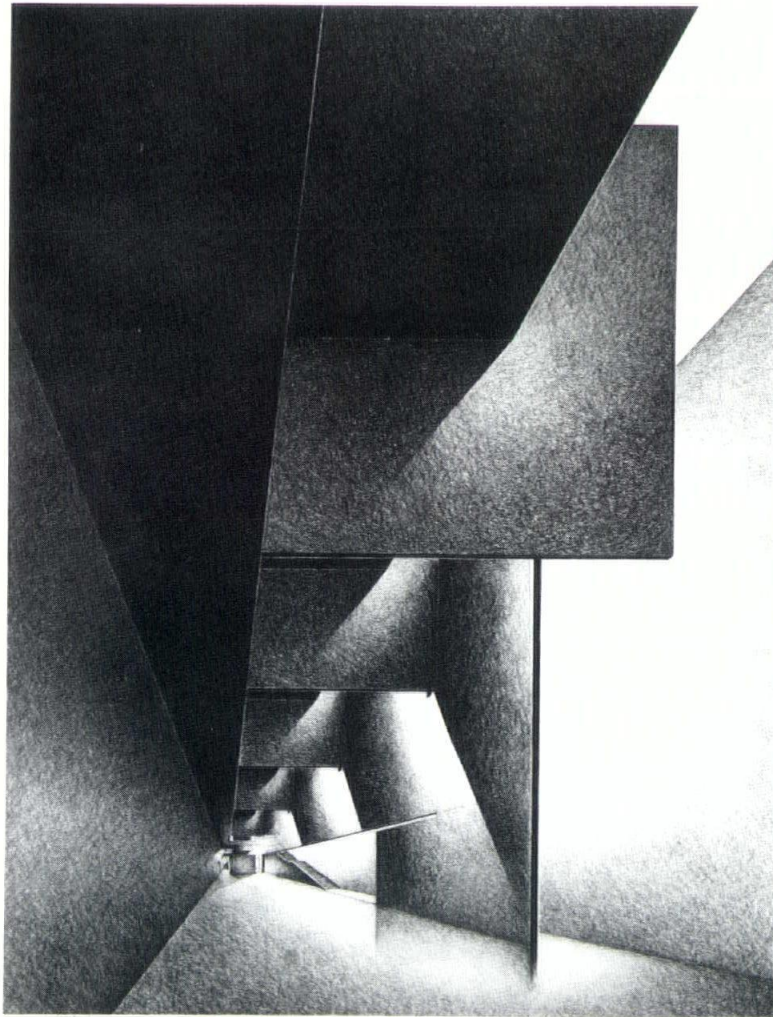
Jury Statement

The overall quality of this year's submissions was very high, both in concept and in presentation. The winning entries were not at all superficial; each had a story to tell. Projects were light and fresh, not heavy handed. Though the schemes were simple and direct, each exhibited great depth in the development and nurturing of an idea.



Clockwise from top left: Jack Murchie, Schroeder Murchie Laya; Robert Fugman Robert Fugman & Associates; Diane Atwood, Atwood Architects; Frederick Phillips, Frederick Phillips & Associates; Stephen Wierzbowski; Florian-Wierzbowski Architecture, P.C.

*Jury Comments:
"Emotionally
moving... delicate
drawings... great
understated presenta-
tion... would be an
incredible struc-
ture... there is
presence through
absence..."*



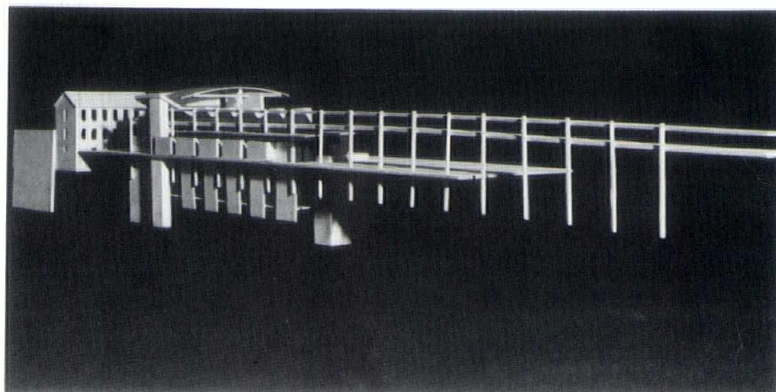
**Daniel Marshall
University of Illinois
at Chicago
Holocaust Memorial/Museum**

These buildings do not express emotions. They do not manufacture emotions. They expose emotions, as a rock in a stream exposes the current.

The memorial is an emptied house. Only the shell is left: exposing destruction--touching memory--feeling loss.

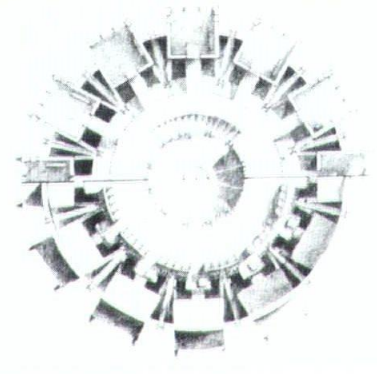
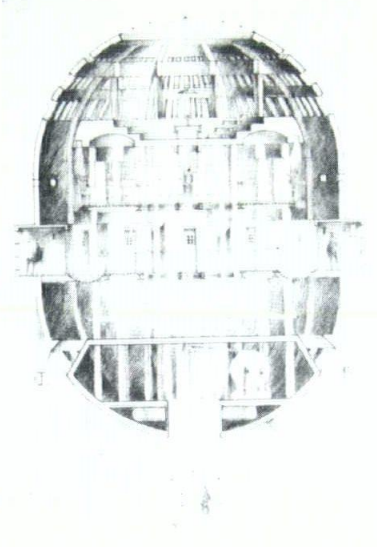
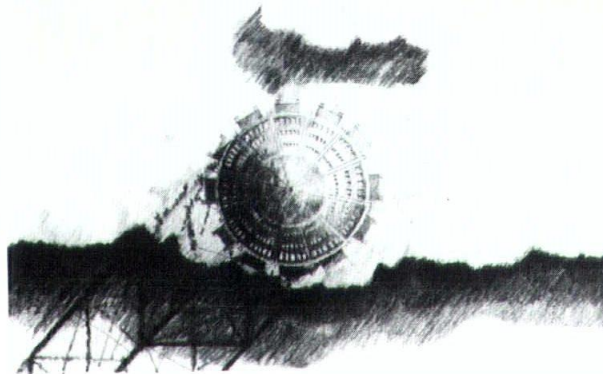
The memorial is accessed through the museum, which is an abstracted reassembly of the house's destroyed interior, controlled by the relationships of the pieces as they were arranged in the house.

The museum provides the understanding of the Holocaust. Precisely by appearing foreign to the memorial, the museum exposes the sorrowful realization that we can never recreate what we have lost.

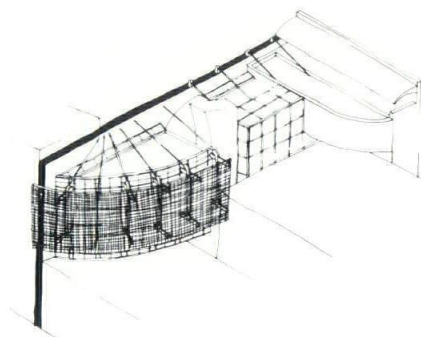
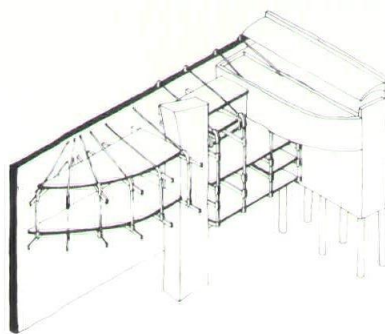
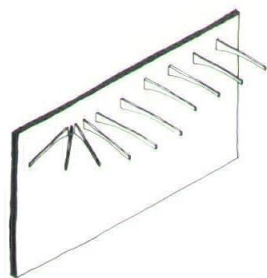


**Peter Baldwin
University of Michigan
Monastic Retrofit**

The silhouette of the water-tower against the horizon is a visual reminder of man's dependence on water. In the same way that the watertower functioned as a reservoir of water, providing physical nourishment, refreshment, and cleansing, so also the tower, as a monastic dwelling, functions as a reservoir of solitude and peace, providing spiritual nourishment. The monastic dwelling is organized hierarchically from bottom to top, from body through mind to spirit. The lower level provides access and toilet. The second level is designated for kitchen and dining uses. Private cubicles on the third level are for sleeping and personal meditation. A library occupies the fourth level. Finally, open to the sky and accessible only by ladder, is a place for prayer, reflection, and worship.



Jury Comments:
"Exhibits a knowledge of the history of monastic architecture... extraordinary spaces, does many things on many different levels... could be built..."



Raymond White
University of Michigan
Urban Arts Collaborative
Center

Program objectives were to promote collaboration among all types of artists; to increase the positive impact of art on daily existence; and to encourage interaction between artists and community members. The site is an alley behind a popular record store in a busy downtown area two blocks from the campus of a major university.

The building consists of a wall; floors hung from the wall and enclosed by a glass curtain wall, for creating and showing art; an outdoor deck, which straddles the record store below, for eating, socializing, and performing and showing art; a vertical circulation shaft; and a larger shaft with rooms for artists' living and working needs. A grid hung from the structure becomes a "billboard" for art, supporting projection screens, speakers, paintings.

Jury Comments:
"Makes an ordinary
space extraordinary... intriguing
selection of site... interesting and
exotic presentation..."

**Chicago
Awards**

Honorable Mention

Richard Knorr
University of Illinois
at Champaign/Urbana
Thesis Project: Salvador Dali
Museum/Mausoleum

Julie Evans
University of Illinois at Chicago
Mal du Siècle (Sickness of the
Age): An Energy Museum and
Conference Center on the Site
of Commonwealth Edison's
Nuclear Power Plant in Zion,
Illinois.

Alec Paradisio
University of Illinois at Chicago
Housing, Chicago City Center:
"The Wall"

William Callahan
University of Illinois at Chicago
Holocaust Memorial

A

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