



CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

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CCAI AFFOCUS

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Cover: Chicago's summer of the past. Sherman Park pergolas lead to the octagon pavilion of the fieldhouse, circa 1907. D. H. Burnham and Olmsted Brothers, 1905. The pergolas are razed but plans are in the works to recreate them. The story of the history of Chicago's parks and the Progressive era, 1900-1925, begins on page 14, and some new Park District projects are shown in the "Sketchbook" on page 18. Photo courtesy of the Chicago Park District.

SPEAKING OF

Ignoring the Doomsayers

The old cliches hold true: if you're not part of the solution, you're part of the problem. As we prepare to close out the century, the profession of architecture is beset by doomsayers. "We're losing market share to the allied professions." "The public doesn't understand us, and our clients don't appreciate us." "The money stinks!" All the sages in the popular architectural press seem to think that we're going to disappear as a profession, or at least survive in a very different way than we now work. Is this true? Are these attitudes different from 100 years ago? I don't know any better than anyone else, but I do know that it looks to me like we're doing it to ourselves.

I believe that there simply isn't any better life than that of an architect in these times. We are blessed with a true pluralism of thought, allowing each of us to find our own place of comfort in the forum of design. We also labor in a field in which each project is different, each project team possessed of its own character. Each time we use our skills there is a new opportunity to explore. Ours is a profession in which it is literally impossible to avoid personal growth.

So, why are we so masochistic? If we are losing our work opportunities to others, why do we continue to fail our clients in such ways that they look for others to provide the services? Why are interior designers on the offensive - in line behind the construction managers and home builders and in front of the land planners and who knows who else in eroding our base? If the public doesn't have the slightest idea what we're about, why do we continue to be apolitical and non-opportunistic about participating in the public forum? If the money stinks, why do we keep working for fees that perpetuate poverty?

The simple, and simplistic, solution is excellence in both architecture and practice. We must be great at what we do, and we absolutely must be great at



"Ours is a profession in which it is literally impossible to avoid personal growth."
Steven Weiss, AIA

making our clients and team partners aware of that greatness. The perception of our value has to be supported by true and complete addiction to the quality of our work. Unfortunately, if this is to work, we must all do it. Cynicism won't help; strength will.

One area where we have an opportunity to make an immediate impact is in the body politic. The Chapter has been building a bridge with the city in recent years, and I am firmly committed to furthering the effort this year. We have offered our help to the new mayor and expect to be asked to participate in furthering the interests of the city, for all of its citizens. I believe we must become strong participants in the public realm if we are to be successful in creating the image of value in the public mind, which we need. This year will be one of strong efforts towards placing architects into the public forum.

The other major effort that I intend to undertake this year is to get all of our 30+ committees active. Many have languished in recent years. If no one is interested in a particular committee, than obviously it won't go anywhere. But so many members have indicated interests in areas where we have moribund committees that it looks to me like we can get all of the committees on the current roster to become active as well as take the opportunity to create several new ones.

More next month on how you can be a part of this effort.

Steven F. Weiss, AIA
President

PROGRAMS AND EVENTS

City-Wide City Pride

"Chicago by Design/1989" Stars Cityfront Center and Illinois Center

A cooperative project of the Chicago Architecture Foundation and the Chicago Chapter AIA, the third annual day-long "Chicago by Design" tour will take place Saturday, September 23, from a site to be announced. Registration and orientation is slated 8:30-10 a.m.

Illustrious and imaginatively conceived, both Cityfront Center and Illinois Center have captivated the public's affectionate preoccupation with Chicago's inimitable urban fabric and magnificent architecture. "Chicago by Design/1989" is a tribute to that growing awareness of and pride in the city's remarkable visual richness. The CAF and the CCAIA hope the tour will catalyze a spirited enthusiasm through an enhanced appreciation for Chicago's eclectic and thoughtful composition of urban forms.

It is with this focus that these two multi-use complexes were chosen. They are, in fact, cohesive communities of buildings and public spaces created with deference toward humanistic and urban values. Each represents a singularity of vision that incorporates principles of preservation, unification of design, and technical innovation.

Selected buildings and sites now under consideration for the event include NBC Tower, Cityfront Plaza, the Equitable Building, Cityfront Center East, Boulevard Towers (with an interior visit to architect Dirk Lohan's office), Prudential I and II, the Intercontinental, the Fairmont, and the Swiss Grand. Day's-end festivities are planned for North Pier/Chicago.

Look for more specific information on the day's program in the September *Focus* and the September *CAF News*.

M. Michelle Madden

Mies Revisited

Please join the CCAIA Interior Architecture Committee on Tuesday, August 1, at 6 p.m. in the lobby of 900 N. Lake Shore Drive. Significant architect-designed apartments in the historic landmark apartment buildings at 860-880 and 900-910 N. Lake Shore Drive will be viewed. The cost for this program is \$10, members and \$15, non-members. Attendance is limited, so please call 663-4111 for reservations.

Cynthia Winter, AIA

Dinner With an Architect

The Interior Architecture Committee is continuing the dinner with an Architect" series, which explores the design of new Chicago restaurant spaces.

On Tuesday, July 25, Mark Knauer of Knauer Incorporated will present his project TRATTORIA No. 10, which opened last February at 10 N. Dearborn. Knauer will discuss the transformation of the boiler room of the old Covenant Club into an urban dining space.

On Tuesday, September 5, Garrett Eakin of Banks/Eakin and Steve Karpf, managing partner of Nick's Fishmarket, will discuss the renovation of Nick's Fishmarket, located at One First National Bank Plaza, Monroe and Dearborn. The challenge of updating the image of the bar and lounge area of an old established loop restaurant will be discussed.

The programs will be held 6-8:30 p.m., and dinner will feature selections from the menus. Send checks, made payable to CCAIA, by July 17 for TRATTORIA No. 10 and by August 28 for Nick's Fishmarket. Or you may call 663-4111 to charge on American Express, Visa, or MasterCard. The cost for each program and dinner is \$25 for AIA members, \$35 for non-members.

Carol G. LaMar

Interior Architecture Anniversary Lecture

New York design critic and author Ralph Caplan will speak at First Chicago Center, First National Plaza, at 6:30 p.m. on September 21.

Caplan is author of many publications and exhibitions on design, including the books *Say Yes!* and *By Design*.

Set aside September 21 for this lecture commemorating the tenth anniversary of the CCAIA Interior Architecture Committee.

Technical Services Round-Table

Unfortunately, very little time is spent individually or in groups - within offices or with other offices - discussing problems and solutions to the many issues that face the architectural technical services staff.

This fall, monthly noon meetings will focus on issues of mutual concern to improving the technical phase of architectural services: construction documents, bid/negotiation, and field administration, etc.

These meetings, most beneficial to senior policy-making technical representatives, will be informal and in a group discussion, round-table format. We hope to openly discuss areas of concern all offices encounter. Possible topics include drawing/drafting standards; material and product feedback; interviewing, hiring, training, decreasing staff techniques; CADD/draftsman interface; specification development; and more.

Meetings will be held at noon at the Chicago Bar Association. Please call me at VOA Associates, 644-3464, for information. Reservation space is limited.

Terry Lallak, AIA, CSI

Terry Lallak has been named the new Technical Information Committee Chair, bringing many years of experience to the position. Lallak, a vice president at VOA Associates, has been a member of the AIA and CSI for 20 years. He has served on the CSI Board of Directors and AIA committee for the new Architectural Graphic Standards. This past year Lallak has contributed technical articles to the "Practicing Pointers" department of the Focus.

Action Taken on Interior Design Legislation

Legislation addressing regulation of interior design was introduced in the Illinois General Assembly in late April under the sponsorship of the Illinois Interior Design Coalition (IIDC). Their initiative includes an amendment to the Architecture Act to exempt interior design (HB 1476 and SB 1289), and a separate title registration act for interior design (HB 2173).

An agreement between IIDC and the AIA/ISA/ARA to the language amending the Architecture Act was reached in late May. This amendment seeks to protect interior designers from lawsuits that claim they are practicing architecture without a license by exempting "...the preparation of documents by Interior Designers used to prescribe work to be done inside buildings for non-loadbearing interior construction, furnishings, fixtures and equipment..." from the Act.

This agreed upon language differs substantially from the bill as originally introduced. The original language would have exempted "the practice of interior" defined as "design services which include consultations, studies, drawings and specifications in connection with reflected ceiling plans, space utilization, furnishings, or the fabrication of non-structural elements within and surrounding interior spaces of buildings."

While no known lawsuits have been filed in Illinois making the claim of practicing without a license, interior designers are concerned about precedents that may have been established in other states. This legislation is expected to receive final legislative approval by late June and then be sent to the Governor for approval.

The title registration bill has been placed on interim study in the House. This bill is being advocated by the interior designers to "ensure the future of their profession." Discussions between the IIDC and AIA/ISA/ARA are expected to begin in July on this issue. Further action by the legislature on the title bill would not occur until early 1990.

Robert Clough, AIA

Planning Retreat Explores CCAIA Long-Range Plan

The fifth annual CCAIA Board of Directors Planning Retreat was held on Saturday, May 13 in the Rathskeller of the new student residence and commons of the University of Illinois at Chicago. This all-day session brought together the members of the 1988-89 and 1989-90 Boards for the purpose of establishing continuity of purpose and to plan the major directions for the Chapter in the coming year. Under the guidance of out-going president Frank Heitzman and incoming president Steve Weiss, 28 Board members and Chapter staff spent the day reviewing the state of the Chapter and charting the course for our future.

The morning session began with a status report on the Institute and the Chapter presented by Steve Weiss. Highlights included the fact that the Chicago Chapter is the third largest in the country, with a total membership of approximately 2000. The Institute currently has approximately 56,000 full AIA and associate members (CCAIA has approximately 1600 in those two categories, giving us almost 3% of the total membership in the American Institute of Architects). There are 36 regional directors on the Institute Board, of which two are from Illinois (Richard Cook from Chicago and Walter Lewis from Urbana). The Institute annual budget is approximately \$28,000,000, and the staff in Washington numbers approximately 250.

The Illinois Council, AIA is composed of the seven Illinois Chapters. The Council membership, which includes the CCAIA membership, numbers approximately 2750. Representation on the Council is based on Chapter membership, with a minimum of one delegate per chapter. Chicago has five delegates; the other six chapters have one delegate each. The role of the Illinois Council is to deal with state legislative issues and to lobby on behalf of Illinois architects. ICAIA has a staff of two, including Executive Vice President Shirley Norvell, Hon. AIA, recognized as one of the most respected and effective governmental liaisons in Springfield. In addition, the Council employs an outside lobbying consultant, Cook-Witter of Springfield.

The CCAIA's 2000 total membership supports a Chapter staff of seven

full time and one part-time employee, with an annual budget of approximately \$600,000. Our Board of Directors has 24 members, and the Chapter employs outside consultants for legal, accounting, public relations, publications marketing, computers, and special programs coordination. The executive director is a member of the Council of Architectural Component Executives (CACE), and the Chapter president/president-elect and the executive director are members of the "Seven Sisters," the association of the seven largest chapters in the Institute: New York City, Boston, Dallas, Houston, San Francisco, Los Angeles, and Chicago.

After this status report, the Board got down to the serious business of setting priorities for implementation in the coming year. Frank Heitzman led a short exercise designed to get the group thinking in terms of strengths and weaknesses of the AIA. Everyone was asked to list their five strongest responses to the question, "What are the strengths, weaknesses, threats, and opportunities currently facing the CCAIA?" The responses receiving the most mentions were:

► Strengths

1. Excellent staff
2. Size of the Chapter
3. Variety and quality of programs

► Weaknesses

1. Lack of universal membership among architects
2. Lack of involvement by seasoned veterans, suburbanites, minority and women members, and interns

► Threats

1. Competition with other professionals
2. The political climate; inability to work with local government, the defensive posture of the Institute, and lack of a significant political "war chest"

► Opportunities

1. Political involvement - impact on public policy
2. Public education

After reviewing the results of the opening exercise, Frank reviewed the major goals of the Institute's Long-range Plan: professional excellence, professional influence, and membership increase, through programs that are driven by member needs.

The next task of the group, guided by Steve Weiss, was to review the CCAIA Long-range Plan. Our own Plan was established in 1988 as a five-year plan leading up to the National AIA Convention, held in Chicago in

1993. The eight goals of the Long-range Plan were reviewed, and ideas for specific program implementation in 1989-90 were identified. After two hours of work in small groups, the following disposition of the Long-range Plan was determined:

Continuing Education for AIA Members

A work group determined that specific implementation in 1989-90 should include a new series of semi-annual educational programs aimed at various aspects of the profession. These would be developed as 1 1/2 hour sessions once a week for two to four weeks, either during the lunch hour or after work. They would be given in October-November and in February-March. Possible topics would include practice related issues, such as architectural law, marketing or computerization, or architectural issues, such as building materials or building typology. Key to the success of this series would be well-developed and consistent presentations, good handout materials and solid marketing to the membership. Suggestions included the formation of a Continuing Education Committee and a dedicated continuing education calendar in *Focus*.

Expanded Scope of Architectural Practice

The group reviewing this issue felt it to be a lightning rod issue for the 1990s. They felt that implementation should center on the concept of the architect as a co-equal member of the owner/contractor/architect team, dedicated to excellence. They felt that implementation should revolve around educational efforts for architects in the areas of pre-design and post construction services as well as non-traditional consulting roles. Specific implementation of this goal might be combined with the continuing education goal.

Expanded Awards Program

The Board felt that this long-range plan issue is being effectively addressed by the current committee structure. The possibility of placing some of the awards program activities under the aegis of an Awards Program Committee will be addressed by a task force in the coming months.

Public Awareness and Public Relations

The group assigned to these two topics determined that our profession's public image can be enhanced this next year through major public events centered on the 100th anniversary of the incorporation of the CCAIA, as well as through the Sandcastle Competi-

tion, the awards programs, and through broadened circulation of *Focus*. In addition, the Chapter will begin planning this year for the 1993 Convention and is continuing work on a new comprehensive *Guidebook to Chicago Architecture*.

Affordable Housing and Building Code Reform

This work group felt that this issue provided us with a significant opportunity to impact on the public good. They felt that it would be important to separate those issues that can be solved by architecture from those that are societal in nature. They identified this area as a real chance to broaden our working relationship with the city as well as the public. Specific goals identified for the coming year included continued efforts on building code reform, a broadening of our task force to include other organizations, and an effort to put into place state certification of building code officials.

Educational Curriculum/Art in the Schools

The Board felt that this issue is being effectively addressed by the Careers for Youth initiative. Further development of this issue will await completion of the School Reform Program later this year.

Each of the work group suggestions will be assigned to the appropriate committees for further study and implementation. Clearly, the Board members felt that the CCAIA has many opportunities to expand its service to the membership as well as its impact on the public. Several of the work groups will continue to meet in the near future to further develop their thinking. It looks like several important programs will come from this year's retreat.

At the end of the day, Les Larsen, president of the Illinois Council, joined the group. A thorough and freewheeling discussion of the issue of licensing for interior designers ensued. The Board was educated and updated on this issue, and discussed the various possible viewpoints. A separate report on the current status of this issue can be found on page 4.

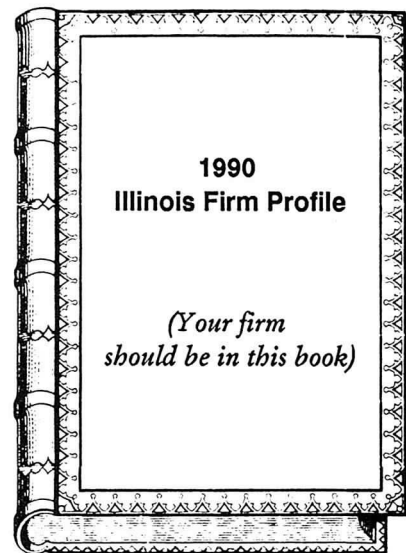
Jane Lucas

1990 Firm Profile Goes Statewide

Don't Be Excluded - Watch for the Questionnaire

When a book's hot, it's hot, and when it's as hot as the Chicago Chapter's *Firm Profile* it should go statewide. On that the Chicago Chapter Board of Directors and Illinois Council agree. And so the 1990 publication of the Chapter's *Firm Profile*, first published and distributed in 1986, will encompass AIA member firms in the State of Illinois. As in the 1988 book, a consultants section will be included, and expanded.

By the time you receive this July/August issue of the *Focus*, your copy of the questionnaire, which is the paperwork that admits you to the book,



should have arrived at your Chapter mailing address. If you have not received this passage to the 1990 *Firm Profile* - one reason being that you are a new firm or consultant and are not on our current firm mailing list - then you should call Cynthia Gordon, managing editor of the book, at 663-4111. New glitch for you procrastinators: if you want to be in the *Profile* and we have not received your questionnaire by the deadline - July 14 (this year) - you will pay \$50. Ouch!

Three CCAIA Firms Win 1989 AIA Honor Awards

Twelve projects were recipients of the 1989 AIA Honor Awards, and three of those projects were designed by Chicago Chapter firms: Wilmette House, by Hammond Beeby and Babka; Desert View Elementary School in Sunland Park, New Mexico, by Perkins & Will; and Meyer May House Museum in Grand Rapids, Michigan, by Tilton + Lewis.

The awards were presented May 8 in St. Louis at the National AIA Convention. Also in the Honor Award lineup this year were: Delaware Aqueduct, Minisink, New York/Lackawaxen, Pennsylvania, by Beyer Blinder Belle; Seneca Lake Pier and Pavilion, Watkins Glen, New York, by Chad Floyd, AIA; Reid House, Johns Island, South Carolina, by Clark & Menefee Architects; Miller Park Plaza, Chattanooga, Tennessee, by Derthick, Henley & Wilderson/Koetter, Kim & Assoc; Foger Shakespeare Library, Washington, DC, by Hartman Cox Architects; Martha's Vineyard Residence, by Steven Holl Architects; Central Housing Office Building, University of California-Irvine, by Eric Owen Moss-Architect; Headquarters Library of the Clayton County Library System, Jonesboro, Georgia, by Scogin Elam and Bray Architects; Kings Point Pool Addition, Long Island, New York, by Tod Williams Billie Tsien and Assoc. The Twenty-Five Year Award went to the Vanna Venturi House, in Philadelphia.



Photo: Jon Miller, Hedrich-Blessing

WILMETTE RESIDENCE

Wilmette, Illinois
Hammond Beeby and Babka, Inc.,
Architects
Project Architect: Charles G. Young

This 1600 square-foot house in a neighborhood of large and imposing residences, is located at the front of the site to present a proud face to the street, in line with the facades of the much larger adjacent residences. The modest rooms are massed vertically. The exterior is painted stucco, encircled by a delicate painted wood porch, forming the basis for the wood trim mouldings used throughout. Interior spaces break with the reserved nature of the exterior and are fully ornamented with white-stained wood floors, plaster walls, decorated furniture, and cabinetry.



DESERT VIEW ELEMENTARY SCHOOL

Sunland Park, New Mexico
Perkins & Will, Chicago
Design Principal: Ralph E. Johnson, AIA

The 43,800-square-foot elementary school for 600 students is intended to bring order to a highly fragmented residential area bordered on one side by a highway and the Rio Grande, and on the other side by the Santa Fe Railroad, the border of Mexico, and mountains. The site is inscribed with a circular rock-wall within which occurs the structure and the irrigated portions of the site. Sloped metal roofs, pastel-colored masonry walls, and decorative wrought-iron railings recall the unassuming and practical architecture of the area.

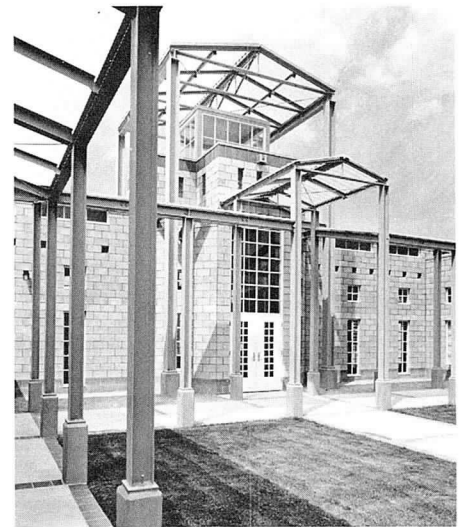


Photo: Robert Reck

MEYER MAY HOUSE MUSEUM

Grand Rapids, Michigan
Tilton + Lewis Associates, Inc.
Project Architects: John Tilton and Tim Hofstra

The house and its interior furnishings were designed by Frank Lloyd Wright in 1909. Most of the furnishings had been removed or destroyed, several additions added, the interior remodeled and carved up into several apartments. Steelcase purchased the property in 1985 and charged the project team to research and restore to the original design. An extensive restoration program was undertaken to deconstruct the additions, remove the wood roof structure, reinforce the floor structures, and reconstruct the interior architecture to its original appearance. Historic photographs and sketches aided in the reconstruction of the missing furniture.

1989 Interior Architecture Awards

Promoting professional and public awareness of recent outstanding Interior Architecture

10 Years of Awards -An Era of Creative Energy

By D. Scott O'Brien
Vice Chair, Interior Architecture
Committee

There's something strange about the end of a decade. Something frightening and exciting and just a little bit sad. Our thinking changes. Suddenly we start mentally packaging time like the acts of a play: "The Sixties," "The Seventies," "The Eighties." We start to think like our grandparents used to talk. We slip dangerously towards self-indulgence.

Perhaps these changes occur because it dawns on us that we've only got seven or so decades on this earth, and, well, there goes another one.

Thank God for the media. Already the prime-time specials, magazine wrap-ups, and critical commentaries have started to help us all close our books on the past and move on to the future. Undoubtedly, by the time the ball drops in Times Square, we'll never want to hear about "The Eighties" again.

In spite of the media's penchant for hyperbole, reflection is, in fact, a worthwhile and necessary exercise. Particularly because we often don't realize the full magnitude of the advances we make.

The Art of Interior Architecture: 1979-1989, the Interior Architecture Awards publication celebrating the tenth anniversary of the Awards Program, was conceived as such a reflection. Its purpose is to document an era of intense creative energy and tremendous growth in the field of interior architecture.

Over the past ten years, interior architecture has truly come into its own as a design discipline. No longer architecture's illegitimate child, the field now attracts some of the nation's brightest design talent and generates annual revenues in excess of \$38 billion.

As the American economy has shifted from industry to service, and as technology has entered the workplace,

the effective design of interior space has become increasingly important. Design is no longer a simple matter of selecting colors and furniture: it is a complex activity requiring detailed knowledge of architectural planning, information management, building codes, flammability and toxicity ratings, negotiating techniques, and political processes.

In addition, as our essays [in *The Art of Interior Architecture*] point out, the design of interior space is the most personal of the architectural arts. As such, it requires deep understandings of human behavior and of psychological mechanics.

For "New Agers," the Eighties represent the dawning of global thought. For business people, it is the beginning of a global economy. But among design professionals, global consciousness is still an unknown term. Polarity and territoriality remain the rules of the day.

The fervor in the past few years over the proposed professional licensing of interior designers has brought this fact screaming to the forefront. What might have been a constructive dialogue between architects and interior designers has become a raging debate, strewn with mistrust, misunderstanding, and mis-communication on all sides. It's been true throughout history that when a minority grows in power conflict results. But it's also true that inter-dependant professionals must respect each other's talents.

The Eighties have left us with a more complex world than did the Seventies. The Nineties will leave us with a more complex world yet. By necessity, design will continue to become increasingly specialized. The architectural renaissance man is largely a part of our past.

The time has come to break down the glass wall separating the design disciplines. The time has come to understand each other. The time has come to recognize both architects and qualified

interior designers as vital parts of a larger mechanism. We hope [*The Art of Interior Architecture*] illustrates the sensitivity and skill required in the design of interior space.

We would like to thank all of the architects and interior designers who have entered our awards program over the years and who have contributed so much to the profession. We would also like to thank our corporate sponsors, without whom this publication would not have been possible.

O'Brien is editor-in-chief of The Art of Interior Architecture: 1979-1989, in which this essay appears.

To order *The Art of Interior Architecture: 1979-1989* at the pre-publication price, see page 22.

1989 INTERIOR ARCHITECTURE AWARDS JURY

Charles Pfister, President

The Pfister Partnership
San Francisco, California

Joseph D'Urso, President

D'Urso Design Inc.
East Hampton, New York

Linda Lee Nelson, Chair
Interior Architecture Department
The School of the Art Institute
Chicago, Illinois

1989 AWARDS PROGRAM COMMITTEE

Nina Hancock, Chair

Patrick McConnell, Vice Chair

Eileen Jones, Vice Chair

BANCO DE OCCIDENTE
Guatemala City, Guatemala
Skidmore, Owings & Merrill



Owner: Banco de Occidente
Contractor: Holzhev y Hernandez Asociados
Photographer: Nick Wheeler
You can feel its presence, it's timeless... sensitive courtyard...use of color is really quite wonderful...major design statement...just a beautiful project, incorporates the inside, the outside, the street...the series of different spaces are well integrated...very complete project.

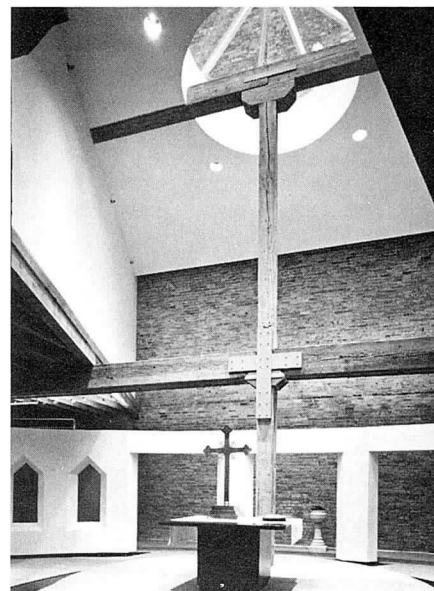


MEYER MAY HOUSE MUSEUM
Grand Rapids, Michigan
Tilton + Lewis Associates, Inc.
Client: Steelcase, Incorporated
Contractor: Barnes Construction Company
Photographer: Jon Miller, Hedrich-Blessing

They really went out of their way... deepens the concept of restoration in the best sense...the thoroughness of the project was rewarding...wonderful to give that kind of care to bring back an old beauty...lasting so others can enjoy it...applause to the client for vision and commitment.

GRACE PLACE EPISCOPAL COMMUNITY CENTER

Chicago, Illinois
Booth/Hansen & Associates
Client: Grace Episcopal Church
Contractor: W.B. Olson, Inc.
Photographer: Timothy Hursley
Very much in the spirit of Chicago - a community effort...you can feel the presence of the client, the congregation...straightforward architectural contributions which create a place for worship...has a certain handmade quality about it...not overdone...very simple, very strong.



Honor Awards



FEDERAL RESERVE BANK OF CHICAGO EXPANSION AND RENOVATION

Chicago, Illinois

Holabird & Root

Project Team: Eugene Cook, Partner in Charge; Gerald Horn, Design Partner; Jeff Case, Project Manager; Michael Pancost, Project Architect; Sharon Gonzalez, Director of Interior Design; Frank Scalia, Interiors Project Coordinator

Client: Federal Reserve Bank of Chicago

Contractor: Pepper Construction
Mechanical/Electrical Engineer: Environmental Systems Design, Inc.
Photographer: Nick Merrick, Hedrich-Blessing



REGENTS PARK LAUNDRETTE

Chicago, Illinois

Thoma, Incorporated

Project Team: Julie Thoma, Amy Lohmolder

Client: The Clinton Company

Contractor: Ben Cruz, Regents Park by The Clinton Company

Photographer: Karant & Associates, Inc., Jamie Padgett

Certificates of Merit

NANCY A. ADAMS LODGE CAMP MADRON

Buchanan Township, Michigan

Daniel Wheeler Architects

Project Team: Daniel Wheeler, Brad Erdy, Lawrence Kearns, Liza Bachrach, Francis Mullen

Client: Horwitz Matthews

Contractor: Superior Builders
Structural Engineer: Howard Stearn
Mechanical Engineer: Mid-Continent Engineering
Photographer: William Kildow



OILILY

Chicago, Illinois

Florian-Wierzbowski Architecture, P.C.

Project Team: Paul Florian, Stephen Wierzbowski, William Worn, Partners; Bernadette Planert, Project Architect; Jeff S. Henriksen, Delineator

Client: Oilily/Chicago

Contractor: C.D. Build Group, Ltd.

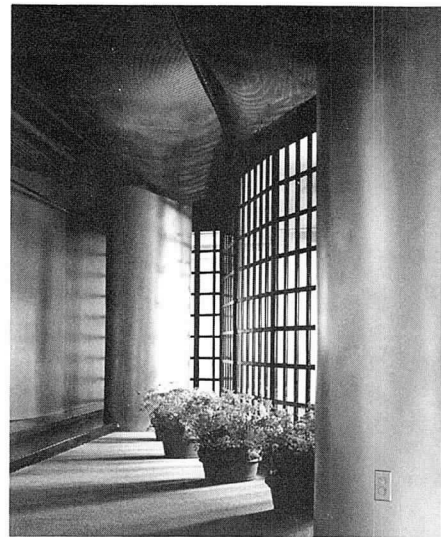
Mechanical Engineer: Cosentini

Structural Engineer: Howard Stearn

Lighting: Chicago Lighting

Graphic Design: Michael Glass Design

Photographer: Wayne Cable, Cable Studios, Inc.



HERMAN MILLER SHOWROOM

Chicago, Illinois

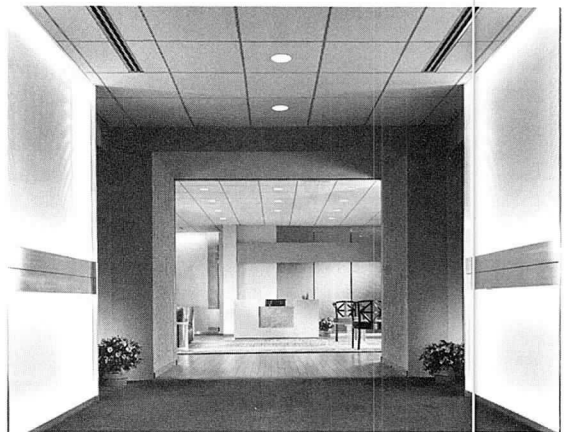
Skidmore, Owings & Merrill

Project Team: Diane Legge, Design Partner; William M. Drake, Project Partner; Patrick McConnell with Michelle Mirrieles and Carol Hsiung, Designer; Hal Scheffers, Technical; Klaus Mueller, Project Manager

Client: Herman Miller, Inc.

Contractor: Merchandise Mart Properties

Photographer: Nick Merrick



WOODWORK CORPORATION OF AMERICA

Chicago, Illinois

Powell/Kleinschmidt Inc.

Project Team: Robert D. Kleinschmidt, Donald Los, William Arnold, Thomas Boeman, Emily Berlinghof, and Donna Rasinski

Client: Woodwork Corporation of America

Contractor: Woodwork Corporation of America

Engineer: Mid-Continent Engineering

Photographer: Hedrich-Blessing

FRANKEL & COMPANY

Chicago, Illinois

Perkins & Will

Project Team: Neil P. Frankel, AIA, Design Principal; Catherine D'Hoostelaere, Project Manager; James Prendergast, Joanne Bauer, Yetta Starr, Project Team

Client: Frankel & Company

Contractor: Turner Construction Company, Special Projects Division

Mechanical/Electrical Engineer

Cosentini Associates

Photographer: Marco Lorenzetti, Hedrich-Blessing



**GF FURNITURE SYSTEMS
SHOWROOMS**

Chicago, Illinois

Skidmore, Owings & Merrill

Project Team: Bruce J. Graham,
Design Partner; William M. Drake,
Project Partner; Patrick McConnell
with Michelle Mirrielees, Design; Hal
Scheffers with Michael Bonhart,
Technical; William N. Larson, Project
Manager

Client: GF Furniture Systems
Contractor: Merchandise Mart
Properties

Photographer: Nick Merrick,
Hedrich-Blessing

**HOLE IN THE WALL GANG
CAMP**

Ashford, Connecticut

Langdon & Woodhouse, Architects

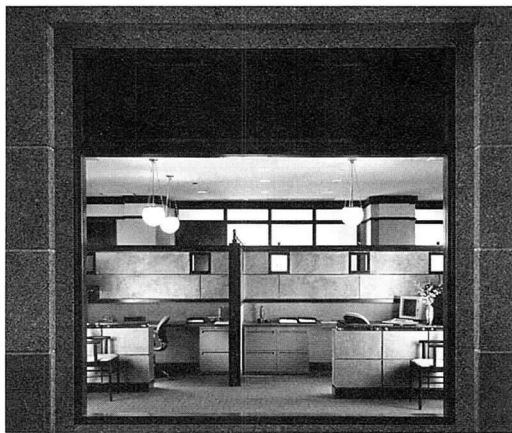
as Interior design consultants to
Hammond Beeby & Babka, Inc.
Project Team: Tannys Langdon,
Partner in Charge; Melissa Alderton;
Clark Fell; Marsha Woodhouse
Client: Hole in the Wall Gang Camp
Fund, Inc.

Buildings Contractor: Konover
Construction

Interiors Contractor

Langdon & Woodhouse, Architects

Photographer: Judith Bromley



**NEAR NORTH TITLE
COMPANY**

Chicago, Illinois

Skidmore, Owings & Merrill

Project Team: Adrian Smith, Design
Partner; William M. Drake, Project
Partner; David MacKenzie with
Michelle Mirrielees, Designer; Mark
Nelson, Technical; Klaus Mueller,
Project Manager

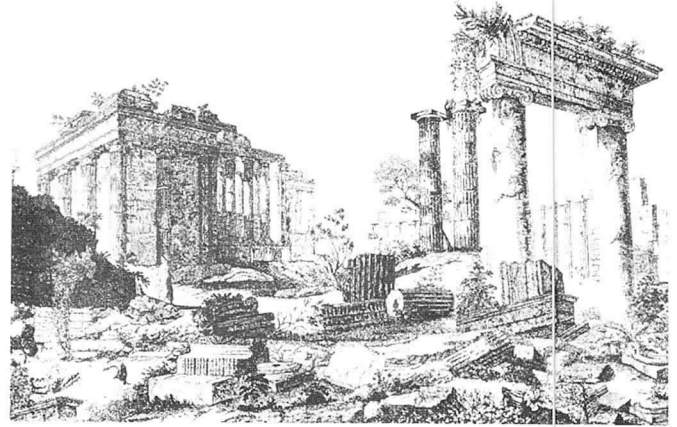
Client: Near North Title Company
Contractor: Wesley A. Brown,
BABCO

Specialty Paint Finish: Moore-Tanner
Photographer: Nick Merrick,
Hedrich-Blessing



This Grand Prize winner in the Open Category Drawing is an inspiring example of the talent in Chicago's high schools.

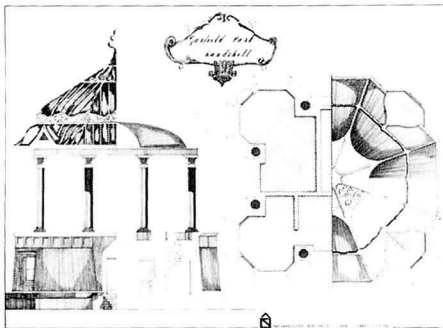
1989 Overall Grand Prize in Open Category Drawing: Aaron Amaya, Near North H. S. Instructor: Schifano.



Our Students - Our Future

Newhouse Competition Encourages a Life of Architecture Among Chicago's Young People

By Howard Decker, AIA



An outstanding example of the many award winners: this from the Rendering Category specifically of the Garfield Park Bandshell.

The Newhouse Architecture Competition has just completed its seventh annual season, and examples of the exciting results are illustrated here. This year there were over 1000 applications by Chicago Public High School students to enter the Competition, and over 450 entries were received prior to the judging, which took place on May 3. The winners of each of the eight divisions, 32 winners in all, are eligible for scholarships to local colleges and internships to spend time working in a number of professional offices throughout the city.

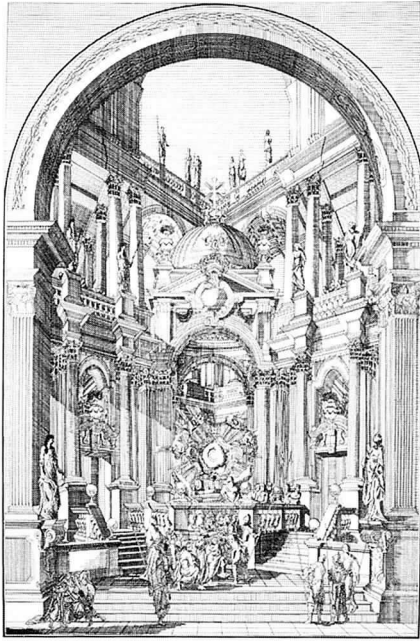
In each of its seven years of operation, increasing numbers of future architects and builders have become involved in this program, and more and more professionals from the building, architecture, and development community have come together to offer support and assistance. The program, which runs throughout the nine-month school year in classrooms across the city, is intended to encourage, develop, and identify gifted high school students interested in exploring a life in architecture and construction.

Begun in 1982, the Newhouse Architecture Competition is now organized and operated by the Newhouse Foundation, which works throughout the year to assemble and direct the Competition. The Foundation is co-sponsored by State Senator Richard H.

Newhouse, the Chicago Board of Education, the City Colleges of Chicago, and the offices of Decker and Kemp and Skidmore, Owings & Merrill. Volunteers from throughout the profession assist the students in their classrooms and in special programs organized to inspire and inform these energetic students and their teachers.

The Newhouse Architecture Competition, which is the only program of its kind in the country, gives high school students the means to grow, challenge themselves, and develop their substantial talents. At the heart of the program is the realization that without this competition many of these young people would not otherwise come to know the architectural legacy of our city and would not receive the nurturing support necessary to continue careers in building and design. And, likewise, without the work of the Newhouse Architecture Foundation, the building professions would not recognize the great wealth of talent and energy that these students represent. Alums of the program have continued their education in architecture, have continued working in offices across the city, and will make an increasingly important contribution to the community of those who design and build. A true success story in our public school system.

But much work remains. Perhaps



A winner from a previous Newhouse Competition year: Camilo Oquendo, Schurz High School; Instructor, Mr. Newboe.

the most important next steps in the development of the Foundation and the Competition revolve around increasing the involvement of the professional community. These young people are our farm team: they will grow and take their place in building our city in the years to come. They deserve our attention, our assistance, and our regard for their abilities.

The Newhouse Foundation is made up entirely of those who volunteer their time, their substantial energies, the resources of their offices, and their financial assistance. Programs involving these students are run throughout the course of the year and need to be expanded. The work of running the Competition needs increasing voluntary assistance. The task of expanding programs and opportunities for these kids needs increasing financial support. And the profession needs to extend an expanding invitation to these students to come and learn about the business and craft of making drawings, models, and ultimately, making buildings and cities.

If you are interested in becoming involved in this inspiring program, please get in touch with Sandra Lusars at Decker and Kemp or Diane Legge at Skidmore, Owings and Merrill. We will look forward to your ideas, energy, and support.

1989 Newhouse Architecture Competition Grand Prize Winners

DIVISION I - RENDERINGS - B/W OR COLOR

Overall Grand Prize

Darrell Roberts, Dunbar H.S.

Instructor: Heersema

1st Grand Prize

Hercile Booth, Dunbar H.S.

Instructor: Heersema

2nd Grand Prize

Migdalia Caraballo, Schurz H.S.

Instructor: Newboe

3rd Grand Prize

Ricky Rios, Schurz H.S.

Instructor: Newboe

DIVISION II - CONSTRUCTED PERSPECTIVES

Overall Grand Prize

Henry Stevenson, Dunbar H.S.

Instructor: Heersema

1st Grand Prize

Robert Spight, Chicago Vocational H.S.

Instructor: Geenen

2nd Grand Prize

Joseph Cortez, Schurz H.S.

Instructor: Newboe

3rd Grand Prize

Anthony Batchelor

Chicago Vocational H.S.

Instructor: Geenen

DIVISION III - OPEN CATEGORY DRAWING

Overall Grand Prize

Aaron Amaya, Near North H.S.

Instructor: Schifano

1st Grand Prize

Darrell Roberts, Dunbar H.S.

Instructor: Heersema

2nd Grand Prize

Sahip Zengilani, Schurz H.S.

Instructor: Newboe

3rd Grand Prize

Chris Szczypta, Schurz H.S.

Instructor: Newboe

DIVISION IV - ARCHITECTURAL MODEL MAKING

Overall Grand Prize

Chris Koehl, Near North H.S.

Instructor: Koziol

1st Grand Prize

Aaron Amaya, Near North H.S.

Instructor: Schifano

2nd Grand Prize

Theodoes Brown, Near North H.S.

Instructor: Koziol

3rd Grand Prize

Marco Serrato, Bowen H.S.

Instructor: Butler

DIVISION V - OPEN CATEGORY MODEL MAKING

Overall Grand Prize

Roberto Aguirre, Schurz H.S.

Instructor: Newboe

1st Grand Prize

Adrian Luna, Bowen H.S.

Instructor: Butler

2nd Grand Prize

Maria Viurquiz, Bowen H.S.

Instructor: Butler

3rd Grand Prize

Dainis Michel, Kenwood H.S.

Instructor: Peischl

DIVISION VI - CONSTRUCTION DRAWINGS

Overall Grand Prize

Joseph Gutierrez, Lane H.S.

Instructor: Muhr

1st Grand Prize

Martin Schubert, Lane H.S.

Instructor: Muhr

2nd Grand Prize

Antonio Mendez, Schurz H.S.

Instructor: Newboe

3rd Grand Prize

Adrian Luna, Bowen H.S.

Instructor: Africh

DIVISION VII - DESIGN Overall Grand Prize

Adrian Luna, Bowen H.S.

Instructor: Africh

1st Grand Prize

Rafael Plazola, Schurz H.S.

Instructor: Newboe

2nd Grand Prize

Jose Cervantes, Bowen H.S.

Instructor: Africh

3rd Grand Prize

Sahip Zengilani, Schurz H.S.

Instructor: Newboe

DIVISION VIII - OPEN CATEGORY DESIGN

Overall Grand Prize

Ilwoo Nam, Mather H.S.

Instructor: Starling

1st Grand Prize

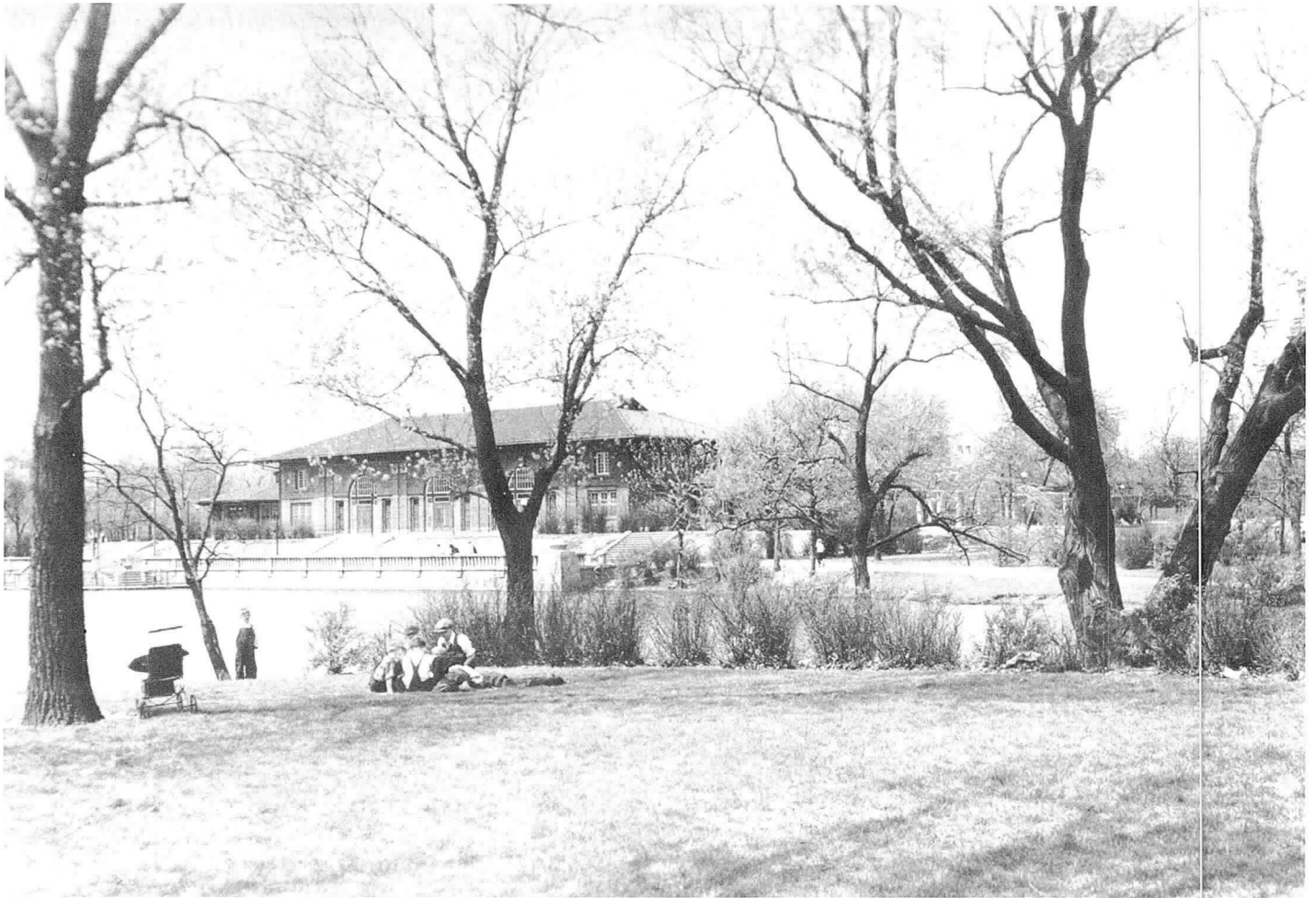
Maria Viurquiz, Bowen H.S.

Instructor: Africh

2nd Grand Prize

Earl Kelly, Simeon H.S.

Instructor: Curry



The Chicago Park District and The Chicago Public Library Special Collections Division are co-sponsoring "A Breath of Fresh Air: Chicago's Neighborhood Parks of the Progressive Reform Era 1900-25," a large-scale exhibit that highlights Chicago's neighborhood parks, which began developing at the turn of the century. The exhibit will be held in the G.A.R. Museum of The Chicago Public Library Cultural Center, 78 E. Washington, from July 22 to November 11. The show provides one of the first opportunities for Chicagoans to examine historic photographs and drawings discovered in 1986 by the Chicago Park District in its sub-basement vault. This discovery has developed as a special collection. A four-color catalog, a poster, and a free brochure accompany the exhibit. The museum is open Monday through Thursday, 9 a.m.-7 p.m.; Friday, 10 a.m.-5 p.m.; Saturday, 9 a.m.-5 p.m.

Above photo: Sherman Park, opened in 1906. Fieldhouse, Edward Bennett, D. H. Burnham Co.; landscape, Olmsted Brothers.

A Breath of Fresh Air

By Julia Sniderman
and William W. Tippens
Chicago Park District

Before the turn of the century, the few parks that existed in Chicago were large regional "pleasure grounds" far away from the overcrowded immigrant neighborhoods of a rapidly growing industrial Chicago. A movement to bring "breathing spaces" into underprivileged districts throughout the city was initiated by such progressive social reformers as Jane Addams.

Advocating active and structured recreation as a means of socializing and educating the immigrant children, the reformers sought to create playgrounds. When Chicago's three park systems became involved in the movement, they incorporated philosophies of the "pleasure grounds" and included nationally renowned designers such as D. H. Burnham, the Olmsted Brothers, and Jens Jensen. The result was a new park

form, which provided social services, athletics, and a wealth of superb design. This Chicago innovation influenced the way parks developed throughout the United States.

Chicago's industrial growth at the turn of the century had produced terrible living and working conditions. Vast numbers of immigrants were arriving with hopes of achieving the "American dream." Forced to live in congested tenement districts polluted by the smoke and stench of nearby factories and Stock Yards, the expectations of most were left unfulfilled. There was intense competition for jobs, meager wages, and long working hours. Inhumane factory conditions not only affected adults but were of great detriment to children. The survival of families often depended on the small wages earned by their children. Working in damp and dark slaughter houses and glass factories, children earned as little as five cents an hour or three dollars a week. Many of the bottle manufac-

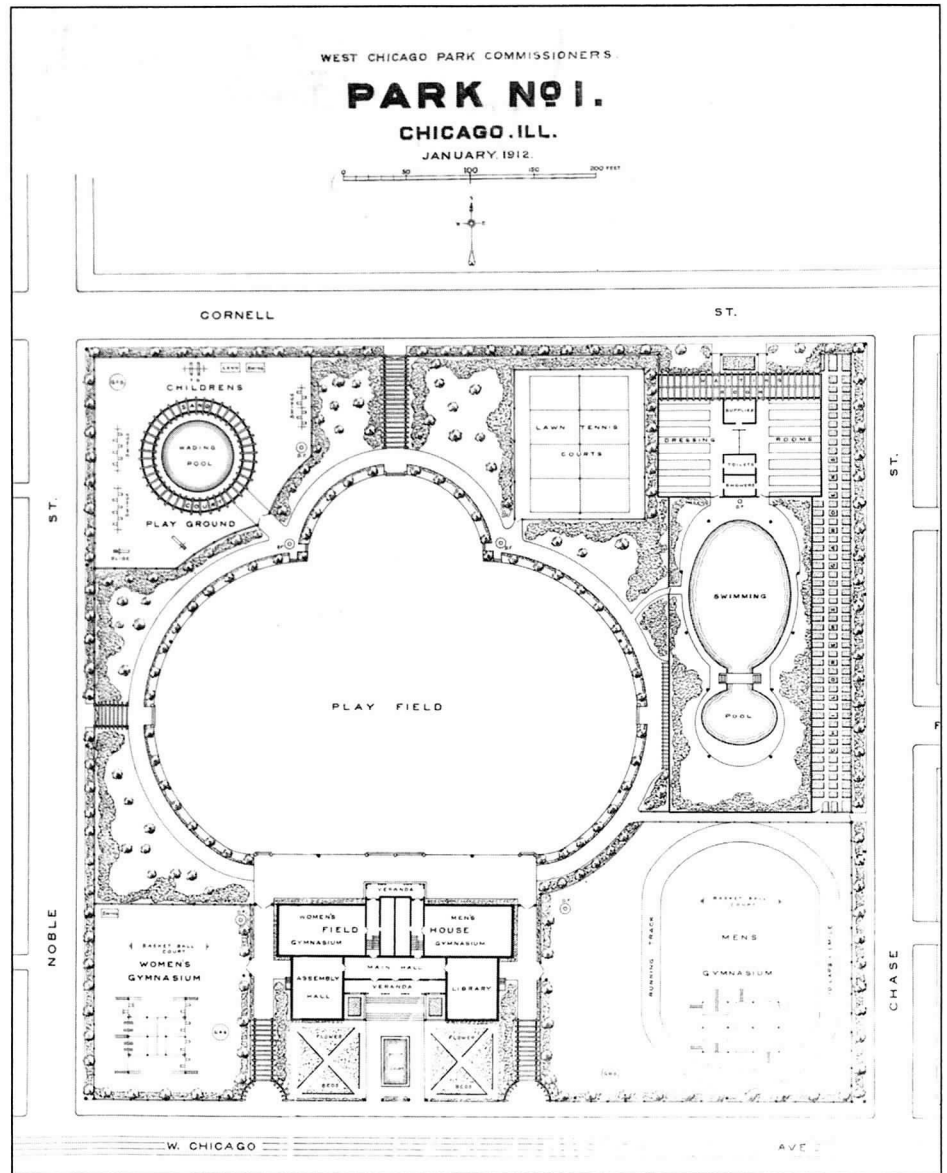
turers were so reliant upon children that they campaigned vehemently against child labor legislation, fearing that production could not continue without them.

Labor conditions and the lack of play areas for children became the rallying point for many progressive reformers, particularly those of the settlement house movement. This movement began in Chicago in 1889 when Jane Addams established Hull House, providing health, educational, and social services to anyone in need. By 1894 a University of Chicago Professor, Graham Taylor, founded the Chicago Commons Settlement, and others quickly followed.

Unlike the previous more conservative philanthropists' charity efforts, the progressive reformers did not leave the neighborhood at dusk but actually lived in the settlement houses. In the 1890s Hull House residents witnessed a group of neighborhood boys fishing for rats between the slats of a wooden sidewalk. As reported in the *Saturday Evening Post*, this incident spurred them into efforts to create healthy environments for play. Chicago's first playgrounds were soon established by the settlement houses, generally on land donated or lent by public-minded citizens.

In these early playgrounds, the reformers explored their philosophies of using controlled, active recreation to improve the lives and character of the immigrant children. Great thought went into the components and programming of the new "breathing spaces." However, little effort was devoted to the design of these areas. Lots of sand or dirt, open or filled with heavy gymnastics apparatus generally characterized the playgrounds. When Chicago's three existing park systems - the South, West, and Lincoln Park Commissions - joined the growing movement, they brought tremendous vision into the creation of their new "breathing spaces." In addition to integrating their own ideas with those of the settlement house reformers, the Park Commissions included major architects and landscape architects into the planning process.

Prior to an 1899 state legislation act, the city's three original park commissions were not empowered to create parklands in addition to those secured upon the commission's inception in 1869. In general this meant that the existing parks consisted of Washington and Jackson Parks, and the Midway Plaisance on Chicago's south side; Garfield, Douglas, and Humboldt Parks and interconnecting boulevards on the ▶



Jens Jensen's plan for Eckert Park, 1912, which included a wading pool and pergola at its perimeter (upper left corner of plan and above photo), and children's gardens, upper right on plan along Chase Street.

west; and Lincoln Park on the north side.

Passive recreation and pastoral landscape were the primary design elements in these large regional "pleasure grounds." They were picturesque landscapes composed of wide open meadows, winding paths, artificial lakes, masses of trees and shrubbery, music courts, and an occasional architectural folly. Frederick Law Olmsted Sr., now considered the father of landscape architecture in America, was the designer of such "pleasure grounds" as New York's Central Park, and Washington and Jackson Parks, and the Midway Plaisance in Chicago.

Olmsted envisioned "people's parks" to allow for friendly interaction between members of all classes and provide an escape from urban tensions. By the end of the century, however, most of the city's working class residents did not have access to the existing parks, which were located on the perimeter of the city. Urban tensions had grown more intense than those which Olmsted had addressed. His idea of beautiful pastoral refuges was a passive means of social reform. However, by proposing "breathing spaces" within

the neighborhoods, the settlement house reformers and playground advocates sought a more direct kind of influence. The South, West, and Lincoln Park Commissions drew from both approaches in the creation of a new park type - the neighborhood park.

The South Park Commission (SPC) was the first of three park systems to begin creating neighborhood parks. In 1900, after new parks legislation had been approved, the SPC began acquiring a 34-acre property near the Stock Yards to develop an experimental neighborhood park. Equipped with a swimming pool and changing rooms, ball fields, and playground, McKinley Park officially opened in 1902. This project was guided by the General Superintendent, J. Frank Foster, who was largely responsible for the SPC's progressive attitude.

Foster conceived of program components to be included in the new parks. In addition to those in McKinley Park, Foster believed that the neighborhood parks should have indoor and outdoor gymnasiums for men and women, a running track, a wading pool, sandpits, landscaping, and a community center with assembly and club rooms.

The tremendous success of McKinley Park led the SPC in 1903 to begin a comprehensive program of establishing a system of neighborhood parks, which included all of the components Foster had envisioned. By 1907, both the West Park and Lincoln Park Commissions had begun programs to develop neighborhood parks in their districts as well.

By early 1904 the SPC had contracted with the Olmsted Brothers and the D. H. Burnham Company for the collaborative landscape and architectural design of 14 neighborhood parks. At the time, Burnham was awaiting the arrival of a new designer from New York, Edward Bennett, to join the firm and specifically work on this project. Therefore, the landscape design proceeded ahead of the built facilities, with the Olmsted Brothers on a schedule that began in mid-January 1904. Preliminary landscape plans were due on March 1, 1904, preceding the date of Bennett's arrival and the commencement of architectural design work.

With the numerous program components and a compact area to work with, the Olmsted Brothers drew inspiration from German experiments in zoning. The facilities that required supervision were clustered along a single edge of the park. These included the athletic components: the children's playground, wading pool, running track, separate men and women's open air gymnasiums, and swimming tank and changing booths, which were generally placed symmetrically around the fieldhouse. The rest of the landscape was devoted to a ball field surrounded by a walking path. Even in the smallest properties, this was where the Olmsteds were able to emphasize passive recreation and pastoral scenes of the "pleasure grounds" into the designs of the new parks. A "promenade" was created by an interior tree-lined sidewalk surrounding a ball field. This design would create views framed by trees across the field to a focal point, the fieldhouse.

Prior to Chicago's neighborhood parks movement, the fieldhouse was a building type that did not exist. Parks had long since had refectories, bathhouses, and other buildings geared toward specific uses, generally oriented towards passive recreation. However, Foster's vision required a building that would combine educational and social purposes with those of indoor athletics. The program combined the settlement house's concept of social center and the play movement's emphasis on active



Summer in lost Chicago, circa 1910, this park is now McGuane Park. Fieldhouse, Edward Bennett, the D. H. Burnham Co. Such parks as this one were the result of the South Park Commission's experimental McKinley Park, which laid the ground work for neighborhood parks that would have wading pools, indoor and outdoor gymnasiums, a running track, sandpits and a community center.

recreation. The new building type generally included a branch of the public library, a lunch room, club rooms, and assembly rooms. In addition it enabled active recreation to take place in the parks even during Chicago's bitter winters.

When Edward Bennett joined the project in the spring of 1904, he began the first plans for the new building type. Though he had not been with the firm when Daniel H. Burnham designed the architecture for the World's Columbian Exposition, Bennett's new park buildings evoked the image of the Fair's uniform cornice line and grouping of structures, which formed a court of honor. The park structures were designed as complexes, with the fieldhouse as the dominant element in the center and gym buildings behind or on each side. In several instances, the swimming tank was then placed within the outdoor complex, forming on a microcosmic scale, the "court of honor" around a body of water.

By the time the West Park Commission (WPC) initiated its neighborhood parks program in 1907, Jens Jensen had been appointed Chief Landscape Architect and General Superintendent of the WPC. A Danish immigrant who was enchanted by the Illinois prairie, Jensen began a process of design experimentation that led to the creation of the Prairie style of landscape architecture. The neighborhood parks, however, only afforded him a limited opportunity to explore his philosophies. Within the small sites, he needed to include all the components that had been pioneered by the South Parks. In addition, he was interested in promoting the positive effects of nature and emphasizing social and educational services.

This interest led him to introduce into the new parks such innovations as community gardens for adults and children.

In most cases, the space planning constraints did not allow him to fully express his Prairie style in the design of the neighborhood parks. In his 1914 plans for Franklin Park, however, he did accomplish this ideal. William F. Grower, then President of the WPC Board, asserted that the park's design was "an expression of landscape art and an attempt to idealize the local color or native landscape of the region." In the plan, Jensen used native plant materials, sun openings as playfields, winding paths, and irregularly shaped pools like natural swimming holes.

The Lincoln Park Commission also began its neighborhood parks program in 1907. For the redesign of an existing

park into a playground, and the design of three new neighborhood parks, the Lincoln Park Commission hired Dwight H. Perkins, an architect who was significant in the play and settlement house movements.

Perkins had come to Chicago in 1888 and worked for Daniel H. Burnham, running the office of Burnham and Root during the preparation of the World's Columbian Exposition. He established his own office in 1894 and was responsible for the design of Steinway Hall. Perkins was among the group of architects with offices in

dinance to designate its own properties as landmarks. In order to implement this program and develop strategies for rehabilitation and restoration, a new division of preservation planning has been created in the Chicago Park District. There are difficult philosophical issues to face. It is hoped that a balance between current recreational needs, the projection of future trends, and the retention of significant original fabric will be achieved to insure the preservation of these important historic resources.



the building who were exploring the Prairie style.

Though he was responsible for the architecture and the landscapes of three LPC neighborhood parks and one playground, most of the emphasis was placed on the design of the buildings. The fieldhouses were single buildings containing gymnasiums, club rooms, and assembly halls. They were Prairie style structures constructed of brick. The landscapes included the components that had been incorporated into the parks of the other two commissions. However, they did not have the strict zoning of activities the Olmsted used or Jensen's Prairie landscape elements.

Today, the Chicago Park District is striving to preserve this important legacy of progressive reform, which ultimately influenced the design of parks throughout the nation. In 1988 the Board of Commissioners adopted an or-

lots of sand or dirt, open or filled with heavy gymnastics apparatus, generally characterized the early playgrounds. Then Chicago's Park Commissions brought major architects and landscape architects into the planning process, integrating their own ideas with those of the settlement house reformers.

All photos this story courtesy of the Chicago Park District.

Public programs held in conjunction with the exhibition "A Breath of Fresh Air: Chicago's Neighborhood Parks of the Progressive Reform Era 1900-1925" are listed on page 27.

Sketchbook

Parks/Recreational Facilities

Sketchbook Schedule

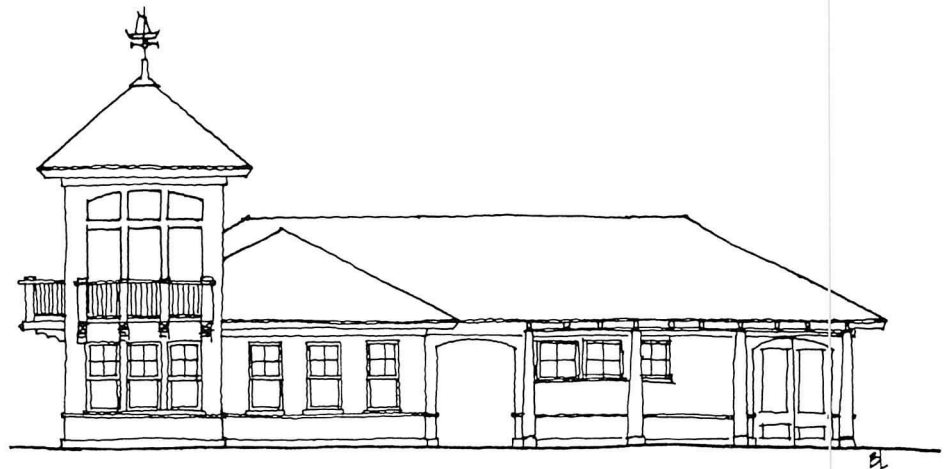
☐ October - FACILITIES FOR AGING.
(Housing, seniors centers, residential care, continuing care retirement communities.) Materials due August 15.

Please submit a PMT of sketches and/or headline drawings, or original drawings, in a format no larger than 11" x 17". Preliminary sketches are of particular interest. Line drawings that do not require the making of a half-tone are preferred. You should send a description of your firm, up to 60 words, and keep the description of the project to 100 words, so that space can be devoted to drawings.



Burnham Harbor Station

Located directly across Burnham Harbor from the Meigs Field Terminal, the new harbor station includes public toilet facilities, shower, laundry, and toilets for out-of-town boaters, and offices for the charter boat director and the harbor master. The L-shaped plan allows for a sheltered lakeside deck and pergola, and a prominent location for the harbor master's observation tower. The building is wood frame construction with painted wood siding, windows and doors, and a wood shingle roof. The design is intended to blend in with the other simple volumes along the lakefront, yet the tower is reflective of a more monumental function, akin to lighthouse towers. (Bill Latoza and Eric Davis, Project Designers.)

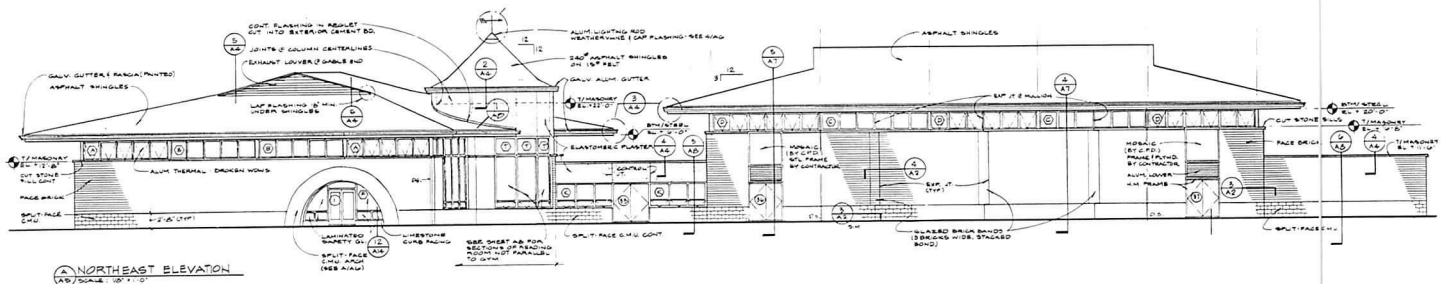


Mozart Park New Fieldhouse

This west side neighborhood park is presently served by a small recreational structure. The new fieldhouse adds meeting and multi-purpose rooms, locker rooms, a gymnasium, a weights room, and a library/reading room.

The plan also includes a new "soft surface" playlot and ballfield. The major spaces turn around the reading room tower, providing an open and dynamic sequence from the arched entry, past club rooms and a masonry fireplace, and toward the high-school-size

gym. The building has masonry cavity walls with limestone, split-face and glazed brick trim, and will include ceramic tile mosaics produced by local artisans in a park district crafts program. Construction began in May. (Eric Davis, Project Designer.)





Jackson Park Coast Guard Station
 Phase I of the stabilization and restoration of the 1906 Coast Guard Station was the re-creation of the entire roof with its dormers, tower and widow's walk, which was destroyed by fire in March, 1988. The original design was followed in meticulous

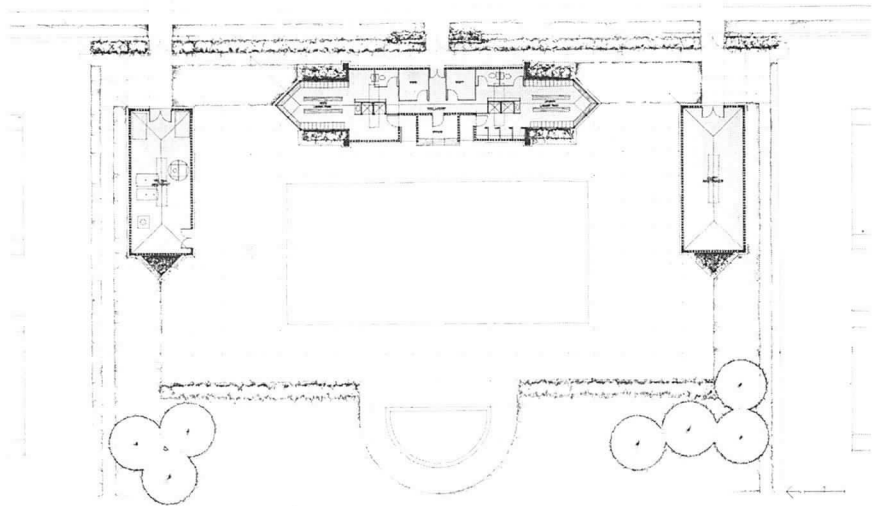
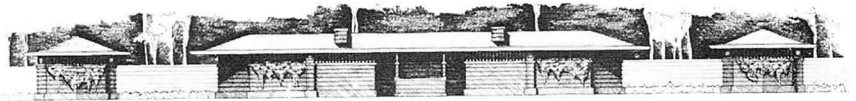
detail, based largely on Coast Guard archival drawings, and includes the original copper weathervane design. Phase I is near completion, and the building has regained its original presence along Lake Shore Drive. (Bill Latoza, Restoration Architect.)

The Chicago Park District

The Chicago Park District was founded in 1934 as a consolidation of more than a dozen pre-existing park commissions across the city. With 560 parks and playgrounds covering more than 7,000 acres, and including most of Chicago's lakefront, the Park District is the city's major provider of public recreational amenities. The Architecture Division oversees the maintenance and restoration of more than 200 fieldhouses and other major park structures, as well as the design of additions and new structures. The division's efforts are supported by comprehensive landscape, engineering, and historic preservation divisions as well as outside consulting firms. The designs are intended to respond both to current community desires and to long-term, system-wide goals.

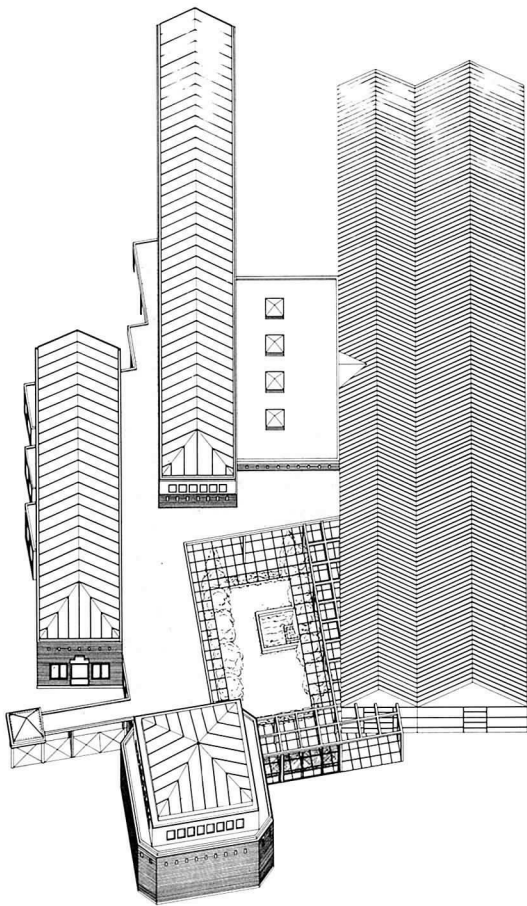
River Forest Tennis Club Pool House
 River Forest, Illinois

The Club occupies an entire city block and is one of the oldest tennis clubs in the country. The original clubhouse was designed by Frank Lloyd Wright in 1906. The new poolhouse pavilion recalls the form and architectural vocabulary of the original clubhouse. The planning program called for the development of a poolhouse to accommodate the director's office, men's locker room, women's locker room, and storage. The pool filter equipment and clay court maintenance equipment were to be housed in separate buildings adjacent to the pool deck and tennis courts. The building rests on a raised water table base, with the lower portion of the wood structure clad in rough sawn cedar horizontal board and batten siding. There is a continuous ribbon of windows and open spindle grilles tucked in under the broad overhanging eaves, all of which is capped by a floating hip roof catilivering far beyond the tapered end of the building. The prow-like end forms further amplify the strong longitudinal axis of the building and visually extend the form far beyond its physical termination.



Tilton + Lewis Associates, Inc.

The comprehensive design firm has been heavily involved in the interior office planning field since it was created in 1972. Client projects encompass new, remodeling, and restoration commissions. Projects have ranged from 500,000 square foot corporate interior design programs to architectural and interior design services for specialty and residential projects.



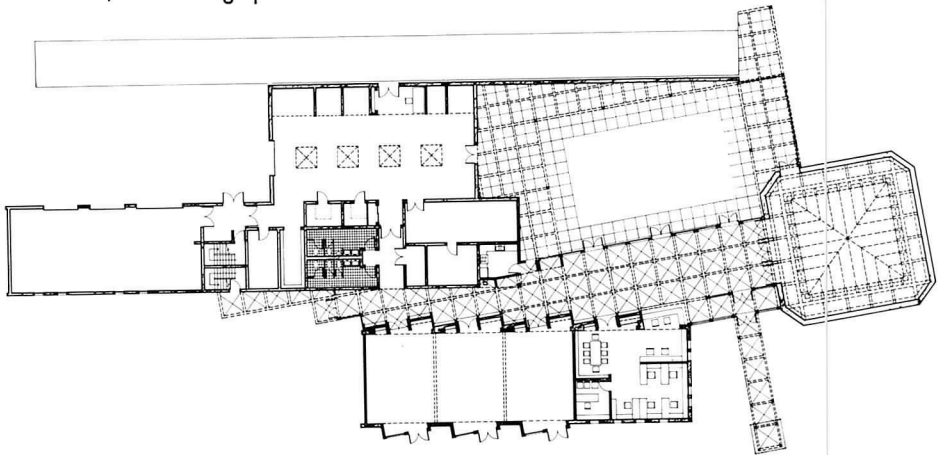
**Friendship Park Conservatory
Des Plaines, Illinois**

When the idea of developing a Garden Education Center was adopted, the Mount Prospect Park District decided that the logical location for this project would be adjacent to their existing greenhouse facilities. The Garden Center will be the focal point for volunteer programs. The new structure includes a new head house and workspace for the greenhouse, and a garage and service area. New public spaces will include classrooms, offices, a showhouse, and a glass enclosed atrium court. An enclosed courtyard for controlled outdoor exhibits is also planned. The parti evolved from the strong linear aspect of the two existing greenhouse sheds. Two linear structures, one housing operational areas and

the other public spaces, echo this linear stress. Future expansion for these areas would occur with the extension of the respective spine. The building is finished in flat black brick with natural aluminum trim and roofing. (John H. Nelson, Raivo Balciunas, Project Team.)

Environ, Inc.

The firm was formed in 1980 by John H. Nelson with Andrew Jaworski, specializing primarily in rehabilitation and interior architectural projects. The firm presently employs a staff of 28 and their project base has diversified to include life-care facilities, churches, community centers, restaurants, retail projects, and corporate headquarters.

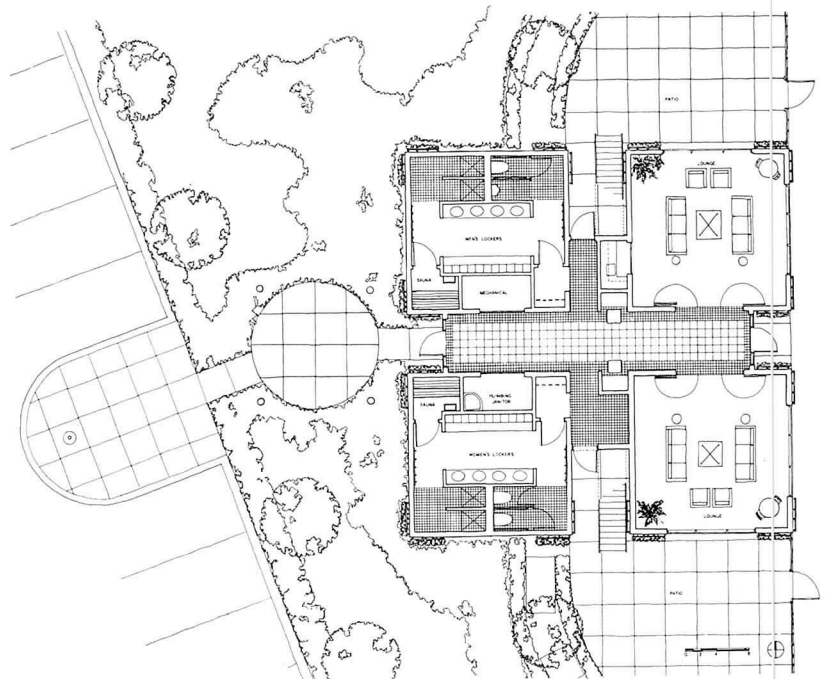


**Nonconnah Corporate Center Tennis Pavilion
Memphis, Tennessee**

The pavilion and two tennis courts are located on the edge of an office park. The pavilion consists of four parts: a men's and women's changing and shower rooms, and two meeting/party rooms. The rooms are serviced by a kitchen and audio visual facilities with cross circulation to the entry/tennis courts and to the outdoor patio. The outdoor stairs lead to the rooftop viewing area covered by four canvas tents. The trellis work on the structure's exterior partially encloses the roof terrace.

The pavilion is metal frame with stucco exterior, green trim and trellis, and yellow canvas tents. The interior is light oak trim on white plaster board, with quarry tile floors.

The pavilion is integrated with the trellis-covered tennis court fence giving the composition a larger scale than the individual parts suggest.



Nagle, Hartray & Associates Ltd.

The firm provides a full range of design and planning services for the built environment. The work includes retail, commercial, and institutional projects, with a high proportion of the practice devoted to all types of residential work. Recent work includes 401 E. Ontario, a 50-story rental apartment high rise; Deerfield Plaza, an office and shopping center in downtown Lake Forest.

Using Keynotes to Link Drawings and Specifications

By Susan Greenwald, AIA

Design firms are constantly seeking ways to improve the clarity of working drawings and to produce them faster. One technique used by a growing number of firms is keynoting.

Keynoting is a method of labeling drawing notes. It uses an alphanumeric system to identify each item; the alphanumeric codes are then listed together on the drawing sheet with a description of the meaning of each code. (Fig. 1)

A number of approaches to coordinating terminology used on drawings and in specifications have been tried. These include:

Coordinated lists of terms - The oldest method of coordination, and the one still most used, involves verbal communication between the specifier, the project manager, and the drafting staff along the lines of "What are we going to call this?" The problems with this method are many - drawings become cluttered with elaborate descriptions; trade names creep onto drawings; what is called "fiberglass insulation" in one place on the drawings may be called "batt insulation" in another and may be called "blanket type building insulation" in the specifications. Yes, the Contractor can usually figure it out, but we certainly aren't making it easy! (Fig. 2)

Standardized word abbreviations - This system was proposed by Master-Spec, but was dropped because the abbreviations were cumbersome and could not be remembered. Their potential advantage - being easy to recognize and remember - was not readily achievable.

Keynoting - Several variants of keynoting systems have been used. Most such systems use CSI Master-Format numbers to form a part of the keynote. While implementing use of a keynoting system in the office requires

Fig. 1 - Detail Keynoted

- Keynotes:
- 04200.6 Limestone lugged sill
 - 05120.3 4" sq. steel tube posts, bolted to precast slab
 - 06100.11 Standard pine wood trim shapes as shown
 - 07600.3 Copper through wall flashing above lintels
 - 07600.4 Copper through wall sill flashings
 - 07900.1 Sealant and backer rod
 - 08110.1 Hollow metal door frame, filled solid with grout
 - 08210.1 Recycled solid paneled wood doors with lites

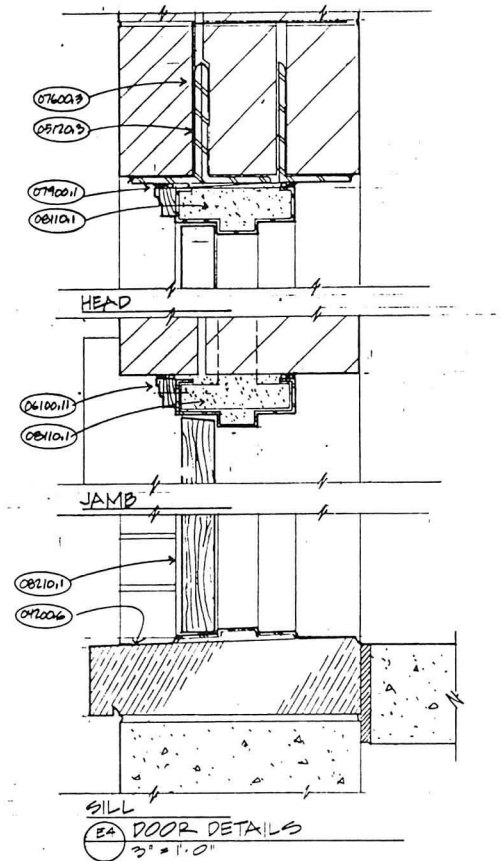
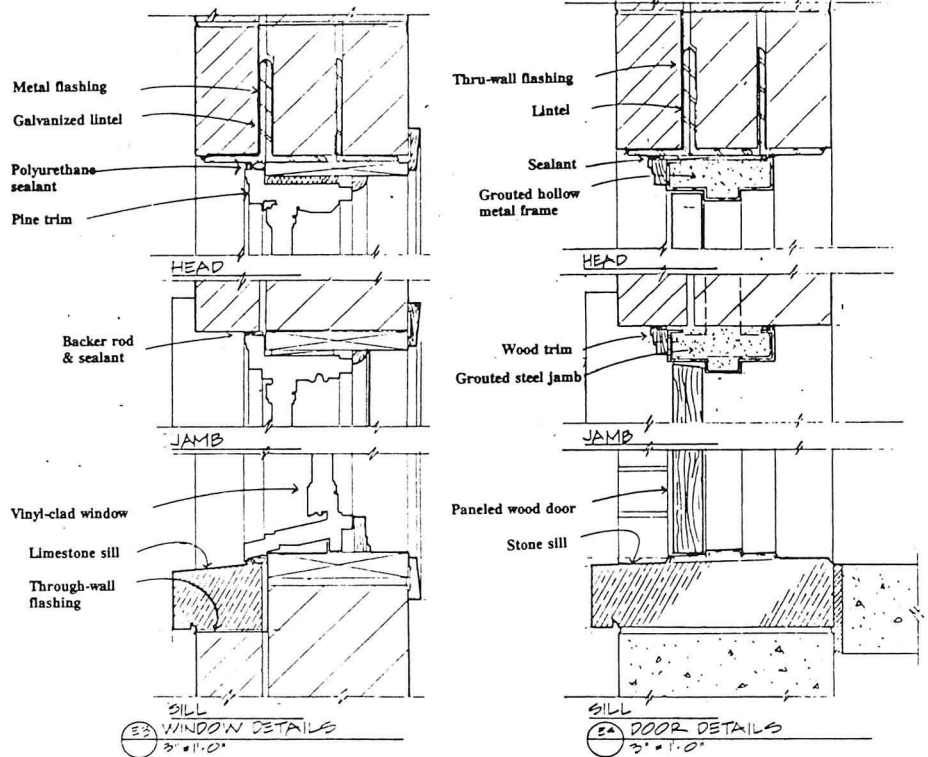


Fig. 2 - These details indicate typical inconsistencies in notes from one drawing to another within a set of drawings.



some planning and control, the benefits are numerous.

Benefits of Keynoting

Keynoting greatly reduces the amount of text on drawings, since each item is identified with a short code and described only once per sheet.

Coordination with specifications is greatly enhanced when the person preparing the detail must use a keynote tied to a specific specification section.

Think how much easier this is for the contractor - this system clarifies, for example, which steel is specified as structural and which as a metal fabrication, which insulation is specified in the "Insulation" section and which in the "Unit Masonry" section.

Changes are facilitated. If a decision is made to change fiberglass insulation to mineral wool, the change can be made in the keynote (once per sheet) rather than on each individual detail.

The system helps an office to standardize its approach to contract documents. Often, one project may specify cavity wall insulation in the masonry section, while another may place it in the insulation section.

Example: Hansen Lind Meyer has developed standardized 5-digit numbers for standard types of specialties, medical equipment, and manufactured casework needed for medical facilities. The first three digits of each number relate the item to a specification section; the last two digits identify the specific item. The project team shares a master list of designations; when items needed have been selected, preparation of specifications for those items is largely automatic.

The system may prove to be a gentle way to introduce intern architects to specifications organization. Next thing you know, specifications themselves may not be the intimidating beast many still fear!

Keynoting should help to maximize the capabilities of CAD by providing for a link between drawings, database, and text files. Jeanne Breslin notes that if keynotes are treated as attributes, you can then generate report files with the correct keynotes for each sheet.

ConDoc - A System for Implementing Keynoting

ConDoc, a Professional Development Program of the AIA developed by Duke Guzey and James Freehof, is a comprehensive system for standardizing organization of working drawings. The

system includes excellent recommendations for organizing drawing sheets, locating dimensions, targeting details, establishing work points, and other aspects of working drawing organization.

In addition, it recommends use of a keynoting system using two types of notes: Materials Keynotes and General Notes.

Materials Keynotes - Designate each item using the specification section number followed by a capital letter. The specification section numbers can be standard from project to project; the letters used are specific to the project. Simply begin with A and keep adding. Each keynote remains constant throughout the set of drawings.

Tip: To be even better organized, develop a keynote master list. Edit the master list to form each project's keynote list. Your specifier is probably best equipped to do this. In the master list, organize items in the same order that they appear in your specs. For example, if brick appears first, followed by ladder type reinforcing in Section 04200 of the specs, make keynotes "04200.A - Brick" and "04200.B - Ladder type reinforcing". Call the item by the same name in the specs and in the master list.

General Notes - Designate each note with "Note 1" etc.

Tabulate the Materials Keynotes in a column at the upper right hand edge of each sheet; list only those notes needed for that sheet. Tabulate the General Notes in a separate area just below.

Michael Geraghty, AIA, has been using the ConDoc system, proving that keynoting can be used successfully by a small office on small projects; keynoting is also used by larger firms such as Hansen Lind Meyer (as noted above) and Nagle Hartray Associates. The ConDoc developers report production cost savings as well as the greater clarity we are all seeking.

Susan Greenwald is sole owner of Archi-Text, specification consultants. She is editor of Construction Index, an annotated listing of architectural journals.

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The Interior Architecture Committee of the Chicago Chapter, AIA is proud to present its tenth anniversary commemorative publication.

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The Architecture of the American Summer: The Flowering of the Shingle Style by Vincent Scully. New York: Rizzoli International Publications, 1989. 192 pages, approx. 200 illustrations, hardcover, \$25, paper, \$14.95.

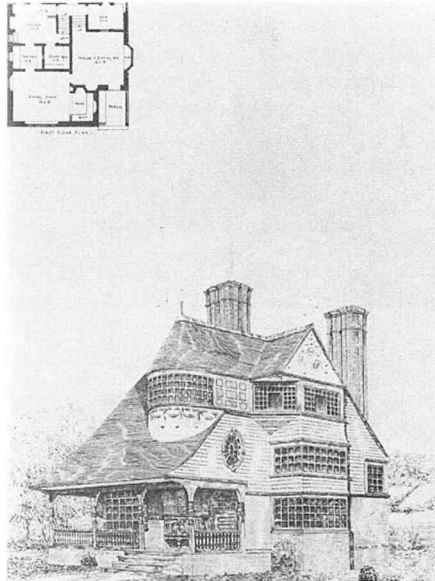
Reviewed by Alice Sinkevitch

Of all the national architectural styles in the nineteenth century parade, none was more lovely or more ephemeral than the Shingle Style. Although, as this volume demonstrates, the Shingle Style appeared in many states for several decades, the buildings themselves have had a very high mortality rate. The fragility of shingles usually caused their replacement or painting, frequently soon after a building's construction.

The Shingle Style reached its peak in the mid-1880s, most famously in the work of East Coast architects such as Henry Hobson Richardson, McKim, Mead & White, and Bruce Price. This new volume published by Rizzoli is a visual archive of many Shingle Style designs from the 1870s to the 1920s and ranges geographically from coast to coast.

This picture book is the inaugural volume in a series entitled "Documents in American Architecture," published by the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University. Art historian and re-discoverer of the Shingle Style Vincent Scully, sterling professor of Art History at Yale University, contributes an 11-page introduction.

Over 30 years ago, Professor Scully coined the phrase "Shingle Style" to describe a style of predominantly wooden structures, usually residential, recreational, or for public assembly that brought together disparate elements and materials from New England's Colonial architecture. Not as variegated as the Queen Anne building, the Shingle Style house or lodge was usually dominated by a few large geometric forms visually unified by shingles on both the roof and the walls. In contrast to the Queen Anne and the



more rigidly historicist Colonial Revival, Shingle Style houses were modern, experimental, playful, and as Professor Scully says, "objects of delight, full of confidence in their powers."

The book is a volume of 227 photographs and renderings, most seeing the light of day for the first time since their publication in journals such as *American Architect and Building News*, *Architecture and Building*, and *Inland Architect and Builder*. Not only the architectural stars of the day but also names lost to history, such as G.W.E. Field, A. Page Brown, and William H. Dabney, are featured. Local lights Solon S. Beman, Holabird & Roche, Howard Van Doren Shaw, and F. P. Burnham represent the Chicago practitioners of this style.

The book will not only delight the historians and architecture buffs but will undoubtedly serve as a visual sourcebook for architects practicing today. Professor Scully's classes at Yale and his other two books on the Shingle Style, the first published in 1955, have had a profound effect on a generation of architects. This volume will no doubt increase this influence, as it makes accessible once again a rich vein of architectural ideas expressed in inventive form, massing, and materials.

Terrazzo, edited by Barbara Radice. New York: Rizzoli. 160 pages, illustrated throughout, paper, \$20.

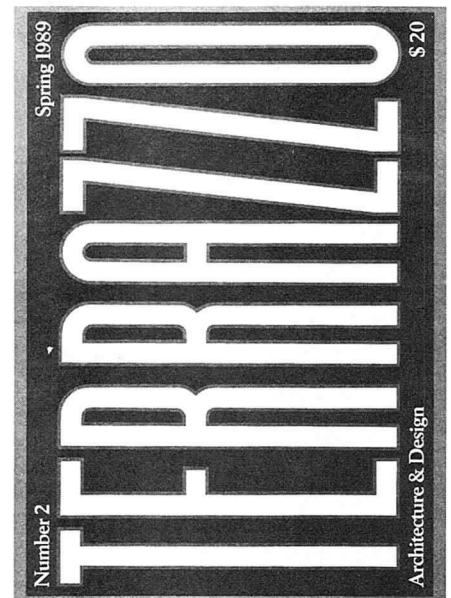
Zodiac I, edited by Guido Canella. New York: Rizzoli. 200 pages, fully illustrated, paper \$37.50.

Reviewed by Renee Sprogis-Marohn

For those of you who appreciate light summer reading but require a more provocative publication than *Metropolitan Home* or a less cumbersome catalog than *Lotus*, here are two new periodicals that deserve a second look.

Zodiac I and *Terrazzo* are the latest additions in the ever-expanding selection of architectural journals and magazines. Both periodicals hail from Milan, Italy, the design mecca of Europe, and both sustain a very international character and powerful graphic style.

Terrazzo, the more progressive and "artsy" of the two periodicals, is primarily pictorial in nature, with only five articles in the whole magazine. This includes Frank Gehry's essay on detailing, Joseph Rykwert's interesting discussion on the use of color in Greek art and architecture, as well as a rather blunt interview with Fran Lebowitz on



architects. And although each article and pictorial display was charming in its own right, I had a very difficult time ascertaining the overall intent or basic concept of the magazine. Perhaps this was the intent, for in the "Editor's Note," Barbara Radice expresses her concern over communicating a quality "that is not even there maybe." Still, ►

between the photographs of boys skateboarding (in the photographic essay called "Heroes") and the whimsical anatomical sketches of Francesco Clemente, there was a certain lack of cohesion that proved to be more frustrating than provocative, and at times the link to architecture and design seemed tenuous at best.

Zodiac I on the other hand, is actually a returning journal of architecture and urban planning. The original *Zodiac* was founded in 1957 by Adriano Olivetti and was one of the most internationally influential periodicals of its time until its cancellation in 1966. The new *Zodiac I* lists an impressive array of architects on its editorial board, including the likes of James Stirling, Aldo Rossi, and Richard Meier, and there is a direct correlation between their international reputations and the quality of the journal.

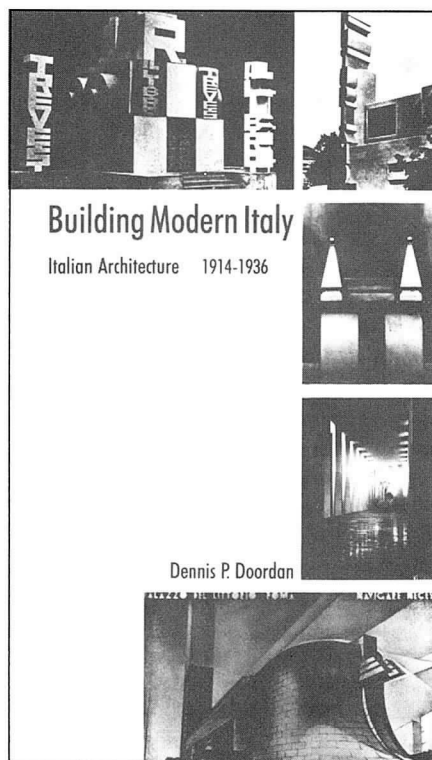
Like *Terrazzo*, this is a biannual publication, but there the similarities end. One of the objectives of *Zodiac I* is to "restore history to criticism," and although I did not see much in the way of critical analysis, the projects presented and their accompanying essays covered an interesting collection of projects and theories. Included in this issue is a compelling series of infill designs for the "urban void" by Ignazzaio Gardella, Aldo Rossi, and Guido Canella for the Milan Subway System. Also included are Richard Meier's Bridgeport Center, Gottfried Bohm's pedestrian bridge and railway station in Karlsruhe (bearing an unfortunate resemblance to some of the CTA's pedestrian bridges), and an essay on the Urban development strategies in Renaissance Italy by Manfred Tafuri.

Terrazzo and *Zodiac I* are well written and graphically enticing with their boldly-colored jackets and book-like format. Whether they survive the fickle impulses of the buying public remains to be seen, but for a quick, light read this summer bypass *Vanity Fair* and bring one of these to the beach instead.

Building Modern Italy: Italian Architecture 1914-1936 by Dennis P. Doordan. New York: Princeton Architectural Press. 147 pages, 94 b/w illustrations, paper.

Reviewed by Renee Sprogis-Marohn

In *Building Modern Italy*, Professor Doordan presents a chronological study of the birth and evolution of Italian architecture between the two World Wars. Architecture that was "responsive to the new cultural economic and political realities of modern Italy." Within a suitable framework of context and current



events, the author depicts the country's development of modern architecture and the three movements propelling it: Futurism, Novecentism, and Rationalism.

Futurism, the earliest movement, was a broad based effort with architects and artists alike striving toward a new cultural direction in Italy. Their aim, bluntly put by the sculptor Boccioni, was to "destroy four centuries of Italian tradition." In 1914 Antonia Sant Elia wrote the architectural supplement to the original Manifesto of Futurism of 1909 and thus established a new direction in Italian architecture. Futurist architecture was one of modern materials, anti-decorative and anti-historical in nature and responsive to the conditions of the modern age. However, Futurism, although the most visionary of the move-

ments, was not to be a "buildable" architecture. Thought to be too radical for its time, the Futurists' work was confined to a few temporary exhibition pavilions and idealistic paper architecture.

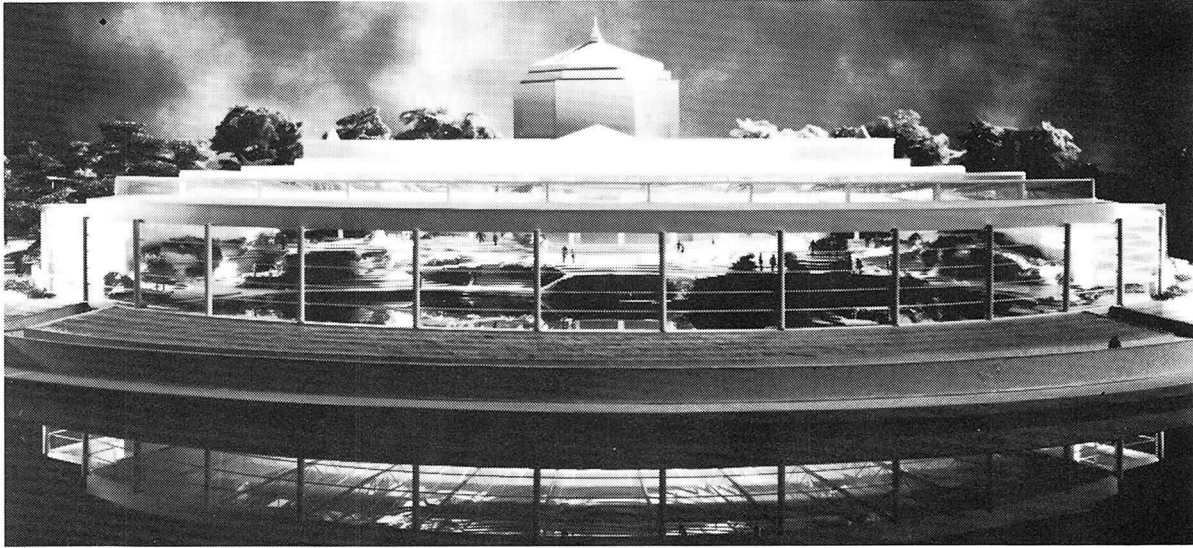
Novecentism, the conservative second movement, did not "reject the past as irrelevant to the present." Instead, the Novecento architects responded to the traditional architecture of Italy, with streamlined detailing and a new articulation of mural surfaces. Partially due to their involvement in World War I, this was a generation of architects who did not want to buy the traditions of Italy like the Futurists. Instead, they sought to establish a national identity in their work while still respecting the architecture of the past.

The Rationalists, were by far the most influential and the most successful of the movements. They did not advocate the radical concepts of the Futurists, nor the conservative approach of the Novecento movement. Instead, "they sought to provide the architectural expression for a political vision of unified, strong, and thoroughly modern country." Staunch supporters of Fascism and the architectural opportunities provided by it, the Rationalists built more public and industrial works during this period encompassing the late 1920s and 1930s. The development of modern Italian architecture is most visually evident in the Rationalist's range of work, from the early Casa Elettrica of 1929 to the powerful Santa Maria Novella Railroad Station of 1932, and finally, the Villa-Studio for an Artis, of 1933.

Building Modern Italy is concise, readable, and well done. The political climate of Italy, the influence of progressive European theory and practice, and the presentation of significant buildings and projects: these complex issues are all skillfully and clearly addressed.

This reader appeals to the author to provide more illustrations in the future companion volume. What a shame to only see one or two photos of the Novocomun, Sabuadia, or the University of Rome, when these and other works had such impact in the development of modern Italian architecture. This minor criticism aside, this volume is a must for any student of the history of modern architecture.

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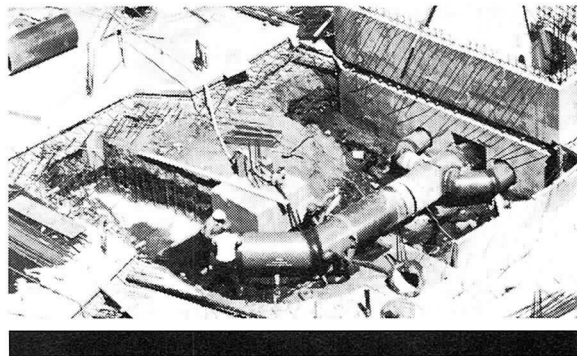
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THE CALENDAR



July/August

JULY

4 ▼
Chapter Office Closed

213th Birthday of the U.S.

11 ▼
CCAIA Executive Committee Meeting

8 a.m. CCAIA Board Room.

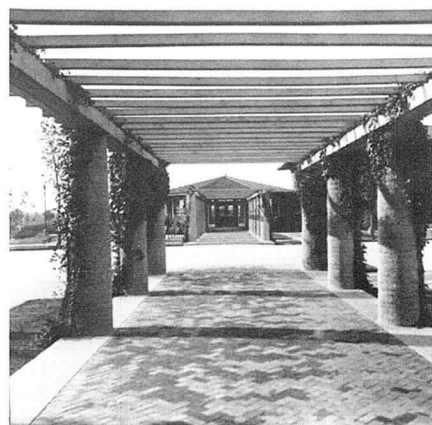
14 ▼
Profile Questionnaire Due

At Chapter office. \$50 late fee imposed beyond this date.

15 ▼
Deadline

Registration of entries for Rhode Island Affordable Housing Design Competition. See *Focus* Notebook and/or call 401/751-5566.

22 ▼
Exhibition Opening



A Breath of Fresh Air: Chicago's Neighborhood Parks of the Progressive

Reform Era: 1900-1925. Chicago Public Library Cultural Center.

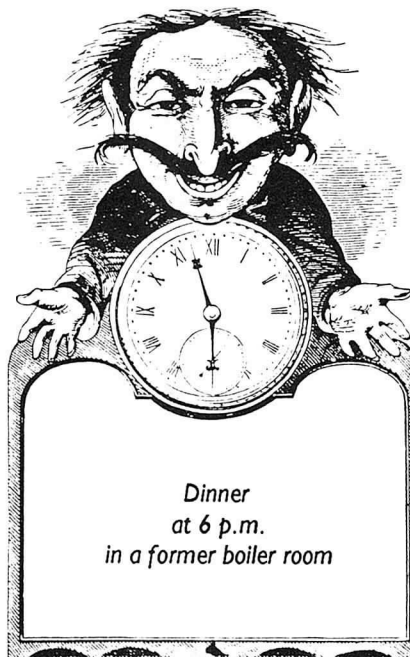
24 ▼
Exhibition Opening in DC

Joze Plecnik Architect, 1872-1957. Exhibition of the 20th-century Slav architect, focusing on Vienna, Prague, and Ljubljana, the architect's birthplace and site of many of his finest works. At AIA Headquarters in Washington, DC.

25 ▼
CCAIA Board Meeting

Noon. CCAIA Board Room.

CCAIA Dinner with an Architect



At Trattoria No. 10, 10 N. Dearborn. 6-8:30 p.m. \$25 members, \$35 non-members: Visa, Mastercard, American Express or check by July 17 to Chapter office.

29 ▼
Historic Park Tour

Three-hour bus and walking tour co-sponsored by Friends of the Parks. 1-4 p.m. \$4 Friends members, \$5 non-members. Reservations: 922-3307.

Clarke House Barbecue

Featuring rib lunch with corn-on-the-cob, punch, live musical entertain-

ment, and tours of the historic Clarke House. Noon-4 p.m. 18th and Indiana. Enter through gates on 18th St. between Prairie and Indiana Avenues. CTA buses #1, 3, and 4 stop at 18th & Michigan.

31 ▼
Entries Due

At Chapter office for *Art by Architects Competition*. Program information and entry form in May *Focus*.

AUGUST

1 ▼
Mies Revisited

Sponsored by CCAIA Interior Architecture Committee. Visit 860-880 and 900-910 N. Lake Shore Drive. 6 p.m. Meet in lobby of 900 N. Lake Shore Dr. \$10 members, \$15 non-members.

5 ▼
Historic Park Tour

Three-hour bus and walking tour co-sponsored by Friends of the Parks. 1-4 p.m. \$4 Friends members, \$5 non-members. Reservations: 922-3307.

8 ▼
CCAIA Executive Committee Meeting

8 a.m. CCAIA Board Room.

17 ▼
Slide Lecture

Hull House and the Neighborhood Park Movement with Mary Ann Johnson, director of Hull House. 5:30-7 p.m. Chicago Public Library Cultural Center. More information: 269-2926.

22 ▼
CCAIA Board Meeting

Noon. CCAIA Board Room.

28 ▼
RSVP Deadline

Dinner with an architect at Nick's Fishmarket, to Chapter office..

**Public Programs
coinciding with
the exhibit**

*A Breath of Fresh Air: Chicago's
Neighborhood Parks of the
Progressive Reform Era 1900-1925*

at the
**Chicago Public Library Cultural
Center**

July 22 - November 11, 1989

Historic Park Tours

Co-sponsored by Friends of the Parks

A three-hour bus and walking tour offered on Saturdays July 29, August 5, and September 16, 1-4 p.m. Tour includes six of Chicago's historic neighborhood parks. Tickets: \$4, Friends of the Parks members, \$5, non-members. For reservations: Friends of the Parks, 922-3307.

The following free programs will be held at the Chicago Public Library Cultural Center Theatre. For more information on these programs, call the Chicago Public Library Special Collections Division, 269-2926.

"Hull House and the Neighborhood Park Movement in Chicago"

A slide program presented by Mary Ann Johnson, Director, Hull House, University of Illinois at Chicago. Thursday, August 17, 5:30-7 p.m.

The Killing Floor

This critically acclaimed film is about the efforts by stockyard laborers to form an interracial industrial union resulting in the Chicago race riots of 1919. Wednesday, September 6, 5:30-7 p.m.

Chicago's Stockyards

A labor history film will be presented with an introduction by Dominic Pacyga, Professor, Liberal Studies, Columbia College. Wednesday, September 20, 5:30-7 p.m.

"Chicago's Neighborhood Parks: Past, Present and Future"

Two panel discussions will be given. The first is co-sponsored by LPCI and relates to today's difficult challenges in preserving the historic parks. The second is co-sponsored by the CCAIA Design Committee and will discuss visions for the parks of 2000-2025. Monday, October 2 and Wednesday, October 25, 5:30-7 p.m.

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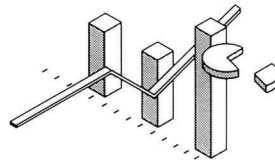
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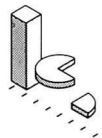
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▼
Frank Heitzman, AIA; Susan Rakstang, AIA; and Durwin Ursery, AIA; announce the formation of their firm, The Urban Resource Group, located at 1116 Lake St, Oak Park 60301. The new firm's phone number is 386-1444. Services the firm offers include architecture, planning, interior design, historic preservation, and restoration.

▼
Jocelyn Lum Frederick, AIA, has joined Perkins & Will's Chicago office as a project manager for the firm's healthcare practice. Frederick's 12-year career includes positions with Hansen Lind Meyer Inc and Solomon Cordwell Buenz.

▼
David Seglin, AIA, has announced the relocation of HSP/Ltd., a two-year-old firm whose projects include the design of the Metalworks, 1300 W. Diversey, a 32,000- square-foot heavy timber and masonry factory that was transformed into 20 custom residential lofts. The new address is 1725 W. North Ave., Chicago. The firm's phone number is 252-7100.

▼
Professional Affiliate member **Mary Jo Graf,** business development manager at Turner Construction Company/Special Projects Division, was the featured speaker at the June lunch seminar on Standard Forms 254 and 255 sponsored by the Chicago Chapter SAA.

▼
Green Hiltcher Shapiro, Ltd. has relocated to 1021 W. Adams, Chicago 60607. The telephone number remains 243-8230.

▼
William Lohmann, AIA, FCSI, is one of five members of the Chicago Chapter/CSI host committee for the 1990 national convention of the Construction Specifications Institute, which will be held in Chicago at McCormick Place.

▼
Anders Nereim, AIA, was the third alternate for this year's National Endowment for the Arts Advanced Design Fellowship at the American ►

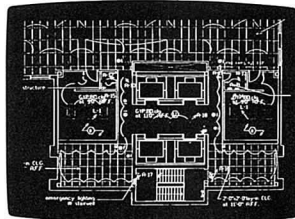
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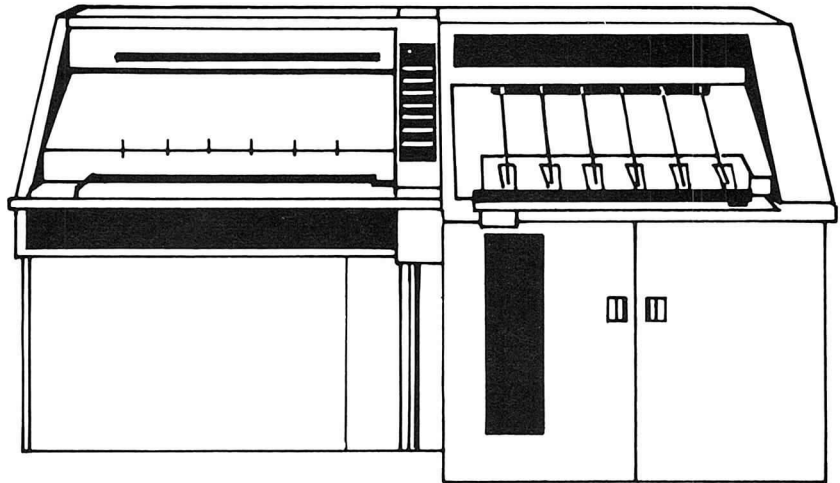
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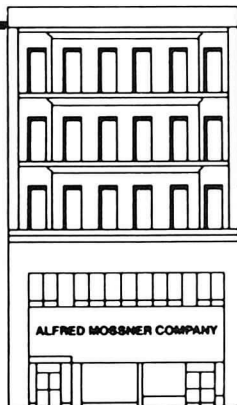
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▼
Stepping Up: On the cover of the May *Interiors* magazine - Neil Frankel, AIA, vice president/design principal of Perkins & Will's Interior Design Department; some of the women in the profession who have made an impact on design - Gergrude Lempp Kerbis, FAIA; Margaret McCurry, AIA; Cynthia Weese, AIA; and Diane Legge - who were featured in a recent *Chicago Tribune* Sunday TempoWoman section.

▼
Perkins & Will is a recipient of two of 13 awards recently presented in the 40th Annual Exhibition of School Architecture, sponsored by the American Association of School Administrators and the AIA. Honorable mentions were awarded to the firm for its designs of Desert View Elementary School in Sunland Park, NM and for Capital H.S., Santa Fe, NM.

▼
Anthony Belluschi Architects has won two awards from the International Council of Shopping Centers. Bridgewater Commons, a 900,000-square-foot retail center in Bridgewater, N.J., and The Galleria at Erieview, Cleveland, Ohio, a 207,000-square-foot urban retail center adjacent to a 40-story office tower, were both cited for Innovative Design and Construction of a New Center. Bridgewater Commons Development, anchored by Macy's Hahne's, and Lord & Taylor, also received the Somerset County (N.J.) Planning Board's 1989 Land Development Award.

▼
Members of the building team of United Airlines Terminal One at O'Hare were recognized by the **Chicago Building Congress** in a presentation of the Congress' 33rd Annual Merit Award, presented in May by **Harry F. Anderson, FAIA**, awards committee chair. Among those receiving certificates were Murphy/Jahn, A. Epstein and Sons, Inc., Turner Construction, the projects' subcontractors and suppliers.

▼
The River North Architectural Awards Competition, recognizing projects that reinforce the quality of the area and contribute to the spirit and dynamism of the River North community, invites entries in the following categories: New Construction, Interior Design-Showrooms/Retail, Interior Design-Business/Residential, Renovation, and Urban Design. Projects must have been completed after August ►



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1988 and must be located within the boundaries of River North (Chicago River on the south and west, Institute Place on the north, and State St. on the east). Entries and the \$25 entry fee are due Friday, October 6. To obtain an entry form, contact Elizabeth Beckman, 440-1584.

▼
The *Guide to Architecture Schools in North America*, the only complete survey of all accredited, degree-granting professional programs in the U.S. and Canada, has been revised and is available for sale at the Chapter for \$14.95 plus 8% tax and \$3 shipping. The guide contains descriptions of the 114 member schools and 40 affiliate-member schools of the Association of Collegiate Schools of Architecture.

▼
The 1988-89 IIT Chapter of the AIAS has received four national honor awards for accomplishments this year: the 1988-89 AIAS Chapter Honor Award (Best Chapter), President Honor Award to Michael J. Davenport, Special Accomplishment Award for "Mies Week" (an educational celebration honoring Mies' 103rd birthday), and the Educator Honor Award to Professor Alfred Caldwell. The IIT AIAS Chapter would like to thank everyone who made these outstanding achievements possible.

▼
A competition to design and construct a candlestick is co-sponsored by Audets and the Dawson Gallery in Rochester, NY. Judges will be Massimo Vignelli and Jack Lenor Larsen. Deadline for entry and \$10 fee is September 15. Selected entries will be on exhibition at Audets and Dawson Gallery November 3-28. Please contact Debra Audet or Beth King at 716-325-4880 for the entry form and/or more information.

▼
Architects, builders, designers, students in related fields are invited to enter the **Rhode Island Affordable Housing Design Competition**, sponsored by Rhode Island Housing and Mortgage Finance Corporation. Entrants may submit one entry per category: Best Single Family Design (suitable for urban, suburban, rural areas), \$5000 1st prize and \$2000 2nd prize; Best two-three Family Design (suitable for urban infill areas), \$5000 1st prize, \$2000 2nd prize; Best Design by a Student (in one-family or two-three family category), \$2000 1st prize. The registration deadline is July 15, and the registration fee is \$25 per entry, \$10 ▶

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for students. Submissions are due September 22. Registration/information: Jean Burritt Robertson, Rhode Island Housing and Mortgage Finance Corp., 60 Eddy St., Providence, RI 02903, 401/751-5566.

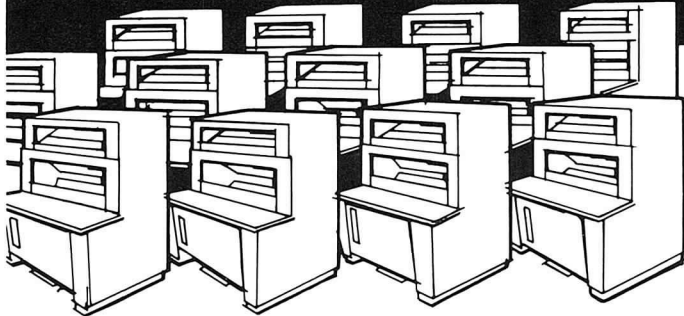
On June 3, dedication ceremonies officially opened **Northwestern University's Sculpture Garden** of the Mary and Leigh Block Gallery. **John Vinci, AIA**, is designer of the sculpture garden, which was formed with the eight recently acquired bronzes from the Leigh Block Estate: pieces by Jean Artp, Barbara Hepworth, Miro, Henry Moore, Jean Ipousteguy, and Jacques Lipschitz. A ninth sculpture previously donated by Leigh Block, has been moved from the entrance of the block Gallery to the sculpture garden. The gallery and garden is located at 1967 Sheridan Rd., Evanston.

The reproduction of **Frank Lloyd Wright's Usonian House**, designed for an upper state New York couple in 1955 but never built, has been erected on the grounds of the Museum of Science and Industry. Its setting, next to and under an aging maple, gives it a sense of having always been on this site, between the East Pavilion and the Henry Crown Space Center. Wright was there (in the guise of Lyman Shepard who portrays the famous architect) observing the ceremonies opening the house and the accompanying exhibition "In the Realm of Ideas" to the public. "Ideas" features approximately 160 pieces including photographic enlargements, details and renderings, and large-scale architectural models. Governor Thompson was there to unveil the Dana-Thomas House's exquisite double-pedestal art glass and bronze lamp, which is on display at the Museum, along with other furnishings and glass panels while the Springfield home is being restored. The exhibition is scheduled for Chicago throughout the summer, to September 4.

Oak Park's **Farson-Mills House**, 217 S. Home Ave., designed by George Maher in 1897, is open for guided tours every Saturday and Sunday from 2 - 3:30 p.m. For information call 878-1500.

CCAIA staff news: **Sandra Lusars** has left the Chapter to join the team at Decker and Kemp; **Cynthia Gordon** is counting the days to her wedding, a certain-to-be glorious affair held on September 2.

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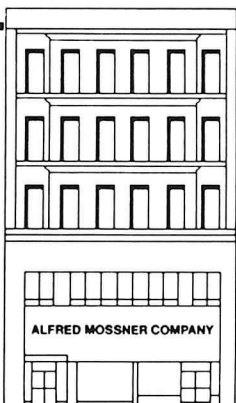
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