

AIA CHICAGO, A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

# FOCUS

June 1993



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**COVER:** TOM WELCH, AIA SKETCHES AN INTERPRETATION OF THE 1993 HOST CHAPTER PARTY, TO BE OFFERED SATURDAY EVENING, JUNE 19 AT WOLF POINT. THERE'LL BE MUSIC, FOOD, DANCING, AND A FABULOUS VIEW OF SOME OF CHICAGO'S GREAT BUILDINGS. PLAN ON IT!

# FOCUS

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# Be There!

## BE AT THE 1993 CONVENTION TO:

- ▶ Hear His Highness the Aga Khan, Southern California Edison CEO John Bryson, and senior U.S. government officials lead a multifaceted, multicultural, interactive exploration of the looming environmental crisis (Friday, June 18);
- ▶ Hear Mayor Jaime Lerner of Curitiba, Brazil, designer Peter Calthorpe, AIA, author of *Sustainable Communities*, and Letitia Eva Obeng, noted environmentalist from Ghana, explore the key principles of sustainable communities and how they should be developed (Saturday, June 19);
- ▶ Hear Sir Richard Rogers, Hon. FAIA; Jean Nouvel, Hon. FAIA; Helmut Jahn, FAIA; William McDonough, AIA; and Ralph Erskine, and others debate whether good design presupposes sustainability, and is architectural excellence enough? (Sunday, June 20);
- ▶ Hear Maurice Strong, secretary general of the Earth Summit in Rio de Janeiro, deliver the keynote address on the challenges and opportunities facing the design community (Monday, June 21);
- ▶ Participate in five new workshops: Better Practice Management, From ADA to Universal Design, Project Administration, Construction Management, and Total Quality Management for Better Firms, Projects, Clients, and Profits;
- ▶ Participate in nine professional development programs, which return by popular demand - Cost Estimating, Financial Management, Construction Contract Administration, The Sole Practitioner, Programming and Problem Seeking, ConDoc, and Doing Small Projects Successfully;
- ▶ Witness the AIA/UIA Awards ceremony and join in the reception on the evening of June 18;
- ▶ Join in the vast array of seminars, tours, and business sessions;
- ▶ Check out the exhibition floor for new products and technologies; **AND**
- ▶ **Experience An Evening Under the Stars**, when AIA Chicago rolls out the

welcome mat at Wolf Point, Saturday evening, June 19. Float down the River to the site, treat yourself to cocktails and hors d'oeuvres, a dinner buffet of fabulous foods from around the world, melt into magnificent desserts, dance to the music of Deja Vu Big Band, and thrill to a fireworks display. Don't miss it!

## Program Session Notice

### DANIEL BURNHAM REVISITED: IF BURNHAM CAME TO SCHAUMBURG

The Fellows of the American Institute of Architects are pleased to sponsor "Daniel Burnham Revisited: If Burnham Came to Schaumburg." If Burnham were alive what would he think of our highly dispersed suburban office and civic buildings and the lack of pedestrian links between them? Would he propose advancement of a strong regional identity? Following a presentation of the history and the implications of the 1893 Columbian Exposition and 1909 Chicago Plan, a panel will hear and respond to testimony on these and other questions.

The historical presentation will be given by University of Illinois at Chicago Professor Robert Bruegmann. The panel will be moderated by Journalist Ed Zotti and will include planner Barbara Berlin and sociologist Roberta Feldman.

This program will be presented at the AIA/UIA Convention Fellows Forum, June 20, 3-5 p.m., McMahon Room South, McCormick Place, 3201 S. Lake Shore Drive.

The program is open to the public. Please feel welcome to come and express your views.

**Joel V. Stauber, AIA**  
**Leonard E. Koroski, AIA**  
Co-Chairs,  
Planning and Urban Affairs Committee

## Convention Sponsors - They Helped to Make it Happen

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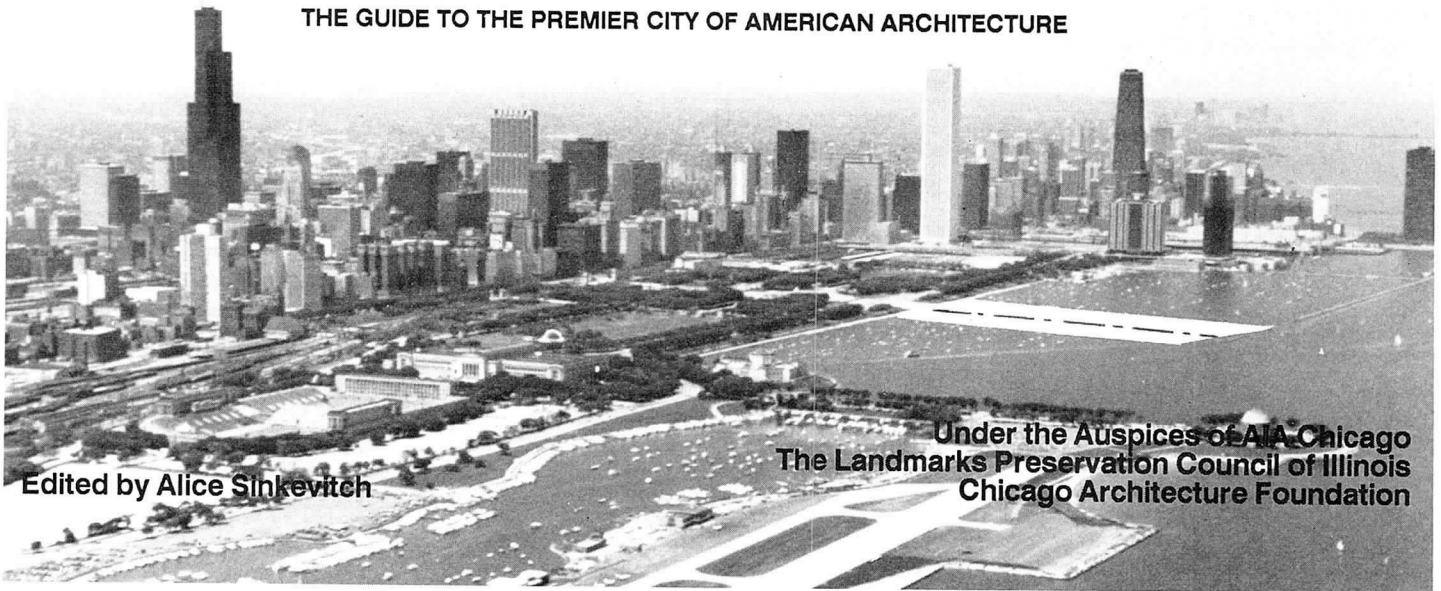
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# The AIA GUIDE TO CHICAGO

THE GUIDE TO THE PREMIER CITY OF AMERICAN ARCHITECTURE



Edited by Alice Sinkevitch

Under the Auspices of AIA Chicago  
The Landmarks Preservation Council of Illinois  
Chicago Architecture Foundation

## AIA GUIDEBOOK AVAILABLE AT PRECONVENTION PRICE

Through June 30, 1993, the *AIA Guide to Chicago* is available at a special preconvention price of \$22.95.

The Guide, the result of years of research and writing, will be the liveliest and most wide-ranging guide to Chicago's built environment. It is arranged geographically, so that users will experience the architecture of different areas and neighborhoods as conveniently as possible, either on foot or by car.

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*Thank you, committee chairs, for your dedication, and to the dozens of volunteers who helped make our  
convention dreams a reality.*

# As We Were - The 1969 Convention

When the last AIA convention in Chicago opened on June 22, 1969, Chicago's architects were taking up the cry of social responsibility, concern for the environment, making predictions about the future, and, of course advising themselves and each other on how to improve the architect's image - some favorite melodies. During the run of the convention, Sunday, June 22 to Thursday, June 26, and prior, the newspapers were filled with stories on convention plans, its



GERTRUDE KERBIS



SPENCER CONE



JACK TRAIN

tours, seminars, resolutions; the Chicago Chapter's lake airport study, what architects thought, the work of some of our greatest, and the most fabulous of soirees, the Great Train Shed party, when the Chicago Chapter, as host to the convention, pulled out all the stops for a party at Solon Beman's Grand Central Station at Harrison and Wells. And when the convention was over, it wasn't really over. On Kup's June 28 WMAQ-TV Saturday Nights show, Chicagoans watched Chicago architects Richard Bennett and Andrew Heard join Leslie Uggams, Drew Pearson, David Frost, and Lainie Kazan. We were terrific press!

It was time for "better" publicity for the city. As John Holabird mentions in the accompanying story of his memories on planning the Host Chapter Party, there was in the year before - 1968 - a disturbing air that Chicagoans breathed.

But by April 1969, two months before the convention, Chicago Chapter President Spencer Cone, FAIA, was pic-

tured in the *Chicago American* with George Romney, secretary of housing and urban development, when Romney was made an honorary chapter member. Cone, representing Chicago architects, pledged support to the federal model cities program. And just before the convention opened, *Chicago Today* interviewed Jack Train, FAIA, on changes taking place in the profession. He acknowledged that the architect "today" must place social responsibility above that of the client, be concerned with the entire community. Train also expressed concern over the universities not teaching beyond design, and the architect's lack of background in business.

We talked about progress and trends. One *Chicago Daily News* story, headlined "Modern architecture called anti-human," featured well-known women architects Tanya Waisman, FAIA, of the New York firm Katz, Waisman, Weber and Strauss; Chicago's Gertrude Kerbis, FAIA, and Sarah Harkness, FAIA, one of the founders of The Architects Collaborative in Cambridge,

Mass. Waisman, who spoke out against the idea of the "tower in the middle of a 40-acre park," was an early advocate for the environment. She noted that one of the problems architects face is preserving the land while meeting the need for housing. Kerbis, however, predicted more multi-use buildings in the future, and remarked, "We're going to have to do away with sentimental ideas about housing. At the same time," she said, "our natural resources should be developed." Technol-

ogy was being integrated into architectural practice, and Jack Train told us computers would save us manpower and money.

We spoke out on community issues. Mayor Richard J. Daley, in about 1967, proposed that another international airport be built in Lake Michigan off 31st Street. Chapter President Cone was busy informing news reporters at press conferences during the AIA convention of the Chapter's position: "There is no conclusive evidence such a lake site airport would not cause permanent damage to Lake Michigan and would not produce disastrous effects on a major segment of Chicago's population," the June 25 *Chicago Tribune* quotes him as saying. Generally architects felt the city had made a too-quick decision on building a major airport in Lake Michigan, reported the *Chicago Daily News*. Cone told the *News* that an AIA task force showed a need for much more research." Even newspapers in Freeport and Moline

*Continued on page 8*

# Annals of a Great Party

By JOHN HOLABIRD, FAIA

Everyone was a little bit edgy before the 1969 convention. The year before, in 1968, Chicago had "distinguished" itself by completely losing its cool. There was martial law in Lincoln Park and Grant Park and along N. LaSalle St., and after the King and Kennedy assassinations, the near West Side exploded into rioting, looting, and arson. The "city that works," as Mayor Daley used to proudly say, was not working very well at all. Organizations scheduled for conventions in Chicago canceled out and went elsewhere, but the AIA came, and it was a

good convention, with no untoward incidents.

I had run the Chapter Honor Awards program for several years, so apparently that made me the perfect one to organize and run the Host Chapter Party - a little get-together of 2,500 architects and their wives, which was supposed to be exciting and, of course, unforgettable. What do you do? Where can you take a group of 2,500? What will make the party fun? What will make it memorable? What will make it one-of-a-kind and architectural? What will it cost? And how can I do this ►

THE "GREAT TRAIN SHED PARTY," WEDNESDAY NIGHT, JUNE 25, 1969, AT THE SOON-TO-BE DEMOLISHED GRAND CENTRAL STATION, HARRISON AND WELLS. PHOTO, REPRINTED WITH PERMISSION FROM THE CHICAGO SUN-TIMES, COPYRIGHT, JUNE 27, 1969. PHOTO NEXT PAGE, JOHN HOLABIRD LEADS HIS SOON-TO-BE WIFE, MARSHA FERGESTAD, ALONG THE B & O TRACKS AT THE PARTY.



## As We Were

Continued from page 6

reported on the Chapter calling for a much larger study for a new airport.

Looking to the Great Lakes basin area, there was an AIA resolution urging the creation of a "grand design for the mutual economic progress" of Canada and the U.S. It specified concentration on "effective abatement of air and water pollution, the creation of consolidated transportation and power systems, and the architectural development of new towns and recreational facilities throughout the Great Lakes Basin."

AIA President George Kassabaum, FAIA said that water pollution would be the top priority item to be considered by a joint Canadian/U.S. Commission developing the proposed master plan.

We took a look at ourselves. President Kassabaum stressed that architects cannot remain "timid and content." Living in the future will not be rewarding if the only values that govern are "those of speed, efficiency, lowest first cost, and overwhelming technology. If we add an architect's understanding of the intangibles, which add quality to peoples lives, then there is a better future." And in 1969, as today, architects worried about how the profession will change: it was a primary topic of discussion during the convention. A *Chicago Tribune* interview with Donald Hanson, then head of the Department of Architecture at the University of Illinois, Circle postured that the problem for future architects is whether they will be prepared to handle the changes in attitudes and social customs - especially whether they can assume leadership in educating and directing the public as to what should be built and where.

It's good to begin anything with a challenge, ruffle the feathers a bit, hammer at a self-assurance that leads to apathy and mediocrity. It was Daniel P. Moynihan, President Nixon's assistant for urban affairs, who officially opened the convention at the Palmer House as keynote speaker. Moynihan seized the opportunity of having a captive architectural audience in the thousands to assail the architect for "effective indifference to improving the level of public design. What is needed is not monumental architecture, but architecture of intimacy, bringing people together in an experience of confidence and trust. Time has caught up with us. We have entered a time of trouble. Our revels are ended," said Daniel Moynihan, back in 1969 - or was it 1993?

## Great Party

Continued from page 7

and be at the office eight hours a day.

Bill Hartman and Al Shaw, two lions of Chicago architecture, invited me to lunch at the Chicago Club to calm me down. Their message was clear: involve the Chicago Symphony Orchestra (numero uno in the world) and Louis Sullivan's Auditorium Theatre, which had been recently restored by Harry Weese & Associates. I wasn't told *how* to arrange things, but did receive a vote of confidence.

I had designed and built enough stage sets and watched enough productions in my time to know that this host party needed a full-time producer; so with chapter approval I hired Helen Tieken Geraghty to assist with all the nitty gritty work. She had spent a lifetime in productions, from *Wheels are Rolling* at the 1933 Fair to fashion shows, debutante cotillions, et al. With her invaluable help we arranged contracts with the Chicago Symphony and with the Auditorium Theatre. Together we sketched out an evening program reliving the December 9, 1889, dedication of the theater, when Adelina Patti sang "Home Sweet Home" and Chicago dignitaries orated about the Columbian Exposition. We worked in the Symphony and a rapid-fire slide show of Chicago architecture and architects; so part of the evening was now accounted for, but what to do for the next six hours?

My heart had been set on moving everyone from the theater to S. S. Beman's magnificent Grand Central Station, from which the Capitol Limited used to depart in the grand old days of Chicago railroads. The station was architecturally exciting in the "Great Train Shed" tradition: it had a huge carriage entry, which could double as a dance area, and it was just four or five blocks from the Auditorium. Everyone said I would be doomed to disappointment. I was turned down point-blank by the local station manager. I explained the many marvelous cultural spin-offs, but he was not at all impressed. I mentioned this total failure to my cousin and boss, Bill Holabird, who to my complete amazement said that he knew the president of the Baltimore & Ohio and would give him a call. An agreement was reached with the stipulation that one train remain scheduled each day into the station, and that we clean up the place. I was elated! How about that for skipping over some



red tape!

Helen Geraghty, my committee and I laid out spaces for three different bands, ten bars and food stations, temporary platforms to convert tracks to a dance floor, lighting equipment to enhance the trusses. We arranged to hire an army of ushers, barmen, waitresses, security, plus a clean-up service to report at 3 a.m. to put the place back together.

The last problem was how to move a bunch of architects from the Auditorium Theatre to the Great Train Shed. Earlier that year I had met the president of the Royal Architectural Institute of Canada, who visited us at our Honor Awards and planned to return for the convention. While chatting he mentioned that he was an officer in the famous Canadian kilted regiment, the 48th Highlanders, which I could remember parading at the 1933 World's Fair. To my lasting credit, I said to him, "Why not bring the Band to Chicago for the convention," and to *his* lasting credit, he replied, "Why not!" And bring them he did!

So, after one and one-half hours of good music and entertainment at Louis Sullivan's Auditorium Theatre, the audience discovered that waiting for them to join ranks was the glorious bagpipe band of the 48th Highlanders in full regalia, complete with drummers in leopard skin tunics. Everyone marched westward in giddy procession to the skirl of the pipes and the beat of the drums. (I sometimes think that moment was one of the highpoints of my life.)

It turned out to be a great party!!!





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## The Other Anniversary: The 1933 Century of Progress Exposition



By ERIC EMMETT DAVIS, AIA

If you are reading this issue of FOCUS at the 1993 AIA Convention, at McCormick Place, you are doing so on the site of a less well-known World's Fair, which like the 1893 Columbian Exposition celebrates an anniversary this year. In the summer of 1933, and again in 1934, Chicago's south lakefront was host to the Century of Progress Exposition. Conceived in time of prosperity, yet held during the Depression, the '33 Fair

was markedly different from the White City.

Having experienced another period of remarkable growth in the early part of the 20th century, Chicago was once again eager to show itself off. The "Century of Progress" was a reference to the founding of the city, although the actual legal incorporation was not until 1837. (Chicagoans were not diverted by such technicalities, and besides, it made such a handy parallel to 1893.)

From an architectural standpoint, the main difference was stylistic; while

1893 was the Neoclassical - some would say Baroque - White City, the Century of Progress was a reflection of the American Art Deco. There is a curious parallel between the official architecture of the fairs and the concurrent cutting edge of design. Just as the Classicism of 40 years earlier tended to overshadow the great accomplishments of the Chicago School (and the nascent Prairie School) in the popular press, the official Deco of the '33 Fair - by the time it was finally constructed - tended to overshadow the first phases of Modernism.

*Chicago is celebrating the 100th anniversary of the 1893 World's Columbian Exposition, with a great many special events reported on in our April FOCUS. This month we give you a glimpse of the 1933 Century of Progress - the other Fair with an anniversary this year.*

On the other hand, the two fairs both tended to be closer to the "leading edge" in terms of their urbanism. While the White City was a major impetus for the City Beautiful movement, the Century of Progress was an early example of more Modern city form; a more pluralistic city of figural monumental forms in a park-like setting, purposely devoid of a predominant spatial order. But that was not the way it started.

The Century of Progress was planned somewhat as a response to the 1925 Exposition des Art Decoratifs in Paris. Edward Bennett, who launched his career as co-author with Burnham of the 1909 Plan of Chicago, had been enchanted by the recent fair in his beloved Paris. He saw the 1933 Fair, to be built next to the new Grant Park that he had largely designed, as an opportunity to end his career on an equally glamorous note. A committee was formed to plan the exposition, led by Bennett and including Burnham's son Hubert, and they set out in the late 1920s to produce a grand plan for a classical city-fair. Another member of the committee, Raymond Hood, was originally supportive of this more classical direction, but as 1933 approached, Hood became swayed by other aspects of the 1925 Paris Exposition and led the committee steadily away from the original, highly classical plans. This move away from a symmetrical, axial urbanism was hotly contested, but eventually Bennett lost out to Hood and his supporters.

When the Century of Progress was first conceived, there was a desire to outdo the 1893 World's Columbian Exposition. Yet, even in the boom period of the mid-1920s it was realized quickly that comparable financial resources were not available. In this regard, the eventual shift away from Classicism toward the Art Deco was useful; not one would ever confuse the streamlined forms of this Fair, evident even in the trains that carried people to it, with its predecessor. Another significant difference that emerged was the use of color. As the Depression set in, resources for such civic extravagances diminished rapidly. This led to a

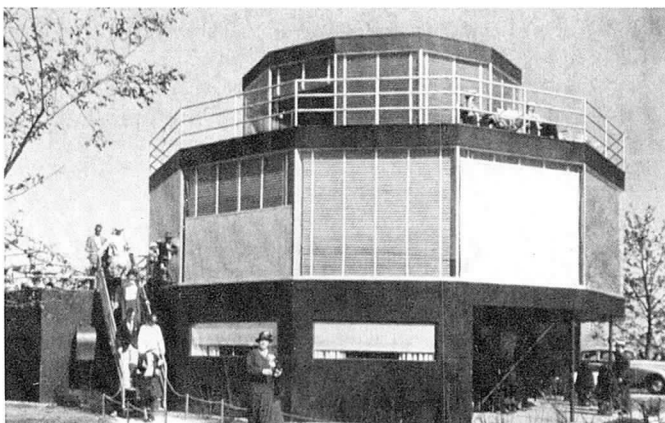
decision to emphasize vibrant color on less expensive and smaller pavilions. Joseph Urban was retained to coordinate the color design, and he created two markedly different schemes in shockingly bold colors for the two years that the Fair ran (it was reprised in 1934 with a fresh coat of paint.)

Of course, between the time of the Fair's conception and its opening, the world's creative stylistic muse had moved on. Remember, the Weissenhof Seidlung had happened between the time the Century of Progress was conceived and the date it opened. The prevalent Art Deco, embraced even by Bennett in his United States Pavilion, was now just as much embedded in the mainstream as the Classicism of the 1893 Fair, and the avant garde was onto something else. Just as the Columbian

Exposition had given little clue of the emerging work of Sullivan and Wright, the Century of Progress showed few signs of the rising Modernism. Nevertheless, George Fred Keck's House of Tomorrow and Andrew Rebori's Brick House gave clues to the careful observer about what was to come. It is possible to see these houses, radical departures embedded in this Fair, as similar to Melnikov's famous pavilion in the 1925 Paris Exposition, or indeed as correlaries to Sullivan's lone polychrome dissent among the hegemonic White City. Maybe the 1933 Century of Progress Exposition wasn't so different after all.

*-Eric Davis is a part of the office of Research and Planning, Chicago Park District.*

THE ILLINOIS HOST BUILDING. PHOTOS THIS PAGE FROM THE "OFFICIAL PICTURES" GUIDE, COURTESY OF THE CHICAGO PARK DISTRICT.



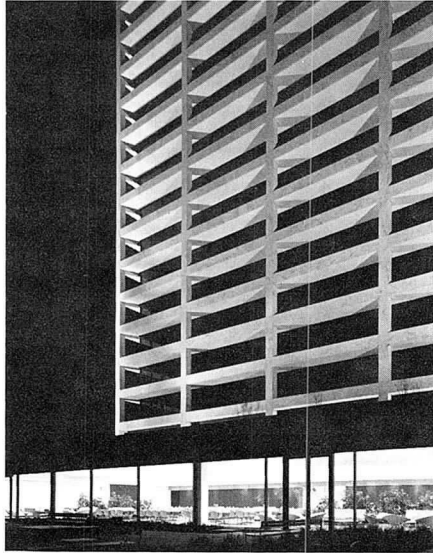
HOUSE OF TOMORROW, GEORGE FRED KECK. THE HOUSE STILL EXISTS, MOVED TO A SITE NEAR THE INDIANA DUNES STATE PARK.

FACING PAGE: BIRD'S-EYE VIEW OF EXPOSITION LOOKING SOUTH. PHOTO, COURTESY OF THE CHICAGO PARK DISTRICT.

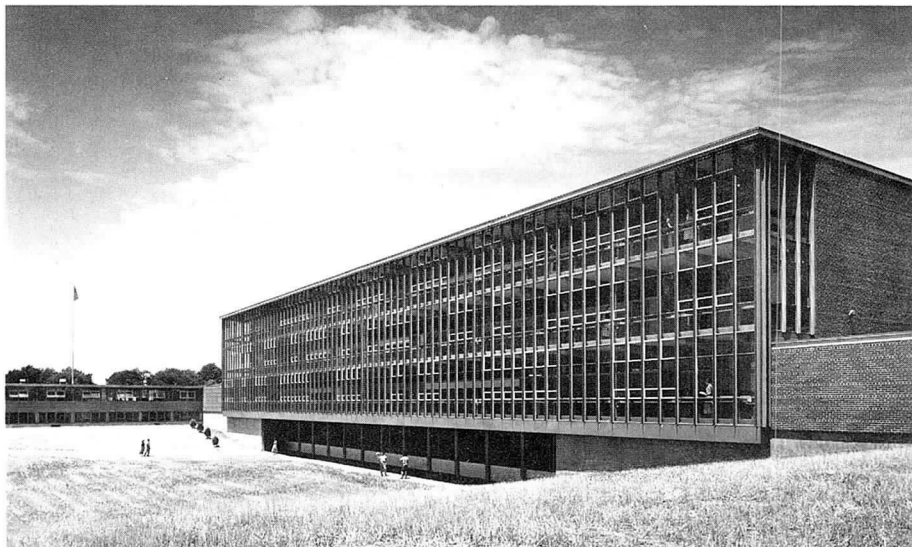
# Chicago's AIA Honor Awards History

*It was in 1949 that the American Institute of Architects initiated its Honor Awards program, and in 29 of those 44 years the projects of Chicago firms received recognition. The biggest dry spell was the decade of the '60s, when there were five years with no Chicago winners. But in 1955, 1987, and 1983 each there were four winning projects from our firms. It is interesting to note that in the first program, the 17 winning projects were in just two categories, residential and schools, telling the post-war story of burgeoning families and communities. And, of course, over the years the picture has changed to a wide range of project types.*

*The February FOCUS presented Chicago firms that have won Honor Awards in the past decade. This month, as promised in the February issue, we give you the firms who have received Honor Awards since the program's inception.*



TWO EARLY HONOR AWARD WINNERS. (ABOVE), BMA TOWER, KANSAS CITY, MISSOURI, SKIDMORE, OWINGS & MERRILL, 1964. PHOTO, EZRA STOLLER, ESTO; COURTESY OF SOM. (BELOW) KEOKUK SENIOR HIGH SCHOOL AND COMMUNITY COLLEGE, KEOKUK, IOWA., PERKINS & WILL (1954). TWO OF P&W'S SCHOOLS RECEIVED HONOR AWARDS IN 1954; THE OTHER, NORMAN HIGH SCHOOL, NORMAN, OKLAHOMA. PHOTO, HEDRICH-BLESSING, COURTESY OF PERKINS & WILL.



**1949**

Award of Merit  
**Perkins & Will**  
Rugen Elementary School  
Glenview, Illinois

**L. Morgan Yost**

Mr. and Mrs. Norman C. Deno Residence  
Highland Park, Illinois

**1951**

Award of Merit  
**Pohlmeyer and Pohlmeyer; Skidmore, Owings and Merrill**  
Northern Indiana Hospital for Crippled Children  
South Bend, Indiana

**Schmidt, Garden and Erickson**

Xavier Hospital  
Dubuque, Iowa

**1952**

Award of Merit  
**Skidmore, Owings & Merrill**  
Illinois Children's Home and Aid Society  
Chicago, Illinois

**1954**

Honor Award  
**Perkins & Will; Caudill, Rowlett, Scott, Associates, associate architects/engineers**  
Norman High School  
Norman, Oklahoma

Award of Merit

**Perkins & Will**  
Keokuk Senior High School and Community College  
Keokuk, Iowa

**Skidmore, Owings & Merrill**

Sawyer Biscuit Company Plant  
Melrose Park, Illinois

**1955**

Honor Award  
**Pace Associates; Charles B. Genter, architect in charge**  
General Telephone Company of the Southwest  
San Antonio, Texas

1973 AWARD WINNING TIME AND LIFE BUILDING, CHICAGO, HARRY WEESE AND ASSOCIATES. PHOTO, COURTESY OF HARRY WEESE ASSOCIATES.



Award of Merit

**George Fred Keck, William Keck**  
Sigmund Kunststadter Residence  
Highland Park, Illinois

**Skidmore, Owings & Merrill**  
Service Schools  
Great Lakes, Illinois

**Skidmore, Owings & Merrill** (San Francisco Office with Walter Netsch, Design Partner)  
U. S. Naval Postgraduate School  
Monterey, California

**1960**  
Award of Merit  
**Perkins & Will**  
Administration and Research Center  
International Minerals and Chemical Corporation  
Skokie, Illinois

**1964**  
**Skidmore, Owings & Merrill**  
BMA Tower  
Kansas City, Missouri

*Commencing in 1967, the Awards of Merit category was discontinued and all awards became Honor Awards*

**1967**  
**Skidmore, Owings Merrill**  
Vannevar Bush Center for Materials Science and Engineering  
Massachusetts Institute of Technology  
Cambridge, Massachusetts

**1968**  
**C. F. Murphy Associates**, supervising architect; **Skidmore, Owings & Merrill**, associate architect; **Loebl, Schlossman, Bennett and Dart**, associate architect  
Chicago Civic Center  
Chicago, Illinois

**1969**  
**Harry Weese and Architects; Crombie Taylor**, consulting architect  
Auditorium Theatre Restoration  
Chicago, Illinois

**1970**  
**Harry Weese and Associates**  
Milwaukee Center for the Performing Arts  
Milwaukee, Wisconsin

**Shipporeit-Heinrich, Inc.**, architect; **Graham, Anderson, Probst and White**, associate architects  
Lake Point Tower  
Chicago, Illinois

**1972**  
**C. F. Murphy Associates**  
McCormick Place On-the Lake  
Chicago, Illinois

**1973**  
**Loebl, Schlossman, Bennett and Dart**  
St. Procopius Abbey  
Lisle, Illinois

**Harry Weese and Associates**  
Time and Life Building  
Chicago, Illinois

**1974**  
**Holabird & Root**  
4A Equipment Building, Illinois Bell Telephone Company  
Northbrook, Illinois

**Skidmore, Owings & Merrill**  
The Republic  
Columbus, Indiana

*Commencing in 1976, the Honor Awards was divided into two categories. The Honor Awards Jury for Current Use considered new projects designed and completed within the past seven years. The Honor Awards Jury for Extended Use selected projects of the past seven years*

*that involved restoration, rehabilitation, or adaptive use.*

**1976**  
Current  
**C. F. Murphy Associates**  
Crosby Kemper Memorial Arena  
Kansas City, Missouri

**1977**  
Current  
**Harry Weese & Associates**  
William J. Campbell Courthouse Annex  
Chicago, Illinois

Extended Use  
**Jerome R. Butler, Jr., City Architect**  
Navy Pier Restoration  
Chicago, Illinois

**1978**  
Current  
**Skidmore, Owings & Merrill**  
Addition, Art Institute of Chicago  
Chicago, Illinois

**1979**  
Current  
**C. F. Murphy Associates**  
Angela Athletic Facility  
St. Mary's College  
Notre Dame, Indiana

Extended Use  
**Holabird & Root**  
Chicago Public Library and Cultural Center  
Chicago, Illinois

**1980**  
Current  
**Holabird & Root**  
Environmental Health Laboratory  
St. Louis, Missouri

**1981**  
Current  
**Skidmore, Owings & Merrill**  
Banco de Occidente  
Guatemala City, Guatemala, Central America

Extended Use  
**Chrysalis Corporation Architects** (predecessor firm to Valerio Associates)  
38 East Schiller  
Chicago, Illinois ►

## WINNERS

Extended Use

**Nagle, Hartray & Associates**

The Oaks, Housing for the Elderly  
Oak Park, Illinois

1982

**Joseph W. Casserly, with Stanley Tiger-  
man & Associates**

Illinois Regional Library for the Blind and  
Physically Handicapped, Chicago



CONRAD SULZER  
REGIONAL LIBRARY,  
CHICAGO, HAMMOND  
BEEBY AND BABKA,  
JOSEPH CASSERLY,  
CITY ARCHITECT: A  
1987 HONOR AWARD  
WINNER.

Extended Use

**Office of John Vinci, Inc.**

Scoville Square Building, Oak Park

*Commencing in 1983, the Current Use  
and Extended Use Juries merged into  
one Honor Awards Jury. Both new  
projects and previously built projects are  
judged by the one jury.*

1983

**Skidmore, Owings & Merrill**

Haj Terminal, King Abdul Aziz Internation-  
al Airport, Jeddah, Saudi Arabia

1984

**Hammond Beeby and Babka**

Addition to Northshore Congregation  
Israel  
Glencoe, Illinois

**Kohn Pederson Fox/Perkins & Will**

333 Wacker Drive  
Chicago, Illinois

**Tigerman Fugman McCurry**

Weekend House  
Southwest Michigan

1986

**Krueck & Olsen**

Steel and Glass House  
Chicago, Illinois

1987

**Hammond Beeby and Babka**

Conrad Sulzer Regional Library  
Chicago, Illinois

**Murphy/Jahn**

O'Hare International Airport Rapid Transit  
Extension  
Chicago, Illinois

**The Restoration Committee of the  
Frank Lloyd Wright Home and Studio  
Foundation**

Restoration of the Frank Lloyd Wright  
Home and Studio  
Oak Park, Illinois

**Tigerman, Fugman, McCurry**

Private Residence  
Western Connecticut

1988

**Murphy/Jahn**

United Air Lines Terminal One  
O'Hare Airport, Chicago  
Skidmore, Owings & Merrill  
United Gulf Bank  
Manama, Bahrain

1989

**Hammond Beeby and Babka**

Hansen House  
Wilmette, Illinois

**Perkins & Will**

Desert View Elementary School  
Sunland Park, New Mexico

**Tilton + Lewis**

Meyer May House Museum  
Grand Rapids, Michigan

1990

**Perkins & Will, Chicago and New York**

Capital High School  
Santa Fe, New Mexico

1991

**Hammond Beeby and Babka**

Daniel F. & Ada L. Rice Building  
The Art Institute of Chicago  
Chicago, Illinois

**Ross Barney + Jankowski**

Glendale Heights Post Office  
Glendale Heights, Illinois

**Tigerman McCurry, architect, with  
Yoshihide Kato, The Zenitaka Corpora-  
tion, associate architect**

Fukuoka Mixed Use Apartment Building,  
Fukuoka, Japan

**Frank O. Gehry & Associates, Inc., ar-  
chitect; Dreyfuss & Blackford Ar-  
chitects, associate architect; Tigerman,  
Fugman & McCurry, consulting ar-  
chitect for A/V building**

Herman Miller, Inc.  
Rocklin, California

1993

**Hammond Beeby and Babka**

Hole-in-the-Wall-Gang Camp  
Ashford/Eastford, Connecticut

**McCluer**

Rookery Building  
Chicago, Illinois

**Perkins & Will**

Morton International Building  
Chicago, Illinois

**Valerio-Associates**

Colton Palms  
Colton, California



Linea L White/GP. Blanc/GP.

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# The Architect's New Clothes

By PETER J. EXLEY, AIA

couture is rarely considered his greatest accomplishment. In his biography *My Father Who is on Earth*, John Lloyd Wright described dresses that his father designed "in order to harmonize" with the interiors of the Coonley and Martin houses. Wright, no doubt frustrated by his client's inconvenient occupation of his designs must have felt it necessary to blend them in with his architecture. Likely also of this genre is the dress worn by Catherine Wright (fig. 1) as she graces their Oak Park home. Little else is documented of this diversion to Wright's career.

Far less subtle and a great deal more memorable is the image of William van Alen and his cronies at the 1931 Beaux-Arts' Ball at the Astor in New York. Van Alen's portrayal of himself as his Chrysler building, whilst admittedly fancy dress, is probably the ultimate in architectural expression via dress.

The modern day equivalent is, of course, Helmut Jahn, a fact that has not escaped the architectural press, who note "the similarities between what Helmut puts on and what he puts out.... If manners make the man, so it seems here that dress drives the designer." (*Progressive Architecture*, February 1990). Whilst Jahn's attire is without the gargoye shoulder pads and deco-harlequin pants, his description as the "Flash Gordon of American Architecture" (fig. 2) conjures up certain unmistakable parallels with the Van Alen deco masterpiece.

This mimicry of synthesis of clothing with architecture is interesting in that it is an application or (in Wright's case) an accessory to the architectural idea; Van Alen's attire is the playful extreme, Wright's, perhaps, a subtle inconvenience (hopefully the architecture works without the clothes, and, of course, we know it does). Jahn's achieves a practical and stylish statement, presumably one of the goals in both his architecture and dress. The imagery, or fashion statement, portrayed by each of these images is very much of its era.

A recent front page *Wall Street Journal* article described the decline of couture in the clothing industry, blaming the economy and the shift of consumer "taste" to more value conscious clothing available at the mall. The high priced, stodgy salons are closing their doors; those remaining have diversified their product and are offering a more affordable range of fashions in amongst the big ticket designer items that were until recently their raison d'être. All of this seems to parallel quite nicely with the way architectural firms are adjusting their habits; being more patient in waiting for that big job and in the meantime offering enthusiasm, service, and value to more mundane projects to ensure the longevity of their practice.

Such similarities in the operation of architectural and clothing salons are perhaps not so startling considering the nature of their respective products. Both are indispensable art forms in our everyday lives, and both are greatly influenced by current styles and vogues, not to mention economies. Not surprisingly then, amongst other design distractions, 20th century architects have occasionally fascinated themselves with clothing. Thus, trying not to open that old can of architectural worms, I am going to talk about architects and fashion.

Although architects have this itch to extend their design repertoire to everything under the sun, our own clothing creations are relatively rare considering the volume of our creativity this century. It is interesting to see (somewhat too briefly here) some of the significant examples of how architecture and clothing interconnect on occasion to express broader issues.

## FROM WRIGHT TO JAHN - CLOTHING IS ARCHITECTURE

Naturally, the story can begin with that sometime Chicagoan and natty dresser, Frank Lloyd Wright, whose vivacious



FIG. 1. CATHERINE L. WRIGHT. COURTESY OF FRANK LLOYD WRIGHT HOME & STUDIO FOUNDATION, H&S180.

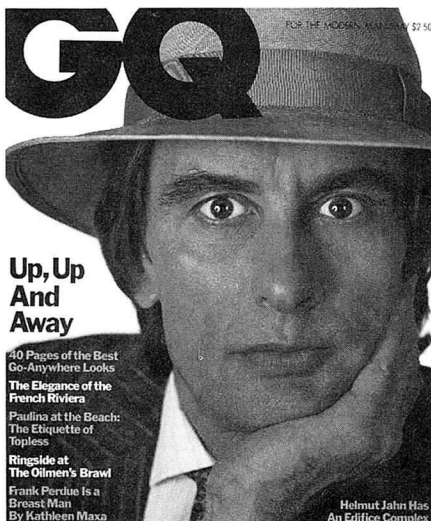


FIG. 2. HELMUT JAHN. COURTESY OF MURPHY/JAHN.



## READY-TO-WEAR ARCHITECTURE

Clothing designed or generated by architectural ideas is a relatively more precise science. Structure, one of the most successful retail clothing outlets in the United States, is wholly themed around architecture, with a "distinct international flavor mixed with both the classic Palladian and modern architectural styles" (according to their annual report). It is a little humorous for us as architects to see Mies and LeCorbusier quoted on the walls of these stores, or to see Andrea Palladio as the sample credit card holder instead of John Doe.

This is not clothing designed by architects: it is quality clothing marketed via popularized cliché's taken from a profession that has (presumably the MBA's on staff have done their homework very well here) strong, appropriate values, looks good, maybe even cool, and does it within a budget. A recent Structure T-shirt extolling the virtues of preservation over a depiction of the Chrysler building (obviously an edifice that makes the transition to fabric rather well) epitomizes this message via its application on a uniform of youth.

Michael Graves conveyed a similar message (to an older audience) via "The Significance of Classic Structures," an ad campaign that ran in national magazines promoting Dexter shoes. Presumably, somewhere within these same principals, it can be argued that by wearing his round rimmed glasses instead of his Air Jordans, that ultimate icon of architectural fashion, Philip Johnson, is trying to "Be Like Corb."

Remarkably, those architects that one might expect to have dabbled with fashion, those that have popularized and, for want of a better expression, made architecture more "fashionable" in recent years, have not yet ventured into clothing design. The aforementioned Michael Graves, in particular, has yet to introduce the tailor's mannequin alongside the boards of his drafting studio; nor have Richard Meier or Robert Venturi (who can date period costumes to within 10 years of their design), despite each of their significant dabbles into the design of everyday necessities, clothing excepted (fig. 3) - unless the office softball shirt can be counted as such (fig. 4).

## DRESS IS MORE

Lelia and Massimo Vignelli have recently made the most significant contributions to clothing design by architects. Trained in architecture but known chiefly for their philosophy of "design is



FIG. 3. DRESS. SKETCH BY ROBERT VENTURI. COURTESY OF VENTURI SCOTT BROWN & ASSOCIATES.



FIG. 4. BOOTH/HANSEN SOFTBALL SHIRT. DESIGN BY MARGARET KETCHAM. COURTESY OF BOOTH/HANSEN & ASSOCIATES.

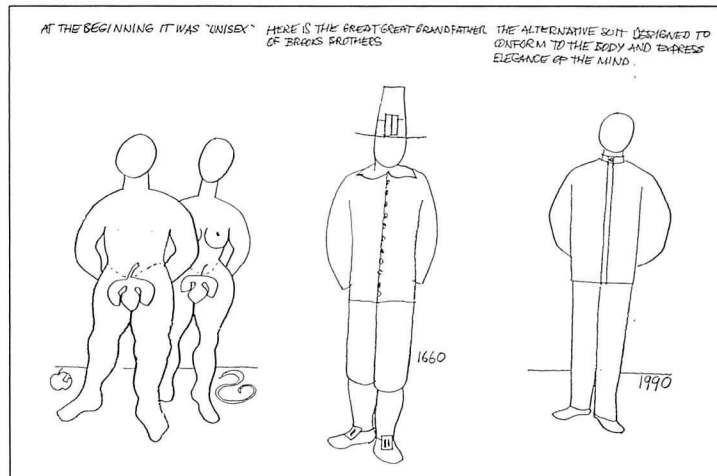


FIG. 5. SKETCHES FROM DESIGN: VIGNELLI CLOTHING. COURTESY OF VIGNELLI ASSOCIATES.

one," and that the designer should be able to design everything "from the spoon to the city," it is not surprising that the Vignellis should turn their hand to clothes. By illustrating fashion design through the ages, analyzing the essential elements of clothing, and then dissecting them into their minimalist essentials, they have produced clothes "shaped by the priorities, values, and resources relevant to this urgent time (figs. 5 and 6).

The Vignelli's eloquence takes us full circle. Their collection strives toward a responsible attitude. In these Clintonesque days, if most of us still have Madison Avenue taste (or at least memories), many of us are on Brooks Brothers budgets. Less is more, as we say (although that doesn't explain why bell-bottoms are "in" this year).

*-Peter Exley is with Meisel Associates Ltd.*

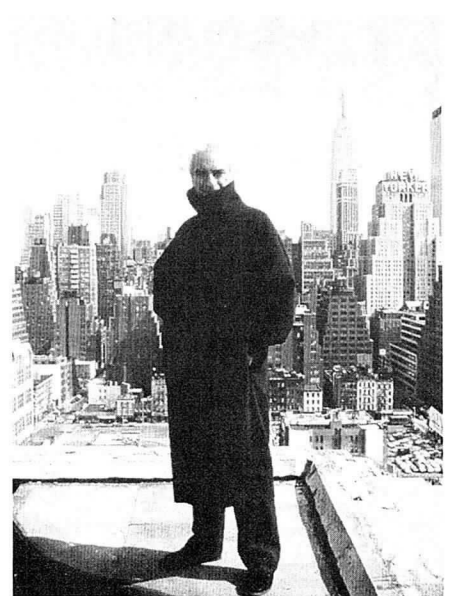


FIG. 6. MASSIMO VIGNELLI. COURTESY OF VIGNELLI ASSOCIATES.

## A Place in History

**REVIEW - They Built Chicago: The Entrepreneurs Who Shaped a Great City's Architecture, Miles L. Berger.** Bonus Books, Chicago, 1992. 459 pages. Illustrations. \$39.95 HC.

By MARK HINCHMAN, AIA

Behind Chicago's world famous buildings are the often overlooked men (rarely women) who developed them. Those who purchase architectural services have always played an important role, from Hadrian to Napoleon. The styles these gentlemen influenced are even referred to by their names. This is not the case with the modern age, which has made the skyscraper its contribution to history. For an archetype that glorifies commerce and business, it is curious that the skyscraper is often studied bereft of the businessmen who first imagined them. Miles Berger's book, *They Built Chicago* corrects the oversight and places developers where they belong in the history of architecture - next to popes and kings.

Reading about the maneuverings of developers is akin to an exciting television mini-series. These stories are replete with kickbacks and car accidents, rags-to-european titles, acquisitions and endowments, industrial strikes and contested wills. We have Edward Waller and Daniel Burnham on an ill-fated mining expedition. Arthur Rubloff tries to stop a new building that would block the view from his own apartment. Herbert Greenwald mulls over four architects: Gropius, Saarinen, Wright, and Mies.

The chairman of the Continental Insurance Company says about John Buck, "Aw, let's give it to the boy." There's Lee Miglin, a former pancake batter salesman. There's William Bannerman, a swindler and a wife beater. Former clothing designer Benjamin Marshall builds a pink hotel. Philip Klutznick handwrites an offer that becomes Water Tower Place. Will the Auditorium be finished in time for

opera diva Adelina Patti? Daniel Levin creates the color 'almond' for kitchen appliances! Tilly Peck and Bertha Honore Potter battle ferociously for leadership of Chicago society.

That a study of Chicago's architecture from the development perspective did not exist prior to this one is surprising and embarrassing. Miles Berger seems a logical person to write such a book. He is a former chairman of the Chicago Plan Commission, and he moves in the circles about which he writes. He is at his best when he plays armchair psychologist. Besides the more obvious traits he sees in developers - imagination, leadership, the ability to take risks, etc. - he also notes that quite a few write poetry or paint.

The book is divided by developer, and then under each developer, it is divided by building. This format tends to treat each developer and building equally and does not allow for broad interpretation. Sometimes Berger jumps in with his 'author's commentary,' but it is usually about a particular building and is not an overall exegesis. Since the book states that we get the architecture we get largely through the efforts of developers, it could examine the weaknesses in the system. It largely does not.

Unlike previous periods where government, in the form of royalty or the church, initiated the most significant structures of the day, in the United States and in Chicago it is private enterprise that produces our monuments. Yet development in Chicago has its faults: its relationship to preservation remains uneasy, and it is more adept at producing single buildings than inspired urban design.

Chicago has singlehandedly destroyed many of its own treasures - no foreign enemy dropped a bomb on Block 37. When historic structures are torn down for buildings that aren't built, or as with the Stock Exchange, for ill-conceived buildings that go bankrupt, developers deserve much criticism. Berger's response sounds like justification: "Chicago is not Paris."



FROM TOP LEFT  
CLOCKWISE:  
PETER BROOKS,  
WILSON NIXSON,  
BENJAMIN MAR-  
SHALL. PHOTOS,  
COURTESY OF  
BONUS BOOKS.

With developers as the patrons of our buildings; a city government besieged by crime, failing students, a leaky river, and a noisy airport; and our extreme views of private property, we have created a hostile environment for urban design. Despite this environment, developers fought a gridlock and built the large scale housing projects like the Robert Taylor Homes and Sandburg Village. They haven't done much urban design since then.

Berger does not compare Chicago at any great length to other cities, like Berlin, which actively 'develops' urban design projects. Although Berger's book goes back to Chicago's inception, he does not compare how we produce buildings today to how other civilizations (even our own) produced buildings.

*They Built Chicago* seeks a wide audience. It has lots of pretty photographs and no plans. The straightforward interior graphics are more attractive than one expects from the book jacket. There are no footnotes, which lessens its usefulness to scholars.

This book is nonetheless provocative; it raises questions about development that it doesn't answer. It starts us thinking about developers and architecture. It is entertaining, well written, and pleasantly presents Chicago through those who dreamed, financed, and inspired its buildings. Berger himself hopes that his book spurns further scholarship, and we look forward to it.

*-Mark Hinchman is an architect with The Environments Group.*

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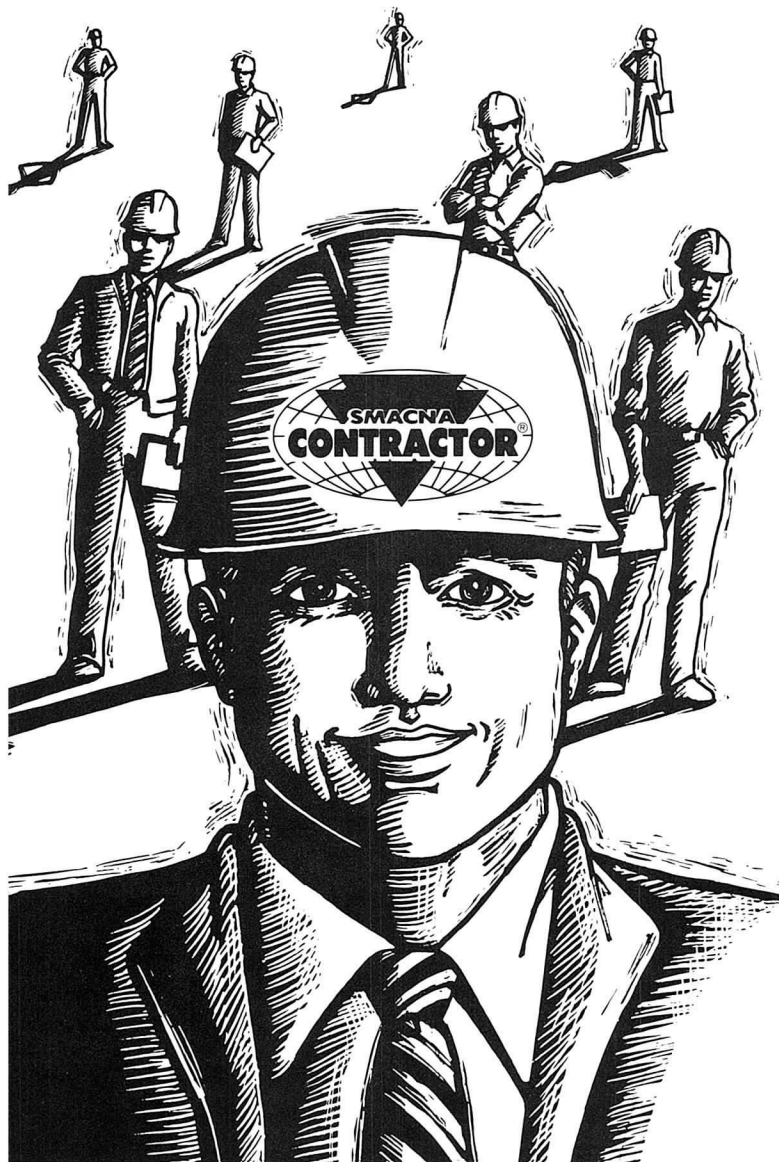
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## Success and Creative Power

REVIEW - *Women of Design, Contemporary American Interiors*, by Beverly Russell, with a foreword by Andree Putman. Rizzoli, New York, 1992. 224 pages, 177 color and 106 b/w illustrations. \$50 HC.

By P. K. VANDERBEKE, AIA

Although 1992 was designated the Year of the Woman, *Women of Design* clearly illustrates that in the world of interior design, women have been excelling for most of the last century. In a time frame roughly paralleling the women's movement, interior design has moved from the realm of domestic decoration to "the planning, furnishing, and execution of the interior architecture of multimillion dollar corporate, financial, and other important environments for thousands of people," and the 35 women profiled here are representative of the impressive achievements made by women in this field.

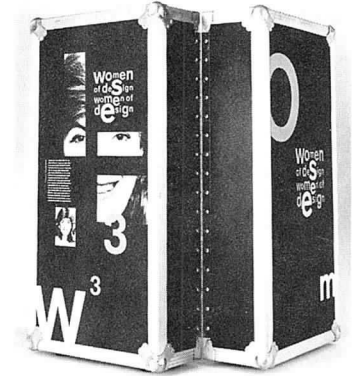
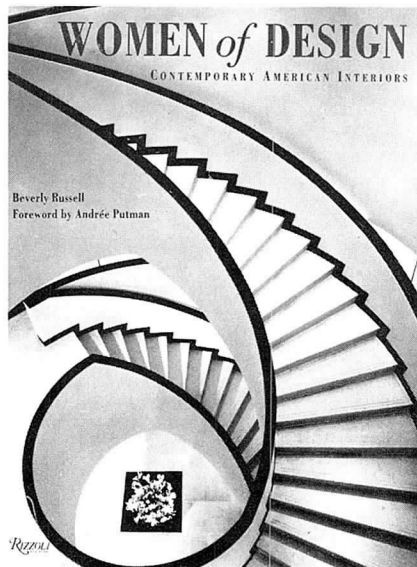
Most of these women studied architecture but then went on to run their own firms, specializing in interiors. Their biographies chronicle the struggle first to be accepted into architectural schools, then to be hired or promoted at male-dominated architecture firms, and finally, faced with a lack of opportunity within the profession, moving out on their own. The results are impressive and could easily be the subject of a book focusing on commercial interior design as a whole.

Further divided into four categories: Poets, Eclectics, Purists, and Minimalists, the women profiled in *Women of Design* are distinguished practitioners in mid-career, with anywhere from 15 to 25 years of work behind them. Chicago is represented by Eva Maddox, Margaret McCurry, FAIA, and Spes Mekus, listed respectively as Eclectic, Poet, and Purist. Although the author speaks extensively about the differences between women and men, as well as between architecture and interior design, little text is devoted to explaining why these philosophical design

nations were chosen and how it was determined who would be called what.

However, aside from questioning the means by which the author has organized her subject, I found *Women of Design* to be an interesting and informative look at the history of interior design, including the need for a more integrated "whole-design" approach. The work shown rises above any arbitrary labels to give a comprehensive overview of contemporary American interiors well worth considering. The need to tie into current events, from the Judge Clarence Thomas hearing to the movie *Thelma and Louise* adds little to the significance of the women profiled here; as Andree Putman writes in her autobiographical forward, less attention should be paid to gender as it is the passion and conviction that one brings to one's work that counts.

*-Architect P. K. VanderBeke is in private practice in Chicago.*



*The book Women of Design has inspired an exhibit by 32 leading women designers, on view at The Chicago Athenaeum, 515 N. State through August 15.*

*Each designer was provided with a seven-foot tall steamer trunk in which to assemble her construction; the treatment of the trunk's interior reflects the participant's design principles and provides a unique view at the process by which each woman addresses particular design issues and arrives at solutions.*

*The national tour of "Women of Design" is sponsored by Steelcase Design Partnership and the Ralph Wilson Plastic Company.*

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### EXHIBITIONS CELEBRATING THE 1893 WORLD'S COLUMBIAN EXPOSITION

**Grand Illusions: Chicago's World's Fair of 1893.** Chicago Historical Society, Clark St. at North Ave. Four interpretive pavilions, displaying more than 500 objects from the Fair; a detailed scale model of the Fair; multi-media presentation; paintings and watercolors commissioned by organizers of the Fair; rendering and architectural drawings of the Agriculture Building by McKim, Mead and White; architectural drawings, watercolors and photographs of the Woman's Building. Through July 15. Daily, 9:30 a.m.-4:30 p.m.; Sunday, noon-5 p.m. 312/642-4600.

**Constructing the Fair: Platinum Photographs of the World's Columbian Exposition by C.D. Arnold.** The Art Institute of Chicago, Michigan Ave. at Adams St. Documents the daily work of construction on the fairgrounds from early 1891 through the public opening on May 1, 1893, as well as the six-month run of the fair. On exhibit are 60 photographs from the 700 in the Art Institute's Ryerson and Burnham Libraries. In the Photography Galleries through July 4. Monday, Wednesday, Thursday, Friday, 10:30 a.m.-4:30 p.m.; Tuesday, 10:30 a.m.-8 p.m.; Saturday 10 a.m.-5 p.m.; Sunday/holidays, noon-5 p.m. 312/443-3600.

**Seven Days at the Fair: A Celebration of the World's Columbian Exposition.** Harold Washington Library Center, 400 S. State. Featuring holdings of the Special Collections Department: manuscripts and correspondence from the papers of James W. Ellsworth, a member of the Exposition's Board of Directors; photographs of exposition buildings and grounds; diverse advertisements distributed on the fairgrounds; fine books and pamphlets. A behind-the-scenes look at the preparations of the fair through the final weeks. Through October 30. 312/747-4876.

**Building MSI: 1893 to the 21st Century.**

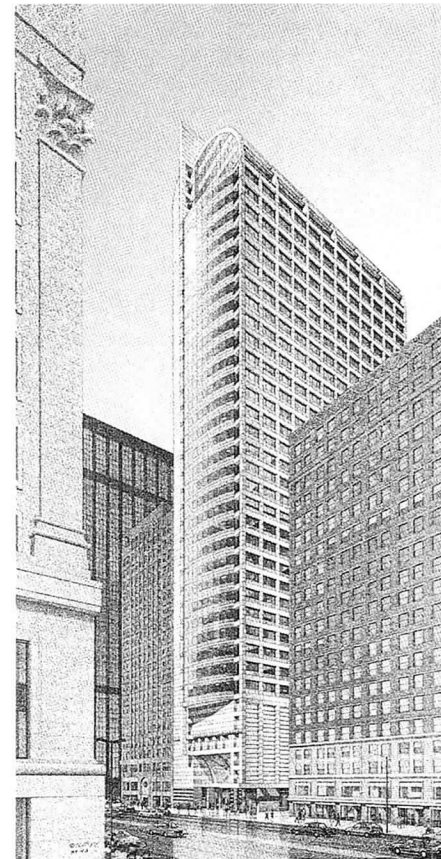
Museum of Science and Industry, 57th St. and Lake Shore Dr. Traces the 100-year structural and institutional history of the only surviving structure from the Fair, offering a glimpse of the Museum's plans for the 21st century. In seven detailed galleries: art displayed when the Museum building was the Exposition's Palace of Fine Arts; photographs documenting the Museum's move to its current location; tribute to Chicago's progress in science and industry; revisit favorite exhibits of the past; and moving to the present, learn about behind-the-scenes making of Omnimax films. Through December 1994. Weekdays, 9:30 a.m.-4 p.m.; Saturday, Sunday/holidays, 9:30 a.m.-5:30 p.m. 312/684-1414.

**100 Years of Ideas: The Midway Plaisance.** The University of Chicago School of Social Service Administration, 969 E. 60th St. Documents landscaping plans proposed but never implemented on the Midway, the mile-long tract of land that was the Fair's Midway, plus a short video describing the simultaneous design and construction of the Columbian Exposition and the University's campus. Through October 30. 312/702-9192.

### EXHIBITIONS ON CHICAGO'S ARCHITECTURE

**Chicago's Hidden Treasures: Architecture in the Neighborhoods.** Chicago Architecture Foundation, 224 S. Michigan Ave. 90 Black and white photos by more than 25 Chicago photographers who participated in the *AIA Guide to Chicago*. Through August 31. 312/922-3432.

**Put the City Up: Chicago Commercial Architecture, 1820-1992.** Chicago Architecture Foundation sponsored. Harold Washington Library Center, 400 S. State, Main Exhibit Hall, Lower Level. Traces the evolution of Chicago commercial architecture to the present, exploring the economic, social, geographic, and political circumstances



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that shaped its development. Examines Chicago as a focus of trade, the growth of the Loop, commercial monuments in the Loop, special sites for special building, the city's neighborhood and suburban commercial centers, and newer commercial buildings. Through July 17. 312/922-3432.

**Chicago Architecture and Design, 1922-1993: Reconfiguration of an American Metropolis.** Art Institute of Chicago, Michigan Ave. at Adams St. Presents nearly 700 objects that explore and illuminate the transformation over the past seven decades of the American urban landscape. Presents the work of approximately 300 architects and designers, and includes a broad spectrum of original drawings, paintings, prints, architectural fragments and artifacts, furniture, furnishings, models, and photomurals. The exhibit, organized by John Zukowsky, curator of the Art Institute's Department of Architecture, is a sequel to the 1987-88 exhibition Chicago Architecture, 1872-1922: Birth of a Metropolis. The installation was ▶

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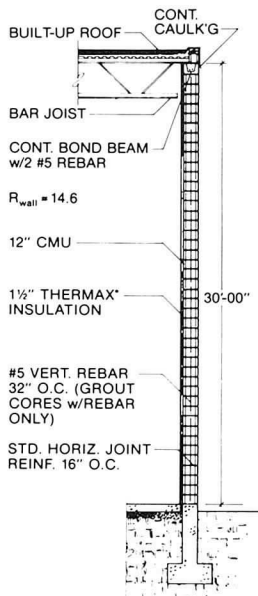
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## Special Events

*Continued from page 22*

designed by Stanley Tigerman, FAIA, together with eight Chicago architects. Tigerman planned the overall exhibition layout - with the assistance of Charles Smith - and coordinated its construction. The eight themed spaces and the designer of each are Planning/Urban Fragments, Howard Decker, AIA; Transportation, Stephen Wierzbowski; Institutions/Government, Maria Whiteman; Commerce/Building, Kathryn Quinn; Industry, Ronald Krueck, FAIA; Shopping, Christopher Rudolph, AIA; Houses and Housing, Daniel Wheeler, AIA; Recreation, Darcy Bonner, AIA. On view in Regenstein Hall, the Daniel F. and Ada L. Rice Building June 12 through August 29. 312/443-3600.

**One Hundred Years of Chicago Architecture, Part I.** Kelmescott Gallery, 4611 N. Lincoln Ave. Focusing on the work in all media of Chicago architects from the conception of the World's Columbian Exposition to the present. June 10 through the summer. 312/784-2559.

**Chicago Landmarks Before the Lens.** Chicago Cultural Center, 78 E. Washington. Photographs tracing the development of Chicago's architectural heritage through its officially designated landmarks with a focus on the work of architectural photographers who have recorded that heritage over a century. Ongoing. 312/744-6630.

**A Minor Urbanism for a Second City.** Graham Foundation, 4 W. Burton Place. Exhibition opening and symposium. By the Joint Center for the Study of the City, a collaborative effort by students and faculty of UIC and IIT initiated by Gene Summers, FAIA, and Stanley Tigerman, FAIA. Opening and symposium at 6 p.m., June 17. Exhibition through July 8. 9 a.m.-4 p.m., Monday-Thursday.

### MORE INTERESTING THINGS TO SEE AND DO

**Chicago Furniture Designers Association.** 1993 Group Show. State of Illinois Center. June 14-18.

**Tea Ceremony.** Sunday, June 20. Chicago Cultural Center, 78 E. Washington St. Honoring Japanese contingent to the AIA/UIA World Congress. Held within the tea house

known as "True Emptiness," a transparent replica of a 17th century national treasure in Japan. Five architects from Japan will be honored as guests. Sponsored by the Japanese Chamber of Commerce and Industry of Chicago, The Urusenke Chicago Chapter of Tea, and the City of Chicago Department of Cultural Affairs. For time and other information, 312/744-6630.

**School of Architecture, University of Illinois, Urbana-Champaign Alumni and guests Reception.** Friday, June 18, 5-6:30 p.m. The I-Space, 230 W. Superior. There will be a three-part exhibition, *Projects: Past and Present*, selected from recent graduate design theses and archival drawings from the School of Architecture, University of Illinois at Urbana-Champaign, and new projects from the Chicago Architecture Club. On view through July 3. There is also a reception on Saturday, June 19 at the Chicago Hilton and Towers, 6:30-7:30 p.m. RSVP for both events by calling Gary Ambler, 217/244-2586.

**Waterfronts: Cities Reclaim Their Edge.** Graham Foundation Slide Lecture. Monday, June 21, 8 p.m. 4 W. Burton Place With Ann Breen and Dick Rigby, co-directors of the Waterfront Center, a non-profit educational corporation based in Washington, D.C. since 1981. Slides collected over the past 15 years, include public and private projects from around the world in communities of every size, on all types of water bodies. Breen's and Rigby's new book *Waterfronts: Cities Reclaim Their Edge* (McGraw-Hill, New York, July 1993) is the definitive work on the wide-ranging phenomenon of waterfront reuse over the past 30 years.

**Moscow Avant-Garde Architecture: 1955-1991.** Art Institute of Chicago, Michigan Ave. at Adams St. Surveys the work of 10 practicing Russian architects from the post-World War II era and features original drawings and photographs of completed and future projects. Guest curated by Moscow architect and architectural writer Eugene Asse. Through August 1 in Gallery 227. 312/443-3600.

**Design Positions Germany.** Goethe-Institut Chicago, 401 N. Michigan Ave. Outstanding products by 84 designers working in Germany or for German manufacturers, ranging from small utensils to furniture pieces. Through June 30. 312/329-0917.



**Looking Into the Future of Design.**  
 American Center for Design Gallery,  
 233 E. Ontario. Conceived and  
 designed by the Dusseldorf design  
 group Kunstflug, the exhibition focuses  
 on the latest developments in product  
 design and design experiments in the  
 area of electronics. Through June 30.  
 312/329-0917.

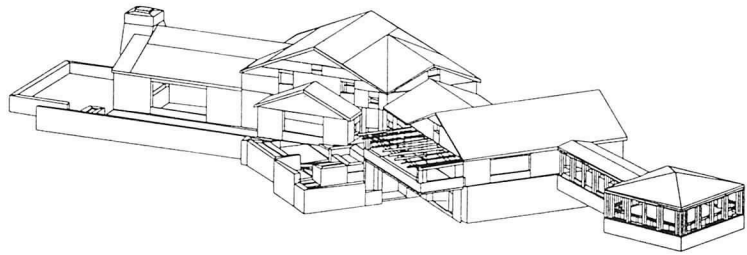
**Hand-Painted Pop: American Art in  
 Transition, 1955-62.** Museum of Con-  
 temporary Art, 237 E. Ontario. Ex-  
 amines the evolution of pop art from  
 the stylistic techniques used by the first-  
 generation abstract expressionists of the  
 New York School. Jasper Johns, Roy  
 Lichtenstein, Robert Rauschenberg, Ed  
 Ruscha, and Andy Warhol are among  
 the artists represented by the ap-  
 proximately 100 works on view.  
 Through June 20. 312/280-2687.

**NATIONAL AIA COMMITTEE ON  
 DESIGN MEETS IN CHICAGO DURING  
 CONVENTION**

The committee's conference theme is  
 on Manufactured Housing, in particular  
 the Mobile and Modular Home. The  
 conference opens after a Tuesday, June  
 5 afternoon steering committee meet-  
 ing at the Ambassador East Hotel, the  
 conference facility, with a reception at  
 the Charnley House in the evening.  
 Wednesday morning, buses will leave  
 for Mies van der Rohe's Farnsworth  
 House in Plano. That evening there will  
 be dinner at the Arts Club of Chicago,  
 Mies' famous interior. Alan Wallis,  
 author of *Wheel Estate, the Rise and  
 Decline of the Mobile Home* will speak on  
 manufactured housing. Thursday morn-  
 ing there will be a slide presentation of  
 manufactured housing designs by com-  
 mittee members. The work will be ex-  
 hibited at McCormick Place during the  
 AIA convention. After lunch at the Rac-  
 quet Club, the committee will adjourn  
 for the Merchandise Mart for the Gold-  
 en Mean Symposium with Vincent Scul-  
 py, FAIA; Tom Beeby, FAIA; Stanley  
 Tigerman, FAIA; and Helmut Jahn,  
 FAIA. Only those registered for the  
 AIA/UIA convention may attend at no  
 charge. Friday afternoon at Mc-  
 Cormick Place, the COD has two profes-  
 sional development seminars running  
 concurrently in the 3-5 p.m. slot.

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 Committee on Design, chaired this year  
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 all Jill Mittelhauser at 202/626-7566.

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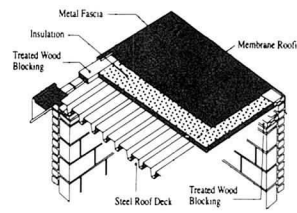
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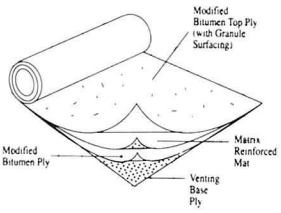
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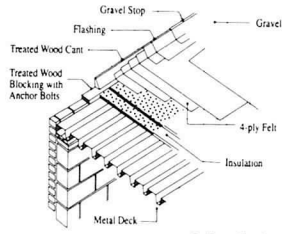
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**THE NOTEBOOK**

**PEOPLE**

▼  
**Lohan Associates** has announced the following promotions: **Perry Janke, AIA**, to associate principal; **Leonard Koroski, AIA**, and **James Schubert, AIA**, to senior associate; **John Birazzi, AIA**, **Brad Erdy, AIA**, **William Gamble, AIA**, **Frank Mraz, AIA**, **Kathleen Orser, IBD**, **Matthias Hedinger, AIA**, and **Kevin Sossong, AIA**, to associate. **Michael Kaufman, AIA**, has been elected vice president of Finance and Administration; **Floyd Anderson, AIA**, vice president of Business Development; and **W. Dean Walker, AIA, CCS**, vice president of Specifications and Research, and **Terry Wendt**, vice president of Planning.

▼  
**Anthony Belluschi Architects, Ltd.** has named **Michael J. Sullivan, R.A.**, vice president of the firm responsible for the planning and design of individual projects in the Chicago office.

▼  
**Gregory W. Landahl, FAIA**, has announced the formation of **Landahl Design Studio, P.C.** for the practice of architecture and interior architectural design. The firm is at 213 W. Institute Place, Suite 301, Chicago, IL 60610; phone 312/642-4999; fax 312/642-9224.

▼  
**Eric Emmett Davis, AIA** was chosen a Young Architect by *Progressive Architecture* magazine for its forthcoming Young Architects issue.

▼  
**Legat Architects, Inc.** recently announced that the firm has established a new office, the firm's fourth in the Greater Chicago area, in Oak Brook, at 2021 Spring Rd., Suite 150 Oak Brook, IL 60521; telephone 708/990-3535. **Jeffrey Sronkoski, AIA**, senior vice president leads this effort. **Alan Bombick, AIA** is the new vice president/office manager for the new Schaumburg office location at 1900 E. Golf Rd., Suite 130, Schaumburg, IL 60173; phone 708/605-0234. **James McDonough, AIA**, has been promoted from project manager to vice president/office manager of the Crystal Lake office, 8600 Route 14, Suite 205, Crystal Lake, IL 60012; telephone 815/477-4545. **Casey Fran-**

**Frankiewicz, AIA**, vice president/office manager of the Waukegan office continues to lead the healthcare specialty practice for the firm. **William Steed, AIA**, has joined the Waukegan office as project manager.

▼  
**David Haid, FAIA**, died Friday, March 12, after a brief illness. Haid, a 30-year member of the Institute and the Chicago Chapter, came to Chicago from Winnipeg in 1951 to study at IIT. That year, he joined Mies van der Rohe's office, where he remained for nine years. Some of David Haid's projects in the Chicago area include the Dyett Middle School in Washington Park, the Abraham Lincoln Oasis on the Tri-State Tollway in South Holland a bank in north Evanston, an industrial plant in Wheaton, law offices for Jenner & Block in the IBM Building, and the Rose Pavilion in Highland Park. Mr. Haid donated his project records, over 2,700 drawings and 400 photographs, to the Canadian Center for Architecture in Montreal several years ago.

**PROJECT SPOTLIGHT**

▼  
**Sizemore Floyd Conroy Architects, Inc. (SFC)**, Chicago, has been awarded the architectural design contract for the Roosevelt Warm Springs Institute for Rehabilitation (RWSIR) Recreation Building. Project designer is **J. Jeffrey Conroy, FAIA**. The 65,000 gross square foot facility will be located on a historic site as part of the RWSIR campus. It will include a gym, 25-meter pool, 8-lane bowling alley, archery range, racquet courts, game room, ceramic and arts & craft studios and music practice rooms; plus dressing suites, offices, meeting rooms, lounge, and snack bar. Outdoor facilities include a 6-lane track, basketball court, and volleyball pit. The new recreation center will be used by staff and patient of RWSIR, including mentally and physically disabled young adults including approximately 20% wheelchair-confined individuals.

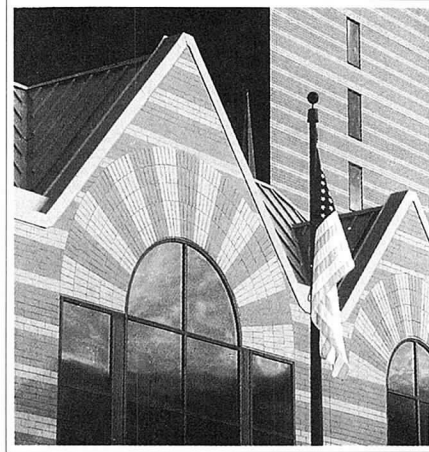
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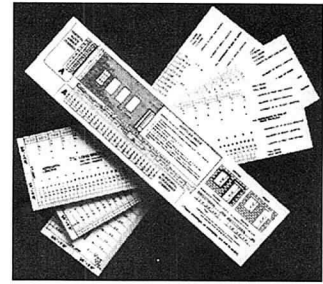


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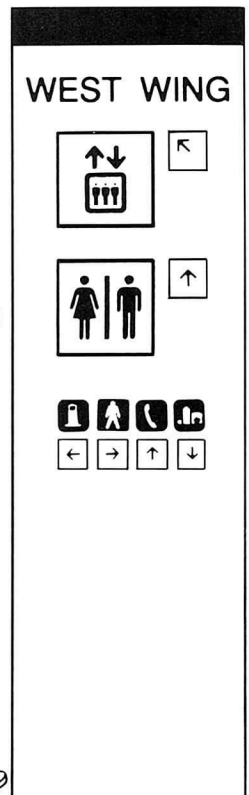
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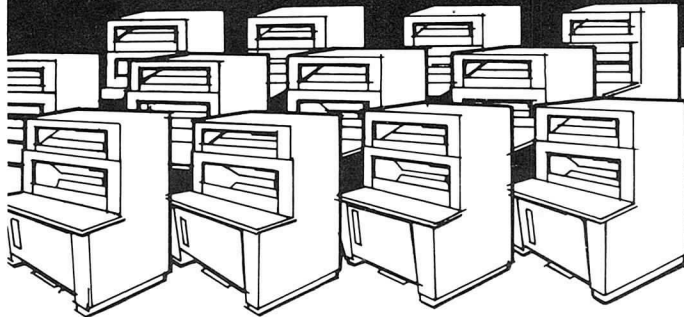
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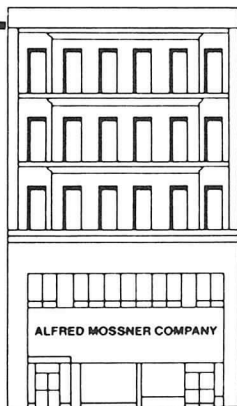
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# THE CALENDAR

## June

### 5 Saturday

SEAOI Awards Banquet. Excellence in Structural Engineering. Metropolitan Club, Sears Tower. Call Barbara Pries, 312/372-4198 for particulars.

### 8 Tuesday

- Chapter Executive Committee Meeting. 8 a.m. Board Room.

### 9 Wednesday

Seminar. *Carcinogens, Pathogens, and Allergens in the Indoor Environment*. Sponsored by Boelter Environmental Consultants. 8 a.m.-12:15 p.m. Triton College, River Grove. \$45. Information/registration: Jodie Krasnick, 708/692-4700, X 266.

### 10 Thursday

SMPS Breakfast Meeting. *Members Speak Out*. 7:30-9:30 a.m. Palmer House Hilton, 72 E. Monroe. No charge.

Monthly Chicago Plan Commission Hearing. 1 p.m. Chicago City Council Chamber, 2nd floor, City Hall, 121 N. LaSalle. To verify, call 312/744-4179.

### 11 Friday

Competition Deadline. Entries postmarked by midnight. *Excellence on the Waterfront* juried competition. Contact The Waterfront Center, 1536 44th St., N.W., Washington, D.C. 20007; phone 202/337-0356; fax 202/625-1654.

### 12 Saturday

Exhibition Opening. *Chicago Architecture and Design, 1923-1993: Reconfiguration of an American Metropolis*. The Art Institute, Regenstein Hall, Daniel F. and Ada L. Rice Building. Through August 29.

### 14 Monday

NeoCon 93. Through June 17 at the Mer-

chandise Mart. Information: 800/677-6278.

### 15 Tuesday

- Government Affairs Program. *Demolition/Environmental Issues and Permit Process*. Co-sponsored by Gov't. Affairs Committee, BOMA, Builders Assn. of Chicago, Chicago Development Council. 4-6 p.m. Harold Washington Library Auditorium. No charge. Information/reservations: Builders Assn. 708/383-9998.

National AIA Committee on Design Conference. Meeting in Chicago, through June 17. Conference focus is on *Explorations on Design, Theory, and Practice: Manufactured Housing*. Information on attending events or joining committee, call Jill Mittelhauser, 202/626-7566.

Competition Deadline. Entry Fee due for *Residential Solutions: Affordable Accessibility*. Project to be built. Sponsored by Joseph Corporation, Aurora. Contact Joseph Corporation, 2998 Ogden Ave., Aurora, IL 60504.

### 16 Wednesday

- Design Committee Meeting. 5:30 p.m. Chapter Board Room. Verify information by calling Ellen Dixon, 312/248-2731.

### 17 Thursday

AIA Preconvention Activities Offered. Consult convention booklet.

IFMA Meeting/Program. *Chicago's Infrastructure*. 11:30 a.m. Amoco Building. Information: 312/236-0900.

### 18 Friday

- 1993 AIA Convention Opens in Chicago. Much to do through Monday, June 21. Consult convention booklet.

### 19 Saturday

- Convention Host Chapter Party. 7 p.m. Wolf Point.

### 20 Sunday

Special Convention Program. *Daniel Burnham Revisited: If Burnham Came to Schaumburg*. AIA Fellows

Forum. 3-5 p.m. McCormick Place, McCormick Room South.

### 23 Wednesday

Computer Expo. Sponsored by SEAOI. 2-8 p.m. Chicago Hyatt Regency, 151 W. Wacker. \$5, includes sandwich and beverage. Information: Meg Neggers, 312/828-0034.

### 24 Thursday

- Interior Architecture Committee Meeting. 6 p.m. Chapter Board Room. Verify by calling Marsha Hagney, 312/670-7770.
- Government Affairs Committee Meeting. 5:45-7 p.m. Environ, 401 W. Superior, 5th floor. For more information about meeting or committee call Bob Robicsek, 312/951-8863.

### 29 Tuesday

- Chapter Board of Directors Meeting. Noon. Board Room.

## July

### 1 Thursday

Competition Deadline. Entry forms due. IFRAA 1993 Awards Program for Religious Structures. For entry form and requirements: phone 202/387-8333; fax, 202/986-6447.

### 5 Monday

- Chapter Office Closed for 4th of July Holiday.

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