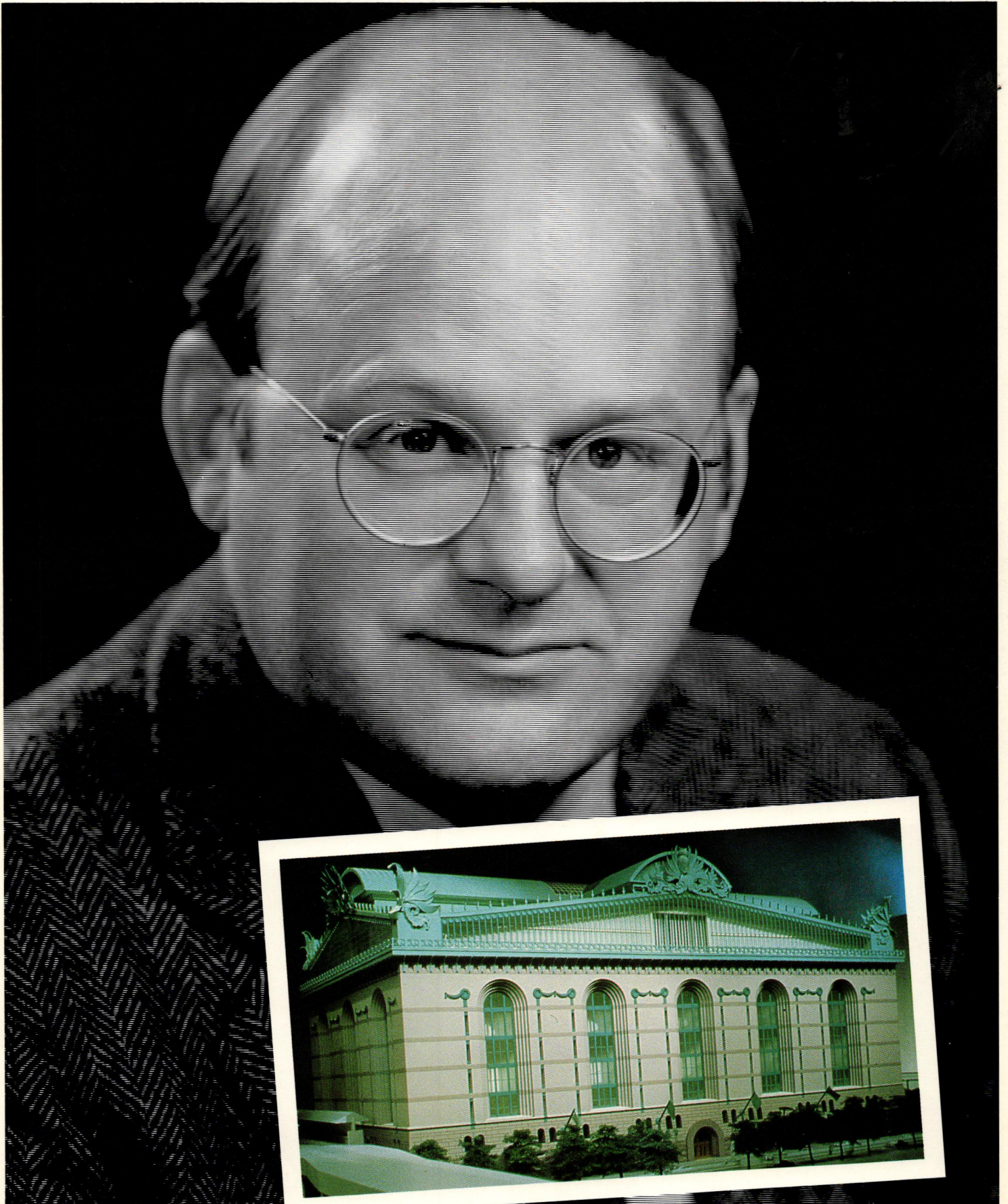


METROPOLITAN REVIEW

SPECIAL EDITION

SEPTEMBER/OCTOBER 1988 \$6.00



THE CHICAGO PUBLIC LIBRARY COMPETITION • LUSTIG • HOLABIRD & ROOT • VINCI • POUSSIN



LANDMARK SPRINGFIELD

ARCHITECTURE AND URBANISM
IN THE CAPITAL CITY OF ILLINOIS

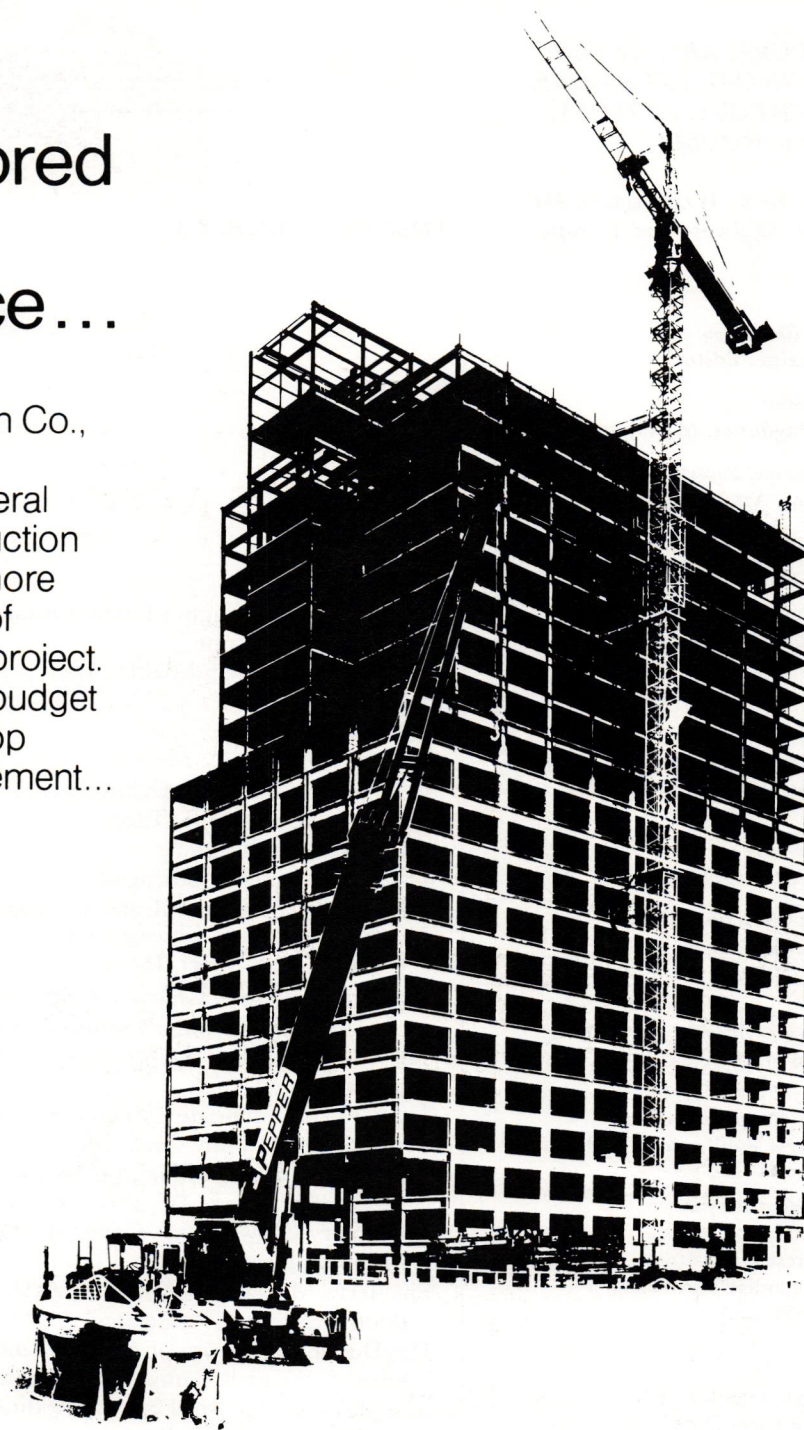
By Christian K. Laine

\$10.00

Metropolitan Press Publications

Proven,
time-honored
building
experience...

Pepper Construction Co.,
one of the leading
Midwest-based general
contractors/construction
managers, brings more
than a half-century of
experience to each project.
For on-time, within-budget
accountability and top
management involvement...



PEPPER
CONSTRUCTION COMPANY

643 N. Orleans Street
Chicago, Illinois 60610
312/266-4700

GENERAL CONTRACTORS AND CONSTRUCTION MANAGERS SINCE 1927

METROPOLITAN REVIEW

of

**ARCHITECTURE, ART, DESIGN,
URBAN PLANNING, INTERIORS,
CULTURE, THEORY, HISTORY,
the CITY & the HOUSE.**

**Chicago, New York, Washington, D.C.
The American Midwest and Europe**

Coordination and Realization:
Christian K. Laine, Editor

Editorial Management:
Charlotte M. Bagdonas, Managing Editor

Graphic Conception and Layout:
Ioannis Karalias, Art/Design Editor

Editorial Assistant:
Peter Drougas, Assistant Editor

International Editorial:
**Kaisa Blomstedt, Special Correspondent,
Scandinavia**
**Claudia Dona, Special Correspondent,
Milan**

Publication and Advertising:
S. M. Ronnberg, Publisher and CEO

Yearly Subscription Rate:
\$20.00; Single Rate \$4.00

Foreign/Canada Subscriptions
\$35.00 USA; Single Rate \$8.00 USA
Frequency: Bimonthly.

Subscription Change of Address:
Consult editorial office below.

Distribution USA, Europe, and Canada:
Metropolitan Press Publications, Ltd.

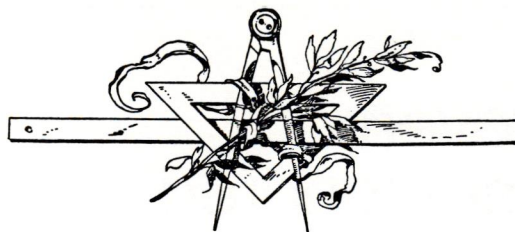
Advertising and Editorial Office:
Contributions addressed to:
Metropolitan Press Publications, Ltd.
Box 3680 Merchandise Mart Plaza
Chicago, IL 60654 USA
312/829-9650

Copyright ©1988 MCMLXXXVIII
Metropolitan Press Publications, Ltd.
All rights strictly reserved.
Copyright is strictly reserved. No part of
the publication may be reproduced what-
soever without written consent from the
publisher.

ISSN: 0893-8490
Printed and Bound in
The United States of America



**Metropolitan Press Publications
MCMLXXXVIII**



VOLUME I, NUMBER 5

SEPTEMBER/OCTOBER 1988

TABLE OF CONTENTS

News Notebook	4
Exhibitions	9
Book Reviews	16
 The Harold Washington Public Library Center	
By Christian Laine	19
Hammond Beeby and Babka, Inc.	20
Murphy/Jahn	34
Lohan Associates	40
Skidmore, Owings & Merrill	44
VOA Arthur Erickson Architects	52
Chicago's New Cultural Face	
By Christian K. Laine	55
The Art Institute of Chicago South	
Addition/Hammond Beeby and Babka, Inc.	56
The Art Institute of Chicago/The	
Office of John Vinci, Inc.	60
The Art Institute of Chicago Renovation	
of Galleries/Skidmore, Owings & Merrill	64
The Glessner House Restoration/The Office	
of John Vinci, Inc.	66
The Graham Foundation Sculpture Garden	
The Office of John Vinci, Inc.	68
The Field Museum of Natural History	
Restoration/Harry Weese & Associates	70
The Henry Crown Space Center/Hammel Green	
& Abrahamson, Inc.	72
The Terra Museum of American Art/	
Booth/Hanson & Associates	74
The DuSable Museum of African-American	
History/Wendall Campbell Associates, Inc.	76
The Chicago Historical Society Addition/	
Holabird & Root	78
The Nelson-Atkins Museum of Art/	
Cooper, Robertson & Partners	82
The Philbrook Museum of Art/	
Michael Lustig & Associates	84
Prudential Plaza/Loebl Schlossman	
and Hackl, Inc., Architects	88
Nicolas Poussin	90



*Cover: Thomas H. Beeby: The
Harold Washington Public Library*



project: Two Prudential Plaza

location: Prudential Plaza
Chicago

owner: Prudential Plaza Associates

developer: The Prudential Property Company

architect: Loeb Schlossman & Hackl
Chicago

photography: Hedrich Blessing
Chicago

general contractor: Turner Construction Co.
Chicago

stone setting contractor: Cleveland Marble Mosaic Company
Cleveland

stone supplier: Ingemar S.A.
Spain

stone: Mondariz Granite
Spain

Caledonia Granite
Canada

Ingemar

of Spain

Ingemar Corp. 15303 Dallas Parkway Suite 490 LB-4 Dallas, TX 75248 214-458-3276 Telefax 4583216 Telex 735128 INGEDAL

Gwathmey Siegel & Associates opened their new design for the American Museum of the Moving Image in New York last month. The firm has also been named as the architects for a new building at Harvard University's Busch-Reisinger Museum of Central and Northern European Art and to rehouse part of the Fine Arts Library of the Harvard College Library. **Edward Larrabee Barnes** has renamed his office, **Edward Larrabee Barnes/John M. Y. Lee Mekus-Johnson Inc.** have relocated their offices to 455 East Illinois Street and join other design firms in Chicago's new East River Development, North Pier Terminal. **James J. Powers** of Envirodyn Engineers is the new 1988-1989 President of the Structural Engineers Association of Illinois (SEAOI). **John Burgee Architects** have unveiled the design for a new 17-story tower for William Paley's new Museum of Broadcasting in New York. **Philip Johnson** was the design consultant. **Voorsanger & Mills** have been named the architects for the expansion of the Pierpont Morgan Library in New York. **Beyer Blinder Belle** in New

York have established the **James Marston Fitch Charitable Trust** to further historic preservation efforts by awarding American professionals in the fields of architecture, urban design, decorative arts, landscape architecture, and architectural history. **International City Design Competition**, an open, concept competition sanctioned by the **International Union of Architects** has been announced by The School of Architecture and Urban Planning, University of Wisconsin-Milwaukee. Competitors are asked to "illustrate their visions of the city of the future by proposing designs" for "the central city district, mature residential neighborhoods, the growing edge of the city." November 30, 1988 is the deadline to register. For more information call 414/229-4014. **The 1989 AIA Convention** will be held in St. Louis. **David Childs, Frank Gehry, and Audrey Matlock** have organized an exhibition in New York called, "The New Urban Landscape," at The World Financial Center at Battery Park City in New York. The exhibition opens October 14. **Kevin Roche** has been commissioned to plan a modest expan-

sion for The Jewish Museum in New York. **Hellmuth, Obata & Kassabaum, Inc.** in St. Louis will design a \$35 million religious complex for the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. A large spiral tower, a metaphor for a chambered nautilus seashell, unwinds from the church's base. **HOK** also has announced a new physics and astronomy department for Rutgers University, the state university of New Jersey on the school's Busch campus in Piscataway, N. J. **VOA Associates Incorporated** have completed the renovation of public and tenant spaces for the 44-story building at 30 North LaSalle in Chicago. **Brennan Beer Gorman Architects** have announced plans to construct a full-block-front, 30-story office tower on Fifth Avenue in New York for **Hammerson Property Corporation**. The School of the Art Institute has announced a major new facility at 37 South Wabash Avenue, formerly the Champlain Building, which will expand the school's downtown facility. **Holabird & Root** have been named the architects to rehab the school's new annex,

originally a **Holabird & Roche** building of 1902. **George Sollitt Construction Company** are the contractors for the renovation.

Farson-Mills House in Oak Park Opens for Tours
Guided tours of the Farson-Mills House, 217 S. Home Avenue, Oak Park, are available every Saturday and Sunday from 2:00 to 3:30 p.m. This landmark Prairie Style mansion designed by George Maher in 1897 and is listed on the National Register of Historic Places and is an excellent example of early modern rectilinear architecture. For more information, call: 312/848-1500.



Quality. Dependability. Four decades of experience.

For nearly half a century Blount and its subsidiaries have provided a wide range of construction and engineering services for clients in commercial, institutional and industrial markets throughout the U.S. and the world. In Chicago, Blount, along with joint-venture partner Mayfair Construction Company, is general contractor for the AT&T Corporate Center, a Stein & Company development.

AT&T Corporate Center, Chicago

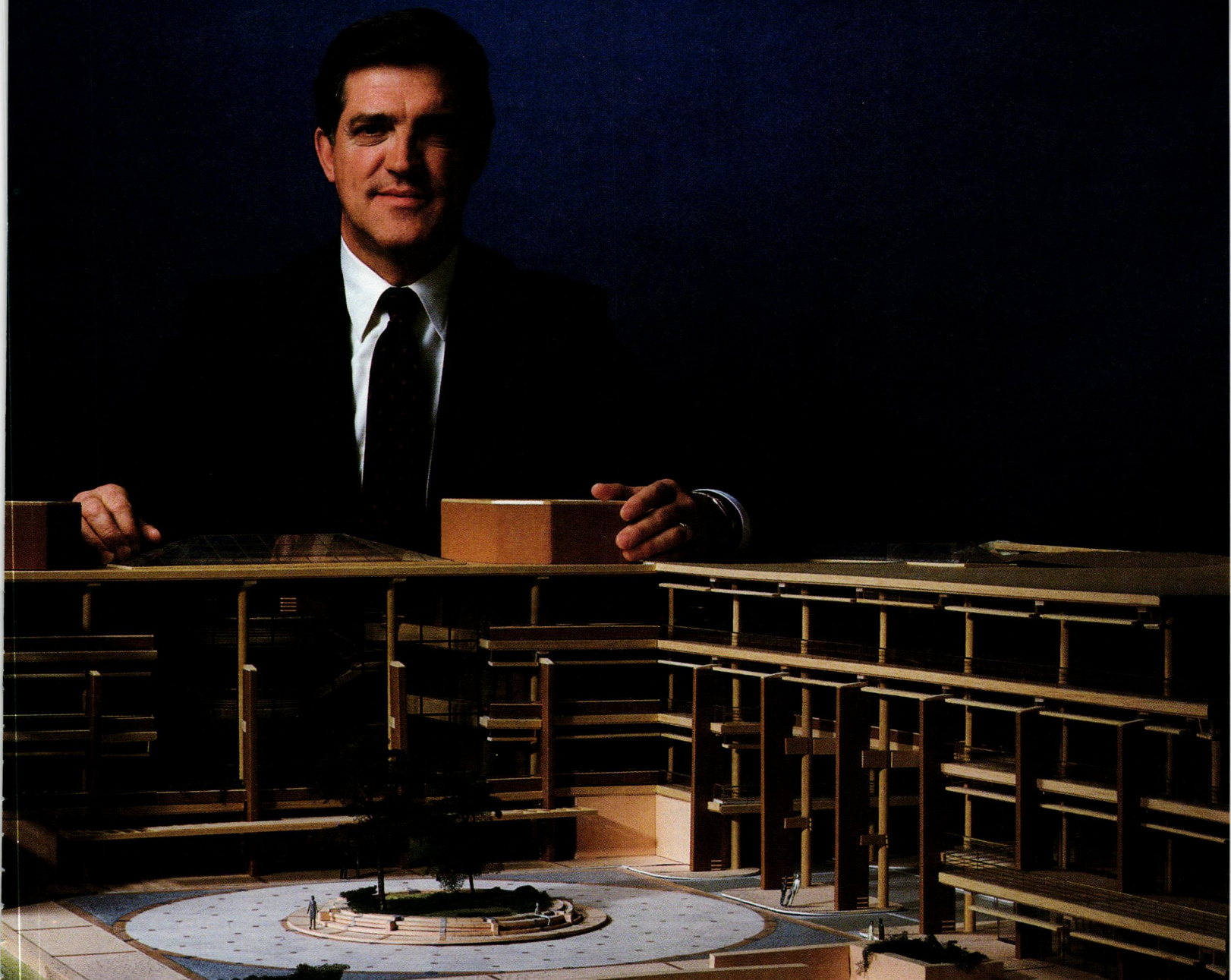
BLOUNT
CONSTRUCTION & ENGINEERING

Montgomery, Alabama 205-244-4000

Midwest Region Office

1014 E. Algonquin Road, Suite 100

Schaumburg, IL 60194-0936 • 312-397-8181



**"MCDONALD'S
'Q.S.C. & V.' STANDARDS
LED US TO
GAS HEATING
AND COOLING."**

"The same philosophy that made us the world's largest foodservice organization... Quality, Service, Cleanliness, and Value... is what made us choose gas-fired chiller-heaters," says Ken Pardue, Director of McDonald's office campus. "Quality equipment that's easy to service, clean-burning natural gas, and the solid value of long-term operating cost savings. Gas was the natural choice." Ask for this important case history by calling Pat Manning at 1-800-782-1440.



NORTHERN ILLINOIS GAS
P.O. Box 1565 • Aurora, Illinois 60507-1565

Chicago's Ceres atop the Board of Trade Undergoes Restoration

The Chicago Board of Trade (CBOT) is restoring Ceres, the 68-year-old statue of the Roman goddess of agriculture that stands atop the CBOT Building guarding the LaSalle Street Business District.

Created by world famous Chicago artist John Storrs, the sculpture may undergo internal as well as external surgery after engineers examine the necessary repairs.

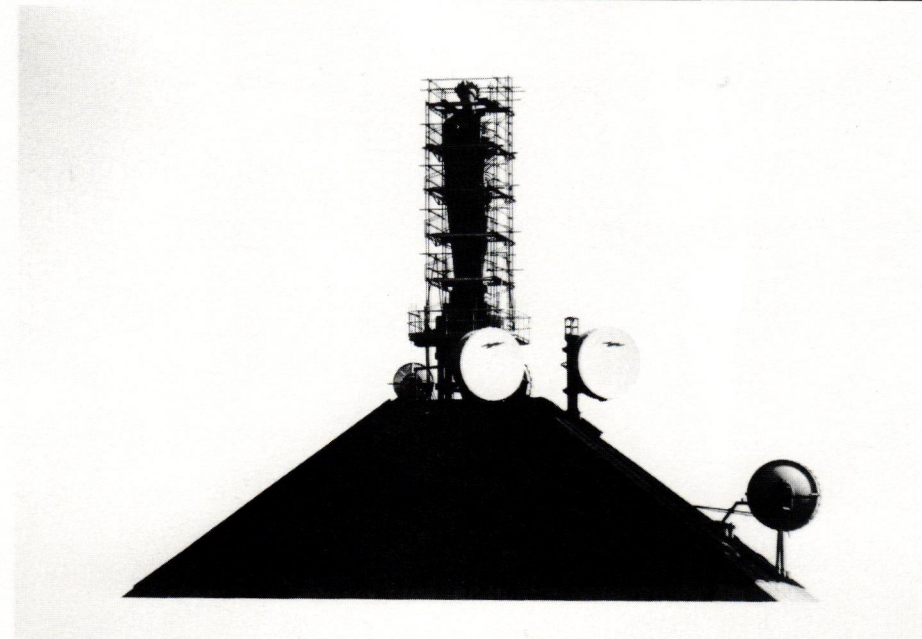
Philip F. Hannigan, vice president, Real Estate Operations, C.B.T. Corporation, said, "Scaffolding totally surrounding the monument has already been assembled. Engineers are in the process of cutting a hole in the head of Ceres to drop a camera into the cavity to photograph the interior and check for damage. Only then will we know the full extent and time needed for completion of Ceres's restoration."

Ironically, Cere's renovation comes at a time when the country is hit by one of the worst agricultural droughts in history and when agricultural commodity markets have been extremely volatile.

The woman who posed for the original twenty-inch model of Ceres, Madelyn Fio-Rito Jones, formerly Madelyn LaSalle, is 73 years old and resides in Los Angeles. Jones, the foster child of Ceres artist Storrs, was fourteen years old when she posed for the scale model that is now owned by Daniel J. Shelley, a long-time CBOT member. Today, Jones is an art collector and the owner of several art and sculpture galleries in California.

Storrs later designed the thirty-one-foot case aluminum statue while in Paris. It weighs 6,500 pounds and is held in place by a six-ton steel frame. The monument, which is a reminder that Chicago's commerce originated in the soil of the Midwest prairies, had more than forty parts and was shipped from Europe and hoisted piece by piece to the top of the CBOT building in 1930.

In Greek mythology, Ceres was the goddess of food grains and patroness of trade in corn. Appropriately, grain food today is called "cereals." Ceres holds a bag of corn in her right hand and a sheaf of wheat in her left, sym-



bolizing the first commodities traded at the exchange.

The CBOT Building, a forty-five-story limestone Art Deco

building, was designed by Holabird and Root and erected in 1930. Attached to its south facade is the 1982 addition by Murphy/Jahn.

The Northern Trust Company Bank Cleaned and Renovated

The latest Chicago building to join the cleaned and renovated list in downtown Chicago is The Northern Trust Company Bank building at 50 South LaSalle Street. Built in 1905 by Frost and Granger, the same architects who designed Navy Pier, the Beaux-Arts bank now sparkles and gleams at its site on South LaSalle and West Madison streets and reveals its classical details with great radiance and brilliance. The bank's granite facades had been darkened through years of exposure to pollution and soot and appeared almost entirely black for the last few years. The bank's decision to finally clean this Beaux-Arts gem signals an enormous renaissance for the bank and for the bank's exterior.

Founded in 1889, The Northern Trust Company first occupied space on the second floor of the Rookery Building. In 1928, two additional stories and a penthouse were added by Frost and Henderson. The bank's classical design was a direct consequence of the Columbian Exposition, which influenced the design and construction of many of Chicago's prominent classical buildings after the World's Fair and during the first decade of the 20th-Century.



ADD SOME **REAL LIFE** TO YOUR DESIGNS



The finishing touch to any commercial design is a professional plant program. A program that includes the procurement, installation and maintenance of the finest plant material available.

Tropical Plant Rentals, Inc. is the nation's largest and most experienced interior landscape contractor. We reached this formidable position, simply by outdoing all

our competitors in every category, including total value. So, add some life to your designs. Contact the firm that's been providing more green than anyone, anywhere.

Tropical Plant Rentals, Inc. Downtown: 203 N. Wabash Ave., Chicago, Illinois 60601, (312) 704-2100.

Suburbs: Aptakisic Road, Prairie View, Illinois 60069, (312) 634-4100.

Tropical Plant Rentals, Inc.



"PROVIDING INTERIOR LANDSCAPING SERVICES NATIONALLY"

ATLANTA • CHICAGO/DOWNTOWN • CHICAGO/SUBURBS • DALLAS/FT. WORTH • DENVER
HOUSTON • KANSAS CITY • MIAMI/FT. LAUDERDALE • MILWAUKEE • ST. LOUIS • WEST PALM BEACH

Pella.



No Home Too Big.

333 North Michigan Avenue is just one of dozens of Chicago buildings equipped entirely with Pella windows.

If that surprises you, it shouldn't.

Pella is equipped to handle any size job from start to finish. Including installation.

And Pella prices are competitive with most other major manufacturers. So why would you want to settle for less than the finest?

Pella windows. You know they're the best for your home. It just makes sense that they're the best for your work, as well.

For product and installation information, call (312) 941-6880.



**Commercial
Division**

METROPOLITAN REVIEW

ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE,
THEORY, HISTORY, THE CITY & THE HOUSE



The Gods Delight: The Human Figure in Classical Bronze at The Cleveland Museum Art

Seventy-four of the finest Greek, Etruscan, and Roman bronze statuettes in American collection have been chosen for the special exhibition "The Gods Delight: The Human Figure in Classical Bronze," by The Cleveland Museum of Art.

Small human figures cast in bronze are among the ancient world's most beautiful and original creations. Each figure in this exhibition has been included as a supreme example of classical imagination, design, or craftsmanship. Together they convey a fresh, immediate understanding of the highest aesthetic standards

and the most original achievements of classical artists. The exhibition places the best known ancient bronzes in the United States in the company of superb bronzes that have only recently appeared, to examine for the first time in an exhibition of masterpieces the classical bronze human statuette as an art form with an aesthetic and presence distinctively its own. They are memorable and eloquent images, using the human form as an instrument of expression and creativity, testifying to the classical world's efforts to grasp the human form, spirit, and experience. Evan H. Turner, director of The Cleveland Museum of Art, says: "The attitude toward man and his relation to the known and unknown forces of his world that evolved in classical times has been of pivotal impor-

tance to the subsequent development of Western culture."

Man was for the Greeks "the measure of all things" and a subject of endless fascination. As even the gods were believed to have human form and foibles, many figures in the exhibition can be interpreted as mortals or as gods in human bodies. They range in date from the 8th-Century BC to the 4th century AD. Thirty-one are Greek, twenty are Etruscan, and twenty-three are Roman. Their number, themes, and quality reflect the variability of ancient production and our modern knowledge of it, as well as the taste of American collectors.

Lenders to the exhibition, other than The Cleveland Museum of Art, include three museums with comprehensive holdings es-

tablished early in the American collecting experience — the Museum of Fine Arts, Boston; The Metropolitan Museum of Art, New York; and the Walters Art Gallery, Baltimore — as well as several other private collections in the U.S.

By far most Greek bronze statuettes from about 800BC until the end of the 5th-Century BC were cast for use as votive gifts, to be placed in sanctuaries consecrated to particular gods as enduring reminders of the donor's piety. Such offerings reflect the Greeks' notion of their gods as human-like beings, who loved costly, beautiful gifts. The votive pattern persisted throughout clas-

Sleep and Death Carrying Off the Slain Sarpedon, Etruscan, early 4th-Century BC.

EXHIBITIONS

sical times, but small bronze figures were also used as decorative objects on incense burners, as target holders for marksmen's games at drinking parties, as chariot fittings, vessel and mirror handles, and table centerpieces.

All Etruscan works in the exhibition were made from the 6th to 2nd-Centuries BC. The heartland of the ancient civilization of Etruria is roughly comparable to central Italy, or Tuscany, which takes its name from the Etruscans. Like their contemporary Greek counterparts, freestanding human-bronze statuettes made at Etruscan and Italic centers were largely gifts to the Etruscan gods. These bronze statuettes greatly influenced those of the Romans, who conquered the Etruscans and absorbed much of their culture, as well as the culture of the Greeks.

As Rome in the 2nd-Century BC increased its political dominion over Greece and Greek colonies in South Italy, the leading Roman families became intensely Hellenized. Roman connoisseurs, perhaps the first true collectors of classical bronzes, prized such statuettes as valuable works of art and filled their homes and gardens with them. Because Roman patrons hired Greek artists, or commissioned Roman artists to produce art in the Greek style, it is often impossible to distinguish between Greek and Roman art from about 200 BC to AD 100, a period for which the term Greco-Roman is often used.

All bronzes in the exhibition were cast by the lost-wax method. The artist created his original in wax, molded clay around it, melted out the wax, and then filled the hollow with molten bronze. Arielle Kozloff, the Cleveland Museum curator who organized the exhibition, finds "a magical contrariness" in this medium in which the artist only indirectly forms his creation yet transmits the immediacy of his touch on the wax model to the bronze's sensual, tactile surfaces. The gleaming golden color of a newly finished bronze develops a patina—often green or blue—after long exposure to soil or air. Classical bronzes, especially from Hellenistic times on, were often inlaid with bits of silver, gold, or copper for decorative effect.

The Greek artist challenged himself to represent the human form, to represent it in space, then freely moving through space. Reconstructing the se-

quence of representations, art historians begin with the near-abstract figures of the Geometric Period, here represented by the glyph-like Seated Man (750-700 BC) lent by the Walters Gallery. Dated only a few decades later, the "Mantiklos" Apollo (700-675 BC), now in the Museum of Fine Arts, Boston, juts powerfully into his surrounding space. The Greek sculptor Polykletos in the 5th century BC developed a male figure which appeared to relax and turn slightly in its space. His influence is visible in the young athlete dated 450-425 BC, owned by the Cleveland Museum. From here it is another leap of imagination to the dynamic Cleveland rider, dated 400-375 BC, who seems to spring into space aboard his now-lost mount. The extreme torsion of the dead, or sleeping, youth from the Getty, dated 480-460 BC, is daring and innovative. The tenderly rendered youth, delicately inlaid with tiny copper curls at his brow, is one of the masterpieces of the exhibition.

The conquests of Alexander the Great in the 4th-Century BC spread Hellenic culture, language, and art, embracing and mixing cultures and influences over the vast area which became the Hellenistic world. Hellenistic artists took a particular interest in accurately representing bodies in complex, active, and expressive poses or varied physical and psychological states, in the female figure, and in material surfaces and textures. The "Baker Dancer" (250-175 BC), now in the Metropolitan Museum of Art and probably the most famous classical bronze statuette in the United States, is composed in axes, volumes, and planes that make her figure interesting from any angle. She is the essence of the Hellenistic imagination, a veiled woman who in her soft, swirling garments radiates the sensual mystery of the dance and the dancer.

Late Hellenistic interest in psychological states and in individual portraiture is illustrated by masterpieces dated to the 1st-Century BC. Twin figures of the woodland god Pan from the Levy collection, shaggy-legged and powerfully muscled, perfectly express Pan's free and primitive spirit. In contrast, the Metropolitan's philosopher stands solid and concentrated, an image of specific portraiture and intellectual contemplation unparalleled in the ex-



Victory with a Cornucopia, Roman, 40-68 AD.

hibition. A pitifully wasted sick youth extends his bony wrist, seeking comfort, involving the viewer in his psychological environment. Found in France in what was Roman Gaul, this affecting work is lent by Dumbarton Oaks and will be shown only in Cleveland.

It was apparently in Hellenistic Alexandria, that polyglot cultural center, that there developed a strong interest in exotic subjects. The Cleveland Harpocrates (the god Horus as a child), which fuses Hellenistic style and Egyptian subject matter, is a fine illustration of Alexandrian cultural blends.

Because the Etruscans emulated Greek art, Greek and Etruscan bronze statuettes have often been confused. Several points of style, however, can readily be identified as Etruscan: an emphasis on elegant silhouette and repeated curving, pointed forms, and a love of decorative surface pattern and descriptive detail. Such ele-

ments are apparent in early Etruscan bronzes such as the Morgan Kore from the Metropolitan or the dancer from Cleveland. These late 6th century BC figures are distinctly two-rather than three-dimensional, probably having been copied by Etruscan artists from painted figures on Greek vases.

Often called the finest Etruscan bronze in the United States, Cleveland's Death of Sarpedon group, dated 4th-Century BC, was the handle for a cista, a large jewelry box. Although the subject is taken from Greek literature, Homer's description of the Trojan War in the *Iliad*, the complex silhouette and highly decorated surface mark it as Etruscan. The superb Herakles lent by Toledo is also a 4th-Century BC work but shows much more evidence of Greek Classical art on Etruscan figure style.

Rome's conquest of the Aegean world in the 2nd-Century BC led to an ardent love affair with



Warren Allabastro Residence, Lake Forest, IL
Anderson, Allabastro & Associates, Architects

Willi Plastering Company

When an architect consults with a client on the design and materials to be used in the project under consideration, the preferences of the client are foremost in the decision. All too frequently, the question of cost takes precedence over everything else, and this dictates the materials selected.

However, when an architect designs and builds his own home,

he alone has the final word on selection of design and material. Recently, architect Warren Allabastro built his new home in Lake Forest. His choice for the exterior—masonry and stucco. Discriminating architects everywhere have learned of the plus values of portland cement stucco. Should you need any information or specifications, a call to our office will bring a quick response.

CHICAGO PLASTERING INSTITUTE

5859 W. Fullerton Avenue

Chicago, Illinois 60639

(Area 312) 237-6910

PLASTERED BUILDINGS ARE QUALITY BUILDINGS

Circle 101 on coupon

EXHIBITIONS

Greek art and an assimilation of the earlier culture by the new power. Augustan art — that is, art made during the reign of the first Roman emperor, Octavian, who took the title Augustus (27 BC through AD 14) — drew above all on Greek models for its inspiration. The 1st-Century AD Victory with a Cornucopia in Cleveland derives her broad face and strong features from Polyclitan models. Yet within that context, new forms were invented. One is the domestic divinity

known as the Lar, illustrated by Cleveland's exceptionally fine example from the first quarter of the 1st-Century AD. Such a statuette's principal function in the Roman Imperial West was to stand as an object of domestic veneration, or even as a good luck charm, in the family household shrine, the lararium. It could be flanked by many other images, collectively considered the Penates, which reflected the family's beliefs and interests. The Lar's partner in such a setting may

have been Cleveland's standing Hercules. Probably based on a 4th-Century BC prototype, the hero has nonetheless been given the anatomy of a laborer or a heavyweight fighter, with a massive belly, which almost defines the Classical ideal by being its opposite.

The Lar and the Hercules, while probably from the Mediterranean basin, are similar to a pair excavated north of the Danube in Germany; they illustrate the similarity of styles possible

throughout the Roman empire. By contrast, the latest figure in the exhibition, the running Hercules dated AD 215-250 from the Brooklyn Museum, represents a unique and distinct style, a rough rather primitive rendering from a provincial workshop, yet full of vigor, spontaneity, and energy.

The production of fine bronze figures seems to have declined in both quality and quantity after the Julio-Claudian period (AD 14-68). In the embattled and eventually Christian world of the late Roman empire, classical subject matter became transformed: philosophers and orators could become apostles and saints; winged victories could become angels; Apollo and Orpheus could become the shepherd David or even Christ. The history of the classical bronze statuette essentially ends at that point, to be revived many centuries later in the rediscovery of the classical world that we call the Renaissance.

The exhibition, "Gods Delight," opens November 16 and continues at The Cleveland Museum of Art through January 8, 1989.

Schirmer

SCHIRMER ENGINEERING CORPORATION

- Fire Protection Engineering
- Fire Protection Master Planning
- Building/Fire Code Consultation
- Fire Suppression System Design
- Fire & Security Alarm System Design
- Plan Review & Acceptance Testing

SCHIRMER ENGINEERING CORPORATION

707 Lake Cook Road, Deerfield, IL 60015 • 312/272-8340
Offices in Dallas, TX, San Francisco, CA & Washington, DC

- Exhibits, Signage, Retail Displays, Exterior and Interior applications.

Investigate our full line of display and exhibit systems.



Leitner beauty in space defined . . .

Leitner beauty in space . . .

Leitner beauty in space displaced . . .

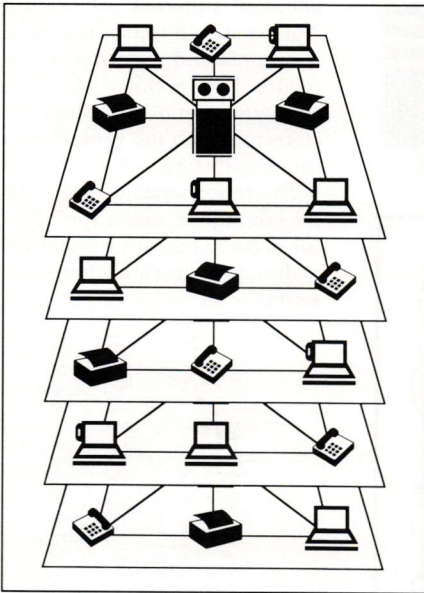
Leitner

Leitner USA, Inc. 455 E. Illinois Suite 561 312.943.5901

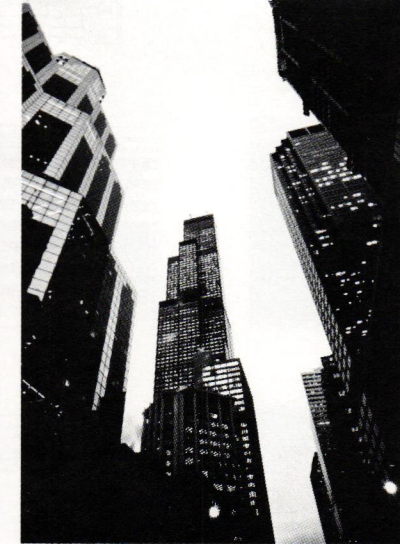
*Now there's a communications wiring system
for your office space or building that's*

DESIGNED TO BE BRILLIANT

Today's building economics and space marketability no longer depend solely on a pretty face. They've got to be "smart" enough to deal with current telecommunication technologies: local area networks, office automation systems, electronic printing and publishing, electronic mail, video, network interfaces, and more.



But these office communications distribution systems must also accommodate change. There was a time, when a building was wired for voice and data communications; you were faced with a maze of different cables, outlets and connectors. The result, if office space had to be rearranged or communication equipment changed,



you were then confronted with a costly struggle.

Today there's a simple solution to change in your office environment. That's because you can now use almost all of your equipment on the same wiring scheme—and even employ standard wall outlets for voice and data communications.

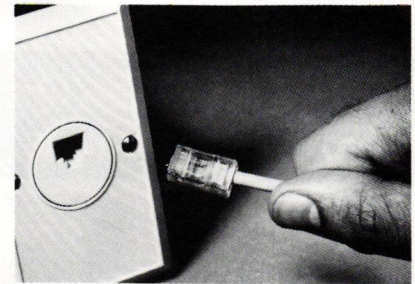
With AT&T's Premises Distribution System (PDS), you can simply pick up a terminal, plug it in, and make an easy circuit administration change. Best of all, you can connect virtually every major vendor's equipment using PDS.

This connectivity means you or your tenant have the freedom to select the best voice, data, digitized video or image communication equipment for the job. All this in one distribution system that meets today's telecommunication chal-

lenges and, at the same time, lets you easily accommodate future technological innovations.

At Continental, we'll help you design your next new construction or renovation project to support the needs of today's information intensive tenants. We offer a full range of communication distribution systems services, from consulting, design and engineering, all the way to installation and service.

Your installation will be backed by a company whose first exposure



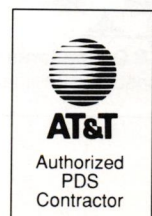
to technological change began four generations ago converting gas to electric lighting.

And today, Continental is proud to have contributed the electrical work in over 50 million square feet of new construction, tenant improvement and renovation in downtown Chicago alone.

Make your next construction or renovation project smart enough to handle all your communications distribution needs, give Continental Electrical Construction a call.



CONTINENTAL
ELECTRICAL CONSTRUCTION COMPANY
5900 Howard Street
Skokie, Illinois 60077
(312)677-1600



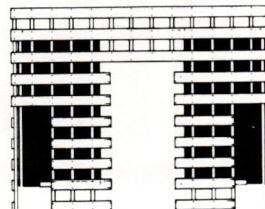
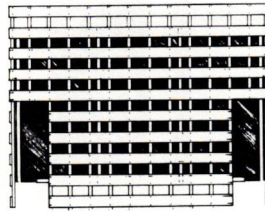
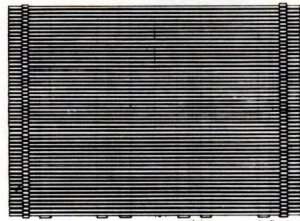
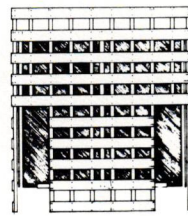
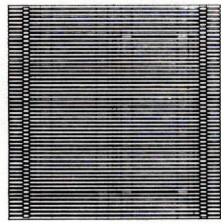
EXHIBITIONS

Franklin D. Isreal at The Walker Art Center

Inaugurating the Walker Art Center's exhibition series "Architecture Tomorrow," is the work of Los Angeles architect Franklin D. Isreal on view October 30 through January 8, 1989.

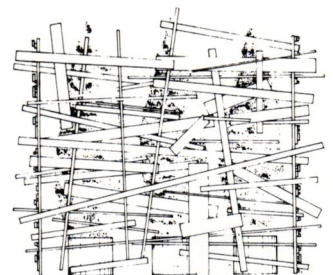
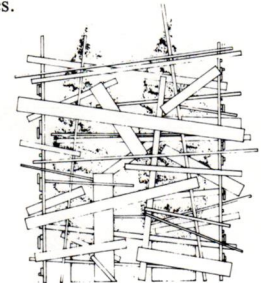
Educated at Columbia, Yale, and the University of Pennsylvania, Isreal moved to southern California because of an intense attraction to the movie industry. He worked as a set designer and art director, and continues to design commercial and residential projects for clients in the film business. Responsive to program and site, he is particularly sensitive to the unique cultural context of the greater Los Angeles area.

For Walker Art Center's Gallery 7, Isreal has designed six wood and concrete pavilions representing many of the themes that repeatedly occur in his projects. The pavilions also make oblique reference to the six exhi-



bitions that constitute the "Architecture Tomorrow" series. The notion of refuge, one of Isreal's strongest themes, is established by the very presence of the pavilions, which create a barrier between the visitor, and the models, drawings, and photographs on view inside. For example, one pavilion simply contains six trees—symbols of life and nature—that are tantalizingly safe inside. This bittersweet, even melancholy quality pervades many of Isreal's projects, such as the Gillette studio in New York, Propaganda Films and the Clark house in Los Angeles, or Mid-Atlantic Toyota near Baltimore.

Organized by Walker Art Center's design curator Mildred Friedman, the "Architecture Tomorrow" series focuses on the accomplishments of young American architects whose work is original and experimental in nature. Each architect will state a unique point of view about architecture with the work chosen for exhibition. A six-page brochure accompanies each of the six exhibitions, and a special issue of *Design Quarterly* is published to document the entire three-year series.



Keeping Chicago On A Firm Foundation

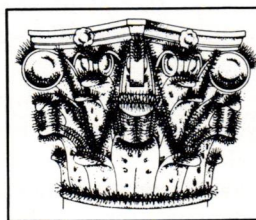


STS Consultants Ltd.
Consulting Engineers

111 Pfingsten Road
Northbrook, IL 60062
312/272-6520

Bird BARRIER

NIXALITE BIRD CONTROL



Nixalite architectural bird control protects any exterior structure contour from annoying bird defacement. Approved for historic sites and national monuments NIXALITE is an inconspicuous, humane and virtually maintenance free solution to bird problems. Call, fax or write for details.



NIXALITE of AMERICA
925 - 16th AVE - BOX 727
EAST MOLINE, IL 61244 • 309-755-8771
800-624-1189 • FAX 309-755-0077
SPECIALISTS IN BIRD CONTROL

STAMP OF APPROVAL

"It appears suddenly, unexpectedly, like a spaceship that has just landed. The strong sloping lines of the roof and walls lend it a lightness that makes the 150,000 square foot building seem to hover above the bare landscape..."

The new Leif Eriksson International Air Terminal at Reykjavik, Iceland joins the growing list of some 35 airport facilities (additions, renovations and new constructions) . . . and over 1,500 structures . . . designed with Unistrut Space Frame. Not all have inspired postage stamps.

But it was only a matter of time.

Call your Unistrut distributor:

Unistrut Illinois
680 Fargo Avenue
Elk Grove Village, IL 60007
(312) 640-6840
Chicago: (312) 583-5522

Architects:
Shriver & Holland Associates
Norfolk, VA
Husameistari Ríkisins
Reykjavik, Iceland



For more information,
please call or write:

UNISTRUT®
SPACE FRAME SYSTEMS

35005 Michigan Avenue West
Wayne, MI 48184
(313) 721-4040
(800) 521-7730

The structure of imagination

Photo: Gudmundur Petursson

Sourlis

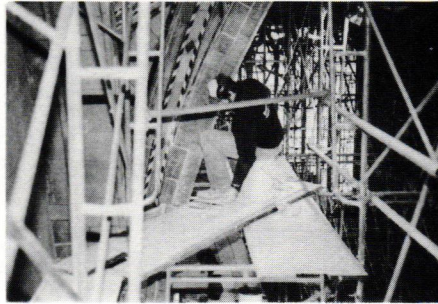
(312) 938-9066
(219) 923-6490

MASONRY RESTORATION, INC.

Quality

Masonry Restoration

- Tuckpointing
- Caulking
- Building Cleaning
- Concrete Restoration
- Waterproofing
- Inspection Service
- Historic Preservation
- Church Restoration Specialists
- A Union Shop



The Rockefeller Ceiling Restoration

Modern Classicism

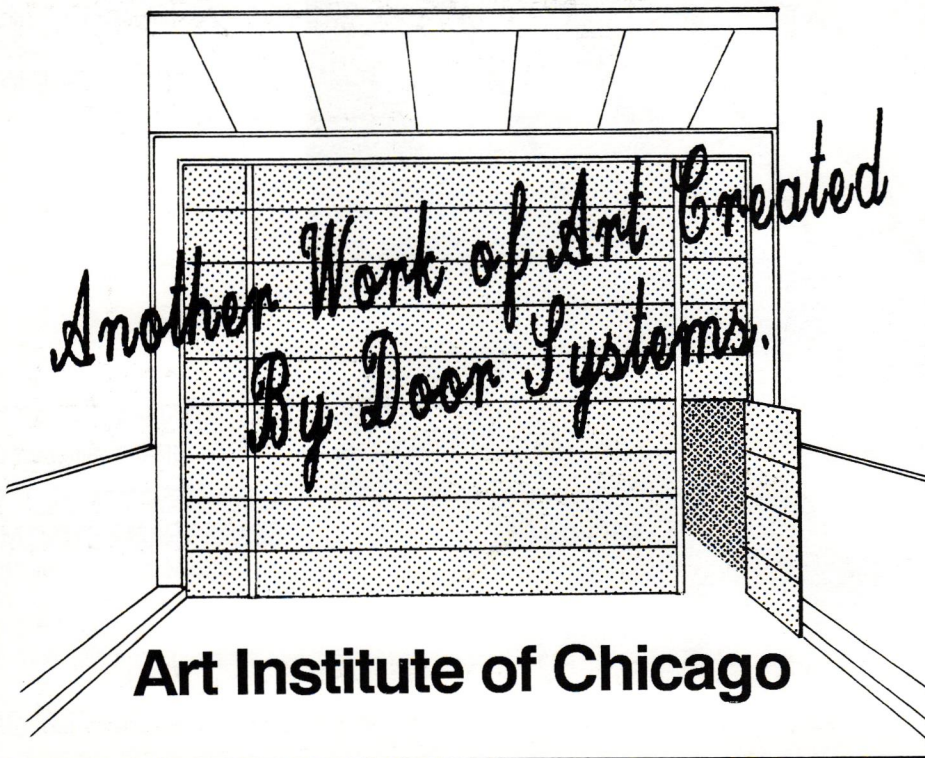
By Robert A. M. Stern, Rizzoli International, \$45.00

Many of today's architects show a strong and increasing preference for elements drawn from the ancient and familiar Classical idiom. Pediments, capitals, rustication, and colonnades are all included, sometimes irreverently, in designs that seem to reject the aim of austere clarity established by the Modern movement. This tendency in style — and the questions of its validity and uniformity as a style — are closely analyzed here by Robert Stern, major practitioner and theoretician of the postmodern in architecture. He presents an important discussion of the issues and ideas that lie behind the tradition and the "new" forms of Classicism, and also provides a survey of the architects themselves and of the buildings they have designed.

Part I deals with the language of Classicism, exploring its meanings and nuances throughout history from Alberti to Paul Cret and covering, on the way, the issue of Classicism's intersection with developments in technology (such as the Crystal Palace), the American Renaissance — the view of America as a continuation and reinvigoration of the waning European tradition — and such interesting mavericks as Frank Lloyd Wright. Part II consists of essays on some thirty architects who work in the contemporary Classical idiom, among them James Stirling, Leon Krier, Ricardo Bofill, and Michael Graves. Robert Stern's book is an essential introduction to one of the liveliest debates in architecture, by one of its most distinguished figures.

Door Systems™

437-0800



Art Institute of Chicago

Jones & Brown Company is:

Swift Steel

Structural Steel and Miscellaneous Iron

Decking & Siding

Erectors of Sheet Metal, Structural Steel and Miscellaneous Iron

Engineered Air Systems

Industrial Sheet Metal, Air Pollution Systems

Darien Mechanical Industries

Industrial and Commercial Piping

Peerless Metal Products

Food, Drug, Industrial, Special Metal Fabrication

Thurne Corporation

Food Processing Equipment

Southern Architectural Systems, Inc.

Architectural Panels, Hollow Metal and Hardware

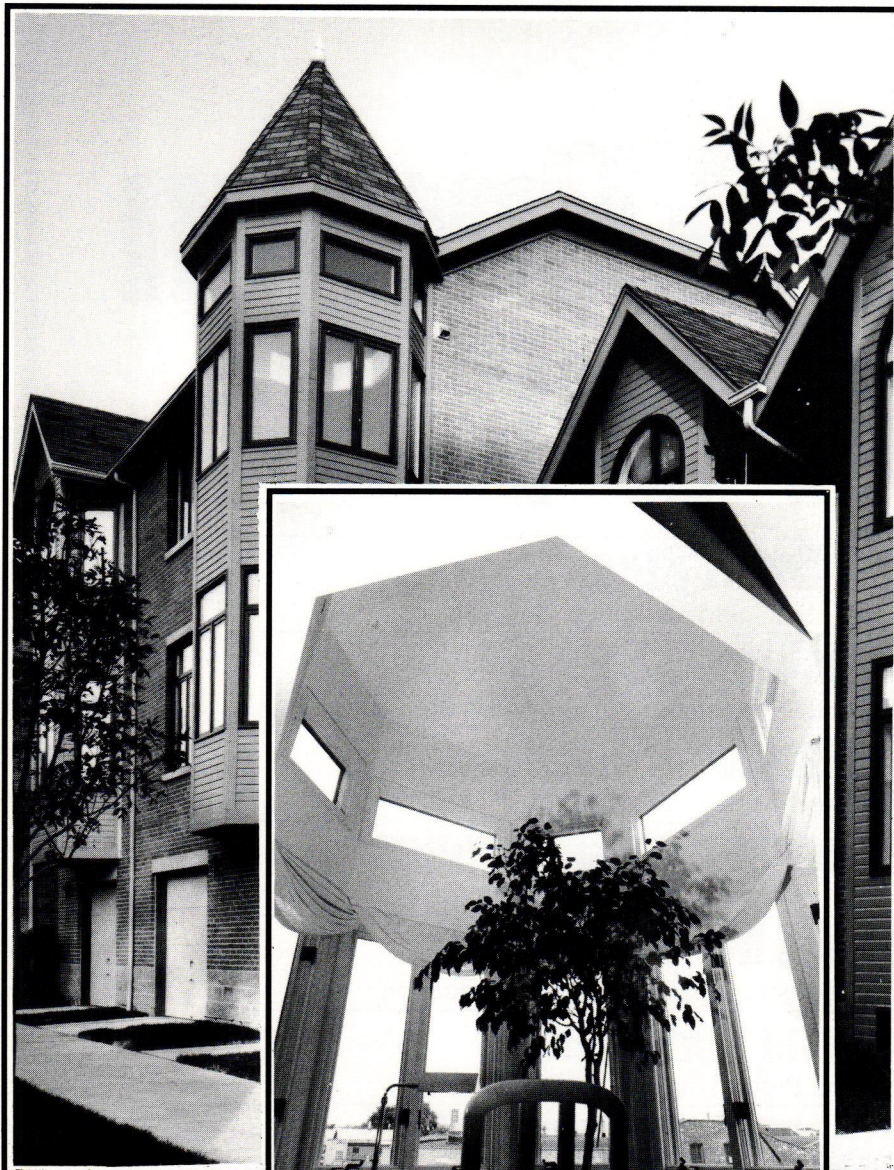
317 people working for you.



Jones & Brown Company, Inc.

568 West Winthrop Ave., Addison, IL 60101 • (312) 543-0300
Houston, Texas • (713) 956-6379

Designing, Building and Rebuilding for Tomorrow



The Townhomes of Sweeterville
MCL Development
Fitzgerald Associates Architects
Drywall:
Complete Drywall Company

How sweet it is. . . The Townhomes of Sweeterville feature volume ceilings, lofts and other distinctive design details such as this double height vaulted turret ceiling by GDCNI member Complete Drywall Company.

Do you crave the sweetness of a job well done? Insist upon drywall by a GDCNI member for your next project. For a list of members, call 940-8800.



Gypsum Drywall Contractors of Northern Illinois
104 Wilmot Rd., Suite 201, Deerfield, IL 60015-5195

Representing the Drywall Industry and Allied Trades in the Greater Chicago Area

The Rietveld Schroder House

By Paul Overy with Lenneke Buller, Frank den Oudsten, and Bertus Mulder, MIT Press, \$25.00

The Rietveld Schroder House incorporates a variety of perspectives to unite the client, architect, and structure in a rare complete document of a living landmark.

Newly restored and open to the public, the small semi-detached house on the outskirts of Utrecht was the prototype of a style that was one of the most reproduced and influential of any domestic building of the early modern period. It was constructed in 1925, the first complete building designed by Gerrit Rietveld, a Dutch designer who began his career as a craftsman and who later became identified with the De Stijl group.

Two remarkable series of photographs by Frank den Oudsten record the house as it was shortly before Mrs. Schroder's death and as it is today after restoration. These form a clear comparative record of the way in which the house was changed to fulfill the client's different needs. Den Oudsten's color photographs, supplemented with many black and white archival photographs dating from the early years of the house, show Rietveld's mastery of a fresh design syntax — an open plan, interlocking planes and colors, built-in furniture, sculpture-like storage units — that was thoroughly modern then and remains crisp and vital today.

Paul Overy analyzes the project in light of today's shifting attitudes toward modernism and in relation to the De Stijl group of artists and architects. Among the book's revelations is an interview with Mrs. Schroder who commissioned the house and continued to live in it until her death in 1985 at the age of 95. In this personal account she reveals that as a recent widow and mother of three children she wanted a house that would demonstrate how to live a new kind of life in the 20th-Century. Her house was a declaration that an independent modern woman intended to live informally and without ostentation, among objects that were at once functional and aesthetically significant.

THE HAROLD WASHINGTON LIBRARY CENTER

Five Chicago Firms Compete for the Prestigious
Commission; the Winner — A Spectacular Beaux-Arts Entry by
Hammond Beeby and Babka, Inc.

By Christian K. Laine



Billed as the largest public library in the United States (second in the world to one being built in Great Britain), the new \$140 million, 500,000-square-foot Harold Washington Library Center has captured the attention of Chicago's design professionals, the business community, and the general public like no other event this year, save the national election.

Not everything, however, about the process of selecting the library and the actual state of the library itself is and has been so publically or professionally popular.

The competition, judged last June, was controversial in the way in which a structured "team" of architects, developers, and contractors vied for the contract to design and build the selected entry. The team concept prohibited small and medium-sized design firms from participating, thereby capping the numbers of differing ideas and talents from emerging.

What had been touted as an "international" competition simply *did not* happen — not with the kind of restrictions and volumes of criteria the competing firms had to adhere to. (The most controversial was the winning team's responsibility to absorb any cost-overruns in the construction of the building.) More so, the organizers had promised that the competition would provoke the kind of fiery design debate the Tribune Tower Competition had in 1922. Five entries an argument does not make — at least not on the scale and magnitude of 1922.

Controversial, too, was the way in which the city and the *Chicago Sun-Times* squashed the 1986 plan to place the central library in the vacated Goldblatt's store at 333 South State Street — a solid, substantial proposal forwarded by architects Holabird & Root and one which *should* have been adopted. More controversial is the sad shape of the central library system, now and for the last 12 years, particularly in how the central library keeps shifting

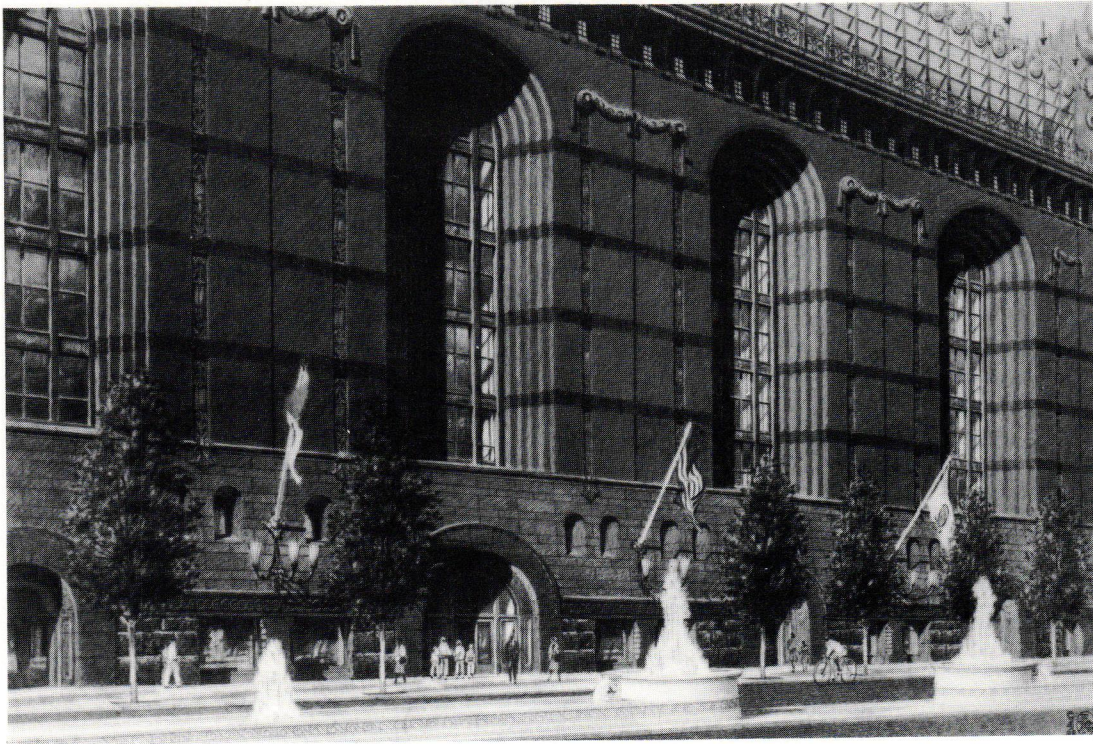
locations like an on-the-road traveling caravan and in how the 2.3 million inventory of books was tossed about — and with substantial losses.

Surprisingly so, the least controversial aspect of the whole affair is the design selected by the eleven-member jury: a Beaux-Arts scheme by Hammond Beeby and Babka Incorporated, which fits so aesthetically, so architecturally comfortable into the city like a warm, familiar glove. Its form, its symbolism, its monumentality — and yes, its decorative quality — is so profoundly public, so innovative, and so urbanistically appropriate. Only ten years ago, the selection of this classical scheme would have sparked indignant protest from all over the design world — particularly in modernist Chicago.

Although the Goldblatt's store still remains abandoned (and the city and planning department should not overlook their responsibility to find suitable adaptive-reuses for these vacated, mammoth landmarks found throughout the city), the new library at its site on South State Street is a needed plus for the South Loop, as much as it is for the image of the city itself.

As an urban anchor, the new library will speed up the process of the South Loop Reconstruction. The new complex, too, upgrades the city's profile in the area of public education. The last 12 years, without a major, municipal library, has been a shameful exercise in civic nearsightedness.

The competition, on the other hand, together with the selected winner, should be viewed as a positive and as an all-out urban celebration. The new library ends the 12-year search to find an appropriate site and facility. Chicago, also, adds another handsome institution to its illustrious list of civic landmarks. It is in this spirit and with that ideal that we devote this issue to the new library and to its architects, Hammond Beeby and Babka.



A library is the treasure chest of the cultural life of a city. Within its walls the people can discover, examine, and project the literary, social, economic, and artistic aspirations of their society. This is particularly true in Chicago with its easily accessible branch libraries, more comprehensive regional libraries (that serve as intellectual centers for study within the City), and especially the Central Public Library that historically has served the City in an exemplary manner for over a century. The new Harold Washington Library Center is appropriately named for the late Mayor of Chicago, a man of profound intelligence and knowledge, who truly believed in books as a liberating force in a society as diverse and rich as that found here.

Consequently the architectural expression of the Library must clearly articulate its nature as a public building in Chicago. It must express the aspirations of its citizens in a true and concrete manner. Chicago has always been a pluralistic and rapidly changing society with a multiplicity of peoples from widely varying origins. It is a city of deep democratic intentions that has always strived to find an expression for its strong support of the individual in relation to a community that is both dynamic and competitive. This tradition has produced distinctive forms of artistic expression in all art forms, but significantly in both literature and architecture Chicago has

attained a unique place in the culture of the world. The new Harold Washington Library Center offers a possibility to extend these extraordinary traditions into a new institutional form that would be legible to its users. One characteristic aspect of the art forms that are unique to Chicago is that they extract their expressive power from the place. Chicago's culture is a true reflection of its way of life and a representation of all its citizens.

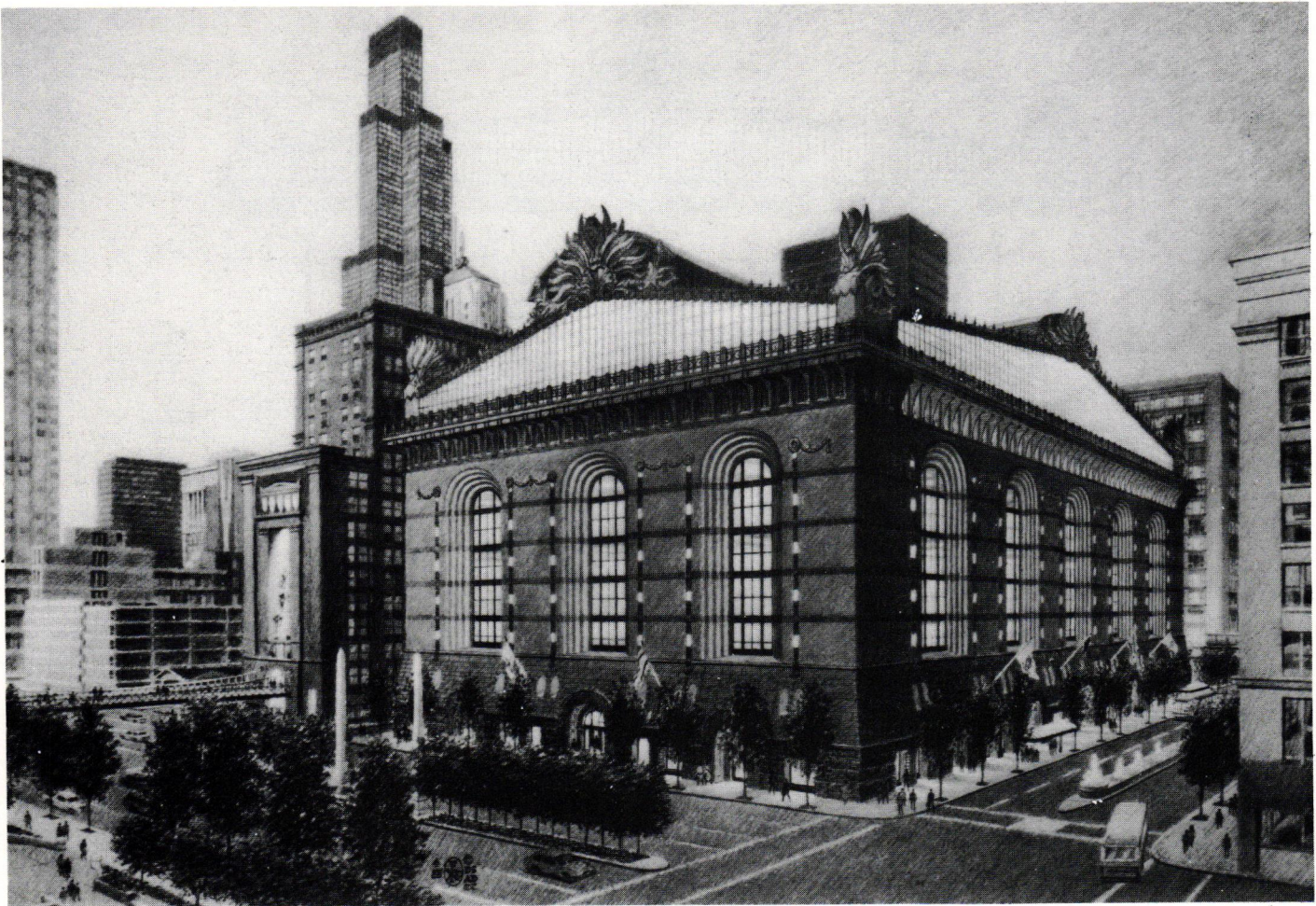
The Roman architect Vitruvius divides the discipline of architecture into three categories: firmness, commodity, and delight. Firmness includes all those aspects of architecture that deal with the demands of construction. Structure has always been a central feature of the remarkable architecture of Chicago and reflects the directness of the City in dealing with technical issues that are both real and significant. Commodity, as an aspect of architecture, includes the function and use of a building. As so clearly stated by Sullivan, "Form follows function." Chicago architects have always insisted that the use of a building be efficient and uncomplicated so that the user finds no aspect of the building is a hindrance to daily activity. Indeed the form of the building should grow from the needs of the user. This has been a consistent quality of the City's buildings and the force behind much of the invention displayed by Chicago's architects. Architecture is an art form as well as a technical endeavor. The architecture

of Chicago has created true delight for its people and enriched their daily lives. Renowned internationally as an artistic center for the practice of architecture, the City has provided an unbroken chain of creators from the time of the Chicago fire until today. William LeBaron Jenney, John Welborne Root, Louis Sullivan, Daniel Burnham, Frank Lloyd Wright, Mies van der Rohe are only a few of the architects whose works stand surrounding the Harold Washington Library Center site. These Chicago architects and countless others have produced a vision of life that is uniquely apparent in this city — a world that is solid and substantial, providing places to work and live that are efficient and humane but most of all inspiring and deeply moving in their celebration of life.

Function: The Challenge of the Library Program

The program for the Harold Washington Library is notable for the insistence that it places upon the provision of generous and wide-ranging facilities for access to all forms of information. While this is a common trend world wide, there is no doubt that this Library promises to be in the forefront of the field in its comprehensive approach to this development. It naturally follows that this increase in accessibility calls for an architecture which makes it easy, in a clear and inviting way, for people to find their way around and to help





themselves to these new facilities. "In a good public building, you should not have to ask your way around" is an excellent maxim. To achieve this objective it is essential that the points of entry and routes to all key points of the building have a clear and memorable pattern.

There is therefore a double objective in the proposed planning of this library: the widest possible accessibility to a growing and changing body of information under the clearest possible physical conditions. This dual proposition suggests somewhat conflicting characteristics, the resolution of which require special measures to overcome certain prejudices and preconceptions both old and new. For instance, for many of us, the popular idea of a library is still bound up with 19th-Century precedents. Entrance halls are grand and give access to the principal reading rooms which in their turn are lofty, enclosed, book-lined rooms. The building is frequently built around courtyards which admit daylight to the reading rooms and often act as major public spaces themselves.

This 19th-Century vision of a library is

an architectural image which is compelling and attractive, but it is antithetical in many ways to the east operation of a modern library. The enormous growth in the rate of publication of printed material, together with the proliferation of other media of communication, have transformed the ratio of material to readers as well as the methods of consulting material. The problems of supervision and distribution have increased enormously. The rate of change, particularly in the use of electronic forms of information retrieval for certain kinds of material, has accelerated so quickly in recent years that librarians now find themselves hamstrung by their existing buildings. The fixed spaces and constraining courtyards are not easily adaptable in use and are difficult to supervise, and the large windows are now known to admit unwanted doses of ultraviolet light. Tangles of cabling testify to the difficulties involved in distributing extensive electronic networks in older buildings. The advent of compact systems of storage which can double the book storage capacity of a library area can only be tantalizing to librarians whose buildings

are not designed to take such structural loads.

As a result, librarians today are understandably insistent on a high measure of flexibility in their new buildings — a minimum of fixed physical obstructions together with servicing systems (particularly lighting and cable management) being so organized that the building does not limit the locations of staff, readers, or books. Flexibility on its own can result, however, in a shapelessness, which, through lack of definite pattern and character, makes it hard for visitors to find their way around. While the program for the Harold Washington Library clearly insists on a flexible building, it does not suggest that flexibility in itself is the answer to all problems nor that a reading place defined only by a movable grid reference adequately meets the needs of the reader. The program identifies the need for intelligible routing through the building, for a system of organization that reduces the direction-giving load on the staff, and for a variety of reading environments consistent with the need for supervision.



Responding to the Program

The Sebus Group building is designed to provide maximum flexibility. At the same time, it is recognized that certain fixed elements are inevitable, and these points in the building are made eloquent and therefore memorable. The challenge is to recognize the requirement for adaptability in the location and servicing of elements but not to abdicate responsibility for the creation of a building with an understandable anatomical structure and spaces which will live in the memory of its users. The insistence on both flexibility and spatial definition is not as anomalous as it might appear. The solution begins with the obvious fact that a building is fixed at its perimeter as well as its top and its base, and that the central block of the building offers the greatest opportunity for flexibility. The building therefore has been designed with a base and a top which are largely composed of special public spaces and a central body in which the principal library departments are given adaptability and an intelligibility based upon the predictable repetition of key elements.

A description of the Library perhaps best starts with the typical floors which form its body and comprise the fourth through the eighth floors. These floors are as large and as unbroken as possible. The perimeter walls form a delimiting boundary to the usable space. The other fixed elements in the building (fire stairs, mechanical risers, elevators and toilets) accordingly have all been pulled to the perimeter of the building so that the central space remains virtually unbroken, and opportunities for spatial specificity are created at the exterior wall where they help establish the nature of the architecture both inside and out without impinging on the flexibility of the central loft space.

The north and south perimeter walls of the building house the escape stairs. The treatment of the east and west walls, however, is quite different and establishes both the operational and the spatial anatomy of the building. The principal service elements are concentrated on the west side of the building where they are linked by a staff service corridor which runs along the western (Plymouth Court) facade. Into this corridor open the book hoist, the staff

toilets, and the staff and service elevators which link all staff and storage functions in the building and connect them to the loading dock on Plymouth Court. It is the western third of each floor that is strengthened to take compact shelving. Thus, the western part of the building is serviced and structured to become the nucleus of staff and storage functions throughout the building, and the core provides links in the form of both elevators and a book hoist. By contrast, the eastern front (State Street) front belongs to the readers. The deeply articulated exterior wall forms small aedicular reading spaces along the facade. Visible from the rest of the floor for ease of supervision, these small areas are nevertheless identifiable spaces with a sense of individual coherence. The reader is given the pleasure of a specifically designed reading environment without sacrificing the overall adaptability of the floor.

The escalators bring the reader to the center of each floor. They are the only fixed elements in the central floor area and are the key to circulation through the reading areas. The principal ingredients

on each floor are consistently related to the point of arrival. The information/reference centers always lie immediately west of the escalators and between the escalators and the principal vertical core. Thus the Library staff can oversee the readers' use of elevators, toilet areas and study rooms which are reached by passing the counter area. Other program ingredients, such as staff back-up, controlled reference and microfilm rooms, naturally cluster around these desks. The general strategy is to locate special collections, open access reference material and grouped reading areas between the escalators and the State Street frontage with an open clearing from the center of the floor to the peripheral reading edge. This helps to break down the large blocks of open access material and orients the user back to the point of arrival on the floor.

The quantities of open and closed access material, readers and staff, and partitioned and unpartitioned spaces vary from floor to floor and will vary further in the future. These variations can easily be accommodated by shifting boundaries between functions along the Congress Parkway and Van Buren frontages. The orienting elements of escalators, information centers, shared reference and peripheral reading can remain consistent through an almost infinite set of layout permutations; and the provision of a floor distribution grid for cabling and good qualities of indirect artificial light throughout mean that staff, readers and stacks can be located interchangeably.

If floors four through eight deal with the universal requirements of readers, material and staff, the base and top of the building deal in a more specific way with major public spaces. The two floors at ground level and immediately above are given their character by the major public entry spaces. The Plymouth Court frontage is largely dedicated to service access and book dropoff. There is a direct connection here to the staff and service elevators and the book hoist which together link all the staff and storage areas in the building. The remaining three building frontages all provide major public entrances: at first floor level on Congress Parkway and State Street, and from the elevated to a second floor entry on Van Buren. All of these connect to axial routes culminating in a central hall which is the hub of the base portion of the building. With its voluminous spatial definition and pleasing materials, this hall is akin to the entry spaces found in the large public libraries

of the last century. From the center of the space, the basement lecture hall lobby is visible below and the children's room is seen above. The exhibition space, video library, gift-shop and bookstore are all reached from it.

From this central public hall, an escalator moves on axis to the Children's Library at Floor Two and on to the main readers' arrival point on Floor Three. Just inside the large central window on State Street, both escalators and handicapped persons' elevator deposit potential readers in an arrival space flanked by the Orientation Theater and a small vending/snack room. Readers then turn toward the center of the building, passing book detection units and a combined control/security directional desk and move on to the starting point of the central escalator system, which connects all reading floors. Beyond these escalators are the reader elevators which start at third floor level. This separation of library material by two floors from street level gives good security since the exits from this floor are either through book detection units or escape stairs which are protected by an alarm system. Thus, the third floor is the transition between the entry sequence which culminates at that level and the anatomical properties of the upper reading levels. The Information Service is accommodated here with its varied public areas extending north and south from the escalator hall.

Handicapped circulation is accommodated by an elevator at both the State Street and Van Buren Street entrances. Handicapped library users coming on the Elevated can enter the main circulation system through the concourse at the second level where the elevator on the State Street side is accessible. At the third level wheelchair access transfers to the western elevator bank after passing through the book detection checkpoint. All library services from the third to the tenth floor are accessible with this core.

The top of the building is also seen to provide a special opportunity for public space. The traditional library courtyard, now agreed to be a constraining interruption in library floor areas, nevertheless was often a much-loved contribution to the public life of the building. Here it is lifted above the body of the Library and is transformed into a Winter Garden — a unique and exhilarating space of light and trees — a place to read a book and eat lunch. The Library Restaurant opens onto it. Staff spaces surround it on two floors, giving a good working environment

with frequent views out, good internal connections and "front doors" from the Winter Garden for public access where appropriate.

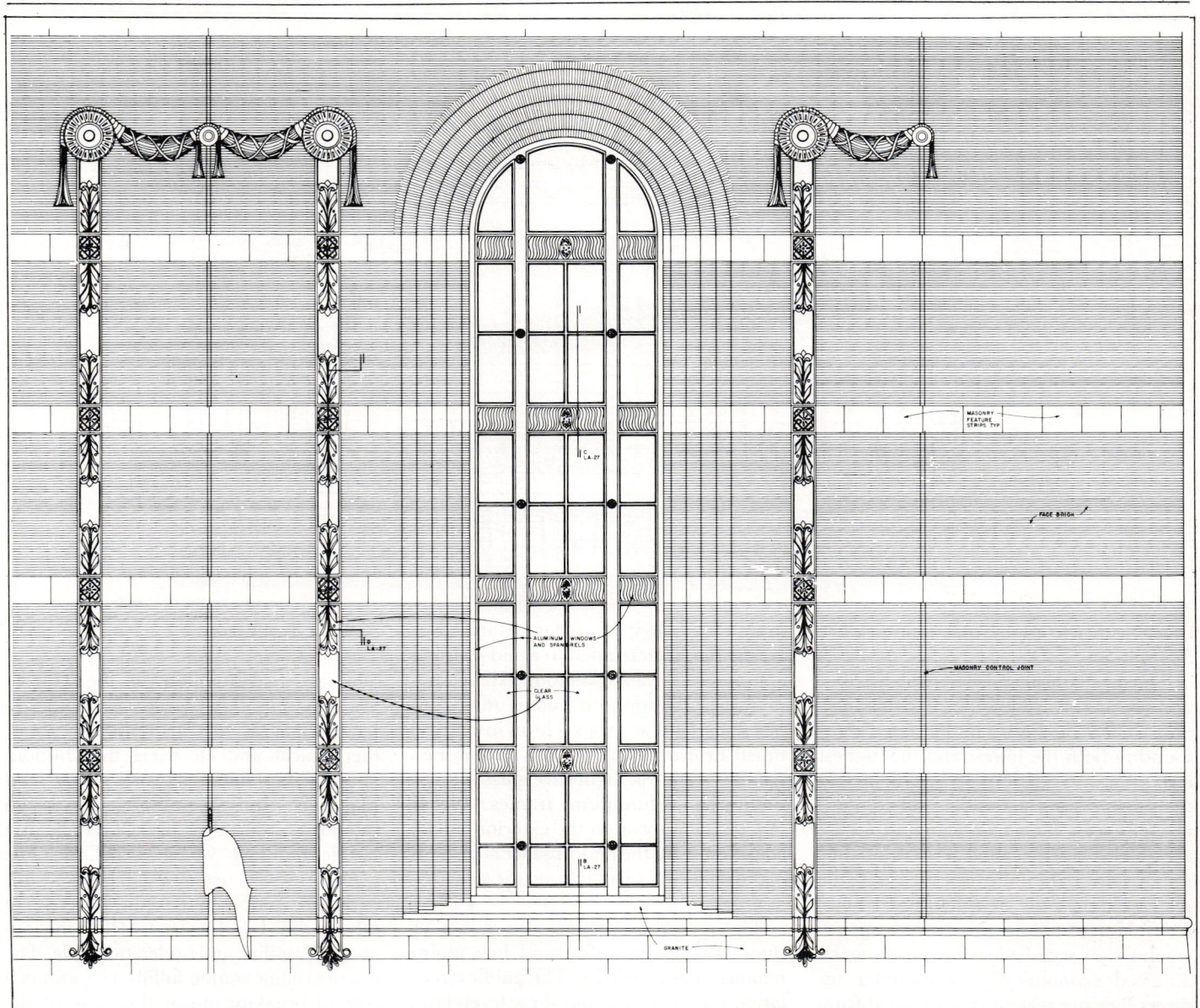
At this level, then, the clear and distinct circulation routes through the building for readers and staff are culminated. The service core on the Plymouth Court frontage again provides the artery for the movement of books and staff (including disabled staff) and for kitchen servicing. For the readers, the central system of escalators and stairs emerges facing the Winter Garden itself.

In summary the Library meets all the functional requirements based on program for flexibility, but it does not belittle its users with an insistence on a featureless uniformity. Where entrances, edges or fixed special uses provide not only a limitation but an opportunity, the spatial qualities of the libraries of our fond memories are revived and transformed to produce a vital and habitable library form for the 21st-Century.

Construction Strategy

The nature of the structure that will house this new and revolutionary Library must be sensitive to the current state of technological development and more importantly anticipate future innovations so that the building does not become an impediment to the evolution of workings of the Library and its technical equipment and systems. For this reason, flexible technical configuration must be one of the foremost considerations in the design of the new Library facility. This concept must be maintained at both a comprehensive and a detailed level of design. In order to accomplish this goal each system making up the complex organism that is a modern library, whether it is the structural system, mechanical system or the equipment and furnishings, has to anticipate change and transformation that will certainly occur within the lifetime of the building.

Flexibility to allow change is the primary reason that the building occupies the entire site with no setbacks. This arrangement also produces the most compact volume and the least surface area. Energy savings from this strategy are considerable, and construction savings are realized by having large unbroken floor areas. Vertical circulation systems that are costly to install and maintain are also optimized by having a fewer number of floors.



Structure

The structural system is a concrete flat slab with an economic column spacing of 21 feet. The flat slab allows for minimum structural depth because there are no beams and provides a consistent structural elevation with no projections into either valuable mechanical zones or inhabited space. It is an innately economical system due to its common usage and ease of erection. The column spacing is sized to allow for varying floor loads without changing the slab depth where compact shelving is necessary. Large spans with beams are confined to the lower level where they do not disrupt mechanical and electrical distribution systems or to the top two floors where gravity loads are minimal. The entire structure rests on a consistent grid of concrete caissons.

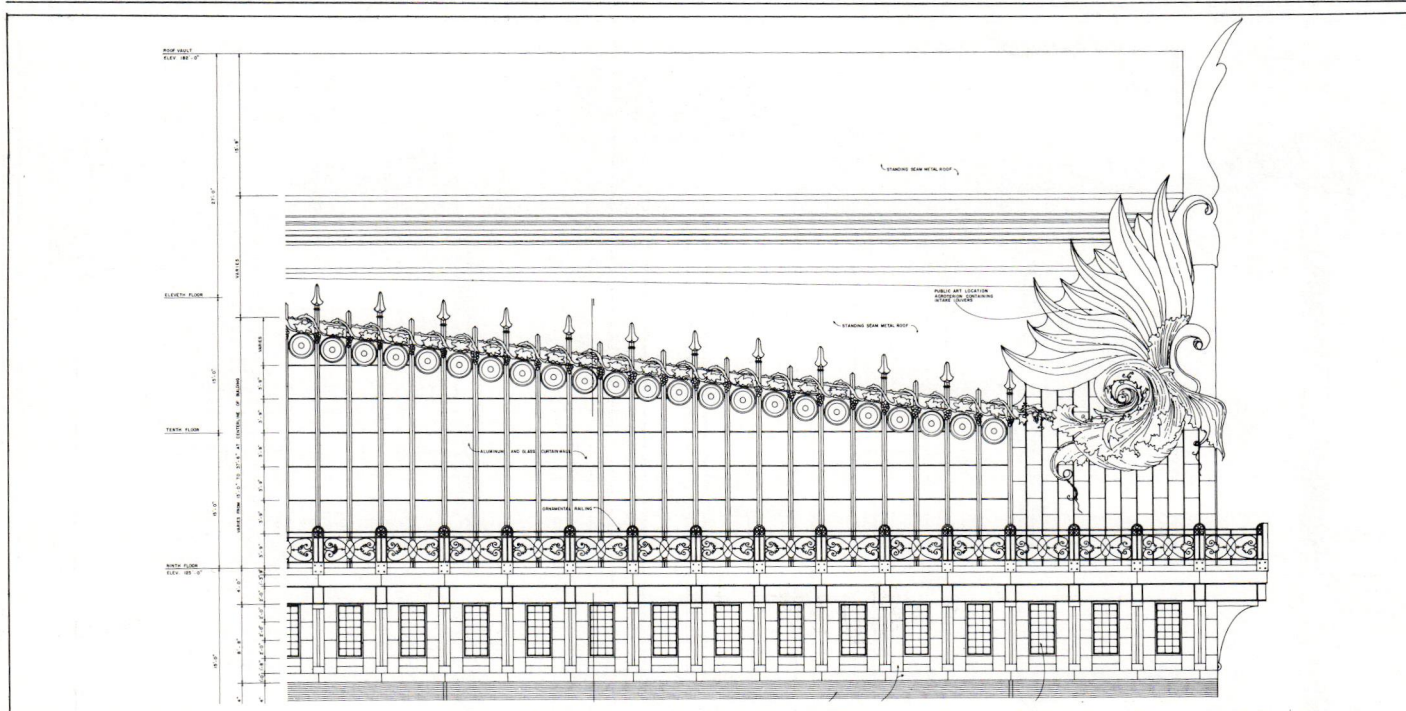
As a result of this construction the anatomy of the building is comprised of an evenly gridded center portion with minimal structural disruptions caused by vertical circulation systems and service elements. This is accomplished by moving the required fire stairs and mechanical risers to the exterior zone on the north and south elevations, where they form a double wall. Smaller areas for reading and study occupy this double wall along State Street, and a service corridor that is glazed on both sides extends along Plymouth Court.

Mechanical and Electrical

This arrangement of a double perimeter wall creates a thermos bottle effect which facilitates the temperature and humidity standards required by a library. The top

two floors contain administrative and public facilities and the Winter Garden, the roof of which is completely glazed as are the exterior walls. The unique environmental quality of this zone is controlled by a separate mechanical zone. The bottom three floors which include the Lower, Entry, and Second floor levels contain multi-story spaces of a public nature that are also mechanically isolated.

The building can be seen then as a gridded core of six floors of library service space that is mechanically and electrically consistent in its development. These floors are bound on the top and bottom by public spaces that are often multi-story and particular and have unique technical requirements. A double wall of smaller and service spaces enwraps this floor arrangement providing spaces for vertical chases and insulating the heart of the Li-



brary facility from thermal and moisture fluctuation.

The mechanical and electrical distribution systems logically conform to this anatomy. There are four major fan rooms found in both the lowest and the highest levels. Vertical distribution is contained in the thickness of the double wall configuration. Access closets for changing electrical systems and mechanical risers are thus removed from the entire central area of the plan avoiding conflicts with future use patterns. Horizontal duct runs are suspended above an accessible calling and can be adjusted economically. A modular indirect lighting system is suspended from the ceiling. This is coordinated with a modular air diffuser pattern and sprinkler grid to allow for maximum flexibility. An underfloor cell system also on a modular basis offers infinite change with minimum effort. Plumbing is relegated to the external zone of the building where it will not interfere with Library functions.

Materials

The materials of the building on both the exterior and the interior have been carefully chosen for their durability and low maintenance characteristics. The exterior envelope is primarily a high quality brick that has low porosity and will not discolor. Granite is used at the ground level where durability is essential. It is also used in horizontal conditions on the facade where joints should be held to a mini-

mum. The flow of surface water over facade has been studied to avoid staining of masonry surfaces. Windows are set into prefinished aluminum frames on the upper floors and at ground level in natural finish bronze. The roof is a prefinished metal system. Skylights are glass set into prefinished aluminum frames. Ornaments that appear on the exterior will be consistent with the performance standards of the materials that make up the structural finish.

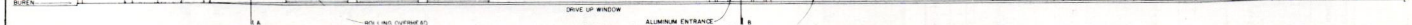
The interior finishes are also chosen for their lasting durability and low maintenance characteristics. The public circulation spaces of the lower three levels have terrazzo floors with marble accent strips. The wall surfaces of these public areas have a marble wainscot that protects wall surfaces from damage caused by high usage and are easily cleaned. Other wall and ceiling surfaces in public areas are plaster. The public spaces in the top two floors have these same finishes as do the high traffic and circulation zones in the primary public use library floors. Natural maple wood surfaces on furnishings provide another system of finishes that are easily maintained and durable. Counters are also maple faced with marble counter tops. Floor surfaces in the remainder of the public access and service areas are carpeted with high quality goods that have excellent cleaning and wear characteristics.

Artistic Intention

The artistic intention of the Harold Washington Library Center is intended to be as clear as the structural anatomy, mechanical and electrical distribution, and the functional flow of people and materials within the building. The design intends to inform the user of its role as a public building within the City. The general aspect, use of materials and imagery are combined to remind the user of other public buildings in Chicago that are at once familiar and understandable. The use of ornamentation fulfills its traditional role of breaking down the scale of the building to human dimensions while sustaining the degree of monumentality appropriate for a civic structure. It is a building conceived to bring forth emotions in the public of both pride and comfort in its presence.

Interior Development

The interior public spaces utilize fine materials and ample proportions in order to accommodate heavy usage and to offer the library user an experience of the highest sensual and visual quality. These public spaces serve as a foil to the intimate and introspective study areas that occur within the double wall of the perimeter along the State Street frontage. In these formed volumes of space designed to accommodate the individual, the most important traditional activity of the Library



The distribution of space in the Library is rational both from a constructional point-of-view and in terms of functional utilization. From an artistic point-of-view the condition of entry and major public spaces on the lower floors is a familiar pattern that is easily understood by users through past experience. The central core of the six floors of Library services is legible again through the clarity of the spatial distribution and the hierarchy of spatial types creating a satisfying and varied experience for the public. The crown of glass that encloses the Winter Garden and dining areas is a third spatial experience with large public volumes of space flooded with daylight. The ambience in this area is akin to the elegance of traditional reading rooms found in older libraries. This spatial type has been transformed into a multi-use public garden that can accommodate passive recreation as well as public concerts and exhibits. Nevertheless, the Winter Garden can still function as a haven, a magic place to retire and to read, separated from the intense activity found in the main body of the Library. This fine space allows for the continuance of a long Chicago tradition of people reading in the park during leisure time and lunch hours.

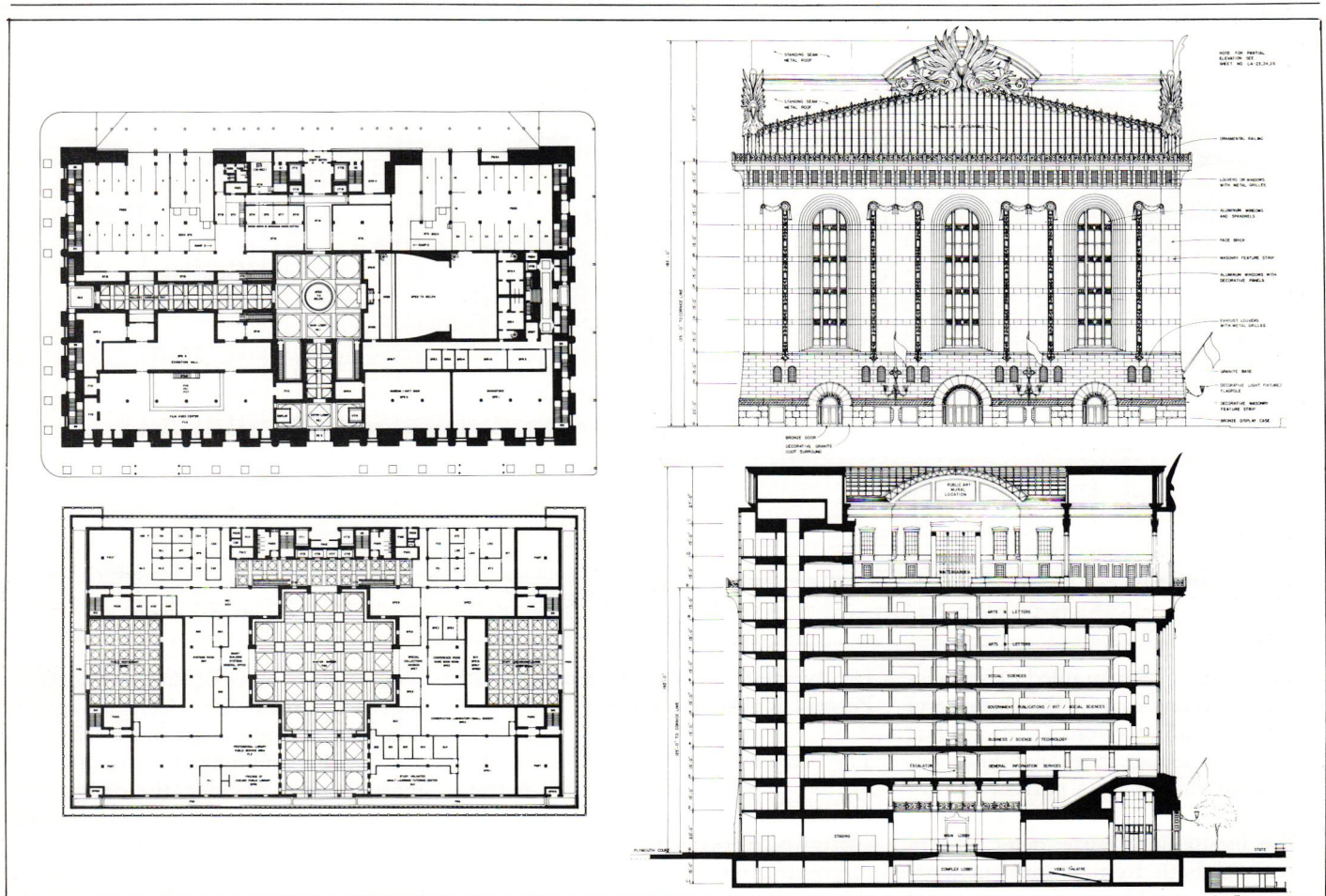
The Percent for Art program envisioned by the Sebus Group for the Harold Washington Library Center suggests that artists would create pieces integral and incorporated into the architecture. The architectural design provides for major art works to appear as acroteria (or sculpted metal pieces mounted on the cornice of the roof), mosaic floor panels that could occur in public circulation rooms, painted murals that can be located in the Winter Garden and fountains in the lobby areas.

Exterior Development

reminiscent of other Chicago public buildings such as the original Central Library, now the Cultural Center, or the City Hall and County building. Continuing in a more detailed manner, the design proposes an unfolding of exterior elements that are of an elevated scale when compared to the surrounding commercial buildings. This strategy dramatizes a public building and suggests that it is of a higher order of structure in the City than its companions, while still maintaining the volume of the street wall.

At the pedestrian level, the base is rusticated and composed of monumental granite blocks. This device increases the sense of permanence and weight of the structure reinforcing its presence as a significant building. The auditorium by Louis Sullivan and the Rookery by John Welborne Root both use this treatment for similar effect. Large arched door openings accompanied by alternating windows supported by compressed columns break the dense base of these buildings. These same features are also part of our design of the new Central Library. As paradigms of Chicago architecture these two buildings, the Auditorium and the Rookery, are understood by the people of Chicago in an immediate and affectionate way providing a key to comprehension of the design of the new Central Library. The addition of ornamental relief based on classical motifs provides a delicate foil to the massiveness of the base and provides a cultural link to the classic tradition that has played so important a role in library design universally.

27



broken by recessed arched openings that gather the windows of many floors into one large and recessed aperture of monumental scale. Again this wall treatment is familiar to the people of Chicago through similar iconography found in the work of Sullivan, Burnham and Root. Similarly, windows opening into individual study areas are gathered into bands giving a secondary reading of window sizes that suggests a complexity of interior organization not realized at first glance. Ornamental metal work in the form of classical motifs joins these vertically banded windows into one composition. These foliated spandrels provide figural relief to the flat wall expanses.

The projecting cornice at the top of the brick facade completes the classical breakdown of building into base, shaft and cornice found in most of Chicago's existing major public buildings. The cornice is metal construction that incorporates the windows of the eighth floor. A finely patterned railing is seen in silhouette against the reflection of the sky. The top of the cornice matches the height of the cornice across the street on One Congress Center, the former second Leiter Building, forming the space of State Street in a clear and

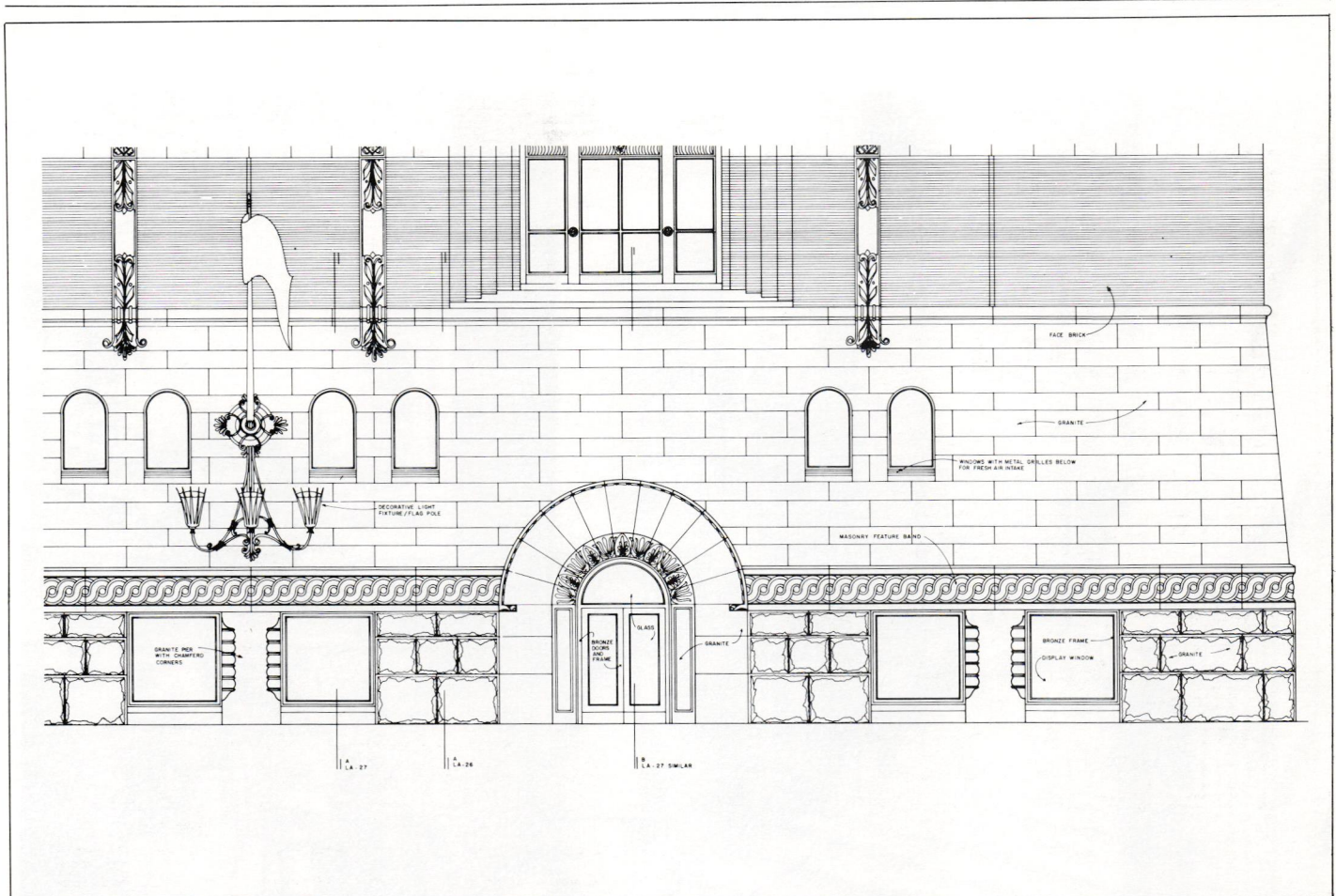
powerful manner.

As the distance from the building is increased, the reading of the walls as street facade is altered to an understanding of these same walls as containers of a carefully modeled object. When the silhouette of the glass pediments is seen to rise above the cornice, the figural cross-axial roof shape forms the Library into an intensely centralized volume. The glazed Winter Garden is understood at the top, and the acroteria that enliven the silhouette are further indications of the nature of the central garden found within. This ornament is especially significant to the understanding of the building, for it furthers, with the help of the glass pediments, to register the presence of classical form that is so central to our understanding of our culture. The appearance of the new Library from above has been carefully considered, and the form of the roof and the ornamentation provide a facade to surrounding buildings. The sheer exuberance of the outline also recalls the memory of Louis Sullivan and his beloved efflorescence of plant forms that contains in their energy the hopes for democracy and the people of Chicago.

The expression of the Plymouth Court facade is a uniform glass curtain wall above the base. This change in material reflects the internal disposition of the plan and suggests the presence of staff, not public spaces behind the glazing. This is consistent with the nature of Plymouth Court as a service street and resembles the development of earlier Chicago buildings such as the Rookery. The most important aspect of this facade is that it forms a neutral mirror to the sculpted bays that project into Plymouth Court from the Manhattan building and the Old Colony building which face the Library site across Plymouth Court. Finally, curtain wall recalls the presence of the Federal Building at the termination of Plymouth Court one block to the north.

Urban Design Considerations: History of the Site

As one moves further back from the building, it engages larger scale influences that emanate from the overall form of the City. The site pressures develop as interaction occurs between the understanding of the formal structure and history of the City of Chicago and this particular site. Congress



Parkway was conceived by Daniel Burnham, in his plan of 1909, as the central east/west axis that was to be the focus of his design for the City. Congress Parkway was to terminate in the west with a magnificent City Hall and Government Center with the dome of the City Hall as its goal. On the east, the axis of the boulevard was meant to pass over Grant Park and dissipate in the vast expanse of Burnham Harbor and Lake Michigan. Ordered rows of trees were meant to form a spatial confinement reinforced by building facades of equal height that lined its progress from City Hall to the Lake. The intervention of the automobile transformed Congress Parkway from a ceremonial boulevard into a major east/west access street with the City's largest traffic interchange occurring on the former City Hall site. The street was widened to increase traffic lanes, and adjacent structures were razed resulting in few facades exiting on Congress. Instead the blind ends of the buildings lining north/south streets form a mute wall facing the Parkway. Later construction of buildings that span Congress has created a series of linked spaces rather than a continuous east/west axis for the City. In recognition of this altered spatial

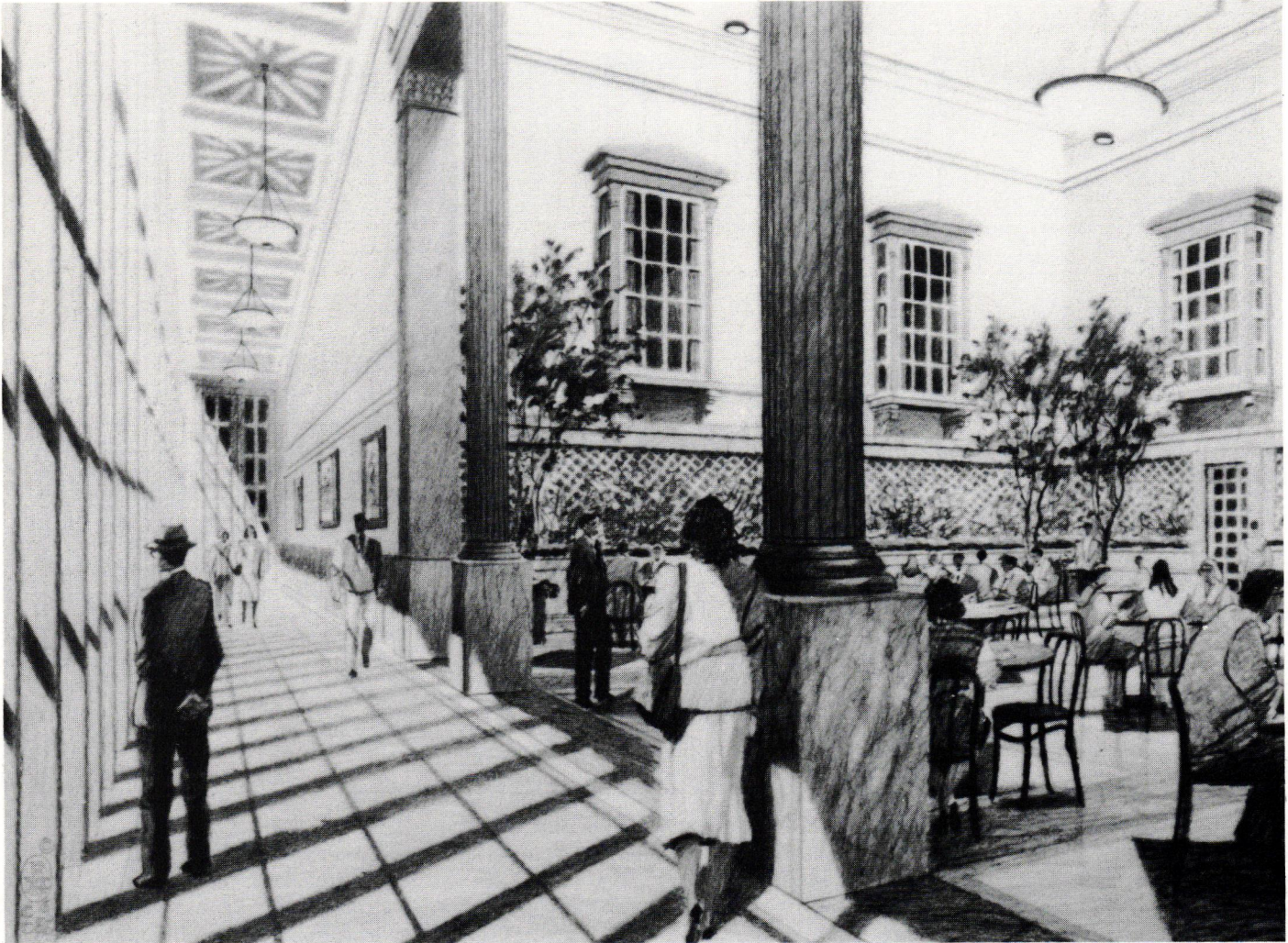
condition, the area facing the Library across Congress becomes a critical portion of the Library site.

Urban Design Recommendations

We propose that the properties on the opposite side of Congress from the Library site be acquired and made into a public park for the residential neighborhood growing in that area. We also suggest that the trees envisioned by Burnham be planted on Congress Parkway at the time of the construction of the Library. This green oasis would expand on the original idea of the boulevard as a parkway. The presence of an open urban park opposite the Library site would form an appropriately scaled setting for the main south facade of the Library at street level. Our final proposal would be that the unfinished south end of the Manhattan Block be covered with a new facade facing Congress Parkway. This would combine with a matching facade in like position across Congress to form a gateway from the west to the Library site. A low pedestrian bridge spanning the Parkway at this point would provide a crossing for the residents of

Printer's Row and Dearborn Park. Similar facade treatment would be incorporated onto the north end of an expanded City parking facility that would face the former Sears store. These additions would form a useful and appropriate setting for the Library on Congress Parkway and provide an acceptable resolution of the site area in terms of Burnham's original conception for this axis.

We propose that the existing Elevated structure pass across State Street in a direct but unelaborated fashion with as little construction as possible blocking the spatial passage of State Street. The stations would be incorporated into adjacent structures on Van Buren Street to avoid creating a more congested presence of the Elevated structure. The planting of trees on State Street should be restricted to positions within the sidewalk area and not be allowed to constrict the central space. A lineal fountain is suggested down the center of State Street from Van Buren to Congress Parkway to enhance the civic character of the Library, enliven the visual interest of this area but not intervene into the space of State Street in a detrimental way. In winter months the fountain could employ fog as an alternate

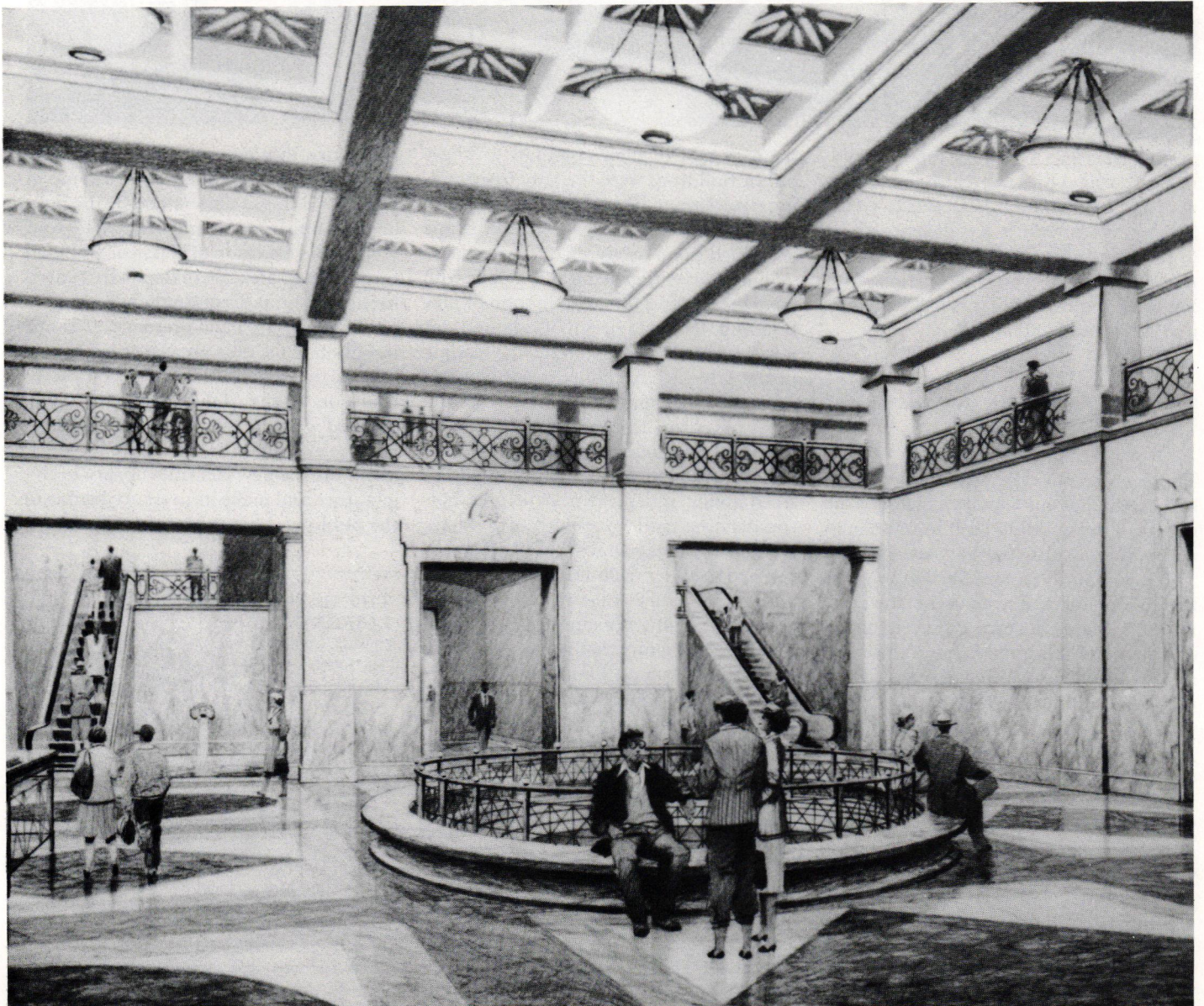
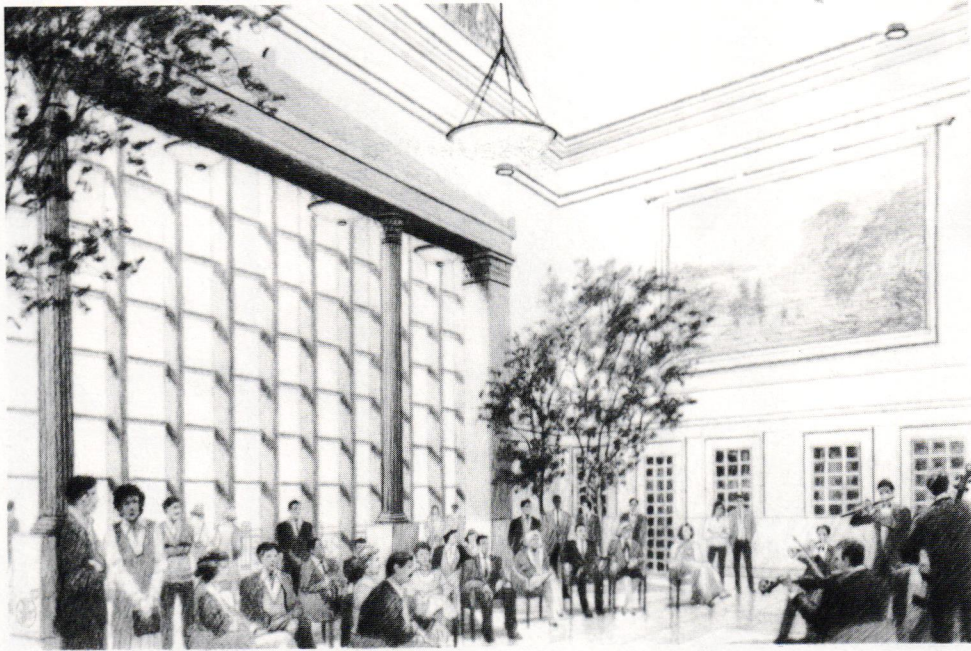


to water for reasons of safety and economy. This approach would give a seasonal interest to the experience of the fountain.

Development of Adjacent Commercial Site

On the east side of the site, the primary concern for the new Central Library on an urban scale should be the containment of State Street as the historical spatial feature that defines Chicago's shopping center. In order to accomplish this, the entire Library facade facing One Congress Center responds to that facade in an exact fashion and extends the entire block to the intersection with Congress Parkway. This magnificent street with its consistent cornice height and scale, particularly along its east side, must be protected and extended. The commercial development

that we suggest on the site north of Van Buren Street reinforces this concept. It is a multi-use building with five levels of retail space starting at ground level. Escalators will provide public access through a top-lit gallery. Above the Fifth Floor, typical office floors surround an open court that brings light into the center of the building. Three cores will serve this office space from three separate lobbies allowing for a mix of either small or large tenants. The building has 14 stories and is 205 feet high. The height is within two stories of the height of the Marshall Field store that is considered to be the mean cornice height on State Street. This parcel that is owned by the City and extends north from Van Buren Street should be developed into a compatible structure that reflects the existing scale, texture and massing of the buildings on State Street. The character of the building we are sug-





gesting is seen as a Chicago type of building with even window treatments except at ground and mezzanine levels to recognize retail occupancy. Retail space above ground and mezzanine levels should be masked behind even fenestration as is found in the existing Carson Pirie Scott and Marshall Field stores.

The Library, the Site, and the City

The final and most important aspect of urban design that our Library suggests is the nature of the building itself in relation to its reading against the City as a whole. The Burnham Plan for Chicago suggests that the commercial structures of the Loop would be seen as a dense but even matrix of construction limited from 14 to 16 stories. This solid and uniform base of commercial buildings would occupy their respective sites to the lot lines. The street grid would then become the spatial container of urban life. The only exceptions would be the broader boulevards such as Congress Parkway that would designate areas of greater significance within the City. Existing diagonal streets and new radial avenues were seen by Burnham as centralized and focusing axes that would give overall form and hierarchy to the City. Public buildings were given figural significance and open spaces cleared around

them to add to their singularity. These public buildings were the only freestanding structures to be found in the City, and their uniqueness of position and shape identified them as civic buildings.

The intervention of the automobile with its demands and the introduction of new building technologies that allowed for much higher buildings altered the reading of the City as envisioned by Burnham. Also the development of modern structures based on European precedent introduced an altered vision for this City that suggested that all buildings should be freestanding, independent structures. Fortunately the modern architects that have worked in Chicago have for the most part respected earlier traditions of urban form with the Federal Center and Civic Center serving as brilliant examples of contemporary architecture that respect the validity of the Burnham Plan.

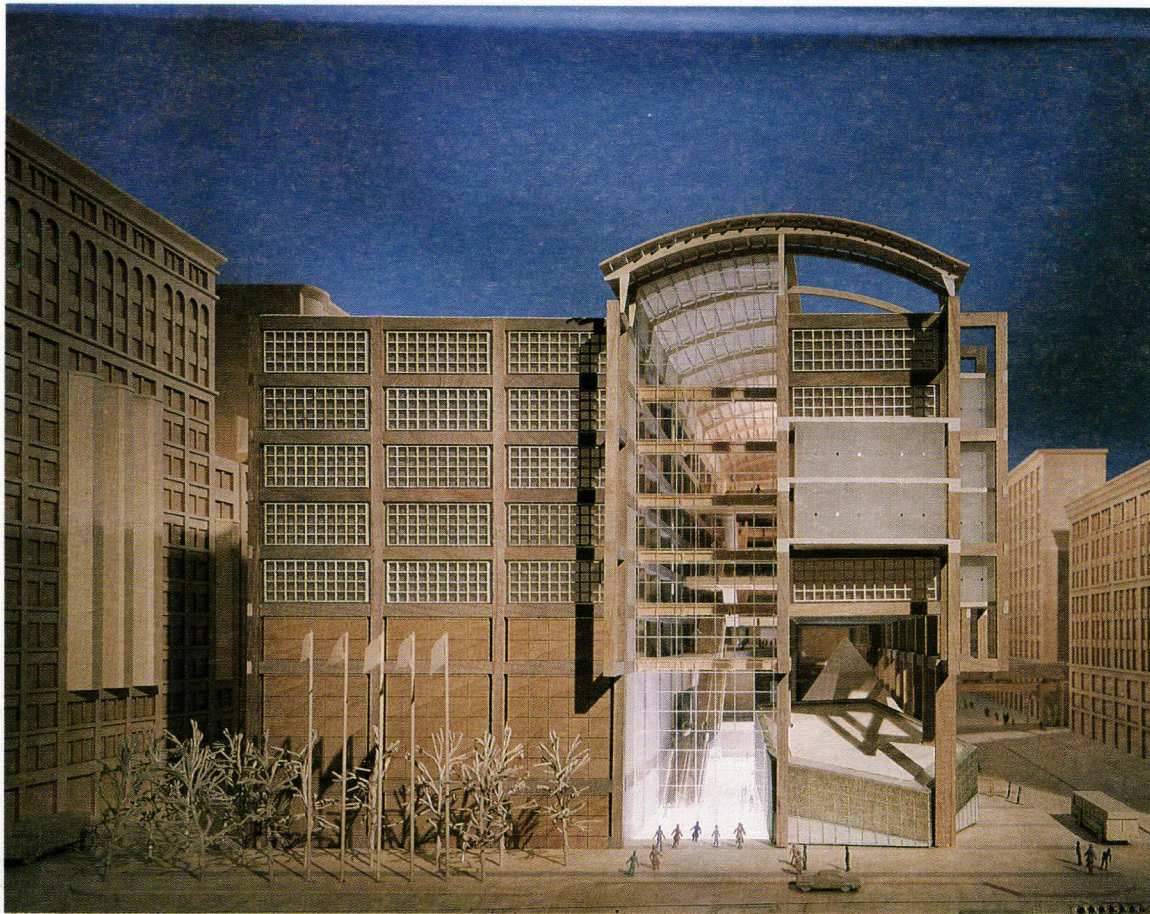
Within Burnham's lifetime there were a series of public buildings built that suggest a viable strategy for building civic structures within the grid and still maintaining their significance in a commercial context. The original Chicago Public Library (1891) by Shepley Rutan and Coolidge and the City Hall and County building of Holabird and Root (1911) both fill their site envelopes completely. They both use overscaled architectural features and ornament to signify their civic presence on commercial streets. Classical ar-

chitecture because of its prevalence, familiarity and extended historical use in public building is understood by the public in an unconscious and immediate way. Within the tradition of classical architecture, changes in scale of detail are sensed immediately and comprehended by the public to signify civic presence. It is our intention to use this same strategy to signify the importance of the new Central Library on its site. This simple technique coupled with the heightened sense of silhouette and sculptural form are intended to elevate the new Central Library to civic stature and make its presence legible to the public.

THE HAROLD WASHINGTON LIBRARY CENTER

Chicago, Illinois
 The SEBUS Group Design/Build Team
 Hammond Beeby and Babka Incorporated, Architects
 U.S. Equities Inc., Developers
 The Chicago Public Library, Clients
 Schal Associates, Inc., General Contractors
 Colin St. John Wilson & Partners Ltd., Library/Architectural Consultants
 A. Epstein and Sons International, Inc. Engineers/Architects
 Dubin, Dubin & Moutoussamy, Design/Construction Management
 Graham/Thomas Architects, Architectural Consultants
 Louis Jones Enterprises, Inc., Contractors
 Delon Hampton & Associates, Engineers
 Avila & Associates, Civil Engineering





This competition submission for the Chicago Library, being completed at the turn-of-the-century, has to address itself to a serious ideological investigation about its essence and goals. The ideological framework develops around three critical issues:

I. The Site — How the Library Relates to the City

The decision to use both blocks available for the building was absolutely crucial to address some important concerns.

The two sites are used for a **PUBLIC BUILDING** which **DOES NOT EXPLOIT MAXIMUM DENSITY**.

The **PROJECT DOES NOT DEPEND UPON FUTURE DEVELOPMENT**. The building is **COMPLETE** both to the south and the north.

Most importantly we felt that the **PHYSICAL AND VISUAL BARRIER OF THE ELEVATED HAS TO BE OVERCOME**. A building bridging Van Buren Street places the library both in and out of the 'Loop' and connects it to the expanding South Loop Development Area and the Printers Row residential district.

Building on both sites led to raising the library above the elevated tracks, thus allowing public space along State Street to flow freely below the building. **PUBLIC SPACE ON THE GROUND FLOOR INSIDE AND OUTSIDE THE BUILDING AMOUNTS TO 46% OF THE SITE AREA**. The life of the city continues beneath the building and into the library. The way one weaves in, around and through the library, renders its monumentality intimate and accessible at the street level. Those who wish to enter the building and those who merely pass by it share it together.

The State Street Mall expands at its south terminus into a **GRAND PUBLIC SPACE**, a covered 'LOGGIA' 80' high, nearly two city blocks long of great civic grandeur. Its uses can accommodate civic gatherings and permanent and temporary displays of large outdoor sculpture.

There is an entrance to the Library on State Street as well as Congress Parkway. The Children's Library can be entered from either State Street or Plymouth Court. The restaurant, the museum gift shop, the bookstore and the entrance to the CIA station are all located at street level

along the State Street Mall reflecting its retail character.

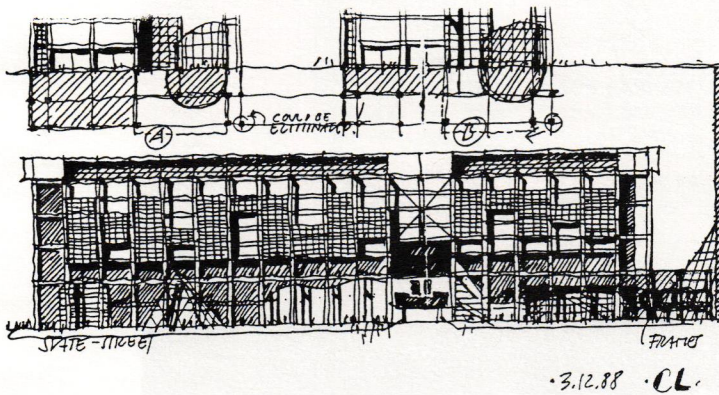
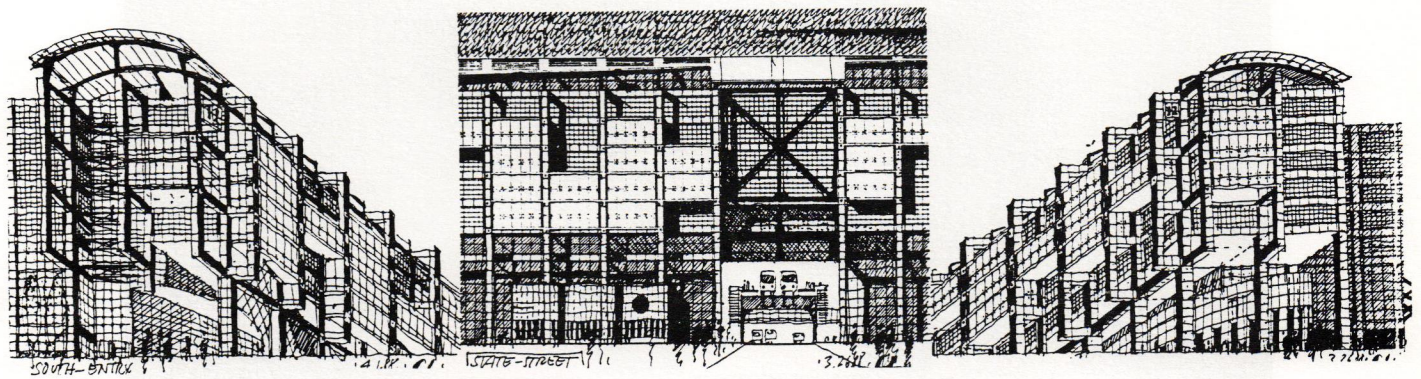
This library puts monumentality, symbolism and daily use in harmony with each other, avoiding a contradiction between these values.

II. Function — How the Library Relates to the People Who Use it and Work in It

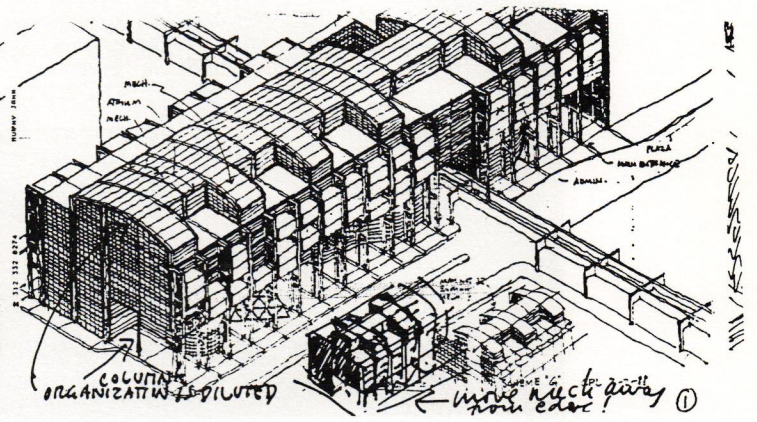
Old libraries were used by genteel scholars. Today a library must reach out to an increasingly diverse group of users.

The building is inviting on both its exterior and interior. The restaurant, the museum gift shop, the bookstore and the entrance rotunda are sculptural geometric shapes in plan and in volume adding street level interest. A large **INTERIOR STREET** stretches from Congress Parkway to the north end of the site, **PENETRATING ALL LEVELS, PROVIDING A DIFFUSED NATURAL LIGHT THROUGH-OUT**.

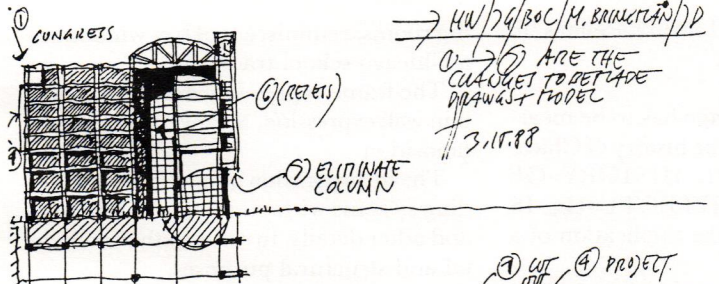
Moving up the various levels of the Interior Street, users overlook the sculptural shapes of the museum gift shop, the



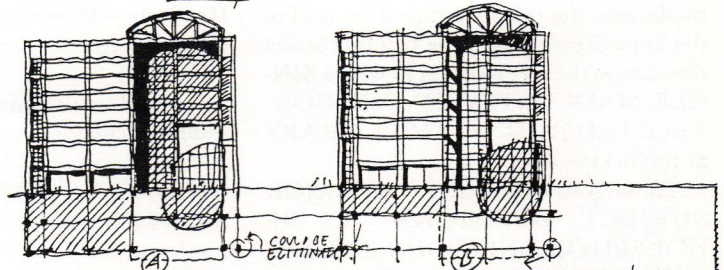
3.12.88 CL



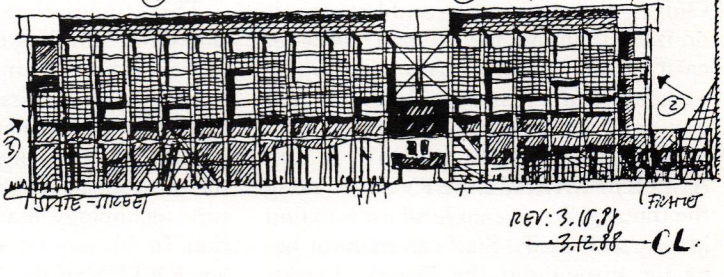
CANOPY



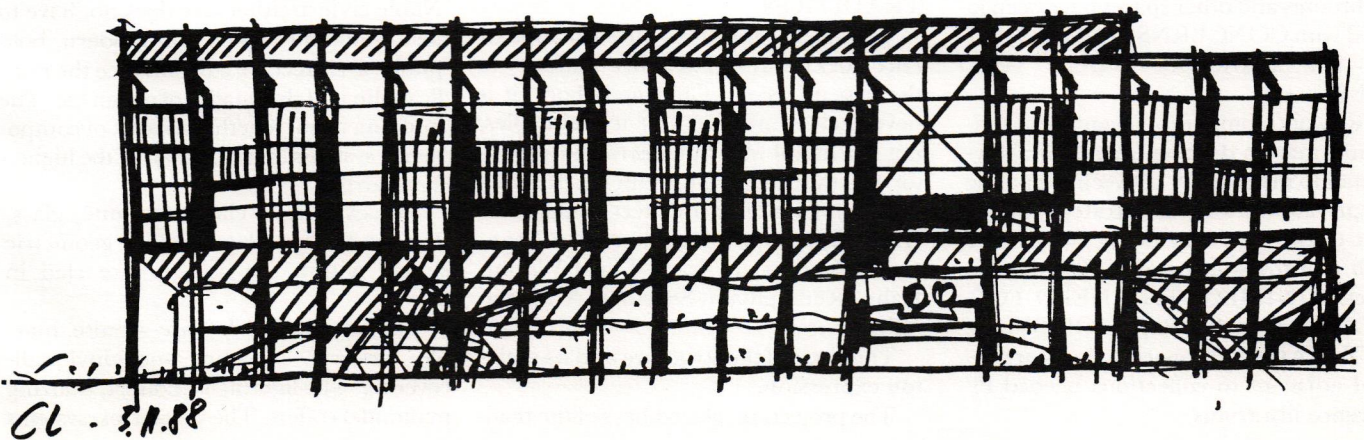
HW/24/BOC/M. BRUNCEAN/D
① ARE THE
CANOPY TO GET THE
DRAWING MODEL
3.15.88



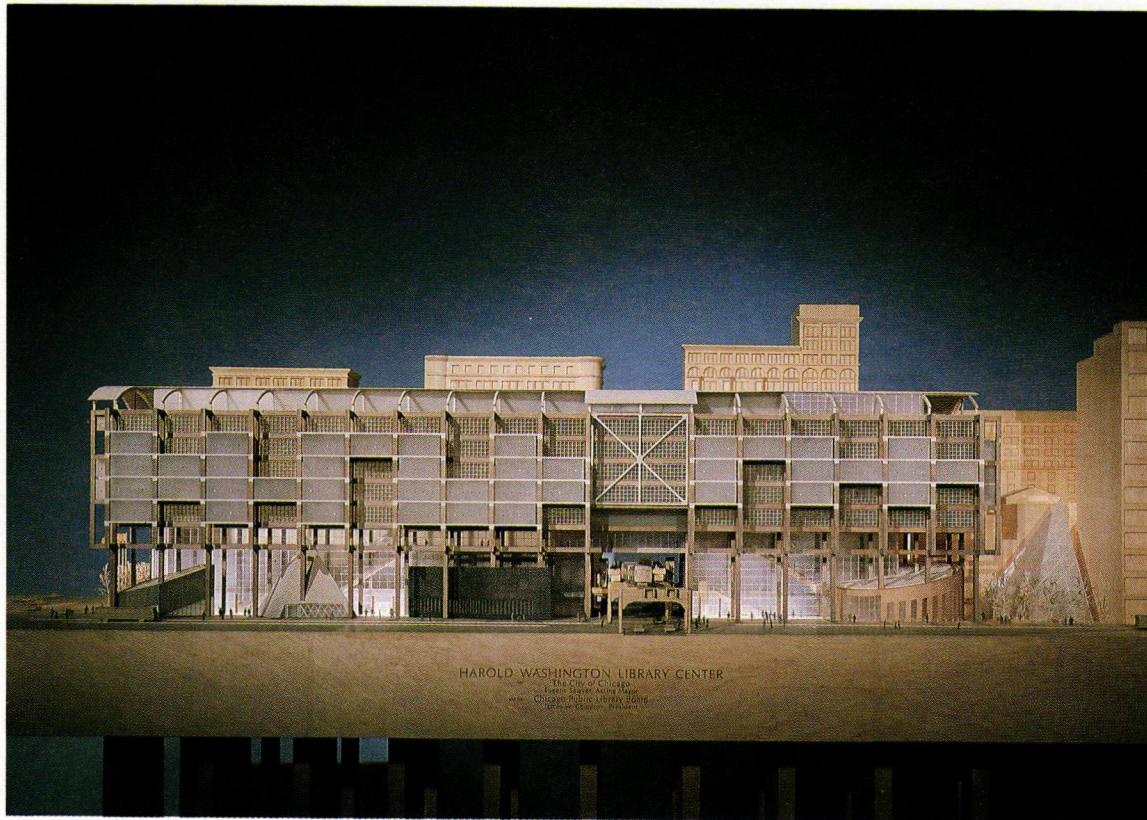
⑤ CHILDREN LIBRARY REV. 3.15.88
UP TO 2ND FLOOR
3.12.88 CL



REV. 3.15.88
3.12.88 CL



CL - 3.12.88



bookstore, the restaurant and beyond to the State Street Mall. The Interior Street rises above the elevated tracks with a **SINGLE MAIN ENTRY TO THE CONTROLLED PART OF THE LIBRARY** at the bridge level.

The large floorplate allows the **MAJOR SUBJECT DIVISIONS TO BE HOUSED ON ONLY FOUR FLOORS**. Only one division — Arts and Letters — is on more than one floor. Open stacks for each division are in the same location on each floor and are not divided, making it easy for users to locate material.

CONSISTENT PLACEMENT OF ALL REFERENCE SERVICES along the Internal Street enable all users to find library staff easily. Staff can monitor behavior throughout the library. Stacks, washrooms and other spaces have been located with **CONCERNS FOR SECURITY OF LIBRARY STAFF AND USERS**.

Staff workrooms are adjacent to the major information desk on each floor allowing staff to move easily between the public and private work areas. Strategic placement of the reference desks at both the north and the south end of the Internal Street **MINIMIZE THE NEED FOR REDUNDANT LIBRARY OR SECURITY STAFF**. Information desks are located adjacent to collections needed by reference librarians.

III. Style — How the Library Relates To Chicago Architecture

Any building in Chicago has to be measured in its relation to the history of Chicago architecture. **THE HISTORY OF CHICAGO ARCHITECTURE, IS MODERN** and not the application of a foreign style.

This attempt to establish the relationship of the building to Chicago architecture should not be understood as an effort to categorize or classify the architecture. The “New Modernism” of the building is a result of its own physicality generated by the way it deals with its program structure, technology, materials and construction. In this way, we see it ideologically as an **EXTENSION OF A CHICAGO TRADITION**.

Though the resultant physical appearance does not result in a direct affinity to the first or second Chicago School, it is nevertheless informed by its principles, not in a literal way, but abstracted and informed by its own requirements. It shows further references to architects of the modern tradition world wide, like Otto Wagner, Le Corbusier, Frank Lloyd Wright, Kahn, Rudolph and Saarinen. Most significant are:

The rigor of the structure and its skeletal expression.

The projecting, glazed bays of the read-

ing rooms, reminiscent of bay windows as a Chicago school tradition.

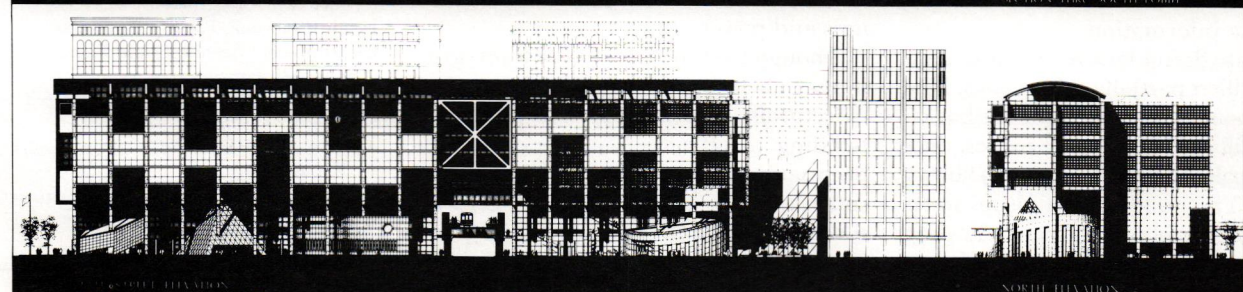
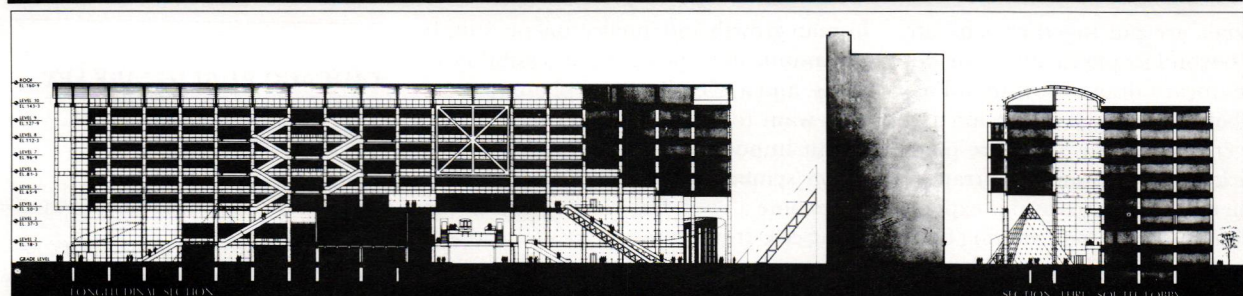
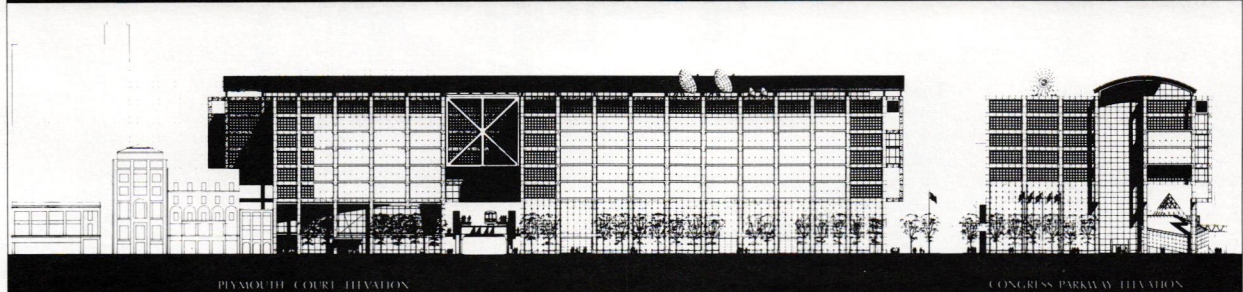
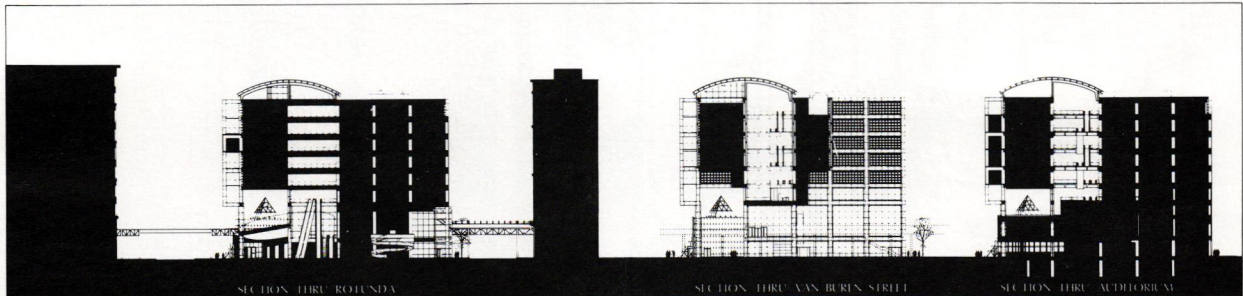
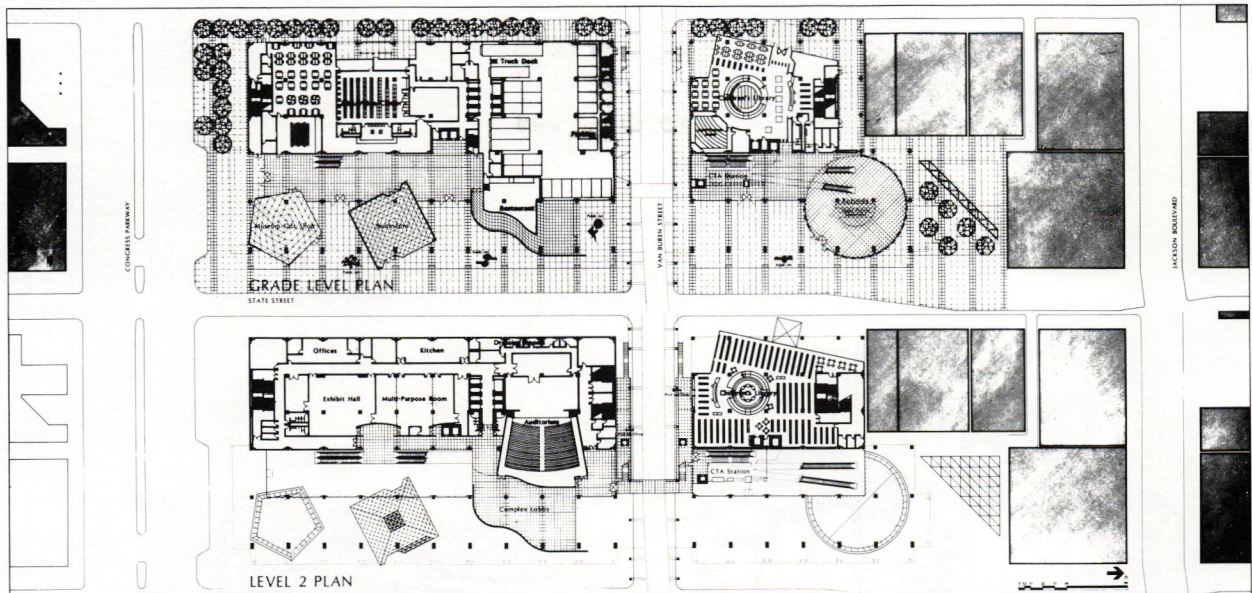
The frame expression and the taut curtain wall expression, arranged here in juxtaposition.

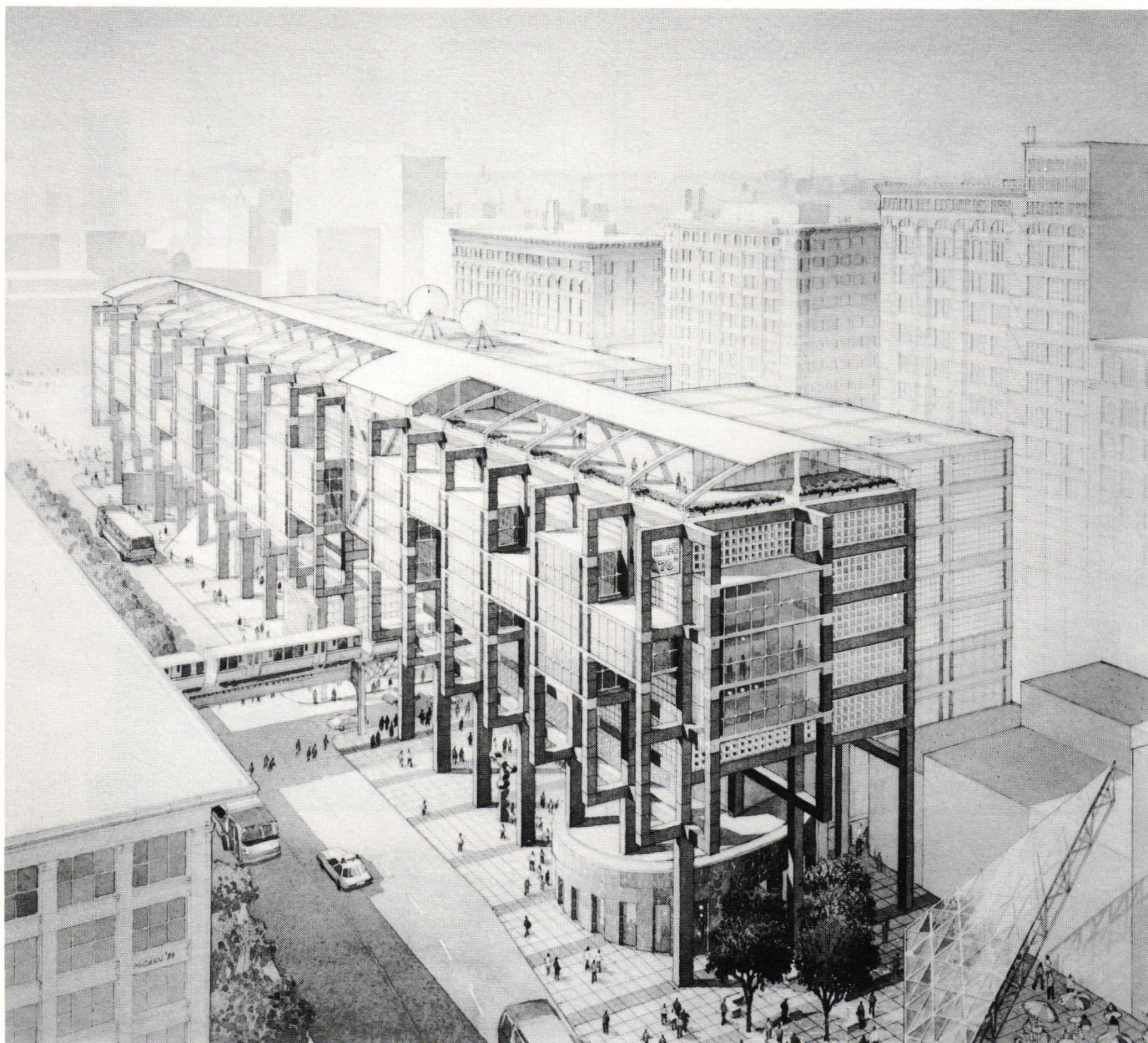
The incorporation of motifs in the cladding systems with button fasteners, grids and other details, to serve both ornamental and structural purposes.

An optimistic, forward looking attitude based on a belief in innovation and invention thru harboring the benefits of technology on life and society. The Harold Washington Library Center proves that there can be such a thing as contemporary monumentality — that our time is capable of making grand architectural statements as noble as the ones of the Renaissance and Beaux-Arts traditions. Noble civic architecture does not have to be a thing of the past, but modern, bold public architecture can enhance the public realm and the quality of urban life. The building is put together as a set of components, systems and materials of the highest standards.

The exterior is clad in granite, glass, steel and a metal grid. The geometric shapes within the ‘Loggia’ are clad in marble.

The interior finishes are granite, marble, terrazzo, carpeting and vinyl wall-covering. The lighting is indirect, utilizing pyramidal coffers. The way forms, systems





and materials are put together generate meanings beyond its physicality. The design of the library draws meaningful associations between its appearance and use.

The strict rigor of the structure plays against the loose and incomplete arrangement of the reading rooms and is expressive of the building's content, varying from exact scientific and mathematical knowledge to human subjectivity, emotion and incomplete information.

The State Street facade emulates a giant shelf filled partially with books. The reading room cubicles become the books.

The infill grid of the bays makes, on a different scale, another reference to library shelving. The building is a visual statement for the people of Chicago indicating what a library means to the City. It is a tangible expression of the importance of

human growth and intellectual pursuit. It communicates openness, accessibility to ideas, and a friendly atmosphere to those who want to learn.

But importantly the library is not an empty symbol. It goes beyond abstraction, to become a vital, functioning part of the living city. It is where one goes to read and to learn. It is a building that one looks at in a less tangible sense for the City's richness and power.

Though the building is to be built now, it has to be a building for the future, intellectually and literally. We wanted a building of efficient function, and appropriate construction, which could become a strong and recognizable central symbol and also be accessible to the people. It will instill a sense of pride in it as a truly public place.

CHICAGO PUBLIC LIBRARY COMPETITION ENTRY

Chicago, Illinois

The Chicago Library Team, Inc.

Murphy/Jahn, Architects

Tishman Midwest Management Corp., Developers

Paschen Contractors, Inc., General Contractors

Robert Martin Construction Co., Inc., Contractors

Leigh Estabrook, Library Consultant

Castro Buchel Architects and Planners, Architects/Engineers

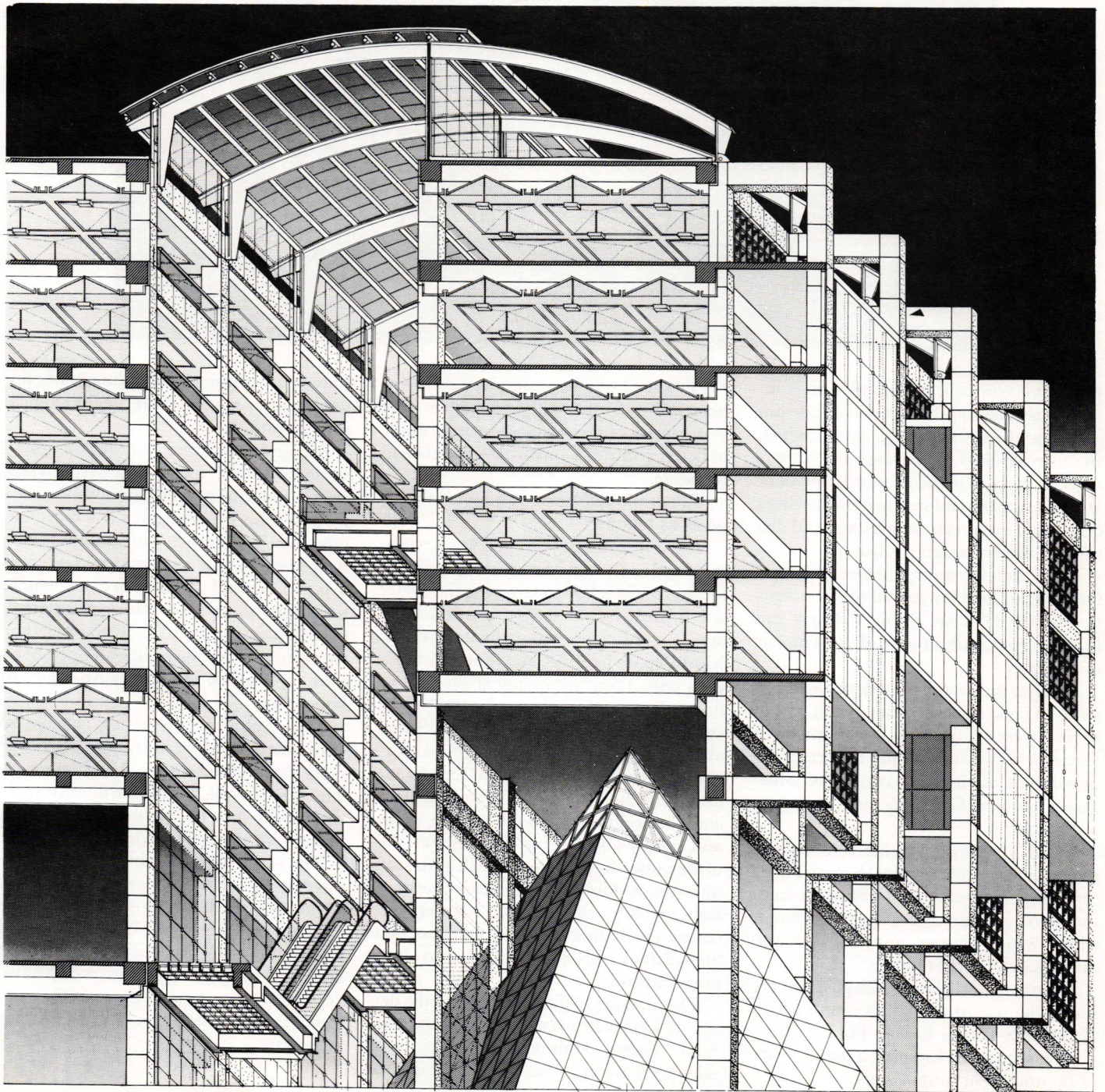
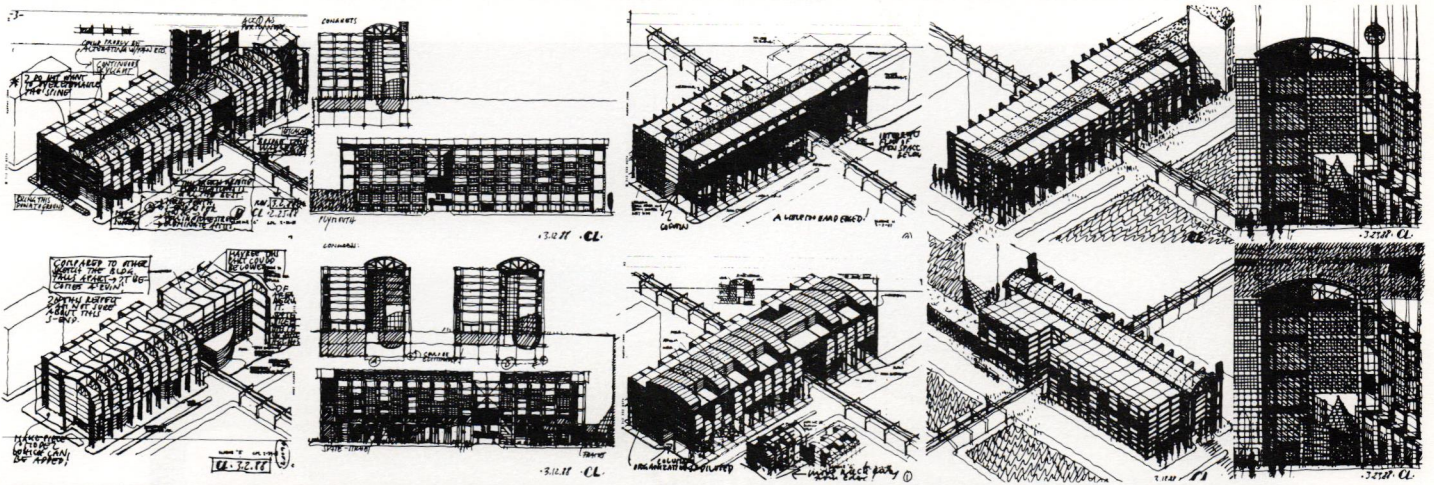
Roula Associates Architects, Chartered, Architects

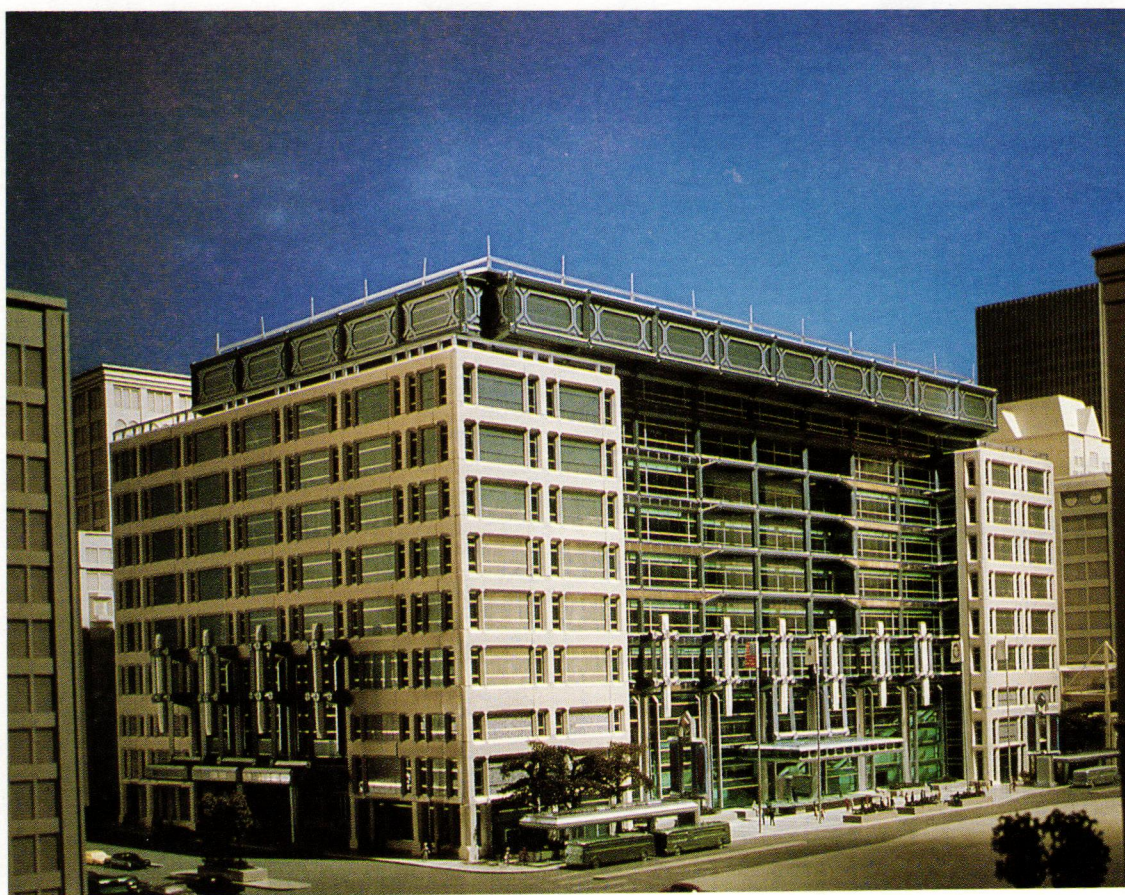
Alfred Benesch & Company, Structural/Civic Engineers

Wells Engineers, Inc., Structural Engineers

Flack & Kurtz Consulting Engineers, Engineers

Klein and Hoffman, Inc., Engineering Consultants





This competition submission is intended to fulfill several important and specific design goals, which were recognized of paramount importance in support of the Library's functional needs, and in reinforcement of the City's celebrated architectural heritage and distinctive urban design traditions.

First, and foremost, the design meets the programmed functional requirements so that the Chicago Public Library can fulfill its responsibilities to all the citizens of Chicago.

Second, the design establishes a strong focus of civic activity at the south end of State Street to upgrade the immediate area in a very visible manner, attract new investment to it, and reactivate State Street as one of Chicago's most attractive public places.

Third, the design makes reference to the prevailing architectural character of its State Street context and is a distinctive addition to that community of seminal buildings which have made Chicago architecture world famous.

Fourth, given that Chicago's climate limits the use of the City's many urban plazas, the design for the library incorporates within the building a public space of monumental proportions.

Fifth, the building is simple, easy to understand and eminently accessible. The very clarity of the design concept results in better control of construction costs and schedule.

The proposed design responds to these goals as follows:

The entire library program is accommodated in a single eleven-story building located on Block 2. In covering the entire site it provides the largest possible floor area for efficient departmental layout. Most departments occupy one full floor, with only a few occupying space on two floors. Reading rooms are located in the center of the building along State Street above the main entrance. Two grand staircases lead to the main floor of the library located on the second level. The main floor contains registration and service desks and is fully visible from State Street. All of the public function areas such as the auditorium, exhibit halls, bookstore, restaurant, etc. are accessed from a street level concourse linking the three entrances on State Street, Van Buren Street, and Congress Parkway.

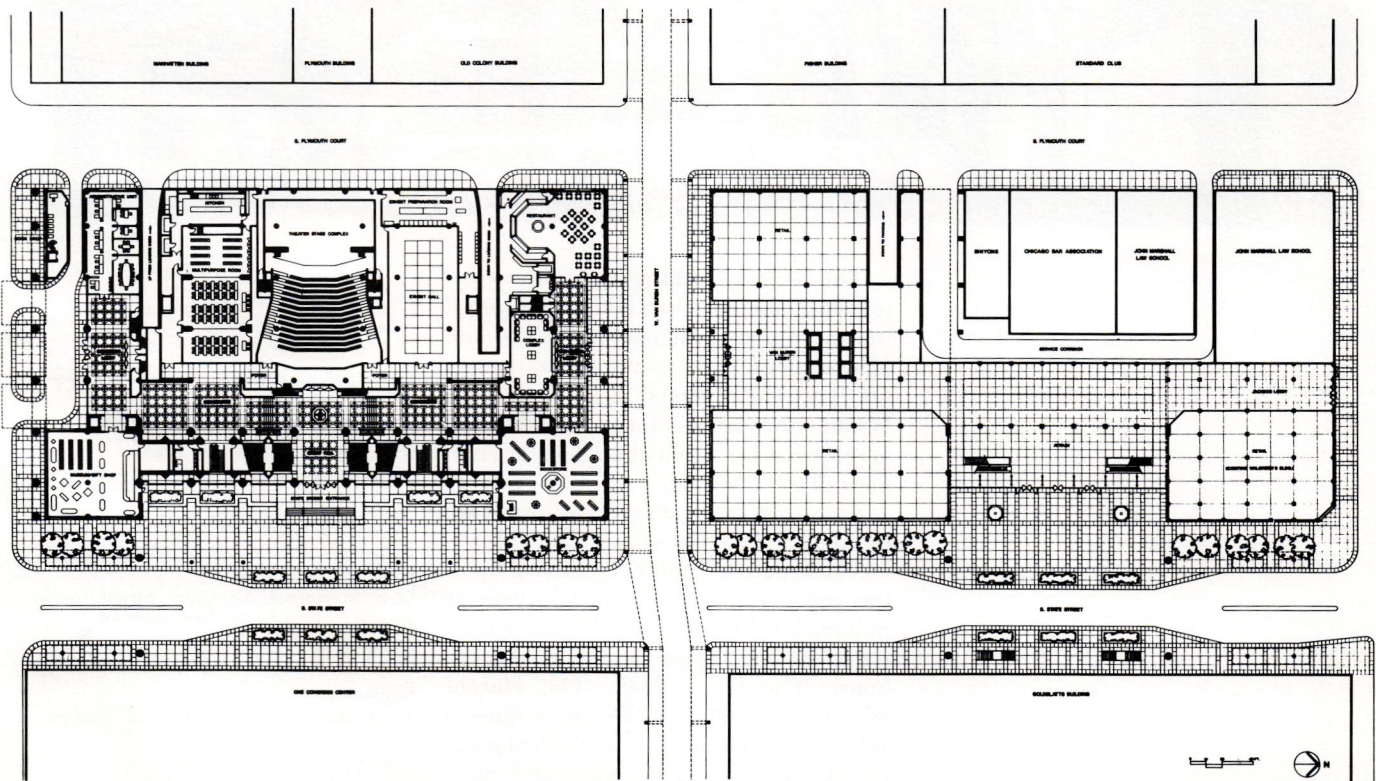
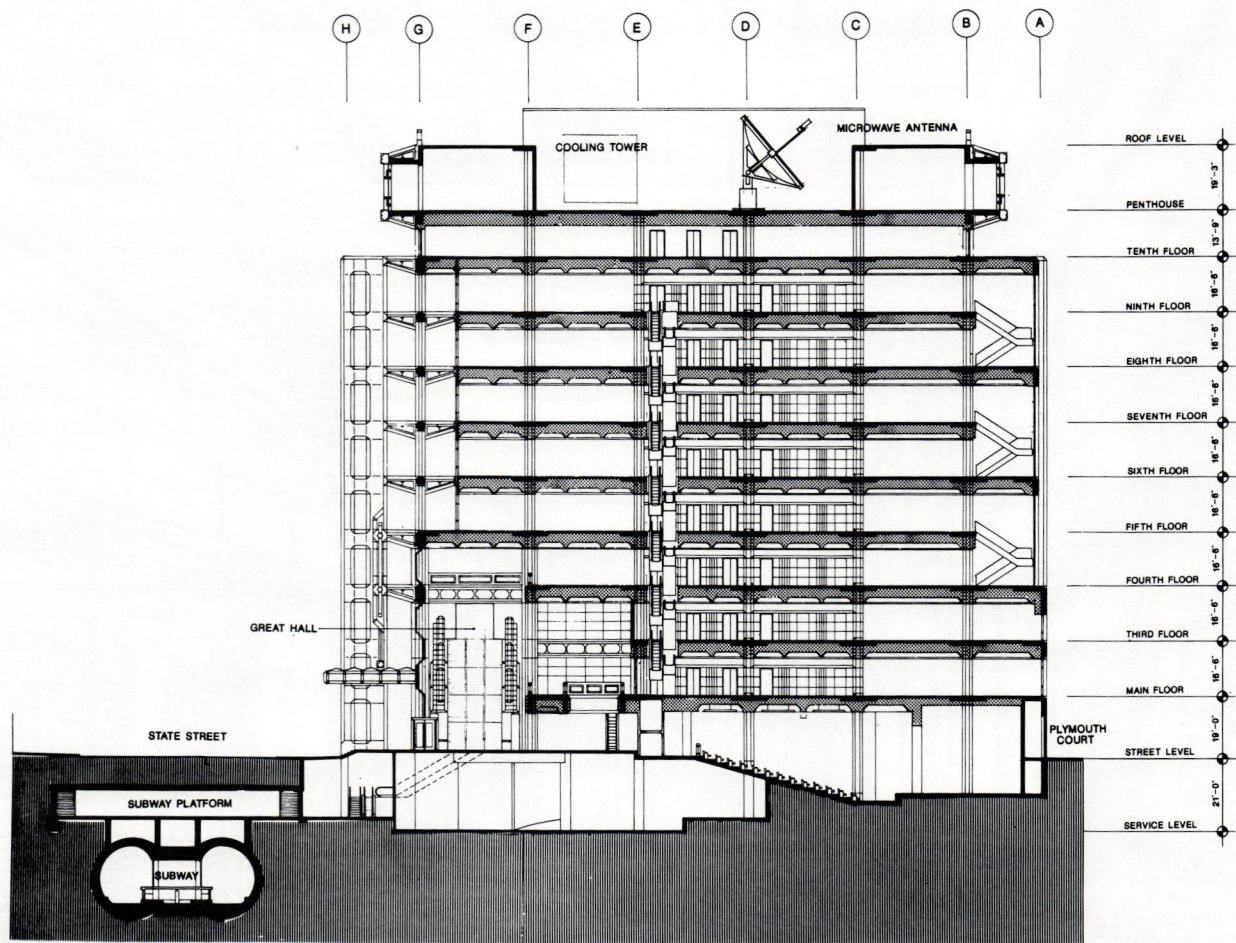
The massing of the building and the design of its elevations make reference to its State Street context and Chicago's celebrated architectural tradition, but also

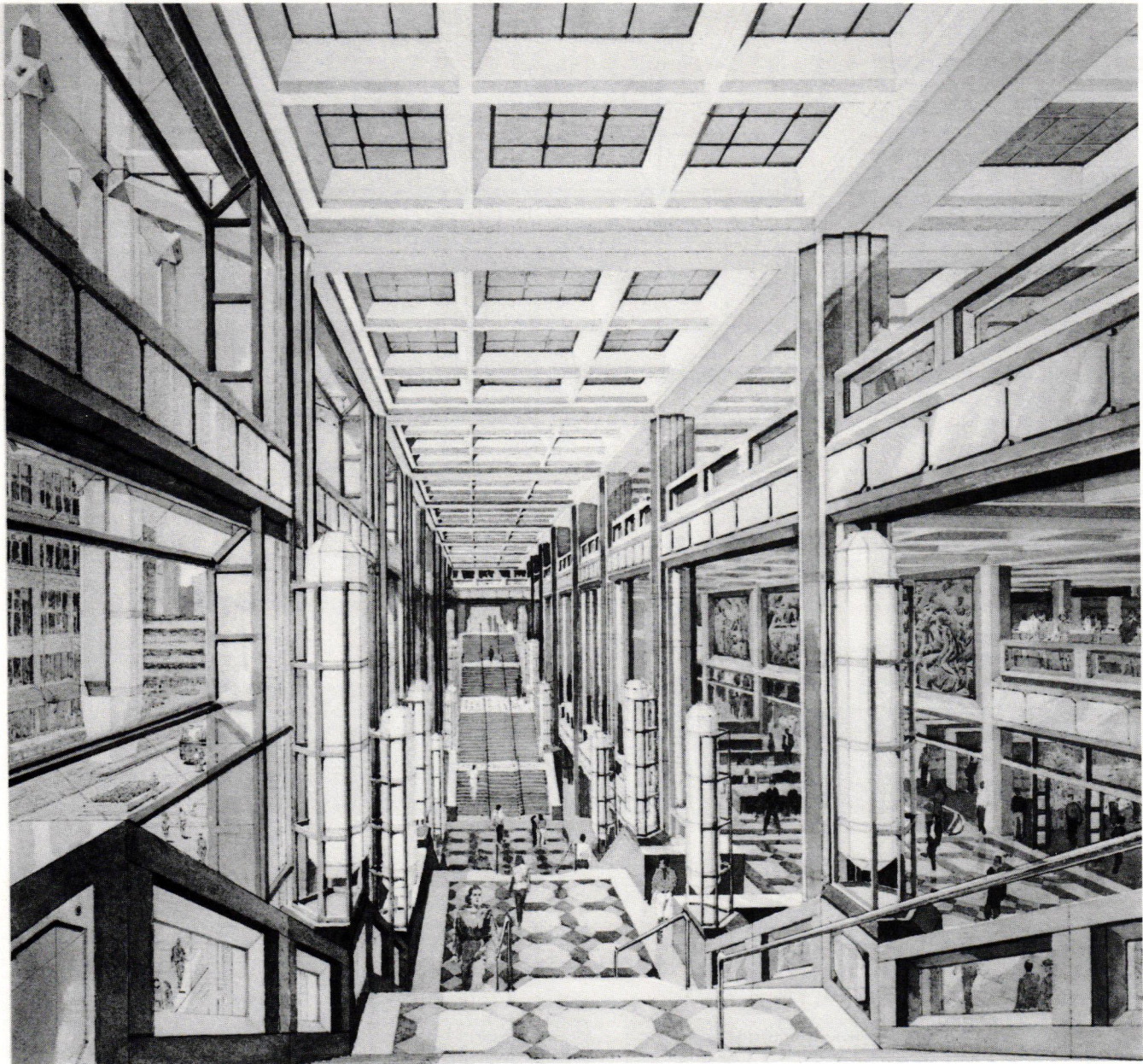
impart an unmistakable image of contemporary means and technological sophistication.

Along State Street, a dramatic glass-enclosed public space, The Great Hall, rises to four floors. It is a monumental civic space where Chicagoans will meet, sit, talk, read, contemplate, or simply observe the passing scene. Its signature feature is a pair of grand stone staircases which, seen from State Street, rise symmetrically and majestically to the third level. The stairs, in profile, symbolize an open book and celebrate the ascendancy of knowledge.

Two sculptures depicting groups of citizens engaged in study and discourse flank the main entrance. Upon entering The Great Hall, patrons will encounter three large murals celebrating Chicago's literary and musical history.

The servicing of the building is facilitated by a large internal loading dock which is reached by ramps from Plymouth Court. By arranging the loading dock and related functions on the service level in the center of the building, between the two vertical cores, a high degree of efficiency in operational and supervisory control is achieved.





The Harold Washington Archive is intended to memorialize Harold Washington more than in name alone. The late Mayor's family has consented to deposit his personal papers in the Harold Washington Archive for which additional space has been contributed on the sixth floor of the building.

The total gross area of the proposed building is 770,000 square feet. This is 70,000 square feet more than called for in the program. The additional space is provided by Metropolitan-Lohan, within the established budget, and is necessary to house The Great Hall, The Harold Washington Archive, CTA connections to subway and elevated trains, internal parking for staff and handicapped and internal loading docks.

CHICAGO PUBLIC LIBRARY COMPETITION ENTRY

Chicago, Illinois
Lohan Associates, Architects
Metropolitan Structures, Developers
Metropolitan Structures, Contractors
Dempsey Travis, Special Consultant
Chris Stefanos & Associates, Structural Engineers
Gavlin & Reckers, Structural Engineers
Cosentini Associates, Mechanical/Electrical Engineers
Lerch, Bates Associates, Vertical Transportation
Eva Maddox, Interior Architecture
Gage & Babcock, Building Security





"Stormy, husky, brawling, City of the Big Shoulders" from Chicago by Carl Sandburg.

This proposed design for the Harold Washington Library Center establishes a connection with the image of Chicago that Sandburg evokes in his Chicago poems. It is an image that has been reflected in the architecture of the city since its rebirth after the Great Fire of 1871.

The Harold Washington Library Center presents a restrained and dignified image befitting an urban building dedicated to the advancement of learning. Its strong, direct, simple massing and traditional materials give the building its monumental character, which distinguishes it as a major public institution and expresses an image of permanence and integrity. The Harold Washington Library Center is designed to endure the press of time by virtue of an architectural expression that transcends both style and fashion, a planning concept — integrated with the structural and environmental systems — that accommodates growth and change, and a choice of materials that will age gradually and gracefully. The Harold Washington Library Center is "quiet" and self-assured, possessing a timeless quality that sets it apart from contemporary commercial buildings, which clamor for attention and

strive to be "in fashion." Its limestone facades, tripartite composition and clearly defined central axes relate it to other civic and cultural institutions such as the Auditorium, the Art Institute, and City Hall. The singularity of its image recalls, as well, the Monadnock Building, and its details bring to mind such landmarks as the Fine Arts Building and the Rookery, which epitomize the bold and forthright characteristics of Chicago architecture.

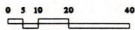
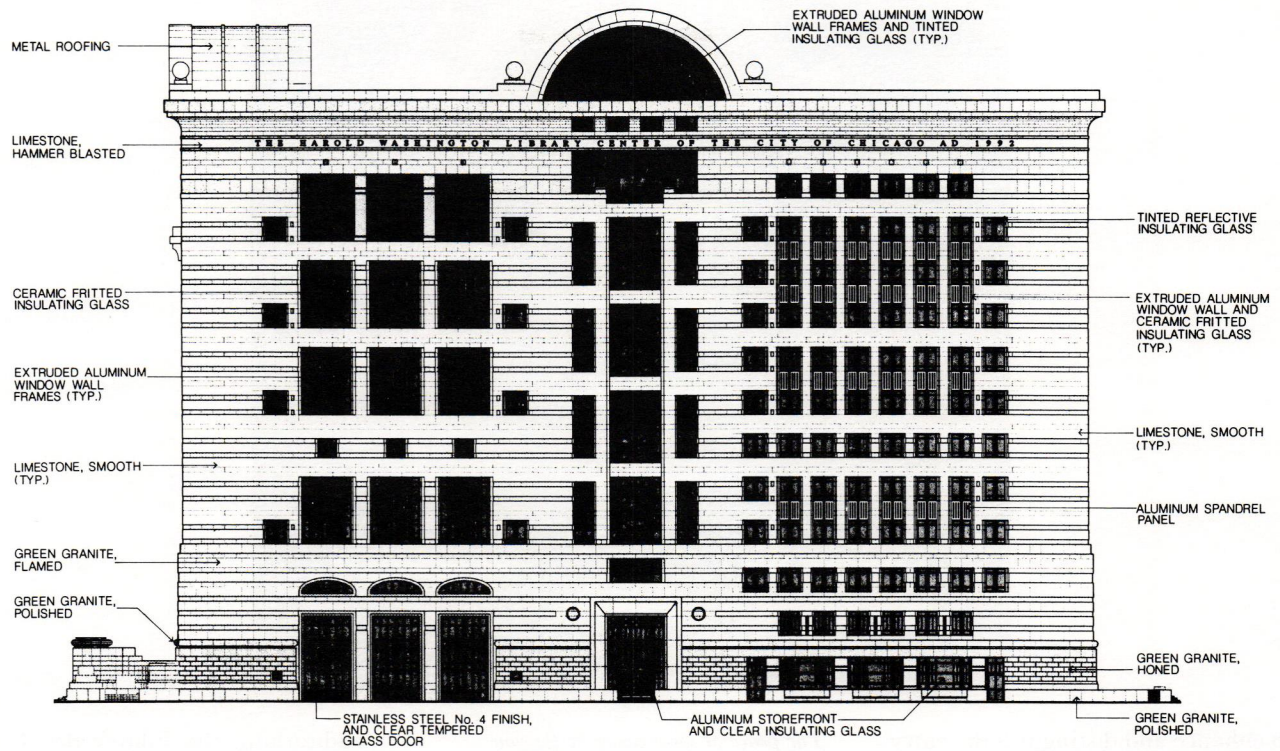
The internal organization of the building is clearly expressed on the facades by the manner in which the window openings are composed. The typical window is an angled bay, with a bold vertical mullion, like the spine of an open book, at the center. Two- and three-story high groupings of these windows provide a vertical counterpoint to the overall mass of the building and express the program divisions of the library. Metal spandrels detailed with a vertical pattern enhance the directional emphasis established by the punched openings. The profile of the mullions is continuous within these multistory groupings, further reinforcing the verticality of their composition.

The reading rooms in the southeast quadrant of the building, overlooking both Congress Parkway and State Street, are identified by a series of two-story high windows, which adapt the angled bay mo-

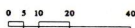
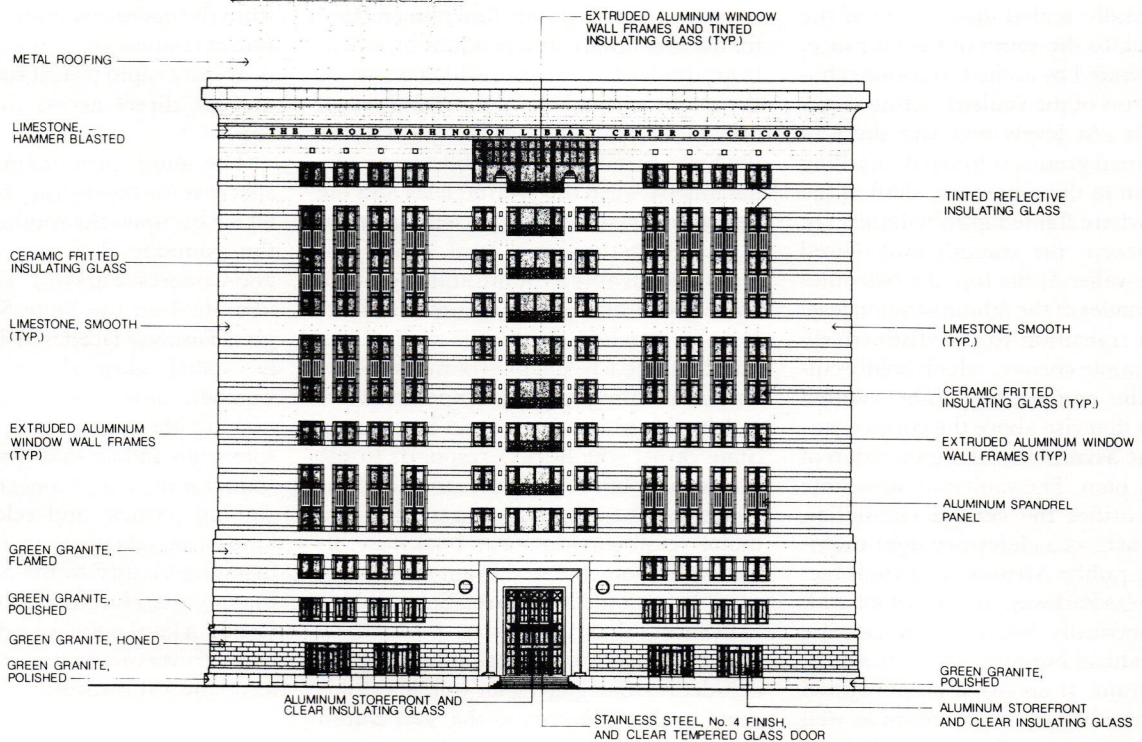
tif of the typical window into an extended horizontal composition providing an undulating surface of lightly tinted, multicolored glass patterned with aluminum mullions. The horizontality of these windows, deeply set back from the limestone facades, evokes the rhythms of the traditional Chicago oriel window, while reinterpreting the concept in a fresh and contemporary manner. Strongly profiled vertical mullions accentuate the lofty proportions of these rooms as well.

The windows, which indicate the central axes on the Congress Parkway, State Street, and Van Buren Street facades, are cut deeply into the building mass, providing strong articulation for the major orientation and circulation spaces that occupy these zones. The diagonal pattern of the mullions on the windows overlooking State Street echoes the forms of the escalators that crisscross the atrium space inside. Topping off the composition are balconies accessible from the administrative offices on the twelfth floor, which tie the vertical delineation of the central axes to the horizontal expression of the cornice.

The tripartite organization of base, middle, and top is articulated by changes in materials and fenestration. Green granite, in both polished and honed finishes, adds elegance and dignity at the base and provides an opportunity for additional de-



STATE STREET ELEVATION



VAN BUREN ELEVATION



tail to enhance and distinguish the entry portals, the storefronts, and the glass doors of the Great Hall.

To the north of the State Street entrance, the deep setback of the storefronts integrated into its base, while the monumentally scaled glass doors of the Great Hall, to the south of the entrance, are surmounted by arched windows echoing the forms of the vaulted ceiling structure inside. At levels two and three, a lighter flamed granite is utilized, marking a transition to the nine-story shaft of the building where flamed granite bands are used to accent the smooth buffcolored limestone walls. At the top, the balconies and colonnades of the administration level provide a transition to the distinctively profiled granite cornice, which boldly culminates the composition. The vaulted structures that rise above the cornice emphasize the asymmetrical organization of the library plan. The vault that faces State Street identifies the central circulation zone and acts as a clerestory light monitor for the public Atrium. The vault facing Congress Parkway, on the other hand, is asymmetrically located, emphasizing the hierarchical importance of the southeast quadrant. It creates a great vaulted space for the library board room as well as a crowning gesture for the quadrant of the building that embraces the Great Hall and the reading rooms.

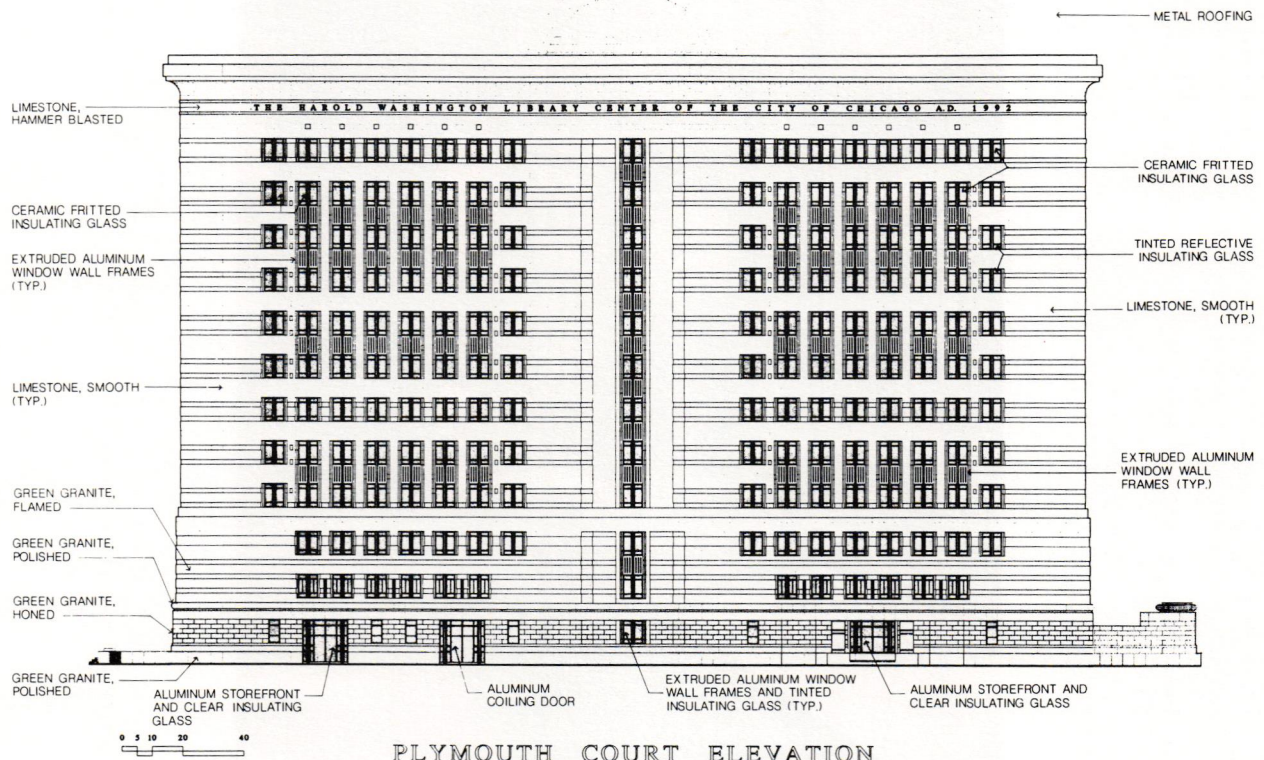
*The peace of great doors be for you.
Wait at the knobs, at the panel oblongs.
Wait for the great hinges."*
-From *For You* by Carl Sandburg

The ground and concourse levels of the Harold Washington Library are designed to accommodate public functions related to, but essentially independent of, the library itself. The atrium, which serves as the major vertical circulation and visual orientation space for the library, overlooks the State Street lobby, establishing a visual link between the ground level and the upper floors. The library itself, however, is entered on the second level, which provides the advantage of multiple points of entry with a single point of control. Moreover, it expands the public role of the building into a realm of urban design. By accommodating new retail and commercial functions on the ground level along State Street, the library responds to the mixed-use character of the street and invigorates its traditional importance as a major retail corridor. The bookstore, library gift shop, and restaurant are also accessible from the Van Buren Street lobby, enlivening that pedestrian promenade with the activity of an intimate shopping arcade. A small gallery for public exhibitions is also adjacent to the Van Buren Street lobby.

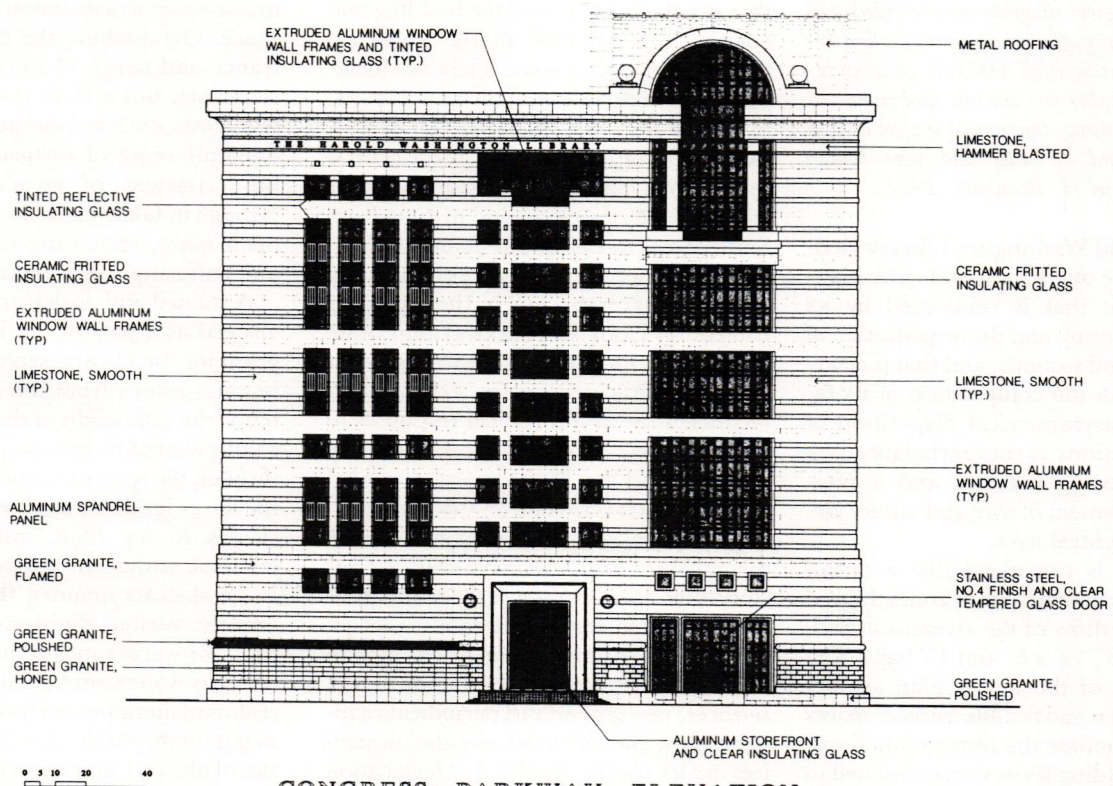
The concourse level is occupied by public cultural facilities, including a 400-seat

auditorium, the Film/Video Center, a multipurpose room that can be subdivided to accommodate three separate functions simultaneously, and a central exhibition space open to, and visible from, the State Street lobby. Activities in these spaces can be scheduled independently from the operating hours of the library. A future connection to the Chicago Transit Authority rapid transit subway line would provide direct access to the concourse level.

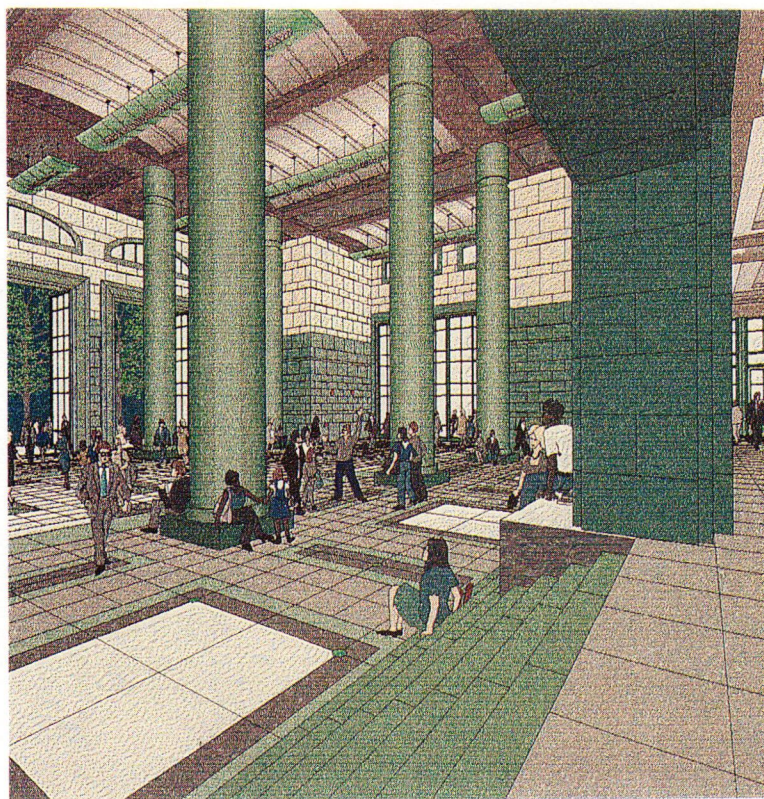
The most prominent of the public spaces is the three-story high Great Hall, which occupies the southeast quadrant of the ground level, facing both State Street and Congress Parkway. The Great Hall is identified on the State Street and Congress Parkway facades by its monumentally scaled glass doors. In temperate weather, these doors can be left open, making the Great Hall a truly public space, an indoor-outdoor plaza, a sunroom for the City. Concerts, plays, book-signing parties, and celebrations of all kinds can takeplace in the Great Hall, bringing vitality to the South Loop and making the Harold Washington Library Center a focal point for urban activity that transcends even its already noble function as a cultural institution.



PLYMOUTH COURT ELEVATION



CONGRESS PARKWAY ELEVATION



Aim high in hope and work, remembering that a noble and logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty. — Daniel H. Burnham, 1907

The Harold Washington Library Center makes use of a strong and clear planning concept that is reinforced by its structural solution and the organization of its services and systems, and that is clearly reflected in the composition of its facades. The asymmetrical disposition of interior functions is counterbalanced by singularly strong massing and a symmetrical placement of core and service elements and central axes.

The plan is organized like a tartan plaid, with major and minor zones derived from the rhythms of the structural grid, with its 11' x 3", 22' x 6" and 45' bays. The major zones of the tartan plan are occupied by open and flexible "served" spaces that accommodate the library functions, while the building services are confined to smaller enclosed rooms within the minor zones.

The "served" spaces occupy four quadrants and the central zone that defines the Congress-Van Buren axis. The service

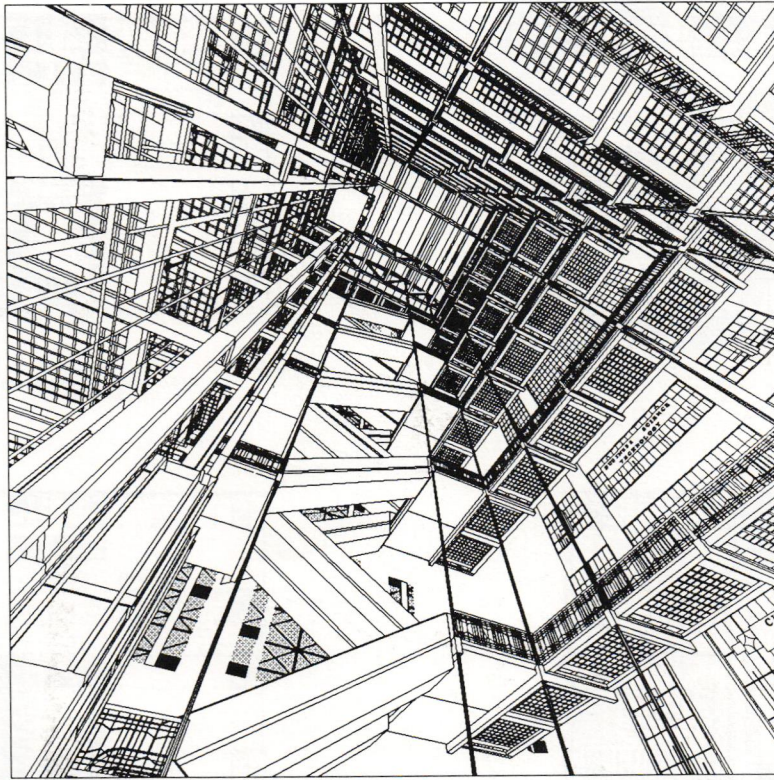
spaces are, conceptually, hollow columns that run the full height of the building and enclose the vertical shafts, electrical closets, and stair towers. They are located along the perimeter in the minor zones, at the corners and flanking the central axes, eliminating the need for a central service core. Circulation is largely concentrated in the central zone that runs from State Street to Plymouth Court.

The axes of the building reinforce the central focus established by the major entrances on Congress Parkway and State and Van Buren streets. This arrangement is clearly indicated on the exterior and reconciles the asymmetrical responses to the program. From Congress Parkway and State and Van Buren streets, one is led into the central circulation space and, arriving by escalator at the second level, to the entrance of the library itself. A two-story-high space embraces the main information and patron service counter, which provides the visitor with an orientation to the library services. General information services, newspaper and periodical reading rooms, and all library circulation services are located on this level. The location of the information and service counter also addresses the needs of patrons arriving at the second level by elevated rapid transit service.

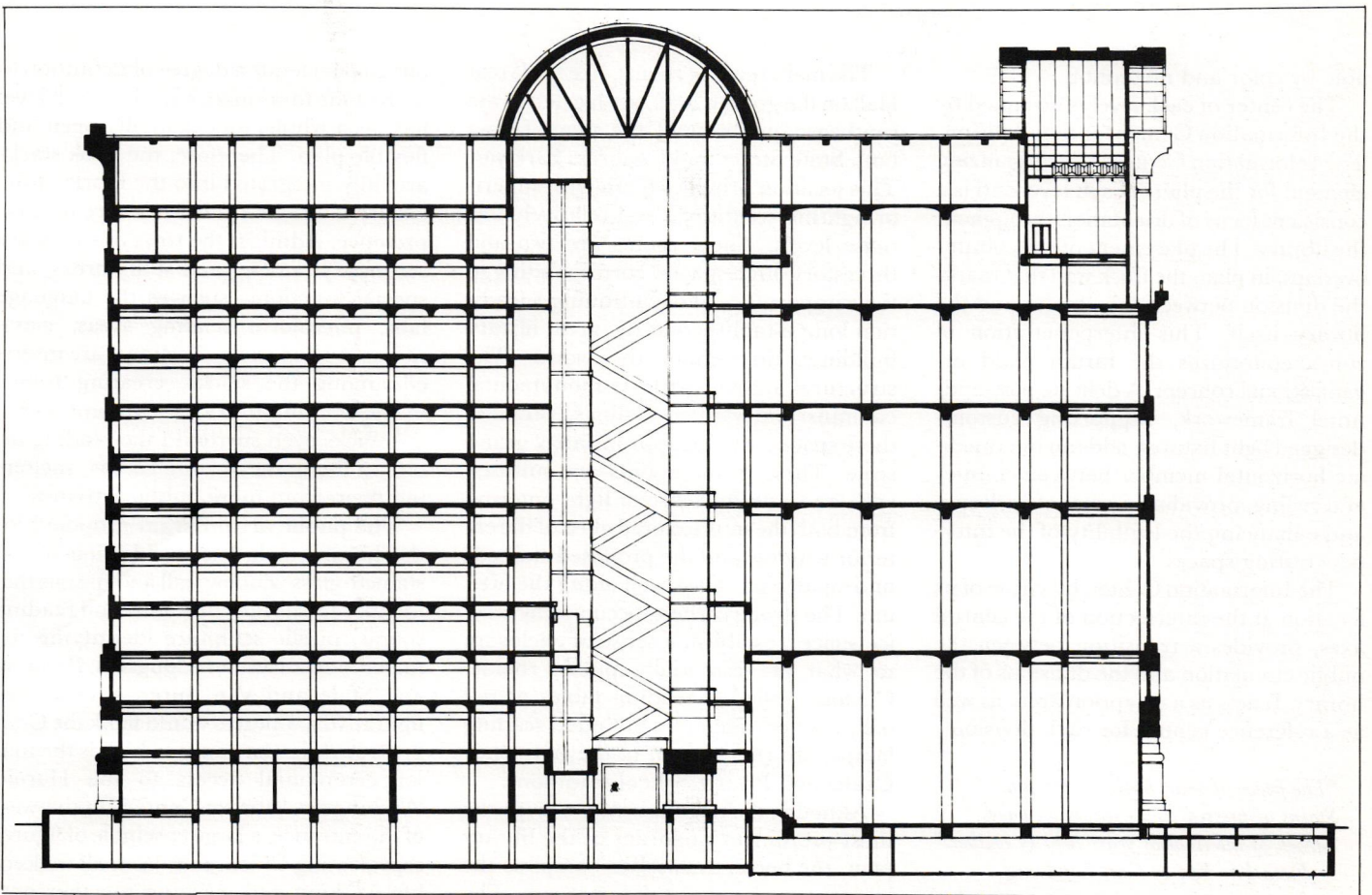
At the heart of the second level, rising

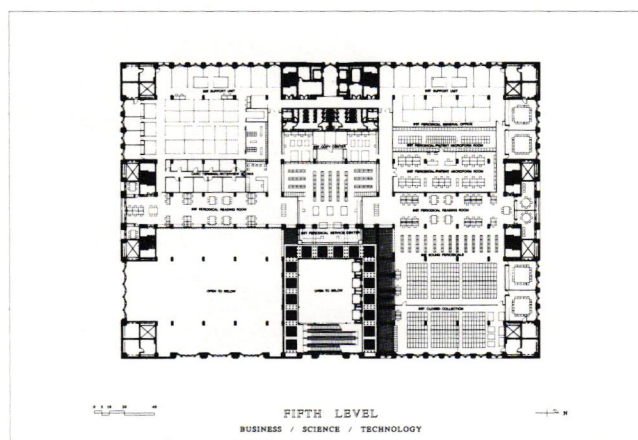
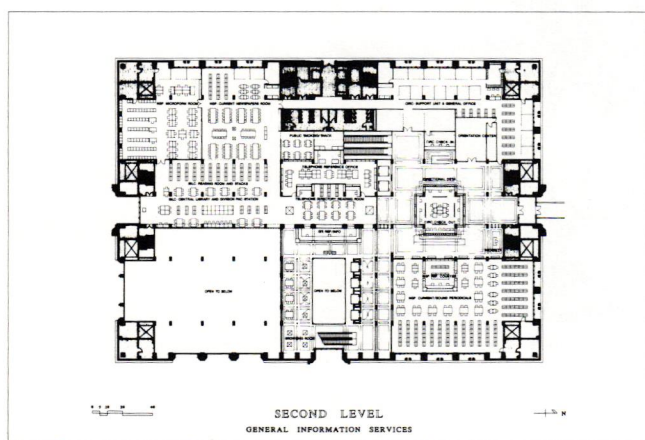
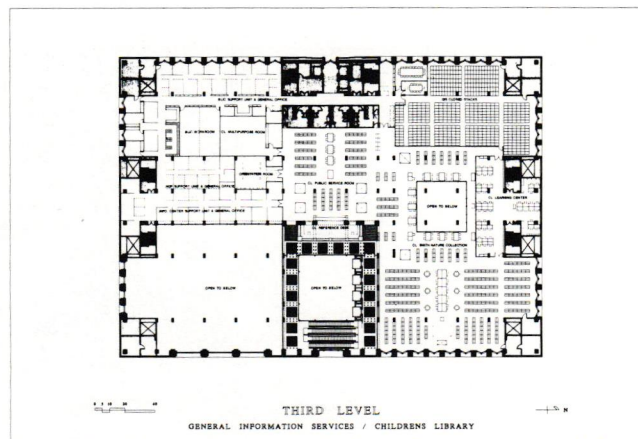
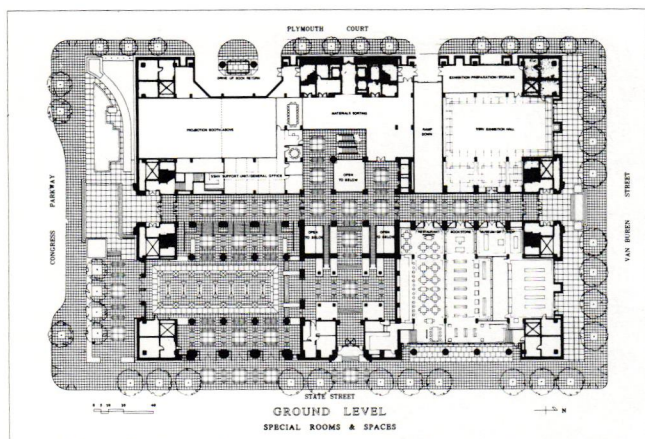
through the full height of the library, is the major vertical orientation and circulation space. Overlooking the State Street entrance and rising 12 stories to a vaulted clerestory, this atrium space is animated with glass-enclosed elevators and given a dynamic sense of vertical movement by the crisscross of escalators that rise through it. Glass block floors surround the open space, increasing its apparent size and suffusing it with light and pattern.

A stained and opalescent glass wall, envisaged as a part of the Public Art Program for the library, separates the major reading rooms from the atrium and extends the full height of the building. The color palette for this composition, ranges through the spectrum from earth tones on the lower levels through warm autumnal shades to icy blues and, at the top, ethereal, iridescent lavenders and pinks. In an abstract manner, the colors represent the various divisions of the library, from the warm tones of the Children's Library to evanescent hues that delineate the realms of literature and art. Also proposed as part of the Public Art Program are a series of abstract murals on the walls enclosing the staff core areas that are visible from the atrium. The color scheme developed for the glass wall and murals is continued throughout the library interior, so that each division is consistently identi-



VIEW LOOKING UP INTO ATRIUM





able by color and metaphor.

The center of each level is occupied by the Information Center for that division. The Information Center is the organizing element for the plan of each level and is a consistent focus of orientation throughout the library. The placement of the counter overlaps, in plan, the thick wall that marks the division between the atrium and the library itself. This interpenetration of zones epitomizes the tartan plaid organizational concept. A delicate post-and-lintel framework, supporting custom-designed light fixtures, adds an intermediate horizontal member between counter and ceiling, providing a sense of enclosure and enhancing the legibility of the interpenetrating spaces.

The Information Center, by virtue of its location at the intersection of the central axes, provides a transition between the public circulation and the divisions of the library. It acts as a reception area, as well as a reference center, for each division.

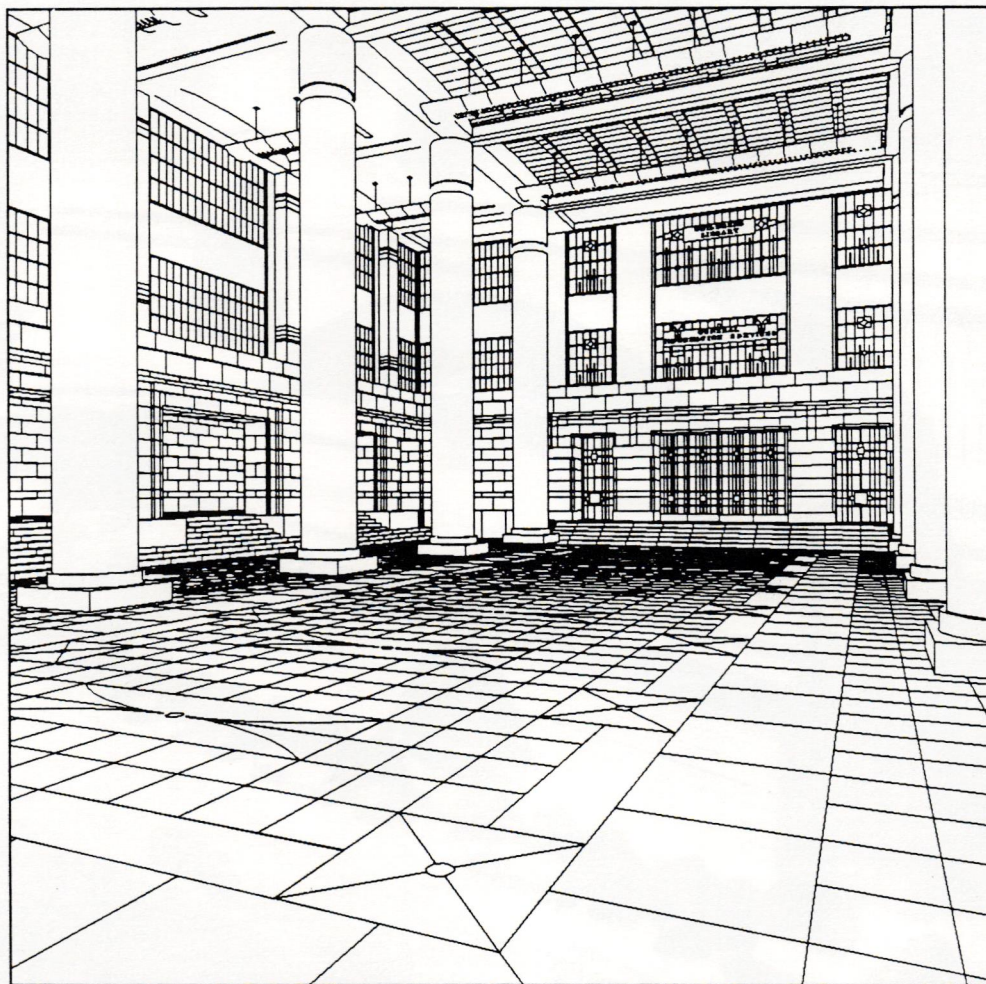
*"The peace of great books be for you,
Stains of pressed clover leaves on pages,
Bleach of the light of years held in leather."
— From For You by Carl Sandburg*

The main reading rooms, like the Great Hall on the ground level, are located in the southeast quadrant of the plan, facing both State Street and Congress Parkway. This location provides them with superior lighting conditions and relatively low noise levels. These rooms are two- and three-story-high spaces, corresponding to their importance and continuing a tradition long established at the great library buildings throughout the world. The structural system, with its monumental columns and vaulted ceilings, provides these spaces with an appropriately grand scale. These grand rooms are suffused with a wonderful sense of light entering from both the multicolored glass of the exterior window and the proposed stained-and-opalescent glass wall along the atrium. The strong corners, occupied by service spaces, establish a sense of enclosure to what are essentially public rooms. Custom-designed reading tables of red oak, with permanently mounted reading lamps, are reminiscent of the Arts-and-Crafts and Prairie School traditions.

Although the reading rooms occupy the most prominent quadrant of the library plan, the books themselves comprise the largest component of the program. The

tartan plan lends a degree of definition to each of the four quadrants, but each level has, as a whole, an essentially open and flexible plan. Therefore, the book stacks are fully integrated into the fabric of the library, and one is always aware of their presence. Admidst the rows of stacks are secondary reading and study areas, and special functions, such as the language labs, microform reading areas, classrooms, and special collections, are inserted among the stacks, creating rooms inside of rooms of books. On some levels, the stacks even surround the reading tables in the main reading rooms, sheltering them from more public activities.

The public art program proposed for the library includes, in addition to the stained-glass window wall and murals that identify the library divisions and reading rooms, public sculpture identifying the major entrances on Congress Parkway and State and Van Buren streets. Two figurative sculptures would flank the Congress Parkway entrance, which is the major ceremonial access to the Harold Washington Library Center. To the west of the entrance, a large ensemble of figures representing Chicagoans from all walks of life working and learning together per-



sonifies the spirit of Sandburg's Chicago poems and recalls Mayor Washington's dedication to making Chicago — "The City that Works" — work for all of the people. The sculpture, like the poetry that inspired it and the people who inspired the poetry, is intrinsically linked to the spirit of the Harold Washington Library Center, built in the tradition of the Chicago architecture in which Paul Bourget discovered "the first draft of a new kind of art, an art of democracy." A statue of Harold Washington stands to the east of the entryway, as a reminder of his concern for improving the educational resources of the city and his love of books.

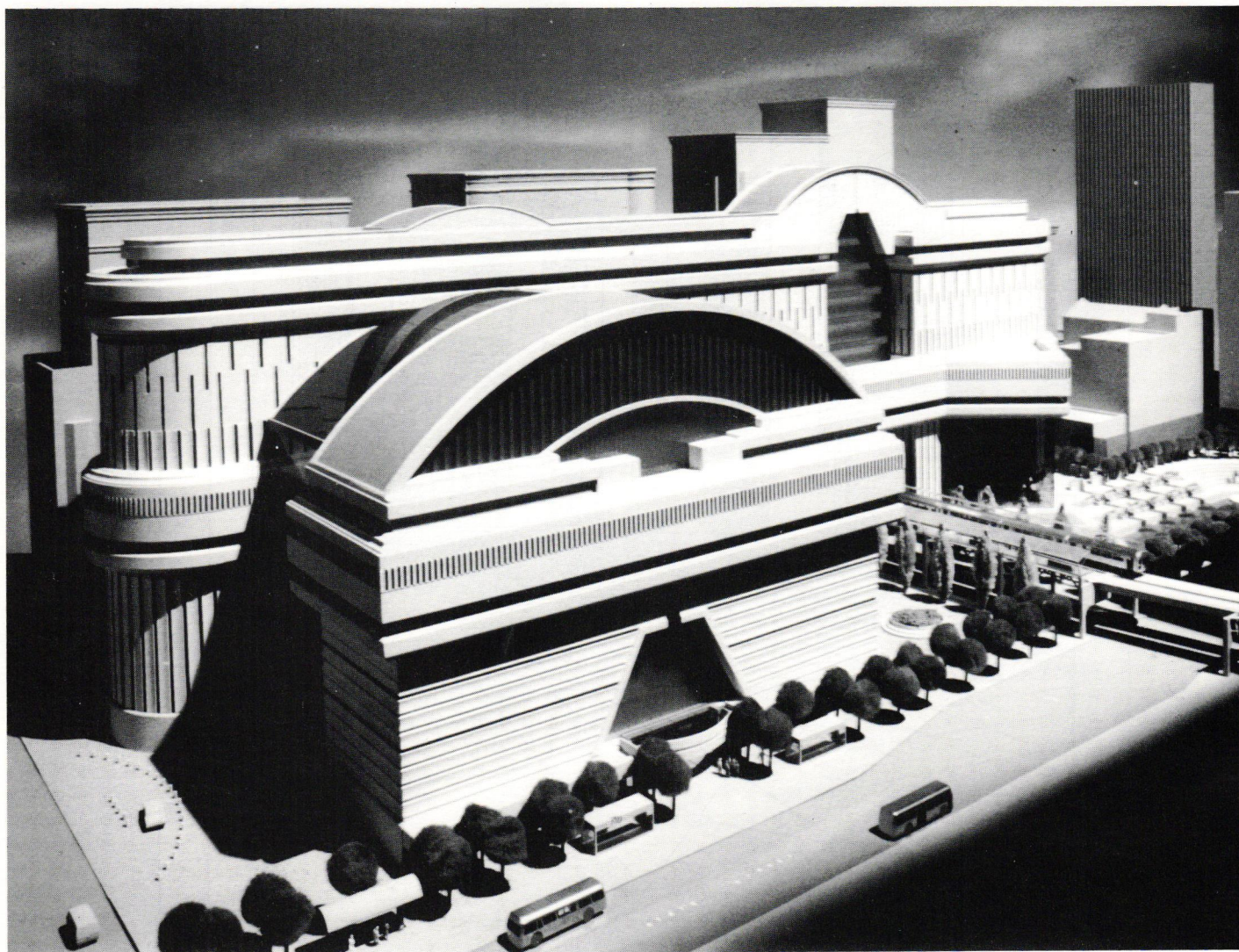
As the central repository of informational resources for the people of the City of Chicago, the Harold Washington Library Center embodies the inherited values of 150 years of Chicago history, culture, commerce, and industry. It asserts its civic importance by means of an architecture that is monumental and dignified, imposing, yet quiet and self-assured. It is easily distinguished from its commercial

neighbors, sharing an identifiable institutional quality with the Auditorium, the Art Institute, the Cultural Center, and City Hall. It also shares a sense of timelessness with the Monadnock Building, and recalls the vigor and robustness of the Rookery and the Fine Arts Building. The Harold Washington Library Center is rooted in tradition, but contemporary in expression. Its limestone facades relate to the other civic and institutional buildings of the city, but its details offer a fresh interpretation. Its walls are thick and its windows cut deeply into the building mass, expressing a sense of tradition and solidity, but the inventive detailing of the angled bay windows, the multicolored glass, and the green granite accents are clearly contemporary. The proposed public art program affords an opportunity to refer to the city, its people, and to nature as a metaphor for the character of the library itself. Its public spaces are open and accessible, yet are sheltered by the structure and systems and service spaces that support them. The Harold Washington

Library Center resolves the rigorous demands of a complex program in a building that presents a singularly strong mass while it clearly expresses the internal accommodations necessary for it to function. It is a timeless structure, but it is of Chicago, and for its people.

THE CHICAGO PUBLIC LIBRARY COMPETITION

Chicago, Illinois
Library '88 Partnership
Skidmore, Owings & Merrill, Architects
Legoretta Arquitectos, A.C., Architects
William E. Brazley & Associates, Ltd., Architects
Solomon Cordwell Buenz & Associates, Inc., Architects
Stein & Company, Developers
d'Escoto, Inc., Engineers
Duignan-Woods, Engineers
Globetrotters Engineering Corporation, Engineers
Rubinos & Mesia Engineers, Inc., Engineers
Morse/Diesel, Inc., Construction Management
C. F. Moore Construction Co., Contractors
STS Consultants, Ltd., Engineers
Rolf Jensen & Associates, Consultants
Hedrich-Blessing, Photographers



This competition proposal represents a sensitive integration of creative architecture with the goals and objectives associated with the project's prominent "gateway" location.

The planning concept embraces Blocks 1 and 2 as a single composition of building and site elements. Strategically placed pedestrian access points punctuate the library's quest for accessibility, and the visual identity of the library is enhanced by dramatic vistas of its powerful sculptural form through an urban park on State Street, a dramatic ceremonial entrance from Congress, and an imposing presence on Van Buren, created by the "bridged" building element spanning the street and linking the north and south sections of the library. The form of the backdrop building element paralleling Plymouth Court mirrors the urban form of the narrow blocks to the west, containing a number of Chicago's historic, landmark buildings. The top of the cornice band on the plan element adjacent to Plymouth Court corresponds to the height of the Goldblatt

building, and the top of the fluted portion of the exterior facing State Street corresponds to the height of the Leiter II building (former Sears Store) and the "shoulder" of the Manhattan block facing Congress.

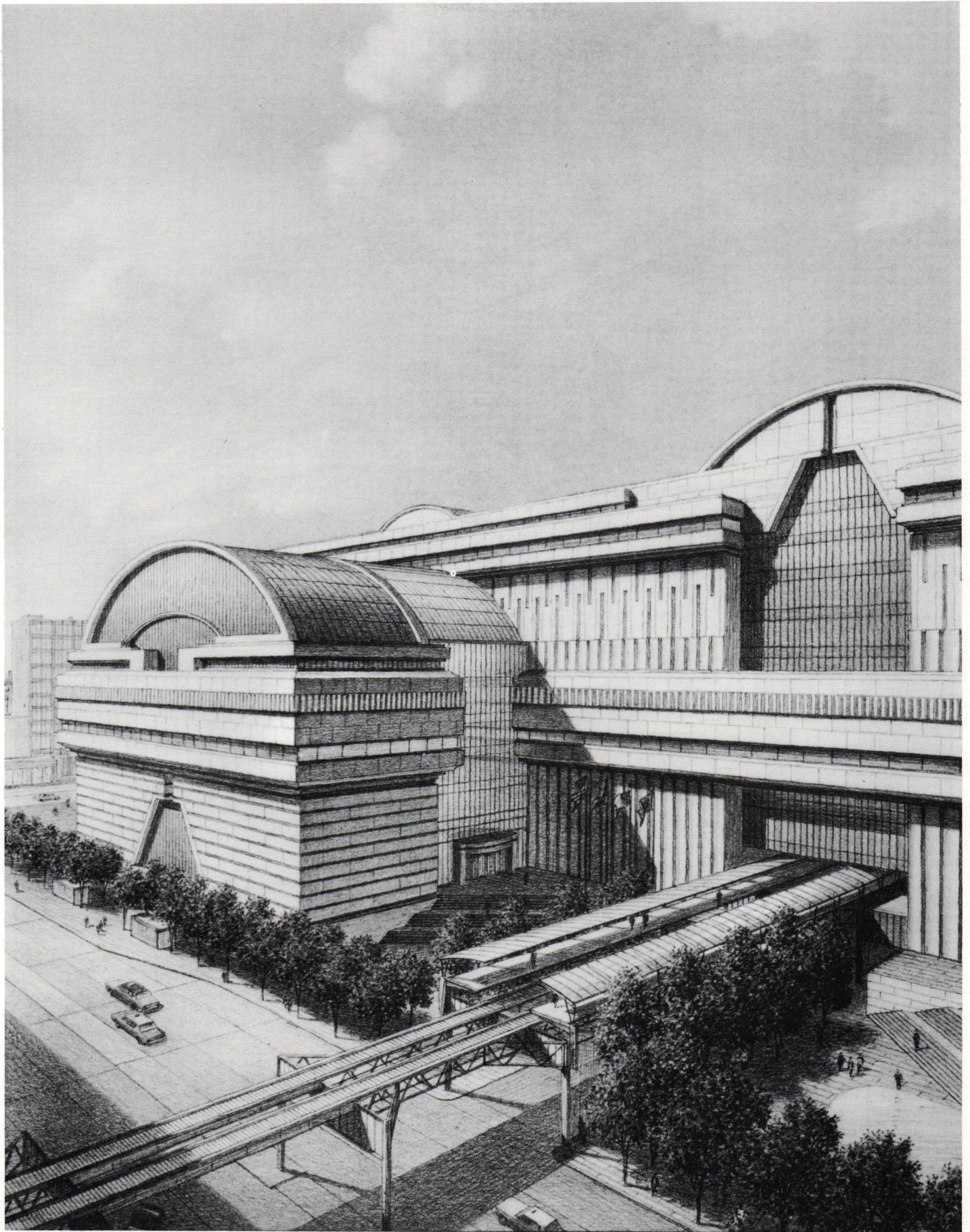
The proposed park on Block 1 creates an impressive forecourt to the library, provides a significant public amenity and enhances the setting for the historic Goldblatt building and the Leiter II building. A proposed amphitheater is a feature of the park which will provide a location for outdoor concerts and performances in the spring and summer months. Water features, including a reflecting pool, and carefully articulated landscaping, add to the beauty and humanistic qualities of what promises to be one of the most inviting urban parks in the central area of the city.

Landscaped plazas and walks continue on Block 2 along State Street, around the Congress elevation and along Plymouth Court. Site landscaping and paving textures unify all of the exterior public spaces

and the architectural composition of the building elements.

The dramatic design concept and planning site for the building and its related elements effectively anchors South State Street; provides a public transportation interface for CTA buses, the Elevated and Subway; introduces functionally designed retail areas which will enhance the building, add interest and generate sidewalk "vitality" to the street; creates significant public amenities with the Winter Garden and urban park; and represents a bold, "muscular" design solution consistent with Chicago's rich architectural heritage.

The exterior architectural expression represents a building of strong presence with robustly varied facades resolved into a noble and bold design statement. The limited palette of exterior materials is selected in color, tone and texture to be subtly compatible and complimentary. Above a first floor base of granite stairs and an arcaded facade of precast concrete, somewhat lighter in tone, and lightly textured. The remaining major exterior





materials are the glazed areas, of warm toned gray-green tinted transparent and matching nontransparent spandrel glass set in silicon jointing, and the curved roof areas of terne metal standing seam roofing which will weather to a warm gray. The paved plaza areas will be predominately composed of textured, special aggregate concrete, with granite trim and accenting.

The main entry level of the library is positioned above the street level welcoming the public into the entire library, which is at once visible and accessible by eleva-

tor and escalator. The dominant central atrium element accommodates the three main public entry points. Information/reference centers are strategically located at the arrival point on this and subsequent floors in the "secure" area of the library. These centers are flanked by escalators connecting the several division floors and comprise the main circulation element, thereby experiencing (and merchandising) the entire library as one moves up or down in this delightful, spacious center.

CHICAGO PUBLIC LIBRARY COMPETITION ENTRY

Chicago, Illinois
Vickrey/Ovresat/Awsumb Associates, Inc., Architects
Arthur Erickson Architects Ltd., Architects
The John Buck Company, Developers
Turner Construction Company, Contractors
Robert Wedgeworth, Library Planning Consultant

CHICAGO'S NEW CULTURAL FACE

New Additions and the Restoration and Renovation
of Chicago's Famous Cultural Landmarks

By Christian K. Laine



In the last several years, the City of Chicago has undertaken great strides to change its edge from a provincial capital of the Midwest into a surging and competitive economic and cultural world class city.

Nowhere can this transformation be so completely measured than in the changing face of the urban environment itself. A whole urban reconstruction of the city — still underway — has metamorphosized empty, blighted ruins of the inner city into hot spots of gallery, retail shopping, and nightlife activity. Economically bouyed by a continued influx of investment capital and the growth and importance of the city's international markets and banking, Chicago is surging ahead with a new urban dynamism as it approaches the decade of the 1990's.

Parallel to Chicago's urban reconstruction and its bright economic forecast, a tremendous boom in the city's arts and institutions is also underway. An unprecedented and significant addition of new cultural square footage has been added to Chicago's already established environment — either new free-standing institutions like the Terra Museum of American Art; new additions to familiar, successful museums; or the restoration and renovation of existing facilities and historic properties.

Not since the early 1920's with the building of the Field Museum and the Museum of Science and Industry has there been an equivalent amount of money and civic energy instilled into Chicago's cultural environment.

First and foremost on the list of new institutions is the building of the new Chicago Public Library — the Harold Washington Library Center. The new library represents an investment by city government to restore its civic responsibilities in the areas

of education, letters, and the arts. The new library, billed as the largest in the U.S., will undoubtedly remove Chicago's tainted image in the sphere of public education and advanced learning when this new facility becomes a prominent educational focus downtown.

New cultural additions to the city, like the Terra Museum of American Art, together with new additions and renovations to the Art Institute of Chicago, The Museum of Science and Industry, the Chicago Historical Society, the Field Museum of Natural History, and the DuSable Museum of African-American History, signal a renewed growth in the arts and sciences in the inner city and clearly gives Chicago a formidable edge on the national art and museumgoing map.

A rebirth and restoration of Chicago's historic properties — The Chicago Architecture Foundation's Glessner House and the Frank Lloyd Wright Home and Studio — demonstrate that the city, too, is concerned about its cultural tradition as much as its forward-thinking future. Even such small-scaled endeavors as the Graham Foundation's Sulpture Garden, dedicated to the architecture of the city, is a symbolic gesture to acknowledge and celebrate Chicago's dominance in the world of design.

Although Chicago is not a world-class arbiter and innovator of avant-garde fashion, music, theatre, and pop culture like its rival American cities New York and Los Angeles, Chicago's lead in renewing its cultural dimension — its soul — serves as a foundation for what's ahead. In the larger scheme of things, this new foundation demonstrates a robust civic maturity and the beginnings of a vibrant cultural future. A new face for the city with the "big shoulders."



The South Building Addition continues the growth of The Art Institute of Chicago in response to the requirements and complexities of housing varied collections of art. Since the construction of the original building of 1892 by Shepley, Rutan and Coolidge, numerous additions and remodelings have expanded the Institute's capacity within a prescribed site.

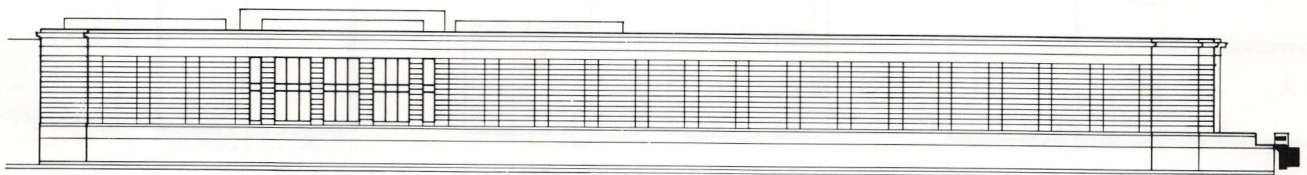
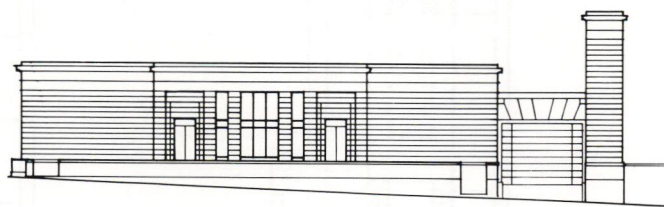
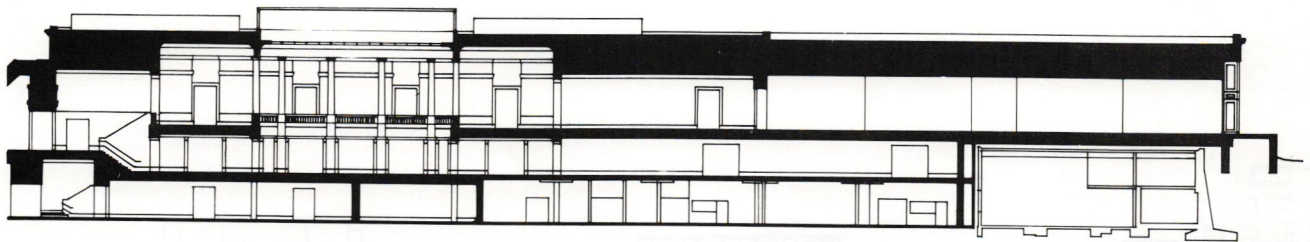
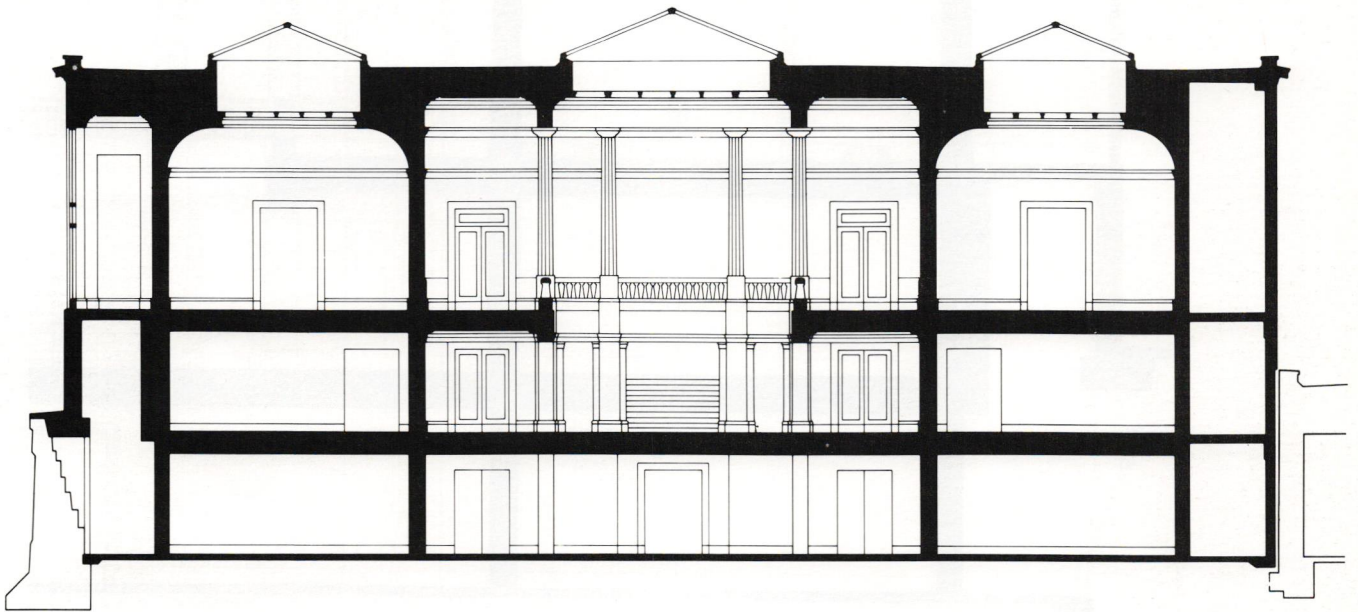
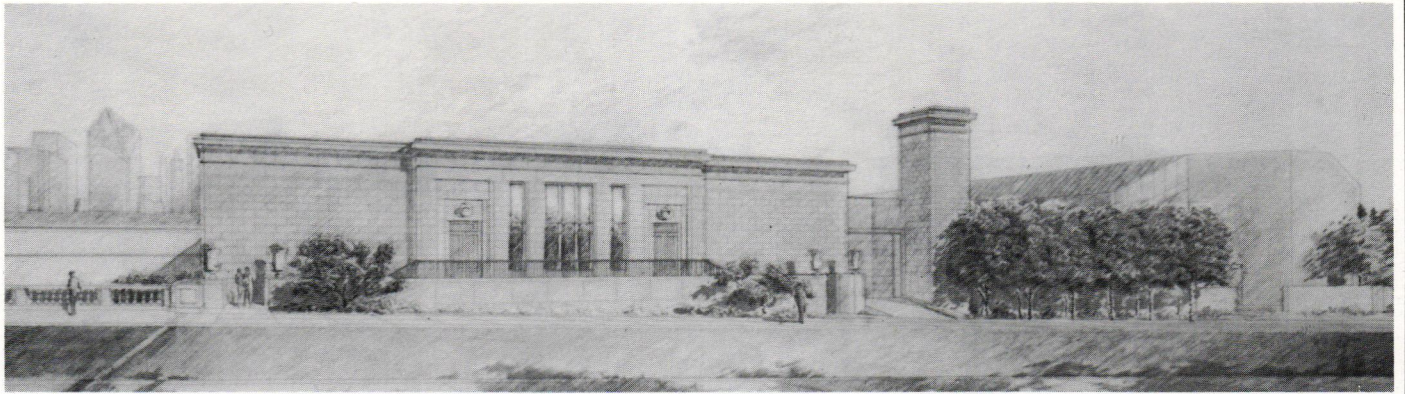
The new addition is organized about a major cross axis extending the axial planning principle of the original building. The existing conditions of the South Building site included two small one-story buildings, which were demolished, and a major portion of the existing central plant facilities which were upgraded and incorporated into the three-story South Building Addition. The lower level consists of gallery space for European Decorative Arts, textile storage, staging space for spe-

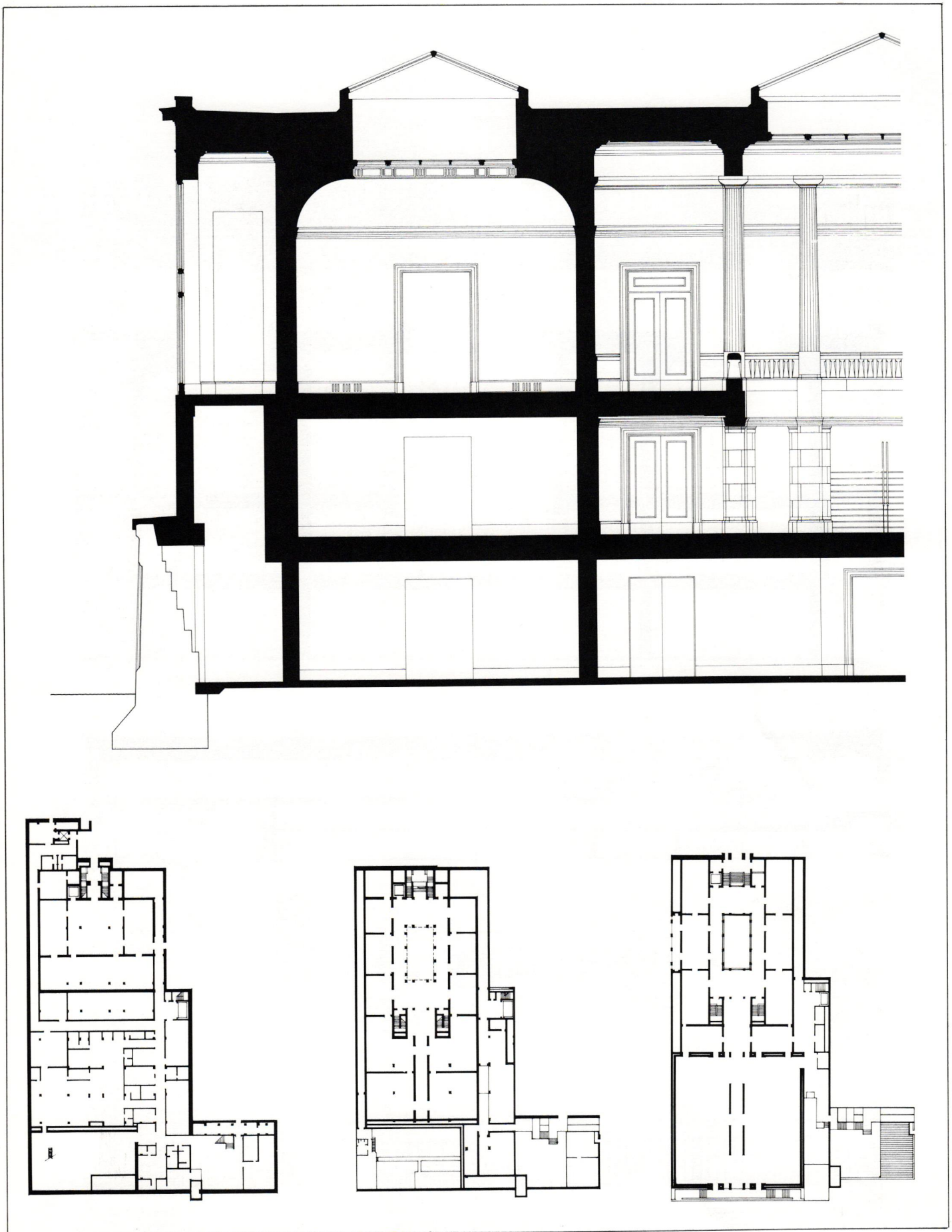
cial exhibitions, shops and mechanical service space. The second level consists of a two-level skylit sculpture court, gallery space for the American Arts Collection, art storage for American Art and European Decorative Arts, and art handling and shipping space. The third level consists of skylit gallery spaces surrounding a balcony overlooking the sculpture court, a 16,000-square foot-special exhibition gallery, audio/video rooms, store, and a loading area for shipping and receiving of artwork.

Without infringing on existing gallery space, the South Building Addition increases the Institute's gallery area by thirty-three per cent and provides a large permanent space to hold special exhibitions in addition to the necessary areas required for the auxiliary support functions of such shows and new permanent galleries.

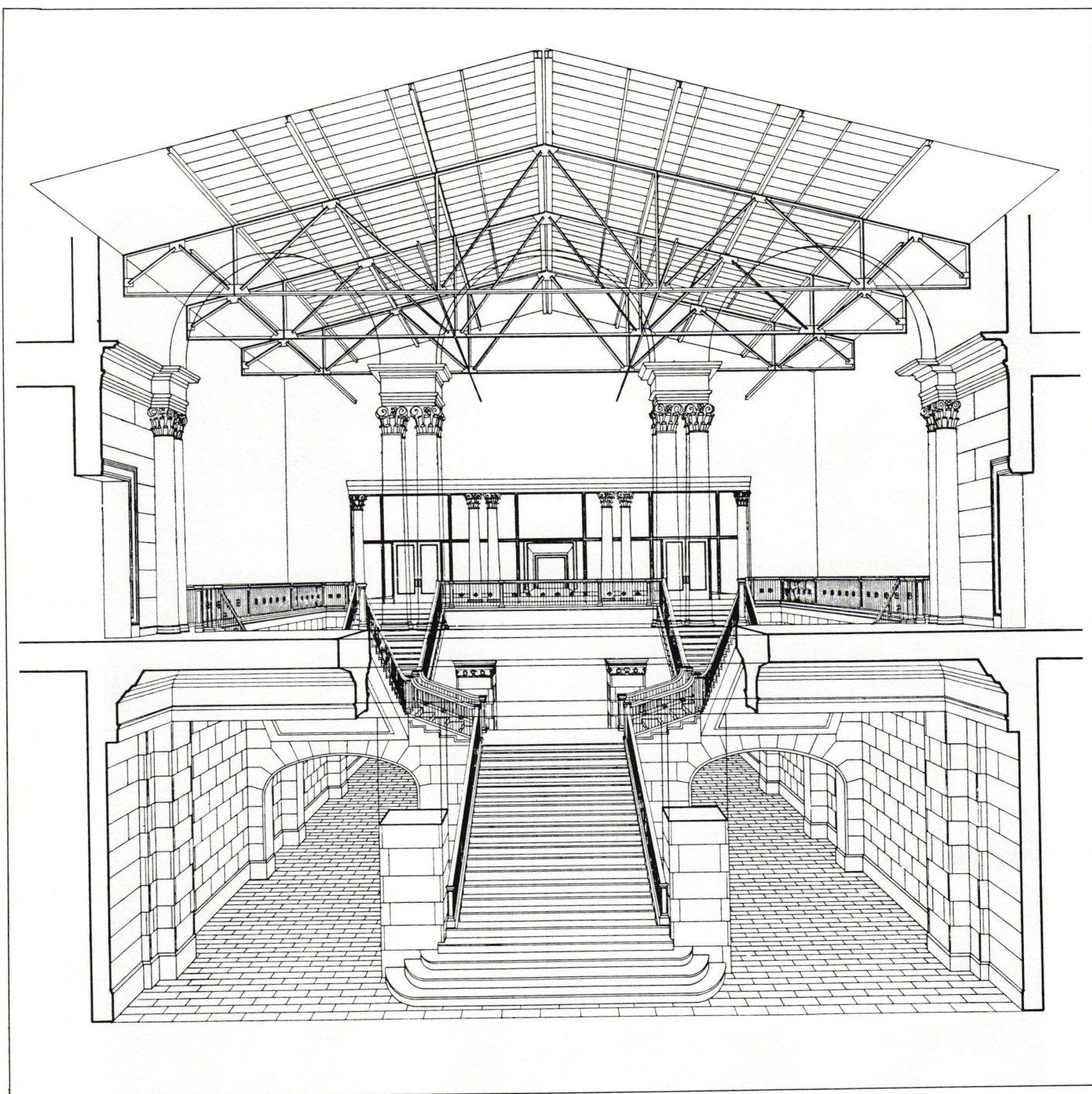
**DANIEL F. AND ADA L. RICE
BUILDING/THE ART INSTITUTE OF
CHICAGO**

Chicago, Illinois
Hammond Beeby Babka Incorporated, Architects
Schal Associates, Inc., Contractors









This renovation was an outgrowth of a master plan commissioned by the Art Institute of Chicago, which desired a more cohesive appearance for the lobby and adjacent spaces. The lobby's coffered ceiling was restored and custom light fixtures based on original lighting were introduced. A marble reception desk designed to consolidate museum admissions and information requirements was placed in the center of the lobby. A light well, which originally opened to the galleries above, was replaced by a glass laylight that now conceals fluorescent and incan-

descent lighting.

The program included a renovation of the museum coat room and relocation of the Prints and Drawings Gallery entrance. New bronze donor's plaques and mahogany-framed bulletin cases were designed for the space and a unified graphic program was introduced.

Selections from the museum's collection of architectural fragments were installed atop the Grand Staircase, where the renovation included the restoration of the original railings, new mahogany handrails, and improved lighting.

THE ART INSTITUTE OF CHICAGO LOBBY AND STAIR RESTORATION

Chicago, Illinois

The Office of John Vinci, Inc. Restoration Architects

Shepley, Rutan and Coolidge, Original Architects (1892)

The Art Institute of Chicago, Clients

Kipley Construction, Contractors

Jules Fisher & Paul Marantz, Inc., Lighting Consultants

Kil-Bar Electric Co., Electrical Engineers

Don Dubroff, Sadin Photo Group, Ltd., Photographers



The Grand Stair as it was proposed in 1893.



The Entrance Lobby, circa 1893.







Restoring the logic and clarity of the original 1892 plan by Shepley, Rutan & Coolidge, the renovation of the Art Institute of Chicago's Second Floor Galleries of European Art replaces the mass-like circulation pattern imposed by various earlier remodelings with a series of corridor galleries which operate in parallel with the main gallery space. These artificially lit corridor galleries allow for the showing of works on paper, so that drawings and prints can be displayed in proximity to paintings and sculpture by the same artists in the larger, skylit galleries.

New skylights and translucent laylights in the major gallery spaces restrict ultraviolet light transmissions while allowing the subtleties and viewing quality that only natural light can provide. The color

scheme and the system of trim moldings, both based upon the original plans and consultations with the galleries' curatorial staff, are adjusted to the size of each space so that a single scheme encompasses the entire 22-gallery sequence. The simple, elegant moldings are all painted in a soft, medium gray; the walls, which are covered in canvas, are painted a pale gray in some rooms, a sandy beige in others, and a warm peach tone in others. These subtle wall colors shift only occasionally so that each room in the suite of galleries devoted to a particular period is in the same color.

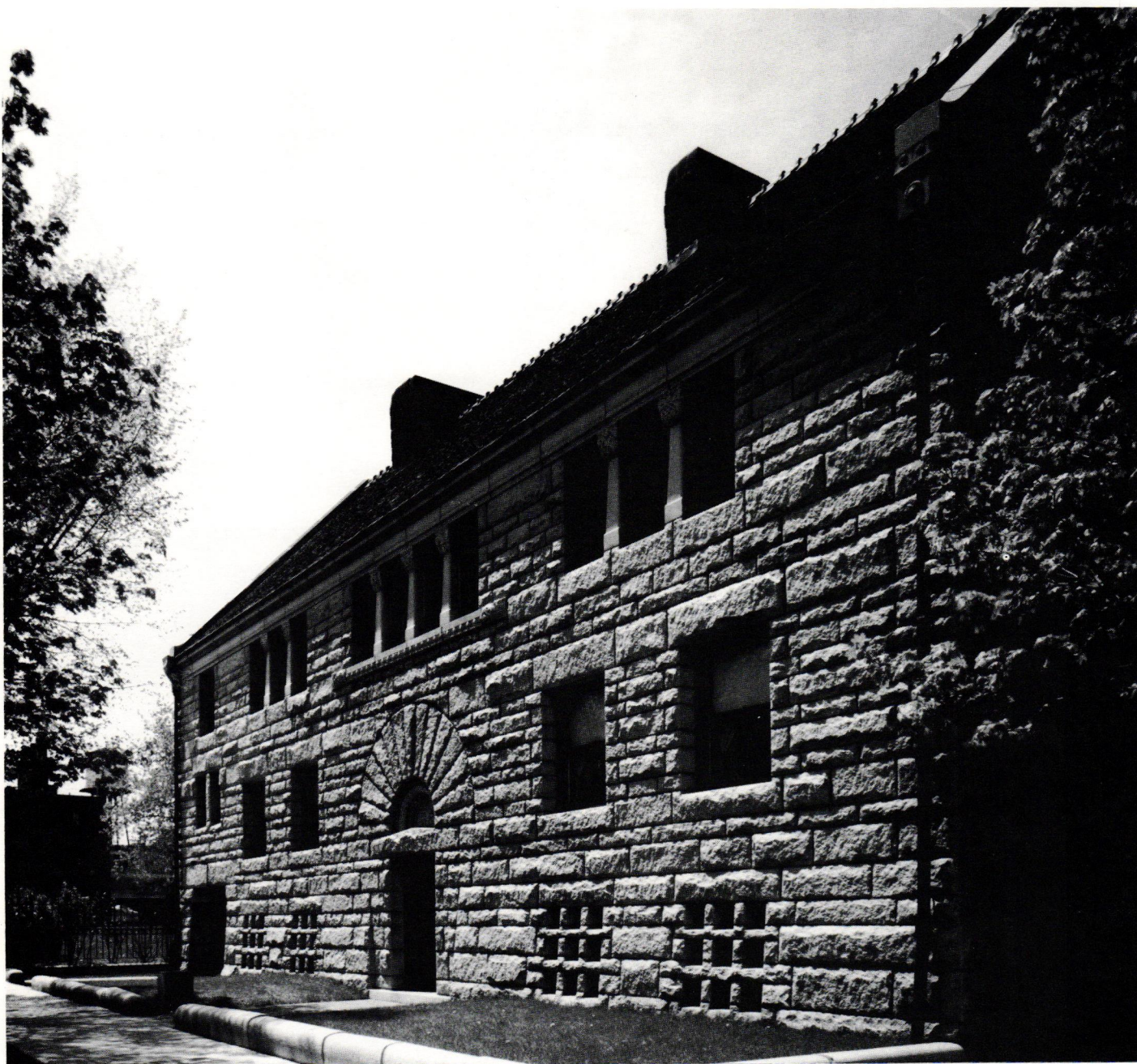
The corridor galleries originally formed a rectangle in the center of the second floor and provided long, dramatic vistas and a clearly understandable circulation pattern. Walls were removed that blocked

portions of the corridor and its doorways were placed back into neat alignment. Ventilation air returns were sunk inconspicuously into door jambs. New glass walls were added, opening a view of the grand entrance staircase.

THE ART INSTITUTE OF CHICAGO SECOND FLOOR GALLERY RESTORATION

Chicago, Illinois
Skidmore, Owings & Merrill, Restoration Architects
Shepley, Rutan and Coolidge, Original Architects (1892)
The Art Institute of Chicago, Clients
The George Sollitt Construction Company, Contractors
Jules Fisher & Paul Marantz, Inc., Lighting Consultants
Cerami & Associates, Inc., Acoustical Engineers
Hedrich-Blessing, Photographers





In planning for the masonry restoration of the John J. Glessner House, the first concern was for the preservation of the building. The Glessner House, a Chicago Landmark, is the city's only remaining structure by noted architect H. H. Richardson, built in 1886.

The problem was to select a cleaning method that would remove one hundred years of grime that had blackened original surfaces while insuring that no damage be done to masonry and non-masonry surfaces.

It was necessary to fully tuckpoint the building prior to the cleaning process. The original pointing was a two-step process: the setting mortar was pointed with a

pink-tinted mortar which was finished with a beaded edge. After repairing deteriorated mortar joints, this original method was painstakingly reproduced. The pink mortar finish was meant to complement the pink-gray of the granite and lessen the contrast between the stone and the mortar joint.

Following tuckpointing, the facade was cleaned using an alkaline gel material with a diluted acid afterwash. The facade was then thoroughly rinsed. Because of the extreme blackened finish, the entire process had to be repeated several times to restore the granite's original color and brilliance.

GLESSNER HOUSE/EXTERIOR RESTORATION

Chicago, Illinois

The Office of John Vinci, Restoration Architects

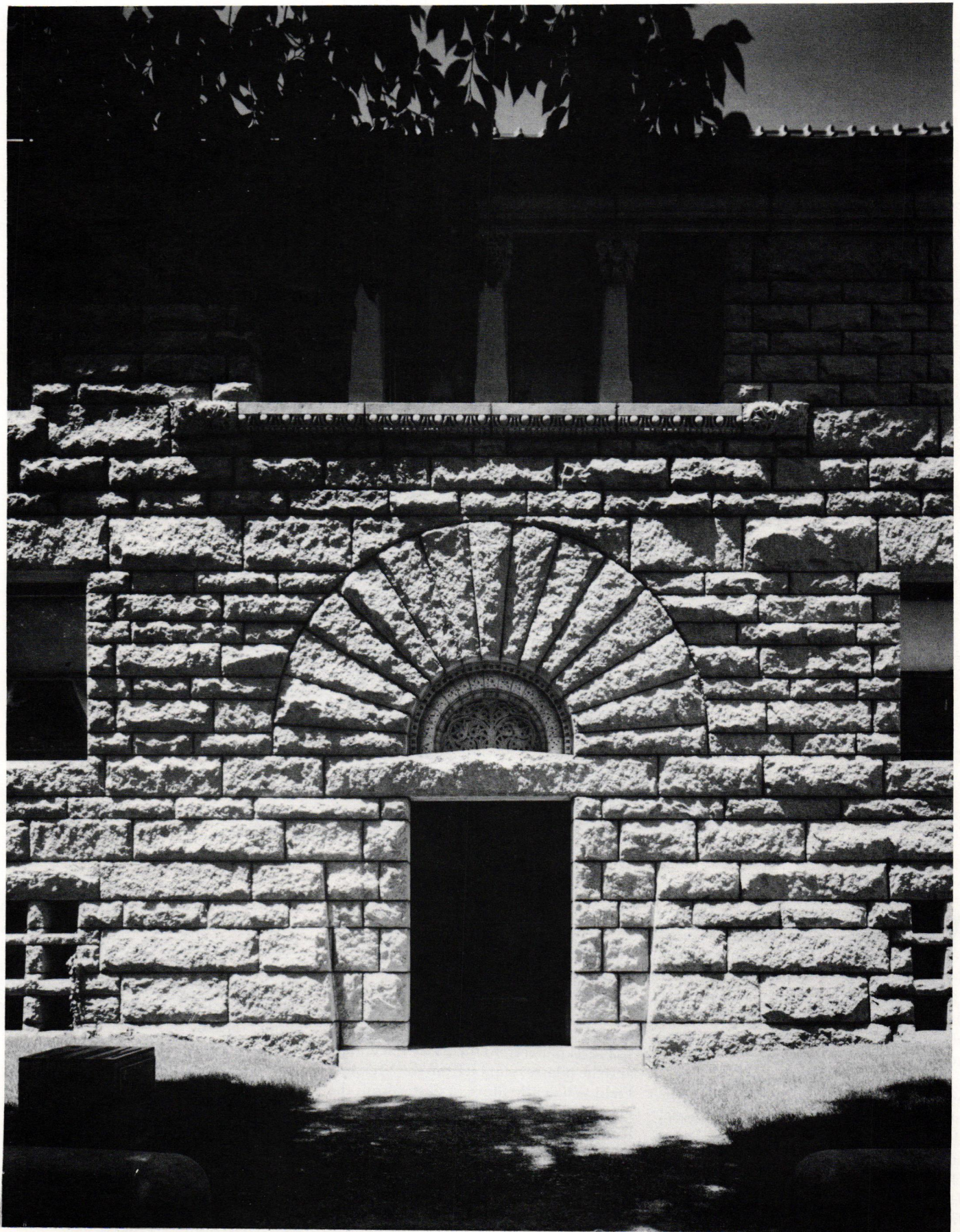
H. H. Richardson, Original Architect (1886)

The Chicago Architecture Foundation, Clients

Susan Tindall, Technical Assistant

Sourlis Masonry Restoration, Inc., Contractor

Hedrich-Blessing, Photographers





Wonderously poetic, the Sculpture Garden of the Graham Foundation provides a quiet respite at its site at the Madlener House on Chicago's near north side, as well as a unique reflection on the art of architectural sculpture and the fragments of Chicago's famous architectural past.

The collection began in the early 1960's at the suggestion of architect Daniel Brenner, who was commissioned to remodel the Madlener House. At that time, he installed one of Louis Sullivan's Stock Exchange Building's in the Foundation Library, as well as a terra-cotta column from the Schiller Building in the courtyard.

The idea of a sculpture garden was revived in 1986 by John Vinci and Tim Samuelson with Mr. Samuelson donating several of his own collection fragments to the Foundation. Other fragments as the impost blocks from the Walker Warehouse, the Meyer Building medalion, spandrel panel from the Stock Exchange, and the pilaster capital from the Marshall Field Wholesale Store, balaster from the Carson Pirie Scott store, and acroetria from the Field Museum were donated by other individuals and institutions.

John Vinci and Philip Hamp designed and supervised the installation of the sculpture garden with construction by Pepper Construction Company.

Although there was no initial intention to focus the collection on Louis Sullivan, almost every piece reflects some aspect of his career from the work of his disciples Frank Lloyd Wright, John Edlemane, and George Elmslie to his young admirer Hugh Garden.

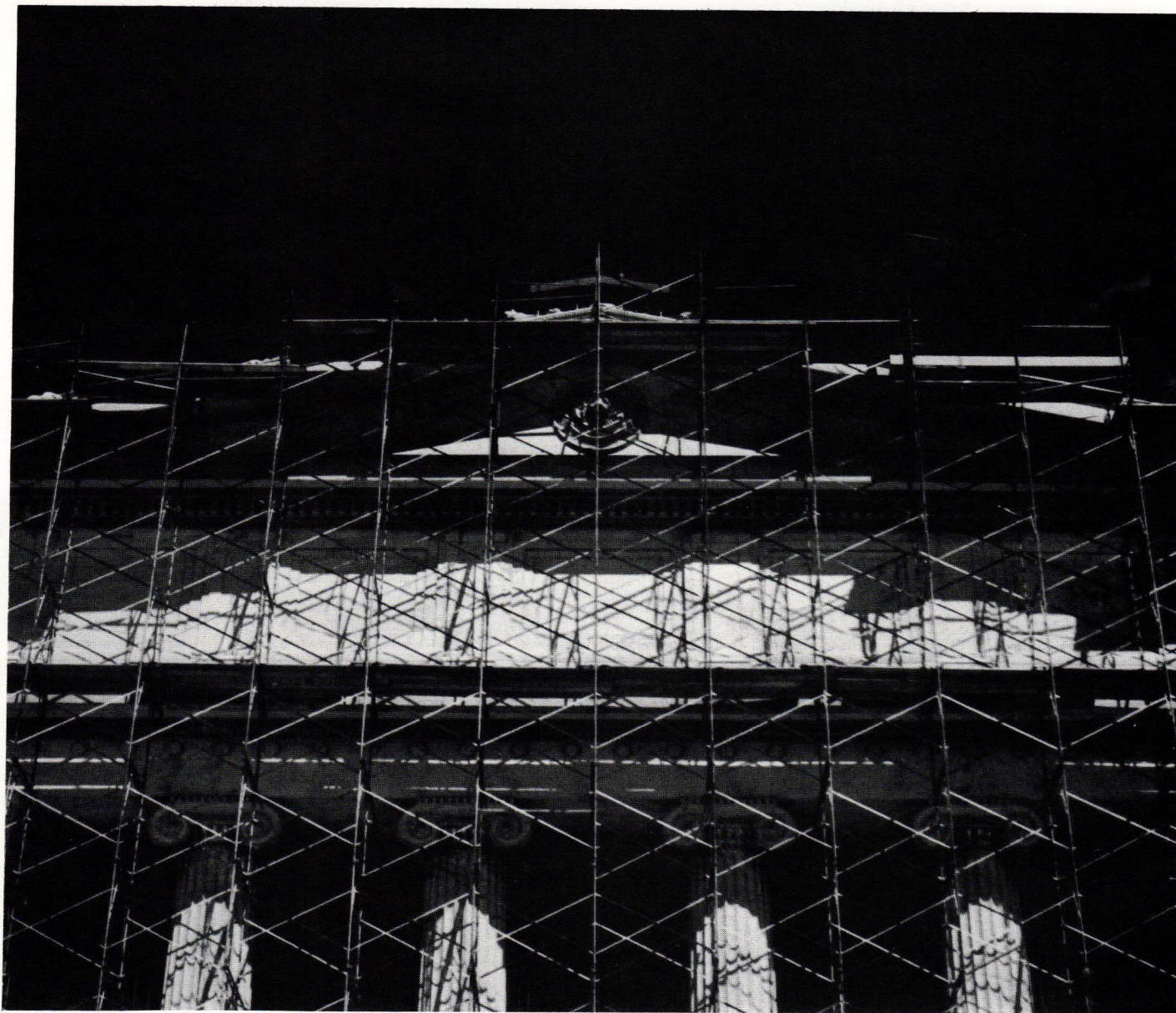
GRAHAM FOUNDATION SCULPTURE GARDEN

Chicago, Illinois

The Office of John Vinci, Restoration Architects

The Graham Foundation, Client
Pepper Construction Company, Contractors
Christian K. Laine, Photographer
Hedrich-Blessing, Photographers





Faced by long-term deterioration of its exterior, the Field Museum of Natural History instructed the architect to formulate and subsequently execute remedial preservation efforts for the Daniel H. Burnham landmark of 1921.

A multi-disciplinary team of experts was formed to investigate the causes, effects, and solutions to the deterioration of the marble, terra-cotta, and supporting steel members. Careful research of materials and preservation methodologies coupled with exploratory testing were utilized to prepare the guidelines for the conservation work. Additionally, strict quality, cost, and schedule controls, as well as fi-

delity to the historic fabric were mandated by the program.

The conservation work called into plan a hands-on construction approach enabling direct access to the building surfaces. In the process, some failing structural steel was identified and replaced. Damaged terra-cotta and marble was restored and/or replaced. Irreparable items were duplicated in kind. All masonry joints were tuck-pointed and cornice flashing restored to offer lasting protection to the steel elements faced by the masonry. Settling terrace foundation walls and the monumental entrance stairs were dismantled and reconstructed. The cleaning of

the building presently under way marks the culmination of an extensive program aimed at the preservation of the Field Museum for generations to come.

FIELD MUSEUM OF NATURAL HISTORY

Chicago, Illinois

Harry Weese & Associates, Restoration Architects

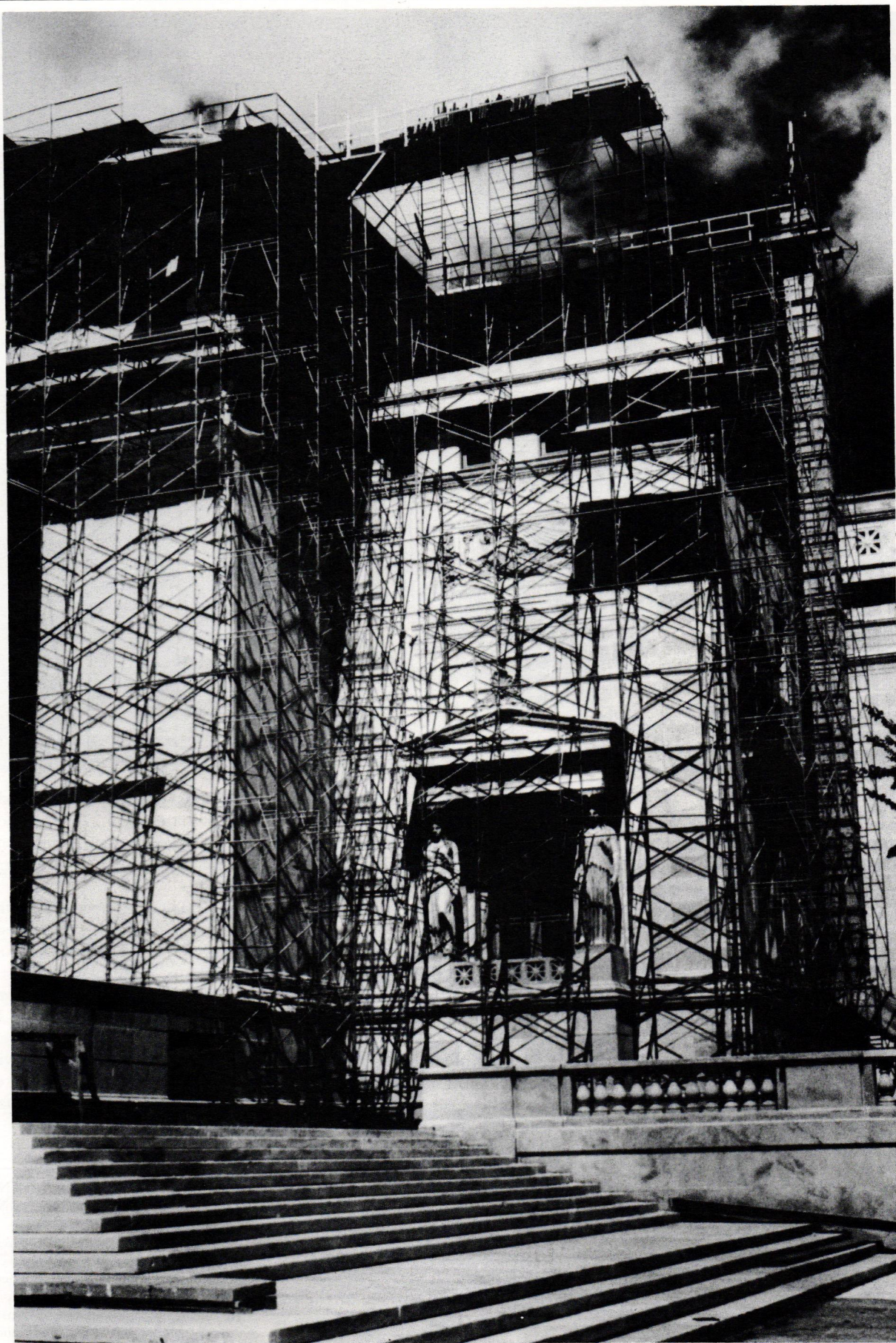
Daniel H. Burnham, Original Architect (1912)

Graham, Anderson, Probst and White, Original Architects (1912-1920)

Field Museum of Natural History, Clients

Western Waterproofing Company Inc., Contractors

Christian K. Laine, Photographer





Crown Space Center, a space exhibition and omnitheater is a new addition to the Chicago Museum of Science and Industry. The 35,000-square-foot building houses exhibition space, a restaurant, offices and the 25,000-square-foot omnitheater. Immediately outside the building are display areas for space artifacts, three trains, and a U-505 German submarine.

The fundamental design issue facing the architect was the integration of the new addition with the existing Beaux-arts museum complex. Originally designed in 1893, the museum had been modernized in 1933, but the design vocabulary remained unchanged. The Space Center is the first addition to the complex since its modernization.

In addition, the museum is located within a city park, originally designed by Fredrick Law Olmstead. The 19th-Century landscaping is today protected from significant alteration by the Hyde Park Commission.

The constraints imposed by the protec-

tion of Olmstead's landscape design dictated the placement of the Space Center on a site due east of the main museum. This placement reinforces the classical balance of the museum complex and creates a logical edge for the exterior exhibition area.

Likewise, the square footprint of the building reflects the formal symmetry embodied in the other museum structures. Within the square, the dome above the omnitheater is placed in the southwest corner, allowing optimum flexibility in the exhibition areas and minimizing the visual impact of the dome in relation to the Central Rotunda of the museum.

The materials used also recall the existing building. A limestone base reiterates the original building base; the light metal roof cap relates to the roof structures on the earlier building; and the dome has the same copper cladding and clay tiles as the Central Rotunda.

Internally, the primary focus of the addition is the omnitheater. Circulation is organized to channel visitors into the om-

nitheater through an enclosed link with the main museum. An entrance opening onto the city street is used only during hours when the rest of the museum is closed.

The 330-seat theater contains thirteen rows of seating on a thirty degree slope. Visitors sit in reclining positions to view the 70mm film displayed on a seventy-six-foot diameter domed screen. Small, invisible holes in the screen allow sound and ventilation to pass into the theater itself. Surrounded by enormous moving images and multi-directional sound, the viewer experiences the film almost as if it were real.

HENRY CROWN SPACE CENTER/ MUSEUM OF SCIENCE & INDUSTRY

Chicago, Illinois

Hammel Green & Abrahamson, Architects

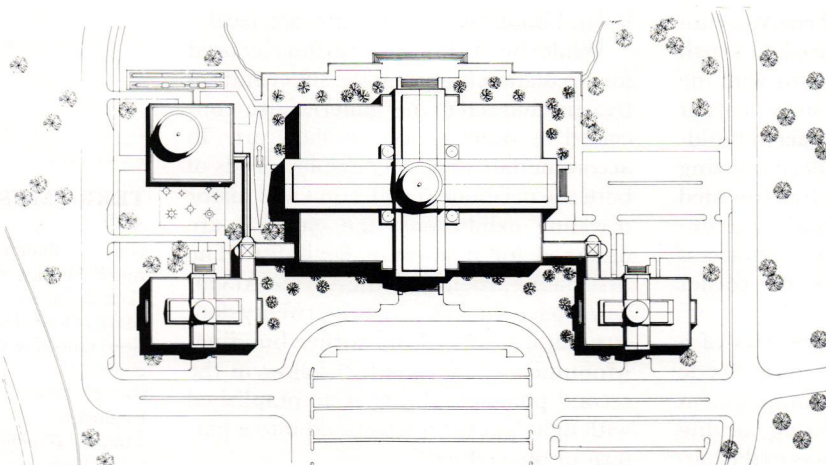
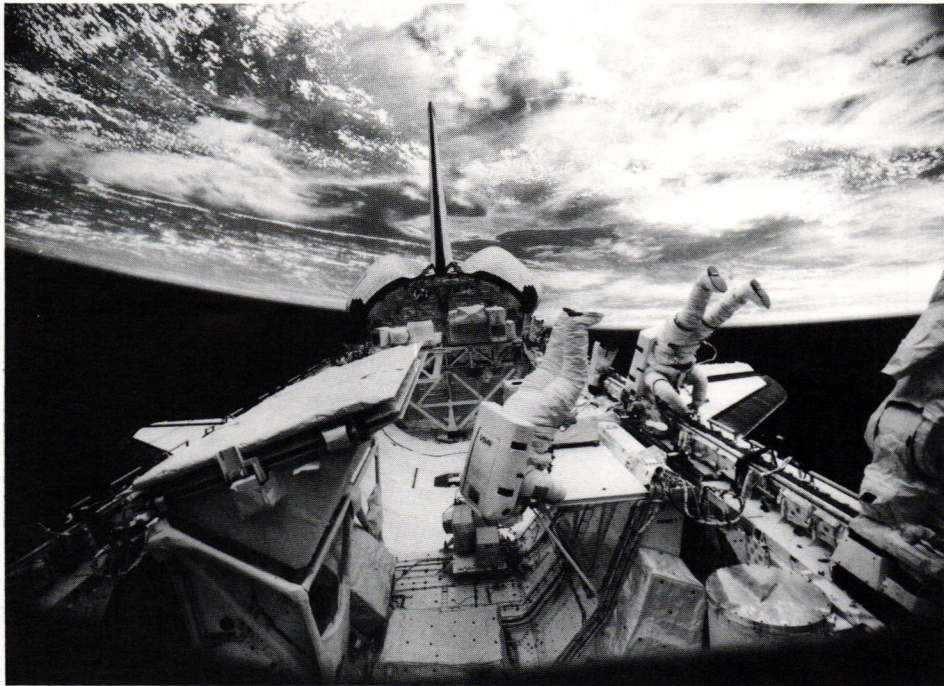
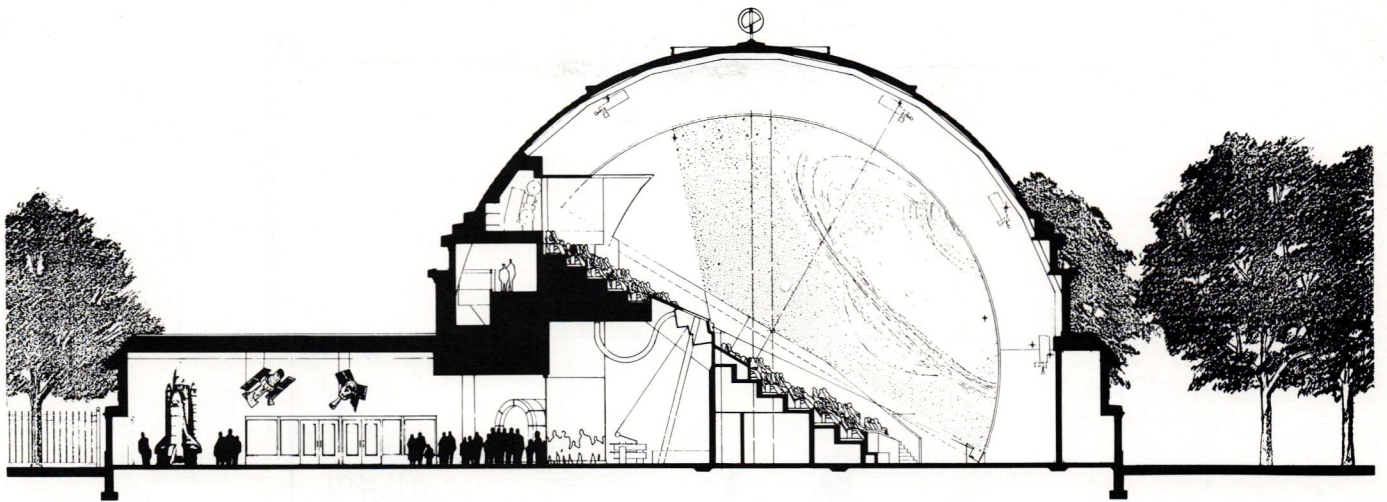
Holabird & Root, Associate Architects

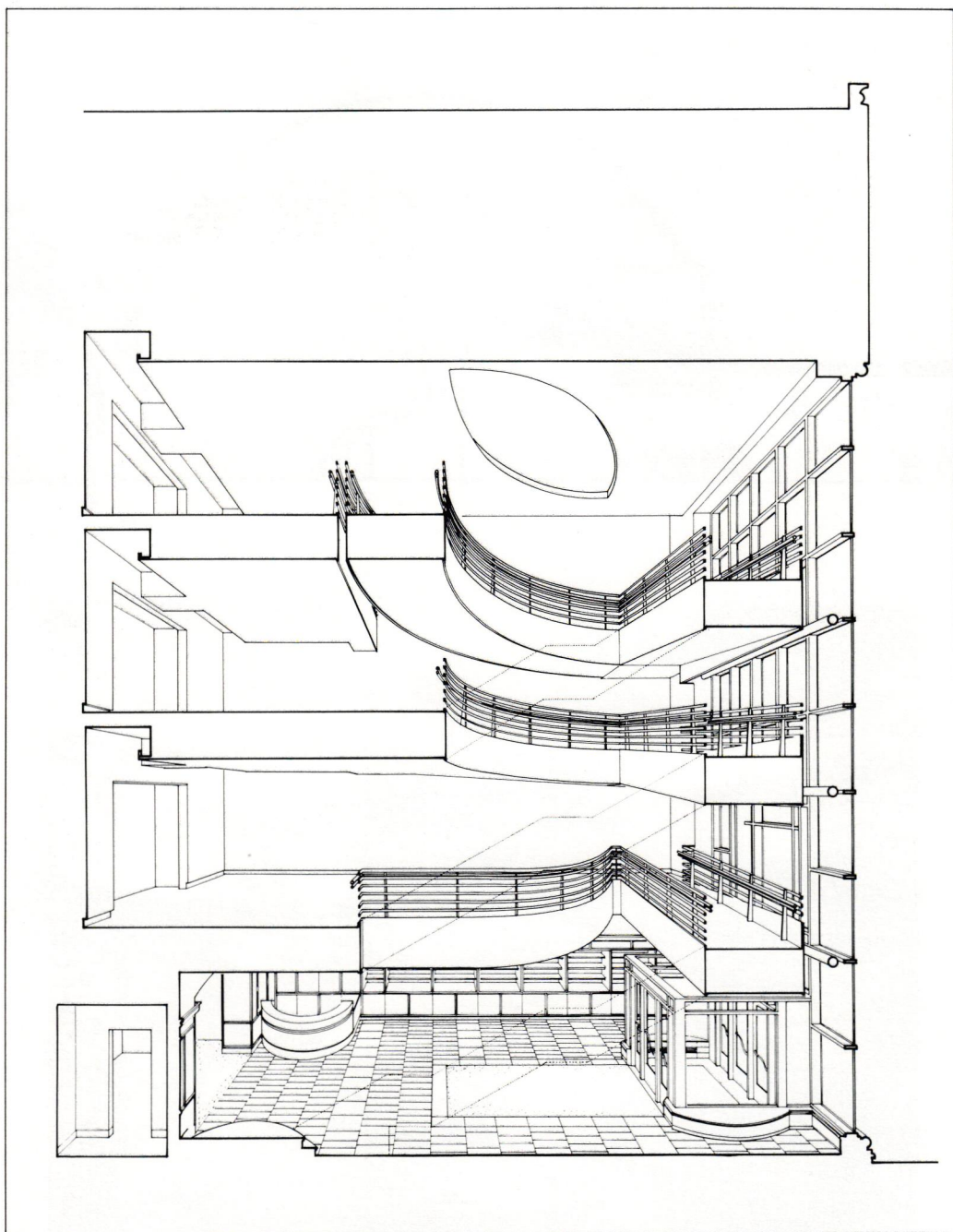
Museum of Science & Industry, Clients

Schal Associates, Inc., Contractors

W. Michael Sullivan, Museum Consultant

Purcell/Knoppe Inc., Acoustic/Sound Consultant





Phase one of the new Terra Museum of American Art, located on North Michigan Avenue, begins with the conversion of an eleven-story corner building plus a five-story adjacent building to the north. A new facade, consisting of fifty-foot high glass portal surrounded by a white marble wall, marks the entrance to the museum and provides access to four levels of galleries in the corner building.

The glass window frames views of a four-story circulation core space inside and consists of a stair and ramp system that connects the seven existing varying gallery floors in both buildings to the lobby and bookstore at the entrance level.

by and bookstore at the entrance level.

While the atrium space primarily used for circulation is open to the street and active in character, the galleries are conceived as quiet spaces to show art. To accommodate changing display needs of both the permanent collection and major traveling exhibitions, the galleries are designed for maximum flexibility. The first phase provides domestic scaled gallery space in the existing twenty-foot structural frame of the corner building. Monumental galleries will follow in the second phase. Lighting is accomplished with light tracks incorporated into a pattern in the ceiling.

TERRA MUSEUM OF AMERICAN ART

Chicago, Illinois
Booth/Hansen & Associates
Terra Museum of American Art, Client
Morse/Diesel Inc., Contractors
Beer, Gorski & Graff, Ltd., Structural Engineers
Gamze, Korobkin, Calloger Ltd., Mechanical Engineers
Timothy Hursley, The Arkansas Office, Photographers





The existing DuSable Museum is located within a Victorian-era structure which was constructed during the turn-of-the-century for the Columbian Exposition. This neo-classical structure consists of 25,000 square feet of space currently utilized for administrative, exhibit, support facilities and a small one hundred-seat auditorium.

The new wing features a 52,000-square-foot expansion to the physical plan bringing the total museum space up to 77,000 square feet. This structure, sensitive to scale and to the environment,

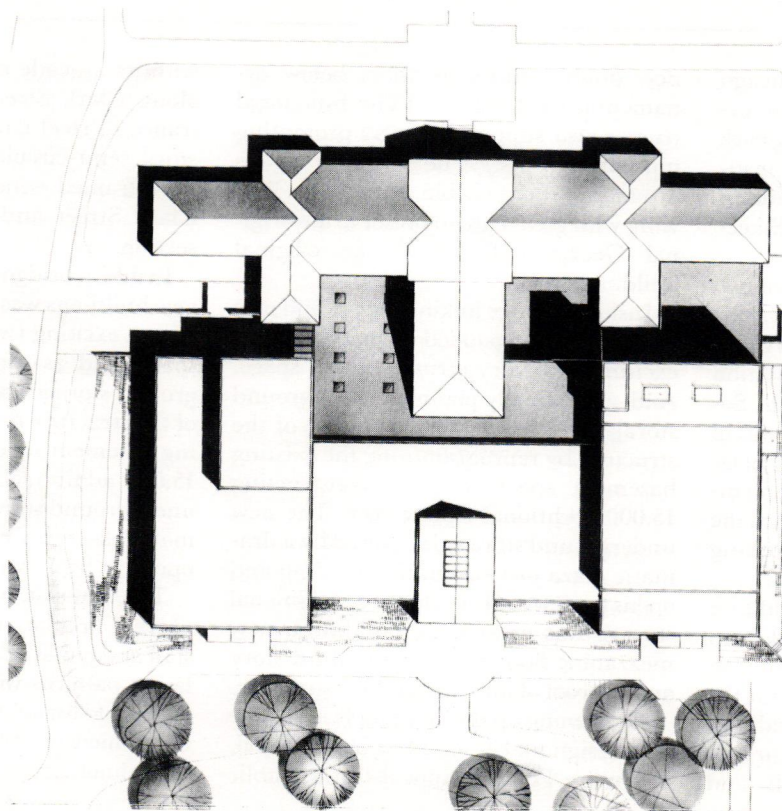
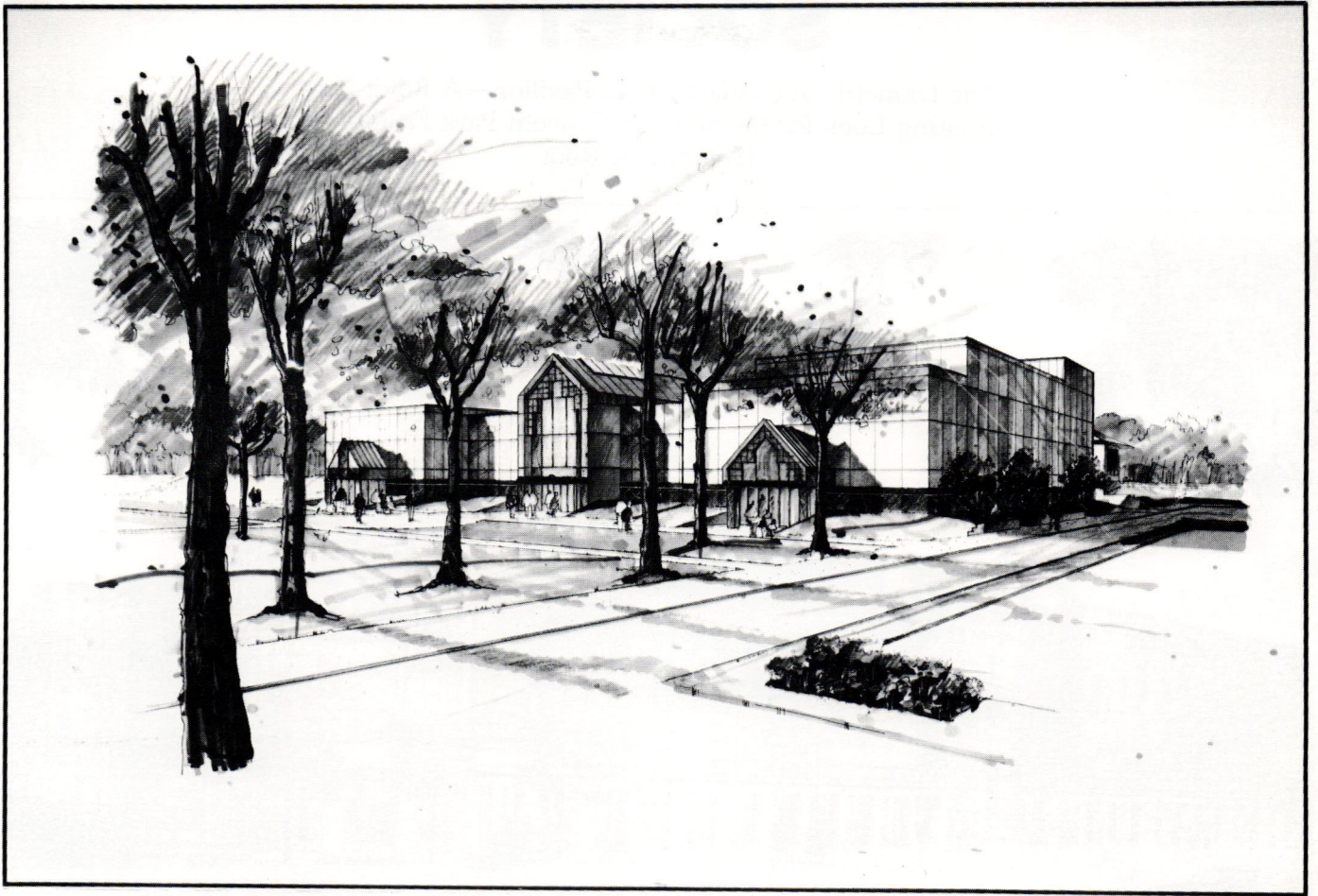
is designed as a two-story reinforced concrete structure ornamented with pre-cast concrete panels for texture. This design offers a classic elevation which provides continuity of expression and maintains a low profile for the surrounding park environment.

The architects provided complete architectural services (feasibility through construction administration) for renovation work on the existing facility and is following a similar process on the new wing design which coordinates the interests of both the museum board and the Chicago

Park District Board; and which allows the museum to maintain operations during construction of the expansion.

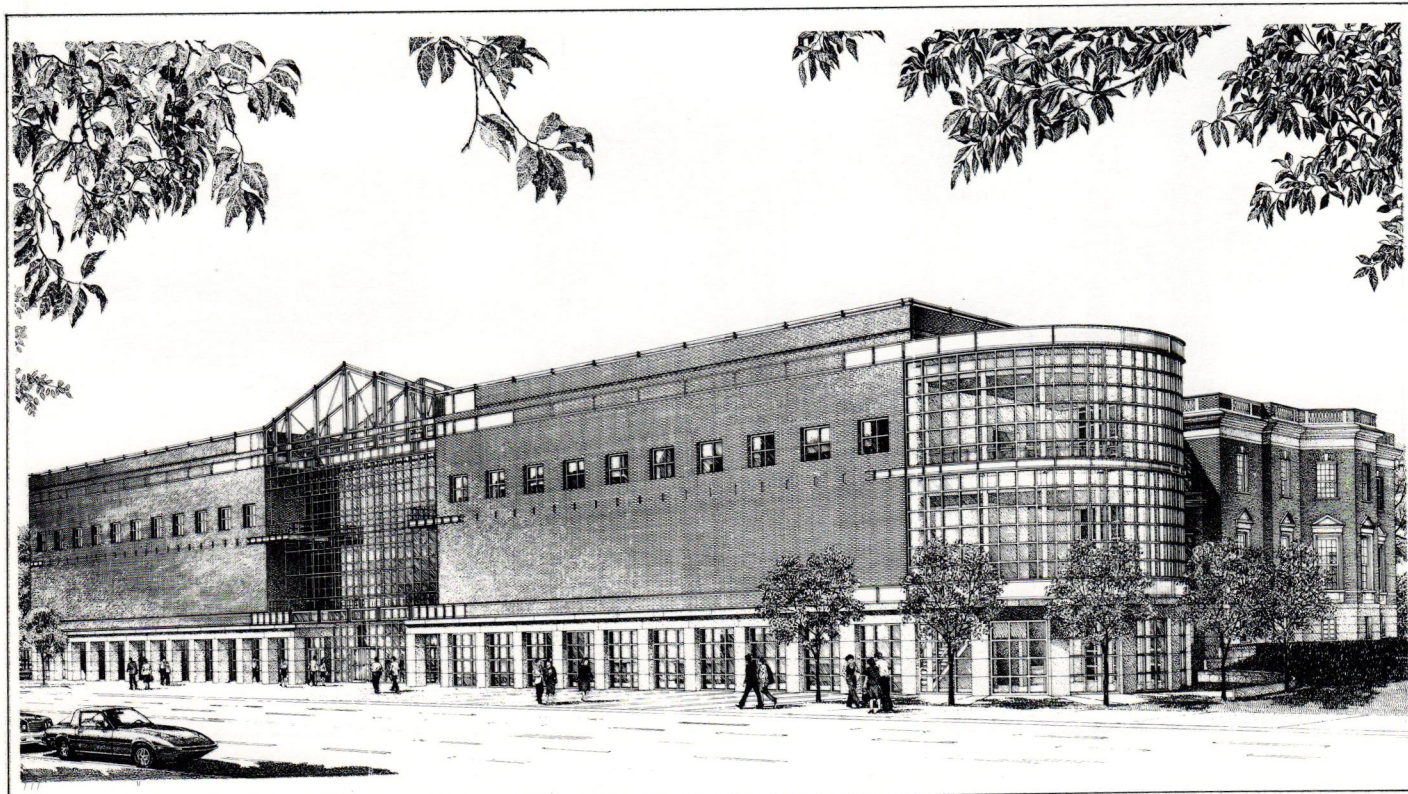
DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY

Chicago, Illinois
Wendell Campbell Associates, Inc., Architects
The DuSable Museum of African-American History, Inc., Clients
Neil MacAlister Associates, Construction Estimator
Rittweger & Tokay, Structural Engineers
Creative Systems Engineers, Mechanical/Electrical Engineers



THE CHICAGO HISTORICAL SOCIETY

The Daniel F. and Ada L. Rice Pavilion—A Bold, New
Inviting Look for the Society's Lincoln Park Facility by
Holabird & Root



Founded in 1856, the Chicago Historical Society has been the cornerstone of Chicago's Lincoln Park and a major American collecting institution in the fields of local history and in the subjects of labor and Chicago architecture.

In 1986, the museum consisted of two structures: a 1931 Georgian Revival by Graham, Anderson, Probst and White, and a 1971 modern classical addition designed by Alfred Shaw. Though the Society had adequate gallery space, it was in dire need of new storage and curatorial facilities. A major campaign was then embarked upon to revitalize and expand the Historical Society, including a reworking of the front facade by Alfred Shaw.

A \$15.3 renovation and new addition was designed to envelope the 1971 addition in the interior as well as on the exterior. Faced in brick and in harmony with the original 1931 building, the new addition features ground floor windows, a curving three-story, gridded window wall, and

new double entrance doors below ornamental steel trusses. (The functional trusses also support banners promoting museum events.) The addition wraps around all three visible sides of the 1971 wing with great care to preserve the original Georgian flavor of the original building.

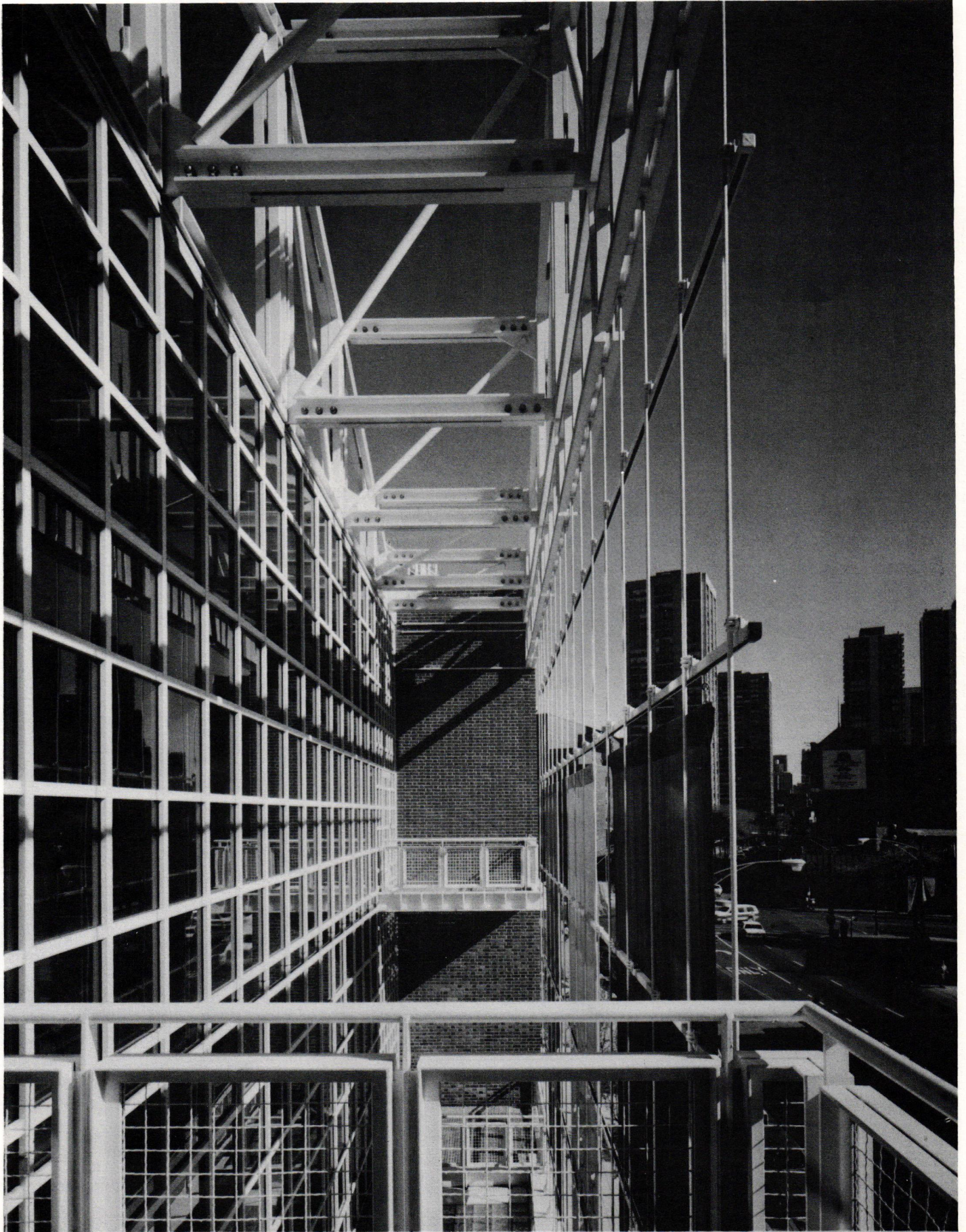
Inside, a bridge linking the old and new buildings was expanded upon, offering an exciting two-story atrium gallery space. And, as originally planned, underground storage was constructed just east of the structure by reprogramming the existing basement spaces and by constructing 15,000 additional square feet. The new underground storage is covered by a dramatic plaza just east of the building and opens to views of Lincoln Park. Additional storage was created by building a new mezzanine floor between the third story and the roof of the existing 1971 structure.

By opening up the building's facade, the new design makes for a less institutional, and more Populist appeal to the public

with its arcade of street-level windows along Clark Street; its celebratory entrance of steel trusswork; and its three-story, semi-circular wall of white aluminum framed windows at the important Clark Street and North Avenue intersection.

Inside, a bridge linking the old and the new buildings was expanded upon, offering an exciting two-story atrium gallery space. And, as originally planned, underground storage was constructed just east of the structure by reprogramming existing basement spaces and by construction 15,000 additional square feet. The new underground storage is covered by a dramatic plaza just east of the building and opens to lively views of Lincoln Park.

The interior, too, offers a more improved circulation pattern for both the staff and public. Back-of-the-house circulation patterns were reconfigured so the staff could function more efficiently. A first floor luncheon room and queuing up area for school groups, functions previously



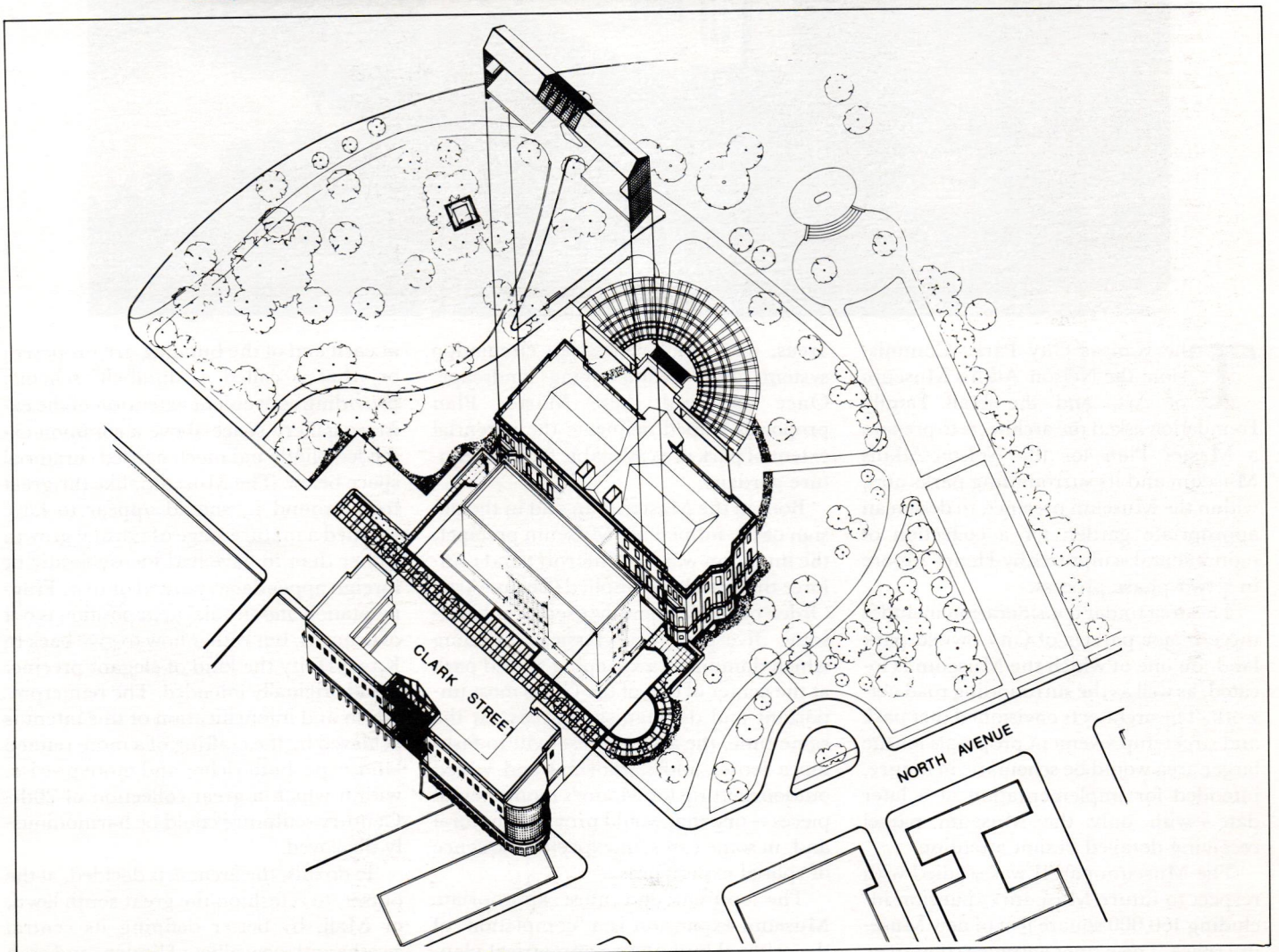


undertaken in the basement, as well as a new second floor restaurant, further facilitate the handling of groups and makes for a more inviting afternoon at the museum. A 101-year-old terra-cotta arch, designed by D. H. Burnham for the Stock Yards Bank and Trust Company, was installed at the restaurant's north wall.

The landscaping of the new grounds creates a pleasing linkage between the building and Lincoln Park. A variety of new plantings that surround the entire complex were donated as were several "heritage" trees from historic sites by private donors.

**CHICAGO HISTORICAL SOCIETY
ADDITION/DANIEL F. AND ADA L.
RICE PAVILION**

Chicago, Illinois
Holabird & Root, Architects
Chicago Historical Society, Clients
Pepper Construction Company, Contractors
Rael D. Slutsky, Illustrator
David Clifton, Photographer



HENRY MOORE SCULPTURE GARDEN

Rich and Refined; A Beaux-Arts Garden of Unexpected Spatial Experiences for The Nelson-Atkins Museum of Art

by Cooper, Robertson & Partners



The Kansas City Parks Commission, the Nelson-Atkins Museum of Art, and the Hall Family Foundation asked the architects to prepare a Master Plan for the Nelson-Atkins Museum and its surrounding parks and, within the Museum precinct, to design an appropriate garden for a collection of monumental sculptures by Henry Moore in a two-phase process.

The area under consideration includes three major parcels of City owned park land, on one of which the Museum is located, as well as the surrounding road network. The architects envisioned that park and street improvement proposals for the larger area would be schematic in nature, intended for implementation at a later date — with only the Museum parcel receiving detailed design attention.

The Museum parcel was studied with respect to future Museum expansion including 160,000 square feet of new Museum space, a new front entrance court, new street access drives, expanded service

areas, an overall pedestrian circulation system, and accompanying landscape. Once approved these Master Plan proposals helped delineate the potential extent of park area available for the sculpture gardens.

Both in the Master Plan and in the design of the immediate Museum precinct, the intention was to reinterpret and reinforce the found and implied (Beaux-Arts) Order of the site and Museum, a handsome five-part neo-classical building which dominates a sweeping sloped park at the center of one of the City's most important and distinguished areas. At the same time, the architects sought to fashion a looser, more informal and varied outdoor setting for Moore's monumental pieces — one that would provide a natural and, in some cases, unexpected sequence of spatial experiences.

The optimal and most appropriate Museum expansion is a "completion" of the original building's symmetrical plan. Therefore, new, enlarged East/West wings

at each end of the building are proposed, or what is called a "dumbbell" scheme, providing convenient extension of the existing gallery space above a common extended plinth and much needed curatorial space below. The Museum, like the great trees around it, should appear to have reached a mature stage of normal growth rather than to have had ideosyncratic or foreign appendages grafted onto it. Fragmentation and "ironic" juxtaposition is not of concern, but rather how to give back to Kansas City the kind of elegant precinct it had originally intended. The reinterpretation and intensification of this intent is achieved by the crafting of a more refined landscape, both richer and more precise, within which a great collection of 20th-Century sculpture could be harmoniously displayed.

To do this, the architects decided, at the outset, to refashion the great south lawn, or Mall, by better defining its central swaths with new allies of linden, and crab apples through which passed two narrow

stone walkways, and a series of stepped platforms formally planted with a grove of ginkgoes. At the foot of the museum's south steps, a long *tapis vert* was laid out as a viewing platform for the Mall over the city. To either side of the Mall, two linear, informal gardens over rolling land were developed, one along an existing knoll, the other down a gentle dell; and in each of these, the major pieces of sculpture were positioned, setting some against natural foliage and tree trunks, and others against the sky.

In one case, a piece of the hill was scooped out and one of Moore's "interlocking pieces" (Reclining Connected Forms) was placed in a depressed and secretive dish of land. In another, a tall totemic piece ("Large Interior Form") was positioned near a street intersection to signal the presence of the garden to those passing in automobiles — a strategy made possible by closing off an existing street and reclaiming an unused island of land. Only one of the sculptures, a reclining female form ("Reclining Figure: Hand"), was placed in the central mall, and this, set in a clearing on one of the ginkgo lined terraces, was partially hidden, partially visible across the Mall.

Entrances to the sculpture gardens were devised through vine-covered pergolas set at third points along the Mall's flanking path systems so that there are recognizable "front doors." The existing landscape was strengthened by introducing more trees, flowering shrubs, and in places, flowers, and sick or weak material was removed. Walkways along the Mall's and grassed ginkgo terraces are of crab orchard stone, the surrounds of the *tapis vert* in granite, and the meandering paths through the East and West gardens in crushed stone. New lamp standards are traditional in design, park benches are of teak and the entry pergolas in dark green metal.

New approach drives to the Museum have been developed from the two major flanking streets and a new north entry parking lot planted against an adjacent residential neighborhood.

HENRY MOORE SCULPTURE GARDEN

Kansas City, Missouri

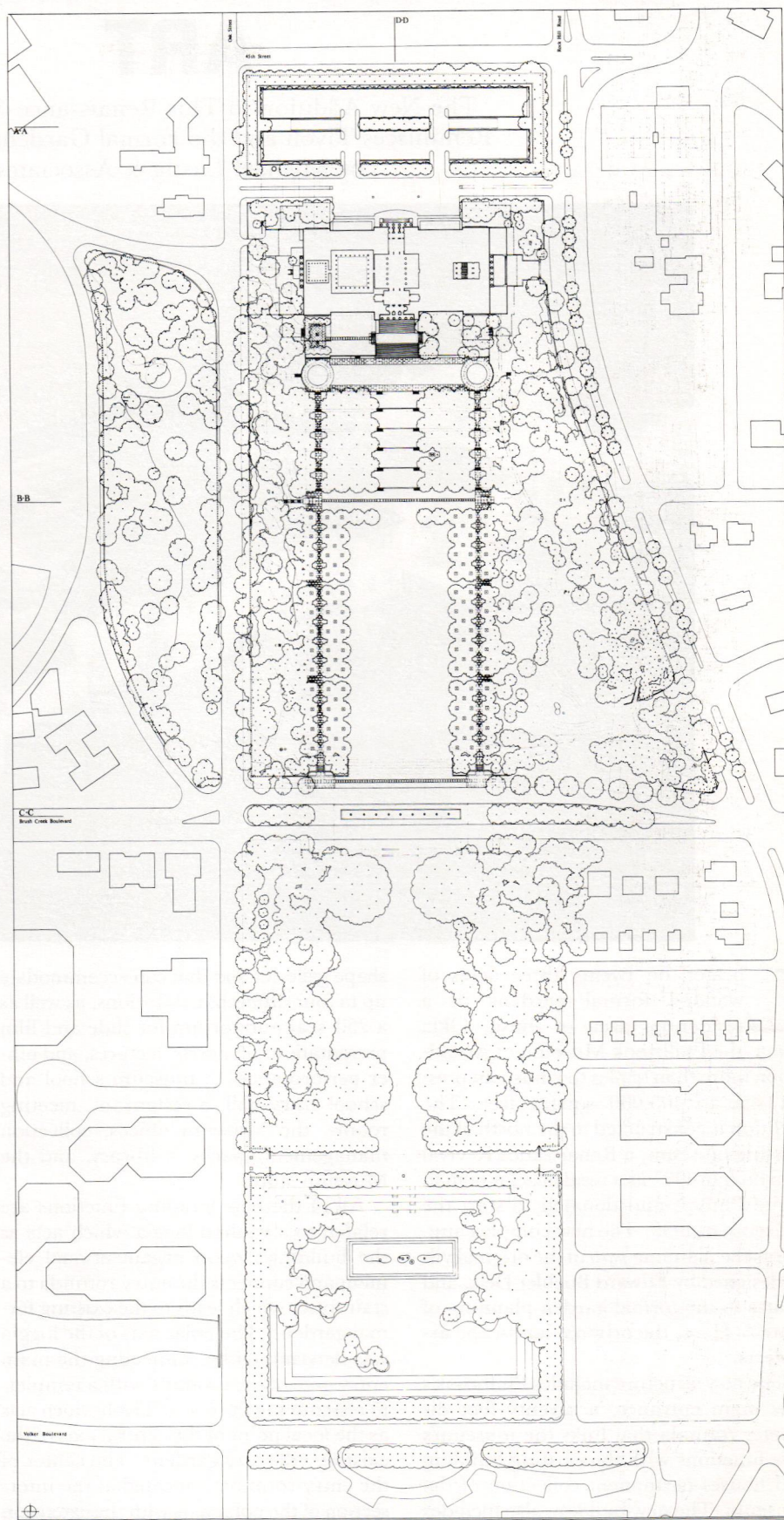
Cooper, Robertson & Partners, Architects

The Office of Dan Kiley, Landscape Architects

Hall Family Foundations, Clients

Tammen & Bergdorff, Structural/Civil Engineers

Bruce Gardner & Associates, Irrigation

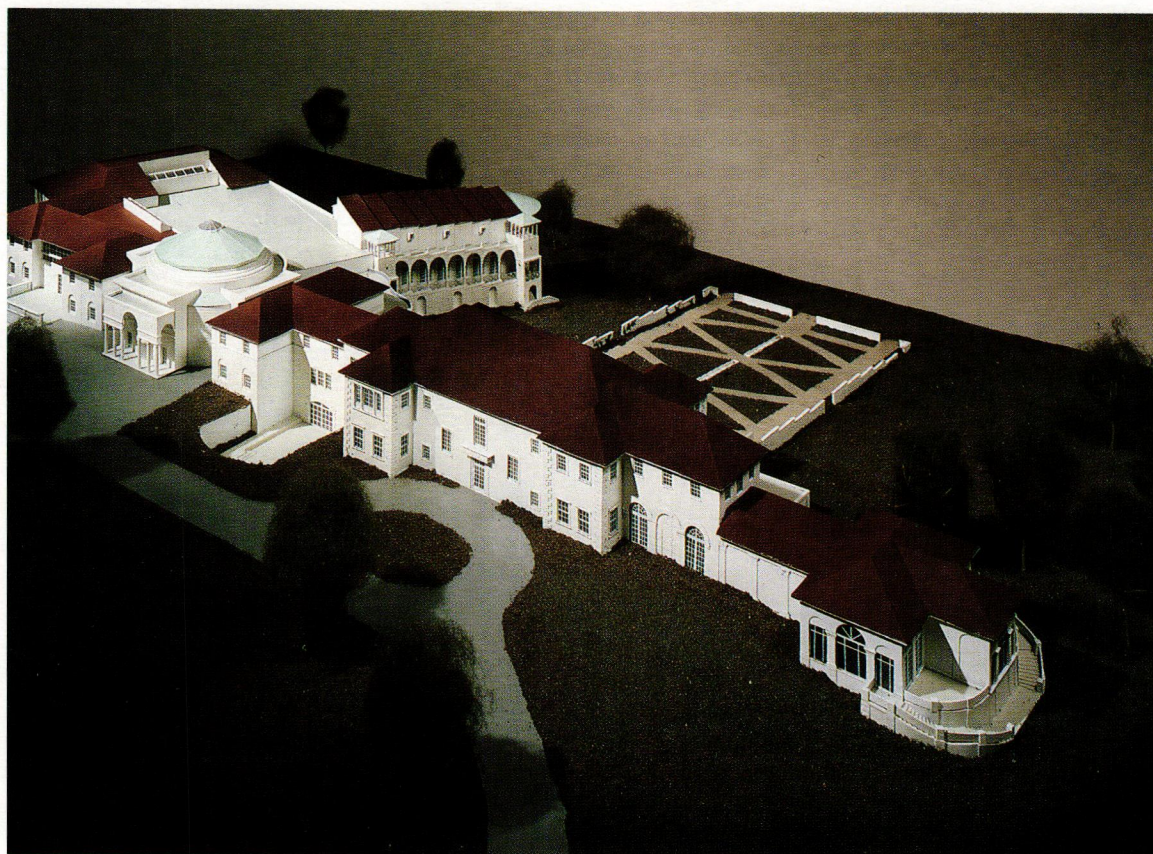


MASTER PLAN
HENRY MOORE SCULPTURE GARDEN

The Nelson-Atkins Museum of Art
Kansas City, Missouri
1987

THE PHILBROOK MUSEUM OF ART

The New Addition to This Renaissance-Style Villa
Reminisces Tivoli and the Formal Gardens of Europe
by Michael Lustig & Associates



Located on twenty-three acres of wooded formal gardens in a residential area of Tulsa, Oklahoma, the Philbrook Museum of Art addition more than triples the museum's present size to 105,000 square feet. The addition is constructed to the north of the existing museum, a Renaissance Revival villa built in 1927 as a residence for oilman Waite Phillips and donated to start the Museum in 1939. The new complex augments the planning *parti* of the original villa, designed by Edward Buehler Delk, and relates to the formal garden planning of Hare & Hare, the original landscape architects.

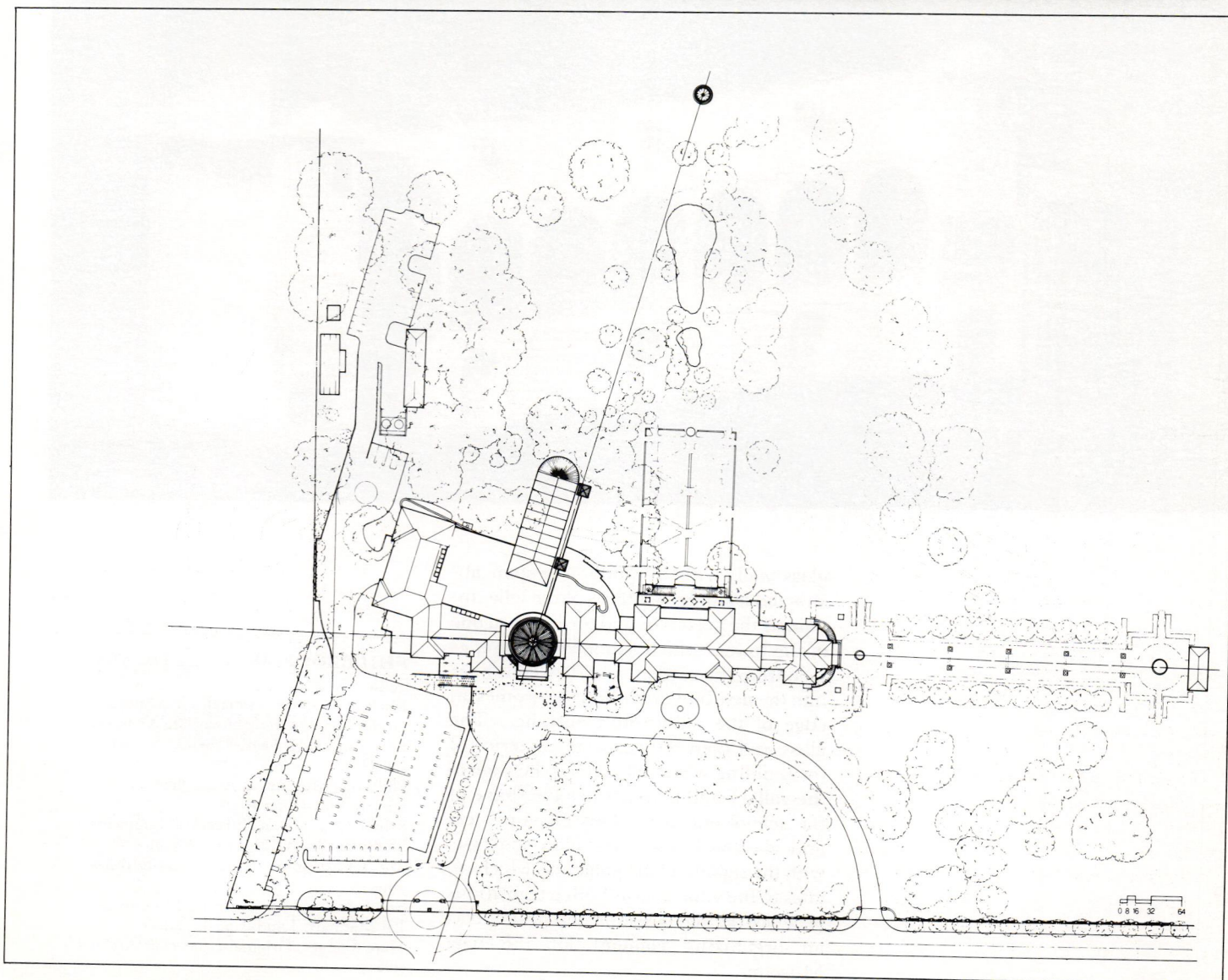
The new structure includes Philbrook's new main entrance, a seventy-foot diameter rotunda that links the museum's new functions with the existing building and houses permanent collection of the Museum. The new building also includes a large changing exhibition gallery that can be divided into different size and

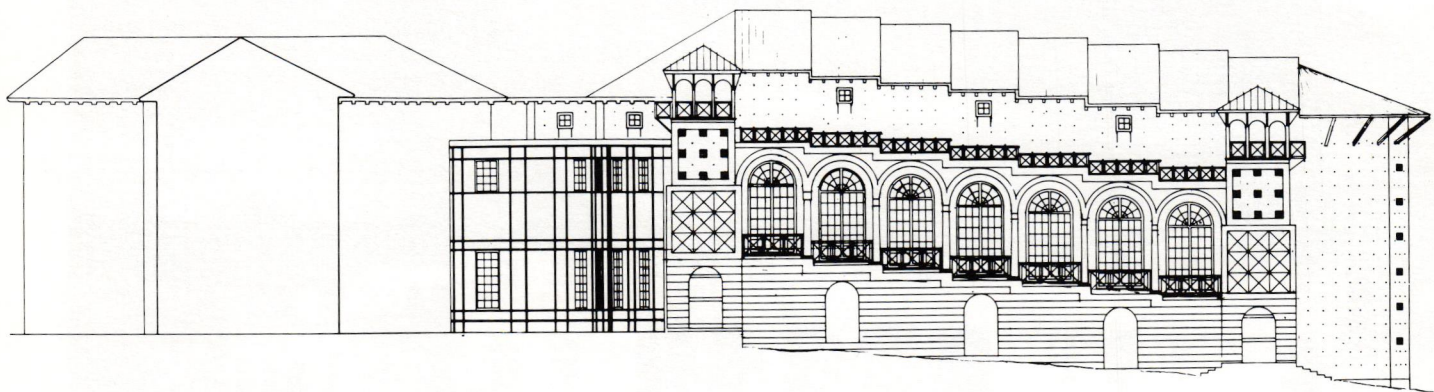
shape galleries and that can accommodate up to four different exhibitions, as well as a 250-seat auditorium for slide and film presentations, concerts, lectures, and other performances, a museum school and school entry hall, a restaurant, meeting rooms, the Museum offices, collection management spaces, a library, and the Museum store.

All of the new building functions are related to a vaulted loggia which acts as the building's main organizational element and connects the entry rotunda to a stair tower which leads to the existing formal gardens. The polar axis of the loggia was determined by connecting the main entry gate of the grounds with a tempietto resembling the one at Tivoli which acts as the focal point of the central axis of the existing villa and gardens. The center of the entry rotunda is located at the intersection of the polar axis with the extension of the longitudinal axis of the villa.

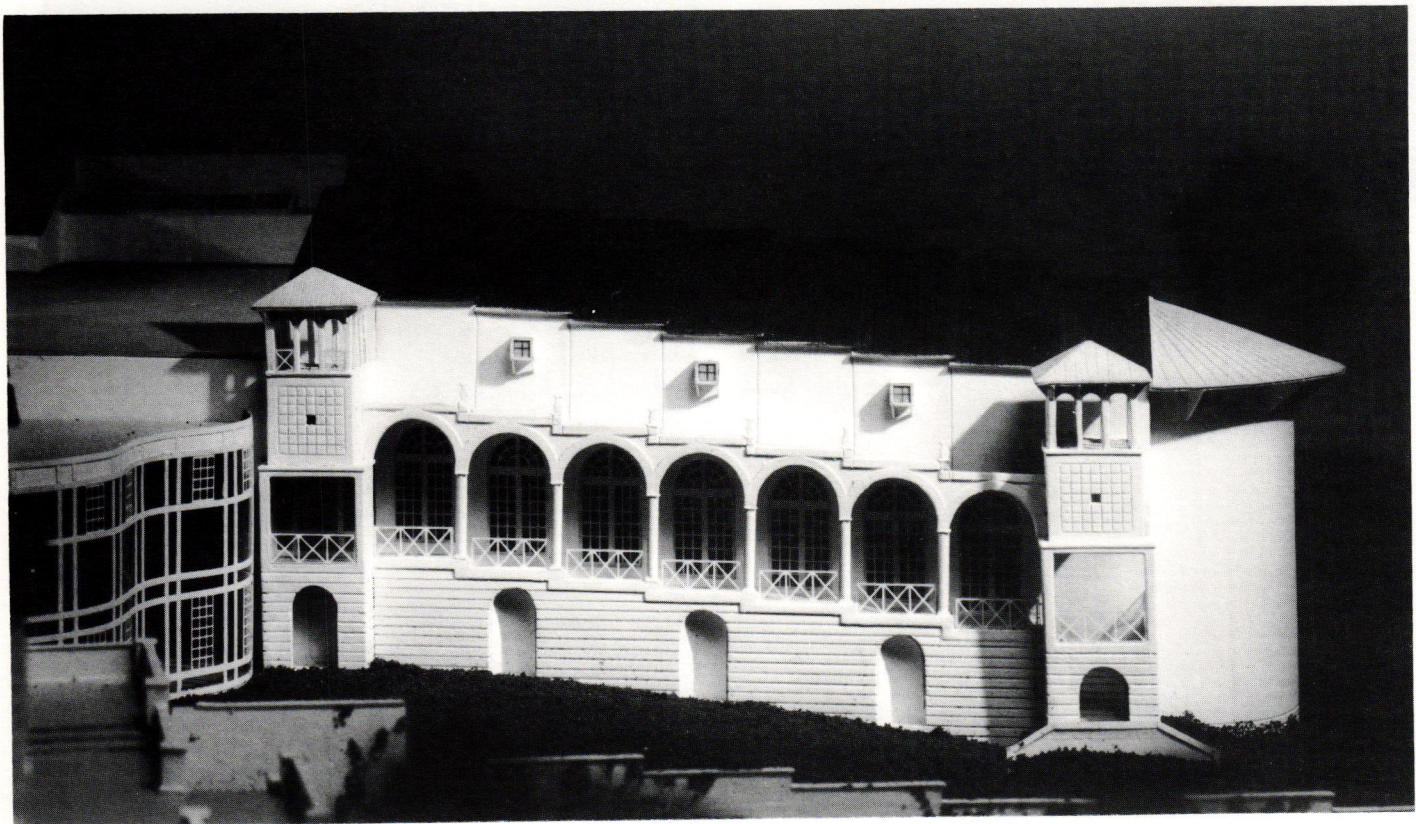
Beyond the deliberate restructuring of

the organizational parti of the Museum, there is a contrast between the treatment of the street, or main, facade of the new building and the garden facade. The street, or west, facade of the new building is literal in its vocabulary of proportion, fenestration, and materials and virtually replicates the style of the existing villa. In fact, the north end of the villa, which was originally the carriage house, has been exactly duplicated on the north side of the entrance rotunda, which is more monumental than the residential character of the villa or the new building, and which acts as a transitional node that connects the existing villa with the new structure. The use of a device to separate the existing from the new also occurs on the garden, or east facade, which uses a more abstract vocabulary, and where a steel and glass wall which spatially defines the restaurant and the changing exhibition gallery entry acts as a separator between the carriage house and the auditorium. The





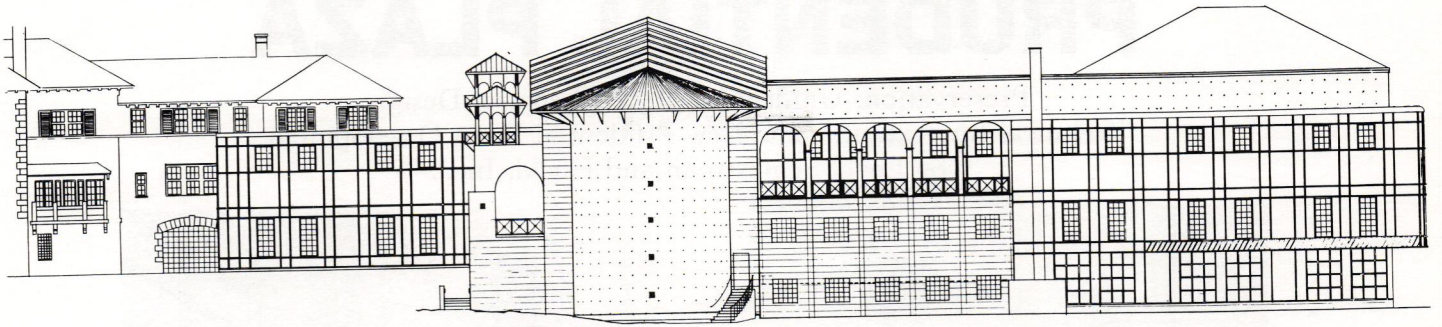
SOUTH ELEVATION



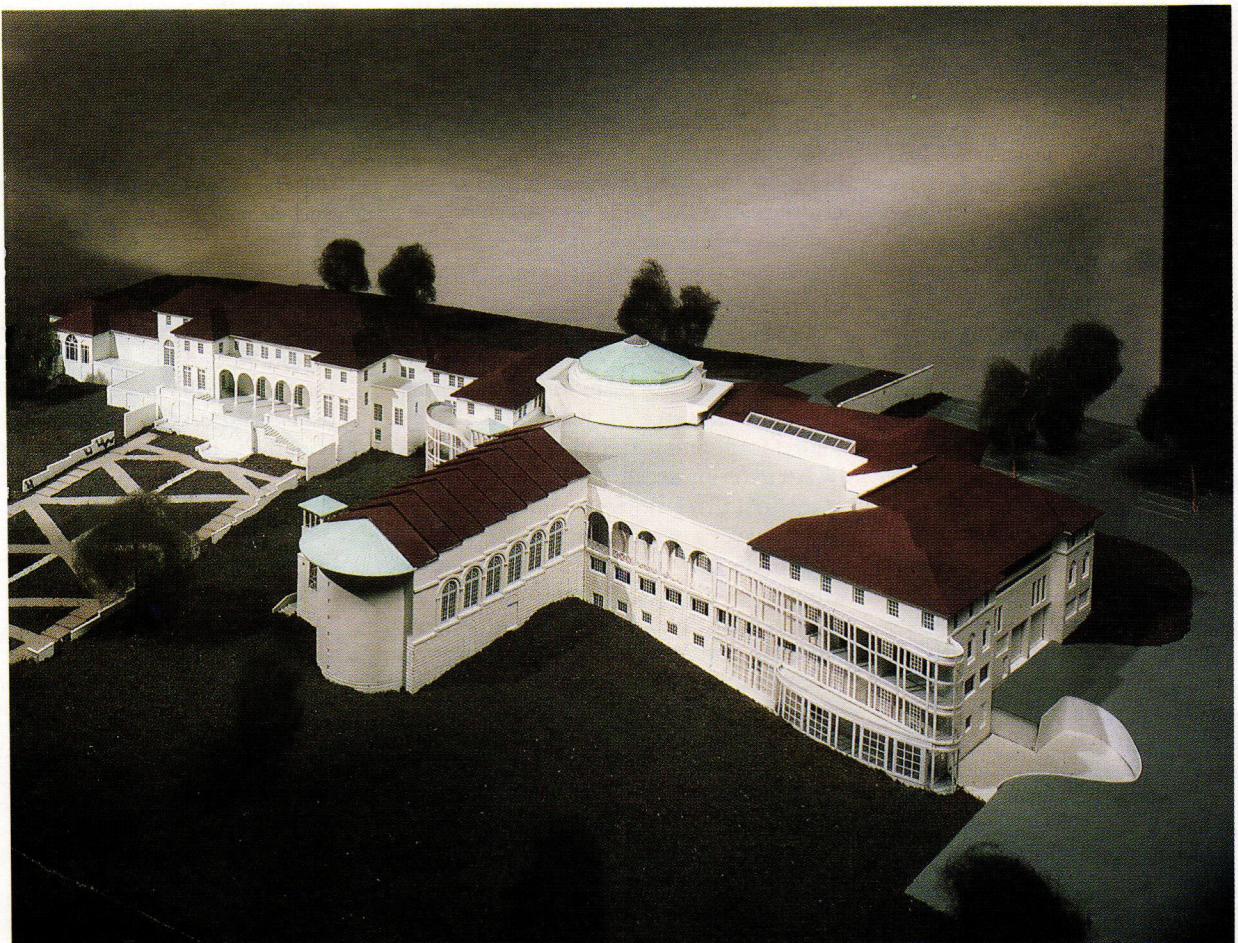
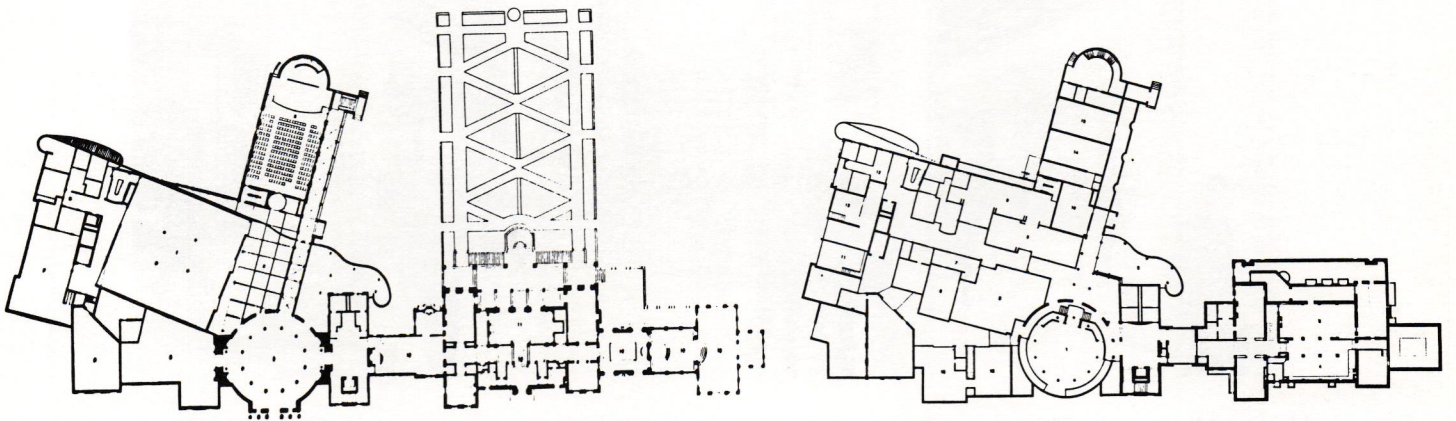
glass wall, with its mullion system abstracted from the windows of the villa, intersects the polar axis and the loggia at one of the towers which frames the loggia as seen from the garden, and then continues into the new building where it becomes an edge of the auditorium entrance. The glass wall then returns to the exterior of the building where it becomes the edge of the gallery and then defines the shape of the school entrance. This curving steel and glass wall, which in plan contrasts with the rigidity of the polar axis which relates to the villa, acts as both a transitional device between existing and new, and as an organizing element for the new Museum.

PHILBROOK MUSEUM OF ART

Tulsa, Oklahoma
 Michael Lustig & Associates, Architects
 Urban Design Group, Associate Architects
 Edward Buehler Delk, Original Architect
 (1927)
 Philbrook Museum of Art, Clients
 Flintco, Inc., Contractors
 Solnok Geurin, Inc., Structural Engineers
 Phillips & Bacon, Electrical Engineers
 The Talaske-Joiner Group, Acoustical Engineers
 Smith & Boucher, Mechanical Engineers
 Pat Manhart, Landscape Architects
 Hare & Hare, Original Landscape Architects
 (1927)



WEST ELEVATION



PRUDENTIAL PLAZA

Preservation; Unification of Architectural Design;
Technical Innovation — The New Prudential Plaza Development
by Loeb Schlossman and Hackl, Inc.



As a bold new addition to the Chicago skyline, this project for Prudential Plaza combines the renovation of the existing 41-story tower built in 1955 and the construction of a new 64-story office tower on the northeast portion of the 3.3 acre site.

The 1.3 million square foot Two Prudential Plaza is rising fast. In the past few months, the Prudential Plaza redevelopment team has completed what may be the deepest building excavation ever accomplished in Chicago — due to the depth of the new five-level, below grade parking garage.

As the skyscraper emerges above grade level, its characteristics are visually respectful of the original building in exterior color and vertical expression. The concrete-structured tower, clad in two different finishes of granite and reflective glass, compliments the older building's limestone and aluminum skin.

Soaring 900 feet to the base of a distinctive spire, the tower's north and south facades are defined by a series of chevron-shaped setbacks. Single and double notching-out of the tower's vertical edges creates appealing corner office space.

Viewed from a distance, the new office tower is architecturally distinct. Approaching the development, it is apparent that One and Two Prudential Plazas are a unified office complex sharing a

common mezzanine and matching architectural treatments at the pedestrian level. Two five-story atriums connect the existing building with the new tower, and the main entrance to the complex, through the new tower, serves both structures and is visible from Michigan Avenue. The elevator lobby of the existing building, relocated to the second floor and positioned at the same level as the elevator lobby of the new building, reinforces the integration of both towers as one cohesive development.

To reflect the pedestrian traffic paths which have emerged, renovation of the existing building also includes repositioning the main entrance on Randolph Drive's south facade and identifying it prominently. An exterior arcade creates a new base at the first three stories by joining the existing tower's vertical elements with a colonnade that will march continuously around the existing and new towers.

A terraced, extensively landscaped, one-acre outdoor plaza, featuring two fountains, is positioned on the northwest corner of the site to provide a refreshing, open setting among office buildings in downtown Chicago.

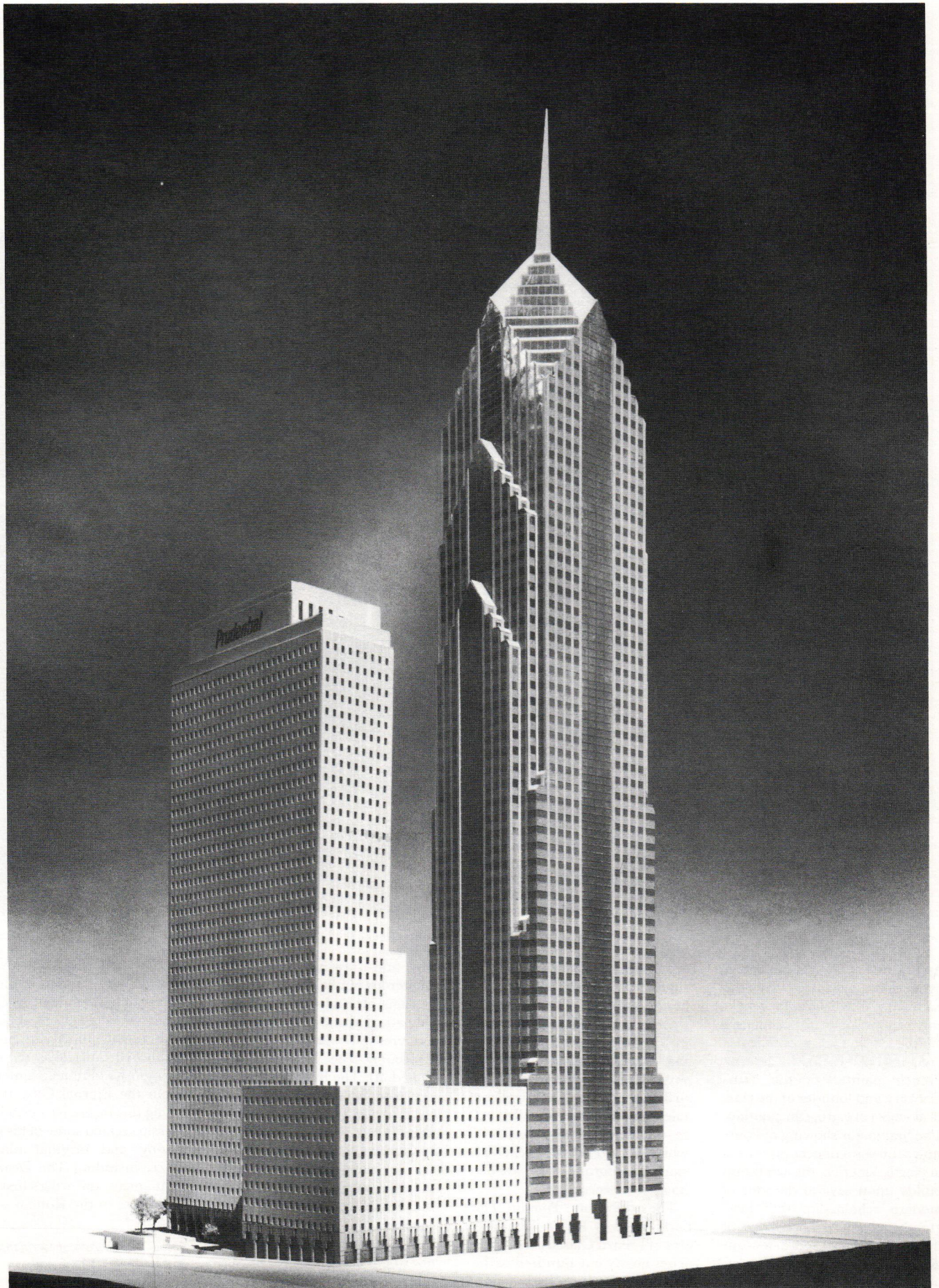
Situated in the center of a major underground walkway system, the existing One Prudential Plaza connects directly with the Illinois Central Railroad terminal and the Grant Park underground parking garage. The redevelopment plan includes

easy access from both towers to a new underground network of pedestrian corridors in the neighboring Illinois Center complex, the Hyatt Regency Chicago, and to the Amoco Building and Fairmont Hotel. Completed segments of the walkway, now open to the public, extend westward several blocks through the Cultural Center and Marshall Field's basement level and on to the Daley Center, City/County Building and other locations in the Chicago Loop.

Principles of preservation, unification of architectural design, and technical innovation guided the development plans for Prudential Plaza. These precepts have directed efforts to maintain the continuity of the urban fabric while enhancing the excitement of Chicago's visual affluence.

PRUDENTIAL PLAZA

Chicago, Illinois
Loeb Schlossman and Hackl, Inc., Architects
Prudential Plaza Associates, Clients
RDG Associates, Owner's Consultants
Turner Construction Company, Contractors
(Two Prudential Plaza)
Pepper Construction Company, Contractors
(Existing Building Renovation)
CBM Engineering International, Inc., Structural Engineers
Environmental Systems Design, Inc., Mechanical/Electrical Engineers
McDonough Associates, Inc., Civil Engineers
Gene Streett, Illustrator
Hedrich/Blessing, Photographers



NICOLAS POUSSIN

The Painter's Early Years in Rome and the Origins of French Neoclassicism at the Kimbell Art Museum



An important international loan exhibition, organized by the Kimbell Art Museum for an exclusive showing in Texas, focuses on the early career of Nicolas Poussin (1594-1665), the greatest French painter of the 17th-Century and founder of the classical school of European painting. The first major showing of Poussin's achievement ever presented in North America, the exhibition builds upon several decades of modern scholarship that have greatly advanced knowledge of the artist and pioneers a new understanding of his development.

Responding to the deepest in-

tellectual urges of his age, Poussin took as his subject matter the heroic and tragic tales of ancient myth and biblical history, creating profound meditations on human conflict and mortality. He was, as his contemporary Bernini described him, "a great teller of tales," and few have equalled him in the depth and poetry with which he probed the archetypal stories that form the classical heritage of western man.

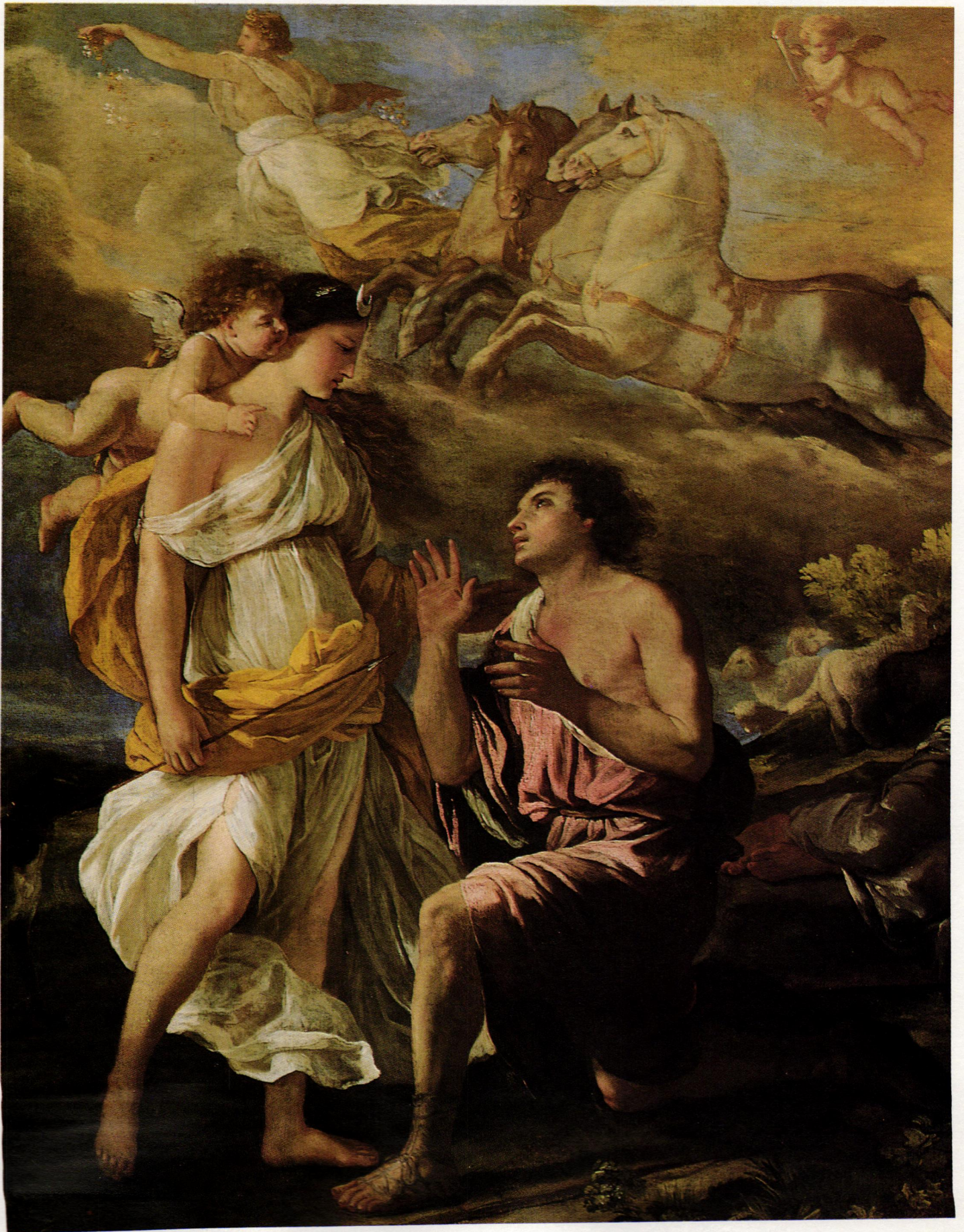
The exhibition, "Poussin/The Early Years in Rome: The Origins of French Classicism," comprises nearly one hundred of the artist's most critical early paint-

ings and drawings. Among the numerous public and private collections around the world participating in the project are the Louvre, the Prado, the Vatican Museums, The National Gallery (London), The British Museum, the Alte Pinakothek (Munich), the Duke and Duchess of Devonshire (Chatsworth), Her Majesty Queen Elizabeth II (Windsor Castle), the Albertina (Vienna), as well as major sources throughout North America.

When Poussin arrived in Rome in 1624, around the age of thirty, few would have predicted his success in the hotly competitive Ro-

man art scene. Yet within a decade, thanks in part to the patronage of such eminent collectors as Cassiano dal Pozzo and Cardinal Francesco Barberini, he had established himself as the most distinguished French painter living in the Eternal City. It was during this formative period that Poussin created some of his most moving and original masterpieces, including *The Death of Germanicus*, the artist's first major success in the Roman world

Above, "The Death of Germanicus," 1627; Right, "Diana and Endymion" (detail), 1628.







and one of his most admired paintings, and the Prado's Apollo and the muses on Parnassus.

The exhibition features Minneapolis's famous Death of Germanicus; the Ottawa bozzetto for the artist's first major public commission The Martyrdom of St. Erasmus; the Louvre's Nuture of Bacchus and The Andrians; and the Prado's Parnassus. There is also a full survey of beautiful landscapes and compositional studies from Europe's greatest drawing cabinets.

For reasons of conservation, with particular respect to the safety of works on paper, the exhibition is limited to one venue.

Guest curator Dr. Konrad Oberhuber, formerly of Harvard University and the recently appointed Director of the Graphische Sammlung Albertina in Vienna, has undertaken a thorough reassessment of Poussin's early development, studying afresh the integral relationship of painting and drawing in the artist's oeuvre. His richly illustrat-

(\$29.95), sheds valuable new light on Poussin's origins and achievement as a young foreigner in Rome. Dr. Oberhuber's insights into the artist's working procedures, sources, and influences, as well as his theories about the artist's development as a painter and draftsman, challenge many commonly held notions about Poussin's art.

In his foreword to this publication, Dr. Edmund P. Pillsbury, Director of the Kimbell Art Museum, writes: "Rarely has a historical problem lent itself so effectively to the advantages offered by an art exhibition, where theories about authenticity and dating that have absorbed scholars for decades may be tested and resolved in front of originals. Together the exhibition and book aim to encourage a wider and more profound appreciation of the painter's gifts while placing on a firmer, more factual basis the master's development in the crucial early years of his long Roman residency."

With his companion in Rome the painter Claude Lorrain, the philosopher Descartes, and the dramatists Corneille and Racine, Poussin was one of the major contributors to French culture. His austere and profoundly moving art was the fruit of years of intense study of the literature, philosophy, and art of the ancient world. He attained international fame during his lifetime and has remained one of the most admired and emulated painters of all time. Poussin has always been celebrated among artists, from Reynolds and Delacroix to Cezanne and Picasso, and is generally considered the father of modern French painting, although his work has remained little known to a broad audience outside of Europe and has never been the subject of a major exhibition in North America.

Nearly fifteen years ago Konrad Oberhuber began research on the artist as part of an advanced seminar offered by him at Harvard University. This research

has led to the present exhibition and catalogue. In Dr. Oberhuber's words: "Only now is Poussin's complete oeuvre of both paintings and drawings published. Only now are his subjects and theoretical ideas thoroughly illuminated. Only now is the Italian art of Poussin's time being given thorough treatment and do we begin to see the emergence of work on his Northern contemporaries. Only now, in fact, do we have adequate documentation for some of Poussin's important early works that can help us to a clearer distinction between what must belong to the twenties and what to the thirties. It is time, therefore for a fresh look at all the new material presently at our disposal."

The exhibition continues at the Kimbell Art Museum through November 27.

Left, "Apollo and the Muses on Parnassus" (detail), c. 1632; Top Right, "Midas before Bacchus," 1665.

LOS ANGELES, CALIFORNIA

Los Angeles County Museum of Art 5005 Wilshire Boulevard "Power and Gold: Jewelry from Indonesia, Malaysia, and the Philippines," through September 11. "Memory of Mankind: Masterworks from the Collection of the Bibliothèque Nationale, Paris," through October 3. "Childe Hassam: The Flag Series," through November 13. "Expressionism After the War: The Second Wave," October 5 through December 25.

The Museum of Contemporary Art 250 South Grand Avenue, California Plaza "Anselm Kiefer," through September 11. "The Image of Abstraction, Christian Boltanski: Lessons of Darkness," through September 11.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art 401 Van Ness Avenue "Paul Klee: Selections from the Djerassi Collection IV," through 1988.

The Fine Arts Museums of San Francisco Golden Gate Park "Viewpoints III: California Landscapes, 1870-1920," through April 3, 1989. "The Art of the New Yorker: A 60-Year Retrospective," through November 20.

CHICAGO, ILLINOIS

The Art Institute of Chicago Michigan at Adams Street "The Modern Movement: Selections from the Permanent Collection," through November 20. "The Art of Paul Gauguin," 17 through December 11. "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School," through December 11. "Garry Winogrand," through November 13.

The Chicago Historical Society Clark Street at North Avenue "Wright's Johnson Wax Buildings," October 19 through January 31, 1989.

Terra Museum of American Art 666 North Michigan Avenue "Progressive Geometric Abstractions in America, 1934-1955," October 1 through November 27.

EVANSTON, ILLINOIS

Mary and Leigh Block Gallery Northwestern University, 1967 Sheridan Rd. "Die Brücke Graphics from the Specks Collection," October 27 through December 18.

FORT WAYNE, INDIANA

Fort Wayne Museum of Art 311 East Main Street "About Optical Illusions," through January 22, 1989. "Earthly Delights: Garden Imagery in Contemporary Art," through November 6.

INDIANAPOLIS, INDIANA

Indianapolis Museum of Art 1200 West 38th Street "Views from Jade Terrace: Chinese Women Artists, 1300-1912," through November 6.

LAWRENCE, KANSAS

Spenser Museum of Arts The University of Kansas "The Engravings of the German Little Masters, 1500-1555," through October 23. "New Photography, New Journalism: Esquire in the Sixties," October 23 through December 11.

BALTIMORE, MARYLAND

The Baltimore Museum of Art Art Museum Drive "Baltimore Collects: Illustrated Books from the Collection of Ryda and Robert H. Levi," through November 16. "Baltimore's Print and Drawing Society," October 25 through November 6.

The Walters Art Gallery 600 North Charles Street "Holy Image, Holy Space: Icons and Frescos from Greece," through October 16. "Bindings from the Islamic World," through November 20. "International Mannerism," through January 7, 1990. "Lace!" through February 26, 1989. "Making Music in Medieval Manuscripts," October 18 through January 8, 1989.

BOSTON, MASSACHUSETTS

Museum of Fine Arts 465 Huntington Avenue "Mummies and Magic: The Funerary Arts of Ancient Egypt," through December 11.

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums 32 Quincy Street "A Prosperous Past: The Sumptuous Still Life in the Netherlands," October 1 through November 27.

DETROIT, MICHIGAN

The Detroit Institute of Arts 5200 Woodward Avenue "Ellsworth Kelly," through November 1. "Tuscan Drawings of the 16th-Century from the Uffizi: From Bartolomeo to Cigoli, October 16 through January 8, 1989.

MINNEAPOLIS, MINNESOTA

Walker Art Center Vineland Place "Frank Stella, 1970-1987," October 16 through December 31. "Architecture Tomorrow: Franklin D. Isreal," October 30 through January 8, 1989. Minneapolis Sculpture Garden, Opening September 9.

ST. PAUL, MINNESOTA

Minnesota Museum of Art Saint Peter at Kellogg Biederman Bornstein, and Bar," through October 9. "Art of Korea," through January 29, 1989. "Margaret Bourke-White," October 16 through December 31.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art 4525 Oak Street. "The Human Figure in Early Greek Art," through October 2. "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period," through September 18. "Brouke-White: A Retrospective," August 14 through September 25. "Fred Shane," September 3 through October 23.

ST. LOUIS, MISSOURI

The St. Louis Museum of Art Forest Park "Jonathan Borofsky," through November 13. "Ellsworth Kelly: Works on Paper," October 22 through December 31. "Donald Jackson, 'Painting with Words,'" October 30 through November 20.

FLUSHING, NEW YORK

The Queens Museum Flushing Meadow, Corona Park "Theatre, Dreams and Real Life in Large-Scale Paintings," October 15 through November 27.

NEW YORK, NEW YORK

American Craft Museum 40 West 53rd Street "Young Americans: 14th National Competition," through November 6.

American Institute of Graphic Arts 1059 Third Avenue "Looking Forward," through November 4.

Bronx Museum of the Arts 1040 Grand Concourse "The Latin American Spirit: Art and Artists in the United States, 1920-1970," October 1 through January 29, 1989.

The Brooklyn Museum 200 Eastern Parkway "The Alex Hillman Family Foundation Collection: French Art of the 19th and 20th Centuries," through December. "Matt Mullican," through November 7. "Scenes of Famous Places in Edo," through November 21. "Prints of the German Expressionists and their Circle: Collection of the Brooklyn Museum," through November 28. "East and West: Kashmir and Paisley Shawls," through Fall. "Progressive Taste: Decorative Arts 1885-1985," through November 11. "Cleopatra's Egypt: Age of the Ptolemies, October 7 through January 27, 1989. "Images of Stone: Petroglyphs of the Southwest," through February 13, 1989.

METROPOLITAN REVIEW



ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE, THEORY, HISTORY, the CITY & the HOUSE

SUBSCRIPTION FOR 1988-1989

Please enter my subscription for METROPOLITAN REVIEW.

Payment Conditions (please check boxes)

☐ One year, six issues, \$20.00.
(\$35.00USA International Subscriptions.)

☐ Two years, twelve issues, \$36.00.
(\$52.00USA International Subscriptions.)

☐ I am enclosing my check in the amount of \$ _____.
(International Orders, U.S. Bank Cheques only.)

☐ Please forward invoice for billing.

Name _____ Firm _____

Address _____

City _____ State _____ Code _____

Telephone (_____) _____ Country _____

Profession _____ Signature _____

Cooper-Hewitt 2 East 91st Street "What Could Have Been: Unbuilt Architecture of the '80's," through October 23. "The Countess' Treasury: Gems & Curiosities From Burghley House," through November 27. "Modern Dutch Poster," through January 8, 1989. "Erich Mendelsohn: Architectural Drawings," October 18 through January 8, 1989.

Solomon R. Guggenheim Museum 1071 Fifth Avenue "Hans Hinterreiter," through October 23. "A Year with Children," through November 5. "Return to the Object: American and European Art of the 1950s and 1960s From the Guggenheim Museum Collection," through November 27. "Andy Warhol, Cars," through November 27. "Douglas Davis," October 28 through November 27.

Max Protetch 560 Broadway "Nick Kemps/Sculpture," through October 22. "William T. Wiley, Paintings, Watercolors, Drawings," October 29 through December 3. "Coop Himmelblau/Drawings and Models," through November 5.

The Metropolitan Museum of Art 82nd Street and Fifth Avenue 8REG* "Re-Opening of the Cloister's Treasury," permanent. "It All Begins with a Dot," through December 31. Marks of Achievement: Four Centuries of American Presentation Silver," through October 30. "Umberto Boccioni," through January 8, 1989. "Degas," through January 8, 1989. "Early Indonesian Textiles," through January 1989. "Georgia O'Keeffe," through February 5, 1989.

The Museum of Modern Art 11 West 53 Street "Matisse Prints from the Museum of Modern Art," through November 6. "Projects: Nachume Miller," through October 18. "Drawings by Philip Guston," through November 1. "Nicholas Nixon: Pictures of People," through November 13. "Anselm Kiefer," October 17 through January 3, 1989. "New Photography 4," October 20 through January 10.

The New York Public Library Fifth Avenue and 42nd Street "A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts," October 15

through January 14. "A Visual Testimony: Judaica from the Vatican Library," October 15 through January 14.

South Street Seaport 207 Front Street "Ship Models," through November. "Lights, Ships, Bells and Bouys: Marking the Way Through New York Harbor," through November.

Whitney Museum of American Art Madison Avenue at 75th Street, "David Park," November 4 through January 15. "Robert Mapplethorpe," through October 23. "Donald Judd," October 20 through December 31. "Guy Pene du Bois: The 1920s," through November 27.

Whitney Museum of American Art at Equitable Center 787 Seventh Avenue, between 51st and 52nd Street "Japanese Photography in America 1920-1940," through January 2.

CINCINNATI, OHIO

Cincinnati Art Museum Eden Park "Masterworks from Munich, 16th through 18th Centuries: Paintings from the Alte Pinakothek," October 25 through January 8, 1989.

CLEVELAND, OHIO

The Cleveland Museum of Art 11150 East Boulevard "Art Nouveau in France," through November 20. "A Private World: Japanese and Chinese Art from the Kelvin Smith Collection," through November 13. "Autumn Grasses: Arts of the Momoyama Period," through December 11.

COLUMBUS, OHIO

Columbus Museum of Art 480 East Broad Street John Sloan: Spectator of Life, through November 6.

TOLEDO, OHIO

The Toledo Museum of Art 2445 Monroe Street "Refigured Painting: The German Image 1960-1988," October 30 through

January 8, 1989. "Georg Baselitz: Prints and Drawings from the Bareiss Collection," through December 31. "Judy Dater: Twenty Years of Photography," through November 13.

PHILADELPHIA, PENNSYLVANIA

Academy of Fine Arts Broad and Cherry Streets "Robert Bingham: Urban Survival Equipment," through October 16. "Joe Stefanelli Paintings: The Fifties to the Present," October 27 through December 31. "The Figurative Fifties: New York Figurative Expressionism," October 14 through December 31.

Philadelphia Museum of Art Parkway at 26th Street "Art Nouveau in Munich: Masters of the Jugendstil," through November 27. "Jasper Johns: Work Since 1974," October 23 through January 8, 1989.

FORT WORTH/DALLAS, TEXAS

Dallas Museum of Art 1717 North Harwood "Georgia O'Keeffe," through October 16.

Kimbell Art Museum Fort Worth "Early Poussin in Rome: The Origins of French Classicism," through November 27.

WASHINGTON, D.C.

Folger Shakespeare Library 201 East Capitol Street, S.E. "The Grete Herball: Books from the Collection of Mary P. Massey," through January 31.

Hirshhorn Museum and Sculpture Garden Independence Avenue at 8th Street, S.W. "Alberto Giacometti," through November 13.

National Gallery of Art 4th and 7th Streets, S.W. "Masterworks from Munich: 16th to 18th Century Paintings from the Alte Pinakothek," October 25 through January 8, 1989. "Japan: the Shaping of Daimyo Culture (1200-1800)," October 30 through December 31.

National Museum of American Art 8th and G Streets, N.W. "American Art Pottery 1880-1930," through October 23. "The World of Lucas Samaras," through October 30. "Steven De Staebler: The Figure," November through January 1989.

National Portrait Gallery 8th and F Streets, N.W. "Champions of Time: Portraits from the Time Collection," through November 1989.

The Octagon 1799 New York Avenue, N.W. "That Exceptional One: Women in American Architecture 1888-1988," through October 21. "Japanese Design Today," Mid-October through January, 1989.

The Phillips Collection 1600 21st Street, N.W. "The Pastoral Landscape: The Modern Vision," November 6 through January 22, 1989.

The Textile Museum 2320 S Street, N.W. "Fabrics of Africa: Techniques and Traditions South of the Sahara," through February 1989. "The Textiles of Chicicastenango, Guatemala, 1900-1980," until early 1989.

Arthur M. Sackler Gallery Smithsonian Institution "Japanese Art: Recent Acquisitions," October 8 through December 31.