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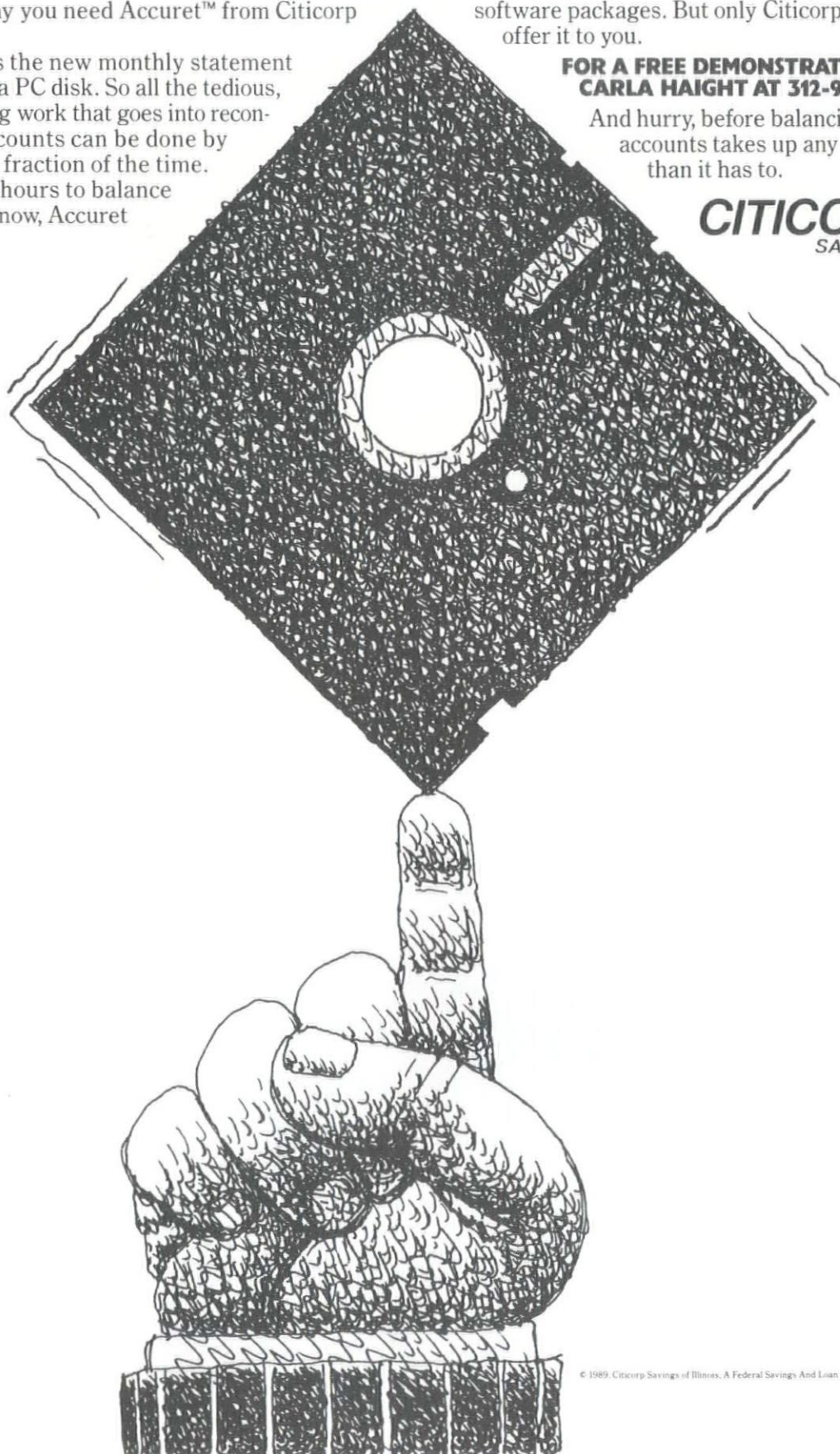
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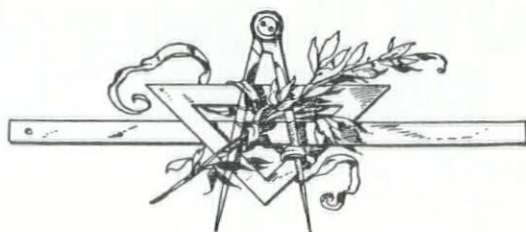
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Cover: Gary Lee, 1990 Chicago Designer of the Year. Photograph by Scott O'Brien.

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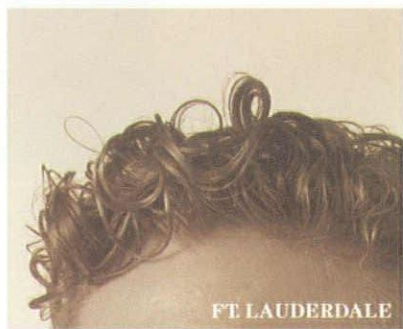
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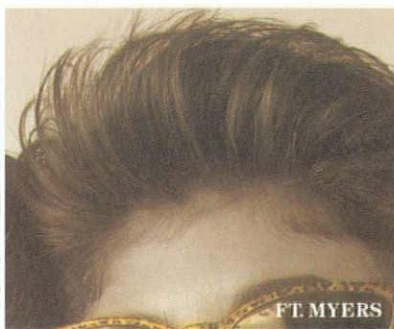
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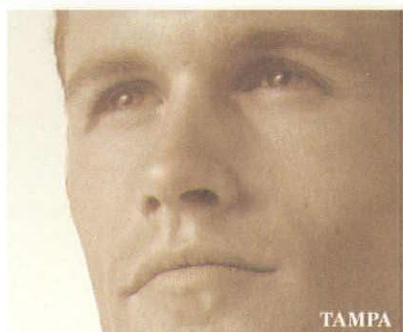
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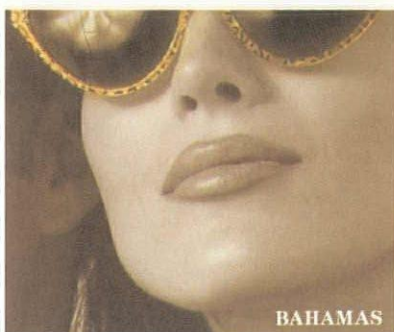
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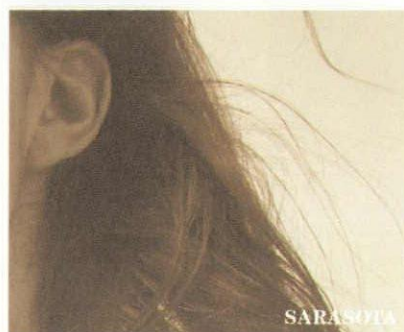
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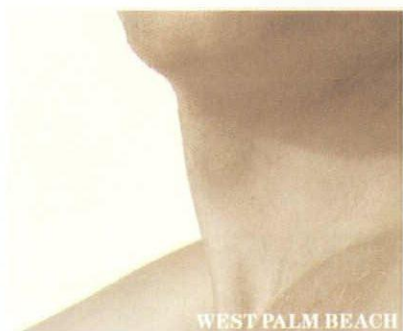
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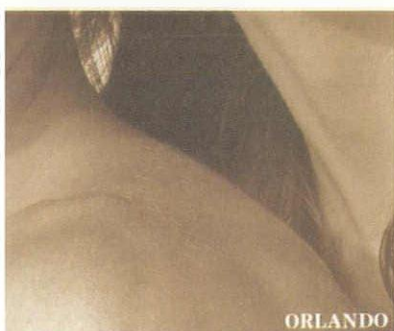
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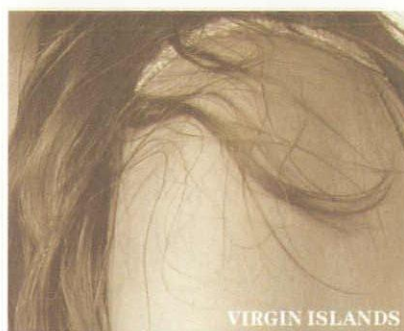
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METROPOLITAN REVIEW

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A Cultural Renaissance for Chicago: The City's New Dynamic Commissioner of Culture — Lois Weisberg

The way in which the City of Chicago is promoted from a cultural point-of-view is about to experience dramatic change due to Mayor Richard M. Daley's recent appointment of the city's new dynamic Commissioner of Culture, Lois Weisberg. According to Mrs. Weisberg, the city's strongest cultural strengths are in its world famous architecture and in its ethnic arts, which are indigenous to Chicago's rich neighborhoods: two important factors that make up the true identity of Chicago and what city promoters have failed to recognize in the past. Rather than promoting Chicago from all angles that it is not — as seen in videos, pamphlets, and other tools of propaganda about the city, released from the likes of The Chicago Convention and

Tourism Bureau and other aligned agencies — Mrs. Weisberg will make it her task to push Chicago architecture and ethnic culture to the forefront of everyone's consciousness about what the city is including the millions of tourists that visit Chicago annually.

The pleasant difference between Mrs. Weisberg and her predecessors, including Joan Harris, who held the position from 1987 to 1989, is that she is not elitist. While she recognizes the importance of The Chicago Symphony Orchestra and The Art Institute of Chicago, she likes to promote what is small, from newly arrived Polish artists in residence on Milwaukee Avenue to an Hispanic painter's coalition in Pilsen. "Small is beautiful" has never had a more meaningful cultural connotation. And what is small, Mrs. Weisberg seems to fight for with her inexhaustible energies: she is a well-seasoned, well-experienced street fighter

used to championing important, unpopular causes from the deteriorating condition of city parks to booking an unknown woman symphony conductor.

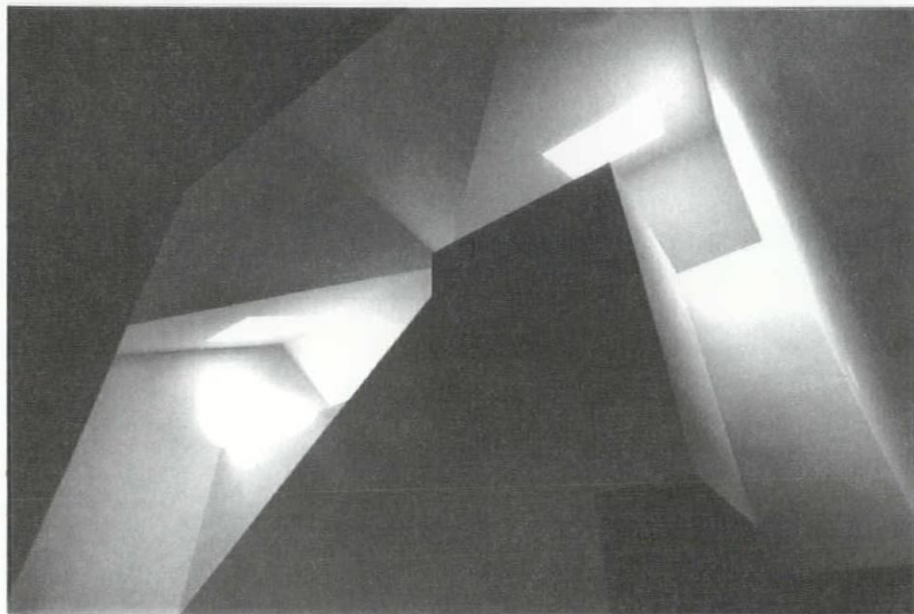
And her list of important "wins" are endless; impressive. In 1956, she founded The Shaw Society of Chicago, expounding the importance of George Bernard Shaw's literary works and serving as the editor of *The Shaw Society Newsletter*. In 1959, she was the publisher and editor of *The Paper*, a Chicago weekly newspaper, which she kept alive on a shoestring. From 1961 to 1963, she was a feature writer for Lerner Newspapers; and in 1975, she founded Friends of the Parks, an important organization that evolved from a *Chicago Daily News* article by Jory Graham to save Chicago parks.

Although Mrs. Weisberg served as a board member of Friends of the Parks from 1975 to 1983, her interest in upgrading Chicago parks and preserving

important city landmarks continues steadfast. She actively advocates preservation and restoration, and lives in a house designed by George W. Maher. Among many civic causes, she founded and served as the Chairperson for the South Shore Recreation, a citizen's organization to save the South Shore Railroad, the last interurban railway in the United States.

As a professional, Mrs. Weisberg has had board experiences in fields of law and politics. From 1965 to 1973, she was the Director of Public Affairs, The Rehabilitation Institute of Chicago; from 1973-1978, Director of Development for Business and Professional People for the Public Interest (a public law firm);

Above: Lois Weisberg and Barbara Proctor with Miglin-Beitler Tower at The Chicago Athenaeum. Photograph by Gene Hickmott.



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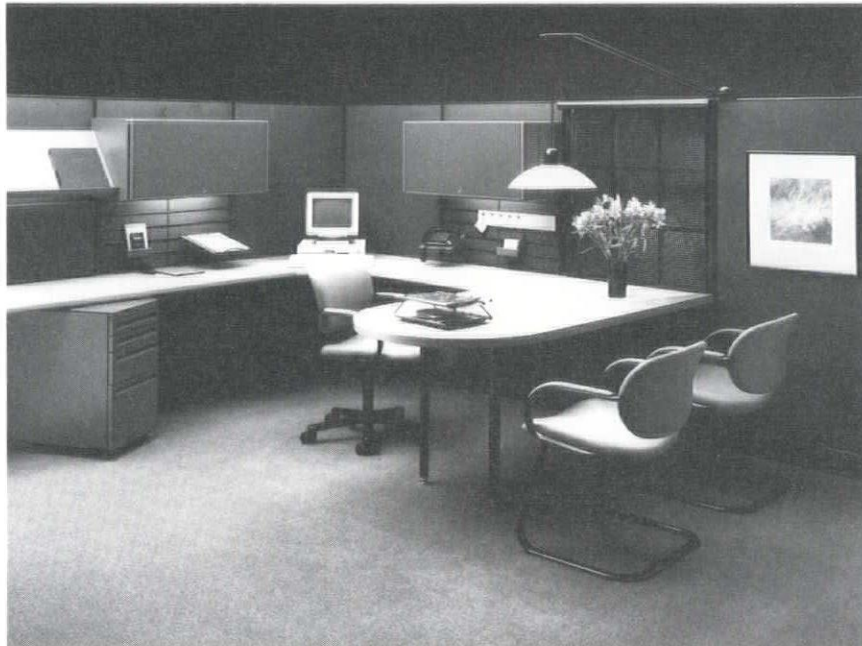
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and 1978-1983, Executive Director of the Chicago Council of Lawyers. In 1983, she was recruited by former Mayor Harold Washington to run the Mayor's Office of Special Events, including such promotions as The Taste of Chicago. After Mayor Washington's death, she reassumed the same position under the Daley administration plus directed Mayor Daley's special interest in developing Chicago's role in the Sister Cities Organization, which Mrs. Weisberg did and continues to do with ease in the international arena.

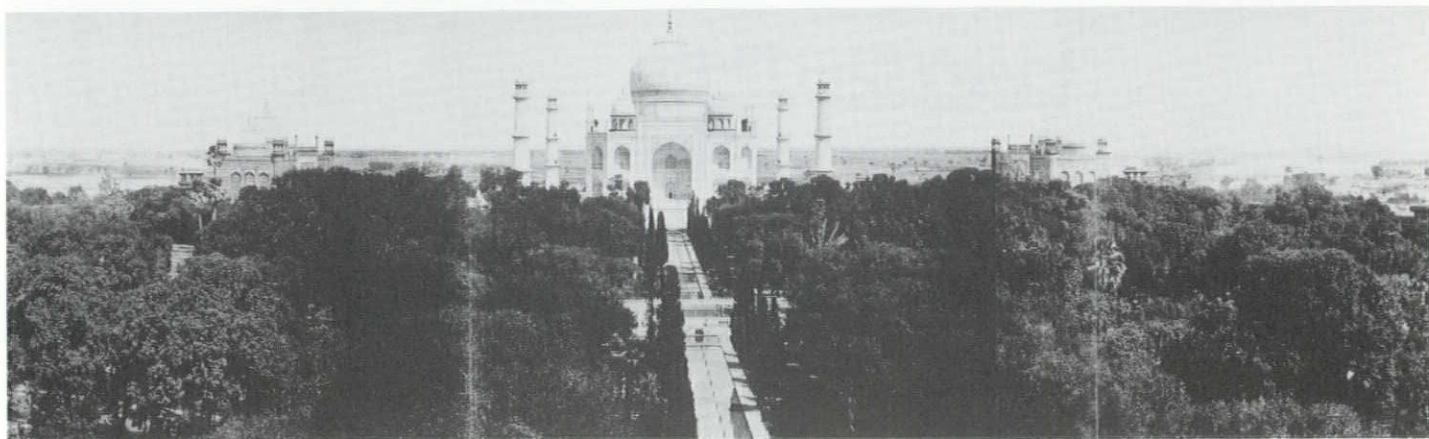
As Commissioner of Culture, Mrs. Weisberg's first task is to find a cultural solution to the City of Chicago's Cultural Center when the public library vacates the notable landmark building, designed by Shepley, Rutan and Coolidge in 1897. Though there has been speculation that the Museum of Contemporary Art would adopt the property as their expanded facility, the controversy that Chicago would lose its Cultural Center has finally died with the announcement that the museum has opted to build a new building, rather than move into the Beaux-Arts former library. What Mrs. Weisberg will do with the property seems to be a matter of many options: she has never been known to be short of ideas or the right connections to make things happen. Whichever direction, it can be assured that the new Cultural Center under Mrs. Weisberg's direction will be first class, prominent, and a major civic amenity.

Like other cultural spokespersons—Melina Mercouri of Greece or Jack Lang of France—the official role of a government-appointed head of culture is an important position for any state or urban entity. Mrs. Mercouri, as Minister of Culture, single-handedly restored major portions of historic Athens, preserved the Acropolis, and lifted Greek cinema and performance arts to new heights. Whereas in the U.S., these positions are a matter of symbolism or political tokenism and really have little consequence when it comes to actual accomplishment. Not so for Mrs. Weisberg. Her role, like that of Mrs. Mercouri, will be of dynamic support for the city and its equally dynamic arts—a campaign that will finally move Chicago into the mainstream of world-class culture. We applaud the Mayor's appointment and its widespread implications. *CKL*



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The Taj Mahal at the Los Angeles County Museum of Art

Since its creation in the mid-17th Century, the Taj Mahal has been known the world over as one of the most beautiful and certainly the most romantic of all buildings. Built as a mausoleum by the Mogul Emperor Shah Jahan for his queen Mumtaz Mahal, the Taj Mahal has become one of the most visible symbols of Indian civilization. Although better remembered for his architectural achievements, the Emperor was also a highly refined connoisseur of paintings, decorative arts, and textiles. Premiering at the Los Angeles County Museum of Art, December 17, 1989 through March 11, 1990, *Romance of the Taj Mahal* is the first exhibition to examine the significance and inter-related character of all the arts from the reign of Shah Jahan, as well as to illuminate the luxurious lifestyle of his time.

Over 200 paintings, carpets and textiles, fine gems, glass, jewelry, prints, drawings, and photographs selected from public and private collections in the United States, Europe, and the Middle East are featured in this exhibition.

Descending from Genghis Khan and Timur, the Moguls established an impressive empire in India in the 16th-Century rivaling the powerful empires of Turkey and Iran. Mogul art, which incorporated Indian styles with Persian and European traditions, reached its zenith during the reign of Shah Jahan.

Even the early artistic projects from Shah Jahan's reign, of which the Taj Mahal (1632-1643) is the most notable example, reveal the significant role of their patron. In art works produced during this period, techniques were perfect-



Panoramic View of Taj Mahal, Albumen Print, circa 1860.

"Harem Night-Bathing Scene," Mughal, circa 1650.

ed to create visual worlds of unearthly beauty. Such striving for perfection reflected the Mogul monarch's wish to be seen as the perfect ruler of a mighty empire. His elaborate architectural projects were meant to symbolize paradise. For a patron passionately concerned with displays of power and wealth, his painters steadily produced images such as formal portraits of the emperor and his court, as well as detailed depictions of dynastic history and imperial ceremonial events. The great opulence of Shah Jahan's reign as a conscious reflection of his power is also clearly exemplified by the variety and exquisite quality of the decorative objects and textiles created for his court.

Both for their aesthetic characteristics and as symbols of great imperial power, the Taj Mahal and other works from the reign of this Indian ruler have wielded enormous influence throughout the world and remained significant for later generations. The fame of the Mogul dynasty was renowned in the 17th-Century, because of the many eyewitness accounts of European travelers and merchants detailing the magnificence of Shah Jahan's court. As Mogul riches had inspired Europeans to seek a sea route to India, Shah Jahan's artistic achievements gave concrete testimony to a glorious age, inspiring a multitude of artistic reactions. For example, in the 17th-Century, Rembrandt collected and copied Mogul paintings from this period. Artists working for Rajput patrons in India continued to make portraits of the Moguls from the 17th to the 19th centuries.

In addition, studies of the Taj Mahal and other Mogul buildings by Indian artists as well as

European and American artists illustrate the enduring popularity of the Taj Mahal and the fame of its imperial patron. British 19th-Century artists such as Edward Lear and Hercules Brabazon were fascinated by the Taj Mahal's embodiment of a tragic love story. The first American to paint the monument in person was the 19th-Century artist Edwin Lord Weeks whose work evoked the grandeur and the lavish pageantry of Modul India. The Taj Mahal has continued to be represented in the 20th-Century by artists such as the American Abstract Expressionist William Congdon and contemporary artists Linda Connor and Mitch Epstein.

Romance of the Taj Mahal is accompanied by a fully illustrated book co-published by the Los Angeles County Museum of Art and Thames and Hudson, which explores the history and art of Shah Jahan's reign, as well as the creation of the Taj Mahal's legendary image. The book includes essays by the curators of the exhibition: Dr. Pratapaditya Pal, senior curator of Indian and Southeast Asian Art, Los Angeles County Museum of Art; Dr. Janice Leoshko, the Museum's associate curator of Indian and Southeast Asian Art; Dr. Stephen Markel, the Museum's assistant curator of Indian and Southeast Asian Art; and Dr. Joseph Dye III, curator of Asiatic Art, Virginia Museum of Fine Arts.

After its premiere in Los Angeles, the exhibition travels to the Toledo Museum of Art (April 28-June, 1990); the Virginia Museum of Fine Arts, Richmond (August 23-November 25, 1990); and the Asia Society, New York (January 10-March 17, 1991). *Romance of the Taj Mahal* is organized by the Los Angeles County Museum.

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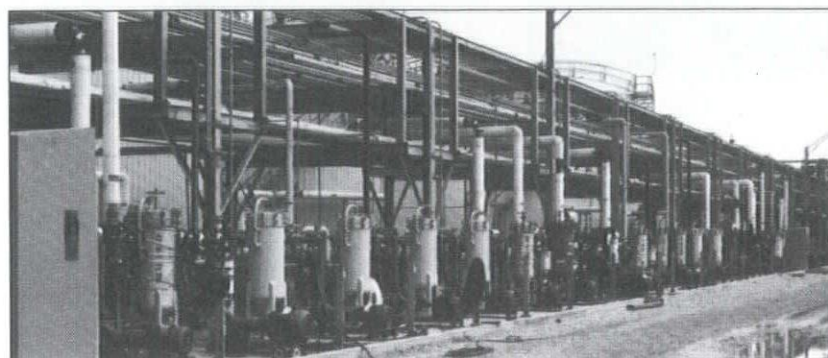
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Largest Exhibition of Contemporary British Painting Opens at The Queens Museum

The New British Painting is the largest exhibition of contemporary British painting, created during the past 10 years, ever to be displayed in either Great Britain or the United States. This exhibition has toured across the United States. It will make its final, and only New York showing at The Queens Museum, Flushing Meadow Park, NY from January 20 through March 18, 1990.

The exhibition includes 53 paintings by 26 artists, many in their twenties and thirties. It explores a myriad of themes, including strange and beautiful landscapes, narrative works using powerful and uncompromising imagery to portray society, and figurative painting examining personal mythology. The artists featured are, from England: Eileen Cooper, Graham Crowley, Simon Edmondson, Amanda Faulkner, Tim Head, Andrzej Jackowski, John Keane, Christopher Le Brun, Mary Mabbutt, Ian McKeever, Lisa Milroy, John Monks, Therese Oulton, Kevin Sinnott, Suzanne Triester, John Virtue, Jonathan Waller, Mark Wallinger, and from Scotland: Stephen Barclay, Steven Campbell, Stephen Conroy, Ken Currie, Gwen Hardie, Peter Howson, Jock MacFadyen and Adrian Wiszniewski.

Organized by the various themes, this exhibition presents a cross-section of current trends in British painting. British literature, drama and music have always been highly respected but only recently has British art achieved the same esteem. In the 1980's, British art has come into its own and developed characteristic traits making it independent from the European and American influences which tended to dominate British art in the early 20th-Century. The young artists represented in *The New British Painting* are deeply influenced by British 19th-Century art which enjoyed widespread international influence because of its romantic landscapes and its inventive treatments of classical imagery, the natural world and industrialization's influence on our lives.

Many of the art works in *The New British Painting* show a strong emphasis on content, rather than

the abstract, and tend to place figures in specific settings grounded in reality. It is also very nationalistic and issue-oriented art as these young painters interpret the broad social and cultural issues confronting the British public. Though these artists might sometimes use earlier styles such as Fauvism or Expressionism in the execution of their works, their innovative results are always fresh, vibrant and very intuitive. This exhibition gives viewers an opportunity to see an overview of an art movement in progress as this important era in British painting develops its focus.

The romantic landscape, in the tradition of Turner, is expressed in the mythologically-laden canvases of Christopher Le Brun and Therese Oulton, while Ian McKeever's explosive, mixed-media rendering of forests offer a counterpoint to the meticulous detail of John Virtue's monochromatic landscapes.

Eileen Cooper uses bold female figures in her works like *Over the Side*. Though based on Cooper's personal experiences, this imagery expresses events, which are more universal in implication. Kevin Sinnott uses classical mythology as a particularly rich source for his thematic concerns, as in *Mother and Child*, which is based on the legend of the Sabine women. Mary Mabbutt focuses on dramas of the urban genre, while John Keane comments on industrial "giants." Lisa Milroy's imagery comes from everyday objects, arranged in a serial fashion. Ken Currie's heroic portrayal of his native Glasgow has an epic quality reminiscent of the American Depression Era murals. Peter Howson emphasizes the more brutish, tawdry aspects of the fringes of society. Steven Campbell and Stephen Barclay pursue their own personal odysseys, in lyrical, yet powerful images.

The New British Painting has been organized by The Contemporary Arts Center in Cincinnati, with co-curators Carolyn Cohen, American art historian, former curator at The Jewish Museum and specialist in contemporary art; and Edward Lucie-Smith, eminent authority on British contemporary art and author of numerous books on the subject. Accompanying the exhibition is a fully-illustrated 112-page book, published by Phaidon Press Limited, Oxford, England, with biographies of the artists and illustrations of all works in the

show plus essays by Cohen, Lucie-Smith and art critic Judith Higgins.

Art Institute of Chicago Exhibition Celebrates Classical Collection's Centennial

The results of the 1889 "shopping expedition" of two early Chicagoans, Charles T. Hutchinson and William M. R. French, is on view in Gallery 101A at The Art Institute of Chicago from October 2 through January 15, 1990 in the exhibition *1889: The First Year of the Classical Collection*. Also in the exhibition is French's well-worn leather-bound travel journal from this significant trip.

In the early years of the Art Institute, high-quality plaster casts of architectural and sculptural statuary were the accepted method of bringing the history of art to the people of the United States. In March 1889, however, Charles Hutchinson, then the president of the Art Institute, and William M. R. French, the director, set out for Europe in search of original antiquities. The gentlemen made their first purchases in Rome and had a shipment of eight crates of vases and various marble and terracotta sculptures sent back to Chicago. The purchase amounted to little more than a thousand dollars, but it has become the core of the Art Institute's present Classical Collection. The fifteen works on view in the exhibition are from this original purchase.

French's travel journal is filled with minutely accurate sketches of the items purchased, architectural details of the Louvre, Vatican Galleries, and the Sistine Chapel, and works of art that were seen during the three-month trip. This weathered notebook includes addresses of friends and contacts in Europe, notes, diagrams for display cases, labels, bases, prices and listings of objects purchased, appointment lists of reference books, and a register of Art Institute students from foreign cities.

Besides being responsible for the acquisition of these classical objects and his everyday duties as director of the new Art Institute, French also taught at the School of the Art Institute. His most popular class was "Artistic Anatomy," and he was known for "lightning-fast sketches" and a generous sense of humor.



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Deconstruction — The Omnibus Volume

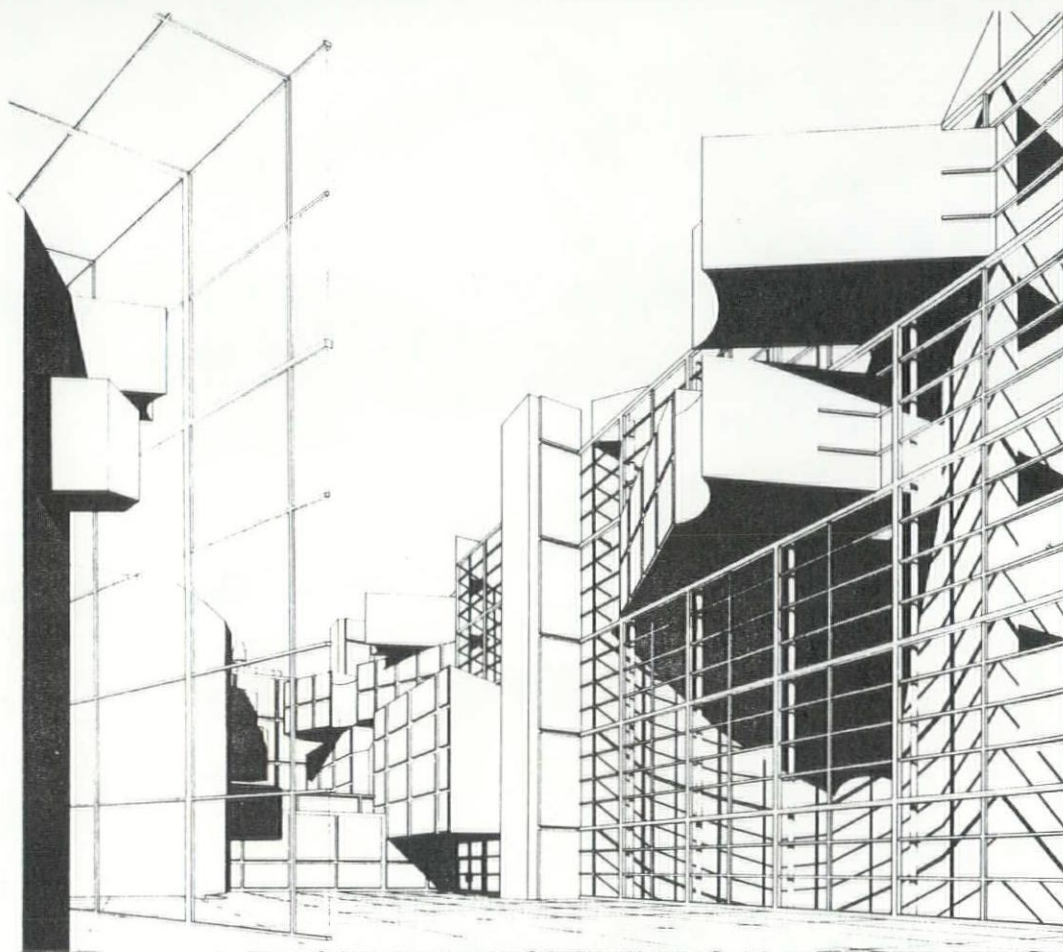
Edited by Andreas Papadakis, Catherine Cooke, and Andrew Benjamin, Rizzoli, \$75.00 hard cover, \$39.95 soft cover

This comprehensive volume addresses the very nature, modality, and manifestations of Deconstruction, bringing together in one book the best articles and projects so far produced by a wide range of philosophers, architects, and artists. Deconstruction is the most complete book on the subject and will be recognized as the major source on the movement for many years to come.

Deconstruction, the most powerful emergent methodology in the visual arts today, is neither a coherent style nor an extensive movement, but a tantalizing philosophical strategy somewhere between linguistic analysis and aesthetics. The book begins with a major series of essays on Constructivist origins edited by Catherine Cooke. Contributors include Jacques Derrida, Andrew Benjamin, Christopher Norris, and Geoff Bennington on philosophy; Charles Jencks, Bernard Tschumi, Peter Eisenman, Daniel Libeskind, and Elia Zenghelis on architecture; and John Griffiths, Simon Morley, John Russell-Taylor, and James MacFarlane on art. Works included are by Frank Gehry, Zaha Hadid, Valerio Adami, David Salle, Julian Schnabel, Jasper Johns, and many others.

Drawing on special issues of *Architectural Design* and *Art & Design* magazines and on the proceedings of the international symposium on Deconstruction at the Tate Gallery, London; a conference on the subject at the Centres Georges Pompidou, Paris; and the exhibition, "Deconstructivist Architecture" at the Museum of Modern Art, New York, this book belongs on the reading list of everyone who is interested in the philosophy and art of today.

Andreas Papadakis is a noted publisher of books on architecture in England. Catherine Cooke, author of *Ivan Leonidov* (Rizzoli, 1988) and of numerous scholarly articles, is one of the world's leading authorities on Constructivism. Andrew Benjamin is Editor of *The Journal of Philosophy and the Visual Arts*.



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Portraits of American Architecture

By Harry Devlin, David R. Godine, Publishers, Inc., \$50.00.

Portraits of American Architecture: Monuments to a Romantic Mood, 1830-1900, is an elegant oversized book that records and preserves that marvelously eclectic era of American architecture loosely referred to as "Victorian."

Relics of this period can be seen all along the Eastern Seaboard, where their unrestrained eccentricity stands in refreshing contrast to the bland conventionality of 20th-Century modernism. This was a time when a man's home was not only his castle, but when an astonishingly large proportion of the population could afford to build a castle. It was the last time in our history when cheap labor combined with first rate materials, and renderings of the highest sophistication could be crafted by an eager pool of skilled labor. During this period America built, borrowed, and invented the most amazing array of architectural styles in its

history.

Harry Devlin has spent the past 40 years creating large-scale, detailed and dramatic oil portraits of this era. Aside from being a master of architectural portraiture, Devlin also commands fiery prose. This book is the end result of an informed and inquisitive intelligence, a mind and eye that have been considering these structures for decades, and have come to some remarkably original conclusions.

Portraits of American Architecture should delight anyone interested in American building design, whether dilettante or connoisseur, builder or buyer. Here are over sixty structures, from elegant Greek revivals to towering New Jersey follies, from octagonal barns to heavy-set Romanesque cathedrals, all reproduced faithfully in full-color, all accompanied by Harry Devlin's engaging interpretation of the country's changing styles and moods.

Bruce Graham, SOM

Introduction by Stanley Tigerman, Rizzoli, \$45.00 Hardcover; \$29.95 Soft Cover.

For almost forty years, architect Bruce Graham has been associated with the giant Chicago architectural firm Skidmore, Owings, and Merrill (SOM). Bruce Graham has been largely responsible for shaping SOM's sense of aesthetics, bringing a very high refinement to the buildings of corporate America. In developing a project, Graham focuses on the people who will use the space. It is this concern that ultimately distinguishes the workspaces he has designed from those of other corporate structures.

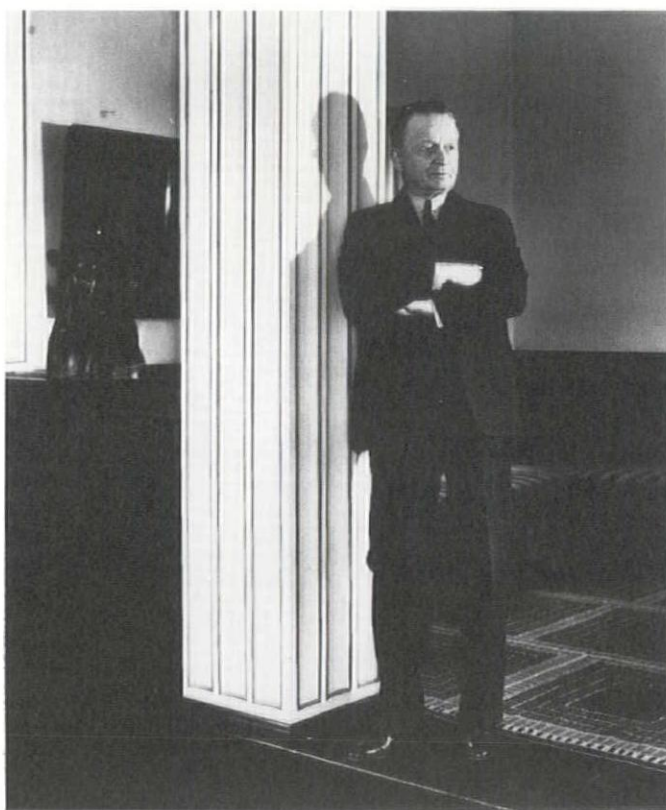
Among the 27 works presented are the John Hancock Center, the evanescent Inland Steel Building, his unrivaled Sears Tower, and the Chicago Civic Center, all located in Chicago. Other of his important buildings are located in Gallifa, Spain, and in major urban areas in the United States, such as Atlanta, Georgia, and Columbus, Ohio.



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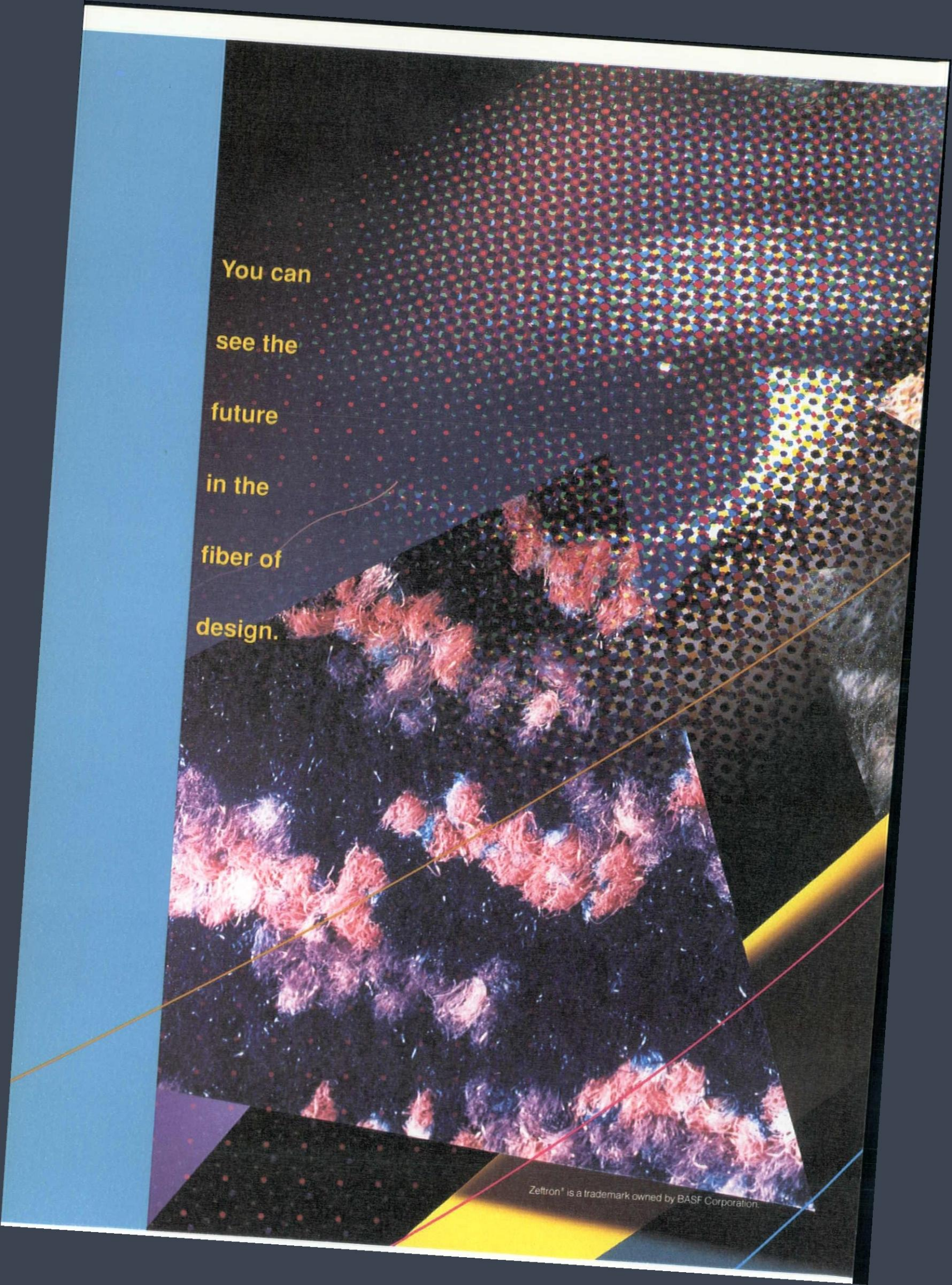
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Architectureproduction

Edited by Beatriz Colomina, Princeton Architectural Press, \$14.95

Architectureproduction is a collection of essays exploring the relationship between architecture and reproduction. By reproduction, the authors mean both the material production of the architectural work and the diffusion and circulation of the work through

the printed media; *Architectureproduction* is concerned with how both of these influence the way buildings are perceived.

Several essays examine the historical and contemporary use of the journal by the avant-garde to broadcast its ideologies and images. Other authors look at projects that became known more as images than as buildings: Mies van der Rohe's German Pavilion at the Barcelona International

Exhibition of 1929 and Konstantin Melnikov's Soviet Pavilion at the Paris Exposition Internationale des Arts Decoratifs of 1925.

Essayists include Jean-Louis Cohen, Beatriz Colomina, Helene Lipstadt, Pierre-Alain Croset, K. Michael Hayes, Joan Ockman, Alan Colquhoun, Christian Hubert, and Jon Michael Schwarting.

Architectureproduction is the second volume in the series entitled

Revisions: Papers on Architectural Theory and Criticism. This series is an outgrowth of a group of young architects and critics — known as "Revisions" — who meet to discuss architectural theory and criticism. Their publications constitute some of the most accomplished and respected works in contemporary architectural dialogue. The first volume in the series, *Architecture Criticism Ideology*, focuses on architecture and politics. A third and forthcoming issue examines the relationship of architecture and politics. A third and forthcoming issue examines the relationship of architecture and technology.

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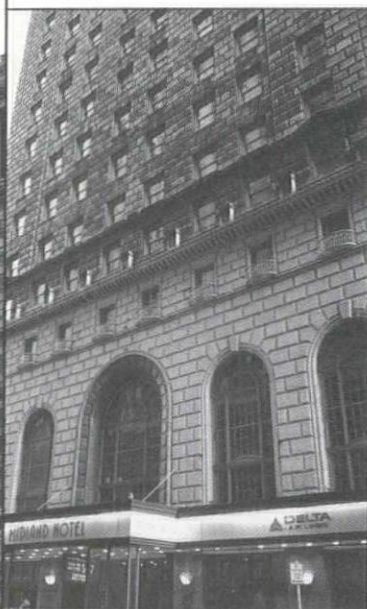
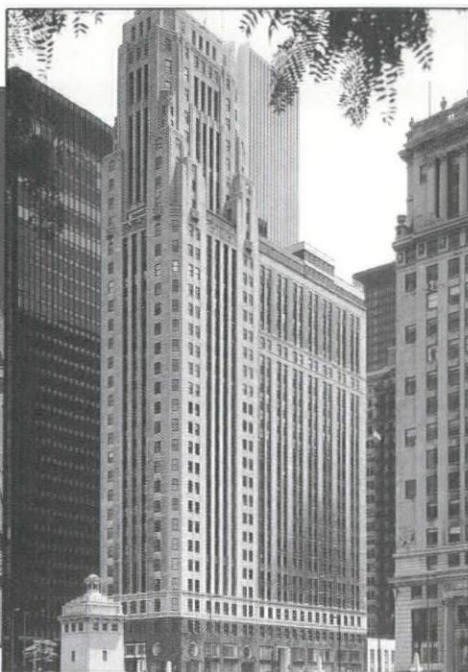
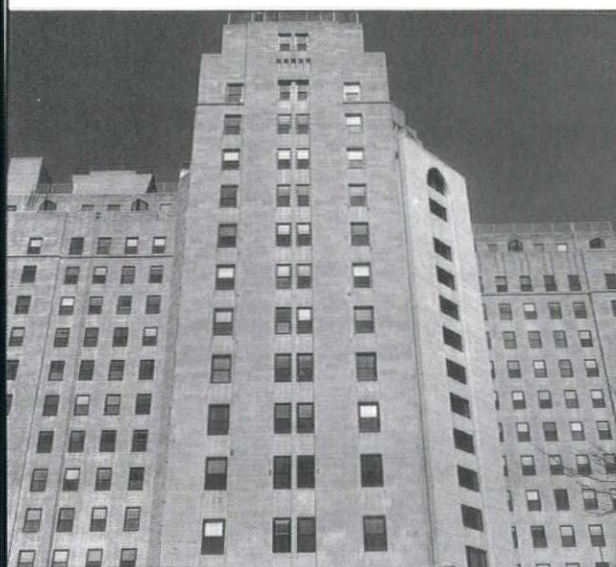
New American Design

By Hugh Aldersey-Williams, Rizzoli International, \$35.00

"New American Design: Products and Graphics for a Post-Industrial Age" profiles 21 of America's leading young industrial and graphic design firms. For the first time, the newest trends are looked at not only for their aesthetic value, but as cultural and social phenomena. Through in-depth interviews and an abundance of color illustration, Hugh Aldersey-Williams explores the backgrounds, influences, working methods, and views of today's most important young designers, uncovering the richness, diversity, and excitement characteristics of new American design.

The designers work in the commercial arena. Their products are not expensive, arcane art objects, but mass-produced functional designs and graphics, such as computers, telephones, posters, and magazines, and even roller skates. Each profile features a two-page introduction followed by a full-color, four or six-page portfolio of the firm's work. Among the leading design firms included are M & Co., Smart Design, frogdesign, April Greiman, Design Continuum, and ID Two. Their products range from Apple computers, View-Masters, and Copco dinnerware to graphics for the Brooklyn Academy of Music's Next Wave Festival and album covers for Talking Heads, as well as designs for New Republic, Artforum, and Spy magazines.

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The Gardens of Venice

Photographs by Alessandro Albrizzi; Text by Mary Jane Pool; Introduction by Lleana Chiappini di Sorio, Rizzoli International, \$45.00.

The lush photographs in this handsome volume capture the intoxicating mood of Venice in a rare look at the ways in which Venetians, over five centuries, have incorporated nature into their lives. Private courtyards, terraces, rooftop altanas, vineyards, and formal parks and gardens are revealed in all their charm and enchantment.

Each of the more than thirty gardens has a fascinating story behind its inception. The majority of the gardens are private and have rarely been photographed before. From Casanova's vineyard to Peggy Guggenheim's art-filled courtyard, the gardens are reflections of a creative approach to outdoor life among the famous and celebrated families who have contributed to the city's mystique.

Venetian photographer Alessandro Albrizzi, whose own family's historic palazzo features a

spectacularly situated private garden, has collaborated with former *House & Garden* editor-in-chief Mary Jane Pool in selecting, researching, and photographing the green oases of the city.

The introduction, by University of Venice professor Ileana Chiappini di Sorio, traces the history of gardening in Venice, citing many of the important personalities who have made a contribution to the Venetian landscape.

New York Architecture 1970-1990

By Heinrich Klotz, essays by Douglas Davies, Kenneth Frampton, Christian Norberg-Schulz, Hans-Peter Schwartz and Walter Prigge, Michael Sorkin, and Robert A.M. Stern, Rizzoli International, \$75.00.

This profusely illustrated volume provides an extensive survey of New York City's architecture during the last two decades when new construction reached near-explosive levels and monumental projects were realized.

New York Architecture documents some 130 projects by 50 architects and their firms, among them Edward Larrabee Barnes, Philip Johnson and John Burgee, Helmut Jahn, and Kohn Pedersen Fox. Many of the projects presented have become landmarks, such as the Citicorp Center and the IBM Building. Along with completed structures, theoretical proposals—from Rem Koolhaas's *Delirious New York* and Bernard Tschumi's *Manhattan Transcripts*—are presented, as well as examples drawn from competitions, interior designs, and private housing. Seven insightful essays explore this fascinating period in New York's architecture.

The Drawings of Paul Cadmus

Introduction by Guy Davenport, Rizzoli International, \$45.00.

This magnificent volume of drawings by a major American representational artist complements the Rizzoli edition of Lincoln Kirstein's authoritative and

insightful Paul Cadmus.

Cadmus has long been recognized as a superb draftsman of astonishing technical prowess and lyrical exuberance. Rarely has any artist done so many studies of the male nude, a form that Cadmus delineates with the fluency, virtuosity, and anatomical precision of the Renaissance masters. The Drawings of Paul Cadmus brings together for the first time, from public and private collections, most of the artist's drawings, as well as his preliminary studies for paintings. Beautifully printed, the images include portraits, figure drawings, dancers, male and female nudes, nature drawings, and still lifes.

In his critical introduction, Guy Davenport cogently analyzes the drawings in the context of Cadmus's oeuvre, and argues that by any reckoning they represent a distinct achievement in modern art. A catalogue raisonne of prints completes the volume.

The Making of Paul Klee's Career, 1914-1920

By O. K. Werckmeister, University of Chicago Press, \$39.00.

Klee—one of the preeminent artists of the 20th-Century—was associated with all of the major movements of the first half of the century: expressionism, cubism, surrealism, and abstraction. In this economic and political history, O. K. Werckmeister traces Klee's career as a professional artist, concentrating on the years 1914-20 in which Klee rose from obscurity to recognition in the visual culture of the incipient Weimar Republic. Werckmeister reveals the degree to which Klee, who has been traditionally portrayed as aloof from politics and the vicissitudes of the art market, was subject to and interacted with material conditions.

Drawing on rich documentary evidence—records of Klee's sales, reviews of his exhibitions, the artist's published writings about his art, unpublished correspondence, as well as contemporary criticism—Werckmeister follows Klee's transformation from an idiosyncratic abstract individualist to a metaphysical storyteller to mystical sage. Werckmeister argues that this latter image was promoted by a number of influential art critics and dealers acting in cooperation with the artist himself.

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NEW CORPORATE INTERIORS

The State-of-the-Art on New Corporate Design in Chicago:
Interiors Imitate Architecture Imitates Art



Near North Title Corporation by SOM. Photograph by Hedrich-Blessing.

In the 1970's, the design for a corporate interior consisted of four neatly arranged Barcelona chairs around a Mies coffee table in a waiting room and dull systems furniture composing the workspace for employees within. There was a self-imposed palette and a limitation on materials that projected a "less is more" attitude about how the interior was articulated; decorated. Interior architecture was reduced to "filling in" the inside spaces of spec office buildings, while "architecture" was reserved for the exterior of the building. The design of interiors and interior spaces were viewed as "second class citizens" of architecture — a stepchild of the art.

By contrast, interior architecture of the 1990's is an explosion of ideas, methods, styles, materials, colors, patterns, and technologies that comprise a very sophisticated and profound architecture. The accent is on any kind of provocative style, beauty, and elegance — be it boardroom, lobby, or executive suite — where design is elevated to a high art. The "postmodern" revolution of the 1980's changed the face and the practice of interior spacemaking: interior architecture, led by such architects as Michael Graves, Massimo and Lella Vignelli, Robert Stern, Robert Venturi, and Arata Isozaki took on a new importance where the interior space sometimes had more relevance than the exterior; sometimes being an experiment for larger ideas that expressed a new theory or philosophical point-of-view.

Now and in the late 1970's, interiors have a life of their own. Rich marbles and fabrics, textured woods, and historical furniture by Wright, Rietveld, the Saarinens, and Aalto define a well-heeled corporate suite. At times, the interiors have nothing what-

soever in common with the exterior of a building. Richard Rogers' Lloyds of London Building, for example, has a High-Tech exterior with a classical executive restaurant, complete with heavy drapes and Chippendale furniture, at the top. Historical buildings of the 19th-Century, too, are renovated with modern, rehabbed interiors and furniture by Robert Mallet Stevens, LeCorbusier, or Phillipe Starck inside. Creating a corporate statement or identity has become an important architectural aesthetic for today's offices, corporate headquarters, and institutions.

This explosion of possibilities for interior spaces and spacemaking is bound for new heights in the 1990's, as demonstrated in this special edition of *Metropolitan Review*, which is dedicated to "New Corporate Interiors." The issue examines the state-of-the-art of interior architecture as practiced by Chicago's major architecture and design firms. The issue furthermore reinforces the notion that interior architecture is as equally intrinsic to the practice of architecture as the exterior, and is at one — much the same as it was practiced in the true tradition of architecture through the ages.

Each January/February, *Metropolitan Review* will present Chicago's "New Corporate Interiors" along with an exhibition of the same title with The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies. We thank Kimball International and BASF Fibers for working with us on this presentation as a way in which to give our audience a cross-section of interior architecture today and to emphasize the importance and excitement found in its practice. CKL.

MORRIS HOSPITAL

The Premium on Patient Comfort is Significant Throughout the Design of this New Hospital Addition by Matthei & Colin Associates



Located in rural Illinois, the hospital wanted a facility for the latest in today's medical technology yet consistent with their reputation for individualized, personal care to encourage use of their local community hospital rather than a larger urban medical center. The Hospital also wanted to demonstrate community commitment as well as an inviting and non-institutional feeling.

The completed addition is a 30-bed, two-story with lower level replacement wing. The first level features a new main entrance with protected drive-under canopy and two-story skylit lobby serving as the connecting link between the existing facility and the new wing. Administrative support areas, including patient services such as admitting, special services, and patient accounts also occupy the main level. To encourage community interaction and support, a separate east entrance with exterior arcade serves the hospital's conference center eliminating evening circulation through the unsupervised areas of the hospital.

The entrance lobby is a spacial expression for this Hospital devoted to family medicine. Personal in scale, the lobby mixes a group of classical and familiar architectural elements to produce a refreshing meeting place that demands visitor interaction. Small conversational

seating areas are set aside from the circulation. Though a relatively small area, the lobby is opened with an expansive vertical space.

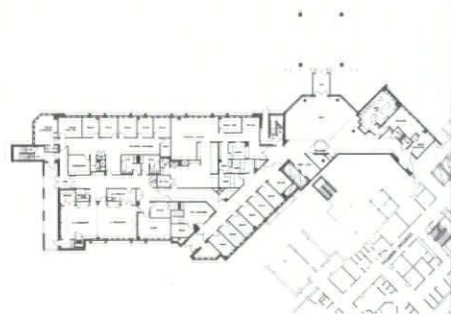
On the second level, medical/surgical patient rooms and integrated yet distinct pediatric areas circumscribe the exterior and are accommodated in both single and semiprivate room arrangements. Positioning the nurses' station near the unit entrance improves control of the unit and the observation of pediatric rooms. A distinct identity for pediatrics was achieved by using the angular building design combined with the functional location of the nursing station.

The basement level contains various support services including office space that was enhanced by regrading the site to introduce natural light.

The premium on patient comfort is significant throughout the entire new addition. Generous use of wood trim, muted wallfabrics and abundant natural lighting provide a restful and soothing atmosphere for patient recovery. Corridors are exclusively lit with wall sconces eliminating the need for overhead lighting. Wood trim was introduced and is more extensive than normally found in hospitals. Small scale clad wood window units reinforce the residential quality.

The residential character of the hospi-

tal is expressed on the exterior through the use of warm brown brick punctuated with arches lending a familiar feel in this residential neighborhood. Increased hospital parking was achieved through reorganizing the site and relocating the visitor, staff, and employee parking areas.



MORRIS HOSPITAL — EAST REPLACEMENT WING

Morris, Illinois
Matthei & Colin Associates, Architects
Morris Hospital, Clients
Pepper Construction Co., General Contractors
Klein & Hoffman, Inc., Structural Engineers
Bilal Engineering Co., Mechanical Engineers
Don Halamka Associates, Landscape Architects
Bruce Van Inwegen, Photographers



FOOTE, CONE & BELDING

An Interior Garden, Waterfall, Reflecting Pool, and Spaces Filled with Natural Light Add Drama to this Office Design by VOA Associates



This project entailed the relocation of a leading advertising agency (Foote, Cone & Belding) to the FCB Center, the housing of its corporate headquarters, its Chicago agency, its National Information Center, and its two subsidiary companies.

Responding to FCB's requirements, the new base building was modified to accommodate an atrium and stair serving as a reception area for the executive floors and to present a separate identity for each major program element while providing functional and design continuity. A spiral staircase connects the Chicago Agency floors.

The two creative floors are designed to maximize the use of natural light and to

respond to a private office requirement. One of the unusual design elements within the creative department is an interior garden, with waterfall and reflecting pool. Other facilities include the audio/visual department, graphic/print services department, boardroom, and dining room.

FOOTE, CONE & BELDING OFFICE RELOCATION

Chicago, Illinois

Vickrey/Ovresat/Awsunt Associates Inc., Architects

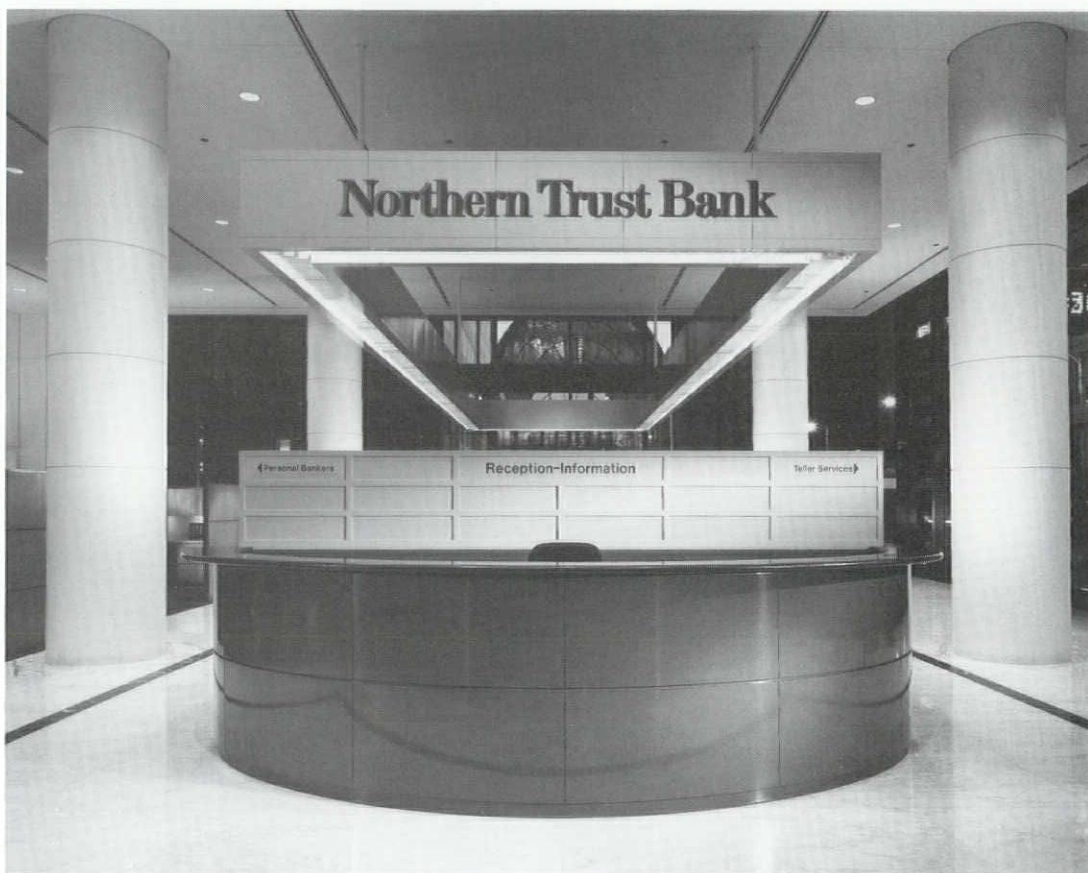
Foote Cone & Belding, Clients
Walsh-Higgins, General Contractors
ESD, Inc., Mechanical Engineers
Yerges Acoustics, Consultants
Ben Altman, Sadin Photo Group





NORTHERN TRUST BANK BRANCH

A Prominent Corner Across from the Sears Tower, a Sophisticated Design Gives this Facility Strong Presence by Larson Associates



Located in downtown Chicago on the ground floor of a highrise office building, the Wacker Drive Branch of the Northern Trust Bank was renovated to create a banking space that comfortably accommodates seven tellers and nine personal bankers within a 4,000-square-foot space.

The site, on a prominent corner across from the Sears Tower, gives the banking facility a strong presence to automobile and pedestrian traffic. For this reason, the more public teller functions are located adjacent to the street side and the more confidential, personal banking functions are located toward the interior of the space.

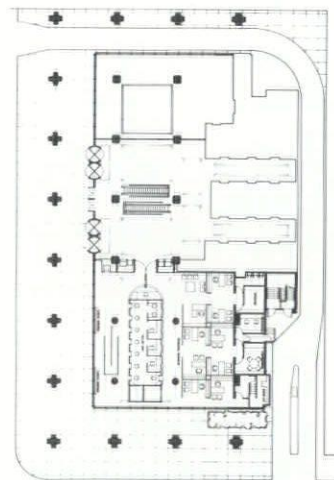
Of major importance was the redefining the circulation within the space. The entry to the bank is created off the main building lobby; the existing entry doors off of Adams and Wacker are removed and replaced with glass panels. This eliminates unnecessary cross traffic through the space. The ceiling, which was primarily acoustical tile, is now removed and

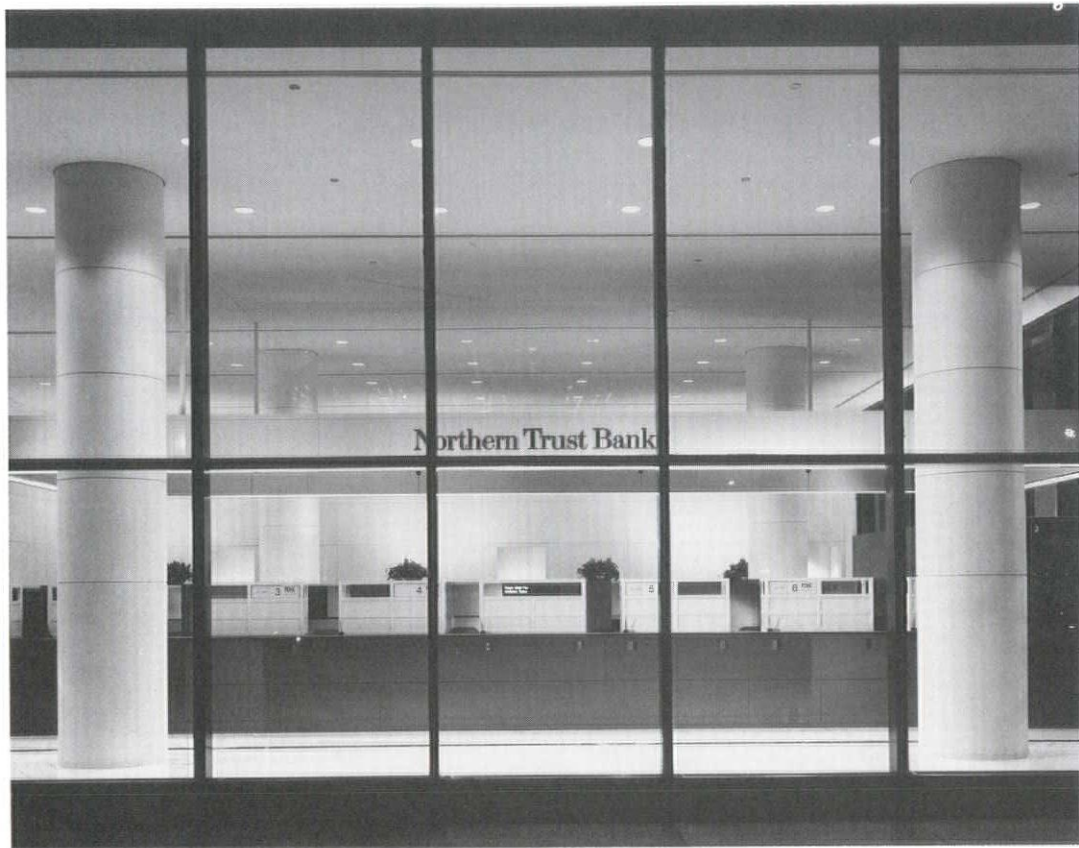
replaced with suspended drywall and downlights.

The materials on two major walls of the space are Anigre wood panels with reveals forming a grid pattern in the drywall above. Anigre wood panels with fabric on the interior, define personal bankers workstations. The teller island is finished with dark green gloss laminate. A suspended band, above the counter housing lighting and security cameras, is finished with gray lacquer. The existing marble floor is maintained at the teller area, while carpet is added at the bank workstations.

THE NORTHERN TRUST BANK/WACKER DRIVE FACILITY

Chicago, Illinois
Larson Associates, Architects
Turner Construction SPD, General Contractors
Environmental Systems Design, Inc., Mechanical Engineers
Mitchell B. Kohn, Lighting Consultants
Imperial Woodworking Company, Millwork
Steve Hall, Hedrich-Blessing,





CC INDUSTRIES

An Organic Space — Classic yet Modern — is Delineated by Free-Flowing Forms, Textures, Arcs, and Rich Materials by Larson Associates



At 222 North LaSalle Street, CC Industries' new offices reflect the character of the company, open, free flowing within an organized structure, with an emphasis on classic contemporary design and a subtle expression of rich material.

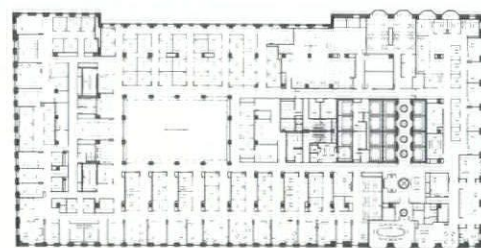
The more organic nature of the space is first seen in the elevator lobby, where a serpentine border of white marble connects this space to the reception area and executive conference room. A custom wool carpet occurs in all three areas, with custom-designed circular insets occurring in the lobby and reception. Birds-eye maple panels dyed gray create a clean, yet rich, look in the reception area, which also contains a matching custom desk and classic modern furniture in leather and stainless steel. The executive conference room makes further use of the birds-eye maple, on wall panels and on the custom conference table, framed in black ebony.

The president's office contains a varie-

ty of materials. Birds-eye maple wall panels, accented by textured fabric wall panels, Black Andes granite tops, and embossed black leather floor tiles.

The main body of the office space carries through the theme of organization offset by free-flowing forms. Perimeter office walls are a combination of textured glass up to eye level, allowing light to pass through while maintaining privacy. The line of separation between the clear glass at the top and textured glass, form an arc, which, when seen in the long expanse of the office wall, creates a ribbon effect stretching through the space. Vertical light fixtures located between highlight the space while visually stretching the ceiling height.

Open office workstations with textured fabric panels on the exterior, provide the more rectilinear structure of the space. Seating in primary colors occur throughout the stations.



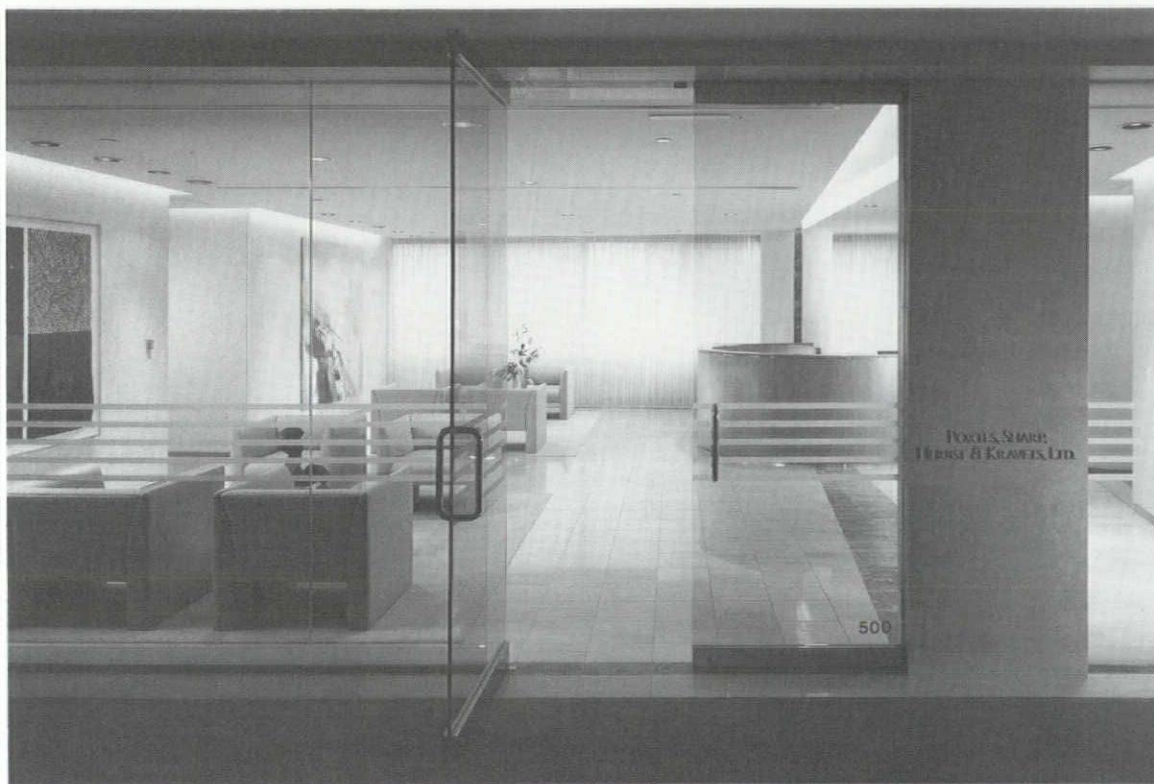
CROWN CONSOLIDATED INDUSTRIES/CORPORATE OFFICES

Chicago, Illinois
Larson Associates, Architects
Crown Consolidated Industries, Clients
Corporate Interior Contractors, General Contractors
Gamze-Korobkin-Caloger, Engineers
Parenti & Raffaelli, Millwork
Marco Lorenzetti, Hedrich-Blessing, Photographers



PORTES, SHARP, HERBST & KRAVETS

Details Establish Spatial Reference: Light Planes Meet Floor Patterns; Perpendiculars to Triangles by Eva Maddox Associates, Inc.



The design problem was to relocate the offices of an aggressive law firm into a prestigious, new landmark building at 333 W. Wacker Drive in Chicago. The building's unusual shape presented a special design and construction challenge.

The strategy of the plan was to position partner offices on the perimeter for maximum views and to locate all support areas against the core for maximum order and space utilization. These two functional areas are connected at the reception and at the buildings' most dramatic points.

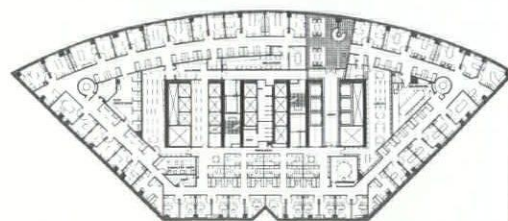
The reception entry follows the lines of the building and responds on axis as the connecting link to both sides of the floor. The triangular detail establishes spacial reference to perpendicular. Architectural details such as lighting planes and floor pattern create a natural flow with the building. The creation of a vestibule for each private office provides rhythm and contrast to the continuous curve. This dialogue is further developed in common

areas such as the conference room where spacial volumes are referenced in ceiling and floor details.

One of the key objectives was to maximize the budget. The strategy was to keep construction costs close to the building standard and embellish public areas with higher grade materials. The conference room, for example, emulates a boardroom with silk wallcoverings, oak cabinetry, and the travertine floor boarder. Neutral materials of varying textures extend the statement through the corridors and private offices.

Office furnishings were standardized to create a unified corporate statement. However, the components were flexible, allowing partner offices to be customized and accommodate the individual needs of each attorney.

The office environment harmonizes with the building's forceful architecture and expresses the business posture of the firm.



PORTES SHARP HERBST KRAVETS & FOX

Chicago, Illinois Eva Maddox Associates, Inc.
Portes Sharp Herbst Kravets & Fox, Clients
Dynamic Construction Inc., General Contractors
Environmental Systems Design, Inc., Mechanical Engineers
Jon Miller, Hedrich-Blessing, Photographers



AMERICAN ACADEMY OF PEDIATRICS

A Dynamic Exterior Relates Equally to the Interior—A Design that Follows the Outside, Inside with Traditional Elements by GHK



In designing the interiors for the new headquarters for the American Academy of Pediatrics, attention was paid to the building's architecture, designed by Hammond Beeby and Babka, Inc. The design for the interiors incorporated the building's exterior treatments, atrium, and public spaces.

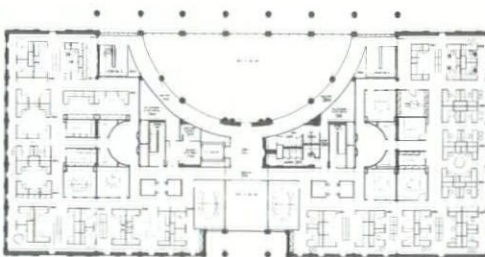
Waiting rooms and adjoining office areas echo both the curve of the atrium, as well as the building's base as do small vaulted and columned porticos that introduce niches housing pantries and copying equipment.

More subtly, the exterior blue curtain wall grid reappears often in such interior

spaces as the library, boardroom, and other ground-floor meeting rooms.

In order to meet the Academy's request for work spaces that offered flexibility and

expansiveness, private offices were pulled inward around the central service core and the building perimeter is reserved for open-plan work spaces.



AMERICAN ACADEMY OF PEDIATRICS

Elk Grove Village, Illinois
Griswold, Heckel & Kelly Associates, Interior Architects
Hammond Beeby and Babka, Architects
Schal Associates, Inc., General Contractors
Essam Ammar & Associates, Mechanical Engineers
Mitchell B. Kohn, Lighting Consultant
Timothy Hursley, Arkansas Office, Photographers



JMB REALTY CORPORATION

Art to the Interior: Speciality Coves, Millwork, a Neutral Palette, with Notable References to the Exterior Architecture by GHK



Urban Investment and Development Company, a subsidiary of JMB Realty Corporation, commissioned this new headquarters facility in their most prominent Chicago development: Atrium Center at 900 North Michigan Avenue.

As anchor office tenant, the move consolidated the firm's local network into one location. The project encompassed eleven floors of office space, including a large computer facility and two executive floors, and an extensive art collection.

The interiors reflect a dynamic and progressive nature and focus on a fresh, minimal, and modern image exemplary of the client's architectural developments. This new image is underscored in the public areas. Elevatorlobbies, receptions, and conference rooms are detailed with upgrades that include specialty coves, ambient lighting, a combination of natural maple and black ash millwork, and an interior column-detail reflecting the horizontal cladding of the tower's exterior.

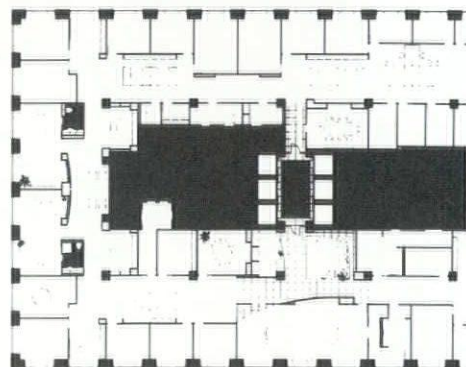
The balance of the office space employed building standard materials in a neutral palette to support the reuse of existing furnishings, which included four product lines in differing finishes.

For the executive offices, the use of Bel-

fast Black granite, with the inset of Gris Perle marble, as a flooring material in the lobby and reception is carefully detailed to reflect the building's five-foot module. English Sycamore, a form of Maple with dramatic characteristics, is used for paneling, desks, and built-in cabinetry. The use of the arc as a motif is gracefully integrated into the custom reception desk and secretarial stations and is most dramatically used in a 25-foot long wall that is common to the reception and the large conference room.

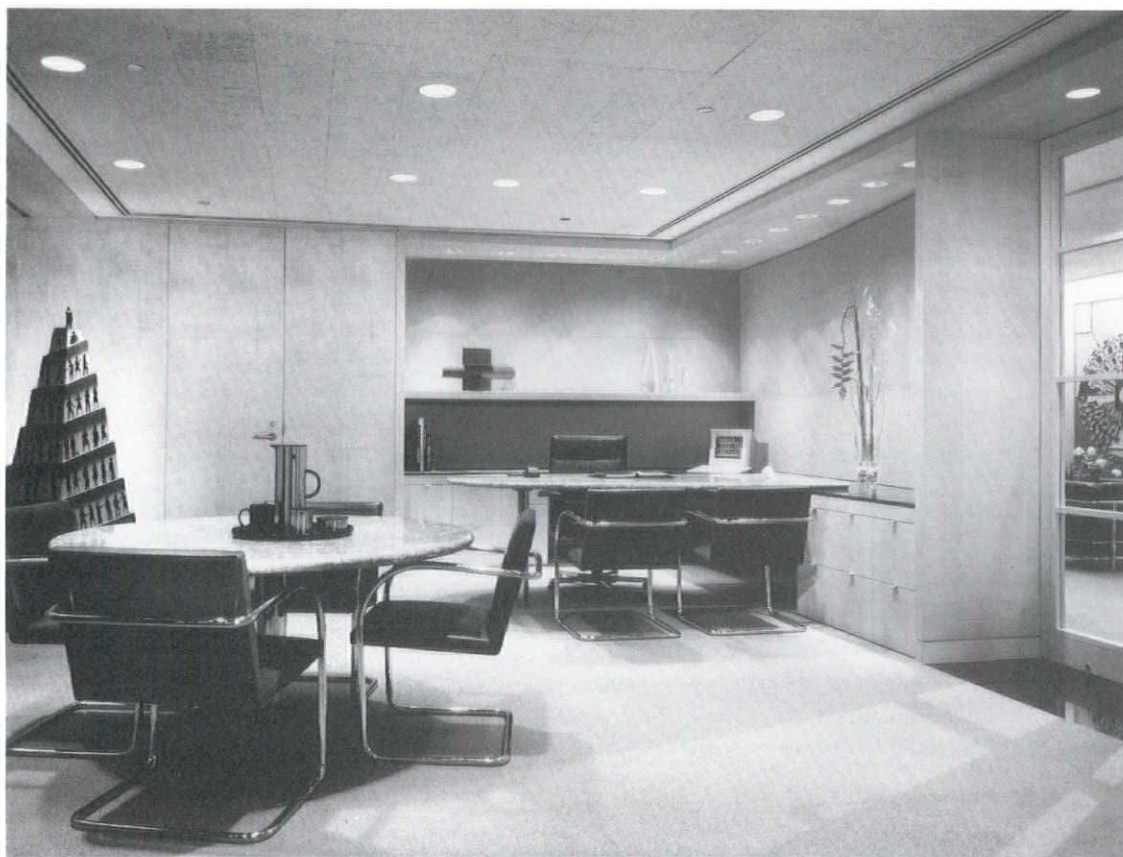
Custom-designed desks are integrated into the wall — maximizing surfaces while economizing on space. Also within the offices, there are custom conference tables for frequent informal meetings and more casual lounge areas built-in from wall to wall.

The color palette is intentionally subtle and muted to portray the new image and to focus attention on the new architectural art collection — which had been carefully selected to enhance the design. The palette consists of black, gray, white, grayed-violet, sky blue, muted pink, and the light ochre of the English Sycamore. The palette is unusual, but highly successful due to the subtlety of the hues.



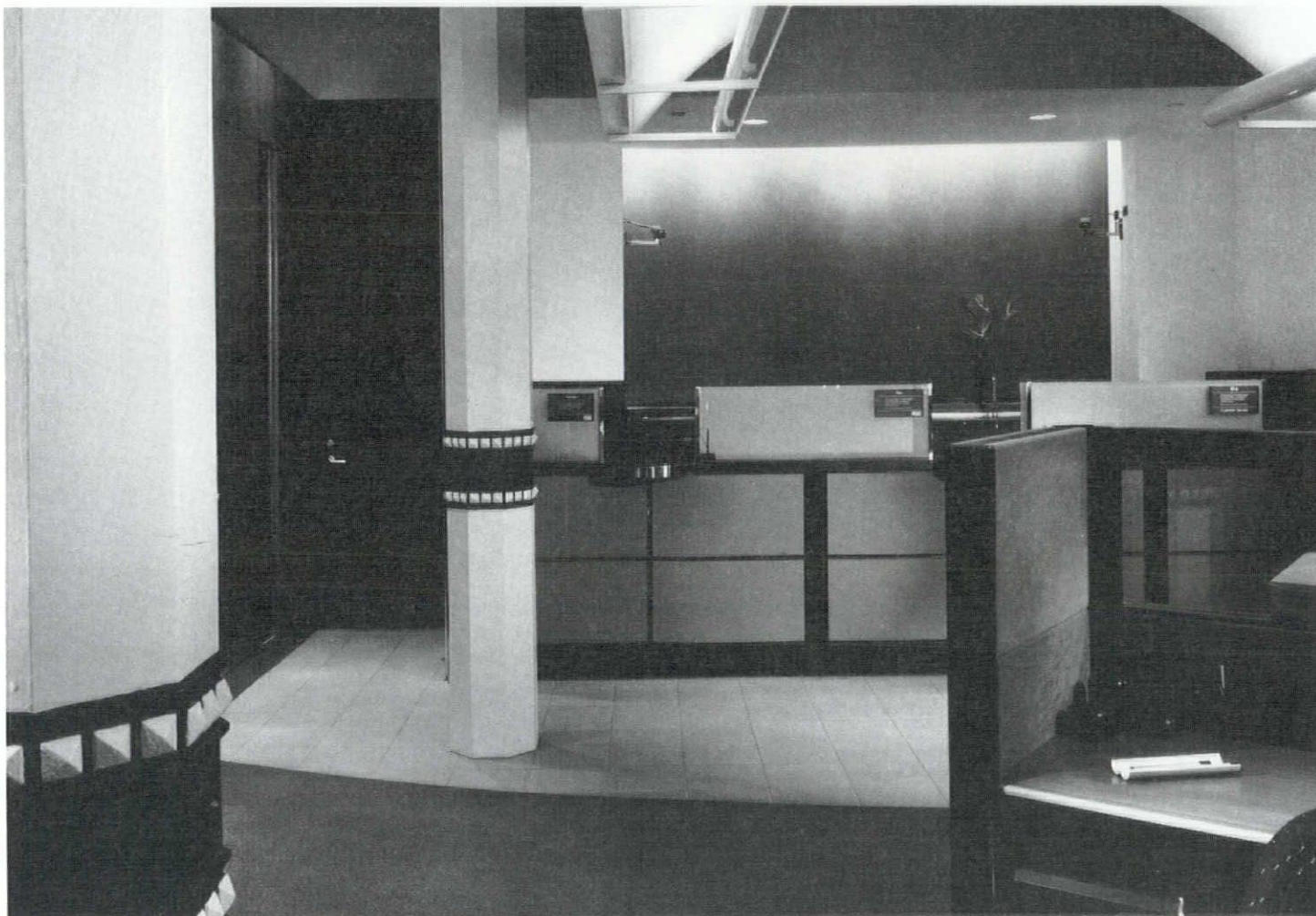
JMB REALTY CORPORATION

Chicago, Illinois
 Griswold, Heckel & Kelly Associates, Interior Architects
 Perkins & Will, Associate Architects
 Kohn Pedersen Fox Associates PC., Architects
 JMB Realty Corporation, Clients
 J.A. Jones Construction Co., General Contractors
 Alfred Benesch & Company, Structural Engineers
 Environmental Systems Design, Inc., Mechanical Engineers
 Mitchell B. Kohn, Lighting Consultant
 Jamie Padgett, Karant + Associates, Photographers



FIRST CHICAGO DEARBORN STATION

Up-Scale, High-Tech, and Reflecting a Young Clientele's Loft-Style in a Low-Tech Landmark Neighborhood in Chicago by GHK



Located in a renovated, urban, residential and business area comprised of up-scale professionals, First Chicago's retail banking facility is housed in a historically significant, renovated train station called Dearborn Station.

The finished facility responds to both the functional needs and the aesthetic concerns of its surroundings. The design reflects its up-scale, young clientele's loft-style neighborhood: colors are sensational, yet soothing; glowing cherrywood softens the use of polished stainless steel and frosted glass; and high-tech in-direct lighting dramatizes historical details. The design also pays particular attention to the original columns and architectural details, as well as creating its own complimentary style. For example, the custom ambient

lighting solution took advantage of the original high ceiling, yet created its own strong architectural statement — which was then repeated in the custom-designed, wall-mounted transaction table.

With regards to the Bank's functional needs, the design allows for layout flexibility and changing merchandising displays as well as providing plenty of street traffic. Furthermore, the facility houses a branch manager, account executives, tellers, conferece areas, an employee lounge, storage and provides for a 24-hour ATM lobby, all within a relatively small space.

As requested by First Chicago, the design elements were to be cost-effective and the furniture and systems reusable. The design responds by creatively using a bank-standard, commercially available,

modular-system furniture product throughout the space. In another example, a teller counter was to enhanced back painting the systems' surface tiles and adding a custom deal plate.

FIRST CHICAGO DEARBORN STATION

Chicago, Illinois
Griswold Heckel & Kelly Associates, Inc.,
Interior Architects
First Chicago, Clients
R. W. Edwards Construction Co., General
Contractors
Environmental Systems Design, Inc.,
Mechanical Engineers
Jamie Padgett, Karant + Associates,
Photographers



QUAKER OATS

From the Lobby to the Corporate Office—High Design Delineates a Statement of Elegance Married to Corporate Identity by GHK



In 1987, The Quaker Oats Company relocated its headquarters facility to a newly constructed office building on Chicago's Riverfront. The company currently occupies approximately 450,000 square feet on 19 floors at what has become known as Quaker Tower.

By working together with the developer of the building early on, Quaker Oats Company had the opportunity to incorporate its identity in the lobby and main reception area of the building. Oversize oatmeal containers are featured in the background of a richly detailed space featuring green verdi and white travertine marble.

Quaker Oats Company's executive floor elevator lobby and reception area carry through the elegant design elements from the building lobby and set the tone. Extensive millwork and custom designed furnishings are featured in the boardroom, reception and private offices.

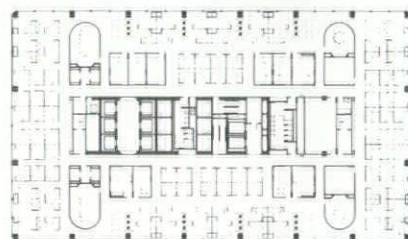
On non-executive floors, a unique design whereby private offices are placed around each floor's central core with open

offices next to the window was utilized, in order to provide natural light and views to the largest number of people. The private offices feature glass fronts so that occupants can also see through to outside windows.

Each of the Quaker floors is designed to be self-sufficient and is identically configured for orientation purposes. There is an administrative support center at either end of the core on each floor to provide centralized services, which make it easy to find equipment and keep offices free of clutter.

Each floor additionally includes four fully equipped conference rooms that provide a video projector in addition to regular overhead, slide, and movie projectors. Conference rooms, like private offices, are placed in the floor's perimeter with glass walls to allow outside views.

In addition to private and open plan offices, the facility also includes eight double test kitchens, as well as an employee cafeteria, which overlooks the Chicago River.



THE QUAKER OATS COMPANY

Chicago, Illinois
Griswold, Heckel & Kelly Associates, Interior Architects
Skidmore, Owings & Merrill, Architects
Quaker Oats Company, Clients
Pepper Construction Company, General Contractors
Schmidt Garden & Erikson, Inc., Mechanical Engineers
Robert Glauber, Art Consultant
Judy A. Slagle, Photographer



RUDNICK & WOLFE

An Office Design Incorporates the Light-Filled Atrium Becomes a Dramatic Communicating Stair by Swanke Hayden Connell Architects



Two strong visual elements influenced the design solution for Chicago law firm Rudnick & Wolfe. These included a 15-story atrium at the center core of the building and firm's ever expanding art collection.

To incorporate the light-filled atrium into the design scheme for the 160,000 square feet the firm leased required the cooperation of the building's developer, the client, and the design firm. As an inducement for the client to become an anchor tenant, the developer allowed Rudnick & Wolfe to build a communicating stair inside the atrium. The stairway provided a dramatic focal point from virtually every inside vantage period.

The firm designed the stairway with an eye toward drama and a sensitivity to the base-building architecture. The mirror polished stainless steel and clear glass can be found throughout the building.

The floor plan avoids the corridor configuration common on most full-floor offices. By arranging private offices in U-shaped "pods" around clerical support sta-

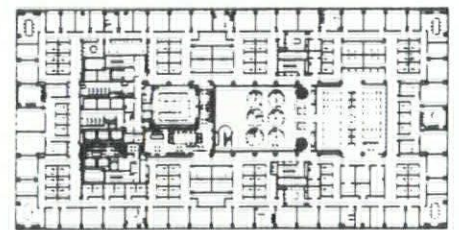
tions and by using the atrium as an element of circulation, traffic is directed away from private offices.

The main reception area also features materials from the base building such as Tinos green marble. Here, the play of natural light from the atrium is reinforced by the light wood, introduces the color palette of the entire space: eggplant, teal and cognac. Almost everywhere, pieces of art are prominently placed. The floor plan developed by the design firm allows for a smooth traffic flow of clients, attorneys, and support staff.

The library is both a focal point from the atrium, as well as an extension of it. A glass wall, which encloses the library was set back from the glazed wall to create an "outdoor" seating area. Standard metal shelving is used for the stacks, while customized wood panels finish off stack ends. Tinos green marble is used again for table tops.

The tile floor in the employee dining room repeats the square patterns of the wood used in the hallways. The dining

room, on one of the lower floors, also takes advantage of the atrium view. The kitchen, adjacent, offers full in-house catering capabilities.



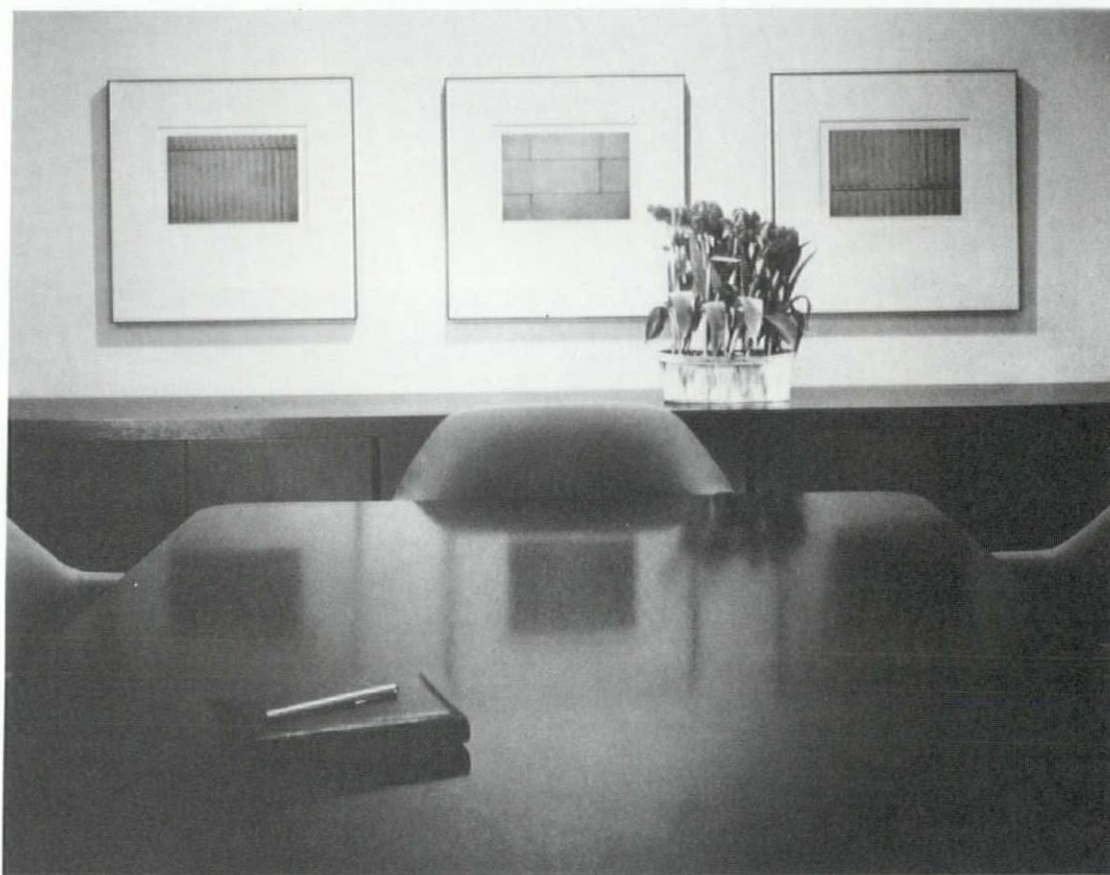
RUDNICK & WOLFE

Chicago, Illinois
Swanke Hayden Connell Architects, Architects
Rudnick & Wolfe, Clients
Red Seal Construction Co., General Contractors
Nayar & Nayar International, Structural Engineers
ESD, Inc., Mechanical Engineers
Jon Miller, Hedrich-Blessing, Photographers



ASHCRAFT & ASHCRAFT

A Color Palette Mirrors Lake Michigan's Changing Hues and Linked to the Rich Juxtaposition of Materials by Swanke Hayden Connell Architects



Ashcraft & Ashcraft, Ltd., one of the most prestigious law firms in the city of Chicago, required a unique approach to the design of their new 13,000-square-foot offices. The firm desired a fresh and contemporary image to address the future as a celebration of the 100-year-old law firm's successful past.

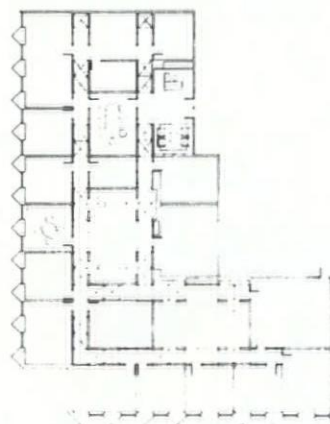
Chicago's Amoco Building was chosen as the new home for Ashcraft & Ashcraft because of its prestigious address and because of its proximity to Lake Michigan. Boatsmen all, the partners were especially attracted to the building's unobstructed views of the lake with its nearby harbours and boat basins.

With the perimeter captured by private offices, a major challenge in the design process was to bring maximum light into the corridors and interior work areas. A well organized pattern of glass and solid partitions was employed, not only to lighten the space, but to break long corridors into interesting rhythms. Rhythm was

heightened by the placement of 2-inch square blocks in a diagonal pattern along the corridor walls. This element not only emphasizes the organization of the total space, it functions as an architectural artform.

Working within extremely tight budget and schedule constraints, the design made use of readily available materials. Doors, for example, are commonly used paint grade glass and wood frames, often found in residential construction. Careful juxtaposition of these elements with more sophisticated materials, such as marble and silk fabric panels, leads to the overall appearance of a highly finished environment.

The color palette for the space was intended to mirror Lake Michigan's constantly changing hues of blue and green and to provide a calming environment for the law firm's staff and clients. White and light grey, the only other colors used, contribute to an overall spatial atmosphere.



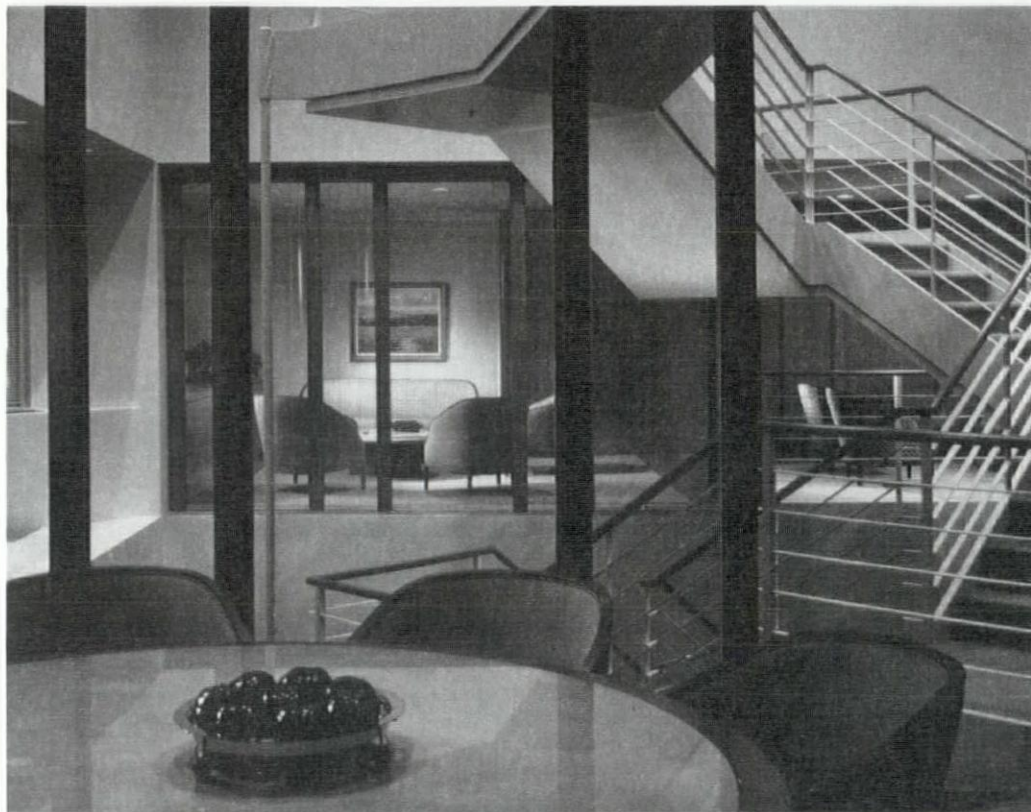
ASHCRAFT & ASHCRAFT, LTD.

Chicago, Illinois
Swanke Hayden Connell Architects, Architects
Ashcraft & Ashcraft, Ltd., Clients
Turner Construction SPD, General Contractors
Cosentini Associates, Mechanical/Electrical Engineers
Bruce Van Inwegen, Photographers



MANUFACTURERS HANOVER TRUST

Classic Viennese Furnishings and Rich Materials Create a Sense of Stability and Quality of the Client by Swanke Hayden Connell Architects



The program for this 56,000-square-foot regional headquarters for a major banking corporation called for maximum flexibility to accommodate a dynamic and rapidly growing office. Special needs included communicating stair, trading floor, boardroom with telecommunications capabilities, computer room and raised-floor telephone equipment rooms on each of three floors.

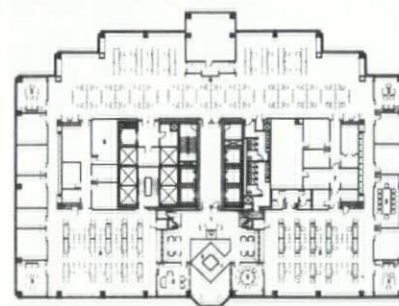
The client desired an understated expression of elegance in the design of this new facility. In implementing corporate strategy to establish a strong presence in the Chicago market, the office had to speak of quality and stability.

To accommodate the need for flexibility, the designers developed one plan which would work for each of three floors. However, because the site occupies the top floors of an elevator bank, significant differences in core arrangements made duplication a challenging exercise. From floor to floor, subtle adjustments in sys-

tems arrangement and office sizes were necessary to maintain visual consistency while accommodating the core.

Because the project was initiated before completion of the building, the designers were able to alter structural conditions to allow for the communicating stair, conceived of as a major element of the space. Suspended from above, the stair is designed to extend downward when the client exercises its option on the next two lower floors. By locating reception areas and conference rooms adjacent to the stairwell, the designers exploit the light and expansiveness of the space.

Classic Viennese furnishings and rich materials create the sense of stability and quality sought by the client. Extensive custom millwork features *anigre* veneer panels with maple frames, which clad the core and walls in all public areas. The restrained color palette is developed to support the client's collection of traditional art.



MANUFACTURERS HANOVER TRUST CO.

Chicago, Illinois
Swanke Hayden Connell Architects, Architects
Manufacturers Hanover Trust Co., Clients
Turner Construction SPD, General Contractors
Cohen-Barreto-Marchertas, Inc., Structural Engineers
Essam Ammar & Associates, Inc., Electrical Engineers
Nick Merrick, Hedrich-Blessing, Photographers



HPD, INCORPORATED

Rotated Geometries, Strong Inside Diagonals Recall the Design of the Building's Exterior by F. I. Torchia Associates



The design for these corporate interiors for a prominent, international engineering firm is based, in plan, on a rotated square within a square in Metrowest—a building designed by Murphy/Jahn in suburban Naperville. These rotated geometries are linked to the corner and balcony spaces by a strong diagonal, which originates from the building's four columns and recalls the design of the exterior where large angled slabs pursue one another around the perimeter facade.

Inside the lobby, engaged granite pilasters support integral light coves establishing an entry sequence. These elements reoccur throughout each of the three floors as vertical slabs marking the principal axes. Bleached maple flooring is contrasted by inset black Andes granite, revealed by stainless steel dividing strips. The slotted coves intersect overhead, emitting indirect light, and set the rhythms for the reception area.

The main reception area features a two position reception desk, with a black lacquered top inlaid with maple and stainless steel strips. Etched glass panels juxtaposed

by stainless steel blade grids frame the custom signage. These elements are repeated at the four circulation crossroads on each floor.

The executive floor combines guest areas, specialized presentation and sales conference rooms and guest office facilities. In the boardroom, an indirectly lit floating slab hovers above the Charles Eames table. Credenzas are of madrone burl and black Andes granite. Vertical madrone burl panels conceal projectors, screens, and other audio visual equipment at either end of the room.

Executive private offices on this floor are developed to reflect individual tastes and working styles. Each palette derives from a major finish or finishes found within the project. These offices are situated in the deep corner spaces and include private balconies. They are characterized by conference tables or lounge conferencing areas which are flanked by transitional seating groupings and terminate in the private area of the office where the desk and workspace are located.

The two operational floors accommodate the open plan engineering studio,

reference libraries, training rooms, and conference rooms. In the engineering studio, the open ceiling exposes the linear grid and structure of the building and is painted in a shadow tone. Layered below this are the building systems and linear strip lighting that contrasts with the diagonal organization of the workstations below. Common areas on the operational floors are anchored by the secretarial workstations, which are organized around the building columns. Strong diagonal links created by the slotted lighting coves and floor finishes extend to the corner office groupings, emphasizing the planning and working relationships throughout the facility.

HPD, INCORPORATED

Chicago, Illinois
F. I. Torchia Associates, Architects
HPD, Incorporated, Clients
J. C. Anderson, Inc., General Contractors
Environmental Systems Design, Mechanical Engineers
Jamie Padgett/Karant + Associates, Photographers



NEAR NORTH TITLE COMPANY

Articulated in Golds and Dark Grays—The Ceiling Is Raised from the Entry and Relates to the Work Area by Skidmore, Owings & Merrill



Near North Title Company, a commercial insurance company, wished to establish a retail presence in its location on the ground floor of a newly renovated building. The design focuses on the relationship between the grand lobby of the building and the 7,000-square-foot space, located immediately off the lobby with a series of windows exposing the space to the lobby traffic.

The reception area is strongly related to the lobby. As the entry occurs off the low-ceiling portion of the lobby, the ceiling is dropped lower than in the rest of the space creating a more intimate space. The stone floor is compatible to the lobby floor coloring of beige, but the checked pattern distinguishes the entry space while reinforcing its symmetry. First seen here, the mahogany wood trim is carried throughout the design.

The major elements of the plan are the reception area, the interior offices, and the main work room, the central space where design was concentrated. An island of work stations floats in the large space of the work room and provides the major vis-

ual focus.

Although not connected with the design of Near North, the lobby is shown here to establish its relationship to the design and to highlight the importance of presenting the identity of the client.

The color scheme is rich in deep golds and dark grays. The carrels are permanent with drywall and mahogany trim. The ceiling is raised from the entry space to the main work area which related to the higher lobby ceiling, making the space feel very much attached to the lobby.

One shot shows the view of the space through one of the windows in the lobby. Four bays provide picture windows into the space. The wood frames around the windows existed prior and were thus used throughout the space. Several elements serve to unify the space visually. The wood trim carries a clerestory line through the space. The specially painted wall of work carrel contributes a clean look. The gray cabinets blend with the gray carpet to act as a neutral base. The wall separating the interior offices from the workspace is etched glass, adding a glow to the main

workroom space. The cut-out squares in the work station panels also serve to open up the space.

The chairs reflect the wood trim. Adding to the visual interest is the granite ledge resting on the painted gold balls. The motif of the small ball is repeated in the light fixtures. These hanging fittings call attention to the work carrels and were specially designed for this space reflecting the many beautiful scones and light fittings which are important to the outer renovation.

NEAR NORTH TITLE CORPORATION

Chicago, Illinois
Skidmore, Owings & Merrill, Architects
Near North Title Corporation, Clients
Ben A. Borenstein & Co., General Contractors
Skidmore, Owings & Merrill, Mechanical Engineers
Nick Merrick, Hedrich-Blessing, Photographers



AMERICAN AIRLINES

Terminal Expansion and Renovation: A Soaring Barrel-Vault Extends the Length of the Two-Finger Concourse by Anthony Belluschi Architects



A soaring barrel vault skylight, extending the length of the principal access route to two finger concourses highlights the expanded and renovated American Airlines Terminal at Chicago's O'Hare International Airport. The dramatic skylight creates visually stimulating public space for airline passengers accustomed to "cattle chute" environments at major airports.

The expanded facility is one of the largest terminals at the world's busiest airport. It includes all required support facilities, such as maintenance shops, crew ready rooms, and baggage handling, as

well as those amenities and concessions necessary for traveler processing, convenience and comfort. Security facilities have been carefully integrated into the overall design.

The building architecture and color scheme provide a neutral, timeless backdrop for the harried, colorful activity typical of large public spaces. A sleek, sophisticated appearance in concourse areas is achieved through the use of easily maintained materials and finishes. The new terminal and its design concept fulfills American Airlines' directive to create a state-of-the-art airport facility consist-

ent with their objective to be at the forefront of the airlines industry.

AMERICAN AIRLINES TERMINAL EXPANSION

Chicago, Illinois

Anthony Belluschi Architects, Ltd., Architects
Ellerbe Becket, Inc., Construction Architects
American Airlines, Inc., Clients
Jones Brothers (Peck/Jones) Construction Corp., General Contractors
Chris P. Stefanos Associates, Inc., Structural Engineers
Environmental Systems Design, Mechanical Engineers
Don DuBroff/The Sadin Group, Photographers



SHEARSON LEHMAN

A Play of Space Begins with a Hallway Corner; Materials Further Develop, Define Spatial Hierarchies by Skidmore, Owings & Merrill



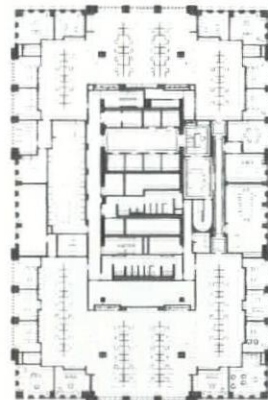
Occupying four floors of 190 South LaSalle Street, the office design responds to both the client's desire for a traditional decor and the designer's effort to utilize the distinct character of the building.

Executive offices occur along the window walls of the 25th floor's perimeter. Secretarial work stations occur within this in parallel fashion. The inner office space near the core is devoted to the reception area and dining room with two conference rooms located in the center of the front window wall. The plan of the offices attempts to work with the subtle articulation of the building facade. The largest offices reflect that articulation.

One organizational feature of the design system is the corner space of the hallway. The enlarged space is lit to serve as a circulation node ensuring a free sense of movement through the plan and avoiding the presentation of a dead-end corridor. To widen the sense of the hallway, the inside wall of the offices consists of framed

windows with a proportionality similar to those of the building's exterior. This is reflected in the dining rooms where the fabric cover of the wall is broken into the same proportionality with trim. Similarly on the 24th floor, the panelization is translated into sanblasted patterned glass, which allows shared light to spill into the reception area and hallway.

Throughout the office a hierarchy is created by the use of materials. Mahogany paneling, wainscott and trim is used in the public areas, the dining rooms, conference rooms, and stairway. Painted wood finish is used throughout the rest of the offices utilizing similar millwork detailing. The internal circulation route of the floor plate is articulated by the use of wood-plank flooring while all other spaces such as private offices and conference rooms are carpeted. Other items such as incandescent lighting, drywall ceilings, fabric wrapped panels, wallpaper and oriental area rugs collectively add to the hierarchical quality of the space.



SHEARSON LEHMAN HUTTON

Chicago, Illinois
 Skidmore, Owings & Merrill, Architects
 Shearson Lehman Hutton, Clients
 Turner Construction Co. SPD, General Contractor
 Skidmore, Owings & Merrill, Mechanical Engineers
 Steven Hall, Hedrich-Blessing, Photographers



SOURCE, INC.

Sophisticated Corporate Imagery Meets Loft-Like Studio Spaces
with Soft and Industrial Counterpoints by Pappageorge/Haymes Ltd.



Designed for a prominent product and packaging design firm, this 14,000-square-foot office takes three top floors in a renovated 16-story vintage Michigan Avenue office building. Consideration for the duality of business versus creative aspects of this company and the ease of communication between floors prompted the architectural solutions.

Sophisticated corporate imagery meets 'loft' like studio space with a common theme of white translucent panels in an in-

dustrial metal frame. Two new stairways of open steel construction provide dramatic counterpoints and lead users and visitors to mystical 'idea rooms' situated beneath skylights thrusting through the roof.

SOURCE INC.

Chicago, Illinois

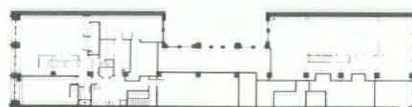
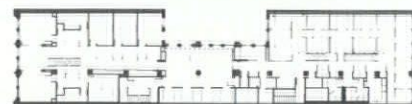
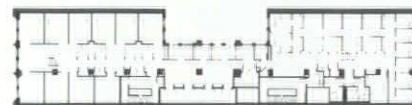
Pappageorge/Haymes, Ltd., Architects

Source, Inc., Clients

TRC Construction, General Contractors

John Marin, Structural Engineers

Don DuBroff, Photographer





BMT DESIGN

A Profusion of Colored and Textured Fragments; Suspended Model Trains Pronounce this Corporate Office by Pappageorge/Haymes Ltd.



Creating an office and studio for the toy industry's pre-eminent designers called for an imagery evocative of the firm's purpose.

First, seen through a seamless glass storefront within the shell of an existing loft are a profusion of differently colored and textured fragments of support offices that establish the theme of the "secret workshop." Visitors encounter spaces connected by a suspended model train and defined by iridescent glass panels and a backlit glass door. The elegance of the partners' conference room, with its orthogonal relationship to the building grid, inviting black leather chairs, and mahogany, ebony, and fabric paneled walls, provides a respite from the prevailing anarchy.

A translucent gate swings into the terrazzo-floored presentation room, where rolling chairs can be pulled up to a

round table beneath a skewed red soffit for game-storming sessions.

The studio's clustered workstations are enclosed by low walls punctured with windows that provide vistas in, out, and through the adjacent partner offices and shop rooms, which feature a full complement of tools and equipment.



BMT DESIGN

Chicago, Illinois
Pappageorge/Haymes Ltd., Architects
Ben A. Borenstein Co., General Contractors
ECD & Associates, Mechanical Engineers
Wayne Cable, Photographers



FOOTE, CONE & BELDING EXECUTIVE SUITES

Walls Hung in Horsehair; Lacquered Workstations; Polished Granite Borders Visually Induce a Feeling of Space by The Landahl Group Inc.



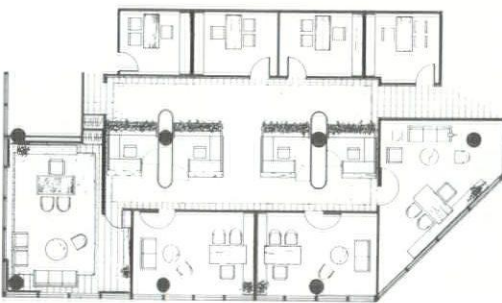
When Foote Cone & Belding, an international advertising agency, realized that their newly completed executive areas for senior management were inappropriate for their needs, the architects were asked to reorganize these areas, to provide adequate offices for out of town executives, and to develop a sophisticated corporate statement.

The "feel" of the original executive offices was dark woodwork, closed in scale, and with confusing circulation patterns and office system layout. The major circulation separating the permanent staff from the visitors was retained. Clerical stations were reorganized around the columns to provide needed storage and to open the limited space.

Acoustical tile ceilings are reclad in drywall with simple air handling details for a more sleek appearance. Polished granite borders delineate the area and re-

late it to the adjacent reception room. Walls are hung in horsehair to provide a cool, sophisticated elegance, while workstations are lacquered to provide sheen and reflectance to visually enlarge the facilities.

By reversing the original color palette and reorganizing areas, a brighter, more open, and smooth flowing work environment for FCB's top executives was achieved.



FOOTE CONE & BELDING EXECUTIVE SUITE RENOVATION

Chicago, Illinois
The Landahl Group, Architects
Ann Uhlenhake, Associate Architect
Foote Cone & Belding, Clients
Walsh Higgins, General Contractors
Oster Woodworking, Consultants
Jon Miller, Hedrich-Blessing,
Photographers



F. H. PRINCE & CO. INC.

Eloquent, Timeless Design Bespeaks Interior Spaces Fully Integrated with Contemporary and Traditional Detailing by The Landahl Group Inc.



A timeless, elegant space to house the offices of the client's three companies — F. H. Prince & Company, Prince Charitable Trusts, and Prince Ventures — is the basis for the new design of this corporate interior.

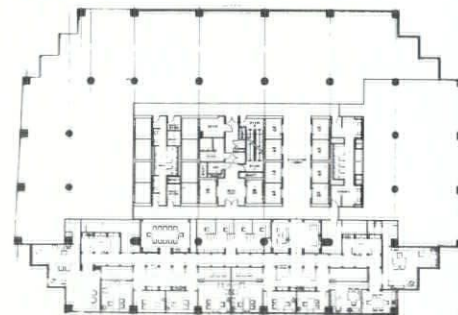
The final design blends classic furniture pieces with traditional finishes to reflect the well-established character of the company. Using strong architectural elements, the space is defined and structured to provide a dramatic, yet functional corporate environment. Personal mementos and art pieces reflecting both the father's and son's distinctive styles serve to punctuate the space.

The initial challenge of the design was how to gracefully configure the long, narrow office space that ran the entire length of one side of the building. Conceivably, a "tunnel" with various office groupings flanking this seemingly eternal pathway could have evolved. However, rather than

trying to foreshorten the space, a final decision was to capitalize on it, using a series of colonnades to create a formal rhythmic passage. The result is a grand hallway giving the illusion of larger, "nobler" space to house this established, prestigious Chicago firm.

Secretarial stations are architecturally integrated into the corridor colonnade to periodically provide spatial relief. The "colonnade" passage serves to divide private offices and their corresponding clerical stations from the conference and support areas opposite. The visitor is "lead" to an executive suite at either end — each a spacious window-lined office and private conference area for father and son.

The result is a formally ordered architecture, evoking a grandeur and elegance appropriate to this well known company.



F. H. PRINCE & CO. INC.

Chicago, Illinois
The Landahl Group, Architects
James K. Snavley, Associate Architect
F. H. Prince & Co. Inc., Clients
Metropolitan Structures, General Contractors
Consentini Associates, Mechanical Engineers
Hedrich-Blessing, Photographers



MERCER MEIDINGER & HANSEN

Reconfigured Spaces in an Old Building; A Fondness for Tradition into which Light Pours in Throughout by The Landahl Group Inc.



Mercer Meidinger & Hansen, an actuarial consulting firm, had previously been housed for 30 years in a 1920's mansion that had been expanded many times. The new facility consolidates all operations into one headquarters facility. The program is complicated, dense, and spread over four floors. Since this was their first new facility in 30 years and since there was a great fondness for the old mansion, emphasis was placed on incorporating references to the old building's charm.

The existing open landscape office system was reconfigured so that sunlight would filter throughout. To keep a personal character in the large open setting, standardized workstations are assembled in "neighborhood" groupings of eight or less. These spaces alternate with enclosed offices to create a series of open and closed areas in similar scale to the old building's multiple additions. Ambient lighting is retrofitted into stations to provide a sense of daylight near the buildings' core. Office doors are recessed to create "portals" with rounded partition ends — a reference to

the round pilasters of the former building.

The warm residential quality of the old building is evoked in the executive tive offices, together for the first time. To achieve this feeling doors are deeply recessed in the center of the office, creating "work" and "lounge" areas. The recesses are functional, containing files, storage, and custom built-in sofas. The neutral color palette throughout the office allowed each senior executive to select his own color and establish the special character of his "room."

Other devices used to strike the balance between old and new include oak thresholds and borders, custom English brown oak and bronze desks, guest restrooms, serving pantry, and incandescent lighting throughout. The arched English brown oak and beveled glass doors suggest the original wood paneled doors, but with a new translucency. In addition, a lounge area has been created, complete with a woodburning fireplace, adjacent to the board of directors room, which recalls the intimate "living room" area of the former environment.



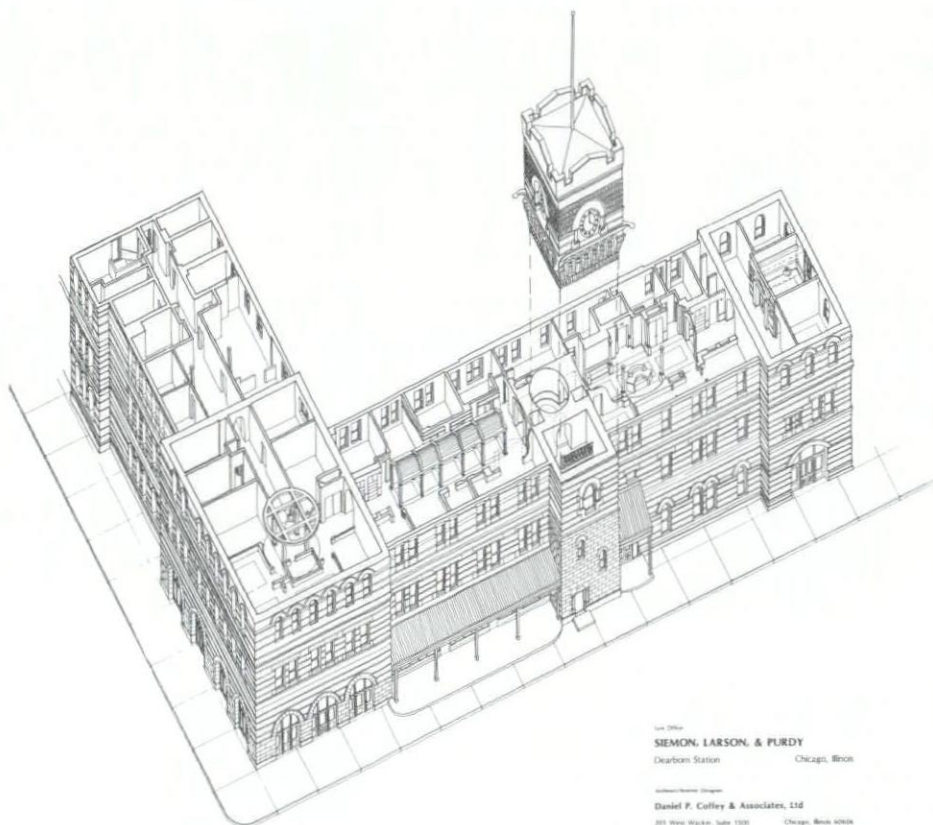
WILLIAM M. MERCER MEIDINGER HANSEN

Deerfield, Illinois
The Landahl Group, Architects
James K. Snavley, Associate Architect
Mercer Meidinger Hansen, Clients
Power Construction, General Contractors
Skidmore, Owings & Merrill,
Structural/Mechanical Engineers
Barbara Karant, Photographer



SIEMON LARSEN & PURDY

A Former Chicago Train Station's Clock Tower Becomes the Interior Focal Point for this Law Office by Daniel P. Coffey & Associates, Inc.



Siemon, Larsen & Purdy, a firm specializing in land-use, planning, real estate, and protection of historic resources, relocated their Chicago offices to the landmark Dearborn Station. The design of the 12,000-square-foot space reflects their respect for the 102 year-old former train terminal and expresses the image of a comfortable, professional, and progressive workplace.

The narrow 290-foot, L-shaped plan is punctuated at midpoint by the monumental clock and stair tower, an identifying symbol for the building and the firm and an interior focal point with its ornamental balustrade, gold-leaf accents, and axial views of Dearborn Street. The architectural character of the office is established by a 170-foot circulation spine along which partner's offices, conference rooms, and libraries are dispersed. The ambience of the former train station is developed along this distinctive track through a sequence of spaces, subtle historic colors, bronze hardware, and natural oak woodwork.

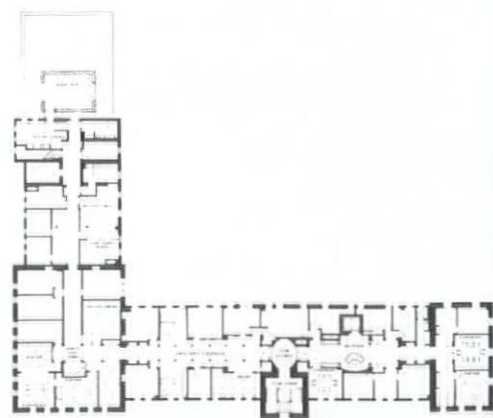
The oak-trimmed reception area, with custom bench seating, reception desk and plaster tiled ceiling, is reminiscent of a turn-of-the-century railway ticket lobby.

To the west of the reception area, a portal leads to partner's offices and the main conference room with an entry facade and 10-foot-high windows which retain their original wood mouldings.

To the east, the elliptical stair vestibule links the reception area to the open office colonnade, a train-shed inspired arcade with a vaulted ceiling and cove-lit side aisles articulated with subtle facades framing library and office entrances.

At the end of the colonnade, an arched opening leads to the north east lobby, the hub of the two wings and a pivotal secondary lobby. Partner's offices, conference area, and the land-use library all radiate from this "roundhouse" point.

The south wing contains kitchen, lounge, roof deck, and central copy, data and file areas designed for employee comfort and efficiency.

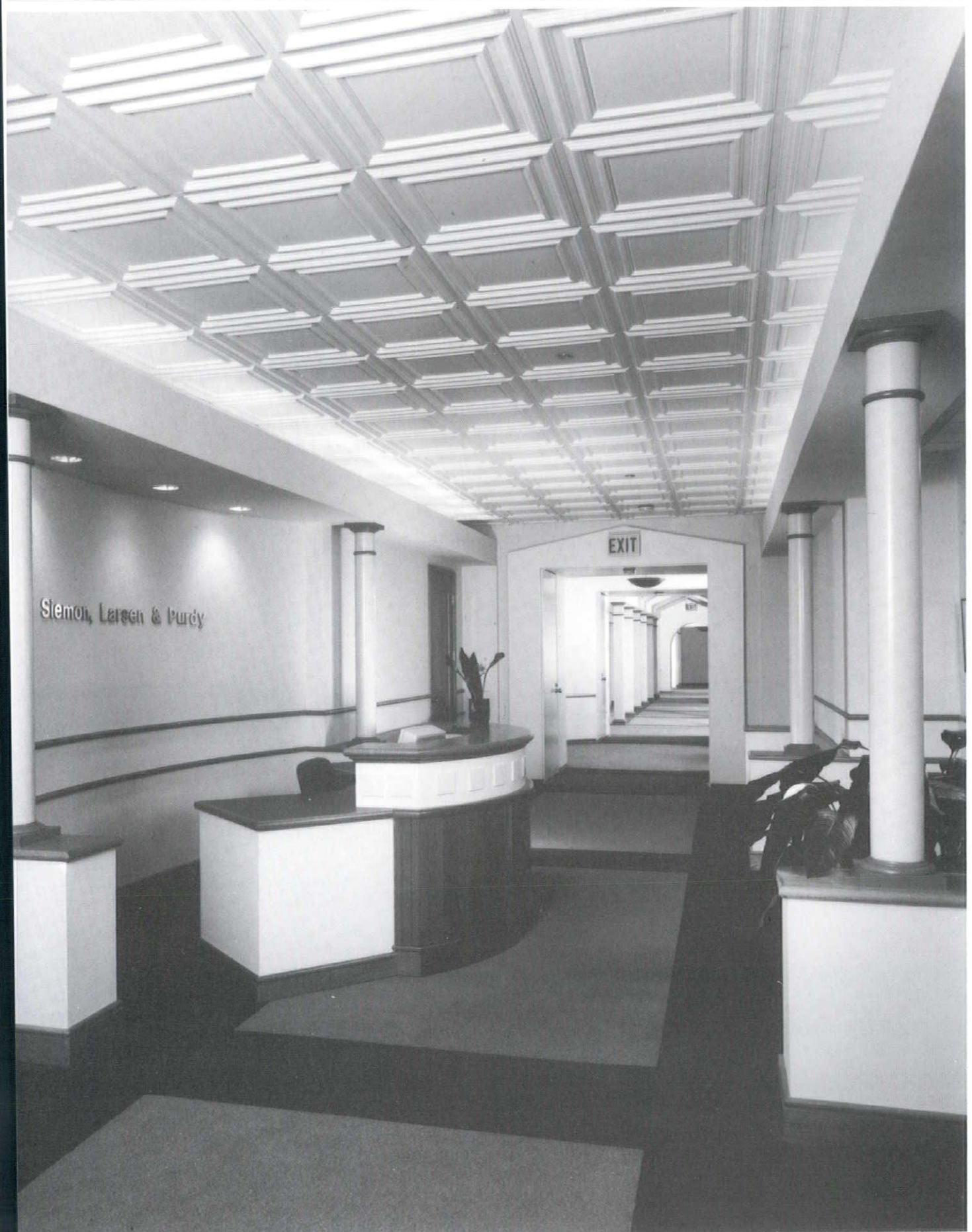


SIEMON LARSEN & PURDY LAW OFFICES

Chicago, Illinois

Daniel P. Coffey & Associates, Ltd., Architects
 Siemon Larsen & Purdy Law Offices, Clients
 LaSalle Construction Corporation, General Contractors

Bob Boettcher, Photographer



NORTHERN TRUST BANK

Logical, Clear, Concise: An Organization of Space and Traffic
Using Inexpensive Materials as High Art by Murphy/Jahn



In the 100-year history of The Northern Trust, the fiscal conservatism, fiduciary responsibility, and respectful number of high net worth clients were the hallmarks of the Bank's image and synonymous with its name.

This image also pertained to the solid, orderly, yet dated looking interiors of the Bank's main offices in their vintage building on LaSalle Street. With this new interior project, the mood was ready for change.

The project started as a simple refurbishing of upholsteries and carpets, but it soon became evident that some functional alterations were due as well.

The executive officers were refurbished with a complete reorganization of customer reception areas, which controlled the flow of the bank's customers.

The major work, however, was created on the sixth floor in the food service area. The bank requested a complete change of environment: a space full of light, clear organization, and simple maintenance.

This was accomplished by a logical and clear organization of space and traffic flow from servery to cashiers to dining area. The materials used were inexpensive products yielding easy maintenance: vinyl ties, vinyl wall covering, plastic laminate, and nylon carpeting. A simple checkerboard pattern on the floors and light articulation of walls with a painted wood lattice created an effective background for a glowing fascia above servery counters. The undulating wave, created of frosted plexiglass, has silk screen recipes of hearty American dishes often served in the cafeteria. A rainbow of colors on the background wall provides a welcoming flow in the midst of neutral gray/white hues of the servery.

In the dining area, specific carpeting was designed, and almost 1,000 seats are provided, broken in smaller areas by bays to avoid the feeling of vastness and institutional impersonality. Etched glass dividers provide for psychological privacy while still keeping space open and airy.



THE NORTHERN TRUST BANK MAIN OFFICES

Chicago, Illinois
Murphy/Jahn, Architects
The Northern Trust Bank, Clients
Bulley & Andrews, General Contractors
CBM Engineers, Structural Engineers
ESD, Inc., Mechanical Engineers
Cini-Little International Inc., Food Service Consultants
Hedrich-Blessing, Photographers



SOCIETY OF ACTUARIES

The Society's Numerous Rare Books and Artifacts Prompt a Sense of Tradition and Dignity to an Office Design by Murphy/Jahn



The world headquarters for The Society of Actuaries is in the possession of numerous historically significant rare books and artifacts concerning actuarial science. It was requested that these acquisitions and testimonials be displayed in a prominent area of the Society's new office space, in a dignified manner suitable to the significance and esteem of this organization.

The mathematics, logic, and statistics associated with actuarial science inspired the geometric and orderly solution of the

gridded wall with alternating openings and panel infills. Perforated beech wood panels are back-lit for a delicate light filter, referencing the Society's "illuminating" qualities, and reflecting the knowledge, inquiry, and forward vision. The display cases are top lit by recessed lighting, accentuating the displayed objects in the manner of elegant museum display.

By using the same modules of perforated panels and glass at the conference room, the reception space visually extends beyond to the board room; thus creating

an anchor space for the rest of the office, and welcoming the wide array of international members through this pensive and cerebral statement at the entry.

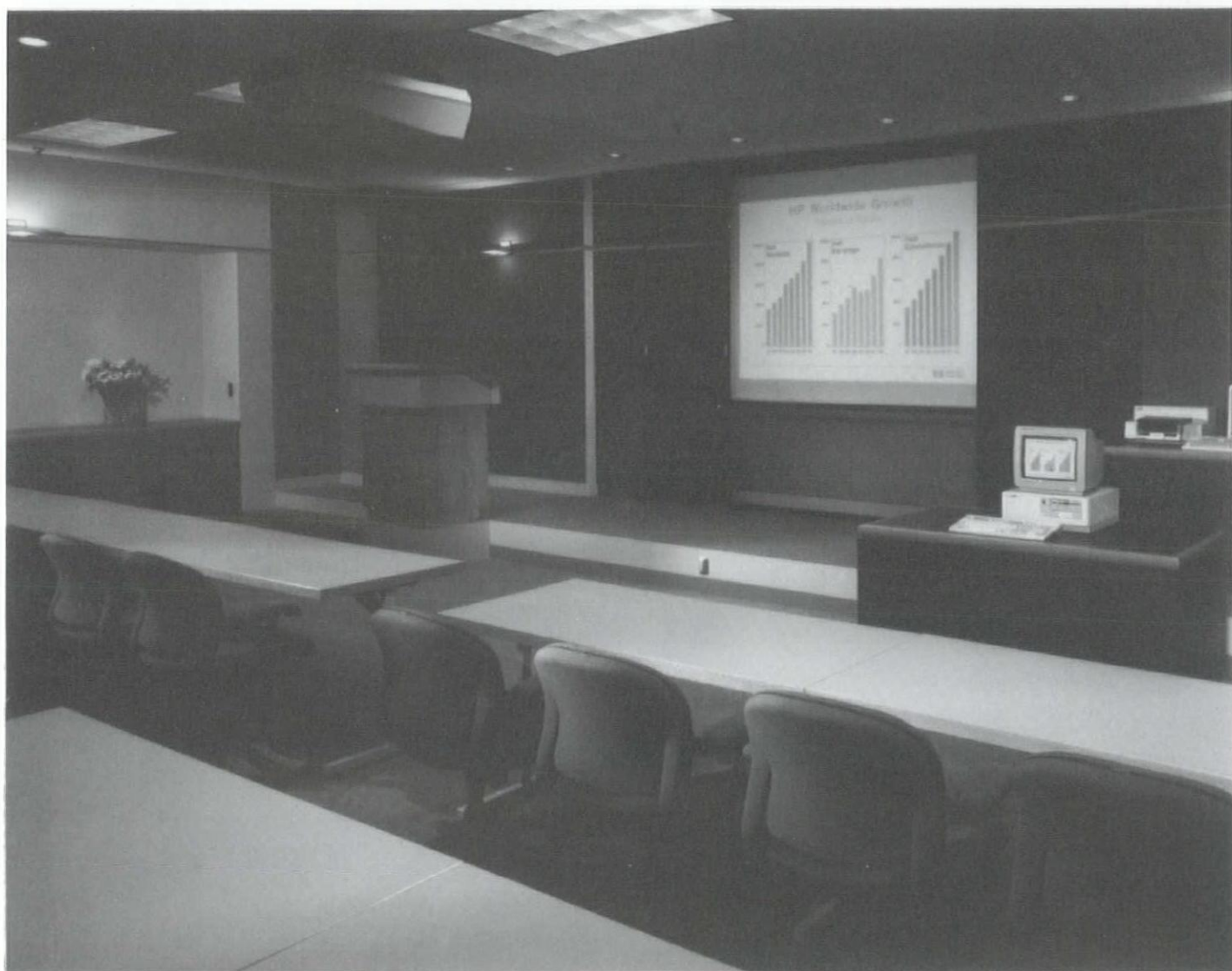
SOCIETY OF ACTUARIES

Schaumburg, Illinois
Murphy/Jahn, Architects
Society of Actuaries, Clients
Pepper Construction Co., General Contractors
Hedrich-Blessing, Photographers



HEWLETT-PACKARD

People in Space—A Design and Corporate Philosophy Embody the Needs of Users, Employees by Architectural Interiors, Inc.



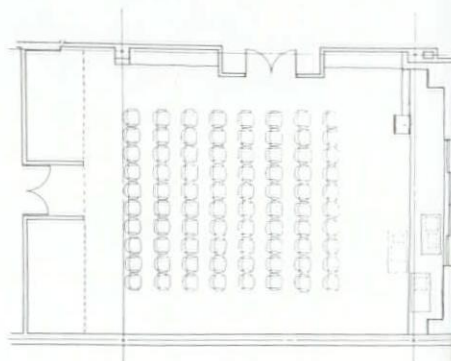
As one of the leaders of the highly competitive computer industry, Hewlett-Packard has a strong design philosophy with regard to facilities that puts the needs of people first.

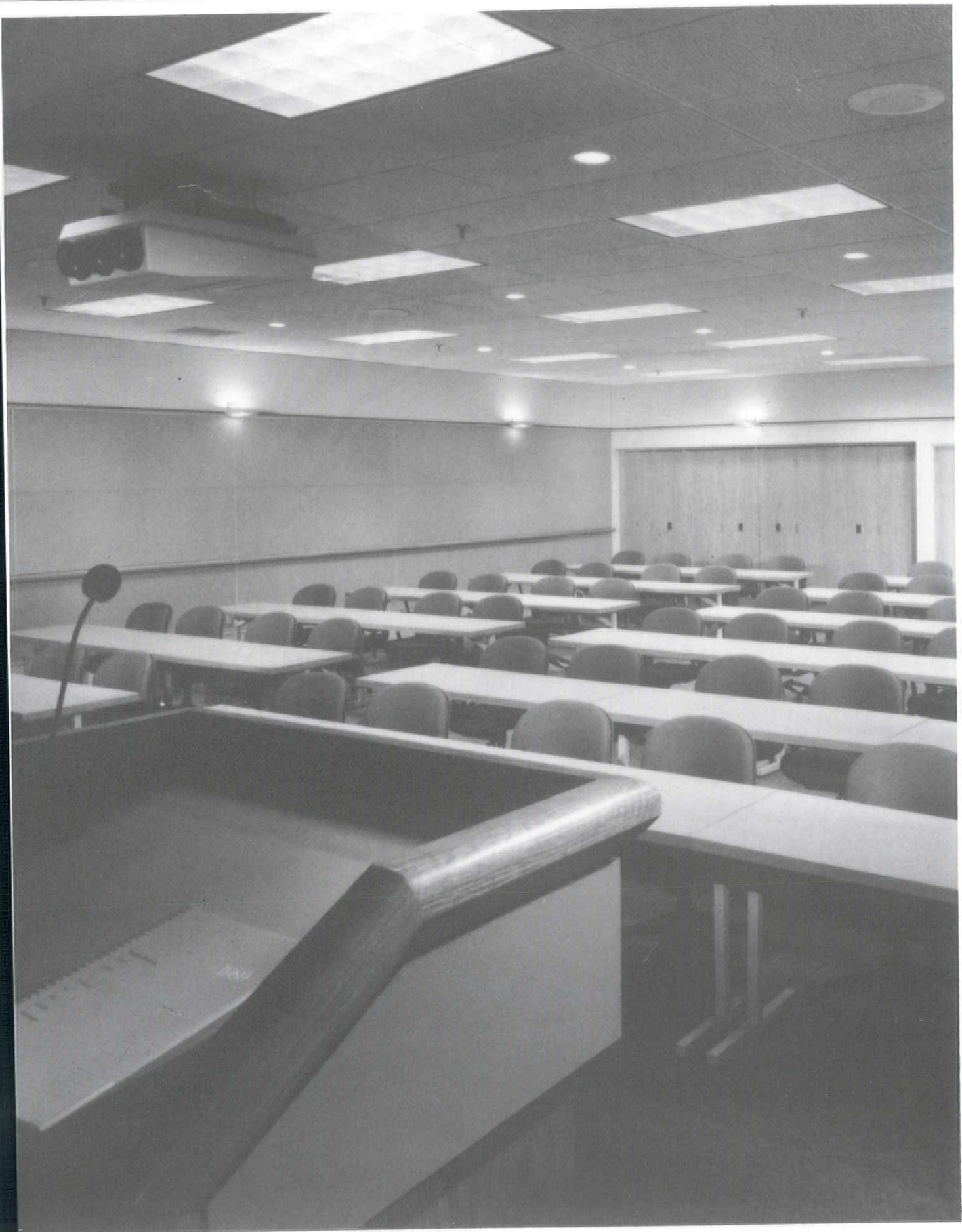
This project, in Rolling Meadows, a suburb of Chicago, called for the renovation of a 100,000-square-foot office facility and the addition of 30,000 square feet to increase the amount of work space. Renovation work at the Naperville training center and the new design of 80,000 square feet in St. Louis followed, stressing

once again that people, to Hewlett Packard, are the most important asset.

HEWLETT PACKARD COMPANY

Naperville, Illinois
Architectural Interiors, Inc., Architects
Hewlett Packard Company, Clients
Turner Construction SPD, General Contractors
A. Epstein and Sons, Inc., Mechanical/Electrical Engineers
Midwest Visual Equipment Company, Consultants
Karant & Associates, Photographers





AMERICAN MEDICAL ASSOCIATION

Elegant Offices Present an Appearance of Crispness; Quality, While Expressing Cost Effective Design by Architectural Interiors, Inc.



The corporate offices of the subsidiary groups of the American Medical Association was an important project that had a six-month duration from start-up to move-in and was completed on schedule and within budget.

One of the prime objectives for the project was to design elegant offices that present a quality appearance, but at the same time were cost effective. Selections of finishes and materials were made with this in mind. A cooperative contractor and an ex-

cellent client made this an exciting and successful effort.

AMERICAN MEDICAL ASSOCIATION SERVICES, INC.

Chicago, Illinois
Architectural Interiors, Inc., Architects
AMA Adisers, Inc., Clients
AMA Insurance, Inc., Clients
AMA Services, Inc., Clients
Nico Construction Co., General Contractors
Cable Studios, Inc., Photographers





ARTHUR J. GALLAGHER & CO.

A Cost-Conscious, Elegant Design is Achieved by Selective Placement of Finely Crafted Materials in Highly Visible Places by Perkins & Will



The client desired to establish a downtown corporate office, separate from its suburban headquarters, to facilitate interaction with its urban clients and to improve convenience to the numerous downtown vendors whose services it uses on a regular basis.

Though challenged by the confines of a limited budget, the client desired a tasteful environment, befitting its long-standing tradition of high-quality service to a diverse array of corporate clients. A rapidly-approaching moving date required that the project be accomplished on an accelerated fast-track schedule.

A cost-conscious and professionally elegant design solution was achieved throughout the 16,000-square-foot office by selective placement of finely crafted materials in areas of high visibility.

In the elevator lobby, an oriental patterned carpet is inlaid with a cherry parquet floor to provide a tasteful welcome mat for arriving visitors. Flanking the lobby, transom-topped glass doors, arranged in a distinctive block pattern, afford unobstructed views of the adjacent reception area at one end and define an alternate employee entrance at the other. Overhead, a recessed ceiling enhances the lobby's dimensions and forms a transition between this formal entry area and the cor-

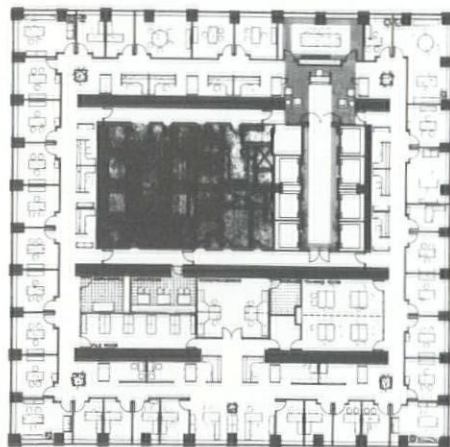
porate atmosphere of the office.

In the main reception area, a large cherry desk with a leather-wrapped transactional ledge creates an elegant first impression, and contemporary forest-green chairs comfortably accommodate waiting guests. Behind the desk, a silk-covered partition wall provides privacy for the company boardroom, accessed through glass doors at either end of the reception area. Custom laminate support station desks, topped with tan leather, handsomely blend with the rich camel carpet of the office.

Recessed doors, flanked by sidelights and topped with clerestory, provide privacy for individual offices and allow natural light to penetrate to the interior work stations of technical and support personnel. Glass is also used to enclose the word-processing area and creates a bright, open atmosphere for performing this task. Along the main corridors, cherry paneled walls are milled with the block grid of the glass doors to provide a consistent theme throughout the space.

At every corner, millwork cabinets function as storage and are inset with glass display cases which house pieces from the company's collection of memorabilia. On top of the partitions, concealed ambient fixtures provide indirect lighting for cor-

ridor and work station areas, and are supplemented by suspended task lighting for individual work.



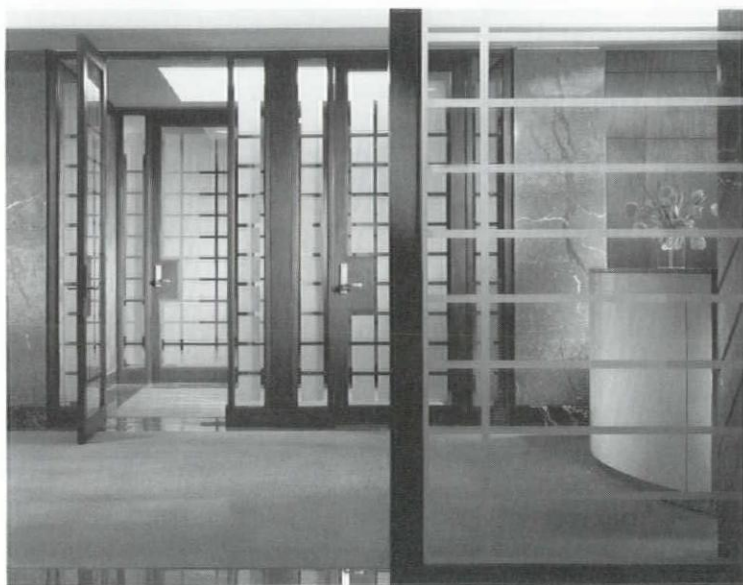
ARTHUR J. GALLAGHER & CO.

Chicago, Illinois
Perkins & Will, Architects
Arthur J. Gallagher & Co., Clients
Associated Building Contractors, General Contractors
Bruce Van Inwegen (Above), Photographer
Sadin Photo Group (Right), Photographer



STOTLER & COMPANY

Custom Mahogany-Framed, Etched Glass Doors, Flanked by Marble Pilasters Lead to Equally Appealing Executive Offices by Perkins & Will



Due to the recent growth in its service base, this financial futures client required expansion of its facilities at the Chicago Board of Trade (CBOT). The client elected to relocate headquarters and executive offices to one-and-a-half floors in a downtown Chicago high-rise while maintaining trading functions at the CBOT.

The office relocation offered an opportunity for the client to re-establish its corporate identity of professional stability and excellent service to its patrons. In addition, the need for state-of-the-art telecommunications that could be linked to the client's CBOT facility was a necessity.

The 52,000-square-foot office is an elegant expression of the client's desire for a tasteful environment which establishes a professional corporate identity and permits a functional work atmosphere. The upscale tone of the space is established from the moment one enters the executive office area on the 24th floor; visitors arrive into the elevator lobby, panelled with dark-stained African mahogany and accented by a solid beige carpet which is framed in two types of marble. Sliding glass doors, etched with a grid pattern, open into a formal reception area featuring a modified commodities quotation machine which is used as an art icon to allude to the High-Tech nature of the financial futures industry.

Custom mahogany-framed, etched

glass doors, flanked by marble pilasters, lead to the executive corridor of the office. The length of this passageway is visually countered by alcoves, which, with their alternating domed and pyramidal recessed ceilings, designate entrances to paired doorways along the corridor.

Located within the executive corridor, the corporate boardroom features a projection screen, a mahogany and marble conference table with leather chairs, and an adjacent dining area. The boardroom's etched glass door provides a privacy screen that permits natural light to penetrate interior areas.

A specialized trading room provides a functional work area and a showplace for clients at one end of the corridor. At the other, a lounge with a spectacular view of the city accommodates client entertaining and informal executive meetings.

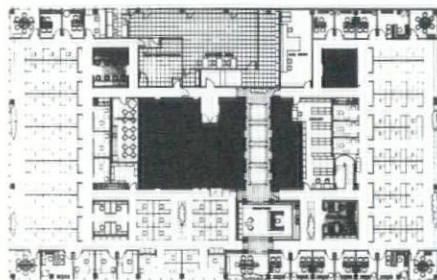
Office doors in this area are etched with kerfs and reminiscent of the glass doors on the executive level. Silver metal cladding flanks the doors to these offices, echoing the richness of the marble used upstairs.

In the main operations area, individual workstations are enclosed by beige-colored panels with transactional surfaces. Custom-designed storage shelves in teal green help to organize the enormous volume of paper work the company produces on a daily basis.

A low-height drywall spine accommodates an extensive conduit and electrical raceway for the company's frequently

changing computer systems. The raceway culminates in a metal-clad organizer column to permit the servicing of computer equipment without disruption to staff members.

By integrating contemporary materials with those of a more traditional palette, the office of Stotler & Company reflects both the company's newly-expanded service offerings and its long-standing reputation as a leader in the financial futures industry.



STOTLER AND COMPANY

Chicago, Illinois
Perkins & Will, Architects
Stotler and Company, Clients
Fleetwood Construction, General Contractors
Perkins & Will, Structural Engineers
Environmental Systems Design, Mechanical Engineers
Source One, Color/Material Consultants
Telecom Consultants Group, Communications Consultants
Hedrich-Blessing, Photographers



FRANKEL & COMPANY

Australian Eucalyptus, Neon Lighting, and Fabric-Wrapped Wall Surfaces Articulate this Marketing Agency's Office by Perkins & Will



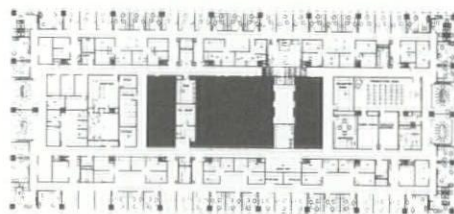
While maintaining a limited budget, this design for a 32,000-square-foot office for Frankel and Company showcases the firm's extensive portfolio and creative energy of this important Chicago advertising agency.

The exciting character of the elevator lobby, which features glass walls illuminated with neon, extends to the reception area where the design of the main desk is expressed as a visual inversion of the lobby's archway. An oriental rug, covering an Australian Eucalyptus floor, creates a warm and inviting atmosphere to welcome clients and guests.

Glass-fronted offices alternating with conventionally enclosed offices permit

staff a feeling of individuality and creativity to be observed from the corridors. Centrally located informal presentation areas are easily accessible to staff and accommodate creative brainstorming.

A multi-purpose room with state-of-the-art audio-visual capabilities for client presentations includes rear-screen projection and slide, darkroom, and graphic capabilities.



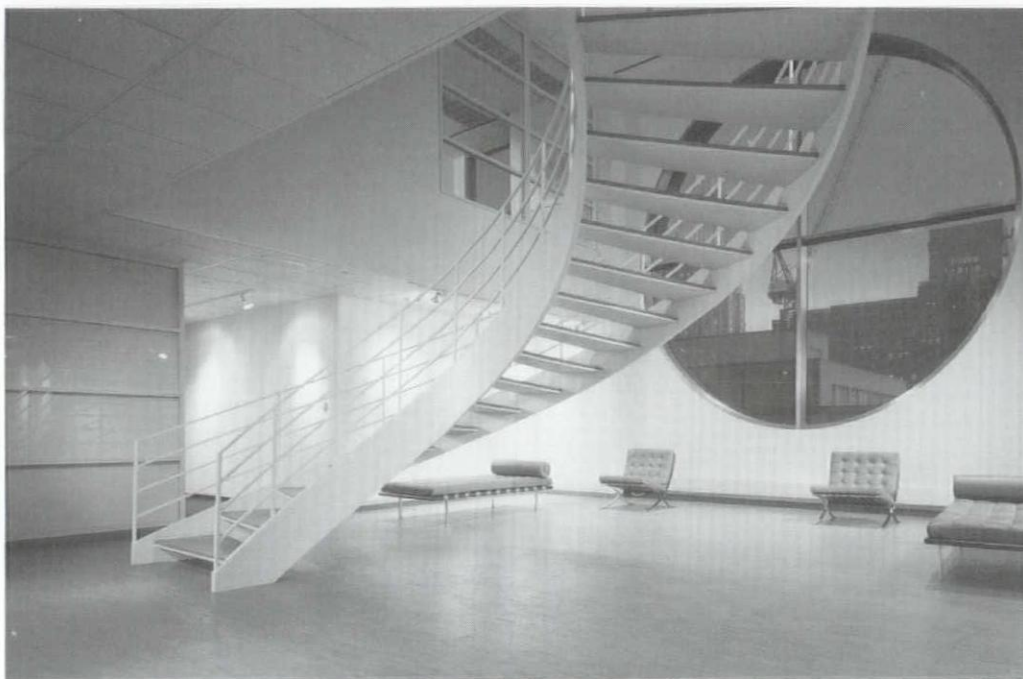
FRANKEL AND COMPANY

Chicago, Illinois
Perkins & Will, Architects
Frankel and Company, Clients
Development Resources, Inc., General
Contractors Cosentini, Inc., Mechanical
Engineers I.S.R., Inc., Audio/Visual Consultants
Romar, Inc., Cabling Consultants
Hedrich-Blessing, Photographers



PERKINS & WILL

The Architects' Corporate Offices Bespeak an Image of the Firm: Stately, Democratic, Energetic, and Innovative by Perkins & Will



Prompted by the need for a functionally efficient and attractive working environment, this office for a Chicago architecture firm reflects the company's new size and new ways of working. The space is both aesthetically and functionally expressive of the firm's multidisciplinary approach to design while reflecting the energy and renewed vitality characteristic of its recent expansion.

It was important to provide an appropriate working environment for production and technical staff and to prevent the studio floors from becoming "seas of workstations." In addition, shared resources had to be easily accessible to all employees. The space had to reflect the firm's philosophy of designing for individual needs, rather than merely making a strong design statement for the firm itself. It was equally important that the design not compete with or influence client work in progress.

The design solution for the 54,000-square-foot space is characterized by understated elegance combined with a contemporary envelope and a neutral color palette to successfully achieve the firm's programmed objectives.

The dynamics of the firm are evident from the moment one enters the elevator lobby which features the firm's corporate logo outlined in a combination of neon and indirect lighting. Acid-etched white

oak floor tiles, stained light gray and accented with dark gray mahogany inlays, complete the simple but elegant entryway.

In the main reception area, a freestanding circular staircase, matched in diameter to the base building oculus window, serves as a sculptural focal point and provides vertical circulation between the three floors. Natural light floods the reception area through a large oculus window, its shape echoed in the curved vaulted ceiling of the elevator vestibule. All three floors are visually accessible to the lobby and permit observation of the company's vitality and energy.

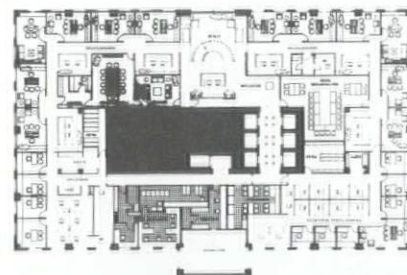
Barcelona chairs and chaise lounges of English saddle-tan leather provide aesthetically unobtrusive seating for guests, while custom-crafted benches with navy upholstery accommodate visitors at satellite reception areas.

The color palette of black, white and gray creates a neutral canvas for displaying the firm's own design portfolio as well as for outside exhibits.

Design democracy is prevalent throughout the space in terms of employee work areas and the distribution of company resources. The firm's studio floors are organized into modular workclusters which accommodate not more than four persons each. The employee workstations align the building perimeter and can be easily modified to accommodate changes in staff or project teams.

The resource library, the staff lunchroom and the company mail and supply rooms are distributed between the three floors and easily accessible to all employees. The building core on each floor is dedicated to drawing storage, files, coffee areas, copy machines and exhibit storage.

The newly designed offices serve not only as a backdrop for showcasing its current work, but also as a reflection of the practice the firm has nurtured since its inception.



PERKINS & WILL CHICAGO OFFICES

Chicago, Illinois
Perkins & Will, Architects
Steinberg & Crane, Inc., General Contractors
Perkins & Will, Structural Engineers
Admiral Heating & Ventilating, Mechanical Engineers
Shamrock Electric, Electrical Engineers
Hedrich-Blessing, Photographers



SCHWINN BICYCLE COMPANY

A Six-Story Loft Accommodates an Open Plan Office to Facilitate Information Exchange and Staff Interaction by Tilton + Lewis Associates



This project for Schwinn Bicycle Company's Corporate Headquarters encompasses the complete renovation of a six-story loft building in a redeveloping area on the Near West Side of Chicago. An adjoining building had been previously demolished and a freestanding elevator/stair tower and glass curtain wall was constructed in its place.

The client's management philosophy and style required an open plan office environment which would be conducive to a more effective exchange of information, and provide a catalyst for better staff interaction. Due to the cacaphony of architectural elements which comprised the original building, it was decided that a free flowing floor plan would provide a more comfortable fit to the building and management philosophy than could be accomplished in a more conventional grid layout.

The open plan workstation layout

weaves in and out of the irregularly spaced timber columns in a "scroll like" form against a backdrop of a full-height curvilinear wall, which is accentuated by a continuous band of colored neon light. The lighting of the space is accomplished with a combination of task/ambient lighting in the custom design furniture highlighting the suspended bicycles and timber construction above, and direct downlighting, from overhead lights tucked in between the timber purlins. The product has become the art in this space, thru the integration of Schwinn's extensive antique bicycle collection displayed throughout the six floors.



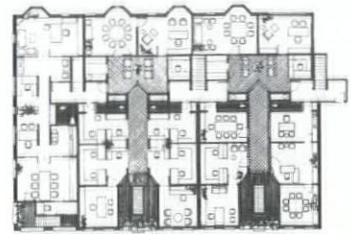
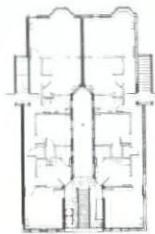
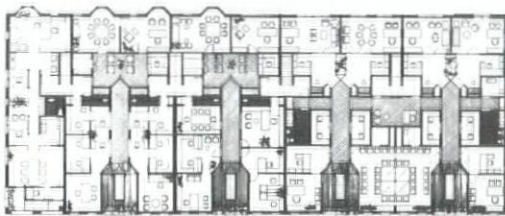
SCHWINN BICYCLE COMPANY

Chicago, Illinois
Tilton + Lewis Associates, Inc., Architects
Schwinn Bicycle Company, Clients
Interior Alterations, Inc., General Contractors
Abatangelo-Hason, Structural Engineers
Schmidt, Garden & Erikson, Inc., Mechanical Engineers
Mitchell B. Kohn, Lighting Consultants
Karant & Associates, Inc., Photographers



MARKET SQUARE

An Adaptive Reuse Interior is at Home with Howard Van Doren Shaw's
Landmark City Center in Lake Forest by Hanno Weber & Associates



This renovation and adaptive reuse of a landmark on the National Historic Register in north suburban Lake Forest converts second-story residential flats above retail stores into office suites.

Originally designed in 1915 by Howard Van Doren Shaw as one of America's first planned shopping centers, Market Square enfronts the Lake Forest railroad station

as a unified grouping of buildings forming a coherent urban room that serves as the civic locus of this suburban Chicago town.

At Market Square, Shaw blended a variety of inherited formal grammars within an urban composition that is anchored by two picturesque, dissimilar towers while accommodating ground floor retail space superimposed by apartments and

some offices.

The phased renovation of the second level, which could not alter any visible external features of the complex nor disrupt the retail activities below, accepted the existing stair and plumbing cores, but capitalized on the light courts that separated the apartments. By enclosing these wells with skylights, they became the new internal circulation for each pair of units.





linking existing back porches to reception spaces off enlarged front stair landings.

The new formal armature, in turn, is supported by finishes and details, such as divided light glazed doors and mouldings that emulate in spirit the original structure and contribute to the conversion of rather comber "shot gun" dwellings into spacious, daylighted work environs. Indirect lighting supplements the constant glow provided by the light wells and enhances the traditional finish materials including

green slate tile and muted color carpet floors and the off-white painted walls and trim which engender a quiet presence and intimately scaled office suites occupied by small corporate enterprises and professionals.

In the resulting private office background setting, the furnishings rely on a combination of built-in mahogany credenzas and free standing antique or contemporary tables, desks and seating which could be selected by the users.

MARKET SQUARE ADAPTIVE OFFICE REUSE

Lake Forest, Illinois

Hanno Weber & Associates, Architects
Howard Van Doren Shaw, Original Architects (1915)

Broadacre Management Company, Clients
Altounian Builders, Inc., General Contractors
Gavlin & Reckers, Structural Engineers
Mid Continent Engineering, Inc., Mechanical Engineers

William Kildow Photography, Photographers



KATTEN, MUCHIN & ZAVIS

Architecture Planes, Freestanding Elements, Lacquer Panels, and Black Granite Walls Create the Tempo of the Space by ISD Incorporated



A modernistic approach was developed to adapt to Katten, Muchin & Zavis' programmatic requirements, as well as to convey the forward thinking attitude of the firm.

At the main entry to the space, architectural planes are freestanding elements that create the tempo of the architectural concept. Lacquer panels, black granite walls, and travertine floors work together to create this planar composition that is applied throughout the space. The public spaces are articulated by paired frameless doors that are recessed from the walls, re-establishing a rhythm of freestanding planes.

Custom millwork aniline-dyed birdseye maple secretarial stations were designed to reflect the planar elements in the space. The elements are further reinforced by the planar freestanding millwork file cabinets that serve as a backdrop to the secretarial stations.

The color and materials used achieve

the client's request for a warm and sophisticated ambience. The white wall tones create a crisp envelope for the warm grey birdseye maple secretarial stations and carpet. The vibrant blue accent walls provide additional punctuation to the space.

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

KATTEN, MUCHIN & ZAVIS

Chicago, Illinois
ISD Incorporated, Interior Architects
Katten, Muchin & Zavis, Clients
IAI of Illinois, General Contractors
ESD, Inc., Mechanical/Electrical Engineers
Nick Merrick, Hedrich-Blessing,
Photographers





THE CHICAGO CORPORATION

Visitors See Through a Tempered Glass Partition to Witness the Dynamics of a Sales/Trading Room by Norman A. Koglin Associates, Ltd.



Included in the expansion space leased by The Chicago Corporation is a vast room with an arched ceiling 27 feet high. The ceiling, installed in the early 1960's, consisted of translucent panels inserted in a metal grid. Lighting is provided by fluorescent lamps above the translucent panels. The room encompassed adequate floor area to accommodate a proposed, 120 person, financial instruments and securities sales/trading facility, and considering the dense occupancy and constant, noisy activity, the high space is acoustically superior and to any similar area with a lower, flat ceiling.

Emphasis on the dark metal ceiling grid was reduced by painting it white. To prevent a visual drift upward into the lighted ceiling, a nine-inch diameter, red bullnose was installed around the perimeter of the room at the base of the ceiling arch.

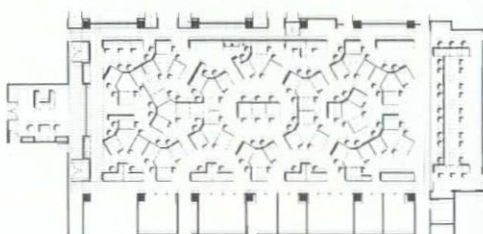
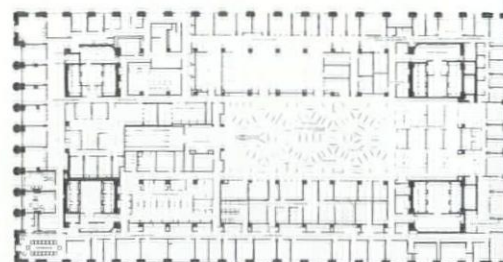
A standard, six-person work station module was custom-designed to become

the basic planning unit for the facility. The design of these interconnecting modules incorporates power and communication cable raceways and space for various modems and OPU's. Module arrangement and the number of modules can vary to enhance synergism within the various product groups.

Chicago Corporation visitors can view, through a tempered glass partition in the Reception Room, the exciting activity that takes place in the Sales/Trading room of this dynamic company.

THE CHICAGO CORPORATION

Chicago, Illinois Norman A. Koglin Associates, Ltd., Architects
The Chicago Corporation, Clients H. B. Barnard Co., General Contractors
Midwest Mechanical, Inc., Mechanical Engineers
James Norris, Photographers





DEAN WITTER FINANCIAL SERVICES

A Four-Story Rotunda in Green Granite and Marble with Limestone Flooring is Offset by Stainless Steel Railings by Lohan Associates



Homart Development retained Lohan Associates to provide the master plan and architectural design of the 600,000-square-foot Sears Consumer Financial Corporation headquarters office building, as well as the interior design of the public areas, including the rotunda, galerias, servery, 750-seat dining area and the executive office areas.

The client's program required consolidating the corporation's various and diverse practices and disciplines into one building in order to improve communications throughout the divisions. The goal was also to convey an image of a unified and growth-oriented company.

The four-story rotunda features polished green granite and marble walls; patterned green granite and limestone in-fill flooring; and, informal seating on a custom, 45-foot circular carpet adjacent to a custom reception desk. These traditional materials are offset by painted and stainless steel railings.

Galerias connect the rotunda with the four office wings. Skylights in each galeria diffuse sunlight over two seating areas and an open staircase. The rotunda materials continue through the galerias with the

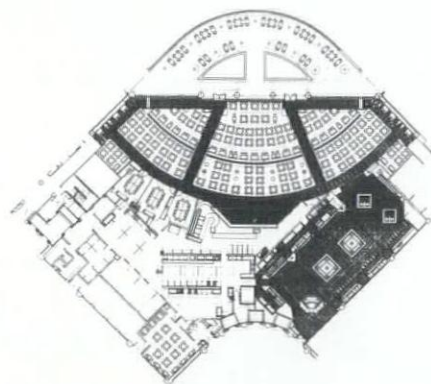
same granite and limestone flooring.

The servery provides a transition point between the rotunda and dining area. Dramatic lighting, bold color, patterned quarry tile flooring and strong geometric shapes in the food serving stations clearly define the servery.

Adjacent to the servery is the dining area, which maintains the informal atmosphere of the servery. The two semi-circular dining levels focus views onto the dining terrace and the retention pond. The seating layout, wood slat ceiling and articulation of the curved back wall reinforce the radial pattern design. Soft lighting and patterned quarry tile flooring set a relaxed mood. The dining terrace extends over the pond and is landscaped with trees and plant gardens. A private dining area and conference dining rooms are located within the food service area.

The executive offices are located on the second floor to take advantage of the views through the trees onto the retention pond. Traditional materials and finishes are featured within the executive area, which includes: office suites for the chairman and president; seven vice presidents' offices; conference rooms and a board room; an

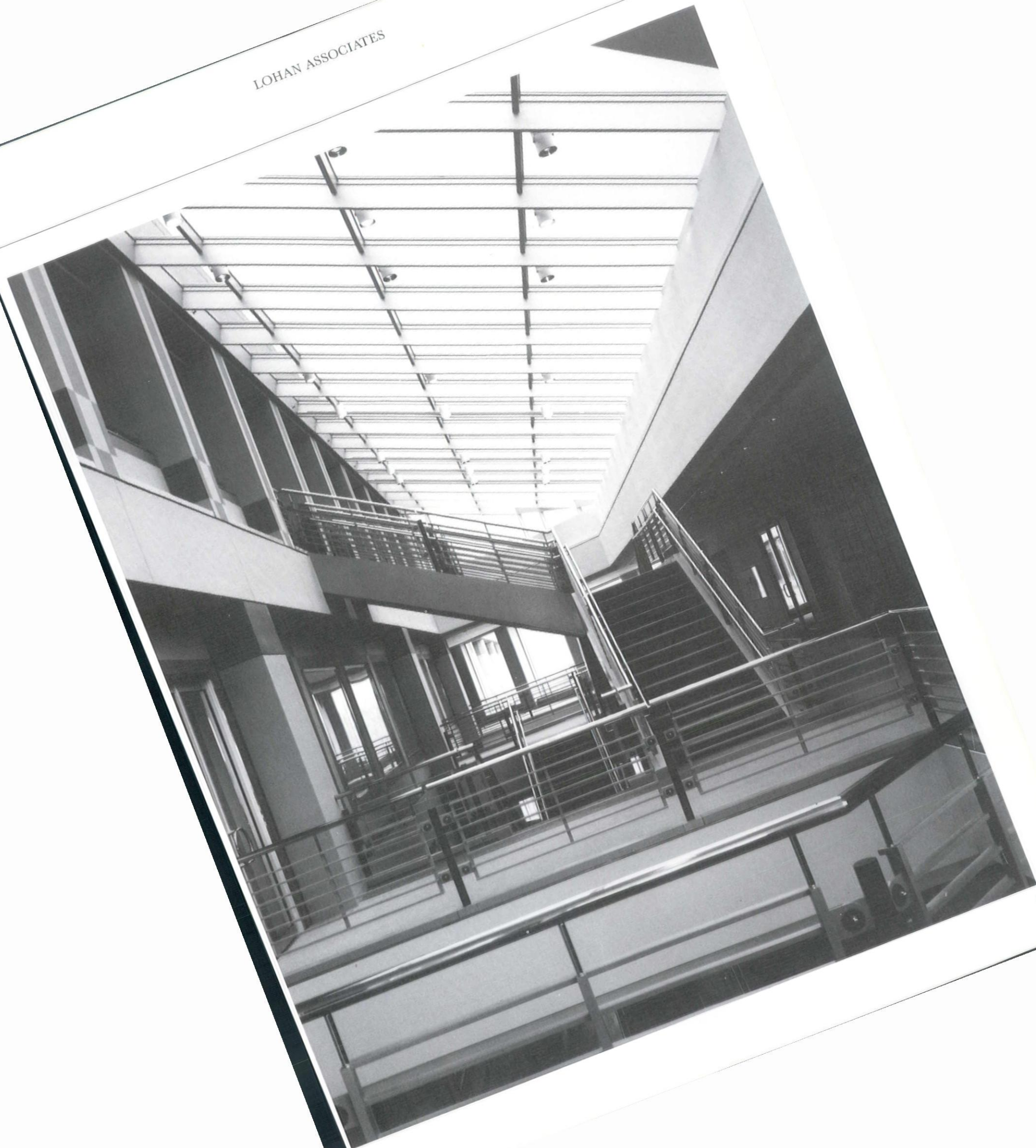
executive dining room and pantry; and secretarial and reception areas.



DEAN WITTER FINANCIAL SERVICES GROUP

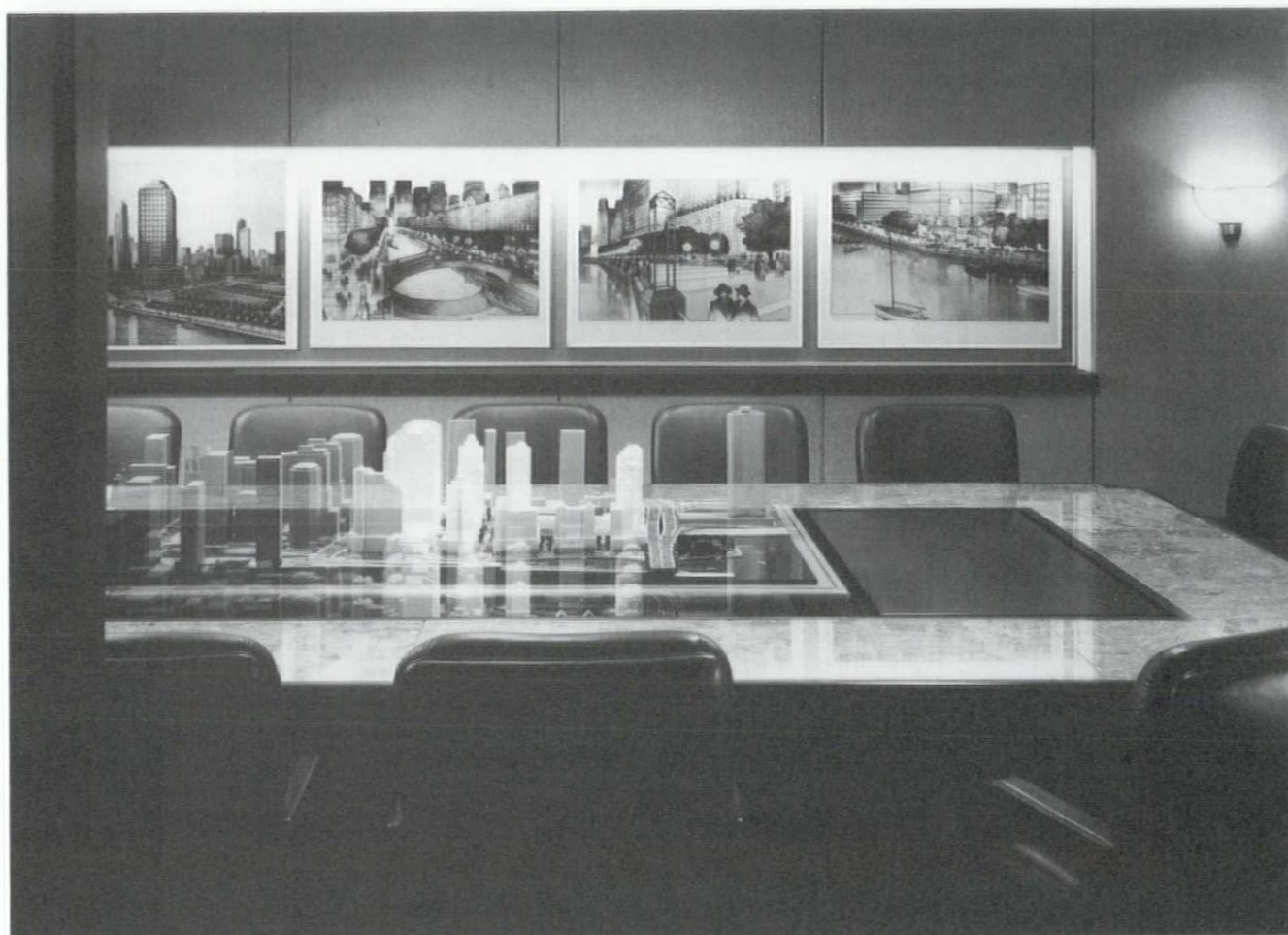
Riverwoods, Illinois
Lohan Associates, Architects
Dean Witter Financial Services Group, Clients
Morse-Diesel, Inc., General Contractors
Jaros, Baum & Bolles, Mechanical Engineers
Nick Merrick, Hedrich-Blessing, Photographers

LOHAN ASSOCIATES



CHICAGO DOCK & CANAL TRUST

A Spacious Interior Environment Highlighted by Panoramic Views
is Balanced by Traditional Colors and Materials by Lohan Associates



The Chicago Dock & Canal Trust, a concern that negotiates the development of large plots of land in Chicago and other cities, required administrative offices in Chicago.

The 3,600-square-foot space was designed in two phases. Phase One consisted of 2,400 square feet of executive and administrative offices, a conference room, and space for support services. Phase Two comprises a 1,200-square-foot marketing center featuring a conference room with state-of-the-art communications equipment. A sophisticated multi-media audio-visual presentation is augmented by a detailed architectural model that rises from the center of the conference table.

The design concept for the project created a spacious interior environment

that highlighted the panoramic view of Chicago Dock & Canal Trust owned land. Secretarial workstations were placed along the exterior window wall to capture the view and to maximize the feeling of interior space. Executive offices line the interior wall and feature cherry wood framed glass walls open to the exterior view.

The cherry wood entry doors are custom designed and incorporate the initials of the Chicago Dock & Canal Trust. Cherry wood is also used for the parquet flooring, paneling, secretarial workstations, and executive furnishings. The filing systems are housed in lacquer finished woodwork of a rich burgundy color, and secretarial workstations are finished with green marble tops that complement the green leather upholstery used.

CHICAGO DOCK & CANAL TRUST

Chicago, Illinois
Lohan Associates, Architects
Chicago Dock & Canal Trust, Clients
Turner Construction Company (SPD), General Contractors
Bilal Engineering Co., Mechanical Engineers
Wyszomirski Co., Electrical Engineers
Imperial Woodworking Co., Millwork
Interior Alterations, General Contractors (Phase II)
Environmental Systems Design, Mechanical Engineers (Phase II)
Ancha Electronics, Inc., A/V Consultants
Northwest Mill & Supply House, Millwork (Phase II)
Imperial Woodworking, Millwork (Phase II)
Nick Merrick, Hedrich-Blessing, Photographers
Abby Sadin, Sadin Photo Group, Photographers



METROPOLIS 1800

An American Bistro and Bar in a Renovated Loft Building Combines Old and New for Timeless Quality by Nagle, Hartray & Associates Ltd.



Metropolis 1800, conceived of as an American Bistro and Bar and restaurant, combines the tradition of fine dining with the arts of preparation, presentation, and service. The design intention for this 120-seat restaurant, located in a renovated loft building on Clybourn Street corridor, is to integrate all aspects of the dining experience.

The "served" and "service" areas are divided by a diagonal wall that is pierced with openings that accommodate function and flow. The main opening, located at the center of the wall unites the kitchen with the seating area, creates a visual relationship between the chef and patrons similar to that of a performer and his audience.

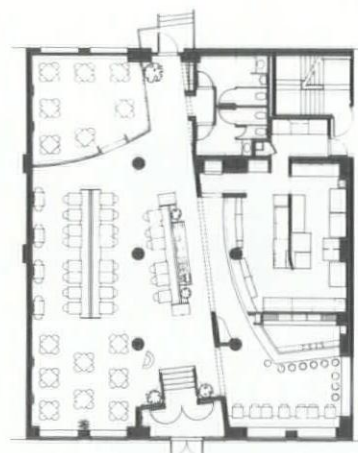
Through the juxtaposition of dissimilar materials and the use of evocative detailing, the restaurant operates on several levels of visual and metaphorical meaning. The combination of intersecting curved and diagonal forms; stainless steel fixtures

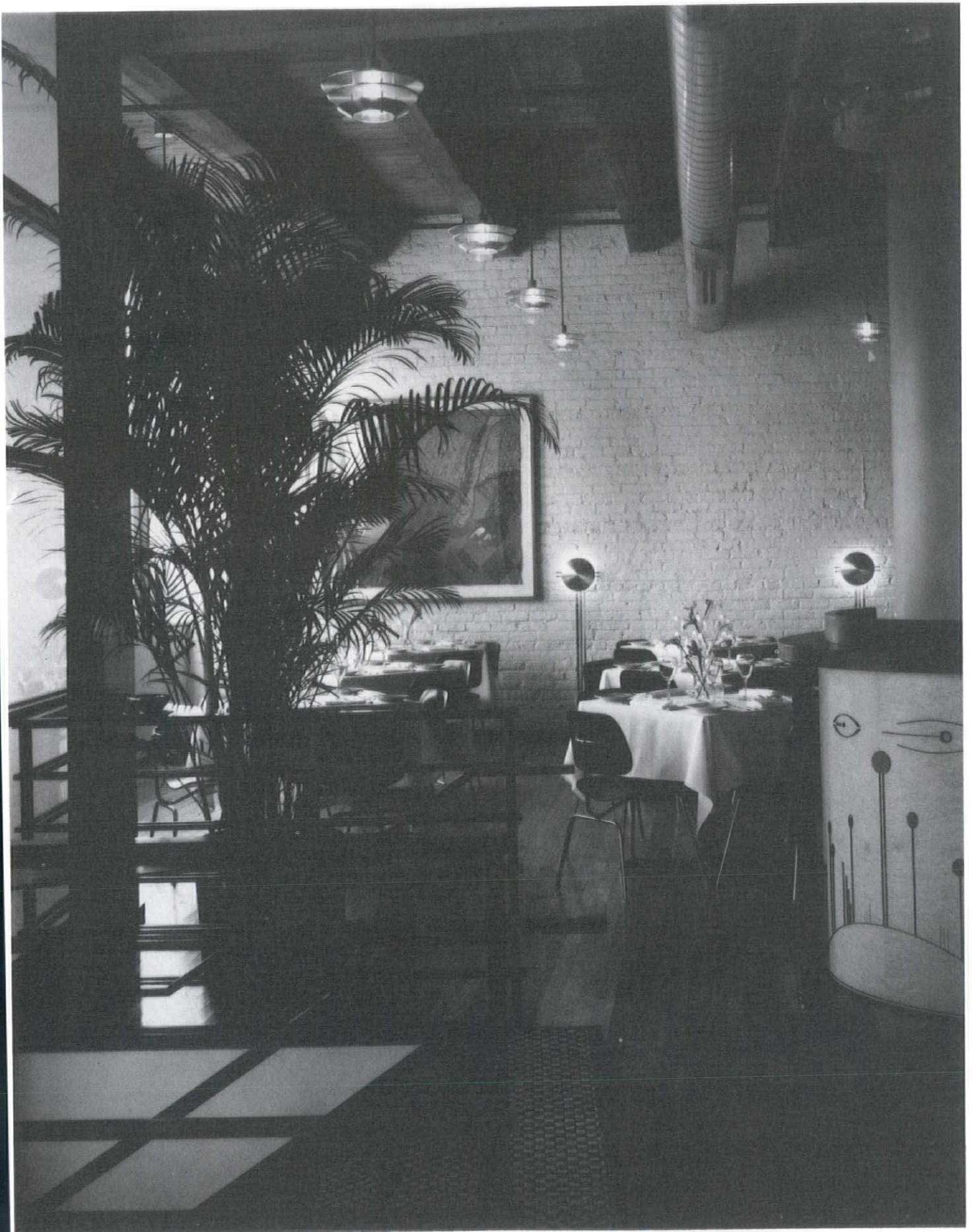
over natural wood floors; black iron curved rails against painted masonry walls; contribute to an awareness of detail and add a deep richness to the dining environment.

The lighting fixtures and furnishings are custom designed in brushed aluminum and complement the "classic modern" furniture. The combination of old and new elements gives a timeless quality to restaurant. Thus, the hallmark of this interior is innovation tempered with classic design.

METROPOLIS 1800 BISTRO AND BAR

Chicago, Illinois
Nagle, Hartray & Associates, Ltd.
Horwitz, Matthews, Inc., General Contractors
Galvin & Recker, Structural Engineers
V. A. Smith Co., Mechanical Engineers
Janows & Associates, Consultants
Donovan Lighting Design, Consultants
Bruce Van Inwegen, Photographers





T. W. BEST

A Whirl of Color—Product Set Off with a Dramatic Palette, Forms, Finishes, and Spatial Volumes by Eva Maddox Associates, Inc.

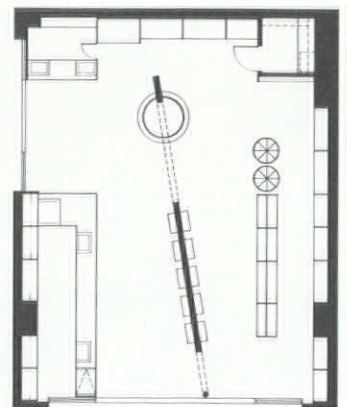


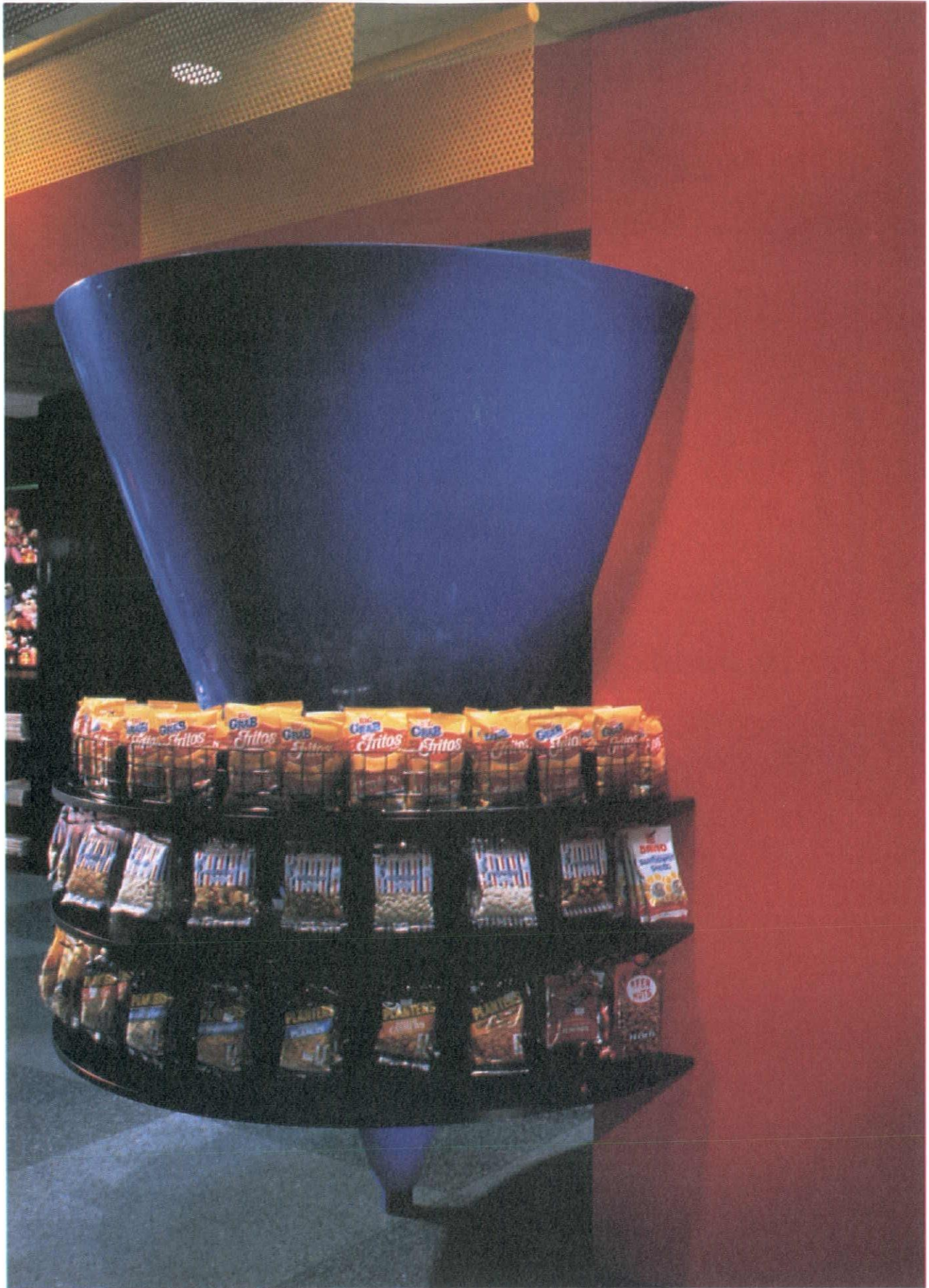
The design challenge for an 1,100 square-foot retail space in a train station was to provide maximum product display area and establish a prototypical image for other store locations. A variety of product types were set off with dramatic colors, forms, finishes, and spatial volumes, taking the traditional newsstand into a new realm of retailing.

The organization of the plan accommodates a high volume of shoppers. The angled placement of the main candy display directs customers into the store and separates traffic and product zones. Ceiling banners and beam elements visually

articulate pathways from each entrance. The architectural framework establishes a modular system with a basic display unit which changes color and finish for each store location.

T. W. BEST/EASTERN LOBBY SHOPS
Chicago, Illinois
Eva Maddox Associates, Inc.
The Levy Organization, Clients
InterOcean Cabinet Co., General Contractors
Jon Miller/Hedrich-Blessing, Photographers





MBANK-AUSTIN

A Feature Wall—Two, Fourteen Foot High Structures—Define Public Areas and Work Spaces and Enhance a Monumental Scale by ISD Incorporated



The client, MBANK—Austin, desired to establish a major retail presence on the city's central avenue which would supplement the services at the main banking facility. The space was to impart a sense of tradition, quality and permanence, while remaining compatible with the building architecture.

The design response was to separate the program into two parts; the banking lobby and areas dedicated to more private functions. The next step was to widen the stair, reverse the runs and add a "feature wall" clad in the granite. The stone wall and columns are authentically proportioned to the Tuscan Order. This wall is the visual terminus of both the stair and the bank.

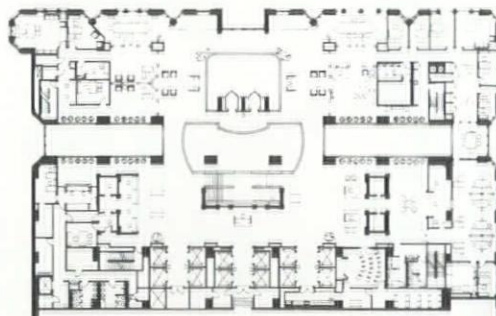
To each side of the "feature wall," two, fourteen-foot-high mahogany clad structures were created to define the public areas and to provide enclosed work space. The overall twenty foot ceiling height was

maintained to enhance the monumental sense of scale.

The second level is composed of two elements; part of a highrise tower and part of a shorter "pavilion" structure. These elements are separated by a glass barrel vault and connected by bridges.

On the pavilion side of level two, a ten-and-one-half-foot mahogany screen was designed to create a sense of privacy, while maintaining the openness provided by the high ceiling. A carpet was designed to emulate the rough texture and color of the granite flooring beyond.

Formal symmetry, the recognition of building materials and details, and the judicious use of space and light combine to reinforce the bank's presence within the building. A regional art collection, consisting of both paintings and sculpture, and select pieces of transitional furniture complete the space.



MBANK — AUSTIN

Austin, Texas
ISD Incorporated, Interior Architects
MBank — Austin, Clients
Faulkner Construction Co., General Contractors
Datum Structures, Structural Engineers
Lockwood Andrews, Mechanical/Electrical Engineers
Nick Merrick, Hedrich-Blessing, Photographers



WINSTON & STRAWN

Traditional Planning and Decorative Elements Transform
Space and Technology and Highlight Components by ISD Incorporated

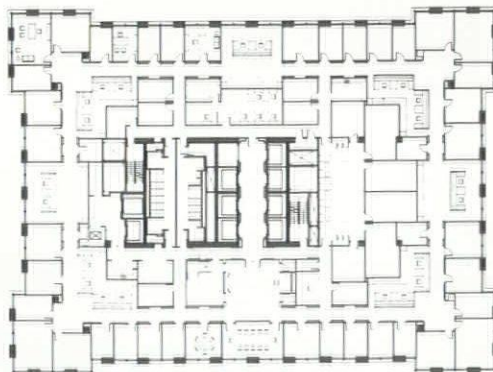


Winston & Strawn occupies the top ten floors of the 35 West Wacker building. Slated to house the building's mechanical systems, the top floor offered 18-foot ceiling height; in that, the designers saw a unique space planning opportunity. The result was an effectively created, dramatic bi-level Main Reception and Conference Center to service the firm for various occasions.

Throughout the firm, traditional planning and decorative elements have been transformed to accommodate the contemporary needs of a growing office in a technological age. Vaulted corridors emphasize circulation areas, warm toned architectural millwork in fine veneers highlights significant components of the space such as attorney and public doors, conference center circulation, and secretarial stations. The architectural ele-

ments are combined with Sheraton and Chippendale furnishings to create a space that is peaceful, elegant and dignified.

The new offices reflect the firm's identity as one of the largest and oldest law firms in Chicago.



WINSTON & STRAWN

Chicago, Illinois
ISD Incorporated, Interior Architects
Winston & Strawn, Clients
LaSalle Construction, General Contractors
ESD, Inc., Mechanical/Electrical Engineers
Nick Merrick, Hedrich-Blessing,
Photographers



FIDELITY INVESTMENTS

A Prominent Corporate Image and Interior; A Mural of the Modern Metropolis Marks This Sophisticated Trading Office by ISD Incorporated



The client required high visibility, consumer orientation and a convenient inviting space for their financial retail center. Customers are to use the center as a comprehensive financial information retrieval source and for actual transactions. Through the use of computers, printed materials and an in-house sales staff, current investment products and services are instantly accessible.

Located on the street level of an office tower in a predominately corporate area, it was necessary for the client to attract customers and establish a strong presence on a heavily traveled street not accustomed to such retail outlets. The designers approached the visibility challenge by commissioning a curving 100 by seven-foot mural of a modern metropolitan skyline highlighting commerce and industry. A stylized piece in sepia tones, the mural illustrates the frantic activity of stock exchange floor and is reminiscent of commercial artwork from the 1930's. Serving as the store's primary sign, the mural is visible from several blocks away without being overpowering. Bordering the bottom of the mural is a winding custom-made electronic tickertape.

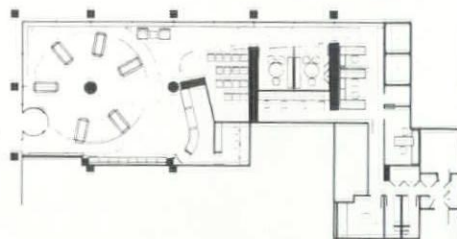
An unusual problem presented itself in the development of the design of the floor of the showroom. The existing slab was six inches below street level and a fill of lightweight concrete topped with Venetian ter-

razzo was proposed to eliminate the need for a step down into the showroom. The added weight of the terrazzo and fill suggested the addition of structural reinforcement to the base building. Unfortunately, as the showroom is located above the active track fan of a major railroad terminus, standard methods of reinforcement were impossible. At the eleventh hour a substitute was made of sleepers and plywood membrane in lieu of concrete fill as a base for the terrazzo, making structural reinforcement unnecessary. The terrazzo floor conceals a sophisticated system of under-floor ducts which route power, telephone lines, and video and computer signals to the display kiosks. This duct system appears as a pair of concentric circular stainless steel bands set six feet apart in the terrazzo floor. Since connections can occur at any point along these bands, multiple arrangements of the display kiosks are possible.

Upon entering the center, a customer is immediately drawn to the center of the lobby encircled by the free-standing information kiosks. From these the customer can choose brochures, make deposits and research financial products. To the rear of the main floor is a customer service desk and direct access telephone to trading floors and stock brokers. Leading down from the lobby are private rooms for closing transactions and individual counseling. There are also larger conference areas

for seminars, training sessions and other meetings.

To satisfy the client's goal to appear as an established financial institution yet one offering modern services, the design team combined a traditional corporate palette with contemporary materials. The vocabulary of finishes include custom-mixed terrazzo, fiddleback, Sapeli veneer with stainless steel inlay and polished black granite columns. The glass walls allow for generous natural light to enter the eastern and southern exposures.



FIDELITY INVESTMENTS

New York, New York
ISD Incorporated, Interior Architects
Fidelity Investments, Clients
Kuhn, Smith & Harris, General Contractors
Lilker Associates, Mechanical/Electrical Engineers
SLAJ, Muralist
Wolfgang Hoyt Photography, Photographer



GARY LEE

Designer/Spacemaker Extraordinaire: The 1990 Chicago Designer of the Year with His Award-Winning Designs and Interiors



Gary Lee, the prominent Chicago furniture designer and principle designer of ISD, Incorporated in Chicago, is honored this year as "1990 Chicago Designer of the Year" by *Metropolitan Review* and The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies.

Mr. Lee is the first recipient of this honor, which has been instituted by *Metropolitan Review* and The Chicago Athenaeum as a way in which to elevate, promote, and encourage a more prominent stature for the design arts in Chicago.

While Chicago is noted as the important world center for architecture, practitioners of industrial design and the related design disciplines of interiors, furniture, objects, and graphics are lesser known and celebrated. "The Chicago Designer of the Year" Award is instituted by the sponsors as a general concern for all the environmental arts and as a platform to expose Chicago's business community and general public to the positive benefits of excellence in design and to the rich rewards of a designed environment.

Mr. Lee is an accomplished designer with an important eye on the aesthetics of interiors and objects in space. He was elected Vice President of ISD Incorporated in 1986, and recently appointed Officer in Charge of the Chicago Office. At

ISD, Mr. Lee has demonstrated his ability to plan and design projects of diverse size, scope, and aesthetic. His talent as a designer has been recognized through the numerous awards he has received for graphics, furniture design, and project installations. He holds a Bachelor of Fine Arts, Interior and Graphic Design from the University of Michigan.

His previous professional experience in working for a major financial corporation, a furniture manufacturer, and a dealer have allowed Mr. Lee an insight into all aspects of the industry. As a Creative Director for Niedermayer Inc., he was responsible for establishing its offspring Contract Furnishing Division. Within a six-month time frame, Mr. Lee brought to fruition a total package — promotional materials, a showroom and furniture. Within the following six months, Mr. Lee initiated a national sales network and established four additional showroom installations across the country.

Since joining ISD in 1982, Mr. Lee has been the senior designer and primary client contact for such major projects as American-National Can, Associates Commercial Corporation, Safety-Kleen Corporation, and Nalco Chemical Company — all new corporate headquarters facilities. He brought to these projects a high level of creativity, as well as stringent management. For example, he over-

saw the design of Nalco Chemical Company's new 423,000-square-foot headquarters building, where he coordinated the design team's efforts with the building architect, engineers, and security, audio-visual, food-service, and telecommunications consultants.

Mr. Lee's professional clients include Katten Muchin & Zavis, Jenner & Block, Hinshaw Culbertson Moelmann Hoban & Fuller, all located in Chicago, and the relocation program for Popham Haik Schnobrich & Kaufman in Minneapolis. An important aspect of his work is his experience in assisting clients, such as Winston & Strawn and Sidley & Austin, analyze their options for relocation in Chicago's real-estate market. Mr. Lee's recent accolades include awards bestowed by the Institute of Business Designers (IBD) and *Interiors* magazine for the corporate office of The Ohio Mattress Company in Cleveland and Popham, Haik, Schnobrich & Kaufman's law offices in Minneapolis; and an American Society of Interior Designers (ASID) and *Interiors* magazine award for the Bright Chair Showroom in Chicago.

Above: Gary Lee. Photograph by Scott O'Brien.

Right: Bright Chair Showroom, New York, by Gary Lee. Photograph by Hedrich-Blessing.



INTERVIEW

Gary Lee on His Work; His Philosophy; His Unique, Important Contributions to Chicago Architecture and Design



The following interview with Gary Lee, conducted by Linda Grogan for Metropolitan Review gives important insight into Mr. Lee's design philosophy; his insight into the realm of design; and his approach to his important interiors and furniture works.

Q Throughout your career you've worn many different hats — designer; end-user; specifier. How have these different roles impacted or influenced your attitudes regarding furniture design?

A I'd say it has given me perspective, an opinion on what furniture needs to be, and as a proprietary designer, what furniture could be.

In my mind (furniture) design must be something that can be interpreted by the architects and designers using the product. Furniture has to be chameleon-like in nature; allowing it to be "dressed" to suit the specific feeling of the project or projects for which it is specified. Some of the furniture that I designed early on was very specific, somewhat regardless of environment. I think what I'm doing now are pieces that are hopefully not lower in profile but more universal in their design and function. Aside from functioning as furniture, they have presence. Many of my earlier designs were more whimsical, but

I think that when I started designing for Neidermeier, the goal was to initiate a program to gain notice; a marketing strategy. When the starting point is to garner attention, you can afford to be more cavalier, more flip, and frankly, it might have even been a little more fun. The satisfaction that I get out of designing furniture today is to still have that dimension or spirit.

Q In that respect, you once said that "function has always been used as an excuse" for uninspired design. Do you believe this still holds true?

A Yes.

Q Have we (the industry) taken any steps to change it? How have you changed it?

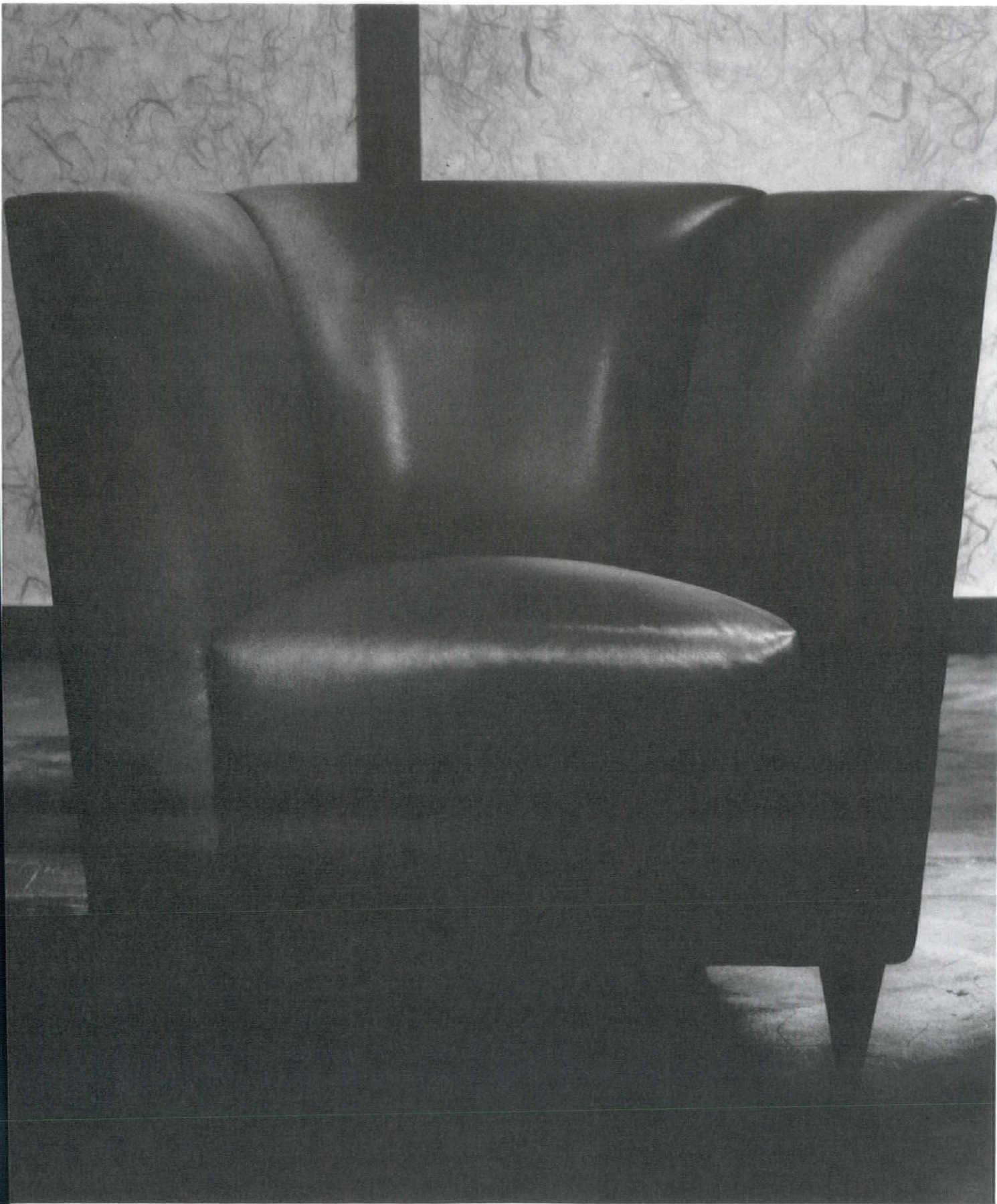
A I haven't ever designed, in the dictionary definition, a functional piece of furniture. I've designed lots of custom stations and millwork that function; but that's a different type of furniture to me. When I design a large chair, sofa or occasional table, the function isn't quite the same as for a task chair or a file cabinet or pieces of a more pedestrian nature.

Q Looking towards the 90s, besides function, what other kind of variables do you believe the design industry must further investigate?

A In my earlier work, the focus was on the piece, regardless of how it was to be made or regardless of cost. During the more recent past, I've been impressed by what we were able to achieve from a value and price standpoint. I don't believe that good design has to be expensive. And, I believe that the approach I take is mindful of the capabilities of each manufacturer; but I more conscientiously design for better value. In the case of Bright Chair and Neidermeier, the furniture has actually affected the images or perception of those companies. For Neidermaier, we created an image in the form of furniture that they really never had before; and we almost did too good a job in creating an image known as a fairly high end and very customized kind of product, which is more fairly high end and very customized kind of product, which is more difficult to sell in today's mass market. Now, what I am more mindful of is the goal to take an image and build on that, which is a little risky. But this provides the opportunity to garner a great deal of activity and emotion

Above: Bright Chair Showroom, Chicago, by Gary Lee.

Photograph by Hedrich-Blessing. Right: "Flight Chair" by Gary Lee for Bright Chair.



on the manufacturer's part; actually giving them a second face or another dimension, as a company.

Q What kind of client direction do you look for?

A For the showrooms, aside from the constraints—budget, timetables—the clients' perception of themselves in the market. In the case of Bright Chair, we had some very confrontational discussions about how they felt they were perceived and basically just took it and ran with it. In terms of the furniture (design), they gave me *carte blanche* and said we trust your opinions as a designer and trust your assessment as someone who knows the market. What I had described to the client with a cocktail napkin sketch in New York and what I presented in terms of drawings and what actually was built, were three different things. It was a very dynamic interactionary kind of process.

Q If you were doing that for a client who had commissioned you to do a singular piece (of furniture), does this same kind of activity take place?

A Same thing. It really depends on how clear their directive is and how clear my response is.

Q How do you help them formulate their direction?

A You ask them, obviously, a series of very pragmatic questions about what they feel they need to achieve and what kinds of things they are interested in doing. You assess mentally where their products are strong suited and where they're weak; and if they were to benefit from new product development, where that would be.

Q It appears to be an increasingly accepted practice for a manufacturer to collaborate with an architect or interior designer to design pieces or lines. What accounts for this trend?

A The reason that we are asked for this input is that our designers day-to-day involvement as practitioners in architecture and interior architecture gives them first-hand ability to assess what we need in the market. I think, regardless of the flavor of the architect or the designer, the reasoning is still valid. My personal objective is to expand the list of designers or architects with whom manufacturers do business in this way. I think that the manufacturer needs to be able to take advantage of a number of different opinions and approaches today for the total vitality of their product line.

Q What motivates and inspires your design?

A When I started designing for Neidermeier which then had a more retail and visual merchandising orientation, a lot of what we focused on was really influenced by how I look at furniture design. But fur-

niture, just like clothing, and like style, must say more than you can sit on it or write on it. I think that furniture doesn't have to be boring to be functional. It doesn't have to be flamboyant to be stylish. Design is not something that has to be so specific that you only do it one way or you don't do it. To me, a symbol of good design is being able to take a chair and create its own personality in each space and context in which it's used. It shouldn't be limiting. Joe D'Urso, whom I respect as a furniture designer, said he wanted to do a new line that his friends could afford to buy. That has a lot of merit to me and I would borrow from that; I'm interested in that. I am also very interested in what Philippe Starck is doing. His furniture is so interesting in terms of what is crystallizing in design that you can't help but be attracted to it. Really, the work that I've done in the last two or three years has been more of an interpretation or revival of pieces from much older periods. A lot of it has been interpretations of a lot of the great European European salons; reinterpreting and updating the style so they're not quite as liberal.



Q When you design a piece, what stimulates you? Is it color, texture, line suggestion?

A I think its form. What I like about designing furniture is that it affords me the opportunity to design one thing that I'm in total control of. It's an item rather than a total space. I enjoy designing spaces, obviously, but designing a chair gives you a very nice sense of accomplishment. This is what people recognize as useful, hopefully contributing to a bigger picture.

Q In terms of furniture as an art form...

A I think you have to be very careful about that. I got hung up in the beginning trying to design one-of-a-kind, limited edition pieces for galleries when it was trendy to have furniture as art. But if you go into any of those galleries now, I think you can see where that has ended by being a tangent rather than the kind of in-

fluence it could have been. I still very much enjoy doing it as an artist but I see it as a different discipline. I guess maybe that's just my own maturity coming out. But the real challenge is in designing something that people can use and enjoy over a period of time.

Q One thing that strikes me about the discussion of designing furniture as opposed to designing spaces is that the furniture designer feel very comfortable with words such as innovative or trendy, terms we avoid in describing architecture or design.

A Design is something that is innovative over a period of time. Trendy means its something that's more temporal. You have to talk in terms of degree, since there is nothing really new. A lot of the most successful, beautiful furniture design to me is an interpretation or a revisit to an old issue. I think some of the most beautiful pieces of classic furniture are just that. They are interpretations of very, very old studies.

Q What would be the best possible of all situations for you? In designing a line or a singular commission, what is it that is going to make you the happiest?

A I hope to be in a state of constant development for a product that is not driven by market deadlines. It would really make me very happy to be able to do that. I'm also interested in designing furniture that has a broader appeal. That does not necessarily mean that it has to generate more sales volume, or be mass produced.

Q During the past ten years, no matter what else you've been doing, you've always been involved in furniture design, and as is frequently true for many architects, do you believe that there is a peak professional period you will or have achieved?

A Since I have designed furniture almost every year since I first started professional service, I guess it's a need on my part to express myself in a creative, singular fashion. I think that will continue whether I find the vehicles through ISD or to market them in other ways. It gives me a great deal of satisfaction. That I am still a practitioner and designer of record is really very important to my own perception of myself. I think too that it is important to our staff to know that I am an independent designer in addition to being an administrator, marketer and all of that. It's nice doing something that other people find interesting.

Above: "Tai Chair" by Gary Lee for Helikon.
Right: "Drapeau Chair" (background) and
"Fretwork Table" (middle ground) for Neidermeier.



UNITED STATES

LOS ANGELES, CALIFORNIA

The Museum of Contemporary Art 250 South Grand Avenue at California Plaza; 213/621-2766 "Floorworks," through February 18. "Blueprints for Modern Living: History and Legacy of the Case Study Houses," through February 18. "Selections from the Beatrice and Philip Gersh Collections," through March 11. "Constructing History: A Focus on MOCAS Permanent Collection," through March 4.

Los Angeles County Museum of Art 5905 Wilshire Boulevard; 213/857-6211 "Romance of the Taj Mahal," through March 11. "The Colorful Realm of Jakuchu and Jakuen: Paintings from the Museum and Other American Collections," through February 18. "One the Art of Fixing a Shadow: 150 Years of Photography," through February 25. "Francis Bacon Retrospective," February 11 through April 29. "Helen Frankenthaler: A Paintings Retrospective," February 11 through April 22.

Los Angeles Municipal Art Gallery 4804 Hollywood Boulevard

The Museum of Contemporary Art 250 South Grand Avenue, California Plaza; 213/621-2766 Marcel Broodthaers," through October 22.

MALIBU, CALIFORNIA

The J. Paul Getty Museum 17985 Pacific Coast Highway; 213/459-7611 "Experimental Photography: The New Subjectivity," through March 4. "Renaissance and Mannerist Drawings in Northern Europe," through March 25. "The Art of the Written Word: Calligraphy in Medieval and Renaissance Illuminated Manuscripts," through April 1. Chalcolithic Cyprus," February 22 through April 11.

DENVER, COLORADO

Denver Art Museum 100 West 14th Avenue Parkway; 303/575-2793 "The West Explored: The Gerald Peters Collection of Western

American Art," through September 24. "Frontier America: Art and Treasures from Buffalo Bill Historical Center," February 3 through April 1. "Contemporary Chinese Ceramics from Taiwan," January 13 through May 27. "From the Loom," February 24 through May 27.

CHICAGO, ILLINOIS

American Center for Design 223 East Ontario Street; 312/787-2018 Computers and Design: (Quality issues: Color, January 16) (Getting the Most from Your Service Bureau, February 13) (The 100 Show: A Case Study, March 13).

The Art Institute of Chicago Michigan at Adams Street; 312/443-3600 "Ellsworth Kelly," Continuing. "European Textile Masterpieces from Coptic Times through the 19th-Century," through January 22. "Yoruba: NineCenturies of African Art and Thought," February 10 through April 1. "Designed by the Yart: 20th-Century Pattern Repeats," February 28 through June 25. "What's New: Mexico City," March 10 through June 3.

The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies 333 West Wacker Drive; 312/829-9650 "Italian Rationalism," through January 31. "AIAS Student Projects," February 5 through 10. "Architecture You Can Eat," February 12 through 16. "Eliel Saarinen and Finnish/American Architects," February 20 through March 30.

The Chicago Historical Society Clark Street at North Avenue; 312/642-4600 "The Chicago Street, 1860-2000," continuing. "Pioneers of Public Health: Chicago's Visiting Nurses," through February 26. "Teco: Art Pottery of the Prairie School," through February 18. "The Proper Lady: Fashion and Etiquette in the 1880s," through February 11.

The Chicago Public Library Cultural Center 78 East Washington Street; 312/346-3278 "Waves and Plagues: The Art of Masami Teraoka," through January 27. "Francois Robert: Photographs from China," through January 27. "Costal Images: Photographs

by Shelley Scheider," through March 3. "William Dawson: Retrospective," January 27 through April 7.

INDIANAPOLIS, INDIANA

Indianapolis Museum of Art 1200 West 38th Street; 317/923-1331 "Passion," through March 18. "Symphony in Color," March 27 through April 15.

BALTIMORE, MARYLAND

The Baltimore Museum of Art Art Museum Drive; 303/396-7101 "Toys in the Attic: Antique Playthings from the Lawrence Scripps Wilkinson collection/The Detroit Historical Museum," through January 28. "Baltimore Album Quilts," through March 18. "Objects of Bright Pride: Northwest Coast Indian Art from the American Museum of Natural History," through February 4. "Drawing Now: Ellen Phelan," through February 18. "Roland Freeman: The Arabbers of Baltimore," through March 11. Coast to Coast: A Women of Color National Artist's Book Project," January 21 through March 11. "Maryland Invitational 1990," February 18 through April 15. "First Impressions: Early Prints by Forty-Six Contemporary Artists," February 27 through April 22. "BMA Collects: Surrealist Drawings," February 27 through April 29.

The Walters Art Gallery 600 North Charles Street; 301/547-9000 "Papal Splendor: Sistine Chapel and Other Treasures from the Vatican," through January 7. "Japanese Enamels from the Fisher Collection," through January 21.

BOSTON, MASSACHUSETTS

Museum of Fine Arts 465 Huntington Avenue; 617/267-9300 "New American Furniture," through March 11. "Monet in the '90s: The Series Paintings," February 7 through April 29. "Weston's Westons: Portraits and Nudes," through March 4.

MINNEAPOLIS, MINNESOTA

Walker Art Center Vineland Place; 612/375-7600 "Architecture Tomorrow: Domestic Arrangements," through February 11. "Graphic Design in America: A Visual Language History," through January 21. "Jasper Johns: Printed Symbols," February 18 through May 13.

Minnesota Museum of Art Saint Peter at Kellogg; 612/292-4355 "The Silent Language of Dress," through June 3. "The American Landscape," through February 4.

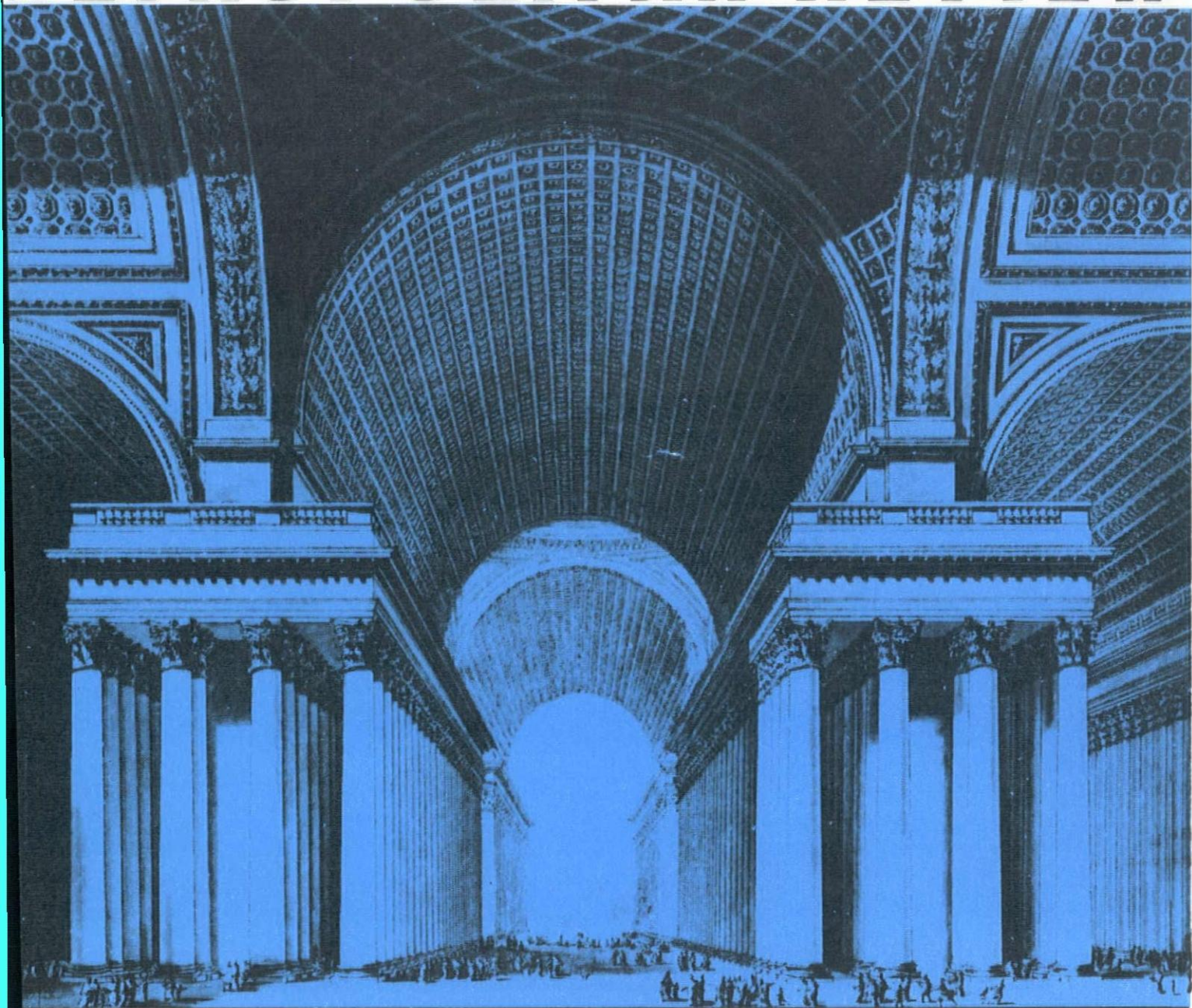
NEW YORK, NEW YORK

American Craft Museum 40 West 53rd Street; 212/956-3535 "The Wooden Boat," through April 1. "Whod a Thought It: Improvisation in African-American Quiltmaking," through January 28.

The Metropolitan Museum of Art 82nd Street and Fifth Avenue; 212/879-5500 "American Pastels in The Metropolitan Museum of Art: 1880-1930," through January 14. "Gold in Africa: The Barbier-Mueller Collection," through March 11. "Canaletto," through January 21. "Views of Venice," through January 21. "Japanese Art from the Gerry Collection in the Metropolitan Museum of Art," through July 29. "Pierre Bonnard: The Graphic Art," through February 4. "20th-Century Masters: The Jacques and Natasha Gelman Collection," through April 1. "The Age of Napoleon: Costume from Revolution to Empire," through April 15. "An American Celebration: Paintings from the Manoogian Collection," through February 25. "Islamic Textiles," February through April. "A Caravaggio Rediscovered: The Lute Player," February 9 through April 22.

The Museum of Modern Art 11 West 53 Street; 212/708-9400 "The Unique Collaboration: Picasso and Baroque, 1907-1914," through January 16. "The History of Photography," through May 29. "Pioneering Cubism: The Picasso-Braque Dialogue," through January 16. "The Gardens of Roberto Burle Marx,"

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CALENDAR

through March 6. "New Photography 5," through January 9. "For 20 Years: Editions Schellmann," through March 13. "Photography Until Now," February 18 through May 29. "Robert Moskowitz," February 10 through April 24.

The New York Public Library Fifth Avenue and 42nd Street; 212/930-0654/Lincoln Center, 111 Amsterdam Avenue at 65th Street; 212/870-1600 "California Views," through April 14. "Musical Sculptures: Sinda Dimroth," through January 20.

Whitney Museum of American Art Madison Avenue at 75th Street; 212/570-3633 "Image World: Photography, Art, and Media Culture," through February 18. Thomas Hart Benton: An American Original," through February 11.

Whitney Museum of American Art at Philip Morris 120 Park Avenue and 42nd Street "Sculpture as Landscape: Three Decades of Sculpture," through March 2.

Whitney Museum of American Art at Equitable Center; 212/570-3633 787 Seventh Avenue, between 51st and 52nd Street "Thomas Hart Benton's Murals," through February 11. "Early/Later: Selections from the Permanent Collection of The Whitney Museum of American Art," through November 1990.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza 33 Maiden Lane at Nassau Street; 212/550-3633 "The Desire of the Museum," through September 12. "Carved Wood Sculpture," through February 20.

CINCINNATI, OHIO

Cincinnati Art Museum Eden Park; 513/721-5204 "Innovation and Tradition: 20th-Century Japanese Prints from the Howard and Caroline Porter Collection," through May 20. "The Steckelmann Collection: 100 Years of African Art at The Cincinnati Art Museum," through March 4. "American Designer Series: Norman Norell," through January. "Carthage: A Mosaic of Ancient Tunisia," February 7 through April 8.

CLEVELAND, OHIO

The Cleveland Museum of Art 11150 East Boulevard; 216/421-7340 "Scholars Studio," through February 4. Cervin Robinson: Cleveland, Ohio," through January 28. "From Fontainebleau to the Louvre: French Drawing from the 17th-Century," through January 28.

DAYTON, OHIO

The Dayton Art Institute Forest and Riverview Avenues; 513/223-5277 "Leaves from the Bodhi Tree: The Art of Pala India and Its International Legacy," through January 14. "Aeropittura Futurista," February 2 through April 1. "Kits as Art," through May 28.

OBERLIN, OHIO

Allen Memorial Art Museum Oberlin College; 216/775-8474 "American Graphic Art Since World War II," through January 28.

PHILADELPHIA, PENNSYLVANIA

Academy of Fine Arts Broad and Cherry Streets; 215/972-7642 "Paris 1889: American Artists at the Universal Exposition," February 2 through April 15.

Philadelphia Museum of Art Parkway at 26th Street "Etching in France, 1850-1900," through February 11. "Liberty Bell Cape from 'The Honeymoon Project,'" through February 4. "Fabric and Fashion: A Decade of Acquisitions," February 11 through March 25. "Josef Sudek, Poet of Prague: Photographs 1911-1976," March 3 through May 6.

FORT WORTH/DALLAS, TEXAS

Amon Carter Museum 3501 Camp Bowie Boulevard "Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848," through January 14. "American Prints: Recent Acquisitions," through February 18. "Robert Adams: To Make it Home: Photographs of the American West," through March 18. "Visual Poetry: The Drawings of Joseph Stella," February 23 through April 22.

Dallas Museum of Art 1717 North Harwood; 214/922-0220 "Black Art Ancestral Legacy: The African Impulse in African-American Art," through February 25. "Philip Guston," through January 14. "Concentrations 22: Max Neuhaus," February 25 through April 22.

Kimbell Art Museum Fort Worth; 817/332-8451 "In Pursuit of Quality: Twenty-Five Years of Collecting Old Masters," through January 14.

WASHINGTON, D.C.

Corcoran Gallery of Art 17th Street and New York Avenue, N.W.; 202/638-3211 "Facing History: The Black Image in American Art 1710-1940," January 13 through March 25. "Black Photographers Bear Witness: 100 Years of Social Protest," January 13 through March 25. "Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987," February 3 through April 1. "Gallery One: Six Sculptors: The Resonance of the Odd Object," February 3 through April 18.

Folger Shakespeare Library 201 East Capitol Street, S.E.; 202/544-7077 "Women in the Renaissance," through February 17.

Hirshhorn Museum and Sculpture Garden Independence Avenue at 8th Street, S.W.; 202/357-1300 "Culture and Commentary: An Eighties Perspective," February 8 through May 6.

National Gallery of Art 4th and 7th Streets, SW "Frederick Edwin Church," through January 28. "John Twachtman: Connecticut Landscapes," through January 28. "Expressionism and Modern German Painting from the Collection of Baron Thyssen-Bornemisza," through January 14. "The 1980's: Prints from the Collection of Joshua P. Smith," through April 8. "Reinstallation of Bellini and Titian 'Feast of the Gods,'" January 14 through April 29. "Selections and Transformations: The Art of John Marin," January 28 through April 15. "Gardens on Paper," January 28 through July 22.

National Museum of American Art 8th and G Streets, NW "The Patricia and Phillip Frost Collec-

tion: American Abstraction 1930-1945," through February 11. "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," through February 19. "American Drawings from the Cooper-Hewitt Museum: Training the Hand and the Eye," through February 11.

Renwick Gallery Pennsylvania Avenue at 17th Street, N.W. "Masterworks of Louis Comfort Tiffany," through March 4.

The Octagon 1799 New York Avenue, NW; 202/626-7467 "Sophie du Pont: A Young Lady in American 1823-1833," through January 15. "Sir Christopher Wren and the Legacy of St. Paul's Cathedral," February 23 through May 8.

The Phillips Collection 1600 21st Street, NW; 202/387-2151 "Contemporary Sculpture: Howard Ben Tre," through February 25. "Contemporary Painting: William Willis," through February 25. "Loans from the Carey Walker Foundation: Picasso and Gris," January 20 through May 6. "The Intimate Interiors of Edouard Vuillard," February 17 through April 29.

Arthur M. Sackler Gallery Smithsonian Institution "India Along the Ganges: Photographs by Raghbir Singh," through April 15. "The Noble Path: Buddhist Art of South Asia and Tibet," through March 31.

MILWAUKEE, WISCONSIN

Milwaukee Art Museum 750 North Lincoln Memorial Drive; 414/271-9508 "Gregory Conniff/Frank Gohlke: Two Days in Louisiana," January 28. "Frank Stella: The Circuits Prints," through January 21. "Marsden Hartley in Bavaria," through January 21. "Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550-1600," through January 14. "Nicholas Nixon: People with AIDS," January 25 through May 27. "10 + 10: Contemporary Soviet and American Art," February 2 through March 25. "Sumptuous Surrounds: Silver Overlay on Ceramic and Glass," February 16 through May 27.