

Architecture Chicago

Contemporary Architecture & Design

Architecture in the Public Realm

Volume 13



THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

The AIA logo, consisting of the letters 'AIA' in a large, bold, serif font. The background of the entire cover is a photograph of the Chicago skyline at night, with the Chicago Fountain Park fountains in the foreground and the Willis Tower (formerly Sears Tower) prominently visible in the background.

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Award winners featured in this publication will be exhibited from October 28, 1995 to April 14, 1996 at the Chicago Historical Society.



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AIA

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Table of Contents



THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

05	Introduction
07	Essay Architecture in the Public Realm
16	Award Submissions
80	Award Recipients
81	Distinguished Building Award
111	Interior Architecture Award
125	Divine Detail Award
131	Twenty-Five Year Award
135	Firm Award
139	Young Architect Award
143	Distinguished Service Award
151	Chicago Award
159	Chicago Award in Interior Architecture
167	Acknowledgements
168	Index of Firms and Individuals

AIA

Introduction

A letter from the President

We celebrate our 126th year by looking at *Architecture in the Public Realm*. Through public lectures, outreach programs designed to aid the general public in working with architects, and awards for Design Excellence and Professional Excellence, AIA Chicago has focused on the various aspects of the making of public architecture and how architects, government, and businesses are engaged in shaping the built environment.

Chicago has a rich heritage of distinguished public architecture. While decryd by some as ending the first "Chicago School" of architecture, the World's Columbian Exposition of 1893 captured the public's imagination and forcefully argued for the importance of strong planning and civic structures. Burnham's *Plan of Chicago* and the City Beautiful movement expanded these ideas and provided the framework for the city we have today. We challenged our lecturers to examine their public architecture in the context of this history. Their thoughts and insights are captured in this Annual by Laurie McGovern Petersen's essay.

A recurring theme is public architecture as a vehicle for connecting the citizens of a community. Whether by attracting people to gather because of the services these buildings provide, creating a sense of place or identity for neighborhoods, or in parks and boulevards that link buildings together spatially, it is the architecture and urban design of a city that defines how strongly people are connected to a place, a culture and its history.

While we have been paying special attention to public architecture, we should not overlook all types of architecture being created by Chicago architects. The Design Excellence Awards program is AIA Chicago's annual celebration of the art and craft of building as practiced by local architects. We recognize and applaud the extraordinary collaboration of architects, owners, contractors, and the many others involved in the design,

construction, and use of great buildings. The Annual is our published record of the current state of the art. It shows the broad range of talent exhibited by Chicago architecture and interior design firms. All entries submitted for the juries' consideration are illustrated in the Submissions section. What is striking is the high caliber of design excellence exhibited by these projects. It is this level of quality, highlighted by the award winners, that will carry forward Chicago's traditional leadership role in world architecture.

As we move forward, creating architecture in the public realm, we must never lose sight of our history and the rich architectural heritage of innovation and excellence set by those who came before us. We in Chicago have always struggled to strike a balance between constructing the new and preserving the past. We see this struggle only intensifying in the future. It is the goal of AIA Chicago to provide the public forum in which citizens can debate the issues that will shape our built environment and the future face of our city.

William D. Bradford, AIA
President, AIA Chicago

Second Annual Lecture Series

Architecture in the Public Realm

March 15, 1995

**From Plazas and Parks to Malls: Where are the
New Public Spaces?**

Diane Legge Kemp, FAIA; DLK Architecture, Inc.
Reuben Hedlund, Chairman, Chicago Plan Commission
Edward K. Uhler, FAIA; Chicago Park District

April 19, 1995

The New Urbanism

Peter Katz
(co-sponsored by AIA Chicago, American Planning
Association-Illinois chapter, American Society of
Landscape Architects-Illinois chapter, and Chicago
Design Consortium)

May 17, 1995

Are We Destroying Our Children's Landmarks?

Robert Bruegmann, University of Illinois at Chicago
Michael Jackson, Illinois Historic Preservation Agency

June 21, 1995

**Mr. Daley's Neighborhood: A Look at Central
Station, Dearborn Park II, and the Making of New
City Neighborhoods**

Laurence O. Booth, FAIA; Booth/Hansen & Associates
Dan McLean, MCL Development

July 19, 1995

**Civics in the Suburbs or "If I only had a Heart";
New Village Halls and Municipal Centers**

Howard Decker, AIA; DLK Architecture, Inc.
Ralph Johnson, AIA; Perkins & Will
Donald J. McKay, AIA; Nagle Hartray Danker Kagan
McKay Architects Planners Ltd.
James Nagle, FAIA; Nagle Hartray Danker Kagan McKay
Architects Planners Ltd.

August 16, 1995

Making a City House a Home

Chris Lee, AIA; Johnson & Lee, Ltd.
George Pappageorge, FAIA; Pappageorge & Haymes, Ltd.

October 18, 1995

Libraries in the Era of the Information Highway

Carol Ross Barney, FAIA; Ross Barney + Jankowski, Inc.
Lonn Frye, AIA; Frye, Gillan, Molinaro Architects, Ltd.
Dennis Rupert, AIA; Hammond Beeby & Babka, Inc.

November 15, 1995

**Public Architecture in the Future: Do We Need a
New Burnham Plan?**

Jack Hartray, FAIA; Nagle Hartray Danker Kagan McKay
Architects Planners Ltd.
Dirk Lohan, FAIA; Lohan Associates
Wilmont Vickrey, FAIA; VOA Associates, Inc.

Architecture in the Public Realm

Essay by Laurie McGovern Petersen

To advance its mission of public education, AIA Chicago sponsors an annual lecture series featuring local architects. Inaugurated in the spring of 1994 as part of the Chapter's 125th anniversary celebration, the lectures have been enormously successful. They are co-sponsored by the City of Chicago Department of Cultural Affairs and take place at the Chicago Cultural Center theater, which the audience usually fills to capacity and often beyond.

The theme of this year's series is Architecture in the Public Realm, with speakers addressing how architects, government, and businesses are shaping the built environment. All of the participants are from Chicago's design or development community with the exception of Peter Katz, author of *The New Urbanism*. His presentation was co-sponsored by the Chicago Design Consortium and was the inaugural event of this new group that unites the professional associations of local planners and landscape architects with AIA Chicago.

The following essay conveys ideas and remarks expressed by the speakers in their lectures or in conversations with the author.

The New Public Spaces

Our current concept of public space, as Diane Legge Kemp, FAIA, observes, goes beyond the usual downtown plazas to include parks, the reborn Navy Pier, and the streets themselves: Lake Shore Drive, historic boulevards, major thoroughfares such as Wacker Drive and Congress Parkway, transit projects like the proposed Central Area Circulator, and even bridges and infrastructure.

Plazas are still the most common type of public space in the central city, and Legge Kemp notes that they are now being designed or remodeled to encourage active use. Parks are increasingly prominent in discussions of public space, with Navy Pier now forging an important north-south link in the lakefront park system. Meigs Field represents another hoped-for recreational space in this chain.

Legge Kemp praises Chicago's departments of Planning and Transportation for reviving the city's historic tradition of architecture in a landscape setting along the twenty-eight miles of neglected boulevards. Signage on lightposts and a series of kiosks featuring maps and descriptions of life on the boulevards will heighten public awareness of their significance as an open space resource and as connectors of the city's communities.

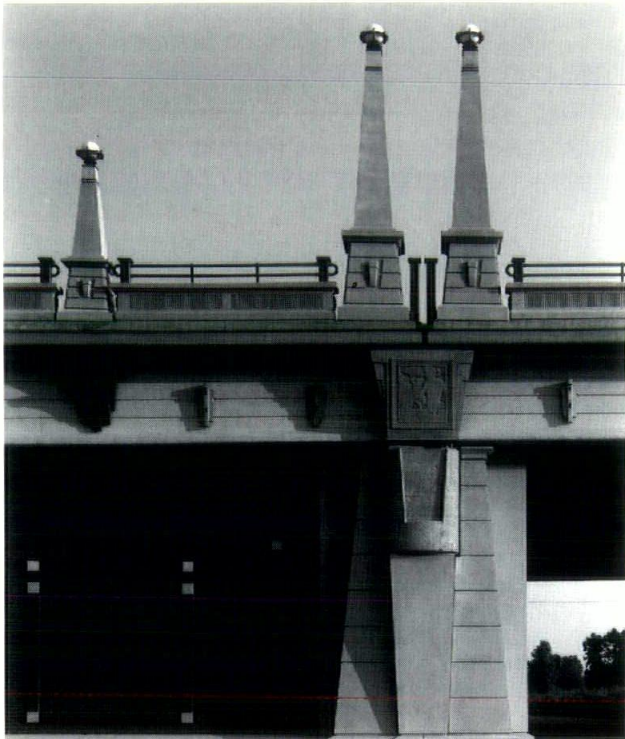
Chicago has many other major streets that have been beautified recently or are slated for improvement. Legge Kemp cites Congress Parkway as a notable example of a once-grand thoroughfare that was debased during the 1950s by the quest to accommodate more cars. Its extension into Grant Park ripped through the grand plaza that had served as a terminus. Her firm, DLK Architecture, recently redesigned the ensemble of plaza, street, and bridge restores the plaza's historic character in a seamless integration of old and new construction, including new stairs in the spirit of the original design.

The largest and most controversial proposed public project is the ten-mile light rail system known as the Central Area Circulator. Legge Kemp envisions it as the city's ultimate connector, with the potential to not only reduce traffic and link our most significant cultural institutions but also to present a primary image of the city and become an important part of our public spaces.

Other types of infrastructure are also starting to receive attention as part of the public realm. Renovation of aging bridges and viaducts is being done to higher architectural standards than in the past. In the case of Roosevelt Road, DLK Architecture's design includes obelisks, enclosing walls, and places for art. Legge Kemp claims that although our definitions of public space may have changed over time, our desires have remained constant: "We are all hoping for vibrant and humane places to enjoy and to be a good and strong image of our city."

We are all hoping for vibrant and humane places to enjoy.

Diane Legge Kemp, FAIA



Roosevelt Road bridge, designed by DLK Architecture, Inc., which incorporates a sculpted panel from a demolished bridge. (Hedrich-Blessing)

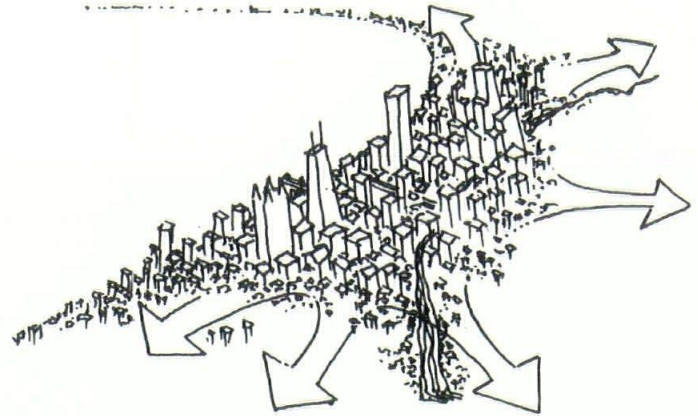
Planning and the Public Realm

Does Chicago need a new Burnham Plan? Few architects would disagree with the desirability of a comprehensive plan for the central area or the larger metropolitan region, but they differ on the feasibility of such an undertaking. The most pessimistic is Jack Hartray, FAIA, who thinks we have politically and economically abandoned our collective commitment to the public sector. "The idea of planning is thinking ahead, which is politically suspect now," he claims. The public realm no longer occupies pride of place but is created on whatever land is left over from private development, a case in point being the long-promised, yet-to-be realized park at Illinois Center. Our city has become a patchwork of developments, each one the product of an individual vision, with nothing to tie them together. Mourning the death of real streets, which were considered to be connective arteries rather than perimeters of mega-developments, Hartray states, "We're building projects, not cities."

Chicago's strength, according to Hartray, lies in the "great stuff we inherited from our grandparents." He cites the railroad system that ties all the older suburbs to the city; the Elevated trains that unite neighborhoods with each other and the Loop; the dual-level Wacker Drive that now serves behemoths like the Sears Tower that Burnham never could have imagined; and a clear plan of streets and circulation. Although the Burnham Plan was conceived during the heyday of capitalism, the community leaders realized that some things had to be

We're building projects, not cities.

Jack Hartray, FAIA



Chicago, as drawn by Jack Hartray, FAIA.

done in unison for the city's benefit. Hartray's only hope lies in the park system, especially along the lakefront, because it continues to be perceived as potential connective tissue.

The kind of cooperation shown by the development of Navy Pier is proof to Wilmont Vickrey, FAIA, that big plans in the spirit of Burnham can still be made and executed. This mammoth project was a joint effort of the city and state, Democrats and Republicans, and the public and private sectors. Over a dozen public groups also participated in the planning, from the Landmarks Preservation Council of Illinois to the Open Lands Project.

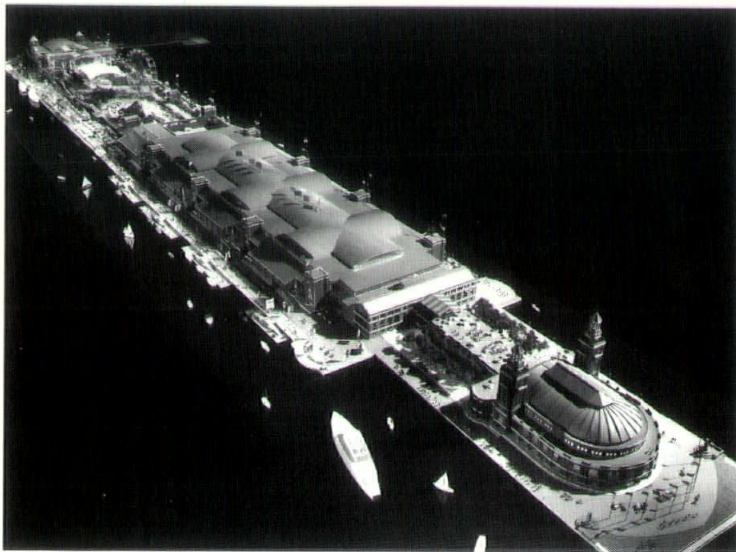
The energy, talent, and involvement of the city's many community groups augurs well for a coordinated city plan, Vickrey feels. The Greater North Michigan Avenue Association, for example, brings together citizens, merchants, government representatives, architects, and retail designers. There is also a great deal of public interest in these issues. In Vickrey's opinion, we need a latter-day Charles Wacker—someone from the private sector who has many connections with the government—to step forward and organize a broad-based private group to initiate a comprehensive downtown plan. The city could then form a coalition with the private group to formulate a "Daley Plan."

Vickrey reasons that a central area plan would unify the efforts and avoid duplication of all the different central city groups who are currently pursuing similar agendas for various streets and neighborhoods. Architectural streetscapes would be coordinated, allowing for differences in character between distinct zones such as Michigan and Wabash avenues. His goal is to see the central city, including its residential areas, become a "cohesive mosaic of urban vitality" that would serve as a magnet for the whole metropolitan region.

Dirk Lohan, FAIA, believes that what we need the most—a plan for the metropolitan area—is what we are least likely to get. There are too many different political entities involved to coordinate planning between the city and suburbs, and the days of sweeping Burnhamesque plans are gone forever. According to Lohan, personalities with

We want the central city to be a cohesive mosaic of urban vitality.

Wilmont Vickrey, FAIA



Model for redevelopment of Navy Pier, designed by VOA Associates. (Steinkamp/Ballogg, James Steinkamp)

the power of a Charles Wacker no longer exist, and "if anybody attempted to do what Burnham did [formulate a comprehensive plan initiated and funded by a private businessmen's club], it would be ridiculed."

Lohan notes that although the Burnham Plan has played a role over the decades through its vision and the strength of its ideas, it was never an official city document. He feels that we need a new plan for the downtown area, initiated by the mayor and blessed with official status. Such a plan would have to involve all the public agencies as well as community groups, making it a vastly more difficult undertaking. Despite the work involved, it must be done so that the city can be proactive instead of always reactive.

Reuben Hedlund, chairman of the Chicago Plan Commission, describes the role of his organization as providing a public forum for dialog and helping to coordinate efforts of the various civic and community groups. The Commission's lack of funds and staffing precludes its taking an initiating role in planning. He urges the architectural community to be more vocal and active in public design forums, especially in the earliest stages of projects. He believes strongly in the effectiveness of peer pressure and peer review, and in the power of voluntary design guidelines.

Diane Legge Kemp thinks it imperative that the city plan ahead, especially in considering relationships between existing and desired open spaces. She praises the administration for developing a City Space Program to collect and categorize information about all existing spaces and create a comprehensive analysis of potential open spaces. According to Legge Kemp, "the connectivity of the Burnham Plan compels us to preserve green spaces and be sure they're connected as a way of symbolizing unity among neighborhoods."

If anybody today attempted to do what Burnham did, it would be ridiculed.

Dirk Lohan, FAIA



Skyline and lakefront with Oceanarium, designed by Lohan Associates, at Shedd Aquarium. (Hedrich-Blessing, Bob Harr)

Legge Kemp believes that an ongoing planning effort should include updating the 1983 plan drafted by the Central Area Committee. She cites the newly created Chicago Design Consortium, which unites architects, planners, landscape architects, and other civic groups, as an ideal group to undertake such a task. Until the city government takes a leading role in long-range planning, however, it will be difficult to achieve the larger goal of a coherent image for Chicago. Legge Kemp says, "If we have a feeling that there is a comprehensive vision, and a way of dealing with all the issues, we'd all feel compelled to put our energies behind developments of things we wish we had."

Preservation and the Public Realm

Historian Robert Brueggemann also feels strongly about the need for Chicago to plan ahead. As a preservationist, he thinks we need to identify all the important buildings in the central city and determine which ones are worth saving, so that the ground rules for development are clear. He argues that even real estate developers are generally in favor of preservation if the rules do not change midstream. Furthermore, a list of sacrosanct buildings would avoid last-minute emotional battles as well as the confusion that arises when an obscure building is labeled as important only after being threatened.

Brueggemann points out that preservation is currently being used as an ad hoc planning tool because of a lack of other tools such as design standards. He claims that we are trying to preserve whole swaths of urban fabric, not just significant buildings, based on a romantic view of how our streets once looked and on an assumption that new buildings are inferior to old ones. In Burnham's day, planning meant wiping out existing buildings

We are trying to preserve swaths of urban fabric based on a romantic view of how Michigan Avenue looked.

Robert Bruegmann



The 600- and 700-blocks of North Michigan Avenue. (Bob Thall, courtesy Commission on Chicago Landmarks)

indiscriminately; today, the city has combined planning and preservation in a single department. Michael Jackson of the Illinois Historic Preservation Agency asserts that preservation is not the opposite of change; it is a "way to manage change with history as part of the equation."

Bruegmann notes that one of the core beliefs of modernism, that the built environment can influence behavior, is now espoused passionately by preservationists, who draw from it wholly different conclusions. Whereas the modern school of thought favored towers in vast open spaces and emphasized hygiene and convenience, preservationists seek a return to the human scale and felicitous chaos of traditional streetscapes. It is a belief they share with proponents of a popular urban design philosophy known as the New Urbanism.

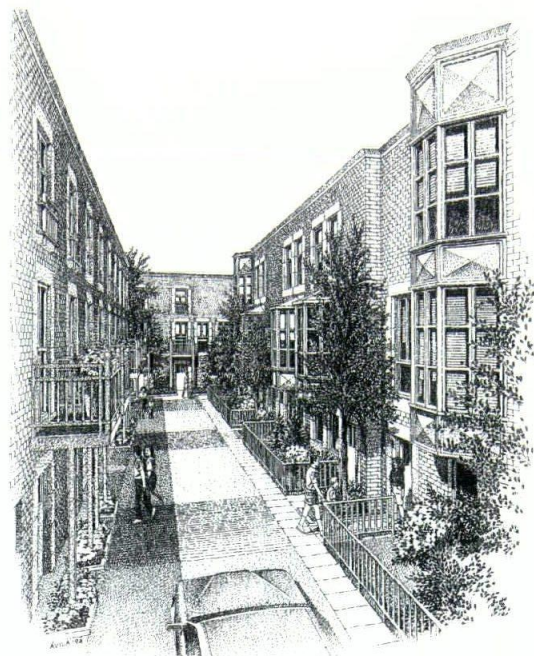
The New Urbanism

Peter Katz is a San Francisco-based marketing and design consultant and author of *The New Urbanism*. He stresses the importance of integration among the disciplines of architecture, landscape design, and planning, citing the competing agendas of specialists as a factor in the degeneration of urbanism. Such cooperation is in the tradition of the Burnham era, a golden age of planning that we can look to as "the last place we were that made sense."

As Linda Searl, FAIA, chairperson of the Chicago Design Consortium, explained in her introduction, "the New Urbanism seeks to integrate the components of modern urban and suburban life into compact, pedestrian-friendly communities, efficiently linked with the larger regional infrastructure." Katz defines the core values of the movement as follows: the compact, walkable neighborhood as the primary increment of development; a traditional network of blocks and through-streets, with

The way to build a city is with single-family houses.

Lawrence Booth, FAIA



Dearborn Park townhouses designed by Booth/Hansen & Associates. (Drawing courtesy Booth/Hansen)

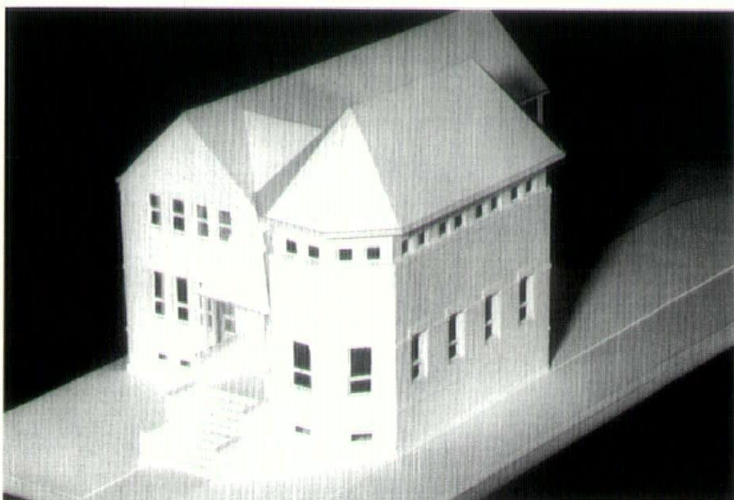
connectivity as the guiding principle; a more complex mix of compatible uses in close proximity (including a wider mix of incomes in housing); key sites reserved for civic uses (including parks and open space); and true participatory planning. Other principles include the reuse of buildings; affordable housing, provided primarily by "granny flats" and accessory units; living above the store; and environmental, sustainable design.

The compact walkable neighborhood is typically a quarter-mile from center to edge, allowing all residents to live within a five-minute walk to shops and services. This pedestrian-oriented environment is linked by a transit system to surrounding communities and to the metropolitan center. Cars are parked on the street, which is the most efficient place, or in garages on alleys. The most important element in dealing with the car, as with all the other issues, is the high quality of design.

The concept of participatory planning (with the design executed by professionals) involves public charrettes in which people are shown visual alternatives of future development. Planning documents are not mind-numbing technical and numerical treatises but rather understandable, concise, highly visual documents. They include two key elements: a master plan, and prescriptive, not proscriptive, zoning codes. The plan legislates building type (height, footprint, parking space), not density or use. Type is enduring; density and use are too controversial and create emotional battles. Such code mandates as aligning buildings with the street edge and putting the parking behind the structure return the streetscape to a human scale. Katz points out that plans do not have to entail massive public works programs. They "shape the public realm with private buildings. Government sets the rules, private enterprise does the build-out."

We like to do detached garages on the alley, to avoid "Rampant Driveway Disease."

Chris Lee, AIA



Kenwood townhouse designed by Johnson & Lee, Ltd. (Don Ontiveros)

What do Chicago architects think of the New Urbanism? Some applaud it; others deride it. Jack Hartray, EFAIA and Carol Ross Barney, FAIA opine that it does nothing to solve the central problem of the automobile, since residents of these photogenic new towns still use cars for all their major activities. Hartray claims that suburban sprawl and lack of government commitment to mass transit mean "we will have one last season of the automobile culture before it collapses of its own weight."

New City Neighborhoods

Laurence Booth, FAIA, argues that to slow down the unsustainable pattern of sprawl, we must rebuild our cities by attracting people back to higher density urban living. He claims that "at one time, the City of Chicago was organized for the most sustainable, efficient, affordable, healthy and social situation known to man." Many of the principles espoused by the New Urbanists are in fact gleaned from the history of cities like Chicago. The task now is to maintain or reactivate those early planning principles and adapt them to current needs.

Booth observes that Chicago's grid system was designed to offer many benefits to the pedestrian. The sixty-six foot right-of-way allows ample room for tree-lined sidewalks, giving form to the city motto *urbs in horto*. Cutting alleys through the blocks further enhances the beauty of the streetscape by hiding garages, service buildings and utilities. The half-mile spacing of commercial streets, a legacy of the streetcar lines, means that nobody lives more than a quarter-mile from shops and services.

As Booth recounts it, Chicago's neighborhoods all originally had a wide mix of uses because there was no zoning. But factories grew louder, noisier, and dirtier, and central city land became too valuable for anything but office space. Desirable residential areas became further removed from the center, and zoning formalized the land use patterns. Today, higher residential densities and new modes of manufacturing make it once again

The sidewalk belongs to pedestrians and should remain that way.

George Pappageorge, FAIA



Embassy Club townhouses designed by Pappageorge & Haymes, Ltd. (George Pappageorge)

feasible to have housing adjacent to business and industry, permitting people to walk to work.

The mix of socio-economic groups that characterized many early Chicago neighborhoods can also be recreated today. Booth notes that middle- and upper-income housing is being built in low-income areas, and the availability of large tracts of empty land on abandoned rail-yards and former industrial sites means it can occur without displacement of the original residents. Although it is not feasible to build low-income housing without subsidies, one way of providing for varied income levels within a development is to mix lower-priced condominiums with high-end townhouses, as developer Dan McLean is doing at Central Station in the South Loop. He is also reintroducing the traditional concept of two-flats on the Near North Side.

Booth asserts that Chicago's neighborhoods are being redefined and rebuilt by private developers driven by market forces, and that this focus on the individual buyer is fostering the revival of city living. He feels that the city government should facilitate continuing development by improving infrastructure or removing the barriers it creates. This process can be seen most dramatically in the South Loop. Roosevelt Road has been redesigned, and Lake Shore Drive will be reconfigured from McCormick Place to the Field Museum to tie the lakefront and its cultural institutions more closely to the urban fabric. Congress Plaza in Grant Park has been restored, but the street itself needs beautification between the park and the river. Removal of the 16th Street railroad bridge would bring down the most significant barrier to southward expansion, and the natural course of development could fill in all the way to Chinatown.

Booth advocates development of the Near South Side to help redress the city's imbalance between north and south that began a century ago and accelerated after World War II. He remarks that in less than two decades, the South Loop has gone from a throwaway area with no investment to a thriving new town within the city. Preservation of Printers Row and its conversion to residential

Traditional architecture is not a style but an attitude.

Howard Decker, AIA



Northbrook Village Hall designed by DLK Architecture, Inc. (Hedrich-Blessing, Steve Hall)

and commercial use occurred simultaneously and synergistically with development of Dearborn Park I. Their success inspired the creation of Dearborn Park II as a move-up community for those who like living in the area but want larger houses. Central Station was originally intended for back-office space, but the combination of a slow office market and high residential demand resulted in its current incarnation with over three hundred housing units. The missing element of the South Loop is retail, but Booth and McLean feel that the population has reached a critical mass to attract shops and services. Booth's goal in encouraging development of walkable neighborhoods near the Loop is to make the city "safer, more appealing, more economical, more sustainable, and more interesting."

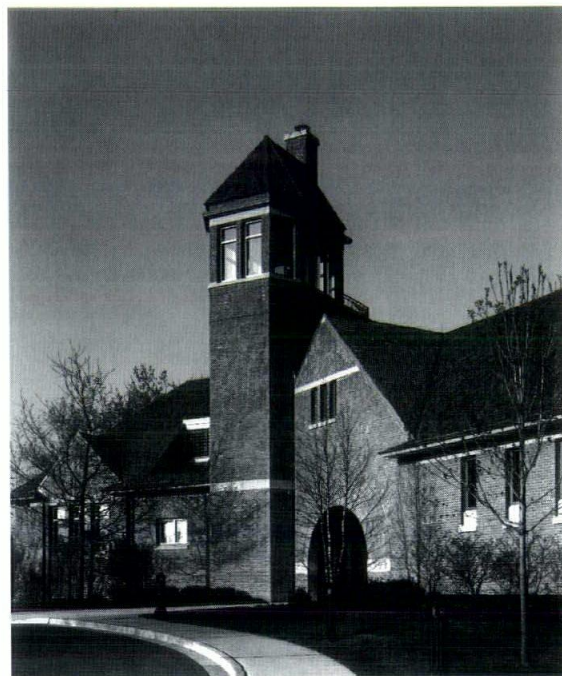
City Houses: What Makes a House a Home

The resurgence in popularity of city living has created a revival of traditional urban house types, from narrow rowhouses to mansions. Larry Booth claims that "townhouses have been used all over the world to build great cities," and he thinks they are the best tool to rebuild Chicago. They provide a strong sense of home ownership and can also create a sense of community that is enhanced by shared public space.

One of the challenges in designing townhouses today is to accommodate the automobile and still create a pleasing street facade. Booth, Chris Lee, AIA, and George Pappageorge, FAIA, all agree that the traditional arrangement of an alley at the back remains the ideal solution. The least desirable option is incorporating garages into the housefronts, creating what Lee dubs "rampant driveway disease."

You do a nice clean design and show it to the client, give them alternatives.

James Nagle, FAIA



Lincolnshire Village Hall designed by Nagle Hartray Daniker Kagan McKay Architects Planners Ltd. (Hedrich-Blessing, Steve Hall)

If the townhouses are flipped so that the front faces an internal road and the private yard is on the street side, the treatment of the resulting long blank wall poses an aesthetic problem. At City Commons, Pappageorge mitigated the effect of a block-long wall by using two types of masonry, inserting "peekaboo" spots, and crowning the corners with flower-filled urns. The wall is set back from the sidewalk and separated from it by bushes. He notes approvingly that a more free-standing combination of solid and open fencing is gaining acceptance in new developments as people no longer insist on solid masonry between their yards and the street.

Pappageorge created an innovative solution to the parking problem for a twenty-unit building at the Embassy Club on the North Side, where townhouse units are placed back-to-back atop a common garage that has a single street entrance. A resultant benefit of this scheme is wider units (35') and therefore wider yards. The concept has been replicated elsewhere, but it does entail additional costs because of the concrete fireproofing needed between the garage level and dwelling space.

Privacy is also an issue in the design of city houses large and small. The facade of a house that Lee designed in Kenwood expresses the dual nature of an interior divided into public and private zones. The concept of what is public and what is private is undergoing a transformation, with formal rooms shrinking and the kitchen becoming part of the family living area. The delicate balance between neighborliness and seclusion is especially sensitive in historic districts. Lee points out that dwellings in these districts can be creatively

Most libraries today have no more monumentality than a Wal-Mart.

Lonn Frye, AIA



Oshkosh (Wisconsin) Public Library designed by Frye Gillan Molinaro Architects, Ltd. (J & J Photographers)

schizophrenic, with contextual street facades and modern rear elevations.

Civics in the Suburbs: New Village Halls and Municipal Centers

The greatest challenge facing designers of new village halls is to create a focus for towns that have no defined center. The architect must establish a hierarchy that clearly states the importance of this new building above all others, and this message must be clear even to those whizzing by at 55 mph. Howard Decker, AIA, states, "Civic buildings are where citizens come together for a common purpose for the common good; the village hall needs to stand formally and clearly for that."

The tower is a fitting civic symbol, with its historical associations of power as well as a grand scale that is easily read from a distance. Ralph Johnson, AIA, points out that in addition to scale, two other elements have traditionally given meaning to civic spaces: monumentality, and an open space shaped by the surrounding buildings. This common space must be part of the design from the beginning rather than appearing to be an afterthought. Parking is also an important issue. As Decker states, "you must put the car in a place that supports the civic importance of the building."

The concept of hierarchy is central to Decker's design of the Northbrook Village Hall. As a civic building, it distinguishes itself from surrounding low structures with a clock tower and strong gabled forms. The idea of hierarchy is carried throughout the interior as well, with the sequence of public spaces that culminates in the boardroom given the highest architectural expression. Northbrook has changed dramatically in the past two decades, and the village wanted a building that would provide a strong image and appear to be an anchor in a sea of change. The community wanted it to look as though it had always been there and would last a hundred years, reflecting fiscal conservatism as well as the desire for an enduring emblem. The new building is such

As libraries are increasingly becoming commercial commodities, the architecture has to support that but also overcome it.

Dennis Rupert, AIA



Harold Washington Library Center designed by Hammond Beeby and Babka, Inc. (Judith Bromley)

a success that its image is now used on official village decals as well as appearing on everyday items such as coffee mugs. Decker attributes this success to the building's traditional forms (traditional architecture as an attitude rather than a specific style); its easily understood materials (brick, wood, slate, copper); and its clear hierarchy (the most public spaces are the most highly rendered architecturally). Parking is at the back of the hall, and the site plan includes pedestrian paths that tie it to other important village buildings such as the library and train station.

James Nagle, FAIA, also needed to create a strong new image in designing the Lincolnshire Village Hall and Police Facility. The town's primary commercial artery of Milwaukee Avenue is more a highway than a Main Street, and the village wanted to shift the focus away from it. The site chosen for the municipal building is surrounded by busy roads but is also near preserved wetlands and has a bucolic feeling. A tall, thin tower announces the building's presence on the landscape and serves as an observation tower for groups of schoolchildren. Nagle emphasized the natural beauty of the site by wrapping the components of the building around a courtyard that overlooks a pond. The visitors parking lot that is used when large groups assemble is located at the far side of the pond and is shaded by tall trees. The building expresses the character of the village with traditional forms, "warm and fuzzy" materials like brick and shingles, and a simple but effective ornamental detail based on the town's logo of three leaves. The architects were so successful in giving form to the village's desired character that they were asked to write

The library is the pedestrian plaza of the information superhighway.

Carol Ross Barney, FAIA



Barrington Area Library addition by Ross Barney + Jankowski, Inc. (Hedrich-Blessing, Steve Hall)

residential and commercial appearance review guidelines and help with a downtown plan.

Orland Park has neither the bucolic beauty nor the affluence of Northbrook or Lincolnshire, but the town was equally desirous of a strong civic identity. In this case, the strongest existing image was that of a shopping mall across the street from the proposed civic center. Ralph Johnson's solution creates a village green at the heart of the site. The multi-use program permitted construction of three separate structures—city hall, a recreation building, and an exhibition building—that are grouped to define an outdoor gathering space. Another planned building, a theater, will create the fourth wall of the space. A pond and an amphitheater enhance its public character, and a tower gestures to the street. The buildings share a common language, a "kit of parts" that relates them to each other and creates a microcosm of a traditional village green with its harmonious grouping of buildings. Parking is broken into small-scale lots, mostly on the periphery, and landscaped boulevards lead to the entrance.

Libraries in the Era of the Information Superhighway

Libraries can play a major role in defining the identity of a community, whether it is a city neighborhood, a small town, or a new suburb. As Carol Ross Barney, FAIA, observes, "libraries are important if only as icons," and the best design will express what is unique about the community. She adds that the library can create a special sense of place, especially in a suburb or neighborhood where it is the only public building. Lonn Frye, AIA, points out that the presence of a library in the center of a

small town can have a stabilizing and energizing influence. He feels that a prominent, active roofline with a tower or other shaping element creates a literary beacon that must be enhanced with a good entry sequence. Dennis Rupert, AIA, agrees that a library must combine a sense of monumentality and approachability.

Libraries today should have the dignity and civic presence of their predecessors without being intimidating. Frye argues that "we're losing the ball on the cultural center image. Most libraries today have no more monumentality than a Wal-Mart." His firm has designed many additions to Carnegie libraries in the Midwest and their work frequently includes restoring the original sense of arrival up a long flight of steps so that the patrons are symbolically stepping up to culture. On new buildings the firm uses technological innovations such as fiber optics in space frames to create towers, or KalWall panels to make the walls of the building glow at night.

Frye describes several ways in which a library's formality can be tempered with a sense of openness. Extensive glazing allows passersby to see inside, demystifying the library's use and projecting its energy to the outside world. Inside the building, a "main street" layout clearly locates all the important functions so that people do not have to ask for help. Design elements that increase the patrons' comfort level include an abundance of natural light from skylights, lots of multi-level spaces, color from fiber optics, and whimsical children's areas. Superstore concepts such as inventive book displays and small cafes enhance the appeal.

Dennis Rupert feels that libraries are developing increasingly commercial orientations as they actively promote their services to attract patrons. In his view, the architecture must support this concept but also overcome it, projecting an image of a civic building that is a refuge for learning as well as an information supermarket. The library's mission has changed dramatically in this century, from providing individuals with opportunities for self-directed education and improvement to taking an active role in community life and offering entertainment as well as edification. Features indicative of this change include open stacks, "popular library" and audio-visual departments, large children's areas, and public meeting rooms.

The Harold Washington and Conrad Sulzer libraries both follow Rupert's dictum that a library should look first and foremost like a civic building. Each one commands its urban site with a monumentality conveyed by over-scaled elements. The Sulzer Library has double-height windows, a tower, and a rounded end inspired by the Lincoln Avenue site. The Washington Library's grand, blocklike massing is humanized by an elaborate decorative program. Its interior parti is based on flexibility of future uses and clarity of circulation, with banks of escalators and control points at the same place on each floor.

What effect will changing technology have on library design? Ross Barney remarks that libraries will always

It is the principles of traditional architecture, not its ornament, that makes it appealing.

Ralph Johnson, FAIA

be synonymous with knowledge and information, even though technology is changing the ways in which information is stored and transmitted. New designs will not be dramatically different, but will reflect the shifting proportion of various uses. Card catalogs are disappearing as computer terminals proliferate. Rupert describes two contrasting images of the library of the future: one is of vast rooms filled with rows of computer terminals providing online services for a variety of patrons, the other is of back-office spaces staffed by librarians disseminating information to off-site users. The reality will probably incorporate both of these visions. Frye thinks the ubiquitous rectangular table with four chairs will disappear in favor of carrels and long linear work surfaces. The paradox of the changes taking place in libraries is that even as they are providing increasingly high technology services, they are becoming warmer, friendlier places that offer a wider variety of activities. As methods of remote communication and socialization multiply, the human need to congregate persists. Ross Barney suggests the image of the library as "the pedestrian plaza of the information superhighway."

"The Big A," or Aesthetics in the Public Realm

Many speakers in the lecture series emphasize the importance of public participation in shaping the built environment. They feel that the involvement of civic and community groups as well as individuals provides valuable information that can enhance the outcome of a project. However, the increasingly participatory nature of the design process engenders spirited debate regarding the public aesthetic, or what Diane Legge Kemp, FAIA calls "The Big A." Is all new construction going to look traditional, or will more contemporary forms of expression dominate? Legge Kemp prefers a "both/and" environment that encourages daring and innovative design as well as historic approaches, with coordination to assure harmony between the two. At Navy Pier, for instance, traditional forms are juxtaposed with an aesthetic of technology and speed to create a rich design vocabulary. The duality of Chicago's heritage, which includes both innovation and respect for tradition, logically leads us to a pluralistic expression.

Ross Barney makes a strong case for innovative, contemporary design. She submits that "we're demeaning our heritage" by trying to recreate styles that were appropriate to their time but are now anachronistic. "We're in a timid, backward-looking period," she claims, and derides the widespread desire for architecture that looks old. Technological advances should drive the art as well as the science of building. Architecture, especially in the case of civic buildings, should reflect its age while embodying the timeless values of good design, efficiency, and rationality.

Ralph Johnson, FAIA agrees that new buildings should be of our time. "Architects must educate clients that it is the principles of traditional architecture, not its ornament, that make it appealing," he states. Fiscal realities, especially those of civic projects in non-affluent communities, dictate the use of economical materials and techniques; reproduction architecture would look cartoonish



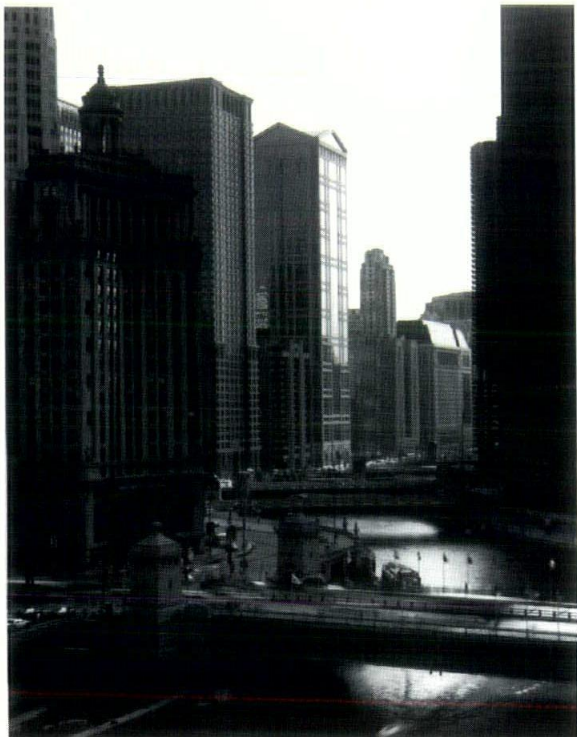
Orland Park Village Hall designed by Perkins & Will. (Hedrich-Blessing, Nick Merrick)

on most public works budgets. Abstracted forms can represent historic civic features such as the campanile with great success.

Howard Decker, AIA is an articulate proponent of traditional architecture and its importance in the public realm. In his view, "Making contact with history strengthens the meaning of the institution." The formal order of the city, which also expresses moral and ethical ideas of order, is historically composed of a hierarchy, with civic buildings at the top, followed by public and then private structures. The notion of hierarchy was antithetical to architects for most of this century, but it is now regaining its age-old importance. A traditional understanding of how buildings and cities get made is as important to the design process as knowledge of current technology. A richly detailed traditional building can be produced on a competitive budget by giving the highest expression to the most important spaces.

Stylistic differences notwithstanding, all the architects agree with the importance of respecting and celebrating Chicago's heritage. Some of the designers trace their lineage to the city's pioneers of technological innovation and structural expression, while others are descendants of the Beaux-Arts traditionalists, but they share a respect for our rich network of public spaces. The street, the green, the plaza, and the square have powerful symbolic as well as physical manifestations, as evidenced by references to "main street" interior plans, village greens in civic centers, and the plethora of shopping center names that include the word plaza or square. Chicago is full of authentic examples of these urban archetypes that are being copied so widely. Our architects seek to build on this legacy by preserving and enhancing our most successful spaces and creating new environments that increase the pride and delight in our public realm. The architect's challenge is to shape public spaces so that they become magnets for shared activity as well as symbols of civic values.

Laurie McGovern Petersen is the associate editor of the *AIA GUIDE TO CHICAGO ARCHITECTURE*. She would like to thank all the architects mentioned in this essay for speaking with her, often well in advance of the lecture dates, about their topics.



77 West Wacker Drive

Chicago, Illinois

DeStefano and Partners

Photographer: Hedrich-Blessing

Standard Federal Bank for Savings

Burr Ridge, Illinois

DeStefano and Partners

Photographer: Hedrich-Blessing



Second Federal Savings

Cicero, Illinois

W. Steven Gross

Photographer: Steinkamp/Ballogg;

Hedrich-Blessing



The Bradford Exchange

Niles, Illinois

Thomas Hickey & Associates

Photographer: Paul Zakolan



Sam Yang Research Complex

Taejon, Korea

Junglim Architects & Engineers

Perkins & Will, Architectural Design Consultant

Photographer: Youngchae Park

Safety-Kleen Corporate Headquarters

Elgin, Illinois

Lohan Associates

Photographer: Hedrich-Blessing, Jon Miller





Hotel Kempinski

Munich, Germany

Murphy/Jahn, Inc.

Photographer: Architekturfoto

Engelhardt & Sellin;

Aschau i.CH., H.G. Esch and Facade Gartner



Pallas

Stuttgart, Germany

Murphy/Jahn, Inc.

Photographer: Architekturfoto

Engelhardt & Sellin, Hans Ege



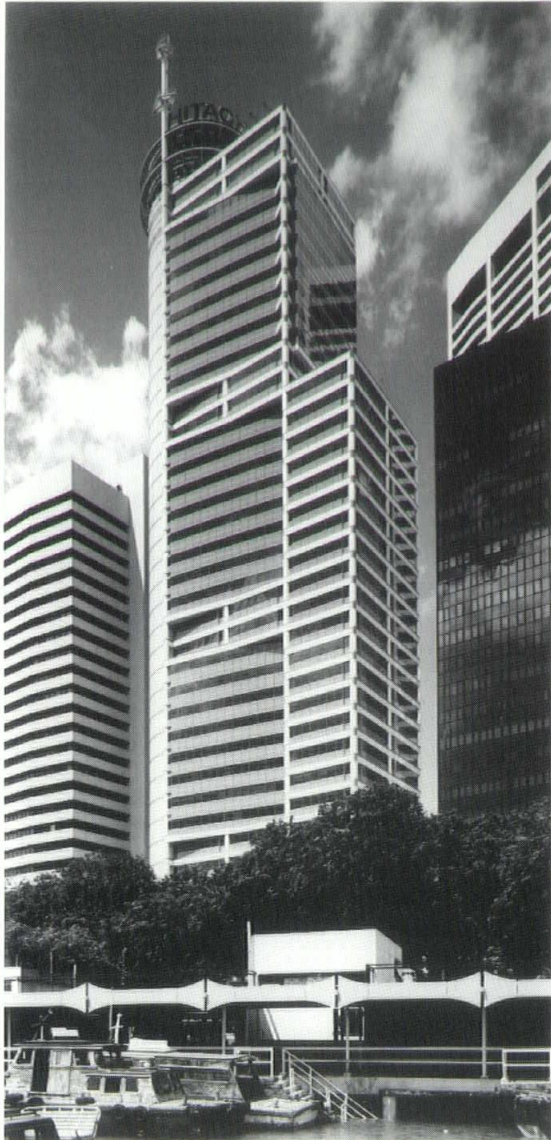
KU-DAMM 70

Berlin, Germany

Murphy/Jahn, Inc.

Photographer: Schaefer

Photographie, H.G. Esch

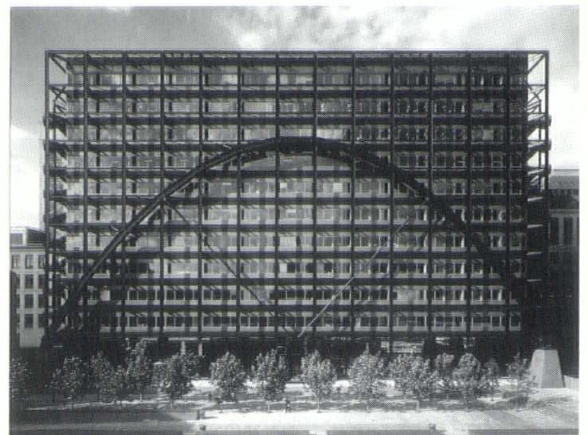


Hitachi Tower/Caltex House

Singapore

Murphy/Jahn, Inc.

Photographer: Tim Griffith



Exchange House, Broadgate

London, England

Skidmore, Owings & Merrill

Photographer: James Morris



Spiegel Corporate Headquarters

Downers Grove, Illinois

Skidmore, Owings & Merrill

Photographer: Hedrich-Blessing, Jon Miller

**Kraft Foods Technology Center,
Entrance Lobby Addition and Renovation**

Glenview, Illinois

STR Partners Ltd.

Photographer: Hedrich-Blessing, Marco Lorenzetti



Beans & Barley

Milwaukee, Wisconsin

Valerio DeWalt Train Associates

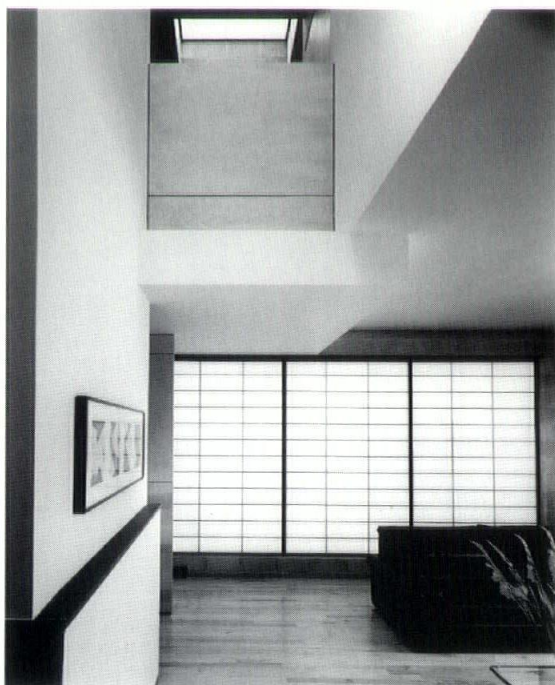
Photographer: Karant + Associates, Barbara Karant

Wilderness Villa

Northern Indiana

Booth/Hansen & Associates, Ltd.

Photographer: Bruce Van Inwegen



Thompson House

Chicago, Illinois

Brininstool + Lynch, Ltd.

Photographer: Barbara Karant + Associates,
Jamie Padgett

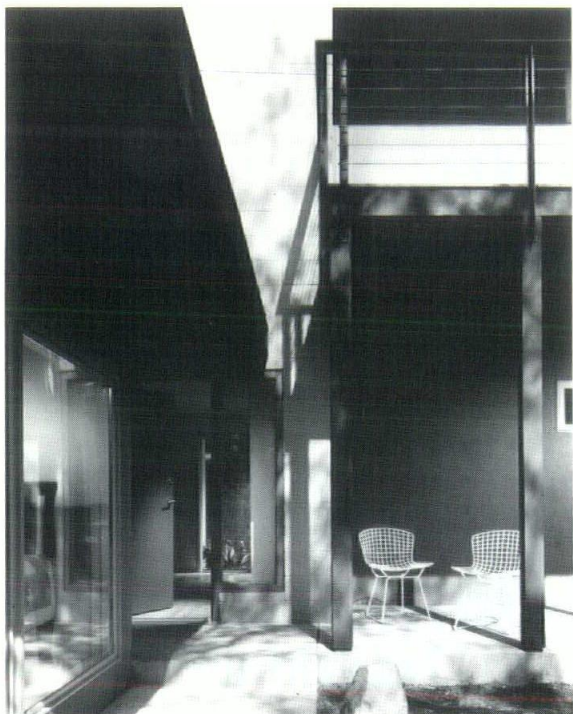


Gray Residence

Hanover, Illinois

Brininstool + Lynch, Ltd.

Photographer: Barbara Karant + Associates,
Jamie Padgett



Stucco House

Glencoe, Illinois

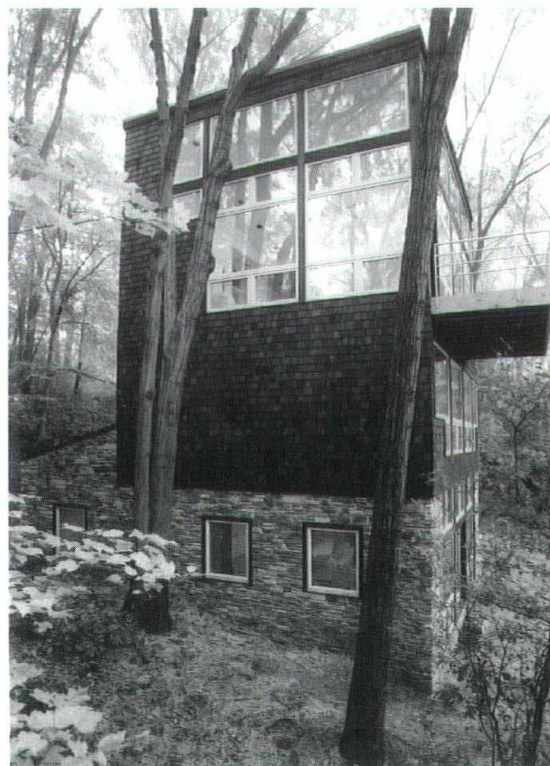
Stuart Cohen & Julie Hacker Architects
Photographer: Hedrich-Blessing, Jon Miller

Bateman Josephson Residence

Chicago, Illinois

Brininstool + Lynch, Ltd.

Photographer: Barabara Karant + Associates,
Jamie Padgett



Lake House in the Woods

Covert, Michigan

Davis & Associates Architects & Consultants, Inc.
Photographer: Davis & Associates
Architects & Consultants, Inc.

Piku House

Orchard Lake, Michigan
Denison Luchini Architects
Photographer: Balthazar Korab



Maltz Residence

Glencoe, Illinois
Environ, Inc.
Photographer: Cable Studios, Wayne Cable

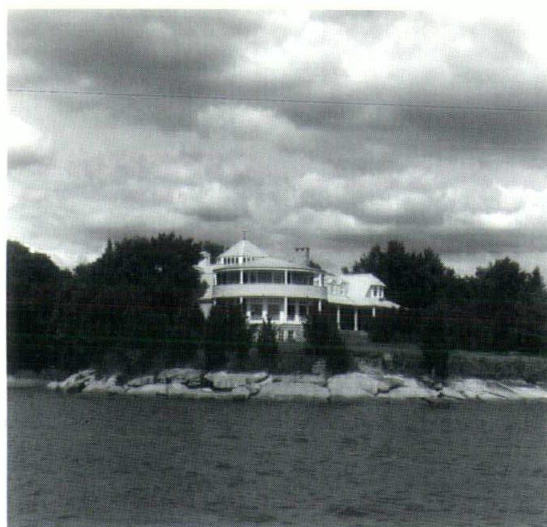
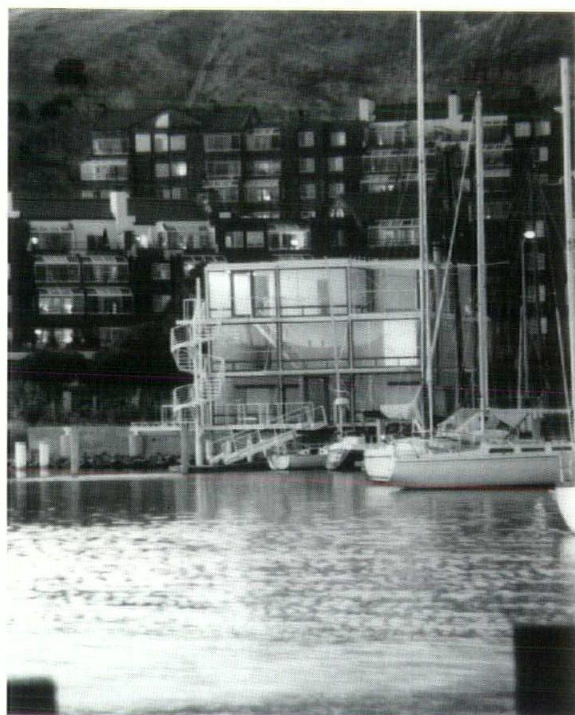


Camp Panhellenic

Washington, Illinois
Frye Gillan Molinaro Architects, Ltd.
Photographer: George Lambros Photography

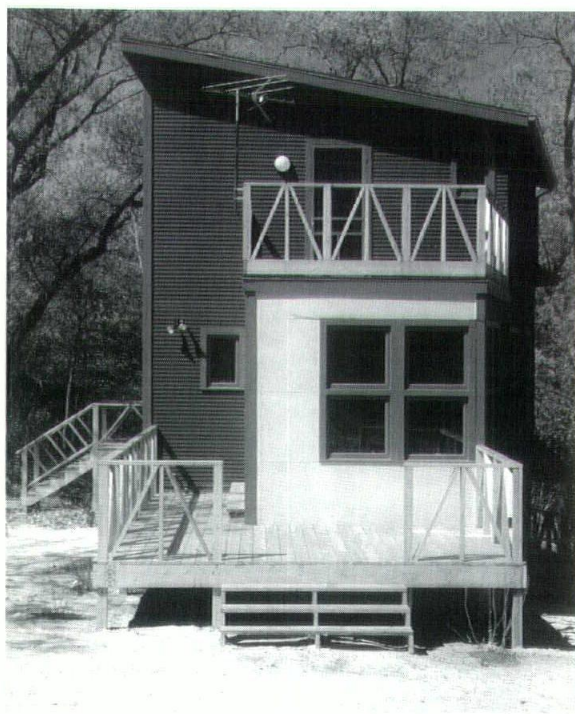
House on Long Island Sound

Guilford, Connecticut
Hammond Beeby & Babka, Inc.
Photographer: Timothy Hursley



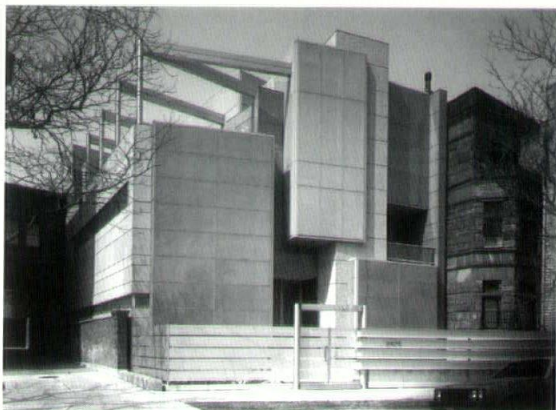
Caryl's California House 1

Point Richmond, CA
Gerald Horn with Holabird & Root
Photographer: Gerald Horn, FAIA; Bob Piotrowski



Howell Residence

Beverly Shores, Indiana
Landon Architects Ltd.
Photographer: Jay Wolke



Lincoln Park Residence

Chicago, Illinois

Lohan Associates

Photographer: Steinkamp/Ballogg, James Steinkamp



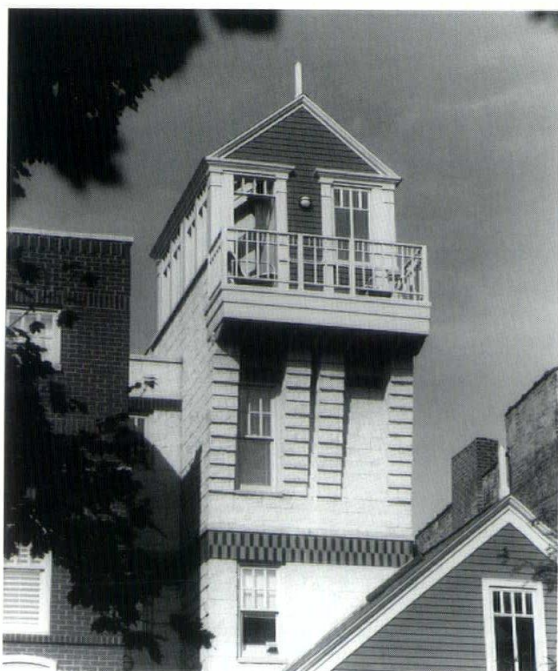
Morgante Wilson Residence

Wilmette, Illinois

Morgante Wilson Architects, Ltd.

Photographer: Hedrich-Blessing, Jon Miller;

Leslie Schwartz Photography

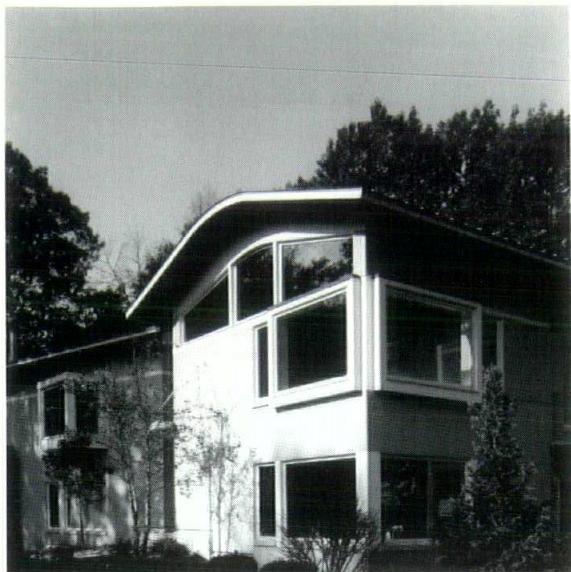


Schloss Residence

Chicago, Illinois

Morgante Wilson Architects, Ltd.

Photographer: Leslie Schwartz Photography



House in Lakeside

Lakeside, Michigan

Nagle Hartray & Associates

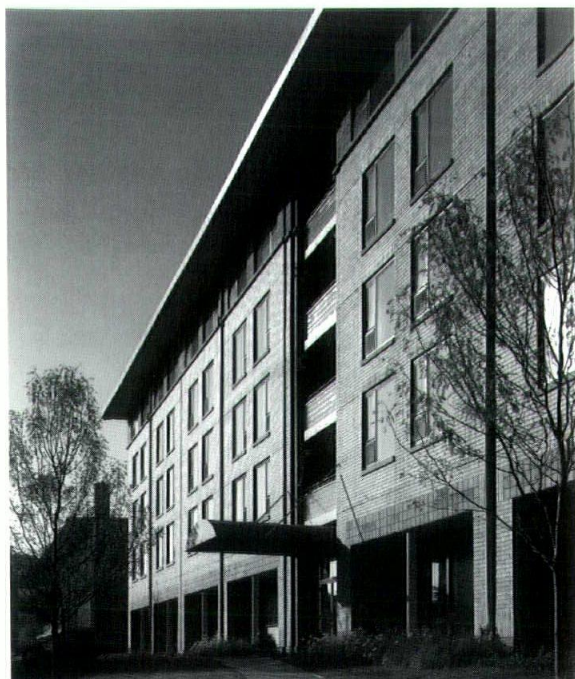
Photographer: Hedrich-Blessing

House 1060

Singletree, Colorado

Nagle Hartray & Associates

Photographer: David Clifton

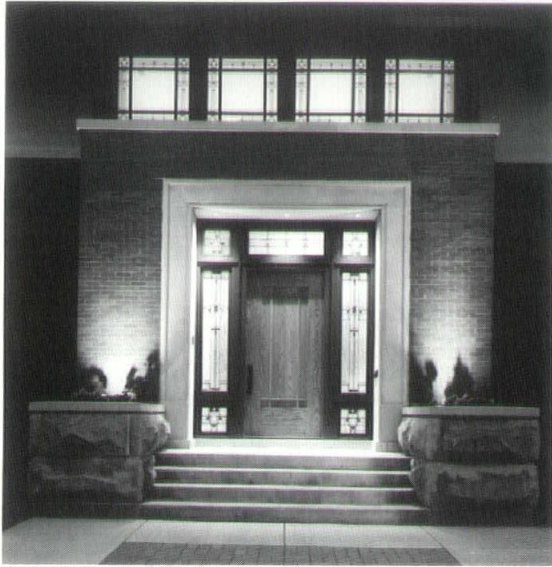


Nathalie Salmon House

Chicago, Illinois

Nagle Hartray & Associates

Photographer: Hedrich-Blessing



Clark Residence

Lincolnwood, Illinois

Nicholas Architects

Photographer: Val Constantin

Locust House

San Diego, California

Nicholas Architects

Photographer: Marvin Rand

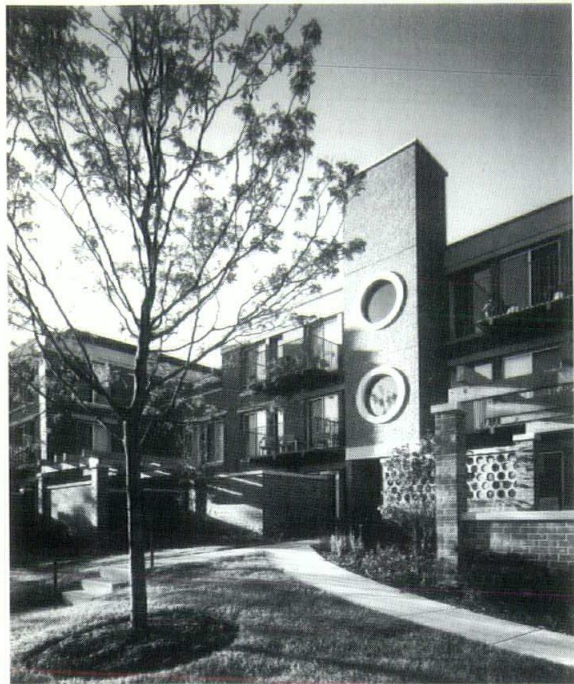


North Shore Residential Expansion

Glencoe, Illinois

Office of John Vinci, Inc.

Photographer: Bob Thall



Meadowlake

Northfield, Illinois

Optima, Inc.

Photographer: Hedrich-Blessing

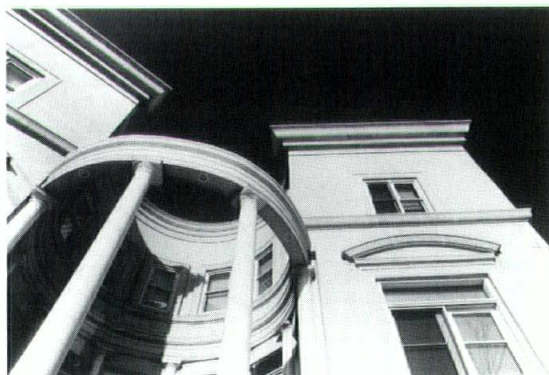


1618 Sheridan Road

Wilmette, Illinois

Optima, Inc.

Photographer: Hedrich-Blessing



2030 North Magnolia

Chicago, Illinois

Pappageorge & Haymes, Ltd.

Photographer: George Pappageorge

Distinguished Building Award - Residential

Private Residence

Chicago, Illinois

Frederick Phillips & Associates

Photographer: Bruce Van Inwegen



Midway House

Chicago, Illinois

Rosen & Horowitz

Photographer: Michael B. Rosen



Mar Residence

Burr Ridge, Illinois

Rudolph & Associates

Photographer: Howard N. Kaplan

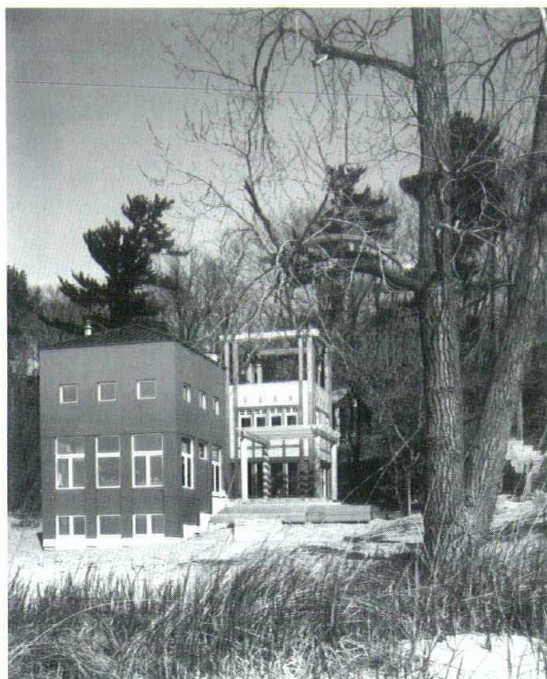
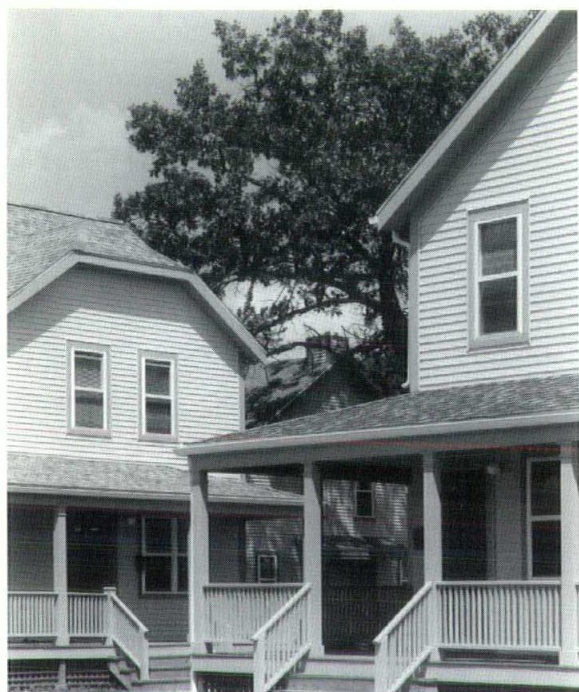
Bridgman Residence

Bridgman, Michigan

Schroeder Murchie Laya Associates, Ltd.

Photographer: William Kildow Photography;

James Yochum Photography



West Washington Street Homes

South Bend, Indiana

Schroeder Murchie Laya Associates, Ltd.

Photographer: Ron Gordon; William Kildow Photography



Galena House

Galena, Illinois

Searl & Associates

Photographer: Bruce Van Inwegen



Lakewood House

Chicago, Illinois

Searl & Associates

Photographer: Bruce Van Inwegen



Bluffsye

Lake Bluff, Illinois

Tigerman McCurry Architects

Photographer: Bruce Van Inwegen



Kirshner Residence

Bridgman, Michigan

Tigerman McCurry Architects

Photographer: Hedrich-Blessing



The Lighthouse

Martha's Vineyard, Massachusetts

Tigerman McCurry Architects

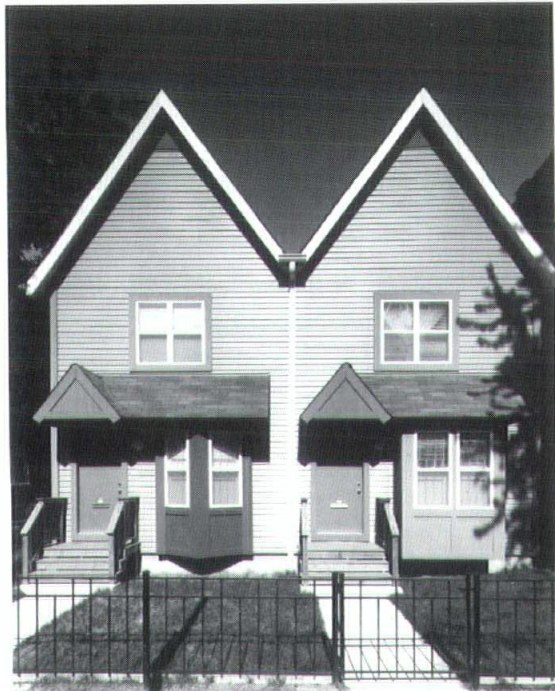
Photographer: Richard Mandelkorn

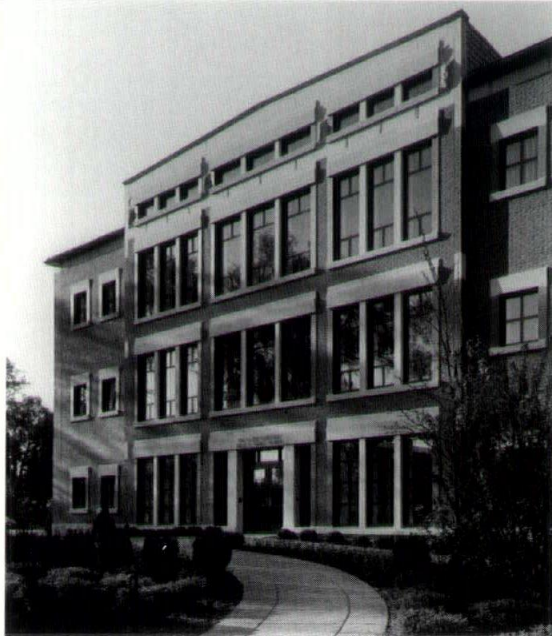
International Homes

Chicago, Illinois

Weese Langley Weese Architects Ltd.

Photographer: Cable Studios, Wayne Cable





Northwestern University, The Family Institute

Evanston, Illinois

Booth/Hansen & Associates, Inc.

Photographer: Bruce Van Inwegen

**Northwestern University, School of
Education Building (Annenberg Hall)**

Evanston, Illinois

Booth/Hansen & Associates, Ltd.

Photographer: Bruce Van Inwegen



**Alma College,
Heritage Center for the Performing Arts**

Alma, Michigan

Cordogan, Clark & Associates

Photographer: John Clark

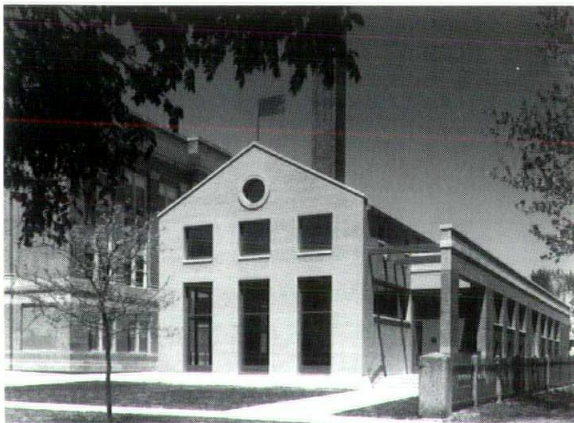


The Taft School New Athletic Facility

Watertown, Connecticut

Hammond Beeby & Babka, Inc.

Photographer: Judith Bromley

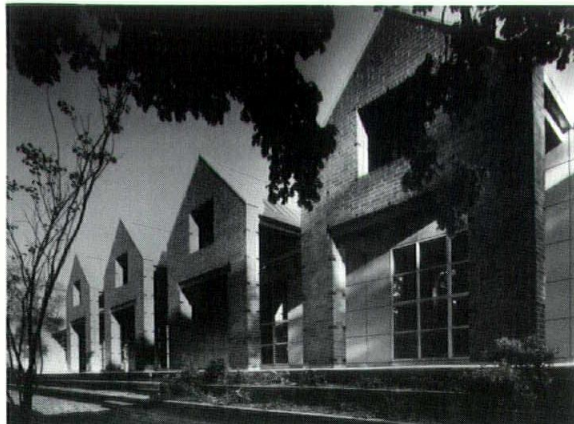


Armstrong Elementary School

Chicago, Illinois

Harding Associates

Photographer: Hedrich-Blessing, Jon Miller



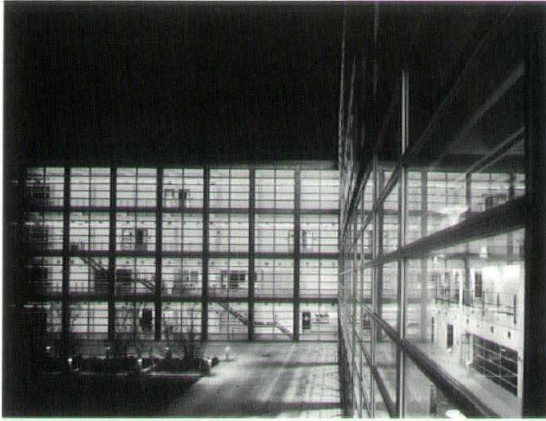
**Northern Indiana Historical Society,
New History Center**

South Bend, Indiana

Holabird & Root

Photographer: Chicago Photographic Co.,

Russell Phillips



School of Architecture and Urban Planning

Milwaukee, Wisconsin

Holabird & Root

in association with Eppstein Keller Uhen, Inc.

Photographer: Ed Purcell/Purcell Imaging; Erol Reyai



University of Chicago Biological Sciences

Learning Center and Jules F. Knapp

Medical Research Complex

Chicago, Illinois

Loebl Schlossman & Hackl, Inc.

The Stubbins Associates, Associate Architect

Photographer: Hedrich-Blessing, Scott McDonald

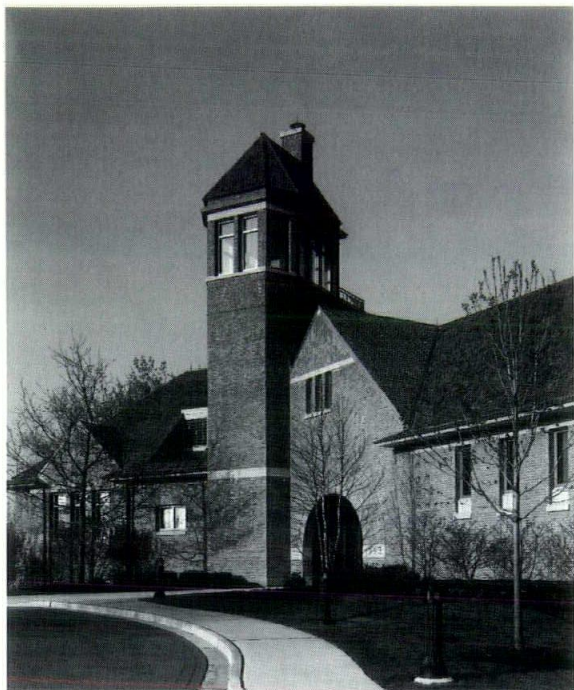


**University of Chicago Graduate School of Business
Downtown Center**

Chicago, Illinois

Lohan Associates

Photographer: Hedrich-Blessing, Jon Miller

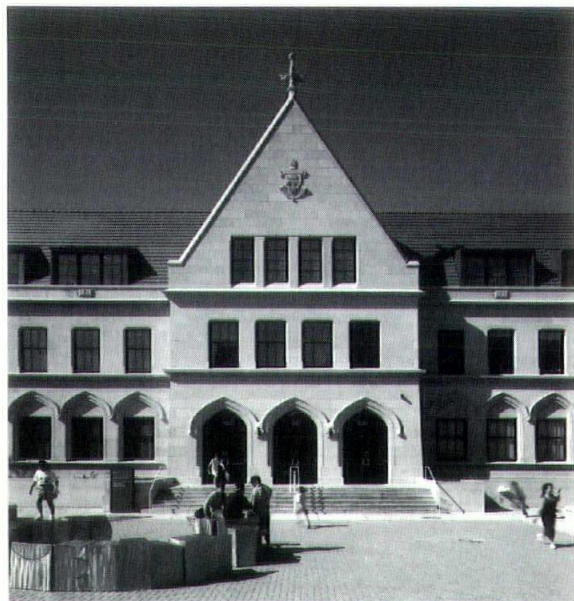


Lincolnshire Village Hall

Lincolnshire, Illinois

Nagle Hartray & Associates

Photographer: Hedrich-Blessing

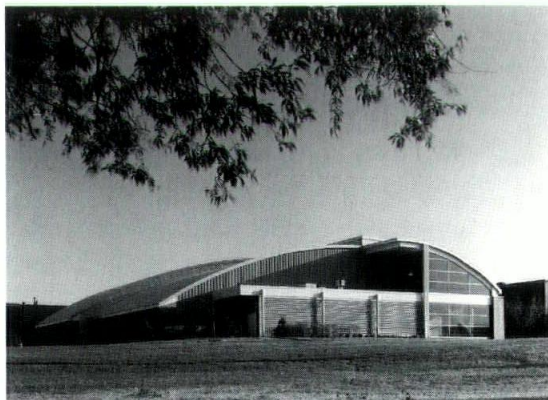


**University of Chicago Laboratory Schools
Classroom Addition**

Chicago, Illinois

Nagle Hartray & Associates

Photographer: Hedrich-Blessing



Homewood-Flossmoor High School Natatorium

Flossmoor, Illinois

O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.

Photographer: Hedrich-Blessing

Distinguished Building Award - *Institutional*

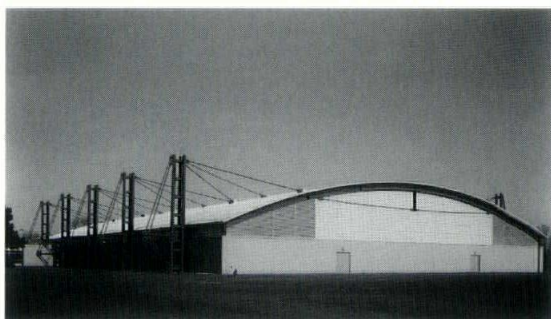


Loyola Academy

Wilmette, Illinois

O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.

Photographer: HNK Architectural Photography, Inc.



Niles West High School Fieldhouse

Skokie, Illinois

O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.

Photographer: HNK Architectural Photography, Inc.

University of Illinois College of Law

Champaign, Illinois

O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.

Photographer: HNK Architectural Photography, Inc.



**North Fort Myers High School
Expansion & Renovation**

Fort Myers, Florida

Perkins & Will

Parker Mudgett Smith Architects, Associate Architect

Photographer: Hedrich-Blessing, Nick Merrick



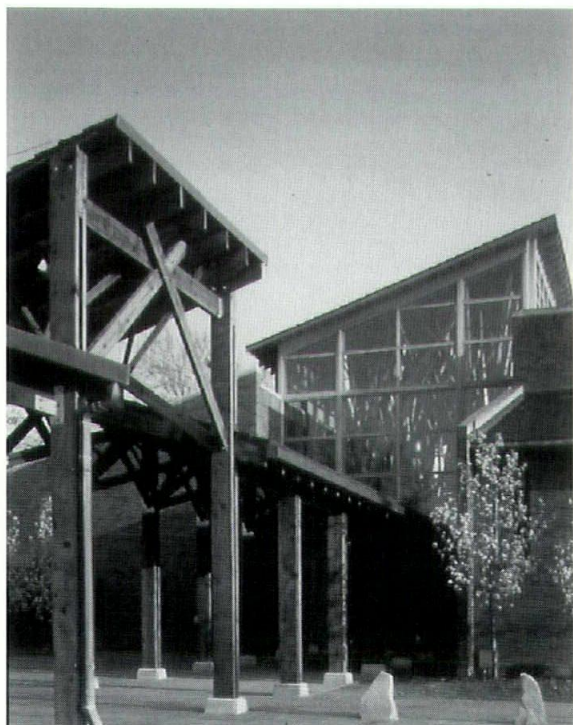
**Ohio State University College of Pharmacy,
Vernal G. Riffe, Jr. Building**

Columbus, Ohio

Perkins & Will

Burgess & Niple, Associate Architect

Photographer: Hedrich-Blessing, Nick Merrick

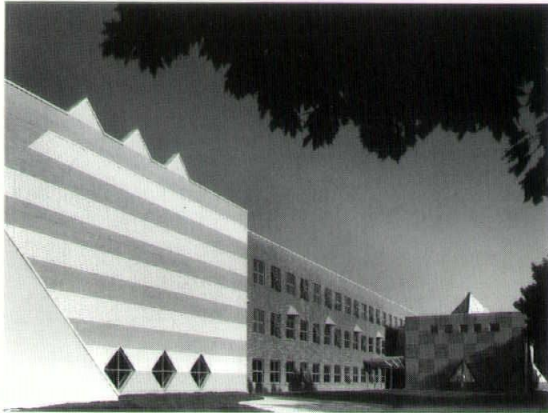


Barrington Area Library Addition

Barrington, Illinois

Ross Barney + Jankowski, Inc.

Photographer: Hedrich-Blessing, Steve Hall



Cesar Chavez Multicultural Academic Center

Chicago, Illinois

Ross Barney + Jankowski, Inc.

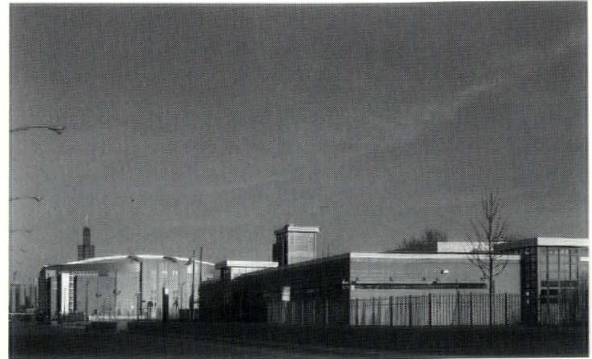
Photographer: Hedrich-Blessing, Steve Hall

Mabel Manning Branch Library

Chicago, Illinois

Ross Barney + Jankowski, Inc.

Photographer: Hedrich-Blessing, Steve Hall



SOS Children's Village Illinois, Inc.

Lockport, Illinois

Rudolph & Associates

Eifler & Associates, Associate Architect

Photographer: Howard N. Kaplan; Leslie Schwartz

Daniel F. and Ada L. Rice Children's Center

Evanston, Illinois

Skidmore, Owings & Merrill

Photographer: Hedrich-Blessing, Jon Miller

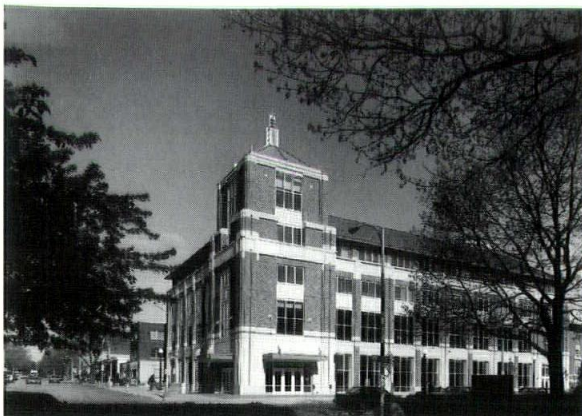


Batavia Post Office

Batavia, Illinois

Teng & Associates, Inc.

Photographer: Don DuBroff Photography



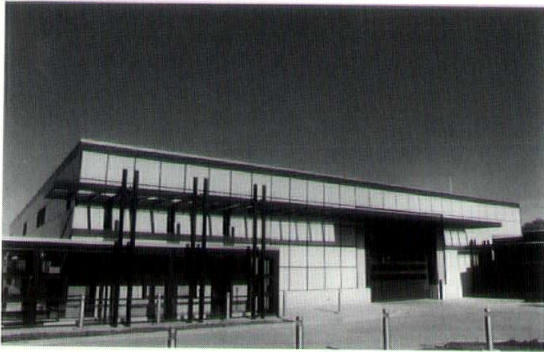
Illini Union Bookstore and Administration Building

Champaign, Illinois

VOA Associates, Inc.

Photographer: Steinkamp/Ballogg, James Steinkamp

Distinguished Building Award - *Industrial*



Glenview Public Works-Phase III

Glenview, Illinois

Andrew Metter for A. Epstein and Sons International, Inc.

Photographer: Andrew Metter



Sony: Chicago National Logistics Center

Roselle, Illinois

Heitman Architects Inc.

Gromatzky Dupree & Associates, Associate Architect

Photographer: Steinkamp/Ballogg, Mark Ballogg

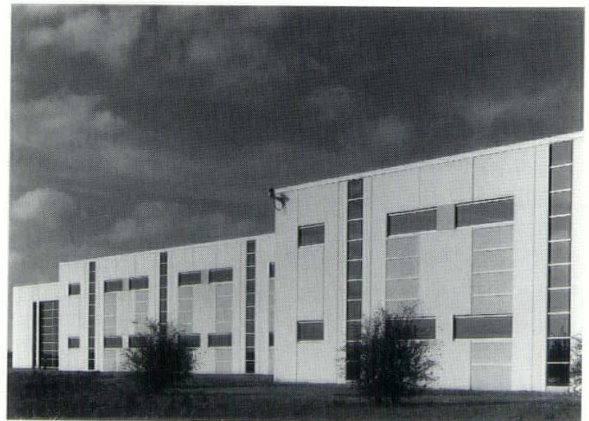
Tellabs

Bolingbrook, Illinois

Heitman Architects Inc.

Gromatzky Dupree & Associates, Associate Architect

Photographer: Steinkamp/Ballogg, Mark Ballogg



Winston-Salem Journal

Winston-Salem, North Carolina

McCluer Corporation

Photographer: Hedrich-Blessing, Scott McDonald



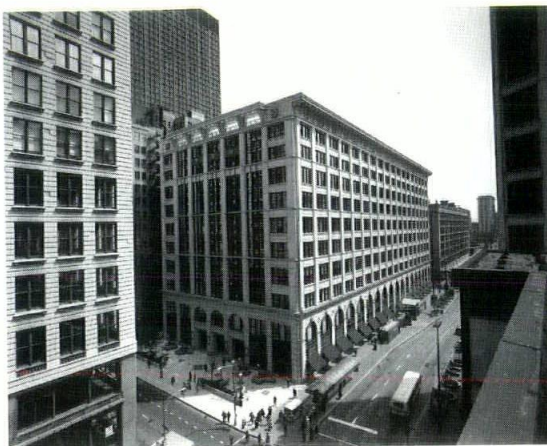


Liberty Bank Addition and Renovation

Chicago, Illinois

Camburas & Theodore, Inc.

Photographer: William Ng and Asad Hussain



DePaul Center

Chicago, Illinois

Daniel P. Coffey & Associates, Ltd.

Photographer: Steinkamp/Ballogg, James Steinkamp



Altgeld Lofts

Chicago, Illinois

Pappageorge & Haymes, Ltd.

Photographer: George Pappageorge



Merchandise Mart Redevelopment

Chicago, Illinois

Valerio DeWalt Train Associates

Photographer: Hedrich-Blessing; Atevich Studios



Sears Tower 2000

Chicago, Illinois

DeStefano and Partners

Photographer: Hedrich-Blessing

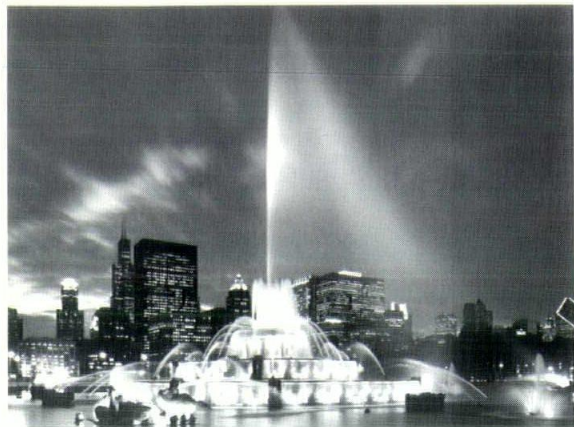


University Hall Remodeling

Evanston, Illinois

Griskelis + Smith Architects, Ltd.

Photographer: David Clifton



Clarence Buckingham Memorial Fountain

Chicago, Illinois

Harry Weese Associates

Photographer: Hedrich-Blessing, Bob Harr

Distinguished Building Award - *Miscellaneous*



Division Street Gateways

Chicago, Illinois

DeStefano and Partners

Rodriguez and Associates, Associate Architect

Photographer: Hedrich-Blessing;

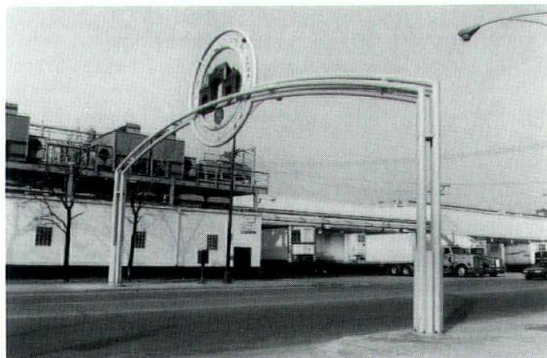
DeStefano and Partners

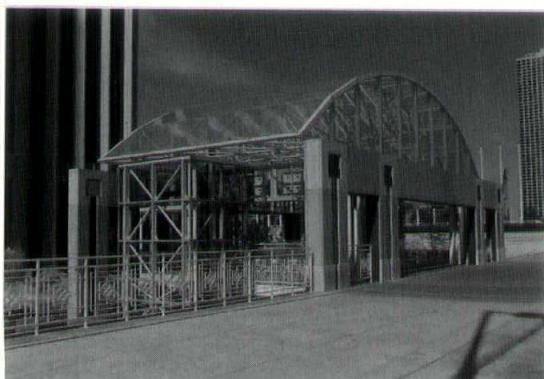
Stockyards Industrial Park Gateways

Chicago, Illinois

DeStefano and Partners

Photographer: DeStefano and Partners





Amoco Plaza Entry Pavilion

Chicago, Illinois

Voy Madeyski Architects Ltd.

Photographer: Voy Madeyski

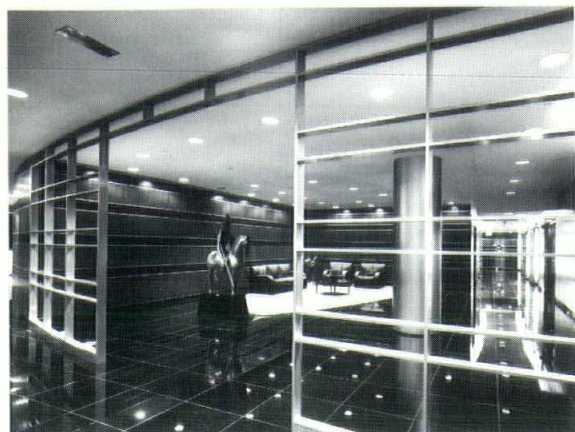
Mausoleum of the Archangels

Worth, Illinois

VOA Associates, Inc.

Photographer: Steinkamp/Ballogg,
James Steinkamp





Stamford Plaza

Stamford, Connecticut

Environ, Inc.

Photographer: Scott Miles

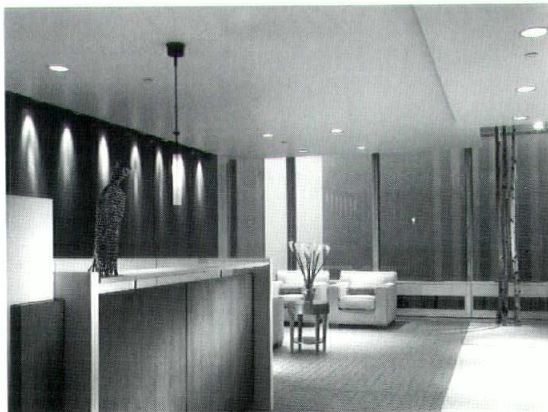


Chubb Group of Insurance Companies

Chicago, Illinois

The Environments Group

Photographer: Hedrich-Blessing, Steve Hall



Clausen Miller, PC

New York, New York

The Environments Group

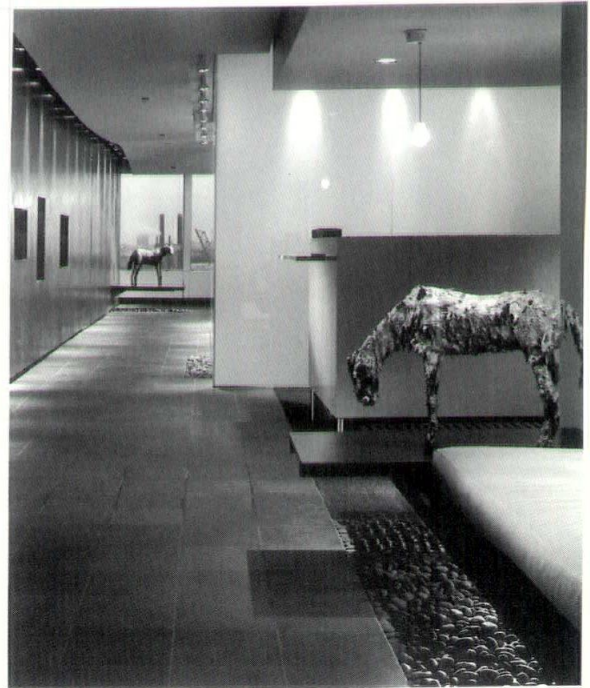
Photographer: Hedrich-Blessing, Steve Hall

Frontier Risk Management

Chicago, Illinois

The Environments Group

Photographer: Hedrich-Blessing, Steve Hall



A. C. Nielsen

Schaumburg, Illinois

Griswold, Heckel & Kelly Assoc., Inc.

Photographer: Hedrich-Blessing, Steve Hall

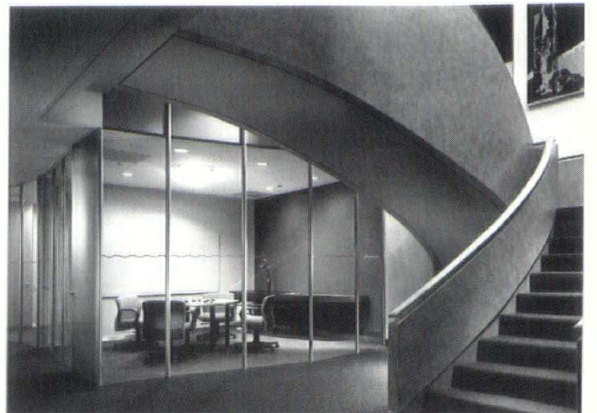


SEI Corporation

Chicago, Illinois

Griswold, Heckel & Kelly Assoc., Inc.

Photographer: Hedrich-Blessing, Steve Hall



Alex. Brown & Sons Incorporated

Chicago, Illinois

Interprise

Photographer: Don Dubroff



Golder, Thoma, Cressey, Rauner, Inc.

Chicago, Illinois

Gary Lee & Partners

Photographer: Hedrich-Blessing, Jon Miller



Baker & McKenzie

Chicago, Illinois

Mekus Johnson, Inc.

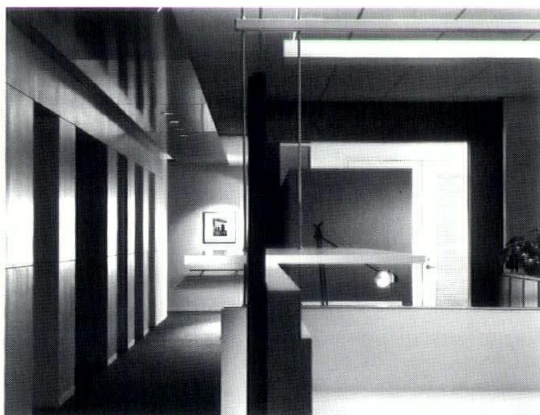
Photographer: Hedrich-Blessing, Jon Miller

Speciality Foods

Deerfield, Illinois

O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.

Photographer: Hedrich-Blessing, Steve Hall



Architect's Office

Chicago, Illinois

O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.

Photographer: Hedrich-Blessing, Steve Hall



Rush Prudential Health Plans

Chicago, Illinois

Perkins & Will

Photographer: Korab Hedrich-Blessing, Marco Lorenzetti



Sonnenschein Nath & Rosenthal

Chicago, Illinois

Perkins & Will

Photographer: Korab Hedrich-Blessing, Marco Lorenzetti



GATX Corporate Offices

Chicago, Illinois

Powell/Kleinschmidt

Photographer: Hedrich-Blessing, Jon Miller



Entrance / Lobby Renovation

Chicago, Illinois

Starr Design Associates

Photographer: Karant + Associates, Barbara Karant



Consulate General of Italy

Chicago, Illinois

Tainer Associates, Ltd.

Photographer: Giuseppe Cerasoli; Karant + Associates,
Barbara Karant

American College of Healthcare Executives

Chicago, Illinois

Torchia Associates, Inc.

Photographer: Gregory Murphey



Franczek, Sullivan, Mann, Crement, Hein, Relias, P.C.

Chicago, Illinois

Torchia Associates, Inc.

Photographer: Gregory Murphey



Platinum Technology, Incorporated

Oakbrook Terrace, Illinois

Torchia Associates, Inc.

Photographer: Jamie Padgett



Ustate: U.S. Robotics

Skokie, Illinois

Valerio Dewalt Train Associates

Photographer: Karant + Associates, Barbara Karant



Apollo Travel Services

Rolling Meadows, Illinois

VOA Associates, Inc.

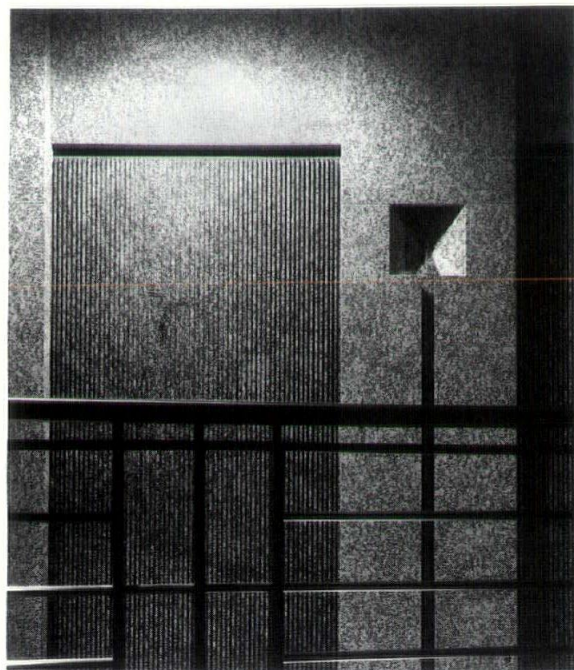
Photographer: Hedrich-Blessing, Steve Hall

Brunswick Corporation

Lake Forest, Illinois

VOA Associates, Inc.

Photographer: Hedrich-Blessing, Steve Hall

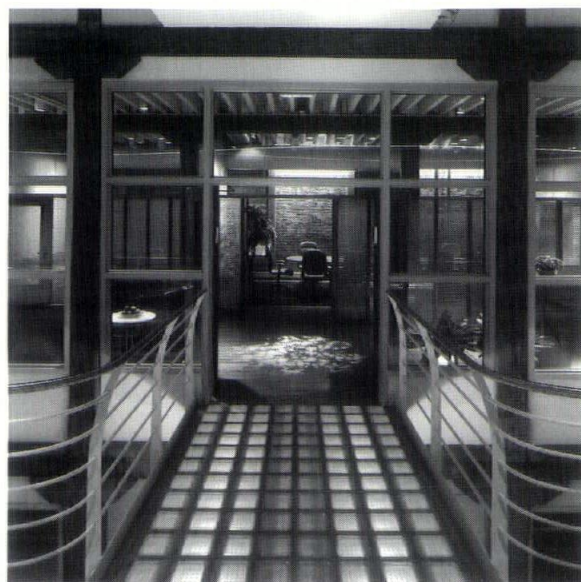


Scudder, Stevens & Clark

Chicago, Illinois

VOA Associates, Inc.

Photographer: Hedrich-Blessing, Steve Hall



Paul H. Schwendener, Inc. Corporate Offices

Chicago, Illinois

Harry Weese Associates

Photographer: Sam Fein



Orland Square Shopping Center

Orland Park, Illinois

Anthony Belluschi Architects, Ltd.

Photographer: Hedrich-Blessing, Bob Shimer

University Shopping Center, Phase 1

Tampa, Florida

Anthony Belluschi Architects, Ltd.

Photographer: Chroma, Inc., George Cott





Paul Stuart

Chicago, Illinois

Powell/Kleinschmidt

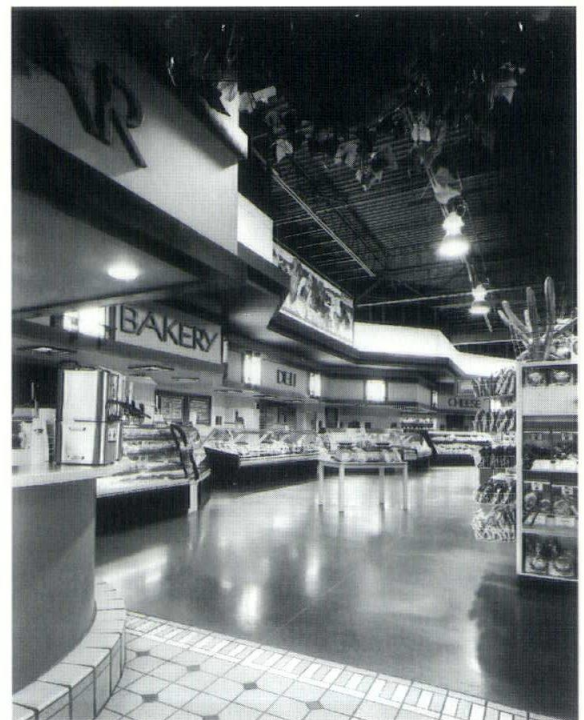
Photographer: Hedrich-Blessing, Jon Miller

Whole Foods Market at River Forest Town Center

River Forest, Illinois

Stewart-Nosky Architects, Ltd.

Photographer: Hedrich-Blessing, Bob Shimer



Chicago Music Mart at DePaul Center

Chicago, Illinois

Antonio Belluschi Architects, Ltd.

Photographer: Don Dubroff Photography, Don Dubroff



Interface Flooring System Showroom

Chicago, Illinois

The Environments Group

Photographer: Hedrich-Blessing, Steve Hall



Visual Effects Optical

Chicago, Illinois

Garofalo Architects

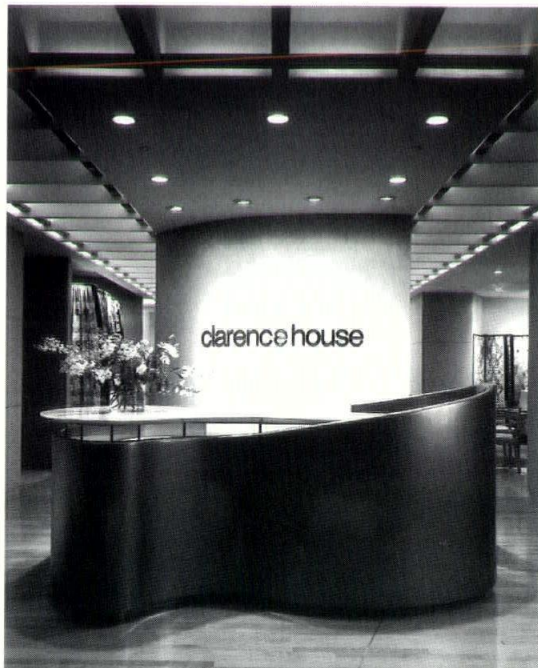
Photographer: William Kildow Photography

Herman Miller Showroom

Chicago, Illinois

Krueck & Sexton Architects

Photographer: Hedrich-Blessing, Marco Lorenzetti

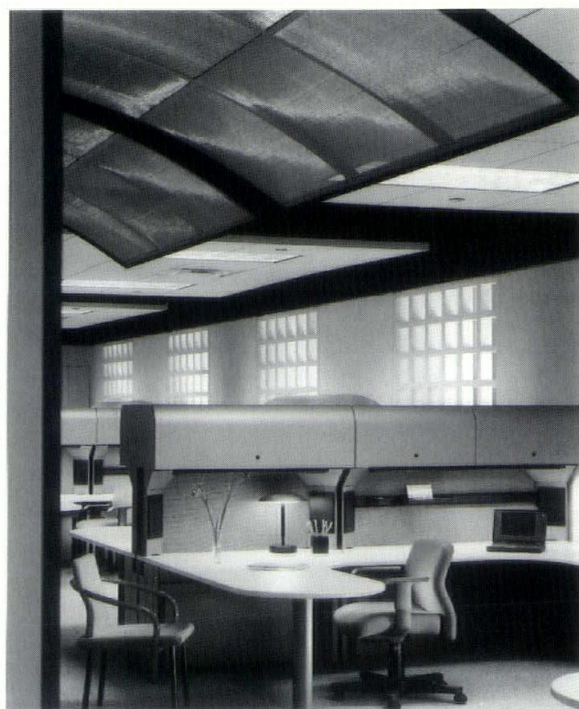


Clarence House Sales Center

Atlanta, Georgia

Eva Maddox Associates

Photographer: Hedrich-Blessing, Nick Merrick

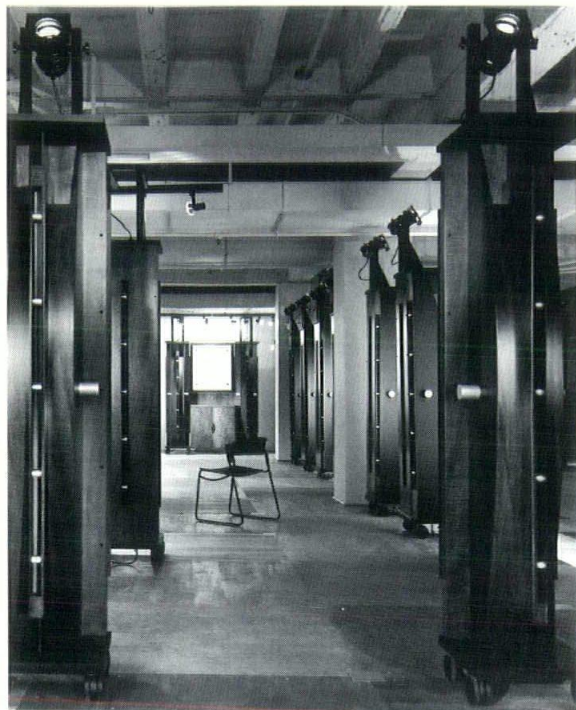


Knoll Showroom

Chicago, Illinois

O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.

Photographer: Hedrich-Blessing, Steve Hall



The Stow Davis Studio

Chicago, Illinois

Perkins & Will

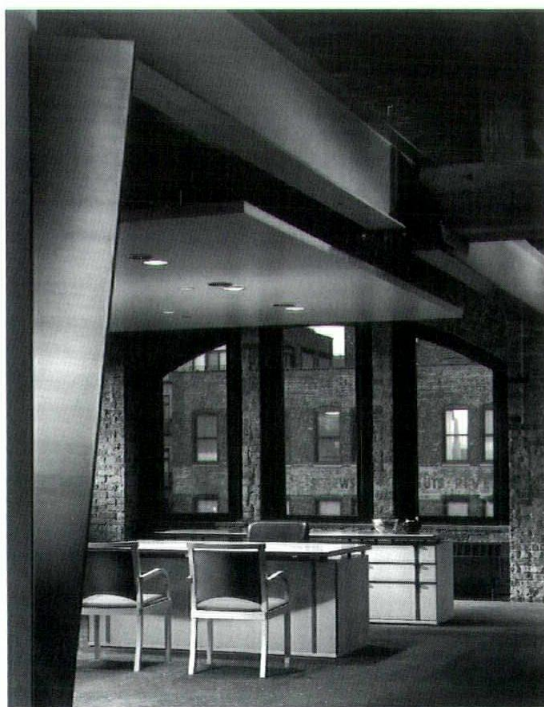
Photographer: Korab Hedrich-Blessing, Marco Lorenzetti

Geiger International Showroom

Chicago, Illinois

VOA Associates, Inc.

Photographer: Hedrich-Blessing, Steve Hall

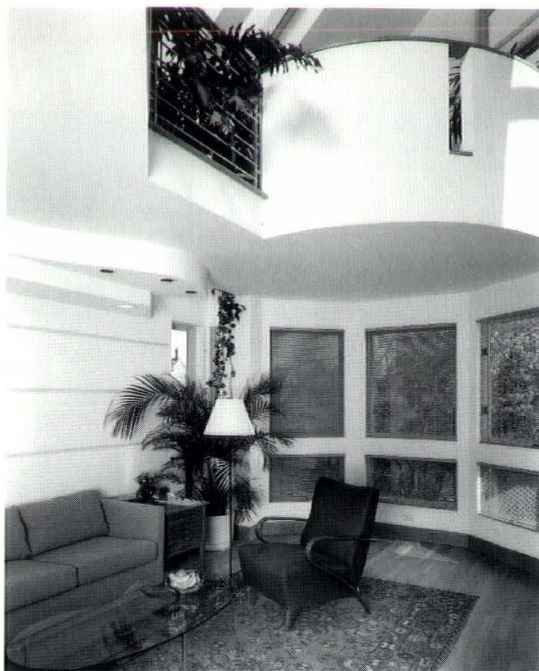


Lee Residence

Chicago, Illinois

Brininstool + Lynch, Ltd

Photographer: Karant + Associates, Jamie Padgett



Friedman-Katz Residence

Chicago, Illinois

Cordogan, Clark & Associates

Photographer: Tim Hobbs



McBride Residence

Chicago, Illinois

Environ, Inc.

Photographer: Cable Studios, Wayne Cable



Zagurski Residence

Chicago, Illinois

Myefski / Cook Architects

Photographer: Chip Williams

880 Apartment

Chicago, Illinois

Michael J. Pado, AIA, Architect, Ltd.

Photographer: Michael J. Pado, AIA



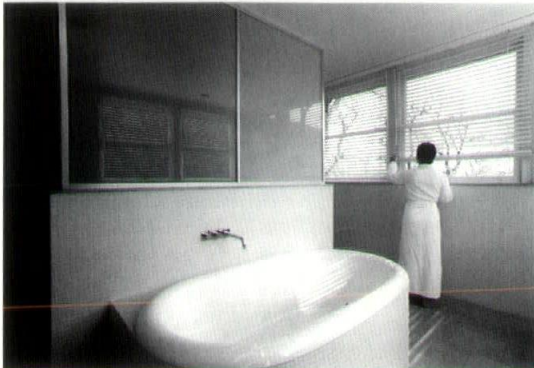
Private Residence

Chicago, Illinois

Powell/Kleinschmidt

Photographer: Don Dubroff

Interior Architecture Award - *Residential*



House Addition

Chicago, Illinois

Rosen & Horowitz

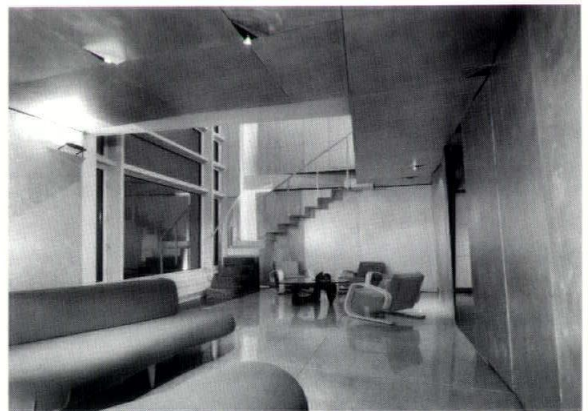
Photographer: Michael B. Rosen

Gardner Residence

Chicago, Illinois

Valerio Dewalt Train Associates

Photographer: Karant + Associates, Barbara Karant



Interior Architecture Award - *Institutional*



Second Federal Savings

Cicero, Illinois

W. Steven Gross

Photographer: Hedrich-Blessing



**Resurrection Medical Center,
Radiology and Imaging Facility**
Chicago, Illinois
Loebl Schlossman and Hackl, Inc.
Photographer: Bruce Van Inwegen

University of Chicago Graduate School of Business
Chicago, Illinois
Lohan Associates
Photographer: Hedrich-Blessing, Jon Miller



Chicago Botanic Garden Gateway Center
Glencoe, Illinois
Eva Maddox Associates
Photographer: Hedrich-Blessing, Steve Hall



Northwestern Medical Faculty Foundation

Chicago, Illinois

Perkins & Will

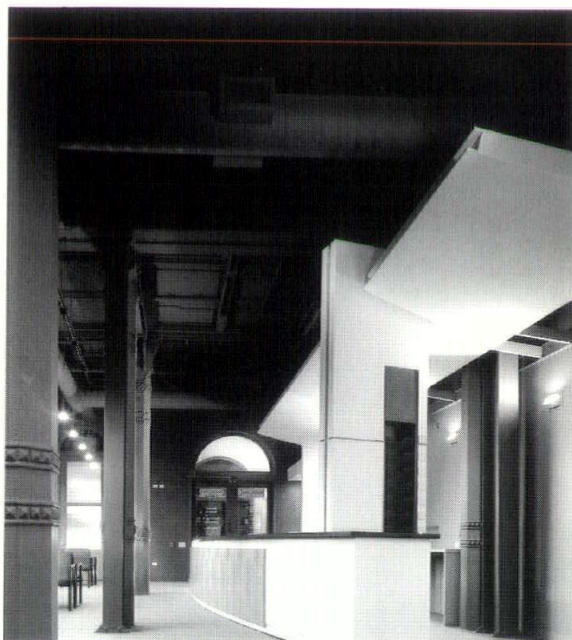
Photographer: Korab Hedrich Blessing,
Marco Lorenzetti

Loyola University Medical Center, Cancer Center

Maywood, Illinois

Perkins & Will

Photographer: Hedrich-Blessing



Perry High School & Community Fitness Center

Perry, Ohio

Perkins & Will

Burgess & Niple, Ltd., Associate Architect

Photographer: Hedrich-Blessing

Barrington Area Library Addition

Barrington, Illinois

Ross Barney + Jankowski, Inc.

Photographer: Hedrich-Blessing, Steve Hall

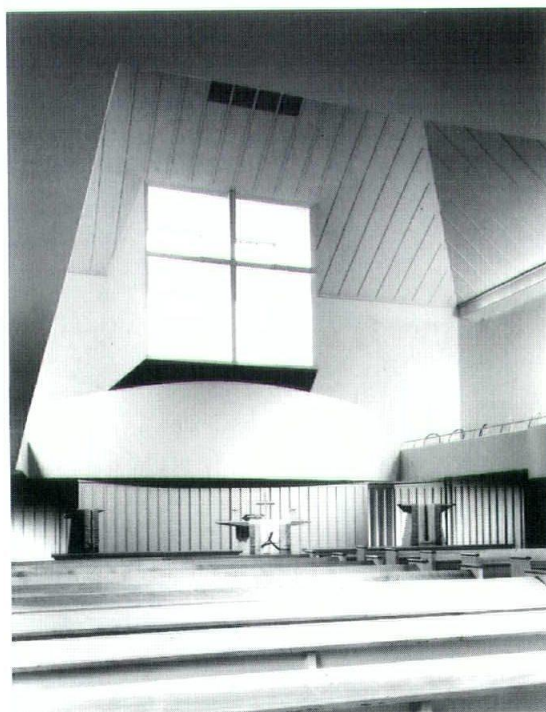
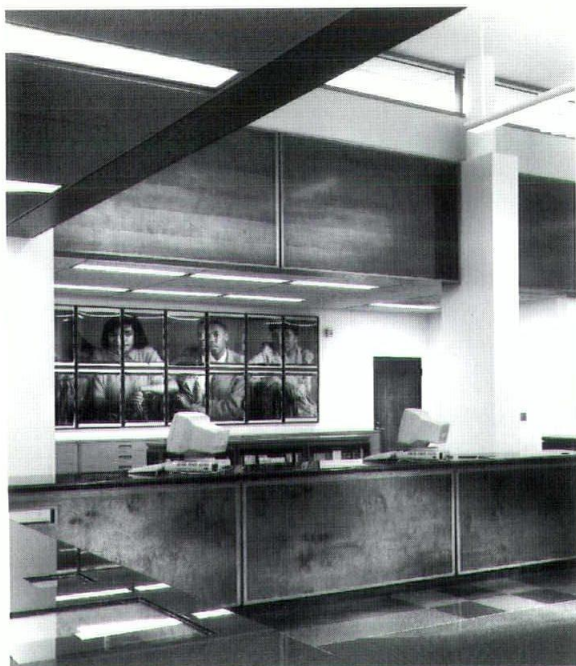


Mabel Manning Branch Library

Chicago, Illinois

Ross Barney + Jankowski, Inc.

Photographer: Hedrich-Blessing, Steve Hall



The Wartburg Chapel

Waverly, Iowa

Weese Langley Weese Architects Ltd.

Photographer: Karant + Associates, Jamie Padgett



Old St. Patrick's Church Hall

Chicago, Illinois

Booth/Hansen & Associates, Inc.

Photographer: Hedrich-Blessing, Jon Miller



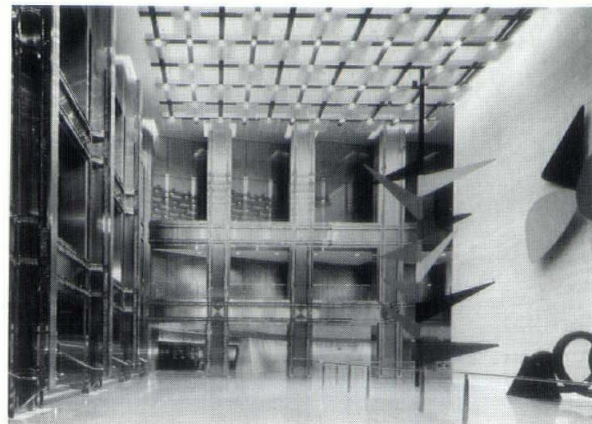
300 South Wacker Drive

Chicago, Illinois

DeStefano and Partners

Photographer: Hedrich-Blessing

Sears Tower 2000
Chicago, Illinois
DeStefano and Partners
Photographer: Hedrich-Blessing



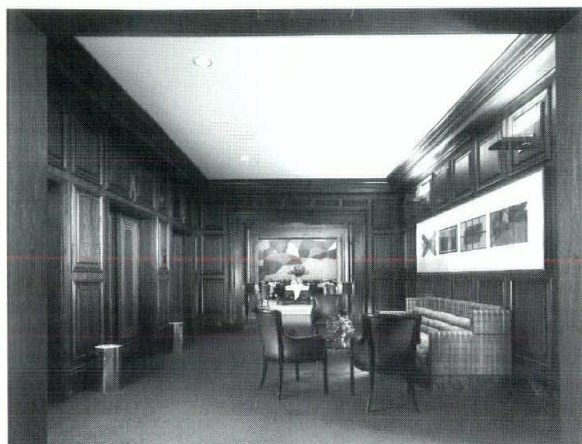


**Law Offices of Bartlit, Beck, Herman,
Palenchar & Scott**

Chicago, Illinois

Pappageorge Haymes, Ltd.

Photographer: William Kildow Photography



The Standard Club of Chicago

Chicago, Illinois

Powell/Kleinschmidt

Photographer: Don Dubroff; Hedrich-Blessing, Jon Miller



Perlora Furniture Showroom

Pittsburgh, Pennsylvania

Thomas Shafer P.C.

Photographer: John Bertram

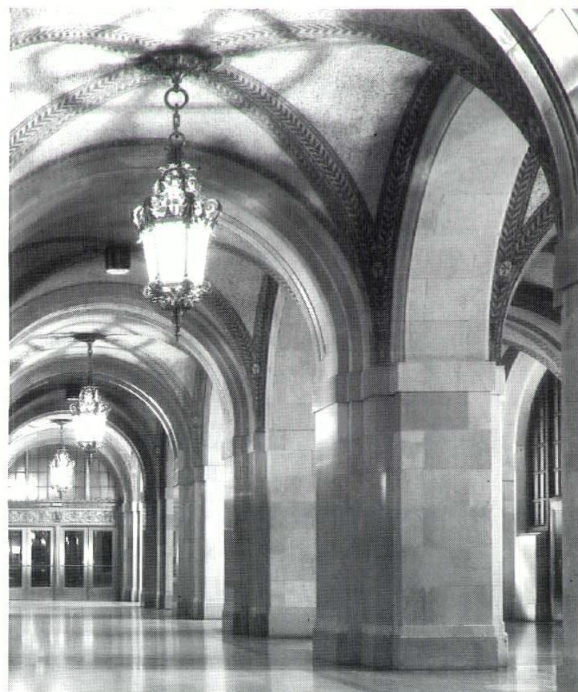


112 South Michigan Ballroom

Chicago, Illinois

Banks/Eakin with Historic Preservation Department,
School of the Art Institute of Chicago

Photographer: Garret Eakin



City Hall

Chicago, Illinois

DeStefano and Partners

Photographer: Hedrich-Blessing



U.S. Court Expansion

Chicago, Illinois

Lohan Associates

Photographer: Hedrich-Blessing, Steve Hall



**The Art Institute of Chicago,
Ryerson-Burnham Reading Room**

Chicago, Illinois

Office of John Vinci, Inc.

Photographer: Judith Bromley

Interior Architecture Award - *Miscellaneous*

Motorola Customers Center for Systems Integration

Schaumburg, Illinois

Holabird & Root

Photographer: Hedrich-Blessing, Jon Miller

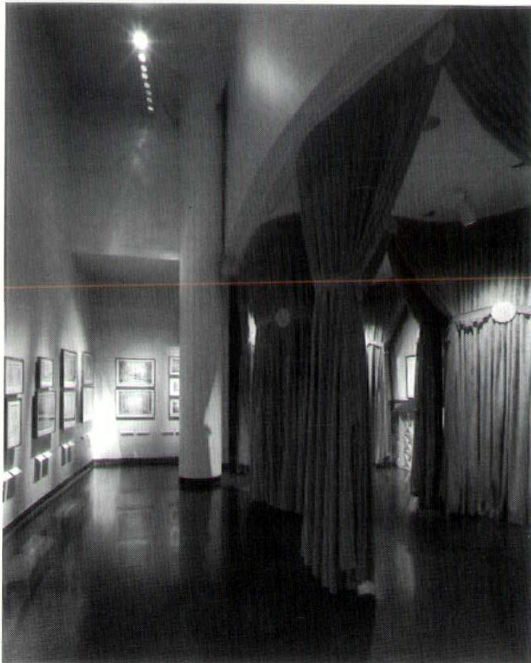


**Phased Environmental
Laboratory/Office Renovation**

Geneva, Illinois

Starr Design Associates

Photographer: Anthony May

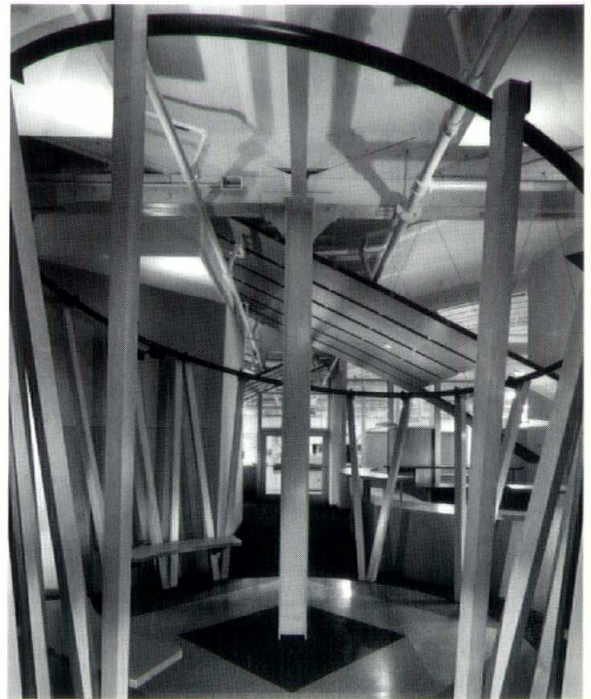


Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture

Chicago, Illinois

Tigerman McCurry Architects

Photographer: Karant + Associates

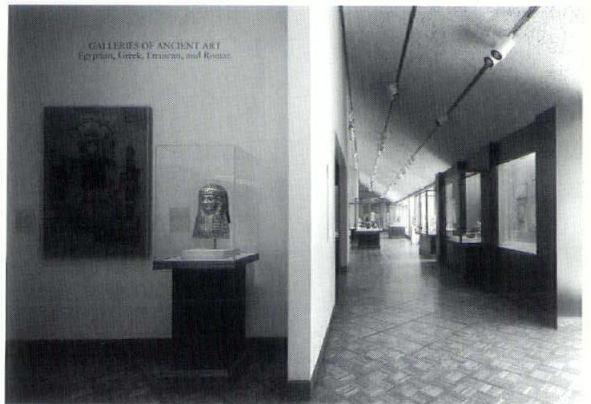


U2: U.S. Robotics

Skokie, Illinois

Valerio Dewalt Train Associates

Photographer: Karant + Associates, Barbara Karant



**The Art Institute of Chicago,
Classical-Ancient Galleries**

Chicago, Illinois

Office of John Vinci, Inc.

Photographer: Christopher Gallagher



DIVE!

Santa Monica, California

Lawrence B. Berkley & Associates

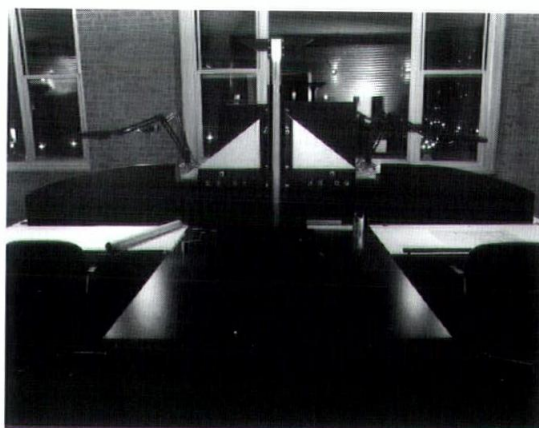
Photographer: Karl Herman, Les Nathan

Work Station Design

Chicago, Illinois

Environ, Inc.

Photographer: Enrique Suarez



Second Federal Savings

Cicero, Illinois

W. Steven Gross

Photographer: Steinkamp/Ballogg, Mark Ballogg

Hotel Kempinski

Munich, Germany

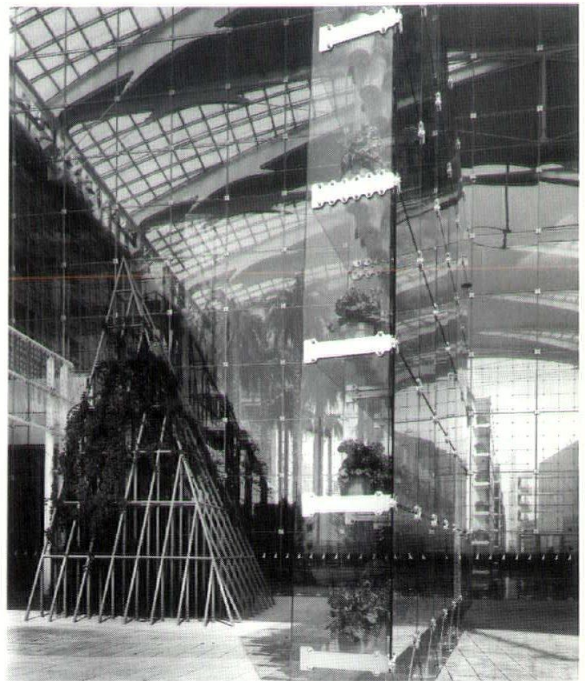
Murphy/Jahn

Photographer: Engelhardt/Sellin,

Ashchau i.CH., Germany;

H.G. Esch, Facade Gartner;

John Lindern; Helmut Jahn

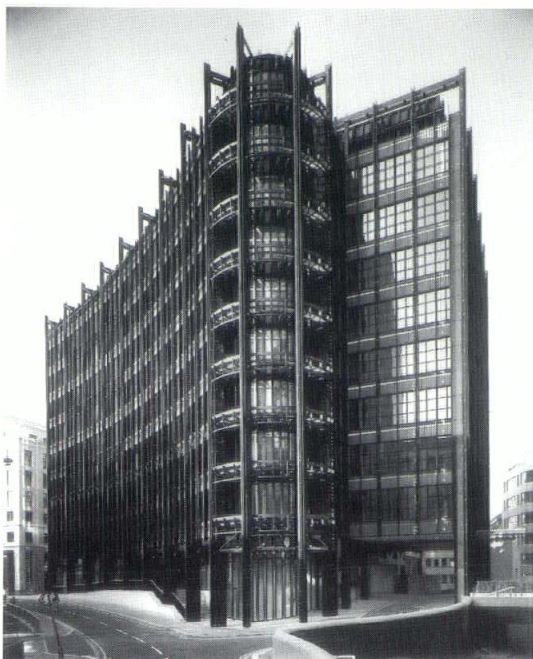


J. D. Retail and Residence

Chicago, Illinois

Michael J. Pado, AIA , Architect, Ltd.

Photographer: Michael J. Pado, AIA

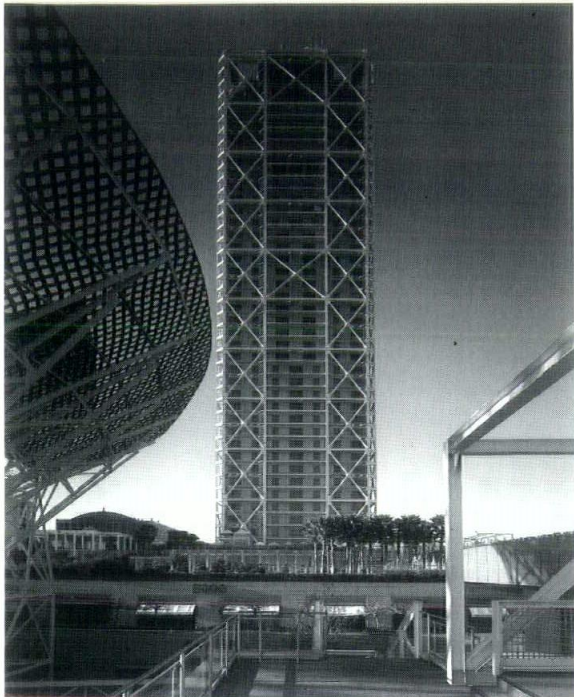


10 Fleet Place, Ludgate

London, England

Skidmore Owings & Merrill

Photographer: James Morris



Villa Olimpica

Barcelona, Spain

Skidmore, Owings & Merrill

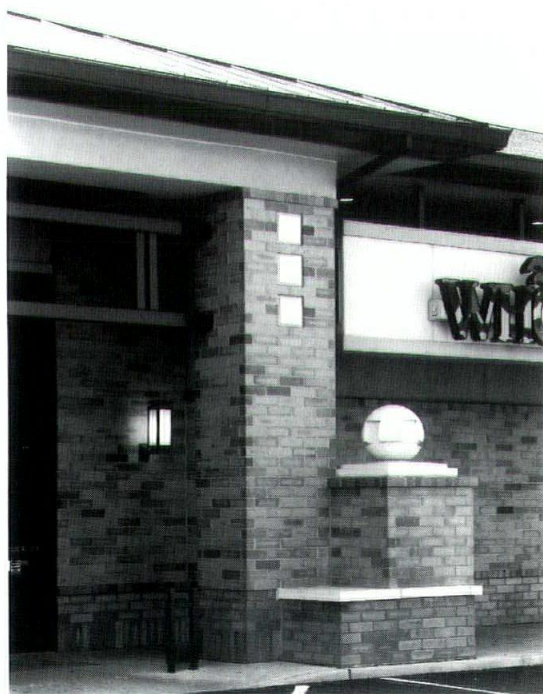
Photographer: James Morris

River Forest Town Center

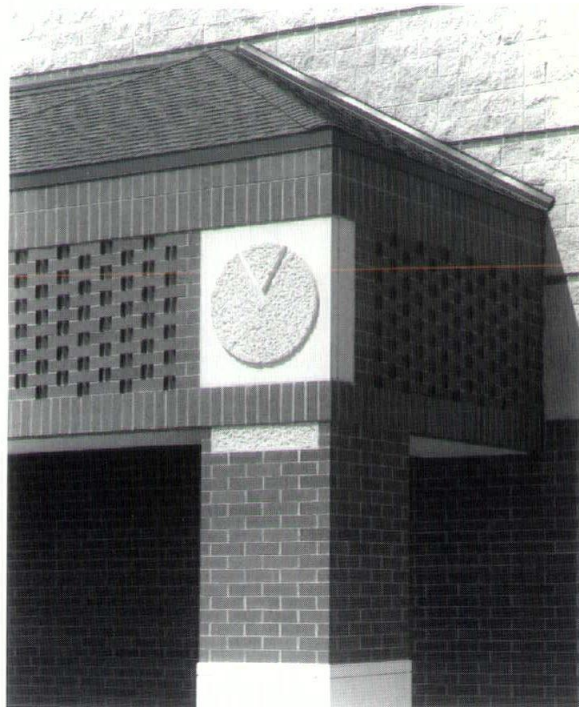
River Forest, Illinois

Stewart-Nosky Architects, Ltd.

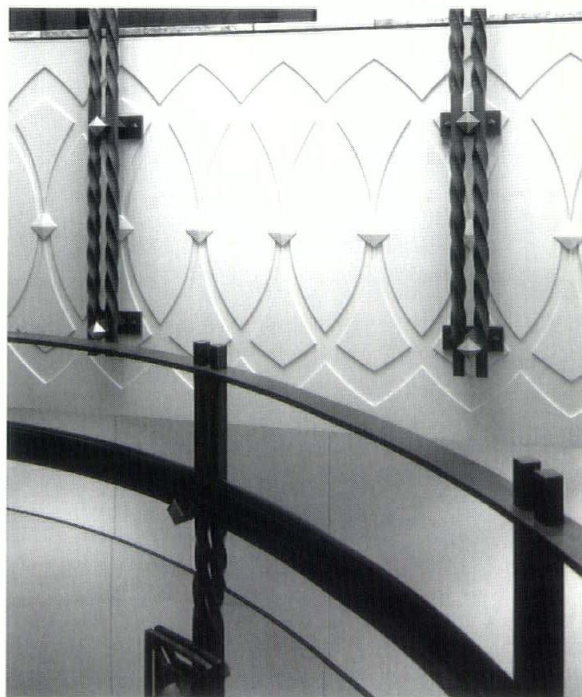
Photographer: Hedrich-Blessing, Bob Shimer



Southport Plaza Shopping Center
Kenosha, Wisconsin
Stewart-Nosky Architects, Ltd.
Photographer: Hedrich-Blessing, Bob Shimer



Foley & Lardner
Chicago, Illinois
Torchia Associates, Inc.
Photographer: Greg Murphey





Thompson House

Chicago, Illinois

Brininstool + Lynch, Ltd.

Photographer: Hedrich-Blessing (details);

Scott McDonald, Barbara Karant + Associates (overall);

Jamie Padgett



Friedman-Katz Residence

Chicago, Illinois

Cordogan, Clark & Associates

Photographer: Tim Hobbs



Stair at Caryl's California House 1

Point Richmond, California

Gerald Horn with Holabird & Root

Photographer: Gerald Horn, FAIA; Bob Piotrowski



Mobile Teacart/Kitchen Renovation

Chicago, Illinois
Landon Architects Ltd.
Photographer: Jay Wolke

Meadowlake

Northfield, Illinois
Optima, Inc.
Photographer: Hedrich-Blessing



1618 Sheridan Road

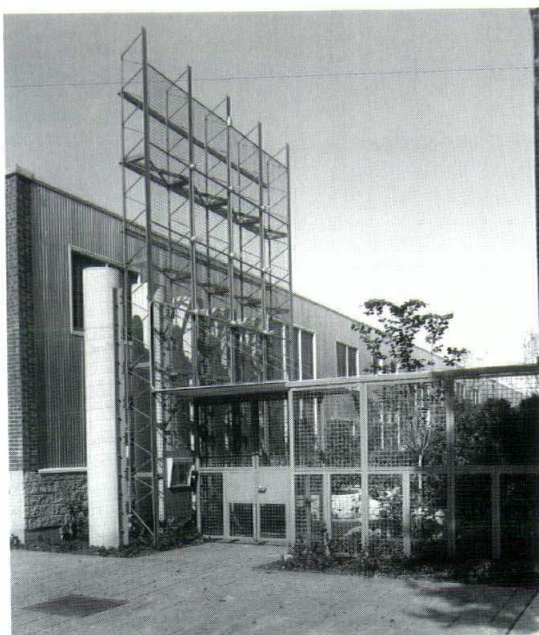
Wilmette, Illinois
Optima, Inc.
Photographer: Hedrich-Blessing

Entry Gate at Altgeld Court

Chicago, Illinois

Pappageorge & Haymes, Ltd.

Photographer: George Pappageorge



Lakewood House

Chicago, Illinois

Searl & Associates

Photographer: Bruce Van Inwegen

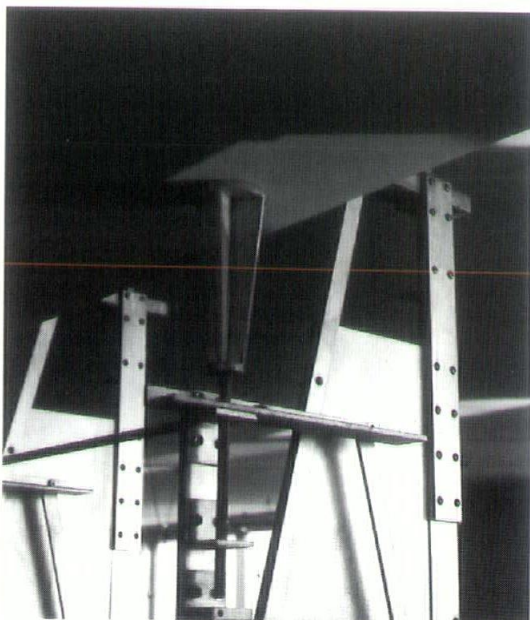


Portico for the J. M. Brown Residence

Lake Forest, Illinois

Thomas Norman Rajkovich, Architect

Photographer: Michael Tropea



Apartment Interior

Chicago, Illinois

Tigerman McCurry Architects

Photographer: Tigerman McCurry, Mark Lehmann



Gardner Residence

Chicago, Illinois

Valerio DeWalt Train Associates

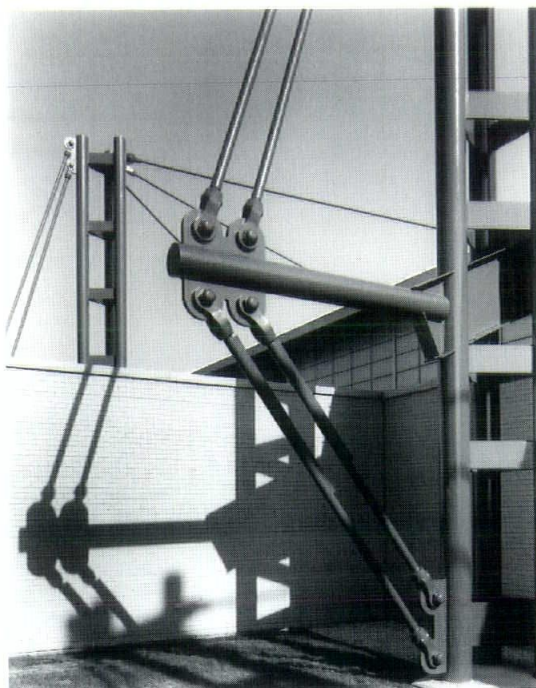
Photographer: Karant + Associates, Barbara Karant

Niles West High School Fieldhouse

Skokie, Illinois

O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.

Photographer: HNK Architectural Photography



Barrington Area Library Addition

Barrington, Illinois

Ross Barney + Jankowski, Inc.

Photographer: Hedrich-Blessing, Steve Hall



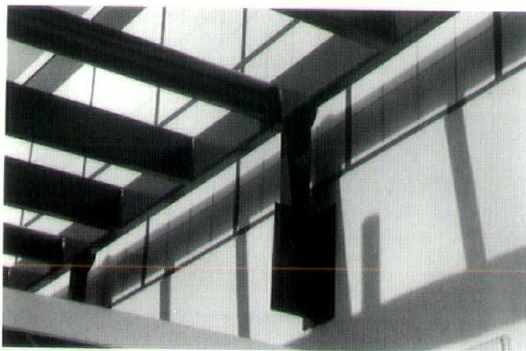
The Wartburg Chapel

Waverly, Iowa

Weese Langley Weese Architects, Ltd.

Photographer: Karant + Associates, Jamie Padgett

Divine Detail Award - *Industrial*



Glenview Public Works-Phase III

Glenview, Illinois

Andrew Metter for A. Epstein & Sons International, Inc.

Photographer: Andrew Metter

Divine Detail Award - *Miscellaneous*



Stockyards Industrial Park Gateways

Chicago, Illinois

DeStefano and Partners

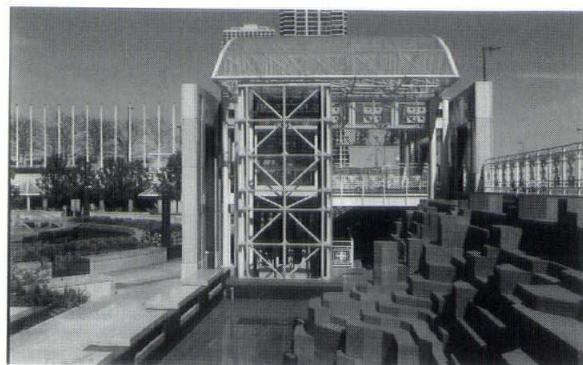
Photographer: DeStefano and Partners

Amoco Building Plaza

Chicago, Illinois

Voy Madeyski Architects Ltd.

Photographer: Voy Madeyski



AIA

Distinguished Building Award



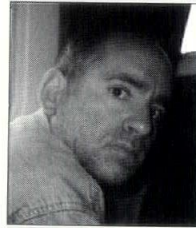
THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



Andrea Leers, FAIA

Leers Weinzapfel Associates, Inc.
Boston, Massachusetts



Frederic Schwartz, AIA

Anderson/Schwartz Architects
New York, New York



Allison Williams, AIA

Skidmore, Owings & Merrill
San Francisco, California

AIA Chicago's Distinguished Building Award was established in 1955 and quickly became a model for other AIA chapter design competitions. Forty years later, the award is intended to recognize significant achievements in the planning, design, and execution of recent building projects. The only eligible designs are those by registered architects in the Chicago metropolitan area completed between January 1, 1992 and May 1, 1995.

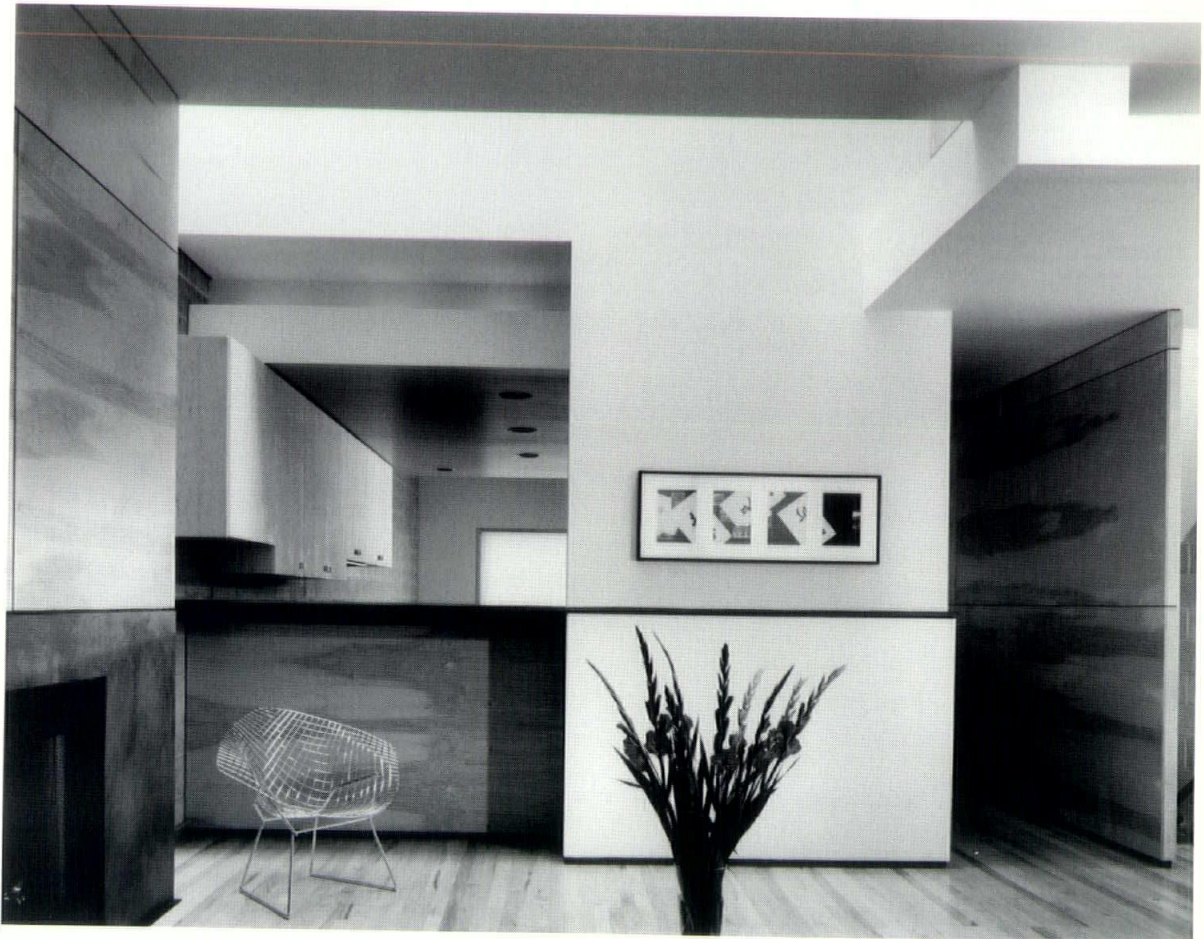
Distinguished Building Award



Thompson House

Chicago, Illinois

architect: Brininstool + Lynch, Ltd.
client/owner: J.A. and Ellie Thompson
general contractor: Brininstool + Lynch, Ltd.
photographer: Barbara Karant + Associates,
Jamie Padgett



The exterior of the single-family house is reflected in the interior through the use of two wythe concrete block wall construction. The choice of construction type is a response to the severity of the urban neighborhood, modest budget, and a desire to express manufactured materials in the most basic form, not in imitation of others. They become integral elements of the architectural volumes that define the space and function of the house.

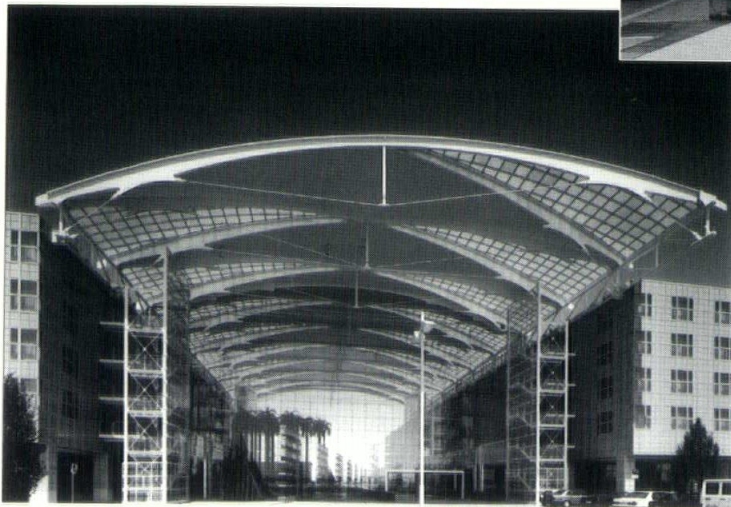
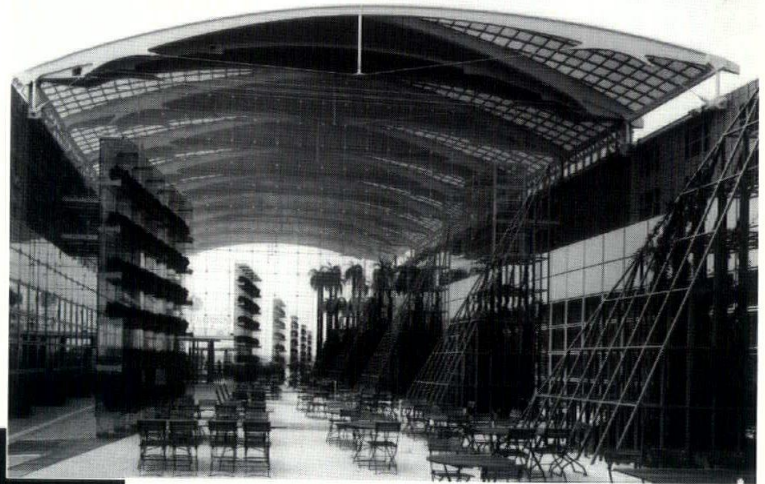
What gives the appearance of austerity from the outside opens to a natural richness of materials and light on the interior. Birch plywood is used for both cabinets and panels. Reveals separate each change in material. The atrium skylight, in concert with the translucent panels on the south side of the house, create an ambient light source that remains uniform day and night through incandescent back-lighting, an effect that will be retained even after a building is constructed on the adjacent lot.

Distinguished Building Award



Hotel Kempinski Airport München Munich, Germany

architect: Murphy/Jahn, Inc.
client/owner: Flughafen München GmbH
general contractor: ARGE Hinteregger GmbH & Co. Heinemann, Gartner-Fischer
consulting engineer: Schlaich, Bergermann und Partner (steel) Cronauer, Beratung und Planung (concrete) Cronauer, Beratung und Planung/Kuehn Lehr Associates (mechanical)
landscape architect: Peter Walker William Johnson & Partners; Professor Rainer Schmidt
photographer: Engelhardt/Sellin, Aschau i.CH., Germany H.G. Esch, Facade Gartner



This hotel is part of the new Munich Airport, under a master plan that envisions the creation of a complete urban environment linked to the existing airport. Here the visitor should sense the romance and adventure of travel. A dramatic staging of space, landscape, light, and technical elements flows through the hall, terrace, and garden, exciting the traveler's imagination and sense of discovery. The double slab design of the hotel is generated partly by the need to provide a large number of rooms with light and air in a low-rise structure, but the form evolves primarily from the master plan and its circulation axes.

The overall plan integrates landscape into the airport. The courtyard creates a landscaped background for the ballroom, and its sculptural elements extend into the atrium, heightening the spatial continuity of the landscaping. The atrium is covered by a gently curving steel and glass roof, enclosed by transparent cable-supported glass walls. These lead to a series of open, covered, or enclosed areas that will provide a varied and exciting sequence of spaces, culminating in the future Forum of the Munich Airport Center.

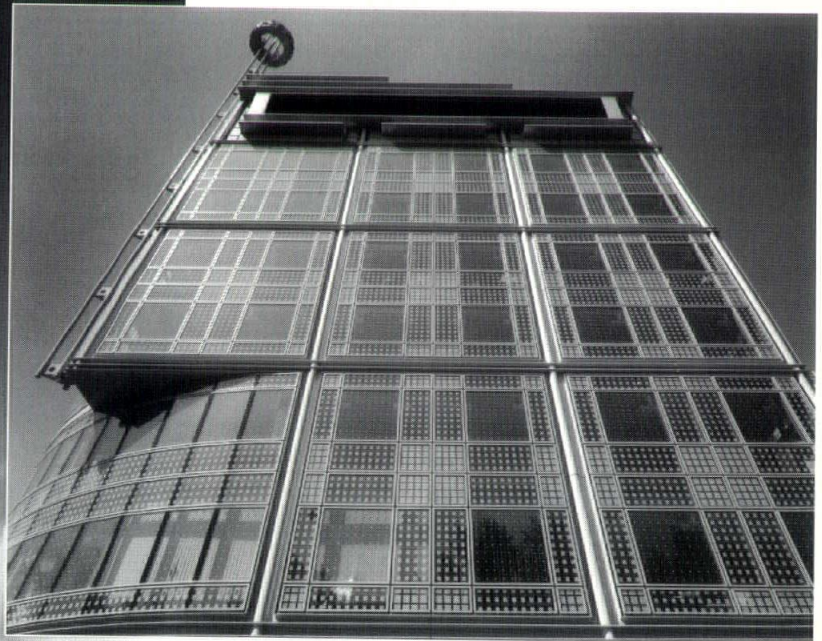
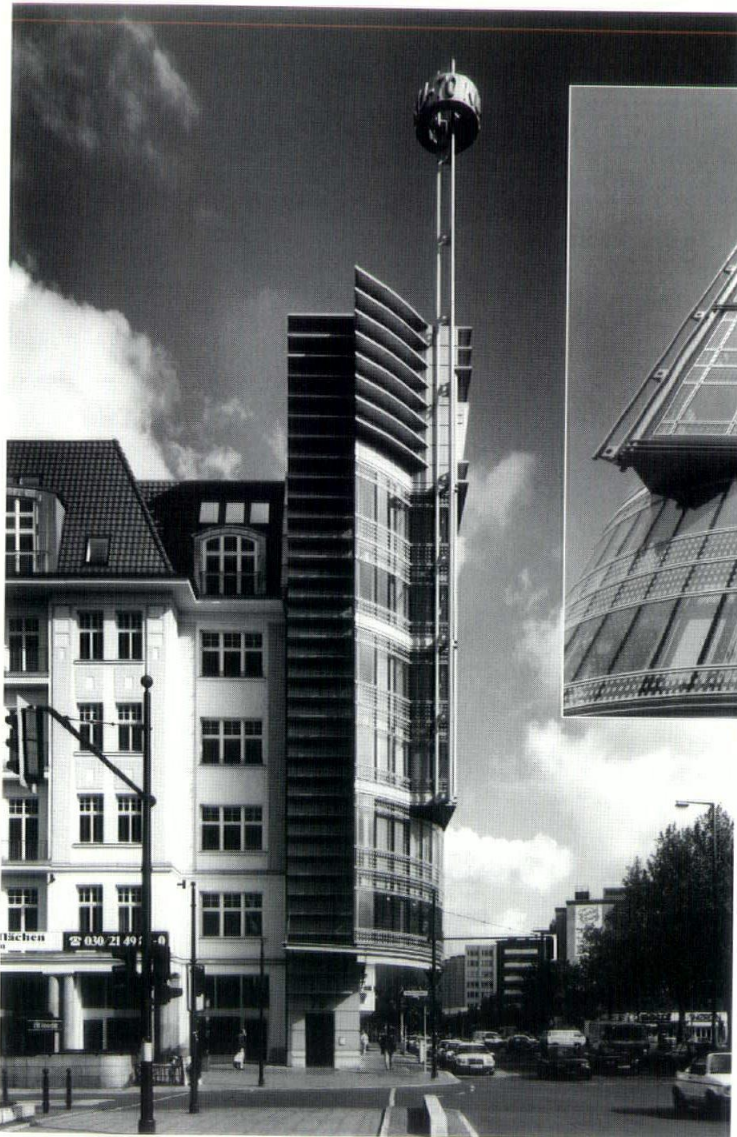
Distinguished Building Award



KU-DAMM 70

Berlin, Germany

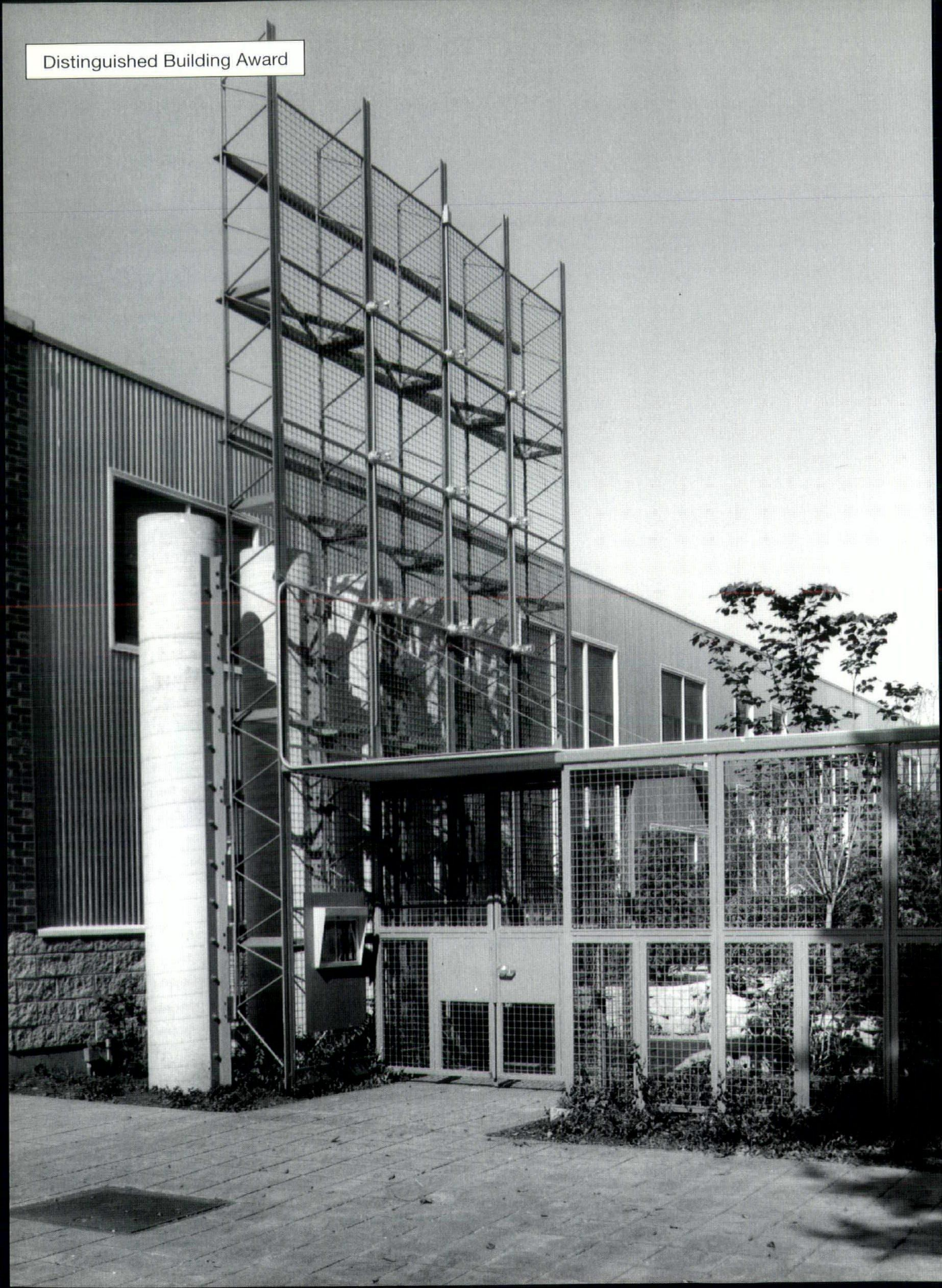
architect: Murphy/Jahn, Inc.
client/owner: EUWO Unternehmensgruppe
general contractor: Cogelfarimpresit
facade sub-contractor: BERTI
consulting engineer: Friedrich Mueller (structural) Ing.-
 Buero Wilhelm Lutz VDI (mechanical)
photographer: Schaefer Photographie, H.G. Esch,
 Helmut Jahn



This building fronts on the Kurfurstendamm, the city's most important avenue, known as the Ku-Damm. It sits on a narrow site; the owner had permission to cantilever over the sidewalk. The liveliness of the Kurfurstendamm is enhanced by advertising. Consequently, this building is a carrier for advertising which is integrated into the design. The building is an urban repair, covering the end of a building exposed through insensitive and destructive street planning in the 1950s. It is an urban intervention against the mediocrity of the "new" city along the avenue and towards nostalgia for the "lost" Berlin tradition. The tension between the changing volumes of its knife-like plan, the varying treatments of its surface, projecting wall blades, and the steel mast bearing its address gives the building a rich dynamic quality.

The structural solution to the eight-story building is a core from which girders are cantilevered; hanger rods support the floors along the curtain wall. The building is clad in clear glass with ceramic frit patterns, enhancing its grid character. Slices or "shards" of the building come together in a composition of sleek curve, Constructivist spire, and flat plane of the structural/mechanical core wall. A glass canopy grows out of the curve and protects the entrance which leads to a marble and patterned stainless steel lobby.

Distinguished Building Award



Altgeld Lofts

Chicago, Illinois

architect: Pappageorge & Haymes, Ltd.
client/owner: Centrum Properties
general contractor: MCZ Development/Centrum Properties
photographer: William Kildow Photography; George Pappageorge



In the heart of an established urban neighborhood and adjacent to a functioning railroad spur stands a 50,000 square foot, one-story industrial building constructed in the 1960s. When plans for its demolition became known, community residents opposed rezoning because the building had become an iconic fixture of the neighborhood. A strategy for adaptive reuse was developed and thus, a new architecture evolved.

The planning concept involved carving landscaped courtyards out of the original structure. Within the complex, mezzanines are constructed of precast concrete planks bearing on steel stud demising walls for an unusual, but space- and cost-effective, technique. Living areas enjoy high ceilings with industrial framing and articulated fireplace walls.

Existing masonry perimeter walls are punched with simple, overscaled windows, while the inner courts are composed of unique facades for each unit. Block masonry, corrugated galvanized siding, aluminum windows, and colorful canopies serve to playfully reinterpret the industrial aesthetic.

Distinguished Building Award



**North Fort Myers High School
Expansion & Renovation**

Fort Myers, Florida

design architect: Perkins & Will
associate architect: Parker Mudgett Smith Architects
client/owner: Lee County School Board
general contractor: Brown & Root, Florida
photographer: Hedrich-Blessing, Nick Merrick



This project involves the transformation of an existing high school campus built in the 1950s into a modern teaching facility. A two-phase construction process allowed for the demolition of outdated classroom facilities and the construction of a new media center, classrooms, cafeteria, and physical education locker space, while retaining the existing gymnasium, auditorium, and science building. The school had to remain in continuous operation during the project.

A new academic central courtyard was created by a circular ring of classrooms punctuated by a triangular media center. A straight bar of specialized classrooms connects this circular court to the existing auditorium. As a response to the temperate climate of southwest Florida, major circulation paths and gathering spaces are accomplished using covered outdoor areas which are oriented to landscaped courtyards. The reorganized campus plan provides state-of-the-art teaching facilities and a central focus for the school in the form of a new outdoor central space.

Distinguished Building Award



Exchange House, Broadgate London, England

architect: Skidmore, Owings & Merrill
general contractor: Bovis Construction Ltd.
**mechanical/electrical/
plumbing engineer:** Jaros, Baum & Bolles
landscaping: Hanna Olin Ltd.
client/owner: Rosehaugh Stanhope Developments
PLC
general contractor: Bovis Construction, Ltd.
photographer: James Morris



This building is one of fourteen comprising the Broadgate development, centered around the Liverpool Street Station in London. The site is directly over British Rail tracks, north of historic train sheds which were renovated as part of the overall development. The design strategy for this project, therefore, was to span the tracks in the manner of a bridge. After studying a number of structural options, a parabolic arch was determined to be the most efficient solution.

The four parallel arches that support the structure provide its architectonic strength. This allows for large, column-free offices and trading floors, with fire stairs, elevators, bathrooms, and small conference rooms located in the twin service towers which are clearly expressed as ancillary spaces. Additional fire stairs are placed outside the building.

The clarity of the structural expression begins with the lobby, which is hung from the building due to the movement differential between the lobby and the plaza. It is enclosed with clear glass to appear non-structural. The vision glass is fire-rated, allowing the exterior steel structure to be exposed, further enhancing the purity and clarity of the tectonic expression.

Distinguished Building Award



Piku House

Orchard Lake, Michigan

architect:	Denison Luchini Architects
landscape architect:	John Grissim & Associates
structural engineering:	Thomas Wroblewski
mechanical/electrical engineering:	James Bess, Boome ² Inc.
client/owner:	Mr. and Mrs. Frank Piku
general contractor:	Marlin Construction
photographer:	Balthazar Korab



This project in suburban Detroit was commissioned in late fall of 1989 as an "empty nest" residence planned for one-floor living with secondary spaces located on two lower levels. The site is narrow, on a street with neighbors close on each side. The lake, at the foot of a steep slope to the west, became the primary focus. The resulting design involves a single line fold and internally focused. The wings are divided into private and entertainment spaces.

Providing large wall surfaces and expansive counter surfaces for an extensive art collection was a primary design consideration. In addition, several new art works were commissioned to be integrated into the architecture. The effect of natural light also played a crucial role in the design process. In particular, the impact of the setting sun was considered. Clad in translucent onyx and facing due west, the living room fireplace comes alive with the ever-changing light of the setting sun.

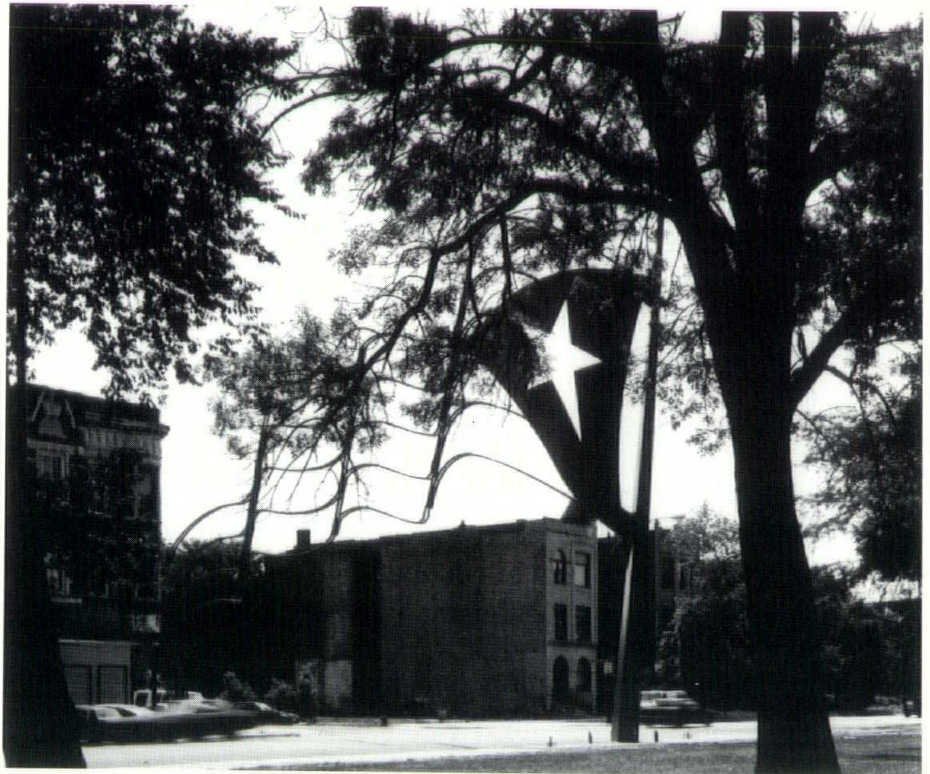
Distinguished Building Award



Division Street Gateways

Chicago, Illinois

architect: DeStefano and Partners
associate architect: Rodriguez and Associates
steel fabricator: Chicago Ornamental Iron
installation contractor: Meccor Industries
client/owner: City of Chicago, Department of Transportation
photographer: Hedrich-Blessing; DeStefano Partners



The Division Street Gateways project was commissioned by the City of Chicago Department of transportation to provide neighborhood identity and to promote economic development for the Puerto Rican community along West Division Street between Western Avenue and Humboldt Park. The main features of the gateways are monumental, abstracted Puerto Rican flags spanning Division Street at Artesian Avenue on the east and at Mozart Drive on the west.

The steel structures each employ 45 tons of rolled 3/4" plate and curving 3" pipe to span the 50'-wide street. Chosen as the universal symbol of Puerto Rican pride and identity, these gigantic icons mark the boundaries of the Puerto Rican commercial zone with flowing ribbons of vibrant color. Other coordinated streetscape improvements include 16 plazitas (groupings of outdoor seating, game tables, and planters), 42 metal light-pole banners with laser-cut silhouettes of Puerto Rican cultural themes, and painted light poles with acorn accent lights at each corner.

Distinguished Building Award



**School of Architecture
and Urban Planning**

Milwaukee, Wisconsin

architect: Holabird & Root
associate architect: Eppstein Keller Uhen, Inc.
general contractor: J.H. Findorff & Son, Inc.
structural engineer: Graef Anhalt & Schloemer
client/owner: University of Wisconsin-Milwaukee
photographer: Purcell Imaging, Ed Purcell;
Erol Reyat



This building creates a new center for the study of architecture and urban planning at the University of Wisconsin-Milwaukee. Approximately half the building's area is devoted to studio space, with the balance containing classrooms, auditoriums, offices, and exhibition space. The site is bordered by streets to the north and east, a primary campus path to the south, and an open field to the west. The building's L-shaped configuration responds to this site by creating an internal courtyard for outdoor exhibitions and recreational use.

The perimeter facades are brick or lead-coated copper, while the courtyard facades are glass infill within a concrete structural grid. This grid forms an entry over the campus path and identifies the building's primary circulation spine. The spine connects all of the major interior spaces, including a two-story exhibition area and an open studio.

One of the accomplishments of this project was maintaining a feeling of unity within a large facility. As one faculty member noted, "Although the new school is twice the size of the previous facility, there is a much stronger sense of community. One can always look across the courtyard to find friends at work in their studio."

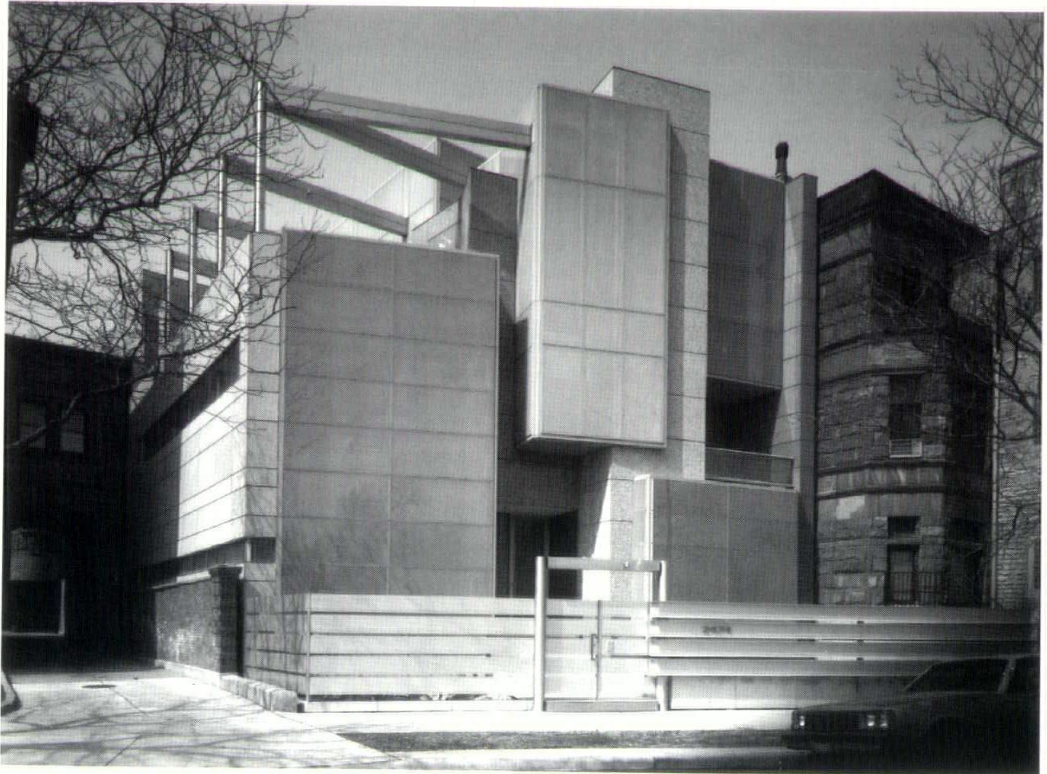
Distinguished Building Award



Private Residence

Chicago, Illinois

architect: Lohan Associates
general contractor: The Meyne Company
structural engineer: Beer, Gorski & Graff
client/owner: Name withheld
photographer: Steinkamp/Ballogg, James Steinkamp (interiors); Hedrich-Blessing, Jon Miller (exteriors)



A three-story house on a rare site across from Lincoln Park is designed to accommodate a family and their extensive art collection. The new house mimics the height of neighboring landmark residences. But this residence establishes its independence in a quietly assertive facade of gray granite and gray-tinted glass in varying shades. Planes of glass and stone project asymmetricaly from the angled facade. Like the mansion next door, the first story of the house is elevated above street level for the sake of privacy and for views of the park.

The interior is distinguished by its open plan where curving walls and floating ceilings flow naturally from one space to another. A central circulation spine divides the house in two and rises the height of the building. It is surmounted by a clerestory extending the length of the house. On the first floor, the house includes a garage, kitchen, dining room, family room, and living room; on the second floor is the master bedroom suite, a study, and a library; on the third floor are the children's bedrooms, an exercise room, and a terrace overlooking the park.

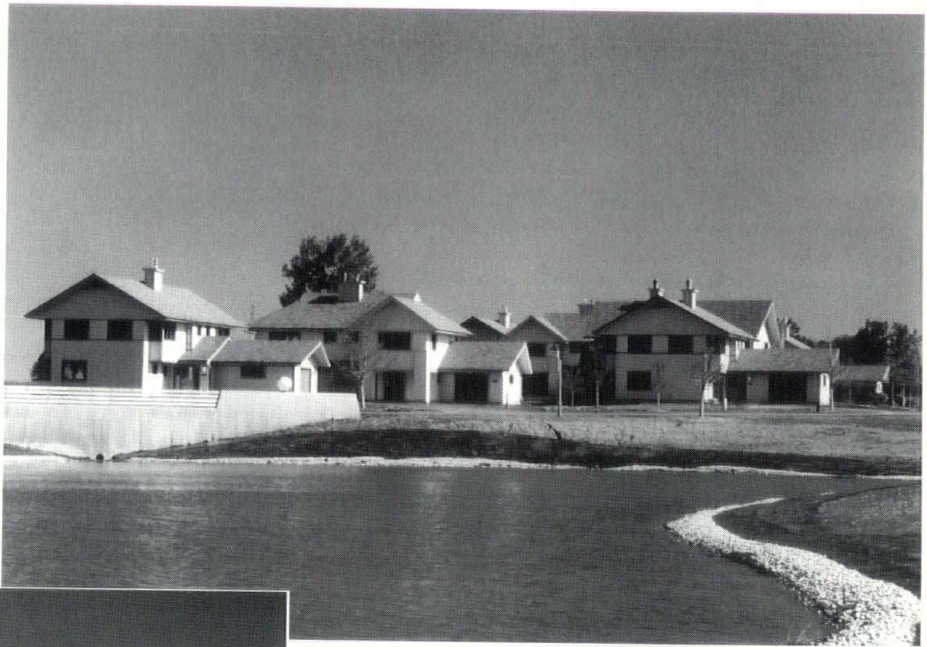
Distinguished Building Award



SOS Children's Village Illinois

Lockport, Illinois

architect: Rudolph & Associates, P.C.
associate architect: Eifler & Associates
landscape architect: McKay Landscape Architects, ASLA
general contractor: Skender Construction Company
civil engineer: Bollinger, Lach & Associates
structural engineer: Stearn-Joglekar Ltd.
client/owner: SOS Children's Village Illinois, Inc.
photographer: Howard N. Kaplan; Leslie Schwartz



Family residences, communal buildings, and service structures create this permanent home for orphaned children. Eighteen buildings embrace fifty acres of farmland. The Children's Village, a prototype for exemplary communal child care, deserves special recognition for its unique fusion of agrarian, institutional, and housing traditions. These qualities contribute vitality to this community, distinguishing it from the bleak orphanages of the past.

The clustered buildings, interwoven with a Midwest landscape, trace a farm and homestead grouping. Inspired by agrarian models, the structures draw a frugal economy and sense of community from Prairie School traditions. Small houses are individually designed to cater to the complexities of living at a family scale. The larger public buildings are simple in mass. Together, the buildings yield a unique form for communal living.

This design solution interprets a natural palette of materials and vernacular forms to produce an embracing and pastoral home. Combined with the indigenous prairie, the architecture provides an effortless continuity of place, memory, and nature. This harmonious environment creates a sanctuary for the successful raising of children.

Distinguished Building Award



International Homes

Chicago, Illinois

architect: Weese Langley Weese Architects
general contractor: Thrush Construction, Inc.
client/owner: Voice of the People in Uptown, Inc.
photographer: Cable Studios, Wayne Cable



The New Homes for Chicago program, sponsored by the City of Chicago Department of Housing, has presented Voice of the People in Uptown, a community-based non-profit organization, with an opportunity to assist the many diverse ethnic groups of the Uptown neighborhood in building affordable homes for first-time home buyers.

Although total space per unit was held at 1200 square feet (in addition to a full basement), the first-floor plan was arranged to respond to a desire for possible use by an elderly relative. A half-bath and space in the living room for a pull-out bed have thus been included.

The exterior of the paired units is provided with a generous roof height and a dramatic pitch to compete with existing two- and three-story structures on the street. Upper-story bays allow enough space for three bedrooms and provide interest along side yard elevations. Exterior wood detailing and front window bays of alternating geometries and strong colors are positioned to maintain the individuality of the entries.

Distinguished Building Award



West Washington Street Homes
South Bend, Indiana

architect: Schroeder Murchie Laya
general contractor: Batteast Construction Company, Inc.
client/owner: South Bend Heritage Foundation
photographer: Ron Gordon; William Kildow Photography



As part of a neighborhood renewal effort in the West Washington Street historic district and an opportunity to develop housing using the affordable housing tax credit program, 65 new units were planned and designed. Three types of duplex units were designed, each with a private porch entry. The wrap-around porches provide an aesthetic quality as well as a place for neighbors to meet. The duplexes were designed with the massing of a single-family residence in order to fit in with the existing neighborhood fabric. Double-duplex units feature raised porches that echo the vernacular housing of the community and also provide privacy. Special attention was given to the composition of units at the street corners of the development site in order to blend in with the historical context of the neighborhood.

Employing a panelized construction process allowed the houses to be completed in six months rather than in the ten to twelve months required by traditional stick framing.

Distinguished Building Award





Clarence Buckingham Memorial Fountain

Chicago, Illinois

restoration architect:	Harry Weese Associates
mechanical/electrical/ plumbing engineering:	Environmental Systems Design, Inc.
structural engineer:	Rubinos & Mesia Engineers, Inc.
Buckingham Fund Trustee and project manager:	The Art Institute of Chicago
owner/client:	Chicago Park District
general contractor:	E.W. Corrigan Construction Company
photographer:	Hedrich-Blessing, Bob Harr



The restoration team for Buckingham Fountain, designed by Edward H. Bennett and constructed in 1927, investigated the structure and found a disintegrating structure, its fabric imminently prone to failure. The marble elements and the structural and mechanical systems were severely deteriorated. With a commitment to conservation, feasibility studies defined the program which consisted of conservation and reinstallation of ornamental stone, and reconstruction of structural elements, lighting, and water display systems.

The restoration team faithfully renovated the fountain to its original visual standards. Modifications to the historic design were endorsed for invisible items only. Technological improvements were employed to enhance longevity and performance, augmenting Bennett's design by introducing state-of-the-art concrete, sealant technologies and details, advanced stone conservation materials, and computer-guided water and light controls. On May 1, 1995, the fountain was reactivated, achieving an unwavering fidelity to Bennett's original fountain design.

AIA

Interior Architecture Award

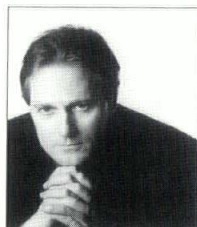


THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



Rand Elliott, FAIA
Elliott + Associates Architects
Oklahoma City, Oklahoma



Paul Haigh, AIA
Haigh Architects/Designers
Greenwich, Connecticut



Rysia Suchecka
NBBJ Architecture Design Planning
Seattle, Washington

The Interior Architecture Award was established in 1980 to promote interior architecture as a unique profession by recognizing outstanding projects. For award purposes, interior architecture is defined as the space within a building envelope, including the design of lighting, finishes, and furnishings. The jurors, who have established practices in cities other than Chicago, consider a wide range of design projects completed between January 1, 1992 and May 1, 1995.



**Perry High School and
Community Fitness Center**

Perry, Ohio

design architect: Perkins & Will
associated architect: Burgess & Niple, Ltd.
general contractor: Perry Local School District
photographer: Hedrich-Blessing



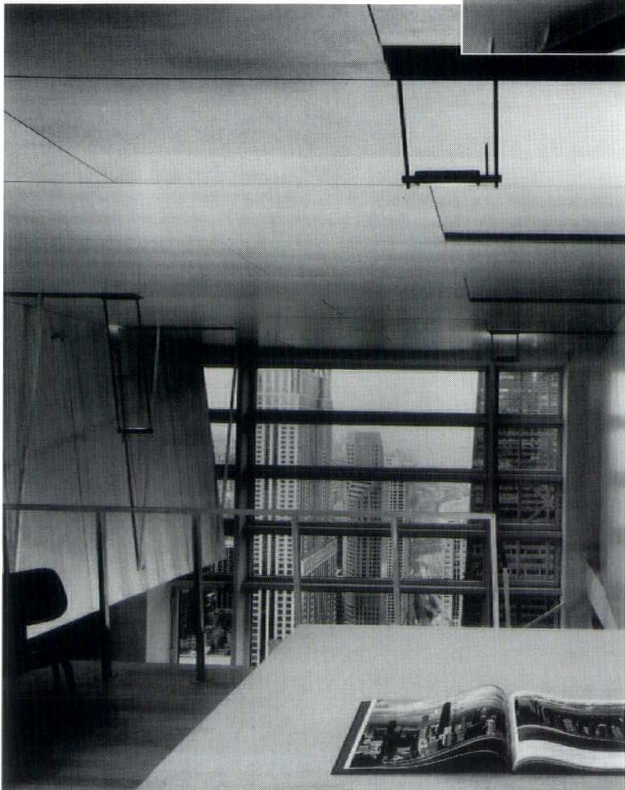
The interiors of this High School and Fitness Center are designed to foster a sense of community within the student body and to maximize the exposure of the interior to the surrounding wooded environment. The major components of the scheme were conceived as a series of individually expressed volumes such as lobbies, theater, gym, and swimming pool which are linked by a glazed central circulation spine. Feeding off this circular spine are smaller scale spaces for group learning activities. Masonry walls form the surfaces of the public spaces and establish a continuity between interior and exterior image.



Gardner Residence

Chicago, Illinois

architect: Valerio Dewalt Train Associates
client/owner: Tracy Gardner
general contractor: Turner Construction Company, Special Projects Division
structural engineer: Darvas + Associates
photographer: Karant + Associates, Barbara Karant



On the 58th and 59th floors of a high-rise, dominated by the looming mass of the Hancock Building, is a design that maximizes "ceremonial" space and minimizes functional space. The apartment was considered as a single space within the demising walls. Two idealized boxes were inserted: one of metal and one of wood, one on the first level, the other on the second. Each box is impossibly thin, containing just enough substance to retain its form. The stair to the second floor is so thin it defies explanation.

In homage to the Hancock, each box is warped by the tower's imagined gravitational pull. The aluminum shell is defined by a series of straight lines which are orthogonal to either the city grid or the angled sides of the tower. The curves of the wood shell are tangent to an imagined circle passing through the four outer corners of the Hancock.

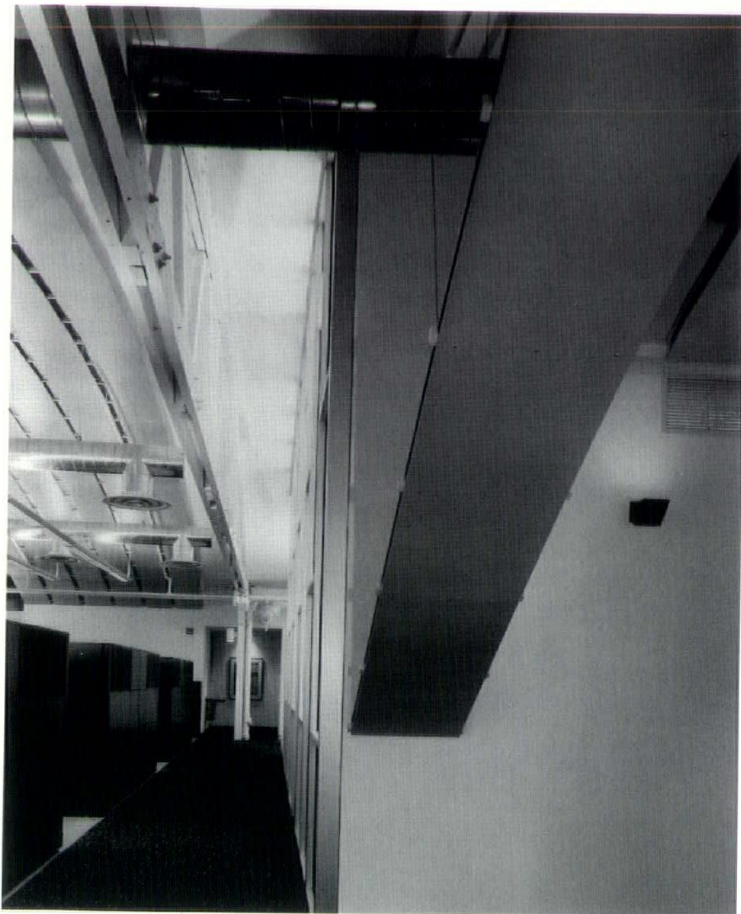
Between the walls of these new containers and the outer apartment walls is a minimum of space for the "messy" functions of cooking, sleeping, bathing, and storage. The media center (read TV) wants to be both idealized and functional. It has attached itself to one of the pivoting metal panels where it functions as part of the sleeping and bathing areas but can also intrude on the ceremonial space.



U2: U.S. Robotics

Skokie, Illinois

architect: Valerio Dewalt Train Associates
client/owner: U.S. Robotics, Inc.
general contractor: Turner Construction Company
structural engineer: Stearn-Joglekar, Ltd.
photographer: Karant + Associates, Barbara Karant



In the 1940s, hundreds of modern manufacturing buildings were built in the Chicago suburbs. Behind the strip-windowed facades, the buildings were stick framed, with the roof joists supported on bowstring trusses, truly a nineteenth-century solution. U2 follows this tradition: a twentieth-century skin masking a structuralism from an earlier time. The ambiguity of the building is obvious and made more so by the alignment of the front door with the center column line. The axis running through the center of the door in the center of the modern facade immediately strikes the first steel column supporting the bowstring trusses.

The design solution is a series of transparent layers which begin at the exterior wall, then move through open office areas for the technical staff, through a second layer for managers, and finally, into the production areas. Managers have visual contact with both the production floor and the technical support staff. To circulate between these layers, the design embraces the ambiguities of the original building. The first column encountered after entering is orbited by a steel ring defining the main east-west axis leading to the plant and a subordinate north-south axis leading to conference spaces.

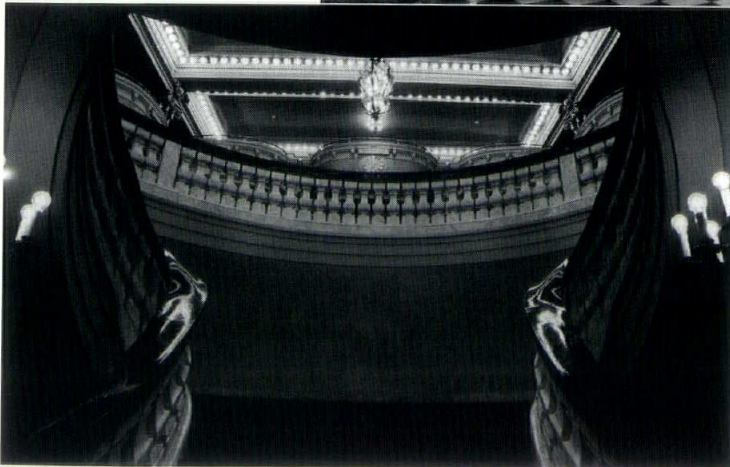
Interior Architecture Award



112 S. Michigan Ballroom

Chicago, Illinois

architect: Banks/Eakin
client/owner: The School of the Art Institute of Chicago
general contractor: Pollatta/Buechele/Eakin
photographer: Garret Eakin



The former Illinois Athletic Club was designed by Barnett, Hayes & Barnett and completed in 1908. The club's two-story dining room was remodeled in 1916 by William Uffendel. He inserted a baroque balcony that provided a dining place for unescorted women who could enter through a private elevator. In 1927, the dining room became a ballroom with a spectacular decorative scheme that included a terrazzo dance floor, new chandeliers, and elaborate window treatments. Surfaces were articulated with faux finishes including marble, fratage, leather, graining, gold leaf, bronze, and glazed finishes. Since then, the room's rich and eclectic decor had been compromised through various alterations.

In 1992, the School of the Art Institute of Chicago purchased the building and converted it into a dormitory. Two years later, a team of professors and graduate students from the school's Historic Preservation Department documented and researched the space, analyzed colors and finishes, and developed a restoration plan. 1927 was selected as the restoration date because of quality of the design from that time and the intact dance floor, balcony, and chandeliers. State-of-the-art lighting, sound, and audio-visual systems were integrated into the ballroom. The school can now use the space for lectures, films, concerts, art exhibits, and fashion shows, as well as for receptions and parties.



**Motorola Customers Center
for Systems Integration**

Schaumburg, Illinois

architect: Holabird & Root
client/owner: Motorola Inc.
general contractor: Rudolph V. Schuh Company
photographer: Hedrich-Blessing, Jon Miller



The design challenge was to renovate factory space to provide a reception area and test facility for Motorola's Land Mobile Products Sector. The project required space to house system test engineers and support staff developing custom-designed communications systems. The facility also had to serve as a reception and customer-inspection center, with clientele ranging from corporate CEOs to heads of state.

The design solution leads visitors to the testing center through a series of transitional spaces. Greeting visitors is a mobile reception desk that serves as an information kiosk when unattended. Finishes reflect the industrial aesthetic of the manufacturing process, balanced with a more traditional corporate aesthetic. Visitors are led up a ramp to the pivotal design element, the rotunda. Covered by a faceted glass ceiling, the rotunda brings a dynamic quality to the space as it rotates the existing column grid and initiates the skewed axis of the testing area.

The detailing of the interior finishes and furnishings expresses Motorola's corporate commitment to technological excellence. Furniture was selected to offer the most visual impact in addition to serving functional requirements. The articulated sofas provide a textured counterpart to the oxidized metal wall, yet their stainless steel legs remain consistent with the established material and finish vocabulary.



Barrington Area Library Addition
Barrington, Illinois

architect: Ross Barney + Jankowski, Inc.
client/owner: Barrington Area Library
general contractor: G. Blidiudzius Contractors, Inc.
structural engineer: Martin/Lam
landscape architect: Jacobs/Ryan Associates
photographer: Hedrich-Blessing, Steve Hall



The 30,000 square-foot expansion of an existing, ten-year-old library of 30,000 square feet included a large public meeting room. New and old building elements are joined along an arcaded "street" leading patrons from the parking lot to the welcome desk. The main street, or lobby, is intersected by a secondary axis directly in front of the desk. This second street takes patrons to major library service nodes and meeting rooms. The use of brick for both interior and exterior walls reinforces the basic design objective to blend the building into its site and to make the entry experience forest-like.

The new entry is enclosed by a wood structure that recalls the heavily wooded site. Closely spaced columns built from dimension lumber support light, wood-framed joists. Daylight from clerestory windows filters through the branch-like structures to the lobby floor.

The children's area has an eight-foot-high clock tower with celestial images. Drywall clouds are suspended from the ceiling, and miniature trees serve as coat hooks. The story-time room is dominated by a starlit dome. The junior high area has a comfortable, fresh, adult look. Carpeting and finishes were selected to convey the image of an outdoor space. Lighting is carefully controlled by dimable cove lighting and spot fluorescent lights.

AIA

Divine Detail Award



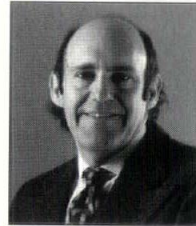
THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



Daniel P. Coffey, AIA

Daniel P. Coffey & Associates, Ltd.
Chicago, Illinois



Stuart Cohen, FAIA

Stuart Cohen & Julie Hacker
Architects
Evanston, Illinois



Paul Harding, AIA

Harding Associates
Chicago, Illinois

The Divine Detail Award was established in 1988 to recognize architectural excellence in its essence. Each year, the jury looks for the expression of a project's fundamental architectural theory or design concept in their application of a particular material, detail, or building technology. Craft must express the overall concept. New and adaptive re-use architectural projects completed between January 1, 1992 and May 1, 1995 by registered architects in the Chicago metropolitan area are eligible.

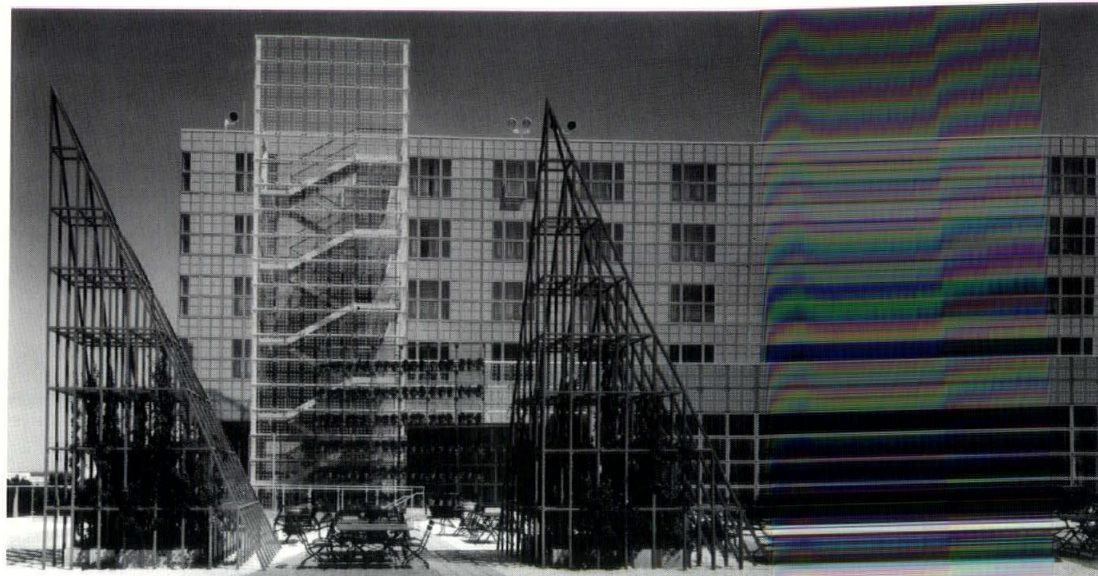
Divine Detail Award



Hotel Kempinski Airport München

Munich, Germany

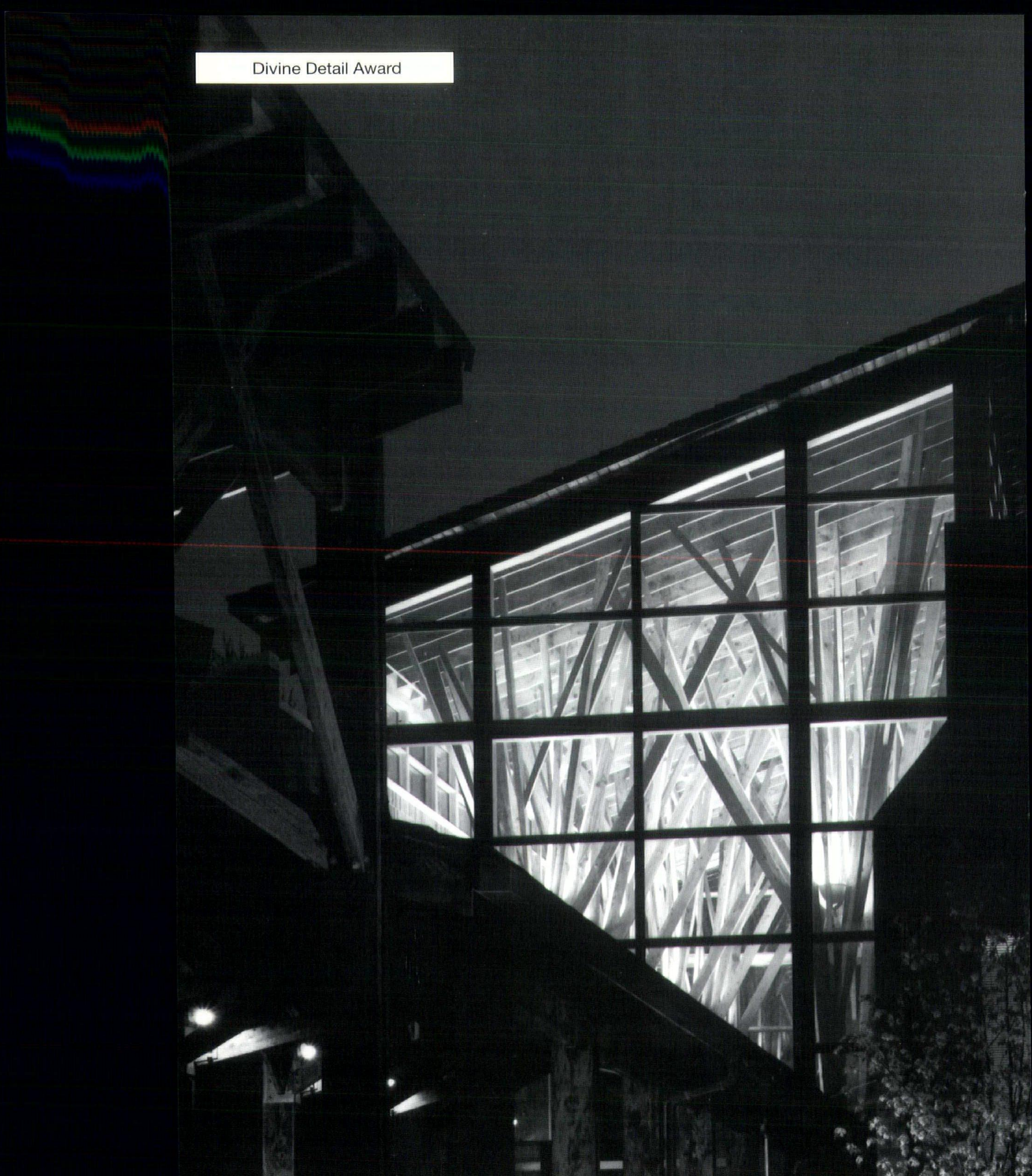
architect: Murphy/Jahn, Inc.
client/owner: Flughafen München GmbH
general contractor: ARGE Hinteregger GmbH & Heinemann, Gartner-Fischer
consulting engineer: Schlaich, Bergermann und Partner (steel) Cronauer, Beratung und Planung (concrete) Cronauer, Beratung und Planung/Kuehn Lehr Associates (mechanical)
landscape architect: Peter Walker William Johnson & Partners; Professor Rainer Schmid
photographer: Engelhardt/Sellin, Aschau i.CI., Germany H.G. Esch, Facade Gartner



A synthesis of built form and varied landscape presents a rich sequence of forms, spaces, and colors that offer a memorable experience and visual collage. Conceptually, the normal division between interior and exterior space is broken down; a transition is made from high technology to nature. The airport is never opposed to the natural world but strives to complement it.

The transparency of the cable-supported glass endwall provides visual continuity between the drop-off area, hall, and garden terrace, extending south towards the future Munich Airport Center Forum. Freestanding glass "geranium walls" run through the atrium along an angle and divide the hall into an entrance/circulation area and an adjacent space for lounging and relaxing. All of the walls are glass, at times clear and at times covered with varying densities of ceramic frit to achieve the appropriate level of transparency and surface definition. Depending on the light, the surface textures are ephemeral and fabric-like, solid and reflective, or fully transparent and immaterial. The layering of these surfaces intensifies the visual complexity, yet by themselves the glass walls are simple and yield a comfortable openness.

Divine Detail Award



Barrington Area Library Addition

Barrington, Illinois

architect:	Ross Barney + Jankowski, Inc.
client/owner:	Barrington Area Library
general contractor:	G. Blidiudzius Contractors, Inc.
structural engineer:	Martin/Lam
landscape architect:	Jacobs/Ryan Associates
photographer:	Hedrich-Blessing, Steve Hall



In 1989, this suburban library district recognized the need for a major addition to their ten-year-old building. Besides generalized expansion, the program included a new large public room. The original library is a low brick and tile building that nestles into the heavily wooded site. The design seeks to maintain the original ambiance while improving views from the building into the site and enhancing the library's identity from the highway.

The addition joins the new and old building elements along an arcaded "street" leading patrons from the parking lot to the welcome desk. The main street, or lobby, is intersected by a secondary axis directly in front of the desk. This second street takes patrons to major library services.

The use of brick for both interior and exterior walls, especially in the new entry, reinforces the basic design objective to blend the building into its site and to make the entry experience forest-like. Closely spaced columns built from dimension lumber support light, wood-framed joists. Daylight from clerestory windows filters through the branch-like structures to the lobby floor.

AIA

Twenty-Five Year Award



THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



Timothy Barton

Landmarks Division, Department
of Planning and Development
Chicago, Illinois



Joanne Bauer

Bauer Latoza Studio
Chicago, Illinois



John Syvertsen, AIA

O'Donnell Wicklund Pigozzi and
Peterson Architects, Inc.
Chicago, Illinois

The Twenty-Five Year Award recognizes buildings that have established their own identity while respecting the rich architectural heritage of Chicago. Jurors for this award review historic and contemporary photographs of buildings nominated by the Chapter, member firms, individual members, or the Historic Resources Committee. Each nomination is evaluated on the merits of its original design, its integrity to that early intent, and its present use. Criteria for evaluating innovation includes materials, structural systems, floor plan, or urban planning.

Twenty-Five Year Award

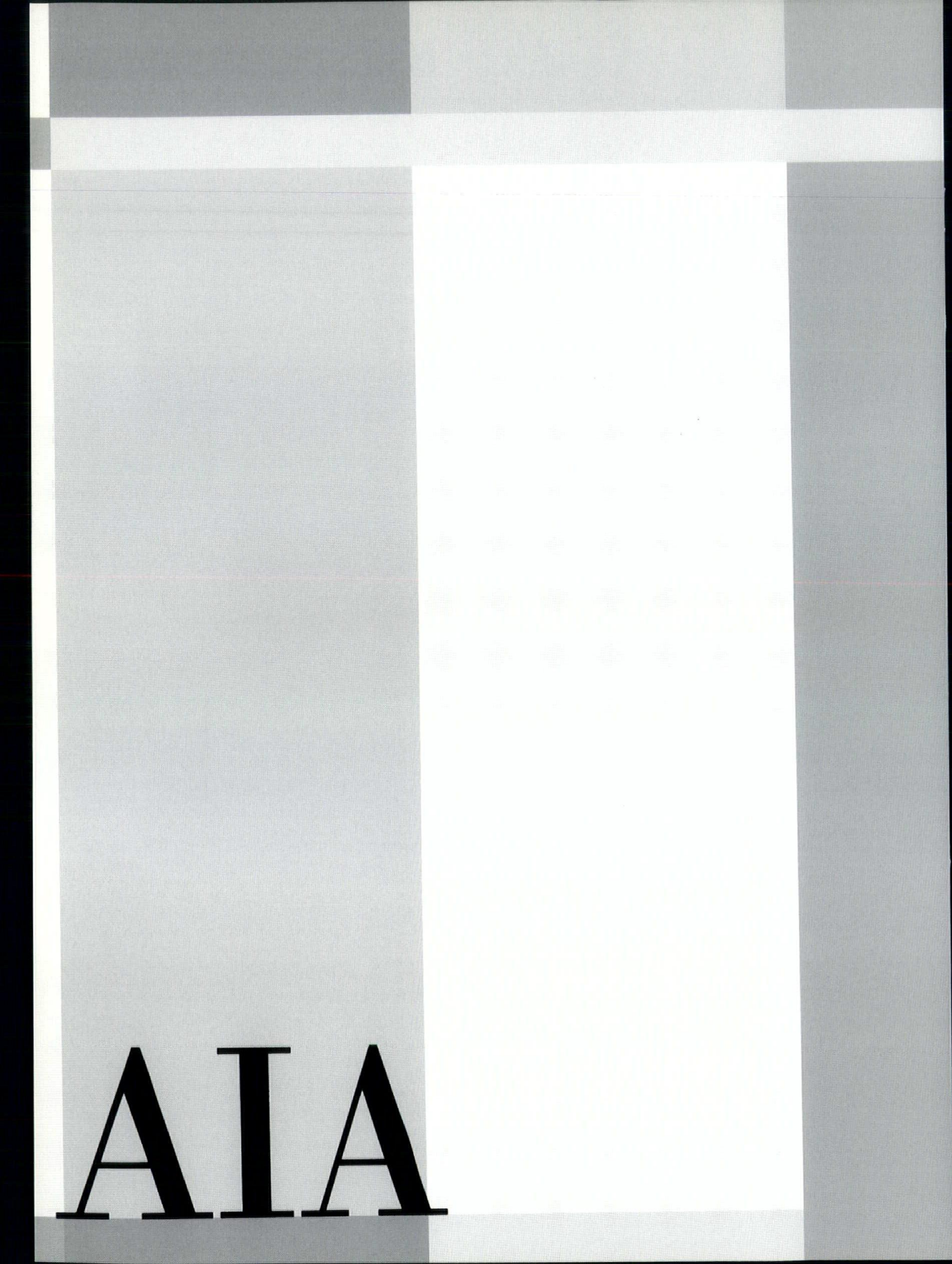


Hickman House

Lakeside, Michigan

date of**design/construction:** 1965-1966**architect:** David Haid, FAIA**landscape architect:** Paul Thomas**client/owner:** Mr. and Mrs. Frederick W. Hickman**photographer:** Hedrich-Blessing, Bill Engdahl

The Hickman House is an elegant construction in wood and glass, a brilliant abstraction that is both part of its natural setting and a contrast to it. Situated on a bluff above Lake Michigan, the house has a rectangular plan traversed by two partitions that appear to float within the frame. One wall separates a screen room from the central space within the house containing the kitchen, dining area, and living room. The second wall, in which a fireplace is located, encloses a pair of bathrooms and utility space. Beyond this core is a pair of bedrooms. Above a concrete slab, buff-colored brick is used for flooring throughout. The house should be understood within the context of Ludwig Mies van der Rohe's Farnsworth House in Illinois and Philip Johnson's own house in Connecticut. But whereas those two houses exemplify the steel and glass idiom of the Modern Movement, the Hickman House took that idea and showed that the most modern form could be executed in a more traditional home building material. David Haid (1928-1993) was a Canadian who came to Chicago to study architecture under Mies at the Illinois Institute of Technology. Haid then worked for Mies for nine years, from 1951 to 1960. After three years in Houston, he returned to Chicago and opened his own firm. His commissions included several over-the-highway oases over Illinois tollroads; Dyett Middle School in Chicago; Rose Pavilion, a private showroom for classic automobiles at a Highland Park residence; and his own home in Evanston, among many others.



AIA

Firm Award



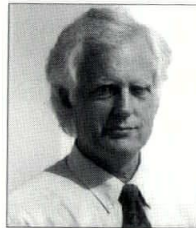
THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



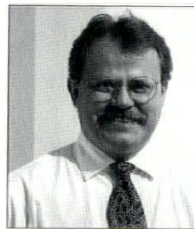
Marvin Housworth, FAIA

Housworth Parker/
Cherry Roberts, P.C.
Norcross, Georgia



Randy Roark, AIA

CODA
Atlanta, Georgia



Terry Sargent, AIA

Lord, Aeck & Sargent
Atlanta, Georgia

The Firm Award was established in 1991 to recognize a single architectural firm for outstanding achievement in the architectural profession. Often recognized through other awards and honors, the winning firm is selected for its ongoing excellence in design, building, technology, planning, and research, and for its notable efforts to advance the architectural profession. This year, the jury was composed of architects from AIA Atlanta.

Firm Award

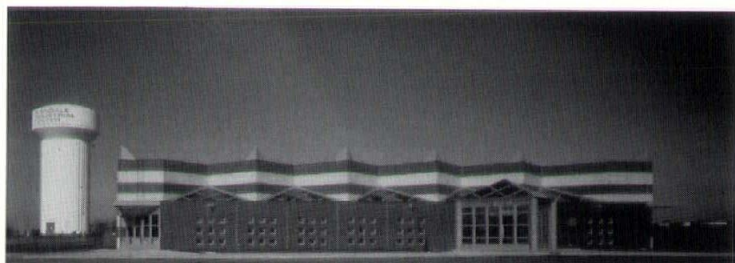


Organized in February of 1981 as Carol Ross Barney Architects, Ross Barney + Jankowski is known for diversity – in its staff, projects, and clients. With a staff of 30, including 13 licensed architects, the firm is one of the largest and most successful woman-owned design firms in Chicago.

Ross Barney + Jankowski is dedicated to improving the built environment by creating places to live and work that symbolize a contemporary vision of today's society. The firm enjoys a national reputation for institutional and public buildings such as libraries, public utilities, government and transportation facilities, and elementary schools. Many of their projects have been recognized by the consumer and trade press, including *Architecture*, *Architectural Record*, *Chicago Tribune*, *Washington Post*, and *USA Today*. In the Chicago area alone, the firm's award-winning buildings include Cesar Chavez Multicultural Academic Center for the Chicago Board of Education; Mabel Manning Branch Library for the Chicago Public Library; Barrington Area Library Addition; Glendale Heights Post Office; and remote switching units for Illinois Bell Telephone Company (now Ameritech).

Founder and president Carol Ross Barney, FAIA is responsible for the design of all projects. An award-winning designer, her drawings have been collected in the architectural archives of the Chicago Historical Society. Ross Barney's experience includes a wide range of building types, encompassing both new construction and renovation. She has developed a keen understanding of the special needs of institutional and public clients, allowing her to produce distinctive and sometimes surprising structures that have become symbols and identifiers for their communities. Ross Barney was inducted into the AIA College of Fellows in 1992. Vice-president James Jankowski, AIA lends a variety of skills to all firm projects. His extensive experience in facility planning and construction, transportation facilities, and library design allows him to lead interdisciplinary teams in non-traditional design and urban revitalization projects. In addition to his project roles, Jankowski is responsible for internal firm management. He has instituted computerized management and scheduling systems that keep project teams on target. Jankowski has written articles on the uses of CADD for professional publications, including *Architecture* and *Architectural Technology*.

Ross Barney + Jankowski promote a highly collaborative working style; it is structured to encourage the maximum creative contribution from their entire staff. In addition to their commissions, Ross Barney + Jankowski regularly offers pro bono services to community organizations, including the Children's Home and Aid Society, Hubbard Street Dance Company, and the YWCA of Metropolitan Chicago.



opposite: **Cesar Chavez Elementary School**
Chicago, Illinois
Photographer: Hedrich-Blessing, Steve Hall

above: **Glendale Heights Post Office**
Glendale Heights, Illinois
Photographer: Barry Rustin Photography

below: **Ameritech Remote Switching Station**
Gurnee, Illinois
Photographer: Hedrich-Blessing, Nick Merrick

AIA

Young Architect Award

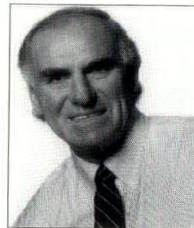


THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

Jury:



Deborah Doyle, AIA
Doyle & Associates
Chicago, Illinois



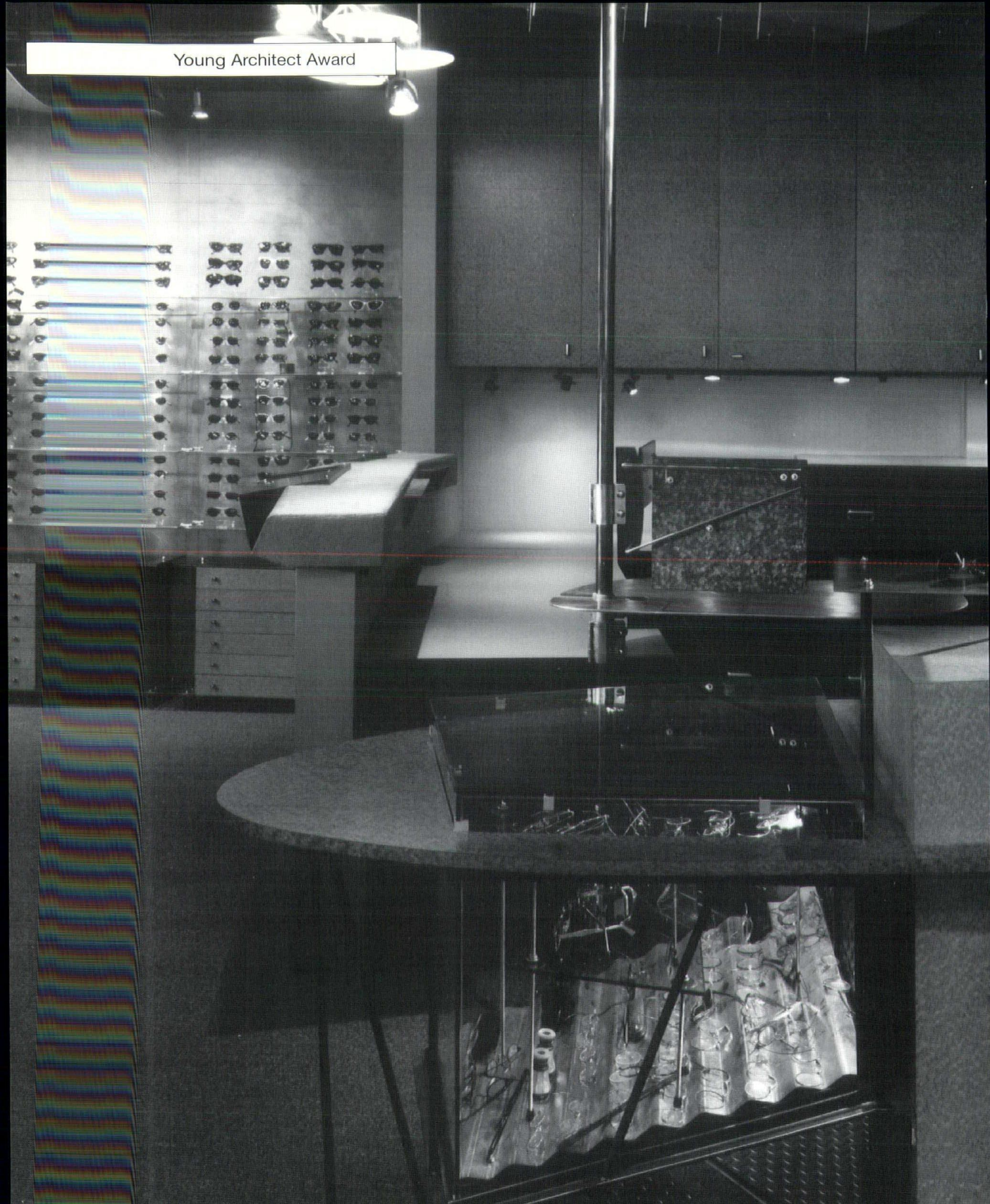
Gerald Horn, FAIA
Holabird & Root
Chicago, Illinois

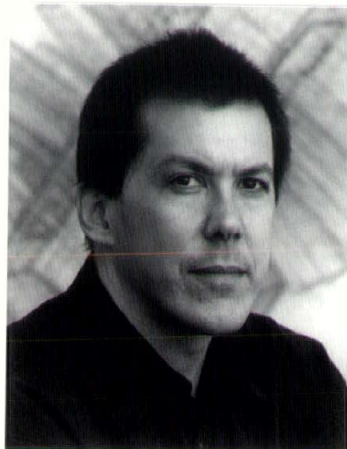


John Zukowsky
Art Institute of Chicago
Chicago, Illinois

The Young Architect Award was established in 1981 to recognize individuals between 29 and 39 years of age who have demonstrated, through their practice and professional service, general excellence and exceptional promise. Winning candidates are selected because they have been recommended as superior by established members of the architectural community. The jury determines the precise number of awards.

Young Architect Award





Douglas Garofalo, AIA

Garofalo Architects

University of Illinois at Chicago
School of Architecture

Douglas Garofalo lives and works in Chicago as an architect, university professor, and design laboratory facilitator. His architectural practice has been held up as "a model for a new kind of professionalism that insists on practice that is both socially responsive and ethically driven." As an educator, his teaching style is described as a unique combination of talent and focused intelligence.

Garofalo's work has been recognized in the United States, Canada, and Japan, and he has been a lecturer and visiting critic at numerous architectural schools. He received a Young Architect Award from the Architectural League of New York and a Distinguished Building Award from AIA Chicago. His projects were included in the University of Chicago Renaissance Society's "Turn of the Century Home" show, an exhibition at the Chicago Arts Club of Chicago, and traveling exhibits sponsored by the Formica Corporation. Garofalo's work has been published in *Assemblage*, *A+U*, *Space Design*, *Island Architecture*, and the *Chicago Tribune*. He is on the board of directors of the Chicago Architectural Club and was editor of *Signature No. 2: Heterotopic Chicago*.

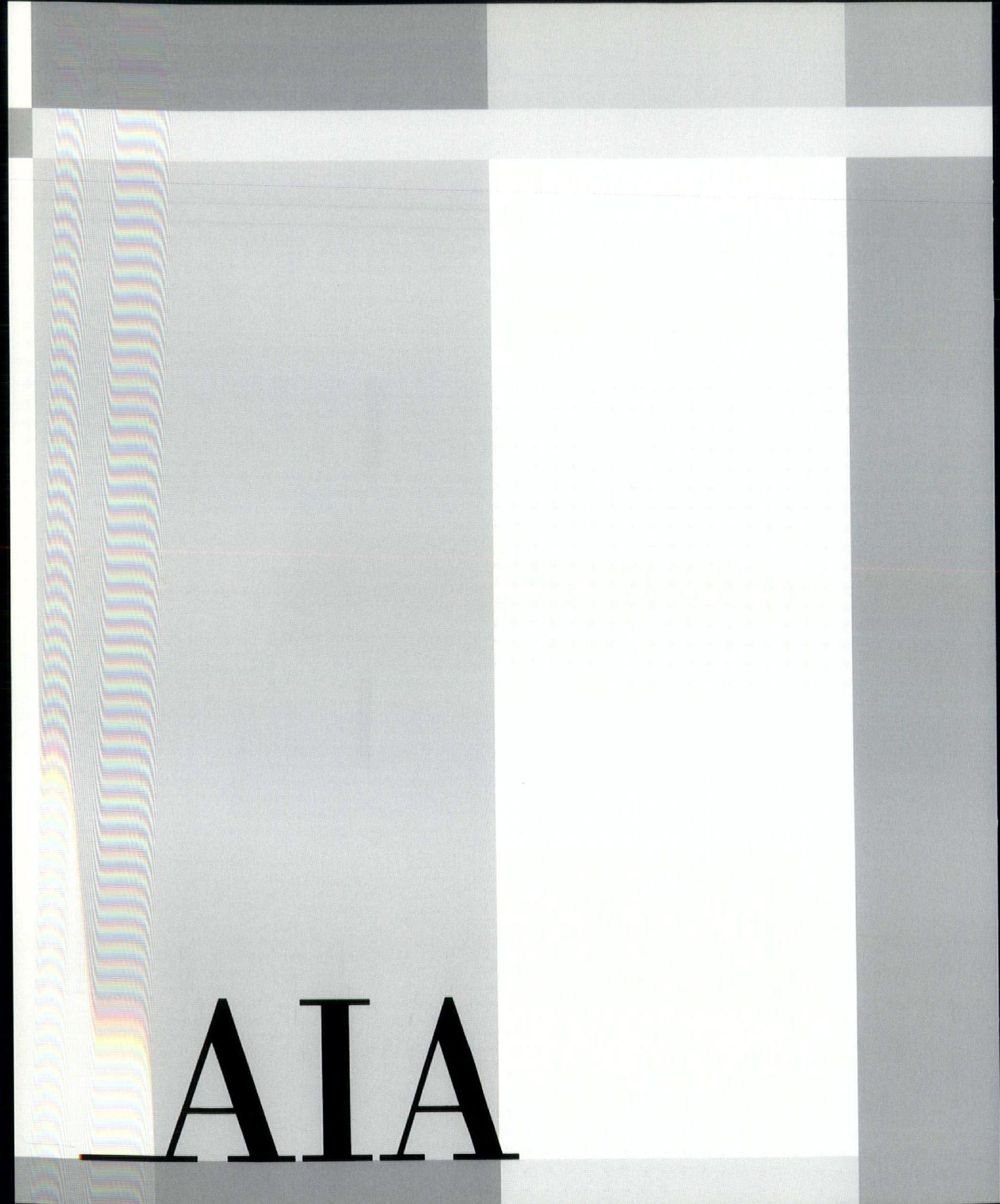
After graduating from the University of Notre Dame in 1981 with a Bachelor of Architecture degree, Garofalo worked for architectural offices in Seattle and Chicago. He was licensed in Illinois in 1984. The next year, he was accepted to the Graduate School of Architecture at Yale University. While at Yale, Garofalo was awarded both the H.I. Feldman Prize and the Winchester Traveling Fellowship. In addition, he was awarded a 1987 Skidmore, Owings & Merrill Foundation Traveling Fellowship for seven months of travel in the Far East, including India, Thailand, Singapore, and Nepal, where he studied architecture at its relationship to the various fictive, mythical, and cultural aspects of Eastern culture. Upon his return to Chicago, he began a small practice and resumed teaching at the University of Illinois at Chicago where he is currently an assistant professor. Today, Garofalo is recognized as an essential and influential facilitator at the Archeworks design laboratory.

One of many professionals who wrote in support of Garofalo's nomination may have captured the recipient's qualifications best: "He is among the most theoretically positioned young architects, with the considerable distinction of being the only one whose work is continuously tested in the built realm. Always open to ideas, he represents the best we have in a time of substantial change in the discipline of architecture."



opposite: **Visual Effects Optical**
Chicago, Illinois
Photographer: William Kildow Photography

above: **Derman Residence**
Skokie, Illinois
Photographer: William Kildow Photography

The background is a complex abstract composition. It features a large, light gray rectangular area on the left side, which is partially covered by a vibrant, multi-colored wavy pattern resembling a rainbow or a digital glitch. To the right of this is a large, solid white rectangular area. The top of the image is composed of several horizontal bands of different shades of gray. The bottom of the image is a solid dark gray band.

AIA

Distinguished Service Award



THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

The Distinguished Service Award recognizes outstanding contributions to the architectural community by an individual or an organization. Nominations are made by Chapter members and voted on by the board of directors. For an organization, the award honors a single project or an entire body of work. Similarly, for an individual, the award honors a single project or work of an entire career. This year, the board of directors chose to honor three individuals: an educator, an interior designer, and a city commissioner – whose work is strikingly similar in that it promotes private and public good. The recipients touch the lives of individuals as dramatically as they influence Chicago's built environment.

Edward L. Deam: the teacher

Edward L. Deam, AIA is popular professor, trusted consultant, and respected colleague to architects throughout Illinois and the United States. His tenure at the University of Illinois at Chicago has been filled with "firsts." He was the first director of graduate studies, the first to develop interdisciplinary courses, and the first faculty member to serve as president of AIA Chicago. Specializing in the design of judicial facilities, Deam has influenced the personal growth of many young architects and the civic development of numerous communities.

Eva L. Maddox: the designer

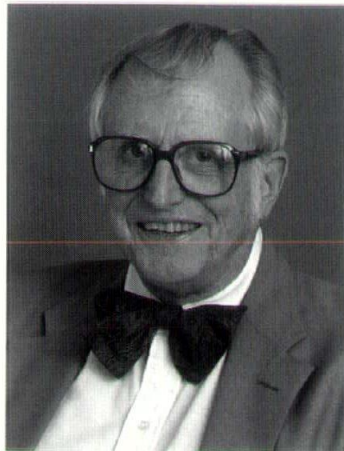
Eva L. Maddox, founder of an award-winning design firm and co-founder of Archeworks, is among that rare breed of interior designers who work as comfortably with architects, community activists, and students as they do with the more typical client. Maddox carries her profession beyond the careful planning of private spaces to the creation of design solutions that benefit a changing society. Her career is equally as illustrious for her design achievements as for her public service and mentoring.

Lois Weisberg: the commissioner

For the architectural community and the people of Chicago, Lois Weisberg, Commissioner of Cultural Affairs, epitomizes the city's popular credo, "The city that works." In addition to actively assisting AIA Chicago with its public education initiatives, she continues to develop programs that declare the importance of Chicago's historically significant buildings and monuments. Weisberg's service to the Chapter and the city's cultural development is noble and notable.

Distinguished Service Award



**Edward L. Deam, AIA**

University of Illinois at Chicago

O'Donnell Wicklund Pigozzi and Peterson, Inc.

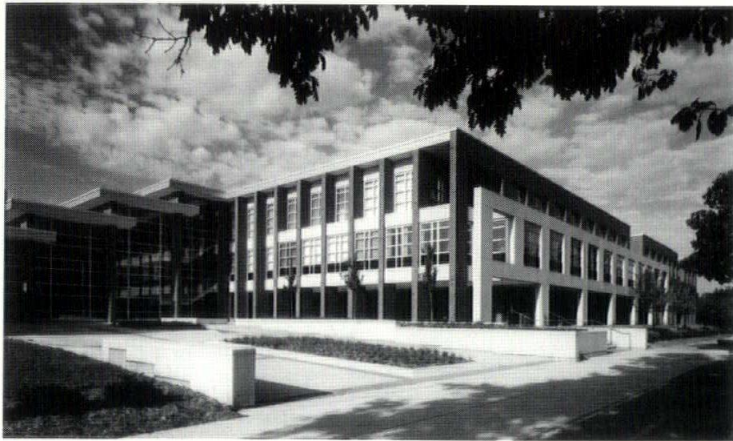
For 44 years, Professor Edward L. Deam, AIA has been shaping architectural education and practice in Illinois. As the first director of graduate studies at the School of Architecture at the University of Illinois at Chicago (UIC), Deam was the hub of a wheel of architects who set the direction for the fledgling school. As director he established interdisciplinary courses for architecture students, developed foreign study programs that have benefited students for over 20 years, and introduced a team teaching approach to nurture design growth. His influence over his students is evident with the scores of national and regional design awards they have won.

"Ed has been the 'behind the scenes' faculty member who always puts the welfare of his students before formal recognition," wrote one colleague in support of Deam's nomination. "Ed's design studio work has established a level of achievement that sets the standard for the entire school. His work with students is always tinged with optimism and positive criticism." His students hold him in high regard, appreciating his advocacy of quality and integrity in all aspects of his life and work.

As a practicing architect and design consultant to two leading Chicago architecture firms, Deam has specialized in judicial facility design. His more recent projects include North Dade Justice Center in Miami, the Justice Center in Portland, Oregon, and the Humanities Building at Loyola University in Chicago. He has lectured extensively at the University of Illinois at Urbana-Champaign, Illinois Institute of Technology, University of Notre Dame, Rice University, and University of Wisconsin at Milwaukee. His work has been featured in *Inland Architect*, *Architectural Record*, and *The American Courthouse: Twenty Years of Courthouse Design Revisited*.

Deam received his undergraduate and graduate degrees in architecture from the University of Pennsylvania. He is a recipient of the Albert Kahn Scholarship in Architecture and AIA Illinois' Excellence in Education Award. Deam's professional and civic involvement includes tenures as the president of AIA Chicago, vice-president of Ox Bow Summer School of Art, board member of The Cliff Dwellers, and commanding officer in the U.S. Naval Reserves.

According to a colleague, Deam's life "can be glimpsed through the appointment calendar he carries with him, its pages color-coded for ease in helping to sort through the myriad of activities."

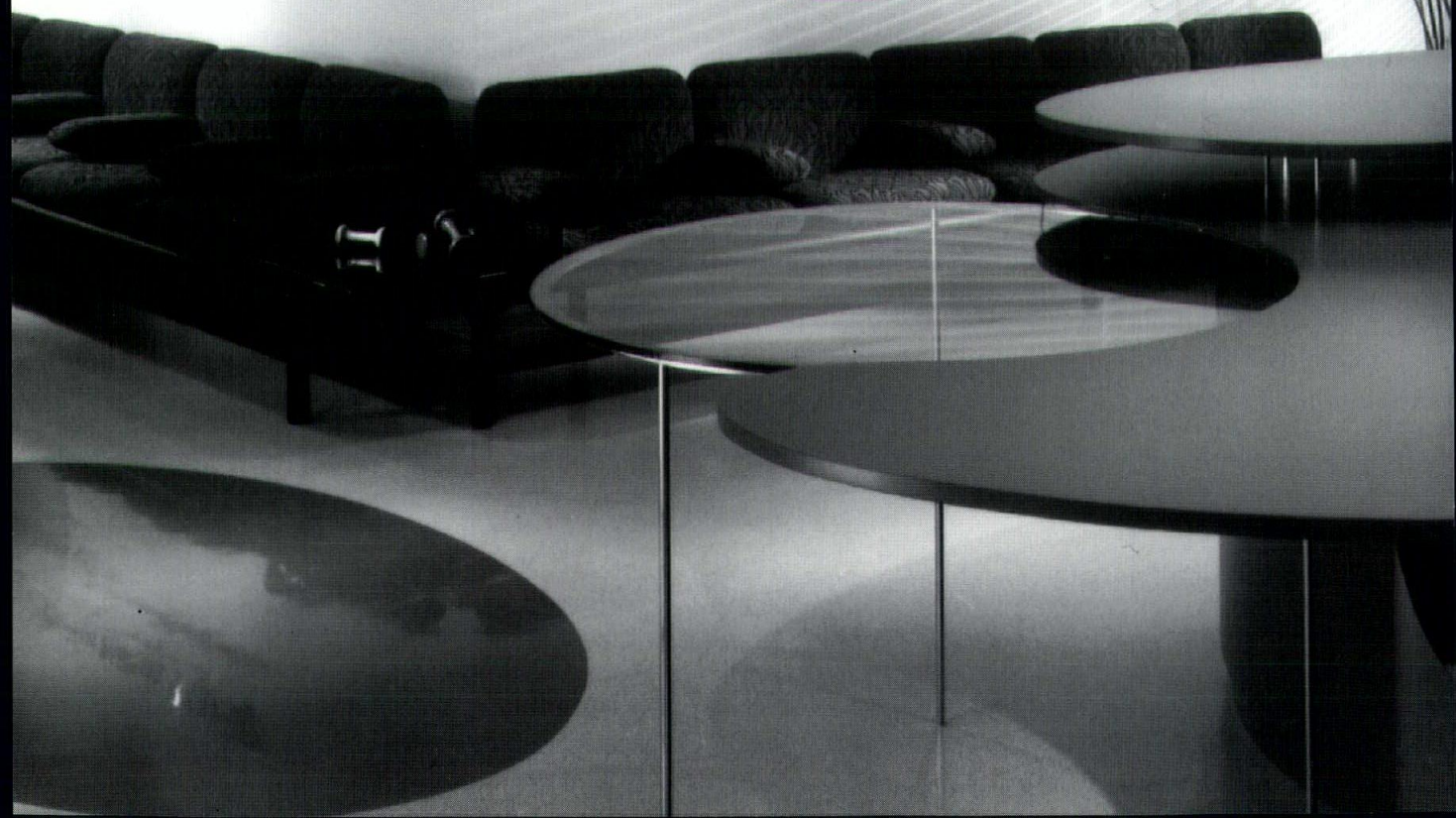


opposite: **William H. Brunkow Residence 1960**
near Mahomet, Illinois
Prof. Edward L. Deam, architect
Photographer: Professor Deam

above: **University of Illinois College of Law 1994**
Urbana-Champaign, Illinois
Prof. Edward L. Deam, architectural design consultant
Photographer: Ben Halprin

Distinguished Service Award

Rehabilitation Institute of Chicago
Affiliated with the University of Chicago Medical Center
Center for Sports, Spinal, and Occupational Rehabilitation



**Eva L. Maddox**

Eva Maddox Associates, Inc.

Archeworks

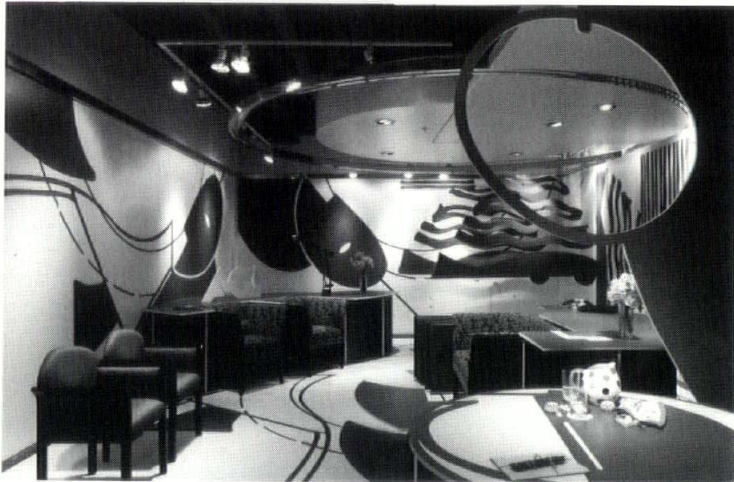
As the founder and president of a leading Chicago-based interior architecture and design firm, Eva L. Maddox exhibits many of the vigorous administrative qualities found in entrepreneurs yet has managed to focus on two other strengths: creative design and teaching. She is adamant that good design go far beyond aesthetic and decorative boundaries. Professional interior designers, she believes, must address and solve a multiplicity of social problems.

A 1966 graduate of the University of Cincinnati's five-year interior design program, Maddox spent close to a decade in interior design firms in Cincinnati and Chicago before founding Eva Maddox Associates. Appointed a visiting lecturer at the School of the Art Institute of Chicago in 1986, she was made adjunct associate professor at the University of Illinois at Chicago (UIC) in 1990. At UIC Maddox developed a unique course of Pattern Theory and Design, introducing the connection between the creation of interior space for human use and the building of architecture. The success of her course was evident immediately when several of her proteges received recognition in AIA Chicago's student awards program.

According to one of her supporters, "Eva Maddox is a paragon of public service." She is the co-founder of Archeworks, where she brings together students from various disciplines to help solve urban design and planning problems for the disadvantaged, and a volunteer with battered women, the YWCA, and the Lakefront SRO.

"I was most impressed that Eva did not immediately dismiss my entreaty as unrealistic when I first asked for help with the redesign of the King Child Development space in the Ida B. Wells housing project," said Andrea Sass, the director of child care services for the YWCA. "Eva's commitment to both her students and the King Center teachers has been remarkable."

Maddox believes in the spirit of collaboration; she holds advisory board positions and is active in a score of professional organizations including the American Academy in Rome and the Chicago Architectural Club. Maddox has lectured extensively at the School of The Art Institute of Chicago, University of Illinois, and University of Michigan. Her work has been seen in over a dozen exhibitions during the past eight years, featured in 14 books, and noted in over 60 publications.



opposite: **AGI Industries**
Merchandise Mart
Chicago, Illinois
Photographer: Hedrich-Blessing, Steve Hall

above: **Center for Spine, Sports and Occupational Therapy**
Rehabilitation Institute of Chicago
Chicago, Illinois
Photographer: Hedrich-Blessing, Steve Hall

Distinguished Service Award





Lois Weisberg

Chicago Department of Cultural Affairs

Lois Weisberg was appointed commissioner of the Chicago Department of Cultural Affairs in 1989 by Mayor Richard M. Daley. Prior to being named a commissioner, she had been Mayor Daley's assistant for projects and director of the Mayor's Office of Special Projects and Special Events under Mayor Harold Washington. More than any of her predecessors, Weisberg has influenced the public's perception of the architecture profession through her department's programs and partnerships with AIA Chicago.

As an important friend to AIA Chicago, Weisberg was an essential contact during the planning and staging of the 1993 World Congress of Architects. She not only helped inform the general public about the conference but also arranged to have Mayor Daley host its inaugural celebration. For the past two years, Weisberg and her very capable staff have supported and promoted the Chapter's popular public lecture series at the Chicago Cultural Center. Her efforts have greatly assisted AIA Chicago in educating the public about the value of architecture.

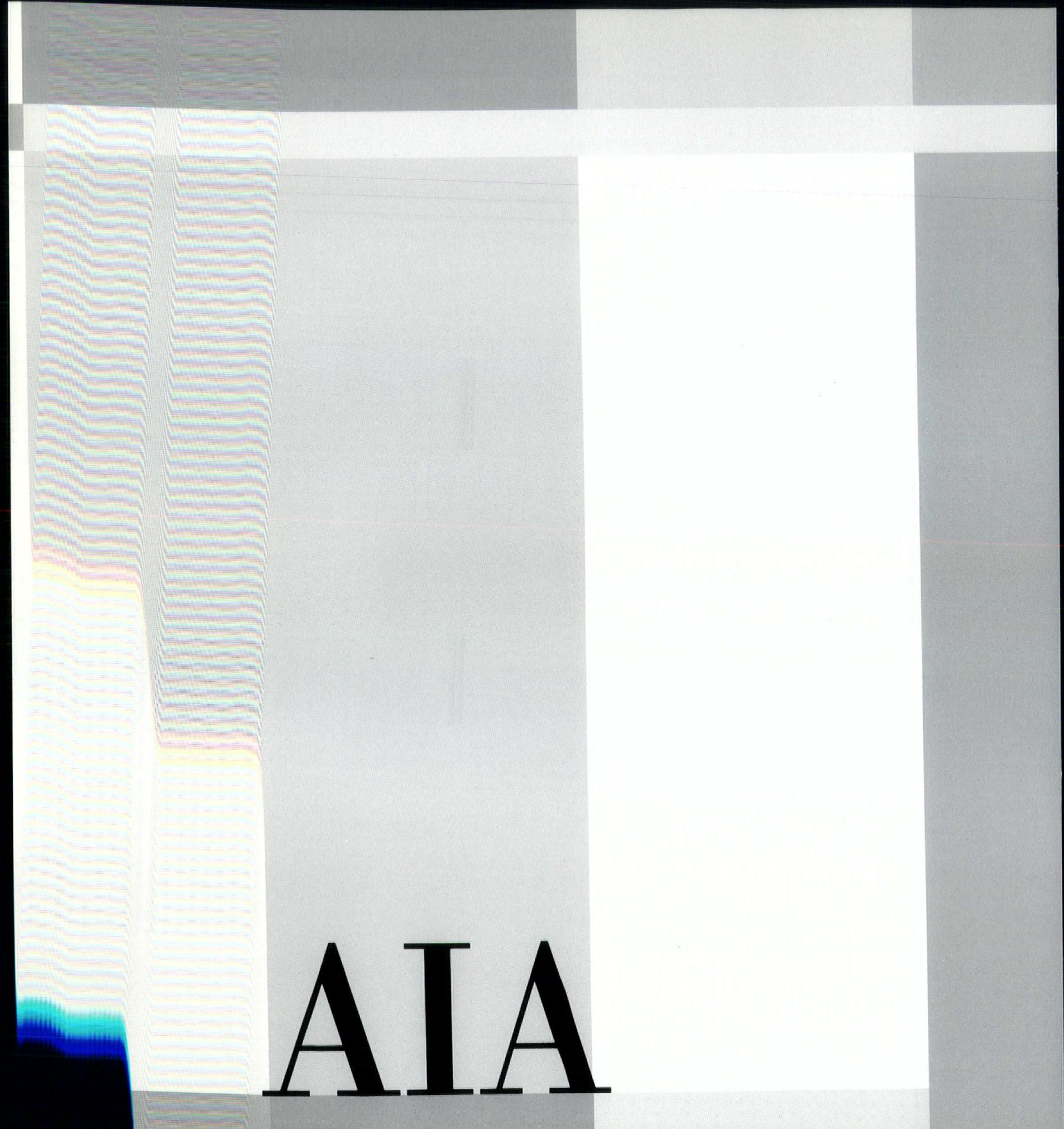
Lois Weisberg has initiated or supported projects that are breathing life in the city's historic buildings and monuments by promoting their architectural significance. These projects include the renovation of the Cultural Center; the Old Water Tower; the State Republic in Jackson Park; development of a master plan for lighting historic buildings in the Loop; inauguration of "Round and About the Loop," an elevated tour program spotlighting significant downtown buildings; a permanent exhibit on Chicago's landmarks; and temporary exhibits such as "The Art of Building Cities: A Challenge for a New Millennium."

Weisberg was director of public affairs for the Rehabilitation Institute of Chicago and director of development for Business and Professional People for the Public Interest before shifting her career into public administration. She founded Friends of the Parks, edited her own weekly newspaper, and served as executive director of the Chicago Council of Lawyers. Weisberg also founded the Shaw Society of Chicago which sponsored a large performance of his work.

Noting her personnel and professional accomplishments, one supporter wrote, "It is with great pleasure that I nominate Ms. Weisberg. She has, through a wide variety of efforts and events, successfully promoted the architectural profession, from both historical and contemporary perspectives."

opposite above: **Reviewing student projects at Gallery 37**
Chicago, Illinois
Photograph courtesy of
Chicago Department of Cultural Affairs

opposite below: **Groundbreaking for a new park near Navy Pier, dedicated to Jane Addams**
Chicago, Illinois
Photograph courtesy of
Chicago Department of Cultural Affairs

The background is a complex abstract composition. It features a large, light gray rectangular area on the left and a large, white rectangular area on the right. These are framed by darker gray borders at the top, bottom, and right edges. A prominent feature is a vertical band of fine, horizontal, rainbow-colored wavy lines that spans the height of the image, positioned between the gray and white areas. At the bottom center, the letters 'AIA' are displayed in a bold, black, serif font.

AIA

Chicago Award



THE AMERICAN INSTITUTE OF ARCHITECTS
Chicago Chapter

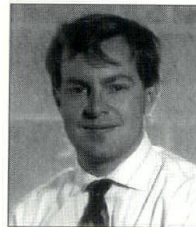
Jury:



Peter J. Exley, AIA
Peter J. Exley Architect
Chicago, Illinois



Robert Fugman, AIA
Fugman Dakich & Associates
Chicago, Illinois



Lawrence P. Kearns, AIA
Wheeler Kearns Architects
Chicago, Illinois

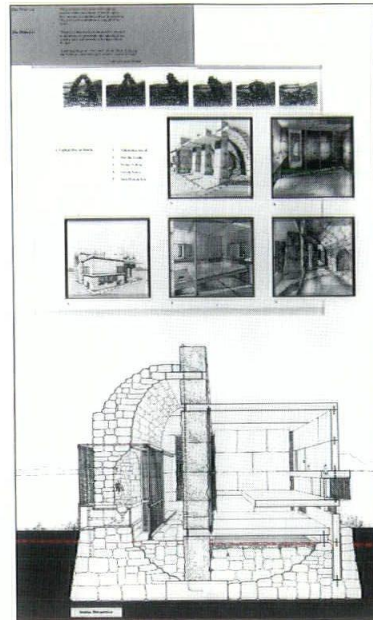
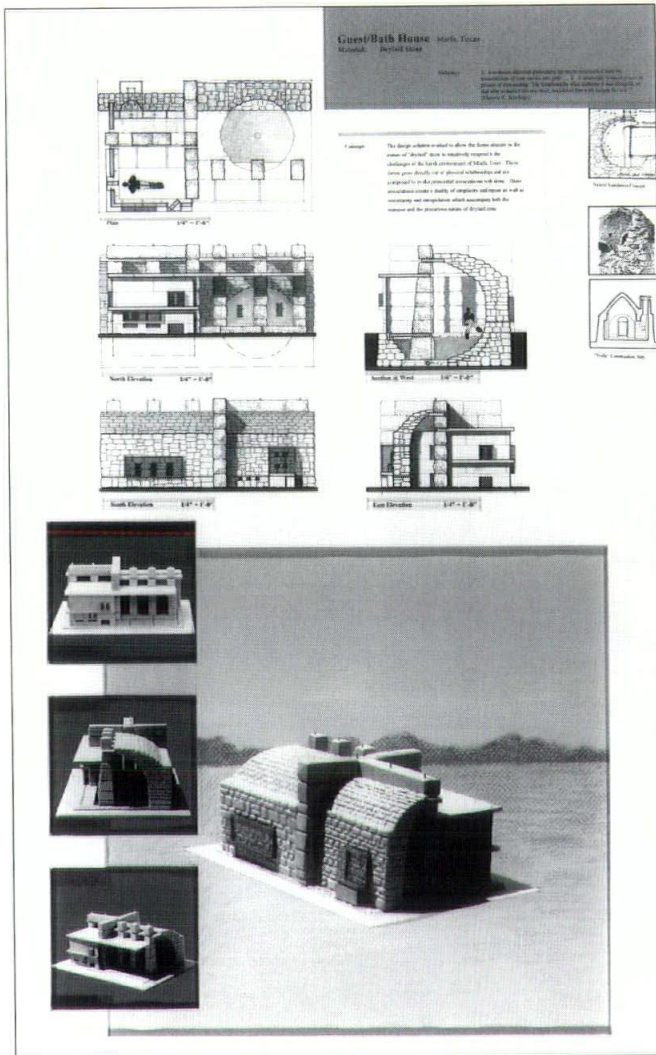
The Chicago Award was established in 1983 to recognize excellence in fourth- and fifth-year student work from six Midwestern architecture schools: University of Illinois at Chicago; University of Illinois at Urbana-Champaign; Illinois Institute of Technology; University of Michigan at Ann Arbor; University of Notre Dame; and University of Wisconsin at Milwaukee. Entries for admission are evaluated and selected at each university prior to an evaluation by the Chicago Award jury. The jury's task of choosing the best is challenging because the projects vary so greatly in project scale, graphic technique, presentation, and conception.

The first place winners share a cash prize administered through the AIA Chicago Foundation. The Chicago Award was initiated by William Benn, AIA as a lasting memorial to his partner, Frederick Johnck.

Katherine Oudens

University of Illinois at Chicago

School of Architecture

Guest/Bath House, Marfa, Texas

Concept: The design solution allows the forms inherent to the nature of dry-laid stone to intuitively respond to the challenges of the harsh environment of Marfa, Texas. These forms grow directly out of physical relationships and are composed to evoke primordial associations create a duality of simplicity and repose as well as uncertainty and intrepidation which accompany both the massive and the precarious nature of dry-laid stone.

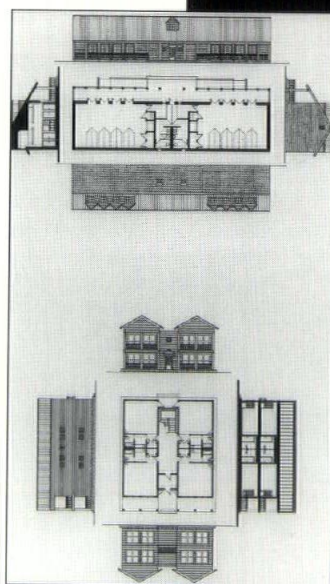
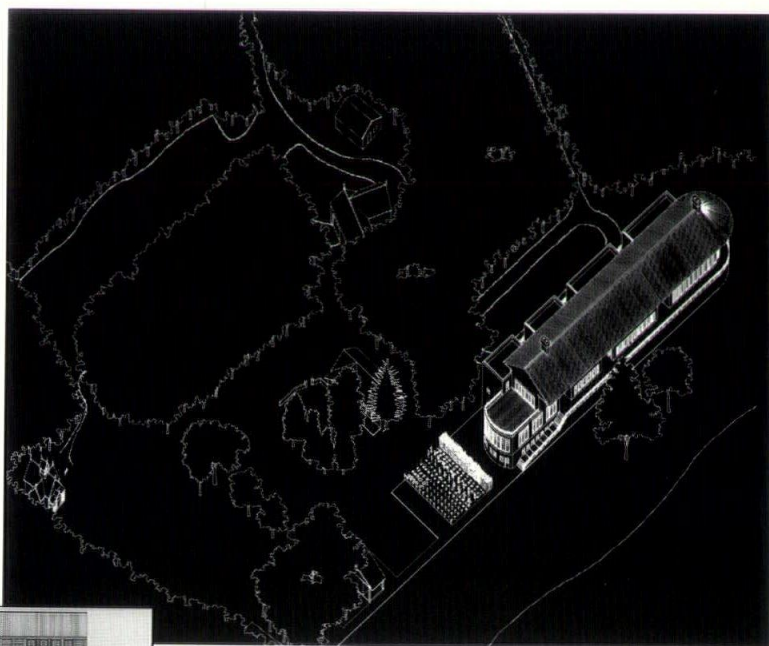
The Program: The guest quarters is a retreat — the primary concern is silence and solitude. A retreat implies inner sanctum, a complete envelope for experience. The guest quarters should preoccupy all of the senses.

The Material: Density, inherent in the material and its structural requirements, is experiential — both actively as one uses the space and passively as the space affects the user.

"I would gently grind a stone until it found a hold. Letting go and finding it stayed was a great moment. Less so if it fell." *Andy Goldsworthy, sculptor*

Andrew John Haynes

*University of Wisconsin-Milwaukee,
School of Architecture and Urban Planning*
Bjorklunden Lodge Reconstruction



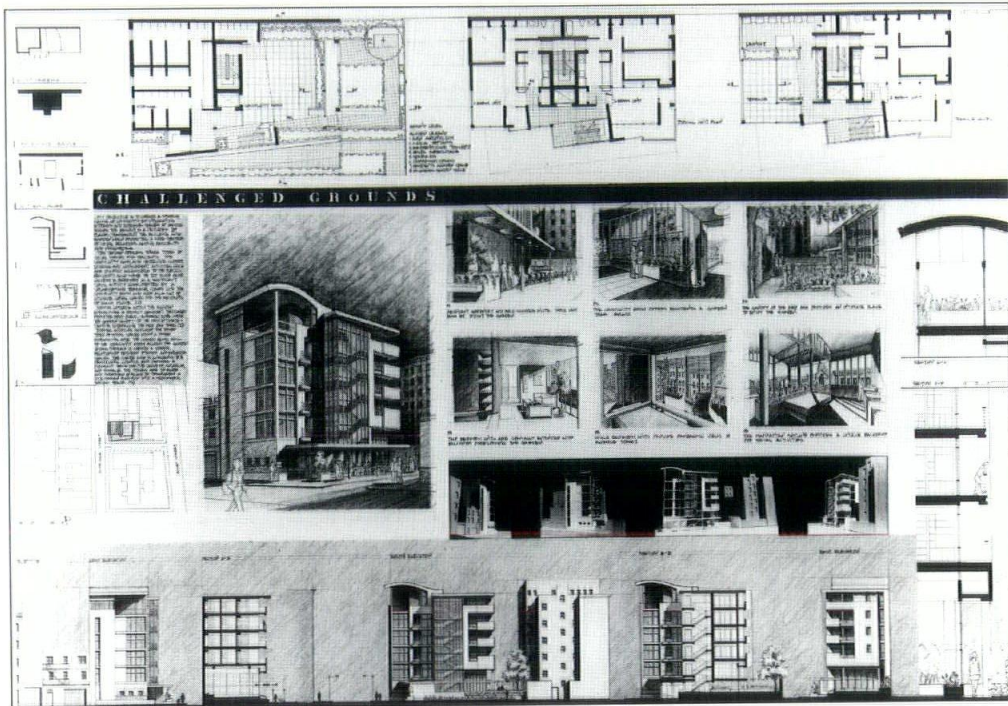
The Project: The project is a reconstruction of Bjorklunden Lodge which was destroyed by fire in August of 1993. The site on the shore of Lake Michigan is owned and operated by a small liberal arts college. The lodge and its associated buildings have become a natural extension of the college's commitment to a liberal arts education and the ideal of continuous educational opportunities throughout a person's life. In order to recapture and extend the experiences of the past, a new building must be crafted to capture the spirit of the original lodge while at the same time expand the facilities in order to accommodate a wider variety of uses.

One: The first solution **merges** with the site using vernacular Norwegian farm typologies; two separate courtyards were created. The "family" courtyard contains buildings directly related to guests, while the "animal" courtyard is reserved for staff and storage functions. The new buildings are integrated directly with the existing buildings. The building materials are a local gray limestone, ship-lapped wood siding, and standing seam metal roofing. Generous and quiet, this scheme integrates itself into the current world.

Two: The second solution uses a modernistic aesthetic and in doing so becomes a separate object on the landscape. Thus, this building **claims** the site, installing its own order. Its materials are the same as the first solution; however, they present themselves in a unified manner which enforces the whole. This building is an imposition on the site; at the same time, it provides a fairly small face to the existing structures.

Brian M. Johnsen

*University of Wisconsin-Milwaukee,
School of Architecture and Urban Planning*

**Challenged Ground: Urban Housing & Community
Outdoor Space, Lower East Side of Manhattan**

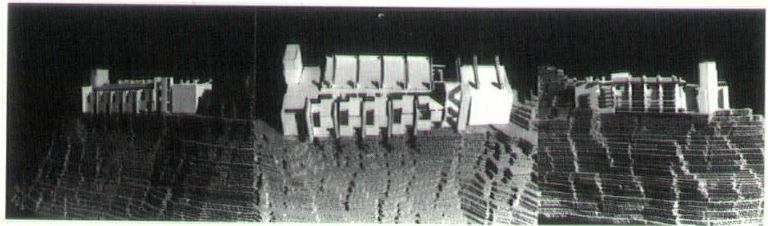
The design offers three types of social spaces for residents. The community room and mezzanine support diverse and concurrent activities which are visually accessible to the public. Residents also share the top floor where laundry is redefined as a significant social activity complemented by a solarium and terrace. Stairs link the community room and roof as a set of intimate social spaces for the residents of each floor.

Spatial layering within the garden establishes a privacy gradient that ranges from the most public — a narrow zone under the garden canopy — to the most intimate — seating embracing the red oak.

Formal anomalies highlight the three types of social spaces within a three dimensional grid. The curved glass wall of the community room allows the garden to pass through it to create a string relationship between interior and exterior spaces. The curved roof is analogous to a traditional cornice and provides a pleasant space for the laundry, solarium, and terrace. The stairs are skewed and sheathed in glass to transform a utilitarian function into a meaningful social space.

Joel Agacki

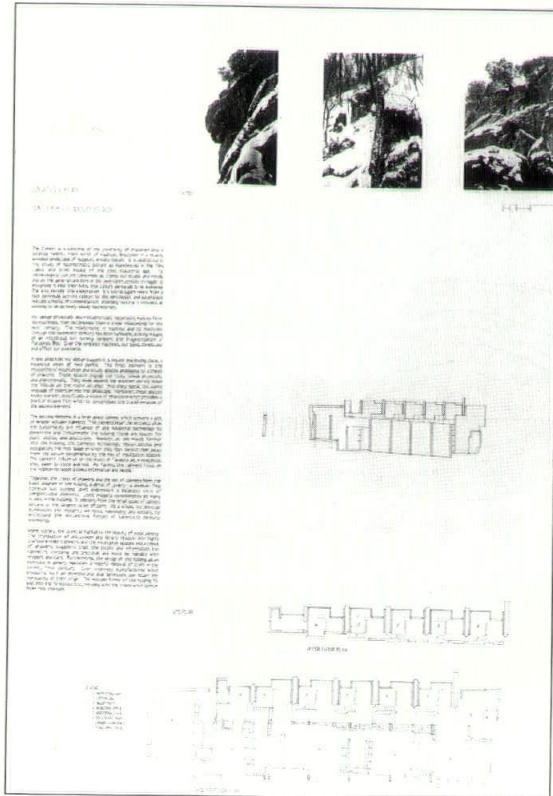
University of Wisconsin-Milwaukee,
School of Architecture and Urban Planning
Center for 21st Century Studies



The Center is a satellite of the University of Wisconsin and is located twenty miles north of Madison, Wisconsin, in a heavily wooded landscape of ruggedly eroded basalt. It is dedicated to the study of technocratic culture as manifested in the film, video, and print media of the post-industrial age. As technological culture consumes us, claims our bodies and minds, and as the generations born in the twentieth century struggle to integrate it into their lives, this culture demands to be explored. The site invites this exploration. Its extravagant views from a rock peninsula across valleys to the northwest and southeast induce a mood of contemplation. Intensely natural, it provides a setting to objectively study technocracy. My design physically and metaphorically separates mankind from its machines, then recombines them in a new relationship for the next century.

A new direction: my design suggests a secure and binding place, a balanced union of two parts. The first element is the researcher's meditation and study spaces analogous to a chest of drawers. The second element is a large glass cabinet which contains a set of smaller wooden cabinets.

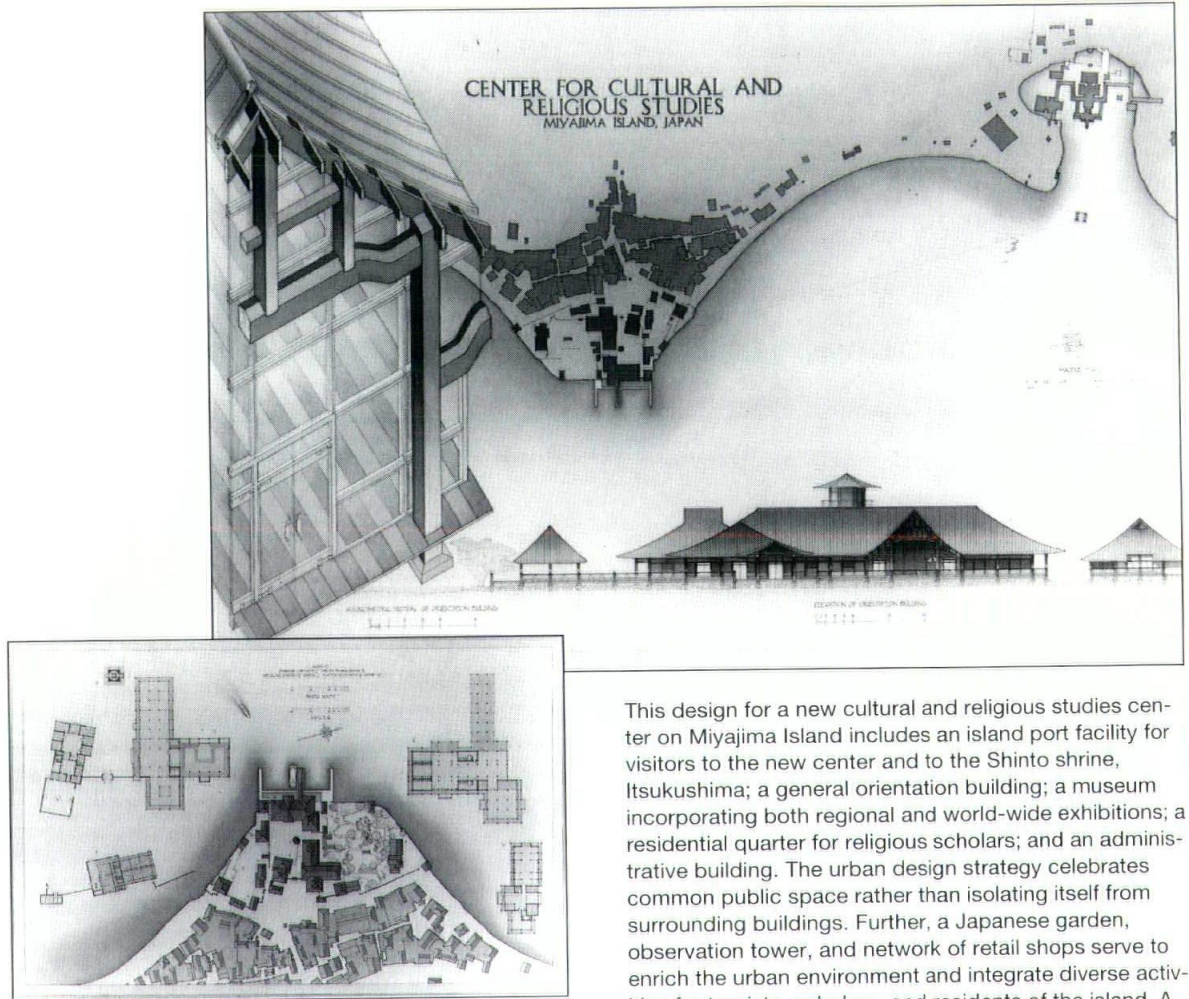
Together, the chest of drawers and the set of cabinets form the basic diagram of the building, a detail of joinery—a dovetail. The dovetail symbolizes the integrity we need, individually and socially, to withstand the disjunctive forces of twentieth century technology.



Harry Jules Dingle and Frank Fu-Jen Yang

University of Notre Dame

**Center for Cultural and Religious Studies,
Miyajima Island, Japan**



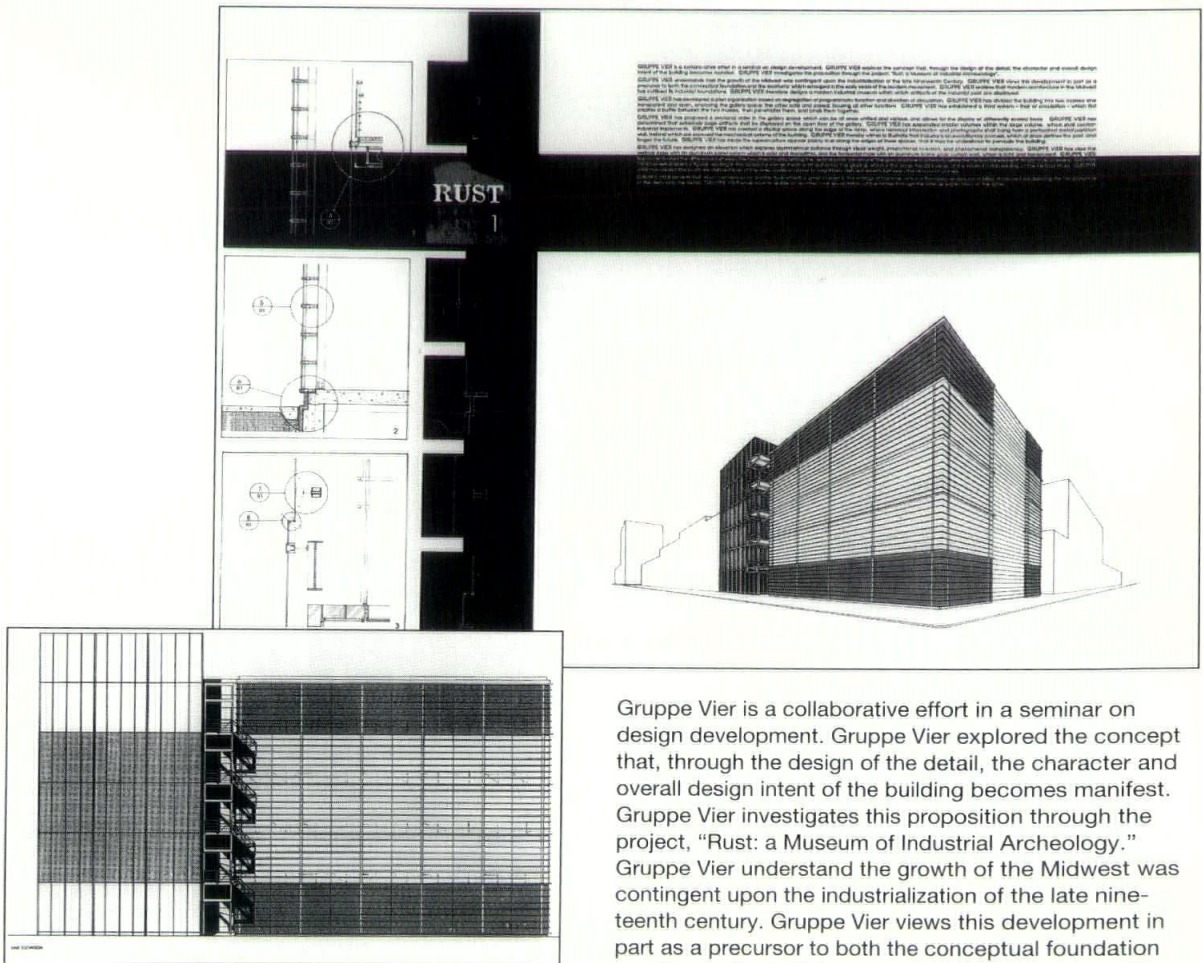
This design for a new cultural and religious studies center on Miyajima Island includes an island port facility for visitors to the new center and to the Shinto shrine, Itsukushima; a general orientation building; a museum incorporating both regional and world-wide exhibitions; a residential quarter for religious scholars; and an administrative building. The urban design strategy celebrates common public space rather than isolating itself from surrounding buildings. Further, a Japanese garden, observation tower, and network of retail shops serve to enrich the urban environment and integrate diverse activities for tourists, scholars, and residents of the island. A hierarchy of public, semi-public, and private spaces and buildings create adjacent patterns of access and spatial communication between the new complex and the shrine.

Appropriate use of materials, traditional and modern, actualizes the modernity of traditional Japanese architecture, its nature and its use as a legible architectural language. Use of DuPont Butacite laminated glass preserves traditional shoji window types by adapting them to the demands of thermal control, energy conservation, sound isolation, and security. In addition, use of copper roofs complements the efficient and durable post and beam tectonic.

These innovations, together with traditional Japanese architecture and urbanism, embody the continual dialectic between existing traditional paradigms and evolving contemporary urban forms.

Gruppe Vier

(Dillon Parker, Eric Ponto, Sebastian Schmalling, Bernard Sihombing)
*University of Wisconsin-Milwaukee,
 School of Architecture and Urban Planning*
Rust: a Museum of Industrial Archeology



Gruppe Vier is a collaborative effort in a seminar on design development. Gruppe Vier explored the concept that, through the design of the detail, the character and overall design intent of the building becomes manifest. Gruppe Vier investigates this proposition through the project, "Rust: a Museum of Industrial Archeology." Gruppe Vier understand the growth of the Midwest was contingent upon the industrialization of the late nineteenth century. Gruppe Vier views this development in part as a precursor to both the conceptual foundation and the aesthetic that emerged in the early years of the Modern Movement. Gruppe Vier realizes that modern architecture in the Midwest has outlived its industrial foundations. Gruppe Vier therefore designs a modern industrial museum within which artifacts of the industrial past are displayed.

Gruppe Vier laments that much contemporary architecture reflects a great interest in the writings of Nietzsche which effectively renders moot Mies' statement establishing the concurrence of the Deity and the detail. Gruppe Vier endeavors to realize an architectural resuscitation of the former through the intense exploration of the latter.

ATA

Chicago Award in Interior Architecture



THE AMERICAN INSTITUTE OF ARCHITECTS
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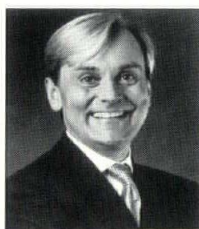
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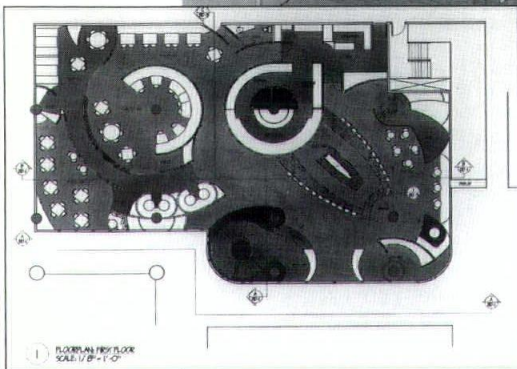


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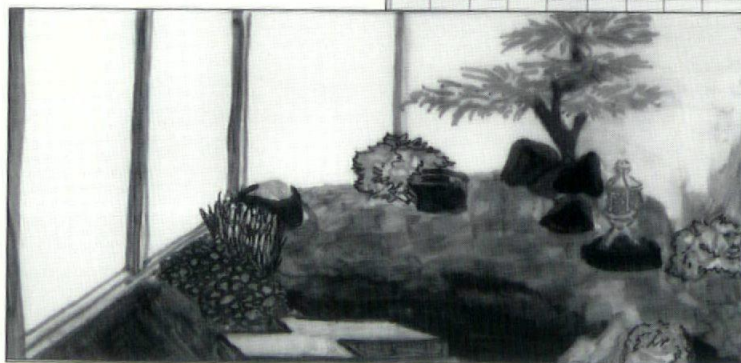
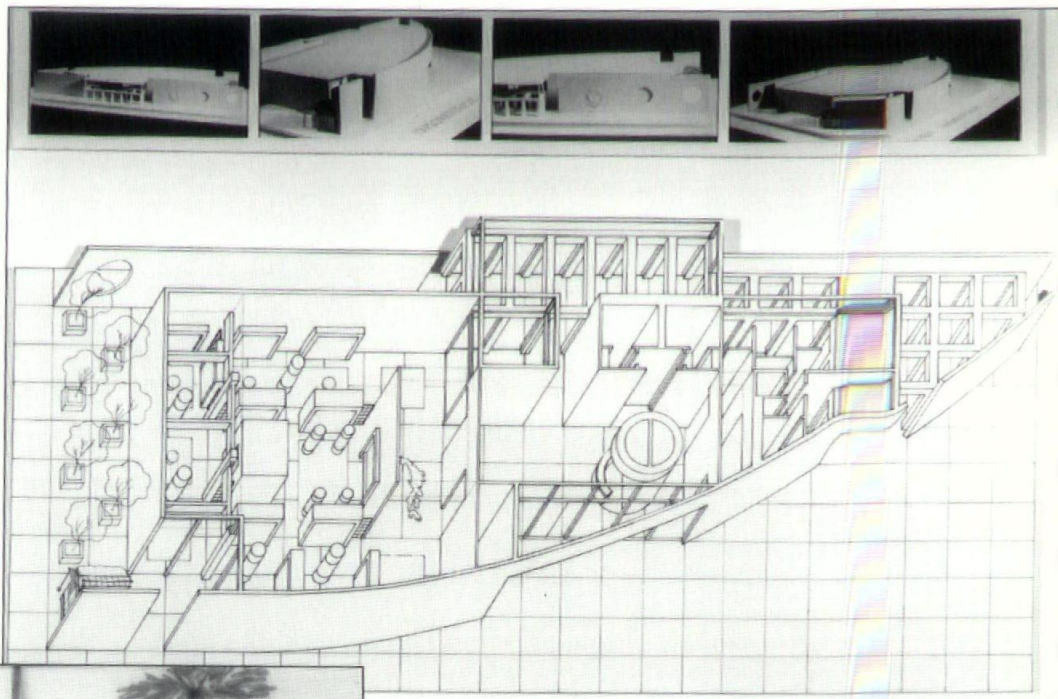
The Chicago Award in Interior Architecture was established in 1991 in an effort to support and encourage excellence in interior architecture educational programs in Midwestern colleges and universities. Offering programs in either Interior Architecture or Interior Design, this year's participating schools were: Harrington Institute of Interior Design, Kansas State University, School of the Art Institute of Chicago, Northern Illinois University, and Purdue University.

Carolyn E. Schachter*Harrington Institute of Interior Design***Dans Bistro**

Project Statement: The project was to prepare a design for a commercial space located in a large metropolitan shopping complex and to develop a client identity and program for a two-story, 15,000 square foot space. The solution had to meet specified service and circulation criteria, follow Americans with Disabilities Act guidelines, meet building codes, and express merchandising and display concepts.

Design Concept: Within this environment of open and closed spaces, richness of form and movement, all cultures become one. This lively bistro welcomes diversity yet expresses unity.

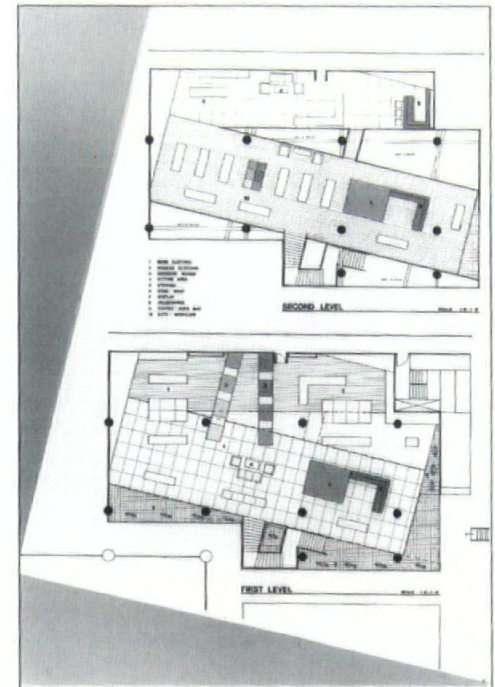
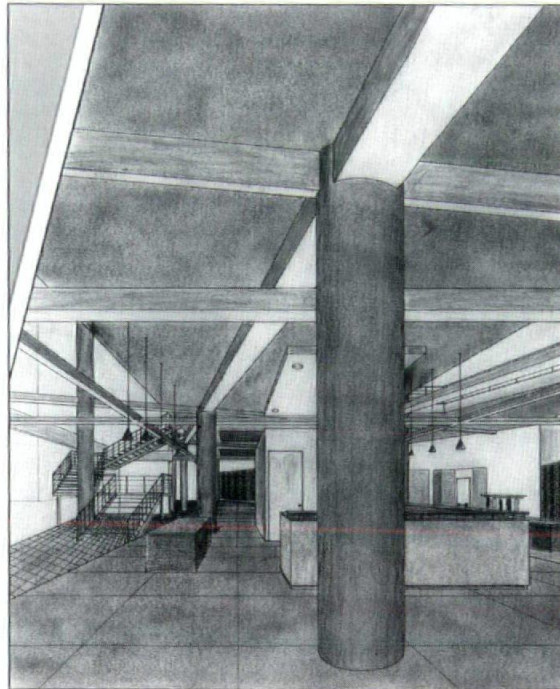
Guests are encouraged to dance by various stimuli, level changes, claw-like shapes, and intricate detail, making each visit unique. Subtle color, surprising light sources, and contrast in materials suggest the sea which connects us all in an environment where human form is the focus.

Gregory L. Flix*Harrington Institute of Interior Design***Japan Exploratorium**

The primary goal of the project is to foster a more complete awareness of Japanese culture, history, and environment. The exploratorium, with children as the primary users, provides an educational environment where a variety of teaching and learning vehicles are implemented.

The vehicles are designed to provide sensory experiences that nurture knowledge and understanding in children and adults. The experiences inspire visitors to become involved with the world of nature, man-made objects, and unique Japanese expressions.

The overall shape of the Japan Exploratorium is an abstraction of forms typical in historic Japanese architecture and art. The materials were chosen to work in harmony with one another, blend with the building's setting, and remain in line with traditional Japanese finishes.

Margaret J. Hirsch*Harrington Institute of Interior Design***Essentia**

From the root, es-sen-tial, adj. 1. Constituting or part of the essence of something; basic. ESSENTIA sells natural fiber, naturally dyed clothing, cruelty-free, all-natural bath and body care products, earth-friendly housewares, and recycled packing.

The mission of the design of ESSENTIA is to emphasize the simple clean beauty that can be found in the spirit of nature, and man's potential to co-exist peacefully, non-obtrusively and without causing harm. The basic structural grid of the space is exposed, rotated and repeated on many different layers and at different nominal scales, as with nature itself. The angle of the rotation is based on the main orientation of the circulation pattern — from the front entrance to the back corner. The "street" of dressing rooms cutting into the center of the space shows the introduction of man-made structures into nature.

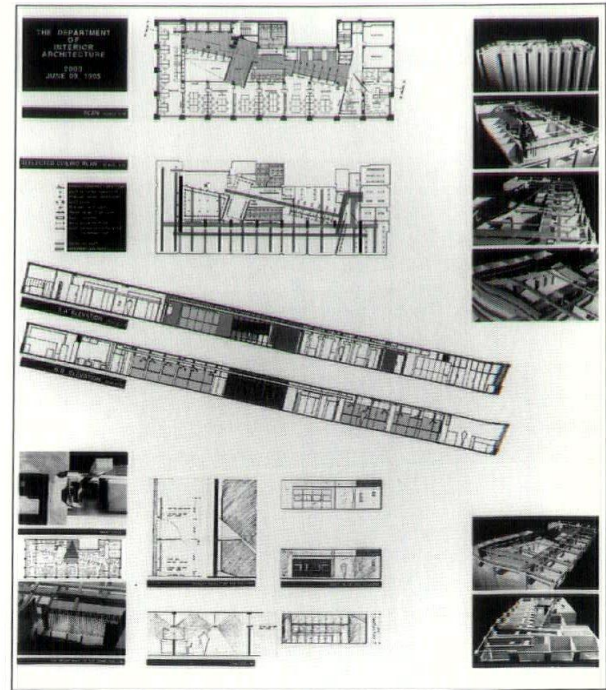
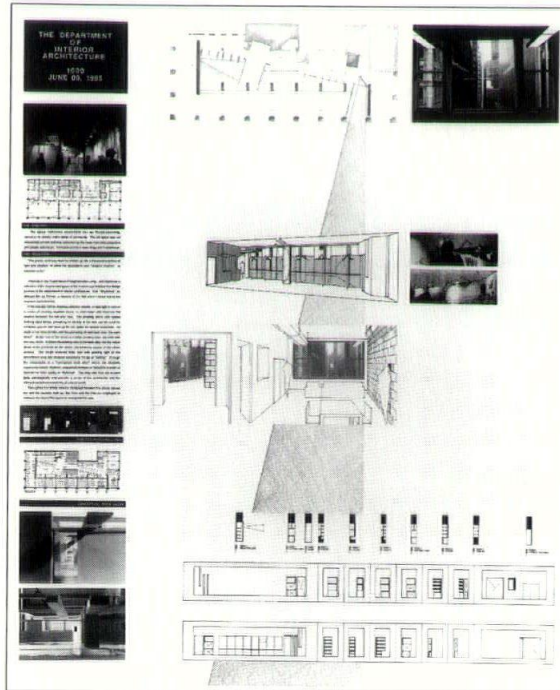
The finish materials used in ESSENTIA are basic and raw — to repeat the concept of the beauty that is intrinsic to the essence of the materials themselves: smooth and scored concrete, wood, steel, terra cotta, and plaster, in natural and earth-toned colors.

ESSENTIA: basic, essential, natural — earth inspired and earth friendly.

Jinseok Huh

*School of the Art Institute of Chicago,
Department of Interior Architecture*

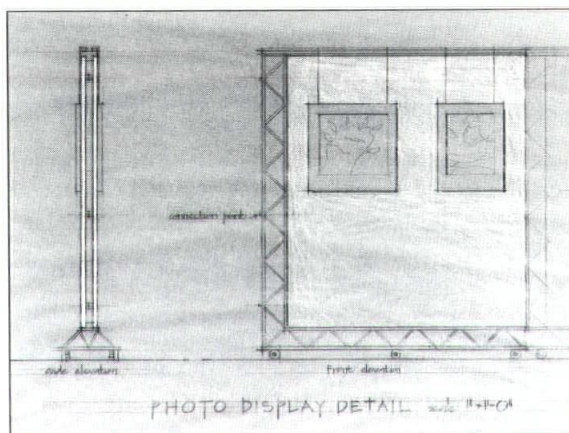
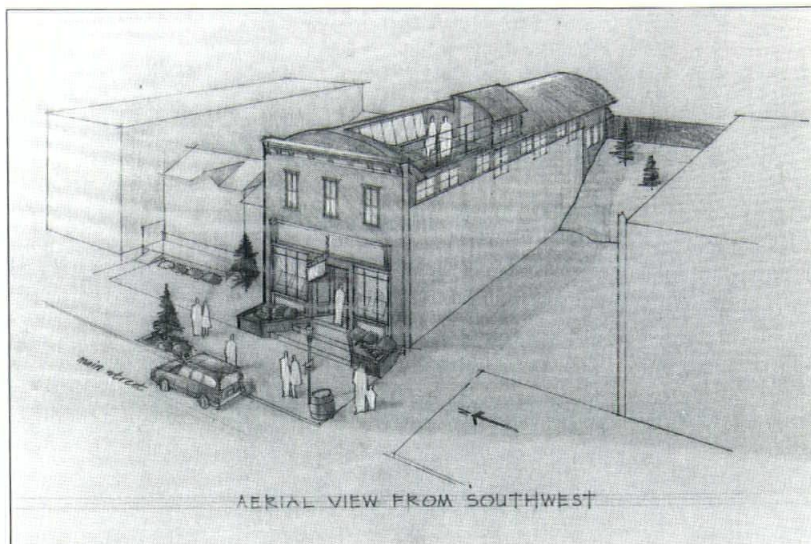
**School of the Art Institute of Chicago,
Department of Interior Architecture**



The existing: The typical institutional environment was not thought-provoking, devoid of identity and sense of community. The crit space was not acoustically private and was worsened by the noise from slide projectors and people walking by. Inevitable corridors were dingy and monotonous.

The solution: Interest in the Cubist ideas of fragmentation, unity, and rhythm as a reflection of the fragmented space of the modern age initiated the design process for the Department of Interior Architecture. And "Rhythmus," an abstract film by Richter, a member of De Stijl, which I found during the research, fascinated me.

In the elevator hall, an exposed concrete column, in a spotlight in front of a series of pivoting wooden doors, is confronted and reverses the relation between old and new. The pivoting doors with typical drafting lamps, can be used as exhibition panels and open up the crit space for special occasions. An angle of the main corridor and protruding air duct lead us to the main street. At the end of the street is a large pivoting door, covered with one-way mirror. It draws the existing view of the back alley into the indoor street which presents us with the dense and towering aspect of the urban context.

Michael Niemann*Kansas State University,**Department of Interior Architecture***Stuart Watterman Photo Gallery and Residence****Problem Statement:**

The existing building, on Main Street in Breckenridge, Colorado, required modification to house a photo gallery and connected residence for the photographer. The gallery must accommodate the following spaces and needs: window display; a versatile, flexible display system; a versatile lighting system; a small coffee bar; work space; restroom; a table for negotiations; and space for a cash register.

- The upstairs residence needed, aside from the usual residential living spaces, a darkroom and some connection to the outside.
- The historic facade must not be altered.

Design Concept: Gallery

The gallery is simple, allowing the focus of attention to be on the photos displayed. The character of the gallery is described more by attention to details than by any main elements. While texture and light are important in photography, they are also important in this room. The exposed stone behind the flat display walls illustrates one such connection to texture and light. The display walls are on wheels and can be moved and reconnected by joins. The lighting, with its truss-like frame, also allows for different lights to be attached and directed anywhere.

Design Concept: Residence

The upstairs, previously used as storage, was difficult to occupy. A new roof and 4' were added, to better accommodate living quarters and the loft. Also to introduce glazing. The floor is partitioned with different methods, except for the darkroom and bathroom. The roof deck and windows give the space a new connection to the outdoors, but they also provide the upstairs with a presence from the street below, without sacrificing the historic facade.

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Index of Firms and Individuals

a

Agacki, Joel 155

b

Banks/Eakin

112 South Michigan Ballroom 67, 118

Anthony Belluschi Architects, Ltd.

Chicago Music Mart at DePaul Center 56

Orland Square Shopping Center 54

University Shopping Center, Phase 1 54

Lawrence B. Berkley & Associates

DIVE! 70

Booth/Hansen & Associates, Inc.

Northwestern University, The Family Institute 33

Northwestern University, School of Education Building
(Annenberg Hall) 33

Old St. Patrick's Church Hall 65

Wilderness Villa 21

Brininstool + Lynch, Ltd.

Bateman Josephson Residence 22

Gray Residence 21

Lee Residence 59

Thompson House 21, 74, 82

Burgess & Niple

Ohio State University College of Pharmacy,

Vernal G. Riffe, Jr. Building 38

Perry High School and Community Fitness Center 63, 112

c

Camburas & Theodore, Inc.

Liberty Bank Addition and Renovation 42

Daniel P. Coffey & Associates, Ltd.

DePaul Center 42

Stuart Cohen & Julie Hacker Architects

Stucco House 22

Cordogan, Clark & Associates

Alma College, Heritage Center for the Performing Arts 33

Friedman-Katz Residence 59, 74

d

Davis & Associates Architects & Consultants, Inc.

Lake House in the Woods 22

Deam, Edward L. 144

Denison Luchini Architects

Piku House 23, 94

DeStefano and Partners

City Hall 67

Division Street Gateways 44, 96

Sears Tower 2000 43, 65

77 West Wacker Drive 16

Standard Federal Bank for Savings 16

Stockyards Industrial Park Gateways 44, 79

300 South Wacker Drive 65

Dingle, Harry Jules 156

e

Eifler & Associates

SOS Children's Village Illinois, Inc. 39, 102

Environ, Inc.

Maltz Residence 23

McBride Residence 59

Stamford Plaza 46

Work Station Design 70

The Environments Group

Chubb Group of Insurance Companies 46

Clausen Miller, PC 46

Frontier Risk Management 47

Interface Flooring System Showroom 56

Eppstein Keller Uhen, Inc.

School of Architecture and Urban Planning 35, 98

A. Epstein and Sons International, Inc.

Glenview Public Works-Phase III 41, 79

f

Flix, Gregory L. 161

Frye Gillan Molinaro Architects, Ltd.

Camp Panhellenic 23

g

Garofalo Architects

Visual Effects Optical 56

Garofalo, Douglas 140

Griskelis + Smith Architects, Ltd.

University Hall Remodeling 43

Griswold, Heckel & Kelly Assoc., Inc.

A. C. Nielsen 47

SEI Corporation 47

Gromatzky Dupree & Associates

Sony: Chicago National Logistics Center 41

Tellabs 41

Gross, W. Steven

Second Federal Savings 16, 61, 70

Gruppe Vier 157

h

Haid, David

Hickman House 133

Hammond Beeby & Babka, Inc.

House on Long Island Sound 24

The Taft School New Athletic Facility 34

Harding Associates

Armstrong Elementary School 34

Haynes, Andrew John 153

Heitman Architects Inc.

Sony: Chicago National Logistics Center 41

Tellabs 41

Thomas Hickey & Associates

The Bradford Exchange 17

Hirsch, Margaret J. 162

Holabird & Root

Caryl's California House 1 24, 74

Motorola Customers Center for Systems Integration 68, 120

Northern Indiana Historical Society, New History Center 34

School of Architecture and Urban Planning 35, 98

Horn, Gerald

Caryl's California House 1 24, 74

Huh, Jinseok 163

i

Interprise

Alex. Brown & Sons Incorporated 48

j

Johnsen, Brian M. 154

Junglim Architects & Engineers

Sam Yang Research Complex 17

k

Krueck & Sexton Architects

Herman Miller Showroom 57

l

Landon Architects Ltd.

Howell Residence 24

Mobile Teacart/Kitchen Renovation 75

Gary Lee & Partners

Golder, Thoma, Cressey, Rauner, Inc. 48

Loebl Schlossman & Hackl, Inc.

Resurrection Medical Center, Radiology and Imaging Facility 62

University of Chicago Biological Sciences Learning Center

and Jules F. Knapp Medical Research Complex 35

Lohan Associates

Lincoln Park Residence 25, 100

Safety-Kleen Corporate Headquarters 17

University of Chicago Graduate School of

Business Downtown Center 35, 62

U.S. Court Expansion 67

m

Maddox, Eva L. 146

Eva Maddox Associates

Chicago Botanic Garden Gateway Center 62

Clarence House Sales Center 57

Voy Madeyski Architects Ltd.

Amoco Plaza Entry Pavilion 45, 79

McCluer Corporation

Winston-Salem Journal 41

Mekus Johnson, Inc.

Baker & McKenzie 48

Metter, Andrew

Glenview Public Works-Phase III 41, 79

Morgante Wilson Architects, Ltd.

Morgante Wilson Residence 25

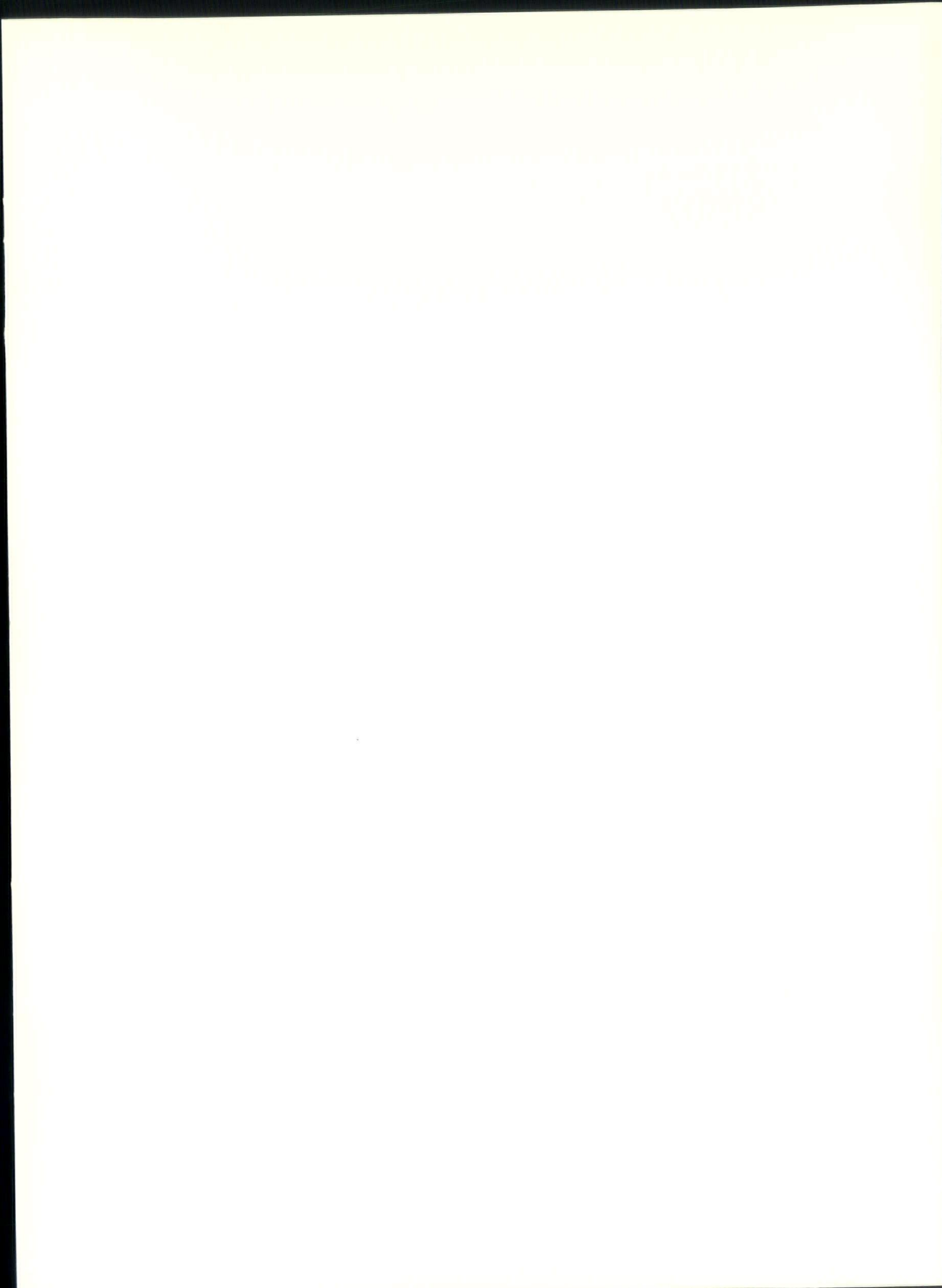
Schloss Residence 25

- Murphy/Jahn, Inc.
Hitachi Tower/Caltex House 19
Hotel Kempinski 18, 71, 82, 126
KU-DAMM 70 18, 86
Pallas 18
Myefski / Cook Architects
Zagurski Residence 60
- n**
Nagle Hartray & Associates
House in Lakeside 26
House 1060 26
Lincolnshire Village Hall 36
Nathalie Salmon House 26
University of Chicago Laboratory Schools Classroom Addition 36
Niemann, Michael 164
Nicholas Architects
Clark Residence 27
Locust House 27
- o**
O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Architect's Office 49
Homewood-Flossmoor High School Natatorium 36
Knoll Showroom 57
Loyola Academy 37
Niles West High School Fieldhouse 37, 78
Specialty Foods 49
University of Illinois College of Law 37
Optima, Inc.
Meadowlake 28, 75
1618 Sheridan Road 28, 75
Oudens, Katherine 152
Michael J. Pado, AIA, Architect, Ltd.
880 Apartment 60
J. D. Retail and Residence 71
Pappageorge & Haymes, Ltd.
Altgeld Lofts 42, 76, 88
Law Offices of Bartlit, Beck, Herman, Palenchar & Scott 66
2030 North Magnolia 28
Parker Mudgett Smith Architect
North Fort Myers High School Expansion & Renovation 38, 90
Perkins & Will
Loyola University Medical Center, Cancer Center 63
North Fort Myers High School Expansion & Renovation 38, 90
Northwestern Medical Faculty Foundation 63
Ohio State University College of Pharmacy,
Vernal G. Riffe, Jr. Building 38
Perry High School & Community Fitness Center 63, 112
Rush Prudential Health Plans 49
Sam Yang Research Complex 17
Sonnenschein Nath & Rosenthal 50
Stow Davis Studio 58
Frederick Phillips & Associates
Private Residence 29
Powell/Kleinschmidt
GATX Corporate Offices 50
Paul Stuart 55
Private Residence 60
Standard Club of Chicago 66
- r**
Thomas Norman Rajkovich, Architect
Portico for the J. M. Brown Residence 76
Rodriguez and Associates
Division Street Gateways 44, 96
Rosen & Horowitz
House Addition 61
Midway House 29
Ross Barney + Jankowski, Inc. 136
Ross Barney + Jankowski, Inc.
Barrington Area Library Addition 38, 64, 78, 122, 128
Cesar Chavez Multicultural Academic Center 39
Mabel Manning Branch Library 39, 64
Rudolph & Associates
Mar Residence 29
SOS Children's Village Illinois, Inc. 39, 102
- s**
Schachter, Carolyn E. 160
School of the Art Institute, Historic Preservation Department
112 South Michigan Ballroom 67, 118
Schroeder Murchie Laya Associates, Ltd.
Bridgman Residence 30
West Washington Street Homes 30, 106
Searl & Associates
Galena House 30
Lakewood House 31, 76
Thomas Shafer P.C.
Perlora Furniture Showroom 66
Skidmore, Owings & Merrill
Exchange House, Broadgate 19, 92
Daniel F. and Ada L. Rice Children's Center 40
Spiegel Corporate Headquarters 20
10 Fleet Place, Ludgate 71
Villa Olimpica 72
Starr Design Associates
Entrance / Lobby Renovation 50
Phased Environmental Laboratory/Office Renovation 68
Stewart-Nosky Architects, Ltd.
River Forest Town Center 72
Southport Plaza Shopping Center 73
Whole Foods Market at River Forest Town Center 55
The Stubbins Associates
University of Chicago Biological Sciences Learning Center and Jules F. Knapp Medical Research Complex 35
STR Partners Ltd.
Kraft Foods Technology Center, Entrance Lobby
Addition and Renovation 20
- t**
Tainer Associates, Ltd.
Consulate General of Italy 51
Teng & Associates, Inc.
Batavia Post Office 40
Tigerman McCurry Architects
Apartment Interior 77
Bluffsdyde 31
Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture 69
Kirshner Residence 31
The Lighthouse 32
Torchia Associates, Inc.
American College of Healthcare Executives 51
Foley & Lardner 73
Franczek, Sullivan, Mann, Crement, Hein, Relias, P.C. 51
Platinum Technology, Incorporated 52
- v**
Valerio DeWalt Train Associates
Beans & Barley 20
Gardner Residence 61, 77, 114
Merchandise Mart Redevelopment 43
Ustate: U.S. Robotics 52
U2: U.S. Robotics 69, 116
Office of John Vinci, Inc.
Art Institute of Chicago, Classical-Ancient Galleries 69
Art Institute of Chicago, Ryerson-Burnham Reading Room 68
North Shore Residential Expansion 27
VOA Associates, Inc.
Apollo Travel Services 52
Brunswick Corporation 53
Geiger International Showroom 58
Illini Union Bookstore and Administration Building 40
Mausoleum of the Archangels 45
Scudder, Stevens & Clark 53
- w**
Harry Weese Associates
Clarence Buckingham Memorial Fountain 44, 108
Paul H. Schwendener, Inc. Corporate Offices 53
Weese Langley Weese Architects Ltd.
International Homes 32, 104
Wartburg Chapel 64, 78
Weisberg, Lois 148
- y**
Yang, Frank Fu-Jen 156

The information about projects in this publication represents the editor's and the AIA Chicago's best efforts to identify the architect for a given project and is based on information provided by the firm submitting the project for an award. Any questions requiring further clarification should be directed to the submitting firm.

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Suite 1049
Chicago, Illinois 60654
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