The information about the projects in this book represents the CCAIA'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. If there are any questions, the submitting firm should be contacted for further clarification.

Cover photo: United Airlines Terminal 1 Complex, Chicago, Illinois; Murphy/Jahn, Design Architects; Timothy Hursley, Photographer

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<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Urban Design Program on Cityfront Center, January 13, 1988</td>
<td>Robert Bruegmann</td>
</tr>
<tr>
<td>14</td>
<td>Good Old Modern</td>
<td>Kevin Harrington</td>
</tr>
<tr>
<td>18</td>
<td>On Villa Suburbana</td>
<td>Wojciech Lesnikowski</td>
</tr>
<tr>
<td>22</td>
<td>Lakefront Taskforce Recap</td>
<td>Anders Nereim</td>
</tr>
<tr>
<td>26</td>
<td>The Search for Shelter: Architecture and Volunteerism</td>
<td>John Tomassi</td>
</tr>
<tr>
<td>32</td>
<td>The Divine Detail:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>with introduction by</td>
<td>Tannys Langdon</td>
</tr>
<tr>
<td>81</td>
<td>Distinguished Building Awards</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Interior Architecture Awards</td>
<td></td>
</tr>
<tr>
<td>181</td>
<td>Twenty-Five Year Awards</td>
<td></td>
</tr>
<tr>
<td>185</td>
<td>Distinguished Service Awards</td>
<td></td>
</tr>
<tr>
<td>189</td>
<td>Young Architect Awards</td>
<td></td>
</tr>
<tr>
<td>195</td>
<td>Chicago Awards</td>
<td></td>
</tr>
<tr>
<td>201</td>
<td>Acknowledgements</td>
<td></td>
</tr>
</tbody>
</table>
Introduction

This year’s publication marks an expansion of the Chicago Chapter AIA awards catalog into a journal reflecting both the activity and the ideas of Chicago’s architectural community. It will continue to chronicle significant buildings; it will also present and analyze issues which have generated architectural dialogue throughout the year.

Hundreds of architects took part in the events which are recorded. In many cases they donated their time and expertise to address social and environmental issues. Their participation testifies to a spirit of generosity and a concern for larger societal issues which bodes well for our profession and our city in the future.

Cynthia Weese
Chicago Chapter AIA President
June 1987-May 1988
It is clear that new concepts now dominate the thinking of architects as they approach urban design in the central city. The relationship of buildings to one another and to the street, the restoration of the traditional urban fabric, and the interaction of major interior and exterior spaces have gained importance. An example of this vision is the Cityfront Center, which became the subject of a discussion at the Archicenter sponsored by the Design Committee and organized by Robert Bruegmann. The talk was led by Dirk Lohan of Lohan Associates; other speakers included Marcel Acosta of the City of Chicago Planning Department and Thomas Walker of the Chicago Dock and Canal Trust.

Of all the manifestations of the decline of the theories put forward by the pioneers of twentieth-century European avant-garde modernism none is more striking than the recent emergence of "urban design."

The idea behind "urban design" is not new, of course. The Beaux-Arts architects of the nineteenth and early twentieth centuries believed that their role was to design everything from the smallest detail of a floor pattern to the streets and buildings of a complete city. From the palace at Versailles to Rockefeller Center, every element fit into an overall design conception that determined massing, materials, and details.

This idea went into eclipse during the modernist era, when architects and planners started to believe that the design of a city should be less the product of artistic inspiration and more strictly regulated by the operation of transportation patterns, access to sunlight and air, building orientation, square footage requirements. Eventually, as the planning profession veered dramatically away from architecture towards fields like...
public policy, process eclipsed design as the main force in planning. Planners increasingly disparaged the very idea of physical design, which they considered irrational and elitist.

Despite their profound disagreements, the two professions came together in the drafting of zoning laws that enforced the aesthetic ideas of modernism, notably the segregation of functions in the city, the desire for open space and for free-standing buildings within it. At best this approach allowed architects maximum freedom and in fact produced a coherent modern cityscape in some places, such as parts of midtown New York or Chicago’s Loop. At its worst, say its critics, it produced the monotony of Sixth Avenue in New York or the uncontrolled diversity of Stamford, Connecticut.

Urban design is to planning what the post-modern style is to architecture. In both cases a rhetoric in which form was closely linked to function has been replaced with a desire for form to follow form. In the case of urban design this has led to an effort to mandate ways in which new buildings will follow the massing and details of existing structures. At New York’s Battery Park City, the most conspicuous example of the current wave in urban design, planners Alexander Cooper and Stanton Eckstut insisted on extending the existing Manhattan grid into the site. Furthermore, they required architects of individual buildings to conform to the kinds of massing and materials found in traditional New York buildings, for example the apartment houses along Park Avenue. But con-

Top: Master plan, Cooper Eckstut Associates, 1984
Bottom: Master plan base drawing for eastern half of site, Lohan Associates, October 1987
Vincing everyone that new buildings should borrow from existing ones, deciding which existing buildings are appropriate, and avoiding the stifling of new solutions are problems with no easy answers.

At the January 1988 AIA Focus meeting Dirk Lohan of Lohan Associates, Marcel Acosta of the City of Chicago Planning Department, and Thomas Walker of the development company Chicago Dock and Canal Trust discussed plans for the east part of Cityfront Center, a major new development north of the Chicago River and east of Michigan Avenue. For a number of years planning has been underway on this project, one of the largest new urban schemes in the country: and construction has begun, notably on the rehabilitation of North Pier Terminal on the east side of the site near Lake Shore Drive and on the NBC Building behind Michigan Avenue on the western edge of the site. The enormous project involves a huge investment in infrastructure by the various parties involved. It will include an extensive new two-level roadway system for the western half of the site.

Lohan explained that the original scheme for the entire site was worked out by Alexander Cooper with Skidmore, Owings & Merrill. Subsequently the site was split in two. Skidmore, Owings & Merrill continued with the western part of the site, and Chicago Dock and Canal proceeded on its own with the half east of Columbus Drive, retaining Lohan as planner and architect for all of the public spaces. The guidelines established for Cityfront Center set out not only property lines, streets, public spaces, and view corridors, but also detailed requirements for the program, massing, and detailing of each building. In place of the freestanding modernist slabs seen at Illinois Center, for example, Cityfront Center will have masonry-clad buildings that exceed the requirements for the Metropolitan Sanitary District authorized a major new fountain in which a jet of water originating at the plaza creates an arch over the Chicago River. Lohan Associates, 1986.
tend out to the property line at street level, in many cases stepping back above like the high office buildings of the 1920s. The intention was to create a cityscape with the solid, highly urban feel of the older parts of Chicago’s central business district.

In addition to the developed parcels, the scheme will have a set of public spaces including an esplanade along the river and a plaza with a pavilion and fountains where the esplanade meets McClurg Court Boulevard, the major north-south street bisecting the project. Since the presentation much of the construction of the esplanade has been accomplished, and the Metropolitan Sanitary District has authorized the firm to proceed with a fountain that will take the form of a great jet of water arching across the river from the plaza.

Thomas Walker of Chicago Dock and Canal then described how the long-term interests of his firm were best protected by maintaining strict design and quality guidelines and discussed some of the conflicts between various parties inherent in such a scheme. Marcel Acosta of the city’s Planning Department explained how the scheme fit into the pattern of general reports that the city has been preparing for areas in the central business district, and went on to discuss the very specific design guidelines that they have been negotiating with individual developers for large parcels, for example the set described by Lohan for Cityfront Center. Mr. Acosta compared Chicago’s efforts to those of places like San Francisco, where the city has taken a much more direct role in dictating the appearance of buildings.

Robert Bruegmann
Associate Professor,
Department of the History
of Architecture and Art
University of Illinois at Chicago
The term "modernism" fell from grace in the 1970s and early '80s. Today it is a word which is enjoying a renaissance. The issue: has the meaning of modernism changed in the late twentieth century? The Design Committee invited Kevin Harrington of the Illinois Institute of Technology, Ralph Johnson of Perkins & Will, and Darcy Bonner of Himmel/Bonner to discuss modernism at the Archicenter.

Recently, some younger architects have been showing an increased interest in modern architecture. Trained during the time when the central tenets of the Modern Movement were being studied and found wanting by many scholars, one might guess that they would be more taken with leading edge trends, perhaps an aesthetic based on the literary theory of deconstruction in which, as in the case of structuralism a few years ago, it is easy to take the metaphor for reality. In addition to reacting against what they have been taught, these people do not seem to see themselves as a necessary part of the evolution of modernism. They are young enough to consider modernism part of the past, rather than what they have al-
ways known. They see modernism as a rich fabric, to which they might contribute.

Among the reasons for this interest in modernism is the recognition that modernism has become a subject of historic inquiry. Contemporary architects are thus relieved from the earlier claims of the movement. Modernism is no longer seen as apocalyptic (Le Corbusier’s choice of architecture or revolution) or utopian (Gropius’ search for a total architecture). Nor is this renewed interest in modernism an antiquarian pursuit, seeking to describe accurately a form without particular concern for its meaning. Although studying forms for their historic interest is itself a habit of mind and action that can be called modern, one of the chief lessons of such study is that modernism will neither save nor end the world.

Another reason for the interest in modernism is the rehabilitation of the idea of eclecticism. At the beginning of the modern era, usually taken to be about 1750, the concept of drawing on all ideas for the partial strength each might offer is summarized by Denis Diderot’s definition of the eclectic as one “who dares to think for himself, ... and who, from all the philosophies which he has analyzed without respect to persons, and without partiality, makes a philosophy of his own, peculiar to himself.” When this set of ideas, intended to offer freedom of choice, was redefined, by Viollet-le-Duc among others, to indicate lack of unity, eclecticism became a pejorative concept. The rehabilitation of eclecticism results in part from the decline in the demand for originality, and in part from an interest in its possibilities.

These varied possibilities are related to a set of permissions which one might say architects have given themselves in the last twenty years. First is Robert Venturi’s essay Complexity and Contradiction in Architecture. In a book that has derived much of its power from the richness of its illustrations, drawn from the entire range of architectural expression, Venturi exposed architects, particularly young ones, to a library of forms not dreamed of in their undergraduate surveys. Even more than the argument of inclusion, messiness, and vitality Venturi’s book proposed an architectural world of tropic richness rather than arctic splendor.

A little later, an interest in unorthodox modernism arose. People seriously sought to replace Gropius with Aalto in the pantheon of the great
modernists, signalling the attraction of ideas exploring the cozy. A veritable international explosion of other figures emerged who had been interested in the ethics of modernism without seeing the need to accept a particular aesthetic. Whether one considers the work of Team X as a group or the individual richness of Giancarlo da Carlo, the elegance of Barragan or the earthiness of Candela, thanks to the jet plane, color slides, and printing, the general exposure to distant places has expanded tremendously.

A similar reassessment occurred in Chicago, in the variety of work proposed by the members of the Chicago 7, and in the revisionist exhibition spearheaded by Stuart Cohen and Stanley Tigerman. The show celebrated the work of the rest of Chicago's architects--Rebori, Adler, Holabird & Roche, Holabird & Root, Dwight Perkins, George Keck, Howard Cheney, William Deknatel, and others--demonstrating the richness of the local tradition that opened up the constricting frame of the orthodox Chicago school. One could explore this work in terms of material, structure, plan, or expression and find new and challenging solutions to seemingly simple problems.

Finally, somewhat less directly, the increasing interest of historians, especially in the origins and development of the French Academy (later School) of the Fine Arts, the Beaux Arts, has presented, for those who have followed the argument, the fact that its analytical system and many of its principles of design process are indistinguishable from what could be described as orthodox modern principles. For instance, both Frank Lloyd Wright and Le Corbusier declared that architecture began with the plan. This is one of the fundamental Beaux-Arts tenets, although both architects might have denied the source. When architects come across these concepts today, they find a continuity of ideas despite a conflict of forms.

Architects seem to be more interested in the past as a source for method than as a source for form. Here the example of Louis Kahn offers great opportunity for study. Kahn, trained carefully at the Beaux-Arts influenced school of architecture at the University of Pennsylvania, under the French-born and -trained Paul Cret, over the course of his career learned how to integrate ideas in the work of many people he admired. One might suggest that Kahn's sense of complex organization derived from Wright, his sense of the power of material from Le Corbusier, a sense of clarity and order from Mies, a concern for the cozy detail from Aalto, while his equation of light and water was unique. Yet one might as easily describe many of these attributes in terms of concepts that emerged from his Beaux-Arts training and his own interest in the past. With Kahn great art is the result of the artist opening
himself to all possible sources.

Even more recently, there has emerged what must be called a vogue for Vienna, an enormous interest in the architecture of that city around the turn of this century. Here it is possible to see a kind of crossroads of modernism, with intersections of Mackintosh and Wright, and signposts for the futurists. The Secession now seems more an effort to connect than to withdraw, for here too are an extraordinary array of forms in the crafted interiors of Loos, the marvelous surfaces of Hoffman, or the pierced forms of Wagner. Many other cities, among them Barcelona, Budapest, and Helsinki, were open to a rich array of new forms and ideas at the turn of the century.

Modernism may have become limited and narrow in focus as the efforts of exhibition curators, apologists, and journalists chose a reductive view to achieve the high concept of a very clear statement. Such simplicity now seems simple-minded. Modern architecture began as a democratic exploration, a mixed economy of opportunity. It should not be surprising then that in the marketplace of ideas, some architectural possibilities that once seemed peripheral now appear to be choice antiques. These varied permissions and factors encouraging architects today to continue the exploration of architectural opportunity, when advanced with interest and insight, make it reasonable that a tradition of quality and meaning will continue. It should be no surprise that one of the places where this exploration continues is Chicago, that most modern of cities, where greatness is expected.

Kevin Harrington
The suburban house is a building type which has evolved over an extended period of time from a wide range of cultures, architectural precedents, and personal highly idiosyncratic decisions. This richness, which results from solving essentially the same problem over and over again, became the theme of a program sponsored by the Design Committee at the Architecture Center. Looking back in time, Wojciech Lesnikowski discussed the differences and similarities between the classic villa and the house. Looking forward in time, Margaret McCurry of Tigerman McCurry and Kevin Kemp of Decker and Kemp presented the recent work of their respective firms.

Interest in the subject of a "villa suburbana" as a typological architectural case reappeared in the 1970s as part of the renewed interest in historical typologies and conceptual research into contextual values of architecture. Since then, the "villa" has become popular both as an academic subject and in professional practice. On the academic side, the monograph entitled "The Villa Laurentiana" was published a few years ago in Paris. It addressed various old and new archeological recreations of the Roman villa and included several house designs carried out supposedly in the Roman spirit. On the professional side several housing experiments in West Berlin have explored the villa concept. Le Corbusier's "Villas in the Sky," from his Radiant City proposal, have also found renewed interest in France, where a competition was organized for the multistory residential building-villas. Winning results will soon be realized. In the United States, interest in Roman villa types promoted designs for the "corporate villa," the historically influenced handling of the part of suburban corporate head-
quarters. The villa influence can also be seen in many post-modernist houses designed for wealthy clients by architects who need to refer to a respectable cultural typology and terminology.

Some general observations can be made outside of the commonly accepted wisdom that the Roman villa type is one of the rational keys to understanding classical notions of irregularity and picturesqueness in architecture. A certain confusion surrounds the meaning of the term "villa." The Roman type seemed to represent an informal collagist assemblage of parts resulting in a pastiche which really reflected the length of time taken to build or expand them. Only on rare occasions, as at Hadrian's villa, were they entirely designed with artistic, psychological, and dynamic irregularity in mind.

Contrary to Roman precedent, the Renaissance derivations of Palladio, Vignola, and Peruzzi stressed powerfully symbolic monumental forms which preferred overall axiality and symmetry to the informal fragmentation of the Roman layouts. This new villa type springs from the socio-political and cultural purposes of the Renaissance.

Renaissance historicism not only aspired to be a heroic vision of Roman history but also embraced a grand concept of the humanist ideals of its own times. In France, the aristocratic rural residence, known as a chateau, can take its place as another example of the formalization and monumentalization of the Roman agrarian work place and leisure retreat. The question remains, however, whether such a different interpretation of the Roman precedent was done with a clear intellectual and programmatic awareness or if it resulted from ignorance of the true nature of Roman villa architecture. Some scholars claim that the latter case is exhibited in Palladio's famous monumen-

Top: Decker and Kemp Architects
Cottage on Beaver Island, Michigan
Photo: Orlando Cabanban

Bottom: Decker and Kemp Architects
Country House on Lake Minnetonka, Minnesota:
Restoration of a 1909 building by Chicago architect Howard Van Doren Shaw
tal portico, a form that was never applied to true Roman villas.

The popularity of the heroic Renaissance traditions continued throughout the 18th century, culminating in the romantic, neoclassical rural buildings of Gabrielle, LeDoux, and Boffrand. The mood of this “age of philosophers” was similar to the intellectual climate of the Renaissance; correspondingly, its artistic product remained within fundamental Renaissance ideals.

This similarity of vision and desire disintegrated in the 19th century, known as the “age of eclecticism.” This era emphasized individualistic romantic and picturesque notions associated with creative freedom. The 19th century returned to pre-Renaissance Romanlike concepts of the rural or suburban villa-residence. The interest in irregularity of architectonic composition which appeared at the Ecole des Beaux Arts in Paris which was based on archeological recreations of Roman villas was a good witness of this trend. Furthermore, the late 19th century witnessed an incredible populist flowering of interest in this type of domestic architecture, as a result of the newly-gained influence and power of the bourgeoisie. The middle class, seeking to emulate the past cultural splendor of the aristocracy, wished to evolve its own “vilas” as a symbol of its new power, status, and acquired wealth. As a result, numbers of significant or insignificant houses were called “vilas,” named according to symbolic or mythological terminology, zodiac signs, or women’s names. From an aristocratic and proud creation a “villa” became an expression of the cultural advancement of the bourgeoisie more often associated with bad artistic taste.

The popularity of the villa continued well into the twentieth century. It seriously influenced modernism, a movement which was always concerned with hygiene, health, and a cor-

Top: Tigerman
McCurry
Wils’ End, Michigan
Photo: Bruce Van
Inwegen
Bottom: Tigerman
McCurry
Northern Illinois
Residence
respondence with nature. The structures of Le Corbusier, Mendelsohn, Aalto, Scharoun, and Loos are excellent examples of the conceptually redefined, avant-garde villa types aimed either at the middle class now oriented politically to the left or at some avant-garde artistic circles. In spite of their novel architectural language these designs have more in common with the original, dynamic concepts of Roman organization than with the hierarchical formality of the Renaissance and the discipline and order of formal and behavioral features.

Another interesting aspect of the confusion surrounding the historical events of this type is the difference in terminology and meaning between a "villa" and a "house" as a place of residence. While in Renaissance Italy, great rural residences were called "villas," in France and England they were referred to as "great houses." Perhaps the different nomenclature of France and England was attributable to the lingering influence of the Middle Ages which rejected Roman moral values and artistic concepts. A "house" was probably associated with the family values dear to medieval ethics and social values, rather than heroic public Renaissance attitudes. The northern cultures remained influenced by the medieval epochs and continued to call most of their rural residences "houses." The AIA seminar held recently in Chicago on the subject of the Villa Suburbana proved that two such tendencies are still very much in existence. The debate on the subject of historical evolution, conceptual meaning, and present usefulness of the villa type is far from over. Recent architectural experimentation on this subject in Europe and the United States is living proof of this claim.

Wojciech Lesnikowski
The issue of our city's delicate shoreline washes in and out of consciousness with a rhythm like the surf itself. That would be soothing if it weren't for the immense cost of keeping the shoreline where it is, a potential cost which mounts every year that nothing is done about it.

After the summer of 1988, one of the driest on record, with the lake level dropping daily, it is difficult to remember how the lake surged out of bounds during the storm of February 8, 1987. It nearly destroyed every barrier which had been erected to resist it, and it mercilessly flooded everything which offered no resistance.

Property owners, civil engineers, and city officials gathered, and soon afterward, then-mayor Harold Washington formed the Chicago Shoreline Protection Commission, chaired by Martin Oberman. Given the number of technical and financial, as well as political, problems to be solved, the Commission's Structural Measures Committee chaired by Charles Colinson of the Illinois Geological Survey, quickly became the place for those with expertise to offer advice.

The Chicago Park District owns most of the Chicago shoreline, and for decades it had been regularly assessing damage and attempting stop-gap repairs on the ancient shoreline. While this one storm's damage was estimated at seven million dollars, the total long-term erosion damage was estimated at two hundred million, and clearly now the repairs were out of reach for the Park District. While short of cash, however, they did have a wealth of data on the kinds of damage, sub-surface conditions, and even practical, cost-saving solutions to most of the kinds of damage that had been suffered. Luke Cosme, a Park District engineer, was a font of ideas, and his enthusiasm caught the eye of Park District
Below: Burnham Park, Miegs Field to 47th Street
New armored landfill islands create protected lagoons for expanded water sports. Active playing fields on the existing land side of Burnham are separated from passive recreational areas. Protected beaches feature water slides and a ferris wheel modeled after the one at the 1893 World’s Columbian Exposition. The landscaped islands include nature sanctuaries and botanic gardens, made accessible by a leisure drive. New parking along the IC tracks separates cars from recreation areas.
Team: Tom Welch, Steve Hugo, Joe Valerio, Bob Israel

Left: South Shore Cultural Center Area
This proposal integrates Promontory Point, Jackson Park, and South Shore Community Center into a new master plan for the revitalization of the South Side lakefront. Promontory point is used for passive recreation. A new point for children’s active recreation features a sailboat park, formal garden, and sled hill. Between the two points a rock breakwater creates a natural sheltered beach. At the Casino Boathouse, the beach is replenished and the boathouse renovated for year-round use as a restaurant or club. Landfill or breakwaters create South Shore Harbor. At the South Shore Cultural Center, new formal planning includes an esplanade for twilight strolling, a pool, and a boathouse. The beach and waterfront are enclosed for protected water sports.
Team: Kathryn Quinn, John David Mooney, Durwin Ursery, Christina Bomben
Commissioner Walter Netsch, who saw for this problem a solution of much wider significance.

Walter asked the AIA to convene another taskforce, to work with the engineers on the Structural Measures Committee. Cynthia Weese then created the CCAIA Lakefront Taskforce, chaired by Frank Heitzman and Anders Nereim, and charged it with the development of architectural and planning solutions for areas of the Lake Michigan shoreline where recreational opportunities could be created as a natural extension of the rebuilding against erosion.

The taskforce met in the offices of Weese Hickey Weese every Saturday during the summer. Teams headed by CCAIA members John Nelson, Wayne Tjaden, Thomas Welch, and Kathryn Quinn met with Cosme and other interested civil engineers and experts such as John Gnaedinger, president of STS, one of the country's leading geotechnical engineering firms, to educate themselves about the potential engineering solutions to lake erosion, and to test their designs against the unfamiliar realities of construction technique and cost.

Walter Netsch and Ed Uhlir, while officially part of the Park District's contingent to the Structural Measures Committee, contributed greatly by highlighting recreational opportunities based on their knowledge of existing demand for parks and recreation in Chicago. On several occasions, Ed brought to the Saturday meetings some of the wonderful original drawings from the Park District's archive of earlier shoreline park plans.

Frank Heitzman met with the Structural Measures Committee and quickly established the need for official, rather than advisory consideration of the recreational and design issues which would be part of the repair effort. While some members of the Structural Measures Committee had not originally

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**Grand Beach, Montrose Beach Area, Foster to Montrose**

This solution creates a grand beach centered on Wilson Avenue. The center point is anchored by a large grand carousel. The paved promenade extends northwest and southeast, curving beyond the hardened north and south shoreline. It continues out into the lake over a sheet piling breakwater, forming a large oval basin. This promenade is flanked by a wide white sand beach to the lakeside and a vast picnic grove of regularly spaced trees to the land side. Various amusements and activity centers, including a pergola, concession stands, bait and boating shops, changing areas, bathhouses, restrooms and other amenities create an active summer recreation area.

Team: John Nelson, Don Nowotny
Irving Park Breakwater—Island Scheme, Montrose to Belmont

The existing stepped revetment from Montrose Harbor south to Belmont is seriously damaged. The water of this area averages twenty feet deep. The proposal builds a new island breakwater off the existing shore, allowing for the construction of a major new first-class boat harbor. Depressed parking and boater support located on the island provides maximum security and operational control and minimizes the impact on existing park land. The now protected existing shore is reconstructed as a stepped promenade, and the existing Montrose Harbor is used for quiet water park activities.

Team: Wayne Tjaden, Miriam Gusevich

seriously considered anything but the most sturdy and practical "hard" solutions for the lake’s edge, there was already a contingent of geologists headed by Charles Shabica of Northeastern Illinois University, who were convinced that a "soft" edge would stay in place much longer, and naturally build up sandy recreational areas out of the lake as time went on. Frank arranged for the CCAIA Lakefront Taskforce to make weekly design presentations to the Structural Measures Committee during their regular meetings at the offices of the Chicago Park District. After it became clear that the architects were able to deal with all of the issues, these designs were presented and became a legitimate part of the Shoreline Protection Commission’s deliberations on September 8, 1987.

The proposals then became part of the Commission’s final report to Acting Mayor Sawyer. The continuously receding lake levels of 1988 have minimized the still-existing problem in the eyes of the public. In accepting the report of the Commission, which included 850 million dollars worth of repairs and attendant improvements, Mayor Sawyer recognized the ongoing shoreline projection problem, and voiced the hope that state and federal funds could be applied to realize the dreams.

The CCAIA Lakefront Taskforce has established a very visible profile for our chapter, and a reputation for strong advocacy of public issues which continues today.

Anders Nereim
The figures may be disputed, but physical evidence is all around us. Unofficial sources claim the homeless population in the city of Chicago reaches 25,000, and, nationwide, between three and four million. As the decade draws to a close, the number of homeless people, according to the National Coalition for the Homeless, is increasing by twenty-five percent every year.

Architects across the country, though, have been addressing the homelessness problem in their own communities for some time. Many have worked with shelter provider groups to design new shelters, while others have sought to tackle the problem first-hand by organizing building teams like the "Mad Mutters" in Atlanta. Still others have done projects reminiscent of the old settlement houses built before the term 'shelter' was applied to mean a specific place for the indigent.

In a move to foster these activities and more, the AIA, at its 1985 convention in San Francisco, brought forth a resolution pledging its support of efforts focusing on the homelessness crisis and the designation of the AIA headquarters in Washington as a clearinghouse for shelter design information. A special Homelessness Taskforce was created linking the membership virtually throughout the country. Project information came pouring in, and in a relatively short time, a new program incorporating aspects of participatory design, utilizing techniques developed by community design architects over the years, was inaugurated. This program was piloted by the AIA in collaboration with the AIAS and the Neighborhood Reinvestment Corporation.

Called the "Search for Shelter," it became the basis for shelter design workshops held in several urban communities, and acted as a catalyst for the building of several new shelters.
Infill study for a transitional shelter prepared by Illinois Institute of Technology students led by Gerald Horn.

Through the collaboration of local governments, community groups, and volunteers.

Statements following the National Conference of Mayors in 1985 seemed to trigger an official start to the concern for the homelessness crisis in the national conscience. In their report, the mayors cited conditions in all major cities as catastrophic. By 1984, Chicago had established an Emergency Shelter section in its building code, following the models of New York and Seattle. That same year, the homeless would gain their highest visibility in these post-war years: on the street curbs in New York, on the vent grates in Washington, D.C., and at the movies in films about the youth of Seattle. Everywhere, it seemed, the homeless were in sight.

One of the many causes cited for the homelessness problem was and continues to be the lack of affordable housing. Since the beginning of the decade, economic factors have worked against low-income families, increasing the competition for education, jobs, and housing. In Chicago during this period, Presidential Towers replaced six hundred low-rent single rooms with four thousand high-rent apartments while low-income housing advocates shuddered. The already ailing older housing stock of Englewood, Woodlawn, Uptown, Lawndale, and Garfield, despite determined rehabilitation efforts, continued to deteriorate while Lincoln Park, DePaul, and Lakeview enjoyed unprecedented growth. Public housing built twenty-five years ago began to become obsolete and disintegrate while federal assistance programs evaporated.

Especially poignant is the fact that housing for families in all income levels is now at a premium. Housing shortages in the middle income brackets are depriving many families of their "American Dream" to own their own home. But the effect of the
expensive residential market, again, is more homelessness. As neighborhoods become gentrified and affordable rental units dwindle, more low-income people are forced into the streets.

While this may seem a simplistic approach to the argument for homeless shelters, it is, for the most part, the best we have. Listening to Robert Hayes, founder and president of the National Coalition for the Homeless, one is easily convinced about this national crisis, but detailed statistics tend toward the murky, broad sweep; the logic of shelter advocacy relies heavily on emotional appeal, for a good reason. Information about the numbers of homeless, their age groups, sex, and origins is almost impossible to collect. The homeless are quite literally nowhere. Hence, the gathering of facts related to homelessness in a society accustomed to real integers in all its rational thinking—about time and about goods—is imprecise.

It seems paradoxical that an examination of the homelessness crisis would center on the built environment. Curiously, the industry which produces places for people, in contemplating shelters for the homeless, must contrive the people as well. Even more curious is the thought that the

Small school building renovated into a transitional shelter for women and children. Prepared by IIT students led by Gerald Horn.
Single-room occupancy residence on an infill site. Prepared by University of Wisconsin at Milwaukee students led by Don Hanlon, University of Wisconsin at Milwaukee.

lack of understanding about people without places can be dangerous to prospective designers of public buildings; one entry in the recent Chicago Public Library competition was dismissed by the jury on the grounds that its "great hall" was too accessible to street people.

The response from architects overall, however, is unfailing, as the Search for Shelter program proves. At a time when U.S. schools of architecture are said to consider design largely as an art form, and indeed, as an art form meant to be profitable, some seventy-five students from five different campuses attended the day-long workshop held in Chicago's South Shore Community Center on November 14th, 1987, to benefit the homeless. The scene was one of scattered tables and chairs, a flurry of pens, pencils, and paper, and a constant dialogue at once orderly and chaotic. Sponsored by the Chicago Chapter as part of the national
AIA shelter design workshop agenda, the participants first heard from community leaders in city departments engaged in the delivery of public services to the homeless population.

While speakers addressed questions such as who homeless people are and what kinds of conditions are typically found in the city’s shelters, the audience listened intently. Many were encountering the issue for the first time. Alderman Louis Gutierrez, of the 26th Ward, presented a lively discussion of the problems surrounding the placement of a new shelter in a neighborhood. Eugene Love, Director of Emergency Services for the Department of Human Services, discussed the many different facilities in use and the problems that arise in the attempt to meet the demands of a less than accommodating building code. The audience also got a first-hand account of the homelessness situation from Katie Milton, the director of Unity Shelter on Chicago’s west side.

For the charrette which followed, the students were separated into three design groups led by Gerald Horn, George Schipporeit, and Walter Netsch. Each group was assigned a design problem representing a type of shelter found in Chicago and throughout the country. As the students quickly learned, their leaders had brought to the table a number of issues that were not described in the program.

Horn’s group, including some of his class at IIT and others from UICC, had the dif-
icult task of recycling a small school building into a home for women and children. This project flowed almost effortlessly to an elegant and simple solution. The group also tackled the problem of placing a transitional residence—one designed to accommodate four-month stays—in an empty city lot. This geometry proved tougher, but results—a scheme which could be repeated on an adjacent lot—were equally impressive.

A residential hotel was given to the Schipporeit group as a design problem, in order to focus attention on a kind of permanent housing which is slowly disappearing from our streetscape, but which remains for many individuals a refuge from life on the street. This group, composed largely of students from the University of Wisconsin at Milwaukee, split into three subgroups choosing a warehouse, a loft building, and new construction as their design parameters. The most interesting of these designs reworked living quarters to include private space with bare necessities as well as communal space in hierarchic order. Sagely, Mr. Schipporeit counseled his designers in the economics of building as a means towards the aesthetic whole. Representatives from the Planning Department and the Department of Housing observing this group were intrigued by the results.

Netsch's group first heard a lecture from its captain, then proceeded to work feverishly all afternoon. IIT students rallied around a modular approach to a combination of emergency and transitional housing, designed for either twelve-hour overnight or four-month stays. Counseled about qualities of space such as dignity, privacy, and adversity, the group produced a series of schemes for open sites which displayed a spartan regimen combined with a sensitivity for neighborhood scale and an appreciation for open space.

Student designs were transferred to presentation boards and sent to AIA headquarters where they will become part of a national exhibit. This promises to be an impressive showing and one which illustrates the resolve pledged by the Institute over three years ago to take an active part in tackling the homelessness problem in our nation.

The Chicago Chapter has followed up the workshop activities by monitoring such projects as the affordable housing demonstration, discussing ways to demonstrate the value of good design in facing the housing shortage. While the federal government grapples with eight billion dollars of housing appropriations this year and a special shelter grants program passed last summer, the city administration needs sound advice to make sure this funding is used wisely in 1988 and 1989.

Students gathered from as far away as Cincinnati to attend the Saturday workshop at South Shore Cultural Center, proving, at least for some, that a concern for social problems is an important ingredient of architectural education. For these students it was not an exercise in futility, but an opportunity to ponder the leadership role that is part of any good design practice.

John Tomassi, AIA
THE DIVINE DETAIL

AN EXHIBITION

EXPLORING THE THEORIES AND CRAFT OF

ARCHITECTURAL DETAIL

The exhibition "The Divine Detail" focuses on the details that make unique buildings and architecture. It showcases the beauty and importance of the small, often overlooked, aspects of design.

The exhibition will open at the Sea Garden Gallery, 307 West Superior Street, Friday, June 11, 1982, and will continue through Sunday, July 3, 1982.

More information and details will be available at the exhibition.

This is a public exhibition, open to the general public.

The exhibit is supported by contributions from the following:
- Jane S. Birkett, President of the Illinois Institute of Architects
- Cypress Inc.
- Interiors and Interiors
- Weaver's Hall
- Project Director
- Board Committee House
- Interiors Ontario
- Mary McCann and Associates, 1982
- Architects: Batchelor-Knoll
Although today's architectural audience may object to the sacred connotation of the sentence "God is in the details," the maxim succinctly describes a point of difference between architecture and building that only can be the result of creativity, the innovative and responsible use of technology, and in the opinion of some, divine influence. While the builder alone will build with empirical methods and forms, the architect uses a multitude of technologies and inspirations to create that which has not gone before. The architect uses the theory and craft of architecture to extend the abilities of the builder in the way that a composer will use the elements of musical composition to challenge the singer's voice. Together, the architect and builder are greater than the sum of the parts.

Detail encapsulates and represents the point in the process of making architecture when concept becomes built form. The architect's working drawing is the communication between ideation and execution. It is fitting that the first thematic architectural exhibition organized by the Chicago Chapter AIA would explore the subject of "The Divine Detail." Architecture by Chicago architects has traditionally been distinguished by its attention to and innovations in detail before and since Mies van der Rohe's institutionalizing quote.

The exhibit was held at Van Straaten Gallery, 361 West Superior Street, and opened June 3, 1988, to an enthusiastic crowd of viewers and exhibitors. Each exhibitor was encouraged to provide drawings, models and mock-ups that explained the scope, initial concept, and eventual detail development of the project. The objective of the exhibit was to display projects which would challenge and extend the concept of architecture and the relationship between concept and built form at the detail level.

The result was pluralistic, with a great range of building types and sizes placing side by side the largest and smallest, oldest and newest firms of Chicago, as well as a multitude of technological and philosophical approaches described by drawings, models, and mock-ups.

Almost as a subconscious sign of the times, the architecture of "The Divine Detail" also concerned itself with traditional form and its craft. In addition to architecture's use of abstract elements such as light, proportion, and volume, which allow architecture to be understood as space and shelter, detail was portrayed as the physical elements which make architecture legible. The exhibition was important in illustrating that while a building can be nothing more than a simple response to the need for shelter, the design intentions of the architect can create a building that will become an important landmark for an individual or for the broader community.

Tannys Langdon
The project involves the redesign of Merchandise Mart public space. Diagonal corridors emanate from an elevator lobby, and circular nodes at intersections provide a clear sense of orientation. Integral light coves along the edges of fiberglass-reinforced gypsum ceiling vaults illuminate the corridors. The vaults, set between the structure, maximize the space's height.

**Project Team:** Bill Ketcham, Jim Fraerman, Steve Siegle, Kevin Rotheroe

**Photo:** Jamie Padgett, Karant & Associates
The detail is the DNA of architecture. It infuses a building with craft, the articulation of space with appropriate forms and materials. The facade's continuous horizontal line punctuated by linear profiles in naturally finished wood responds to views of an extensive horizon screened by surrounding pines.

*Project Team: Gary Beyerl*
Wallace Bowling Architects
Handrail Study
for Sieben's Brewery

This brewpub takes advantage of its industrial setting, a defunct truck dock in an existing loft building. This study investigates the separation between the two levels created by the loading dock. Details and materials reinforce the existing building's aesthetic as well as that of the brewing kettles of the microbrewery.

*Presentation assisted by Julie Myers*

*Photo: Lucy Kennedy*
The Morganstern Residence is a picturesque shingle-style house. The exterior detailing of the front has a specific role in the house's primary formal reading. Serving as more than picturesque vignettes, the details horizontally and vertically tie together the volumes of the house.

Project Architect: Julie Hacker
Photo: Nick Merrick, Hedrich-Blessing
Stuart Cohen & Associates
Bookcase/Halltable

There is a long-standing tradition of interchanging the roles of furniture and architecture. These bookcases further transform those roles into detail. As decorative columns, they become part of the architectural trim system and the spatial definition of the room.

Project Team: Julie Hacker and Stuart Cohen

Photo: Nick Merrick, Hedrich-Blessing
A pair of oxidizing copper light sconces flanks each brick arch. Their open cross-axial frames recall the quadripartite organization of the building. With a rectilinear frame enclosing the light globe, the light becomes an abstraction of traditional collegiate sconces and recalls Prairie School and De Stijl sources. On top of the brick piers, precast concrete capitals have incised detailing which reflects the building’s cross-axial plan. Incised lines extend from squares in capital corners towards the center without connecting, recalling the building circulation placed at the center of a square plan.

Principals: John Cordogan, John Clark
Team: Christine Scholl, Kiow Lam, Steven Preston, Therese Thompson, Mark Siwik, Majdi Darwish, K. C. Lim
Photo: Lucy Kennedy
Decker & Kemp Architects
House Addition

Project Team: Howard Decker, Kevin Kemp, Tuan Tran, Stephen Kirkish, Tom Clune, Lee Lohman
This living space is organized around two pairs of chairs by Frank Lloyd Wright and Mies van der Rohe. Shadows cast by the chairs are overlaid with the projections of the adjacent skyscrapers. From these projected shadows, the coffee table evolves, each element responding to one of its inspirations.

John Nelson, Bradley Schenkel, Karen J. Weldon
Installation photo: Lucy Kennedy
Project photo: Terry Lee
The Divine Detail

Environ, Inc.
O'Shaugnessy Residence
Chicago, Illinois

The overlay of three independent grids plus the introduction of a layer of service objects form the constraints of this parti. The details evolve as permutations of the grids and reflections of the objects. They manifest themselves in light and service columns located at grid points, the wall panel system, and the fenestration patterns.

John H. Nelson, Trent Zilmer, Michael Henning, Bradley Schenkel
Installation photo: Lucy Kennedy
Friis Moltke Larson Architects
Inverted Pyramid Light Fixture

This light fixture and ceiling design uses a simple form in a unique way. The inverted pyramids break the expanse of custom ceiling panels and create a sense of space for a lounge and bar area. The diffuse light and glow of the fabric frame cover softens the pyramid's harsh shape.

Design: Jay Larson
Manufacturer: Winona Lighting Company
Photo: Jay Larson
Fujikawa Johnson
701 Harger Road

The structural steel frame which forms the exterior wall is made up of fabricated plate gir­ders and star-shaped columns. The exposed steel frame is painted white to enhance and add clarity to the detailing. In­side, a cantilevered atrium stair also expresses the building’s structural steel character.

Project Team: Greg Gobel, Mohamed Yala, Bob Heidrich
Photo: David Clifton
David Haid and Associates
Highway Service Area
South Holland, Illinois

This restaurant and service facility is built over a six-lane highway. A weathering steel frame structure was used for speed of erection and accuracy. The building is enclosed with tinted plate glass set in specially extruded weathering steel frame members. Both floor and roof are supported on four cruciform columns.

Photo: George Cserna
David Haid and Associates
Hickman House
Lakeside, Michigan

For this year-round weekend house on a secluded bluff overlooking Lake Michigan, heavy timber mill construction is used with glass enclosing wall frames and wood doors. Inside, the structure is exposed; interior materials are brick parquet floor and white plaster partitions.

Photo: Bill Engdahl, Hedrich-Blessing
Harding Associates
Chapel for the Church of the Annunciata
Chicago, Illinois

This new 45-seat chapel within an existing narthex reuses an existing altar, skylight, and stained glass window. Rift sawn white oak paneling and trim introduce warmth and character into the space. The details reflect a synthesis of traditional rail and stile construction with modern construction methods.

Project Team: Paul Harding, Paul Armstrong

Photo: Bruce Van Inwegen
The focus of ISO's design concept for Ponderosa’s new headquarters was to capture the thoughtful execution of framing art with architecture. Domed portals and sculpted niches serve as transition points transforming the space into a series of rooms. Captured is the juxtaposition between a rich, traditional image, reinterpreted with contemporary details, and a distinctly modern art collection.

Project Team: Mel Hamilton, Principal in charge; Nick Luzietti, Project Coordinator; Donna Becco, Jennifer Holt-Tucker, Joseph Martino, Design Team

Photos: Nick Merrick, Hedrich-Blessing
The Divine Detail

Johnson, Rogatz, Wilson Architects
The Finn Residence
The Duncan Residence

The "Divine Detail," as illustrated by the analytique, is born of the 'reinterpretation' of elements within architectural language, as once explored by the Ecole des Beaux Arts. The actual detailing of ornament explores the individual elements and their relationship to the construction process within the classical and Victorian traditions.

Project Team: Fred Wilson, Karen Johnson, Jan Rogatz, Anne Cunningham, John Splitt, Elissa Morgante
Finn Residence done under Morgante and Wilson Design
Photo: Lucy Kennedy
The role of the detail is as a means of defining masses, planes, and voids. In addition to clarifying the relationships of various materials, the detail serves to reinforce the nature of the forms or space and emphasize their characteristics.

*Project Team:* Keith Lasko, Michael Robinson, Frank Cavanaugh

*Photos:* Nick Merrick, Hedrich-Blessing

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**Krueck & Olson Architects**

**Untitled No. 4**
The Landahl Group
Oak Brook Tower Health Club

The design explores the use of reflective curtainwall glass as an interior surface lit artificially. Glass mosaic tiles were installed. The uplighting of the cladding represents the inversion of natural to artificial light. People moving over and through the uplighting create shade and pattern similar to the variation that trees, clouds, and other urban objects provide in natural sunlight.

Project Team: Gregory W. Landahl, Ann E. Uhlenhake
Installation photo: Lucy Kennedy
Project photo: Jon Miller, Hedrich-Blessing
This children's furniture, inspired by Carl Larsson, Arts and Crafts, Reitveld and current fabrication techniques, offered an opportunity to be playful while at the same time imposing rigorous functional requirements. Both table and chairs are made of high-density particle board, a dimensionally stable material with no grain and thus no edge problems.

*Photo: Lucy Kennedy*
This originally small and highly subdivided Victorian worker's cottage needed updating to respond to current urban lifestyle. With a combination of modern planning and contemporary Arts and Crafts details, this little house has acquired a new image that is light and open, yet highlighted with a series of simple interrelating details.

Photos: Ron Gordon
The opposition between the original stone facade and a parallel interior facade of glass and steel motivates this design. The stair wall spiraling towards the skylight repeatedly penetrates the wall, allowing the individual to explore the building. As a dynamic element, the stair activates each room it enters, as well as the glass facade.

Project Team: Joe Valerio, Mark Ernst, Henry Grabowski

Photo: Barbara Karant, Karant & Associates
Mastro-Valerio Inc.
Teacher’s Federation
Credit Union
Minneapolis, Minnesota

The building began as a mid-50s single-story office building, in a ‘vintage modern’ style. Starting from this modern aesthetic, the design depends on intentionally symbolic forms and surfaces. A curved wall’s convex shape implies security. Stone triangles recalling the pyramid on the dollar bill interrupt the regularity of the wall.

Project Team: Joe Valerio, Pam Doucette, David Jenner-Jahn, Randy Mattheis, Nancy Willert
Mealy and Heindel
Screen Porch, Nerenberg House, Evanston, Illinois

The constantly changing patterns of light and shade created by skylights, sunlight, and wood structural and decorative elements, combined with the stucco planters as visual anchors, result in a porch which complements the elegant austerity of the original house. The porch was built by Bill Depenbrock and Karl Meyer.

Installation photo: Lucy Kennedy
Project photo: Bill Arsenault
Andrew Metter
Karant Apartment
Chicago, Illinois

The floor design operates on two levels: to define a special place within the apartment by outlining the boundaries of the entry area, and to mark a special time by documenting the year in which it was built—the year of Halley's comet.

Photo: Lucy Kennedy
Nagle, Hartray
& Associates, Ltd.
House in Lincoln Park
Chicago, Illinois

This townhouse of uniform hard-faced red brick is ornamented in a style reminiscent of early Louis Sullivan. The dark gray metal and fiberglass bay is constructed of glass sections set into a framework of ornamental castings which are themselves enlargements of the terra cotta molds of the lintels and cornice.

Photo: Steinkamp/Ballogg
Nagle, Hartray
& Associates, Ltd.
Prairie Court Apartments
Oak Park, Illinois

This 125-unit rental apartment complex close to the Frank Lloyd Wright National Historic District is a functional adaptation of prairie school examples. These allusions enrich the entry sequence of public space to semi-public space; the sum of the details recreates a style responsive to the building's context.

Photo: Jim Hedrich, Hedrich-Blessing
We sat on the fence between architecture and furniture, and then over between detail and structure. We passed sketches to each other without making distinctions between the disciplines. We thought of our favorite things, and went for that certain consistency of expression and detailing which seems to radiate from them.

*Project Team: Stuart Cohen, Anders Nereim, Robert Davis*

*Photo: Robert Davis*
This renovated building had long since lost its cornice. The replacement mimics traditional form yet gains new meaning through the use of light. Perforated sheet metal is bent to a cornice profile and back-lit with fluorescent strips. A smaller entry-scale version is adorned with neon.

*Photo: Paul D’Amato*
Pappageorge Haymes Ltd.
City Commons

Glass block makes light of the traditional columns and cornice framing an entrance. Patterned glass block is set in a steel frame supported on masonry and back-lit with incandescent floods.

*Photo: Paul D'Amato*
An existing masonry detail is reinterpreted as a translucent column capital, in glass block with an inset metal louver. Delicate and decorative by day, it becomes a powerful beacon at night.

Photo: Paul D'Amato
Perkins & Will
Northwestern University
Research and Education
Building

This research laboratory project is adjacent to 1930s collegiate gothic architecture on Northwestern's downtown campus. Details synthesize traditional gothic expression with the tectonics of modern curtain-wall construction. The building is intended to be a modern construction sympathetic to its traditional context.

Project Team: Ralph Johnson, Design Principal; John Nunemaker, Managing Principal; Elisabeth Fakatselis, Senior Designer; James Tworek, Project Manager

Photo: Orlando Cabanban
Frederick Phillips & Associates
Ladder

Project Team: Frederick Phillips, Phil Czosnyka, Mueller Ornamental Iron
Project photo: Howard N. Kaplan
Installation photo: Lucy Kennedy
Quinn and Searl, Architects
La Barge Remodeling

The design approach reinterprets constructivism, synthesizing utilitarian objects and concepts of space. The elements of stairs and fireplace are combined as a sculptural object and canted from the orthogonal to create visual as well as physical movement. This direct approach appears in the smallest details, including stair rail connections.

Project Team: Linda Searl, Kathryn Quinn, Debra McQueen
Photo: Lucy Kennedy
Rudolph & Associates
Bibliothek

Central to wrapping dependencies is this placid kabinett, a picturesque sanctuary, the bibliothek. As if open to the midnight sky, the perimeter embraces and allows release through art-glass panelled interior chamber windows and doors. An intimate romance exists in this place between material detail, spacial volumes, craft, and intent.

Project Team: Christopher H. Rudolph, Lawrence Petitti
Photo: Lucy Kennedy
Schroeder Murchie Lay
Undercabinet Lighting
Chicago, Illinois

The detail was conceived as a solution to the problem of undercabinet lighting in the kitchen.

Model: Jack Stoneberg
Granite: Marble Supply International
Glass Block: Chicago Glass Block & Window Company
Reglet: Carco American
Photo: Lucy Kennedy
The ten-story atrium provides an inward focus for the building. Glass block terraces—an interpretation of the mushrabiyya, or sunscreen—divide the atrium into four forty-foot cubes, creating a scale similar to traditional Islamic courtyards, while allowing daylight to penetrate all interior spaces. The screen-like articulation of the exterior wall is evocative of the mushrabiyya—the traditional Islamic sunscreen which provides daylight while blocking heat and glare, and affords privacy without sacrificing views—but reinterprets the motif with an abstract concept using modern materials.

Photo: Nick Merrick, Hedrich-Blessing
Alfred Swenson
Pao-Chi Chang Architects
Englewood High School
Plaza Gates

These gates define the public edge of an entrance plaza to a large high school, the symbolic boundary between campus and city. The gates are wide pivoted panels cantilevered from a central column; the structural dynamics of the panel are expressed in the varying sizes of the welded steel members.

Project Team: Pao-Chi Chang, partner, project designer; Alfred Swenson, partner, project manager; and William Leung

Engineers: Gullaksen and Getty

Structural Engineers

Metal Fabricator: Vector Custom Fabricating

Installation photo: Lucy Kennedy

Project photo: Jim Norris
Flexible workspace was achieved by interweaving a primary support system (space frame) that slides along the length of the space and a secondary system of screens which slide across its width. With physical reorganization and simple manipulations of materials, including wood, metal, fabric, and leather, the showroom can be quickly transformed, assuring lasting freshness.

Project Team: Dario Tainer, Principal; Jorge Reyes, Carole Post, Adrienne Brodin, Kurt Williams

Photo: Lucy Kennedy
The architectural materials--granite in corridors, carpet in work areas and offices, wood and fabric wall panels, glass and granite ledges, stainless steel detailing--reflect both functional and aesthetic concerns. While public areas exude elegance and spartan functionality, the soft textures and finishes of private offices provide a calm environment for work.

*Project Team: Dario Tainer, Principal; Thom Green, Rick Proppe, Kurt Williams*
The "Teaside" Tea Service was inspired by a weekend cottage. Its details are transferred to porcelain, establishing a direct connection between architecture and craft. The memory of architectural materials and the detailing as an integral part in the design of a functional object transforms the object itself. It becomes whimsical rather than functional.

Designed by Stanley Tigerman and Margaret McCurry for Swid Powell, Inc.

Photo: Tigerman McCurry
The Divine Detail

Vickrey Ovresat Awsumb Associates, Inc.
Willard Airport
Canopy Edge Details

The wing: the physical expression and technical means for flight. Its structure and form are dictated by function. The canopy, as an extension of the building metaphor, explores the wing elements: structure, leading edge, and skin.

Project Team: Raymond Ovresat, Principal; William Cummings, Project Manager; Percy Roberts III, Project Director; Robert Monroe, Technical Coordinator; Richard Basten, Job Captain; David Arms, Interior Designer; Edward R. Wantuch, Jr., Field Representative; Lynn Gumina, Victoria Kim, Stefan Knust, David Meckley, Elizabeth Purdy, David Schalk, Jack Svaicer

Photo: Lucy Kennedy
Weese Hickey Weese
Wood Box

Rotate the handle to the right and open the door!
Are those worlds still possible or now only a discarded dream where aesthetic, craft, function, and the material itself are indivisible in the object?

Ben Weese, Design and Propaganda
Carl Blahnik, Manitowoc, Wisconsin, Fabrication
Photos: Lucy Kennedy
The Glass Bridge is an element of the stretched translucent fabric interiors of the Bradford Exchange. The tension and grace of cable-supported material is translated into an arched glass suspended "solid" object. Minimal materials allow light to filter to the gardens below.

Project Designer: Tom Hickey
Photo: Howard N. Kaplan
Weese Hickey Weese
Inglenook and Stair
A House in the Woods
Sheboygan, Wisconsin

A room within a room: views to views of Lake Michigan. Wisconsin birch: maple treads. Arts and Crafts inspired with some homage to the Bauhaus.

Cynthia Weese, Architect
Dan Weese, Model Builder
Photo: Lucy Kennedy
Advances in concrete construction encouraged innovation in the Milwaukee IBM Building. A linear core bearing wall obviated all but two interior columns. Integration of structure, lighting, and air handling in exterior skin and interior beams eliminated a dropped ceiling, structure and finish becoming one.

Photo: Balthazar Korab
Daniel Wheeler Architects
Room

sky seeks table’s rest
vessels follow candle’s burn
garden’s gaze engulfs

Project Team: Daniel Wheeler
with Lawrence Kearns
Photo: Lucy Kennedy
The Chicago Chapter AIA Distinguished Building Awards program was initiated in 1955 and has become a model for similar programs in other AIA chapters across the country. The program recognizes significant achievement in planning, design and execution of building projects.

Projects eligible for the 1988 program must have been completed between January 1985 and May 1988. They must be designed by registered architects with offices in the Chicago metropolitan area. The submissions themselves can be located anywhere in the world. The Awards jury is selected by the Design Committee. At the jury's discretion, a building may be selected to receive the special distinction of "Honor Award."
Distinguished
Building
Awards

Jury

Above: James
Stewart Polshek,
FAIA
James Stewart
Polshek and Partners
New York, New York
Left: Rebecca Binder
Rebecca L. Binder,
AIA, Architecture
and Planning
Playa del Rey,
California

Top: E. Fay Jones,
FAIA
Ewine Fay Jones
Architect
Fayetteville,
Arkansas
Distinguished Building Awards
Submissions
Residential

Elkus House
Fairfield, Iowa
Booth/Hansen & Associates
Photo: Marti Dodge, Architectural Photography

1871 Maud
Chicago, Illinois
Schroeder Murchie Laya Associates, Ltd.
Photo: David Clifton

Dayton Street Townhouses
Chicago, Illinois
Nagle Hartray & Associates Ltd.
Photo: Orlando Cabanban

City Commons
Chicago, Illinois
Pappageorge Haymes Ltd.
Photo: Paul D'Amato

Elm Street Residence
Chicago, Illinois
A. William Seegers Architects
Photo: Lou Russo
Distinguished Building Awards
Submissions Residential

Greenview Passage
Chicago, Illinois
Pappageorge Haymes Ltd.
Photo: William J. Farrell

James Court
Chicago, Illinois
Pappageorge Haymes Ltd.
Photo: Paul D’Amato

Lake Forest Residence
Lake Forest, Illinois
O’Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Michael J. Cinelli

Lakeside House
Lakeside, Michigan
Schroeder Murchie Laya Associates, Ltd.
Photo: Gregory Murphey
Distinguished Building Awards Submissions

Residential

Mello Residence
New Buffalo, Michigan
Pappageorge Haymes, Ltd.
Photo: Paul D'Amato

Meyer Residence
Chicago, Illinois
Peter Landon Architects Ltd.
Photo: Ron Gordon

Lakewood Townhouses
Chicago, Illinois
Booth/Hansen & Associates
Photo: Timothy Hursley

Menomonee Lane Townhouses
Chicago, Illinois
Michael Lustig & Associates
Photo: John Hollis

Morgenstern Residence
Highland Park, Illinois
Stuart Cohen & Anders Nereim Architects
Photo: Nick Merrick, Hedrich-Blessing
Distinguished Building Awards Submissions
Residential

Neuman Residence
Long Grove, Illinois
Roy Binkley & Associates
Photo: William J. Farrell

Prairie Court Apartments
Oak Park, Illinois
Nagle Hartray & Associates Ltd.
Photo: Scott McDonald, Hedrich-Blessing

Private Residence
Chicago, Illinois
Frederick Phillips & Associates
Photo: Howard N. Kaplan

Mori Residence
Oakbrook, Illinois
Shigeru Mori
Photo: Shigeru Mori
Distinguished Building Awards Submissions
Residential

Przyborowski Residence
River Forest, Illinois
Eckenhoff Saunders Architects, Inc.
Photo: W. Stephen Saunders

Schiller Street Townhouses
Chicago, Illinois
Nagle Hartray & Associates Ltd.
Photo: Howard N. Kaplan

Roth/Wilner House
Wayne, Illinois
Quinn and Searl, Architects
Photo: George Lambros
Distinguished Building Awards Submissions

Residential

Yadava Residence
Oakbrook, Illinois
Pappageorge Haymes Ltd.
Photo: Paul D'Amato

1734 N. Cleveland
Chicago, Illinois
Schroeder Murchie
Laya Associates, Ltd.
Photo: David Clifton

Wils' End
Harbor Country, Michigan
Tigerman McCurry
Photo: Bruce Van Inwegen

Untitled No. 2
Chicago, Illinois
Krueck & Olsen Architects
Photo: Nick Merrick

South Cove
New Buffalo, Michigan
Harry Weese & Associates
Photo: Howard N. Kaplan
Clarke College Replacement Facilities
Dubuque, Iowa
VOA Associates Inc.
Photo: Bill Hedrich, Hedrich-Blessing

Chicago Historical Society Addition and Renovation
Chicago, Illinois
Holabird and Root
Photo: David Clifton

New Seven Seas Panorama at Brookfield Zoo
Brookfield, Illinois
The Austin Company
Photo: Don DuBroff, Sadin Photo Group

Brookfield Public Library
Brookfield, Illinois
Environ, Inc.
Photo: George Lambros

Arthur Andersen & Company Center for Professional Development
St. Charles, Illinois
Skidmore, Owings & Merrill
Photo: Hedrich-Blessing
Memorial Hospital
Pace Pavilion
South Bend, Indiana
Hansen Lind
Meyer Inc.
Photo: Hansen Lind
Meyer Inc.

Desert View School
Sunland Park, New Mexico
Perkins & Will
Photo: Robert Reck

Mercy Memorial Medical Center Addition
St. Joseph, Michigan
Hansen Lind
Meyer Inc.
Photo: Elizabeth Ernst

North Shore Country Day School Library
Winnetka, Illinois
Nagle Hartray & Associates Ltd.
Photo: Howard N. Kaplan
Northwestern University
Sports Pavilion and Aquatics Center
Evanston, Illinois
Holabird and Root
Photo: Timothy Hursley

Schaumburg Township Library
Schaumburg, Illinois
O’Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard N. Kaplan

St. Matthew Parish Center
Schaumburg, Illinois
Environ, Inc.
Photo: Wayne Cable Studios, Inc.

O’Hare Airport Mail Facility
Chicago, Illinois
Booth/Hansen & Associates; Teng & Associates
Photo: Steinkamp/Ballogg

Wauconda Township Library
Wauconda, Illinois
O’Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard Kaplan
Distinguished Building Awards Submissions
Industrial

- **K & R Delivery**
  Hinsdale, Illinois
  A. Epstein and Sons
  Photo: Hedrich-Blessing

- **Michigan Power Morrow Dam**
  Kalamazoo County, Michigan
  Skidmore, Owings & Merrill
  Photo: Nick Merrick, Hedrich-Blessing

- **Municipal Fueling and Material Storage Facility**
  Glenview, Illinois
  Lubotsky Metter
  Worthington + Law
  Photo: Jamie Padgett, Karant & Associates
The Galleria at Erieview
Cleveland, Ohio
Kober/Belluschi Associates, P.A.,
Architect & Planners
Photo: Gregory Murphey

Frito-Lay National Headquarters
Plano, Texas
Lohan Associates
Photo: Nick Merrick, Hedrich-Blessing

Bridgewater Commons
Bridgewater, New Jersey
Kober/Belluschi Associates, P.A.,
Architects & Planners
Photo: Alan Schindler

Hard Rock Cafe
Honolulu, Hawaii
Tigerman McCurry
Photo: David Franzen

Bachmann Funeral Home
Crystal Lake, Illinois
Muterspaugh & Associates,
Architects A.I.A
Photo: Roger Muterspaugh
Distinguished Building Awards
Submissions

Commercial

McCormick Place Exposition Center Expansion
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Hedrich-Blessing

Heritage Mutual Insurance Company
Sheboygan, Wisconsin
Skidmore, Owings & Merrill
Photo: Gregory Murphey

Home Run Inn Restaurant
Darien, Illinois
Green Hiltzcher Shapiro, Ltd.
Photo: Don DuBroff, Sadin Photo Group

Northwestern Atrium Center
Chicago, Illinois
Murphy/Jahn
Photo: Steinkamp/Ballogg

Hewitt Associates General Offices, 98 Building
Lincolnshire, Illinois
Krueck & Olsen Architects
Photo: Timothy Hursley
123 North Wacker Drive
Chicago, Illinois
Perkins & Will
Photo: George Lambros

Rowes Wharf
Boston, Massachusetts
Skidmore, Owings & Merrill
Photo: Steve Rosenthal

The Omni Morton Hotel
Chicago, Illinois
Booth/Hansen & Associates
Photo: Timothy Hursley

One Liberty Place
Philadelphia, Pennsylvania
Murphy/Jahn
Photo: John McGrail

Oakbrook Terrace Tower
Oakbrook Terrace, Illinois
Murphy/Jahn
Photo: George Lambros
Distinguished Building Awards Submissions

Commercial

Scanticon Minneapolis Executive Conference Center/Hotel
Plymouth, Minnesota
Friis Moltke Larson Architects
Photo: George Heinrich

Terraces at Perimeter Center
Atlanta, Georgia
Skidmore, Owings & Merrill
Photo: Timothy Hursley

Suite 1752, Monadnock Building
Chicago, Illinois
Frederick Phillips & Associates
Photo: Howard Kaplan

60 East Lake Street
Chicago, Illinois
Tigerman McCurry
Photo: Barbara Karant

303 West Madison
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick, Hedrich-Blessing
Treasure Island, Clybourn Street
Chicago, Illinois
Booth/Hansen & Associates
Photo: Wayne Cable

Washington Square
Chicago, Illinois
Pappageorge Haymes Ltd.
Photo: Don DuBrett, Sadin Photo Group

425/475 Woodfield Corporate Center
Schaumburg, Illinois
Holabird & Root
Photo: Jamie Padgett

United Gulf Bank
Manama, Bahrain
Skidmore, Owings & Merrill
Photo: Nick Merrick, Hedrich-Blessing

225 West Washington
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick, Hedrich-Blessing
Distinguished Building Awards Submissions

Restoration

Art Institute of Chicago Lobby and Grand Stair Renovation
Chicago, Illinois
Office of John Vinci
Photo: Don DuBroff, Sadin Photo Group

Coachman Center
Clearwater, Florida
Daniel P. Coffey & Associates, Ltd.
Photo: Barry Rustin

Ainslie Condominiums
Chicago, Illinois
A. William Seegers Architects
Photo: Arnie Seegers

Chicago Theater & Page Building Restoration
Chicago, Illinois
Daniel P. Coffey & Associates, Ltd.
Photo: Don DuBroff
Distinguished Building Awards Submissions Restoration

**415 North LaSalle Street Building**
Chicago, Illinois
The Austin Company
Photo: David Clifton

**Exterior Conservation of the Field Museum of Natural History**
Chicago, Illinois
Harry Weese & Associates
Photo: Tim Sheehan

**Historic Market Square**
Lake Forest, Illinois
Office of John Vinci
Photo: John Vinci

**First Bank Center**
Davenport, Iowa
Simon & Company
Photo: Michael Anisfeld, Edward N. Simon, Jr.
Distinguished Building Awards Submissions

Restoration

- **Meyer May House**
  Grand Rapids, Michigan
  Tilton + Lewis Associates, Inc.
  Photo: 1919 original shot

- **Illinois State Capitol Restoration**
  Springfield, Illinois
  Graham, Anderson, Probst & White
  Photo: Graham, Anderson, Probst & White

- **Renovation of the Lake Shore Country Club**
  Glencoe, Illinois
  Office of John Vinci
  Photo: Don DuBroff, Sadin Photo Group

- **Ida Noyes Hall**
  Chicago, Illinois
  VOA Associates Inc.
  Photo: Marco Lorenzetti, Hedrich-Blessing
Distinguished Building Awards
Submissions

Holley Court Parking Facility
Oak Park, Illinois
Loebl Schlossman and Hackl, Inc.
Photo: David Clifton

United Airlines Terminal 1 Complex
Chicago, Illinois
Murphy/Jahn
Photo: Timothy Hursley

McKay Pavilion
Winnetka, Illinois
Quinn and Searl, Architects
Photo: George Lambros

Ruskin Street Bathing Pavilion
Seaside, Florida
Stuart Cohen & Anders Nereim Architects
Photo: Robert Davis

Western Montana Sports Medicine and Fitness Center
Missoula, Montana
Kessler, Merci and Associates, Inc.
Photo: Mark Bryant Photography
United Airlines
Terminal 1 Complex
Chicago, Illinois
Architect: Murphy/Jahn

The Airport Terminal Complex provides 42 new gates and 1,200,000 square feet of new facilities. The 1600-foot long linear structures of Concourses B and C are separated by 815 feet to accommodate dual taxiing of wide-body aircraft. In the terminal, enplaning passengers are ticketed on the upper level, and baggage claim is on the ground floor. Skylights, terrazzo floor, and a "folded truss" steel superstructure produce a technically articulate environment in the ticketing pavilion. The barrel-vaulted circulation spine lined with waiting rooms extends the length of the 16-gate concourse at the back of the pavilion. Daylight throughout the complex improves the space's quality and saves energy costs. An underground pedestrian corridor with moving walkways links terminal facilities with the 26 gate-satellite.

Client: United Airlines, Tenant: City of Chicago, Department of Aviation, Owner
Contractor: Turner Construction
Structural Engineer: Lev Zetlin Associates: A. Epstein & Sons
Mechanical/Electrical Engineer: A. Epstein & Sons
Photographer: Timothy Hursley
Distinguished
Building
Awards
Honor Award

Untitled No. 2
Chicago, Illinois
Architect: Krueck & Olsen Architects

Jury Comments:
"Proves that it's still possible to create something intensely original... historically without precedent... sure artistic hand... taut, controlled curvilinear forms... every square inch has been given thought..."

Elevated within a highrise on the Magnificent Mile, the two-bedroom apartment provides a view of much of the lakefront, the Loop, and the city's near west side. The cubist nature of the space is evidenced in masses and planes, organic in form, whose interaction shapes related furniture and creates sculpted voids which dictate the participant's procession. Continuous reveals of light serve to integrate all movement. The subtleties of finishes--painted walls, polished furniture, terrazzo, and glass--unify the visual perception and enhance a spatial juxtaposition of forms and transparencies. The client's highly defined program accounts for a very calculated living environment. Thorough attention to detail allowed for the resolution of even the smallest concerns for daily living.

Client: Name withheld
Contractor: Dewindt Corporation
Mechanical/Electrical Engineer: Jaros, Baum, & Bolles
Photographer: Nick Merrick, Hedrich-Blessing
Distinguished Building Awards
Certificate of Merit

Art Institute of Chicago
Lobby and Grand Stair Renovation
Chicago, Illinois
Architect: Office of John Vinci

Jury Comments:
"Good job... required invention to be successful, not simply reconstruction... to bring it up to date took ingenuity... new things work with the old..."

This renovation provides a more cohesive appearance for the Art Institute lobby and adjacent spaces. The lobby’s coffered ceiling was restored, and custom light fixtures based on original lighting were introduced. The marble reception desk at the center of the lobby consolidates museum admissions and information requirements. A glass laylight concealing fluorescent and incandescent lighting replaces a light well that opened to the galleries above.

The entrance to the Prints and Drawings gallery was relocated, and the coat room was renovated. New bronze donors’ plaques, mahogany-framed bulletin cases, and unified graphics were introduced. Architectural fragments from the museum’s collection were installed atop the grand staircase, where the renovation included restoration of original railings, new mahogany handrails, and improved lighting.

Associate Architect: Calvert H. Audrain. Art Institute of Chicago
Client: Art Institute of Chicago
Contractor: Kipley Construction
Lighting Consultant: Jules Fisher & Paul Marantz, Inc.
Photographer: Don DuBroff, Sadin Photo Group
Distinguished Building Awards
Certificate of Merit

Chicago Historical Society
Addition and Renovation
Chicago, Illinois
Architect: Holabird and Root

The program required additional storage space for collections, as well as an open and inviting new identity for the museum. Two existing buildings were to be taken into account: a 1931 Georgian structure and a 1971 neoclassical addition.

A storage basement extends under the park, minimizing encroachment on park land. New construction envelops the framework of the gutted 1971 building and joins the renovated 1931 edifice. Brick and limestone harmonize with the earlier building; white structural steel and a curving gridded window wall add modern accents.

The first floor facade opens the Historical Society to the street. New public amenities include a restaurant behind the projecting glass wall on the corner. An arcade with display windows, the museum store’s floor-to-ceiling windows, and the main entrance face heavily-travelled Clark Street.

Client: Chicago Historical Society
Contractor: Pepper Construction Company
Landscaping: Chicago Park District
Acoustics: Verges Associates
Photographer: David Clifton; Steinkamp/Ballogg
The Meyer May House was designed by Frank Lloyd Wright in 1909. Its totally designed living environment included building, furniture, finishes, and accessories. The project team's task was to restore the greatly changed building to its 1909 condition.

An extensive construction program removed large additions, replaced the roof structure with steel trusses and cantilevered steel beams, and reinforced the floors. The red tile roof was reinstalled, deteriorated masonry restored, and terraces and verandas rebuilt. Original site design and plantings were duplicated according to historical photographs. Copper outdoor trim was analyzed to reproduce its original olive brown patina. Art glass windows were removed and reconditioned, and missing windows and skylights were duplicated.

Client: Steelcase, Inc.
Steelcase Project Director: Carla Lind
Contractor: Barnes Construction Company, Inc.
Structural Engineer: Entela, Inc.
Mechanical/Electrical Engineer: Criner & Wedeven, Inc.
Photographer: Jon Miller, Hedrich-Blessing. Top photo, this page, shows 1985 pre-renovation condition of the building, with additions.
Melto Residence
New Buffalo, Michigan
Architect: Pappageorge Haymes Ltd.

Planned as a year-round second home, the Melto residence is located on a small wedge-shaped lot near southern Michigan’s lake shore. With long sides facing north and south, the 18-foot by 70-foot plan opens the entire space to views, summer breezes and sunsets, and the existing vegetation surrounding the house. Inside, the house is an informal succession of spaces linked by a perimeter of French doors and blue stone flooring. The living area fills a two and one-half story volume bisected by a truss bridge that connects sleeping areas above. The exterior’s champagne-colored plaster, white trim, and cedar shutters (soon to age gray) evoke a comfortable villa image.

Client: Bud Melto
Contractor: Carlson Construction
Photographer: Paul D’Amato
Distinguished Building Awards
Certificate of Merit

Menomonee Lane Townhouses
Chicago, Illinois
Architect: Michael Lustig & Associates

This fourteen-unit townhouse project is located in Chicago's Old Town area, a neighborhood comprised of two and three story single-family residences built at the turn of the century. The rowhouses are organized with seven houses on either side of a street. The houses do not, however, face each other and so are more open to the neighborhood.

Conceptually, this project relates historical evocation to the process of speculative construction. The rowhouses recall the planning and conceptual themes of 18th century English rowhouses in an abstract manner. Construction and elevation details have been flattened and adjusted so that the building expresses in two dimensions what might have been built at the time adjacent rowhouses were constructed. Accented brick patterns are employed to articulate surface area as defined by fenestration and volumetric forms.

Client: Menomonee Lane Development Corporation
Contractor: Menomonee Lane Development Corporation
Structural Engineer: Beer Gorski & Graff
Photographer: John Hollis

Jury Comments:
"Restrained, built well, very English... quality, thoughtfulness, and proportions all the way through... has a kind of architectonic order; you can understand how it’s built... inventive brickwork over windows..."
This municipal facility was designed to incorporate total fueling capacity for all village-owned vehicles and a yard for materials storage. It also provides a covered fueling island and a bathroom accessible to police on a 24-hour basis.

To accommodate the residential location, an eight-foot-high brick wall encloses the entire site. As this wall works its way around the perimeter, it alternately serves as screen wall and building wall, adapting to various functional, aesthetic, and landscaping requirements. Nowhere is this multipurpose function more prominent than at the corner where the wall curves around an existing oak tree and then transforms into a circular bathroom/storage building. The device is used in section, as the pedestrian canopy tucks under the vehicular canopy, providing a covered walkway to the corner structure. Brick details give the screen wall scale and texture.

**Jury Comments:**
"Fresh, appears to be generated out of this center... nice combination of streamline and prairie... lots of delicate moves—proportion of capitals, articulation of windows and beams."

**Client:** Village of Glenview
**Contractor:** Certified Midwest Construction Corp.
**Structural Engineer:** Don Belford
**Mechanical/Electrical Engineer:** Sherwin Stenn Associates
**Photographer:** Jamie Padgett, Karant & Associates
Distinguished Building Awards
Certificate of Merit

United Gulf Bank
Manama, Bahrain
Architect: Skidmore, Owings & Merrill

This twelve-story, 100,000 square foot office building located in the diplomatic quarter of Manama is responsive to the physical, climatic, and cultural conditions intrinsic to its context. Recognizing the street as a figural space, the curved facade acts as a mediator between the public realm of the street and the private realm of the bank, while also evoking images of local fishing boats. The three-story high arcade at ground level shields pedestrians from the harsh sun and continues the tradition of arcades and shaded streets commonly found in the region.

The screen-like expression of the various exterior elevations is evocative of the mushrabiyya—the traditional sunscreen which provides daylight without heat or glare and affords views without sacrificing privacy—while reinterpreting the concept in an abstract way and at a new scale.

Client: United Gulf Bank
Contractor: Shimizu Construction Company, Ltd.
Structural/Mechanical/Electrical Engineer: Pan Arab Consulting Engineers
Lighting Consultant: Jules Fisher & Paul Marantz, Inc.
Photographer: Nick Merrick, Hedrich-Blessing
Desert View School
Sunland Park,
New Mexico
Architect: Perkins & Will

This elementary school, which symbolically terminates the adjacent low-income residential neighborhood at the United States/Mexico border, makes an urbanistic gesture toward the community by orienting its public entry plaza and main facade on axis with a major residential street.

Conceived as a series of simple typological elements, the school is designed as a village-like cluster for children, composed of towers, arcades, plazas, and sheds. The sheds house classrooms, while pavilions accommodate the cafeteria and multi-purpose space. Reflecting regional vernacular architecture, a low rock wall forms a circular enclosure which surrounds the building elements and delineates the natural and man-made portions of the site.

Associate Architect: Mimbres, Inc., Santa Fe, New Mexico
Client: Gadsden Independent School District
Contractor: Wooten Construction Company
Structural Engineer: Mimbres, Inc.
Mechanical Engineer: Bridgers & Paxton Inc., Albuquerque, New Mexico
Electrical Engineer: Tierra del Sol Engineering, Albuquerque, New Mexico
Photographer: Robert Reck
The Chicago Chapter AIA Interior Architecture Awards program was initiated in 1980. The program promotes professional and public awareness of recent outstanding achievements in interior architecture.

Projects eligible for the 1988 program must have been completed between January 1985 and May 1988. Projects must be designed by a Chicago office; the projects themselves can be located anywhere in the world. The jury is selected by the CCAIA Interior Awards Committee.
Far left: Patricia Conway
Kohn, Pederson, Fox, Conway
New York, New York
Left: Gary Whitney
Whitney Group, Inc.
San Francisco, California

Left: Michael Vanderbyl, IBD
Vanderbyl Design
San Francisco, California
Montgomery Ward - Addison Mall
Prototype Store
The Landahl Group Inc.
Photo: Nancy Thill

Attitudes
Eckenhoff Saunders Architects, Inc.
Photo: Bruce Van Inwegen

Bigsby & Kruthers
Green Hillscher Shapiro, Ltd.
Photo: Don DuBroff, Sadin Photo Group

Hyatt Regency O'Hare Conference Centre Forum
O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard N. Kaplan

Amerique Restaurant
Pappageorge Haymes Ltd.
Photo: Jon Miller, Hedrich-Blessing
Scanticon Minneapolis Executive Conference Center
Friis Moltke Larson Architects
Photo: George Heinrich/Studio 521

Marshall Field's Commercial Interiors Division Showroom
VOA Associates Inc.
Photo: Marco Lorenzetti, Hedrich-Blessing

Le Jardin
F.I. Torchia Associates, Inc.
Photo: Timothy Long

J.P.'s at the Claridge
Norman DeHaan Associates
Photo: Don DuBroff, Sadin Photo Group

The Standard Club
Norman DeHaan Associates
Photo: Charles McGrath
The Dining Room, Art Institute of Chicago
Norman DeHaan Associates
Photo: Bruce Van Inwegen, Sadin Photo Group

"Foodworks"
Countrywide Mall
Stowell Cook Frolichstein, Inc.
Photo: Raymond K. Lee

Elm Street Cafe
Pappageorge Haymes Ltd.
Photo: Paul D'Amato

TW Best
Northwestern Atrium Center
Eva Maddox Associates, Inc.
Photo: Jon Miller, Hedrich-Blessing
The Chicago Corporation
Trading Room
Norman A. Koglin
Associates, Ltd.
Photo: James Norris

Fifield Companies,
Limited, Corporate
Headquarters
Paul B. Berger
& Associates
Photo: Jamie Padgett,
Karant & Associates

Williams & Montgomery Ltd.
F. I. Torchia
Associates, Inc.
Photo: Jamie Padgett,
Karant & Associates

Hayes & Griffith, Inc.
Swanke Hayden
Connell Architects
Photo: George Lambros

Popham, Haik,
Schnobrich & Kaufman, Ltd.
ISD Incorporated
Photo: Charles McGrath
Aon Corporation
Larson
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing

 Architect's Offices
O'Donnell Wicklund
Pigozzi & Peterson
Architects, Inc.
Photo: Gregory
Murphey

 Quartet
Manufacturing
Company
The Loewenberg/Fitch
Partnership, P.C.
Photo: Steinkamp/
Ballogg

 Frito-Lay National
Headquarters
Lohan Associates
Photo: Nick Merrick,
Hedrich-Blessing

 Liberty Federal
Savings & Loan
Association
Bank Structures, Inc.
Photo: Samuel Fein
United Gulf Bank
Skidmore, Owings & Merrill
Photo: Nick Merrick, Hedrich-Blessing

Presbytery of Chicago
Pappageorge Haymes Ltd.
Photo: Paul D'Amato

Latham & Watkins
Booth/Hansen & Associates
Photo: Wayne Cable, Cable Studios

Presidential Towers
Banking Facility
Hancock & Hancock Inc.
Photo: Jon Miller, Hedrich-Blessing

Executive Offices of the Chicago Mercantile Exchange
Powell/Kleinschmidt, Inc.
Photo: Hedrich-Blessing
Portes, Sharp, Herbst & Kravets, Ltd.
Eva L. Maddox Associates, Inc.
Photo: Nick Merrick, Hedrich-Blessing

Chicago Dock & Canal Trust
Lohan Associates
Photo: Nick Merrick, Hedrich-Blessing

Jones Day Reavis & Pogue (Chicago)
ISD Incorporated
Photo: Nick Merrick, Hedrich-Blessing

Stone Container Corporation
ISD Incorporated
Photo: Nick Merrick, Hedrich-Blessing

IBM
at Park Avenue Tower
Murphy/Jahn, Inc.
Photo: Peter Aaron/Esto
Ponderosa, Inc.
ISO Incorporated
Photo: Nick Merrick, Hedrich-Blessing

Arthur J. Gallagher & Company
Perkins & Will
Photo: Abby Sadin, Sadin Photo Group

216 South Jefferson
Pappageorge Haymes Ltd.
Photo: Paul D'Amato

RTA Travel Information Center
Nagle, Hartray & Associates Ltd.
Photo: Wayne Cable, Cable Studios, Inc.

Architect's Office
Frederick Phillips & Associates
Photo: Howard N. Kaplan
Interior Architecture Awards Submissions Commercial

Architect's Offices
Schroeder Murchie Laya Associates, Ltd.
Photo: David Clifton

Davis, Graham & Stubbs
ISD Incorporated
Photo: Nick Merrick, Hedrich-Blessing

Law Offices of Mayer, Brown & Platt
Powell/Kleinschmidt, Inc.
Photo: Jon Miller, Hedrich-Blessing

Nalco Chemical Company
ISD Incorporated
Photo: Nick Merrick, Hedrich-Blessing

Jupiter Industries, Inc., Offices
The Office of Christopher H. Rudolph
Photo: Van Inwegen Photography
Ameritech Headquarters Design
Griswold, Heckel & Kelly Associates Inc.
Photo: Bruce Van Inwegen, Sadin-Schnair Photo Group

Ashcraft & Ashcraft, Ltd.
Swanke Hayden Connell Architects
Photo: Bruce Van Inwegen

The Quaker Oats Company Corporate Office Relocation
Griswold, Heckel & Kelly Associates Inc.
Photo: Judy A. Stagle

Sherman & Howard
ISD Incorporated
Photo: Charles McGrath

Paul Libman
Music Studio
Richard Jay Solomon & Associates
Photo: Hedrich-Blessing
Manufacturers
Hanover
Trust Company
Swanke Hayden
Connell Architects
Photo: Nick Merrick,
Hedrich-Blessing

Foote, Cone
& Belding Corporate
Headquarters
VOA Associates Inc.
Photo: Abby Sadin.
Sadin Photo Group

Architect's Office
Tilton + Lewis
Associates, Inc.
Photo: Judy Slagle

Amsted Industries
Swanke Hayden
Connell Architects
Photo: Abby Sadin.
Sadin Photo Group

HPD Incorporated
F.I. Torchia
Associates, Inc.
Photo: Jamie Padgett,
Karant & Associates
WFLD - 32
Television Station
Youngman & Company, Inc.
Photo: Orlando Cabanban

United Airlines Executive Offices
Hague-Richards Associates, Ltd.
Photo: Jim Hedrich, Hedrich-Blessing

Jones, Day, Reavis & Pogue (Cleveland)
ISD Incorporated
Photo: Nick Merrick, Hedrich-Blessing

Bayer Bess Vanderwarker
Weese Hickey Weese Architects Ltd.
Photo: Peter Vanderwarker

Rudnick & Wolfe
Swanke Hayden Connell Architects
Photo: Jon Miller, Hedrich-Blessing
Meyer May House Museum
Tilton + Lewis Associates, Inc.
Photo: Jon Miller, Hedrich-Blessing

The Gage Building
Bovine Design
Photo: Alise O'Brien

Marks and Spencers p.l.c.
Architectural Interiors, Inc.
Photo: David Leech

Siemon, Larsen & Purdy Law Offices
Daniel P. Coffey & Associates, Ltd.
Photo: Robert Boettcher
Illinois State Capitol
Interior Restoration
Graham, Anderson, Probst & White
Photo: Graham, Anderson, Probst & White

Froncek Home & Studio
Paul Froncek Architects
Photo: Einhorn Photography

122 South Michigan
Eckenhoff Saunders Architects, Inc.
Photo: Bruce Van Inwegen

Adaptive Office
Reuse Market Square
Hanno Weber & Associates
Photo: William Kildow Photography
South Shore Community Center
Norman DeHaan Associates
Photo: Charles McGrath

United Airlines Corporate Headquarters Renovation
Architectural Interiors, Inc.
Photo: Howard N. Kaplan

Heestand Residence
Paul Froncek Architects
Photo: Paul Froncek and Janet Shure

Cleveland Avenue Residence
Schroeder Murchie Laya Associates, Ltd.
Photo: David Clifton
Interior Architecture Awards Submissions Renovation

Suite 301
Tainer Associates Ltd.
Photo: Wayne Cable, Cable Studios, Inc.

The Northern Trust Company
Hague-Richards Associates, Ltd.
Photo: Jon Miller, Hedrich-Blessing

Schwinn Bicycle Company Headquarters
Tilton + Lewis Associates, Inc.
Photo: Barbara Karant

Drake Tower Residence
James, Morris & Kutyla
Photo: Chris Cassidy

Ida Noyes Hall
VOA Associates Inc.
Photo: Marco Lorenzetti, Hedrich-Blessing
10 North Dearborn
Eckenhoff Saunders Architects, Inc.
Photo: Bruce Van Inwegen

Park Ridge Country Club
Nagle, Hartray & Associates Ltd.; Tigerman McCurry
Photo: Bruce Van Inwegen

U.S. Postal Service Cafeteria Renovation
Hansen Lind Meyer Inc.
Photo: United States Postal Service

First Bank
Simon & Company, Inc.
Photo: Michael Anisfeld
Illinois Housing Development Authority
Booth/Hansen & Associates
Photo: Wayne Cable, Cable Studios

Kent Hall,
The University of Chicago
Matthei & Colin Associates
Photo: Sadin Photo Group

Jenner and Block Conference Center
HSW Ltd.
Photo: Larry Godson

Morris Hospital Replacement Addition
Matthei & Colin Associates
Photo: Bruce van Inwegen

Schaumburg Township Public Library
O'Donnell Wicklund Pigozzi & Peterson Architects, Inc.
Photo: Howard N. Kaplan
Interior
Architecture
Awards
Submissions
Residential

State Parkway Residence
Michael Lustig & Associates
Photo: Alberto Piovano

Liebman Residence
Paul Froncek Architects
Photo: Mitch Einhorn

Private Residence
Decker and Kemp Architects
Photo: Mark F. Heffron

Untitled No. 2
Krueck & Olsen Architects
Photo: Nick Merrick, Hedrich-Blessing

House in Lincoln Park
Nagle, Hartray & Associates Ltd.
Photo: Howard N. Kaplan
Tom Residence
Paul Froncek Architects
Photo: Paul Froncek and Janet Shure

Lewinbuk Residence
The Office of Christopher H. Rudolph
Photo: John Hollis Enterprises, Inc.

Chicago Residence
Florian-Wierzbowski Architecture, P.C.
Photo: Wayne Cable Studio, Inc.

Przyborowski Residence
Eckenhoff Saunders Architects, Inc.
Photo: Bruce Van Inwegen, Sadin Photo Group

LaBarge Remodeling
Quinn and Searl Architects
Photo: Jamie Padgett, Karant & Associates
Interior Architecture Awards Submissions Residential

**Frankel/Coleman Loft**
Perkins & Will; Coleman Design Group
Photo: Abby Satin, Sadin Photo Group

**Marcus Remodeling**
Quinn and Searl, Architects
Photo: George Lambros

**Maud Avenue Residence**
Schroeder Murchie Laya Associates, Ltd.
Photo: David Clifton

**Private Residence**
Himmel/Bonner Architects
Photo: David Clifton

**One Lane Pool House**
Tigerman McCurry
Photo: Barbara Karant
**Private Residence**
Langdon & Woodhouse, Architects
Photo: Judith Bromley

**Loft Apartment**
Banks/Eakin Architects
Photo: Steinkamp/Ballogg

**Turner Residence**
Weese Hickey Weese Architects Ltd.
Photo: Paul Zakoian

**Untitled No. 3**
Krueck & Olsen Architects
Photo: Nick Merrick, Hedrich-Blessing

**Drake Tower Residence**
Michael Lustig & Associates
Photo: Alberto Piovano
Oakbrook Terrace
Tower Health Club
The Landahl
Group Inc.
Photo: Jon Miller,
Hedrich-Blessing

Shared Airline
Facility
F.I. Torchia
Associates, Inc.
Photo: Timothy Long
Photography

Employee Cafeteria,
Harris Bank
Hancock
& Hancock Inc.
Photo: Jon Miller,
Hedrich-Blessing

Architecture
and the City
Florian-Wierzbowski
Architecture, P.C.
Photo: Susan Morrow
First National Bank of Mount Prospect
Mayes-Vostal Interiors
Photo: Paul Schlismann

Holly Hunt Showrooms
Schirn Associates, Inc.
Photo: Bruce Van Inwegen

Preschool Space,
Museum of Science & Industry
Richard Jay Solomon & Associates
Photo: Hedrich-Blessing

444 North Michigan
Himmel/Bonner Architects
Photo: David Clifton
Collins & Aikman
Eva Maddox
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing

Architectural Wall Systems
Eva Maddox
Associates, Inc.
Photo: Nick Merrick,
Hedrich-Blessing

Pulte's Home Store
Tanner Associates Ltd.
Photo: Staff Davis

Chapel for Church of the Annunciata
Harding Associates, Architects and Planners
Photo: Bruce Van Inwegen
Prudential Plaza
Marketing Theatre
RD Design
Associates:
Perkins & Will
Photo: Alberto Piovano

The Canoe Club
David Marienthal
Associates with McCabe & Co.
Photo: Tony Armour

New Asia Bank
Architectural Interiors, Inc.
Photo: Steinkamp/Ballogg

Herman Miller,
Space 920
Merchandise Mart
Tigerman McCurry
Photo: Barbara Karant
TW Best
Chicago, Illinois

The design challenge was to create a unique environment that would take the traditional newsstand into a new realm of retailing. The site is an 1100 square foot space in a train station. The design team's approach was to transform an overlooked environment into an opportunity to display exciting colors, forms, finishes, and spatial volumes. The aim was to reinforce the value of design in a mass-market situation.

The organization of the plan accommodates a high volume of shoppers. The angled placement of the main candy display directs customers into the store and separates traffic and product zones. Ceiling banners and beam elements visually articulate pathways from each entrance and draw people into the space. The architectural framework allows for presentation of different product types in special 'focus displays' throughout the store.

Project Team: Eva L. Maddox, J.D. McKibben, Patrick H. Grzybek, Mary Beth Rampolla
Client: TW Best/Levy Organization
Contractor: Inter Ocean Cabinet
Photographer: Jon Miller, Hedrich-Blessing
Jury Comments: "Brilliant project... a great achievement to have extracted the essential qualities of local culture and to have rendered them in a modern idiom..."

United Gulf Bank
Manama, Bahrain
Design Firm: Skidmore, Owings & Merrill

Inside the new headquarters of United Gulf Bank, offices contain custom-designed work stations and desks, and stone floors are covered with Oriental carpets. Lighting is cool and white, a refreshing response to the harsh light of the desert. Wood screens, reminiscent of the traditional Islamic mushrabiyya, enclose offices and conference rooms for privacy and containment, while clerical work stations are situated in front of the screens. The project was developed to harmonize with Islamic decorative traditions, though a literal translation of those traditions was never sought; reinterpretation, not duplication, was the guiding design philosophy.

Project Team: Adrian Smith, Design Partner; William Drake, Project Partner; Hal Iyengar, Structural Engineering Partner; Larry Oltmanns, Studio Head; William Larson, Project Manager; Patrick McConnell, Interior Designer; Klaus Mueller, Senior Interior Technical; Frank Heitzman, William T. Wagner, Technical; German Scott, Anton Janczich, Yon Jung, Hal Scheflers, Jan Janicek, Thomas Schiesser, Interior Technical Client: United Gulf Bank
Contractor: Shimizu Construction Company, Ltd.
Photographer: Nick Merrick, Hedrich-Blessing
Ashcraft & Ashcraft, Ltd.
Chicago, Illinois
Design Firm: Swanke Hayden Connell Architects

For this 13,000 square foot law office, the architects used inexpensive and readily available materials, including residential grade glass doors and casings. Careful integration of such common elements with a limited selection of more sophisticated materials and furnishings results in a highly finished environment that remains within strict budget limits. An ordered pattern of open and closed areas extends the grid on which the space is planned. Alternating glass and solid partitions allow views of Lake Michigan to reach interior work spaces.

The diagonally arranged squares of the architectural "art" designed for corridor walls reinforce the order of the planning grid. Colors and materials mirror Lake Michigan's hues of blue, green and gray. Secretarial stations were custom-designed, and the reception desk was designed to coordinate with the Le Corbusier reception furniture.

Project Team: Roland L. Lieber, Janet Hahn Lougee, Vicki Loeyv, Chris Conley
Client: Ashcraft & Ashcraft, Ltd.
Contractor: Turner Special Projects Division
Photographer: Bruce Van Inwegen
Approximately 6,000 square feet of space includes nine different food vending areas intersected by the main river of circulation, which terminates in a large open dining area overlooking the air field. Two-tone terrazzo walls and floors promise simple maintenance and a good appearance for a long time.

The ceiling in the dining area is an undulating plane illuminated by skylights and a floating network of sculptural lights. The window wall is fitted with a series of operable screens in a checkerboard pattern which is reflected on the opposite wall.

Illuminated art work by local artists depicting Chicago themes hangs on two side walls.

Jury Comments: "Visually delightful...one of the most creative restaurants we have seen...if we gave a ceiling award, they would surely get it..."
Chicago Residence
Chicago, Illinois
Design Firm:
Florian-Wierzbowski
Architecture, P.C.

The design of this renovated two-flat acknowledges Chicago building types and addresses the interface of the individual and the community, an essential aspect of urban living.

The order within responds to the juxtaposition of a symmetrical classical first-floor facade with a vernacular bungalow type on the second floor. The upper unit is an open studio characterized by the seemingly random collision of four elements—an arcade of assorted colored planes and a free-standing cube, which enclose a kitchen and support a sleeping loft.

Client: Paul G. A. Florian
Contractor: Kissner Company
Photographer: Wayne Cable/Cable Studios

Jury Comments:
"Something so fresh... forms and colors work well..."
Drake Tower Residence
Chicago, Illinois
Design Firm: Michael Lustig & Associates

This residence is located on an upper floor of a Benjamin Marshall apartment building constructed in 1906. During an earlier renovation, in 1955, all original detailing of the space was removed. The new plan organizes a large two bedroom residence about a central gallery. Detailing of the apartment, also new, recalls or abstracts many features of the original building's style. The furnishings are early twentieth century original works by Ruhlman, Hoffman, and Venini supplemented with furniture and carpets designed by the architect.

Jury Comments: "Has the feeling of a deco train or yacht... shows infinite concern for detail... opulence with a certain intellectual restraint..."
One Lane Pool House
Northeast Illinois
Design Firm: Tigerman McCurry

Consisting of a 2500 square foot indoor pool addition to a large suburban house, this poolhouse fills the entire building area of a yard adjacent to the house.

The addition uses the same brick as the original house and uses certain decorative brick elements found in the existing house, such as corner quoins, but it translates these elements into a classical composition.

Project Team: Stanley Tigerman, design; Fred Wilson, assistant
Client: Name withheld
Contractor: John Teschky
Photographer: Barbara Karant

Jury Comments:
"A beautifully done job, each element is resolved... a credit to the client who had the imagination to do it..."
"Architecture and the City," a permanent exhibit at the Museum of Science and Industry, presents the architectural landscape as a legible text to the public whose life it molds. The exhibit is divided into three sections which examine the design, construction, and impact of the single-family house, the commercial high-rise, and the public building. Visitors enter the exhibit on a miniature expressway which passes through the "suburbs" to the "city." In the "suburbs," a cutaway model explores the essence of the country house. In the "city" section a Map/Carpet correlates drawings to reality. Six interactive computer games engage the visitors in design decisions of increasing complexity, from a single room to a neighborhood.

Project Team: Paul Florian, Stephen Wierzbowski, Bill Worn, Partners; Daniel Marshall, Project Architect; Susan Morrow, Computer Software Coordinator: Jeff Henriksen, Michael Henning, Susan Morrow, Daniel Marshall, Illustrations; Deborah Newmark, Color Consultant
Client: Museum of Science and Industry
Contractor: Kissner Company
Computer Cabinets: General Exhibits & Display, Inc.
Graphic Design: Maginnis Graphics, Inc.
Photographer: Susan Morrow
The design criteria for this showroom were to develop a setting for a new product line, "Ethospace," which uses the architectural principles of the cartesian grid to foster a comfortable sense of place in the office environment; and to project an image of the client’s commitment to continuity and innovative design. The solution establishes a timeless architectural continuum by using the archetypal building system of post and lintel construction to create a measured series of bays which compliment the product’s visual order and human scale. This ordered system, which uses the enduring symbols of architectural construction, stone, brick, wood, and steel as building materials, was superimposed on the existing structural system of unrelated internal and external column grids. The new bay system reduces the scale and establishes a sense of intimacy in the large low areas of the Mart.

Project Team: Margaret McCurry, Design Partner: Robert Fugman, Managing Partner. Client: Herman Miller, Inc. Contractor: Thorne/McNulty Corp. Photographer: Barbara Karant
IBM at Park Avenue Tower
New York, New York
Design Firm:
Murphy/Jahn, Inc.

This IBM student training facility occupies the first eighteen floors and part of the lobby level of Park Avenue Tower. The project respects the design theme established by the building; the strong horizontal banding of its exterior and the lobby's cathedral ceiling are echoed throughout the project with careful attention to proportion and scale.

Twenty-four training rooms/classrooms occupy the majority of the floors with four floors of staff and support areas. The blue/gray color scheme and durable materials, including high gloss plastic laminates, metal plate pattern vinyl flooring, and custom designed hallway sconces, contribute to a sophisticated image reminiscent of an academic environment.

In the dining room, a visual atmosphere conducive to relaxation is provided by continually changing colored lights playing through perforations in an undulating metal panel.

Project Team: Nada Andric, Brian O'Connor, Katalin Demeter, Andy Piraro
Client: IBM
Contractor: HRH Construction
Photographer: Peter Aaron/Esto
The project involved the design of 40,000 square feet to provide operationally efficient and aesthetically interesting office space. Design objectives were to maximize natural light in staff work areas, to avoid the sterile feeling often associated with government agency offices, and to reinforce the function and character of the agency.

Most private offices are located away from the perimeter. To compensate for the lack of natural light, vaulted ceilings with up-lighting and detailed glass wall panels were designed for these spaces. A silk-screen stencil pattern of abstracted prairie flowers was developed as a colorful but inexpensive decorative element. The design is used as banding along upper walls throughout the office and selectively in other areas. A house-like motif used to detail various glass and wood walls recalls the agency’s function.

Jury Comments: "Not a safe, patent corporate solution... good reference to residential... It takes a sophisticated client to achieve this in the public sector..."
The project involved the restoration of a registered landmark, a country club built in 1917 by Marshall & Fox. Two years of community programming meetings with special interest groups determined the building's function as a citywide resource while maintaining the landmark status of the foyer, the grand promenade and its mezzanine, the dining room, solarium, ballroom, Oak Room, and library. New facilities were unobtrusively incorporated for catered events and extensive park service programs, including photo labs and shops for woodworking, ceramics, upholstery, and crafts. The program included new mechanical and electrical systems and meeting life-safety, accessibility, multiuser, and maintenance standards unusual for a landmark.

Project Team: Norman DeHaan, John Heidbreder, Carl Kaufman, Sherwood Lindel, Tim Sullivan, Jack Taipala
Structural Engineer: Cohen-Barreto-Marchertas, Inc.
Mechanical Engineer: Wallace Mjadai & Associates
Lighting: N. E. & T. Stage Lighting
Contractor: R. Rudnick & Company
Client: The Chicago Park District
Photographer: Charles McGrath
The restoration of the ornate Illinois State Capitol inner dome is the most comprehensive rehabilitation activity accomplished since the building was built in 1888. The dome’s stained glass skylight was completely dismantled and cleaned. Broken pieces were replicated and all of its more than 9,000 components were reset in new lead and zinc frames. The brilliant colors and complex patterns of the original design of the inner dome were replicated, and the columns were restored through a delicate multiple-coat painting process to simulate granite graining. The 360-degree plaster frieze was restored to its original metallic finish. New multi-level lighting was added to enhance the art that had been hidden for decades.

Project Team:
Architect in Charge: Richard J. Kajmowicz
Field Representative: Tom Welch, Fischer/Wisnosky Architects, Inc.
Contractor: R. D. Lawrence Construction Company
Structural Engineer: Paul E. Mast
Stained Glass Consultants: Melotte-Morse Stained Glass, Inc.
Client: State of Illinois
Photographers: Graham, Anderson, Probst & White
Jury Comments:
"The result of a process which is a science as well as an art... stands by itself, cannot be compared to other projects... an undertaking of major importance."

Meyer May House Museum
Grand Rapids, Michigan

For this renovation of a 1909 Frank Lloyd Wright home, an extensive search for documentation and original furniture and furnishings was undertaken to reconstruct the interior to its original appearance. The HVAC system concealed in the basement and attic provides a controlled environment for original furnishings which were purchased and reconditioned to museum quality for the house. Historic photographs and sketches were consulted to aid in the recreation of the missing furniture.

The 1909 color schemes were replicated with paint and wood finish analysis. The original designs and yarn samples aided in the reproduction of the carpets.

Project Team: Carla Lind, Steelcase
Project Director: David Hanks, Decorative Arts Consultant
Client: Steelcase, Incorporated
Contractor: Barnes Construction Company
Photographer: Jon Miller, Hedrich-Blessing. At immediate left, 1910 view of dining room.
Twenty-Five Year Award

The Chicago Chapter AIA Twenty-Five Year Award program was initiated in 1979 to recognize significant projects twenty-five years after their completion. CCAIA Distinguished Building Award Winners from the relevant years are automatically eligible for nomination. Projects must be designed by a registered architect who may be based anywhere in the world. The buildings themselves must be located in the Chicago metropolitan area.

The Historic Resources Committee selects the jury, which reviews the submissions using both contemporary and vintage photos.
Jury Statement

The 1988 jury noted that the criteria for evaluating submissions for the Chicago Chapter AIA Twenty-Five Year Award should recognize a building or group of buildings which "represent a significant event in the history of post-war architecture." Entries were reviewed on the basis of their contributions to the development of the architecture of their time. In looking for a design of historical significance, the jury commented that the successful designs were those which were forward-looking at the time of construction and have "stood the test of time." Jurors noted that twenty-five year old designs can be evaluated neither from the outlook of the 1960s nor from the standpoint of contemporary trends.

Submissions were judged according to significance, with some consideration of the integrity of the original building. The long-term success of this year's winners results from their focus on strong conceptual planning for large-scale, complex programs. Jury members commented that the 1988 winners are seen by the public as "creations of nature" rather than as "acts of the designer's will."
Chicago - O'Hare
International Airport
Chicago, Illinois
Architect: C. F. Murphy
Associates
(now Murphy/Jahn)

Chicago - O'Hare International Airport has been the world's busiest airport since the 1960s. The original airport consisted of the terminal buildings and concourses, elevated roadway, heating and refrigeration plant, telephone exchange, cargo buildings, and miscellaneous service buildings. The original design, which provided capacity for twenty million passengers, handled fifty-seven million passengers in 1987. The airport is continually expanding within its original framework.

Jury Comments:
"The original plan was significant for the clarity of its order, which has withstood many additions and changes... An important part of the city of Chicago... has served as a model and prototype for other airports... responds to the way in which air travel works, unlike many others of its kind..."
Twenty-Five Year Awards

Oakbrook Terrace
Shopping Center
Oakbrook, Illinois
Architect: Loeb, Schlossman & Bennett
(now Loeb, Schlossman and Hackl)

The 1,200,000 square foot shopping center originally included two major department stores, an eight-story professional office building, sixty smaller stores and shops, malls, gardens, and fountains. The facility was constructed with a central heating and cooling plant, a series of service courts, and parking for 6,000 cars.

The program requirements evolved over a five year period of study, resulting in a design in which the principal mall lures the shopper on. The sawtooth arrangement of the mall provides more store frontage, and therefore more display area. Careful planning and extensive use of natural materials has created a relaxed suburban environment.

Completion Date: 1961
Client: Urban Investment and Development Company
Contractor: Inland Construction Company, Inc.
Landscape Architect: Lawrence Halprin & Associates
Photo: Ezra Stoller Associates

Jury comments:
"An important idea that has worked well throughout the years... pleasant place to walk around... has accommodated growth well, many of the original finishes are intact... maintains its identity as a public place, a model alternative to enclosed malls..."
Distinguished Service Awards

The Chicago Chapter AIA Distinguished Service Award recognizes outstanding service to the Chicago architectural community. The award may be given both to individuals and organizations; it may be given for a body of work or for a specific project. Past winners have included photographers, craftsmen, educators, authors, institutions, and architects.

Nominations are made by Chicago Chapter members. The CCAIA Board of Directors reviews and votes on the nominations.
Chicago Women in Architecture was founded in 1974 to advance the status of women of all ranks and ages in the architectural profession. Since its establishment, Chicago Women in Architecture has undertaken a range of programs and activities to achieve this goal.

The award-winning 1978 exhibition "Chicago Women Architects: Contemporary Directions" and the 1984 exhibit "Chicago Women in Architecture: Progress and Evolution 1974-1984" at the Chicago Historical Society provided visibility for women in the profession and received coverage in major Chicago papers and publications such as *Inland Architect*.

A combination of career guidance, a members' network for job placement, and liaisons established with other professional organizations both in and outside of Chicago has created the opportunity for many exceptional women to ascend to leadership positions as professionals. Communication between members and an exchange of information and ideas is maintained through a newsletter and workshops on topics of professional interest. CWA also sponsors lectures by notable speakers, including Elizabeth Hollander, Natalie de Blois, and Elizabeth Erickson.

Every year CWA honors two outstanding women students from the University of Illinois at Chicago and Illinois Institute of Technology with awards. The Chicago Historical Society has recognized CWA's significance by documenting its activities and establishing an archival collection of work by Chicago women architects.
For 37 years in Chicago, Edward Matthei has devoted himself to the practice of architecture with emphasis on improving the quality of life and environmental health through design of the man-made environment. Since 1974 he has been a partner in the firm of Matthei & Colin; before then he was senior vice president and member of the board of directors at Perkins and Will. He has chaired several CCAIA committees, was one of the founders of Inland Architect, and has been president of the Chicago Chapter AIA Foundation.

His activities extend to the national level; Mr. Matthei has been chairman of several national AIA committees, including the Committee on Architecture for Health. As professional advisor to the departments of Health, Education, and Welfare, and Housing and Urban Development, Mr. Matthei promoted interest and research into the positive aspects of environmental health achievable through design of the man-made environment. He also represented the United States at the First International Congress on Housing, and helped to establish minimum environmental design standards for housing in developing countries.

Ed Matthei has held leadership positions in the National Easter Seal Society for Crippled Children and Adults, an organization in which he has been involved since 1965. He has provided guidance and technical assistance in the writing of standards at national, state, and local levels, reviewed testimony before Congress, and has lectured all over the country on the need to design for all people. Mr. Matthei has been director of the National Center for a Barrier-Free Environment and of the American Association for Hospital Planning. He is currently a member of the Welfare Council of Metropolitan Chicago.
Paul D. McCurry has practiced architecture in Chicago for forty years, from 1945 through 1976 with Schmidt, Garden & Erickson. For 26 years he was a partner with that firm, working on a variety of projects, including schools, colleges, and medical and research facilities. He received AIA Honor Awards for the Veterans' Lakeside Hospital, on the Northwestern Campus, the Lake Forest Club, and for Marillac High School.

His public service experience has been extensive. He was a board member of the Bright New City Forum from 1970 to 1980 and a member of the Lake Forest Plan Commission from 1970 to 1975. He served on the Metropolitan Housing and Planning Council from 1968 to 1972 and on a Committee on Transportation which helped form the RTA.

Mr. McCurry has contributed to the Chicago Chapter AIA since 1946, the year that he became a member. He has been a member of the AIA board, the Illinois Council, and the Chicago Chapter Foundation. In 1966 as Chicago Chapter president he experienced vigorous conflict with Mayor Daley over the issue of architectural aesthetics in the design and construction of the Cross-town Expressway and the rebuilding of McCormick Place. In 1968, the governor of Illinois appointed Mr. McCurry to chair the State of Illinois Architectural Licensing Committee. He remained in that position for thirteen years, administering the licensing exam and drafting jurors to grade it. He also helped revise the architectural examination as a member of NCARB Task Force #5. Mr. McCurry's involvement continues; he is currently a member of the Chicago Chapter's Committee on the Future of the Profession.
The Chicago Chapter AIA Young Architect Award was established in 1981 to recognize superior achievement and outstanding promise in young architects. Eligible candidates must be between the ages of twenty-five and thirty-nine on September 9, 1988.

Nominations are made either by Chicago Chapter AIA members or by the individuals themselves. The nominee does not have to be an AIA member, nor a registered architect. The Design Committee selects the jury.
Young Architect Awards
Jury

Above: Sherwin Braun
Braun Skiba Ltd.

Right: Jerry Cibulka
Teng & Associates

Above: Margaret McCurry
Tigerman McCurry
Howard Decker graduated with a bachelor of science from Northwestern University in 1972, studied in Versailles, France, and in 1978 received his master's in architecture from the University of Illinois at Chicago. He was an associate partner at Nagle, Hartray and Associates from 1980 to 1986, supervising the design and production of a range of projects. In 1986, he established the firm of Decker and Kemp with partner Kevin Kemp. Their practice includes residential projects, historic preservation, planning and urban design, institutional architecture, and commercial projects.

Mr. Decker has taught architecture widely, lecturing at many of the midwestern schools of architecture. His work has been exhibited in the Art Institute of Chicago and published in the Chicago Architectural Journal. His contributions to Chicago architectural publications are...
extensive. "Chicago Architectural Police," a regular column he writes in collaboration with Philip Bess for Inland Architect magazine, has helped establish his reputation as an outspoken activist on urban issues. Mr. Decker helped found the Chicago Architectural Press, a non-profit publishing company. He is a contributing editor for Inland Architect magazine, and also co-edited the Chicago Architectural Journal. He has been a member of the Executive Committee of the Chicago Architectural Club and the board of the Chicago Chapter AIA. Mr. Decker has also been active in architectural preservation organizations, serving as Vice-Chairman of the Evanston Historic Preservation Commission and as a board member of the Landmarks Preservation Council of Illinois.
Michael Lustig has been practicing in Chicago since 1976, when he established his own firm two years after receiving a master's degree in architecture from the University of Illinois at Champaign. He has since built up a substantial and varied practice, with projects throughout the United States and, more recently, in Italy. His practice includes a wide range of building types, from residences to museums such as the Philbrook Museum of Art in Tulsa, Oklahoma. His work has received significant publication and recognition. Recent awards include Certificates of Merit from the Chicago Chapter AIA Interior Architecture and Distinguished Building Awards programs for the Drake Tower Residence and Menomonee Lane Townhouses respectively. The townhouse project was also given the Gold Medal award from the Illinois Masonry Institute.

Mr. Lustig's projects have been published in books and
journals such as *Abitare*, *L'architecture d'aujourd'hui*, *Ottagono*, and *Progressive Architecture*. His work has been exhibited in the Art Institute of Chicago, and in universities throughout the United States, as well as in Washington, D.C., Milan, and Frankfurt, Germany.

Mr. Lustig is an adjunct assistant professor of architecture at the University of Illinois at Chicago, and has been editor of the *Chicago Architectural Journal* since 1985.

*Above: Philbrook Museum of Art*
*Tulsa, Oklahoma*
The Chicago Award

The Chicago Award was initiated in 1983 to recognize outstanding student work from six regional architecture schools: the University of Illinois at Chicago, the University of Illinois at Champaign, the Illinois Institute of Technology, the University of Notre Dame, the University of Michigan, and the University of Wisconsin-Milwaukee. Each school can select and submit up to ten projects completed during the 1987-88 school year.

From the winners, the jury selects the recipient of the $500 Benn/Johnck Award, which was established in 1984 by William Benn, AIA, to honor his late partner, Frederick Johnck, AIA.

An exhibit of the winning projects premieres at a Chicago gallery and travels to all six schools. The 1988 exhibit premiered at the Franklin Square Gallery, which is owned and curated by Corporate Art Source.
Jury Statement

The overall quality of this year's submissions was very high, both in concept and in presentation. The winning entries were not at all superficial; each had a story to tell. Projects were light and fresh, not heavy handed. Though the schemes were simple and direct, each exhibited great depth in the development and nurturing of an idea.
Jury Comments: "Emotionally moving... delicate drawings... great understated presentation... would be an incredible structure... there is presence through absence..."

Daniel Marshall
University of Illinois at Chicago
Holocaust Memorial/Museum

These buildings do not express emotions. They do not manufacture emotions. They expose emotions, as a rock in a stream exposes the current. The memorial is an emptied house. Only the shell is left: exposing destruction—touching memory—feeling loss.

The memorial is accessed through the museum, which is an abstracted reassembly of the house’s destroyed interior, controlled by the relationships of the pieces as they were arranged in the house.

The museum provides the understanding of the Holocaust. Precisely by appearing foreign to the memorial, the museum exposes the sorrowful realization that we can never recreate what we have lost.
Peter Baldwin
University of Michigan
Monastic Retrofit

The silhouette of the water-tower against the horizon is a visual reminder of man's dependence on water. In the same way that the water tower functioned as a reservoir of water, providing physical nourishment, refreshment, and cleansing, so also the tower, as a monastic dwelling, functions as a reservoir of solitude and peace, providing spiritual nourishment. The monastic dwelling is organized hierarchically from bottom to top, from body through mind to spirit. The lower level provides access and toilet. The second level is designated for kitchen and dining uses. Private cubicles on the third level are for sleeping and personal meditation. A library occupies the fourth level. Finally, open to the sky and accessible only by ladder, is a place for prayer, reflection, and worship.
Chicago Awards
Third Place

Jury Comments:
"Makes an ordinary space extraordinary... intriguing selection of site... interesting and exotic presentation..."

Raymond White
University of Michigan
Urban Arts Collaborative Center

Program objectives were to promote collaboration among all types of artists; to increase the positive impact of art on daily existence; and to encourage interaction between artists and community members. The site is an alley behind a popular record store in a busy downtown area two blocks from the campus of a major university.

The building consists of a wall; floors hung from the wall and enclosed by a glass curtain wall, for creating and showing art; an outdoor deck, which straddles the record store below, for eating, socializing, and performing and showing art; a vertical circulation shaft; and a larger shaft with rooms for artists' living and working needs. A grid hung from the structure becomes a "billboard" for art, supporting projection screens, speakers, paintings.
Chicago Awards

Honorable Mention

Richard Knorr
University of Illinois at Champaign/Urbana
Thesis Project: Salvador Dali
Museum/Mausoleum

Julie Evans
University of Illinois at Chicago

Alec Paradisio
University of Illinois at Chicago
Housing, Chicago City Center: "The Wall"

William Callahan
University of Illinois at Chicago
Holocaust Memorial
1988 Awards Program Committee

Design Committee

Peter Landon, Co-Chair
Linda Searl, Co-Chair
Anita R. Ambriz
Jon Barnes
Wallace Bowling
William Bradford
Pao-Chi Chang
Jacqueline Clawson
Tannys Langdon
Jay Larson
Andrew Metter
Joseph Valeric
Fred Wilson

Historic Resources Committee

Deborah Slaton, Chair *
Harry J. Hunderman *
Tim Barton *
William B. Coney
Carl Giegold
Phil Hamp
Joseph Hoerner
Stephen J. Kelley
Anne McGuire
Michael Pado
Tim Samuelson
Kevin Sarring
Anne Sullivan
Susan Tindall *
Wim de Wit

* 1988 Twenty-Five Year Award Committee

Interior Awards Committee

D. Scott O’Brien, Chair
Gregory W. Landahl
Michael Youngman
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