

Volume 8

Roads Not Taken

A R C H I T E C T U R E

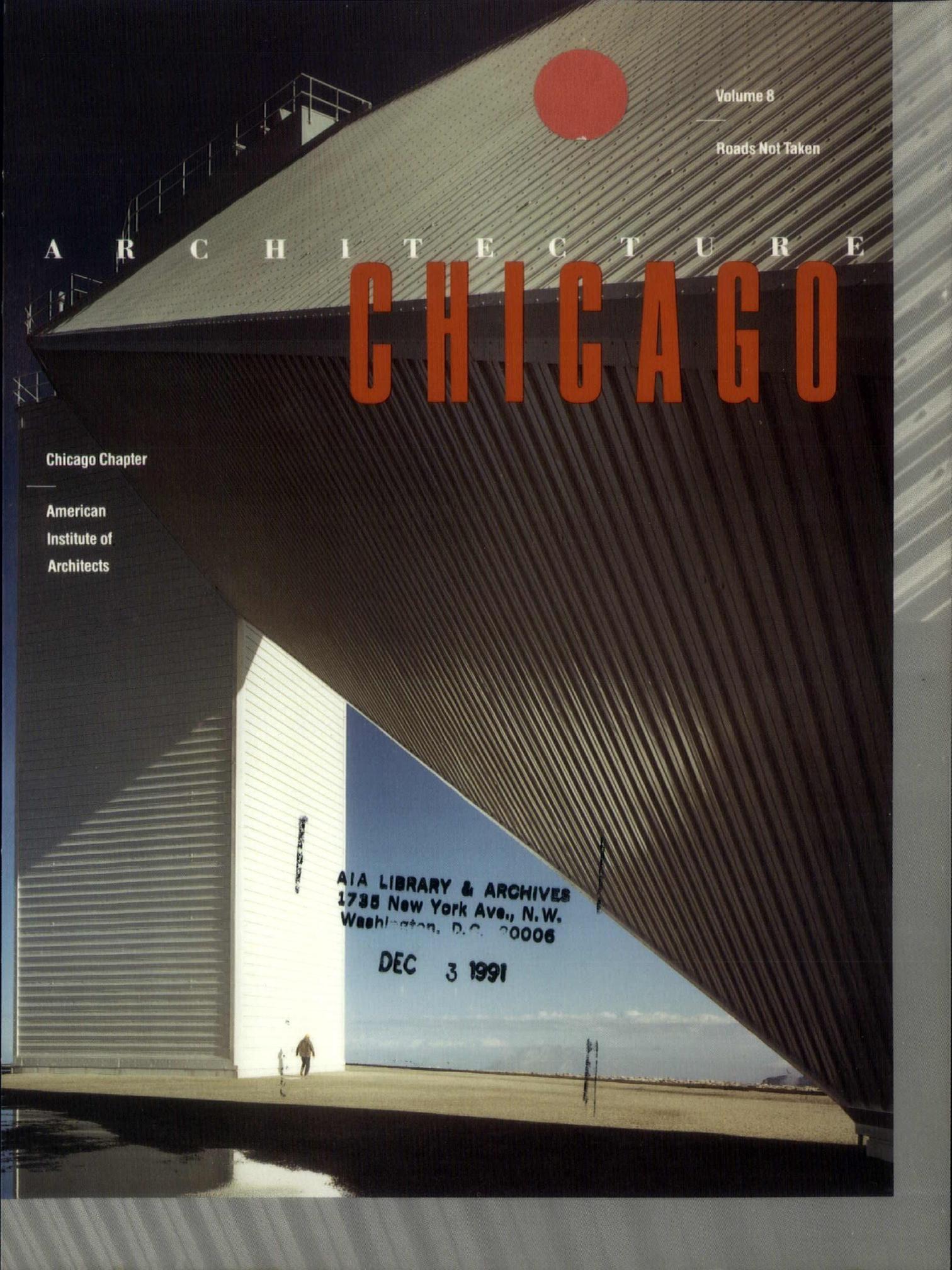
CHICAGO

Chicago Chapter

American
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Architects

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Kitt Peak, Arizona
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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.

Volume 8

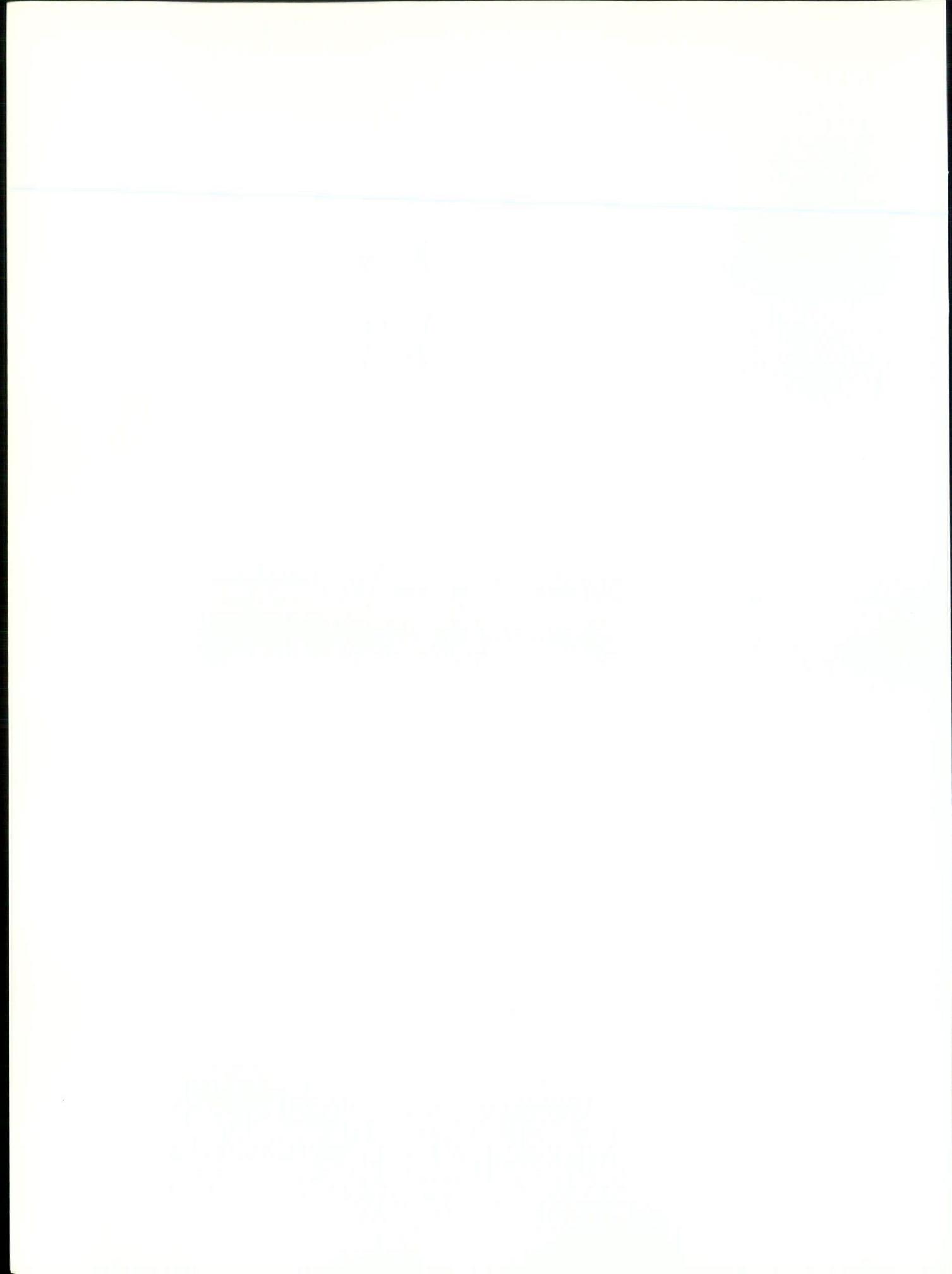
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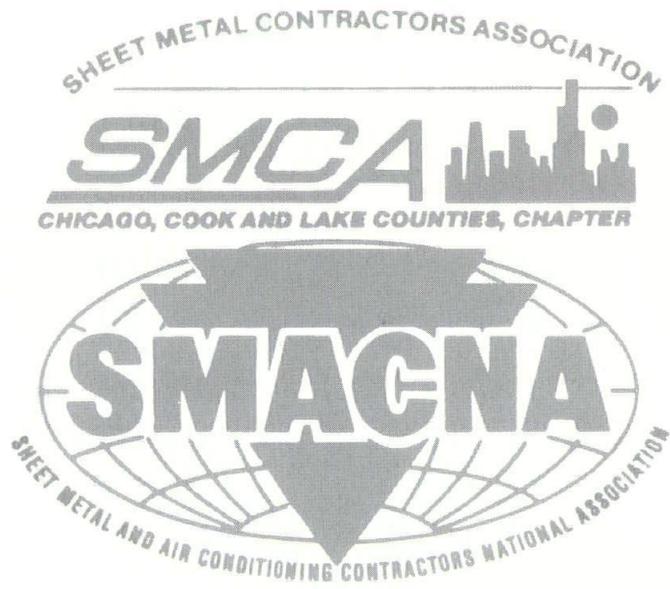
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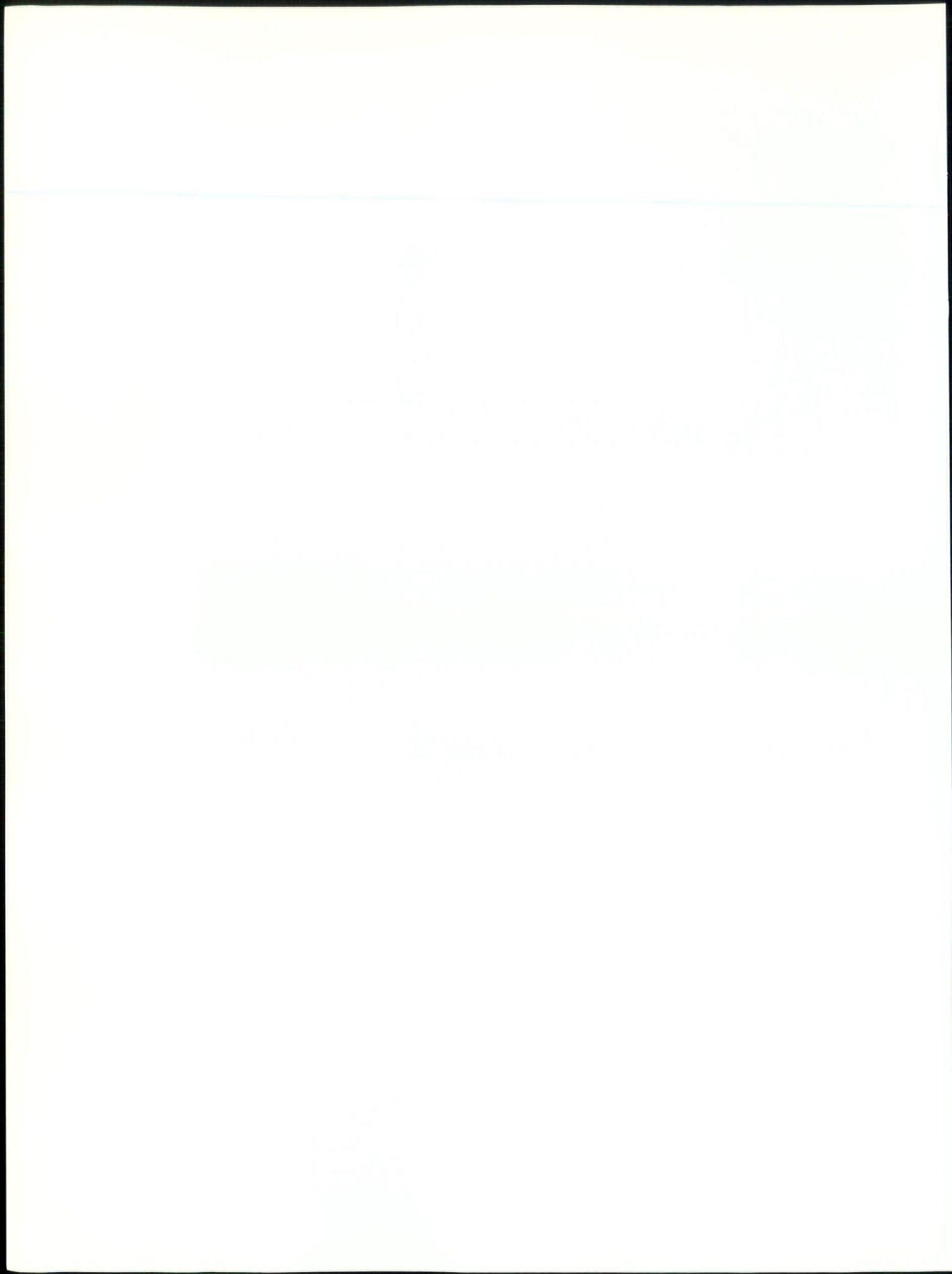
The Distinguished Building Award winners will be exhibited from 8 November until 10 January 1991 at the Chicago Historical Society.



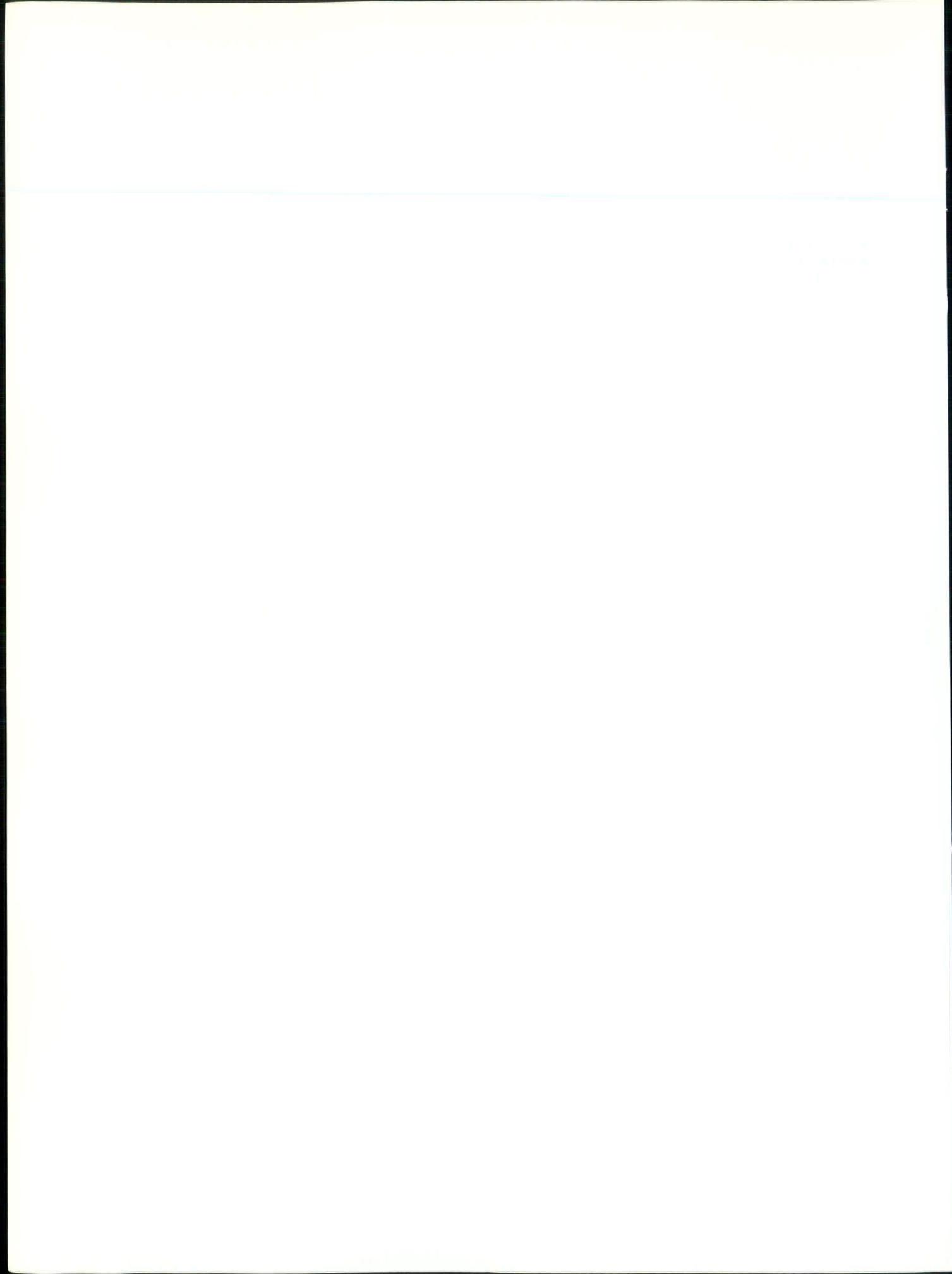
We wish to express our thanks to the following donor to *Architecture Chicago: Volume 8; Roads not Taken*, without whose contributions this annual would not have been possible.

**Chicagoland Sheet Metal Contractors Association;
Chicago, Cook County and Lake Counties Chapter
of SMACNA**





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The 1990 Annual, Architecture Chicago, is again a handsome, historic continuum chronicling the creative work and talents of our members. The testimony contained in this, the 8th Volume, is not only a pictorial essay of work completed but also contains the Unbuilt Projects Exhibition, that will remain a fantasy of the architect whose talent and energies that created it. Documents such as this provide the derivative for architects to strive to improve the quality of their work and to educate the public and clients to the advantages of this high level of creativity.

The vision of the Chicago Chapter of the American Institute of Architects is to be the premier association of architects, by assisting in the professional guidance and education of its members so they may regain the position of industry leadership during the last decade of this century. Chicago emerged from a total fiery ruin to become the birth place of American Architecture and has continued unabated on this trail to be recognized as the architectural showcase of this country. This occurred because of the inherent devotion architects have to their profession and society, and from their insistent desire to improve the quality of their buildings and services. These examples of devotion and leadership are well expressed in this publication.

This promise of excellence to our profession, clients and community shall not only reward us but also continually improve the built environment and society.

Sherwin J. Braun, AIA
Chicago Chapter AIA President
June 1990 - May 1991



Above and Right: The Roads Not Taken exhibition, held from June 1 to June 30 at Lydon Fine Art, 203 W. Superior. Photos: Lucy Kennedy.



Detours on the Roads Not Taken

Linda R. Krause
Assistant Professor, Architectural Theory and Criticism
University of Wisconsin - Milwaukee

Roads Not Taken presented an intriguing concept, an exhibition of rejected designs—a sort of architectural *Salon des Refusees*. These were no mere flights of fancy but real commissions for real clients. Yet surely the organizers hoped, as in the best tradition of the French avant garde *Salons*, that some of the rejected designs would dare to go where no architect had gone before. The notion that the unbuilt designs of a visionary architect often signal the future direction of architecture is one of the myths embedded in the show's theme. The exhibition forcefully challenges this myth by revealing, not the one, but the many, paths, that architecture may take.

The Myth of the True Path

The invitation to the exhibition said a lot about twentieth century architectural myths. Perhaps more than the organizers intended. The show's title was inspired by Robert Frost's Poem, "The Road Not Taken." A passage from this poem was superimposed on fragmented images of Hood and Howell's Chicago Tribune and Eliel Saarinen's entry to the Tribune competition. We may recall that Saarinen's entry won second place, and, though never built, is commonly credited with altering the course of skyscraper design in the later 1920's. Both the words and images of the invitation implied that unbuilt architectural commissions—the roads not taken—may be more indicative of the truer paths. The show, then, promised no mere display of rejected designs but a journey into the unmapped territory of visionary architecture.

This particular reading of the exhibition's premise is encouraged by the poem. Frost presents the creative dilemma in the opening lines, "Two roads diverged in a yellow wood, /And sorry I could not travel both...." it ends with the narrator's comment, "I took the one less traveled by, /And that has made all the difference." The poem seemingly reinforces the myth of the solitary creative genius who travels the less worn path and by this independent act produces unique, even prophetic, art. Similarly our genius architect, Saarinen, departed from convention, went his own way, and produced a design far more influential than the winning scheme.

This image of a hero-visionary architect was already old when Daedalus was designing Minotaur mazes and lighter-than-air apparel for his wayward son. It has persisted in recent times in such characters as Howard Roark, Ayn Rand's unbowed protagonist in the *Fountainhead*. With his extraordinary prescience, the hero-visionary architect is at least god-gifted, and possibly more. But of course this is the necessary fiction that is used to explain why architects choose the paths they do. And here it is useful to return to Frost's poem because a closer reading of that work provides an alternative view of the pathfinder. "The Road Not Taken" first seems to preserve the hero-visionary fiction. Yet there are passages within the poem that subvert such an interpretation. At various points the speaker tells us that the two roads are virtually indistinguishable, "...long I



Left: The Chicago Tribune Building, 1922, Howells & Hood. Photo: Bob Thall, Chicago Commission on Historical and Architectural Landmarks.

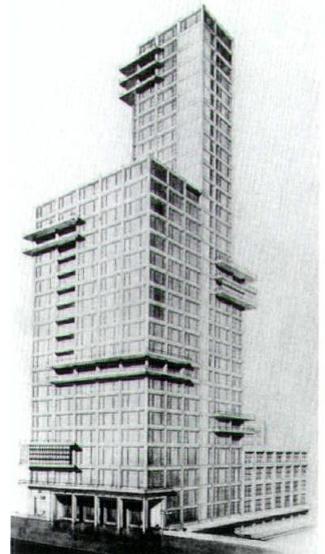
stood/ And looked down one as far I could..../Then took the other, just as fair," or "And both that morning equally lay /In leaves no step had trodden back." The poem, then, is not about choosing the right path but about something else. It is about fashioning a myth that legitimizes our choices. And Frost stresses this in the last verse when the narrator declares, "I shall be telling this with a sigh, /Somewhere ages and ages hence." In other words, the speaker already knows that he or she will create a story to justify the route taken.

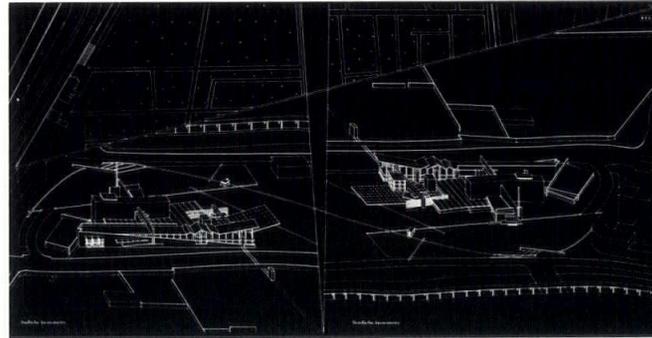
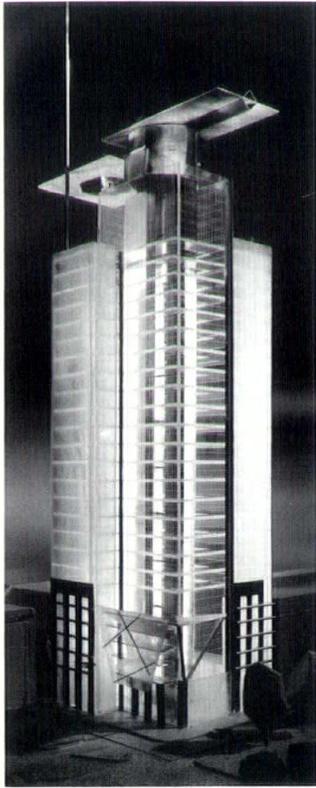
Architectural fictions, though less intentional, are just as common. Take the case of Saarinen. The architect, cast in the role of visionary, demonstrates his ability to anticipate a new skyscraper aesthetic. Though the Tribune Company fails to commission the scheme, Saarinen is ultimately vindicated. Of course, one could fashion an alternative story that would be just as plausible. In this version, Bertram Goodhue's Tribune entry is the point of departure for future set-back designs. Or perhaps Gropius and Meyer's entry is held up as the seminal design, anticipating both modernist functionalism and post modernist contextualism. In fact, all of these points have been made by architectural historians. The value of the Tribune competition, then, is not that it foretold the true path but that it revealed the many, equally intriguing, paths. This is also the value of the

Roads Not Taken exhibition.

There is an interesting parallel between the CCAIA show and the Tribune competition. Both occurred in a time of diversity and uncertainty. We seem to stand, like Matthew Arnold at the Grand Chartreuse, "Wandering between two worlds, one dead./The other powerless to be born..." For Arnold, the faith that created the great monastery was dead and the new dispensation of the modern world had yet to appear. By 1922 the overtly historicist skyscraper was clearly being challenged by a new generation of architects, but their vision had not yet solidified into moderne or modernist designs. Similarly, in many recent architectural commentaries modernism is deemed dead and contemporary architects are castigated for failing to produce a new dispensation. Yet there is today a crucial difference between Arnold's insight into the modern pluralistic society and our own situation. Arnold recognized the diversity of his own age and despaired that it could produce a unified ethos. Postmodernists recognize diversity and rejoice at its rich potential for human expression and interpretation. Though the various designs in the exhibition are not postmodern in the narrow stylistic sense of the term, they do represent a postmodern perspective. According to this

Far Right: Gropius and Meyer's visionary entry in the Chicago Tribune Tower Competition (plate no. 197).
Right, Center: Bertram Goodhue's entry (plate no. 97).
Right: Eliel Saarinen's second-place entry (southwest perspective, plate no. 13).
 Photos courtesy of the Art Institute of Chicago. ©1987 The Art Institute of Chicago. All Rights Reserved.





Far Left: The American Corporate Center, A. Epstein and Sons International's entry in the Roads Not Taken exhibition.

Left, Above: Schroeder Murchie Laya Associates' entry for the Matteson Public Library - A Search for Civicness.

Left, Below: Entry for Bauinettbeunerb Amerika-Gedenkbibliothek, by Florian-Wierzbowski, P.C.

view, the past possesses many roads that emerge, recede, and intersect in an ever-changing landscape of possibilities.

The Multiple paths of Past and Present

The American Corporate Center for Warsaw, designed by Dan Meis for A. Epstein and Sons International, was one of the most provocative designs in the exhibition. The model, which combined constructivist linear tensions and an expressionist fascination with light and color, called to mind the magical, even mystical, early work of Mies and Bruno Taut. The transparency and translucency of the model might not survive in the actual building but the design is an important reminder of the expressive potential and optimism of early modernism. Beyond that, even without its interior illumination, the model presented a judiciously balanced variety of volumes and materials.

Done on airline napkins and Polish money (equally

worthless?), the accompanying drawings are more immediate and less studied than similar types of sketches by Helmut Jahn, though they serve the same purpose—to reveal and reinforce the notion of design as a creative process in which alternatives continually emerge and recede. As possible points of departure they act as a hinge between the past and the future.

The firm's comment regarding its experience working with the local architect raises important issues. They note: "We have learned here collaboration means control, context means "to copy," and public welfare is often confused with political power." The statement suggests that the local authorities rejected this scheme because it did not conform to their definition of context. Context is more than a stylistic consideration for the Poles. Following the Second World War, a section of the old city destroyed by the Nazis was restored to its former appearance. This was an act of national, not merely architectural, preservation. One may well wonder now, at the dawn of their emancipation from Communism, whether the Poles once again want to identify a

particular style of architecture as indigenous and simply replicate it. Yet the Polish architectural consultant may have too narrowly defined what constituted their local context and how to engage it. Faced with the drab legacy of post-war construction Meis clearly wanted to honor Poland's revolution with a building reminiscent of the revolutionary architecture of the early twentieth-century avant-garde.

Berlin is a stage even more fraught with post-war political dramas than Warsaw. Designed before East-West distinctions became superfluous, Paul Florian and Steven Wierzbowski's *Bauinnettbenerb Amerika-Gedenkbibliothek* captures the concurrent rupture and bond that has long been the central contradiction of this city. The various fragments of their building complex are tenuously linked by a wall of words--in this case the names of great literary figures. Alternately we may read their wall as a barrier between various parts of the building. The wall, then, is ambiguous. Yet it is an appropriate metaphor for a library. In this repository of words we are reminded that written texts, like architectural ones, simultaneously disclose and conceal meaning.

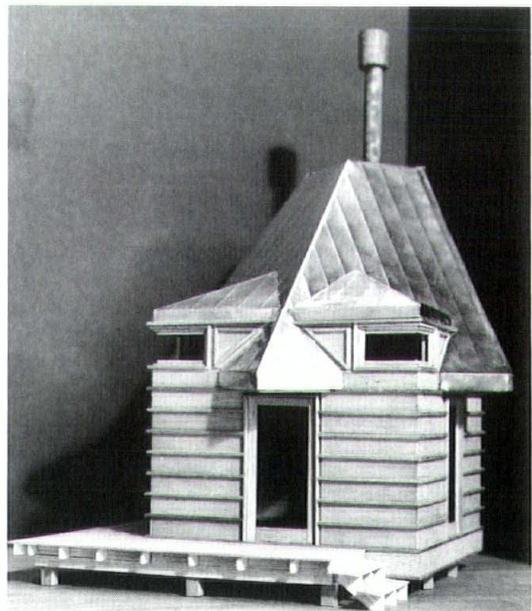
The power of words is also explored in Schroeder Murchie Laya Associates' entry for the Matteson Library. *A Search for Civicness*, the title of their descriptive label, heads two lists of words. One

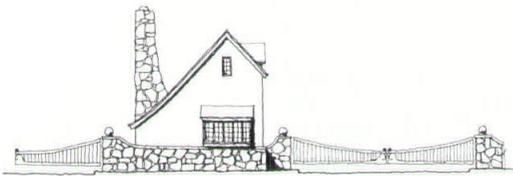
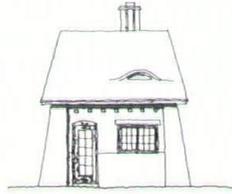
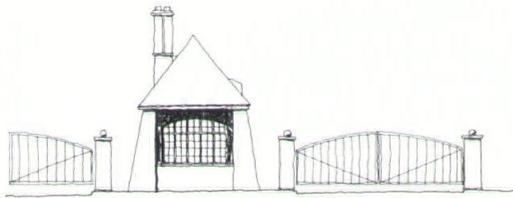
presents names of architects, buildings, and architectural elements--one might call them the physical or tangible markers. The other list calls forth metaphysical associations of architecture. In a sense these lists make a false distinction because all the words are inextricably liked and involuntarily summoned. The notion is amplified in the drawings.

The rough, freehand sketches in crayon and ink have a child-like quality. Recalling the drawings of Rob Krier and more especially Aldo Rossi, they evoke a world of innocence in which buildings are immediate and fresh experience. This is a child's memory of going to the library--a magical place of exploration. The structures are intentionally primitive and archaic. And there are ample references to works of other architects--Rossi, Asplund, Richardson--whose deceptively simple forms celebrate those ordinary human activities that, for them, constitute community.

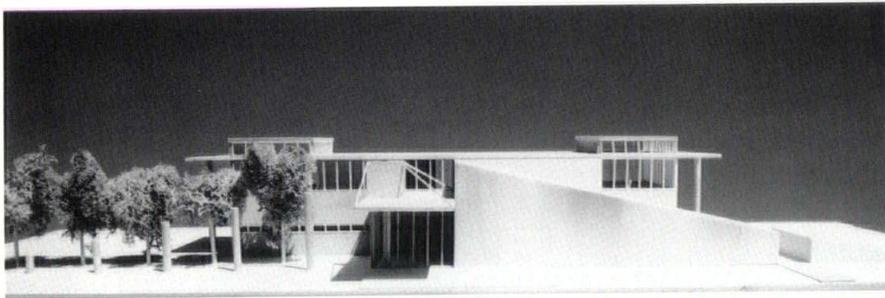
While Schroeder presents the communal building through the eyes of a naif, Quinn and Searl remind us of the subtlety and sophistication that community buildings used to possess. In their Lincoln Park Promenade, and especially in their proposed gatehouses for Burr Ridge, there is an attention to scale, materials,

Far Right and Right:
Schema Associates'
Norris Ludwig Playhouse.





Left, Above: Proposed gatehouses for Burr Ridge, by Quinn & Searl Architects, P.C.
Left, Below: The entry for the North Point Marina headquarters, by Joseph Valerio and Randall Matheis.



and composition that—no less than Schroeder’s primal motifs—engages our imagination. The various gatehouse schemes are touched with wit and whimsy. They belong to a genre of building first seen in the late eighteenth or early nineteenth centuries in the work of such architects as Malton, Gandy and Nash. In this day of 6,000 square foot ex-urban pseudo-Tudor monstrosities, these gatehouses recall the origins of the modest suburban cottage with its intimations of universal *gemutlichkeit*.

Cozy, too, is the *Norris Ludwig Playhouse* from Schema Associates. This small building participates in a tradition of garden follies that extends from antiquity to the *Parc de la Villette*. If Frank Lloyd Wright and Giulio Romano had been asked to collaborate on a project, it might have looked like this. It is perhaps the most strangely evocative piece in the exhibition, at once playful and sublime (including the slightly scary sensation Burke invested in the term). The homey, sheltering roof becomes a stark, copper helmet; the welcoming entrance becomes a gaping face. It is Bomarzo transported to the prairie. Through its scale shifts and other mannerist devices, the playhouse evokes that rare response, delight. This is no rustic

retreat, no romanticized idyllic hut. Rather it provides an intermediate zone between city and country, order and chaos.

Joseph Valerio’s design for the North Point Marina headquarters considers issues also found in both Florian-Wierzbowski’s Berlin library and Schema’s playhouse. Like both of them, it focuses on the role of architecture as the place of transition, a link between two worlds. Valerio’s marina serves a hinge between the environments of land and sea. As such, it partakes of both environments. On the land side there is a large sculptural object in the form of a massive wall with an undulating top. Echoing fields of waving grain and rolling sand dunes, the wall alludes to land movement and movement on the land. On the lake side of the building, vertical posts gradually sink into the earth. Like pilings on a great pier, these posts seem like the last vestiges of earthbound architecture before it merges into the sea. Between the two sculptural elements stands the bridge/building. Certain nautical motifs are recalled—masts for instance—but never quoted. More is suggested here than literally stated and this leaves the building open, like the most intriguing works in the show, to infinite interpretation.

Barnett & Smith Architects



Globe Glass Place

Chicago, Illinois

1988

Chicago Urban Development Corporation

This 56 unit, 7 million dollar townhouse development, consisting of two and three story masonry and glass block buildings, was to have been built on 1.7 acres of land in the historical landmark district known as the Gap Community. To maximize the unusual site restraints, BSA provided for partially submerged covered parking areas with a two level interior landscape courtyard so as to create a secure and aesthetically pleasing environment. The project was eventually abandoned by the owner.

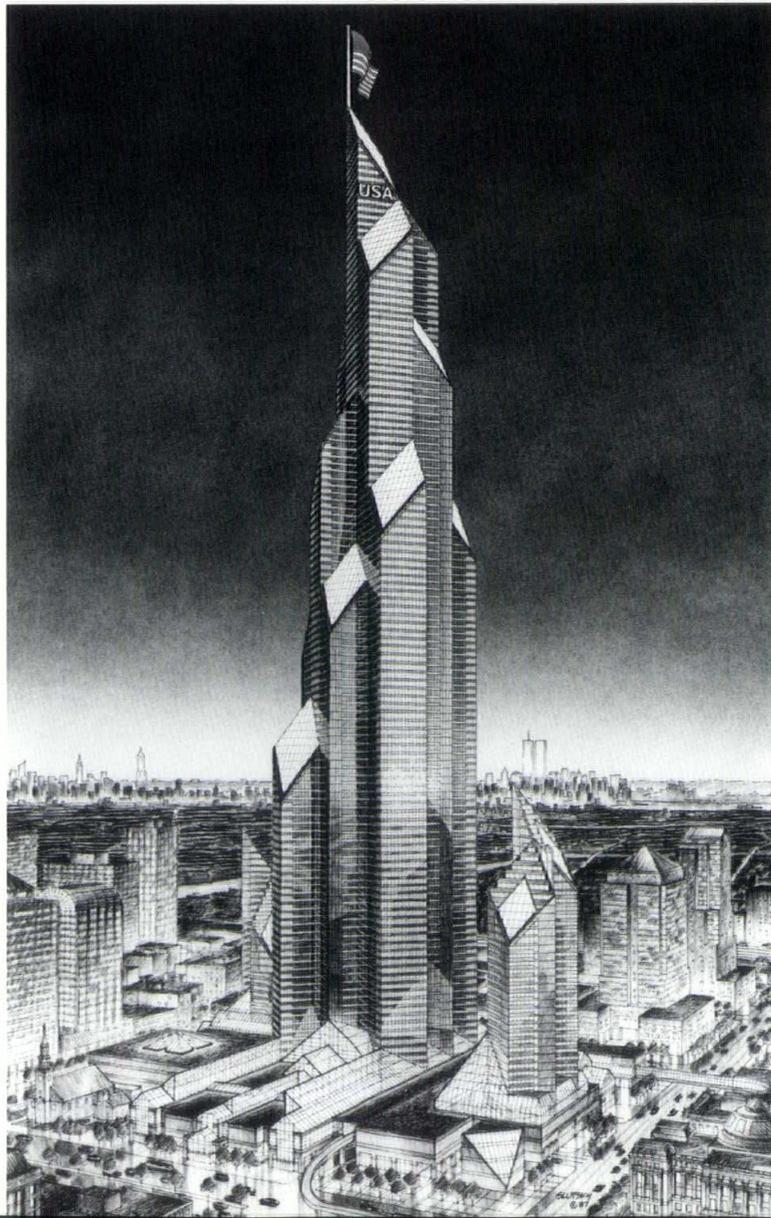
Project Team: Charles Smith, *Principal-in-Charge*;
David Swope, *Architect*; Gregory Lawson, *Delineator*.

Anthony Belluschi Architects

U.S.A. Tower
Newark, New Jersey
April, 1987
Harry Grant

Due to financial and market reasons, this project is on hold. At 121 stories and 1,871 feet in height, the green glass-clad tower could have claimed to be the world's tallest office building as of 1987. It was designed primarily to be a symbol of the ongoing renaissance of downtown Newark.

Project Team: Anthony Belluschi AIA, *President & Managing Partner-in-Charge*; Craig D. Roney AIA, *Design Partner/Chicago & Senior Project Designer*; Rendering: Rael Slutsky.



Wallace Bowling Architects

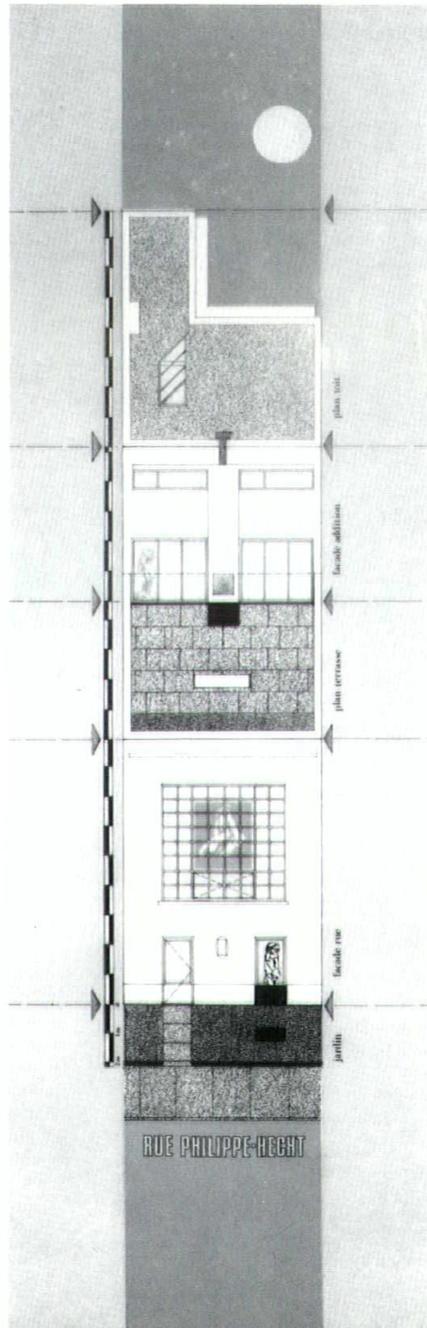
Art Collector's Residence

Paris, France

1989

Name Withheld At Request

Convincing an enthusiastic client to maintain the handsome existing facade of a 1920's Parisian artist's studio should be viewed as a coup. Likewise, designing a penthouse addition which enhances the original aesthetic, *c'est magnifique*. However, when the availability of the adjacent building is secured for the desired expansion, *c'est coup de grace*.



Braun Skiba, Ltd.



The Apartments at Wolf Point
Chicago, Illinois
1988
Wolf Point Development Corporation

The river and the railroad, symbols of Chicago's dynamism, provided the inspiration for this apartment tower and river edge development, helping to give a new character and renewed sense of importance to the once ignored and maligned Chicago River.

The project's demise was its absorption into a much larger mixed-use development.

Project Team: Len Skiba, *Designer/Partner-in-Charge*, David Gutierrez, Project Manager.
Structural Engineer: Chris P. Stefanos & Associates, Inc.; M/E/P Engineers: Khatib & Associates, Inc.;
Landscape Architect: Jacobs/Ryan & Associates;
Development Consultant: Development Resources, Inc.

Decker & Kemp Architects



Inland Waterways Interpretive Center
Lemont, Illinois
Ongoing
Metropolitan Sanitary District of Greater Chicago

Located at the confluence of the Chicago Sanitary and Shipping Canal, the Cal-Sag Channel, and the 1835 Illinois and Michigan Canal, this 76-acre land plan, which included a large public park, marina, small hotel, and Interpretive Museum and Study Center, was commissioned by the MWRDGC as a part of their recent centennial celebration. Not built because of existing leaseholds on that parcel, the program for this site was later transferred across the Shipping Canal to a 400-acre parcel, and augmented with a series of additional uses, including a 15,000-seat Music Festival Theater. The first phase of this revised plan may begin in late 1990 or early 1991.

Project Team: Howard Decker, *Managing Partner*; Kevin Kemp, *Design Partner*; Tuan Tran, Julie Gross, Andre Robinson, Arthur Cowperthwaite.

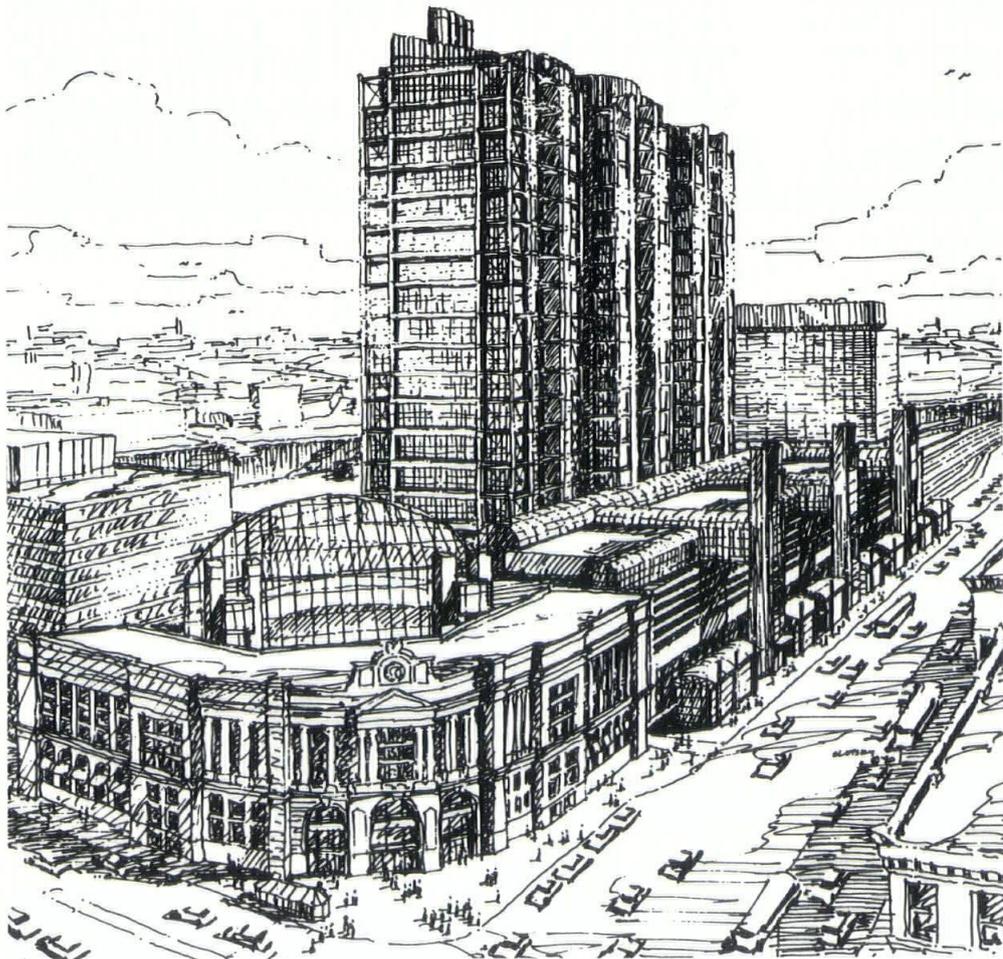
DeStefano/Goettsch, Ltd.

Technopolis South Station Air Rights
Boston, Massachusetts
Ongoing
Boston Redevelopment Authority

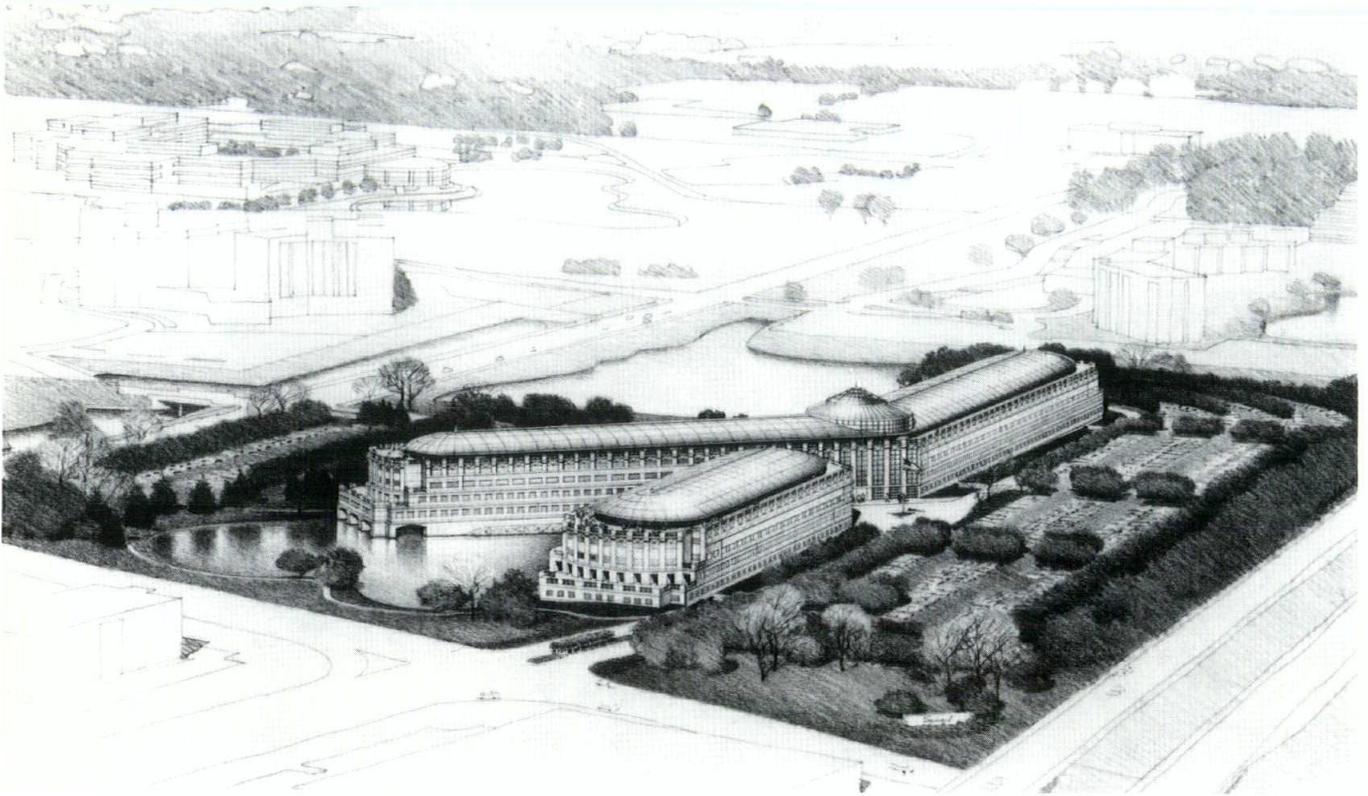
The South Station project required the 'invention' of new designs and solutions acknowledging advanced technologies and expanding horizons of the 21st Century. The innovative nature of the center's activities would be reflected by the use of steel, glass, and cable structures, which would emphasize the transparency of the buildings.

This project is currently being reviewed by the Boston Redevelopment Authority.

Project Team: James R. DeStefano; Gregory J. DeStefano, Paul Claybaker, Madhu Gresla, Avram Lothan, Elvia Moreno, Reginald Wilson.



**Eckenhoff Saunders Architects, Inc./
JPS Interests**



Spiegel Corporate Headquarters
Liste, Illinois
1987
Spiegel Inc.

The building was designed to project the image of a dynamic, well respected retail corporation. The low, linear character of the structure was designed to relate to the adjacent Interstate 88 and to interact closely with the park-like features of the site.

Spiegel declined to build any of the proposals submitted in 1987.

Environ, Inc.

Globe Glass Place

Chicago, Illinois

1989

Chicago Urban League Development Corporation

A seventy-two unit residential complex in the 'gap' neighborhood on Chicago's South Side, this project would have been a major step towards the renaissance of the area. Financing and interest rates have put this project on indefinite hold.

Project Team: Andrew Jaworski, AIA, Charles Floramo, Tony Pasin, Michael Henning, Edward Weber.



Environ, Inc.

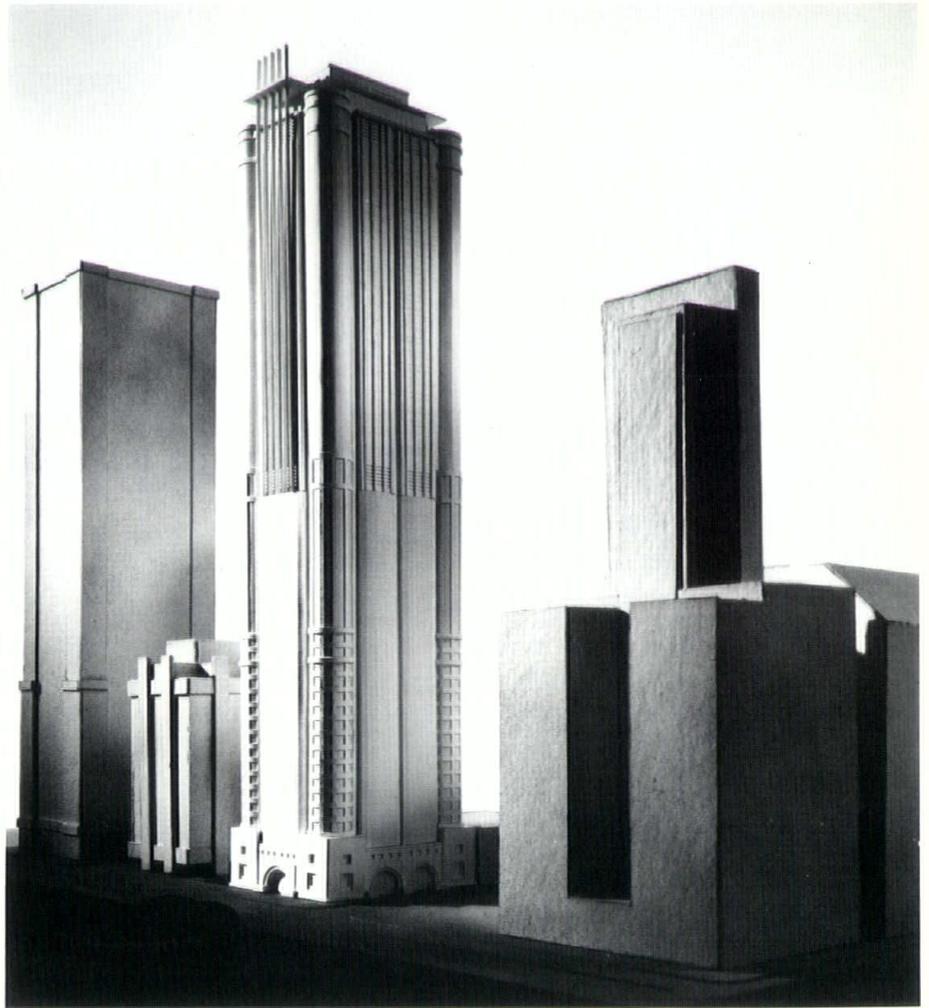


Grabill Corporate Center
Orland Park, Illinois
January, 1989
Grabill Corporation

A farm field in Orland Park was to have been converted into the center of a thirties-style metropolis. But the supernova Grabill collapsed to a black hole, and the corn will grow for another few seasons.

Project Team: John H. Nelson, AIA, Charles Floramo, Thomas Powers, Michael Henning.

A. Epstein and Sons, Inc.



77 West Wacker
Chicago, Illinois
1989
The Prime Group

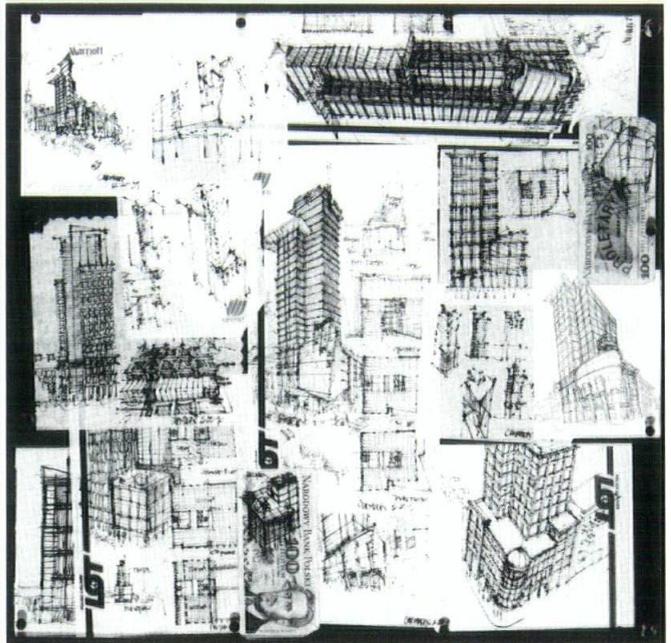
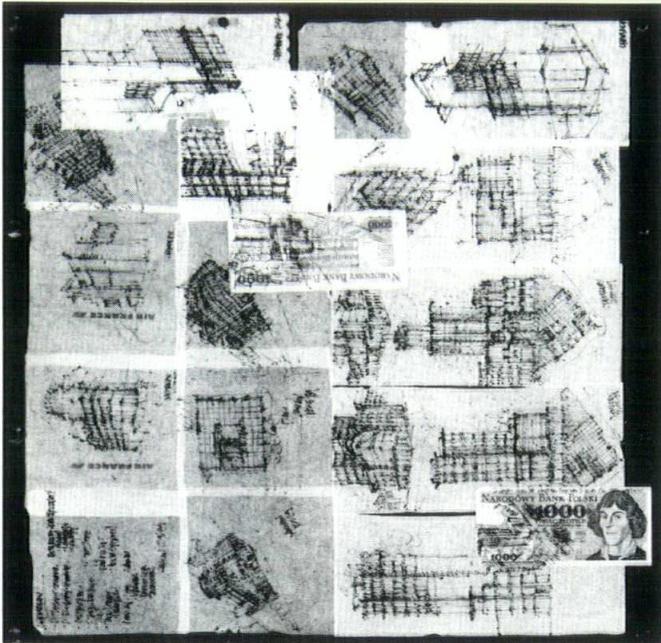
The design proposed for 77 West Wacker explored the late 19th-century heritage of Chicago's classic age of the skyscraper, in response to the developer's desire to look "back to the future".

Unfortunately, the developer selected a heritage from Greece interpreted by an Architect From Spain, Ricardo Bofill.

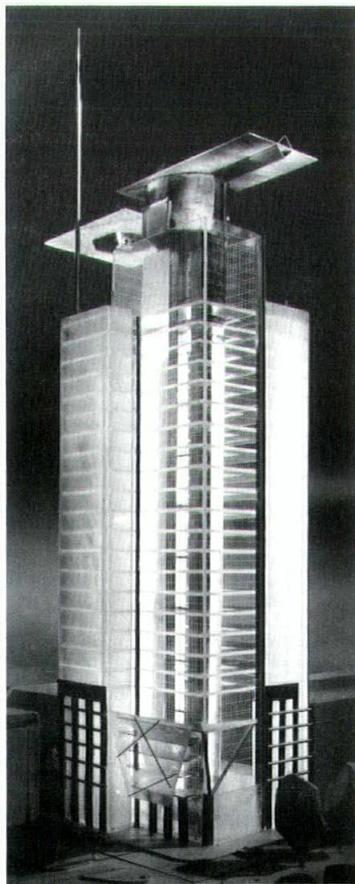
Project Team: Sheldon Schlegman, *Principal Designer*; Carm LaSpina, John Saltans, *Designers*; Pascal Agneray, *Model Builder*.

Photo: Sheldon Schlegman

A. Epstein and Sons International, Inc.



American Corporate Center
Warsaw, Poland
December, 1989
GEV/Chemadex



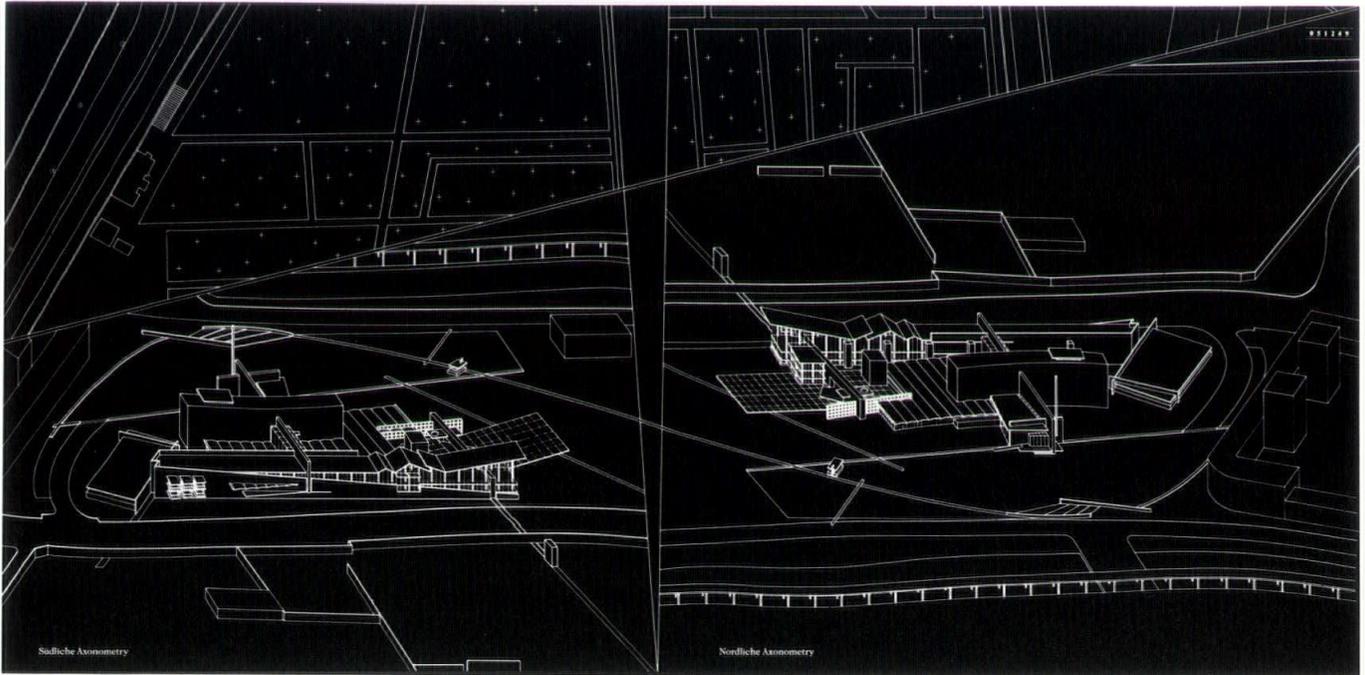
Warsaw: a city without light or color. It's not architecture; really, it is construction.

This project was an attempt to create context and give form to revolution. The District Architect disagreed.

We have learned that here collaboration means **control**, context means "to copy", and public welfare is often confused with political power.

Project Team: Dan Meis, *Senior Designer*; Marek Mietka, Mike Breclaw, Steve Beck; Photo: James Steinkamp, Steinkamp/Ballogg Chicago.

Florian Wierzbowski Architecture, P.C.



Bauinettbeunerb Amerika Gedenkbibliothek
Berlin, Germany
1988
Berlin American German Library

This project was one of fourteen invited entries to an international competition to double the size of the first open-stacks library in Germany.

The building is a national monument which celebrates contemporary German society--united, progressive, and heterogeneous. Walls typically used to exclude and divide are transformed into symbols of unification. The gleaming bronze "Wall of Authors" identifies the center of the building and ties old and new structures together. The entry received a purchase award in 1989.

Project Team: Paul G.A. Florian, Stephen Wierzbowski, William Worn, *Partners*; Ted Theodore, *Project Architect/Drawing*; Anthony Hurtig, *Project Assistant*; Christopher Manfrey, *Text Translation*; Michael Ambrose, Daniel Marshall, Ted Theodore, *Model Builders*; John Frangoulis, *Model Photography*.

Raymond J. Green and Associates/Architects, Inc.

Design Competition for Naperville Municipal Center

Naperville, Illinois

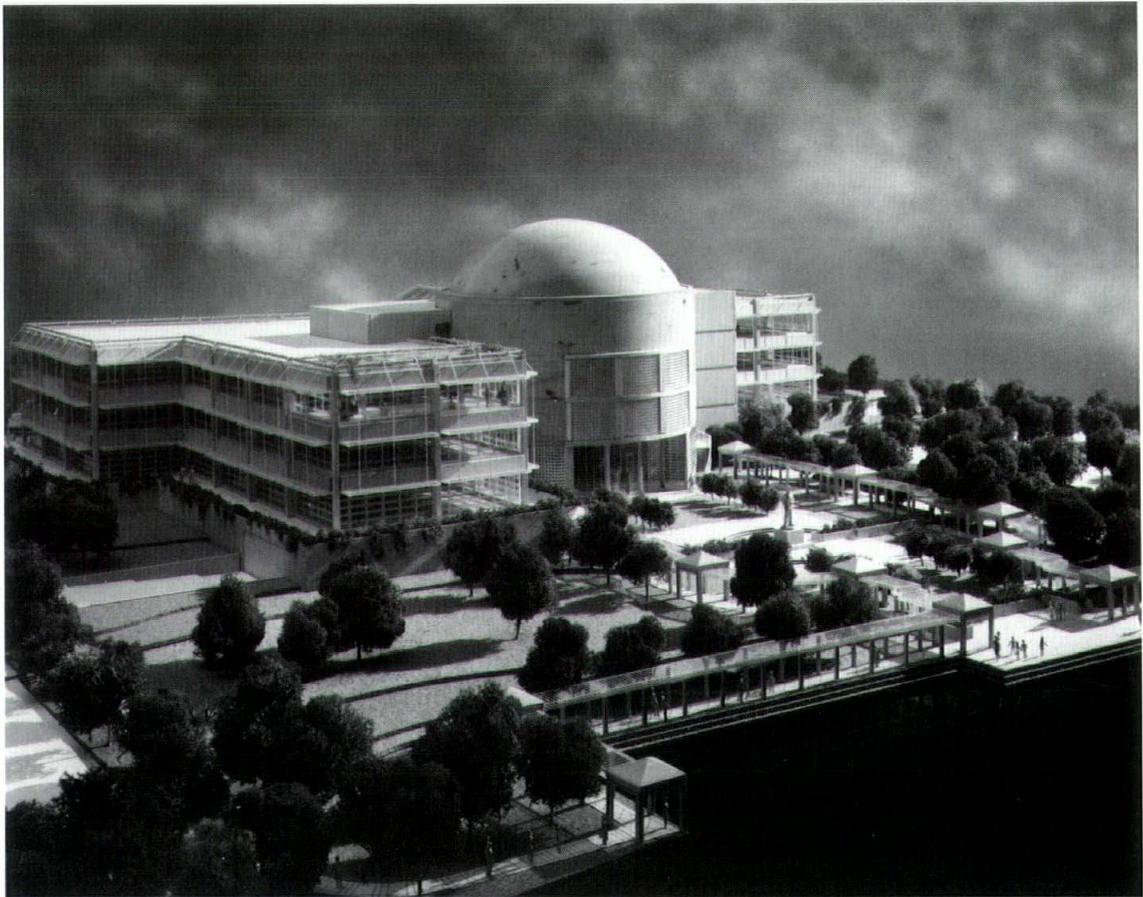
1988

Naperville City Government

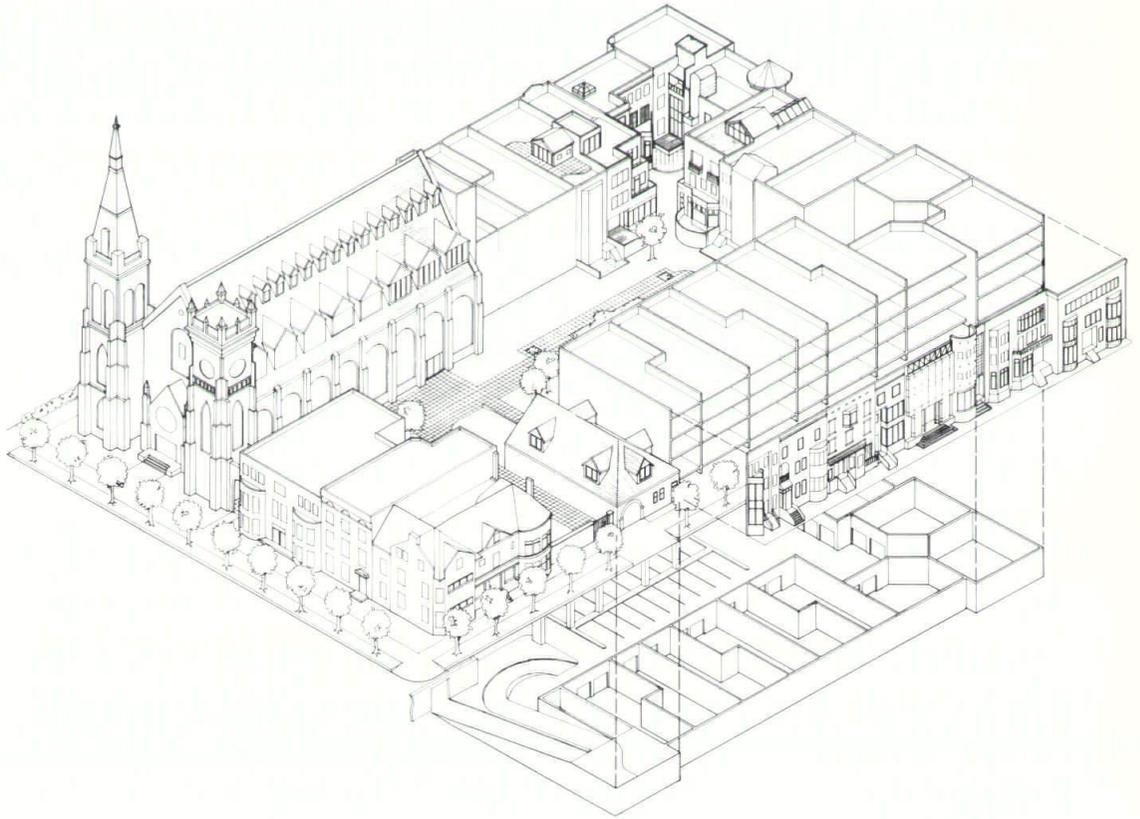
Naperville Municipal Center's design blends the culture and values of today's Naperville with the Naperville of long ago, using modern technology, local materials, and local ideas about what a city hall should be. Our firm was a finalist in this national competition, but our scheme was not ultimately selected because it was felt to be too radical, and the dome was considered too innovative (someone should have told Thomas Jefferson!).

Project Team: Stephen Yas AIA, Design Director;
Myn Ancheta, Michele Conran, Anne-Carole Hertel,
Hiram Johnson, David Parker, Marty Swiderski,
Michael Venechuk.

Photo: Bruce Van Inwegen, Van Inwegen Photography.
Computer Graphics: H&J Computer Services



Griskelis + Smith Architects, Ltd.



Chicago Townhouse Development

Chicago, Illinois
February, 1989
Captur Corporation

This townhouse development was designed to maintain the character and scale of the prominent Washington Square neighborhood. Customized unit plans and facades would complement the diversity of the existing houses. However, this low-density proposal was not economically competitive, and presumable future high-rise construction will further ravage the historic urban identity of the area.

Project Team: Craig Smith AIA, Laura Young AIA, Aras Rimavicius.

Harding Associates



St. Isadore School and Library
Bloomington, Illinois
1985
St. Isadore Catholic Church

The problem was to design a new educational wing with parish library for a west suburban Catholic Church. The entire construction is one which respects the traditional forms of the existing architecture, yet provides an expression appropriate to the modern program: a new courtyard containing a grove of trees would replace the former wood convent, and would use the same materials as the existing buildings; and deeply recessed windows would echo the old chapel.

The design was significantly altered following bidding to save one-percent of the construction cost, and the firm was not able to convince the building committee chairman, a general contractor, that quality design was worth an extra one-percent.

Hartshorne + Plunkard, Ltd.

Juneau Residence

Chicago, Illinois

October, 1987

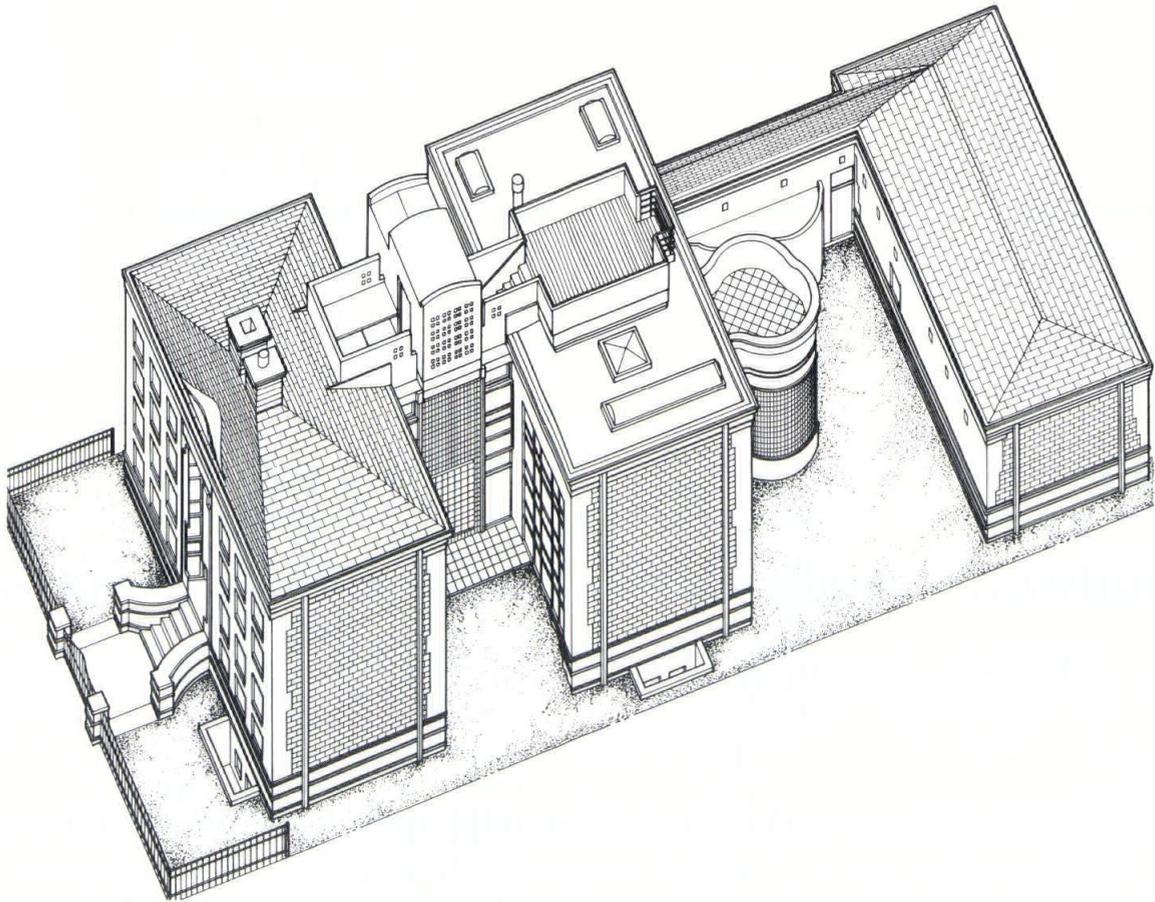
Names Withheld At Request

A monumental house, this design incorporates formal and classical organization and detail, while allowing for playfulness and informality.

The idea of separating the house into two buildings, with a bridge or gallery connection, allows each room light and views while maintaining privacy.

This also satisfied the client's desire to incorporate garden courts into the plans and allowed for a variety of contrasting internal themes.

The project, which was developed to a full set of construction documents with negotiated bids, was abandoned at the last moment by the owners, in favor of a large Victorian residence on Lake Michigan.



HSP/Ltd. - Seglin Associates

Private Residence

Chicago, Illinois

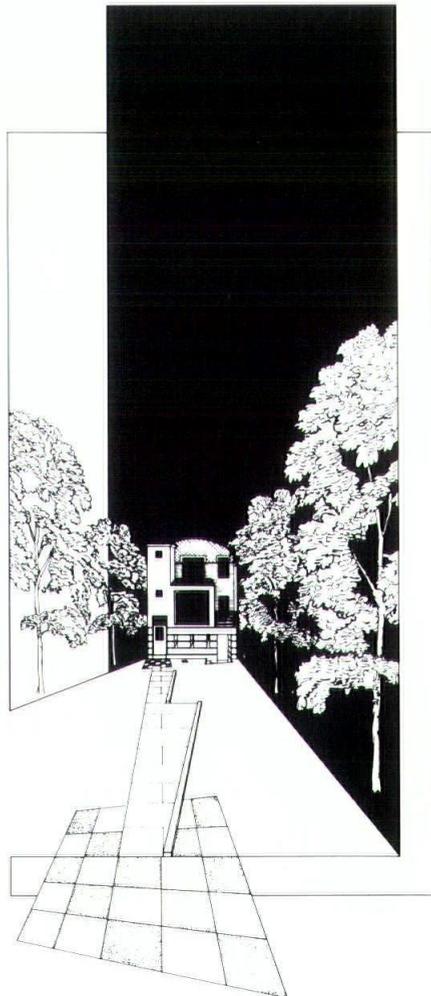
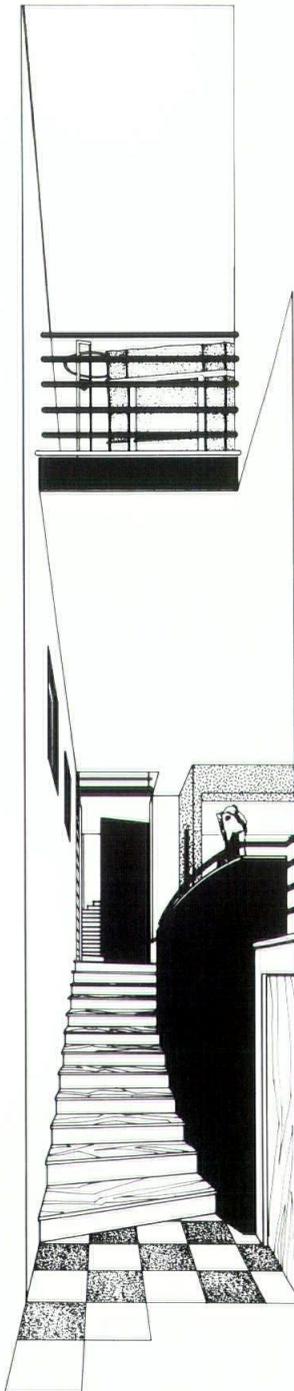
Fall, 1989

Penelope Sand & Jim O'Connor

This renovation and addition to a small home maximizes horizontal and vertical spatial adjacencies. Shared space and framed views join the addition and existing structure, promoting a unified, continuous configuration. Facade elements overlap in a fragmented manner alluding to the telescopic layers within the plan.

Project scope revisions required a new plan organization minimizing the opportunity to achieve the dynamic potential of this scheme.

Project Team: David A. Seglin AIA, *Partner-in-Charge*; Donald P. Maynard.



HSP/Ltd. - Seglin Associates

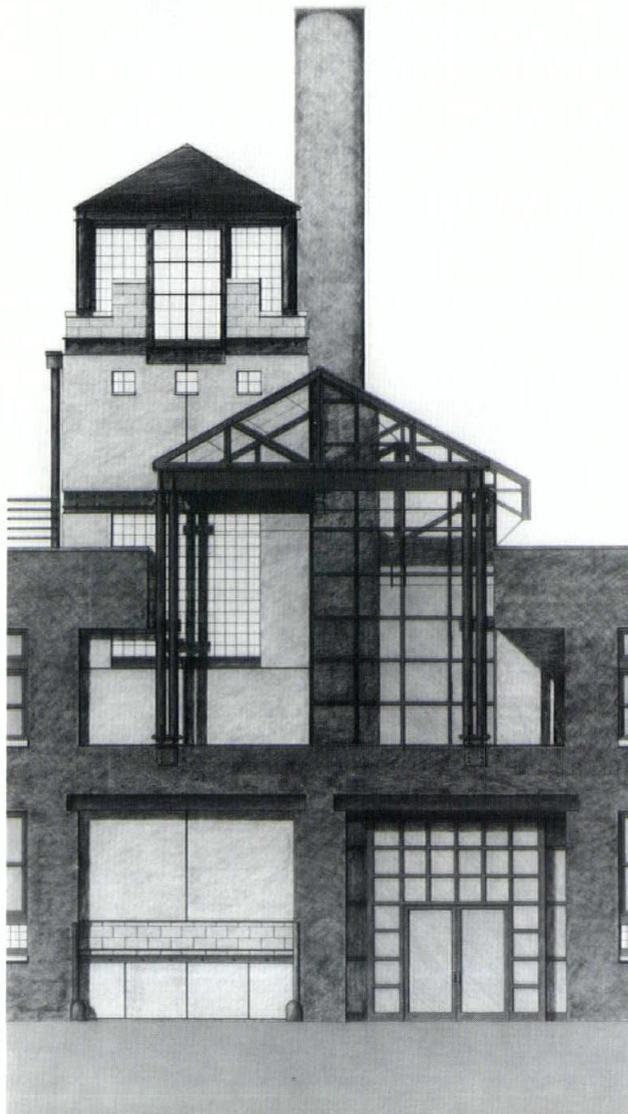
The Metalworks

Chicago, Illinois
Winter, 1987
City Real Estate Group

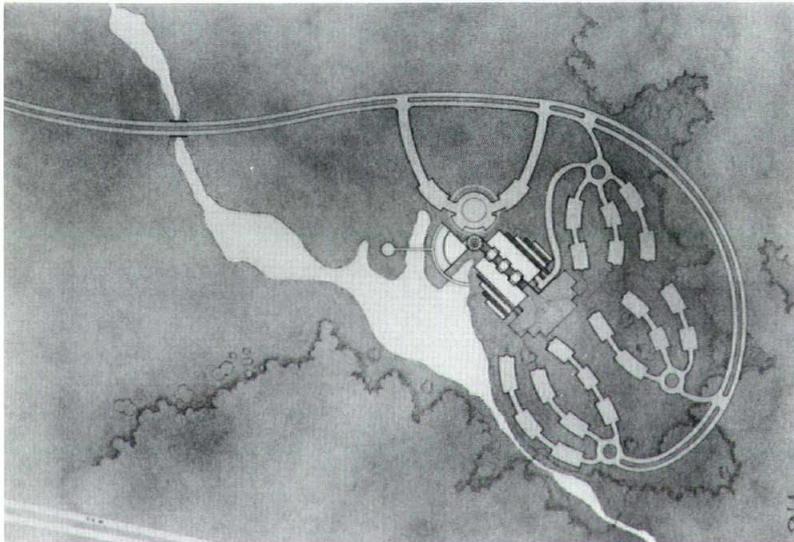
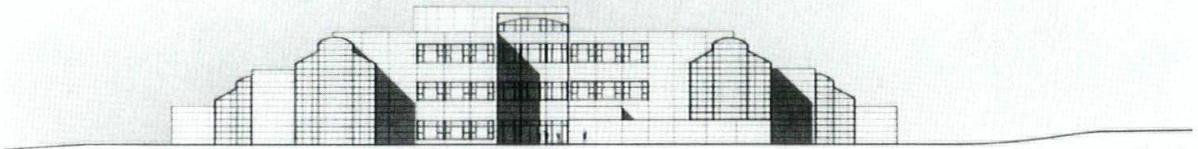
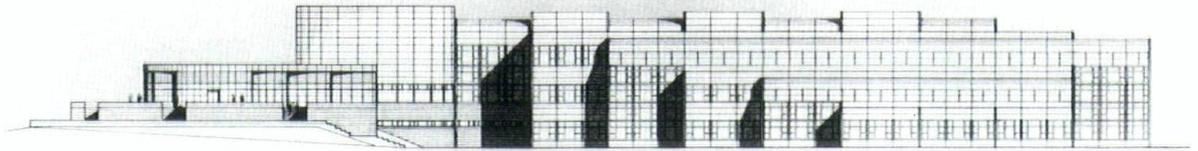
The entry to an urban loft gathers images from the 'urban silhouette' into a single composition. Elements overlap in a collage alluding to the building's use and internal character, with a skylit atrium and stair tower becoming the project's identifying image.

Budget restrictions required a re-design of the facade to a scaled down version of the original

Project Team: David A. Seglin AIA, *Partner-in-Charge*; Liza Bachrach, Raymond Hartshorne AIA, James Plunkard AIA, Lynn Sucich, Scott Osterhaus.



A.M. Kinney Associates, Inc.



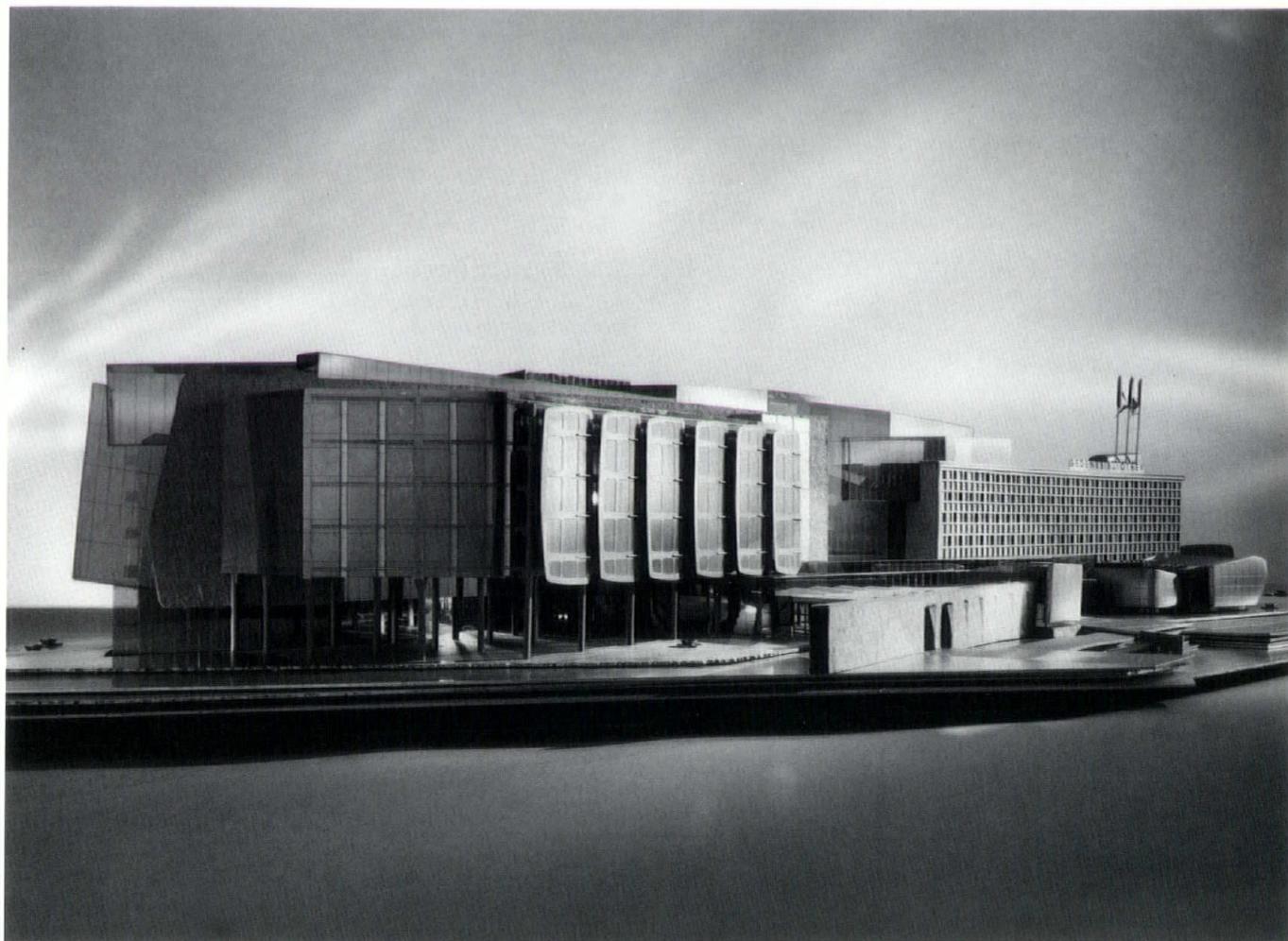
Zimmer Corporate Headquarters
Warsaw, Indiana
November, 1988
Zimmer, Inc.

Implant manufacturer asks us to compete in the design for his new office building. He's torn between two sites: one is in litigation, but actually exists; one does not.

We liked the concept of designing a building for nowhere. Implant manufacturer did not.

Project Team: Hans Friedman, Frederico Vidargas, *Design Principals*; Maura Feahney, Mark Iglesias, Elizabeth Mishalska, Tom Shea, *Design Team*; Mon Trinidad, *Model*.

Krueck & Olsen Architects



Addition to the Amerika Gedenkbibliothek
Berlin, Germany
1988
Berlin American German Library

This project, to design an addition to the American Memorial Library in Berlin, was part of an architectural competition held by invitation among 14 American Architects. This was our first competition, and we received **second place**—which, if you care about architecture, is **no place**.

Photo: Marco Lorenzetti, Hedrich-Blessing.

Peter Landon Architects, Ltd.

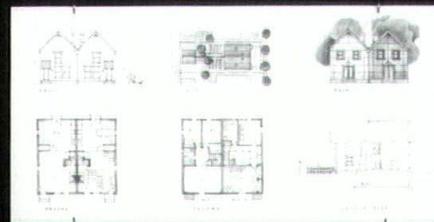
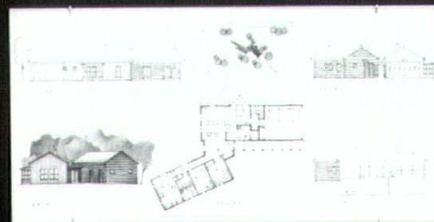
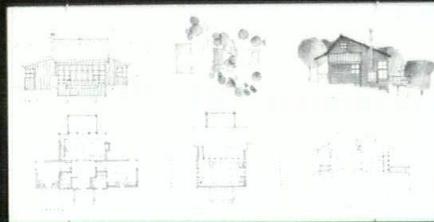
Rural House, Hanover, IL
Suburban House, Morris, IL
Urban House, Chicago, IL
1988-89
Names Withheld At Request

Brought together are three houses conceived of individually, each addressing different surroundings and lifestyles: one rural, one suburban, one urban.

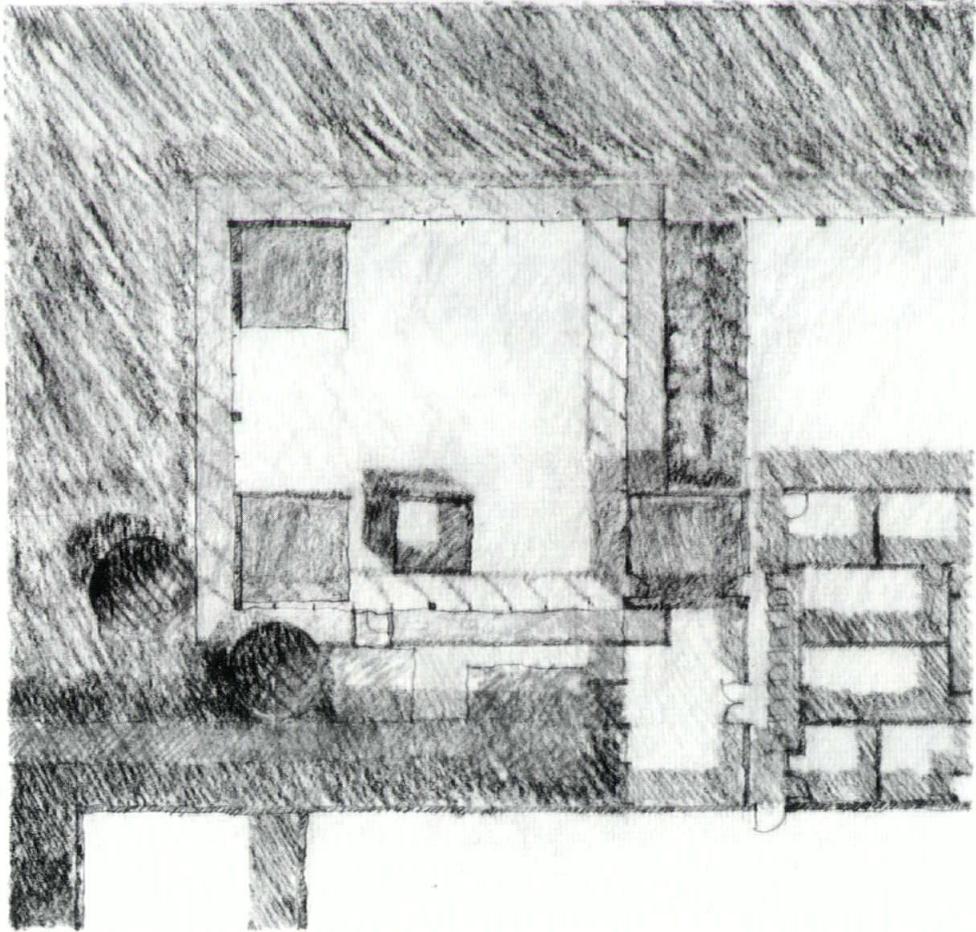
Built within a modest budget, each house is concerned with simple design, straightforward construction, and authentic materials.

These projects did not fade away, they have just not been built...yet.

Project Team: Peter Landon, Malcolm Edgerton,
Jeff Bone, Judy Diamond-Falk, Gerty Leong;
Photo: Wayne Cable, Cable Studios, Inc.



Langdon & Woodhouse, Architects



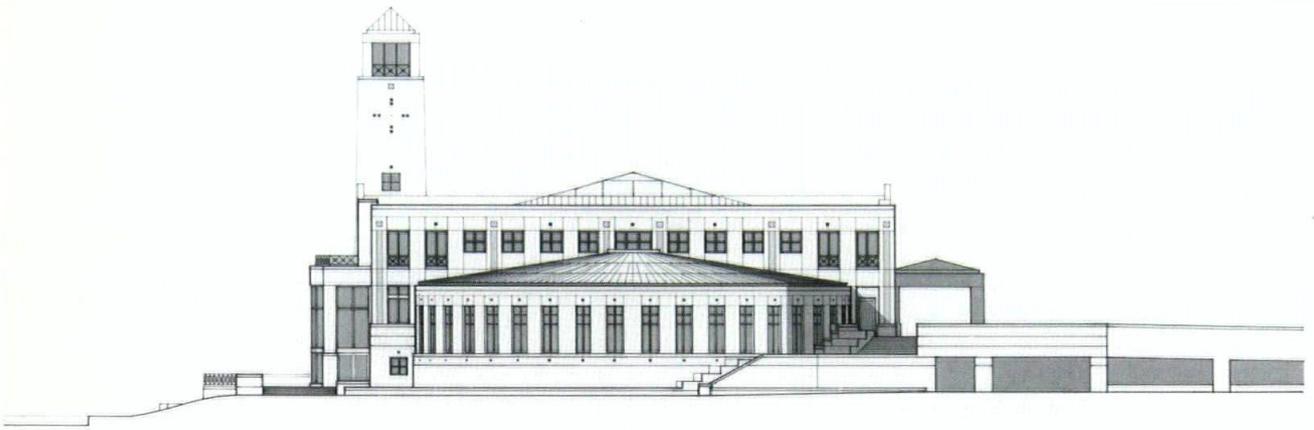
Office Building Remodeling
Elkgrove Village, Illinois
March, 1989
Howard Hirsch

A modern industrialist and avid art collector asked us to remodel his 1950's Miesian office building to express his impending retirement and the semi-retirement of his traditionalist partner, who still visits the attached factory. The scheme destroys a bay of structure, adds a moat, and provides offices on free standing platforms that can be wheeled around a skylit gallery. The partner's office is an enclosed, traditionally appointed set-piece that straddles the moat.

The challenge put forth by the client was to think creatively (but apparently not THAT creatively!).

Project Team: Tannys Langdon.

Larocca Architects



West Elevation



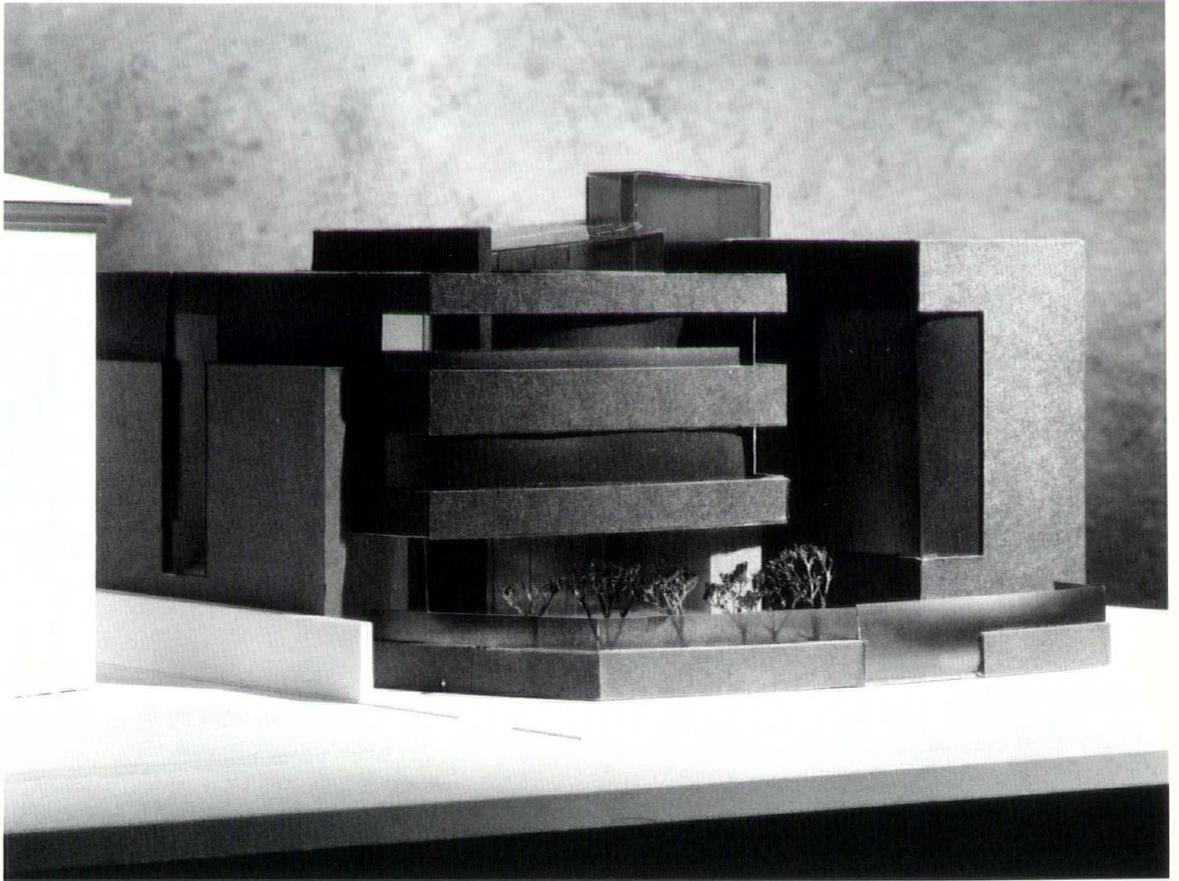
South Elevation

New City Hall
Naperville, Illinois
Fall, 1988
Naperville City Government

This design of a new City Hall for Naperville was not selected as a finalist in a recent competition. It was proposed as something more than a mere fulfillment of the Naperville city government's vision of themselves as an extension of the office building context along the East-West Tollway.

Project Team: Jeffrey D. Foster AIA, Edmund Kulikowski, Jr., AIA, *Project Designers*; Evert W. Lindberg AIA, Thomas A. Moreau AIA, Lauren P. Barnes, Gregory Hunt, Fred Brandstrader;
Landscape Architects: Hitchcock Design Group.

Lohan Associates

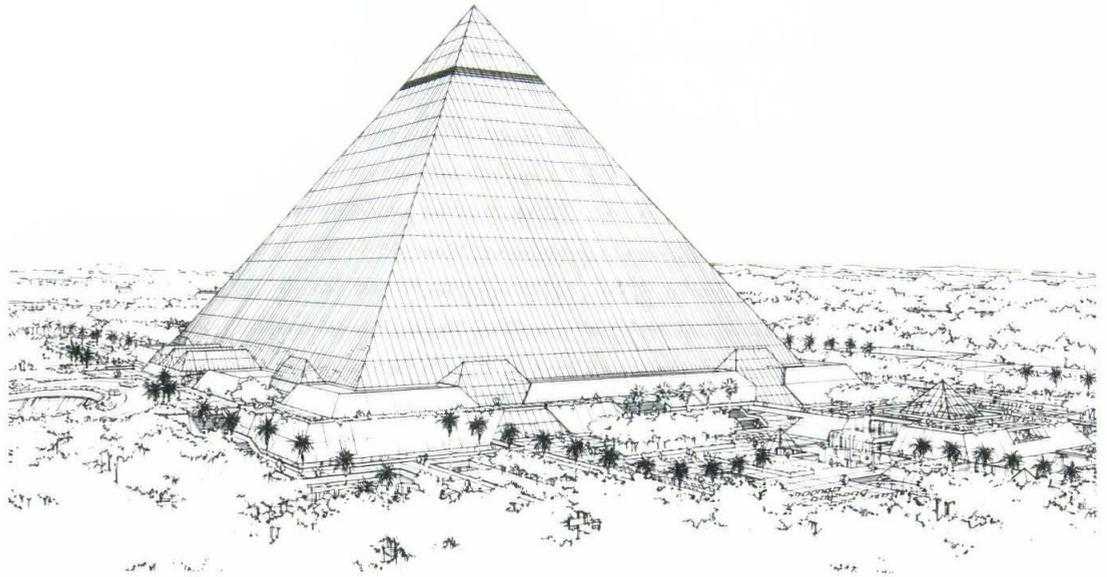


Lincoln Park Residence
Chicago, Illinois
1989-1990
Name Withheld At Request

This residence, purposely ahistoric, is the expression of the personal lifestyle of the client. The circulation plan, organic in form, spirals through the living spaces with curving walls overlapping to create a fluid plan. The rectilinear exterior walls respond to the site configuration and contain the amorphic form.

Project Team: Dirk Lohan, Perry Janke; Photo: Van Inwegen Photography.

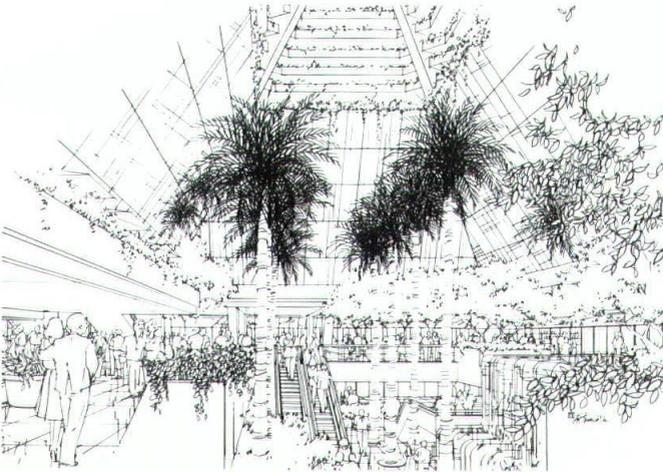
Moses Associates with Ellerbe Becket Associates



The Pyramid Hotel
Orlando, Florida
1986
John Taylor, Joe Jackson

Our clients were John Taylor and Joe Jackson; Mr. Jackson, father/leader of the Michael Jackson entertainment family, had a dream. They wanted to build "The Classic of Architecture", The Tetrahedron, The Pyramid.

Our project was a 500-room hotel; our look into the future from out of the past did not happen.



Nagle, Hartray & Associates, Ltd.

Apartment Buildings and Offices

Iowa City, Iowa

1984

Iowa City Development Corporation

Our commission was to design apartments with ground floor offices on a hillside adjacent to downtown and the university campus. Undulating elevations give sixteen of the twenty-four units views overlooking parkland and the river. The masonry and limestone building was well received by potential buyers but financing the construction proved impossible.

Project Team: James L. Nagle FAIA, Bill Sitton;
Photo: Orlando Cabanban Photography.

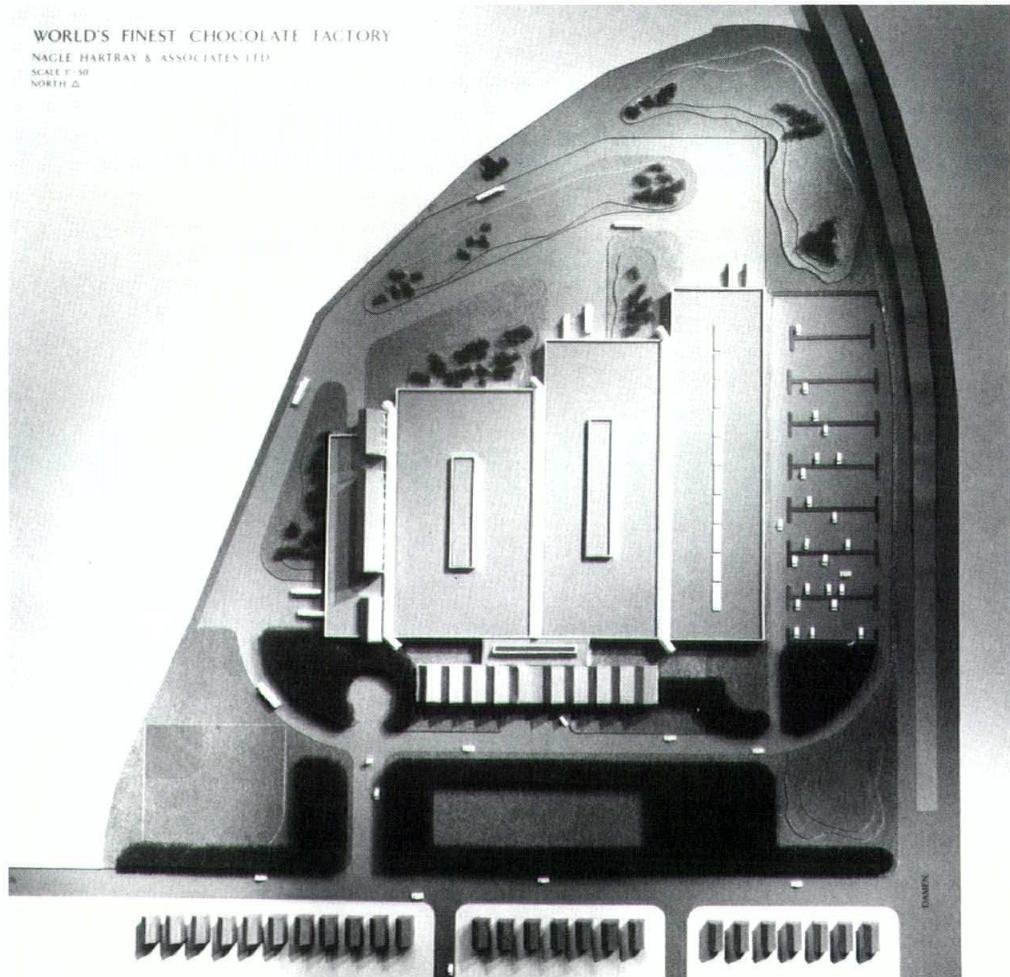


Nagle, Hartray & Associates, Ltd.

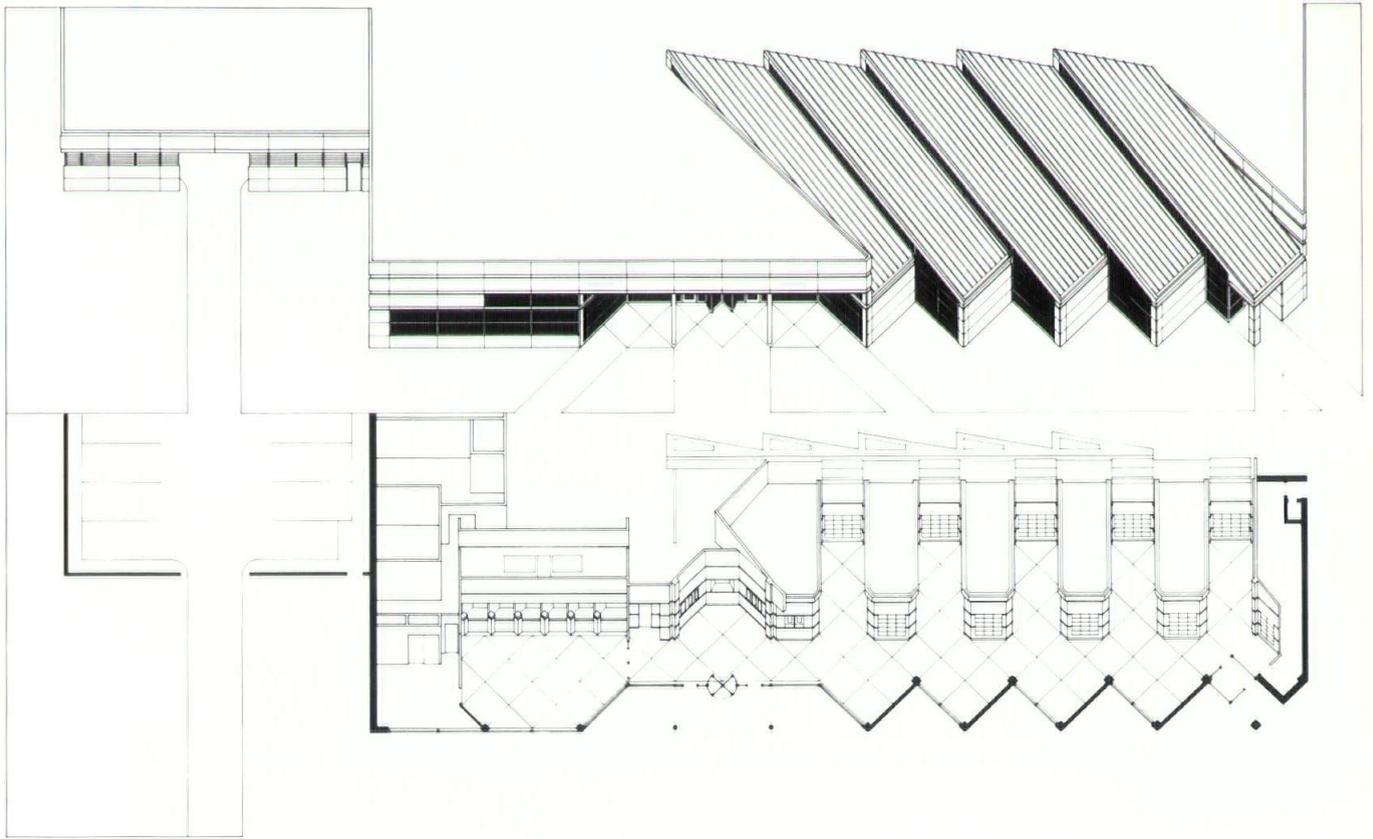
Factory and Offices
Chicago, Illinois
1981
World's Finest Chocolate Company

This enormous plant and office building was to house all the company functions. The office elevation recalls the gables of neighboring roofs. Located in the Back of the Yards, the site contained thirty feet of buried waste—proving unusable. An existing warehouse was purchased where we designed their corporate headquarters.

Project Team: James L. Nagle FAIA, Mark Ridolphi AIA; Photo: Orlando Cabanban Photography.



O'Donnell Wicklund Pigozzi & Peterson Architects

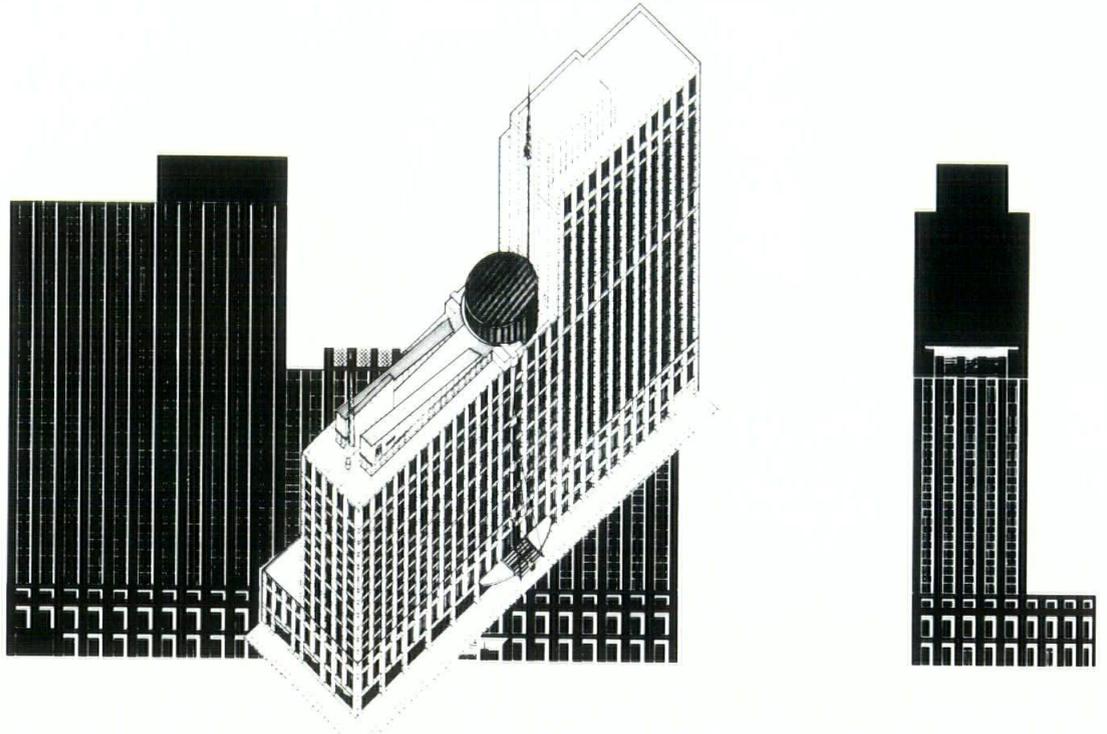


Woodfield Post Office
Roselle, Illinois
May, 1989
United States Postal Service

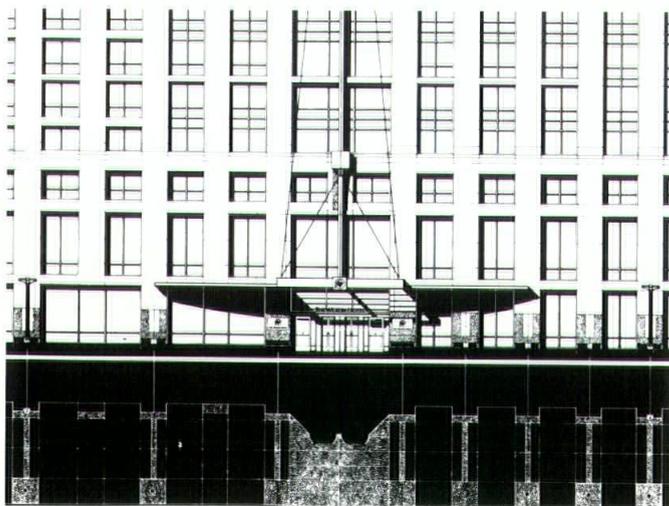
The design of the Woodfield Post Office offers a unique solution to the problem of a stringent set of building standards. The rotated floor grid and corresponding shed roof elements play against the orthogonal shed lock box elements, generating a counterpoint which moves beyond utility. The project was suspended due to U.S.P.S. budget cutbacks.

Project Team: Leonard S. Wicklund AIA, *Project Principal*; Andrew D. Mendelson AIA, *Project Manager*; Ray Bayless, *Project Architect*; Robert V. Bunda, *Project Designer*.

Perkins & Will



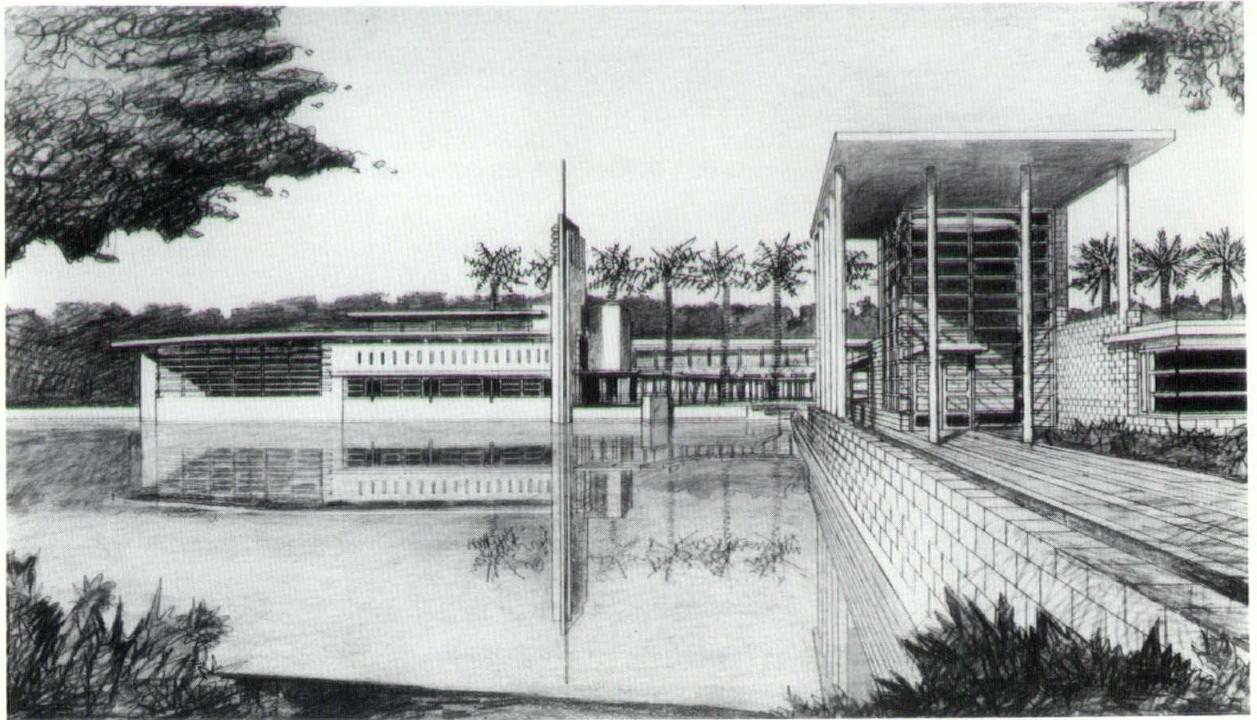
Westin Hotel
Chicago, Illinois
1989
Westin Hotels



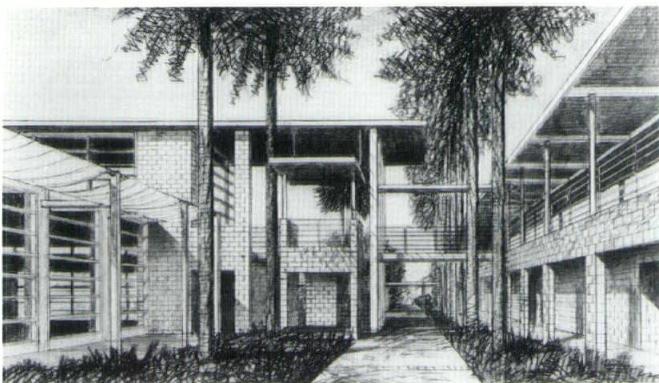
The proposed redesign of this 1960's hotel pays tribute to its own architectural legacy while incorporating elements responsive to a mature urban environment. In the end, financial support was not realized.

Project Team: David A. Hansen, AIA, *Design Principal*; Scott Reed, *Senior Designer*; Andrea Cutt, Sheryl Kanter, Steven Turekes, *Architectural Design Team*; Anjan Gupta, Moustafa Atef, Caroline Vogel, *Interiors Design Team*.

Perkins & Will



Edison College
Fort Myers, Florida
1989
Edison College



This project for a community college in southern Florida uses an abstract, formal vocabulary to provide an appropriate regional and climatic response. A series of pavilions and linear blocks define a sequence of shaded tropical spaces. Unfortunately, the client had a different vision of what was appropriate for Southwest Florida.

Project Team: Ralph Johnson, AIA, *Design Principal*;
August Battaglia, AIA, John Arzarian.

Perkins & Will

Mixed-Use Towers

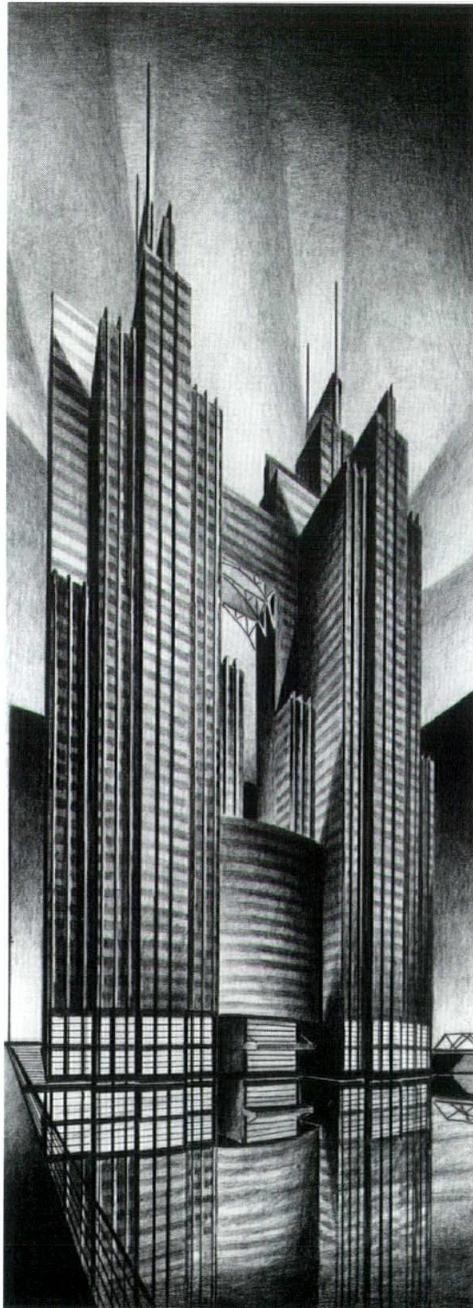
Chicago, Illinois

Ongoing

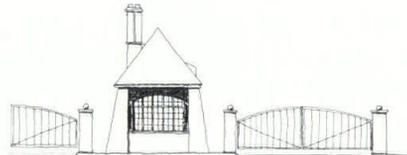
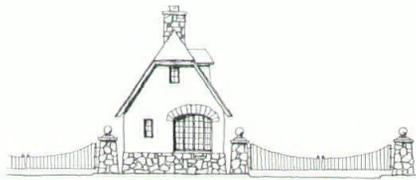
Name Withheld At Request

This is the initial version of a continuing process of study for a project between Wacker Drive and the Chicago River. Twin office towers engage a low-rise hotel piece which bows outward toward the river. This inhabited urban machine portrays an optimism about the expressive potential of the modern city.

Project Team: Ralph Johnson, AIA



Quinn and Searl Architects, P.C.



Gatehouses

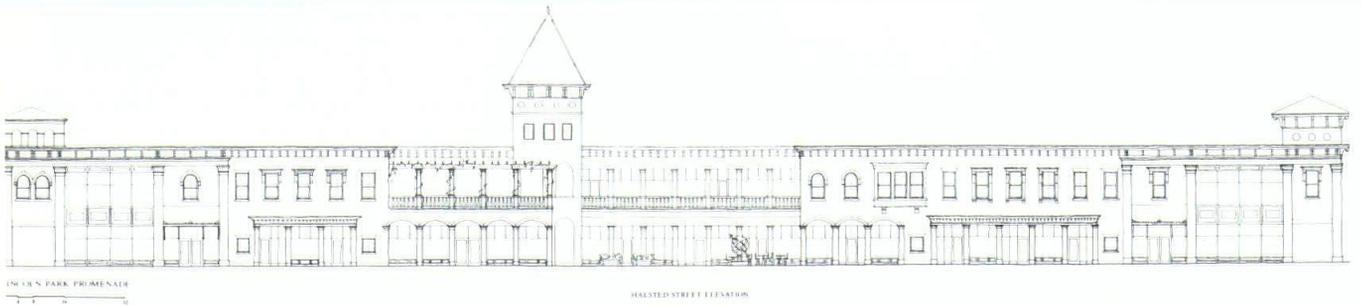
Burr Ridge, Illinois
1990

Walsh Higgins & Company

This project included five alternative designs for a gatehouse entry to a residential area, each proposed as a 16' x 16' building. The designs were the first in a series to develop an image for all other buildings on the site. Later program changes required a building larger than those proposed.

Project Team: Linda Searl, Kathryn Quinn, Debra McQueen.

Quinn and Searl Architects, P.C.



Lincoln Park Promenade

Chicago, Illinois

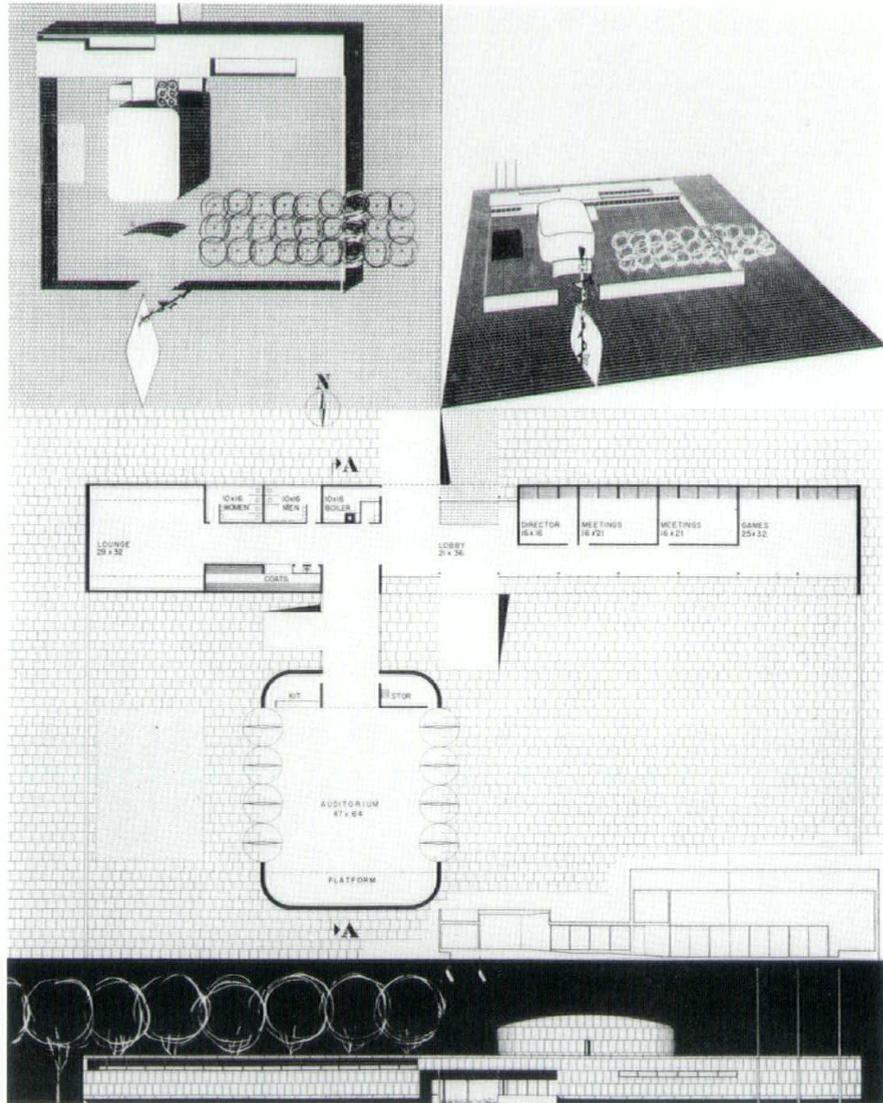
June, 1989

Lowitz Family Development Co., with
Joseph Freed & Associates

The design of Lincoln Park Promenade--a Halsted Street retail center--reinforces the unity of the street facade. It is a deviation from the trend in urban and suburban retail centers to pull the building wall away from the street edge. The plaza off Halsted acts as a community gathering place as well as a foreground to the surrounding shops, while the tower draws shoppers to the second story retail areas and to the below-grade parking.

Project Team: Kathryn Quinn, *Principal-in-Charge/Rendering.*

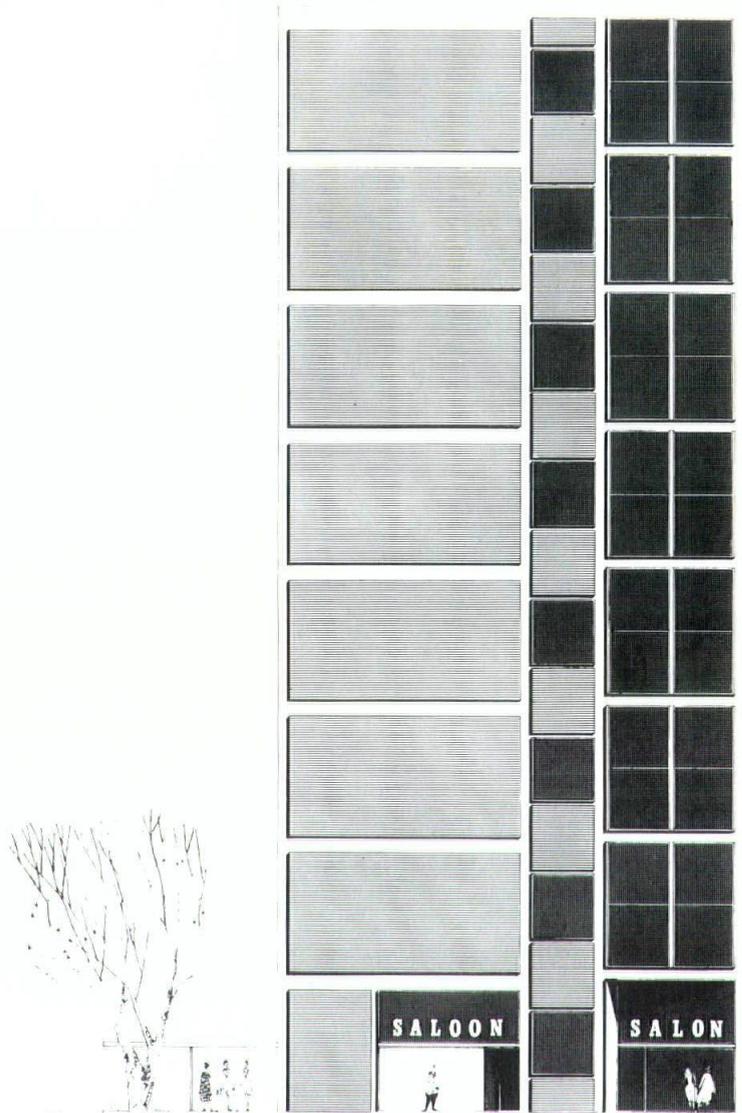
William Reed, AIA



Mid-Western Community Center
Competition Entry
1949
Museum of Modern Art/Architectural Record

Looking at this drawing I am awed by the patience I could muster forty-odd years ago as well as still feeling pleased with the design. I recall the jury as being awesome, too: Mies, Johnson, Saarinen, Harrison, Hudnut, Ketchum and Stowell, and the excitement of joining the MOMA collection at 26.

William Reed, AIA
Richard E Baringer, CIAM
Robert Bruce Tague, AIA

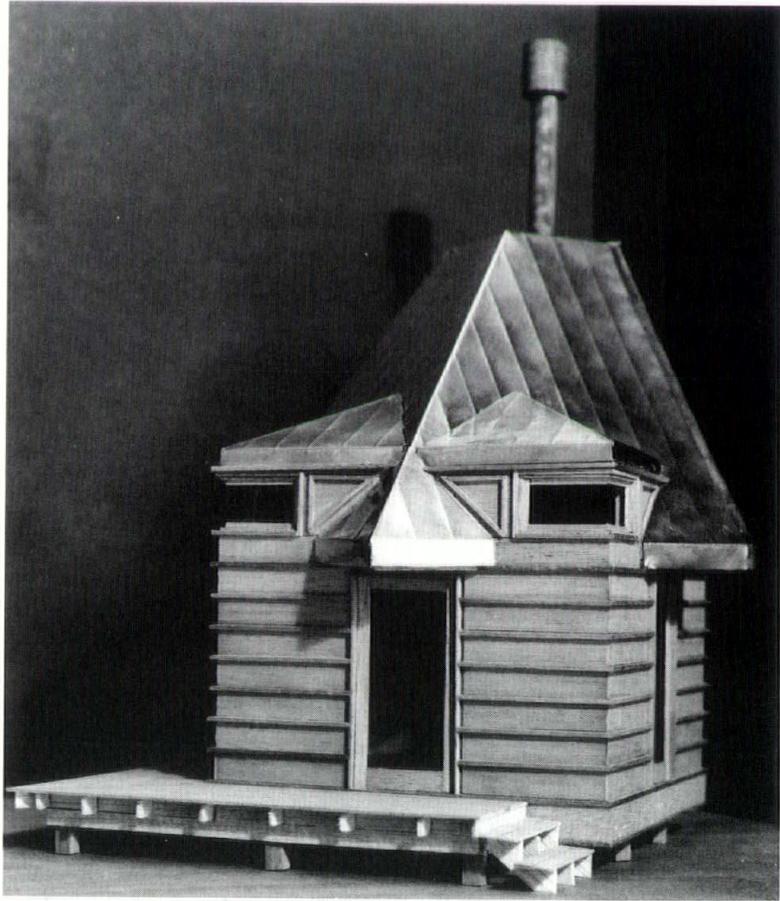
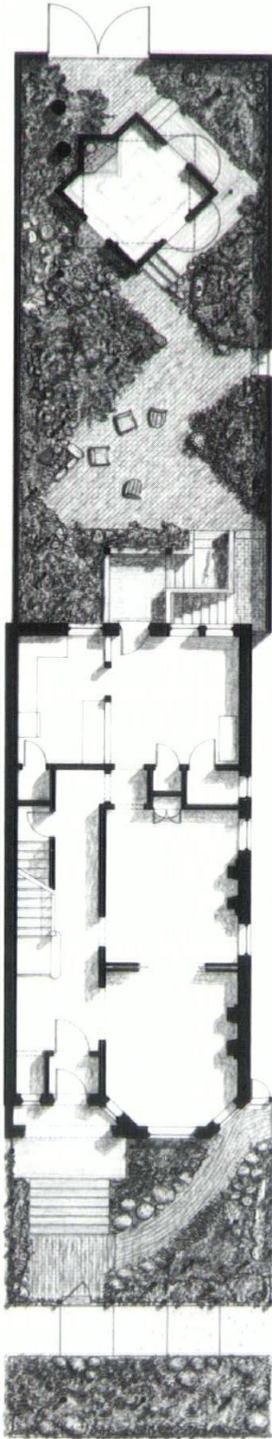


**Proposed Building for the Southeast Corner of
Bellevue Place and Rush Street**

Chicago, Illinois
C. 1956
Arthur Rubloff & Company

Designed before Chicago's Off-Street Parking Ordinance, this was a lot of elegant building for a tiny, irregular site: 42' x 50' x 24' x 53'. But unfortunately, its size was not sufficient to make the great amount of street-barricade work at this busy intersection cost effective at that time.

Schema Design Group, Ltd.



Norris Ludwig Playhouse
Chicago, Illinois
February, 1989
Norris Ludwig

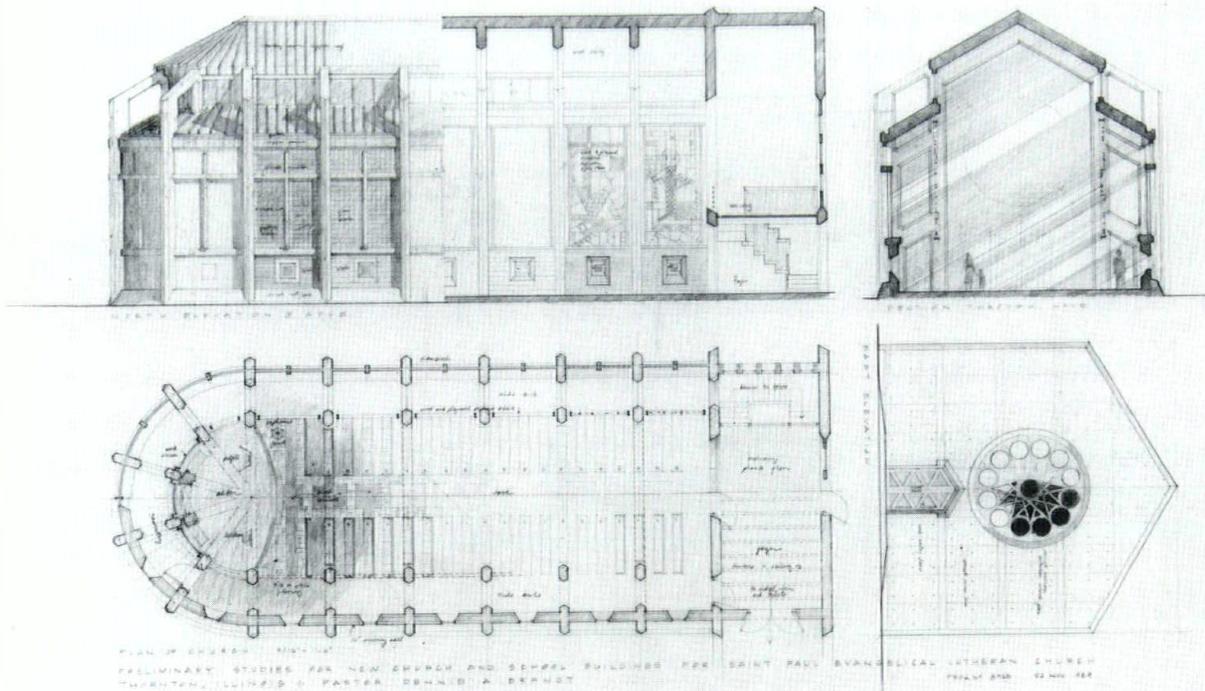
A tiny garden pavilion, barely eleven feet square, carefully planted in a lush, forested oasis in the midst of a dense urban neighborhood. A place of personal retreat and meditation.

Organic, geometric, complex, whimsical, precise, jewel-like, fortress, precious, impractical, a place for the eye to wander.

The owner has decided for the moment to reinvest in his business, but perhaps some day...

Project Team: Thomas C. Longhi, Paul Andrew Sorensen, John Trieger.

Schema Design Group, Ltd.



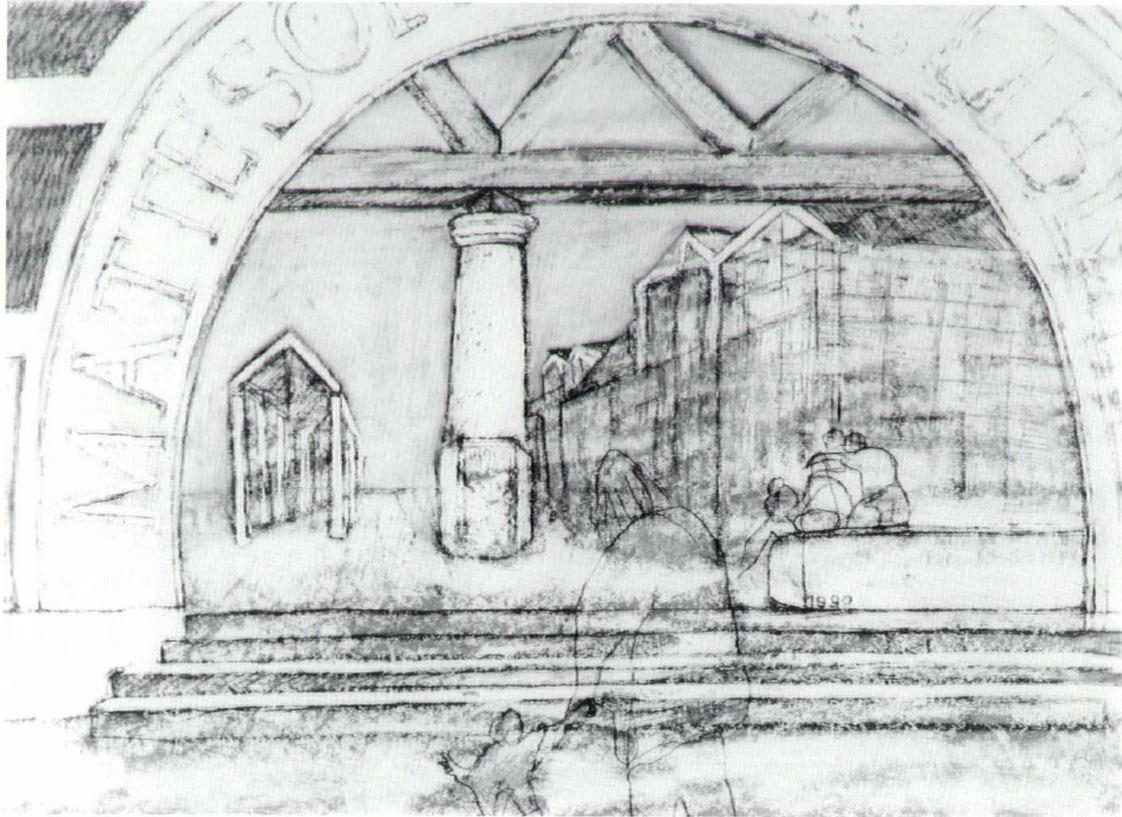
Saint Paul Evangelical Lutheran Church
Thornton, Illinois
October-November 1989
Saint Paul Evangelical Lutheran Church

After a nearly ten-year process, the congregation reviewed proposals by several architects for a new worship hall and classrooms. Ultimately the building committee selected a design more traditional in approach. Hindsight might suggest that so long a deliberation process diffused the original intentions.

The church design evolved from the idea of spiritual renewal through the adaptation of Gothic forms and the exploration of the mystery of light and shadow.

Project Team: Thomas C. Longhi, Paul Andrew Sorensen.

**Schroeder Murchie Laya
Associates, Ltd.**



Matteson Library
Matteson, Illinois
February, 1990
Village of Matteson

A Search for Civiness

Asplund	Promenade
<i>Inspire</i>	<i>Release</i>
Site	Kolumn Kiosk
<i>Implode</i>	<i>Kommune</i>
Ames Gate	Aedicula
<i>Welcome</i>	<i>Celebrate</i>
Double Dormer	Rotundra
<i>Enlighten</i>	<i>Embrace</i>

Project Team: Kenneth A. Schroeder, *Project Designer*; Drawings: Manette Reiner.

Skidmore Owings & Merrill

Yerba Buena Center / Third and Mission Building Competition

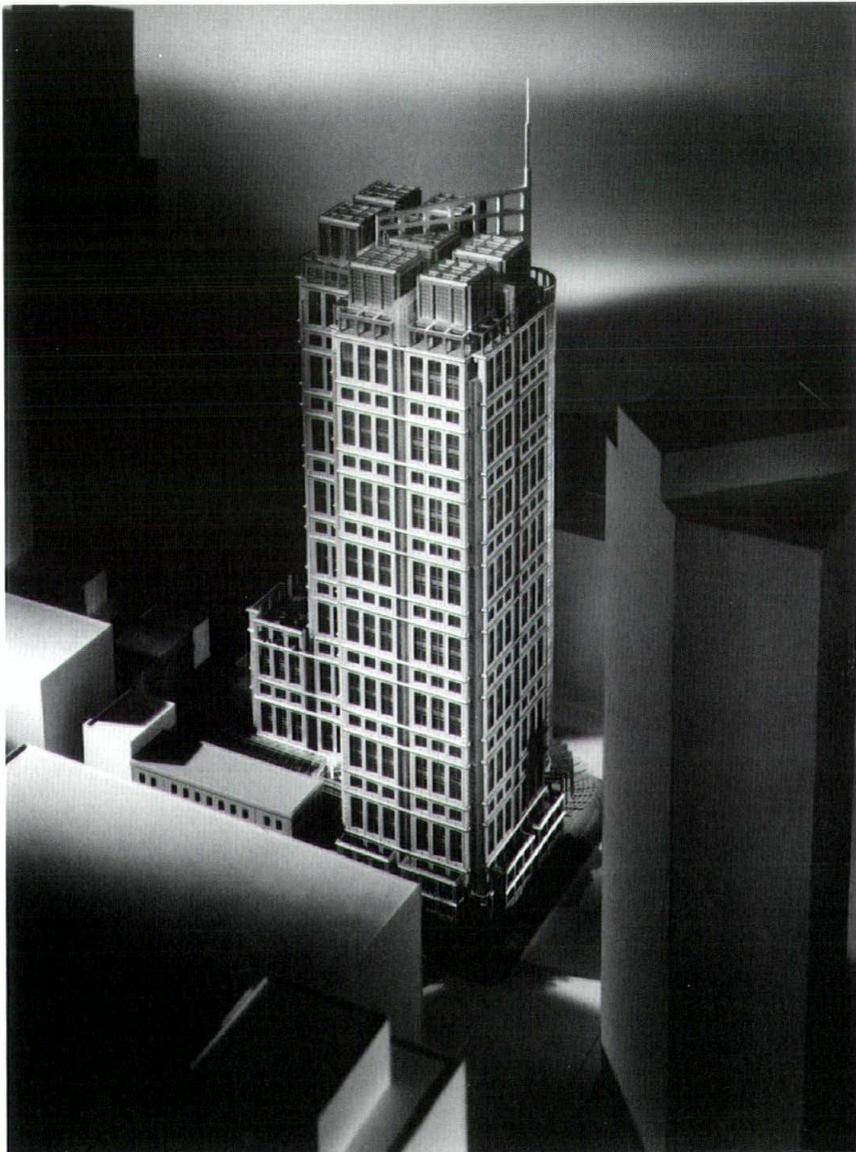
San Francisco, California

May, 1989

Jaymont Properties Incorporated

The plan is exceptionally legible. The plaid grid, with its alternating 30- and 10-foot bays, is clearly expressed on the facades, and the interior street and spaces at the ground floor level create a miniature city within the building, corresponding to the surrounding context. The jury picked a less contextual scheme.

Project Team: Joseph A. Gonzalez, *Design Partner*;
Photo: James Steinkamp, Steinkamp/Ballogg.



**Skidmore Owings & Merrill
with Whisler-Patri, San Francisco**

Yerba Buena Center / Third and Mission Building Competition
San Francisco, California
May, 1989
Prentiss Properties Limited, Inc.

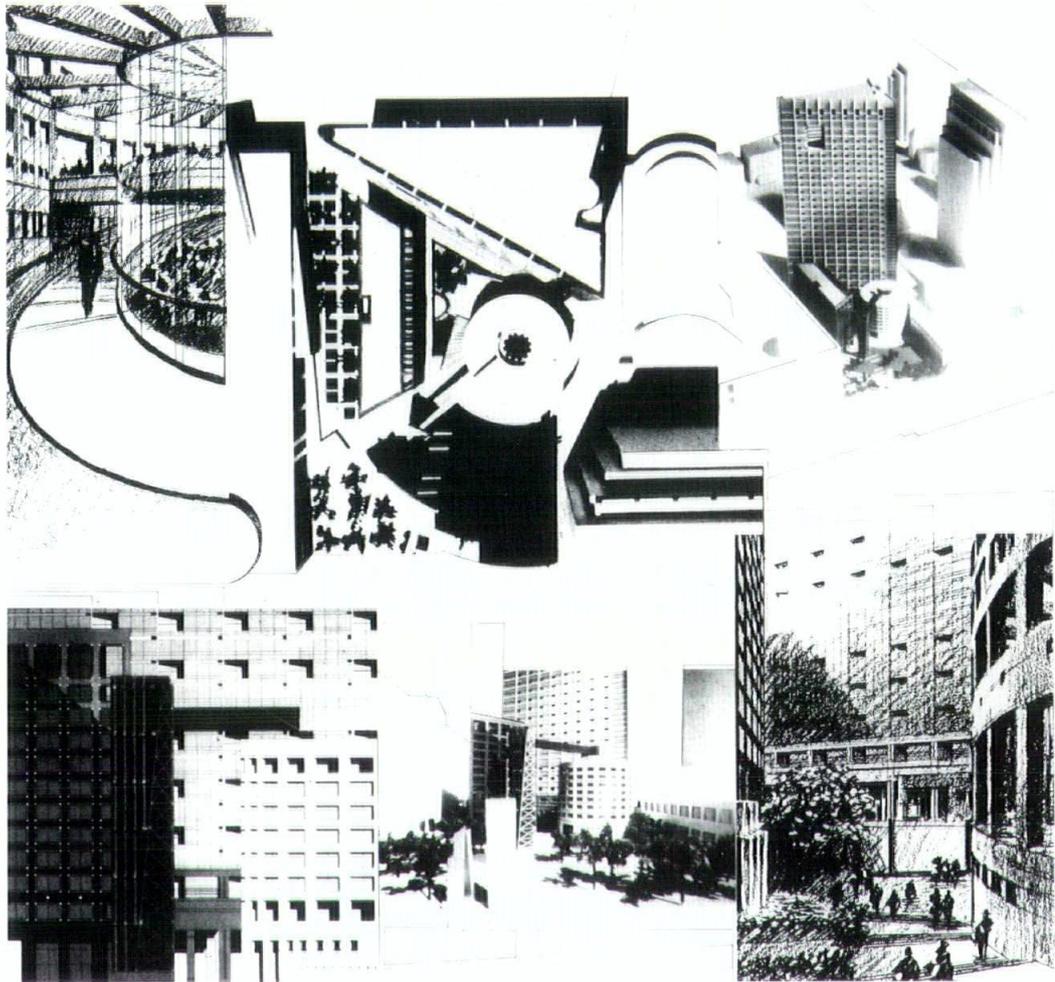
Statement: It would have been the first high-rise in fifty years to use terra-cotta as the exterior facing.

Why was the project not built?: A decision for Modernism.

Project Team: Adrian Smith, *Design Partner*;
Photo: Nick Merrick, Hedrich-Blessing.



Skidmore Owings & Merrill



Canadian Broadcast Centre Development

Toronto, Canada

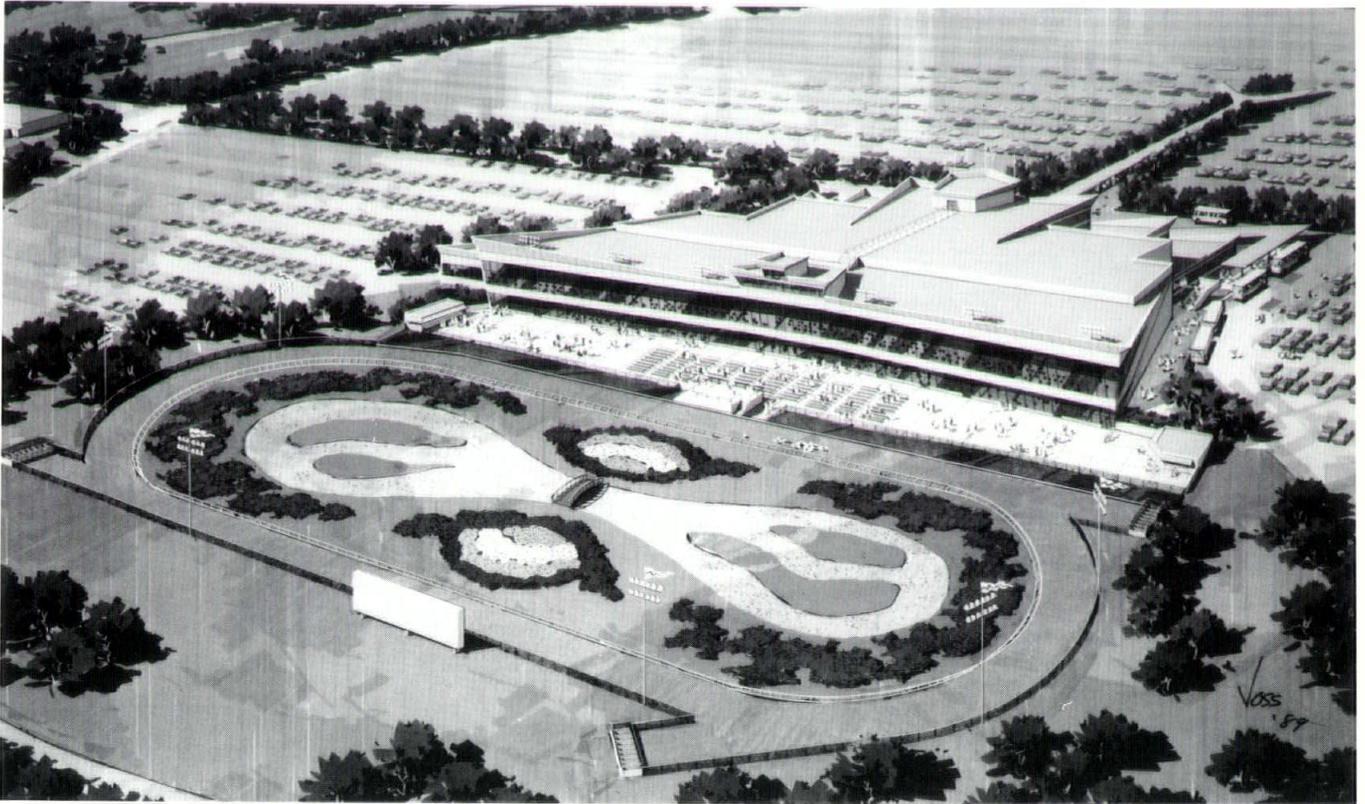
May, 1989

Canadian Broadcasting Corporation/ Tridac

The CBC competition proposal unifies an entire complex within an urban setting by defining the edges of public spaces at the periphery as well as the landscaped plaza. The response creates a series of pure geometric forms broken free of the Broadcast Center, conceived as a complex assemblage of simple elements. The CBC based its selection on a land purchase proposal submitted by each developer.

Project Team: Adrian Smith, *Design Partner*; Michael Damore, *Managing Partner*; Larry K. Oltmanns, *Studio Head*; Suzanne E. Roubik, *Senior Designer*.

Solomon Cordwell Buenz & Associates, Inc.

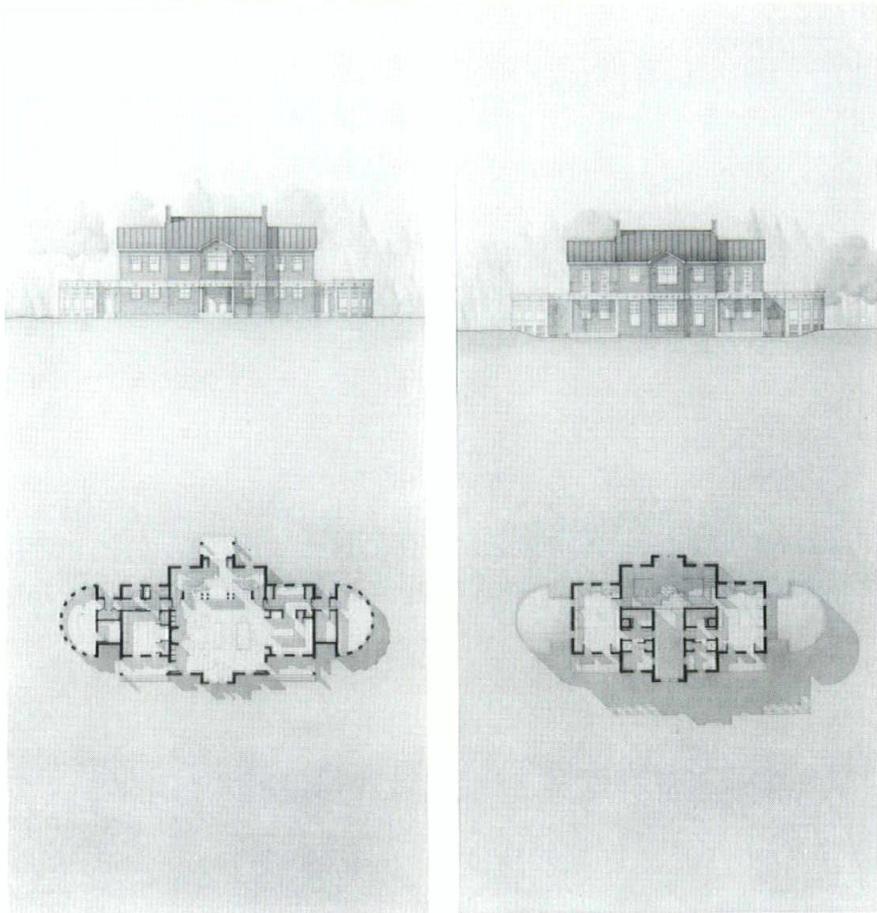


Kenosha Greyhound Park
Kenosha, Wisconsin
1989
Wisconsin Racing Board

Symbolically, the architecture of the racing park, stripped bare of ornament, reflects the speed and movement of greyhounds. However, the Wisconsin Racing Board selected an alternate city precluding the architect and development team from capturing the victory. The design remains a dynamic vision motivated by the essence of greyhound racing.

Photo: Jim Curtin.

Tigerman McCurry Architects



Private Residence

Fox Lake, Illinois

1989

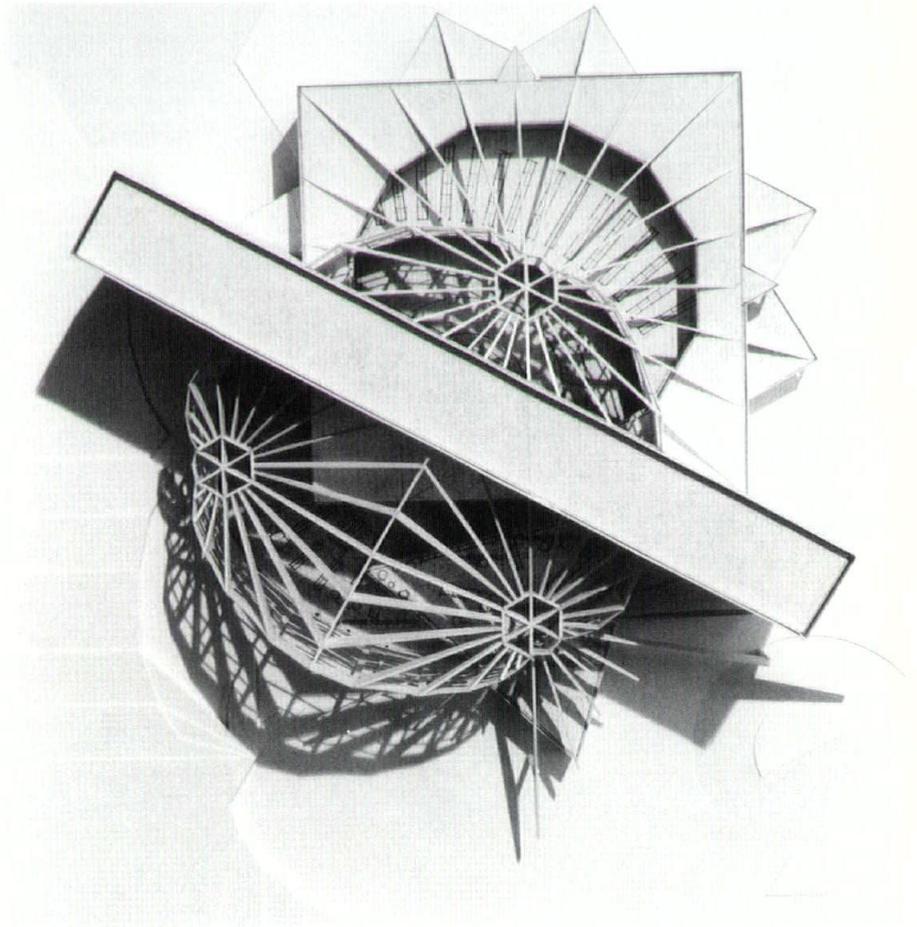
Names Withheld At Request

Designed as a cozy weekend estate for a Japanese couple who commute regularly between Chicago and Tokyo, this 3,500 s.f. country home is the product of a melding between Western and Eastern cultures. While responsive in plan to a Japanese culture that dictates certain orientations and spatial dispositions, the house is deliberately designed in the American vernacular tradition, with a strong sense of symmetry and order that reflects the predilection of the client for a residence that has a quiet, formal dignity.

The project was postponed because high construction costs would have made an immediate resale difficult should the clients have decided to relocate to Japan.

Project Team: Margaret McCurry, *Design Partner*;
Roger Farris, *Project Architect*.

Tjaden Architects AIA



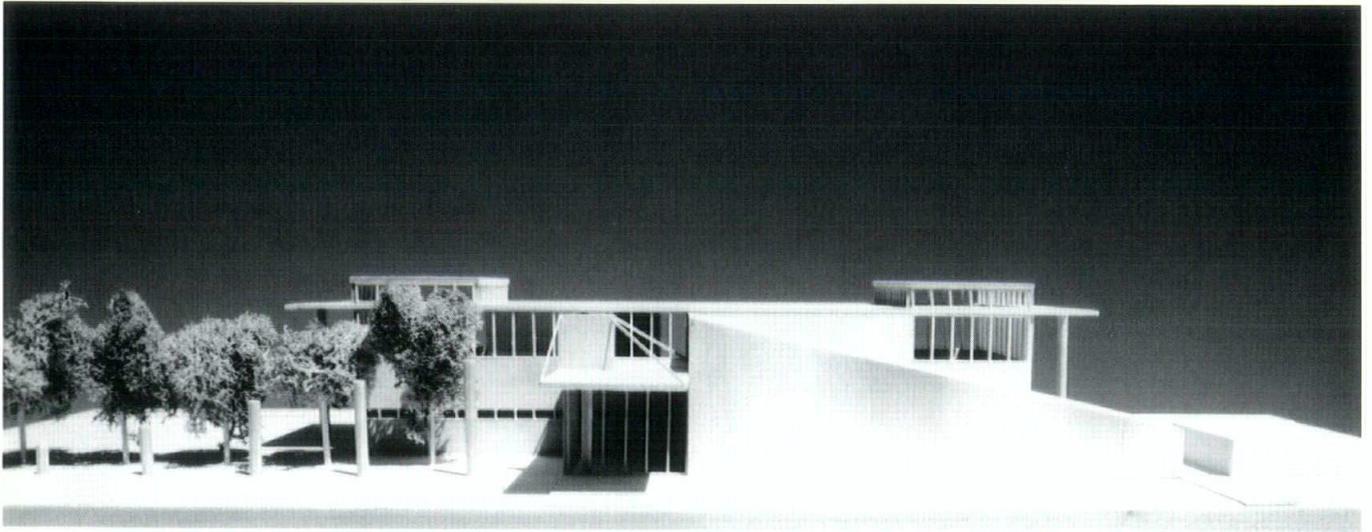
Matteson Public Library Competition
Matteson, Illinois
February, 1990
Village of Matteson

A site-specific community library was designed on the premise that, as a library is the repository of the past and present to help lead us to the future, so should the architecture be an expression of that search toward the future, based on the community library plan tradition of the resources radiating from the central control area.

The jury didn't agree.

Project Team: Wayne F. Tjaden AIA, Walter A. Netsch FAIA; Don Belford, *Structural Engineer*.

Joseph Valerio & Randall Mattheis



North Point Marina Headquarters

Zion, Illinois

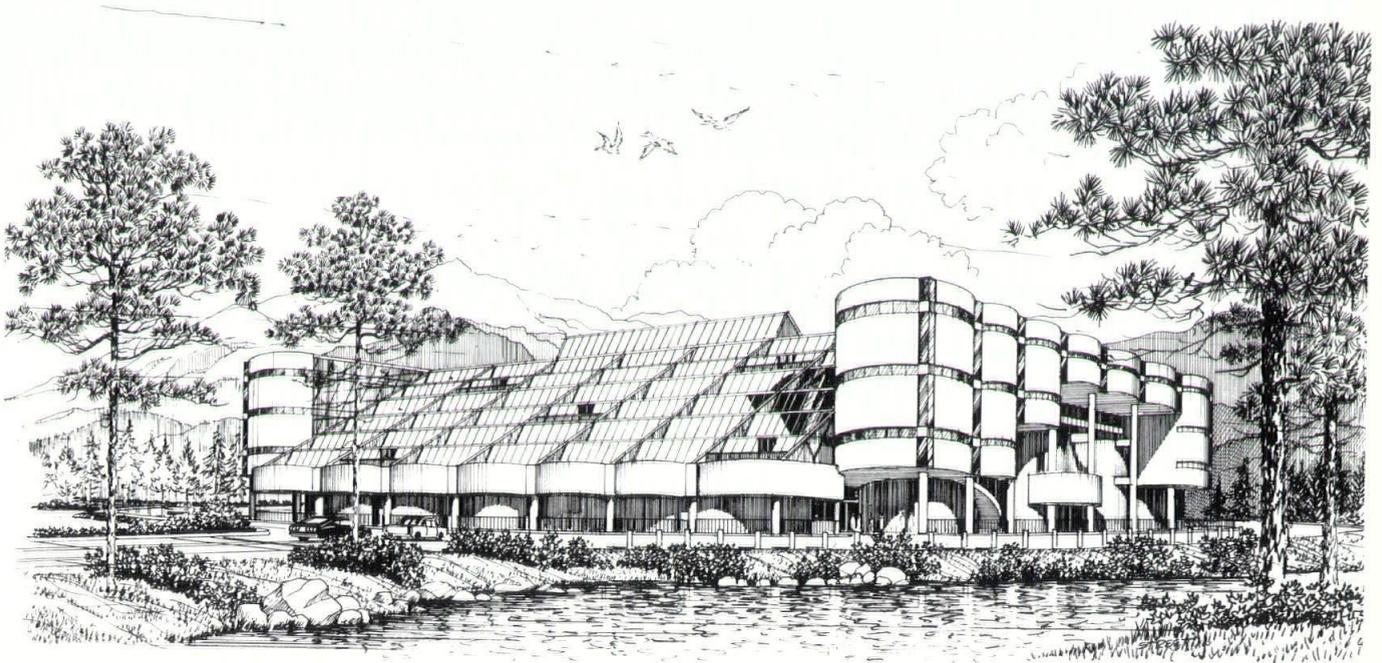
December, 1985, while with A. Epstein & Sons, Inc.

State of Illinois

The design stretches along the edge of Lake Michigan at the dividing point between the surface of the prairie and the surface of the water—at once each is visually similar and different. The building makes this line of separation visible.

Unfortunately, the head of the Department of Conservation decided the building was too radical. The preferred design recalled a north shore mansion along the lake, a Disney-like fantasy of recovering a past that never existed. The State missed the implications of building a grand house—a jaded image of often corrupt intentions.

Harry Weese & Associates

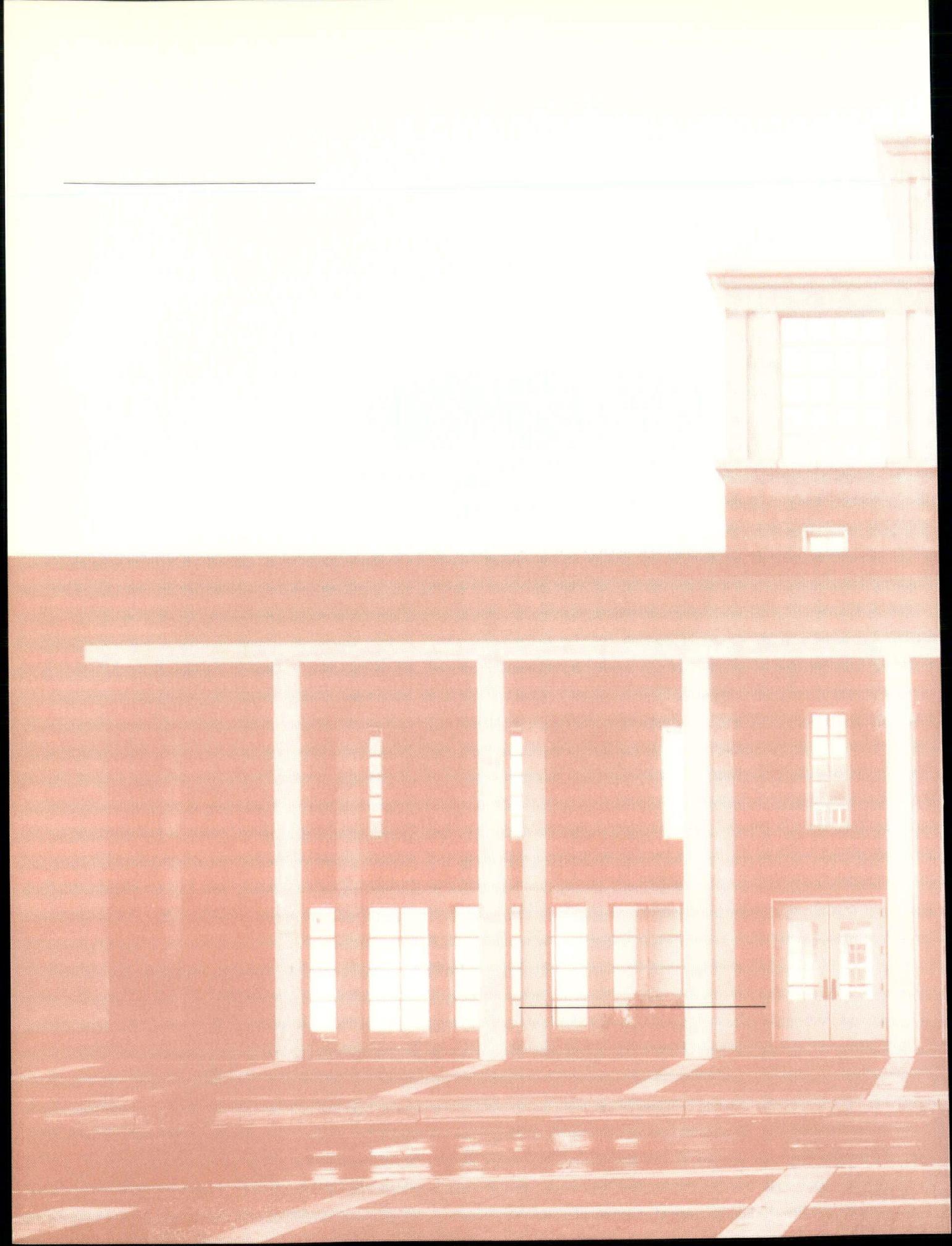


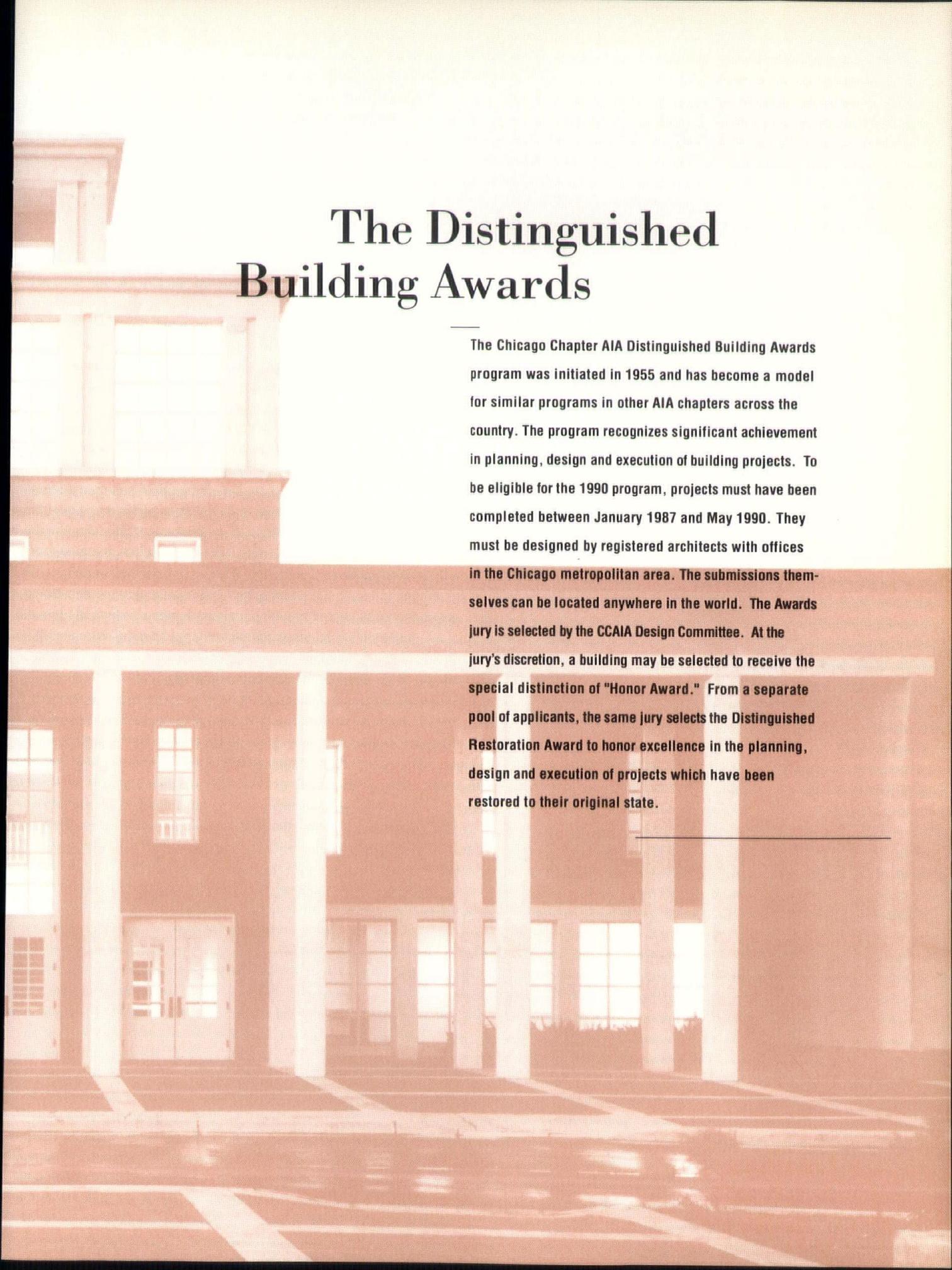
Anchorage Public Library Competition
Anchorage, Alaska
1981
City of Anchorage

This unique floating building responds to the extremes of Anchorage's weather, including radical yearly shifts in day length.

Air-filled cells support the structure, and can be adjusted to accommodate variations in structural loads; they also function as a seismic damper. The building rotates once a day, tracking the sun in winter to take advantage of solar light and heat. On Daylight Savings Time the building 'springs forward' a half rotation, orienting its vast skylight to take in the 'rotating northlight' for the library patrons to read by. Exhaust air and surplus solar heat can be used to warm water to prevent winter ice formation.

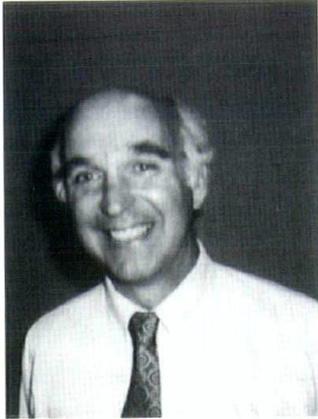
Project Team: Harry Weese, David Munson, Kim Clawson, Rick Fair, William Gardner, Robert E. Bell, Gene Streett. Associate Architects: Unwin, Schwben, Korynta, Huettl (Anchorage); Landscape Consultants: Joe Karr and Associates; Structural Engineers: Lev Zetlin Associates; M/E Engineers: Environmental Systems Design, Cosintini Associates (New York); Cost Consultants: Hanscomb Associates.





The Distinguished Building Awards

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. To be eligible for the 1990 program, projects must have been completed between January 1987 and May 1990. 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 CCAIA Design Committee. At the jury's discretion, a building may be selected to receive the special distinction of "Honor Award." From a separate pool of applicants, the same jury selects the Distinguished Restoration Award to honor excellence in the planning, design and execution of projects which have been restored to their original state.



Peter Hoppner, AIA
The Hillier Group
Architects
Princeton, New Jersey

Steven Izenour, AIA
Venturi, Rauch & Scott
Brown
Philadelphia, Pennsylvania

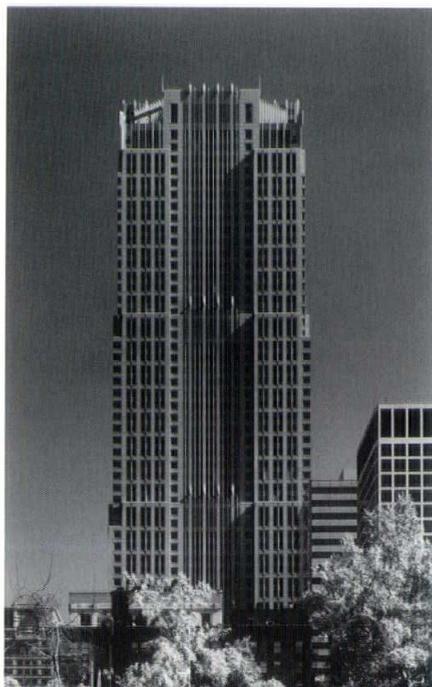
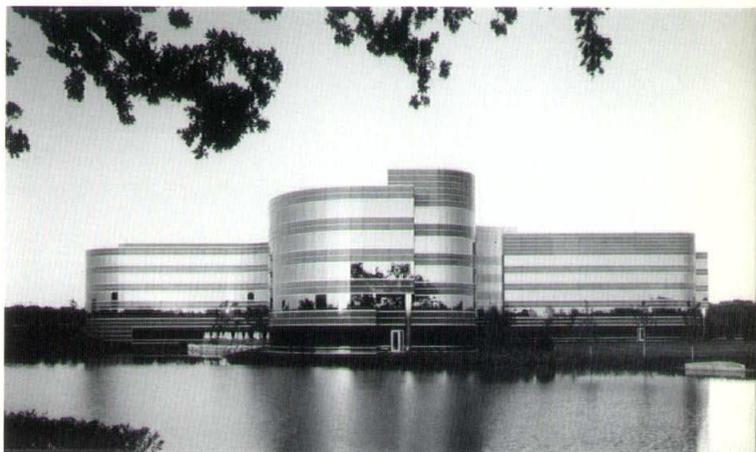


**Rob Wellington-Quigley,
AIA**
Rob Wellington-Quigley,
AIA
San Diego, California

**Arthur Anderson & Co.
Center for Professional
Education**
St. Charles, Illinois
DWP & P Architects, Inc.
Photo: Jon Miller,
Hedrich-Blessing



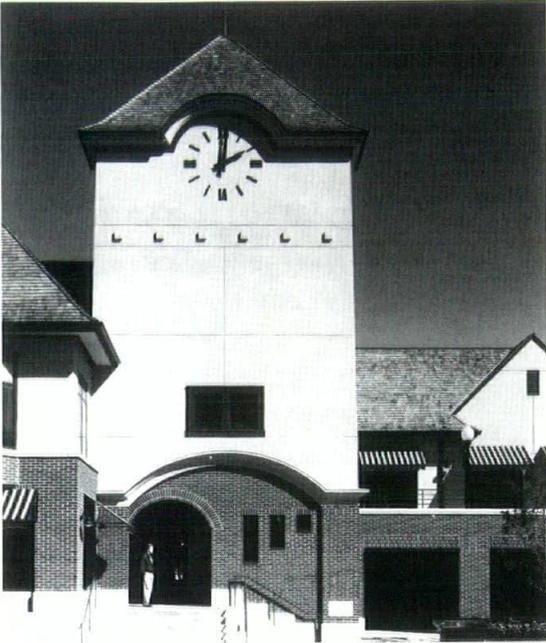
Allstate Plaza West
Northbrook, Illinois
**Loebl Schlossman and
Hackl, Inc.**
Photo: George Lambros
Photography



AT&T Corporate Center
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: Nick Wheeler

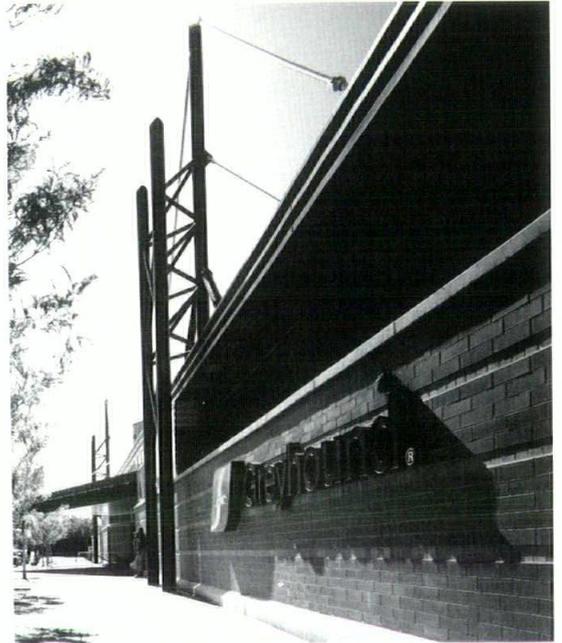


**Chicago Mercantile
Exchange Center**
Chicago, Illinois
**Fujikawa Johnson &
Associates, Inc.**
Photo: Nick Merrick,
Hedrich-Blessing



Deerpath Plaza
Lake Forest, Illinois
Nagle, Hartray & Associates, Ltd.
Photo: Steven Hall,
Hedrich-Blessing

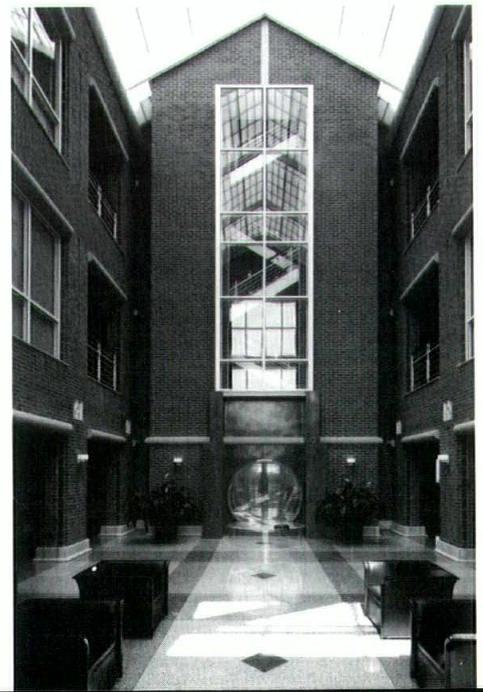
Greyhound Bus Terminal
Chicago, Illinois
Nagle, Hartray & Associates, Ltd.
Photo: Marco Lorenzetti,
Hedrich-Blessing



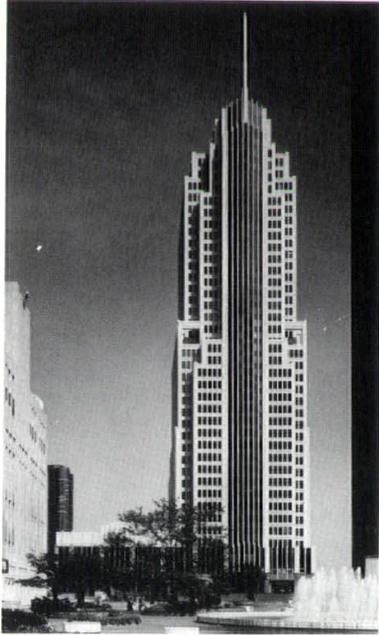
Federal Reserve Bank of Chicago, Expansion and Renovation
Chicago, Illinois
Holabird & Root
Photo: Nick Merrick,
Hedrich-Blessing



CrossCreek Phase I
Deerfield, Illinois
Serena-Sturm Architects, Ltd.
Photo: Steinkamp/Ballogg

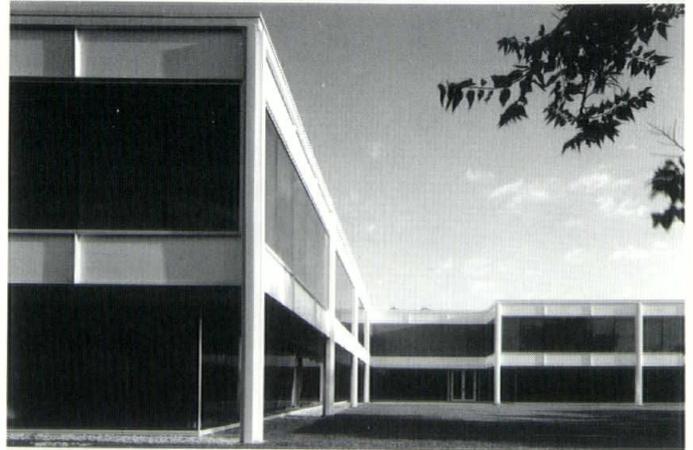


**The NBC Tower at
Cityfront Center**
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: George Lambros
Photography



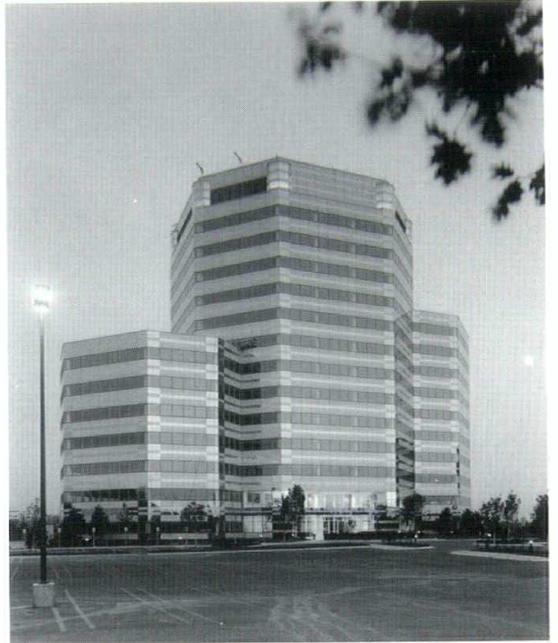
Oakbrook Terrace Tower
Oakbrook Terrace, Illinois
Murphy/Jahn
Photo: George Lambros
Photography

**International Plaza at
59th Street**
New York, New York
Murphy/Jahn
Photo: Nathaniel
Lieberman Studio



**Harger Woods Corporate
Center**
Oak Brook, Illinois
**Fujikawa Johnson &
Associates, Inc.**
Photo: David Clifton

One Northwestern Plaza
Southfield, Michigan
Solomon Cordwell Buenz & Associates, Inc.
Photo: Balthazar Korab, Ltd.



Optima Center
Highland Park, Illinois
David C. Hovey
Photo: Scott McDonald,
Hedrich-Blessing



**Oakbrook Urban Venture
Theater/Retail Building**
Oakbrook, Illinois
Solomon Cordwell Buenz & Associates, Inc.
Photo: Ben Altman, Sadin
Photo Group, Ltd.

One Liberty Place
Philadelphia, Pennsylvania
Murphy/Jahn
Photo: Lawrence S.
Williams Inc.

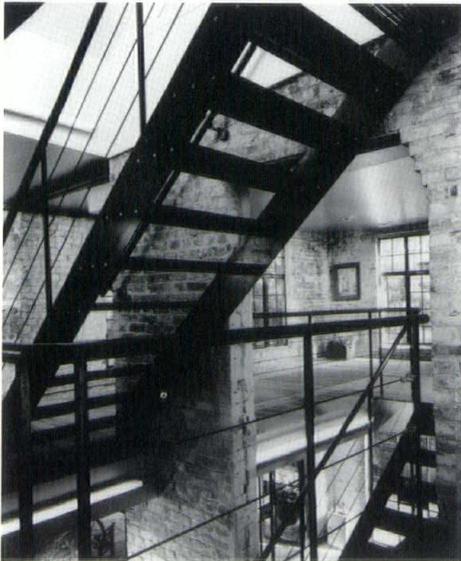




Playboy Enterprises, Inc.
Chicago, Illinois
**Himmel/Bonner
Architects**
Photo: Nick Merrick,
Hedrich-Blessing



Rows Wharf
Boston, Massachusetts
**Skidmore, Owings &
Merrill**
Photo: Nick Wheeler



**The Secret Garden of
a New Leaf**
Chicago, Illinois
**Weese Langley Weese
Architects, Ltd.**
Photo: Jamie Padgett,
Karant & Associates



Park Avenue Tower
New York, New York
Murphy/Jahn
Photo: Nathaniel
Lieberman Studio

630 Vernon
Glencoe, Illinois
David C. Hovey
Photo: Bill Hedrich,
Hedrich-Blessing



75 State Street
Boston, Massachusetts
Skidmore, Owings & Merrill
Photo: Nick Wheeler,
Wheeler Photographics



303 West Madison
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick,
Hedrich-Blessing

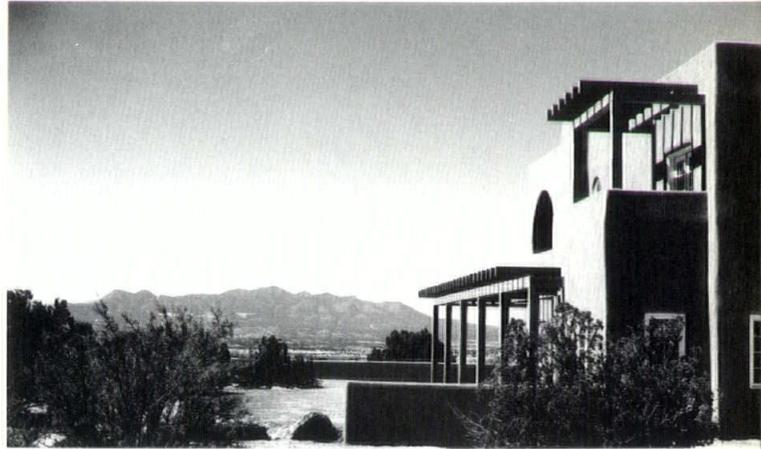


Virginia Park Office and Retail Center
Crystal Lake, Illinois
Muterspaugh & Associates, Architects AIA
Photo: Muterspaugh & Associates, Architects AIA

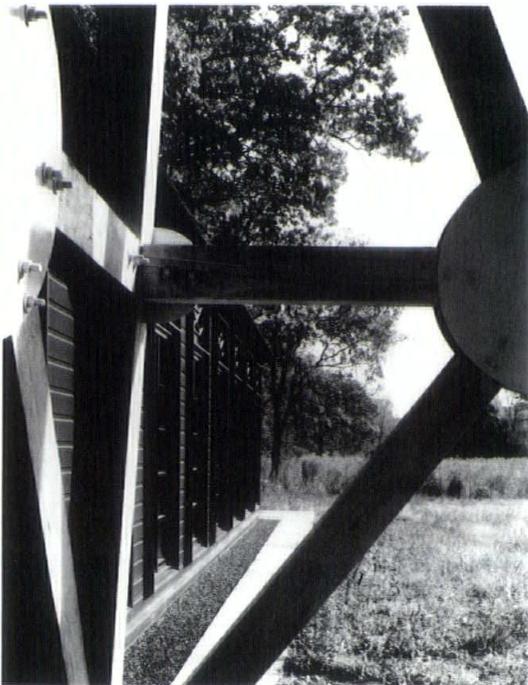


Casa Cameleon
Sanibel Island, Florida
Roy J. Solfisburg III,
with Max I. Yelin
Photo: Steven Brooke,
Steven Brooke Studios

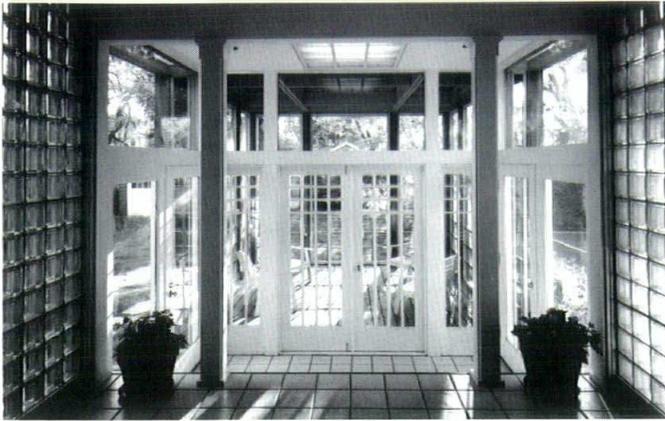
Adobe House
Santa Fe County, New
Mexico
Rosen and Horowitz
Photo: Michael B. Rosen



"The Chicken Coup"
Lake Bluff, Illinois
**Booth/Hansen &
Associates, Ltd.**
Photo: Bruce Van Inwegen
Photography



**Bickerdike Redevelopment
Project Phase II**
Chicago, Illinois
**Weese Langley Weese
Architects Ltd., with Peter
Landon of Peter Landon
Architects, Ltd.**
Photo: Wayne Cable, Cable
Studios, Inc.

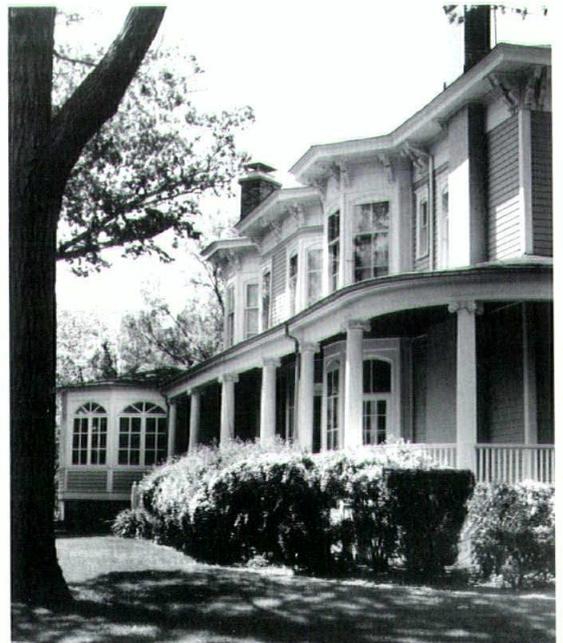


Chrismer Residence
Evanston, Illinois
S² Architects
Photo: Daniel Bakke

Embassy Club
Chicago, Illinois
Pappageorge Haymes, Ltd.
Photo: Bob Thal

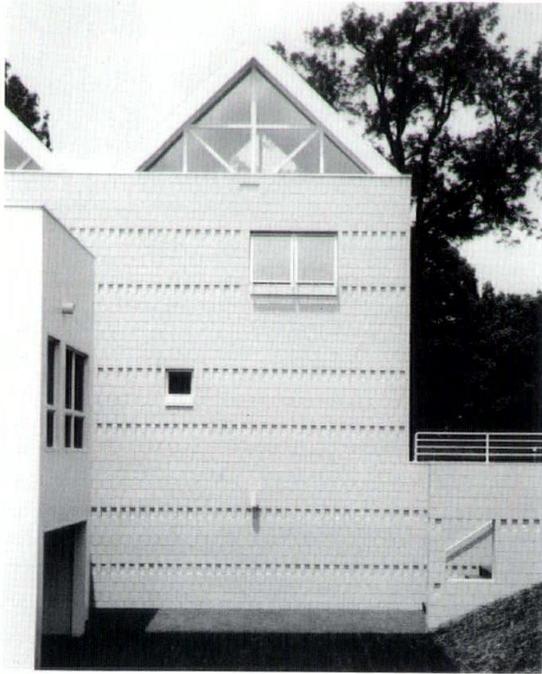


A Farmhouse in Northern Illinois
Lake Forest, Illinois
Booth/Hansen & Associates, Ltd.
Photo: Bruce Van Inwegen Photography



Ephraim Residence
Highland Park, Illinois
Behles & Behles
Photo: Joseph J. Behles

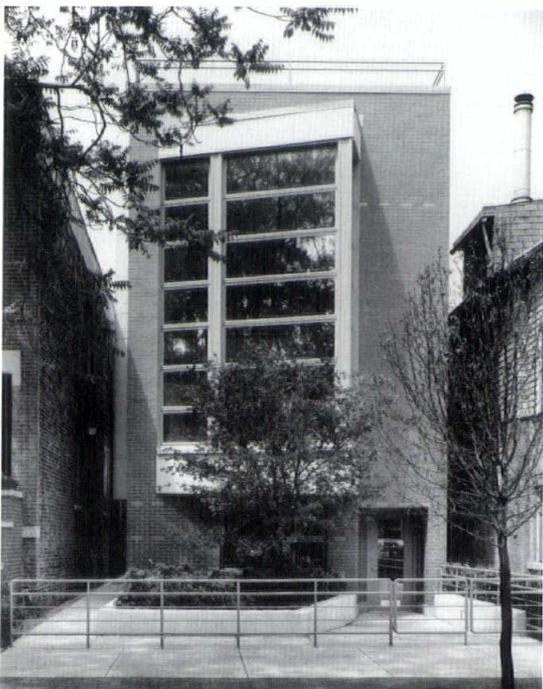
Finrock Residence
Kettering, Ohio
Curt Finrock, AIA
Photo: Curt Finrock



**Garibaldi Square
Townhouse and Inn
at University Village**
Chicago, Illinois
**Nagle, Hartray &
Associates, Ltd.**
Photo: Stephen Hall,
Hedrich-Blessing



**Fukuoka City Mixed-Use
Apartment Building**
Fukuoka City, Kyushu,
Japan
Tigerman McCurry
Photo: Mr. Kawano



Fremont Street House
Chicago, Illinois
**Nagle, Hartray &
Associates, Ltd.**
Photo: Bruce Van Inwegen
Photography

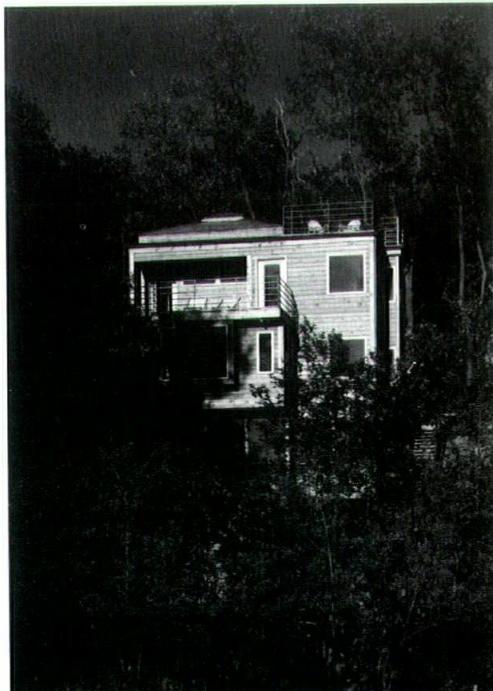
Harriman Residence
Northfield, Illinois
Behles & Behles
Photo: Kenneth L.
Behles, AIA



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



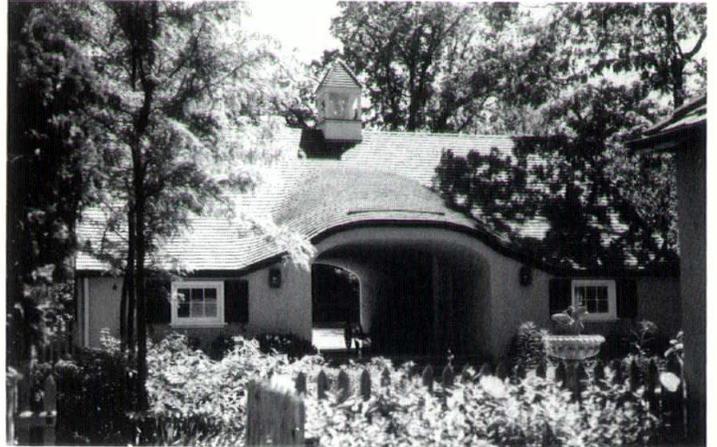
Lakeside House
Lakeside, Michigan
Stephen Rankin
Associates
Photo: Nick Merrick,
Hedrich-Blessing



Lakeside Residence
Lakeside, Michigan
Schroeder Murchie Laya
Associates, Ltd.
Photo: Mara Singer,
Metropolitan Home
Management

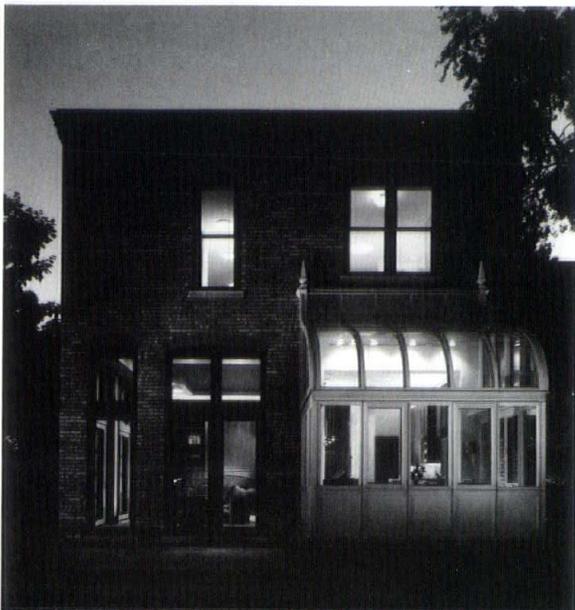


**Mueller Residence -
Additions & Alterations**
Lake Forest, Illinois
Behles & Behles
Photo: Kenneth L.
Behles, AIA



Martin Residence
Highland Park, Illinois
Behles & Behles
Photo: Joseph J. Behles

Lincoln Park Townhouse
Chicago, Illinois
**Quinn & Searl
Architects, P.C.**
Photo: Steven Hall,
Hedrich-Blessing

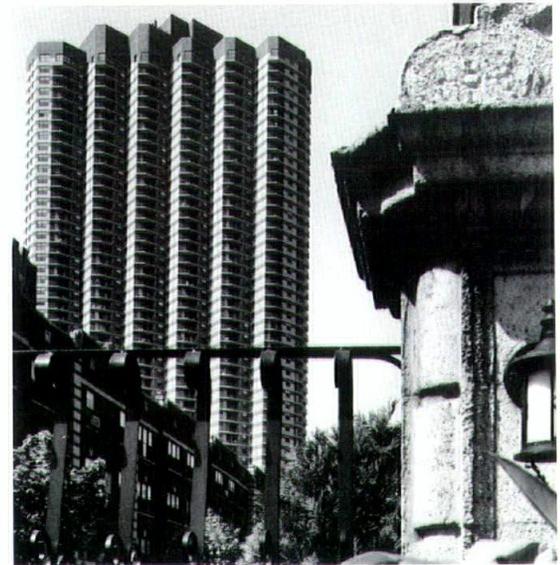


Levy Residence
Highland Park, Illinois
**Michael J. Pado
Architect, Ltd.**
Photo: Michael J. Pado

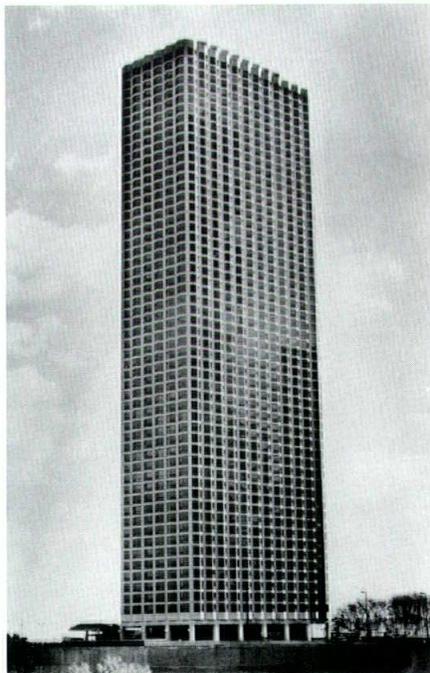
The Oakwood Apartments
at 77 W. Huron Street
Chicago, Illinois
Jack Train Associates, Inc.
Photo: Marco Lorenzetti,
Hedrich-Blessing



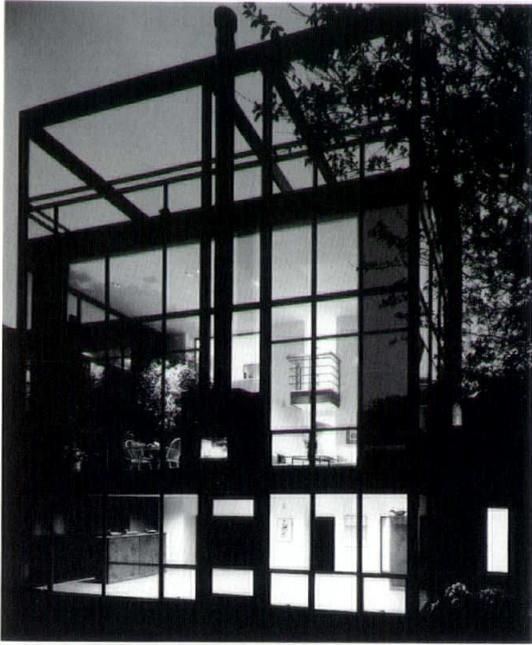
"The Oxford"
North Barrington, Illinois
Patric D. Greene, AIA
Photo: Architectural
Innovations



North Harbor Tower
Chicago, Illinois
**Fujikawa Johnson &
Associates, Inc.**
Photo: David Clifton



The New York
Chicago, Illinois
**Mann, Gin, Ebel &
Frazier, Ltd.**
Photo: Barbara Karant,
Karant & Associates



Private Residence
Chicago, Illinois
**Daniel Wheeler
Architects, Inc.**
Photo: William Kildow
Photography

Private Residence
Chicago, Illinois
**Frederick Phillips &
Associates**
Photo: Gregory Murphey



Patinkin Residence
Chicago, Illinois
**Peter Landon
Architects, Ltd.**
Photo: Wayne Cable,
Cable Studios, Inc.



Private Residence
Hawthorn Woods, Illinois
Tigerman McCurry
Photo: Bruce Van Inwegen
Photography

Private Residence
Northbrook, Illinois
**Richard Preves &
Associates**
Photo: Fred Welstead



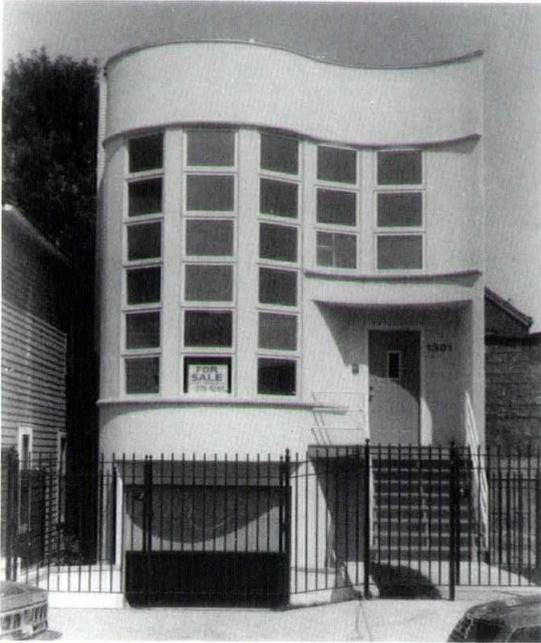
**The Rowhouses at
Dearborn Park**
Chicago, Illinois
**Booth/Hansen &
Associates, Ltd.**
Photo: Wayne Cable,
Cable Studios, Inc.

Private Residence
Suburban Chicago, Illinois
Braun Skiba, Ltd.
Photo: William Kildow
Photography



Private Residence
Washington Island,
Wisconsin
**Frederick Phillips &
Associates**
Photo: Gregory Murphey





**Schiller Street
Townhouses**
Chicago, Illinois
**Nagle, Hartray &
Associates, Ltd.**
Photo: Howard Kaplan,
HNK Architectural
Photography



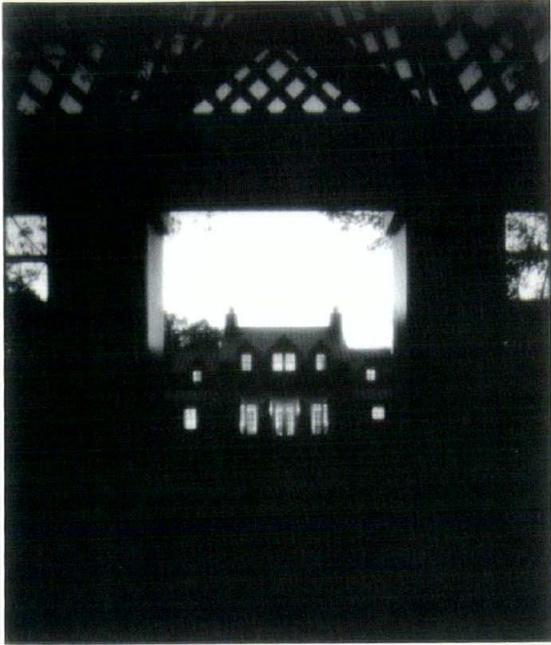
Urban Dwelling
Chicago, Illinois
**Gary A. Berkovich &
Associates**
Photo: Gary Berkovich



**West Ohio Street
Residence**
Chicago, Illinois
**Linda Searl, with
Joseph Valerio**
Photo: Barbara Karant

Tegeler Hafen, IBA
West Berlin, West
Germany
Tigerman McCurry
Photo: Timothy Hursley

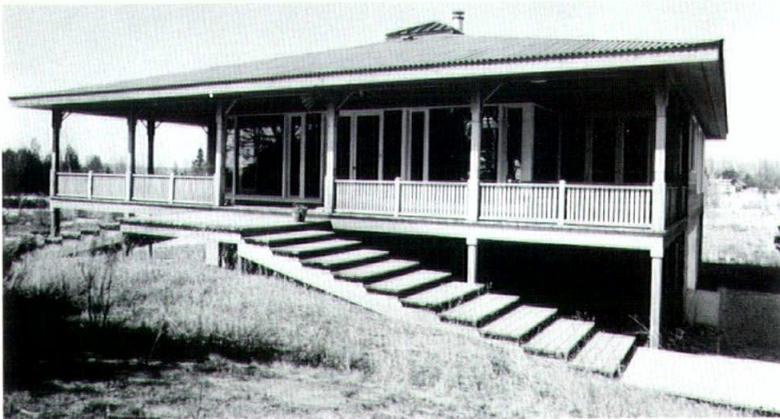




"Wit's End"
South Western Michigan
Tigerman McCurry
Photo: Gregory Murphey



Vacation House
New Buffalo, Michigan
Rosen and Horowitz
Photo: Michael B. Rosen

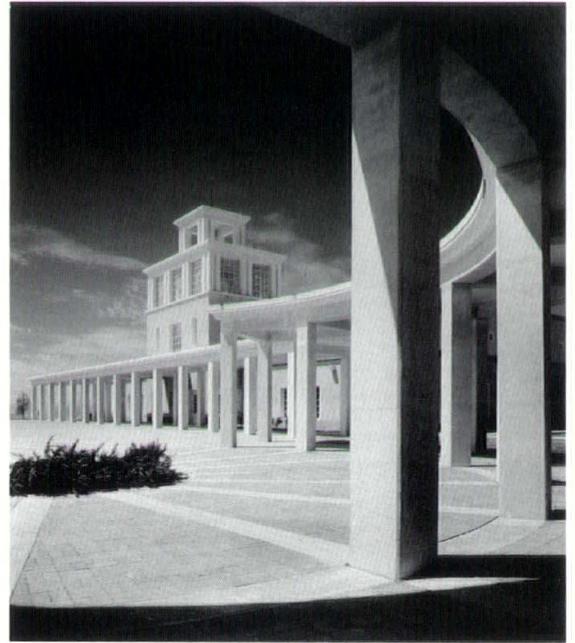
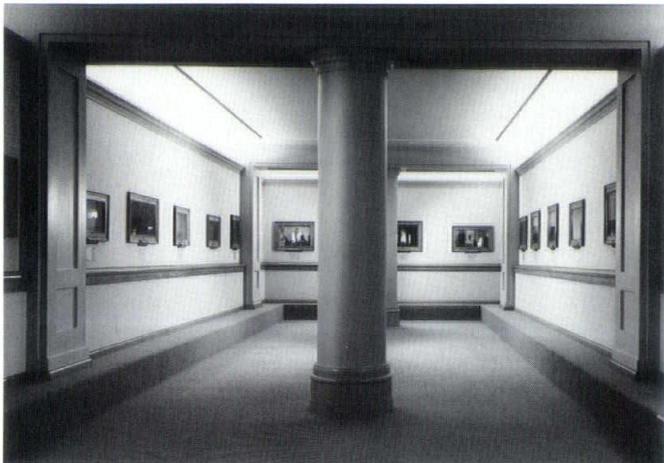


Donald Young Cottage
Washington Island, Door
County, Wisconsin
Office of John Vinci, Inc.
Photo: John Vinci

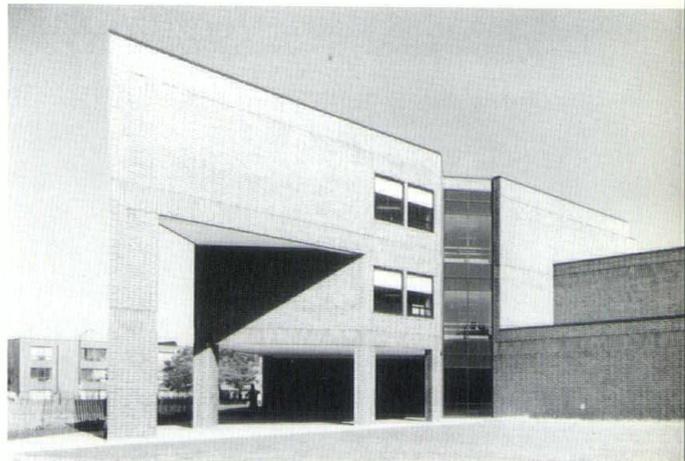


Coosa Pines Health Center
Coosa Pines, Alabama
Valerio Associates, Inc.
Photo: Barbara Karant

**Andrew Jackson
Language Academy**
Chicago, Illinois
**Loewenberg/Fitch
Partnership, P.C.**
Photo: George Lambros
Photography



Capital High School
Santa Fe, New Mexico
**Mimbres, Inc., with
Perkins & Will**
Photo: Gregory Murphey



**The Art Institute of
Chicago, Thorne Rooms**
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: Nick Merrick,
Hedrich-Blessing

**Digital Computer
Laboratory Addition**
Champaign, Illinois
Holabird & Root
Photo: Don DuBroff,
Sadin Photo Group

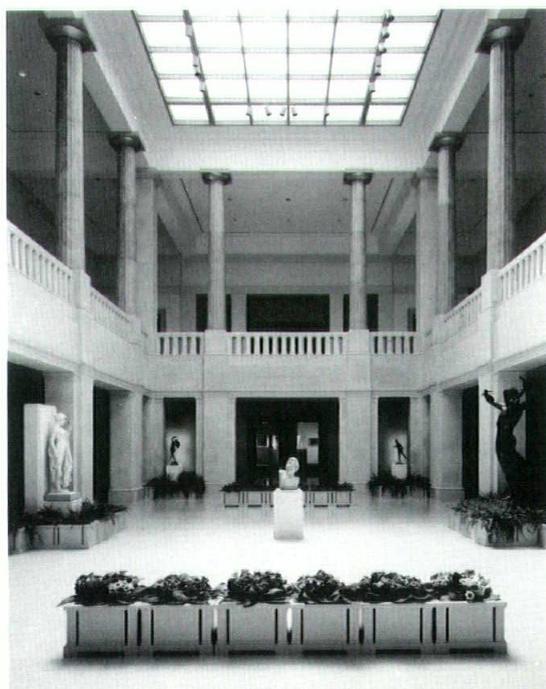


**Performing Arts Center
at the Hole-in-the-Wall
Gang Camp**
Ashford, Connecticut
**Hammond Beeby and
Babka, Inc.**
Photo: Judith Bromley



**Orland Park Village
Center**
Orland Park, Illinois
Perkins & Will
Photo: Nick Merrick,
Hedrich-Blessing

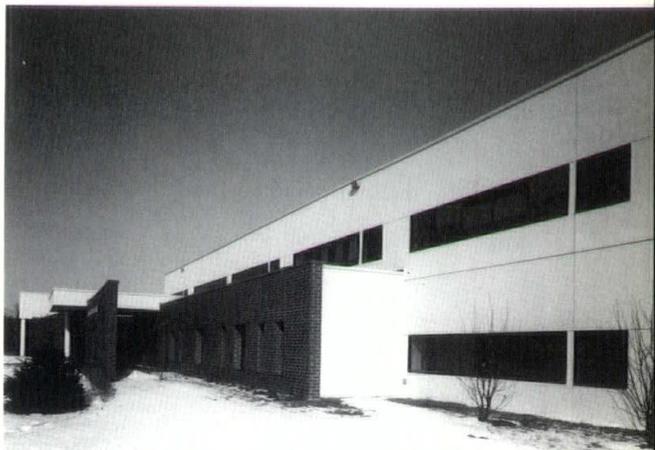
**Daniel F. & Ada L. Rice
Building, The Art Institute
of Chicago**
Chicago, Illinois
**Hammond Beeby and
Babka, Inc.**
Photo: Jon Miller,
Hedrich-Blessing





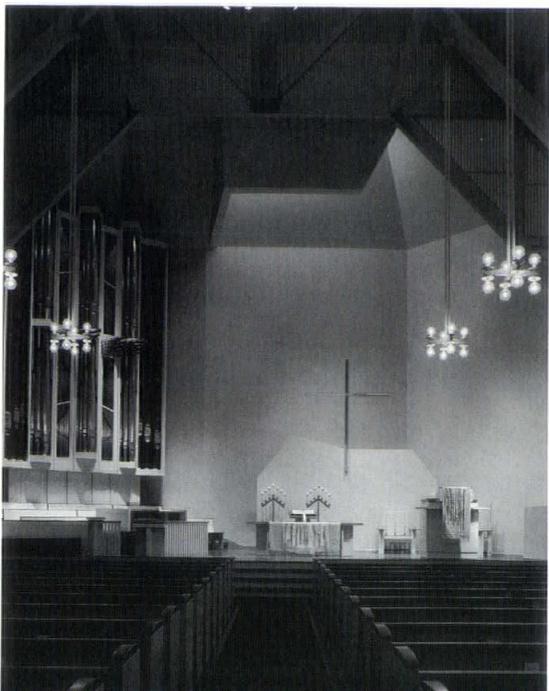
Student Residence and Commons - University of Illinois at Chicago
Chicago, Illinois
Solomon Cordwell Buenz & Associates, Inc.
Photo: Steinkamp/Ballogg

Frank C. Whiteley School
Hoffman Estates, Illinois
OWP & P Architects, Inc.
Photo: HNK Architectural Photography, Inc.

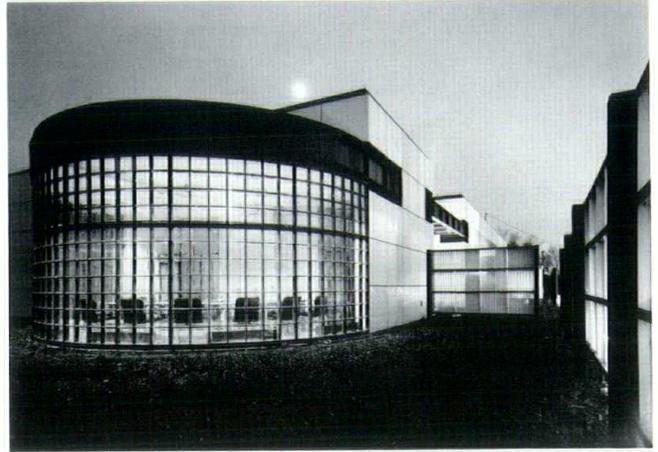


Westminster Presbyterian Church
Peoria, Illinois
Weese Langley Weese Architects, Ltd.
Photo: Daryl Littlefield, Balthazar Korab

George W. and Edwina S. Tarry Research and Education Building, Northwestern University
Chicago, Illinois
Perkins & Will
Photo: Gregory Murphey



**Illinois Bell Telephone
Equipment Building**
Lisle-Naperville, Illinois
Holabird & Root
Photo: David Clifton



**Illinois Bell Telephone
Equipment Building**
Lincolnshire, Illinois
Holabird & Root
Photo: David Clifton



**Chancellory Business
Park, Buildings 12, 13
and Garden Offices**
Wood Dale, Illinois
**Gromatzky Dupree and
Associates**
Photo: Gromatzky
Dupree and Associates





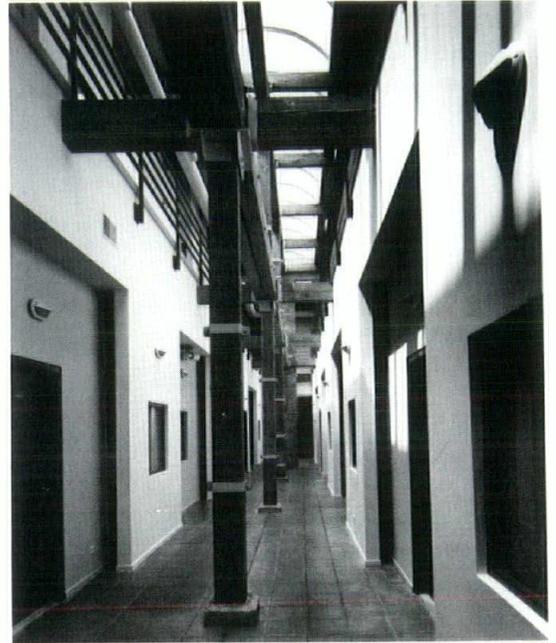
Thorndale Business Park
Wood Dale, Illinois
Gromatzky Dupree and Associates
Photo: Gromatzky Dupree and Associates



Addison Business Park, Building No. 1
Addison, Illinois
Gromatzky Dupree and Associates
Photo: Gromatzky Dupree and Associates



Suburban Home
Deerfield, Illinois
**Gary A. Berkovich
& Associates**
Photo: Gary Berkovich



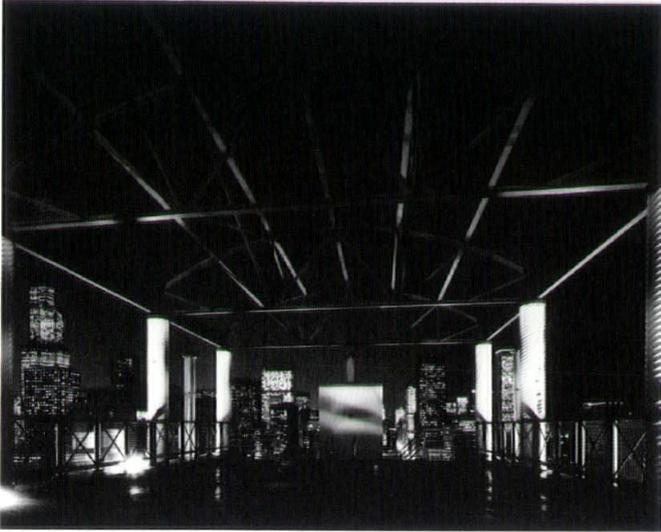
Metalworks Lofts
Chicago, Illinois
**HSP/Ltd. - Seglin
Associates**
Photo: Paul D'Amato



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

**South Shore Bank In
Austin, Harrison Street
Facility**
Chicago, Illinois
Behles & Behles
Photo: Joseph J. Behles





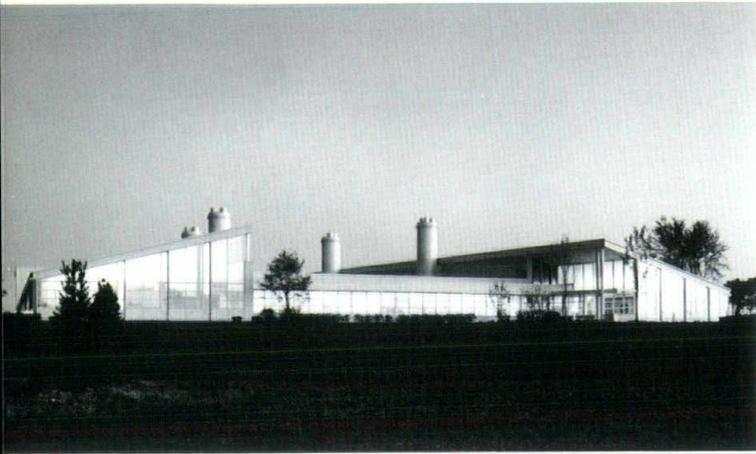
Burnham Park Plaza
Chicago, Illinois
Schroeder Murchie
Laya Associates, Ltd.
Photo: Ron Gordon, Ron
Gordon Photography

**Ford City Shopping
Center**
Chicago, Illinois
**Loebl Schlossman and
Hackl, Inc.**
Photo: Scott McDonald,
Hedrich-Blessing

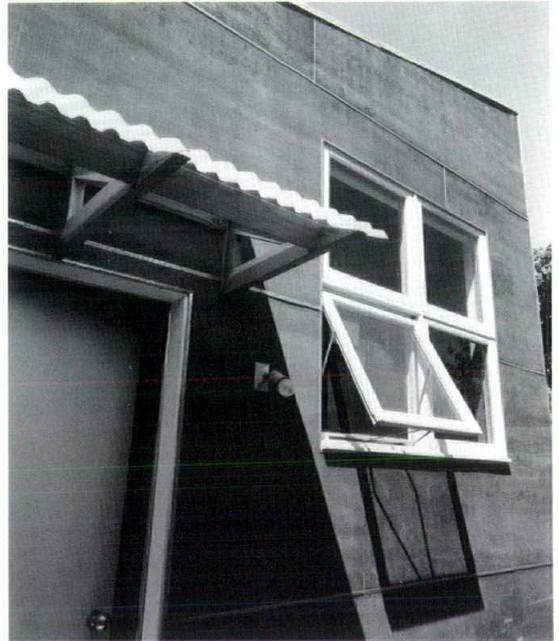


Bank of Chicago
Chicago, Illinois
**John A. Mayes-John L.
Vostal Architects, AIA**
Photo: Scott McDonald,
Hedrich-Blessing

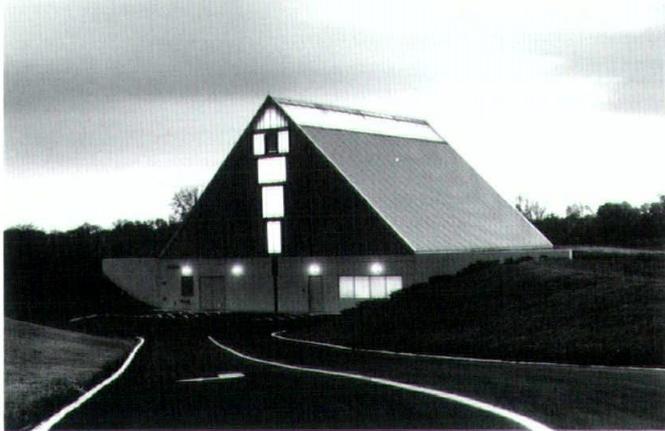




**WMI Environmental
Monitoring Laboratories,
Inc.**
Geneva, Illinois
Perkins & Will
Photo: George Lambros
Photography

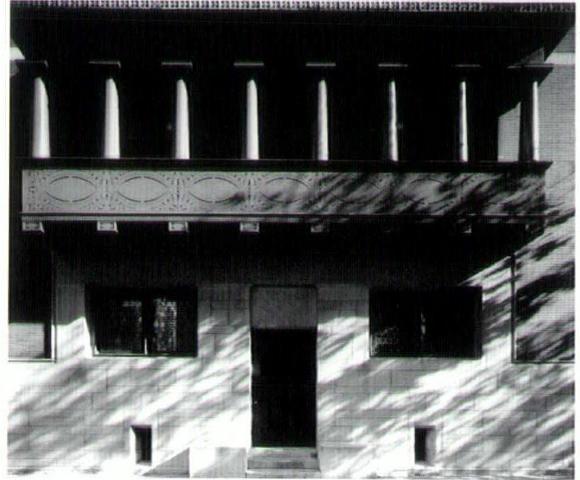


Martin/Savage Studio
Oak Park, Illinois
**Peter Landon
Architects, Ltd.**
Photo: Wayne Cable,
Cable Studios, Inc.



**Underwriters
Laboratories, Inc.**
**Electromagnetic
Interference Laboratory**
Northbrook, Illinois
Jack Train Associates, Inc.
Photo: Barry Rustin
Photography

St. Clement's Church
Chicago, Illinois
Holabird & Root
Photo: Don DuBroff,
Sadin Photo Group



Charnley House
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick,
Hedrich-Blessing

Private Residence
Winnetka, Illinois
Hasbrouck Peterson Associates
Photo: Scott McDonald,
Hedrich-Blessing



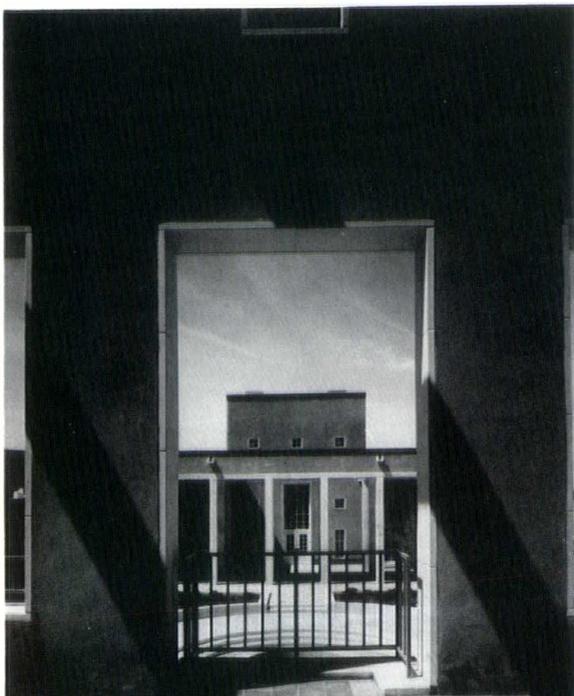


Capital High School
Santa Fe, New Mexico
Mimbres, Inc., with Perkins & Will

Project Team (Mimbres, Inc.): Kestutis Germanas, Sam Jamrom, *Project Architects*.
Project Team (Perkins & Will): Ralph E. Johnson AIA, *Design Principal*; C. William Brubaker FAIA, *Managing Principal*; James A. Toya AIA, *Project Manager*; Mark Romack, Elizabeth Fakatselis, *Project Designers*.
General Contractor: Snider/Chapman Construction Co.;
Structural Engineer: DeLapp Engineering Corp.;
Mechanical Engineer: Bridgers & Paxton, Inc.;
Electrical Engineer: Tierra Engineering;
Acoustical Consultant: Kirkegaard & Associates.
Client: Santa Fe Public Schools.
Photographer: Gregory Murphey.



The detailing is rich and consistently worked out...there is an overall scale in the sight plan...would love to go to school there...



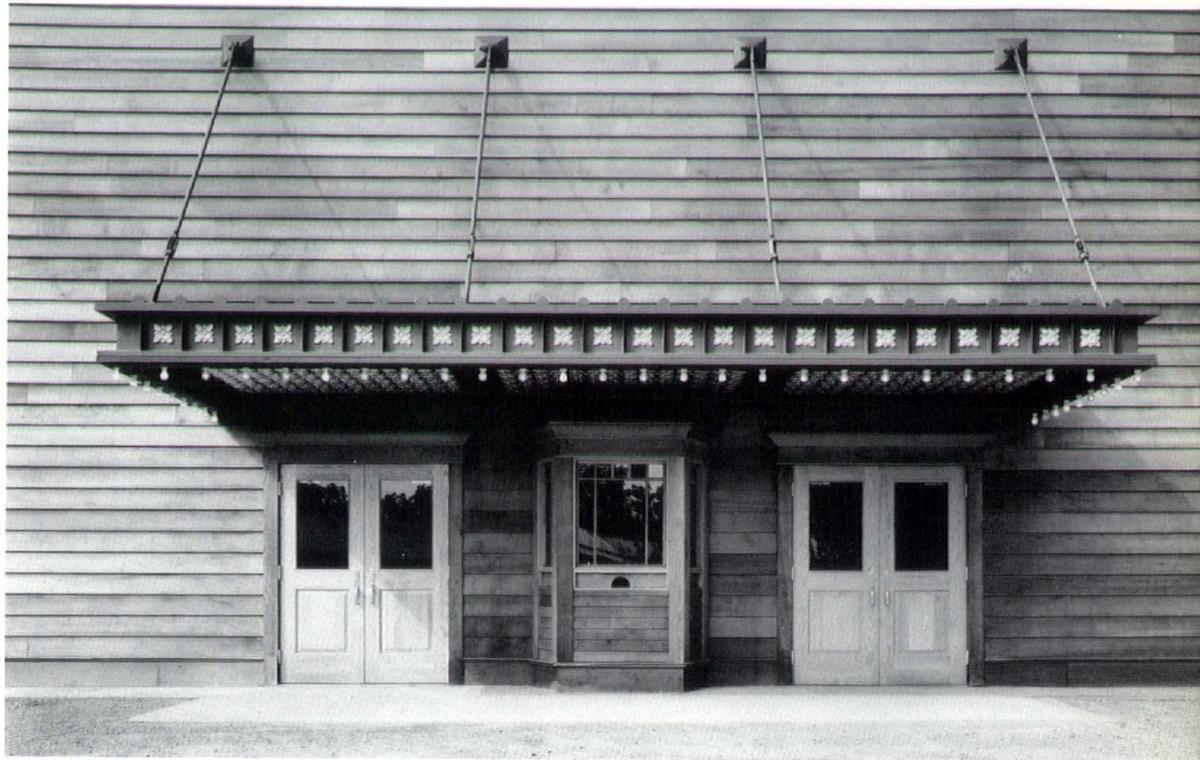
Conceived as a series of simple typological elements, this high school for 800 students is designed as a village-like cluster for children, composed of towers, arcades, plazas and specialized pavilions for a gym, a library, a theater and cafeteria, and simple, loft-like structures, which house classrooms. Interconnected, these structures also form exterior court yards and plazas.

The architectural language of these typological elements is derived from the Territorial style of architecture--the traditional expression of public architecture in Santa Fe. By employing construction methods and planning strategies common to the area, a learning environment is achieved which is culturally and climatically appropriate for this region.

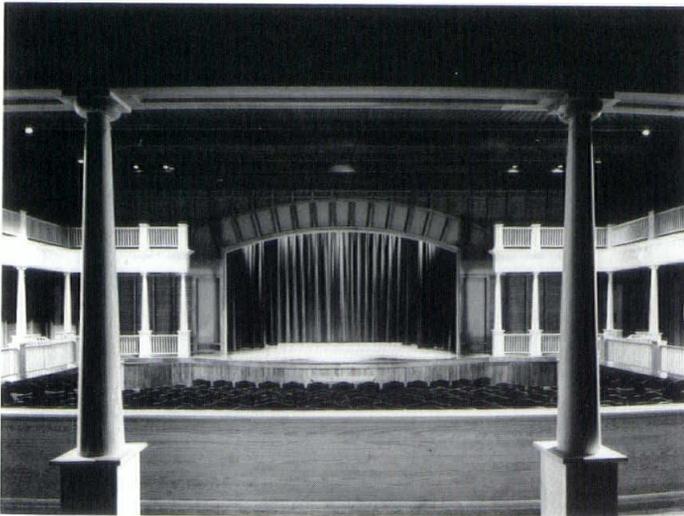


**Performing Arts Center at
The Hole-in-the-Wall Gang Camp
Ashford, Connecticut
Hammond Beeby and Babka, Inc.**

Project Team:
Gary M. Ainge, *Principal-in-Charge*; Thomas H. Beeby, *Director of Design*; Bernard F. Babka, *Director of Technical Production*; Philip Liederbach, *Project Architect*; Hans Baldauf, *General Contractor*; Konover Construction Corp.; *Structural Engineer*: Getty, White & Mason; *M/E/P Engineer*: Gamze-Korobkin-Caloger, Inc.; *Theater Consultant*: Jerit/Boys, Inc.; *Acoustical Consultant*: Stan Roller, Inc.
Client: The Hole-in-the-Wall Gang Fund, Inc.
Photographer: Judith Bromley.

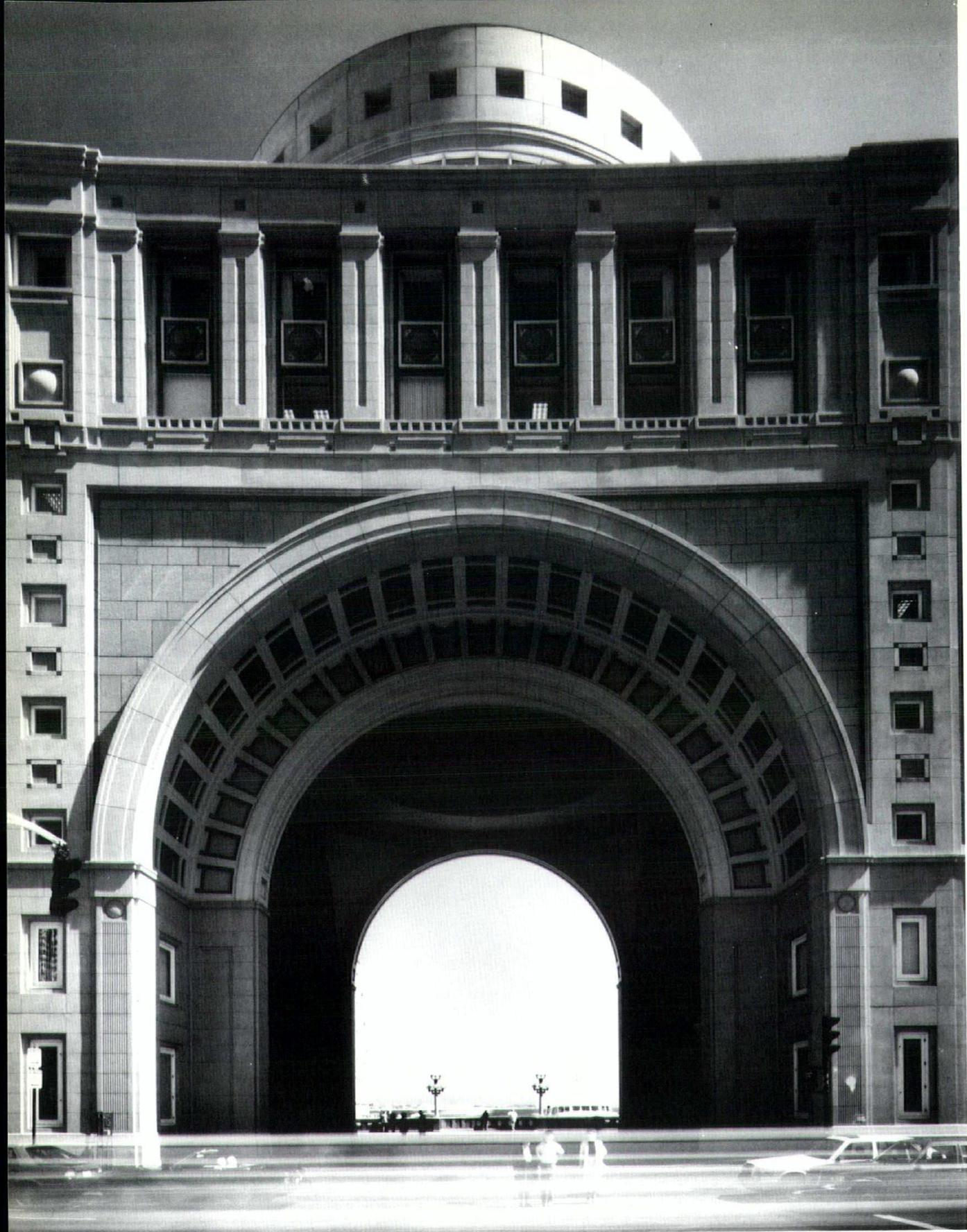


**Encompassing, like an urban type, yet
retains its rural flavor...very sophisticated
on the inside...**



In June of 1988, this camp was opened to children with cancer and other life threatening illnesses. At the end of the first summer, it was determined that there was a need for a performing arts center to accommodate various media presentations.

The building commands a site which is axially related to the town center and serves as a boundary to the camp. Inside, the lobby, audience area and stage are located at the same elevation to allow access and participation by the physically challenged. The audience area is composed of a continuous, highly finished colonnade seen against rough-sawn studs, lath and exposed wood trusses. The colonnade acts as a stage set, extending the perception of stage into the audience area.

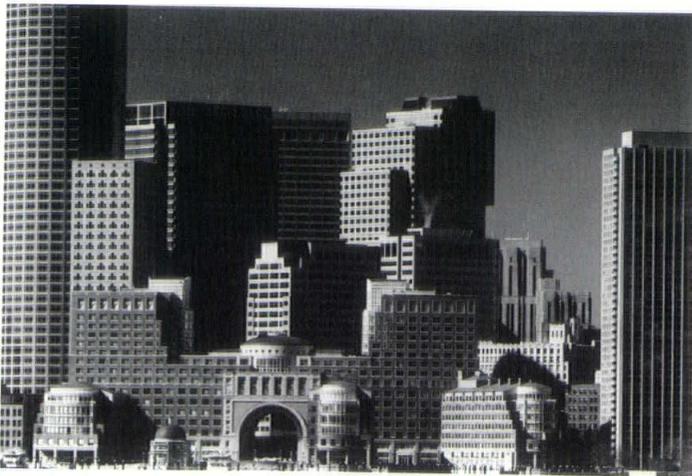


Rowes Wharf
Boston, Massachusetts
Skidmore, Owings & Merrill

Project Team:
Adrian D. Smith, *Design Partner*; Alan Hinklin, *Project Partner*;
D. Stanton Korista, *Structural Engineering Partner*; R.J. Clark, *Mechanical Engineering Partner*.
General Contractor: Beacon Construction Co.;
Sub-Surface Contractor: Perini Corporation Framingham.
Client: The Beacon Companies.
Photographers: Nick Wheeler, Wheeler Photographics; Steve Rosenthal (below right).



Very well detailed...looks great from the water...fills the sight yet provides unpretentious scale through phenomenal public space...



The guiding principle of this 5.38 acre project is that an urban building must re-establish a connection to the traditional city and restore the hierarchical balance between the public and private realms.

A 3-story visual corridor has been developed into a major public space, both as a passage and a gathering place. Its importance in the public realm is emphasized by the monumental character and scale of the arch which frames it. The towers flanking the centerpiece are rendered in a traditional manner with brick cladding and repetitive fenestration. The wharf buildings that extend into Boston Harbor, like the ones which served Boston Harbor for over two centuries, are straightforward--almost industrial--in their appearance, and welcome those approaching the city by boat.

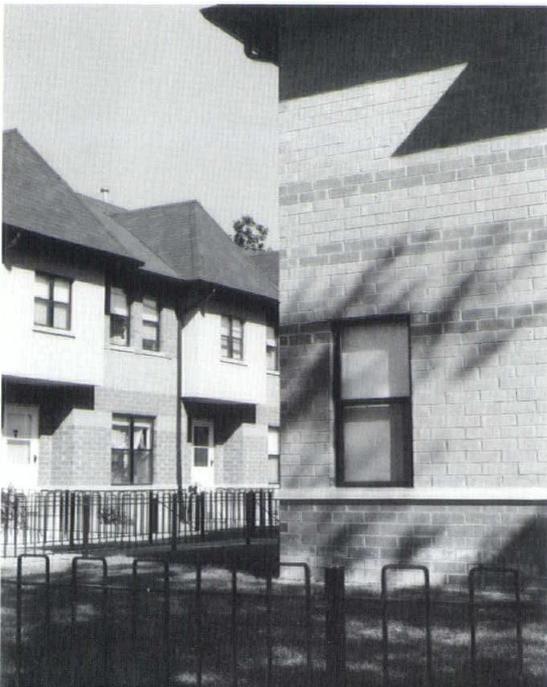


Bickerdike Redevelopment Project, Phase II
West Town, Chicago, Illinois
Weese Langley Weese Architects, Ltd., with
Peter Landon of Peter Landon Architects Ltd.

Project Team:
Peter Landon, Dennis
Langley, Jackie Clawson.
General Contractor: Linn
Mathes, Inc.; Structural
Engineer: Robert Miller &
Associates; M/E/P
Engineer: Consolidated
Consulting Engineers.
Client: Bickerdike
Redevelopment
Corporation.
Photographers: Wayne
Cable, Cable Studios, Inc.
(left & top right), John
Kimmich (below right).

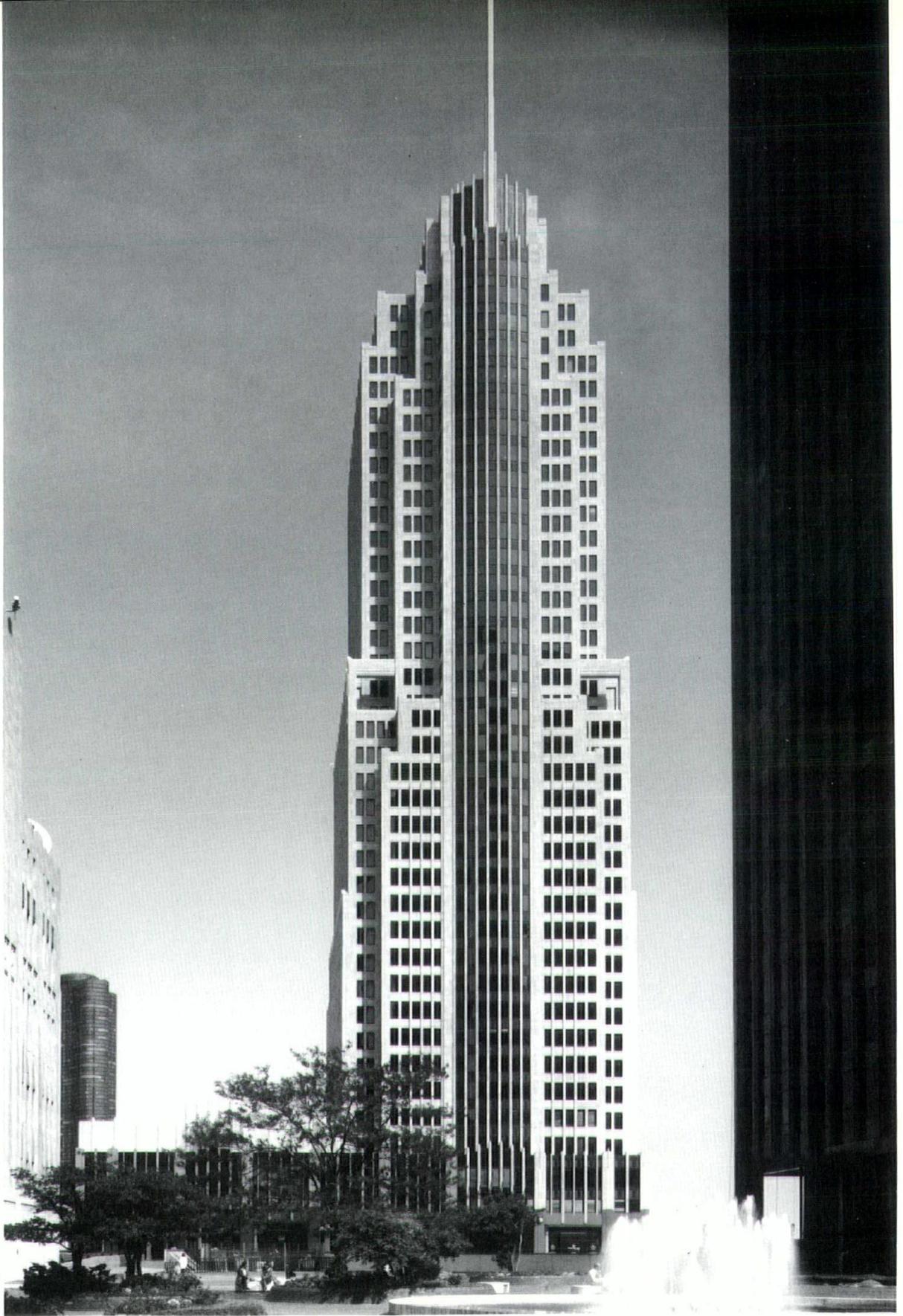


Has a presence to it...we admire the job considering all those restraints...the typical section 8 is one mean mother... real housing for families...a nice piece of unassuming architecture...can't think of another one like this in 20 years...



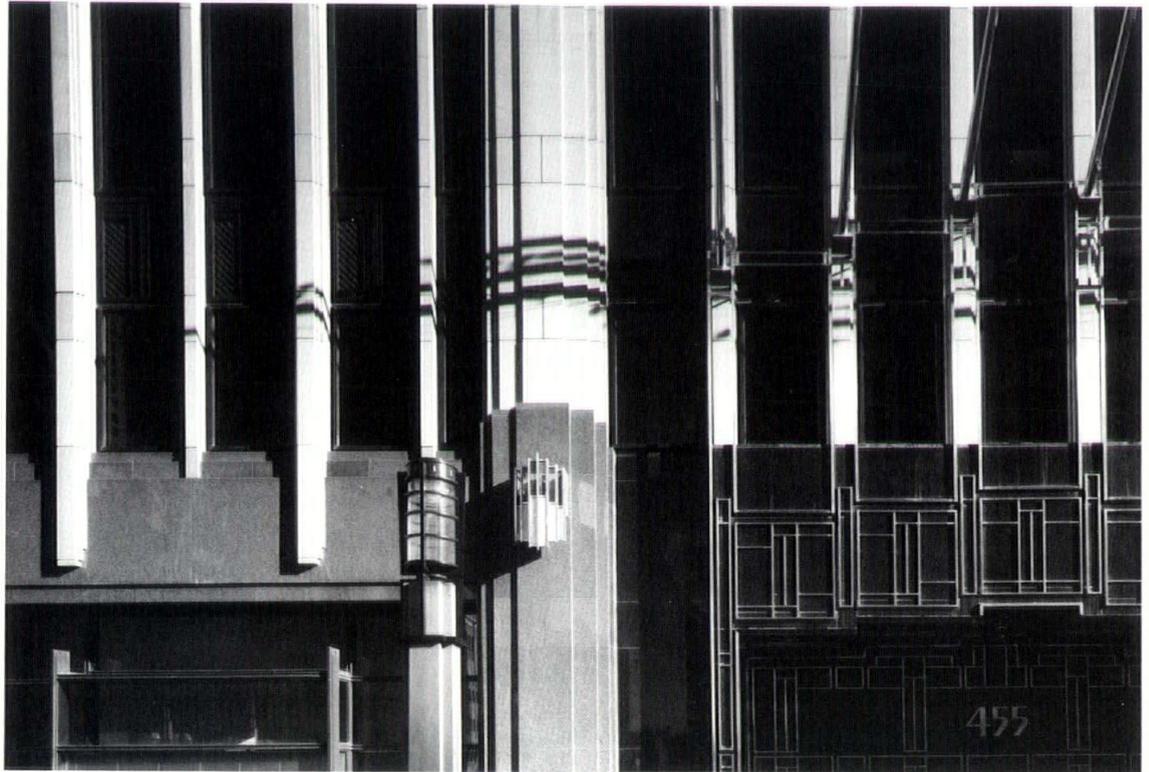
With one of the country's last HUD Section Eight grants, one-hundred and thirteen new, 3 & 4 bedroom apartments were built on 30 scattered sites. Grassroots community input, city zoning, building codes, and HUD cost containment guidelines meant that every move of the six-year process was calculated and scrutinized by all.

Four typical plans - 2 middle, 1 end, and 1 corner unit - allow the buildings to fill a variety of lot sizes and shapes. Chamfered concrete foundations, brick veneer, stucco bays, divided windows, individual entry ways and a generous line item for fencing all help give individual and family identity. Those who otherwise might live in medium and high-rise, low-income housing can live in a home that is part of a neighborhood.

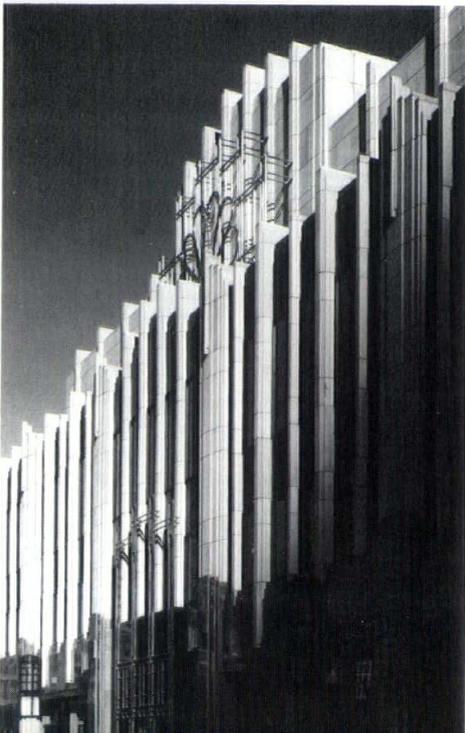


The NBC Tower at Cityfront Center
Chicago, Illinois
Skidmore, Owings & Merrill

Project Team:
Adrian D. Smith, *Design Partner*; Robert Diamant, *Project Partner*;
D. Stanton Korista, *Structural Engineering Partner*; Parambir S. Gujral, *Mechanical Engineering Partner*;
General Contractor: Morse/Diesel.
Client: Tishman Speyer Properties.
Photographers: Nick Merrick, Hedrich-Blessing (right); George Lambros, George Lambros Photography (left).



**Complete...can like all the parts...a density
you associate with Chicago... very nice
when it hits the ground...**



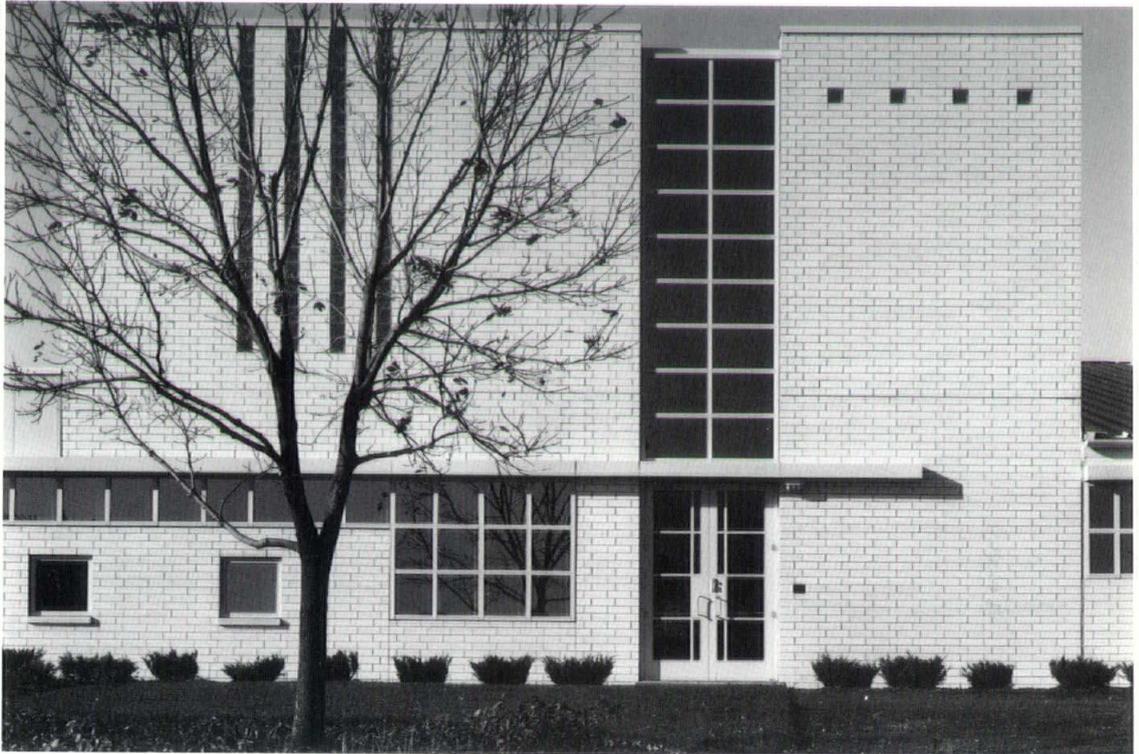
As the first new building completed at Cityfront Center, the NBC Tower is both an outgrowth from, and a test of, guidelines mandated by the City of Chicago for that 50-acre multiple phase development.

One direct result is a 3- to 5-story base, with a 10-foot setback, for each building that faces the plaza. At the NBC Tower, an additional setback at 265 feet is marked by limestone-clad buttresses which express the structural load transfer from the exterior columns of the high-rise section to the outer columns of the mid-rise portion. These buttresses also recall the neo-Gothic ones which adorn the nearby Tribune Tower. A distinctive flourish at the top, also mandated, further allows the building to assert itself on the city skyline.



WMI Environmental Monitoring Laboratories, Inc.
Geneva, Illinois
Perkins & Will

Project Team:
Ralph E. Johnson AIA, *Design Principal*; John E. Nunemaker AIA, *Managing Principal*; Joseph Schroeder AIA, *Project Manager*; William Schmalz, *Senior Technical Coordinator*; Mark Romack, *Project Designer*; Yetta Starr, *Interior Designer*; Anita Ambriz, *Graphic Designer*; Steve Wittwer, *Structural Engineer*; Takenori Kanazawa, *Mechanical Engineer*; Michael McAreevy, *Electrical Engineer*; John Lazarus, *Equipment Consultant*.
General Contractor & Construction Manager: Schal Associates, Inc.
Client: Waste Management, Inc.
Photographer: George Lambros, George Lambros Photography.



**Deceptive...one that could fool you...the
public lobby is caressed...the quality of light
is delightful...**



This environmental monitoring laboratory is located at the intersection of two major rural roads, adjacent to a landfill owned and operated by the client. The service building, used for receiving and storing samples and for housing mechanical equipment, acts as a sculptural hinge off the roadway intersection. Two laboratory wings splay off this hinge and open views of the recreational area to the west for the general office spaces located between the wings. The center of the building is more open than the rest, thereby allowing group tours without interrupting sensitive testing procedures occurring in the secured labs along the periphery. The sophisticated mechanical requirements of the building are appropriately expressed by the formal language of this scheme.



Martin/Savage Studio
307 W. Cuyler, Oak Park, Illinois
Peter Landon Architects Ltd.

Project Team:
Peter Landon, Craig Bass.
General Contractor: Par
Construction.
Client: Ray Martin/Karen
Savage.
Photographer: Wayne
Cable, Cable Studios, Inc.



The restraint is really admirable...nice site
plan...modest is better...



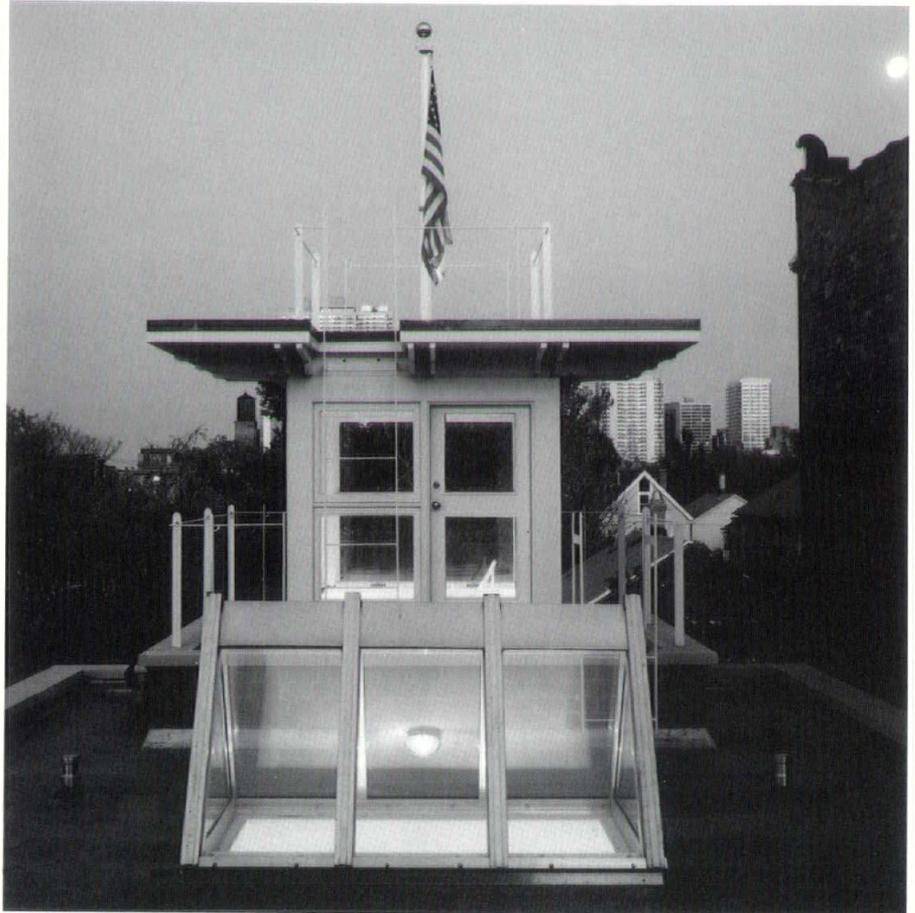
Minimalism characterizes this project in terms of space, construction and cost. The walls and roof of a box were pared away by the functional necessities of the interior. The garage space determined the sectional step of the work space and the floor for the loft above. The openness desired for the garden led to the angled wall - resulting in the dynamic aspect of the stair and interior space.

The material palate is minimal: finished plywood for the floor, exposed roof deck and drywall on the interior, redwood plywood panels and corrugated fiberglass awnings on the exterior.



Private Residence
Chicago, Illinois
Frederick Phillips & Associates

Project Team:
Frederick Phillips, Phillip
Czosnyka.
General Contractor:
Ladner Construction;
Structural Engineer: Beer,
Gorski & Graff, Ltd.
Client: Frederick & Gay
Phillips.
Photographer: Gregory
Murphey.



Great solution to the problem...a real
presence considering the size... a great
facade...convincingly done...

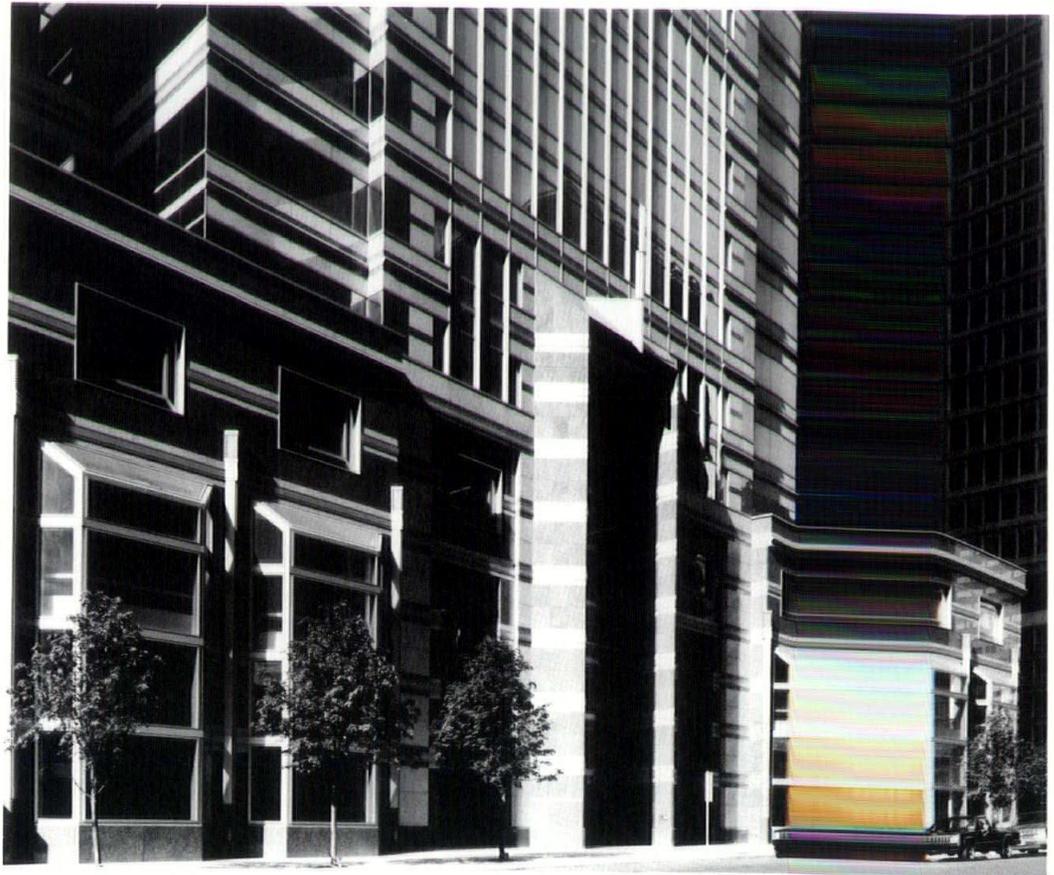


This house has its origins in the lighthouses and industrial wharf buildings common to small towns dotting the western coast of Lake Michigan. Built in a blighted, inner-city neighborhood, this new structure incorporates the massing, window, color, and material characteristics of adjacent Queen Ann and Italianate houses. A ground-face concrete block provides an intentionally modest backdrop to the brick tower, into which all the 'architecture' of this house is concentrated. The tower, topped by a cupola and widow's walk, gives this small building a height and presence deserving of the large six-flat next door. A balconied light well between the 3rd floor bathrooms allows for the modulation of natural light at the house's center.

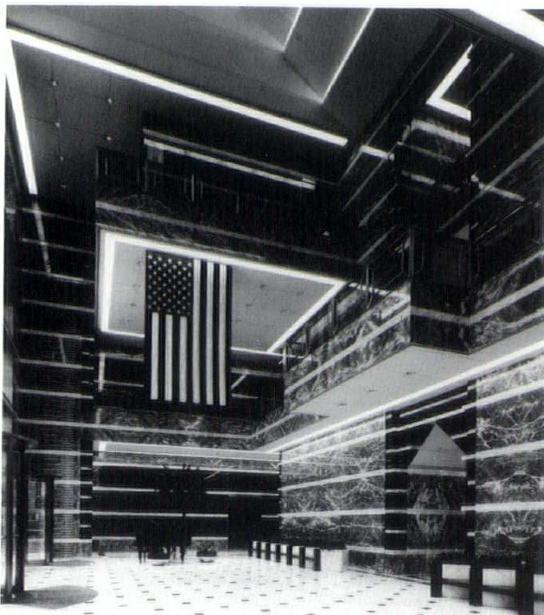


One Liberty Place Philadelphia, Pennsylvania Murphy/Jahn

Project Team:
Murphy/Jahn, Architects.
General Contractor: Joint
Venture, Hunt and
Nichols, Inc., Driscoll/
Huber; Structural
Engineer: Lev Zetlin
Associates (Thornton-
Thomasetti, P.C.); M/E/P
Engineer: Flack + Kurtz.
Client: Rouse &
Associates.
Photographer: Lawrence
S. Williams Inc.



Best of the big towers...Philadelphia has a
boring skyline...works well in the sky...
something to build to...



This building, the first phase of the overall project
situated in CenterCity, Philadelphia, contains
1,325,000 SF of office space in 61 stories. The
design strives toward a synthesis between expression
of the romantic yearnings of traditional skyscrapers
and the display of modernist technological imagery.
The curtain wall, composed of glass and granite
panels set in an aluminum grid of shaped members,
reinforces the tower form with its articulated structure.
The building's verticality is emphasized by the
gabled centerpiece on each face which expresses the
eight main 'super columns'. The contrasting
horizontal treatment of the corners emphasizes the
effect, as does the gradual transition of the skin from
stone at the podium to all glass at the top.



Orland Park Village Center
Orland Park, Illinois
Perkins & Will

Project Team:
Ralph E. Johnson AIA,
Design Principal; Terrence
E. Owens AIA, *Managing
Principal*; Charles
Anderson AIA, SE, *Project
Manager*; August Battaglia
AIA, *Senior Designer*;
General Contractor: Walsh
Construction Company;
Structural Engineer:
Randall Takahashi; M/E
Engineer: Takenori
Kanazawa, PE.
Client: Village of Orland
Park, Illinois.
Photographer: Nick
Merrick, Hedrich-Blessing.

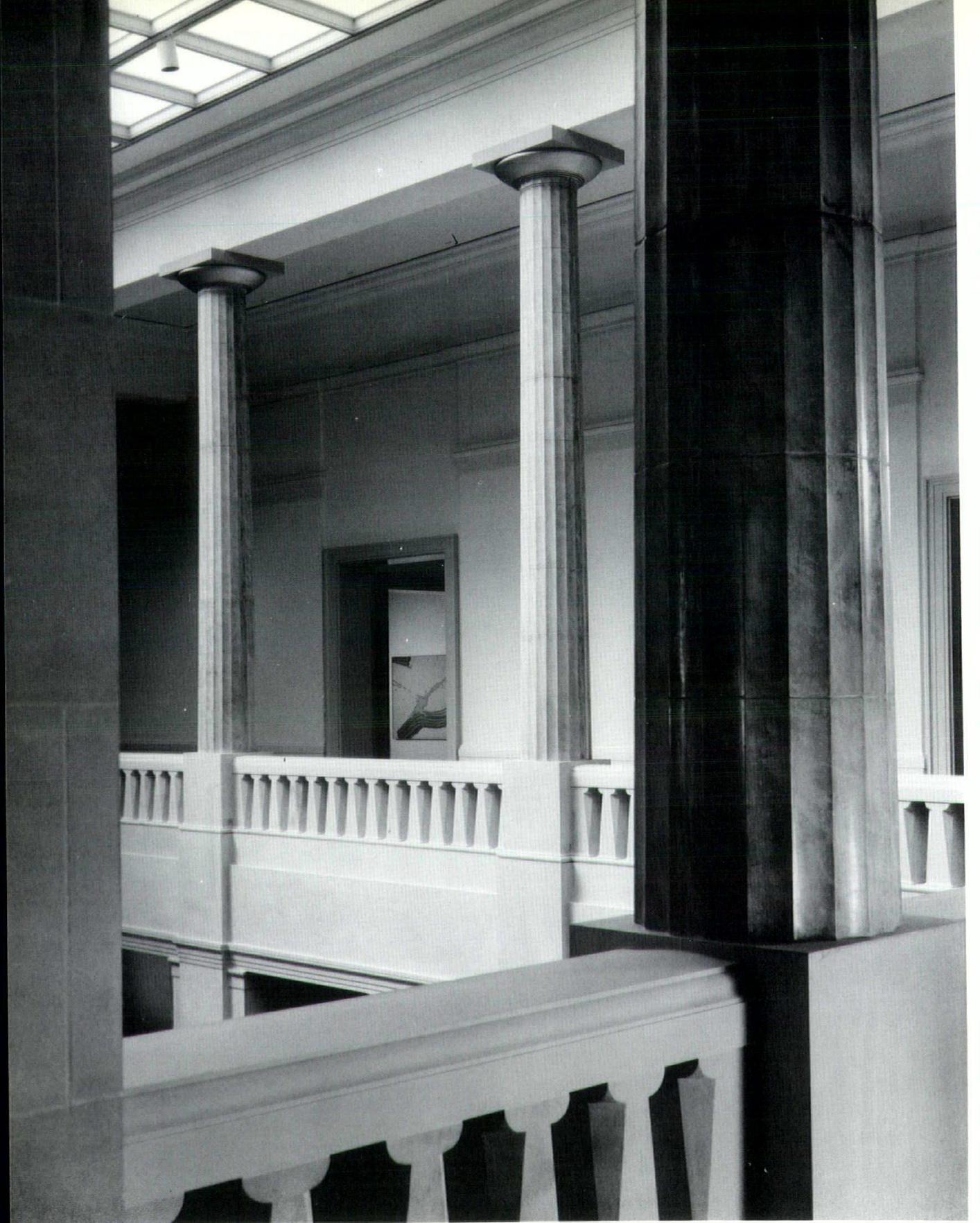


**A certain abandon to it...looks fragmented,
yet the plan seems controlled... starts from
a simple idea, with strong details...**



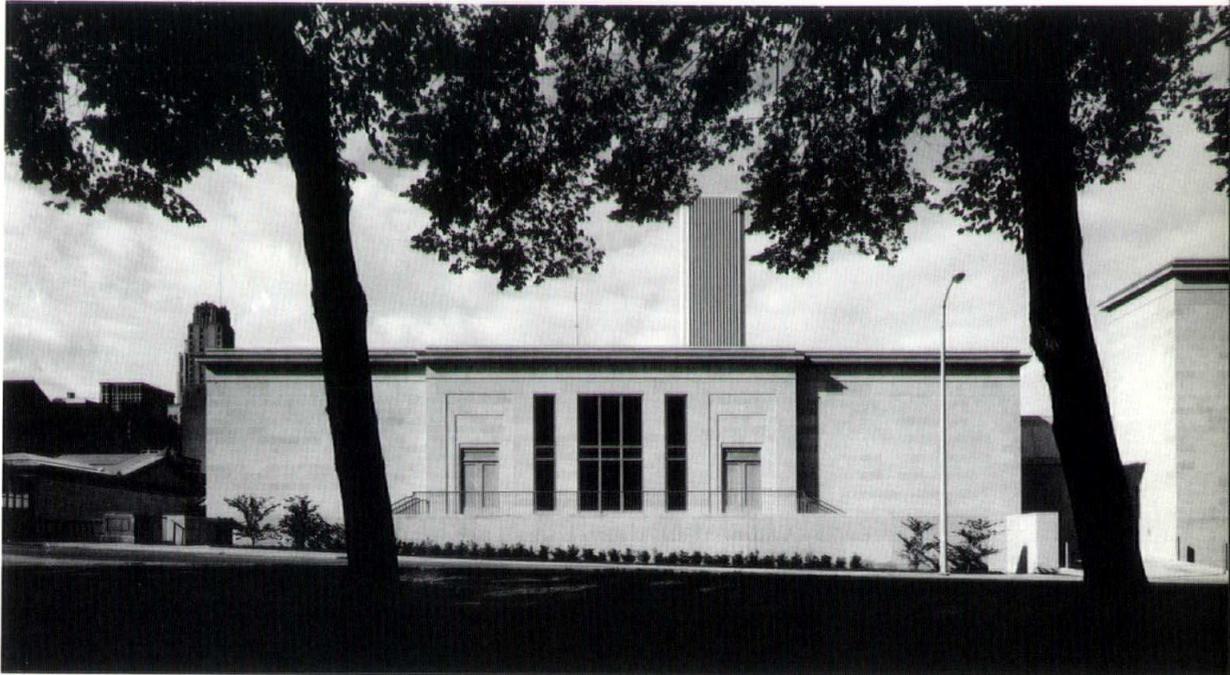
This complex consists of a village hall, an exhibition facility, a recreation building, and a provision for a future theater. It is organized around a rectilinear lawn space, recalling a traditional village green, and a curvilinear retention lake.

All buildings are composed using a language of six recurring, typological elements. These are: circular pavilions (dining and meeting rooms), linear galleries (lobbies), lofts (offices and classrooms), clear-span halls (gymnasium and exhibit space), arcades, and a singular, symbolic form, which houses the council chamber. A covered bridge and amphitheater act as a binding element between the water and the building.

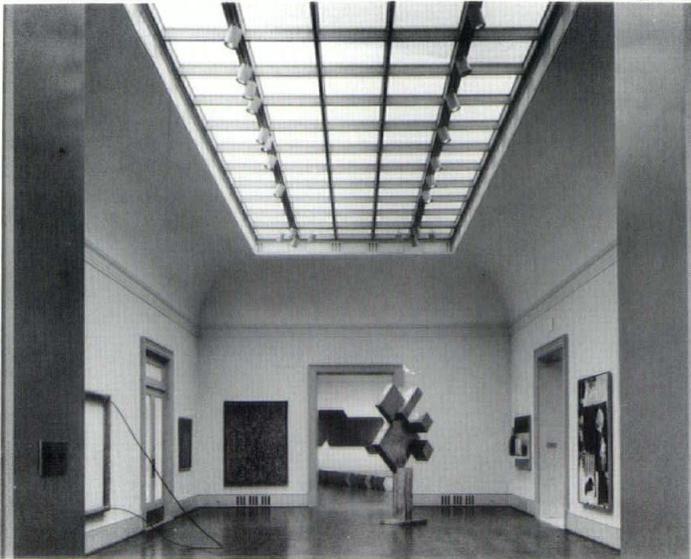


**Daniel F. & Ada L. Rice Building -
The Art Institute of Chicago
Chicago, Illinois
Hammond Beeby and Babka, Inc.**

Project Team:
Dennis E. Rupert,
*Principal-in-Charge/
Project Architect*; Thomas
H. Beeby, *Director of
Design*; Bernard F. Babka,
Technical Director; James
B. Gayley, David J.
Pickert.
General Contractor: Schal
Associates; Structural
Engineer: Cohen-Barreto-
Marchertas, Inc.; M/E/P:
Cosentini Associates;
Acoustical Consultants:
Shiner Associates;
Lighting Consultants:
Claude R. Engle Lighting;
Energy Conservation and
Environmental Consult-
ants: Jay Silverston &
Associates; American Art
installation design:
George Sexton; European
& Decorative Art
Installation Design:
Clifford LaFontaine.
Client: The Art Institute of
Chicago.
Photographer: Jon Miller,
Hedrich-Blessing.



**The spaces inside are really beautiful...
doesn't have the gross details of some
contemporary buildings...**

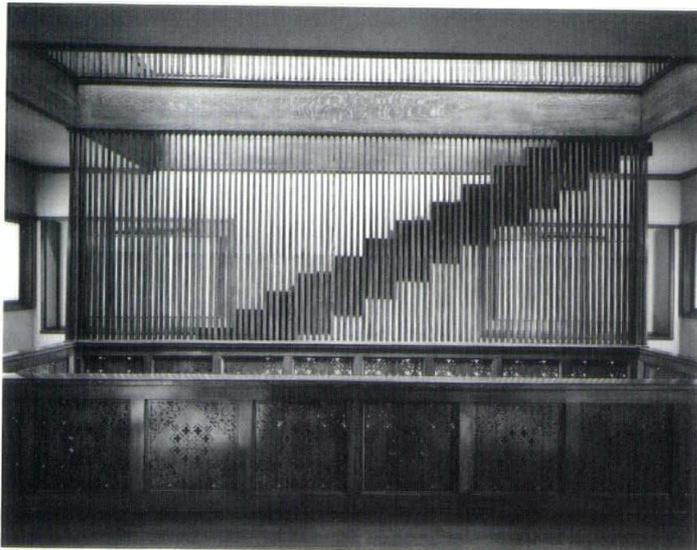


The 130,000 square foot Daniel F. and Ada L. Rice Building is the latest addition to the Art Institute of Chicago. The Rice Building increases the Institute's gallery area by 33%, providing new permanent galleries for American Arts, European Decorative Arts and 20th Century Art, a large gallery for special exhibitions, and art storage, handling, shops and additional support spaces. Architecturally, the Rice Building integrates modern and classical design principles in creating a context that is in harmony with the original Beaux Arts building.



Charnley House
Chicago, Illinois
Skidmore, Owings & Merrill

Project Team:
Bruce J. Graham,
Design Partner; James R.
DeStefano, *Project*
Partner;
General Contractor: L.J.
Construction Co.; Historic
Finishes: Robert A.
Furhoff; Historic Consult-
ant: Timothy V. Barton.
Client: S.O.M. Foundation.
Photographer: Nick
Merrick, Hedrich-Blessing.



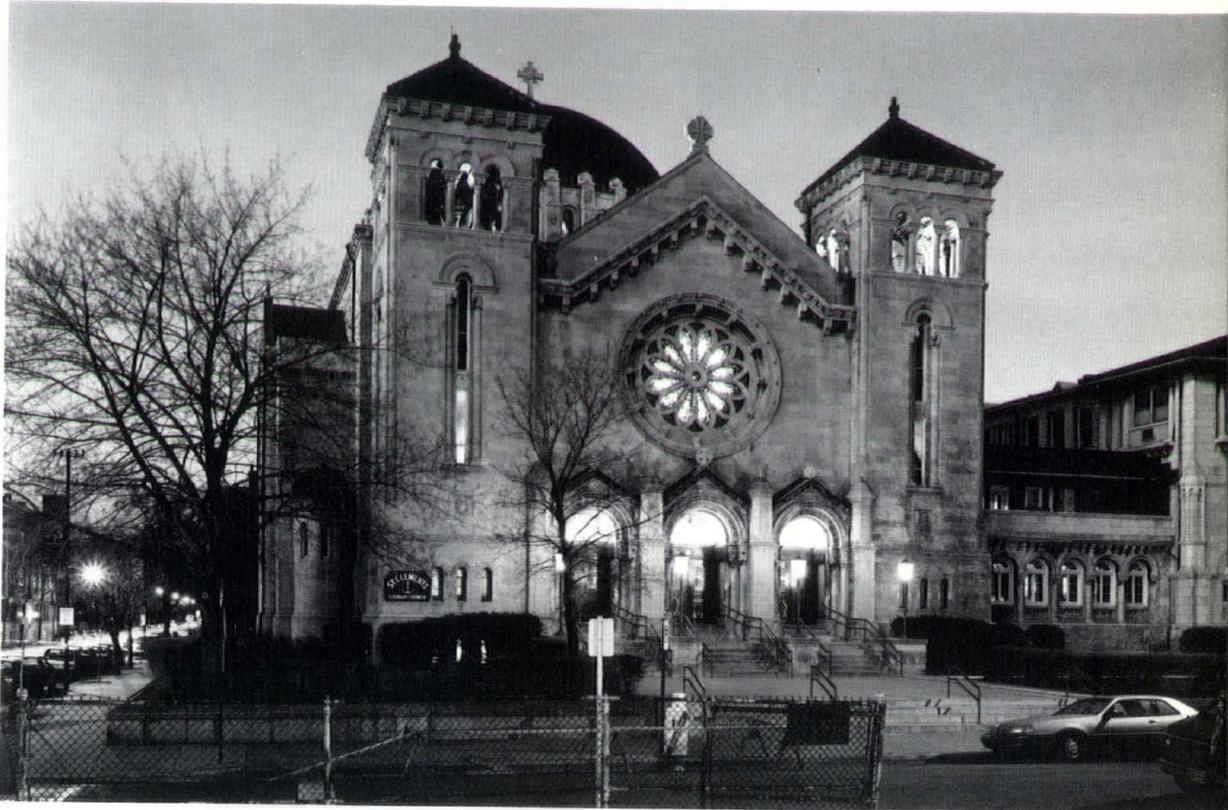
The Charnley House, built in 1891, is generally acknowledged to be an early work of Frank Lloyd Wright while employed by Adler & Sullivan. Little documentation of the house had survived, so the house was extensively measured, photographed, and analyzed before design drawings were begun.

Original paint colors and wood finishes were duplicated throughout. The old south wall, destroyed by a 1927 addition, was completely rebuilt using custom-made limestone and brick. As in the original, the brick was sealed with linseed oil, so that it will eventually produce the same green/brown patina as on the old brick. A new copper roof and skylight were installed, and the intricate copper cornice on the south wall was replicated. The mechanical, electrical, and plumbing systems were completely rebuilt.



St. Clement's Catholic Church
Chicago, Illinois
Holabird & Root

Project Team:
John Holabird, *Partner-in-Charge*; Walker C. Johnson, *Project Manager/Project Architect*; Skies Takaesu, Sally Levine, *Technical Architects*.
General Contractor: Mueller Construction; Paint Analysis: Robert Furhoff.
Client: St. Clement's Catholic Church.
Photographer: Don DuBroff, Sadin Photo Group.



Layers of overpainting and dirt had obscured the beauty of this 1918 Byzantine-style Roman Catholic Church. The church was improperly lighted, mechanical and electrical systems obsolete, and the layout of the altar and pews inappropriate for current liturgical practices.

With an emphasis on maintaining historical accuracy, elaborate surface designs were cleaned and restored. Original stencils and marbling were reconstructed, stained glass and mosaics were repaired and a new lighting system was installed. Chandeliers were designed to illuminate the vibrant interior, highlighting the restored dome. The high altar was removed and elements of it were used to create a new, smaller altar in the transept crossing. Other changes included new mechanical, acoustical, and exterior lighting systems and the installation of handicapped entrances.



Private Residence
Winnetka, Illinois
Hasbrouck Peterson Associates

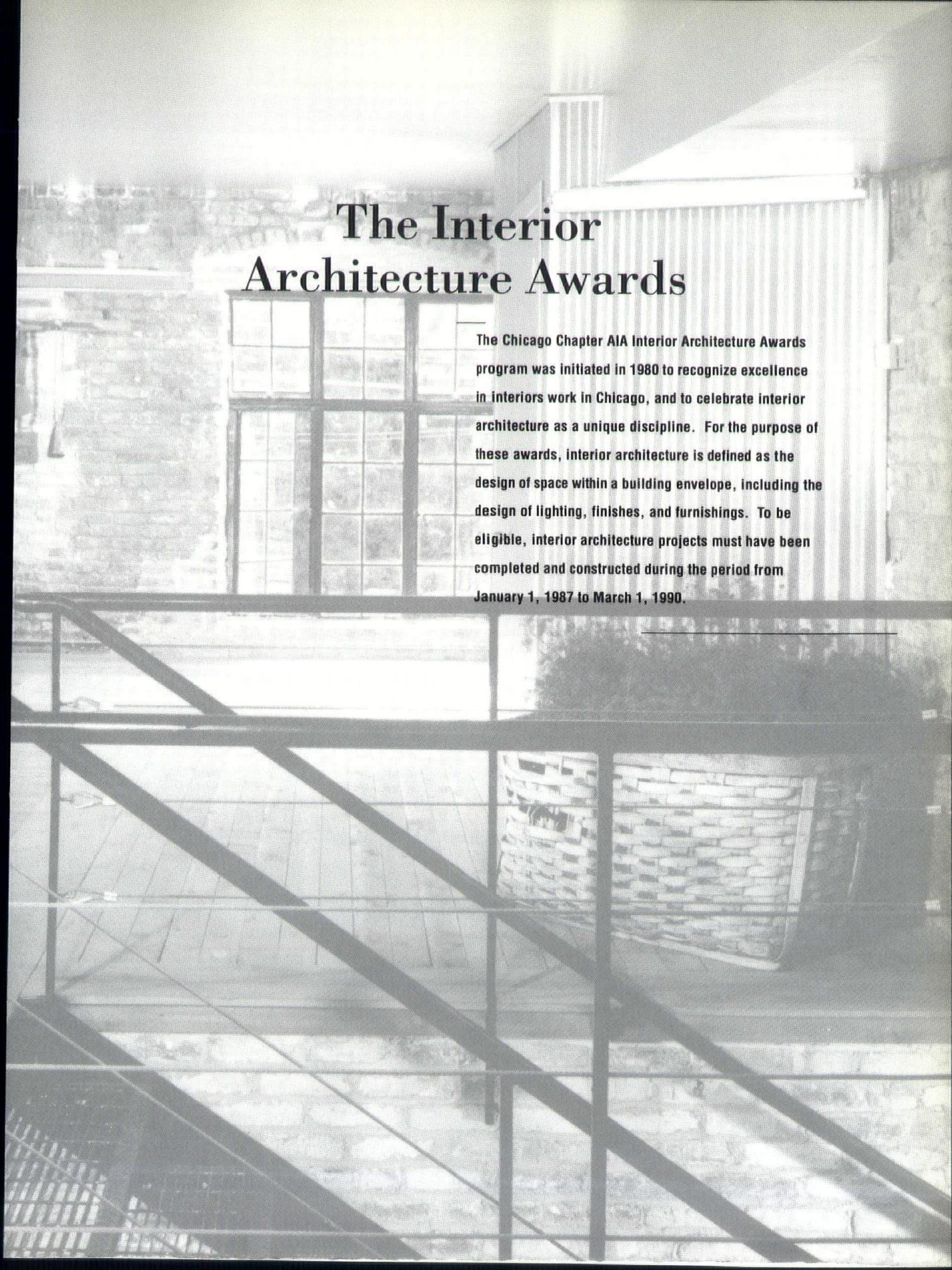
Project Team:
Wilbert R. Hasbrouck,
FAIA, Lourdes Mesa.
Downstate Restorations:
Chris Walberg; Electrical
Engineer: Andrew Feo.
Client: Name withheld per
request.
Photographer: Scott
McDonald, Hedrich-
Blessing.



This Winnetka residence was designed and built in the early 1920's by Sculptor Charles Haag for the mother of the present owner. The client wished to have her childhood home restored to its original appearance, incorporating elements of convenience, safety, and comfort.

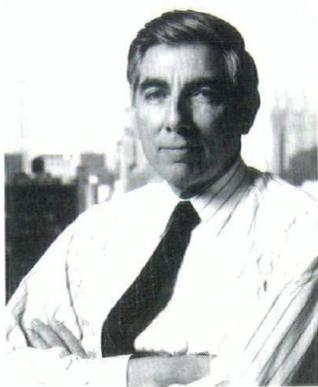
Restoration methods and techniques were chosen for all historic elements and finishes. The painted walls were restored to their original colors. All existing historic lighting fixtures, many in hand-carved wood, were restored. Stenciled ornamentation was carefully reproduced. A modern kitchen was designed to harmonize with the original extant features, and an office was provided in the basement. Finally, completely new mechanical systems were unobtrusively installed.





The Interior Architecture Awards

The Chicago Chapter AIA Interior Architecture Awards program was initiated in 1980 to recognize excellence in interiors work in Chicago, and to celebrate interior architecture as a unique discipline. For the purpose of these awards, interior architecture is defined as the design of space within a building envelope, including the design of lighting, finishes, and furnishings. To be eligible, interior architecture projects must have been completed and constructed during the period from January 1, 1987 to March 1, 1990.



Hugh G. Hardy, FAIA
Hardy Holzman Pfeiffer
Associates
New York, New York

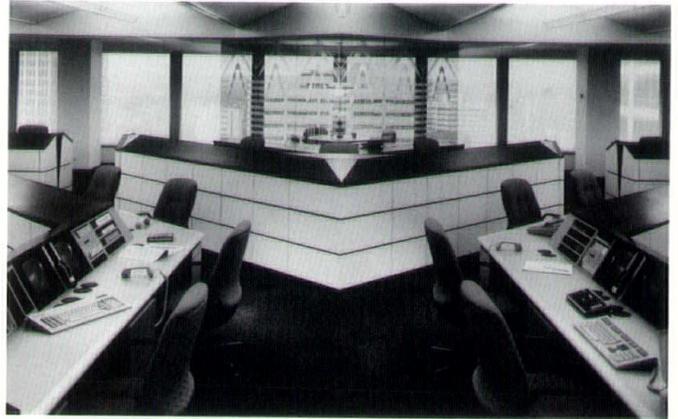
**Debra Lehman Smith,
AIA**
Skidmore Owings &
Merrill
Washington, D.C.



Scott Strasser
CRSS Commercial
Group, Inc.
Houston, Texas

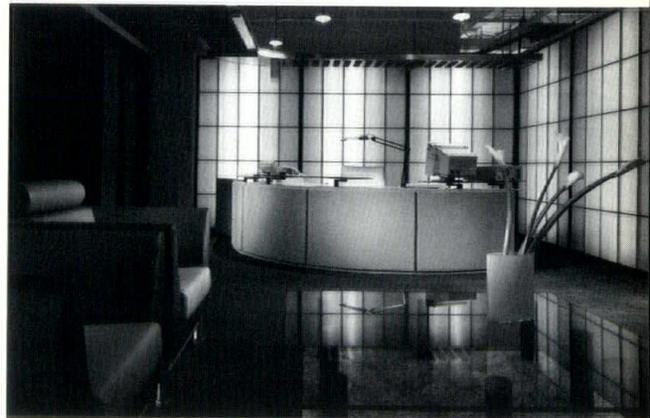


**Altheimer & Gray
Law Offices**
Chicago, Illinois
Larson Associates, Inc.
Photo: Steven Hall,
Hedrich-Blessing



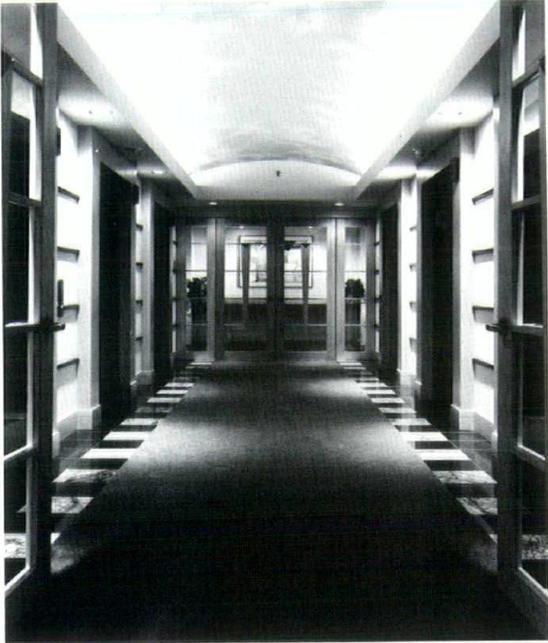
A. Webster Dougherty
Philadelphia, Pennsylvania
**Tilton + Lewis
Associates, Inc.**
Photo: Tom Crane

**American National Can
Chicago, Illinois**
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



**A.C. Nielsen - Advanced
Information Technical
Center**
Bannockburn, Illinois
**Griswold, Heckel &
Kelly Associates, Inc.**
Photo: Marco Lorenzetti,
Hedrich-Blessing

**Ameritech Applied
Technologies, Inc.**
Chicago, Illinois
I S D Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



Apple Computer, Inc.
Regional Sales Office
Rosemont, Illinois
Mekus-Johnson, Inc.
Photo: Jon Miller,
Hedrich-Blessing

Bellcore Tec Center
Lisle, Illinois
OWP & P Architects, Inc.
Photo: Abby Sadin,
Sadin Photo Group



Baker & Daniels
Indianapolis, Indiana
I S D Incorporated
Photo: Marco Lorenzetti,
Hedrich-Blessing



Crown Consolidated Industries
Chicago, Illinois
Larson Associates, Inc.
Photo: Marco Lorenzetti,
Hedrich-Blessing



BMT Design
Chicago, Illinois
Pappageorge Haymes, Ltd.
Photo: Wayne Cable, Cable Studios



Corboy & Demetrio
Chicago, Illinois
Lucien LaGrange & Associates, Ltd.
Photo: George Lambros Photography



Bramalea Midwest, Inc.
Chicago, Illinois
Paul B. Berger & Associates
Photo: James Yochum

Dean Witter Financial Services
Riverwoods, Illinois
Lohan Associates
Photo: Nick Merrick,
Hedrich-Blessing



Financial Institution
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick,
Hedrich-Blessing

Equitable Financial Services
Chicago, Illinois
Interprise
Photo: David Clifton



Floyd Photography
Chicago, Illinois
Johnson & Wilson Architects
Photo: Barbara Karant



Hayes & Griffith
Chicago, Illinois
Swanke Hayden Connell
Architects - Chicago
Photo: George Lambros
Photography

The Heartworks
Chicago, Illinois
Wallace Bowling
Architects
Photo: Al Diaz



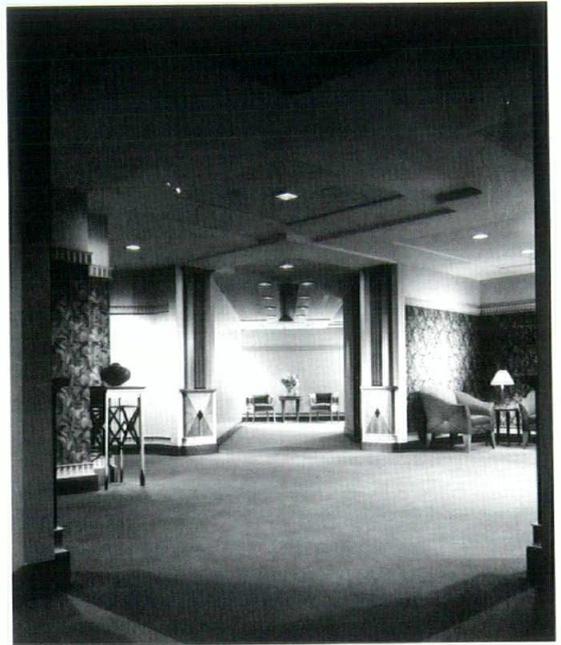
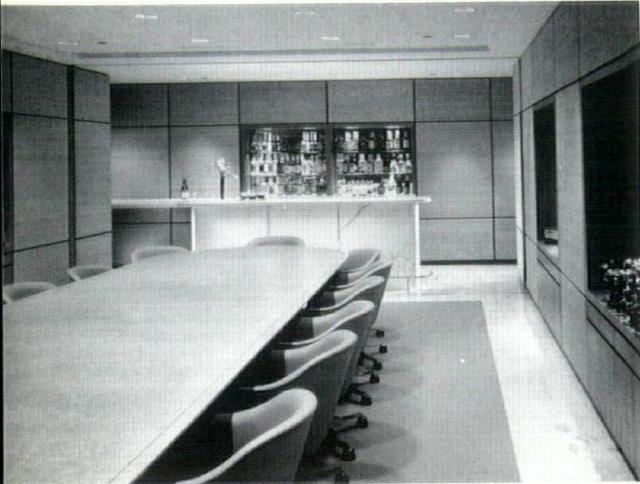
Gardner Carton & Douglas
Chicago, Illinois
Vickrey/Ovresat/Awsumb
Associates, Inc.
Photo: Marco Lorenzetti,
Hedrich-Blessing



Harris Trust Bank
of Arizona
Scottsdale, Arizona
Hancock & Hancock, Inc.
Photo: Jon Miller,
Hedrich-Blessing

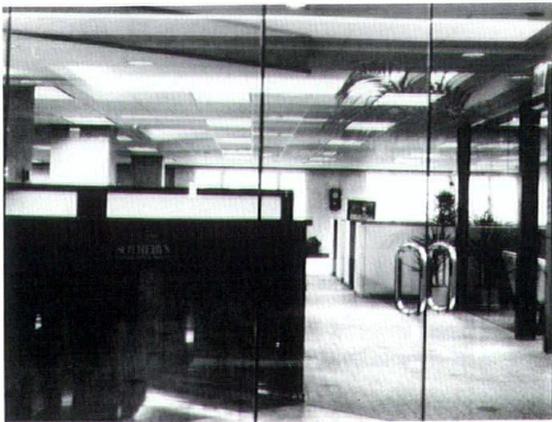


**Jim Beam Brands
Company**
Deerfield, Illinois
**Swanke Hayden Connell
Architects - Chicago**
Photo: Jon Miller,
Hedrich-Blessing



IMC Fertilizer
Northbrook, Illinois
**F.I. Torchia
Associates, Inc.**
Photo: Jon Miller,
Hedrich-Blessing

Koenig & Strey
Chicago, Illinois
Garapolo & Associates
Photo: Galu Photography



Jaymont Properties
Chicago, Illinois
PHH Environments
Photo: Steven Hall,
Hedrich-Blessing





KPMG Peat Marwick
Minneapolis, Minnesota
Vickrey/Ovresat/Awsumb
Associates, Inc.
Photo: Marco Lorenzetti,
Hedrich-Blessing



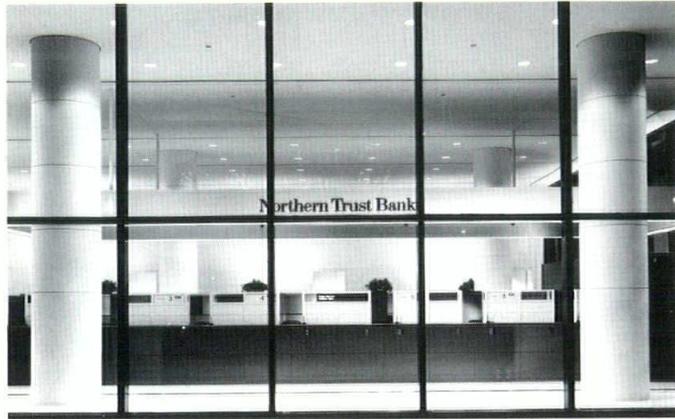
McKay Financial
Services
Chicago, Illinois
Quinn & Searl
Architects, P.C.
Photo: Jon Miller,
Hedrich-Blessing

Leo Burnett Company
Chicago, Illinois
I S D Incorporated
Photo: Nick Merrick and
Marco Lorenzetti,
Hedrich-Blessing



McBride Baker & Coles
Chicago, Illinois
Swanke Hayden Connell
Architects - Chicago
Photo: Jon Miller,
Hedrich-Blessing

Mahoney, Hawkes & Goldings
Boston, Massachusetts
Powell/Kleinschmidt
Photo: Marco Lorenzetti,
Hedrich-Blessing



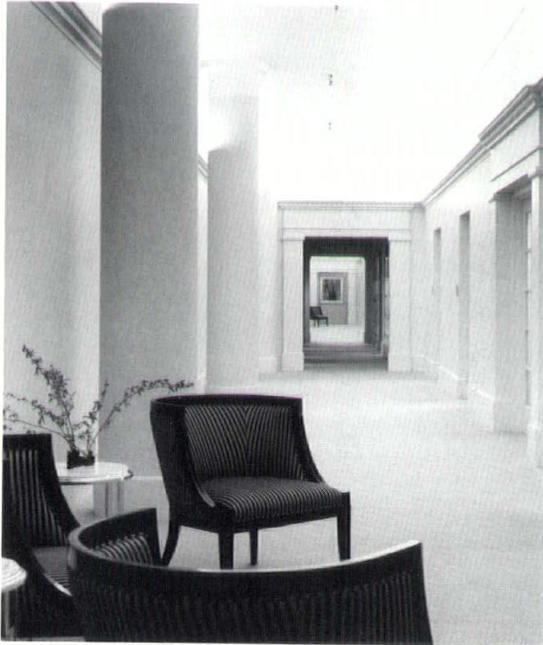
Northern Trust Bank - Wacker Drive Facility
Chicago, Illinois
Larson Associates, Inc.
Photo: Steven Hall,
Hedrich-Blessing



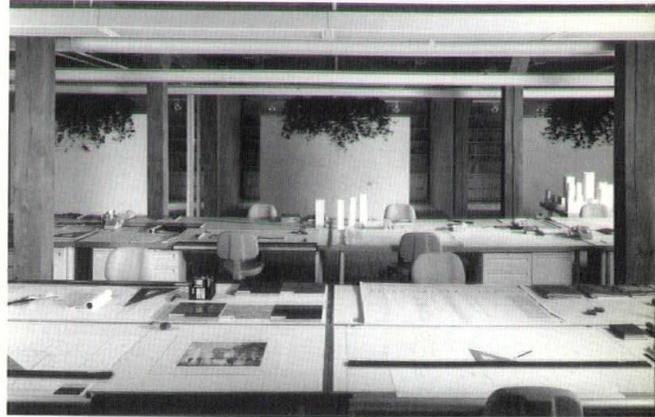
Mid Town Bank at Riverpoint Center
Chicago, Illinois
Braun Skiba, Ltd.
Photo: William Kildow
Photography



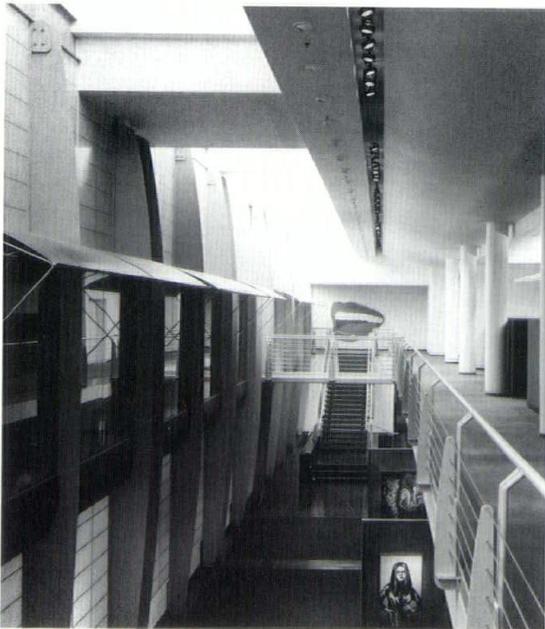
North American Taisei Corporation
Chicago, Illinois
Perkins & Will
Photo: Wayne Cable,
Cable Studios



The Ohio Mattress Company
Cleveland, Ohio
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



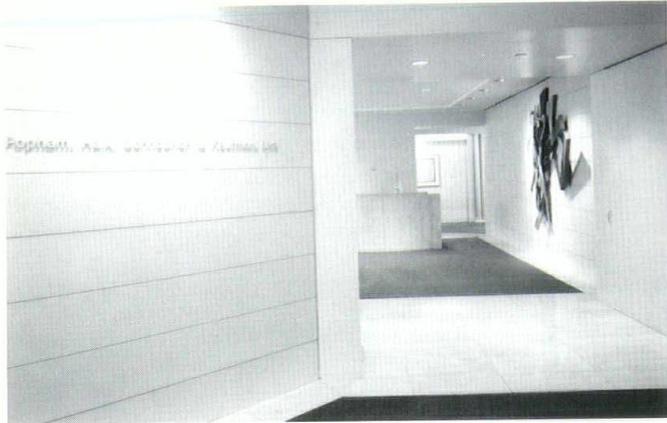
Office of DeStefano/Goettsch
Chicago, Illinois
DeStefano/Goettsch, Ltd.
Photo: Abby Sadin



Playboy Enterprises, Inc.
Chicago, Illinois
Himmel/Bonner Architects
Photo: Nick Merrick,
Hedrich-Blessing

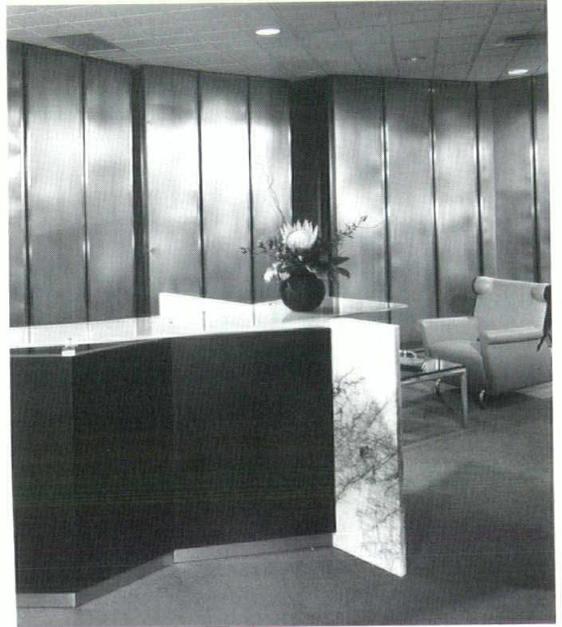
Perkins & Will Chicago Offices
Chicago, Illinois
Perkins & Will
Photo: Marco Lorenzetti,
Hedrich-Blessing





**Popham, Haik, Schnobrich
& Kaufman, Ltd.**
Minneapolis, Minnesota
I S D Incorporated
Photo: Chas McGrath

Proctor & Gardner
Chicago, Illinois
Environ, Inc.
Photo: Wayne Cable,
Cable Studios



**Shearson Lehman
Hutton, Inc.**
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: Steven Hall,
Hedrich-Blessing



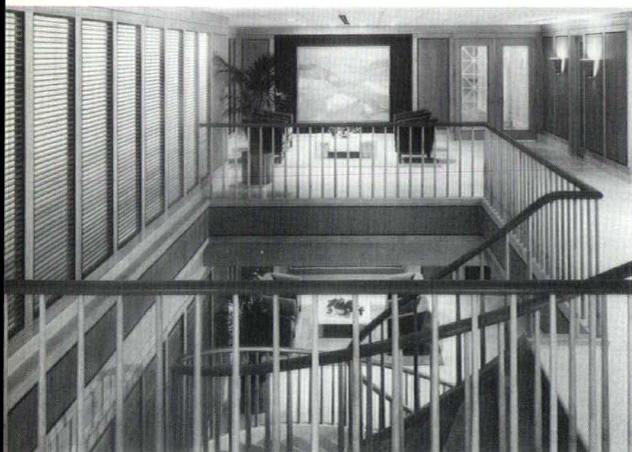
Prime Group, Inc.
Chicago, Illinois
Perkins & Will
Photo: Marco Lorenzetti,
Hedrich-Blessing



**Western Diversified Life
Insurance Company**
Deerfield, Illinois
**Serena-Sturm
Architects, Ltd.**
Photo: Mark Ballogg,
Steinkamp/Ballogg Chicago



**United Way Crusade
of Mercy**
Chicago, Illinois
PHH Environments
Photo: Steven Hall,
Hedrich-Blessing



Whitman Corporation
Headquarters
Chicago, Illinois
**Hague-Richards
Associates**
Photo: David Clifton



Winston & Strawn
Chicago, Illinois
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing

Sidley & Austin
Chicago, Illinois
ISD Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



1660 Lake Shore National Bank
Chicago, Illinois
Vickrey/Ovresat/Awsumb Associates, Inc.
Photo: Jamie Padgett,
Karant & Associates, Inc.

Stein & Company
Chicago, Illinois
Lohan Associates
Photo: Barbara Karant

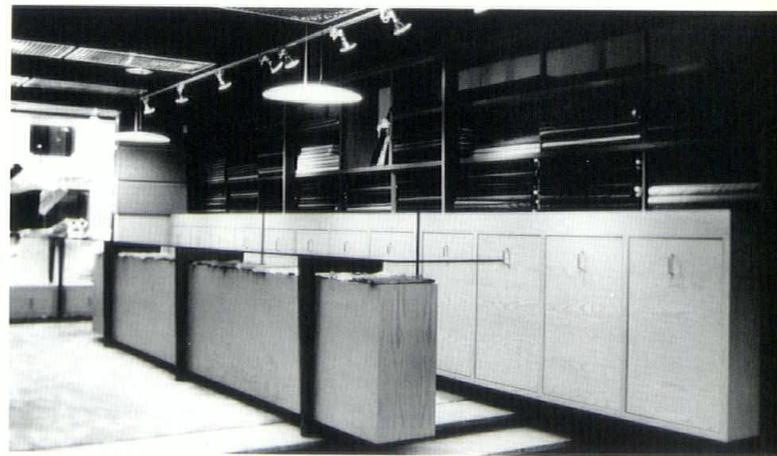


Swanke Hayden Connell Architects - Chicago
Chicago, Illinois
Swanke Hayden Connell Architects - Chicago
Photo: Nick Merrick,
Hedrich-Blessing

Boogies Diner
Chicago, Illinois
Himmel/Bonner
Architects
Photo: Ron Solomon



Avventura
San Francisco, California
Green Hiltcher
Shapiro, Ltd.
Photo: Mert Carpenter



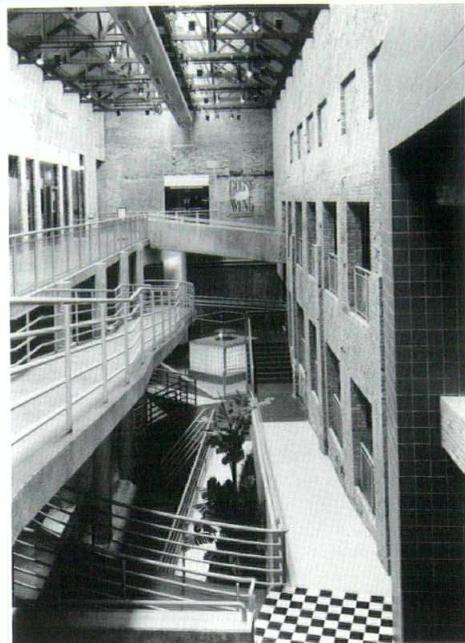
Duru's Custom Suits & Shirts
Chicago, Illinois
James, Morris & Kutyla
Photo: John Coyne



Chiasso
Chicago, Illinois
Florian-Wierzbowski
Architecture, P.C.
Photo: Wayne Cable,
Cable Studios



First National Bank of Chicago
Chicago, Illinois
PHH Environments
Photo: Steven Hall,
Hedrich-Blessing

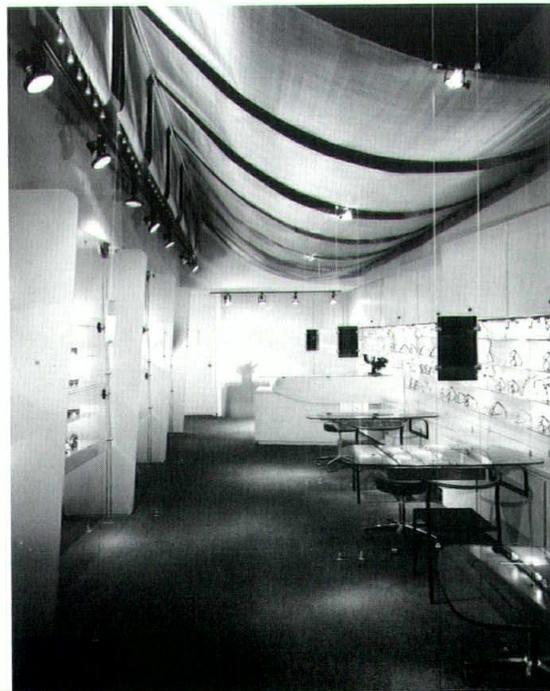


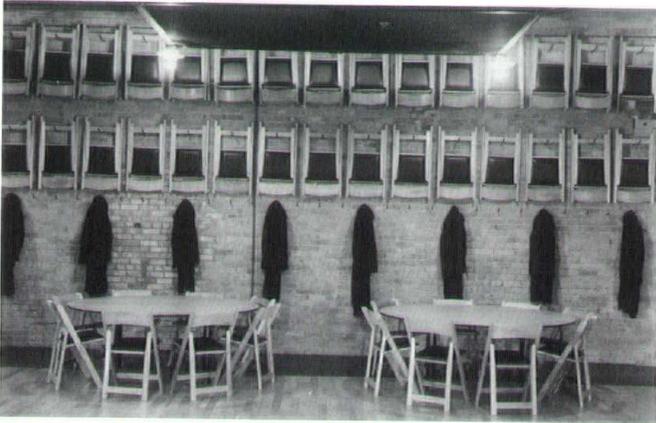
1800 N. Clybourn
Chicago, Illinois
Pappageorge
Haymes, Ltd.
Photo: PHL



Gilmore Starks Designer Shoes
Chicago, Illinois
James, Morris & Kutyla
Photo: Len Kutyla

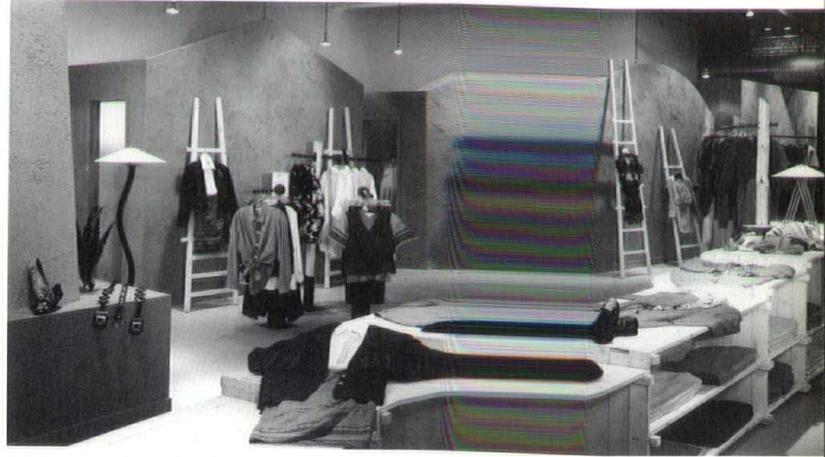
Glasses, Ltd.
Chicago, Illinois
Himmel/Bonner
Architects
Photo: Wayne Cable,
Cable Studios





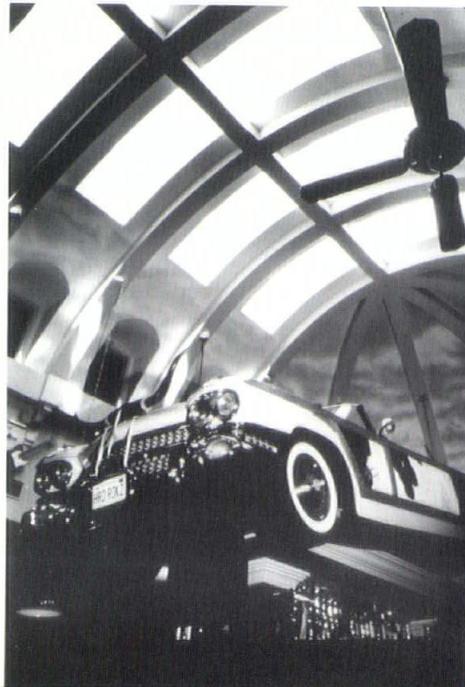
**Goose Island Brewery
Banquet Hall**
Chicago, Illinois
**Daniel Wheeler
Architects, Inc.**
Photo: William Kildow
Photography

Masque
Chicago, Illinois
Florian Wierzbowski
Architect
Photo: **Wayne Cable,**
Cable Studios



Just Wonderful Stuff
Chicago, Illinois
Environ, Inc.
Photo: Terry Lee

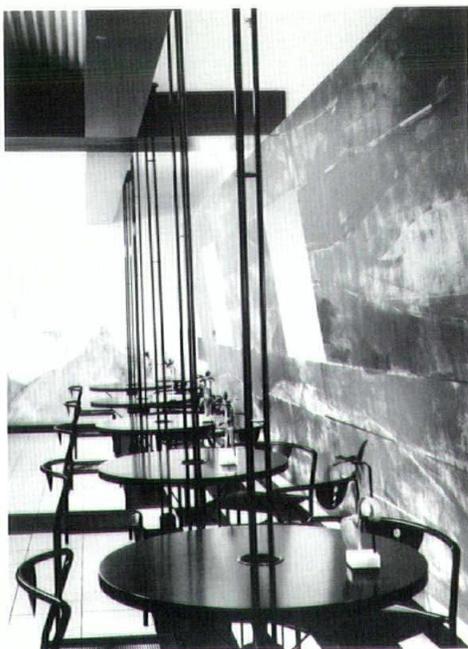
Hard Rock Cafe - Sydney
Sydney, Australia
**Fugman Dakich &
Associates**
Photo: Mark Coulton



P.S. Chicago
Chicago, Illinois
Studio 1032 Architecture
Photo: Mark Keane



Metropolis 1800
Chicago, Illinois
Nagle, Hartray & Associates, Ltd.
Photo: Bruce Van Inwegen



Pinuccio
Highland Park, Illinois
Tainer Associates, Ltd.
Photo: Francois Robert

National Video
Chicago, Illinois
Lucien LaGrange & Associates, Ltd.
Photo: David Clifton





Ristorante Chianti
Geneva, Illinois
Ascher, Inc.
Photo: Richard Shay

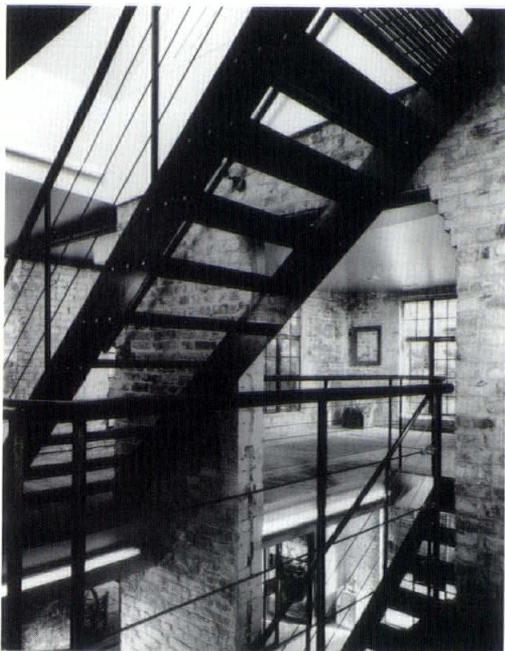


Rolla Bookstore,
University of Missouri
Rolla, Missouri
Criezis Architects
Photo: Demetria P.
Vartzikos

The Secret Garden of a
New Leaf
Chicago, Illinois
Weese Langley Weese
Architects, Ltd.
Photo: Jamie Padgett,
Karant & Associates, Inc.



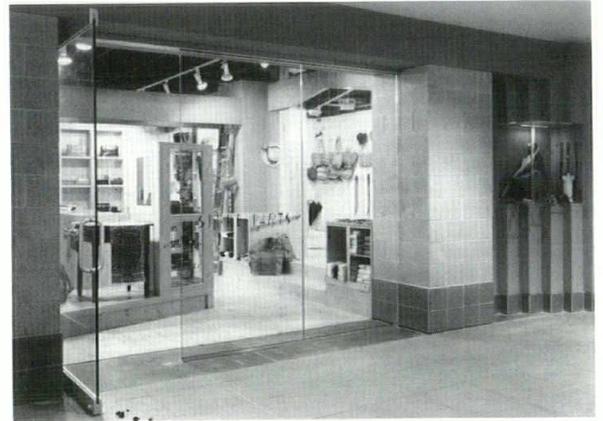
Riverwalk
Geneva, Illinois
Ascher, Inc.
Photo: Richard Shay



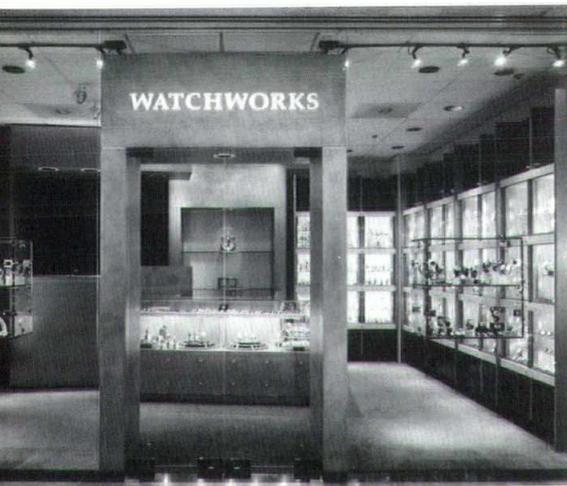


Truefitt & Hill
Chicago, Illinois
Henschen Johnson
Crombie, Inc.
Photo: Gregory Murphy

Spare Parts
Chicago, Illinois
Langdon & Woodhouse,
Architects
Photo: Judith Bromley



Tereza
Chicago, Illinois
Pappageorge Haymes, Ltd.
Photo: William Kildow
Photography



Watchworks
Chicago, Illinois
Pappageorge Haymes, Ltd.
Photo: William Kildow
Photography

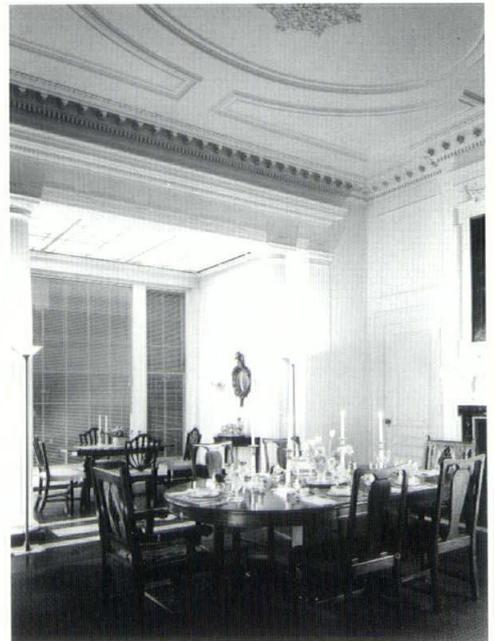
Charnley House
Chicago, Illinois
Skidmore, Owings & Merrill
Photo: Nick Merrick,
Hedrich-Blessing



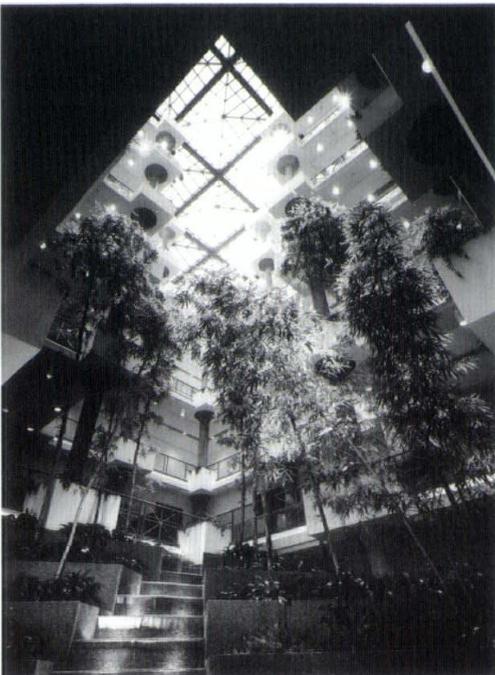
American Airlines Terminal Expansion
Chicago, Illinois
Anthony Belluschi Architects, Ltd.
(design phases only)
Photo: Don DuBroff,
Sadin Photo Group



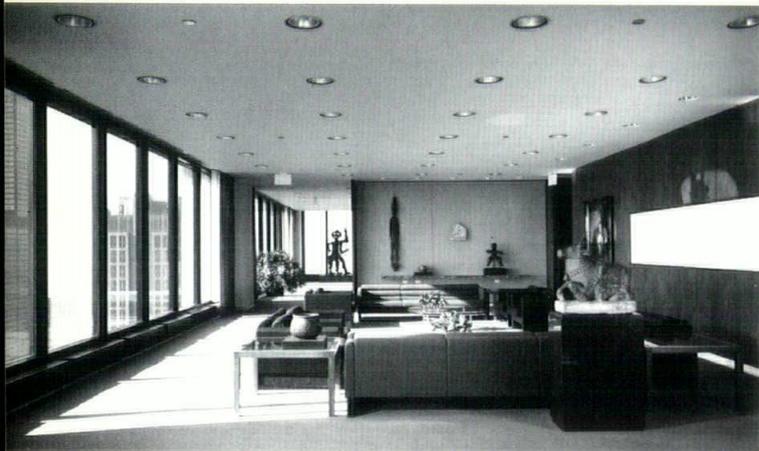
Boston Brownstone
Boston, Massachusetts
Hancock & Hancock, Inc.
Photo: Nick Merrick,
Hedrich-Blessing



Brown Forman Warehouse "A"
Louisville, Kentucky
Harry Weese & Associates
Photo: Marco Lorenzetti,
Hedrich-Blessing



**First National Bank
of Chicago
Executive Dining Facility
& Boardroom**
Chicago, Illinois
Powell/Kleinschmidt
Photo: Jon Miller,
Hedrich-Blessing



**Ford City Shopping
Center**
Chicago, Illinois
**Loebl Schlossman &
Hackl, Inc.**
Photo: Scott McDonald,
Hedrich-Blessing



**Goose Island Brewing
Company**
Chicago, Illinois
Ascher, Inc.
Photo: Richard Shay

**Citibank National
Marketing Division**
Chicago, Illinois
Mekus-Johnson, Inc.
Photo: Jon Miller,
Hedrich-Blessing





**McCormick School
of Journalism,
Northwestern University**
Evanston, Illinois
Criezis Architects
Photo: Uldis Saule

Maple Junior High School
Northbrook, Illinois
**Raymond J. Green &
Associates/Architects, Ltd.**
Photo: Van Inwegen
Photography



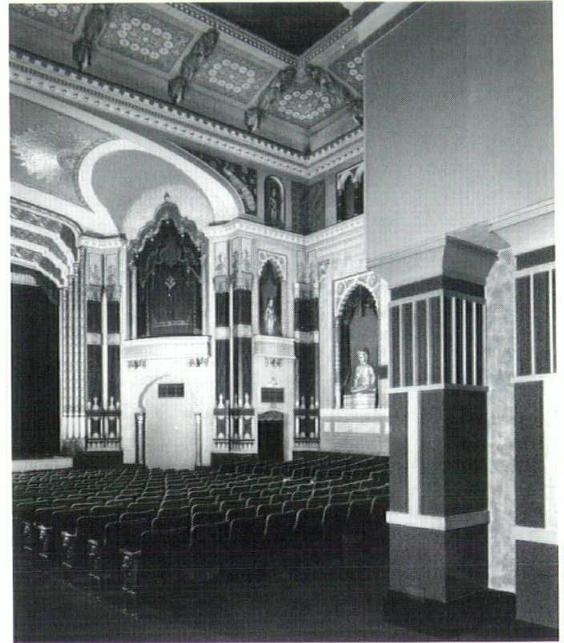
Mediatech
Chicago, Illinois
**HSW Ltd., Architects
& Planners**
Photo: Christopher Hinds



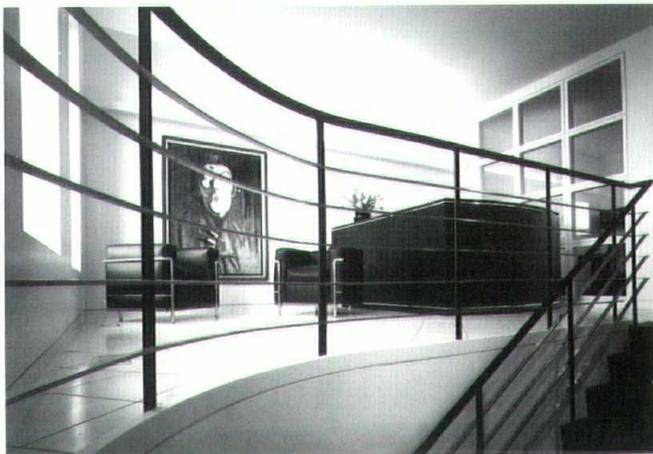
**Inland Steel
Industries, Inc.**
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: Nick Merrick,
Hedrich-Blessing



**Washington National
Headquarters - Lobby
Renovation**
Evanston, Illinois
**Fugman Dakich &
Associates**
Photo: Howard N. Kaplan

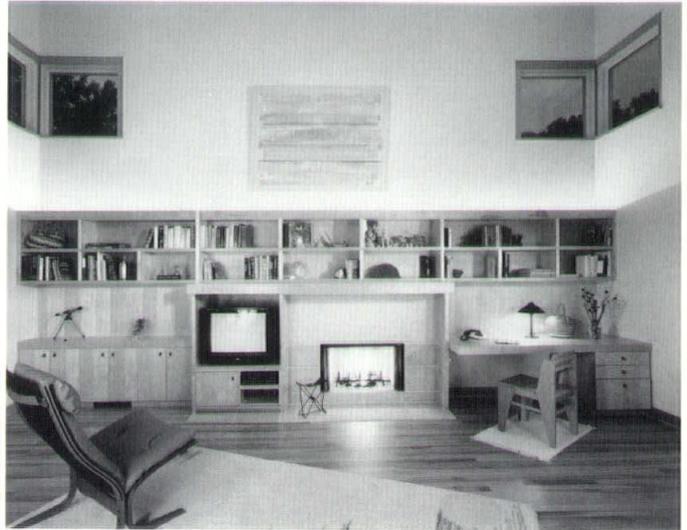


**Oriental Theater
Remodeling**
Milwaukee, Wisconsin
**Quinn & Searl
Architects, P.C.**
Photo: George Lambros
Photography

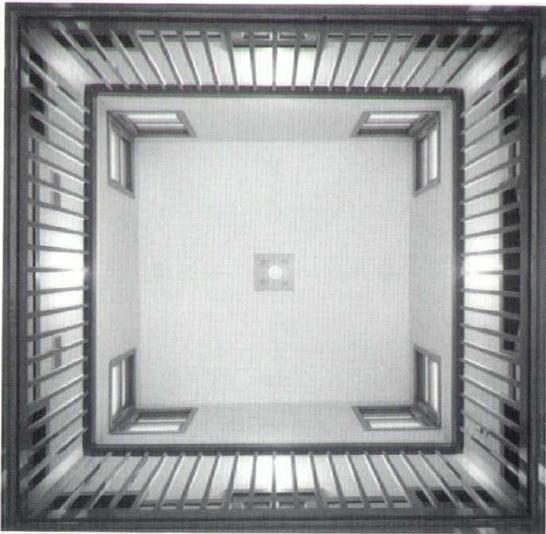


**Sedelmaier Film
Productions, Inc.**
Chicago, Illinois
**Nagle, Hartray &
Associates, Ltd.**
Photo: Nick Merrick,
Hedrich-Blessing

Buchanan Residence
Northfield, Illinois
Peter Landon
Architects, Ltd.
Photo: James Yochum



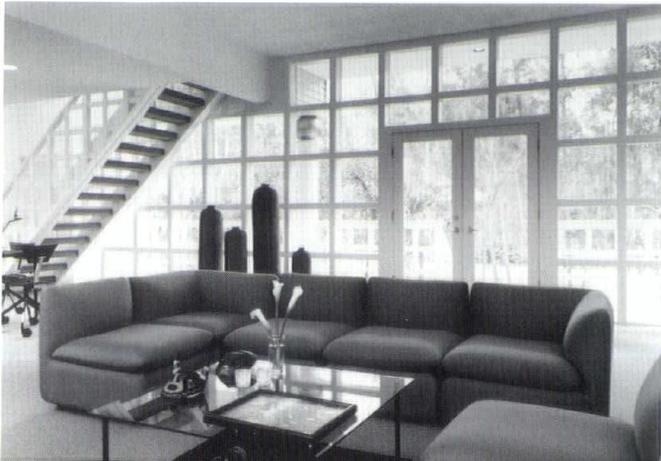
Camp Madron Cottages
Buchanan Township,
Michigan
Daniel Wheeler
Architects, Inc.
Photo: William Kildow
Photography



Cooper/Bauer Residence
Boston, Massachusetts
Denison Luchini
Architectural Design
Photo: Denison Luchini
Architectural Design



Casa Cameleon
Sanibel, Florida
Roy J. Solfisburg III,
with Max I. Yelin
Photo: Steven Brooke

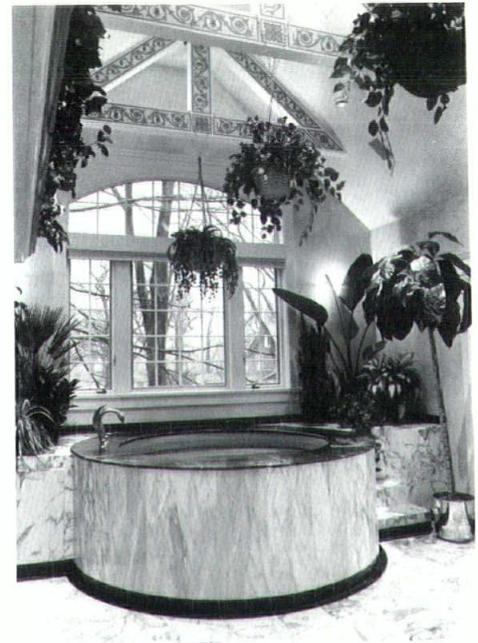


Cox Residence
Chicago, Illinois
Hancock & Hancock, Inc.
Photo: Jon Miller,
Hedrich-Blessing



Davis Residence
Union Pier, Michigan
**Peter Landon
Architects, Ltd.**
Photo: Wayne Cable,
Cable Studios

Karlin Residence
Chicago, Illinois
Hancock & Hancock, Inc.
Photo: Jon Miller,
Hedrich-Blessing



505 Sunset
Winnetka, Illinois
**Hartshorne + Plunkard,
Ltd.**
Photo: Albert Diaz

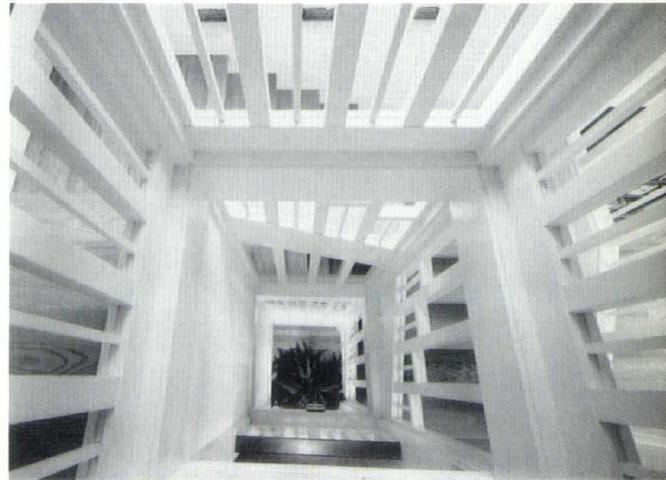


Lackowicz Residence
Chicago, Illinois
Stephen Synakowski, AIA
Photo: Stephen Synakowski

The New York Lobby
Chicago, Illinois
Banks/Eakin Architects
Photo: Steinkamp/Ballogg
Chicago



Lake Forest Residence
Lake Forest, Illinois
OWP & P Architects, Inc.
Photo: Howard N. Kaplan



Morrin Residence
Chicago, Illinois
Johnson & Wilson Architects
Photo: Barbara Karant



**Olympia Center Model
Apartment**
Chicago, Illinois
**Skidmore, Owings &
Merrill**
Photo: Nick Merrick,
Hedrich-Blessing

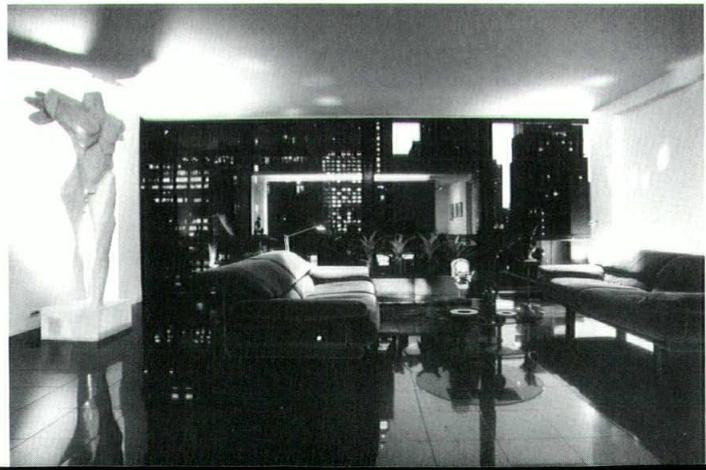


1318 Schubert
Chicago, Illinois
**Hartshorne + Plunkard,
Ltd.**
Photo: Albert Diaz

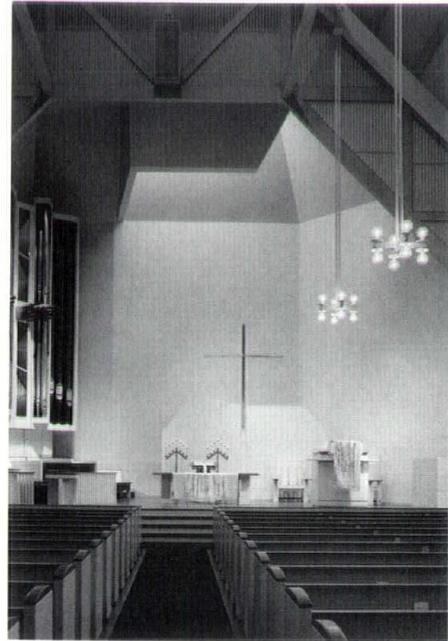


Pinkert Residence
Chicago, Illinois
**Johnson & Wilson
Architects**
Photo: Barbara Karant

**910 Lake Shore Drive
Apartment**
Chicago, Illinois
**Roy J. Solfisburg, III
with Max I. Yelin**
Photo: Thomas Delbeck



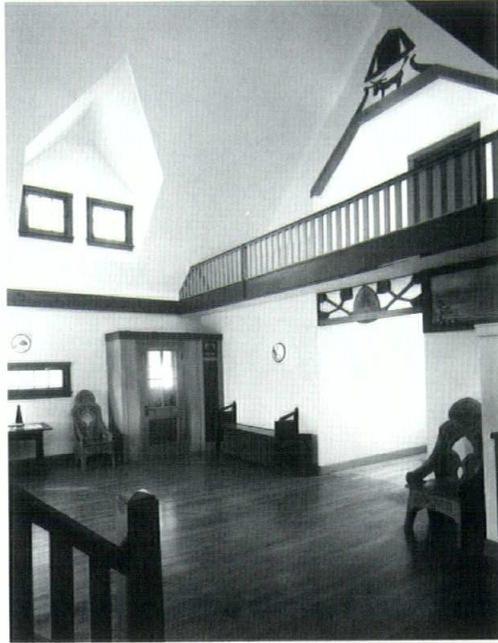
**University of Illinois
Willard Airport**
Champaign, Illinois
**Vickrey/Ovresat/Awsumb
Associates, Inc.**
Photo: David Clifton



**Westminster
Presbyterian Church**
Peoria, Illinois
**Weese Langley Weese
Architects, Ltd.**
Photo: Daryl Littlefield

**Expressway's Childrens
Museum**
Chicago, Illinois
Banks/Eakin Architects
Photo: William Kildow
Photography



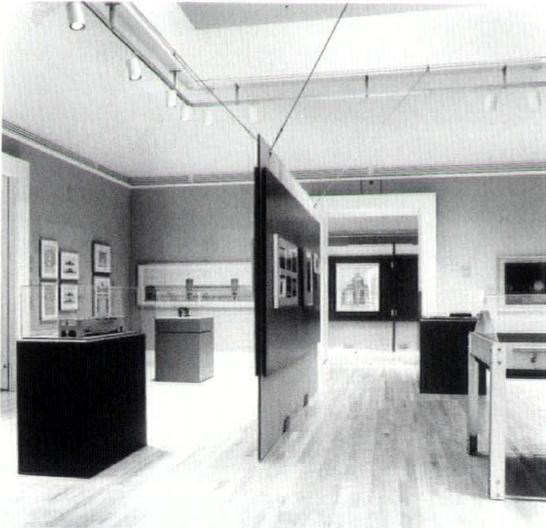


Private Residence
Winnetka, Illinois
Hasbrouck Peterson Associates
Photo: Scott McDonald,
Hedrich-Blessing

First National Bank of Cicero
Cicero, Illinois
Bank Structures, Inc. with OWP & P Architects, Inc. as Interior Consultants
Photo: Jon Miller,
Hedrich-Blessing



Blackhawk Baptist Church
Fort Wayne, Indiana
Harding Associates
Photo: Marco Lorenzetti,
Hedrich-Blessing



Canadian Centre for Architecture, Installation of "Architecture and Its Image"
Montreal, Quebec, Canada
Office of John Vinci, Inc.
Photo: Alain LaForest

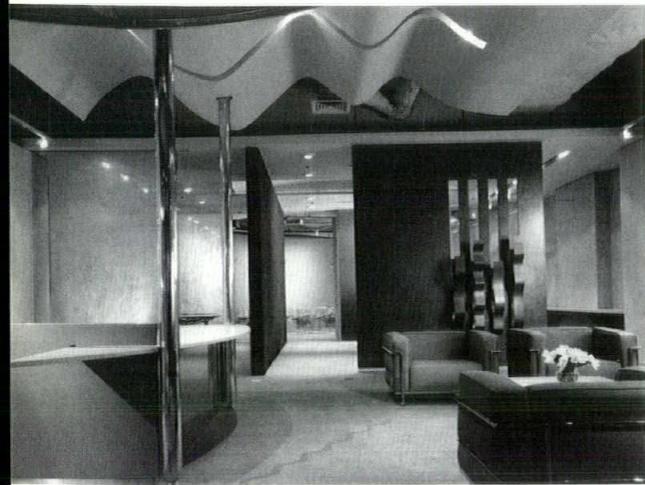
"Chicago Architecture: 1872-1922"
Chicago, Illinois
Tigerman McCurry
Photo: Bruce Van Inwegen



Bright Chair Company
Chicago, Illinois
I S D Incorporated
Photo: Nick Merrick,
Hedrich-Blessing



Cyborg Systems, Inc.
Solution Center
Chicago, Illinois
Norman A. Koglin
Associates, Ltd.
Photo: William Kildow
Photography



E.I. DuPont de Nemours
& Company
Chicago, Illinois
Eva Maddox
Associates, Inc.
Photo: Jon Miller,
Hedrich-Blessing

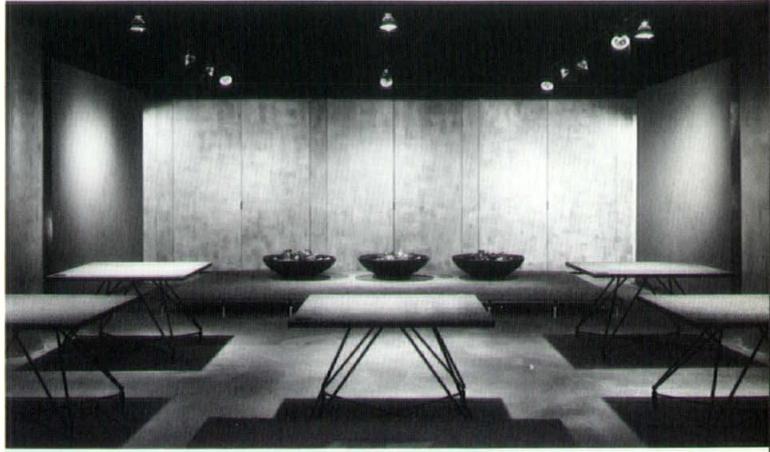


First Chicago Bank
Branch - Clark & Elm
Chicago, Illinois
ISD Incorporated
Photo: Marco Lorenzetti,
Hedrich-Blessing



E.I. DuPont de Nemours
& Company
Los Angeles, California
Eva Maddox
Associates, Inc.
Photo: Jon Miller,
Hedrich-Blessing

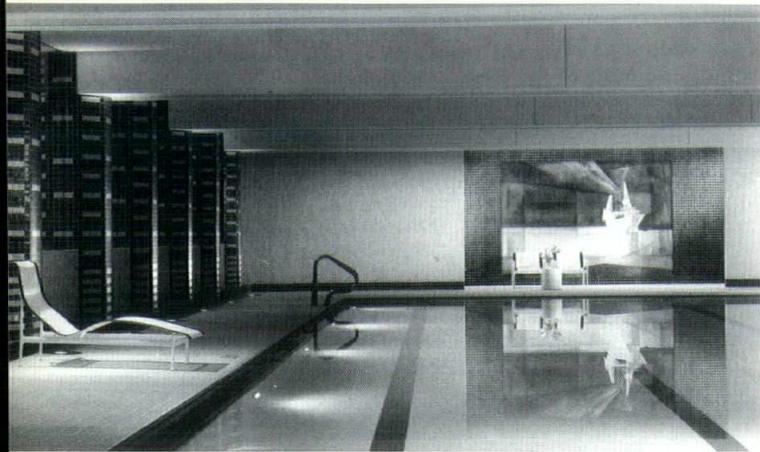
**Interface Flooring
Systems**
Chicago, Illinois
IS D Incorporated
Photo: Marco Lorenzetti,
Hedrich-Blessing



**Fitness Center for
Leo Burnett, Inc.**
Chicago, Illinois
**Booth/Hansen &
Associates, Inc.**
Photo: Gregory Murphey

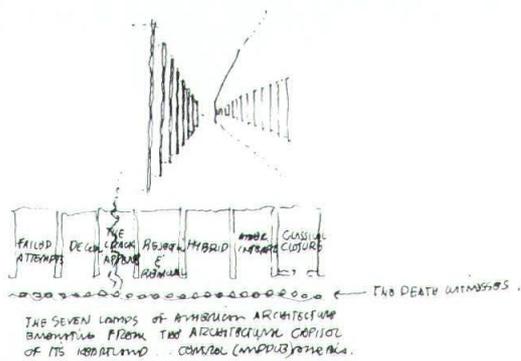
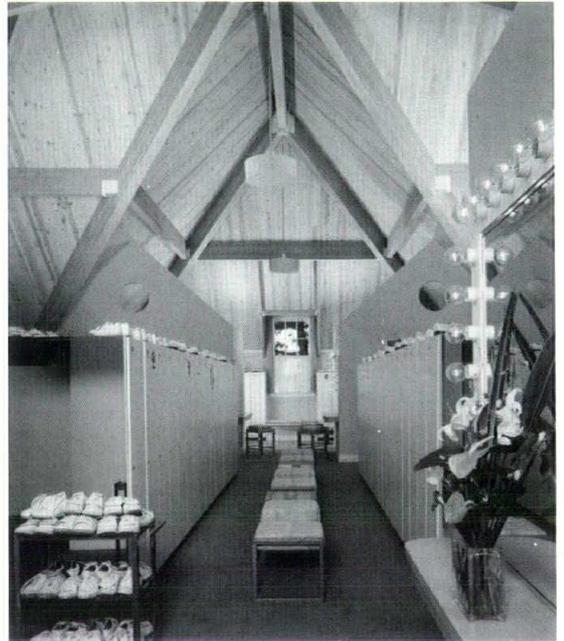


**Helikon Furniture
Showroom**
Chicago, Illinois
**Eva Maddox
Associates, Inc.**
Photo: Nick Merrick,
Hedrich-Blessing



Oakbrook Terrace Health Club
Oak Brook Terrace, Illinois
The Landahl Group, Inc.
Photo: Jon Miller, Hedrich-Blessing

Northmoor Country Club
Highland Park, Illinois
Braun Skiba, Ltd.
Photo: Don DuBroff, Sadin Photo Group



exhibition exhibition @ ... and ...

**"The New Zeitgeist:
In Search of Closure"**
Lisbon, Portugal
Tigerman McCurry
Sketch: Stanley Tigerman

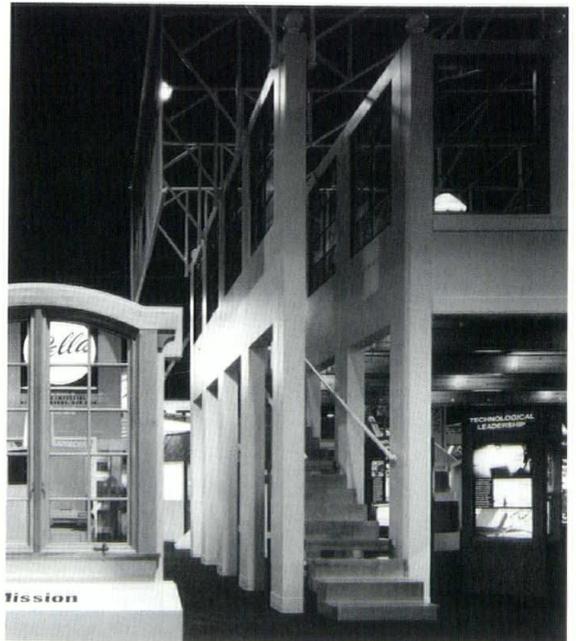
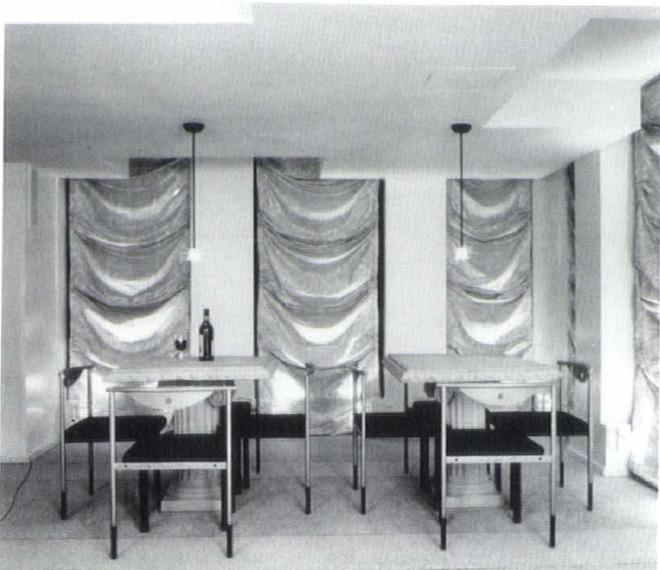
Steelcase/Stow & Davis
Grand Rapids, Michigan
Lohan Associates
Photo: Jamie Padgett,
Karant & Associates, Inc.



Skyview Edit Studios
Chicago, Illinois
Gary B. Phillips
Associates, Inc.
Photo: Gary B. Phillips
Associates, Inc.



1660 N. LaSalle St.
Condominium Party
Room
Chicago, Illinois
Langdon & Woodhouse,
Architects
Photo: Judith Bromley

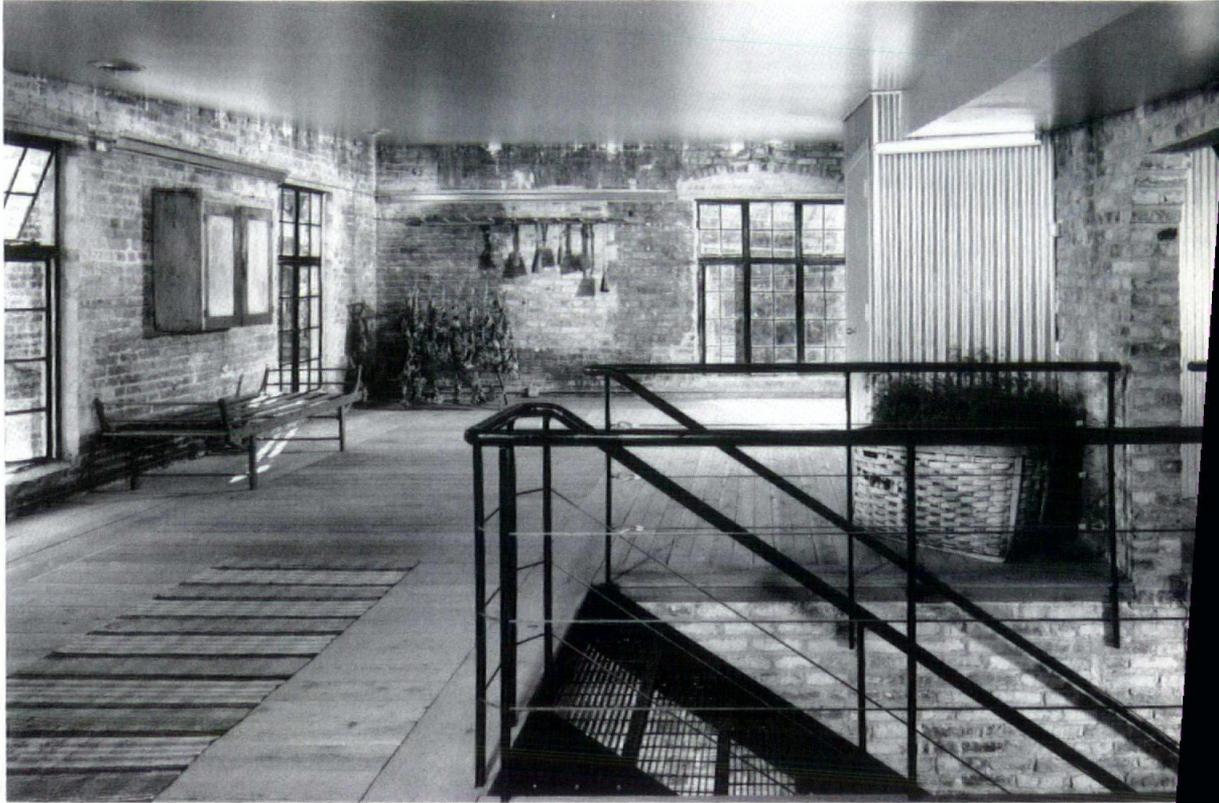


Pella Window's NAHB
Booth
Chicago, Illinois
Stuart Cohen & Associates
Photo: Jim Hedrich,
Hedrich-Blessing



The Secret Garden of a New Leaf
1816 N. Wells, Chicago, Illinois
Weese Langley Weese Architects, Ltd.

Project Team:
Cynthia Weese, *Principal*,
with Richard Klein.
General Contractor: Just
Construction.
Client: Marion Parry.
Photographer: Jamie
Padgett, Karant &
Associates, Inc.



Wonderful!...nice contrasts that don't
compete...wonderfully complex, so elegant...
restrained from overdoing it... takes the
old, addresses it and embraces it...



An overgrown yard and a crumbling coach house located behind an 1890's apartment building have been integrated into a garden center and antique store. Originally a brick shell with a cross wall dividing the two sides, the coach house has been completely rebuilt with windows rescued from a 1930's Deco Building and with new French steel doors. Great care was taken to develop a palette of industrial materials--galvanized ribbed siding on the roof penthouse, stamped metal fencing, flooring of scored, brushed concrete on one level and rough-sawn cedar on another--which respond to the character of the existing building and that of the business itself--and contrast strongly with the inherent romanticism of the garden and plantings.

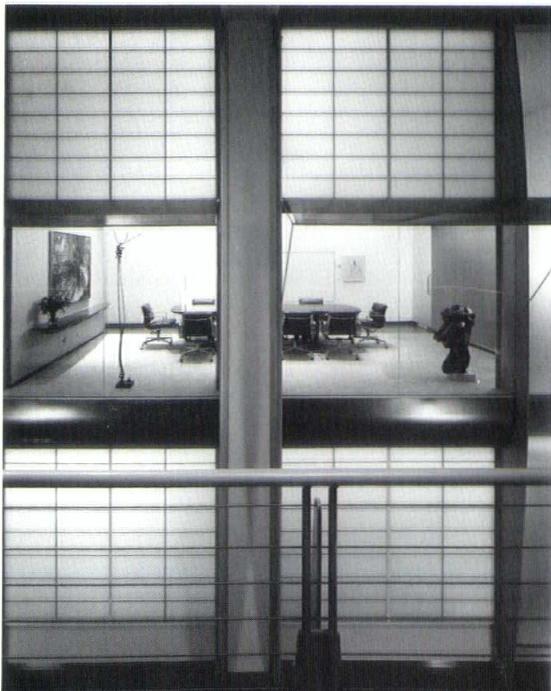


Playboy Enterprises, Inc.
Chicago, Illinois
Himmel/Bonner Architects

Project Team:
Scott Himmel, Darcy
Bonner, George Tsenes,
Roberto Rubio, Dirk
Denison, Leslie Tomlinson,
Christine Kennedy.
General Contractor: Ben
A. Borenstein & Company.
Client: Playboy
Enterprises, Inc.
Photographer: Nick
Merrick, Hedrich-Blessing



Well designed...they molded a complex
set of details into an ordered aesthetic...
the spaces are intriguing.



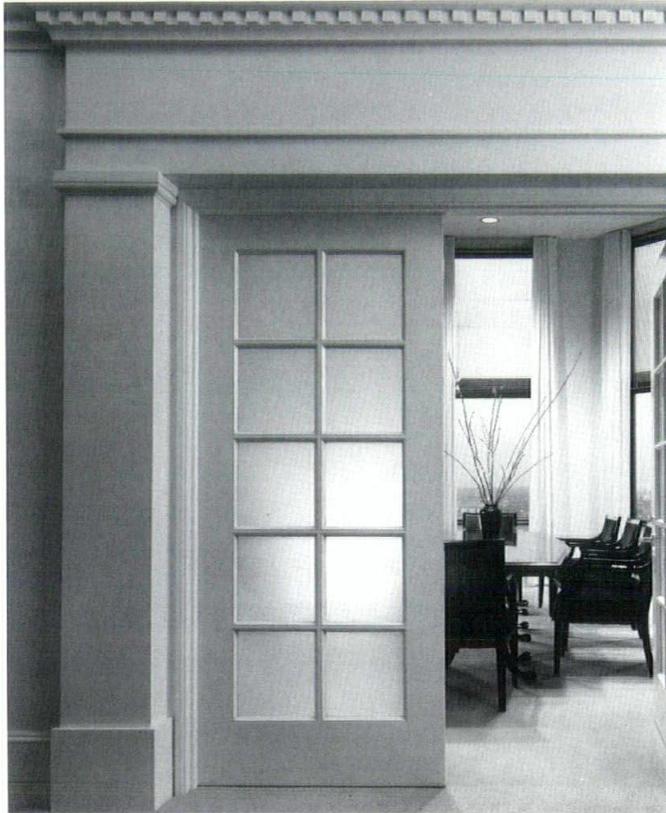
This 100,000 square-foot office space, located on two floors of the old American Furniture Mart, is highlighted by a two story atrium which serves as a gallery for Playboy's extensive art collection. Overlooking the atrium are the executive offices which are clad in large sheets of clear glass and Kalwall within fins of curved steel. The elevator lobby, a large, two story space, is clad in curving, millwork panels and plaster. The reception desk sits in front of a fragmented glass wall and is constructed of sculptured concrete and emerald pearl granite.



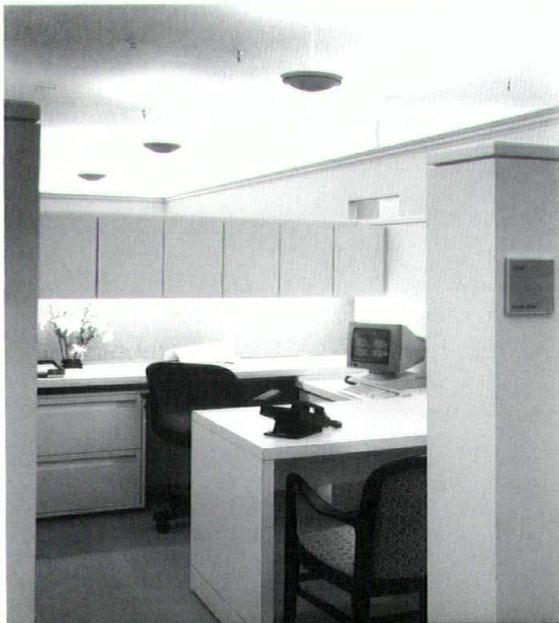


The Ohio Mattress Company
The Halle Building, Cleveland, Ohio
I S D Incorporated

Project Team:
Gary L. Lee, *Principal-in-Charge*; Claudia Dawley, Tom Erdelac, Karen Forss, Robert McElwee, Atik Rahman, Craig Shultz, Rod Vickroy.
General Contractor: Turner Construction Company (Special Projects Division); M/P Engineers: Noe & Bryer; Electrical Engineers: Robert I. Williams Associates.
Client: The Ohio Mattress Company.
Photographer: Nick Merrick, Hedrich-Blessing.



Project details stand up under close scrutiny:
they are under control, conceptually consistent,
possessing focus and contrast...nice proportions,
good volume...it's traditional without applying
details indiscriminately...



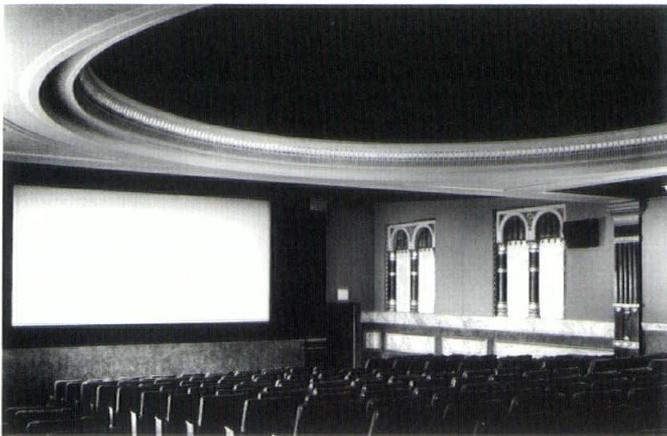
A landmark building which once housed a retail department store became the new home for this newly emerged Fortune 500 company. Inside, two major volumes of space converge to form a focal point opposing a crescent of elevators. Architectural elements such as a limestone entry, portals, and cornice were utilized and existing plaster ceilings and column capitals were restored to balance the space's grand proportion. Private offices were placed on the perimeter of the floor plan where, just outside, gallery-like corridors assure quiet and privacy. The support groups reside in open-plan office zones, where millwork and drywall work stations were designed to give a sense of permanence.

Oriental Theater Remodeling Milwaukee, Wisconsin Quinn and Searl Architects, P.C.

Project Team:
Linda Searl, *Partner-in-Charge/Project Architect*;
Debra McQueen, *Architect*;
with Valerio Associates,
Design and Theater
Consultants.
General Contractor:
Friddell Construction, Inc.;
Structural Engineer: Getty
White and Mason; Paint
Restoration: Jean Pless.
Client: Landmark Theater
Corporation, Los Angeles.
Photographer: George
Lambros Photography.



The integration of the parts was cleverly done...it is very hard to do this kind of project well...the new parts fit in seamlessly with the old...a very nice job.



The Oriental Theater, located in Milwaukee, Wisconsin, is a 1927 movie palace designed in a combination of middle-eastern styles. The remodeling, done in response to the need today for a greater number of smaller theaters, uses the space under the existing balcony to provide two new 200-seat theaters, while a corridor leads to an 800-seat theater in the front half of the preserved volume. The corridor columns, simplified versions of the originals, are made of faux-marble plastic laminate, with wood trim; the colors of the theater were also restored to their original. The corridor creates a new, forced perspective, both in plan and section, heightening the illusionary quality and the atmosphere of fantasy and grandeur inherent to the old movie palace.



Camp Madron Cottages
Buchanan Township, Michigan
Daniel Wheeler Architects, Inc.

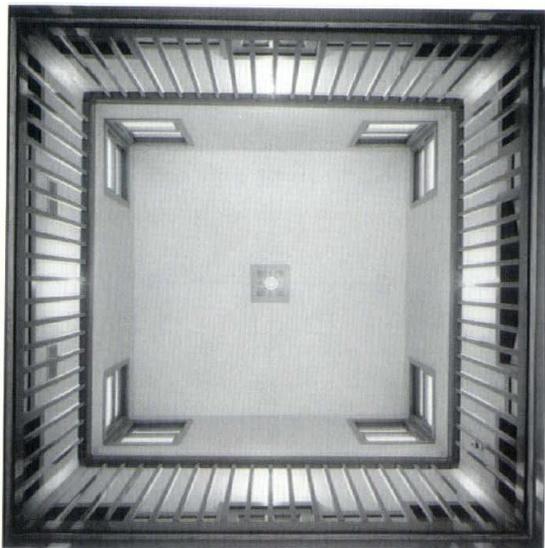
Project Team:
Daniel Wheeler, Brad Erdy,
Lawrence Kearns, Liza
Bachrach, Mark Weber,
Frank Mullen.
General Contractors:
Elder/Jones, Superior
Builders, Knight
Construction; Structural
Consultants: Stearn/
Joglekar; Mechanical
Consultants:
Midcontinent Engineering.
Client: Horwitz- Matthews.
Photographer: William
Kildow Photography.



Close to Shaker architecture, under control...

the volume of space is nice...wonderfully

simple...



Three cottages were designed for Camp Madron, a utopian second home community located in the farm country of southwestern Michigan. The plans and sections were developed from the inside out, based on sightlines, cross ventilation and utility. Material palette and appropriate scale were determined by context, function, and ease of maintenance. Three types evolved, each following a basic vernacular type: a one room 'schoolhouse,' a crucifix plan, and a telescoping mass. The interiors are opened to the corner view, fused through day and night to the surrounding landscape. Each house carries the intent of being simple, unfussed over, and durable.

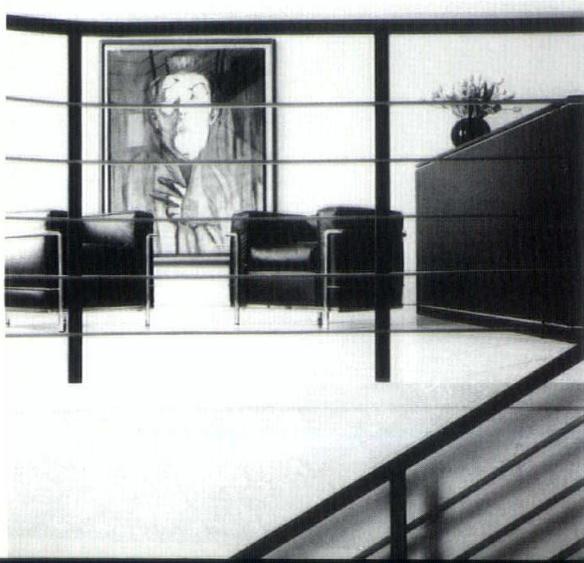


Sedelmaier Film Production Offices
Chicago, Illinois
Nagle, Hartray & Associates, Ltd.

Project Team:
James L. Nagle, *Principal*;
Charles J. Grund, Michael
Messerle, *Project*
Architects.
Client: J. Josef Sedelmaier.
Photographer: Nick
Merrick, Hedrich-Blessing.



Competently executed, nice spaces, clean
design...refreshingly unadorned...nice stair...
could have acknowledged the outside of the
building in the interior.

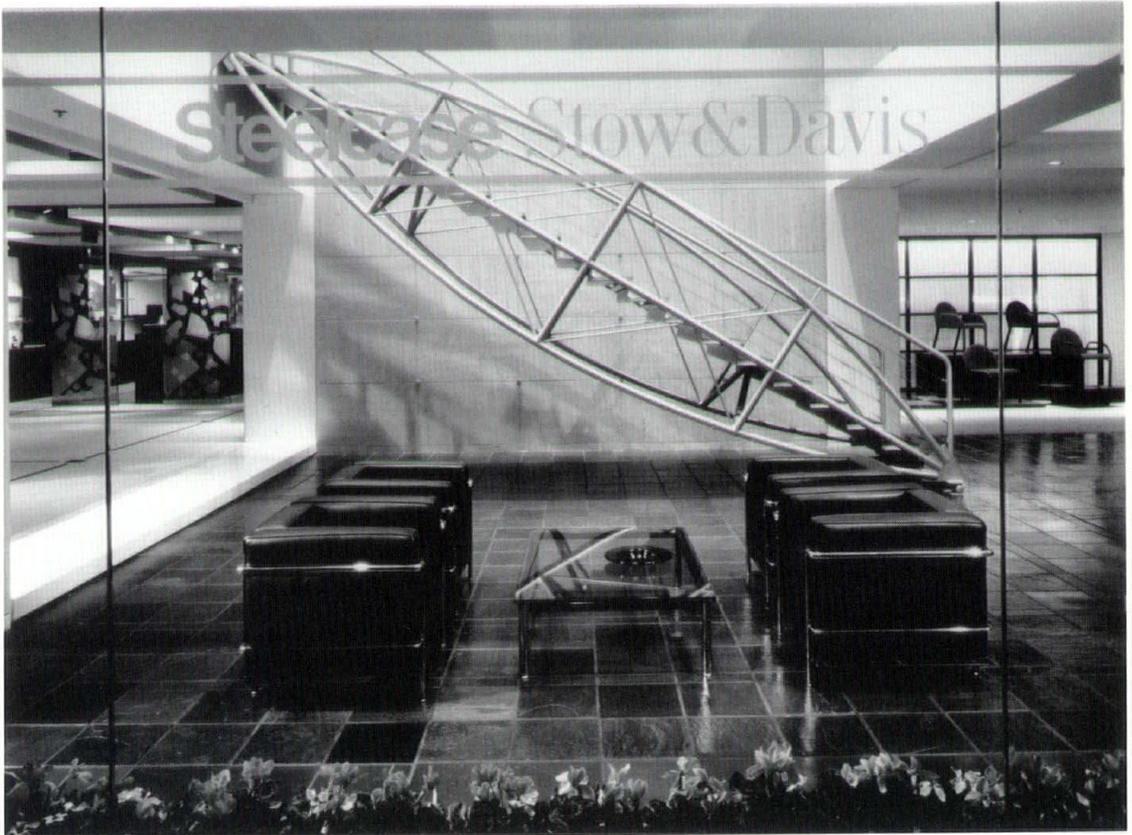


A Victorian townhouse was completely rehabilitated and expanded to become the corporate offices for a film production company. The company required offices, a reception area, editing and storage space, conference rooms and staff facilities--all within 3000 square feet. This was accomplished by leaving only bearing walls and floors in place, by adding to the rear and by changing the vertical and horizontal circulation pattern. With the repositioning of the entry to sidewalk level, the hand-fabricated, stainless steel staircase rising through the interior became the dominating element of the redesigned space. Finishes include white walls, carpeted floors, white quarry tile in the reception and circulation space, and custom casework throughout.



Steelcase/Stow & Davis
Chicago, Illinois
Lohan Associates

Project Team:
Dirk Lohan, *Principal-in-Charge*; Roger McFarland, *Project Architect*; Barbara Segal, *Project Manager*; Mark Fischer, Michael Heider, *Project Designers*; Cathy Andrews, *Designer*.
General Contractor: Gerhardt F. Meyne Co.; Mechanical & Electrical Engineers: Gamze, Korobkin, Caloger, Inc.; Structural Engineer: Chris P. Stefanos Associates, Inc.; Staircase: Johnson Meier, Stone; Milwaukee Marble & Granite; Woodwork: BarsantiWoodwork; Signage: Frank O. Carlson & Company.
Client: Steelcase/Stow & Davis.
Photographers: Barbara Karant, Jamie Padgett, Karant & Associates, Inc.



**The stair is fantastic--a sculptured element
in space.**



The design objective was to transform a 28,000 square foot furniture showroom into a captivating and functional working environment and to establish a visual connection between the showroom spaces located on two separate floors. A two-story complex was designed, locating staff areas on the upper level and exhibition/conference facilities on the lower level. A bold, two story entry with a sculptured, bow-truss steel staircase visually links both floors and provides access to the primary exhibition area, presentation center, and staff areas.

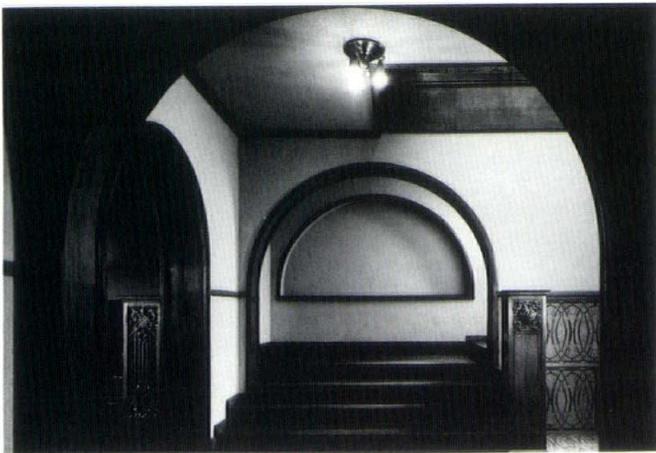


Charnley House
Chicago, Illinois
Skidmore, Owings and Merrill

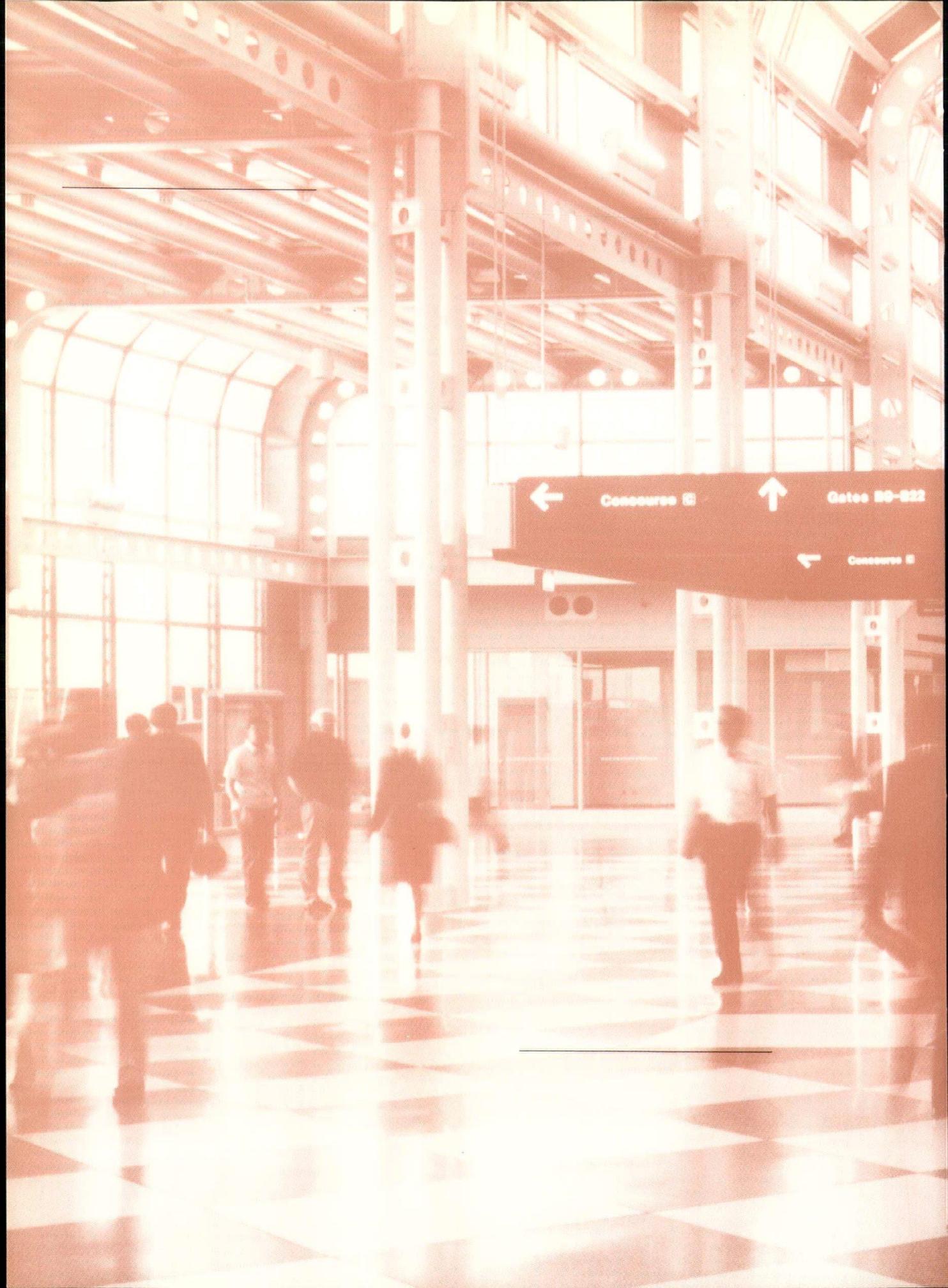
Project Team:
Bruce J. Graham, *Partner*,
Donald Ohlson, *Associate
Partner/Project Manager*;
Interiors Studio Team:
Klaus G. Mueller,
Associate Partner, Susan
J. Dyer; John Eifler,
*Architectural Studio
Head*.
General Contractor/
Millwork: L.J.
Construction; Plumbing &
Heating: Royal Plumbing
& Heating; Electrical
Contractor: Power N.
Electric Company; Air
Conditioning: Grosse
Heating and Air
Conditioning; Masonry:
Two Star Construction
Company; Leaded Glass:
Wenz Art Glass;
Marble/Mosaic Repair:
Franz Mayer of Munich,
Inc.; Historic Paint
Analysis: Mr. Robert A.
Furhoff. Those who
generously donated their
time or materials are too
numerous to mention
here.
Client: Skidmore, Owings
and Merrill Foundation.
Photographer: Nick
Merrick, Hedrich-Blessing

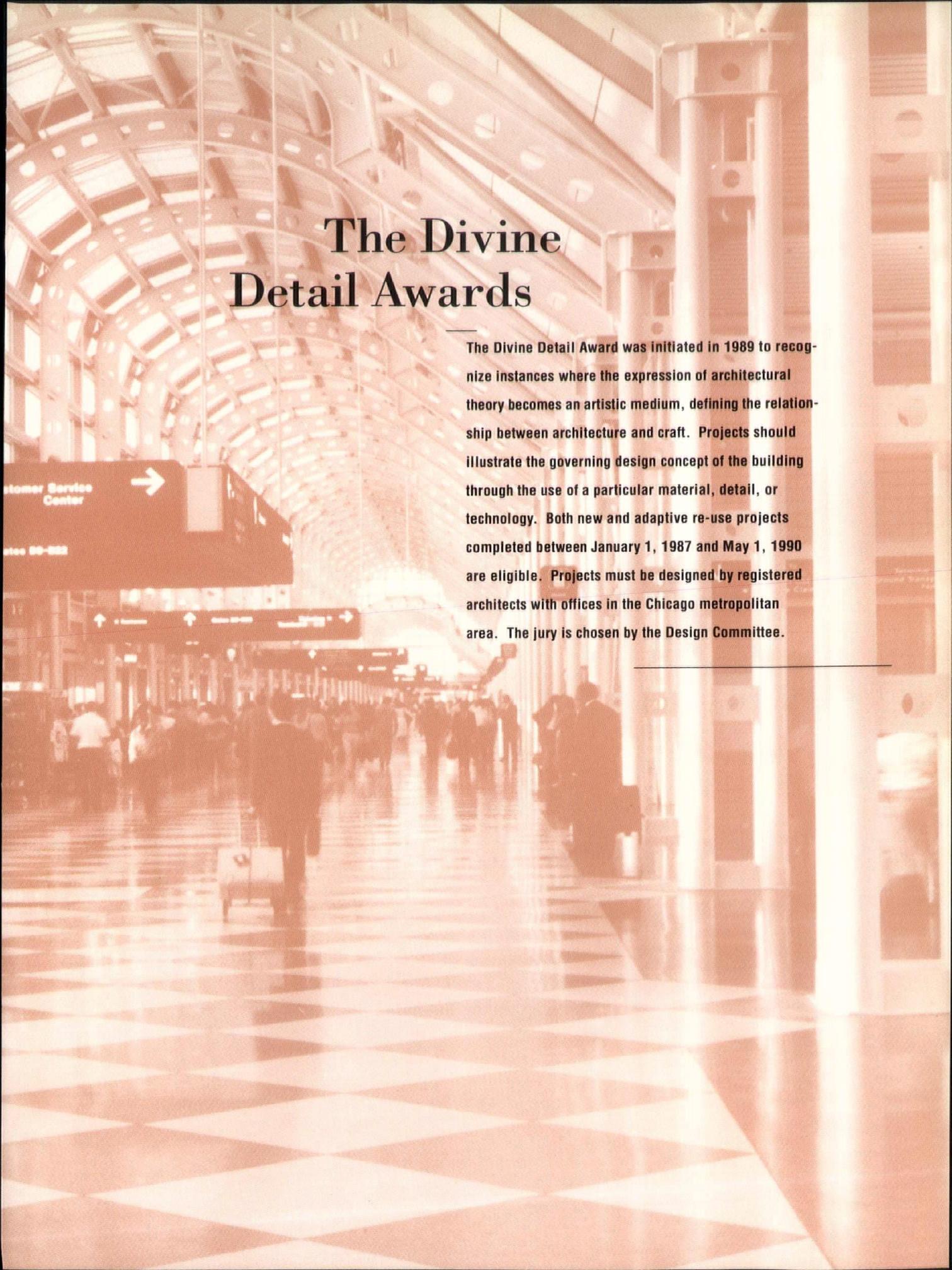


Their restoration has saved this important work of architecture in a meticulous and elegant way, though it falls short of completing the final details. We encourage the owners to finish the project, and commend them for their commitment to this building.



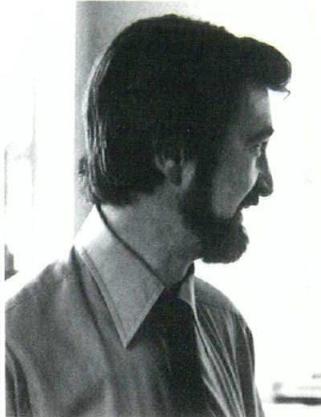
The Charnley House, built in 1891, is generally acknowledged to be an early work of Frank Lloyd Wright while an employee of Adler and Sullivan. The challenge for the design team was to take this National Landmark and adapt it as a research facility for the S.O.M. Foundation. The exterior was restored to the original design, removing a previously added wing, and in the process restoring the southern rooms to their original proportions. Woodwork, masonry and decorative details were replicated wherever necessary. All mechanical, electrical and plumbing systems were replaced at the same time. The interior was restored where possible, while still accommodating the programmatic needs of the S.O.M. Foundation.





The Divine Detail Awards

The Divine Detail Award was initiated in 1989 to recognize instances where the expression of architectural theory becomes an artistic medium, defining the relationship between architecture and craft. Projects should illustrate the governing design concept of the building through the use of a particular material, detail, or technology. Both new and adaptive re-use projects completed between January 1, 1987 and May 1, 1990 are eligible. Projects must be designed by registered architects with offices in the Chicago metropolitan area. The jury is chosen by the Design Committee.



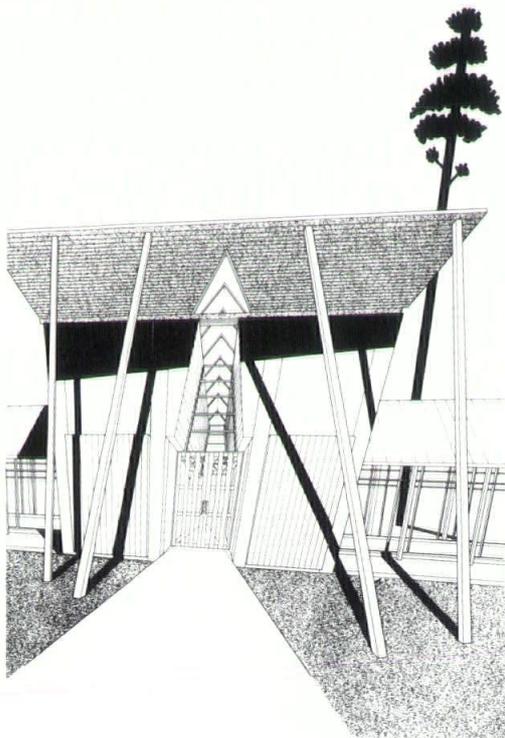
Bernard Babka, AIA
Hammond Beeby and
Babka, Inc.
Chicago, Illinois



James Baird, AIA
Holabird & Root
Chicago, Illinois



John Clark, AIA
Cordogan Clark &
Associates, Inc.
Chicago, Illinois



Coosa Pines Health Center
Coosa Pines, Alabama
Valerio Associates
Photo: Karant & Associates

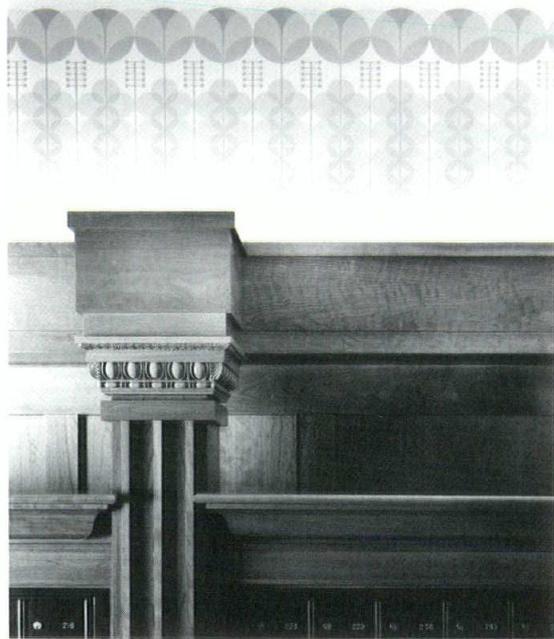
Oakbrook Urban Venture Theater/Retail Building
Oakbrook, Illinois
Solomon Cordwell Buenz & Associates, Inc.
Photo: Ben Altman, Sadin Photo Group, Ltd.



Blackhawk Baptist Church
Fort Wayne, Indiana
Harding Associates
Photo: Marco Lorenzetti, Hedrich-Blessing

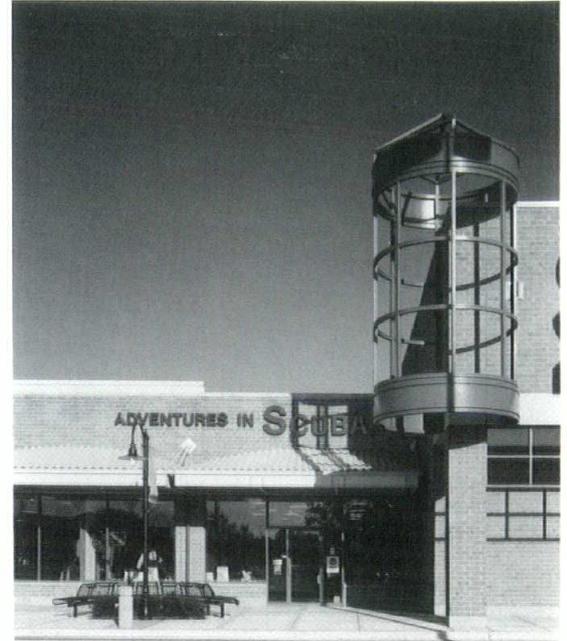


860-880 N. Lake Shore Drive Trust
Chicago, Illinois
Michael J. Pado AIA Architect, Ltd.
Photo: Michael J. Pado



**The Oakwood
Apartments - 77 West
Huron Street**
Chicago, Illinois
Jack Train Associates, Inc.
Photo: Marco Lorenzetti,
Hedrich-Blessing

Riverpoint Center
Chicago, Illinois
Braun Skiba, Ltd.
Photo: William Kildow
Photography



One Northwestern Plaza
Chicago, Illinois
**Solomon Cordwell Buenz
& Associates, Inc.**
Photo: G. Quesada/
Balthazar Korab, Ltd.



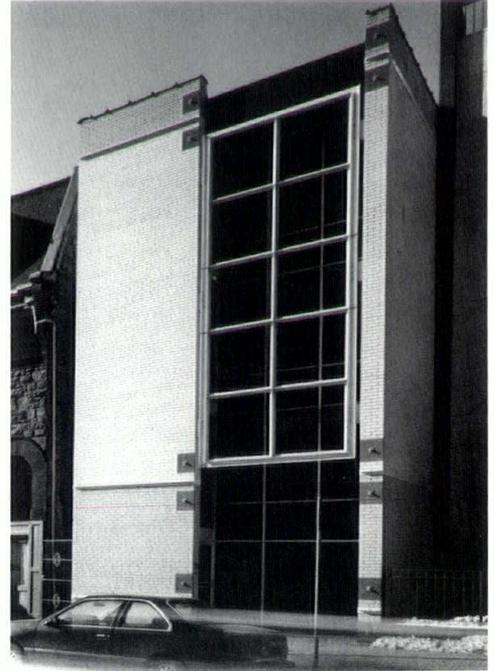
**Student Residence and
Commons - U.I.C.**
Chicago, Illinois
**Solomon Cordwell Buenz
& Associates, Inc.**
Photo: James Steinkamp,
Steinkamp/ Ballogg
Chicago





222 W. Ontario
Chicago, Illinois
Howard I. Goldman
Architecture
Photo: Joseph Davis

1216 LaSalle
Chicago, Illinois
Howard I. Goldman
Architecture
Photo: Robert Boettcher



United Airlines
Terminal 1 Complex
Chicago O'Hare
International Airport
Murphy/Jahn
Photo: Timothy Hursley



United Airlines Terminal I Complex Chicago O'Hare International Airport Murphy/Jahn

Project Team:
Helmut Jahn, *Principal-in-Charge*; Martin Wolf, *Project Architect*; Sanford Gorshow, Tom Chambers, Nada Andric, Brian O'Connor, Jon Pohl. General Contractor: Turner Construction; Structural Engineer: Thorton-Tomasetti, P.C., A. Epstein & Sons Associates, Inc.; M/E/P Engineer: A. Epstein & Sons Associates, Inc. Client: City of Chicago. Photographer: Timothy Hursley.



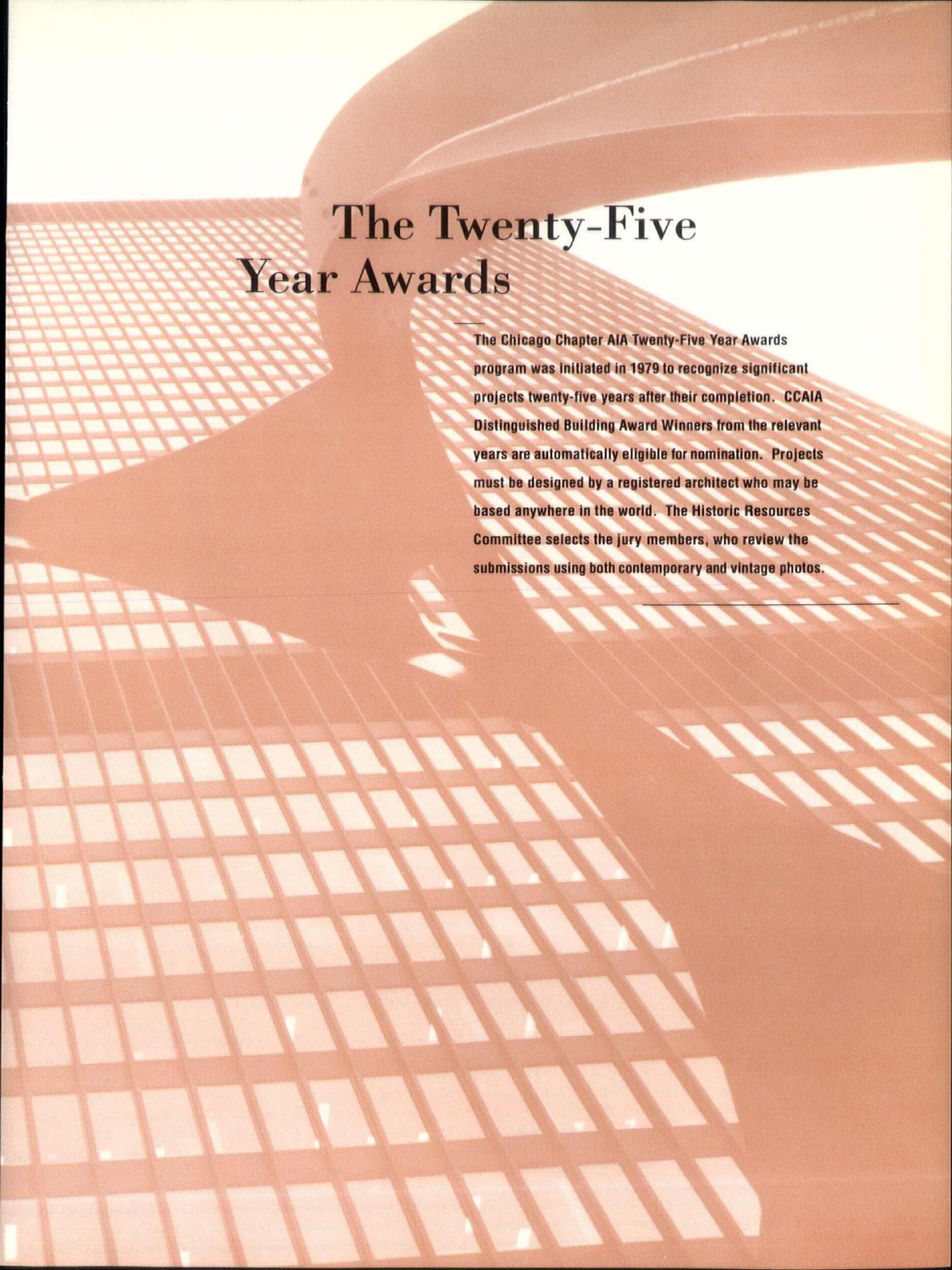
Just a beautifully detailed project...it shows that somebody thought about every detail...the details support the entire design concept...it follows in the tradition of great Chicago architecture--muscular, skeletal, the building technology thoughtfully incorporated...a great public space...we're glad it was submitted... this project epitomizes what the award is all about.

In this complex, which provides 42 new gates and approximately 1.2 million square feet of new facilities, the spatial sequences, materials, finishes and lighting are orchestrated in the design to produce the appropriate scale and image for the carrier's flagship terminal. The skylights in the 120-foot free-span roof provide natural light, which in combination with the 'folded truss' steel superstructure and terrazzo floors, produce a technically articulate environment.

In this project, monumental in scale yet still retaining an unusual sense of intimacy, the architectural elements are detailed and expressed for the traveler to understand and enjoy, creating a place of excitement and adventure.







The Twenty-Five Year Awards

The Chicago Chapter AIA Twenty-Five Year Awards 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 Historic Resources Committee selects the jury members, who review the submissions using both contemporary and vintage photos.



Dennis Doordan
Assistant Professor,
Architectural History
University of Illinois
at Chicago



Jack Hartray, FAIA
Nagle, Hartray &
Associates, Ltd.
Chicago, Illinois



Cheryl Kent
Chicago Correspondant,
Progressive Architecture
Frequent Contributor to the
New York Times
Chicago, Illinois

From thirteen entries, all designed by Chicago-area firms and constructed between 1964 and 1966, the distinguished jury selected two winners for the 1990 25-Year Award: Kitt Peak Observatory and the Chicago Federal Center. The jury noted that their selections represented solutions to two radically different design problems: one essentially urban; the other, a largely technical project in a rural landscape. However, in both cases, the word "elegant" was clearly applicable.

The Kitt Peak Solar Telescope in Pima County, Arizona, was designed by Skidmore, Owings & Merrill. The jury noted that the building, both programmatically and as an image, is a meeting between the heavens and the earth. The design solution is an example of what S.O.M. has done well and continues to do so well--by pushing a technical problem towards solution, a strong aesthetic statement is achieved. It was noted that on a smaller scale, the formal solution could be considered a minimalist sculpture.

The Federal Center consists of the U.S. Courthouse, Office Building, and Post Office designed by Mies Van Der Rohe with C.F. Murphy Associates, Schmidt, Garden & Erickson, Inc., and A. Epstein & Sons, Inc. The Federal Center combines the tower and the pavilion--the two major building types with which Mies was associated. The jury commented that in the design, Mies achieved his trademark elegant detailing with a solution appropriate to the nature and scale of the project. Important parts of the over-all scheme include a very successful public, urban space and structures that relate well to their neighbors.



Chicago Federal Center
Chicago, Illinois
Office of Mies Van Der Rohe (now Lohan Associates),
with C.F. Murphy Associates (now Murphy/Jahn)

Design Architect: Office of Mies Van der Rohe (now Lohan Associates);
Architect of Record: C. F. Murphy Associates (now Murphy/Jahn);
Mechanical and Electrical Engineers: Schmidt, Garden & Erikson, Inc.;
Structural Engineers: A. Epstein & Sons, Inc.;
General Contractors: Paschen Contractors, Inc. Peter Kiewit Sons Co.
Completion Dates: 1964-1972.
Photographer: Jim Hedrich, Hedrich-Blessing.

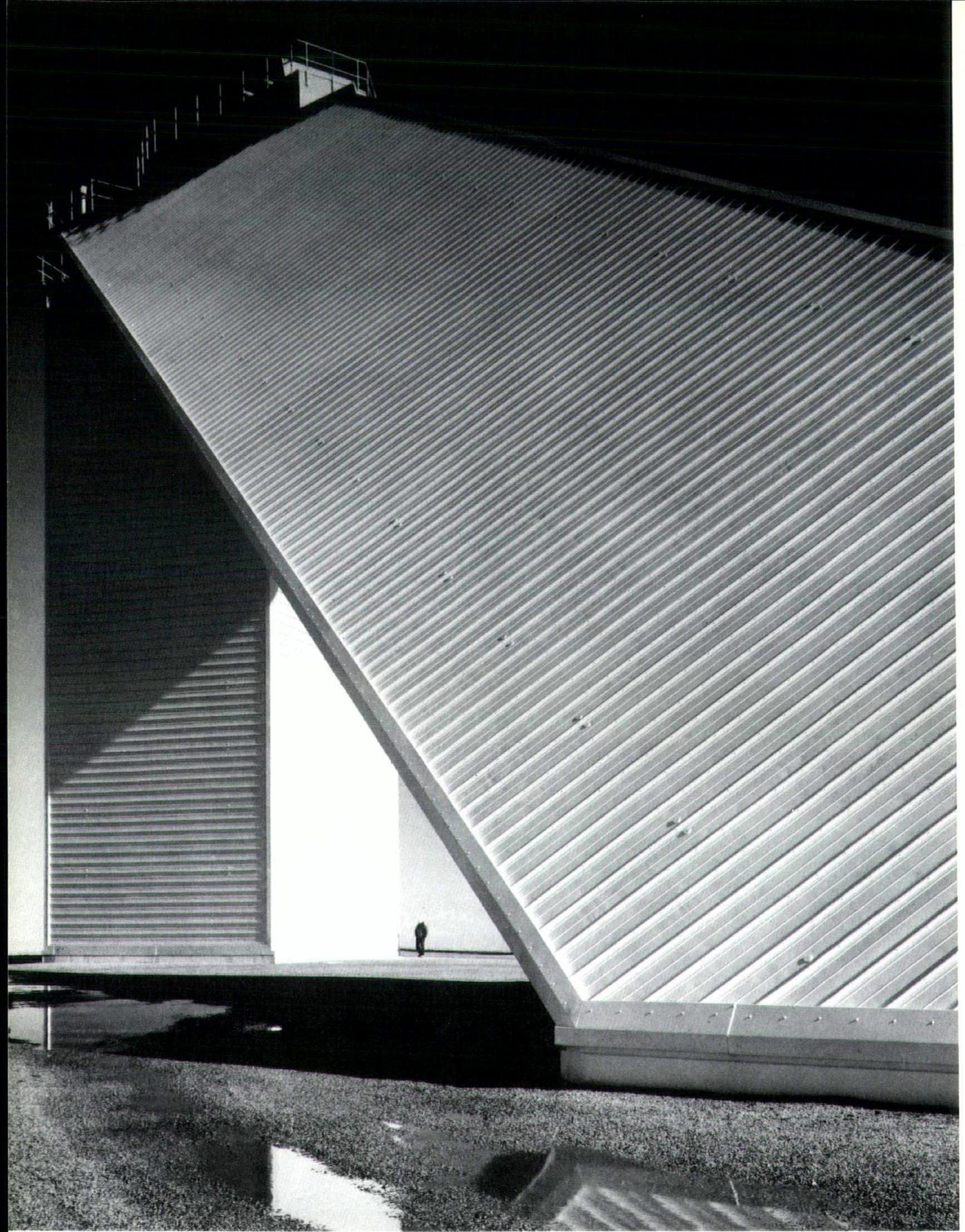


A dignified and humane work illustrating the
purity Mies could achieve...The aesthetic
transcends the commercial intent...The means by
which that is achieved are mysterious..The result
is a Classical architecture made out of steel...



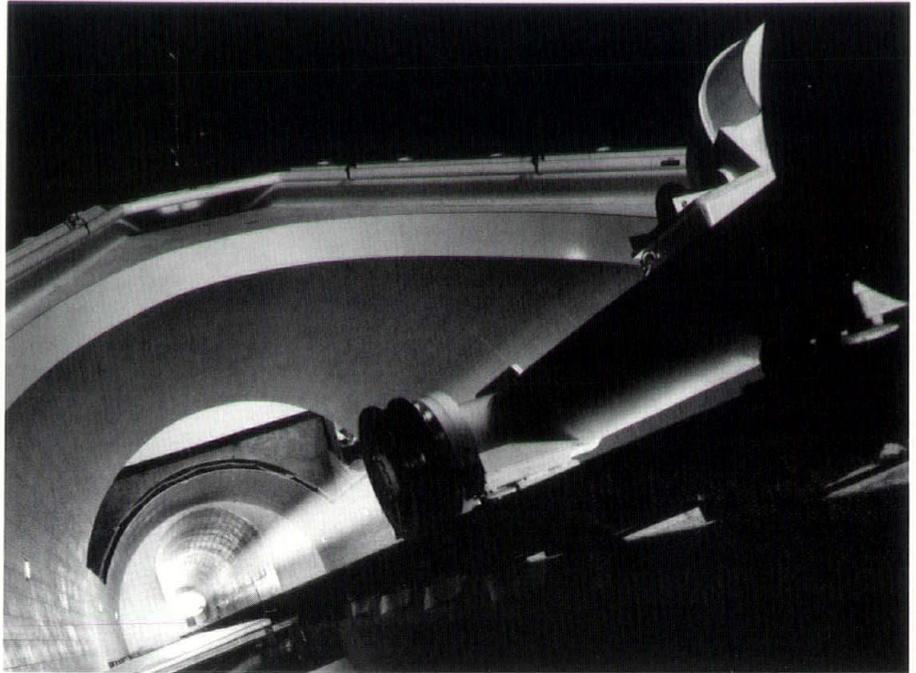
The Chicago Federal Center, one of the Federal government's largest regional facilities and the heart of government activities in metropolitan Chicago, incorporates three structures totaling nearly 2.5 million square feet: the 27-story U.S. Courthouse and Federal Office Building, now known as the Everett McKinley Dirksen Building; the 42-story John C. Kluczynski Federal Building; and the one-story central post office with multi-level basement. The three building complex surrounds an open public plaza containing the 53-foot steel plate stabile, *Flamingo*, by Alexander Calder, and is a major consolidation of several Federal Agencies, providing improved services for the public.

The U.S. Courthouse and Office Building was awarded a Citation of Merit for Excellence in Architecture by the CCAIA and the Chicago Association of Commerce and Industry. The design team received a GSA Award of Architectural Excellence for its performance on the job.



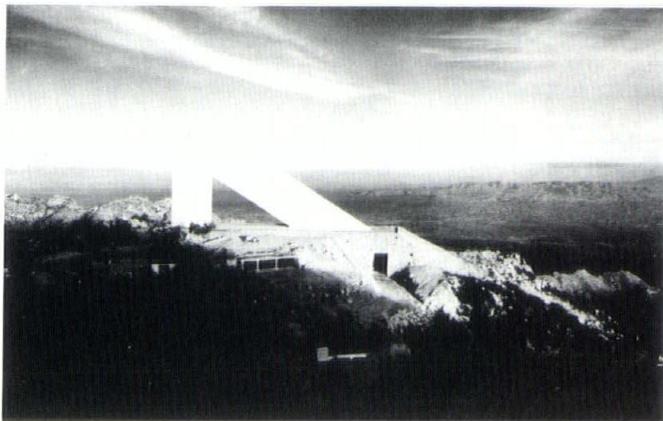
Kitt Peak Solar Telescope
Pima County, Arizona
Skidmore, Owings & Merrill

Architect and Engineers:
Skidmore, Owings &
Merrill; William E. Dunlap,
Partner-in Charge; Myron
Goldsmith, *Senior*
Designer; George Jarik,
Project Manager; Frank
Weisz, *Technical*
Coordinator; Samuel
Sachs, *Chief Mechanical*
Engineer; Alfred Picardi,
Chief Structural Engineer.
General Contractor:
Western Knapp
Engineering Co.
Completion Date: 1962.
Photographer: Ezra
Stoller, ESTO
Photographics.



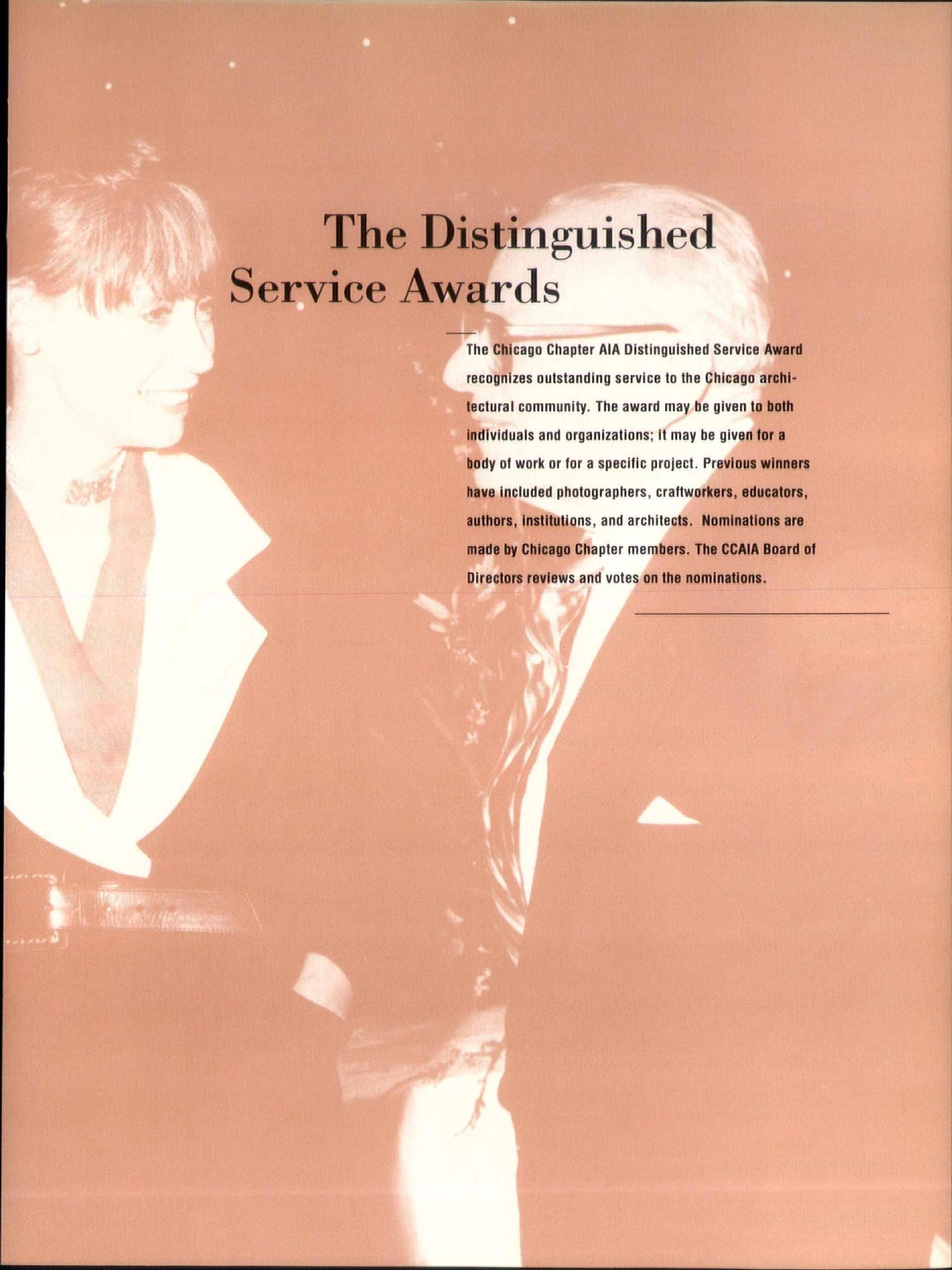
A wonderful image...The solution is about the requirements of technology, the elegance of form, and the fit between the two...It is essentially a tool, but a remarkable tool of sensual impact...

If archaeologists in the future should find it, the structure will speak well for its time...



The Robert R. McMath Telescope at Kitt Peak National Observatory, a 60-inch solar telescope with a 300-foot focal length, is the world's largest instrument built for the observation of the sun. Atop its 110-foot tower, a heliostat (or tracking mirror) forms a 34-inch image in a subterranean observation room. The lateral movement of the tower is held to a maximum of one-thousandth of an inch in a 25 mile-per-hour wind. A special chilled mixture is circulated through the tube-and-strip skin, absorbing the energy of the sun and thus preventing the generation of harmful thermal currents.





The Distinguished Service Awards

The Chicago Chapter AIA Distinguished Service Award recognizes outstanding service to the Chicago architectural community. The award may be given to both individuals and organizations; it may be given for a body of work or for a specific project. Previous winners have included photographers, craftworkers, educators, authors, institutions, and architects. Nominations are made by Chicago Chapter members. The CCAIA Board of Directors reviews and votes on the nominations.

Throughout the past 35 years, Ray's commendable contributions to the Chicago architectural community have focused largely on his broad professional and volunteer commitment to the education profession. Ray's outstanding services are evidenced through the diverse affiliations he has garnered within this field, not only as an architect and designer, but also as an influential consultant, juror, officer and committee member of several notable educational and architectural associations.

As an architect, Ray has led the firm's efforts in meeting the building and design needs of over 40 Chicago-land school districts, his work ranging from pre-school to graduate school projects. On the user side, Ray has served as a member of Evanston Township High School District 202's Building Use and Long Range Planning Committees. He has also been a member of the high school's Advisory Committee for Industrial Arts. As a consultant for the Educational Facility Laboratories throughout the 1970's, he provided counsel for the Chicago, New York and New Orleans school systems.

Ray's reputation in the education profession has led to several jury-serving opportunities for student design projects at the University of Illinois at Chicago's School of Architecture. He has also participated on architectural exhibit juries for the AIA Northeastern Illinois Chapter's Honor Awards, the American School Board Officials Conference, The American Association of School Administrators, *American School & University's* Architectural

Portfolio and the Michigan Masonry Awards. His involvement with the Council of Educational Facility Planners ranged from serving as their chair in 1978, to chair of their 1982 Chicago regional meeting, to president of the Great Lakes region from 1987-89.

His longstanding AIA affiliation includes serving on the Chicago Chapter's legislative committee, as a CCAIA delegate at the national convention, as an appointed member of the National AIA's Committee for Architecture for Education since 1980, and also earning the honor of Fellow in 1982.

Appointed by Governor Thompson, Ray has served as a member of Northeastern Illinois University's Fine Arts Review Committee since 1987, to select artwork for public spaces.

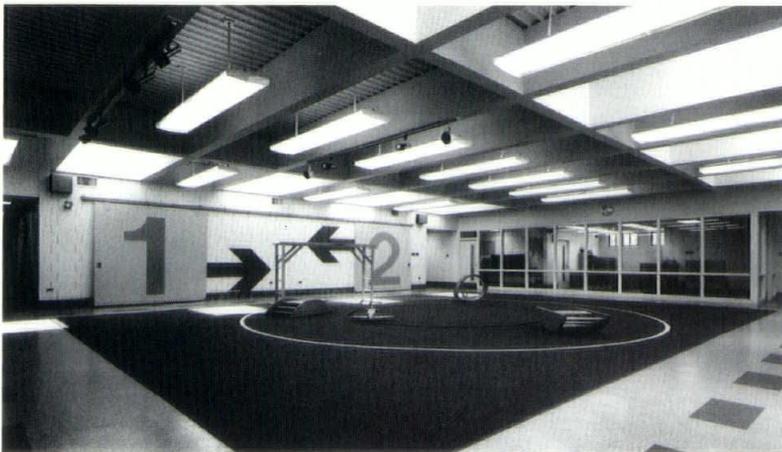
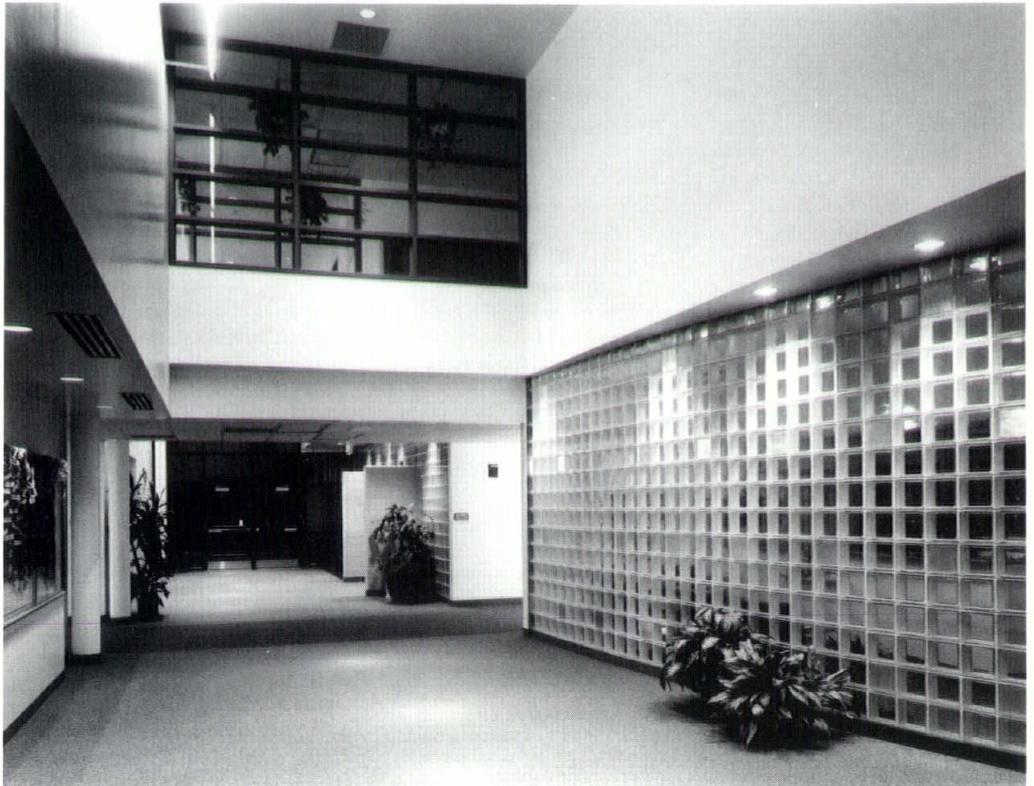
An Evanston resident, Ray has been heavily involved in United Way fund-raising for the city, and has assisted the Evanston Preservation Commission through the photography of historical building types.

As the founding partner of the 140-member design firm of OWP & P Architects, Inc., Ray directs both the office's educational and overall design effort. He has been intensely committed to the in-house education of the firm's technical staff over the past 32 years.

For his lifelong commitment to education and educational planning, Raymond Pigozzi is a very worthy recipient of this year's Distinguished Service Award.

Far Right: American School & University's 1989 Architectural Portfolio jurors (l-r): Raymond Pigozzi, Thomas McKittrick, Ronald McLeod, Robert Wickenheiser, Jerry Lawrence. Right: Raymond A. Pigozzi, FAIA, OWP & P Architects, Inc., Deerfield, Illinois.





Above: Lobby of Frank C. Whitely School, Hoffman Estates IL, 1989. OWP & P Architects, Inc. Photo: Howard N. Kaplan Architectural Photography.
Left: Activity Room at Von Humboldt Child/Parent Center, Chicago IL, 1979. OWP & P Architects, Inc. Photo: James R. Norris Photographer.

Cynthia Weese's architectural career has been characterized by a double commitment to the development of a design philosophy marked by sensitivity to the natural and human environments, and to the promotion of the architectural community within the context of the city as a whole.

Ms. Weese has operated in numerous arenas to help shape the Chicago architectural community. She has participated actively in exhibits reaching the general public; she initiated and co-organized the 1978 show "Chicago Women Architects," a collaborative effort which received a CCAIA Distinguished Service Award. Ms. Weese also co-edited the catalog *150 Years of Chicago Architecture*, which accompanied the traveling show at the Museum of Science and Industry.

A member of the Chicago Chapter AIA Design Committee for many years, Ms. Weese introduced the publications program during her 3-year stint as chair. She served as chapter president from 1987-1988; the focus of her tenure was to expand the role of the architectural professional body in the community at large. Special task forces were organized to work with the Park District Department of Planning and the Department of Housing. The co-sponsorship of the "Chicago by Design" Tour with the Chicago Architectural Foundation brought the architectural process to an even wider public.

From 1988-1989, Ms. Weese served as president both of the CCAIA Foundation and of the Chicago Architectural Club. She has since taken her efforts

to the national level, serving on the national AIA board as Regional Director of Illinois.

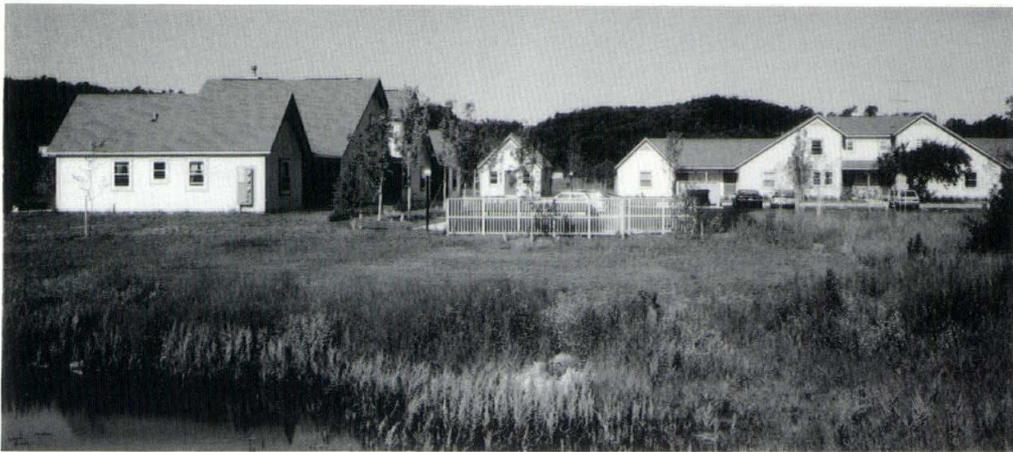
The breadth of Ms. Weese's public commitment is complemented by the depth of her private work. Weese's 25-year career, from independent practice to the establishment in 1977 of Weese Seegers Hickey Weese (now Weese Langley Weese), encompasses a wide range of projects, including single-family homes, high-rise apartment buildings, and institutional work for midwestern colleges and urban schools. Her work has been recognized in national and international publications, and has received numerous awards [including an Interior and a Distinguished Building Award this year from the CCAIA; ed.]. In projects such as *A House in the Woods*, strong forms originating in the landscape and the use of asymmetry within symmetry create a dynamic yet serene environment. For a low-income housing development in a small Michigan town, Ms. Weese returns to a vernacular architecture which peacefully integrates the project into the fabric of the village. In the renovation of the Koren Library at Luther College, the existing building is meticulously and respectfully reworked to accommodate an expansion of facilities. Throughout her work, Ms. Weese expresses a human concern for the way people relate to their surroundings, a program which grows from intense interaction with the client.

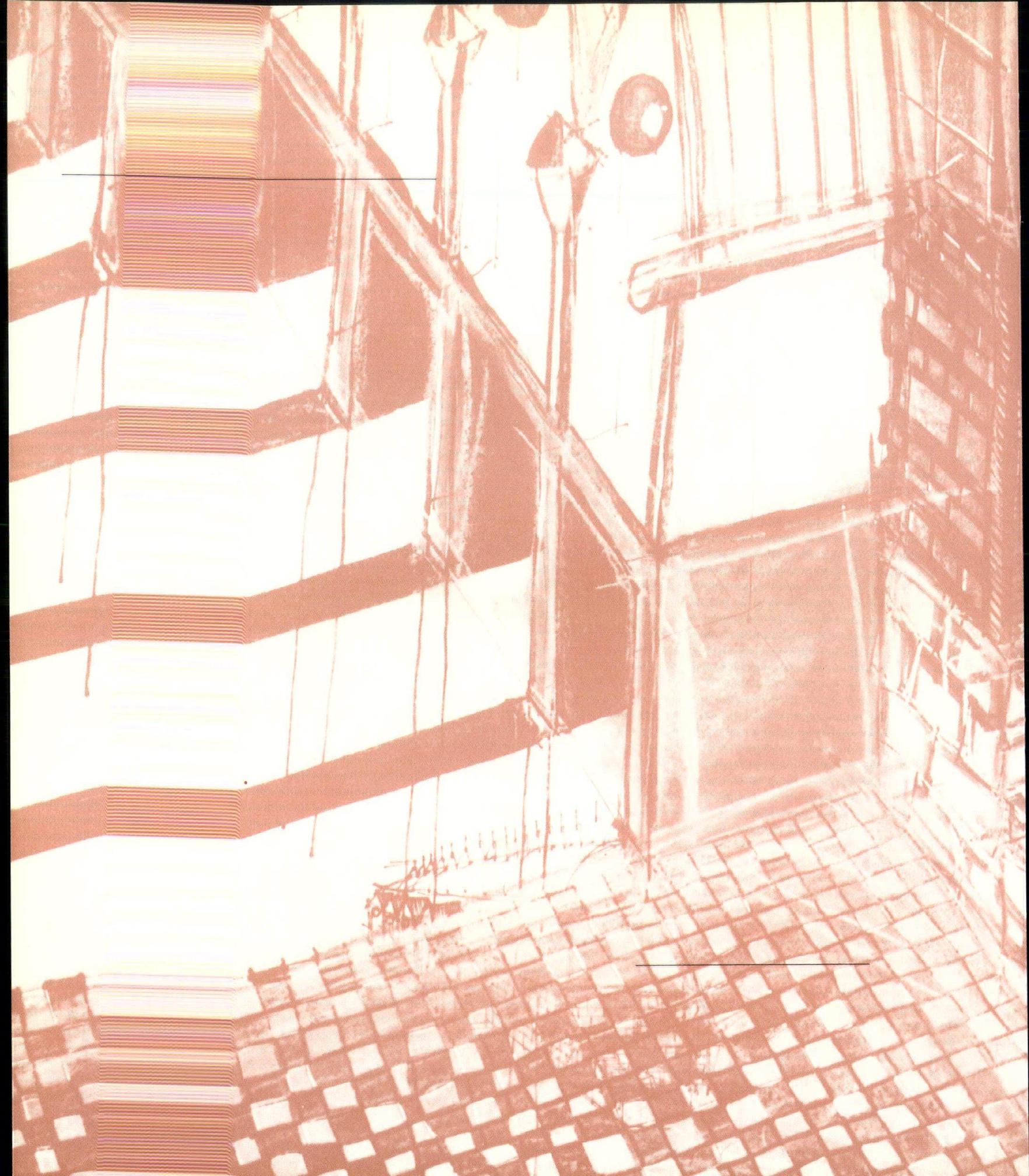
In every effort, professional and volunteer, Ms. Weese gives architecture an impact and interest that communicates on all levels.

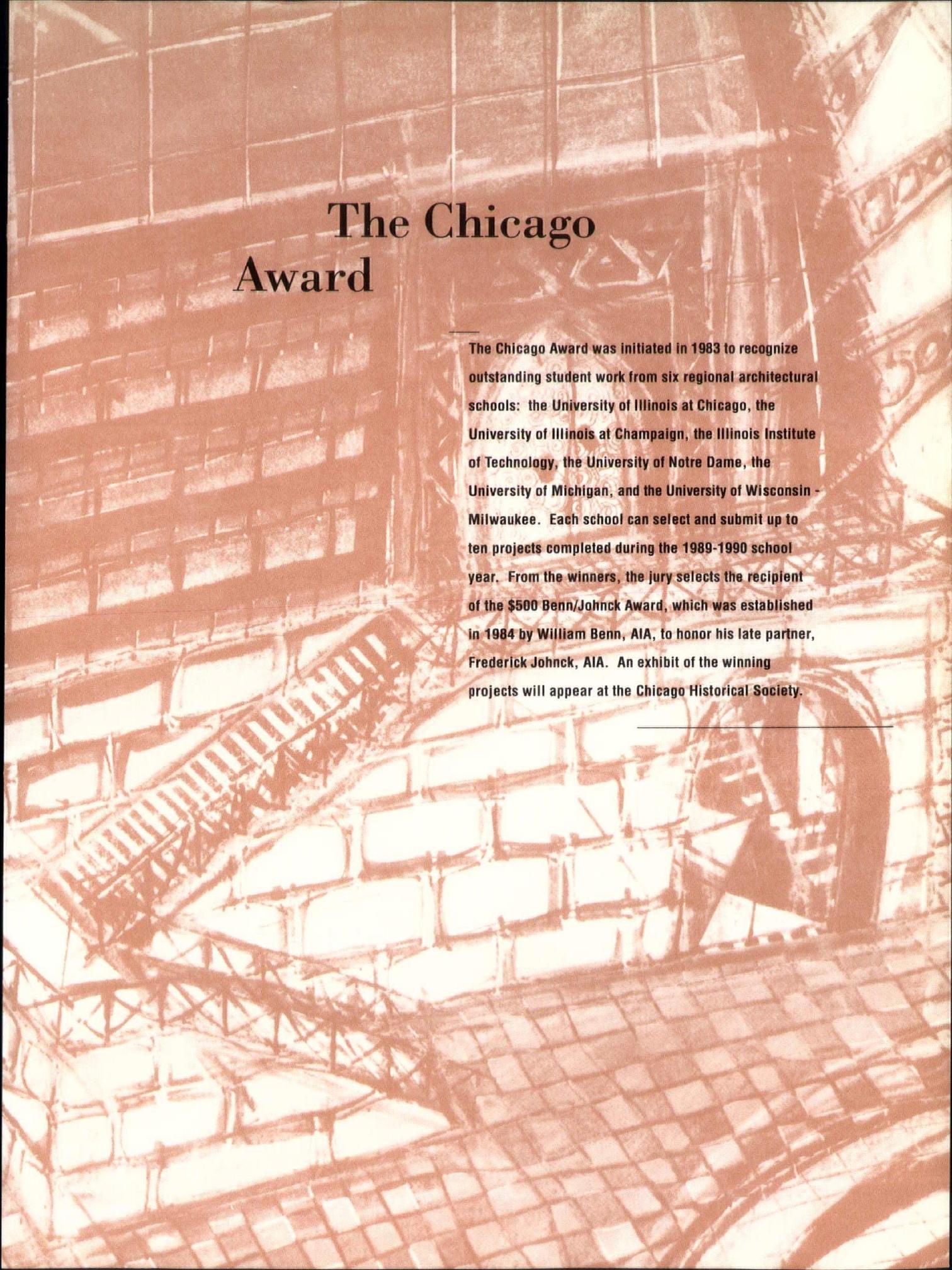
Far Right: 1988 CCAIA Annual Meeting (l-r): Anthony Jones, President, School of the Art Institute; Cynthia Weese, 1987-88 CCAIA President; Dr. Robert Weil, President, Roosevelt University.
Right: Cynthia Weese, Weese Langley Weese Architects, Ltd., Chicago



Right: Koren Building,
Luther College, Decorah,
Iowa - remodeling of a
former library into class-
rooms and offices.
Weese Langley Weese
Architects, Ltd.
Photo: Jon Miller,
Hedrich-Blessing.
Below: Empire
Townhouses, Empire
Michigan - eighteen new
low-income units.
Weese Langley Weese
Architects, Ltd.
Photo: Cynthia Weese.







The Chicago Award

The Chicago Award was initiated in 1983 to recognize outstanding student work from six regional architectural 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 1989-1990 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 will appear at the Chicago Historical Society.



Wallace S. Bowling Jr., AIA
Wallace Bowling Architects
Chicago, Illinois



Malcolm Edgerton, AIA
Peter Landon
Architects, Ltd.
Chicago, Illinois



Ann Sylvan
Harry Weese & Associates
Chicago, Illinois

The consistently high quality of student projects submitted each year for the Chicago Award has established it as both a challenge and a pleasure for its jurors. This year's submissions were no different, especially considering the record number of projects and the high level of artistic talent demonstrated by each entrant. Equally provocative and creative, they generated multiple levels of discussion: iconography, the influence of contemporary social responsibilities, the interface with a strong urban fabric, and the sophistication of articulation in the built form were all touched upon.

Winning projects exhibited an exceptional level of investigation and exploration, and a thorough development of their design concepts. The well-defined execution of those ideas was presented with clarity and strength, and reinforced by handsomely crafted drawings.

The following students have received Honorable Mentions and will also have their projects appear at the Chicago Historical Society exhibit:

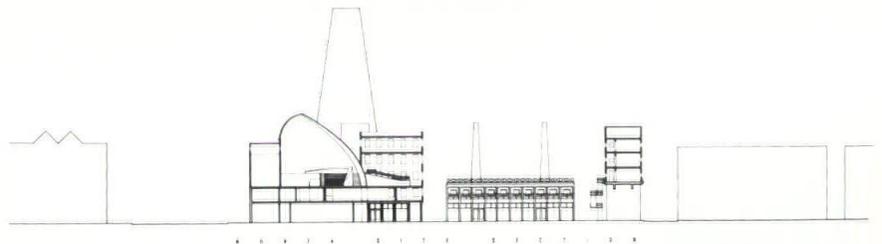
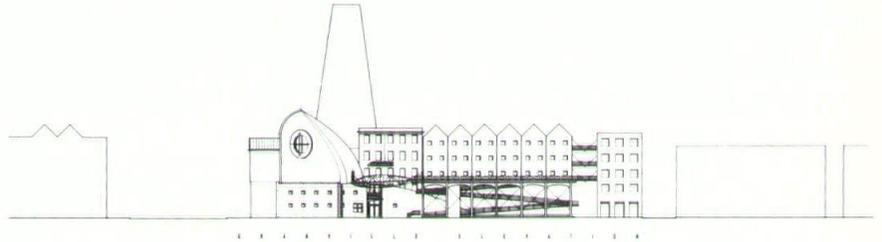
Linda Pollari
University of Illinois at Chicago

Lee Lohman, with Nicolas Cascarano
University of Wisconsin-Milwaukee

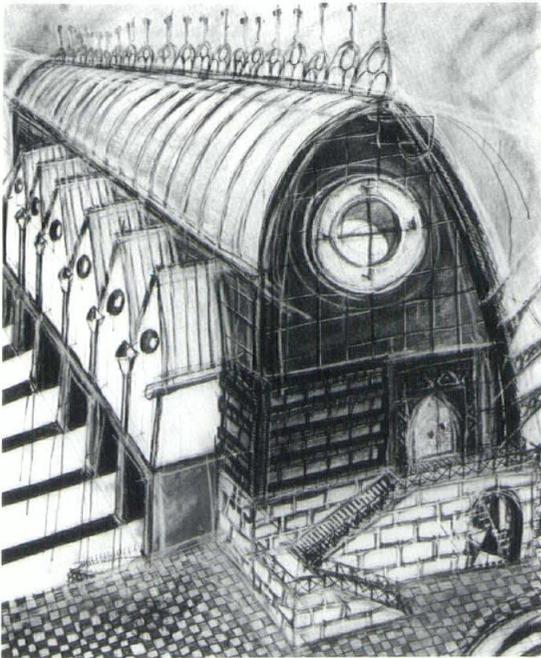
Wieslaw Piotr Moskal
University of Illinois at Chicago

A Re-Vision of the American Catholic Church: *The Iconography of Form & Image*

Sean Michael Garrett - University of Notre Dame



Exciting to look at...stepped above the literal...
one of the few to be socially concerned...really
up-beat...clearly independent in its design...
each piece is well thought out...

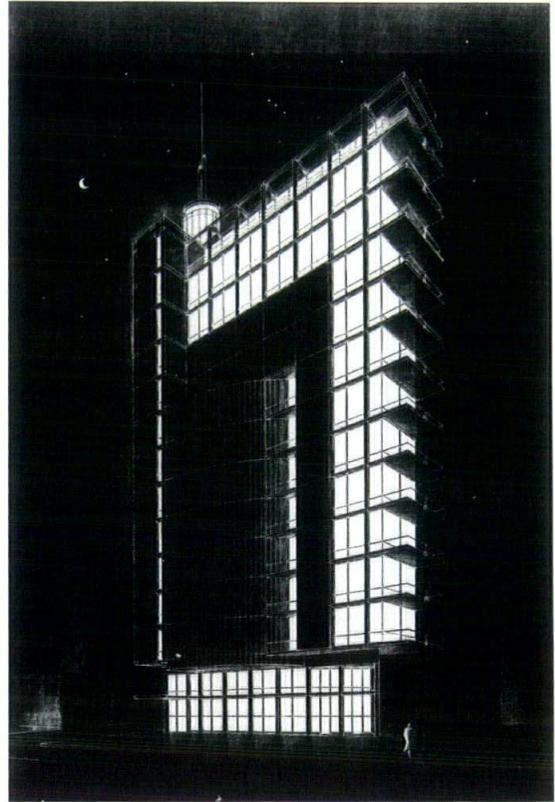
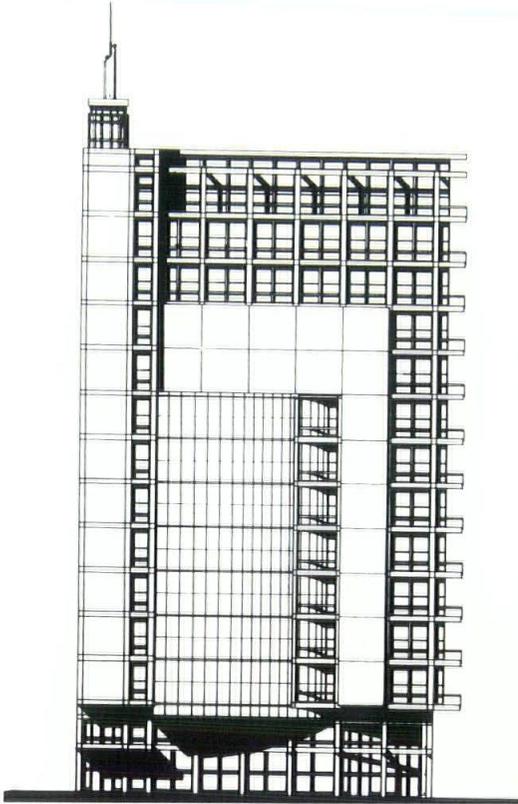


A Re-Vision of the American Catholic Church exists as an architectural solution to the difficult program of providing the necessary spaces for sheltering the homeless, feeding the hungry, drug rehabilitation, counseling services, and day-care, as well as community assembly. In response to the spiritual needs of the Church, the required spaces for personal reflection and the celebration of the sacraments are provided.

An understanding of religion as experience, imagination, and community demands a high level of iconography. The meanings of images of the Church (fish, angels, crucifix, etc.) have been investigated and reconciled with corresponding architectural forms and details. The final solution's industrial imagery develops an irony which defies traditional understandings of Beauty as associated with the Catholic Church. In turn, this irony recognizes the modern role of the architect/architecture as having the potential for social criticism. *A Re-Vision..* results in an architecture which is both critical of and compatible with the tradition of American Catholicism.

**Cultural Affairs Institute
Manhattan Project**

Nicolas Cascarano - University of Wisconsin-Milwaukee



Well expressed in three dimensions...

sleek...captivating...very well executed...

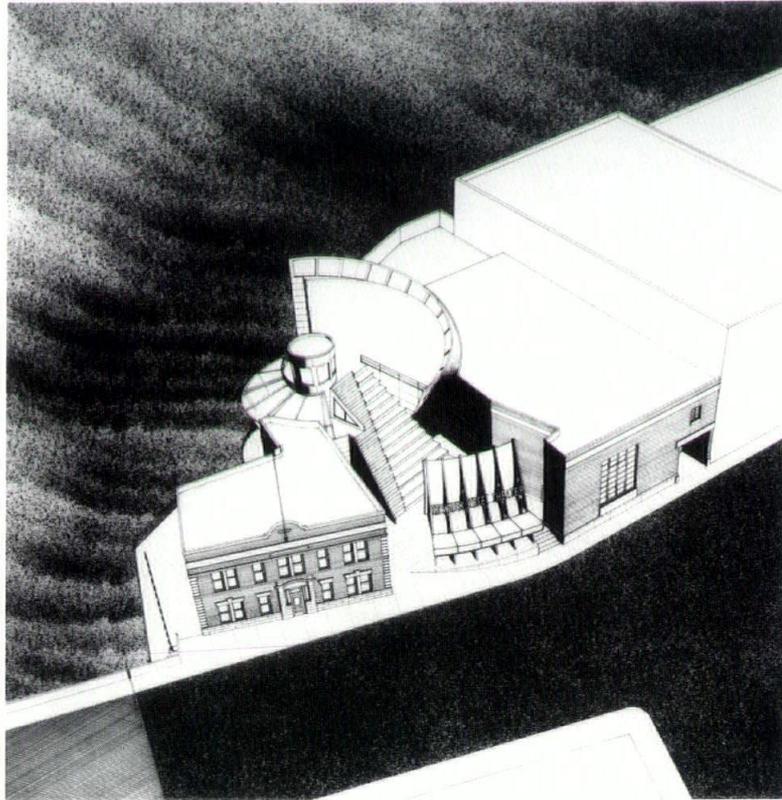
perspectives are fabulous...an elegance

in isolation...

The mixed-use structure stands alone like a soldier guarding one of the most precious spots on this island—Central Park. The white aluminum panels are organized in a rational form, bringing out the purity of the green and the structural components of a tree. As it rises, this building loses its leaves and commences to unveil its branches and starts to become fragile and delicate. Purity is not only communicated by color and organization, but also expressed by the interlocking of the platonic shapes that are homogeneous in function and that are contained within each geometry.

The Water Street Theater

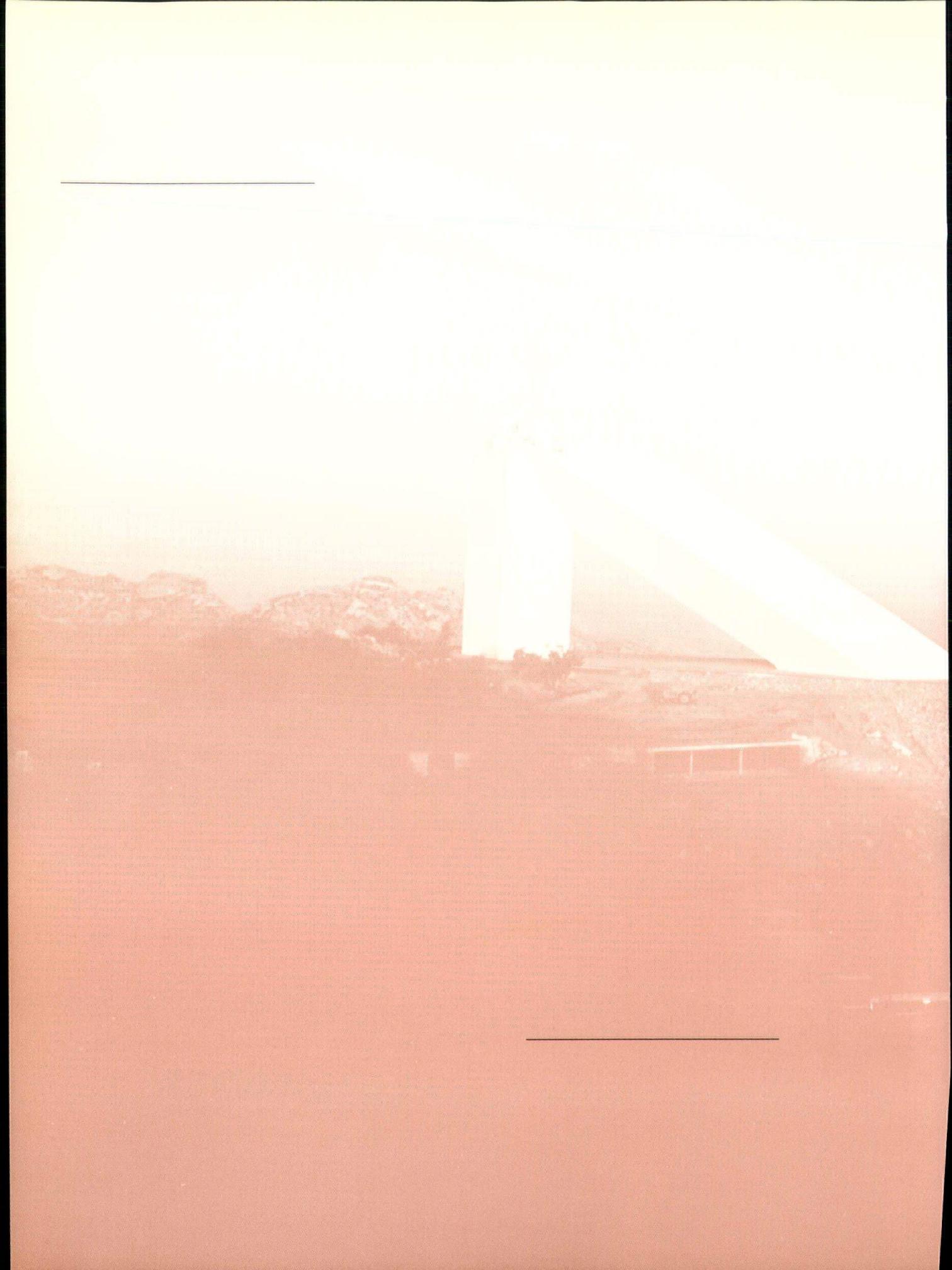
Antonia L. Diamantis
University of Wisconsin-Milwaukee



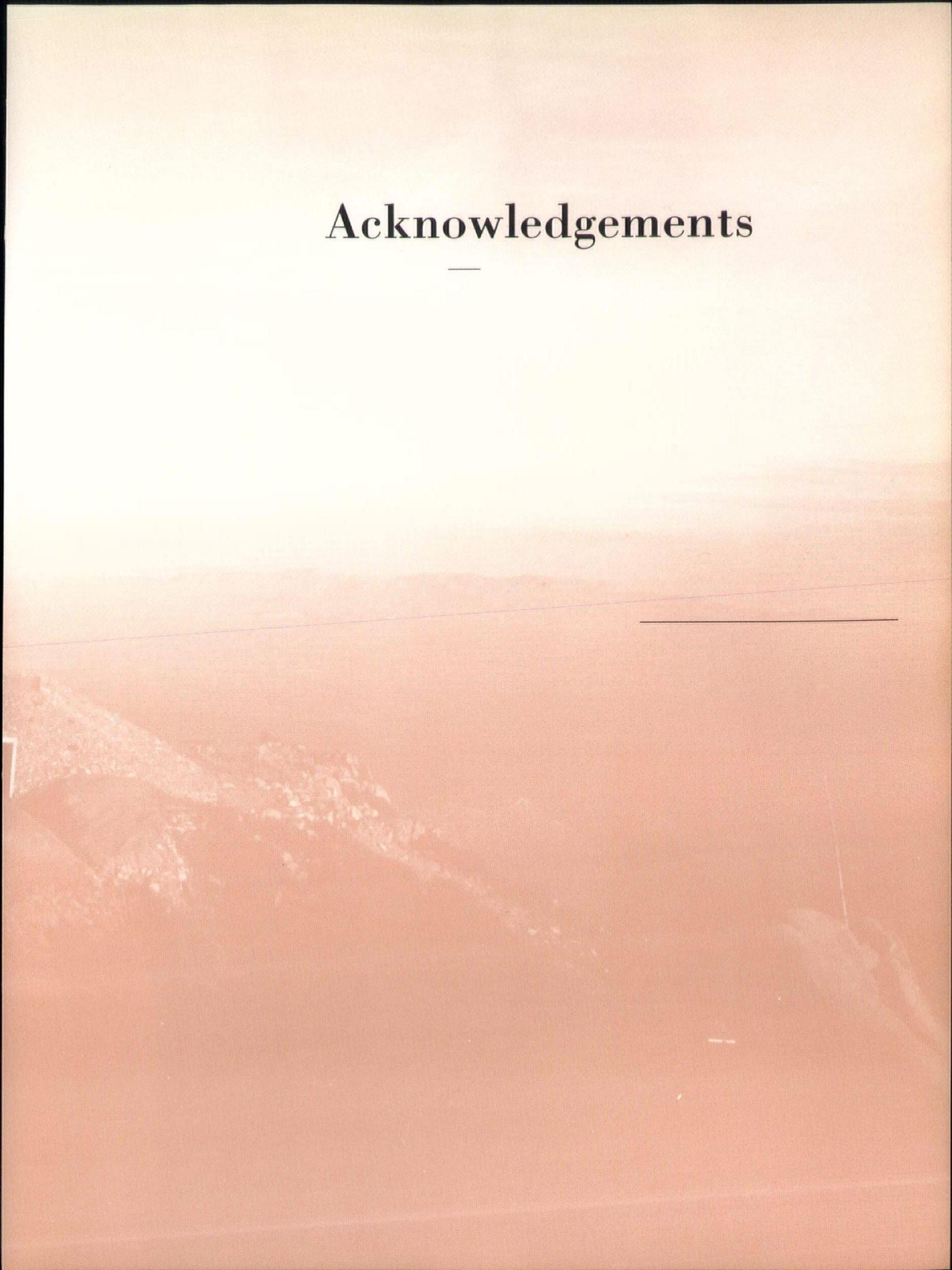
It really *designs*...seems very full...took on
the city, the site, the plan, and didn't fail...
very readable and well polished drawings...

The context, the site, and the Water Street Theater itself embody the idea of reality versus unreality and the transition between these two realms. The site lies on the land/water boundary - the line at which one journeys from the familiar to the unknown. The Theater echoes the curious temporal features of its surroundings: it is at once an existing turn-of-the-century boat house, a contemporary "warehouse", and a glimmering whirl of stainless steel not of any identifiable time.

The transition occurs through various forms of passage. One enters the courtyard as an actor on a stage. In the windowless lobby one leaves the world behind. Within the gallery, one is initiated to the theater with displays and literature. Views to the courtyard become abstractions through glassblock treads. Finally, one enters the house - the *world* of each performance.



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