

Olivia Gude

an account of the making of

Structure Is Space: 63-66, a mosaic installation at the Hilliard Apartments

a project developed by Olivia Gude as a Great Cities Institute Faculty Scholar in 2006-2007

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Project sponsors:

Holsten Real Estate Development Corporation and the Chicago Public Art Group

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Project supported by

Chicago Public Art Group

Field Foundation of Illinois

Great Cities Institute of the University of Illinois at Chicago

Holsten Real Estate Development Corporation

Illinois Arts Council, a state arts agency

National Endowment for the Arts

In 2005, Jackie Holsten (Vice President of Holsten Real Estate Development), Jon Pounds (Director of Chicago Public Art Group) and Olivia Gude (CPAG Senior Artist and professor at the University of Illinois at Chicago) began planning a community-based public artwork for the newly renovated Hilliard Apartment complex to build connections among the new and newly returned inhabitants.



CENTRE RAYMOND HILLIARD Chicago, Illinois

Deux tours rondes de 16 étages pour le logement du troisième âge et deux tours HLM de 16 étages en forme d'arc ; en tout 750 appartements.

Coût : \$ 10 million

Réception des travaux : 1966

Le Centre Hilliard est un complexe d'habitations pour personnes à bas revenus. Les familles nombreuses vivent dans les deux immeubles élevés courbes tandis que les personnes âgées habitent les tours. Le complexe comprend des pelouses, des terrains de jeux et même un théâtre en plein air. Ce projet a une portée sociale. Comme l'affirme Goldberg : "En combinant les logements de groupes familiaux et de groupes de personnes âgées nous reconnaissons qu'ils sont membres de la même société. Et les gens obligés de vivre dans ces blocs ne se sentiront plus punis d'être pauvres."

Les deux tours rondes constituant les appartements pour personnes âgées sont des masses compactes de béton monolithes. Les fenêtres ovales sont étudiées (comme pour un avion) pour répartir les contraintes dans l'enveloppe du bâtiment. Le noyau de service (contrairement à la Marina City) n'est pas structuré.

Le bâtiment est composé de cellules groupées de manière égo-centrique. Son plan ressemble à la section très grosse d'une tige de poutre. Les anneaux de cellules cohésifs maintiennent le bâtiment entièrement par eux-mêmes. Il n'y a pas de noyau de béton massif qui soutienne une charpente de colonnes et de poutres. Au lieu de cela nous pouvons percevoir "une coque géocentrique sans noyau". La méthode est entièrement basée sur la possibilité d'utiliser la construction par coffrage coulé. Les murs extérieurs sont des coques portantes auxquelles on donne une stabilité accrue par courbure. Comme un tout intriqué ils forment une membrane telle une membrane organique. Ils sont autoporteurs, ne nécessitent pas de noyau lourd et résistent également à la pression du vent.

Dans les tours pour personnes âgées du Centre Hilliard chaque unité cellulaire individuelle reste visible de l'extérieur. Ainsi la tour n'apparaît jamais comme une masse écrasante de béton, mais elle conserve une différenciation de ses parties qui s'apparente directement à la dimension humaine. Chaque appartement est constitué d'unités cellulaires de deux tailles différentes : grands séjours et petites chambres à coucher. Deux grandes unités sont placées à côté de deux petites, de façon à ce que les chambres à coucher soient adjacentes, et adjacentes les séjours.

Un petit espace supplémentaire pour un bureau ou une commode est prévu derrière la coque de la fenêtre. L'élargissement des murs vers les fenêtres donne l'impression d'un volume plus grand et permet la libre distribution du mobilier ; cela constitue un gain considérable à l'intérieur de cet habitat autrement très étroit. Le volume "cinétique" non lié entre quatre coins et quatre murs parallèles a un effet libérateur sur l'habitant.

Les deux immeubles élevés destinés aux familles démontrent que la méthode cellulaire n'est en aucune façon limitée aux tours rondes. Une rangée de cellules ressemblant beaucoup à celle des tours se révèle sur leur façade arrière. Des cours et des terrains de jeux servent de trait d'union entre les appartements et conduisent aux cages d'escaliers séparées des bâtiments.

Les murs extérieurs des tours sont de 25 cm d'épaisseur. Jusqu'au septième étage les murs sont faits de béton de 2.265 kgs ; du septième au seizième de béton à 1.360 kgs.

Ces bâtiments constituent un seul projet d'habitat public dans la région de Chicago qui n'ait jamais eu besoin de la police pour maintenir l'ordre public.

1. Vue sur les galeries cavées reliées à la tour d'escaliers située à l'extrémité de chaque galerie dans les immeubles d'habitations de type HLM.

1. A view of the open galleries that are connected to the stair tower at the extreme end of each gallery in the family housing buildings.

Located at State Street and Cermak Road (22nd Street), Hilliard Apartments, a former Chicago Housing Authority site, has now been redeveloped as mixed-income housing for seniors and families.

RAYMOND HILLIARD CENTER

Chicago, Illinois

Two 15-story round towers for elderly housing and two 15-story arc-shaped towers for family housing; total housing 756 dwellings.

Cost: \$10 million

Completion: 1966

The Hilliard Center is a housing complex for the poor. The large families live in the pair of curved high-rise blocks, while the elderly inhabit the towers. Lawns, playgrounds, and even an open-air theater are included among the buildings. The project has sociological implications. As Goldberg states: "by combining housing for both family groups and elderly groups, we recognize that they are both members of the same society. People compelled to live in these units will no longer feel punished for being poor."

The two round towers of the elderly apartments are highly compact masses of monolithic concrete. The oval windows are designed (like aircraft) to distribute the stresses in the building skin. The service core (unlike Marina City) is not structural.

The building is composed of geocentrically grouped cells; its plan looks like a much enlarged cross section of the stem of a plant. The cohesive rings of cells hold up the building completely on their own. No massive concrete core holds up a frame of columns and girders. Instead, we perceive a "geocentric shell without core." The whole method is based on a potential of using slip-form construction. The outer walls consist of shells that are load bearing and given added stability through bending. As an interlocking whole they comprise a skin structure like that of an organism. They support themselves, need no heavy core, and are secured against the stresses of wind as well.

Each individual cellular unit in Hilliard Center elderly towers remains visible from the outside. Thus, the tower has never seemed an overwhelming mass of concrete, but maintains a differentiation of parts that is directly related to human scale. Each apartment consists of cellular units of two different sizes: big living rooms and small bedrooms. Two large units are set next to two small ones, so that bedrooms are adjacent to bedrooms and living rooms to living rooms.

A little extra room for a desk or dresser is designed within the space behind the window shell. The widening of the walls towards the windows, giving the impression of greater space and allowing a free distribution of furniture, is quite a considerable gain within these otherwise very narrow living quarters. The "kinetic" volume, not frozen by four corners and four parallel walls, has a liberating effect on the inhabitant.

The two high-rise blocks for family housing demonstrate that the cellular method is by no means limited to round towers. A row of cells much like those of the towers reveals itself along their rear elevation. Courtyards and playgrounds unite the individual apartments and lead on to the freestanding stair towers.

The outer walls of the tower are 25 cm. Up to the seventh floor the walls are built of 5,000 pound concrete; from the seventh to the sixteenth floor, 3,000 pound concrete.

These buildings are the only public housing project in the Chicago area that have never needed the police to maintain public order.



2

2. Les enfants utilisent les espaces publics compris entre les résidences pour personnes âgées et les H.M. Le plan de masse fut conçu pour promouvoir la participation des personnes âgées dans le cadre des activités des enfants.

2. Children use the public areas between the elderly and family buildings. The site plan was designed to promote the participation of the elderly residents in the activities of the children.

The four buildings of Hilliard were designed by the Bauhaus-educated architect Bertrand Goldberg.



Vue sur le fleuve Chicago.

View looking west over the Chicago River.

The form of the Hilliard buildings is similar to that of Goldberg's most famous buildings, Marina Towers in downtown Chicago.



3



5

4. La tour d'habitation pour personnes âgées compte 12 appartements à chaque étage. Chaque appartement est constitué d'un module salon/salle à manger et d'un ensemble chambre à coucher/salle de bains. En toiture se trouve une terrasse pour se détendre, une blanchisserie à la disposition de tout l'immeuble et une pièce de réception commune. 5. L'amphithéâtre et la scène en plein air sont utilisés pour des représentations publiques durant les mois d'été.

4. The elderly housing towers contain 12 apartments on each floor. Each apartment consists of one living/dining module and one bedroom/bathroom module. The rooftop contains a recreational terrace, a laundry room for the common use of the entire building, and a community party room. 5. The open amphitheater and stage used for public performances during the summer months.

I was invited to create a community-based public artwork for the new Hilliard landscape to build connections among the old, new, and newly returned inhabitants.



The project began in January 2007 with a series of workshops for children and for seniors.



The children created collage works that represented places in which they felt relaxed and protected.



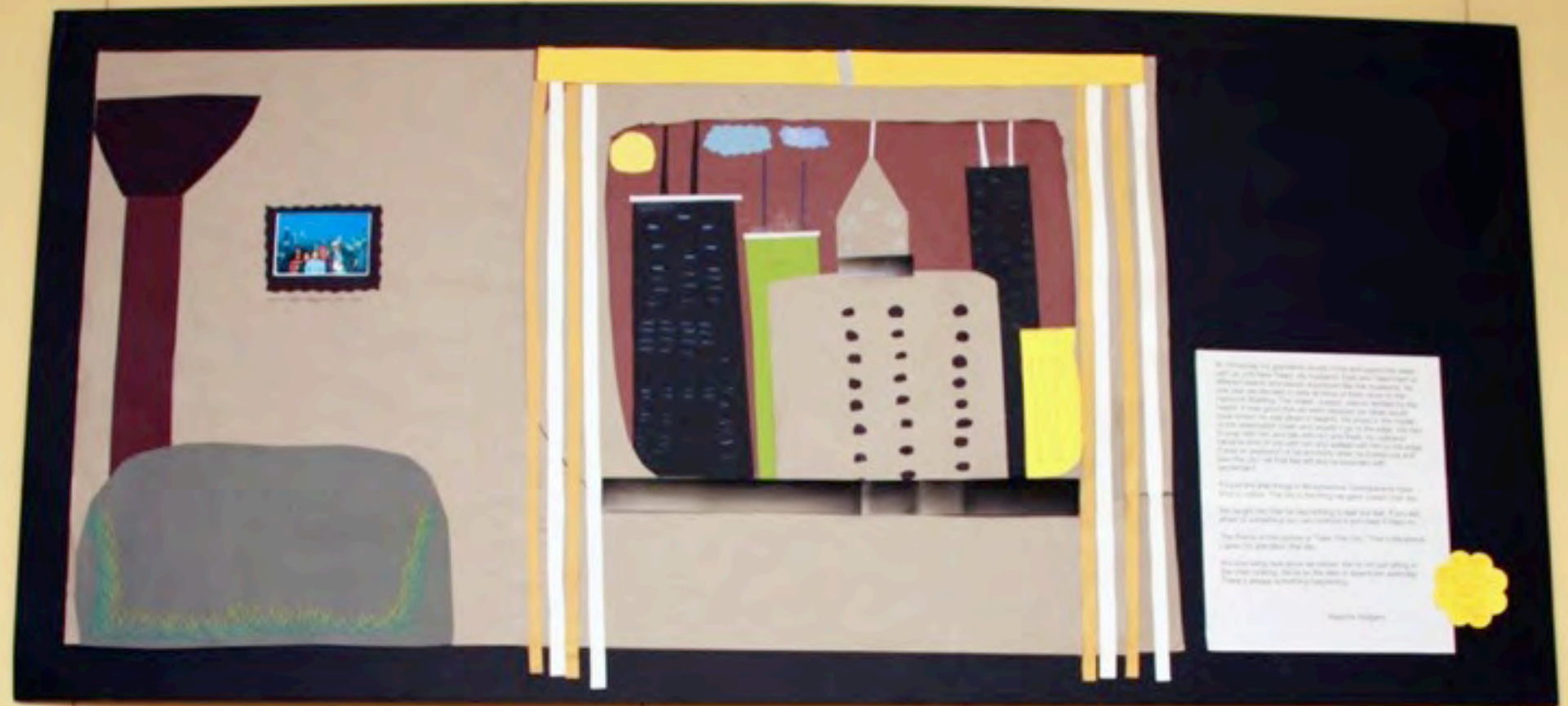
Seniors created pieces about significant remembered places.



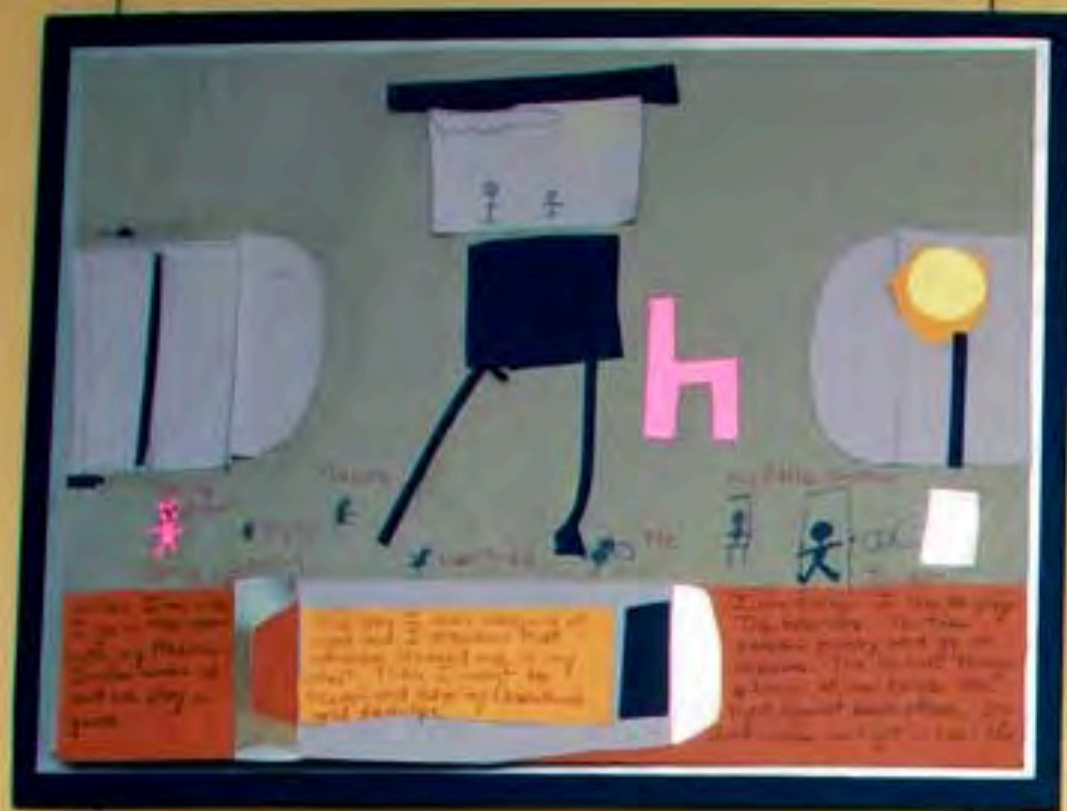
Throughout the workshop series, we explored the concept of space—remembered, internalized spaces; psychological and social spaces; and the actual spaces in which we live, learn, and work.



Prince Laster made a piece that commemorated her many years work as a school bus attendant and classroom assistant for Chicago Public Schools special education programs. Below, an elementary student represents her ideal room.



The top collage is a celebration of the peace of living at Hilliard in retirement. The bottom collages are pictures of the bedrooms of Hilliard youth. (Note the characteristic lozenge-shaped windows and vertical blinds.)



The collage on the right is an urban child's evocation of the "luxuries" of his cousin's suburban house with two floors, a TV on which to play video games in the bedroom, a yard, a dog, and a metal swimming pool.



This is the living room where my pets were all the time. The cat is lying on the rug and the dog is walking around. They get along beautiful. The cat is three times older than the dog. When the cat died he was 21.

I had to give up my dog when he was ten in November when I moved to Hilliard. I put him in a place where they specialized in adopting older dogs. I hope and pray that somebody might have adopted him.

The dog wouldn't get out of the way, the cat wouldn't walk around the dog, he would just walk right across her. Even if you swept the floor, she wouldn't get up. The dog was quite lazy. You had to step over her.

They both drank water out of the same bowl. The dog never messed with the cat's food. The cat would get the devil in him sometimes and he'd go over and get the dog's food. The dog would just look at him like he's crazy.

They were both very friendly with people.

Jean Boyd

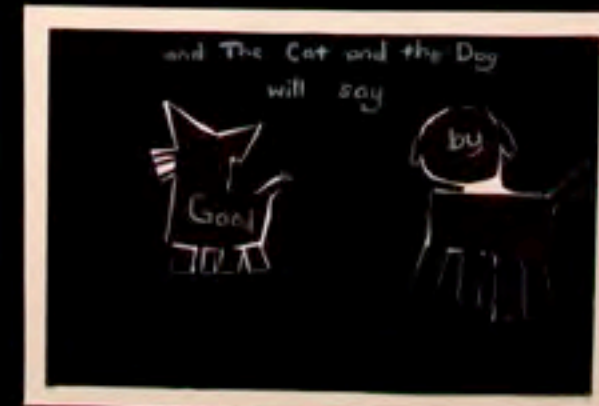
Jean Boyd's piece began as a memory of the living room of the home she sold to move to Hilliard Apartments. It evolved into a commemoration of the cat and dog that she could not bring to Hilliard because of a no pets policy.



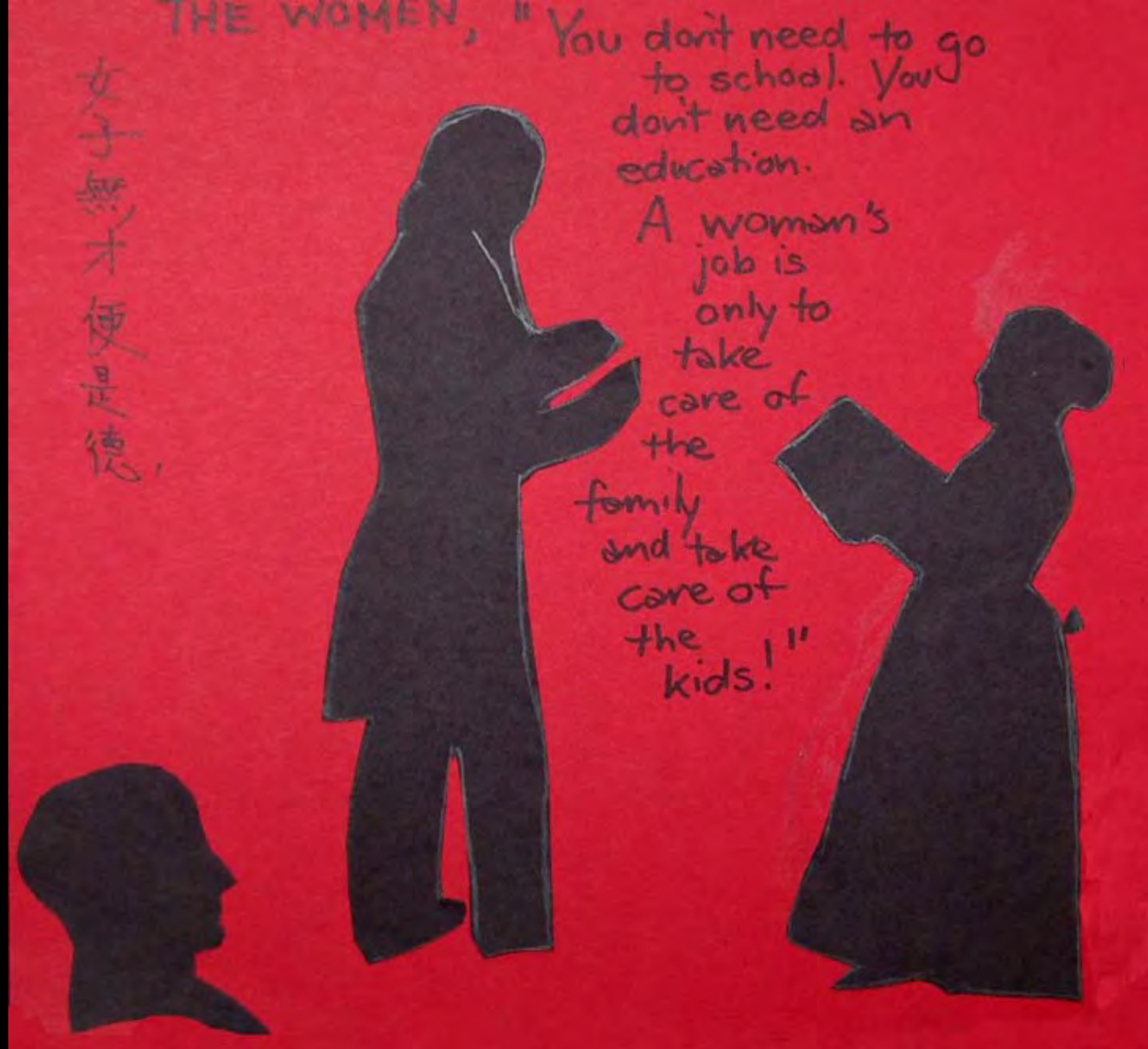
The second series of projects dealt with warnings. How do everyday warnings shape the social spaces in which we define ourselves? We considered whether warnings are conventional, useful advice or limiting and inaccurate admonitions that limit our possibilities.



Don't say AINT! _____
 and at school. When you hear your mother saying Aint, say
 with a telephone it's Aint.



The children discussed the applicability of this grammar advice. How does language shape the spaces in which one can effectively operate?



Florence Lei, a senior who was born in Hong Kong and has now retired from a long career in nursing, made this piece about the messages that she was given as a young woman.



In a final group show we presented our warnings research. Because Hilliard Apartments has a large population of Chinese seniors, we presented the text in Chinese as well as in English. The complicated process of translating the meaning across the languages took place during the open mosaic workshop time. This stimulated many interesting conversations about how world views are contingent upon language and culture.

WARNINGS

警告

Parents try to control who speaks for the children, but sometimes they listen. Parents try to give warnings that discourage children from achieving their maximum potential and reaching their goals.



Don't put a plastic bag over your face.

Don't say, "Shut up!"

DON'T HIT



Don't eat without washing your hands.



PEOPLE

不要打人

Warnings can create a pleasant space for eating.
Warnings can shape healthy eating habits.
However, we wonder are these warnings always accurate?

WARNINGS

Put elbows on the table.

Always hold your bowl of rice.

Drink your soup.

Don't slurp your soup.



Don't eat watermelon while you are pregnant or your baby will come out fat.



Don't put your chopsticks straight up in your bowl.



Don't bang your chopsticks and your bowl together or you will be a beggar.





GENDER WARNINGS

Many people remembered being given warnings related to being a "right kind" of woman.

Are these warnings relevant in the 21st century? Why or why not?

Stop acting like a boy.
Don't jump on the sofa that's not what ladies do.
They should have just made you a man.

女性的警告



Stop acting like a boy.
Don't let men run over you.
Keep your skirt down.
Don't be like me.
Don't be like your mother.
Finish school.



I'll keep the duty for you to finish school or work,
but not to go out and play.

Don't get too close to a boy or you'll end up marrying him.

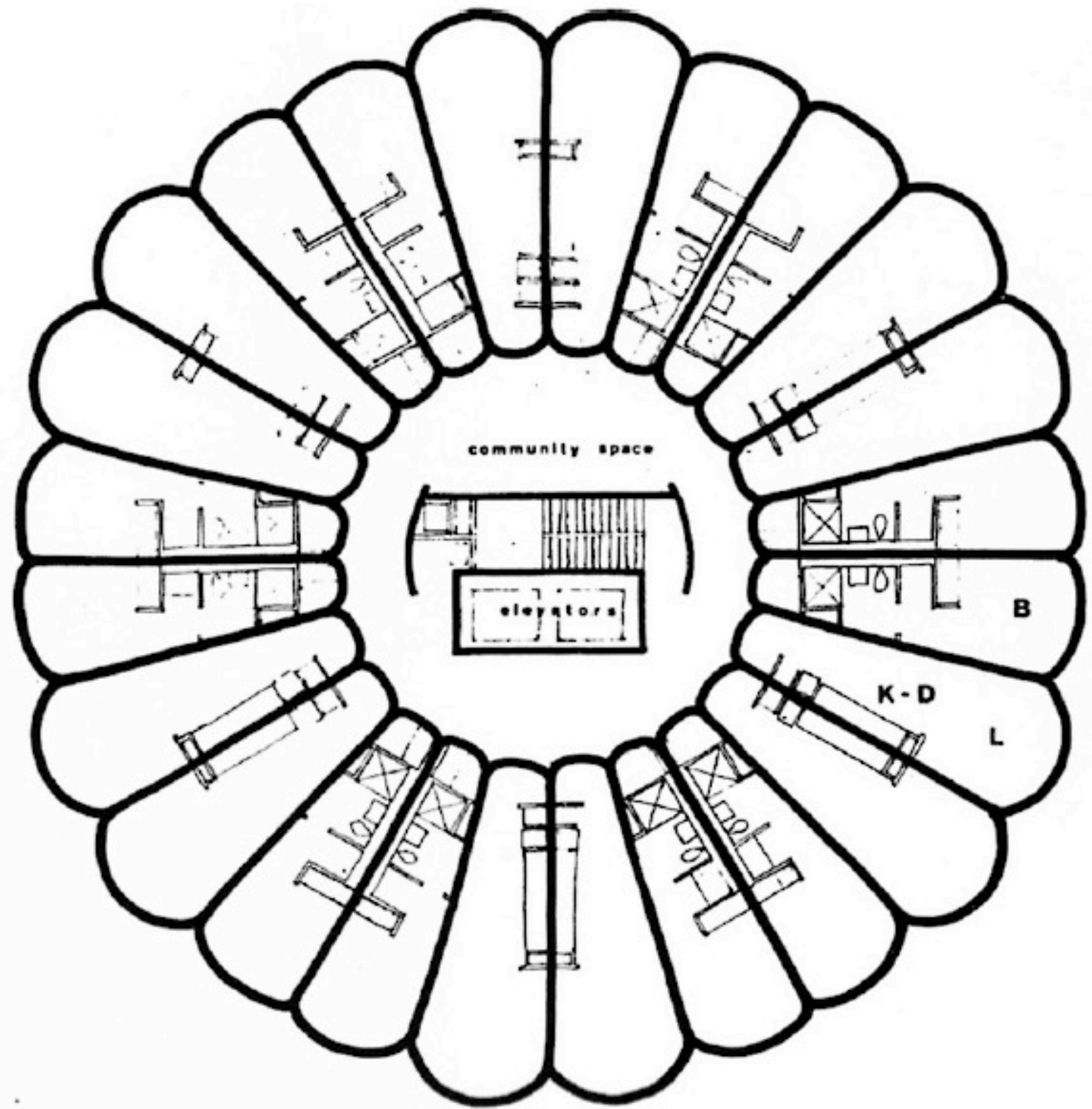
Be careful who you date because who you date is who you'll marry.



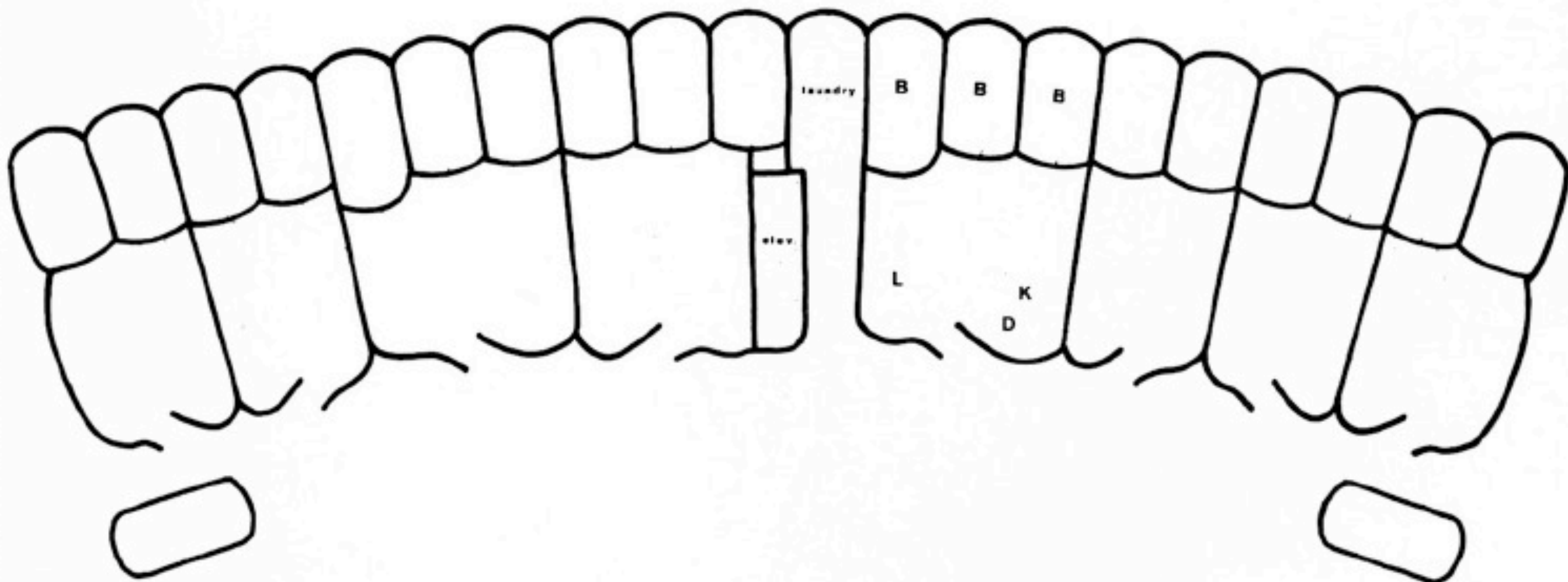
我的孩子比我十倍



Another aspect of our preliminary workshops was developing familiarity with the design and history of this historic modernist site.



Floor plan of a senior building at Hilliard. The seniors laughed when I began calling them "the flower people" because they live in the petals of a flower.



0 5 ft. 10 ft. 15 ft.

The family apartments were built on the same structural principle as the circular senior buildings, but the forms were opened out to provide more space and privacy for families.



Our most popular site investigation was inviting residents to join us in documenting rabbit sightings on the now peaceful, green Hilliard grounds.



The show introduced more residents to the project and to the on-going tile workshops.

Getting to Know Hilliard

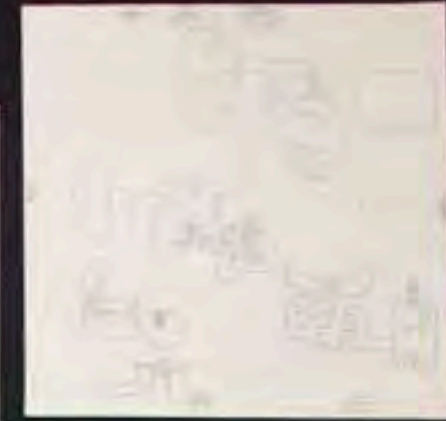
地图



Many of the children had never seen a map of the Hilliard area. They were excited when we brought out the map and gave them a chance to see the map of the Hilliard area.

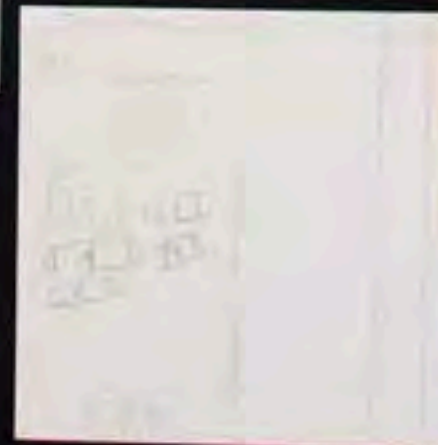
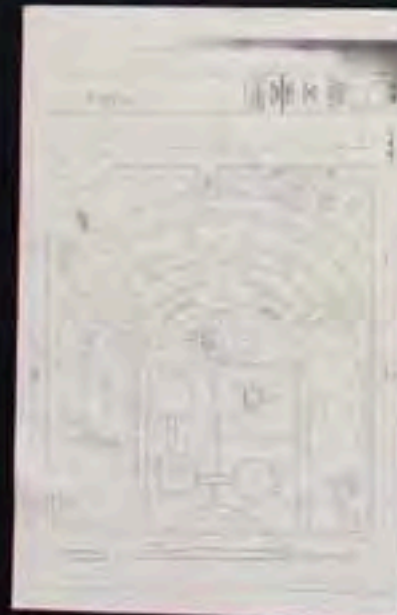
We began by looking at the map and pointing out the things that they knew. We then asked them to draw a picture of the things they knew about the Hilliard area. We then asked them to draw a picture of the things they knew about the Hilliard area.

After drawing the map, we then asked them to draw a picture of the things they knew about the Hilliard area. We then asked them to draw a picture of the things they knew about the Hilliard area.



The children were very interested in the map of the Hilliard area. They were excited when we brought out the map and gave them a chance to see the map of the Hilliard area.

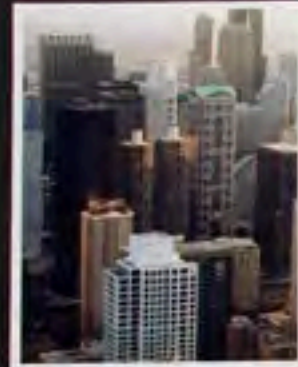
We then asked them to draw a picture of the things they knew about the Hilliard area. We then asked them to draw a picture of the things they knew about the Hilliard area.



Swedish citizens are also not free to join the Communist Party of the Soviet Union. Swedish Socialism is not a religion, and it is not a political party. It is a way of life, and it is a way of life that is based on the principles of democracy, equality, and justice. It is a way of life that is based on the principles of the Swedish Socialism, and it is a way of life that is based on the principles of the Swedish Socialism.



Pledge 'No Race Bias' In Marina City



Break Ground For New Long Buildings



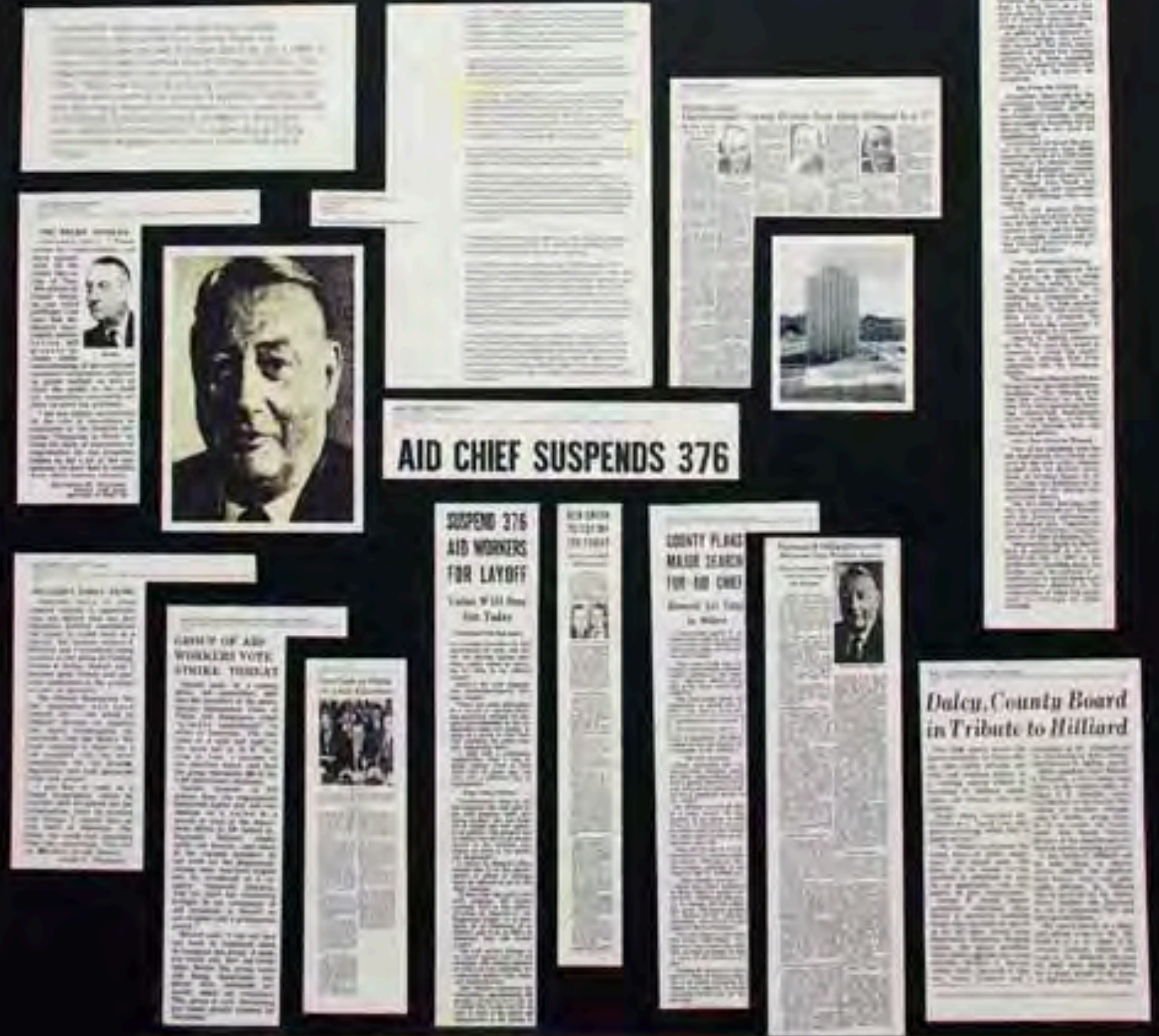
High-Rise Will Let City Survive, Says Architect



PICK GOLDBERG AS ARCHITECT FOR HOSPITAL

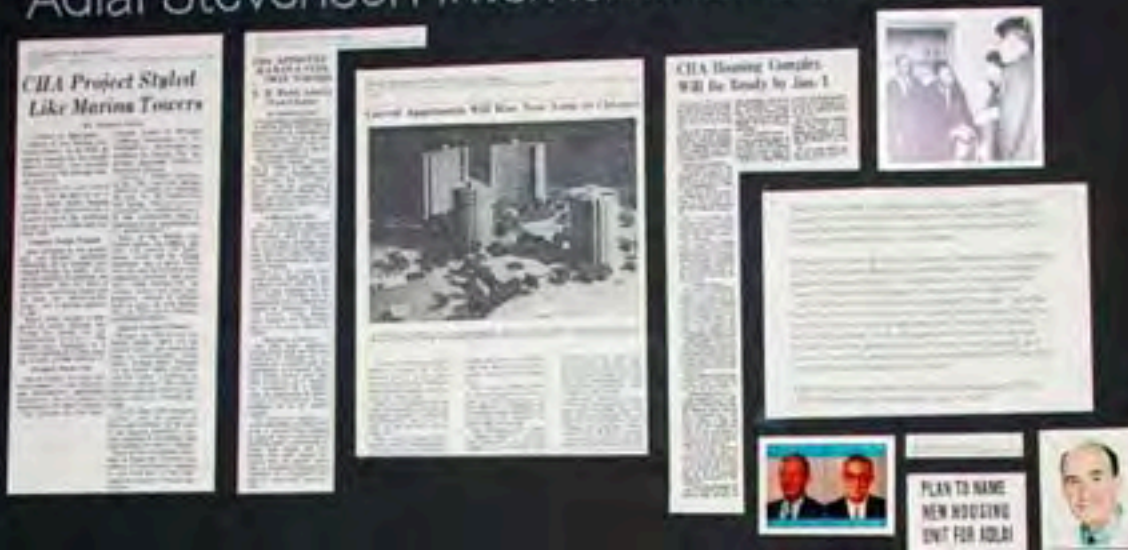
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Who was Raymond Hilliard?

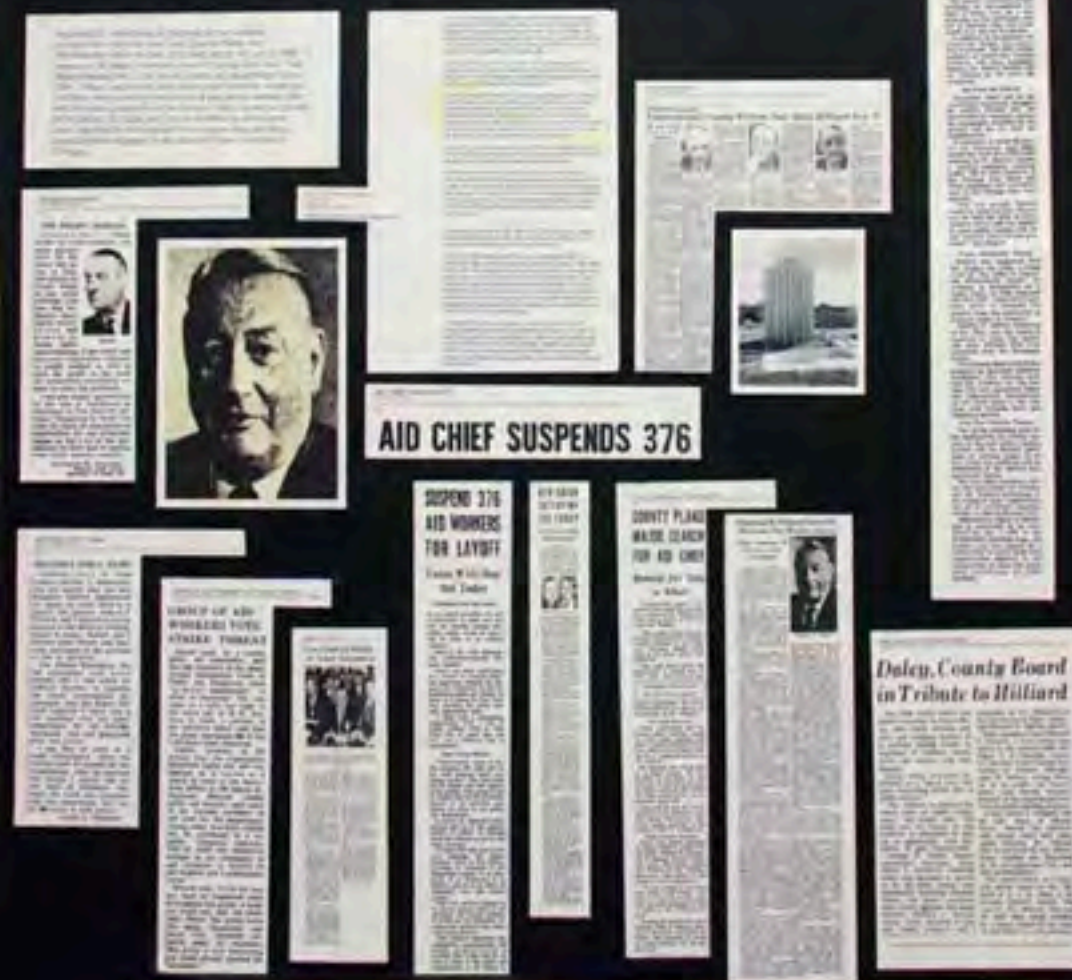


"But, who was Raymond Hilliard?" No one in the Hilliard Apartments office knew anything about him. In researching newspaper archives, we discovered that Hilliard was a former Cook County public aid director who died a few months before the completion of construction. Residents were not pleased to learn that Hilliard was notorious for his confrontations with social worker unions, calling them un-American communists.

You might be living in the Adlai Stevenson International Center.



Who was Raymond Hilliard?



Originally, the project developers planned to name Hilliard for the progressive, anti-racist Illinois politician Adlai Stevenson. One senior suggested that we begin a campaign to re-name Hilliard Apartments to its intended name—the Adlai Stevenson International Center.

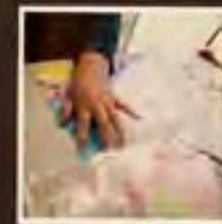
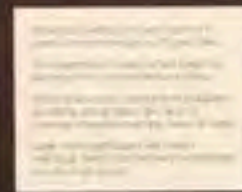


The show also documented children's and senior's experiments with mosaic tessellation.

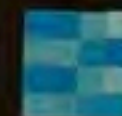
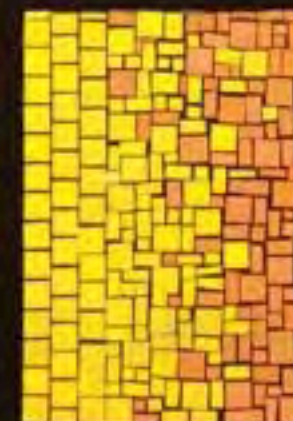


Learning to work with glass-tile

次磚



It's not too late to join the Mosaic Workshop!



No one ever said,
"I'm sorry I spent time relaxing and making art."

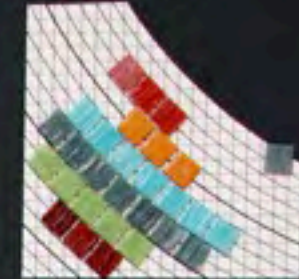
What are we making in the Mosaic Workshop this year?

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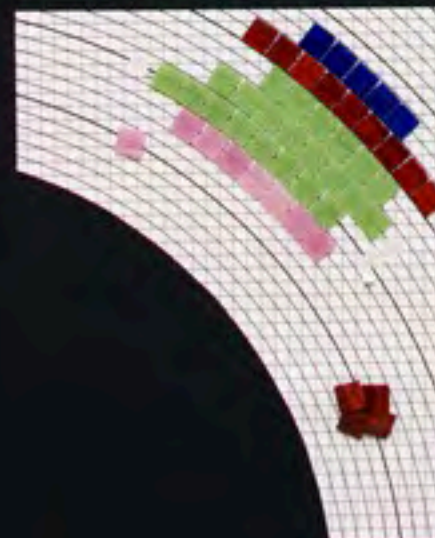
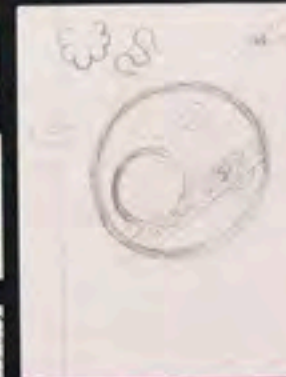
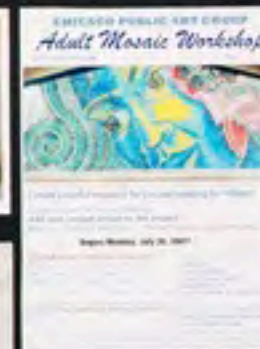
Two little red cubes in the front-right corner of the exhibit a vital lesson in the symmetrical arrangement. The left cube is 200 times heavier than the right cube because of its location: a seemingly small intensity 100 times closer (100:1) to the left foreground cube gives it 100 times the intensity of the cube to its right. In some respects, this is a very simple, easily grasped, and teachable unit of knowledge. The story of the cubes is all an approximation in nature where the cube is increasingly large, gray, and cold.

The design of this research will rely on the longitudinal use of 1996-2000 census data on the census tracts area that cover up almost 100% of the United States. The use of 5-year period data is due to the frequency of census-based population. From stage 1 to the final 5-year census-based period, residents of the area to use census tracts are determined by census-based population of the census tracts.

Stop by the window to compare each and every kid for the first time.



It's not too late to join the Mosaic Workshop!



CHICAGO PUBLIC ART GROUP
Adult Mosaic Workshop
(14 to 104 years old) Free



Create colorful mosaics for circular seating for Hilliard.

Learn the craft of mosaic making.

Add your unique design to the project.

Meet your Hilliard neighbors. **No art experience necessary.**

Begins Monday, July 30, 2007!

Introductory mosaic classes:

Mondays 1 to 2:30 and 6:30 to 8

Wednesdays 1 to 2:30 and 6:30 to 8

Fridays 10:30 to 12

Saturdays 10:30 to 12

Where:

Family Building
2030 S. State Street
Apartment 103

August Mosaic Workshop Working Schedule:

Monday 12 to 8
Wednesday 12 to 8
Friday 10 to 6
Saturday 10 to 5

For more information:
stop by the Mosaic Workshop or
e-mail gude@uic.edu

This project is supported by the National Endowment for the Arts, the Field Foundation of Illinois, the Illinois Arts Council, the Chicago Public Art Group, and Holsten Real Estate Development Corporation.



恭請諸位耆老參加：

“成人瓷磚鑲嵌藝術班”

時間：每星期一中午12點到晚上8點

每星期三及五早上10點到下午6點

地點：2030 S. STATE, 家庭房103室

進大門時請按045就會有人開門。

指導老師：州立大學藝術系教授，及五位中國

助教，(說廣東話及普通話)

免費，有趣，在上述時間內可自由加入及

離去，歡迎諸位光臨！

Hilliard residents are primarily African-American and Chinese-American. Our outreach was designed to encourage the development of cross-cultural friendships.



Observing older seniors learning the geometry of glass-tile mosaics was useful in thinking about how to engage people with a wide range of ages and abilities in community artmaking.



It was interesting to see that while this work was initially too difficult for some of the elder participants, they would enthusiastically participate in modified tasks. Later, seniors who had initially struggled with precisely placing tiles developed much greater cognitive and technical skill in the medium.



The youth team on this project was an eclectic mix—from 13 to 19 years old—kids from the neighborhood and bilingual Chinese students who had traveled extensively. It was lovely to see these teens interact with each other and to watch them all patiently share their knowledge with seniors.



A nice teaching innovation on this project was the “evolutionary tile sample board.” Each time a participant came to the studio, he or she nipped some circles, triangles, and half tile forms. These were then hot-glued to a foam core board. Over the course of a few visits, each participant could see dramatic improvement in her/his work. It also afforded participants the opportunity to focus on the different textures and cutting needs of different colors of tile.



During the spring, summer, and early fall, the workshop was set up in one of the family apartments. We continued children's classes even when the glass-tile studio began because we decided we would miss the younger children too much if we switched to working only with older youth and adults on the mosaic. (Glass tile is not a suitable medium for younger children.)



From working on this project, I gained a new respect for the importance of crafts education in the lives of children. Here middle school age students sincerely admired their newly learned ability to make symmetrical paper cuts. Sadly, in many inner city schools students do not learn to use scissors because they are considered to be dangerous and expensive.



A student is elated because she has been able to create a paper-cut figure like one made by a teenager. Learning precision and planning in craft activities aids students in many areas of personal and academic life.



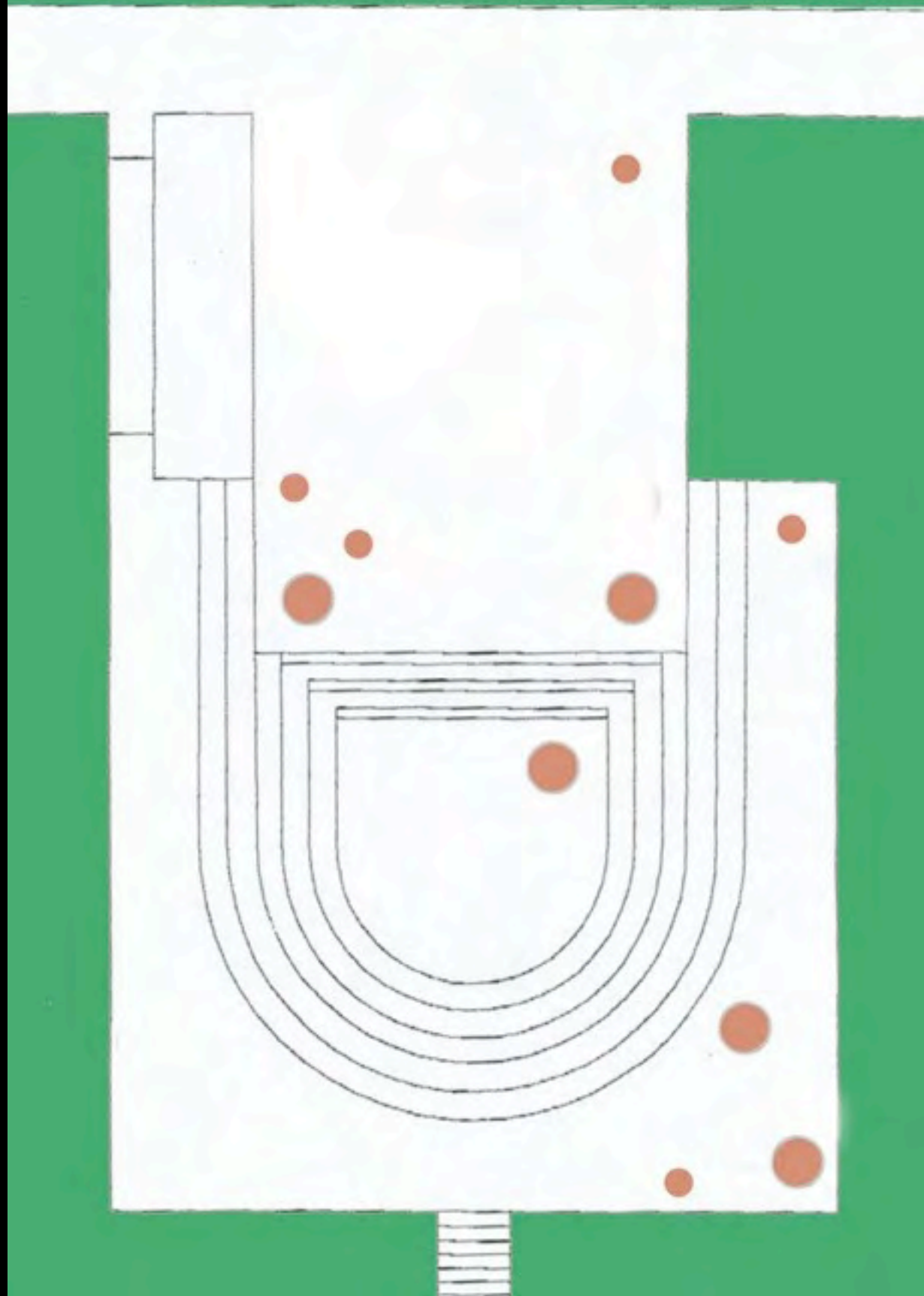
Some of the seniors were so impressed with the papercutting, they asked to learn the technique also, stating that it would be a good activity to do with grandchildren.



We also had children's visiting hours during the regular mosaic studio. Only a few children were allowed to visit at a time. It gave these children a chance to quietly work alongside an adult, an experience some of them have not had in their lives. Children also enjoyed (!) sweeping and organizing tiles on their special visits with the adult workers.

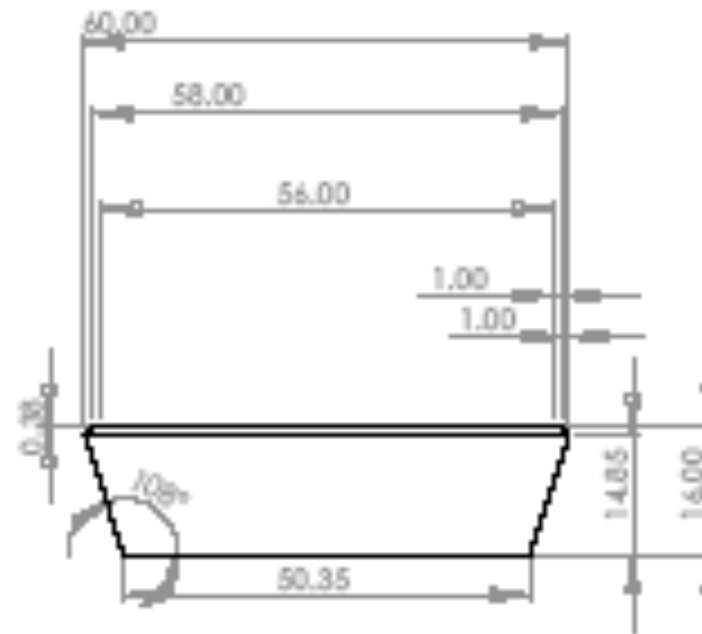


A major feature on the Hilliard grounds is a amphitheater that was part of the original site design. The space was underutilized by residents. t is a beautiful form, but people do not like to sit on the “ground.”



We decided to make a series of seating forms that would “float” in the space. These will function as seating to promote social interaction. During the winter when the surrounding trees are bare, the colorful circles can be seen from three of the four Hilliard site buildings.

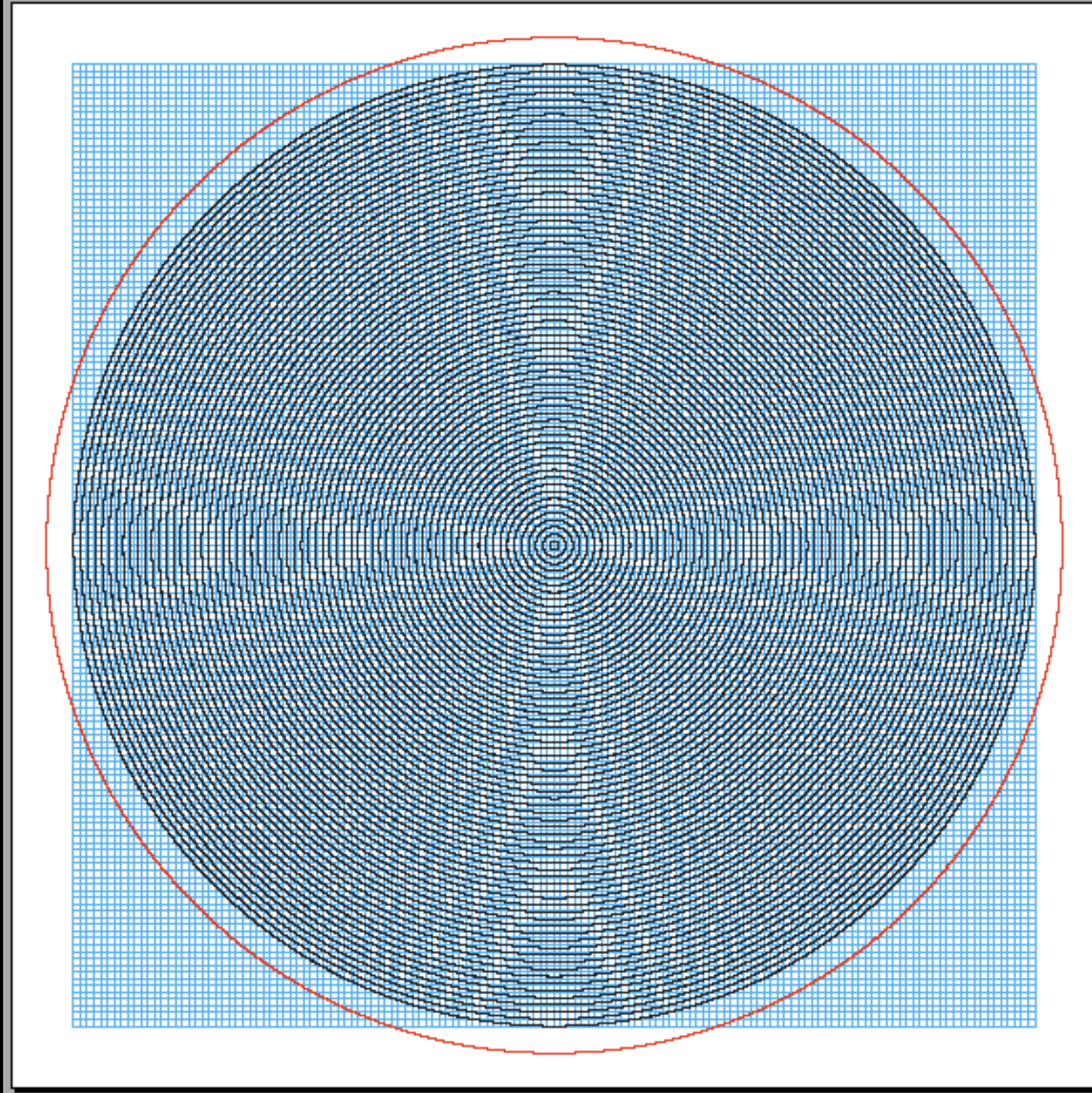
Bench_Large 1:20 scale



The forms were cast in brick-colored cement to introduce some of the surrounding red brick color of Chicago into the white and beige site.



Many of the seniors walk around the Hilliard grounds with young grandchildren. We noted that these seating forms would become “destination spots” for these intergenerational ramblings.



Though this project was based on hand tilework, I realized that we could create some very interesting tilework if we had a perfect digitally created pattern of concentric circles. I had a number of these templates printed for use in developing the design of the mosaics.



We had planned to create the large, solid color areas in straight lines of tile. Instead, we evolved complicated tilework in the colored grounds in which viewers can find many hidden images.

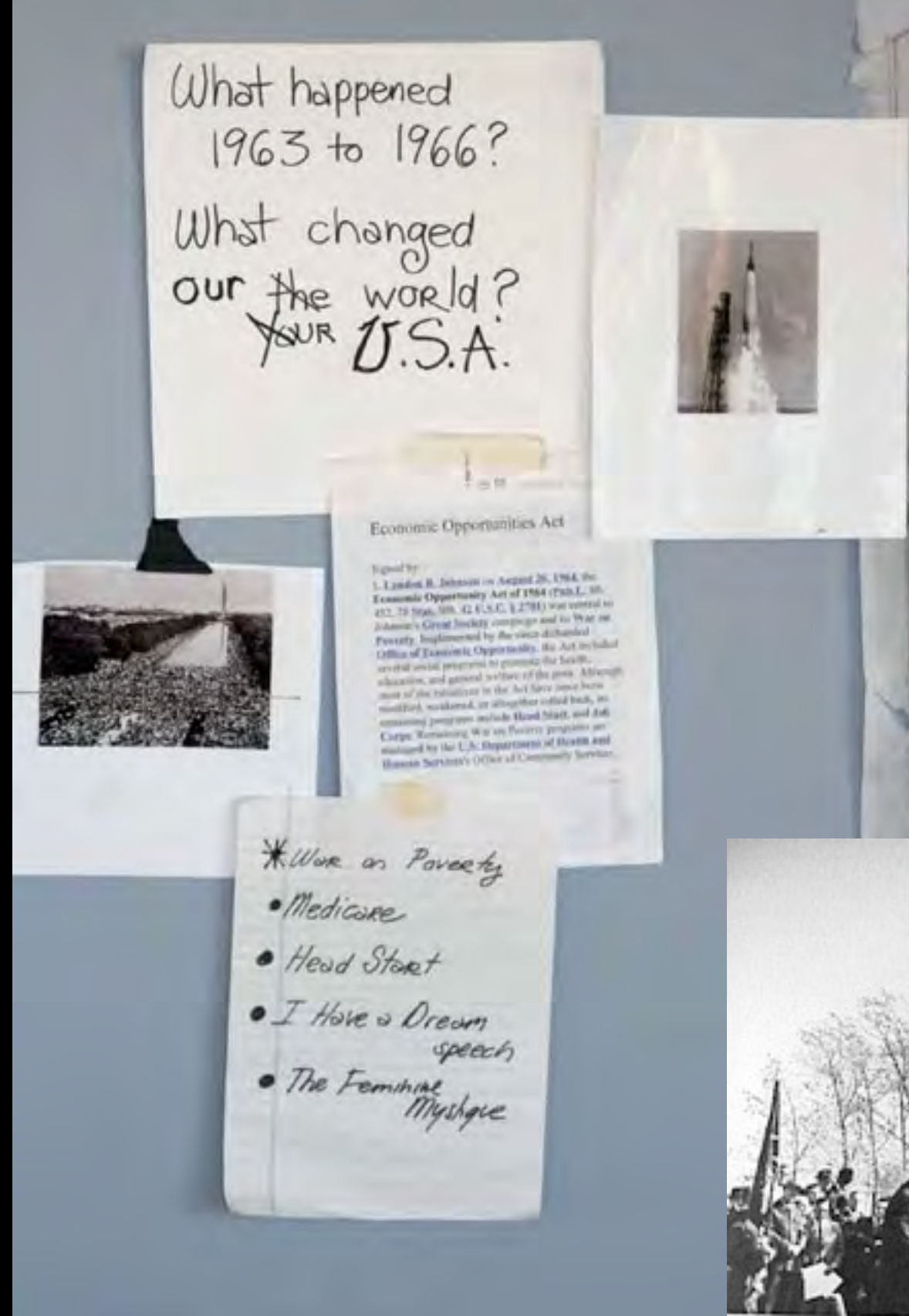


Ivan Ocampo, a talented mosaic artist who first learned mosaics on my 2004 *Cannas & Corn: a Garden Community* project, shows a senior Hilliard resident how his dragon drawing will be incorporated into the design.



Bertrand Goldberg's writings on the aspirations of modernist architecture led to discussions about the social aspirations of the years in which the Hilliard Homes were built—1963 to 1966.

Goldberg wrote, "We can build whatever we think...." We can create the society we imagine.



Historic images from the 1960s: the March on Washington, the early rocket launches, the creation of Head Start and Medicare, and the signing of the 1965 Immigration and Nationality Act.

It's difficult to imagine the U.S. without civil rights, medical care for seniors or the space program, yet these things would not exist without the belief, hope, and work of people at that time.



We paired an image of the March on Washington with an image of Johnson signing the Immigration and Nationality Act of 1965. This act abolished the national-origin quotas that had been in place in the United States since the Immigration Act of 1924. This linked national and international civil rights issues.

It was this 1965 act that allowed many of the Chinese residents of Hilliard to immigrate to the U.S.



We developed drawings based on the photographs so that they could be re-created in glass tile. The flow of the tile is similar to traditional smalti mosaics, but the larger tile (3/4" square) creates an interesting tension between naturalism and the regularity of the square tiles.



In preparation for installation, background, and photo-based mosaics are fit together.



Placement was carefully planned because the seating forms are quite heavy and needed to be moved into place with a crane.





Of course, before we got to the finished mosaic, there were many hours of careful installation work.
The tiles are set in cement by professional tile setters with the assistance of artists and volunteers.



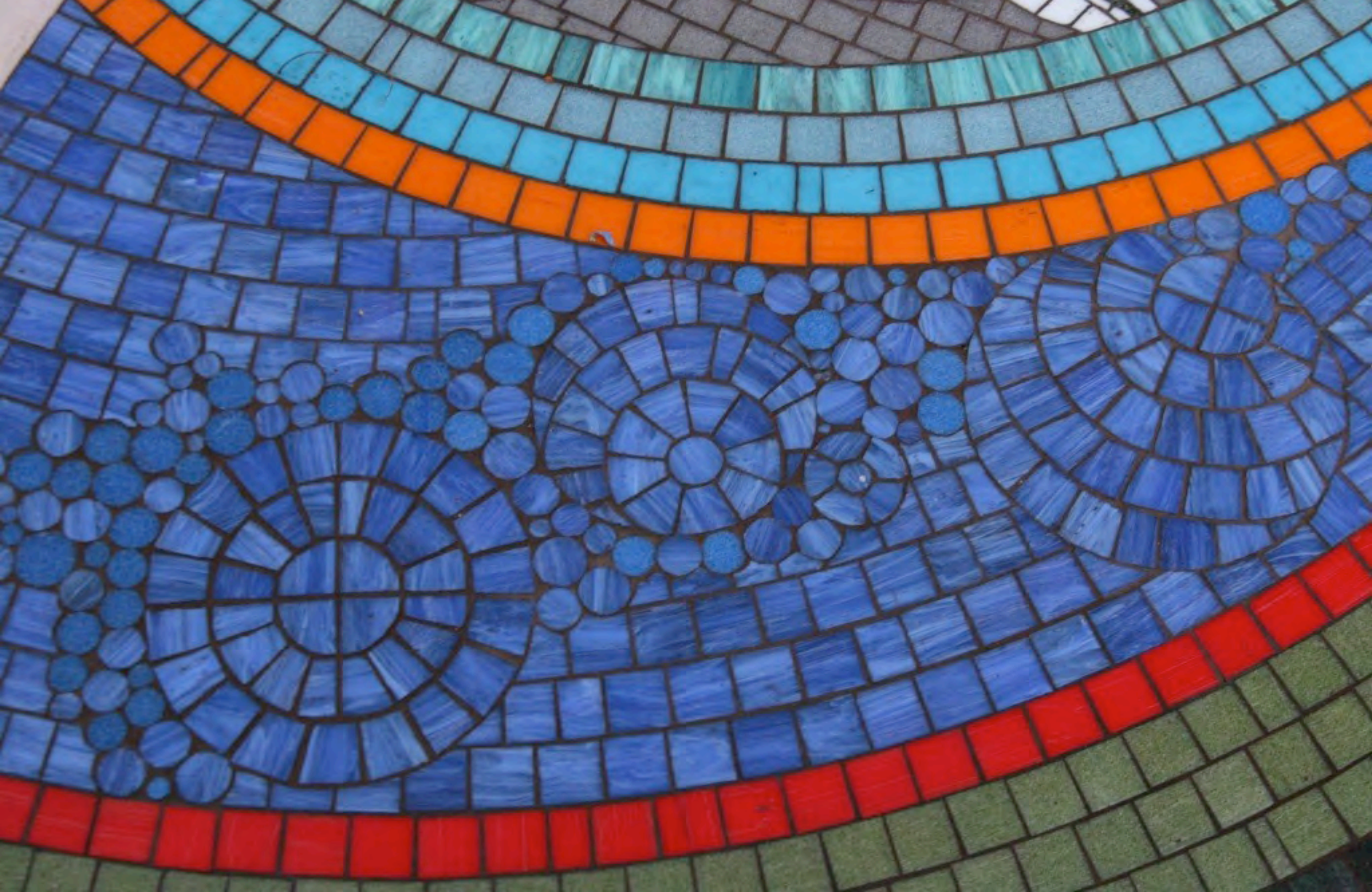
Throughout the installation process, we check that tile sections are spaced correctly.



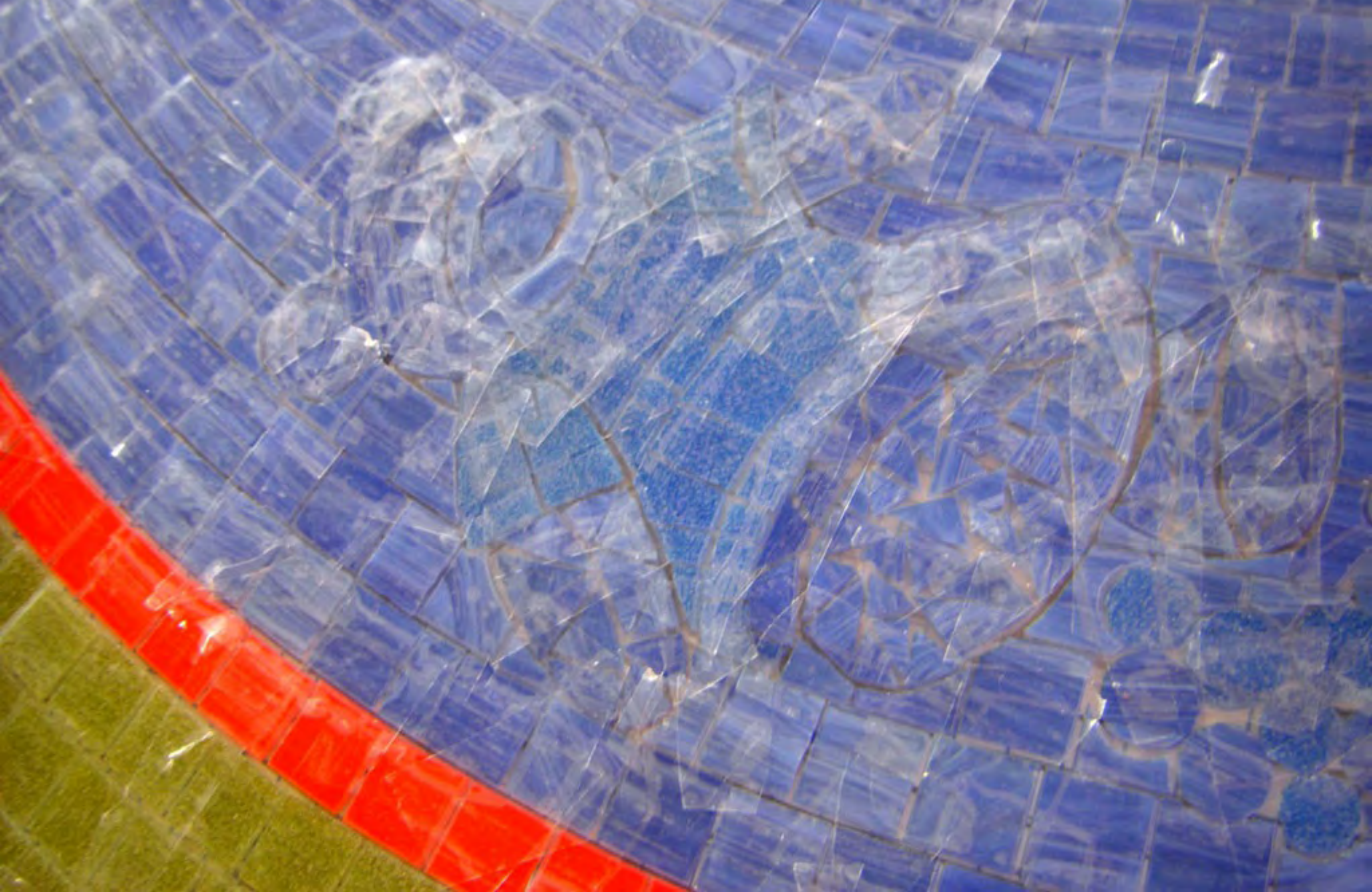
When the cement has set, the plastic adhesive film that has held the tiles in place is gently peeled away so that grout can be rubbed into the space between the tiles. This creates a more finished look and protects the tile installation from moisture.



The installation day was a fun reunion several weeks after the completion of the tile work.



We had planned straight lines of tile. Instead, we evolved a complicated ground in which one can find many hidden images.



It's hard to see with layers of adhesive film still in place, but there is a teddy bear hidden in this blue field.



In the completed mosaic, grout lines “draw” hidden images.



We let the participants choose a wide range of “hidden images.” The goal was to include a range of images that would be interesting and surprising to the different generations who live in the Hilliard Apartments.



The installation generated lots of interest and lots of questions.

During work in public, the artist team and volunteers are prepared to answer questions about the meaning and content of the piece. Community members become the interpreters and presenters of the work to others for years to come.





President Johnson signing the Immigration and Nationality Act of 1965. The Statue of Liberty is a familiar symbol in community murals. Here it is seen from an unusual rear vantage point and at a time that is especially significant in making the promise of the Statue of Liberty a reality.



It was challenging to come up with ways to recreate the impression of photographic imagery in the tile work.

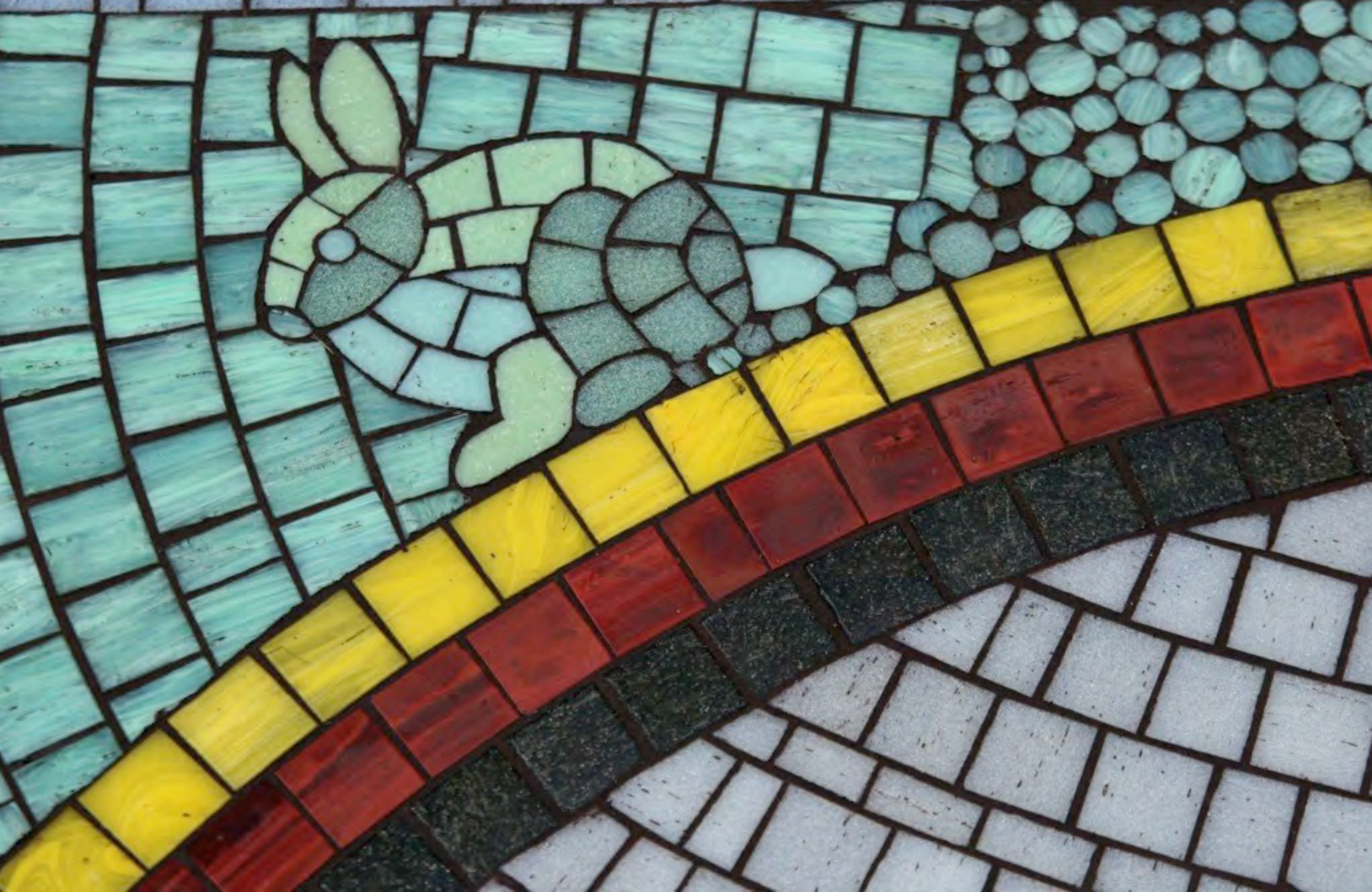


Some of the key text was translated into Chinese. Several of the teen workers on the Hilliard project are Chinese students who worked on previous Chicago Public Art Group mosaic projects.





Note how grout intensifies perception of the underlying structure of the design.



Homage to a beloved Hilliard inhabitant. The verdant open spaces around the Hilliard Apartments have become a habitat for urban wild life.



The mosaics were designed to encourage people to circulate around the forms. There is no one right direction from which to view each piece.





林兆华

we can build whatever we think

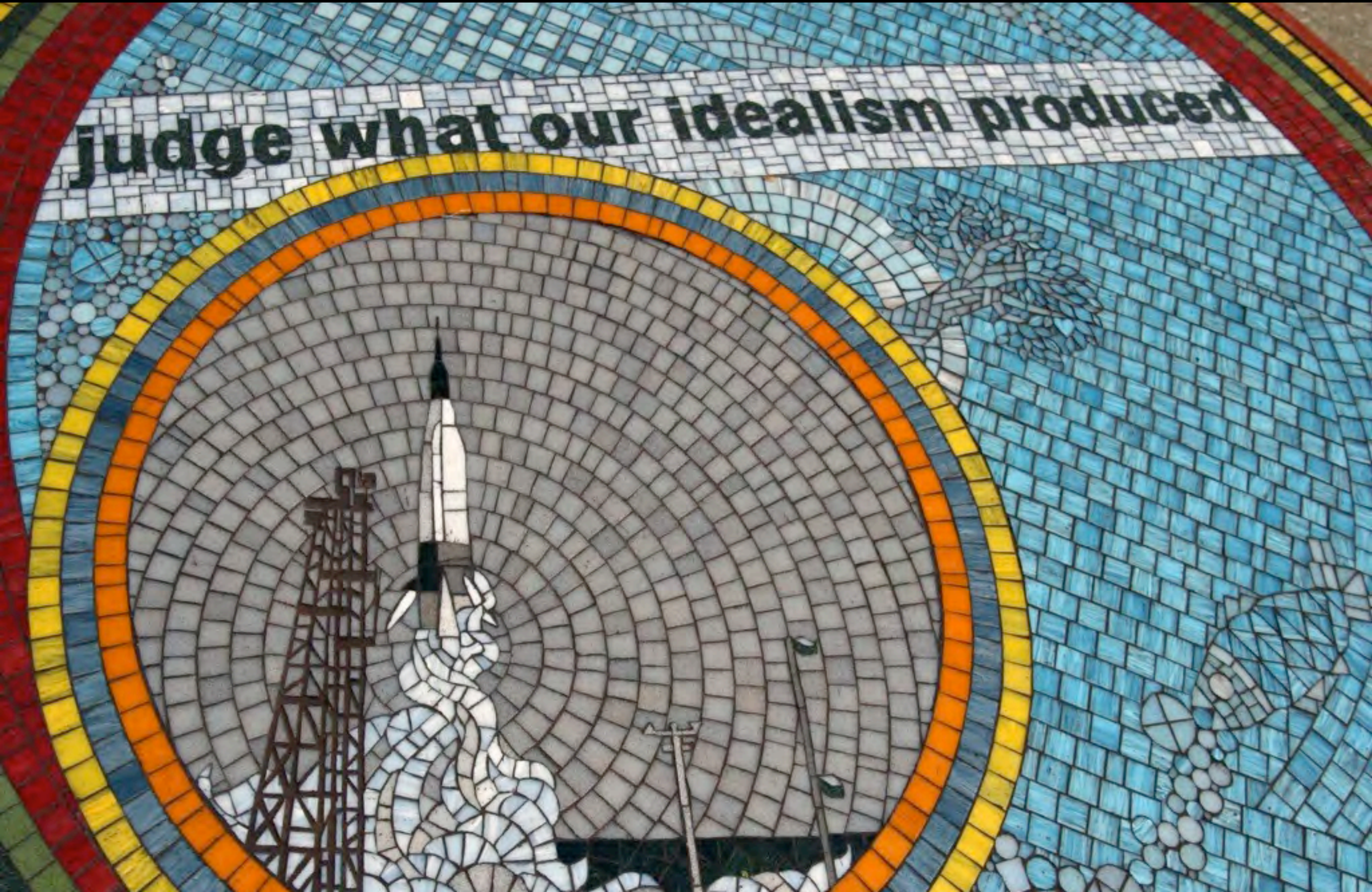








Judge what our idealism produced





The statements in the mosaics are taken from Bertrand Goldberg's architectural writings. We were struck by the connections between Goldberg's belief in the potential of modern architecture to shape and improve people's lives and the pervasive sense of social possibility in the early 1960s era. It is a message to remember today.







Special thanks for the support and hard work of

Artist Assistants on the Hilliard Mosaic Project:

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Jackie Holsten

Structure Is Space: 63-66
Olivia Gude, 2008

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