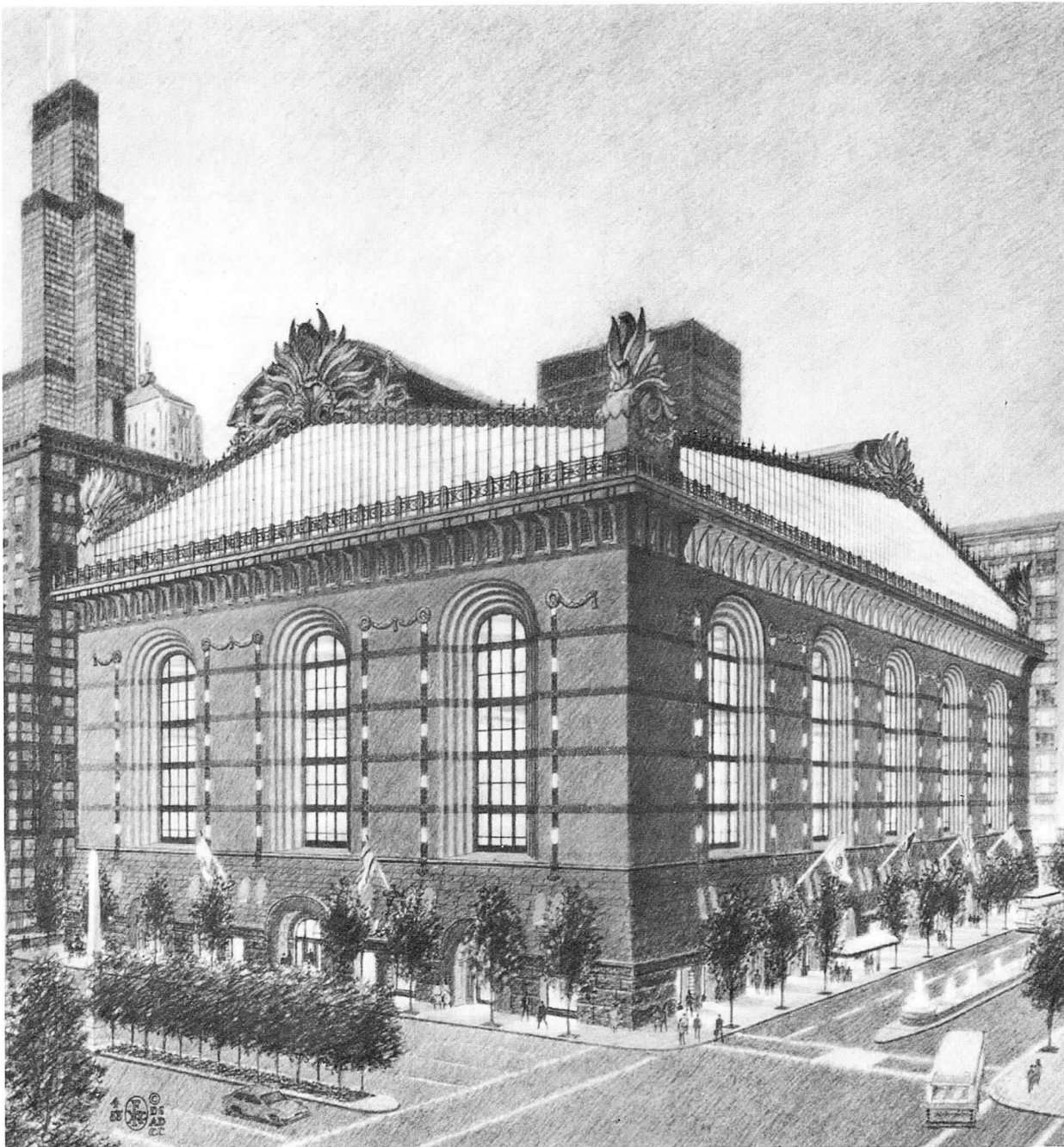




CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

JULY |
AUGUST | 1988



CCAI A FOCUS

The FOCUS (ISSN 0744-821X) is published monthly except for a combined July/August issue by the Chicago Chapter, AIA, 53 W. Jackson Boulevard, Suite 350, Chicago, Illinois 60604. Second class postage paid at Chicago, Illinois

POSTMASTER:

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NEWS ITEMS

Student Competition Entries Exhibited

An exhibition of entries to the CCAIA 1988 Student Design Competition, "The Chicago Award," will run through July 30 at the N.A.M.E. Gallery, 700 N. Carpenter in Chicago. Schools participating in the competition were UIC at Champaign-Urbana and Chicago, Illinois Institute of Technology, University of Notre Dame, University of Wisconsin-Milwaukee, and University of Michigan.

Historic Districts Cover New Construction

Changes in the revised 1987 Landmarks Ordinance directly affect architects working in historic districts. New construction in historic districts must now be approved by Chicago's Commission on Chicago Landmarks through its Building Permit Review Committee.

The committee is headed by Andrew Heard, AIA, of Heard and Associates; Stephen E. Roman, coordinating architect of the Department of Planning; and Marion Despres, daughter of architect Alfred Alschuler. The committee uses criteria from the Secretary of Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* in seeking contextual design.

Striving for the highest level of compatible design, the committee has adopted a policy of design flexibility, inviting architects to consult with them during their earliest stages of design. The key Landmarks Commission staff are John Hearn, 744-4286, and Tim Samuelson, 744-3038, in Room 516 of 320 N. Clark St. A publication entitled *Design Guidelines for New Construction in Historic Districts* is being prepared by the Commission. The committee states that "this is a part of the process of

cooperatively achieving high design standards."

The CCAIA will be working with the city to change key provisions of the Zoning Ordinance that now limit design flexibility in historic districts and infill housing in Chicago's neighborhoods.

Stephen E. Roman

AIA Adopts Resolutions at NYC National Convention

Delegates to the 1988 AIA National Convention in New York, May 15-18, adopted resolutions regarding affordable housing, planned growth, tropical rain forest protection, the New York waterfront, the Reagan-Gorbachev summit, and a former AIA executive vice president.

□ The AIA will give higher priority to affordable housing through increased public, professional, and Institute involvement and will call for enactment of a new National Affordable Housing Act with the goal that every American be decently housed by the year 2000.

□ The AIA will develop programs to assist local AIA chapters and architects inform the public about the value of planned growth.

□ The AIA will study ecologically sensitive rain forest areas and educate architects on possible methods of protecting endangered tree species.

□ The AIA supported the initiative of New York architects to develop a comprehensive urban design plan for the city's waterfront that will serve as a guideline for future projects.

□ The AIA commended President Ronald Reagan and General Secretary Mikhail Gorbachev on their efforts to avoid nuclear war through nuclear disarmament and urged further cooperation in resolving global problems.

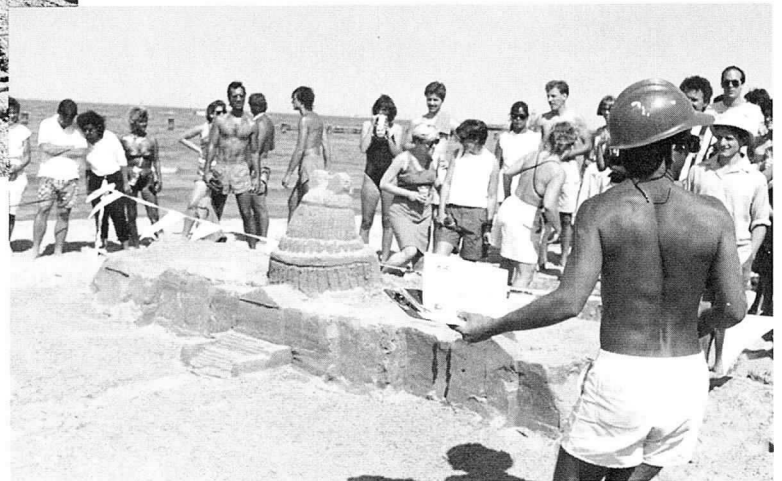
The SEBUS Harold Washington Library Center, recommended choice of the design/build competition jury and policy review committee to the library board of directors. Leading the conceptual, schematic, and design development process is Hammond Beeby and Babka, Inc. See critiques of all designs and chronology of "recent" history on pages 10-17.

Suburban Firms Capture Two of Top Honors at Sandcastle Contest

FIRST PLACE
 Systems Design Group, Ltd.
 Rolling Meadows
 Team Captain: David Wytmar



SECOND PLACE
 Holabird & Root
 "Star Gazing: Nancy's Staying" (They call her Swami Mommy)
 Team Captain: Charlotte Myhrum



THIRD PLACE
 Aumiller Youngquist, P.C.
 Mt. Prospect
 "Disney Goes to Washington"
 Team Captain: Jeff Ames



HONORABLE MENTION
 Bevins Consultants Inc.
 "La Kasa Dukakis"
 Team Captain and team of one:
 Roy Rudenstine, AIA

Other Honorable Mention awards went to Perkins & Will's "Presidential Graveyard," with Jeff Brooksher directing its construction; Eva Maddox Associates' "Evamatics" team who constructed the "Dwelling of the Invisible Man," under the captainship of Gwen Morrison. Bevins Consultants' sole team member Roy Rudenstine, whipped up a palace for his favorite political candidate in one hour.

Deciding the fate of the sand building enthusiasts' projects were Jack Hartray, FAIA; Linda Searl, AIA; Frank Heitzman, AIA; Tom Welch, AIA; and person(s) from Anheuser Busch, the company helping to underwrite the 1988 event.

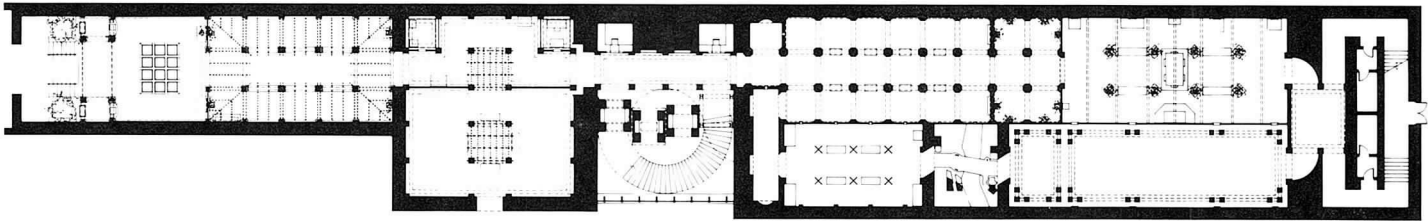
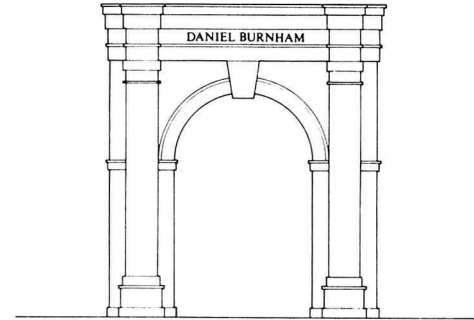
'Chicago Architecture' Exhibition Comes Home

After a successful debut in Europe, "Chicago Architecture 1872-1922: Birth of a Metropolis," the largest exhibition ever organized by The Art Institute of Chicago's Department of Architecture, will open at the Art Institute on July 16. The Chicago showing, which runs through September 5, will be distinguished by a special installation, designed by Stanley Tigerman, FAIA, - "the most elaborate since The Vatican Collections," announces the Art Institute.

More than 300 works from American and European public and private collections, including the Art Institute's own holdings, will comprise "Chicago Architecture." The exhibition surveys the influence of European

offerings on "Chicago Architecture" include "Legacy of Light: The Story of Chicago's Master Builders," "The Building: The Chicago Stock Exchange," "Trompe L'Oeil," and "Palace Cars and Paradise." The Architecture Society and the Museum Education Department of the Art Institute are co-sponsoring two special subscription events on architecture. Frank Gehry will discuss "The Avant-Garde and Cheapscape Architecture," on July 15. On July 16 Stanley Tigerman, designer of the Chicago installation; Michaela Fisher, Frankfurt installation designer; Renaud Pierrard, Paris installation designer; Ron Krueck and Paul Florian, designers of other Art Institute installations, will join Gehry, designer of the Temporary Contemporary Museum in Los Angeles, in a discussion of "Architects and the Design of Museum Installations." A subscription series, "Chicago Architecture, 1872-1922," will be offered in four one-hour sessions. You can buy Archi-

Tix for \$10 from July 1 through September 5, which grants ticket holders admission to the Art Institute, Glessner and Clarke Houses, and Frank Lloyd Wright's Home and Studio. Studs Terkel will moderate a symposium on "The Hero in Chicago Culture" on Saturday, July 30, with architects and historians participating in the free symposium sponsored by the National Endowment for the Humanities.

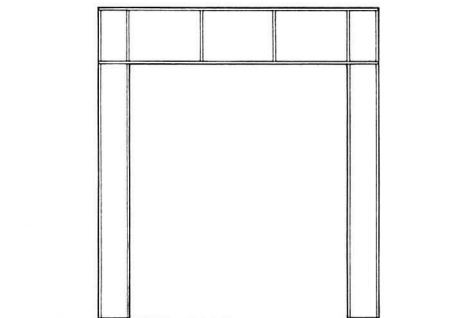
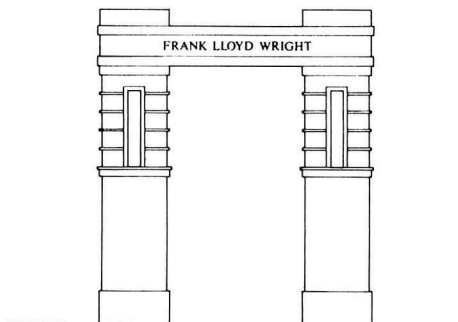
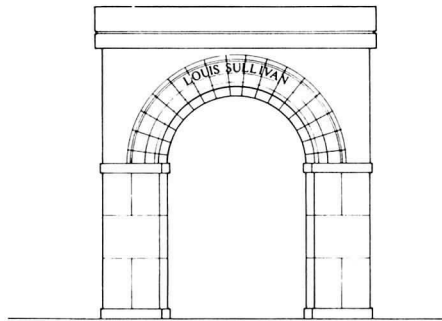


architects upon Chicago's architecture and design, from the rebuilding after the 1871 fire to the Chicago Tribune Tower Competition of 1922. Decorative arts objects, building models, archival photographs, and architectural drawings will be included, with representative work by Louis Sullivan, Frank Lloyd Wright, Burnham and Root, and Holabird and Roche, among others.

"Chicago Architecture" was organized by John Zukowsky, curator of architecture at the Art Institute and was made possible by the John D. and Catherine T. MacArthur Foundation Special Exhibitions Grant. A book of the same title as the exhibition has been published. The 480-page book, reviewed in the March *Focus* by Anders Nereim, AIA, contains 20 essays by leading scholars and architects, and is edited by Zukowsky.

A melange of special programs accompanies "Chicago Architecture." (See *Focus* Calendar for date/time/place specifics.) Two public lectures will feature "Victorian Americans Go to the Fairs, Philadelphia, Chicago, San Francisco" and "John Wellborn Root as the Leader of the Chicago School." Film of-

More than 300 works are housed in an exhibition installation designed by Stanley Tigerman for the Art Institute's Chicago Architecture 1872-1922: Birth of a Metropolis."



8th Congress of UIFA Will Focus on Housing

Between September 28 and October 2, more than 300 women from over 50 nations will gather in Washington, DC, for the Eighth Congress and the 25th Anniversary of the International Union of Women Architects (UIFA). Representing individual architectural and planning firms, government ministries, and major academic institutions, these women will address the theme "Housing, an International/Universal Issue."

The Congress will feature presentations of some of the most advanced concepts in housing the homeless and the provision of housing for an aging population. In addition, participants and the public will be able to view a major exhibition of the delegates' projects which relate to the focus of the Congress. New trends in urban housing will also be presented, consolidating thoughts on energy-efficiency, affordability, space utilization, and the use of modern building materials. Cross-disciplinary approaches will abound, with architects, planners, designers, landscape architects, and other theoreticians combining their efforts to provide solutions.

There will be time for social gatherings and informational tours. Pre-Congress and Post-Congress Tours have been developed to feature natural and built points of historical interest. The Pre-Congress Tour starts in Washington, DC, September 20, and includes Newport, Cape Cod, Boston, Philadelphia, and New York. The Post-Congress Tour starts October 2 and visits the Piedmont Region, Richmond, Williamsburg, and the Eastern Shore. A reception at AIA Headquarters to view the 100-Year Exhibit of American women architects' work is also scheduled.

For more information, write UIFA/AIA, 1735 New York Avenue NW., Washington, DC 20006 or call 202/626-7300.

EDUCATION

IIT Student Chapter Proud of Year's Accomplishments

Office Equipment Would Add the Finished Touch

IIT's student chapter of the AIA has made remarkable progress during the 1987-88 academic year. In addition to starting a student co-op program to provide students with supplies at reasonable prices, the chapter sent a record number of students to Boston for the national conference.

The chapter publishes its own newsletter to inform students of events in and outside of the school, and now, after considerable effort, has succeeded in acquiring an office in the campus' Main Building.

With all of these accomplishments behind us, and in order to retain the services and activities of the chapter, and to provide the students with greater future services, we look now to you, the professional, to assist in supporting our projects.

We are striving to purchase a desk top copier, a PC and a Macintosh computer. These are instruments that students can really use, and we would like to provide this equipment for them. State-of-the-art equipment are necessary tools for us to meet the demands of our growing organization. Since we cannot afford to purchase the hardware new, we are searching for used equipment that your firm may be able to donate or sell to us at an affordable price.

If you can help us, please write to the AIAS-IIT, % Shelly Whitman, 3360 S. State St., Chicago 60616, or please feel free to call me during regular business hours at 439-5800.

Shelly A. Whitman
AIAS-IIT Treasurer

NEW MEMBERS

AIA

Alan Armbrust, O'Donnell Wicklund Pigozzi & Peterson; Yosef Dov Asseo, Yosef Dov Asseo Architect; Lawrence Berne, Chicago Design Network; Ronald Creswell, Welton Becket Associates; Richard Frohne, Loeb Schlossman & Hackl; Douglas Hanson, SOM; Robert K. Larsen, Hammond Beeby & Babka; Prudence Pyn Lidbury, Advanced Computer Graphics; David McCarty, Chicago Design Network; Debra McQueen, Quinn & Searl; Se Yuen Moy, Oakton Community College; Edward M. Polich, Draper & Kramer, Inc.; Wayne Puchkors, McGraw Hill, Sweets Division; Dennis Raffensperger, Rugo/Raffensperger; Robert Sierzega, Robert V. Sierzega; Jason B. Stanley, SOM; Daniel J. Sullivan, O'Donnell Wicklund Pigozzi & Peterson; Ricardo Salinas, Klimek McCann; Steven R. Witt, Legat Architects; Hok Wai Vivian Wong, Hyatt International; Richard M. Wahl, AT&T.

Associate

Monica Artman-Ruggles, SOM; Barry Bebart, Powell/Kleinschmidt, Inc.; Nicholas B. Foussianes, SOM; Madeline Teen-May Lee, SOM; Frederic A. Moritz, Shiner + Associates, Inc.; Mary B. O'Toole, Carol Ross Barney, Architects; John D. Peterson, SOM; Thomas Kerwin, SOM; James Ro, Hague Richards; Yetta Starr, Perkins & Will; Frederick T.L. Norris, Holabird & Root; Richard P. Trinco, SOM.

Professional Affiliate

Cynthia Coleman, The Coleman Design Group, Arthur Nordenberg, Arthur Nordenberg & Associates law firm; Celeste M. Tell, Celeste M. Tell, Interior Design.

Students

From the School of The Art Institute, Dirk Shears and Adrienne Broden.

See Members page 26

1988 Interior Architecture Awards

Awards Program Chairman

D. Scott O'Brien

Awards Program Vice Chairman

Gregory W. Landahl, AIA

Interior Architecture Committee

Chairman

Michael Youngman, AIA

Vice Chairman

Gregory W. Landahl, AIA

Steering Committee

Becky Beyer Brofman

Neil Frankel, AIA

Nina Hancock

Kenneth Johnson

Eva Maddox

Christopher Mekus, AIA

Cynthia Winter, AIA

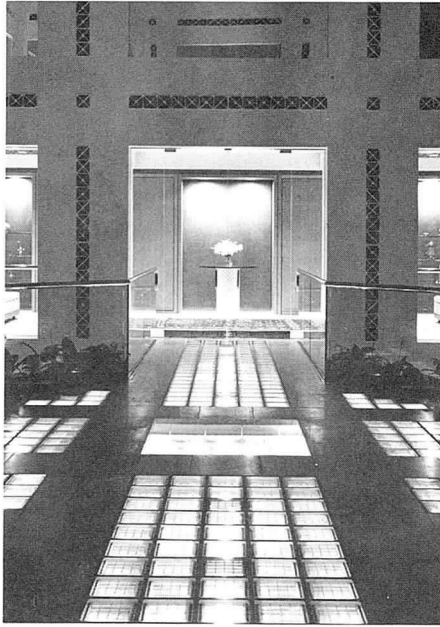
Jury

Patricia Conway - Kohn, Pederson,
Fox

Michael Vanderbyl - Vanderbyl
Design

Gary Whitney - Whitney Group, Inc.

HONOR AWARDS



UNITED GULF BANK

Manama, Bahrain

Architect: **Skidmore, Owings & Merrill**

Contractor: **Shimizu Construction Co., Ltd.**

Owner: **United Gulf Bank**

Photographer: **Nick Merrick/Hedrich-Blessing**

Brilliant project...a great achievement to have extracted the essential qualities of local culture and to have rendered them in a modern idiom.

TW BEST

Chicago

Architect: **Eva Maddox Associates**

Contractor: **Inter Ocean Cabinet Co.**

Owner: **TW Best/Levy Organization**

Photographer: **Jon Miller/Hedrich-Blessing**

The designer elevated the product, made it an integral part of the design...fun, inexpensive...very special treatment of an ordinary space.



CHAPTER APOLOGY

Other Chapter publications did not correctly credit The Fast Lane project, which was a joint effort of Murphy/Jahn and Green Hiltcher Shapiro. Donald Shapiro of Green Hiltcher Shapiro, Ltd. states that "the concept and schematic design was provided by Murphy/Jahn, with Green Hiltcher Shapiro providing technical assistance, design development, including ceiling and lighting design, material, and finish selections and signage concepts. As Architect of Record our firm produced the construction documents and administration of the contract. The project was truly a joint effort of both firms."

CITATIONS OF MERIT



ASHCRAFT & ASHCRAFT

Chicago

Architect: **Swanke Hayden Connell Architects**

Contractor: **Turner, SPD**

Owner: **Ashcraft & Ashcraft, Ltd.**

Photographer: **Bruce Van Inwegen**

This is a place you'd leave and remember...simple, yet intriguing plan...wonderful use of light and form.

THE FAST LANE

Chicago

Architect: **Murphy/Jahn; Green Hiltcher Shapiro**

Contractor: **J. W. Hahn Construction Co.**

Owner: **Carson International Inc.**

Photographer: **Barry Rustin**

Visually delightful...one of the most creative restaurants we have seen...if we gave a ceiling award, they would surely get it.



CHICAGO RESIDENCE

Chicago

Architect: **Florian-Wierzbowski**

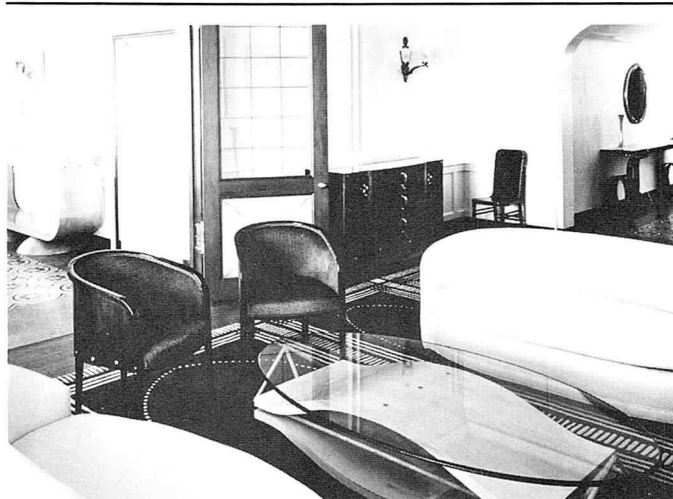
Contractor: **Kissner Co.**

Color Consultant: **Deborah Newmark**

Owner: **Paul G. A. Florian**

Photographer: **Wayne Cable**

Something so fresh...a certain primitive naiveté...and colors work well.



DRAKE TOWER RESIDENCE

Chicago

Architect: **Michael Lustig & Associates**

Contractor: **Mohawk Carpenter Co.**

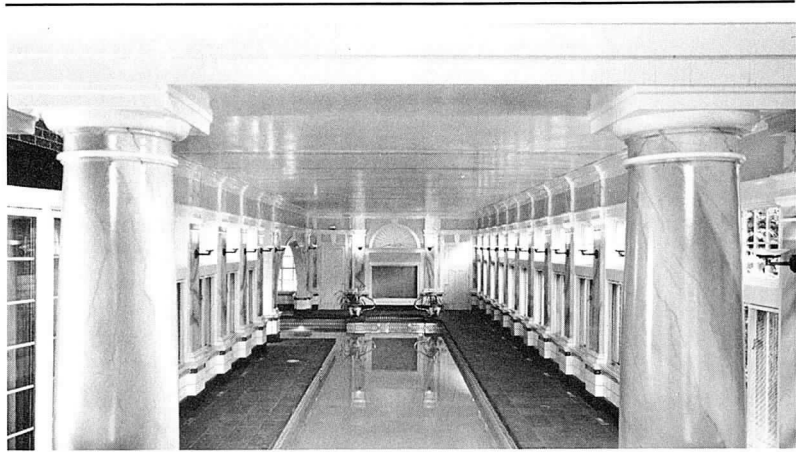
Owner: **Mr. & Mrs. George Saunders**

Photographer: **Alberto Piovano**

Has the feeling of a deco train or yacht...shows infinite concern for detail...opulence with a certain intellectual restraint.

ONE LANE POOL HOUSE

Northeast, Illinois
Architect: **Tigerman Fugman McCurry**
Contractor: **Teschky, Inc.**
Artist: **Tom Melvin**
Owner: Withheld
Photographer: **Barbara Karant**
A beautifully-done job, each element is resolved...a credit to the client who had the imagination to do it.



ARCHITECTURE AND THE CITY

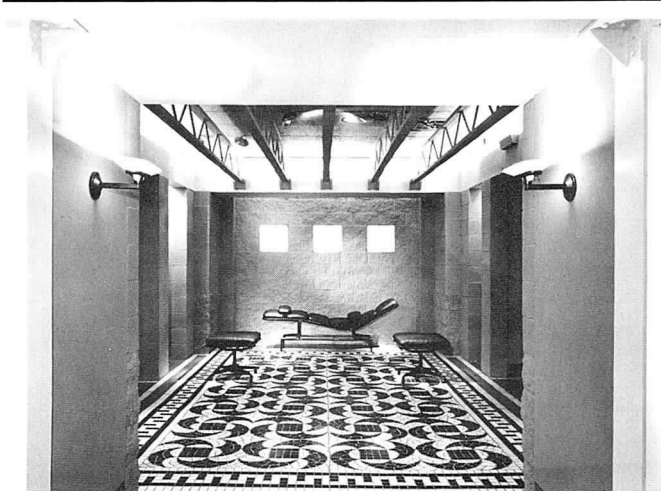
Architect: **Florian-Wierzbowski**
Contractor: **General Exhibits and Display, Inc.; Kissner Co.**
Color Consultant: **Deborah Newmark**
Owner: **Museum of Science and Industry**
Photographer: **Nick Merrick/Hedrich-Blessing**
At a time when design of exhibits is becoming increasingly difficult, this is very well done...exciting, kids would love these things.

HERMAN MILLER SHOWROOM

Chicago
Architect: **Tigerman Fugman McCurry**
Contractor: **Thorm/McNaulty**
Artist: **Tom Melvin**
Owner: **Herman Miller, Inc.**
Photographer: **Barbara Karant**
There is much more going on here than just selling the product...as showrooms go, this is very sophisticated.

IBM TRAINING CENTER

New York, New York
Architect: **Murphy/Jahn**
Contractor: **HRH Construction**
Owner: **IBM**
Photographer: **Peter Aaron/ESTO**
Wonderful effects...fun place to have lunch...embodies the spirit of the building it's in.





SOUTH SHORE CULTURAL CENTER

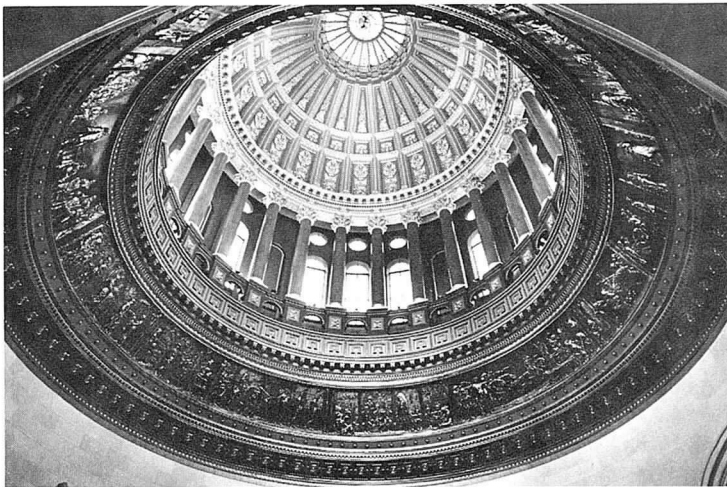
Chicago
 Architect: **Norman DeHaan Associates**
 Contractor: **R. Rudnick & Co.**
 Owner: **Chicago Park District**
 Photographer: **Charles McGrath**
Noble project, extremely well done...applause to the Park District.

ILLINOIS HOUSING DEVELOPMENT AUTHORITY

Chicago
 Architect: **Booth/Hansen & Associates**
 Contractor: **Interior Alterations**
 Owner: **Illinois Housing Development Authority**
 Photographer: **Wayne Cable**
Not a safe, patent corporate solution...good reference to residential...It takes a sophisticated client to achieve this in the public sector.



SPECIAL AWARD FOR RESTORATION



ILLINOIS STATE CAPITOL BUILDING

Springfield, Illinois
 Architect: **Graham Anderson Probst & White**
 Contractor: **R. D. Lawrence Construction Co.**
 Owner: **State of Illinois - Jim Edgar, Secretary of State**
A major undertaking, appears absolutely pristine...I'm glad there's work like this going on in the world.

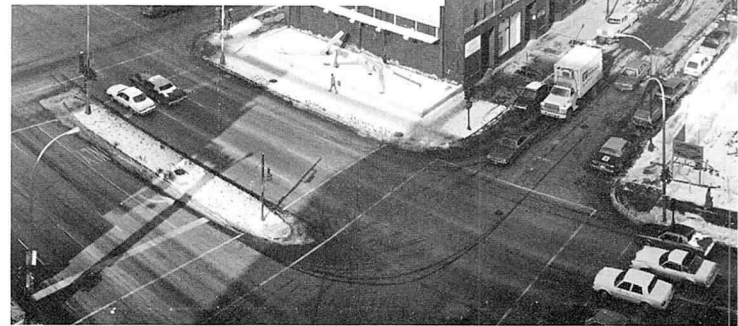
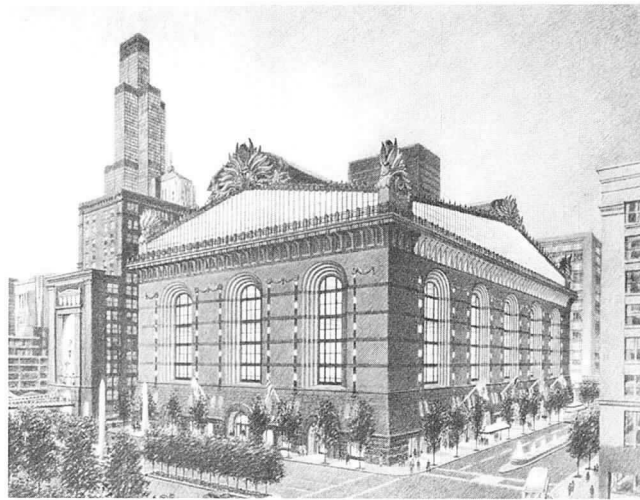
MAYER MAY HOUSE

Grand Rapids, Michigan
 Architect: **Tilton & Lewis**
 Contractor: **Barnes Construction Co.**
 Owner: **Steelcase, Incorporated**
 Photographer: **Jon Miller/Hedrich-Blessing**
The result of a process which is a science as well as an art...stands by itself, cannot be compared to other projects...an undertaking of major importance.



Light at the End of the Tunnel

I see a light at the end of the tunnel. It is the light of learning. - Mayor Eugene Sawyer



While the Focus knew the selection of a new public library for Chicago (after 20 years of debate and planning) would be announced in the middle of the newsletter's production, we went ahead and asked two respected professionals to give us their views on the five entries and saved the cover space for the winning project. Congratulations to Thomas Beeby, Hammond Beeby & Babka, and the entire Sebus team. And a very special thank you to George Hinds, AIA, and Paul Armstrong, AIA, our feature writers on the design-build entries.

Biblioteca Post Urbanistica

By George Hinds, AIA

Many people view the area in which the proposed Harold Washington Library Center is to be located as a dead area that needs the prestige and street activity that a new library can bring to it. They forget that there are old friends and some new ones that give the area not only prestige but also tradition and urban texture. The old friends include the Second Leiter Building, the Fisher Building, the

Old Colony, and the Manhattan Building; the new ones are made up of a vibrant community to the south with its restaurants, studio lofts, apartments, book stores, and community support facilities.

What sort of physical theme should the new library follow? Really good buildings of every past era have had an aura of timelessness, although when conceived they were a product of their time. A public institution as important as the Harold Washington Center might well be conceived as a pavilion, a building that is the center of attention, one that is more than just part of the

fabric of the city. It should be a pavilion less narrow in concept than those of the preceding era, the Modern Movement, in which details and basic theme mainly reinforced the building itself rather than acknowledging its context and position in the community. The site is a unique one; it is saturated with public transportation facilities, bus and transit, and it fronts on part of a network of expressways. It's a partner in what constitutes an entry to a famous street, which recently has undergone only a moderately successful face lift. Its location on the edge of Chicago's
See Post Urbanistica page 12



Photo by and courtesy of Tom Yanul - Chicago

No Surprises

By Paul Armstrong, AIA

Make no little plans, they have no magic to stir men's blood...Make big plans...remembering that a noble, logical diagram once recorded will never die but long after we are gone will be a living thing asserting itself with ever growing intensity. - Daniel Hudson Burnham.

If the five finalists for the competition of the proposed Harold Washington Library Center evoke a common character of "monumental pragmatism," it is a true reflection of the Chicago architectural tradition. It is immediately evident, even upon cursory observation, what this commission means to each firm in terms of visibility and prestige. The new main library will be a major urban and cultural landmark anchoring State Street at Congress Parkway and a permanent civic testament to the legacy of Harold Washington.

In a competition of this magnitude, certain similarities and anomalies are likely to exist, by which comparisons and contrasts may be made among the proposals. Chief among these considerations are the issues of site and context, which determine site utilization, building massing, the manner in which buildings meet the street, and contextual fit and appropriateness. Two site options were available to the architects: either the proposed library center could be situated exclusively on Block 1 bordered by State Street and Plymouth Court to the east and the west, respectively. See *No Surprises* page 13

Post Urbanistica

Continued from page 10

central business district might generate some criticism among the centralists. But, remembering historic cities such as Paris and London and even our own Chicago as delineated in the Burnham plan, one can accept the site as part of the distribution of our cultural and educational institutions.

The SEBUS Scheme

Thomas Beeby's proposal seems to go the extra mile with respect to urban design considerations. In addition to maintaining the building line of State Street, it has established a relationship to the cornice lines of the surrounding buildings and it has acknowledged the street scale even though it is itself a monumental building. The human scale on State Street is maintained through the use of two different types of rustication, which are punctuated at frequent intervals thereby making its facade compatible with the commercial ambiance of the street. Large windows above the rustication identify the library as a monumental building rather than a commercial structure.

The south side of Congress Parkway at State Street has been co-opted for a visual park and a spatial interruption in the street configurations of both Congress and State. This expanded space tends to announce the location of an important building, the library, and in addition identifies the entrance to the State Street Mall. However, the usefulness of the bridge spanning across Congress at the end of the Manhattan Building is questionable.

No special treatment has been designed for the Loop Elevated; this doesn't seem to make a difference. The strength of the wall affect on State Street carries the day and accommodates the "L" as it is. The library's north facade on Van Buren does not, however, seem to be designed with the adjacent elevated trains in mind.

The John Buck Scheme

The Arthur Erickson/VOA proposal takes its configuration cue from the long, narrow blocks found in Chicago. It uses the element of the downtown that gave the Central Business District its name, the Loop Elevated, and makes it part of the design solution. Through the creation of a State Street entrance court, this design provides an activity area for State Street which is lacking

throughout the rest of the entire length of the Mall.

Unfortunately, the grade separation between the street and the entrance to the library is not symbolically effective in giving importance to the entrance; it is compromised by the Loop Elevated. The "L," although thinly camouflaged by trees, also has become the main vista from the reflective pool/activity area; the space is compromised.

The building itself is clearly a pavilion design. Its architects state that the selection of color, tone, and texture of exterior materials was made to be subtly compatible and complimentary to its surrounding. It is questionable, given such a restricted site, whether any amount of subtlety in the use of materials could make such a strong non-contextual form compatible with its surroundings.

Metropolitan/Lohan Group

Allocating State Street for pedestrians and buses, Congress Parkway for cars, and Plymouth Court for trucks and service activities, is a design feature that has been selected by Dirk Lohan and the Metropolitan/Lohan team members in shaping the configuration of their building and the location of its entrances. To this extent they have been true to the spirit of the street system. They have designed a structure over the Loop Elevated at State Street to act as a gateway but also to make a transition from upper State Street to the special visual ambiance of their building. They have not designed their Van Buren facade to accommodate the potential noise from the continuing use of the Loop "L."

Unlike the other designs, they have provided an automobile-oriented entrance on Congress that is sheltered. Unfortunately, to make this circulation concept work for two-way traffic, it was necessary to create a left turn lane too close to an intersection, resulting in a potential continuous traffic hazard.

The facade treatment of their library is compatible in scale and visual ambiance with both the Goldblatt's and the Leiter buildings. Both of these were for commercial uses and although each had its own system of decoration they were not monumental buildings. The Metropolitan-Lohan scheme is probably less monumental than Goldblatt's and not monumental enough for a library.

Paschen-Tishman-Jahn

This is a matrix scheme, which like

other structural theme buildings has a strong regularity about it. Unlike others however, including its neighbor the Leiter Building, this one breaks away from the matrix where necessary to accommodate the needs of the library program; its skin bumps out and retracts to form interior and exterior spaces. The spatial organization of the facade successfully prepares a spectator for the visual intrusion of the Elevated.

Helmut Jahn's building design more or less continues the building line of State Street. On the ground level it is very strongly oriented to pedestrians and the human scale; the building bumps in at this level. It is this giant recess with its street canopy and the contrast of its humanly scaled geometric forms under it that gives the building its monumentality and sense of entrance from both State and Congress.

Library 88 Partnership

This design, a collaboration of Adrian Smith at SOM and Ricardo Legorreta of Mexico City, has the visual ambiance of an elegant classical building without the usual symmetry. Unlike the other schemes, it projects beyond the State Street building line, which presumably is a technique for ending the spatial wall of the State Street Mall and also announcing the presence of a library. The arched sound canopy for the Elevated also projects beyond the State Street wall.

The canopy's form mimics the projecting atrium, which, although expressed on the facades, would be difficult for a walking spectator to associate with the projecting atrium, which is hidden from view by the height of the building.

Although the Library Center has entrances from three streets, Congress Parkway is the visual entrance. It is symbolically elevated and is approached by two tiers of steps from either an auto drop-off or through a nicely-scaled garden plaza. The giant scaled sculptures embellishing both the entrances and the reflecting pool seemed, at first glance, to be politically inspired rather than art; they must be well done in order not to be grotesque. The park on Congress should, in both this and the SEBUS scheme, be visual rather than passive recreational because of the traffic and fumes of the expressway.

George Hinds is a principal in the architectural firm of HSW Ltd. and is professor emeritus at the University of Illinois at Chicago.

No Surprises

Continued from page 11

tively, and Van Buren to the north and Congress Parkway to the south; or the library site could be extended to the north to Block 2 incorporating the CTA elevated tracks.

Both the John Buck Company (a joint venture with Arthur Erickson Architects Ltd. and Vickrey/Ovresat/Awsumb Associates Inc.) and the Paschen-Tishman-Jahn design proposals utilize the Block 1 and Block 2 sites. Symbolically, Erickson/VOA views the site as a "prominent 'gateway' location" and has developed the building as a dramatic ceremonial entrance from Congress augmented by a "bridged" building element spanning Van Buren incorporating the CTA elevated and linking the north and

as the Children's Library. The main entry of the library is positioned above the street level and is dominated by a central atrium incorporating the three main entry points. Two east and west building elements flanking the atrium accommodate the information/reference centers. Connecting "trays" arranged alternately on the floors result in two-story-high spaces, providing a mix of reading, study, and library resource facilities. Perhaps the boldest stroke is the incorporation of the CTA elevated through a mezzanine level accessible to the building elements on Block 1 and Block 2 and linked over Van Buren Street.

The Erickson/VOA proposal represents a self-proclaimed "bold, 'muscular' design solution," which they describe as "consistent with Chicago's architectural heritage." However, its Bouleee-esque *terre metal* vaulted roof forms, polished Italian limestone facade, major areas of exterior grey-green tinted glazing, and its terraced base of granite steps and paved plaza areas impart an image of imposing monumentality, a burden which even Chicago, the city with "broad shoulders," may find difficult to bear.

The Pashen-Tishman-Jahn proposal seeks to symbolically and actually unite the "Loop" and the State Street Mall with the South Loop Development area and the Printer's Row Residential district. As in the Erickson/VOA design, the main part of the library is raised above the CTA tracks, thus allowing public amenities, public functions, and areas for exterior art along State Street to flow freely below the building so that "the life of the City continues beneath it and into the library."

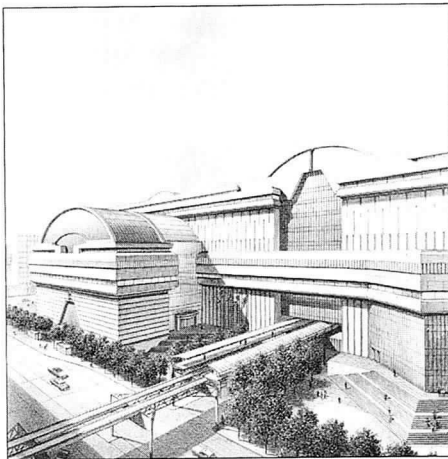
The most public functions of the library: the museum store, the restaurant, and the bookstore are housed

in individual sculptural volumes awkwardly tucked beneath the elevated portion of the State Street volume. Massive columns penetrate the volumes and pin them permanently beneath the building. Non-secure public functions are linked to the rest of the library, contained on four large floors spanning Van Buren, through a large, central open space. This "internal street" dramatically bisects the building along its north-south axis into an administrative/service volume aligned with Plymouth Court and the library proper, with bookstacks and reading rooms along State Street. The retail and entertainment character of State Street is preserved by locating the auditorium and exhibit halls on a more formal street-front mezzanine.

As in the Metropolitan-Lohan proposal, a powerfully expressed structural frame recalls the rich legacy of steel frame construction in Chicago. The interior public spaces and exterior are clad in granites and marbles while the exterior soffits are finished with mosaic tile. Insulated, acoustically-rated glass encloses reading rooms that project over State Street.

The incorporation of the subway and elevated transit systems with the library and its linear organization along a street-like axis invite comparisons with the recently completed United Airlines Terminal. Jahn acknowledges the similarity, citing the "grand interior space" as befitting to a public building. According to Jahn, traditional libraries are inappropriate models for the technological dissemination of information through video tapes and computers. Perhaps to the detriment of the scheme, Jahn describes the library as a "department store of information" and links the library all too directly with the mass transit system and pedestrian movement. Furthermore, rather than enhancing or complimenting the experience of the street, the "interior street" competes with it. The result is a building which may accurately reflect a mobile culture, but at the same time creates unsettling analogies with transportation buildings and commercial arcades.

Both Helmut Jahn and Dirk Lohan use terms such as "neo-modernism" and "contemporary modernism" to describe or qualify their design solutions. What these terms may mean as applied to individual projects is conjectural; however, according to Lohan: "Our overall design makes due reference to Chicago's great architect- ▶



The John Buck Company

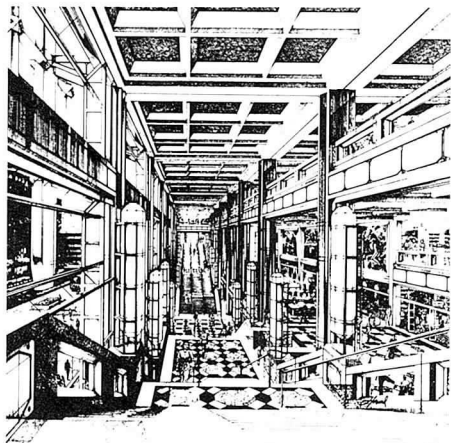
south portions of the library. Contextual references relate the top of the cornice band on the plan element adjacent to Plymouth Court corresponding to the height of the Goldblatt Building, and the top of the fluted portion of the exterior facing State Street corresponds to the height of the Leiter II building (former Sears Store). A proposed park on Block 1 creates a forecourt to the library complete with amphitheater and a contiguous Winter Garden intended to add interest and "vitality" to the street.

The compositional parti consists of three connecting building elements above a below-street concourse complex of special use elements, including an auditorium, multi-purpose room, and exhibit hall. The street level accommodates the required retail elements (restaurant, bookstore, gift shop) as well



Pashen-Tishman-Jahn

tural tradition but in a manner which embodies contemporary means and technological sophistication." Metropolitan-Lohan rejected using both Blocks 1 and 2 and opted instead to use only Block 1, building to the property lines, thereby preserving Chicago's cartesian grid and the "vistas" framed by the streetscape. Using an expressed structural frame reminiscent of William LeBaron Jenney, Lohan embraces the Chicago



Metropolitan-Lohan

skyscraper tradition and fuses it with Miesian modernism.

The symmetrical State Street facade is flanked by light-colored limestone, "bookend" volumes housing a museum store and bookstore at the street level intended as a contextual gesture to the white terra cotta cladding of the Reliance building. On axis with the State Street entrance and also at street level is the auditorium. The focal point of the 11-story structure is the expansive, naturally lit Great Hall enclosed by a four-story glass wall along State Street. The Great Hall features a pair of monumental stone staircases rising symmetrically to the library's third level. The decision to develop the Great Hall parallel to State Street is fortuitous, for it not only reinforces and directly relates to the life of the street, but it also avoids some of the functional and security problems which an interior atrium may promulgate.

Metropolitan-Lohan describes the architectural style of the proposed library center as "humanized modernism" evoking a "humane contextualism." At the pedestrian level, the large, structural bays allow visual interaction between exterior and interior similar to department store display windows. Projecting canopies define the entrances at State, Congress, and Van Buren. Ornamentation is directly ex-

pressed through the structural detailing, textures of the materials, and the 30-foot lanterns affixed to the building's structural frame.

In a sense, the powerful structural expression of the building is its Achilles' heel, for steel frame construction pioneered by Jenney and developed by Adler and Sullivan, et al. has such strong associations with the economy of commercial construction and does not readily evoke the symbolic or monumental character of true civic architecture.

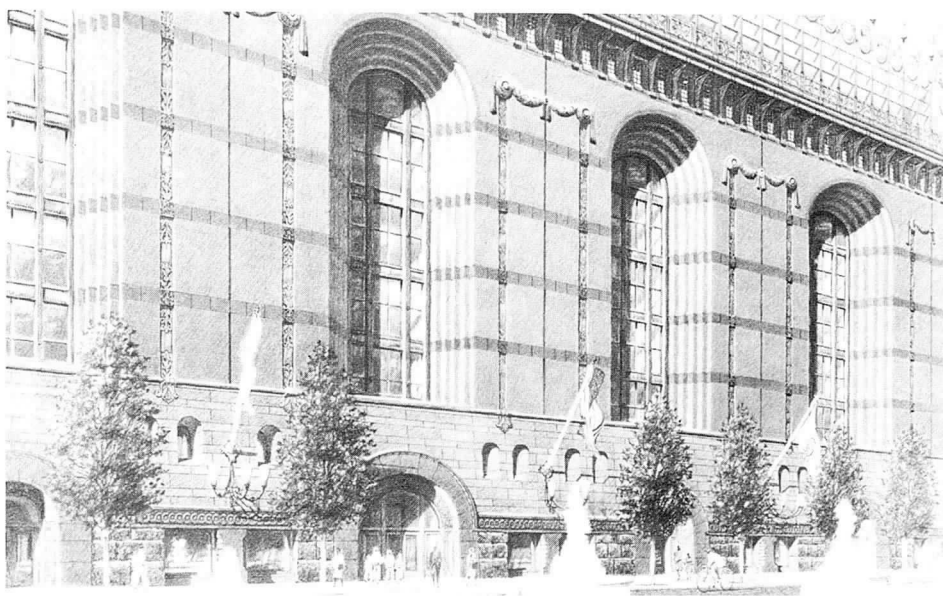
Both the submissions of the SEBUS Group, spearheaded by Thomas Beeby, and the Library '88 Partnership, under the direction of SOM's Adrian Smith and Ricardo Legoretta, have taken a consciously historicist approach citing the tradition of great historic libraries and Burnham's Plan of Chicago as precedents. Like the Metropolitan-Lohan proposal, both the SEBUS Group and the Library '88 Partnership adhere strictly to the Block 1 parcel and propose alternative development for Block 2. Although their partis are similar, each takes a very different tact in terms of architectural expression, detailing, and internal organization.

Beeby envisions the library as a "blend of classical architectural design and advanced interior systems," seeking to unite historic grandeur with the ef-

site to house written treasures." Public access is also emphasized with a grand lobby entryway and a three-tiered atrium.

Beeby's characteristic Romantic-Classicism draws directly upon Beaux-Arts planning principles: the use of figural spaces, poché wall sections, and a monumental urban scale. Built to the property lines, the library fills the entire block with expressed symmetry on all four exterior elevations. Its scale is directly related to the grandeur of Chicago's historic civic architecture. The height of the ornamental cornice relates directly to the Leiter II (Sears) building. Replete with classically inspired "swags" framing multi-story windows, the building is set on a battered, rusticated base with polished granite walls on three elevations punched by monumentally-scaled, arched windows capped by an ornamental cornice and pediments. The classical character of the building is highlighted by large acroteria surmounting each corner and dubiously ironic owls perched atop the pediments. The only overt gesture to modernism on the building's exterior is the glass facade along Plymouth Court, intended to reflect and not compete with its neighbors.

Internally, the building contains six self-contained floors devoted strictly to library functions. Each floor accommodates two types of reading rooms: the large, open, common reading room,



SEBUS Group

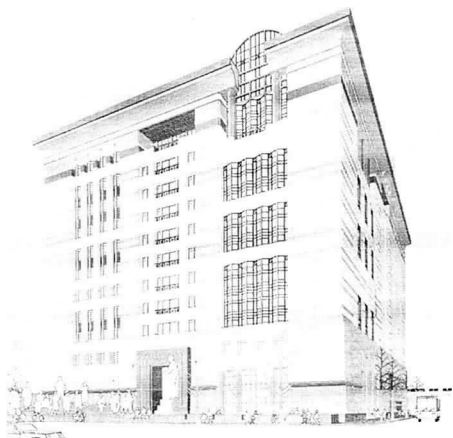
iciency and durability of modern materials. Beeby also draws the analogy between the library and the museum (not surprisingly, since his design for the addition to the Art Institute) as "a

and more intimate reading rooms located away from the main spaces. The relative openness of each floor allows for organizational flexibility uninterrupted by atria or vertical circulation.

The thick double-wall construction conceals mechanical and duct spaces for air, telecommunications, and power. In the outer envelope, it creates a "thermos bottle" effect to accommodate environmental needs for the library collection as well as acoustical insulation.

Perhaps the biggest surprise is the two-story Winter Garden enclosed by the administrative penthouse that includes restaurants and other open public spaces for both the public and the library staff. Even though the Winter Garden makes sense climatically and is a great public amenity, its single disadvantage is its relative inaccessibility as it is elevated and removed from the life of the street and other public functions of the library.

The SEBUS proposal is intended to work within the context of the Burnham plan and is an attempt to reinforce the Congress Parkway axis through a major landscaping effort highlighted by tree planting along Congress Parkway, a pedestrian bridge connecting the library to parking south of Congress, and redevelopment of the parcel at State and Congress to create a small urban park. Like the Conrad Sulzer Library on Chicago's north side, the Washington Library Center reflects the ethnic, European heritage of Chicago and the Beaux Arts tradition of its civic and cultural architecture as introduced by Burnham.



Library '88 Partnership

The Smith-Legorreta solution, on behalf of Library '88, also pays due homage to the monumental civic architecture of Chicago. The Partnership's stated goals of a "restrained and dignified image" suggesting "strength, permanence, and integrity" is characterized by "enduring materials" such as limestone and granite. Monumentality is imparted through the three-story granite base from which rise the horizontally-banded exterior walls and the projecting cornice capped with a vaulted roof line. The symmetry of the State Street elevation is enlivened by its asymmetrical, functionally-derived, vertical fenestration pattern. Large, two-story windows identify the main reading rooms while smaller, vertically-aligned windows relate to the bookstack areas. Of particular interest is the building's relationship to the street and the three-story Great Hall at its southeast corner. Monumental doors, opening onto State Street and Congress Parkway, invite the public into an area suited for presentations, social events, or spontaneous gatherings. Larger-than-life sculptures flank the primary entrances of the building.

A 12-story atrium penetrates the interior of the building and is the focus of the internal vertical circulation as well as the organization of the principle library divisions. Each of the divisions is characterized by its own color scheme, established first in a stained glass wall facing the atrium and extending the full height of the building. The main entrance to the library is on the second floor with a single check-in, check-out location. Two-story reading rooms located in the southeast corner of the building are enhanced by vaulted, structural ceilings.

Although the Library '88 proposal seems to have an appropriate urban and civic presence, its eclectic, postmodernist vocabulary seems disjointed and inconsistent. The reading room fenestration openings seem proportionally unrelated and contest with the narrow, ganged openings which illuminate the bookstacks. The problem is further compounded by the small, square punches distributed around the large reading room windows. Evidently intended to unify the State Street facade, instead they compete with and augment the disproportionate relationships of the window patterns.

For those anticipating proposals that might indicate a bold, new direction for Chicago architecture, the designs impart no significant surprises or stunning departures. As such, they are predictable exponents of long held architectural tenants which, through the years, have shaped the architectural identities and philosophies of their proponents. This is not, however, to denigrate the sensational and thorough presentation drawings and models displayed at the Chicago Public Library Cultural Center. Few competitions require submittals to be this well thought out and developed.

Ultimately, the limitations of the competition and, hence, the relatively conservative proposals are the direct consequence of the program and the competition guidelines. Whereas many architectural competitions encourage conceptually-powerful, avant garde design solutions which, at best, are often marginally buildable, this is a design-build competition requiring teams of architects, contractors, subcontractors, developers, and consultants to collaborate to produce the most buildable, functional, aesthetically pleasing solution possible. It is not, therefore, a competition format likely to generate solutions that challenge conventional wisdom.

Paul Armstrong has a MARCH degree from the University of Wisconsin-Milwaukee and is currently an Assistant Professor at the University of Illinois at Urbana-Champaign.

The models, drawings, and plans submitted to the Harold Washington Library Center International Design-Build Competition and exhibited at the Chicago Public Library Cultural Center from May 15 to June 21 become archival material of the Special Collections Division at the Cultural Center. Inquiries on these archival materials should be directed to Laura Linard, Curator, Special Collections Division, Chicago Public Library Cultural Center, 78 E. Washington, Chicago, IL 60602.

The New Library - A Chronology

By Ben Weese, FAIA, and
Jack Hartray, FAIA

The following article was compiled and written as a report to the Chapter's Board of Directors in August 1986.

The question of a permanent location for the central library is not a new issue. The search has been going on for more than 20 years. The following is a rough chronology of events:

1966

The staff and board of the library became convinced of a need to expand the Central Library (present Cultural Center). They retained Holabird & Root to study the condition of the structure, define the opportunities for expansion, and to work with the staff in preparing a program for redesign.

The H&R study concluded that the structure was sound and was capable of carrying two additional floors of stack space. It also pointed out that many features of the building were irreplaceable, and that the building had to be thought of as a landmark. (This was not as obvious in 1966 as it is now. There was a tendency to discount the classical style as an intrusion on the pure Chicago School. It was also not welcome news to the library staff, who wanted a new facility.)

1969

The Library Board, led by Ralph Newman (historian, authority on Lincoln, book store proprietor) and the library staff reached the conclusion that a new building was necessary, and that the old building had to be demolished to make way for it. This was not an unusually barbaric decision in a period which could replace the Garrick Theater with a garage, or the Old Stock Exchange, at

30 North LaSalle, with a cheap curtain-wall.

There was at the time an etiquette for the demolition of landmarks. The process usually began with disinterested newspaper reports of the building's functional uselessness, economic obsolescence, threat to public safety, and imminent structural failure.

An article was therefore published in *Chicago Magazine* by Win Stracke, a 43rd Ward folksinger, who had never before written about architecture. Not surprisingly, it was highly critical of the central library building, and recommended its demolition and replacement. Stracke was a friend of Ralph Newman, and his article drew heavily on inside information, so preservation-minded architects assumed that the skids were being greased by the Library Board for demolition of their existing building.

Encouraged by Bill Newman (journalist, critic of the spacial arts, editor of *Inland Architect*, and no relation to Ralph), Jack Hartray and Norman Johnson wrote and illustrated a rebuttal to the Stracke article. This was printed in *Inland Architect* and reprinted in *Chicago Magazine*. The rebuttal argued that the problems cited by Stracke were superficial and easily corrected, that the public spaces were functionally adequate and historically irreplaceable, and that all that was needed to meet the normal program needs of a first class library was added stack space. It then suggested that the library could trade its unused zoning rights to a developer who would build the required stack space as part of a highrise office building immediately west between Wabash Avenue and Garland Court.

At the time there was little interest in this concept from developers. The Blackhawk restaurant was going strong, Wabash was not considered a good location for an office building, and there was other land available for develop-

ment with no program restraints. However, a constituency for preservation of the old library building had begun to form.

1970

Recognizing that it would not be politically easy to demolish its building, the Library Board sponsored a national design competition for its adaptation to accommodate a new program.

The program was not an easy one. Basement parking, ground floor assembly spaces, a central Michigan Avenue entrance, and preservation of a number of monumental interior spaces were required. The site was restricted to the land covered by the original building plus the Garland Court right-of-way.

The competition attracted a great number of entries from all parts of the country. Five entries were selected for detailed development in the second stage of the competition. Finally, a structurally elaborate scheme, which did considerable damage to the building's east facade, was chosen as the winner.

An independent cost estimate of the winning scheme was then made. Shortly thereafter the city announced that the rehabilitation would be financially unfeasible.

And so we were ready for demolition again.

1972

Miraculously, demolition was postponed by two unrelated political events. Eleanor Daley, the Mayor's wife, became interested in preserving the building, and Ralph Newman, who had been peripherally drawn into President Nixon's legal morass, lost his interest in demolition.

1973

Holabird & Root were retained to provide AE services for the restoration of the building as a "Cultural Center."

1974

Construction began. The books were temporarily installed in the Mandel Warehouse.

1977

The Cultural Center was completed and recognized as a great success.

1979

At the request of the library, Holabird & Root studied the Wabash Avenue site immediately west of the Cultural Center as a possible location for expanded library facilities and stack space in an office tower. This was a serious study of the 1969 *Inland Architect* proposal. No developers were interested, and it was concluded that the land cost was too high to make this a feasible project.

1980

RFPs were sought for a project called "Library Place." This combined two sites, which straddled the "E1" on the west side of South State Street at Van Buren. This site had resulted not from any particular plan but from the clearance of land occupied by a concentration of pornographic book stores.

The program called for a combination of residential, commercial, and parking in addition to facilities for the central library and assumed that the right to build on air rights over a library would be perceived as a subsidy to potential developers. There was very little interest in this program; the site was thought of as a kind of "no-man's-land."

Eight development teams picked up the program, but only two proposals were submitted. One of these (from Holabird & Root) was rejected because no developer was on their team.

The single remaining team selected was lead by the Sheridan Organization and included Hellmuth, Obata and Kasabaum; Vickrey/Ovresat/Awsumb; and Paschen Construction Company.

The lease-back proposal they developed was flawed from the Library's point of view because expansion of the collection could not be accommodated on the site. Added stack space was to be provided across the street in the Sears Building. This reproduced the problem that the library had started with on Michigan Avenue. The library's concern about this constraint delayed the development of design and construction documents.

1981

Goldblatt's closed its State Street store. This building, large enough to accommodate the complete library program, seemed to offer an excellent alternative site.

On December 18 Douglas Bukowski wrote a letter to the editor of the *Chicago Sun-Times* suggesting that

the Rothschild/Goldblatt building be used as a central library. Two weeks later the *Sun-Times* endorsed this idea in an editorial.

1983

The firm of Holabird & Root was requested to investigate the structural capacity of the Rothschild/Goldblatt building, which proved to be more than adequate for library loading.

Other programming and design studies were made by Holabird & Root and Vickrey/Ovresat/Awsumb. The building proved to be highly suitable for the library's needs. Finally H&R and VOA were asked to complete the design and working drawings for what was assumed to be a satisfactory and long overdue solution to a serious problem.

1986

From this point, a synopsis of events is taken from a variety of Chicago Chapter reports, and articles published in Focus.

The *Sun-Times* and the Union League Club of Chicago raised several questions about the use of the Goldblatt Building for the Central Library. These questions revolved around the structural capacity of the floors and column spacing for efficient stack layout but were primarily generated by the desire for a new building.

The CCAIA issued a press release on its position concerning the Chicago Public Library, which stated its support for the "adaptive reuse of the Goldblatt's Department Store as the Central Public Library of Chicago."

The city of Chicago yielded to what they saw as public pressure and decided to abandon the Goldblatt's scheme and instead build a new building on the cleared site on the west side of State Street between Van Buren and Congress.

1987

In August the city announced a major international design-build competition for a new Central Library, which would feature a commitment by general contractors to construct the winning design for \$140 million with no cost overruns. The city hired a competition organizer, Ed Wundrum, from Atlanta, to expedite the competition.

The Chicago Chapter requested cooperation from the Department of Planning to sponsor a public forum

that would provide information about the process of the design-build competition. This forum took place in September; it was sponsored by the CCAIA and several other civic and professional organizations.

In October the Board of Directors issued a statement based on information at the forum. It was prepared by the CCAIA Library Committee and expressed the Chapter's concern about the lack of adequate time to "responsibly develop a design based on the complex library program." The statement requested that the honorarium for the competition "be more reflective of the effort" extended by the teams; that the number of professionals on the jury be increased (only one architect was selected - Henry Cobb); and that "the decision of the jury should be binding; the winning team should be retained to design and build the library."

The city issued RFQs late in the year.

1988

Five design-build teams entered the international competition; none were international in make-up, although one team included a Canadian firm and one a Mexican architect.

An exhibition of five finalists opened on May 15 at the Chicago Public Library Cultural Center, generating a great deal of public interest, energetic debate, and a variety of critiques in the press. On May 26 the Chapter sponsored a public forum with representatives from the five participating design teams discussing their entries.

Several CCAIA members appeared on various panels and at workshops that analyzed the process. The CCAIA's policy of informed concern for the process was expressed at these occasions.

The Public Broadcast Service program NOVA filmed all of the competitors during the design process and the jury during deliberations. The program is scheduled to be aired in November of this year.

On Monday June 20, the design-build competition jury selected The SEBUS Harold Washington Library Center designed by Thomas Beeby, AIA. The SEBUS group consists of the architectural firm of Hammond Beeby & Babka, Inc., Schal Associates, Inc., A. Epstein & Sons, U.S. Equities Realty, Inc., and John Wilson & Partners, London.

Sketchbook

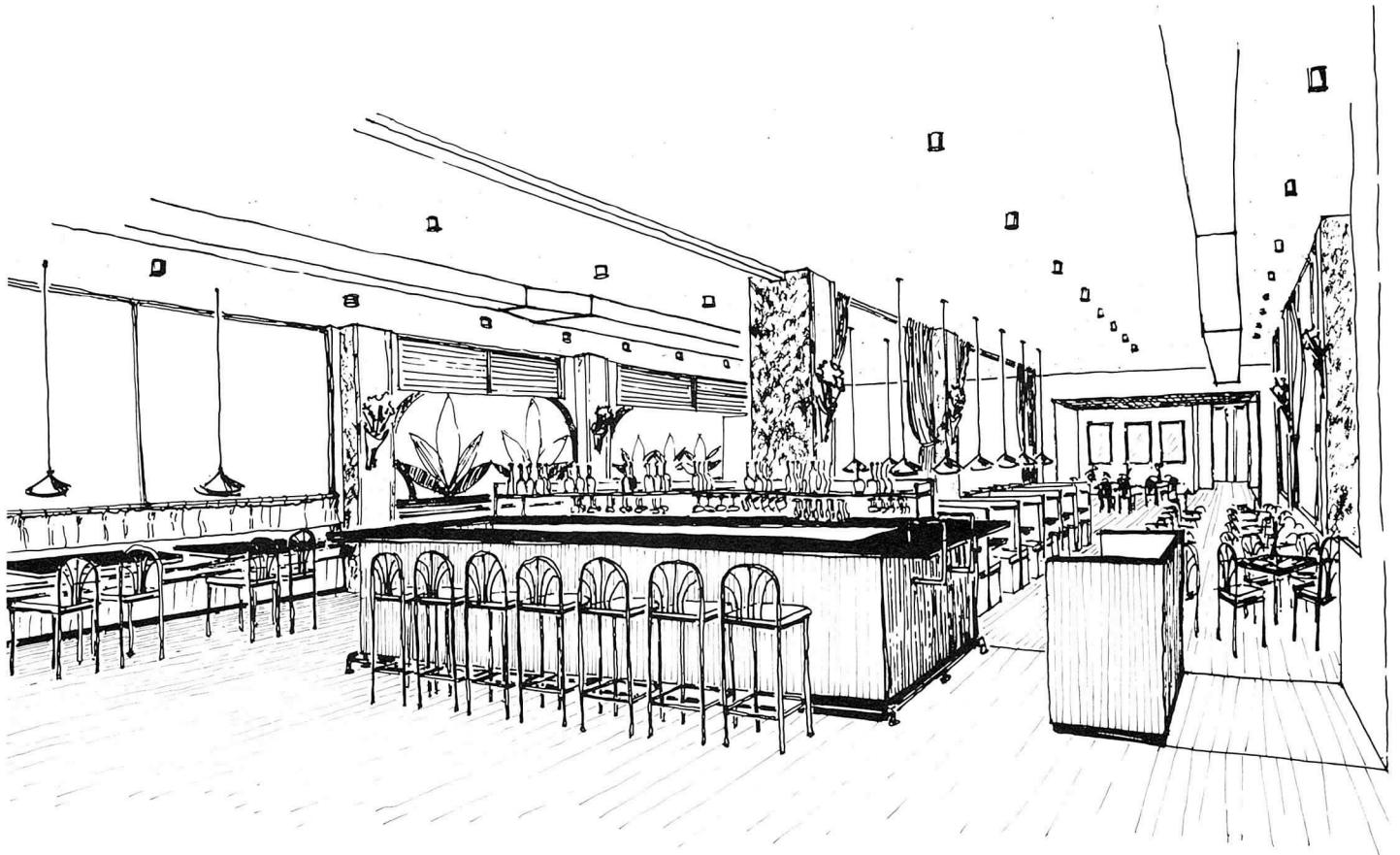
Restaurants

Sketchbook Schedule:

- September - MUSEUMS. Sketches/drawings, project and firm description due July 22.
- October - RETAIL. Material due August 17.
- November - PERFORMING ARTS. Material due September 21.
- December - TRANSPORTATION. Material due October 19.

Sit Associates, Inc.

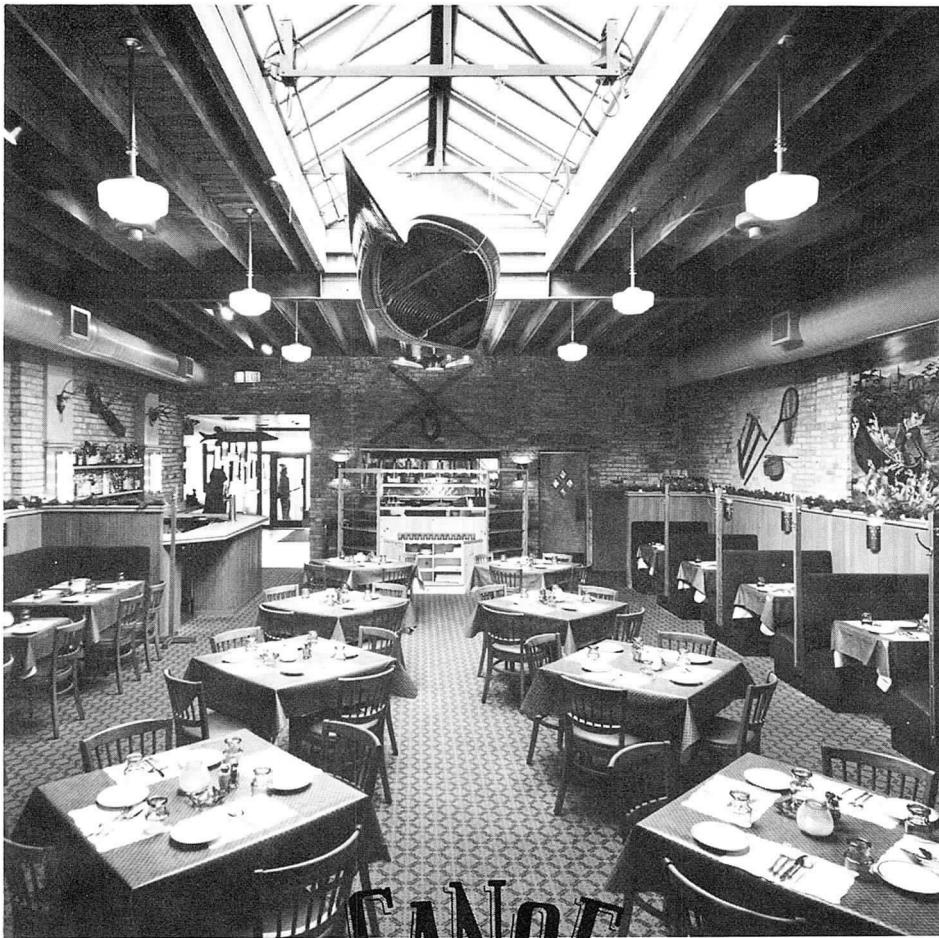
With a project list ranging from commercial, institutional, and residential renovation and new construction, to government work, Sit Associates, Inc. has evolved as the successor to Pace Associates, Inc. Founded in 1985, the firm has had the opportunity to serve their clients with the resources, experience, and fine detail not often associated with the firm's age. "Combining new innovative ideas with the solid experience of functional design, engineering, and field management from Pace, we can focus on the unique character, detail, and needs of each individual project. Client satisfaction is the success of this firm. Through the talents of our staff, extensive research, and experience, we achieve that goal," says Robert K. Sit, AIA, founder and President of the firm.



*Appeteasers Restaurant
350 N. Clark St.*

Appeteasers is one of several restaurants designed by Sit Associates, Inc. Its concept is based on the idea of an all appetizer menu being served from custom designed food carts in a "casually elegant" environment. The project criteria included the combination of constant vehicular traffic with pedestrian circula-

tion within an extremely limited space of maximized seating. Located in the newly renovated Thompson Building on North Clark Street, the varying floor elevations and contrasting ceiling treatments lend a number of intimate yet open spaces throughout the restaurant. The use of natural lighting and light-colored, textured walls provide an exciting, clean, and spacious feeling to this otherwise confined area.



The CANOE Club

David Marienthal Associates

Formed in 1983, David Marienthal Associates has been specializing in the architecture and development of residential, retail, and restaurant projects. The firm has completed award-winning multi-family developments, both city and suburban; single-family homes; as well as two of the North Side's most popular restaurants, Blue Mesa and The Canoe Club.

The Canoe Club 2843 N. Halsted

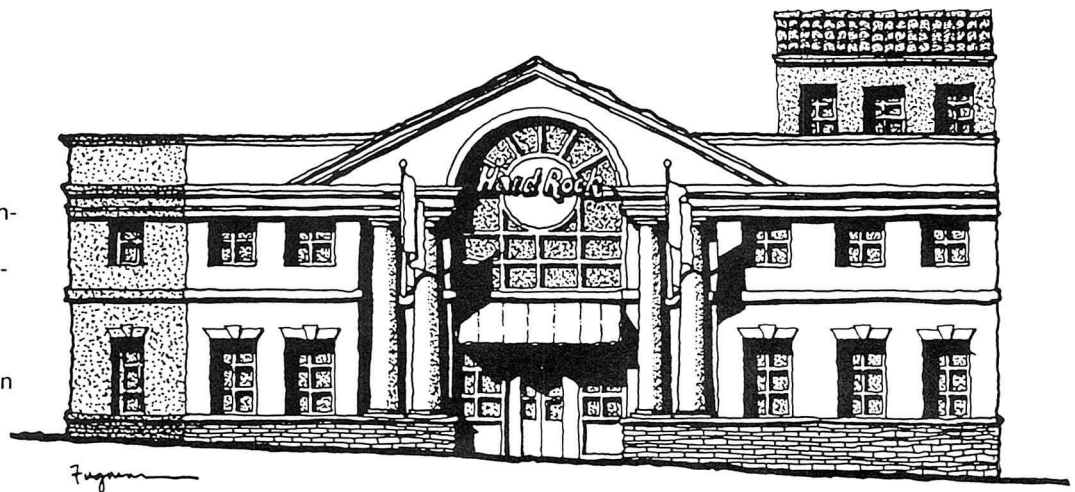
The designers of this restaurant project have magically transplanted their vision of a north woods "supper-club" to urban Halsted Street. The 4000 S.F., 120-seat restaurant and bar was converted from an existing auto body shop and storefront by connecting them with a two-story addition. Upon entering, one is greeted by authentic carved figures, colorfully-patterned tile, and paint cracking from years of imaginary use. An antique canoe hangs beneath the restored skylight, and a custom mural sets the rustic tone. The exposed kitchen is framed by a knotty pine pantry with mounted fish and deer above. The Paddle Up Lounge is highlighted by a refinished deco bar, jukebox, bowling machine, and beer coolers. The walls are peppered with a collection of flashing signs, posters, and memorabilia gathered by the designers at northern flea markets.

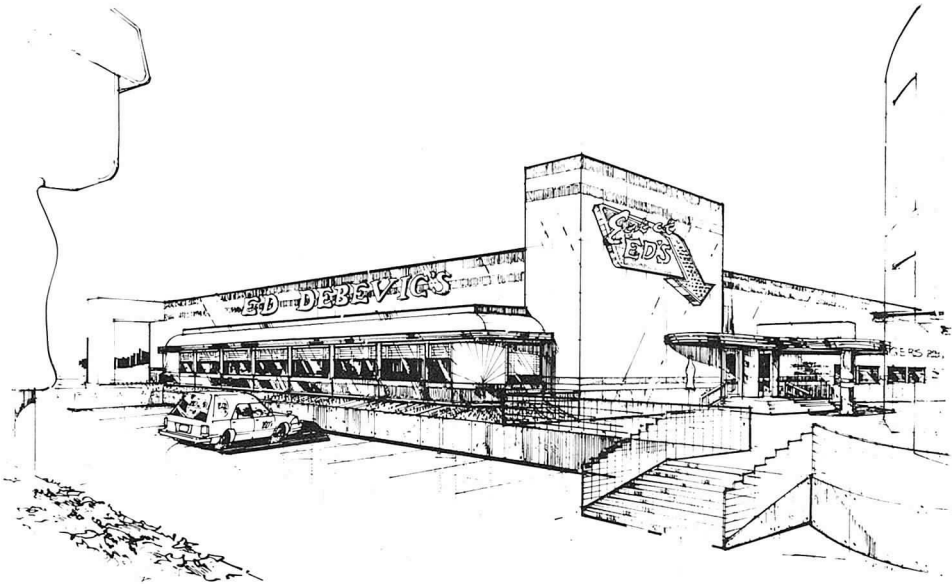
Robert Fugman & Associates

Robert Fugman & Associates is a new architectural and interior design firm that opened its office in April of this year. Currently the firm is involved with several commercial and residential projects involving new construction, remodeling, and interior design.

Hard Rock Cafe Sydney, Australia

The project is a large (12,000 S.F.), two level restaurant with commercial space on a third level. It is located in the Darlinghurst area of Sydney. The site is an urban corner lot comprising a vacant parcel and two existing buildings, which are incorporated into the new plan and provide for a private entrance into the third level commercial area. The intent in the design of the building was to relate it to several other early colonial municipal buildings in the area. Construction is scheduled to begin in July or August.





*Ed Debevic's
Hirakata, Japan*

The Ed Debevic's in Hirakata Japan is the prototype unit for the expansion of the 50s style diner concept into the Japanese market. Retaining and expanding on some of the stronger design features of the U.S. Debevic's, the Japanese unit will feature a dining car front as well as the

sign tower and canopy at the entry. The interior will retain the familiar diner counter as well as a soda fountain and a 50s style bar. One development in the Japanese version is the opportunity to utilize the potential for large and colorful neon signs on the building, an aspect most municipalities have legislated against here in the U.S.

Aumiller Youngquist, P.C.

The architectural firm of Aumiller Youngquist, P.C. was established in August 1980 by Bill Aumiller and Keith Youngquist. Since AY, P.C.'s inception, they have concentrated on the commercial office, retail, and restaurant segments of the industry. "Our in-house staff is capable of providing complete architectural space planning and interior design/graphic services," comments Keith Youngquist. "This one point source approach eliminates the need for coordination of consultants including valuable time lost through this coordination process." Clients have ranged from national and international corporate accounts to small independent operators. Among these are: Oshman's Super Sports, Princeton, NJ; RIMS Corporate Headquarters, Naperville; The Eyeworks; Diamond Lumber, Sacramento, CA region; and the restaurants Scoozil, Cafe-Ba-Ba-Reeba!, Shaw's Crab House, and Zarrosta Grill. These projects have been widely published; under hardcover they can be seen in *Restaurant Design - Ninety-Five Spaces That Work and Restaurant Design*.

ASC Inc - Architects

In its ten-year history, the firm of ASC INC - ARCHITECTS has been involved exclusively with commercial architecture. The firm provides a full range of services including space planning, interior design, and graphic design. While the majority of projects are renovations and interiors, the design of many new buildings has been undertaken. In the planning stages are two new office building projects totaling 160,000 S.F. In the next year the firm will provide space planning and design services to Van Vlissingen and Co. for over 600,000 S.F. of tenant spaces. Other current clients include PACE Suburban Bus Service, Elkay Manufacturing, Clearbrook Center, and The Village of Arlington Heights.

lowing the ridge of the sloped glazing of this structure, a guest can find his way easily from the porte cochère through the lobby space to the restaurant, lounge, and banquet facilities. Major

materials include clear anodized aluminum, reflective glass, and marble classing. The project recently won an honorable mention in excellence in design from the National Glass Association.

*The Library Restaurant/Whitneys Lounge
Schiller Park*

The goal in this renovation and expansion project was to unify several disparate parts of a multi-building, all-suites hotel near O'Hare airport. A new glazed structure was added in order to provide a much needed identity and also unify the existing lobby space with a newly acquired building for food service. By fol-



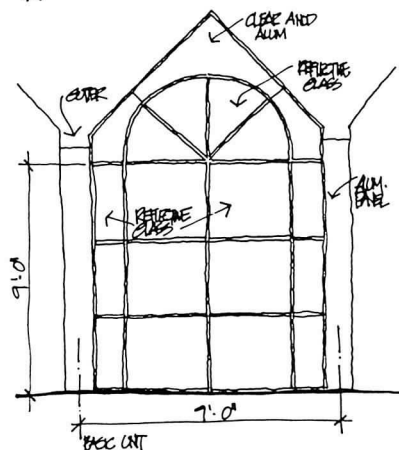
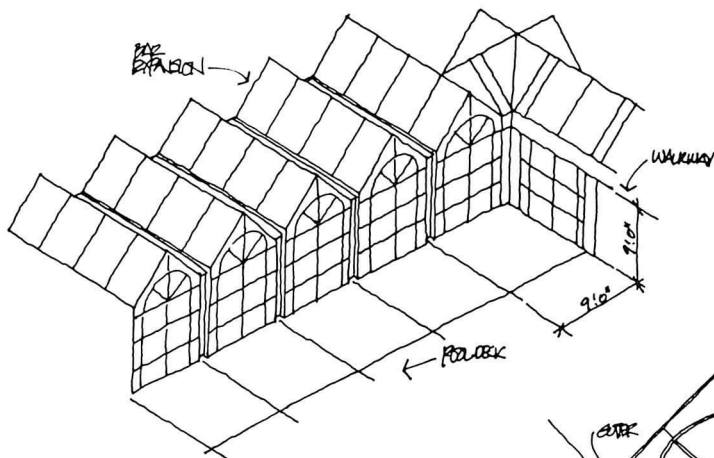


Wallace Bowling Architects

Wallace Bowling Architects is a multi-disciplined architectural firm, having experience in a broad range of project types. Although a large portion of the firm's work is restaurant design, other commissions include the "Video Drive-In" for the Art Institute of Chicago and several residential and commercial rehabs in Chicago's Near North Side. Additional projects include a weekend house in Kentucky and several loft conversions in New York and Chicago, including Sieben's Brewery. "We approach restaurant design as we do all of our projects," comments Bowling, "as an architectural solution to a developed program, rather than generating a stylish image within the realm of current aesthetics. This pragmatic attitude is consistent with the firm's philosophy to provide well-designed projects."

*Sieben's Brewery
436 W. Ontario*

Sieben's Brewery was designed to take advantage of its industrial setting - a defunct truck dock in an existing loft building in Chicago's River North area. This dock allows two levels of activity. The lower level with its high ceiling and clear span was transformed into a contemporary "beer garden." The upper level with its lower ceiling height was developed into more intimate spaces. Between these two spaces are the brew kettles, where the beer is brewed on the premises. These kettles become the theatrical center piece of the space. The details and materials reinforce the existing building's aesthetic as well as that of the microbrewery.



Chipping Away at Urban Development Problems

Sheridan Road First Target Area for Planning Study by New Community Assistance Panel

By Ray Griskelis, AIA
Community Assistance Panel Coordinator

In conjunction with recent efforts to improve communications and interaction with the Department of Planning, the Chicago Chapter has joined representatives from the Urban Land Institute and Lambda Alpha in forming a Community Assistance Panel. The goal of the panel is to contribute collective professional expertise to the 49th Ward Zoning and Planning Committee to develop viable guidelines for the future growth and development of the Sheridan Road corridor between Devon Avenue on the south and the city limits at Calvary Cemetery on the north.

Specific concerns are:

1. Sheridan Road's role in defining the physical environment of the community;
2. Consideration of alternate use mixes along the corridor and prospects for redesign of the road itself;
3. Locations and character of any existing open spaces or that of any to become vacant;
4. Integration of the Granada Theater use or reuse into the commercial/residential environment at the south end of the corridor;
5. Alternatives for dealing with the traffic issues at the Devon/Sheridan intersection;
6. Future of high-rise, high-density development along the corridor;
7. Control of incremental growth in the area.

The community has expressed a clear desire to retain Sheridan Road as a relatively low-density, mixed use, major thoroughfare that would be attractive to both residents and transients.

The panelists convened in the area on June 24 and 25, meeting with local leaders in government, business, education, and community interest groups to learn their insights. Following a tour of the area and interviews with key individuals, the panelists brainstormed to

produce a viable set of guidelines responding to the above issues. These will be formally presented to the community group and the Department of Planning for subsequent refinement and implementation.

The Chicago Chapter was represented in this initial participatory effort on the Community Assistance Panel by Gigi McCabe, AIA, of Riverside Architects, Ltd. and Robert Fugman, AIA, of Robert Fugman & Associates.

Membership Survey Report - Part II

The June issue of the *Focus* examined results of this year's membership survey pertaining to "Opinions and Perceptions of the AIA." This month we look at how you feel about and what you want from Chapter Programs.

Chapter programs are seen as the second most important benefit of AIA membership, after supporting the profession, by 44% of the AIA professionals, 74% of Associates, and 85% of Professional Affiliates

From a list of 15 kinds of programs, respondents were asked to select the "five most important to you." 54% placed technical seminars first; firm management ranked second with 52%; project management and design oriented presentations tied for third with 49%; 44% of the respondents placed public awareness as fourth in importance; and Chapter response to public issues garnered 36% of the respondents interest. When the response was sorted by membership category, the results shifted slightly. Number one on the list for Associate members and Professional Affiliates was a tie between design oriented presentations and project management; technical seminars rated highest for AIA members.

Through remarks and comments written on the surveys, it is clear that members are very concerned about the low status of the profession in the eyes of the public.

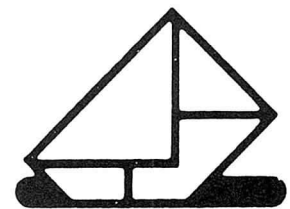
We asked members how many AIA activities they had attended in the last year. Chapter programs were the most attended events with 65% of respondents having attended at least two events in the past year. 30% did not attend a Chapter program or event. Com-

mittee programs were attended at least twice by 34%, while 51% had not attended a committee program. Committee meetings were least attended with 27% participating and 59% never having attended a committee meeting.

We wanted to know if members wanted to participate more often, why didn't they? The most frequent reason given for not participating, especially in committee events, was either time of day or location. Although 58% of the respondents work in the Loop, 42% work outside, and through written comments, members stated they would like to see events taking place, even if only occasionally, outside of the Loop.

Forty-eight percent would like committee meetings to be held from 5-7 p.m., followed by meetings before 9 a.m. and noon. The most desirable time for programs was also 5-7 p.m. (59%) or at noon.

Quality programming is a valuable membership benefit for both new member solicitation and retention of existing members. Information gathered from the survey will help target program audiences, program contents, and publicity and advertising.



**Thanks
for your
input**

Essential Skills for Project Management

By Jerry J. Cibulka, AIA

Our formal architectural education does not train us for project management. MBA's may teach us financial management but not the foresight and management techniques that are requisite for good project management.

A project requires the participation of many people of varying disciplines for an extended period of time. In order for it to proceed in an organized manner and result in a profitable, quality product, it must be managed.

Planning, organizing, directing, and controlling are the essential ingredients for management. The following are thoughts on each of these categories of responsibilities and the essential skills needed.

Planning

Planning should be done at three levels. First is the "big picture" level or "broad brush" level. Try to visualize and anticipate overall project needs and tasks. Have foresight. Conceive general strategies for getting the work done.

Next is the "detail" level. Break down the "big picture" planning into smaller, tangible segments and develop specific approaches and strategies to accomplish specific tasks, specific responsibilities, specific assignments, and so on.

Finally, there is the "follow through" level. Keep an eye on and ahead of the project's work and track the execution of assignments and plans. If the progress is not satisfactory or the development is going in the wrong direction, redirect or modify the plan if necessary to keep the project on track, on schedule, and within budget. Adjustment is always necessary. There is no plan that will work and track as originally planned. People change. Their moods change. The conditions of the project change, and clients change their minds. One cannot establish a plan of operation and walk away from it expecting it to work.

A project is like a young child in the sense that it needs nurturing and guidance throughout its development. It is so important to step back from the work in process from time to time; look ahead at the direction things are going and re-evaluate what should be done or changed to meet the expected successful end.

An important aspect of planning is the "Work Plan." This is a plan to establish how the work gets accomplished, when, and by whom. It's the calculated breakdown of the scope of work into tangible pieces and its arrangement in sequence of priority, time, and functional interfacing. The plan can be for a day, a week, or a month.

The basic way to start a Work Plan is to write a list of tasks, with priorities and completion dates, then assign people to complete the tasks. This concept is so basic it is often overlooked. If done, it can be such a tremendous tool in planning the work.

Establishing a schedule as a derivative of the "task list" is the next natural step. It can range from some notes on a piece of paper to a CPM computer-generated schedule. In any case, it should be done and discussed with other team members.

Organizing

With a work plan, a schedule, and a budget established, the next step is to organize the "team" to get the work done. The project manager puts the team together, creates and maintains an environment to allow it to flourish, guides it on a day-to-day basis, and dismantles it when it has served its purpose.

Consider the type of staff that will best fit the project. Retain appropriate consultants and organize the team structure (authorities, lines of communication, etc.). Draw a team organization chart and pass it out to the team. Make sure people understand their duties and responsibilities for the particular project to reduce redundancy and stop things from slipping through the cracks.

Adjust the staff on the project both quantitatively and qualitatively from phase to phase or task to task. It is the manager who must exercise this control for efficiency and financial control. This restaffing or adjustment of staff must of course be balanced with other projects of the firm. Here's where foresight and planning play an important part.

Directing

Actively direct the work being performed and give direction to staff, consultants, and others to transfer information, accomplish tasks, and set the quality of the work. Be a director! Lead the team; be aggressive.

Since you are not doing all of the work yourself and time is precious, work must be delegated. This does not mean to turn over responsibility to others, it means that you extend what you can do to what you can control.

Assign specific tasks to staff. The more responsible the person, the more general and broader the assignment can be. Assign with the task the responsibility and the authority to see it through. For efficiency, assign tasks to the lowest tier possible, but be careful to match the talent of the assignee to the assignment. It takes a careful balance between over- and under-delegation.

Don't just give an assignment, walk away, and expect it to be accomplished the way you intended.

- Organize the task so that it fits the total scheme of things.
- Plan your communication of the task so that it is clear, direct, and comprehensive.
- Give examples to others on methods that can be used to execute assignment.
- Set deadlines.
- Monitor and control assignments. Accountability cannot be delegated; therefore, you must remain in control. Monitor the efforts being made to execute the assignments. Check progress and efficiency, check the product being developed, and check the schedule.

If the efforts are going wrong, redirect. Try new methods to accomplish the same goal; recommunicate. Perhaps the task or the assignment was misunderstood. Ask the assignee to repeat the task in their own words; you'll be surprised what misunderstandings can occur, even at this stage. Other methods may have to be employed to correct the problem. Reassign responsibilities or staff, or reorganize the task.

Part of directing is the management of decisions. See to it that the right decisions are being made by the right people at the right time. Make decisions happen. Hesitation in making decisions is a trait common to most people. This may range from lack of confidence all the way to over-analysis.

See Project Management page 27

Books by Members

Construction Index, Susan Greenwald, AIA. Published quarterly, ArchiText, 410 S. Michigan, Chicago, IL 60605, 312/939-3202, \$75 annual subscription rate/\$50 annual edition. A complete compilation of four quarterly indexes, covering over 5,400 technical articles (many annotated) appearing in 31 journals, including major design and construction news journals such as *Architectural Record*, *ENR*, and *Architecture*, and a variety of technical and trade publications such as *Contract*, *Lab Data*, and *Consulting-Specifying Engineer*. The index provides speedy access to an entire subject through its unique organization based on CSI MASTERFORMAT and ArchiText's own supplemental categories. Coverage goes beyond feature articles to include departments, letters, and other nitty-gritty items of current interest.

"**Construction Documents**," Susan Greenwald, AIA, Chapter in *AIA The Architect's Handbook of Professional Practice*, available through Chicago AIA.

Energy Conservation & You: A Housing Energy Primer, Harold B. Olin & Richard J. Laya. Published by United States League of Savings Association, 1978, 47 pp., illus. This thorough description of practical methods of energy conservation explains basic scientific principles and their application in building design. At the time of publication, home-buyers were beginning to be educated in areas such as building orientation, insulation, solar panels and solar storage systems. Many of the economical suggestions in this book have now become an integral part of energy-efficient building design. Contact Richard Laya at Schroeder Murchie Laya Associates, Ltd., 936 W. Huron St., Chicago 60622, 312/829-3355..

Richard Laya is also a contributor to **Olin's Construction: Principles, Materials & Methods**, one of the essential, comprehensive texts on building construction. It is available from The

Institute of Financial Education,
Chicago, IL.

History of Architecture (Ancient, Classical, Romanesque and Saracenic), Anthony J. DeFilipps, AIA Emeritus, Emeritus Associate Professor of Architecture, University of Illinois, Chicago. 1983, 8 1/2 x 11, paper, \$12. Contact Willard J. DeFilipps, 317 W. Prospect Rd., Mt. Prospect, IL 60056, 312/577-3977.

Integrated Space Systems, Andy Pressman, AIA, and Peter Pressman. Published by Van Nostrand Reinhold, 1980, 116 pp., illus., 11 x 8 1/4, \$16.95. A novel approach to interior renovation without damaging existing structures. Shows how to create more economical and humanistic use of space while adding individuality and self expression to living quarters. Beautifully hand-lettered text; easy-to-follow methods for artfully and economically modifying personal living space...creating a "room language" that distinctively projects the occupants' life-style...and re-designing accommodations and interior environments to suit a wide variety of behavior needs and changing interests. Contact Andy Pressman, AIA, Pressman Associates Architects & Planning Consultants, 1400 N. Lake Shore Dr., #2-1, Chicago, IL 60610, 312/337-5376.

The Oak Park Home and Studio of Frank Lloyd Wright, Ann Abernathy, AIA, designed by John G. Thorpe, AIA. 48 pp., 43 color plates, 27 black and white illustrations, paper, \$8.95. A thoroughly illustrated guide to the restored building, by two of its restoration architects. The text focuses on the history of Wright's first home and studio (1889 to 1909) and how its design embodies principles used throughout his career. Historic photos and floor plans are included. Available at The Ginkgo Tree Bookshop at The Frank Lloyd Wright Home and Studio, Forest and Chicago Avenues, Oak Park, IL 60302, 312/848-1976.

The Retail Store, William R. Green. Published by Van Nostrand Reinhold, \$27.95. A how-to book of comprehensive information on the design and construction of retail stores. The book provides a step-by-step approach covering store layout and merchandise techniques, storefront design, signage, window displays, lighting, product displays, and the psychological implications of retail selling. Other topics addressed include store completion scheduling, security, materials, financing, and construction details. Available at Kroch's & Brentano's, Prairie Avenue Bookstore, and through the publisher: Van Nostrand Reinhold Company, Mail Order Department, P.O. Box 668, Florence, Kentucky 41042.

Sourcebook of Modern Furniture, Jerryll Habegger, CCAIA Professional Affiliate, and Joseph H. Osman. Published by Van Nostrand Reinhold, 1988, \$55. Provides a reference source that simplified the task of selecting from the vast quantity of high quality furniture and lighting. The introduction documents new production techniques and industrial materials. The 823 illustrated designs represent the best examples of the modern idiom. The entries are arranged chronologically and provide the following: year of design, designer(s), model name or number, manufacturer, materials description, and dimensions. Contact Jerryll Habegger, 7404 N. Sheridan Rd., Chicago 60626, 312/338-4914.

If you are a member of the Chicago Chapter and you've written a book that you'd like other Chapter members to know about, write the *Focus* Editor with: the title, author, publisher, publication year, price and where it is available (if applicable). Include a short description like those above and mail information to the Chicago AIA *Focus*, 53 W. Jackson Blvd., Suite 350, Chicago 60604.

CALENDAR



2 ▼ Film

"Legacy of Light: The Story of Chicago's Master Builders," "The Building: The Chicago Stock Exchange," "Trompe L'Oeil," "Palace Cars and Paradise." Screened on Tuesdays and Saturdays, 7/2 - 9/3. Price Auditorium, the Art Institute.

4 ▼ Happy Birthday U.S.A. Chapter office closed

5 ▼ Exhibition

"Architectural Models for Outdoor Sculpture." Through 9/3 at the Nina Owen Gallery, 620 N. Michigan Ave. Tues.-Fri., 10 a.m.-5 p.m. and Sat., noon-5 p.m.

7 ▼ Seminar

"Transmission Electron Microscopy - A Consumer's Guide." through 7/9. Sponsored by Stat Analysis Corporation, licensee of MAIC/UIC. Holiday Inn Chicago City Centre, 300 E. Ohio. See Notebook and/or call 655-2148 or 234-2353.

12 ▼ CCAIA Executive Committee Meeting

8 a.m. Board Room

14 ▼ Seminar

"Designing Living Environments for Older Persons." Through 7/15. Sponsored by College of Engineering, Univ. of Wisc.-Madison. See Notebook and/or call 800/262-6243.

15 ▼ Lecture

"The Avant-Garde and Cheapscape Architecture." Speaker: Frank Gehry. Sponsored by The Architecture Society and the Museum Education Dept. of the Art Institute. 10 a.m.-12:15 p.m. Fullerton Hall, the Art Institute. \$15, Architecture Society members, \$20, Art Institute members, \$25 general public, \$10 students. Call 443-3680.

16 ▼ Exhibition Opening

"Chicago Architecture 1872-1922: Birth of a Metropolis." The Art Institute of Chicago.

Panel Discussion

"Architects and the Design of Museum Installations." 10:30 a.m.-12:45 p.m. Fullerton Hall, the Art Institute. Cost/information, See 7/15.

19 ▼ ASID July Program

"How to Frame and Mount Textile Art." Bring a textile for this session. Korwin Design Studio, 520 W. Stratford (1st bldg. west of Temple Sholom, 3480 North, between Belmont & Irving. Call Korwin Design Studio, 327-8019 if you get lost.) 5:30-7:30 p.m. Buffet supper will be served. Free parking at 3450 Lake Shore Dr. garage.

20 ▼ Public Lecture

About the creation and installation of the "Chicago Architecture 1872-1922" show at the Art Institute. Speaker: John Zukowsky. Noon. School of Art Institute auditorium. No fee. Information: 443-7284.

IFRAA Awards Program Deadline

1988 Art Awards Program. See Notebook and/or contact: IFRAA '88 Houston, Art Awards Program, 7702 Braesridge Court, Houston, Texas 77071.

26 ▼ CCAIA Board Meeting

Noon. Board Room.

30 ▼ Symposium

"The Hero in Chicago Culture." In conjunction with Chicago Architecture 1872-1922: Birth of a Metropolis. Studs Terkel moderating. 10 a.m.-2 p.m. Arthur Rubloff Auditorium, Art Institute. No fee.

August

2 ▼ Lecture

"Victorian Americans Go to the Fairs." Professor Thomas J. Schlereth, Univ. of Notre Dame. 6 p.m. Price Auditorium, the Art Institute. No fee.

3 ▼ September Focus deadline

5 ▼ Lecture Series

"Chicago Architecture 1872-1922." Four one-hour sessions on Fridays, 8/5-26, at 1 p.m. \$30, Art Institute members; \$40, general public. Registration: 443-3914.

6 ▼ Lecture Series

"Chicago Architecture 1872-1922." Four one-hour sessions on Saturdays, 8/6-27, 10:30 a.m. Cost /registration: see above entry.

29 & 30 Chapter Office Closed

Fall Clean-up. Plan your documents ordering with this in mind.

30 ▼ Lecture

"John Wellborn Root as the Leader of the Chicago School." Professor Gerald Larson. 6 p.m. Price Auditorium, the Art Institute. No fee

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Members

Continued from page 5

Upgrade

Congratulations to the following Associate members who have received their license to practice architecture and have upgraded their membership to AIA: **Mark Allison, SOM; Leigh Breslau, SOM; Kim Clawson, Harry Weese & Associates; Scott Thomas, SOM.**

Transfers

From California, **Guillermo Aguilar, AIA, Homart Development Corp.**; from Fort Worth, Texas, **William A. Dawes, Wight & Co.**; from Indianapolis, **Ralph Gerdes, Associate member, Ralph Gerdes**; from Cincinnati, **Donghoon Han, AIA, Perkins & Will**; from Northeast Illinois Chapter, **Semmy Ju, Associate member, UIC Office of Planning**; from Iowa, **Mark T. Grief, Associate member, Serena Sturm**; from Houston, **George Hartwick, Associate member, Huff Architects Group**; from West Virginia, **Jerry Quebe, AIA, Perkins & Will**; from Atlanta, **Raymond Role, AIA, Interprise, Ltd.**; from Dallas, **Sidney L. Trest II, AIA, Amoco Corp.**

Reinstated

Michael Breclaw, AIA, SOM; Wendell Campbell, FAIA, Wendell Campbell Associates; Kenneth Hazlett, AIA, Kenneth B. Hazlett Architect; William Malewitz, AIA, O'Donnell Wicklund Pigozzi & Peterson; George G. Norek, AIA, Sutter and Sutter Architects, Ltd.; William Pavlecic, AIA, William Pavlecic & Associates; George Sample, AIA, George Sample Architect; Jerry Stockbridge, AIA, Wiss Janney Elstner; Donn Thompson, AIA, Sutter and Sutter Architects, Ltd.

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Project Management

Continued from page 23

The result is that decisions and commitment don't happen, and people draw another elevation study or can't decide which spacing to use for control joints.

Lead the decision-making on the project. Make sure the staff understand their individual authority and that they are responsible for their own decisions. Monitor the progress of the work and see if decisions are being made; if not, make the decisions yourself or see to it that others do.

Encourage feedback from key staff and their participation on major decisions.

Hold meetings to get input and participation when a decision involves several disciplines.

Establish which decisions are to be made only by you as manager, and make sure it is understood.

Learn to resist temptation to step in and make decisions for others. At the same time, be assertive and make necessary decisions if they are not being made.

Overrule if necessary, especially on items pertaining to cost, quality, and schedule.

Controlling

Now that the planning, organizing, and directing are being done, and the execution of the work is being performed, control the work.

Control can only be exercised if there is an order to the communications of the project. I recommend that the project manager be the hub of communication between the client, consultants, public agencies, and the project team. Set the policy of communications at the beginning of the project so that each group knows through whom

to obtain information and direction. There is nothing worse than five people giving instruction on the same subject to five different people, who in turn advise five other people.

There must, of course, be a careful balance between the control of communication and the hindrance of it. The key is to "keep controlled information flowing."

Control can be enhanced by documentation. It is a necessary tool to record decisions, transmit information, and provide a brief record of the project. Documentation can also be used to direct the work and encourage performance. Write minutes of meetings, telephone memos, and appropriate letters. Distribute copies to others for their information. Establish a firm-wide filing system.

Projects need monitoring to be controlled. Use computer generated reports on hours and dollars used. Convey the status with key team members and actively discuss means and methods to stay on budget.

Never "assume" that the work is being accomplished. Talk to people. Walk around the drafting area and see what is being done. Know what the job status actually is, and do something when things are falling behind.

My best advice on managing projects is to be active, not passive. A good project manager needs all of the above qualities and much more to lead the project to a successful conclusion.

Jerry J. Cibulka is an associate and director of A/E project management with the E/A firm of Teng and Associates, Inc. He received his architectural degree from the University of Illinois, Chicago.

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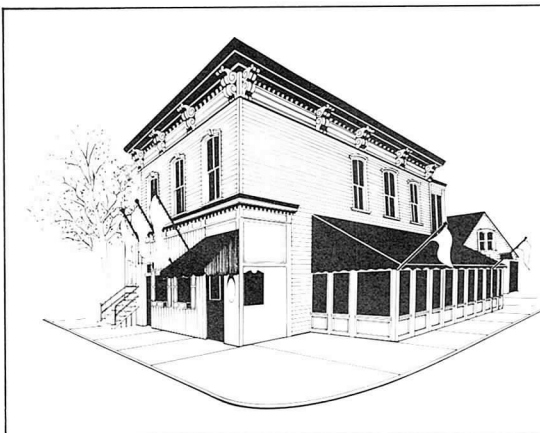
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James Lubawy, AIA, has joined Lake Partners, Inc., a real estate, construction management, and consulting firm, as vice president.

▼
Robert Lubotsky, AIA, has joined Green Hiltcher Shapiro, Ltd. as a project manager. Lubotsky was formerly a principal at Lubotsky Metter Worthington & Law, Ltd, the succeeding firm to Sisco/Lubotsky Associates. He is a member of the CSI, LPCI, Metropolitan Housing and Planning Council, and the Preservation League of Evanston, where he served as president from 1985 through 1987.

▼
The Office of Christopher H. Rudolph, AIA, announces the firm has become **Rudolph & Associates P.C.** Joining Rudolph and Lawrence M. Pettiti from the Chicago office of Skidmore, Owings & Merrill is Gregory J. Brehm.

▼
Diane M. Breman, president of the Chicago Chapter of the Society of Architectural Administrators, has become the first Certified Architectural Administrator in the Chicago metropolitan area. Breman, support services manager for Perkins & Will, is one of only 21 individuals nationwide to be officially certified by the SAA for outstanding achievement in architectural administration. Breman, who represents the Chicago SAA on the CCAIA Board of Directors, received the award recently at the SAA's annual convention in NYC.

▼
John A. DiNardo, has been appointed General Counsel of The American Institute of Architects, responsible for directing all AIA legal activities and playing a major role in shaping Institute policy and management goals. DiNardo was most recently General Counsel of National supply Co. and General Attorney of Armco Inc's. Houston-based divisions.

▼
A complete 16-volume set of the **1980 Sweets Catalog** is available by calling Chuck McCoy at Tornrose Campbell, 906-8282.

▼
Chicago Women in Architecture will sponsor a Happy Hour for its 150 members and prospective members on Tuesday, August 9, 5:30-8 p.m., at Benedict's Restaurant on the river in the Quaker Tower, 321 N. Clark St. All interested women in architecture and related professions are invited to come network and socialize. Admission is free. More information: Allison Maxwell, 845-3551.

▼
Entries to the **1988 IFRAA Art Awards Program** are being accepted through July 20. The program encourages excellence in all arts created for religious use and is open to all artists, craftspersons, and designers. All work must be original, and entries may include work in progress, work suitable for, or actually completed for sacred space. The submission includes three to five color slides and a single-page letter giving a brief description of the project. To receive an application for entry, write IFRAA '88 Houston, Art Awards Program, 7702 Braesridge Court, Houston, Texas 77071. In a time pinch? Call the Chapter office for a copy of the application.

▼
The AIA Fact Sheet reports that statistics indicate that U.S. architects may do well to focus more attention on the Canadian construction industry. 1987 to 1986 figures paint a rosy picture: There is a 26% increase in housing starts; 19.4% increase in commercial starts, and industrial starts are up 26.5%. Meanwhile in the U.S.: there was a 10.3% decline in housing starts, 6.2% decline in commercial starts, and 4.9% decline in industrial starts. Institutional starts though are better in the U.S. - +10.7% compared to Canada's +1.3%. (Housing starts are given in units; other Canadian starts given in millions of square feet. Other U.S. starts given in billions of current dollars.) The bright future of the Canadian office construction market is attested to be office vacancy rates of 9.3% in Toronto and Ottawa compared to an average of 20.9% for U.S. cities in 1987. Industrial starts will continue to grow as a result

of increased manufacturing construction that will shift from the automotive assembly and parts plants that dominated the industrial construction market last year to firms that specialize in residential construction materials and small to medium-sized industrial malls, according to Building Design & Construction (4/88).

▼
A series of mini-seminars and excursions from Madison, Wisconsin to the Spring Green area of Taliesin and the FLW Foundation buildings will be offered during September to coincide with a major Frank Lloyd Wright exhibition opening September 2 at the Elvehjem Museum of Art on the University of Wisconsin campus, Madison. The Spring Green itinerary includes Taliesin and the grounds, Hillside School, and other sites linked to Wright and his ancestors: Wyoming Valley School, Unity Chapel, the Frank Lloyd Wright grave site, Aldebaran Farm, the Spring Green Restaurant (Riverview Terrace), and the Bank of Spring Green. Trips are offered each Monday in September, beginning Sept. 5. A pre-exhibition date, Monday, August 1, has been added, as well as Friday, September 30. Each day's program features a presentation by current or former members of the Frank Lloyd Wright Fellowship who worked directly with Wright or others closely associated with the Wright history. Each itinerary is similar and covers approximately nine hours. Trips are by motor coach, accompanied by an experienced guide, which depart and return to the Capitol Square and the Elvehjem Museum of Art. A brochure with registration information and details is available from Wright in Wisconsin, P.O. Box 370, Spring Green, Wisconsin 53588.

▼
Have a Gothic weekend in New York with the cathedral builders, July 28-31. You'll get hands-on experience with Gothic stone masonry and ornamentation; a workshop in stone restoration and rehabilitation of landmark components; workshop in construction management/administration of landmark stone structures; an all-day symposium, "Mastering Stone: Craftsmanship and Technology in the Architecture of the Middle Ages and Today." Open to architects and related professionals (60 maximum); families welcome (child day care available on Cathedral grounds at nominal cost). \$85 tuition includes medieval drink and victual Friday night. Contact The Stoneyard Institute, Cathedral of St. ►

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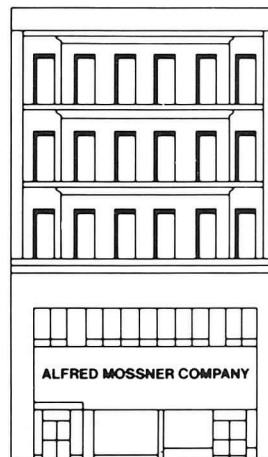
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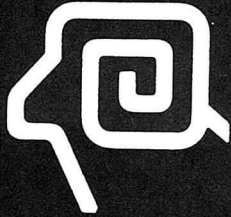
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"Designing Living Environments for Older Persons," sponsored by the Department of Engineering Professional Development at the University of Wisconsin-Madison, will be held July 14-15. The seminar will help you to: design living environments that accommodate physical and psychological changes that affect the mobility, sensory acuity, preferences, and life styles of older persons; to create living environments that support the activities of older residents and promote opportunities for their self-fulfillment and personal growth. For enrollment information, call 800/262-6243 and ask for Engineering Information. Direct phone is 608/263-3372.

▼
"Transmission Electron Microscopy - A Consumer's Guide," sponsored by Stat Analysis Corporation, a licensee of the Midwest Asbestos Information Center/UIC, will be held at the Holiday Inn Chicago City Centre, 300 E. Ohio, July 7-9 and August 11-13. This course will provide consumers of TEM with basic and advanced knowledge of this analytical technique, its uses, and its limitations. Upon completion registrants will be capable of evaluating when the use of TEM is appropriate, how to devise the proper sampling protocol, how to interpret TEM results, and how to evaluate laboratory performance. The class will be taught by Fred Boelter, CIH, PE, principal, Boelter Associates, Inc., David Schwartz, Phd, president, Stat Analysis Corporation, and George Yamate, science advisor, IIT Research Institute. For registration information, contact: Phoebe Burnett, CAPS, Ltd., Box 219, Clarendon Hills, IL 60514, 655-2148 or 234-2353.

▼
A symposium, "Ludwig Hilberseimer - The Human Environment; Celebration and Prospect," will be held at the Graham Foundation, 4 W. Burton, on September 16 and 17, from 9 a.m. to 5 p.m.. An opening address by Hilberseimer's friend and colleague Alfred Caldwell, followed by a reception at The Arts Club, 109 East Ontario, will kick off the symposium on September 15 at 5:30 p.m. These events are free and open to the public. For additional information, contact the City and Urban Planning Department at IIT, 567-3261.



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