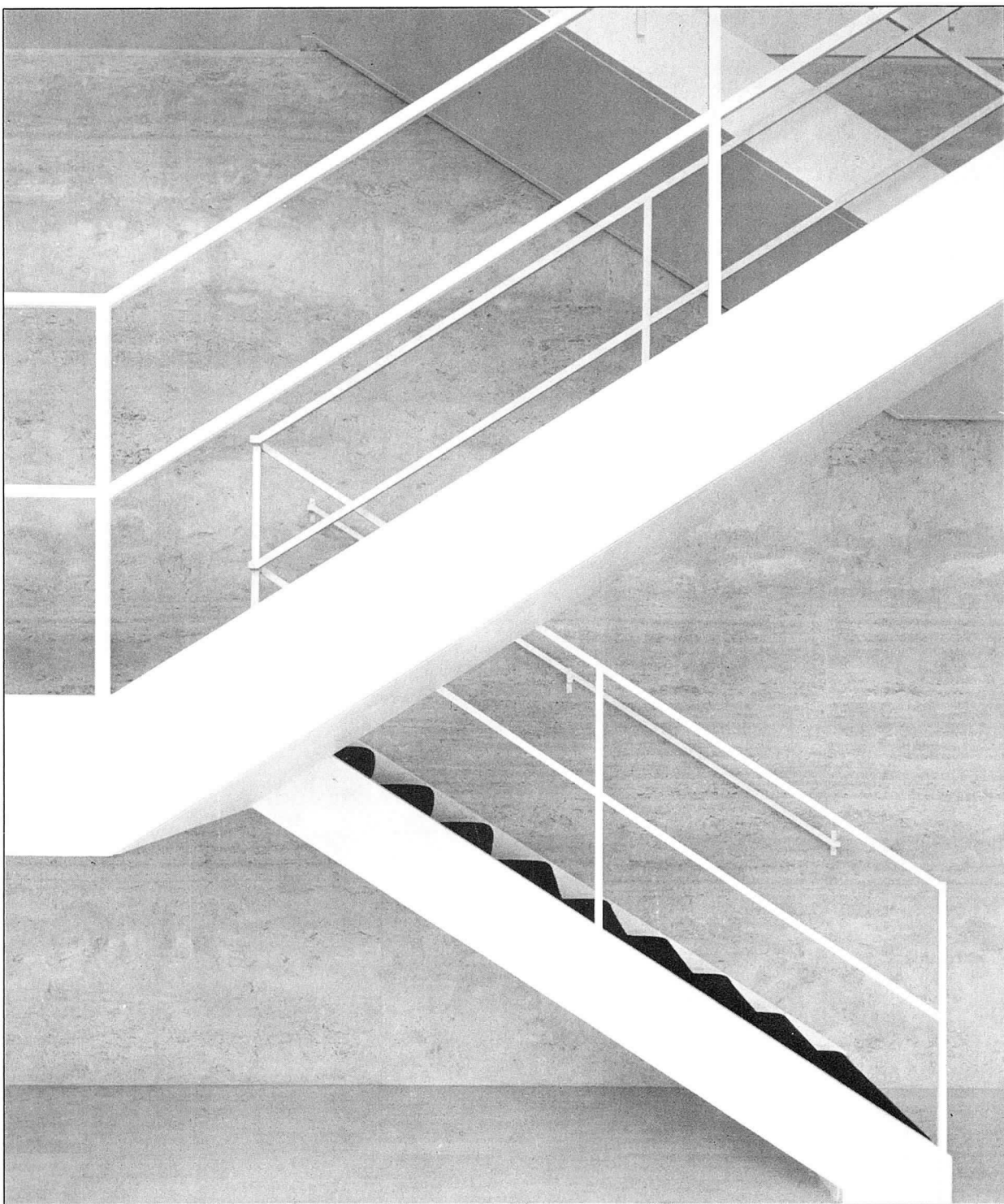


CCAI A FOCUS

CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

JUNE | 1989



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THE CHAPTER CIRCUIT

PROGRAMS AND EVENTS

What's New?

This month the Computer Committee will sponsor an informal meeting to discuss new trends in CADD systems and components. Several knowledgeable committee members will have attended the National Computer Graphics Association, A/E Systems, or National AIA conventions and will report on what they see as significant new hardware and software developments.

Because these conventions are major forums for highlighting new products, and because significant changes can occur in one year's time, this Computer Committee "debriefing" has become somewhat of an annual event.

The meeting will be held at CADD Midwest Corp., 350 W. Ontario, Suite 200, at 5:30 p.m. on Thursday, June 22. Everyone is welcome!

David A. Urschel, AIA

Planning and Urban Development Committee Will Track City Issues

Chicago is one of the most dynamic centers of urban development in the country. On a weekly, if not daily basis, plans are announced for lakefront improvements, large scale mixed-use developments, sports stadium complexes, historic preservation opportunities, etc.

The Planning and Urban Development Committee is considering a new format to keep the Chapter better informed of planning and development issues. We are proposing that each issue will have one Chapter member tracking its progress and reporting back to the membership. That person would in effect become the Chapter expert on the issue and would follow its development.

The committee will hold monthly membership forums starting later this

year, where an update on each issue will be presented by the member assigned to cover its progress. Summaries of their reports will appear in the *Focus*.

We offer here a preliminary list of current issues: State Street Mall Renovation, Navy Pier, University of Illinois at Chicago Master Plan and Expansion, Hancock Building Commercial Development, Park and Boulevard Planning and Restoration, Sox Stadium, Fort Sheridan, Maxwell Street Market.

We need members to volunteer to track these projects and issues and to suggest other issues. You can volunteer by calling either Tim Griffin, 714-0500, or Jane Lucas, 663-4111.

Tim Griffin, AIA

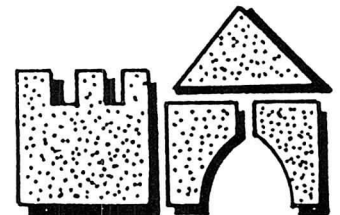
Interior Awards Celebrates Tenth Year

1989 marks the tenth year of the CCAIA Interior Architecture Committee and the awards program they sponsor. You are cordially invited to celebrate this grand event, which will be held at the Arts Club of Chicago, 109 E. Ontario St., on June 6, beginning at 5:30 p.m.

A presentation of the 1989 Interior Awards winners will take place, as well as a special presentation to the winner of the Ten-Year Award for excellence in Interior Architecture.

This "black tie preferred" gala celebration includes hors d'oeuvres and wine. Watch your mail for the invitation to make a reservation at \$25 per person.

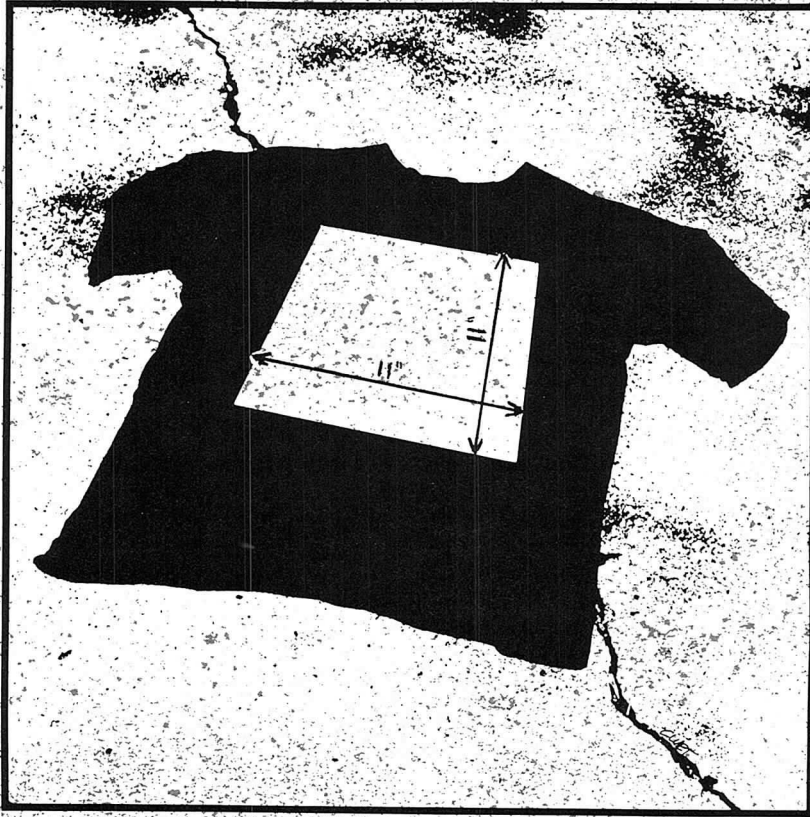
Sandcastle is a comin', competition's on site. Read about it on page 6.



The Arts Club of Chicago staircase, 109 E. Ontario Street, 1951 photograph by Robert McCullough. The tenth anniversary celebration of the CCAIA Interiors Committee and the Interior Architecture Awards will be held at the Arts Club on Tuesday, June 6, 5:30 p.m. Photo: Courtesy The Arts Club of Chicago.

CCAIA T-SHIRT COMPETITION

Organized by the Chicago Chapter AIA Concept Chicago '89 Convention Committee, this competition is open to all AIA members in good standing



Winning designs will be produced on T-shirts and sold during Concept Chicago 89. Winning design becomes property of CCAIA

The Jury: Steven Weiss, AIA, Solomon, Cordwell, Buenz; John Syvertsen, AIA, John Syvertsen Architect; Michael Glass, Michael Glass Design; Roman Cluet, AIA, Braun Skiba; retail sales representative, to be named.

Prizes: 1st Place - \$100
2nd Place - Dinner for two
3rd Place - Two free movie passes

Competition Theme

Four criteria will be considered in judging entries: 1) Does design promote architects; 2) Does design promote the profession; 3) Quality of design; 4) Does design reflect Chicago.

Submission Guidelines

- ▶ One drawing per entry fee allowed.
- ▶ Drawing not to exceed 11"x11" (It is not essential to create camera ready artwork for the submission, although camera ready artwork will be required of winning entrants by end of August).

- ▶ Drawing is to be mounted on light weight board and is not to exceed 11"x11"

The following specifications must be submitted on back side of board:

- ▶ State what colors are to be used (no more than two colors may be used);
- ▶ If your color choice is not a standard color or if it is not available, you will be contacted for additional choices;
- ▶ State the final dimension of design (the maximum area to be used is 11"x11"; minimum requirement is unlimited);
- ▶ Your name, address, firm, daytime phone number, and a brief explanation (50 words or less) of design.

Entry Fee

More than one entry may be submitted. \$10 entry fee per submission to be sent with intent to enter form. Entry fee is non-refundable.

Deadlines

Intent to Enter - July 1, 1989

Submissions Due - August 1, 1989

Make check payable to:

Chicago Chapter AIA T-Shirt
53 W. Jackson Blvd., Suite 350
Chicago, IL 60604



CONCEPT CHICAGO 89

October 5 and 6

INTENT TO ENTER: **CCAIA T-SHIRT COMPETITION**

NAME _____

FIRM _____

ADDRESS _____ CITY _____ ZIP _____

DAYTIME PHONE _____ My check for \$25, payable to Chicago Chapter AIA is enclosed _____

Creating Opportunities Through Chapter Committees

If you have always wanted to get involved in a Chapter committee, but you didn't know how to go about it or know who to ask, we offer our annual CCAIA Committee Sign-up opportunity.

To assist you in selecting the committee that may best address your interests, we offer a brief description. Also, be sure and refer to pages 15 through 17 of the April *Focus*, where committee past accomplishments and current goals are described.

If you want to get involved in the program planning process for a particular committee (or two), you would check "Steering Committee" next to the appropriate committee on the sign-up form. Maybe you prefer to only attend committee programs and want to be informed about committee activities through mailings - you would then indicate your preference by checking "Committee Interest."

Now that you know how it works, read on and sign up.

Architects in Government, Industry and Education

Michael Turnbull, AIA

Promotes an exchange of ideas in areas of common concern to architects working in government, industry, and education. Meeting subjects cover liability, contracts, architectural selection processes, public relations, plus tours of various institutions in the city

Computer

Dave Urschel, AIA

Organizes and produces programs to educate members in the evaluation and use of computers and software in the architectural profession. Meetings are monthly with bi-monthly programs. Members have a wide range of computer experience ranging from beginners to experts. Past and current programs include the IFMA conference and the "Introduction to CADD" series.

Design

Linda Searl, AIA

Oversees an annual awards program and catalog, which includes the Distinguished Building Awards, Distinguished Restoration Award, Young Architect Award, the Chicago Award, the Divine Detail Award, Twenty-Five Year Award, and the Distinguished Service Award. The catalog also includes articles that describe programs and issues of that year

Health Facilities

Ernest Wagner, AIA

A forum for members to discuss and disseminate information on the technology and design of medical and health facilities. This is achieved by members interaction and by special topic presentations by guest speakers from the medical and health professions and manufacturers of equipment and supplies. Meetings are scheduled on the third Wednesday of the month at noon. Field trips to view new and state-of-the-art installations are scheduled.

Historic Resources

Debra Slaton

Serves as a liaison to preservation, conservation, and similar architecturally-supportive organizations in greater Chicago, such as, The Chicago Architecture Foundation, Landmarks Preservation Council, Frank Lloyd Wright Foundation, National Trust, and others.

Housing

Daniel J. Cinelli, AIA

Acts as a forum for members to discuss the various issues of housing: design, technology, code, and social and psychological implications for the various types of users. The committee will continue to address the needs for the homeless and elderly.

Interior Architecture

Greg Landahl, AIA

Represents the interests of those within the architectural and interior design field who specialize in programming, space planning, interior and graphic design services. The committee oversees the Interior Architecture Awards program and works to increase public awareness and recognition of design excellence.

Office Practice

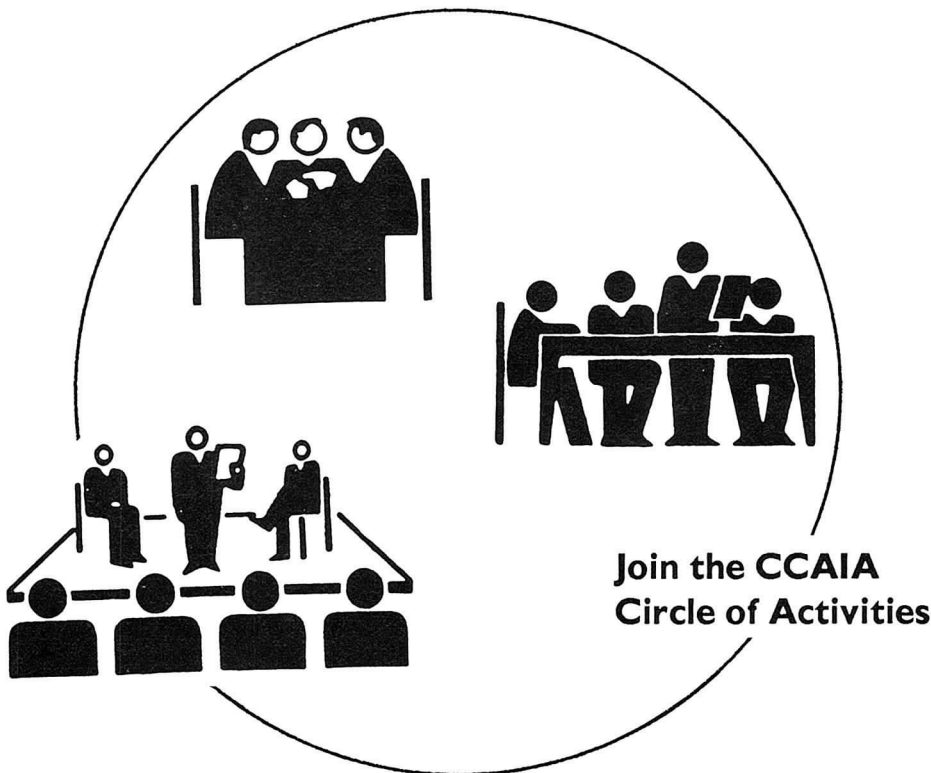
Howard G. Birnberg

Concerned with the architect's ability to conduct his or her practice as sound business, focusing on management principles, personnel management, project management. Encourages forums to discuss office management, control, and procedures.

Planning and Urban Development

Tim Griffin, AIA

Coordinates chapter initiatives or responses to urban design activities in greater Chicago and specific neighborhood programs in cooperation with Chicago agencies and/or programs.



Professional Affiliates

Bill Case

Draws upon the resources of the Professional Affiliates to help fulfill the CCAIA role of continuing education and professional development. The committee meets every other month for the purpose of planning new programs and developing new directions.

Real Estate

Susan Dee

Educates Chapter members on various aspects of the real estate industry and the role architects play in the industry. It is an opportunity to meet professionals from a variety of real estate companies for the sharing of ideas.

Student Affairs

Provides involvement for architectural students in activities that broaden their educational experience beyond the campus, promoting interaction between the students and members of the profession.

Technical Information

Joseph Godfryt, AIA

Provides Chapter members with an additional information channel in obtaining technical guidance.

Young Architects

Paul A. Bodine

To motivate the next generation of practicing architects to prepare for the challenges that lie ahead through involvement in CCAIA activities. Each year a series of evening programs aimed at interns and young architects explores areas such as office management, design production, and construction administration. In addition, seminars on topics such as alternative careers, preparing for the exam, and starting a firm are proposed each year. The committee meets a minimum of six times a year.



CCAIA Committee Sign-up Form

This form must be received in the CCAIA office by Thursday, June 15

NAME OF COMMITTEE	Steering Committee	Committee Interest
Architects in Government, Industry and Education	<input type="checkbox"/>	<input type="checkbox"/>
Computer	<input type="checkbox"/>	<input type="checkbox"/>
Design	<input type="checkbox"/>	<input type="checkbox"/>
Health Facilities	<input type="checkbox"/>	<input type="checkbox"/>
Historic Resources	<input type="checkbox"/>	<input type="checkbox"/>
Housing	<input type="checkbox"/>	<input type="checkbox"/>
Interior Architecture	<input type="checkbox"/>	<input type="checkbox"/>
Office Practice	<input type="checkbox"/>	<input type="checkbox"/>
Planning and Urban Development	<input type="checkbox"/>	<input type="checkbox"/>
Professional Affiliates	<input type="checkbox"/>	<input type="checkbox"/>
Real Estate	<input type="checkbox"/>	<input type="checkbox"/>
Student Affairs	<input type="checkbox"/>	<input type="checkbox"/>
Technical Information	<input type="checkbox"/>	<input type="checkbox"/>
Young Architects	<input type="checkbox"/>	<input type="checkbox"/>

Name _____

Daytime Phone _____ Membership Category _____

Firm or Employer _____

Address _____

_____ Zip _____

Length of Membership _____ Years in Practice _____

Office Location: Downtown ___ North side ___ South side ___ Suburban ___

Size of firm: Small(1-5) _____ Medium(6-30) _____ Large(31 & over) _____

What CCAIA or AIA Board positions have you held or committees served on:

Best meeting time for you: Early a.m. _____ Noontime _____ Evening _____

Mail this form to: Committee Sign-up, Chicago Chapter, AIA, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604.

Continued from page 2

A Summer Cottage for Mayor Daley

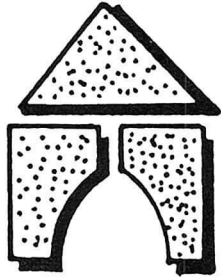
The sand on the Chicago beaches has been replenished by the Chicago Park District, and this means it's time for

summer fun and the 1989 CCAIA Sandcastle Competition.

June 17 is the date and the North Avenue Beach is the place for this spectacular showcase of architectural sand design. All aspiring sand sculptors are welcome to enter the competition and create "A Summer Cottage for Mayor Daley," this year's theme.

Teams of ten people or less are eligible. To sign up call the CCAIA office, 663-4111, and give the name of your firm and the contact person who will serve as team captain.

The competition will begin at 10 a.m. with judging promptly at 3 p.m.



SPECIAL REPORT

Interior Design Licensing Task Force Update

The CCAIA Interior Design Licensing Task Force has been monitoring developments on interior design licensing for the past nine months. We were advised by the Illinois Interior Design Coalition (IIDC) that they were working to formulate some type of legislative action aimed at gaining licensing, title, or practice act protection for practitioners of interior design.

Originally we expected to receive proposed language for such actions in November, 1988. For several months we heard little from the IIDC regarding their plans. However, in early April only a few days prior to the deadline for introduction of new legislation, the IIDC and their lobbyist, the Springfield firm of Hennesy and Associates, submitted two separate acts of proposed legislation to the 86th Illinois General Assembly. The Illinois Council AIA, as well as the Chicago Chapter AIA Interior Design Licensing Task Force, did not have an opportunity to review the language of the bills prior to their being introduced.

The first piece of proposed legislation is titled "The Interior Design Title Act." It is a lengthy document (26 pages). Its intent is to establish a framework for licensing, regulation, and enforcement of the interior design profession. It contains proposed definitions of the practice of interior design, licensing procedures, fees for licensing, and the formation of a regulatory "board" under the auspices of the Professional Regulation Department of the State. While the act is being presented as a title act, it appears to be a practice

act, restricting the practice of interior design only to those who meet the stated qualifications. (Architects are *not* exempted!)

The second proposed bill, as introduced, is an amendment to the Architectural Act, to include a definition of "the practice of interior design." It seeks to inject exclusionary language into the existing act in an attempt to define who may and may not "practice interior design." The synopsis of the bill reads as follows: "Amends the Illinois Architecture Act to define the practice of interior design and provide that a person is not prohibited from the practice of interior design if that person holds a degree from a recognized school and has passed a national competency test. Effective January 1, 1990." Again, there is no mention of exempting architects from the provisions of this act.

As you may be aware, the Architecture Act, which regulates our profession in Illinois, is up for its ten-year sunset review and renewal process this year in the State Legislature. According to the IIDC, the purpose of this amendment is to include language that will prevent the Illinois Architectural Act Sunset Bill from precluding the practice of interior design.

At the time of this article, the "Interior Design Title Act" introduced in the House (Bill HB2173) has been tabled until next year. The amendment to the Architecture Act has been submitted to both houses of the State Legislature and is currently undergoing an introductory/hearing process in respective committees. The amendment is being considered at this time. If the amendment is passed out of the committees it will move on to the floor of the House and the Senate.

The Illinois Council AIA and the CCAIA Task Force is in the process of reviewing the proposed bills and formulating policy regarding this issue. These proposed bills may have wide-ranging impact on our profession, as well as on the health, safety, and welfare of the public protected by the current language of the Architecture Act.

We encourage CCAIA members to contact Shirley Norvell, executive vice president, Illinois Council AIA, at 215/522-2309, for information regarding the current status of this legislation.

Robert Robicsek, AIA
Chairman
Interior Design Task Force

IMMEDIATE RELEASES

New Publications Available at Chapter

The following publications are now available at the Chapter office for purchase:

- Profile, 1989-1990* (National AIA Profile)
- 1988 Uniform Building Code*
- 1988 Uniform Mechanical Code*
- 1987 BOCA National Building Code*
- 1987 BOCA National Mechanical Code*
- 1987 BOCA National Plumbing Code*
- 1988 BOCA Accumulative Supplement*

ICAA to Present Chicago Architecture Award at NEOCON

AIA

Steven Scott Cook, Murphy/Jahn; David Lee Davis, SOM; Deborah Doyle, Doyle & Ohle Architects, Inc.; David L. Flenner, Lohan Associates; William W. Heun, Matthei & Colin; Edmund Kulidowski Jr., Larocca Architects; Kevin A.B. O'Connor, Perkins & Will; Carey L. Wintergreen, Wintergreen & Co. Architects; James L. Ohle, Doyle & Ohle Architects, Inc.; Maureen J. Reagan, Loebel Schlossman & Hackl, Inc.

Associates

Kathleen Okrongley, Walgreen Co.; Richard J. Peters, Unteed, Scaggs, Nelson Ltd.; George Leong, Ricchio & Ricchio; Deborah Moore Aumiller/Youngquist; Dennis Ansay, Walgreen Co.; Donald Lee Brown, SOM; John Krasnodebski, SOM.

Professional Affiliates

Anne Margaret Fleckenstein, Herman Miller Inc.; May McCutcheon Hawfield, May Hawfield Designs; James Lee Mansfield, The Brickman Group, Ltd.; William T. Larsen, Gilbane Building Company; George G. Vrecheck, Harry Weese & Associates Architects.

Students

Elizabeth Cintron, IIT.

Reinstated

John W. Kelsey, SOM.

Transfers

From Central Oklahoma Chapter, Stephen Bures, AIA, Hague Richards; from New York Chapter, Andrew H. Jenkins Jr., AIA, Metropolitan Life Real Estate Investments.

Dana House Treasures at Museum of Science & Industry

With the unveiling of a Frank Lloyd Wright exhibition at the Museum of Science and Industry on June 8, treasures from Springfield's Dana-Thomas House will be on display in Chicago for the first time.

"Frank Lloyd Wright: In the Realm of Ideas" contains also a full-scale, 1,800 square foot Usonian Automatic House, which will be constructed on the grounds of the Museum in the Space Park between the East Pavilion and the Henry Crown Space Center. While the landmark house Wright built for wealthy Springfield socialite Susan Dana is under renovation, the Museum has been able to borrow angular futuristic lamps, unusual chairs, beautiful modern stained-glass windows, and other structural designs. The collection is one of the most complete of its kind and features an extremely rare double pedestal art glass and bronze lamp.

The exhibit also features approximately 160 works consisting of photographic enlargements of architectural projects, details and renderings, and large-scale architectural models. Moving through the exhibition, visitors will view four sections - "The Destruction of the Box," "The Nature of the Site," "Material and Methods," and "Building for Democracy, - presenting a look at the different aspects of Wright's organic architecture.

The exhibition will be on view through the summer, until September 4. Groups of 20 or more may make arrangements at \$2.50 per ticket; the regular entrance fee is \$3.50. Special after hours events may be arranged through the Museum's special events planners by calling 947-2646, ext. 208.

The Illinois Council AIA, in conjunction with *Architectural Record* magazine will award the sixth annual Chicago Architecture Award to three well-known members of the international design community. The award, to be presented during NEOCON, recognizes an individual practitioner for his/her significant contributions to architecture and the design of the urban environment.

This year's distinguished recipients are Edmund N. Bacon, urban planner, Philadelphia; Alfred Caldwell, landscape architect, Chicago; and John Nourvel, architect, Paris, France. The award winners were selected by a jury comprised of Jim DeStefano, AIA; Jack Hartray, AIA; Karen Johnson, AIA; George Schipporeit, AIA; and Mildred Schmetz of *Architectural Record*. Past recipients of this award include leaders of the international design community from Asia, Europe, and the United States.

The awards ceremony will take place at the Chicago Theatre on Friday, June 16, at 8:30 a.m. Les Larsen, president of the Illinois Council will make the presentation of the award. Following the awards ceremony, the recipients will present and discuss their latest projects.

We hope you will join us for what promises to be a very interesting introspective into the work of three gifted members of the international design community.

Robert Robicsek, AIA
CCAIA Illinois Council Delegate

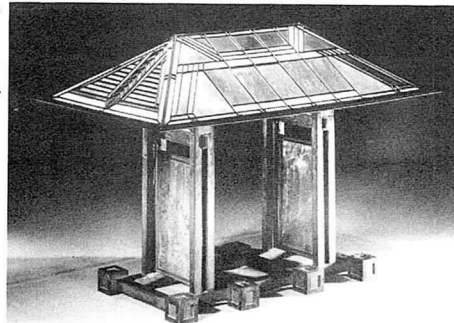


Photo: Christie's

The Next Generation: Generalists or Specialists?

By Cynthia Weese, AIA

George Braque once said that the most captivating and interesting thing about painting is that when one starts a painting one never knows how it will end. I must admit I came to the subject of "Should the Next Generation of Architects Practice as Generalists or Specialist...or Both?" with much the same feeling. The question unlocks an examination of *how* we do architecture - we must also focus on the more important issues of *what* we do and *why* we do it.

"Generalization versus Specialization." These words symbolize what the Czech semiologist Mukarovsky has described as an "ambiguity in organization which sets architecture apart from the other visual arts" in that "one and the same object is evaluated as an implement and as a work of art." Architecture, therefore, is "an art that oscillates between service to an external aim and artistic semioticity." It is this basic inherent tension - these two aspects to architecture that are at times in conflict - that makes it such a compelling, fascinating task.

Architecture is expression formed and shaped by materials, not by words. Buildings are built, not written or spoken. This is a *visual* art. It shares with the other visual arts, first, the quality of materiality and, secondly, the ability to influence the way people experience and see reality.

As architects we are always faced with the task of combining elements that are incompatible and, by our particular combination, making them compatible. The more one does this the more one realizes that nearly anything can be done. Looking at it another way - considering it from another angle (sometimes quite literally by turning the drawing upside down) - what

seemed impossible is quite possible. The richness of a building is often due to the multiplicity of the problems the architect has had to solve - and the conflicts between them.

The solving of these problems - the synthesis of all the disparate elements - is not a process that can be written down in simple step-by-step form. It is rational, yet it is also highly instinctive and intuitive. Intuition is really a form of cultural memory. As Eduard Sekler says: "...from what little we know about the creative process in the visual arts, it seems likely that an important role is played by images which made a strong impression once and then were forgotten, only to come to the fore again unwittingly when imagination called them forth in new contexts and with many modifications." Intuition enables us to deal with issues of the psyche and of the spirit that cannot be written into a program.

A wonderfully haunting story about Alvar Aalto illustrates this. Aalto was on a jury at an architectural school; the problem was a children's hospital. An extremely verbal student spent a great deal of time explaining how well he had solved all of the complexities of the program and circulation. When he finished, Aalto had only one question, "What will happen if a lion jumps in the window?" The students and other faculty were completely mystified. The only person in the room who understood what Aalto was asking was a pediatrician, who laughed and laughed. What does any child, particularly a sick one, fear most? The snakes under the bed, the lion at the window. Not really the illness, since they barely understand it. Aalto was reminding the student that he had to deal with the deeper concerns, with the fears of the sick child.

We go deeper than use: we deal with memory, with layers of experience, with fear, and with wholeness. I don't think one can be an architect in this sense if one is not a generalist. Architecture reflects society. Scholars in material culture show us this very clearly. Societal ideals and the human psyche, the source of our work, are too complex to be dealt with as specialties. Otherwise our work would splinter into millions of fragments. Generalism allows many points of view and realizes that there are many ways to achieve an end. But the essence, the heart of the matter, needs someone supple and fluid, who combines disparate elements rather than separating them,

who makes few prescribed rules, who listens to the heart as well as the voice.

Architectural practice should be organized in order to produce the best buildings - buildings that are responsible on all levels - to the culture, to the environment, as works of art.

Let's look briefly at architectural practice in Chicago during the past century as a case study. I think recent developments here, which I suspect are mirrored all over the country, provide the beginning of an answer as to the ways we will be working in the twenty-first century.

Spiro Kostoff outlines very clearly the evolution of the American architectural office from 1865 to 1965 and characterizes it as an evolution from generalization to specialization. H. H. Richardson, the quintessential generalist, modeled his office after the French atelier. Somehow I think of him as a Chicago architect, since his two best buildings were built here.

Richardson's buildings were highly collaborative efforts: everyone in the office worked on all aspects of the projects. The work was highly varied. Richardson was well educated, well connected, sociable, a positive person, a man with whom his clients could identify. They in turn were successful men who were forging commercial and industrial empires. Richardson dealt with all aspects of the work: cultural challenges, programmatic challenges (new building types were constantly being built), and construction techniques. He worked closely with other professionals, specialists, and artists; with landscape architects, with painters. He understood the times, and his buildings were powerful works of art that responded to them and helped people understand themselves and the era.

One of the first large practices organized as a business was that of Daniel Burnham. When at its largest, his office had 180 people. The man who made "no little plans" told Sullivan the first time they met: "My idea is to work up to a big business, to handle big things, deal with big businessmen, and to build a big organization, for you can't handle big things unless you have an organization. That's five "bigs" in one sentence!

Sullivan wrote of Burnham's organization in *Autobiography of an Idea*: "During the period there was well under way the formation of mergers, combinations, and trust in the industrial world. The only architect in Chicago to catch the significance of this movement was Daniel Burnham, for in its tendencies toward bigness, organiza-

tion, delegation and intense commercialism, he sensed the reciprocal workings of his own mind."

In Kostoff's overview, the mid-twentieth century apogee of an office organized around specialization was Skidmore, Owings and Merrill. Organized in 1936, one of SOM's primary goals was success and recognition. "In order to gain the respect of the client, SOM had to be powerful...", wrote Nat Owings. "We were after leverage to influence social and environmental conditions." Within the office in 1950 were nearly 30 departments under the five major heads of administration, design, engineering, production, and construction. From Richardson to SOM, the process went from generalization to specialization, and the way of working

understanding of the architect's place in the years to come. First, we must understand that the leading Chicago architects of the first half of the twentieth century were clearly products of the nineteenth century. Their memories and association were of the Edwardian era. They practiced in an era of unprecedented growth in the U.S. They were a part of the first industrial revolution, in which production far outpaced consumption, and, unlike their English counterparts, they embraced it wholeheartedly. Change to them was improvement. They were positive, optimistic, forward-looking. They also had a very clear memory of and strong ties to an agrarian past: the landscape, its shape and character was an important part of their visual memory.

short list of the firm's projects, and even a firm philosophy.

Two hundred twenty-seven firms chose to have their firm profiled. Of these firms, 65 were formed before 1968, 43 between 1968 and 1978. In the past ten years, 119 firms (54%) opened their doors - 51 in the last three years alone. These numbers may be predictable results of baby boom architects setting out on their own. However, the interesting thing is that they *are* going out on their own. They are not staying at SOM or Holabird & Root and becoming employees. They want their own practice or partnership. They also are doing a variety of types of work well beyond kitchen and bathroom remodelings.

A look at three of these new firms



Generalism

"...‘personal,’ ‘team,’ ‘collaborative,’ are indicators of a return to a more generalist approach to practicing."

moved from collaboration to division.

And what of the buildings? It could be argued that Burnham and SOM, each with a specialized organization, did not produce buildings that can compete with the Marshall Field Wholesale Store, the Glessner House, the Auditorium Theater, the Avery Coonley house. Or that, when they did, the building was clearly the work of a single person in the organization, such as, Atwood's design for the Reliance Building.

Kostoff very clearly summarizes what happened in the change from generalization to specialization between 1865 and 1965.

"The ideals of the traditional architect were the ideals of society; like the older profession it imitated, the new profession of architecture replaced the ideals of society with the ideals of the profession itself. For the ideals of the profession, the modern architectural office substituted service to the firm as in other businesses."

The past 20 years in Chicago have seen a dramatic change in architectural offices. The changes can be analyzed and perhaps will draw us closer to an

By contrast, the architects who are now between 35 and 45 grew up in the suburbs, in the nuclear age, and during the sixties. Change became associated with violence. The architects who are now maturing were shaped by the cultural and historic upheavals of the late '60s. The Civil Rights Movement, political assassination, Vietnam - all were formative events in their lives. The then prevalent idealism, which contrasted with the stark horrors of the war, has had a strong effect on their psyches. They have always had to deal with the realities of a population explosion in the world and in architecture, with the fact that production lags far behind consumption, with a global industrial community, and a global architectural community.

In new small firms, as well as in large, established firms in Chicago, the trend is toward generalization. This can be seen by examining the *CCAI Firm Profile Book*, a listing of the 459 member firms of the Chicago Chapter. For those firms responding to the questionnaire, from which the book took its information, there is a breakdown of firm size, the type of work performed, a

demonstrates the diversity of work being done. The first was formed in 1987. It has three people and they are working on remodeling the chapel at Georgetown University and a 1,200-seat church in the suburbs of Chicago. The second, formed last year, has two people. They are working on a new Hard Rock Cafe in Sydney, Australia. The third firm has four people. They are finishing the working drawings on an 80,000 square foot addition to an art museum in Oklahoma.

A study of the firm philosophies in the *Profile* book indicates the emergence of a different attitude toward practice, even if we take them with a grain of salt. Most of them are fairly honest attempts to explain their motivations. They employ such phrases as "personal attention," "personal dedication," "personal and individual solutions," "undivided attention to our client," "hands on," "we like to get our hands dirty," "architecture is a collaborative art," "team relationship with the client as an active member." Daniel Burnham used the word "big" five times in one sentence; here the word "personal" occurs far more often than any other. The ►

use of the words "personal," "team," "collaborative," are indicators of a return to a more generalist approach to practicing.

The clearest statement comes from an office of seven, which lists as their projects a 60-story high-rise, numerous retail stores, corporate offices, a permanent architectural exhibit at the Museum of Science and Industry, and several installations at The Art Institute of Chicago. "Architecture is a collaborative art. We actively pursue methods of involving the owner and builders in the design process. No one aspect of the process is more important than any other. Conceptual design, project management, construction drawing, and observation are all essential to the production of quality design."

Even SOM describes their firm as "a partnership of *individuals* joined together with common ideals to serve the needs of...clients." No talk in 1989 of power or size, as there was 30 years ago. Instead of departments - design, production, construction - there are now studios. Each has 16-20 architects and is under the direction of a design partner. These studios work on a building from start to finish. They do design drawings, working drawings, and check shop drawings. They are individual ateliers, each headed by a promising, young designer.

We've learned that it does not necessarily take a big office to do big buildings. The third industrial revolution, telecommunications, helps enormously; computers - Lotus, Word Perfect, CADD - have made office chores faster and easier. The fax machine makes communication with busy clients and a distant job site instantaneous. An interesting parallel comes to mind. The area of greatest growth of industrialization in the world is now in the Veneto region of northern Italy; much of it is cottage industry. The knitwear manufacturer Bennetton is a prime example of this: a centralized information system makes small scale regionalized industrialization possible. We may be developing a network of architectural cottage industries.

Does this move toward generalization make better buildings? The answer will not be available completely for at least a decade. However, I think the answer is yes. Recent work shows a much greater emphasis on detail - not in an applied historicist sense, but with a clear understanding of the material being worked with and its scale in the space. In addition, there is a small but growing group of young people who are

becoming contractors, who see the construction process as a collaborative effort that continues the design process. Their example influences their carpenters, plumbers, and electricians; suggestions are constantly made by tradespeople to improve the end result. There also has developed a network of young craftsmen, from metalsmiths to woodworkers, to furniture makers, who are able to execute more complex and beautiful doors, doorknobs, light fixtures than can be found in any catalog.

Being an architect, designing and executing buildings, involves reconciling the irreconcilable. There are infinite combinations to be sorted out, analyzed, combined and recombined. The mind, imagination, instinct, intuition - each of these is equally important. Memory - particularly visual memory - layered experience, and history all play a part. All "made" objects, including architecture, reflect the culture that made them. The architect, instead of imitating the cultural phenomena, must also be an integral part of the culture and reflect it. Sekler refers to the "special responsibility (which) accrues to the architect from the particular way in which his creations involve the real space and time of our experience....The special capacity for purposeful three-dimensional visual creation, which characterizes the architect, depends on a number of factors which are as yet little understood and among which the effect of his professional education is only one. But we can be certain that everything in his education should contribute to enhance both the special capacity which counts most, and the awareness of his special social responsibility."

We must build buildings for the people who inhabit them. Our ideals must be the ideals of society. We must not let a false sense of professionalism come between us and the people we build for. We must not separate ourselves out as an elite or as specialists. If we do that, we lose our sensitivity to and our understanding of unspoken needs.

As architects we deal with the experience of walking through a building; what people see, what they touch - their sense of well being. This is ultimately a humane art. As Aalto said, "True architecture exists only where man stands in the center."

This article was originally presented as a paper by Ms. Weese at the March ASCA convention in Chicago and on Friday, May 5, at the Walter Wagner Education Forum at the National AIA Convention in St. Louis

"The clearest statement comes from a Chapter firm of seven: 'Architecture is a collaborative art. No one aspect of the process is more important than any other. Conceptual design, project management, construction drawings, and observation are all essential to the production of quality design.'"

8 Big Mistakes in the Selling Process

By Allan S. Boress, Director of Training and Michael G. Cummings, President SAGE, Inc.

How many proposals has your firm made where thousands of dollars of unbilled time and effort were spent because a poor job was done qualifying the prospective client early in the buying process? Do you feel like you're always on the defensive in a selling situation? Aren't you tired of wasting time, energy, and effort pursuing prospects who "string you along"?

Over the years, we have observed the approach of many architects in the selling situation; that is, where architects are attempting to get on the short list for a project, acquire a new engagement with existing clients, or sell their services in the final bid process. Among the biggest mistakes we have identified are:

1. Talking instead of listening.

Too many architects monopolize the time they have in front of a prospective client with talk, only allowing the prospect to listen (whether or not it's interesting or important to the prospect). For every hour they spend in front of a prospect, they spend five minutes selling their services and fifty-five minutes confusing the prospect. Result: no engagement, or "We need to talk to other firms." The 80-20 Rule applies to selling your services. Your goal should be to get the prospective client to do 80% of the talking.

2. Presuming instead of asking questions.

Sometimes architects seem to have "ready made" solutions. Most firms are no longer in the business of offering services, but instead are in the business of "providing solutions." The only thing wrong with this is that too many architects try to tell the prospective client the solution before they even understand the problem. The architect must ask many more questions "up front" to insure a complete understanding of the prospect's perspective.

3. Answering unasked questions.

When a client makes a statement such as, "Your fees are too high," most professionals automatically go into a defensive mode. Often they begin a speech on quality, value, or experience. Sometimes they respond with a concession or a fee reduction. If a client can get a discount by merely making a statement, then maybe he shouldn't buy until he tries something more powerful to get an even better price. "Your fees are too high" is not a question. It does not require an answer. Rather, ask the prospective client, "Why do you think some firms charge higher fees than others?" Or ask "Are fees your only consideration for this decision?"

"There is one overriding problem: architects generally lack a systematic approach to selling. This means the prospect is in control of the selling process, so he directs the interview to his advantage."

4. Failing to get the prospective client to reveal the budget up front.

How can the architect reasonably propose a solution without knowing the prospect's priority on a problem? Knowing whether there is sufficient money planned for a project will help the architect to distinguish between the prospect who is ready to solve a problem and one who may not be serious about it. The amount of money that the prospect is willing to invest to solve a problem will help to determine whether a solution is feasible, and if so, what approach will match the prospect's ability to pay.

5. Preferring "Maybe" instead of getting to "No."

Prospects constantly end the selling interview with the ever-so-prevalent "think it over" line. Architects accept this indecision and even sympathize with the prospect. It's easier to bring back the message to a managing principal that the prospective

client *might* use the firm's services "sometime in the future," rather than having to say "this prospect is simply not a candidate for the firm's services." After all, wasn't it the architect's responsibility to go out and get prospects to say "yes"? If the prospective client says "no," this will produce feelings of personal rejection or failure.

6. Architects seeing themselves as

beggars instead of doctors.

Architects don't view their time with a prospective client as an interview that will reveal if the prospect qualifies to do business with their firm. All too often a "prospect" really remains a "suspect" and never gets to the more qualified level of prospective client, or client. Architects often find themselves hoping, wishing, and even begging for the opportunity to "just show their expertise," and then *maybe* a sale will be made. This is unlike the physician who examines the patient thoroughly before making a recommendation. A doctor uses various instruments to conduct an examination of the patient, including the patient's ability to pay his fees. The architect should view questions as the equivalent to the doctor's instruments and conduct his or her examination of the prospective client.

7. Looking, acting, and sounding

like their competition.

If you saw four firms who look, act, and sound alike, how would you make a decision? By who has the lowest fee? By personality? In order to outsell the competition and avoid losing prospective and current clients, the architect needs to develop an approach to selling the firm's services that is more effective, separating it from the competition.

This can be done not by playing some form of "show and tell" but by developing a questioning strategy; looking for a prospective client's "pain." "Pain," in the context of selling professional services, refers to the underlying emotional reason people take action and invest in a solution to their problems.

8. Failing to get the whole story.

Most architects don't hear the full range of problems and priorities that a prospect faces. Why? There are two reasons. First, they don't let the prospect tell his story in his own way. The first few problems or priorities mentioned in the sales interview may not be the most important or may in fact be symptoms of larger problems. Too often the architect interrupts the prospect to zoom in on an early detail to get more precise information but doesn't know how this aspect fits into

See Selling Mistakes, page 20

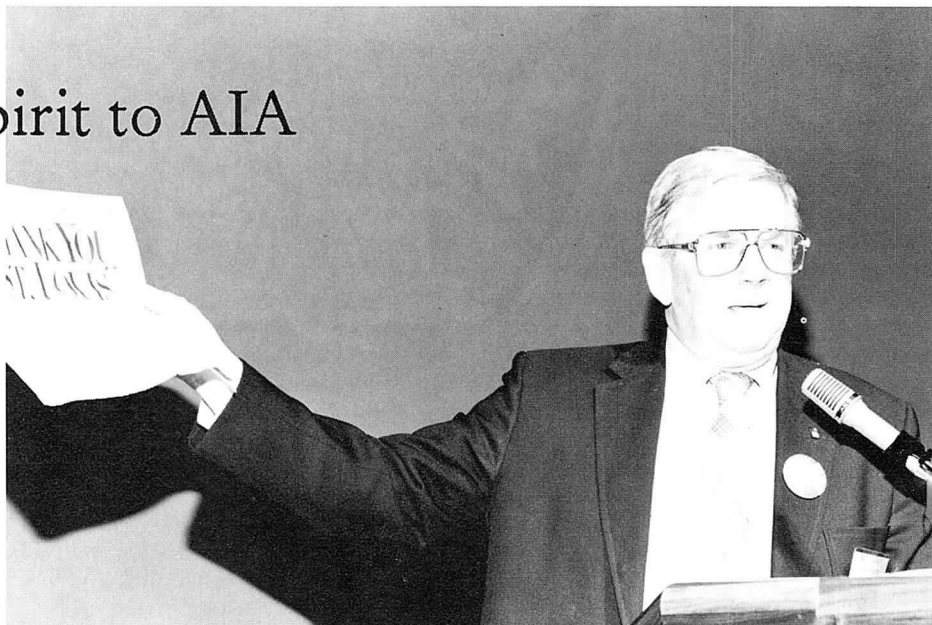
St. Louis Brings Spirit to AIA Convention

You can buy tapes of the National AIA Convention seminars. You can read all about who won the election and what resolutions were passed. You can hear from those who went to the convention how great were the tours and Dodge/Sweets/*Architectural Record* party. But to be at an AIA convention is the only way to feel what it's all about - to catch the spirit.

Over 7000 professionals spent the weekend of May 5-8 in St. Louis, gathering in Heartland, U.S.A. from all corners of the country and in between. No squinting was required to read the names and the cities represented at the third largest attended AIA convention: New Haven, Santa Ana, Dallas, Oakland, Honolulu, Vicksburg, Charlotte, and hundreds more. National AIA conventioners were proud to display their oversized name badges. No one is shy about using those badges to begin a conversation or initiate discussion. And there was plenty to talk about.

St. Louis convention planners offered a frustrating array of professional development seminars and consultations, forums, and special events. One could garner a wealth of information from the free seminars alone. Saturday morning, 8-10 a.m., offered seven sessions, each two hours in length. Luckily my press pass allowed me to drop in and catch the flavor of two or three within that time period. They were nearly always SRO, and those in attendance were purposeful and serious. At Friday afternoon's "Managing Thyself: Developing Goals, Priorities, and Delegation Skills," you could hear brains clicking in the silence as participants tackled the assignment of determining how job tasks and activities rank in time spent, challenge, enjoyment, and payoff. We learned that we tend to confuse activity with results, that "too often we do the urgent rather than the important," that "what the organization as a whole is accomplishing" should be the "main concern."

On Monday morning, three days after the first seminar session opened, enough conventioners stayed past the traditional weekend to keep the semi-



1988-89 AIA President Benjamin Brewer Jr., FAIA, shares AIA ad in St. Louis *Post-Dispatch* thanking city for convention hospitality.

nars packin' 'em in. Weld Coxe's "Models of Excellence" shared the findings of recent research into the characteristics of eight firms who turn out excellent architecture *and* turn a profit doing it. Coxe's seminar was carefully outlined and easy to follow, exemplifying the contention of one conventioner from Chicago who remarked that "a convention gives me, in just one weekend, a whole year's worth of things I need to know to do my job."

Most of the eight "model" firms - Esherick Homsey Dodge & Davis (Joseph Esherick, FAIA has received this year's AIA Gold Medal); Frank Gehry (this year's Pritzker Prize winner); Graham Gund Architects Inc.; Gwathmey Siegel & Associates; Hartman Cox Architects; Cesar Pelli & Associates; (winner of the AIA 1989 architectural firm award) Robert A. M. Stern Architects; Zimmer Gunsul Frasca Partnership - agreed that pre-design (before schematics) creates more efficient work because the architect knows what to expect. Charles Gwathmey feels that it is in this phase where a "level of trust" is effectively attained. Studying the alternatives and sharing them with the client is essential. "The more alternatives the client sees, the more apt he/she is to accept the alternative." The model firms sell the client on how the architecture *works*, not on how it *looks*. David Denton of Frank Gehry finds that "once the client believes it will work they trust the firm to the aesthetics."

The issue of generalist versus specialist came up among the industry leaders "over and over": "A technical coordinator doesn't work," they agreed. Gwathmey only hires the aspiring generalist. "Everybody in the firm is a designer." "Figures support" that "the role of the generalist is alive and well in this profession."

On compensation, Coxe affirms that "we have seen a tremendous escalation in incoming salaries. At least 50% higher than five years ago, and they will double by the mid-'90s."

Chapter members Cynthia Weese, AIA, and Jack Hartray, FAIA, took an active role in the generalist/specialist discussion by participating in the Walter Wagner Forum on Education, which asked the question "Should architects generalize, specialize, or both?" Hartray moderated the forum debate; Weese's paper, read at the forum, appears this month in *Viewpoint* on page 8.

One of the miracles of the convention was the daily "newspaper," the *Convention Memo*, produced by the National AIA Public Affairs staff. Editor of the regular *Memo*, Pete McCall, was in the back, back room performing paste-up in order to get the paper to the printer by 7 p.m., which was then returned, ready for conventioner perusing by 5 a.m. The *St. Louis Post-Dispatch* was no slouch either, reporting daily on convention activities. CCAIA Board Vice President and Chicago Architectural Assistance Center Executive Director John Tomassi, AIA, who is a

member of the AIA Affordable Housing Task Group was, as a member of a convention housing panel, quoted in the *Post-Dispatch*.

The AIA business of elections and passing of resolutions has its energy too. Saturday morning, candidates for AIA vice president (three to be elected out of five candidates) and for first vice-president offered short speeches, only three minutes allowed (thank goodness!). Former Chapter President and 1987-88 National AIA President Donald Hackl, FAIA, presented the nominating speech for soon-to-be-elected First Vice President C. James Lawler, AIA. Hackl's speech was filled with fireworks, and both he and Lawler made dramatic use of the acrylic, see-through podium; neither used notes. The three vice presidents elected during Monday's balloting were Richard Hobbs, FAIA, Seattle; Warren Thompson, AIA, Fresno; and Thomas Turner, AIA, Charlotte. Formidable attempts at being elected were made by first vice-president nominee John Laping, FAIA, Buffalo, and by vice-president contenders Donald Axon, AIA, Los Angeles; and Thomas Nathan, FAIA, Memphis.

Sunday's business meeting brought five resolutions to the floor and created a mild tremor in St. Louis when delegates debated Resolution D-1,

which asks for study of the long-term implications of title registration of specialized design professionals. D-1 was presented by the Illinois Region, having been written by the Chicago Chapter and the Illinois Council AIA. A last minute re-write of the resolution by Illinois met with fire on the convention floor, with a "friendly" amendment offered by Don Hackl. While two former presidents supported Hackl's amendment, it was the revised resolution (see far right column) that captured the delegates support in a not often employed roll-call vote. Clearly, the "fight" was heady, as Chicago delegates emerged from the session happily animated over the victory.

Perhaps a few had received philosophical sustenance for the battle the night before when lively discussion on the future of the AIA and who would be there to lead it broke out at Gitto's Italian restaurant among some Chicago Board members. The atmosphere was very much what a romantic might conjure up for political discussion and predictions: it was politics over pasta, surrounded by smoke (ugh! - a tiny comment) and posters and pictures of sports figures on the walls.

That same evening, Saturday, the Illinois Council sponsored a spectacular
See Convention on page 21



"To be at an AIA Convention is the only way to feel what it's all about - to catch the spirit! Try getting your feet wet at Concept Chicago, and then prepare for a high time in Houston in 1990."

Illinois delegates are center of attention in live-debate over Resolution D-1A

1989 Resolution D-1A

(Revised 5/3/89)

Title: Title Registration of Specialized Disciplines Within the Building Industry

Sponsored by: Illinois Council AIA; Chicago Chapter AIA; Central Illinois AIA; Texas Society AIA; Kansas Society AIA; Walter H. Lewis, FAIA

WHEREAS the AIA Board of Directors, in March 1989, adopted two policies entitled "Licensing: Practice Regulation" and "Licensing: Title Registration," and

WHEREAS The AIA Board of Directors charged the 1989 licensing law task force to undertake a study of tiered registration and report their recommendation for action to the Board, and

WHEREAS the long-term implications of the regulation of design specialists within the building industry require comprehensive study, in addition to that of tiered registration, regarding (1) the publics we serve, (2) the architecture profession, and (3) the mission, goals, and leadership position of the Institute.

NOW THEREFORE,

BE IT RESOLVED that the Institute shall examine the long-term implication of the regulation of design specialists and the recognition of specialized competencies within the profession.

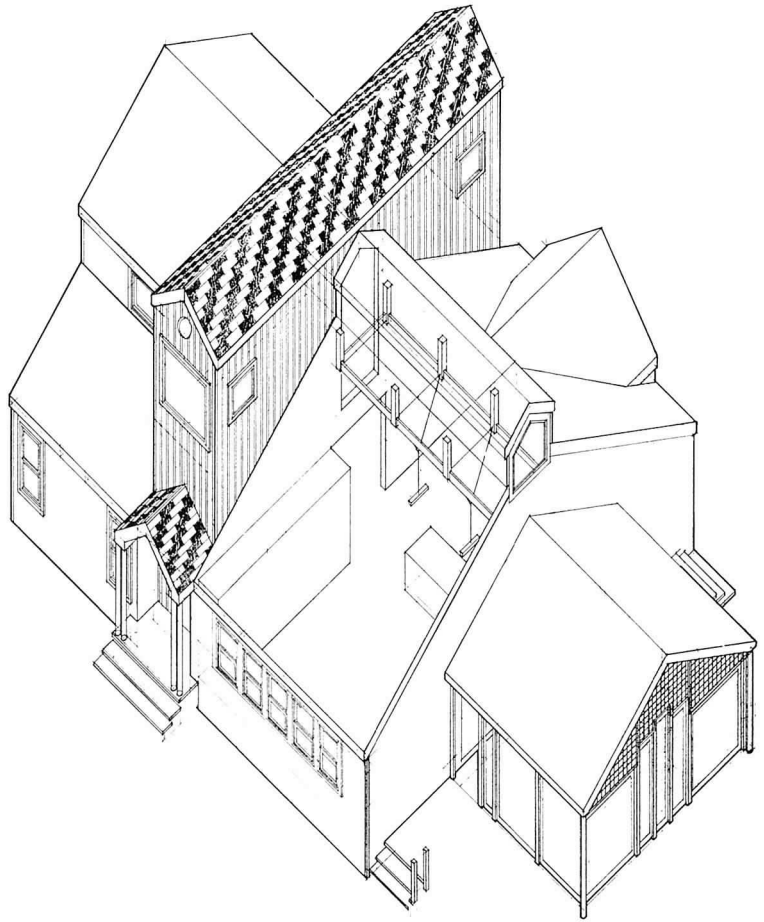
Studies shall include, but not be limited to, policies of the Institute concerning the:

- ▶ continuing division of building design responsibility
- ▶ classifications of membership to recognize specialized competencies
- ▶ education, internship and professional development in specialized disciplines.

Such studies should be conducted in relationship to the ten-year horizon of the 1990 Long-Range Planning Report. The Institute, through its Commissions and appropriate committees or task forces, shall make an interim report on this matter to the Board for discussion at Grassroots 1990 and a final report to the Board prior to the 1990 National Convention.

Sketchbook

Vacation Houses



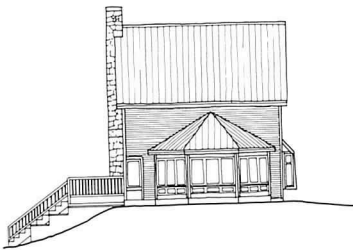
Harbert House #1

Harbert, Michigan

Metal decorative pieces, open spaces, tongue and groove vertical siding and a patterned roof combine sophistication with whimsy. This house certainly enhances "life in the country."

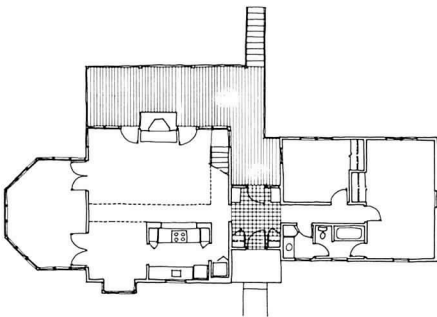
Riverside Architects

The firm was established in 1985 by Geraldine McCabe-Miele and Carol Phelan. Projects range from single family homes to multi-family homes and commercial.



Bachelor Lake Residence

This 2,000 sq. ft. house, completed in 1987, is located on a 90-acre site in western Michigan. It is built into an existing hill overlooking a small lake. The program called for a separate guest wing that could be partially closed off when not in use. The design developed from the vernacular farm house in the Midwest. The plan responds to the lake views to the west and solar orientation, with a sun room on the south side of the house. The guest wing was located on the north and the master bedroom is in a loft overlooking the two-story living room.



David M. Kennedy, AIA

After four years as design director of a 20-person firm in St. Louis, Kennedy returned to Chicago in 1987. He currently works for Skidmore, Owings & Merrill.

▼ Sketchbook Schedule

☐ October - FACILITIES FOR AGING.
(Housing, senior centers, residential care, continuing care retirement communities.)
Materials due August 15.

Please submit a set of sketches and/or hardline drawings (preliminary sketches are of particular interest), along with a black and white photo and a description of the project, up to 100 words, plus a description of the firm, up to 60 words.

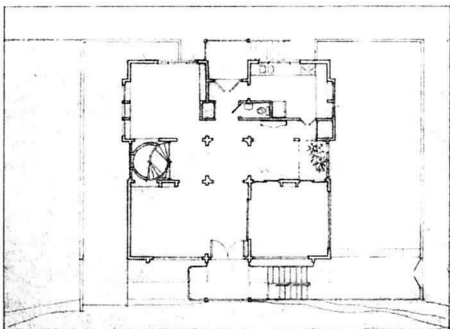
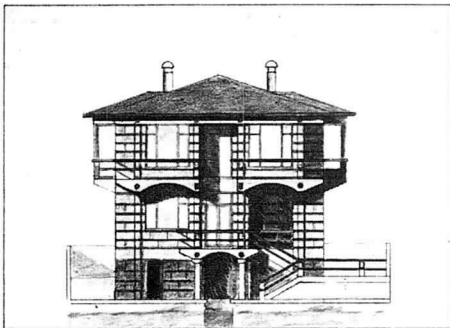
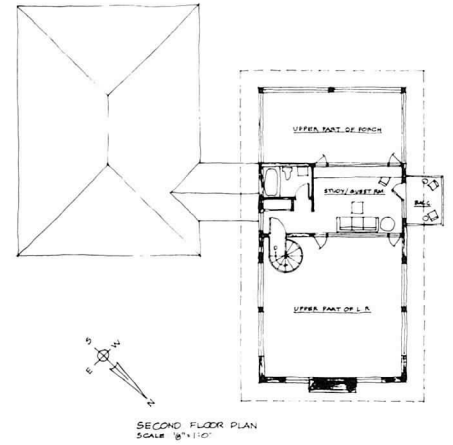
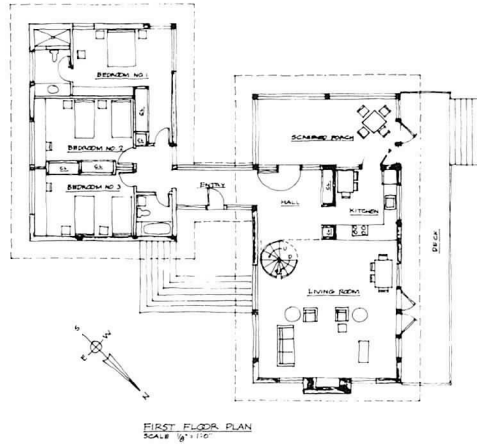
Vacation House
New Buffalo, Michigan

This house, located on a bluff overlooking Lake Michigan, consists of a two-story living wing and a one-story bedroom wing with an entrance link. A second floor study/guest room overlooks the two-story high spaces of the living room and screened porch. The plan is arranged to provide views of the lake to the rear and to allow sunlight to enter from the front. The two-story portion will be framed with heavy timbers exposed on the inside. The exterior will be sheathed in 1 x 4 vertical siding.



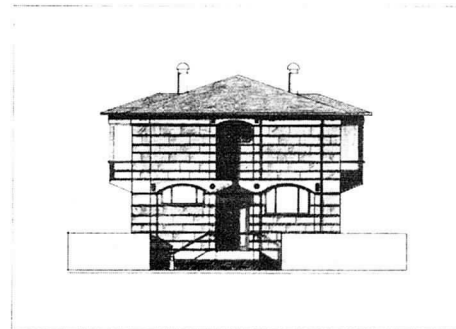
Rosen and Horowitz, Architects and Engineers

The firm was founded in 1944. Michael Rosen, who designed the project shown here, joined the firm in 1972. With a current staff of four, the firm is working on custom residences in Galisteo, New Mexico and Beverly Hills, California. Recently completed projects are the Heartland Spa in Gilman, Illinois and the Furst and Furst Office Building in New Jersey.



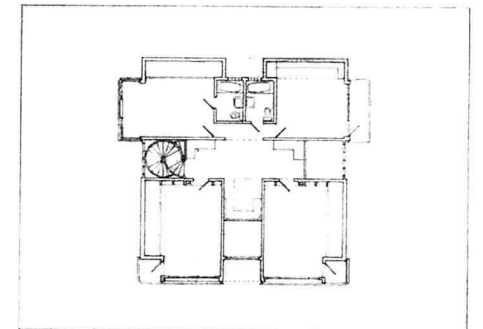
House on the Bosphorus

This three-bedroom vacation house is designed for a Washington family who spends part of the year in Istanbul, the city of their origin. The relatively small lot is situated on the shores of the straits of Bosphorus and is accessed both by land and water. The house bridges over a docking slip that is incorporated with the basement. The cruciform plan and layered sandstone/brick exterior, the use of bay windows, and the hipped tile roof echo the Ottoman classical vocabulary of eighteenth century Istanbul residences, while the organization and amenities respond to the needs of an American family. The house becomes a synthesis of local traditions and contemporary living.



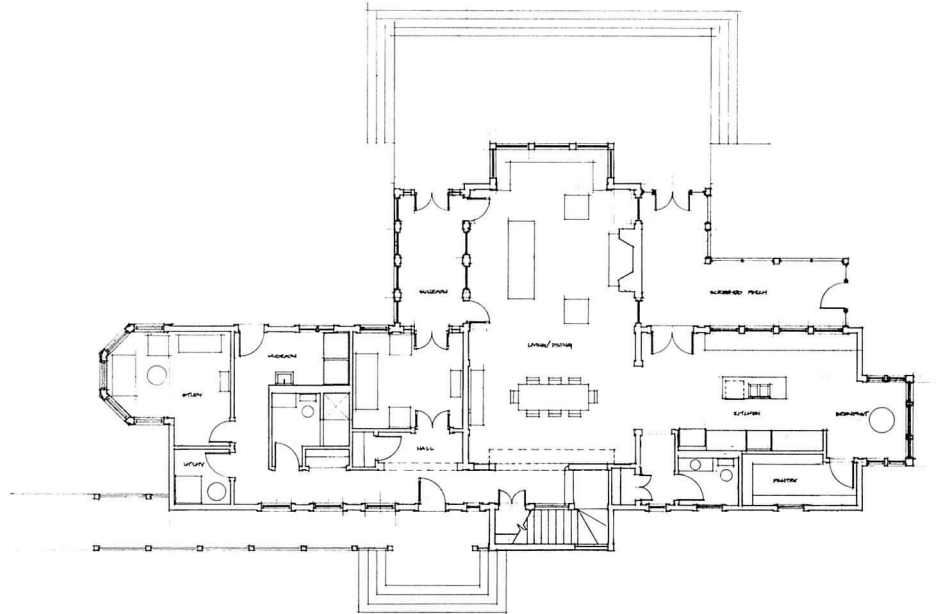
Yosef Dov Asseo-Architecture

Yosef Dov Asseo Architecture is a small Chicago firm founded in 1988. While most of the firm's work is residential, projects also include commercial and institutional work, in addition to commercial interiors, garden structures, and a public library rehabilitation. The firm has also designed furniture and art display fixtures.



Hunting Lodge
Wise River, Montana

This 3,500 sq. ft. house is the first of several to be built on 2,500 acres along the Big Hole River in western Montana. Living and dining functions are located in a great central hall with large kitchen and other living spaces on its perimeter. The house is laid out to take advantage of spectacular views in all directions, fronting predominately on the river. Set on a stone base to elevate the first floor above 100-year flood level, the house is frame construction with a combination of beveled cedar siding and cedar shingles and wood windows. Stylistic references are made to California shingle style in the arts and crafts tradition and Adirondack hunting lodges.



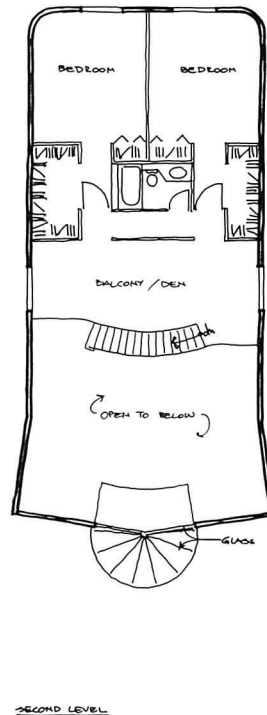
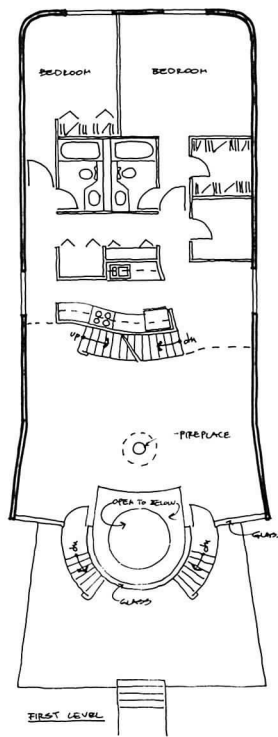
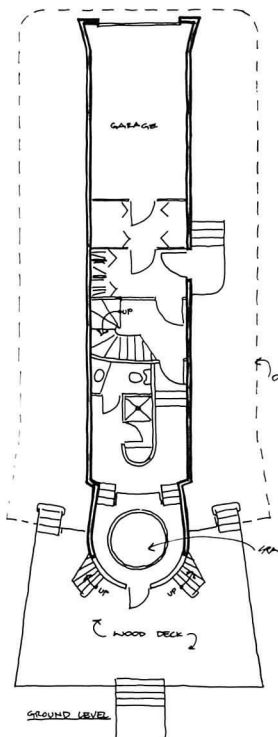
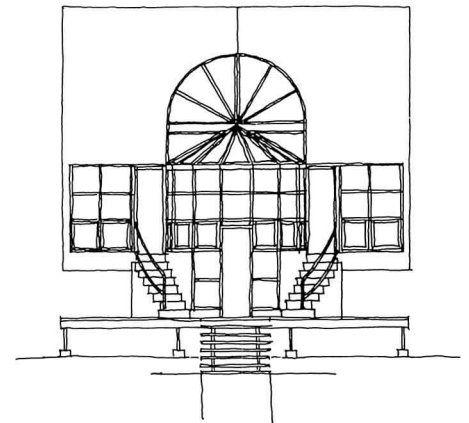
James, Morris & Kutyla

The firm is a full service architecture and interior design firm located in Chicago since 1984. The firm engages in a wide variety of work, including theatres, office buildings, churches, industrial facilities, retail, and residential work. Recent and current projects include the Steppenwolf Theatre, a 500-seat legitimate theater; the Willow Street Carnival, a 450-seat cabaret theater; and 15 West Illinois, an eight-story office building.

Vacation House
Round Lake, Illinois

Originally a small summer retreat on a narrow, lakefront property (one level over open

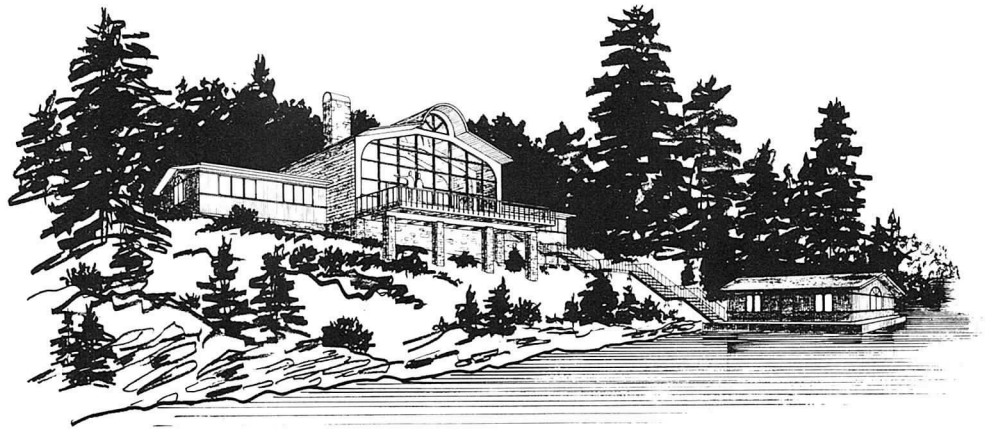
ground parking, with glass-enclosed round spa as a focal point), the house was redesigned at the very last minute into a season-free villa with additional bedroom floor.



Gary A. Berkovich & Associates
 The firm was established in 1987 and has produced a variety of residential, commercial, and office projects.

Deets Vacation House
Sioux Narrows, Ontario

Three buildings make up this vacation complex: the main lodge, a detached garage, and a three-slip boat house. Wood and stone will be used throughout the project. Unique, glue-lam arches for the main lodge center wing will provide clear spans for a double-story space, opening the south wall toward the water views. Stained cedar will be used on both exterior and interior walls. The foundations will rest directly on granite, which exists just below the natural grade on the site. The boat house foundations will be staged off 18"-thick ice during the winter, to allow drilling of pipe piles into the granite through ice, water, and silt with standard drilling rigs. Native granite veneer is proposed for all of the base wall conditions.

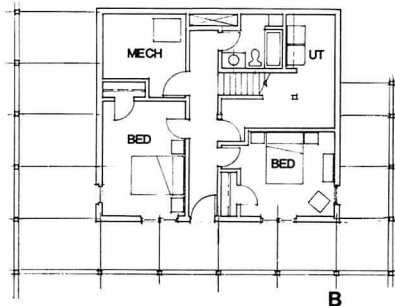
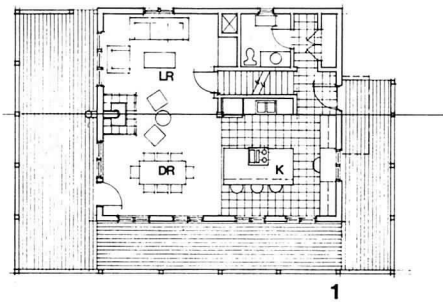
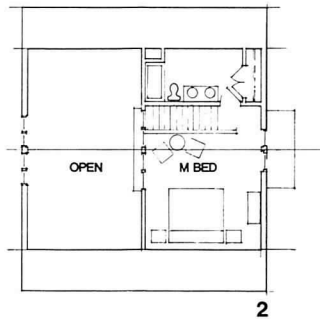


Michael J. Pado AIA Architect, Ltd.
 With emphasis on design, this 10-year-old firm has done projects in seven states and in Switzerland and Canada. Architectural and plan-

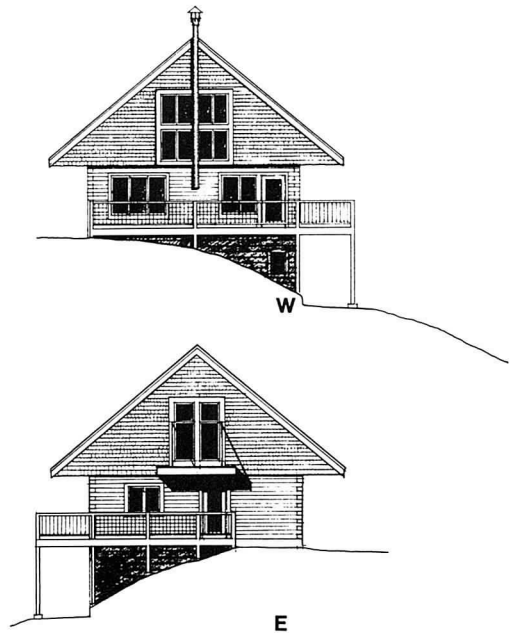
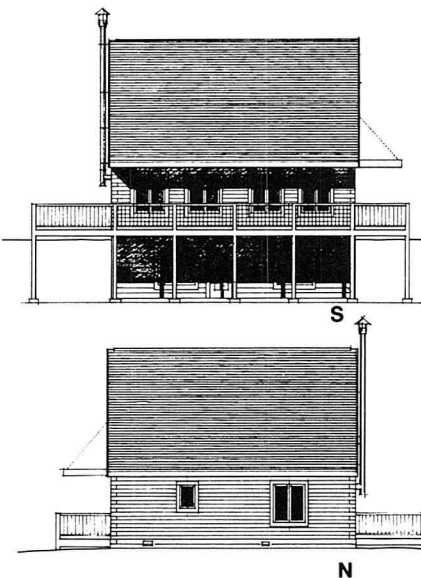
ning services are offered for projects, which include commercial development, residential, restaurants, sport facilities, and historic preservation.

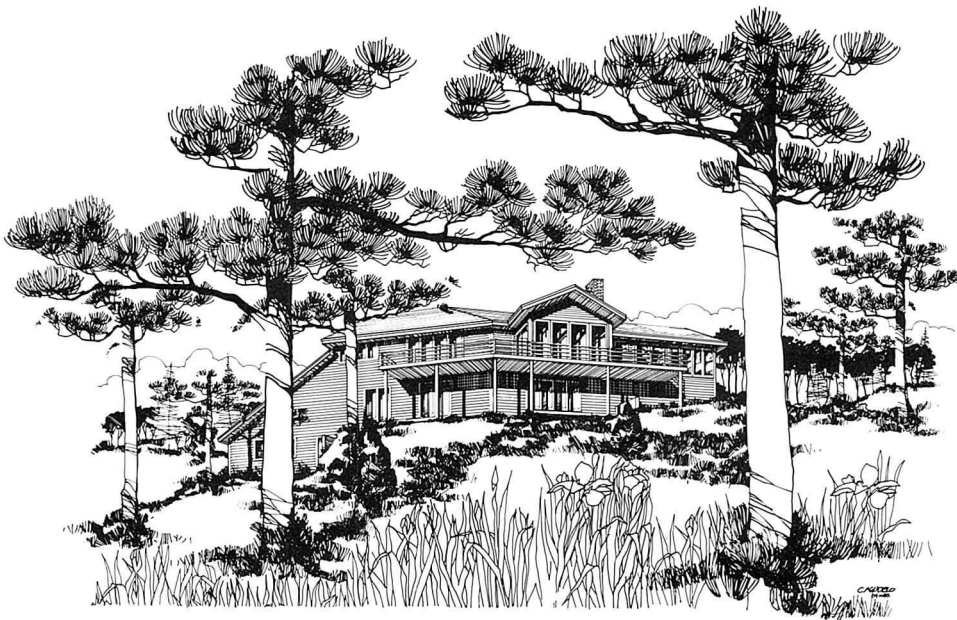
Nerhiem Vacation House
Wallhalla, Michigan

The taut, lightweight composition of the over-scaled shingled gable contrasts with the solid expression of the log construction of the base and provides an exaggerated sense of shelter. The plan is based on a four-square typology. A wrap-around deck of this year-round retreat provides wonderful views overlooking the confluence of Buck Creek and the Pere Marquette River.



Thomas F. Bleck and Associates
 Robert Bleck, project architect, joined the firm in 1986. Other recent projects include a hunt club in Richmond, Illinois, the St. Gilberts' Parish Center and school addition, and the renovation of Frank Lloyd Wright's Glore House in Lake Forest.





Tomlinson Residence

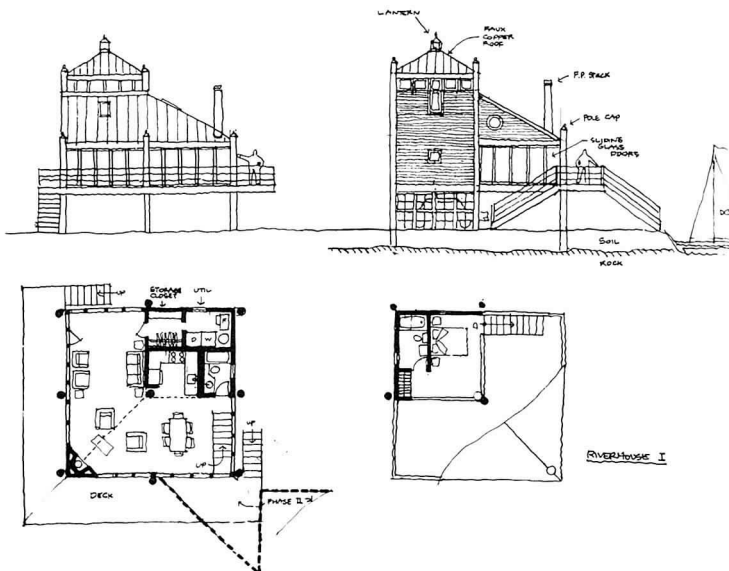
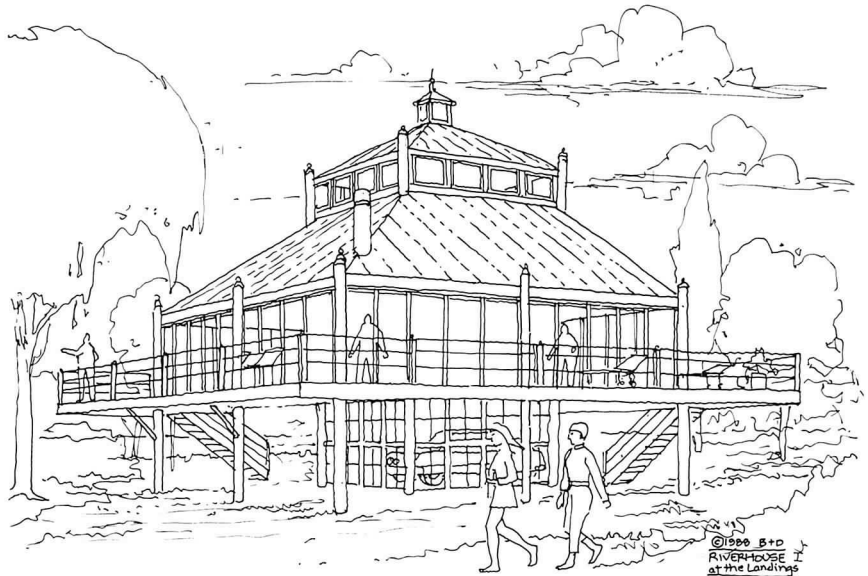
Ely, Minnesota

Michael Leary, AIA, Architect

This six-bedroom, three-level, year-round vacation home is located on a 3 1/2-acre steeply-sloping, wooded site overlooking Farm Lake. It is designed for several generations and includes a two-car garage with boat storage and enclosed porch, which views the lake. Due to the severe northern climate, with snow and sub-zero weather most of the winter, special attention was taken in the design of the exterior shell and the use of zoned heating. Situated on the site for privacy and to blend with the landscape, exterior materials common to the area, such as cedar and stone, were chosen.

The Landings at Starved Rock
Ottawa, Illinois

A private residential community, a 131-acre site with 150 lots, is planned along the mile long Illinois River edge across from Starved Rock State Park. The prototype houses will be built on poles bearing on bedrock just a few feet below grade to preserve the natural terrain and to keep the structure above a possible flood level. The Riverhouse designs reflect an appropriate vernacular seen in similar locations along coastal areas and river edges worldwide. The prototypes are capable of accommodating guests and expanding in phases. A large deck wrapping the house is reminiscent of a Mississippi Valley French plantation house. In the center of the development is the historic Sulphur Springs Hotel built in the nineteenth century. This stone house is to be renovated in Phase II in the center of a commons area.



Baub and Dring, Ltd.

Founded in 1974, the 10 to 15-person firm has a diverse practice ranging from adaptive reuse of historic buildings to new office buildings. Using CAD since 1986, they are now producing more than half of their projects with the computer. Their work has received awards, been exhibited at the Art Institute of Chicago, and published both nationally and internationally.

Replacement Windows: Options and Special Considerations

By Stephen J. Kelley, AIA, SE
Wiss, Janney, Elstner Associates, Inc.

In historic preservation, it is generally preferable to retain, repair, and restore the existing building fabric, including older wood or metal windows. However, in buildings in which the windows are not historically or architecturally significant, replacement of existing windows can be an effective means of improving serviceability. Replacement deserves special consideration when the long-term effectiveness of repairs is questionable or the cost of repair is prohibitive.

In evaluating the serviceability of existing windows, the following questions must be considered:

- ▶ Do the existing windows leak, and is the leakage a function of their design?
- ▶ Have the existing windows experienced structural or material failure?
- ▶ Will the installation of new windows significantly affect heating and cooling costs of the building?

There are many types of windows available today, from literally hundreds of manufacturers, in a variety of materials, and at widely varying prices. The compatibility of new windows with existing building elements and materials, types of hardware, performance for water and air-tightness, finishes, glazing types and treatments, and cost must all be taken into consideration. Selection of replacement windows demands consideration of all of these factors.

Wood Windows

Wood windows, probably the earliest and most prevalent window type used in construction in the United States, can have a very long service life, with proper maintenance. Wood windows today offer a high degree of thermal comfort. Wood windows are also

popular in residential construction for their warm, natural appearance. Disadvantages of wood windows include the high level of maintenance required. Wood frames and sash can have a tendency to swell and affect smooth operation.

Window manufacturers have developed wood windows clad on the exterior with vinyl or aluminum to reduce maintenance requirements. However, vinyl degrades under ultraviolet light in some exterior environments. High-tech paints installed in the shop, such as epoxies, are also used by some manufacturers to protect the wood and reduce needed maintenance.

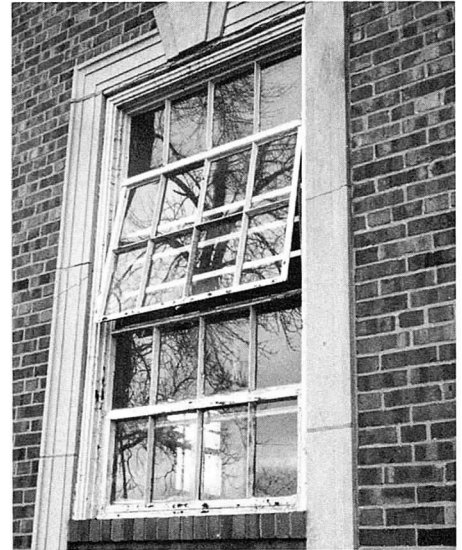
The major market for wood windows today is in residential construction, while only a few manufacturers provide windows with performance criteria for non-residential projects. Custom-made wood windows are also available for use in historic preservation projects when it is important to retain the original appearance of the facade.

Aluminum Windows

Aluminum windows were introduced into the construction market following World War II and have represented the largest share of the window industry market in the past 20 years. The principal advantage of aluminum windows is their low maintenance requirements. If properly finished, aluminum stands up to the exterior environment for a very long time. The cost of aluminum windows was relatively low in the past but varies today.

Aluminum has poor thermal characteristics because the metal conducts heat and cold. However, many of today's aluminum windows are thermally broken by introduction of a material of low conductivity, such as polyurethane into the window structure. This separates the interior metal from the exterior metal, preventing the rapid transmission of heat or cold through the window frame, greatly improving the thermal characteristics of the window. Thermal breaks also help to control condensation.

Steel windows are stronger and can be made with thinner members than other materials. However, corrosion of steel windows is a major maintenance problem in older buildings as shown in this circa 1914 structure. Corrosion of the steel is contributing to deterioration of adjacent building materials.



Steel Windows

In the early nineteenth century, metal windows were used in factory buildings because of their superior fire resistance. By the early twentieth century, their thin sight lines and elegant appearance made steel windows popular in residential construction. The steel window has been supplanted in most applications by the aluminum window.

Today's steel windows are aesthetically pleasing and durable. The inherent superior rigidity of steel results in frames and sash that are much thinner than could ever be attained with wood or aluminum. However, disadvantages of steel windows include corrosion, which is a major maintenance problem. Expansive corrosion can break glass, affect window operation, and cause distress to adjacent masonry. The use of steel windows will also limit the expected thermal efficiency.

Steel windows manufactured today differ from those of the past in that they have utilized sophisticated coatings such as urethane and vinyl to control corrosion. Steel windows may be desirable to achieve a particular fire rating, to achieve a certain aesthetic, or to meet special requirements in a preservation project.

"Plastic" Windows

Windows made of polyvinyl chloride (PVC) or vinyl have only recently come into use in residential construction.

See Windows, page 21

A Comparative Analysis of 20th-Century Houses by Hideaki Haraguchi. New York: Rizzoli International Publications, 1989. 92 pages, over 100 detailed axonometric drawings, paper, \$25.00.

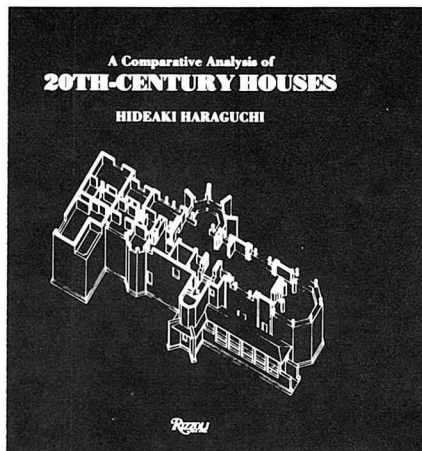
Reviewed by Renee Sprogis-Marohn

If books were indeed only judged by their covers, this is one that almost delivers its claim. Mr. Haraguchi's *A Comparative Analysis of 20th-Century Houses* delivers what it professes, a primarily graphic depiction of the development and history of the detached house of our century.

Through the use of crisp axonometrics, all executed by the hand of the author, the reader is given a brisk tour of the detached houses of 45 internationally represented and respected architects. The book succeeds at this seemingly overwhelming task for the simple reason that the author has not attempted to present the reader with a detailed chronology of buildings. Instead, Mr. Haraguchi selectively compiled an aptly illustrated overview of architecturally significant homes that he analyzes on the basis of spatial composition.

Graphically, the book is refreshingly devoid of slick, over-rendered images and relies on a black and white format that works well in this analytical publication. The bulk of the book consists of Mr. Haraguchi's negative image axonometrics, allowing the independent houses to be viewed in both plan and section without digressing toward the building's stylistic characteristics. This style of presentation reflects the author's belief that in order to analyze buildings properly, one must compare these buildings "using the same spatial criteria, without being diverted by surface complexities."

The drawings, accompanied by brief historical and analytical passages, are organized as six points of departure in the evolution of the detached house. Through his axonometrics, Mr. Haraguchi focuses on the axial cohesion of Lutyens, the Prairie and Usonian compositions of Wright, the trans-



formed white boxes of Corbusier, and the unadorned slabs of Mies. In addition to this emphasis on the obvious architects, the author also touches on the works of their influenced and influential contemporaries - contemporaries such as Reijnders, Loos, and Rudolph, as well as covering the more recent contributions from architects such as Moore, Graves, and Botta. In fact, the book's illustration credits read like a venerable Who's Who in twentieth century architecture, an impressive listing that would tempt any aficionado.

However, although the book is visually strong and covers a wide range of projects, it does suffer from a sometimes confusing format and an inconsistent approach to text. The author vacillates from a chatty, almost anecdotal description of one architect or project, to a dry and textbook depiction of another's spatial composition. This reviewer feels that the book may have benefited from an expanded diagrammatic comparative analysis similar to the one exhibited in the opening chapter. This format, which is used successfully in books such as *Precedents in Architecture* and *Form, Space & Order*, would allow the text to follow the historical asides, which in the current format are more digressions than pertinent information.

Still, the book does manage to captivate. Selectively chronological and crisply presented, it provides a graphic compilation of buildings not found in many books and should interest anyone who follows the ongoing development of the detached house. So save a space on your bookshelf, right next to all those back issues of *Record Houses*.

Selling Mistakes

Continued from page 11

the prospect's full decision making process. Architects also often fail to ask "uncomfortable" questions that are crucial to doing a good selling job, such as, "What do you like about the firms that are competing with me?" "How do these decisions typically get made around here?" "Are all firms competing on an equal basis?" "Will you decide solely on the basis of the lowest bid?"

Beating These Barriers

What is the underlying reason for all of these selling failures? All of these mistakes are caused by one overriding problem: architects generally lack a systematic approach to selling. Therefore, they find themselves ad-libbing or "going with the flow" to make the sale. This means that the prospect is in control of the selling process, so he directs the interview to his advantage. Consequently, architects often leave the sales interview without knowing where they are, because they don't know where they've been and what the next step is to get the engagement.

The solution is to follow a specific systematic sequence and control the steps through this process. We've found that this is vital to success in acquiring new clients and getting more business from existing ones. Would you design a building without a blueprint? Why risk your career success to a random, disorganized selling process.

The architect who is serious about his practice keeps pace with the times. No longer can one merely hang out a shingle and expect business to come to him. The really progressive firms realize the necessity of investing in marketing plans, consultative selling skill development, and ongoing reinforcement of these skills to generate business. Can you afford not to?

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SAGE, Inc., a service organization marketing firm, works with firm leadership to better organize and direct business development, as well as working with professionals to build their entrepreneurial skills and strengthen personal marketing and selling capabilities. The firm is located at 120 S. Riverside, 15th floor, Chicago 60606; telephone 346-8850.

Windows

Continued from page 19

Although these windows are becoming more common in Northern Europe, they do not have an extensive track record. Advantages of plastic windows include their low cost, good thermal performance, and superior air-tightness related to the plastic fabrication processes. However, plastics tend to break down in ultra-violet light and can warp as a result of environmental stresses. The color selection for plastic windows is presently very limited.

Special Considerations

When replacement windows are selected, it is important to consider the following criteria:

- ▶ The windows must meet code requirements for fire safety and ventilation.
- ▶ Consideration must be given to the operation of the windows, i.e., double-hung, casement, etc.
- ▶ The replacement window may be selected to match the appearance of the windows being replaced, in order to retain the original appearance of the exterior facade.

When replacement windows are selected for historic structures, this last consideration is especially important. New windows may not accurately replicate the muntins, sash, and frames of older windows. Moldings and panning may be wider and lack detail, leading to loss of character in the appearance of the historic facade.

Future articles in this space will address quality control for window projects, sample window installation, field testing, and window repair.

Stephen J. Kelley, AIA, SE, is an architect and structural engineer with Wiss, Janney, Elstner Associates, Inc., in Chicago. Mr. Kelley specializes in historic preservation, with expertise in structural systems, exterior facades, and windows. He is a member of the CCAIA Historic Resources Committee and chair of ASTM Committee E6.24 on Building Preservation and Rehabilitation Technology.

If you are interested in sharing information by writing for the Historic Resources column, please call Deborah Slaton, CCAIA Historic Resources Committee Chair, at 372-0555.

Convention

Continued from page 13

cocktail reception in the post office annex of the beautifully restored, magnificent Union Station, which gave evidence that weekend of being a hugely successful adaptive reuse project. From the investiture of new Fellows, performed at the Mississippi River Over-view below the St. Louis Gateway Arch on the only sunny afternoon of the convention weekend to the Dodge/Sweets/*Architectural Record* party at St. Louis' unbelievably resplendent Fox Theatre, the convention social events were elegant and exciting.

The timing of my arrival meant missing Dr. Robert H. Schuller as keynote speaker, who opened the convention to thousands of early risers Friday at 9 a.m., and eight-year-old Joseph Caporale, San Jose third grader, who presented his winning speech from a contest, "Hold Onto Your Dreams," sponsored by San Francisco Bay area McDonald's Restaurants. My departure schedule meant also giving up viewing the presentation of the Gold Medal and Institute Honors and Awards, and buffet, at the St. Louis Art Museum (a 1904 World's Fair project).

But there was the small-group tour of St. Louis with Karl Pettit, AIA, conducting, and I had the pleasure of conversation with Gold Medal winner Joe Esherick, who shared with me that all he needed was "light, quiet, a place to read." The essential modernist continued: "If there's a fireplace - it's the fire that's important." Could have used one of those that chilly convention weekend, but we got by on the warmth of the host Chapter.

A convention city is a friendly city. St. Louis wanted us to further our education in our profession and to love their city, and they got the job done. A good model for us as we move closer to our own regional convention, Concept Chicago 89, October 5 and 6.

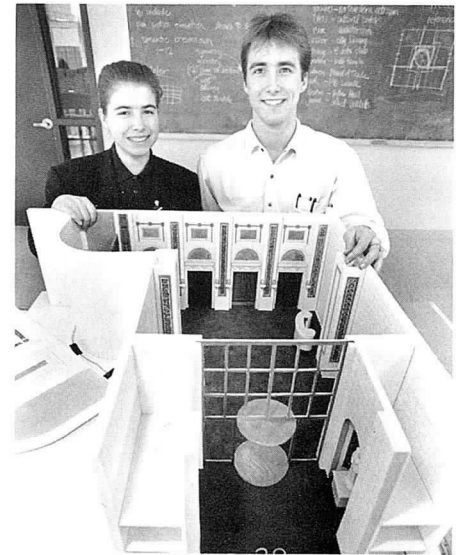
If you've never been to a convention, try getting your feet wet at Concept Chicago, and then prepare for a high time in Houston in 1990.

Annette Kolasinski

FOCUS NOTEBOOK

▼
Jeff Case, AIA, has been named a partner at Holabird & Root. Case, who has been with the firm since 1976 and named an associate in 1979, served as project manager for the addition and renovation project at the Federal Reserve Bank of Chicago. He is currently project manager for Homart Development Co.'s Highland Landmark office park in Downers Grove and for a \$90 million office building and data processing center for U.S. West Communications in Omaha, Nebraska. **Tod Desmarais, AIA**, **Dennis Vovos, AIA**, and **Michael Murphy** are among several new associates named at the firm.

▼
Ronald J. Chlebana, AIA, has joined the Oakbrook Terrace office of Interplan Practice, Ltd. as program manager. Previously with Perkins & Will, he brings 24 years of varied experience, including management of interior design projects and the architectural design of facilities for corporations, federal agencies, resorts, hotels, and hospitals.



CCAIA Student Affiliate **Patrick Molzahn**, student at the Art Institute's School of Interior Architecture won first place in the recent design competition sponsored by Marc Realty for its

Continued on page 24

THE CALENDAR



June

2 ▼

Application Deadline

Cathedral of St. John the Divine (NYC) Stoneyard Institute Workshop held July 24-Aug. 4. See May *Focus* Notebook. Information: 212/316-7457.

3 ▼

CCAIA Mock Exam

Conducted at School of the Art Institute and Harrington School of Design. 8 a.m.-8 p.m. Reservations: 663-4111.

DIFFA Benefit

Brazil. At Winnetka estate of Holly Hunt. Black tie gala with cocktails, music, dinner, dancing. Information: 321-9290.

6 ▼

National Association of Women in Construction

Monthly luncheon. Noon. Midland Hotel. Speaker: Mary Jo Graf. \$17. Reservations: Sandy Haras, 567-9701.

CCAIA Interior Awards Ceremony

Celebrating ten years of Interior Architecture Awards. Arts Club, 109 E. Ontario, 5:30 p.m. Reservations, \$25, to CCAIA.

Seminar

An all seminar day on historic church conservation. Sponsored by LPCI. Maintenance and rehabilitation issues addressed by Wiss, Janney, Elstner. Information: Vincent Michael, 922-1742.

8 ▼

Workshop

Getting to the Waterfront: Solutions to Public Access Issues for the Urban Waterfront. Through 6/10 at Hyatt Regency, Illinois Center, 151 E. Wacker. Co-sponsored by Friends of the Chicago River. Information: 939-0490

Projects Due

For exhibition *Works on the Waterfront* held in conjunction with above workshop. Project boards to be delivered to Hyatt Regency today. See May *Focus*, page 4.

Exhibition

Frank Lloyd Wright: In the Realm of Ideas. Through September 4 at Museum of Science and Industry. Includes full-scale Usonian House and treasures from Dana House.

9 ▼

DBA Submissions Due

At Chapter office.

10 ▼

Prairie Avenue Festival

On grounds of Clarke House, 18th and Indiana. Entertainment, activities, refreshments. 11 a.m.-5 p.m. Information: 326-1393.

12 ▼

Exhibition Opening

Quonset Huts on the River Styx. A satirical response to plans from Federal Emergency Management Agency to design and conduct functions in a "post-attack" phase. Opens 5:45 p.m., ArchiCenter. Runs through 9/2.

13 ▼

CCAIA Executive Committee Meeting

8 a.m. Board Room.

14 ▼

Submissions Due

CCAIA Chicago Awards (Student competition) due at Chapter office.

CAF Lunchtime Lecture

Speaker: Cengiz Yetken on Louis Kahn, as relates to Art Institute's *Louis Kahn in the Midwest*. 12:15 p.m. ArchiCenter Gallery. Free.

15 ▼

Deadline

Burnham Prize Competition registration. See *Focus* Notebook. Send \$25 to Chicago Architectural Club, 4 W. Burton, Chicago 60610.

Deadline

Architecture in Perspective I competition. See April *Focus*. Inquiries: Rael Slutsky, 580-1995.

DIFFA Run/Walk

Begins in Grant Park, 7:30 a.m. Breakfast and bus service to designated city locations. All participants contributions matched.

16 ▼

Chicago Award Presentation

Illinois Council AIA awards to three from international design community. Chicago Theatre, 8:30 a.m.

17 ▼

CCAIA Sandcastle Competition

North Avenue Beach, 10 a.m. Teams of up to ten register by calling 663-4111.

Structural Engineers Awards

Celebrating best structural engineered projects of 88-89. Cocktails, 6 p.m.; dinner, 7:15 p.m. \$45 per person. Reservations/information: Barb Pries, 372-4198.

22 ▼

CCAIA Computer Committee Meeting

Discussion of new trends in CADD systems. At CADD Midwest Corp. 350 W. Ontario, Suite 200, 5:30 p.m.

Illinois Preservation Conference

Through 6/25 in Evanston. See *Focus* Notebook. More information: Sean Murphy, 922-1742.

25 ▼
Exhibition Last Day

Louis Kahn in the Midwest. Art Institute Galleries 9 and 10.

27 ▼
CCAIA Board Meeting

Noon. Board Room.

30 ▼
Deadline

CCAIA *Art by Architects* competition intent to enter due at Chapter office by 5 p.m. See May *Focus*, page 5. Entries due July 31.

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renovation of the lobby of the 28 E. Jackson building (formerly the Steger Piano Building). Student Affiliate member **Celina Welch**, who captured the second prize, joins Molzahn at model of his prize-winning design. Molzahn and Welch each received cash awards; first place winner Molzahn is invited to participate in the execution of the lobby design. The building is owned by Cam-sal, Inc. of New York.

▼
Daniel P. Coffey, AIA, of Daniel P. Coffey & Associates Ltd. received one of three citations presented by the International Association of Lighting Designers in their Lighting Design Awards for work completed in 1988. Coffey was cited for the "tasteful lighting restoration at the 1923 Chicago Theater."

▼
John Vinci, AIA, has been retained by Holy Family Preservation Society for the \$4 million restoration project of the landmark 132-year-old Holy Family church at 1080 W. Roosevelt Rd. A \$50,000 donation was made by the National Catholic Society of Foresters to the Society toward its \$4 million capital campaign effort to renovate the building, one of five public buildings to survive the Chicago fire. Vinci has contributed to some of the city's most renowned restoration projects, including the disassembly and reconstruction of Louis Sullivan's Stock Exchange Trading Room and the restoration of the Art Institute's lobby, which won the 1988 CCAIA DBA Certificate of Merit. Vinci was recently appointed consultant for the Wrigley Field Renovation.

▼
Former CCAIA Executive Director **Mary Jo Graf**, business development manager for Turner Construction Company's Special Projects Division will be the guest speaker at The National Association of Women in Construction's monthly luncheon, at noon, June 6, at the Midland Hotel. The cost to attend is \$17. For reservations call Sandy Haras, 567-9701.

▼
The interior design firm **Larson Associates, Inc.**, announces the opening of its architectural practice, **LAI Architects, Inc.** **Thomas F. Pado, AIA**, was appointed vice president and director of architecture of the newly-formed subsidiary. Previous to this position, Pado was director of architecture at Bevins Consultants Inc. and an associate at Skidmore, Owings and Merrill. **Robert C. Lilak** and **John Baumann** have joined the firm as project design managers. ►



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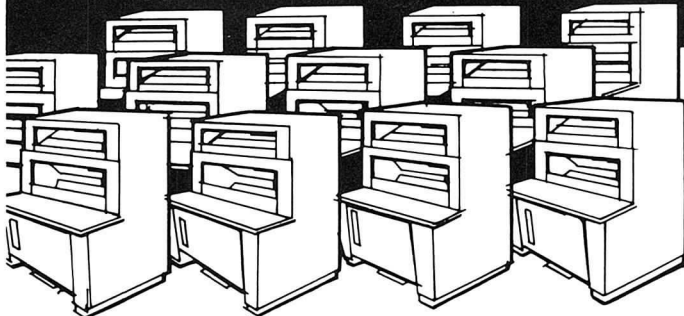


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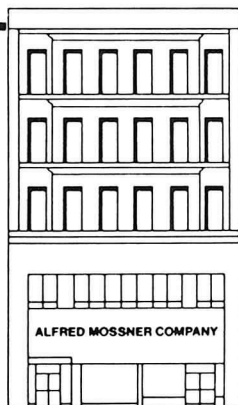
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▼ **Techno Ltd.** has announced that Risa L. Frank, formerly with Draper and Kramer as assistant manager of business development has joined Techno as marketing director. Techno specializes in commercial office planning and design.

▼ **Robert Flubacker, AIA**, who has been named vice president of James March Goldberg Architects, was incorrectly identified in the April *Focus* Notebook as James Flubacker.

▼ **The Women's Architectural League** has presented \$1000 scholarships to each of six architectural students: William McNally, IIT; Gail Smith, IIT; Keith Green, UIC; Virginia Eby, UIC; Diane Trevarrow, UIUC; Michael Cunningham, UIUC. These scholarships are made possible through the sales of WAL greeting cards. UIC student Martin Miller was awarded the Franklin Smith Memorial for his Planning Thesis. The scholarships were presented in May at the annual WAL scholarship dinner, which was held this year at the Chicago Yacht Club.

▼ **The 1989 Burnham Prize Competition**, sponsored by the Chicago Architectural Club, will be exploring concepts of the city's boulevard system. "Polishing the Emerald Necklace" is a call to rediscover the values of and redefine a vision for this system; to explore new uses and appropriate interpretations for the twenty-first century. The competition is open to all practicing architects working within a 90-mile radius of Chicago. The winning entrant is awarded a three-month scholarship to the American Academy in Rome. To register and receive further information, send a check for \$25 to The Chicago Architectural Club, The Graham Foundation, 4 W. Burton Place, Chicago 60610, Attn: Burnham Prize Competition, by June 15.

▼ **The Ninth Annual Illinois Statewide Preservation Conference** will be held in Evanston June 22-24. Sponsored by LPCI, the Illinois Historic Preservation Agency (IHPA) and the Illinois Association of Historic Preservation Commissions (IAHPC), the Conference is being hosted by the Evanston Preservation Commission, the Preservation League of Evanston, and the Evanston Historical Society. Workshops include landscape preservation, materials conservation, legislative advocacy, religious structures, and ►



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planning in historic districts. The Conference will open with a reception at the Charles Gates Dawes House (1894-5), a National Historic Landmark housing the Evanston Historical Society. Conference keynote speaker is Meredith Evans, director of planning and conservation for the city of Leicester, England, who will discuss the various approaches to preservation in England and the U.S. For more information, contact Sean Murphy at 922-1742.

▼
An Architecture Conference in Turkey will be led this summer by Patrick J. Quinn, FAIA, Institute Professor of Architecture at Rensselaer Polytechnic Institute. Lectures, professional counterpart exchanges, and site visits, plus numerous group discussions will be featured. The focus will be on "Architecture in Turkey: Understanding the Old and the New." Participants will tour Istanbul's famous Blue Mosque and the Sultan's Palace; visit the Turkish baths of Bursa, along with the city's Persian-style Great Mosque and the Ottoman-built Green Mosque; learn the mythological mysteries surrounding Troy, and explore the ruins of Ephesus. Travel is on regularly scheduled flights and hotels are first-class or the finest available. Call 800/365-5357 for reservation information.

▼
A two-week architectural tour of the Soviet Union is scheduled to leave October 7. Leningrad, Moscow, and Tbilisi will be visited, and meetings with Soviet architects are planned. In addition, a two-day trip to Helsinki, Finland offers a firsthand opportunity to see the designs of Alvar Aalto. A fluent Russian-speaking guide will travel with the group of 15 to 25 individuals. Accommodations are first class and flights in and out of the Soviet Union are on Finair. The estimated cost of the tour is \$3200, all inclusive. You may obtain a detailed information package by writing or calling Kathleen Krusko/KMK Associates, 311 W. 97th St., Room 4N, NY, NY 10025, 212/222-1929.

▼
The AIA Building Performance and Regulations Committee will hold its second **Open Meeting** of 1989 on June 16 at the Hyatt Regency Woodfield in Schaumburg. The meeting will include a morning tour of the Underwriters Laboratories testing facilities in nearby Northbrook. Regional, state, and local AIA members will join ►

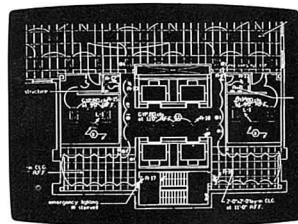
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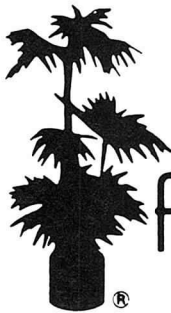
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together to increase communication between the AIA, BOCA, the UL, and other members of the building code community. Registration fee of \$75 includes luncheon, coffee/soda breaks. Contact BP&R Committee Chair Bob Fowler, AIA, at 915/676-6273.

The work of Ogden Codman will be featured at The Octagon in Washington through June 30. "Ogden Codman and the Decoration of Houses" documents Codman's influential career as an architect and interior designer. The exhibition includes over 100 items: brilliantly colored renderings of interiors, architectural drawings, plans, photographs, rare eighteenth century source books, personal notebooks, and paintings. The Octagon is the final venue for the exhibition. The Octagon is operated by the American Architectural Foundation and is located at 1799 New York Ave. N.W., Washington, DC For more information: 202/638-3221.

The AIA has published a step-by-step guide to help communities determine housing solutions for the homeless. The **Search for Shelter Workbook** is a "how-to-do-it" workbook based on the projects inspired by the three-year-old Search for Shelter program, the guide describes a simple nuts-and-bolts procedure for building both public awareness and new housing. Sec. 1 is a step-by-step information kit that walks you through the SFS program; Sec. 2 provides the national and local contacts helpful in establishing a network of community-based teams; Sec. 3 contains detailed case studies of the initial programs and contact persons for additional information; Sec. 4, the Appendix, provides information on Federal funding sources and a bibliography of Federal publications. Copies of the SFS Workbook may be obtained by order through The Search for Shelter, c/o The American Institute of Architects, 1735 New York Ave. N.W., Washington, DC 20006.

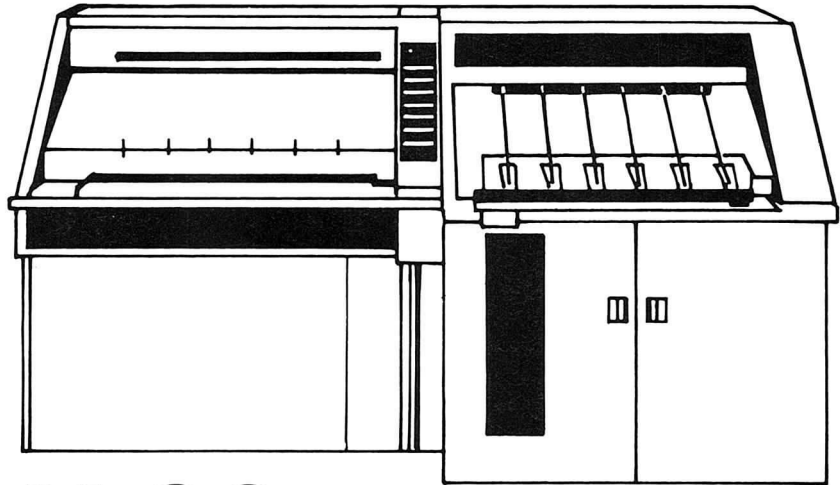
A complete 1985 Sweets is available by calling John Elias, Elias/Architects, Inc., 736-1449.

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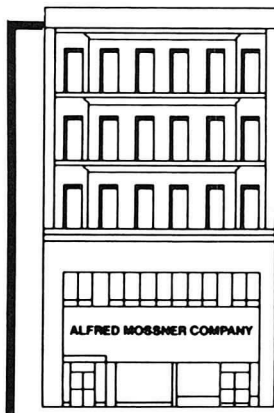
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