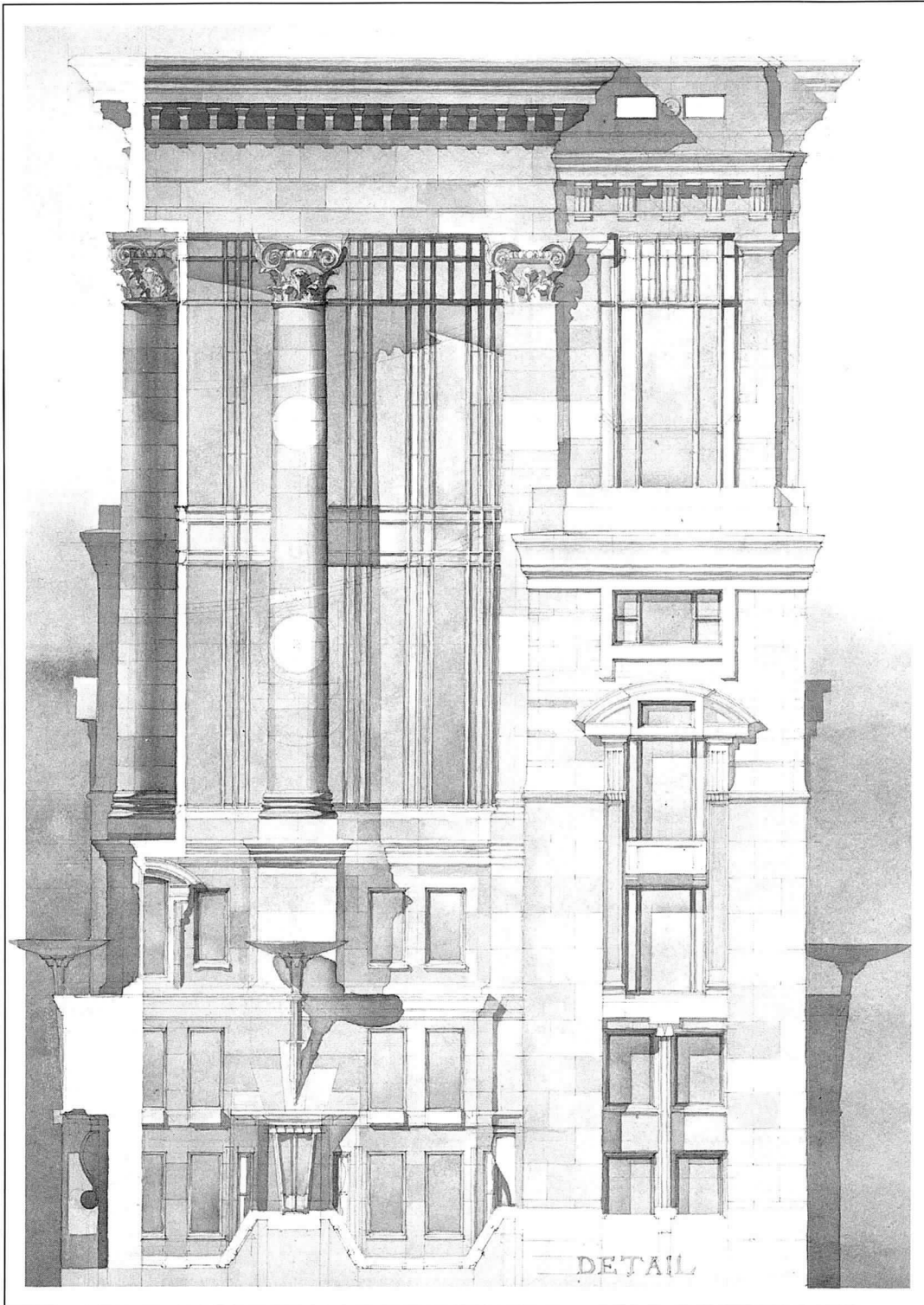


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MARCH 1990

CCCAIA FOCUS



DETAIL

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COVER: First prize winner in Student Affairs
Committee exhibit "en charrette," which
opened February 5 at The Athenaeum Center
for Architecture, Art, and Urban Studies:
corner detail, new office building in a classical
vocabulary, Michael Henning, University of Illinois
at Chicago.

THE CHAPTER CIRCUIT

Chapter President's Message

Tiered Registration" - a new buzz
word for the profession. What
exactly is it and do we need or
want it? At the moment, nobody really
seems to know.

At the 1989 AIA Convention, in
response to changes to AIA policy made
by the AIA Board relative to licensure
of allied professionals, the Illinois Council,
with support from the Chicago
Chapter, the Central Illinois Chapter,
and our Regional Director, Walter
Lewis, offered a resolution charging the
AIA's Licensing Law Task Force to

engineering professions are currently
working on a system of specialty cer-
tifications, which works in both the up-
ward and downward directions.

Four options for the AIA in dealing
with this problem are identified. First,
the AIA could remain neutral, which
would be the cheapest course in terms
of near term dollars. Unfortunately,
the negative consequences are that 1)
the building design industry would be-
come more fragmented and architects,
consequently, less empowered; 2) other
organizations would leap into the
breach with specialty certifications; 3)
the AIA's leadership role within the
profession would erode; 4) more special-



**"Will tiered registration
mean we will all have to earn
merit badges to prove our-
selves in the market place?"**

study the issue of tiered registration.
Our resolution was adopted, and the
Licensing Law Task Force has issued its
interim report. The final report is due
by the 1990 Convention in May. The
findings of the Task Force follow, in
brief paraphrase.

"Tiered Registration" refers to mul-
tiple levels of registration or licensing
for a profession or occupation. Health
care is the primary example of tiering;
medical doctors are in the middle, with
technologists, therapists, optometrists,
etc. "tiered down," and neurosurgeons,
otolaryngologists, ophthalmologists, etc.
"tiered up." In architecture, the most
obvious structure would have special-
ized competencies, such as specifiers,
roofing consultants, interior designers,
preservation technologists, etc. tiered
down, while design specializations, such
as health care designers, correctional
facility designers, high rise architects,
etc. tier up from the minimal level of
competency denoted by an architects
license. In addition to health care, the

ties would seek and receive state licen-
sure; and 5) the AIA would lose mem-
bership. This may be somewhat hereti-
cal for the Chapter President to voice,
but I think that the first item is the only
significant one to all of us. The AIA
will figure out its role. We must be
most concerned about ourselves.

The second option for AIA is to
develop or support private certification
programs. The positive result of this is
that the AIA is the logical entity to
develop such programs. The dangers
are that any program developed by the
Institute could place undue burdens
upon small practices, most of the AIA's
members, and could lead to stagnation
of the profession.

Third, the AIA could create an inde-
pendent certification body: the health
care and engineering professions operate
under this scenario. The problem with
this approach is that architecture is a
fairly cohesive and centrally organized
profession, opposed to either of the
other two examples. Both are vastly

larger in numbers than architecture and have a well established, highly stratified organizational structure.

Finally, the AIA could promote specialty licensure by the states. The states do not appear to be interested in licensing anything more than the minimum entry requirements for most professions, since their only purpose is to protect the health, safety, and welfare of their citizens. Tiering neither up or down appears to be in their best interest.

The conclusion of the report is, not surprisingly, a call for the AIA Board to determine whether it would be able to support such a fundamental change in the structure of the profession. If the Board wants to go forward, the Task Force recommends that private certification of design specialties and specialized competencies be further studied, and that state regulation of specialties be opposed. This is somewhat in line with current Institute policy, although opposite of the accord the AIA has signed with the Interior Design organizations relative to licensing interior designers. All in all, the recommendation calls for plenty of further study.

So what does this all mean to us? Will we all have to earn merit badges to prove ourselves in the market place? Will we become so partitioned that we cannot cross over into another building type? What does this mean for the public, let alone the art of architecture? Most great buildings have not been the hundredth of a type designed by an architect, but the earlier efforts, designed with fresh inquiry into the typology and the process of creation.

A few months ago I wrote in this space of the need for the marketplace to determine an architect's staying power, with licensure nothing more than the first ticket to practice. Shouldn't the practitioner have that same opportunity?

As always, I need to know what you think about these issues. The full report of the Task Force, a concise 12 pages, is available by calling Joyce DeVries at the CCAIA. If you would take a moment to let me know your thoughts, you will help us to represent you at the AIA Convention in May.



Steven F. Weiss, AIA
President

PROGRAMS AND EVENTS

THIS MONTH

Chapter Dinner Meeting

March 28

Merchandise Mart

Second Floor Conference Center

(free parking after 5 P.M. in the garage beneath the Mart)

5:30 P.M. - social hour (cash bar)

6:30 P.M. - dinner

7:15 P.M. - program

*Cost - \$25**

The March quarterly dinner meeting of the Chicago Chapter will focus on the "Chicago Central Area Circulator." Commissioner of Planning, David R. Mosena, and Metropolitan Planning Council staff member Deborah Stone, will discuss this interesting concept for moving people through the Central Business District.

Ms. Stone will explain the initial concept and background information on the project, and Commissioner Mosena will update us on the plan as developed by his department in conjunction with the Department of Public Works.

The Circulator has received a great deal of interest, both locally and nationally, and this will be an excellent opportunity for our membership to gain insight on this major initiative. There will be a question and answer period following the presentation.

*How to make a reservation for the Chapter dinner meeting: we prefer advance reservations by sending a check to the Chapter office, or you may call the Chapter with your credit card number. If you find that it is the last minute and you want to attend, please call the Chapter office the day before the dinner, and you may then pay at the door.

See page 6 for the CCAIA Planning and Urban Design Committee comments on the "Central Area Circulator Project Scoping Report."

What's in Store for State Street?

Join us for a lively panel presentation and discussion of the evolving State Street Urban Design Plan. This forum will include members of the civic public partnership working to revitalize that

"Great Street." Initial design concepts for the street will be presented.

This presentation is the third in a series sponsored by the Planning and Urban Affairs Committee. The panelists include Daniel P. Coffey, president, Daniel P. Coffey and Associates Ltd.; Sara G. Bode, president, Greater State Street Council; and Michael Tobin, FJV Venture, North Loop Block 37 Project.

The panel discussion will be held at the Cliff Dwellers Club, 220 S. Michigan Ave., on March 13, from 6 to 8 P.M. Hors d'oeuvres will be served, in addition to a cash bar. The cost is \$13 per person, and reservations are being taken at the CCAIA office, 312/663-4111.

Tim Griffin, AIA

Finding It

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April 2 - Big Day for Deadlines

Interior Architecture Awards Entries Due

Distinguished Buildings Awards Intent to Enter Due

Unbuilt Projects Exhibit, "Roads Not Taken," Preliminary Submissions Due

Thoughts of Spring = Thoughts of the ARE

As the lengthening days herald the approach of spring for the general populace, most young architects' thoughts turn to those four days of pure hell in June known as the Architectural Registration Examination (ARE). The CCAIA Young Architects Committee traditionally offers two programs to help those distraught souls.

The Young Architects Committee "Licensing Seminar," a.k.a. "How to Slay the Mighty NCARB Beast," will be held at 6 P.M. on Tuesday, March 13, at the Merchandise Mart Second Floor Conference Center. This session will provide basic information on the architectural registration process in Illinois. Topics will include necessary requirements to sit for the exam, the role of the Intern Development Program (IDP), exam dates and registration deadlines, and methods of preparation for the exam. Basic strategies for approaching the Building Design portion of the exam, as well as examples of previous years' problems, will form an integral part of the program. Admission is free to CCAIA members, \$5 for current students with proof of enrollment, and \$15 to all those not in the other two categories. Space is limited and advance reservations are encouraged.

Reservations are also being taken for the annual Mock Exam, which will be held Saturday, June 2. This program is designed to closely simulate the content and conditions that candidates find on the Building Design portion of the ARE. Individual critique sessions will be held on Saturday, June 9, to assess your performance and to offer suggestions for success on the actual exam later that week. This program is acknowledged as the best way to prepare for this most difficult portion of the exam. Early registration is essential and the cost is \$30 for CCAIA members, \$70 for non-members, and there is no fee for associate members who joined after May 31, 1989.

Edward Keegan

More Ways to Prepare for the ARE

The University of Illinois at Chicago School of Architecture is offering a twelve-week course, which will meet Monday and Thursday evenings for

three-hour sessions beginning with Monday, March 19.

This course, which is co-sponsored by the CCAIA, is intended to help candidates prepare for the NCARB ARE. It will provide a review of topics and principles based on the NCARB exam structure and outline. Mock examinations in Site Design (division B) and Building Design (division C) are included. The classes are taught by practicing architects and engineers with experience as faculty at the UIC School of Architecture and in professional practice. The Building Design lecture, May 31, will again be taught by Barry Chin and Ken Zinns, co-authors of the study guide *Licensed Architect: Building Design Examination Primer*.

For registration information and a course brochure, contact the Conference Registrar, UIC Conferences and Institutes (M/C 607), Box 6998, Chicago, Illinois 60680; 312/996-5225.

Young Firms Principals Committee Formed

In an effort to address the concerns of an ever growing segment of our membership, the Office Practice Committee extends an invitation to principals of young firms to attend the inaugural meeting of The Young Firms Principals Committee. The goal of this group is to provide a monthly forum for the principals of newly formed firms (one to five years), and small firms (one to ten employees) to meet and discuss the issues and problems they face in the day-to-day operations of their firms.

Walter J. Foran, AIA, CEO of Gelick Foran Associates Ltd., will kick off the committee's programs on Thursday, March 15, with "Now That You're in Business... What Do You Do Next?" Open discussion, led by the chairperson, will follow the presentation.

This inaugural meeting begins at 5:30 P.M. in the CCAIA Board Room, 53 W. Jackson, Suite 350. There is no fee to attend. Any questions concerning this meeting may be directed to the Chapter office, at 312/663-4111.

Jeffrey R. Brown, AIA

Office Tours - Computer Applications for Interior Design

The Computer Committee and the Interiors Committee will jointly sponsor a series of office tours this spring. The tours are a follow up to the Computer Applications for Interior Design seminar held on February 20. Three interior design firms will be hosting tours in March, April, and May.

The first office tour will be March 27, at 5:30 P.M., at Hancock & Hancock Inc., 230 N. Michigan Ave., Suite 205. The use of both Macintosh computers and PC based computers within a graphic design context will be discussed. Specifically addressed will be how Page-Maker, Cricketdraw, and DBASE IV were used to design and produce a sign system of almost 3,000 signs for Massachusetts General Hospital's new Ellison Building in Boston. Mock-ups, construction documents, a sign message schedule, and specifications were all produced using one or both computer systems.

Details concerning the April and May tours will be announced in upcoming FOCUS issues. All of the tours are open to anyone who is interested. For more information or questions concerning the March tour, contact Julie Keverian, 312/346-7155. Although an RSVP is not required, we would appreciate your letting us know if you will be joining us by calling the CCAIA office, 312/663-4111.

LOOKING FORWARD TO...

The 1990 Product Display Awards

The annual Product Display Competition, sponsored by *Interiors* magazine in conjunction with the CCAIA Interior Architecture Committee, will again take place at NEOCON.

The 1990 jury includes Gene Summers, FAIA, dean of the College of Architecture, IIT; Diane Legge, AIA, Decker & Kemp; Paul G. A. Florian, partner, Florian-Wierzbowski Architecture, P.C.; and Holly Hunt, president, Holly Hunt Ltd.

Please look for the Call for Entry forms to be published in the March issue of *Interiors*, or call the CCAIA office for more information.

Carol G. LaMar, AIA
Eileen Jones

Roads Not Taken: Unbuilt Architectural Commissions

Ponder the difference in our environment had certain unbuilt projects been built.

The CCAIA Design Committee calls for submissions of CCAIA member firms' work, for an exhibition, "Roads Not Taken: Unbuilt Architectural Commissions," which will be held in June at Lydon Fine Art, 203 W. Superior.

The exhibit objective is to bring to light architectural projects commissioned but never built. Thematically, it will explore the architectural merit of the design or idea; the reason that the project was not built; the difference resulting from the project having never been built or another design having been constructed in its place, and the influence of the design on the architect's future thinking.

The exhibition will be held at a public gallery to expose the work of member firms to the public and to generate dialogue with the public as well as within the profession. To encourage this dialogue, all statements accompanying visual materials should extrapolate on the theme rather than being a simple explanation of the building.

Because of the gallery's space limitations, work will be selected by the committee from the first of a two-part submission. To be eligible, the projects must be authored by CCAIA member firms or individuals, the specific design must never have been built, and the design must have been produced as a response to a real client. Unbuilt commissions, competition entries, alternate schemes and proposals will be eligible. Fantasy projects will not be eligible.

The preliminary submission is due at the Chapter office, no later than 5 P.M., April 2. Original materials should not be submitted. There is a fee of \$60 for each project entered. The final submission is due at the Lydon Fine Art gallery, 203 W. Superior, Chicago, no later than 5 P.M., Tuesday, May 29.

Members will be receiving a mailing which includes an entry form.

Wally Bowling, AIA

SPECIAL REPORT

Exhibiting the "en charrette" Experience

The Student Affairs Committee has started off the year with much excitement. "en charrette," the architectural student exhibit that opened on February 5 at The Athenaeum Center for Architecture, Art, and Urban Studies, has been a popular attraction. Architectural and design students from the University of Illinois at Chicago; Illinois Institute of Technology; and The School of the Art Institute, Department of Interior Design, joined together for this event, the title of which is from the French term meaning to work vigorously to an end.

Opening night was a tremendous success, with over 500 faculty, students, and professionals gathering in the gallery to view architectural drawings and models from each of the schools. This event was a good way to put students in the spotlight. Too often they tend to isolate themselves from one another, not viewing interaction as an opportunity to learn. The exhibit also gave the professional the chance to view student projects and attitudes.

The exhibit was juried by representatives from local developers: Sharon Burge, Homart Development; Andrea Hedke, Dodge Construction; and Mark Jarasek, Miglin Beitler Development. Ms. Burge was impressed by the diversity of the work: "The various projects from separate schools gave the exhibit a wonderful vitality." Three cash awards were presented: first place went to Michael Henning, from UIC, for a new office building in a classical vocabulary (this issue's cover); second prize went to Weiho Wang, of the Art Institute, for his model of a stage set design; third prize was awarded to Mark Spenser, from IIT, for a series for visual training study.

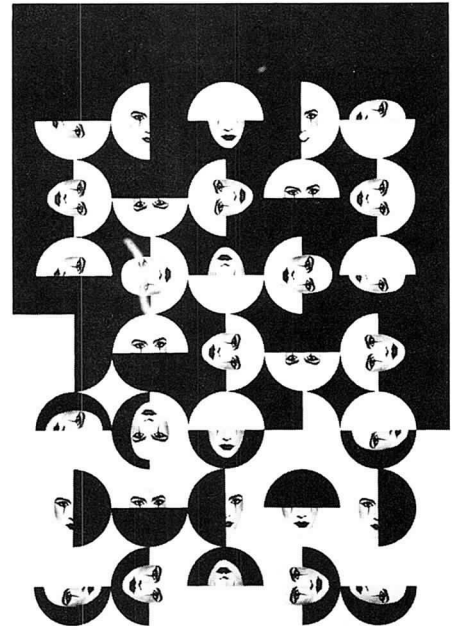
There was overwhelming enthusiasm for the event - from the students, the faculty, and the professionals. Special thanks goes to the department heads at the three schools, without whose support the exhibit would not have happened; to Christian Laine, at the Chicago Athenaeum, for his support, for becoming co-sponsor of the event, donating the exhibit space and the staff to help plan the event, and for

finding additional sponsorship; and, last, to the great group of people that helped install the exhibit, including John Lowe, Morgan Fleming, Mark Spenser, Patrick Molzahn and Ioannis Karalias. Sponsors of "en charrette" included Architectural Interiors, Inc.; Griswald, Heckel & Kelly Assoc., Inc.; Illinois Concrete Products Assoc.; ISD Incorporated; and SOM.

The joint exhibition was a great educational experience for all involved, and we hope to make it a continuing event and part of the Student Affairs committee program next year, expanding the event regionally to include other midwest schools.

The exhibit, which received coverage in the Chicago Tribune Home section, has moved on to Crown Hall on the IIT campus, where it remains through March 10, wrapping up its travel schedule at UIC, March 12 through 23. Please call the Architecture Department at UIC for location.

John F. DeSalvo
Student Affairs Committee Chair



"en charrette" third prize winner: visual training study from a series, Mark Spenser, IIT. Photo: Morgan Fleming.

Comments on the "Central Area Circulator Project Scoping Report"

By the CCAIA Planning and Urban Design Committee

During the past 18 months, the Metropolitan Planning Council, at the request of the Regional Transportation Authority, has been exploring alternatives for improving public transportation in Chicago's central area. Their final report was recently released. That report recommended construction of a light rail circulator system to provide transportation primarily from the West Loop to the Michigan Avenue/Cityfront Center area, and from the Loop to McCormick Place. The City of Chicago Departments of Planning and Public Works have now begun their own review of the Metropolitan Planning Council's proposals.

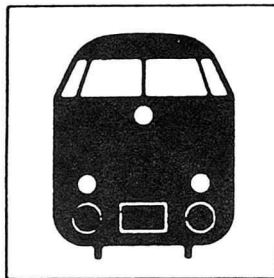
In response to the City of Chicago Department of Planning request for public comment regarding the Scoping for the Chicago Central Area Circulator, the CCAIA Planning and Urban Design Committee offers the following remarks:

► The justification presented for the Central Area Circulator is sound; however, the report assumes that the light rail alternative will be able to negotiate the crowded streets of Chicago faster than existing or alternative bus routes. We believe that this conclusion should be reviewed. It is likely that better travel times will be achieved only through concerted public policy aimed specifically at reducing traffic; for example, by providing public parking at the periphery of the Loop linked to the Loop by convenient public transportation. This would require a commitment by the city to revise zoning laws to encourage this process by restricting new parking within the loop. In addition, we believe that planning to date has not adequately considered pedestrian circulation and how any of the proposed circulators will effect pedestrian traffic.

► We are pleased to see included in the scoping document a recognition of the importance of the visual and aesthetic qualities of such an extensive public works project. In this regard we believe that it is essential that the sys-

tem not be routed underground or otherwise enclosed. Planning for the system should address urban design issues, and a qualified urban design professional should be included in the team that will draft the Environmental Impact Statement.

► Finally, with regard to the proposed Corridors, we believe that the system should be routed where people want to go; that is, along State Street and Michigan Avenue. These areas both benefit from a concentration of activity, and to install as significant a generator of activity as the Circulator System away from these areas would only serve to diminish their vitality. The shopping areas along State and Michigan could be significantly enhanced by the inclusion of a light rail transportation system. Replacement of buses on these streets with light rail transit would offer a major improvement in their visual image and help in reducing noise levels. An additional corridor, not mentioned in the report should be given stronger consideration - the river, from the Union and Northwestern commuter rail terminals to Michigan Avenue and Cityfront Center. At grade signage and stations



The report assumes the light rail alternative will be able to negotiate Chicago's crowded streets faster than existing or alternative bus routes.

would help to strengthen the accessibility and visibility of river transit. Expansion of the existing river-borne transportation system would involve low infrastructure costs and could be initiated quickly.

The CCAIA is pleased to have had an opportunity to comment on the proposed Central Area Circulator. We believe that the project can offer an exciting solution to a clear and present problem. We look forward to following this project as it progresses through the planning process.

CCAIA Interior Architecture Book Wins Graphic Design Award

The American Institute of Graphic Arts has selected *CCAIA: The Art of Interior Architecture 1979-1989* for one of its annual graphic design awards. The book will be included in the AIGA Annual and in a traveling exhibit at the Frankfurt book fair.

CCAIA members have seen a number of projects designed by the book's designer, Sam Silvio, in the past year. The entire graphics program for the Interior Architecture Awards, Year X, including call for entries, invitation, button, awards booklet, and awards certificate, were designed by Sam. AIA members throughout Illinois will soon be receiving the new firm profile book *ArchiPages* with a cover by Sam Silvio.

Sam has generously donated his services for the Chicago by Design program in 1989 and the recent "en charrette" exhibit of local student work for the Chicago Athenaeum.

The Year X is one of the many publications produced by the Chicago Chapter in recent years, but the first with cloth binding and four color photos. The book features a two-page spread for each of the award winning projects for the past five years and the Ten Year Awards (years one through five were featured in the first softcover Interior Architecture book published in 1984, which also won a graphic design award), plus essays by Jack Hartray, ("Inside plus Outside = Architecture"), Stanley Abercrombie ("Inventing Hamlet"), Ralph Caplan ("A Good Design is Worth a Thousand Businesses"), and Ed Zotti ("Fear of Filing: Notes on the Social Aspects of Interior Architecture"). A general introduction was written by Kenneth Johnson, who has been a member of the Interior Architecture Committee since its inception, and who spearheaded the project for the Year 5 Book.

The Interior Architecture Committee, headed by Scott O'Brien and Greg Landahl, raised \$37,000 to pay for printing, design, and editing of the book. Scott O'Brien was editor-in-chief, with Catharine Weese as editor. Contributors were: Knoll International,

herman miller, BASF, INTERFACE, international business interiors, Steelcase, and Hedrich-Blessing. The book was printed in Hong Kong by Everbest Printing Company, Ltd., for Four Colour Imports, Ltd. of Louisville, Kentucky.

The American Institute of Graphic Arts is the national non-profit organization which promotes excellence in graphic design through competitions, exhibitions, publications, professional seminars, educational activities and projects in the public interest.

Copies of *CCAIAAX: The Art of Interior Architecture 1979-1989* are on sale for \$39.95 at the CCAIA office and in bookstores.

A limited number of copies of *Year 5* are available for \$15.00.

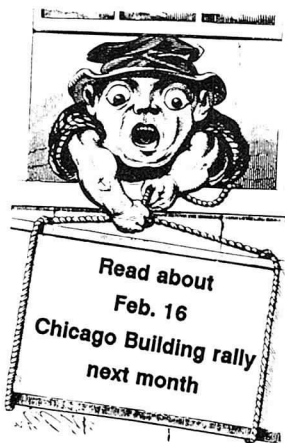
For information, or to order by credit card, call 312/663-4111.

Jane Lucas

Candidates to CCAIA Board Selected

The CCAIA Nominating Committee has met and selected candidates for the Chapter Board of Directors. Nominations may also be made by the general membership by having, as stated in the Chapter bylaws, a "petition signed by at least 25 Assigned Members of this Chapter in good standing." Any such petition should be sent to the Secretary of the Chapter, Leonard A. Peterson, AIA, and must be received in the Chapter office on or before March 15, 1990.

The April FOCUS will feature photos and short biographies on the Nominating Committee's candidates to the Board.



How 'Bout Being a Delegate to the National AIA Convention

The 1990 AIA Convention will be hosted by Houston, May 19-22, and architects from all over the U.S. will be "Pushing the Limits" of their profession, as promised by the 1990 convention logo.

Increasing your level of participation in the convention by being a delegate representing the Chicago Chapter can bring new heightened levels of awareness and personal reward.

PUSHING THE LIMITS



The Chapter will hold a meeting of delegates in April. It is at this meeting the national slate of officers is announced and resolutions to come before the convention discussed. Delegates will also be informed of their responsibilities while representing the Chicago Chapter.

To be a delegate you must be available for the appropriate registration and delegate accreditation date and time (usually, from 8 A.M. to 5 P.M. the first two days of the convention), for candidates speeches, political caucuses, and elections. The particulars of this schedule will appear in the April FOCUS, so that you may determine if you will be available for the meetings specified.

The number of delegates is determined by the number of Chicago Chapter members on a given date in 1990. Once registered as a delegate, the delegate must vote or the Chapter vote is lost. If there are less delegates than votes, each delegate's ballot from that area will count more than one (appropriately enough this is usually the case with Chicago votes at the convention).

While the Chapter does not pay expenses for delegates, you will find that representing your chapter is an exciting and rewarding part of association membership.

Obituaries

Yosh Nakazawa, FAIA

Dec. 12, 1917 - Jan. 23, 1990

Yosh Nakazawa, FAIA, was founder and president of the Nakazawa Corporation, Architects & Planners, Evanston.

A native of Issaquah, Washington, Mr. Nakazawa was a master sergeant in the 442nd Infantry Regimental Combat Team during WWII, and was a member of General McArthur's honor guard at the Japanese surrender aboard the USS Missouri. Before the war he had a career as a popular musician.

Mr. Nakazawa graduated from the Illinois Institute of Technology with a degree in architecture. He served his architectural apprenticeship at Pace Associates and held appointments as corporate architect for American Machine & Foundry Company and General American Transportation Corporation.

Mr. Nakazawa opened his practice in Chicago in 1963, winning major Federal agency projects for highly specialized laboratories and heavy industrial facilities. His work included special education schools, medical facilities, and pioneering work in clean room design and interior modular systems construction, which led to a number of important patents in these fields.

Award winning buildings designed by Mr. Nakazawa include the General American Transportation Research & Development Center in Niles, (the 1967 CCAIA Distinguished Building Award); Pipe Shop, Charleston Naval Shipyard, South Carolina (1982 AIA/NAV-FAC Award of Merit); and the Avionics Science Laboratory, Wright-Patterson AFB, Ohio (1979 Department of Defense awards and citations).

Mr. Nakazawa became a Fellow of the AIA in 1984. He is survived by his wife, Yuri, and two sons (both architects), and four grandchildren.

Sketchbook

*West Chicago Public Library (below)
LZT/Filliung Partnership*

The Library Board was interested in a building reflecting the town's turn-of-the-century ties to its "heyday" as a major midwest railroad-center. The 38,000-sq.-ft. Romanesque-style structure emulates the dominant architecture of public libraries of that era. The clock tower creates a strong public identity on the irregular 4.5 acre downtown site.

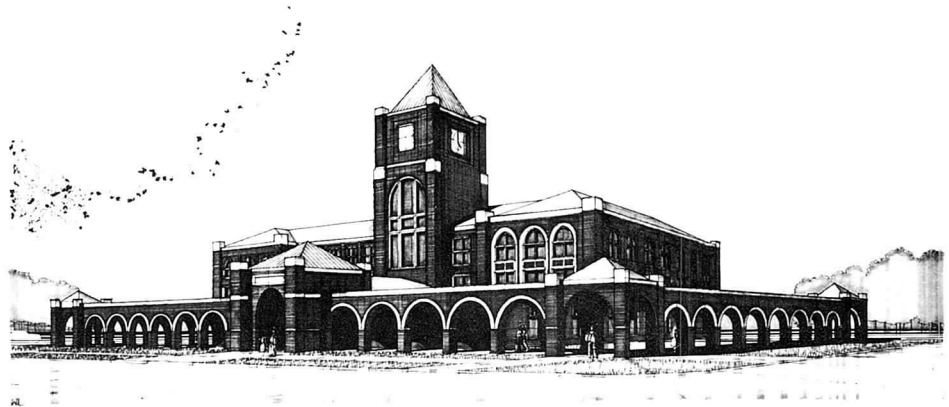
The Municipal Client - Profile at a Glance

Overheard: "There is never the perfect client." With this thought in mind, the FOCUS set out to talk to a few firms who engage in government projects to get a profile of the public sector client. As a good deal of Sketchbook respondents chose to share work done for local municipalities, our discussion centers on these project types.

Of course, curiosity mandated a question or two on the necessity of differentiating between federal projects and work done for local municipalities. It seems a majority of firms avoid federal government commissions because paper work begets paper work begets more paper work. According to one architect, unless a firm has a niche with the feds the red tape wears like a choker. And "being geared up to certain protocol" is a requisite in which many firms would find little joy and personal reward. If, however, you've learned how to play the game, federal commissions can be quite lucrative. But most firms have elected to be very selective about this kind of project.

And so, what does the architect working on the village hall or library, the local police or fire facility have to face? One large firm which operates with a healthy mix of institutional, commercial, and government facilities commissions sees major restraints on the architect working with local municipalities coming from 1) political agendas, 2) changing administrations, 3) unrealistic wish lists and/or a tighter budget than the private sector client, and 4) trying to find a design solution that expresses the power and authority of the administration without appearing to erode the community's tax dollars. Another aspect, discovered in ferreting out how the public and private clients differ, is the fact that the public client is not a repeat client: "You end up chasing a project instead of a client," one firm principal put it. Sixty to sixty-five percent of this firm's work is done in

the public sector; but they realize financial stability requires a mix of project types. The municipal project client is usually a "committee," comprised of individuals with separate "agendas." Village or county board members can be entrenched in their own political and personal objectives, which often get in the way of the architectural agenda and vice versa. Behind-the-scenes politics, which rarely has anything to do with architecture, definitely affects the project:



the power of certain parties may find its way into the expressions of some of the design elements or in a few cases the entire architectural program.

A committee of clients and a shift in power can test the architect's flexibility, patience, project management skills, and ability to interact with a variety of personalities. Village administrations do change, and half way through the project you can find yourself with a brand new set of clients. Before their project was complete, one firm ended up having worked with at least two different mayors and sets of village trustees. Inheriting a "new" client mid-stream of the project can make project coordination very interesting. One architect advises, "Stay out of the politics, don't shoot anyone down, keep the peace." And "be prepared"

for the possibility of a changing of the guard, because even in a small improvement project there can, without preparation, be financial repercussions. A new lay-out or complete redesign can be prevented in the acceptance phase by having the client sign off for the project. When the client turnover occurs you can then go back to additional services. This architect suggests that one of two things usually happens when you find yourself with a new client, with whom

you may not feel as warm and comfy as the previous client: the money will be there for the changes, or the new administration will have to go with the program as approved.

While mismatched wish lists and budgets are not peculiar to the municipal project client, one firm feels fantasies run especially high with police and fire departments in planning their facilities. Rarely do these departments have pocket books that coincide with their aspirations; their enthusiasm largely a result of having attended "all the seminars." But, responds another designer, they might as well go for it, for they will be stuck with the facility for many decades to come. Then too, as one architect put it, "most police and fire facilities are so crowded and out-

dated they are delighted to have new breathing space."

Although tight budgets drive the municipal project, no one talked to here felt their design expressions were hampered. The attitude toward prototypical designs, at least among these architects, is that the system provides economy and efficiency. The standardization of certain elements creates periods for other concentrations.

And then there is the challenge of creating a facility that represents a municipality well but does not reflect over-expenditure of tax dollars. Scale and mass may be the only expressions of power and authority available to the designer; details might denote expense and are therefore often first on the chopping block. While municipalities do concern themselves with prudent expenditures of tax dollars, in the end, ego will probably win out. "[Ego] may not drive the project, but it is an undercurrent," one architect summed up.

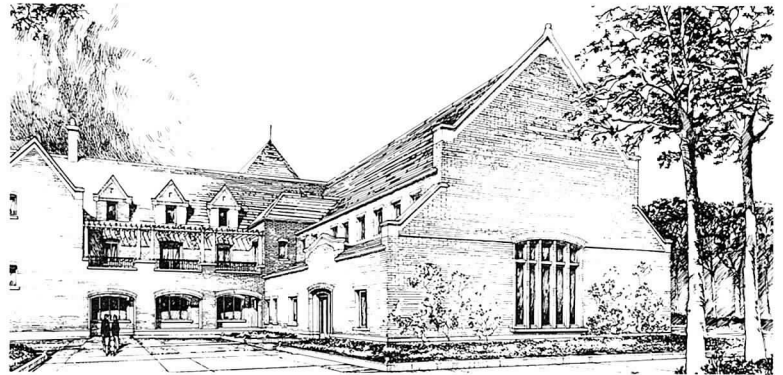
The architects here all agreed that the local governments they do business with consider the impact of the completed design on the entire fabric of the community. It is important with any municipal project, from a public relations point of view, to consider how the building will enhance the community. In some cases the project can be a catalyst for the community's future. One Sketchbook submission, LZT/Fillium's public library for West Chicago, is viewed by the local government as a stimulant for the redevelopment of the community's downtown area. Decker and Kemp Architects sees the village hall providing "a sense of permanence and identity in a rapidly changing physical environment. We feel that the village hall should and will become the centra focus of the community's civic life and a symbol of their common purpose."

I felt a sense of great personal satisfaction and enthusiasm among the architects interviewed. Through their answers, it was evident they all seem to really enjoy what they do and have found methods for effective performance. Moving through a civic project with ease is accomplished by "understanding, up front, what the client wants, getting all the necessary information on the program, and following the procedure as set down." "Government work means more meetings than with other clients, and it is all paper work," one designer assures, but "understanding up front what the client wants means a smooth project start to finish."

-A.K.

Northbrook Village Hall Northbrook, Illinois

The program for this new civic structure includes 25,000 square feet on two levels, housing various village departments and services, the Village Board Room, and the public areas for village programs and activities. The architecture of the building, its order and arrangement, are derived from traditional sources. Constructed of masonry and stone, with steeply pitched roofs, broad arches, and a centrally placed stair tower, the building's expression is rooted in the regional and traditional architecture of the Village.



Decker and Kemp Architects Chicago

The firm, established in 1986, offers professional services in architecture, urban design and land-use planning, historic preservation, and interior design. To its credit, the firm's commissions include residential work in Chicago, Beaver Island, Hinsdale, and Lake Forest; mixed-use developments in Chicago, Cambridge, and Bethesda; land planning and urban design for Lockport, Philadelphia, and Barrington.

More on Government Projects

Civic Virtue, by Paul M. Sachner, *Architectural Record*, Jan. 1989., p. 102. A building type study of city halls.

Chicago Firm Wins Virginia Contest, *Progressive Architecture*, Sept. 1987, p. 35. Notes that Hanno Weber & Assoc. won competition for Leesburg, VA town hall and parking garage.

Columbus City Hall, Columbus, Indiana, *Architectural Record*, July 1989, p. 60. Notes & photos of California Council, AIA award winner, SOM.

Escondido City Hall, Escondido, California. *Architectural Record*,

July 1989, pg. 61. Notes & photos of California Council AIA award winner, Pacific Associates.

More Architectural Work Currently Done Within Government to go Outside? *Architectural Record*, Apr. 1988, p. 35.

Public Construction: Squeezing Opportunity Out of Tight Times. *Building Design & Construction*, Jan. 1989, p. 38.

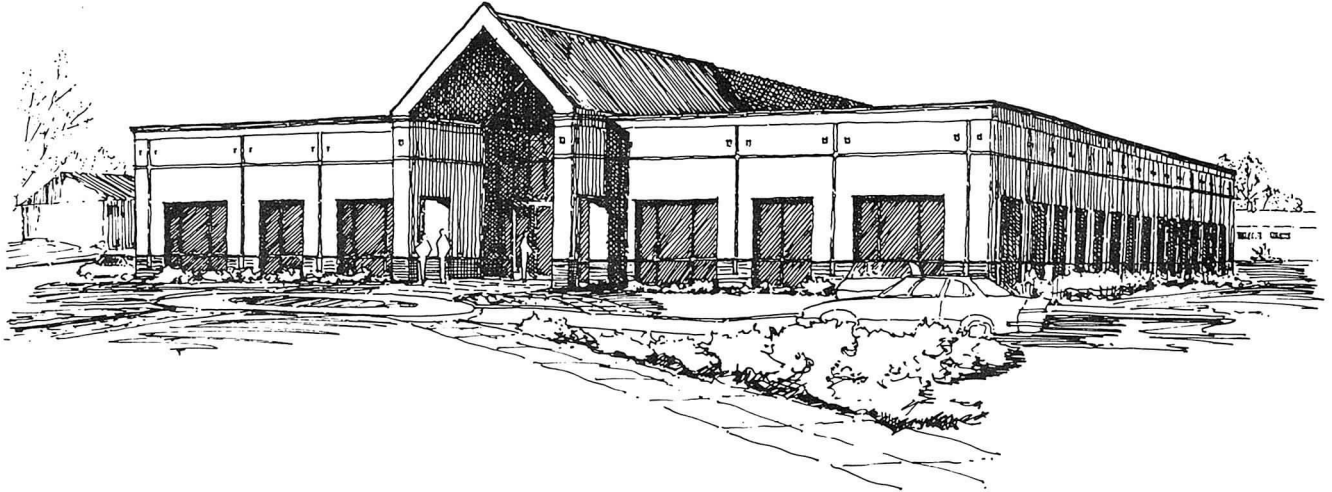
This bibliography is only a tiny percentage of what is available from Architect's **Construction Index**, an annotated quarterly index of articles in the fields of building design and construction. A subscription gives a quarterly listing from 44 industry journals. For information and/or order form, call 312/939-3202.

Village Hall
Streamwood, Illinois

The new Streamwood Village Hall replaces an overcrowded, outdated facility. This 15,000-square-foot, single story, off-white and grey masonry building provides a strong, open, friendly statement of government. The interior skylight "street" reinforces an open feeling and allows access to various departments during the day and is used as a multipurpose lobby for village functions and council meetings at night. Completion is scheduled for March, 1990.

Wilson/Jenkins & Associates, Inc.
Itasca, Illinois

This 55-person architecture/engineering/planning firm was founded in 1962. Their project experience includes office, retail, supermarket, warehouse, commissary, exchange, and interior space planning design for private and public sector clients. Regarding government work, WJA is one of the top three firms in the country in commissary design. Recent public and government projects in addition to the Streamwood Village Hall, include a commissary at San Vito dei Normanni Air Station, Italy; a commissary at Lajes Field, Azores, Portugal; and a shopping center (Exchange) at Camp Foster, Okinawa, Japan.



Norridge Village Hall
Norridge, Illinois

The design of this 9,000-square-foot administrative building features a classical look rendered in contemporary materials. Two colors of brick provide an economical interpretation of a traditional civic form consistent with the goal of establishing a focal point and identity for the community. The interior space consists of a main lobby, a council room, meeting rooms, and offices for the village officials and staff.

Warman Olsen Warman Ltd
Chicago

The firm provides architectural, planning, and interior design services, having designed a variety of new and renovated commercial, health care, industrial, municipal, and retail facilities. Recent projects include design of Stein & Company's Leasing and Management Office in the AT&T Corporate Center, renovation of the 2340 N. Clybourn building, design of Father & Son Plaza in Old Town, and renovations and additions to Illinois Masonic Medical Center.

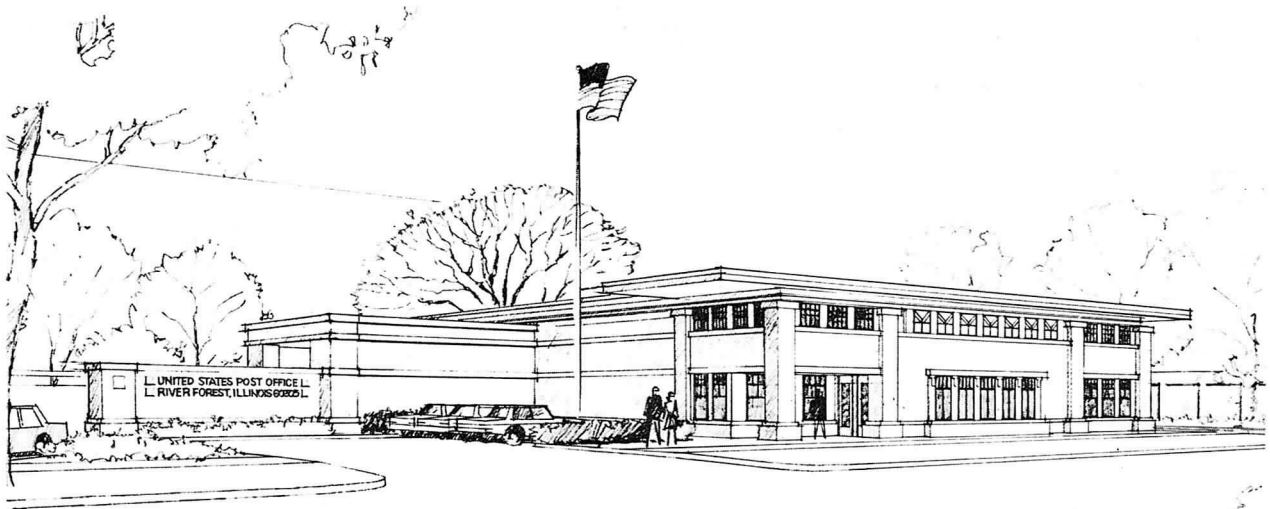
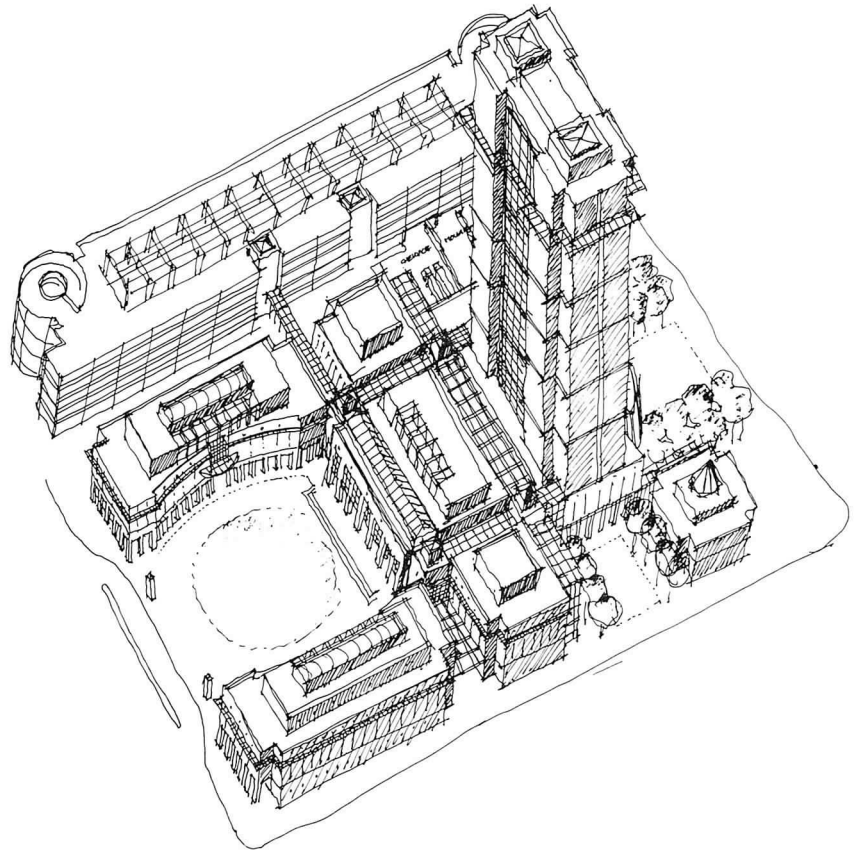


**Orange County Courthouse Complex
Orlando, Florida**

The 780,000-square-foot project consolidates all jurisdictions and agencies of the justice system into a central court complex in downtown Orlando. A significant feature of this facility is the 400'-0" courthouse tower. High volume courts, clerk of courts, and jury assembly are on the lower levels around a central atrium. Security is enhanced and disruption minimized by placing courtrooms on the upper levels within the tower. Support agencies are deployed into flanking court agencies buildings with separate entries to increase security and identity.

**Hansen Lind Meyer
Chicago**

The firm was founded in Iowa City, Iowa in 1962; the Chicago office was opened in 1977, with other offices in Orlando, New York, Baltimore, and Denver. Experience in the design of institutional facilities includes major university teaching hospitals, regional medical centers, federal prisons and county jails, and life care facilities.



**United States Post Office
River Forest, Illinois**

The Wrightian influence of the River Forest/Oak Park Communities is articulated in the new exterior designed for this existing structure, which was previously a millwork factory. The exterior is of E.I.F.S., with column masses framing new openings created in the surface of the existing masonry box. The extended roof provides a large cantilever which defines and protects the front entrance carved out of the existing building mass. This horizontal theme is further expanded in the introduction of horizontal lines to the existing building, new addition and screen wall, con-

cealing mail truck parking. The ribbon pattern of windows, some with simulated Wrightian leaded glass tracery, add to the overall effect of a building that is sympathetic to its context.

**Interplan Practice, Ltd.
Oakbrook Terrace, Illinois**

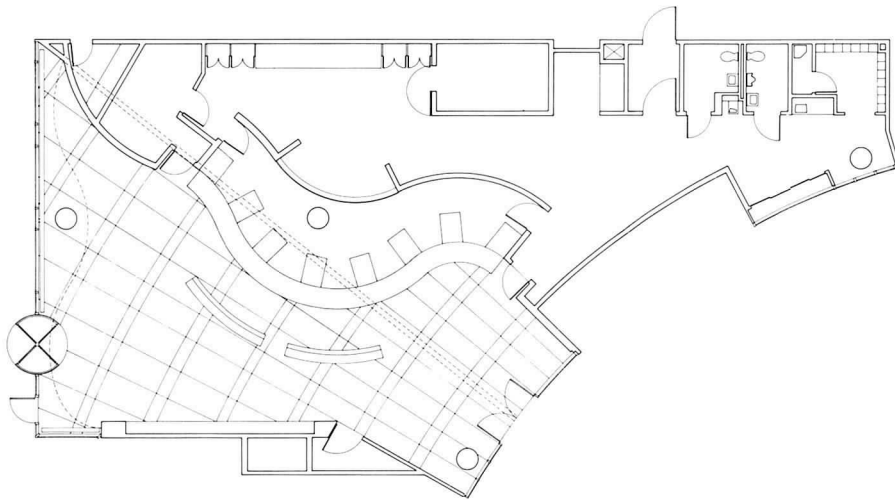
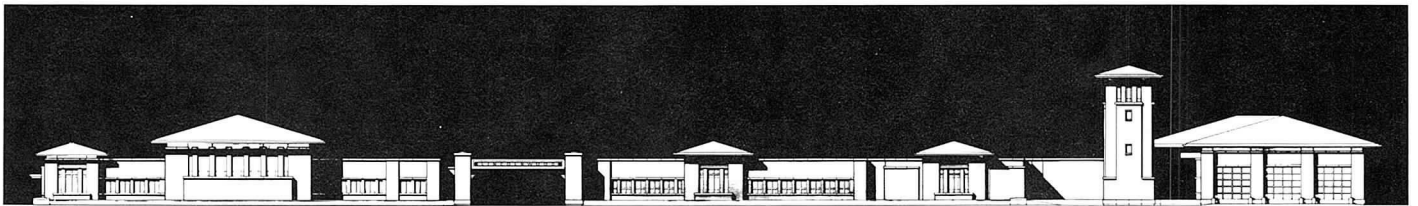
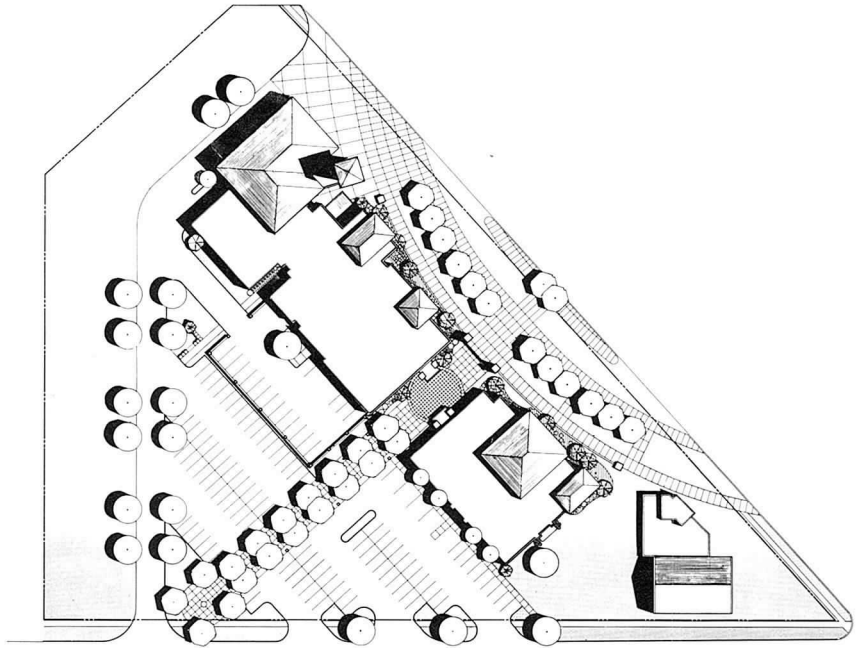
Interplan is a 47-person firm, with services offered for the markets of multi-unit corporations, governmental agencies, financial clients, and developers. Continued growth is expected in the firm's offices in Oakbrook Terrace, Illinois; Orlando, Florida; and in the future Orange County, California office.

Lincolnwood Municipal Center
Lincolnwood, Illinois

This prairie school-inspired 45,000-square-foot municipal center will have nearly a 600-foot presence along an arc-shaped public plaza adjacent to Lincoln Avenue in Lincolnwood. A perpendicular pedestrian "street" ties the parking area to entries leading to the village hall and police headquarters, as well as the Lincoln Avenue Plaza. The major components of the municipal center include the village hall, police department, and fire department.

O'Donnell Wicklund Pigozzi and Peterson
Deerfield, Illinois

OWP&P is a Deerfield-based architectural and interior design firm. Diversified areas of the firm's work include health and life care, educational, corporate, and governmental facilities.



Loebl Schlossman and Hackl, Inc.
Chicago

The Chicago-based planning, architectural, and interior design firm was founded in 1925 and performs master planning and design of numerous corporate headquarters and investment office buildings, suburban shopping centers and malls, urban mixed-use complexes, government facilities, health care, multi-family residential, education, and interiors projects. Current projects include Allstate Plaza West; City Place (a mixed-use development on North Michigan Ave.), St. Clair Place, 350 N. LaSalle, and the new Prudential Plaza.

United States Postal Service - Station E
State of Illinois Center
Chicago, Illinois

While this post office creates its own identity, with flowing curvilinear walls, counters, and an undulating ceiling, it quietly celebrates important aspects of the State of Illinois Center's unique architecture. The two colors of granite and the floor pattern are a continuation of the building's atrium floor; the strong window elevation afforded additional opportunity to integrate the space with the building's architecture. The sweeping curvilinear counter creates a rhythmic sequence and suggests a travel path for customers.

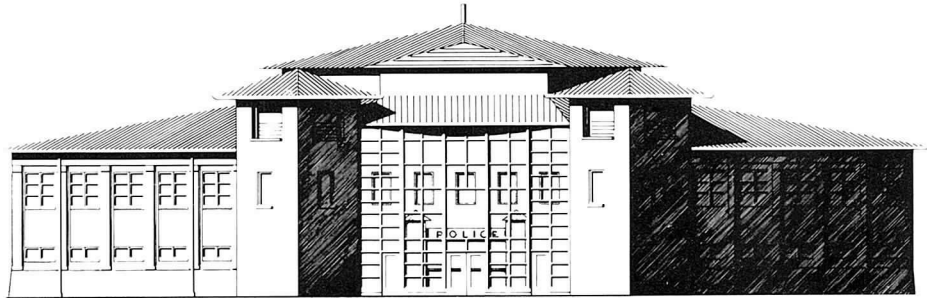
Sketchbook Schedule

- May - PRESERVATION/RESTORATION. Materials due March 19.
- June - VACATION HOUSES. Materials due April 19.
- July/August - OFFICE INTERIORS AND TENANT IMPROVEMENTS. Materials due May 16.
- September - UNIVERSITY/COLLEGE BUILDINGS. Materials due June 20.
- October - LOW INCOME/AFFORDABLE HOUSING. Materials due August 1.

Please submit a PMT of sketches and/or hardline drawings in an 8 1/2 x 11 format. Conceptual/preliminary sketches are of particular interest. Drawings that do not require the making of a half-tone are preferred. You should send a description of your firm, up to 60 words, and keep the description of the project to 100 words so that space can be devoted to drawings.

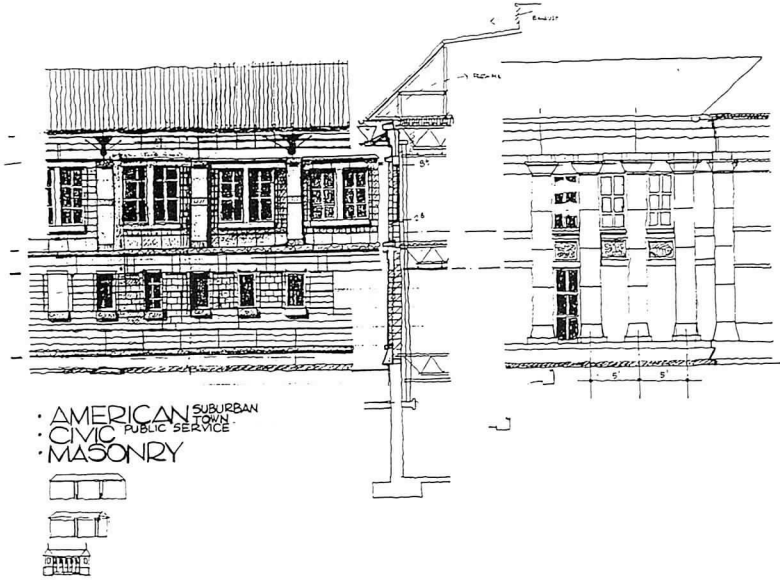
**Booth/Hansen & Associates
Chicago**

The firm provides architectural, interior design, and planning services. Work includes projects from prominent corporations, museums, universities, recreational clubs, commercial developers, and government agencies. Internationally recognized for its designs, the firm has won numerous awards from professional, trade, and community groups.

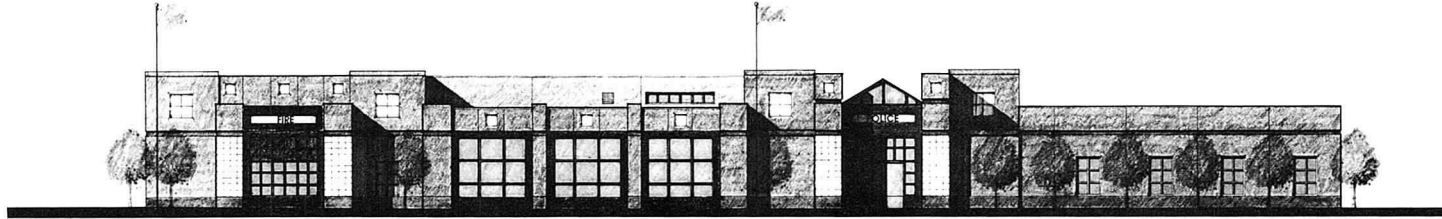


**Police Station
Elmhurst, Illinois**

The police station is designed to display the dignity and quality of a civic building, while at the same time relating in materials, scale, and character to the community it serves. The primary materials are brick, limestone, and steel, with a set-back corner entrance signifying accessibility and service to the community. The lobby space is trimmed in light ash wood, glazed block, stone, and terrazzo, accented with painted elm leaf stencils. Special facilities include booking and detention facilities, a salyport, shooting range, locker, exercise and training rooms. Service areas and garages are hidden in the rear vehicle court. Mechanical equipment is concealed by the sloping roof of a central penthouse.



• AMERICAN SUBURBAN
• CIVIC TOWN
• MASONRY PUBLIC SERVICE



North Elevation

**LaGrange Police and Fire Facility
LaGrange, Illinois**

The Police Department will occupy the new 20,000-square-foot portion of the facility, while the Fire Department will move into the attached and renovated 23,500-square-foot existing Public Safety Building. The existing building will be completely refaced with masonry, reroofed, and a new public Fire Department entrance identified. Functionally, the two buildings are separate, but the use of like materials makes the facility read as a single, unified municipal structure.

**LZT/Filliung Partnership
Glen Ellyn, Illinois**

Founded in May, 1988, as the Chicago area office in partnership with LZT Associates, Inc., of Peoria, Illinois, the combined 30-member firm has a 50-year history of public and private sector work. Recent local area commissions consist of six suburban public libraries and three public safety facilities. A paper recycling plant in Indiana is currently under construction with an international client.

The AIA Documents

Fundamental, Like the Basic Black Dress or Navy Pinstripe Suit

By Steven F. Weiss, AIA

One of the most important roles that the AIA plays in architecture is the continuous development and distribution of the various AIA documents. For over 100 years, the Institute has found part of its mission in providing balanced and well crafted contracts and practice aids for use by the American construction industry. That it has succeeded is evident in the numbers: no other organization comes close to the approximately 1.25 million documents that the AIA distributes each year. There are over 80 documents in the A, B, C, D, E, and G series. These include the core documents around which the entire construction industry is based. Many of the other publishers of documents develop their products around the concepts of the AIA documents. The documents have become indispensable to the practicing architect.

In this article, I'll provide some insight into the documents drafting process and the principles underlying the documents themselves. I will also cover some of the issues surrounding the copyrights of the documents and how you may, and may not, use them.

First, how are the documents developed? Not surprisingly, by practicing architects. The AIA Documents Committee has members selected by the Institute to provide for diversity of experience, practice, and geography. There are currently 13 members from all over the U.S., including well known designers and managers. Members make a commitment to serve for a minimum of eight years, to provide for maximum continuity and skill. Service during the first year or so is primarily educational, mostly limited to figuring out exactly what all of the words mean and discovering how little one actually

knows! In addition to the members, the Committee has several counsels, including a well known construction attorney and a representative from the professional liability insurance industry. Finally, the AIA documents staff is headed by Dale Ellickson, the senior director of the Documents Program, who is an architect/attorney. The staff includes an attorney who specializes in construction law legal research, a paralegal specializing in copyright law, a resident grammarian, and several administrative staff. This entire group meets in three-day meetings, four times a year.

The Committee is divided into two Task Groups, each with its own assignments. Task Group A has been working the last two years on revising the construction management series of documents, while Task Group B is just completing its work on a complete revision of the interiors-related documents. Both groups are preparing for the upcoming revisions to the "core" documents, those revolving around traditional construction and the A201 documents. When a document is completed by either task group, it is reviewed and approved by the entire committee. Once approved by the documents committee, documents move upward in the AIA structure for approval by the Commission on Professional Excellence and, finally, by the AIA Board. Only after Board approval is the document printed and distributed.

All of the documents are now on a ten-year revision cycle. This means that A201 and its relatives are currently planned for republishing in 1997. The effort in revising these core documents requires that work begin approximately seven years prior to the planned publication date. A note about the ten-year cycle: Because of the importance of the documents within the U.S. construction industry, there can't be any confusion about which document is current and what it says. A ten-year life cycle gives the documents time to prove themselves in court and in practice.

The basic principles underlying the documents and their drafting are 1) to

establish standard legal forms for the stability of the legal transactions surrounding design and construction; 2) to provide assistance to users who otherwise cannot obtain knowledgeable legal counsel; 3) to give architects a direct role in setting the terms of the contractual relationships in which they practice; 4) to strive for balanced and fair documents within the construction industry; 5) to publish documents that are subject to uniform legal interpretations so as to be predictable and reliable; and 6) to reflect industry customs and practices.

By far the most maligned of the basic principles are numbers three and four. How many times have you heard a contractor or, more likely, an owner's attorney vilify the AIA documents as only protective of the architect? The usual theory is that the documents cannot be fair if they were written by the only entity not a part of the deal. The truth is just the opposite - how can either of the privileged parties draft a completely unbiased agreement? Through 100 years of case law and industry practice, knowledgeable users of the documents have found them to be the single most effective and balanced forms available, and have made them best sellers.

One important point to understand about the documents is the distinction between "standard" and "model" forms. With few exceptions, the AIA documents are standard language forms. This means that they are meant to be purchased and used in their original state as consumable forms. They are not sold to be photocopied nor to be used as model language to be lifted and crafted into a custom-drafted form. A model form, on the other hand, is meant to be used as suggested language, for incorporation into something created specifically for the purpose at hand. The distinction is critical to the sanctity of the AIA's language, and the years of court and common law supporting it. If the AIA documents were model language, and assuming that no other accepted standard documents existed, each transaction would require custom drafting and negotiation. The cost of negotiating design contracts with your clients would be astronomical, and each argument would be subject to new interpretation by the courts. Without standard language, and with all due apologies to our legal buddies, there would be a whole lot more attorneys participating in our profit planning.

A final note about standard language forms: they are difficult to

modify. If you think for a moment about Supplemental Conditions, they exist only because A201 is printed on thin paper with little space for modifications. The only way to modify most of the documents, beyond filling in the blanks, is to add a supplement. This is exactly what the AIA documents want you to do. A supplement makes modifications to the standard immediately obvious. Knowledgeable users need only refer to the supplement to understand the nuances of each deal. They can be comfortable in knowing that, except for the supplemented modifications, the rest of the deal will be familiar.

What about copyrights? Are the documents yours to use as you see fit upon purchase? No! One of the classic stories among the AIA Documents Department staff is of the person who called to order a copy of a document and got hooked up by accident to the copyright paralegal. It seems that this person just wanted one fresh copy of a contract form, because the one that they used in their photocopier had become too dog-eared for use. It's sort of like swinging a hammer; you know that you want to do it but when you hit your thumb, it hurts like hell. The fact is, except within strict rules, you can't photocopy the documents without violating the AIA's copyright, which could get you in trouble, as well as cause all of our dues to go up. Let's face it! While the documents program isn't exactly like publishing Lotus 123, it does deliver a healthy profit to the Institute, which in turn holds down your Institute dues. Buying from the CCAIA also holds down your dues, as the Chapter derives a fair amount of non-dues revenue from documents sales.

The rules about copyright of the documents are fairly simple. You cannot copy any of the non-fill-in-the-blank documents. This means that you do not send one copy of A201 to your printer to copy to make 100 copies of a project manual. You must send over 100 original copies, all to be bound into the books. You may, however, obtain a limited written license from the AIA to reproduce a document in connection with a project, which would allow you to send over just one copy. How many of you do that?

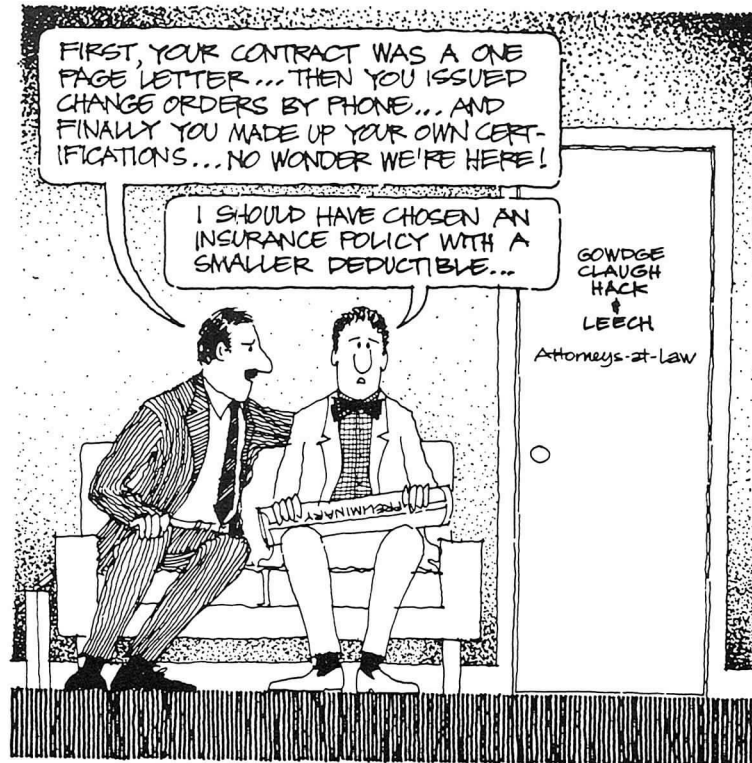
For the Agreement forms, such as A101 and B141, you are given a limited license upon purchase. This license allows you to make up to 10 copies of a filled-in document, so that you don't have to retype a contract more than once. You may do the same with the G-

series documents, which are primarily practice aids. The important point is that you may only copy a form after it's filled in, not when it's blank. You also may not clone the form. This means that the contractor who clones the payment forms G702 and G703 on a computer is violating the AIA copyright. If your relationship with the contractor is such that you're into playing "gotcha," you could send back the payout request and require that it be submitted on a fresh, original AIA form. The AIA copyright staff would back you up, but they probably wouldn't pay for any broken windows.

The documents aren't exactly recreational reading, but then they aren't supposed to be. They are critical to your practice, and a good knowledge of them is vital. For more information, I recommend three books: *The AIA Handbook of Professional Practice*, (the

first section of volume three contains an excellent overview of the documents; *A Legal Guide to AIA Documents*, by Werner Sabo, Esq, AIA (an excellent book, by a CCAIA Board member); and *Sweet on Construction Industry Contracts*, by Justin Sweet, published by Wiley. These are all very good references. Finally, an attorney knowledgeable in construction law is indispensable. Most owners don't know or understand this, and you will be well served to try to educate them. Nothing is more frustrating than trying to explain the limits of the architect's duties to someone who doesn't understand how the construction industry has developed.

Finally, user input is welcome. Should you have comments or suggestions for the documents, please feel free to call or write me. I promise to carry the message forward.



—From "Shaping The City" by Roger K. Lewis, FAIA

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THE CALENDAR



March

1 ▼ CCAIA Technical Committee Meeting

Chicago Bar Association. 29 S. La-Salle St. 11th floor. Lunch Available at 11th Floor Cafeteria. 12-1:30. p.m.

5 ▼ CCAIA Foundation Meeting

Chapter Board Room. Noon.

6 ▼ National Association of Women in Construction Luncheon

Topic: the Oceanarium at the Shedd Aquarium. Gary Tree. Bismark Hotel. \$20. Noon. RSVP: Susan Hurley, 312/925-1344.

SEAOI Meeting

Skybuster. The world's tallest building. Como Inn. 546 N. Milwaukee Ave. 6 p.m. Students, \$6; Non-Members \$18. RSVP: 312/372-4198.

7 ▼ Chicago Illumination Design Awards

Accent On Design: Creative Lighting Techniques. Merchandise Mart. The educational conference includes a seminar on *The Art and Science of Lighting.* Second Floor Conference Center. 9:30 a.m. Luncheon & Awards, 11:30 to 1 p.m. M & M Club. \$15. RSVP: 312/527-7981.

10 ▼ Exhibition Closes

en charrette. IIT Campus, Crown Hall. March 12-23, UIC Art & Architecture Building. 901 W. Harrison.

12 ▼ Graham Foundation Lecture

The Classical Moment in America. Roger Kennedy. 4 W. Burton Place. 8 p.m. 312/787-4071.

13 ▼ CCAIA Executive Committee Meeting

Chapter Board Room. 8 a.m.

Planning and Urban Affairs Committee Discussion

What's in Store for State Street. Panelists Daniel P. Coffey, Sara G. Bode, & Michael Tobin. Cliff Dwellers Club. 220 S. Michigan Ave. 6-8 p.m. \$13. RSVP: Chapter Office.

CCAIA Licensing Seminar

How to Slay the Mighty NCARB Beast. Merchandise Mart, Second Floor Conference Room. 6 p.m. Students, \$5; Non-Members \$15; CCAIA Members, Free. RSVP: Chapter Office.

15 ▼ SMPS Program

Mastering Cold Calling Techniques that Work. Gerre Jones. Midland Hotel. 176 W. Adams. 1-5:30 p.m. 312/559-0095.

Young Firms Meeting

Now That You're in Business...What Do You Do Next. CCAIA Board Room. 5:30 p.m.

16 ▼ Graham Foundation Lecture and Exhibition

Vanishing Country Houses of Ireland. Brendan Gill. 4 W. Burton Place. 8 p.m. 312/787-4071.

19 ▼ U of I ARE Preparation Course

Classes taught by practicing architects & engineers. Twelve week course. Monday & Thursday evenings. Information: Registrar's Office 312/996-5225.

24 ▼
Exhibition Closes

Art As Architecture: Architecture As Art. Gwenda Jay Gallery. 301 W. Superior, 2nd Floor. 312/664-3406.

26 ▼
Graham Foundation Lecture

Japanese Architect Minoru Takeyama talks about his work. 4 W. Burton Place. 8 p.m. 312/787-4071.

27 ▼
CCAIA Board Meeting

Chapter Board Room. Noon.

**Chicago Women in
Architecture Meeting**

Mother/Architect, Architect/Mother. Solutions to combining work and family. Shelly Gates. RSVP: Sheila Cahnman, 312/609-1300.

**Computer Applications for
Interior Design-Office Tours**

First of three tours. Hancock & Hancock Inc. 230 N. Michigan Ave., Suite 205. 5:30 p.m. Information: Julie Keverain, 312/346-7155. RSVP: Chapter Office.

28 ▼
Chapter Dinner Meeting

Chicago Central Area Circulator. Speakers David R. Mosena, Deborah Stone. Merchandise Mart, Second Floor Conference Center. \$25. 5:30 p.m. RSVP: Chapter Office.

30 ▼
**Builders Association of
Chicago Seminar**

Minimizing Construction Risk. Coopers & Lybrand. 203 N. LaSalle. 1 to 4:30 p.m. \$60. RSVP: Mark Hosfield 312/701-5849.

Exhibition Closes

Eliel Saarinen/Finnish American Architects. Chicago Athenaeum. 333 W. Wacker. 312/829-9650.

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The American Vitruvius: An Architect's Handbook of Civic Art, by Hegemann and Peets, 1922; reprinted in 1988 by the Princeton Architectural Press, New York. 324 pages, 1,205 b/w illustrations. \$60, cloth.

Reviewed by John B. Tittmann

This is a book about making cities that are humane. If it was timely in 1922, it is even more so today, when it seems that our cities are in greater danger than ever of losing their livability and degenerating into chaos. Architecture is relegated to a minor role as cities are held hostage by developers and bottom-line bureaucrats. Chicago, among other cities here in the United States and abroad, is continually threatened with the destruction of its past, and consequently with the destruction of its identity.

Hegemann and Peets liken the chaos of the modern city to a county fair where many orchestras are playing simultaneously: the result is cacophony. "The hope that good work will show off for being different from its surroundings, which are to act as a foil, is an illusion," they write. "The fact that one orchestra plays Beethoven will not resolve the chaos."

What has gone wrong? Why are our cities so cacophonous? What can we, as architects, do to improve our cities? These questions are not of course quickly answered, but this book provides direction for understanding such thorny issues.

First, though, let's step aside and examine the word "city," which stems directly from the Latin word *civitas*, or citizen. To be a citizen is to enter a covenant with others. It is to state that in return for common benefits one will temper one's individual desires. Government, and the taxes we pay to maintain it, express this covenant. This covenant is implicit in all human actions.

Moreover, this covenant is physically embodied within the architecture of the "city." As your etymological dictionary will tell you, the word "city" is

the state or condition of citizenship. And to Hegemann and Peets, the word "city" implies the noble realization of citizenship. This book is intended "to demonstrate to what great nobility and beauty the art of building cities can attain..."

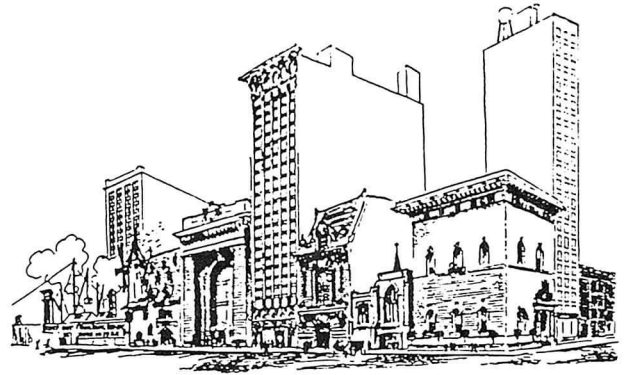
The authors were under no illusion about the enormity of the task: "The individual architect may well feel that in spite of his knowledge and desires he can do nothing: the public does not know what a beautiful city is and would not get together to create one if it did." But on the other hand, the authors also propose what individual architects can do:

"If the office building is to stand on a corner there may happen to be a building of similar mass on the other corner to which, in color, scale, and dominant lines, the new building can be made to respond, thus creating a pair of entrance pylons for the street. Every new piece of street architecture should be designed as part of the block or street in which it stands, or if the existing buildings are hopeless, it can at least sound a note which is suited to serve as the keynote in the future rebuilding of the block. In these ways an architect can practice civic art without asking the cooperation of outsiders."

In other words, each architect is a citizen and has the responsibilities of a citizen. And each of the architect's buildings should express its civic relationship to the city.

Why is the book called *The American Vitruvius*? Vitruvius was an architect who saw architecture primarily as the making of cities. Hegemann and Peets write on this subject: "In these days of superficial individualism it is often forgotten...that the fundamental unit of design in architecture is not the

CHAOS. Cartoon from the Architectural Review, 1904. One of the foremost aims of [The American Vitruvius] is to bring out the necessity of extending the architect's sphere of influence, to emphasize the essential relation between a building and its setting...



separate building but the whole city." The issue is not the quality of the architect, but the quality of the city.

The author's provide us with a "thesaurus" for civic art. The book is full of invigorating designs displayed through photographs, plans, diagrams, and perspectives. Here, within these pages, may you find inspiration.

John B. Tittman is an architect with Booth/Hansen & Associates.

Renzo Piano: Buildings & Projects 1971-1989. Introduction by Paul Goldberger. Rizzoli International, 1990, New York. 256 pages, 270 illustrations, 140 in color. \$50 hardcover, \$35 paper.

Reviewed by Renee Sprogis Marohn

Overcoming a successful debut is a common obstacle for an artist in any spectrum of mediums, and Renzo Piano is no exception to this occurrence. Shouldered with the overwhelming reception of Centre Georges Pompidou in the mid-1970s, which as Paul Goldberger observes "more confined than liberated" him, Piano has mastered the challenge of continuing a philosophy without succumbing to a pigeonholed style of architecture. Rizzoli's monograph on Renzo Piano supports this development, displaying a range of projects that extend far beyond the language of Beaubourg, which initially propelled Piano into the architectural spotlight.

Combining the technical articulation of Richard Rogers with an obsession with craftsmanship that rivals Frank Gehry, Piano has created a personal vocabulary applicable to a ▶



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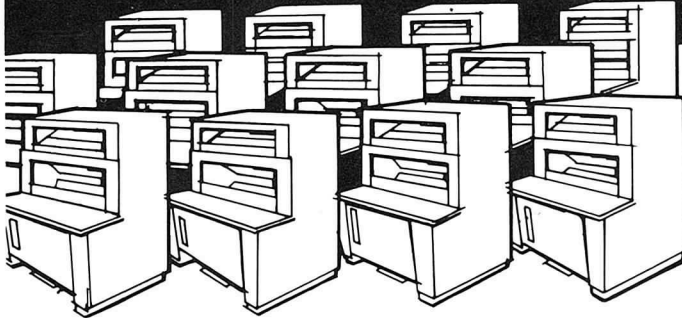
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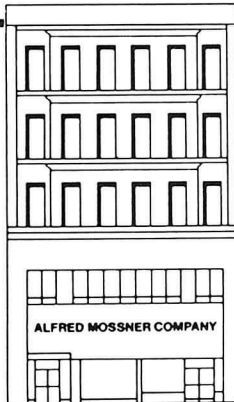
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broad scope of work. And although his projects are by no means anti-contextual, they do exhibit a tendency towards "space-age" building not always in tandem with the more accepted norm of Post-Modernism. The success of this attitude becomes more remarkable when one explores Piano's client list, which includes names like Fiat, IBM, and de Merrill: large corporations known for their technological advances but not always for their patronage of progressive architects. Piano attributes his success with these clients to his ability to "listen" and "make this effort to understand what your client wants."

The much published Menil Collection Museum in Houston exemplified Piano's ability to "listen" to the client and still apply his distinctive stamp of technological craftsmanship. The client had worked with four architects over a period of twenty years, beginning with Philip Johnson and ending with Louis Kahn, prior to considering and eventually building Piano's design. One of the most meticulously chronicled projects of the monograph, the Menil Museum's integration of filtering architectural light "leaves" with a sensitively scaled wood clad exterior, exhibits Piano's strides since Beaubourg - creating a solution original and still contextual.

It would be a mistake, however, to only assess the projects in the book relative to the benchmark of Pompidou Centre (a pitfall already experienced by this reader). There are several standout projects that merit an unbiased second look. The Office Building in Vincenza, for example, is a powerful modernist project displaying an organic roof form reminiscent of the sweeping lines of Ero Saarinen or Kenzo Tange. This exploration with organic form is a reoccurring presence in Piano's work, appearing in the Bercy-Charenton Shopping Center, the Bari sports stadium, and most recently, in his winning entry for the Kansai International Airport in Osaka. Each sets new precedents in technological and form explorations that are inspirational in their approach.

Renzo Piano's monograph is not a slick picture book meant to merely grace an architectural library. It is the chronology of an architect who has continued to successfully set new boundaries for his work and imagination without falling prey to a profession's vacillating sense of style - a monograph, we can hope, that will set an example for the possibilities of architecture in the new decade.

Renee Sprogis Marohn is an architect at Skidmore, Owings & Merrill



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PEOPLE

▼
Quinn and Searl Architects, PC, has relocated their offices to 222 W. Ontario, Suite 350, Chicago 60610. The new phone number is 312/337-5990.

▼
CCAIA Executive Director Jane Lucas has been appointed to serve on the Newhouse Architecture Foundation Board of Directors.

▼
Christopher English, AIA, has been named "Certified Roof Consultant" by the Roof Consultants Institute. English, principal of Christopher English & Associates, Inc., is one of 33 roof consultants meeting RCI's requirements of experience and education, passing a comprehensive examination of roofing knowledge. English will be formally recognized at RCI's National Convention, March 19-21 in Chicago.

▼
Steve Moylan, AIA, announces the formation of Integrated DEsign Architecture (IDEA) with offices at 1580 Northwest Hwy., Suite 224, Park Ridge, IL 60068, 708/299-1160. In addition to teaching CAD for Architects at Oakton College in Des Plaines, Steve serves as Chicago Coordinator of the IDP (Intern) Program.

▼
 Several Chapter members are among those elected as associate principals, senior associates, and associates of **Perkins & Will**. **Charles E. Anderson, AIA**, and **August F. Battaglia, AIA**, have been named associate principal; **Thomas D. Fromm, AIA**, and **James A. Toya, AIA**, senior associate; and **John Arzarian, AIA**, associate. P & W has been selected by Trans World Airlines to provide schematic design services for its Terminal expansion program at JFK International Airport in New York. The \$350-million, multi-phased program involves major modifications to Terminals A and B, expanded gate facilities, and extensive road work. The firm has announced the opening of its new London office at 4 Harbour Exchange Square, London E14 9GE, telephone 01-537-5300.

▼
 Chapter President-Elect, **Sherwin J. Braun, AIA**, had his article "Despite Financing Snafus, Our Rewards Have Been Abundant" featured in a December issue of *Dodge Construction News*.

▼
Thomas Samuels, AIA, has joined Walsh, Higgins & Company as partner and senior vice president for urban development. Samuels, who is treasurer of the CCAIA Board of Directors, was formerly at Lohan Associates where he was executive vice president of management, administration, and finance.

▼
Harding Associates has relocated to larger offices at 213 W. Institute Place, Suite 712, Chicago 60610. The phone is 312/944-8282. The firm's project for Blackhawk Baptist Church was featured in the January 1990 *Architectural Record*. It was originally exhibited in the 1987 "New Voices New Visions" exhibit.

▼
Warman Olsen Warman Ltd. announces that Earl Wilson has joined the firm as project architect for commercial, retail, and health care projects. Wilson was formerly at Otis Associates.

▼
 The 1989 AIA Committee on Architecture for Justice and the American Corrections Association selected 38 projects for exhibition and publication in the Annual Brochure. Five of the ten courthouse projects, which involved programming, participation in conceptual planning, and the design phases, were by teams that included **Walter H. Sobel, FAIA & Associates**: Collier County Courthouse, Naples, Florida; Palm Beach County Judicial Center, West Palm Beach, Florida; Northern Essex District Courthouse, Newburyport, Massachusetts; Pierce County Superior Court, Tacoma, Washington; Virginia Beach Judicial Complex, City of Virginia Beach, Virginia.

▼
 A number of CCAIA members are among those receiving promotions at **O'Donnell, Wicklund, Pigozzi and Peterson Architects, Inc.** **Robert D.**

Hunter, AIA, whose primary responsibilities include the design of corporate facilities, and **David J. Kuffner, AIA**, who is lead health care designer with primary responsibility for the firm's health care practice, have been named senior principals at the firm. **Daniel J. Cinelli, AIA**, and **Gary F. Wendt, AIA**, were named principals. Cinelli's specialty is gerontological architectural design, including all forms of older adult housing; Wendt has designed and managed projects in both the educational and health care fields. New associate principals include **Andrew D. Mendelson, AIA**, **Larry M. Oppenheimer, AIA**, **Richard T. Ray, AIA**, and **Bruce C. Ream, AIA**. Mendelson's responsibilities focus on educational architecture and Oppenheimer serves as vice president of health care services. Ray handles composing specifications, contracts, and the development of quality assurance programs, and Ream handles the firm's marketing and business development efforts for several markets as vice president. **Frank R. Gorski, AIA**, director of Production, and **Alan R. Rosen, AIA**, director of Field Services have been named senior associates. New associates include **Betsy Downs, AIA**, **Jeffrey J. Schroeder, AIA**, **Greg C. Surufka, AIA**, and **Geoffrey Walters, AIA**.

▼
John Karklins, AIA, has joined **Roula Associates Architects, Chtd.** as associate architect and director of Technical Services. Karklins will assist private and public sector clients in providing construction administration and management services. In December



Jack Hartray was among friends and associates helping Roula celebrate the firm's tenth year anniversary.

▼
Eva Maddox Associates, is a winner in the *Interiors* magazine 11th Annual Interiors Awards. The firm ►

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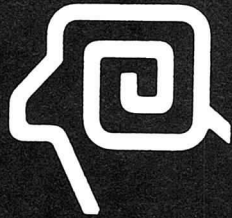
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received an award in the Retail Category for the Eastern Lobby Shop at the Northwestern Terminal. It "sets a new direction for news selling with a trailblazing prototype" for the company's growing organization comments the magazine. The project is also a recipient of the 1988 CCAIA Interior Architecture Award.

▼
Otis Associates, Inc., Northbrook, announces that Jack G. Perry, who has been with the firm since 1967 and is its leading designer, has been named a vice president. Perry's project experience includes St. Charles Park District Core Facility, Edens Corporate Center office building, Paddock Publications Corporate Office Center, and Rivertree Court Shopping Center.

COMPETITIONS

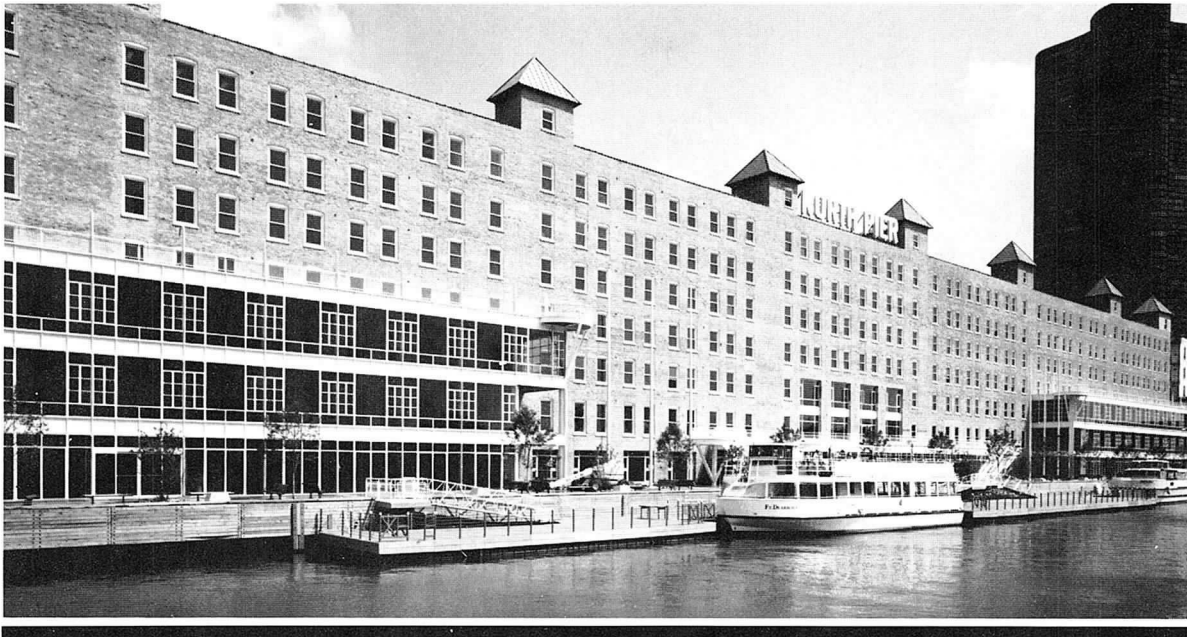
▼
The County of Mobile, Alabama, will hold a national open, one-stage design competition for a combined city and county building to be located in Mobile. The competition will be operated in strict accordance with AIA Guidelines for competitions and will be juried professionally. The building will comprise approximately 300,00 gross sq. ft. and occupy an urban site of approximately 2 1/4 acres; parking may be included on site or nearby. The project budget is approximately \$35 million. Close of registration is May 18. Interested architects may write for the information booklet to: Mobile County Building Design Competition, P.O. Box 40471, Mobile, Alabama 36640.

▼
A national design competition sponsored by the Industrial Designers Society of America (IDSA) includes design submissions in over 30 sub-categories, covering diverse industries such as furniture, environmental design, communication graphics, transportation, industrial products, consumer products, business and industrial products, and design explorations. The competition is open to all U.S. design groups, U.S. citizens, or permanent residents who have designed a new product or system, regardless of where the product is manufactured or marketed. Any product placed on the market after May 1, 1988 and prior to May 1, 1990 is eligible for entry. The entry deadline is May 1. Call 703/759-0100.

SEMINARS, LECTURES

▼
"Mother/Architect, Architect/Mother" is the topic of the ►

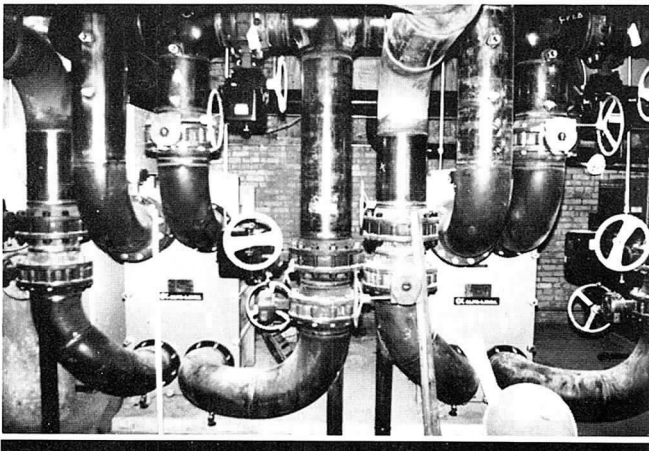
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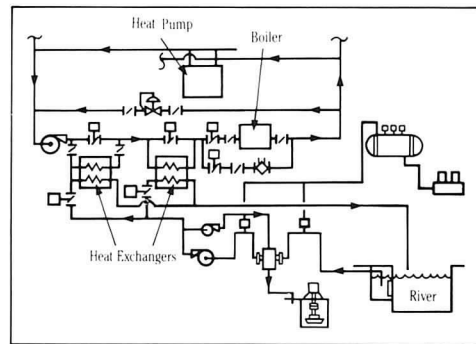
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Chicago Women in Architecture meeting, to be held Tuesday, March 27, noon, at Hansen Lind Meyer, 35 E. Wacker, Suite 1600. The meeting will include a round table discussion of personal solutions to combining work and family. Shelly Gates, associate director of Women Employed, will provide an update on pending legislation and current creative options in the workplace. Lunch will be sponsored by Hansen Lind Meyer. For reservations, contact Sheila Cahnman, 312/609-1300. For CWA membership information, contact Carol Schmidt, 312/977-1100.

▼ **The Bright New City Lecture Series** opens its 24th year April 2. The series runs for five weeks and ends with a tour of historic churches on Sunday, May 6. **April 2:** "Gambling on Gary," with Otto Silha, executive director of City Innovations and former publisher of the *Minneapolis Star*. **April 9:** "The Latest Thing," with Stanton Eckstut, nationally acclaimed urban designer selected to plan the \$3 billion Central Station project. **April 16:** "On with the Show," with Lawrence Wilker, head of the Cleveland Square Foundation who will bring his experience and success in reviving and modernizing

theaters in an aging district comparable to our North Loop. **April 23:** "Philadelphia Green," with Jane G. Pepper, president of the Pennsylvania Horticultural Society, will be of particular interest to those seeking to revitalize their neighborhoods. **April 30:** "Churches in Extremis," with the Reverend Thomas F. Pike, rector of the Parish of Calvary & St. George's in New York, who is concerned with the preservation of the Church on all fronts. **May 6:** A tour of the Pilsen area churches will be conducted by LPCI. All lectures will be held at noon in the First Chicago Center auditorium at Dearborn and Madison. Tickets are \$5 each or \$20 for the series and will be available at the door. For more information about the series or the historic church tour, and to order tickets, contact UIC College of Architecture, 312/996-2006. For the church tour, which requires reservations, you may also call 312/922-1742. The lectures are followed by evening panel discussions with local leaders, featuring that day's speaker. Dinner discussion will take place at The Casino, 195 E. Delaware, from 5:30 p.m to 9 p.m. Tickets are \$35 and reservations limited to 150 people. Please call 312/996-2006.

▼ **A seminar on minimizing construction risk** will be sponsored by the Builder's Association of Chicago, Rudnick & Wolfe, and Coopers & Lybrand on March 30, 1-4:30 p.m. at Coopers & Lybrand, 203 N. LaSalle St. The program will cover construction risks; contract negotiations; planning, performing, and documenting a project; settling differences; and what to expect in an arbitration or trial. The fee is \$60, \$50 for BAC members. Send checks, payable to Coopers & Lybrand, 203 N. LaSalle St., Chicago 60601, Attn: Mark Hosfield, by March 27. More information: call Hosfield at 312/701-5849.

▼ **"Skybuster,"** an introduction of structural concepts for the Miglin-Beitler Tower, the next world's tallest building, will be the subject of the joint SEA0I/ASCE meeting on March 6, Como Inn, 546 N. Milwaukee Ave., Chicago, to which non-members are cordially invited. The dinner, at 6 p.m. will precede the program, which features Charles N. Thornton, S.E., P.E., PhD, president and principal of Thornton-Tomasetti, P.C. Dr. Thornton was principal-in-charge of the Northwestern Atrium Center and a recipient of the James F. Lincoln Foundation Gold Award for his contribution to the design of the United Airlines Terminal at O'Hare. For questions about the program: Nancy Gavlin, 312/644-2295; for reservations: 312/372-4198.

▼ The USSR State Committee for Architecture and Town Planning in cooperation with the USSR Union of Architects, the USSR Union of Artists and the USSR Union of Designers is organizing an **International Seminar "Color for Town"** in Moscow May 22-25. Leading specialists will meet to exchange information and experience for the improvement of color science application in architecture and town planning, projects implementation, and colorists training. The seminar is open to architects and designers, and A. Riabushin, director of the All Union Scientific Research Institute for Architecture and Town Planning Theory invites Chicago Chapter members to attend. Please write Professor Riabushin, Director of VNIITAG, Deputy Chairman of Goscomarchitecture, Kalinin Prospect, 5, 121019 Moscow, USSR. Or if a transatlantic (and then some) phone call is for you: Dr. Efimov, Andrei Vladimirovich, 291-71-52; Dr. Modorov, Alexander Feodorovich, 290-39-00.



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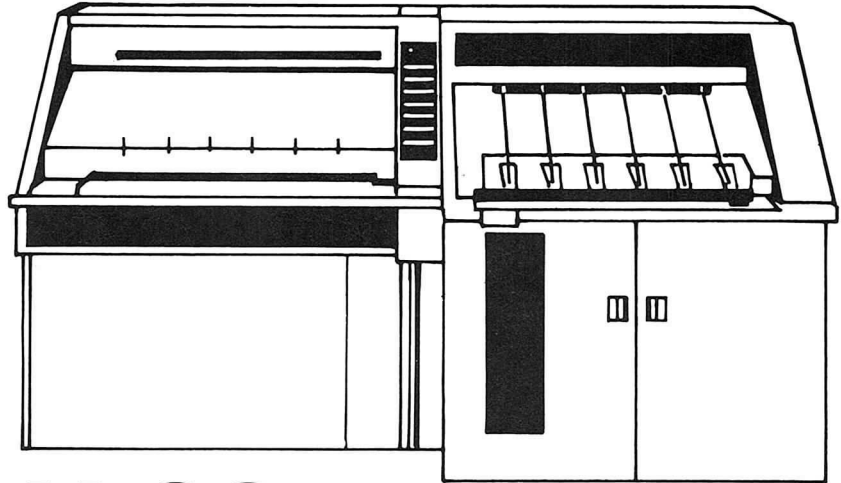
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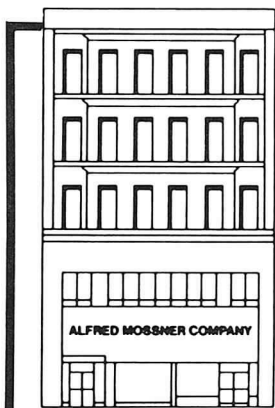
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