

CCALIA FOCUS

CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS SEPTEMBER 1990



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Cover: Lobby of Skidmore, Owings & Merrill's AT&T Corporate Center where Chicago by Design/1990 tour participants will meet for an end-of-tour reception on Saturday, September 22. See story on page 3. Photo: Hedrich-Blessing.

FROM THE PRESIDENT

Legacy 2000

A Monument to the Legacy of 20th Century Architects in Chicago

"Marco Polo describes a bridge stone by stone."

"But which is the stone that supports the bridge?" Kublai Khan asks.

"The bridge is not supported by one stone or another...but by the line of the arch that they form."

"Why do you speak to me of the stones? It is only the arch that matters to me."

"...without stone, there is no arch."

- Italo Calvino, *Invisible Cities*

The twentieth century has been a century like no other in the history of architecture. In no other century has the individual architect left such a permanent change in the nature of our built environment, spurred on by the continuing and often revolutionary developments of technology and thought. At the same time, it has been a century in which the AIA has reached new heights in its response to the social issues effecting us all.

Nowhere in this country does there exist a city that reflects the profound effect of twentieth century architects than Chicago. These architects have left, and continue to leave, a legacy of their contributions for all to see: in their buildings, public spaces, drawings, and writings. The Chicago Chapter AIA is an organization that has witnessed most, if not all, of these architects passing through its doors. As the Chapter's president, I believe this city, so rich in architectural heritage and traditions, should have a permanent monument to this legacy and the men and women who helped create it - a monument to and for the twentieth century architects of Chicago.

This is my vision: To create a permanent monument by the year 2000 through an open competition of our members. The concept is simple: to create a monument that will provide a

lasting reminder of the impact architects have had on our built environment and to proliferate the architectural profession into a position of industry and community leadership for the twenty-first century. The hows, whats and wheres of the monument have been laid out because I am looking for the ideas and recommendations of the CCAIA membership. It is fitting that this legacy be honored by architects of the last decade of the century. There are many possible forms this monument can take: a monument in a park; a permanent exhibit or gallery in one of our museums; or a building for architectural foundations and related professions.

This is a call for all members of CCAIA to start thinking about the nature of this monument and how to make it a reality. This not only includes its physical appearance and location but also the intricacies of financing and politics. I especially call on those who have left their personal mark on our chapter: past presidents, Institute Fellows, members emeriti of the Chicago Chapter. I also call on our clients, those who have worked with CCAIA firms and turned architectural visions into reality, to join us and help in our creative effort.

The CCAIA will be forming a Legacy 2000 Committee. Start gathering your ideas, planning your participation, and helping to make your own impact on this Legacy left by the twentieth century architects for the twenty-first century and beyond. If you are interested in being part of the Committee please drop me a line at the Chapter office.



Sherwin J. Braun,
(Ghostwriter on this article)
Howard Hirsch,

Chicago by Design/1990 Goes Behind-the-Scenes

Discoveries abound on this year's exciting Chicago by Design tour. Focusing on imaginative use for unfinished space and the building process, the fourth annual tour will resolve a number of provocative questions: Which beloved nineteenth century landmark is presently undergoing meticulous restoration? How is new construction successfully incorporated into a federal bank? What represents the culmination of a national architectural competition for the largest public library in the U.S.? How are the headquarters of a professional organization developed to incorporate commercial office space?

For the answers to these questions, and more, join the Chicago Chapter AIA and the Chicago Architecture Foundation on **Saturday, September 22** for Chicago by Design/1990, an extraordinary day-long architectural walking tour. This cooperative project of the CAF and the CCAIA presents premier behind-the-scenes tours of the city's treasured Rookery, currently undergoing restoration, and the Harold Washington Library Center, presently undergoing construction. Both buildings represent the renaissance of the South Loop and the rich traditions of civic and commercial architecture in Chicago. Other historic sites featured include the Chicago Bar Association Building, the Federal Reserve Bank, 311 South Wacker, and the AT&T Corporate Center.

The focus of this year's program will be urban planning proposals for retail districts, with the State Street mall as the specific topic. The morning seminar will be presented by Sarah Bode, president of the Greater State Street Council, and by Daniel P. Coffey, architect for the design renovation of *that great street*. The hour-long presentation will address marketing concepts in relation to the proliferation of

suburban and exurban shopping malls, transportation, lighting, signage, materials, and textures. Mr. Coffey will discuss ideas for landscaping as well. The unique character of State Street and its integrity will be another aspect explored.

The tour showcases several in-process interiors, providing an unusual opportunity to observe the construction process and the interaction of materials with various structural components. Burnham & Root's Rookery, as restored by Wilbert Hasbrouck and the McClier Corporation, illustrates the creative revitalization of an unparalleled Chicago School landmark, while the interior of the Harold Washington Library Center demonstrates the intricate network of mechanical and information systems that will soon interact to provide a library for the next century.

Chicago by Design/1990 further includes Holabird & Root's design for retail business in the Federal Reserve Bank, designed in 1922 by Graham, Anderson, Probst & White; 311 South Wacker, the tallest concrete frame structure in the world, designed by Kohn Pedersen Fox; and Tigerman McCurry's Chicago Bar Association Building.

Chicago by Design/1990 Program

8:30 a.m.

Registration
Union League Club
65 W. Jackson Blvd.

9-10 a.m.

Opening address:
► Daniel P. Coffey, Daniel P. Coffey & Associates, Ltd., architects for the redesign of State Street;
► Sarah Bode, President, Greater State Street Council

10 a.m.-4 p.m.

Continuous tours of buildings:
► Rookery
► Harold Washington Library
► Chicago Bar Assn.
► Federal Reserve Bank
► 311 South Wacker



Rookery and all its restoration splendor stand proud at LaSalle and Adams once job is done. On Saturday, September 22, Chicago by Design/1990 participants get a behind-the-scenes preview of the building process. Photo: courtesy Chicago Architecture Foundation.

Noon-2 p.m.

Lunch, provided in alternate seatings
at the LaSalle National Bank Building

4 p.m.

End-of-day reception in AT&T
Corporate Center atrium.

Tickets for Chicago by Design are \$60 for non-members, \$50 for AIA and CAF members. Ticket price includes box lunch and reception at AT&T Corporate Center. Early registration is recommended; space is limited.

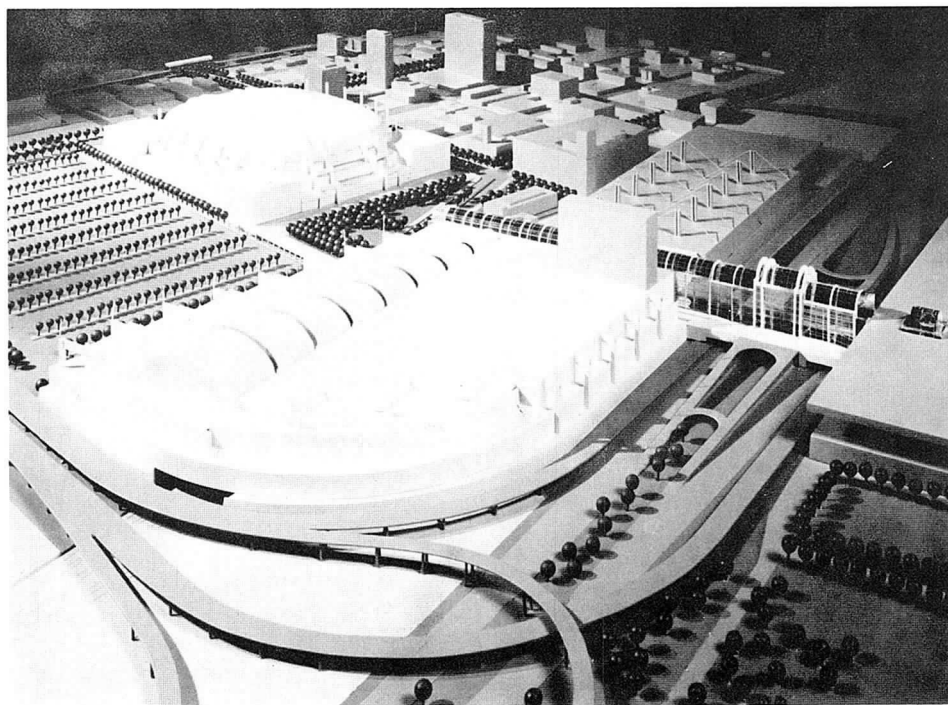
Send your checks, payable to Chicago AIA, to Chicago Chapter AIA, 53 W. Jackson Blvd., Suite 350, Chicago, Illinois 60604. Registration will be confirmed by mail. Those received after September 17 will be held at the door. There will be no refunds. All participants are encouraged to wear comfortable shoes.

For further information on the tour, call 312/663-4111 (CCAIA) or 312/326-1393 (CAF). See you on tour!

Michelle Madden
Chicago Architecture Foundation

POSITIVE IMPACT?

What will the expansion of McCormick Place be on nearby neighborhoods west of Lake Shore Drive? Distinguished panelists gather on September 26 to discuss the question.



McCormick Place Expansion: Area Redevelopment Stimulus?

The Chicago AIA Planning and Urban Affairs Committee is pleased to announce a panel discussion focusing on the impact of the planned McCormick Place expansion on nearby neighborhoods west of Lake Shore Drive. These neighborhoods include the Prairie Avenue Historic District, Michael Reese and Mercy Hospitals, State Street CHA housing, and Chinatown.

The distinguished panelists gathering at the Cliff Dwellers Club on **September 26**, from 6 to 8 p.m., include

- John Clay, Director of Development for the Metropolitan Pier & Exposition Authority;
- Linda Goodman, Chair of Metropolitan Planning Council's McCormick Place Expansion Committee, and Project Manager at Rubloff, Inc.;
- John Montgomery, Chairman of South Side Planning Board and President of Lakeside Bank;
- Joel Stauber, Senior Planner/Urban Designer at Lohan Associates, who will moderate the panel.

Following are some of the issues to be addressed by the panel.

► With millions planned to be spent on the proposed expansion, what beneficial spillover effects are likely for the nearby neighborhoods?

► How can the impact of large parking lots adjacent to the proposed "McCormick Dome" stadium be mitigated for adjacent businesses, institutions, and residents?

► What is the future of Cermak Road?

► Will the proposed street improvements meet the needs of the area?

► What are potential new development opportunities?

Join the panel discussion, which is open to the public, and explore these important issues. There will be a cash bar and hors d'oeuvres. The Cliff Dwellers Club is at 220 S. Michigan Ave., above Orchestra Hall. Make reservations at the Chapter office by calling, 312/663-4111.

Joel Stauber,

Planning and Urban Affairs Committee Makes No Small Plan

1990-91 Lecture Series Announced

In addition to the McCormick Place expansion program on September 26 (you read about it in the preceding story), the committee is pleased to announce its 1990-91 Cliff Dweller Lectures.

In November, the "Navy Pier Renovation" will be discussed; "Chicago Industrial Parks" in January 1991; "The Third Airport" in March and "Suburban Office Campuses" in May.

The series is open to the public and consists of a discussion by panelists exploring the critical problems and opportunities created by important urban planning issues. The discussions are lively, informative, and comments and ideas from all participants are encouraged.

The Cliff Dwellers Club, atop Orchestra Hall, with an outside terrace overlooking Grant Park and the Lake is an ideal location for these informal discussions. Conversation gets its start at the cash bar and over hors d'oeuvres. Good weather takes pre and post discussion exchanges onto the terrace.

Particulars on each program will appear in the *Focus*. Please join us for these exciting programs.

Alan Johnson,

ata Translation

Next meeting of the Computer Committee will be on **Thursday, September 27, 5:30 p.m.**, at Computer Technology Management Inc., 600 W. Madison. Data translation between computer programs, clients, consultants, among the different architectural disciplines will be discussed. There is no charge for this program, but please RSVP to the Chapter office as seating is limited.

Career Day in Architecture

The Chicago AIA's fifth annual Career Day in Architecture will be held on **Monday, October 6**, in the Stock Exchange Trading Room of The Art Institute of Chicago. Beginning at 9:30 a.m. in the Bloch Auditorium with an overview of architectural education and the profession, the day will include information on various types of college programs, licensing, and information on a broad range of architectural careers available to graduates. President Sherman Braun will present an overview of the profession, and a panel of architects will discuss various aspects of the profession. In addition, there will be a presentation on the types of programs offered at accredited schools, as well as alternative options. Students and parents will then break into small group discussions where individual questions can be asked. More than 20 colleges will be represented at stations in the Trading Room, from 10:30 a.m. to 2 p.m. Last year over 350 students attended the program from as far away as Iowa, Michigan, Indiana, and downstate Illinois.

The committee to plan the Chicago event included Linda Nelson, AIA, School of the Art Institute; John Fara and Frank Heitzman, AIA, Triton College; Sheila Walker, assistant dean of graduate admissions at IIT, and John Laib-Cox, Ray College of Design. The program is free to all. High school and college students, parents, teachers, and counselors are invited. Interested persons can call 312/663-4111 for reservations or further information. **Important Note:** We can use your help! The following schools have asked the Chapter to find local

graduates to represent them on career day. If you or someone you know attended Howard University School of Architecture and Design or University of Cincinnati College of Design, Architecture, Art and Planning, please call Jane Lucas at the Chicago AIA office.

Building Better Relations

The Builders Association of Chicago and the Chicago AIA will provide an open discussion between general contractors, architects, subcontractors, and owners through a seminar on building better relations within the construction industry. The program is scheduled for **Thursday, October 25**, at the Hotel Sofitel in Rosemont. There will be a panel discussion of scope drawings, shop drawings, disputes and delays, and open and effective communication. Tom Kamis of Perkins & Will will represent the architects; Kenneth Beard of Midwest Mechanical will speak in behalf of the subcontractors; and Mike Faron of W. E. O'Neill will represent the general contractors viewpoint. Ray Griskelis, AIA, chairman of the Construction Industry Affairs Committee (CIAC), will moderate. CIAC recommendations will also be discussed. For more information, please contact the Builders Association at 312/644-6670, or the Chicago AIA at 312/663-4111.

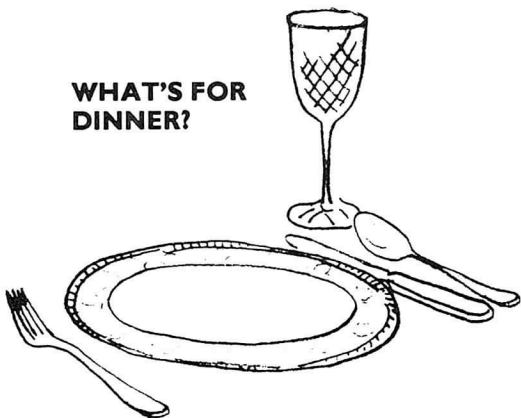
Real Estate Development Workout

Would you like to muscle in on real estate development? Then plan on working out on **November 17** at a workshop covering all aspects of real estate development. The Real Estate Committee will offer a half-day program concentrating on the development of a hypothetical site, incorporating economic factors, financial parameters, and planning concepts. Participants will be involved in a team "charrette" with each team consisting of architects and real estate professionals. You can expect to read more about our Real Estate Workout in future issues of the *Focus*.

Chapter Dinner/Program

On **Wednesday, October 23**, the Chicago Chapter will host two special events. Deborah Dietsch, editor-in-chief of *Architecture* magazine will join us for both a Design Committee Program at 5:30 p.m. and our quarterly Chapter Dinner Meeting at 6:30 p.m. at the Mart Plaza Hotel, on top of the Apparel Center. During the first portion of the evening, Ms. Dietsch will discuss the recent changes at *Architecture* magazine and will give an inside view of what editors look for when choosing projects to be published. The Design Committee portion of the evening is free to members, \$5 to non-members. An RSVP is required as space is limited. The evening will continue with the Chapter Dinner Meeting, when Ms. Dietsch will be joined by Cynthia Davidson, editor-in-chief of *Inland Architect*, Robert Bruegmann, professor of architecture history at the University of Illinois at Chicago; Franz Shultz, professor of art at Lake Forest College; and John Whiteman, director of the Chicago Institute of Urban Studies (SOM Foundation). This distinguished group of authors and critics will discuss architectural criticism and the role it plays in informing the public about architecture. The Dinner Meeting is \$25 to members, and \$35 to non-members. The evening will provide an opportunity to meet our interesting guests and join in a lively discussion. We hope you will plan to attend this special event.

John Nelson, AIA



How editors choose projects and Architectural criticism

NEW MEMBERS

AIA

Martin F. Swiderski, Thelander Nelson & Assoc.; **Kevin T. Sullivan**, Nakazawa Corporation; **Harold H. Sriver**, Hansen Lind Meyer; **Robert W. Siegle**, Homart Development; **Ronald H. Schon**, UIC; **James J. Rozovics**, Rozovics & Associates Architects; **Martin A. Varpa**, Gateway Foundation; **Scott C. Nelson**, VOA Associates, Inc.; **Jerrold R. McElvain**, Harry Weese & Associates; **Jamie Lis**, SOM; **Terry M. Goldin**, Braun Skiba Ltd.; **Ronald G. Giles**, UIC; **Elizabeth Ganser**, SOM; **Vincent G. Cameron**, Allstate Insurance Co.; **Clark T. Baurer**, Ware Associates, Inc.; **Ann L. Barreca**, The Austin Company; **Jon B. Masini**, Clausen Miller Gorman; **Gregory A. Soyka**, SOM; **David J. Poulton**, Poulton & Associates; **Chris J. Pienton**, The Blietz Organization; **David G. Munson**, Harry Weese & Associates; **Sung K. Jung**, Arbor Engineers & Planners, Ltd.; **Terence B. Houk**, Metis Associates Ltd.; **Robert D. Diericks**, Kimball Hill, Inc.; **Robert W. Deiss**, R. W. Deiss, Architect; **John Behrens**, Legat Architects; **Paul Ozaki**, SOM; **Timothy S. Thompson**, Wiss, Janney, Elster.

Associates

Gary L. Bollier, Perkins & Will; **Michael J. Gaffney**, SOM; **Mark Nelson**, Green Hiltcher Shapiro, Ltd.; **Patrick O'Malley**; **Stevens S. Salzman**, John Frega Assoc.; **Jon M. Salzman**, Eastlake Studio; **Kevin C. Rotheroe**, Booth/Hansen & Associates; **Greg Reaves**, SOM; **Antonio Pasin**, Perkins & Will; **Paul E. Larkins**, American Medical Association; **Kurt R. Kuechler**, Miller/Zell, Inc.; **Daniel M. Jutzi**, Jack Train Associates; **David K. Sastur**, Hansen Lind Meyer.

Professional Affiliates

Jill M. Gedritis, S. A. Maxwell Wallcovering Co.; **Judith Paine McBrien**, Perspectives International Inc.

Student Affiliate

From IIT, Iraklis Nikodavouras.

Upgrades to AIA

Bill K. McGhee, Johnson & Lee Architects; **Rene Steevensz**, Loeb Schlossman & Hackl; **Thomas C. Longi**, Schema Design Group, Ltd.; **Steven S. Tousey**, Holabird & Root; **Kevin A. Kemp**, Decker & Kemp; **John A. J. Fried**, Ross Barney + Jankowski, Inc.; **Eric E. Davis**, Chicago Park District; **Chalay Kunawong**, Synthesis; **Gregory J. DeStefano**, DeStefano/Goettsch; **Jeffrey A. Hecker**, SOM; **Robert J. Davidson**, The Austin Company; **Grant C. Uhler**, Tilton + Lewis; **William Kistler**, JMB Properties.

Emeritus

Vytas Pelda, **Roger N. Radford**.

Transfers

From Boston Chapter, **Chuck Leonard**, AIA, United Engineers & Constructors; from Florida Chapter, **John H. Lee**, AIA, O'Donnell Wicklund Pigozzi & Peterson; from Denver Chapter, **Larry W. King**, AIA, PHH Environments; from Washington, D.C., **Edward A. Funkhouser**, AIA, SOM; from New York Chapter, **Charles H. Wheatley**, AIA, SOM; from Central Arizona Chapter, **Mary S. Maudlin**, Associate.

Hey! Look at This!

96% of the Chapter's AIA members renewed their membership in 1990. And look at all our new members. Great to have you in the fold!

CCAIA Committee

Sign-Up Form (2nd Chance)

As September conjures thoughts of the official social season, we thought you might like another opportunity to boost your CCAIA status by participating in the committee network. New committee chairs are all geared up for the season and are looking forward to sharing their thoughts with others through planning sessions (steering committee) and increasing attendance through meetings.

In the blank next to the committee interests you just put an S for steering committee (planning) and/or C to receive mailings of the programs.

Architectural Programs in Schools____
Computers____, Corporate Architects____, Design____, Education____
Government Affairs____, Health Facilities____, Historic Resources____
Housing____, Interior Architecture____, Membership____, Office Practice____, Planning & Urban Affairs____, Professional Affiliates____
Public Relations____, Special Event (Sandcastle, Annual Mtg., Holiday Party, Chapter Dinners)____, Real Estate____, Student Affairs____, Technology____, Young Architects____

Name_____

Address_____

_____ Zip_____

Daytime Phone_____

AIA____ Assoc.____ P.A.____ Student____

Yrs of Membership____ In Practice____

Office Location: Downtown____ North Side____ South Side____ Suburban____

Size of Firm: 1-5____ 6-30____ 31 and over____

Best meeting time for you: Early a.m.____, Noon time____, Evening____

Mail this form to Chicago Chapter AIA
53. W. Jackson Blvd., Suite 350, Chicago, IL 60604.

1990 Treasurer's
Report

June 30, 1990 marked the end of the 1990 fiscal year for the Chicago Chapter. This date reflects the decision to change the Chapter's fiscal year to better coordinate program planning and budget responsibility with the hard calendar. Henceforth, the first vice president and treasurer will plan the following year's budget, while the president leads the Chapter and implements the programs planned while first vice president.

The Chapter's overall budget performance during the six months comprising

the 1990 fiscal year was good. Actual income for the period was \$466,534 against budgeted income of \$477,113. Actual expenses were \$408,365 against budgeted expenses of \$417,280. This resulted in an actual net surplus of funds (income less expense) of \$58,168 against a budgeted amount of \$59,832.

The budget for the 12 months July 1, 1990 through June 30, 1991 comprising the 1991 fiscal year has now been completed and adopted by the Board of Directors. The 1991 budget projects income of \$881,650 against expenses of \$835,980 resulting in a net surplus of \$46,670. General operating income, which is largely the result of dues and which contributes \$88,202 toward the Chapter's net surplus, is projected at \$294,600 or 33.4% of total income. Income from programs, including Concept Chicago 90, is projected at \$334,366 or 37.9% of total income. Document sales represents 15.8%, and publications 12.2% of revenues. The remaining approximate 1% results from the sale of the CCAIA mailing list.

In response to their concern over the reduction in the Chapter's "cash on hand" during 1990, the Board of Directors adopted a policy of establishing a

reserve of 10% of the current year's budget. While some concern remains as a result of an anticipated low point in our cash flow cycle in December of 1990, the current budget anticipates achieving the reserve target by June of 1991.

The Board of Directors, Chapter staff, and most importantly, the Chapter's committees, have all been directly involved in the budget and program planning process. This is the key to achieving both the programmatic and fiscal success that is the goal of the CCAIA. We look forward to a successful 1991.

Thomas R. Samuels, AIA
Treasurer

CCAIA FOCUS Reader Survey

1. Do you read the *Focus*? Yes____, No____
2. How much of each of the following do you generally read?
- | | | | | |
|-------------------|--------|--------|-----------|-------|
| | Always | Mostly | Sometimes | Never |
| Practice Pointers | | | | |
| Special Reports | | | | |
| Sketchbook Essay | | | | |
| Sketchbook | | | | |
| The Calendar | | | | |
| Chapter Programs | | | | |
| Interviews (New) | | | | |
| Focus Notebook | | | | |
3. What project types would you like to see featured in the Sketchbook?
- _____
4. What topics would you like to read about?
- Design____, Technical____, Employment/Resume Tips____
New Chicago Buildings____, Successful Fee Collecting____
Restoration____, Marketing____, Legal____, Other_____
5. What topics would you be willing to share with other professionals by writing articles for the *Focus*?
- _____

- You want to share by writing? Where can we find you?
- Name_____
- Address_____
- _____ Zip_____
- Phone #_____
6. What do you like best about the *Focus*?_____
7. What do you least like about the *Focus*?_____
8. Without peeking, what ads do you recall seeing in the *Focus*?_____
9. Have you ever used or are you considering using products and/or services of advertisers in the *Focus*? Yes____, No____
10. Is this a result of having seen the ad in the *Focus*? Yes____, No____

Please mail this form to: CCAIA FOCUS Editor, Chicago AIA, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604

Thank you for helping us to be better communicators!

Antitrust and the CCAIA

By Steven F. Weiss, AIA

As you may have read, The American Institute of Architects has settled an investigation and resulting lawsuit with the U.S. Department of Justice. Because some aspects of the investigation involved the Chicago Chapter, you may want to know the pertinent details. The following is essentially chronological. In 1972, the AIA settled an earlier antitrust lawsuit with the Justice Department by signing a Consent Decree. The Decree forbids the AIA from promulgating any ethical standards, rules or policy statements for its members that prohibit competitive bidding. In particular, the Decree prohibits the AIA from limiting the submission of price quotations by members and prohibits statements by the AIA and its chapters that say or imply that bidding is unprofessional, unethical or contrary to any AIA policy. The 1972 Consent Decree forbade the AIA from taking such positions.

In 1984, the Chicago Chapter conducted an economic survey of our membership, held a seminar on both firm and individual compensation, and issued a Compensation and Fee Policy Statement. The statement was agreed upon at the September 1984 Board meeting. The Board believed it was acting responsibly in expressing its position on issues of interest to the membership.

In early 1985, after the statement had been distributed and came to the attention of the Institute's General Counsel, the Chapter was asked by the AIA to rescind the statement. The statement addressed a subject that was covered by the 1972 Consent Decree. The statement was promptly rescinded by Board action in February 1985. In 1986, the CCAIA was notified that the Antitrust Division of the Department of Justice was looking into alleged violations of the 1972 Consent Decree by the CCAIA and other components of the AIA, as well as by the AIA itself. The CCAIA was subpoenaed for a large body of records. As the investigation

continued in 1987 and 1988, all members of the 1984 and 1985 Boards of the Chapter, as well as several other individuals, were subpoenaed for their personal records on this issue. They were eventually required to be interviewed by Justice Department investigators. Many of these members were also required to testify before a Grand Jury in Washington.

The investigation went on through 1989, when appearances before the Grand Jury ended. The AIA made a concerted effort to persuade the Justice Department that the 1984 Statement of the Chicago Chapter and the other actions under investigation had been done in good faith, without any intention of violating the Consent Decree.

Unfortunately, despite the showing by the AIA and the Chicago Chapter, the Justice Department refused to drop its investigation, and by late 1989 the AIA and the Chicago Chapter were faced with a serious threat of criminal prosecution. Despite our belief that we had a strong defense to any criminal charges, we also recognized that any trial would be enormously expensive and burdensome for all concerned, and that the outcome of any trial was uncertain. From December 1989 to June of this year, we therefore conducted intensive settlement discussions with the Justice Department. Our goals were to eliminate the threat of criminal indictment and to work out an agreement that would settle the investigation on a civil rather than a criminal basis. The dialogue took the form of very extensive and tough negotiations over the terms of a potential new Consent Decree.

Under the leadership of AIA President Sylvester Damianos, FAIA, past Vice President Ted Mariani, and the AIA Executive Committee, and the shepherding of John Dinardo and David Perdue, general counsel and associate general counsel of the AIA, the negotiations concluded successfully in late June, when both sides agreed to a new Consent Decree. In accord with the requirements of law, a lawsuit was filed

"The Consent Decree applies to the AIA and to all components, and to the directors, officers, and employees of the AIA and components. Thankfully, this decree signals the end of the investigation and the long period of uncertainty that we have endured. The AIA can go forward with a renewed dedication to its principles."

th the Federal Court in Washington, d the Consent Decree was filed as a oposed settlement. After an ordained riod of public scrutiny and comment, e suit should be terminated by the ourts acceptance of the new Consent ecre. This will likely happen in late ptember.

The basic provisions of the new onsent Decree are included in the ac- mpanying summary. The most ient point of the new decree is that it ot unethical, unprofessional, or con- ry to any policy of the AIA or any apter, including the CCAIA, for any ember to submit price quotations or mpetitive bids at any time. Moreover, e AIA and CCAIA do not and cannot ohibit or restrain members from oviding free or discounted services. gardless of anything you may have ard in the past from AIA, CCAIA, or y of their officers or directors, mem- rs are free to engage in these practices d in competitive bidding. The restric- ns in the new Consent Decree are im- rtant, but in large part they repeat e limitations of the 1972 Consent ecre and the requirements of the an- rust laws. The AIA will continue to a strong voice for all of us at the apter, state, and national levels.

It is worth noting that even though e negotiated so that the CCAIA and directors and officers are not named defendants in the lawsuit, we still st abide by the terms of the new onsent Decree. The Consent Decree plies to the AIA and to all com- nents, and to the directors, officers, d employees of the AIA and com- nents. It replaces the 1972 decree, d will expire at the end of ten years. ankfully, this new Consent Decree gals the end of the investigation and e long period of uncertainty that we ve endured.

On a personal note, the 1984 Board, hich I served, tried very hard to se constructive measures to serve the eds of the membership. The Board ed in good faith and with no inten- on of bringing about the investigation at ensued. When we learned in bruary 1985 that the statement we d issued should not have been publish- , we promptly rescinded it. It should t have taken five years and over \$2 illion to come to settlement with the vernment, but, unfortunately, that's e way it played out. I think the AIA n go forward with a renewed dedica- on to its principles, committed to com- ying with the antitrust laws, and lead e profession for the betterment of ciety.

EXECUTIVE SUMMARY

Proposed Consent Decree - July 5, 1990

The AIA and the Justice Department have negotiated a civil resolution to the Department's investigation. Subject to final approval by the Department and the federal District Court, the new consent decree orders the AIA and its components to:

- I. Refrain from adopting any policies, rules, bylaws, or resolutions, or issuing official statements, that would restrain AIA members from
 - a. submitting competitive bids or price quotations, including cases where price is the principal consideration in choosing an architect;
 - b. providing discounts; and
 - c. providing free services.
- II. The AIA and its components are ordered to undertake an education and compliance program for the duration of the consent decree (10 years). The AIA must
 - a. immediately review all current policies and guidelines to ensure compliance (the AIA within 60 days, components within 90 days);
 - b. publish in current and subsequent codes of ethics a statement that competitive bidding, discounts, and free services are not unethical or nonprofessional practices;
 - c. send a copy of the consent decree to each component and each AIA member within 45 days;
 - d. publish the consent decree in three consecutive issues of MEMO;
 - e. send each new member a copy of the consent decree no later than 10 days after membership;
 - f. each year provide copies of the consent decree to AIA officers, the Executive Management Committee, CACE, and chapter presidents;
 - g. obtain written certification from components that the consent decree has been distributed to the board and officers of the component; has been read, understood, and agreed to by board and officers; and that the education and compliance program requirements have been carried out;
 - h. conduct annual briefings about the consent decree and antitrust laws with AIA staff and officers;
 - i. conduct antitrust programs at Grassroots;
 - j. conduct antitrust programs at component annual membership meetings.
- III. The AIA will establish a Consent Decree Committee, composed of at least two attorneys from the AIA general counsel's office, to monitor, review and supervise compliance with the consent decree.
 - a. Each year the committee must certify to the Justice Department that AIA and its components have fulfilled the compliance and education requirement of the consent decree.
 - b. If the committee learns of any violation, that violation must be rectified within 45 days or else a written report must be submitted to the Justice Department.

NOTES: Individual members and firms, acting on their own and not on behalf of AIA or a component, are not bound by terms of the consent decree.

The consent decree does **not** require members to bid or to provide free or discounted services. Whether to engage in those practices is a matter of free choice for members, unrestricted by an action or policy of the AIA, a component, or any individual acting on behalf of the Institute.

The AIA and its components will be free to continue legitimate lobbying efforts at the national, state, and local level on any subject of importance, including qualifications based selection procedures for public work.

The Maturing of the Newhouse Competition

**Scholarships, Internships, and a
Dazzling Display of Young Design
Talent Establish "The Newhouse"
as Fertile Ground for Tomorrow's
Aspiring Architects**

By Leonard Peterson, AIA

I have always wanted to be an architect. The Newhouse Competition provided the opportunity to realize my dream. I have really enjoyed my summer experience at Perkins & Will. I'm looking forward to attending Columbia College this fall through the scholarship that I received. -Lazero Rivera, Bowen High School Graduate

Overall Grand Prize, Open Category Drawing. Priscilla Miles, Schurz High School.

As Chicago's high school students return to the classroom this month, many of the city's inspired vocation education instructors will "beat the drum" for the start of the 9th Annual Newhouse Architectural Foundation Competition. Initiated by State Senator Richard Newhouse, D-Chicago, in 1982 with some 40 students participating, the competition now attracts more than 1200 students throughout the city, with 500 submissions vying for over 120 awards. The competition's eight award categories, including design, perspective drawing, and model making serve as a vehicle for students to have an outlet for previously untapped talents relating to the architectural profession. Winners receive public recognition, trophies, scholarships, and coveted summer paid internships at many of our area firms. Those students who received awards this past spring at the Museum of

Science and Industry shared over 25 scholarships and 32 summer intern positions.

News articles abound praising the program's success: "Newhouse Kids Build Their Lives on Solid Ground"; "Designers of the Future Draw on Their Dreams"; "Pupils Have Design: on Success"; "Youth Can Design Architectural Future." With solid success and eight years "under their belts," two questions emerge for future program planners: How did it get that way; What's next for "The Newhouse"?

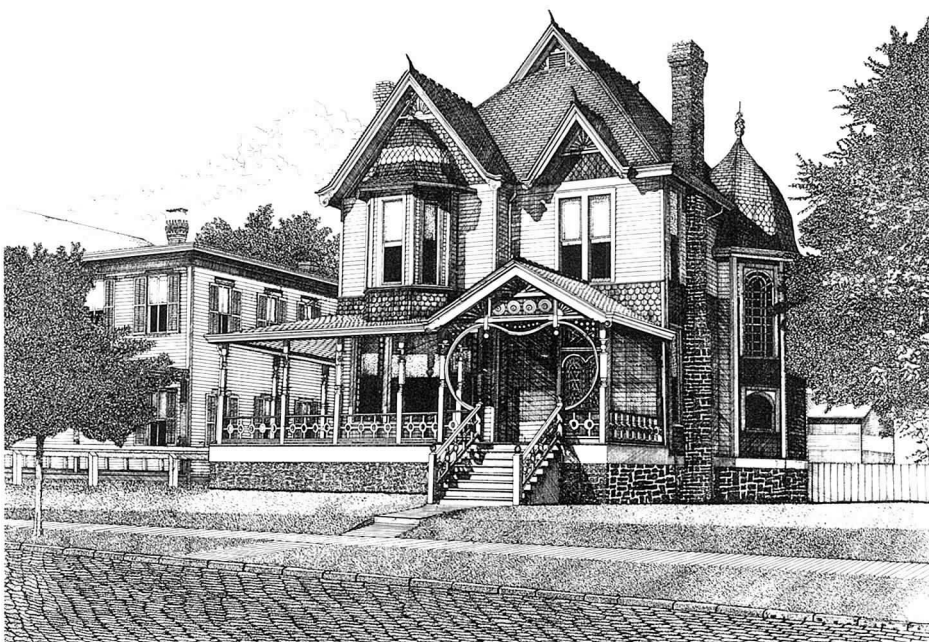
Answers to the first question can

I have really enjoyed my "Newhouse" internship this summer at LaSalle Partners. I have been given good opportunities and have been able to see construction projects from the side of real estate management. I'm going to be attending Southern University in Baton Rouge, Louisiana, this fall, but I'm really going to miss work. I love my job at LaSalle.

-April Forman, Lindblum High School Graduate

best be summarized with the formula for most successful programs: hard work and dedicated volunteers who believe in a cause. Although many organizations and individuals have given valuable support, special recognition is deserved by a core group of volunteer workers in addition to Senator Newhouse: Diane Legge; Robert Wesley and Susanne Roubik of SOM; Howard Decker, Kevin Kemp, Mary Beth Carroll, and Sandra Lusars of Decker & Kemp; Margaret Harrigan and Len Modder of the Chicago Board of Education; and many of the city's dedicated vocation education instructors who have strongly supported the program.

The second question, relating to the competition's future, is limited only by our collective will and imagination; however, more help is needed. Many of the current volunteers have dedicated eight years to competition efforts. That is taxing on even the strongest volun-



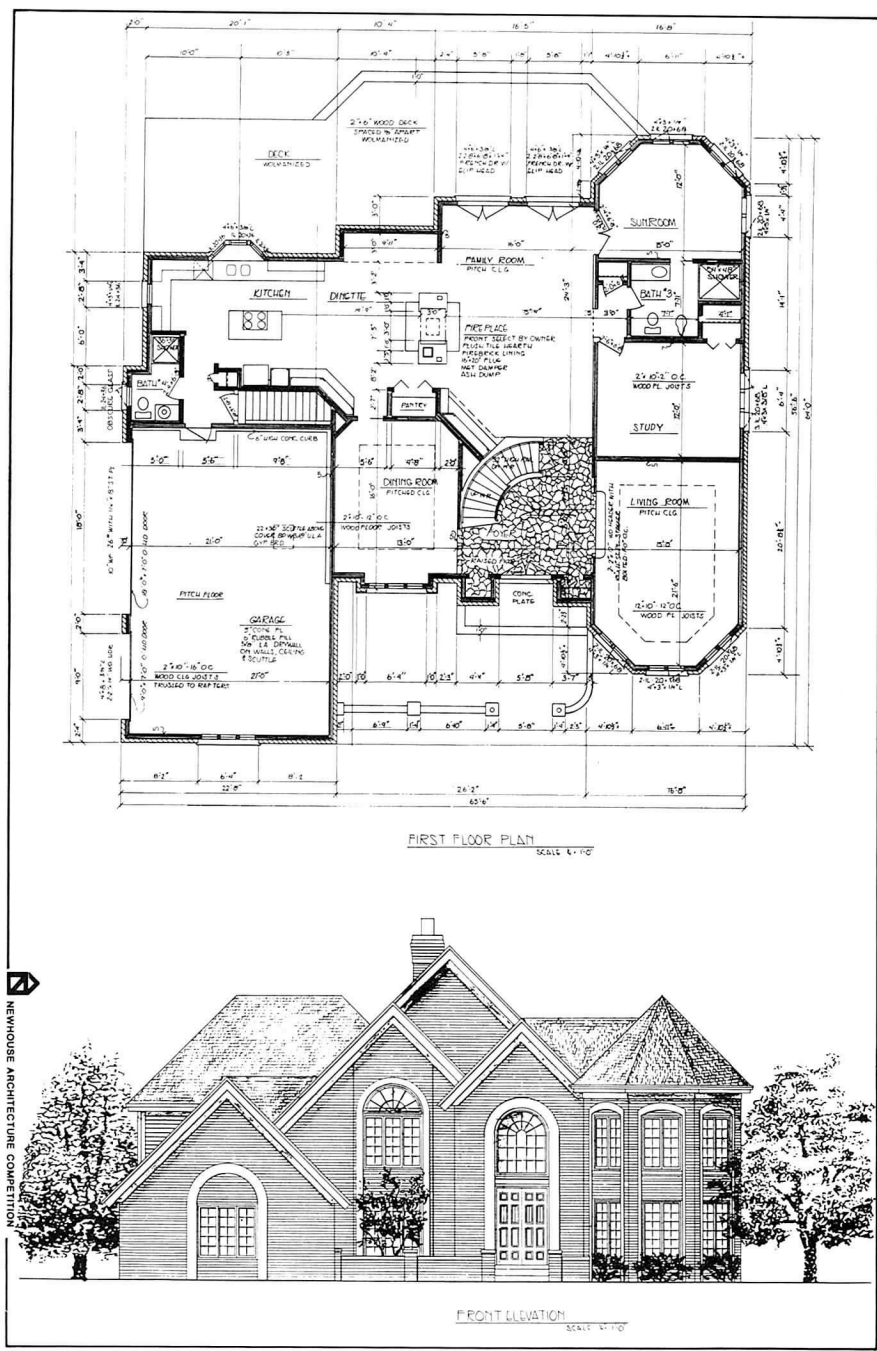
er effort, when those involved have
 reers of their own to consider. The
 ogram has had consistent growth in
 umbers, and is expected to continue
 an upward curve. New challenges
 r the foundation involve the recog-
 zed need for support counseling for
 ose who have received awards. Finan-
 al help and planning for college educa-
 ons can be overwhelming for many of
 e city's students. Encouragement and
 otional support beyond the "high
 int" of receiving an award is
 ramount in importance if the
 idents' "discovered talent" is to bear
 it.

*The Newhouse Competition introduced me to
 hitecture. I received a "Grand Prize" in
 87, attended Triton College, and have since
 rked in two architectural offices. I will be
 ending the University of Wisconsin-Mil-
 ukee this fall and look forward to develop-
 my career in architecture.* -Keith Brown,
 estinghouse High School Graduate

With continuing support, all signs
 int to success for "The Newhouse" to
 et these and other new challenges for
 e 90s. Although The Newhouse Archi-
 tectural Foundation Competition is
 ique to Chicago, perhaps it is the
 idmap for nurturing success in other
 as of study. As an example, each
 ar the CCAIA planning retreat iden-
 es goals for the ensuing year. In-
 riably, the subject of need for
 ewed emphasis on cultural art
 ograms in our schools is discussed.
 e challenge usually evolves into how
 , in the design community, can im-
 ct our school system and elected offi-
 ls. The solution may be close at
 nd. Could it be that "The
 ewhouse" method is the answer.

Indeed, The Newhouse Architec-
 al Foundation has reached maturity.
 ter all, they now have a full-time ex-
 itive director. Beverly Meland,
 merly with the Chicago AIA staff,
 s taken the position and is destined to
 a superior job for the Foundation.
 are your ideas and your "I will" spirit
 th Bev. You can make a difference,
 d your help will be greatly ap-
 eciated.

Thanks again to all who have
 ided the success of this fine program.
 u can be truly proud!



Overall Grand Prize, Open Category Design. Jose Villegas, Near North High School.

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The Educational Facility

From Both Sides of the Ivy Covered Wall

The University Architect: a whole new scene, but there are similarities to private practice

By Raymond C. Ovresat, FAIA

I come to thinking and writing about educational facilities from several different perspectives, and they all involve, evolve from, revolve about the broader subject of education, one with which I have held a romance for quite some time.

My professional career got in gear in the early fifties with a firm that was fast growing and becoming nationally known for its educational work. Through the years my experience paralleled the educational facility project: as draftsman, designer, project designer, creator, design department head, "crit" and manager, project manager, and then as a firm principal. Now I sit on the other side of that ivy wall, as senior associate director in the University of Illinois at Chicago Office for Capital Programs. Two views - at least - I have had.

Learning is a long road, and education never ending. Just as the educational field is broad, full of many subjects, so there are all kinds of educational facilities, from the home, through elementary and secondary schools; now community colleges, trade schools, special education schools, colleges, universities, continuing education centers, according life-long learning.

There has been for me a special satisfaction in working on this building type that comes from the challenge of design and the experience of seeing a realized educational facility. To begin with, there is the user client, usually a committee, interesting in their ideas and possessing "once-in-a-lifetime" dreams. Sometimes there are their superiors, board members, or the public, each with their own agendas. There can be interfacing with agencies that provide the monies and guard its spending, leveling their own requirements of net and gross square foot requirements, contingency and time schedule disciplines. And there is the architect's own imagination and program response; the spatial play, the special touch.

There are many measures to meet, perhaps none more sobering than the future standards of unknown teachers and students who will use these facilities in years ahead; different boards and the public looking on; different uses expected, adaptation required. To come back years later, after the buoyant dedication ceremony, past the early delight of brand new

quarters, past the first set of users, to see and sense the building comfortable and "belonging," and inside a well functioning "happy ship," brings indeed a very special sense of accomplishment.

The challenges in educational facilities came to me early with a firm that was growing fast and becoming nationally known for its educational work. Communities were catching up from the war years, schools were needed. Educational theories were being postulated and translated into innovative teaching methods and actual building plans.

In the course of the almost 20 years that I was there, the firm's educational practice essentially grew with the country's population, from a beginning of mostly primary schools, then secondary schools; then the community college boom years along with college, university, and ever more sophisticated special school facilities. There were many project assignments including individual buildings, new and updated, extensive building programs for school systems, master planning and building issue assistant work, and whole new campuses, as the newly formed community colleges impacted the country. There were regional differences as well, as project associations were formed with architects from other communities from across the country and internationally. Articles on school and campus planning were solicited, written, and published. The firm became involved in a school, a place for learning, as it, in turn, created the many places for learning.

Other experience followed, with primary emphasis continuing on educational facilities, directed mainly toward college and university projects. These were far different times: more constrained, with more procedures proscribed, more people in meetings, more complex programs for more complex building systems and building functions. But the fundamentals of sound planning, functional and compatible architecture, and multi-client persistence as challenges.

In these years, I also participated in various professional civic organizations, with forays into the field of education well, working with committees, establishing goals, accomplishing objectives; relating to other architects and lay people to develop a consensus for building programs instead of buildings. There were local, state, and national AIA assignments, and four years of service on the National Architectural Accrediting Board reviewing all the architectural schools in the country, serving many firsthand in their university setting on accrediting visits providing a composite picture of current university operations.

Early this year, a whole new perspective opened as I left the world of private practice to join the Office for Capital Programs of the University of Illinois, responsible for its Chicago Campus operations. I had sought and found a broader perspective.

In 1985 the University of Illinois at Chicago administrative consolidated its operations of the Medical Center westside campus area and its eastside campus area, known as Chicago Circle. In addition to these two major campus areas of some 30 acres and 75 buildings, there are related medical facilities in Oakford and Peoria and some other facilities in Chicago.

The Office for Capital Programs in Chicago is responsible for all physical improvements, renovation, and new construction, as well as related real estate matters. While the majority of projects are done by selected architects, engineers, and other consultants, the office does "in-house" work as well - mostly renovation projects - and provides project management liaison with the various university components on all projects.

While learning a whole new scene day by day, it has been time enough to gain a reasonable perspective of how things have been done, can be done, should or could be done. Time enough to discover how different, and yet sometimes similar it is to circumstances that need to be dealt with in private practice.

Here, as in private practice, one is providing professional services, serving one's clients. It may be debatable that here one is closer to the client, but we can well see them everyday, any day, know them before and enter a project's course. We are a very part of their university family. Where there are consultants actually providing services to the user client, we serve as "bridgemen," helping to get things done, through university and other agency networking.

Here, as in private practice, we have an office of people to manage, and work to be done. We have the full complement of architectural, engineering, and landscape disciplines, including CAD capabilities, business and contract administration, and real estate acquisition management. In addition to doing certain "in-house" renovation work, the office updates and maintains all university building drawings and prepares cost estimates for projects being considered, working closely with the University's Office of Planning and Resource Management, who are responsible for campus project programming and allocation of building and financial resources. We also work closely with Physical Plant operations in coordinating building systems determinations; so, our office does work differently.

We don't solicit work; we are as much a resource as an operating entity. But it is as important, we believe, to maintain a fully complemented professional office, to be able to deal effectively with a knowledgeable, up-to-date understanding with consultants from the private sector. A project well done, comes from all parties involved having the right tools, the right

people, the right chemistry, staying at it, respecting each other's roles and abilities.

But, unlike private practice, there is no authorship of building design - a big difference. We may be "sort of" involved: part of the consultant interview teams early on in the project, recommending final selections, participating in the many subsequent meetings, mating program with area and dollars and design desires; still involved as construction plows along, as thinking may change and change orders rear up. And still involved as punch lists unravel and people move in, when it's not yet over.

This doesn't mean we can't enjoy and join in and feel a bona fide part of the design authorship. One needs to be a monitor, moderator, challenger, cheerleader, umpire, facilitator, conscience, any and all. Every building is done to serve some certain purpose; in the university setting, to relate appropriately to other facilities and broader functions and purposes as part of an ongoing, ever evolving master plan for growth and quality being.

At the University of Illinois at Chicago, a Master Plan has been developed and approved - a first time for both sides of the

campus. Its premise is broad, its particulars possible; it looks ahead 40 years to a changing university. It deals necessarily with two very different sides of the University: the west side of medical facilities gridded by city streets, and the 25-year-old east side, built tough and almost all-at-once in the tough mid-sixties. Its author likens it to an "urban forest"; its current users and master planners look to ameliorate its harshness. Two miles apart, the area between is public and gentrified housing; shuttle bus service binds and bonds the two campus sides; all around is the full



Lutheran School of Theology at Chicago, Perkins & Will, architects. Designed by Ray Ovresat in the mid-sixties, the School was a challenging consolidation at the University of Chicago of the synod's five non-urban Midwestern divinity school campuses. Photo: Orlando R. Cabanban.

variety and reality of the city.

This then is where I am now: experiencing a new perspective, still experiencing the challenge, variety, and ultimate satisfaction of professional practice in the world of educational facilities. Just as I noted that my beginning experience was with a firm that became a school for learning about and creating schools, I close by saying it's good to be back in school - a university moreover. Learning is a long road; the real doing is dealing with the detours.

Mr. Ovresat, who has a B.S. Arch. from the University of Illinois at Urbana/Champaign, began his professional career at Perkins & Will, was with Loeb, Schlossman, Bennet & Dart, Norman Koglin Associates, and most recently at Vickrey Ovresat Awsumb Associates Inc. He was the first executive director of the Chicago Chapter AIA and the founding editor of Inland Architect. He is a past president of the CCAIA, founding trustee of the Landmark Preservation Council, former Chicago Architectural Foundation board member, past Illinois AIA Regional Director, and past president of the National Architectural Accrediting Board.

College & University Buildings

Sketchbook

Faraday Hall Chemistry & Physics Building Addition and Renovation Northern Illinois University/Capital Development Board DeKalb, Illinois

This 115,000 g.s.f. four-story addition will enhance the science department by providing a modern laboratory and teaching facility. The addition, situated along the university's main academic street, relates contextually to the surrounding buildings through its form and exterior material, a warm dolomitic limestone. The addition's formal entry connects to the existing building through a series of bridges, and a second entry directs students from cam-

pus into a skylit corridor. Additional features include highly advanced laboratories, a lecture room, instructional classrooms, and study rooms. (Project designer: James Baird.)

Holabird & Root

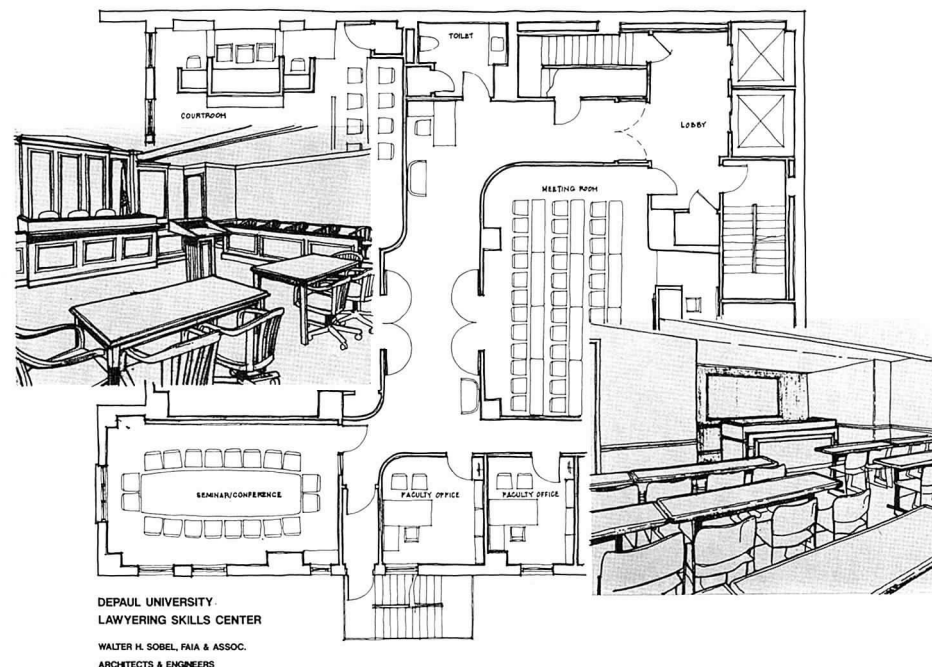
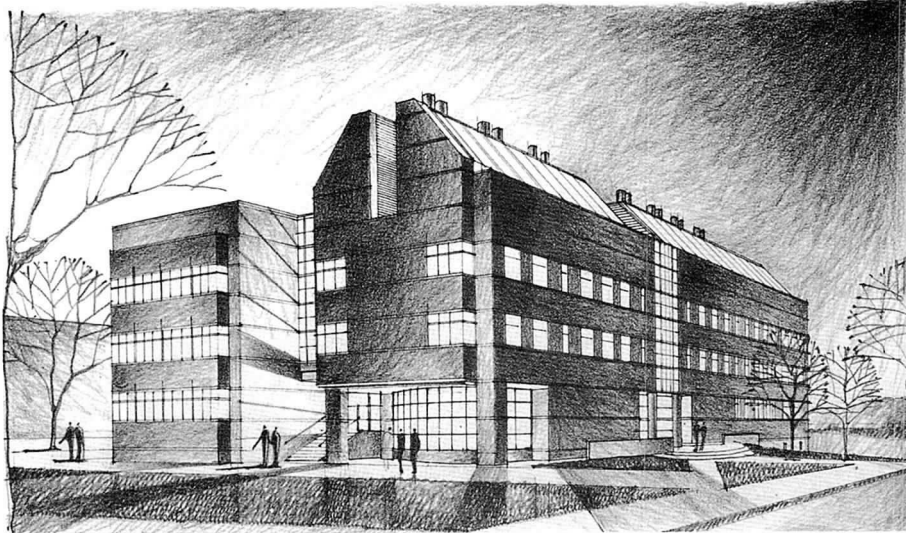
Chicago and Rochester, Minnesota

Founded in 1880, Holabird & Root is a full-service architecture, engineering, and interior design firm, specializing in laboratories, corporate headquarters, institutional, restoration, and university design work. Recent projects include Lumbermans Mutual Casualty Company corporate headquarters on the Kemper campus.

Sketchbook Schedule

☐ November - CORPORATE HEAD-QUARTERS. Materials due September 19.
☐ December - JUST SKETCHES. Share your sketches of any project (interior or exterior), site, landscapes, your travels, et al. The only prerequisite is that your "entry" be a sketch. Due October 16.

Please keep in mind when submitting your project that conceptual or preliminary sketches, or free-hand drawings of elevations, plans, 3D, are generally preferred. Please send your stat flat and to fit in a 9X12 envelope, along with up to 85 words on the project and up to 50 words on the firm. (Firm information is optional.)

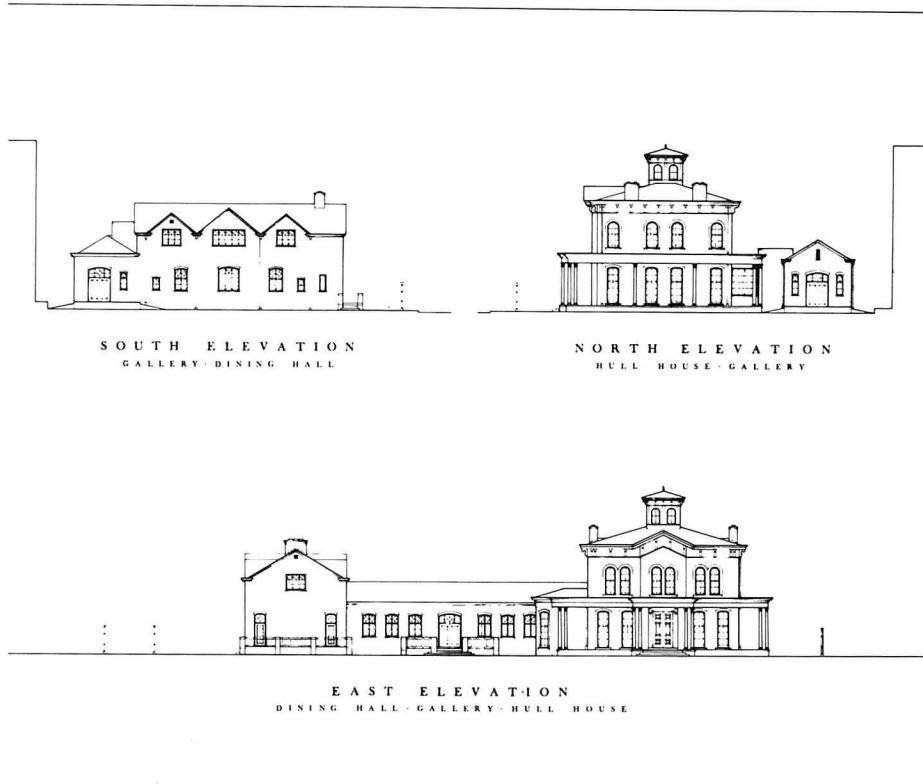


The DePaul University College of Law Lawyering Skills Center Chicago

The Center is a newly renovated facility in DePaul's O'Malley Place; Moot Court, Seminar Room and Meeting Room are included. Moot Court was designed as a teaching courtroom for trial demonstrations. The courtroom incorporates a voice-activated video system, the first of its kind in any law school. Seminar Room resembles a typical jury room in a courthouse and/or conference room for a law firm. Meeting Room serves as a classroom, auxiliary trial courtroom, andellate chamber for moot court arguments. The teaching podium is designed for three judges or three professors.

Walter H. Sobel, FAIA & Associates Architects and Engineers Chicago

This is the firm's third law school project. Specialities include programming, planning, and design of courthouses and administrative facilities. Multi-disciplinary staff includes architects, planners and researchers, who have developed and are continuously refining the process. The firm has programmed and participated in planning 135 jurisdictions in 32 states. Fifty projects have been or are under construction, 16 have been exhibited and received awards.



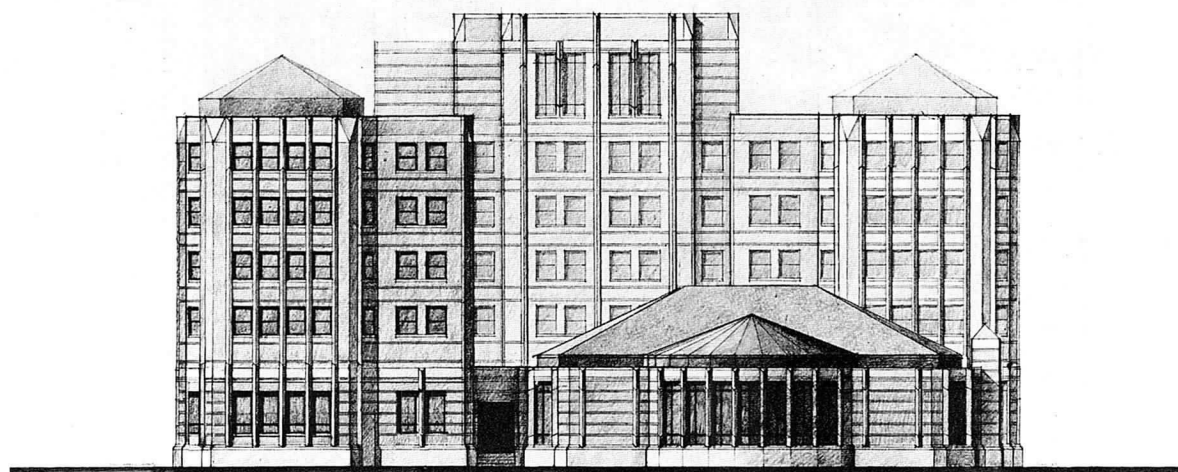
**Jane Addams' Hull House Museum
Gallery Addition**

University of Illinois at Chicago

Additional gallery and reception space, with work rooms and offices below grade, will be constructed on a site only 18 feet wide, connecting the original Greek Revival House and the separate dining hall by Pond and Pond. A modern interpretation of the Arts and Crafts style for the addition, together with a reworking of the garden and porch area, creates a harmonious enclave within the campus for the three structures.

**Nagle, Hartray & Associates Ltd.
Chicago**

The firm provides a broad range of services related to land planning, architecture, and interior design. The firm is committed to several ideas: The best buildings grow out of a serious response to the user's program; the best decorative details are derived from construction technology; traditional materials and methods are often both the most economical and appropriate, especially when integrated with contemporary technologies.



**The Living-Learning Center
Loyola University of Chicago
333 N. Winthrop Ave., Chicago**

The project consists of campus housing for 17 students with ancillary dining facilities, a campus wide meeting and study facility, and the central offices for the University Department of Residence Life. The five-story building, sheathed in a dark red brick with stone trim and accents reminiscent of the surrounding neighborhood as well as the fine old buildings on the North Campus, is planned to complement the existing pattern of urban development in the neighborhood. The multipurpose space will become the literal and figurative signature of the new South Campus. The four

floors of student residence are designed to be broken down into groups of students, reinforcing the University system of identifiable "houses." The Learning Center portion will be shared by all members of the campus community, serving as a meeting, conference, banquet, and study center.

**Solomon Cordwell Buenz & Associates,
Inc.**

Chicago

SCB and its consultants provided full architectural, engineering, interior design, and food service design services, including preparation of the owner's program for the Loyola project. Established in 1931, the firm's main concentration and expertise has been with high density residential, office, hotel, and retail building types, with considerable experience in adaptive rehabilitation of existing structures.

By Peter R. Meijer

Between 1903 and 1943, no fewer than 45 programs and manifestoes were written regarding the future direction of world architecture. The most well known, like Adolf Loos' *Ornament and Crime* and Antonio Sant'Elia's *Futurist Architecture*, the manifestoes of DeStijl and Das Bauhaus, and CIAM's *LaSarraz Declaration*, refused "categorically to apply in their working methods means that illustrate past societies." These programs and manifestoes have been quoted often enough that they misrepresent or, at least, bias the theories on the demise of the modern movement.

If Philip Johnson can be attributed with the rise of the International Movement in the United States, than an infamous cohort, Tom Wolfe, can be credited with the movement's demise among the general populace with the publication of his best seller, *From Bauhaus to Our House*. Copyrighted in 1981, the book fueled public sentiment against International Style and made it avant garde to criticize the Avant Garde. The glass and steel box was out, and the timber and thatched roof was in.

Coinciding with the writing of *From Bauhaus to Our House*, Michael Graves completed the design of the Portland Building in Portland, Oregon, the first major Post-Modern public building. As a member of the celebrated New York Five, along with Richard Meier, Peter Eisenman, John Hedjuck, and Charles Gwathmey, Graves epitomized Tom Wolfe's cry for conversion and deviation from the sterile modern movement. But instead of rallying behind Graves as a stylized modernist-like Populuxe in the fifties and Art Moderne in the thirties, both stylized industrial movements, architects and critics applauded Graves for his use of associative and mimetic qualities, classical three-part division, and a referential use of color. Graves had succeeded in making reference the design issue instead of the design evoking emotional and/or historical refer-

ence. It no longer was necessary to understand the historical, political, social or structural philosophy determining the design. History was reduced to form without content. Architects put down the pen and manifestoes and picked up the camera and copy machine. Why create when you could mimic? Why invent when you could replicate? Why draw the new when you could trace the old? And by their efforts, architects and society forgot the basic tenets of the early twentieth century manifestoes and programs.

The architects of the twentieth century had given themselves the momentous task of integrating traditional artistic sensibilities with the severity imposed by the new industrial technology. It could be argued, as Robert Venturi has in *Complexity and Contradiction in Architecture*, that in this task alone, the international movement failed. However, the more vocal proponents of modern aesthetics were also true historians in that they studied directly from ancient ruins the Vitruvian elements of commodity, firmness, and delight. (Corbusier was especially known for his love of Greece, and Adolf Loos reacted to the neo-baroque urban planning principles of his native Vienna.) But the ad hoc eclecticism of Post-Modern architects has led to an arbitrary interpretation of history. Period details can and are mixed and matched to serve an aesthetic principle known only to the architect and his atelier. The arrangement of historical motifs appears capricious and unsatisfying. The post-modernist may well decry the works of his modern predecessors, but he himself is unable to reconcile the tension between artistic and technological forms that the modernist set as the ideal solution to a new architecture.

In fact, the weakness of an arbitrarily composed agglomeration of historical motifs becomes manifest in the plethora of building products interpreting historic materials and construction methods but completely devoid of content let alone necessity. True constru-

Regionalism of whatever kind runs the risk of producing hackneyed imitations of the vernacular...easy vacation kitsch done up with arches, thatched roofs, [and] Roman columns.. - William J. R. Curtis

It is better to try and fail then never to have tried at all. - A Familiar Expression

on has been replaced by an over-indulgence of fake material and false components in order to recreate regional or stylistic differences. The architect has incidentally lowered the standard of acceptable building products in order to achieve a style too costly for the tradesman to reproduce. Where ornamental casters was once used, now die molded castastics are substituted.

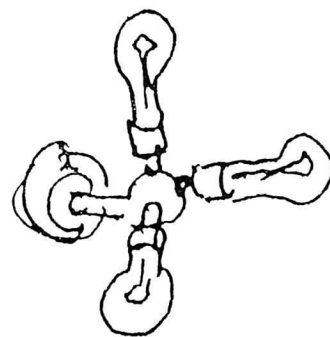
The return of architecture to pre-twentieth century style and its itinerant first for historical models, has led to smaller movements within Post-Modernism that are stronger and hopefully less temporal than their parent movement. The least expounded upon, but the most critical to harmonizing technology with art is the return of craft to architecture. And in direct contrast to craft is the most theoretical and least purposeful movement of Deconstruction. Whereas Deconstruction challenges accepted construction ideology in a manner similar to the Russian Dadaist movement in literary syntax, the Craft movement delights in highlighting the pattern, texture, and material differences inherent in construction means and methods.

Both these movements can be seen as a direct response to the negative aspects within Post-Modernism. Both attempt to reduce the essential elements of architecture to quantifiable components and symbols. But symbolism in architecture rests on the authority of particular texts. If we define text in architecture to mean the current social, political, and/or economic events prevalent during the construction of the building, then it becomes impossible to evoke the emotion of a historic period simply through the use of its symbols without experiencing the spiritual or temporal influences of the same period through direct involvement or indirect in-depth study. It is the text of architecture that Deconstruction attempts to interpret, but by so doing, fails to acknowledge, as Karsten Harries comments, that the "problems of building and dwelling cannot finally be resolved by theory; theorizing can, at most, hope

to call attention to possibilities and perhaps help recall us to what matters." Craft, however, does not theorize. Its interpretation of text is the built work. Although craft has its extreme movements, like Art Nouveau, it is grounded in historic Western and Eastern tradition and is, therefore, better suited to assimilate changes in technology and art.

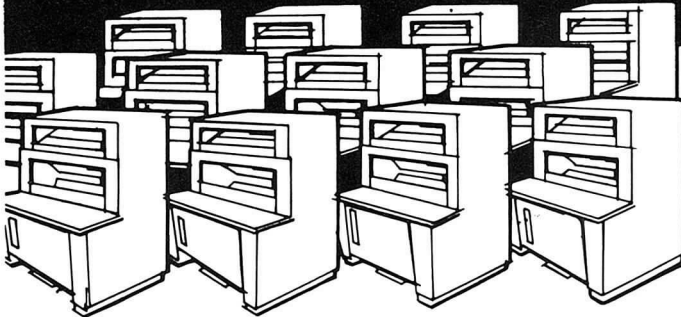
Since artistic movements consistently change course with the turn of the millenium, it can be presumed that the coming of the third millenium and the decades before and after will have profound influences on the course of architecture. It will perhaps see the uniting of new theoretical concepts with traditional craft technique to resolve the schism existing since the early twentieth century between technology and art. Post-Modernism has run its course and has proven to be worse than Modernism as an enduring and influential movement. No architects have proclaimed Post-Modernism as anything more than a reaction to the strong proclamations of Modernist tenets. And one need only look at the new Chicago Public Library to realize that modernism has never really slipped away, because the interpretation of this new Bibliotheque Sainte-Genevieve relies on its west facade's curtain wall to bridge the gap between eighteenth century Parisian design and twentieth century Chicago construction.

Peter Meijer is an architect with O'Donnell Wicklund Pigozzi and Peterson, and co-editor of the firm's new publication Dialogue, from which this article is reprinted.



Function and Aesthetics: Chicago Stock Exchange light fixture, Louis Sullivan. Sketch: Peter Meijer

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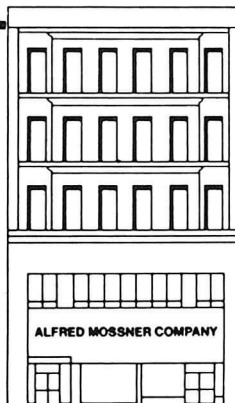
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The Trap for the Unwary

by Werner Sabo, AIA, CSI

The importance of obtaining proper licensing prior to starting any architectural or engineering project cannot be overemphasized. This article looks at several recent court cases that have dealt with this issue. The typical situation involves an architectural firm that is asked to do work in another state. In general, if that firm is not properly licensed at the time the contract is signed, the contract is void and no fees can be collected.

In *Haith v. Eller, Oakley*, a 1989 Missouri case, a Tennessee engineering firm was hired to design an air cargo facility in Missouri. The drawings were sealed by officers of the engineering firm, both of whom were properly licensed as engineers in Missouri. After a dispute arose, the engineering firm discovered that Missouri law required that the firm itself be licensed. That license was applied for and obtained. The firm was unable to enforce its contract because the court held that the contract was with the firm and not the individuals. Because the firm was not properly licensed at the time the contract was signed, the contract was void. Because the contract was void, it could not be enforced and no fee was not collected.

Of course, licensing is an issue even in your own state. Non-architectural firms must deal with this issue. In the recent New York case of *Marshall-Schule Assoc. v. Goldman*, an interior design firm contracted with an owner. The parties in the contract included "floor plans, elevations, architectural drawings, ... The first phase of work will be signs for all of the architectural work to be done ... and any changes in walls and openings; for all of which we will apply a general contractor which we will supervise." The interior design firm employed no licensed architects. These parties, the court held, along with the admission of the owner of the design firm

that it prepared more than 40 detailed architectural-type drawings, constituted the practice of architecture. The firm was not entitled to collect any fee, even for non-architectural work. Again, the contract was void and totally unenforceable.

Another New York case, *P.C. Chipouras and Assoc. v. 212 Realty*, involved an unlicensed architectural firm attempting to collect a fee from the owner. Apparently an architect was hired to "review" the drawings. This was insufficient, according to the court, since the drawings were actually the work product of the unlicensed firm. This rendered the contract void. In Illinois, the Department of Professional Regulation has been strictly enforcing the laws against "plan stamping". Not only would the non-architectural firm lose its fee, but the architect stamping plans not created under his direct supervision and control could lose his license.

There is a difference between licensing an individual and licensing a firm. An interesting case is *Consulting Engineers Council v. State Architects Licensure Board*. This 1989 Pennsylvania case reviewed a law that is similar to Illinois laws. In both Pennsylvania and Illinois, 2/3 of the partners or board of directors of a corporation must be licensed in order for the firm to practice architecture. The plaintiffs were firms that wanted to call themselves "design" firms with the intention of offering architectural services to the public. They would hire licensed architects to work on staff and prepare and stamp drawings. Finding that this was illegal, the court stated that a non-architectural firm could hire architects to work on the firm's internal business matters, but could not offer architectural services to the public.

In an Indiana case, *Faust v. Design Consultants*, the engineering firm was able to collect its fee because it demonstrated that it had complied with the licensing statute.

In Florida an out-of-state architectural firm was hired to design a hotel project. Because the firm did not obtain the proper license in Florida, it was not

entitled to a mechanics lien - *O'Kon and Company v. Reidel*.

These cases demonstrate that an architect who practices in other states must be extremely careful in meeting that state's licensing laws. Where the architect is practicing as a firm - whether as a corporation or partnership - additional state laws may have to be met. Failure of the firm to comply with such laws can have a drastic effect. Before a

"The architect practicing in other states must be extremely careful in meeting licensing laws."

contract is signed, the laws of that state must be carefully reviewed. Contacting that state's architectural licensing board should be the first thing an architect does when presented with the possibility of work in another state.

The fact that the owner knows the architect is not properly licensed is probably no defense. Where an architect must start work on a project in another state before a license application is finalized, consideration might be given to working with a local firm. As a last resort, the architect might replace the initial contract with the final contract after the proper license is obtained, although this is risky.

Here in Illinois, firms must register with the Department of Professional Regulation. Individual practitioners do not need to apply, so long as they are properly licensed and operate under their own names. Although there have been no Illinois cases that have dealt with the issue of the failure of a firm to comply with the current firm registration laws, the experience of other states would indicate that courts may be strict in interpreting these laws.

Werner Sabo is an architect and attorney. His office in Chicago represents architects and others involved in the construction industry. He has been an officer with the CCAIA and has written numerous articles as well as two books.

THE BOOKSHELF

Mies van der Rohe: Critical Essays, edited by Franz Schulze. *The Museum of Modern Art, with The MIT Press, 1990. 206 pages, 160 black and white photographs from the Mies van der Rohe Archive at the Museum of Modern Art. \$35 cloth.*

Reviewed by Joseph Y. Fujikawa, FAIA

It is now over 20 years since the death of Mies, and with the arrival of a new generation, changing attitudes, and new information, it is inevitable and indeed important, as Franz Schulze points out in his introduction, that critical reassessment be made concerning Mies' influence and contribution to architecture.

Arthur Drexler, then director of MOMA's architectural department, conceived this volume as a supplement to the 1986 retrospective "Mies van der Rohe Centennial Exhibition." Unfortunately, because of serious illness, he was unable to continue with the book, and before his untimely death in 1987, he asked Franz Schulze, professor of art at Lake Forest College and author of *Mies van der Rohe: A Critical Biography*, to assume the editorship of the project.

Franz Schulze has assembled a distinguished and knowledgeable group of contributors: Wolf Tegethoff, who wrote *Mies van der Rohe: The Villas and Country Houses*; Richard Pommer, professor of art history at NYU's Institute of Fine Arts; Fritz Neumeyer, professor at the Technical University, Dortmund; and James Ingo Freed, former student and dean of architecture at IIT and currently a partner in the architectural firm of Pei Cobb Freed & Partners in New York.

In his incisive introduction, Schulze reviews the current state of Miesian criticism and analyzes the diverse points of view reflected in the essays by each of the contributors. He blames the difficulty of arriving at a consensus on Mies on his natural reticence and intellectually reductive philosophy, which contrasts that of LeCorbusier and even more so that of Frank Lloyd Wright,

whose exuberant and plentiful ideas were more emotional and therefore easier to accept at face value.

In the first essay, Wolf Tegethoff, with his customary scholarship and painstaking analysis, traces Mies' growth as an architect from his early, relatively obscure residential work through the five seminal projects of the early 1920s that brought Mies international recognition. The history closes with the monumental Barcelona Pavilion of 1929.

Richard Pommer attempts to explain Mies' political ideology as well as that of other contemporary modern architects in the context of the Weimar period and the early years of the Third Reich. Although Pommer's speculations may be of some interest to historians, one must conclude that Mies' political ideology had little or no real influence in the development of his work. It is clear that Mies' objective in any case was a depoliticized architecture.

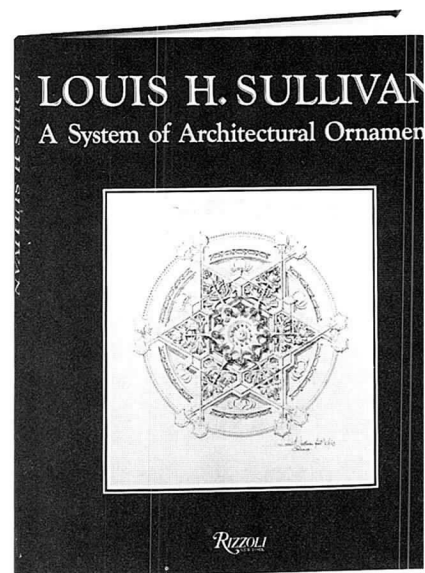
In the third essay, Fritz Neumeyer addresses the issue of traditional versus modern forms in a review of several of Mies' early houses. For example, he shows a photo of the 1907 Reihl House, which presents a traditional two-story house from the street side with shutters, dormer windows and gabled roof. He next shows us a view from the lower garden with its long uninterrupted wall upon which the house is set with free-standing portico columns supporting the monumental gable above. A final photo shows the same garden view but with the gable removed; and now we see a modern pavilion sitting on a podium, which was a favorite concept used time and again by Mies in his subsequent projects.

In the last essay, James Freed, in an interview with Franz Schulze, offers his views on what he sees as Mies' achievements as an educator and architect in America. Freed insists that it is important to separate Mies' career as a teacher from that of architect and concludes that he was more successful as the latter.

This volume of critical essays is an important addition toward a better understanding of Mies, even though it at times necessarily resorts to conjecture and speculation. It is well annotated and the many illustrations, both drawings and photographs, amply clarify and reinforce the discussions. Unfortunately, most of the book deals only with Mies' early European work, except for Freed's essay, which touches upon Mies' career in the United States. One can only hope for a future complementary study analyzing Mies' development

and accomplishments in America. These, in this reviewer's opinion, are far more significant in their impact and influence on twentieth century architecture.

Louis H. Sullivan: A System of Architectural Ornament, forward by John Zukowsky and Susan Glower Godlewski, essay by Lauren S. Weingarden, Rizzoli in cooperation with The Art Institute of Chicago, 1990. 160 pages, 112 pages of color facsimile. \$200 cloth.



Reviewed by William W. Tippens

The work of Louis Sullivan proposes a challenge to scholars who hold up the man as a legendary form maker of the modern city, well as to those who challenge his role in developing the polemic of modern architecture. The controversy centers around his fabulously expressive ornament, which graced the interiors of his earliest buildings and controlled the facades of his last.

The 1990 publication of the original manuscript of Sullivan's 1924 book *A System of Architectural Ornament* invites the reader, through the accompanying essay by Lauren Weingarden, to view the work not simply as a charity effort by Sullivan's closest friends during his architects' final impoverished years, but as Sullivan's own conscious treatise, placing his work in the architectural and philosophical continuum.

Sullivan's career paralleled the transformation of the arts from the romantic nineteenth century to the structuralism of the twentieth century, holding a similar position in the development of

merican architecture as the artists of the Art Nouveau. The emotional level at which Sullivan chose to address the power of his ornament is very similar to the non-representational decorative elements of the architecture of the Art Nouveau. Thus, consciously or unconsciously, his work taps into the Symbolist theories of art. Sullivan's ornament, like the work of the artists of the Symbolist movement, did not take the viewer through the abstracted view of the world seen by the Impressionists but into a world of the dreamscape. In Sullivan's five groups of "man's powers" as outlined in the prelude to *A System of Architectural Ornament*, the connection to this Fin de Siecle movement becomes clear.

In this huge new book, in Sullivan's thought, his drawings, and the sheer scale of the format, the reader can marvel at the complexity of Sullivan's ornament while gaining deeper insight into its meaning through Weingarten's scholarly essay.

The original manuscript and the 201 plates, all housed at the Ryerson Library of The Art Institute of Chicago, are reproduced in book form for the first time. In order to assist in the reading of the difficult script, a typeset version of the page is opposite each page of the manuscript. This includes all strikeouts, added words and carets. Similarly, with the plates every word is inscribed on the opposite page. While being very helpful with the manuscript, this practice seems somewhat excessive with the plates. Nevertheless, the two-color reproductions of the pencil on Strathmore board drawings are exquisite and a joy to examine in detail.

As wonderful as the reproductions are, Weingarten's essay is perhaps the real hidden treasure of this publication. While one expects something beautiful to look at in a coffee table book, it is far more rare to find excellent scholarship as well. Her essay properly places Sullivan's ornament in the multifarious world of the end of the nineteenth century. Further, her analysis of Sullivan's aphic technique accompanying twenty-two-color plates adds a unique dimension impossible to interpret even in the first half-tone publication of 1924.

The book is both a wonderful tribute to a great artist, and an equally strong critical analysis. One hopes that Rizzoli will find a way to publish this volume in paperback so that more of us will have an opportunity to enjoy the plates and learn from Weingarten's essay.

Nine Commentaries on Frank Lloyd Wright, by Edward Kaufmann Jr. MIT Press, Cambridge, 1989. 158 pages, over 100 illustrations and photographs. \$30 cloth.

Reviewed by William W. Tippens

Edward Kaufmann Jr.'s *Nine Commentaries on Frank Lloyd Wright* was published shortly after the author's death. In this final book of one of the most prolific Wrightian scholars, Kaufmann attempts to elucidate aspects of Wright's genius through nine individual essays.

Presented in a somewhat chronological fashion, each intensely analyzes an element of the architect's education, language, personal life or work. Unfortunately, most of the essays do nothing more than prove that while Wright's work will keep scholars busy for generations to come, not every aspect of his career will be pertinent to the general public, architects, or even to all historians.

Six of the essays are reprints of papers first published in the *Journal of the Society of Architectural Historians*, which signals the nature of the book (three essays are published here for the first time). The SAH Journal is an arena where architectural historians have been flexing their scholarly muscles for years. The Journal is a forum to explore subjects that are often too narrow in scope to warrant a book but do deserve a brief and concise discourse. Its limited audience is composed of a constituency that is willing to struggle through such discussion.

However, even in the context of the Journal, the essays seem to come up short. They are broad discussions of microscopic details. For example, Kaufmann's essay on the reception desk in the Larkin Building, or his discussion of Wright's use of the words Lieber Meister to refer to Sullivan are interesting ideas to be explored in the SAH Journal; yet, Kaufmann's writing is short on documentation and long on assumption.

As a book, the essays miss gaining the attention of all audiences. It is a shame that Kaufmann's last book on Wright, a figure that means so much to him personally, is such a tedious and unrewarding volume.



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THE CALENDAR



September

4 ▼

Exhibition Closes

Architecturally Designed Doll Houses. ArchiCenter Gallery. 330 S. Dearborn.

5 ▼

Exhibition Opening & Lecture

Filter of Reason: Work of Paul Nelson. Graham Foundation. 4 W. Burton Place. 8 p.m. 312/787-4071.

7 ▼

Exhibition Opening

Architectural Objects by Thom Mayne. Gwenda Jay Gallery, 301 W. Superior, 2nd Floor. Through October 6. 312/664-3406.

10 ▼

Deadline for Submission

National AIA Honor Awards. Information, Frimmel Smith, 202/626-7586.

11 ▼

CCAIA Executive Committee Meeting

Chapter Board Room. 8 a.m.

SEAOI Dinner/Program

A New Approach to the Structural Work Act. Speaker: John Gnaedinger, S.E., P.E., Ph.D., STS Consultants Board Chair. Como Inn, 546 N. Milwaukee. Dinner 6 p.m. Reservations required by 9/7, 10 a.m. \$20 non-members, \$16 members. 312/372-4198.

15 ▼

Deadline For Submission

1990 Wood Design Award Program. Information: American Wood Council, 202/833-1595.

16 ▼

Women's Architectural League Program

Membership Tea. 2 to 4 p.m. Information, Carol Pederson, 708/865-1442.

20 ▼

Marketing Techniques Workshop

How to Develop a Strategic Marketing Plan. The Society for Marketing Professional Services, Chicago Chapter. Midland Hotel. 176 W. Adams. 1 to 5:30 p.m. Information: 312/559-0095.

22 ▼

Chicago By Design/1990

Get a behind the scenes look at the Rookery, the Harold Washington Library Center and several other historic Chicago sites. Registration, 8:30 a.m. at the Union League Club. \$60, non-members; \$50, members (ticket price includes box lunch). RSVP Chapter office, 312/663-4111.

25 ▼

Board of Directors Meeting

Chapter Board Room. Noon.

Office Building Seminar

The Office Building Revolution, will examine trends in the office building and office space market place. American Council of Real Estate Counselors. Hotel Nikko, Chicago. \$150. Information: 312/329-8427.

26 ▼

Planning & Urban Affairs Committee Meeting

McCormick Place Expansion: Area Redevelopment Stimulus? Cliff Dweller's Club, 220 S. Michigan Ave. 6 to 8 pm. Cash Bar & hors d'oeuvres. RSVP Chapter office.

Real Estate Steering Committee Meeting

Offices of Rubloff, 111 W. Washington, 21st Floor. 5:30 p.m.

27 ▼

Exhibition Opening

Secessionism and Austrian Graphic Art 1900-1920. Northwestern University's Mary & Leigh Block Gallery, 1967 Sheridan Rd. Tuesday & Wednesday, noon to 5 p.m.; Thursday through Sunday, noon to 8 p.m. Through November 18. 708/491-4000.

Computer Committee Meeting

DATA Translation. Computer Technology Management Inc., 600 W. Fulton Street. 5:30 p.m. RSVP Chapter office, 312/663-4111. No Charge.



October

3 ▼

National AIA Conference In Chicago

Managing Real Estate Assets in the 90's Meeting the Challenge as a Corporate Architect. Hotel Nikko. Information: Elizabeth White, 202/626-7539.

4 ▼

Sustainable Cities Symposium

Preserving & Restoring Urban Biodiversity. The Chicago Academy of Sciences, 2001 N. Clark. Through Oct. 6. \$95. Information: Kathy Olsen, 413/545-2499.

Fall Design Conference

Seminars include: *Fabric: New Directions in Design* and *Design Firm Profitability: the Issue of Fees.* Merchandise Mart. Through October 5. Information: 312/527-7618.

5 ▼

Design Ball & Chicago Design Awards.

The Merchandise Mart & Chicago Design Sources. Hotel Nikko. Cock

il reception, 7 p.m.; dinner, 8 p.m.
100. Information: 312/527-7618.

▼
Career Day In Architecture

Meet with college representatives in the Stock Exchange Trading Room of the Art Institute of Chicago. Presentation begins at 9:30 a.m. in the Clubb Auditorium. RSVP/Information: Chapter Office. No Charge.

0 ▼
Computer Expo for Consulting Engineers

Browse and "test drive" the latest in personal computer products. Registration, \$5; open to all interested parties. 1 - 8 p.m., Hyatt Regency Hotel, 151 E. Wacker. Information: Tim Kilberg, 312/648-1700.

2 ▼
Sculpture Walk Ends

New East Side Sculpture Walk. Sponsored by Nina Owen Ltd. and the New East Side Association. Sculptures are located in the area bounded by Michigan Avenue, the Chicago River, Lake Michigan and Grant Park. Information: 312/664-0474.

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FOCUS NOTEBOOK

PEOPLE

▼ **Beverly Meland**, former CCAIA business manager and coordinator for membership development, has been named executive director of the Newhouse Foundation. **Joyce deVries**, who has been with the Chapter 16 months, assumes the business manager responsibilities at the CCAIA.

▼ **VOA Associates** has moved into the historic Santa Fe Building, at 224 S. Michigan Ave., 14th floor, Chicago 60604. The phone number is 312/554-1400, FAX 312/554-1412.

▼ **Riverside Architects, Ltd.** has moved to 53 W. Jackson, Suite 1257, Chicago 60604. The new phone number is 312/939-5551. The focus of the firm has not changed: they are still concentrating on small scale commercial work, educational facilities, and residential construction or renovation.

▼ **John Eifler, AIA**, formerly of Booth/Hansen & Associates, announces the opening of his firm, **Eifler & Associates/Architects**. The new firm is located in the Fisher Building, 343 S. Dearborn St., Suite 1201, Chicago 60604. The phone is 312/362-0180.

▼ **Norman DeHaan, FAIA**, has been appointed to serve as a member of the Joint AIA/White House Advisory Group, which is involved in architectural decisions relating to the preservation of the White House.

▼ **Stanley Allan, FAIA**, president of Harry Weese & Associates, spoke to Japan's top graduating architectural seniors and top architects at various cities throughout Japan at the annual architectural conference sponsored by Mirai Architecture of Japan. Allan will be followed at next year's conference by Michael Graves.

▼ **Frank Larocca, AIA**, has joined **Roula Associates, Architects** as a senior vice president. Larocca will manage

major projects for private and public sector clients while adding to the firm's business development program.

▼ **John Syvertsen, AIA**, has been appointed chair of the National AIA Design Committee for 1991. **Margaret McCurry, AIA**, will follow him in that post.

▼ **Anderson, Mikos Architects** announces that **John R. Martin, AIA**, has been named an associate of the firm.

▼ **Raymond J. Green and Associates/Architects, Inc.**, Evanston, has announced **Loren M. Benson, AIA**, and **George W. Reigle, AIA**, have joined the firm. Benson, with over 20 years in architecture, facilities management, operations and business development experience, is responsible for operations and marketing. Reigle, formerly a staff architect with LaRoi Architects in Northbrook, joins the firm as a project manager.

▼ **Jack Train Associates Inc.** has appointed **Theodore W. Herr, AIA**, and **Victor Krasnopolsky, AIA**, as associates of the firm.

▼ **Howard Decker, AIA**, was recently elected president of Landmarks Preservation Council of Illinois.

▼ **Perkins & Will** has received a national award for the Chicago Regional

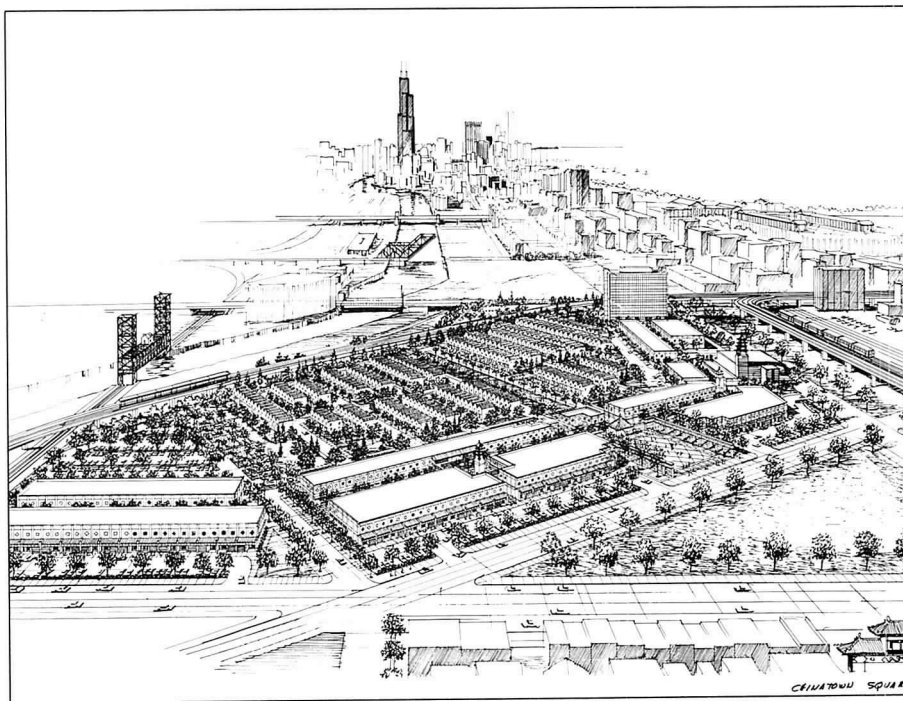
Headquarters of North America Tasi Corporation from the Institute of Business Designers/*Interior Design* magazine.

▼ Groundbreaking on the first phase of an extensive, mixed-use development, Chinatown Square, took place July. The development is bounded by Archer Ave. and existing Chinatown to the south, the Chicago River to the north, and Wentworth St. and Cermak Ave. to the east and west. The first phase of **Harry Weese & Associates'** 200,000 sq. ft. oriental theme retail center stretches out along Archer Ave. The centerpiece is a tree-lined 3/4 acre, colorfully paved, festival square for use by the community, featuring cafe area and oriental thematic elements. The balance of the site will be developed with a broad mix of uses: commercial offices and retail services; apartments, townhouses, and condominiums; hot and Asian trade center; housing for the elderly; theme gardens; recreation facilities; parking and comprehensive infrastructure.

COMPETITIONS

▼ The American Wood Council invites entries in the **1990 Wood Design Award Program**. Awards will be given for residential and non-residential projects, both new and remodeled. Entries must have been completed since January 1987 to be eligible. To ►

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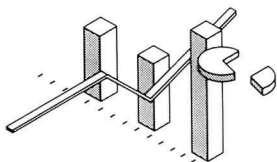
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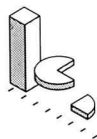
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qualify, buildings must have a dominant wood character; remodelings or additions must involve a significant alteration to the structure. Chicagoan **Tannys Langdon, AIA**, is an awards program judge. Deadline for submissions is September 15. There is no entry fee. For program requirements and entry forms: American Wood Council, 1250 Connecticut Ave., Washington, D.C., 202/833-1595.

EXHIBITIONS

▼
The work of **Paul Nelson** will be exhibited at the Graham Foundation beginning Sept. 5 and continuing through Oct. 3. The opening night lecture, at 8 p.m. at the Graham Foundation, 4 W. Burton Place, will be given by Terrence Riley, a New York architect who teaches at Columbia and curated the exhibition and co-edited the 150-page catalogue published by Columbia with Rizzoli. The exhibition highlights Nelson's work from the 20s and 30s, including *The Suspended House*, with art work by Calder, Leger and Arp, sets for a Gloria Swanson movie, photos of architectural models taken by Man Ray, and a sampling of paintings.

▼
Opening Sept. 7, 5:30 - 8 p.m., and running through Oct. 6, Gwenda Jay Gallery will be presenting architectural objects by **Thom Mayne**, chief partner of Morphosis. On exhibit will be several tables that are actual fragments of a full room installation at the Wall Art Center in Minneapolis and the San Francisco Museum of Art. Other objects include the *Dancing Angel* lamp and the *Guard* lamp, a chair, and part of the *Sixth Street House*. For details, call 312/664-3406.

▼
"Secessionism and Austrian Graphic Art 1900-1920," an exhibit of 76 works from the collection of the Neue Galerie der Stadt, will be on display at Northwestern University's Mary and Leigh Block Gallery from Sept. 27 to Nov. 18. The exhibit will explore how the Secessionists developed an increasingly introspective, progressive, and ultimately expressionist style of art in Vienna, while also offering insight into the social history, politics, and psychology of a significant artist era. The movement dramatically influenced the art, architecture, and design of the period. The gallery is at 1967 Sheridan Rd. on Northwestern's Evanston campus. Hours are noon to 5 p.m. Tues., and Wed.; noon to 8 p.m. Thurs. through Sun..

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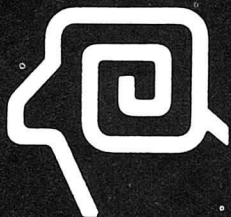
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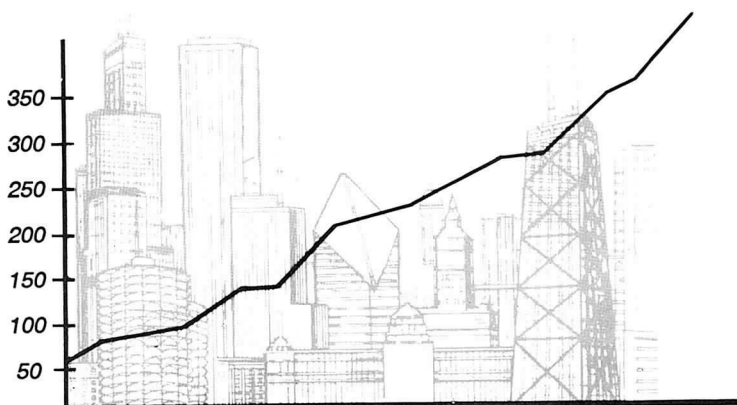
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**LECTURES/SEMINARS/
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The Oct. 3 - 5 14th Annual Conference of the national AIA Corporate Architects Committee, scheduled into the Hotel Nikko here, has moved rapidly ahead in its planning. Following the Committee's open business meeting at 9 a.m. on the 3rd, the Chicago Sun Times multimedia "Salute to Commercial Real Estate" will be presented at 1:30 p.m., and at 2 p.m. Robert Belcaster, general partner and managing director of Leasing & Development for Tishman Speyer will speak on Leadership in Corporate Architecture. At 3 p.m. Anne Falluchi, editor of *Facilities Design & Management*, will moderate a panel discussing "Directions for the Corporate Architect: The Next Decade." On Thurs., Oct. 4, James McDonough, corporate director of Design Programs at IBM will speak on "Design Response to a Changing Corporation." Other highlights are "Implementing Corporate Facilities Strategies," a comparison of AT&T and Ameritech Corporate Headquarters, co-sponsored by the CCAIA Real Estate Committee at 2:30 p.m. on Oct. 4; and on Fri., Oct. 5, "The Morton International Building: A Case Study of Leasing Decisions," and "The Corporation: Commitment to the Community," addressed by David Mosena the luncheon program. You may register by telephone at 202/626-7535 FAX 202/626-7518.



**Sustainable Cities Symposium:
Preserving and Restoring Urban Biodiversity**, a multi-disciplinary forum to review issues, research findings, and experience pertaining to urban ecological processes, biodiversity, and urban environmental management, will be held Oct. 4 - 6 at The Chicago Academy of Sciences in Lincoln Park. Sponsored by The Chicago Academy of Sciences, the U.S. EPA, the U.S. Forest Service, and the National Park Service, the symposium is directed toward professionals from the fields of ecology, planning, geography, architecture, landscape architecture, law, and government. The registration fee is \$95 until Sept. 15, \$115 after) and will include two box lunches and a reception. Optional field trips on Oct. 6 to the Indiana Dunes aquatic/prairie restoration sites will cost \$15 extra. Attendance is limited to 150 attendees. Contact Kathy J. Olsen, Land and Water Policy Center, Dept. of Geology and Geography, University of Massachusetts, 413/545-2499.



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William H. Whyte, author of *The Organization Man and City: Rediscovering the Center*, will deliver a special lecture on Sat., Oct. 6, marking the announcement of The Chicago Academy of Sciences' Matthew Laflin Rockwell Fund for Education in Regional Planning. The Fund supports the integration of regional planning ideas in the public exhibit program at the Academy. The fund will allow the Academy to work closely with the Northeastern Illinois Planning Commission and its resources to explore many topics on regional planning issues and concerns. Whyte's lecture, planned in conjunction with the "Sustainable Cities" symposium, will be held at 11 a.m. at the Chicago Historical Society. A luncheon will follow at the Academy at 1 p.m. The lecture is \$25 donation; admission to both lecture and luncheon is a minimum \$50 donation. For information: Linda Marquardt, 312/943-696

▼
The Merchandise Mart's **Fall Design Conference**, held Oct. 4 - 5, will open at 9:30 a.m. on the 4th with Lester Dundes of *Interior Design* magazine. Over the course of the two day conference you can expect to hear Adriana Bitter, president of Scalandre; Gretchen Bellinger, president of Gretchen Bellinger; Frank Stasiowski, AIA on "Design Firm Profitability: The Issue of Fees;" **Mar Hampton** on emerging and perennial styles; Carolyn Sollis, HG decorating director, and **Jack Hedrich** on "High Profile: Building Visibility for Your Work." The conference culminates with the annual Design Ball and Chicago Design Awards on Friday evening at the Hotel Nikko. Details/registration: 1/800/677-MART or 312/527-7618.

▼
Sweeping trends transforming the Chicago and national office space and office building marketplace will be explored during the all-day workshop, **The Office Building Revolution**, on Sept. 25 at the Hotel Nikko. Leading experts will address finance, design, and marketing strategies; problems raised by growing public resistance to commercial growth; and where institutional investors are putting their money as they pull out of the office market. Sponsored by the American Society of Real Estate Counselors the workshop brings a number of outstanding real estate experts to examine the latest trends in office market financing, architecture and design, urbanology, development and information: 312/329-8427.



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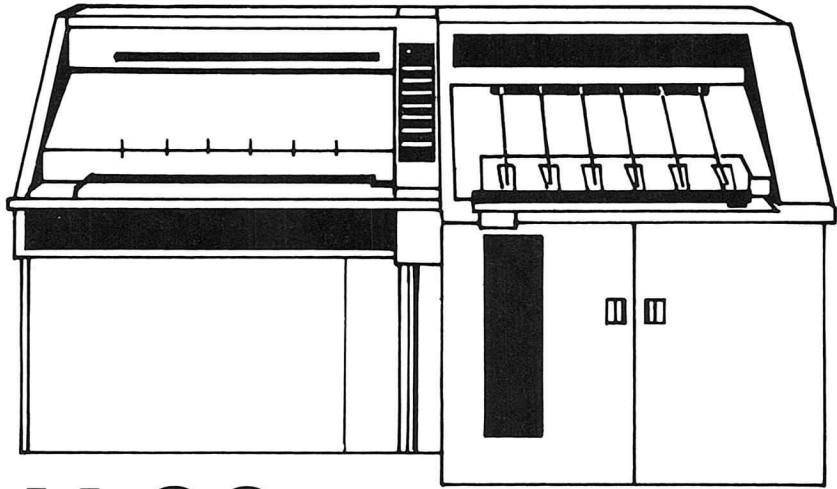
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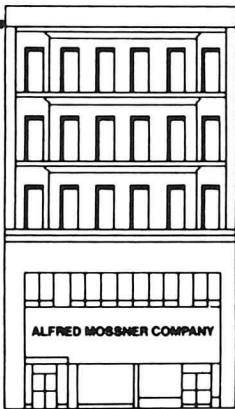
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