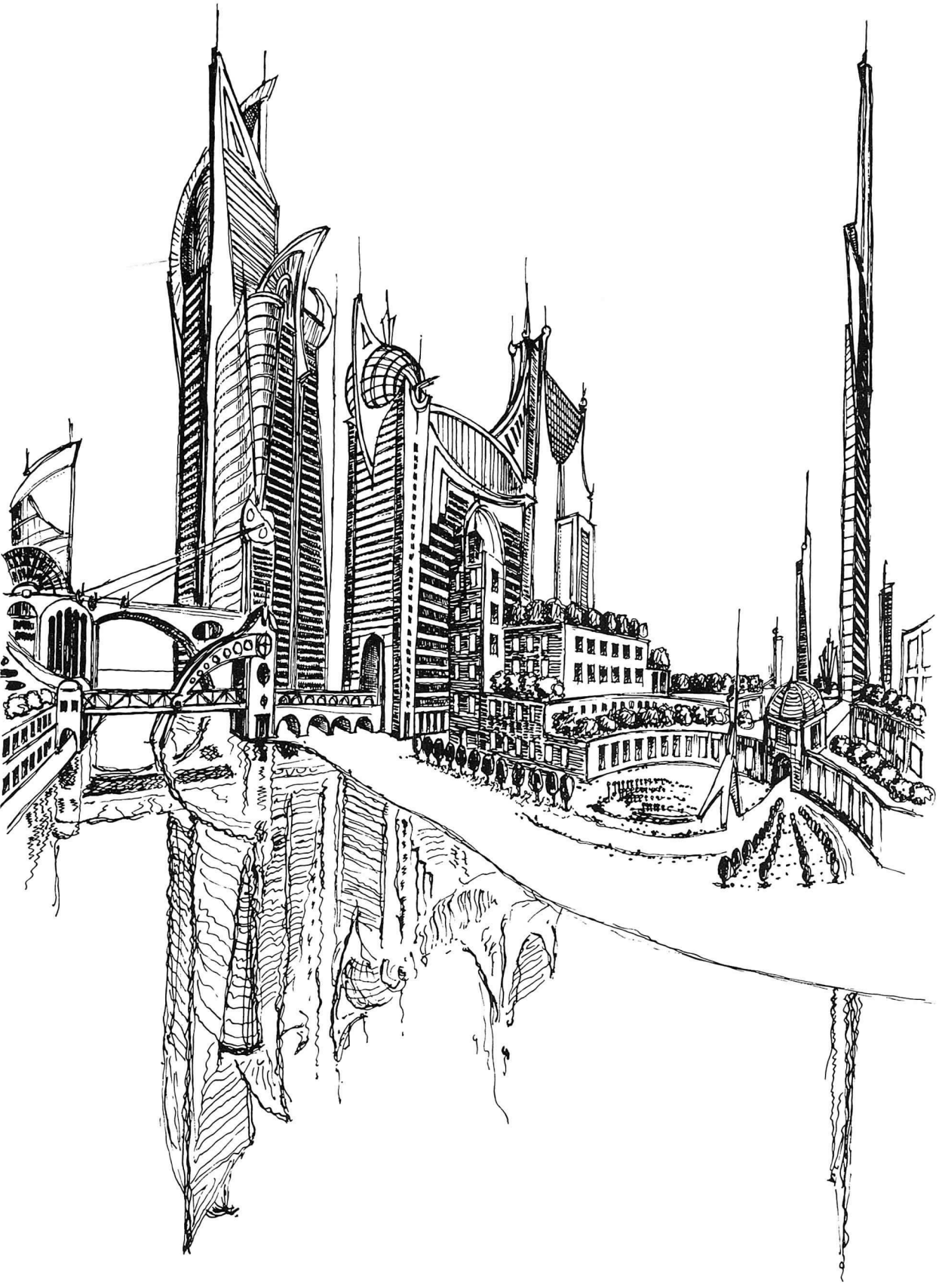


CCAI A FOCUS



CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS DECEMBER 1990



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Cover Sketch: J. Michael Kilpatrick, AIA. A preliminary study for the 1990 Burnham Prize Competition integrates the building with the landscape. It exposes numerous elements to the Chicago River's edge, providing a variety of forms, textures, and scale to stimulate the senses. The intent of the extreme thinness, and the perplexing curves at the top of the building, is to stimulate the mind to provoke emotion. Mr. Kilpatrick, an architect at Loeb Schlossman and Hackl, has experience in a wide variety of projects and currently works in the health care division. Our December Sketchbook, pgs. 10-14, has that holiday season spirit of giving - it is a sharing of the talent of sketching.

FROM THE PRESIDENT

Holiday Party Honors Young Architects

On December 13 our holiday party will celebrate our Chapter's 121st anniversary with a key message of encouraging communication and camaraderie with our associate members and young architectural students.

The Chicago Chapter was incorporated on December 13, 1869, and as we approach this anniversary, we find the Chapter, the third largest AIA chapter nationally and the third oldest in the nation, has surpassed, for the first time, a membership of 2,000. At 6 p.m., on the evening of December 13, we would like to fill the beautiful lobby of the 225 West Wacker Drive office building with our members, their spouses, and guests, to celebrate this milestone. Paul Goldberger, of the *New York Times*, refers to the building, designed by Kohn Pederson Fox and developed by Taisei American Corporation and the Palmer Group, with Crane Construction Company, Inc. the general contractor, as "a handsome, beautifully scaled building that fits comfortably into the Chicago city scape while calling exactly the right amount of attention to itself."

The CCAIA Young Architects Committee is programming a Holiday Card Competition, especially appropriate since we are extending a special welcome to our student and associate members that evening. Helmut Jahn, FAIA, Ralph E. Johnson, AIA, and Edward J. Burnel, president of the Palmer Group will be at the party to judge the competition. Whether you design a card or just purchase a ticket to the party, you'll want to be on hand to see our illustrious jurors make their selection of the first, second, and third place winners.

Thanks to our sponsors, Parker Pen U.S.A., the winners will receive beautiful pens donated by Parker through our Monadnock Building neighbors, E. B. Collinton, Ltd. If you've never visited Collinton's while on your way to or

from the Chapter office, you should make a point of stopping by and looking at their pen selection. You will find pleasant shopping surroundings and I Hamilton and Brian Collins patient and helpful in showing their inventory. Additionally, the ArchiCenter has donated a \$50 gift certificate to be presented to the holiday card designer winner.

The challenge of the 90s is to strengthen our profession by sharing our practice and career activities with our peers. During these economic downturns, it is substantially more important to meet this challenge and strengthen our profession by participation. If you want to feel plugged in and be involved in current, innovative thinking concerning the profession, start by helping us break the attendance record at our Holiday Party. To RSVP simply mail a check to the Chapter office: \$15 AIA and P.A. members, \$15 Associate members, \$5 Student Affiliates. A mailer is on its way with the Holiday Card Competition information.

Best wishes for a happy holiday. I'm looking forward to seeing you at the Holiday Party to celebrate with our holiday card winners and to welcome our young architects to our profession.



Sherwin J. Braun,



CCAIA HOLIDAY PARTY

December 13

6 p.m.

225 W. Wacker Dr. Building

Holiday Card Competition

taying Afloat

CAIA Offers One-time Soup Lunch

Many newspapers tell us that the midwest is the area of the country least affected by the downturn in construction. This news is a small consolation to the many architects and support staff who have been laid off recently in the Chicago area. While we can't provide money, the CCAIA can link members together for support during this difficult time.

On Friday, December 14, jobless architects are invited to stop by at noon for a free bowl of chili (hot or mild), and words of advice and encouragement from fellow architects who have survived other economic downturns.

Leading the discussion will be Jack Murray, FAIA, who says he even remembers the Great Depression. Members will discuss what they and their firms did to keep their firms afloat or find jobs. We will have information on hiring procedures and resources, and alternative careers ideas.

In the meantime, remember two things:

You're not alone;
It's not your fault that you are out of work.

To reserve your bowl of chili (and specify hot or mild), call 312/663-1215, or FAX (312/347-1215) the Chapter office your name and mailing address if it has changed. Remember, too, that the Chapter accepts resumes to go on file for when those position-to-position inquiries do come in. You should send five copies to us. They are held in files for three months.

Chicago AIA Firms: You Can be the Headline for Job Openings

Phone or FAX (see above numbers) the following information:

Firm name, position available, type of experience needed or required, date of job availability, who should be con-

tacted, and address and/or phone number.

Your notification will give the Chapter a better idea of the job opportunities that are still out there, as well as helping your fellow AIA members to get a job. It is important to let us know when you have filled the position. Please inform Jessica Lucas at the Chapter office of this news.

**Jane Lucas
Executive Director**

CCAIA Nominating Committee Seeks Board Candidates

In accordance with the Chicago Chapter Bylaws, the Nominating Committee will soon begin to develop a slate of candidates to fill 13 expiring terms on the CCAIA Board of Directors. The Committee extends an invitation to all Chapter members to submit their names or names of other capable individuals for consideration for these important positions.

In June of 1991, the following positions will be open:

- ▶ First Vice President/President-elect;
- ▶ Vice President for a two-year term;
- ▶ Treasurer for a two-year term;
- ▶ Two Directors for three-year terms;
- ▶ Associate Director for a one-year term;
- ▶ Young Architect Associate Director for a one-year term;
- ▶ Student Affiliate Director for a one-year term;

In addition, in January, 1991, the following positions will be open:

- ▶ Three Illinois Council Delegates for two-year terms;
- ▶ Two Illinois Council Alternate Delegates for two-year terms.

If you would like to know more about the duties and responsibilities of these positions, please come into the Chapter office to look at the Chapter Bylaws or call the Nominating Committee Chair, Steve Weiss, at 312/245-5250.

If you wish to be considered by the Nominating Committee, submit your resume and a letter of interest, in confidentiality, to Steven Weiss, AIA, Solomon, Cordwell, Buenz & Associates, Inc., 57 W. Grand Ave., Chicago 60610.

The nominating process is straight forward. In January, the Nominating Committee will meet to develop a list of all potential candidates. This list will include all those persons who may be interested by virtue of their activities in the Chapter and also those who put forward their candidacy. In early February, a slate will be developed from the list and will be reported to the Chapter Board. The slate will be published in the April issue of Focus, and elections will take place at the Annual Meeting in May. The Chapter Board year begins June 1, when all new officers and directors are seated.

In addition to slating by the Nominating Committee, any member may petition for nomination by submitting a nominating petition signed by at least 25 Chicago Chapter members in good standing. Members so nominated will be added to the ballot for election at the Annual Meeting.

Participating in the Chapter through service on the Board of Directors is a two-edged sword. The personal benefits and pleasures are enormous, but the energy required to assure those benefits is considerable. You must be able to communicate effectively as you take a representative leadership role in the profession. All issues discussed at the Board level are important to our profession and are thoroughly reviewed and challenged. Involvement in the third largest AIA component is an extremely effective way of becoming an ambassador for architecture. We urge you to seriously consider service to the Chapter and the profession, and to place your name into consideration for one of these positions.

**Steven F. Weiss, AIA
Nominating Committee Chair**

Panel to Study Economics of Landmarks

A public hearing was held on October 15 to initiate a joint effort between the Chicago Plan Commission and the Commission on Chicago Landmarks, whose aim is to study methods of im-

proving the economic viability of preserving and reusing historic structures.

It is not enough to protect a building from demolition merely to designate it as a landmark. The building's location, maintenance costs, adaptability, and land value all contribute to the decision whether it should be saved or razed.

It may be unfair to expect the owner alone to carry the extra expenses required to maintain a landmark building. If the community is to benefit from the existence of a historic structure, perhaps it should share some of the responsibility. Ideas suggested at the hearing included property tax credits, transferable FAR rights, state or federal tax breaks, below market financing, and matching grants from public agencies.

Working in conjunction with the Landmarks Preservation Council of Illinois, a panel of experts will study mechanisms used in other cities, explore new approaches, and take ideas from members of the commissions and the business community at large. The commission will convene in four to six months to determine action.

AIA members and their clients are encouraged to submit their ideas to the Chicago Plan Commission, 744-4179.

Frank Michalski

Co-chair, Historic Resources Committee

ICAA Honors Contributions to Architecture

The Illinois Council/AIA held its Annual Conference on Friday, November 9 in Springfield, offering a keynote address on General Services Administration programs and a series of discussions on design/build, (Bernie Babka, AIA, was there presenting the Chicago Library project as a case study). But the culmination of the conference is always the presentation of its annual awards.

The 1990 Annual Honor Awards were presented at the conference dinner by Bob Clough, AIA, Chicago Chapter member and president of the Illinois Council/AIA. Each year individual members and chapters of the Illinois Council are encouraged to enter the program, placing nominations in the categories for Distinguished Achieve-

ment and Excellence in Education, and the President's Award.

Raymond Brejcha, FAIA, Eastern Illinois Chapter, is the 1990 recipient of the Distinguished Achievement Award, which recognizes demonstrated leadership in the profession contributing notably to its advancement in the State of Illinois. Brejcha, was cited for his contributions in the subcategory of Service to the Profession, which primarily recognizes service to the Illinois Council or its constituent chapters either through direct participation or through participation at the national AIA level, ultimately strengthening the effectiveness of the ICAIA or local chapters. Brejcha, who is principal and president of R. J. Brejcha Associates in Homewood, Illinois was founding president of the Eastern Chapter in 1978. As a director of the Illinois Council he has chaired a variety of committees, including budget, membership, and nominating. At the National level, Brejcha has been involved with the Peer Review, Codes & Standards, and Specifications task forces.

The Excellence in Education award was presented to Professor William Eng of the Department of Architecture at the University of Illinois, Urbana-Champaign. With 30 years of teaching at the University of Illinois, Eng has helped create a whole generation of young men and women entering the architectural profession. Eng, who has been a member of the Central Illinois Chapter since 1969, has been an instructor also at the University of Pennsylvania and the University of California at Berkeley. The Excellence in Education award recognizes notable contributions in education that have promoted awareness of the built environment and its relationship to the well-being of mankind.

The Chicago Architecture Foundation has won this year's President's Award. This award is bestowed on any non-member individual, group, institution, or other organization whose extraordinary achievements promote the understanding, appreciation, and/or advancement of the profession across the State of Illinois. The CAF, which formed in 1966, has, without a doubt made a tremendous impact on educating the public about architecture, enhancing its appreciation and its understanding of the value of our built environment. In addition to their bookstore, CAF educational programs take a myriad of forms: tours, exhibitions, lectures, and special programs for adults, children, and youth.

Congratulations to the jurors of 1990 Awards Program for their fine selections: Ron Moline, AIA, Graha Bradley, FAIA, and Chicago member Bob Clough, AIA, and Bob Robicsek AIA. Robicsek was 1990 Honor Awards Program Chair.

Roche Scholarships Deadline February 1

Three \$500 scholarships for architectural study abroad are awarded each year through the Chicago Chapter AIA Foundation scholarship program. The program was established through a trust fund set up in 1926 by Chicago architect Martin Roche. The fund makes possible the awarding of the following scholarships: one to an undergraduate student at both UIC and IIT; and one to a graduate student enrolled in the architecture degree program at either of the two schools.

The program calls for all scholarships to be applied to the costs of an architectural study-tour in a foreign country. The trip must commence on or before September 1, 1991 for a duration of at least three weeks. Applicants must be U.S. citizens and recommended by the dean of the school. An itinerary must be submitted along with the application.

Upon completion of the trip, on any event, no less than six months after the departure date, the recipient must submit a report to the CCAIA Foundation. This report should consist of a synopsis of the areas visited and impressions of the architecture. Sketches or photographs should accompany the report.

Selection of Roche Scholarship recipients will be made by the Chicago AIA Foundation Board of Directors. Winners will be advised no later than February 9. The selection will be based on the individual's merits as evidenced by the applicant's academic background, personal and professional achievements, character and integrity and general indication of future promise in the profession.

Applications should be directed to Chicago Chapter AIA, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604, received no later than Friday, February 1 at 4 p.m.

Prospect of Fame and Glory Attracts Crowd to Chapter Dinner

With the themes of getting press for our project and what to do about architectural criticism, about 75 people were motivated to attend the October Chapter Dinner and Program, held at the Mart Plaza. This is the largest attendance to date for the dinner series, and after brief consideration of the content and urbaneness of the dinner's coordinator, John Nelson, AIA, as the possible basis for its success, we concluded that the subject and speakers may have contributed to the full house.

Deborah Dietsch, editor-in-chief of *Architecture* magazine, was the pre-dinner speaker. The draw for this presentation is obvious: most firms do ask "How can I get my projects published?" Some suggestions from Dietsch include: 1) get the magazine's editorial calendar close who attended the dinner received a copy, but you too may obtain one by contacting the magazine); 2) submit a number of slides or transparencies, which do not necessarily have to be taken by a professional photographer, (but you'll have to decide what shows your project at this point); if the magazine contacts you with interest in publishing your project, then you should have the professional photographer out; 3) do not submit projects published in other major architectural publications; 4) a "encyclopedia" presentation is not as important as the timeliness of the subject matter.

Dinner was next on the agenda, and featured a main course of beef brochette and a dessert of carrot cake, a panel assembled to discuss the state of architectural criticism. On hand were David Dunster, visiting professor at the Bartlett School in London, Bob Huegemann, assistant professor of Architectural History at UIC, and Cynthia Davidson, editor-in-chief of *Inland Architect*, with Franz Schulze as moderator. Dunster, with his acerbic English wit sparked the fire that got the discussion going. According to Nelson, the discussion centered around a basic concern that the quality of architectural criticism in the popular press is not equal to the criticism of other art forms - music, art, dance, which nearly always receives a prominent position in our daily newspapers. Architectural criticism is, however, usually "relegated to the real estate section." Concern is expressed that although we think the public is interested, they may not be.

It was suggested that perhaps architecture is not thought to be commercial, in that as Nelson comments, "Readers are not apt to rush out and buy 125 buildings by the architect being reviewed, whereas movies, plays, and exhibitions sell tickets." By the dinner attendance numbers, it appears our architect members are interested in the architectural criticism status quo. Perhaps they can change the perception of architecture, show that it is a viable art form worthy of more provocative discussion for and by the public.

National Corporate Architects Learn to Manage Real Estate Assets

"Increase your corporation's competitive-edge through successful real estate ventures." This was one of the messages over 100 participants heard at Managing Real Estate Assets in the '90s, the National Corporate Architects Committee's conference held recently in Chicago.

Participants included representatives from the real estate/facilities departments of major corporations, universities, utilities companies, and other organizations. Anne Fallucchi, editor of *Facilities Design and Management* and moderator of "Directions for the Corporate Architects" panel, asked attendees if their corporations were downsizing. A number of in-house corporate architects said yes. "Management says we're building less buildings so why maintain so large an internal A/E staff," offered one participant.

Whether design services are provided partially in-house or totally "outsourced," the work and dollars still exist. Most participants and speakers agreed that the key is providing these support services to a sophisticated client (the corporation) in a competitive environment.

Case studies on successful joint venture real estate products featured the AT&T Corporate Center, with AT&T, Stein & Company, and Skidmore Owings & Merrill; Ameritech Corporate Headquarters, with Ameritech Properties Corporation, LaSalle Partners, and Lohan Associates; and Morton International Building, with Morton International, Illinois Bell, Rubloff Real Estate & Capital, Inc., and Perkins & Will.

Thank you to members of the local planning committee for their contribution to this successful conference: Mitchell Cohen, GHK; James Gimpel, AIA, University of Chicago; Paul Weller, University of Chicago; Kim Goluska, SOM; John Nunemaker, AIA, Perkins & Will; Henry Pohl, IBM; Susanne Roubik, SOM; Henry Seibert, Illinois Bell; Michael Turnbull, AIA, The Art Institute of Chicago.

Susan Dee,
National Corporate Architects Local
Planning Committee Coordinator

NOTE: An interest has been expressed in rejuvenating the local Architects in Government, Industry, & Education Committee. For information or to express your interest in this committee, call Ray Owers at the UIC, 312/996-5007. Watch for announcement of a January meeting.

Correction: The photos for NBC Tower and One Liberty Place Projects, pgs. 12 & 13, November Focus, were "flipped." Page 12 photo with caption reading "NBC Tower" should appear on page 13 under "One Liberty Place" and vice versa.

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What's Happening Out There and What Can I Do About It?

By Patricia P. Rosenzweig

That Was Then; This Is Now

We went through a construction recession about eight years ago - and fifteen years ago. But there are three significant differences between then and now.

The housing boom of the late '80s distinguishes this recession from earlier ones. It has generated current demand and often financing for community facilities, one of the traditional bread-and-butter markets for smaller firms. Many suburban firms have never been busier, while larger firms with greater reliance on the private sector, are hurting.

Typical of construction recessions, this one, in part, responds to an oversupply of investment property: office buildings, hotels, shopping centers, multi-family housing. However, past downturns were also stimulated by high interest rates. Today, rates aren't that bad. Banks simply aren't lending money for fear of making a bad loan. It isn't a matter of whether the project can afford the interest, or whether the new hotel at the airport is needed, bank financing simply is not available.

And this time fewer firms are throwing their arms up in resignation. More are systematically matching their firm's strengths to the existing market and taking appropriate action. Many, for the first time, understand and are doing strategic marketing.

So where's the market?

Markets worthy of a firm's active pursuit can be defined as those project types for which your firm is credible AND for which there is a market demand AND a means of financing. Each firm must evaluate its own credentials AS VIEWED BY A PROSPEC-

TIVE CLIENT. Generally, if construction or permanent financing is traditionally provided by banks or savings and loans, financing is slow, if available at all. But everything isn't bank financed.

► **Community facilities in high growth suburbs.** Fee generating recreation facilities, community centers; public safety and administrative facilities; libraries; churches are all facilities that lag population growth and are currently in demand in municipalities that grew rapidly during the past few years.

► **Space planning for tenants.** With high vacancy rates, as leases expire, many companies are exploring deals that can be made elsewhere. A premium is placed on programming and feasibility study capabilities as clients test the water for cost-motivated relocation. It is too early to say whether the normal proportion of projects will actually move into design. Are the deals good enough, and can the space plan demonstrate sufficient continuing cost and productivity benefit to offset the aggravation of a move?

► **Corporate facility design and planning.** Mergers and acquisitions are still happening. Often they require evaluations of the use of the aggregate of all facilities. Some are building new facilities for the merged entity. So long as capital is available, increased gas costs should stimulate the decentralization of distribution facilities, a strong mid-western market throughout the past five years. Foreign companies are still acquiring U.S. companies or establishing U.S. operations. Many retain design/build teams to bridge cultural differences in the design and construction process. Today, general contractors and construction managers are significant clients to architects and engineers.

► **Other markets.** Highest end housing, whether remodeling or new is always a market. Health facilities, both renovations responding to new technology and new facilities to meet marketing strategies continue strong for the specialists. Community planning by local governments is likely to occur during the hiatus in zoning applications. Evaluation and renovation services to banks and their management agents related to defaulted properties are an oversupply opportunity.

What about demographically driven markets - housing for the elderly, affordable housing, but where's the money? Planning services may be needed, but where are the fees? Perhaps it's an opportunity to get to know the development team so you'll be in a bet-

ter position after the recession than you are in now.

None of this says that there is NO other work to be had. Rather, these are the most likely opportunities in today's economy. The firm that can position itself to pursue these clients and project types will be marketing for the short term more effectively than those who try to make shopping centers and office buildings happen, when so few of the will, during the next year or so.

What Should I Do About It?

Niche marketing, targeted marketing, rifles rather than shotguns. If they have ever been values to embrace, now is the time. Today a shotgun simply will not hit enough prospects.

Position your firm as a specialist. Take the initiative to reach active markets before others get there. Be an expert in the type of facility, type of client, and size of the project. One marketing director commented "You know things have changed when the short list is now 12, not 6, and when P&W and SOM are pulling out all the stops on a project like this!"

Communicate to your clients your knowledge of and commitment to the project kind and size; make sure they know that it isn't just when things are tough that this is your specialty, but that for the past ten years or however long, when others were doing retail stores or projects many times as large this was your strength. Consider additional services you might provide to your existing client base. Be aware of their concerns about the economy.

Work with associates to strengthen your team and to learn specialty markets. If a project needs a feasibility study, real estate people are available join your team. Consider hiring underemployed real estate brokers and marketers for your business development staff.

Whether you've pursued it or it came in over the transom from a long standing, take no prospect for granted. Do your homework; be relevant; demonstrate your project-specific expertise; examine your fee structure; treat the opportunity as if it's the last one you'll have this year.

-Pat Rosenzweig is principal of Rosenzweig Professional Services Marketing, founded in 1984. The firm provides market planning, market research, public relations, graphic design, and special occasion coordination services for design, construction, and real estate professionals throughout the middle west.

To: Young Architects From: Notre Dame School of Architecture Class of 1961

Edward J. Duffy, AIA

This year our class celebrated its own version of Thirtysomething - our 30th class reunion. We put together an informal roundtable discussion on how our profession and our professional lives compared with our expectations when we left Notre Dame in '61.

Like many of you, when we left school, most of us had an image of heading a small to mid-size idyllic practice. Our concept of the practice of architecture came from the architectural press and role models, from family members in architecture or construction, and especially professors who had small offices and were able to pick and choose nice projects they wanted to do. We liked that image because we could design wondrous things, and we could control the work from beginning to end, though we really didn't know what they meant. We probably thought that control began and ended with the design concept; not many of us realized how few exciting projects there were out there.

But looking around at each other, one of the 26 in our class, only a few of us are still heavily involved in design; the rest of us are in management or aren't in traditional architectural practices - yet very few of us deliberately went into management. We see ourselves as successful, and are seen as successful: most all of us are principals in our own firms or in the firms for which we work - yet our careers just evolved.

Early on, few of us saw project management, or public service, or being an expert, or academia as legitimate options - at least not until we

were out of school for, typically, ten years. Most of us were at two to four firms before we were comfortable making a career commitment.

So, our advice to you is to keep your mind open. Learn about yourself. Recognize that few of you will be "designers," but that many of you will influence and direct design; others of you will work with design and designers totally outside the traditional architectural practice. Expose yourself to a variety of situations, not just types of firms but roles within firms. Talk to people that actually have these roles, because we tend to see the world through our own situations, and frankly, when we were young, we tended to deprecate those in other situations. So, talk to people actually in project and firm management or financial management, marketing and technical coordination; to architects working in the corporate, government and development sector; to academics and construction managers, and to those in industry who are developing and selling tools and products for architects and construction. Ask about the nature of the gratification they get from what they're doing, and see if it fits with who you are, where your talents are and what you like and dislike doing.

Those of us from Notre Dame benefitted from having a more extensive liberal arts education than those who attended many other schools of architecture. It's not too late to broaden yourself in other areas you have missed: philosophy, the social sciences, business, business law.

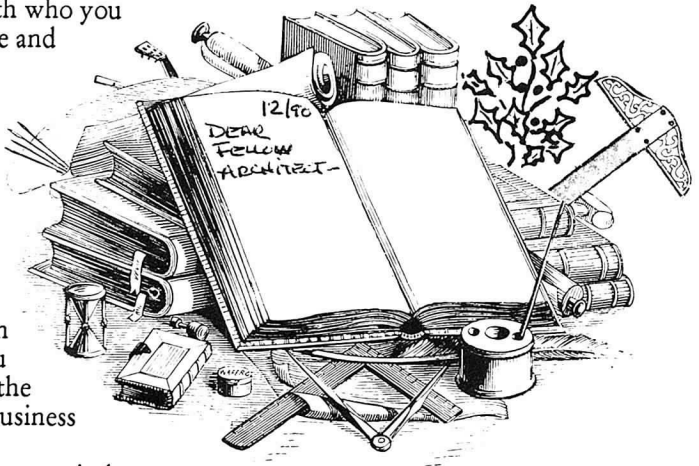
Pursue ways to open your mind to the world beyond architectural design. Your world and ours involves dealing with people who have distinct viewpoints. Your clients and prospective clients gain confidence when you are attentive and can communicate that you understand their objectives. Your col-

leagues - superiors, subordinates, or employees - need to know that you understand their individual priorities and talent, and each needs your undivided attention from time to time.

Your world is one of governments who regulate aspects of your business and impose controls on your design and your technical documentation. Everywhere in your world you will deal with money: fee budgets, budgets for marketing, finance (your clients have limited financing for their project, and your practice needs capital and cash flow to survive, much less to flourish.)

In our years as architects, we have learned the dominating importance of business and interpersonal skills, practiced within the context of architecture and bearing upon our ability to do architecture.

Ed Duffy is a principal of Prisco Duffy & Associates, a 20-year-old firm with offices in Naperville and Aurora. Mr. Duffy is past president of the North-eastern Illinois Chapter AIA and currently a delegate to the Illinois Council AIA.



Paris Meets Chicago

By Alan Armbrust, AIA and Karin Deam

The day-long colloquium at the Graham Foundation, organized by Wojciech Lesnikowski, pitted nine of France's staunch modernists - Gilles Bouchez, Jean Pierre Buffi, Francois Deslaugiers, Christian Hauvette, Jacques Hondelatte, Francois Jourda, Gilles Perraudin, Dominique Perrault, Francis Soler, and Rodo Tisnado - against five "willing" modernists from Chicago - Paul Florian, Ralph Johnson, Martin Wolf, Diane Legge, and Ronald Krueck.

Each side was well represented: the French were moderated by Bertrand Lemoine and the Chicagoans by Kevin Harrington. Harrington also gave a seemingly all-encompassing sweep through Chicago's architectural history and the forces that shaped it. Although it is difficult to categorize the work and intentions of all the French architects, they were tenuously put into the categories of "technology," "space," and "the city" for the presentation.

Boundaries became clear when comparing the French and American's architecture and attitudes. Up came the standard European-American distinctions of an urban-oriented architecture based on idealism versus an architecture based on the market and outside the city.

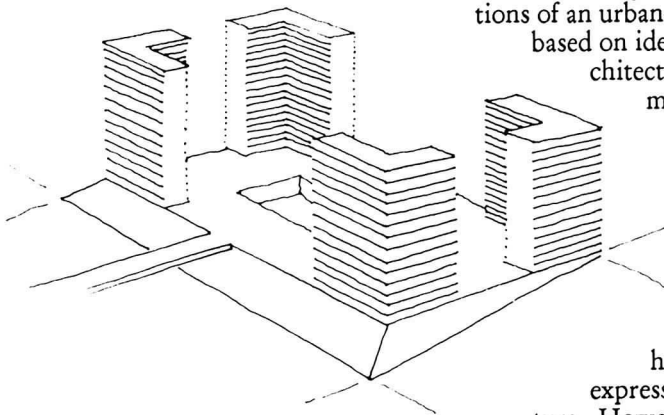
It is not surprising to hear a European speaking of American architects' need to root themselves of the agrarian ideal, or of the private home being the deepest expression of American culture. However, the Chicagoans seemed just as invested in this American myth/dream. The American city was looked upon as "a necessary evil" with "no social imperative" to develop workable urban spaces, and it was added that Americans "distrust ideology of any sort," that theory

emerged only at the end of the architectural process, and that American architecture was decidedly not high tech. Reality for American architects is the client - most often the private individual - with which comes a paranoid awareness of the disposability of architects, enervating time schedules, and on the positive side, pluralism and an attitude of response.

The French simply have another reality and another myth. This is perhaps best exemplified by Kevin Harrington's observation that the Chicago Public Library competition process of teams competing on a dollar per square foot basis contrasts sharply with the French architects' singular goal of "the big idea." One could not help but think of the Harold Washington Library standing in stark juxtaposition with Dominique Perrault's grandiose scheme for the four-towered, three-million-square-foot Bibliotheque de France, the transparency of which was associated with generosity and trust in human activity within.

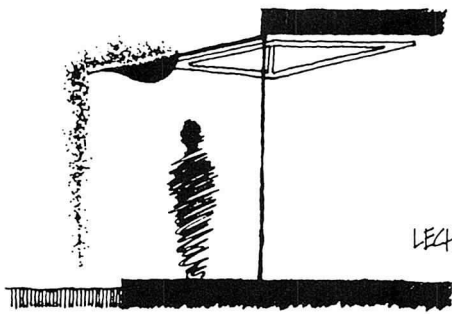
American architects' clients are predominately private individuals, whereas the French State has become the most important employer of architects and promoter of new architecture. The "grande project," subsidized housing, schools, and hospitals, rather than private housing and apartment buildings, are the province of French architects. And while commissions are awarded privately and more or less arbitrarily in the United States, in France there is "a process for designating," involving mandatory competitions for public buildings and provisions that a building over 1,700 square feet must be overseen by an architectural office.

The question is whether this new French reality is responsible for the "state of Mind" of current French architects. This "state of mind" that wants to "insert more advanced architecture into the movement of culture" includes an attitude of resistance on the part of the French toward their client and a commitment to "modernity" and conceptualization. In the case of the



BIBLIOTHÈQUE DE FRANCE - PERRAULT

Sketches: Alan Armbrust, AIA



LECHÈRE THERMAL STATION. HONDELATTE

THE BOOKSHELF

ients, has the new French system made French architects less disposable: have they somehow trained their clients to expect argument? Is the French "idealism," whether or not a constructed myth, temporally and culturally specific, or could it exist in, say, the current American architectural environment? Is this idealism and the accompanying French sensitivity toward the public a result of socialist politics, while the Americans' obsession with the client is somehow a reflection of democracy?

As a counterpoint to Bertrand Moine's lament that, unlike the American situation, the private home has been the only typology unphased by the current French avant-garde, the residential work presented by Krueck and Florian was conceptually the longest offering by the Americans and, not surprisingly, impressed the French the most. Yet it was Ron Krueck who called the French to task for observing that he saw only form, not process and transparency as claimed, in the nine French architects' work. With their immense, undifferentiated interiors; monolithic exteriors; and inside/outside implosions, one can see his point. However, as the French replied, he came to feel that, in contrast to the carefully traversed interiors of American architecture, these spaces revealed behind transparent facades "practiced" on a different plane; perhaps spaces unexplained, in a post-structuralist sense. Furthermore, politically laden as they are, they are idealistic, benevolent spaces. The opticonian space of the controlling process as it seeks its victim through the process is dismissed?

Accompanying the broad spatial/social vista of the French architect is a liberately forward-looking view of the epoch. Part of the pluralism of American architecture comes from its acceptance of its past, and as Paul Viran noted, the transformation of the past. The French, on the other hand, were completely occupied with the modern condition - not past not future - and its expression through technology.

One of the most telling comments of the day was made by Rodo Tisnado when he described using tradition-World Institute "as signs of the quality of being Arab as signs of technology." Considered one of the most romantic and moving high-tech buildings realized to date, Tisnado nevertheless appropriates tradition as a vehicle for illustrating the power of technology (and thus of modernity) and further negates any emotion with the pragmatic statement, "It's easier to use material of today to do architecture of today."

Yet, lest we think that technology was an end in itself for the French, they repeatedly stressed that technology was just a tool: a tool that carried meaning, a sign that bore messages of modernity. It should probably be pointed out to them that in this post-structuralist world of ours, anything that exhibits such close correspondence between sign and signifier or that seems to be taking over form's classical role of misguidedly carrying supposed meaning is hardly just a tool.

The French are justifiably proud of their recent successes. Seemingly their only lament is that they have only opened their architectural borders unilaterally: foreign architects are building in France but the French architects, for the most part, are not working abroad. Christian Hauvette admitted that the nine architects present did not represent all of France but confessed that, when post-modernists debate the high-tech avant-garde, he addresses the post-modernists as "cooks" because they work from old recipes, whereas they consider the modernists to be autobody men. He closed his presentation with, "I like being an autobody man."

Armbrust and Deam are architects with O'Donnell Wicklund Pigozzi & Peterson. Armbrust is winner of the 1986 Burnham Prize.

The New French Architecture, by Wojciech Lesnikowski, with an introduction by Patrice Goulet. Rizzoli International, New York, 1990. 224 pages, 300 illustrations, 100 in color. \$50 hardcover, \$35 paperback.

Reviewed by Alan Armbrust, AIA, and Karen Deam

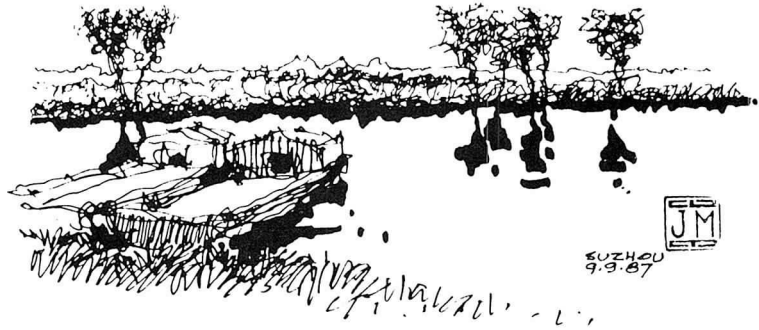
The primary strengths of *The New French Architecture*, a survey of 12 of the most important architects working in France today, are the historical overview presented methodically and clearly, and the freshness of the work shown by this "The second French avant-garde." The main themes of the new French architecture are well highlighted: the concentration on metal, glass, and advanced technology; the poetic, rather than purely functional use of that technology; the essential role of the government; and the French propensity for the grandiose.

Lesnikowski outlines decades-long pendulum swings between "new and radical" changes and the old-guard classical stances. Furthermore, control of the architectural scene constantly oscillated between the government and its educational institutions such as the Ecole des Beaux-Arts and those outside the system. Traditional aesthetics alternated with the influence of the new typologies and of engineers such as Nervi, with their new technologies and methodologies; there was the movement between function and ideal, rational and idiosyncratic, society and individual.

The only omission in Lesnikowski's otherwise excellent history is mention of post-structuralism. Considering that this group is the new avant-garde and that Derrida is after all French, if post-structuralist tendencies are not present in recent French work, is this not something to explore? In addition, the second part of the book, consisting of commentaries on individual work, could use a few less descriptive adjectives and a few more conceptual specifics.

Continued on page 16

Sketchbook



EVANGZHOU 9.3.87
JM



HUANGZHOU 9.13.87
JM

SKETCHES made on a train traveling through China: JOHN MACSAI, FAIA.

The Joy of Sketching

Sketching is a sort of diary keeping: It is a description of an experience; an impression, evoking an emotion and expressing it. John Macsai is a diary keeper - well-known among his peers for turning nearly every experience into a sketching opportunity. John says since he can't knit he developed sketching to survive. Clearly for John it is a kind of salvation.

John says, "I am always sketching, to erase boredom, to express aggression, and love. (Perhaps it could be suggested to the makers of the many lists of stress management techniques to include sketching and drawing as a relief from the intensity of our lives.) John's China sketches were executed while looking out the window of a passing train; he explained that he is uncomfortable, with kibitzers while he is in his sketching process, which apparently is very fast considering the mph of most trains. He prefers anonymity while sketching, as most diarists do. "Ezra Gordon maintains that all my sketches are through windows because I like to sit where it is warm, where there are no mosquitos; with a bottle of beer and a comfortable chair, and I don't have to expose myself to the vicissitudes of the world." In a moment of reflection he admits, "I wish I had stayed with art - no clients, no 27 contractors, no zoning officials. and if people like it they buy it; if not.....somehow I became an architect."

"Do you think that many architects find salvation in sketching?" the editor asks. "Oh yes," he offered without hesitation. Larry Booth, Harry Weese, Bill Brubaker, George Hinds, Larry Perkins all do wonderful sketches. And Stanley does those funny little psychoanalytic drawings of his."

The next question: "And what about CADD and the computer - have they helped to eliminate or increase the need for free-hand drawing?"

John is great fun to talk with; he is spontaneous, and I get another quick response. "Thank god, sketching can-

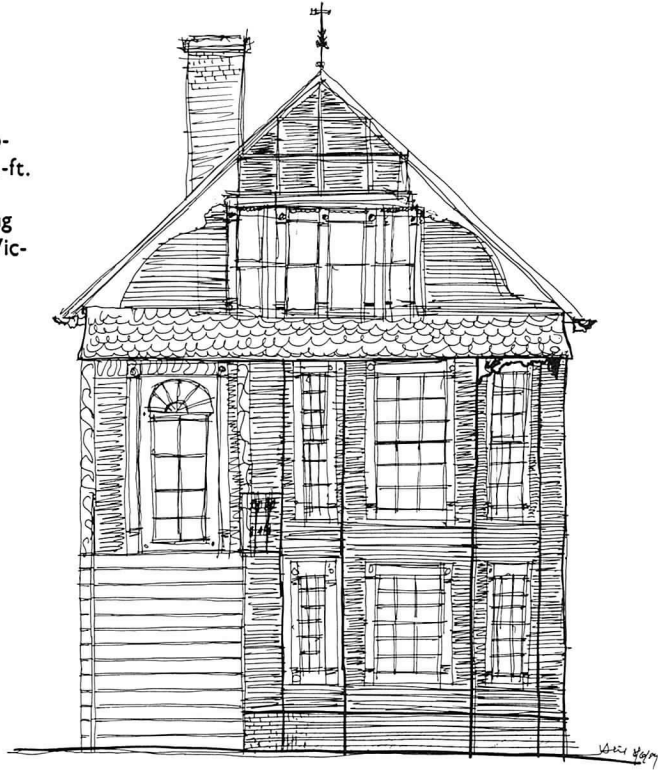
not be done by a computer. Nor can computers make love. I guess there are a few areas left for us old fashioned guys," he chuckles. "Drawing is our vocation." He says he doesn't know anything about computers; he thinks a watch runs because there is a Mickey Mouse inside. "Oh, I know we have to do it [use computers] in order to survive, but it's weird."

You will nearly always find John with pen or brush poised over paper, whether he is working up a project or recording the world around him. In March his water colors will be exhibited at Bruno Ast's Gallery 1756, 1756 N. Sedgwick. And then there are his caricatures, for which he is quite famous: a Playbill for a Chicago Symphony performance may end up as a face on which to capture the musician in action, and at meetings of any one of the Boards on which he has been or is a member, few are exempt from his interpretations. John is a full professor in the Department of Architecture at UIC and naturally, there is a full set of sketches of the UIC deans and the department's faculty. John enjoys sharing the results of his observations: members of Evanston's and Wilmette's zoning boards (he has argued in front of both) have each been presented with their caricature by John Macsai - after the case was decided, of course.

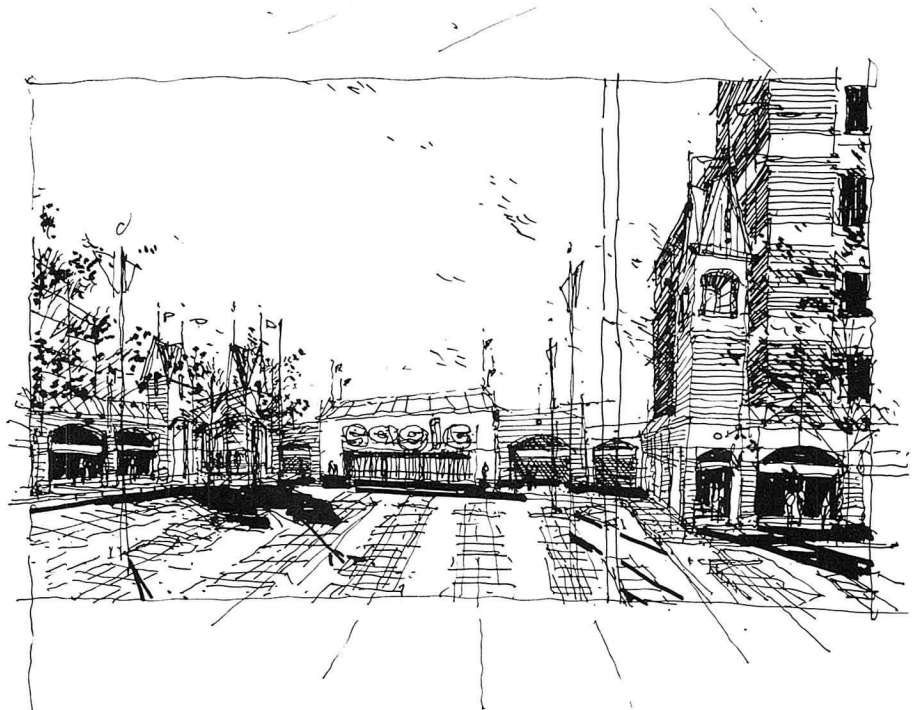
Before he opened his firm, John Macsai & Associates Architects Inc., in 1955, he was "in the rendering business," for "Epstine, SOM, C.F. Murphy, Bud Goldberg." Now, still, many of his firm's presentation drawings are done by him. The firm has recently completed congregate housing for the elderly at 2960 Lake Shore Dr. for St. Joseph's hospital and, most recently, Evanston Place, an apartment building and city garage.

But those beautiful, personal expressions - his sketches - he saves primarily for himself and his many friends and associates.

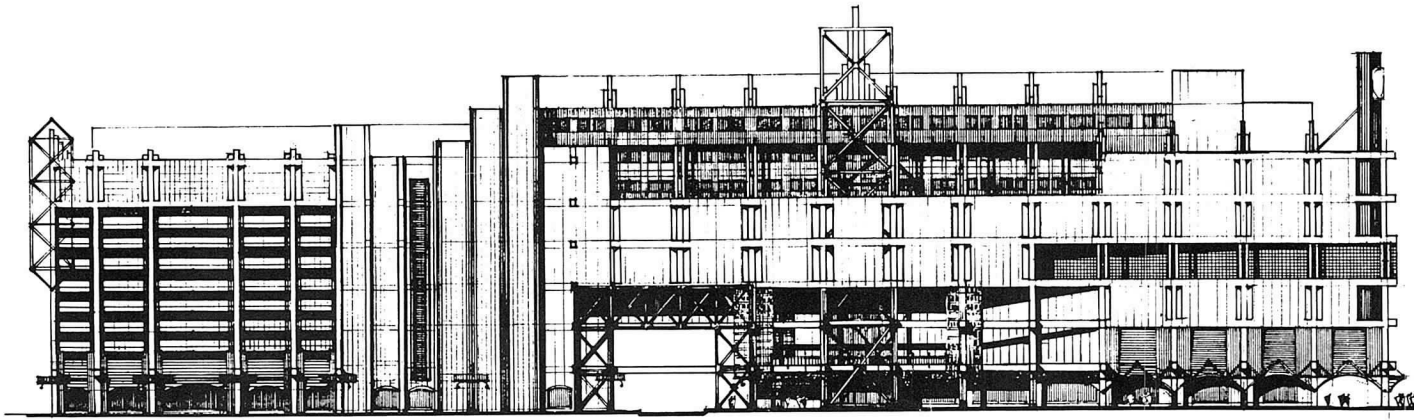
Sketch for Private Residence, Chicago. Located on a 25' x 125' city lot, this 3600 sq.-ft. private Victorian house was built in 1890. The proposed exterior work involves adding back the lost details and bringing back the Victorian glory. SKETCH: **ATUL KARKHANIS, AIA.**



Temple of Diana at Nimes, France. SKETCH: **KENNETH A. SCHROEDER, AIA.** Mr. Schroeder is founder and senior principal of Schroeder Murchie Laya Associates, Ltd., and currently associate professor of Architecture at the University of Illinois at Chicago. He has served as guest lecturer and visiting juror at the Universities of Oklahoma, Notre Dame, Texas at Arlington, and Wisconsin at Milwaukee.



FEBRUARY - Restaurants/Cafes. Due December 15, 1990.
 MARCH - Hotels/Motels/Resorts. Due January 18, 1991.
 APRIL - Transportation (parking lots & garages, dealerships, travel terminals, etc.). Due February 15, 1991.

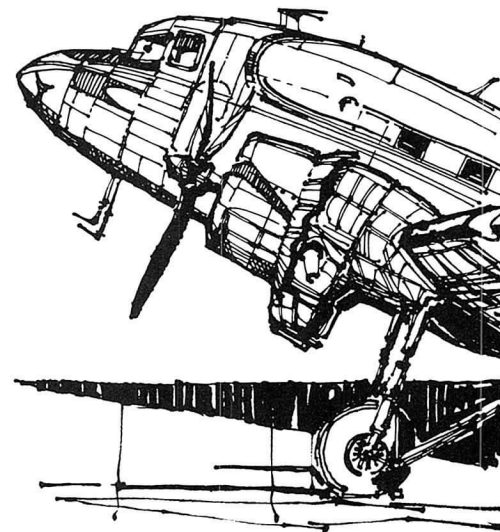


Study for an urban mixed-use complex, with extensive retail and residential space, as well as parking and offices. Retail averages 700,00 sq. ft. on six levels with a 12-level parking garage directly connected. Residential units are located in a high-rise with one million sq. ft.; office facilities provide approximately 120,000 sq. ft. SKETCH: **RADO SVETA**

DOYTCHIEVA, Ph.D. Ms. Doytcheva is a project designer at Loebl Schlossman and Hackl with diverse experience in planning, design, teaching, and research in Bulgaria, USSR, Germany, and the U.S. Her publications and research work deal with the architecture and planning of health-care facilities.

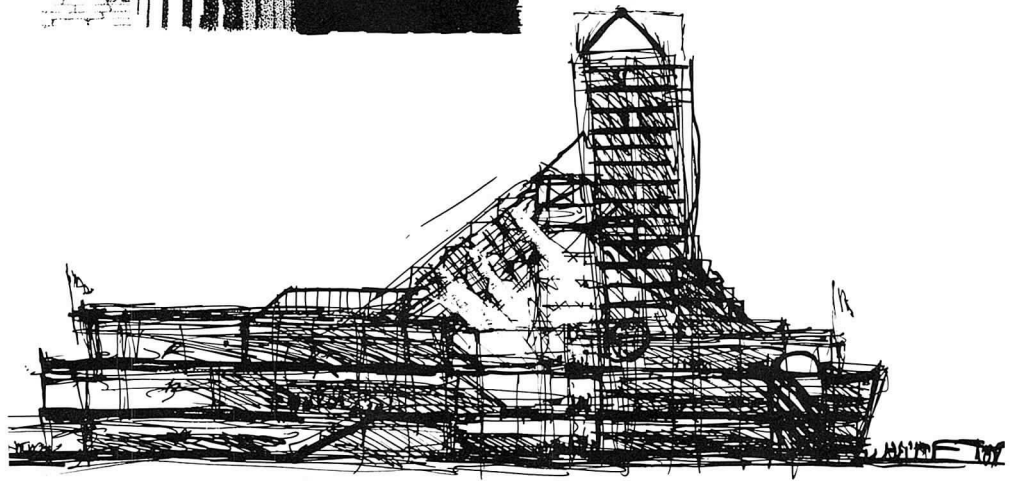
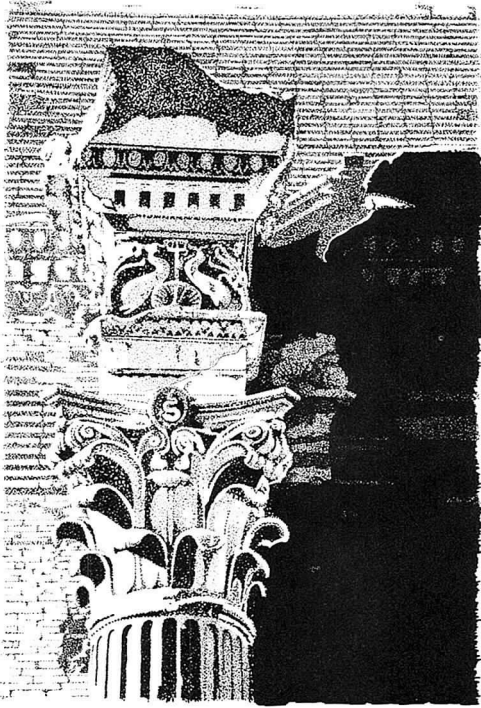


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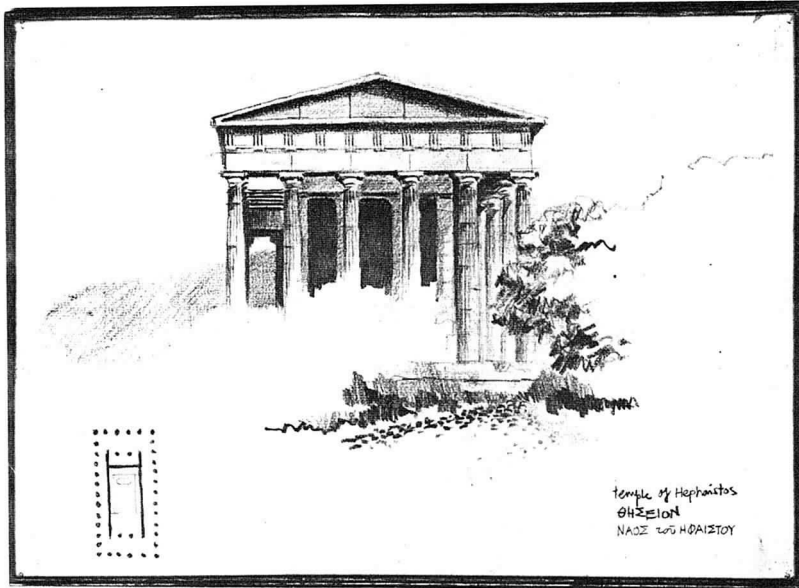
The various sketchbooks of **SAMUEL R. DAMMERS, AIA**, have chronicled the construction process, and as an associate member of the American Society of Aviation Artists his sketches range from a variety of helicopters to the X-29 at Edwards Air Force Base. Mr. Dammers is a project director with Levien, Rich & Co., the Construction Consulting Division of Laventhol & Horwath. Vari-

fragment of the column capital located on the south elevation at the Pantheon along Via dell Colombella. **DRAWING: ALAN RMBRUST, AIA.** While spending the spring 1990 at the American Academy of Rome as recipient of the Burnham Prize, Mr. Rmbrust found many opportunities to experiment with a wide variety of drawing styles. They included crosshatching, etching, silhouette, or pointillism, shown here.



Mixed-Use Specialty Center. **SKETCHES: CRAIG RONEY, AIA,** senior vice president, Anthony Belluschi Architects, Ltd.

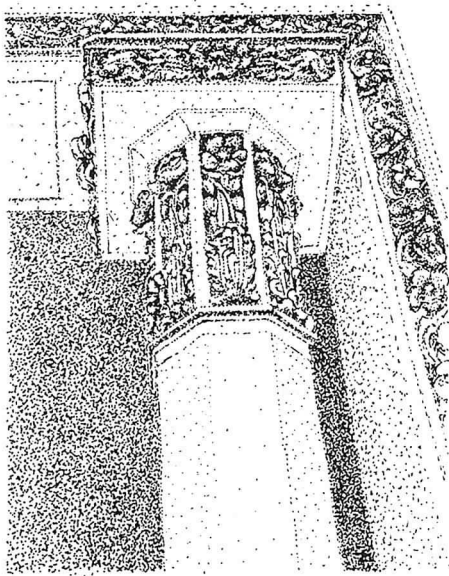
Victorian townhouse renovation project by Michael Leary, AIA, Architects. **CONCEPTUAL SKETCH: JOSEF KUCERA.**



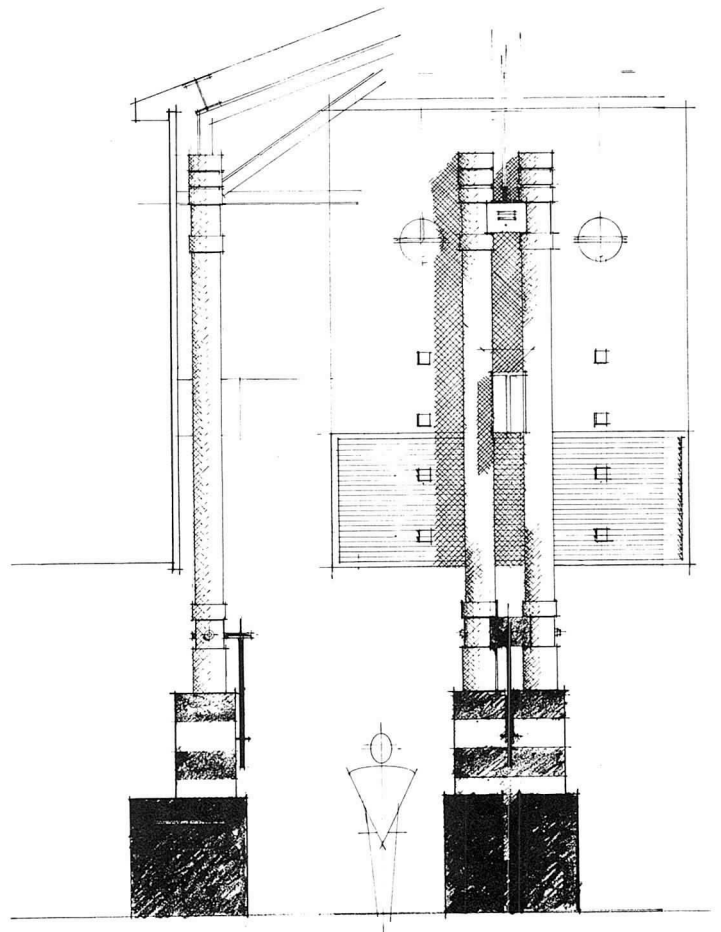
Temple of Hephaistos, Sienna Pencil, and Mother and Child, Pencil. SKETCH: **FEDERICO VIDARGAS**. Mr. Vidargas is principal designer at A. M. Kinney Associates, Inc., in Evanston. Born in San Miguel de Allende, Mexico, he started sketching at an early age, influenced by his artist mother. He enjoys drawing and watercolor, and his travels are extensively recorded in his sketchpad.



Great Hall Column Study. SKETCH: **DRE RANIERI**, senior project designer, Anthon Belluschi Architects, Ltd.



Drawing of a column capital on The University Building at the northwest corner of Chicago Ave. and Davis St., Evanston, IL. Architect: George Maher; construction date, 1906. DRAWING: **RICHARD A. LEHNER, AIA**. Mr. Lehner is an associate of Loeb Schlossman and Hackl, serving as project manager on many of the firm's large, complex retail, office, and residential projects. He is a member of the Computer Usage Committee at the firm and serves on The Preservation Commission of the City of Evanston.



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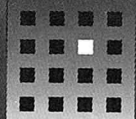
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THE BOOKSHELF

New French Architecture

Continued from page 9

Every avant-garde has always denied any connection with their past and with traditional forms of expression, and the present group is no exception as it reacts to post-modernism. However, in writing about the threads that connect this current group with their predecessors, Lesnikowski proves them wrong. Not necessarily formal precedents, the aspects of architecture that have remained the most consistent over time have been the overarching themes such as the patronage, and thus influence, of the government d'jour and the desire for "a universal, rational system of design applicable in all circumstances" that have been around since Descartes. Even the super-modernists' best friend Francois Mitterand shows his hand: "... my wish is the major projects help us understand our roots and our history; that they will permit us to foresee the future and to conquer it."

The New Moderns, by Charles Jencks. Rizzoli International, 1990. 300 pages, over 300 illustrations, mostly in color. \$75 hardcover.

Reviewed by Renee Sprogis-Marohn

Modernism, like any revival, "enjoys nothing so much as dying in order to have a rebirth." This is the premise around which *The New Moderns* revolves. Rizzoli's latest publication by Charles Jencks is a verbal and pictorial chronology of Late- to Neo-Modernism based on this "phoenix from the ashes" theory. Supplemented by some of the most photographed modernist buildings of the '70s and '80s, the book consists chiefly of Jencks' "architect-historian" dialogues and reprints of his critical essays. The overdetailed

method of categorization, which is Jencks' trademark is very apparent in *The New Moderns*; however, the sheer volume and diversity of works illustrated make it a worthwhile contribution to any architect's library.

The strongest areas of the book are the pictorial essays on Neo- and Late-Modernism, which focus on "design as style ideas." These chapters most succinctly describe Jencks' categorization of design philosophies and ideologies while enhancing them with project documentation. These segments allow the reader to quickly grasp the development from the Late Modern "Hyperbole of the Second Machine Aesthetic (illustrated by Pompidou Centre and Frank Gehry's Architects House) to the "Comic Destructive" elements of Neo-Modernism (shown in the late 80s work of Jean Nouvel, SITE, and more Frank Gehry). Jencks' habit of pigeonholing and typecasting are made palatable in this application - clarifying a complex and disjointed international architectural movement with his sometimes witty, sometimes catty labels.

In addition to these pictorial essays, Jencks has included some of his "dialogues" with the influential Modernists of the past decades: Fumihiko Maki, Richard Meier, and Peter Eisenman (to name a few). These dialogues consist primarily of mental sparring matches between architect and historian - intriguing in some instances, but mostly tiresome in their one-upmanship. In contrast though, are Jencks' critical essays, which serve to compliment the broad strokes of the pictorial essays by the very nature of their detail and selectness. This reader was particularly fond of the article on I. M. Pei and the Louvre Museum project, as well as Jencks' discourse on Phillip Johnson. Both successfully act as clear points of reference and development in the overall chronology of *The New Moderns* without detracting from the cataloging of a movement.

The New Moderns' documentation of this reborn or revived movement make it a powerful and noteworthy publication. Jencks' ability to pinpoint exact dates of demise and conception architectural or artistic movements is clearly illustrated throughout the book. And although the historian's methodology and rhetoric is not every reader's taste, Charles Jencks' books continue to lend legitimacy and credibility to any architectural movement.

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

enietian Palaces, by *Alvise Zorzi*. *Rizzoli International*, 1990. 538 pages, 500 color illustrations. \$95 hardcover.

Reviewed by John B. Tittmann

An hour each weekend with this volume, full of stunning photographs of Venetian palaces, will keep one's sanity throughout the dreariest of Chicago winters. For architects and designers the brilliant images within will give the inspirational spark for resolving troublesome design snags. And of course Santa Claus will do well by this book.

By some counts there are more than 300 palaces in Venice. (Other Italian cities can't claim nearly this number.) Fifty-three of these grand structures are documented in *Venetian Palaces*. The turn of its pages offers the opportunity for a grand, historical tour Byzantine, Gothic, Renaissance, and seventeenth-century styles. Paolo Marzari is the gondolier here with his rich, vibrant photographs, and while 65,000 you will buy approximately a 45-minute tour of the Grand Canal, with *Venetian Palaces* you can make the trip time after time on the same "ticket."

Venetian wealth was broadly based, with a large merchant class participating in the trade bonanza. Unlike Florence, for example, Venice never had a single powerful family like the Medici. Rather, Venice developed a large nobility over the centuries: the highest ranking group, the Case Vecchie, or "old houses," had lineage reaching back to the ninth century; the newcomers, who entered the nobility after the tenth century - the Case Nuove - were the "new houses"; and the newest kids on the block, or Case Novissime, entered Venetian nobility in 1380. And so, a lot of people had a lot of money to spend on houses. And spend they did.

As there is no aristocratic quarter in Venice, magnificent structures are spread throughout the network of canals. Each palace presides over its own quarter or contrada, typically one is looking out over the canals, inviting passersby to envision its interior. There is no need to merely speculate about this lavish volume. Huge gilt members embellished with sumptuous oriental carpets, sculptures, fabulous objects from around the world; grand halls with marble and mosaic floors; opulent rooms resplendent with tapestries and paintings dazzle our senses and satisfy

the romantic notion of having walked through a palace.

Alvise Zorzi is author of several books about his native Venice. This one is sure to enrapture the reader with photographs that radiate.

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

More Gift Ideas from the Bookshelf

The Architect and the American Country House, *Mark Alan Hewitt*, Yale University Press, \$55. Look at the breadth and aesthetic vitality of opulent country estates built by leading domestic architects: Stately homes of the 1890s, revival houses of the 1920s, and modernist villas of the '30s. With vintage photographs, original plans, and biographies.

Environmental Design. *PBC*, \$55. This pictorial essay treats technology's contributions to the design of more comfortable and efficient living and working environments. International designs in homes, offices, colleges, parks, zoos, retail spaces, hospitals, and cultural centers, illustrated in full color throughout, will delight the designer on your shopping list.

Eliel Saarinen Projects, 1896-1923. *MIT Press*, \$125. Considered works of art in themselves, these original drawings and plans (200 in color, 900 in black and white) illustrate the elder Saarinen's Finnish work. In preparation for almost a decade, the book studies his Finnish Pavilion at the 1900 World's Fair, designs for stamps and banknotes, city planning projects, and the Chicago Tribune building, which prompted his move to the U.S.

Neoclassicism in the North: Swedish Interiors. *Rizzoli*, \$50. Everything you associate with Swedish design - lightness, simplicity, the skilled use of pastel colors - shines in photographs (over 250, 160 in color) of royal palaces, country houses, manors and mansions that are perfect examples of Swedish interiors.

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THE CALENDAR

▼
December

3 ▼ **Earth Quake Dinner Meeting**

The Great Quake: Is the Midwest Prepared? Speakers: Jeanne Millen, Dr. Gene Corley, and Dr. Richard Parmelee. Sponsored by ASCE, SEAIO, and Earthquake Engineering Research Institute. The Como Inn. 546 N. Milwaukee Ave. 6 p.m. \$18. RSVP. 312/751-3144.

MAIC Course Begins

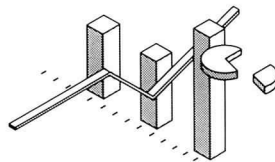
Project Designer. Abatement Project Designers will learn to comply with EPA requirements for Through Dec. 7. Information 312/829-1277.

4 ▼ **No Documents Sales Today**

Staff Development Day.

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by CCAIA Student Affairs Committee. ArchiCenter Gallery. 6 p.m.

NAWIC, Chicago Chapter Monthly Program

Enhancing Relations Between General Contractors & Subcontractors. Speaker: Fred Lewis. Noon. Bismarck Hotel, 171 W. Randolph. \$20 members, \$25 non-members. Reservations: Susan Hurley, 312/925-1344.

5 ▼ **Illinois Art Gallery Lecture**

Monuments and Memorials. Speakers: John Kurtich, Thomas Stancliffe, and Daniel Wheeler. State of Illinois Building. Room 9-040. 7 p.m. Information, 312/222-2009.

Friends of the Parks Member Forum

The History of Chicago's Parks. Speaker: Walter Netsch. Chicago Public Library Cultural Center, 78 E. Washington Street, 4th Floor, Meeting Room 1. Noon. RSVP: 312/922-3307.

11 ▼ **Executive Committee Meeting**

CCAIA Boardroom. 8 a.m.

13 ▼ **CCAIA Holiday Party**

Lobby of 225 W. Wacker Drive Building. 6 p.m. Festivities include judging of Holiday Card Competition sponsored by Young Architects Committee. RSVP: Send check to Chap-

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8 ▼
Board Meeting

Chapter Office. Noon.

4 ▼
CCAIA Office Closed

Christmas Eve.

5 ▼
CCAIA Office Closed

Christmas Day.

7 ▼
Exhibition Last Day

Touring the Airship. Graham Founda-
tion, 4 W. Burton Pl. Mon.-Thurs.
a.m. - 4 p.m.

1 ▼
CCAIA Office Closed

New Years Eve.

Exhibition Last Day

*The Chicago Sky Scrapper: Selections
from the Permanent Collection.* The
Art Institute, Galleries 9 & 10.



January

▼
CCAIA Office Closed

New Year's Day

2 ▼
**Women in Architecture
Submissions Due**

For inclusion in October 1991 *Ar-
chitecture* magazine. To be juried at
the 1991 AIA convention. Mail to
CCAIA Chapter office, C/O Pro-
gram Director. Information: Sheila
Cahnman, 312/609-1300.

More to Plan For

JAN. 10
That Exceptional One touring exhibi-
tion celebrating women in the profes-
sion from 1888-1988. *Women's
Choices, Women's Voices* exhibit of
recent work by women architects of
the Midwest. State of Illinois Center
through the 31st.

JAN. 12
*Women in Architecture: Fitting in or
Making a Difference.* One-day con-
ference at Graham Foundation. 9:30
a.m. - 3 p.m. Lunch at CHS. The
public as well as the profession is in-
vited.

JAN. 23
CCAIA Young Architects Commit-
tee Licensing Seminar.

FEB. 28
CCAIA Technical Roundtable:
Masonry Seminar. At Chicago Ath-
letic Association

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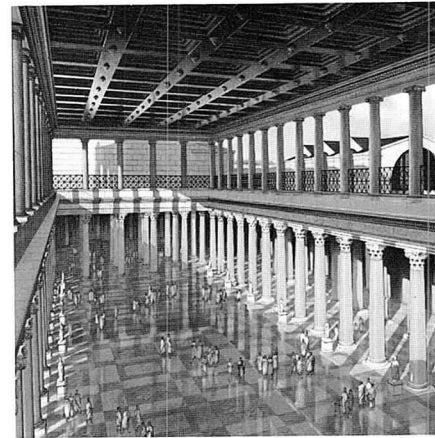
PEOPLE

▼
Jack Hartray, who is more than a member of the architectural profession and the Chicago Chapter, he is a true friend to his peers and tireless contributor to the Chapter, is one of three finalists for the National AIA 1991 Edward C. Kemper Award. The Kemper award honors Edward C. Kemper, who was executive director of the Institute for 35 years (1914-1948). Nominees are individuals who have made a significant contribution to the profession through service within The American Institute of Architects. The nomination speeches and vote will take place at the December 3 AIA Board of Directors meeting. Illinois Regional Director Cynthia Weese will make the nomination presentation for Jack. The names

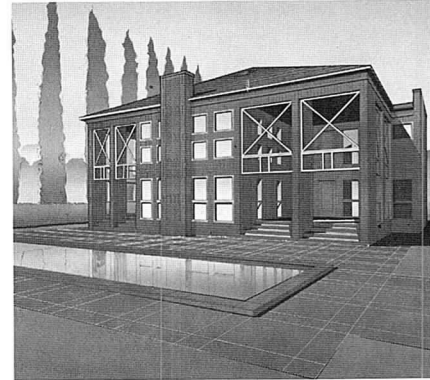
of the three contenders will be brought to a vote at that meeting. David Pugh of Portland, Oregon, and Ted Mariani, Washington, D.C., are the other finalists for this meritorious recognition.

▼
The firms of CCAIA members Gilbert Gorski, AIA, Gilbert Gorski/Architectural Illustrations, and Dario Tainer, AIA, Tainer Associates Ltd: Rendering Group, were among the 54 selected for the Fifth Annual North American Exhibit of Architectural Delineation, sponsored by the American Society of Architectural Perspectivists and the Van Nostrand Reinhold Company. The drawing by Gil Gorski, was selected from 379 entries as best of the competition and awarded the Hugh Ferriss Memorial Prize. A drawing by the Chicago firm The Studio of James Smith is also among the winners. The jurors were Robert Campbell, architecture critic for the *Boston Globe*, Jean-Paul Carlhian, a partner of Shepley, Bulfinch, Richardson & Abbott, and Lebbeus Woods, illustrator.

▼
O'Donnell Wicklund Pigozzi and Peterson Architects has announced ►



ASAP Hugh Ferriss Memorial Prize, Gilbert Gorski, AIA.



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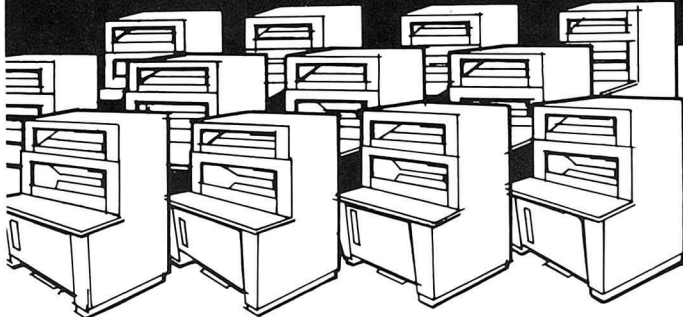
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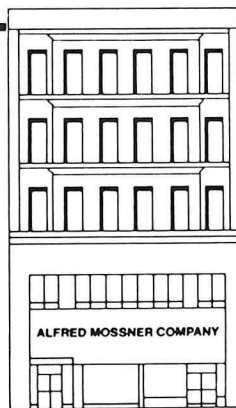
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veral promotions among its staff members. **Robert Hunter, AIA**, senior principal, has been named director of design. He will direct and coordinate all design activities within the firm. **Daniel Cinelli, AIA**, principal, has been named director of marketing, leading the firm's overall marketing efforts. **Gary Wendt, AIA**, principal, will oversee day-to-day office operations and personnel administration, and the management of the firm's financial and business operations as director of administration. CCAIA members **John Kowalski, AIA**, and **Daniel Sullivan, AIA**, are among those named senior associates. Kowalski, as manager of systems/computer applications, oversees CAD department activities, while Sullivan handles operations for all transportation projects.

▼ **Cynthia Weese, AIA**, was one of eight Chicago women recently honored by the YWCA for making significant contributions in their field. Weese will join an elite group of women who have over the last 19 years been inducted into the YWCA Leadership Academy roster.

▼ **Correction:** In the October *Focus* Notebook it was announced that Linda Searl, who has formed her own firm, has moved the address of 222 W. Ontario to Chicago. Rather, the firm of **Thryn Quinn Architects** is at that address, as correctly stated in the November Notebook.

▼ **Linda Searl, AIA**, has announced the start of her firm, **Searl and Associates, P.C., Architects**, is at 920 N. Franklin St., Chicago, IL 60610, telephone, 312/337-8895.

▼ **Anthony Belluschi Architects** announces the relocation of their offices to 15 W. Monroe St., Suite 200, Chicago 60603. The phone number remains 312/236-6751.

▼ Professional Affiliate member **Gene Cable** has moved his photography studios (Cable Studios) to 401 W. Superior, Chicago 60610. The new phone number is 312/951-1799.

▼ As of Oct. 1, **Sarfatty Associates**, was formed with George Sarfatty, as president. Located at 7765 W. North Ave., River Forest, IL 60305, telephone 708/771-7600, the firm specializes primarily on all types of commercial development, municipal projects, residential construction, and as engineering/annexation consultants. ►

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▼
 The Chicago-based real estate firm of Stein & Co., was among 10 federal contractors selected by U.S. Secretary of Labor Elizabeth Dole for demonstrated commitment to equal employment opportunity." Stein & Co. was recognized for "its innovative and aggressive approach to recruit minorities and women."

LECTURES/SEMINARS/ CONFERENCES

▼
 Oakton Community College offers a **Computer-Aided Design for Architects** course beginning Jan. 14 and running through May 16. Both beginning and advanced courses are designed to train experienced architectural practitioners and students in the latest architectural CAD techniques with AutoCAD and A.S.G. software. Information: Les Jacobs, 708/635-1851.

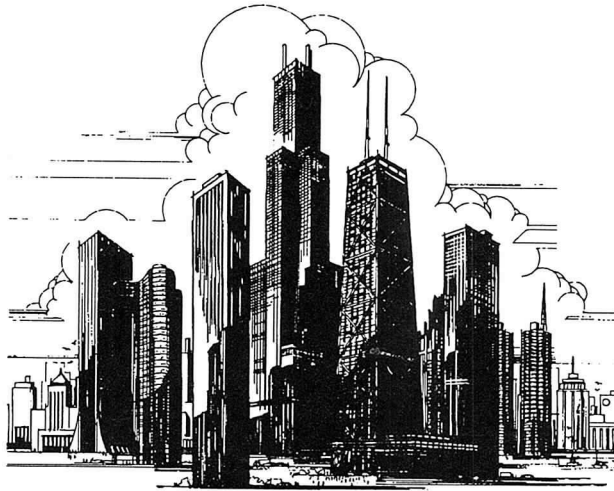
▼
 Northern Illinois Chapter, CSI will present its annual **Construction Specifications Course** beginning Jan. and continuing through Mar. 27, 6:30 p.m. The course provides the basic knowledge required for preparing and using specifications in the project. Contact Ed Janis, 708/325-6160.

▼
 A package of 10 lectures on **Architectural Lighting** will be presented by the Dept. of Interior Architecture, School of the Art Institute on Tuesdays from 10 a.m. - noon, Jan. 16 to April 3. Terri Weinstein will conduct the courses. Questions concerning the course may be directed to Weinstein at 312/327-7102. Registration information: 312/899-5194.

▼
 Combine your skiing and your professional development by attending a four-day construction conference in Aspen, beginning Jan. 21. The conference will cover construction issues from a contractor's point of view and all aspects of construction management claims, and resolution of construction disputes. Beginning Feb. 20, at Lake Tahoe, Nevada, is the opportunity for a two-day seminar dealing with construction issues from an owner's perspective. For information on either program, contact Karen Villano, 516/759-2300.

▼
 The Mary and Leigh Block Gallery at Northwestern Univ. will hold a two-day symposium in conjunction with an upcoming exhibition, *Jakob Ignaz Hittorff, 1792-1867: German Architect of Paris.*, featuring more than 65 architects.

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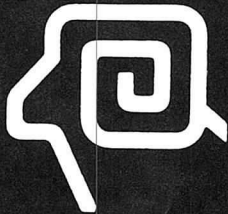
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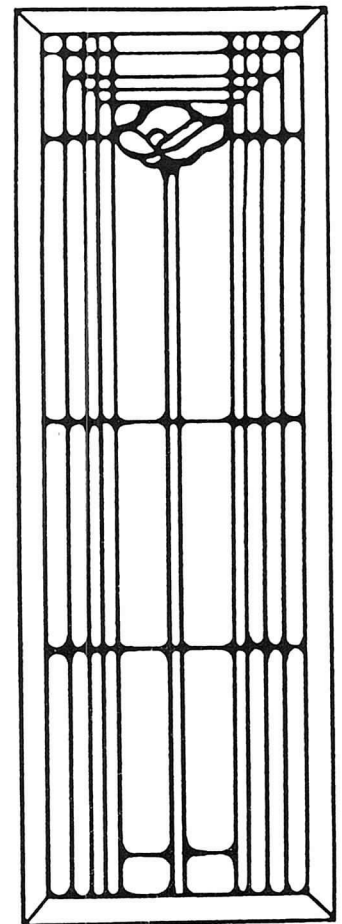
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tural drawings and watercolors from the Wallraf-Richartz Museum in Cologne. The symposium, *Hittorff at the Monumental Form of Paris*, begins 7:45 p.m., Jan. 11, the evening of the hibiton opening, with a lecture by Thomas von Joest, *Hittorff and Paris, Portrait of a Career*. Sat., Jan. 12, from 9:15 a.m.-5 p.m., there is a series of five lectures and a debate, which will be moderated by David Van Zanten. The symposium will be held in the Barber Theatre, 1979 Sheridan Rd. For complete information and registration, call 708/491-4000.

VARIOUS MATTERS

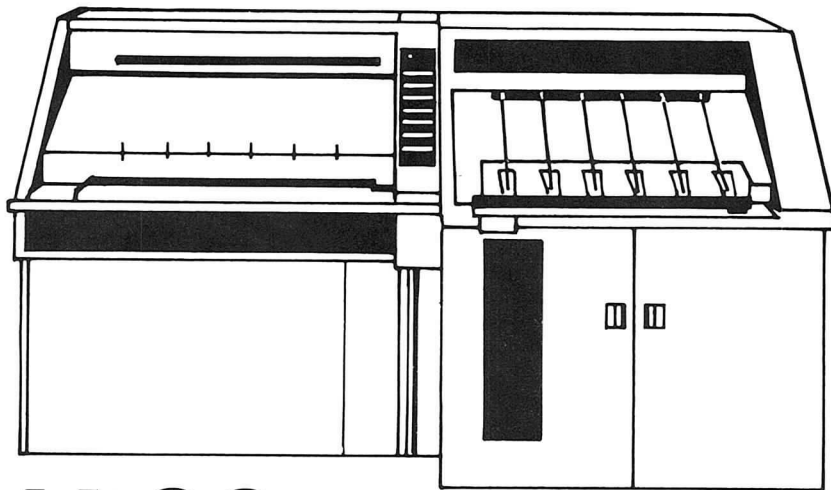


Don't forget to be a Santa for architectural students at IIT, UIC, and University of Illinois at Urbana-Champaign by supporting the **Women's Architectural League** sale of greeting cards. Proceeds from the sale of these cards are used for scholarships at these schools. This year, the card features a design from a window in the Wilton House by George W. Maher. Call Mary Casserly, 312/445-4726, or visit the ArchiCenter bookstore to get 10 cards at \$6.75.

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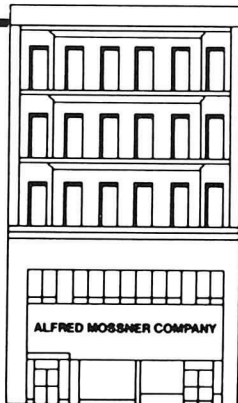
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