

CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS DECEMBER 1991



CCAI A FOCUS

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Cover: Northbrook Village Hall, Decker and Kemp Architecture and Urban Design, winners of the 1991 Firm Award. See pg. 7.

CCAIA FOCUS

Read All About It

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An Honor Award winner in the Distinguished Building category,, 2301 W. Ohio St., Chicago, Linda Searl and Joseph Valerio.

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New Program Committee Formed

The Chapter has recently formed a new committee to monitor and oversee its program activity. In the past we have discovered that topics, fund raising efforts, and the timing of certain programs have not been as successful as we had hoped. The intent of this committee is to provide a general overview of Chapter events, to advise committees and commission vice presidents regarding their programs, from the standpoint of schedule, available staff time, and service to our membership.

The Program Committee's first task was to describe the overall mission and objectives of the Chapter. They are:

Mission

1. To promote the image of the architect and our value to society;
2. Influence important policy and legislation;
3. Promote the professional development of our members.

Objectives

1. Reach a broad base of our membership;
2. Provide a consistent value to members;
3. Provide memorable, high visibility events;
4. Membership retention;
5. Maintain financial stability;
6. Provide fellowship among members.

Based on these mission and objective statements, the committee has been reviewing all of this year's programs and evaluating them against these objectives. The next concern is how to improve our service to members. Future meetings will discuss new directions for the Chapter. In addition, our concern for all committees is to suggest a more comprehensive fund raising program and to develop guidelines in program planning and budgeting.

The following people are members of the Program Committee: Len Peterson, AIA; Pat Rosenzweig; Susanne Roubik; Harry Hunderman, AIA; Tom

Samuels, AIA; Vernon Williams, AIA; Jim Torvik, AIA; Jane Lucas; and Kathy Landing. If you are interested in participating on this committee or making suggestions for its directions, please call Kathy Landing at the Chapter office.

Linda Searl, AIA
Program Committee Chair

Programs on the Boards

Young Architects Licensing Seminar

Look for this annual program to be held in January. Known for several years as "How to Slay the Mighty NCARB Beast" this popular seminar helps exam candidates gear up for this important step in their career.

The seminar will provide information on the necessary requirements to sit for the exam, the role of the intern development program (IDP), the exam dates and registration deadlines, and methods of preparation for the exam. Forming an integral part of the program are the basic strategies for approaching the building design portion, as well as examples of the previous years' problems.

Where, when, and how much (which is usually not very much) will appear in the January FOCUS.

Creative Asset Management

One of the buzz words for the '90s is "asset management," a topic that has implications not only for marketing of services and scope of work, but the overall practice of architecture.

On Wednesday, January 29 (time and location TBA), a panel composed of individuals from such related fields as corporate property owners, real estate brokers, insurance/pension funds, developers, railroads will meet to discuss this on-going force in real estate development.

Look for further details in January.

Peter Fenner, AIA

Board Candidates Search Begins

Nominating Committee Chair Sherwin Braun, AIA, announces that the Committee will meet in January to develop a slate of candidates to fill the following positions expiring June 1, 1992:

- ▶ First vice president, president-elect
- ▶ Secretary (two-year term) replacing John Nelson, AIA
- ▶ Two vice presidents (two-year term each) replacing Harry Hunderman, AIA, and Tom Samuels, AIA
- ▶ Two directors (three-year term each) replacing John Eifler, AIA and Yves Jeanty, AIA
- ▶ Two associate directors (one-year term each) one representing associate members of the Chapter and one representing interns
- ▶ One professional affiliate director (one-year term)
- ▶ One student director (one-year term)
- ▶ Two Illinois Council delegates (two-year term each)
- ▶ Two Illinois Council alternates (two-year term each)

Serving on the Nominating Committee with Braun are Linda Searl, AIA; Jim DeStefano, AIA; and Greg Landahl, AIA. Five additional committee members will be selected from the general membership.

If you wish to be considered by the Nominating Committee for one of the above positions, submit your resume and a letter of interest, in confidentiality, to Sherwin Braun, AIA, McClier, 401 E. Illinois, Suite 625, Chicago, IL 60611. Or you may submit the name of someone you think would be an asset to the Board of Directors.

The Committee will meet to develop a list of potential candidates, and in February a slate will be drawn and reported to the Chapter Board. Once the Committee has announced their slate, 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 in May. The candidates will be published in the April issue of FOCUS. The Chapter Board year begins June 1, when all new officers and directors are seated.

Service to the Chapter through Board participation brings great personal benefits and pleasures while at the same time a tremendous amount of energy and time is required. Issues discussed in Board meetings bring challenges that are important to our Chapter and to the profession. If you enjoy the leadership role in forming policy and bringing change you are encouraged to place your name into consideration for one of the positions.

Chapter's Jim Zahn 1992 ICAIA President

On January 1, 1992, the Illinois Council/AIA president's gavel will pass to James Zahn, AIA, the second recent Chicago Chapter delegate to assume that post. Bob Clough, AIA, was ICAIA president in 1989, and in 1993 Ray Griskelis, AIA, another Chicago Chapter delegate and current ICAIA president-elect, will succeed Zahn as president.

Zahn, a partner in the law firm of Sabo & Zahn, which concentrates in representing architects in matters involving construction law litigation, arbitration, real estate, and malpractice defense work, served on the Illinois Council Board for four years, plus another year as president-elect. In 1983 he was the recipient of the ICAIA Annual Award for service.

As a member of the ICAIA Registration and Education Task Force, he helped revise the Illinois Architecture Act, which has been adopted into current law. Currently, Zahn is a documents coordinator for the National AIA Documents Committee.

"As president of the Illinois Council I hope to promote the best interest of the profession, strengthening the leading role architects had in the past" says Zahn. "It is important to pass legislation that benefits the health, safety, and welfare of the people of Illinois as well as the practitioners of architecture. A major priority is, of course, furthering the quality based selection of architectural services and promoting a more harmonious relationship among all in the design disciplines. I also hope to be

able to alleviate the misperceptions of what an architect does or does not do."

Zahn received a B. Arch. in 1967 from UIC, and in 1990 received a Juris Doctor from IIT-Chicago Kent College of Law. Prior to his joining Werner Sabo in the practice of law, Jim was director of specifications at Holabird & Root for 11 years.

Illinois Council Presents Annual Awards

John Macsai, FAIA, well known as an architect, teacher, and sketcher, received the Illinois Council AIA Excellence in Education Award presented the evening of November 1, at the ICAIA annual conference in Springfield.

Macsai was cited for notable contributions in education that promote awareness of the built environment and its relationship to the well-being of mankind. A professor in the School of Architecture at the University of Illinois at Chicago and a principal with OWP&P, Macsai has inspired his students and colleagues to rigorous, consistent, and high standards of design quality, the principles by which he has conducted his own professional life.

In his acceptance remarks, it was typical of Macsai to display his droll sense of humor by suggesting that perhaps the presentation of the customary certificate could be replaced with an award much like the Emmy or the Oscar, to be named, of course, after illustrious architects.

The Graham Foundation, has been presented with the ICAIA 1991 President's Award, which is the highest honor awarded by the Council. The award is bestowed on an individual, group, or institution for extraordinary achievements that promote the understanding, appreciation, or advancement of the architectural profession at a widespread level in the state of Illinois. Achievements may have been singular or continuous over a period of time in either technology, communications media, allied arts, government and industry.

Through its generous grants and the guidance of Carter Manny, FAIA, the Foundation has supported the work of dozens of writers and artists, and its free lectures and exhibitions have brought the world of architecture to hundreds of people.

Charles Garrison, AIA, of Garrison-Jones in Carbondale, Illinois, was awarded the 1991 Distinguished Service Award. Garrison was cited for his contributions for service to the profession, through his leadership on NCARB and participation at the national AIA level.

Chapter Welcomes New Staff Members

Judy Spriggs fills the newly created position of assistant to the executive director, coordinating all of the activity that keeps the Chapter office humming. Since Judy's arrival in early October, we are indeed beginning to hear the pleasant hum of a smoothly running engine. Judy indicates that perhaps one of the most gratifying items on her responsibility list is overseeing the Education Committee, which sends architects into Chicago's grade schools to bring an awareness and knowledge of architecture to the city's children.

Judy's natural ability for organization first found its outlet in volunteer efforts at the Francis Parker School and in local political campaigns. In recent years she has worked in Real Estate sales and leasing.

Born and raised in Chicago, Judy has held a long-time interest in Chicago architecture. She attended the University of Illinois at Urbana-Champaign, graduating with a B.A. Judy, who has two children and one grandchild, fills her off-work hours with nights at the opera and theater, and she loves to travel. She is quick to interject that she also finds balance in "the quiet life."

Lia Braaten is the person behind that lovely voice answering the AIA Chicago telephone since mid-October. A University of Wisconsin at Madison graduate, Lia received her B.S. in Art this past June. Her art takes its form in metal working, printmaking, and drawing.

Lia is from Blacksburg, Virginia, where she was raised around architecture students: her mother is an administrator in the Department of Architecture at Virginia Tech as well as a pottery instructor at the University. Lia says, "I have a feeling architecture will always be a part of my life."

Lia loves to travel. She has been to Europe and to Egypt, where she spent six weeks studying art and Egyptian culture.

AIA

James Fraerman, Booth/Hansen & Associates, Ltd.; **Stanley T. Obuchowski**, Obuchowski Group, Inc.

Associate

Sheryl O'Reilly Stevens, Stuart Cohen & Associates; **Craig R. Siepka**, Eastlake Studio, Inc.; **Michael Wetstone**, Hammond Beeby and Babka, Inc.; **Christopher J. Shanley**, Rothschild Architects; **Benito DeLeon Estacio**, UIC Physical Plant Dept.; **Kimberly Brooks Haig**, Styczynski Walker & Associates; **Brad Schoch**, Cepuritis Architects; **Bess L. Tremonto**, Knight Architects; **Paul Y. Shen**, Shen & Associates; **Thomas G. Meier**.

Professional Affiliate

Debby Heidler, Architectural Woodwork Institute; **Jennifer Denlinger**, Otis Associates, Inc.; **Robert P. Chi**, EGE, Inc.; **Marc E. Odier**, Greenberger, Krauss & Jacobs; **Sean A. McGee**, Levolor Corporation.

Student Affiliate

Thomas G. Rusnak, Univ. of Houston.

Emeritus

Warren E. Spitz

Reinstated

Romain R. Cluet, AIA, Giltspur.

Transfers

From Atlanta, **Patricia A. Still**, Associate member; from Boston, **Michael B. Hogan**, AIA, Loeb Schlossman and Hackl; from Wisconsin Chapter, **Jaak Jurisson**, AIA; from Newark, N.J., **Henry N. Bills IV**, AIA, Technology Consulting Group, Inc.; from Minneapolis, **Roger W. Boe**, AIA, Ellerbe Becket, Inc.

CHARLES G. RUMMEL, SR., FAIA

Charles Rummel, retired vice chairman of Lester B. Knight & Associates, Inc. died at his home on Monday, October 21. Prior to joining Knight in 1969, Mr. Rummel was president and CEO of Jensen, Halsted and Rummel, Ltd. and served as first vice president, partner, and director at C.F. Murphy Associates. Mr. Rummel, who was instrumental in starting the architectural practice at Knight in 1969, helped the firm develop from a management consulting and engineering firm to the full service architectural, engineering, and management consulting firm that it is today.

Following graduation from the University of Illinois, with a B.A. in Architecture, Mr. Rummel was selected for the Plym Traveling Fellowship for European study. In the 1970s, Lester B. Knight, founder of Lester B. Knight & Associates, Inc. funded a scholarship for a dual master's degree in architecture and business at the University of Illinois to honor Mr. Rummel.

In the course of his professional career, Mr. Rummel provided executive direction for numerous projects including the University of Illinois College of Veterinary Medicine Basic Science Building, Urbana; Daley Civic Center, Chicago; State of Illinois Center, Chicago; Lakefront Filtration Plant, Chicago; Commonwealth Edison Substation, Chicago; Universal Oil Company World Headquarters, Des Plaines; and the New York Metropolitan Area Bulk and Foreign Mail Center, Seacaucus, N.J.

Mr. Rummel was a fellow in the American Institute of Architects; was on the state of Illinois Architects Examining Committee for 20 years, 11 of which he was chairman. He served on the NCARB as chairman of Professional Administration, Section for Examinations; the National Architectural Accrediting Board; General Services Administration Advisory Board; the Chicago Building Congress; the Illinois Society of School Administrators; the

Chicago Area Task Force to Review Mental Health; and the Western Society of Engineers.

The Chapter extends condolences to Mr. Rummel's wife, Cynthia, his three daughters and son.

In lieu of flowers, donations should be made to the AIA Chicago Chapter, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604.



Charles Rummel, FAIA

Twenty-Five Year Awards

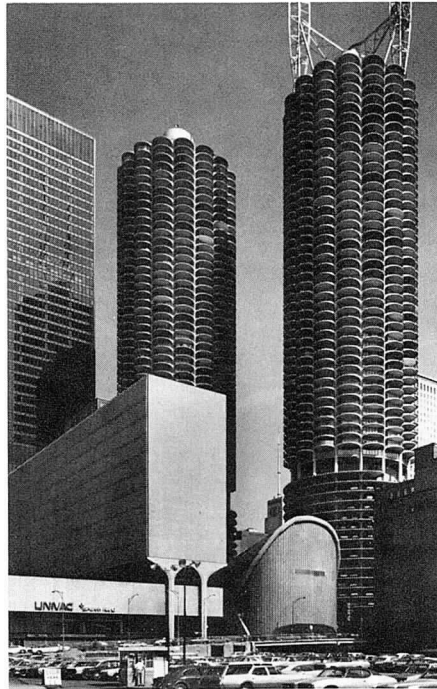
MARINA CITY
Chicago, Illinois
1964-67

Bertrand Goldberg Associates, Inc.

Innovation was a key element in both the design and construction of this 1960s complex, now a fixture along the Chicago River skyline. The first mixed-use development in the United States to include housing in a central city location, the "city-within-a-city" concept, Marina City, was the tallest reinforced-concrete building in the world when constructed. It stands today as a monument to urban rejuvenation.

Jury Comments:

...it made living downtown exciting...everybody wanted to know somebody who lived there...it used architectural language in a strong new way...it has flaws, but when you're experimenting you forgive things that misfire.



RICHARD J. DALEY CENTER
Chicago, Illinois
1965

C.F. Murphy Associates with Loeb, Schlossman and Bennett and Skidmore, Owings & Merrill

Commanding a full city block in the Chicago Loop, the Daley Center continues to project its heritage as a monument to the Modernist movement. The 31-story tower (originally called the Civic Center and renamed in 1977 to honor the late Chicago mayor) houses 121 courtrooms for the State of Illinois and Cook County, as well as city and county office space moved from the nearby City-County Building of 1905. Picasso's renowned sculpture and the public share the Daley Center's large open plaza.

Jury Comments:

...stands by itself in the series of buildings that were following the lead of Mies...it captures the spirit of its time...the apogee of that style...the crowning moment.

Photos: Hedrich-Blessing



JURY

Alice Sinkevitch
Editor, Guide to Chicago Architecture
Chicago, Illinois

Benjamin H. Weese FAIA
Weese Langley Weese Architects, Ltd.
Chicago, Illinois

Wim de Wit
Chicago Historical Society
Chicago, Illinois

DECKER AND KEMP ARCHITECTURE AND URBAN DESIGN
Chicago, Illinois

Five years ago, the architectural practice of Howard Decker and Kevin Kemp began in a one-room studio in the Fine Arts Building, with no furniture, no staff, and no work. Today, the address and suite number remain, but the space has quadrupled to accommodate the firm's growth.

Howard Decker and Kevin Kemp met coincidentally, but soon discovered they shared the desire to create durable, functional, and beautiful buildings. Each also believed in working with experienced and well-trained architects in a studio environment. Soon after they joined forces in such a pursuit and have realized what they envisioned when they first met.

Decker and Kemp's philosophy is rooted in the concept of architecture as a craft, above all else. The manual skills are the foundation of the profession, with architects playing the role of leaders in the community of those who build. The art of architecture, the firm believes, centers around the perfection of these crafts, and the projects it creates are a clear expression of this philosophy.

The firm also stresses community involvement, encouraging its staff members to participate in activities that further architecture and the profession. Howard Decker's work with the Landmarks Preservation Council of Illinois (he is serving this year as president of LPCI) and Kevin Kemp's association with the Newhouse Architecture Foundation reflect such commitment. Employees contribute through teaching and writing for various universities and professional publications.

JURY
Frank Castelli, AIA
Holabird & Root
Chicago, Illinois

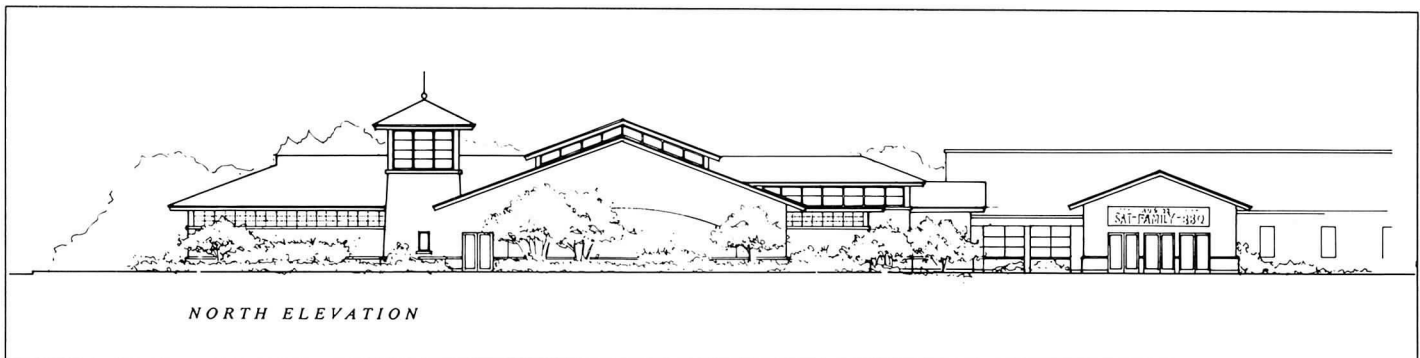
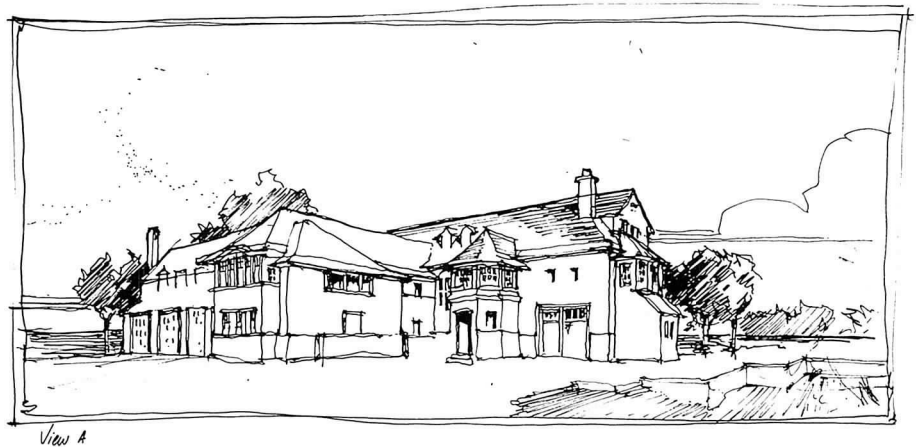
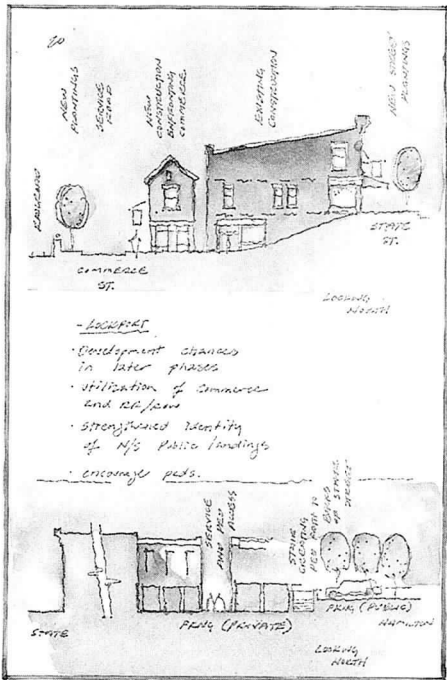
Raymond C. Ovresat, FAIA
University of Illinois at Chicago
Chicago, Illinois

Steven Weiss, AIA
Solomon Cordwell Buenz & Associates, Inc.
Chicago, Illinois

Jury Comments:

...a caring and nurturing firm...not afraid in their design, and their citizenship is exemplary...appropriateness of scale is the key to their work...

Drawings: Left: Lockport, Illinois Town Plan, a regional Main Street program coordinated by the Canal Corridor Assn.; Center: Private Residence; Bottom: St. Damian Church, Oak Forest, Illinois.



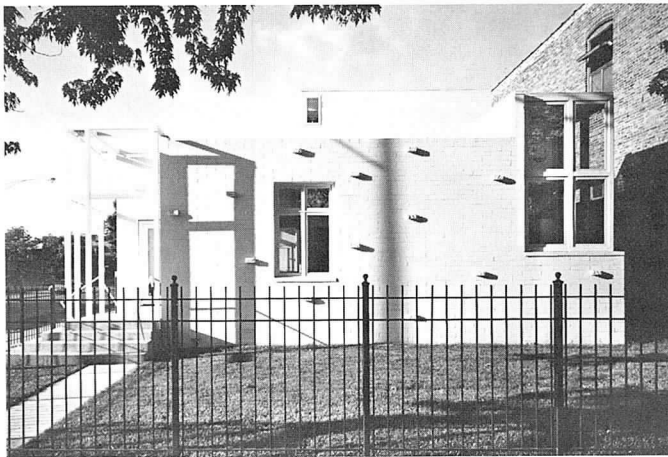
Honor Award

THE SECRET GARDEN OF A NEW LEAF

Chicago, Illinois
Weese Langley Weese Architects, Ltd.

Project Team: Cynthia Weese, Richard Klein; *Contractor:* Just Construction; *Client:* Marion Parry, A New Leaf.
Photographers: Jamie Padgett, Karant & Associates, and Wayne Cable

Jury Comments:
...very controlled...the virtues of restraint...it speaks of age, of other ancient cultures



2301 WEST OHIO STREET
Chicago, Illinois
Linda Searl and Joseph Valerio

Project Team: Linda Searl and Joseph Valerio; *Contractor:* Rick Van Pelt; *Client:* Linda Searl and Joseph Valerio; *Photographer:* Barbara Karant

Jury Comments:
...a very simple architectural proposition...I love those four doors that lead to one space

DISTINGUISHED BUILDING JURY

Merrill Elam, AIA
Scogin Elam and Bray
Atlanta, Georgia

James Ingo Freed, AIA
Pei Cobb Freed
New York, New York

Michael Rotondi
Morphosis
Los Angeles, California



DIGITAL COMPUTER LABORATORY
ADDITION
Champaign, Illinois
Holabird & Root

Partner in Charge: Gerald Horn; *Project Manager:* Jeff Case; *Project Designer:* Tod Desmarais; *Project Architect:* Margaret Lehto; *Assistant Architect:* Alfredo Marr; *Contractor:* Trailer Brothers, Inc.; *Client:* University of Illinois. *Photographer:* Don DuBroff, Sadin Photo Group

Jury Comments:
...integrated two buildings into one...detailing is very handsome...

SUBURBAN VILLA(GE)

Chicago, Illinois
Tigerman McCurry

Project Team: Stanley Tigerman, Margaret McCurry, Melany Telleen, Terry Surjan, Catherine Carr, Paul Gates, John Mark Horton, Bruce Johnson, Calvin Johnson, Tom Leung; *Contractor:* John Teschky, Inc.; *Client:* Marlene and David Pochis; *Photographer:* Bruce Van Inwegen



Jury Comments:

...like the character in the movie 'Zelig,' it has ten different characters...sums up the state of eclectic architecture as a contemporary practice...



THE TOWER

Los Angeles, California
Murphy/ Jahn

Project Team: Helmut Jahn, Scott Pratt, Dennis Recek, Steve Nilles; *Contractor:* C.L. Peck/Jones Brothers Construction Corp.; *Client:* Wilshire Westwood Associates, The Travelers Companies, Platt Development Corporation; *Photographer:* Timothy Hursley

Jury Comments:

...really sophisticated skin...if you can give an award just for skin this deserves it...very much in control of the site...



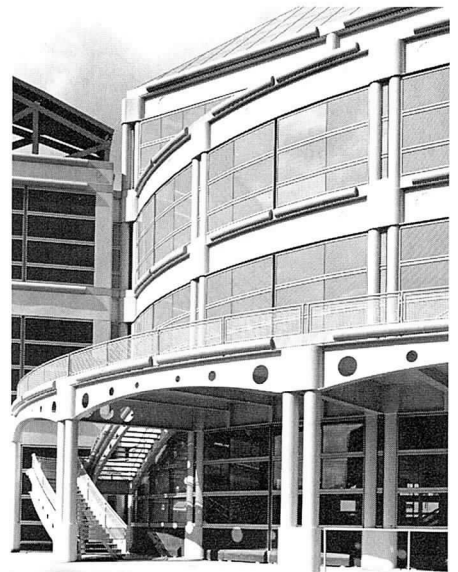
COOSA PINES HEALTH CENTER

Coosa Pines, Alabama
Valerio-Associates

Project Designers: Joseph Valerio, Randall Matheis, David Jennerjahn; *Project Team:* Brad Pausha, Gregory Randall, Daniel Ikeda; *Contractor:* Universal Construction Company; *Client:* Kimberly-Clark Corporation; *Photographer:* Karant & Associates

Jury Comments:

...nice assemblage of pieces...



MESSE HALLE

Frankfurt, Germany
Murphy/Jahn

Project Team: Helmut Jahn, Rainer Schildknecht, Stephen Kern, Steve Nilles, Raimund Schoeck, Dieter Zabel; *Client:* Messe Frankfurt GmbH.; *Photographers:* Raimund Schoeck, Eckelt Glas

Jury Comments:

...very, very handsome...quite extraordinary...the lower piece explores the nature of the structural system

Distinguished Restoration

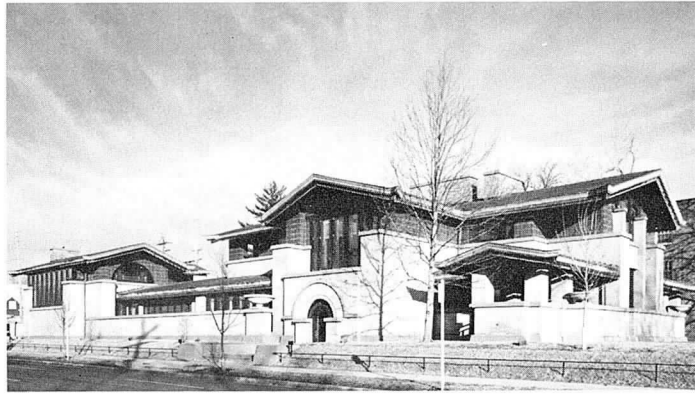
HONOR AWARD

DANA/THOMAS HOUSE

Springfield, Illinois
Hasbrouck Peterson Associates

Partner-in-Charge: Wilbert R. Hasbrouck FAIA; *Project Manager:* Kate Klein; *Site Observer:* Lesley Gilmore Associate Architect: Michael Jackson AIA, Illinois Historic Preservation Agency; *Contractors:* BRH Builders, Inc., Siciliano, Inc.; *Client:* State of Illinois; *Photographer:* Doug Carr

Frank Lloyd Wright designed this house for Susan Lawrence Dana in 1905. It represents one of the largest, most elaborate and complete examples of Wright's houses, although most of the original furniture, art glass and lamps had been preserved in poor condition. The residence was acquired in 1983 by the State of Illinois, which commissioned the restoration.



Jury Comments:

The consistency of conservation and restoration treatments from interior to exterior were obvious and commendable and reflect thoroughness of study, careful planning, and implementation.



CERTIFICATE OF MERIT

THE FIRST HERBERT & KATHERINE JACOBS HOUSE

Madison, Wisconsin
Eifler & Associates

Architect: John Eifler AIA; *Construction Manager:* Bradley T. Lynch; *Client:* James Dennis; *Photographer:* Wayne Cable, Cable Studios, Inc.

A Frank Lloyd Wright design of 1937, the Jacobs House is the first built example of the "Usonian" concept. Moderately-priced but luxurious in terms of space and light, it served as a model from which Wright abstracted and improved upon throughout his career.

Jury Comments:

The project dealt with a lot of difficult, technical issues very sensitively. The jury was impressed with the owners' commitment to living with Wright. The landscape restoration is a significant part of the success of this project.

JURY

C. Richard Bierce, AIA
Alexandria, Virginia

Mary Oehrlein, AIA
Oehrlein & Associates
Washington, D.C.

Michael L. Quinn, AIA
Quinn Evans/Architects
Washington, D.C.



HONOR AWARD

GARDEN PAVILION

Burr Ridge, Illinois
Searl and Associates, P.C., Architects

Project Team: Linda Searl, Tom Ciesielski;
Client: Matt and Joyce Walsh; *Photographer:* Steve Hall, Hedrich-Blessing

Jury Comments:

...beautifully integrated with its site...consistently detailed throughout...a microcosm of what architecture can do...

JURY

William F. Ketcham AIA
Booth/Hansen & Associates, Ltd.
Chicago, Illinois

Anders Nereim AIA
Anders Nereim Architects
Chicago, Illinois

Benjamin H. Weese FAIA
Weese Langley Weese Architects, Ltd.
Chicago, Illinois

HONOR AWARD

ILLINOIS BELL TELEPHONE REMOTE SWITCHING FACILITY

Lincolnshire, Illinois
Holabird & Root

Partner in Charge: Gerald Horn; *Project Manager:* William Rumsey; *Project Designer:* James Baird; *Project Architect:* Carlos Martinez; *Landscape Architect:* Joe Karr & Associates; *Contractor:* J.J. Henderson & Son, Inc.; *Client:* Illinois Bell Telephone; *Photographer:* David Clifton

Jury Comments:

...injects new life into a well-worn vocabulary...well detailed from a conceptual as well as technical basis...



CERTIFICATE OF MERIT

ALLEN RESIDENCE

Oak Brook, Illinois
Cordogan, Clark & Associates

Project Team: John Clark, Therese Thompson, John Cordogan; *Contractor:* Hank Groh *Client:* Raymond and Sally Allen; *Photographer:* Tim Hobbs

Jury Comments:

...an attempt to make interesting and authentic details at every opportunity.....the house has not compromised traditional methods...

Unbuilt Design



HONOR AWARD

LINCOLNSHIRE ADMINISTRATIVE AND PUBLIC SAFETY CENTER

Lincolnshire, Illinois
Nagle, Hartray & Associates, Ltd.

Project Team: James L. Nagle FAIA, Jack Hartray FAIA, Donald J. McKay AIA, John Gleichman; *Client:* Village of Lincolnshire; *Photographer:* Orlando Cabanban

Jury Comments:

...suggests a sensitivity to site and program...choice of details clearly puts it into the winner's circle...

CERTIFICATE OF MERIT

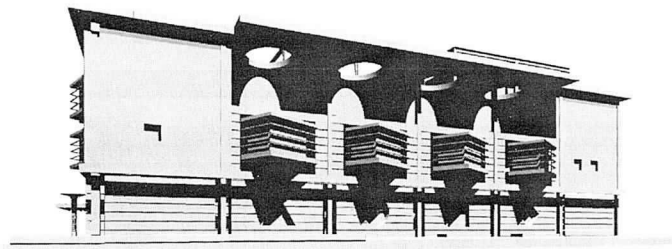
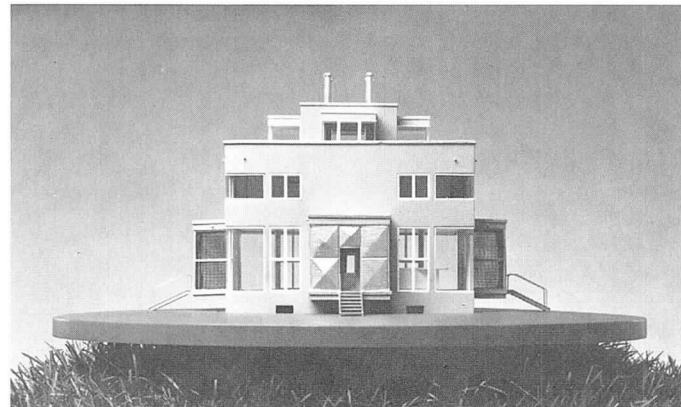
VACATION HOUSE

Buchanan Township, Michigan
Wheeler Kearns Architects

Project Team: Daniel Wheeler, Lawrence Kearns, Mark Weber, Liza Bachrach; *Client:* Richard LaPoint; *Photographer:* William Kildow

Jury Comments:

...this house is a real tour-de-force...its greatest strengths are simplicity and discipline



CERTIFICATE OF MERIT

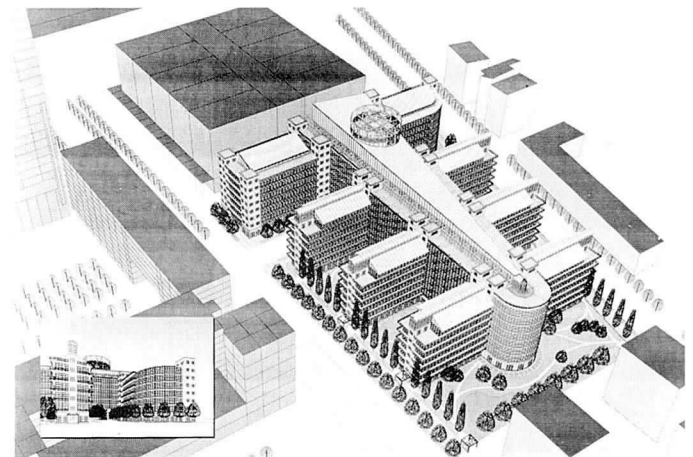
EVANSTON PUBLIC LIBRARY

Evanston, Illinois
Skidmore, Owings & Merrill

Design Partner: Joseph A. Gonzalez; *Project Architect:* Todd Halamka; *Client:* City of Evanston *Photo:* Astra Photography

Jury Comments:

the design is enriched by the interplay of grids...simplicity and clarity are the hallmarks of this entry...



CERTIFICATE OF MERIT

JURY ►

BAYER HEADQUARTERS

Milan, Italy
Skidmore, Owings & Merrill

Project Partner: Richard Tomlinson; *Design Partner:* Adrian Smith; *Structural Partner:* D. Stanton Korista; *Studio Head:* Leigh Breslau; *Sr. Designer:* Scott Sarver; *Project Team:* Mark Schmieding, John Thomann, Kathy Kelly; *Interior Arch:* Carol Hsiung; *Landscape Architect:* Theodore Wolff; *Photo:* Orlando Cabanban

JOHN A. HOLABIRD, JR. FAIA
Former Partner, Holabird & Root
Chicago, Illinois

John Holabird, now the last in a line of family architects, retired from Holabird & Root in 1987, after a 46-year architectural career, which began at the firm in the summer of 1941 following graduation from Harvard.

Mr. Holabird has been a Fellow of the AIA since 1974 and served as President of the Chicago Chapter in 1977. In addition to his association with numerous community groups, Mr. Holabird remains active in organizing the Chicago Chapter's annual Fellowship dinner and activities. As a hobby, he spends a lot of his time painting in watercolors. "It's something I can do now that doesn't bother anybody," he said.

Mr. Holabird tried his hand at other artistic ventures during his career: he has taught theater and stage design, drama at Bennington College in Vermont, and worked as a set designer at NBC-TV in Chicago. 37 years were spent with Holabird & Root, though, where he became a partner in 1970. He is the fourth architect in the family to be associated with the firm, preceded by grandfather and founder William, father John ("he could do anything") and cousin William. None of his five daughters has followed him into the profession, ending the Holabird tradition.

Among his list of projects are the renovations of the Chicago Public Library Cultural Center and the Marquette Building in Chicago, the Ravinia Pavilion in Highland Park, the Francis W. Parker School in Chicago and the winning entry for the Illinois Bell Telephone Company Canal Street Building in Chicago.

Mr. Holabird said he retired when he did to infuse the firm with younger talent and leadership, a necessity for all practices, he insists.

UNBUILT DESIGN JURY

Philip Banta, AIA
Banta/Collins Architecture
Emeryville, California

William R. Glass, AIA
Glass Associates, Inc.
Oakland, California

Donn Logan, FAIA
ELS/Elbasani and Logan Architects
Berkeley, California

WIM DE WIT
Architectural Collection Curator
Chicago Historical Society

Wim de Wit was first exposed to Chicago architecture during a three-day visit in 1980. He remembers being "totally amazed" at his first sight of the Monadnock Building because of its historical and structural significance. His amazement was also in the discovery that Chicago architecture actually existed beyond the boundaries of the Loop.

Mr. de Wit returned to Chicago three years later, leaving the Netherlands behind, but remaining a Dutch citizen. Since 1983 he has been curator of the Chicago Historical Society's Charles F. Murphy Architectural Study Center, a vast collection of several hundred thousand drawings, now 90 per cent catalogued.

He considers it a privilege to be an architectural historian in the midst of Chicago. "Chicago is unique in the whole world," Mr. de Wit says, "because everybody knows about its architecture." He is particularly impressed by the amount of knowledge of architecture among the general public here and the degree of debate that occurs as a result. He recalls the open discussion of the design for the State of Illinois Center that was taking place as he arrived to Chicago eight years ago, thinking then that such public opinion would be non-existent in most cities.

Mr. de Wit, who specializes in Dutch architecture of the 20th century, is responsible for numerous exhibits at the Historical Society, including "Louis Sullivan: The Function of Ornament" and "Compact Comfort: Apartments and Bungalows in Chicago, 1890-1940." He also serves as an advisor to the AIA Chicago for *Guide to Chicago Architecture*, to be published in 1993.

REV. DONALD F. ROWE, S.J.
President, St. Ignatius College Prep
Chicago, Illinois

Father Donald Rowe is overseeing the renovation of St. Ignatius College Prep on Chicago's near southwest side, or perhaps, to be more accurate, he is the driving force behind the renovation.

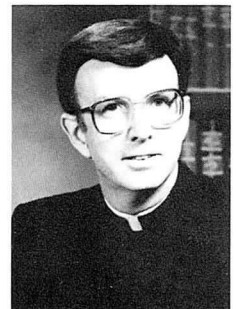
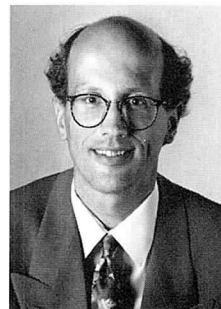
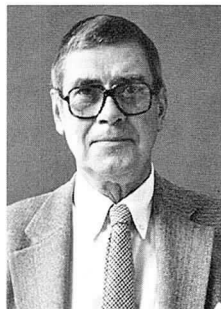
Father Rowe joined the Jesuit Order in 1959, and in 1967, after graduating from-Columbia University with a Masters in Art and Architecture, he has combined the two vocations, primarily as a teacher of art and architectural history at Loyola University. For 14 years he has been director of the university's Martin D'Arcy Gallery of Art.

"You go with your strengths," said Father Rowe, who assumed the presidency of St. Ignatius in 1981. The issue for him has always been, "Can you make a nicer environment in which to live?"

Thus Father Rowe endeavors to create a total restoration of the historic Roosevelt Road campus, an undertaking he began in 1984 using donated money and services. He proudly shows visitors the contrast between school facilities that had fallen into disrepair over the decades and what has been restored to its original Victorian splendor, often following his own research and ideas for architectural integrity. "We know how we want the buildings to function," Father Rowe said, noting the project has been an education for him.

"The essence of education," Father Rowe said, "is to teach people a different way to live their lives, one of those different ways being architecture." He also wishes for some of his enthusiasm for the restoration of St. Ignatius to rub off on the more than 1,200 students at the school. "My goal," says Father Rowe, is to "open their eyes to what's around them, to get a kid to say 'Wow.'" Photo: Steve Hall, Hedrich-Blessing

Left to right:
John Holabird
Wim de Wit
Father Rowe



Young Architect Award

JAMES W. BAIRD

James Baird is now a partner at Holabird & Root in Chicago, having been with the firm since 1982. Prior to that he worked for Cesar Pelli and Associates and Kevin Roche, John Dinkeloo & Associates following completion of both the undergraduate and graduate architecture programs at the University of Illinois at Urbana-Champaign. Mr. Baird maintains his ties to architectural education as a studio professor at the Illinois Institute of Technology for the past four years.

At Holabird & Root, he is the youngest partner in the 110-year history of the firm. Completed projects at the firm include the Kersten Physics Teaching Center at the University of Chicago, which was honored with a 1986 AIA Chicago Distinguished Building Award; the Illinois Bell Telephone Remote Switching Unit in Lincolnshire, honored this year with a Divine Detail Award; the renovation and expansion of the Federal Reserve Bank of Chicago, a 1989 AIA Chicago Interior Architecture Award recipient; and the Cleveland Clinic Foundation (while employed at Cesar Pelli & Associates), the recipient of a National Honor Award by the AIA in 1986. Mr. Baird is also project designer for the School of Architecture and Urban Planning at the University of Wisconsin - Milwaukee.

Jury Comments:

...able to digest complex programs...excellent on small projects also...there's a teaching side of him that shows his strength...

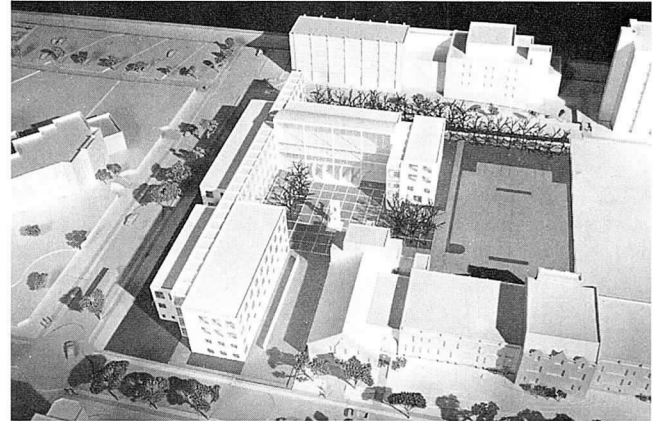
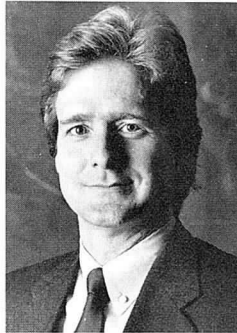
Project photo (top right): School of Architecture & Urban Planning, University of Wisconsin at Milwaukee, Holabird & Root (James Baird, project designer). Photo: Paul Olsen.

JURY

Myron Goldsmith FAIA
Professor of Architecture
Illinois Institute of Technology

Peter Landon AIA
Peter Landon Architects, Ltd.
Chicago, Illinois

Linda Searl AIA
Searl and Associates, P.C.
Chicago, Illinois



AUGUST F. BATTAGLIA

August Battaglia was appointed an Associate Principal at Perkins & Will in 1989. He serves as the director of architecture in the Chicago firm. Prior to that Mr. Battaglia was employed for a brief time with Skidmore, Owings & Merrill after receiving his Master of Architecture degree from the University of Illinois at Champaign in 1976.

His projects as senior designer at Perkins & Will include the Morton International Building, the 123 North Wacker Drive Office Building, the 100 North Wacker Building and the O'Hare International Terminal Building, all in Chicago. Mr. Battaglia's portfolio also includes the Perry Schools project in Perry, Ohio and the Warsaw High School in Warsaw, Indiana.

His work has been awarded, among other honors, a 1990 AIA Chicago Distinguished Building Award for the Village Center in Orland Park, Illinois and an AIA Chicago Interior Architecture Award for the Morton Building Lobby, featured in this publication.

Jury Comments:

...a contribution to the team effort...he's very much involved with detailing and total coordination it's clear he had a beginning-to-end involvement in a project...

Project photo (left): Orland Park Village Center, Orland Park, Illinois, Perkins & Will. Photo: Nick Merrick, Hedrich-Blessing.





TANNYS LANGDON

Tannys Langdon is president of Langdon Associates, P.C., Architects in Chicago, having been in independent practice since 1987 when she formed the partnership of Langdon & Woodhouse. Ms. Langdon worked for nine years in the Chicago firm of Hammond Beeby and Babka, Inc., where she was appointed a principal in 1985. She worked for a brief time for Rockcliff Partnership Architects/Planners in Edmonton, Alberta and was graduated with a Master of Architecture from the University of Illinois at Urbana-Champaign in 1978.

Her work with Thomas Beeby while at Hammond Beeby and Babka, Inc., includes the Conrad Sulzer Regional Library in Chicago, a 1987 AIA National Honor Award recipient and 1986 AIA Chicago Distinguished Building Award winner; the Hansen Residence in Wilmette, Illinois, a 1989 AIA National Honor Award recipient and 1987 AIA Chicago Distinguished Building Award winner; the Hole in the Wall Gang Camp in Ashford, Connecticut, a 1989 winner of both the AIA Chicago Distinguished Building and Interior Architecture Awards.

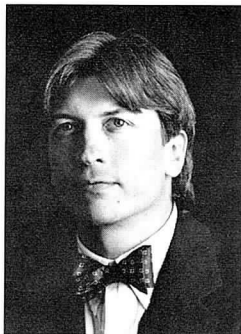
Ms. Langdon's work with Langdon & Woodhouse includes the Spare Parts store in Chicago, interior design of the Hole in the Wall Gang Camp and the remodeling of the Washington Square office building in Chicago.

Jury Comments:
...if she's representative of what a young architect in Chicago is, then I'm glad to be an architect in Chicago...

Project photo (top left): Washington Square, Langdon Associates, P.C., Architects. Photo: Judith Bromley.

STEPHEN WIERZBOWSKI

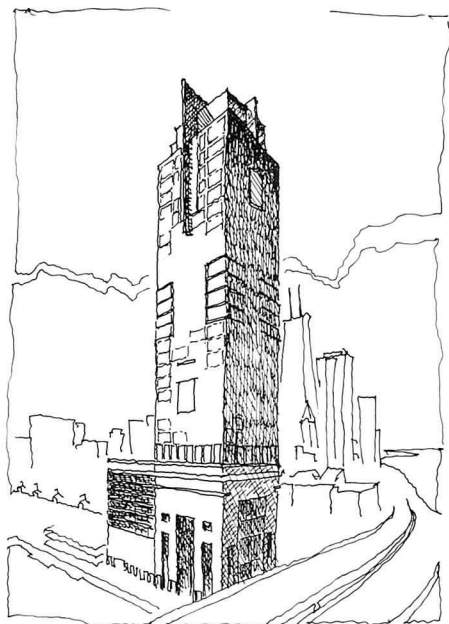
Stephen Wierzbowski is a partner in the Chicago firm of Florian Wierzbowski, P.C., formed in 1983. Before that he worked at Skidmore, Owings & Merrill as a computer programmer and project designer. Mr. Wierzbowski received his Bachelor of Architecture degree from Carnegie Mellon University in 1975 and his Master of Architecture degree from the University of Illinois at Chicago in 1982, where he has served as an Adjunct Faculty Member.



His collaborative efforts include designs for exhibits, retail and residential projects. They include the "A Day in the Country" exhibit at the Art Institute of Chicago in 1984, winner of a 1986 AIA Chicago Interior Architecture Award; the Chiasso Store and Office in Chicago of 1985, 1987; the Oilily Store in Chicago, recipient of an AIA Chicago Interior Architecture Award in 1989; and the 1816 Cleveland Residence, which was selected as an AIA Chicago Interior Architecture Award winner in 1988.

Jury Comments:
...a strong voice in the community...he's initiated so many things that have been influential in the city of Chicago...his strong philosophy of what architecture should be is really visible...

Sketch (right): North Pier Tower Elevations, Florian-Wierzbowski.



PEL 7 1/8/87

The Young Architect Award was established in 1981 to recognize excellence in ability and exceptional contributions by architects between the ages of twenty-five and thirty-nine. The award is for outstanding work in a specific area of architectural practice or a wide range of architectural activities including service to the community. In its evaluation, the jury considers individual contributions to a team effort and the recommendations of others.

Chicago Award

FIRST PLACE

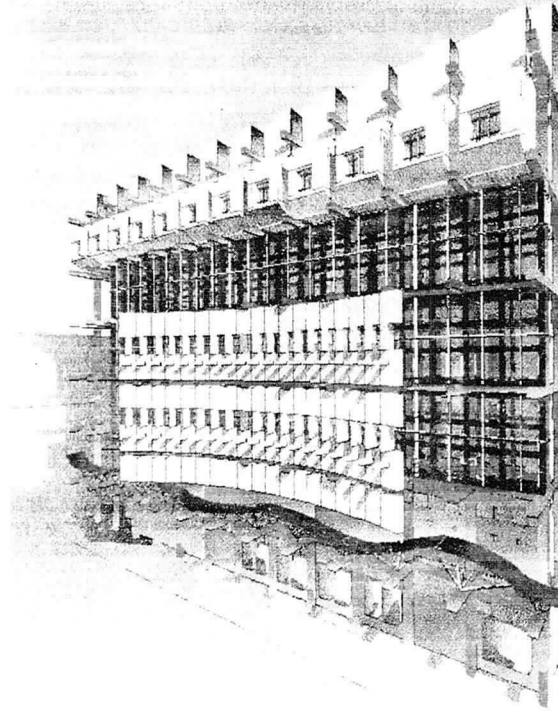
Benn/Johnck Award

THE BANK - A BUILDING AS INSTRUMENT

Nicolas Cascarano

University of Wisconsin - Milwaukee

This project is the design of a new commercial bank located in an unspecified South American country. The building is not open to the public and is to be used exclusively as a conduit for international aid to this country, ravaged by civil war. The 12.5'x 100' lot on which it is situated faces a major boulevard to the south and is limited to the north by a party wall rising 60' and anchoring a row of five-story commercial buildings. The building was developed for the express purpose of facilitating the implementation of financial aid. It becomes an instrument of monetary transactions, analogous to the piano as an instrument of music, exploring the relationship between the tangible and the intangible.



SECOND PLACE

PARKING LOT OBELISK

Gerald Auten

University of Wisconsin - Milwaukee

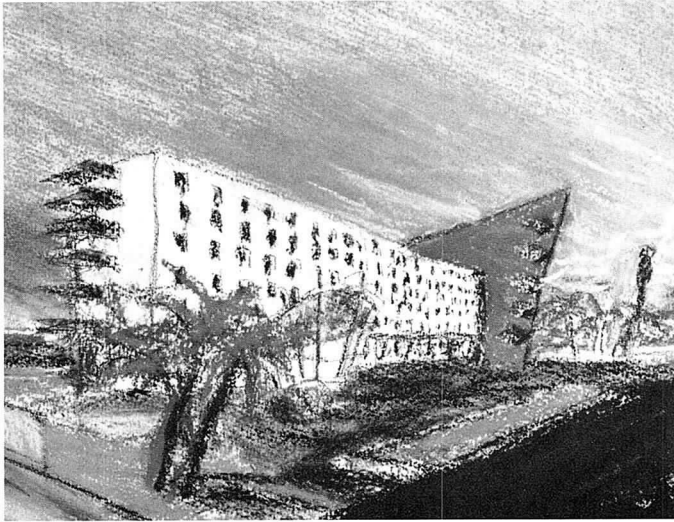
The obelisk is a design for a 9'x 20' parking space at a mall, a critique of the psychological, social and cultural condition of the parking lot and the possessive panic it supports. During the day the mysterious object, apparently displaced in space and time, privately records on film the mundane events swirling around its base. Late at night when the lot is deserted, it projects its cool, objective memory of the day onto the vast, featureless wall of the mall. In addition to its historical memory, it has an active fantasy life as well. As dawn approaches, a hologram of three cherubim rising with the morning star appears and gradually dissolves in the new day's first light. A dream, perhaps, of escaping its relentlessly accurate memory of a life rooted in asphalt.

JURY

Jordan Mozer
Jordan Mozer & Associates, Ltd.
Chicago, Illinois

Carol Ross Barney AIA
Ross Barney + Jankowski, Inc.
Chicago, Illinois

Kevin Rotheroe AIA
Booth/Hansen & Associates, Ltd.
Chicago, Illinois



THIRD PLACE

MOTEL IN NEW MEXICO

Robert J. Murphy
University of Wisconsin - Milwaukee

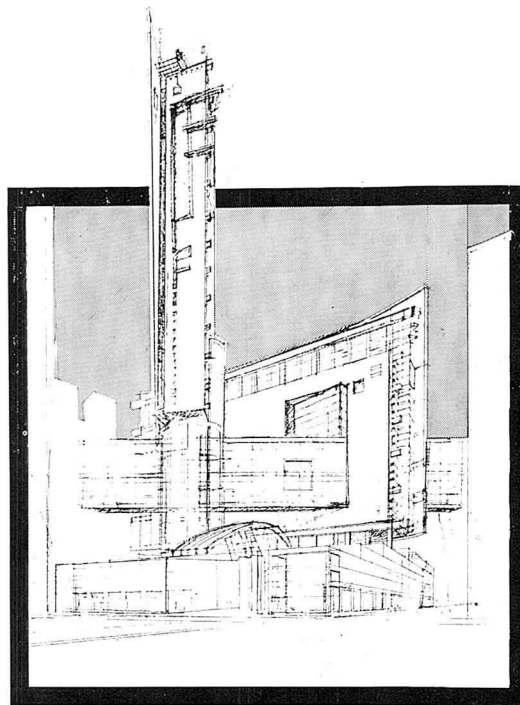
The motel is located on a flat, arid site along an intensely commercialized "strip," within a mile of a major freeway interchange in Tucumcari, New Mexico. The building as a whole is a quintessential modern sign which promises all the paradoxical qualities of contemporary road culture: safe adventure, hygienic sensuality, conspicuous privacy, conventional exoticism and cheap luxury. The building's signature is a conjunction of sculptural pieces, playful, yet, simple. It is designed within the "strip" language but rises above it. There is a strangeness which pervades, enticing and eluding the viewer. It seems gaudy, yet, it is highly sculpted and crisp. The forms are recognizable at high speeds and satisfying up close, giving the motel memorability as well as lasting interest.

FOURTH PLACE

OFFICE TOWERS AND SHOPPING MALL

Andy Siswanto
University of Wisconsin - Milwaukee

The project represents architectural design developed from intensive study and personal interpretation of the aesthetic theory of Suprematism. It was designed to be the most dynamic office and retail center of the city (Chicago). The building is a composition of simple geometric bodies in a spatial superimposition - rectangles, beams and circles that float, interact, intersect and collide, generating the energy of place and movement.

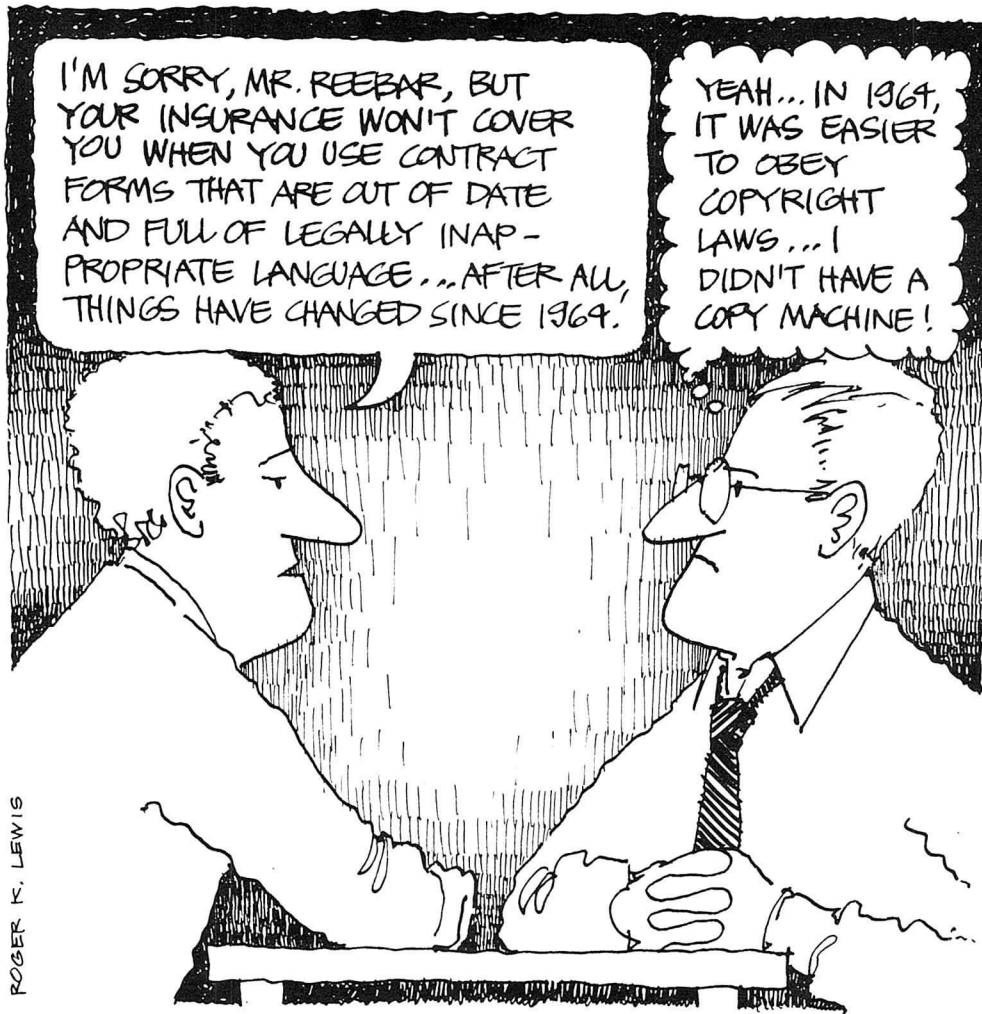


HONORABLE MENTIONS

Nicolas Cascarano
University of Wisconsin-Milwaukee
Shawn Trentlage
University of Illinois at Chicago
Rudolph Dainis Smits
University of Illinois at Chicago
Vivian Negron
University of Wisconsin-Milwaukee
John M. Stryker
University of Illinois at Chicago

THE CHICAGO AWARD recognizes outstanding work of students from six regional schools of architecture: the University of Illinois at Champaign, the University of Illinois at Chicago, the Illinois Institute of Technology, the University of Michigan, the University of Notre Dame and the University of Wisconsin - Milwaukee. The entries from each school were completed during the 1990-91 academic year and were selected for submission by the school. This year the awards were expanded to include

Awards in Interior Architecture, selected by a separate jury. The first-place recipient of the original Chicago Awards also receives the Benn/Johnck Award, a cash prize established in 1984 by William Benn AIA to honor his late partner, Frederick Johnck AIA.



ROGER K. LEWIS

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What Has the AIA Done for Me Lately?

Cynthia Weese, FAIA

A good question in these hard times. Indeed it is one you may well be asking now as it comes time to pay your annual dues. The recession in the building industry now extends throughout the entire country, and the national AIA is very aware of the severe problems members may be experiencing; Members need help, and the following are some of the ways in which the Institute is trying to provide it.

- ▶ In the first eight months of operation, the AIA Referral Network (Nationwide Employment Database) has responded to over 4,000 inquiries, accepted hundreds of members resumes, and made over 700 position searches for job-seeking members.
- ▶ Dues reductions, waivers, or forgiveness of supplemental dues have been offered to over 3,000 members; the Board of Directors eliminated the \$25 mandatory reinstatement fee.
- ▶ A six-month membership (July-December) has been offered to reinstating members. As of August 15, approximately 795 members had reinstated their memberships.
- ▶ A free six-month membership and a reduced fee to begin an IDP record has been offered to 1991 architecture school graduates. As of August 15, approximately 355 new graduates have joined under this program.
- ▶ The AIA is establishing more cost-effective ways to provide services to its members. National has cut back 22 staff positions, for a savings of \$1,300,000. The refinancing of the AIA headquarters building saves \$130,000 for ten years. A new travel policy for both staff and volunteers will save the Institute \$75,000. Additionally, one board meeting will be eliminated next year to cut costs.
- ▶ The AIA was involved in shaping

the architectural provisions in the Americans with Disabilities Act. Since its passage, the AIA has developed several programs to teach members and components about the opportunities it presents to architects to market their skills. The Public Affairs Department prepared a brochure that an architect could give to a client to explain the ADA. Architects are ordering them by the hundreds, some by the thousands, to use in their marketing efforts; the AIA has sold close to 30,000 copies of this brochure. One architect sent out 100 brochures to former and current clients and received 12 marketing leads

After an aggressive AIA campaign, copyright protection for architects' drawings has been legislated...the AIA is working for passage of the Surface Transportation Act, which will secure over a billion dollars for transportation planning - just two ways in which the AIA is working to help members

from that mailing. Architects are speaking to public groups about the ADA and how architects can help clients comply.

- ▶ The AIA is working for passage of the Surface Transportation act, which will secure over a billion dollars for transportation planning and benefit architects who are engaged in this activity. There will be a **doubling** of current planning funds.
- ▶ The pursuit of "Transportation Enhancement" activities in the same legislation will be worth 8-10 billion dollars over the next five years for transporta-

tion projects, which will involve historic preservation, design excellence, and community planning activities, among others.

- ▶ The AIA is working for historic preservation appropriations to provide more money for architects and others to preserve and restore historic buildings. The Institute is also seeking historic preservation tax credits and permanent authority for business health care deductions and the ability of partnerships to deduct 100% of health care expenses, like corporations do.
- ▶ The AIA was the first national organization in the construction industry to ask for an end to the moratorium on contract awards by the Department of Defense. The moratorium effectively precluded the execution of the DOD construction program, which amounts to approximately \$8 billion annually. Action by AIA and other industry groups resulted in bringing about an end of the moratorium.
- ▶ Copyright protection for architects' drawings has been legislated, after an aggressive AIA campaign.
- ▶ The AIA library continues to help save architects time and money by conducting valuable research for them; by developing information products that lead architects to the information they need in their practice, and by providing architects with books and periodical articles they may otherwise be unable to afford.

These are just a few of the ways the Institute is working to help you. Some are directly aimed toward the individual. A major thrust in the coming years is in providing useful continuing education programs for members. A number of others look toward establishing opportunity for the profession through legislation.

When its members are in need, the primary focus of the AIA should be in helping them. Indeed, that should always be the primary focus. In the two years I've been on the Board, the most encouraging thing I've seen is a growing commitment to making this a member-driven organization.

Children of architects, along with their parents, perspicaciously review four Rizzoli publications, childrens classics that take a fresh turn through the talents of illustrious architects. Each book has 32 pages, 30 color illustrations, and is \$17.95.

Dorothy in Dreamland, illustrated by Stanley Tigerman, FAIA; story by Tracy Tigerman and Margaret McCurry.

Reviewed by Emma Exley and Peter Exley, AIA

I like this book..." These were Emma's first words after perusing the cover of *Dorothy in Dreamland* for a few moments. Naturally, one would not expect a book illustrated by Stanley Tigerman to be anything less than a visual delight, which was just as well for these reviewers, one of whom has yet to learn to read and the other who often prefers looking at pictures anyway. This is not to say that the text was not a delight also - it is, but more of that in a moment.

Emma and I were very excited about *Dorothy in Dreamland*; for me, being the one who reads (after I've looked at all the pictures), it will be a nice book to use as a transition between the "Architecture" and "Childrens" sections of our library. I was also curious to see if architects (or in this case, an architectural family) could pull off for Rizzoli what they have done for Alessi and Swid Powell. After all, we are supposed to be doing buildings, and even though we have managed to sell a tea kettle here and there I just couldn't recollect a memorable children's book by an architect, although we were about to discover that this book falls into that category. Emma, on the other hand, was just eager to "read," or "picture," what Dorothy was up to; she didn't pause to intellectualize between what she was doing and Mommie and Daddy's funny tea kettle with the blue handle and birdie spout. So, on to Dorothy (yes, it is Dorothy who went to Oz, although we never see her face to

Book reviewer Emma Exley shows pure delight at her new book by the Tigerman/McCurry family, *Dorothy in Dreamland*, from Rizzoli's Children's Library.



see if it is really Judy Garland). But first the cover...

"It's raining on the man in the moon."

It took me a while to figure precisely what Emma meant when she expressed concern about the illustration adorning the dust jacket. Looking closely, I discovered that Mr. Tigerman has drawn the sky with most deliberate vertical strokes, which, I suppose if you have a two-year-old's imagination, could be construed as representing rain. Funny, she didn't criticize the fact that he'd gone over the line in one place. Anyway, after determining the weather, she was eager to begin the story, which opens in a little girl's bedroom: Dorothy, presumably back in Kansas and no doubt still suffering from a concussion, decides to take a nap, and before Emma could say

"Turn the page Daddy..."

Dorothy is already in Dreamland tampering with the endings of all of our favorite Fairy Tales and taking the nasty bits out. Emma, although she isn't yet acquainted with Dorothy's other adventures in Oz, decides it would be a good idea to follow the Yellow Brick Road with her finger. The road leads Dorothy (and distracts

Emma) throughout the entire tale - through the Dreamlands of Hansel and Gretel, Little Red Riding Hood, Goldilocks and the Three Bears, and the Three Little Pigs. Emma enjoyed the compilation of these four stories and the fact that Dorothy was changing them. As a parent, I found Emma's reaction exciting because as soon as she realized that Dorothy could change the story around, then so could she.

During Little Red Riding Hood for instance, Emma decided that:

"The Big Bad Wolf isn't bad he's nice,"

and that Granny is not wrestling the wolf into the closet, in fact

"Grandma is tickling the Big Bad Nice Wolf."

Later, when the Big Bad Nice Wolf reappears (seemingly the park ranger let him escape from the zoo) Emma was in stitches because he couldn't blow down any of the Three Little Pigs' houses.

In the week that this book has been in our library (at home between *Learning from Las Vegas* and *Harold and the Purple Crayon*), Emma has chosen *Dorothy in Dreamland* four times out of five over *Thomas the Tank Engine* (a previous favorite) and her entire *Sesame Street* collection. So, it was a hit - two thumbs up from the Exleys!

If we could have made it an eency-weency bit better, we would have made some of the illustrations a bit bigger; there is a lot of white space on some of the Three Little Pigs' pages. And, perhaps, Dorothy could have had a manicure (Emma noted her "funny hands"). The story is charming; simple enough for a two-year-old, but interesting enough in its concept to appeal for many years hence. And, no, we didn't miss that not only are the illustrations highly reminiscent of the familiar themes found in the work of Tigerman McCurry, but contain some of their chatzkas as well - I'm not sure Daddy Bear could get his paws around the Teaside tea set though.

Perhaps Emma should have the last word...

"I want to read it again Daddy."

The House that Bob Built, written by Robert A. M. Stern, illustrated by Andrew Zega.

Excerpts from a panel discussion with the Kemp children, Alloy, McClelland, and Logan, with their parents, Kevin Kemp, AIA, and Diane Legge Kemp, FAIA, as moderators

Parents: We'd like to begin the discussion of *The House that Bob Built* with your overall impressions, given that you have reviewed, it seems, hundreds of books for children within the past few years. Perhaps you'd like to comment on the illustrations, the story, or what you learned.....

Alloy (age 3): (Interrupting) We love this book! The rooms in the house are very pretty. The watercolor pictures remind us of *The Teddy Bear's Picnic*, another book we have. Unfortunately, this book did not come with a record, as did the other. We would have liked to hear Mr. Bob sing!

McClelland, a.k.a. Clellan (age 2): Yes, and the paintings were so precise we have learned all kinds of new words like: Shingle Style, bay window, trellis, turret, muntins, and.....

Alloy: (Interrupting) But the BEST PART is the Owl and the Teddy Bear, who showed us around. They were there in every picture. We had fun finding them!

Logan (age 4 months): aaahguck-gook (gurgle).

Parents: Tell us about the story. It's about a tour through a house, isn't it?

Alloy: Yes, but that's all. It sounded a lot like *The House that Jack Built* by Mother Goose, but it wasn't as funny.

Clellan: I liked it. It rhymed. We shouted "at the front of the house that Bob built," every time. (Alloy and Clellan are now caught up in the idea that Mr. Bob must be UNCLE Bob who comes to their Granny and Gramps' in Rochester.)

Logan: nmmnmnmha! ha! (drool)

Parents: Were there any people in the house?

Clellan: Oh, no! They had just gone to the beach. We saw their kites. I don't know why they went, because they left a Birthday Cake in a wagon. It's MY birthday today!

Alloy: No, it's not! I wish I had seen the children who lived there. I wonder if they could see the Owl and the Teddy Bear, too??

Logan: (ZZZZZZZZZZZZZZZZZZ)

Parents: Were there any rooms you particularly liked?

Clellan: Oh, yes! The one with the desks and chairs. That's Mother and Father's office. You're ALWAYS on the phone or working.

Parents: Was there anything you learned from the book, besides some new words?

Alloy: The Teddy Bear stole some cookies. And, he wanted to go swimming, but he's only a teddy bear.

Clellan: Mr. Stern is a good architect. Many grownups will want to call him after they see this book.

Parents: What was the funniest part of the book?

Alloy: When the Owl and Teddy Bear were on the porch and they waved goodby.

Clellan: No, that wasn't it! It was when Logan tried to eat the book!

Parents: Summing up, then, you appreciated the book, even though you are, perhaps, too young for this story. Will you want us to read it to you again?

Logan: (snort) HA! HA!

Aesop's Fables, illustrated by John Hejduk.

Reviewed by Nick and Kelly Kutsche (the children of Jeff Kutsche, AIA)

Aesop's *Fables* is kind of like a chapter book but has more pictures. As you know, *Aesop's Fables* are very old at 2,500. My sister Kelly and I both have our own favorite stories. I picked *The Frogs Who Desired a King*, because I liked the picture, and the story was very well written. As for my sister, she picked *A Town Mouse and a Country Mouse*, because she likes mice, and she likes the pictures, too.

There are only nature things in *Aesop's Fables*. We think the pictures are very interesting. There are lots of shapes and sizes in the pictures. I truly think the pictures in this book are outstanding because of the way he colored it very carefully and nicely. He made the shapes very imaginative, and the size was just perfect for the picture.

This book is one of the best storybooks ever, and I think the illustrator helped it by drawing good pictures. We both liked the stories and the morals and pictures as well, and we enjoyed *Aesop's Fables* very much.

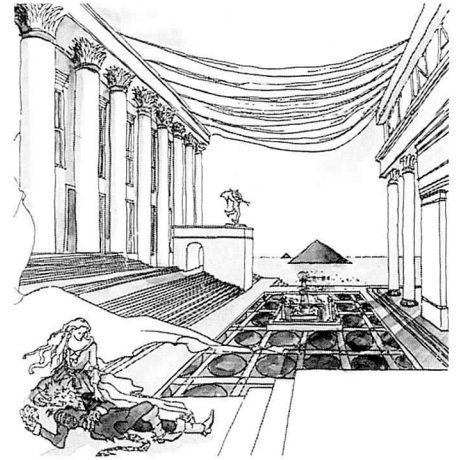
Beauty and the Beast, illustrated by Charles Moore.

Reviewed by Nicholas and Amanda Vidargas, with Federico Vidargas, AIA

My children's imaginative inner world was not threatened by the illustrations in *Beauty and the Beast*. Rather, it was soothed by the familiar squiggly lines, bold sections, and one-point perspectives, like those on my own drafting table.

Charles Moore's drawings show an enthusiasm for the design process that does not escape children's perception. They are a natural form of expression for a multi-faceted artist such as Mr. Moore, combining text, design, layout, and art.

Nicholas, who is eleven, goes for pattern and format, and so, for him, the pictorial narrative is very successful. However, Amanda, five years old, who



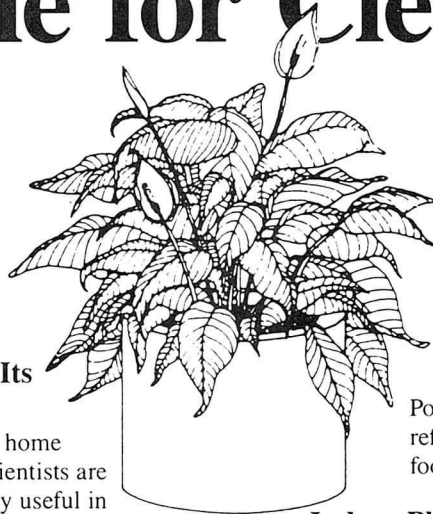
loves detail and color, the book did not contain enough closeups of people. We all liked the intricacies of the exterior drawings (colonnades, domes, and cupolas) and the evidence of the geographic setting (the sunny country home near the Mediterranean), but there was confusion in Amanda's mind as to "why the people were living in bottles" (cross section of the merchant's domed mansion). Nicholas liked the highlighted blow-ups appearing opposite each illustration because they emphasize "the main idea."

I asked Nicholas and Amanda to pick one or two favorite plates and discuss them. This is what transpired.

Merchant in Banquet Hall (dining alone in Beast's palace)

Nicholas: The picture corresponds (to the text), especially when the merchant sits down. The description of him walking into the big banquet room, seeing the fire and the elaborate detail▶

Indoor Plants. Winning the Battle for Clean Air



The Indoor Plant Does Its Bit For Cleaner Air.

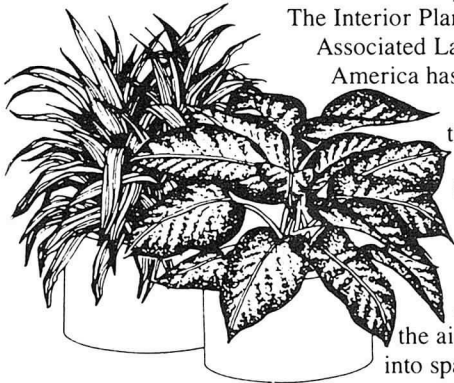
Those plants in your office or home are not only decorative but scientists are finding them to be surprisingly useful in absorbing potentially harmful gases and cleaning the air inside modern buildings.

Tightly sealed offices with their beautiful furnishings are proving to be hostile environments.

All sorts of dangers lurk inside — formaldehyde and benzene fumes released from building materials, furniture and carpeting; ozone from copying machines; fumes from cleaning solvents; radon and secondhand smoke.

NASA Research Focuses on Living Plants.

We all may be breathing a lot easier thanks to promising National Aeronautics and Space Administration (NASA) research on a most sophisticated pollution-absorbing device: the common office and house plant.



The Interior Plantscape Division of the Associated Landscape Contractors of America has joined with NASA in a

two-year program to study the effectiveness of popular office plants in cleaning indoor air.

NASA research on indoor plants has found that living plants are so efficient at absorbing contaminants in the air that some will be launched into space as part of the biological life support system aboard future orbiting space stations.

Dr. Bill Wolverton, a NASA research scientist, believes that NASA's findings about indoor plants have some down-to-earth applications for cleaning dirty indoor air.

He estimates that 15 to 20 Golden Pothos and Spider Plants can clean and refresh the air in the average 1,800-square-foot home.

Indoor Plants For Better Breathing.

In the initial NASA studies over a dozen varieties of common interior plants were placed in sealed, plexiglass chambers. Formaldehyde, a toxic chemical with the greatest exposure on humans, was introduced. Within 24 hours, the plants — Philodendron, Spider Plant and Golden Pothos — removed 80% of the formaldehyde molecules from the chamber.

NASA Research Identifies The Most Effective Pollution Fighters.

Recent findings reveal that flowering plants such as the Gerbera Daisy and Chrysanthemum are extremely potent in purifying interior air. Other good performers are Dracaena massangeana, Spathiphyllum, and Golden Pothos.

Plants Can Clean the Air in Your Environment.

NASA research has consistently shown that living, green and flowering plants can remove several toxic chemicals from the air in building interiors. You can use plants in your office to improve the quality of air to make it a more pleasant place to work — where people feel better, perform better.

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on the ceiling and floor is very interesting.

Beauty and fallen Beast (in court surrounded by classical structures)

Nicholas: (This is a) real picture with *deja-vu* from the dream that she had about the Beast dying of sorrow.

Beauty and Prince (in same court, but at night, with fireworks)

Amanda: Beauty looks beautiful, like she is about to get married under the metal roof.

While the graphic sequence and the manipulation of positive and negative spaces appeals to the the older child, it activates the imagination of those five and older

And now something for the more serious, older reader

Horta, by Franco Borsi and Paolo Portoghesi. Rizzoli, New York, 1991. 388 pages, 500 illustrations, 250 in color. \$85.

Reviewed by William W. Tippens

Victor Horta is an elusive character to pin down under critical analysis. Much of this is due to the fact that at the end of his career, feeling unappreciated and his masterful work of the 1890s generally rejected, Horta destroyed most of his drawings. Yet the destruction of his brilliant *Maison du Peuple* in 1964 brought his work back into focus. Since that time, scholars have begun to piece together his spectacular and peculiar career, which produced remarkable buildings during a ten-year period and then fell into tired academic styles. *Horta*, by Franco Borsi and Paolo Portoghesi, which has actually existed for over 20 years in Italian, is, perhaps to date, the most comprehensive analysis of his work - and certainly one of the most beautiful to look at.

Horta's work both seeks definition and defies it. The authors explore this extraordinarily complex work influenced by the Symbolist movement in Belgium, the writings of Viollet-le-Duc, and the nationalism spurred by the newly independent Belgium. In the art of architecture, the work of Victor Horta represents some of the best and earliest work of the Art Nouveau.

The *fin-de-siecle* in which Horta produced his mature work was a time of questioning and rejection of historical references, as they had been corrupted by industrialism and the follow-

ing materialism. Symbolists were provoked by a critical look at the century about to end. John Milner in his book *Symbolists and Decadents* states that "The *fin-de-siecle* was not simply a school of writers or painters - it was a mood." (John Milner, *Symbolist and Decadents*, New York: E. P. Dutton and Co., Inc., 1971, p. 7.)

The feminist Aasta Hansteen wrote in 1894:

"We are standing at the end of a century; we are at the conclusion of an historical period...Mankind is in a state of sickness, now roused to feverish excitement, now inert, weary and discouraged. This is true of the civilized nations. Something is dying, something has long been dead. We are sailing with a corpse in the hold." (S. Aasta Hansteen. *Tidens Tegn*. Christiania Nyt Tidsskrift, 1894, p. 675, quoted in S. Tschudi Madsen, *Art Nouveau*, New York: McGraw-Hill, 1967, p. 30.)

Portoghesi refers to this quote to establish the melancholy and optimism of



Victor Horta's Tassel House, stairwell and general view of muraled wall.

the age, which, perhaps, helped to shape the sinuous whiplash curve so familiar in Horta's work.

Symbolist art theory was based on the principles of equality in all of the arts, including the visual, music, and literature, and an avowed hatred for the materialism of the end of the 19th century. The composer Claude Debussy, stated that "The musical arabesque or rather the principle of the ornament is at the basis of all forms of art." (S. Debussy

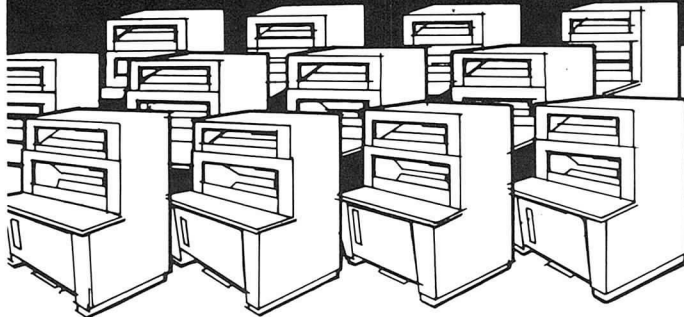
quoted from *La Revue Blanche*, in Tschudi Madsen, *Art Nouveau*, New York: McGraw-Hill, 1967, pp. 31/32.)

Decorative arts and architecture was considered equal to the other arts, provided it was crafted. The influence of the visual arts and Symbolist theory on Horta is clear. The unique use of iron in Horta's decorative elements and the fascinating curves has been attributed by many scholars to the influence of the Dutch Indonesian artist Jan Toorop. Toorop was a member of the post-Impressionist group Les XX, and his work was heavily influenced by the English Arts and Crafts movement. His prints and drawings were surely known by the young Belgian architect. Borsi and Portoghesi do not dispute this influence but downplay it and add to the list of influences on Horta the bent wood furniture of Thonet.

Influencing architecture at the end of the century as well, were the writings of Viollet-le-Duc. Although he wrote in the 1860s, his most significant impact occurred during the 1880s and 90s. In fact, it was the pupils of his pupils that most stringently followed the dictum of Viollet-le-Duc. He stressed an architecture that was honest to the age and the materials that were available. Viollet-le-Duc was the dean of the concept of structural rationalism. A clearly expressed and understandable structure was an important goal of the northern European art nouveau architects. It is important to note, however, that the expression was symbolical. Horta was not interested in showing the observer how bolt A fits into socket B: he wanted the structure to be understood at an instinctive level. Walking into a space, and the playfulness and tension that was felt would be a result of a primal understanding of the structure.

The third force influencing Horta was the recent independence of Belgium. Between 1850 and 1914 was the age of nationalism. Belgian architecture at the time that Horta was beginning his career was influenced by neo-Gothic, neo-baroque, and neo-Renaissance. However, with Belgium's recent independence, there was a call for a national architecture. The model was gothic, secular buildings of brick with stone dressings. The aesthetic of the brick and stone architecture lent itself to the adaptation of Viollet-le-Duc's structural theories. The publication of the *Societe Centrale d'Architecture de Belgique*, *L'Emulation*, soon became the champion of the constructive tendencies of Belgian Architecture. The art nouveau of Victor Horta became, ▶

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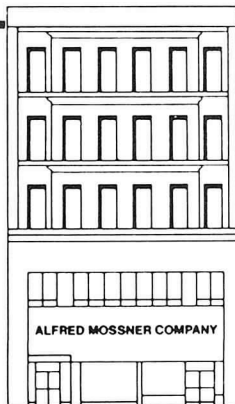
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for Belgium, a national style and structural nationalism, which was felt to be a Belgian jewel.

When Victor Horta produced the Hotel Tassel in 1893, it was as if Horta had entered a cocoon and emerged to give the world art nouveau. This edifice was Horta's first art nouveau house. The plan was unlike that of any other Belgian house at the time. It was much more free, and a great deal of space was given over to the stair hall for light and to allow the stair to let loose with its decorative and aerial acrobatics. The decorative elements were organic, but were not in any way expressive of any product of nature. The house became organic, and the decorative elements showed how the house grew.

Horta's most famous building to push structural rationalism to its height was the now destroyed Maison du Peuple (1896-99). The facade was primarily of cast iron. The only place where masonry was incorporated was in piers bounding the entrance and the stair tower. The greatest space in the building was the auditorium. It was composed of iron and glass with very few decorative elements. The structure's presence was strongly felt by the contortions it was put through. The main span trusses were concave and folded into the room. The iron columns pulled away from the walls with little or no evidence of restraint. The balconies rested in curved cradles and seemed to help the process of pulling the columns in. The floor toward the back of the hall swooped up to assist in the acoustics and added to the sense of movement. The structure seemed kinetic and not static, as traditional construction appears. It was through this sense of movement that the structure was expressed.

Borsi and Portoghesi explore all of the complex components of Horta's work and his veritable explosion of creativity and his later re-entrenchment into academic styles. The resulting story is a melancholic one of Horta's pursuit of accolades and glory. Perhaps Portoghesi spends too much time trying to disassociate Horta from the influence of the English Arts and Crafts movement, and Borsi does not spend enough time exploring the nationalistic tendencies of his work. Yet, the time spent examining his style, architectural language, training, and works are fulfilling to read and made me beg for more. Considering the research for this book is over 20 years old, it is surprising how little further explorations into this architect have gone.

The photography is wonderful! There are many color plates of not only his most famous works but of many of his more obscure. The photographs of the restored Hotel Tassel and other buildings are luxurious. It was exciting to read the text and have the nuances of each photograph unfold with further understanding of Horta's work. Unfortunately, in the copy I received, there are a number of ink smears throughout the text. This is generally annoying when found in an \$85 book.

-Will Tippens is the architectural historian of the Chicago Park District.

New Spirit in Architecture, by Peter Cook and Rosie Llewellyn-Jones. Rizzoli, New York, 1991. 203 pages. \$35 paper.

Reviewed by Lucia Apostol

Peter Cook and Rosie Llewellyn-Jones propose a fresh alternative to the lingering theoretical debate on architecture; that is, examination "by eye and process," outside of any labelling, categorization or ideology.

Toward that end, the authors have assembled a group of 41 firms and individuals from Europe, the U.S., Middle East, and Japan. According to Peter Cook, the featured architects do not fit within the conventional fabric of canons, rather they are on "the cutting edge of ideas," holding in common a certain "new spirit." The stated goal is to integrate this select and somewhat insular circle of architects within the larger professional discourse and to advance their architecture as a model or source of inspiration for others.

In an introductory essay, Cook encourages radical change, innovation, and risk taking, cogently arguing against platitude, convention, historicism, and other "isms." He moves to analyzing the complexity of cultural and geographical interactive factors that may generate a certain spirit in a particular place and moment in time. Though confessedly not comprehensive, the book is a rich pictorial exploration, documented by spectacular photographs and short and insightful critical commentaries on each firm's work. The illustrations are not densely displayed, yet pertain to the quality of this architectural output. Text and images make for a highly aesthetical and elegant graphic composition.

However, from the first pages one can detect incongruities in the intended purpose. Lumping a great variety of design efforts under the umbrella of "new spirit" might be in itself a categorization. Ostensibly neutral, the authors' attitude toward this architecture becomes, nevertheless, transparent. Less obvious are the criteria upon which the "non-cateogrizational-categorization" was made. At best, the "new spirit" could be understood as experimental architecture. Critical history of architecture has demonstrated that, at any time - style and ideology notwithstanding - good and bad architecture has been produced. Avant-garde and innovation may or may not result in quality architecture. Real and good architecture, as universally accepted, improves and enhances the spiritual and material life of individuals and society, in its entirety.

Peter Cook's able assessment of today's shortage of quality, rare intellectual practice, and thin architectural culture is illuminating. Unfortunately, assuming an agreed upon position, Cook falls short of clarifying the contribution of "the new spirited" architecture to the betterment of human condition. The discussion on social and economic aspects is conspicuously dismissed in a short sentence, while current poignant urban and environmental problems are virtually omitted. Since the book follows a rigorously directed pattern, admittedly drawing from the authors' own views and convictions, these views and ideas should have been clearly formulated, without ambiguity and contrivance. Thus, the text suffers from inconsistencies that may elicit undesirable speculations, shifting the attention from more substantial inquiry. Furthermore, if one carefully removes the label "new spirit," one can comfortably contemplate the unveiling of familiar design brand names, such as organic architecture, reiterated modernism, deconstructionism, etc. Many of the presented architects have produced intelligent and good architecture; some were searching for otherness for its own sake, and few schemes are, at least, incomprehensible. Readers may experience delight, curiosity, confusion, disappointment, rejection or dismay, but probably not indifference.

In spite of inherent drawbacks, the authors must be commended for successfully attempting to expand the domain of architectural thinking.

-Lucia Apostol is an architect, teacher, and writer.

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Who's News

▼
James Prendergast, AIA, and **Dennis St. John** have been named directors of design at Perkins & Will, announced **James Stevenson, AIA**, president and chief operating officer of the firm. In their new roles, Prendergast and St. John will be responsible for the design leadership in the Chicago office's interiors practice. Prendergast joined P&W in 1987 as project designer. He was elected associate of the firm in 1990 and a senior associate in 1991. His project experience includes Kraft General Foods corporate headquarters, Northfield, A. T. Kearney's international headquarters, Chicago, and Price Waterhouse's Chicago offices. St. John joined P&W in 1988 as senior project designer. His Tokai Bank, Ltd., Chicago is a recipient of both an Honor Award from the ASID and a Citation of Honor from the Chicago Chapter in 1991.

▼
Diane Legge Kemp, FAIA, served as a juror for the Seattle, Washington Chapter AIA Design Awards.

▼
Peter R. Meijer, AIA, announces the opening of the design studio **Meijer + Meijer**, architecture/interior design/historic restoration/consulting, at 5828 N. Campbell, Chicago, IL 60659. The new firm's telephone is 312/878-9207.

▼
Mekus Johnson, architecture and interior design, has announced that **Kenneth E. Giere, AIA**, and **Melissa Lee Hortik** have been named associates of the firm. Giere has served as project manager for the firm, spearheading the development of Mekus Johnson's computer operations. Hortik has served as marketing manager since joining Mekus Johnson in 1989.

▼
Howard Decker, AIA, has been named architectural consultant for the innovative Main Street Partnership, a program that focuses on historic preservation as a key element in downtown



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economic revitalization. Decker will provide design recommendations, technical assistance, and educational training to property owners and community leaders in the three Main Street communities located in the I&M Canal National Heritage Corridor: Lemont, Lockport, and Ottawa. He will conduct a three-day "resource team" visit, a design workshop focusing on storefront design and rehabilitation, and provide design services for individual property owners wishing to initiate rehabilitation projects.

▼ **Larry Oppenheimer, AIA**, and Stephen Smith, of O'Donnell Wicklund Pigozzi and Peterson Architects, led a presentation on facility design and future health care design trends at Oak Park Hospital in November for 50 architects, engineers, and physicians of the Italian Center for Hospital Planning, Rome and Milan. The group's technical tour of modern hospital architecture highlighted health care facilities in New York, Dallas, Houston, Atlanta, and Chicago.

▼ Two Chicago Chapter members have each been appointed as chair to National AIA Committees: **Bob Clough, AIA**, will chair the Insurance Committee for Professional Liability, and **Steve Weiss, AIA**, will chair the Documents Committee.

▼ Professional Affiliate **Carolyn Richman**, formerly president of Cambridge Consulting Group, has joined Cook Associates, Inc. as a manager for executive search in architecture, interior design, construction, engineering, and real estate.

▼ "The Evolution of Chicago's Tall Office Buildings," an article by **Bill Brubaker, FAIA**, was featured in a recent issue of *Chicago Office* magazine, published by BOMA/Chicago.

▼ **Correction to last month's "Who's News":** In the announcement that Paul Ozaki, AIA, joined TECHKNOW, Inc. as director of design, the name of the firm was incorrectly spelled TECHNOWN.

Project Spotlight

▼ **Folgers Architects & Facility Design (FAFD)** has received special recognition from the General Services Administration for exceptional service in the planning and design of the Ralph H. Metcalfe Federal Building, 77 W. ►

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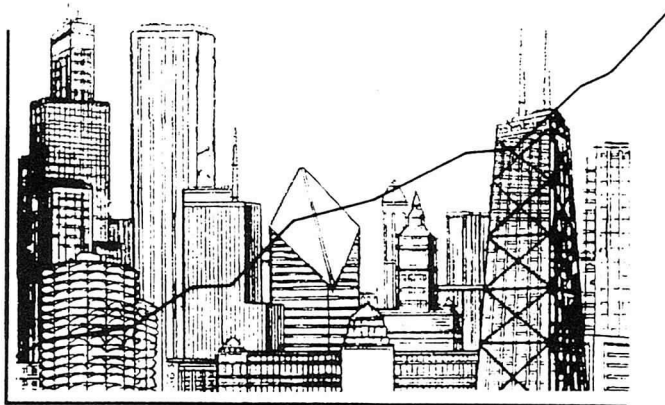
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Jackson Blvd.: The award commended innovative design and space planning for office space and for the conference center in the building, which was completed in August. FAFD provided programming, space planning, design and implementation services. U.S. Government agencies leasing space in the Metcalfe Federal Building include the Environmental Protection Agency, Department of Housing and Urban Development, U.S. Department of Agriculture, and the Social Security Administration.

▼
Loebl Schlossman and Hackl, Inc. and **Knight Architects Engineers Planners, Inc.** have been retained by the Museum of Science and Industry to help execute building renovations that are part of the Museum's ambitious, long-range plan, MSI 2000. Loebl Schlossman and Hackl are responsible for the programming, space planning, master planning, architecture, and interior design services in a two-phased program. This will include relocation of the Museum's office staff and support facilities, and installation of additional public amenities. Knight will be responsible for planning the mechanical,

electrical, plumbing and fire protection systems engineering, including upgrading emergency exits; enhanced life safety systems, central heating, ventilating and air conditioning; and upgrades to the electrical systems.

Lectures, Seminars, Etc.

▼
Jack Hartray, FAIA, principal of Nagle, Hartray & Associates, will headline the Chicago Real Estate Council's annual officers induction dinner meeting on Dec. 17. Beginning with cocktails at 5:15 p.m. and followed by dinner at 6:30, the meeting will be held at the Mid Day Club, First National Bank Plaza, 40th floor. "Beyond Post Modernism with Gun and Camera" is the topic of Hartray's remarks. The cost for guests to attend the dinner is \$35. For information/reservations, call Bob Zimmerman, J. A. Friedman, 312/670-9522.

Competitions

▼
 The AIA has announced the creation of two new design awards programs: **Interior Architecture**

Awards for Excellence and Urban Design Awards of Excellence.

Interiors projects may be large or small in scope and may involve renovation, adaptive re-use, or new construction. Submission categories include residential, institutional, commercial, corporate, retail and hospitality, and other areas. Projects must be designed and submitted by architects registered in the U.S. or one of its territories at the time of the project's completion. Projects from anywhere in the world are eligible and must have been completed after Jan. 1, 1989. You must request an entry form from the AIA and return with the entry fee with a postmark no later than Jan. 17, 1992. The presentation binder must be returned and have a postmark of no later than Mar. 1, 1992.

Urban Design entries may include urban design projects, planning programs, civic improvements, environmental or redevelopment projects. "Incomplete" projects or ongoing programs may be recognized if significant portions have been completed, implemented, or adopted by a local jurisdiction. Applicants need not be architects or members of the AIA. Projects can



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- High speed duplicating: specifications, booklet, reports
- Offset printing
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be nominated by owners, individual practitioners, private design firms, public agencies, civic organizations, and public interest groups. An entry form requested from the AIA must be returned with the entry fee with a postmark no later than Jan. 27, 1992. The presentation binder must be returned and have a postmark of no later than Mar. 2, 1992.

To receive a call for entry to either awards program, call 202/626-7586.

At the School of the Art Institute: **Expressive Drawing for Architects & Artists**, a course for artists, designers, and architects interested in enhancing their imagination and invention skills through on-site drawings of Chicago architecture will be taught by Manette Briner. Architectural phenomenon, such as light and dark, line, space, and color will be explored through personal and expressive drawings in traditional and non-traditional media. The course runs Jan. 25-Mar. 7, Sturdays, 10 a.m.-4:30 p.m. For information: 312/899-5130.

Various Matters

North Shore Home and Design magazine is interested in new residential design. Please contact Jeff Kay, 444 W. Erie, Suite 104, Chicago, IL 60610.

The American Society of Landscape Architects has a new address for the Illinois Chapter: 1N141 County Farm Road, Winfield, IL 60190. The phone number is 708/752-0197; FAX 708/752-0193.

The second edition of *Project Management for Small Design Firms* is available, updating the 1986 manual. Topics covered in the 100-page edition are: project delivery systems, project budgeting, monitoring project costs, project administration, manpower need management, project production techniques, computer aided design and drafting, contract management, project cost estimating, billing and collection, personnel management. Order at \$35 plus \$4.80 shipping from Birnberg & Associates, 1227 W. Wrightwood Ave., Chicago, IL 60614 or FAX Visa or Mastercard number to 312/525-0444.

Join the Chicago Chapter of the Society of Architectural Administrators for a **behind-the-scenes tour of the Civic Opera House** on Jan. 19 at 2:30 p.m. \$15 per person. Call Pam Slaby at 312/977-1100.

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Calendar of Events

Monday, December 2

Foundation Board Meeting. 12:30.
Board Room.
U.S. Capitol Dome Topped Out, 1863.

Wednesday, December 4

AIA/CSI Breakfast Seminar. *Conflict Resolution: How to Stay Out of Court.*
Speaker: Steve Stein, Greenberger, Krauss & Jacobs. 8-8:30 a.m., registration/breakfast; 8:30-9:15, program. Chicago Bar Assoc., 321 S. Plymouth Ct. \$10 at door or pre-registered for series.

Distinguished Building Awards/Holiday Party. Chicago Historical Society. Exhibition preview, 5:30 p.m.; awards ceremony, 6-7:30 p.m.; 7:30-9 p.m., cocktail reception. Reservations, \$30, to Chapter.

Friday, December 6

Deadline. Registration forms and \$50 application fee for Steedman Fellowship. Information: Steedman Governing Committee, Washington University School of Architecture, Campus Box 1079, One Brookings Dr., St. Louis, MO 63130.

Sunday, December 8

Exhibition Last Day. *The Gray City: Architectural Drawings of the University of Chicago.* The Smart Museum of Art, 5550 S. Greenwood, 312/702-0200.

Monday, December 9

1993 Convention Committee Meeting. 5:30 p.m. Solomon Cordwell Buenz, 57 W. Grand.

Louis Sullivan's Auditorium Building Dedicated, 1889.

Tuesday, December 10

Executive Committee Meeting. 8 a.m. Board Room.

Thursday, December 12

Graham Foundation Film Preview. *The Spirit in Architecture: John Lautner.* Evening includes exhibition opening and talk with film producer Bette Jane Cohen and with John Lautner. 8 p.m. 4 W. Burton Pl.

Sunday, December 15

Deadline. "The Most Beautiful House in the World" competition application due. Information: The Chicago Athenaeum, 312/829-9650.

Deadline. Northern Illinois CSI Construction Specification Course. 12 weeks. Begins Jan. 8. Information: 708/250-9100.

Tuesday, December 17

Board OF Directors Meeting. Noon. Board Room.

Christmas Party. Chicago Women in Architecture. Members can bring slides of projects. 5:30 p.m. More information: Pam Hutter, 312/281-2280.

Tuesday, December 24

Chapter office Closed for Christmas Holiday

Wednesday, December 25

Chapter Office Closed for Christmas Holiday

Tuesday, December 31

Chapter Office Closed for New Year's Holiday

January Events

Wednesday, January 8

CSI Course. Northern Illinois Chapter/CSI Annual Construction Specification Course. 12 weeks on Wed. evenings. Registration Deadline: Dec. 15. Information: Ed Flondor: 708/250-9100.

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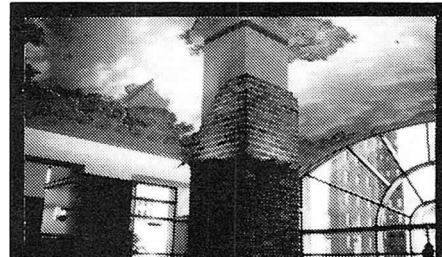
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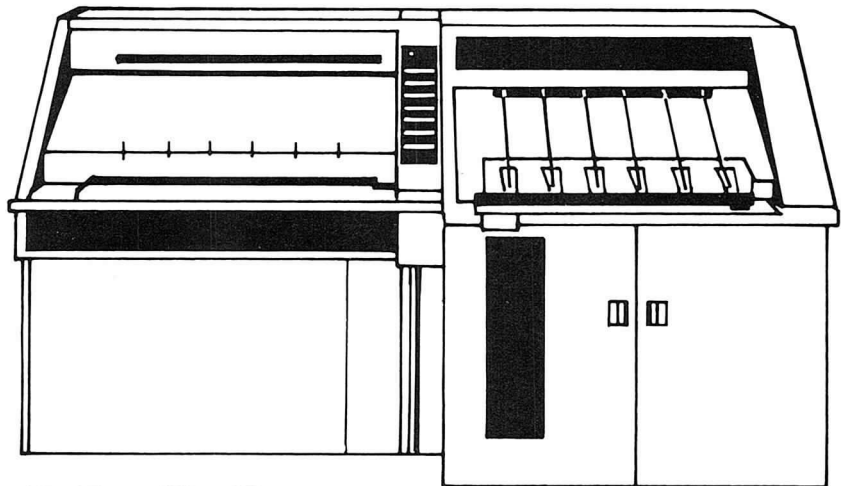
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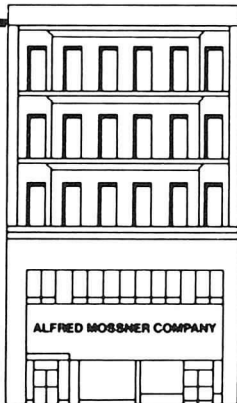
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