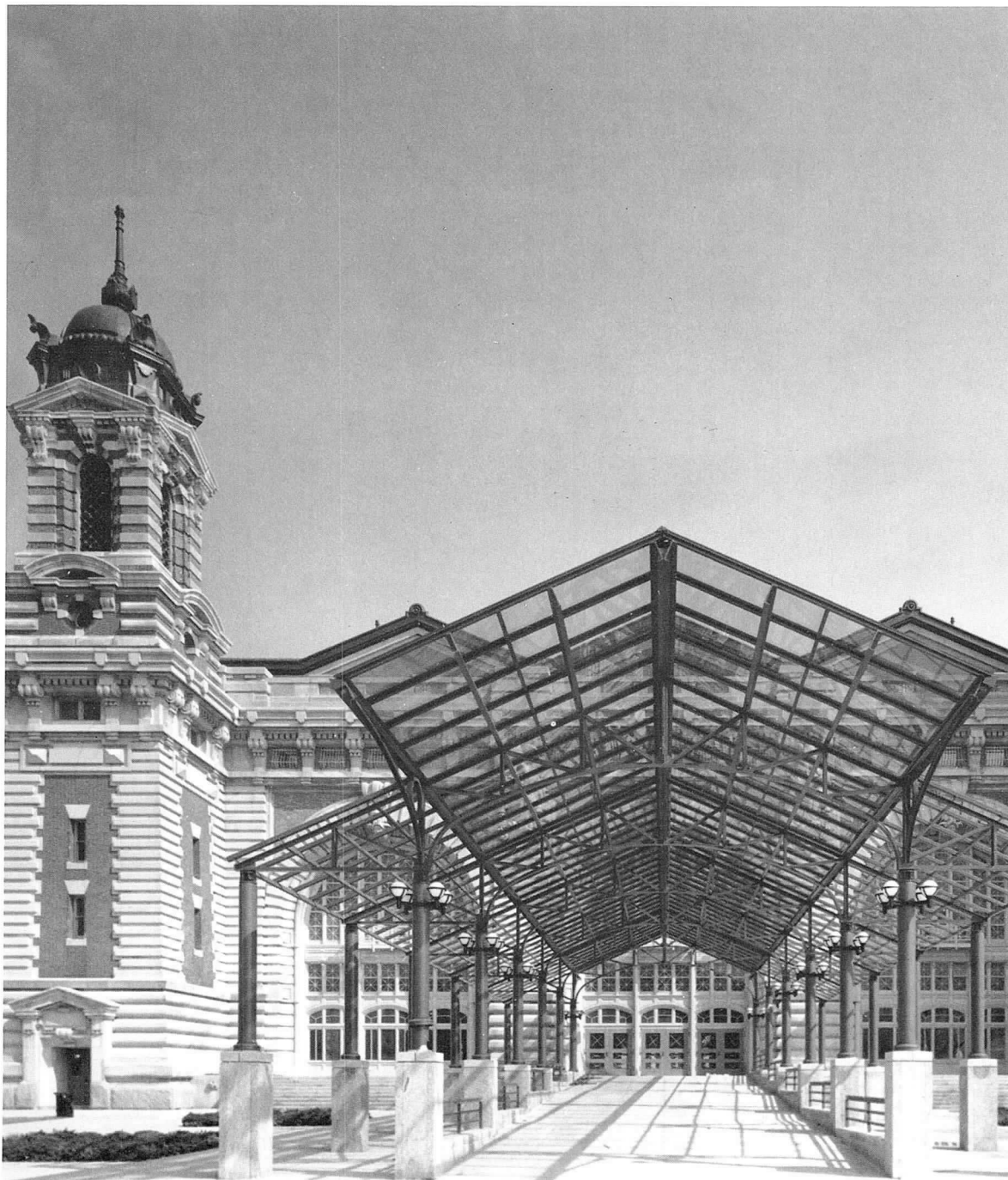


CCCAIA FOCUS

CHICAGO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS JANUARY 1992



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The CCAIA FOCUS (ISSN 0899-871X) is published monthly except for a combined July/August issue by the Chicago Chapter, AIA, 53 W. Jackson Boulevard, Suite 350, Chicago, Illinois 60604. Second class postage paid at Chicago, Illinois

POSTMASTER:
Send address changes to CCAIA FOCUS
Chicago Chapter, AIA,
53 W. Jackson Boulevard,
Suite 350,
Chicago, Illinois 60604.

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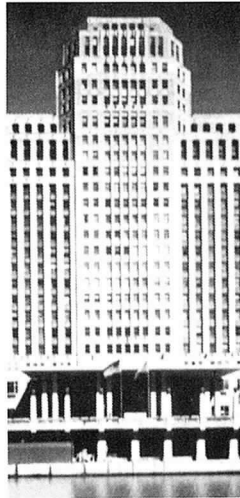
Cover: Detail of canopy and exterior of the Main Building of Ellis Island, Beyer Blinder Belle/Notter Finegold + Alexander Inc. Architects, associated architects, New York, New York. *Photo: Peter Aaron/Esto; courtesy Beyer Blinder Belle.* The entrance to this building, one of the most symbolically significant structures in American history, is an outstanding example of barrier free architecture. An interview with Jack Catlin, AIA, beginning page 7, discusses the new Americans with Disabilities Act.

CCAIA FOCUS

Read All About It

CHAPTER PLANS A
MOVE -See President's
Letter

Page 4



Page 5

ARCHIPAGES PROOFS IN
THE MAIL

Page 7

THE ADA AND
ARCHITECTURE
An interview with Jack
Catlin AIA

Page 11

Universal Design and the ADA



PRACTICE POINTERS -
The Client-Driven Proposal

Page 13

Page 14

THE BOOKSHELF

THE NOTEBOOK

Page 18

THE CALENDAR

Page 22

FOCUS on PROGRAMS

SIGN
ME
UP



Architect/Engineer Selection

Sponsor: Corporate Architects Committee
Thurs., Jan. 16, 5:30 p.m.
CCAIA Board Room
(Beverage only served)
RSVP: 312/663-4111

How architect/engineer professional services selection are determined by corporate architects with various local-based institutions, including the University of Chicago, the YMCA of the U.S.A, University of Illinois at Chicago, International Business Machines Corp., and the Prime Group.

Architectural Registration Exam Seminar

Sponsor: Young Architects Committee
Thurs., Jan. 23, 6 p.m.
ArchiCenter Gallery
330 S. Dearborn

Speakers:
Ron Moline, AIA - *NCARB History and Eligibility*
Frank Heltzman, AIA - *The Test*
Gigi McCabe: *How IDP Can Help You Pass the Exam*
Elliot Dudnick, AIA - *an Overview of UIC's Refresher Course*
\$10; \$5 students; free to CCAIA members
Information: 312/663-4111

Asset Management Goals and Opportunities

Sponsor: Real Estate Subcommittee
Wed., Jan. 29, 5:30 p.m.
(Cocktail Reception precedes program)
The Rookery Building
\$7, members; \$10, non-members
(Pay in advance or at door)
RSVP appreciated

Jerry Brim, Brim Consulting Ltd., will moderate a panel of asset management professionals, including, Tom Bard, Stein and Co.; Kurt Weisshelmer, Chicago Union Station Co.; Tom Schaffer, Frain Camins and Swartchild; Greg Haddad, First National Bank of Chicago; Amy Doyle, U. S. Equities Realty, Inc.

With emphasis shifting from new project development to proper portfolio management of existing assets, the panel will review the goals of asset management as viewed from several different types of real estate markets and examine the changes and trends that are occurring or will occur in the next few years. The increased importance of this field to the development and investment community will have an impact on design and construction that will create new opportunities for the architect. Join this panel discussion to learn more of this interesting topic.

An early reservation is suggested as space is limited. To expedite your intent to attend, you may use your credit card for payment. For details and reservations, call the Chapter office, 312/663-4111, or fax your reservation to 312/347-1215.

Peter Fenner, AIA
Doug Madel, AIA
R. J. Florkey, AIA
Program Coordinators

Computer Animations: Controversial Benefits

Sponsor: Computer Committee
Thurs., January 23, 5:30 p.m.
CCAIA Board Room

Committee on Architecture for Health Reorganizes

Tues., February 4, 5:30 p.m.
CCAIA Board Room

Interested in giving or receiving information on healthcare architecture planning and design issues? Come to the first meeting of the reconvened Committee on Architecture for Health. This meeting will be held to gauge interest, develop a guiding mission, and discuss goals and objectives that the committee should address.

Please contact Kathy Landring, CCAIA program director, at 312/663-4111, if you would like additional information on the committee.

Scott C. Nelson, AIA
Committee Chair

1/16 - Architect/Engineer Selection
No fee
RSVP: 312/663-4111

1/23 - Computer Animations: Controversial Benefits
No fee

1/23 - Architectural Registration Exam Seminar -
\$10; \$5 students; free to AIA members

1/29 - Asset Management Goals and Opportunities
\$7, members; \$10 non-members in advance or at door.

2/4 - Organizational Meeting - Architecture for Health Committee

Check enclosed: \$ _____
Charge to _____ Visa, _____ MC,
_____ American Express
Card # _____

Expiration Date _____

Authorizing Signature: _____

NAME: _____

FIRM: _____

ADDRESS: _____

CITY: _____

STATE/ZIP _____

Mail this form to AIA Chicago,
53 W. Jackson Blvd., #350,
Chicago, IL 60604 or
FAX 312/347-1215

Chapter to Move to Merchandise Mart

After months of debate, analysis, and negotiations, the directors of the Chapter have voted to sign a ten-year lease for the relocation of the Chapter to the newly refurbished Merchandise Mart. The move is programmed to take place March 1, when the Chapter's present lease arrangement with the Monadnock Building will expire.

As with any contemplated lease expiration, the Chapter officers set out to explore options available for renewal or relocation, over one year ago. Initial discussions centered on the possibility of joining offices with the Chicago Architecture Foundation, the National Trust, and the Landmarks Preservation Council, citing the possibility of savings offered by sharing space. Although this strategy was well founded, further analysis indicated continued autonomy of operations would best meet the Chapter's service objectives.

Negotiations then focused on three options: 1) negotiate a renewal lease with the Monadnock Building management; 2) relocate to the Santa Fe Building, where the CAF and its book store had successfully negotiated for space, or; 3) relocate to the Merchandise Mart, where management had offered an aggressive lease in concert with their major renovation program and marketing restructuring.

The initial negotiations relative to the three options concluded in a special July Board of Directors meeting, with an affirmative vote to relocate to the Mart, subject to final negotiations involving several points of concern. A committee of the Board, chaired by Tom Samuels, together with Jeff Kutsche, Sherwin Braun, and Vernon Williams, then proceeded to develop a lease document satisfactory to the Board. Sue Spence, with U.S. Equities, and Richard Pearse, of Winston & Strawn, assisted the committee in the negotiations. They are to be com-



Photo of Merchandise Mart from the cover of the Mart's 1991 Resource Guide.

mended for their fine work and contribution to the process.

Base rent and projected average occupancy costs at the Merchandise Mart over the ten-year life of the lease are less than renewing the present lease. In addition, base rent will be abated during 1992, space will be increased by 10% over the current leased space, and there is substantial construction build-out allowance.

Design documents for the new space are being provided on a pro-bono basis by Greg Landahl, a current member of the Board of Directors, in concert with a Lease Space Design Committee, chaired by Linda Searl, together with Jim DeStefano, Bill Bradford, and Eva Maddox. Jim DeStefano has also taken on the responsibility to negotiate the build-out construction with contractors.

In addition to monetary negotiations favorable to the Chapter, several intangible amenities, relative to a move to the mart, were discussed and evaluated in the decision process. Location, available transportation, parking, conference areas, building services, and the rebirth of the Mart through an aggressive marketing strategy for the '90s and beyond were strong factors in the analysis equation.

Although the CCAIA's ability to serve its members is not contingent on the strength of its location and intangible office space amenities, the service it provides through programs, activities, and resources can be enhanced by facilities that also attract design professionals and the clients served by members of the Institute.

The rebirth of the Mart and their aggressive marketing strategy is evident in the current Phase I, \$75 million

renovation program. Project scope includes the development of a 250,000 square-foot, two-level retail mall and comprehensive building systems upgrade, including elevator bank refurbishing and interior lighting, and new major entrances together with complete exterior building cleaning of the limestone and terra-cotta.

The Merchandise Mart's marketing strategies will see a decrease in office space from 33% to 20% and an increase in showroom space from 62% to 71% together with the development of extensive building conferencing areas. The 25-story Merchandise Mart facility comprises 4.2 million square feet and is now connected to the 2 million-square-foot Apparel Center by an enclosed pedestrian walkway. 280,000 people a year attend trade shows, of which 50,000 attend NEOCON each summer. 12,000 people per day visit the mart, which has maintained its status as the world's largest wholesale center. As an important anchor in the city's burgeoning River North neighborhood, the Merchandise Mart is truly "where the action is" today and increasingly tomorrow.

Stay tuned for further development of the Chapter's move to the Mart and share in the excitement. Although change does not guarantee success, good thought and effort have gone into the decision. Membership support and enthusiasm will be very welcome to those involved in making it happen.

Leonard A. Peterson

Roche Scholarships Deadline January 31

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

All scholarships are to be applied to the costs of an architectural study-tour in a foreign country. The trip must commence on or before September 1, 1992 for a duration of at least three weeks. Applicants must be U.S. citizens and recommended by the dean of the school. An itinerary must be submitted along with the application.

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

Selection of Roche Scholarship recipients will be made by the Chicago AIA Foundation Board of Directors. Winners will be advised no later than February 10. The selection will be made on the individuals' merits as evidenced by the applicant's academic background, personal and professional achievements, character and integrity, and general indication of future promise in the profession.

Applications should be directed to: Chicago Chapter AIA, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604 and received no later than Friday, January 31, at 4 p.m.

1992 ArchiPages Proofs in Mail

Be on the lookout for your 1992 ArchiPages proof sheet. It should arrive sometime around mid-January.

For the first time there will be a typesetting charge for:

- ▶ Changes in listing of projects
- ▶ Changes in firm philosophy
- ▶ Changes in Areas of Practice listing
- ▶ Changes in Building Types selections

All other changes will be made free of charge. Information explaining these charges will be enclosed with your proof.

Chicago Landmark Designation Considered for Second Leiter Building

On December 4, 1991, the Commission on Chicago Landmarks recommended the Second Leiter Building to the Mayor and City Council for designation as a Chicago Landmark. The Chapter's Board of Directors has supported this designation. The Commission on Chicago Landmarks' recommendation will be reviewed by the City Council's Committee on Historical Landmark Preservation. At the present time, no date has been set for that hearing.

Completed in 1892, the Second Leiter Building was designed by the office of William LeBaron Jenney. Jenney's role in the development of the skyscraper is perhaps best known through the Home Insurance Building (1884, demolished 1931), where the skeletal structural frame supported a curtain wall. The Leiter Building is also of skeletal construction, with a fireproof frame of cast-iron columns and steel beams rising the entire eight stories of

the block-long building. The exterior facades reflect the structural grid, in an aesthetic that moved away from the heavy masonry facades of bearing wall construction toward a full expression of the skeletal frame. The slender piers permitted a high percentage of window area and generous natural light for the interior, and also provided flexibility for division of the interior into separate lofts of different widths.

The Second Leiter Building is of historical as well as special architectural significance for the city of Chicago. The building is associated with Levi Z. Leiter, the former business partner of Marshall Field and a prominent figure in Chicago real estate development. The Second Leiter Building played a key role in the development of State Street as a merchandising center.

The original architectural integrity of the building was retained when it was converted to offices and rehabilitated in accordance with the Secretary of the Interior's Standards in 1985. With the preservation of other important historic structures, including the Chicago Theater, Marshall Field and Company, and the Carson, Pirie, Scott store, and the construction of the new Harold Washington Library Center across the street from the Second Leiter Building, the Leiter represents an important link in the chronology of Chicago architecture and history represented along State Street.

The significance of the Second Leiter Building has been recognized by architectural historians, including Siegfried Gideon and Theodore Turak. The National Park Service of the Department of the Interior has designated the building a National Historic Landmark, placing it among the most important of the nation's historic properties. It is also a potential nominee to the World Heritage List, an international listing of structures of primary significance in architecture, history, and culture.

Deborah Slaton
Chair
Historic Resources Committee

Phase I Environmental Site Assessments

At the November meeting of the Chapter's Committee on the Environment, Harvey D. Pokorny, project manager at Boelter Environmental Consultants presented a brief symposium of preliminary (Phase I) environmental site assessments.

Mr. Pokorny spoke on the legal background of CERCLA (Comprehensive Environmental Response, Compensation and Liability Act of 1980), explaining the concerns of a buyer and/or seller. He also discussed the elimination of the statute of limitations in relation to environmental responsibility. His discussion included the definition of "responsible parties."

In his discussion of the Superfund Amendment and Reauthorization Act of 1986 (SARA), Mr. Pokorny explained establishing an innocent landowner defense and went into detail about "good commercial practice." Part of his talk included information about regulatory reviews and chain-of-title.

Mr. Pokorny pointed out what to look for in conducting an on-site inspection: circulation of groundwater, underground storage tanks, radon, asbestos, urea formaldehyde, lead-based paint, lead in drinking water, and other geological hazards. He completed the discussion of on-site inspections by explaining reports, photo documentation, and recommendations. The presentation concluded with a brief summary of Phase II Environmental Assessments and Phase III Environmental Investigations. A lively discussion resulted when someone asked Mr. Pokorny how to select a consultant. Those present gained valuable information and insight on environmental investigations. For those unable to attend, Mr. Pokorny can be contacted at Boelter Environmental Consultants, 708/692-4700.

The next meeting of the Committee on the Environment will be a business meeting held on Tuesday, January 14, at 5:30 p.m., at the Chapter office.

For further information, please call me at 708/692-4700, or my co-chair, Yue Kuang Ku, at 312/973-2444.

Steven L. Blonz, AIA
Chair
Committee on the Environment

Make a Friend a Member

Recruitment Campaign Continues Through February

In November we announced that the Chapter has initiated a member recruitment campaign, which can mean benefits to recruiters who tell their friends and professional colleagues about the benefits of being a member of the American Institute of Architects.

Here's how it works: for each new member you bring in you will receive a \$25 certificate toward any CCAIA event, and the person you convinced to become a member will also receive a \$25 certificate, as well as having the opportunity pay the special lower 1991 dues rate.

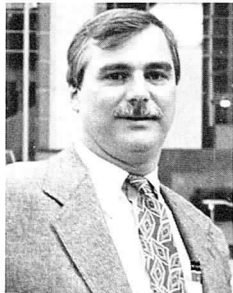
Below is a list of newly registered architects in the immediate Chicago area. Take a look; maybe one or two or more are already acquaintances, and a congratulations on receiving the license to practice architecture will lead into a discussion on AIA membership.

Ruben L. Anastacio	Stanley C. Anderson
Michael Aragona,	Glenn H. Asato
Kevin J. Barker	Susan E. Barnes
Joanne Bauer	Larry A. Beaumont
Vincent E. Tertucci	Karl J. Blette
John G. Bovee	Thomas B. Braham
Mark R. Brinkman	Stuart A. Brodsky
Geoffrey S. Brooksher	Mark L. Bruzan
William E. Callahan	Carlos L. Campos
Sumita D. Carpenter	Elizabeth A. Chaban
Terry M. Drewes	William F. Duke
Daniel R. Earles	Richard J. Farnandez
Roger N. Farris	Alexander H. Faurot
Clark J. Fell	Karen F. Fenner
Mathew J. Foster	Richard R. Gallik
Warrick Graham Sr.	Delph A. Gustitus Jr.

Paul L. Hagle	Christopher D. Hale
Frederick D. Harboe	Timothy C. Hawk
Walter R. Heffernan	Cayl S. Hollis
Robert K. Humbert	Robert R. Jackson III
Joyce M. W. Jenkin	Jerry E. Johnson
Matthew J. Kerouac	Susan F. King
Keith A. Kreinik	Chun K. Lam
Wayne F. Lassa	Jane Leven
Jean Mah	Alan A. Madison
Jeffrey S. Marzuki	John R. McCarthy
Donald E. Morris	Shirley Moy
Alberto Musetti	Charlotte W. Myhrum
Andrew J. Myren	Margaret T. Neggers
Richard L. Nitzsche	Frank A. Pettinati
David J. Pickert	Henry Pieracci
Scott E. Piper	Camille Y. Psenka
Stephen J. Reboria	Von Mizell Rivers
Bruce F. Bruce	Thomas M. Ruscitti
Douglas M. Ruther,	James B. Sagstetter,
Sam S. Sample	Elizabeth G. Scanlan
Jeffrey S. Sell	Scott A. Shalvis
Robyn G. Shapiro	Stanton L. Sheldon
David A. Stelle	Warren G. Stetson
Michael J. Sullivan	Robert G. Thomas
Thomas R. Tietz	Michael A. Vinci
Scott J. Weeks	Paul B. Weller
Julie Layne Wentworth	Robert P. Wheaton
Mark S. Wicik	Deborah J. Winchester
Herbert A. Zelikoff.	

You may call Cynthia Burton at the Chapter office, 312/663-4111 to find out more about to participate in the "Member-Get-A-Member" recruitment campaign.

An Environment For All



An interview with Jack Catlin, AIA

January 26 of this year marks the first important date for complying with the Americans with Disabilities Act (ADA), signed into law July 26, 1991. On January 26, places of public accommodation with 26 or more employees and \$1 million or more in gross receipts annually must comply with Title III of the Act.

Jack Catlin, AIA, an architect at Loeb Schlossman and Hackl, who was disabled in 1974 and uses a wheelchair, talks with the FOCUS editor on the impact of the ADA on our built environment and those who create it, helping to clarify further questions with which design professionals are no doubt concerned themselves.

In addition to practicing the business of architecture Catlin has been active in discussing barrier free design on various panels and in seminars.

FOCUS - Various news articles have done a good job of releasing information explaining the Americans with Disabilities Act (ADA) and giving an overview of its regulations and guidelines. The recent article for Dodge *Construction News* on which you collaborated with Connie Day, Loeb Schlossman and Hackl's director of public relations, is an excellent example. Having the opportunity to talk with you today gives FOCUS readers a chance to get the answers to many more questions they might have. At the Illinois Council/AIA Annual Conference held in November, LeiAnn Marshall-Cohen, an attorney specializing in rights for the disabled said that architects will have to become technically "bi-lingual" to understand how federal codes fit in with the existing Illinois Environmental Barriers Act (EBA). I'm sure you can help with the question, How does ADA differ from the Illinois EBA?

CATLIN - The number one difference between the EBA and ADA is that the ADA is not a building code. It is a civil rights legislation. As such it is not reviewed by a local building department; it is enforced by the Department of Justice. It is enforced like other civil rights legislation: when a violation occurs, that is, when a member of the general public encounters an architectural barrier, they are in a sense being discriminated against, and therefore, have the same recourse as any other minority under the civil rights act of 1964. No one will be checking the plans for new and renovated buildings. It is up to the architect to understand the design standards and to incorporate them in their work to ensure that the building is barrier free.

FOCUS - What does the architect need to think about and do now under this new federal law that wasn't necessary prior to its enactment?

CATLIN - Very little - for the Illinois architect. We are fortunate in Illinois to have had the Environmental

Barriers Act since the late 1970s; it is virtually identical to the ADA. The design standards of the EBA requires new buildings, renovations and additions be designed in such a way so that they do not present barriers to people with disabilities. The ADA is different in a sense that there is no grandfather's clause. Existing structures have to remove barriers, which is an opportunity for architects to assist their former and existing, and potential new clients in the effort to comply with the barrier removal provisions of Title III of the ADA.

To sum up "What's new in this?" there are specifics within the design standards that are somewhat different, but the concept is virtually identical. If one is familiar with EBA then one is familiar with ADA, doublechecking, of course, some of the specifics. There is really nothing new here with ADA, other than opportunity in terms of existing buildings.

FOCUS - You've mentioned opportunity twice now, and I do want to get to that in a moment. But first can you tell us where to go for information on the ADA?

CATLIN - The manual for the ADA is the July 26, 1991 federal register, which has the rules and regulations for title III of the ADA. The Department of Justice Hotline is 202/514-0301 for voice, 202/514-0381 for TDD. TDD is a phone system for the hearing impaired and deaf individuals, where they type in their message rather than talk. The Architectural and Transportation Barriers Compliance Board is 800/USA-ABLE (voice), 800/USA-ABLE (TDD). You can call either number for individual questions regarding the design standards or to receive a copy of the regulations.

FOCUS - Now, about the ADA and opportunity. An article in the November *Illinois Times* covering the November ICAIA conference commented that architects may find themselves with a lot of new work," and the na-

tional AIA in its memo on the AIA/PBS Videoconference, remarks that the "ADA will provide new business opportunities for architects." Would you comment on this?

CATLIN - Opportunities - increased opportunities - lie in the provision of Title III, which requires that existing public accommodations remove environmental barriers in all buildings and areas of buildings that are open to and useable by members of the general public - when such removal is readily achievable, that is, easily accomplishable without much difficulty or expense.

I should explain here that there is a difference in definition of "members of the general public" between the EBA and ADA. The EBA includes employees as members of the general public and employee areas as public accommodations. Title III of the ADA does not. Title III relates only to (when we're talking about removal of existing barriers) areas of buildings that are open to and used by members of the general public. Employees are covered under Title I of the ADA, as are areas of buildings that are held out for use by employees only. Commercial highrises are dealt with in three different ways with the ADA: those areas within a highrise building that are open to and used by members of the general public; such as, parking, the main lobby, mail drops, convenience stands located in the lobby, the elevators, and possibly the toilet rooms that are on the various floors if it is a multi-tenant floor, would be considered public accommodations. There are also types of offices that deal with members of the general public - law offices, CPA's, architects; offices that do not deal with members of the general public on a day-to-day basis do not need to remove existing barriers.

Other than that, all other non-employee areas of buildings need to remove architectural barriers - when such removal is readily achievable. This means hotels, shopping malls, theaters, department stores, hospitals. The list is fairly endless, and there is a

considerable amount of opportunity, if one understands the legislation. The owners of these buildings need to understand what barriers exist. It is their call, the building owners and managers, as to what barrier removal is readily achievable. They make the determination of what is too expensive and too difficult.

There is a considerable amount of opportunity... owners of buildings need to understand what barriers exist, and the architect is the logical person to turn to.

Bearing in mind this is civil rights legislation and as such, a member of the public can come in after July 26, 1992 and say, "This is an architectural barrier. You have discriminated against me," and can file an action against the building manager or owner, or both. Once the owner or manager has determined what barriers they would like to remove they need an architect to assist in design development, construction documents phases, all the various phases of any normal architectural work. So this legislation is different, in that in the past, Illinois has never required that existing public accommodations come into compliance except when undergoing renovations. Now all public accommodations are required to identify and remove, to the greatest extent possible, architectural barriers.

Since architects are trained and educated and spend two or three hours every day reviewing codes, they are the most qualified to understand what is required, and they can provide the necessary solutions. If we're talking scope of work, how much work are we talking about? Some buildings are going to be more difficult to bring into compliance -

identify any hotel chain or large hospital - and there are, of course, building types and certain areas where the scope of work will provide different kinds of opportunities. Multi-use buildings have areas that may be more complicated; for example, who owns or manages specific areas - that sort of thing. They may want to engage an architect to help clarify some of the issues.

I think architects also have a responsibility to raise this issue with existing, former, and any potential clients in terms of the services they can provide regarding federal legislation with which the client is faced. An architect is the logical person to turn to. It is the architect's responsibility to inform the client that this legislation exists and that he or she can help with the solutions.

FOCUS - Jack, I'd like to discuss for a moment the ADA and designing for seniors. Once again, in that recent *Illinois Times* article you were quoted as saying, "Most people think of somebody in a wheelchair when they think of disabled." We are reminded that the disabled includes the hearing or vision impaired for instance, but does it not also include the elderly and what happens in the normal process of aging?

CATLIN - Yes, it does. It has been estimated that one-third of the population of people over 65 will benefit from improved environmental design, and this is not just people in wheel chairs, and the vision or hearing impaired. Also included are people with arthritis who have difficulty grasping a round knob, but do not have difficulty with pushing down a lever-type knob. People who have trouble bending and stooping find it difficult to bend over to take a drink out of a 36-inch-high drinking fountain. The ADA requires that there be multi-height drinking fountains, and if there is only one drinking fountain per floor, it must have two spigots, one at 42 inches and one at 36 inches.

The ADA will benefit people who, I should point out, do not think of themselves as disabled. To label oneself

Jack Catlin is free to move through the barrier free Prudential Plaza in his wheelchair. Ramps, sensitively integrated into the design of the plaza (behind the granite walls just over Jack's left shoulder), take the disabled from one level to the next.



disabled or handicapped has a very negative stereotype. I use the word disabled and there is nothing wrong with it; there are, however, people who would not consider themselves or label themselves disabled. As a result of ADA a number of things pertaining to these people are going to happen. With legislation that protects a person with disability, they will begin to come out of the woodwork. Title I requires that employers make reasonable accommodations to employees regarding a disability. All of a sudden employers may find that they have more people complaining of carpal tunnel syndrome, more people with back problems because of poor furniture design and poor relationship between work surfaces and chairs, etc. As a result, these people now know they are protected by the law - they're not going to get fired because they require a chair that costs \$50. Their rights are now protected.

Back to using the word disabled. The preferred term is disabled or people with disabilities, and I would like to draw a distinction between handicapped and disability. A disability is a fact of life. Everybody is disabled to some degree. You wear glasses - I wear glasses. Without your glasses and at some distance you may be legally blind. A blind person is considered disabled or handicapped, but you wouldn't consider yourself disabled or handicapped, because you have your glasses to make a correction, and so you do not consider yourself disabled or handicapped. But you look at me, I sit in a wheelchair, and you consider me disabled or handicapped - as I do too. I am disabled; there is no question about that, but given an accessible environment for this wheelchair I am not handicapped. I am not limited in what I can do. My disability requires changes in the architectural - built - environment for me to function without a handicap. As I work in an accessible environment, and I have hand controls on my car, and I live in an accessible apartment, I am not handicapped in day-to-day activities. I am disabled, just like everybody is to some degree, and at some point in time,

disabled. My disability may be more severe in terms of how it impacts on my life, but that is only because the environment forces that impact on my life. When I encounter that one curb, that one stair, or that one revolving door to get into the building, then I am, at that point, handicapped. All other times I am disabled, but it doesn't mean I have to be handicapped.

Society has to understand that disabled doesn't have to be a negative connotation, because as we grow older and become more and more disabled, and our glasses become thicker, our grasp becomes less, and our walking distance becomes less, and the stairs we climb become more of a burden, we are going to appreciate barrier free design more and more. Those architects who understand that and lift barriers from their design and their design philosophy, now, are the ones that are going to be ahead of the ballgame when the largest generation in the history of this country reaches an age when barrier free design is essential.

FOCUS - Do you think ADA will bring a change in attitude?

CATLIN - There are some architects - there is no question - who are thinking down the road, thinking how

this environment is going to impact the user, not only today but 20 years from now. It runs the broad spectrum - there are architects that are concerned and there are architects that are not. Will the ADA force a change? It will for the architects that are concerned. They will have another resource in their design toolbox. It's when the client says, "I read a story about the ADA in *Time* magazine or in the *Trib*; I hope the building you're doing for me meets those requirements." The architect who understands the ADA can say, "No problem, I've incorporated it all along." If the architect dodges the question, the client may end up in trouble. So it's like anything else - a good foundation is built on a good understanding of this legislation. You can build a lot on a good foundation - not only good client relationships, but good design.

FOCUS - About the design process and ADA...there are bound to be new design challenges. Will the new act change the way architects approach design?

CATLIN - In a recent professional journal there was an editorial about the ADA and how it was going to affect the looks of the built environment. The

editorial discussed the retrofitting of historic buildings. It pointed out the lack of a sensitivity on the part of the designer, a lack of sensitivity not only to the historic building but to the disabled user. The design solution in this case was to run a wooden ramp up the stone stairs. The result was not aesthetically pleasing, but the fault was not a result of the accessibility requirements but a lack of good judgment on the part of the designer. With the proper understanding of the legislation, no one can tell me that it is impossible to design a sensitive solution to a ramp that is well integrated into the building concept. I can take you out here to Prudential Plaza where ramps are integrated into the plaza design so that most people don't even notice they're there. That's what good architecture is. Architecture to a great degree involves parameters, problems, confronting and creating solutions that provide functional space that is aesthetically pleasing. And the ADA is just one of those parameters. I think what happens most of the time is that architects do not consider requirements for the handicapped until the end. They tack it on, and then it is an ugly solution. If those requirements are dealt with in the very beginning it is possible to end up with an elegant solution. Barrier free consideration is one of the elements involved in design, just one of the things that has to be considered, along with a thousand other things. It's a poor architect that blames bad design on accessibility.

FOCUS - Will it be more difficult to come up with aesthetically pleasing solutions to existing buildings?

CATLIN - Yes, it is possible. That may be the case. So what! It may be more difficult, but that's the business we're in. That's what we do! Are you familiar with the entrance to the Ellis Island renovation? The solution is a ramp. I didn't realize it looking at the photographs, but I was there this summer, and then it struck me: This entire entrance is a ramp - an elegant solution.

FOCUS - With symbolic meaning as well...the millions of immigrants who poured into that building, our country.

CATLIN - It's the entrance to a country - the front door to the United States. The entire solution to that building entrance is a ramp - and it's a renovation to a historic structure. Try to pick

Barrier-free consideration is one of the elements involved in design, just one of the things that has to be considered, along with a thousand other things.

out a more difficult building from a technical and symbolic point of view than the Main Building of Ellis Island - the solution here is accessibility. There are elegant solutions. Nine times out of ten the most elegant solutions are invisible; you don't see them because good accessible design can be invisible.

FOCUS - Can you think of any new challenges the architect will be meeting under ADA, or do you have some technical information that I've overlooked?

CATLIN - You had mentioned initially something that LeiAnn Marshall-Cohen and I raised at the ICAIA conference and that is, Do architects have to be bi-codal? The answer is no...well, the answer is yes, for right now. I touched on this earlier by saying if one is familiar with EBA then one is familiar with ADA. The ANSI A117.1 standards are the root design standards behind ADA and Illinois EBA. The EBA and the ADA have virtually the same illustrations: the same dimensions, etc. The scope, however, is somewhat

different. The ADA allows for local or state codes to be certified as being equivalent to ADA, which means if Illinois cares to, they can have the EBA certified as the ADA, which puts ADA in the realm of the building code. If that happened there would be building departments and building inspectors who could answer questions; there could be better interpretation, more local interpretation of how the code can best be facilitated, enacted, incorporated into the environments.

There are certain areas that are unique to Illinois, which the federal government may not understand. It would be better to have someone from Illinois dealing with the local building department. This is something I would encourage the AIA to look into, to get the EBA certified as ADA, so that we have code resources to fall back on.

There is one other area I think the ADA will impact. We may have touched on it earlier. I think it is going to increase the awareness of the benefits of barrier free design to the vision and hearing impaired. Here are a couple of illustrations. Although Illinois has required that a strobe light accompany any audible alarm system in a building, it seems that 60-70% of the time this is not the case. The ADA will require the strobe, as Illinois does, and as a result of that requirement there will be an increased awareness of the hearing impaired and the deaf as members of the disabled population. The same is true with the raised letters and Braille that must accompany all elevator panels, buttons, hoistway entrances, and in permanently designed rooms such as restrooms and auditoriums. Because these requirements now come under federal legislation, hopefully this will increase the awareness of the designer to consider **all** disabilities within the field of barrier-free design.

FOCUS - And now I'd like to take advantage of your invitation to go out to the Prudential Plaza and experience good, invisible, functional, barrier free design.

A Ramp is Not a Ramp

Beyond Universal Design and the ADA

Janet Lisak, Kathleen Culler and Marlene Morgan

The Americans with Disabilities Act (ADA), which was signed into law July 26, 1991, addresses the concerns of 43 million disabled Americans for free and open access to work settings and public places. **Universal Design** is a design concept that involves adapting all physical aspects of a home to meet the needs of all its inhabitants, regardless of age, physical stature, lifestyle, etc. And **Senior Design** addresses the issues of designing environments that are supportive of the normal changes that occur as we grow older. Are these ways of approaching design in conflict or are they related?

Recent articles on design and construction in both the popular press and the journals and newsletters of building professionals have discussed both universal design and accessibility guidelines for the ADA. It is easy to see that some similarities exist between universal design concepts and the ADA regulations because both are meant primarily to enhance the accessibility of spaces and promote independence for persons with physical limitations (fig. 1).

For example, a builder who installs standard ramps with a grade of 1 foot: 12 feet at the entrances and exits of any residential or commercial building would satisfy the requirements of both ADA and universal design criteria. Careful planning and integration of universal design and ADA regulations ensures that buildings and spaces will be physically accessible. But will this be enough in the year 2000?

While many members of both the medical and healthcare communities were involved in the development of both the ADA regulations and the universal design concepts, physical ac-

cess - being able to get into and around a space - was the main objective. As occupational therapists, we know that any environment must also be "functional" to be useful. Therefore, providing accessibility is only the first step.

Think about yourself as an architect. What factors - in addition to having access to your office - are important for you to do your best work? Must your space be organized in a

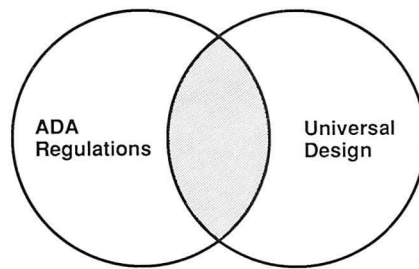


Fig. 1

specific way? Do you need certain tools or materials? Do you work best alone or as part of a team? If you could not work from your office, would it affect your day? As you can see, many factors, in addition to accessibility, contribute to making your space functional.

Nowhere is this relationship of "accessibility versus function" more apparent than in designing environments for the increasing numbers of senior citizens. There are presently 63,000,000 Americans over the age of 50, and they control half of the nation's discretionary income. This statistic makes this group a logical target market for developers of commercial, residential, and recreational projects. What, apart from the ADA regulations and universal design concepts, should be included in planning environments for this group?

Gerontologists and therapists agree that, in addition to accessibility, the following factors must be considered in planning environments for senior citizens. They are:

Safety - How the environment provides for the physical well-being of the person;

Legibility - The extent to which the environment provides information for locating rooms and people;

Stimulation - The amount of activity and sensory input emanating from the environment;

Control - How the environment is arranged to promote independence and personal choice;

Personalization - How a person claims a space as his or her own;

Social Integration - Strategic design of space to promote socialization;

Comfort/Aesthetics - The extent to which an atmosphere is warm and inviting;

Adaptability - The flexibility of the setting to accommodate individual needs.

(Source: Lawton, 1986. Wendley and Scheidt, 1980)

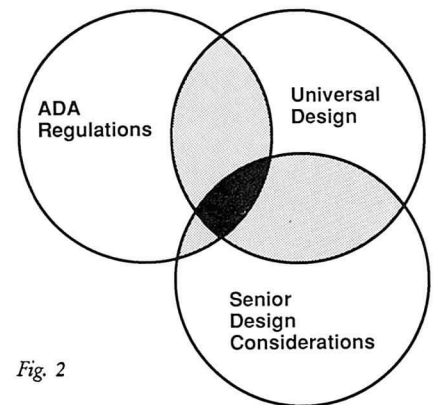


Fig. 2

These design factors were identified through careful study of sensory, physical, psychological, and social changes that occur with normal aging. Consideration of normal aging changes requires us to look more critically at the concepts of universal design and the ADA regulations to determine how they meet the needs of the older population.

Remember the builder who installed the standard pitch ramps at the entrances and exits of his buildings? He was following standards of accessibility. But unfortunately, if the intended users of those ramps were primarily older persons, the pitch of the ramps was too

Continued on page 16

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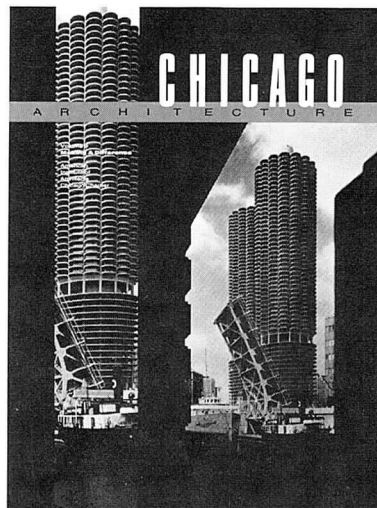
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The Client-Driven Proposal

Thomas J. Eyerman, FAIA

A few weeks ago, a top executive in a large architectural-engineering firm stated that while there are fewer commissions available today, the ones that are available are very large. To secure those jobs, however, it is necessary to develop very high quality proposals.

He mentioned that he could not remember a time in his professional life when the preparation of a proposal for professional services was as important as it is today. He remarked that in earlier times, he always knew the person requesting the service, and in most cases, the person receiving the proposal, was also the individual who made the decision. Now, the individual who receives the proposal is rarely the decision maker. All too often the architect has no contact with the decision maker. He continued by saying that he is surprised at the tremendous cost and enormous time required for preparation of proposals and is always disappointed with how poorly most architects, including himself, present their ideas in writing. The days of turning out a few sketches and showing a few slides to secure a commission are over. A further comment was made that in most architectural firms, the architect is trying to sell himself rather than trying to identify the client's needs and offer suggestions on how their firm could solve these problems. In most cases, the client and the client's needs are not the central issue of the architect's proposal.

This top executive noted, as many of us already know all too well, that the client today considers two important factors before making a decision to select a particular architect: **Service**, and **Price**.

Service is more important than the architect may want to believe. However, if the proposal is not well written, if it is not clear and concise in terms of

the scope of service, the client's decision will be made on price. The proposal an architect submits should address, as best as possible, the needs facing the client. In other words, the proposal must be client-driven. It should clearly present the client's needs and show well-thought-out strategies for resolution and solution of these needs. As architects, we should try to avoid showing solutions in graphic form but should use the English language to describe the process required to define the problem, the client's criteria, and the various alternatives that are consistent with those criteria.

Most important, in the proposal the architect should show the client what will be given in terms of service, staffing, commitment, and what the client will receive for the compensation being paid. The architect should indicate what is going to be given to the client at each stage or phase of the work effort. The proposal must show empathy to the client and a responsiveness to his needs.

The preparation of a proposal should be handled just like a project in the architect's office. There should be staff assigned and three stages of work effort should be defined.

First, the proposal should be planned. What are the objectives of the proposal? Who is the audience, and who will be making the decision? What should be the thrust of the proposal? How can the client's needs be best identified?

The second stage is the schedule. What is the time schedule? What type of staff is necessary to prepare the proposal? What is the budget? How much should the firm expend. In other words, what is the cost/benefit? Check points must be set up for review of the cost, the time, and the "product."

The third stage is monitoring the work on the proposal. Is the proposal on time? Is it within budget, and most importantly, is it consistent with the objectives noted in the planning stage? Also, who will follow up with the client after the proposal is delivered to

see how it was received and perceived? The feedback should help in the planning of the next proposal. As the old adage goes: "Make the plan and then work the plan."

Recently, I came across a book called *Quality Selling Through Quality Proposals* by Robert F. Kantin and Mark W. Hardwick. I think it is one of the best books available on how to prepare a quality client-driven proposal. Many of the comments in this article are drawn from this book.

One of the key points raised in the book is that in today's economic environment, a client wants some financial justification to do business with a firm. The architect must supply this rationale in the proposal. Even if the architect can develop the concept of quality and service, the proposal must give a rationale for the financial benefit to the client.

If an architectural firm has a distinct reputation or a monopoly on the services that are being requested and a creative spark that clearly differentiates that firm from other architectural firms, the need for a financial justification is less important. However, competitive advantages are not long-lasting, and today's hero is quite often forgotten by tomorrow.

The need for client-driven proposals as a means to market architectural services will be very important for the remaining portion of this decade. It might be well to reread your last proposal. If you were the client, would you have retained yourself?

-Tom Eyerman is a retired partner of Skidmore, Owings & Merrill where he was in charge of Finance and Administration from 1968-1990. As founder of Delphi Associates Ltd., he is concentrating on services to professional firms and not-for-profit organizations as an independent advisor and counselor.

Quality Selling Through Quality Proposals can be purchased from Minehan Quality Press, P.O. Box 871975, Dallas, Texas 75287-1975.

Constructing Chicago, by Daniel Bluestone. Yale University Press, 1991. 235 pages. \$40 hardcover.

Reviewed by Bill Hinchliff

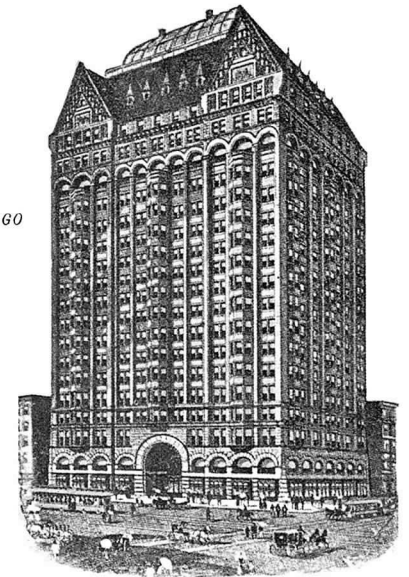
To call Daniel Bluestone's new book *Constructing Chicago* a work of *revisionist* architectural history risks setting off an alarm in many readers' heads: "Oh, no, not another jargon-laden, semi-hysterical screed denouncing Wright as overrated or Burnham as a proto-facist or the skyscraper as a symbol of the evils of capitalism!" But there's no need to panic, because Bluestone, a professor at Columbia University, is a careful and objective revisionist. We may not always agree with him, but, since we sense that he plays fair, we trust him. He also writes lucidly and has uncovered fascinating documents and photographs to buttress his arguments.

So, what is he setting out to revise? The cover illustration, with its dramatic view of the flamboyant upper stories of Burnham and Root's 1892 Woman's Temple, tips us off. Instead of yet another itemization of the seminal works of the Chicago School à la Carl Condit and others, Bluestone asks us to consider an alternative list of early skyscrapers - among them the Masonic Temple, the Pullman Building, and the Columbus Memorial Building, in addition to the Woman's Temple - which, with their turreted and gabled tops and their extensive interior ornamentation, don't fit so easily into the Condit/Siegfried Gideon scheme of things. His point is not that Condit and Gideon are all wrong and that the idea of a Chicago School is a modernist fantasy - remember, he is a sensible revisionist - but that, in their attempt to establish the origins of modern architecture in the sparsely-ornamented, frame-expressive Chicago towers of the 1890s, they have excluded a number of interesting buildings and given us a distorted view of the city and its architecture. Above all,

with their focus on structure and facade composition, they have overlooked what Bluestone calls the "social context." They don't, for instance, pay much attention to the people working in the early skyscrapers and what they found most interesting about these dramatically new buildings. Bluestone tells us that it is not the steel frame or the proportions of the windows that people at the time commented on but rather the grand entrances, the lobbies, the elevators, and the spacious light courts. And frequently these were extensively ornamented, to provide relief from the sometimes severe exteriors and, more importantly, to suggest a realm beyond the purely commercial.

A major theme of this book, in fact, is the concerted effort by Chicago's elite, from the city's earliest days, to keep commerce in its place and to encourage the cultivation of mind and spirit, whether through the creation of parks, churches, civic buildings, or certain skyscrapers. Bluestone is the first to admit that, given Chicago's staggering growth and economic dynamism, transcending Mammon was not an easy task. But the achievements were considerable and belie the city's nineteenth-century reputation as a place only for making money and only of spare, premodernist towers.

As compelling as is Bluestone's brief for the "social context" and for a history of the Chicago skyscraper that is more inclusive than Carl Condit's, *Constructing Chicago* could benefit now and then from Condit's formalism, that is, his willingness to make judgments based on aesthetic criteria. Above all, I think of W. W. Boyington's 1891 Columbus Memorial Building, to which Bluestone devotes a number of photographs and nearly a page of text, calling it "one of the most notable skyscrapers in Chicago" and a prime example of the desire by some turn-of-the-century developers to do something which would, in their words, be an "ornament to the city" and avoid the dull "drygoods-box style followed by most Chicago buildings." The trouble is

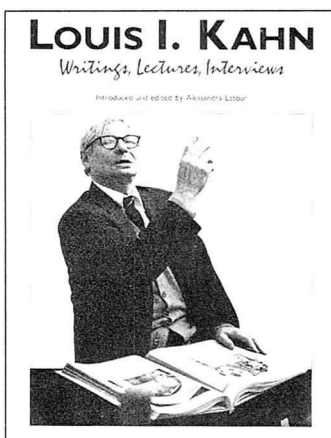


MASONIC TEMPLE, CHICAGO

that, to me at least, the Columbus Building is grotesque, "notable" only for its ugly roofline, its kitschy Columbus statue, and its oppressively over-decorated interior - just the kind of architecture against which the early modernists understandably rebelled. To toss Boyington in with Root and Sullivan, as Bluestone does, exposes the limitations of his inclusive, non-judgmental approach and, to some extent, undermines his argument. The Columbus Memorial Building makes one appreciate both the achievements of the "drygoods-box style" (i.e., the Chicago School) and Carl Condit's explanation of why and how it developed.

While this long chapter on the skyscraper may be the most controversial in his book and perhaps the most interesting to architects and architecture buffs, Bluestone's other chapters - on parks, churches, civic buildings, and plans for lakefront development - are equally rich in provocative insights, illuminating bits of evidence, and fascinating photographs. Whether it's in his account of the dramatic relocation of churches from Washington Street to South Wabash in the 1850s or of the controversy surrounding Henry Ives Cobb's proposal for a skyscraper city hall in 1894 or of the important contribution of architect Normand S. Patton to the development of the lakefront, Bluestone, ever the astute revisionist, makes us see nineteenth- and early twentieth-century Chicago in new ways.

-Bill Hinchliff has been a docent for the Chicago Architecture Foundation since 1976. He often teaches adult education courses on Chicago architecture and gives slide talks on various architectural topics.



Rizzoli has published three volumes on the architecture, writings, and art work of Louis I. Kahn, coinciding with the first major retrospective exhibition on Kahn, which opened October 19 in Philadelphia and traveling internationally for the next three years. The FOCUS reviews two of the books this month: Louis I. Kahn: In the Realm of Architecture and Louis I. Kahn: Writings, Lectures, Interviews.

The volume *The Paintings and Sketches* of Louis I. Kahn was not available to us for review in this issue.

Louis I. Kahn - Writings, Lectures, Interviews, introduction and edited by Alessandra Latour. Rizzoli, New York, 1991. 352 pages, 73 illus. \$50 hardcover; \$35 paper.

Reviewed by Richard C. Leyshon, AIA

We know the ending of this story before it starts, that is, that Lou Kahn could make powerful buildings that endure. As a student I had the fortunate experience of visiting Kahn's Salk Institute of Biological Studies in La Jolla, California. It was like no other building I had seen. I was held in its grip and spent the greater part of my week of vacation sketching, photographing, and writing down my observations in an attempt to understand what made it work. As architects, one of the challenges of our work is to make buildings on this level, and ever since my visit to Salk I've thought about Kahn's process for this. His process is what this book is about, and never before has it been so clearly delineated.

Kahn develops many themes over his lifetime, but two of the most basic are his thoughts on form and order. These are universal properties. Their particular application to a problem is discovered in stating the problem. We can equate form or order to the *collective unconscious* of the analytical psychologist Carl Jung: "...memory inherited by all members of the human family and connecting modern man

with his primeval roots...is manifested in the recurrence of certain images...called archetypes." Kahn called them "prototypes." Much of Kahn's writings and his thought process is devoted to uncovering them.

Latour's intention, though, is not merely to recapture Kahn's thought process but to demonstrate its development over time. In this complete collection of writings, lectures, and interviews, we can follow the arduous and sequential development of Kahn's discoveries. The underlying themes of his work are first examined in 1931, where this book begins, then are continually reevaluated and built upon throughout his career. In an age in which there seems to be little continuity, there is great comfort in following the life of an individual who has lived only for it. This collection, however, assumes a lot; it is not for the beginner. There is nothing in the introduction about Kahn's background; e.g. his Beaux-Arts training, or his later influence on architects such as Robert Venturi or Tadao Ando. It makes no attempt to establish context. It also contains no photographs of Kahn's work. What it does contain are several photographs of Kahn himself, which add a personal feel to the Kahn narrative. The flavor of his narrative is the no-nonsense parochialism of Robert Frost, but some background in metaphysics and poetics is helpful. Kahn was influenced by poets. Of the poet Wallace Stevens, he said: "Stevens seems to tell us that the sun was not aware of its wonder until it struck the side of a building." Stevens searches for Truth as the *first idea*, which is fundamentally similar to Kahn's *order* or

form, and further, as Stevens tells us, "the first idea was not our own." To Kahn it is not his own. It is there for all of us to discover: "There is inspiration to live, to question, to learn, and to express."

Thank you, Alessandra Latour, for bringing back the inspiration of Louis Kahn in this thoughtful volume. By presenting Kahn in this format, a thorough and sequential collection of his writings, Latour has allowed us to discover the cohesive pathways that were fundamental to Kahn and to learning about Kahn.

-Richard C. Leyshon, is director of design at Raymond J. Green & Associates in Evanston. He attended Yale University, where he also taught.

Louis I. Kahn: In the Realm of Architecture, by David B. Brown and David G. DeLong, with an introduction by Vincent Scully. Rizzoli, New York, 1991. 448 pages, 470 illus., 150 in color. \$60 hardcover; \$40 paper.

Reviewed by Paul Pettigrew

Student: Why architecture?

Kahn: I think that if you were to define it, you would destroy it. In a Hebraic way of attacking your logical problem, I ask you one question. Maybe you can answer it. I would say that if you ask your question as 'Why anything?' maybe the answer is in that.

Student: Because it is.

Kahn: Yes. Exactly. Because it is."

Louis I. Kahn: In the Realm of Architecture is relentlessly shadowed by two dangers: on the one hand, that of simply displaying only the facts and on the other, supreme fiction (i.e., preaching to the converted or seeing Mr. Kahn's world through rose-colored glasses). A successful architectural volume is the one that finds near perfect balance, supplying both critical analysis (both positive and negative) and the research, sketches, drawings, and photos mutual to that analysis.

This volume, published to accompany a major traveling exhibition organized by the Museum of Contemporary Art, Los Angeles, is touted as "the definitive scholarly and illustrative source for Kahn's architecture." The book's scholarly and illustrative potential resides in 1) its heart: 160 color pages, hundreds of black and white sketches, drawings and photos, descriptive analysis of individual buildings and projects, a biographical chronology of the architect, a complete list of his buildings and projects from 1925 to 1974, and an extensive bibliography; and 2) a collection of primary texts, which "critically address different dimensions and periods of Kahn's architecture."

The heart is where the book finds its success, supplying a biographical read that is complete, including ample documentation of early projects that foreshadow nicely the later masterpieces, allowing the reader a glimpse into Mr. Kahn's process of education and growth, which is inspiring in its familiarity.

The book falters in its transition from teacher to preacher, facts to fictions. The abundance of photographs and graphics provide the facts, a solid foundation upon which to initiate essays that might have provided insight into the bibliography of debate and criticism written throughout and beyond Mr. Kahn's forty-nine-year career. Instead, the "critical" essays set upon you like proselytizing religious fanatics who have forsaken enlightenment for conversion.

The introduction by Vincent Scully sets the fanatical rose-colored tone in its second sentence: "Kahn was a supremely great architect. The fact is becoming more apparent each year. His work has a presence, an aura, unmatched by that of any other architect of the present day. Far beyond the works even of Frank Lloyd Wright, Mies van der Rohe, and LeCorbusier, it is brooding, remote, mysterious." I picture an infinite procession of readers nodding their heads in unison while mumbling or crying out, "Ahmen...Ah-hhmen...Ahmmennn!"

An opportunity has been missed. The photos, graphics, and chronologies asked the question, "Why Louis Kahn?"; the accompanying essays make the mistake of attempting an answer when what was really desired were more questions.

-Paul Pettigrew is an architect with Perkins & Will.

The Language of Post-Modern Architecture, by Charles Jencks. Rizzoli, New York, 1991. 204 pages, 297 illus., 100 in color. \$50 hardcover, \$35, paper.

Reviewed by Catherine Kasper

This is the sixth edition of the now classic *Language of Post-Modernism* by Charles Jencks, originally written in 1977. The latest edition borrows from the previous editions and adds commentary on the recent developments of this movement. Beginning with Modernism's failures, Jencks highlights the attempt of Post-Modernism to create richer, more communicative designs.

Like previous Modernist goals, Post-Modernist ideals have become distorted, particularly on large-scale, quickly built, expensive projects. Time has shown that many of the projects illustrated in this book appear to be crack-erjack pieces, mere oversized boxes and cylinders with tacked-on "historical" details. The Disney empire is examined in this light: its recent projects, which are the epitome of lavish corporate spending, used to fund endless Post-Modern edifices.

But Jencks also demonstrates that architects like James Stirling, Kisho Kurokawa, and Antoine Predock are leading the way to a more allusive and subtle architecture. Several of their low-scaled "office as village" projects are shown to be characteristic of this new, more humane style.

Nevertheless, this book appears at a time when we must ask if criticism of the artistic/historical design aspects of these buildings is enough. Without criticism of mechanical and electrical systems, indoor and outdoor environmental conditions, accessibility, energy costs, user opinions, etc., this mode of architectural criticism fails to fully examine the success and failure of any architectural movement.

The book itself, ironically suffers from Post-Modern illness: it's an oversized, overpriced container for the regurgitation of many previously published ideas on a now overused style.

-Catherine Kasper is the marketing director at Schroeder Murchie Laya Associates, Ltd. and a free-lance writer.

Ramp Not a Ramp

Continued from page 11

steep for older wheelchair users who would not have the strength required to push to the top. Elevation of the physical strength of older persons shows that a ramp pitch of 1 foot: 20 feet better meets the needs of this group. The 1 foot: 20 feet pitch not only meets, but exceeds, the regulations outlined by the ADA and also fits into the concepts of universal design. By extending the existing guidelines to include the needs of the elderly, any physically disabled person would be able to use the ramp, and anyone would be able to walk up that grade.

This is one of the many examples that illustrate that specific compliance with both universal design concepts and

"We propose that future projects integrate universal design, ADA regulations, and consideration for seniors"

ADA regulations would not necessarily ensure a "good" or "functional" fit between the environment and the older person. We propose that in planning future projects, architects expand their approach (fig. 2) to include the therapist's perspective, and develop design options that integrate three bodies of knowledge: universal design, ADA regulations, and consideration for seniors. We recognize that architecture planning and designing requires a continuous process of making choices, weighing priorities, and balancing all aspects of a project. New regulations and theories of design, in combination with changing demographics, will make building and designing for the future more challenging still.

-Marlene Morgan, MOT, OTR/L; Janet Lisak, MOT, OTR/L; and Kathleen Culler, MS, OTR/L are partners in Geriatric Environments for Living and Learning, Inc. in Chicago. They provide consultative services to architects, contractors, builders and developers of projects for active senior citizens, and are the authors of *The "Safe Home" Checkout, a step-by-step guide to help senior citizens make their own homes safer with simple, economical modifications. They can be reached at 708/850-3195.*

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Who's News

▼
Perkins & Will has joined with JSK International, one of Germany's largest architectural practices, to establish a new organization, **JSK/Perkins & Will International**. Established to provide planning and design services to the rapidly expanding market in Germany, JSK/Perkins & Will International has opened an office in Frankfurt, Germany, and will relocate its headquarters to Berlin in March, 1991. Directors of the corporation are Robert Cooke, AIA, Gunter Buerk, and Hans Neumann, AIA.

▼
Hedrich-Blessing has opened a western office outside Santa Fe, New Mexico. Nick Merrick, a principal of the firm, is working out of that office to increase the firm's activities in the west and southwest. All bookings, billing, and laboratory services will be managed from the Chicago office. At this printing, the FOCUS has not been notified of address and phone number.

▼
Margaret McCurry, FAIA, Tigerman McCurry Architects, recently served on the jury for the 1991 Austin Chapter/AIA design awards.

▼
Griskelis + Smith Architects, Ltd. has announced that **Laura L. Young, AIA**, and **Douglas E. Lasch, AIA** have been named associates of the firm.

▼
Janet L. Rogatz, AIA has joined **Holabird & Root** as director of business development. Patricia Sticha has been named director of interior design.

▼
O'Donnell Wicklund Pigozzi and Peterson Architects has announced the promotion of six staff members. **Gregory C. Surufka, AIA**, who has been involved as project manager for numerous projects at Lutheran General Hospital and other healthcare projects, and Kathleen M. Jessen have been named senior associates. **Peter Pomnitz, AIA**, healthcare project manager; **John W. Sorce, AIA**, who oversees the

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marketing for the transportation division and has extensive senior project management experience in transportation, corporate and research facilities; John M. Clasto; and Michael S. Yoshimura have been named associates.

▼
Garapolo & Associates, Inc. has moved to new and expanded office space at 1101 Lake St., Oak Park, IL 60301. The new phone number is 708/383-1838; fax, 708/383-1595.

▼
The **American Institute of Architects** has named **James Ingo Freed, FAIA**, a partner at Pei Cobb Freed & Partners, New York; **The Honorable Daniel Patrick Moynihan, Hon. AIA**, U.S. Senator (S-NY), Washington, D.C.; and **George M. White, FAIA**, architect of the U.S. Capitol, recipients of the AIA's inaugural Thomas Jefferson Award for Public architecture. The winners were selected from the following categories: private sector architects who have established a portfolio of accomplishments in the design of architecturally distinguished public facilities; public service architects who manage or produce quality design within their agencies; public officials or other individuals whose advocacy have furthered the public's awareness and appreciation of design excellence. The awards will be presented during the AIA's annual Accent on Architectural Celebration at the Congressional Reception and White House Exhibition Opening on Jan. 22 at AIA headquarters.

▼
Thirteen men and women have been selected **Honorary Members of the AIA**. This is the highest honor the Institute can bestow upon a person outside the profession of architecture. Among the recipients are **Philip G. Schreiner**, editorial director for *Building Design & Construction* magazine, Des Plaines, Illinois; **Brendan Gill**, writer, *The New Yorker* magazine; His Highness the Aga Khan, Imam of the Shia Imami Ismaili Muslims and founder of the Aga Khan Trust for Culture, Gouvieux, France; U. S. Rep. **Peter H. Kostmayer (D-Pa.)**, chairman of the House Interior Subcommittee on Energy and the Environment; and **Louis L. Marines**, immediate past executive vice president of the AIA.

Project Spotlight

▼
Booth/Hansen & Associates has completed the design and construction of the new 100,000-square-foot Oak Brook Bank Building, providing ►

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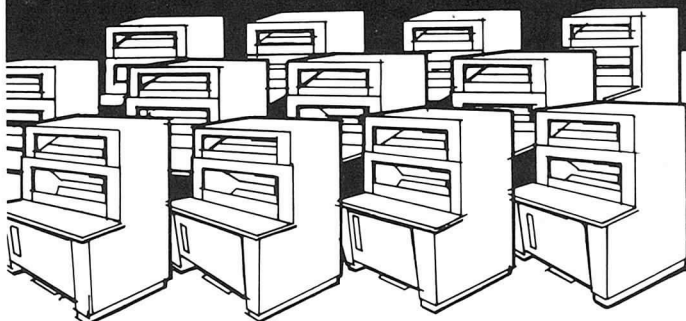
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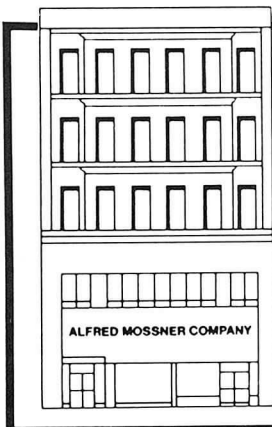
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banking facilities for the Oak Brook Bank and the corporate headquarters for the bank's holding company, First Oak Brook Bancshares. The three-story building includes a 100' x 40' two-story banking hall, corporate boardroom, meeting facilities, employee fitness cen-



ter and cafeteria, safe deposit box and cashier's vaults, computer center, and associates office and work spaces. A man-made lake reflects the main facade and painted steel arch spanning the entrance to the banking hall.

▼
A. Epstein and Sons International, Inc., is the associate architect and architect of record for the Museum of Contemporary Art's new building and sculpture garden. The selection of A. Epstein was made jointly by the building's design architect, Josef Paul Kleihues, of Berlin, and the museum. Scheduled to open in 1995, the new 125,000-square-foot museum is projected to be almost four times the size of the current facility.

Competitions

▼
American Institute of Architecture Students (AIAS) has announced two design competitions that will have a submission category exclusively for interns. *Defining the Edge: The City and the Bay*, challenges competitors to create a great international place at San Francisco's Embarcadero by defining the edge and accommodating activities that will nurture the vitality of this key urban area. The competition will address urban planning, historic preservation, and adaptive reuse, and will weave architecture, landscape architecture, and planning principles into the fabric of the program. Registration will be open through **April 3, 1992**. Submissions are due **April 6**. More than \$12,000 will be awarded in prizes by the competition sponsors, the Copper Development Association and the Canadian Copper & Brass Development Association.

One Choice One Earth, challenges students and interns to design a new headquarters for the National Energy Management Institute, with environmental considerations being an integral part of every design decision. The competition site is situated along the Charles River near the Harvard Business School on one of the last undeveloped tracks in metropolitan Boston. Competitors must conserve energy and natural resources, avoid using or specifying materials from threatened species or environments, minimize damage to the environment during construction, and consider recycling as an important factor in the building's lifespan. The competition is being sponsored by the Sheet Metal Workers' International Association, the Sheet Metal & Air Conditioning Contractors National Association, and the National Energy Management Institute. The competition opens **January 1**, and closes **May 29**. More than \$15,000 in prizes will be awarded.

In both competitions, up to three competitors may participate on any one team. Interns must have graduated from a school of architecture within a three-year period immediately prior to their date of registration. For more information, or to receive a competition abstract, contact the AIAS National Office at 202/626-7472 or fax your request to 202/626-7421.

▼
The Western European Architecture Foundation announces the composition of the First Phase Jury of the Gabriel Prize: Jean Paul Carlhian, Richard Haas, Professor Harold Roth, Mildred Schmertz, George Parker, Jr., president of the Foundation. For information on application forms (due January 2), contact the Foundation at Lee Park Center 437, 3141 Hood St., Dallas, Texas 75219.

Exhibitions

▼
The current works of **Spanish architect and sculptor Andres Nagel** is currently on view at The Chicago Athenaeum, Gallery I, 515 N. State St., through Jan. 18. In response to the interest his *Dragon without Saint George* at Parque de la Espana Industrial in Barcelona has generated, Nagel developed a series of maquettes for other non-traditional public sculptures. The exhibition documents 13 proposals with sketches, drawings, maquettes, and texts by the artist/architect; the *Dragon* maquette is accompanied by photographs of the full scale monument. Gallery I is open

Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-2 p.m.

Various Matters

▼
North Shore Home and Design, a bi-weekly publication covering Chicago's north shore suburbs, would like to hear from Chicago-area architects interested in showcasing their work. Focusing on fine interior design, architecture, fine furnishings, art, antiques, etc., *NSH&D* is distributed to over 45,000 homeowners from Evanston through Lake Bluff. If you are aware of any examples of fine residential architecture in north suburban Chicago that would make for a unique feature, please contact Jeff Kehe, editor, at 312/944-5807.

Recent Publications

▼
Many architects and engineers may be unaware of the existence of the new building code requirements for masonry structures. This document replaces all previously referenced masonry design manuals. It also includes empirical design and specifications. BOCA and the Standard Building Code have adopted this standard. For a copy of *ACI/ASCE/530 Building Code Requirements for Masonry Structures*, send a check in the amount of \$34.50 for each copy to: Masonry Advisory Council, 1480 Renaissance Dr., Suite 401, Park Ridge, IL 60068.

▼
Two new books from AIA Press: *Arquitectonica*, by Beth Dunlop, with design by Massimo Vignelli (\$49.50 AIA members + \$4 shipping), the first book devoted entirely to the firm's work. It covers 40 projects, from early works to more recent and less publicized designs. Dunlop's introduction relates the architects' design philosophy and methods to the startling and special qualities of their buildings, portrayed in Vignelli's rich visual narrative. *Modern Furniture Classics Since 1945*, by Charlotte Fiell and Peter Fiell (\$44.95 AIA members + \$4 shipping), presents a complete visual history of the furniture design of this period, illustrated with spectacular color photographs. Designers featured include Eero Saarinen, Charles and Ray Eames, Carlo Mollino, Gaetano Pesce, Frank Gehry, Robert Venturi, Ettore Sottsass, Marco Zanuso, Gio Ponti, Arne Jacobsen, George Nelson, Gerrit Rietveld, Mario Bellini, Hans Hollein. To order, call 800/457-3239.

Calendar of Events

Wednesday, January 1

New Year's Day. Chapter Office Closed.

AIAS Competition Opens. *One Choice One Earth*, for conserving energy and natural resources. Entries due May 29. See FOCUS Notebook and/or call AIAS, 202/626-7472.

Wednesday, January 8

Construction Specification Course. Sponsored by CSI/Northern Illinois Chapter. Begins this evening and continues for 11 more weeks. Itasca Holiday Inn. Information: Ed Flondor, 708/250-9100.

Friday, January 10

Illinois Council Board Meeting. Springfield.

IDP Outstanding Firm Award Nominations Due. Sponsored by AIA and NCARB. For nomination forms and more information: Karol Kaiser or Irene Dumas Tyson, 202/626-7356.

Saturday, January 11

Exhibition Opening. *Chicago on the Streets: Photographs by Marc PoKempner, Angela Kelly, and Tom Arndt.* Examines problems of the homeless. Through 4/5 in Photography Galleries, Art Institute.

Monday, January 13

Competition Deadline. *Excellence in Masonry '91.* For information or to request materials: Illinois Indiana Masonry Council, 708/297-6704.

Exhibit. *& how too*, by Mike Hill and Wm. Scott Kester. Explores the distinctions between art and architecture that have an impact on the exhibition experience. Through 1/31 at Gallery 400, 400 S. Peoria St. (SW corner of Peoria and Van Buren.) Open to public Mon.-Fri., 10 a.m.-5 p.m. or by appointment. Information: Karen Indeck, 312/996-6114.

Tuesday, January 14

● **Chapter Executive Committee Meeting.** 8 a.m. Chapter Board Room.

● **Committee on the Environment Business Meeting.** 5:30 p.m. Chapter Board Room. Information: Steven Blonz, AIA, 708/692-4700, or Yue Kuang Ku, AIA, 312/973-2444.

Thursday, January 16

● **Program on Architect/Engineer Selection.** Sponsored by Corporate Architects Committee. 5:30 p.m. Chapter Board Room. RSVP to Chapter office.

Saturday, January 18

Exhibit Closes. *Andres Nagel: Spanish Architect and Sculptor.* Recent projects for Barcelona, on display at The Chicago Athenaeum, Gallery I, 515 N. State St. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-2 p.m. Information: 312/829-9650.

Sunday, January 19

Tour of Civic Opera House. Sponsored by Chicago Chapter, Society of Architectural Administrators (SAA). See armory and prop rooms, orchestra pit, main stage, wardrobe, make-up, and more. Will last approximately 2 hrs. Begin 2:30 p.m. \$15 per person. Contact Pam Slaby 312/977-1110.

WAL Event. Rookery Tour and Dinner. Information: Carol Pederson, 708/865-1442.

Thursday, January 23

● **Architectural Registration Exam Seminar.** Sponsored by Young Architects Committee. 6 p.m. ArchiCenter Gallery, 330 S. Dearborn. \$15; \$5 students; free to CCAIA members. Information: 312/663-4111; reservations: sign-up, pg 3.

● **Computer Program.** *Computer Animations: Controversial Benefits.* Sponsored by Computer Committee. 5:30 p.m. Chapter Board Room. RSVP: 312/663-4111.

Saturday, January 25

Course Begins. *Expressive Drawing for Architects and Artists.* School of the Art Institute. 10 a.m.-4:30 p.m. through 3/7. Information: 312/899-5130.

Sunday, January 26

ADA Compliance Begins. Places of public accommodation with 26 or more employees and \$1 million or more in gross receipts annually must comply with the Americans with Disabilities Act.

Monday, January 27

Competition Deadline. AIA Urban Design Awards of Excellence. Entries postmarked no later than today. Binders postmarked no later than 3/2. For entry form: 202/626-7586.

Tuesday, January 28

● **Chapter Board of Directors Meeting.** Noon. Chapter Board Room.

Wednesday, January 29

● **Asset Management Seminar.** Sponsored by Real Estate Committee. 5:30 p.m. The Rookery Building. \$7, members; \$10 non-members - in advance or at door. Sign up, pg. 3 (RSVP appreciated.)

Thursday, January 30

Competition Deadline. *The Most Beautiful House in the World.* Sponsored by The Chicago Athenaeum and the Studio Arcanto in Italy, with the City of Reggio Emilia, and the Banca Del Monte di Parma. Information: 312/829-9650; fax 312/829-9606.

February Events

Tuesday, February 4

● **Committee on Architecture for Health Planning Meeting.** 5:30 p.m. Chapter Board Room.

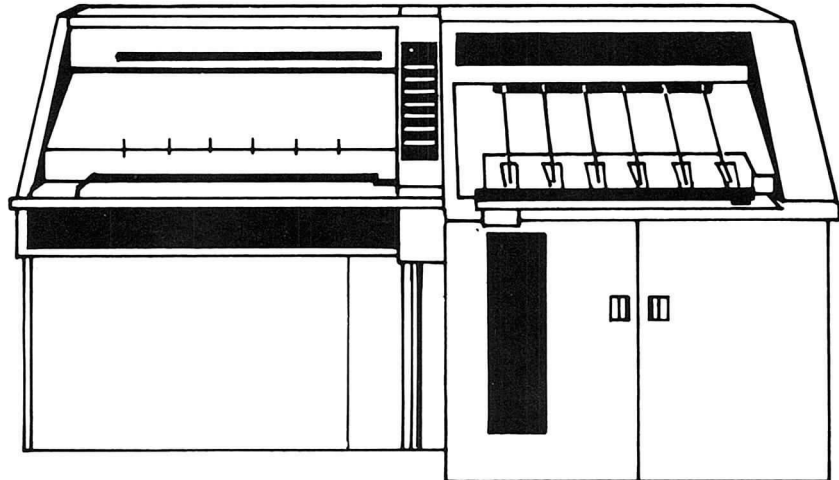
Thursday, February 6

Sacred Architecture Lecture. Speaker: Norman Jaffee. North Shore Congregation Israel, 1185 Sheridan Rd., Glencoe. 7 p.m. Information: 708/848-9353.

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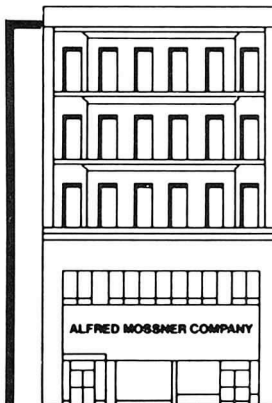
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