

CCAI A FOCUS



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Cover: A Chicago Park District sandcastle competition team, August 7, 1935, representing Gompers Park, on the Northwest side of the city, surveys their architectural masterpiece, the Gompers Park Fieldhouse (1932), which was designed by Clarence Hatzfield. Cover, and above photo of Gompers Park Fieldhouse, are through courtesy of the Chicago Park District Special Collections. Special thank you to Bart Ryckbosch, archivist/curator of Special Collections.

CCAIA FOCUS

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FOCUS on PROGRAMS

Community Workshop on Proposed Harold Washington Library El Station

Wed., July 15, 7:30 p.m.
Chicago Bar Association
321 S. Plymouth Ct.
Co-sponsors: AIA Chicago, Friends of Downtown, with Chicago Department of Planning and Development, and Chicago Department of Transportation.

Give us your ideas about the design of this important new transit station for Chicago's developing south Loop, including such issues as:

- ▶ How will its location affect views down State and Dearborn Streets?
- ▶ How can its design be incorporated into or around the new Pritzker Park?
- ▶ Which buildings, if any, should this new station connect to (including the Library)?
- ▶ How will the station's design impact surrounding landmark buildings and the new library?
- ▶ How can the station's accessibility be improved, not only for riders on the Ravenswood and SW corridor El lines, but also to the State St. and Dearborn St. subway lines.

For more information, please contact Steve Radke, AIA, 312-467-7030 or Dan Martin, of Friends of Downtown, 312/427-3855.

*Steve Radke, AIA
Committee Chair
Planning & Urban Affairs*

Take a Document to Lunch

*Understanding
A201/General Conditions -
Part 2*

Sponsor: The Chapter
Thurs., July 23, Noon-1:30
Chapter Board Room
RSVP & It's free;
walk-ins, \$10

Attorney Werner Sabo, AIA, of Sabo & Zahn, Attorneys at Law, will continue his discussion on the General Conditions of the Contract for Construction. Bill Kling, attorney at Robins & Schwarz, will once again team up with Sabo for this second session on A201 giving the client's point of view.

Architects, owners, contractors, engineers, attorneys shouldn't miss this continuing program series.

*Kris Hellman
Chapter Staff*

AIA CHICAGO OPEN HOUSE and RECEPTION

for Members and
Donors of Materials
and Services for
New Chapter Office

Thursday, July 16, 1992
4 - 7 p.m.
1049 Merchandise Mart
(Southwest corner of building)

PLAN TO ATTEND:

Chicago by Design
Sat. September 26, 1992



From the Sands of Las Vegas to the sands of Lake Michigan! The AIA challenges you to create mega-proposal for the ultimate entertainment center and casino complex for Chicago.

The Chicago Chapter American Institute of Architects and The Chicago Park District proudly presents

19th Annual Sandcastle Competition

Fabulous
Las Vegas
BY THE LAKE*

Saturday, August 29, 1992
North Avenue Beach
Rain Date: August 30

Start 9:00 - 10:00 a.m.
Judging 2:00 p.m.

To reserve your place in advance
Call the AIA office by August 20, 312. 670. 7770

Late entrants can register at the beach between 9:00 and 10:00 on the day of the event.



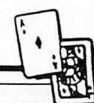
Judges

Paul Beitler, Miglin Beitler
John Cordwell, Solomon, Cordwell and Benz & Proprietor Red Lion Pub
Howard Decker, Decker and Kemp
Jack Hartray, Nagle Hartray
John Husar, Outdoor Editor Chicago Tribune & ESPN Host

Moderators

John Nelson, Chairman
Tom Welch, Chairman Emeritus

* Alternate schemes by casino-wary sceptics will also be considered. Make your statement in the sand.



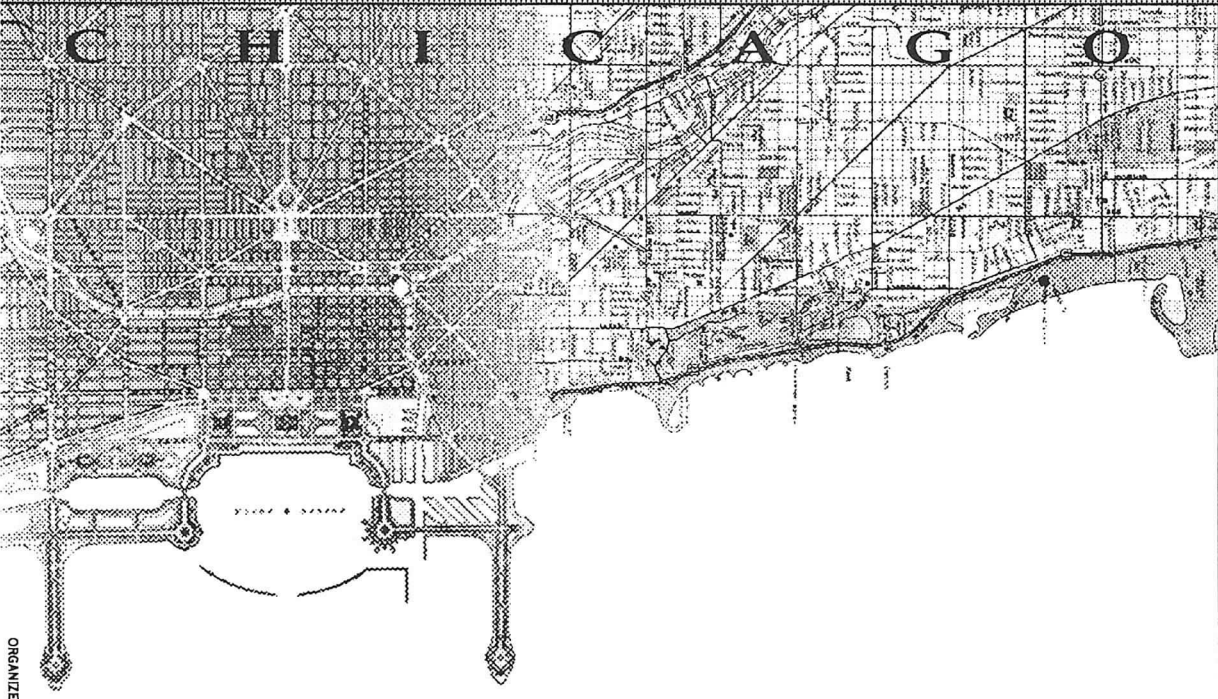
grand PROJECTS:

GRAND PROJECTS: CHICAGO is funded in part by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. The Young Architects Committee would like to acknowledge the generosity of the following sponsors:

A. E. Epstein & Company
Chicago Architecture Foundation
Knight Architects, Engineers, Planners, Inc.
Loebl, Schlossman & Hackl, Inc.
Lohan Associates
Material Services Corporation
Murphy/Jahn

Pepper Construction Company
Perkins & Will
Rand McNally Company
The Reed Company
Tishman Construction Company
Walsh Construction Company of Illinois

The critical approach . . . "critical theories" . . . issues of ideology, power, and politics . . . self-indulgent architecture of misplaced "artistic" concerns . . . we are becoming . . . more like alchemists or magicians-every project becoming a private and arcane search for a secret formula for bliss, or a "poodoo" act of magic empowerment . . . what a sad way to . . . abandon our roles in the battle for responsible cultural presentation. ---Jorge Siveviti 1992



Chicago's architectural identity has long been associated with pioneering achievements: Burnham's visionary Chicago Plan joined the urban grid with the classical European spirit; the Chicago School's innovative developments in highrise construction promoted common use of the steel frame; Sullivan's belief in "progress before precedent" manifested a new architectural language that gave birth to the modern skyscraper as an emblem of our culture; and Mies, in his view of architecture as "the will of the epoch", rejected formalist aesthetics, and gave new emphasis to, addressing the problems of "building" through clarity of structure, detail and proportion.

GRAND PROJECTS: CHICAGO is planned as a competition and juried exhibition that will honor selected entries during a public symposium. The symposium's purpose is to engage the architectural community and the public in a dialogue that concerns the place of architecture in the public domain.

Call for Entries will be available in early August. Call the CCAIA (670-7770) for more information.

New Chapter Office - Great Space

Through the efforts and coordination of members of the Chapter's Board of Directors and Interiors Committee, the following businesses have generously made donations in materials and services to our new office in the Merchandise Mart. The Chicago Chapter members and staff are grateful to:

Design Services/FF&E Specifications Project Management, Construction Supervision
THE LANDAHL GROUP

Contract Review/Negotiation
DE STEFANO & PARTNERS

Engineering Services
MC CLIER

General Contracting at Cost
TURNER CONSTRUCTION
SPD

Donor Plaque, Board Room/ Office Accessories
ACCESSORIES PLUS

Carpet Installation & Adhesive
ACCURATE
FLOORCOVERINGS INC.

Lateral Files; Program Director's Office
ALLSTEEL

Workstation
AMERICAN SEATING

English Sycamore Veneer
BACON VENEER

Light Fixtures at Cost
BELL & GUSTUS BERND
WALLACE LIGHTING
ASSOCIATES INC.

Concrete Block
BEST BLOCK

High Density Files & Installation
BRADFORD SYSTEMS

Brick & CMU Installation
BRICKLAYERS UNION
LOCAL #21

Small Conference Table & Base
CHARLES MC MURRAY
DESIGNS

Kitchen Faucet
CHICAGO FAUCETS

Door Hardware
CLARK & BARLOW

Workroom & Closet Shelves
CLOSET WORKS

Hot Water Heater
CORBOY PLUMBING

Knoll Chairs (Board Room)
CORPORATE CONCEPTS

Private Office Doors
CUSTOM CRAFT DOORS

Workstation Panel Fabric
DEEPA FABRICS

Window Coverings
DRAPER

Door Hardware
ESSEX

Light Fixtures
EVERGREEN OAK ELECTRIC

Reception Cushions Fabric
FINE LINE INC.

Entry Etching/Corridor Signage
FRANK O. CARLSON CO.

Cash for Lightolier Fixtures
GENLYTE GROUP

Reception Desk
GREAT LAKES
WOODWORKING INC.

Vinyl Tile Installation
H. F. HUSTER

Lateral Files
HASKEL

Ironspot Bricks
HOLMAN BRICK COMPANY

Reception Area Custom Wool Rug
HUMAN ARTS

Corridor Closet Doors
IDEAL WOOD PRODUCTS

Board Room Table
IMPERIAL WOODWORKING
CO.

Window Covering Installation
INDECOR

Inventory Existing Furniture, Workstation Components, Workstation Installation
INTERIORS 2000

Stainless Steel Sink
JUST MANUFACTURING

Reception Desk Granite Work Surface
KLT CUSTOM GRANITE &
MARBLE INC.

Pantry & Workroom Cabinets
KITCHEN DISTRIBUTORS OF
AMERICA

Reception Area Barcelona Stool
KNOLL INTERNATIONAL

Light Fixtures/Discount
LIGHTOLIER

Projector Stand
LUMINAIRE

Dimmer Systems
LUTRON

Glass Entry Doors
MTH INDUSTRIES

Board Room Blackout Shades & Installation
MARVIN FEIG & ASSOCIATES

CMU Installation
MASON CONTRACTORS
ASSOC. OF CHICAGO

Terrazzo Installation
METROPOLITAN TERRAZZO

Carpet Tile
MILLIKEN

Integral-colored Plaster
MOHAWK PLASTERING

Dishwasher
NORTH SHORE
REFRIGERATION

Radiator Covers
PARENTI-RAFFAELLI LTD.

Cash Donation
POWER CONTRACTING &
ENGINEERING

Paint Throughout
PRATT & LAMBERT

Board Room Door Custom Hardware
REBECHINI STUDIOS

Reception Area Millwork Closet
RONCIN CUSTOM DESIGN

Door Pivots
RIXSON-FIREMARK, INC.

Door Hardware
SARGENT

Masonry Mortar, Grout, Etc.
SILO-MIX, INC.

Small Conference Rm. Seating
SOHO CONTRACT GROUP

Millicare Carpet Maintenance Program
SOLUTIONS CARPET
SERVICES INC.

Fabric Panels & Installation
SOUND SALES

Terrazzo Materials
TERRAZZO & MARBLE
SUPPLY CO.

Gypboard & Accessories
U.S. GYPSUM

Vinyl Tile & Base
VINYL PLASTICS INC.

Bases for Board Room Table
JOHNSON INDUSTRIES

Board Room Wood Panels
WOODWORK CORPORATION
OF AMERICA

Coordinate Donor for Board Room Table Bases
RICHARD WINTER ASSOC.

Simple Solution: Preserve Landscape Complexity

This is the advice of Dick Young, president of the Kendall County Forest Preserve, who spoke at the May 19 meeting of the Committee on the Environment. Young, an author and planner with over 25 years experience defending native landscape, explained that centuries have shaped the genes of our native plants to best service their environment. This evolution must be protected for our well being.

As a case in point, several cities have been pioneers in preserving and expanding wetlands for storm water control. In doing so they discovered a remarkable filtering of pollutants, whereas the traditional method of building retention ponds can actually breed the same pollutants. It also has been determined that while visitors at the disturbed edge of a marsh are often swarmed by mosquitos, in the undisturbed center, mosquitos are kept to a tolerable minimum by the checks and balances of native life.

Young applauded architects for their sensitivity, but criticized them for their lack of biological training. He challenged architects to avoid simplistic solutions in planning and landscape, which often create mono-cultures of a few economical, exotic plants, easy to maintain (often with chemicals), ultimately developing unforeseen imbalances requiring greater energy to mitigate. Young paralleled this concept with the building of communities where the architecture offers a diversity of building types for a variety of users and activities. These man-made environments have a greater chance of transcending time, whereas those that do not may seed turmoil.

In addition to self-education, architects can be pro native landscape by supporting policies of acquisition and protection. Area governments are demanding that developers not reduce specie count when a project is com-

pleted, or are allowing a transfer of development density from one parcel to another to protect valuable sites.

This discussion left us with a feeling that the time to educate and act is now. While misguided action is sometimes worse than no action, preserving and trusting nature to keep biological balance is both proper and critical action. Thus at the very least, a simple solution is to protect native complexity.

If you have questions about the Committee on the Environment or wish to participate in its activities, please call Steven Blonz at 708/692-4700.

William Sturm, AIA

Trends in the Healthcare Industry

Speaking to the Committee on Architecture for Health at their April meeting, Jerry Quebe, FAIA, senior vice president, Perkins & Will, discussed the direction of healthcare architecture, focusing on six areas.

PATIENTS - Patients' awareness of and demand for quality care and cost containment is continuing to rise. Patients want to be cared for as whole persons, not as mechanical systems. Typical patient rooms are increasing in area while unit sizes are shrinking due to trends toward patient-focused care. We will see a higher percentage of private rooms, more specialty in patient units, and a long-range utilization of inpatient facilities as the population ages.

STAFF - Shortages of skilled staff will continue as the industry increases its reliance upon technology and sophisticated information systems. As diagnostic and treatment services continue to disperse, construction management will move "in house" to oversee outsourced architectural and construction services. Physician oversupply and lower job satisfaction will continue. Competition will demand more salaried physicians and an increased need for M.O.B.'s.

TECHNOLOGY - We will see increased use and development; yet, technology will be driven by cost and effectiveness. Non-invasive, "remote control" procedures will increase, resulting in the elimination of a large portion of customary hospital stays. This will allow cost effective facilities for remote areas.

Nursing stations and information systems will decentralize as bedside computers (a prototype system has been tested locally for the past two years), and communication systems become integrated.

DELIVERY OF CARE - Patient-focused care and increased specialization will cause hospitals to emphasize fewer services and to strive for excellence. Facilities will be organized around specialty centers of care, and will share and reciprocate services with competitors. This will allow for lower construction costs because of the "decoding" of off-site buildings.

VALUES - Clients will be value and quality focused, demanding image and environmental sensitivity from architects. Facilities will need to have longer lives and increased durability and flexibility. We will be increasing our use of life-cycle and long-range productivity consultants.

CAPITAL - Limited access to capital will place facility management at the forefront of cost containment and economic payback. Projects will develop within the scope of long range campus plans, be more thoughtfully embarked upon, and will develop more slowly. Rates of construction will drop. Facility management will focus on computerized data bases and floor plan files. F. M. philosophy will shift from a maintenance focus to an asset management focus.

Trends in the healthcare industry will draw on the architect's true training, offering creative, organized, and practical solutions to housing the human spirit as patient-focused care becomes the watchword into the 21st century.

Dorothy Probst, AIA

What the AIA Can Do For Me

Thoughts on AIA Leadership in the Marketplace

DOROTHY PROBST, AIA

Make no more public awareness programs; they have no power to reposition the architect in the public's mind. -Probst

If I were asked, "What can the AIA do for you?" I would have no doubts about the answer. My response would be quick: "Hire the best result-oriented marketing firm in the country, carefully listen to their survey findings, take their advice wholeheartedly, and develop a nationwide long-range campaign to improve the image of the architectural profession in the public's mind.

The profession is suffering. From the economic downturn, yes, but that's temporary. We're suffering, but not from lack of general education of the public. We're suffering, but not from lack of individual marketing efforts. The big picture is this: We're suffering, employers and employees alike, from a dismally poor professional image in the general business community's mind.

In the 20 years I've been in the profession, I've seen us assume that the public "just doesn't understand"; if we "just educate them" some day they'll "get it." "It" means they understand we're worth hiring and that we're worth the fees we've always competed among ourselves to offer prospective clients. This is a long established pattern throughout the profession, and it's a response to our public image. Yet, frankly, this is self-defeating. And we've accepted a self-defeating public image as if it were not really there - or, maybe, that it's fatal.

We're professionals fighting to maintain a quasi-professional image in the marketplace. In the public's mind, we are, generally, an unnecessary, encumbering service they're legally re-

quired to buy. Well, we are not that. We are valuable. And it's time to take wise action and let it be known in an effective, results-getting, nationwide marketing campaign.

Over the last 10 years, I've done informal surveys of clients, officials, contractors, and tradesmen. Here's how approximately 80% of them perceive architects.

1. We are arrogant.
2. We do not listen to our clients' wants and needs.
3. We live in ivory towers, imposing our ideas upon others.
4. We are inflexible.
5. Our projects are always over budget.
6. Our construction drawings are detailed improperly.
7. Projects have built-in code violations.
8. We are always late for our appointments.
9. We cost too much.
10. The architect is not responsible (amazingly this is stated in AIA public education literature).

What's disappointing to me is that the profession accepts this public perception. Yet, realistically, what business **can** leap across such a grand canyon of perception? Why do we try to knock down Hoover Dam with a toothpick?

Actually, the profession has made efforts toward public awareness, toward teaching people to like us and understand us. But the contract signing public doesn't respond to an educational approach because **no market** responds to education. Education does not increase value in the overcrowded, high volume, fast-paced American marketplace. One cannot change a prospect's mind through education. Education is for people who have decided to learn; the marketplace wants to **buy**, and education is not the way to affect buying decisions.

Yet the business community's perceptions **can** be changed through a positive and aggressive marketing campaign that focuses on the value of what we contribute - as it relates to our image in

their minds, not our **own** minds. Any successful marketing effort starts with the prospect's mental image and works back toward a business's product. It is an outside-in approach. Educational "marketing" is an inside-out method; it is not marketing at all - it's education, and it doesn't succeed except in the classroom where people pay to have their minds changed. Successful marketing, on the other hand, positions a service higher up on the ladder of perceived value stored in the public's mind.

People are bombarded with information and competing products and services 16 or more hours a day, everyday. Unless the whole profession as a group hires marketing experts to dislodge our position in the public's mind and improve it on their hierarchy of value, we are going to continue as hostages of a bottom-of-the-barrel position on the value of services ladder stored up there in everyone's brain.

AIA, what can you do for me? You can market the entire profession's image and improve its value in the paying public's mind. Educational seminars are necessary, conventions are fun, discount car rental rates are nice, but being part of a profession that tolerates a poor public image is defeating.

AIA, what can you do for me? Take my \$500 per year annual dues and create a higher value; thus, greater hunger for my professional license and expertise. Make my job more enjoyable and more profitable by making the public receptive to thoughtful and creative services that give me both professional and personal satisfaction.

There's no sense in exerting the effort we do simply to stay afloat amid a public image that is drowning us. We didn't choose this path to martyr ourselves. It's going to take a national long-range campaign in order to change the profitability and status of the profession. It's going to take an aggressive, dynamic bunch of folks in Washington to candidly deal with this truth of our poor public image.

AIA, reposition the profession in

Continued on page 17

Strategic Plan Defines Chapter Goals

For five months, beginning in December, 1991, a committee lead by Jim Torvik, AIA, studied the Chapter: its past, its current condition, where it should go, and how it should get there. The committee, comprised of Linda Searl, AIA; Tom Samuels, AIA; John Nelson, AIA; Ray Griskelis, AIA; Gigi McCabe-Miele, AIA; Jack Hartray, FAIA; Pat Rosenzweig; Alice Sinkevitch; Joe Valerio; AIA; Mike Damore, AIA; and Len Peterson, AIA (ex officio), examined chapter records, interviewed past chapter presidents, studied the recent membership survey, and engaged in heated debate. Its conclusions formed a Proposed Long Range Plan, which was presented at the Chapter Board Retreat on Saturday, May 16. At the retreat, the Plan was amplified and tactics proposed. This summer task forces will begin to implement the recommendations.

The AIA Chicago Long Range Planning Committee began their task by asking, "How does the "official" mission of the AIA relate to AIA Chicago activities?"

"The objectives of The American Institute of Architects shall be to organize and unite in fellowship the members of the architectural profession of the United States of America; to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training and practice; to coordinate the building industry and the profession of architecture to ensure the advancement of the living standards of people through their improved environment; and make the profession of ever-increasing service to society."

Goals

In response to this question, the AIA

Chicago Strategic Plan defines the goals for our Chapter's mission the next three to five years:

- ▶ Empower the Chicago Chapter and individual architects through the synergy of group effort.
- ▶ Demonstrate and improve architects' value to society through advocacy of a quality-built environment.
- ▶ Focus AIA Chicago's activities to build the Chapter's size, strength and leadership to meet our goals and objectives.

These goals generated objectives, strategies, and tactics in the areas of Organization, Membership, Programs and Outreach.

Organization

BOARD STRUCTURE:

1. Clarify and focus the decision-making process, particularly Board and Executive Committee responsibilities. Provide structure for Board member participation.
 - ▶ Streamline the Board Structure to improve the relationship to the members, committees, and staff.
 - ▶ Reduce the size of the Executive Committee.
 - ▶ Define the Executive Committee's role as limited to advisory to the Board and for administrative staff direction.
2. Strengthen the relationship between the Board and the committees.
 - ▶ Evaluate the number of commissions.
 - ▶ Evaluate the number of committees.
 - ▶ Link Board members to committees.
 - ▶ Reduce committee fund raising obligations.
 - ▶ Declare a limited number of broad-based standing committees with sunset rules for inactive sub-committees.
 - ▶ Encourage cooperation and collaboration among committees.

FINANCE:

1. Establish budget reserve equal to three months operating expense.
 - ▶ Revise the fiscal year to coincide with the calendar/dues year.
2. Promote fiscal responsibility of the Board and reaffirm the budget as the

Chapter Financial Plan.

- ▶ Create a finance committee of the Board with responsibility for developing the annual budget, communicating the budget to staff and committees, monitoring budget status, evaluating year-end performance, and assigning budget implementation responsibilities to the staff.
 - ▶ Reaffirm that all committees and programs, including the 1993 Convention Committee, fall within the fiscal control of the Board.
 - ▶ Create understandable and consistent financial reports and improve monthly reporting of financial status.
 - ▶ Strengthen program committee's fiscal review of proposed programs.
 - ▶ Increase administrative staff financial management capabilities.
3. To these ends:
 - ▶ Evaluate and upgrade software available to staff;
 - ▶ Reorganize reporting to provide information required by: Board, Finance Committee, Treasurer, Staff, and Committees;
 - ▶ Test methods of monitoring and reporting costs and financial status.

ADMINISTRATION:

1. Maintain a high level of quality, efficiency, and effectiveness of administrative staff, particularly regarding member services.
 - ▶ Educate staff regarding available national and state AIA services.
 - ▶ Distribute staff responsibilities to promote efficiency and effectiveness.
 - ▶ Educate staff regarding how architectural offices function.
 - ▶ Improve office systems and administrative procedures.
 - ▶ Systematize and coordinate staff performance reviews consistent with chapter objectives.

Membership

1. Structure the organization to meet member needs.
 - ▶ Build AIA leadership for the year 2000.
 - ▶ Encourage grassroots committee participation.

- ▶ Stay in touch with members.
- ▶ Welcome members working in non-traditional roles.

2. Designate a task force to analyze current issues.

3. Modify, improve, and systematize nominating process, encouraging more committee participation, greater publicity of the process and greater role definition.

4. Define participation and roles for associates, affiliates, and students; consider eliminating the student category, relying on AIASC as the student link.

Strengthen the national AIA link while maintaining local identity; communicate national's benefits.

Programs and Outreach

OUTREACH:

1. Develop AIA Chicago's leadership role in public policy issues concerning the built environment.

▶ Establish the Board as the policy maker for public and professional issues.

▶ Establish task forces for review of current issues, building the task forces from Board members, committee and sub-committee members.

▶ Dedicate significant Board time for committee-sponsored presentation on topics of interest to the Board and Committees.

▶ Empower Committees to take a stand.

2. Build links to city, state, and federal officials.

PROGRAMS:

1. Strengthen Committees.

▶ Establish procedures for committee administration.

▶ Define program director's, staff, and committee member roles.

▶ Foster the Program Committee to both generate and encourage committee issues and policy issues to be brought to the Board.

▶ Encourage no cost/low cost committee meetings as forums for exchange of ideas among peers.

2. Define AIA Foundation's relationship to the Chicago Chapter.

3. Foster greater understanding of the respective goals and strategic plan of the respective organizations.

Linda Searl, AIA
1992-93 Chapter President

NEW MEMBERS

AIA

Thomas Bader, Wheeler Kearns Architects; **John Bradshaw**, PKY Architecture; **Mark Brinkman**, Murphy/Jahn; **Joachim (John) Ciasto**, OWP&P; **John Cinelli**, Gastinger and Walker; **Patrick Coyne**; **Radosveta Doytcheva**, Loeb Schlossman & Hackl; **Peter Dykstra**, Kathcon Architects & Assoc.; **Roger Farris**, Cone & Kalb; **Karen Fenner**, Thomas and Thomas; **Jenny Greiner**, Ross Barney + Jankowski; **Gregory Heiser**, Hansen Lind Meyer; **Jiahn Tiarn Hsu**, Knight Architects; **Michael Hurt**, Anderson Mikos Architects; **Christopher Ingrassia**, Lucien LaGrange & Assoc.; **Gregory Kachoris**, Barancik, Conte & Associates; **Timothy McGrath**, DeStefano + Partners; **Margaret Negggers**, Premisys; **Patrick O'Neill**, Carnow Conibear Associates; **David Schalk**, VOA; **Theodore Strand**, SOM; **Donald Wetzell**, Lohan Associates; **Craig Wyatt**, OWP&P; **Wayne Zuschlag**, Architecture Chicago.

Associates

Jennifer Dini, D&M Design Corp; **Edward Grunloh**; **Michael P. Hennessy**, Nakawatase Wyns & Assoc.; **Dorothy Lo**, Hartshorne Plunkard Ltd.; **Scott Lumsden**, VOA Associates; **Eric Munn**, Urban Resource; **Christopher Perry**, Rath's, Rath's, & Johnson; **M. Sue Ryan**, Walter H. Sobel, FAIA & Associates; **J. Walter Tambor**, Walgreen Company; **Guy Trerotola**, Homart Development Co.; **Andre Vite**.

Professional Affiliate

Chris Spaeth, The H. Window Company; **Ken Morris**, Alliance International; **Larry Rudman**, Arthur Andersen & Co.; **Jacqui Prince**, CRSS Constructors.

Upgrades to AIA

Daniel Colella; **Paul E. Larkins**, American Medical Association; **David A. Dankert**, LSH/Hague Richards Associates; **Steven S. Salzman**, SS Syntec Ltd.; **Mehrdad J. Shahlapour**, SOM.

Transfers

From Dallas, Texas, **Brian C. Byrne**,

AIA, Lincoln Property Co.; from Atlanta, Georgia, **Melanie C. Colcord**, AIA; from Western New York Chapter, **Paul Clinch**, AIA, Perkins & Will; from Los Angeles, **Carl J. Hunter**, AIA, Jack Train Associates; from Kansas City, Missouri, **Thomas J. Knittel**, AIA, Levin Associates; from Northeast Illinois Chapter, **Randall S. Lindstrom**, AIA, Ware Associates; from Southern Indiana Chapter, **Geoffrey C. Walters**, AIA, OWP&P.

Emeritus

Thomas Eyerman, FAIA; **Bruno Conterato**, FAIA; **Alexander Hale, Jr.**, AIA.

L. MORGAN YOST, FAIA

L. Morgan Yost, FAIA, who was Chicago Chapter president 1950-52 died May 6 in Salem, Arkansas, at the age of 83.

Yost received his degree in Architecture from Ohio State University in 1931, and began his practice in Kenilworth in 1932. He designed residential and industrial buildings, churches and banks, and private and military communities. He was executive director, 1967-70, of the Chicago Architecture Foundation and was instrumental in making Glessner House headquarters for the Foundation.

Yost had been consulting architect to *Household Magazine*, architectural editor of *Small Homes Guide*, and served as chairman of the national AIA committee on the home building industry. He was a visiting professor at the University of Illinois, Urbana-Champaign, an instructor at The Art Institute of Chicago, and recently served on an advisory committee for Ohio State University Department of Architecture.

An avid Packard motorcar collector and historian, Yost was co-author of *Packard, A History of the Motorcar and the Company* and was past president of the Illinois region of the Antique Automobile Club of America.

Destination: Contemplation,

Art Institute Unveils New Gallery Space for Oriental Art

WILLIAM WORN, AIA

The heroic view of architecture was supposed to have died with the demise of Modernism in the early '70s. Tadao Ando belies that assumption, and his lecture to the Architecture Society of the Art Institute on June 1 was a stirring example of the heroic approach as practiced in the '90s. In Tom Beeby's introduction to the lecture, he stated that Ando's work is "infused with the possibility of intensity." That intensity is obviously generated first by the personality of Ando, who used humor to describe an otherwise combative, aggressive, approach to the creation of architecture. The battleground is the creative process, and it is the architect's role to "thrust forward." Rather than accept context for some of his projects, he has proactively designed what the context should be and then approached the neighbors with his scheme: it is the responsibility of the architect to refuse to accept the status quo. In order to remind himself that architecture is a challenge that must be lived out every day, Ando has named his dog Le Corbusier.

In a wonderful reversal of Marshal McLuhan's concept of the global village, Ando stated that technology *was* shrinking the world and, in the process, destroying what is best in each culture. "The traditional Japanese landscape was disappearing and everything was becoming monotonous...If there is only one culture all over the world, it is not a good thing." His approach is to use tradition as the tool for expanding the world and making it more responsive to individual cultures. Ando believes that technology is nothing more than knowledge; and that "without precise individual aims, the architect will become subject to the economic logic and banal



Tadao Ando in the unique gallery he designed specifically for the Art Institute's new Galleries of Chinese, Japanese, and Korean Art. The gallery provides a contemplative space for viewing Japanese folding screens. Photo: The Art Institute of Chicago Department of Public Affairs.

conventions that dominate technology."

For his first completed work in Chicago, Tadao Ando has designed a small exhibit space, Gallery 109, in the Art Institute's recently redesigned Galleries of Chinese, Japanese, and Korean Art. The program for the exhibit space is simple: the display of two byobu (classical Japanese screens) and five Japanese artifacts. The resultant exhibit space is glorious in its complexity. It is reached by passing through two dark glass doors, under the protection of a security guard. The only signage indicating the presence of the space beyond is a brief description by the architect, which hangs outside the space. Having opened the door, and not been rebuked by the guard, the visitor is greeted by a darkened room dominated by a four by four grid of wood posts. This grid and its composition only becomes evident as the eyes slowly adapt to the very low, ambient light level. Adding to the ambiguity of the propriety of entry is a "Staff Only" sign located in an alcove to the right of the entry. The wood posts, one foot square, and ten feet tall, sit on a wood floor. The wood floor of random length planks is interrupted only by the subtle pattern of the post grid. The objects are displayed behind butt joined glass along two walls of the rectangle of the room. Beyond the post grid, two wood benches face the larger of the two screens. The only other objects in the room are three small signage pieces identifying the individual pieces on display.

Ando speaks of creating "a mixture of Japanese spiritual culture and modern western architecture." The detailing of the exhibit emphasizes this approach. The base in the space is a modern classic, a 3" base flush with the wall and created through the use of a reveal. The window wall separating the viewer from the artifacts is Modern at the butt joints and channel sill, but is trimmed in painted wood at the head. The intersection of the long and short glass walls provides Tadao Ando another opportunity; the two walls pass through each other rather than stopping short. Unfortunately, the detail at the glass does not reflect Ando's reverence for craft.

The wood posts serve multiple purposes in this architectural composition. First, they replicate the way in which the byobu are viewed when they are seen in traditional Japanese architecture. Second, the posts create a tension between the installation and the room in which it is installed. The posts do not align with the centerline of the entry, rather they are centered on the artifacts. Finally, the posts are metaphor for the forest that must be passed through before reaching the destination of the screens. Using these simple elements, Ando gives the viewer a quick study in both the Japanese concept of space and in the relationship between man and nature in Japanese society.

-William Worn is principal in William Worn-Architecture P.C.

The Architectural Copyright: What Can Really be Protected

MICHAEL J. HANAHAN and
LOUIS ALTMAN

Until the passage of the Architectural Works Copyright Protection Act (the Act) on December 1, 1990, architecture, a major area of artistic expression, was left virtually unprotected. The Act now establishes "architectural works" as a new category of subject matter protectable by federal copyright law. Architectural works, which were formally ineligible for copyright protection by virtue of their status as "useful articles," are now protectable in much the same manner as literary works, music and motion pictures. Developers, architects and owners should be aware how the new rules will affect them.

Previously, the only architectural works which were protectable were two-dimensional drawings, scale models, and monuments. Before the Act, any *building* could be copied without the approval of the designer; there was no liability for copyright infringement unless the architectural *drawings* were copied or the structure was built using an infringing copy of the architectural drawings or a similar representation, such as a model plan found in a sales brochure. If the copying was done simply by observing or measuring an existing building, and not by using copyrighted drawings or brochures, there was no infringement.

Now, however, the new Act allows an architect or designer to protect the design of all full-scale, three-dimensional habitable structures, such as houses, apartment buildings, office buildings and churches, as well as other structures which are occupied (even if not inhabited) by human beings, such as gazebos and garden pavilions. An architectural work is now protectable if it is realized *in any tangible medium*, including a three-dimensional building or

two-dimensional plans or drawings.

The protection extends to the overall form of the design, as well as the arrangement and composition of spaces and elements. Individual standard features or functionally required design elements, however, are not copyrightable. The Act protects all architectural works created on or after December 1, 1990, and earlier works that, as of that date, are not built but are embodied in unpublished plans, provided that they are eventually constructed by December 31, 2002.

Not all architectural designs are covered under the Act, however. Structures such as bridges, highways, dams and walkways are not covered because they can not be inhabited or occupied by humans. In addition, the Act does not prevent all reproductions of a copyrighted work. The copyright owner may not prevent the making or display of photographs or other pictorial representations of a constructed building which is visible from a public place. In addition, the owner of a copyrighted building need not obtain the consent of the copyright owner to make alterations to, or even destroy, the building.

As a result of the new Act, architects and designers will need to become more aware of their copyright ownership rights. The question of "who is the owner of the copyright" now becomes a more critical factor than ever when design contracts are drawn up, assignment or licensing negotiations are entered into, and most importantly when there is a potential infringement of the copyright.

The owner of a copyright in an architectural work is the "author" of the work. For copyright purposes, an author may be an individual or group of individuals who created the original work, or if the work is considered a "work made for hire," the author is the employer, which may be a partnership or corporation. A "work made for hire" is a work which is produced by an *employee* whose job requires him or her to produce such a work. Employee

status is crucial. If an independent contractor is hired, it is the contractor and not the hiring party who is the author of the work. The independent contractor thus gets all rights in the work, and if the hiring party wants ownership of the copyright, it must negotiate a transfer of those rights.

To avoid ownership problems, it is recommended that a company include a "work made for hire" provision in its employment agreements. This provision will make it clear that the employer owns the copyright in the work of the employees. If the work is contracted out, however, the company who hires the contractor may obtain ownership of the copyright only by way of assignment, and even an assignment is revocable after 35 years by the

Copyright Notice On A Building?

Should a copyright notice be placed on the building itself? If placing the notice on the exterior of a building or in a lobby or other interior area is not aesthetically objectionable, it should be done. If it is objectionable, however, the notice can be omitted without losing any valuable rights. On the other hand, a copyright notice should be placed on all two-dimensional drawings and three-dimensional models because in that case there are no aesthetic disadvantages and all available legal rights might as well be preserved.

The work should, however, be registered with the U.S. Copyright Office within three months of completion of the building. Also, any transfer of the copyright should be recorded with the Copyright Office.

assignor or his or her heirs.

Since the new Act applies to the building as well as two-dimensional drawings and three-dimensional models, the "author" of the work must now consider whether the copyright for the building should be transferred or licensed to the client. As a result of the changes in the copyright law and the expanded scope of protection of architectural works and designs, such a transfer or license may become an additional source of revenue for the architect or designer.

Suppose that an architect or designer develops a successful design, and one or more builders desire to reproduce that design one or more times. The copyright in that design gives the architect the right to license or assign it to one or all of the interested builders. The transfer of rights can be negotiated separately from the initial design fees, and may lead to additional design contracts or even to an exclusive relationship with a builder or developer. Thus, under the new law an architect has an additional source of income outside the basic design and drafting services.

Even if a builder desires to con-

struct a building which is similar to a copyrighted building but not an exact copy, the copyright owner may still negotiate an agreement with the builder to execute the new design because it might be an infringement of the copyright on the original. Only the owner of the copyright in the architectural work can control the production of such a derivative work.

The last, and probably the most important, reason for protecting an architectural work is that a registered copyright may be used to stop others from making an inferior copy of a design, thereby damaging the reputation of the original architect or designer. The quality of a finished project is the basis for an architect's professional reputation, and that reputation is the source of his or her livelihood. If someone is able to copy a work without any control or approval by the original designer, and if the inferior copy is attributed to the original designer, that designer's reputation may be damaged, and the adverse publicity may result in a loss of income due to a failure to obtain future jobs. Hence, the right to control the reproduction of one's own work is fundamental to the livelihood

of an architect.

The opposite side of the coin of this new Act affects developers who intend to replicate structures - such as homes - designed by architects with whom they contract. The developers' contracts must be carefully drafted to take this new Act into account; otherwise, the developers may get less than they bargained for and may be hindered in carrying out further development projects.

The Architectural Works Copyright Protection Act thus opens new doors for architects and designers. It also creates pitfalls, which developers and others dealing with architects should not overlook. In addition to protecting a full-scale three-dimensional architectural work, the Act also provides architects and designers with an additional avenue for earning income and promoting their reputations.

-Louis Altman is a partner and Michael Hanahan is an associate partner in the law firm of Laff, Whitesel, Conte & Saret at 401 N. Michigan Ave.

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THE NOTEBOOK

People

▼
Perkins & Will has made a number of announcements: **Jerry Quebe**, FAIA, has been elected to senior vice president of the firm. Quebe, who joined P & W in 1988, directs the firm's healthcare practice. His current projects include overseeing the replacement medical center for San Bernardino County (Calif.); the addition/renovation at North Chicago Veteran's Administration Medical Center; and the addition and renovation of the McLaren Regional Medical Center in Flint, Mich. **August Battaglia**, AIA, and **Charles E. Anderson**, AIA, SE, were elected vice presidents from associate principals. Battaglia, who has been with P & W since 1978, has day-to-day responsibility for the architectural staff. His project experience includes the new International Terminal at O'Hare and the award-winning projects of Orland Park Village Center and Warsaw (Ind.) Community H. S. Anderson, who joined the firm in 1974, is responsible for some of the firm's most significant work, including Morton International. **Jocelyn Frederick**, AIA; **Donghoon Han**, AIA; **Roger McFarland**, AIA; and **James Woods**, AIA, have been elected associate principals. Frederick is a planner specializing in healthcare facilities. She is currently working on the San Bernardino County Medical Replacement Center and an addition for Kaiser Permanente Medical Center in Sacramento. Frederick joined the firm in 1989. Han, joined P & W in 1989 and has been instrumental in establishing the firm's presence in Asia, particularly the Korean market. He is project director for the Sam Yang Research Center, Dong Bu Groups Research Center, and Byucksan Group's highrise building, all located in Seoul. McFarland, who joined the firm in 1989, is a senior project manager in the interiors studio currently directing several projects, including the law offices for Sonnenschein Nath & Rosenthal, Chicago, New York, and St. Louis; and MCI Telecommunications, Chicago. Woods, is a

project manager specializing in educational facilities. He joined the firm in 1988. Among his current projects are Perry (Ohio) Community Education Village and North Fort Myers (Fla.) H.S. He is a frequent lecturer on educational architecture.

▼
Holabird & Root has named three new associates to the firm: **Kenneth Crocco**, AIA, technical director of architecture and specifications; **Janet L. Rogatz**, AIA, director of business development; **Patricia Sticha**, associate member, director of interior design.

▼
Daniel McGrath, AIA, has been named president of EPB Design Center Ltd., a design affiliate of Data Center Design and Development Corporation (DCDDC), architectural and engineering firm specializing in the design and development of data centers.

▼
Karen Friedrich Fenner, AIA, announces the opening of her offices at 343 S. Dearborn St., Suite 1600, Chicago, IL 60604; 312/697-1406.

▼
J. Jeffrey Conroy, FAIA, announced earlier this year the formation of a new architecture and planning firm **Conroy Associates, Inc. (CAI)**, 1327 W. Washington Blvd., Suite 48, Chicago, IL 60607; 312/243-9060, specializing in the programming and design of academic, athletic, and corporate facilities. Most recently, Conroy was a vice president of Perkins & Will in Chicago. Conroy Associates is currently employed by the SFI Joint Venture, under its contract with the Atlanta Committee for the Olympic Games, to provide programming and planning services for the 1996 Atlanta Summer Olympics. CAI is directly involved in the eight largest sports venue facilities.

▼
Richard Kalb, AIA and **Dennis**

Wonderlick, AIA, principals at Cone & Kalb, P.C., announce the firm is now **Cone-Kalb-Wonderlick P.C.** They have relocated to 730 W. Randolph, Chicago, IL 60661. The phone remains 312/559-0040, FAX 312/559-8971.

▼
Douglas Madel + Associates announces the opening of its architectural practice at 737 N. LaSalle, Suite 200, Chicago, IL 60610. The firm offers a variety of architectural and interior services as well as code, ADA, and life safety consulting. Current projects include new medical offices, a vestibule renovation to a LaSalle Street office building, a new warehouse facility, residential renovations, and tenant space planning.

▼
Michael Gilfillan, AIA, senior vice president of **Legat Architects**, a Schaumburg based firm, has been elected president of the Arlington Heights Park District Board of Commissioners. Gilfillan, was elected to his second four-year term on the Park Board.

▼
Howard Birnberg, Chapter associate member, was a speaker at Neocon on "Surviving in Tough Times."

▼
John Nelson, AIA, broke forth with a vocal solo at a recent celebration of the 75th anniversary of the Arts Club of Chicago. Nelson joined other celebrants in a round of skits commemorating dadaism and the founding of the Arts Club.

▼
The University of Illinois at Chicago has announced the appointment of Ellen T. Baird as dean of the College of Architecture, Art and Urban Planning and professor of architecture. She succeeds Charles Orlebeke, professor of urban planning and policy and director of UIC's School of Urban Planning and Policy, who served as acting

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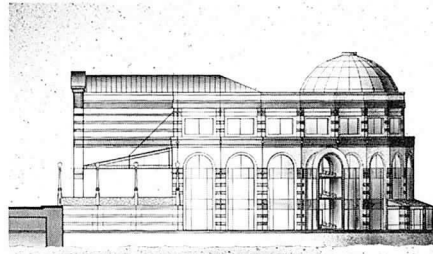
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dean. Prior to the appointment, effective August 21, 1992, Baird had been an associate professor of art history at the University of Nebraska-Lincoln. She was a member of the faculty since 1975 and served as assistant dean of the College of Arts and Sciences from 1983 to 1985. In 1986 she was named interim chair of the Department of Modern Languages and Literatures; was acting associate vice chancellor for academic affairs during the 1986-87 school year; and between 1987 and 1991 served as associate vice chancellor for academic affairs and summer sessions director.

Project Spotlight

▼
Cordogan, Clark & Associates Architects has completed the design and construction has begun on the new Fox River Casino complex in Aurora, IL. The four-story Pavilion provides central docking, ticketing, restaurant, and administrative functions for this new riverboat gambling development at the north end of Stolp Island on the Fox River. The banded, modular precast concrete and granite aggregate panels culminate in a 40-foot diameter glass



dome, through which a 40-foot laser tower will shine light beacons marking the Casino as a destination. Part of this development is a new administrative, commercial, and parking structure on the west bank of the river linked to the Pavilion by a new riverwalk along the west bank of Stolp Island, created with new land infill, with a new bridge to provide direct access across the river. Completion is scheduled for early 1993.

▼
 The May issue of *Interiors Magazine* and the June issue of *UM & SD* (Visual Merchandise and Store Display) Magazine featured Belle Rose, a project of **Tainer Associates, Ltd.**, a Chicago based multi-disciplined firm. Tainer's interior design and graphic design

departments created a total image for the retailer specializing in roses, from the store's interior architecture to its corporate identity.

▼
 The Chapter's Interior Architecture Committee and *Interiors Magazine* has presented the following Merchandise Mart showrooms with awards in the Neocon Product Display Competition: Best of Show - Steelcase (Workstation Systems), designed by Steelcase Design Group; Honor Awards - E. I. DuPont (Floorcoverings), designed by **Eva Maddox Associates**; Interface (Floorcoverings), designed by Interface in-house design; Hebzian Miller (Workstation Systems), designed by Herman Miller in-house design; Stow Davis Custom Woodwork (Architectural Building Products), designed by Drake & Boucher, Inc.; Merit Awards - Haskell of Pittsburg (Freestanding Desks & Tables), designed by **Eva Maddox Associates**; and Keilhauer (Seating), designed by Vanderbyl Design.

Seminars and Conferences

▼
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conference on the latest computer graphics and interactive techniques, July 18-30 at McCormick Place. In attending architects will understand what can be done in the business and art of architecture with the fast, new computers available now and in the future. Conference events range from tutorials and papers on computer graphics to a large showcase and exhibit hall, art show, and for the first time, a program for children. More than 200 designers and manufacturers will be displaying computer graphic applications, systems, and ideas. This year, for the first time, the public may purchase merchandise directly at the conference. The showcase exhibit features active projects demonstrating problem-solving and interactive visualization techniques, using state-of-the-art workstations connected to supercomputers and high-resolution video displays. One of these projects, "The Cave," is a virtual reality theater, a 10-foot cube consisting of five projection surfaces, with one face left off for access to the cube's interior. The display allows spectators to experience computer generated graphics in three dimensions. Conference hours are Tues./Wed. 10 a.m.-6 p.m., Thurs., 10 a.m.-3:30 p.m. Call 312/644-6610 to register or for more information. Exhibition only registration is free before July 7.

Exhibitions

▼ The Chicago Architecture Foundation will mount an exhibition of the work of Harry Weese, which opens September 18, running through Jan. '93. The retrospective will be on view in CAF's exhibition gallery and lecture hall in the lobby of the Railway Exchange Building. It will explore Weese's aesthetic development, his great body of work, and his impact on the architects who have followed him. There will be visual and text explorations of Weese's built and unbuilt projects, including his award-winning restoration project for the Auditorium Theatre, his design for the complete Washington, D.C. metro system, and of the Time and Life building, the first building in the world to utilize a double deck elevator. Exhibition hours are 9-6, Mon.-Fri.; 9-5, Sat.; and noon-5, Sun.

Various Matters

▼ The phone number for Construction Technology Laboratories, Inc., which appears on page 257 of the 1992 ArchiPages, should read 800/522-2CTL.

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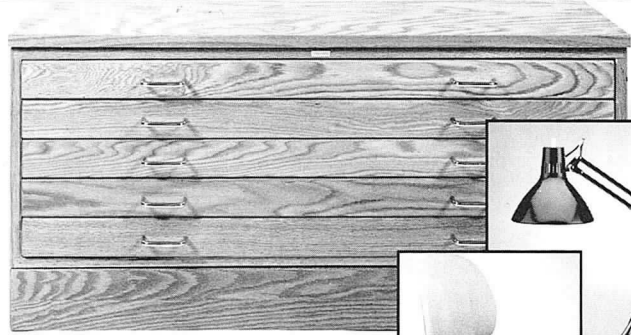
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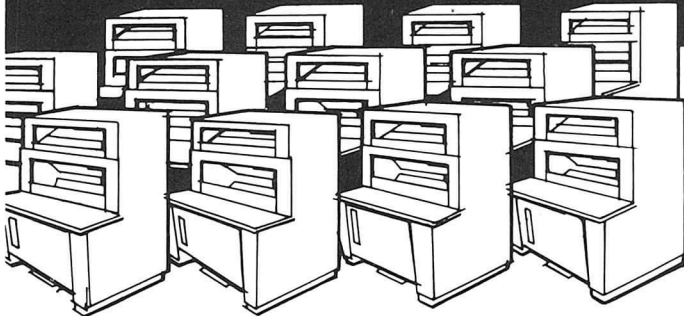
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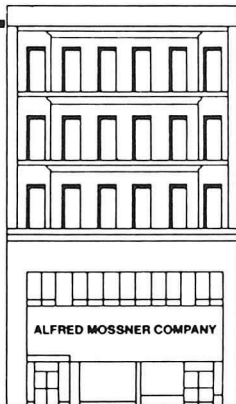
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What AIA Can Do

Continued from page 7

the public's mind, rather than try to change their educated, collective mind. Strategically maneuver around the brick wall we all face and ease our sales efforts by increasing our professional worth. Through your dynamic leadership help all of us break this chain-reaction-negative image passed from generation to generation. Use the recessionary time to navigate smoother, warmer waters for your members. Hire the best to help get us going on a new fork in the road.

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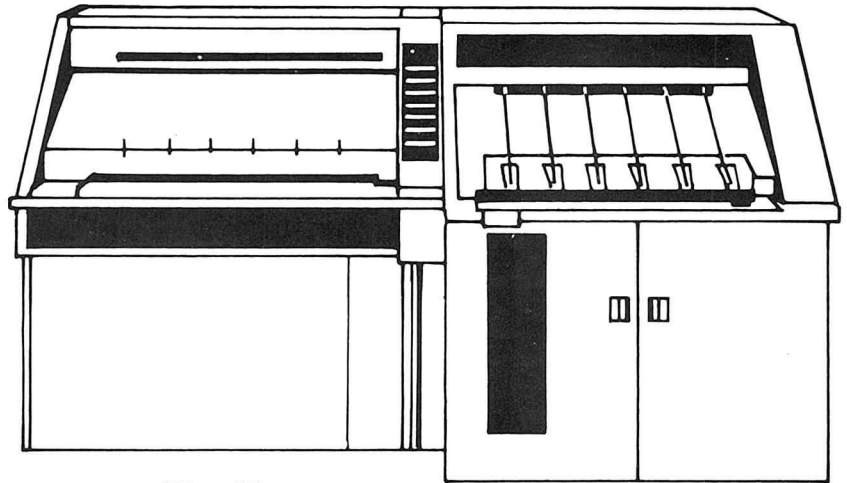
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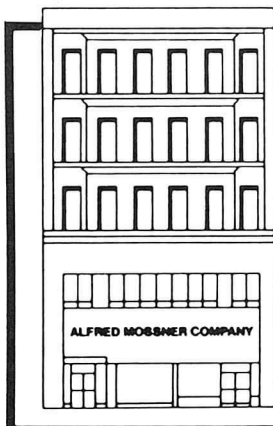
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THE CALENDAR

July

Thursday, July 9

SMPS Program/Luncheon. *If You Haven't Got Time to Do it Right, When Will You Find Time to Do it Over?* Information: Drake Winters, 312/565-0450.

Sunday, July 12

Exhibition Closes. *Nils-Ole Lund: Collage Architecture.* Art Institute, Gallery 227.

Tuesday, July 14

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

Wednesday, July 15

- **Workshop.** *Proposed Harold Washington Library El Station.* Co-sponsored by AIA Chicago, Friends of Downtown, with Chicago Dept. of Planning & Development and Chicago Dept. of Transportation. Chicago Bar Assn., 321 S. Plymouth Ct. 5-7:30 p.m. Information: Steve Radke, 312/467-7030, or Dan Martin, 312/427-3855.

Thursday, July 16

IFMA Monthly Meeting. *The Smart Building in the Year 2000.* USG Solution Center, 222 W. Hubbard, 3rd floor. See interior models 11-noon; registration, 11:30; box lunch, noon; program, 12:30-2 p.m. \$30 non-members. Registration/information: 312/236-0900.

- **Chapter Open House.** Celebrate the new AIA Chicago office and say thank you to all those who made it possible. 4-7 p.m. 1049 Merchandise Mart (southwest corner of building).

Saturday, July 18

NSPE Annual Meeting. Through 7/24 at Oak Brook Hills Hotel, Oak Brook. Information: 312/332-0107.

Thursday, July 23

- **Take a Document to Lunch.** Topic: A201, continuing the discussion with Attorneys Werner Sabo, AIA, and Bill Kling. Noon-1:30 p.m. Chapter Board Room. Free with an RSVP; \$10 to walk-in.

Thursday, July 23

- **Interiors Committee Meeting.** 6 p.m. Board Room.

Tuesday, July 28

- **Chapter Board Meeting.** Noon. Board Room.

SIGGRAPH '92. *Insight Through Images.* Through 7/30 at McCormick Place. Tues./Wed. 10 a.m.-6 p.m., Thurs. 10 a.m.-3:30. To register: 312/644-6610.

August

Monday, August 3

Deadline. Submissions materials for judging in 1992 IFRAA Architectural Awards Program. Contact: Richard Bergmann, FAIA, 203/966-9505; FAX 203/966-8298.

Tuesday, August 11

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

Thursday, August 13

SMPS Program/Luncheon. *Computerizing Your Marketing Efforts.* Information: Drake Winters, 312/565-0450.

Thursday, August 20

Graham Foundation Lecture. *Squaring the Circle: Terragni's Grasp for the Infinite.* 8 p.m. 4 W. Burton. Exhibition opening - *Giuseppe Terragni: Two Projects, The Mambretti Tomb and The Danteum.* Through 9/10.

Thursday, August 27

- **Interiors Committee Meeting.** 6 p.m. Board Room.

Tuesday, August 25

- **Chapter Board Meeting.** Noon. Board Room.

Saturday, August 29

- **AIA Chicago Sandcastle Competition.** North Avenue Beach. Registration: 9-10 a.m.; judging at 2 p.m.

Monday, August 31

Deadline. Project submissions for *Design Diaspora: Black Architects*, scheduled to open Spring 1993 at The Chicago Athenaeum. Information/submissions to: Carolyn Armenta Davis, 235 W. Eugenie St., #M7, Chicago 60614; 312/266-0269.

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