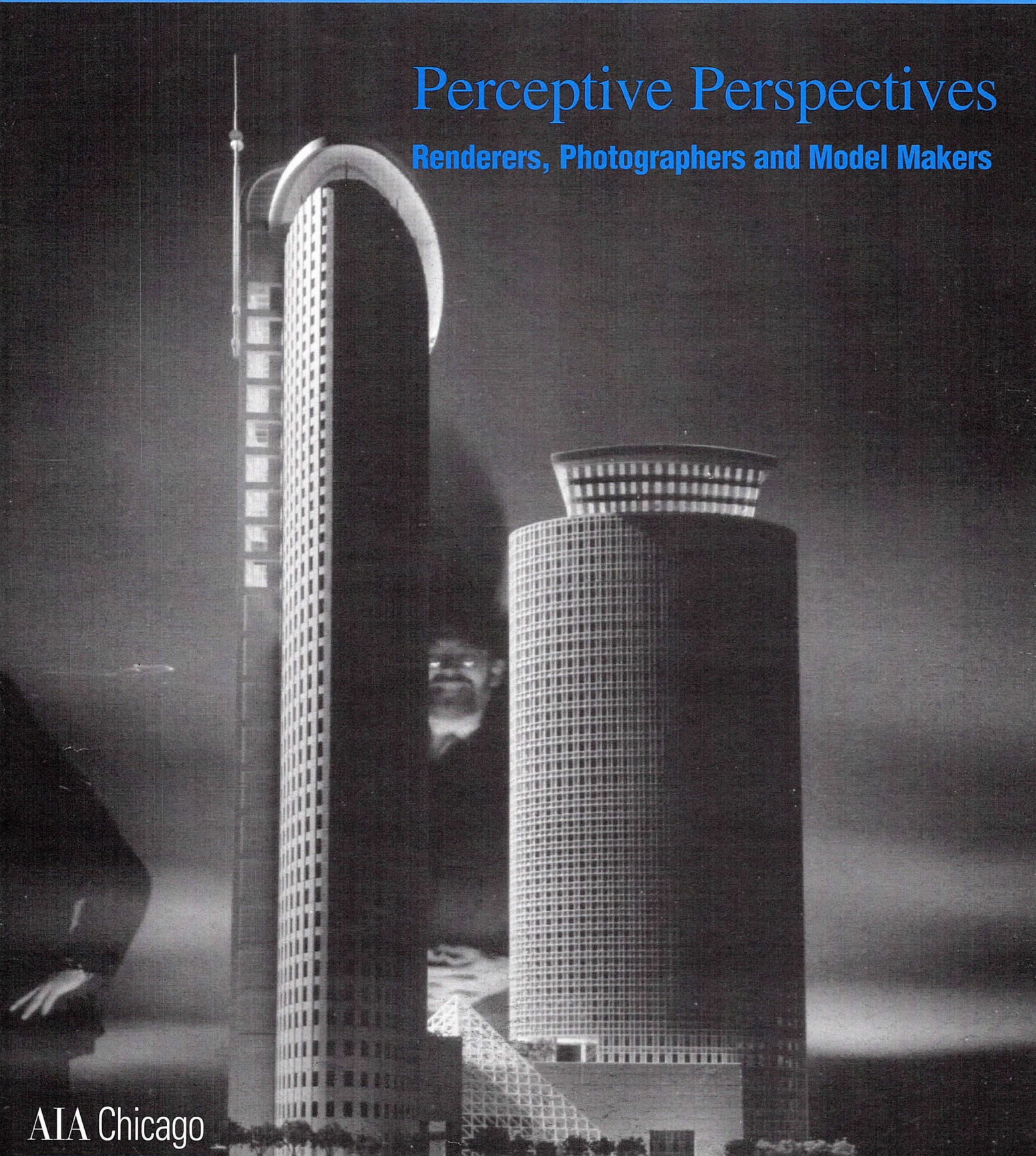


Focus

Perceptive Perspectives Renderers, Photographers and Model Makers



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Cover photo: Jim Steinkamp, Steinkamp/Ballogg.
Model: Model Options. Project: Jin Hui Tower in
Shanghai by Lohan Associates. Project Architect: James
Goettsch, FAIA. Pictured: Joseph Caprile, AIA.



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The Office of Roula Associates

Tues., June 4; 5:30 p.m.
400 N. State St., Suite 400
Sponsor: Design Committee

Roula Alakiotou, AIA, principal of Roula Associates, presents slides of her firm's recent work, including Cook County's new maximum security facility. A tour of the office will follow the presentation. For information, call Constantine Vasiliou, AIA at 312/431-0331. RSVP using the form at right.

Sustainable Reserve

Wed., June 5, 12:15 p.m.
Chicago Architecture Foundation
224 S. Michigan Ave.
Sponsors: AIA Chicago and CAF

Architects Bill Sturm, AIA, William McCollum and Tom Forman present energy-efficient designs for residential projects. The lecture is part of the Ingenious Solutions exhibit on display at the CAF through September 13.

Back to the House of the Future

Thurs., June 6, 13, 20; 6:30 to 8:30 p.m.
Chicago Architecture Foundation
224 S. Michigan Ave.
Sponsors: AIA Chicago and CAF

Victor Simmons, CAF curator of education, examines ingenious residential designs from earlier in this century: Keck & Keck's House of Tomorrow; R. Buckminster Fuller's Dymaxion House; and the Lustron House. Call 312/922-3432 to register.

Fermilab Tour

Sat., June 8, 10:00 a.m.
Fermi National Accelerator Laboratory,
Batavia
Sponsor: Young Architects Committee

Chapter members are invited to follow a self-guided tour of the Fermilab buildings and grounds, one of the Chicago area's most important scientific institutions. After

the tour, enjoy lunch on the cafeteria terrace or bring a picnic. Carpools will be arranged if necessary, leaving from downtown Chicago at 9:00 a.m. The tour is credited with two CES learning units. RSVP using form at right.

The Business of Starting an Interiors Practice

Sun., June 9, 8:30 a.m. to 5:00 p.m.
Holiday Inn Plaza, 350 N. Orleans St.
Sponsor: AIA

Robert Steinmetz, AIA and Tom Gerfen, AIA lead a pre-NeoCon seminar sponsored by the AIA's Interiors Professional Interest Area. Registration is \$165 on-site. For information, call the PIA information hotline at 800/677-6278.

Where Ingenious Solutions are Created: The Architect's Office

Fri., June 14, 12:00 noon
Monadnock Building, 53 W. Jackson Blvd.
Sponsors: AIA Chicago and CAF

Tour the offices of two prominent residential firms: Frederick Phillips & Associates and Wheeler Kearns Architects. The tour is part of the Ingenious Solutions exhibit on display at the CAF through September 13.

Thermally Efficient Environments

Tues., June 18, 5:30 p.m.
AIA Chicago
Sponsor: Committee on the Environment

Rodney Wright, FAIA speaks about his designs of thermally efficient environments. His designs apply his research in anthropometrics, disease control, color and daylighting, and non-polluting materials. Wright's work emphasizes energy-efficient and passive solar strategies. For information, call Carol McLaughlin Schlensker, AIA at 312/408-1661. The program is credited with four CES learning units. RSVP using form at right.



- 6/4 Design Committee:
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- 6/8 Young Architects Committee:
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- 6/18 Committee on the Environment:
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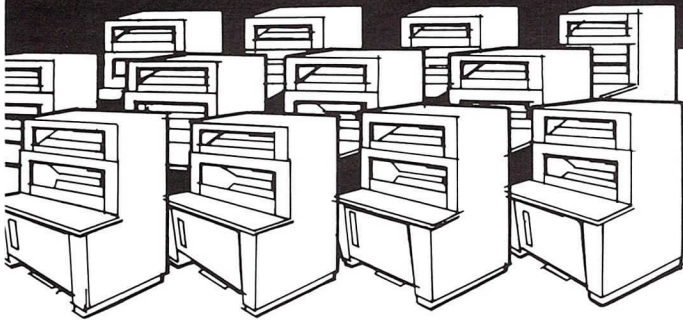
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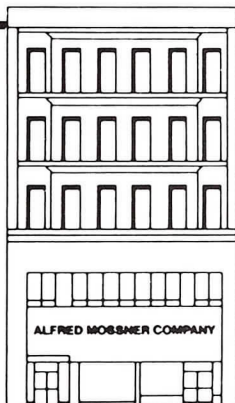
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■ New Furniture Concepts

Tues., June 18, 6:00 p.m.
The Merchandise Mart, Suite 1080
Sponsor: Corporate Architects Committee

The Corporate Architects Committee meets in the Bretford showroom to discuss new designs and innovations in contract furnishings. RSVP using form at right.

■ The Zeitgeist and Me

Wed., June 19, 5:30 p.m.
Chicago Cultural Center
78 E. Washington St.
Sponsor: AIA Chicago

John Hartray, Jr., FAIA speaks at the fourth installment of the Chapter's annual lecture series. The series is made possible through the generous sponsorship of Petersen Aluminum Corp. and USG Corporation and

Family of Companies. It is co-sponsored by the Chicago Department of Cultural Affairs.

■ Clients: Do They Get the Buildings They Deserve?

Wed., July 17, 5:30 p.m.
Chicago Cultural Center
78 E. Washington St.
Sponsor: AIA Chicago

In the July lecture of the Chapter's public series, Joseph Valerio, FAIA of Valerio Dewalt Train and two representatives from U.S. Robotics discuss how the client/architect relationship affects the finished product. The series is made possible through the generous sponsorship of Petersen Aluminum Corp. and USG Corporation and Family of Companies. It is co-sponsored by the Chicago Department of Cultural Affairs.

■ Legal Expertise Shared: Employment and Mechanics' Lien Issues

Tues., July 23, 5:30 p.m.
AIA Chicago
Sponsor: Office Practice Committee

Patricia Mehler of Keck, Mahin & Cate discusses employment issues such as hiring, firing, employee manuals, and discrimination in the workplace. Stanley Sklar of Bell, Boyd & Lloyd presents mechanics' liens issues. RSVP using form on page 3.



Membership Surveys!

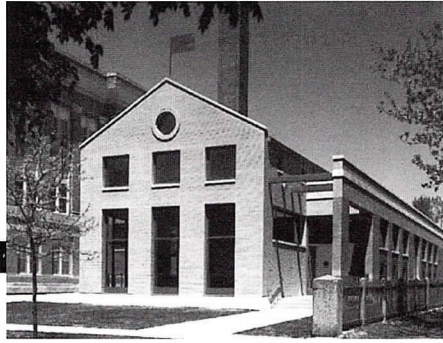
If you have not returned the member survey sent to you in early May, please do so immediately. We are depending on you to give us your feedback. Questions? Call Mark Crossley at 312/670-7770.

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AIA Trust



The Chicago Board of Education recently announced a five-year capital improvement plan that includes new facilities, renovations and additions, such as this one for Armstrong Elementary School by Harding Associates.

City Threatened by Proposed Structural Work Ordinance

Just as dust settles on the 1995 repeal of the Illinois Structural Work Act, the city is threatened with an ordinance of its own. On March 23, 40th Ward Ald. Patrick O'Connor introduced a mandate that would create a Structural Work Ordinance for Chicago. AIA Chicago, as part of a broad coalition spearheaded by the Chicagoland Chamber of Commerce, is informing Ald. O'Connor, Ald. Bernard Stone, chair of the Building Committee, and the mayor's office of the serious consequences such an ordinance would have on the city's economic development.

- The ordinance will dramatically increase liability and Workmen's Compensation insurance rates within the city limits.
- Increased insurance costs for contractors and architects will create higher construction costs within the city limits. Developers will reap higher returns for similar projects built outside the city.

• Under the old Illinois Structural Work Act, the increased insurance costs incurred by contractors and architects added \$1,300 to the costs of each unit of new housing constructed. At a time when the city suffers a critical need for affordable housing, the ordinance will slow housing starts and reduce the total number of units built.

• The AIA and all architects support and encourage means of achieving a safer work environment, but there is no evidence that the old Illinois Structural Work Act actually achieved this goal. There is tremendous cost without demonstrable benefit.

As did the state's, this ordinance would be used to unfairly name architects in frivolous construction site safety claims for which architects have no responsibility.

Standard contracts have, for 20 years, made safety the sole responsibility of the contractor. Architects named in lawsuits filed under the Illinois Structural Work Act

were routinely dismissed from those suits but only after spending an average of \$10,000 in defense costs not covered by higher deductibles.

What You Can Do. Members who have been involved in Structural Work Act-related lawsuits are asked to contact the alderman in the ward where they live or work to express their concern over the ordinance. Should the proposal make it out of the Building Committee to a vote by the Chicago City Council, other members will be asked to join a letter-writing campaign. For a model letter and an update on the coalition's progress, contact Alice Sinkevitch, executive director of AIA Chicago, at 312/670-7770.

Chapter Tutors Board of Education

In March, the Chicago Board of Education succeeded in securing funding for much-anticipated improvements to many of the city's public schools. The additions, renovations and new schools are badly needed and long overdue. But the Request for Qualifications (RFQ) issued

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City of Chicago

Mayor Richard M. Daley (center) and Building Commissioner Cheryl Thomas (far right) presented premiere copies of the 1996 Chicago Code Book to members of the committee responsible for its redesign. AIA Chicago members pictured include (left from the mayor): Art Salzman, AIA; Harold Olin, FAIA; Gerald Johnson, AIA; Linda Searl, FAIA; and Mark Frisch, AIA.

by the Board was confusing and appeared to outline an impossible set of conditions for firms preparing construction documents.

In response to members' concerns, AIA Chicago established a task force to confer with and offer assistance to the Board of Education during the architect selection process. The task force intends to act as a vehicle of communication between Chapter members and the Board, specifically regarding the description of architectural services and responsibilities for forthcoming projects. The task force's initiatives included a meeting with Larry Justice, director of capital planning. For an update on the task force, contact Steve Saunders, AIA at 312/786-1204.

Members Play Key Role in Redesign of Code Book

Five AIA Chicago members were on hand May 2 when Mayor Richard M. Daley and Building Commissioner Cheryl Thomas issued the 1996 Chicago Building

Code Book. The code book's release marks the first ever redesign of the publication. The format changes are intended to make it easier to locate building code requirements, obtain a building permit and comply with the code.

Changes include: chapters organized according to the Common Code Format adopted by the three major model code groups; an expanded topical index; and two volumes, one dealing with architectural and structural provisions, and the other with electrical, mechanical and plumbing requirements. In addition to the new design, the new book includes recent amendments to the code. Copies are available from Index Publishing Corp., 415 N. State St., Chicago, IL 60610; 312/644-7800.

Committee Participates in Quick Response to Meigs Debate

On March 21 and 23, just two weeks after the mayor announced the possible decommissioning of Meigs

Field, representatives from AIA Chicago, civic groups, local museums and the design community at large, participated in a charrette to develop a program direction and schematic plan for the coveted land.

According to Len Koroski, AIA, chair of the Chapter's Planning and Urban Affairs Committee and a participant in the charrette, the resulting design is supportive to the museum campus, McCormick Place and South Side redevelopment. Committee members intend to present their recommendations to the AIA Chicago board of directors for its support.

Certification Process Focus of 1996 Green Products Night

Over 160 architects, specifiers, engineers, and contractors and 55 manufacturers attended the annual Green Products Night on April 23, doubling last year's attendance. The event, co-sponsored by AIA Chicago's Committee on the Environment, included exhibits and presentations by leaders in sustainable design. Products

Let us help you visualize your ideas

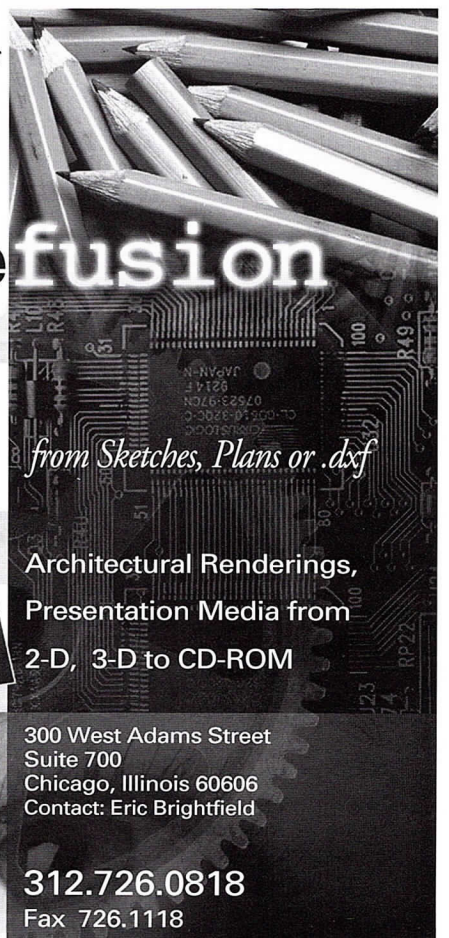
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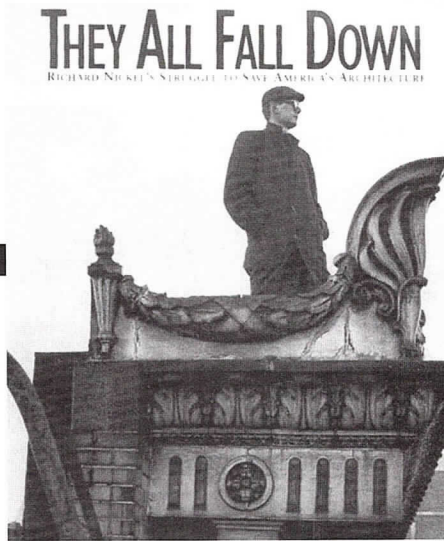


Newsbriefs

Continued from page 7

on exhibit, which were selected based on the significance of their response to the environment, ranged from no-V.O.C. paints to lumber made from recycled plastic to carpet padding comprised of recycled tires.

In an introductory presentation, Richard Levin of Flad & Associates of Madison, WI said his firm's green products library and Materials Evaluation Questionnaire are examples of what firms can do to screen potential products for "greenness." Keynote speaker, Dr. Stanley Rhodes, president and CEO of Scientific Certification Systems, Inc. (SCS), said the entire life-cycle of a product must be evaluated to accurately assess its environmental impact. According to Rhodes, SCS has developed the Certified Eco-Profile as an evaluation tool and is working with the international standards community to incorporate the certification method into ISO 14000, the emerging international environmental efficiency standard.



For a sample Materials Evaluation Questionnaire, write Richard Levin, Flad & Associates, 644 Science Drive, Madison, WI 53744. To assist SCS in developing their data base of product information, call Delph Gustitus at 312/465-7701.

Places Remain in Casablanca Exchange Program

The high school age children of Chicago architects are

A recent AIA Chicago Foundation grant helped fund research for *They All Fall Down*, a work on the life of architectural photographer and preservationist Richard Nickel.

invited to participate in a summer exchange program with the children of architects practicing in Casablanca. The Casablanca-Chicago Architect's Student Exchange Program pairs students from Morocco and the United States for five weeks of travel, exploration, cultural exchange, and exposure to architectural practice and history in both countries. Participants will spend approximately two weeks in each country. For more information, call Paul Shaver, AIA at 312/346-1632.

Foundation Calls for Proposals

The AIA Chicago Foundation is soliciting grant proposals from interested individuals or organizations for activities that educate the general public about architectural design and the role of architecture in the urban environment. Grants will be made up to a total of \$5,000. Applications are due no later than July 10. For a set of guidelines, call Kay Offerman at 312/337-3344.

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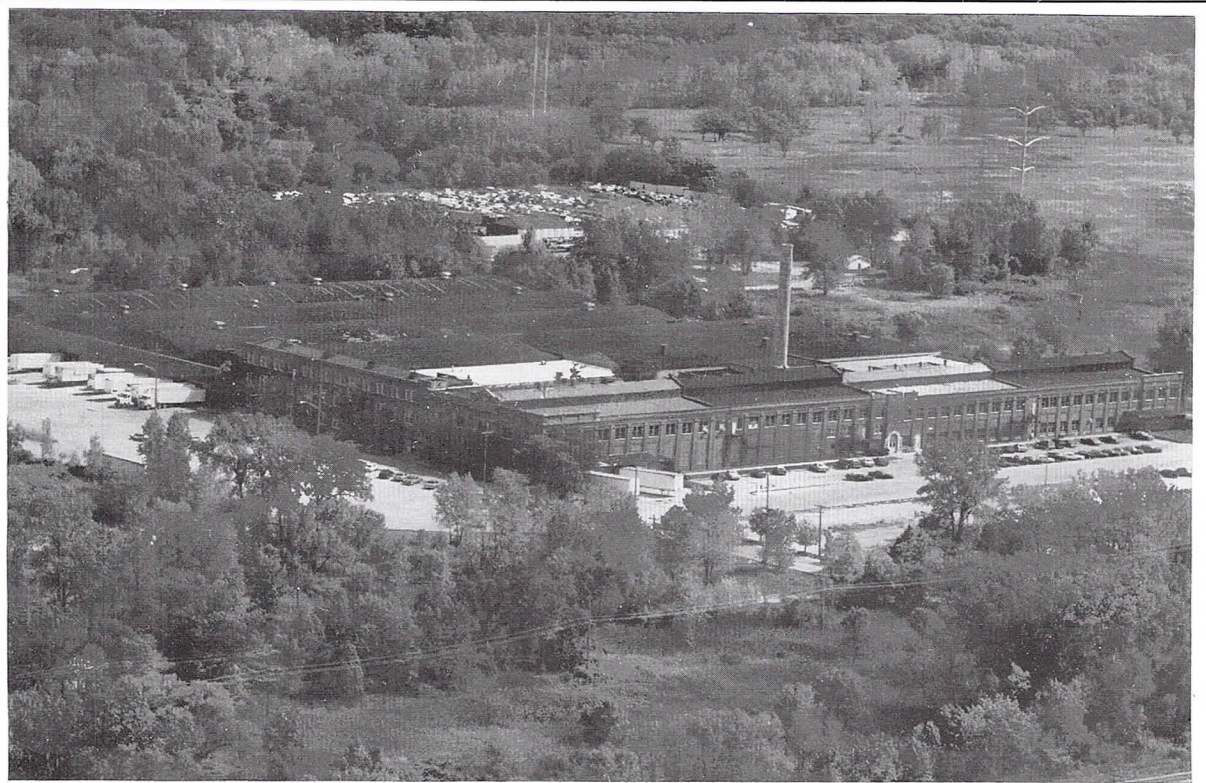
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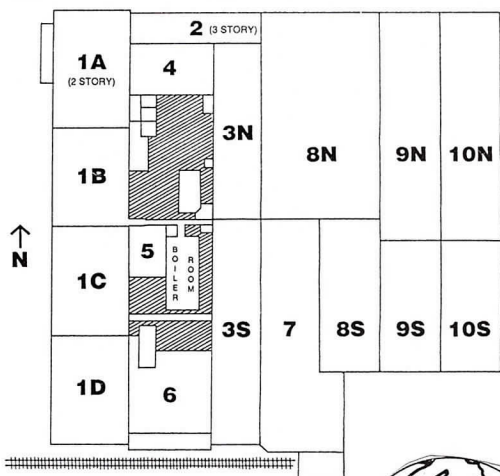
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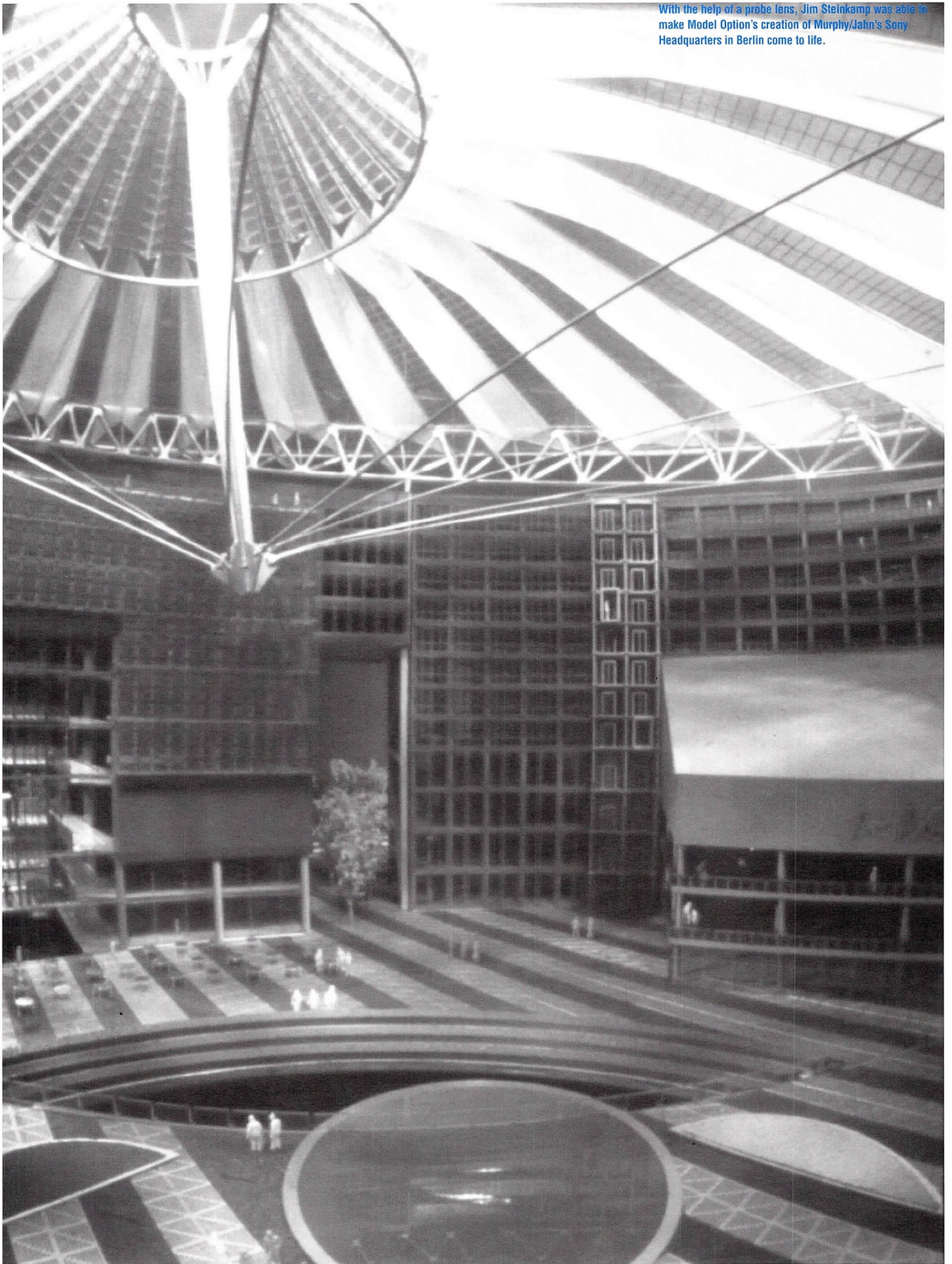


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| 1C — 15,300 square feet | 8N — 42,486 square feet, clear span Loading dock w/4 overhead doors, east |
| 1D — 14,800 square feet | 8S — 19,560 square feet, clear span |
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| 2B — 14,200 square feet | 10N — Occupied |
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With the help of a probe lens, Jim Steinkamp was able to make Model Option's creation of Murphy/Jahn's Sony Headquarters in Berlin come to life.



Perceptive Perspectives

A worm's eye view of the architecture profession

by Randall Deutsch, AIA

What one image from a current project would you take with you to a desert island? More than even the building plan or elevation, the rendering, model, or model photograph are critical to the success of any competition entry, proposal or building design. For while professional architectural renderers, model makers and photographers communicate design intent and make buildings look as attractive as possible, they also make the *architect* look good. Because of this, their work is integral to the success and identity of the profession.

Remarkably, working with a renderer, model maker or photographer isn't covered in school or *The Architect's Handbook of Professional Practice*. Like much else in the profession, the skill is only acquired with experience. Architects do not think about these services as being an integral part of the design team. The assumption is that while renderers and model makers have access to a variety of new projects before most everybody else, they have a worm's eye view of the profession, never knowing what design demands were made on the architect. Speaking with many in the industry outside the rigors of a project deadline, one discovers that is just not the case.

Like architects, renderers are artists who must also be businessmen, many keeping an office full of employees busy. "You sweat to get the job, you sweat to do the work, then you sweat to collect the bill," says renderer Jim Smith. "It's just part of the business."

Biting their tongue when they know it is not their place to speak up, their silence is often mistaken for introversion, when it is more likely admirable restraint and professionalism. They know, too, that when they worked all weekend for a Monday deadline, that the architect who gave them their orders on Friday night most likely only got her orders from the client Friday afternoon. Rush is the *modus operandi*. Prisoners of perpetual deadlines, is it any coincidence that the American Society of Architectural Perspectivists initials are ASAP?

But is it going too far to call them contributors to the design process? Renderers are primarily asked by architects to contribute only within the boundaries of their expertise—to establish a viewpoint, for example—seldom for architectural input. Some would like to have more of a say, while others are grateful not to get involved in difficult design decisions. And some, given the opportunity, will take the design into their own hands.

"I don't presuppose that the client welcomes unsolicited comments," admits architect/illustrator Gilbert Gorski. "Some architects feel more comfortable about giving design freedom [to the renderer]."

Most renderers, like architects, understand that design freedom is a privilege that must be granted by the client. Renderer Manuel Avila believes it depends on the architect. "Some will ask you to fill in missing information," he says. "A client might send you photos of similar projects and say 'create something like this.'"

Is it going too far to call them contributors to the design process?

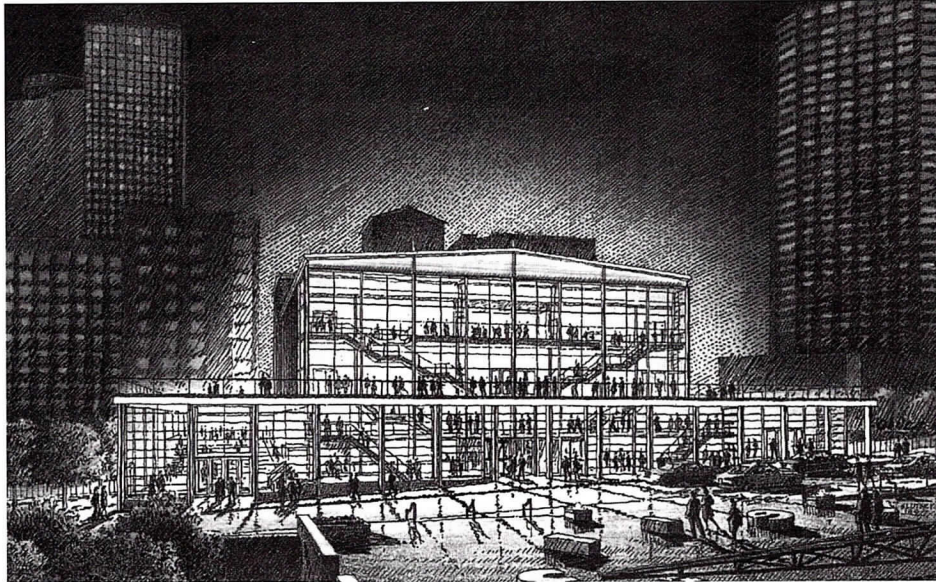
One renderer confides that, with some architects, renderers making design decisions will "flip them out." All, though, stress the importance of selecting a renderer with whom the architect can communicate, grow to trust, and empower by giving more freedom over time to make decisions. "One advantage for architects who build relationships with renderers is that a great deal can be left to the renderer to create," says illustrator Rael Slutsky, AIA. "If the architect and renderer respect each other's judgments and are familiar with each other's work, the renderer can put himself into the mind of the architect."

For 12 years, Stephen Saunders, AIA of Eckenhoff Saunders Architects has relied on Jim Smith to produce the first 3D image the client is going to see. "I enjoy the relationship. We're locked into a

Continued on page 12

Perceptive Perspectives

Continued from page 11



Hammond, Beeby and Babka hired renderer and architect Rael Slutsky, AIA to articulate its designs for the Chicago Music and Dance Theater.

style,” Saunders says. “I trust him, and don’t have to check in on him. Sometimes I let him loose, let him entourage the drawing.”

Smith agrees, “I’m given quite a lot of freedom to run with an assignment. Sometimes perhaps too much freedom!”

Photographer Jim Steinkamp likes being an active team player in the development of a project. “I love photographing models. They’re on the front lines,” but cautions that he has to follow his own vision at times. “I listen to the architect, but I find I also have to ignore the architect at times,” he admits. “They see the building. While I see the building, I also see the plexiglass and paper model.”

Model maker’s design recommendations, however, are seldom solicited. “We’re asked for our input as far as models are concerned—what scale, texture or materials will best enhance the design,” says Jack Grott of Model Options.

The model making industry, like the architecture profession, has had to adjust to the times. “In the ‘80s, we used to deal more directly with developers with bigger budgets, when the building was already underway and the design complete,” says

Grott. “Today, we’re dealing more with developing designs.”

Paul Garmish of Scale Model Studios has recently seen his business shifting away from architecture to the movie industry. “We’re greatly reduced in size. In Chicago, we’ve gone from a staff of 25 to our current *four*. We were getting \$75,000 to \$125,000 per model. Today, \$20,000 is considered a big project.”

The last five years have also seen many changes in the rendering business. Architects are doing more computer rendering themselves. In fact, the computer is deposing the handiwork of the renderer at the same time that it enhances it.

Aggravated by the emergence of the more versatile computer just as the economy was picking up, Smith confides that “computers both supplant your work at the same time that they force you to be creative.”

“I see some newer technology circumventing some of Jim’s work,” says Saunders in agreement. “We are creating more of our own renderings and color elevations in-house. It’s a decision we have to make per project, per client.”

Richard Rochon, a renderer in Detroit who works for several Chicago firms,

tends to work back and forth with the architect. “My thumbnail sketches come first, then the architect will produce computer-generated views based on my sketches,” Rochon says. “Finally, I’ll trace over the computer-generated drawing.”

Many admit the original plays less of a role. “It used to be something you could hang on the wall, a piece of artwork,” Avila says. “Today, architects are looking for illustrations to express ideas and concepts. Illustrations are used more today as a selling tool. But I don’t think illustrating by hand will ever go away. People want the human touch.”

Surprisingly, the computer is not the technology that has most dramatically affected the way renderers work today. Newer technologies, such as bubble jet enlargements, have led to smaller originals.

“You work smaller, quicker, and rely on new technology to blow it up,” explains Slutsky, who ascribes the recent changes to less large scale speculative work (“less money for projects, less to spend on renderings”), shorter turnaround times, and smaller originals. “The advantage of working small is speed. An 11 x 17 can be taken to a service bureau and enlarged via bubble jet as color

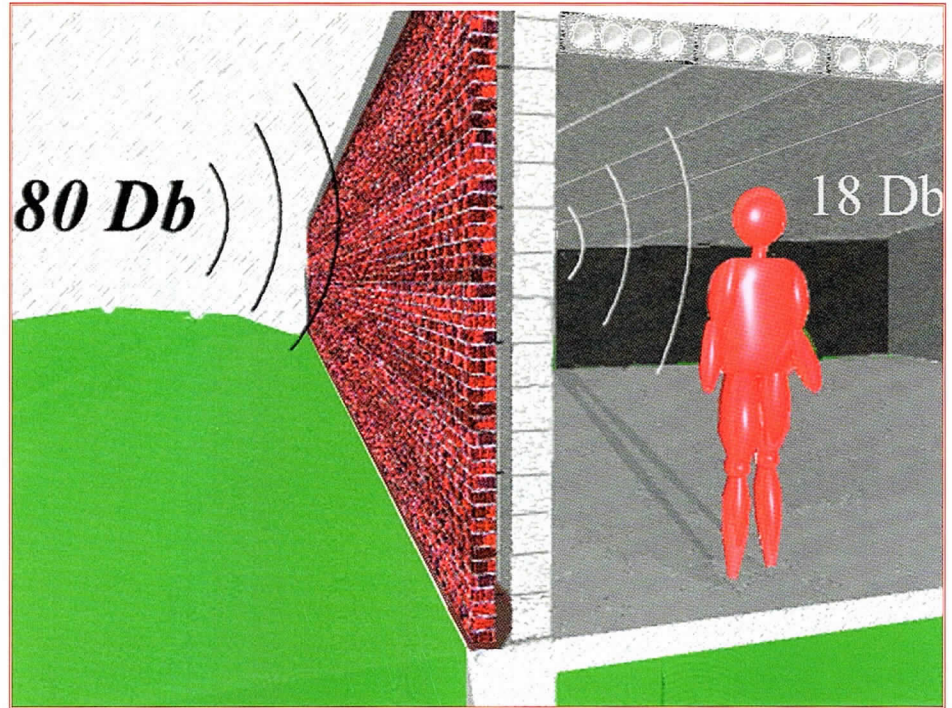
New Data Shows Masonry Wall and Precast Hollow Core Floor Systems Reaching High STC Ratings

Introduction

Noise is a major distraction, both in the home as well as the work environment. In the home, the number of noise making appliances grows as we reach new heights of technological advancement. Televisions, hi-fidelity sound systems, air conditioners, and a vast number of other sound generating devices are standard to every household. The unwanted noises from these internal sound sources are complimented by that from automobiles, sirens, and jets on the outside. The tranquility of the office is also hampered by noise generating devices. Printers, copiers, typewriters, and loud co-workers can all make the workplace a less than ideal place for concentration. Each advancement in technology seems to be accompanied by an increase in the noise level to which modern civilization is subjected. It is, therefore, the responsibility of the building industry to reduce the amount of unwanted noises transmitted through the walls which form the environment in which we dwell.

There are two basic strategies which have been developed to obtain the quiet we seek. These are (1) the selection of walls and floors which prevent outside noise from entering the structure, and (2) the use of absorptive materials which absorb the sound instead of reflecting it back into the room. Sound absorption reduces the amount of noise generated within a room. Sound barriers, or sound isolation, reduce the amount of noise that may be transmitted from one area to another.

Masonry, along with its proven capabilities of keeping fire from traveling from one room to another, is without equal as a sound barrier between



enclosures. With attention to the surface finish of concrete masonry walls, the wall will absorb almost as much of the sound that strikes it as does acoustical tile- 40-50%. Furthermore, the heavy limp mass of the concrete wall provides excellent performance as noise insulation against transmitted sounds.

Numerous studies have proven the effectiveness of a single wythe of

masonry alone to perform well as a sound barrier. New data shows that when these walls are sheathed with a finish material and insulation, masonry wall systems reach new levels in sound isolation.

The Science of Sound

The two main elements of sound are frequency and pressure. Frequency is a measure of the number of vibrations or cycles per second (cps). One cycle per second is defined as a hertz (HZ). The measurement of pressure is in decibels (dB). For each 20 decibel increase in sound there is a corresponding tenfold increase in sound pressure. The human ear has a unique ability to reduce its sensitivity as the pressure increases. Therefore, while a ten decibel increase in sound results in a threefold increase in pressure, the loudness sensation to the ear is only doubled (see Figure 1). Sounds are generated by vibrating objects. These vibrations are transmitted by contact with air, or other mediums, and are

| Decibels | Sound |
|----------|-------------------------|
| 140 | Jet plane takeoff |
| 130 | Threshold of discomfort |
| 120 | Riveting |
| 110 | Thunder-sonic boom |
| 100 | Hard rock band |
| 90 | Power lawnmower |
| 80 | Pneumatic jackhammer |
| 70 | Noisy office |
| 60 | Average radio |
| 50 | Normal conversation |
| 40 | Quiet street |
| 30 | Quiet conversation |
| 20 | Whisper at 4 ft. |
| 10 | Normal breathing |
| 3 | Threshold of audibility |

Determining STC Ratings

carried forward in waves. The speed at which sound travels through a medium depends on the density, absorptive qualities, and stiffness of the medium.

All solid materials have a natural frequency of vibration. If the natural frequency of a solid is at or near the frequency of the sound which strikes it, the solid will vibrate in sympathy with the sound, and the sound will be re-generated on the opposite side. This is true for all solids, including walls and partitions. This transfer effect is particularly noticeable (and measurable) if the wall or partition is light or thin. Conversely, the vibration is effectively stopped if the partition is of heavy, rigid material. In dense solids the natural cycle of vibration will be relatively slow, and only sounds of low frequency will cause sympathetic vibration. An enclosure, such as a cavity wall, or a furred out wall, has it's own sound transmittance characteristics. The enclosure's resonance frequency becomes lower in proportion with the amount of air in that enclosure. Therefore, the greater the air space in a cavity wall, the less audible noise is transmitted.

The human ear can perceive sounds as low as 16 cycles per second to as high as 20,000 cycles per second. However, it is most sensitive to sounds between 500 and 5000 cycles. For human voices speaking in conversational tones, a frequency of approximately 500 cycles is assumed.

Because of it's mass and rigidity, a concrete masonry unit is especially effective in reducing the transmission of unwanted sound. Furthermore, when used in conjunction with furring /insulation/ drywall, as it is commonly used, it becomes even more effective as a sound barrier. The cavity wall, which has been proven to excel in the categories of fire protection, insulation, and water protection, also shows extremely good performance in the isolation of sound.

Sound Transmission Class

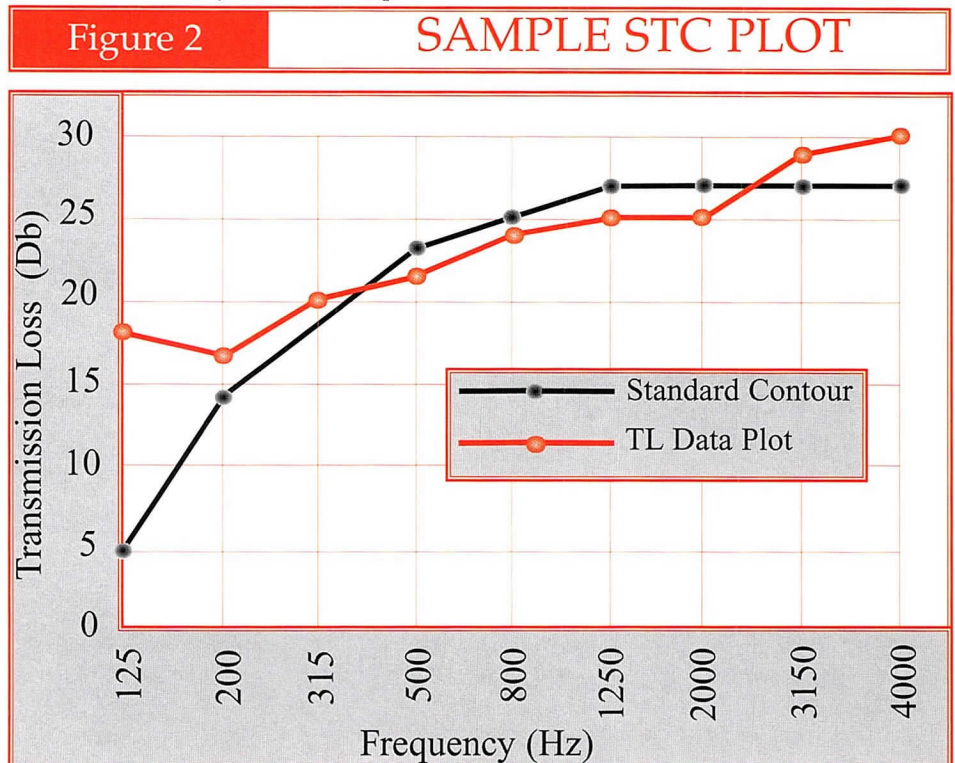
Sound transmission class(STC) is a single-figure rating derived in a prescribed manner from sound transmission loss values. The rating provides an estimate of the performance of the partition in common sound insulating situations.

To determine the effectiveness of a wall system as a means of sound isolation, a two room test is generally used. In this test a steady sound is generated on one side of the wall, and the sound that passes through is measured on the other side. The measurement of sound levels is then recorded at several different frequencies over a range of 125 to 400 Hz. The difference in sound levels (in dB) determines the transmission loss level. If an 80dB signal is recorded at 10dB on the other side of the wall, the transmission loss score is 70dB.

Arithmetic averages of sound transmission loss at selected frequency levels were widely used in the past to

rate the effectiveness of walls. This averaging method was sometimes unreliable, however, because a good average could be ascribed to a wall type that performed poorly at an important frequency. For example a given wall could perform very well at low frequency levels, but could allow human voices to be transmitted through the wall unabated. Instead of using an averaging method, we now find STC ratings by comparing transmission loss curves to a set of standard curves as described below in Figure 2.

In compliance with ASTM E-90, the STC of a wall is determined by comparing its transmission loss curve with a set of standard curves, or contours. The standard curve is superimposed over a plot of the actual sound transmission loss curve, and shifted upward or downward relative to the test curve until some of the measured TL values of the test specimen fall below those of the STC contour and the following conditions are fulfilled.



Designing for Sound

1. The sum of the deficiencies (deviations below the contour) shall not be greater than 32 dB, and

2. The maximum deficiency at a single test point shall not exceed 8 dB.

When the contour is adjusted to the highest value that meets the above criteria, the sound transmission class is taken to be the transmission loss value, measured in decibels (dB), corresponding to the intersection of the standard contour and the 500 cycle per second frequency line, obtaining a more accurate assessment than a raw average.

Building Code

The model building codes have provided minimum recommended allowable sound transmission limitations for partitions that separate adjacent units in multifamily dwellings and similar partitions that separate living space from public and private areas. These limitations are outlined in Figure 3. Generally, living units are considered to be areas of average noise while public spaces such as corridors, stairs, halls or service areas are considered to be areas of high noise levels.

Designing for optimum Performance

The performance of single wythe CMU walls has proven that the mass of concrete masonry results in

high STC ratings. A recent study was conducted by the Institute for Research in Construction (I.R.C.) as part of a research study sponsored by the Ontario Concrete Block Association. This study found that when concrete blocks are used in conjunction with furring, insulation, and drywall, the masonry advantage becomes even clearer.

Wall mass has been proven to be inversely proportional to sound transmission through that mass. This new research shows that this is not the only factor that should be observed. When sound vibrates one side of a wall, the more massive the wall, the less vibration will be translated through the wall. When furring and drywall are introduced into the system, the sound waves vibrate through the mass of the block, then through the air in the cavity, and finally through the drywall into the listening area. An enclosure as such has a specific frequency at which sound energy is magnified, its resonance frequency. As the volume of air within the cavity, increases, the resonance frequency of that enclosure is lowered. This type of technology is used to optimize the performance of high fidelity audio speakers. As the air space in a cavity wall is increased, the STC rating will increase as well. This is known as the Mass-Air-Mass factor. Overall conclusions of this study are the following:

1. Concrete block wall systems

can reach very high sound insulation values.

2. Measurements made to one octave below standard limits prove that block walls have good resistance at low frequencies.
3. Cavity walls (for interior use can achieve STC values up to 79).
4. A simple chart method for predicting transmission loss values for several block systems was validated.

The data contained in this brochure were obtained using the results of this study. They show the value of masonry wall systems as sound insulators.

Other Considerations

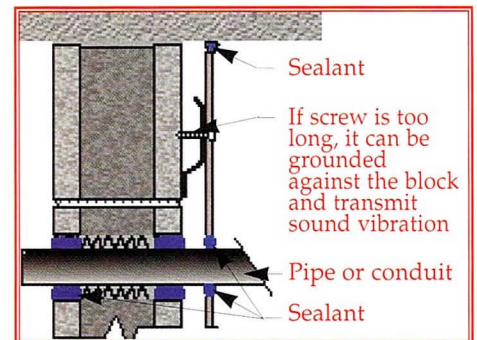
Air is the basic medium for sound transmission. If air transmission is eliminated, then the passage of airborne sounds is also eliminated through the use of acoustic sealant. A 1/4" perimeter crack surrounding a 96 sq. ft. wall represents an approximate 1 sq. ft. hole. In terms of sound rating, this untreated perimeter space will substantially reduce the overall sound rating of a wall system. It is for this reason that any spaces or penetrations in a wall for pipes or construction tolerances should be sealed with caulk to prevent unwanted sound from traveling through these small openings in the wall system.

Figure 3

Code Requirements

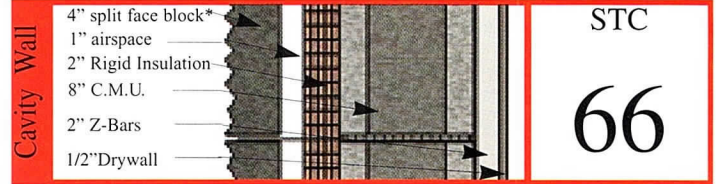
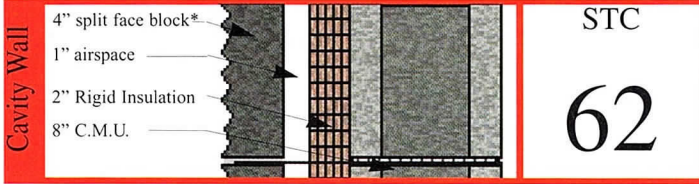
| Location of Partition | STC required | | |
|---|--------------|------|------|
| | UBC | BOCA | SBCC |
| Living unit to living unit (average noise) | 50 | 45 | 45 |
| Living unit to public space and service areas | 50 | 45 | 45 |

Penetrations



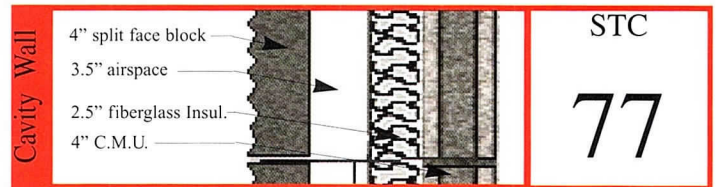
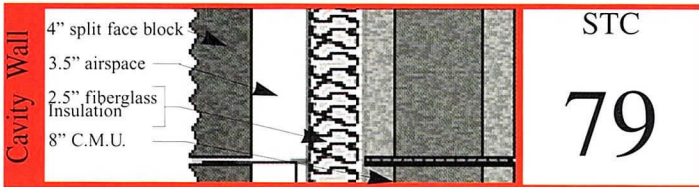
Sound Research Data

Cavity Walls (Exterior)

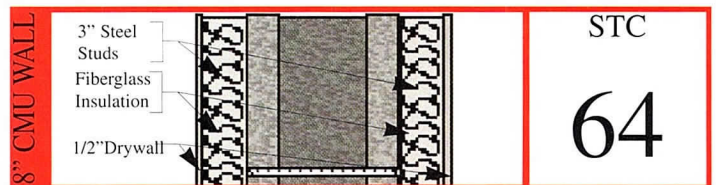
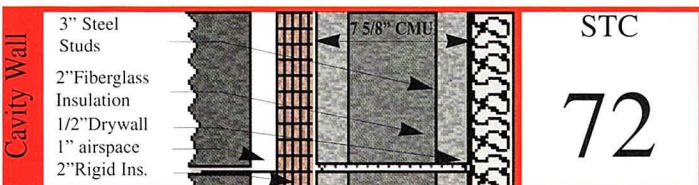
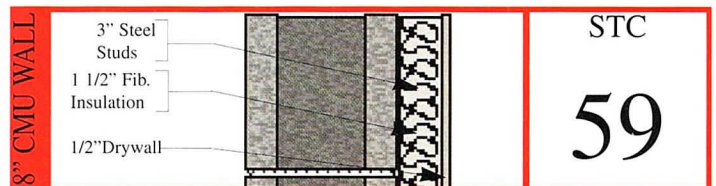
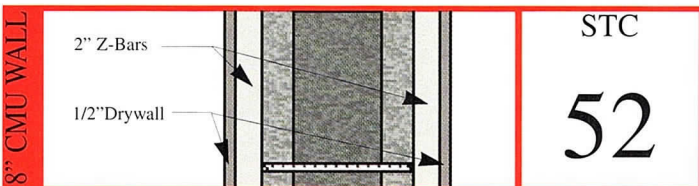
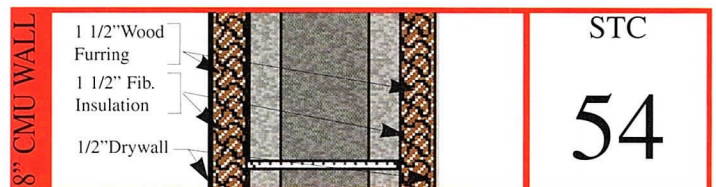
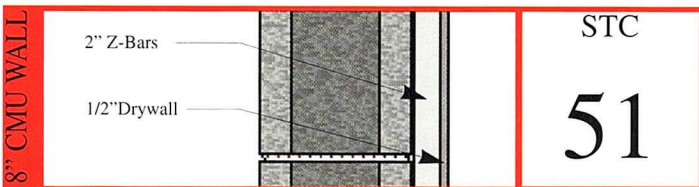
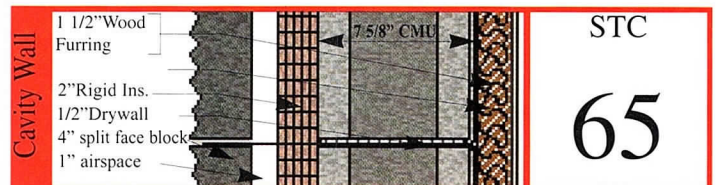
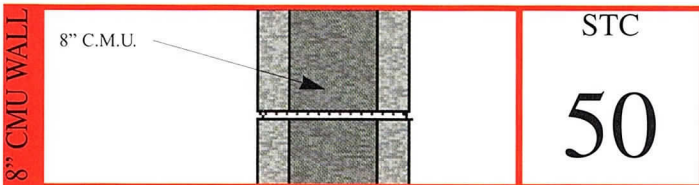


*Clay brick can be expected to perform similarly

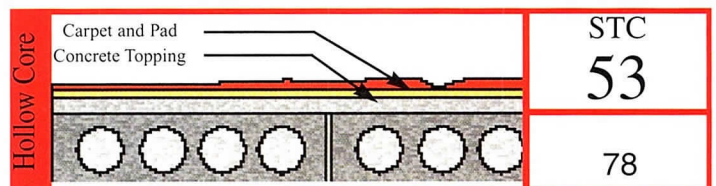
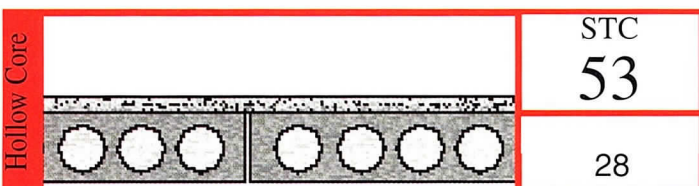
Cavity Walls (Interior use only)



8" C.M.U. Wall Systems

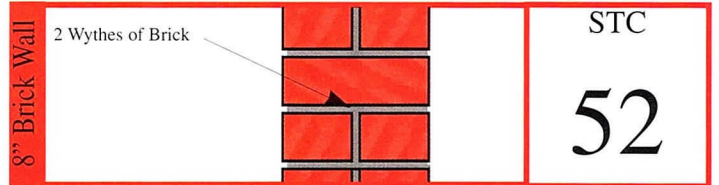
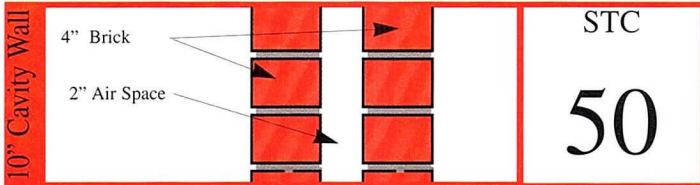
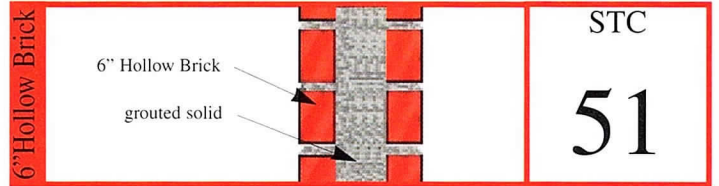
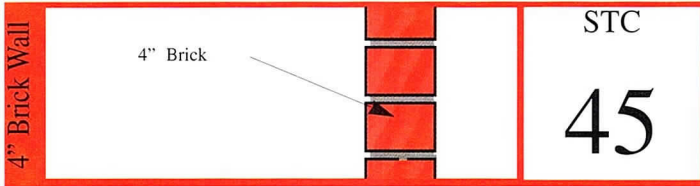


8" Hollow Core Floor Systems

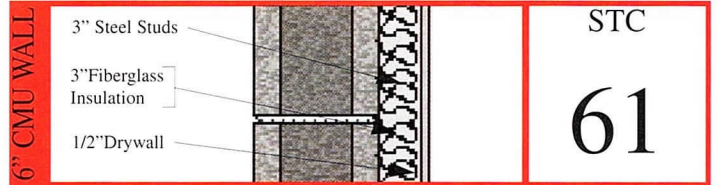
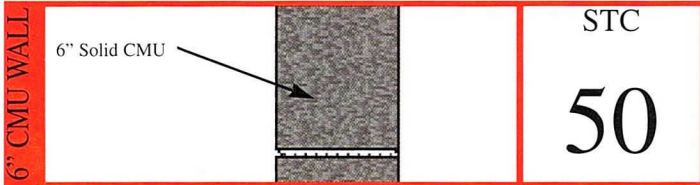
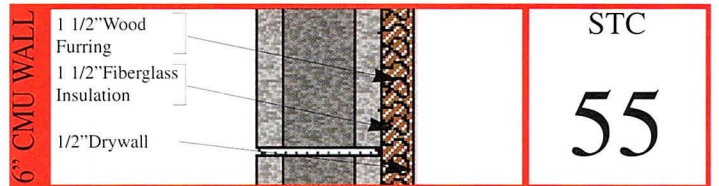
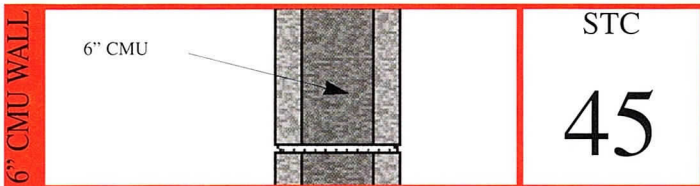


Sound Research Data

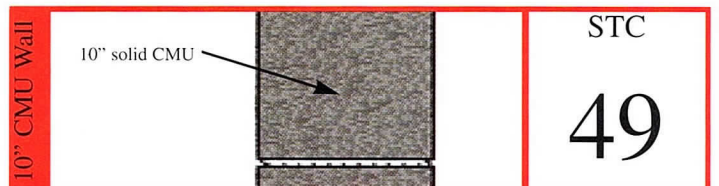
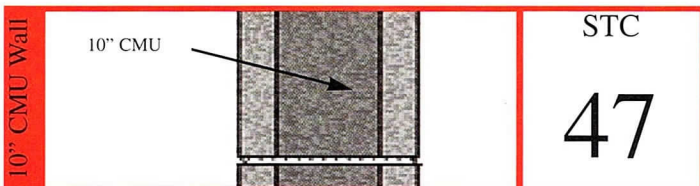
Clay Brick Wall Systems



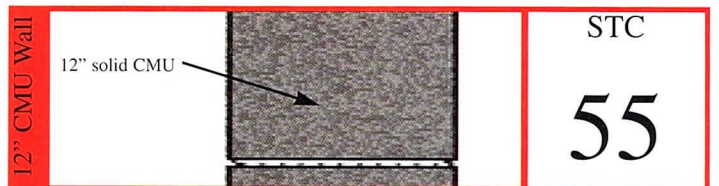
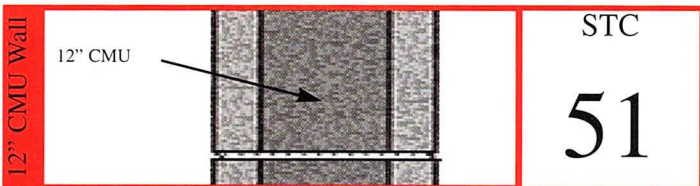
6" C.M.U. Wall Systems



10" C.M.U. Wall Systems

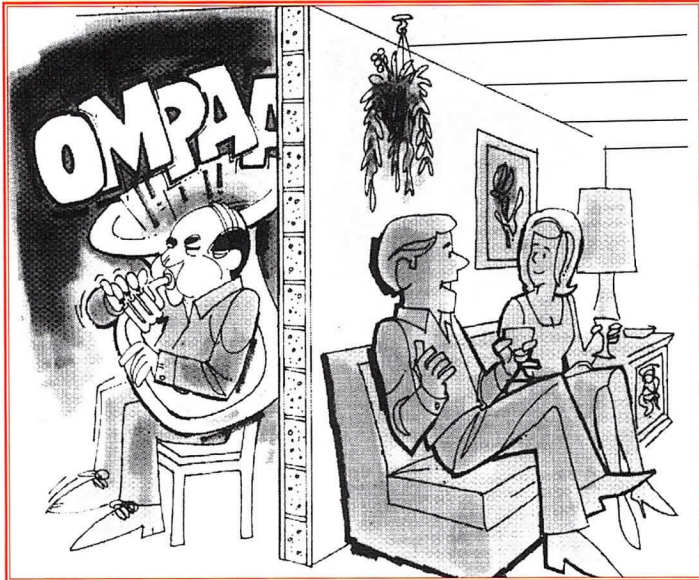


12" C.M.U. Wall Systems



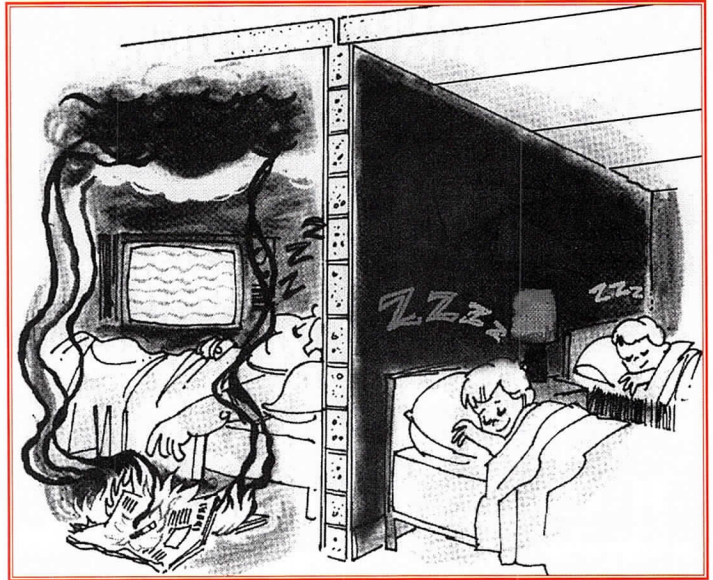
Sound Practice

Masonry Walls and Precast Hollow Core Floors make good neighbors

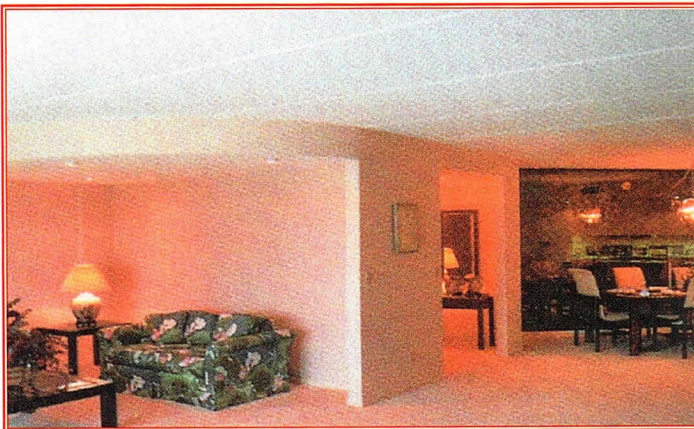


"Yes we chose it for the quiet Masonry and Hollow core construction, you know"

If your neighbor fell asleep while smoking...



"Protect their dreams with Masonry and Precast Hollow core construction."



"From our experience, soundproofing is just about the most important factor for tenant satisfaction. That's why we like precast hollow core decks. Also, the lack of shrinkage of floor joists, multiplied in a three story building, helps avoid settlement, cracking of walls and doors sticking."

Ernest Peterson



"For wall bearing construction, the added soundproofing effects in the use of precast hollow core help add to the rental ability of the project"

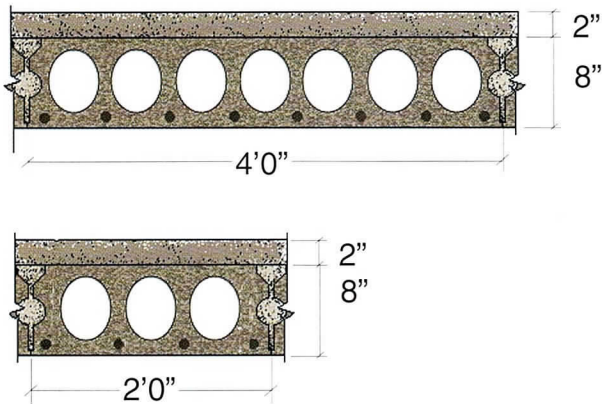
Leo Del Zotto

"The hollow core method is very soundproof, easy to work with, firesafe and is not overly expensive. And our renters' fire insurance is low. It's another selling point for our apartments."

John R. Wright

Precast Hollow Core Floors

Precast Hollow Core Systems

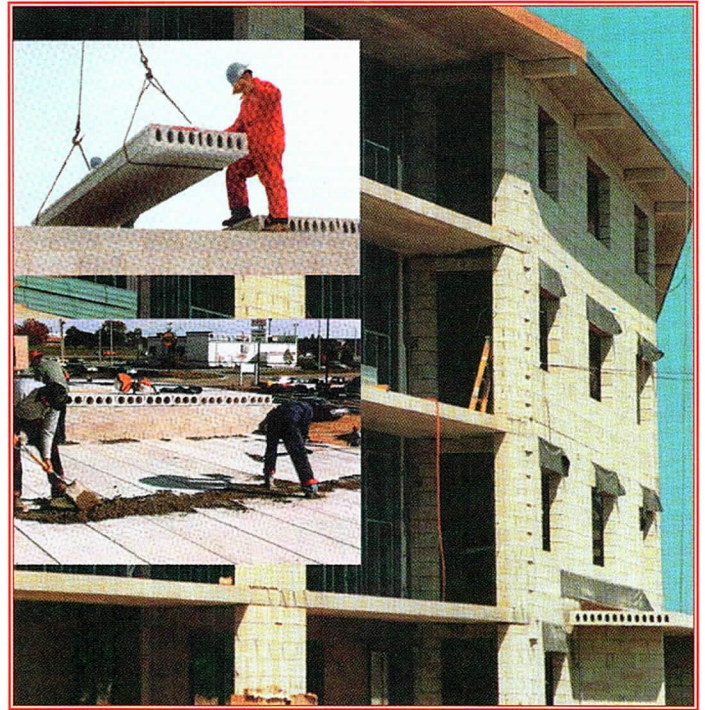
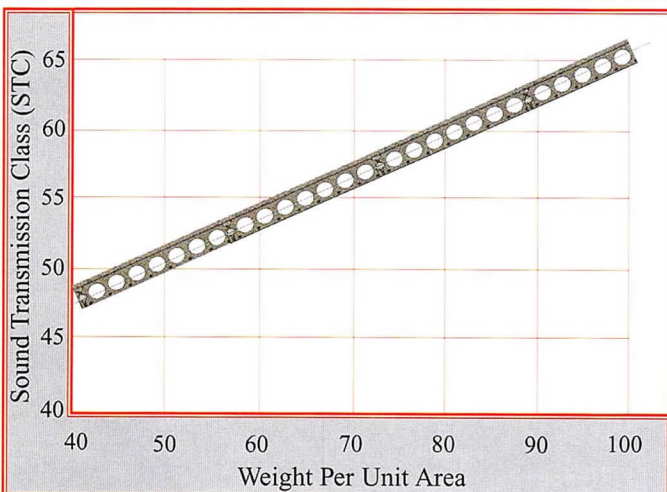


A complete study of sound control within the built environment would be incomplete if it did not extend its scope from walls to floors and ceilings. The chain is only as good as its weakest link, therefore the acoustic characteristics of all aspects of a given design must be observed. With the use of Hollow Core slabs, the acoustic characteristics of floors and ceilings can be as good or better than the walls, insuring a sound design.

Sound Transmission

Airborne sound reaches the floor, vibrates it, and is radiated through the floor material. Airborne sound transmission loss is most greatly affected by the weight of the material. The relationship of S.T.C. value and floor weight is clearly shown below in Figure 4. For this reason, a hollow core, precast concrete floor systems does not require any additional treatments in order to provide good sound insulation.

Figure 4 STC As a Function of Floor Weight



Impact noise reduction

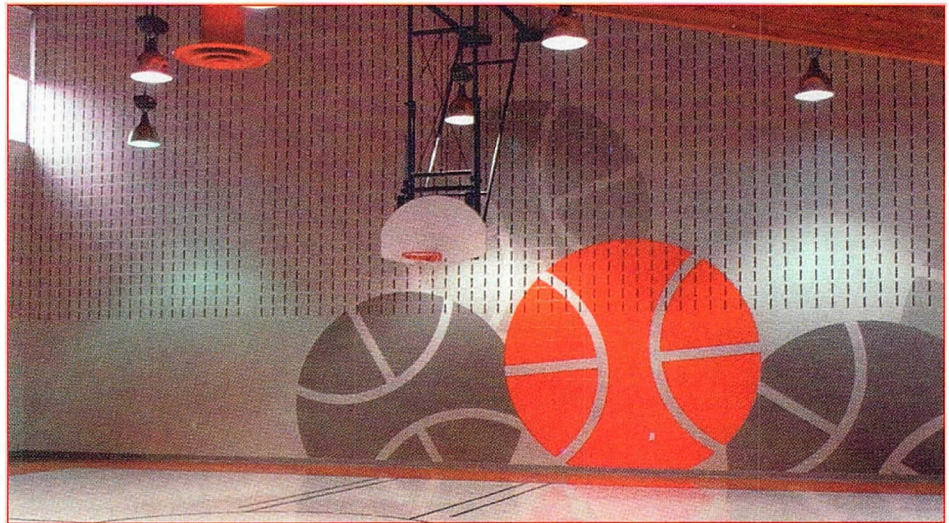
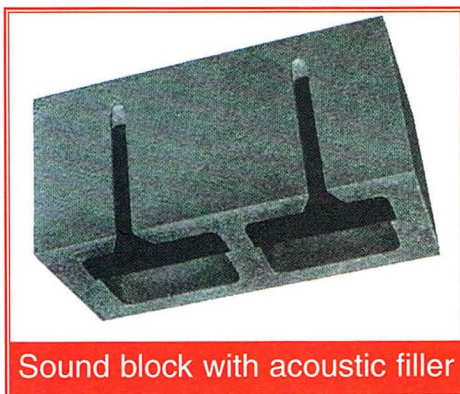
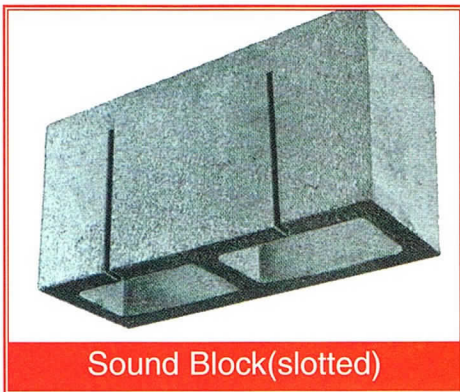
Footsteps, slammed doors, and mechanical equipment can all cause their own brand of unwanted noise. Even when airborne sounds are controlled, there still can be severe impact noise problems. Impact sound insulation is tested per ASTM E492, *Laboratory Measurement of impact sound transmission using a tapping machine*. Impact transmission is not significantly affected by the weight of the floor. To control impact sounds, a structural concrete floor in combination with a carpet & pad greatly reduces the amount of impact noise (measured as IIC). Figure 5 below shows the sound control potential of the hollow core slab used in conjunction with a carpet and pad system.

Figure 5 8" Hollow Core STC & IIC

| Materials | STC | IIC |
|----------------|-----------|-----------|
| 8" Hollow Core | 50 | 28 |
| 2" Topping | 3 | 0 |
| Carpet & Pad | 0 | 50 |
| Totals | 53 | 78 |

Killing Three Birds With One System

Acoustic Blocks



We have already shown the capacity of common everyday masonry wall systems to serve as noise isolators. For more serious applications such as sound studios, theatres, and other buildings where acoustics are paramount, masonry offers several specialized products.

Sound blocks have been widely used for lecture halls, swimming pool enclosures, and theatres. These concrete masonry units have one vertical slot per core. These vents create a Helmholtz resonator affect. The Helmholtz resonator is used to deaden sound in internal combustion engine mufflers.

The newest evolution of acoustic block is the Diffuser Block by RPG Diffuser Systems as seen above. This system is composed of three distinct units. These three units interlock together to form a wall. The result is a combination of the Helmholtz resonator principle for absorption, and

excellent sound diffusion back into the room. This product also provides space to place horizontal joint reinforcement, and offer cores which can be filled with grout, or insulation. These blocks are ideal for professional applications where sound diffusion and absorption are critical. Both types of acoustic blocks boast STC ratings above and beyond the 52 mark.

Conclusion

As the challenge to provide quieter buildings increases, the masonry industry has risen to meet the challenge. Masonry has been proven to be without equal in fire safety, appearance, longevity, and economy. As we have presented in this digest, masonry with hollow core precast concrete floors is an excellent choice for acoustic considerations. With Masonry and hollow core floors, solving problems of fire safety, economy, and noise control, a good designer can kill three birds with one system.

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2. *Sound Insulation-Clay Masonry Walls*, BIA Tech. Notes 5a. Brick Institute of America, 1988
3. *Sound Transmission Class Ratings for Concrete Masonry Walls*, NCMA-TEK 13-1. National Concrete Masonry Association 1990.
4. *Sound Transmission Loss Measurements on 190 and 140mm Single Wythe Concrete Block Walls and on 90mm Cavity Block Walls* (Client Report for Ontario Concrete Block Association). National Research Council Canada, 1989.
5. PCI Design Manual for the Design of Precast Hollow Core Slabs. Chapters 6 & 7, Copyright©1985 Prestressed Concrete Institute.

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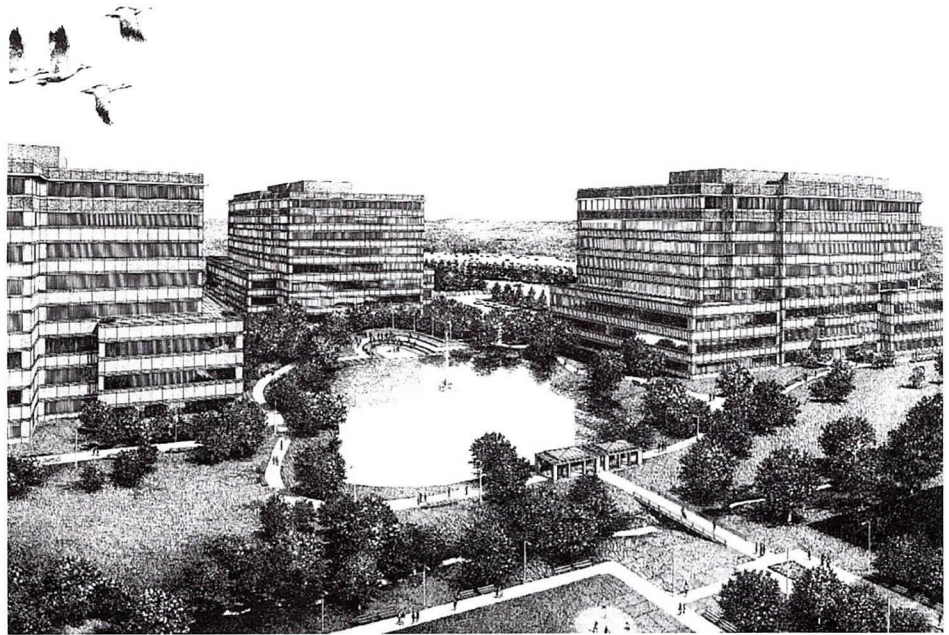
This digest contains technical information on Masonry wall and hollow core floor systems. It provides some of the basic information required to properly design and detail these systems. This digest does not cover all designs or conditions. The information presented illustrates only the principles that are involved. Final decisions on the use of information, details and materials as discussed in this digest are not within the purview of the MCAC, and must rest with the project designer, owner, or both.

MCAC

Multifamily Construction Advisory
Committee of Illinois

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Telephone: (847) 297-6704

Geese and golfers: Renderers often add life to a proposed design, such as the touches Gilbert Gorski included in this illustration for HOK's Somerset Office Park.



Xeroxes are being made and booklets prepared."

Gorski can attest to the quicker rendering turnaround time for his clients. "A few years ago during the building boom, there were more trophy buildings, and spending \$10,000 on a piece of artwork was more common," he admits. "Instead of [being given] two to three weeks to work on a larger drawing, I'm asked to do two to three drawings, often for a lower budget, in a shorter amount of time."

Given the choice, Gorski would rather do one large detailed drawing instead of three smaller ones. "[But] I can understand architects wanting several views, especially in competitions, trying to second guess the judges."

These recent changes have given renderers something of an identity crisis. Their title is both a conscious and self-conscious description of what they do. Rochon prefers to be called an architectural illustrator, "because the illustration includes the atmosphere of the drawing, the building and its context. When illustrating, I'm trying to capture a mood and feeling. When rendering, it sounds like someone's giving me the input." Others call themselves illustrators,

architectural imagists, or architectural artists.

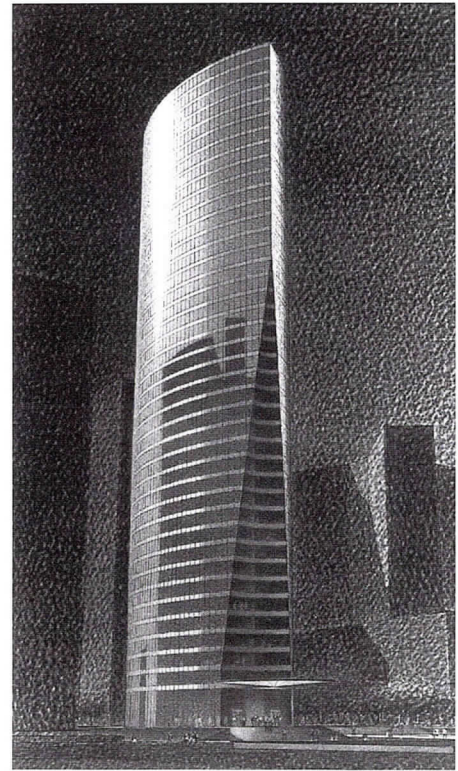
"My clients call me whatever they want," Gorski says, who refers to himself as an architect. "It's easier than saying I make pictures of buildings that don't exist."

The ASAP has had a positive impact on how renderers work. Slutsky believes that the ASAP's real benefit is exposing renderers to each others' work and getting recognition for the profession. "It's similar to the AIA's role for architects," he explains. "The AIA provides a peer forum that challenges architects to excel."

"What makes projects interesting for me is good design," concludes Slutsky. "When one looks at a rendering or model it is nearly impossible to judge the rendering or model quality separate from the building design."

"Our goal is to work with architects who appreciate good design and put their hearts in their work," Rochon says. "Their higher level of design, effort and enthusiasm is reflected in the final rendering." ■

Randall Deutsch, AIA, an architect, designer and writer, recently joined Jordan Mozer & Associates. He is a frequent contributor to Focus.



The 1996 Hugh Ferriss Memorial Prize, the highest recognition by the American Society of Architectural Perspectivists, was awarded to Paul Stevenson Oles, FAIA of Newton, MA for his stunning image of an office tower in Paris designed by Henry Cobb, FAIA. AIA Chicago members Gilbert Gorski and Rael Slutsky, AIA have been honored by the ASAP in the recent past.

Has Chicago Lost Its Nerve?



Larry Oikent

Is the new always better than the old? Many agree that today's Comiskey Park doesn't compare to yesterday's.

At a recent AIA Chicago public lecture, Blair Kamin, Howard Decker, AIA, and Carol Ross Barney, FAIA discussed the current state of architecture in this city. The following are excerpts from their presentations.

Blair Kamin, architecture critic Chicago Tribune

Stating in print that Chicago no longer was the first city of American architecture was not something I did lightly. Nor was it a conclusion that I reached alone. In fact, this very panel was in the works before that piece appeared. And three years ago, the main theme of the Stanley Tigerman–John Zukowsky show at the Art Institute was Chicago architecture's fall from grace. If anyone convinced me to put that piece in print, in fact, it was Chicago's architects themselves.

Over time, the same thing kept happening. An architect and I would go through the motions of an interview about

his or her latest work. Then, as soon as my notebook snapped shut, the subject's guard would drop and the unvarnished truth would spill out—What's wrong with this once-fearless city? Why, all of the sudden, had it become so timid? Why was it putting up such junk as Comiskey Park and Navy Pier? And, of course, wouldn't things be better off if we could just give the jobs to Chicagoans instead of all those out-of-town hacks?

There was no simple answer to those questions, but, as in a game of connect-the-dots, the rough outlines of a picture had emerged: We—and by we, I mean many architects as well as their clients, in both the public and private sectors—have become prisoners of our celebrated past. We revere the legacy of Chicago architecture so much that we have lost sight of how to shape its future. Our idea engine is close to running on empty. New ways of producing public works are saving money but not resulting in better buildings. We want no-muss, no-fuss, architecture—on time, on budget, and please, don't upset the voters with anything that looks unfamiliar. We are, in sum, dishonoring Chicago's spirit of risk-taking by perpetually paying homage to the outward manifestations of that spirit.

My suggestion is that we go back to first principles—to an approach that re-establishes the elemental link between form and function, use and beauty. This does not mean a return to the willful form-making that gave us Fortress Illini at Circle. It does, however, reflect the need, in today's frighteningly complex world, to design innovatively to meet a multiplicity of human needs, and to carry out that design with the cooperation of other disciplines. And it goes without saying that architecture always must be about shaping not just objects, but the public realm, through what Vincent Scully has called “a continuing dialogue between the generations which creates an environment developing across time.”

**Howard Decker, AIA
DLK Architecture**

The thesis for this evening runs something like this: Chicago architects have lost their nerve. The evidence of this is that we allegedly have failed to innovate. Chicago architects are stuck in the past, seeking reassurance and running from risk. We Chicagoans need the new—new forms, new shapes, new materials, new everything. We have lost our role as the city of design leadership.

The thesis entails more: there are martyrs, “avant-garde” architects, perhaps some who have become victims of the *bourgeoise*. They know what’s best; they have divined the future, and the rest of us are just blind and, obviously, ignorant. Wake up, the *Tribune*’s horseman cries to Chicago’s architects, “wake up, the future is coming, the future is coming! Throw out the bath water, throw out the baby!”

Here’s my view of this, as an architect in Chicago: If this is what architects in Chicago should be talking about and doing, I don’t think we’ve lost our nerve, I think we’ve lost our minds.

I would have thought from our perspective at the end of a nasty, brutal century that has seen so much innovation do so much destruction, we might begin to come to our senses. We might begin to question whether innovation, and a misguided advocacy of progress through constant reinvention, can lead us to a Beulah land of peace and beauty and harmony and happiness, to honesty and justice and courage and patience. Hasn’t happened. Innovation alone is not what will get it done. Deeper and more important questions come first.

It is way past time for us to learn to think critically about the future and the past, to advance our discussion to a point where we are talking about things that count and about bending our architecture to the service of those values. New and old are not really the point. The point is

not “what time is it?” as expressed in the latest downtown building. The point must simply be this: What is good? What is bad? What can we do, or have we done, that has worked well for all of us? What have we done that has defeated us? How can we hold on to and advance the good, and root out and edit the bad? By what criteria shall we make judgments about our material world?

**Carol Ross Barney, FAIA
Ross Barney + Jankowski, Inc.**

What are Chicago’s architectural traditions? What is our heritage? Every time that I ask myself that question, I come up with: It’s not a style. The tradition is about innovation. There is nothing else we can hang our hat on

except that, when the chips were down, our city found the best way to build. And it’s not avant-garde. The style is most often an expression of the function and the materials and the construction techniques of the time. They lived on not because people built more buildings that looked like that one, but because those buildings produced an understanding of construction and of society that could be put in other cities looking entirely different. That’s really what Chicago architects gave the world. They gave them a way to think about putting buildings together.

I think most architects regard architecture as a process. It’s not a verb, but it could be. One of the big dichotomies that has happened in our

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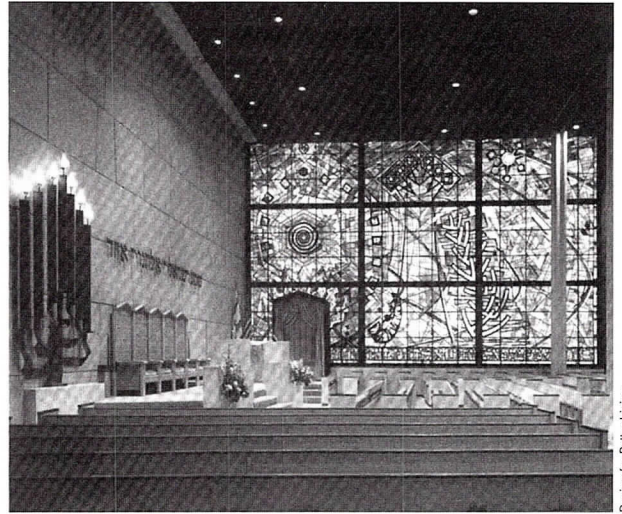
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People

Wheeler Kearns Architects Inc. has promoted **Thomas Bader, AIA** to principal.

Richard Bennett, a founding partner of Loebli, Schlossman & Bennett, died on May 2 in Cambridge, MA at the age of 89. His work in the Chicago

area—including the development of Park Forest, Old Orchard Shopping Center and the Loop Synagogue—is widely recognized for the balance it created between social concerns and new materials. Bennett was a former president of AIA Chicago and a fellow of the Institute. According to the *Chicago Tribune*, "his work has been called 'basically humanistic.'"

Professional affiliate member **C.D. Build Group** was recognized for the ninth consecutive year by Shopping Center World magazine as one of the top 50 interior retail builders in the U.S.

Leonard Currie, one of the founding members of the School of Architecture at the University of Illinois at

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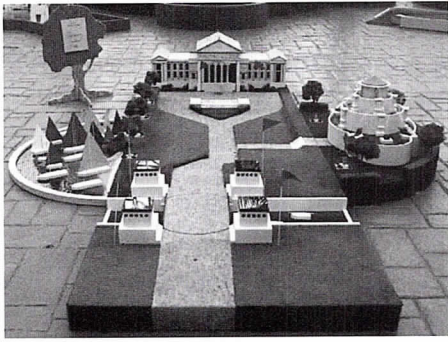
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The Epilepsy Foundation

Youngman & Company won the People's Choice Award for their contribution to Golf Around Chicago.

Chicago (UIC), died on April 23 in Blacksburg, VA. Currie, who served as the school's first dean from 1961 to 1981, was 82 when he died. He has been described as a "crusader" who supported the preservation of Chicago's cultural heritage through UIC, the Chicago Architecture Foundation, and as a homeowner whose restoration of his own home helped invigorate an entire neighborhood. At the time of his death, Currie was a part-time advisor at Virginia Polytechnic Institute.

DLK Architecture and Harry Weese Associates were honored recently by Friends of Downtown for their positive impact on the city. DLK Architecture received the Best Open Space Award for their work on Congress Plaza. Harry Weese Associates was given the Best Renovation Award for Buckingham Fountain.

DubinReid, an architectural firm with a history dating back to 1914, has opened its practice at 209 S. LaSalle St. The firm's opening represents the merger of Dubin,

Dubin and Moutoussamy with S.L. Reid & Co., under the direction of **Peter Dubin, AIA** and Lamarr Reid. The firm's recent projects include three Chicago public schools, public housing in Aurora, and ongoing design services for Chatham Park Village Cooperative and Gill Park Cooperative in Chicago.

Farr Associates has moved to Suite 1661 of the Monadnock Building at 53 W. Jackson Blvd.

Kirkegaard & Associates, the acoustics consultant for Chicago's Orchestra Hall, has been appointed as consultant for Royal Festival Hall, London's premier concert hall, to optimize its natural acoustics. As the hall's electronic system nears the end of its useful life (it was installed shortly after the venue opened in 1951), a civic committee is considering ways of making improvements to the natural acoustics. These improvements, according to Kirkegaard & Associates, may include the restructuring of elements of the interior, renewal of surfaces and finishes, and redesign of the mechanical systems.

Three AIA Chicago firms took top honors for design of miniature golf holes with a Chicago theme as part of a fundraising campaign for the Epilepsy Foundation.

Lucien Lagrange and Associates, Ltd. won the Chairman's Choice Award; **VOA Associates** was recognized for Most Creative Design; and **Youngman & Company, Inc.** received the People's Choice Award. Martha Thorne, associate curator of architecture at the Art Institute of Chicago, and **Richard Solomon, FAIA**, executive director of the Graham Foundation for Advanced Studies in the Fine Arts, judged the designs. The golf holes were on display as part of a miniature course at Navy Pier for three weeks in April. Other participating AIA Chicago firms included: **DLK Architecture, Inc.; OWP&P; Ross Barney + Jankowski, Inc.; Nagle, Hartray and Associates; Loeb Schlossman and Hackl/Hague Richards; Eckenhoff Saunders Architects, Inc.; Fraerman Associates Architecture; Morris Architects/Planners; Eastlake Studio, Inc.; Anthony Belluschi Architects, Ltd.;** and **Brininstool & Lynch, Ltd.** A similar event is planned for next year. For information on how to participate, call the Epilepsy Foundation at 312/986-3251.

Roger Dupler has joined **Otis Associates, Inc.** Dupler is a landscape architect and land planner formerly with The Lannert Group.

Clarence Passons, AIA has joined the newly formed firm of Raymond Architectural Group, Inc. as director of architecture.

Last month, **Perkins & Will** opened a Los Angeles-area office and welcomed award-winning California architect Gaylaird Christopher, AIA as principal of the firm's education group and head of the new office. Christopher served as the 1995 chairman of the AIA's Committee on Architecture for Education. His notable California projects include the P.W. Johansen High School in Modesto and the Coyote Canyon Elementary School in Rancho Cucamonga. In other news from the firm, graphic designer Anita Ambriz was honored recently by the Society of Environmental Graphic Designers with an award for the Perry Community Education Village in Perry, Ohio. The institution is an award-winning school with a physical education/community fitness center. In addition to architectural design, Perkins & Will provided environmental design services, including the redesign of the school logo.

Spanish architect Jose Rafael Maneo has been awarded the **1996 Pritzker Architecture Prize**. The annual

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Notebook

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award is given by the Pritzker family of Chicago. Maneo's more notable projects include the Museum of Roman Art at Merida and the Seville airport. He is currently working on an addition to Ludwig Mies van der Rohe's Museum of Fine Arts in Houston.

Bruce Ream, AIA has been promoted from associate principal to principal of OWP&P.

On June 1, architect, scholar and critic **Donna Robertson, AIA** will begin her tenure as dean of the Illinois Institute of Technology's College of Architecture. Since 1992, Robertson has served as dean of the Tulane University School of Architecture and principal of Robertson McNulty Architects. Prior to her appointment at Tulane, Robertson directed the architecture program at Barnard College, Columbia University and was an assistant professor at the Harvard University Graduate School of Design. She is a respected critic and lecturer and the recipient of many awards, including one for the Arlington County Courthouse Plaza Competition when she was a senior designer at Kohn, Pedersen, Fox Associates, P.C.

Anita Ambriz of Perkins & Will was honored recently by the Society of Environmental Graphic Designers for her signage for the firm's award-winning Perry Community Education Village.

Skidmore, Owings & Merrill recently expanded its interiors department to include Mark Roeser as a senior technical coordinator.

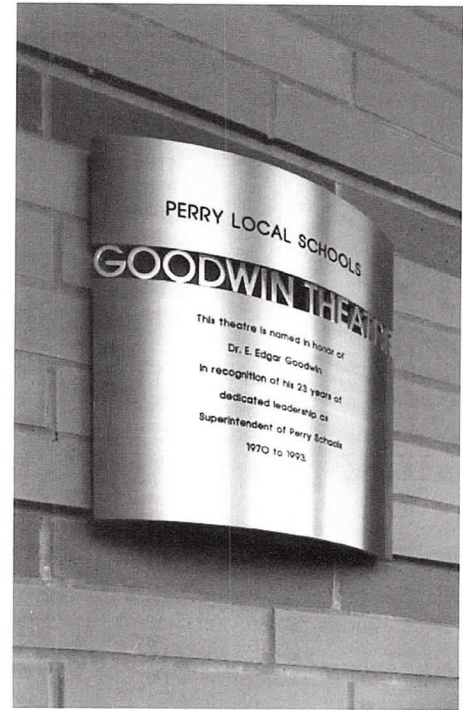
Jack Svaicer, AIA has joined Globetrotters Engineering Corporation as a senior project manager for architectural projects. Svaicer, formerly of VOA Associates, Inc., is currently working on the new Midway Airport terminal project.

Beth Durkin, director of interior design, has been named vice president and principal of **Solomon Cordwell Buenz & Associates, Inc.**

Trent Zilmer, AIA has joined C & H Management Company as a senior project manager. Zilmer was formerly with the Capital Development Board of Illinois.

New Projects

Holabird & Root, in conjunction with Environmental Systems Design, Frain Camins Swartchild and Pepper Construction Company, recently completed master planning for the International House of Chicago at the



University of Chicago. When fully renovated, the building, originally designed by the firm in 1932, will feature auditorium facilities, enhanced conference rooms, physical fitness areas and redesigned residential areas. The first phase of the renovation is scheduled for completion in 1997. In other news, Holabird & Root has been selected to provide programming and architectural

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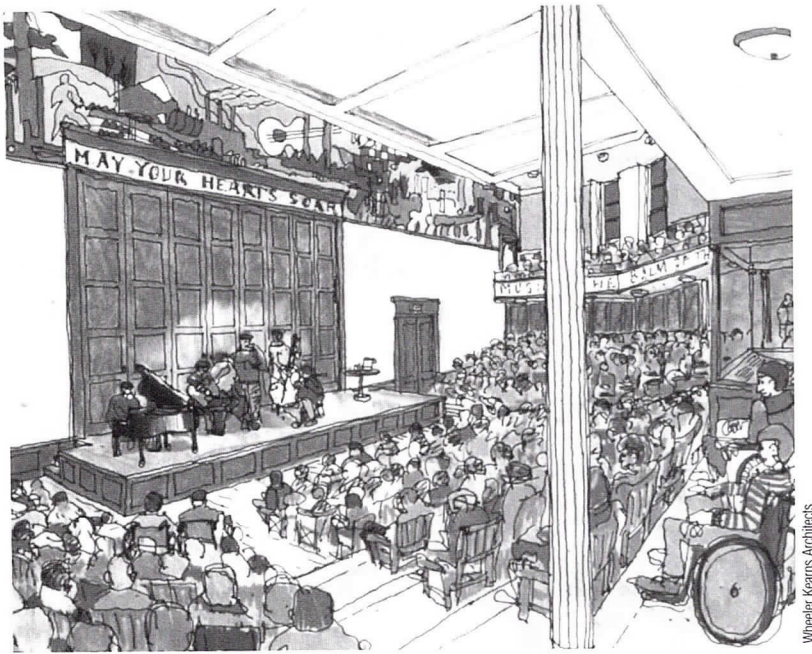
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Wheeler Kearns Architects' new facility for the Old Town School of Folk Music.

and engineering services for a new 55,000-square-foot, multi-purpose science facility at Wisconsin Lutheran College in Milwaukee.

McCluer announced in April that it is joining with its Asian partners to develop state-of-the-art printing plants for the *New Straits Times* Press in Malaysia. The program will produce two, advanced-color, high-speed printing plants by 1997 near Johor Baru and Kuala Lumpur. Closer to home, McCluer has been retained by

MTI Vacations, Inc. to build a new \$5.5 million corporate headquarters and call center for 560 employees in Downers Grove.

ANSYS Inc., an international supplier of design analysis and simulation software, broke ground this spring on a new 110,000-square-foot corporate headquarters that was designed by **Solomon Cordwell Buenz & Associates, Inc.** and The Design Alliance. The steel-framed building near Pittsburgh will feature a

multi-colored brick and masonry facade and a ribbon of tinted windows. The interior space plan emphasizes a shared-light work environment in which public areas and corridors are placed along the building's perimeter rather than around the core. The project is being developed by The Alter Group.

Wheeler Kearns Architects with Morris Architects/Planners is proceeding with the design for a new facility for the Old Town School of Folk Music. The Lincoln Square neighborhood project consists of extensive renovations to the former Frederick H. Hild Branch Library, vacant since 1987. The 40,000-square-foot building includes a 400-seat performance hall, cafe/coffee shop, retail music store, classrooms, practice rooms and school offices. The facility is expected to open in late 1997.

Calls for Entry

The AIA Historic Resources PIA invites AIA members to submit projects representing the state-of-the-art in historic preservation. Jury-selected projects will appear in the premier issue of **Historic Resources Review I**. Entries will be screened by a jury of architects and clients. Entry information is available by call the PIA information hotline at 202/626-7482 or 800/242-3837. Entry forms and fees are due at AIA headquarters by June 14.

Greenport, New York—a waterfront community at the eastern end of Long Island, 100 miles from New York City—**is seeking innovative designs for a four-acre park and harborwalk.** The landscape will incorporate various pavilions, a carousel, comfort stations, and a dock master's office. The winning firm will be awarded \$20,000 plus the design commission to

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Notebook

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further develop the winning design. A New York State license is not required. Programs for the open design competition will be available in July; registration closes October 19; submissions are due November 15. Site visits are encouraged. For a program, write, fax or call: Greenport Waterfront Park Competition, 400 Front St., P.O. Box 463, Greenport, NY 11944; 516/477-3000 (telephone); 516/477-2488 (fax).

Entries for the 16th annual **Gold Key Awards for Excellence in Hospitality Design**, sponsored by *Hospitality Design* magazine, *Lodging* magazine and the International Hotel/Motel & Restaurant Show, are due July 1. For information and an entry form, call 914/421-3315.

Professional Development

The Department of Museum Education of the Art Institute of Chicago will feature author **Karen Hudson** speaking on her monograph of the work of architect **Paul R. Williams**. The lecture is sched-

uled for 6:00 p.m. on Tuesday, June 4 in Fullerton Auditorium. Williams is known for his design of exclusive, posh residences, restaurants and retail shops from the 1920s to the 1970s, predominately in the Los Angeles area. In addition, he was the first African-American member and fellow of the AIA. For more information, call 312/443-3640.

Every year, over 200 academics and transportation and planning professionals attend the Metropolitan Conference on Public Transportation to learn of innovations and to debate policies in transportation planning in the Chicago region. **Getting There: Creatively Managing Transit in Turbulent Times** will be held on June 7 at the University of Illinois at Chicago. The program begins at 7:30 a.m. For registration information, call 312/454-0400 ext. 409.

Construction Technology '96, the first annual conference and exhibition for new technologies in the building industry, will be held from June 17 to 20 in Anaheim, CA. The conference, sponsored by the

Construction Information Group of McGraw-Hill Companies, is being billed as "Sweet's Catalog come to life." For information, call 800/451-1196.

The Committee on Architecture for Education, in conjunction with the Society for College and University Planning, are sponsoring **Technology, Distance Learning and the Campus of the Future** at Gallaudet University on Sunday, July 14. The program is credited with 10 CES learning units. For information on the seminar and accommodations, call the PIA information hotline at 202/626-7482 or 800/242-3837.

Various Matters

Graham, Anderson, Probst & White currently is featuring the photography of Stephen Szoradi in the firm's Architecture and Art Gallery. The exhibit, entitled **Foundations**, is a collection that creates a vision of the intricate structures and human power behind the production of steel. Foundations is on display through July. The Architecture and Art Gallery is located at the

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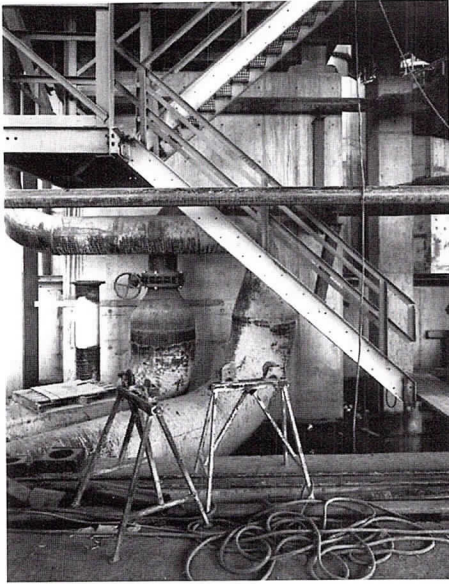
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Stephen Szoradi

Stephen Szoradi's photographic study of steel mills is on display at Graham, Anderson, Probst & White's Architecture and Art Gallery.

office of Graham, Anderson, Probst & White, 17 E. Erie St. and is open on Thursdays from 1:00 to 5:00 p.m. and other times by appointment. For information, call 312/951-6500.

Inspired Partnerships, a non-profit organization that helps congregations of all faiths care for and use their properties for community service, is holding its first annual **Art on the Walk** fund-raiser in front of St. James Episcopal Cathedral at Huron and Rush streets June 7, 8 and 9. Art on the Walk features the sidewalk

masterpieces of approximately 75 local artists. For information, call 312/294-0077.

The Museum of Contemporary Art, 220 E. Chicago Ave., celebrates the opening in July of its new building and sculpture garden with an exhibition of drawing, sketches and models produced for the project by the Josef Paul Kleihues. The exhibit begins July 2. Call 312/280-5161 for more information.

Walk through 180 years of neighborhood history on the Prairie Avenue House Museum's **Prairie Avenue: The Evolution of an Urban Neighborhood**. The tour debuts on July 7 and will be held on Sundays through October. For more information, call 312/326-1480.

An **architectural tour of Edinburgh, Glasgow and London, with a special emphasis on Charles Rennie Mackintosh**, is being organized by Exclusive Special Interest Holidays of London. The tours are scheduled for July, August and September and include golf at St. Andrews. For information, call 800/223-7174.

Contributions

AIA Chicago would like to thank **Anthony Belluschi, AIA** and **ASI Sign Systems** for their recent, generous contributions to the Chapter for office improvements.

Clarification

The May issue of *Focus: Architecture Chicago* described the Historic Boulevards Identity program currently underway in the city ("The New Public Works," page 6 and 7). Though DLK Architecture was correctly identified as being responsible for the overall identity program for the boulevards, **Wendell Campbell Associates** is the master architect for the King Drive rehabilitation specifically. The firm presented its work on May 10 at a conference on urban public space design sponsored by the City Design Center of the University of Illinois at Chicago.

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Has Chicago Lost Its Nerve?

Continued from page 15

practice is our clients regard [architecture] strictly as a product. And as such you can almost take it off a shelf and say "I want 10 of those or five of those." Because architecture isn't an industry, it's not manufacturing—on the other hand it's not really art—I think the idea of process isn't a real important one. The easy way out is the tendency to embrace the product at the expense of process.

Where are we today? What are we building? Are we substituting nostalgia for thoughtfulness? The funny thing about our practice is that, I think, the biggest piece of influence that we have is from history. We never start a project without trying to comprehend the history of the building type or of the site. It's there that you get your cues for innovation. In fact, you can't innovate without a sensitivity to the history of the project and the site and the

society. But what I see happening more often than not is that comfort becomes very important in that it's important for a project to be easily accepted. Those two things are a substitute for work that accurately reflects the struggles and the triumphs of our society.

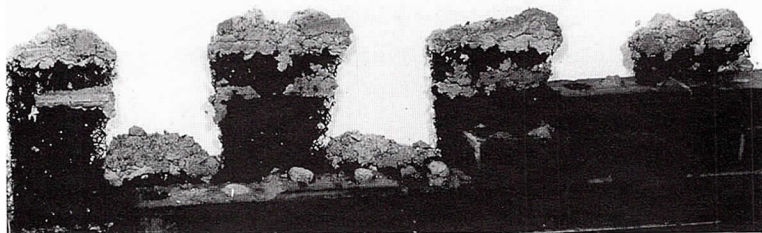
In high school I won a prize for knowing the city's slogan. The slogan is "I will." And I think that unless we, our clients and my fellow professionals, can get back on the path of our forefathers, we'll be changing "I will" to either "You first" or "Been there, done that." ■

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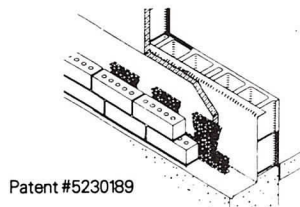
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- 4 Design Committee.** The Office of Roula Associates. 5:30 p.m.; 400 N. State St., Suite 400. Information: Constantine Vasilios, AIA; 312/431-0331. RSVP using form on page 3.
- 5 AIA Chicago and the Chicago Architecture Foundation.** Ingenious Solutions: Sustainable Reserve. 12:15 p.m.; Chicago Architecture Foundation, 224 S. Michigan Ave.
Education Committee. Monthly meeting. 5:30 p.m.; AIA Chicago.
- 6 1996 Design Excellence Awards.** Interior Architecture Award submissions due. 4:00 p.m.; AIA Chicago. Information: Joan Pomaranc, 312/670-7770.
AIA Chicago and the Chicago Architecture Foundation. Back to the House of the Future. 6:30 to 8:30 p.m.; CAF, 224 S. Michigan Ave. Registration: 312/922-3432.
Architecture and Design Society. Exhibition opening. D.H. Burnham and Mid-American Classicism. 5:30 p.m.; Art Institute of Chicago, 111 S. Michigan Ave. Information: 312/857-7166.
- 8 Young Architects Committee.** Fermilab Tour. 10:00 a.m.; Fermi National Accelerator Laboratory, Batavia. LUs: 2. RSVP using form on page 3.
- 9 AIA at NeoCon '96.** The Business of Starting an Interiors Practice. Speakers: Robert Steinmetz, AIA and Tom Gerfen, AIA. 10:30 a.m. to 4:30 p.m.; Holiday Inn Mart Plaza, 350 N. Orleans St. Registration: \$165/on-site. Information: 800/677-6278.
- 10 NeoCon '96.** World's Trade Fair. June 10 through 12. The Merchandise Mart. Information: 800/677-6278.
- 11 Architecture and Design Society.** Feng Shui: An Introduction to the Chinese Art of Placement. Speaker: Bruce Pao. 5:30 p.m.; Art Institute of Chicago, 111 S. Michigan Ave. Information: 312/857-7166
- 12 Planning and Urban Affairs Committee.** Monthly meeting. 12:00 noon; AIA Chicago.
- 13 Historic Resources Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 14 AIA Chicago and the Chicago Architecture Foundation.** The Architect's Office. Tours: Frederick Phillips & Associates; Wheeler Kearns Architects. 12:00 noon; Monadnock Building, 53 W. Jackson Blvd. Registration: 312/922-3432.
- 18 Committee on the Environment.** Thermally Efficient Environments. Speaker: Rodney Wright, FAIA. 5:30 p.m.; AIA Chicago. LUs: 4. RSVP using form on page 3.
Corporate Architects Committee. New Furniture Concepts. 6:00 p.m.; Bretford showroom, Suite 1080, The Merchandise Mart. RSVP using form on page 3.
- 19 AIA Chicago Lecture Series.** The Zeitgeist and Me. Speaker: John Hartray, Jr., FAIA. 5:30 p.m.; Chicago Cultural Center, 78 E. Washington (second floor theater).
- 20 1996 Design Excellence Awards.** Distinguished Building Award, Unbuilt Design Award and Twenty-five Year Award submissions due. 4:00 p.m.; AIA Chicago. Information: Joan Pomaranc, 312/670-7770.
Government Affairs Committee. Monthly meeting. 5:30 p.m.; AIA Chicago.
- 27 Interior Architecture Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 2 Design Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 4 AIA Chicago.** Office closed for Independence Day.
- 8 Education Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 9 Corporate Architects Committee.** Monthly meeting. 6:00 p.m.; AIA Chicago.
- 10 Planning & Urban Affairs Committee.** Monthly meeting. 12:00 noon; AIA Chicago.
Committee on Architecture for Health. Monthly meeting. 5:30 p.m.; AIA Chicago.
- 11 Historic Resources Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 16 Committee on the Environment.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 17 AIA Chicago Lecture Series.** Clients: Do They Get the Buildings They Deserve? Speakers: Joseph Valerio, FAIA and representatives from U.S. Robotics. 5:30 p.m.; Chicago Cultural Center, 78 E. Washington (second floor theater).
- 18 Government Affairs Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 23 Office Practice Committee.** Legal Expertise Shared: Employment and Mechanics' Lien Issues. 5:30 p.m.; AIA Chicago. RSVP using form on page 3.
- 25 Interior Architecture Committee.** Monthly meeting. 5:30 p.m.; AIA Chicago.

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