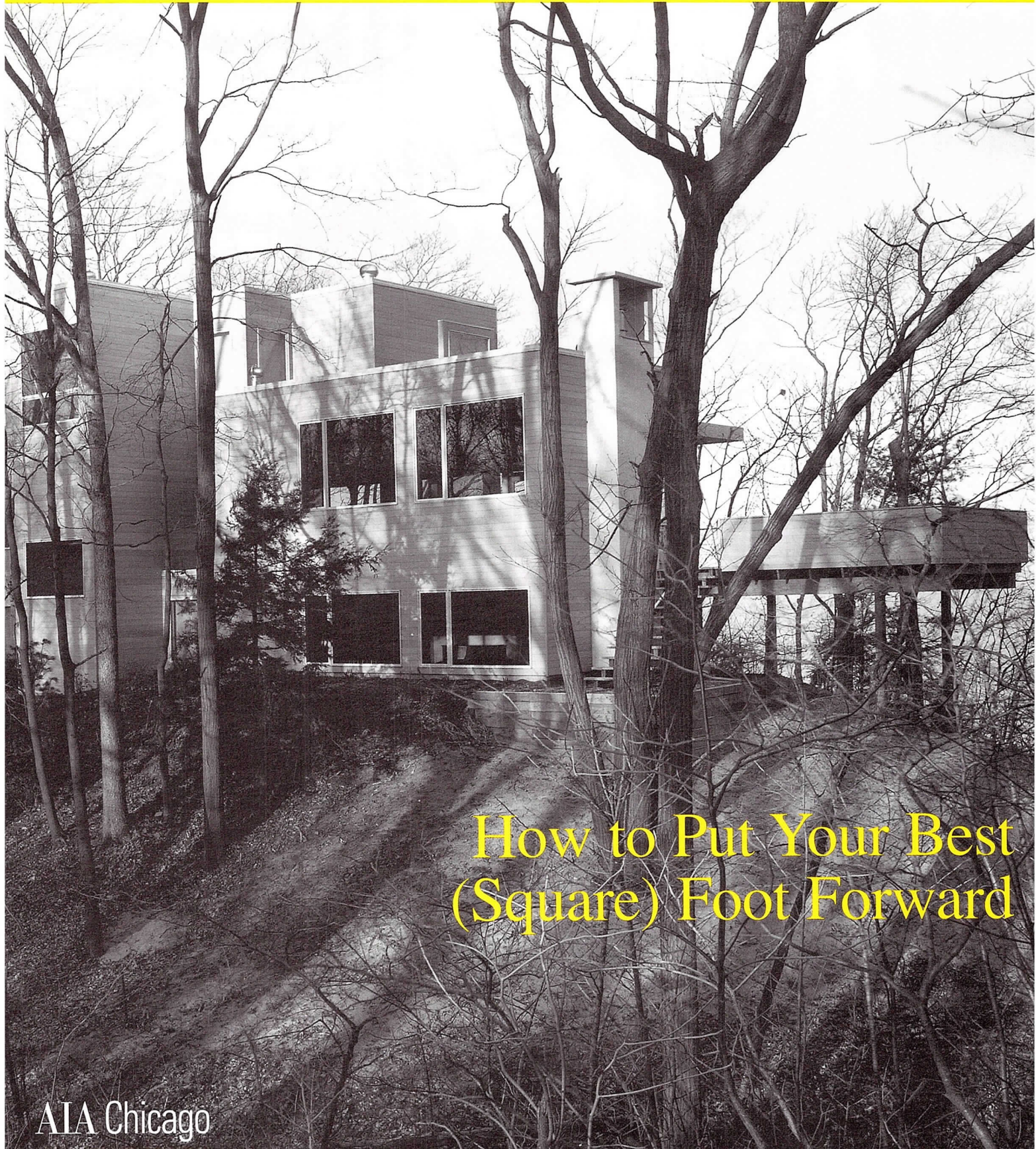


# Focus



## How to Put Your Best (Square) Foot Forward



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**March 1997**

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Cover Project: The Dunewood Retreat by Nagle Hartray Danker  
Kagan McKay Architects Planners Inc. won a 1996  
Distinguished Building Award from AIA Chicago.

**Shafer Architects**

Wed., March 5, 6:00 p.m.;

AIA Chicago

Sponsor: Young Architects PIA



A roundtable discussion with Tom Shafer of Shafer Architects. Part of a continuing series of talks with local architects about their philosophy and work. 2 LUs.

**Professional Pathways**

Sat., March 8, 9:00 a.m. to 1:00 p.m.;

University of Illinois at Chicago, Chicago Circle Center, Cornucopia Room. Registration: \$7 in advance; \$12 at the door.

A half-day program to help architecture students or recent graduates learn about career options. During two panel discussions, seasoned architects, interior designers and urban planners will offer information about careers for those with an architectural education. A question and answer session follows the panel presentation. To register, call 312/670-7770.

**The Office of the Future: A Tour of Arthur Andersen**

Tues., March 11, 6:00 p.m.;

225 N. Michigan Ave.

Sponsor: Corporate Architects PIA



A tour to showcase the new headquarters of Arthur Andersen Worldwide, designed by Skidmore, Owings & Merrill LLP. New officing concepts will be discussed. Reservations required. 3 LUs.

**Historic Districts and Preservation Guidelines**

Thurs., March 13, 5:30 p.m.;

AIA Chicago

Sponsor: Historic Resources PIA



What can architects do with a landmark building? Where are the city and state's landmark districts? What guidelines govern renovation and new construction,

and what incentives are available to owners? These issues will be covered in a roundtable discussion with representatives from the Commission on Chicago Landmarks, the Landmarks Preservation Council of Illinois, and the Illinois Historic Preservation Agency. 3 LUs.

**Back to the Future: Making State Street Great Again**

Wed., March 19, 5:30 p.m.; Chicago Cultural Center, 77 E. Randolph St.

Sponsor: AIA Chicago

The first of the 1997 public lectures series features Dan Coffey, AIA of Daniel P. Coffey & Associates Ltd.; Walt Eckenhoff, AIA of Eckenhoff Saunders Architects Inc.; and Philip Enquist, AIA of Skidmore Owings & Merrill LLP.

**Chicago's New Museum Campus**

Tues., March 25, 5:30 p.m.; AIA Chicago

Sponsor: Design PIA

A review of plans for the campus around the Field Museum, Shedd Aquarium and Adler Planetarium and for the buildings themselves.

**Business Opportunities in the Public Marketplace**

Thurs., March 27, 8:00 a.m. to 1:00 p.m.; USG Solutions Center, 222 W. Hubbard St.

Cost: \$5 AIA members; \$10 non-members  
Sponsor: Government Affairs PIA



Representatives of local, state and federal government agencies in the Chicago area explain their selection procedures to the architecture and engineering community. Participating agencies include: Department of General Services; Department of Planning; Chicago Public Schools; Chicago Park District; Capital Development Board, Metra, U.S. Postal Service, and several others. Reservations are required. 2 to 4 LUs, depending on length of attendance.



**Sign Me Up!**

- 3/5 Young Architects PIA: Shafer Architects
- 3/8 Professional Pathways
- 3/11 Corporate Architects PIA: The Office of the Future Tour
- 3/13 Historic Resources PIA: Preservation Guidelines
- 3/25 Design PIA: Chicago's New Museum Campus
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All programs listed above are free or as noted for AIA Chicago members. Non-members will be charged \$10 per program or as noted.

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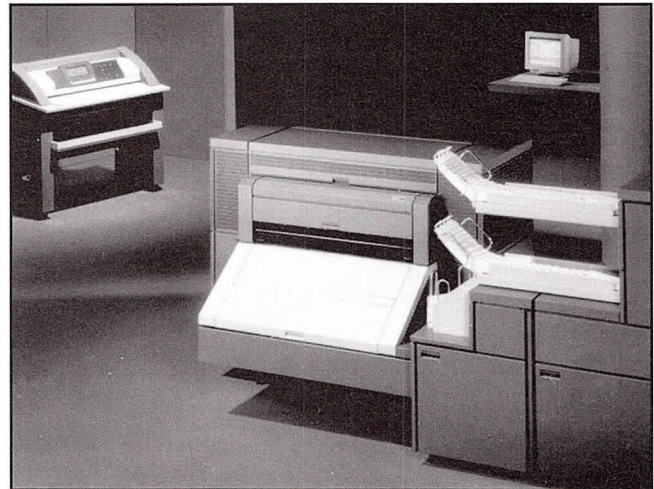
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## Action Plan Redefines Role for Board of Directors



1997 is a transition year for AIA Chicago, bringing change to the structure of the board of directors and the

Chapter's committees. First, the committees have been renamed Professional Interest Areas (PIAs) to encourage greater member participation. Second, the board has been reduced and a liaison committee, consisting of the president-elect and the two vice president's, will be responsible for strengthening communications between the board and the PIAs.

In preparing for this year, we convened a special task force composed of the 1996 and 1997 executive committees. The task force was charged with reviewing the goals of the 1995 strategic plan and the results of the 1996 member survey and developing an action plan for 1997.

The action plan defines specific activities and assigns responsibilities to officers, board members, PIA chairs and task forces to oversee and carry out the plan. The action plan was presented at our board orientation on January 28 and again at our PIA chairs orientation on January 30. It will serve as the road map for chapter activities throughout the year.

### **Goal I: Empower ourselves by taking advantage of our collective strength.**

- Improve programs by maximizing quality and reducing quantity, monitor content for consistency with the plan.
- Increase attention to leadership development by bringing new people into positions of responsibility.
- Increase membership by seven percent over next two years.

- Plan at least four meetings a year with local government officials.
- Increase sponsorship contributions.

### **Goal II: Improve the AIA architect's value.**

- Develop a master calendar for programs, focusing content of programs to assist members with CES requirements.
- Continue to monitor and take action on city and state legislation that affects the practice of architecture.
- Strengthen our relationship with local architectural schools and assist students and interns in entering the profession.

### **Goal III: Communicate and demonstrate the AIA architect's value to the public.**

- Increase public awareness through media exposure, special editions of *Focus*, "Working With an Architect" seminars, public lectures, and the Web site.
- Advocate excellence in the built environment through design awards and exhibits.
- Establish AIA Chicago as the source of architectural information in the city and region.

W. Stephen Saunders, AIA  
AIA Chicago President

The Buckingham Fountain rehabilitation project by Harry Weese Associates won a 1995 Driehaus Award from LPCI.



*National AIA Asks Members to Consider Television Ad Campaign*

Terrence McDermott, Hon. AIA, executive vice president and CEO of the AIA, recently urged component executives and officers to discuss with their members a plan to have a three-year national TV advertising campaign.

The plan—which would develop and buy approximately 150 spots of national coverage per year during programs such as *Good Morning America* and *Today* and on CNN—would be financed by a \$50 investment by each member over the three years. The ads also will be available for local use by individual components, who can run them at their own expense in local outlets.

To keep pace with the demanding schedule needed to develop the members' message and produce high-quality ads, the three-year advertising campaign plan will be put to a vote at the national convention in

May. For more information on the proposal or to voice your opinion, call Steve Saunders, AIA, president of AIA Chicago, at 312/786-1204.

*LPCI Seeks Nominations for 1997 Preservation Awards*

Historic Preservation moves to center stage as the Landmarks Preservation Council of Illinois (LPCI) launches its annual Richard H. Driehaus Preservation Foundation Awards program. These awards recognize individuals, projects and programs which set a standard of excellence in historic preservation in Illinois.

LPCI is seeking nominations in the following categories: restoration, rehabilitation or adaptive use of historic structures; effective and accurate media coverage of preservation issues; innovative educational programs; exceptional advocacy efforts; and leadership in resource-protection planning.

Nomination forms are available from the LPCI office at 312/922-1742 and should be postmarked no later than April 25.

*Citibank Continues Support for Working With an Architect*

AIA Chicago again will hold a spring series of the popular "Working With an Architect" seminars thank to the support of local Citibank branches..

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T R A N S F O R M A T I O N S



The workshops were developed in 1995 as part of a public outreach effort to prepare potential clients for the design and building process. They are lead by AIA Chicago members with extensive residential experience. Leaders are required to participate in a training session to familiarize themselves with the syllabus and hone their presentation skills.

Citibank was the original sponsor of "Working With an Architect," providing funds for advertising and banking experts to answer financing questions during the seminars. Today, Citibank has broadened its support by providing meeting spaces for the seminars within many of its branches.

The seminars will take place in March and April throughout the Chicago area. For a complete listing of locations, dates and times, call AIA Chicago at 312/670-7770.

Transformations, recent projects that exemplify the architect's role in the redevelopment of communities and the rethinking of spaces, is the theme of the AIA Chicago lecture series for 1997. Eight free Wednesday programs will be presented in the second-floor theater of the Chicago Cultural Center, located at 77 East Randolph Street. They begin at 5:30 p.m. and conclude by 7:00 p.m. Reservations are not required.

*The lecture series is made possible through the generous support of Petersen Aluminum Corporation and USG Corporation and is co-sponsored by the City of Chicago through its Department of Cultural Affairs.*

- Mar. 19 **Back to the Future: Making State Street Great Again**
- Apr. 16 **The Good, the Bad, and the Ugly: The Transformation of North Michigan Avenue**
- May 21 **The Place Where We Live: New Views of Urban Housing**
- June 18 **Point of Entry: Transportation Gateways and the City Image**
- July 16 **Not Your Typical Day at the Office: Transformations in the Workplace**
- Aug. 20 **Audience Response: Keeping Cultural Icons Viable**
- Sept. 17 **Lofty Goals: New Lives for Old Buildings**
- Oct. 15 **My Old School: Campus Traditions/Campus Transformations**

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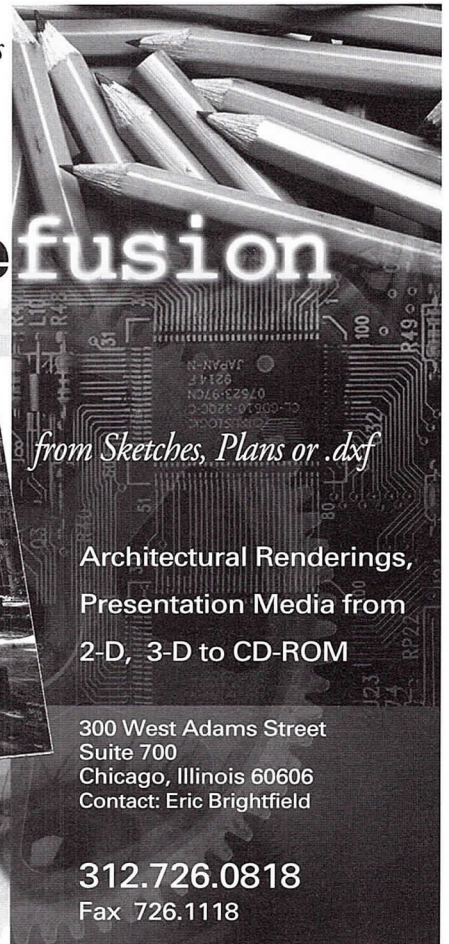
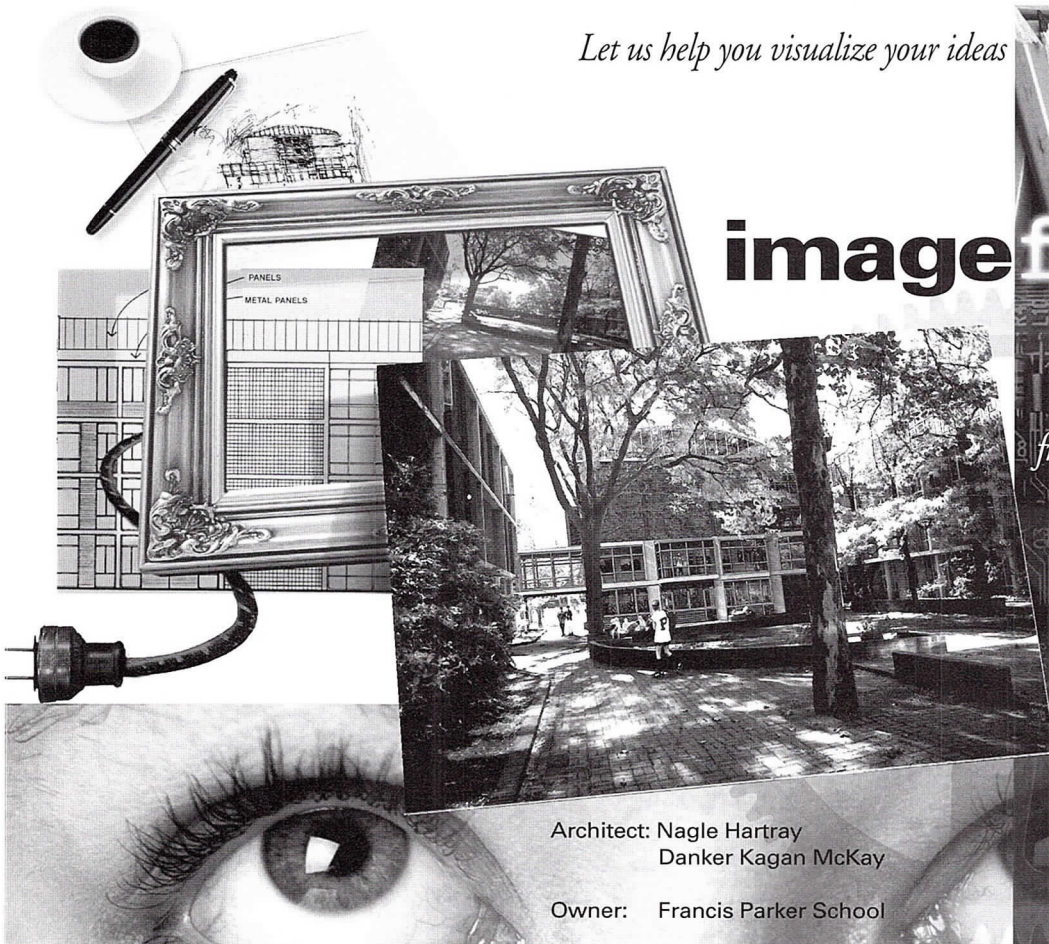
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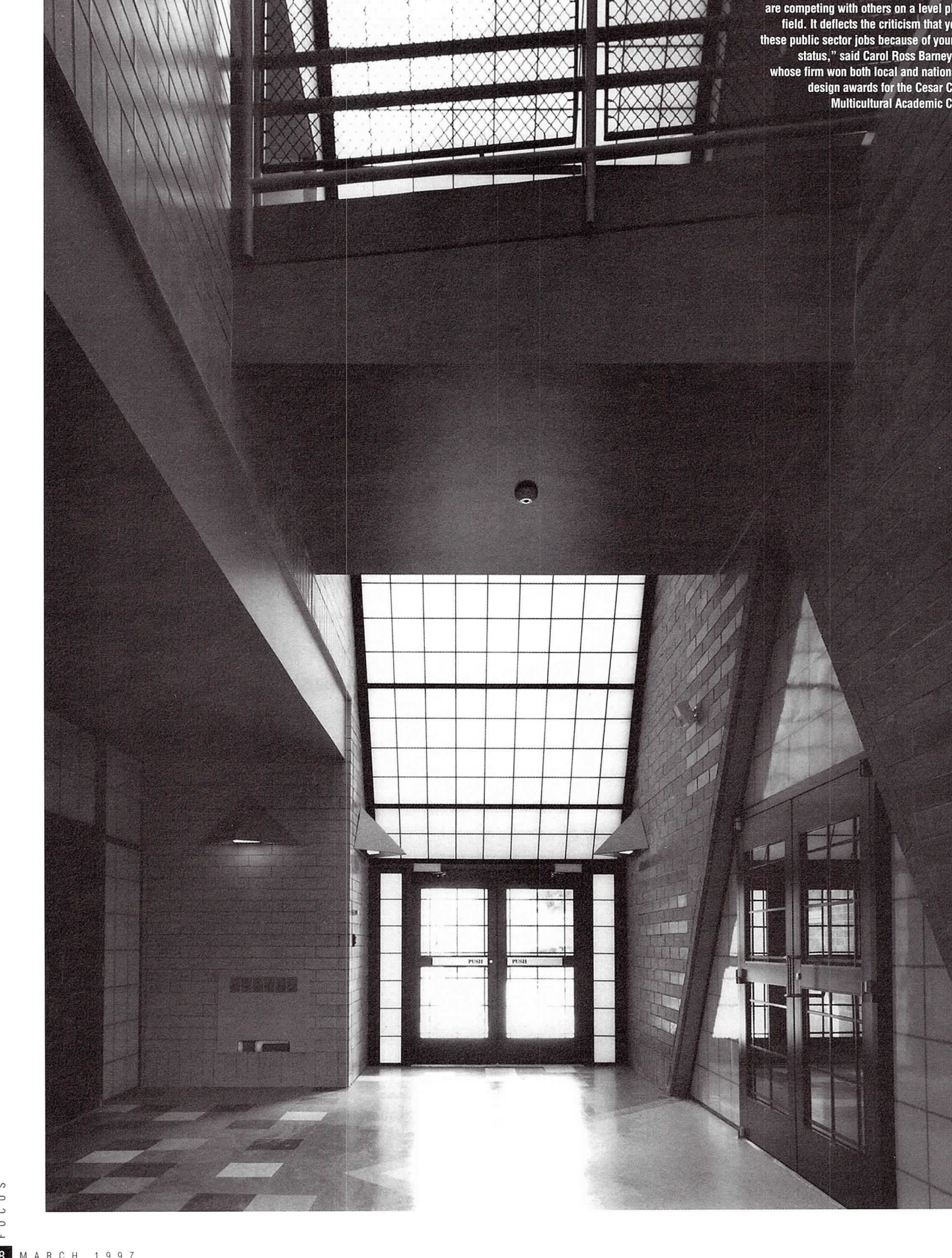
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“For a woman-owned firm, the anonymity of the awards process is a real plus, because you are competing with others on a level playing field. It deflects the criticism that you get these public sector jobs because of your WBE status,” said Carol Ross Barney, FAIA whose firm won both local and national AIA design awards for the Cesar Chavez Multicultural Academic Center.



# How to Put Your Best (Square) Foot Forward

## Preparing a winning submission

by Laurie McGovern Petersen

**A**fter months or years of long hours and hard work, you have completed a fabulous project. You are sure it could win an award, which would be a big morale-booster around the office, would thrill the client, and would lend real strength to your marketing efforts. You have hired the best photographer you can afford, and now you are ready to prepare the submission. How can you convince the jury that your project deserves an award?

Observing the jury process for the 1996 Design Excellence Awards led me to develop the following guidelines. Most of them seem obvious, yet each one was violated by at least one submission that was otherwise well-prepared. In some cases, the project won an award anyway, but weaknesses in the presentation created unnecessary doubts in the minds of jurors.

To lift your project above the competitors, you must show what is extraordinary about it and why it has merit beyond the obvious visual appeal. This might be a dramatic renovation of a space or building, a creative solution to a difficult budget or programming restrictions, or a project with a greater-than-usual impact on its users, especially if those users are the general public or a disadvantaged clientele.

Your images will tell most of the story, so choose all graphics carefully for clarity and maximum impact. But, remember this is show and tell, so take full advantage of the written description to explain the outstanding points, especially the (sometimes hidden) challenges you overcame. Demonstrate to the jury how you met a goal or solved a problem.

### The Picture Show

❑ **Good photography**—not necessarily glamorous but clearly professional—is very important. Composition, lighting and clarity of detail count for a lot. The only place for hand-held 35mm photos is the “before” images or exterior establishing shots. The sequence of images should make the project’s organization clear, showing how the parts fit together and how the spaces flow.

❑ **Show a variety of spaces** to demonstrate the project’s consistent quality of design and execution. For interiors projects, this means including back office space. Buildings should include at least one interior, even if it’s only an entry hall or staircase, or jurors may become suspicious of the project.

❑ **Show before and after shots** of a transformed space, preferably from the same viewpoint, to make it clear how a problem was solved or difficult circumstances overcome. Label the before and afters clearly, on the image itself if possible or at least on the slide mount.

❑ It is helpful to **show how a space will be furnished** (a restaurant or meeting space should be filled with tables and chairs, for instance), but stay away from “action shots” because people are a distraction. For a multi-purpose space, show one of its uses and explain in writing how well it adapts to other functions.

❑ **Include detail shots** to reinforce the project’s quality, but don’t go overboard on any one detail. You may love it, but if the jurors are cool to it, their reaction to the whole project will be negatively affected. Avoid featuring a stock detail; if your stairway is straight out of a manufacturer’s catalog, the project is dead on arrival.

❑ **Drawings are no substitute for photographs.** Limit your drawings to site and/or floor plans, and be sure they are easy to read in slide form. Don’t submit a cluttered working drawing; redo it as a simpler, bolder image. Show your elegant or creative spatial solution so the jurors can grasp it easily.

❑ **Do not include any more graphics than necessary.** If you have a straightforward project and just a few professional shots, resist the temptation to pad the submission with amateur photos or needless drawings.

*Continued on page 10*

## Best Foot Forward

Continued from page 9

❑ **Submit computer renderings only if they help describe a complicated project**, not just to show technical wizardry, and never as a substitute for a photograph. Juries are often split on their merits.

### The Written Word

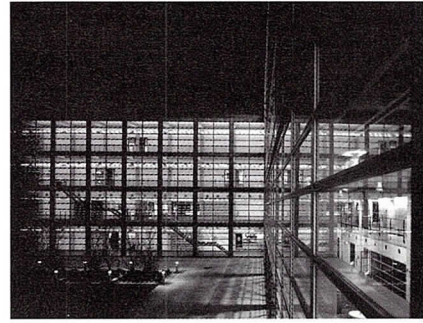
❑ **Keep the written description short and simple.** Do not exceed the maximum word count or you run the real risk of having key points omitted. Key the text to the slides only if it makes sense to do so. Emphasize the challenges of the project, especially if it involved a low budget or unusual conditions or constraints. Jurors appreciate the difficulties inherent in certain building types such as low-income housing, public schools, government and health care facilities. Identify the client's business or project goals. Energy-efficiency and environmental issues are important; handicap accessibility is a hot issue; impact on the public realm earns major bonus points. But do not exaggerate these claims because pretense may cancel out the project's more subtle virtues.

❑ If your project has a lot of visual distractions (gallery or retail interiors, for instance), **use the written description to call attention to the architectural features** and why they are important to the project.

❑ **As with photography, include only what is necessary** even if it falls short of what is allowed. Jurors are looking for innovation and creativity—if there is nothing unusual about the budget, client or program, then just provide a brief description and let the images speak for themselves.

❑ **Statements of architectural philosophy are generally ridiculed** or treated as a nuisance. They hurt more than

"What I particularly like about the AIA award is that it celebrates the collaborative effort needed to create a successful building. Owners, contractors and architects are all recognized for the achievement," said James Baird, AIA, associate partner at Holabird & Root LLP. The firm won a 1995 Distinguished Building Award for the School of Architecture and Urban Planning at the University of Wisconsin at Milwaukee.



they help. A much better approach, and one that is sure to make your entry stand out, is to provide information on client satisfaction in the form of a complimentary quote or some measure of positive results (increase in number of visitors, etc.)

Above all, don't give jurors an excuse to eliminate your project. They generally reject what they do not have time to understand, so ambiguity, lack of enough images, or an excess of material can all doom an otherwise worthy entry.

As Carol Ross Barney, FAIA, a sought-after juror and award-winner herself, points out, each jury is a snapshot of a particular group's feelings on a given day. Even though the juries change from year to year, their criteria remain the same. Juries always are looking for straightforward, high-quality presentations that include information about the project's impact on its users, as Peter Exley, AIA, former chair of AIA Chicago's Design PIA, observed in his 1992 article, "Trial by Jury." Exley said the same clarity of written and graphic information that should characterize your client presentations applies equally to awards submissions.

Perhaps the most important piece of advice comes from AIA Chicago program director, Joan Pomaranc. She suggests you have a person who is entirely unfamiliar with the project look at your presentation and see if it makes sense and readily conveys the essential information. If it passes that test, then you're off and running. ■



"An award legitimizes a young practice and puts you at a level that inspires a client's trust," said Charles Fill, AIA of Ullman & Fill Architects Ltd. A private residence designed by his firm won a 1996 Distinguished Building Award from AIA Chicago.

An architecture writer and editor, Laurie McGovern Petersen is a frequent contributor to Focus. She observed the judging of the 1996 Design Excellence Awards in preparation for the October 1996 cover story, "Not Just Another Pretty Facade."

# Risky Business: Managing Liability as a Design-Builder

by Mary Mazza

**It is critically important that design firms consult with their insurance advisor if they are thinking of becoming a design-builder.**

The current trend of owners towards design-build projects presents exciting opportunities for design firms. As stated in last month's *Focus*, returning to the master builder position and the potential for increased profits makes design-build an attractive proposition for many architecture firms.

Since our agency oversees the insurance programs for several hundred design firms, we are continually responding to questions regarding the insurance ramifications and risk management issues surrounding this subject. Although there is nothing new about this method of delivery, the increase in the number of design firms implementing insurance programs to protect themselves in this capacity has been dramatic. It is critically important that design firms consult with their insurance advisor if they are thinking of becoming a design-builder.

In general, a design-build contract with an owner will only impact your insurance program if your firm or a related entity to your firm is providing construction services. If your firm is providing design services for a contractor in a design-build contract, your coverage does not need to change. In this case, your responsibilities remain the same as in a traditional contract but for a different type of client. It is when your firm is contracted to provide construction services that you need to evaluate your insurance program.

In recent years, the professional liability insurance market has made major changes in their approach to design-build exposures. In the past, they have excluded coverage for design services on projects where the designer was also providing construction services. Many carriers still maintain this

exclusion but will remove it upon request. The two major writers of this coverage have removed the exclusion entirely. Most underwriters will want to review how the design-build contracts will be set up. Some prefer separate but related entities to hold the construction contracts, and others are comfortable with the design firm holding the contracts. If there are separate entities set up, it needs to be determined if the professional liability policy will apply. Contract relationships and agreements can have an impact on the premiums charged. It is important to have your agent address these issues before presenting the information to the underwriter.

Presuming your firm has secured design-build coverage under the terms of the professional liability, it is important to be aware that this is not the policy that will respond to construction activities claims. It is the general liability policy that will apply and most design firms do not have a "contractors general liability policy form." A design-builder must secure a policy that has anticipated construction services in order for coverage to apply.

*Continued on page 12*

## Local Architect Heads National Design-Build Organization



Grant McCullagh, FAIA, president of the Chicago-based McClier Corp., was elected in January as the 1997 chairman of the Design-

Build Institute of America (DBIA). The organization is a national non-profit association that promotes the use of the design-build project delivery method. McClier Corp., founded by McCullagh only eight years ago, is the nation's fastest growing design-build firm, according to DBIA.

The majority of our clients entering into this agreement are operating as "pass through" contractors. Whether setting up related construction entities to let the construction contracts or hiring contractors themselves, they are not hiring construction employees. The general liability market for "pass through" contractors is limited. Additionally, the general liability exposures of contractors are greater than that of design firms. As a result the cost is proportionately higher. This additional cost is often a major consideration in determining if design-build is feasible.

Other policies that need to be reviewed include Worker's Compensation, Builder's Risk, and Bonding. Many of the coverage issues will be particular to the specific contract

requirements. These contract requirements should be evaluated with the help of your attorney and your insurance consultant on a case-by-case basis.

As always, but even more critical with subcontractors, you need to obtain current certificates of insurance. Your firm needs to protect itself from inheriting the exposures of uninsured or underinsured subcontractors. For example in the case of worker's compensation, if your subcontractors fail to procure this coverage, the law would require that the subcontractor's payrolls be reported to your policy. This scenario holds true with subconsultants as well, but the rate for subcontractors can be 10 times or more of that charged to design professionals.

This is not meant to be an exhaustive

review of the risk management and insurance issues facing design-builders, but an introduction. I hope to convey that there are significant issues that need to be addressed to protect your firm while undertaking this new exposure. The potential for increase profits and greater control must be balanced with careful planning and control of the liabilities that come with them. ■

*Mary Mazza is vice president of AVA Insurance Agency Inc. AVA Insurance specializes in insurance programs and risk management consulting services for design and construction-related professionals.*

**Interested in a local Design-Build PIA?**

Fax your name to AIA Chicago. With sufficient interest, an initial meeting will be arranged.

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# If Hemingway Wrote Specs



Marcelline Hemingway Sanford Collection

Ernest Hemingway in front of his family's home on Kenilworth Avenue in Oak Park, February 1919. The Ernest Hemingway Foundation of Oak Park currently is raising funds to restore the home that was designed by Wesley Arnold for Hemingway's maternal grandfather. For more information, call Jennifer Wheeler at 708/848-2222.

by William Richardson, AIA

## Section 10991 Bells

### Part 1.1 Summary

A. Section Includes:

1. Bells and only bells whose sounds ring out in the summer of our happiness, dazzling us with song and strengthening us with the round full report of their firmness and warning us of the terrible betrayal that haunts each of our lives.

2. Brass polish

B. Related Sections:

1. Division 1 and Division 2 and all of the Divisions that would be like each other if they were not different in their words and meaning. Each in turn filling the void left by the last.

### 1.2 References

A. American Bell Society (ABS) – Standard for Brass Bells

B. All the works of the Theologians (Bible, Koran, Graphic Standards)—their words and meanings influencing all things including the making of bells and re-maining timeless in the lives of men and in the eternal relationships of nations and religions that control the lives of us all, in good and in evil.

C. The Chemical Engineering Society (CES) – P121-A-04 Standard for Brass Polish

### 1.3 Submittals

A. A bell, whole and pure, cast to a size that can be held in the hand and looked at, reminding us of the reasons that we made the bells and live the lives that are uniquely our own and above all without the sins and hurts thrust upon us as the founder thrusts the molten metal upon the mold.

### 1.4 Quality Assurance

A. Cast the bell pure and perfect, without flaw or blemish save one: the influence of the founder's human frailty that causes him to want to control the melting and

pouring of the bell, and to control the waitress at Billy Bob's, whose peroxide hair caught his eye and made him fight her lover for her and for himself.

## Part 2 – Products

### 2.1 Materials

A. Brass; the mixture of copper and zinc used to form the great cannons that destroyed the castles in the name of God and in the name of men whose lust for power caused them to forsake the material of the bells that rang out the tidings of gladness and cause the horror and death that only men can wreak upon themselves.

## Part 3 – Execution

### 3.1 Casting

A. Melt the metal ingots in separate pots above great fires of coke made of the coal that was once living plants drawing life from the primeval soil beneath a sun, newly hung in the heavens of this ancient world.

B. Mix the metals in proportions that are without doubt of purpose and desire.

### 3.2 Installation

A. The bell shall be hung by men of experience and men whose work has been for the hanging of bells because that is what they wanted to do and that is what they had to do, in spite of themselves.

B. Polish the bell, removing all the marks left by the men and by the machines, leaving only the reflection of the polisher's own face with its scars that only his mother will know from the very time she held him and gave him the purest love he could know but could never understand.

### 3.3 Testing

A. Toll the bell. Toll the bell slowly. Toll the bell for whom? The bell tolls for you.

*William Richardson, AIA is a member of AIA Dallas and is employed by the Dallas-based firm of Working Spaces: The Lauck Group.*

Lieber Architects' award-winning design for Rodman & Renshaw.



Korah/Heidrich Blessinn, Marco Lorenzini

**NEW MEMBERS**

**AIA**

**Andrew Beilfuss**, Hansen Lind Meyer Inc.; **Margaret Cavenagh**, Booth/Hansen & Associates; **Celine Coath**, OWP&P; **Thomas Erdelac**, VOA Associates Inc.; **Sean Garrett**, Booth/Hansen & Associates; **Patrick Jones**, Nagle Hartray Danker Kagan McKay; **K.T. Kazimer**, Bloodgood Sharp Buster Architects/Planners; **Margaret Derwent Ketcham**, Booth/Hansen & Associates; **Doo Ho Lee**, Nagle Hartray Danker Kagan McKay; **David Mann**, Booth/Hansen & Associates; **Matthew Petrie**, Booth/Hansen & Associates; **David Poulton**, The Poulton Group Ltd.; **James Sasek**, VOA Associates Inc.; **Harry Soenksen**, Booth/Hansen & Associates; **John Stetson**, Booth/Hansen & Associates

**Reinstating AIA**

**Steven Edwards**, Solomon Cordwell Buenz & Associates; **Fabio Grego**, VOA Associates Inc.; **George Halik**, Booth/Hansen & Associates; **Richard Hastings**; **William Ketcham**, Booth/Hansen & Associates; **William Massey**, Booth/Hansen & Associates; **Charles Mattson**, Building Systems Architecture; **Roger Medema, Jr.**; **Joseph Palatinus**; **Susanne Roubik**, S.E. Roubik & Associates; **Donald Stark**, Skidmore Owings & Merrill LLP; **Andrew Tiffin**, Daniel P. Coffey & Associates Ltd.; **Patrick Ventura**, The McClier Corp.; **Heather Wells**, Leslie Jones, Inc.; **Sandra Yoo**, Harry Weese Associates; **Sharlene Young**, The Environments Group

**Upgrades to AIA**

**Timothy Kent**, Pappageorge Haymes Ltd.

**Associate AIA**

**Jeanie Alford**, The McClier Corp.; **Paul Aubin**; **David Dike**, VOA Associates Inc.; **Richard Fost**, Booth/Hansen & Associates; **Jeanne Gang**, Booth/Hansen & Associates; **Catherine Gawlik**, Valerio Dewalt Train Associates; **Thomas Gentry**, Construction Technology Laboratories; **Kerl LaJeune**, Booth/Hansen & Associates; **Suzanne Lanyi**, Booth/Hansen & Associates; **Eugene May**, Holabird & Root LLP; **Terrence Short**, Ralph Weekly/Daniel Grubbs Architects; **Paul Trombley**, HNTB; **Aurelien Tsemo**, Booth/Hansen & Associates; **Brian Vitale**, Booth/Hansen & Associates

**Reinstating Associate AIA**

**Edward Grunloh**, Architectural Advantage; **Michael**

**Mariano Jr.**; Lohan Associates; **Julie Anderson Mathias**, Interior Architecture Studio

**Transfers to AIA Chicago**

**David Greunke** from AIA Los Angeles, G.D. Searle; **Daniel Osran** from AIA Northeast Illinois, Walgreen Company; **Michael Griebel** from AIA Omaha, HDR; **Judd Storey** from AIA Charlotte, Skidmore Owings & Merrill LLP

**Professional Affiliates**

**Sanjay Baralaj**, Sol Oriens USA Ltd.; **Harry**

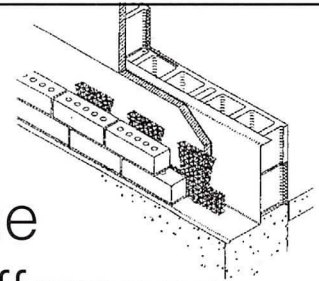
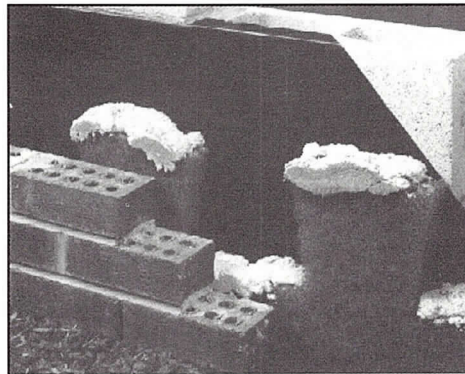
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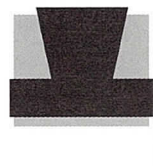
**Derek Brylski**, University of Illinois at Chicago

**PEOPLE**

Clark Dietz Inc, an engineering and architectural firm, has announced the addition of **Michael Behm, AIA** and **Clifford Bedar, AIA**. Behm will serve as director of architecture and will lead the company's design-build venture. Bedar will serve as director of design and construction for the architectural group.



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Loebl Schlossman & Hackl/Hague Richards' recent project for Intervest Properties in Tulsa, Oklahoma.

Hedrich Blessing

Phillips Swager Associates (PSA) has announced that **Steven Blye, AIA** has joined the Naperville office as director of design. Formerly with Solomon Cordwell Buenz & Associates Inc., Blye's design for Children's Memorial Institute for Education and Research won a Chicago Building Congress' Merit Award.

Harry Weese Associates has named **David Brubaker, AIA** and **Ted Witte, AIA** associates of the firm.

**Goldberg Downey Architects Inc.** is celebrating its 25th anniversary this year. The firm recently formed a new company, Goldberg Downey Construction Inc. to build many of the projects designed by the architectural firm. Known for its diverse residential projects, the firm recently completed a one-car garage addition and a 30,000-square-foot Lake Forest home.

**Lieber Architects Inc.** has named its design director, Davor Engel, a vice president. Engel's work at the firm has included the award-winning Rodman & Renshaw corporate headquarters project.

**Gregory Randall, AIA** has rejoined DeStefano + Partners as design principal. Randall, formerly a DeStefano partner, left the firm in 1994 to join the development group at Stein & Co. where he oversaw several projects for the city of Chicago, including branch libraries and retail redevelopment at O'Hare International Airport. During a decade at DeStefano + Partners in the 1980s and early '90s, Randall designed more than 600,000 square feet of office interiors.

With grant funding from the Chicago Community Trust, the **Society of Architectural Historians (SAH)** has hired a program director to establish its landmark headquarters in the Charnley-Persky house as an accessible site. The new program director is Angela FitzSimmons, who joins SAH from the Frank Lloyd Wright Home and Studio. FitzSimmons also is responsible for the Charnley-Persky House Public Lecture Series which continues in March with Mark Schmeller on the social history of Chicago around the turn-of-the-century; Donald Kalec on the early work of Frank Lloyd Wright; and Elaine Harrington on the Charnley residence itself. For information on dates and ticket prices, call 312/573-1365.

**Wiss, Janney, Elstner Associates Inc.** has moved its Chicago office to 120 N. LaSalle St., Suite 2000. Their phone and fax numbers remain the same.

#### NEW PROJECTS

**Graham, Anderson, Probst & White** has been commissioned to design a new world headquarters for the Binks Sames Corp. of Franklin Park. Binks Sames is the manufacturer of industrial finishing systems such as spray guns, painting booths and high-tech powder coating equipment. The new facility will include corporate offices, sales and marketing functions for North and South America, a training facility, and a unique demonstration hall where potential buyers can test Binks products. Interestingly, this will not be the first time the two companies have worked together. Binks' founder, Joseph Binks, invented a paint spraying apparatus that was used for the first time on a grand scale during construction of the 1893 World's Columbian Exposition, planned by Graham, Anderson, Probst & White's founder Daniel Burnham.

**Loebl Schlossman & Hackl/Hague Richards** recently completed the consolidation of two high-rise office buildings into a unified corporate complex for Intervest Properties in Tulsa, Oklahoma. The two buildings, a 20-story structure from the late 1940s and a 41-story structure from the 1970s, were joined at the base, utilizing a shared bank of elevators accessible by multiple entrances. Intervest, wished to upgrade the facility while consolidating public spaces and reclaiming wasted floor space. Therefore, a number of entrances were closed to create a main lobby, a signature element for the complex.

**Matthei & Colin Associates** is designing two outpatient facilities for Ravenswood Hospital Medical

Division 7

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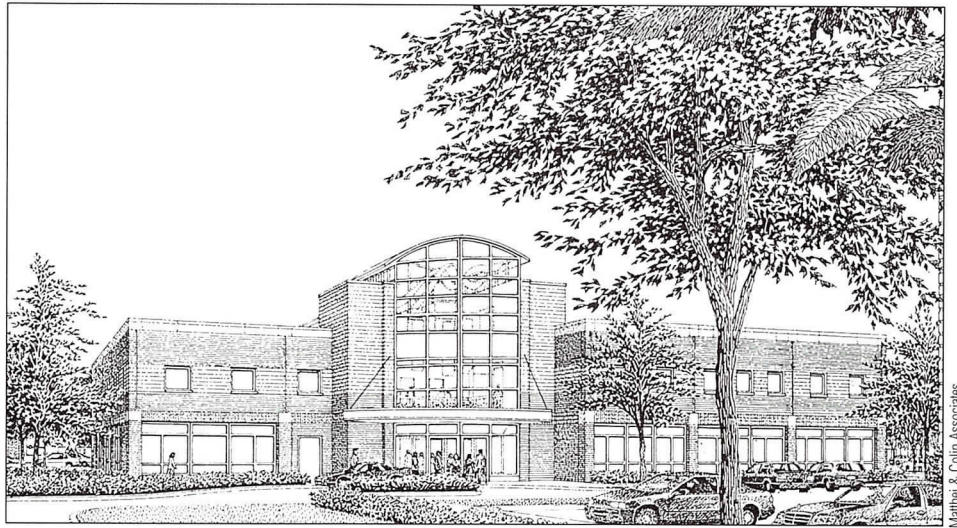
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One of two designs Matthei & Colin Associates has created for Ravenswood Hospital Medical Center of Chicago.

Center of Chicago. Both buildings utilize standardized design details, providing a consistent image for the hospital and creating efficiencies in planning and implementation. The first, a \$3.9 million, 25,000-square-foot facility at Wilson and Ravenswood streets, is adapted to a constrained urban site. The second, a 36,000-square-foot facility at Western Avenue and Irving Park Road, is located on the site of the former Martha Washington Hospital and will cost an estimated \$5.5 million, including site improvements. Together the buildings will house a variety of diagnostic services, including oncology, orthopedics, obstetrics, cardiology, radiology, pediatrics, gastroenterology and ophthalmology. **Ronald Kobold, AIA** and **Randall Bacidore, AIA** are heading the design team.

**Donald Wilson, AIA** of **Archideas Inc.** has designed the a 60,000-square-foot headquarters for Millex Products Inc. on a site at Chicago IndustryTech Park, the new \$70-million, 52-acre business park on Chicago's northwest side. The park is a designated Tax



Matthei & Colin Associates

Increment Financing (TIF) district, and is the first time the state of Illinois, the city of Chicago, and a real estate developer have formed a joint venture to develop a unique, in-city, suburban-style business park to provide jobs and growth opportunities for Chicago's industrial base. Wilson's designs are organized around horizontal lines, articulated by the window pattern and entranceway.

**CALL FOR ENTRIES**

The **Illinois/Indiana Masonry Council** is sponsoring its **23rd annual awards program**. Any

registered architect may enter projects. Architectural projects must have been completed between January 1, 1992 and June 1, 1996 and constructed predominately of masonry, including stone, which is exposed to view. Projects must be located in north central Illinois or northwest Indiana. Submission intent is due by April 25; materials are due June 20. An entry fee of \$50 per project is required. For complete guidelines, call the Illinois/Indiana Masonry Council at 847/297-6704.

Architects, engineers, contractors, building owners and managers, and other building industry professionals are invited to submit workshop proposals for **Build**

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Archideas Inc. has designed a new headquarters for Milex Inc.

Courtesy Alter Design Builders

**Boston '97**, the 13th annual U.S. Building Industry Convention to be held November 18th through the 20th. The convention offers approximately 150 workshops and seminars focusing on design, engineering technology, construction practices, facility management, business management, project management, and other issues. Approximately 8,000 professionals attend Build Boston every year. For a workshop proposal form and guidelines, call 617/951-1433 ext. 221 and ask for form BB-14. The proposal deadline is April 4.

Author Alfred Kemper, AIA is seeking submissions for a new book, **Alternative Architecture: American**

**Pioneers of Energy Conscious Designs.**

According to Kemper, "this book about energy conscious design will be a comprehensive history as well as a tribute to the architects who actually practiced their ideas by example." Contact Alfred Kemper, AIA, 155 E. "C" St., Upland, CA 91786; 909/920-9753.

The Structural Engineers Association of Illinois (SEA01) is sponsoring its 17th annual **Excellence in Structural Engineering Awards** to recognize creative achievement and innovation in structural engineering design or in the publication of a significant work contributing to the advancement of structural engi-

neering. Projects or publications completed since January 1, 1992, or those works which are sufficiently completed to clearly show the basic design of the structural system, are eligible. Any type or size of project may be entered, and it need not be within Illinois. All entries must be made by an SEA01 member. The deadline is March 31. For guidelines, call 312/372-4198.

**PROFESSIONAL DEVELOPMENT**

The Association for Project Managers (APM) has published "**Training Project Managers**," the first in a planned series of monographs on subjects of interest to project managers. "Training Project Managers" features some of the best articles published over the past four years in APM's *The Project Manager*. Copies of this 22-page monograph may be purchased for \$20 for APM members and \$25 for non-members (all orders require \$3 for shipping). To order, send a check to 1227 W. Wrightwood Ave., Chicago, IL 60604; or fax APM at 773/525-0444 with Visa or Mastercard information.

**Tournament of Champions**

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**April 15** in Palatine & **April 17** in downtown Chicago



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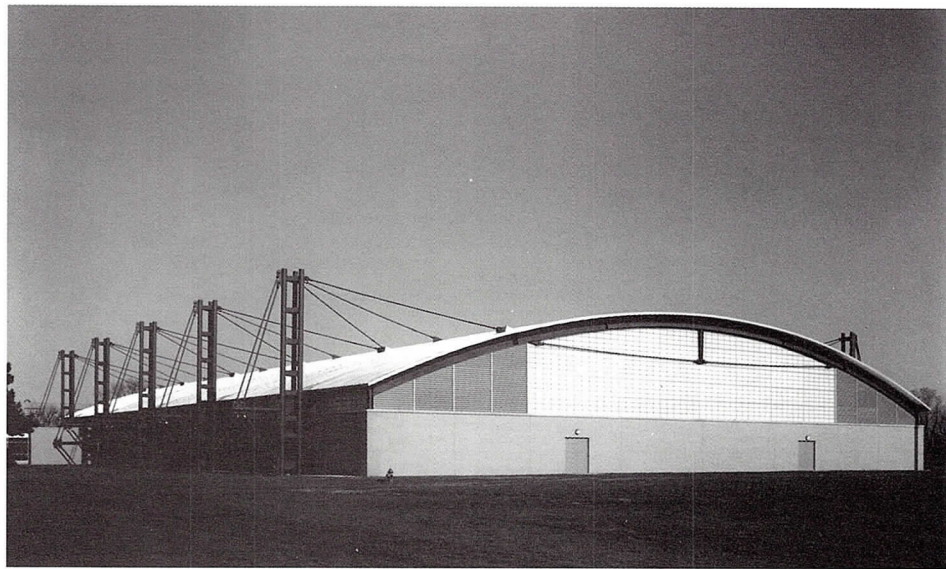
Admission is free, but space is limited. Register now! Contact Martha Goldman at 847.673.4525, x232 or register through our Web site.

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OWP&P's Field House for Niles West High School won Best Structure in the 1996 SEAOL awards. March 31 is the deadline for the 1997 program.

The Illinois chapter of the American Concrete Conference is holding its fifth **Illinois Concrete Conference** on Monday, March 3 at the Palmer House Hilton, 17 E. Monroe St. This full-day event features two concurrent sessions: "Hot Topics in Concrete Construction" and "Concrete Repair Basics." In addition, area contractors, material suppliers, engineers and other concrete businesses will participate in an on-site exhibition. Conference fees are \$175 for individuals and \$140 for government employees. For more information and to register, call Margaret Hanson at 847/272-7400.

The Structural Engineers Association of Illinois (SEAOL) is presenting "**Navy Pier's Giant Wheel: Ingenuity of Structural Engineers Made it Possible.**" The dinner meeting is scheduled from 5:15 to 8:00 p.m. on Tuesday, March 4 at the Como Inn, 546 N. Milwaukee Ave. The keynote speaker is Erich Mees, the consultant to Vekoma Inc., the Dutch company which designed, manufactured and installed the Ferris wheel. The cost is



\$25 for SEAOL members; \$30 for non-members. Reservations are required and can be made by calling, Sherry DeBoer at 312/372-4198.

David Mosen, president of the CTA, will be the keynote speaker at a luncheon sponsored by the Building Owners and Managers Association of Chicago (BOMA/Chicago) at 11:30 a.m., March 18 at the Palmer House Hilton, 17 E. Monroe St. He will discuss the **strategic issues facing the CTA** and how the health of the central business district both influences

and is influenced by these issues. The cost of the luncheon is \$45 for BOMA/Chicago members; \$65 for non-members. To register, call BOMA/Chicago at 312/236-5237.

William LeMessurier, chairman of LeMessurier Consultants Inc., will be at the Illinois Institute of Technology (IIT) on Wednesday, March 26 to discuss how he handled potentially dangerous design flaws in a New York skyscraper he designed in the 1970s. "**Why Citicorp Did Not Fall on Bloomingdales,**" begins

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On March 4, engineer Erich Mees will present his work on Navy Pier's Ferris wheel.

at 5:30 p.m. in S.R. Crown Hall, 3360 S. State St. In the early 1970s, LeMessurier designed the innovative steel structure of the Citicorp Center. The 59-story tower was completed and occupied in 1977. A year later, with hurricane season looming, a telephone call from an engineering student led LeMessurier to discover a series of miscalculations and errors in the building of the tower. His new figures showed that the flawed building had a 1-in-16 chance of collapsing in extremely high winds. LeMessurier will discuss how he responded to this situation as part of the 20th anniversary celebration of IIT's Center for the Study of Ethics in the Professions (CSEP). For details, call 312/567-3017.

The Illinois Roofers Mart Inc. and Carlisle SynTec Inc. are sponsoring a free, one-day **Roofing Design Conference** on Tuesday, April 1 in downtown Chicago.

The course, which will focus on new product and system developments, material selection and long-term performance criteria, as well as warranty and re-roofing considerations, is accredited with 21 AIA/CES learning units. Participants are required to provide their AIA member number to receive credit. Seating is limited; reservations are required by March 15. Contact Brian Chamberlain for details and location at 847/608-0800.

Chicago Women in Architecture will be hosting the fourth annual **Portfolio, Resume and Mock Interview Seminar** on Saturday, April 5 at the USG Solutions Center. The free workshop is designed for students and job-seekers. For information, call Darci Oberly at 312/341-9898, during business hours.

The Society for Environmental Graphic Design (SEGD) will hold its annual conference and trade show, "**On the Edge: Being Human in the Face of Technology**," April 10th through the 12th at the Hyatt

Regency in San Francisco. Preeminent Hong Kong-based designer Alan Chan; interactive design authority Bill Hill of Meta Design; Paul Kaufman, creator of the inspirational television series, "The Creative Spirit;" and John Seeley Brown, chief scientist at Xerox are some of the featured speakers at this three-day program exploring creativity, technology, tradition and innovation. For information about registering, contact the SEG D at 202/638-5555 or SEG DOffice@aol.com.

**Affordable Comfort '97**, a conference that promotes energy- and resource-efficient buildings, is being held at the Palmer House Hilton in Chicago from April 20th to the 25th. To obtain a conference brochure, exhibitor information or to learn about sponsorship opportunities, call 800/344-4866.

#### VARIOUS MATTERS

The **Landmarks Preservation Council of Illinois** has a web site at <http://nsn.ns/silus.org/regio/LPCI>. The

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site includes regular updates on legislative initiatives and preservation alerts such as Chicago landmark hearing dates.

The College of Architecture and the Career Development Center at the Illinois Institute of Technology (IIT) are seeking architecture firms interested in hiring architecture students for the summer to participate in the **1997 Summer Program for Architecture Students**.

Now in this third year, the program is designed to provide architecture students the opportunity to develop skills within the architect's office. Interested firms should contact Lee Waldrep, assistant dean for student programs, at 312/567-8835.

The Frank Lloyd Wright Home and Studio Foundation has been awarded a \$100,000 grant from the Hickory foundation of New York toward the restoration of Wright's **Robie House** on the campus of the University of Chicago. The grant was announced in January when

the University of Chicago officially leased the structure to the Foundation and the National Trust for Historic Preservation so that it can be restored and operated as a historic house museum. Tours of the house are offered daily at 12:00 noon. Tickets are \$8 for adults and can be purchased at the main entrance on Woodlawn Avenue. For information, call 708/848-1978.

The Pleasant Home Foundation is pleased to announce its spring lecture series, **"Houses for a New Frontier: Development of the American Home,"** which includes four lectures spanning a six-week period. On Thursday, March 13, associate professor Henry Binford will speak on the social history of the home; on Tuesday, March 25, Ellen Christensen, visiting professor at IIT, will discuss the 19th century row house as an urban solution; Carol Callahan, former director of the Evanston Historical Society, will lecture on great victorian Chicago mansions on Tuesday, April 8; and on Friday, April 25, Paul Duchscherer will explore the

bungalow's prominence. Tickets are available in advance from the Foundation. The lectures will be held at The Arts Center, 200 N. Oak Park Ave. Call 708/383-2654 for more information.

Beginning on March 29, the Art Institute of Chicago, 111 S. Michigan Ave., will feature **A Great Little City: Chicago Souvenir Buildings** in the Kraft Education Center. Favorite landmarks in Chicago are the focus of this fanciful exhibition featuring the famous buildings in miniature. The small-scale, three-dimensional replicas of actual buildings are cast from a variety of different materials and date from the 1850s to the present. The imaginary skyline includes souvenir models of Shedd Aquarium, the Wrigley Building, and multiple replicas of the Sears Tower. The show is curated by Jean Sousa, associate director for exhibitions and family programs and by Martha Thorne, associate curator of architecture. For information, call the Art Institute at 312/443-3600.

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## CLARIFICATION

In the January issue of *Focus*, a report on the AIA Chicago **Large Firm Roundtable** was misleading because it indicated that the Roundtable was made up of principals of firms with more than 25 architects. In fact, the Large Firm Roundtable is comprised of representatives from the 12 largest firms in the Chapter based on the number of registered architects.

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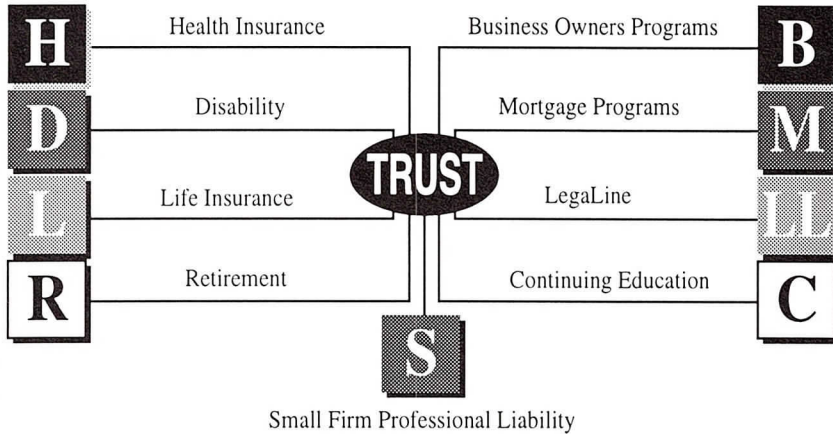
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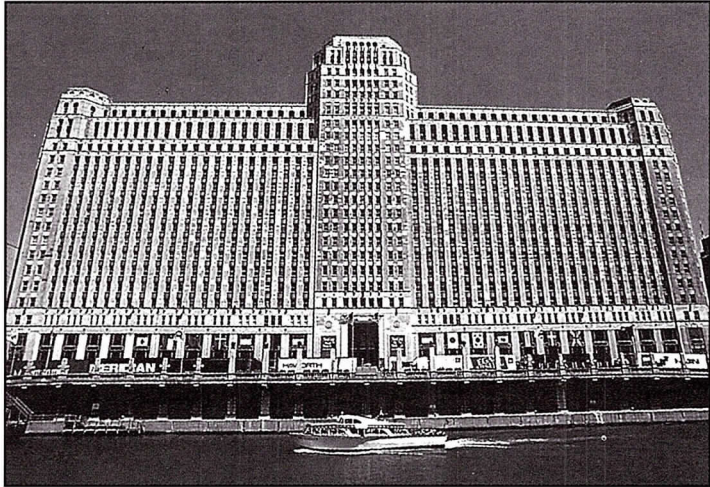
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- 5 Young Architects PIA.** Shafer Architects. 6:00 p.m.; AIA Chicago. *2 LUs.*
- 8 Professional Pathways.** 9:00 a.m. to 1:00 p.m.; University of Illinois at Chicago, The Chicago Circle Center, Cornucopia Room. Registration: \$7 in advance; \$12 at the door. To register, call AIA Chicago at 312/670-7770.
- 11 Corporate Architects PIA.** The Office of the Future: A Tour of Arthur Andersen Worldwide. 6:00 p.m.; 225 N. Michigan Ave. *3 LUs.*
- 12 Planning & Urban Affairs PIA.** Monthly meeting. 12:00 noon; AIA Chicago.  
**Architecture for Health PIA.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 13 Computer-aided Facility Management Council.** Space Chargebacks. Speaker: Lucinda Tomko of Northwestern Medical Faculty Foundation. 9:00 a.m. Reservations and location details: Paul Head 312/951-5598.  
**Chicago Building Congress.** The Chicago Park District's \$90 Million Capital Development Program. 11:30 a.m.; Union League Club, 65 W. Jackson Blvd. Cost: \$45 CBC members; \$55 non-members. Information: 312/294-9974.  
**Historic Resources PIA.** Historic Districts and Preservation Guidelines. 5:30 p.m.; AIA Chicago. *3 LUs.*
- 18 Environment PIA.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 19 Construction Industry Affairs Committee.** Monthly meeting. 8:30 a.m.; AIA Chicago.  
**AIA Chicago.** Back to the Future: Making State Street Great Again. 5:30 p.m.; Chicago Cultural Center, 77 E. Randolph St. (second floor theater).
- 25 Design PIA.** Chicago's New Museum Campus. 5:30 p.m.; AIA Chicago.  
**Education PIA.** Monthly meeting. 5:30 p.m.; AIA Chicago.  
**Construction Specifications Institute.** Aligning our Personal and Professional Lives. 5:00 p.m. (reception); 6:00 p.m. (program). Second floor of the IBM Building, 330 N. Wabash Ave. Reservations: 312/641-5986.
- 26 Real Estate PIA.** Monthly meeting. 5:30 p.m.; AIA Chicago.
- 27 Government Affairs PIA.** Obtaining Government Design Contracts. 9:00 a.m. to 1:00 p.m.; USG Solutions Center, 222 W. Hubbard St. *2 to 4 LUs, depending on length of attendance.*  
**Technical Issues PIA.** Monthly meeting. 12:00 noon; AIA Chicago.  
**Interior Architecture PIA.** Monthly meeting. 5:30 p.m.; AIA Chicago.

## AIA Chicago



A Chapter of The  
American Institute of Architects  
222 Merchandise Mart Plaza  
Suite 1049  
Chicago, Illinois 60654  
312/670-7770  
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