FROM THE PRESIDENT

Holiday Party Honors Young Architects

On December 13 our holiday party will celebrate our Chapter’s 121st anniversary with a key message of encouraging communication and camaraderie with our associate members and young architectural students.

The Chicago Chapter was incorporated on December 13, 1869, and as we approach this anniversary, we find the Chapter, the third largest AIA chapter nationally and the third oldest in the nation, has surpassed, for the first time, a membership of 2,000. At 6 p.m., on the evening of December 13, we would like to fill the beautiful lobby of the 225 West Wacker Drive office building with our members, their spouses, and guests, to celebrate this milestone. Paul Goldberger, of the New York Times, refers to the building, designed by Kohn Pederson Fox and developed by Taisei American Corporation and the Palmer Group, with Crane Construction Company, Inc. the general contractor, as “a handsome, beautifully scaled building that fits comfortably into the Chicago cityscape while calling exactly the right amount of attention to itself.”

The CCAIA Young Architects Committee is programming a Holiday Card Competition, especially appropriate since we are extending a special welcome to our student and associate members that evening. Helmut Jahn, FAIA, Ralph E. Johnson, AIA, and Edward J. Burnel, president of the Palmer Group, will be at the party to judge the competition. Whether you design a card or just purchase a ticket to the party, you’ll want to be on hand to see our illustrious jurors make their selection of the first, second, and third place winners.

Thanks to our sponsors, Parker Pen U.S.A., the winners will receive beautiful pens donated by Parker through our Monadnock Building neighbors, E. B. Collinton, Ltd. If you’ve never visited Collinton’s while on your way to or from the Chapter office, you should make a point of stopping by and looking at their pen selection. You will find pleasant shopping surroundings and Hamilton and Brian Collins patient and helpful in showing their inventory. Additionally, the ArchiCenter has donated a $50 gift certificate to be presented to holiday card designer winner.

The challenge of the 90s is to strengthen our profession by sharing our practice and career activities with our peers. During these economic downturns, it is substantially more important to meet this challenge and strengthen our profession by participating. If you want to feel plugged into the action and be involved in current, innovative thinking concerning the profession, start helping us break the attendance record at our Holiday Party. To RSVP simply mail a check to the Chapter office: $20 AIA and P.A. members, $15 Associate members, $5 Student Affiliates. A mailer is on its way with the Holiday Card Competition information.

Best wishes for a happy holiday. I’m looking forward to seeing you at the Holiday Party to celebrate the holiday card winners and to welcome our young architects to our profession.

Sherwin J. Braun,

Cover Sketch: J. Michael Kilpatrick, AIA.
A preliminary study for the 1990 Burnham Prize Competition integrates the building with the landscape. It exposes numerous elements to the Chicago River’s edge, providing a variety of forms, textures, and scale to stimulate the senses. The intent of the extreme thinness, and the perplexing curves at the top of the building, is to stimulate the mind to provoke emotion. Mr. Kilpatrick, an architect at Loeb Schlossman and Hackl, has experience in a wide variety of projects and currently works in the health care division. Our December Sketchbook, pgs. 10-14, has that holiday season spirit of giving - it is a sharing of the talent of sketching.
Immediate

ELEASES

taying Afloat

AIA Offers One-time Soup

CHICAGO日常


e newspapers tell us that the Midwest
area of the country least affected
the downturn in construction. This
service offers little solace to the
architects and support staff who
have been laid off recently in the
icago area. While we can't provide
the, the CCAIA can link members
ther for support during this difficult
t.

On Friday, December 14, jobless ar-
tects are invited to stop by at noon
free bowl of chili (hot or mild),
words of advice and encouragement
m fellow architects who have sur-
ed other economic downturns.

Leading the discussion will be Jack
tray, FAIA, who says he even-
ters the Great Depression. He
shell discuss what they and
nd do to keep their firms afloat or
jobs. We will have information on
hunting procedures and resources,
alternative career ideas.

In the meantime, remember two
ages:
You're not alone;
It's not your fault that you are out
of work.

To reserve your bowl of chili (and
ify hot or mild), call 312/663-
, or FAX (312/347-1215) the Chap-
office your name and mailing ad-
s if it has changed. Remember, too,
t the Chapter accepts resumes to
file for when those position-to-
inquiries do come in. You should
five copies to us. They are held in
files for three months.

icago AIA Firms: You Can be the
e for Job Openings

me or FAX (see above numbers) the
owing information:
Firm name, position available, type
experience needed or required, date
availability, who should be con-
tacted, and address and/or phone
umber.

Your notification will give the
Chapter a better idea of the job oppor-
tunities that are still out there, as well
as helping your fellow AIA members
to get a job. It is important to let us know
when you have filled the position.

Please inform Jessica Lucas at the Chapter
office of this news.

Jane Lucas
Executive Director

CCAIA Nominating Committee Seeks
Board Candidates

In accordance with the Chicago Chap-
ter Bylaws, the Nominating Committee
will soon begin to develop a slate of can-
didates to fill 13 expiring terms on the
CCAIA Board of Directors. The Committee
extends an invitation to all Chap-
ter members to submit their names or
ames of other capable individuals for
consideration for these important posi-
tions.

In June of 1991, the following posi-
tions will be open:

► First Vice President/President-elect;
► Vice President for a two-year term;
► Treasurer for a two-year term;
► Two Directors for three-year terms;
► Associate Director for a one-year
term;
► Young Architect Associate Director
for a one-year term;
► Student Affiliate Director for a one-
term;

In addition, in January, 1991, the
following positions will be open:

► Three Illinois Council Delegates for
two-year terms;
► Two Illinois Council Alternate
Delegates for two-year terms.

If you would like to know more
about the duties and responsibilities of
these positions, please come into the
Chapter office to look at the Chapter
Bylaws or call the Nominating Commit-
tee Chair, Steve Weiss, at 312/245-5250.

If you wish to be considered by the
Nominating Committee, submit your
resume and a letter of interest, in con-
didentiality, to Steven Weiss, AIA,
Solomon, Cordwell, Buenz & As-
ociates, Inc., 57 W. Grand Ave.,
icago 60610.

The nominating process is straight
forward. In January, the Nominating
Committee will meet to develop a list
of all potential candidates. This list will
include all those persons who may be in-
terested by virtue of their activities in
the Chapter and also those who put for-
ward their candidacy. In early
February, a slate will be developed from
the list and will be reported to the Chap-
ter Board. The slate will be published
in the April issue of Focus, and elec-
tions will take place at the Annual Meet-
ing in May. The Chapter Board year
begins June 1, when all new officers and
directors are seated.

In addition to slating by the
Nominating Committee, any member
may petition for nomination by submit-
ting a nominating petition signed by at
least 25 Chicago Chapter members in
good standing. Members so nominated
will be added to the ballot for election
at the Annual Meeting.

Participating in the Chapter
through service on the Board of Direc-
tors is a two-edged sword. The personal
benefits and pleasures are enormous,
but the energy required to assure those
benefits is considerable. You must be
able to communicate effectively as you
take a representative leadership role in
the profession. All issues discussed at
the Board level are important to our
profession and are thoroughly reviewed
and challenged. Involvement in the
third largest AIA component is an
extremely effective way of becoming an
ambassador for architecture. We urge
you to seriously consider service to the
Chapter and the profession, and to
place your name into consideration for
one of these positions.

Steven F. Weiss, AIA
Nominating Committee Chair

Panel to Study
Economics of
Landmarks

A public hearing was held on October
15 to initiate a joint effort between the
Chicago Plan Commission and the
Commission on Chicago Landmarks,
whose aim is to study methods of im-


proving the economic viability of preserving and reusing historic structures.

It is not enough to protect a building from demolition merely to designate it as a landmark. The building's location, maintenance costs, adaptability, and land value all contribute to the decision whether it should be saved or razed.

It may be unfair to expect the owner alone to carry the extra expenses required to maintain a landmark building. If the community is to benefit from the existence of a historic structure, perhaps it should share some of the responsibility. Ideas suggested at the hearing included property tax credits, transferable FAR rights, state or federal tax breaks, below market financing, and matching grants from public agencies.

Working in conjunction with the Landmarks Preservation Council of Illinois, a panel of experts will study mechanisms used in other cities, explore new approaches, and take ideas from members of the commissions and the business community at large. The commission will convene in four to six months to determine action.

AIA members and their clients are encouraged to submit their ideas to the Chicago Plan Commission, 744-4179.

Frank Michalski
Co-chair, Historic Resources Committee

ICAIA Honors Contributions to Architecture

The Illinois Council/AIA held its Annual Conference on Friday, November 9 in Springfield, offering a keynote address on General Services Administration programs and a series of discussions on design/build, (Bernie Babka, AIA, was there presenting the Chicago Library project as a case study). But the culmination of the conference is always the presentation of its annual awards.

The 1990 Annual Honor Awards were presented at the conference dinner by Bob Clough, AIA, Chicago Chapter member and president of the Illinois Council/AIA. Each year individual members and chapters of the Illinois Council are encouraged to enter the program, placing nominations in the categories for Distinguished Achievement and Excellence in Education, and the President's Award.

Raymond Brejcha, FAIA, Eastern Illinois Chapter, is the 1990 recipient of the Distinguished Achievement Award, which recognizes demonstrated leadership in the profession contributing notably to its advancement in the State of Illinois. Brejcha, was cited for his contributions in the subcategory of Service to the Profession, which primarily recognizes service to the Illinois Council or its constituent chapters either through direct participation or through participation at the national AIA level, ultimately strengthening the effectiveness of the ICAIA or local chapters. Brejcha, who is principal and president of R. J. Brejcha Associates in Homewood, Illinois was founding president of the Eastern Chapter in 1978. As a director of the Illinois Council he has chaired a variety of committees, including budget, membership, and nominating. At the National level, Brejcha has been involved with the Peer Review, Codes & Standards, and Specifications task forces.

The Excellence in Education award was presented to Professor William Eng of the Department of Architecture at the University of Illinois, Urbana-Champaign. With 30 years of teaching at the University of Illinois, Eng has helped create a whole generation of young men and women entering the architectural profession. Eng, who has been a member of the Central Illinois Chapter since 1969, has been an instructor also at the University of Pennsylvania and the University of California at Berkeley. The Excellence in Education award recognizes notable contributions in education that have promoted awareness of the built environment and its relationship to the well-being of mankind.

The Chicago Architecture Foundation has won this year’s President’s Award. This award is bestowed on any non-member individual, group, institution, or other organization whose extraordinary achievements promote the understanding, appreciation, and/or advancement of the profession across the State of Illinois. The CAF, which formed in 1966, has, without a doubt made a tremendous impact on educating the public about architecture, enhancing its appreciation and its understanding of the value of our built environment. In addition to their bookstore, CAF educational programs take a myriad of forms: tours, exhibitions, lectures, and special programs for adults, children, and youth.

Congratulations to the jurors of 1990 Awards Program for their fine selections: Ron Moline, AIA, Graha Bradley, FAIA, and Chicago membe Bob Clough, AIA, and Bob Robicsek AIA. Robicsek was 1990 Honor Awards Program Chair.

Roche Scholarships Deadline February 1

Three $500 scholarships for architect study abroad are awarded each year through the Chicago Chapter AIA Foundation scholarship program. The program was established through a fund set up in 1926 by Chicago architect Martin Roche. The fund may be possible the awarding of the following scholarships: one to an undergraduate student at both UIC and IIT; and on a graduate student enrolled in the architecture degree program at either of the two schools.

The program calls for all scholarships to be applied to the costs of an architectural study-tour in a foreign country. The trip must commence or before September 1, 1991 for a duration of at least three weeks. Applicants must be U.S. citizens and recommender by the dean of the school. An itinerary must be submitted along with the application.

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

Selection of Roche Scholarship recipients will be made by the Chic Agency Foundation Board of Directors. Winners will be advised no later than February 9. The selection will be based on the individual's merits as evidenced by the applicant's academic background, personal and professional achievements, character and integrity and general indication of future professional potential.

Applications should be directed to Chicago Chapter AIA, 53 W. Jackson Blvd., Suite 350, Chicago, IL 60604, received no later than Friday, Feb 1 at 4 p.m.
Prospect of Fame and Glory Attracts Crowd to Chapter Dinner

With the themes of getting press for your project and what to do about architectural criticism, about 75 people were motivated to attend the October Chapter Dinner and Program, held at the Mart Plaza. This is the largest attendance to date for the dinner series, and after brief consideration of the lent and urbaneness of the dinner's coordinator, John Nelson, AIA, as the possible basis for its success, we concluded that the subject and speakers may have contributed to the full house.

Deborah Dietz, editor-in-chief of Architecture magazine, was the pre-dinner speaker. The draw for this presentation is obvious: most firms do ask how can I get my projects published? Some suggestions from Dietz include: get the magazine's editorial calendar (some who attended the dinner received copies, but you too may obtain one by contacting the magazine); 2) submit a year of slides or transparencies, which not necessarily have to be taken by a professional photographer, (but you'll need to decide what shows your project at this point); if the magazine contacts you with interest in publishing your project, then you should have the professional photographer out; 3) do not submit projects published in other architectural publications; 4) a "match" presentation is not as important as timeliness of the subject matter.

Dinner was next on the agenda, and as a main course of beef brochette d a dessert of carrot cake, a panel assembled to discuss the state of architectural criticism. On hand were David Inster, visiting professor at the rtlett School in London, Bob Uegeffman, assistant professor of Architectural History at UIC, and Cynthia Davidson, editor-in-chief of Inland Architect, with Franz Schulze as moderator. Dunster, with his acerbic English wit sparked the fire that got the discussion going. According to Nelson, the discussion centered around a basic concern that the quality of architectural criticism in the popular press is not usual to the criticism of other art forms - music, art, dance, which nearly always receives a prominent position in our daily newspapers. Architectural criticism is, however, usually "relegated the real estate section." Concern is expressed that although we think the public is interested, they may not be.

It was suggested that perhaps architecture is not thought to be commercial, in that as Nelson comments, "Readers are not apt to rush out and buy 125 buildings by the architect being reviewed, whereas movies, plays, and exhibitions sell tickets." By the dinner attendance numbers, it appears our architect members are interested in the architectural criticism status quo. Perhaps they can change the perception of architecture, show that it is a viable art form worthy of more provocative discussion for and by the public.

National Corporate Architects Learn to Manage Real Estate Assets

"Increase your corporation's competitive edge through successful real estate ventures." This was one of the messages over 100 participants heard at Managing Real Estate Assets in the '90s, the National Corporate Architects Committee's conference held recently in Chicago.

Participants included representatives from the real estate/ facilities departments of major corporations, universities, utilities companies, and other organizations. Anne Falluci, editor of Facilities Design and Management, and moderator of "Directions for the Corporate Architects" panel, asked attendees if their corporations were downsizing. A number of in-house corporate architects said yes. "Management says we're building less buildings so why maintain so large an internal A/E staff," offered one participant.

Whether design services are provided partially in-house or totally "outsourced," the work and dollars still exist. Most participants and speakers agreed that the key is providing these support services to a sophisticated client (the corporation) in a competitive environment.

Case studies on successful joint venture real estate products featured the AT&T Corporate Center, with AT&T, Stein & Company, and Skidmore Owings & Merrill; Ameritech Corporate Headquarters, with Ameritech Properties Corporation, LaSalle Partners, and Lohan Associates; and Morton International Building, with Morton International, Illinois Bell, Rubloff Real Estate & Capital, Inc., and Perkins & Will.

Thank you to members of the local planning committee for their contribution to this successful conference: Mitchell Cohen, GHK; James Gimpel, AIA, University of Chicago; Paul Weller, University of Chicago; Kim Goluska, SOM; John Nunemaker, AIA, Perkins & Will; Henry Pohl, IBM; Susanne Roubik, SOM; Henry Seibert, Illinois Bell; Michael Turnbull, AIA, The Art Institute of Chicago.

Susan Dee, National Corporate Architects Local Planning Committee Coordinator

NOTE: An interest has been expressed in rejuvenating the local Architects in Government, Industry, & Education Committee. For information or to express your interest in this committee, call Ray Ovresat at the UIC, 312/996-3007. Watch for announcement of a January meeting.

Correction: The photos for NBC Tower and One Liberty Place Projects, pgs. 12 & 13, November Focus, were "flipped." Page 12 photo with caption reading "NBC Tower" should appear on page 13 under "One Liberty Place" and vice versa.

YOUNG ARCHITECTS COMMITTEE

EVENTS:
Exhibitions
Competition
Critiques
Editorials
Mock Exams
PARTYING
SOCIAL CONSCIOUSNESS
YAC
INFORMATION: 663-411
PRACTICE POINTERS

What's Happening Out There and What Can I Do About It?

By Patricia P. Rosenzweig

That Was Then; This Is Now

We went through a construction recession about eight years ago - and fifteen years ago. But there are three significant differences between then and now.

The housing boom of the late '80s distinguishes this recession from earlier ones. It has generated current demand and often financing for community facilities, one of the traditional bread-and-butter markets for smaller firms. Many suburban firms have never been busier, while larger firms with greater reliance on the private sector, are hurting.

Typical of construction recessions, this one, in part, responds to an over-supply of investment property: office buildings, hotels, shopping centers. And this time fewer firms are throwing their arms up in resignation. More are systematically matching their firm's strengths to the existing market and taking appropriate action. Many, for the first time, understand and are doing strategic marketing.

So where's the market?

Markets worthy of a firm's active pursuit can be defined as those project types for which your firm is credible AND for which there is a market demand AND a means of financing. Each firm must evaluate its own credentials AS VIEWED BY A PROSPECTIVE CLIENT. Generally, if construction or permanent financing is traditionally provided by banks or savings and loans, financing is slow, if available at all. But everything isn't bank financed.

- **Community facilities in high growth suburbs.** Fee generating recreation facilities, community centers; public safety and administrative facilities; libraries; churches are all facilities that lag population growth and are currently in demand in municipalities that grew rapidly during the past few years.

- **Space planning for tenants.** With high vacancy rates, as leases expire, many companies are exploring deals that can be made elsewhere. A premium is placed on programming and feasibility study capabilities as clients test the water for cost-motivated relocation. It is too early to say whether the normal proportion of projects will actually move into design. Are the deals good enough, and can the space plan demonstrate sufficient continuing cost and productivity benefit to offset the aggravation of a move?

- **Corporate facility design and planning.** Mergers and acquisitions are still happening. Often they require evaluations of the use of the aggregate of all facilities. Some are building new facilities for the merged entity. So long as capital is available, increased gas costs should stimulate the decentralization of distribution facilities, a strong mid-western market throughout the past five years. Foreign companies are still acquiring U.S. companies or establishing U.S. operations. Many retain design/build teams to bridge cultural differences in the design and construction process. Today, general contractors and construction managers are significant clients to architects and engineers.

- **Other markets.** Highest end housing, whether remodeling or new is always a market. Health facilities, both renovations responding to new technology and new facilities to meet marketing strategies continue strong for the specialists. Community planning by local governments is likely to occur during the hiatus in zoning applications. Evaluation and renovation services to banks and their management agents related to defaulted properties are an over-supply opportunity.

What about demographically driven markets - housing for the elderly, affordable housing, but where's the money? Planning services may be needed, but where are the fees? Perhaps it's an opportunity to get to know the development team so you'll be in a better position after the recession than you are in now.

None of this says that there is no other work to be had. Rather, these are the most likely opportunities in today's economy. The firm that can position itself to pursue these clients and project types will be marketing for the short term more effectively than those who try to make shopping centers and office buildings happen, when few of the will, during the next year or so.

What Should I Do About It?

Niche marketing, targeted marketing, rifles rather than shotguns. If the have ever been values to embrace, none is the time. Today a shotgun simply will not hit enough prospects.

Position your firm as a specialist. Take the initiative to reach active markets before others get there. Be an expert in the type of facility, type of client, and size of the project. One marketing director commented "You know things have changed when the short list is now 12, not 6, and when P+W and SOM are pulling out all the stops on a project like this!"

Communicate to your clients your knowledge of and commitment to the project kind and size; make sure they know that it isn't just when things are tough that this is your specialty, but that for the past ten years or however long, when others were doing retail stores or projects many times as large this was your strength. Consider additional services you might provide to your existing client base. Be aware of their concerns about the economy.

Work with associates to strengthen your team and to learn specialty markets. If a project needs a feasibility study, real estate people are available join your team. Consider hiring unemployed real estate brokers as marketers for your business development staff.

Whether you've pursued it or it came in over the transom from a long standing, take no prospect for granted. Do your homework; be relevant; demonstrate your project-specific expertise; examine your fee structure; treat the opportunity as if it's the last one you'll have this year.

-Pat Rosenzweig is principal of Rosenzweig Professional Services Marketing, founded in 1984. The firm provide market planning, market research, pub. relations, graphic design, and special occasion coordination services for design, structuring, and real estate professionals throughout the middle west.
HOLIDAY LETTER

To: Young Architects
From: Notre Dame School of Architecture Class of 1961

Edward J. Duffy, AIA

This year our class celebrated its own version of ThirtySomething - our 30th class reunion. We put together an informal roundtable discussion on how our profession and professional lives compared with our expectations when we left Notre Dame in 1961.

Like many of you, when we left, most of us had an image of heading into a small to mid-size idyllic practice. The concept of the practice of architecture came from the architectural press and role models, from family members, architecture or construction, and socially professors who had small offices and were able to pick and choose nice projects they wanted to do. We liked that image because we could sign wondrous things, and we could control the work from beginning to end, though we really didn’t know what they meant. We probably ought that control began and ended with the design concept; not many of us realized how few exciting projects there were out there.

But looking around at each other, many of the 26 in our class, only a few of us are still heavily involved in design; most of us are in management or not in traditional architectural practice - yet very few of us deliberately into management. We see ourselves successful, and are seen as successful: most all of us are principals in our firms or in the firms for which we work - yet our careers just evolved.

Early on, few of us saw project management, or public service, or being an expert, or academia as ultimate options - at least not until we were out of school for, typically, ten years. Most of us were at two to four firms before we were comfortable making a career commitment.

So, our advice to you is to keep your mind open. Learn about yourself. Recognize that few of you will be “designers,” but that many of you will influence and direct design; others of you will work with design and designers totally outside the traditional architectural practice. Expose yourself to a variety of situations, not just types of firms but roles within firms. Talk to people that actually have these roles, because we tend to see the world through our own situations, and frankly, when we were young, we tended to deprecate those in other situations. So, talk to people actually in project and firm management or financial management, marketing and technical coordination; to architects working in the corporate, government and development sector; to academics and construction managers, and to those in industry who are developing and selling tools and products for architects and construction. Ask about the nature of the gratification they get from what they’re doing, and see if it fits with who you are, where your talents are and what you like and dislike doing.

Those of us from Notre Dame benefitted from having a more extensive liberal arts education than those who attended many other schools of architecture. It’s not too late to broaden yourself in other areas you have missed: philosophy, the social sciences, business, business law.

Pursue ways to open your mind to the world beyond architectural design. Your world and ours involves dealing with people who have distinct viewpoints. Your clients and prospective clients gain confidence when you are attentive and can communicate that you understand their objectives. Your col-
Paris Meets Chicago

By Alan Armbrust, AIA and Karin Dean

The day-long colloquium at the Graham Foundation, organized by Wojciech Lesnikowski, pitted nine of France's staunch modernists - Gilles Bouchez, Jean Pierre Buffi, Francois Deslauriers, Christian Hauvette, Jacques Hondelatte, Francois Jourda, Gilles Perraudin, Dominique Perrault, Francis Soler, and Rodo Tisnado - against five "willing" modernists from Chicago - Paul Florian, Ralph Johnson, Martin Wolf, Diane Legge, and Ronald Krueck.

Each side was well represented: the French were moderated by Bertrand Lemoine and the Chicagoans by Kevin Harrington. Harrington also gave a seemingly all-encompassing sweep through Chicago's architectural history and the forces that shaped it. Although it is difficult to categorize the work and intentions of all the French architects, they were tenuously put into the categories of "technology," "space," and "the city" for the presentation.

Boundaries became clear when comparing the French and American's architecture and attitudes. Up came the standard European-American distinctions of an urban-oriented architecture based on idealism versus an architecture based on the market and outside the city. It is not surprising to hear a European speaking of American architects' need to root themselves of the agrarian ideal, or of the private home being the deepest expression of American culture. However, the Chicagoans seemed just as invested in this American myth/dream. The American city was looked upon as "a necessary evil" with "no social imperative" to develop workable urban spaces, and it was added that Americans "distrust ideology of any sort," that theory emerged only at the end of the architectural process, and that American architecture was decidedly not high tech. Reality for American architects is the client - most often the private individual - with which comes a paranoiac awareness of the disposability of architects, enervating time schedules, on the positive side, pluralism and an attitude of response.

The French simply have another reality and another myth. This is perhaps best exemplified by Kevin Harrington's observation that the Chicago Public Library competition process of teams competing on a dollar-per-square foot basis contrasts sharply with the French architects' singular goal of "the big idea." One could not help but think of the Harold Washington Library standing in stark juxtaposition with Dominique Perrault's grandiose scheme for the four-towered, three-million-square-foot Bibliothèque de Frar, the transparency of which was associated with generosity and trust in human activity within.

American architects' clients are predominately private individuals, whereas the French State has become the most important employer of architects and promoter of new architecture. The "grande project," subsidizing housing, schools, and hospitals, rather than private housing and apartment buildings, are the province of French architects. And while commissions are awarded privately and more or less a bitarily in the United States, in France there is "a process for designating," involving mandatory competitions for public buildings and provisions that an building over 1,700 square feet must be overseen by an architectural office.

The questions is whether this new French reality is responsible for the "state of mind" of current French architects. This "state of mind" that wants to "insert more advanced architecture into the movement of culture" includes an attitude of resistance on the part of the French toward their client and a commitment to "modernity" as conceptualization. In the case of the
ients, has the new French system ade French architects less disposable have they somehow trained their ients to expect argument? Is the ench "idealism," whether or not a instructed myth, temporarily and cul rally specific, or could it exist in, say, e current American architectural en vironment? Is this idealism and the a ccompanying French sensitivity toward he public" a result of socialist politics, hile the Americans' obsession with e client is somehow a reflection of moracy? 

As a counterpoint to Bertrand moine's lament that, unlike the merican situation, the private home s been the only typology unphased by e current French avant-garde, the idential work presented by Krueck d Florian was conceptually the ongest offering by the Americans d, not surprisingly, impressed the ench the most. Yet it was Ron eek who called the French to task observing that he saw only form, not ice and transparency as claimed, in nine French architects' work. With ir immense, undifferentiated inte rs, monolithic exteriors; and in/ outside implosions, one can see his int. However, as the French replied, e came to feel that, in contrast to the emuliously traversed interiors of merican architecture, these spaces ealed behind transparent facades re spaces "practiced" on a different ne; perhaps spaces unexplained, in post-structuralist sense. Further more, politically laden as they are, they idiosyncrusic, benevolent spaces. The uptoician space of the controlling s as it seeks its victim through the ss is dismissed.

Accompanying the broad spatial/so vista of the French architect is a iberately forward-looking view of epoch. Part of the pluralism of merican architecture comes from its pectance of its past, and as Paul rian noted, the transformation of past. The French, on the other id, were completely occupied with modern condition - not past not fu the modern condition - not past not fu ture - and its expression through tech nology. One of the most telling com ments of the day was made by Rodo Tis nado when he described using tradition World Institute "as signs of the quality of being Arab as signs of technology." Considered one of the most romantic and moving high-tech buildings realized to date, Winsor neverthless app proposites tradition as a vehicle for il lustrating the power of technology (and thus of modernity) and further negates any emotion with the pragmatic stat ement, "It's easier to use material of today to do architecture of today."

Yet, lest we think that technology was an end in itself for the French, they repeatedly stressed that technology was just a tool: a tool that carried meaning, a sign that bore messages of modernity. It should probably be pointed out to them that in this post-structuralist world of ours, anything that exhibits such close correspondence between sign and signifier or that seems to be taking over form's classical role of misguidedly carrying supposed meaning is hardly just a tool.

The French are justifiably proud of their recent successes. Seemingly their own lament is that they have only opened their architectural borders unilaterally: foreign architects are building in France but the French architects, for the most part, are not working abroad. Christian Hauvette admitted that the nine architects present did not represent all of France but confessed that, when post-modernists debate the high-tech avant-garde, he addresses the post-modernists as "cooks" because they work from old recipes, whereas they consider the modernists to be autobody men. He closed his presentation with, "I like being an autobody man."

Armbrust and Deam are architects with O'Donnell Wicklund Piggozi & Peterson. Armbrust is winner of the 1986 Burnham Prize.
The Joy of Sketching

Sketching is a sort of diary keeping: it is a description of an experience, an impression, evoking an emotion and expressing it. John Macsai is a diary keeper - well-known among his peers for turning nearly every experience into a sketching opportunity. John says since he can’t knit he developed sketching to survive. Clearly for John it is a kind of salvation.

John says, “I am always sketching, to erase boredom, to express aggression, and love. (Perhaps it could be suggested to the makers of the many lists of stress management techniques to include sketching and drawing as a relief from the intensity of our lives.) John’s China sketches were executed while looking out the window of a passing train; he explained that he is uncomfortable, with kibitzers while he is in his sketching process, which apparently is very fast considering the mph of most trains. He prefers anonymity while sketching, as most diarists do. “Ezra Gordon maintains that all my sketches are through windows because I like to sit where it is warm, where there are no mosquitos, with a bottle of beer and a comfortable chair, and I don’t have to expose myself to the vicissitudes of the world.” In a moment of reflection he admits, “I wish I had stayed with art - no clients, no 27 hesitation. Larry Booth, Harry Weese, Bill Brubaker, George Hinds, Larry Perkins all do wonderful sketches. And Stanley does those funny little psychoanalytic drawings of his.”

The next question: “And what about CADD and the computer - have they helped to eliminate or increase the need for free-hand drawing?”

John is great fun to talk with; he is spontaneous, and I get another quick response. “Thank god, sketching can’t be done by a computer. Nor can computers make love. I guess there are a few areas left for us old fashioned guys,” he chuckles. “Drawing is our salvation.” He says he doesn’t know anything about computers; he thinks a watch runs because there is a Mickey Mouse inside. “Oh, I know we have do it [use computers] in order to survive, but it’s weird.”

You will nearly always find John with pen or brush poised over paper, whether he is working up a project or recording the world around him. In March his water colors will be exhibited at Bruno Ast’s Gallery 1756, 1756 N. Sedgwick. And then there are his caricatures, for which he is quite famous: a Playbill for a Chicago Symphony performance may end up as a face on which to capture the musician in action, and at meetings of any one of the boards on which he has been or is member, few are exempt from his interpretations. John is a full professor in the Department of Architecture at U and naturally, there is a full set of sketches of the UIC deans and the department’s faculty. John enjoys sharing the results of his observations: members of Evanston’s and Wilmette’s zoning boards (he has argued in front both) have each been presented with their caricature by John Macsai - after the case was decided, of course.

Before he opened his firm, John Macsai & Associates Architects Inc., 1955, he was “in the rendering business,” for “Epstine, SOM, C.F. Murphy, Bud Goldberg.” Now, still, most of his firm’s presentation drawings are done by him. The firm has recently completed congregate housing for the elderly at 2960 Lake Shore Dr. for St Joseph’s hospital and, most recently, Evanston Place, an apartment building and city garage.

But those beautiful, personal expansions - his sketches - he saves primarily for himself and his many friends and sociates.
Sketch for Private Residence, Chicago. Located on a 25' x 125' city lot, this 3600 sq.-ft. private Victorian house was built in 1890. The proposed exterior work involves adding back the lost details and bringing back the Victorian glory. SKETCH: ATUL KARKHANIS, AIA.

Temple of Diana at Nimes, France. SKETCH: KENNETH A. SCHROEDER, AIA. Mr. Schroeder is founder and senior principal of Schroeder Murchie Laya Associates, Ltd., and currently associate professor of Architecture at the University of Illinois at Chicago. He has served as guest lecturer and visiting juror at the Universities of Oklahoma, Notre Dame, Texas at Arlington, and Wisconsin at Milwaukee.

APRIL - Transportation (parking lots & ages, dealerships, travel terminals, etc.). Due February 15, 1991.
Study for an urban mixed-use complex, with extensive retail and residential space, as well as parking and offices. Retail averages 700,000 sq. ft. on six levels with a 12-level parking garage directly connected. Residential units are located in a high-rise with one million sq. ft.; office facilities provide approximately 120,000 sq. ft. SKETCH: RADOSVETA

DOYTCHEVA, Ph.D. Ms. Doytcheva is a project designer at Loebl Schlossman and Hackl with diverse experience in planning, design, teaching, and research in Bulgaria, USSR, Germany, and the U.S. Her publications and research work deal with the architecture and planning of health-care facilities.

The various sketchbooks of SAMUEL R. DAMMERS, AIA, have chronicled the construction process, and as an associate member of the American Society of Aviation Artists his sketches range from a variety of helicopters to the X-29 at Edwards Air Force Base. Mr. Dammers is a project director with Levien, Rich & Co., the Construction Consulting Division of Laventhol & Horwath. Varic
Segment of the column capital located on the north elevation at the Pantheon along Via dell'Ombre. DRAWING: ALAN RMBRUSt, AIA. While spending the spring 1990 at the American Academy of Rome as recipient of the Burnham Prize, Mr. Rmbrust found many opportunities to experiment with a wide variety of drawing styles. They included crosshatching, etching, silhouette, or pointillism, shown here.

Victorian townhouse renovation project by Michael Leary, AIA, Architects. CONCEPTUAL SKETCH: JOSEF KUCERA.

Mixed-Use Specialty Center. SKETCHES: CRAIG RONEY, AIA, senior vice president, Anthony Belfuschi Architects, Ltd.
Temple of Hephaistos. Sienna Pencil, and Mother and Child, Pencil. SKETCH: FEDERICO VIDARGAS. Mr. Vidargas is principal designer at A. M. Kinney Associates, Inc., in Evanston. Born in San Miguel de Allende, Mexico, he started sketching at an early age, influenced by his artist mother. He enjoys drawing and watercolor, and his travels are extensively recorded in his sketchpad.

Great Hall Column Study. SKETCH: DRE RANIERI, senior project designer, Anthes Belluschi Architects, Ltd.

Drawing of a column capital on The University Building at the northwest corner of Chicago Ave. and Davis St., Evanston, IL. Architect: George Maher; construction date, 1906. DRAWING: RICHARD A. LEHNER, AIA. Mr. Lehner is an associate of Loeb Schlossman and Hackl, serving as project manager on many of the firm's large, complex retail, office, and residential projects. He is a member of the Computer Usage Committee at the firm and serves on The Preservation Commission of the City of Evanston.
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Reviewed by Renee Sprogis-Marohn

Modernism, like any revival, "enjoys nothing so much as dying in order to have a rebirth." This is the premise around which The New Moderns revolves. Rizzoli's latest publication by Charles Jencks is a verbal and pictorial chronology of Late-to Neo-Modernism based on this "phoenix from the ashes" theory. Supplemented by some of the most photographed modernist buildings of the '70s and '80s, the book consists chiefly of Jencks' "architect-historian" dialogues and reprints of his critical essays. The overdetailed method of categorization, which is Jencks' trademark is very apparent in The New Moderns; however, the sheer volume and diversity of works illustrated make it a worthwhile contribution to any architect's library.

The strongest areas of the book are the pictorial essays on Neo- and Late-Modernism, which focus on "design as style ideas." These chapters most succinctly describe Jencks' categorization of design philosophies and ideologies while enhancing them with project documentation. These segments allow the reader to quickly grasp the development from the Late Modern "Hyperbole of the Second Machine Aesthetic (illustrated by Pompidou Centre and Frank Gehry's Architects House) to the "Comic Destructive" elements of Neo Modernism (shown in the late 80s work of Jean Nouvel, SITE, and more Frank Gehry). Jencks' habit of pigeonholing and typecasting are made palatable in this application - clarifying a complex and disjointed international architectural movement with his sometimes witty, sometimes catty labels.

In addition to these pictorial essays, Jencks has included some of his "dialogues" with the influential Modernists of the past decades: Fumihiko Maki, Richard Meier, and Peter Eisenman (to name a few). These dialogues consist primarily of mental sparring and philosophical debates between architect and historian - intriguing in some instances, but mostly tiresome in their one-upmanship. I contrast though, are Jencks' critical essays, which serve to compliment the broad strokes of the pictorial essays by the very nature of their detail and self-containment. This reader was particularly for of the article on I. M. Pei and the Louvre Museum project, as well as Jencks' discourse on Phillip Johnson. Both successfully act as clear points of reference and development in the overall chronology of The New Moderns without detracting from the catalogue of a movement.

The New Moderns' documentation of this reborn or revived movement make it a powerful and noteworthy publication. Jencks' ability to pinpoint exact dates of demise and conception of an architectural or artistic movements is clearly illustrated throughout the book. And although the historian's methodology and rhetoric is not every reader's taste, Charles Jencks' books continue to lend legitimacy and credibility to any architectural movement.

-Renee Sprogis Marohn is an architect at Skidmore Owings & Merrill

Reviewed by John B. Tittmann

A

n hour each weekend with this volume, full of stunning photographs of Venetian laces, will keep one's sanity rough the dreariest of Chicago

nites. For architects and designers a brilliant images within will give the spirational spark for resolving sublime design snags. And of course Santa Claus will do well by this

ok.

By some counts there are more in 300 palaces in Venice. (Other

lian cities can't claim nearly this num-
r.) Fifty-three of these grand struc-
tures are documented in Venetian laces. The turn of its pages offers the portuny for a grand, historical tour Byzantine, Gothic, Renaissance, and

teenth-century styles. Paolo Marzò is the gondolier here with his rich, grant photographs, and while 65,000

will buy approximately a 45-minute tour of the Grand Canal, with Venetian laces you can make the trip time after time on the same "ticket."

Venetian wealth was broadly based, at a large merchant class participating the trade bonanza. Unlike Florence, example, Venice never had a single

erful family like the Medici.

ther, Venice developed a large

ility over the centuries: the highest

king group, the Case Vecchie, or d'houses," had lineage reaching back to the ninth century; the newcomers entered the nobility after the tenth century - the Case Nuove - were the new houses; and the newest on the block, or Case Novissime, entered Venetian nobility in 1380. And so, a lot of people had a lot of money to spend houses. And spend they did.

As there is no aristocratic quarter Venice, magnificent structures are read throughout the network of alis. Each palace presides over its own quarter or contrada, typically one looking out over the canals, inviting passersby to envision its interior. There is no need to merely speculate on this lavish volume. Huge gilt marbles embellished with sumptuous carpets, sculptures, fabulous objets from around the world; grand halls of marble and mosaic floors; opulent mansions resplendent with tapestries and stings dazzle our senses and satisfy the romantic notion of having walked through a palace.

Alvise Zorzi is author of several books about his native Venice. This one is sure to enrap the reader with photographs that illustrate.

- John B. Tittmann is an architect with Booth/Hansen & Associates.

More Gift Ideas from the Bookshelf

The Architect and the American Country House, Mark Alan Hewitt, Yale University Press, $55. Look at the breadth and aesthetic vitality of opulent country estates built by leading domestic architects: Stately homes of the 1890s, revival houses of the 1920s, and modernist villas of the '30s. With vintage photographs, original plans, and biographies.

Environmental Design. PBC, $55. This pictorial essay treats technology's contributions to the design of more comfortable and efficient living and working environments. International designs in homes, offices, colleges, parks, zoos, retail spaces, hospitals, and cultural centers, illustrated in full color throughout, will delight the designer on your shopping list.

Eliel Saarinen Projects, 1896-1923. MIT Press, $125. Considered works of art in themselves, these original drawings and plans (200 in color, 900 in black and white) illustrate the elder Saarinen's Finnish work. In preparation for almost a decade, the book studies his Finnish Pavilion at the 1900 World's Fair, designs for stamps and banknotes, city planning projects, and the Chicago Tribune building, which prompted his move to the U.S.

Neoclassism in the North: Swedish Interiors. Rizzoli, $50. Everything you associate with Swedish design - lightness, simplicity, the skilled use of pastel colors - shines in photographs (over 250, 160 in color) of royal palaces, country houses, manors and mansions that are perfect examples of Swedish interiors.

The 1991 AIA Engagement Calendar, $10.95 members, $11.95 non-members plus $4 shipping and 8% tax. Lustrous photographs at every turn, 52 in all from 1988 Photo Contest entries. Order through the Chicago Chapter.
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THE CALENDAR

December

3  ▼

Earth Quake Dinner Meeting

The Great Quake: Is the Midwest Prepared? Speakers: Jeanne Millen, Dr. Gene Corley, and Dr. Richard Parmelee. Sponsored by ASCE, SEAOI, and Earthquake Engineering Research Institute. The Como Inn. 546 N. Milwaukee Ave. 6 p.m. $18. RSVP: 312/751-3144.

MAIC Course Begins


4  ▼

No Documents Sales Today

Staff Development Day.

Architectural Rendering and Computers

Will Hand Rendering Bye the Dust? Moderator: Rael Slutsky. Sponsored

by CCAIA Student Affairs Committee. Archicenter Gallery. 6 p.m.

5  ▼

Illinois Art Gallery Lecture


Friends of the Parks Member Forum


11  ▼

Executive Committee Meeting

CCAIA Boardroom. 8 a.m.

13  ▼

CCAIA Holiday Party

Lobby of 225 W. Wacker Drive Building. 6 p.m. Festivities include judging of Holiday Card Competition sponsored by Young Architect Committee. RSVP: Send check to Chap-

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8    Board Meeting
     Chapter Office. Noon.

4    CCAIA Office Closed
     Christmas Eve.

5    CCAIA Office Closed
     Christmas Day.

7    Exhibition Last Day
     Touring the Airship. Graham Founda-
     tion, 4 W. Burton Pl. Mon.-Thurs.
     a.m. - 4 p.m.

1    CCAIA Office Closed
     New Years Eve.

Exhibition Last Day

be Chicago Sky Scraper: Selections om the Permanent Collection. The art Institute, Galleries 9 & 10.

□ January

CCAIA Office Closed

ew Year's Day

2    Women in Architecture Submissions Due

For inclusion in October 1991 Ar-
chitecture magazine. To be juried at the 1991 AIA convention. Mail to CCAIA Chapter office, C/O Pro-
gram Director. Information: Sheila Cahnman, 312/609-1300.

More to Plan For

JAN. 10
That Exceptional One touring exhibition celebrating women in the profession from 1888-1988. Women's Choices, Women's Voices exhibit of recent work by women architects of the Midwest. State of Illinois Center through the 31st.

JAN. 12
Women in Architecture: Fitting in or Making a Difference. One-day conference at Graham Foundation. 9:30 a.m. - 3 p.m. Lunch at CHS. The public as well as the profession is invited.

JAN. 23
CCAIA Young Architects Committee Licensing Seminar.

FEB. 28
CCAIA Technical Roundtable: Masonry Seminar. At Chicago Athletic Association

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PEOPLE

Jack Hartry, who is more than a member of the architectural profession and the Chicago Chapter, he is a true friend to his peers and tireless contributor to the Chapter, is one of three finalists for the National AIA 1991 Edward C. Kemper Award. The Kemper award honors Edward C. Kemper, who was executive director of the Institute for 35 years (1914-1948). Nominees are individuals who have made a significant contribution to the profession through service within The American Institute of Architects. The nomination speeches and vote will take place at the December 3 AIA Board of Directors meeting. Illinois Regional Director Cynthia Weese will make the nomination presentation for Jack. The names of the three contenders will be brought to a vote at that meeting. David Pugh of Portland, Oregon, and Ted Mariani, Washington, D.C., are the other finalists for this meritorious recognition.

The firms of CCAIA members Gilbert Gorski, AIA, Gilbert Gorski/Architectural Illustrations, and Dario Tainer, AIA, Tainer Associates Ltd: Rendering Group, were among the 54 selected for the Fifth Annual North American Exhibit of Architectural Delineation, sponsored by the American Society of Architectural Designers and the Van Norden Reinhold Company. The drawing by Gil Gorski, was selected from 379 entries as best of the competition and awarded the Hugh Ferriss Memorial Prize. A drawing by the Chicago firm The Studio of James Smith is also among the winners. The jurors were Robert Campbell, architecture critic for the Boston Globe, Jean-Paul Carlhian, a partner of Shepley, Bulfinch, Richardson & Abbott, and LeBeaux Woods, illustrator.

O’Donnell Wicklund Pigozzi and Peterson Architects has announced

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veral promotions among its staff members. Robert Hunter, AIA, senior principal, has been named director of design. He will direct and coordinate design activities within the firm. 

Daniel Cinelli, AIA, principal, has been named director of marketing, leading the firm’s overall marketing efforts. 

Gary Wachtel, AIA, principal, will oversee day-to-day office operations and personnel administration, and the management of the firm’s financial and business operations as director of administration. CCAIA members John Kowalski, AIA, and Daniel Sullivan, AIA, are among those named senior associates. Kowalski, as manager of systems/computer applications, oversees CAD department activities, while Sullivan handles operations for all transportation projects.

Cynthia Weese, AIA, was one of the Chicago women recently honored by the YWCA for making significant contributions in their field. Weese will be an elite group of women who have the last 19 years been inducted into the YWCA Leadership Academy roster.

Correction: In the October Focus notebook it was announced that Linda Searl, who has formed her own firm, had the address of 222 W. Ontario Chicago. Rather, the firm of Hryn Quinn Architects is at that address, as correctly stated in the November Notebook.

Linda Searl, AIA, has announced that as of Nov. 1 her firm, Searl and Associates, P.C., Architects, is at 920 N. W. Monroe St., Suite 200, Chicago 03. The phone number remains 312/337-8895.

Anthony Belluschi Architects announces the relocation of their offices to 35 W. Onontio St., Suite 200, Chicago 03. The phone number remains 312/337-8895.

Professional Affiliate member John Cable has moved his photography studios (Cable Studios) to 401 W. North Ave., River Forest, IL 60305. The new phone number is 708/777-1760.

As of Oct. 1, Sarfatty Associates, which was formed with George Sarfatty, has as president. Located at 776 W. North Ave., River Forest, IL 60305, phone 708/777-1760, the firm specializes primarily on all types of commercial development, municipal projects, residential construction, and as ing/annexation consultants.

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tural drawings and watercolors from the Wallraf-Richartz Museum in
Cologne. The symposium, Hitroff at the Monumental Form of Paris, begins
7:45 p.m., Jan. 11, the evening of the
hibiton opening, with a lecture by
Thomas von Joest, Hitorff and Paris,
Portrait of a Career. Sat., Jan. 12, fro
9:15 a.m.-5 p.m., there is a series of fi
lectures and a debate, which will be
moderated by David Van Zanten. Th
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