

CCAI A FOCUS



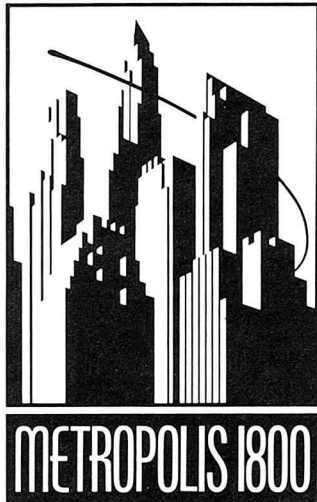
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**COVER;** Via Giacomo Medici, Roma, pencil, 9 1/2" x 10 1/2", by Gilbert Gorski, AIA. A competition has been developed by the Chicago Chapter to bring forth architects who are artists. Program information for the "Art by Architects" competition, which will exhibit winners work at the fall convention "Concept Chicago 89," can be found on page 5.

## THE CHAPTER CIRCUIT

### PROGRAMS AND EVENTS

#### Dinner with an Architect

On May 18 the Interior Architecture Committee will sponsor its first program in a series exploring the design of Chicago restaurant spaces.

James Nagle and Carol LaMar of Nagle, Hartray & Associates Ltd., along with their clients Erwin and Cathy Dreschler, owners of the restaurant Metropolis, will discuss their new project, METROPOLIS 1800. The concept and design of this restaurant, as well as the challenge of its installation in a rehabbed space, will be considered. Dinner will feature selections from the menu.

The presentation will begin at 6 p.m. at 1800 N. Clybourn. Free parking is available. Your check at the Chapter office by May 8 will confirm your reservation. The cost is \$25 for CCAIA members, \$35 to non-members.

The Interior Architecture Committee is planning on quarterly visits to new restaurant projects, and we are looking for projects to visit. Please contact Mary Beth Carroll at the Chapter office if you are currently involved in a restaurant project that you would like to see become a part of the "Dinner with an Architect" series.

**Carol LaMar**

#### Visions in Perspective

A panel discussion will take place on May 15, 5:30 p.m., in Preston Bradley Hall of the Chicago Public Library Cultural Center. Leading Chicago design professionals will discuss the **Alternative Visions: Chicago** entries.

Joseph A. Gonzalez, will moderate the panel, which includes Larry Booth,

FAIA; John Syvertsen, AIA; Stuart Cohen, FAIA; and Ben Weese, FAIA. The panel will focus on the public's choice for the winning entries. Audience participation will be encouraged following the panel discussion. Don't miss this event!

**Virginia Kinnucan**  
Exhibition Coordinator

#### Government Commissions: The Architect's Role in Government Development

The sixth in our series of panel discussions is scheduled for May 24, 5 p.m. to 7:30 p.m. at the Merchandise Mart, 2nd floor. The program will include panelists who are either a part of or who interface with a government development authority. They include Arthur Nordenberg, attorney; Michael Szkatulski, Stein & Company; Kenneth Marshall, Rescorp; Roland Kehe, University of Illinois Capital Programs.

Our goal for this program is to allow our audience to have a clearer understanding of what is required for the successful completion of a government commission.

Real Estate Committee programs address real estate issues that impact architects and other design professionals, and provide an excellent opportunity to meet people from a variety of related fields. We are planning quarterly programs for September/October and January. Our primary goal as a committee is to provide valuable continuing education for professionals at all levels of experience. We encourage your participation and welcome new members on the steering committee. Please join us in making the committee an asset to the CCAIA.

The next committee meeting is May 16 at VOA Associates in the Tribune Building, 15th floor. Michael Toolis will be hosting the meeting.

**Susanne E. Roubik**  
Program Coordinator  
**Susan J. Dee**  
Committee Chair

## Sandcastling 1989

It's time to plan for the annual trek to North Avenue Beach. Get your gear lined up now and get started on some conceptual drawings so that you'll be ready for that great Saturday, June 17 competition.

Teams (10 persons max) need to register with Mary Beth Carroll, 663-4111.

## Learning the Ropes

**Get the most out of your intern years:** Learn how to implement a game plan that will prepare you to become an "All Around Architect." On May 9, pros and cons of mandatory internship (IDP) will be discussed, along with information on how to gain exposure in the 14 Training Areas required by many states to become licensed.

There will be a lively discussion by panelists with disparate views on IDP. You'll hear from Jack Hartray, FAIA, Nagle Hartray; Brian Robertson, AIA, Illinois IDP Coordinator; Kristine Fallon, AIA, chairman, AIA Intern Task Force; Steve Moylan, AIA, Chicago IDP coordinator; Ron Moline, AIA, and Jack Train, AIA, Illinois Architectural Examining Board.

This seminar will be held in the 2nd floor Conference Center of the Merchandise Mart at 6 p.m. Drinks and snacks will be provided. Admission is free. Please call the CCAIA office, 663-4111 for reservations.

**Steve Moylan**  
Program Coordinator

## Here Comes the Mock Exam

On Saturday, June 3, from 8 a.m. to 8 p.m. at the School of the Art Institute and Harrington Institute of Interior Design, ARE candidates will have the opportunity to practice their design skills. Sponsored by the CCAIA Young Architects Committee the Mock Exam simulates the content and physical conditions of the Building Design portion of the ARE.

On Saturday, June 10, a team of licensed architects will grade the exams and conduct personal critique sessions. Space is limited, so call 663-4111 now. The cost is \$25; \$75 non-members.

**Marc J. Poskin**

IMMEDIATE RELEASES

## 'Alternative Visions: Chicago' Opening a Smash Hit

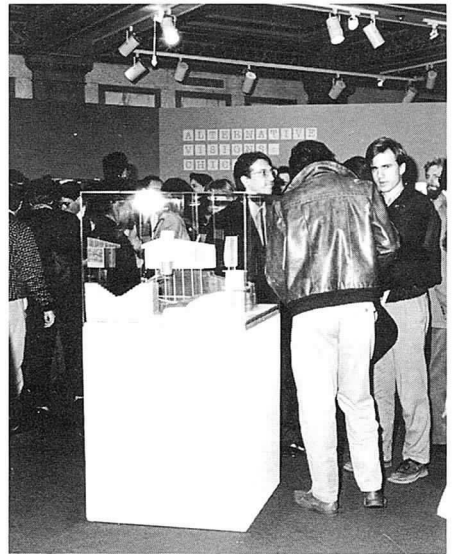
Over 500 people gathered in the Randolph Gallery at The Chicago Public Library Cultural Center on the evening of March 31 for the opening of **Alternative Visions: Chicago**. The exhibition features the work of 57 young architects from the Chicago area. Their projects provide speculative solutions for altering the future look of Chicago.

Whimsical projects include a monument to a Cubs World Series victory, the flooding of Michigan Avenue to form a Venetian canal, and the conversion of Soldier Field into condos. More pragmatic entries present ideas for revitalizing the State Street mall, altering the public transportation system, and housing the homeless. Many of these projects reflect the current fashions of deconstructivism and classicism.

The space constraints of the Cultural Center's gallery meant that a dozen entries could not be included in the exhibition. One spurned entrant, identified as "Out-house," started a small demonstration in the alley behind the Cultural Center. Visitors to the opening were given lengthy xeroxed protest statements and were invited to view the "alternative entry" under the glow of streetlamps. A special performance for the police was threatened but never materialized.

The crowd at the opening was large enough to cause obstruction in viewing the projects. Hopefully, many of these people will return for a closer look and a chance to vote for their favorite entry. Ballots are available through May 8, with the exhibition continuing through May 27. Randolph Gallery hours are Monday - Thursday, 9 a.m. to 7 p.m.; Friday, 9 a.m. to 6 p.m.; and Saturday, 9 a.m. to 5 p.m.

**Virginia Kinnucan**  
Exhibition Coordinator



Photography: Lucy Kennedy



## Call for Entries to 'Works on the Waterfront'

Waterfront Center, Washington, D.C. and Friends of the Chicago River invite submittals to the upcoming exhibition "Works on the Waterfront," to be displayed during "Getting to the Waterfront: Solutions to Public Access Issues for the Urban Waterfront" workshop. The Chicago Chapter AIA is cosponsoring this exhibition.

This workshop will be held June 8 through June 10 at the Hyatt Regency, Illinois Center, 151 E. Wacker Dr.

The following guidelines must be followed:

1. Submit one board per project. The board is not to exceed 30" x 40". Foam core is the preferred material.
2. Any waterfront project is eligible.
3. An entry fee of \$50 is required for each project submitted for which you will receive space for one display board with room for written material describing your project and/or your firm.

The exhibit will be displayed in the area around the workshop seminar rooms at the Hyatt Regency Hotel.

There is limited display space. To be included in the exhibit, remit the entry fee of \$50 per project, payable to the Chicago Chapter AIA. Include your name, firm name, address, and phone number, and mail to Waterfront, c/o Chicago Chapter AIA, 53 W. Jackson Blvd., #350, Chicago, IL 60604. Only the first 50 entries with check attached will be accepted. The entry fee is non-refundable and must accompany the entry form.

Great care will be taken with all boards submitted, but no responsibility for loss or damage during any phase of the competition will be assumed by the Chicago Chapter AIA or Friends of the River, Chicago.

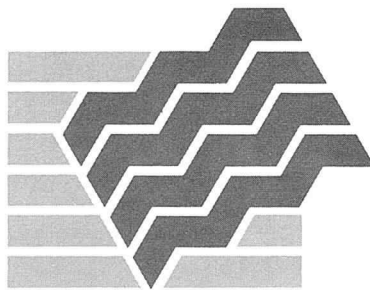
Boards are to be delivered to the Hyatt Regency, Illinois Center on Thursday June 8, 9 a.m. All boards are to be picked up on Saturday, June 10, no later than 1 p.m.

Questions regarding this exhibition should be directed to CCAIA Program Director Mary Beth Carroll, 663-4111.

## Chapter Foundation Receives Gift

The Chicago Chapter Foundation will receive a gift of \$10,000 from the World Exposition of Ceramic Tile & Bathroom Furnishings. The gift will be presented to Chapter President Frank E. Heitzman, AIA and Foundation President Cynthia Weese at a cocktail reception at McCormick Place on Thursday, May 11. ASID and IBD are also recipients of a donation from the World Tile Exposition.

The CCAIA will join ASID and IBD in co-sponsoring the exposition, which "continues to outdo itself each year with the most comprehensive col-



lection of tile and stone manufacturers in the world," noted Heitzman. Over 20 countries will be represented, with international exhibitors including major industry players, such as Italy, Spain, Brazil, and Germany.

World Tile Expo's three-day Masters Seminar Program will orient its first day's session to the needs and interests of professional designers, architects, space planners, and builder/developers. Part of the Expo's excitement will be generated in the expansive Spanish Pavilion: a personal appearance will be made in the Pavilion by designer/architect Javier Mariscal, and a colorful Tapas Bar will be in daily operation.

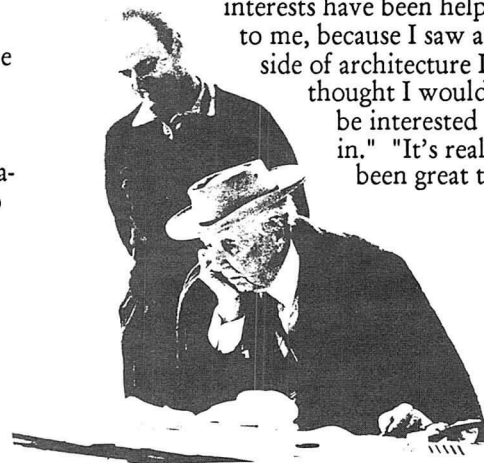
The Chapter is mailing VIP invitations for complimentary admission to all conference sessions and to the exhibits to CCAIA firms, so be sure to check your firm's mail entry area.

## Student/Mentor Program Reads 'Success'

This year, 31 students from local architecture schools are enjoying a special relationship with a friend in Chicago's architectural community. As participants in the third year of the Student/Mentor program sponsored by the CCAIA Student Affairs Committee, these students are getting a close-up view of the daily life in an architectural office. Fourteen students from IIT, four from UIC, and thirteen from the School of The Art Institute Interiors Department have the personal attention of architects from some of Chicago's finest firms.

The program commenced with the beginning of the school year, when CCAIA Board members and staff - Frank Heitzman, Lee Weintraub, Jane Lucas, and Vicki Matranga - visited meetings of the Student AIA chapters at the three schools to recruit new student members and to introduce the mentor program. Mentor program coordinator Vicki Matranga then matched the pairs and checked on their progress during the following months. By mid-December, some pairs had difficulty in connecting and finding a good time to get together, but most of the pairs met at least one time, generally at the office of the practitioner. Several architects escorted their student to a building site - often a building under construction by the mentor's firm. Students' reports on the experience were highly

favorable. "Our different interests have been helpful to me, because I saw a side of architecture I thought I wouldn't be interested in." "It's really been great to



See Student/Mentor page 18



## Call for Entries

# 1989 *Art by Architects* Competition

The competition has been developed for CCAIA members who have talents that are not often utilized in every day practice. There are many architects who are artists, and this competition is an opportunity for them to "show off" their hidden talents.

### Prospectus

The 1989 Concept Chicago competition is being organized by the Chicago Chapter AIA. Winning entries will be exhibited at the 1989 CCAIA convention, **Concept Chicago '89**. The first, second, and third place winners will be published in *Focus* and will be distributed to local media contacts.

### Eligibility

This competition is open to individual AIA, student, and professional affiliate members of the Chicago Chapter AIA, in good standing, except when the entered art form provides a major source of income. Types of art forms are not limited and may include photography, drawings, paintings, sculpture, weaving, etc.

### Conditions of Entry

1. Only 2" x 2" 35MM slides may be entered. (The winners will be contacted to submit the original work for exhibition.) A description of the project and materials used, to be not more than 50 words, must accompany the submission.
2. Previously published artwork, artwork pending publication, and previous cash winning pieces are not eligible.
3. The subject matter is not limited.
4. More than one entry may be submitted, with up to three slides submitted for each entry. The entry fee is \$25 for each submittal; it is non-refundable and must accompany the entry form.
5. Make check payable to:  
Chicago Chapter AIA  
53 West Jackson Blvd., #350  
Chicago, IL 60604
6. Oversized slides and glass mount slides too thick for a standard slide tray will not be judged.
7. Clearly mark each slide with:  
Entrants name  
Slide title  
Serial number of slides (A,B,C) to agree with entry form.
8. Intent to enter includes:  
Entry form  
Entry fee  
Intent to enter must be received in the CCAIA office no later than Friday, June 30, 5 p.m.

9. Actual submission, which must be received in the CCAIA office no later than Monday, July 31, 1989, includes:

Slide(s) with a copy of your entry form

Self-addressed, stamped envelope of adequate size and with adequate postage affixed if you wish to have your slide(s) returned

10. Entrants grant permission to the CCAIA to reproduce slides for publications and for promotional purposes. All reproductions will become the property of CCAIA.

11. Great care will be taken with all slides submitted, but no responsibility for loss or damage during transit or any phase of the competition will be assumed by the Chicago Chapter AIA.

12. The decision of the jurors shall be final on all matters relating to the competition.

13. Winning entries will be displayed during **Concept Chicago 89**, October 5 and 6, 1989, at the Hyatt Regency on Wacker, and will be presented with a certificate during the CCAIA 1989 Distinguished Building Awards presentation on the evening of October 5 at the Hyatt Regency.

14. Winners will be notified by mail not later than September 10, 1989, and details concerning submission of art work for display will be included. Winners are responsible for delivery and pickup of winning art work.

15. Entries shall be mailed to:

Chicago Chapter, AIA  
53 West Jackson Blvd., #350  
Chicago, Illinois 60604

16. Submission of intent to enter implies entrants acceptance of all the above conditions.

17. Void where prohibited by law.

18. For additional information, call Mary Beth Carroll, CCAIA office, 312/663-4111.

### *Art by Architects* Jury:

Stanley Tigerman, FAIA, Jury Chairperson  
Tigerman McCurry  
Bill Kurtis  
CBS Co-Anchor, Photographer  
Anthony Jones  
President, School of The Art Institute  
Ed Paschke  
Professor of Art, Northwestern University  
Richard Hunt  
Sculptor

### Prizes:

1st place - \$1000  
2nd place - \$ 350  
3rd place - \$ 150



**CONCEPT CHICAGO 89**

October 5 and 6

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## ENTRY *Art by Architects* FORM

Name \_\_\_\_\_ Firm \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime Phone \_\_\_\_\_

Check one:  Member  Associate  Professional Affiliate  Student (School and Director) \_\_\_\_\_

# Design Exam Checklist

Reprinted by popular demand from the September 1988 Focus; originally contributed by President Frank E. Heitzman, AIA.



## Checking Off and Getting Rid of Fatal Errors

1. Do not spend too much time developing the best concept for the design; all that is necessary is one clear, simple solution, not THE solution.

2. Make overall building shape simple, ideally a rectangle or square. Avoid exotic shapes or lots of "ins" and "outs" of the facade. It is not necessary to "articulate" the exterior wall for visual interest. The exam is intended to test only your ability to solve the functional and code-related problems, not your aesthetic design ability; and doing something you might consider attractive to the exterior wall, may negatively affect the functional layout of the interior spaces.

3. Exterior wall line of second floor should be the same as the first floor (remember simplicity).

4. Limit design to only the number of floors asked for in the program, and do not add an intermediate level, such as a mezzanine (unless the program specifically asks for it).

5. Do not have more than one main entrance to building - give it a "front." Make sure that the main entrance is in the most logical position with regard to the surrounding environment and is properly related to the major site access point and handicapped parking.

6. Make entrance lobby "generous" in size, and consider ease of traffic flow through it.

7. If you have designed an entrance vestibule with two sets of doors to get into the entrance lobby, make sure that there is sufficient space between each set of doors, to be able to get into the vestibule, and allow the doors of one set to close before opening the doors of the next set (usually about seven feet between sets of doors, minimum).

8. Organize program into public vs. private spaces.

9. Group related functions together as one space or as a "suite."

10. Do not use exotic structural systems, but keep as simple and straightforward as possible.

11. Do not make any changes of level unless there is an elevator or ramp access.

12. Make sure that all ramps are limited to one in 12 slope, have handrails on both sides, and provide for a five foot length of level landing at top and bottom.

13. Position toilet rooms back to back (try to make into a mirror image of one another).

14. Locate men and women toilet rooms on every level unless the program specifically says not to.

15. Make sure that rooms that were listed in program as requiring desirable views have the *best* view from the building.

16. Do not remove trees if you can avoid it.

17. When given a choice, do not put mechanical room on the second floor (more difficult to maintain).

18. Exit stairs must exit directly to outside.

19. Show foundations and footings in section and elevations.

20. Do not draw trees or people in elevation unless you can draw them well.

21. Do not try to show shades and shadows in elevation unless you are absolutely correct and unless they look good and do not detract from your design.

22. Draw in pencil, preferably H lead, and with mechanical drafting instruments. (Freehand is OK if done very well.) Use no colored markers or pencils (this has been an automatic failure in the past, since the directions tell you not to).

23. Show all door swings.

24. Show fire ratings in hours around stairs and shafts.

25. Show duct runs, supply and return from mechanical rooms.

26. Check exiting patterns to make sure:

a. Two stairs from all floor levels above the first floor.

b. Exit stairs are remote from one another.

c. Exit stairs are minimum of 44" wide.

d. Exit stair landings are minimum of 44" wide, and there is no "encroachment" into the landing by the swing of the exit door onto the landing. (Stair landing width should be adequate to accommodate swing of door into it without reducing the travel width.)

e. No double doors into or out of exit stairs.

f. Exit stairs exit directly out of building without having to pass through a lobby or other space on the ground floor.

g. Do not require that a person exiting the building go down from a higher level and go back up to exit the building (or vice versa).

h. Maximum of 100 feet travel distance to at least one exit from every room.

i. Maximum of 150 feet travel distance to at least one exit from every point.

j. Show doors from large rooms swinging out; do not reduce corridor width if doors swing out (provide a pocket for door swing).

k. Check to see if there are enough doors; large rooms require two remote exits in most cases.

27. Check building construction type to make sure it is the right one: example UBC construction types:

Type I: Fire resistive: concrete or fireproofed steel.

Type II: Non-combustible: concrete or steel, fireproofed or not, depending on level of protection required.

Type III: Combustible: concrete, masonry, steel or wood, fireproofed or not depending on level of protection required (normally "ordinary" construction, wood joists and rafters with masonry bearing walls).

Type IV: Heavy timber, minimum sizes of beams and decks, no concealed members.

Type V: Combustible: concrete, masonry, steel or wood, fireproofed or not depending on level of protection required (normally wood construction).

## We Are from the Government And Are Here to Help You

By Jack Hartray, FAIA

The federal constitution places responsibility for public health, safety, and welfare on the individual states. In 1897, with the enactment of the nation's first architectural registration law, Illinois transferred a portion of this responsibility to the architectural profession. In return for accepting this responsibility, individuals licensed under the act were granted an exclusive right to practice architecture.

For three generations, the state and its architects fulfilled their respective responsibilities under this law. Then, in the mid-sixties Illinois unilaterally changed its working relationship with the profession by transferring the regulatory authority it had derived from the licensing law to an authoritarian, national bureaucracy.

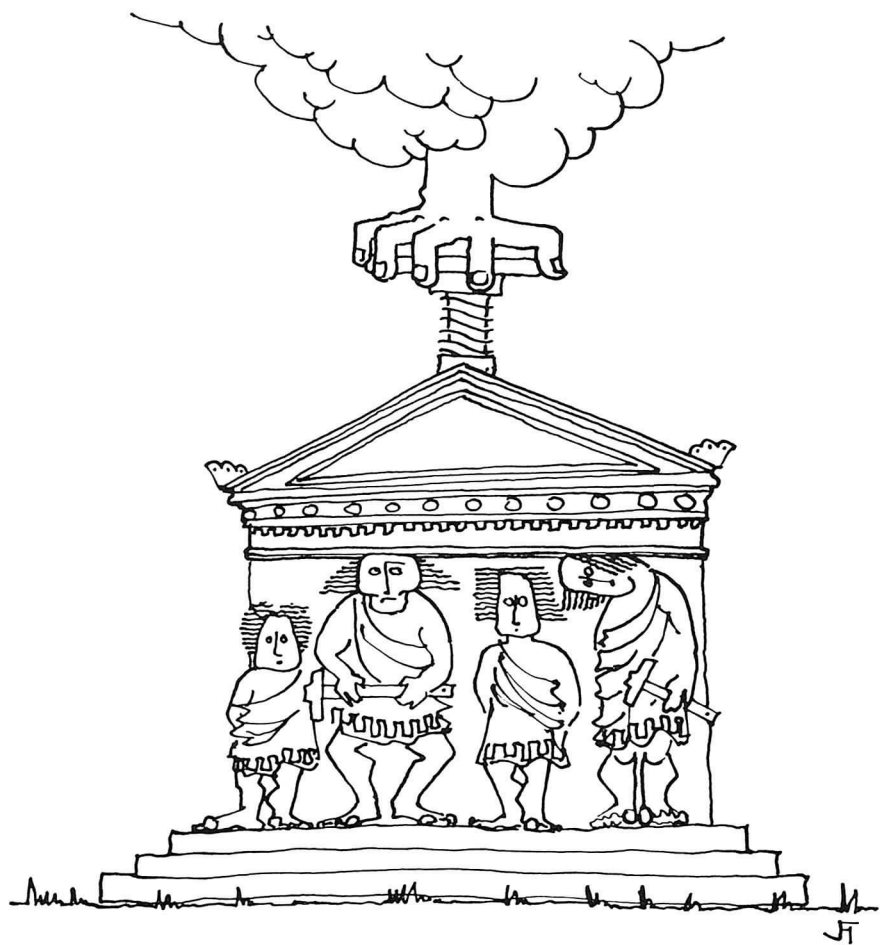
NCARB, the National Council of Architectural Registration Boards, was not envisioned in the original licensing law, and so there is no mention of its interference with the governance, education, and practice of our profession.

Perhaps the time has now come to rethink the entire question of licensing.

### Where We Started

Architectural practice was active, healthy, and well defined before the first licensing law was written. In Chicago it had produced a body of work that amazed the world. The profession sustained and regenerated itself at the local level through a flexible educational system that combined apprenticeship with design ateliers, technical night schools, and two-year college programs in architecture and engineering. University programs and European academies were also available.

The early registration boards would have considered it presumptuous to tell architects how to use these resources.



They recognized that a gubernatorial appointment does not confer oracular powers. It was assumed that individuals were the best judges of how to plan their own education, and that practicing architects would train their employees out of self interest.

The state required eight years of professional experience, five of which could be spent in a school of architecture. This was followed by an examination that called for written responses, diagrams, and calculations. Its technical portions required a detailed knowledge of local practices. In Illinois, little was asked about adobe, but the techniques of winter concrete work were explored in depth.

The twelve-hour design problem, which was part of the exam and recalled a beaux arts esquisse, allowed candidates to show what they knew about commodity, firmness, and fire exiting, and that they could draw like architects. The design problems were also tailored to local practice. The year I took the exam, the program had been written by Walter Netsch. It called for design of a theater and the development of three alternate structural systems to enclose it. That was like real life.

### The Rise of NCARB

It required a good bit of constitutional chutzpa for a group of obscure state appointees to establish their own federal government, but at the beginning it was possible to guess at NCARB's ambitions, and so no one paid much attention to it. I remember NCARB in the early sixties as a small clerical office in the Texas outback, which, for a modest fee, would maintain a file of ones experience to facilitate reciprocal licensing. It was slow, unresponsive, and entirely adequate.

I don't understand the pathology of bureaucratic growth. Perhaps it begins with an innocent resolve to answer the mail promptly, and before you know it you're invading Ethiopia. Whatever the process, the present structure of NCARB would make the Teamsters Union envious. The transfer of authority from state registration boards to a national organization has isolated the members from local accountability. A one state/one vote governance system disenfranchises urban centers, where the profession is concentrated. The unlimited tenure of many state board members provides a cadre of old boy policy makers, for whom the transient AIA leadership is no match. ▶



Finally, for NCARB, money is no problem: it has a monopoly on reciprocal licensing. You pay or you don't practice out of state. This must be one of the few tax systems in the country that is completely unaccountable to voters.

### **Multiple Choice**

NCARB began its expansion by raising doubts about the adequacy of the local state examinations. They reasoned that some might be harder than others. The solution they offered was a national, machine-graded, homogenized, multiple-choice exam. This seemed up to date and was probably also felt to be relatively immune to litigious attack.

The new exam tested for a superficial knowledge of common national practices rather than a deep understanding of local techniques. One had only to select the most appropriate answers to a few questions concerning earthquakes, adobe, curtainwall, and concrete without really knowing much about any of them.

Educational Testing Services, who administer the NCARB exam, recently completed a study for the federal government, which concluded that multiple-choice questions were not related to the problems that students later face in real life. Actually, multiple-choice questions test one's ability to answer multiple-choice questions, which has become one of the survival skills of middle-class American children in an age when productive work is done overseas.

From the profession's viewpoint, the national exam was a failure, but it provided NCARB with an excuse for further expansion.

### **The Compulsory Degree**

NCARB's solution to the superficiality of the exam it had created was a proposal to require a professional degree as a prerequisite for taking the exam. The practicing profession opposed this idea. This "solution" required replacing a varied and flexible array of educational tracks with a single monolithic system that was expensive and time consuming. The examples of Sullivan, Burnham, White, Goodhue, Wright, and Mies had demonstrated that the competence and public esteem of our profession did not depend on academic titles.

Educators were also opposed. They knew that if responsibility for policing the profession was transferred to the university, NCARB would want to

mess about with the curriculum. They also understood that many aspects of practice could not be replicated in school and that the real opportunities for improving academic professional programs were in areas that had little or nothing to do with the norms of day-to-day practice.

NCARB countered opposition to its grand design by inventing a preliminary exam with which apprentices without professional degrees were to demonstrate a level of learning equivalent to that of graduates. The state of New York then mischievously required the so-called "equivalence exam" of both graduates and non-graduates and found that there was no measurable difference in the performance of the two groups.

Having thus proved that college graduates did not have the equivalent of a college education, NCARB began administering both exams to all candidates. This resulted in a good deal of confusion because the states didn't seem to agree on what the exams were supposed to prove or when each was to be given.

Meanwhile, NCARB continued to promote the compulsory professional degree, and when they had enough states lined up, they adopted it over the objections of the profession. As the schools had feared, NCARB then made a study of what it wanted the universities to teach. Universities, however, have formidable bureaucratic structures of their own and a long tradition of resistance to governmental interference, so in this case NCARB's pedagogic ambitions were frustrated.

Unfortunately, graduates lack similar defense mechanisms. They became NCARB's next target.

### **The IDP**

The Intern Development Program (apprentices are now called "interns" due to stethoscope envy) is a method of imposing a forced uniformity on the period between graduation and licensing. One would think that after 18 years of schooling, young people would be capable of self help in this regard, but the government knows better. The study guides for the program were developed by the AIA. They are well written and would be a valuable resource for individual study. Unfortunately, individualism does not fit the NCARB ethic.

The IDP program is compulsory and includes a record-keeping routine to account for various categories of work

experience, which makes the internal revenue code seem simple. This accounting system divides work experience into eight-hour bits called "value units." The number of these units required for each category of practice varies with what academic degree one holds. The assumption seems to be that a B.Arch. degree equips one to learn half as much from work experience as an M.Arch., but infinitely more than anyone else. I doubt that there is much scientific evidence to support these relationships, but NCARB has never required high intellectual standards of itself.

Perhaps, the most destructive aspect of the IDP program is that it continues the fragmented academic view of practice, which separates design from technology in the interests of departmental budgeting. Apprenticeship should provide an opportunity to escape from these artificial divisions and develop a holistic view of building. What happens in an office is exciting and real. It has nothing to do with filling in blanks on some bureaucratic dance program. The fortunate apprentice is the one who gets to stay with a project from programming through the punch list. This may take six years. If he or she gets a license during that time, what harm has been done?

The NCARB newsletter has reported proudly on one intern who wrote a computer program to keep track of his value units. It also told of an office who hired a retired high school administrator to manage its training program. This is not too reassuring given the present state of secondary education.

Finally, NCARB assumes that neither apprentices nor the architects who employ them can be trusted to give an honest accounting of the required work experience. To check up on us, an informer, euphemistically called an "advisor," will be appointed to watch over the work of each intern. How is that for getting government off the backs of small business?

### **Where Are We Going?**

Every program that NCARB has initiated in the last 20 years has tended to create a narrow uniformity in the profession. Many of our most serious problems are attributable to its interference. The California registration board was forced to revert to giving its own exam in order to get a few minor concessions out of NCARB. This debacle was a graphic illustration of the

national organization's lack of accountability to the states that theoretically created it. The reason that interior designers and other essential specialists can't be licensed as architects is that their academic degrees don't fit into NCARB's pigeonholes. This is leading to a proliferation of specialized licenses, which will further confuse practice and professional education.

When we are described as a detached elite that has lost track of its public, we should remember that 20 years ago our profession offered open-ended opportunities to talented young people who lacked the time, money, and, sometimes, the patience for university schooling. Now it costs \$80,000 to apply for the entry level job that was available to Daniel Burnham as a teenager.

It is important to remember that NCARB's interests are not parallel to those of the profession. Each new problem that it generates becomes a reason for its further aggrandizement.

There are rumors that NCARB's next venture will be in the area of compulsory continuing education for the practicing profession. This too will undoubtedly start as a voluntary program.

When we look at the built environment, we have to conclude that some ad-

ditional education might be in order, but we also have to ask if NCARB is really qualified to manage the task. Who are they? Are their offices really better organized than ours? Do they design better details or write better specs? How do they prepare for their heroic mission? Do we see them at the Eisenman-Krier debates? Has there ever been an exhibit of their work?

### Who Benefits from Regulation?

The NCARB edifice of propagandists, testing gurus, and clerical workers is supposedly founded on the safety and welfare of the public, but the general public gains very little from their existence. In the real world, the profession is regulated by its insurance carriers and the threat of litigation. These provide an ample incentive for continuing education. A certificate from the state saying you are competent and properly educated is not much good as evidence in an arbitration.

Architect selection is normally based on an informed choice, which considers previous work, organizational capacity, and a variety of talents. Architects who survive do so by satisfying the expectations of their clients, few, if any of whom, ever ask to see a license. The only client group consistently interested in professional registration are the

marginal operators who need plans stamped for a building permit. Licensing provides a price support for our worst architects. On the other hand, NCARB seems to be preoccupied with eliminating the best.

The essential historic mission of architecture has been to provide physical embodiments for changing institutions. We have been able to fulfill this mission because we have kept the profession open to gifted individuals from outside. Brunelleschi, trained as a goldsmith, founded the modern profession with the introduction of experimental load testing and the application of statics. Paxton, a gardener, was able to see the architectural implications of mass production at a time when the professional establishment was preoccupied with the middle ages. Daniel Burnham, after failing his university entrance exams, redefined the nature of practice and expanded its scope to an urban scale. Bucky Fuller, a journeyman millwright, was able to expand the realm of architecture to universal dimensions. These are the people NCARB would keep out. There is no place for eagles in NCARB's pigeonholes.

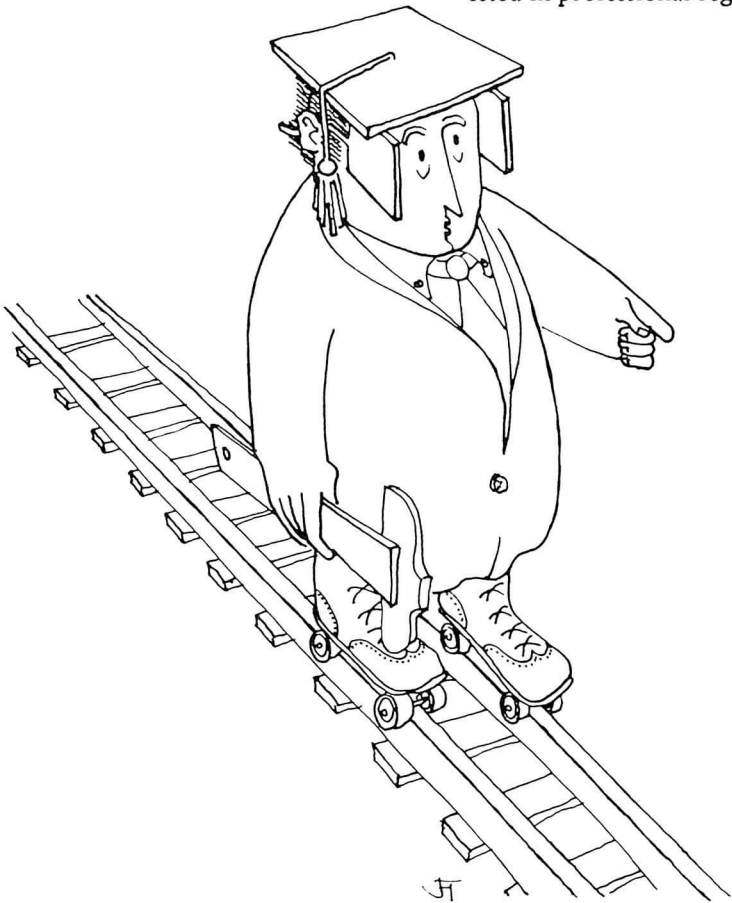
Our profession has little taste for political self defense. Years of studio crits probably make us passive. When we get away from school we want to be left alone, and we tend to forget about licensing once we have gotten ours. Our introspective individualism makes us an easy target for NCARB, but the future of our profession is too important to be left in their hands.

There may be good reasons for maintaining state regulation, but I can't think of any for preserving the parasitic growth it now supports.

It is time for the AIA to admit that the governance of the construction industry design professions is out of control; time to seriously address the structure of practice, education, and public safety as a unified design problem. The Chicago Chapter would be a good place to begin this effort.

Our profession is ready to return to self government.

*Viewpoint provides an opportunity for members of the Chicago Chapter AIA and other design professionals to comment on aspects of and issues surrounding architectural design, technology, and the practice of architecture. Articles appearing in Viewpoint are solely the opinions of the writer. They do not necessarily reflect or represent opinions of the Chicago Chapter AIA or the American Institute of Architects.*



# A Night Full of Stars - The CCAIA Annual Meeting

By Jane Lucas



Everyone had a chance to be "on stage" before 1988-89 President Heitzman, 1989-90 President Weiss, 1990-91 President Braun and 1987-88 Past President Cynthia Weese brought us up to date; before Wil Hasbrouck reminisced, and Hugh Jacobsen captivated Annual Meeting attendees.



Over 350 members attended the CCAIA Annual Meeting on Thursday, April 13 at the Blackstone Theatre. Beginning at 5:30 p.m. with a cash bar and hors d'oeuvres on the stage, members perused an exhibit of 29 new projects.

Treasurer Sherwin Braun, AIA, called the meeting to order and explained that this meeting would be the "shortest running production (one night) ever to appear at the Blackstone." He then introduced the first "starring performer," President Frank Heitzman, AIA, who reviewed the year's accomplishments and thanked board members, committee and task force chairs, and staff for their efforts to make 1988-89 a year full of events and accomplishments. He announced the forthcoming publication of two new books: a hardcover edition on interior architecture and a new Chicago guidebook, to be ready in time for the 1993 AIA/UIA Convention in Chicago.

President Heitzman introduced Wilbert Hasbrouck, FAIA, former executive director of the Chicago Chapter,

who reminisced about the eight years he served the Chapter. In addition, he gave a history of the Blackstone Theatre and outlined the plans for the new space of The Theatre School at DePaul University, new owner of the theater. Heitzman thanked DePaul for their generous donation of the theater for the program. He also thanked Euclid Insurance Agencies, Inc. and Woodward Insurance Services, and Mossner Printing for their donations to the Annual Meeting event. President-Elect Steve Weiss, AIA, outlined his plans and goals for the year. (A complete text of both Heitzman's and Weiss's speeches are contained in the April issue of *Focus*.)

Past President Cynthia Weese, chair of the Nominating Committee presented this year's slate of officers and directors for a vote: Vice-President/President-Elect, Sherwin Braun, AIA; Vice-President, John Tomassi, AIA; Treasurer, Thomas Samuels, AIA; Director, Yves Jeanty, AIA; Director, Linda Searl, AIA; Professional Affiliate Representative, Kimbal Goluska; As





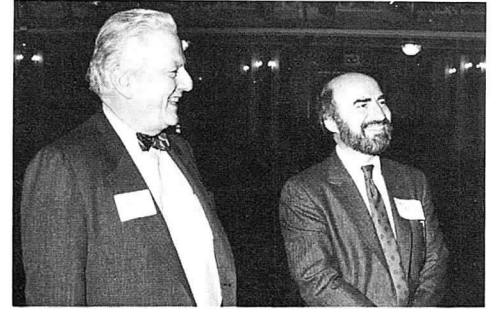
Steve Weiss waits to take podium.



Wil Hasbrouck, Frank Heitzman, and Josef Asseo enjoy Jacobsen's skillful wit.



Early arrivals like Susan Dee viewed project boards, unencumbered by the crowd that assembled later.



Jack Hartray and Sherwin Braun obviously enjoying the moment.



Past President Cynthia Weese and Lee Weintraub in dialogue.

Photography: Lucy Kennedy

sociate Director, Susan Dee; Illinois Council Delegates: Ray Griskelis, AIA; Robert Robicsek, AIA; Lee Weintraub, AIA; and James Zahn, AIA. Illinois Council Alternates are Gigi McCabe-Miele, AIA; James Torvik, AIA; and Michael Youngman, AIA. In addition, the Board has added a new position: Intern Architect Representative, Paul Bodine. This is a new, non-voting position designed to assure that intern members will have a voice and liaison on the Board. A motion was made and seconded to approve the slate of officers and directors. The motion passed.

Stanley Tigerman, FAIA, gave an audiotape introduction (accompanied by photos of Stanley at various stages in his career) of the keynote speaker, Hugh Newell Jacobsen, who had attended Swift School (Mrs. Greek's class), and Senn High School and Yale University with him. He concluded, "...I can genuinely say that Hugh far transcends the image he seems to prefer, i.e., a bon vivant who designs for the likes of Jackie O., Paul Mellon, and the American Embassy in Paris. His second greatest embarrassment is the

enormity of his talent. His greatest problem, however, is his genuine desire to confront that talent continuously by taking risks from a design point of view that others would do well to consider as a mechanism for the development of their own careers. I really wish I could be with you tonight to marvel, along with you, at the architectural production of one of the most talented architects that my generation has ever produced."

Hugh Newell Jacobsen then proceeded to give an energy-charged, witty, and thoroughly charming presentation of his work and his ideas about the task of the architect. He urged architects to carry the creative energy they emerged with from architecture school throughout their careers. "If an architectural student submitted plans for the buildings which are actually being built today, the student would surely fail."

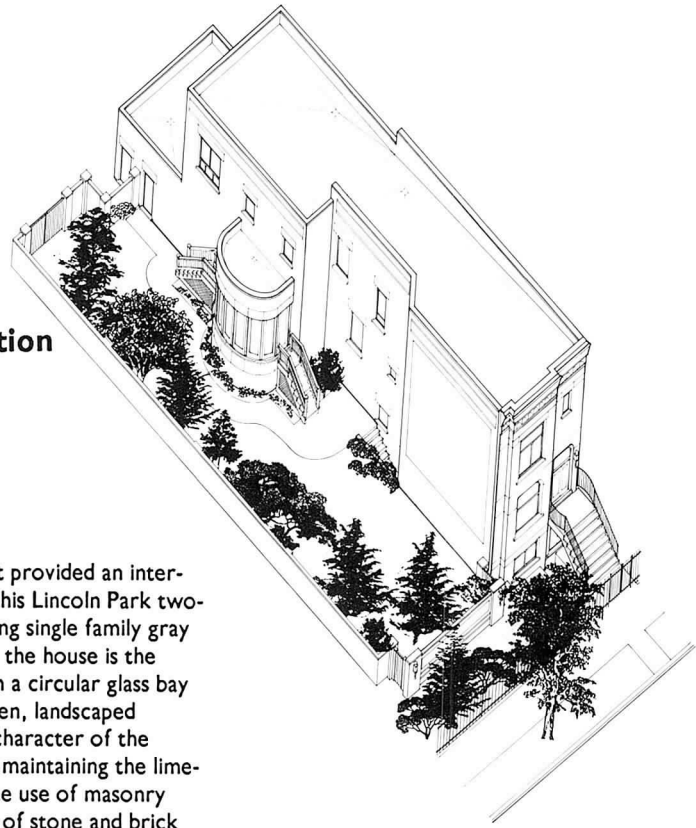
Presenting a wonderful array of homes designed throughout his career, he illustrated his ideas that a driveway is a promise of something wonderful to come, but when you get inside, there

should be something even better than that promise. Because "any client, no matter how wealthy, always wants a bigger house than he can afford." Jacobsen illustrated his strategies for creating an illusion of greater size through the use of carefully orchestrated driveways and vistas. As a further variation on the use of illusion, he showed the Rosenak House in Tesque, New Mexico, with its "John Wayne western town" facade and its painted-on shadows.

The American Embassy renovation in Paris and his Alumni Club at the University of Michigan illustrated his respect for context and the setting of the building. Concluding that he was delighted and honored to be invited to speak to his colleagues in Chicago, Jacobsen concluded an Annual Meeting that will long be remembered.

# Sketchbook

## Preservation/Restoration/Rehabilitation



### *Private Residence Renovation/Addition Chicago*

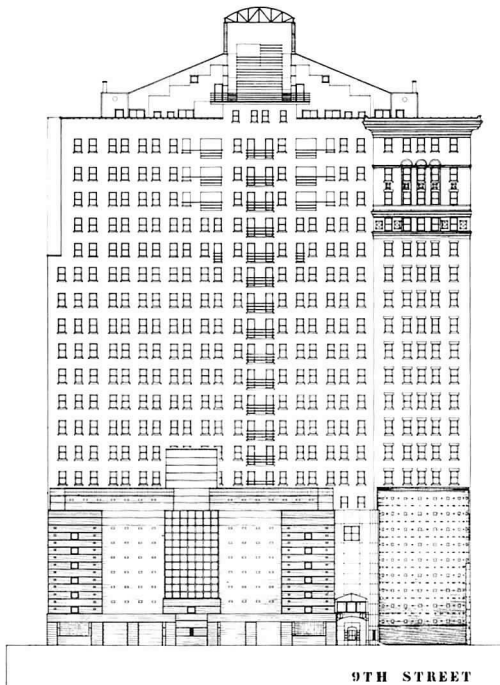
The luxury of a double lot provided an interesting design feature for this Lincoln Park two-story addition to an existing single family gray stone. The focal point of the house is the family room designed with a circular glass bay extending out into the open, landscaped second lot. The original character of the building was preserved by maintaining the limestone street facade and the use of masonry for the addition. The use of stone and brick detailing along the new west wall picks up design details common in this neighborhood consisting of old Victorian row and detached town houses.

### *Michael Leary, Architects*

Chicago architect Michael Leary has a broad range of experience in the design and building of residential dwellings. Since early 1984 he has headed his own architectural firm, designing single- and multi-family residences in Chicago and its suburbs. Currently he is in the process of expanding his services to include office, commercial and industrial projects.

### *Burnham Park Plaza Chicago Schroeder Murchie Laya Associates, Ltd.*

The contemporary renovation of the historic 19-story YMCA building at 40 E. Ninth Street required a complete gut rehab and now provides a luxury residential, commercial, and five-screen movie theater complex. Four existing light wells were filled in to create a new plan with 25% additional floor space. An open truss public roof top terrace addition provides a tenant facility without distracting from the original structure. The south side addition housing the movie theater and retail complex and the formal entrance to residential units is composed of granite and limestone, echoing the masonry of the original building while creating contemporary visual impact. The focal point is a cylindrical addition that incorporates a glass block and masonry design invoking the patterns and textures of the original building. Acoustical consultant, George Wilson, along with the architects, solved the vibration noise problem, created by the building's proximity to the El, with rubber isolating pads in the building's foundation, a design unique in Chicago. The pads serve as shock absorbers, blocking the transfer of vibration into the building. Triple glazing was added to residential space to reduce noise.



### Sketchbook Schedule

July/August - PARKS/PLAYGROUNDS/  
RECREATIONAL FACILITIES.  
Materials due May 15.

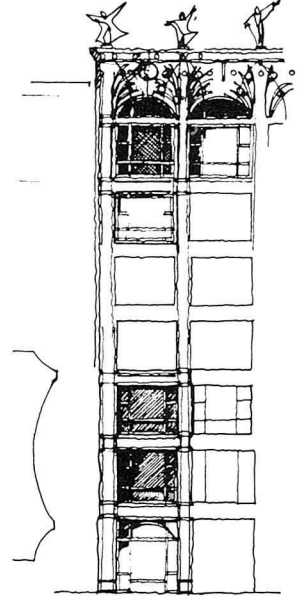
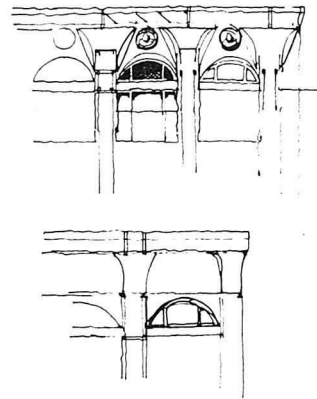
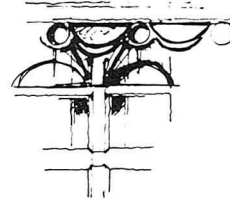
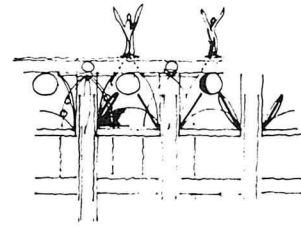
September - INDUSTRIAL BUILD-  
INGS. Materials due June 14.

October - FACILITIES FOR AGING  
(Housing, senior centers, residential care,  
continuing care retirement communities.)  
Materials due August 15.

Please submit a set of sketches and/or hardline drawings (preliminary sketches are of particular interest), along with a black and white photo and a description of the project, up to 100 words, plus a description of the firm, up to 60 words.

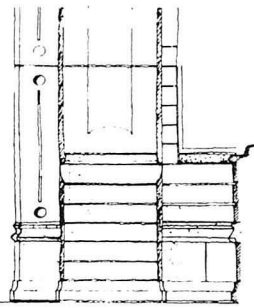
**The Omni-Morton Hotel**  
Chicago, Illinois

A combination of historic renovation and new construction creates this 161-room luxury hotel in a historic district in downtown Chicago. Both the interiors and the exteriors of the Morton Building (1895) and the Duplicator Building (1886) were completely renovated. To provide additional guest rooms, expanded conference room facilities, and a restaurant, a seven-story addition was constructed adjacent to the two existing buildings. The addition incorporates 12-foot ceilings and large windows set into a "Chicago" frame to ensure compatibility with the historic structures. The lobby was carefully designed to create a warm, rich atmosphere in which guests would feel welcome.



**Booth/Hansen & Associates, Ltd.**

Booth/Hansen & Associates provides architectural, interior design, and planning services. The work includes projects for prominent corporations, commercial developers, museums, universities, recreational clubs, government agencies, and professional firms. Current work includes the Motorola, Inc. Museum of Technology and a new police station for the city of Elmhurst.



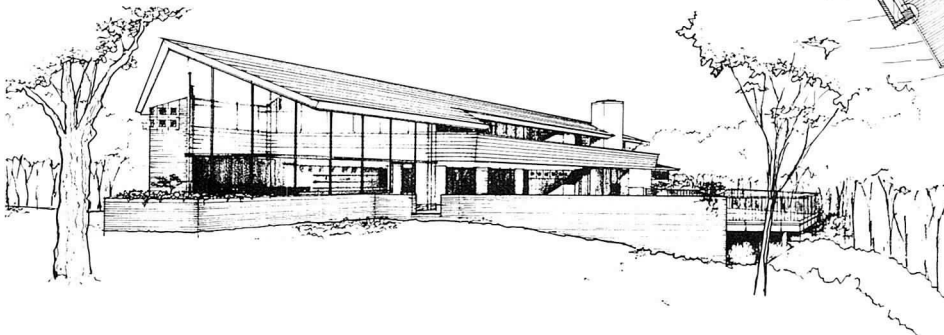
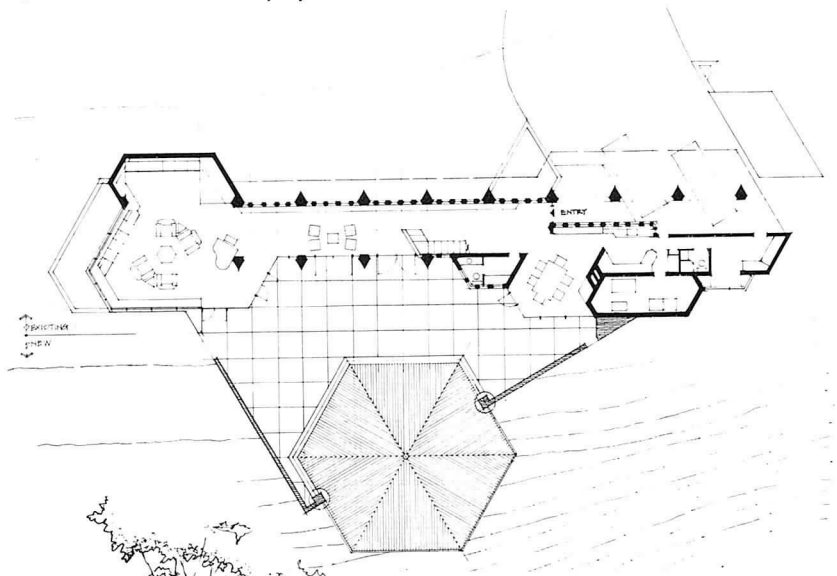
**Glore House**  
Renovation/Additions  
Lake Forest, Illinois

The Glore House by Frank Lloyd Wright had fallen into serious disrepair by the time the present owners purchased it. An ambitious renovation program has been undertaken, including the replacement of the cedar roof with a copper design, as Wright intended, and the restoration of the natural finish of the mahogany exterior. In addition, a concrete and wood terrace has been added to the south along the ravine. The low masonry walls of the terrace anchor the house to the slope, while the lightweight deck reaches out into the ravine. Custom designed planters mark the juncture of the masonry and wood systems framing the spectacular view.

**Thomas F. Bleck and Associates**  
Robert Bleck, Project Architect

TF Bleck Architects was founded in 1958 as a full service architecture and engineering firm. Recent projects include the Ocean Spray

Agriculture Research Center, St. Gilbert Parish Center and School, Round Lake Area Public Library, and Six Flags Great America Theme Park planning and architecture.



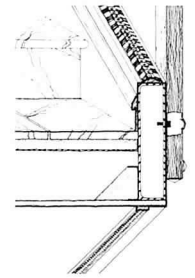
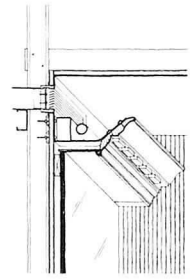
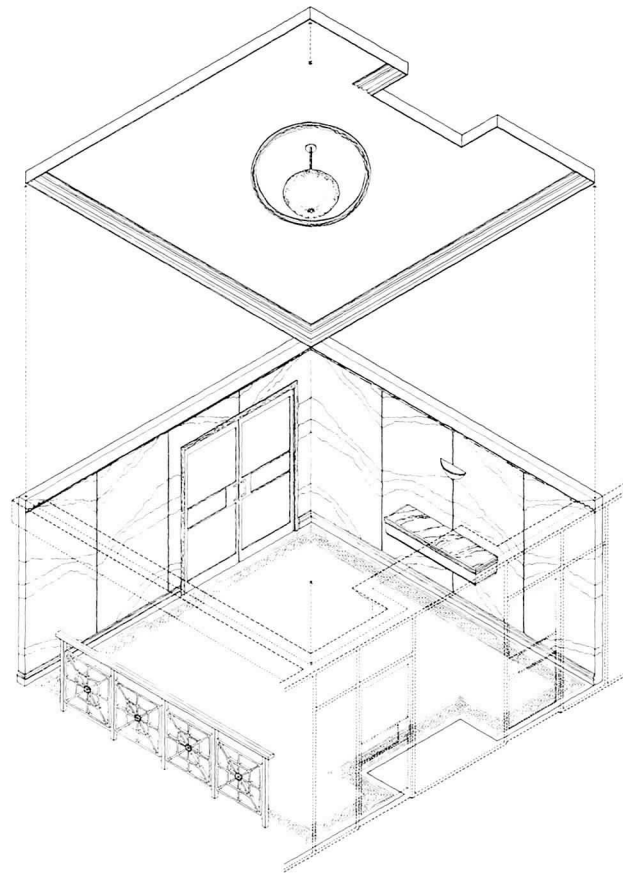


**First National Bank of Cicero  
Restoration/Renovation of main office  
Cicero, Illinois**

The passage of time rarely provides consistent and effective maintenance of our built environment, and, often, attempts at interfacing new facilities with existing landmark buildings fall significantly short of their intended goals. With this project, energy was directed towards establishing criteria that not only would preserve the character of the original building but would also provide an overall physical and functional continuity through all the construction of different time periods. This continuity is achieved through the removal of contradicting elements, consistent use of identifying details, and through efforts directed towards unique details involving lighting, faux marble finishes, and elaborate crown moldings.

**Bank Structure, Inc.-Architects  
Highland Park, Illinois**

This comprehensive architectural design and planning firm, established in 1932, provides custom services for new construction, restoration and renovation, and interiors, specializing in the design of financial institutions.



**Wiss, Janney, Elstner Associates (WJE)**

WJE is an interdisciplinary engineering, architectural, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures. Services include existing conditions assessment, consulting services for new construction, investigations, failure analysis, repair and rehabilitation, preservation, construction materials evaluation, testing, and instrumentation. Current preservation projects include Unity Temple in Oak Park, and the Rookery and Tribune Buildings in Chicago, among others.

**Fourth Street United Methodist Church  
Reconstruction/Restoration/Renovation  
for continued use  
Aurora, Illinois**

Like a phoenix rising from the ashes, the landmark church will celebrate its ninety-first birthday this year. In 1987 a fire destroyed the wood-framed roofs, floors, and interior walls of the church. All that remained were portions of the original granite and brick walls. However, the congregation was committed to rebuilding the church. Working from historic photos, record documents, and oral histories, the architects restored the exterior of the church to its historic appearance. The interior was rebuilt to meet present user needs while respecting the historic character of the space. The success of the project has been recognized by the Aurora "Mayor's Award for Excellence in Historic Preservation."



## A Minor Revision to Architectural Graphic Standards

By Terry Lallak, AIA

Architectural Graphic Standards (AGS) is one of the finest general technical resource manuals published today. It is used by both uninitiated students and seasoned "old timers" in the architect's office. Attorneys cite it as authority in lawsuits and arbitration proceedings.

Every attempt is made to assure that AGS is accurate and incorporates state-of-the-art information. That's what makes it such a valuable resource for the profession. But errors and inconsistencies inevitably creep into the text due in part to the way it is produced. The new Eighth Edition of AGS is no exception.

AGS is developed by committees of professionals who volunteer their time and expertise. Each committee addresses an assigned area, which may overlap, with areas assigned to other committees. Coordination of the numerous issues facing a single committee is essential; coordination between committees is difficult. Within a single committee, agreement on a particular detail may come only after hours of debate. Small wonder, then, that details may vary from section to section of the AGS as you move from the jurisdiction of one committee to that of another.

For example, in the Eighth Edition of AGS, metal coping information is illustrated in several different sections. The metal coping detail on page 184 should, but doesn't, incorporate information illustrated on page 371. Unless both details are consulted, important information that may be relevant to proper execution of the coping detail may be missed.

Another problem facing the AGS volunteers: a particular detail may be accepted, correct practice in one area of the country but not another. Worse yet, it may be inadequate in some areas. Users of the AGS be aware: you must

evaluate the standards suggested by the AGS in light of regional conditions. The detail you are looking at may be perfectly acceptable in Phoenix, but will it cope with Chicago's snow and ice?

This month's Practice Pointers column focuses on the masonry section. It has been criticized by Walter Laska of the Masonry Advisory Council in an article published in the November 1988 issue of *The Magazine of Masonry Construction*.

The AGS masonry chapter devotes 13 of its 42 pages to traditional brick, mortar and concrete block construction. By contrast, the Brick Institute of America (BIA) *Technical Notes* takes more than 117 chapters in a three-inch binder to cover the same subject. Nonetheless, AGS's 13 pages, produced by eleven different firms, incorporate the most relevant "typical" standards found in BIA and other supportive documents on the subject.

Compilation and compression alone generate errors, and the AGS masonry chapter is not error-free. Some of the errors are highlighted below, not to cast doubt on the value of an excellent reference work, but to alert you to problems you may want to highlight in your copy of this edition.

### Flashing

Flashings should always be designed to assure that moisture will flow to the exterior. The AGS detail on page 177 (fig. 1) does not address this issue. Since the flashing in this detail does not extend to the exterior face of the wall, there is a very good chance that water will simply remain in the wall, re-enter below the angle, flowing through the brick core holes immediately below the shelf angle. The large scale detail of the shelf angle (fig. 2) illustrates the preferred method for flashing the angle.

### Flashing Termination

The proper treatment of flashing termination is not clearly addressed anywhere in AGS. As illustrated in fig. 3, all flashings must be turned up at the

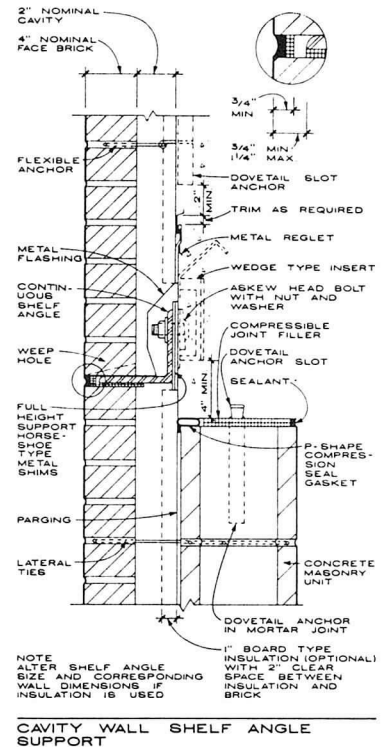
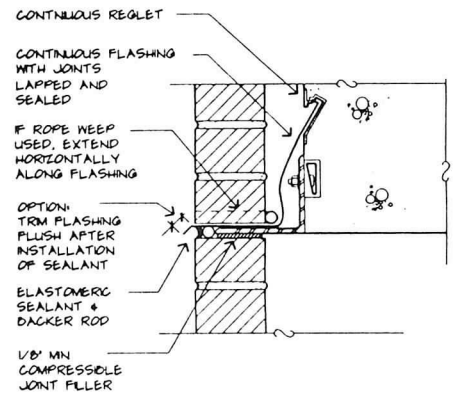


fig. 1



FLASHING AT SHELF ANGLE

fig. 2

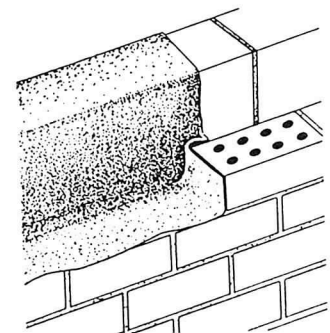


fig. 3

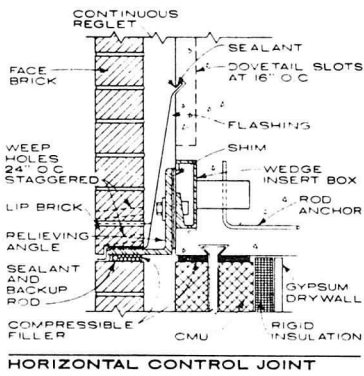


fig. 4

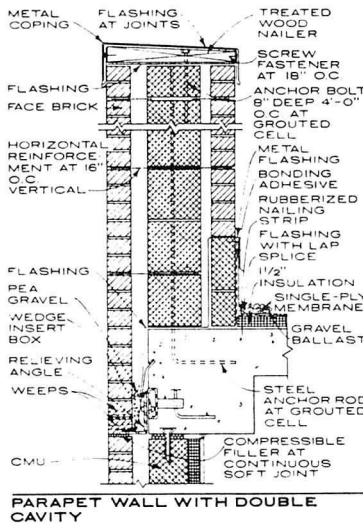


fig. 5

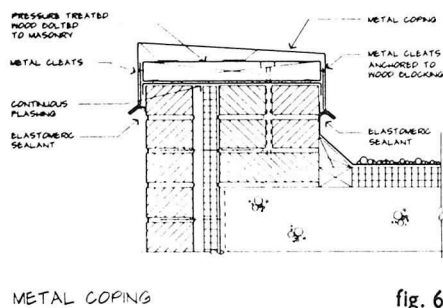


fig. 6

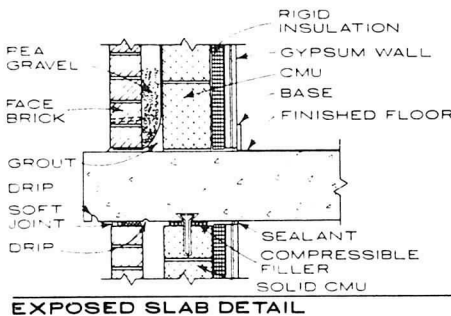


fig. 7

sides of openings and penetrations to prevent water from re-entering the wall.

### Horizontal Control Joint

The AGS detail for a horizontal control joint on page 184 (fig. 4) has two potentially serious problems. First, the sealant and backer rod are virtually impossible to install as shown. If installed, their inaccessibility would make repair or replacement virtually impossible without damage to the flashing.

The second problem is that the flashing is laid loose and rests on top of the brick. As a result, water - especially if it is wind-blown - will re-enter the wall under the flashing and trickle down through the core holes in the brick immediately below the shelf angle. A partial solution would be to use solid bricks under the angle, but their cost and potentially different color range make this an unlikely solution.

Yet another problem with this detail may or may not be serious, depending on the field reaction to its use. According to the BIA, this detail actually shows a horizontal expansion joint, not a horizontal control joint. What you call it may determine what you get - or don't get. If labels are important, make sure you use the right one.

### Parapet Wall with Double Cavity

The AGS detail for a parapet wall with double cavity, page 184, (fig. 5) needs to be modified. The inside cavity should be mortared solid. Weep holes should be placed immediately above flashing on brick wythe and in CMU wythe. Sealant should be placed at the base of the metal coping where it terminates against face brick to prevent windblown rain and capillary action of water.

### Metal Copings

For the sake of clarity, the above AGS detail for a parapet wall with double cavity should point out some of the particular problems of parapet walls with metal copings. In general, of course, parapet walls should be kept as short as possible since the constant exposure of both faces makes it difficult to keep them watertight. To prevent a penetration from a leaky coping, extend the flashing membrane continuously over the entire length of the wall.

As shown in fig. 6, sealant should be applied at the base of the metal coping vertical leg, sealing the coping to the brick to prevent entry of windblown rain. A note of caution: do

not block the weep section of a pre-manufactured drainage system. Also, the sealant must accommodate the thermal expansion between the brick and the metal coping.

### Exposed Slab Detail

The AGS exposed slab detail on page 184 (fig. 7) should not be used in the midwest climate. Exposed slabs present many problems. In addition to energy waste, the projected slab is subjected to standing water, snow, and ice. Since the slab will have shrinkage cracks and will deflect, it is nearly impossible to prevent water from entering under these circumstances.

In addition, the detail indicates that the slab is in place before the masonry is installed. Even the most skilled mason would admit the difficulty of setting the top row of brick to achieve a tight bond between mortar and brick. At the very least, sealant should be added to the soft joint called out on the detail to prevent water from entering the wall below the slab. The best solution is to bury the slab in the wall.

### Conclusion

The information that AGS provides to the profession, like the information provided by the BIA and other industry groups, must be evaluated for appropriateness to the conditions being detailed. The AGS, like other publications, is not perfect. Judgment, not rote acceptance, should accompany its use. Along with the AGS, we as architects should consult information prepared by relevant organizations such as the BIA.

I am certain that the next edition of AGS will correct the errors and clarify the points noted above. I am just as certain that the next edition will have new details that will need clarification. In the meantime, the new AGS is a superb textbook and detailing guide. Supplement it with specific technical literature and you will be one step closer to an appropriately correct detail.

*Terry Lallak is a vice president at VOA Associates. He has been a member of the AIA and CSI for 20 years; has served on the CSI Board of Directors and AIA committee for the new Architectural Graphic Standards.*



## The Contractor

### Throwing Out Pre-Conceived Negative Notions

By Susan Uehara Rakstang, AIA

**P**lay fair. Clean up your own mess. Don't take things that don't belong to you. Say you're sorry when you hurt somebody. Be aware of wonder..."

The simplicity of the credo above, taken in part from Robert Fulghum's *All I Really Need to Know I Learned in Kindergarten* (Villard Books, New York, 1989), is delightfully nostalgic. It can also be a powerful tool in our everyday interaction with family, friends, co-workers, and more specific to this article, in working with a contractor.

Before exploring ways of how to work with a contractor, it may be prudent to first understand why the relationship between architects and contractors is about as amicable as that of, well, cats and dogs or oil and water. Why has there historically been such an adverse association between architects and contractors? The perception of our respective roles has been passed from mentor to intern architect and from seasoned contractor to apprentice for many generations.

Undoubtedly, the following scenario has happened to most of us:

An architect, contractor, and client are sitting across from one another at a pre-construction meeting. Although courteous and smiling, an old tape is running through the architect's mind. The tape is based on past jobs and stories heard from other architects, and plays as follows: "This contractor

- ▶ will have a minor concern for design quality and a major concern for making money;
- ▶ will attempt to short change construction details to save money;
- ▶ will criticize my documents in front of my client (It took a long time to nurture the relationship I have with this client and the contractor will attempt to undermine it);

- ▶ will look for every opportunity for a change order;
- ▶ will blame my contract documents for anything that goes wrong on this job (Contractors have no idea how much time and research went into preparing these documents).

Contractors think they know everything."

Meanwhile, as the architect proceeds to highlight the scope of work, the contractor cordially nods his head while his tape plays: "This architect

- ▶ has details in this project that make no sense - I would go broke if I built them as drawn;
- ▶ will try to make me "eat" every change order, even when they are due to mistakes in the plans;
- ▶ has hidden notes in these documents that I did not figure in my price;
- ▶ will blame me for everything that goes wrong in the field (Architects have no idea how we slave away out on the job site while they sit in their nice air-conditioned offices all day and draw pretty pictures);
- ▶ will try to discredit me to the owner.

Architects think they know everything. They are so arrogant."

The three recurring issues of conflict are contractor's profit vs. architect's design, contract documents vs. change orders, and self-protection.

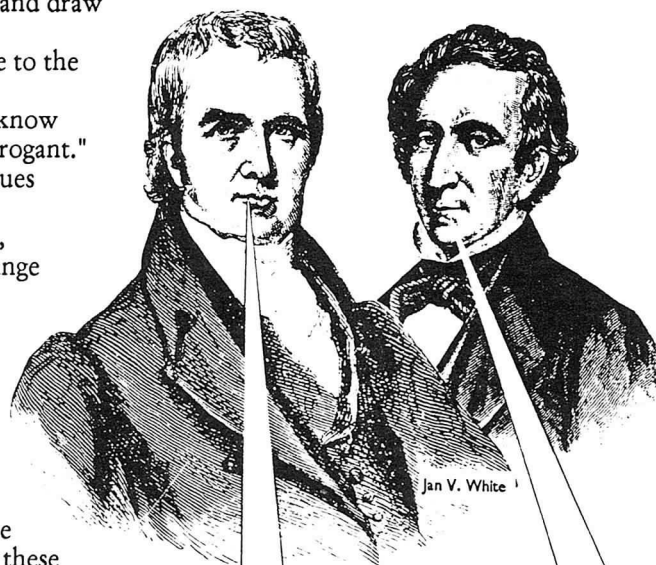
Regarding the first conflict, contractors sometimes like to take the liberty of revising our details to suit their pocketbook or construction schedule. Before assuming the contractor is the only party benefiting from these modifications, however, take a second look. Contractors' changes are not always bad. If the design quality has not been compromised, log those changes and tag them "soft credits." If the same design is achieved through swifter and less expensive building methods, then perhaps some lessons could be learned about details for future projects. Have a dialogue with the contractor.

Everyone, including contractors, likes to be asked his/her opinion. Develop rapport. This approach could diffuse a potentially negative situation into a positive one where all parties benefit.

Contract Documents vs. Change Orders is a category of conflict that, if explored thoroughly, would require reams of paper prohibitive in this space. In a nutshell, however, poor contract documents lead to change orders, and change orders could (but not always) lead to the deterioration of the relationships between contractor/architect, architect/owner, and owner/contractor. The question is, "Why are the documents poor?" In the contractor's mind, the obvious answer is the architect's lack of conscientiousness and expertise. That answer is not necessarily true.

Owners, due to budget restraints, often request a reduced scope of services from the architect. A typical example of this arrangement is the set of scant "permit" drawings. It is imperative that owners be aware of unavoidable change orders during construction under this agreement. Equally important is that contractors be aware of the partial services arrangement, or the contract documents will project a false image of the architect's competence.

See *Working With* page 18



This architect will try to make me "eat" every change order.

This contractor will look for every opportunity for a change order.

## Working With

*Continued from page 17*

Too often architects feel their documents must be perfect, whether they are in a limited or full service agreement, and when a change order surfaces, their guilt kicks in. This emotion can move architects either to be defensive or to aggressively blame the contractor. On the other hand, the contractor's biggest fear is forgetting to include something in his bid. This mistake can lead to offensive attacks on the documents to recoup some dollars. Both behaviors will undermine the trust and open communication necessary in the architect/contractor relationship. This third conflict, self-protection, is a behavioral pattern that generates an emotional reaction rather than a productive response to a problem. Effective problem solving in the field can be successful only when the parties involved are emotionally unencumbered.

Referring back to Fulghum's credo:

1. **Play Fair.** If there is a *bona fide* unanticipated condition, do not deny the contractor recommendations for a change order. Remember those "soft credits" mentioned earlier? They come in handy during change order time, and with a little luck, the credits and extras could turn into a wash.

2. **Clean Up Your Own Mess.** If there is problem with the documents, do not try to cover it up. This method is transparent, ineffective, and damaging to the team relationship. Deal with the problem firmly and honestly.

3. **Don't Take Things That Don't Belong to You.** If the contractor shares ideas with you that would benefit the project, give the credit to him. Compliment him to the owner.

4. **Say You're Sorry When You Hurt Somebody.** Contrary to what we would like to believe or what we would like others to believe, architects do not know everything, nor should they be expected to have all the answers all the time. If you are wrong on an issue, do not be defensive. Defensive behavior is also transparent, counterproductive, and not true to the situation. If the contractor is wrong on the job, do not personally blame him. Consider the following statements: "You built that wall in the wrong location" and "That wall was built in the wrong location." Both statements convey that there is a problem. The first, however, is a personal accusation and is likely to generate a defensive reaction from the contractor. The second statement keeps the issues on an

impersonal level. This method takes the contractor personally off the hook, but he remains professionally accountable. With the situation unencumbered with personal or emotional protection mechanisms, both architect and contractor can proceed quickly and cleanly with problem solving.

5. **Be Aware of Wonder.** The construction phase is a complex phenomenon with infinite variables. Considering all the man hours, coordination, schedules, money, and personalities, it truly is a wonder anything gets built. Architects and contractors should not lose sight of what they create together.

While on the job site, step back and look at the accomplishments. If the contractor did a good job guiding a difficult detail did you tell him? Take note of the successes in the field and tell the contractor of your positive observations. When a project is not moving at the clip we might want, consider the reasons. Are delays caused by the architect or owner changing their minds, late shop drawing reviews, or change orders?

Similarly, contractors need to be reminded of our accomplishments. They can read our documents and within a few days understand the project. Unfortunately, they believe that if they can understand a job in a couple of days it must not have taken more than a week or so to prepare the drawings. They must understand that documents are like books. While a person can read and understand the concepts within a short time, it may have taken the author months to write it. Contractors have no way of knowing the complexities of design and documents preparation unless we tell them. They will hear us only if mutual respect exists.

Free of preconceived negative notions about contractors, architects can take the helm and create an environment of communication and respect. Only then can a spirit exist in which both architect and contractor work toward similar goals of building and design quality, cost efficiency, and most important, self-satisfaction and pride.

*Susan Uehara Rakstang is a principal with The Urban Resource Group, an architectural and planning firm. In addition, she is on the adjunct faculty staff at Triton College where she also serves on the Board for Buildings and Grounds. Ms. Rakstang has been a member of the AIA and Chicago Women in Architecture (CWA) for the past 11 years.*

## Student/Mentor

*Continued from page 4*

see the inside workings of an architectural firm."

The Mentor program hopes to give the students a first taste of professional networking and to help them chart their career path. The architects benefit in other ways from the program. Architects, by nature a helpful and caring bunch, enjoy giving a leg up to a student. Architect Bruce Schmiedl stated, "I do what I would have liked someone to do for me when I was a student." Bill Lohman felt the student/mentor experience could be helpful for a student in his/her early years of architecture school in making the decision whether or not to remain in school and continue in the profession. Also, the student would find the experience in the program helpful in appraising the value and direction of his school's curriculum. Mentor David Ogden says, "It's nice to discuss architecture with a student, away from the pressure of budgets and deadlines." Lohman reported that his student from last year's mentor program was near graduation at the time, and he helped him with the job search. Now this former student is co-mentor this year with Lohman to a new freshman student intern. Lohman feels this will be beneficial to both of the students and interesting for him to possibly track his 1988-89 freshman through his six years of schooling.

This year's mentors and CCAIA personnel are working to build on the success of this program. Continued activities this school year will enhance the program, and we look forward to an even larger crop of mentor/student pairs next year. The Chicago Chapter AIA is the only chapter to sponsor such a program, with the help of funding from national headquarters.

**Victoria Matranga.**

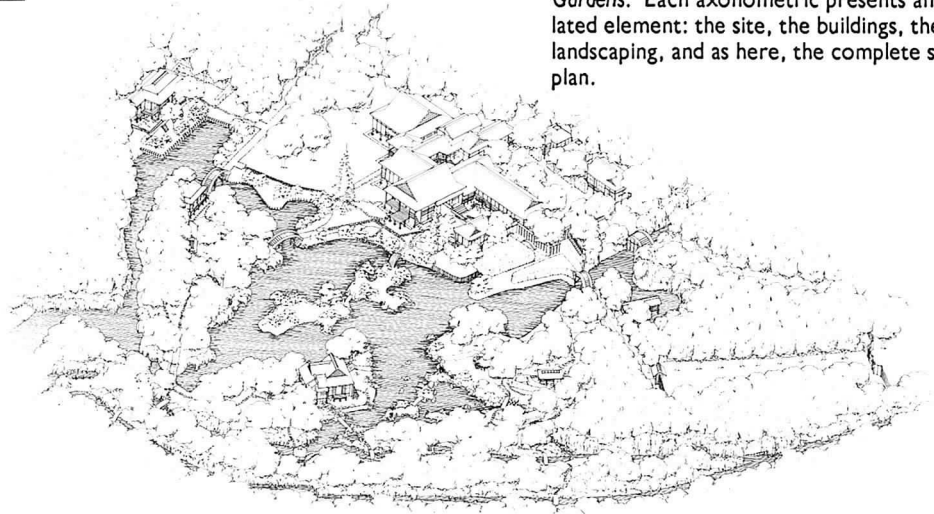
**The Poetics of Gardens** by Charles W. Moore, William J. Mitchell, and William Turnbull, Jr. Cambridge and London: The MIT Press, 1988. 257 pages, hardcover.

Reviewed by Eric Emmett Davis

The design of landscapes has tended to be one of those attendant professions that we secretly feel we can also do because we are architects, even though large numbers of highly skilled people make their living at it as a separate profession. In much the same way that some architects privately snicker at attempts to establish interior design as a distinct area of specialization, many of us harbor the illusion that landscape design is something we pick up along the way in the course of learning how to design buildings. We act as if landscape architects are to be treated like structural engineers, to be brought in to work out the technical details, once we've generated The Big Idea.

The *Poetics of Gardens* is a book written by three well-educated architects about sensitive garden design, one which attempts, from inside our profession, to redress this misunderstanding, to force us into seeing integrative landscape design as a primary task, not a residual one. This is the book's strength, as well as its shortcoming. It does a concise, yet thorough, job of spinning out the various historical precedents and attitudes that have informed the best landscape designs from all cultures. Yet it never seems to make the jump to addressing the prospect of landscapes without buildings, other than its examinations of famous (usually Asian) gardens. This book still manages to talk about landscapes for buildings' sakes, rather than on their own.

Any book on garden design would seem to need at least a cursory enumeration of non-Western gardens, and Moore, Mitchell, and Turnbull do an admirable job of presenting these often unfamiliar designs in a thematic way, along with Western gardens. Both



One of a full set of axonometric drawings of the Katsura Villa, pg. 98-99 of *The Poetics of Gardens*. Each axonometric presents an isolated element: the site, the buildings, the landscaping, and as here, the complete site plan.

"natural" and rigidly geometric gardens are examined, to help us develop a working knowledge of their formal compositions (without, unfortunately, delving into the inherent contradictions of either approach).

Gardens are seen as sensory compositions, a series of elements to be viewed, experienced, and contemplated; the notion of a landscape for other activities is seen as secondary. One of their best tools for explaining this is a series of composite plans and/or axonometrics, which are shown disassembled to allow us to study the arrangement of various elements, such as water elements, rocks, or significant plantings. The authors do a fine job of providing us with a rich range of possibilities, and are to be especially commended for stressing the need to start any landscape design by making a complete analysis of the "genius of the place," so that ultimately we work with Mother Nature rather than "mugging the old gal."

Yet, there is a curious aspect to the book, one that makes me wonder what this review would be like if it were in a landscape architects' newsletter. The authors can't seem to focus for very long on man-made landscapes without buildings. They also exhibit a rather static approach to plant materials. The former can easily be attributed to their professional backgrounds, yet then I wonder if this book is intended to extend an architect's ability to "get by" without seeking professional help (from a landscape architect that is). The latter shows a serious limitation of vision, one that misses the tremendous expressive possibilities available by taking into account the fact that plants grow and,

therefore, expand and change, especially with the seasons.

In addition, the authors seem to miss one important historical type, the man-made park. None of Fredrick Law Olmstead's designs makes it into their inventory, and the only reason seems to be that few of them feature buildings (although our own Jackson Park would seem to be a good candidate).

An unnecessary touch is added at the end of the book, one that could only be Charles Moore's doing. There is a fictitious conversation played out among history's greatest landscape designers examining six landscape designs, a conversation laid out as a parallel to Sullivan's *Kindergarten Chats*. It comes off as "cutesy" and populous self-justification for Moore and some of his designs, belittling some of his best work in this area.

Nevertheless, with these few caveats, this is a useful book for us non-landscape architects. The authors have set out to create a treasure trove of ideas and inspiration, and they have succeeded. Their desire to stress the ability of garden design to mesh a building into its site (as opposed to setting it on the ground and scattering two-caliper-inch trees aimlessly) is also a worthy goal.

The ability to arrange natural materials in the powerful and subtle way of the world's best gardens is one of mankind's most time-honored and sophisticated achievements, and all architects would do well to take this aspect of the design of the physical environment more seriously. *The Poetics of Gardens* is a good place to start a more serious study of the potentials of garden design, but it would be a mistake to use it as a singular reference.



# THE CALENDAR



## 1 ▼ Deadline

Entries to *Architectural Record* awards program "In the Public Interest" due. Call Paul Sachner, 212/512-3088.

## 2 ▼ CCAIA Executive Committee Meeting

8 a.m. Board Room

### Charles Ott Lecture

On design of Opera Bastille. Sponsored by Chicago Committee on the French Revolution. Arts Club. 5:30 p.m., wine reception. Lecture takes place at approximately 6 p.m. \$10 donation. Information: 280-7045.

### NAWIC Monthly Luncheon

National Association of Women in Construction general information meeting. Noon. Midland Hotel. Information: 266-4700.

## 3 ▼ CAF Lunchtime Lecture

*Downtown Victorians: Restoring Mainstreet America.* W. Lockwood Martling, Jr., Architect, AIA.

### Submissions Deadline

CCAIA 25-Year Awards due in Chapter office.

### Submissions Deadline

CCAIA Young Architects Awards due in Chapter office.

## 6 ▼ Excellence in Masonry Awards

Annual Awards dinner/dance. 5:30

p.m. Hamilton Hotel, Itasca. Information/reservations: 694-2737.

## 7 ▼ LPCI Historic Churches Tour

Noon-5 p.m. Check in: noon to 12:30 p.m., The Monadnock Building, 54 W. VanBuren (South entrance). Advance reservations: \$15 LPCI members/\$18 non-members/\$22 at door. Information: 922-1742.

## 8 ▼ Installation Ceremonies

For the Khan Sculpture. 5:30-6:30 p.m. Dedication, 6 p.m. Brunswick Plaza, 69 W. Washington.

## 9 ▼ Panel Discussion

*Learning the Ropes.* Pros and cons of IDP + information on gaining exposure in the 14 training areas required for licensure. 6 p.m. Merchandise Mart 2nd floor Conference Center. Free admission. Drinks and snacks provided.

## 10 ▼ Exhibition Last Day

*Dwight Heald Perkins.* Gallery 400, 400 S. Peoria. Gallery Hours: M-F, 10a.m.-5 p.m.

### CAF Lunchtime Lecture

*Affordable Housing the Wright Way: The Herbert Jacobs Usonian Home.* Speaker: Don Kalec. 12:15-1 p.m. ArchiCenter Gallery.

## 11 ▼ World Tile Exposition

Ceramic tile and bathroom furnishings. Through 5/13 at McCormack Place North. Opening day seminars oriented to design profession. Free passes sent to firms.

## 15 ▼ Dinner with an Architect

*This event has been changed to May 18th.* At Metropolis, with Nagle Hartray, 1800 N. Clybourn. 6 p.m. Free parking. \$25 members/\$35 non-members.

## Panel Discussion

*Visions in Perspective.* In conjunction with **Alternative Visions: Chicago.** Joseph Gonzalez, John Syvertsen, Stuart Cohen, Ben Weese. 5:30 p.m. Preston Bradley Hall, Chicago Public Library Cultural Center.

## 16 ▼ DIFFA Fun Run/Walk Rally

Kick-off event for annual run/walk. 5:30-7:30 p.m. America's Bar, 219 W. Erie.

## 17 ▼ CAF Lunchtime Lecture

*Your House has a History: Genealogy of a Building.* Speaker: Joan Pomaranc. 12:15-1 p.m. ArchiCenter Gallery.

## 18 ▼ WAL Scholarship Dinner

Monroe Street Harbor Yacht Club. Information: Carol Pedersen, 865-1442.

## 23 ▼ CCAIA Board Meeting

Noon. Board Room.

## 24 ▼ Real Estate Committee Program

*Government Commissions: The Architect's Role in Government Development.* Merchandise Mart, 2nd floor conference center. 5-7:30 p.m.

### CAF Lunchtime Lecture

*Of Capitals and Crowns: Distinctive Tops on Chicago's Skyline.* Roger Lankford & Karen Klerman. 12:15-1 p.m. ArchiCenter Gallery.

## 26 ▼ Deadline

Close of registration for National Peace Garden in Washington, D.C. Registration information: Paul Spreiregen, Peace Garden Design Competition, P.O. Box 27558, Washington, D.C. 20038.

31 ▼  
**Deadline**

Send slides for "non-traditional, non-functional architecture" media exhibition to Crane Gallery, 1040 W. Huron, Chicago 60622.

**CAF Lunchtime Lecture**

*What's Under Our Streets and Buildings: Accommodating Chicago's Infrastructure to Buildings of the Eighties.*  
Speaker: David Williams, commissioner of Public Works. 12:15-1 p.m. ArchiCenter Gallery.

**June**

2 ▼  
**Application Deadline**

Stoneyard Institute enrollment for July 24-August 4 seminar in stone cutting, carving, and construction. Information: 212/316-7458.

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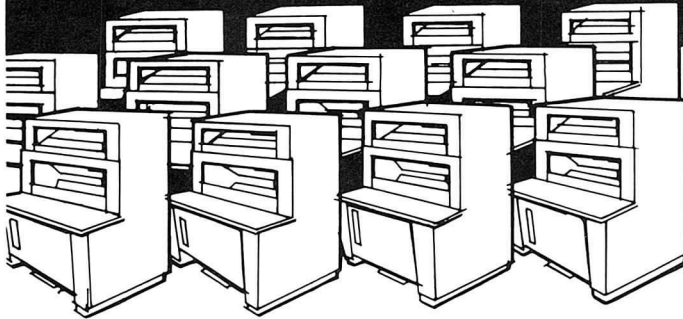
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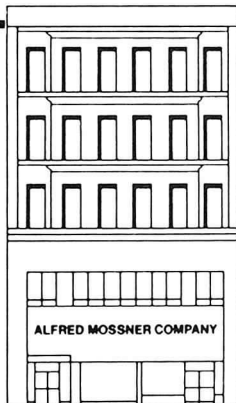
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# FOCUS NOTEBOOK

▼  
Warman & Associates Ltd. announces the new name of the firm, Warman Olsen Warman Ltd. The address and phone remain 208 S. LaSalle St., Suite 2200, Chicago 60604, 332-7095. Principals in the architecture, planning, and interior design firm are Ralph E. Warman, AIA; Allen T. Olsen, AIA; William E. Warman, AIA.

▼  
John Eifler, AIA, has joined Booth/Hansen & Associates, Ltd. as an associate in the firm. Eifler was most recently an associate in the Chicago office of Skidmore, Owings & Merrill.

▼  
Loebl Schlossman and Hackl announces that Alan H. Larson, AIA has become a principal in the firm; Robert K. Clough, AIA, has become a senior associate, and Richard F. Frohne, AIA; Roger Heerema, AIA; Robert W. Klute, AIA; Richard A. Lehner, AIA; Rene J. Steevensz, and Gary E. Peterson, IBD have become associates of the firm.

▼  
ISD Incorporated announces that Mel Hamilton, AIA has been elected senior vice president of the firm's Chicago office.

▼  
Stanley Tigerman, FAIA, will be honored as a "creative force in Chicago" by The Chicago School of Professional Psychology at their annual dinner on Saturday, May 20, 6 p.m. at The Congress Hotel, 520 S. Michigan Ave. He "successfully combines a social conscience with talented, creative and imaginative designs," comments Dr. Jeffrey C. Grip, president and dean of The School. Tigerman has curated and designed the installation for "99 Chicago Architects," which opens this month at the Gulbenkian Foundation in Lisbon, Portugal.

▼  
Braun Skiba Architects announces the promotion of David D. Gutierrez from project manager to associate of the firm.

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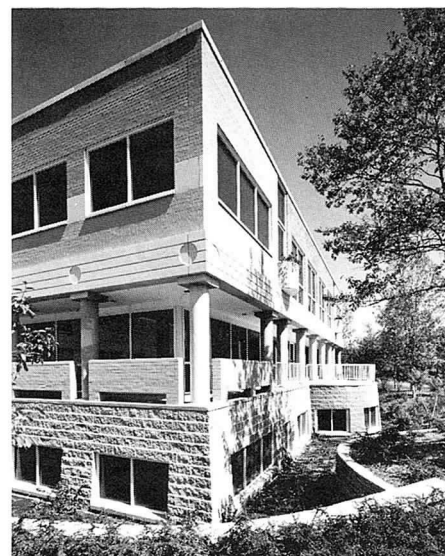
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### Insurance Specialists for Architects and Engineers

Wayne Cable recently photographed five projects for the June 1989 issue of *Interiors* magazine, which focuses on Midwest design. Among the architectural firms featured are Himmel-Bonner, Pappageorge/Haymes, Tainer & Associates, and Florian-Wierzbowski. Cable's photography will also be exhibited at the Art Institute in the "Changing Chicago" exhibition running now through July 2.

▼  
Perkins and Will, Inc. has announced the appointment of Robert P. Cooke as president of Perkins & Will International, a subsidiary of P&W, Inc. Cooke will lead and expand the firm's international practice; his immediate responsibility will be the direction of the master plan facility design for the 17,000-student Umm Al-Qura University campus in Mecca, Saudi Arabia, the largest project ever awarded the firm.

▼  
The Northbrook firm Serena-Sturm Architects Ltd., has been awarded the Portland Cement Association's 1988 Award of Excellence for its office building for the Solo Cup Company. PCA's biennial competition honors outstanding concrete buildings



in the U.S. and Canada. The three-story project, referenced to an existing factory to which it was attached, successfully creates a new "corporate image" by expanding building detail. The jury specifically noted the architect's use of textures - smooth precast, brick, and split faced concrete block - as a significant design feature.

▼  
Cynthia Weese, AIA will present ►

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the commencement address for the Department of Architecture at the University of Illinois, Champaign/Urbana.

Professional Affiliate members Lee Benish and Don Nowotny, announce that the name of their firm, **Landscape by Design**, has been changed to **By Design inc.** The new address of the urban planning, land planning, and landscape architecture firm is 8600 W. Bryn Mawr Avenue, Chicago 60631, telephone 714-0500.

**Hansen Lind Meyer Inc.** is now located at 35 E. Wacker Drive, Suite 1600, Chicago 60601, telephone 609-1300. The firm has offices in Orlando, New York City, and Iowa City with a project office in Baltimore, serving its primary client Johns Hopkins Medical Center.

**Jerry J. Cibulka, AIA** was recently promoted to vice president of Teng & Associates, Inc. Cibulka has been with the firm since 1984, serving as A/E director of project management. In this position, Cibulka served as senior project manager of the \$47 million O'Hare Airport Mail Facility for the U.S. Postal Service. Design for this facility received the Consulting Engineers Council of Illinois Eminent Conceptor Award, the highest award given for engineering design excellence in the state of Illinois.

**Robert F. Skowron, AIA** was recently promoted to senior vice president of Teng & Associates, Inc. Skowron has been affiliated with Teng for 26 years, serving as vice president, A/E Services since 1984.

**Crezis Architects** has announced the promotion of Demetra P. Vartzikos to director of interior design. **Dennis M. Ryan, AIA** and Robert Fahlstrom have joined the firm as project architects. Prior to joining CA, Ryan and Fahlstrom were with the firm of Gelick Foran Associates, Ltd.

Earlier this year, the Board of Directors of Otis Associates announced the retirement of **James Otis Jr., AIA**, founder of the 29-year-old architectural, planning, and design firm. Replacing Otis as chairman is **Robert G. Walker Jr., AIA**. Other management team members are President **Mark W. Hopkins, AIA**, and vice presidents Douglas Mosser, John F. Mitchell, and Andrew McPherson. The transition process ▶

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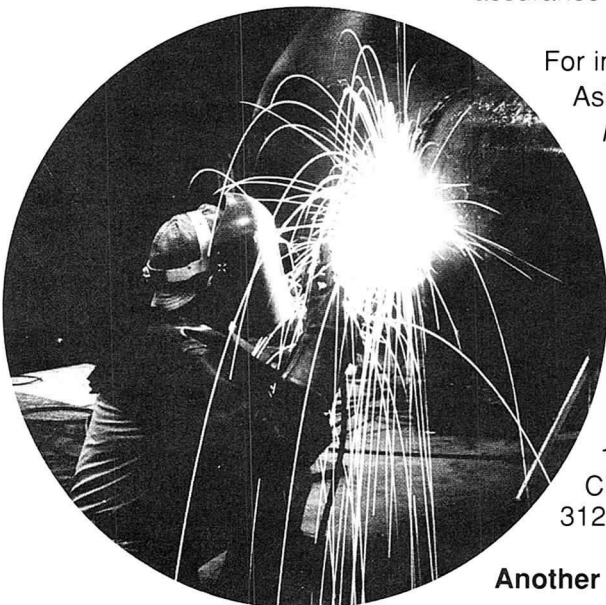
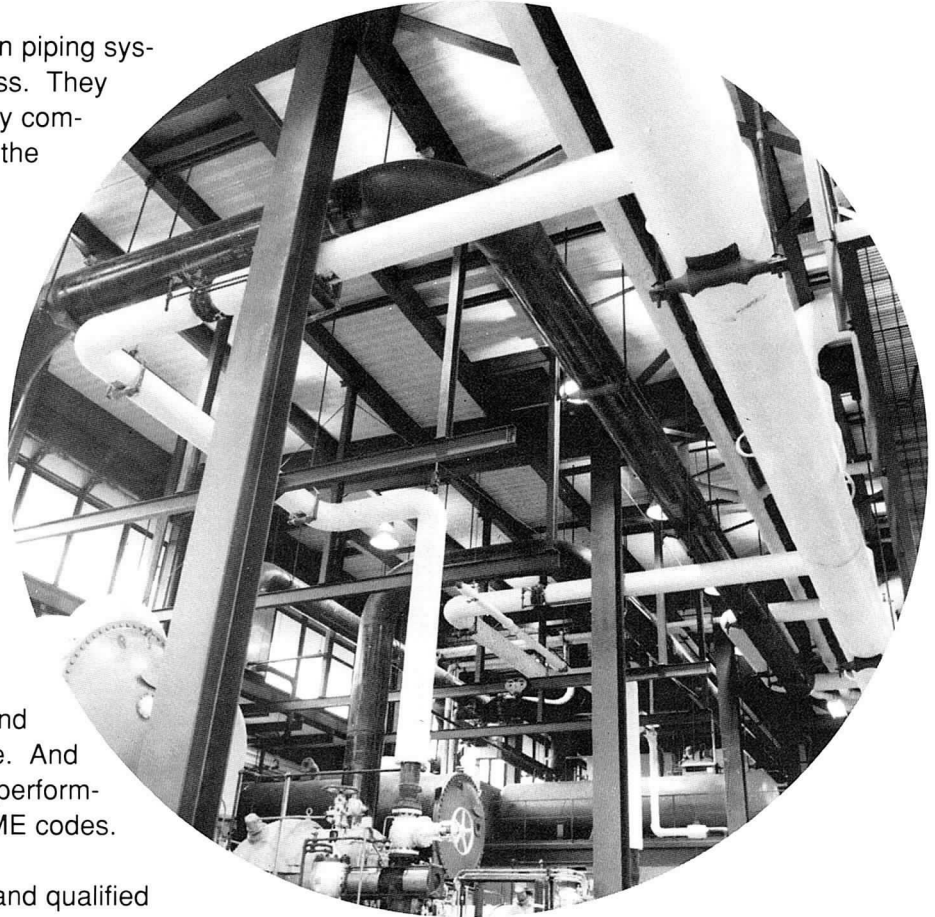
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▼  
**Loebl Schlossman & Hackl Inc.** has been named Outstanding Architect by the American Subcontractors Association-Chicago Chapter (ASA). Members of the ASA nominate and elect the general contractor and architect who have treated them fairly in contract negotiations, payment, and job site management. Gerhardt F. Meyne Co. has been named Outstanding General Contractor; Elmer Williams of Paul H. Schwendener Co., Outstanding Job Superintendent; and Allan R. Burke, of the The Levy Co., Outstanding ASA Subcontractor. An awards dinner will be hosted by the ASA on Tuesday, May 2 at the Starlight Inn, Schiller Park. Having attended a past awards dinner, this editor can attest to ASA's fine celebration dinners, and the enthusiastic and warm manner in which the association's members receive award winners and guests. For information on the dinner, contact Perry Doubt, executive director, 544-9060.

▼  
**DIFFA/Chicago** will host a gala fundraising event, **BRAZIL: a Benefit for the Design Industries Foundation for AIDS**. The black tie event will be held at the estate of Holly Hunt in Winnetka, designed in the early 1900s by Dwight Perkins. Guests will be able to tour the mansion, which houses a world class contemporary art collection, and the grounds during the special evening. Honorary chairpersons include **Larry Booth, AIA; Richard Himmel FASID; Becky Bisoulis; Victor Skrebneski; and Rick Valicenti**. For more information on Brazil call 321-9290. On Thursday, June 15 at 7:30 a.m. in Grant Park, the starting gun will fire for **DIFFA's Fun Run/Walk**. Breakfast will be served to all participants immediately following, with bus service provided to designated city locations. Krueger International matches participants' personal contributions, up to \$250 per person. To be matched, funds must be received by July 15. The Fun Run/Walk Pep Rally will be held Tuesday, May 16, 5:30-7:30 p.m. at America's Bar, 219 W. Erie. Admission is free. Featured are "cheerleaders" and skits by Second City's National Touring Company. Information: Fran Bridle, 822-0535. ►



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▼ **Notre Dame** will establish a Chicago-based center for studies as part of the University's School of Architecture. Professor Robert Amico, AIA, chairman of the School of Architecture, has been appointed its founding director. Gifts to establish the center include \$200,000 from Ellerbe Becket, Inc., the Minneapolis/St. Paul firm which has designed or renovated more than 30 buildings on the Notre Dame campus; \$150,000 from New York architect John Burgee, a Notre Dame trustee and alumnus; and \$100,000 from Larry Plym, son of the founder of Kawneer Corporation. Amico envisions the Chicago Center as an American counterpart to the University's existing Rome Architecture Center. The Center will concern itself primarily with physical design conditioned by real factors applied to existing settings.

▼ **The Stoneyard Institute** of the Cathedral of St. John the Divine in New York City offers an intensive, two-week hands-on program and seminar series in stone cutting, carving, and construction for architects and students of architecture, preservationists, artists, landscape architects, and engineers on July 24 to August 4. Enrollment is limited to 18 students. The tuition is \$500, and the application deadline is June 2. For application, information on financial aid and housing assistance, contact: The Summer Program, The Stoneyard Institute, Cathedral of St. John the Divine, 1047 Amsterdam Ave., NY, NY 10025, telephone 212/316-7458.

▼ **Reminder:** The close of registration for a national, open, one-stage design competition for a "National Peace Garden" in Washington, D.C. is May 26. Designs will be due on August 25. For information/registration: Paul D. Spreiregen, FAIA, Professional Advisor, Peace Garden Design Competition, P.O. Box 27558, Washington, D.C. 20038-7558.

▼ A multi-media exhibition of "**non-traditional, nonfunctional architecture**" will be curated by the Crane Gallery. Please send slides to Crane Gallery, 1040 W. Huron, Chicago 60622. The deadline is May 31.

▼ **Technical assistance** to historic religious properties will be the focus of a seminar sponsored by LPCI on Tuesday, June 6. **Wiss, Janney, Elstner** ▶

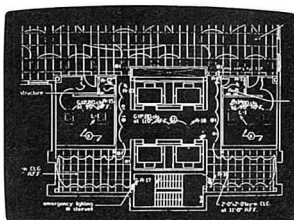
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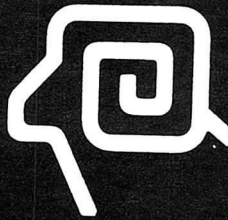
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Associates will be making a presentation on maintenance and rehabilitation issues at the all-day seminar. For complete details contact Vincent Michael, LPCI, 922-1742.

▼  
**The Khan Sculpture**, a bas-relief work by Spanish Sculptor Carlos Marinas, will be installed in the Brunswick Plaza, 69 W. Washington. Ceremonies celebrating the permanent installation of this tribute to Fazlur Rahman Khan will take place at the Plaza on Monday, May 8, 5:30-6:30 p.m. with remarks by critic Paul Gapp.

▼  
**Architect Charles Ott** will speak on the design of the Opera Bastille at the Arts Club, on May 2. There will be a wine reception at 5:30; Mr. Ott will take the podium between 6 and 7 p.m. The lecture is being sponsored by the Chicago Committee on the French Revolution and the John David Mooney Foundation. There will be a \$10 donation for the evening. For information: 280-7045.

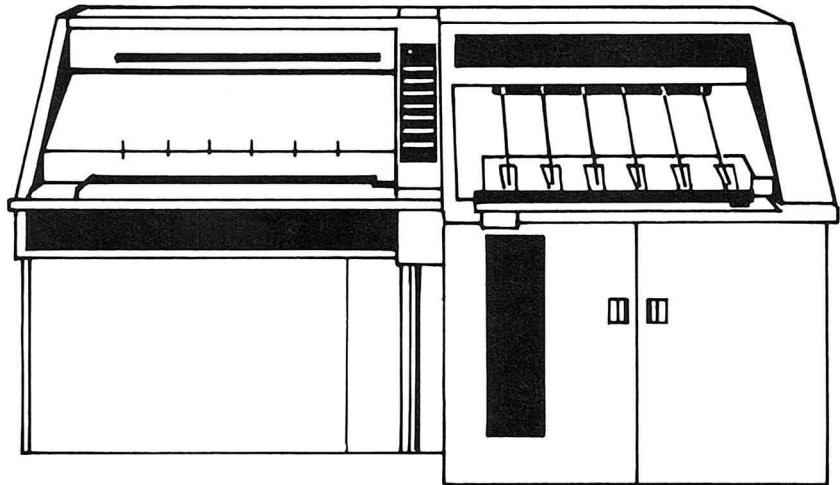
▼  
If you are currently involved in a restaurant project and would like to participate in the Chapter's "Dinner with an Architect" program, please contact Mary Beth Carroll at the Chapter office, 663-4111

▼  
A participatory symposium designed to develop recommended solutions to urban waterfront public access issues will be held at the Hyatt Regency Chicago Hotel on June 8-10. "Getting to the Waterfront: Solutions to Public Access Issues for the Urban Waterfront" is sponsored by the Friends of the Chicago River and the Washington, D.C.-based Waterfront Center. The symposium will bring together experts from across the nation in the fields of law, civic legislation, liability, urban planning, design, public parks, and water recreation to take active part in developing recommendations that may be used for both public and private wateredge sites. A publication by the Waterfront Center offering recommendations to the many communities anxious to redevelop their formerly industrial waterfronts for commercial and residential use while providing access to the water for the public will result from the symposium. With increasing evidence that waterfront redevelopment can revitalize dying downtowns, this issue has become a leading topic of discussion in city governments. For more information: Alison Zehr, 939-0490.

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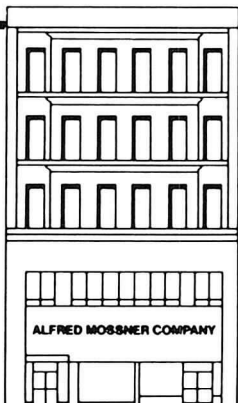
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