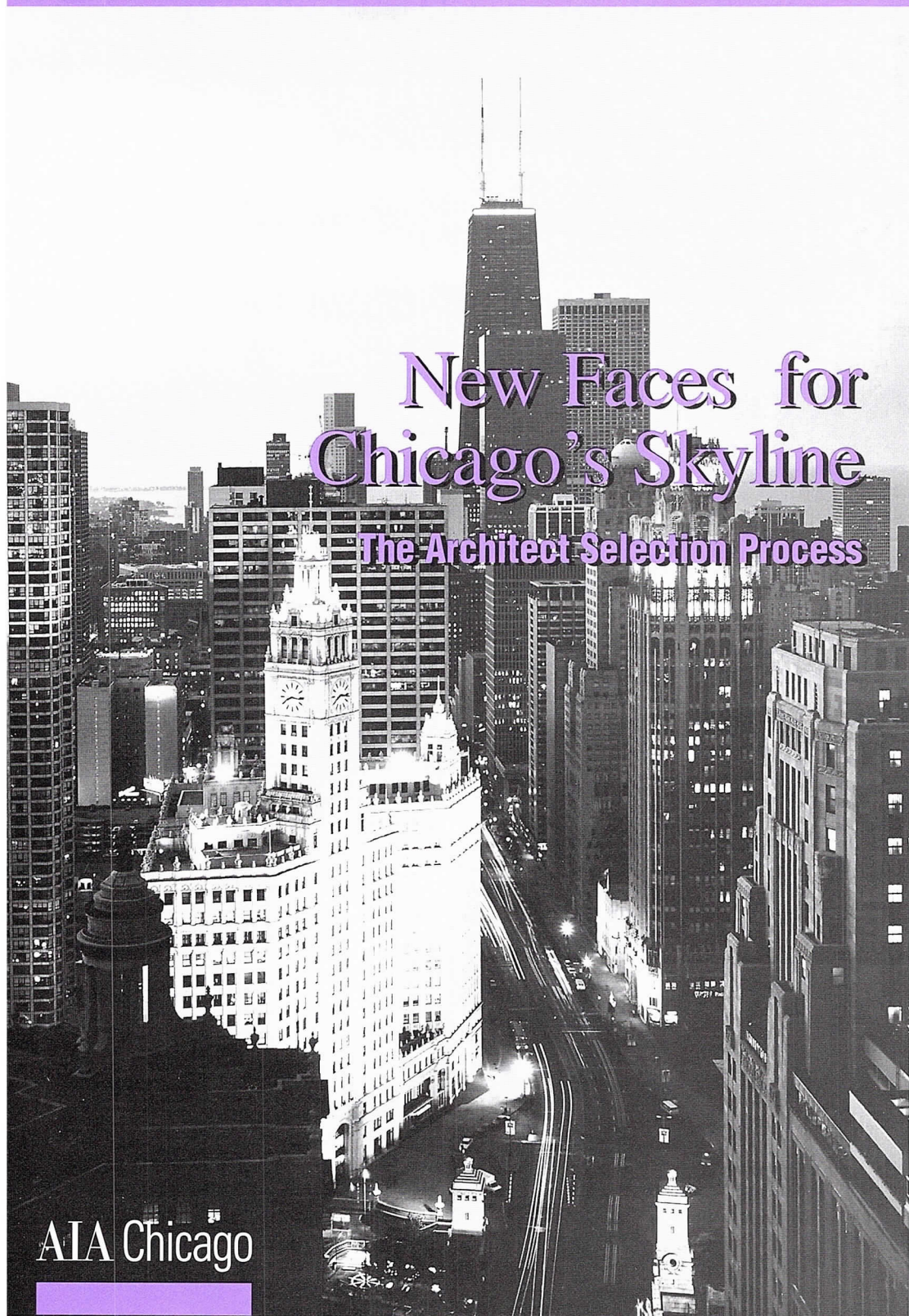
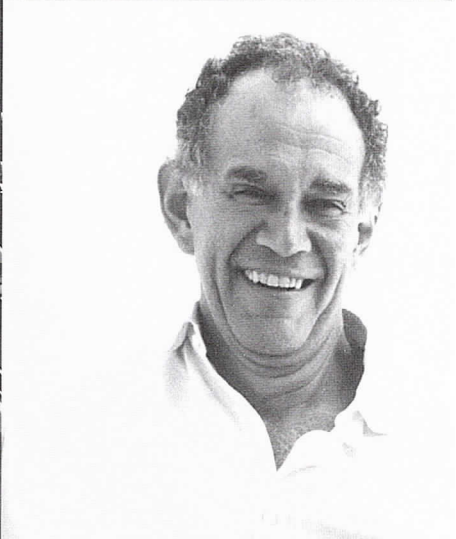
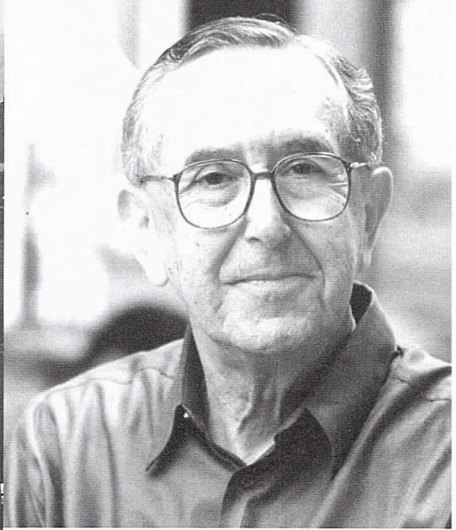
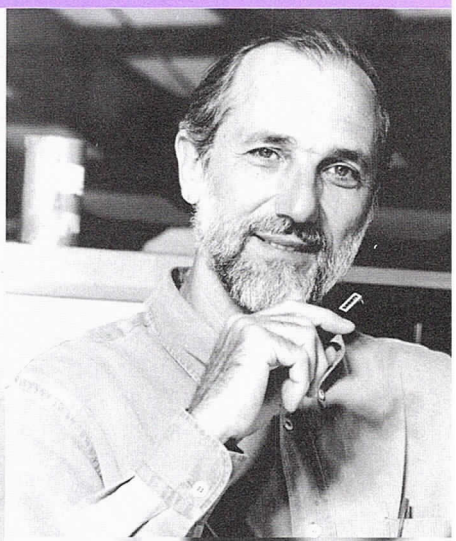


Focus



New Faces for Chicago's Skyline The Architect Selection Process



AIA Chicago

this Issue: Recently, many out of town architects have been landing plum jobs in Chicago. How the architect selection process has changed is examined. ■ Register now for "The Art of the Long View" exhibit ■ Use AIA Documents to Market Your Services, Increase Profits, and Reduce Liability

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Reduce Liability*

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On the cover: Writer Phil Berger discusses the architect-selection process involved in three new projects that will appear in the Chicago skyline: an addition to The Art Institute of Chicago, designed by Renzo Piano (top photo), an athletic facility by Cesar Pelli (middle photo) for the University of Chicago, and a dormitory commission by Ricardo Legorreta (bottom photo) for the University of Chicago. Photograph of skyline: Van Inwegen Photo. Photograph of Renzo Piano: Stefano Goldberg. Photo of Cesar Pelli: Tracey Kroll. Photo of Ricardo Legorreta courtesy of Legorreta Arquitectos.



June 1999

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Kyle Benkert, AIA

Technical Issues

Christopher Chwedyk, AIA

Young Architects

Judd Storey, Assoc. AIA

Tour: Northfield Block Plant

Sat., June 5, 9:00 a.m., meet at south entrance of Merchandise Mart
Sponsor: Young Architects PIA



Tour Northfield Block in Mundelein, the largest concrete masonry manufacturing plant in the Chicago area, and view all stages of concrete masonry production. The bus will leave the Mart at 9:00 a.m. and return by 12:15 p.m. Limited to 40 participants. Cosponsored by the International Masonry Institute. 2 LUs/HSW

Right from the Start: Opening a Successful Firm

Tuesday, June 8, 8:30 a.m.-10:30 a.m.
Merchandise Mart Conference Center, Second Floor



Examine the issues involved in starting your own firm at a program sponsored by AIA Chicago, AIA Illinois, and the AIA Trust at NeoCon 99. The instructors will be John Laping, FAIA, Kideney Architects, West Amherst, New York; Frank Musica, AIA, Victor O. Schinnerer & Co., Chevy Chase, Maryland; and Charles Heuer, FAIA, LegaLine, Charlottesville, Virginia. \$60 for AIA members/\$80 for nonmembers. 4 LUs

Habitat for Humanity: Project Management

Wed., June 9, 6:00 p.m.
AIA Chicago
Sponsor: Young Architects PIA



Jerome Eastman and Scott Jawor will provide a brief overview of the West Side Habitat for Humanity program, their summer plans, and opportunities for intern architects to work with them as project managers. If you are looking for a way to complete the community service requirement for IDP, consider Habitat for Humanity. 2LUs

Architects Ride the Wave: Commerce on the Internet

Wed., June 16, 5:30 p.m.
OWP&P, 111 W. Washington St., #2100
Sponsor: Office Practice PIA



Architects are taking advantage of the Internet as a marketplace for their wares. Instead of merchandise, they're offering designs, drawings, and specifications. Web sites are used

for project management too. Kristine Fallon, FAIA, Kristine Fallon Associates, will give a computer-graphic presentation on the Web sites of local firms and on the advantages and disadvantages of project management on the Web. 3 LUs

Visioning

Thursday, June 24, 5:30 p.m.
OWP&P, 111 W. Washington St., #2100
Sponsor: Interior Architecture PIA



Visioning provides quick answers, promotes thinking beyond conventional patterns, and fosters a collaborative and participatory client/designer relationship. Maribeth Schwind, principal at VOA Associates Inc., and Nick Luzietti, AIA, principal in charge of interiors at VOA Associates Inc., will present their method and engage participants in a visioning simulation. Limited to 35 participants. 3 LUs

Falling Buildings! City of Chicago Façade Ordinance

Tuesday, June 29, 5:30 p.m.
Chicago Cultural Center, 77 E. Randolph St., Claudia Cassidy Theater
Sponsor: Historic Resources PIA



The causes of the current epidemic of falling façade elements, steps the City of Chicago is taking to remedy it, and how can architects help will be discussed at this presentation. The requirements of the Enclosures Ordinance and whether architects or engineers are liable will also be discussed. Speakers will include Jon Boyd, SE, AIA, of Boyd Associates, Inc.; Jay Paul, SE, of Klein and Hoffman, Inc.; Thomas L. Rewerts, SE, of Construction Technology Laboratories; Ray Papp of the Building Owners and Managers Association; Gunny Harboe, AIA, of McClier; and Tom Sourlis of Sourlis Masonry. \$5 registration (must be paid in advance) includes a publication from the City of Chicago. 3 LUs/HSW

PIA Planning Meeting in June

Join these PIAs at AIA Chicago to discuss program ideas for the remainder of 1999:

- June 9, 12:00 noon, Planning & Urban Affairs PIA
- June 10, 5:30 p.m., Historic Resources PIA

Sign Me Up!

- 6/5 Tour: Northfield Block Plant
- 6/8 Right from the Start
- 6/9 Habitat for Humanity
- 6/16 Architects Ride the Wave
- 6/24 Visioning
- 6/29 Falling Buildings/\$5

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Chicago Architecture: The Art of the Long View

An exhibit cosponsored by AIA Chicago and the Chicago Architecture Foundation, December 1999 – February 2000

Be a part of the largest exhibition of contemporary architecture in the Chicago metropolitan region.

Make a statement to the critics, community, and country that Chicago has international-caliber work.

Suggest a starting point for architects to embark on their own journeys.

Underscore the vitality and significance of architecture as a contemporary art form.

Return the focus to Chicago, architects, and architecture on December 10, 1999.

BE IN IT. *Chicago Architecture: The Art of the Long View.*

Submit one of your recent Chicago-area commissions that foreshadows the 21st century.
Explain your choice.

No Looking Back!

Look forward by participating in an exhibit of contemporary Chicago-area architecture projects that foreshadow the 21st century, jointly sponsored by AIA Chicago and the Chicago Architecture Foundation (CAF).

Chicago Architecture: The Art of the Long View, a display of current architecture in the metropolitan region, will be presented in the CAF Atrium Gallery, 224 S. Michigan Avenue, December 10, 1999 – February 29, 2000. The AIA Chicago/CAF exhibit will display each firm's entry, consisting of a framed image and explanatory text. This exhibit will be accompanied by public programs such as lectures, panel discussions, and tours. Our lecture series and other programming will give us an opportunity to evaluate and debate the state of contemporary Chicago architecture at the start of the new century.

Submissions

Submissions must include one framed project image (photo, drawing, or composite image), up to 10 slides, and a statement of up to 200 words describing how and why the project, or part of a project, was selected. Detailed instructions will be sent on receipt of Intent to Enter form and fee.

Deadlines

Intent to enter: June 30, 1999 Slides and text: August 20, 1999 Framed image: November 10, 1999

Eligibility

Open to architecture firms based in Chicago or working in Chicago. Only one project from each firm may be submitted. Submissions are restricted to commissioned work. Projects must be located in the counties of Cook, DuPage, Kane, Kendall, Lake, McHenry, and Will in Illinois, and Lake in Indiana. Emphasis will be given to built or unbuilt commissioned work completed within the last five years or to be completed in the next five years (1994-2004). The submitting firm must have primary or sole responsibility for Schematic Design or Design Development.

Selection

All submitted projects that meet the criteria will be shown at CAF. The Exhibit Advisory Committee will review the submittals for compliance. All submissions remain the property of the submitting firms.

Notification

AIA Chicago will notify participating firms of work accepted for inclusion.

Exhibit Advisory Committee: Randall Deutsch, AIA, chair; Neil Frankel, AIA, FIIDA;

Douglas Garofalo, AIA; Carol Ross Barney, FAIA; John Syvertsen, FAIA; Joseph Valerio, FAIA

Questions? Call Joan Pomaranc, Program Director at AIA Chicago, 312/670-7770 or e-mail pomarancj@aiachicago.org.

AIA Chicago will be cosponsoring a second architecture exhibit next winter.

In December, the Museum of Contemporary Art opens *At the End of the Century: One Hundred Years of Architecture*, an exhibit organized by the Los Angeles Museum of Contemporary Art.

An exhibit devoted to Chicago work will accompany the show. Guest curator Cynthia Davidson, editor of *Anyone* and former editor of *Inland Architect*, will review all the projects submitted for the CAF exhibit as she identifies candidates for the MCA show.

Under the title *Material Evidence: Chicago Architecture at 2000*, the exhibit will consider the resurgence of interest in material: materials that are tools for organization, materials that themselves suggest processes, and ultimately for architecture, materials that embody form.

It could be argued that the plurality of styles and attitudes in architecture today has a material cause, and this exhibit will present the contemporary architecture of Chicago and Chicago architects as it reflects this interest in materiality.

Intent to Enter form

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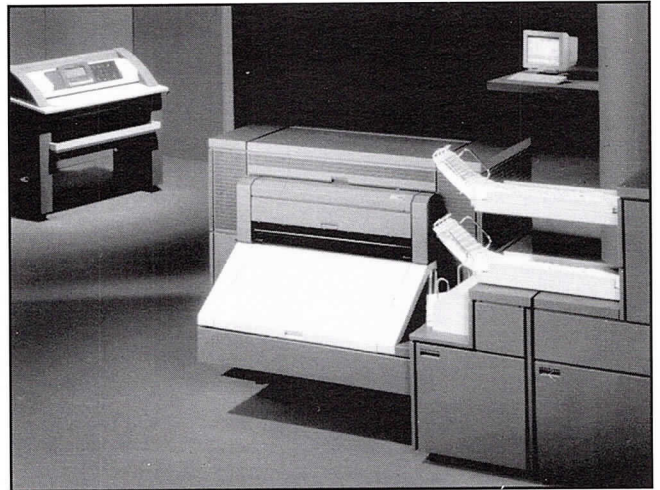
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1000 to 1999	1.40
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Restoration work—including returning the courtyard to its original grade—on the Glessner House is being undertaken by Johnson Lasky Architects.

Update on the Medinah Temple

The response to the letter-writing campaign to save the Medinah Temple from demolition (see February *Focus*, page 7) was overwhelming. More than 1,000 letters were written urging city officials to spare the Medinah from its impending date with the wrecking ball. "More letters were written in favor of saving both the Medinah and Tree Studios than on any other issue," said David Bahlman, Landmarks Preservation Council of Illinois (LPCI) executive director.

Located at 600 N. Wabash, the Medinah has been the longtime home of the Medinah Shrine Circus; last October, the Shriners fraternal organization agreed to sell the temple and the adjacent Tree Studios to the Fifield development company for \$21 million. As a result, the 86-year-old building, along with the adjoining Tree Studios, has been the focus of a much-debated plan that calls for demolishing the Medinah and building a 30-story condominium on the site. The Medinah is not a designated landmark, but part of Tree Studios is.



A Medinah task force, an interested group of preservationists, has been formed through LPCI. If you are interested in participating in the Task Force, contact David Bahlman at LPCI at 312/922-1742.

Glessner House Museum Confers Honor on Marian Despres

Marian Despres was recently named the first Preservation Honoree by the Glessner House Museum.

Despres, a founding member of the Chicago School of Architecture Foundation (the first stewards of the Glessner House) has long served on the house's board of directors. (Despres also is the sister of two Chicago Chapter emeritus members: John H. Alschuler, AIA, and Alfred S. Alschuler, Jr., FAIA.) The Glessner House, the last work designed by Henry Hobson Richardson, is considered the definitive design of his last years and is acknowledged by scholars to have influenced the young

Continued on page 9

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The advertisement features a dark background with a stylized, glowing architectural rendering of a building on the left. The building has a prominent tower with a pointed top and several arched windows. The words 'CONTRACT DOCUMENTS' are written vertically along the tower, and 'AIA' is prominently displayed in the center. Below the tower are several rectangular blocks of varying heights, representing different building components or sections. The overall aesthetic is modern and professional.

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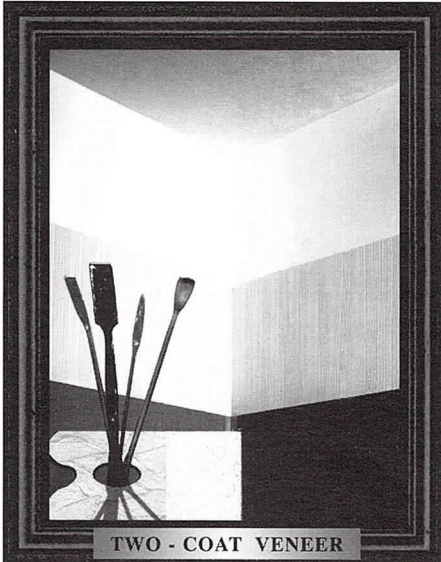
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News Briefs

Continued from page 7

Frank Lloyd Wright. Despres also served on the committee that created the Prairie Avenue Historic District (the locale of the Glessner House). She also designed and organized the first docent training class in 1971. "Her efforts in establishing the docent training program has had a lasting impact on many people city-wide," said Ben Weese, FAIA. To further recognize her many contributions, invited guests of the Glessner House Board of Directors will honor Despres at a ceremony on July 15 at the Chicago Cultural Center. If you have questions about this event, call Micki Leventhal at the Glessner House Museum at 312/326-1480.

Despres's recognition is timely as it comes as work on the Glessner House Conservation Project gets under way. The Conservation Project—the first major work done on the house since its restoration in the 1970s—includes conservation of the windows and roof, masonry repairs, and returning the courtyard to its original grade. Walker Johnson, FAIA, and Anne Sullivan, AIA, of Johnson Lasky Architects are the restoration architects. The work is supported by grants from the Getty Grant Program, the City of Chicago, the Mills Corporation, the Richard H. Driehaus Foundation, the WPWR-Channel 50 Foundation, and donations from many individuals. Tours of the house will continue during the conservation project, although many of the decorative art objects have been removed before the work commences.

New Members Named to Illinois Building Commission

Three AIA Chicago members were appointed to the 11-member Illinois Building Commission. Kenneth Crocco, FAIA, John Zils, FAIA, and William Worn, FAIA, will take part in the commission, which reviews the state's building codes and standards.

What is Canadian Architecture?

On June 10 at 6:00 p.m. Eva Matsuzaki, FRAIC, Hon. FAIA, president of the Royal Architectural Institute of Canada (RAIC), will be on hand to make a presentation called "What is Canadian Architecture?" Cosponsored by the Canadian Club of Chicago and the Chicago Architecture Foundation (CAF), the presentation will be held in the CAF Lecture Hall. Matsuzaki is a practicing architect in Vancouver, British Columbia, president of the Canadian Architectural Certification Board, and member and chair of the Architectural Institute of British Columbia (AIBC) Examining Board.

Matsuzaki regularly urges the female, young, and ethnically diverse members of the RAIC to make themselves

more visible at the leadership levels of the Institute, and urges the present leaders of the RAIC to encourage those members to do so. She also has suggested that the Institute begin to study the career path of women in architecture and the barriers they encounter during their careers to determine why 50 percent of Canada's architecture graduates are females yet only 10 percent of the registered architects in Canada are women. Matsuzaki is also adamant that important environmental issues of the late '80s and early '90s not be forgotten and placed on the back burner as the Canadian economy begins to improve.

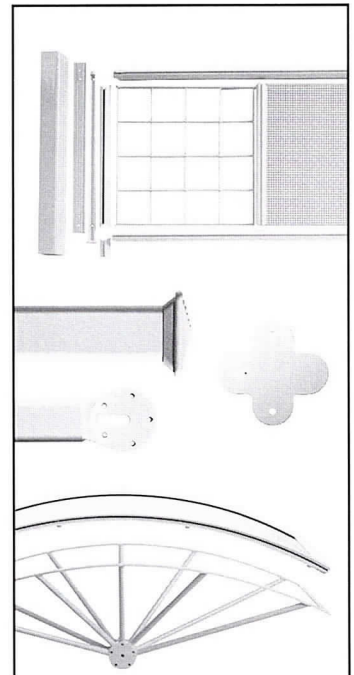
If you would like to attend the "What is Canadian Architecture?" presentation, please register by calling the Canadian Club of Chicago at 312/630-9660. The fee for attending the program is \$20 for Canadian Club of Chicago and CAF members and \$25 for nonmembers.

Ralph Rapson and the Chicago Connection

If a road trip sounds like a fun summer diversion, you might want to consider taking in the retrospective at the Minneapolis Institute of Arts, "Ralph Rapson: Sixty Years of Modern Design," that runs through July 25. Rapson has been at the forefront of the modern movement since the late 1930s. Along with his American colleagues—Charles Eames, Harry Bertoia, Eero Saarinen, and Harry Weese—Rapson introduced modern architecture and design to the world in the years during, and immediately after, World War II. His signature elements—the large glass walls and sculptural, light-catching ceilings and rooflines of his architecture and the organic, curving lines of his furniture—defined forms that have persisted for almost 50 years.

While a large segment of Rapson's work is in Minnesota, he also has ties to Chicago. He headed the Department of Architecture at the New Bauhaus (now the Illinois Institute of Technology) from 1942-46, collaborated with former Bauhaus designer Laszlo Moholy-Nagy on imaginative trade installations and new interiors for B&O Railroad passenger cars, and developed furniture designs from noncritical materials during the war years for H.G. Knoll Associates. He also designed several residential projects in the Chicago area during the '40s, including a house in Oak Park and residences he built while working in the offices of Paul Schweikher and George Fred Keck. For information on the exhibit, call the Minneapolis Institute of Arts at 612/870-3000.

Continued on page 12



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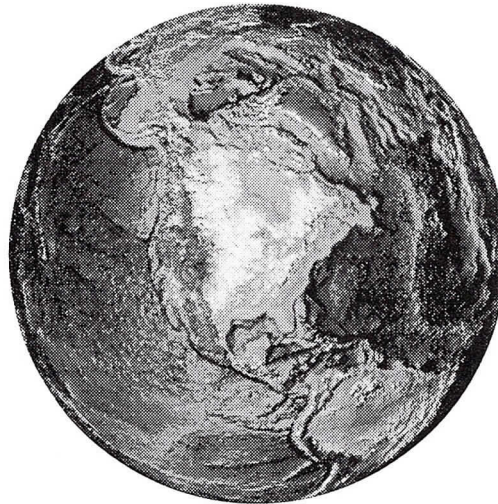
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News Briefs
Continued from page 9

Landscapes Honored

In April, The American Society of Landscape Architects (ASLA) honored many of our country's most influential landscapes that have contributed to America's people, its history, and its culture. At the local level, Medallion plaques were awarded by the local chapter of the ASLA for landscapes that have had a positive impact on our communities and the lives of our citizens. In the Chicago area, Centennial Medallions were given for the South Stanley McCormick Memorial Garden at The Art Institute of Chicago; for the Cantigny Garden in Wheaton; for the Chicago Botanic Garden in Glencoe; for the Chicago Park District's Columbus, Garfield, Grant, Jackson, and Lincoln parks; for the Brookfield Zoo; for Busse Woods in Elk Grove Village; for Graceland Cemetery; for The Morton Arboretum in Lisle; for Pullman; and for the village of Riverside.

Principals Get Bigger Bonuses, More Perks

Zweig White & Associates' 1999 *Principal's Survey of A/E/P & Environmental Consulting Firms* revealed that 83 percent of principals received a bonus in 1998. That is up from 75 percent in last year's survey and is the highest percentage reported since the survey was first conducted in 1991. The median bonus jumped from \$20,000 to \$30,000—the largest one-year increase to date. In addition to bonuses, principals are also enjoying noncash perks that are associated with ownership and management-level status. For example, 83 percent of principals report their firm provides them with a cellular phone—a percentage that has increased each year since 1991. The *Principal's Survey* covers such topics as ownership, compensation and perks, work habits, and attitudes on recruiting and leadership.

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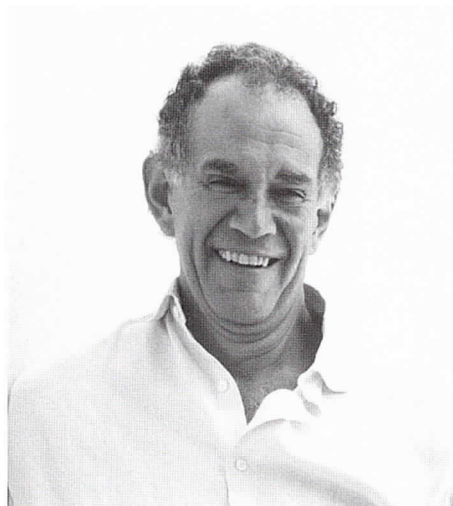
Contractor and electrician crew in the electrical room of the Monarch Building circa 1920s.



New Faces for Chicago's Skyline

An Examination of the Issues that Drive the Architect Selection Process

By Philip Berger



Courtesy of Legorreta Arquitectos

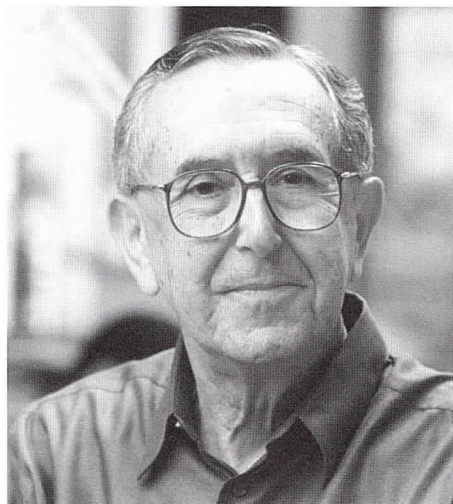


Photo by Tracey Kroll

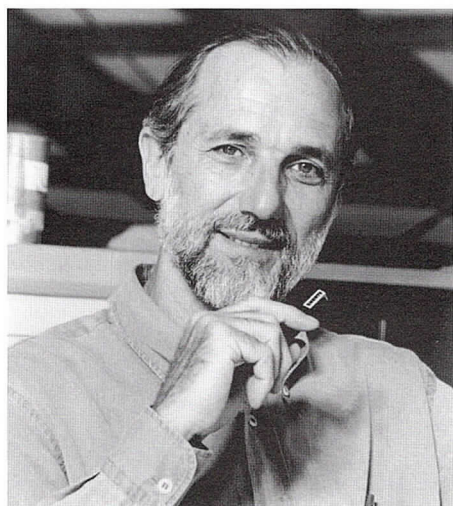


Photo by Stefano Goldberg

The process by which architects obtain large institutional commissions is a perennial topic of discussion for those in the profession, but over the past year, that discussion has escalated. The awarding of several high-profile commissions to out-of-town architects has caused the architectural community to reassess its direction and reexamine its vitality.

Since the Great Fire, Chicago's cultural and civic architecture has been designed by Chicago architects. This is due in great part to the extraordinary local talent pool that has grown here over the course of the century. But institutional and public commissions have also come to Chicago architecture firms because this is, after all, Chicago, where every big deal—whether publicly or privately funded—reflects something of the political underpinnings that have given the city its particular flavor. An insider's position with those in power has consistently proven key to winning such jobs.

Cultural and civic institutions have always observed somewhat different operative rules than corporate or governmental entities (although all sectors are moving toward a more corporate model of profit orientation). Yet they have transacted their business by committee since the demise of despotism, so the committee-based process by which architects are selected is not novel. What is new, though, is that so many of these high profile projects have gone to architects outside of the usual sphere of influence.

Fanning the Flames of Discussion

Most pointedly, discussion has recently centered on three prominent projects that

Subjects of much discussion in architectural circles are Ricardo Legorreta (top), Cesar Pelli (middle), and Renzo Piano (bottom). Legorreta received the commission for a new dorm at the University of Chicago and Pelli was awarded the new athletic facility, also at the University of Chicago. Piano will be designing a major addition to The Art Institute of Chicago.

have been announced: a major addition at the Art Institute of Chicago awarded to Italian architect Renzo Piano, and at the University of Chicago, a dormitory commission to the Mexican designer Ricardo Legorreta and an athletic facility to be designed by Cesar Pelli. Furthermore, the City of Chicago, along with members of the Pritzker family, recently announced that Frank Gehry has been tapped to design a performance stage for the new Millennium Park in Grant Park.

In the field of architecture, the functional equivalent of foreign trade barriers has been lifted, and after a long tradition of depending almost entirely on local talent for architectural services, Chicago institutions now feel free to go beyond the city limits in search of great design. This can be explained in part by a situation not unique to Chicago: the growing reality of a global marketplace. Improved and enhanced communications and transportation make everything in the world seem more accessible and possible.

The movement away from exclusive reliance on Chicago architects also reflects other realities of the institutional world, where not-for-profits are called upon to operate like businesses, making them far more focused on competitive marketing and more concerned about attracting people from outside the Chicago area. "You can't overlook the enormous play the Guggenheim has gotten out of Bilbao," said one Art Institute of Chicago staffer. "If an internationally renowned architect is going to bring us more visitors on the basis of his reputation, it's a factor we must consider." As much as its officials may love the Rice Building, then, the institution realizes it can draw more attention from a new building designed by a Pritzker Prize winner than by one from a distinguished local practitioner.

The University of Chicago Projects

Additional issues arise when an institution has various agendas for its capital projects, as the University of Chicago seems to have. Reportedly at a crossroads

today, the university has been open about a desire to alter its longstanding reputation as the ultimate scholarly institution—having proudly gone without an organized athletic program or the existence of what, in other bastions of higher learning, would simply be called “college life” for decades. As with museums, a university must compete with other institutions for “patrons” (e.g., students and instructors). The two University of Chicago projects are meant to be major statements about a commitment to developing an undergraduate life on the Hyde Park campus. The hiring of high profile design talent like Pelli and Legorreta might therefore suggest a commitment to currency and an appeal to a desired demographic segment.

Those seeking the university jobs report some degree of murkiness in how the architects were apparently solicited and selected. A representative from one of the firms on the athletic facility project's short list says that although the firm's contacts at the university (i.e., facilities management staff) revealed to her firm the identity of the others on the list, she says they were not told that Pelli's firm was among those being considered. Evidently, Pelli was interviewed after the short list had been prepared, which she suggests was done in response to the wishes of a separate trustees' committee that became involved in the architect selection.

Unlike some of the other short-listed firms, Pelli's does not have a wealth of experience in designing athletic facilities (nor has Legorreta's shown a particular skill with congregate residences.) And although several of the short-listed firms possessed stellar portfolios in the area of athletic facility design, the losing firm's staffer suggests that the trustees' committee judged these factors insignificant in light of the glamorous reputations of Pelli and Rem Koolhaas (whose firm was also reportedly interviewed). "The question to be asked is not whether these particular architects were good architects," she said, "but whether they had the proper credentials for the job. When selections are made in deference to image, functional expertise is usually put on back burner—if not ignored entirely."

University officials involved in the selection were unavailable for comment. But a representative from the university's press office seemed highly amused at the notion that marketing could play any part in the architect selection. "What undergraduate could possibly be induced to attend an institution of higher learning because a particular architect designed his dorm?" he asked. He also denied anything abnormal or unfair about the selection process. "An architectural search committee was formed composed of faculty, staff, trustees, and outside architectural consultants," he said. "It recommended two names for each project to the university president, who recommended one name in each case to the Campus Planning & Neighborhood Committee of the University's Board of Trustees." This, he assured, was standard university practice.

The Art Institute of Chicago Project

At the Art Institute, Cal Audrain, vice president for operations, explains that a committee composed of himself, James Wood, the museum's director, an executive vice president for administrative affairs, the deputy director, and another member of the design and construction department made the ultimate selection from a short list prepared by his department. The committee then presented its choice, first to the Board of Trustees' Committee on Buildings and Grounds, and then to the entire Board for approval.

Audrain can't resist something of a defensive posture in discussing the selection process. He will not reveal how many firms—or which ones—were ultimately considered on the committee's short list. He will say, however, that the choice of Piano was influenced not only by his enormous reputation but also by his enormous skill, particularly as demonstrated in previous museum projects. Audrain is also careful to explain that the museum has at this stage engaged Piano's firm simply for a predesign study and for schematic designs. (Audrain expects that a local firm will

eventually partner with Piano's firm to complete the project through working drawings and construction supervision.) Finally, Audrain points out that the museum continues to patronize Chicago firms: the School of the Art Institute's new dorm at State and Randolph, for example—larger in size and dollar amount than the museum addition—is being designed by Booth/Hansen Associates.

Audrain's department sent out RFQs for the project, rather than full-blown RFPs, deliberately wanting to avoid huge time or financial commitment on the part of applicants. He reports that “about half” of the “about 37” respondents were called in for an interview with the committee.

One minority architect reports that his firm made it to the interview stage but eventually felt shooting for the job was a futile gesture. “You could see from some of their faces that they weren't expecting a person of color to walk in the room,” he said, and supposes that a minority architect might not project the kind of image the museum was concerned about projecting. “I got the feeling they wouldn't be comfortable having us represent them.”

A Look Back

In one sense, the “invasion” of out-of-town architects is really nothing new. The downtown explosion of the 1980s brought an incursion of such nationally recognized “starchitects” as Philip Johnson, Robert A. M. Stern, Kohn Pedersen Fox, and even such international luminaries as Kenzo Tange and Ricardo Bofill, signifying the commercial development industry's active embrace of design as a marketing device—an “amenity” that enabled owners to exact higher rents from tenants.

A more cautious economic arena in the 1990s has changed the rules. Pat Rosenzweig, marketing director for OWP&P Architects, observes that “there was a time in the '80s when John Buck hired Pritzker Prize architects exclusively.

Continued on page 16

Commercial developers can't afford that anymore, but private institutions don't have to show a return the day after tomorrow." Many private institutions now seem eager to exploit design in a similar manner.

Consider, also, the view from outside Chicago. Historians might argue that the influence of the First and Second Chicago "Schools" gave the city a kind of design dominance over the entire world for much of the century. On a less grandiose scale, Chicago architecture firms could certainly claim to have dominated development in Chicago itself as well in as many other Midwestern cities where they left a distinct imprint. Holabird & Root was particularly active in Milwaukee and Indianapolis, and the Burnham firm designed department stores, train stations, and museums seemingly everywhere. The inverse, however, was almost universally untrue. Foreign architects rarely got Chicago jobs.

Certainly, it was obvious when a building by a non-Chicago architect appeared on the skyline. Laurence Booth, FAIA, points to the Amoco Building, designed by New York architect Edward Durrell Stone. "It's really a great building, but it doesn't belong here," he says, suggesting it would be far more appropriate in New York, perhaps opposite its stylistic sister, the General Motors Building at 59th Street and Fifth Avenue.

Booth suggests that choosing Stone to design the [then] Standard Oil Building was an early harbinger of the current trend toward what he calls "globetrotting clients" seeking the "flavor of the month" in design. He warns that this approach endangers a local tradition of purposeful buildings that are inventive and elegantly restrained. "In an age of glitz and marketing," he says, "we seem to be losing our connection back to the spiritual values that were the basis for both Chicago schools."

Learning from History

On a more basic level, many observers have pointed out that major works by out-of-town architects have, by and large, been

poorly received—and not simply on account of sour grapes. The much-maligned Museum of Contemporary Art (MCA) presents probably the most invidious example. Eager to establish itself as a "world-class" institution, the museum's trustees sought to capitalize on the occasion of its new building on Chicago Avenue to indicate its avant-garde orientation.

It is still unclear why the trustees selected the German architect Josef-Paul Kleihues for the job from a short list including such better-known names as Christian de Portzamparc, Tadao Ando, and Fumihiko Maki. Although the MCA continues to draw healthy crowds, the building hasn't won it many fans, nor has it attracted the kind of international attention the MCA had hoped. One prominent Chicago architect points out that, ironically, Kleihues's design bespeaks a very local orientation. "You couldn't find a more 'Chicago' building—it's perfectly based on the grid," he said. "But everybody hates how it looks."

Perhaps architects can better comprehend an outcome in which they are beat out by an "outsider" when there is an actively competitive setting. When the Illinois Institute of Technology organized a competition for a new campus plan, the selection of Rem Koolhaas seemed to generate far less grumbling. Booth points out that his firm was awarded the School of the Art Institute dorm project on a competition basis as well.

Considering these issues involves a continuing reevaluation of what it means to practice in "the world's most architectural city." It's become all too common to hear observers remark that Chicago's claim to architectural fame is based entirely on the past—a past that is becoming more distant every day. Yet Chicago architects are being forced to reflect on what the city's great design legacy will mean in the 21st century, and what strategies they can employ to help that legacy retain its meaning.

Indeed, some question the notion that a unified architectural community even exists anymore. "We're no longer a local community that's so tight," says Douglas

Garofalo, AIA. "This is the way the world is now." Garofalo won a major commission out of town: the Korean Presbyterian Church in Sunnyside, Queens, New York (although not through a formal competition). In Chicago, he says, prominently scaled civic and institutional projects are all but out of reach for relative unknowns like himself. His wasn't among the firms solicited to bid at The Art Institute, and he says he only found out about the project from an Art Institute curator for whom he was doing some installation design.

On a different issue, however, like increasingly more of his colleagues, Garofalo won't call globalization a bad thing. He thinks local architects should give Piano and the others their full support. "Chicago is a city where great, internationally known architects should be designing," he says, and thinks it's particularly encouraging to see the city itself hire a talent like Gehry. "You don't see the large firms doing an awful lot of experimentation right now," he says. "This is a great sign that the mayor may be open to more experimental work." Rather than a blow to the community's ego, then, he sees the presence of outsiders as a motivating factor and thinks it could open doors for other architects, both here and abroad.

David Woodhouse, FAIA, whose firm was interviewed for the Art Institute project, says the situation is more than a matter of pride. "It's easy to point fingers and say it's somebody's fault," he says, "but the real issue is: how good are we?" When, he asks, did a Chicago architect last win the AIA Gold Medal? Or, for that matter, the Pritzker Prize?

As Booth suggests: "maybe Chicago architects just have to get better. You can't blame the client for trying to get the best building possible."

Philip Berger's writing about design, architecture, and urbanism has appeared in such publications as Chicago, Inland Architect, and The Reader. He wrote an article that appeared in the June 1998 Focus on Chicago's new cultural venues.

Use AIA Documents to Market Your Services, Increase Profits, and Reduce Liability

By James K. Zahn, AIA, CSI, and Werner Sabo, FAIA, CSI

Since the first series of AIA documents—the A201, *The General Conditions for the Contract for Construction*—were published in 1911, they have been industry standards. The documents revolutionized the construction industry because they clearly defined each party's role in the construction process and helped establish a system of construction administration. Subsequent documents released by the AIA—such as the *Owner/Contractor and Owner/Architect Agreements* and *Contractor's Sworn Statements*—continued to set the standards for agreements used in the practice of architecture and construction.

As industry standards, these documents often were subject to judicial interpretation. As a result, a history of case law ensued that interpreted the language used in the AIA Agreements and the meanings that the courts established for the wording of these documents. Based on the courts' adjudications, the parties could no longer dispute the meanings of the words contained in the AIA Agreements. This history of case law helps to establish a consistency of what specific contract language means. This consistency in meaning helps the contracting parties better reach an understanding about contractual obligations and adds certainty to the bargain reached between the parties.

The same consistency of contractual language cannot be obtained using letter agreements or agreements prepared by owners, architects, contractors, or their attorneys. There is no precedent of case law to draw upon when determining what the party's intent is by letter agreements or self-prepared agreements.

Use AIA Documents to Market Your Services, Increase Profits, and Reduce Liability

The newly revised AIA documents give architects an opportunity to market professional services while the agreement is being negotiated. The way the documents, particularly the B141, are constructed allows for the architect to provide greater services to the owner, thus increasing the architect's compensation in the process. These documents far surpass earlier AIA documents and should be of immense benefit to all who use them.

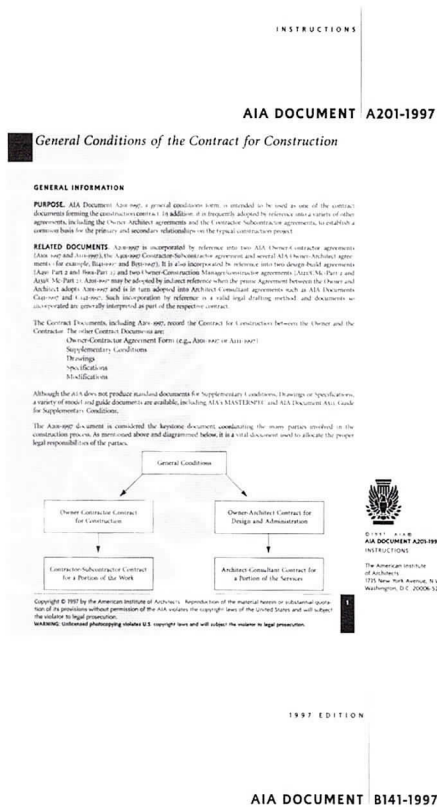
Criticisms of the New Documents

Since October 1997, some commentators have declared open season on these newly released AIA documents. The two documents receiving the most criticism are the A201, *The General Conditions for the Contract for Construction*, and B141, *Standard Form of Agreement between Owner and Architect with Standard Form of Architect's Services*.

Criticisms have been leveled that the documents require too much interaction between the owner and architect to complete the agreement, that they require architects to redesign the project for no additional expense if it comes in over budget, and that the documents are not slanted in favor of the architect. Other criticisms suggest that the documents do not meet the needs of sophisticated owners, they do not meet varying project requirements, and they do not recognize contractor resistance to these documents.

Neutrality of Documents

Some people feel the B141 is not slanted enough in the architect's favor and complain that the document has increased the risks architects must take and services



AIA DOCUMENT A201-1997
INSTRUCTIONS

AIA DOCUMENT B141-1997
INSTRUCTIONS

AIA DOCUMENT B141-1997
INSTRUCTIONS

The American Institute of Architects
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Washington, D.C. 20006-5192

they must perform. In the past, owners have complained that AIA documents favor the architect and shift the architect's liability to other parties. To add to the confusion, contractors believed that the documents favored both the owner and architect to the contractor's detriment. When the 1997 documents were drafted, they were made as neutral as possible, fair to all and favoring none. Some of the language within the documents opens the architect to reasonable liability exposure. Others benefit the contractor or the owner. But when taken as a whole, the documents are neutral, and the risks assigned to the various parties are reasonable and in accordance with how projects are designed by architects and built by contractors. It is true that the new B141 requires that architects do more specific things for owners that may increase the architect's risk if not performed properly. Such things include providing specific deliverables during schematic design and design development; submitting a specific schedule for the architect's services to be performed by specific milestone dates; keeping track of contractor shop drawing submissions; and tracking contractor payout requests and the status of payments for same. The architect should consider these additional duties when determining a fee for services performed. Naturally, the owner and architect are free to change the scope of the architect's services to meet the owner's needs. The potential services that architects can perform have been expanded, which affords a greater opportunity to serve the client and increases the architect's compensation.

It is hoped that the parties using the new AIA agreements will find them to be neutral and to fairly allocate risks and responsibility. The same cannot be said of any attorney-drafted document. Hopefully, this will increase the level of trust among the parties, which in turn will benefit the successful completion of the project. If the parties begin a project without trust, the project is doomed to failure.

The Architect Must Design to the Owner's Budget

Before the 1997 documents revisions, it was determined that owners have two major concerns in their dealings with architects. These are the perception that architects cannot meet budgets or complete drawings within a given timespan. Some owners have no tolerance for increased design times or projects that exceed budget. Other construction professionals, such as construction managers and design/builders, deliver buildings on budget and on time. Owners are told, and they believe it, that the architect is a detriment to the project and should not have a prime role in the work.

Cost and time concerns have resulted in owners increasingly using the design/build project delivery system, where the design/build entity guarantees the cost and design/construction time. Many owners require the certainty of cost and time they believe is provided by a design/build agreement. Under such an agreement, the cost is contractually fixed and the design/build obligates itself to complete the project within a specified time. If the project is not built for the stated contractual amount and within the stated time, the design/build is responsible for all resulting damages. Owners find this concept attractive over the uncertainties of the traditional design-bid-build process. The increased use of design/build is not beneficial to most architects unless the architect is the lead entity in the design/build process.

The new B141 was a response to the increased use of design/build and addressed the owner's two major concerns of cost and time. If the construction budget is exceeded by the lowest bona fide bid or negotiated proposal, and the owner wants to cooperate with the architect in revising the project scope and quality as required to reduce the cost of the work, the B141 contractually obligates the architect to redesign the documents at no additional

cost to the owner. Most owners appreciate this provision and find it reasonable. They believe that an architect should redesign at his or her own cost if the budget is exceeded. By accepting this contractual obligation, the architect appears in a better light—as responsible for his or her work product. The architect's sole responsibility and limit of that responsibility, however, will be to redesign the project to meet the budget requirements. For the architect, this seems to be a reasonable business risk.

Some architects do not agree and feel it is unreasonable to be forced to redesign a project at no additional cost if it comes in over budget, claiming they have no control over a contractor's fees. Arguably, that is true. Unlike the new B141-1997, the earlier B141-1987 did not mandate that the architect redesign the project at no additional cost to the owner, unless the parties agreed in writing that a fixed limit of construction cost was established as a condition of the agreement. The previous B141-1987 has been revised and replaced by the new B151-1997, *Abbreviated Standard Form of Agreement between Owner and Architect*. The provisions of the old B141-1987 are generally the same as the new B151, which states that there is no fixed limit of construction cost established as a condition of the agreement, unless such fixed limit has been agreed upon in writing by the parties. If you choose not to be contractually responsible for redesigning a project to bring it in on budget, use the B151-1997. Be aware, however, that owners expect that their architects be knowledgeable about construction costs. For the architect to argue that he or she cannot design to a particular budget is to invite a design/build to take over the project.

Interaction between the Owner and Architect

Architects have commented that they do not want to engage in discussions about the initial information required in Article

1.1 of the B141-1997. The interaction between the owner and architect, however, is a good way to understand the owner's objectives and the project's requirements. You can explain in detail the exact scope of services to be performed and discover if these services are what the owner needs or wants. It is also a great time to market other services that you could perform for an owner that go beyond the traditional phases of schematic design through construction administrative services. Any service that could benefit an owner should be discussed with them during the discussion of Article 1.1. This is an opportunity to increase your services and compensation and avoid any misunderstandings or false expectations on the owner's part. While sophisticated owners may know what they want from an

architect, others do not. The B141-1997 helps both parties understand their respective roles in a way that past owner/architect agreements could not.

Discussion will also inform the owner that changes to the information in Article 1.1 will result in an adjustment in the architect's fee. If the project goes from a traditionally bid project to a fast-track or negotiated project, the architect is entitled to a fee adjustment. When an owner designates a representative, the architect will know the extent of this person's legal authority and, if that authority is limited, will be able to determine who has the ultimate authority on project decisions. As the architect, you will designate a representative to the owner who will have the authority to legally bind your firm. This reduces misunderstandings between

the owner and architect, which may form the seeds of mistrust as time progresses.

These documents are not, and cannot be, perfect and are not intended to be used without any revisions. Especially with the B141 and A201, the architect, along with the owner, must take the time and effort to modify the documents to fit each particular project. Taking the time to do this properly will result in better relationships between the owner and architect and decreased liability for the architect.

James K. Zahn, AIA, CSI, and Werner Sabo, FAIA, CSI, are attorneys at the Chicago firm Sabo and Zahn and members of the national AIA Documents Committee.

The Documents Revision Process

The national AIA Documents Committee (the "Committee") revises each of its individual documents in the family of documents at least once every 10 years. The Committee continually gathers information, analyzes that information, and creates or revises existing documents that it believes best reflect the desires and needs of the AIA membership, the construction industry, and others who use AIA documents.

Information gathering usually begins at the local chapter level by standing document committees created by the local chapter. These committees receive information from local members, analyze that information, and, if deemed appropriate, pass along their recommendations to the State's Coordinating Committee, where the above process of gathering, analyzing, and recommending is repeated. If a state doesn't have a coordinating committee, the recommendation goes to the Region Documents Coordinator, who will bring it to the attention of the national AIA Documents Committee. Comments are also received directly from AIA members and other organizations with an interest in the documents. As part of this entire process, all members are encouraged to express their opinions and recommendations. Constructive input is also sought and received from owners, contractors and attorneys.

On an ongoing basis, the Committee evaluates the public's perception of the architectural profession, analyzes where the profession seems to be going, and suggests steps the AIA can take to promote the profession's goals. In doing so, it considers what language owners require in their documents and what changes to the documents would benefit the construction industry. The Committee believes that it is imperative that the architect be perceived in a positive light by the ultimate consumers of the construction industry, the public. The AIA wants the public to choose to use an architect with the belief that the architect will benefit the project, rather than being forced to use one merely because the law requires it.

Unfortunately, some people prefer to criticize the documents after they are issued rather than contribute to their development by participating in the established process. Others who have contributed may be disappointed that their suggestions were not incorporated into the final version of a document. In the end, these are consensus documents that will not please everyone. Users of the documents must also recognize that specific documents can, and in some cases must, be altered to suit any particular project.

The Opera House Restaurant in Madison, Wisconsin, by architects Valerio Dewalt Train & Associates and lighting design consultants Charter/Sills & Associates Architectural Lighting Design, received a Section Award for commendable achievement in lighting design.

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Photo courtesy of Charter/Sills & Associates

People

Anderson Mikos Architects, Ltd. announced the following promotions: Ralph Wisner, AIA, to senior vice president from vice president; George Franceschina, to senior associate from associate; Alan Kato, AIA, to senior associate from associate; and Jack Martin, AIA, to senior associate from associate.

Aumiller Youngquist, P.C. has promoted the following individuals: Leigh Maraviglia and Raymond Schaefer, AIA, to senior associates; and Boris M. Cubas, Randall P. Kurzman, AIA, and Laura K. Stoops to associates. Founded in 1980, Aumiller Youngquist is an architectural and interior design firm that provides services to national, international, and regional restaurant, hospitality, retail, and commercial clients.

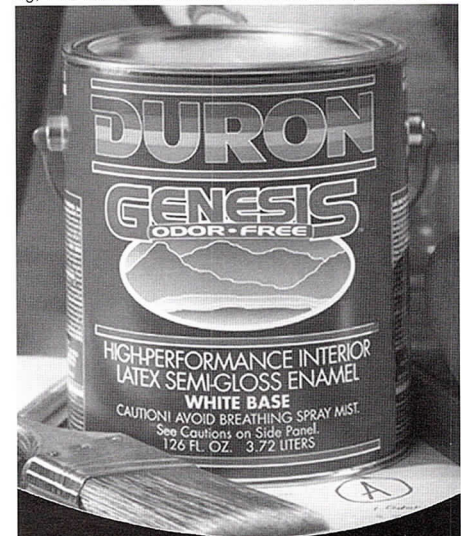
"Sink the Basket," a miniature golf hole designed by Anthony Belluschi Architects and built by Pepper Construction Company, won the Putters' Choice award at the Epilepsy Foundation of Greater Chicago's "Golf Around Chicago" event.

Charter/Sills & Associates Architectural Lighting Design and Valerio Dewalt Train & Associates and architect David Jennerjahn, AIA, received awards in the 1999 International Illumination Design Awards program of the Illuminating Engineering Society of North America. The exterior façade of the Opera House Restaurant in Madison, Wisconsin, received a Section Award for commendable achievement in lighting design and a Regional Award of Merit for meritorious contribution to lighting design. Charter/Sills also received a Section Award for commendable achievement in lighting design for a lecture space in Greg Hall at the University of Illinois, Champaign Urbana.

The annual Chicago/Illinois Fellows dinner, a celebration honoring the newly elected Fellows—including new Fellows from AIA Chicago: Kenneth Crocco, FAIA; Edward Deam, FAIA; John Eifler, FAIA; Jong Soung Kimm, FAIA; Peter Landon, FAIA; John Syvertsen, FAIA; David Woodhouse, FAIA; and John Zils, FAIA—was held on April 28 at The Cliff Dwellers club. The new Fellows were treated to the long-established traditional dinner: oysters, steak

tartare, unlimited cocktails, steak dinner, and chocolate cake. Then, Jack Hartray, FAIA, welcomed the new avant garde to the company of the veteran avant garde, and the newcomers had the required honor of addressing their new peers by poem, speech, or roasting themselves in a humorous manner.

Hartshorne + Plunkard, Ltd. has promoted several individuals. Jeffrey A. Kopecky, William Ng, Brent A. Norsman, and Rico Ramos have been promoted to senior project managers. Kopecky joined the firm in 1995 and has managed the rehabilitation of Landmark Lofts and St. George Lofts and is currently overseeing construction of a private residence on North Orchard St. Ng, who has been with the firm since 1993, has over-



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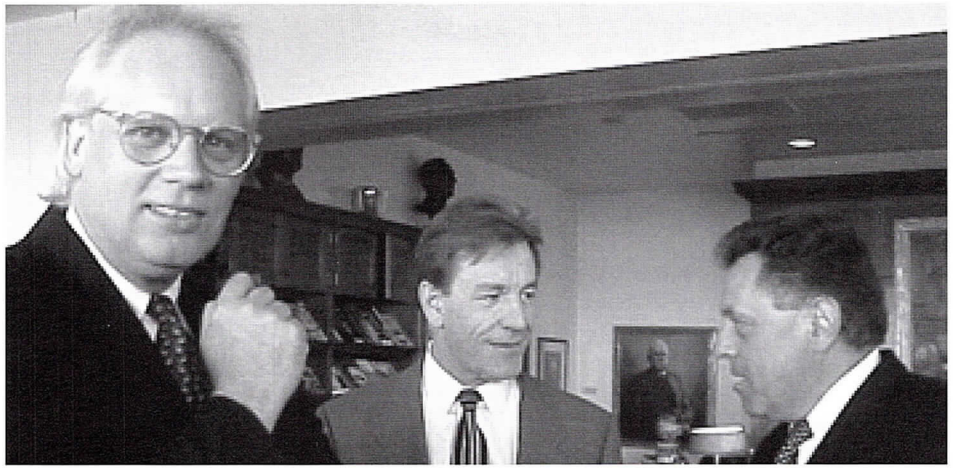
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An evening of fun, conviviality, intense discussion, and scrutiny of the architectural profession completed an evening honoring the new Fellows. In attendance at this event were (left to right): Howard Decker, FAIA; Martin Wolf, FAIA; and Sam Scaccia, FAIA.



Professional Development

August 1 is the deadline for applications for the **Fulbright Scholar Program** lecturing and research grants, offering opportunities to the academy and professionals from the business community. For more information contact the USIA Fulbright Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street NW, Suite 5L, box GNEWS, Washington, DC 20008-3009; phone, 202/686-7877; e-mail, apprequest@cies.iie.org; Web, <http://iserver.iie.org/cies/>.

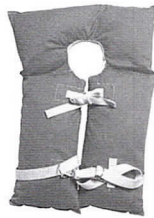
The deadline for applications for the **James Marston Fitch Charitable Foundation Mid-Career Grants**, a \$20,000 research grant to professionals who have

advanced or professional degrees, at least 10 years' experience, and an established identity in one of a number of fields, including architecture, is September 1. Smaller grants also are awarded. Contact Margaret Evans, The James Marston Fitch Charitable Foundation, Offices of Beyer Blinder Belle, 41 East 11th Street, New York, NY 10003; phone, 212/777-7800; fax, 212/475-7424.

Design submissions are being sought for the international traveling exhibition project, **African Diaspora: Women Architects**, from licensed women architects of Black African ancestry. The project will highlight and document the achievement of Black women architects designing during the last decade of this century, display

Continued on page 22

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the design diversity across the African Diaspora, and examine evolving gender roles. The exhibit, which premieres in 2000, will consist of architectural photos, drawings, and models. Submissions are invited for a broad range of projects—including restoration, new construction, retrofit, interior architecture, landscape architecture, and urban planning—that were designed and completed in the decade of the 1990s in which Black women architects were the principal designers. Design submissions are due by June 30 and must include project description, photographs and drawings, a profile of the architect and design team or firm, and a photograph of the architect/design team. For additional information, contact Carolyn Armenta Davis at 312/266-0269 or by e-mail at carmentad@aol.com.

Various Matters

Chicago Women in Architecture is hosting a seminar on June 16 at the USG Solutions Center, 222 W. Hubbard St. at 6:00 p.m. The seminar features Barbara O. Lewis, Ph.D., project director of corporate programs

in the Office of Continuing and Professional Education at DePaul University and Barbara J. Mackey, Ph.D., superintendent of Illinois Public School District 130. Lewis will focus on "Working with Difficult Personalities," while Mackey will present "How to Get the YES." Admission is \$10 for members/\$15 for nonmembers. For a reservation, please call 312/409-8855.

Music and Mathematics in the Art Glass Windows of Frank Lloyd Wright is the title of a lecture to be presented by Leonard K. Eaton, professor of architecture emeritus at the University of Michigan, on June 28. Eaton's lecture will focus mainly on the windows of Wright's 1908 Meyer May House in Grand Rapids, Michigan, and will argue that Wright's design philosophy used a mathematical series that is analogous to the ratios inherent in a musical octave. The lecture will begin at 7:30 p.m. at the Nineteenth Century Woman's Club, 178 Forest Ave., Oak Park. The cost is \$8 for members of the Frank Lloyd Wright Home and Studio Foundation and \$12 for nonmembers.

The Charnley-Persky House Museum Foundation is seeking volunteer docents to guide visitors through its historic building. Docents must attend three training sessions; the dates and times are: July 10 at 8:30 a.m., July 17 at 10:30 a.m., and July 24 at 8:30 a.m. The sessions will last approximately two and one-half hours. To receive a docent application and schedule a pretraining interview, call 312/573-1365.

Projects

The interiors group of **HOK-Chicago** has been selected to design the Northwestern Memorial Faculty Foundation administrative offices at 680 N. Lake Shore Dr. The project involves renovating 50,000 square feet of existing office space to accommodate administrative employees who had been located in different buildings

around the Northwestern complex. The project is scheduled for completion by September.

Columbus State Community College in Columbus, Ohio, recently commissioned **Holabird & Root LLP**, in association with Maddox-NBD of Dublin, Ohio, to provide architectural services for a new academic building. One-third of the new 70,000-square-foot facility will house laboratory spaces. Holabird & Root will be responsible for the planning and design of all biological/physical science, patient skills, computer, and clinical laboratories.

O'Hare Partners, a consortium led by **McCluer**, has been awarded a program management contract for the \$1 billion expansion and capital investment program of O'Hare International Airport. The program includes the expansion and upgrade of Terminals 2 and 3, upgrade of mechanical, baggage handling, and support systems, and roadway improvements.

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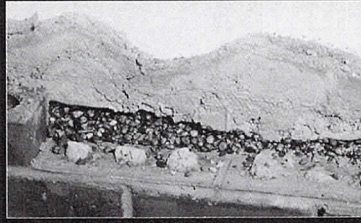
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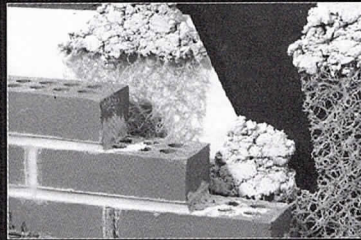
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Architectural Rendering

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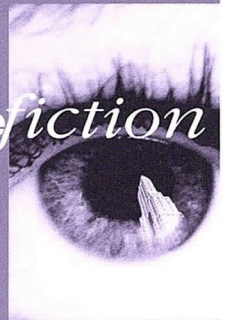
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5 **Tour: Northfield Block Plant.** Tour the largest concrete masonry manufacturing plant in the Chicago area. The bus will leave the Merchandise Mart at 9:00 a.m. and return by 12:15 p.m. Limited to 40 participants. Cosponsored by the International Masonry Institute. Information: 312/670-7770.

7 **NeoCon 99.** Through June 9 at the Merchandise Mart. Information: 312/527-4141.

8 **Right from the Start: Opening a Successful Firm.** Examine the issues involved in starting your own firm (or moving your new firm in the right direction) at a program sponsored by AIA Chicago, AIA Illinois, and AIA Trust at NeoCon 99. 8:30 a.m. to 10:30 a.m. in the Merchandise Mart Conference Center, Second Floor. \$60 for AIA members/\$80 for nonmembers. Information: 312/670-7770.

8 **How To Start an Interiors Practice.** Held during NeoCon 99, this seminar will discuss starting and running a commercial/corporate interiors practice. Offered by the national Interiors PIA. For more information, please contact PIA Information at 202/626-7482.

8 **Where People Learn—The Impact of the Facility.** This informative session, presented at NeoCon 99, teaches participants about the impact of facility design on the learning process and how the condition of school facilities affects student achievement. Cost: \$45. The Merchandise Mart, Suite 470. Information: 888/2NEOCON.

9 **The Planning and Urban Affairs PIA Monthly Meeting.** 12:00 noon. AIA Chicago office. Bring your lunch (beverages will be provided). Information: 312/670-7770.

9 **Habitat for Humanity: Project Management.** Jerome Eastman and Scott Jawor will provide a brief overview of the West Side Habitat for Humanity program, their summer plans, and opportunities for intern architects to work with them as project managers. 6:00 p.m., AIA Chicago. Information: 312/670-7770.

11 **Design-Build Contracts.** Seminar sponsored by the Design Build Institute of America (DBIA) to explain new DBIA design-build contracts. 7:45 a.m. to 4:00 p.m. Palmer House Hilton, 17 E. Monroe St. Cost: \$350 for DBIA members/\$450 for nonmembers. Information: 202/682-0110.

16 **Architects Ride the Wave: Commerce on the Internet.** Kristine Fallon, FAIA, Kristine Fallon Associates, will give a computer-graphic presentation on the Web sites of local firms and on the advantages and disadvantages of project management on the Web. 5:30 p.m. Program will be held in the offices of OWP&P, 111 W. Washington St., #2100. Information: 312/670-7770.

17 **World's Least Glamorous Cruise: Southbound to Bubbly Creek.** Join Friends of the Chicago River and Shoreline Sightseeing for a tour of the South Branch and Bubbly Creek. This

area of Bridgeport is rich in history—from the building of the I & M Canal to the old stockyards and slaughterhouses. Cost: \$15. Information: 312/939-0490; e-mail: friends@chicagoriver.org.

19 **Ravenswood Walking Tour.** Learn about the history of this scenic North Side neighborhood that has embraced the Chicago River in many ways. Sponsored by Friends of the Chicago River. Cost: \$5 for members/\$10 for nonmembers. Information: 312/939-0490; e-mail: friends@chicagoriver.org.

24 **Visioning.** Maribeth Schwind, principal at VOA Associates Inc., and Nick Luziotti, AIA, principal in charge of interiors at VOA Associates Inc., will present their method and engage participants in a visioning simulation—a process that promotes thinking beyond conventional patterns and fosters a highly collaborative and participatory client/designer relationship. 5:30 p.m. Held in the offices of OWP&P, 111 W. Washington St., #2100. Information: 312/670-7770.

29 **Falling Buildings! City of Chicago Façade Ordinance.** Representatives from the Chicago Department of Buildings as well as architects and engineers participating in the City's Façade Task Force will discuss the current epidemic of falling façade elements, 5:30 p.m. Chicago Cultural Center, 77 E. Randolph St., Claudia Cassidy Theater. Cost: \$5 registration (must be paid in advance) includes a publication from the City of Chicago. Information: 312/670-7770.

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