

Wisconsin Society of Architects
April 1988

W I S C O N S I N

Architect

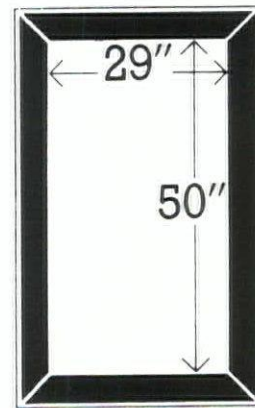
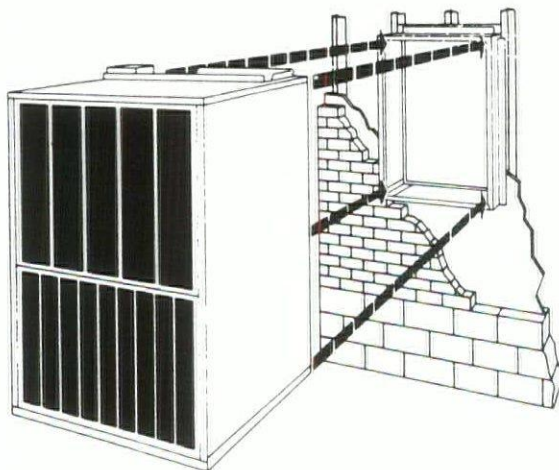
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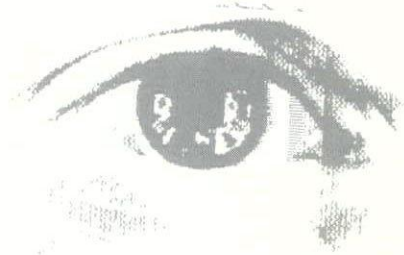
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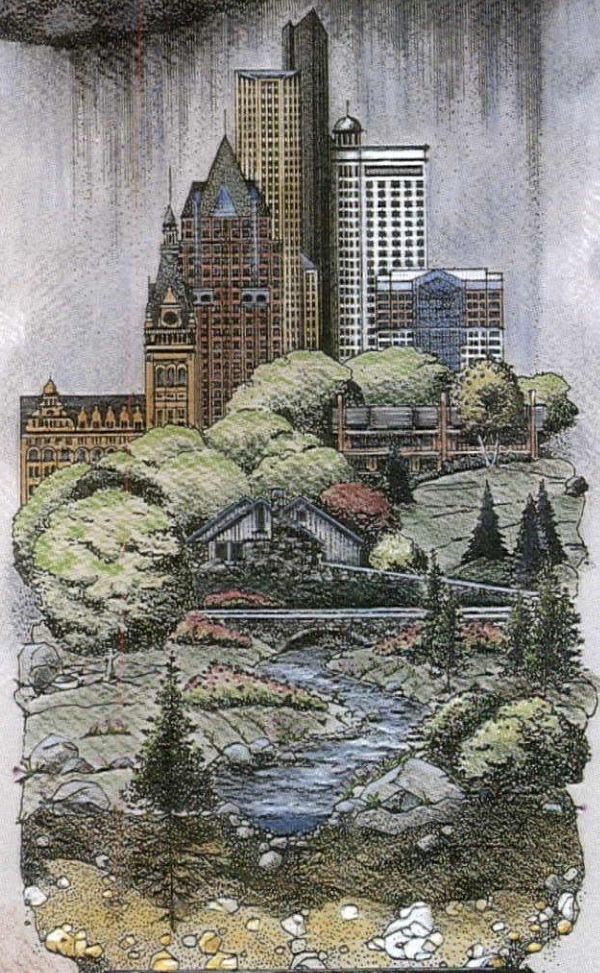
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Front Cover: Ruud Lighting, Racine
Photographer: Mark Heffron

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Wisconsin firms are quite viable in the national market for design and service.

We again dedicate this issue to interior design and landscape architecture. With the projects we have several articles this month that remind us how important these design areas are to us as architects.

*Harry J. Wirth, Architect
Guest Editor, Interior Design*

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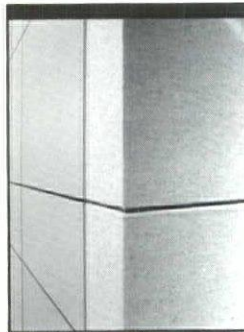
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Ruud Lighting



Natural light filters through all levels of the glass atrium.



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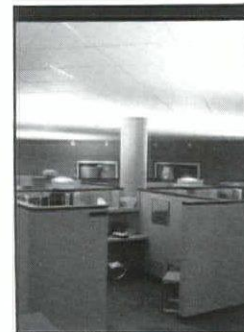
All hardware is solid brass finish throughout.



Employee break/lunch area is in atrium with a small forest of trees. The space is lively with a continuously running fountain.



Conference room suggests understated elegance with finishes and artwork.



Open office partitions are custom units permanently installed. All lighting is indirect ambient reflected from ceiling.



Project
Ruud Lighting
Architect
the Zimmerman Design Group
Location
Racine, Wisconsin

Being an innovator of lighting concepts and products, the client demanded a handsome designful facility in which to market, assemble, warehouse and ship lighting products.

The public entrance which is centered on the building is a two story, half-round atrium space complete with pool and fountain, plantings and garden furnishings. The space is used as a break area for employees and circulation space for guests who wish access to the second level reception and office area.

At the entrance to the second level office area is the receptionist and conference areas. On either side of this symmetrical relationship is administration and office area. One is completed and the other open for office expansion. The general office area includes custom workstation environments which are constructed with stud and drywall low partitions and equipped with work surfaces and storage components. These areas are lit with ambient, indirect lighting elements which rest on the surface of the low partitions. Administrative



offices are on the perimeter of the building with butt glazed glass partitions looking into the open office area.

Interior detailing ties with the exterior glass and aluminum panel skin through the use of horizontal reveals. Most interior walls consist of fabric wrapped panels with an accent wood insert. This banding carries through on custom paneled walls, doors and even the glazed wall surfaces. The atrium incorporates custom fabricated granite floor, and ceiling, hardware and trim accents on polished brass. New furnishings such as the reception desk, and multi-purpose conference

table were custom designed for the project incorporating the same architectural details. Artwork was a major consideration for the client utilizing Monoprints by Wisconsin artist John Mominee. The lighting statement is one of simplicity incorporating many of the lighting fixtures designed and manufactured by the client.

*Photography: Mark Heffron
Small Photos: Harry Wirth*

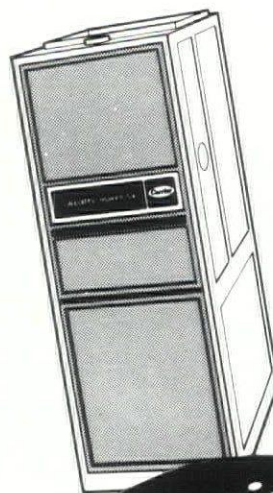
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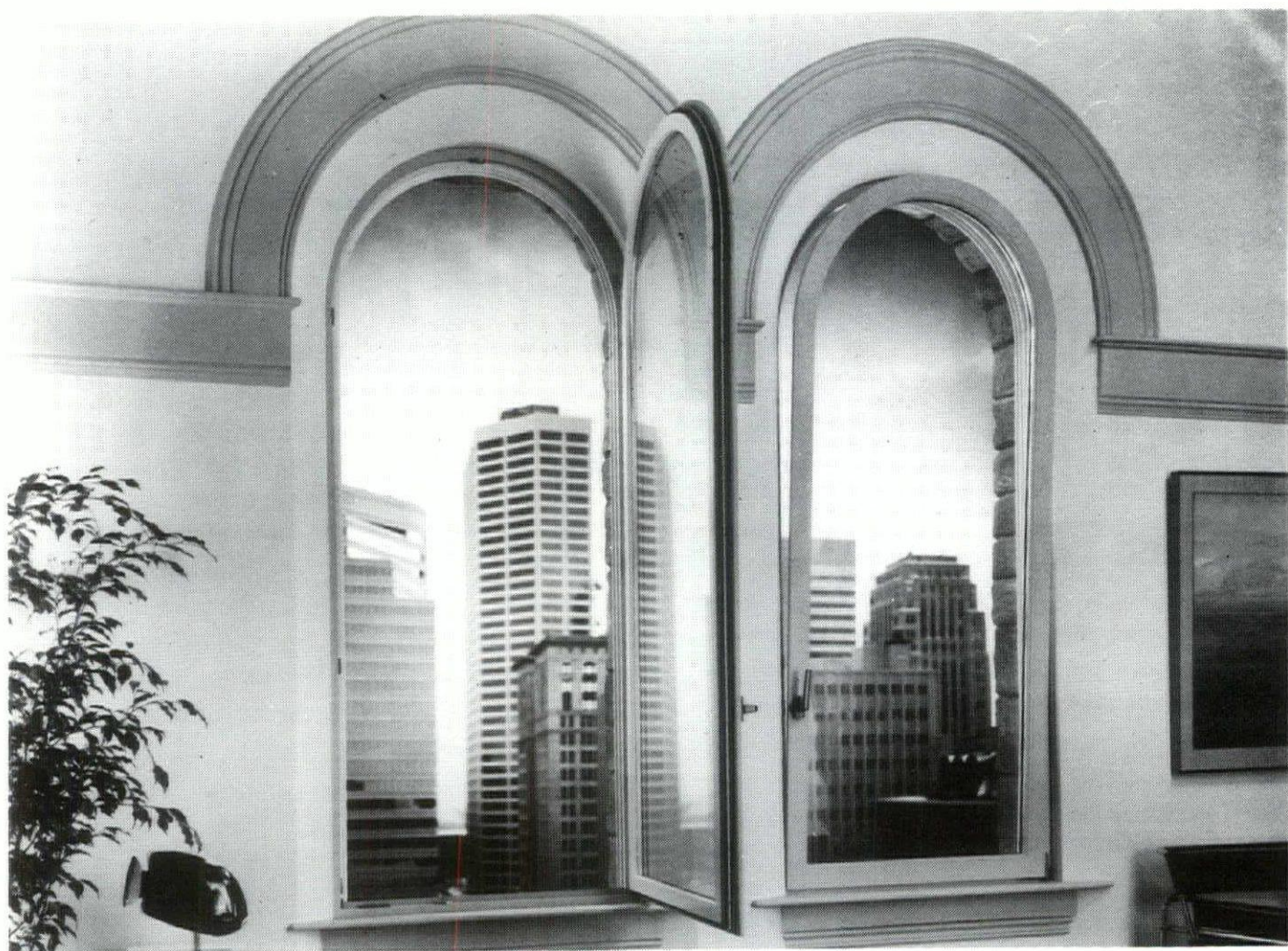
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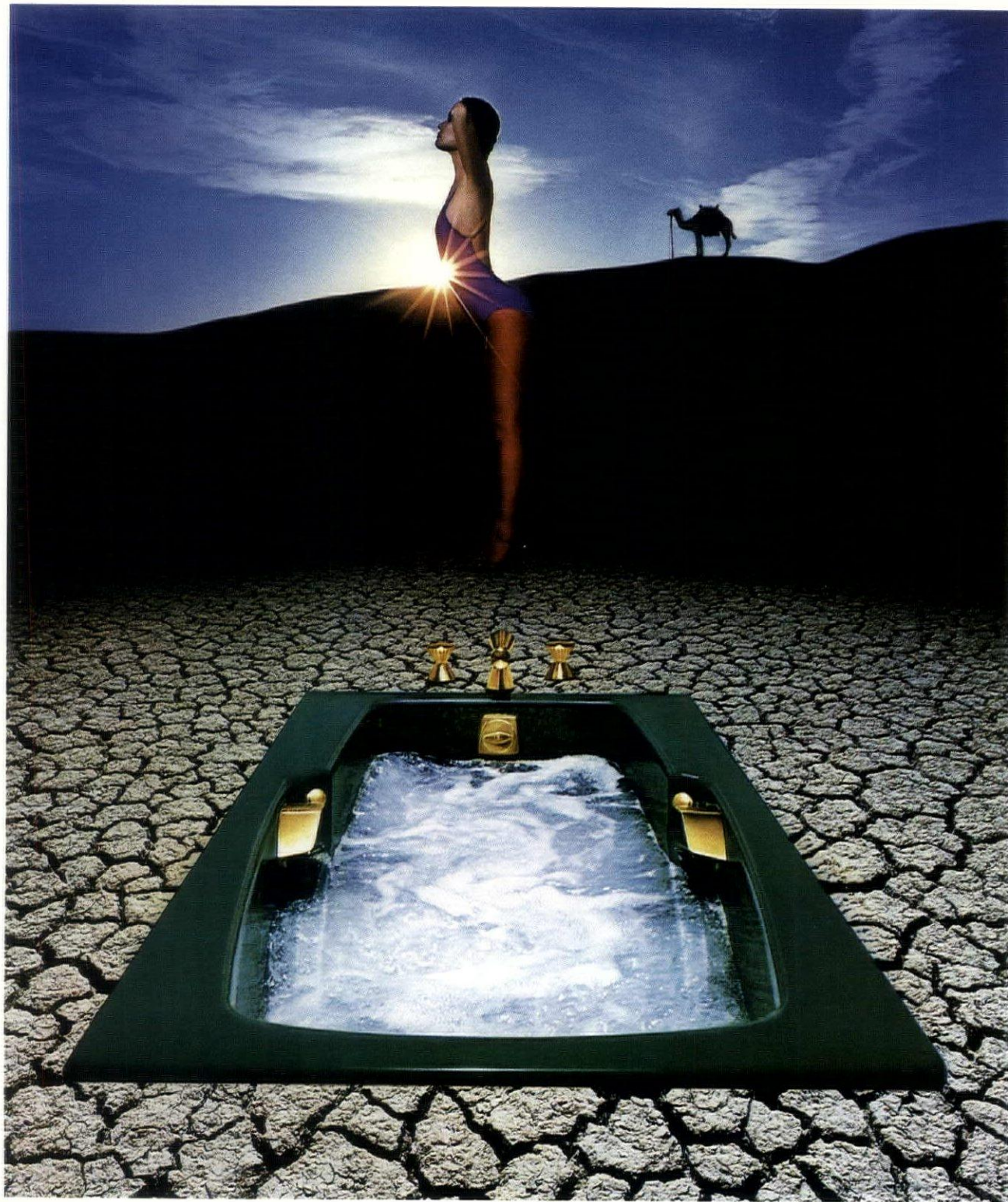


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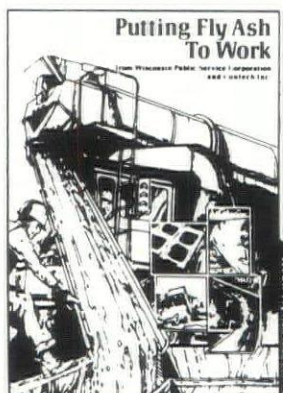
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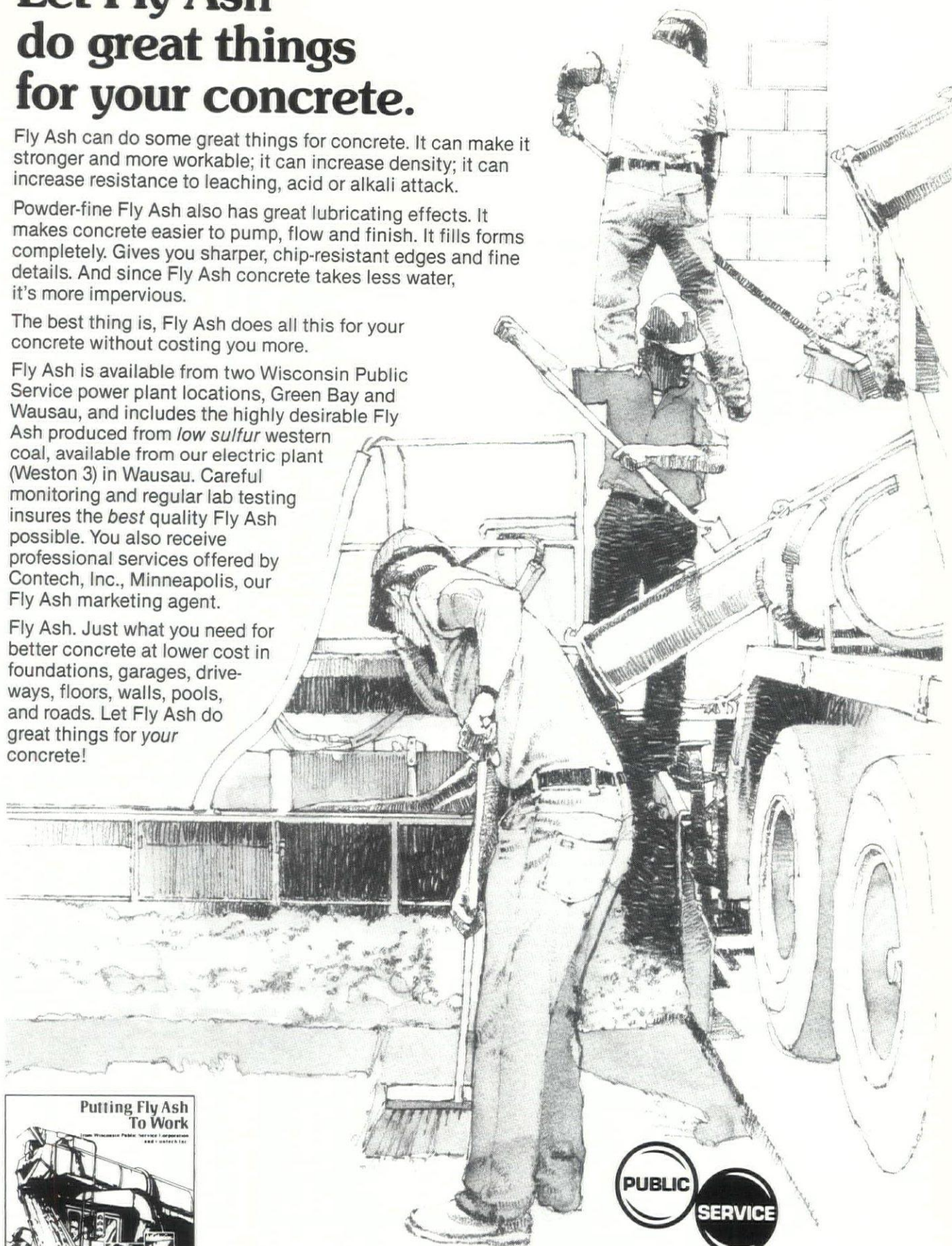
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Office Lighting and Sound Control

Some Notes on

Harry J. Wirth, IDSA

Lighting is one of the most important aspects of our modern office environment. With the advent of computer technology and especially video screens, the lighting of the office has become a major problem for office designers. It was always believed that more light was better, but we now know it is not the quantity of illumination that is important but rather the quality of light for a given situation.

In studying light intensities we find that it is easy for the average worker to read fine text from a book at readings of 3 and 5 foot-candles. For longer periods of reading or for older readers, slightly more illumination is needed.

With regard to office spaceplanning of

work stations, use common sense. Never have people facing one-another at workstations. Insure that sound absorbent materials are in the workstations and around and over noisy copy machines and equip-

For general office illumination, the ambient lighting level should be between 10 and 39 FC (foot-candles). This should be diffuse indirect lighting if at all possible. Additional lighting can be provided on an individual basis.

ment. Plan the spaces so quiet areas are

next to quiet areas. If sound panels are

used on walls and ceilings, try to have

those surfaces continuous with the mate-

rial. Hanging framed artwork, doors,

fluorescent fixtures, etc. are excellent

sound reflectors and will compromise the

absorbing qualities of the material.

One of the biggest problems we have today in the modern office is eye fatigue, often caused by reflection and glare. The typical office lighting is by way of fluorescent ceiling fixtures. The "point" light sources create distinct images of themselves on the video screen. Some manufacturers of CRTs have tried to make the screens more diffuse, but we still have the problem. The way to solve this is to provide an ambient light source which is not a point source. This can be accomplished in two ways. For smaller, narrower offices, perimeter valance type lighting could be provided to wash the walls and ceilings with diffuse light. Another method is to use a remote light fixture which bounces light off of the ceiling.

Masking of sound is
another alternative. In-
troducing "white sound"
into a space makes ob-
vious noises less notice-

It is important to dispell some myths re-

garding sound absorption. To effectively

absorb sound energy, we need thick, soft

sound absorbent materials. Most "off of

the shelf" items have little or no effect on

sound absorption. One of the myths be-

lieved by many designers is that wall fabric

and carpeting absorbs sound effectively.

In most cases this is false.

A typical wool fabric for example has virtu-

ally no affect on sound absorption. It is so

thin, the only sounds it will absorb are in

the very high frequency ranges and inaudi-

ble. As a rule of thumb, good sound ab-

sorption will occur when the material of the

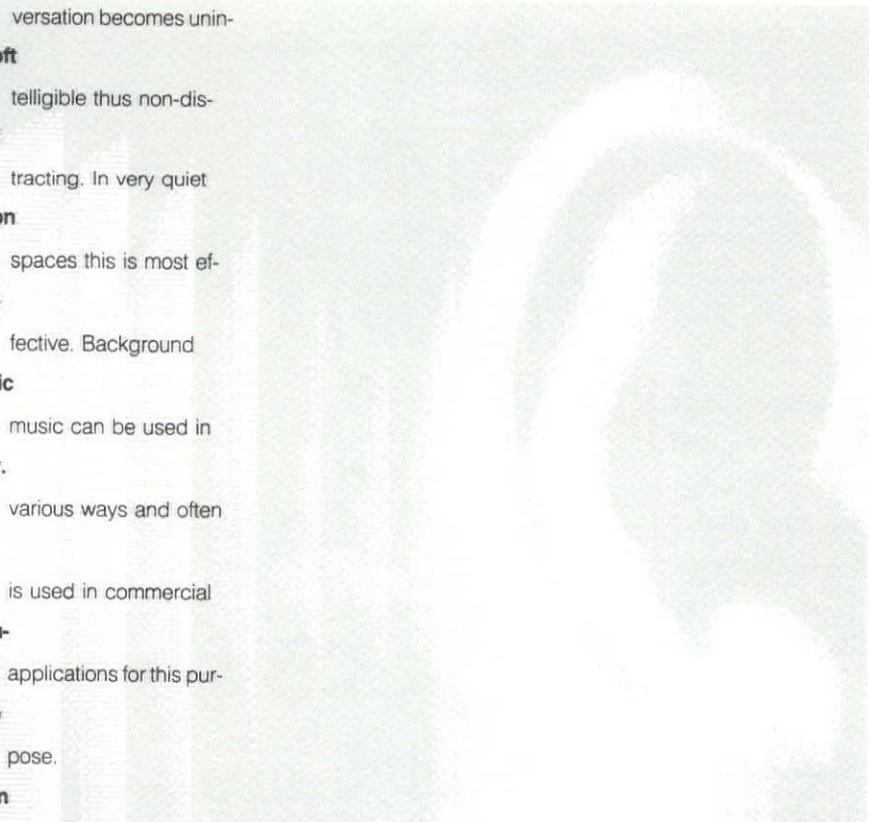
absorber is about one-quarter the

wavelength of the lowest frequency to be

absorbed. In the case of wall fabric, only

sound from a dog whistle would be

absorbed.



When considering sound absorbent materials, we must rate and compare the materials based on their NRC value. This NRC means noise reduction coefficient. It is rated from 0 - 1.00, the higher the number, the better the material absorbs sound energy. One must remember to consider the sound frequency when applying absorbent material.

Most pre-engineered acoustical materials have NRCs listed. This occurs as ceiling panels, wall panels, and sound absorbent blankets. Usually the thicker and softer the material, the higher the NRC. For example, a mattress or a pillow is an excellent sound absorber. (Scream into a pillow sometime!) In the open office environment, we want to try to get our walls and ceilings at least .75 NRC or greater.

The general office space requires speech privacy. In the open office environment, workers do

Sound control and
not want to be annoyed by other conversations and noises. If we can absorb most of the
noise reduction de-

serve equal atten-
unwanted sounds we can reduce conversations down to unintelligible whispers, and other
tion in office plan-

ning. With all of the
office noises can be absorbed as to not interfere with one's concentration. This can be ac-
activity and equip-

ment used in the
completed by using pre-engineered sound absorbent surfaces within our space and around
modern office, the

noise levels over
exceptionally noisy areas.
the years have be-

come more notice-

able to the office

worker. Because of

open office land-

scapes, the privacy

of each occupant

has been com-

promised. To in-

crease productivity,

we must maintain

user privacy and

audio comfort. To

do this we must un-

derstand the con-

cepts which help us

reduce noise levels

within spaces, and

stop unwanted

noise from entering

a particular space.

The average 28 ounce carpet installed in offices has little effect on sound absorption. Again, it absorbs very high frequencies. For a carpet to effectively absorb sound energy, it has to be about 80 ounce material on a heavy pad. However, most carpeting is very good with regard to impact sounds caused by shoes. We can effectively reduce the foot traffic noises with almost any type of carpeting.

The rules established for noise absorption are quite a bit different for that of noise isolation. This problem occurs when we have, for example, a conference room that shares a wall with a mechanical room. The equipment generates noise which is transmitted through the wall to the conference room.

With this type of sound control we want to effectively stop sounds at the walls or barriers between spaces so the adjoining spaces do not get disturbed. The best way to accomplish this is with mass. Heavy, dense materials are very effective in stopping sound energy. The less the material vibrates, the less sound energy it will be able to transmit. A heavy concrete wall is much better than a wood frame wall. Another building method which is very effective is separating the membranes between the spaces. For example, by having a physically separated double wall, one wall can vibrate independently from the other, thus the sound energy cannot be transmitted. For any of this to really work, it must be remembered, the wall cannot have any perforations whatsoever. If the wall does have a crack or a hole, the entire assembly will be compromised. Doors and windows pose special problems as they are part of the wall assembly, but cannot be built up as effective sound isolators and still be functional.

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Travel With Style

Project

Vagabond Travel

Architect

Kubala Washatko Architects Inc.

Location

Milwaukee, Wisconsin



The client requested a unique facility which was elegant without being intimidating to the clientele of a large suburban shopping mall. The client expressed a desire that a feeling of warmth be conveyed and that the customer be attracted into the store and encouraged to interact with the agency personnel.

Architectural elements and materials have been selected and arranged so as to reinforce thoughts of travel. Kiosks and cabinetry fashioned of wood, a valued material in a culture where vinyl and chrome are the norm, convey a feeling of warmth and security. Agent work stations are arrayed along an avenue delineated by a paved surface underfoot. The arrangement suggests a sidewalk cafe spilling out onto the sidewalk, inviting passers-by to sit down and relax. Towers along the path suggest the information kiosks of Paris and provide an opportunity for the organization of display materials.

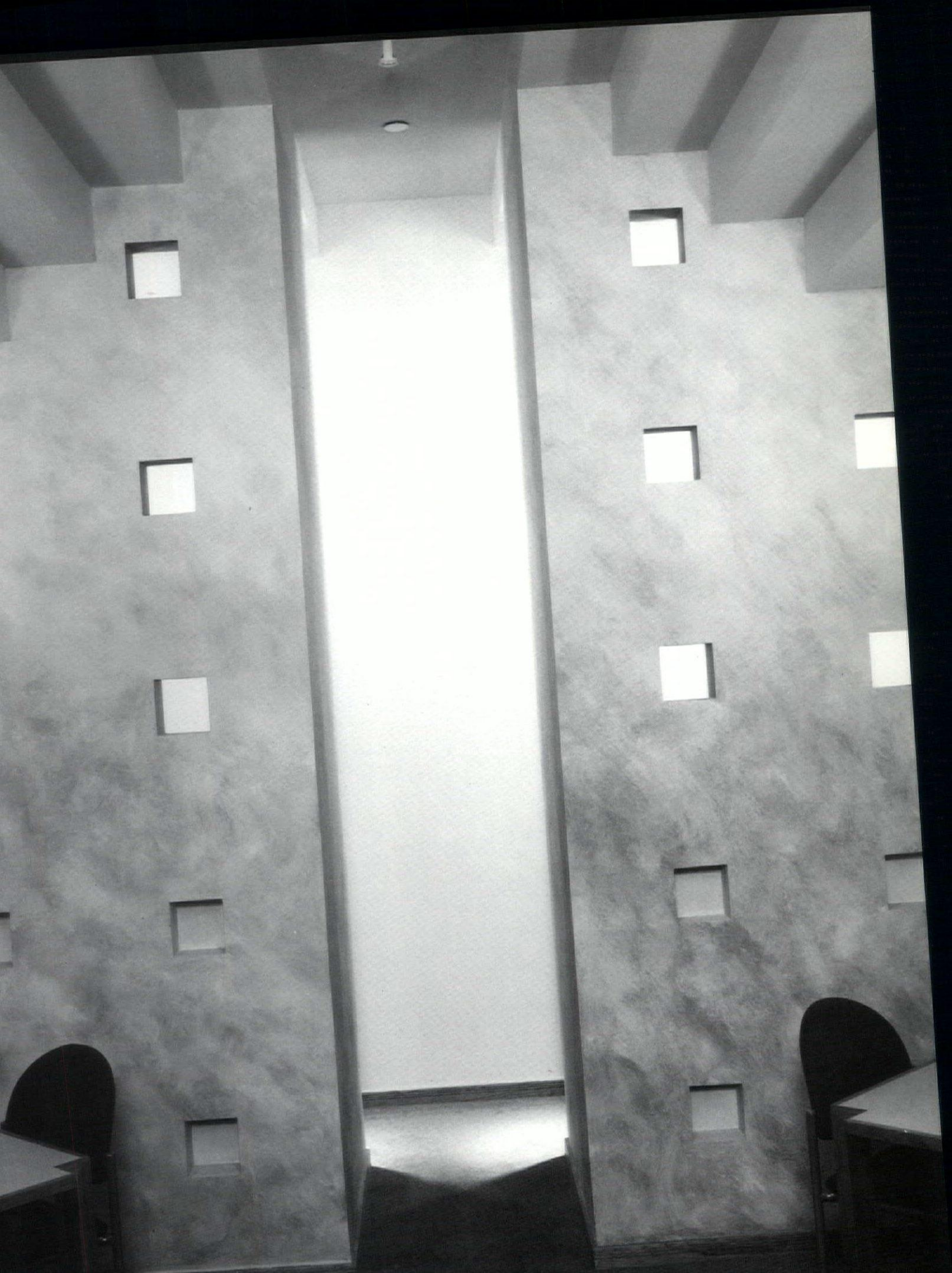
A "Feature Wall" at the back of the public space meets several needs. In order to eliminate much of the unsightly clutter, the "Feature Wall" creates a back room as a storage and work space. The multiple perforations through the wall allow personnel to

observe the public space while working in the back, and these miniwindows also suggest to the customer that there is something more beyond; something mysterious. An artist finish applied to the public side of the wall gives the illusion of the weathered plaster walls of antiquity.

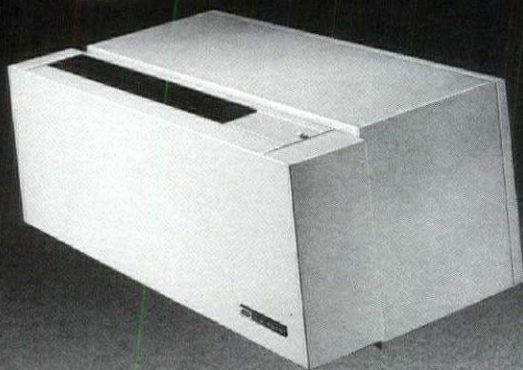
Wood detailing at the agent work stations is true to the Scandinavian ideal; simple yet rich. The low ceiling above helps reinforce a sense of intimacy and trust. An adversary seating arrangement has been avoided. The arrangement allows the agent and two clients to interact in a circle of conversation. Clients feel more confident that things will go well, that they will have a carefree trip, and that they will have fun. Warm incandescent lighting is utilized to create highlights and lend visual interest.

The view to the front of the space helps to carry the customer away on a flight of fantasy. The sky blue ceiling increases in height creating a more dream-like scale for the kiosks, the illuminated transparencies, and the imagination of the would-be traveller.

Photography: Mark Heffron



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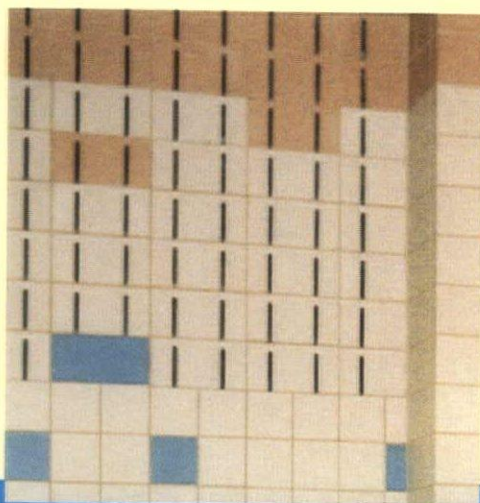
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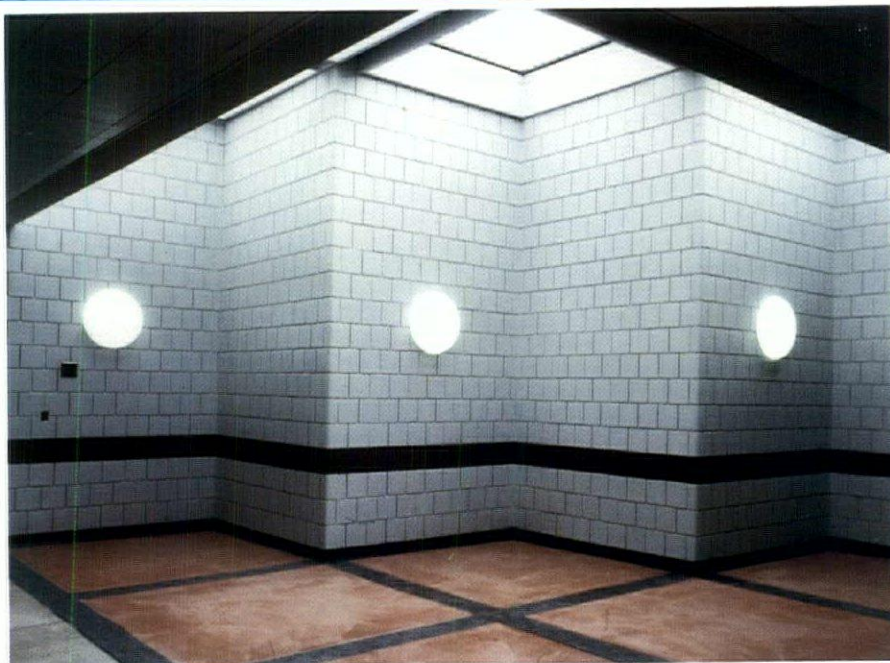


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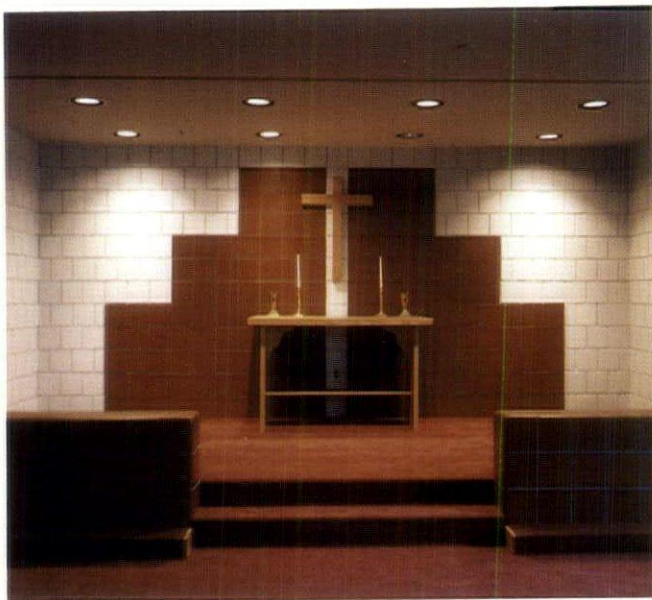


Cumberland County Prison, PA.
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Chapel in PA detention center
using ASTRA-GLAZE units.

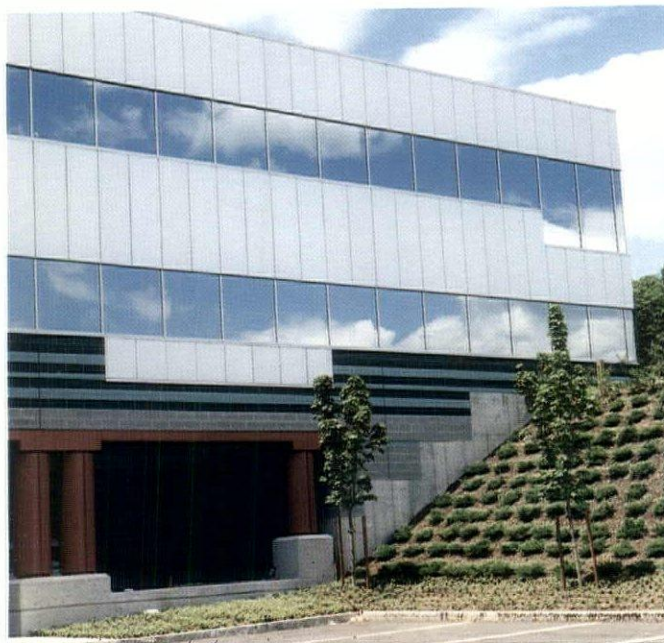
PP — PRODUCT PRESENTATION

Composition: ASTRA-GLAZE glazed units are lightweight concrete blocks having a thermosetting glazing compound permanently molded to one or more faces. The glazing compound is cured and heat treated in gas-fired tunnel kilns and becomes an integral part of the unit which cannot be removed except by destruction of the block. The glazed facings are molded in



Front cover:
East Bank Club — Swimming area
Chicago, Illinois
Architects:
Ezra Gordon & Associates
Chicago, Illinois

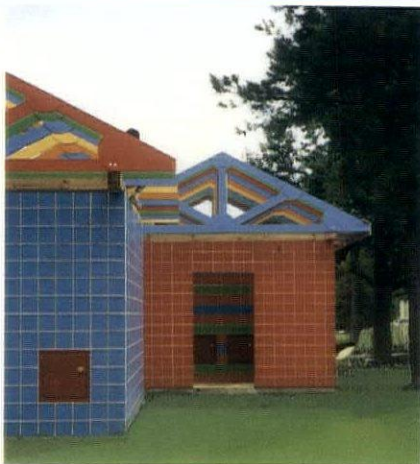
New England
Business Center.



individual molds which are manufactured to very close tolerances. This assures dimensional uniformity of the glazed facing regardless of variations in the block to which the facing is applied. Special manufacturing processes are used to provide a permanent, impervious satin glazed finish with exceptional resistance to staining, abrasion, impact and chemicals.

Shapes and Sizes: All blocks used are lightweight units. The glazed face dimensions are $7\frac{3}{4}" \times 15\frac{3}{4}"$ which allows a $\frac{1}{4}"$ joint using modular coursing. A selection of cap, stretcher, jamb and cove base facings are available in both 8" and 4" nominal heights, nominal thickness being 2", 4", 6", 8", 10", and 12".

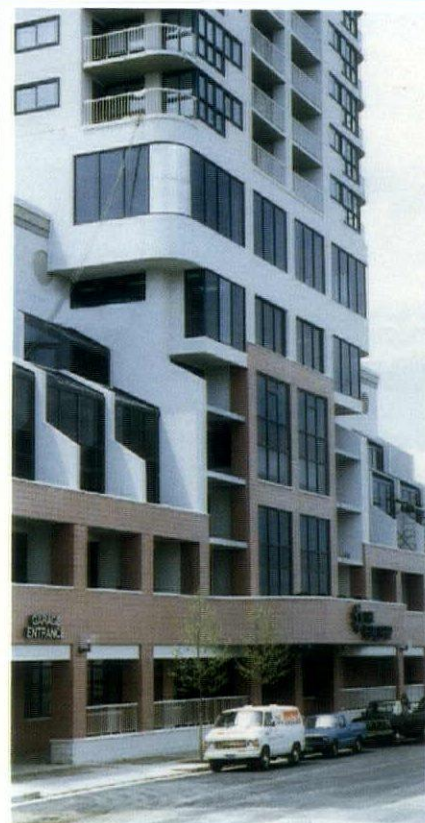
Scored ASTRA-GLAZE units offer numerous design possibilities utilizing scale, pattern and color. See page 5 for more details.



Southwell Park, Texas
Bar-B-Que Area.

Condominium Complex,
Atlantic City, NJ

ASTRA-GLAZE Accent Colors/
Scored Series.



48 Standard, 10 Accent and 28 Earth-Tone colors are available, all of which are suitable for both interior and exterior use. Ask our representative or dealer for a color sample box. If you need a special color — we can match it!

STANDARD COLORS

	LRV*		LRV*		LRV*		LRV*
Special Black	4%	Light Frost Gray	22%	Custom Buff	44%	Light Tampico Gray	40%
							
Special Gray Flannel	5%	Heather	41%	Sagebrush	45%	Deep Tampico Gray	19%
							
Deep Frost Gray	13%	Custom Clear	48%	Butterscotch	36%	Special Brown	9%
							
Deep Iris Blue	16%	Light Iris Blue	30%	Deep Tropic Yellow	52%	Light Tropic Yellow	51%
							
Deep Kingston Blue	16%	Light Kingston Blue	25%	Deep Capri Yellow	47%	Light Capri Yellow	49%
							
Deep Astral Blue	12%	Light Astral Blue	22%	Deep Honey	33%	Light Honey	29%
							
Deep Bermuda Blue	20%	Light Bermuda Blue	32%	Deep Desert Yellow	26%	Light Desert Yellow	37%
							
Deep Peacock Green	24%	Light Peacock Green	32%	Deep Mushroom Brown	14%	Lt. Mushroom Brown	26%
							
Deep Hemlock Green	14%	Light Hemlock Green	24%	Deep Cinnamon	23%	Light Cinnamon	31%
							
Deep Leaf Green	18%	Light Leaf Green	31%	Deep Pumpkin	22%	Light Pumpkin	29%
							
Deep Olive Green	16%	Light Olive Green	28%	Deep Swedish Red	20%	Light Swedish Red	27%
							
Deep Spring Green	27%	Light Spring Green	34%	Deep Sierra Red	18%	Light Sierra Red	28%








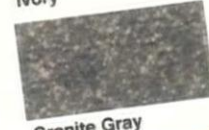

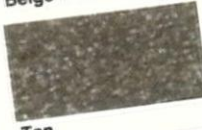


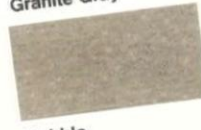



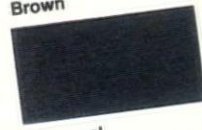
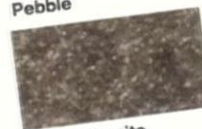

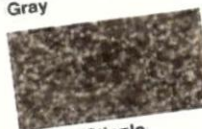

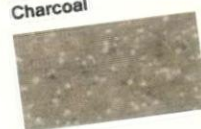


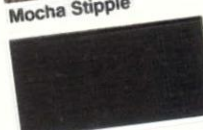





ACCENT COLORS

	LRV*
Vivid Red	9%
	
Deep Cobalt Blue	17%
	
Vanilla	56%
	
Fire Engine Red	13%
	
Sea Green	20%
	
Special White	66%
	
Light Mint Green	41%
	
Primrose	42%
	
Windsor Gray	14%
	
Peach	47%

NOTE — The color representations shown have been printed as closely as possible to the actual product colors. Samples of exact colors may be obtained from our representative or dealer.

*LRV — Light Reflectance Value

EARTH-TONE COLORS

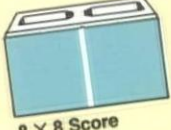

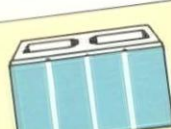


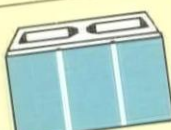

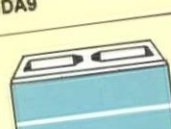
	Ivory	LRV* 47%		Walnut	LRV* 8%		Beige Tint	LRV* 49%		Dark Granite	LRV* 15%		Granite Brown	LRV* 19%
	Granite Gray	29%		Umber	7%		Tan	33%		Sand	36%		Brown	6%
	Pebble	28%		Terra Cotta	10%		Gray	13%		Warm Granite	16%		Charcoal	7%
	Beige Granite	23%		Russett	8%		Mocha Stipple	24%		Soft Beige	40%		Beige A	30%
	Sandstone	27%		Copperstone	8%		Flint	12%		Slate Green	18%			
	Mocha	9%		Beige C	31%		Beige D	32%		Beige E	29%			

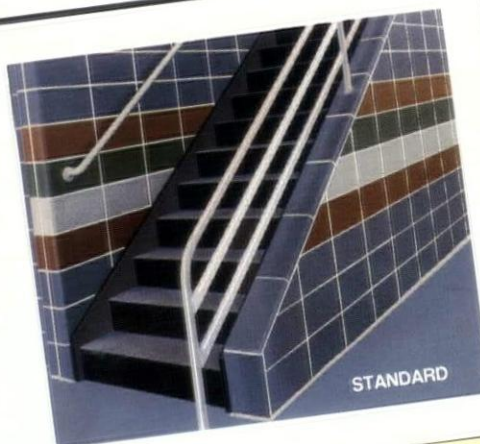
NOTE — The color representations shown have been printed as closely as possible to the actual product colors. Samples of exact colors may be obtained from our representative or dealer.
*LRV — Light Reflectance Value

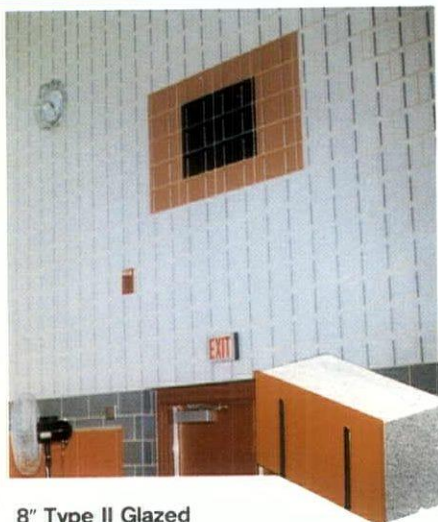
SCORED GLAZED SERIES

Scored ASTRA-GLAZE units are available in many configurations as shown. Consult the manufacturer or nearest dealer for suggested wall patterns using scored units—or design your own!

We strongly recommend that all scored joints be tuckpointed and tooled, particularly on exterior applications.

	8 x 8 Score DA1		4 x 8 Score DA2		8 x 4 Vertical Score DA7		6 Brick Vertical Score DA9
	Brick Score DA3		8 x 5 Score DA5		2 x 16 Horizontal Score DA8		4 x 16 Score DA11



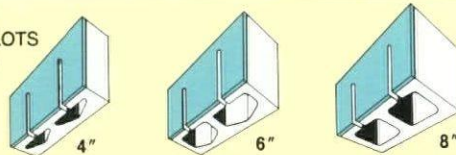


8" Type II Glazed
ACOUSTA-WAL units.

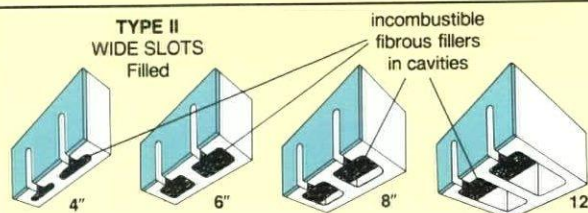
A DYNAMIC COMBINATION

- Glazed facing will not peel or blister, check or craze—never needs resurfacing!
- Factory finish— one trade— big savings!
- Thru-wall— no back-up units required.
- All 86 ASTRA-GLAZE and custom colors see pages 4 and 5.
- Efficient noise control where humidity is present and high sanitation standards are required.

TYPE I NARROW SLOTS Unfilled



TYPE II WIDE SLOTS Filled



- Available in all sizes and types of ACOUSTA-WAL blocks.
- See ACOUSTA-WAL brochure for complete acoustical details.

SOUND ABSORPTION COEFFICIENTS

Size	Type	Surface	Frequency — Hertz						NRC
			125	250	500	1000	2000	4000	
4"	II	Glazed	.14	.80	.85	.38	.29	.35	.60

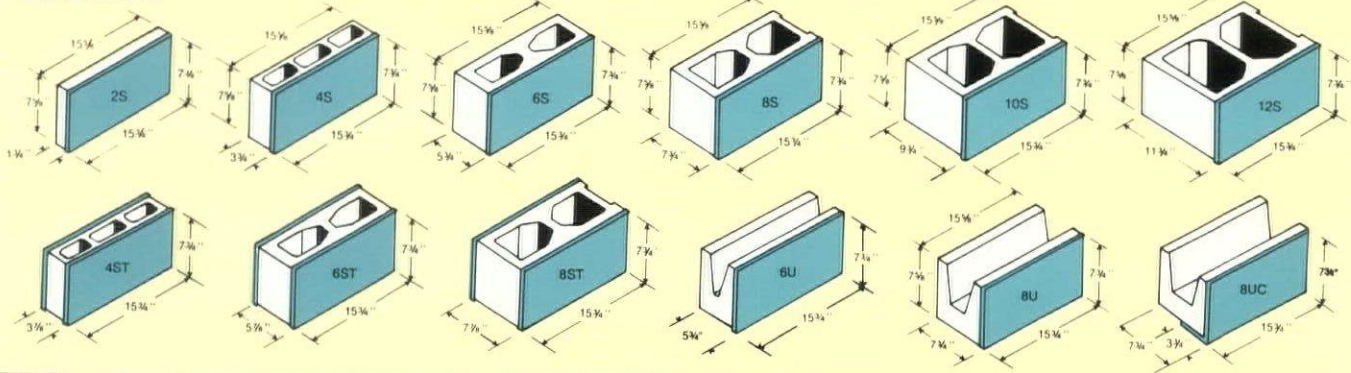
Test data on other sizes and types available upon request.

High School Gymnasium using
ASTRA-GLAZE/ACOUSTA-WAL units.

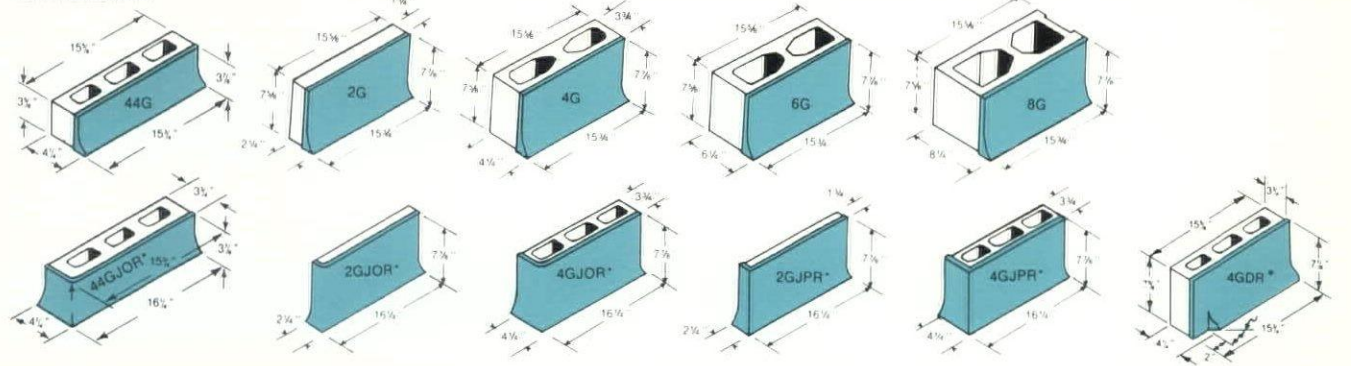


SHAPES AND SIZES

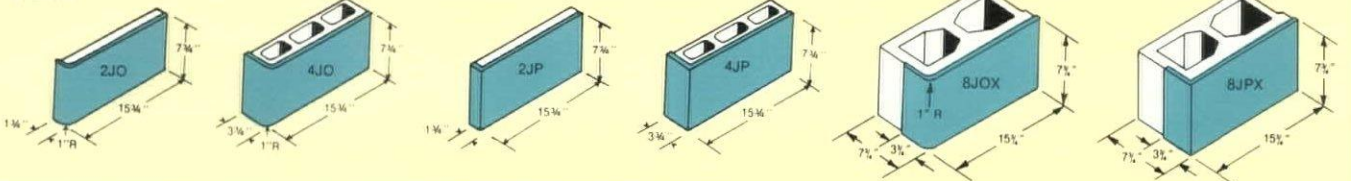
STRETCHER



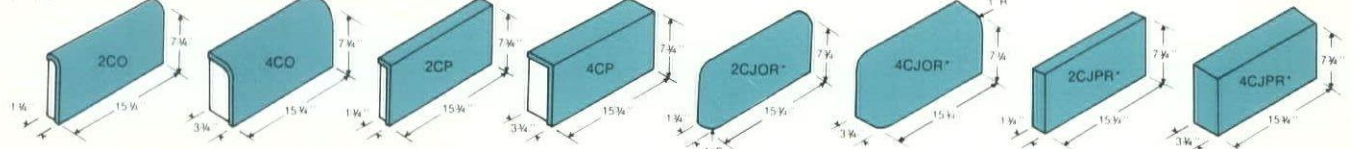
COVE BASE



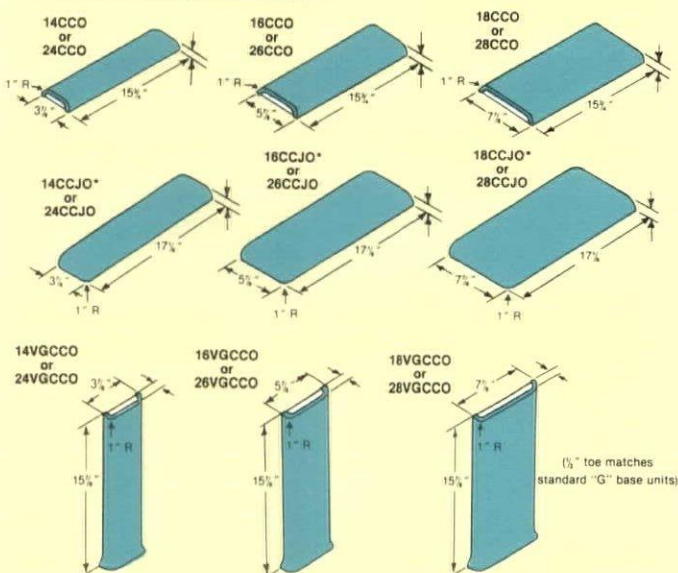
JAMB



CAP

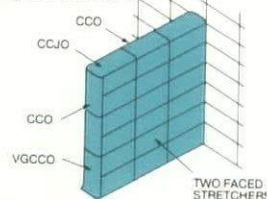


1" AND 2" SHAPES SERIES

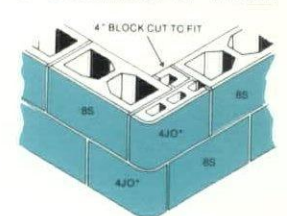


CONSTRUCTION AND COURSING DETAILS

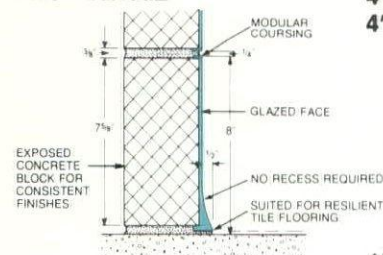
WING WALL DETAIL using 1" or 2" shapes series



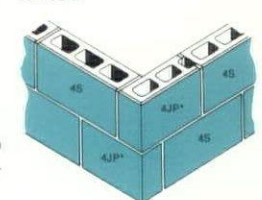
CORNER DETAIL WITH 4" BULLNOSE 8" WALL



BASE DETAIL



4" CORNER DETAIL 4" WALL



* Denotes units cut to 11 1/4" length at site.

*Specify right or left — right shown.

TS — TECHNICAL SUPPORT DATA Specifications

Scope: Interior or exterior walls shall be constructed of glazed concrete masonry units as shown on the plans and/or indicated in the schedule of finishes.

Material: All glazed concrete masonry units shall be ASTRA-GLAZE units manufactured by TRENWYTH INDUSTRIES INC. Concrete blocks for glazing shall be lightweight units conforming to ASTM C90 or ASTM C145 as applicable. The glazed surface shall have a smooth satin-gloss finish, externally heat-polymerized cast-on facing conforming to ASTM C744 and Federal Specification SS-C-621b, Form B.

Colors: Glazed masonry units shall be used with colors selected by the Architect from ASTRA-GLAZE Standard, Earth-Tone, or Accent Colors.

Inspection: The glazed facing shall be free from chips, cracks, crazes or any other imperfection that would detract from the overall appearance of the wall when viewed from a distance of five (5) feet at right angles to the wall.

Installation: The laying of ASTRA-GLAZE units shall be consistent with the best concrete masonry practices. Only quality units shall be installed, all defective units shall be rejected. Units shall be aligned level, plumb and true with uniform carefully tooled 1/4" wide joints on the glazed face side of the wall. All cutting shall be by power masonry saw using either an abrasive or diamond blade and cut units shall be cut neatly and located for best appearance.

Cleaning: Glazed masonry walls shall be kept free of mortar droppings as

Wastewater Treatment Plant
Harrison, Ohio.



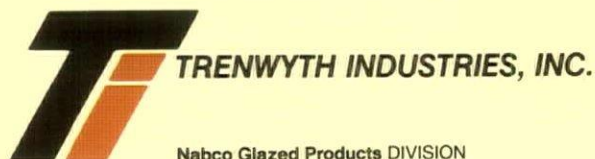
they are constructed. Green mortar shall be removed with a dry cloth. The completed wall shall be cleaned with a detergent masonry cleaner, containing no muriatic acid, strictly following the cleaner manufacturer's instructions including thorough rinsing.

AC — AVAILABILITY, COST

ASTRA-GLAZE units are available through a network of dealers, distribu-

tors, and the regional sales offices of TRENWYTH INDUSTRIES, INC. The in place cost of ASTRA-GLAZE units is very reasonable when compared to other permanent hard-glazed wall materials. Please contact the supplier in your area for exact price information.

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Architecture and Garden Art

Along Milwaukee's lakefront, near Bradford Beach, exists the remains of a once great, but now seemingly forgotten garden. Enclosed by hedges and a tall fence, one is forced (illegally I presume) to look for a suitable spot, and climb the fence to gain access to the garden. The climb is well worth the effort however, for upon entering, there is a sensation of being far away from the city, transported to some other place surprisingly distant from the rush of Lincoln Memorial Drive just a few yards away. For here, in this rather small green space, is a solitude and serenity which is not to be found in the open, flowing picturesque landscape of Milwaukee's lakefront today. Still maintained (after a fashion) by the county, the gardeners that must have planted, pruned, and shaped have long since vanished, leaving the garden a shadow of its former self. But even now, this garden possesses this ability to "remove" us, if only for a few moments, from busy modern life to a calm and quiet place where thought and introspection come easily; and in an ever quickening world this is a precious thing.

In this landscape, trees and hedges are arranged in precise, geometric planes, which serve to enclose "outdoor rooms" of space. It is largely this act of enclosure, the creation of distinct rooms, which serves to make this place so special, so serene and detached from the city. But from the central round space it becomes immediately clear that while we stand in a discreet and enclosed "room", this room is part of a powerful linear sequence. Stairs, fountains, and terraces form a continuous sequence of events which once linked the lakeshore to the "Villa Terrace" high atop the bluff. From below, it is actually difficult to discern where the gardens and terraces end, and where the building begins, so closely interwoven are the two. Villa Terrace faces its gardens with an open "U" shaped plan, seemingly embracing and receiving the linear green space of the

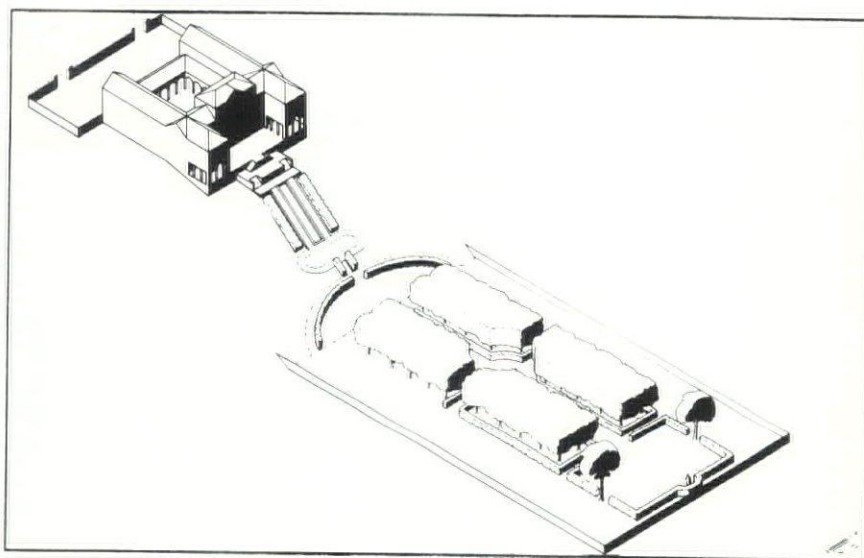


Figure 1: Diagram of Villa Terrace.

garden (see figure 1). Statuary, walls, stairs, niches, terraces, verandas and a complete range of architectural devices once known as "entourage", are employed to powerful effect in forming outdoor rooms, and in joining gardens, bluff, and house into a single unified composition. Ultimately, it is a sequence of garden rooms, and not a house at all that captures our thoughts of this place. Closer examination confirms this notion, for at the very heart of the composition sits yet another outdoor garden room: a delicate arcaded cloister surrounding formal parterres, paving and statuary. Still one more enclosed garden space forms a forecourt on Terrace Avenue.

At the risk of praising Villa Terrace too greatly, I have done so with the intention of providing an example of a lost design attitude. Fundamentally, the designer of the Villa Terrace treated Architecture and Garden Art as a single unified activity, with no division between one "field" and another. Trees, hedges, and even buildings were all one, the "poche" with which outdoor rooms were defined and enclosed. This is, unfortunately I think, in almost complete contrast to contemporary architectural practice. Today's practice has come to

see buildings and trees as objects in an open and undifferentiated landscape lacking in cohesion, enclosure, and in that very precious serenity which can still be felt in the garden rooms at Villa Terrace.

In this regard, I have chosen four recent projects from my practice in which gardens feature prominently, or take steps towards a reintegration of Architecture and Garden Art. The projects represent a range of commissions from small and private, to large and institutional, to make the point that this idea can be pursued in a wide variety of circumstances.

Green Lake

Although many of the fine gardens which once existed in the midwest are now lost, the Villa Terrace is by no means a unique example of Garden Art in Wisconsin. In the woods and farmland surrounding Green Lake, Wisconsin can be found the vast estate of Mr. and Mrs. Victor Lawson, built and landscaped at the turn of the century (today known as the Green Lake Conference Center). Mrs. Lawson, apparently somewhat eccentric, employed a small army of local men in a romantic attempt to recreate the Tuscan landscapes of her dreams, and

no Tuscan landscape could be complete without gardens. While some of her gardening efforts like the "Lilly Pond" stand in ruins today, one formal ornamental garden is currently being recut and renovated this year. In some ways similar to the Villa Terrace situation, the garden at Green Lake occupies a hillside, suspended in between the waters edge and a densely wooded bluff. The garden is defined as a partially enclosed room which appears as a void cut away from a mass of trees, bounded on one side by a tall curved stone retaining wall, on another by a stepped pergola, while the side facing the view of the lake remains an open lawn filled with mature trees. Above the garden is a brick "piazza", which is framed by a Tuscan building, a greenhouse, and the woods beyond. From this elevated position, one can look down onto the highly geometric garden below. The garden parterres were composed of slight depressions cut in mowed lawn walks, and took the form of a highly complex geometric layout (see figure 2).

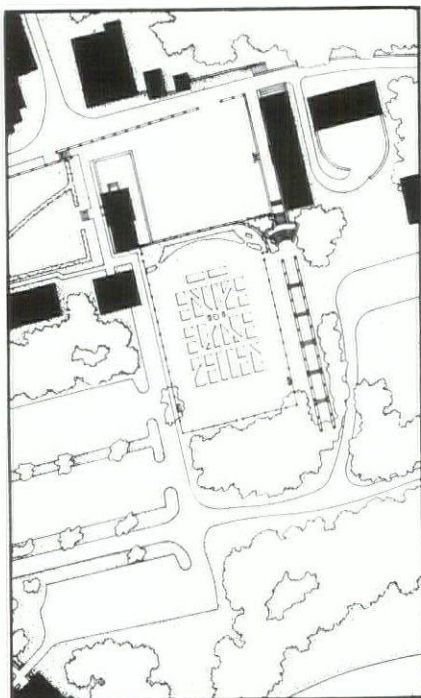


Figure 2: Plan of the garden at Green Lake Wisconsin (J.V.O.S. Architects).

Years ago, a staff of gardeners maintained this strict geometry, but over the years the precise patterns had degenerated to an almost unrecognizable series of irregular plots. After careful measurements of the existing plots, and collecting period photographs, it was possible to lay out the garden much as it existed years ago, and during the spring months of 1987 this garden has been recut and replanted. Cast stone garden furniture, found disused nearby, has been positioned in the garden to reinforce the strong axial and diagonal patterns, and custom martin houses are being made to fill the gardens with the swooping flights of birds.

While research will continue to allow a replanting of period species, the garden now stands as a geometric setting for yearly annual plantings, each year a unique work of art. The great strength of this garden room is the way in which the strong symmetrical pattern of the parterres contrast with the irregular enclosure of trees, wall, pergola and buildings. This is a fine example of a formal garden set in a picturesque landscape. It is revealing to note that the weak aspect of the garden as it now exists is its open south face, which allows the space of the garden to flow undefined out to nearby parking lots. Here the mood of solitude is broken. Where the garden lacks room-like enclosure, it is at its weakest.

Private Residence

An outdoor garden room became the central concept for this 1986 addition and remodeling of a private residence in Milwaukee (see figure 3). The interiors of the new addition are grouped around a skylit atrium located on the garden facade. This facade, along with an existing garage, two new garden pavillions, trees, and hedges encloses an outdoor room which can serve as a setting for family dinners and gatherings. The position of the atrium along the exterior wall allows the interiors of the addition to be constantly exposed

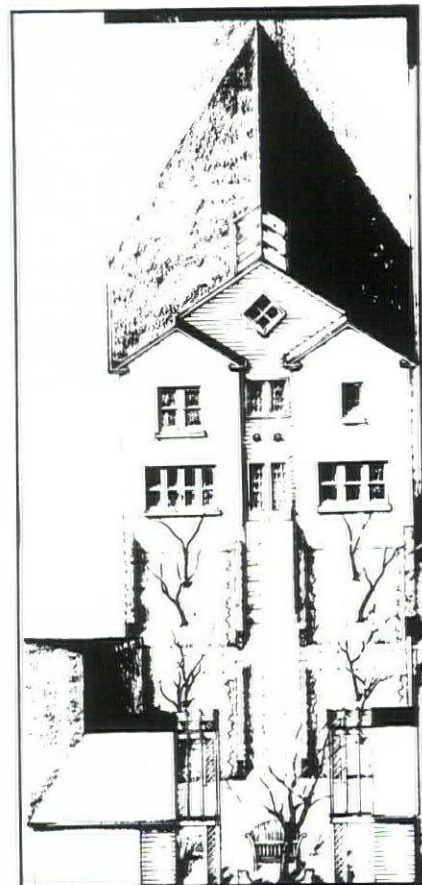


Figure 3: Oblique view of a garden for a private residence (J.V.O.S. Architects).

to views of, and light from, the garden. The axis of the atrium and of the garden are one and the same (linking the two together) and terminating in a grouping formed by an existing apple tree, a wood bench, and an apseal hedge. The width and symmetry of the two brick gables on the house facade are reflected in the layout of the garden, especially in the planting of eight dwarf fruit trees in alignment with the axes of symmetry. House, atrium, steps, path, hedges, trees and pavillions all combine to form an intimate outdoor space.

Merit House Dormitory

A series of garden rooms became the central idea in the site planning for a new dormitory built on the University of Wisconsin — Madison campus in 1986 (see figure 4). Located in the

mid-block to the South of the building mass, four semi-private garden rooms were developed for the use of the residents, and to provide a foreground view from their rooms which would screen the view to a university parking lot beyond. While these gardens can be appreciated simply as enjoyable retreats from the busy surrounding streets of Madison, these spaces are also metaphorical in nature and represent several spatial settings related to a selective history of scholarly life. The first court (from left to right in illustration) is built in the form of a cloistered grape arbor, which refers to the introspective courts of medieval centers of learning. The second court is a grove of trees, recalling such legendary groves associated with learning in the ancient world as the grove of Academia in Athens (where Aristotle taught). The third garden focuses on a single apple tree representing the fall from innocence and the subsequent attainment of knowledge; as well as referring to Newtonian science. The last space, located directly in front of the student commons, is a paved court for public gatherings, parties, and group discussions/debates. The spaces are all enclosed and defined volumes, in part to shut them off from nearby noisy streets.

If this description sounds arcane, let me point out that it was common during the eighteenth century to base the design of gardens on literary works, and many of the fine European gardens which we admire today had such literary pretensions which remain unknown to the majority of visitors. What this means is that gardens are capable of manipulations and interpretations which range from the simple to the extremely complex.

Civic Arts Gardens

The final example is a design for a major public open space in Chicago along Michigan Avenue immediately north of the Art Institute (see figure 5). During late 1984 this project was

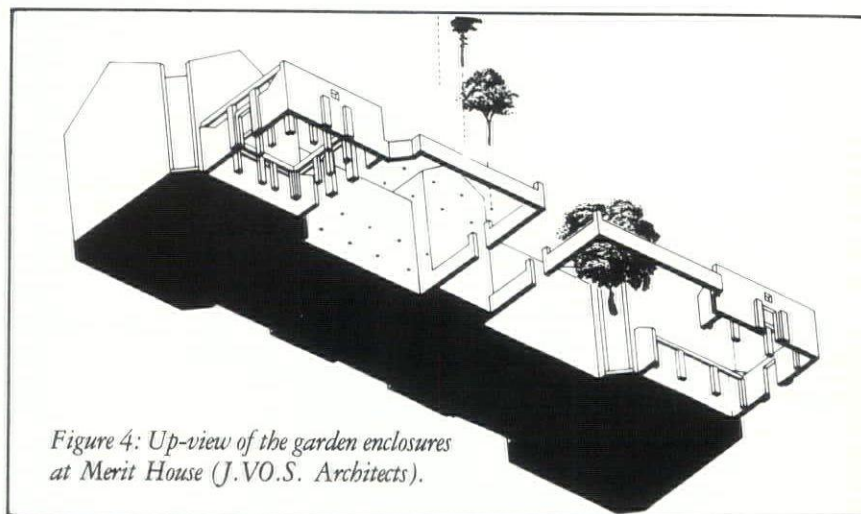


Figure 4: Up-view of the garden enclosures at Merit House (J.VO.S. Architects).

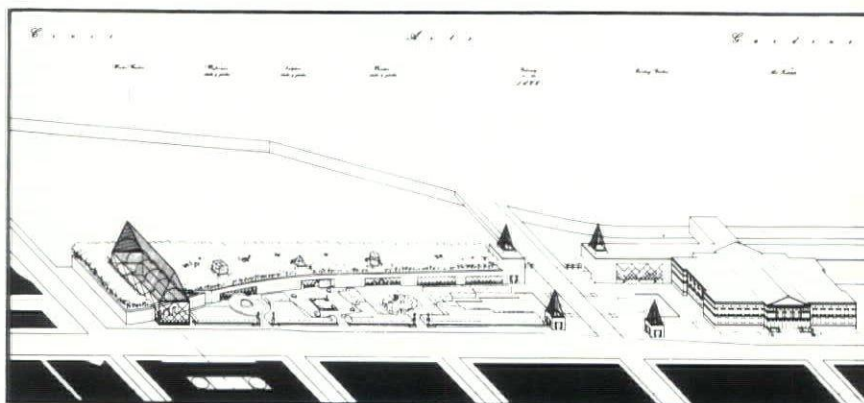


Figure 5: Oblique view of the Chicago Civic Arts Gardens (Jim Shields, Dave Pickert, Chuck Reisterer, Jean Zagrobnik).

developed for a competition organized and juried by the Chicago Architectural Club; the design took the first place award in that competition. The site was a difficult "leftover" space atop a parking deck, on the edge of a vast railroad gully. The design attempts to relate visually and programmatically to the Art Institute by proposing a series of visiting artists "grottos" and gardens. Artists would be invited from around the world to live in the grottos, and produce works of art to be displayed in the gardens. There are three gardens (from left to right) one for a performing artist (stage garden with comic and tragic masks), a second for a sculptor (sculptor's plinth garden with platonic topiary), and finally a garden of richly colored plants for a

painter. In addition, to provide year-round activity in the space, a monumental glass wintergarden features two levels of retail and restaurants around a palm court. Atop the roof of the entire structure is a forest, accessible from the wintergarden to provide the mysterious appearance of a dark, dense woodlands in the heart of the great city.

Conclusion

In the end, I would call our attention again to the Villa Terrace, to its calm and serene green rooms, to its linear linkage of lake, gardens and bluff, and ultimately, to its unity of Architectural Design and Garden Art, a unity which could be recaptured today.

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Wisconsin Architect

Interviews

Interior Designer

David Klumb

By: Harry J. Wirth, IDSA

Transcripts compiled by: Kathryn Sawicki

We are interviewing Mr. David Klumb, a highly respected designer who saw drastic changes occur in the profession over the course of his career. Having graduated from Layton School of Art, Mr. Klumb began his career in Milwaukee with Forrer Business Interiors where he remained to work with local architects on many interior design projects.

I met David on a cold Wisconsin winter day in his office at Forrers'. He welcomed me with a warm handshake, as we began this interview.

I'm interested in knowing, as a young designer were there any influential people or designers that you were excited about, that were leading you into the profession?

Locally, or nationally?

Internationally.

I would say yes. Mostly modern design and many of the designers were architects. Charles Eames, very definitely; George Nelson, Alexander Girard, Saarinen. Much of the Scandinavian furniture was influential; some of the Italian also. Breuer, Le Corbusier, Mies Van der Rohe, Arne Jacobsen, Bruno Mathsson, Gio Ponti; these were all people that I had a lot of respect for and were inspirations all along, whether through Layton or after.

Was there any one person that stands out?

I don't know, that would be difficult. I guess if I had to pick one, I would probably say Charles Eames. I liked his "do as you damn well please" sort of approach to design. He was experimental. As an example he took common building and construction materials and created a "living space", an environment for himself, that was for him. He, as many others, also used art as an important part of the interiors.

Was the label "interior designer" used when you started your career?

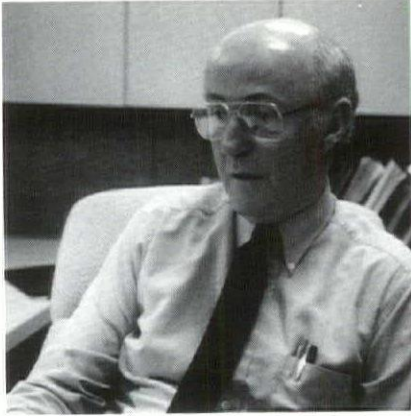
Pretty much "interior decorator", and I think the term "decorating" more or less exemplified the idea of it being more surface decorating, more cosmetic. I feel we tried to direct ourselves away from that, to make it more of a "total" environment, but there were still limitations at that time as to what the client would accept, and what he/she expected.

When did you start calling yourself an interior designer?

I don't know if I can think of the exact time. It would have been rather early in my background. At Layton, we called it "designer" rather than "decorator", and even at that time as students we were separating the two in the area of interiors.

And what was interior design like in those early days?

It definitely was more limited. As an example there wasn't much attention paid to the general office area as I recall. I'm referring to office interiors now. The layout was relatively simple, rectilinear, and open. There weren't many choices in equipment, styles or color. There really wasn't a lot we as interior designers got involved in at that time. A lot of the specifying and layout was done by the salesman and client. For the first number of years it was primarily the design of wood executive offices, conference areas, and public spaces. The types of furnishings remain basically the same today, but, there are obviously many, many more choices for the designer to select from. These areas have not changed much in layout or design since then. Maybe some of these executive spaces require rethinking today. There also seemed to be more time for each project than there is today. I started with Forrers' in 1959 and soon after that, in the 60's, changes began to take place. A design group from Germany, Quickborner, developed the "office land-



scape". They determined that the use of the organizational chart and status as the basis for the layout, rather than the actual operation of the office, was "illogical office design". This gave a totally new approach and way of thinking, sometimes controversial, to general office planning. Also, acoustics and lighting did not receive special consideration until that time.

Prior to attending Layton School of Art I had some experience in residential design. After graduation I decided the design of the contract interior was the direction I wanted to go. I liked the simple, less personal approach to office interior design. I remember Ed Lewandowski, the Director of Layton, whom I got to know quite well while working part time while going to school saying "your whole approach is definitely toward contract, not residential". That was the final push in that direction. I guess I preferred dealing with the business people rather than those in the home.

Interior design at that time was certainly far less complicated, less technical, and probably less stressful. It has grown into a viable, professional discipline - a necessary compliment to architecture; certainly more exciting and rewarding.

There also seemed to be more specialization in types of interior design occurring at that time. As examples, residential, offices, hotels, and restaurants were areas we should all, as interior designers, be qualified to handle with our basic background and training; however, as these areas of specialization have become more complex the specific needs and products need to be learned while practicing. This has been the case in other professions as well.

There is a level of responsibility in design, and we have so many different people that are participating in a building project. Whose responsibility do you think it is when doing an interior?

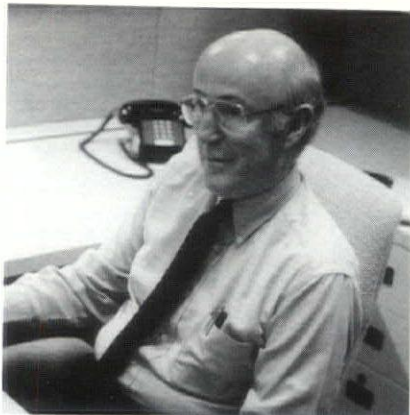
Well, of course it can depend on the project itself; the type and scope of the space involved. The thing I feel is critical today is a need for what I call an integrated or interdisciplinary planning team approach. Whether the interior space is being designed by the architect, or a designer, either within or outside the architects office, there has to be a respectful coordination of the architecture and interior spaces. Whoever is responsible for the interior planning would be more familiar with the specific needs of the space including lighting and acoustics and must relate them to the architecture. To keep up with all that is happening in the office environment, in both interior design and architecture, is really a difficult thing to do, so I don't draw a definite line. As I've said it becomes a matter of the interdisciplinary or integrated planning team. The client, the architect, interior designer, furnishings dealer, and product manufacturers are all important members of this team. We have to better understand one another and know each others language and problems, and be able to work together.

What about licensing interior designers?

That is an area of concern that is not all black and white. I would like to hope that through self-policing we could maintain the high standards of the profession. Obviously, there is no way aesthetics can or should be controlled, but, we definitely have to be concerned about safety, and welfare; hopefully there would be a way to do it without government involvement. There is so much bureaucracy in our lives now as it is.

So it seems that you feel that the system is working well just the way it is with the professional societies of ASID and IBD maintaining a qualification level?

I think it has been, and I think it is continually improving. It would be good in some respects to avoid licensing and avoid outside controls, but, it would be an advantage if it would separate those that are not truly qualified due to lack of education, training, and experience from those professionals who are capable of designing a total interior environment.



Where do you see this profession going in the next fifteen years? Let's say the year 2000, what do you see happening in the future of interior design?

Technology is the big thing that is creating most of the changes. Technology is the major concern, but, we do need a general knowledge of many other areas of our life. I have jokingly told students that a degree in business, psychology, sociology, law, engineering, etc., would be a great benefit, but this would take 30 years or so. The individual, whether architect, interior designer, or both should have some awareness of what is happening in these areas. As far as the interior designer is concerned, with all this change in technology, the focus is still on people. We have to consider the human needs, not only the function of the space. We have to remember that what we design is still for human beings. Art, as an example, should still be an important part of our work as well as our living environments. Working towards an environment that is flexible, receptive to change and supportive of high productivity in the office is critical. Working towards this efficiency and flexibility should not destroy the aesthetics of the space. Also, it is becoming more and more difficult to maintain the aesthetics and integrity of the space once the planning and design have been completed because of the changes that are taking place so fast. There was a time when office spaces would remain intact for many years due to the infrequency of changes. Now when a designer walks away from a project, changes may begin immediately or within a year due to increases in personnel, new equipment added, changes in functions, etc. I think there has to be an ongoing relationship of the designer with the TEAM - the architect, the specialists, the dealer, the client, to make sure the integrity of the space is maintained.

One thing I hope for in the future is more time to be creative, more time to learn, and more time to interact with the other disciplines and share ideas and concerns. I believe the interior designer has come of age. I also believe the dealer has to continue to be knowledgeable of new products and directions in the office. So dealers have to learn to work more closely with architects and independent designers and not against them. The last eight years my main concentration has been toward improving these relationships, to find ways to improve on the "team" approach. There is a need for continuing interaction and if we find ourselves separating we have to find a way to bring ourselves together again.

Interiors of the future will probably not be recognized in terms of today's office. The electronic office, information explosion, new approaches to storing information, new approaches to communication, voice activated capabilities are but a few of the technologies that are already here and are just the "tip of the iceberg". The interior designer is assuming more responsibility for the success of a project. Continuing education for all of us is critical. We must all continue to strive to maintain the highest level of competency in our own areas of specialization. The future looks exciting and full of opportunities.



Architectural

Interior

Landscape

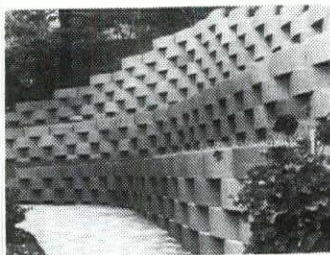
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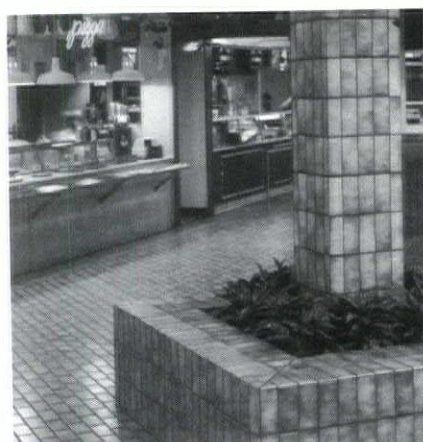
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What Is Design?

Design is derived from the latin word *designare* which means to mark out. Design represents a very broad area, and when people are asked what it means there are a multitude of responses. In the beginning design studio classes which I teach many of the students define design as a process. This is the area of design which I would like to address here.

Design is a process. To some designers this process is organized, to others it isn't. Some artists claim when they paint or sculpt, "it just happens" and there is a final result. If you research this, you find that many of them also subconsciously use a process in their "design" of art. Design, as a process, begins with a problem of some sort. It manifests itself in the form of some activity that has to commence in order to attend to some urgency. The urgency may be a flat tire, peeling an onion, or planning an office space.

Our human brains are very articulate problem solving devices. They have tremendous creative capability. One of the inhibitors in the system is habit. Our living habits as well as our thinking habits interfere with our brain's desire to assemble new combinations of information which results in creative thought. Now, we have come away from the problem previously mentioned. The *problem* is one of the most important components in the design process. The problem, if perceived incorrectly or vaguely will affect the ability to be creative in design. It is the ultimate goal of the designer to bring an innovative solution into the world. Innovative meaning a utility of function and superior performance coupled with sensitivity of aesthetics. Being different doesn't necessarily connote innovation.

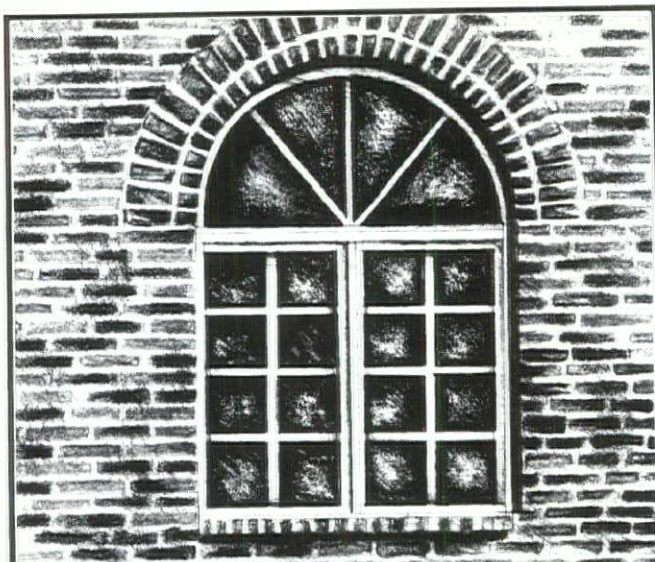
To maximize the brain's performance on creative endeavors the problem has to be treated, in other words we have to compose a problem statement. We should attempt to write a problem statement in the most broad of terms. Any type of descriptive verbiage should be avoided, as this leads to design preconceptions. For example, let's say we want to design a door in a multi-use facility separating a skating rink/race track from a bar/restaurant area. For some, they would envision the design problem as that of designing a *door*. In this case the designer will be limiting his/her brain to predominantly door related information, which will then lead to some sort of door, perhaps with the usual hinges etc.

However, if we were to re-word the problem statement to one which reads: to provide a barrier that will permit human passage at times and also provide some noise but no visual separation. You notice we didn't use the word door in this case. Now the brain has more room in which to operate, thus utilizing immense stores of information attacking this problem statement. In this case the designers dreamed of some alternatives and a "door" was then designed. The particular door in this case was a controlled waterfall. A trough was designed into the floor about 16 feet long. Overhead was another trough that was supplied with running water which would create a transparent sheet of water that would fall into the drain trough. When one would want to pass through this water door, a sensor would read how wide the person is, and the supply trough would shut off at that area permitting the person to pass without getting wet. Water being a dense material also provided a substantial sound barrier, and the rushing of the water aided in the "masking" of other noises in the space. This excellent example of creative design was done by the group Archigram for their proposal for a multi-use amusement facility in Monte Carlo.

Another example is in the aeronautical design area. To design a landing gear door for a Boeing 737 that has the least mechanical moving parts and is lighter than any other door system. Again when we think of doors, we limit the possibilities, but if we replace the label of door with closure device, there are more possibilities. Well, the Boeing engineers did just that, and their "door" ended up being an inner tube-like mechanism that would be inflated when the landing gear would retract. When inflated, the closure was enough to maintain aerodynamics and quite considerably reduce weight. Upon landing it would deflate, enabling the landing gear to extend.

Creativity can be exercised and developed. Again, the things to avoid are design habits. One of these habits is preconception, and the preconceptions in creative design can be minimized by formulating broad, label-free problem statements.

Harry J. Wirth, IDSA is a licensed architect and assistant professor of design in the Art Department at The University of Wisconsin-Milwaukee. He teaches interior and product design and has lectured on creativity and problem solving.



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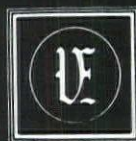
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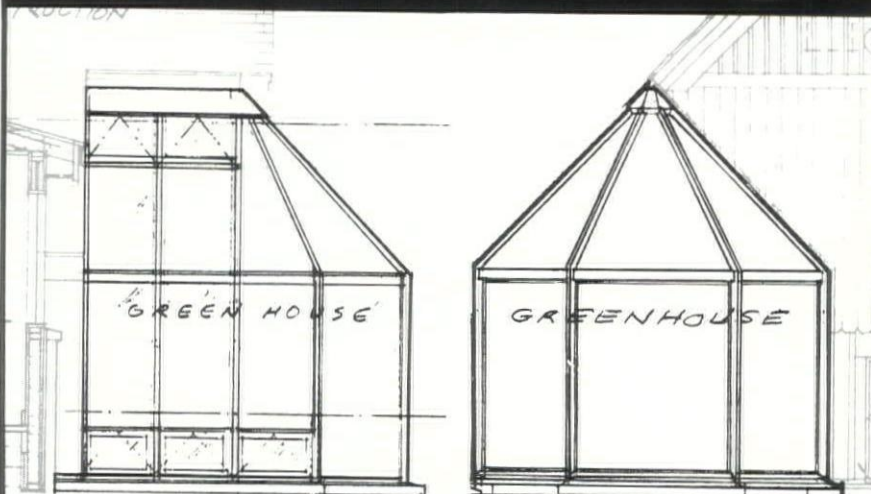


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May 10-11, 1988

Remember these dates, mark your calendars and plan to attend the 57th annual WSA Convention at the Olympia Village in Oconomowoc. Bring your friends, staff and business associates. It will be two days well spent.

The 1988 WSA Convention contains all the important ingredients for success . . . professional stimulation through the communication of new ideas, the sharing of knowledge on new products and services, and the interaction between professionals.

National Procrastination Week was celebrated in March, so there is no excuse for not registering for the WSA Convention today. This year there will be more exhibits, more entertainment, more hors d'oeuvres and more fun than ever before!

The theme for this year's Convention is *Vision . . . Imagine the Possibilities*. Some of the events scheduled include:

- Nationally recognized speakers such as urban planner Edmund Bacon, FAIA, developer John Burnett, futurist David Zach, landscape architect William McGibbon and North Carolina architect William Monroe III, AIA.
- A special preview of the International Cities Design Competition being coordinated by UWM SARUP.
- An outstanding workshop on the homeless and the AIA's *Search for Shelter* program to be held both days of the Convention.
- Informative roundtable discussions on the state Building Code and the WSA's Qualification Based Selection (QBS) program.

- The announcement of the 1988 WSA Design Awards by Mildred Schmertz, FAIA, the editor-in-chief of *Architectural Record*.
- 145 exhibit booths featuring the latest in products and services for the design and construction industry.
- The return of the WSA Progressive Cocktail Party.
- And much, much more . . . all for an embarrassingly low registration fee.

For the 1988 WSA Convention to be a success, all we need now is your participation. Call Karen or Sandra at the WSA office for more information or to register by phone . . . 1-800-ARCHITECT (257-8477 in Madison area).

Energy Innovation Award

Applications are now being accepted for the 1988 Wisconsin Governors Awards for Energy Innovation. This joint national/state program was developed by the U.S. Department of Energy to identify and reward innovative and widely transferable energy conservation and renewable energy projects. Governor Thompson will select up to five programs to receive state awards, which then will be submitted for consideration in the 1988 National Awards for Energy Innovation competition.

The application deadline is May 13, 1988. All applicants will be notified of results by July 1, 1988. For program details and application forms, contact: 1988 Wisconsin Governors Awards for Energy Innovation, Wisconsin Energy Bureau, P.O. Box 7868, Madison, Wisconsin 53707; (608) 266-8234. Questions should be addressed to Barbara Samuel.

Associate News

The 1988 Architect Registration Examination is scheduled for June 13-16, 1988. A Pennsylvania firm, LGR, will be administering this year's exam. If you are interested in taking the A.R.E., call LGR at 1-800-847-7171 and request a packet of application information.

There will be a special Associates member meeting at the 1988 WSA Convention from 6:00 p.m. to 7:00 p.m. on Tuesday, May 10, 1988 at the Olympia Village in Oconomowoc. Mitchell Elliott, the AIA Associate Representative on the National IDP Coordinating Committee, will present an informative program on the Intern-Architect Development Program. This is your chance to learn more about IDP, to discuss the A.R.E. and to begin networking with other Associate members from throughout Wisconsin. Plan to get away and attend the WSA Convention!

Kevin Shumann, the Associate Representative on the WSA Board of Directors, has scheduled another meeting on IDP from 12:00 noon to 1:30 p.m. on Wednesday, April 27, 1988 at UWM SARUP. Robert (Sam) Samuelson, the IDP Regional Coordinator from Ohio State University, will be the featured speaker. Don't miss it!

Model Seminar

The National American Engineering Model Society Seminar is scheduled for May 9-11, 1988 in Green Bay. For more information contact: Joe Myrick, 2740 West Mason Street, P.O. Box 19042, Green Bay, Wisconsin 54307-9042; phone — (414) 498-5556.

Software Evaluators

Architecture magazine is expanding its computer software evaluation to include programs running on the Macintosh. You are invited to participate, whether or not you have used a computer previously.

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Among the architectural applications to be evaluated are CAD, 3-D modeling, financial management, project management and presentation technology.

If you think you might have any interest whatsoever in the Macintosh, please contact Oliver Witte at (312) 281-8383 before May 5. He will make you an offer you cannot refuse.

Milwaukee Chapter CSI

The Wisconsin Architects Foundation has received a contribution of \$1,792 from the Milwaukee Chapter of the Construction Specification Institute. The gift was made from the Milwaukee Chapter CSI portion of the Les Seubert Memorial Fund.

In 1986-87 the Milwaukee Chapter CSI made an initial contribution of \$5,742 to support the efforts of the WAF to build a better Wisconsin through architectural education. The latest gift will be appropriately acknowledged at the WAF Annual Meeting to be held in conjunction with the WSA Convention on May 10 at the Olympia Village in Oconomowoc.

Membership Action

Batchelder, Richard, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Crawford, Ted, was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

Streitenberger, Dale, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Schraufnagel, Stephen G., was approved for Associate Membership in the Southeast Wisconsin Chapter.

Van Dalen, Thomas J., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Merlau, Richard A., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Habel, Nancy W., was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

Holstrum, David, was approved for AIA Membership in the Northwest Wisconsin Chapter. He advanced from Associate Membership.

Schlimgen, Jennifer, was approved for AIA Membership in the Southwest Wisconsin Chapter. She advanced from Associate Membership.

Schomberg, Jerrel, was approved for AIA Membership in the Northwest Wisconsin Chapter.

Hubbard, Nancy, was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

Rieselbach, Allen N., was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

Brown, Jeffrey P., was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

Brant, Steven, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Kocken, Gerald W., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Glawtschew, Theodore, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Walker, Donald, was approved for AIA Membership in the Northwest Wisconsin Chapter.

Western, Charles, was approved for Associate Membership in the Southwest Wisconsin Chapter.

Sweet, Joan, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Schnarsky, Anthony, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Dyson, Arthur, was approved for AIA Membership in the Southwest Wisconsin Chapter.

Linzmeier, Leonard, was approved for Prof. Affiliate Membership in the Southwest Wisconsin Chapter.

Osborne, David, was approved for Prof. Affiliate Membership in the Southwest Wisconsin Chapter.

Hazekamp, Jeffrey, was approved for Associate Membership in the Southwest Wisconsin Chapter.



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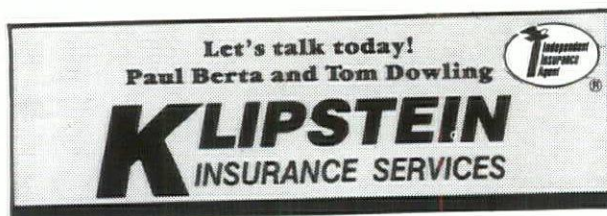
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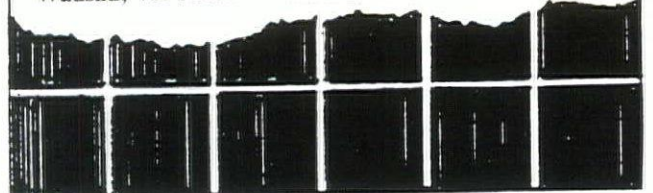
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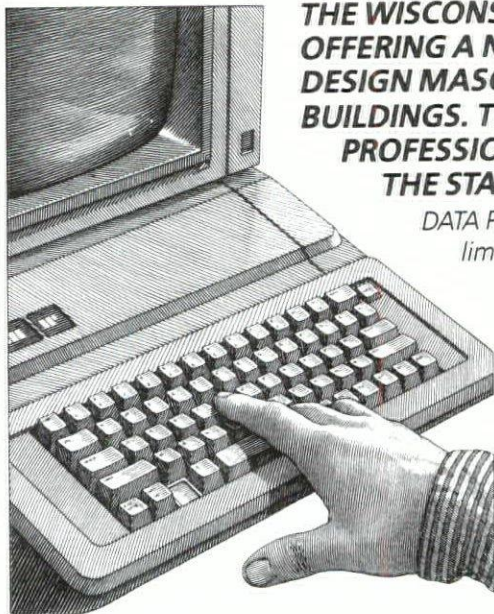
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Horton Automatics, manufacturer of automatic doors and windows, is now offering a full-color, four-page brochure describing its new 14-foot Grand Revolver. The new door was developed to allow buildings designed for architectural impact and elegance to benefit from the climate-control feature of a revolver. At 14-feet wide, the Grand Revolver is wide enough to accommodate four people walking abreast, yet it is always closed to outside temperatures. Check next month's "Commercial" issue of Wisconsin Architect for more information or contact: Wisconsin Automatic Door, Inc., 4181 N. 124th St., Brookfield, WI 53005. 414-781-5630.

The Wisconsin Concrete Masonry Association (formerly known as the Wisconsin Concrete & Products Association) has announced the re-establishment of an annual statewide Excellence in Masonry Award of Recognition.

This prestigious award is intended to showcase the finest examples of design creativity, functionalism and mason craft quality in the use of concrete masonry units in Wisconsin architecture.

The first 1988 Excellence in Masonry Awards will be presented in May to three projects selected by a panel of five independent Wisconsin architects. This year's judges include:

John Cain, AIA-SE, of Kahler, Slater, Torphy Architects Inc., Milwaukee; R.G. Keller, AIA-SE, of Herbst, Eppstein, Keller and Chadik, Inc., Milwaukee; Robert D. Hackworthy, PE, of The Wergin Company, Wausau; Tom Williams, AIA-NE, of Mid-State Associates, Inc. Baraboo; Milton Martinson, AIA-NE, of Martinson Architects, Inc., Green Bay.

Anyone may nominate a project for an Excellence in Masonry Award. To be eligible, a project must have used concrete masonry units produced by a member of the Wisconsin Concrete Masonry Association and have been completed within the past five years. The winning projects will be featured in Wisconsin Architect magazine. The deadline for nominations is Friday, May 13, 1988. For more information, contact Curt Bauer, Wisconsin Concrete Masonry Association representative, 414-453-7980.

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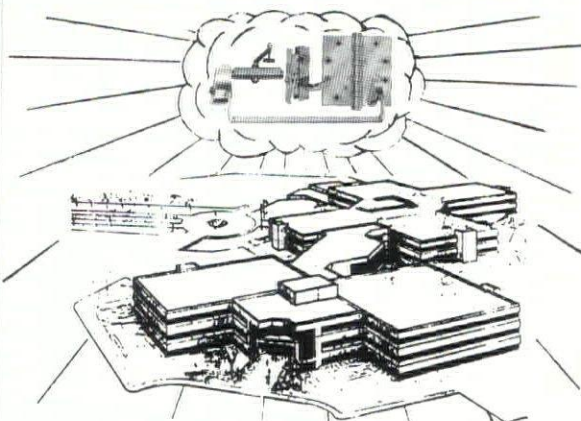
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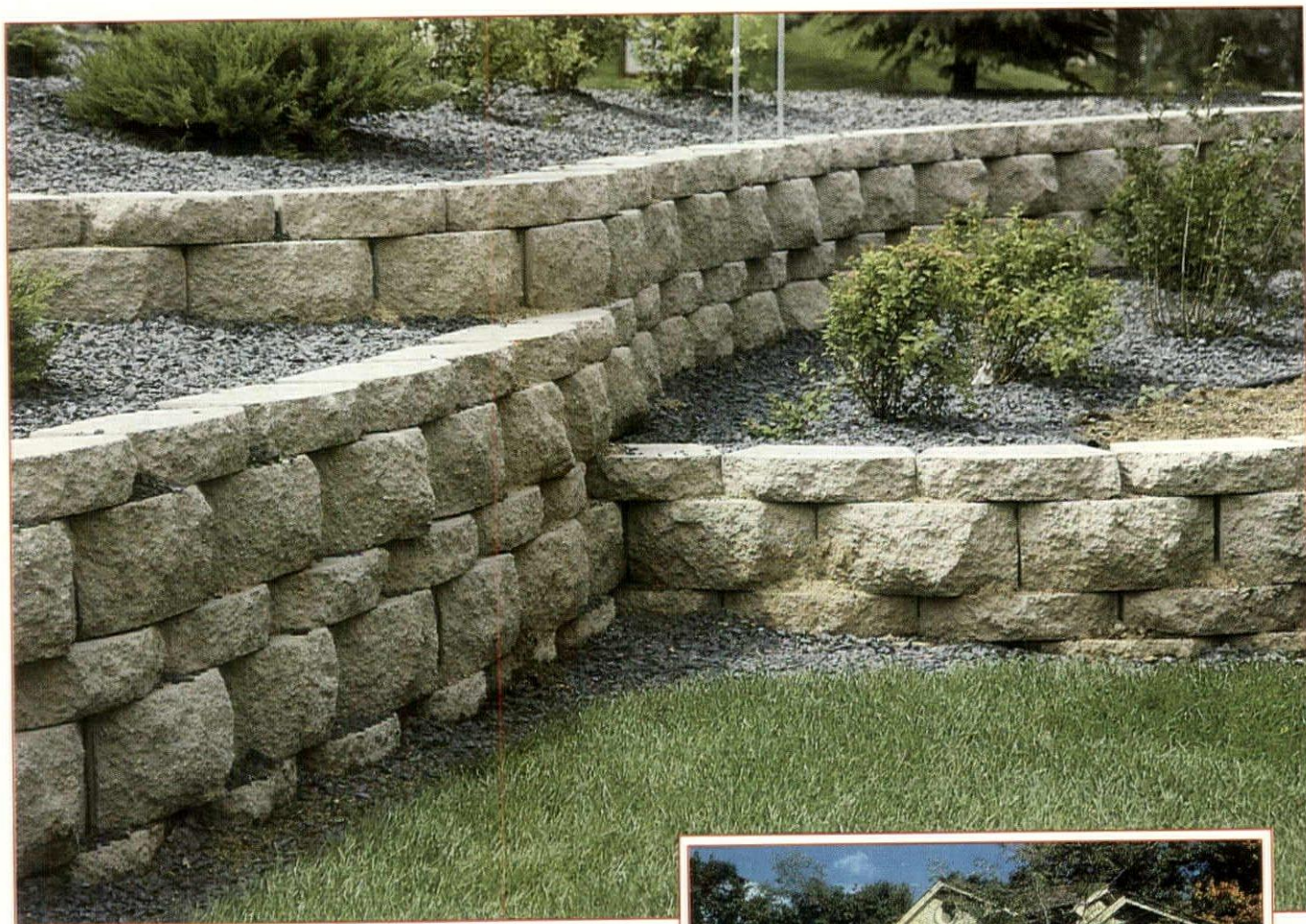
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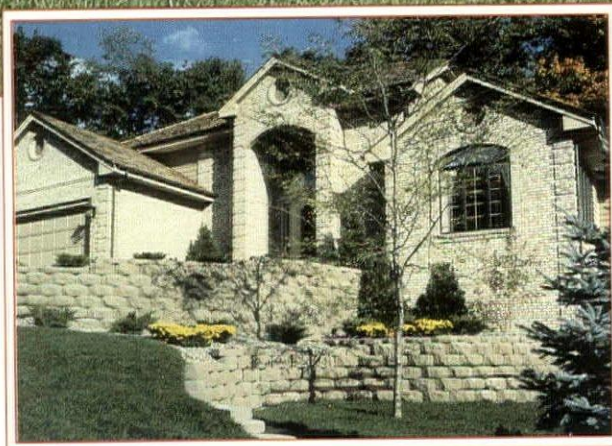
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