

Wisconsin Society of Architects  
April 1989

# W I S C O N S I N

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## *Architect*

**Interior Architecture**

**Landscape Architecture**

**Jones Valley/Tallesin**

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### Features

- 17 The Beginnings Of Jones Valley Landscape  
*Robert B. Graves*
- 18 A Serious Attempt At Utopian Landscape  
*Robert Greenstreet*
- 22 Topophobia — A Fear of Specific Spaces  
*M. Caren Connolly*

### Projects

- 5 Christ Presbyterian Church  
*Bowen Williamson Zimmerman, Inc.*
- 14 Dain Bosworth/The Milwaukee Company  
*Herbst Eppstein Keller & Chadek, Inc.*
- 15 Arthur Young International  
*Potter Lawson & Pawlowsky, Inc.*
- 16 Goldi Shoes  
*Kubala Wasbatko Architects, Inc.*

### Departments

- 7 Guidelines
- 26 Forum
- 30 Society News
- 34 Marketplace
- 34 Advertiser Index

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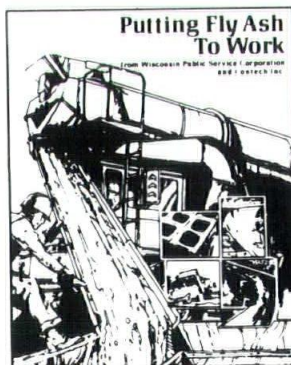
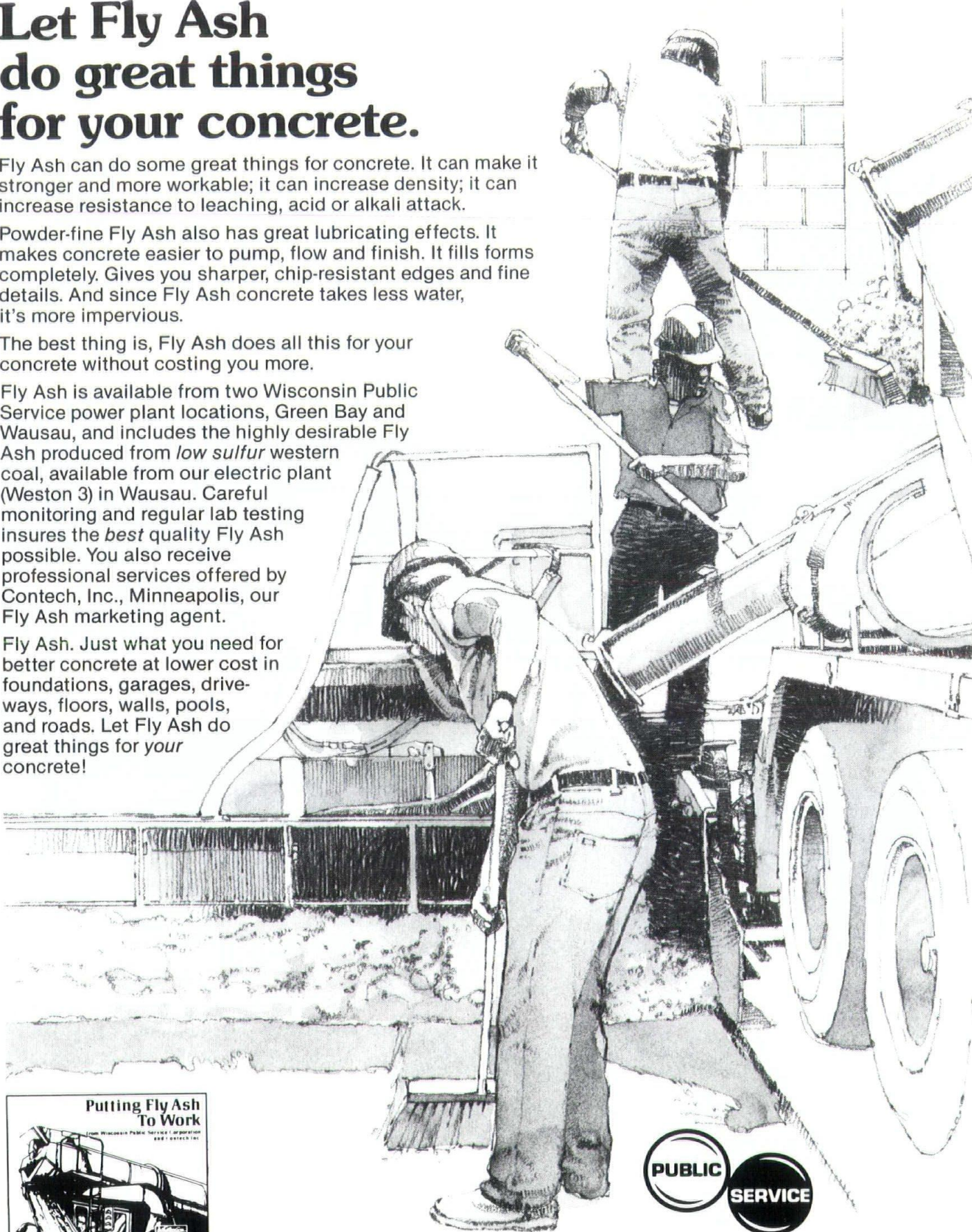
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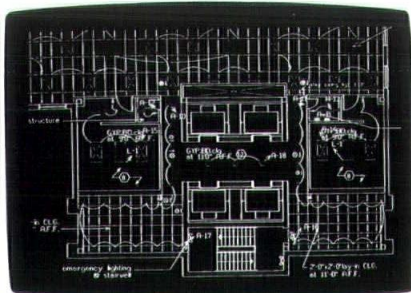
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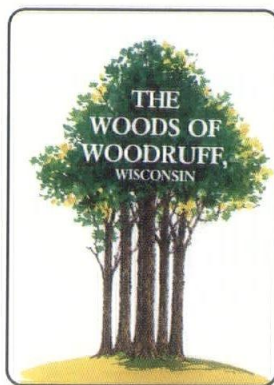


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*Project*

**Christ Presbyterian Church**

*Location*

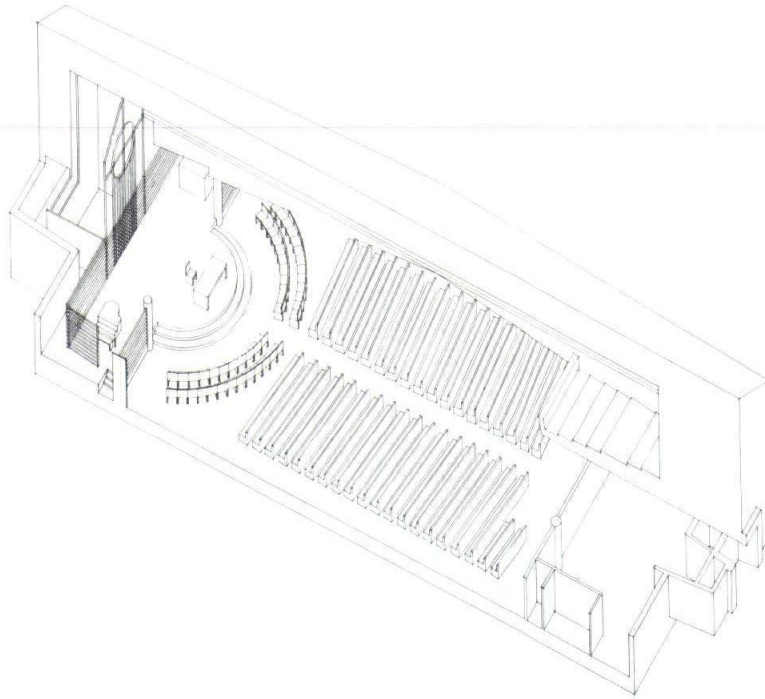
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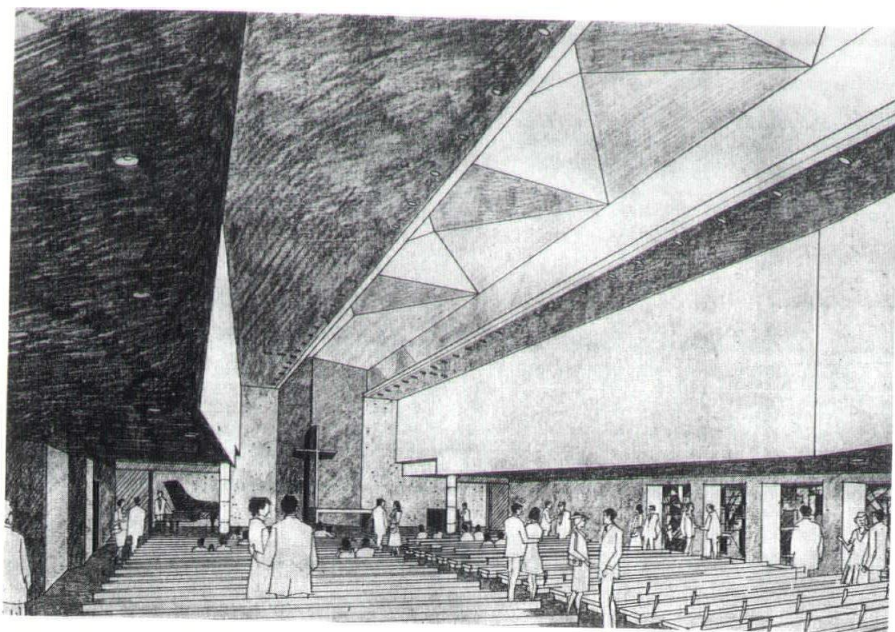


The remodeled sanctuary, while retaining its liturgical focus, was transformed into a powerful participatory space by subtle variations of color and lighting. Rich fabric and wood dossal screen add contrast; the chrome band surrounding the inset cross adds richness.

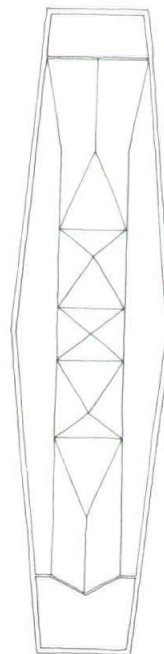
Acoustics for choir, musical instruments, and the spoken word are excellent. Many hours of planning went into the final design of this special use interior space.

*Photography: Eric Oxendorf*

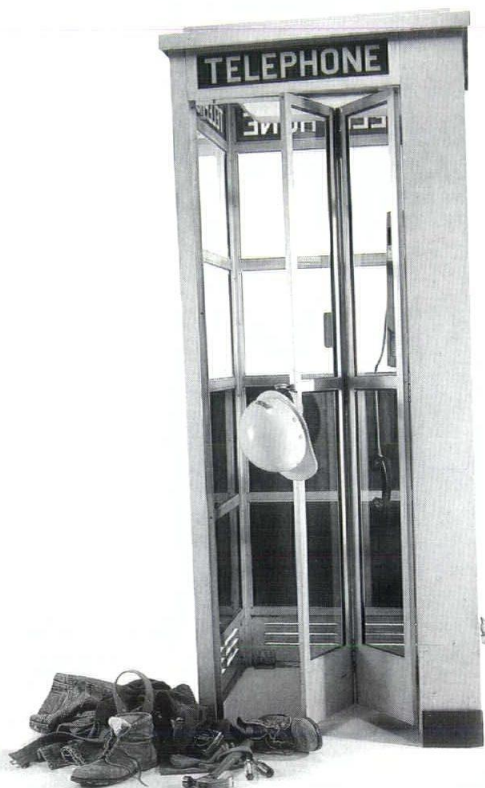




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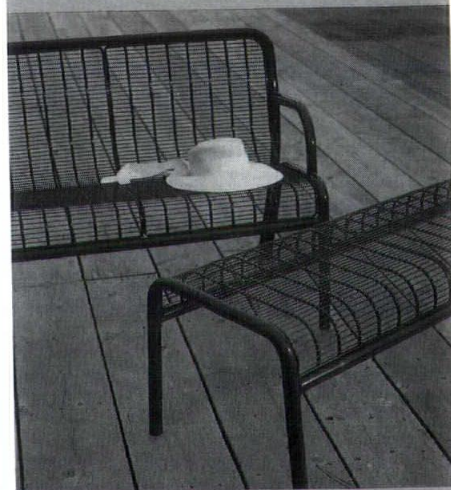
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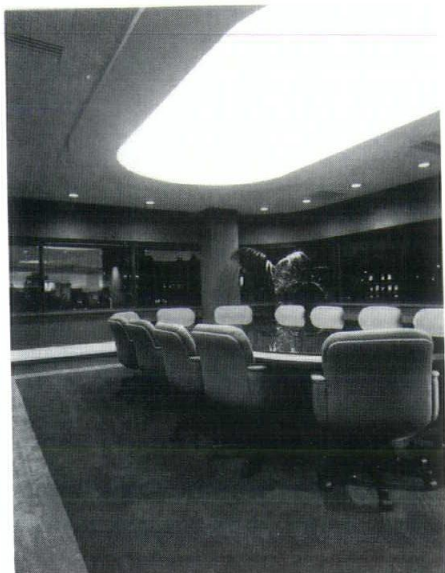
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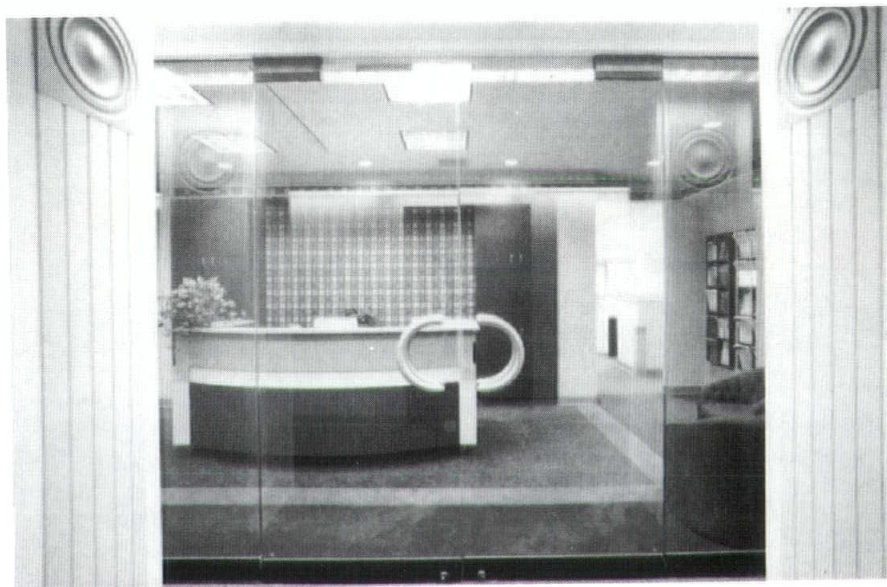
*Photography: Ed Purcell*

Occupying a total of 42,000 square feet, on four floors of the Kennedy II office building in downtown Milwaukee, is the brokerage house of Dain Bosworth/The Milwaukee Company. With the flexibility of being the building's anchor tenant, various stacking plans were developed to help the client determine which of the six floors were best suited to their needs.

Once the appropriate stacking plan was decided, the interior design team tackled the challenge of combining existing freestanding

furniture with a new panel system. The goal of this project—to integrate Dain Bosworth's traditional image within a contemporary setting—was accomplished with use of traditional detailing and a neutral color palette. Dramatic punch was added at the reception areas which occur on each floor.

The simplicity of this scheme focuses attention on the spectacular city views and creates an aura of calm in a fast-paced operation.



The Madison branch of this "big eight" accounting firm is the smallest satellite created by this international firm. They wished to convey a progressive image at a highly visible downtown location.

A successful mix of colors, finishes and details plays a major role in achieving the opposing characteristics of progressiveness. Richly detailed molding is found throughout the space, along with beautifully panelled solid wood doors.

The space plan features private management offices and secretarial areas around the perimeter window walls, with open office workstations located on the interior of the suite. This was done for two reasons. The majority of personnel in the firm are auditors, and their position requires that they spend most of the day out of the office. By placing the audit staff in the paneled workstations on the interior, the window wall space could be used by the staff who are in the office all day.

The view of the State Capitol from the conference room and private offices makes this downtown location a perfect place to meet with clients.

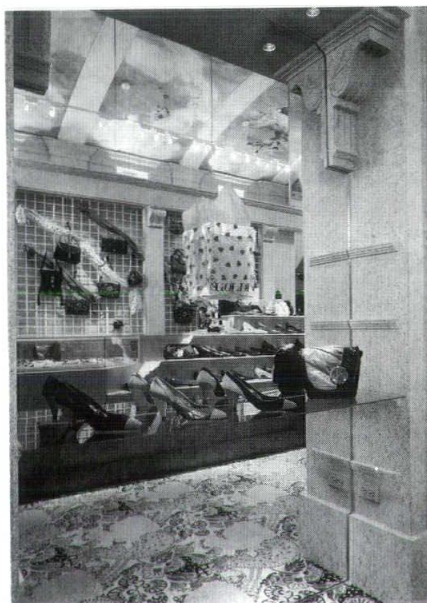
*Photography: Eric Oxendorf*



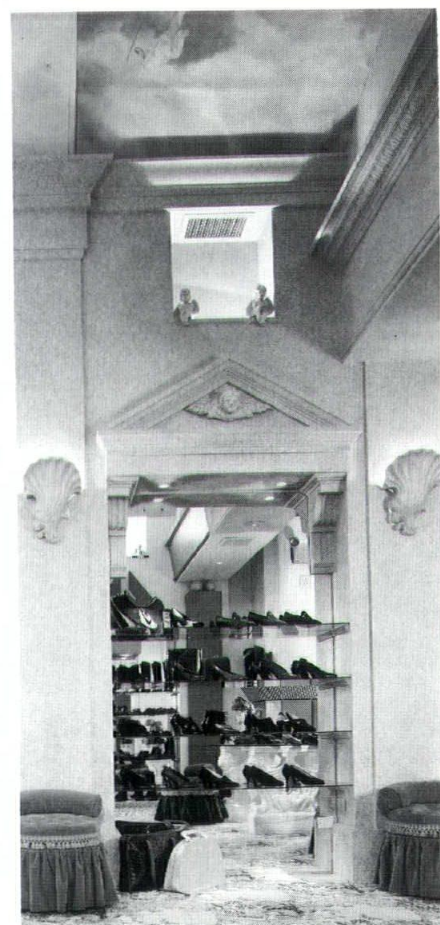
Goldi requested a store that would combine both classic Roman and Memphis-style themes in order to "bombard the senses" with a spirit of exuberance and compete effectively with many fine stores for the customer's attention. A challenge was to create a design which would draw customers to the back of an increasingly constricted space. The solution was to array

the opposing styles along either side of an earthquake crack as if something went awry. The customers eagerly straddle the two dimensions—one step in reality and one step beyond. As one customer put it, the Memphis side "seems like a television with the colors turned up too high." The classic side, a soft fusion of muted hues and gently reassuring shapes seems somehow enduring by contrast.

The much needed illusion of space is created through the use of mirrors, light and color. Mirrors in the classical niches visually expand the store and reflect the sixteen-foot vaulted ceiling. Lighting, emanating from strange places, helps to enlarge the space while highlighting the shoes which, unlikely as it may seem, remain the store's centerpiece.



Photography: Mark Heffron



# The Beginnings Of Jones Valley Landscape

By Robert B. Graves

My first introduction to the Valley was in May of 1941, when I moved here with my family. My father was a high school Ag teacher, and was hired by Mr. Wright to manage the farm property, which at that time consisted of approximately six hundred acres.

It was a beautiful pastoral landscape. We did not have public power because Mr. Wright would not allow utility poles on his property. We generated our own electricity, and had an internal telephone system between the four building complexes.

What fences we had were steel posts with the tops bent over, forming a post which resembled a walking cane. We strip cropped and contoured all the fields on the property, and for years continued to shuck the corn and grain because of Mr. Wright's wish to enhance the visual quality of the fields in the autumn.

We devoted a good deal of time to the maintenance of the roadsides, both along the public roads and our own interior roads. Each year, when Mr. Wright and the Taliesin Fellowship returned from Arizona — including the last spring he was here (1958) — we planted the roadsides through the Valley with a variety of trees and flowers.

After graduating from the University of Wisconsin School of Landscape Architecture in 1956, I returned to the Valley and worked closely with Mr. Wright for the last three years of his life in the landscaping of it. We planted what Mr. Wright referred to as a green belt from Hillside to the Unity Chapel

where he was to be buried. We also landscaped a triangle at the intersection of Highway 23 and County Trunk C, which became a beautiful entrance garden.

In the spring of 1956 we planted two truck loads of evergreens — from Hillside Home School, following Highway 23 to the intersection of County Trunk C and then following County Trunk C to the intersection of Highway 14.

Mr. Wright decided at that point we should do a grouping of seven mixed pine and juniper trees. Where he wanted them planted, however, was on the highway right-of-way. I informed him of that fact and he suggested that we go ahead and plant them anyway — to test his theory that the Department of Transportation had no concern for beauty. The trees were cut down within the week.

I believe that the landscape of the Valley was equally as important to Mr. Wright as the structures he built here. It has been a challenge for all of us to maintain the integrity of this landscape as it was perceived by Mr. Wright — a challenge that we, as landscape architects and architects, have accepted.

*Robert Graves is a landscape architect who currently is in practice with his son in the Jones Valley and who is the manager of the Spring Green Restaurant. A former pupil of Frank Lloyd Wright and long-time resident of the area, he provides a few thoughts on his early landscaping experiences with the Master.*



Taliesin

Photography by Dick Stith

# A Serious Attempt At Utopian Landscape

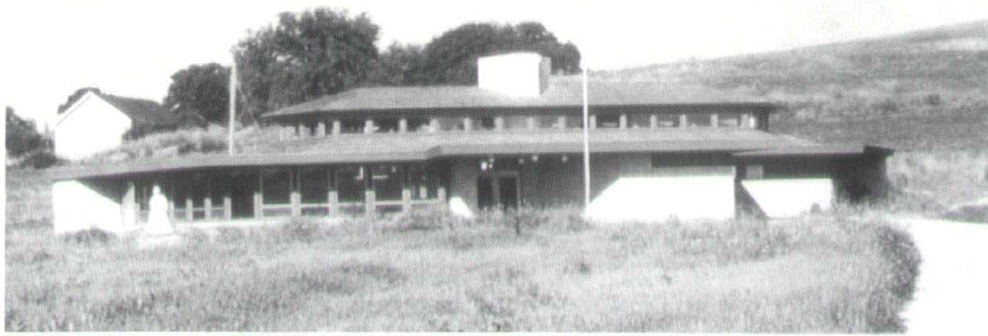
By  
Robert Greenstreet  
Department of Architecture  
University of Wisconsin, Milwaukee



Wisconsin is a particularly attractive state, and one of its areas of finest natural beauty lies less than an hour west of Madison in the Spring Green region, particularly along the Jones Valley. Of course, it is an area rich in architectural heritage and has, in the last few years, commanded a great deal of attention and concern for its future.

The reasons for the heightened activity in this quiet, pastoral setting are twofold; firstly, continued financial problems experienced by the Taliesin Fellowship in adequately maintaining the Frank Lloyd Wright buildings on their land have become critical and require serious attention and a massive infusion of funds if the structures are to remain intact. Secondly, interest has been sharpened by the recent acquisition of the golf course and restaurant (again, designed by Frank Lloyd Wright, his only design of this kind) by a European company which intends to develop the area and expand the existing facilities to include condominiums and a hotel.

To address the first problem, Governor Tommy Thompson established a high powered Task Force to prepare recommendations on the future of Taliesin. This group, which includes members of the Fellowship and Marshall Erdmann and David Uihlein, AIA, has been meeting regularly for a number of months and, at the time of writing, are in the final stages of



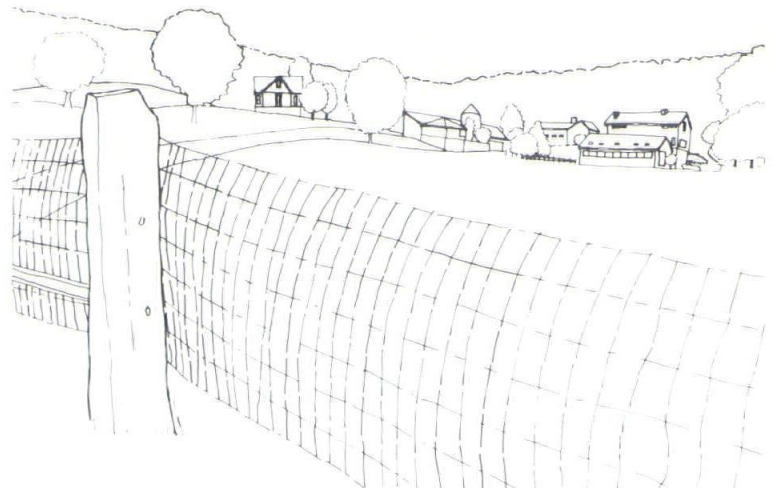
*Far left, Midway, the farm buildings. Left, Wyoming Valley School, the only public building design by Wright using tax money. Below, Hillside School. On the following page, Romeo and Juliet, windmill Wright designed for his aunts.*



preparing their report. It is hoped by many that the Governor will then act to help restore and maintain what has become a vitally important architectural icon in Wisconsin by providing some State assistance.

The second event to bring potential change to a region which has remained unaltered for so long, the purchase of the golf course and plans for its development, brings with it many opportunities for improvement and tourism. This could benefit both the Jones Valley, the adjacent townships and ultimately Taliesin itself. However, this is an area of extreme natural beauty where buildings to date have been integrated into the natural landscape with sensitivity and subtlety. There is therefore an inevitable concern that a massive influx of tourists and associated facilities will mar the existing balance in the Valley and reduce the area to an overdeveloped tourist trap.

For this reason, the School of Architecture and Urban Planning (SARUP) at the University of Wisconsin-Milwaukee, as part of its public service mission to the State, is in the process of preparing a master plan for the region. Euroactividades, the company which purchased the site, asked the School to undertake the study and make recommendations, as they were anxious that their plans for development would not impact

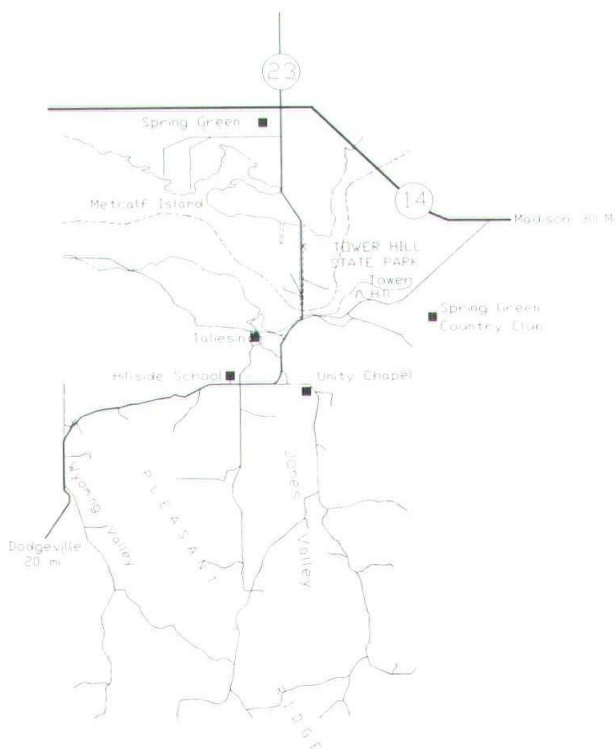


negatively on the rest of the Valley. A team of faculty and graduate students has therefore been studying the region and will shortly be presenting its findings. Briefly, the study provides a detailed assessment of the Valley, including its natural properties, distinctive landmarks, environmental factors and circulation patterns. Ownership and political influence become key factors and all state agencies, adjoining municipalities and private owners have been identified.

While the design of new facilities does not form part of the study — the Taliesin Fellowship is currently working on proposals for a new visitors' center and condominium units — the recommendations concentrate primarily on the protection of the landscape and the minimizing of the impact of expanded tourist activity. SARUP has undertaken research into innovative ways of protecting the natural environment from excessive pressures of development and will be identifying successful methods of guiding or limiting future expansion so that the natural beauty and rural quality of the Jones Valley are not lost.

One of the strategies currently under consideration involves the possible extension of the Wisconsin Department of Natural Resources (DNR) Lower Wisconsin State Riverway concept south into the Jones Valley from the Wisconsin River. The plan would result in the controlling of scenic vistas by limiting development along the ridge lines overlooking the Wisconsin River, while other suggestions may include agricultural preservation methods and conservation easements.

More specific recommendations will be geared towards the enhancement of the identity of the Jones Valley area and the reduction of any potentially negative effects that an influx of tourists may have, including a detailed analysis of current roadways and parking. Clearly defined road signage, well designed parking areas and strategic pull-offs and overviews are crucial to ensure that traffic does not overwhelm the existing roadway structure. Additionally, some thought is being given to the overall image of the Jones Valley which can be improved by sensitive signage, appropriately scaled tourist-related facilities and an articulated sense of entry and arrival to the Valley.



Finally, suggestions involving site quality will include broad strategies for future potential development, including landscaping approaches most appropriate to the region. The final report, which will be presented in both booklet and exhibition form, will be published in the Spring, and will hopefully influence the future development of the Jones Valley.

With the relative flurry of activities and expanded interest in the area, the future of its famous architectural heritage and its natural beauty are naturally causing some concern and speculation. However, it is hoped that the combination of State involvement and private investment can, if sensitively implemented, make the Jones Valley an area of enhanced natural beauty and restored architectural splendor capable of embracing the visitors who come to enjoy its many unique characteristics.

*Photography by Dick Stith  
Drawings by Jeff Musson*



# Topo A Fear Of S

M. Care

Landscape

Adjunct Professor, School of

*"Once upon a time sixty years ago, a little girl lived in the Big Woods of Wisconsin, in a little gray house made of logs.*

*The great, dark trees of the Big Woods stood all around the house, and beyond them were more trees. As far as a man could go to the north in a day, or a week, or a whole month, there was nothing but woods. There were no houses. There were no roads. There were no people. There were only trees and the wild animals who had their homes among them."*

One Hundred years later, this culturally significant landscape is unrecognizable to its faithful readers. The reconstruction of the little house is set in an open field with only a few small trees between it and the obligatory parking lot. The landscape of words — the description of enclosure is more real in the pages of a child's book than it is at the actual site. This is an example of the ever changing quality of the American Landscape. When reconstruction is made, is it faithful to its past circumstances or does it constitute the creation of a new event? Landscapes create more than spaces, they create experiences, culture, and a record of passing time.

Architects have recently "discovered" the landscape. They banter glibly about landscape "issues" like *genus locii*, sense of place, regionalism, and contextualism. All too often, this discussion results in *creating* a *genus locii* for the site after it has been cleared for development. This newly created sense of space extends to the property line and there it abruptly ends. Regionalism is most commonly expressed in the projection of the eave line and is not necessarily geographically specific to the site upon which it is built. Rarely is regionalism reflected in the landscape. Contextualism is usually expressed as a geometric plan relationship in reference to adjacent developments. Wisconsin architects would do well to return to their historic tradition of organic architecture rather than attempting to "invent" a better idea. Landscape ideas, as well as building ideas, to paraphrase, should come from or of the land, rather than sit on top of it.

But all of these ills are symptomatic of the psychological condition-topophobia-fear of specific places. Traditionally man has seen the landscape as a dichotomy; either as an earthly paradise or as a threatening forest where unkind spirits dwell. This landscape struggle between light and dark still exists today.

For Americans, the larger issue is the ambivalence that our culture has towards the American Landscape. Ours is not a traditional culture which has a long history of steady growth with a homogeneous population with common goals. To the contrary, ours is a young nation which has developed rapidly with a diverse peripatetic population with almost as many goals as there are individuals. Traditional site planning wisdom has been imported to America by its many immigrants. Ideas about ideal spaces and proper uses of the landscape have been either transplanted in total or adapted to local conditions with mixed results.

The true American Landscape is still evolving. Architects and Landscape Architects share the onerous task of shaping a landscape which will develop meaning over time. The roots of an American attitude toward the landscape emerged after World War II, expressing the desire to cast off the old European trappings of the picturesque and the classical. This dynamic time in our history is best illustrated with examples of Thomas D. Church's organic California gardens, James Rosen's modern movement gardens, and Dan Kiley's creative association with major architects of the past forty years. This diversity and plurality shows clearly that America is too large to have a national landscape and the obvious answer is to create a series of regional landscapes. The basis for such a regional landscape in the midwest, can be derived from the works of Jens Jensen, now largely ignored; Frank Lloyd Wright, now largely misunderstood; and Frederick Law Olmstead, now largely copied.

The current Wisconsin interest in the painstaking recreation of tall grass prairie, a phenomenon which runs counter to natural landscape succession, is as artificial as the embroidered ground plan of the French parterre. This is not to say that these two types of landscapes cannot or should not be created for their own beauty, but they are not "natural" landscapes. In order for a landscape to be meaningful it has to improve and accommodate the functions and aesthetic of its cultural environment.

Is there any wonder that architects are phobic about the landscape? The historic landscape has been altered by development, there is little "natural" landscape to conserve which has not been affected by roads, structures, farming, logging, mining, etc. Our culture is constantly in flux and as a group we know very little about natural systems.



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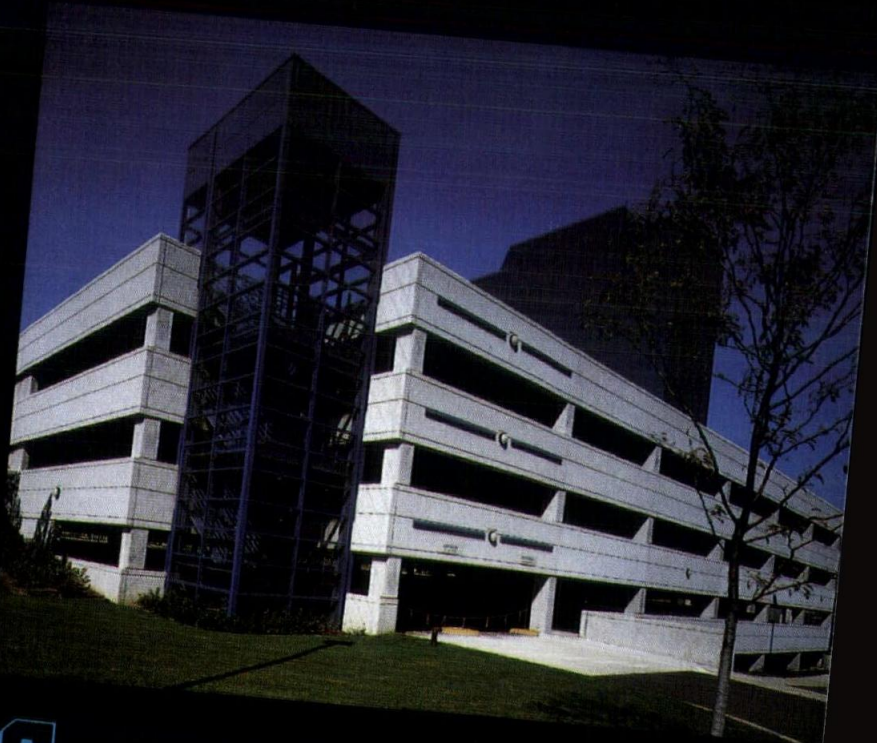
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# topophobia specific Spaces

Caren Connolly  
Architect  
Architecture and Urban Planning

As an adjunct professor of Architecture at the University of Wisconsin at Milwaukee School of Architecture and Urban Planning, I see the early symptoms of topophobia. The landscape is seen by students as both anti-intellectual and frightening. The students "know" about the landscape but they don't necessarily "understand" it. The following preconceptions about the landscape are almost universal with architecture students:

1. Single trees or a single line of evenly spaced trees (generally 20' on center) are acceptable as a symbol of larger woods or forests, and "should" do for any project.
2. Rocks are automatically placed in groupings of three.
3. Groupings of trees in irregular shapes are only acceptable as the border of a drawing, otherwise they are perceived as unnerving, or worse — undesigned.
4. Trees are rarely drawn at actual scale. In plan they appear "too big" in elevation, trees are generally assumed to be 20" tall. Otherwise they overwhelm the elevation or they ruin the board layout.
5. Shrubs are rarely considered, unless they are clipped and evergreen (read walls). They are not perceived as frightening, merely as "messy."
6. The basic fear is that the drawings will be unclear, cluttered or complicated. As a result most site drawings are clean, clear, static and boring.
7. The landscape is considered a place to retreat from and building is seen as shelter and protection. Students would profit from Venturi's definition of architecture as "the wall between the inside and the outside."<sup>2</sup>

To combat these seven deadly sins, I teach the students to "read" the landscape. The exercises of reading the landscape are merely site visits during which students focus on the landscape as positive space. They do simple things; such as measure the caliper of trees, calculate height and canopy spread. Students are instructed to analyze the landscape as to its abstract qualities and its three dimensional aspects. They need to constantly remind themselves that the landscape does things that architecture doesn't. Landscapes continually change over time. They change daily with the changing light of the sun and the phases of the moon, seasonally in color and form and texture. Over long periods of time they change in height and width. Culturally or functionally their use may

change. The olfactory quality of some landscapes have an incredible capacity to invoke memory and to heighten perception. All of these elements are easy to forget in the design studio. The most important issue is to understand a site within its cultural context, its history, its presence, and its future. Designs devoid of these considerations are drafting exercises. Of course these elements are difficult to draw. But the understanding of their meaning should and can be expressed in the design.

By the conclusion of the course the students may not be cured of topophobia but at least they can now appreciate the course of treatment. Students are encouraged to understand what a site is and what opportunities and constraints it affords. They are introduced to the tools necessary to analyze the site in a meaningful way. This holistic attitude toward building and site design insures the development of an American landscape. This specific landscape will have a strong sense of place, recognizing its *genus locii*, have regional and contextual significance, and will continue to develop its meaning over time. When these goals are achieved, topophobia, a fear of specific spaces, can be replaced by topophilia, a love of specific spaces.


<sup>1</sup>(Wilder, Laura Ingalls, *Little House In the Big Woods*. Harper & Row, N.Y. 1932/1971, p. 1)

<sup>2</sup>(Venturi, Robert, *Complexity and Contradiction*. N.Y. Museum of Modern Art, 1972, p. 89)

M. Caren Connolly received a Bachelor of Fine Arts in Painting from the University of Illinois, and a Masters of Landscape Architecture from the Graduate School of Design at Harvard University. She has worked for Kevin Lynch and Michael Van Valkenburgh before locating to Milwaukee. Ms. Connolly teaches as an adjunct professor at UWM/School of Architecture and Urban Planning and is a partner in the Architecture firm of Louis Wasserman & Associates.

Background drawing by Brad Baxter

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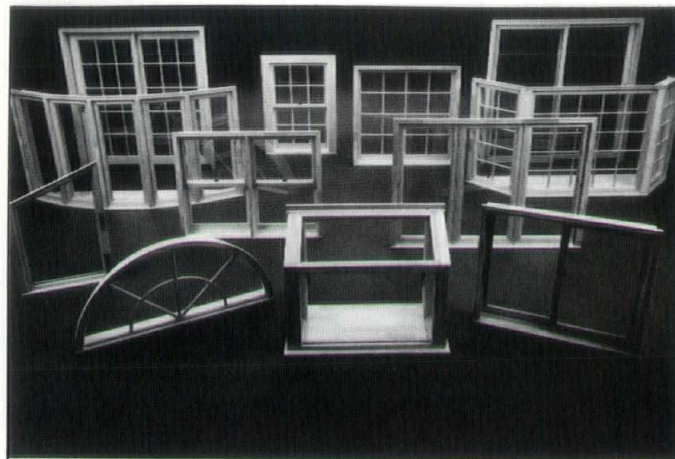


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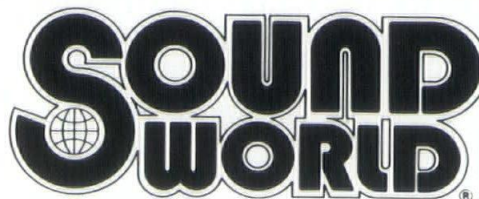
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# Statute of Limitations

An important factor affecting the liability exposure of Wisconsin architects and others in the construction industry is the "statute of limitations" governing actions against those involved in the design and construction of improvements to real property.

The Wisconsin Supreme Court recently struck down the state's statute of limitations for the design and construction industry. The Court ruled that section 893.89, Wisconsin Statutes, was unconstitutional because it violated the equal-protection clauses of the Wisconsin and U.S. Constitutions. In its opinion, the Court indicated that legislation could be drafted that would meet the constitutional issues involved. The WSA anticipated this opinion; and proposed legislation, 1989 Senate Bill 34, has been introduced to create a new and improved statute of limitations for Wisconsin's design and construction industry.

Over the last several decades, the Wisconsin Legislature has enacted two statute of limitations for the design and construction industry. In 1975, the then existing statute of limitations was declared unconstitutional by the Wisconsin Supreme Court. In response to this decision, the Wisconsin design and construction industry lobbied in support of a new statute of limitations which was passed and

signed into law in 1977. The new law required that actions for injuries arising from the design and construction process must be brought within six years of substantial completion.

However, the Wisconsin Supreme Court subsequently ruled that this statute of limitations law only applied to projects completed after 1977. In other words, any project completed prior to 1977 did not have the benefit of the statute of limitations that ran from the date of substantial completion. These pre-1977 projects only have the benefit of statutes that require lawsuits to be brought within three years after the time of personal injury or within six years if only property damage is involved.

In its most recent opinion in *Funk v. Woolin Silo & Equipment, Inc.*, the Wisconsin Supreme Court ruled that the entire statute of limitations for the design and construction industry was unconstitutional. According to the Court, the legislation adopted in 1977 failed to correct all the constitutional deficiencies identified by the Court when it struck down the previous statute of limitations. As a result, there currently is no statute of limitations for the Wisconsin design and construction industry other than that which requires actions to be brought within either three or six years of the time of discovery depending on

whether personal injury or only property damage is involved.

For decades, courts have recognized the prerogative of legislative bodies to establish time periods (statutes of limitation) within which lawsuits can be commenced. The rationale for all statutes of limitation is the balancing of the interests of potential plaintiffs in bringing suits for their injuries with the interests of potential defendants in certainty and finality in the administration of their affairs. . . to be free from suit after a reasonable period of time.

The need to balance these competing interests is particularly compelling in the context of a construction project. The useful life of an improvement to real property can extend for centuries, leaving the architect and the architect's estate with virtually unlimited liability. Architects, as professionals registered by the state, are not allowed to shield themselves behind a "corporate veil." This means that we place our personal assets and those of our heirs on the line whenever we provide professional services, and that exposure can last the life of a building.

The necessary extended record keeping involving all contract documents, shop drawings, change orders and other documentation establishing the liability among many players (owner, architect,

engineer, general contractor, subcontractors, materials suppliers, etc.) is an excessive and perhaps impossible burden. Further, after the owner's acceptance of the project, all maintenance and subsequent improvements are beyond the control of all the other parties to the initial construction.

Forty-two states have some form of statute of limitations for actions arising out of improvements to real property. These are the oldest and probably the most fundamental type of statutory remedy for architects' liability problems. The statutory limitation periods range from four to fifteen years, with an average of nine years. Statistically, these statutes do not unfairly limit the interests of plaintiffs. A 1983 study found that 89% of the claims were brought within six years of substantial completion, 96% were brought within eight years and 97% were brought within 10 years.

During the past several legislative sessions, the WSA has worked with a consortium of design and construction industry organizations for the adoption of legislation to improve and strengthen Wisconsin's statute of limitations law. This legislation has been introduced in the current session as 1989 Senate Bill 34 and has been referred to the Senate Judiciary and Consumer Affairs Committee. The prime sponsor of SB 34 is State Senator Jerome Van Sistine of Green Bay.

The key provisions of this legislation include:

- Appropriate language and classifications that would enable the new statute of limitations to better withstand a constitutional challenge.
- Additional language to clarify that projects completed before 1977 would have the benefit of the statute of limitations.
- Extension of the maximum time period in which legal actions may be brought from six years to ten years of the date of substantial completion of a construction project.
- An additional requirement that legal action must be brought within three years after a person discovers or should have discovered an act or omission, within ten years of substantial completion of a project.

Your support for this statute of limitations legislation is important. Stay in contact with your state legislators and encourage them to support SB 34. Call the WSA office for further details about this proposed legislation. . . 1-800-ARCHITECT or 608-257-8477.

*EDITOR: The author is Chair of the WSA Legislative Committee and has testified in support of similar legislation introduced in previous sessions.*



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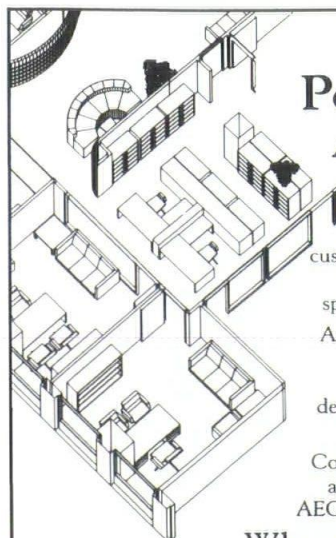
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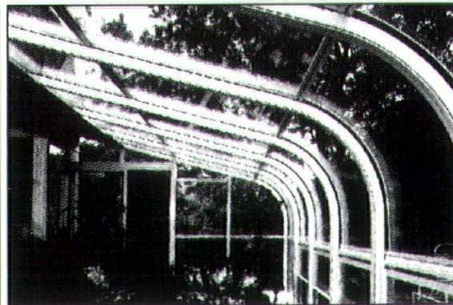
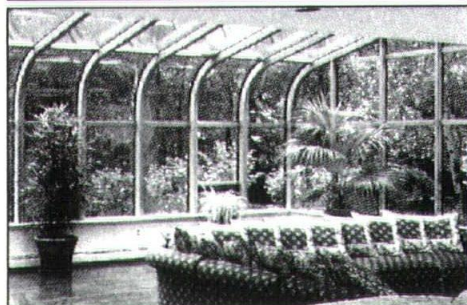
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# QBS

The Wisconsin Society of Architects has recently held several QBS round table sessions with members around the state to evaluate the Qualification Based Selection Program.

If you would like to receive a copy of the documented conclusions resulting from these meetings, or would like to share your thoughts with us regarding the QBS Program, contact Darius Van Fossen, WSA QBS Facilitator.

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### QBS

The WSA's innovative Qualification Based Selection (QBS) program continues to play to rave reviews from public owners and architects. During the past three years, the WSA has assisted close to 1,000 owners in establishing an architect selection process based on qualifications.

A number of national organizations, including the AIA, ACEC, NSPE/PEPP and ASFE, have approached the WSA about using the successful Wisconsin QBS program as a model for other states throughout the country. These organizations have recognized that the QBS program has proved to be a valuable member service and an extremely successful public outreach/education effort.

Wisconsin's program is guided by a QBS Steering Committee with representatives from the WSA and the Wisconsin Association of Consulting Engineers (WACE). WSA representatives include Harry Schroeder, AIA, Chair; Jim Gabriel, AIA; Jim Potter, AIA; and James Shields, AIA. WACE representatives are William Mielke, Gil Gerdman and Terry Beuthling.

If you have any questions or would like information on QBS, please call Darius Van Fossen at the WSA office. . 1-800-ARCHITECT/608-257-8477.

### SARUP

Many exciting things are happening at the University of Wisconsin-Milwaukee School of Architecture & Urban Planning. The following are just a few examples.

Lillian Leenhouts, FAIA, will receive an Honorary Degree from UWM in recognition of her hard work and contributions on behalf of the School of Architecture and the architectural profession. SARUP hosted a special reception to honor Lillian at the end of March.

Catherine Miller, a senior in the Department of Architecture at UWM, has been elected vice president of the national American Institute of Architecture Students (AIAS) for 1989-90. She will serve at the Washington, D.C. headquarters of the AIA for one year. This reporter learned that her successful campaign slogan was "Eat Cheese or Die."

Cathy is one of the group of students who has made the Wisconsin Chapter of AIAS one of the best in the country. Last year, they were runner-up in the annual Most Active Chapter Award competition. The UWM AIAS Chapter has doubled its membership in the past eight months and is looking forward to an expanded agenda this year, including the ever-popular Beaux Arts Ball in April.

SARUP has also put together an exciting program of speakers for its "Friday Afternoon Live" lecture series. Upcoming speakers for April and May include William Miller, Yi-Fu Tuan, Zaha Hadid, Stephen Holl and Ralph Johnson. Most lectures begin at 4:30 p.m. Please call SARUP for further details at 414-229-4014.

### ARE Review Sessions

The Southeast WSA Chapter and UWM SARUP have put together an extensive schedule of ARE prep sessions. The purpose of these review sessions is to give students, Associate members and WSA/AIA members an opportunity to meet and discuss topics included in NCARB's Architect Registration Examination.

The sessions are being held on Monday evenings at Engelmann Hall on the UWM campus. They began in March and will run through June 3, 1989. If you have questions, please call Jeri McClenaghan-Ihde evenings at (414) 332-6909.

### Meetings/Tours

The Milwaukee Chapter CSI is hosting an event to honor Bob Morrison on May 22, 1989 at the Milwaukee Athletic Club. For reservations and further details, contact Barbara Just at (414) 354-4046.

Historic Milwaukee, Inc., is pleased to announce its tenth season of tours highlighting the architectural history of Milwaukee. Its "Spaces & Traces Tour" of Bay View will be Saturday, May 13, 1989. ArchiTours will be offered from June 1 to October 15. For information, call (414) 277-7795.

The Frank Lloyd Wright Home and Studio Foundation in Oak Park, Illinois will host the fifteenth-annual "Wright Plus" housewalk on May 20 & 21, 1989 from 9:00 a.m. to 5:00 p.m. The guided tour will include eleven buildings, five designed by Wright and six by his architectural contemporaries. Call (312) 848-1500 for information.

### **New Regional Director**

Robert C. Mutchler, AIA, is the new Director of the North Central Region on the AIA Board of Directors. Bob is president and chief administrator of Mutchler & Lynch Associates in Fargo, North Dakota. The firm specializes in health care facilities, banking and other commercial offices, and colleges and university buildings. He is also president and chief administrator of a design-build firm, MLA Development Company.

Bob Mutchler received his B.S. in Architectural Engineering in 1956 from North Dakota State University. He has been an active member and officer of the North Dakota Chapter/AIA.

Bob replaces Tom Van Housen, AIA, of Minneapolis as the AIA Director for the North Central Region. The Region includes Wisconsin, Minnesota and the Dakotas. Bob's three-year term as Regional Director will end December, 1991. At that time, as is the tradition for the Region, the next Director will be named by the WSA.

### **New State Architect**

Frederick Loewen, AIA, has been named State Chief Architect for the State of Wisconsin.

Loewen, a registered architect with 28 years of state service, also will serve as the director of the recently created Bureau of Architecture in the Division of State Facilities Management. The primary responsibility of this position is policy development and management of all state architectural activity. It also includes state-wide authority in determining the level of quality for general construction in state facilities. He also will serve as a non-voting advisory member of the State Building Commission.

### **Jack R. Kloppenburg**

It is sad to have to report the passing of a fine architect and WSA member Jack R. Kloppenburg, AIA, of Bayside. He possessed many fine qualities, many no doubt inherited from his father Ralph Kloppenburg, FAIA. He is survived by his wife Virginia.

Jack has many good friends in the profession and the entire construction industry. His presence, thoughtfulness, leadership and many talents will be missed. Jack Kloppenburg died November 30, 1988 at the age of 60.

### **I.M. Young**

Thousands of kids enjoyed the WSA's half-million Legos® at the Madison Children's Museum during January and February. The Legos® area, sponsored by the WSA, was part of the Museum's hands-on construction industry exhibit.

The exhibit included the offices of I.M. Young & Associates, Architects, where children enjoyed creating their own building plans at several drafting tables. Southwest Chapter members contributed drawings and models to give the exhibit the feel of a real office. By all reports, the exhibit was a success and turned many young minds on to architecture. It is not certain, at this time, whether or not Mr. Young is an AIA member.

### **Oops!**

Apologies to photographers Skot Weidemann, Bob Rashid and Mike DeVries. Their credits were omitted in the January story on MATC-Madison.

### **Membership Action**

Groth, Michael P., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Markowski, Peter, was approved for Student Membership in the Southeast Wisconsin Chapter.

Perez, Paul, was approved for Student Membership in the Southeast Wisconsin Chapter.

Ellsworth, Craig T., was approved for AIA Membership in the the Southeast Wisconsin Chapter.

Greiber, Ronald, was approved for Student Membership in the Southwest Wisconsin Chapter.

Barr, Arthur C., Jr., was approved for Associate Membership in the Southwest Wisconsin Chapter.

Barton, Lawrence, was approved for Associate membership in the Southwest Wisconsin Chapter.

Berry, Thomas P., was approved for AIA Membership in the Southwest Wisconsin Chapter.

Kehoe, Daniel R., was approved for AIA Membership in the Southeast Wisconsin Chapter.

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

Koy, Steven R., was approved for Associate Membership in the Southeast Wisconsin Chapter.

Siebers, Richard G., was approved for Associate Membership in the Southeast Wisconsin Chapter.

Sobek, Gary, was approved for AIA Membership in the Southeast Wisconsin Chapter.

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

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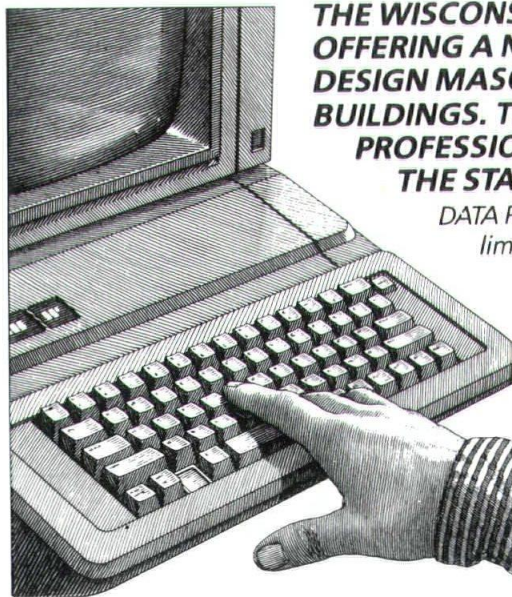
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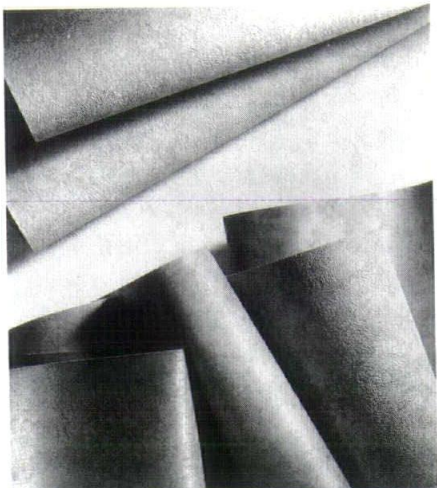
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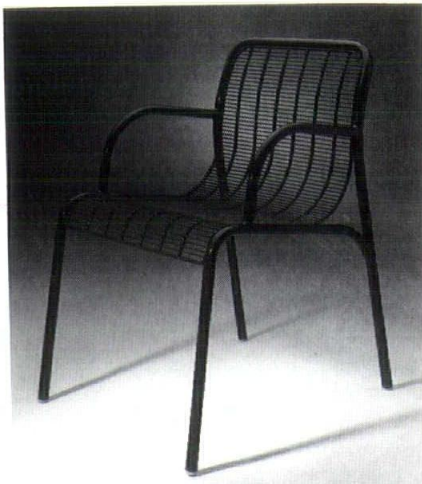
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The Acoustical/Fenestration Department of Twin City Testing was recently accredited by the U.S. Dept. of Commerce under their NVLAP (National Voluntary Laboratory Accreditation Program) program to conduct acoustical field testing procedures relative to multi-family housing. TCT becomes the first laboratory in the U.S. to receive accreditation to conduct ASTM E336 and ASTM E1007. These procedures re-

lated to STC (Sound Transmission Class) and IIC (Impact Insulation Class). The UBC (Uniform Building Code) has minimum performance standards that must be met prior to issuing occupancy permits. Twin City Testing's Acoustical Department has extensive "in-lab" facilities as well as the above field testing capabilities. For further information, contact Richard Thomalla at 612/641-9310.

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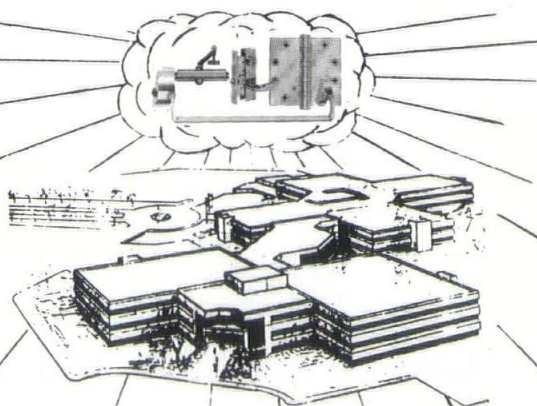
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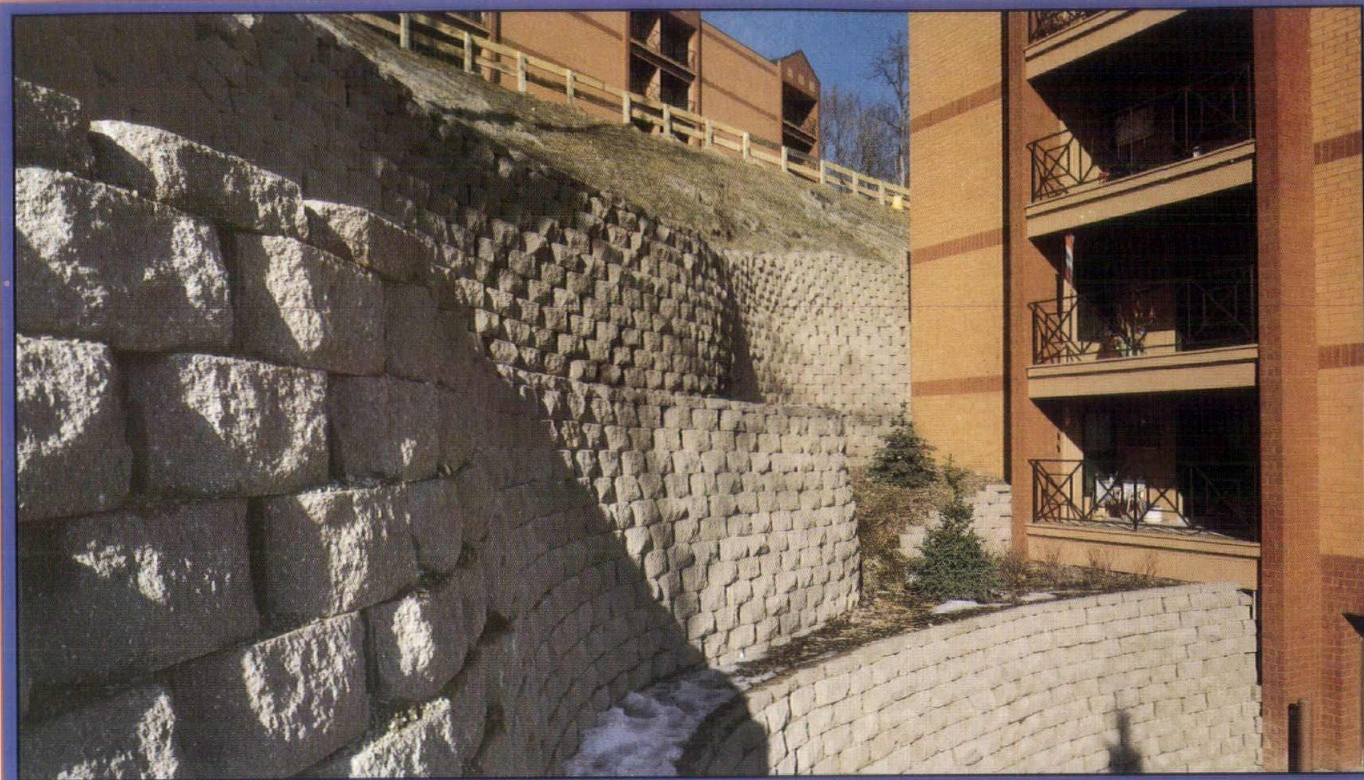
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