

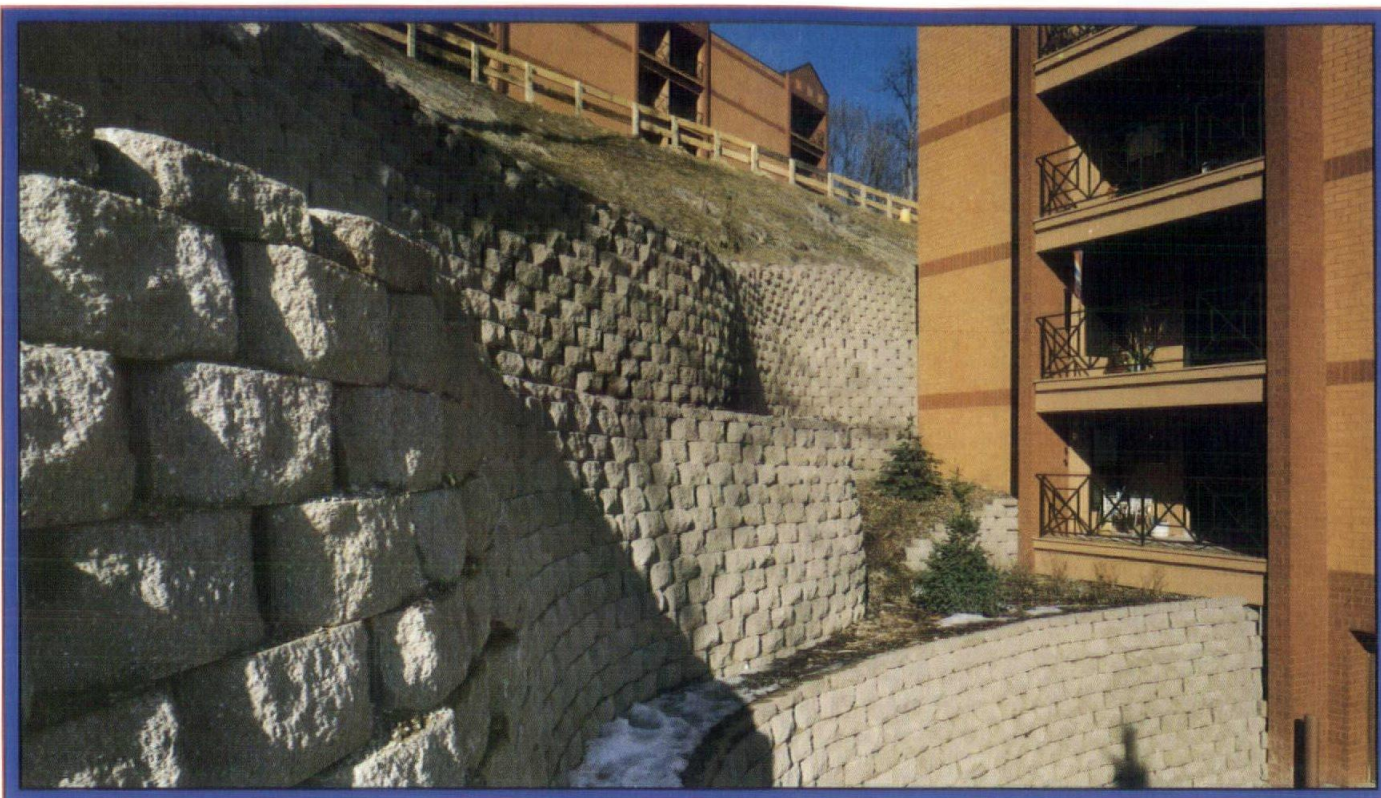
Wisconsin Society of Architects
July/August 1990

W I S C O N S I N

Architect

1990 WSA Design Awards
1990 WSA Convention Report
Computers in Architecture

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W I S C O N S I N

Architect

Honor Awards

- 28 McClain Athletic Facility
Bowen Williamson Zimmermann Architects
- 30 Majolie/Garcon
JVOS Architects
- 32 The Inn at Pine Terrace
Kubala Washatko Architects, Inc. (Building Renovation)
the Zimmerman Design Group (Interiors)
- 34 Riversite
Kubala Washatko Architects, Inc.

Merit Awards

- 27 The Milwaukee Repertory Theater
Beckley/Myers Architects
- 36 La Crosse Airport Terminal
HSR Associates, Inc.
- 37 Leigh Yawkey Woodson Art Museum
Heike/Design Associates, Inc.
- 38 Baraboo Public Library
Strang, Inc.

Features

- 8 SHELTER—The Wisconsin Solution
William C. Herbert, AIA
- 11 Paradise Postponed
- 22 In Pursuit of Paradise
Victoria Carlson
- 40 Computer Aided Design and the New Advocacy
Dr. Josef Stagg
- 42 Computer Aided Design—An Egalitarian Approach
Howard Hinterthuer and Tony Schnarsky, AIA
- 46 Copyright Protection for Architectural Plans
Franklin A. Miles, Jr., Esquire
- 50 Copyright Proposals

Departments

- 7 Guidelines
- 53 Forum
- 56 Society News
- 59 Marketplace
- 59 Advertiser Index

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Photographer: Harry Van Oudenallen, AIA

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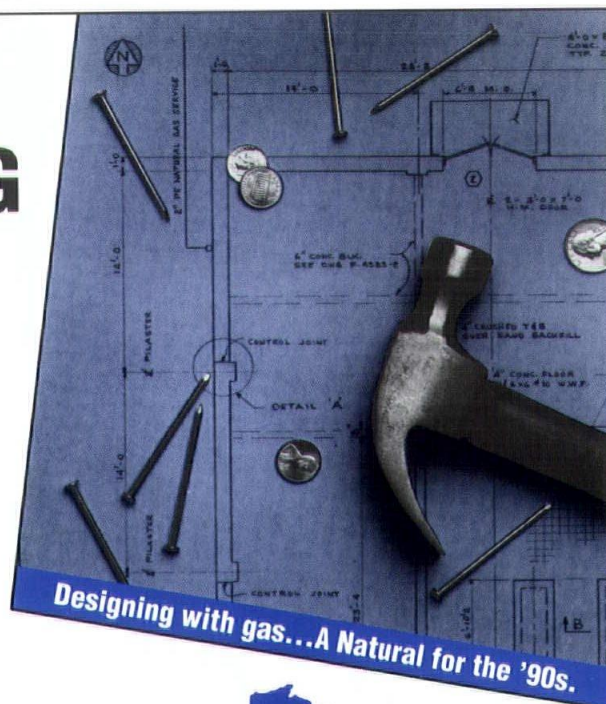
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This year, a total of 76 projects were submitted by WSA members for
...architecture which would
design award consideration. A jury of architectural peers met in late
stand up any place in
winter to review these projects and awarded four Honor Awards for
the country
overall design excellence and four Merit Awards in recognition of
excellence in a particular aspect of design.

Presentation of the awards was "postponed" until spring at our 1990
Convention when a proud group of award-winning architects celebrated
design excellence with their clients, contractors and friends at the WSA
Honor Awards Banquet.

The Design Award jurors for 1990 were Deborah Dietsch, Editor-in-
Chief of ARCHITECTURE magazine; Kate Diamond, AIA, Siegel
Diamond Architects, Los Angeles; and Milo Thompson, FAIA,
Bentz/Thompson/Rietow, Minneapolis.

It was clear from the jury's deliberations that the eight projects selected
were deserving of an award. However, it also was evident from the
jurors' general comments that they were very impressed with the quality
of the architectural projects submitted. As one of the members of the
jury commented, ". . .these submittals represent excellent examples of
good architecture which would stand up any place in
the country."

On behalf of the WSA Design Awards Committee, congratulations to
the architects involved in this year's award-winning projects and to all
the WSA members who submitted projects.

Emma Macari, AIA, Chair
WSA Design Awards Committee

SHELTER—The Wisconsin Solution

Four affordable housing designs have been selected to receive awards in the first annual design competition *SHELTER — The Wisconsin Solution* sponsored by the Search for Shelter Committee of the Southwest Chapter/Wisconsin Society of Architects. A five-member jury awarded one Honor Award for overall excellence in the design of affordable housing and three Merit Awards for excellence in a particular aspect of architectural design.

Top honors went to the Housing Task Force of the Southeast Chapter/WSA for its design of urban infill housing that can be adapted for single-family, two family and row houses on a variety of urban sites. Milwaukee architects Daniel J. Becker, AIA, William P. Wenzler, FAIA, and Richard Mantyh joined with developer William Orenstein in submitting this award-winning affordable housing design solution. "It is a proposal for an entire community and not just for a single housing type," the jury noted. "Managed by a non-profit agency, it could continue to provide low-income housing for generation after generation," the jury said.

The following three affordable housing designs received WSA Merit Awards:

- Madison architect Bruce D. Kieffer, AIA, for a design solution that allows for alternative occupancy patterns from single-family to multiple-family "co-housing." The jury liked the variety of ideas and the flexibility offered by the design solution. "It provides a variety of interior arrangements and exterior expressions that achieve the objec-

tives of a number of different kinds of households," according to the jury. Participating in the housing proposal with Kieffer were Northland Homes, Rural Housing, Inc. and Wisconsin Housing Partnership.

- A multi-family cooperative housing proposal designed by Madison architect James Glueck, AIA, in cooperation with Madison Mutual Housing Association and Krupp Construction. The jury recognized this affordable housing proposal for its "comprehensiveness, attention to the needs of individuals with physical disabilities, and use of the building to shelter a communal outdoor space."
- Milwaukee architect Scott F. Georgeson, AIA, with Beckley/Myers Architects for the design of an inner city single-family/single-parent home. "It is important that the home tries to blend into the neighborhood, and the design explores innovative ideas with respect to interior space planning," the jury commented.

There were two major purposes in sponsoring this affordable housing design competition. One goal was to involve architects in the challenge of creating innovative, economical and humane design solutions for affordable housing in Wisconsin. The other was to encourage architects to work cooperatively with shelter providers and builders in helping to solve housing problems.

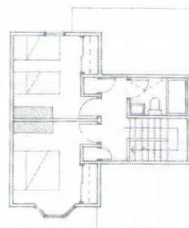
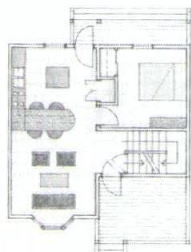
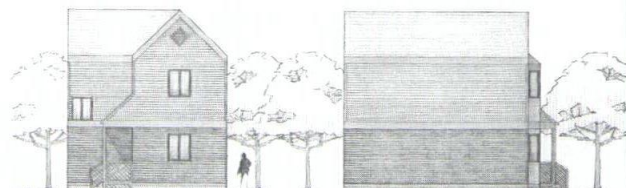
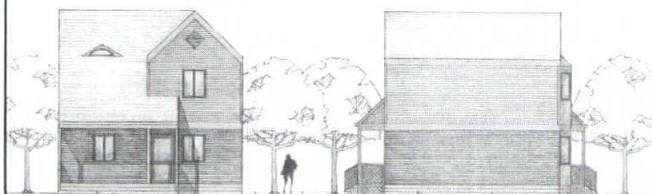
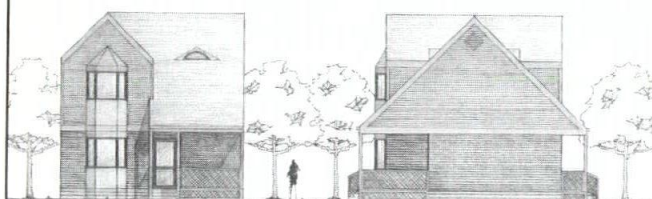
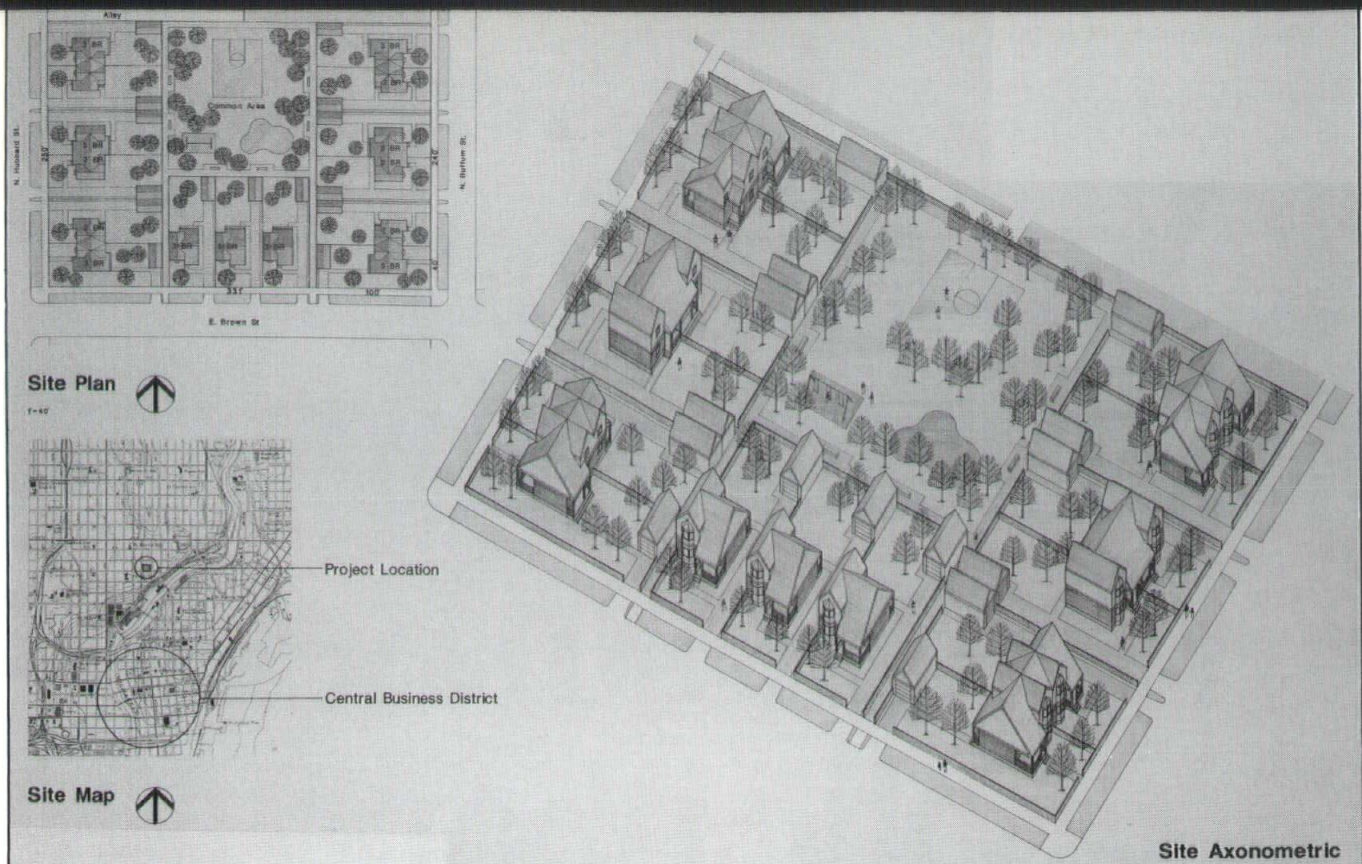
Based on the results of this year's program, the competition did help to increase awareness of the needs of the homeless. Plans are to make it an annual event.

The award-winning architects, housing providers and builders were honored at the WSA Convention in May in Oconomowoc, Wisconsin. All of the entries in this year's affordable housing design competition were on display at the 1990 WSA Convention and generated considerable interest.

The jury for the WSA's *SHELTER* competition included: Nathaniel W. Sample, FAIA, architect, Madison; Mary Charnitz, City of Madison CDBG office, Madison; Don Hanlon, UWM School of Architecture, Milwaukee; Alan R. Kjelland, Wisconsin Power & Light, Madison; and Gerald Wuebben, Encore Construction Company, Madison.

The WSA's Search for Shelter Committee was established in 1988 to provide professional architectural services to homeless shelter providers. It is the Wisconsin component of the national "Search for Shelter" program coordinated by The American Institute of Architects. WPL Holdings, Inc., of Madison helped to sponsor this year's affordable housing design competition.

EDITOR: The author is Chair of the Southwest Chapter's Search for Shelter Committee and coordinated this year's affordable housing design competition.

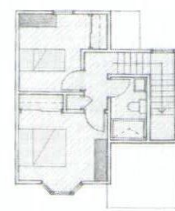
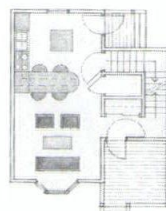


First Floor

Second Floor

3 Bedroom Unit

1100 s.f. 1/8"=1'-0"



First Floor

Second Floor

2 Bedroom Unit

900 s.f. 1/8"=1'-0"

Award-winning design by Southeast Chapter Housing Task Force

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Paradise Postponed

1990 WSA Convention Report

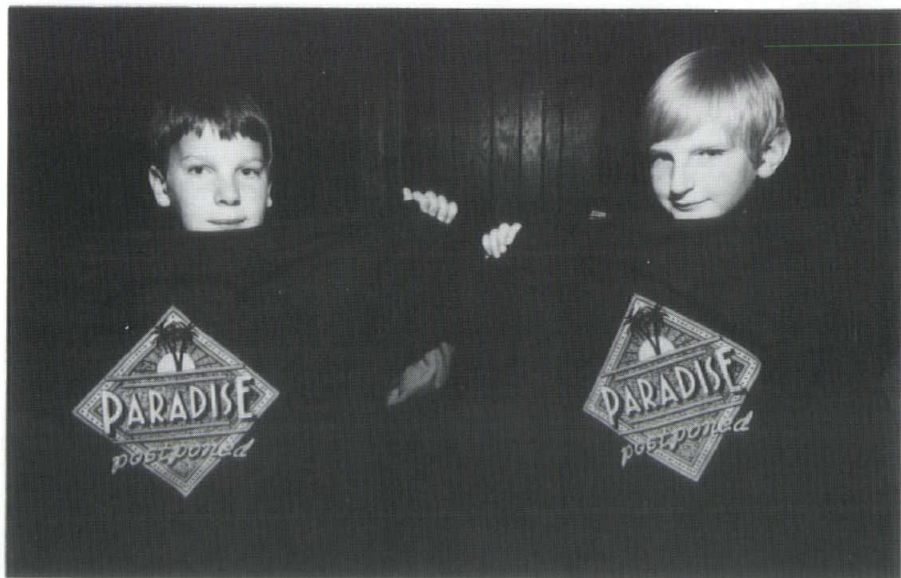


*Lisa Kennedy, AIA, Chair
1990 WSA Convention*

The 1990 WSA Convention, *Paradise Postponed*, was held May 9 & 10 at the Olympia Village in Oconomowoc. From the opening Associates Breakfast and Workshops through the closing Honor Awards Banquet, the two-day conference was packed with exceptional speakers that reflected on the past and peered into the future, outstanding exhibits of design and construction industry products and services, presentations of awards for design excellence and affordable housing solutions along with some fun, some business...and even some snow...mixed in.

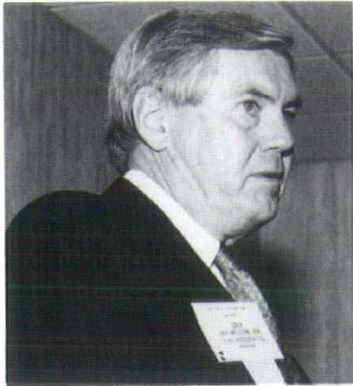
Special thanks are in order for 1990 WSA Convention Chair Lisa Kennedy, AIA, and Convention Committee members Lynn Bichler, AIA, Robert Greenstreet, Jeri McClenaghan-Ihde, AIA, John Peine, AIA, Joe Powelka, AIA, Paul Schultz, AIA, Carl Scott, AIA, and Chuck Western for putting together an informative, entertaining and successful conference.

In keeping with the theory that one picture is worth a thousand words, ace photographer Joe Paskus captured the following memorable and not-so-memorable moments from the 1990 WSA Convention.

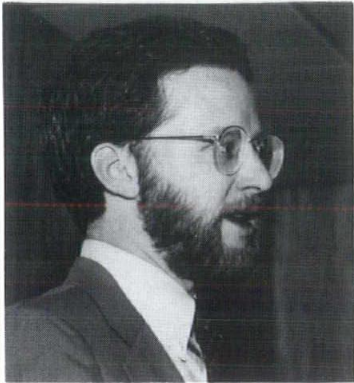


Messrs. Gabriel (L) and Peine (R) display "official" T-shirts available for \$10.50 from WSA office.

Annual Meeting



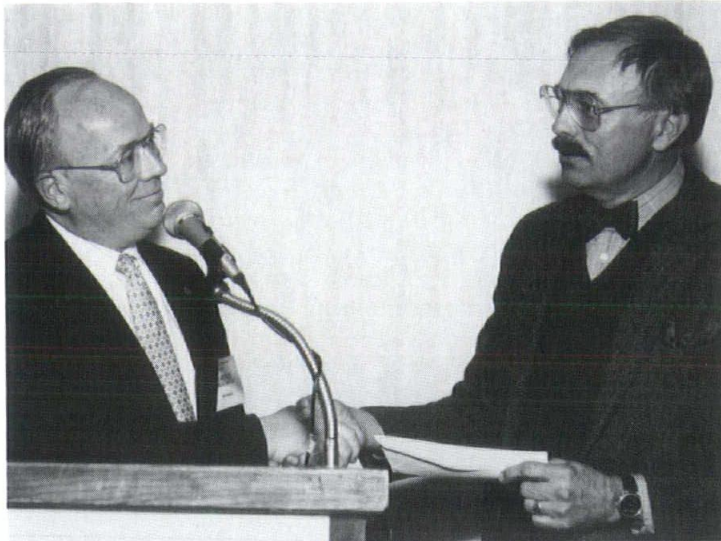
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WAF President Gary Zimmerman accepts Milwaukee Chapter CSI contribution from Clarence Huettenrauch.

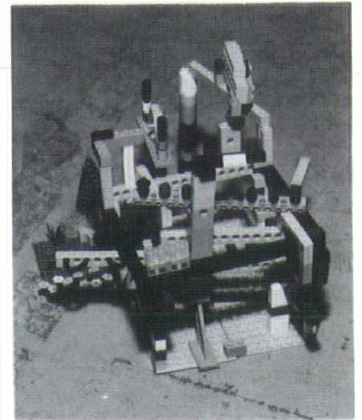


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Lego Design Competition



Deconstructivism?

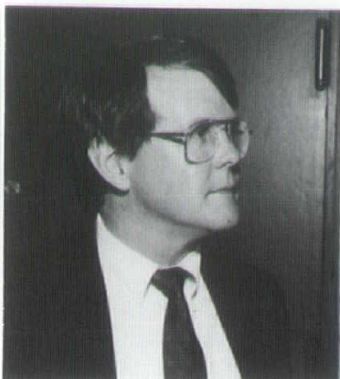


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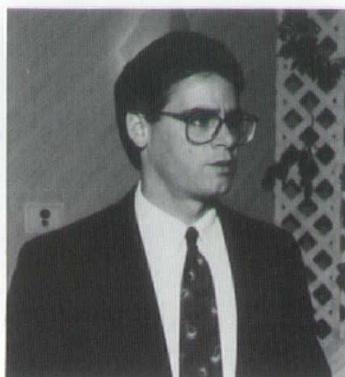
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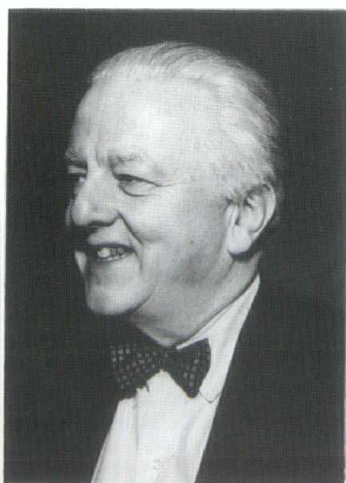


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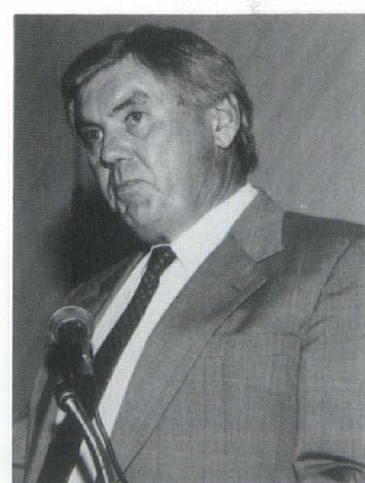
Awards Luncheon



*Jack Hartray, FAIA
Awards Luncheon Speaker*



WSA Awards Luncheon



Jay McLean, AIA, WSA President



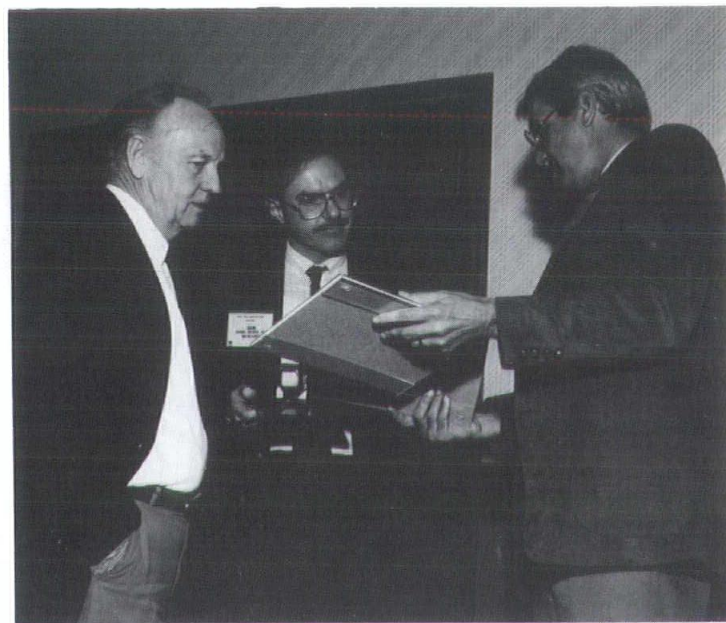
Presentation of WSA Citation to family of Wallie Zoller, AIA, by Noble Rose, AIA.



Lisa Kennedy, AIA, Jay McLean, AIA, Matt Kraemer & Jack Hartray, FAIA.



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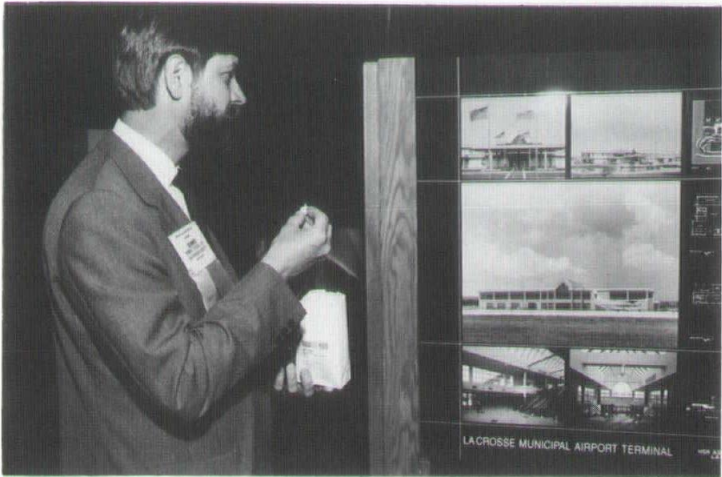
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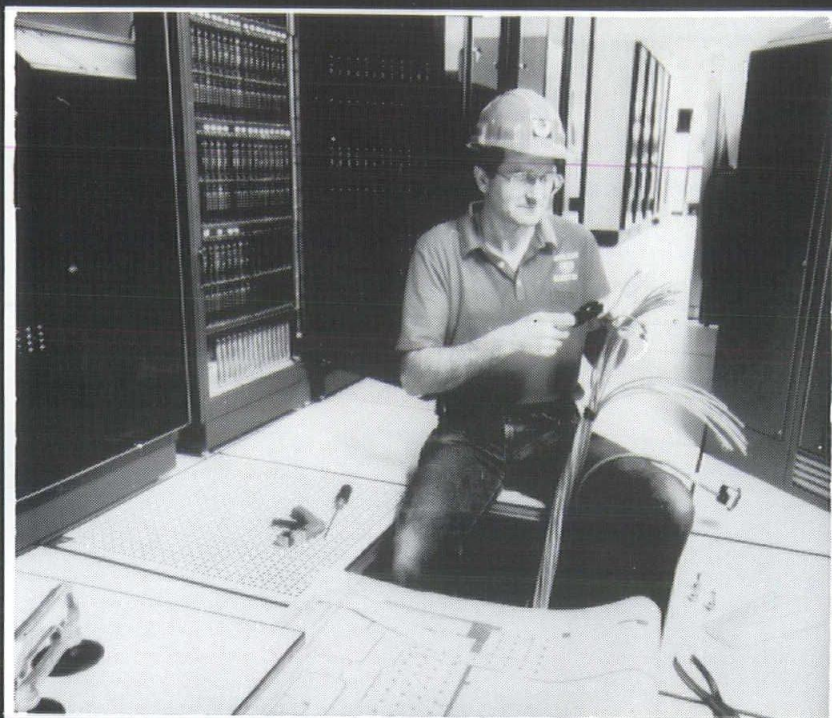
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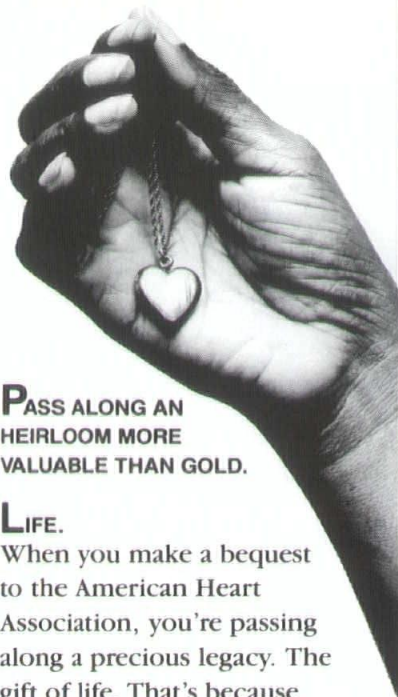
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In Pursuit of Paradise

A Report from the 1990 WSA Convention

"We all talk about the future, but we never seem to do anything about it—except, perhaps, for architects," futurist David Zach commented at the 1990 WSA Convention, held May 9-10 at Oconomowoc's Olympia Village.

"Architects have a certain sense of audacity to take on the future—to think about it, to try to impact it, to shape it," Zach emphasized. In that spirit, the convention theme of Paradise Postponed became a lively two days of paradise pondered, exploring historical influences and future developments affecting both society and architecture.

Fisher

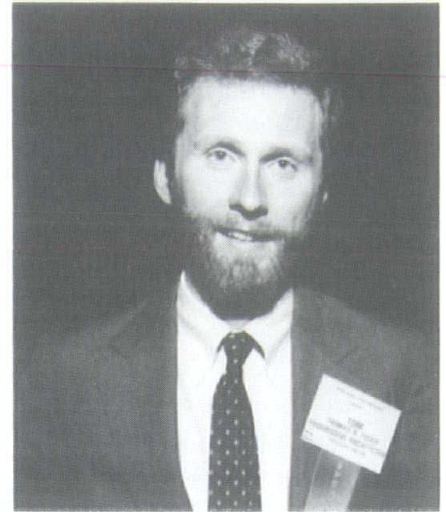
Thomas R. Fisher, Executive Editor of *Progressive Architecture*, led off Wednesday morning with an extensive, somewhat ambivalent look at post-war visions of "paradise."

Fisher questioned the perception of the 1950s as a golden age: "To people who lived through the fifties, they weren't always seen as being such good times, or at least such a clear time in terms of where the architectural profession was going." In turn, our present might be considered "paradise" someday, he added.

Despite the enduring modern influences of Mies Van der Rohe, Le Corbusier and Frank Lloyd Wright, there is today a strong rejection of fifties' ideology, seen in shifting views of social change, technology, culture and history, Fisher explained.

Fisher recalled a fifties when architects believed that they could effect social progress through physical means, such as by building more public housing. That architectural era sensed a responsibility "for creating a new world," he suggested. In contrast, he described today's architectural community as far less confident that the profession can actually improve society, prompting "a retreat into formalism."

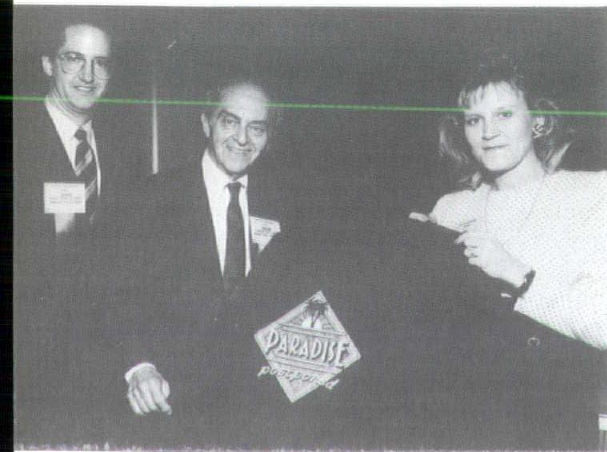
Fisher also noted a growing pessimism about technology, which no longer seems as liberating and form-giving as it did in the fifties. Likewise, the idea that



Tom Fisher

the International Style could create an international culture has given way to less abstract, more contextualized design and a stronger interest in regionalism. Fisher pointed out that our concept of history has changed from the fifties' progressive optimism, to the non-utopian views of today.

Architects should reclaim our culture's sense of space and time by articulating the uniqueness of architecture—"what it is that television or the automobile cannot create," Fisher urged. He stressed that architecture needs to go beyond "isms" and the fragmentation of theory in order to establish a consensus that can be communicated to the public. His conclusion prompted a spirited response from the audience concerning the role *Progressive Architecture* might assume in realizing such an agreement.



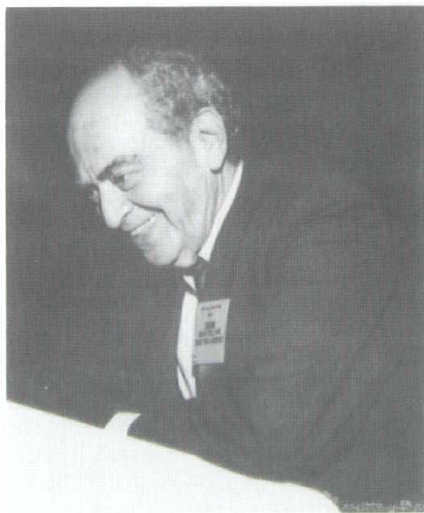
Lisa Kennedy, AIA with David Zach and Edgar Tafel, FAIA

Tafel

As we settled into our seats for Wednesday afternoon's session, Frank Lloyd Wright stepped out of history and joined us as the energetic, innovative, outspoken, wise-cracking, *very human* genius recalled by his former apprentice Edgar Tafel, FAIA.

Tafel currently practices architecture in his native New York City. The author of *Apprentice to Genius: Years with Frank Lloyd Wright* and editor of an in-progress collection of anecdotes about Wright, Tafel shared both enlightening and entertaining accounts of his 1932-41 apprenticeship.

As images of Taliesin flickered across the years and onto the screen, Tafel described a time and place that seemed almost paradise. "Any time I left Taliesin for a few days everything (else) was so



Edgar Tafel, FAIA

ugly," he remembered. "At Taliesin there *was* a continuity. And Mr. Wright believed that each architect would have his own individual way of designing a continuity, and not take it from him.

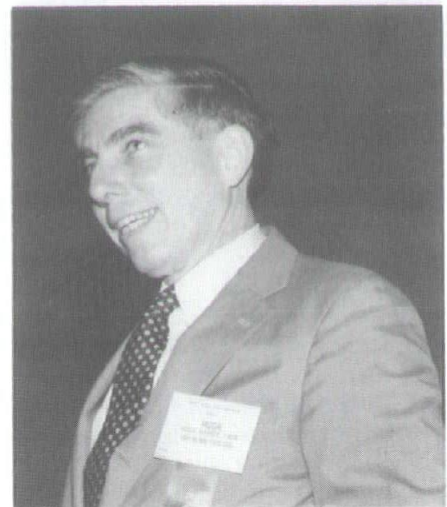
Tafel's presentation also featured a fellowship "home movie" showing some of the daily realities of Taliesin—plowing, building, going to the county fair and even a rare glimpse of Wright in a bathing suit. His "Frank Lloyd Wright Journey" took us then to the sites of important projects which Tafel supervised, including Fallingwater, the Johnson Wax Building, and Wingspread. He also discussed his later efforts to facilitate the Metropolitan Museum's acquisition of the Francis W. Little house.

Tafel's richly personal reflections reminded us that Wright's innovation often required struggle. As he described loading the test column for the Johnson Wax Building, Tafel took us beyond slides and memories, and back to the challenge of Wright's vision: "Mr. Wright's a little bit worried... Here's our engineer—look at that sour face...Mr. Johnson's worried—he's got a hundred thousand bucks in this...We've filled it up with sand...we're up to about forty-five tons...Mr. Wright says 'Edgar, go up and see if there are any cracks'...Now the contractor's happy, Mr. Wright's happy, everybody's smiling." And, fifty-three years later, so were many in the audience.

Hardy

Architecture as legacy for the future was also explored during Thursday morning's presentation by Hugh Hardy, FAIA, and founding principal of Hardy Holzman Pfeiffer Associates. Reflecting on his work since 1981, when the AIA honored HHPA as "Architectural Firm of the Year," Hardy discussed significant changes shaping the profession at large. His recent direction of several noteworthy projects, including the renovation of Brooklyn's Majestic Theatre, provided an intriguing look at architecture's essential synthesis of past, present and future.

Hardy stressed the particular need for architects to approach the future with a positive outlook. "It's inherent to the profession that we be optimistic, because we have no value if we don't build anything, and people build because the future is going to be better," he emphasized.



Hugh Hardy, FAIA

Still, the architectural community must recognize certain profound complications of modern society, Hardy said. He identified as major problems: the ever-increasing population density, consumption that has become "almost our new religion," dependence on technology (particularly in architecture), the enormous scale of most buildings going up today, and the effects of immediate communication, which have fostered insularity instead of the once promised "global village."

Hardy also noted that the architectural profession itself is changing due to extreme specialization, and to the cultural emphasis on commercialization over service. The client, too, is different. Hardy noted that rather than working with an individual, "you have groups, you have bureaucracy, you have decision-making of the most extraordinarily complex kind, and

that's what your client is." To complicate matters further, ours has become a "no-risk" society, he said.

So what, then, is an architect to do in a culture where architecture, once permanent, has become another "throw-away" product? In response, Hardy argued that "we are going to have to discover the land." He also advocated that the architectural community pursue three objectives: a movement "beyond style into the imagery and the vocabulary of the visual world of our profession," a healthier sense of technology and better planning.

Zach

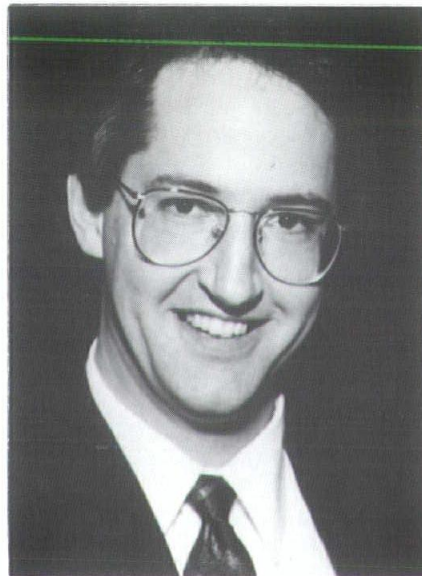
On Thursday afternoon David Zach introduced us to the future. Zach, head of the Milwaukee-based firm Innovative Futures, didn't promise paradise. Instead, he offered a revealing look at major trends for the nineties and some dynamic advice for making the most of changes ahead.

"If you want to know where you're going, pay attention to where you've been," Zach urged, stressing the need to understand both popular culture and more obvious historical developments in politics and economics. The eighties, he asserted, were shaped by Vanna White, microchips outnumbering people, high school graduates unable to read their diplomas, information anxiety and the ongoing public obsession with Elvis' fate. This leaves us with an increasing number of people looking for real meaning, Zach observed. He suggested that the topic for the nineties will be morality.

The future, according to Zach, comes with ground rules: "Look for both change and tradition,

look for what you can control and recognize what is beyond your control, be open to change, be skeptical of the future, and think like an innovator." Innovators, Zach stressed, are confident, goal-oriented, practical visionaires who look for opportunity beyond their job descriptions.

Many predicted trends hold far-reaching implications for architecture, he explained. Discussing the information age and the interpersonalization of computers, Zach held up a pocket-calculator-sized computer and raised an issue of particular importance to his audience: "In the future you can take your office with you. How are we going to define the notion of an office in the future? Is it going to be four walls, a desk and a chair? The whole notion of 'location' is going to have to be rethought."



David Zach

And what will it be like to design for users whose needs are defined by other trends Zach outlined,

such as the changing work force, decentralization, the aging of American and *Koyaanisqutsi* ("a way of life so crazy that it calls for a new way of living")? Zach presented the future as a particularly complicated design problem, but one that architects have the expertise to address.

At the close of a successful Convention, paradise seemed not so much "postponed" as more of a challenging possibility. Convention Chair Lisa Kennedy, AIA, offered these parting words by which to design a future:

"We as architects can, in fact, have a major impact on our world in the twenty-first century, if we can agree on and work towards common goals. We have a unique gift to visualize and understand situations that have not yet been created, and it will take people with that talent and ability to solve tomorrow's problems."

EDITOR: The author is a freelance writer and a lecturer at UW-Oshkosh. She has written extensively on architecture and popular culture.

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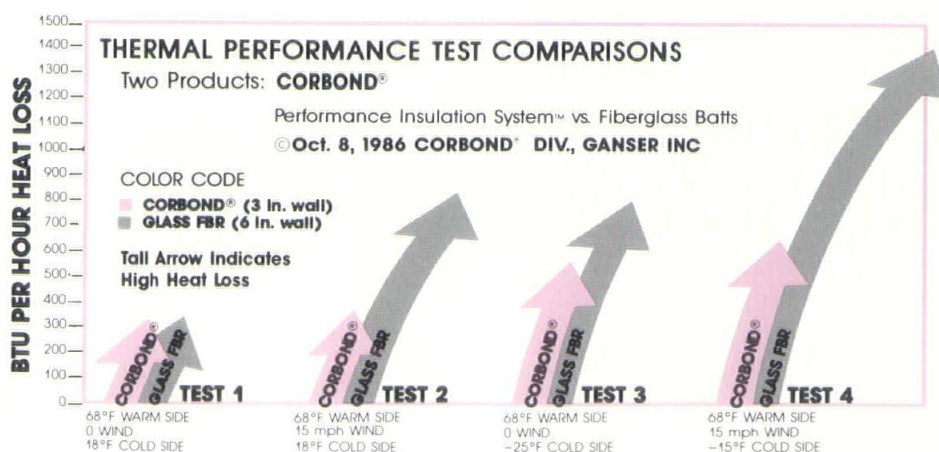
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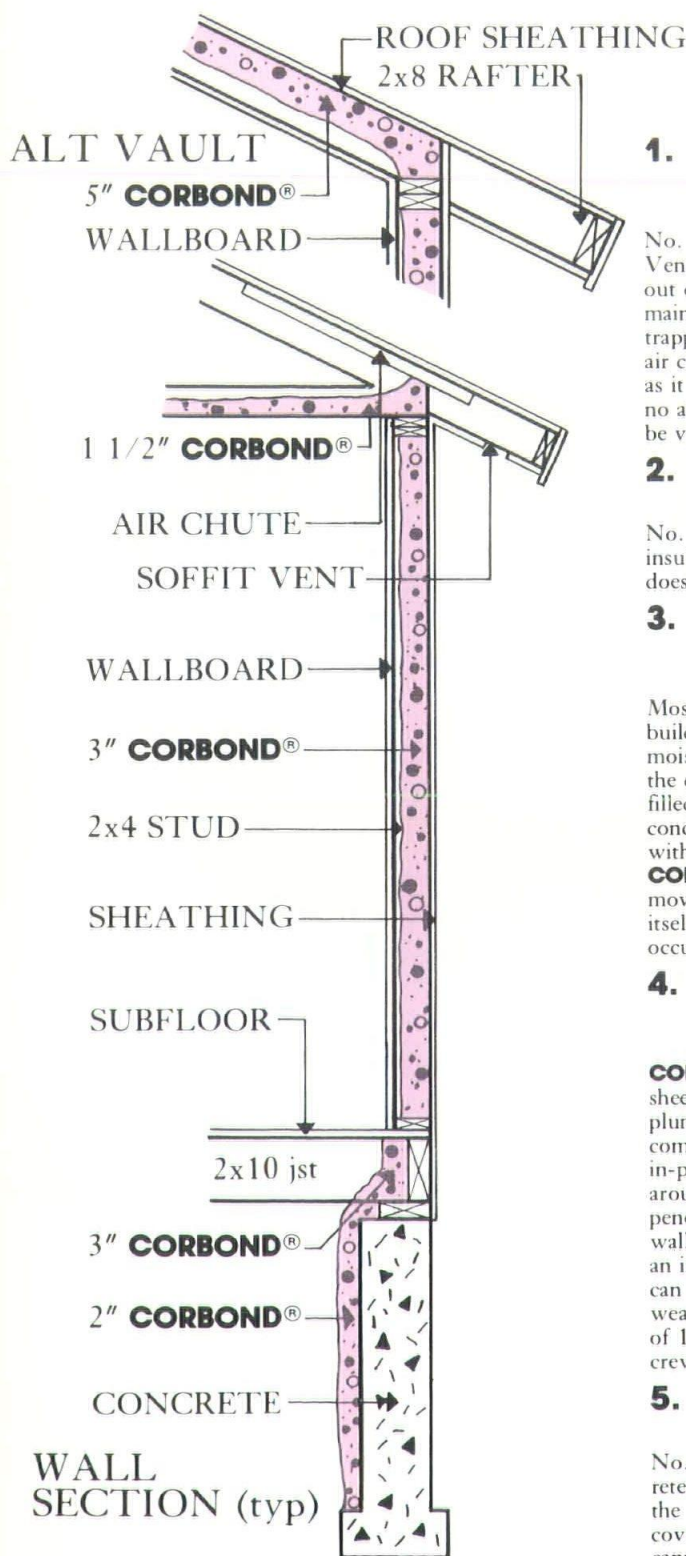
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This high performance insulation also enables you to build *stronger* structures. Because of its ability to adhere to the structure, forming a solid support between studs, the building becomes extremely stiff and strong. The concept is much like completely gluing every piece of the house or building together. With the sealing characteristics of **CORBOND**, an added benefit is noise reduction. It helps to block exterior sounds, such as automobiles, wind, airplanes, and any other outside disturbances, giving you a remarkably quiet building.

CORBOND must be installed by trained professionals. The two component ingredients are pumped out of a proportioner, into a hose, then sprayed onto the wall cavity. It goes from a warm liquid state (when the raw materials of polyol resin and an activator are mixed at the spray gun), to an expansion phase (when the blowing agent boils and creates bubbles). Then the bubbles begin to solidify, and finally the product hardens to a solid form. This all happens within a matter of 15 to 30 seconds. The unique lilac or lavender color distinguishes **CORBOND** from other insulations.



Here are the most commonly asked questions about **CORBOND**:



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1. Does **CORBOND** need venting like conventional fibrous insulations?

No. **CORBOND** does not need venting. Venting was designed to carry moisture out of fibrous insulation so it can maintain its thermal efficiency by trapping dry air. With **CORBOND**, no air can enter into or through the product as it is a semi-solid cellular foam. Since no air or moisture can get in, it need not be vented off.

2. Does **CORBOND** contain formaldehyde?

No. Spray-in-place polyurethane insulation, and particularly **CORBOND**, does not contain formaldehyde resins.

3. How does **CORBOND** control moisture movement and condensation?

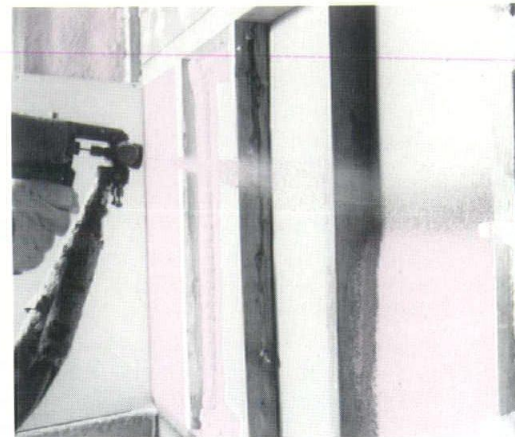
Most moisture movement within a building envelope is the result of warm, moist, inside-air being exchanged with the cold dry air inside an insulation filled cavity. As the moisture in the air condenses, it forms dew, frost, or both within the insulation. Because **CORBOND** does not allow the movement of air within the cavity or itself, this moisture movement does not occur.

4. At what point of construction is **CORBOND** sprayed into place?

CORBOND is applied before the sheetrock is put in place but after plumbers and electricians have completed rough-in work. The spray-in-place product creates a bedding around the pipes and closes all penetrations in and through the exterior walls of the structure, which completes an insulating blanket. And **CORBOND** can be installed quickly and in extreme weather conditions. An average house of 1300 square feet may take a trained crew 5 to 6 hours to complete.

5. Does **CORBOND** bother Romex wiring?

No. In fact **CORBOND** enhances the retention of the physical properties of the Romex PVC covering. The covering stays more flexible because it cannot dry out when **CORBOND** is sprayed over it.



6. What happens if the owners want to add an electrical outlet once **CORBOND** is installed?

If an outlet must be added, **CORBOND** drills more easily than wood. There is also a small space between the wall board and the **CORBOND** so a wire can slide through.

7. Can you drill holes in existing walls and fill them with **CORBOND**?

No. When **CORBOND** expands it is very strong. As a result it may distort a closed wall cavity and then set up hard. So **CORBOND** is always sprayed into an open cavity. This also allows for better job quality control because the technician can see what is being insulated.

8. How long does **CORBOND** last?

Indefinitely. As an inert, long lasting polymer plastic, a house wall or office structure is the perfect place for **CORBOND** to do its job for a long time.

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For more information on the AIA Documents, call:



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of Architects
1-800-ARCHITECT
In Madison: 257-8477



The Cudahy Condominiums, Milwaukee
Architect: James McClintock Architects
General Contractor: The Oliver Corporation

This building is an early 1900s apartment house, half of which has been converted to luxury condominiums.

This renovation included custom sizing of the windows and doors. The Pella factory worked with Ver Halen and the architectural firm to design and build clad casement and double hung windows, bay windows, traditional French doors and designer folding doors.



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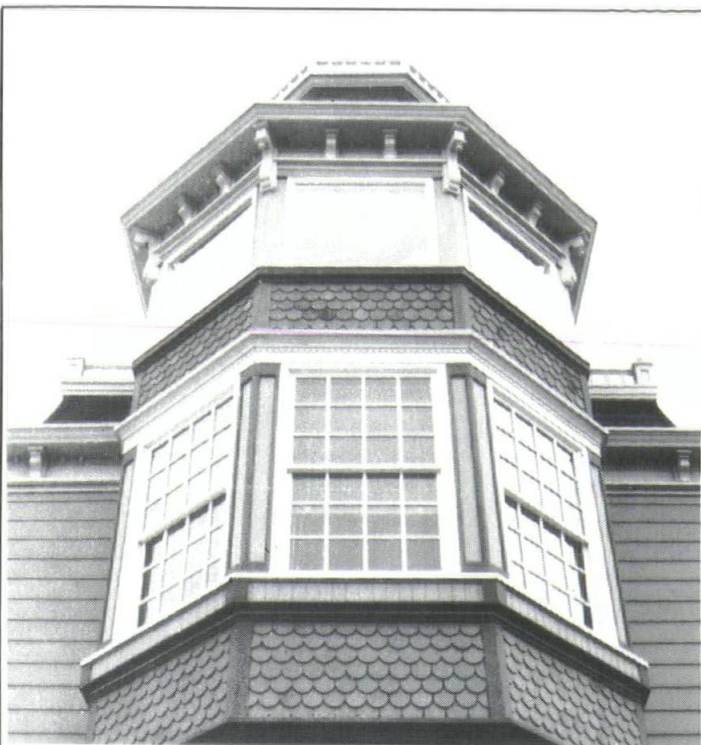
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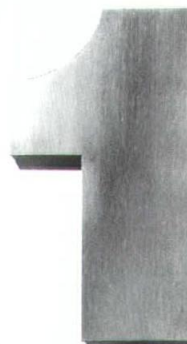
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Merit

Jury Comment

The interior space plus the quality of the exterior walkway along the riverfront distinguish this project. The change is very positive and provides a real net gain for the city. It looks like a very exciting space in which to see theater.



Project

The Milwaukee Repertory Theater

Architect

Beckley/Myers Architects

Contractor

Morse/Diesel, Inc.

City

Milwaukee, Wisconsin

The Milwaukee Repertory Theater needed larger seating capacity and adequate workspace for scenery construction, costume making, rehearsals and administration. The new facilities occupy the shell of a 100-year-old power plant that is the keystone of the city's downtown Theater District.

The design of the new theater was guided by two main requirements: that the behind-the-scenes spaces be given as much consideration as the places that will be seen by the public and that all the activities of the company be linked by a central "Hub" to facilitate the kind of interaction that is at the heart of a regional theater.

The architecture of the theater complex is treated so that the construction method is visible, enhancing the awareness that the theater has been constructed with the intent of overlapping different construction systems. The joints and assemblages form the decoration of the space.

This project provides a facility that eloquently houses, yet symbolizes, regional theater.

Photography: Eric Oxendorf



Project

McClain Athletic Facility

Architect

*Bowen Williamson Zimmermann
Architects
and
Howard Needles Tammen
&
Bergendoff*

Contractor

J.H. Findorff & Son

City

Madison, Wisconsin



*Structural Engineer: Howard Needles Tammen
and Horst Berger Partners, Design Consultants*

Mechanical/Electrical Engineer: Howard N

Honor

Jury Comment

A very strong and beautiful new version of an enclosed gymnasium-type building. The structure and detailing are exceptionally well done. The lighting is one of the strongest parts of this project. It is clean, elegant and simple with a clear organization.

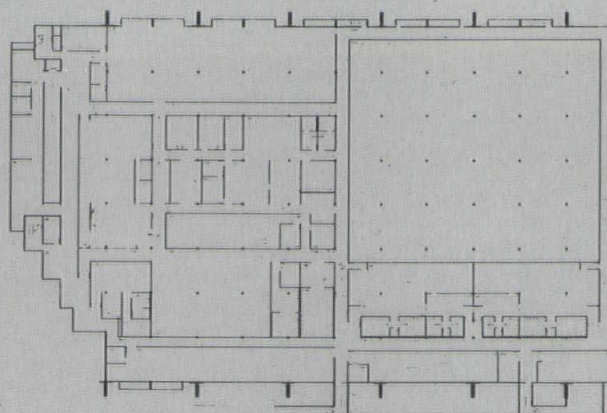
The problem was to design an indoor football practice facility connected to two other existing athletic facilities on the University of Wisconsin-Madison campus. Access to the new and existing facilities, contextual references to adjacent forms and materials and the university's interest in providing natural light for the practice field were all important considerations in developing the architectural concept.

External access for vehicles and athletes is gained under the overhanging articulated upper level, providing access to the adjacent Camp Randall Sports Center and Stadium facilities. Immediate access to the lower level training facility, as well as the practice field, is along the same articulated route. Public access is provided along a busy pedestrian route, allowing spectators to overlook the practice field. Athletic meeting rooms are connected to the coaches' offices at the upper level stadium access.

A trussed steel three-dimensional arch structural system, stainless terne coated roof and a combination of field stone and red plaster provide contextual references to adjacent athletic facilities. The teflon-coated fabric roof panels simulate natural-light game conditions while providing a quality interior atmosphere.

The football practice field is the focus of the main and upper level team activities. Ramped access is provided to the lower level training facility. The practice field features a column-free, naturally-lighted interior, with an artificial turf playing surface. The soaring volume of this space has already become a source of pride to the team and the entire university.

Photography: Eric Oxendorf Studio



endoff

men & Bergendoff



Project

Majolie/Garçon

Architect

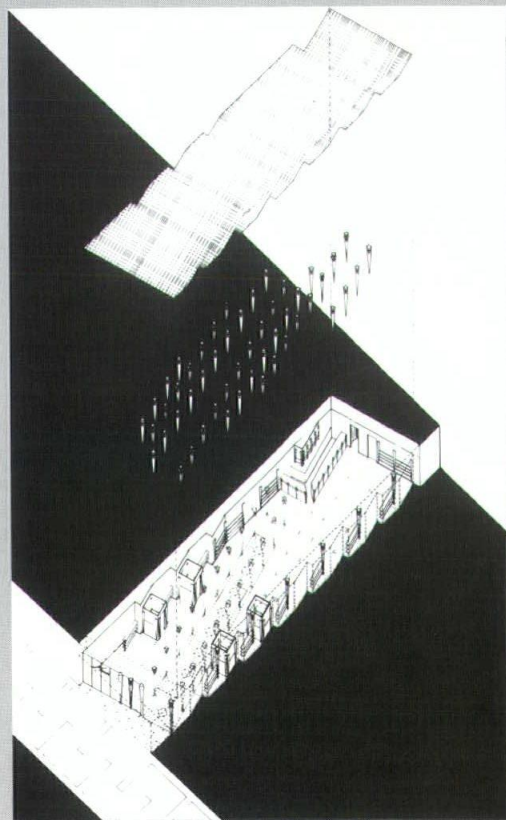
JVOS Architects

Contractor

D.L. Parsons Construction Co.

City

Glendale, Wisconsin





Honor

Jury Comment

This project talks about the way people move through space, how materials are put together and, even within the constraints of relatively low ceiling and very narrow space, it makes architecture. It is a strong interior architecture project. The detailing is quite exceptional and very elegant.

The project is a fashionable apparel store in the Bayshore Mall. Carefully manipulated formal design strategies, anthropometric references and thematic repetition are used to create a genuinely pleasing solution in store design.

A strong axis gives a level of cohesion through function. The columns forming the dominant space are the display and storage armatures. They are organized in forced perspective, allow for shifts in axes and, in their size, shape and material, dominate the central space to help overcome the ungainly depth of the raw space. The integrated incandescent lighting further helps set a spatial quality. The design uses a neon sign in the display glazing.

The "street front" is offset at a 15 degree angle in order to have the colonnaded aisle create an axial focus. The main aisle is defined by a marble pattern, creating spatial divisions which relate to degrees of privacy. Accessory apparel and jewelry is sold near the focal area of the entering axis.

The column placement brings order to the space. Their design makes them the dominant object theme as well as functional objects for display of the merchandise. The shelving is set at the same 15 degree angle as the lines of columns and is intentionally detached from the walls to give the sense of dynamic space around the fixture. The openness of the ceiling gives a sense of greater and more appropriate height to this linear space.

The store has a strong image, is classical in its plan design and spatially powerful in its organization. It defies certain architectural maxims and points out some myths in merchandising lore.

Photography: Harry Van Oudenallen, AIA



Project

The Inn at Pine Terrace

Architect

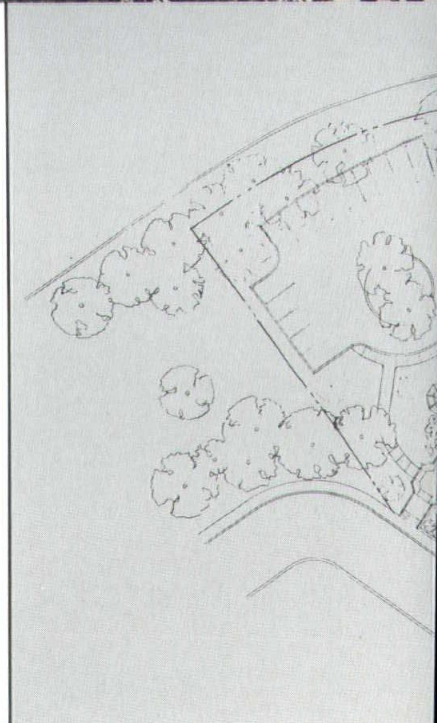
*Kubala Washatko Architects, Inc.
(Building Renovation)
the Zimmerman Design Group
(Interiors)*

Construction Manager

Bill Groskopf

City

Oconomowoc, Wisconsin



Jury Comment

This project is a success on every level, from the reinstated elements on the exterior to the insertion of modern fixtures and choice of wallpaper. A beautiful restoration of a building that, in its original state, obviously had great character. A great project.

It is a fantasy house all over again.

Honor

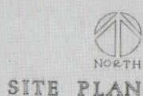
The former summer home of the Schuttler and Anhauser families, this magnificent building was architecturally brutalized in the 1950s. The goal was to restore the building to its original grandeur for use as a bed and breakfast inn.

The solution included removing the '50s blockhouse dining room addition and replacing it with a Victorian sun porch. The original entrances were restored with the addition of a pool at the front of the building beneath the sun porch. The turrets were reconstructed using matching brick and shingles, with one of the new turrets now serving as a bathing room. All fireplaces were restored to their original operating condition.

Corridors and doorways were maintained; but the addition of bathrooms to each unit required the redesign of most of the rooms, each having its own character and configuration. The selection of a different color scheme for each room accentuates their uniqueness while respecting the very masculine and luxurious feeling of the existing interior elements.

The work successfully combines restoration, historic preservation and comprehensive renovation. Not only has the stately exterior proportion and balance been restored, but also the rich exterior and interior detailing has been carefully preserved where possible and skillfully reproduced where the original elements were destroyed or missing. Where necessary, modern materials and methods were employed with a meticulous eye toward capturing the Victorian charm of the late 1800s. Cleverly concealed plumbing and HVAC systems give guests a taste of old world elegance while providing every modern convenience.

Photography: Mark Heffron



SITE PLAN



Project

Riversite

Architect

Kubala Washatko Architects, Inc.

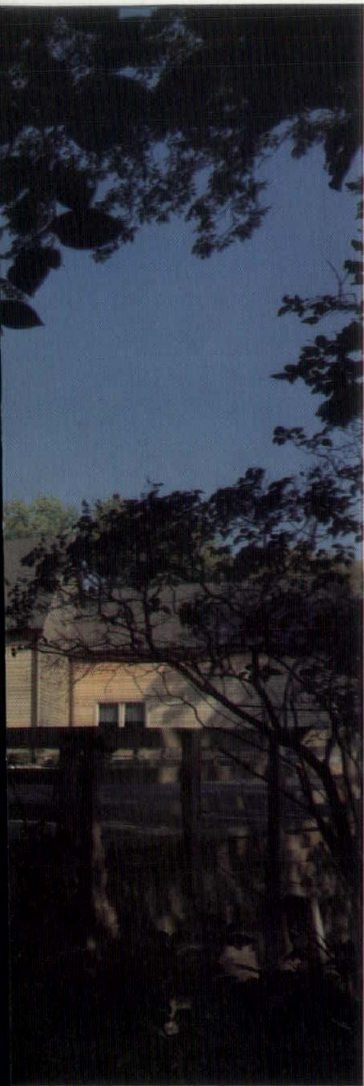
Contractor

GIC Development, Inc.

City

Mequon, Wisconsin





Honor

Jury Comment

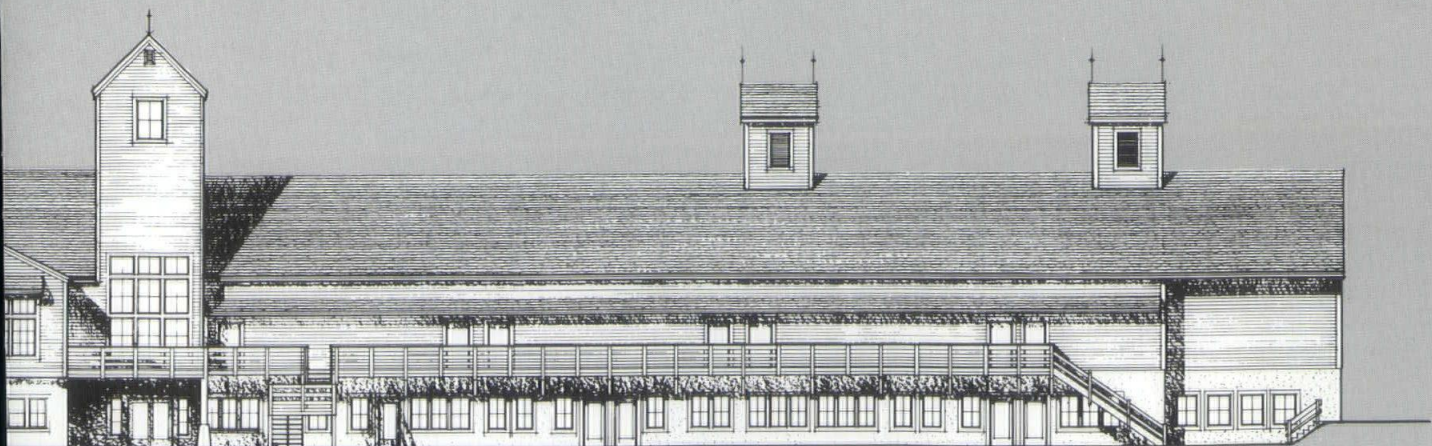
This project is special because the architect did not let the building-type get in the way of creating a very clean, simple, elegant and beautifully massed building. The use of material is simple and straightforward and recalls the vernacular architecture. The tower calls out the entrance. It has a real elegance about it.

The new facility draws upon architectural elements common to agricultural and waterfront structures of 19th century Ozaukee County. Sited to take advantage of the slope to the Milwaukee River, the building has two levels facing that direction.

Boardwalks and wooden decks provide vantage points for shoppers who wish to view the natural surrounding and enjoy the wharf-like atmosphere. Retail and office space are arrayed to either side of an entry area reminiscent of many of the mills and granaries built by the early settlers of Southeastern Wisconsin. Construction is of exposed timbers, barn-like materials including channel siding, wood decks, generous roof overhangs, divided lite windows, utilitarian light fixtures and oil-rubbed bronze hardware.

The project provides improved space utilization with increased leasable area. It pays homage to the vernacular architecture of the locale while capturing and enriching the historic character of the immediate neighborhood. It reinforces a feeling of connectedness with the site and with the people who settled this part of the state.

Photography: Steve Poast



EAST ELEVATION



Merit



Jury Comment

The project's aerodynamic imagery and decorative vocabulary create an expressive contemporary building. The plan is straightforward, clean and clear. The interior volume, with its streamline quality, is quite attractive. The detailing and use of materials is very well done.

Project

La Crosse Airport Terminal

Architect

HSR Associates, Inc.

Contractor

Fowler & Hammer, Inc.

City

La Crosse, Wisconsin

Located on the open flats of the Mississippi River Valley, the La Crosse Airport Terminal serves as a new high-tech gateway to a progressive community. The building includes space for four air carriers, three car rental agencies, baggage handling, a gift shop, second-level departure lounge (for jet-way access) and a restaurant.

The design results in a 44,000 square foot building that uses an aluminum exterior cladding, generous banks of glass and an open interior plan to create a light and airy feeling. Airplane-like detailing is used to further enhance the aerodynamic appearance of the building, while expansive views to the airfield and river bluffs beyond are enjoyed by passengers and visitors alike.

The project combines materials, details and color to achieve a unified architectural statement that fulfills the client's desire for a facility that expresses the "spirit of flight" and enhances the image of a progressive community. As intended, the La Crosse Airport Terminal is providing excellent air service to the area and is a source of pride for the community.

Photography: Mick Hales Photography



Merit



Jury Comment

This addition draws upon the materials, vocabulary and proportions of the original building without mimicking the original in obvious ways. It does not replicate historical forms; it replicates the quietness of the place through its scale and texture. A very positive example of what can be done with an addition.

Project

Leigh Yawkey Woodson Art Museum

Architect

Heike/Design Associates, Inc.

Contractor

Wergin Company, Inc.

City

Wausau, Wisconsin

The museum sits high on a wooded hilltop, surrounded by gracious homes built for wealthy lumber barons. The museum had seriously outgrown its capacity for display and storage of existing and future collections. The challenge was to increase the space and to improve internal circulation while sensitively blending new and old.

The program called for major new gallery space for exhibitions, archive and vault storage, a loading dock and renovation of various spaces. The exterior facade of the new expansion is constructed of matching brick and arched stone lintels, utilizing forms, colors, brick patterns and shapes found on the original house.

The west building addition houses a new 1,800 square foot gallery on each of two levels. An elegant contemporary semi-circular staircase connects the two galleries and is used for display of large sculpture. The north addition of 2,300 square feet houses permanent collections not for display, crate storage, shipping and receiving, and a large loading dock. Remodeling in the existing building included conversion of storage and classroom space into an audio-visual auditorium.

This successful addition maintains the integrity of the original architecture as well as the beauty of mature trees and lovely landscaping on a steep site while meeting the functional requirements of an expanding museum.

Photography: Ed Purcell/Purcell Imaging



Merit

Jury Comment

The massing and the detailing are very well done. The project extends the original architecture to the addition in a very sensitive and convincing manner. It is a good example of how an addition can be made to an historic building within the existing architectural context.



Project

Baraboo Public Library

Architect

Strang, Inc.

Contractor

Construction Concepts, Inc.

City

Baraboo, Wisconsin

The public library in Baraboo required expansion of all areas, including adult stacks, children's reading areas, offices and meeting rooms for the library and community groups.

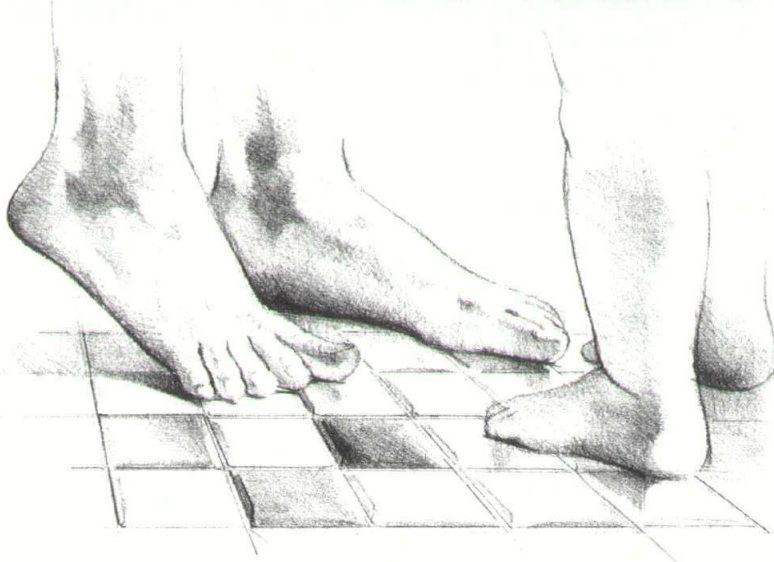
The design of the addition incorporates the historical nomenclature established in the original 1914 Carnegie Library designed by Claude and Stark Architects. It was the strong desire of the library board and community to have a facility designed as though it had been originally constructed with the addition. This led to the use of matching materials, proportions and scale. The exterior utilizes a Roman brick. Wood molding and foundation details were replicated; and the roofing tiles were supplied by the same company that supplied the original roof 70 years ago.

The high ceilings in the original building were utilized in the addition to accommodate a state-of-the-art indirect lighting system. The window openings were extended down to the floor for full access to the addition and supervision of the stacks from the new main circulation desk.

This addition and remodeling represents a sensitive appurtenance to a historic building. Careful restoration and replication throughout the building maintain the original intent and character while meeting the library's needs and improving energy efficiency. The project represents a respect for a previous architect's design and builds upon the character, which is admired by the entire community. At the same time, the library responds to the needs of current users, including the handicapped, by providing access to all programs and materials.

Photography: Dale Hall

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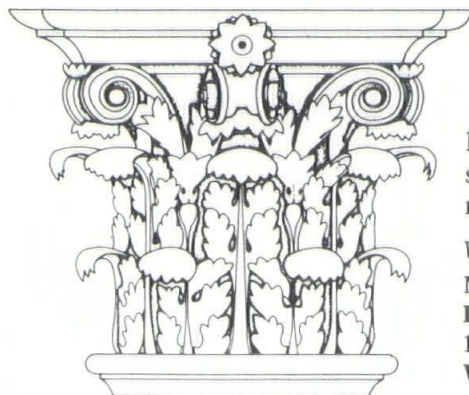
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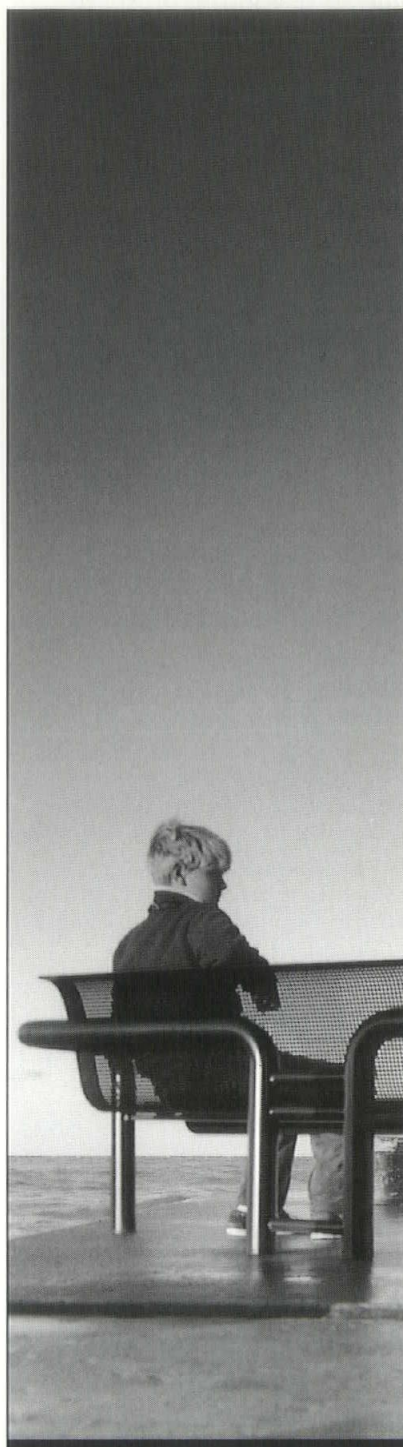


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Computer-Aided Design and the New Advocacy

When THWAE went looking for help to develop a master plan for their neighborhood, what they found was little interest from architects and very high costs. One sympathetic CAD operator suggested, "...look up CAND, they'll give you what you want..."

CAND, an acronym for Computer-Aided Neighborhood Design, leased THWAE a computer system that was networked into CAND's main office. THWAE learned how to use it by running a neighborhood master plan simulation model on the CAD system. CAND then video taped each site in the neighborhood and scanned it into their system. It built a 3-dimensional CAD model of the neighborhood with accompanying databases, including data from the city's GIS system, information on each household, location of natural elements, services, code and zoning laws and so on.

A week later at THWAE's community center, CAND brought up on a 52" color screen the 3-D model of the neighborhood. Lot-by-lot, the members of the neighborhood carefully answered a comprehensive list of questions about neighborhood problems and member preferences. Combining these data with data from a neighborhood design guidelines and other databases, CAND developed several 3-D CAD models of alternative master plan schemes, which THWAE carefully evaluated. Changes were made and one scheme was again presented for evaluation. Upon its approval, THWAE was presented with a photo-realistically rendered 3-D CAD model and a StereoLithographic model of the master plan and accompanying documents.

THE CAND MODEL

STEPS	ACTIVITIES	PURPOSES
1 CUSTOMIZE CAD SYSTEM	<ul style="list-style-type: none"> •HARDWARE: IBM 386, TARGA, GenLock, Video •SOFTWARE: AutoCAD, AutoShade, RenderMan DBase IV •DATABASE: GIS Data, Codes & Zoning, Neighborhood inventory, Neighborhood Design Guidelines & other databases, scanned images 	•To use off-the-shelf equipment to develop a "design machine"
2 NEIGHBORHOOD TRAINING	•Simulation of City/Neighborhood Master Planning on CAD system	•To familiarize neighborhood with CAD system and planning process
3 NEIGHBORHOOD INVENTORY	<ul style="list-style-type: none"> •Survey interview of neighborhood households •Video survey of visual neighborhood 	•To profile entire neighborhood
4 BUILD 3-D CAD MODEL	<ul style="list-style-type: none"> •Simulate 3-D CAD model of neighborhood elements: houses, streets, trees, etc. •Photo-realistic 3-D model of each neighborhood block •Accompanying databases 	To develop understandable participatory tool
5 NEIGHBORHOOD PROBLEM SOLVING	<ul style="list-style-type: none"> •Neighborhood members work with large CAD screen •Site-by-site, block-by-block, & section-by-section, identify: <ul style="list-style-type: none"> •problems: socio-economic, architectural, etc. •members preferences and solutions 	•To obtain fullest neighborhood participation
6 GENERATE PARTI	•Using data and intuition, designer develop alternatives	•To create most viable and creative alternatives
7 ALTERNATIVE SELECTION	•Neighborhood members select "best choice"	•To shape alternatives into a whole master plan
8 FINAL MASTER PLAN	<ul style="list-style-type: none"> •Construct final neighborhood master plan from feedback: <ul style="list-style-type: none"> •3-D CAD photo-realistic model •StereoLithographic model •Accompanying documents 	•To develop tangible product
9 IMPLEMENT	<ul style="list-style-type: none"> •Direct all future developments •Update neighborhood data and master plan 	•To use to guide future of neighborhood

The theory of *perceptual dissonance* implies that architects and users perceive the environment differently. This, according to some, is cause for the architect missing much of the meaning users ascribe to the neighborhood, suggesting two issues: (1) architects need more training in neighborhood design, and (2) member participation is needed in neighborhood rejuvenation efforts.

The first issue was brought home last fall in my *Alternative Housing Studio* in which students had to study the neighborhood in order to develop a program and design single-family housing. While students and neighborhood members were anxious to work together, the broad cultural differences between them caused communication to suffer badly.

The second issue is the *old and tired* issue of participation and architectural advocacy. This 1960's-1970's phenomenon briefly embraced architecture, leaving behind its student advocates, who have now become the principals in today's design firms and the major professors in our architecture departments. Strangely enough, a *new advocacy* has developed, combining these *old* advocates with the computer-aided participatory design of Yona Friedman and Nicholas Negroponte.

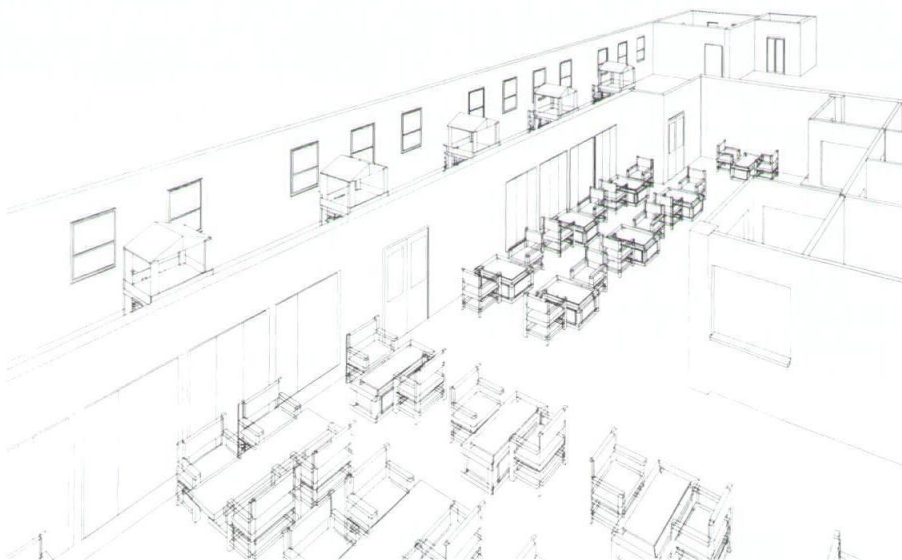
In another one of my studios, *The Inner-City Studio*, we tried to emulate the scenario presented above by experimenting with CAD and participation as tools of neighborhood design. We began with a small plaza and a *store-front church* to get students and participants familiar with the tools. Initially, we used MacIntosh's Architrion® and PixelPaint®, but we are now working with the IBM, AutoCAD®, RenderMan®, TARGA®, and dVase IV®. Interviews and video surveys of households are being made. Neighborhood design guidelines are being written. The 3-D models

will then be built and, site-by-site, we will try to solve neighborhood problems in order to arrive at an acceptable master plan.

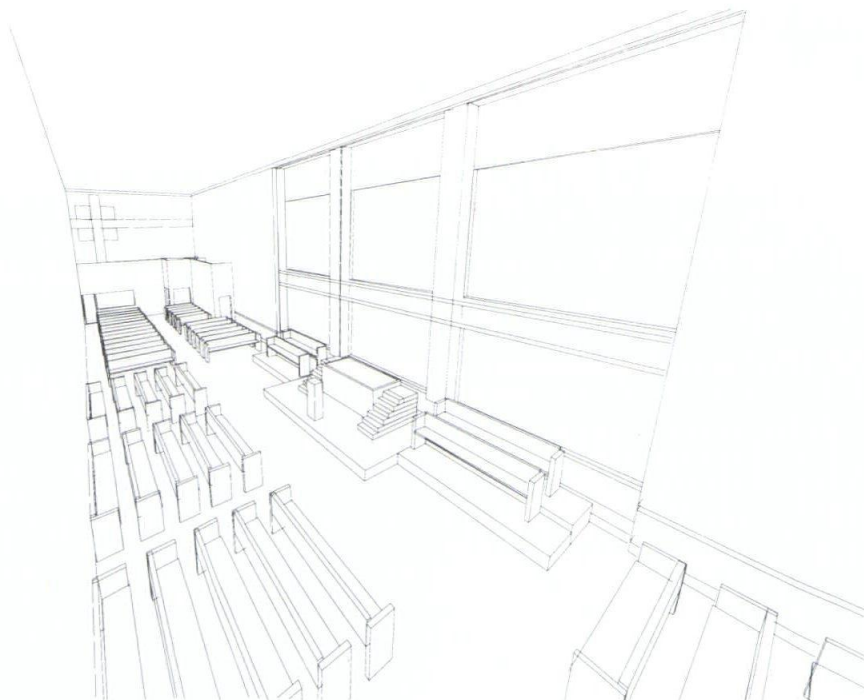
While some believe that the computer detracts from the substance of participatory problem solving, our experiences have been the opposite. The CAD system proved to be an excellent tool for crossing the cultural barriers between my students and neighborhood members. Furthermore, sat-

isfaction was expressed by both with the process and products of working together on the CAD system. Our greatest drawbacks, however, were in the limitations on available hardware and software and those caused by working within the studio format.

EDITOR: The author is an Assistant Professor in the Department of Architecture, University of Wisconsin-Milwaukee.



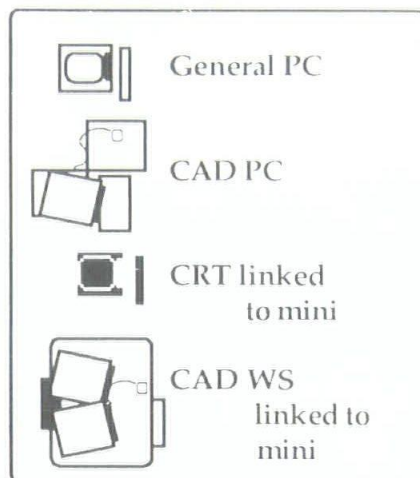
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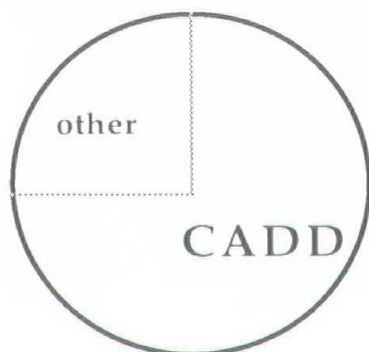
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Computer Aided Design - An Egalitarian Approach

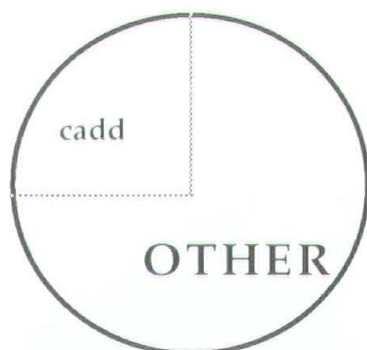
The Way It Was - More or Less



Where do you work in the architectural office?



Firms buy computers as if most of the time spent was designing and drafting.



But most of the time spent by professionals and staff is on the phone, jotting down notes, writing confirmations, counting, putting things away, finding things and protecting against errors and omissions.

There was a time when, to us, the buzzword "CAD" called to mind computer geeks, noses pressed to full color display terminals, churning out working drawings on Autocad while eating Doritos in the wee hours of the morning. Those were the people permanently damaged by plotter pen stains and sleep deprivation. The rest of the world tended to keep a safe distance, and rightly so. Other architectural firms paid these specialists to "interface mystically" with megadollar work stations while keeping a low profile when clients were about.

Four years ago, when we (Kubala Washatko Architects, Inc.) began looking in earnest at "computerizing," we found that the typical architectural practice with a total of between 4 and 20 personnel was served by one or more PC's. These computers were dedicated to accounting and word processing tasks and operated by clerical personnel. In addition there were often one or more CAD PC's dedicating to drafting, 3D modeling etc. These workstations were operated by "CAD" specialists who did little, if anything else. The majority of the staff did not touch the computers.

Larger firms ranging up to 300 persons or more tended to follow this same basic pattern with a few refinements. Front office computers as well as CAD workstations were often linked to a minmainframe which facilitated the exchange of data between workstations. In addition, it was possible to find individual "personal computers" on various desks throughout these large offices. In

some cases they were networked. However, for the most part, tasks tended to remain highly specialized.

The situation today is more complex. Firms are becoming increasingly sophisticated in the way they use computers. Many firms continue to count it as a clear advantage in relegating a specific person, task or combination thereof to this kind of specialized role. At first glance it would seem prudent to keep computer specialists focused in their area of expertise. Henry Ford believed that if someone does the same thing over and over, the tendency is to get better at it. For years Americans have accepted that idea as their birthright. Only recently have we come to understand the overspecialization can be a source of diminished job satisfaction, errors, stress, absenteeism, hair loss and ennui.

Another question associated with this approach is whether to invest in inservice training for present staff or to go for the hired gun. A cost comparison would indicate that it is more cost effective to hire someone already up to speed on Autocad than it is to train someone from scratch. Training costs for Autocad can range from \$240 to \$450 or more per person depending on whether a staff member enrolls in a one semester course offered by a state university (eg. UW-Milwaukee, SARUP, \$240, 144 Hrs.), attends an intensive commercial short course offered by a technical college university or hardware-software dealer (\$450, 24 Hrs.), or employs a consultant to provide in-house training (approx. \$300, 24 Hrs.). Costs

can vary widely depending on locale, etc. Consultant costs are calculated on a per person basis - several people are usually trained simultaneously. Training on other types of processors is extra!

On the other hand the average computer jockey can be hired right out of school with a BA degree or a two year Technical degree for \$9.00 per hour, according to a survey of Milwaukee area employment services. These people have already paid for their own training. Further, it makes little sense to dislocate your already productive and indispensable people by sending them to school for the period of time required to gain Autocad proficiency. However you choose to go about it, when you add up the price of the equipment and the training and/or additional wages, going directly to Autocad from ground zero will cost you a sizeable piece of change!

The bottom line is that, for the most part, computers are integrated into architectural practices in ways that further segment an already highly segmented design/construction process. Entry level professional staff may find themselves locked into undimensional roles with little opportunity to gain the full range of skills necessary for professional licensing, and it is more accurate to say that computers are being used as "drafting instruments" rather than as "design tools." Some firms, when faced with these same perceptions, simply avoid taking the leap into the computer age.

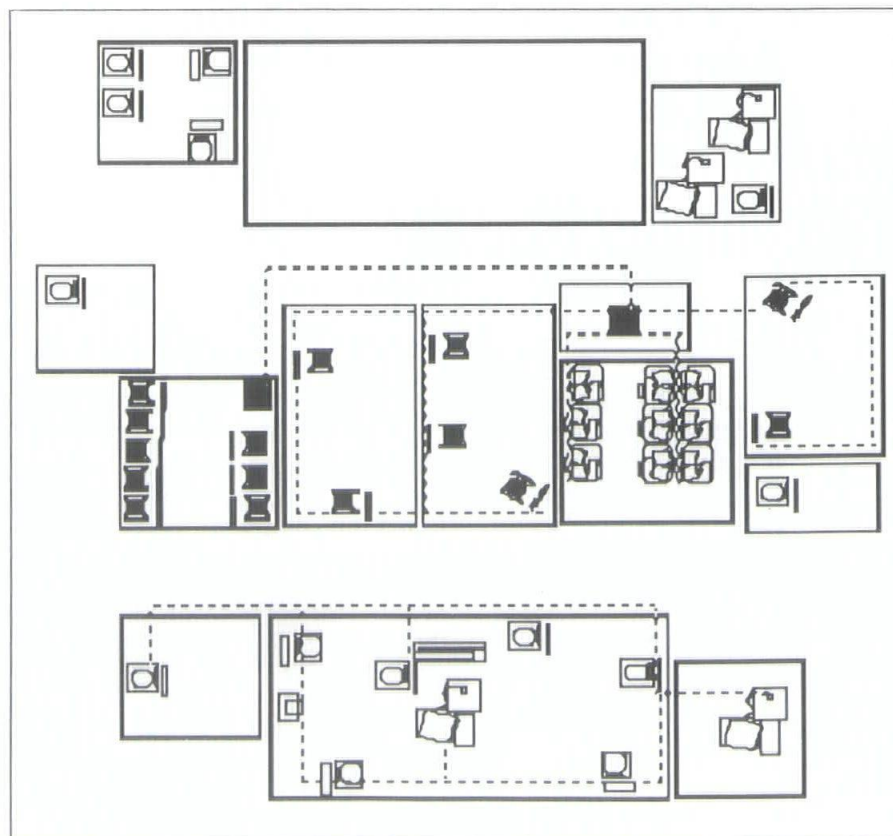
Redefining CAD

A little over three years ago, we launched a program intended to integrate computers into our studio in ways which would serve our design philosophy by helping to facilitate the flow of ideas and the interaction of staff. Our goals were to develop a high level of computer literacy throughout and to find ways to realize immediate gains from our system in the areas of office management, architectural/interior design, and construction management.

Careful analysis of how project managers were actually spending their time revealed that phone calls and day-to-day written communication with clients, tradespeople and suppliers occupied between 40% and 50% of the work day, while design sketches and working drawings amounted to approximately 40% or less of the total hours devoted to any given project. Time spent writing specifications, when lumped in with the other types of written communications, clearly added to our clerical burden. Plainly, a high-priced work station with Autocad would only impact upon 40% (or less) of the hours we work. On the other hand, multiple, less expensive work stations with flexibility to perform word processing, spreadsheet, desk top publishing and design graphics would be directly applicable to those tasks which require the most time. In addition, the same equipment and software would also serve the needs of sup-

port staff in performing bookkeeping, clerical, marketing and public relations tasks.

Does this approach fit the definition of Computer Aided Design? It fits our definition! Time saved and gained as a result of our efficiency in many areas has allowed us the luxury of focusing our energies on "design." We are able to take a project through many more design iterations, be more meticulous in looking at each detail, and consult with each other more frequently with less concern about wasting time. But the argument that computers save time on mundane tasks is an old one. What is new is the attitude that word processing, spreadsheet and desktop publishing also allows us to educate and inform our clients about a broader range of possibilities; opportunities to create more life enhancing buildings in more cost effective ways. Some areas of direct impact include:



How much does your office spend per computing workstation?

How are they distributed in the office?

- Documentation - Clear, consistent communication and confirmation of meeting notes, design guidelines and programming decisions ensures better understanding and more efficient use of time.
- "Archimonster" - A tool combining cost estimating templates, checklists, schedules, drafting notes, standard forms and spreadsheets, etc., into one comprehensive system. (Project managers benefit from each other's experience.)
- Database - We are presently developing a database approach to handling accounts receivable, accounts payable, time management, project analysis, cash flow and business analysis all in one integrated software system. (A nice feature is that it will do the big number crunches at night while we're elsewhere dreaming about our next project.)
- Specification Writing - We are able to revise our own boilerplate specifications to the precise needs of each project in a small fraction of the time it used to require to do the same task B.C. (Before Computer).
- Marketing - Desktop publishing facilitates the creation of professional looking marketing materials which are customized to each potential client.
- Public Relations - Word processing and desktop publishing help us reach our publics with accurate information on a timely basis.

(Note: All of the above are accomplished/developed using widely available word processing, spreadsheet and desktop publishing software. Many brands are available and care should be taken to select software which is "stable," supported by the manufacturer, upgradeable and (if possible) interactive. You should strongly consider enlisting a competent consultant to assist with system design/selection and training.)

Other advantages are less obvious and, in some instances, quite surprising. Work habits have been refined in unexpected ways. For example, we had anticipated that the word processing capability would allow a typist to do a lot more typing. Instead, project managers are composing letters themselves right on the computer, and our typist has become our "editor"! The result is that letters are no longer written by hand, then deciphered and typed, then proof read, then corrected. Now they are written, fixed and sent. Clerical work does not pile up. Turn around time is shortened. Our typist now has time to assist project managers in other areas; areas like scheduling meetings, making travel arrangements, editing specifications, supplier/contractor evaluation, phoning bidders, etc.

At present we have four relatively inexpensive work stations which are networked in order to facilitate flexibility of access. Each is in use from dawn to dusk and often late

into the evening hours. We could use several more as every person in the studio uses the computers frequently. Our goal of universal computer literacy has been achieved beyond our expectations, and we have been able to create many useful tools to help us combine our collective experience in creative ways. We have not rejected the possibility of incorporating Autocad or other computer aided design and drafting product into our studio. Quite the contrary, because of the high degree of computer literacy already achieved throughout the studio we feel as if we will now be able to do so painlessly. For us it is now a logical next step. Three years ago it would have been like stepping into an abyss.

EDITOR: Howard Hinterthuer is Director of Public Relations and "Data Czar" at Kubala Washatko Architects, Inc., in Cedarburg. Tony Schnarsky is an Associate Professor at the UWM School of Architecture & Urban Planning.

Kinds of information development tasks:	Goal
Design	20 %
Design Development Construction Documents	40 %
Accounting Management	5 %
Communications Phone related Client meeting/travel	35 %

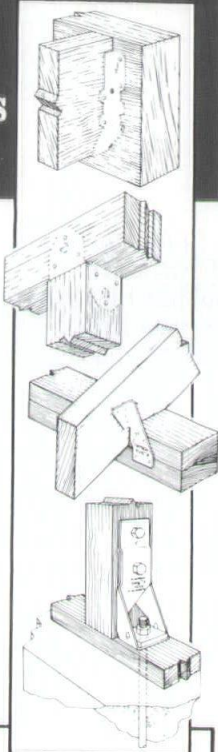
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Copyright Protection for Architectural Plans

Nicholas and Cheryl Kaufmann greatly admired the Demetriades' house. And why shouldn't they? After all, this was no ordinary home. It was a uniquely designed luxury home built in the fashionable New York City suburb of Scarsdale, and had sold for over two million dollars only one week after it was first shown at an open house. The Kaufmanns liked the design so much that they decided to build the same house for themselves. They had found the perfect lot, located just down the street from the Demetriades' home.

The Kaufmanns engaged a builder and asked that he erect a house which was a "substantially identical design" to the Demetriades' house. Unfortunately for everyone involved, the Kaufmanns did not contract with the builder that had originally constructed the Demetriades' house.

Sometime later, Mr. Demetriades began to notice that the frame of the Kaufmann house suggested a design which was strikingly similar to the house which he had built. He became irritated, to say the least, at the notion that a copy of his distinctive home was being built right under his nose! As president of a development corporation specializing in the construction of exclusive (and expensive) homes, he had a reputation to protect. And so, he decided that the building had to stop. To do that, he had to go to court and so, a few weeks later, with the foundation and frame of the copycat home completed, he filed a lawsuit in New York Federal Court asking that the Kaufmanns be prevented from building their house. His primary basis for the lawsuit was the United States Copyright Act. Mr. Demetriades contended that the Kaufmann home infringed the architectural

drawings which he owned and which he had registered with the United States Copyright Office. (Although the drawings originally were prepared by Nadler Philopena and Associates, Nadler subsequently assigned its rights to Demetriades.) The court was thus faced with a difficult question: Does copyright protection in architectural drawings extend to the actual structure depicted in and built from those drawings?

Protection for the Expression, Not the Idea

It is clear that architectural plans may be protected under the Copyright Act. That statute expressly recognized "technical drawings, diagrams, and models" as appropriate subject matter for which copyright protection is available. In addition, a report concerning the Copyright Act issued by Congress recognizes that: "An architect's plans and drawings would, of course, be protected by copyright..." Thus, there is no doubt that plans themselves can be protected, and the owner of those plans may prevent others from making unauthorized copies. The more troublesome question is whether the copyright owner can prevent someone else from building the structure depicted in the drawing, without the owner's permission.

The most fundamental principal of copyright law is that copyrights protect the expression of an idea, but not the idea itself. While Warner Brothers may be able to prevent others from making movies or writing stories which utilize a character that is a copy of, that is, "substantially similar" to, Bugs Bunny, it does not own the idea of a wisecracking cartoon rabbit. Thus, Roger Rabbit does not infringe Warner's copyrights in the Bugs Bunny character.

In addition to the fact that the Copyright Act does not protect an idea in and of itself, neither was it intended to protect the utilitarian aspects of an otherwise unique and original work. While a particularly ornate design for the base of a table lamp may be protected by copyright the function components of the lamp are not protected. Such protection can only be provided by patent laws, and only if the invention or discovery is "new and useful." This is consistent with the purposes of the copyright and patent laws, which is to encourage and reward creativity with out stifling competition.

Build the House, But Don't Use the Plans

Taking these principles into consideration the judge in the Demetriades lawsuit decided that, while Demetriades had the right to prevent the unauthorized copying of his architectural plans, he could not, without the benefit of a design patent, obtain a protectable interest in the useful article depicted by those plans, namely, the house. The judge reached this conclusion even though the Kaufmanns and their builder conceded that they came into "unauthorized possession" of the plans used by Demetriades. The engineers retained by the builder to prepare the design plan simply traced the copy of the Demetriades' plans provided to him.

Demetriades admitted that, even with copyrighted architectural plans, he did not possess a general right to prevent the construction of a home imitative of the design depicted in those plans. He acknowledged that an individual may take photographs or draw sketches of the house and, coupled with innate ability, seek to reproduce that structure. Nevertheless, Demetriades argued that because the plans had been copied, construction of the Kaufmann house amounted to copyright infringement and must therefore be stopped. The judge disagreed. While the Kaufmanns were not permitted to make any further use of Demetriades' plans, and were required to turn the unauthorized copies over, they were nonetheless permitted to proceed and try to complete the house. The court agreed to protect the plans, but refused to protect the structure.

How, then, is an architect to be compensated when his copyrighted plans are used, without his permission, to build the structure which he has designed? The judge in the Demetriades' case noted that the Copyright Act permits the recovery of statutory damages, which can include attorneys' fees, or actual damages. The judge observed that, as has been permitted in other cases, Demetriades probably should be able to recover the actual damages suffered as a result of the infringement. He also was entitled to any profits earned by the infringer that are attributable to the infringement, and which are not taken into account in computing actual damages.

In another case, where a builder constructed seven homes using unauthorized copies of architectural plans, a federal judge in Michigan awarded the designer \$212,550 in lost profits, plus \$86,320 which amounted to the ill-gotten profits obtained by the infringer. The court also awarded attorneys' fees to the copyright owner. Following the lead of the Michigan judge, a Georgia federal court recently reached a similar result.

Thus, courts in some jurisdictions have protected architectural plans, but have stopped short of prohibiting others from building the structure taught by the plans themselves. While courts have compensated copyright owners by awarding them the damages suffered as a result of the unauthorized copying and use of the plans, does this really amount to adequate protection? After all, when a writer's copyrights are violated, the courts will not only prohibit the publishing of unauthorized copies, but will order the destruction or return of any illicit copies which may already have been produced.

A Possible Change in the Law

Recognizing that the United States Copyright Law does not presently provide complete protection for architectural works, in June of last year the Copyright Office issued a report recommending that additional protections be extended. Prompted in part by Congress' decision to join the international copyright treaty known as the Berne Convention for the Protection of Literary and Artistic

Works, the Register of Copyrights observed that countries throughout the world provide significantly more protection for architectural works than does the U.S. The Copyright Office report states:

Our review of existing law in the United States, the evolution of protection for works of architecture in the Berne Convention, and the laws and practices in Berne member countries, suggests to us that the Berne Convention requires copyright protection for works of architecture beyond that now accorded by United States law, including the overall shape of what may be termed works of "fine architecture," e.g., the Guggenheim Museum.

The Copyright Office has also announced that it will support appropriate legislation needed to make the protections now afforded in other Berne Convention countries available here in the United States.

In order to help clarify the copyright law in this area, William Wesley Peters of the Frank Lloyd Wright Foundation has submitted applications to the Copyright Office for the registration of two famous structures built by Wright: the Guggenheim Museum and the Beth Shalom Temple, located outside of Philadelphia. The Copyright Office has indicated that it will "hold back" on its decision as to whether to register these works, anticipating the possible introduction of legislation to address this very issue.

Lessons to be Learned

While the extent to which architectural plans may be protected remains somewhat unsettled, a review of current copyright law teaches three guidelines for the architect who seeks to protect his plans. Following these guidelines will place the copyright owner in a better position in the event that his rights are infringed.

1. While no longer required to secure protection under the Copyright Act, a visibly perceptible notice of copyright should be placed on all materials for which protection is sought. This is a clear indication that copyright ownership is claimed, and should prevent anyone from asserting that they are an "innocent infringer."

2. In order to obtain maximum protection under the Copyright Act, a work should be registered as promptly as possible. The registration process is relatively easy and inexpensive.

3. Even when plans that contain the proper notice of copyright have been registered with the United States Copyright office, steps should be taken to insure that these plans are not readily available for use by others. Consideration should be given to requiring prospective clients to sign agreements stating that they will not use the plans in any way, shape or form, including building the structure depicted in the plan, without the owner's authorization. The fewer people who can get

their hands on the plans, the less likely it is that copying will occur. In addition, while the copyright law may not prevent the unauthorized erection of a structure, a party may nevertheless contractually agree that he will not do so.

A tremendous amount of talent ingenuity and effort goes into creating architectural plans. Since our laws provide protection, albeit incomplete, for those plans, it only makes sense to take advantage of the rights which are available.

While few people ever really want to get involved with litigation, neither do they want to see their creative efforts and hard work stolen. Understanding some basic principles of copyright law and following the suggestions outlined above should prevent that from happening.

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EDITOR: Franklin A. Miles, Jr. is a partner with the Harrisburg, Pennsylvania law firm of McNeese, Wallace & Nurick, where he is chairman of the firm's Intellectual Property Group. The article is reprinted with permission from Pennsylvania Architect.

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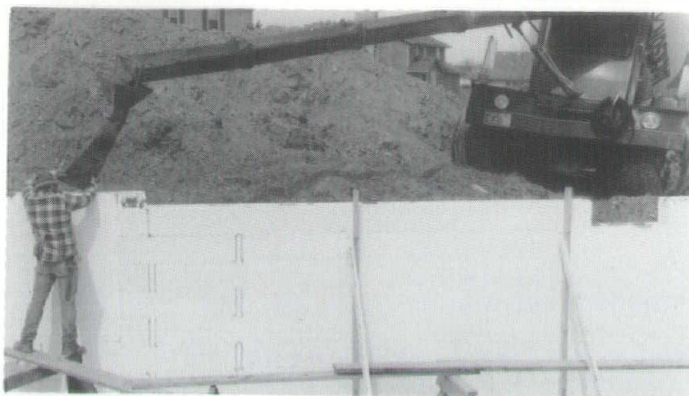
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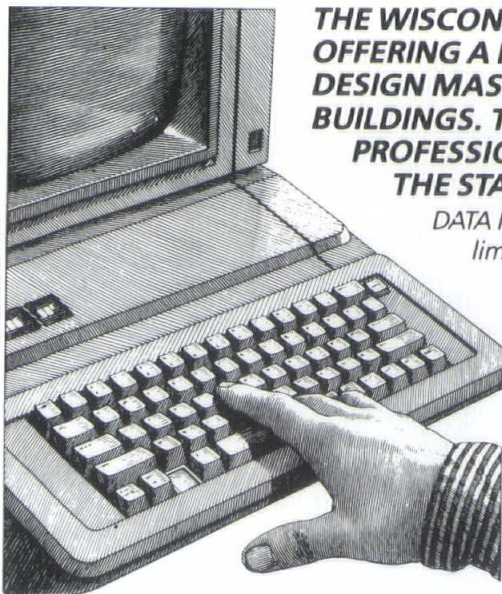
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Copyright Proposals

The following is the statement presented by David E. Lawson, FAIA, on behalf of The American Institute of Architects before the U.S. House of Representatives Subcommittee on Courts, Intellectual Property and the Administration of Justice of the Committee on the Judiciary, chaired by U.S. Representative Robert W. Kastenmeier. The hearing on proposed federal copyright legislation was held in March 1990.

As you may recall, I testified before this panel on the subject of copyright in 1988. It is a pleasure to appear once again, this time to offer the AIA's views on H.R. 3990 and H.R. 3991, which are designed to improve copyright protections for architectural works. We understand that the two measures have been introduced to generate discussion and dialogue, and to serve as a starting point for the subcommittee's deliberations.

The AIA appreciates your leadership, Mr. Chairman, in seeking greater protection in copyright law for architectural works. We support your efforts and are eager to work with you.

The legislation you have offered proceeds from the conclusion stated in the Report of the Register of Copyrights that architectural works do not now enjoy the level of protection under U.S. law that is required by the Berne Convention. Your legislation would remedy that lapse by adding a new subject matter category to the list of intellectual property protected by the Copyright Act. U.S. Law already covers a variety of materials that architects use in the process of creating building designs—plans, drawings and models, for example—which we call instruments of service. The Copyright Act currently gives the author of these works the same protection afforded to others—

authors of literary works, for example. H.R. 3990 would for the first time extend protection to architectural works, which are defined as the design embodied in a building or other three-dimensional structure.

Both you, Mr. Chairman, and the Register of Copyrights have concluded that compliance with the Berne Convention requires coverage of such architectural works. The AIA accepts this legal determination, and we believe that the majority of our members would support application of the Copyright Act to works of architecture. At the same time, the AIA urges the Committee to be sensitive to long established practices and traditions among architects and others in the building industry that may be greatly affected by this change in the law. We are concerned that some established copyright concepts may stifle rather than encourage creative effort in our profession if they are applied directly without tailoring to industry practice.

Specifically, we ask that the Committee consider carefully what is meant by the term "design" in the definition of architectural works. We also think refinement is needed in the provisions of section 4 of the bill which pertain to pictorial representations, to the sanctions that the court may impose on those who infringe the copyright in architectural works, and to the rights of building owners to alter their properties. In addition, we request that the legislation incorporate the AIA's proposed measure to define as an infringement the unauthorized construction of buildings and other copyrightable three-dimensional structures from instruments of service. We believe that this provision is a logical and necessary connection between the protections already included in

copyright law, and those proposed by H.R. 3990. Finally, the AIA opposes H.R. 3991, which would extend copyright protections only to unique or one-of-a-kind buildings and structures by revising the definition of "useful article" now contained in copyright law. The AIA believes that this legislation would establish an impractical and indefinite standard that would violate the spirit of copyright law.

Meaning of Design

The word "design" is the key to the proposed definition of architectural works, and that term appears largely to determine what is, and what is not, protected. The AIA believes there should be no artistic merit test in determining what works are protectible. We ask that the report language make clear that originality, in the normal copyright understanding, is all that is required for architectural works to receive protection.

To architects, design includes not only the overall shape and form of a structure, but also the arrangement and composition of interior spaces, the aesthetic appearance of spaces and surfaces, and the character of particular elements. Indeed, design is an attribute not only of the whole building - interior and exterior — but also of each element, each window, door, and room of the building. We believe that the authors of building designs should be protected from copying of the overall design, including the shape of the building, the arrangement of spaces and the particular selection and arrangement of elements embodied in the design. However, we would oppose any interpretation of "design" in the bill that extended to discrete elements taken by themselves. Our concern is that the well-accepted traditions of reference and limited borrowing of elements and details should not be suppressed.

Pictorial Representations

Section 4 (c) of H.R. 3990 excludes pictorial representations of architectural works from coverage under the legislation. The making, distributing, or public display of pictures, paintings, or other pictorial representations of the architectural work is permitted if the building or structure in which the work is embodied is located in a public place. The AIA has no desire to curtail the innocent activities of photography, painting, or other pictorial representation or display of architectural works for private purposes, which may well be fair use in any event. We do, however, object to the indirect copying of protected architectural works through pictorial representations. Technology makes it possible for someone to photograph or film a structure and then, with the aid of a computer back out architectural plans for use in the development of an infringing structure. We believe that language ought to be added to this section to prevent this kind of copyright infringement through the use of pictorial representations.

Limits on Courts' Authority

The legislation applies two limitations on a court's available remedies for infringement of an architectural work. Under the legislation, a court may not issue an injunction against an infringing building if construction has substantially begun, and also may not order the seizure or destruction of an infringing structure. The AIA believes that these limits are unnecessary. Generally, we are *not* in favor of the destruction of useful buildings, and we fully expect a court would require a strong showing from a copyright owner before ordering such a drastic action. On the other hand, it is not at all inconceivable that a situation could arise where the very existence of an infringing structure is an irreparable injury to the copyright owner. In that case, the court should not be precluded from ordering a halt to construction, a substantial alteration so as to make the building not infringing,

or even to tear the building down if the evidence properly supports the conclusion. We are confident that the courts will appropriately weigh the public policy concerns about economic waste against the interests of the copyright owner. In considering what range of remedies to allow, one has to appreciate that architects who must suffer the unwanted construction of a building incorporating their design are likely to be sued if anything happens to that building. Such lawsuits may ultimately be dismissed, but an architect's exposure to legal action is substantially increased to the extent that an infringing building is allowed to be constructed and occupied.

Owners' Permission to Alter

Under the legislation, owners of buildings and other three-dimensional structures may undertake minor alterations, and alterations necessary for repair of the structures. Conspicuously absent from the permitted alterations are those considered "major," and alterations *not* necessary to a building's repair. The AIA would be concerned under any case that the term "minor" is not defined and therefore introduces uncertainty as to what building owners may or may not do. The larger question, however, is whether there should be *any* limits on what an owner may do with his or her property once it is constructed. Limitations imposed through contractual agreement do not disturb us, and in fact may be wise as a means of limiting an architect's liability for actions taken by an owner. The author's exclusive rights to prepare derivative works, however, could prevent the owner of a building from making any change without the permission of the copyright owner design. That would have drastic effects on current practices and would inevitably result in disputes between the original architect and a later architect hired to design an addition or alteration. The AIA believes this is not desirable, and we suggest that the

bill simply permit owners of buildings and structures embodying architectural works to make alterations and additions.

Prevention of Unauthorized Construction

The AIA renews its call for an amendment to U.S. copyright law to prevent the unauthorized copying of instruments of service by construction of buildings and other structures whose design is depicted in the architect's work. The "design" that is embodied in the plans and specifications will ordinarily be the very same design that is embodied in the built structure. Architects ought to have the right to prevent others from benefitting from their creative expression, whether portrayed in their drawings, plans, and models or in a structure built from those instruments. In addition, plans or drawings of some kind will virtually always be required to accomplish the construction of a building that infringes a copyrighted architectural work. The rights granted by H.R. 3990 will be much more difficult to enforce if the copyright owner must wait to file suit until the infringing structure is complete, or nearly so. A right to take action much earlier in the development process would be an important adjunct to the rights in the design itself.

The AIA recognizes that a balancing of interests is essential in all copyright legislation, and we agree all proposals to extend copyright protections should satisfy several basic concepts—1) that it fit within the existing legal framework and not violate basic principles or concepts, 2) that the rights are clearly and satisfactorily defined, and 3) that the proposal serve the public and not cater to special interests. We think that your legislation, incorporating the suggestions we have advanced, will meet these important tests.

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The new editions of AIA Documents B141 and B151 (Owner-Architect Agreements) contain provisions which clarify copyright protection and ownership of the architect's drawings. It is also required that the architect be given credit in the public media for the architect's work.

For more information on the AIA Documents, call:



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Searching for Paradise



Emma Macari, AIA, Chair
WSA Design Awards Committee



Perry K. Neubauer, AIA

"We, as architects, do believe that we can create paradise," affirmed Perry King Neubauer, AIA, president of The Architects Collaborative, Inc., during his speech at the 1990 WSA Honor Awards Banquet. What precisely that concept of paradise is, and whether it is actually postponed, impossible or in progress, kept Neubauer and his audience engaged in a thought-provoking evening.

Neubauer's search for paradise took the long view, beginning with the Garden of Eden and the spiritual associations between paradise and nature. Shifting to a new world context, he reminded us that pilgrims and pioneers also sought a vision of paradise. Then traversing centuries and continents again, Neubauer described the early Bauhaus years, recalling the commune's utopian ideals, its celebration of the Machine Age and the role of the architect as "Philosopher King."

Neubauer then shared highlights of TAC's history, from its founding in 1945, through its years with Gropius, and up to its recent and present work on a wide range of projects throughout the world and



Neubauer & Neubauer

across cultures. "Modernism is still a brand of idealism," Neubauer asserted, recounting its values of "honesty" and "functionality" and noting the return of some modernist vocabulary.

Neubauer pointed out that the architectural profession faces a dilemma as the architect is increasingly forced to assume a more advisory role. Paradise, he quipped, depends on professional perspective: to an owner paradise is a project on budget, while to a contractor paradise is a job with a lot of add-on's, but the architect is left still searching for paradise.

There are three other ways to look at paradise, Neubauer added. Given a choice of paradise that has come and gone unnoticed, paradise yet to come or the acknowledgement that paradise is here right now, Neubauer chose paradise present. "Here and now is the time we have," he said. "We should not abandon paradise. I'm having a good time searching for it, even if it's always going to be an elusive target." And so ended a fitting celebration of achievement in the profession.

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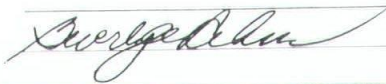
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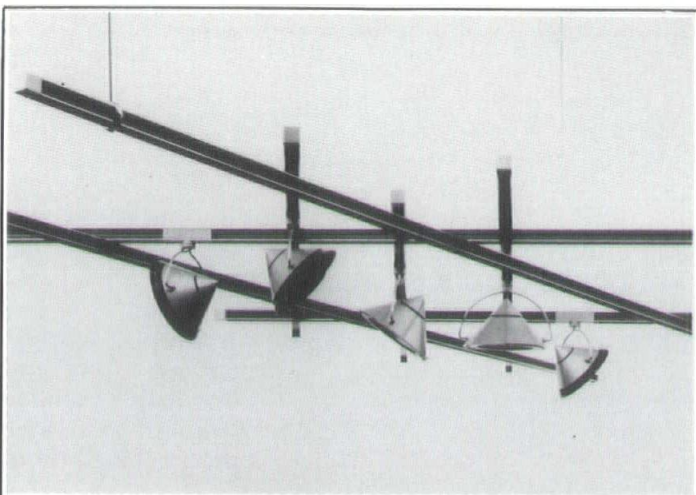


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1990 Fall Workshop

The 1990 WSA Fall Workshop is scheduled for Friday, October 19, 1990 at the Radisson Inn in La Crosse. Mark your calendar, reserve the date and plan to participate.

Workshop chair Eric Wheeler, AIA, has put together a great program for this annual one-day seminar. It will build on last year's successful Fall Workshop by focusing on small firm practice, management, marketing and design. A tour of Trane's facilities in La Crosse will also be included.

WSA Citations

At its May meeting, the WSA Board of Directors unanimously approved awarding WSA Citations for Distinguished Service to Michael Saternus, AIA, of Evansville and State Senator Robert Jauch of Poplar.

Michael Saternus, with Potter Lawson Architects, was recognized for his exceptional leadership in the successful restoration of Cooksville, Wisconsin and his strong commitment to historic preservation.

The WSA Citation for Senator Jauch was awarded in recognition of his leadership in improving the life-safety requirements and educational program capabilities of Wisconsin's older school facilities.

On behalf of the WSA Board of Directors, congratulations to both these gentlemen for their significant contributions.

QBS

The WSA's innovative Qualification Based Selection (QBS) program is celebrating its fifth anniversary. QBS is the WSA program that assists public owners in establishing an architect selection process based on qualifications.

QBS Steering Committee Chair Harry Schroeder, AIA, reflected on the past and future of QBS at the WSA Annual Meeting in Oconomowoc.

"The QBS program was inspired by the need to do something positive about the prevalent practice of 'bidding' for architectural services by public owners," according to Schroeder. "By interpreting this practice as a communication deficiency rather than a willful attempt to reduce fees, we originated the QBS facilitator idea."

The QBS program has evolved and improved since September 1985. The WSA now has a full-time QBS facilitator, Darius Van Fossen, who works one-on-one with public owners. "The last time he worked only a 40 hour week was before he joined the WSA staff," Schroeder commented.

Over the past five years, the WSA has not only assisted more than 2000 public owners, but also successfully persuaded many public agencies and owner groups to support and promote QBS to their constituencies and members. The Department of Public Instruction and the Wisconsin League of Municipalities are two outstanding examples.

"If public relations for our profession is intended to translate into better client comprehension of architect services, more creative design opportunities and appropriate compensation, then QBS can be an important tool," Schroeder reported.

"QBS cannot guarantee any of the above, but it should allow us to speak to issues pertinent to good architecture and enable firms to present their individual competence and compete at the highest levels," Schroeder said. The QBS presentation should enhance the public owner's understanding of what to expect from their architect, according to Schroeder.

Schroeder asked WSA members to consider the untapped public relations potential of the QBS program and to contact the WSA office with any ideas or suggestions.

WAF Directors

Robert Cooper, AIA, Jack Fischer, AIA, and James Potter, AIA, were unanimously elected to three-year terms on the Wisconsin Architects Foundation Board of Directors by members at the WAF Annual Meeting in Oconomowoc.

WAF President Gary Zimmerman, AIA, presided at the Annual Meeting held in conjunction with the 1990 WSA Convention. Gary thanked retiring WAF Board members John Jacoby, FAIA, and Paul Graven, FAIA, for their dedicated years of service on behalf of the WAF in promoting architectural education and scholarship.

Elmer Johnson

Prominent Milwaukee architect Elmer A. Johnson, AIA, died this past April in Florida. He was 89.

Johnson went into business for himself upon graduating from college, and at the age of 25 had a ten-man firm in Chicago. In 1930, Milwaukee architect and developer Herbert Tellgren offered him a job in Milwaukee.

In 1934, Elmer Johnson met Herbert J. Grasshold at the firm of Clas & Clas. After winning the Scottish Rite Cathedral Design Competition, the two architects opened their own firm, Grasshold & Johnson Architects. This firm was to become one of Wisconsin's premier architectural firms in the 1950s. Over one hundred Wisconsin architects gained career experience at Grasshold & Johnson, and the firm became a training ground for many architects who subsequently started their own firms in the 1960s and 1970s.

Elmer Johnson designed many important buildings in Milwaukee and across the state. Milwaukee County Stadium, the Milwaukee County Zoo and the M&I Bank tower are just a few examples.

After his retirement in 1969, Elmer Johnson enjoyed many active years pursuing his favorite hobbies, golf and pencil sketching. He had a unique ability to communicate ideas and record the built environment graphically, producing some two hundred watercolors and sketches.

Elmer Johnson's career touched many lives. His wry humor and lively personality will be remembered by his many friends and colleagues in the profession, including his son E. William Johnson, AIA, of Mequon.

People & Places

Arlan Kay, AIA, Oregon, has been elected chair of the Wisconsin Examining Board of Architects, Professional Engineers, Designers and Land Surveyors. Arlan also is chair of the Joint Board's Rules Committee.

William Williams, AIA, and James Otto, AIA, have joined Engberg Anderson, Architecture and Interior Design, Milwaukee.

Robert Fiddle, AIA, has joined Warner and Heisler, Milwaukee, as a project architect.

A number of WSA members are active on AIA committees, including: Autumn Blakeley, AIA, Uriel Cohen, Fred Peterson, AIA, and Thomas M. Slater, AIA, Committee on Architecture for Health; Steve Brant, AIA, and Daniel Anthony Perez, AIA, Corporate Architects Committee; Jeffrey Kanzelberger, AIA, Committee on Architecture for Education; Fred Loewen, AIA, Committee on Public Architecture; James Potter, AIA, Committee on Architecture for Justice; Gordon Orr, FAIA, Committee on Historic Resources; and William Wenzler, FAIA, Housing Committee.

1,000th Member

The WSA recently reached a significant milestone. We now have over 1,000 members...and membership continues to grow! To celebrate this achievement, the WSA Membership Committee showered fabulous prizes on the "official" 1,000th WSA member, Todd Grunwaldt, AIA, with The Stubenrauch Associates, Inc., in Appleton. Mark Keating, AIA, chair of the Northeast Chapter Membership Committee, drew Todd's name from the hard hat full of new WSA members during the WSA Annual Meeting in Oconomowoc.

Congratulations to Todd and all the other new WSA members. Word is getting out that there are real benefits to membership in the AIA.

For your information, here are the Membership Committee chairs for the other WSA Chapters: William Herbert, AIA, Southwest; Katherine Schnuck, Southeast; and Richard Michael, AIA, Northwest. R.E. "Mike" Vander Werff, AIA, is the chair of the WSA Membership Committee.

Membership Action

Please welcome the following new WSA members:

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Scott R. Kindness,
Southeast Chapter
John I. Lottes,
Southeast Chapter
Richard W. Luce,
Southeast Chapter

Associate

Rodney James Girken,
Southwest Chapter
Jeff Groenier, Southwest Chapter
Timothy D. Holcomb,
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Daniel Inyang, Southeast Chapter
Kevin N. Krueger,
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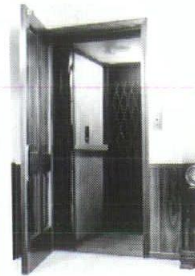
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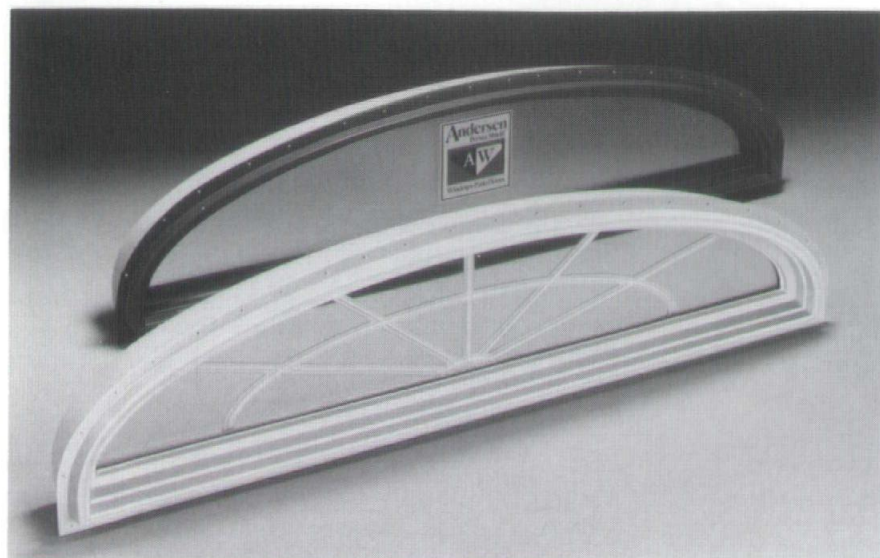
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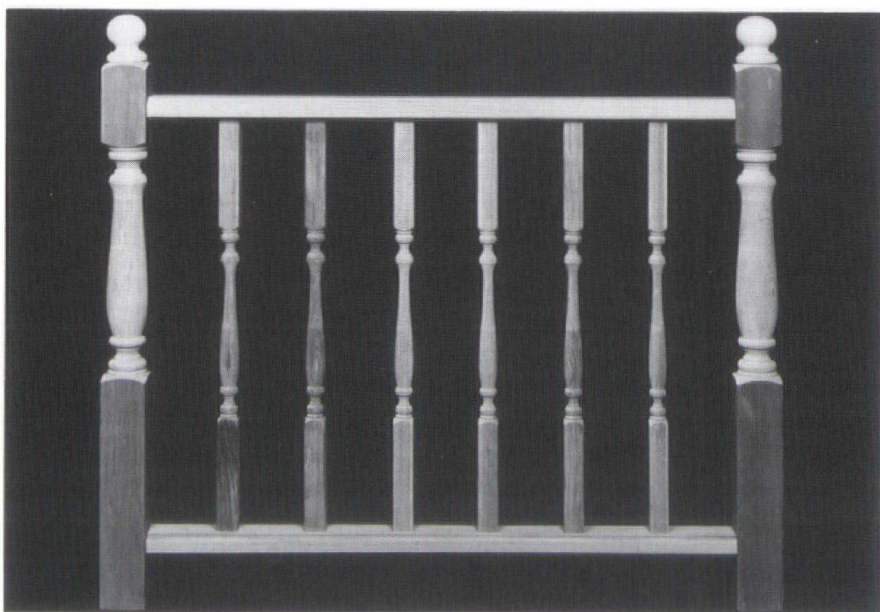


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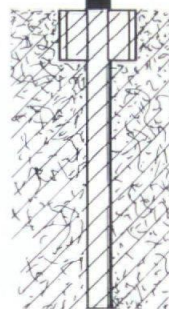
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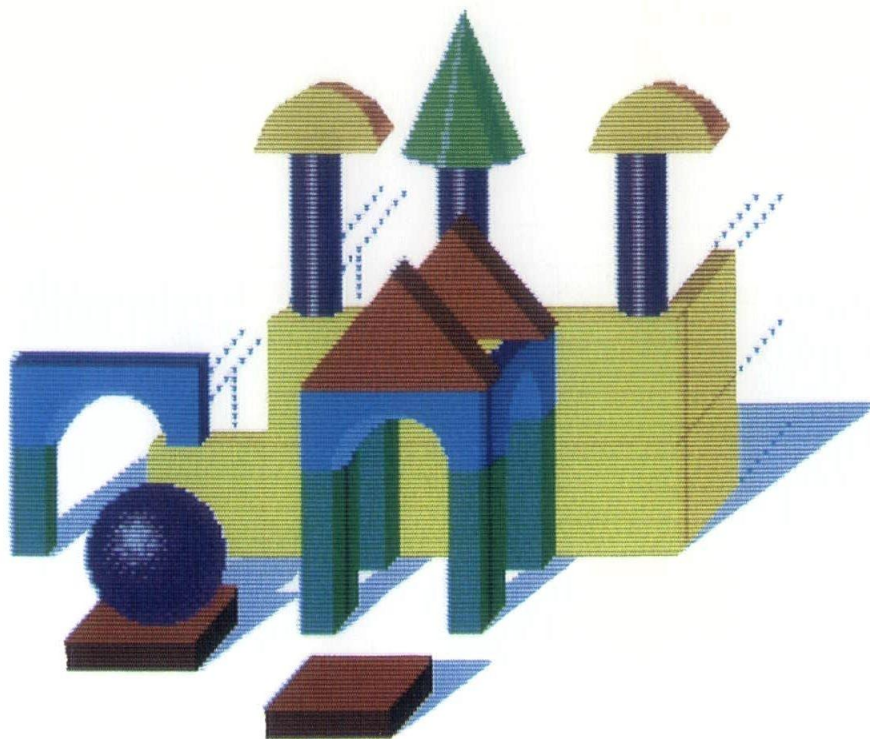
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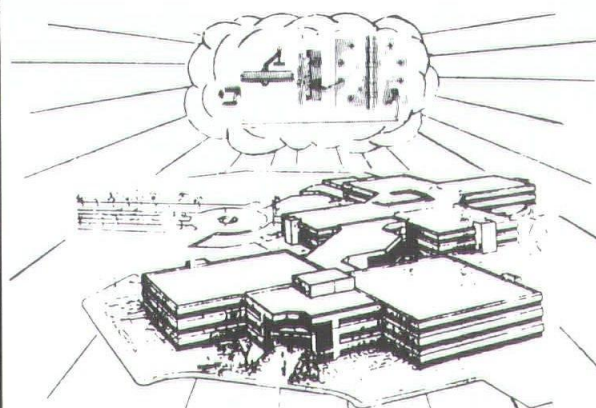
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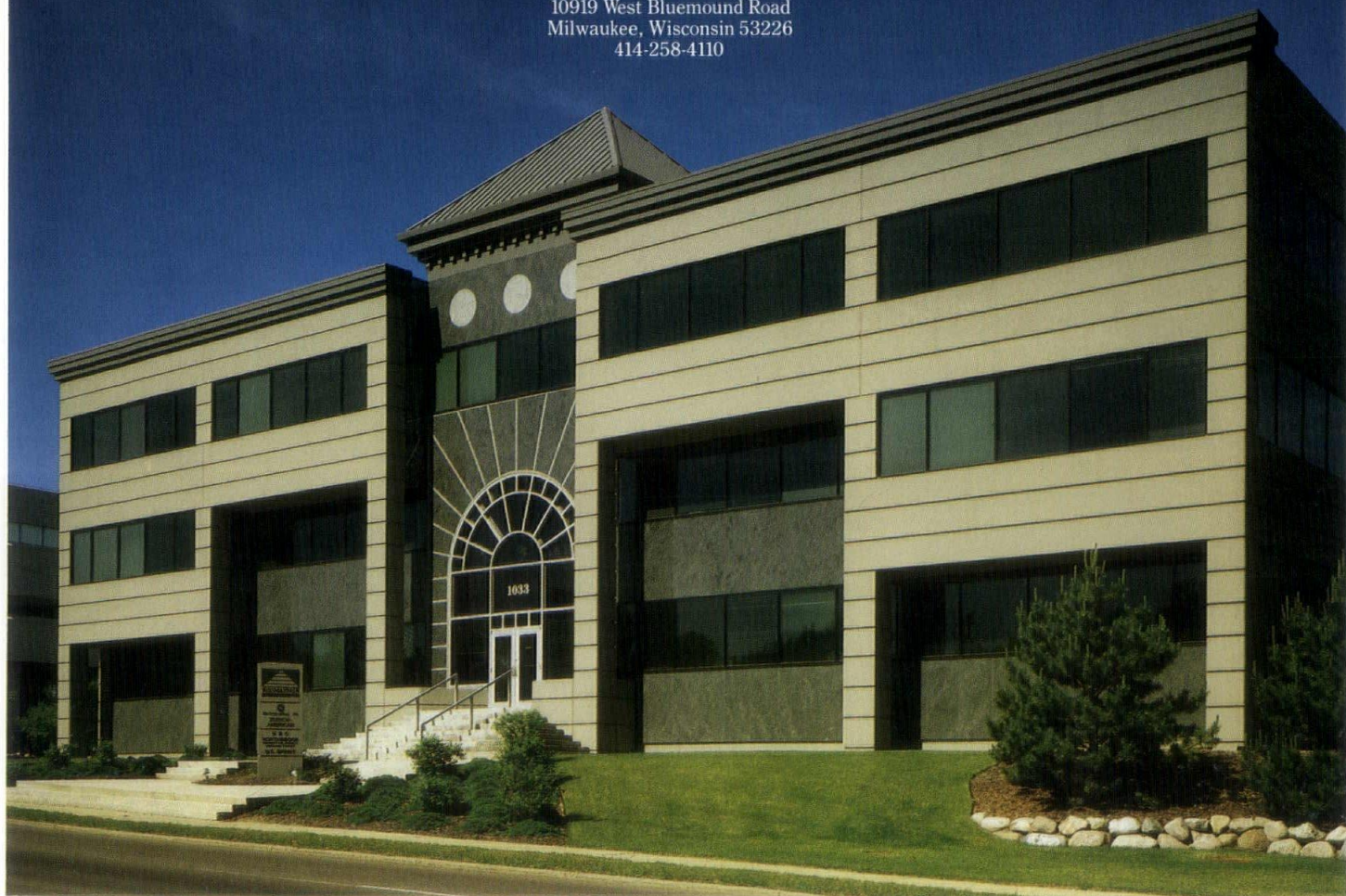
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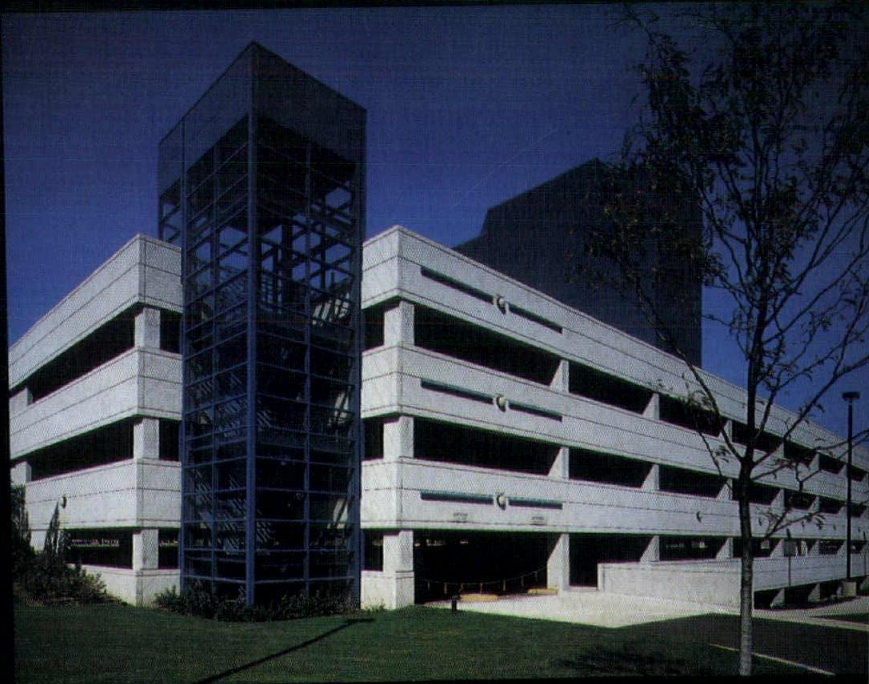
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