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March/April 1998
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Architect: the Zimmerman Design Group
Photography: HNK Architectural Photography, Inc.



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Twenty years ago, energy efficiency was critical, ten years ago, "Contextualism" was "in," this year they come together at the 1998 AIA Wisconsin Convention on May 5 & 6 at the Monona Terrace, with the theme **Exploring Regionalism.**

Explore the future of architecture.

This issue of *Wisconsin Architect* features a special insert with the details of **Parti'98**. As we try to define our

thinking, plan your Convention itinerary to join colleagues at **Parti'98** and explore the future of architecture.

Wisconsin Architect brings us a preview of topics covered by speakers in several articles throughout this issue. It also features the commercial projects completed by AIA Wisconsin member firms. Commercial projects offer many creative solution-finding opportunities for Wisconsin architects. This issue offers several.

Mark J. R. Mattes, AIA

Vice President, AIA Wisconsin Southwest Chapter



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Quality of Documents

Last spring, at the request of the state Division of Facilities Development, the Associated General Contractors of Wisconsin mailed a fifteen-question survey on the "Quality of State of Wisconsin Construction Documents" to its membership. The survey asked construction firms to respond to questions about the development, coordination and use of plans and specifications.

By early summer, more than 70 responses were returned. Over 80% of the respondents intuitively felt that the quality of plans and specifications is deteriorating. The results of the survey indicate a concern in several broad areas, including: coordination between the architectural drawings and both structural and MEP drawings; drawings and specifications do not relate; the intent of the documents is not always clear; and computerized cutting and pasting does not always result in better plans and specifications. More specifically, they felt there was a lack of details, dimensions and information on the drawings and the master-type specifications were not edited to reflect the actual project or the products were inadequate or unavailable. Many of the general contractor respondents commented that the A/E's are not receiving adequate compensation to spend the time necessary to prepare quality documents.

A special task force, with representatives from AGC of Wisconsin, AGC of Milwaukee, Associated Builders & Contractors, Wisconsin Association of Consulting Engineers, DFD and AIA Wisconsin has met on several occasions to review and discuss the survey's findings. Further action will follow.



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Gohr-Schwenn, Inc. has begun construction of Quest Technologies' new corporate facility in Oconomowoc. The 50,000 sq. ft. facility includes office, engineering, laboratory and electronic production areas. The facility features windows with a titanium coating and state-of-the-art lighting system and air conditioning.

Eppstein Uhen Architects has completed design for the new Riverwalk Plaza Condominiums. The adaptive reuse project involves conservation of two warehouse buildings of 140,400 sq. ft. in Milwaukee's Historic Third Ward. The result will be 79 unique residential loft condominium units. The project includes complete interior renovations, building exterior improvements, extension of the City of Milwaukee Riverwalk and construction of a new plaza area. Reconstruction is scheduled to be completed in October 1998.

Groth & Smies Architects, Ltd. has been selected as architect for the renovation of St. Peter's United Church of Crist, Keil, Wisconsin. Originally constructed in 1937, St. Peter's is slated for upgrades to its acoustics, lighting and finishes, including a marble floor imported from Jerusalem. A new pipe organ, altar and cross will be installed and the chancel layout reconfigured.

Kahler Slater Architects has recently completed master planning and is implementing the \$8.25 million phase-one expansion project for Sauk Prairie Memorial Hospital. The first phase will include site development and parking, renovation and expansion of emergency/urgent care, dietary addition and remodeling, and business offices remodeling.

Kahler Slater Architects also is designing the Helen Bader Foundation, Inc. interior architecture project at the century old Saddlery Building in Milwaukee's Historic Third Ward. Construction is scheduled for completion in mid-summer 1998.

McWilliams Burgner Architecture is the architectural firm for a signage project at the North Central Health Care Facility in Wausau. The firm also is under contract with the City of South Milwaukee to remodel the South Milwaukee Fire Station. Interior and exterior remodeling is planned.

Plunkett Raysich Architects' interior design group was selected by Madison Central Hotel, LLC, to design the interiors of several Double Tree Club Hotels in Wisconsin, Minnesota and Illinois. The firm is currently working on the design of the Oak Creek and Madison Club Hotels.

Plunkett Raysich Architects, along with PRISM Healthcare Consulting, Value Analysis & Systems Technology, Inc., and Ring & DuChateau, Inc. were selected to provide Waupun Memorial Hospital with a long-range master facility plan. The plan will examine cost-effective use of existing facilities in response to the ambulatory services trend.

Burlington Area School District's Lyon's Elementary School's 23,000 sq. ft. addition and renovation was officially kicked off in February. This project along with a new high school and a new elementary school for the district are being designed by **Plunkett Raysich Architects**.

Irish Festivals, Inc., the parent organization of Milwaukee Irish Fest, has announced the purchase of the Masonic Temple in Milwaukee. Beyer Construction and **Quarum Architects** began renovation of the facility in February.

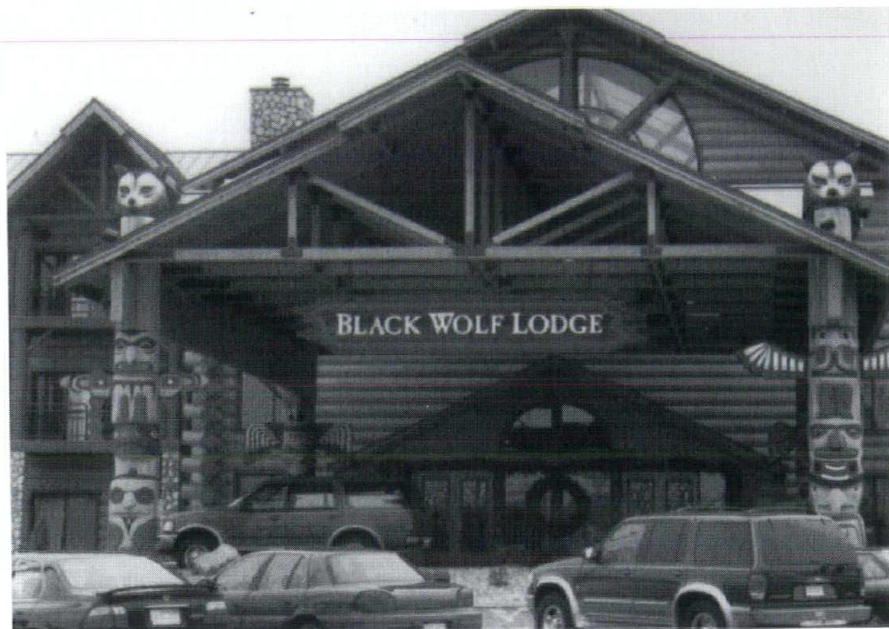
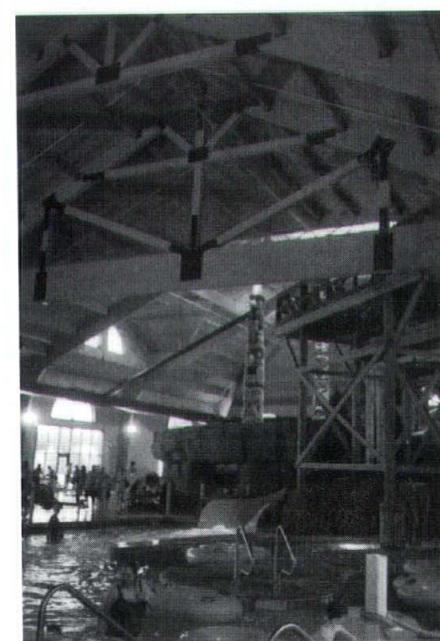
Sommerville, Inc. has been selected as architect for the new 108,000 sq. ft., \$17 million academic building on the UW- Green Bay campus. The building has been designated to set new standards for energy-efficient architectural design. The energy consumption goal is not to exceed 45 Kbtu/sf/year. Occupancy is planned for December 2000.

Wenzler Architects has provided architectural design for the Goodwill Industries of Southeastern Wisconsin facility in Milwaukee. The project involves the two-phased renovation of a former warehouse of over 200,000 sq. ft. The building will house Goodwill's new industrial, human services and support facility.

Wenzler Architects also is responsible for the architectural design of a new 45,000 sq. ft. assisted living facility for Premiere Care Centers in West Allis. The project, Meadowmere Apartments, will have three levels with 61 units.

Submit "On the Boards" releases to: "On the Boards," c/o Wisconsin Architect, 321 S. Hamilton St., Madison, WI 53703-4000. Photos returned on request. Acceptable media: .tif images, b&w or color photos/artwork 8x10" or smaller, text in written form or MS Word for Windows. These announcements reserved for AIA Wisconsin member-owned architectural firms only.

Considerations in Designing with



1 Wood is our oldest construction material; it is a renewable and important economic resource. Wood gives us a wide range of properties from which to choose. Species are to wood what alloys are to metal.

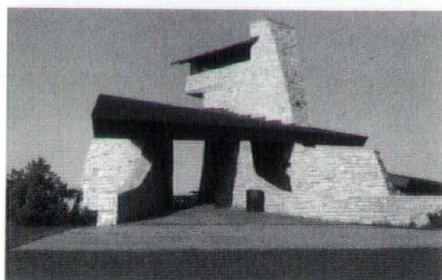
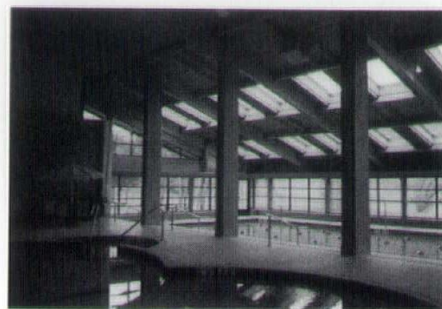
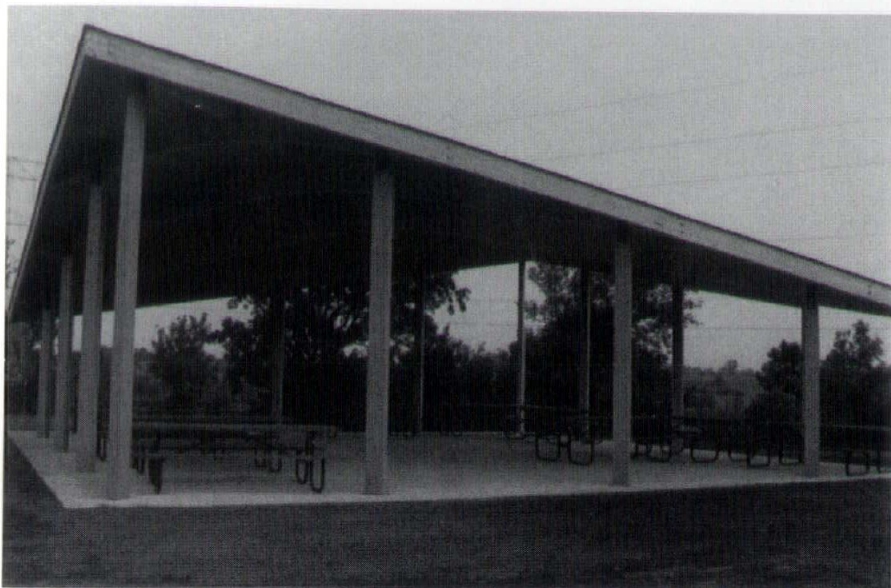
2 The natural beauty of wood and its grain is unsurpassed. Enhancing with stain, almost any color is possible. Wood does change dimensions with changes in moisture content, and this fact must be understood. Green or high moisture content wood can shrink $\frac{3}{4}$ " per foot from fiber saturation at 25-30% moisture content to zero percent moisture content. Large glued laminated timbers from kiln dried lumber may average 12% moisture content but can still exhibit wood checking if the surface is subjected to rapid lowering of moisture content.

3 Wisconsin recognizes Glu-Lams with a 1-hour fire rating, making large structural timbers an excellent fire risk. Wood withstands extremely cold temperatures and handles elevated temperatures all the way up to the high temperature at which large cross-sections will burn.

4 Glu-Lam beams are a "green" building material. Very little energy is required to produce structural glued laminated timber. The process develops little waste, and what does develop is an excellent fuel. Wood is easy to reuse, relocate or dispose of. It is light in weight for its strength, making large assemblies easy to transport and safe to erect.

5 Experienced Glu-Lam erectors can install a quality product with less on site exposure to injury. Components for large timber assemblies can be fabricated in a plant, transported considerable distances and be reassembled at the jobsite. With pre-fitted steel and hardware, little or no field welding is required.

Structural Glued Laminant Timber



6 Almost any conceivable shape can be provided. Thinner laminations make sharper curves and end joints provide almost unlimited length to lumber. Species are available with a wide range of bending characteristics.

7 Conditions under which the wood will be in service determine whether it needs to be preservatively treated or can serve untreated. Covered by a roof a long life is assured when untreated. Fully exposed to the weather without roof cover, it must be preservatively treated. In an enclosed interior space above 80% humidity, the Glu-Lam wood should be treated. Ventilation of the space to keep the relative humidity below 80% will assure that there will be a long service life even when untreated.

8 Wood is virtually unaffected by most chemicals. For highway bridge and sound barrier construction, when preservatively treated, the wood does not corrode or deteriorate. For storage of chemicals in fertilizer facilities, wood is the answer.

9 Glu-Lam beams are the "Granddaddy" of Engineered Lumber. A "green" building material Glu-Lam beams use less adhesives than other engineered lumber with no measurable off-gassing of formaldehyde.

10 It is not possible to tell everything about a structural Glu-Lam timber by merely observing its surfaces. A number of steps during the laminating process, physical tests from production members and visual inspection of the finished members are requirements of the current ANSI/AITC A190.1-92 Standard on Structural Glued Laminated Timber. This Standard is currently undergoing revision for a 1998 edition. The background is the AITC Inspection Manual of 1959, CS256-63, PS56-73 and ANSI/AITC A190.1-83.

EDITOR: This article was provided by the American Institute of Timber Construction. The author, Maurice J. Rhude, is the president of Sentinal Structures, Inc., Peshtigo. Photos and technical consulting was provided by Thom Osenga, president of Wood-Lam, Inc., Pewaukee.

The Rural Studio



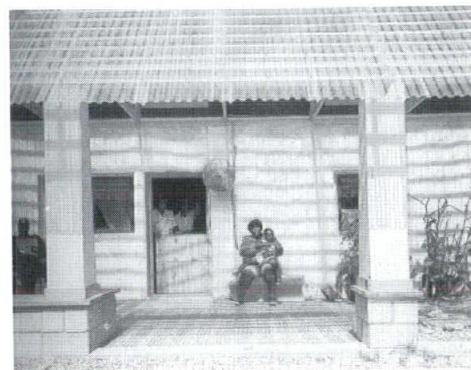
Established in 1993 by Samuel Mockbee and Dennis Ruth, professors at the Auburn University College of Architecture, Design and Construction, the Rural Studio came into being as a means to provide undergraduates with an educational opportunity that is real in itself.

The focus of the Rural Studio is on people and places. Hale County Alabama is one of the poorest regions in the United States, with 1,400 of its dwellings considered substandard. Working with the Hale County Department of Human Resources in west Alabama, the students identify which of the department's lists of residents they are capable of helping. Before work begins, students meet, confer and get to know the future inhabitants of their buildings.

One of the primary purposes of the studio is to enable each student to step across a threshold of misconceived opinions and to design/build with a moral sense of service to a community. Students leave the comfort of the university classroom to live, study and work in the classroom of a community. This experience is designed to help the student of architecture to be more sensitive to the power and promise of what they do and to be more concerned with the real goodness of their talents rather than abstract good intentions.

The Rural Studio provides a lesson in the kind of singular vision and inventiveness that comes from designing and building with imagination, resourcefulness and honesty. The students become architects of

their own education. Each academic year, three studios of 15 undergraduate students study and work with Mockbee on an intensive design/build program. They construct a homestead for a needy family and undertake a series of community service projects. Project examples include repairing trailers and leaking roofs, building an open-air pavilion, a new playground and a chapel.



Working directly with the community, the students have the opportunity to become imbued with an awareness of how to practice democratic and resourceful design. They become architects of the future with the power to have a life-changing effect in the present.

EDITOR: Samuel Mockbee is presenting a seminar on The Rural Studio on Tuesday, May 5, at the 1998 AIA Wisconsin Convention in Madison. He also is presenting the featured keynote address later that day on the work of Mockbee/Coker Architects.

<i>Project</i>	Land's End Office Building
<i>Location</i>	Dodgeville, Wisconsin
<i>Architect</i>	Martinson Architects, Inc.
<i>General Contractor</i>	T.C.I. General Contractor, Inc.

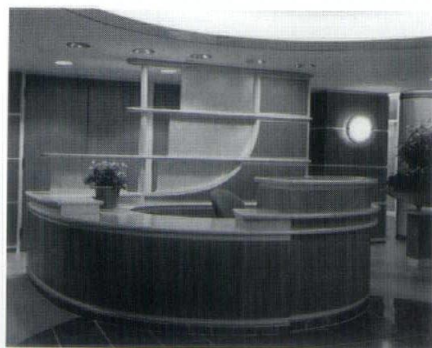
Located in a small farming community, the second Land's End office building was designed to complement surrounding buildings and countryside. The three-story 130,000 foot structure accomplishes this by stepping back the upper floors and recessing the lower floor into the hillside. Horizontal lines maintain a low profile. Mechanical equipment is carefully screened above the third floor. Balconies ring the second and third floors. A shading device provides protection from the sun along the balconies.



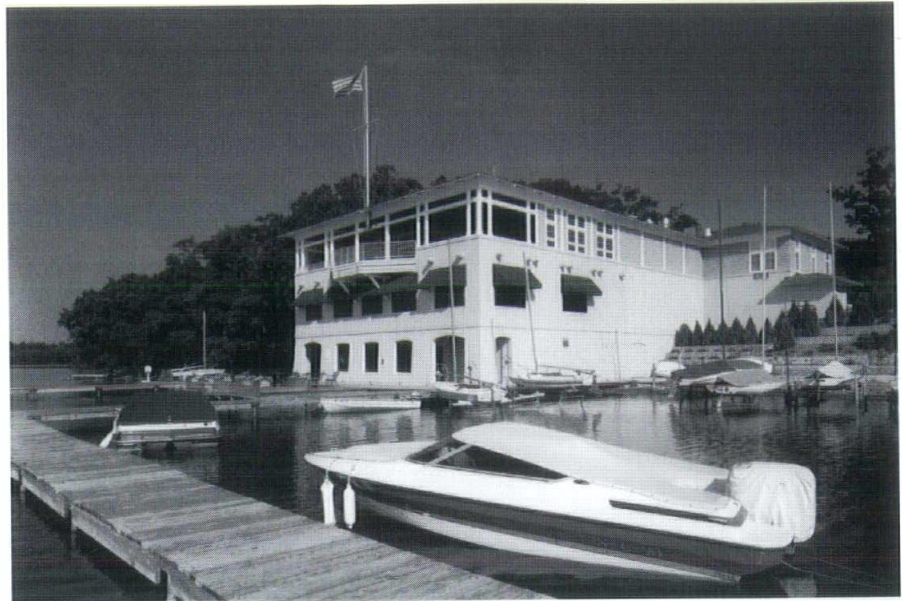
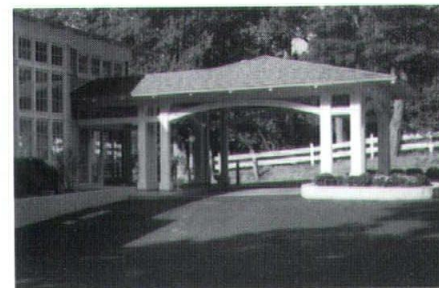
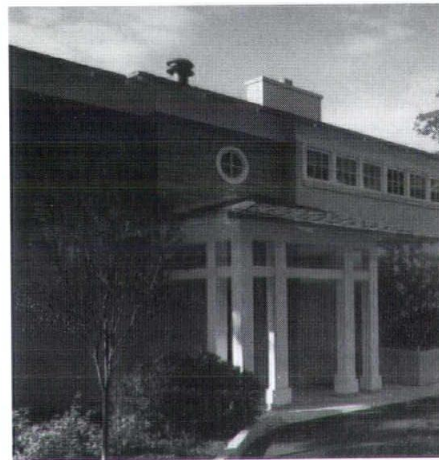
Horizontal lines are further carried to the interior design. At the center of the building, a three-story atrium occupies approximately one-third of the building footprint. Flexibility of office space was enabled through the use of moveable partitions, access flooring and moveable lighting and power systems. Wood is used extensively as both accent and principle finish.

Outside plazas are carefully connected to the various buildings and parking areas.

Photography: Barbara Elliot Martin



<i>Project</i>	Oconomowoc Lake Club
<i>Location</i>	Oconomowoc, Wisconsin
<i>Architect</i>	the Zimmerman Design Group
<i>General Contractor</i>	Stevens Construction Corp.



The historic and much cherished Oconomowoc Lake Club was destroyed by fire in 1994—all but three walls. Members requested that it be rebuilt exactly like the original, but no earlier blueprints or documents survived the fire. Very little data on the original building existed.

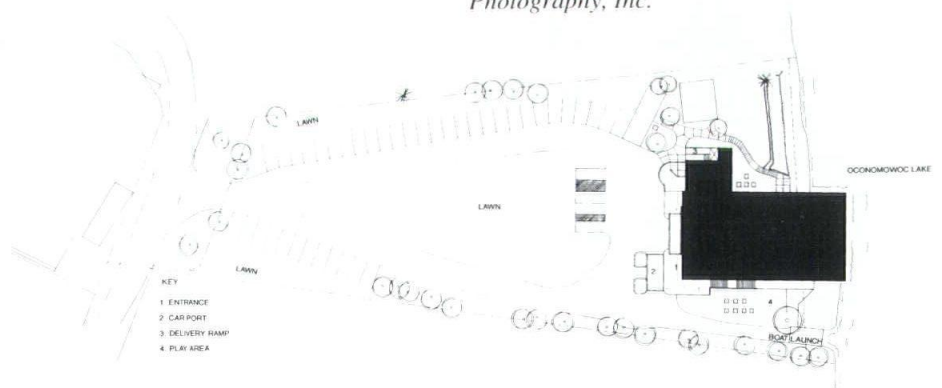
So, making use of “the mind’s eye,” many members were surveyed and old photographs collected, thus determining the data by which the architect could proceed on the project.

Bringing the building up to code was a priority. The 1914 masonry load-bearing walls were built 30 feet into the lake. The survived and were found

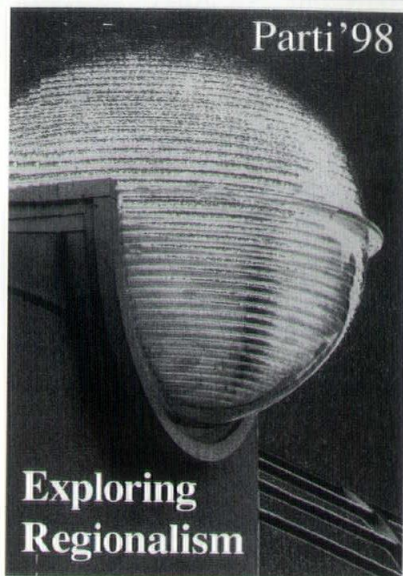
to merit a grandfather clause by the commission. Also, special permission was granted to avoid current setback regulations.

The third floor houses a grand ballroom where barrel vault ceilings and fireplace details were reproduced exactly. The lowest level provides sail workspace and storage. Second level contains the main dining room with dramatic lake views, kitchen and handicapped entrance. Replicating exterior roof lines, window and balcony details, color and materials required strong membership commitment in working with the architect. Ample insurance on the old building also helped.

Photography: HNK Architectural Photography, Inc.



Parti'98

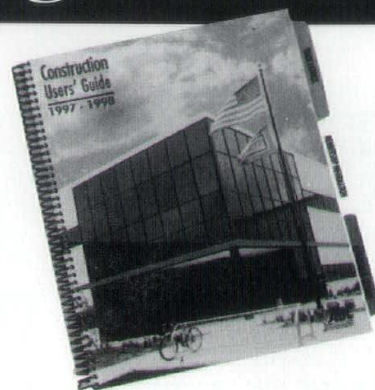


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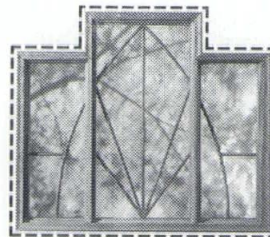
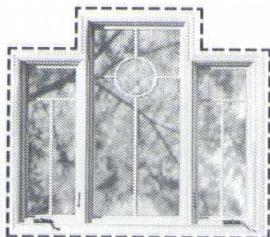
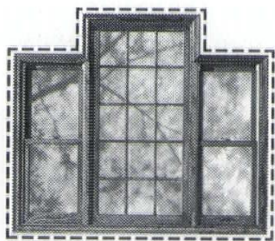
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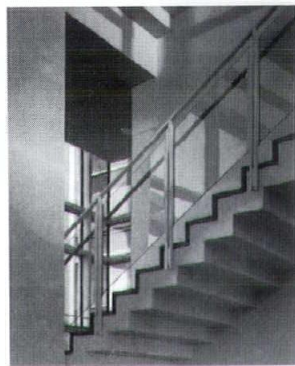
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Special care was taken to preserve natural settings of trees, shrubs and meadow grasses on this extensive site. The wetlands area, a former farm pond and a wooded glen have been cleaned up and restored, including a plant, insect and wildlife survey was completed with help from the Connecticut Audubon Society.

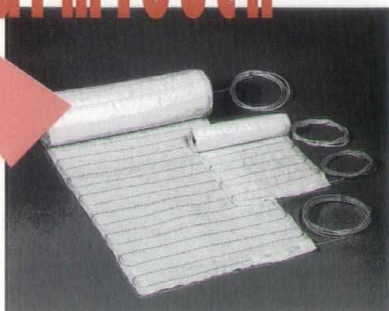
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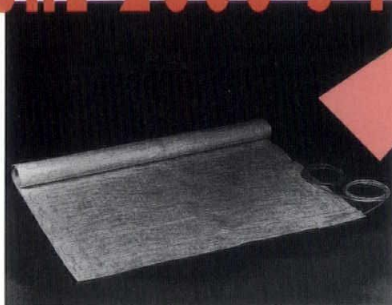
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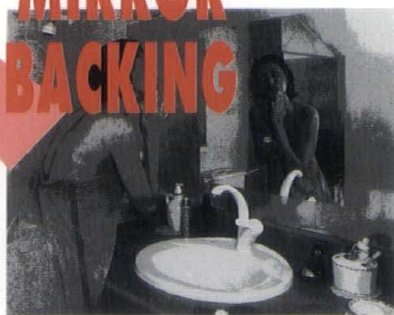
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IT PAYS TO CALL
AN ARCHITECT.



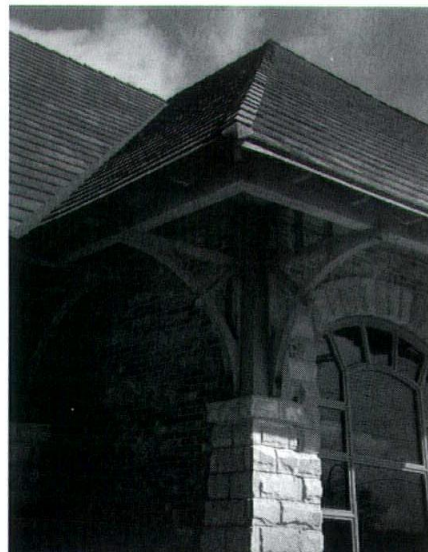
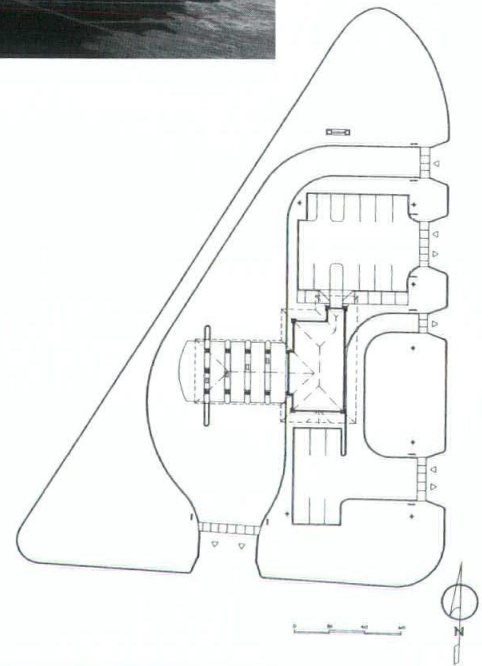
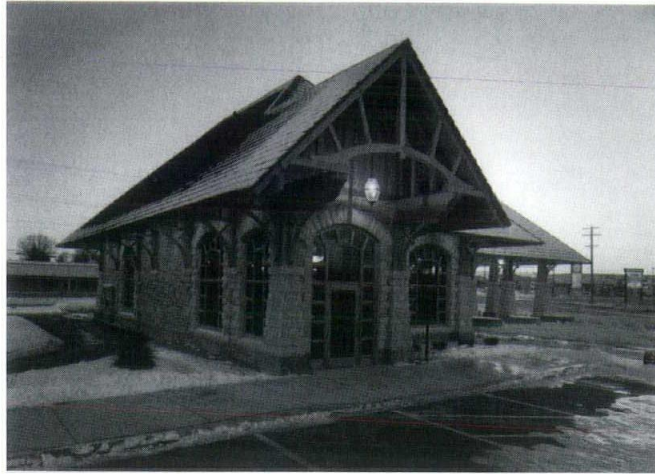
THE AMERICAN
INSTITUTE
OF ARCHITECTS

<i>Project</i>	Farmers & Merchants Branch Bank
<i>Location</i>	Jefferson, Wisconsin
<i>Architect</i>	La Muro Associates, Inc.
<i>General Contractor</i>	Roberts Construction

This award-winning structure is home to an institution that has been providing banking services for its community for over a century. Heavy use of their downtown facility encouraged the building of a branch bank in south Jefferson near Highway 26. The site is small and triangular, but is clearly visible from five different approaches. The design includes five drive-through lanes, one for trucks. It is a full-service bank.

The exterior is limestone and brick with western red cedar trim and a clay tile roof. The attic contains storage space and mechanical equipment and is reached via pull-down stairway.

Photography: Poast Photography



Project

Jane's Take-Away Foods

Location

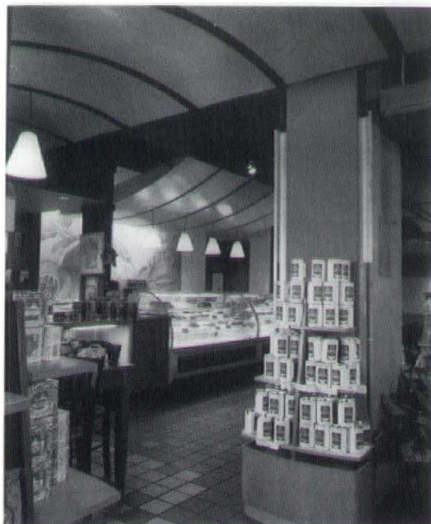
Milwaukee, Wisconsin

Architect

Kubala Washatko Architects, Inc.

General Contractor

Macaluso Builders Group, Inc.

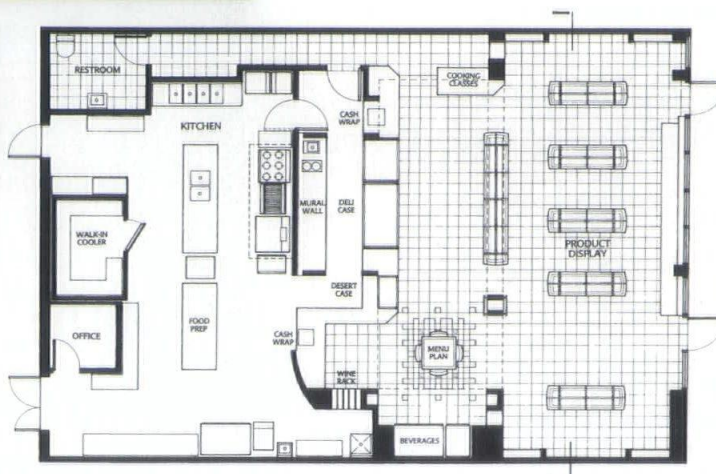
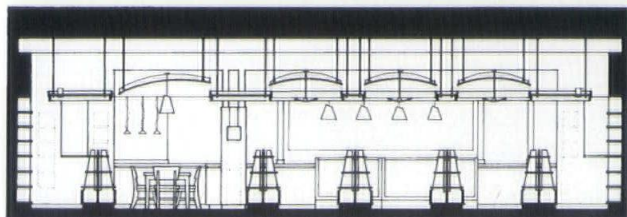


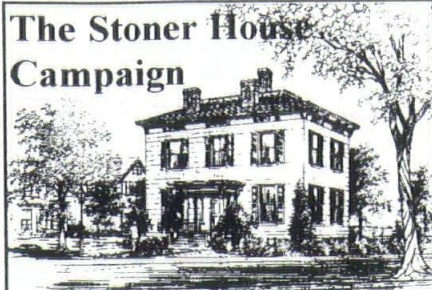
Jane's is an upscale "take-away" restaurant catering to customers who don't have time to cook. Request by owner was to provide a contemporary atmosphere, warm and inviting. The store (2,280 sq. ft.) is divided into kitchen, display area and spaces for menu planning, cooking classes and pick-up counter.

A plywood ceiling of birch veneer panels, some flat and some curved, are hung at two heights to exposed steel joists. Thus the volume of space is

broken up into small pantry-like spaces without the need for columns. Hand blown Italian light fixtures slip between the panels. Most floor fixtures are moveable and are made of stained Baltic plywood. Only one small patch of existing floor was replaced with a mosaic of colored ceramic tile. Food colors of avocado green, mustard yellow and cayenne red should arouse the appetites of customers.

Photography: Dennis Felber



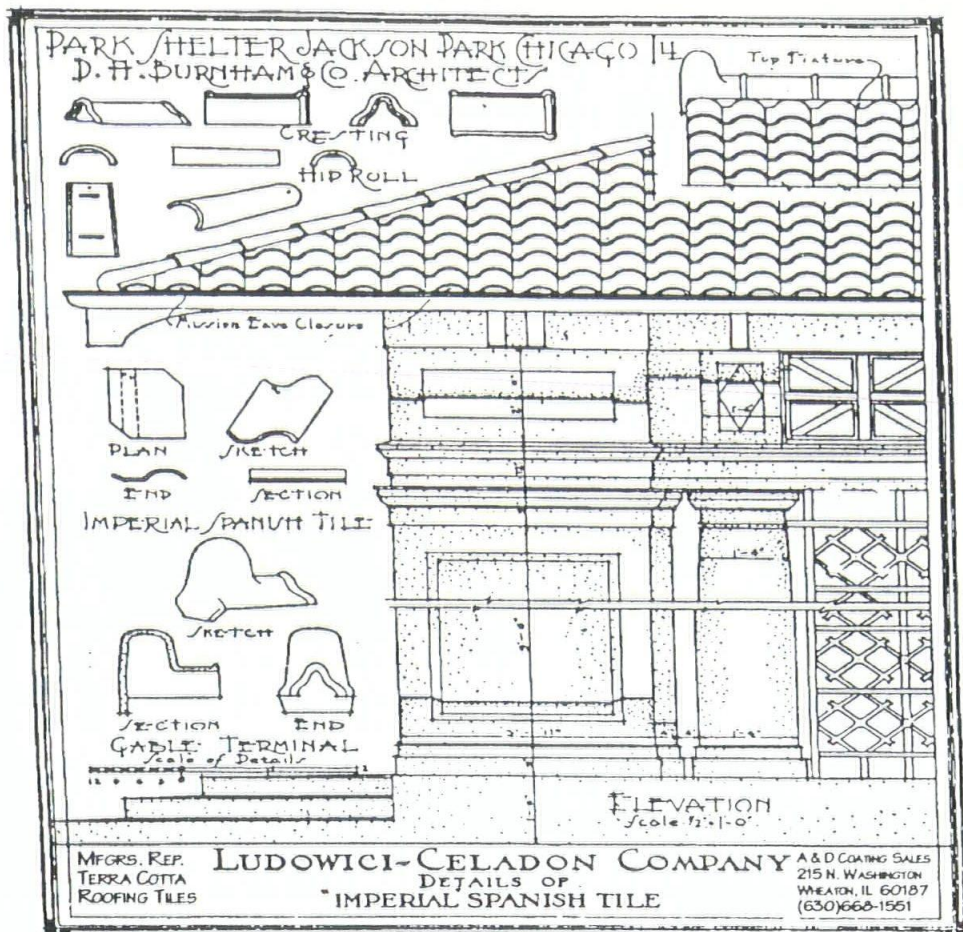


The Stoner House Campaign

...needs your help.

For contribution information, contact
the AIA Wisconsin office at
(608) 257-8477 or
1-800-ARCHITECT.

sponsored by the
Wisconsin Architects Foundation



Sometimes it's what's on the *outside* that counts.



Designed by Waukesha's Fischer - Fischer - Theis, the New Berlin Fire Station received an Excellence in Masonry Award in 1994 from the Wisconsin Concrete Masonry Association.

The firm's choice for the exterior? A handsome blend of texture and color — decorative block manufactured by Waukesha Block. Ask for the block with good looks *and* long-lasting, maintenance-free performance... from Waukesha Block.



WAUKESHA BLOCK

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Parti'98

AIA Wisconsin
Convention & Expo
Monona Terrace
Convention Center
May 5 & 6, 1998

Regionalist architecture results from influences of culture, climate, local resources, technology and craftsmanship. In it, we celebrate the unique characteristics of a place and its people and the way they are manifested in our built environment.

As architects, we are valued for our unique qualifications to explore opportunities and to be problem-solvers. Today, more than ever, we realize the limitations of our natural resources and the impact our built environment has on them. We are continually challenged to reduce the consumption of these resources in both the production and operation of our buildings. In the challenges of building a sustainable future, we find opportunity. In our search for sustainability, we find ourselves exploring regionalism.

The 67th annual AIA Wisconsin Convention, *Parti'98: Exploring Regionalism*, invites us to explore the possibilities on May 5 & 6 at the new Monona Terrace Community and Convention Center on beautiful Lake Monona in downtown Madison.

Keynote presentations by award-winning architect and educator Samuel Mockbee, FAIA, and former national AIA President Susan Maxman, FAIA, will explore the regional and sustainable characteristics of their work and challenge us to discover ours.

Join authors David Mollenhoff and Mary Jane Hamilton as they share with us the twenty-one-year history of the making of Monona Terrace at the opening "Terrace Breakfast" event.

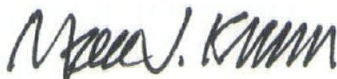
Parti'98 also will offer informative and interactive professional development seminars focusing on design, practice and technology issues, while adding learning units to your AIA/CES transcript. Topics include regionally responsive sustainable design and technology, effective communication and marketing, solutions for building envelope failure, reducing construction waste, new AIA contract documents, and profitable practice management and organization.

Special events include tours of the Kohl Center, Monona Terrace and the Middleton Hills neighborhood development *plus* the celebration and presentation of the 1998 AIA Wisconsin Golden Award, Architecture Firm Award and Design Awards.

Explore the *Building Products EXPO* and discover the latest products and services available to Wisconsin's design and construction industry. The *EXPO* is FREE and includes many other special events and educational opportunities.

Plan now to attend *Parti'98* as AIA Wisconsin welcomes you to the Monona Terrace Community and Convention Center.

AIA Wisconsin
321 S. Hamilton St.
Madison, WI 53703
608.257.8477
1-800-ARCHITECT
Fax: 608.257-0242



Mark J. Kruser, AIA
Chair
Parti'98

SCHEDULE AT A GLANCE
Exploring Regionalism
1998 AIA Wisconsin Convention & Expo
Monona Terrace Community & Convention Center
Madison, Wisconsin

TUESDAY, MAY 5

7:45 – 9:10 a.m.

Terrace Breakfast
Annual Meetings

Wisconsin Architects Foundation & AIA Wisconsin
21 Years, 8 Iterations and \$250: A Portrait of Wright's Passion for Monona Terrace
David Mollenhoff & Mary Jane Hamilton

9:20 – 10:35 a.m.

Professional Development Seminars I

- Design: **Poets of Place: The Work of Bohlin Cywinski Jackson**
Bernard Cywinski, FAIA
- ▲ Practice: **So You Wanna Be in Pictures?**
Kristen Richards
- Technology: **It's Only Skin Deep**
Jerome O'Connor

10:45 – 12:00 p.m.

Professional Development Seminars II

- Design: **The Rural Studio**
Samuel Mockbee, FAIA
- ▲ Practice: **Really Cool Practice**
Michaela Mahady, AIA & Kelly Davis, AIA
- Technology: **Practicing What It Teaches**
Kevin Nordmeyer, AIA & Tom McDougall

12:10 – 1:55 p.m.

Awards Luncheon

The Power to Accomplish Your Dreams
Michael Welch

2:10 – 3:30 p.m.

Keynote Address

Southern Muse: The Work of Mockbee/Coker
Samuel Mockbee, FAIA

3:30 – 7:30 p.m.

Construction Industry Reception & Expo

Displays of the latest building products and services, Wood-Lam Special Events Pavilion, door prizes, music, food . . . and it's FREE!

7:30 – 9:30 p.m.

Parti'98 Reception & AIA Wisconsin Design Awards Presentation

WEDNESDAY, MAY 6

8:00 – 9:20 a.m.

WCMA "Excellence in Masonry"
Awards Breakfast

9:30 – 10:50 a.m.

Professional Development Seminars III

- Design: **Sustainable Design: Leaving the Smallest Footprint**
Susan Maxman, FAIA
- ▲ Practice: **Making Concrete: Leveraging Your Intangibles for Marketing Effectiveness**
Michael Welch
- Technology: **Waste Not, Want Not**
Bruce Kieffer

11:00 – 2:00 p.m.

Focus on Innovation & Expo

Mini-seminars on innovative products & services, award-winning architecture, door prizes, FREE lunch . . . and more!

2:10 – 3:30 p.m.

J. H. Findorff & Son Keynote Address

Architectural Response: The Influence of Place
Susan Maxman, FAIA

3:40 – 5:00 p.m.

Professional Development Seminars IV

- Design: **Middleton Hills: A Regionally Responsive Neighborhood**
Jeff Speck & Jane Grabowski-Miller
- ▲ Practice: **Extra! Extra! Learn All About 'em!**
Dale Ellickson, FAIA, Esq.
- Technology: **Going for Green: An Approach to Sustainable Design**
Matthew Tandler, AIA & Dan Davis

3:40 – 5:30 p.m.

Building Tour: Kohl Center

Building Tour: Monona Terrace

5:15 – 7:30 p.m.

Middleton Hills Tour & Reception

Information: (608) 257-8477 or 1-800-ARCHITECT

KEYNOTE SPEAKERS

The keynote speakers for **Parti'98** will explore the regional and sustainable roots of their architecture and challenge us to discover ours. Prior to each keynote session, architect Mark Henrichs will explore the region's rural landscape with a special and intriguing slide presentation. (Please note that seating in the Lecture Hall at Monona Terrace for the keynote presentations is limited to 325 persons.)

Southern Muse: The Work of Mockbee/Coker

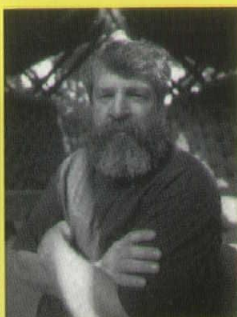
Samuel Mockbee, FAIA

Mockbee/Coker Architects

Tuesday, May 5

2:10 – 3:30 p.m.

In his keynote address, architect, painter and educator Samuel Mockbee will explore the inspiration for his architecture through a presentation of the work by Mockbee/Coker Architects.



The firm, located in Canton, Mississippi, and Memphis, Tennessee, has been featured in national and international periodicals. In 1995, it was the subject of a monograph published by Princeton Architectural Press entitled *MOCKBEE/COKER: Thought and Process*. The firm received a national AIA Honor Award in 1994 for the Cook Residence in Oxford, Mississippi. Its most recent residence, a house on the Tennessee River at Shiloh Falls, was featured in *Architectural Record*.

In an article on the firm's work, the *New York Times* noted that the rural vernacular has become a rich source of inspiration for new houses as architects go back to their roots to design for a particular locale. "I think an architect has to be attached to a locality — a time and place," according to Mockbee. When asked recently by *Architecture* magazine



whether he considered himself a regionalist, Mockbee responded, "I'll take a regionalist form and make a Modernist twist on it . . . [a]ctually, I'm an opportunist, not a regionalist."

While perhaps best known for its residential projects, Mockbee/Coker's projects range in scope from university academic and administrative facilities to manufacturing and warehouse complexes to Design USA, a two-year traveling exhibit in the former Soviet Union. (2.5 LUs/1.25 HSW hrs.)

Samuel Mockbee's address is made possible by the underwriting support received from The Renschler Company.

Architectural Response: The Influence of Place

J.H. Findorff & Son Keynote Address

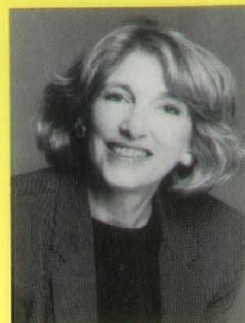
Susan A. Maxman, FAIA

Susan Maxman Architects

Wednesday, May 6

2:10 – 3:30 p.m.

Susan Maxman's featured keynote presentation will explore her firm's projects that take their cues from the surrounding context.



Maxman is an effective champion of sustainable design. She believes in its importance in preserving the environment for future generations. In 1993, as president of the AIA, she challenged architects to consider the needs of future generations as they meet the needs of today's generation by using the minimum amount of resources to create the maximum design results.



As president of Susan Maxman Architects in Philadelphia, she has successfully put these sustainable design principles into practice. For example, the firm's award-winning design for the Women's Humane Society facility incorporates environmental sensitivity in the placement of buildings and parking on site, as

well as the use of non-toxic recycled materials together with energy efficient building systems and equipment. Other representative projects include Camp Tweedale, Somerset Historical Center and the National Environmental Education Center.

Maxman also believes that architects must help our cities survive by revitalizing older inner-city buildings and developing affordable housing solutions. Examples include the restoration of the firm's own office building, plans for the adaptive reuse of the Philadelphia Naval Base complex and the design of prototype urban infill housing for the Manufactured Housing Institute's Urban Design Project. (2.5 LUs/1.25 HSW hrs.)

Susan Maxman's keynote address is made possible by the underwriting support received from J.H. Findorff & Son.



PROFESSIONAL DEVELOPMENT SEMINARS

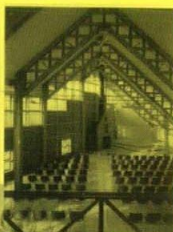
Parti'98 features four professional development seminar sessions, each with three concurrent seminars exploring emerging topics in design, practice and technology. Select from the following menu of informative and interactive sessions.

Professional Development Seminars I

Tuesday, May 5
9:20 – 10:35 a.m.

● **Design: Poets of Place: The Work of Bohlin Cywinski Jackson**

Join Bernard J. Cywinski, FAIA, principal of Bohlin Cywinski Jackson, to explore the award-winning work of a firm honored for its ability to merge "the technical aspects of building with a great sensitivity to landscape and a power of place." Cywinski's work and thoughts help to shape one of the country's leading design firms, which was the recipient of the AIA's 1994 Architecture Firm Award. The firm's projects range from small houses to large educational facilities and public projects. Its portfolio also includes the residential complex near Seattle for Microsoft Corporation founder William Gates (a joint venture with James Cutler Architects). Cywinski has been recognized for numerous influential projects, including the Harrisburg International Airport Passenger Terminal and Pennsylvania Higher Education Assistance Agency headquarters building. Current projects include the master plan for Independence Mall for the National Park Service. This seminar is sponsored by the **International Masonry Institute**. (2.5 LUs/1.25 HSW hrs.)



▲ **Practice: So You Wanna Be in Pictures?**

In this session, Kristen Richards, news editor for *Interiors* magazine, will provide concrete skills, strategies and tactics for creating marketing materials that produce positive results. The seminar offers an editor's (and former marketer's) expertise on effective techniques for targeting standard and alternative markets. Richards also will present a separate three-hour program on "The Do's and Don'ts of Getting Publicity" for the IIDA/Wisconsin Chapter on May 6 at Monona Terrace. These presentations by Kristen Richards are sponsored by **Mannington Commercial** and **DuPont**. (2.5 LUs)



■ **Technology: It's Only Skin Deep**

Jerry O'Connor, P.E., a principal of Building Consultants, Ltd., in Arlington Heights, Illinois, is the project manager on one of the largest EIFS renovations currently underway in the U.S. This seminar will explore the \$4.5 million renovation of the exterior walls (constructed of PB EIFS panels) and windows of the Hyatt Regency San Francisco Airport. O'Connor will examine the cause of this building envelope failure and explain the solution being implemented for this major renovation project. He has provided consulting services to architects, engineers and owners on a variety of building envelope issues for over 20 years. This seminar is sponsored by **Midwest Engineering Services, Inc.** (2.5 LUs/1.25 HSW hrs.)



Professional Development Seminars II

Tuesday, May 5
10:45 – 12:00 noon

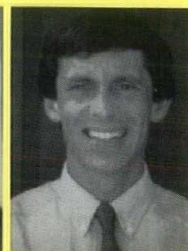
● **Design: The Rural Studio**

Visit "redneck Taliesin South" with keynote speaker Samuel Mockbee, FAIA. Established in 1993, the focus of the Rural Studio is on people and place. As the Alumni Professor of Architecture at Auburn University, Mockbee directs this unique educational opportunity for undergraduate students in remote Hale County, Alabama, one of the poorest regions in the U.S. The Rural Studio was recently recognized by the AIA's Education Honors Program as having national significance and influence in architectural education. The goals of the Rural Studio reflect Mockbee's belief that the profession must be involved in the civic life of a community. "It's not about the architect's passion, but the architect's compassion," he says. (2.5 LUs/1.25 HSW hrs.)



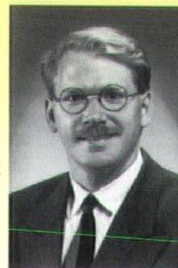
▲ **Practice: Really Cool Practice**

One of the most popular seminars last year was on "Really Cool Houses" by Dale Mulfinger, AIA. This year, you have the opportunity to learn more from two of his partners at Mulfinger, Susanka, Mahady & Partners, Inc., in Minneapolis. Michaela Mahady, AIA, and Kelly Davis, AIA, will explore the firm's evolution and how its horizontal organizational structure contributes to the firm's growth. You'll learn a few tips on succeeding in the rough and tumble residential market plus enjoy slides of more really cool houses! (2.5 LUs)



■ **Technology: Practicing What It Teaches**

This seminar by Kevin Nordmeyer, AIA, and Tom McDougall, P.E., presents a case study on sustainable design. It features the Center for Energy and Environmental Education at the University of Northern Iowa, which has been described as "a testament to an exciting new way of thinking about the relationships between buildings, education, the environment and people." Nordmeyer, currently the design partner for RDG Bussard Dikis in Des Moines, was the project designer and manager for the CEEE while with Architects Wells Woodburn O'Neil, Des Moines. McDougall directs the Energy Department of The Weidt Group, Minnetonka, which was the energy and environmental consultant for the CEEE. You will learn about the comprehensive design process used to create this award-winning facility that is a model for design excellence, energy use, building materials and the environment. This seminar is sponsored by **Andersen Windows**. (2.5 LUs/1.25 HSW hrs.)



Professional Development Seminars III
Wednesday, May 6
9:30 – 10:50 a.m.

● **Design: Sustainable Design: Leaving the Smallest Footprint**

Keynote speaker Susan Maxman, FAIA,



believes that architects, as trained visionaries and planners, have an important role to play in preserving the environment for future generations. As past-president of the AIA and as president of her own firm, Susan Maxman Architects in Philadelphia, she has been an articulate advocate for sustainable design, whether it involves the design of individual projects or efforts to curb suburban sprawl. This session will explore real-life sustainable design solutions, including her firm's work on demonstration projects in five cities (including Milwaukee) to show the potential for manufactured housing to meet the demand for affordable housing. This seminar is sponsored by the **Wisconsin Chapter, American Society of Landscape Architects**. (2.5 LUs/1.25 HSW hrs.)

▲ **Practice: Making Concrete: Leveraging Your Intangibles for Marketing Effectiveness**

According to Michael Welch, marketing architectural services today is completely different than in the past. Welch is the president of Hardball Marketing, an A/E consulting and professional development firm. In this session, he'll explain why it's time to change your marketing to be more concrete by leveraging your firm's intangible assets . . . your people, principles, character and ethics. You'll learn how a well-planned intangibles marketing approach can give your firm a competitive advantage and allow you to plan and control your growth. This seminar is co-sponsored by **SMPS/Wisconsin Chapter**. (2.5 LUs)



■ **Technology: Waste Not, Want Not**

Architect Bruce Kieffer, a program director for the Department of Engineering Professional Development at UW-Madison, will explore design approaches and specification techniques that can significantly reduce the amount of construction and demolition wastes ending up in our landfills. You also will learn about innovations in construction waste reduction and recycling that offer economic benefits to clients through actual construction cost savings and reduced tipping fees, sorting costs and hauling charges. The session will review specific strategies and building planning techniques that can reduce labor and waste on new construction as well as renovation projects. Innovative design approaches to make it easier to "disassemble" buildings in the future also will be addressed. (2.5 LUs/1.25 HSW hrs.)



Professional Development Seminars IV
Wednesday, May 6
3:40 – 5:30 p.m.

● **Design: Middleton Hills: A Regionally Responsive Neighborhood**

Middleton Hills, located just eight miles from the State Capitol, is a 150-acre traditional neighborhood development designed and master planned by Duany Plater-Zyberk & Company. This seminar will be presented by Jeff Speck, director of town planning at DPZ, and Jane Grabowski-Miller, the design director for Middleton Hills with Marshall Erdman & Associates. DPZ is a leader of "The New Urbanism" movement, which seeks to end suburban sprawl and replace it with a return to historically predated planning practices. Speck will explore how Middleton Hills compares to plans by DPZ for over 120 other new towns and community revitalization projects. Grabowski-Miller will highlight the unique features found in Middleton Hills. This seminar is sponsored by **Marshall Erdman & Associates**. (2.5 LUs/1.25 HSW hrs.)



▲ **Practice: Extra! Extra! Learn All About 'em!**

The profession is changing and the AIA contract documents are changing with it. Join Dale Ellickson, FAIA, Esq., for this special session on the new 1997 editions of the B141, Owner-Architect Agreement, and the A201, General Conditions of the Contract for Construction. Ellickson is counsel to the Contract Documents Program for the AIA and has held primary responsibility for administering the development the AIA contract documents for the past 19 years. If you have questions about the new AIA documents, this seminar will have the answers. (2.5 LUs)

**A201
B141**

■ **Technology: Going for Green: An Approach to Sustainable Design**

Matthew Tendler, AIA, and Daniel Davis, P.E. will present a case study of C.G. Schmidt's new corporate headquarters facility in Milwaukee. A goal of this project is to demonstrate that it is possible to design, construct and operate an environmentally sustainable office building within the constraints of a modest budget and a fast-track schedule. Tendler is an architect and the leader of the sustainable design practice group at Kahler Slater. Davis is a professional engineer and senior project manager at C.G. Schmidt. This seminar is sponsored by the **Wisconsin Green Building Alliance**. (2.5 LUs/1.25 HSW hrs.)



SPECIAL EVENTS

Make time to explore the following special events at **Parti'98**. Many of the events are FREE, including the Building Products Expo, Design Awards Reception, WCMA Awards Breakfast and Middleton Hills Tour. Please indicate your planned participation in these special events on the **Parti'98** Registration Form to assist us in making appropriate arrangements.

Tuesday, May 5

Terrace Breakfast

7:45-9:15 a.m.

The opening breakfast meeting in the Grand Terrace is actually two programs in one. First, join officers of AIA Wisconsin and the Wisconsin Architects Foundation for updates on AIA and WAF programs. Immediately following these Annual Meetings, David Mollenhoff and Mary Jane Hamilton will explore the history of Monona Terrace in their talk entitled "21 Years, 8 Iterations and \$250: A Portrait of Wright's Passion for Monona Terrace." Mollenhoff and Hamilton are the authors of a new book, *Frank Lloyd Wright's Monona Terrace: The Power of an Enduring Civic Vision*, being published by The University of Wisconsin Press. This special event is sponsored by **Giles Engineering Associates, Inc.** (1 LU)

Awards Luncheon

12:10- 1:55 p.m.

Gather with friends and colleagues for lunch in the Grand Terrace and to celebrate the achievements and contributions of James W. Miller, FAIA, the recipient of the 1998 AIA Wisconsin Golden Award, and Kahler Slater, the recipient of the inaugural AIA Wisconsin Architecture Firm Award. These are the highest honors that AIA Wisconsin can bestow on an individual member and member-owned firm. National AIA President Ronald Altoon, FAIA, plans to attend, you should too!

After lunch, Michael Welch will ask you to dream because, as Frank Lloyd Wright once said, "Without a dream you cannot be an architect." Welch is the president and founder of Hardball Marketing, a very unique and creative consulting firm that developed from a desire to improve, educate and support people and their business. He has achieved many of his dreams; and his talk will help give you "The Power to Accomplish Your Dreams." This event is sponsored by **Wisconsin Architect** magazine.

Construction Industry Reception

3:30 - 7:30 p.m. (LUs)

To celebrate the grand opening of the **Parti'98** Expo — the largest ever — AIA Wisconsin and the exhibiting companies are hosting our annual Construction Industry Reception in the Exhibit Hall. This year's Expo is a unique opportunity to find answers to all of your questions from representatives of the region's leading manufacturers and suppliers of design and construction industry products and services. Gather valuable product information that you can use on your upcoming projects as you enjoy music by the Jeff Eckels Trio, sample delicious hors d'oeuvres and enter drawings for fabulous prizes. Everyone is invited to explore this extraordinary display of the latest building products and services . . . and it's FREE!

Design Awards Reception & Presentation

7:30 p.m.- 9:30 p.m.

Everyone is invited to celebrate excellence in architecture by attending the Design Awards Reception in the Grand Terrace and the presentation of this year's AIA Wisconsin Honor and Merit Awards in the Lecture Hall at Monona Terrace.

Wednesday, May 6

"Excellence in Masonry" Awards Breakfast

8:00-9:20 p.m.

This annual awards breakfast is sponsored by the **Wisconsin Concrete Masonry Association**. It will feature the presentation of this year's WCMA "Excellence in Masonry" awards. It's FREE, but please pre-register by checking the box on the **Parti'98** Registration Form.

IIDA Workshop: Getting Publicity

9:00 - 12:00 noon

Kristen Richards, news editor of *Interiors* magazine, is presenting this three-hour workshop on "Telling It Like It Is: The Do's and Don'ts of Getting Publicity" in partnership with the International Interior Design Association (IIDA)/Wisconsin Chapter. Program offers 3 CEUs for interior designer registration. The workshop is sponsored by **Mannington Commercial** and **DuPont**. *Separate registration and additional fee* are required. Contact Jan Eymann at (608) 255-9202 for further details and registration materials. (6 LUs)

Focus on Innovation & Expo

11:00 - 2:00 p.m. (LUs)

Explore the displays in the Exhibit Hall and collect valuable information on products and services that you can put to good use on all of your projects. This Expo session also will feature exhibitor-sponsored "mini-seminars" on innovative products and research shaping the future of the design and construction industry. You can earn up to 2 LUs by attending these sessions in the **Wood-Lam** Special Events Pavilion. Invite your friends and clients to break away from the office and join you for lunch in the Exhibit Hall at Monona Terrace. Registration is FREE . . . and lunch is on AIA Wisconsin!

Building Tours: Kohl Center & Monona Terrace

3:40 - 5:30 p.m.

It's a wonderful world of choices. You can select a guided tour of either the Monona Terrace Community & Convention Center or the new Kohl Center on the UW-Madison campus. Bus transportation will be provided for the Kohl Center tour, which is sponsored by the **Oscar J. Boldt Construction Company**. (2.5 LUs)

Middleton Hills Tour

5:15 - 7:30 p.m.

Here's an opportunity for a walking tour of this new traditional neighborhood development, featuring a mix of uses, pedestrian orientation and a regional style of architecture. Phase 1, currently under construction, consists of approximately 30 homes and two commercial buildings. A wine and cheese reception will follow in the Neighborhood Store. Bus transportation will be provided. This special event is sponsored by **Marshall Erdman & Associates**. (2.5 LUs)

Affordable Comfort Trade Show

5:30 - 7:30 p.m.

AIA Wisconsin members are invited to tour this Trade Show at the Marriott Madison West for FREE. For information on the Affordable Comfort conference short courses and technical sessions, call 1-800-344-4866.

PARTICULARS

Registration

Complete and return the **Parti'98** Registration Form to sign up for all of the outstanding programs and special events. Register by *April 21* and **SAVE!** AIA Wisconsin members also can receive one **FREE** registration by registering early and submitting four paid registrations of equal or greater value. Your name badge and other materials will be waiting for you at the AIA Wisconsin Registration Desk, provided by **Techline Madison**, at Monona Terrace.

Convention & Expo Location

Parti'98 will be at the Monona Terrace Community & Convention Center in downtown Madison.

Monona Terrace Community & Convention Center
One John Nolen Drive
Madison, WI 53703
(608)261-4000

Please refer to the maps below for available parking. Shuttle bus service will be provided from the Dane County Expo Center's parking area. It's easy to find and only \$3.75 per day.

Hotel

The Madison Concourse Hotel is the official hotel for **Parti'98**. It's only a short stroll from the Monona Terrace Convention Center. The hotel also provides a door-to-door shuttle service.

The Madison Concourse Hotel
1 West Dayton Street
Madison, WI 53703

A block of rooms has been reserved for **Parti'98** participants at \$95 single/\$100 double per night. Room reservations must be made directly with the The Madison Concourse Hotel by calling (608) 257-6000 or 1-800-356-8293.

Continuing Education

AIA members have an opportunity to earn more than 20 learning units (LUs) by attending **Parti'98**. AIA/CES report forms will be provided in registration materials.

Convention Committee

The following individuals contributed their time, creativity and energy to add a new dimension to the program for **Parti'98**:

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Kent Calloway, AIA
Melissa Destree, AIA
Paul Wagner, AIA
Jean Loomis Ascoli, AIA
Michael Clark, AIA
Ann Doody
Jim Fryk, AIA
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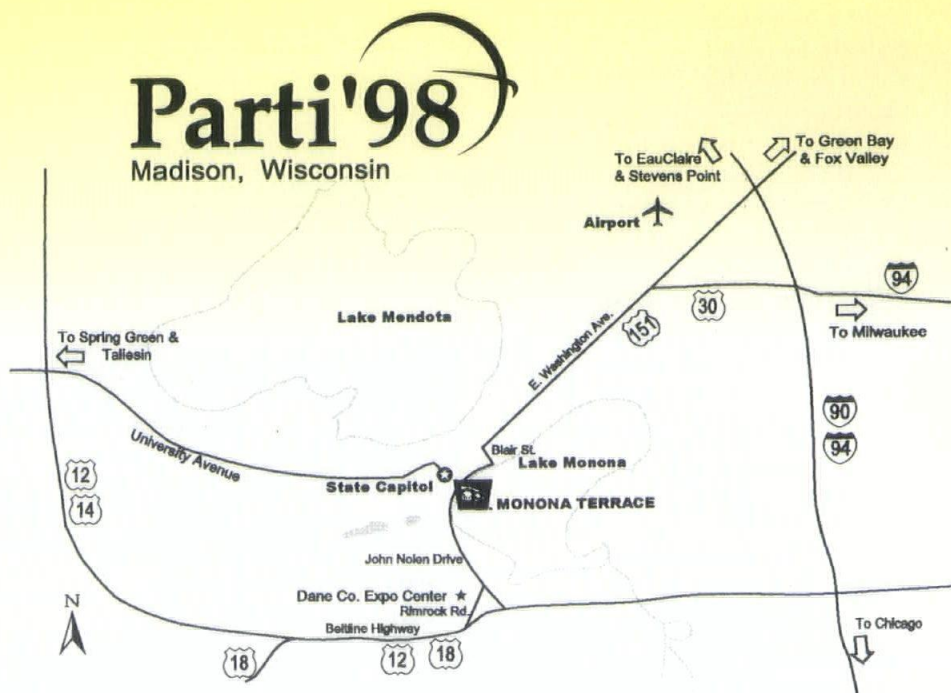
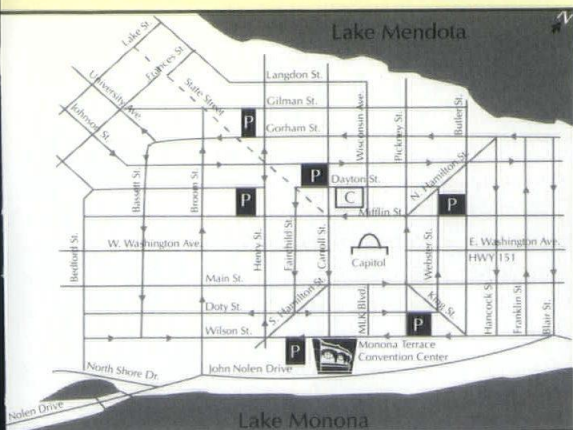
Graphic Design

Kari Voss
Advanced Graphic Design Technology
University of Wisconsin-Madison, Department of Art
John Robert Rieben, Associate Professor

Questions?

For additional information on **Parti'98** please contact:

AIA Wisconsin
321 South Hamilton Street
Madison, WI 53703-4000
(608)257-8477 or 1-800-ARCHITECT
Fax: (608)257-0242



BUILDING PRODUCTS EXPO

The following companies have already signed up to exhibit at the 1998 Building Products Expo. Their strong support makes **Parti'98** possible.

Registration is **FREE** for the Expo and other events in the Exhibit Hall. The Expo is open from 3:30-7:30 p.m. on May 5 and from 11:00 -2:00 p.m. on May 6.

2001 Company
A/E Graphics, Inc.
ABC of Wisconsin
Access Technologies Inc./Exceltech Computer
Acoustical Floors of Wisconsin, Inc.
Adolfson & Peterson Company
Alpine Plywood Corp.
Aluspec, Inc.
American Access Systems
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Andersen Windows Inc.
Architectural Products of Wausau
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Automatic Entrances of Wisconsin, Inc.
B & J Builders
Badgerland Supply, Inc.
Bend Industries, Inc.
Besam Automated Entrance Systems
Best Block Co.
BPI Blueprints, Inc.
Brass Light Gallery
Braun Elevator Company
Brighter Concepts - Solatube
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Carley Wood Associates, Inc.
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Cornell Corporation
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D. L. Couch Wallcovering, Inc.
Decorative Surfaces
Digital Resource
Donald A Loss Associates
Dryvit-Hartland/C A S H
Fabcon Incorporated
Formica Corporation

Fypon Molded Millwork
Gagnon Clay Products Co.
Grace Construction Products
Graniti Fiandre
Hafele America
Hallmark Building Supplies, Inc.
Halquist Stone Co.
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Heckmann Bldg. Products
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Husky Rustic Siding Co.
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International Masonry Institute
Intertek Testing Services
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Jaeckle Wholesale Inc.
JWC Building Specialties Inc.
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Major Industries
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Miron Construction Co., Inc.
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Space-Metrics
Spancrete Industries, Inc.
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Stalker Flooring Inc.
STS Consultants
Sun Cleaning Systems, Inc.
Techline Madison
Techstaff Inc.
The Combination Door Co.
The Daily Reporter
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Weyerhaeuser Architectural Door
Wisconsin Architect, Inc.
Wisconsin Asphalt Pavement Association
Wisconsin Brick & Block Corp.
Wisconsin Chapter of National Fire Sprinkler Association
Wisconsin Concrete Masonry Association
Wisconsin Electric Power Company
Wisconsin Power & Light
Wood-Lam, Inc.

Project
Location
Architect
General Contractor

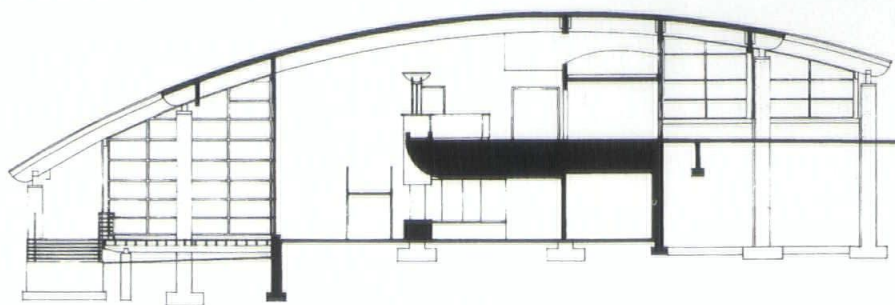
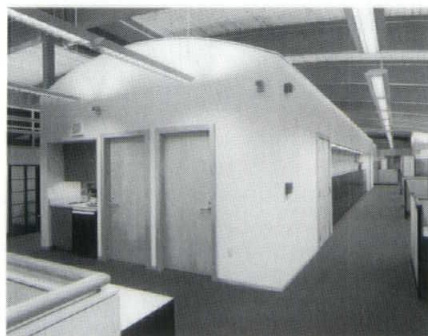
Danfoss Fluid Power Company
Racine, Wisconsin
the Zimmerman Design Group
Bukacek Construction, Inc.

A site near Racine was chosen for U.S. Corporate Headquarters Offices of this company from Denmark. It featured rolling hills and a large pond populated with waterfowl. The entire design of building masses and office arrangements had to fit into the natural surroundings, which is a part of the Danish heritage.

Simple lines of glass and brick walls weave about under the curving roof of the office wing, with clerestory windows extending toward pond views. Rhythmic concrete columns, disengaged from the building, support the roof. Utilitarian service sides of the plant are faced with precast concrete with a Danish red accent band.

Formal entrance features a two-story atrium. No office is more than 40 feet from an outside window. Upper level open office space soars with structural ribs of curving glue-laminated beams.

*Photography: Purcell Architectural
Photography*

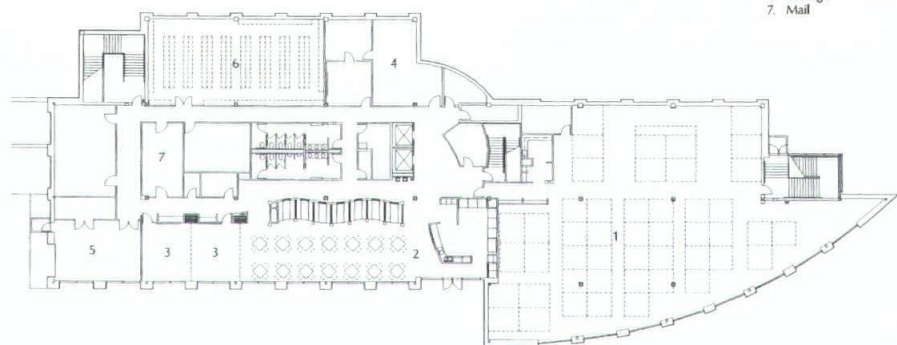


On a slight rise in an open rolling prairie, this headquarters office building was placed so the main entries are on the second level. To the east lies a small wetland partially surrounded by a thicket of trees. The floor plan is long and narrow to provide all staff with access to exterior views. Work stations have lower panels parallel with window planes. To allow maximum light to penetrate internal areas, the windows extend to 9'4" from the floor.

Subdued lighting opens to a bright two-story lobby with views of the woods beyond. The lunch room and training rooms are on the ground floor with access to garden paths and a trellised seating area.

The curved glass and aluminum exterior wall echoes the shape of the wetland area and acts as a great mirror sweeping the landscape and expresses the company's progressive nature.

*Photography: Exterior, James Moravec;
Interior, James T. Potter, AIA*



Project

The Osthoff Resort

Location

Elkhart Lake, Wisconsin

Architect

Eppstein Uhen Architects, Inc.

General Contractor

Portside Properties

This crescent shaped hotel, in the Grand Victorian style, maximizes the view of water from each suite. A manmade reflecting pond was created between the building and lake edge to extend the feeling of water's edge. The pond is enhanced by a brick paved walkway, a waterfall and a gazebo.

Lake Drive was rerouted to the rear of the development to create a public boardwalk with vintage lamp posts, benches and parklike landscaping.

The resort has 174 units, one to three bedrooms, with kitchens, fireplaces and balconies or patios. Indoors and out, there is a variety of tranquil and intimate public spaces plus common areas, a gift shop, a cafe, a ballroom and a fitness center. The outdoor pool is used for ice skating in winter.

Steeply pitched gables, turrets, copulas and decorative brackets link the resort architecturally to adjacent historical structures in the village.

Photography: Ralph Adamson

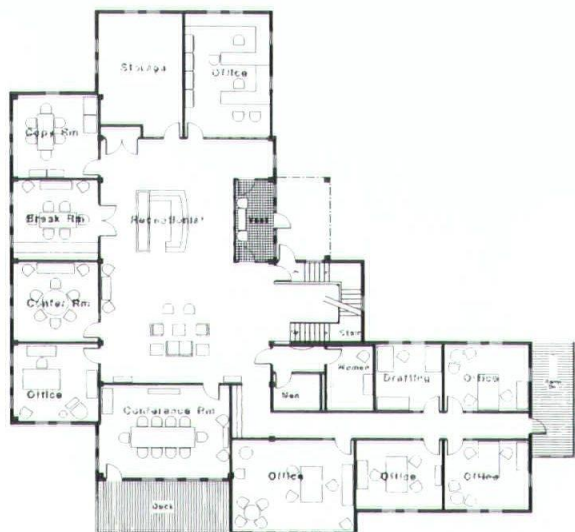
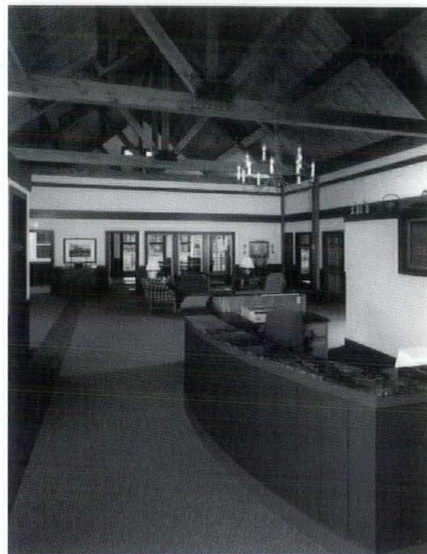


On a site with direct access to Interstate 94, a residential and office subdivision developer chose to build his headquarters office building. The design was influenced by recent trips to France and Germany where he was intrigued with the honesty expressed in post and beam barn like structures. Therefore, a tower suggesting a silo was added, but with a touch of high-tech feeling. An observation deck tops the three-story tower.

Because of a nearby river and wetlands area, only a narrow sliver of the property was buildable. A deck at the rear of the building overlooks a manmade pond and the river. A metal roof adds to the rural image.

Inside is a large common area with exposed beam ceiling and surrounded by offices, conference rooms and support areas.

Photography: HNK Architectural
Photography, Inc.



<i>Project</i>	Men's Clothing Store
<i>Location</i>	Short Hills, New Jersey
<i>Architect</i>	The Kubala Washatko Architects, Inc.
<i>General Contractor</i>	St. Andrews Construction, Inc.

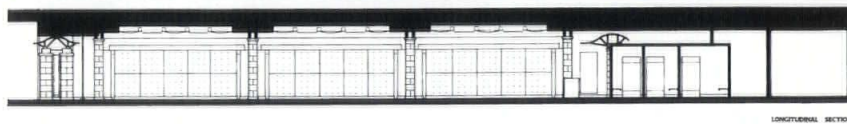
A retail chain of high quality men's clothing is venturing into business casual and naming the chain Eighteen 77, the year that the parent company was founded. Located in a mall, the space (3,652 sq. ft.) is long and narrow.

Great attention was devoted to the store's structural details. Materials—limestone, wood, copper and glass—were all available in the nineteenth century, but are now used in contemporary ways. Wood beams supported by limestone piers divide the store space into interesting bays. Ceiling is a series of interwoven silk burlap canopies. The fixtures and tables displaying merchandise were intended to be furniture elements rather than built-ins.

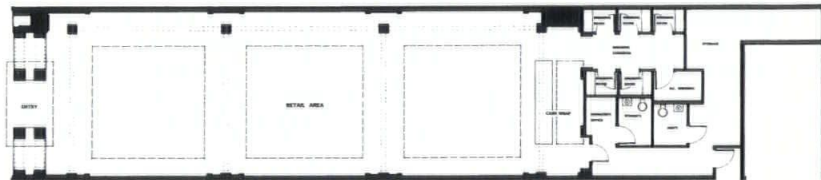
A vaulted copper canopy at the entrance springs from struts of copper tubing that rest on wood beams supported by specially crafted limestone piers. Old-time craftsmanship is put to contemporary use.

The design team also included Robert A.M. Stern Architects of New York.

Photography: Esto Photographics

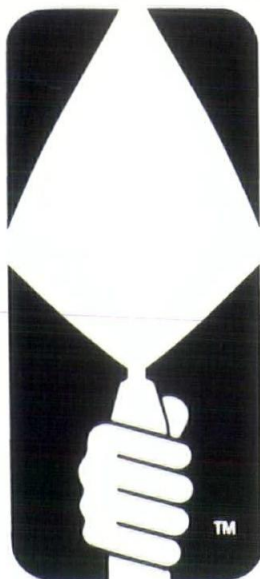


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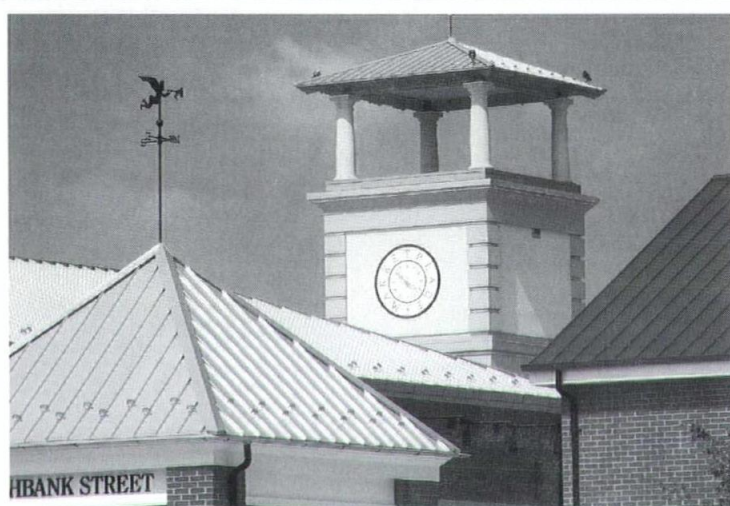
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Sterling, VA
Owner: G.F.S. Realty, Inc.
Architect: Development Design Group, Inc.

General Contractor: Giant Construction, Inc.
Roofing Contractor: Rayco Roof Services
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Senior CAD Designer

Southeastern WI developer of graphical office module software seeks services of Senior CAD Designer. Duties are to utilize architectural methods and concepts in combination with CAD techniques to create computer aided office furniture representations and office space planning, use AutoCad and AutoLISP for drafting procedure, use 3D STUDIO to facilitate animation, FoxPROW for database management, ARIFLEX to develop automation routines. Analyze basic GIZA program and use advanced AutoCAD to improve and modify GIZA, and assist other CAD Designers to resolve questions and issues. Requirements are a BS or equivalent in Architecture, 2 yrs. experience in use of AutoCAD and AutoLISP, and in utilization of both Microsoft Windows and DOS operating systems, 1 yr. experience in use of 3D STUDIO and database management. All experience may be simultaneous. Compensation is \$14.50 per hour for 40 hour week, Mon.-Fri.

Send two copies of resume to:

M. Brooks
File C100383; DWE-ALC
P.O. Box 7972
Madison, WI 53707-7972
Reference File C100383.

A Nontraditional Path

In 1997, Frank Dropsho, AIA, retired from the Madison Metropolitan School District after over 20 years as the Director of Building Services. Dropsho admits that his nontraditional career path was challenging and sometimes difficult, but the rewards and satisfactions have made it a worthwhile career choice. He recommends that architects consider professional careers in public institutions.

Dropsho came to Madison in 1976 from the City Engineering Department in Detroit, Michigan, where he was responsible for the design of buildings for various city departments, such as police, fire, parks, public works and zoo.

When Dropsho started with the MMSD in 1976, he was the only building-related professional on staff. Health, safety and environmental concerns and conformance to federal, state and city regulations and codes make it very important that school districts have the appropriate professional staff in-house, he believes.

The Building Services Department now employs 250 professionals, including registered architects and engineers, administrators, environmentalist, safety officer, office support staff, carpenters, painters, electricians, plumbers, steamfitters, custodians, equipment operators and groundworkers.

The MMSD is the second largest school district in Wisconsin, with a current student population of 25,000. The MMSD physical plant consists of 44 separate facilities, with a total of 4,300,000 sq. ft. and an estimated replacement value of \$500 million.

According to Dropsho, one of the most important problems facing school districts across the country is the need to upgrade and maintain the physical plant of the schools. MMSD's recent facilities report indicates that \$13 million is needed

each year to upgrade the school buildings and to keep them safe, healthy and in good repair.

Throughout his career at the MMSD, Dropsho had to deal with the various crises that occurred on a regular basis. These included: school closings, energy conservation, asbestos, radon, lead paint, lead in the drinking water, underground storage tanks, electromagnetic fields, PCBs, aging schools, insufficient electricity for technology and ADA.

Under his guidance, the MMSD uses Qualification Based Selection (QBS) techniques in the hiring of architectural/engineering consultants for district projects.

Frank Dropsho, AIA, chose a nontraditional architectural career; he remained professionally "connected" through the AIA.

"Working for the Madison Metropolitan School District has never been dull," said Dropsho. "Everyone has an opinion on how their school district should be operated; and the Building Services department received plenty of advice."

"Joining AIA Wisconsin was one of the best decisions I ever made. Professionally, I was isolated until I joined, and then, suddenly, I met hundreds of professional associates with similar interests and goals . . . it has been a great experience," said Dropsho. He also enjoys the continuing education opportunities offered by AIA Wisconsin and regularly attends the annual Convention.

As a member of AIA Wisconsin, Dropsho was elected as an officer of the Southwest Chapter, serving as President in 1983. He also served as

Director-at-Large on the state AIA Board of Directors for three years. He is currently chairman of the Golden Award Committee.

As a Chapter officer, he was instrumental in organizing architectural lectures in conjunction with the Elvehjem Museum of Art, Madison Art Center and AIA Wisconsin. The lectures addressed architectural design and landscape architecture and planning. The lecture series, conducted over a two-year period, attracted not only members of both museums and AIA Wisconsin, but students and the public as well.

When Dropsho was on the state Board of Directors, he recommended that AIA Wisconsin recognize those members who had, as distinguished leaders, performed great service for the state organization and the architectural profession over an extended period of time. This idea was the birth of the Golden Award. After receiving approval from the Board of Directors, Dropsho began the task of developing an award design acceptable to all Wisconsin architects.

After having little luck with artists working on the design, Dropsho decided to try on his own. "I was apprehensive. I knew that I was playing to a tough design crowd," according to Dropsho. "Fortunately, I hit upon the idea of basing the award's design on the 'golden proportion' which is recognized throughout history as an ideal form."

The Golden Award has been a great success; and Frank Dropsho is extremely proud of his contribution to the program. On May 5, 1998, the twelfth Golden Award will be presented at the AIA Wisconsin Convention. "The Golden Award is one of the best ideas that I ever came up with in my career . . . I'm very happy about the entire program," a modest Dropsho concluded.



CES FAQs

What is the Continuing Education System (CES) time frame?

1997 marked the final year of the AIA transition start-up. Members had until December 31 to earn 36 LUs. Beginning in 1998, members are required to earn 36 LUs each calendar year.

What if I don't earn enough LUs or earn more than required?

Members who do not earn 36 LUs in one year's cycle may make up the credits the following year (in addition to earning that year's requirements). If after the second year the total number of required LUs and HSW hours have not been met, membership standing will be reviewed, as happens with nonpayment of dues.

If a member earns more than 36 LUs in a year, the additional LUs may be applied to the following year's requirements (up to a maximum of 36 additional LUs).

Are associate, allied, and emeritus members required to earn LUs?

Associate, allied, and emeritus members are exempt from the requirement but are encouraged to participate for their benefit and the profession's. Anyone with an active AIA membership number will receive a transcript if LUs are reported. IDP interns may now use AIA record-keeping services.

How does health, safety, and welfare (HSW) tie into CES?

As approved by the AIA Board in December 1995, the AIA requires that eight contact hours of the basic LU requirement be earned in the area of health, safety, and welfare, which is defined as those issues addressed by the Architect Registration Examination (ARE). Health, safety, and welfare in architecture are hereafter defined as anything that related to the structure or soundness of a building site. This requirement is based upon the states' having the power to grant professional licensure as a means of protecting the health, safety, and welfare of the public.

Which states require mandatory continuing education (MCE) to maintain a license?

Alabama, Arkansas, Florida, Iowa, Kansas (beginning in the Year 2000), Tennessee, and South Dakota have MCE. Louisiana has a voluntary requirement.

How are CES activities reported?

Activities are reported by CES Registered Providers for the members, or they can be self-reported if the activity is not offered by a registered provider. (Please note: Some of the states that require MCE are reluctant to accept self-reported activities.)

What is a CES audit review and what are some of the things examiners look at?

Members' educational activities are randomly selected throughout the year for review to ensure their accuracy and quality. Process issues are reviewed by AIA/CES staff and/or the CES Audit/Review Committee. Content issues are reviewed by the CES Audit/Review Committee and subject-matter experts. Activities that draw special attention to examiners are self-reported, self-designed activities; these do not qualify for HSW. Remember, self-designed activities must demonstrate that they are planned as educational and not simply learning by-products.

Almost any Quality Level III activity reported will be audited, as will those that report an unusually large number of LUs.

I am a new AIA member. Am I required to complete CES requirements this year?

New members are not required to complete the 36-LU requirement the year they join. They are encouraged, however, to report their education activities because the credits will carry over to their first full year of membership.

I live and work outside the U.S. Am I required to complete CES requirements?

Yes! We realize that traditional programming may be limited; however, there are many unique new opportuni-

ties available to you, such as getting to know the host country's architecture. As in many rural U.S. areas, self-reported activities are available.

Architectural Record has preselected articles each month that qualify for one hour of HSW and satisfy the basic HSW requirements if completed.

Can I use the Internet and AIAOnline for help with CES requirements?

Members can now access their transcripts and MCE information via the Internet, www.aiaonline.com, click <Continuing Ed>. Individual transcript records are now posted daily and are available to each member by using his or her member number; click on <Get Transcript>. Names and addresses are not listed for privacy reasons. (An additional hard copy of the transcript can be faxed or mailed to member for a \$10 fee per copy by contacting The University of Oklahoma, Continuing Education, AIA/CES, Room B-1, 1700 Asp Avenue, Norman, OK 73072; phone, 800-605-8229; fax, (405) 325-6965.

Other new services you can click on include <CES Programs>, where you can search by date, location, or titles; <CES Forms>, including the self-report form; and <Provider Info>, where you'll find a current list of CES registered providers. If your activities don't appear on your AIAOnline record within 14 days of the event, contact the provider first to learn when the activities will be submitted to Oklahoma for posting.

Where else can I get help?

AIA National has established a hotline for requests for materials and forms (a recorded message will tell you how to place your requests). Call (202) 879-3089; or reach us directly by phone, (202) 626-7436; fax, (202) 626-7399; or email, lowthert@aiaemail.aia.org.

EDITOR: The author is the CES Director at The American Institute of Architects. This article first appeared in the November 1997 issue of AIArchitect.

Exterior Insulation and Finish Systems

My company is overseeing the façade restoration of a nine-story commercial building on the West Coast. Built in the mid 1980s, the building experienced extensive water infiltration through its exterior wall elements, which include a Class PB exterior insulation finish system (EIFS) assemblage.

The weaknesses in this type of EIFS are obvious to anyone called to rectify a failure: the water infiltration barrier consists of only a thin cementitious base and joint sealants. Like most barrier systems, no built-in redundancy handles water that escapes the primary defense. EIFS, however, seem more prone to insulation inconsistencies and durability issues than other barrier systems.

The exterior wall elements on this building failed from a number of mechanisms, resulting in considerable water intrusion in the building. The moisture intrusion caused widespread interior damage and resulted in the failure of the bond between the EPS insulation and the paper on the exterior gypsum, destabilizing the EIFS.

Budget constraints prohibited removing the entire EIFS. Instead, we rehabilitated the system in place by mechanically fastening the existing lamina to the metal stud backup and installing new lamina over the existing.

Because of the past failure, we were aware of the need for proper quality control on the repairs. Industry-established quality control procedures for new construction are sadly lacking and not often applied to this type of renovation. We developed several innovative tests including criteria for the bond strength of the new lamina to the existing lamina (as measured in the field) and minimum base thickness measured from coupons.

Designers specifying EIFS materials, particularly PB systems, should recognize the weaknesses in the approach, examples of which are readily available in the literature. They must be aware of the primitive state of site quality control procedures, which EIFS industry has been late in developing; needed criteria being written by ASTM are under review but will not impact field operations for years. Those still committed to using EIFS should specify and detail a premium system using a pressure-equalized rain screen approach, which is demonstrably more reliable than a simple barrier.

EDITOR: The author is a principal with Building Consultants, Ltd., Arlington Heights, Illinois, and specializes in the evaluation and design of repairs of existing buildings and components. He is presenting a seminar on this topic, sponsored by Midwest Engineering Services, Inc., on May 5 at the 1998 AIA Wisconsin Convention in Madison. This article appeared originally in the December 1997 issue of The Construction Specifier.

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A L L S T E E L



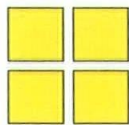
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Making Marketing Concrete

Marketing a service as a commodity is a good idea . . . if you want to drive down fees and loose position in your marketplace.

As you go about your daily marketing responsibilities, does it seem like that is exactly what has happened? Well, you're correct. It has. This is frustrating for several reasons. First, your accountability and projects are very demanding. Second, the rewards for your talents and the personal nature of your practice is too limiting. In addition, you work too hard for such a small piece of the pie. You deserve more . . . and it is about time you went after it. At minimum, you deserve a higher position in your marketplace.

In many ways, A/E firms have been their own worst enemy. For years, firms have taken the easy way out by not presenting or positioning themselves correctly in the market place. A/E firms have added to their problems by offering "free" services, turning over project responsibilities (emotionally and psychologically), selling the same things as competitors, not differentiating themselves responding to every RFP that finds it's way to the fax machine, do-da, do-da. These decisions would make a first-year business student cry.

Define and sell "intangibles."

firm's growth or your financial projections. The primary reason this happens is, historically, architects have not seen the marketing or selling of their services in a new or creative way.

But, you can change—in fact, you better—based on a recent buyer survey. Simply stated, buyers do not buy today what they bought yesterday. They are looking for different things today to validate the decision-making process. They use different reasons for making a decision today. In other words, things have changed, people have

changed and projects have changed. So, you have to change. Unless you like the old statement: "If you want to keep on getting what you're getting, keep on doing what you're doing."

Buyers today are more aware, sophisticated and have different needs. What your marketing must do is match those buyers' needs. The easiest way to do this is to stop selling what you have been selling; "tangibles." Things like: "on-time, on-budget;" "direct relevant experience," "close project proximity;" "special attention to drawings;" complete sets of CDs, where every project person went to college and the myriad other statements that have been in every A/E proposal for the past two decades. This is done with the validation of 300 slides.

The process you must start is reviewing and defining your "intangibles." Then, start selling them. Intangibles are the reason people buy from people. It is the most important and the only asset your firm has—people. Research says buyers (people) make decisions to hire architects and engineers (people) because they feel comfortable with them. Another way to say it is: buyers are looking for someone to trust with all of their money. Someone who is honest, respectful, understanding, personable, open and sincere. The very same things you look for: trust, principles and character. Intangibles are easy to sell, all you have to do is define them and present them to the buyer. Of course, you have to be "competitive" in each of the other areas, but they are NOT the primary reasons you will be hired. People do not make decisions to work with someone if they don't like or trust them.

EDITOR: The author is the president of Hardball Marketing, Redondo Beach, California. He will be speaking at the AIA Wisconsin Convention at the Awards luncheon and also presenting a practice-track seminar.

Firm Award

Kahler Slater Architects has been selected to receive the inaugural 1998 AIA Wisconsin Architecture Firm Award.

The Architecture Firm Award is the highest honor that AIA Wisconsin can bestow on a member-owned firm. Established last fall by the Board of Directors, the purpose of the award program is to recognize an AIA Wisconsin firm for outstanding achievement in the advancement of the architectural profession. Award criteria include significant contributions in one or more of the following important areas of practice: architectural design, building technology, education and research, community leadership, public service and awareness, and service to the AIA at the local, state or national level.

The Architecture Firm Award will be presented to Kahler Slater during the Awards Luncheon on Tuesday, May 5, at the Monona Terrace Community & Convention Center in Madison. This special event, which also features the presentation of the 1998 Golden Award, is being held in conjunction with the 1998 AIA Wisconsin Convention.

The distinguished jury for this year's Architecture Firm Award program was comprised of public and professional members. Jury members included Jane Taylor Coleman, Madison, former executive director of the Madison Community Foundation; Richard A. Hansen, Racine, president and CEO of Johnson International; and architect Brian F. Larson, AIA, Eau Claire, a vice president of Ayres Associates and senior regional director of The American Institute of Architects.

Jury members were very impressed with Kahler Slater's significant contributions in the areas of architectural design, building technology, education and research and service to

the AIA, but they noted in particular the firm's commitment to community leadership and public service. "In today's business environment, where the focus is on the bottom line and current financial performance, it is impressive that a firm like Kahler Slater can find a way to be so involved in community affairs," according to the jury.

Founded in 1908, Kahler Slater Architects is celebrating its 90th anniversary. The firm, with offices in Milwaukee and Madison, has a staff of 98 and specializes in planning, architecture and interior design for corporate, healthcare, civic/cultural, higher education, hospitality and historic restoration clients.

Kahler Slater was nominated for the Architecture Firm Award by Christopher Goldsmith, executive director of the Milwaukee Art Museum. "The firm's commitment to excellence is evidenced by its consistently high level of client satisfaction, its reputation for professionalism, and its role of active leadership in the field of education and within the community itself," Goldsmith said.

"Being chosen for this award in the year of our 90th anniversary is very significant," according to David Kahler, FAIA, president of Kahler Slater. "It is validation for the hard work and dedication of each and every person at our firm. This award is really theirs."

The AIA Wisconsin Board of Directors accepted the Firm Award Committee's report on this year's program at its February meeting. Firm Award Committee members include: Mary Lawson, AIA, Madison, chair; Lisa Kennedy, AIA, Whitefish Bay; Thom Miron, AIA, Appleton; and Roger Roslansky, AIA, La Crosse.

Richard R. Johnson, AIA

Architect Richard R. Johnson, AIA, Stevens Point, died on March 6 at the age of 47. Rick had been battling cancer for the past year.

Rick Johnson contributed significantly to his profession. He was a member of the AIA Wisconsin Board of Directors and an officer of AIA Northwest Wisconsin. He first joined the AIA Wisconsin Board of Directors in 1996 when he agreed to take on the responsibilities of Vice President/President-Elect of the Northwest Chapter. He was the 1997 President of AIA Northwest Wisconsin and recently had agreed to continue to serve as a 1998 Board member and Chapter officer. Prior to taking on AIA leadership roles at the state and local levels, Rick was an active member of several Convention Committees.

He established his own firm, R. Johnson Design Associates, Inc., in 1994 in Stevens Point. The firm is recognized for its design of aquatic facilities in Wisconsin and across the country. Prior to starting his own practice, Rick worked for the Stevens Point Recreation Department and as a vice president of Gremmer and Bablitch.

Rick Johnson also was committed to using his talents and skills to improve his community. Born in Stevens Point, he served on the city's Historic Preservation, Design and Review Committee, Highway 10 Relocation Study Committee and Community Image Enhancement Committee as well as serving as the zoning administrator and building inspector for the Village of Park Ridge.

Rick Johnson's strength of character and commitment to his family, community and profession will remain an inspiration to everyone who knew him. The profession of architecture and his colleagues in Wisconsin have been enriched by Rick's selfless contributions of talent, energy and leadership. Rick is survived by his wife Mimi and three children.

Regional Director

AIA Regional Director Brian F. Larson, AIA, Eau Claire, reports that the proposed national AIA advertising campaign and associated three-year \$50 per member special assessment will be voted upon again this May at the AIA Convention in San Francisco.

"I think the campaign has come a long way in its development," Larson said. "Most of us skeptics are beginning to see that there can be real gains in establishing the AIA 'brand' as having value, both among clients and architects."

A video on the proposed advertising campaign is available from the AIA Wisconsin library. Also, the AIA is running announcements on NPR's "Morning Edition" and "All Things Considered" programs on Tuesdays, Wednesdays and Thursdays.

Larson believes it is important for members to understand that this effort is not a campaign to get work. It is a marketing campaign, not a sales campaign, according to Larson. "The goal is to have decision makers recognize that AIA member architects offer value not available from others."

Larson also served on a special task force that studied the operations of the AIA Library. It recommended hiring a director and enlisting staff to become "navigators" through the sea of information, not guardians of it, and defining the role and acquisition policy of the archives.

Larson found the AIA Library to be a wonderful resource that is grossly under used. "The potential for it becoming a valuable resource for all members is great," Larson believes.

AIA Contract Documents

In October 1997, the AIA released new editions of ten contract documents: A101, A107, A111, A201, A401, A701, B141, B151, C141 and C142.

AIA policy is that only the current edition of a document be used, and it ceases to publish the prior edition. Since the 1987 editions of the above

documents are being phased out, users must initiate a change over to the 1997 editions, according to AIA General Counsel John DiNardo, Esq. Also, 1987 editions should not be used with the new 1997 editions.

Existing stocks of the 1987 editions of these documents will be available through the AIA's national order fulfillment house at (800) 265-ARCH. (AIA Wisconsin also has a very limited stock of several of these 1987 edition documents.) Once existing stocks are exhausted, the 1987 editions will only be available through a written license from the AIA under limited circumstances. This licensing practice will end on October 31, 1998, when the AIA expects users to have fully transitioned to the 1997 editions.

Compliance Statements

Is it unprofessional for architects to refuse to file compliance statements until their fee has been paid? This is an issue that Harry Sulzer, plan review and construction supervisor for the city of Madison, raised earlier this year with the Department of Regulation & Licensing (DRL).

In a memo to the Architects Section of the Joint Examining Board, DRL attorney Wayne Austin commented as follows:

"There is nothing in chapter ILHR 50, Code, establishing specific deadlines for filing. The only apparent inducement for filing the compliance statement is that the building may not be occupied until it has been. I would assume that the architect's withholding of the compliance statement would be a powerful inducement for the owner to pay the fee, but the situation reportedly creates problems for the affected governmental agencies.

"Based on my research, I can't say that refusal by an architect to sign off on a project until he or she has been paid constitutes unprofessional conduct, and thought perhaps the Section would have some thoughts."

Distinguished Service

The AIA Wisconsin Board of Directors has awarded a *Citation for Distinguished Service* to the profession of architecture to: Kevin J. Connolly, AIA, Wauwatosa, for his leadership of the Public Awareness Committee; Jerold W. Dommer, AIA, Watertown, for his leadership of the AIA/DFD Liaison Committee; and James W. O'Brien, AIA, Minneapolis, for his service as AIA Regional Director.

The *Citations* will be presented during the AIA Wisconsin Annual Meeting on May 5 at the Monona Terrace Community & Convention Center in Madison. This business meeting will kick off **Parti'98**, the 1998 AIA Wisconsin Convention & Expo.

People & Places

Roger D. Roslansky, AIA, La Crosse, has been reappointed by Governor Thompson to the Architects Section of the Joint Examining Board. He currently chairs the Architects Section. Lisa K. Stark, an attorney with Misfeldt, Stark, Richie & Wickstrom in Eau Claire and daughter of **Roy H. Stark, AIA**, Manitowoc, has been appointed by the Governor as a public member of the Architects Section.



At the AIA Grassroots leadership conference earlier this year in Washington, DC, AIA Southwest Wisconsin President **Tom Hirsch, AIA**, Madison, accepted an Accent on Architecture grant for the Working Homeless Shelter initiative. (That's Tom to the far right sharing the stage with AIA and AAF dignitaries.)

David W. Black, AIA, Madison, **Jeffrey C. Zutz, AIA**, Middleton, and **Steven Freson, AIA**, Verona, have been named new principals at Flad & Associates, Madison.

Mark J. Rapant, AIA, Mequon, has joined Graef Anhalt Schloemer and Associates, Inc., Milwaukee, as architectural team leader. Mark can be reached at the firm's new office in One Honey Creek Corporate Center at (414) 259-1500.

A. James Gersich, AIA, Fitchburg, has been named executive vice president of HSR Associates, Inc. Jim can be reached at the firm's Madison office at (608) 244-1341.

Hammel Green and Abrahamson, Inc., Milwaukee, has announced the following appointments: **Cherie Claussen, AIA**, Milwaukee, office director; **Kurt Spiering, AIA**, Wauwatosa, health care design group director; and **James Vander Heiden, AIA**, Elm Grove, corporate and educational design group director.

Mark Herr, AIA, Waukesha, has been named a partner of Plunkett Raysich Architects.

The Frank Lloyd Wright Wisconsin Heritage Tourism Program's architecture tour on June 4-6, "Wright and Like — A Century in Racine," will feature self-guided tours of four private residences and four public buildings. Call (608) 221-4111 for a brochure and further details.

William Babcock, executive director of AIA Wisconsin, has been appointed to the national AIA/CES

Registered Providers Council. He also serves on the AIA's Public Affairs Resource Network. Carol Williamson has been invited to moderate a special roundtable session at this year's national QBS Facilitators meeting hosted by the AIA in San Francisco.

The International Masonry Institute (IMI) is accepting entries for the "1998 Wisconsin Golden Trowel Awards for Excellence in Masonry Design." The Golden Trowel Awards recognize architects who have designed outstanding projects built with masonry materials of brick, concrete masonry, stone, tile, marble, terrazzo, and plaster. Projects must have been completed in Wisconsin no earlier than 1995 by a mason contractor signatory to the International Union of Bricklayers and Allied Craftworkers. Awards will be presented at the AIA Wisconsin Fall Workshop luncheon in October. For a Wisconsin Golden Trowel Awards application, contact the IMI at (800) 464-0988.

Membership Action

Please welcome the following members to AIA Wisconsin:

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Thomas R. Cox, Northeast
Royce M. Earnest, Southeast
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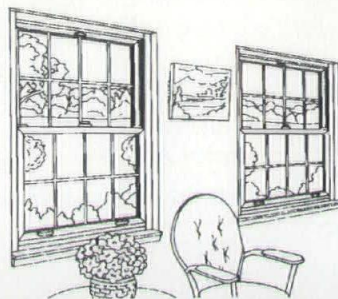
Michael J. Mau, Northeast
Don Meneffe, Southeast

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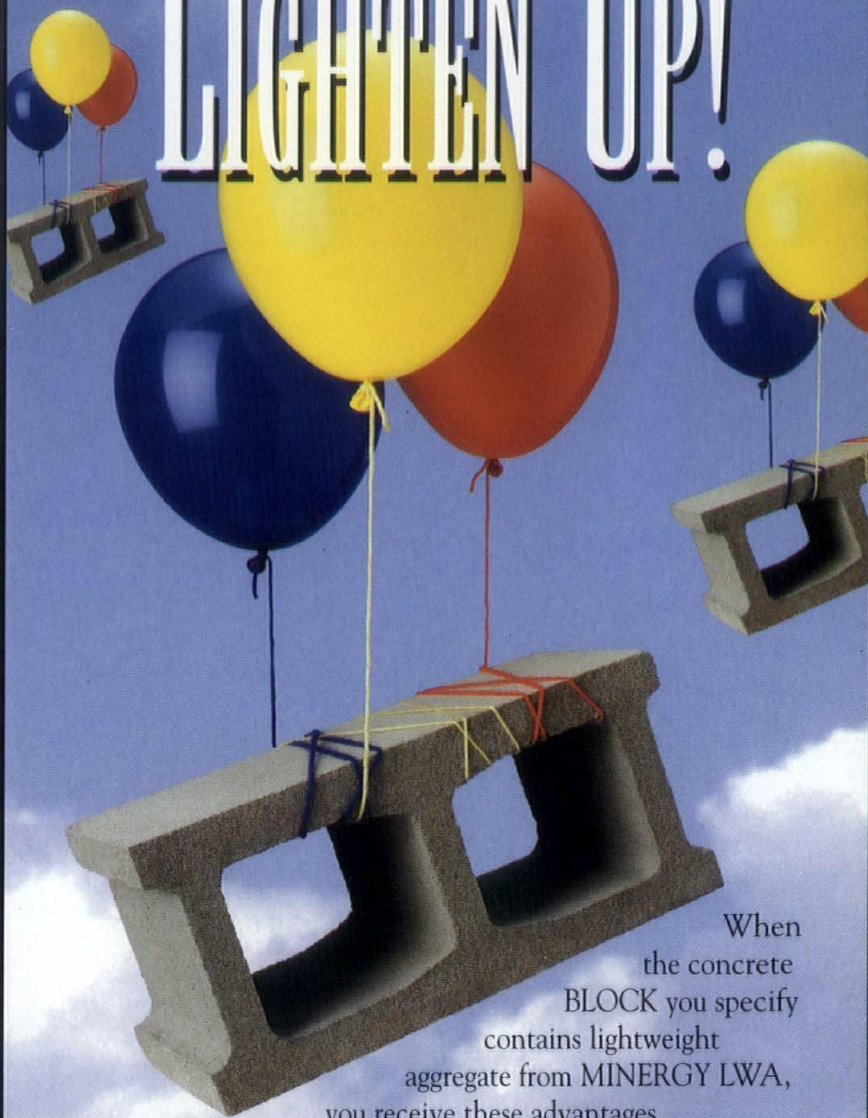
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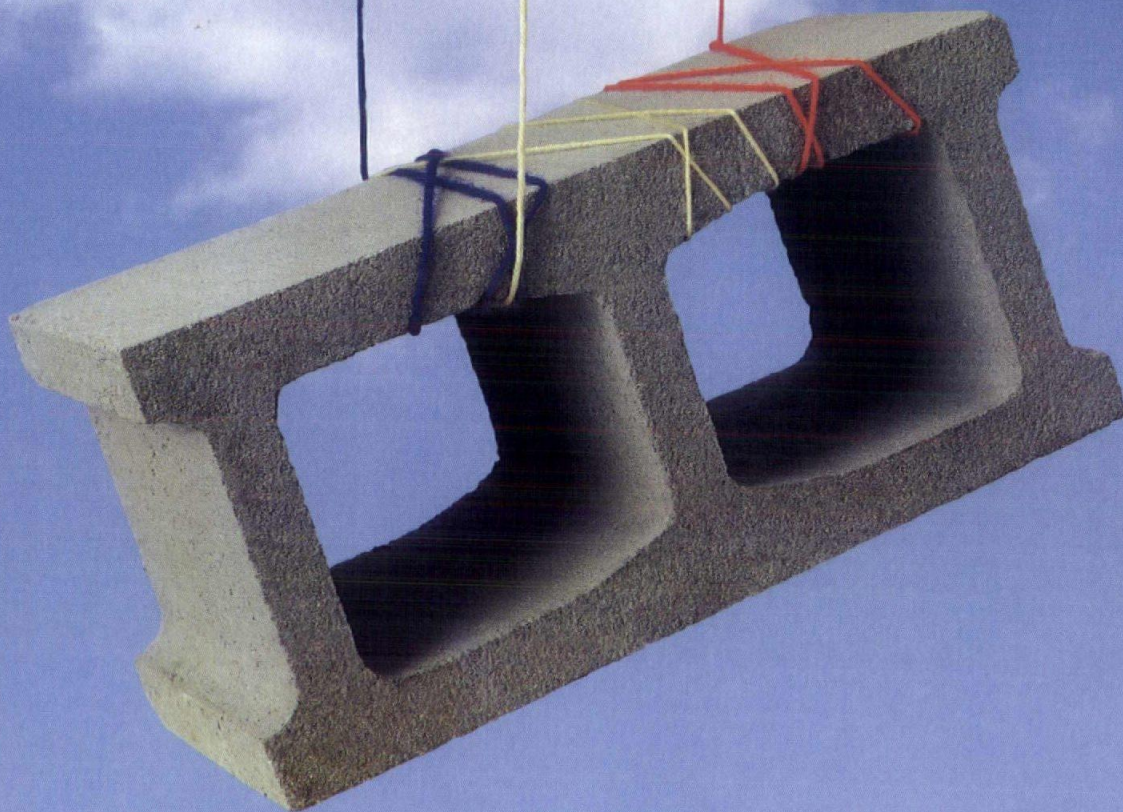
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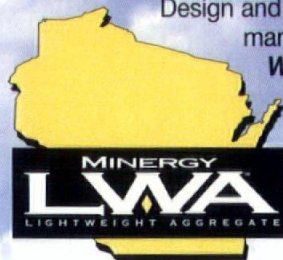


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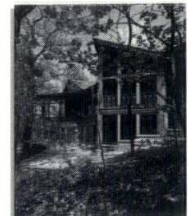
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I recently was in Washington, DC, and was able to visit many of the historic buildings. I was impressed with the scale and detail of the buildings and how the architects had the vision to plan for the people visiting our nation's capitol. One

Designing residential structures allows the architect to become involved with people and design for their life-style.

of the biggest attractions was the "White House." After many hours of waiting in line, it seemed to be a disappointment. The size of the original building was smaller than I

thought. Even though the scale was grand, it didn't compare to the other monuments. The more I thought about the spaces, the more I realized how the design was supposed to be formal for entertaining, but still intimate as a house and not as a museum, as it is seen today.

I have worked many years designing homes. It is a task that is very rewarding, although maybe not prestigious. Designing residential structures allows the architect to get involved with people and design for their life-style. The scale of the spaces and their placement play a major part in the continuity of what gives a house the ability to be part of their life. The ability to create a space that exceeds the clients' preconceived ideas but still gives comfort and well-being is the goal. When the design reflects the personality of the clients, this is what makes the house a home.

This issue of *Wisconsin Architect* allows us to see some of the residential work being done by our members.

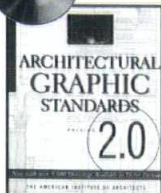
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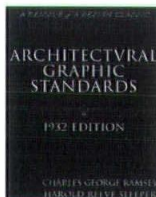
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New Publications

By Kenneth Kramer

**Architecture's classic reference has been
transformed into a high tech design tool**
Architectural Graphic Standards CD-ROM Version 2.0

As a high school student working as a draftsman, my first mentor, Jim, took me under his wing to show me how construction is really accomplished. Months later and just before starting my first semester of college, Jim took me aside and gave me my first real book about architecture, the profession I had chosen to study. The book, *Architectural Graphic Standards*, was not the latest version at the time, but instead AGS Version 4. He said I needed to understand the old and the new in order to be able to create Architecture.

I am now a licensed architect managing an architectural firm's computer network system. I review many types of software for the firm's use. Software must meet specific demands before it gets my seal of approval and is introduced onto the network. All software must be easy to use, needed by all aspects of the firm and must integrate into the network without causing too much trouble for the Information Systems Department. Architectural Graphic Standards 2.0 for the PC environment met all my specific demands and more as a tool that can be used for day-to-day reference. Consequently, I installed it on the network; and it is now available to all employee users via our Intranet.

Relying on its past successful versions of the book form of ASG, Wiley has created a user-friendly software that integrates with a web browser on a stand alone PC or on a company Intranet. I opted to integrate AGS 2.0 into our Intranet as a hyperlink on one of our web pages dedicated to reference materials. The program has all the information that the book version has, but also uses hyperlinks to manufacturer's web sites, which gives users more information about what they are looking for.

A large amount of details can be either inserted into the standard drafting packages via DXF, DWG, or DGN formats or added through the clipboard as bitmap files. All objects in

the AGS system are coded with the CSIMASTERFORMAT numbers for easy identification. I find the interface easy to use and all icons within the program are representative of the associative trades. Inserting blocks into AutoCAD was simple, but inserting bitmap images works best in Acad R14. On our firm's Intranet, the AGS hyperlink has increased user awareness of the vast array of information the Web has to offer architects. Users are looking at AGS as a library to complement the existing book library of products our firm keeps in-house.

As someone who has grown up with the AGS book version and has graduated from hand drafting to the world of CAD, I find the AGS 2.0 software to be the complement to the computer world that the book version was to manual drafting. I have always looked at Architectural Graphic Standards as one of the books every architect should have on the shelf; and I feel that the AGS 2.0 software is one that should be on every CAD station.

EDITOR: The author is the Director of Information Systems at Swanke Hayden Connell Architects. A copy of Architectural Graphic Standards CD-ROM Version 2.0 is available to check out from the AIA Wisconsin library at (608) 257-8477.

**Architectural Graphic Standards
CD-ROM Version 2.0**

John R. Hoke, Jr., FAIA, Editor in Chief
The American Institute of Architects
Developed by Jordani Multimedia,
Minneapolis, MN
Published by John Wiley & Sons, Inc.
February 1998, \$395.00
ISBN: 0-471-24763-4

Minimum System Requirements

IBM-compatible PC 486-50 Mhz
8MB RAM
MPC-2 compatible CD-ROM drive
VGA, 256 color display
Netscape® Navigator 2.0 or later or
Microsoft® Internet Explorer 3.0 or later
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or Windows® NT

Rebuilding a Neighborhood

On the corner of 6th and Vliet, a small mostly unnoticed miracle is occurring. Fragile green shoots—the spring precursor to vivid summer flowers—grace the entrances to the twelve neighborhoods of the Hillside Terrace Housing Development. Growing unmolested, free of debris and trash, and nurtured by resident and visitor alike, the growing flowers are perhaps a fitting metaphor for the rebirth and revitalization of the Hillside Development.

Built in 1956 as a “superblock” development, Hillside was also built in conformance to federal policy at the time which mandated austerity, high density to maximize the number of dwelling units and a minimum of open, public spaces. A series of culs de sac separated the development from adjoining neighborhoods and all the streets were dead ends. Isolated from the surrounding community and disassociated from downtown growth and development, crime, drug dealing and gang activity flourished within Hillside. Inadequate site lighting, poorly defined defensible space and anonymous common areas discouraged family friendly activities. Residents moved quickly through the development, locking themselves behind steel doors. A 10,000 family waiting list for public housing was insufficient to keep the Hillside units occupied.

Five hundred ninety-six units of housing were compressed into a hilly



Existing site conditions prior to the HOPE VI redevelopment.



Restoration of the traditional city grid pattern has reconnected Hillside to the surrounding neighborhoods and Milwaukee's downtown.

25 acre site that was poorly drained and terraced with a series of flat cement tiers, inter-connected by deteriorated concrete and timber retaining walls. Sidewalks and alleyways were badly heaved, further inhibiting pedestrian traffic and presenting a safety hazard for the 500 children seeking play areas in the refuse littered streets and alleyways.

Large dumpsters served as the waste collection method at Hillside. Visually unappealing in and of themselves, the areas around the dumpsters were wastelands for discarded furniture, mattresses and tires. In summer, the dumpsters were redolent with the smells of rotting garbage and sweltering summer nights gave rise to frequent dumpster fires that were the dangerous distractions of bored teens.

In the early 1990s a physically disintegrating property, coupled with a resident population mired in unemployment, crime and hopelessness had driven Hillside to the cusp of an abyss. However, in 1994, HACM was presented with an unique opportunity. Then Secretary of HUD, Henry G. Cisneros, launched a

sweeping series of public housing reforms called HOPE VI. Backed by \$1.5 billion, HOPE VI provided housing authorities across the country the opportunity to compete for grants to demolish, rebuild and reconstruct the worst of their housing inventory. In the Fall of 1994, HUD awarded HACM a \$45 million HOPE VI grant for the reconstruction of Hillside.

HACM hired two local firms, Larsen Engineers, S.C., and Aldrian Guskowski, Inc., to assist in the development of a master plan that would guide the Hillside transformation. Inherent in the HOPE VI reform measures was a federal mandate to involve residents in a meaningful way in the planning and decision making process. Accordingly, HACM established a core design team consisting of the architectural and engineering firms, Hillside resident leadership, HACM administrative staff and HACM's construction management personnel. From this core design team evolved logical, context-driven solutions that structured a new Hillside which would support self sufficiency, self determination, and

safety. Public hearings, traditional town planning with residents and consultations with Mayor John O. Norquist and Ricardo Diaz, the Executive Director of HACM, resulted in a design plan for Hillside that encompassed a strong sense of urban formation and community.

In 1995, the physical transformation of Hillside began. One hundred-nineteen units were demolished. Culs de sac were eliminated, north-south streets were opened up and a new east-west street on Cherry Street was created. By joining existing city streets from which they had been previously severed and by adding the new east-west street, a connection to the rest of the city was firmly established. Street traffic and pedestrian traffic now moved through the development rather than around it. The existing hardscape was demolished and replaced with mature trees, ground-cover, perennials, ornamental fencing, and modular retaining walls. Up-lighting of exterior buildings, foot-paths and parking lots through prismatic lenses created dramatic night-time illumination of the leaf canopies of the mature trees. Housing units at grade level were provided with a rear patio area. Second story units had existing steel balconies removed and replaced with larger structures that provided a porch area for residents. Tot lots with playground equipment were provided within each of the twelve neighborhoods. All of the newly created outdoor space expanded livability room for families,



Typical tot lot.



Typical rear yard showing enlarged 2nd story porches, 1st floor patio areas and mature trees.

but also provided ownership boundaries for the care and maintenance of the space. Garbage carts housed in brick corrals replaced the dumpsters and mirrored other city neighborhood's waste management systems.

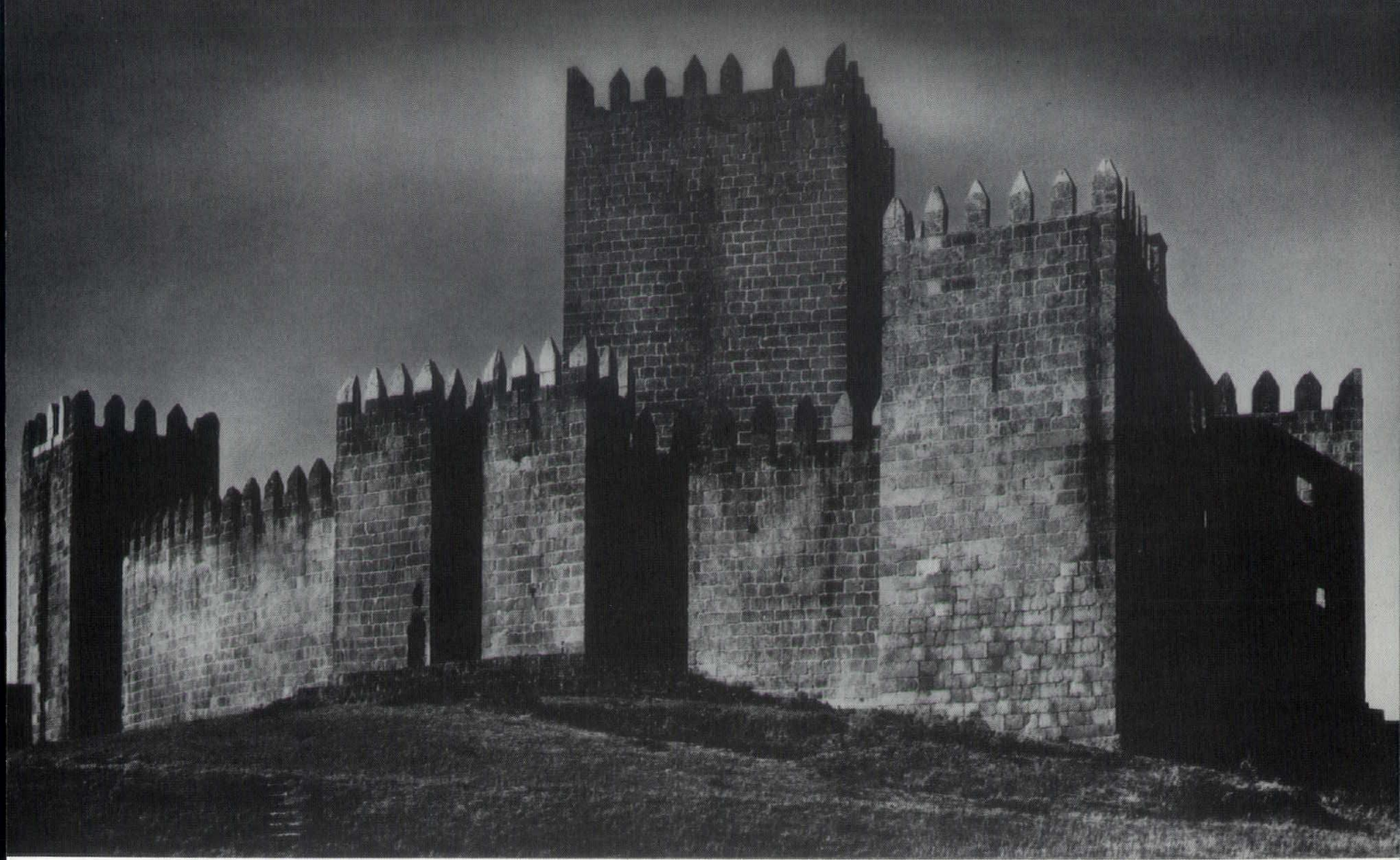
Incentives to attract and retain a working population included remodeling of the interiors of the Hillside apartments. Asbestos-containing floor tiles were replaced with carpeting and sheet vinyl. Bathrooms were remodeled using solid surfacing materials for tub surrounds. Water-saving toilets, new vanities, sinks and medicine cabinets were installed. New kitchen cabinets, apartment lighting, textured ceilings, oak chair rail moldings and living room ceiling fans created apartments that reflected the growing confidence and pride of residents now invested in their futures.

The completion of HOPE VI activities at Hillside in the summer of 1998 will mark one of the first successful conclusions of a HOPE VI project in the country. Building on its experience at Hillside, the Housing Authority has retained the professional services of Aldrian Guskowski, Inc., Larsen Engineers, S.C., and James

Piwoni, AIA, of American Design, Inc., to facilitate the development of a reconstruction plan for the Parklawn Housing Development. This design team will continue the efforts already begun, in part by Keith Schultz, AIA, of Barrientos and Associates, Inc., namely, the renovation of a community services building and the management office building. Additionally, HACM constructed a 30,000 sq. ft. YMCA designed by Aldrian Guskowski, which is the first YMCA in the US to be located in a public housing development. In June of 1998, the Housing Authority will submit a \$30 million HOPE VI funding application to HUD for further revitalization and rebuilding efforts at Parklawn.

In June of 1998, HOPE VI activities at Hillside will end. In June, the summer flowers at 6th and Vliet will just be beginning to blossom, as will the future of the residents who walk by them on their way to work, school and home.

EDITOR: The author is the Community Services Manager for the Housing Authority of the City of Milwaukee Architectural and Engineering Services.



Stronger walls and higher fences do not better neighbors make.

The gated community. Barricades. Fortress buildings. Bunkers that keep us strangers rather than neighbors. A recent report of the Carnegie Foundation for the Advancement of Teaching concludes that perhaps never in history have the talents, skills, the broad vision and the ideals of the architecture profession been more urgently needed. The reasons are all around us. Lives of families and entire communities have grown increasingly fragmented. Cities are in an era of decline and decay rather than limitless growth. The value of beauty in daily life is often belittled. Working together, you and your hometown architects can make sure our children inherit wholesome neighborhoods that promote healthy, prosperous lives. Safer streets. Affordable homes. More productive workplaces. Transportation choices. A cleaner environment. Cohesive communities. Get involved in your community planning. For help, call your local chapter of The American Institute of Architects or call us at 202-626-7300. The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.



THE AMERICAN INSTITUTE OF ARCHITECTS



Ciudad de Las Artes

Mexico City is a visually stimulating city, from the seeming chaotic activity surrounding the many street vendors to the baroque splendor of the European-like boulevards to the stunning and colorful contemporary architecture.

Arriving by air, I look down on a huge city with no recognizable downtown. With a population of nearly 20 million, the city encompasses an area of more than 700 square miles. The high rise buildings that define most downtowns are widely scattered in groups. It is Houston taken to the extreme. Somehow it seems even larger from the ground, not only because it takes so long to get anywhere, but also because the ever present haze diffuses the light and makes distant buildings seem even farther away.

After breakfast on our first morning, 110 of us climb aboard three buses and caravan to our destination. This will be the pattern for the next three days; and we will continually fall behind schedule on this ambitious and intense agenda that runs to late evening every day.

Mexican architect Ricardo Legoretta meets us at the Ciudad de las Artes and spends the entire morning showing us this new campus of the arts, which he master-planned and partially designed. We are joined along the way by the architects of the Dance School (Flores), Theater (Baz), and Music Conservatory (Betancourt). A narrow, circuitous, central courtyard, individual building courtyards, and roof terraces provide outdoor spaces for classes and

Mexico City

Five days immersed in the art and culture

by James W. Miller, FAIA

informal gatherings. It's one of the delights of a year-round mild climate. The building and courtyard walls are mostly large unbroken expanses of stucco painted in warm, bright colors. The buildings and walls are formed in various shapes: rectangular, triangular, and curved. The contrast among these close-together forms and colors is a delightful and visually stimulating experience and must also be so for the students. After spending just a short time here, it's not hard to understand why Mexican architects build so many arcades and courtyards into their buildings. Providing refuge from the heat and intensity of the sun is a high priority.

We drive to the Coyoacan area 13 miles south of the city center to visit the Frida Kahlo museum. Frida was a renowned Mexican artist and wife of Diego Rivera, a well known Mexican Muralist whose numerous nationalistic works decorate many of Mexico City's buildings. Kahlo's walled garden, home and studio are set up as though she's still living and working there with pots on the stove and an unfinished portrait on the easel. Several rooms contain artwork by her and Diego, and the lush garden holds ancient Indian statuary displayed on a small stepped pyramid.

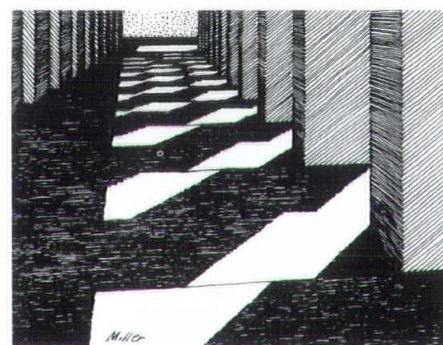
We drive through undistinguished areas jammed with people to the Convento Barragan, a Capuchin convent designed in the 1950s by renowned Mexican architect Luis Barragan. This is a simple but beautiful, naturally illuminated chapel where the nuns are in perpetual prayer. These women must have great powers of concentration as 100 curious and assertive architects mill around this holy environment while the sole prayer giver kneeling in the middle of the chapel appears entirely unperturbed by our close and jostling presence. I wonder why they allow us in here.

We drive along the Paseo de la Refonnia, a very wide landscaped boulevard typical of Barcelona or Buenos Aires. Seeing such a street in a Spanish city shouldn't be so surprising, but this is the first interesting

urban street I've seen. I almost never have any idea where I am here. This is a city without reference.

Dinner is a formal affair at the Casino Espanole de Mexico, a business/social club founded by the Spanish aristocracy 150 years ago. Its high ceilinged, arcaded spaces are highly overdone baroque confections. Fortunately, the company is stimulating and distracting. I sit next to Jorge Ballina Garza-Galindo, an architect and Director of the School of the Arts at Universidad Iberoamericana. When he discovers that I'm from Wisconsin, he tells me of their exchange program with the UW Milwaukee. He will be in Milwaukee two months hence with 25 architecture students for a joint jury with a UWM studio of a common design problem.

At the Architecture and Urban Institute the next morning, we hear several presentations by Mexico City officials and architects about planning and



Ciudad de Las Artes

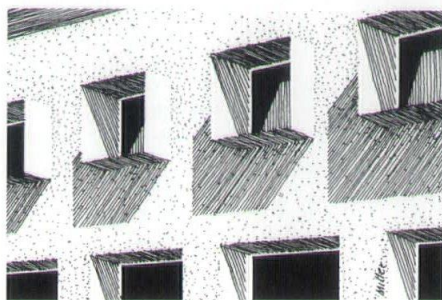
historic restoration. Mexico City sits in a bowl-like plateau at an elevation of 7300 feet. There was a city and surrounding interconnected villages here in 1000 BC. In 1521 when the Spanish arrived, an Aztec city of 300,000 inhabitants existed on islands in a large lake connected to the shore by causeways. The Spanish explorer Cortes eventually destroyed this Aztec city and built a Spanish city on the ruins. The lake was subsequently filled in. The Mexico City we know was laid out on a traditional European grid; and the unity of the grid was maintained for almost four centuries. Rapid growth in the last half of the 20th century has

dramatically altered this city in many ways though. In the 1950s, the city's population was only 3,000,000 and the area 70 square miles. The old center was still viable until the 1960s when growth ceased to be organized and jumped the boundaries of the old federal district. Low-cost residential development was spurred by a huge immigration to fill jobs created by investment in new factories. This pervasive, disorganized and almost continuous development destroyed the natural environment surrounding the existing city. To this day, two thirds of this rapidly built housing is self-developed without regulation, involvement or even knowledge of the city government. There is no planning, no infrastructure. Residents carry water and walk through muddy "streets." When density reaches a critical mass, the residents petition the city for services which are then provided to them. They eventually gain title to the property through an unusual ownership right stemming from laws passed following the Mexican Revolution (1910 - 1921). Despite its spontaneous and unplanned nature, this very low-cost, self-built housing creates community and pride and is slowly improved to create permanence. It works in a way.

An hour behind schedule, we are bussed to the Zocolo, a large, paved plaza containing the Catedral Metropolitana and surrounded by three-story 19th century buildings. This is the historic center of the city, and some of the ruins of the old Aztec city have been excavated and restored. The interior of the large cathedral is a dense forest of steel scaffolding. The building is sinking unevenly and appears to be breaking apart. We walk through the Centro Historico, down crowded, narrow streets with vendors lining both curbs for blocks. There is a huge economy just along the sidewalks almost everywhere in this city. On one street the sinking buildings lean back away from the street. Their facades look like they need to be corrected for "parallax."

In the arcaded Plaza de Santo Domingo we see an unusual slice of Mexican life. This is the "64 square of the scribes." The street vendors under the arcades are all related to the printing trade. They ply their ancient trade using manual typewriters and small hand presses to turn out low tech invitations, announcements and business cards. One might better expect to find this scene in the Smithsonian Museum rather than in a city square.

The next morning we embark for a visit to "mecca," Luis Barragan's home, completed in 1947. It's a cubist, Bauhaus building on several levels reminiscent of the homes of Adolph Loos. Stone and wood stairs are without railings so as not to visually interfere with the geometry of the space. I am told, however, by another



Ciudad de las Artes

architect who visited Barragan during his later years that he had arthritis and had railings installed so he could move about the house. These were subsequently removed. A rooftop courtyard surrounded by high walls is intentionally devoid of furniture, plants, anything really. This is a piece of art; a place to contemplate light, form and color—not a place to sit.

Eventually, we drive beyond the pervasive dense neighborhoods to the Santa Fe area. This could be almost any city—a recent, modern, high and mid-rise development of corporate Mexico, with its associated parking, shopping and housing. At 5:00pm we arrive at the headquarters of Televisa, the largest TV company in Mexico. Architect Victor Legoretta leads us through this multi-building, low-rise complex arranged around two courtyards. Some of the space is recently occupied and the remainder is still under construction. Crews are working even on this Saturday night. The buildings, organized by discipline (editorial, administration, marketing, etc.), are linked by an open, second level circulation path. In this complex, Legoretta's signature painted stucco walls with punched windows are intermittently set above a lava stone base. Angled, canted and sloped walls add visual interest and surprise. As we exit the complex at dusk I look back at a sloped stucco wall with a large rectangular opening through which I can see the darkening sky and orange tinged clouds. I don't know if the Legoretta's intended it, but it looks just like an image on a large television screen.

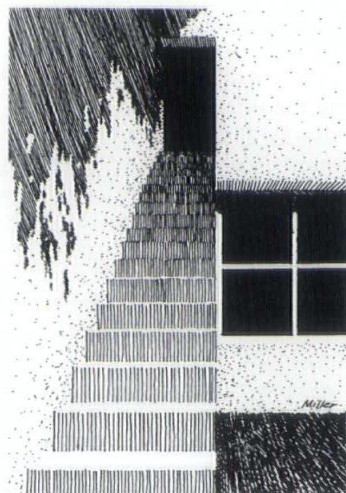
As the night deepens we continue on, a presentation of student work at the

Universidad Iberoamericana—one of the leading architecture schools in Mexico—is very impressive. The photographs we see of their design projects, mostly of models, show well-organized concepts and sophisticated interplay of space and form. It's hard for me to believe this is student work.

We finish the evening walking through office facilities for Hewlett-Packard and IBM. Guided by each building's architect, we see different expressions in poured-in-place concrete. Each building is highly articulated; IBM rigid in its rectangular geometry and H-P more diverse with cubes, cylinders, triangular walls and curved lines. A thick, soaring, triangular wall pierces a tall cylinder. Cut-outs, slanting walls, tubes and sharp angles form interesting patterns. These elements, however, don't seem to work as well in concrete as they do in stucco.

Departing the following morning, I reflect that this short exposure to Mexico City, its art, its architecture and its talented and gracious architects, has given me a far deeper appreciation of the country and its culture.

EDITOR: The author is the 1998 AIA Wisconsin Golden Award recipient. He traveled to Mexico City to attend an AIA PIA Committee on Design meeting. Miller shares with us his personal journal and sketches. When submitting this article, Miller wrote, "Opportunities for travel, learning and interaction with one's peers is one of the benefits the AIA provides to its members through the professional interest areas. I am glad I went with this group to Mexico City; one could say it was an eye-opening experience."



Casa Barragan

Selecting an Architect for Your Residential Project

Many of us think of architects only in terms of large-scale or commercial design projects. However, architects are taking on an increasing amount of residential work with successful results.

So, when you decide to add on to your home or build a new one, consider working with an architect to achieve a custom design that will reflect your individual requirements and desires.

Why use an architect?

Architects are trained in the art and science of designing spaces to meet human requirements. They understand the relationship of space to human needs and can create harmony between interior and exterior and between new and existing spaces.

How can an architect help me achieve my goals?

After a thorough exchange of ideas, the architect can accurately translate your individual requirements into the form of a house plan. Because architects are sensitive to land conservation issues and are familiar with applicable building codes and zoning regulations, they can place the structure in the most advantageous position on your site.

Architects also can furnish a complete set of drawings and specify the materials going into the structure in such detail as to allow several contractors to submit competitive bids on the project.

As your agent during the construction phase of the project, the architect can help you evaluate the bids received and assist you in selecting a contractor.

Architects are actively involved in construction and can help protect your interests during the construction phase by documenting that your home is being built in accordance with approved plans and specifications.

How do you begin the process of selecting an architect?

Selecting an architect is not unlike selecting a doctor, dentist or attorney. Friends and business acquaintances can be a key source of information. A reliable way to select an architect is to seek recommendations from people whose judgment you respect.

As you ask for recommendations, one or several architects may emerge as strong candidates for your project. Make appointments to interview the leading contenders. Visit their offices; you will pick up valuable information on each architect's approach to design. You can view slides and photos of their work. You may also wish to visit some of their projects. At the project sites, talk to the owners, particularly if they were the architect's clients. Also, contact the references each architect has provided.

When you are viewing slides and photos or visiting projects, remember that your requirements are yours alone. Your needs and desires are different; and the resulting design solution will be as well.

After I've talked with several architects, how do I make the final selection?

Of course, you must like the architect's work. The architect also should show genuine enthusiasm for your project. An equally important consideration is simply how well you and the architect get along. Do you communicate freely with each other?

The importance of good "chemistry" between architect and client cannot be over-emphasized. Competence, interest and chemistry are major considerations in making the final selection.

Once you have made your selection, you and your architect should discuss your requirements and expectations thoroughly. Make sure you approach budget and time requirements realistically. The architect should tell you more about their firm and their methodology.

You and the architect should agree on the professional services they will perform as well as the responsibilities you will undertake. The more information you exchange at this point, the smoother the project will run and the closer the result will come to meeting your requirements and expectations.

A contract between you and your architect will finalize the selection process. The use of a written contract is advised; oral agreements and understandings can suffer from faded memories.

By using this approach, you will be on the way to a successful project; one that will give you great satisfaction for years to come.

The accompanying directory contains a listing of AIA Wisconsin member-owned firms that have indicated an interest in residential projects. Following the directory of architects, information is provided on the steps involved in a typical project *plus* questions that you should ask yourself and your architect to help you get started.

ABCs Unlimited

3316 N. Summit Ave.
Milwaukee, WI 53211
Phone: (414) 332-0111
Contact: Todd
Hutchison, AIA

Helmut Ajango•Architect

108 N. Main St.
Fort Atkinson, WI 53538
Phone: (920) 563-4320
Contact: Helmut Ajango, AIA

**Joseph W. Albert III, A.I.A.
Architect, Planner &
Nice Guy**

2718 S. Shore Dr.
Milwaukee, WI 53207
Phone: (414) 744-8899
Contact: Joe Albert, AIA

the architects ltd.

701 Ridge St.
Madison, WI 53705
Phone: (608) 233-6363
Contact: Steve Rice, AIA

Architects Studio, Inc.

9430 W. National Ave.
West Allis, WI 53227
Phone: (414) 545-4654
Contact: Ross Bente, AIA

Architectural Design Group

393 Red Cedar St., Ste. 3
Menomonie, WI 54751
Phone: (715) 235-4848
Contact: Tim Peterson, AIA

Architecture Madison, LLP

825 Williamson St.
Madison, WI 53703
Phone: (608) 287-0441
Contact: Randall A. Page,
AIA or Michael Gengler

Architecture Network, Inc.

116 E. Dayton
Madison, WI 53703
Phone: (608) 251-7515
Contact: Arlan Kay, AIA

Architecture/CSG, Inc.

107 N. Hamilton St.
Madison, WI 53703
Phone: (608) 251-4402
Contact: Colin L.
Godding, AIA

Robert J. Arntz, Architect

1300 Centennial Parkway
Waunakee, WI 53597
Phone: (608) 849-7292
Contact: Robert J. Arntz, AIA

BHS Architects, Inc.

6789 N. Green Bay Ave.
Milwaukee, WI 53209
Phone: (414) 351-6390
Contact: Peter J.
Schuyler, AIA

**Richard W. Beisser,
Architect**

951 N. 31st St.
Milwaukee, WI 53208
Phone: (414) 344-3622
Contact: Richard
Beisser, AIA

Boer Architects, Inc.

1123 N. Water St.
Milwaukee, WI 53202
Phone: (414) 233-3353
Contact: Andrew J. Boer, AIA

Bouril Design Studio, LLC

579 D'Onofrio Dr. #16
Madison, WI 53719
Phone: (608) 833-3400
Contact: Robert R.
Bouril, AIA

Capell Design Associates

2954 N. Frederick Ave.
Milwaukee, WI 53211
Phone: (414) 962-2033
Contact: J. Gerard
Capell, AIA

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Contact: Christine Jenk, AIA

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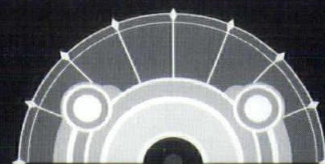
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FRANK LLOYD WRIGHT'S MONONA TERRACE

THE ENDURING POWER OF A CIVIC VISION

David V. Mollenhoff & Mary Jane Hamilton

With sumptuous illustrations and superb documentation, the extraordinary story of the epic fifty-nine-year civic battle to build one of Frank Lloyd Wright's most important designs is finally told in *Frank Lloyd Wright's Monona Terrace: The Enduring Power of a Civic Vision*.

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—Eric Lloyd Wright, architect

Mollenhoff and Hamilton provide the definitive history of the building's design, the tempestuous relationship of Wright to his hometown of Madison, and the community leaders and activists who rallied to oppose or support the project. Drawing from the Frank Lloyd Wright Archives, thousands of newspaper accounts, extensive government records, and dozens of interviews, the book also features more than 200 illustrations in color and black and white, including many published here for the first time.

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The Steps Involved in Design and Construction

Design and construction projects involve several steps. Typically, projects go through the following six phases. However, on some projects several of these steps may be combined or there may be additional ones.

Step 1 **Programming/Deciding What to Build**

The homeowner and architect discuss the requirements for the project (how many rooms, the function of the spaces, etc.), testing the fit between the owner's needs, wants and budget.

Step 2 **Schematic Design/Rough Sketches**

The architect prepares a series of rough sketches, known as schematic design, which show the general arrangement of rooms and of the site. The homeowner approves these sketches before proceeding to the next phase.

Step 3 **Design Development/Refining the Design**

The architect prepares more detailed drawings to illustrate other aspects of the proposed design. Floor plans show all the rooms in correct size and shape. Outline specifications are prepared listing the major materials and room finishes.

Step 4 **Preparation of Construction Documents**

Once the homeowner has approved the design, the architect prepares detailed drawings and specifications, which the contractor will use to establish actual construction cost and build the project. These drawings and specifications become part of the building contract.

Step 5 **Hiring the Contractor**

The homeowner selects and hires the contractor. The architect may be willing to make some recommendations. In many cases, homeowners choose from among several contractors they've asked to submit bids on the job. The architect can help you prepare bidding documents as well as invitations to bid and instruction to bidders.

Step 6 **Construction Administration**

While the contractor will physically build the home or addition, the architect can assist the homeowner in making sure that the project is built according to the approved plans and specifications. The architect can make site visits to observe construction, review and approve the contractor's applications for payment, and generally keep the homeowner informed of the project's progress. The contractor is solely responsible for construction methods, techniques, schedules and procedures.

To ask yourself *before you get started*

1. Describe your current home.
What do you like about it?
What's missing?
What don't you like?
2. Do you want to change the space you have?
3. Do you want to build a new home?
4. Why do you want to build a house or add to or renovate your current home?
Do you need more room?
Are children grown and moving on?
Is your life-style changing?
5. What is your life-style?
Are you at home a great deal?
Do you work at home?
Do you entertain often?
How much time do you spend in the living areas, bedrooms, kitchen, den or office, utility space, etc.?
6. How much time and energy are you willing to invest to maintain your home?
7. If you are thinking of adding on, what functions/activities will be housed in a new space?
8. What kind of spaces do you need, e.g., bedrooms, expanded kitchen, bathrooms, etc.?
9. How many of those spaces do you think you need?
10. What do you think the addition/renovation/new home should look like?
11. If planning a new home, what do you envision in this home that you don't have now?
12. How much can you realistically afford to spend?
13. How soon would you like to be settled into your new home or addition? Are there rigid time constraints?
14. If you are contemplating building a home, do you have a site selected?
15. Do you have strong ideas about design styles?
What are your design preferences?
16. Who will be the primary contact with the architect, contractor and others involved in designing and building your project? (It is good to have one point of contact to prevent confusion and mixed messages.)
17. What qualities are you looking for in an architect?
18. How much time do you have to be involved in the design and construction process?
19. Do you plan to do any of the work yourself?
20. How much disruption in your life can you tolerate to add on to or renovate your home?

Once you have answered these questions, you will be better able to talk with an architect. The more detailed information you give, the easier it will be for the architect to address your needs.

To ask your architect

1. What does the architect see as important issues or considerations in your project? What are the challenges of the project?
2. How will the architect approach your project?
3. How will the architect gather information about your needs, goals, etc.?
4. How will the architect establish priorities and make decisions?
5. Who from the architecture firm will you be dealing with directly? Is it the same person who will be designing the project? Who will be designing your project?
6. How interested is the architect in this project?
7. How busy is the architect?
8. What are the steps in the design process?
9. How does the architect organize the process?
10. What does the architect expect you to provide?
11. What is the architect's design philosophy?
12. What is the architect's experience/track record with cost estimating?
13. What will the architect show you along the way to explain the project? Will you see drawings or sketches?
14. What services does the architect provide during construction?
15. How disruptive will construction be? How long does the architect expect it to take to complete your project?
16. What sets this architect apart from the rest?
17. How does the architect establish fees?
18. What would the architect expect the fee to be for this project?
19. If the scope of the project changes, how will additional fees be determined?
20. Do you have a list of past clients that the architect has worked with?

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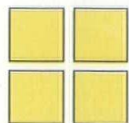
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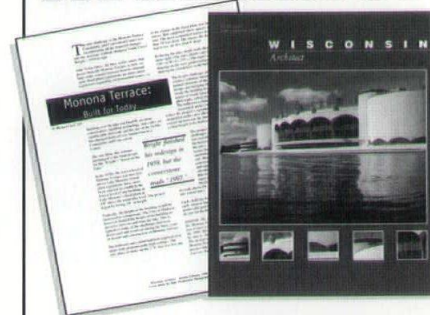


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Monona Terrace: Built for Today

In this article, Michael Clark, AIA, the project manager of the Monona Terrace Community and Convention Center with Potter Lawson, explains how the true challenge of this project was incorporating the required changes into the structure without changing Frank Lloyd Wright's 1959 design.

Full-color cover, 2 pages. \$1 each.



***Monona Terrace Community & Convention Center:
Something Spectacular for Madison***

Authorities on Frank Lloyd Wright and the Monona Terrace Community and Convention Center, David V. Mollenhoff and Mary Jane Hamilton are currently working on the forthcoming history—*Frank Lloyd Wright's Monona Terrace: The Power of an Enduring civic Vision*. With permission of The University of Wisconsin Press, this excerpt offers a portion of an early version of the project. This collectable piece offers insight to the history of Monona Terrace.

Full-color cover, 7 pages. \$2 each.

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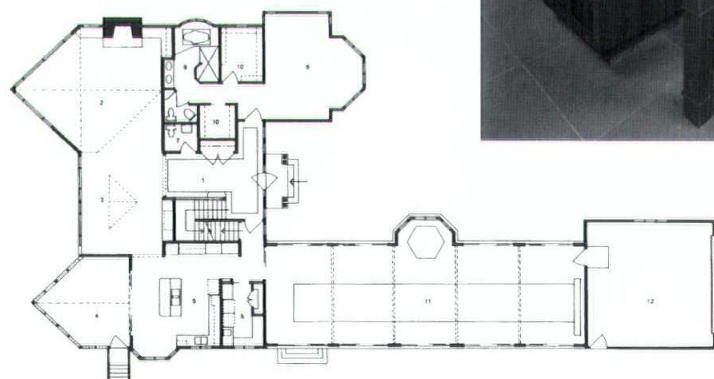
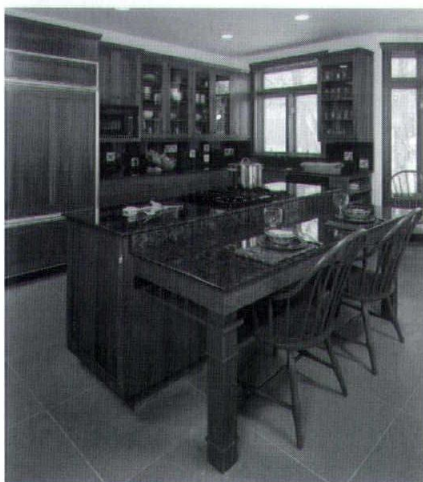
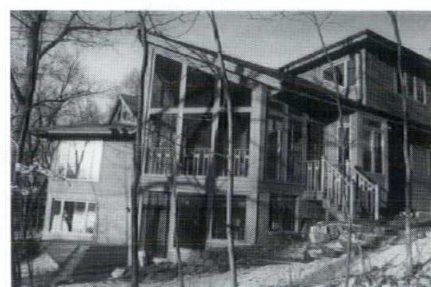
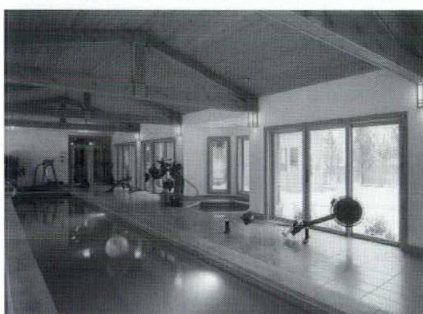
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<i>Project</i>	Private Residence
<i>Location</i>	Oconomowoc, Wisconsin
<i>Architect</i>	Sunarc Studio
<i>General Contractor</i>	Wisconsin General Contractors

A lake cottage was replaced by this permanent home, large enough to house weekend guests and grandchildren and still maintain privacy for the owners. The simple Arts and Crafts style was desired for an added screen porch and other details of the home. An important part of the plan is the lap pool and spa for year round use. It was designed to act as a breezeway between house and garage.

Lakeview is to the north and west. South orientation was requested for light and plants. Master bedroom is to the east to take advantage of the morning sun and was placed so it also captures a view of the bay to the north. Large trees on site allow for many windows without sacrificing privacy. Brick and stained cedar siding allow the house to blend quietly into the woods.

Photography: Edward Purcell and Paul Schultz, AIA



Project

Private Residence

Location

Hartland, Wisconsin

Architect

BHS Architects, Inc.

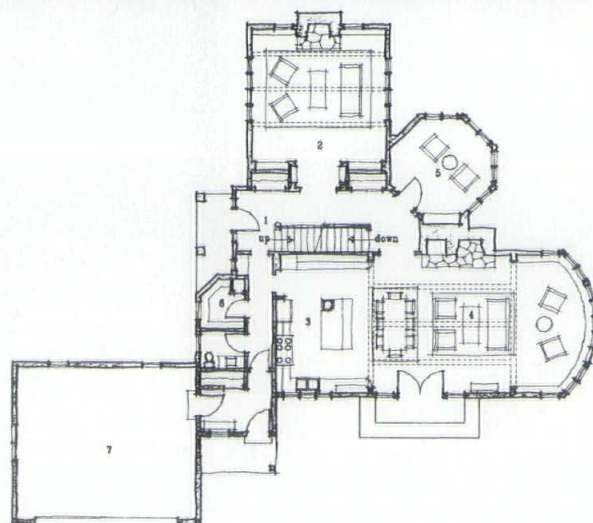
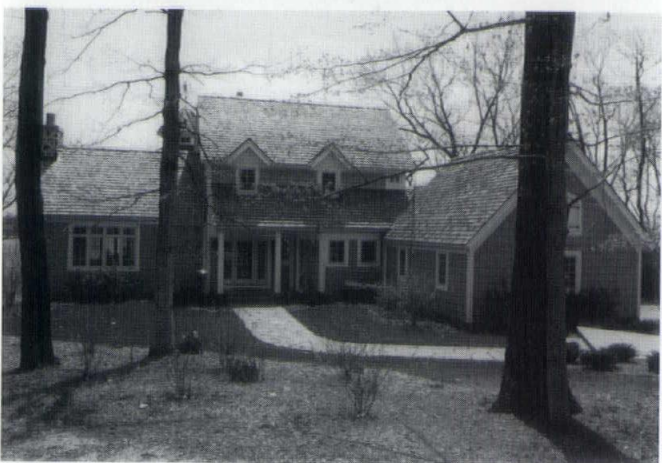
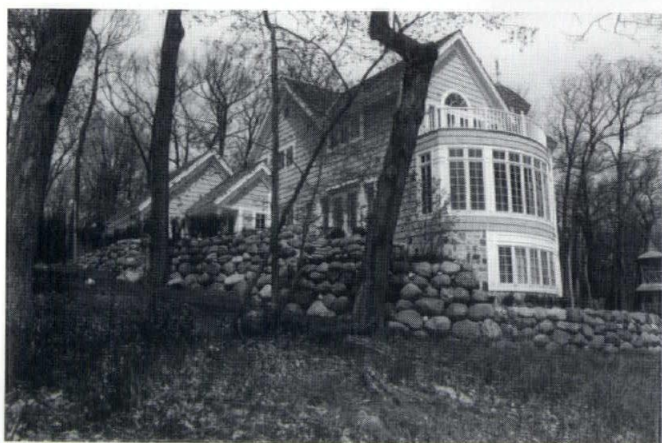
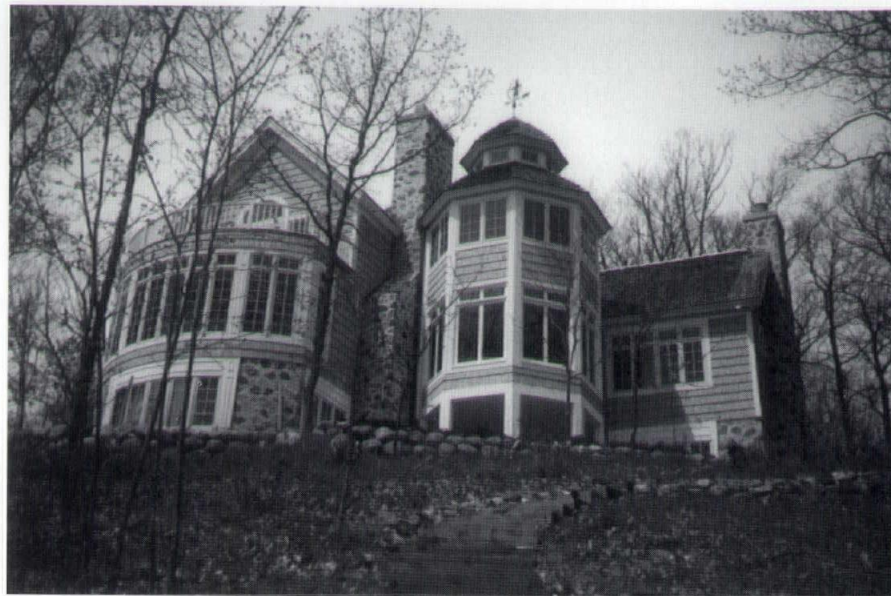
General Contractor

Don Bierman

Set on a hillside overlooking Pine Lake, this New England styled home reflects the client's desire to have an unpretentious facade from the street, yet take full advantage of the lake view on the other side.

The 4,000 sq. ft. home features an isolated master suite on the second floor, a true gourmet kitchen completely open to the Great Room and a lower level with guest rooms that open to a terrace to the lake.

Photography: Peter Schuyler, AIA




The owners chose this house because of its unique site; the house sits on a peninsula allowing it to take in the three-sided magnificent view of a pristine lake and scenic northern Wisconsin Wilderness. However, they wanted to modify the original exterior from a California ranch style with a low pitch roof and wide overhangs to take on the appearance of an English cottage. They desired a small hot tub and fireplace addition and a large porch for taking advantage of the spectacular lake view. In addition, they wanted more natural materials to be used in the detailing.

The outcome was an increased roof pitch, an increased use of stone at the foundation and accents, new cedar shingle siding and a wide wrap-around porch. To further enhance the lake view while maintaining the cottage feel, large paned windows with transoms were added, along with circle tops and quarter circles.

Photography: Wayne E. Spangler, FAIA



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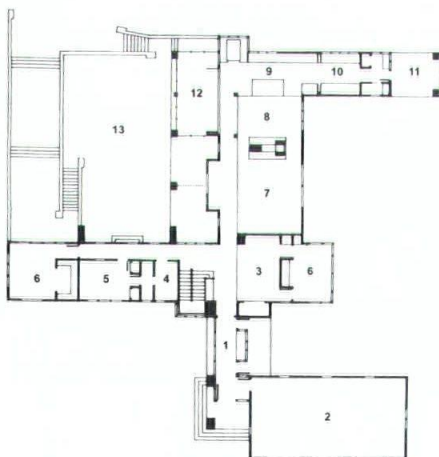
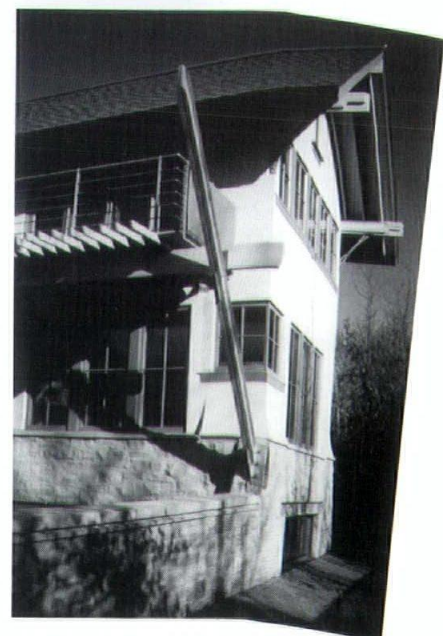
Project	Midwestern Country Estate
Location	River Hills, Wisconsin
Architect	Vetter Denk Architects
General Contractor	Vetter Denk Architects

The organization of the project creates a wonderful sense of protected freedom. The house wraps around a courtyard on three sides, each one providing a transitional space from indoor to outdoor: screened, covered overhead, trellised and finally open with a low limestone wall delineating a yard or garden. The partial courtyard arrangement also gives the home the unusual quality of offering views of its exterior from some of the spaces inside. Beyond the courtyard, most of the natural landscape of the 5-acre plot remains undisturbed.

The interior is an open plan from kitchen and dining nook to dining room and living room. All are replete with natural material finishes: solid wood, stone and concrete. A dialog takes place from the rough exposed rafters down to the smooth concrete floors, with plaster, wood and stone in places between.

This is a house that makes home life simpler, more beautiful and more closely surrounded by natural elements.

Photography: John Vetter, AIA



Project

**King Heights Residential
Development Historic
Rehabilitation**

Location

Milwaukee, Wisconsin

Architects

**Eppstein Uhen Architects
Quorum Architects
American Design, Inc.**

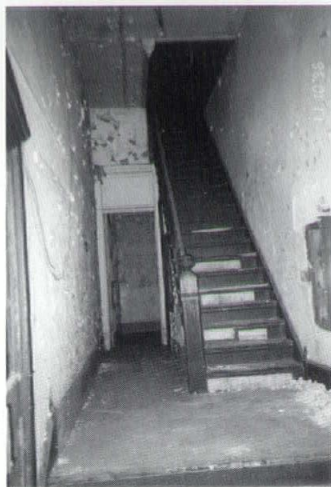
*Construction
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**Grunau Project
Development**



"I have the audacity to believe that people everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality and justice for their spirits."

Dr. Martin Luther King, Jr.



The restoration of two aging and neglected buildings on Milwaukee's near north side was undertaken at the request of the City of Milwaukee and local community groups in order to restore one of the last blighting influences on this stretch of Dr. Martin Luther King, Jr. Drive.

The buildings were converted into twenty-three one-, two- and three-bedroom apartments with four additional commercial spaces at the street level.

The apartments were developed to accommodate a healthy mix of economic

diversity with family incomes stretching from the very low and low to moderate and upper. Seventeen of the apartments have new porches with spectacular views to the downtown; and the remaining apartments include other architectural elements, such as round turret rooms or cantilevered bays overlooking Historic King Drive.

Left vacant for more than eight years, these buildings were in severely deteriorated condition. The northern building was originally built in 1891 under the direction of H.C. Koch, the same architect who designed

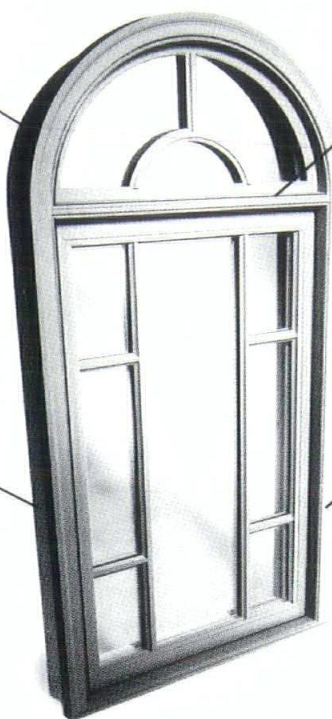
Milwaukee's famous City Hall. On the south end of the site, a statue of Dr. Martin Luther King, Jr. was erected after a nationwide sculptor search. The result was a \$2.7 million rehabilitation of a critical urban landmark.

*Photography: Jeff Barger and
Todd Hutchison, AIA*

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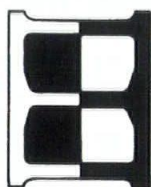
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<i>Project</i>	Petkewich Residence
<i>Location</i>	Oakland, California
<i>Architect</i>	Kaplan Architects
<i>General Contractor</i>	Stokes Russel Hayden

This project is sited on the Oak Hills portion of an area ravaged by fire in 1991. The site and its surroundings were largely cleared of the lush landscape as a result of the fire. One large oak tree at the street level was spared. The cleared hillside provides a dramatic uninterrupted view of San Francisco and the bay.

The house is 2,525 square feet including a two-car garage on the street level. Living spaces are incorporated in two levels below street level.

One proceeds down into the main living areas by way of maple entry stairs. The dining and living room are perceived as one room separated only by a step down into the living area and a maple cabinet. Opposite of the entry stair is the kitchen whose two-story volume is filled with natural light from three clearstory windows.

The lower level consisting of three bedrooms, is reached by descending down a flight of stairs located along the back side of the dining area. The house is essentially one room deep, allowing all rooms to have access to the setting sun and panoramic views.

The principal exterior materials are stucco, slate roofing and terraces, painted metal windows and railings and wood trellis work. Two intimate stone terraces flank the living room, one used for dining, while below, gracious curved terraces at the rear of the house are provided off each bedroom. These terraces are developed in such a way as to help bring the scale of the overall building mass down, along with visually anchoring the structure to its site.

Photography: Mark Trousdale



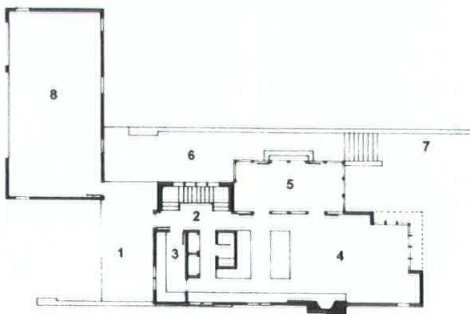
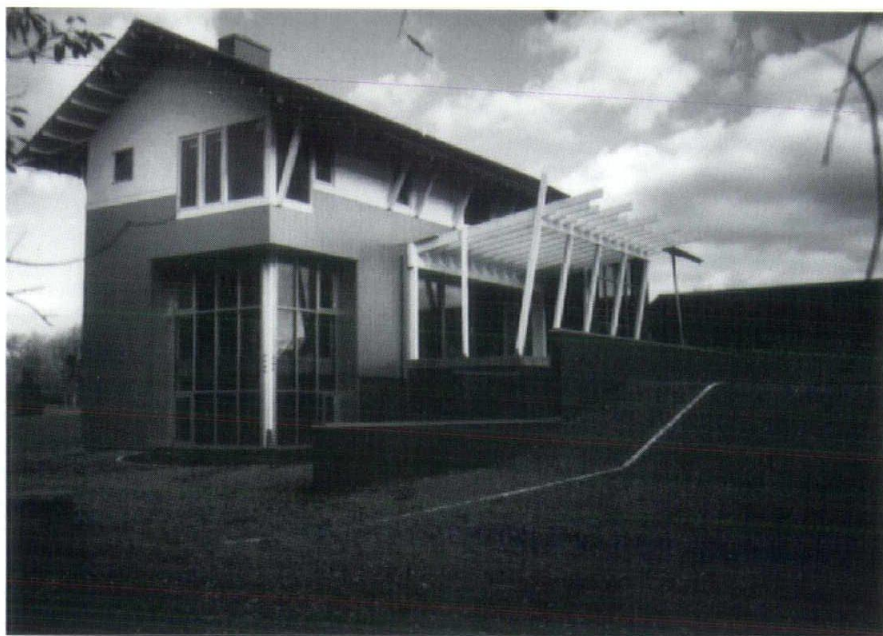
The design of the house is long and narrow, allowing for full penetration of natural light and cross ventilation. Views of the surrounding vistas are maximized with windows as well as a 12-foot opening door system which folds back to completely open to the outdoors.

Beyond this, a courtyard further extends the indoor-to-outdoor transitional space. Concrete block walls extending from the house define outdoor rooms. One uncommon element of the siting is the detached garage, which is not only separated from the house, but also is perpendicular to it. The separation keeps the main house form pure and creates a protective side to the north for the courtyard.

The open plan, including a loft-like master suite upstairs, reflects the client's lifestyle. A sightline extends through the home to the landscape beyond.

The home takes cues of simplicity from historical rural resourcefulness and maintains an uncommon material integrity with exposed conventional framing, concrete floors and countertops, metal siding and asphalt shingles. An individualized use of materials happens in the stairway—copper plumbing pipes form the rails in this plumber's house.

Photography: John Vetter, AIA



Project

Location

Architect

Victorian Queen Anne Residence

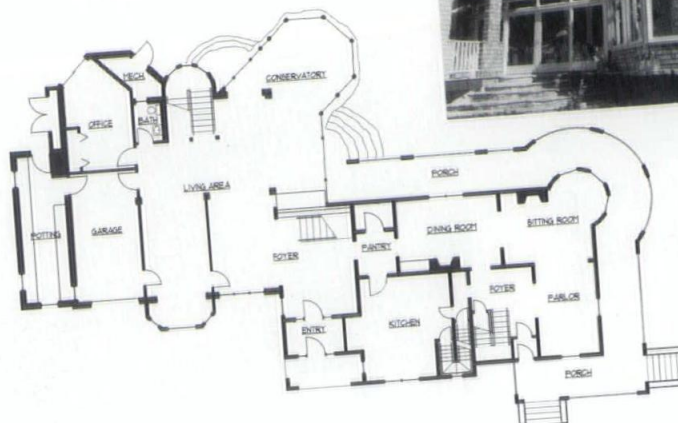
Bayfield, Wisconsin

Spangler Architects

The design was developed by carefully researching an original carriage house as it might have been, then incorporating the owner's space needs into the constraints of this "original" carriage house. Used timbers were found and reconnected with the original cast iron washers. Exterior facebrick and floor pavers were reused from the owner's demolition of a building of similar age to the original house. Period plumbing and electrical fixtures were sought for inclusion into the project. Cast iron radiators were refurbished and custom cutter heads were made to precisely match the door moldings and trim used in 1892. Custom leaded beveled glass was designed into the 5/8 round circle upper windows of the art loft. The architect also designed and had fabricated from cast iron floor registers monogrammed with the owner's initials and flamingos . . . her favorite motif.

The conservatory is based on the 19th century English conservatories that maximized the potential of steel, allowing for large expanses of glass and airiness. The windows used in the conservatory are all standard residential windows.

Photography: Wayne E. Spangler, FAIA

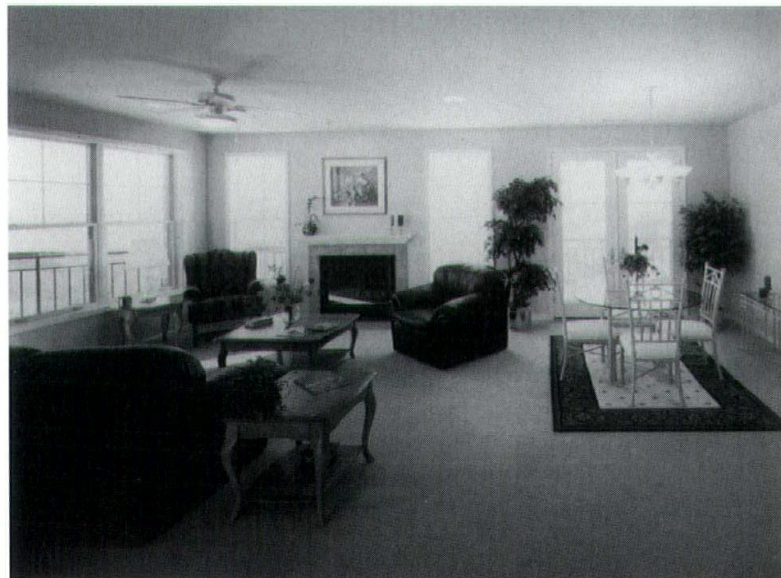
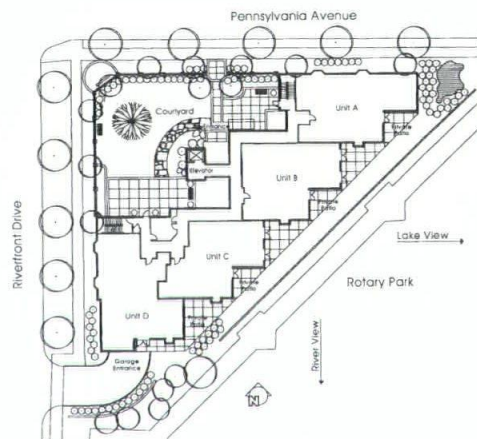


Architects rarely are presented with a site which has as many outstanding characteristics and challenges as the Harbor Pointe site in Sheboygan, Wisconsin. Located high upon a bluff that borders a scenic riverfront park with unobstructed views of Lake Michigan, the triangular site is only two blocks from the historic downtown district. Because the design uses a stepped building configuration above structured parking, this condominium project provides all major living spaces with striking views of both the lake to the east and the river to the south.

Drawing from the adjacent historic neighborhood, the building exterior incorporates cream colored brick, horizontal siding, heavy fascia trim and steeply-pitched red shingled roofs. Glass balconies dominate the water view sides of the building. Bay windows, the elevator tower and the outdoor entry courtyard face the streetscapes of the building.

The participation and commitment from the City of Sheboygan makes the Harbor Pointe project a model public-private venture for downtown revitalization.

Photography provided by: McGrath Associates



<i>Project</i>	Lands' End Distribution Center
<i>Location</i>	Dodgeville, Wisconsin
<i>Architect</i>	Strang, Inc.
<i>General Contractor</i>	Kraemer Brothers, Inc.

This fast-track project involved comprehensive interior design services, including the selection of furniture and finishes, for the 50,000-square-foot sales area of the new 150,000-square-foot Lands' End distribution center in Dodgeville, Wisconsin. Tasks included departmental interviews to determine workstation standards and requirements, as well as space planning for 300 employees, with future growth planned for 400.

Projecting growth over the next five years required a flexible floor plan that accommodates additions in personnel, as well as functional changes. By angling aisles, staggering systems furniture and incorporating different ceiling heights, the building's long and relatively narrow space was effectively divided into a flexible work area that can respond to future growth and expansion.

By incorporating natural colors, finishes and materials, such as maple doors and trim, a warm, casual interior was created to complement the image of the Lands' End's new Inlet stores and its overall corporate identity.

Photography: Joe DeMaio Photography



<i>Project</i>	De Integro Salons & Spa
<i>Location</i>	Brookfield, Wisconsin
<i>Architect</i>	Daniel Kabara, AIA
<i>General Contractor</i>	Briohn Building Corporation

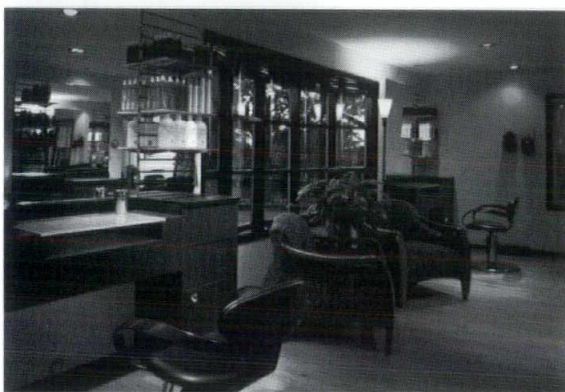
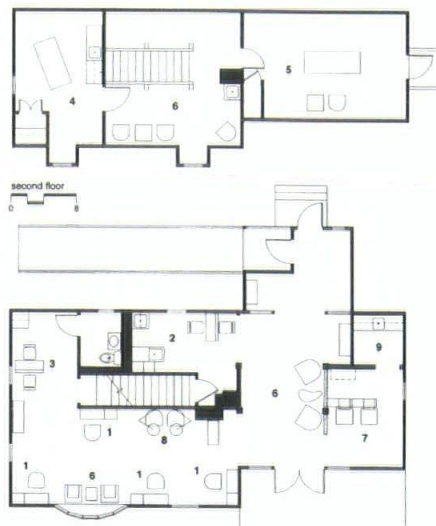
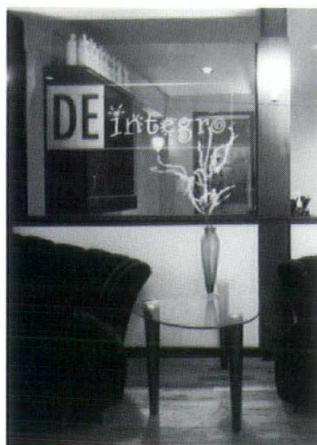
Constructed in an existing retail building, De Integro Salons and Spa has a comfortable, home-like atmosphere that appeals to both female and male clientele. Varied spaces and finishes provide a stylish, engaging place where clients tend to linger after appointments are complete. Decoration and ornamentation are minimal, yet inviting.

Existing exterior building materials such as brick and cedar siding are echoed and modernized by a combination of wood, tile, glass and laminate inside. Colors of floor and wall surfaces provide a neutral backdrop, which emphasize furniture, retail products and artwork.

An assortment of windows and mirrors provide views of both ornamental trees and natural landscape on the salon's one acre lot as well as a park across the street.

The eight work spaces, leased as individual units, filled quickly with individuals who trained in large salon settings. With a desire for a fashionable, interactive atmosphere, each has enjoyed a successful start or continuation of their businesses. An interested surrounding neighborhood and an active referral system between the salon and spa disciplines have contributed to the success of all the tenants.

Photography: Eric Oxendorf



Y2K — Are you Ready for the Year 2000?

You've probably heard quite a bit about the impending computer problems associated with the year 2000 (Y2K). But do you know just how they will affect you and your firm?

First, a little background. The problem, quite simply, is that the data fields containing dates in most computer programs and microprocessors were limited by programmers to two digits designating the decade and the year ('98, for example). The century designation, which has held steady at "19" since computers were developed, is merely assumed. What this means is that most computers — from simple desktops to massive mega-mainframes — will be unable to recognize dates beyond the millennium.

Without corrective action, serious problems will occur. Some estimates put the likely failure rate of computer equipment and the software that runs on them at 80%-90%. Aside from the massive worldwide failures predicted — in financial and air traffic control systems and in power plants, just to name a few — you can expect significant problems within your own firm. For example, your older computers may simply not work. Many of your records may be deleted. Your spreadsheet and other computer applications may not be able to process data or may process data erroneously.

Fixing the problem won't be easy, and it won't be inexpensive. There is no universal software solution. Because the fixes are limited in their applicability and require extensive, time-consuming testing and debugging, and because there is a shortage of qualified personnel to correct the problem, some experts believe it may be too late to fix many systems. The Gartner Group, an international information technology consulting firm, predicts approximately 50% of all the companies with this software problem may not be ready to handle the Y2K issue in time and will have all or part of their computer systems shut

down or producing incorrect data on or after January 1, 2000.

While there are many "Chicken Little" predictions arising from the Y2K scenario, DPIC has taken a thorough look at the many issues surrounding Y2K and has determined areas of risk and concern for our insureds. So, what can you do? First — and quickly — you need to determine your own firm's situation and move to protect yourself. In addition to avoiding a real disaster, there is another good reason to act at once. The deleted, erroneous or inaccessible data may result in thousands of liability claims. In the event of a lawsuit, it is important that you are able to demonstrate that you acted reasonably in anticipating and mitigating the problems associated with Y2K.

You can't afford to wait a moment longer. DPIC has developed the following checklist that may help your firm assess its risk and develop a plan to move into the next century.

Y2K Checklist

Whether you realize it or not, you have a Year-2000 problem. The only question is the degree of your exposure. The Y2K dilemma affects far more than just your computer systems. Consider just a few examples:

- Even if your computer systems and applications are Y2K ready, vendors, clients, subconsultants, contractors or business partners who experience service interruptions or data corruption due to their Y2K problem can have a dramatic impact on your business processes. Their problem is your problem.
- Many varieties of equipment that are not commonly thought of as "computer systems" can be impacted by the Y2K phenomenon. Building security systems, climate control systems, telephone systems — anything that contains an internal clock — are susceptible to this problem.

- Do any of your preprinted forms have fields that look like this: 19__?
- Are you paid your fees by clients whose systems may or may not be able to accurately handle the Year-2000 issue? If their systems shut down, you may not get paid.

What do you do? Here are some steps that should be taken now to safeguard your firm from Y2K exposure:

Assess Your Internal Risk

- Inventory and assess: purchased software, software developed "in-house," and applications written by non-Information Systems (IS) personnel, such as spreadsheets, word processing documents, estimating software, design programs, surveying programs or relational databases.
- Inventory and assess hardware, especially older systems. There are potential problems associated with embedded chips. Many of today's products utilize a chip, which has the date "hard-coded." On many PCs, this embedded (internal BIOS) chip may not be able to accommodate the year 2000.

- Evaluate all preprinted forms.
- Evaluate your non-computer equipment, such as telephone or security systems. Be aware that building systems — climate control or elevators, for instance — must also be considered.

Assess Your External Risk

- Identify all vendors, clients, subconsultants, contractors and business partners — anyone with whom you exchange data — and assess their level of commitment to the Y2K problem. Ask for an assessment of their Y2K status or to see their remediation plan.
- If you do business with local, state or federal government agencies, find out if their systems are ready.

Organize and Implement Your Y2K Plan

- Ensure senior management "buy-in." Achieving readiness will be expensive and time-consuming. If the leadership of your organization is not committed to fixing the problem, you are likely to fail.
- Ensure that all levels of your organization are aware of the problem and understand its implications.
- Don't shoot the messenger. Your Information Systems head did not create this problem. He or she will be a key player in your repair process.
- Form a task force of both IS and non-IS business leaders to guide your organization through this initiative. Include, among others, the CEO, CFO, IS head and legal counsel.
- Develop a remediation plan using formal project management tools and methodologies.
- Consider supplementing your Y2K repair with consultants. But beware: the supply of programmers will become very limited, and qualified individuals will be very expensive if you can find them at all.
- Be aware that the sheer volume of reprogramming and testing will strain the change-management methods of even the best programming groups. This process will also be very distracting to your business units.
- Consider putting all your vendors, clients, subconsultants, contractors and business partners on formal notice that you expect them to be Y2K ready.

- Test, test and test again all Y2K "fixes," whether developed by your own IS department, a consultant, or your business partners and vendors.
- Document all your efforts to achieve your Y2K plan.

Incorporate Y2K in Your Client Agreements

There are a number of ways you can address Y2K in your client agreements. We recommend that you consider:

- Addressing Y2K in the scope of services (specify what your services do not include)
- Limiting your liability on Y2K-related claims to a specific amount
- Inserting a Y2K compliance disclaimer depending on your area of practice.

As always, we recommend that you seek competent legal counsel to reflect variations in applicable local law and the specific circumstances of your agreement. Your DPIC agent or broker is ready to help.

Avoid Common Misconceptions

- The Y2K problem does not strike at midnight on 12/31/99. It hits now or as soon as you have a business process that involves calculated dates that reach to the year 2000 and beyond. For example, does a five-year contract that started on 1/1/96 end on 12/31/00? Although this makes sense to you, it may not to your computer.
- Buying new systems won't necessarily solve the problem. If you're planning to convert your historical data from your old system to your new system, be prepared to convert

all old data to a Y2K-compatible format. Is that person on your database with a '95 birth date three years old or 103 years old?

- It is a myth that newer versions of popular software products are inherently safer than older versions. Any software package is only as Y2K accurate as the user/programmer makes it. Consider this example: most modern spreadsheet programs are, in fact, Y2K ready but only if properly used. Let's say, however, that a user defines a cell labeled "Date," but formats the cell with a data type of "Number" instead of a data type of "Date" (this is very common). The reliable, internal date calculation logic of the spreadsheet program will not be used. Simple arithmetic will be used instead, and you may get some unexpected and undesirable results. You may find that the year 1999 (entered as 99) is -99 years away from the year 2000 (entered as 00). The best, newest, most modern computers and software in the world will always yield a result of -99 to the equation (00 - 99).

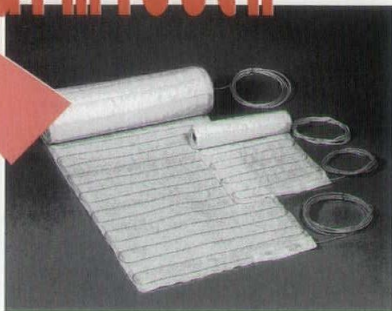
What should you do when others inquire about your firm's Y2K "compliance"? You may want to respond to such inquiries with a letter that outlines your firm's Y2K efforts and strategy. But do not certify or agree by contract that you will achieve "compliance." Doing so may expose your firm to potential risks and liabilities. Additionally, consider obtaining legal counsel review of the draft communication.

EDITOR: This article was reprinted with permission from DPIC Companies, Inc., URL: dpic.com

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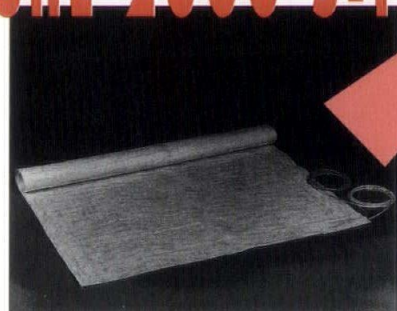
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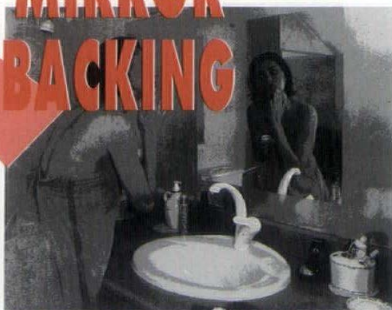
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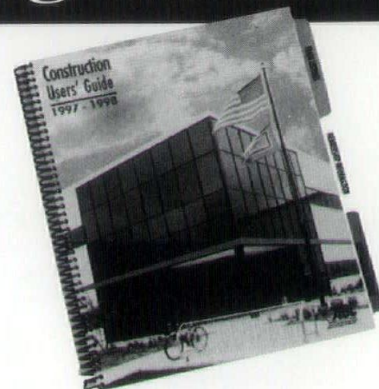
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The Case for Copyright

Protecting originality and the architect's rights of ownership

Well-publicized disputes involving such personalities as Steven Holl, Donald Trump and Arquitectonica peppered the 1980s with interesting cases involving architectural copyright. These cases revolved around the argument that architects provide a service, not a product; and therefore, ownership of the ideas embodied in the end result—the buildings—could not pass to the owner without specific agreement.

Interesting as the copyright issue was, most of the cases and, ultimately, interest fizzled out until the latest attempt to create a legal safeguard. The U.S. joined the Bern Convention in 1989, and, to align with its international provisions (which hold copyright as a natural rather than a statutory right), Congress enacted the Architectural Works Copyright Protection Act of 1990. The new act replaces legislation that protected primarily the drawings (rather than the embodied ideas) and has now been in place long enough to assess its effectiveness.

Small scale

The 1990 act provides valuable protection for architects in a specific condition: It prevents their designs and drawings from being reused without their permission or compensation. Nonetheless, it has raised some interesting questions as to the definition of "architectural works" (for example, churches and gazebos are included, but parking garages, grain silos, or even free-standing walls may not be), what actually merits copyright protection and, most interesting, what constitutes real originality.

The act states specifically that to be copyrighted, matter must be "an original work of authorship," although quality, aesthetic merit, ingenuity, and uniqueness are not necessarily factors. What is important is that the work must contain a "certain minimum amount of original creative expression" and that copyright registration cannot be based on standard designs such as common architectural molding or features, nor upon design elements that are functionally required. This creates a wealth of opportunity for dispute, particularly with regard to smaller projects with few design variables, such as houses, where permutations of bathrooms, kitchens, structural walls,

windows, etc.—all arguably functional requirements—are relatively limited.

It is in the house-building industry where the issue of originality seems to be most intently debated. This is ironic, as housing is not a field traditionally dominated by architects (the AIA once estimated that as little as 1 percent of American single-family houses were designed by architects), nor one celebrated for widespread design originality, but it is in the housing realm where issues of originality may ultimately be decided. Three recent disputes in the Milwaukee area focus on the same scenario. A home-building company applies for and receives copyright protection for its model home styles—the "Lakeside Colonial," the "Traditional Saltbox," etc.—and then sues another home-building company that subsequently built something strikingly similar. The cases, none of which have been resolved in the courts, suggest a major shift in home-building habits and create some potentially interesting implications for architects in particular and the design industry as a whole.

First, the notion of jealously protecting the design integrity of, say, the "Lakeside Colonial" tends to fly in the face of traditional house-building habits of the past century. House plans and styles have been published freely in newspapers, journals, and specialty magazines since the 1920s. Even Frank Lloyd Wright once published some model houses for general consumption—intending to give owners alternatives to use when discussing a new house with a builder. (And, of course, the discussion of a particular style, with or without modifications, is just as likely to involve the brochures of numerous home builders collected by the prospective owner.)

Second, the kinds of works submitted for and receiving copyright protection scarcely fall into the category of cutting-edge design, limited as they are in scale and, in many cases, architectural expertise. Furthermore, despite the best intentions of the act to prevent flagrant, wholesale copying of existing designs and drawings, how can protection on the grounds of originality be given to a colonial or a saltbox? Aren't they by definition redolent of styles that have long been in existence?

Large scale

Precedents now being determined on the home-building end of the copyright spectrum may also affect the architectural profession beyond the singular building to the physical environment as a whole. While copyright protection shields the rights of individuals on a building-by-building basis, it cannot deal with the notion of multiple buildings, the issue of precedent, or the need to create physically coherent communities.

Sometimes, being a good neighbor—blending in with the existing context of buildings—is an appropriate response and one certainly taught as a relevant strategy in architecture schools. If copyright law vigorously protects the design uniqueness of each building, then each new building, it might be argued, consciously has to be designed to be different from every other—not a recipe for a coherent built environment. Illustrative cases include the Trump Tower, where changes to the nearby building were legally mandated to prevent its appearance from being too similar to the original "statement," despite the urbanistic argument that the towers together could have created a powerful and coherent gateway to the street and the neighborhood.

This would not be the first time case law—the law as defined by the courts—has created tense situations never conceived by drafters of the original legislation. If case law becomes untenable, there is the recourse of new legislation, although this is a slow, cumbersome, and equally unpredictable course. For the time being, the best strategy for architects and planners is to stay informed, stay within the architect's standard of care, and continue to strive for the originality of creation that drew architectural works copyright protection in the first place.

EDITOR: The author is Dean of the University of Wisconsin—Milwaukee's School of Architecture and Urban Planning and past president of ACSA. This article originally appeared in AIArchitect, March 1998.

1998 Design Awards

Eleven building projects have been recognized for excellence in architectural design as part of the 1998 Design Awards program sponsored by AIA Wisconsin. The four "Honor," five "Merit" and two "Special Recognition" awards were presented to the architects, building owners and general contractors at a special awards ceremony on May 5 at the Monona Terrace Community and Convention Center in Madison during the annual AIA Wisconsin Convention.

The architects and projects selected to receive Honor Awards for overall design excellence are: Flad & Associates, Madison, for its design of the Instructional Greenhouses at the University of Wisconsin-Madison as well as for its design of the Total Administrative Services Corporation Headquarters in Madison; Kahler Slater-Madison for the restoration and rehabilitation of the West Wing of the Wisconsin State Capitol in Madison; and KEE Architecture, Inc., Madison, for its renovation of a private boat-house in Vilas County.

The architects and projects receiving Merit Awards for excellence in a particular aspect of architectural design include: KEE Architecture, Inc., Madison, for its design of the Sauk Quarry Medical Office Building in Madison; Vetter Denk Architects, Milwaukee, for the design of the Smith Residence in Oconomowoc; Welman Architects, Waukesha, for its design of the Primary Care Facility and Parking Deck for Kenosha Hospital and Medical Center in Kenosha as well as for its design of the St. Luke's Medical Center-Physician Office Building in Milwaukee; and the Zimmerman Design Group, Milwaukee, for its design of the S.C. Johnson Commercial Markets, Inc. Global Headquarters Building in Sturtevant, Wisconsin.

The architects and projects selected for Special Recognition include: Eppstein Uhen Architects, Milwaukee, for King Heights in Milwaukee; and

the Monona Terrace Design Venture, Madison, a joint partnership with Taliesin Architects, Potter Lawson, Inc., and Arnold & O'Sheridan, Inc., for the Monona Terrace Community and Convention Center in Madison.

A distinguished jury of three award-winning architects selected the eleven projects receiving 1998 Design Awards from 57 projects submitted by AIA Wisconsin member architects. Jury members included: Rebecca Barnes, AIA, of Frederic R. Harris, Inc., Boston, Massachusetts; Bruce Fowle, FAIA, of Fox and Fowle Architects, New York, New York; and Robert L. Ziegelman, FAIA, of Luckenbach/Ziegelman & Partners, Birmingham, Michigan.

Fall Workshop

Reserve Friday, October 23, for the 1998 AIA Wisconsin Fall Workshop at The American Club in Kohler. This year's full-day workshop will focus on producing quality documents and creating a total quality assurance program for your firm.

The Fall Workshop program will be presented by William C. Charvat, AIA, a principal of Helman Hurley Charvat Peacock/Architects, Inc., in Maitland, Florida. Earlier this year, he was invited to present a similar program for the staff of the Division of Facilities Development, Wisconsin Department of Administration.

The six-hour workshop will increase your awareness of the importance of quality control throughout the entire planning, design and construction process. The goal of the workshop is to enable you to avoid building failures resulting from program and/or designer errors and omissions. Real-life-project examples will be presented, reviewing each phase of the process . . . from A/E selection through construction. Participants also will receive a 350-page binder and earn 18 AIA/CES learning units, including six HSW contact hours.

The luncheon program for the Fall Workshop will feature the presentation of this year's Wisconsin Golden Trowel Awards by the International Masonry Institute. For an application for this awards program, please contact the IMI at (800) 464-0988.

This year's nuts-and-bolts practice-oriented workshop is chaired by Jerry Schwoch, AIA, Madison. Watch your mail for further details and registration materials for the 1998 AIA Wisconsin Fall Workshop on October 23.

Distinguished Service

At its April meeting, the AIA Wisconsin Board of Directors unanimously approved awarding both Brian F. Larson, AIA, Eau Claire, and Ronald G. Bowen, FAIA, Middleton, a *Citation for Distinguished Service* to the profession of architecture in recognition of their contributions to and leadership of the Wisconsin Architects Foundation. The *Citations* were presented at the AIA Wisconsin Annual Meeting on May 5 at the Monona Terrace Community & Convention Center.

WAF Board

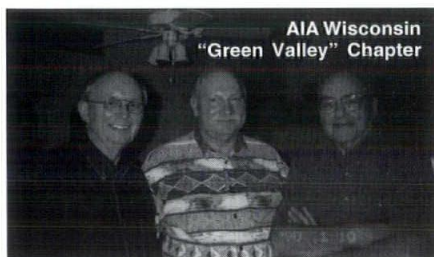
Curt Hastings, Shorewood Hills, Gary D. Davis, AIA, Eau Claire, and Frederick E. Zimmermann, AIA, Madison, have been elected to serve on the Board of Directors of the Wisconsin Architects Foundation. Davis and Zimmermann were elected to their first terms on the WAF Board, while Hastings was elected to his second three-year term.

The elections were held in conjunction with the WAF Annual Meeting on May 5 in Madison. At the meeting, WAF President Brian F. Larson, AIA, accepted a \$1,000 contribution from Kerry VonDross on behalf of Best Block Company.

People & Places

It is sad to have to report that **Dennis E. Miller, AIA**, Cadott, died in Duluth on April 17, following a day of bird watching. He had just recently notified the AIA Wisconsin office that he was moving to Great Falls, Montana. He was a past officer of AIA Northwest Wisconsin and served on the AIA Wisconsin Board of Directors. Dennis and his wife Jean (who died unexpectedly last Christmas Eve) were committed to improving their community. A memorial plaque is planned along the Chippewa River to recognize their contributions to the area.

Berners-Schober Associates, Inc., Green Bay, is celebrating a century of designing environments. The firm recently hosted an open house in recognition of its 100-year anniversary. Congratulations!



Harry Schroeder, AIA, reports that the first meeting of AIA Wisconsin's new Green Valley (Arizona) Chapter was held on March 6. Other participants included **Noble Rose, AIA**, and **Jim Gabriel, AIA**.

John S. Eagon, AIA, Oregon, testified at a recent public hearing in Madison held by the Legislature's Joint Committee for Review of Administrative Rules. The hearing was in regards to current state administrative rules that apparently require elevator access to the small press boxes often found above the bleachers at public school athletic fields. Eagon offered recommended language that would allow the Division of Safety & Buildings to grant a variance and public owners to satisfy ADA requirements.

Two AIA Wisconsin members, **Jack L. Fischer, AIA**, Appleton, and **Todd Hutchison, AIA**, Milwaukee, have been selected as finalists for the 1998 StarStream Awards, which recognize the future leaders of Wisconsin.

Raymond J. White, AIA, Eau Claire, and his wife, Mari Fleet, designed, wrote and produced the exhibit *The People, Culture and Architecture of West Africa*. This exhibit of photographs and craftwork was displayed earlier this year at the LuCille Tack Center for the Arts, Spencer, WI.

Strang, Inc. announced the promotion of **Larry L. Barton, AIA**, Portage, to senior associate of the firm and the appointment of **Cliff P. Goodhart, AIA**, Madison, as a new associate.

Angus Young Associates, Janesville, has been recognized by the Wisconsin Trust for Historic Preservation for the renovation of the Janesville Water Works. The structure is now home to the firm.

Jeff R. Musson, AIA, Wausau, has been named director of PMSI's new Wausau office.

The Zimmerman Design Group announced several promotions: **Thomas R. Poweleit, AIA**, Oconomowoc, and **Mark E. Zimmerman, AIA**, Wauwatosa, principals, **Douglas G. Barnes, AIA**, New Berlin, vice president, **Daniel J. Becker, AIA**, Milwaukee, vice president, **David A. Drews, AIA**, Shorewood, and **John C. Sabinash, AIA**, Milwaukee, senior associates, and **Joseph G. Schultz, AIA**, Milwaukee, associate.

The Wisconsin Ready Mixed Concrete Association presented its annual Concrete Design Awards recently. Member firms receiving recognition are: **Potter Lawson, Inc.**, Madison, and **Taliesin**, Madison, for the Monona Terrace Community and Convention Center, **Thern Design Centre, Inc.**, Waupaca, for the Pioneer Westfield High School, and **MSI General Corporation**, Oconomowoc, for Milwaukee Harley-Davidson. Congratulations!

McWilliams Burgner Architecture, Milwaukee, was recognized for its contributing effort on the Michelstetter Building with the "Cream of the Cream City" Historic Preservation Award sponsored by the State Historical Society of Wisconsin and the Milwaukee Historic Preservation Commission.

Plunkett Raysich Architects announced the promotions of **Grant D. Reginato, AIA**, Milwaukee, and **Scott A. Kramer, AIA**, Menomonee Falls, to directors of the firm. Reginato was also named as a project architect.

Flad & Associates announced the promotion of **Mark A. Corey, AIA**, Verona, to senior associate.

Membership Action

Please welcome the following members to AIA Wisconsin:

AIA

Richard L. Daehnert, Southeast
Rachel Davey, Southwest
Laura M. Davis, Southwest
Donald E. Flynn, Northwest
Rick B. Gabriel, Southwest
Falamak Nourzad, Southeast
Douglas J. Ramsey, Northwest
Kurt G. Schroeder, Northwest
Bruce Simonson, Southwest
Bradley B. Simonson, Northwest
Mary K. Spriggs, Southeast
Thomas M. Tristano, Southeast
Robert Yauger, Southwest

Associate

Daren, Southeast
Traci Elliott, Southeast
Irina Fiveysky, Northeast
Daren Helminski, Southeast
Jay D. Jensen, Northeast
Jon C. Keiser, Southwest
Jennifer Lehrke, Southeast
Lisa Logan, Southeast
Todd Schuster, Southeast

Professional Affiliate

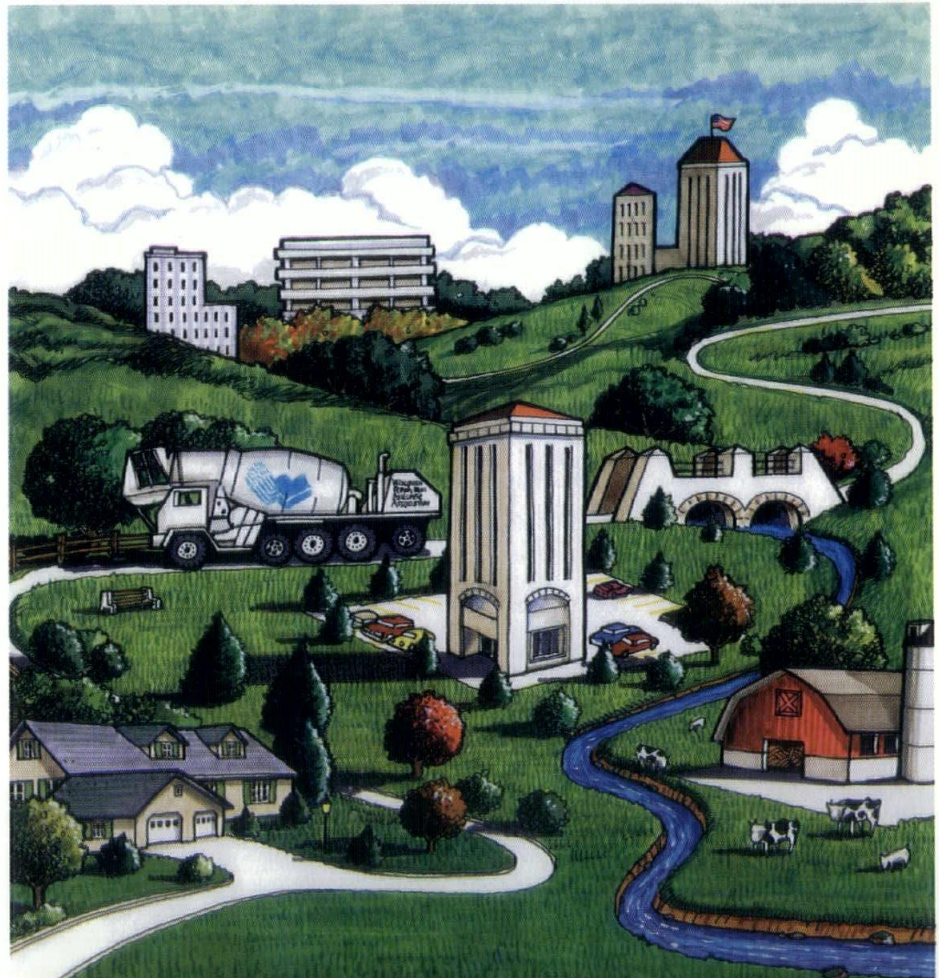
Michael D. Baer, Southwest
James S. Beard, Northeast
Paul A. Keifenheim, Northeast

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- Insert Mid-States Concrete Products
- 38 Midwest Engineering Services, Inc.
- 2 Minergy LWA
- 38 MSA Professional Services, Inc.
- 38 National Survey & Engineering
- 38 Qualification Based Selection
- 39 Spancrete
- 38 Skot Weidemann Photography
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