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Architect

AIA Wisconsin

1999

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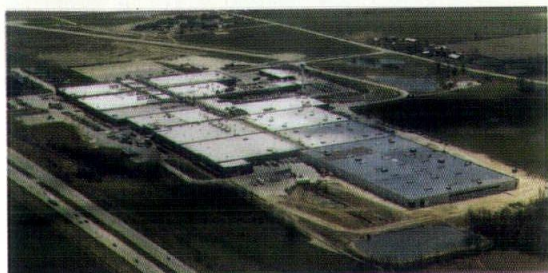


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Features

9 Traits of a Successful Negotiator

Michael Strogoff, AIA

Projects

11 22 East Mifflin Building

Hammel Green and Abrahamson, Inc.

13 Alterra Coffee Roasters

Engberg Anderson Design Partnership

14 Street Cance Marketing Communications

Quorum Architects, Inc.

16 Harley-Davidson Parts & Accessories Engineering

The Kubala Washatko Architects, Inc.

17 Sub-Zero Freezer Company Corporate Offices

Zingg Design

18 Building Service Inc.

Building Service Inc.

19 Offices of Michael Best & Friedrich

Punkett Raysich Architects

20 Habush Habush Davis Rottier

Quorum Architects, Inc.

21 Hoffman York

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Departments

- | | |
|----------------|-----------------|
| 5 Guidelines | 27 FYI |
| 8 Publications | 29 Society News |
| 22 Forum | |

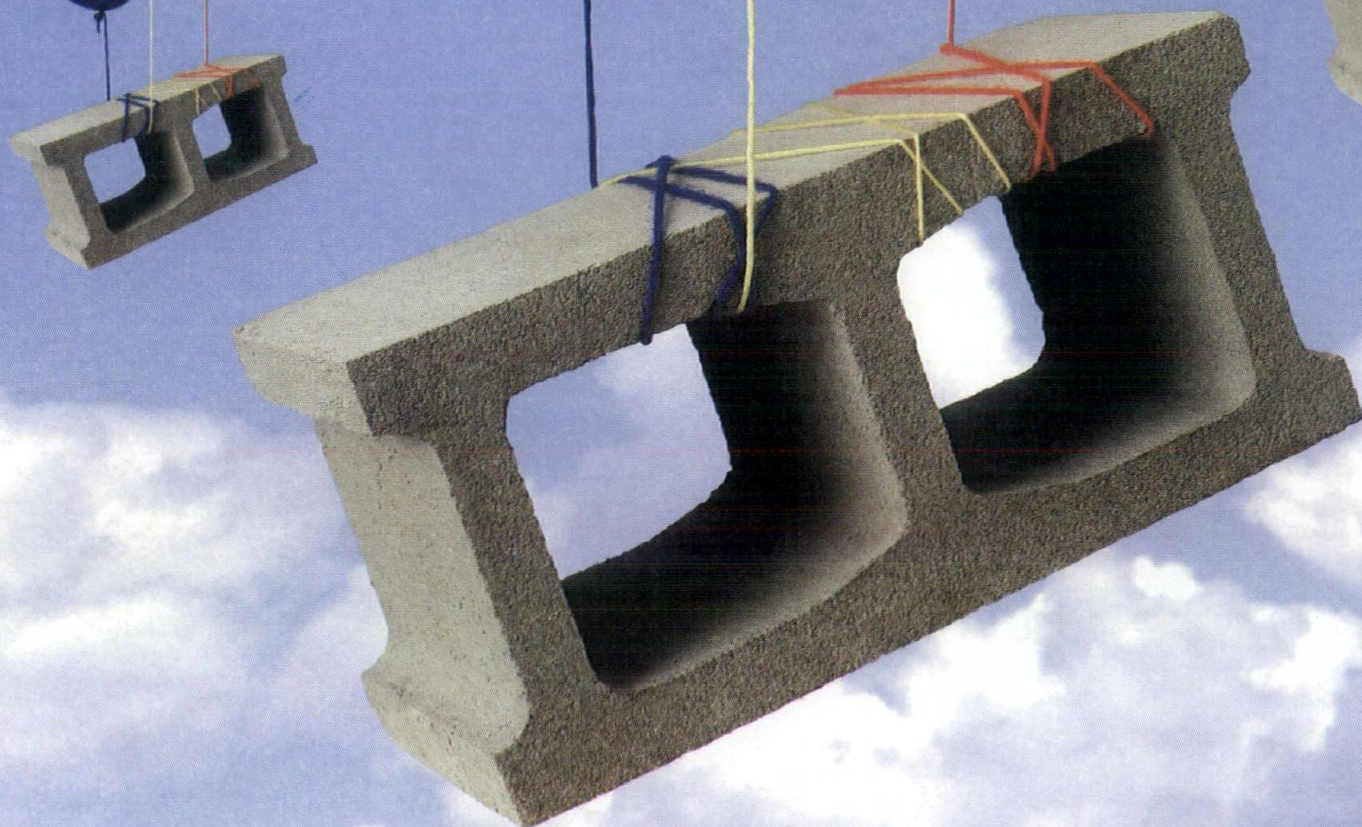


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Architectural Photography

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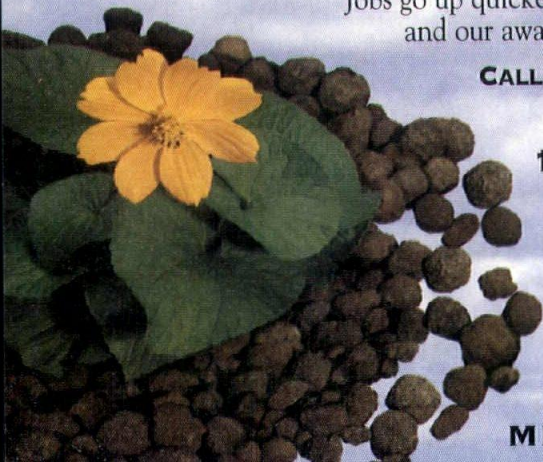


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At the 1999 AIA Wisconsin Convention, keynote speaker Elizabeth Wright Ingraham said, "Architecture is the message a civilization sends about itself

Commercial design
can be part of the
message to the future. to the future."

As architects we are entrusted with that message. The legacy of our commercial buildings is the message by which future generations will judge us. These types of buildings dominate our landscape and our everyday life. In these buildings, we work, buy and sell items of importance and spend much of our lives. Commercial buildings are a great opportunity for architects to show the public how good design can make a difference.

This issue of *Wisconsin Architect* addresses commercial building design. It features the buildings or spaces completed by AIA Wisconsin member firms. As you survey these examples, consider how your own examples of commercial design can be part of the message to the future.

Mark R. Zingg, AIA



AIA Wisconsin Fall Workshop

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Steve Ternoey, founder of LightForms and technical director of the Daylighting Collaborative, specializes in the design of state-of-the-art daylit projects that result in high performance buildings. This year's workshop will provide a guided tour on how to mainstream daylighting into every project. You'll learn how high performance daylighting and environmental designs increase overall human, environmental and economic performance.

Date: Friday, October 29, 1999

Time: 8:30 a.m. – 4:30 p.m.

Location: American Club, Kohler, Wisconsin

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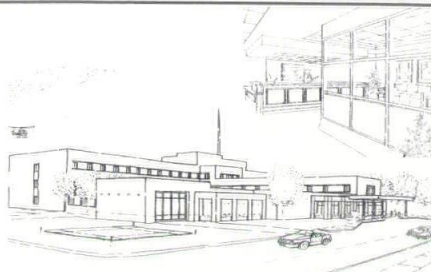
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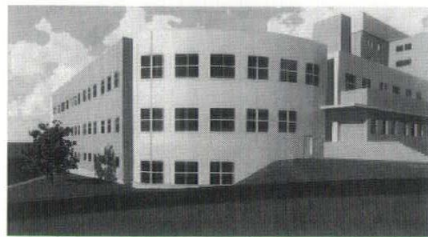


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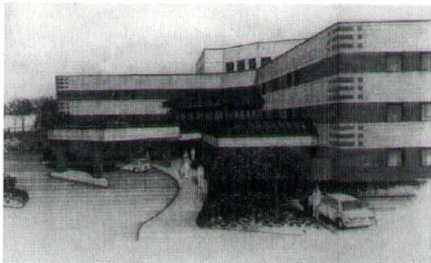
Project: St. Clare Hospital & Health Services
Location: Baraboo, Wisconsin
Architect: Kahler Slater
General Contractor: Kraemmer Bros.
Ground Breaking: September 1999
Completion Date: January 2001



Project: Froedtert Memorial Lutheran Hospital addition
Architect: Hammel Green and Abrahamson
Addition: 116,000 sq. ft.
Estimated Cost: \$22 million
Ground Breaking: Spring 1999



Project: Bruker AXS
Location: Fitchburg, Wisconsin
Architect: Strang, Inc.
Size: 40,000 sq. ft.



Project: The Richland Hospital and Richland Medical Center renovation and remodel
Architect and General Contractor: TCI Architects/Engineers/Contractor, Inc.
Addition: 106,000 sq. ft.
Remodel: 40,000 sq. ft.



Project: The Sidwell Company Corporate Offices
Location: St. Charles, Illinois
Architect: Hammel Green and Abrahamson
Size: 27,000 sq. ft.



Project: Kenosha Art and Natural History Public Museum
Architect: Engberg Anderson Design Partnership
Size: 45,000 sq. ft.; two-story

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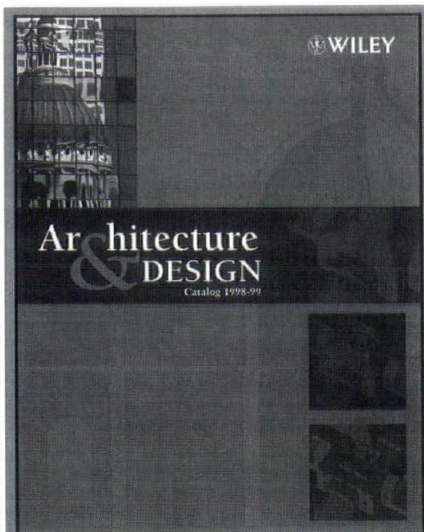
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**INTERIOR DESIGN VISUAL
PRESENTATION: A Guide to
Graphics, Models, and
Presentation Techniques**
Maureen Mitton, MA

A complete, how-to guide to traditional, new and emerging interior design visual presentation media and methods, *Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques* offers step-by-step instructions on how to execute drawings, renderings, models and presentations. It follows a logical, skill-building format corresponding to the different stages of the interior design process. The book provides instruction in visual presentation and communication as required by FIDER guidelines. Examples include an array of presentation types and styles from leading national design firms. Expert advice is included on how to build an effective portfolio and create a winning résumé.

From drawing orthographic projections to presenting materials and finishes, *Interior Design Visual Presentation* will help designers to master the media, materials tools and techniques essential for creating professional-quality design graphics, models and presentations.

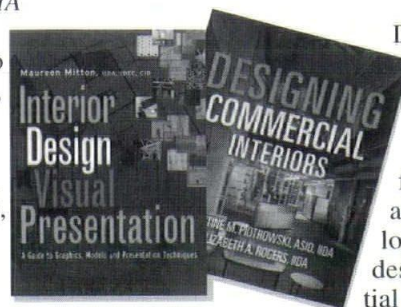
ABOUT THE AUTHOR

Maureen Mitton, MA, is an assistant professor in the Department of Art and Design at the University of Wisconsin-Stout. She is a certified interior designer, is NCIDQ qualified and is a member of IIDA, IDEC and CID.

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Price: \$59.95

**DESIGNING COMMERCIAL
INTERIORS**

Christine Piotrowski and
Elizabeth Rogers



Designing Commercial Interiors provides students and professional designers with expert guidance on the full-range of practical, aesthetic and psychological issues involved in designing for non-residential interiors. The authors provide comprehensive coverage of planning and design for all types of organizations and service facilities.

The book contains expert, step-by-step guidance on planning and designing for all types of nonresidential interiors—including offices, food and beverage facilities, health care facilities, lodgings, banks and more. Illustrated with more than 200 line drawings and photographs, *Designing Commercial Interiors* covers all key aspects of the subject including: functional considerations, critical planing and design concepts, design applications, human/machine interface issues, building codes and regulations, building systems, the changing office environment and alternative office environments, designing healthy work environments and project management.

ABOUT THE AUTHORS

Christine Piotrowski, ASID, IIDA, formerly an interior design professor at Northern Arizona University, is the proprietor of Design Management Consultants in Phoenix, Arizona. She has more than twenty years of commercial and residential design experience.

Elizabeth Rogers, IIDA, IDEC, is an interior design professor at Utah State University, Logan. With over 25 years of experience in commercial and residential design, she pursues academic teaching while continuing her design practice through the firm S.O.I.

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Traits of a Successful Negotiator

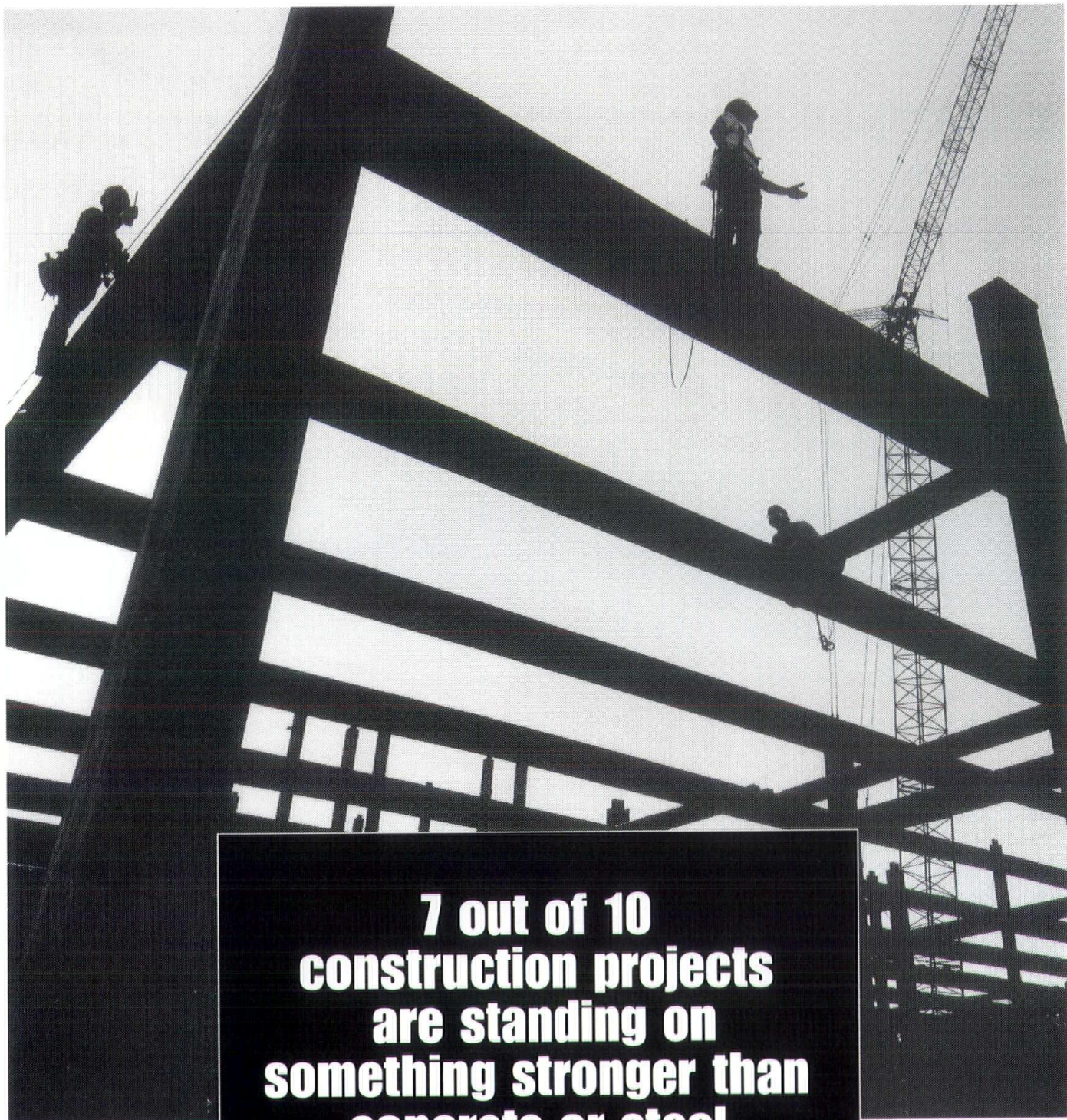
"By choosing negotiators with specific traits, firms can avoid costly mistakes."

Ever wonder why some architects are skilled negotiators while others should be kept away from the negotiating table? Those most skilled in negotiating possess excellent reasoning, communication and interpersonal skills. By choosing negotiators with the following traits, firms can avoid costly mistakes: making unnecessary concessions, reducing services to the point of compromising quality, neglecting important terms, alienating clients.

1. **Trusting and trustworthy.** A good negotiator must have a basic trust in people. If a person is unduly suspicious, he will mistake the other party's motives. Similarly, a negotiator must come across as worthy of the client's trust. If he fails in this, the client may impose additional terms to safeguard his interests or, worse, not level with the architect about his needs. Just as relationships are built on trust, reaching agreement depends on it.
2. **Confident.** A client equates confidence with leadership, competence and, therefore, value. The fees a client will pay are influenced by the results he thinks the architect will deliver. When a client senses an architect's lack of confidence, he questions the architect's abilities. On the other hand, an architect who lacks confidence may negotiate out of fear of alienating a client or losing a commission, thus undermining his ability to negotiate from a position of strength.
3. **Composed and detached.** Emotions often impede a negotiation. Even in a heated discussion, a skilled negotiator has enough self-esteem not to take things personally. He works through disagreements without provoking others and quickly diffuses arguments. At the same time, he is comfortable raising issues that others might fear are adversarial.
4. **Persuasive.** A proficient negotiator articulates his concerns by discussing broad concepts and by using concrete examples. Rather than confronting, he uses open-ended, non-judgmental questions to tactfully lead the client to the architect's own conclusions.
5. **Listens well.** An architect who listens well uncovers his client's priorities and, therefore, responds effectively. Conversely, when the client feels that the architect hears his concerns, he is more willing to address the architect's agenda.
6. **Tolerance for ambiguity.** A negotiation is seldom a linear process. Because a successful negotiator has a high tolerance for uncertainty, he doesn't feel compelled to resolve each point when it surfaces. Instead, as a negotiation unfolds he juggles the various issues, then weaves them together to devise tradeoffs that balance the needs of both parties.
7. **Thinks fast.** As negotiations evolve, a skilled negotiator redefines his strategy and adeptly guides discussions in that direction. When challenged, he crafts a response that furthers his objectives but presents it in terms that his client recognizes are in his interests. He pre-empts impasses by suggesting trade-offs or conceding on minor points.
8. **Perspective.** Negotiating is a give-and-take process, and seldom do an architect and client both achieve all of their desired outcomes. Aware of which items top both his own and his client's agenda, a skilled architect knows when to lose the battle to win the war. Likewise, he knows when to be persistent to protect his most vital interests.
9. **Understands people.** While a negotiator is neither a therapist nor a mind reader, an ability to understand people and what motivates them is indispensable. Essential skills include predicting how people will react; reading subtext; interpreting inflections and body language; and knowing how to deal with different personality types.

Carefully consider who you send to your next negotiation. If no individual in your firm has all the traits of an effective negotiator, assemble a team that collectively possesses them. The payoff: greater profitability, higher quality services, better risk management and stronger client relationships.

EDITOR: Michael Strogoff, AIA, will be speaking at Parti'99, AIA Wisconsin Convention. He specializes in helping architects negotiate better fees and agreements with their clients. Mr. Strogoff can be reached in Mill Valley, California, at 415-383-7011 or at emanage@aol.com.



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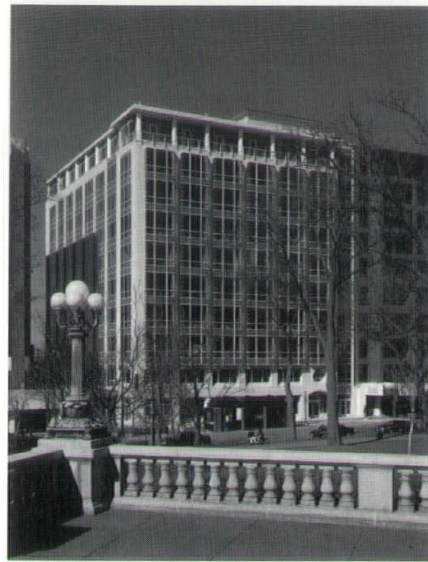
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<i>Project</i>	22 East Mifflin Building
<i>Location</i>	Madison, Wisconsin
<i>Architect</i>	Hammel Green and Abrahamson, Inc.
<i>General Contractor</i>	J.H Findorff and Son

The demands of the site dictated that this building be a "wall," a vertical surface which helps to define and enclose the Capitol Square. The small site is filled in its entirety by the building's footprint, rising to the maximum height allowed by law: the height of the base of the Capitol dome.

The core of the new structure placed along a blind party wall of an adjacent structure, produced unencumbered open floor plates.



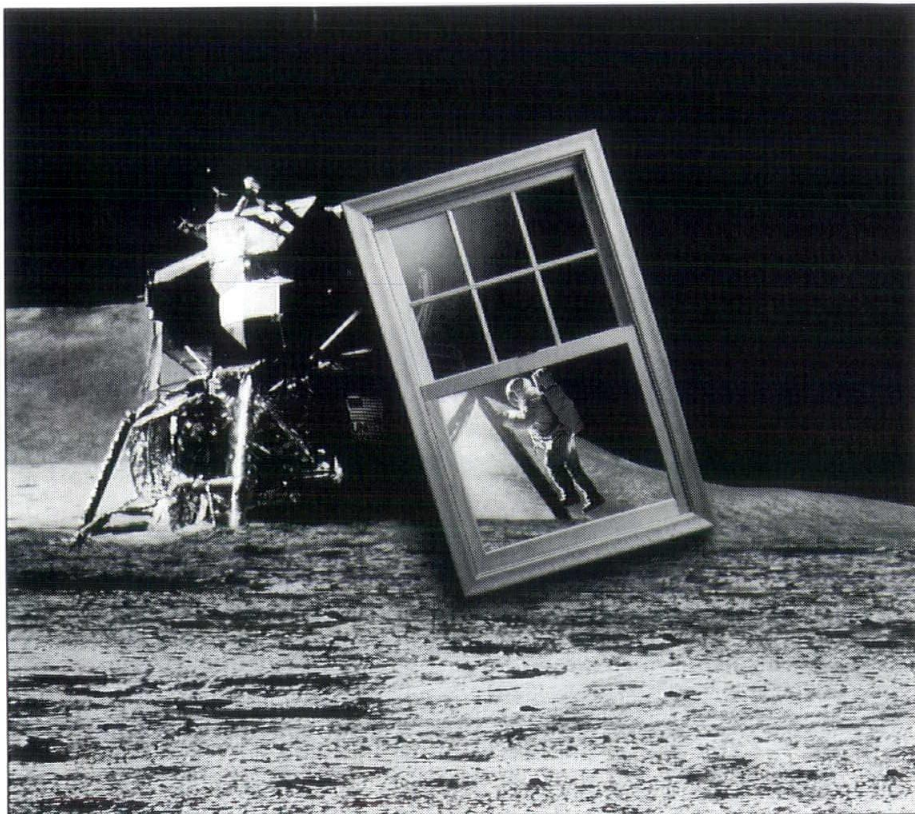
In response to many historic façades around the Square which feature thick, deep masonry construction, this project produces depth with four layers: glass curtain wall, concrete frame, stone veneer and clipped on glass bays. In combination, the layers produce an overall thickness of six feet. A cremé colored Minnesota limestone is used to coordinate with many older neighboring buildings clad in similar stone. The stone is used in honed, sandblasted fleure-cut; hand rocked finishes add richness to the composition. A warm-grey granite provides a base. Terra-cotta medallions salvaged from a small structure demolished on the site were incorporated as column capitols.

The glass bays protrude out past the plane of the façade, such that one can stand in a bay out in the space of the Square. At the building's top, the layers work to create a terrace or loggia, from which one can look down onto the State Capitol and surrounding mature landscaping.

Interior specifications include antique verde Italian marble in thick planes, detailed to incorporate a light cove for indirect ceiling lighting. Marble and granite floors with a carpet inlay reinforce the geometry of the composition.

Photography: Mofle Photography





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<i>Project</i>	Alterra Coffee Roasters
<i>Location</i>	Milwaukee, Wisconsin
<i>Architect</i>	Engberg Anderson Design Partnership
<i>General Contractor</i>	Alterra Coffee Roasters

Quality production, warehouse, retail sales and neighborhood appeal combine in a new space whose design creates the feeling that the company has been in business for a long time and will be in the future. This coffee roasting company was founded in 1993 and quickly outgrew its original basement headquarters. The new site offers 14,000 sq. ft., allowing roasting facility, warehouse and café.

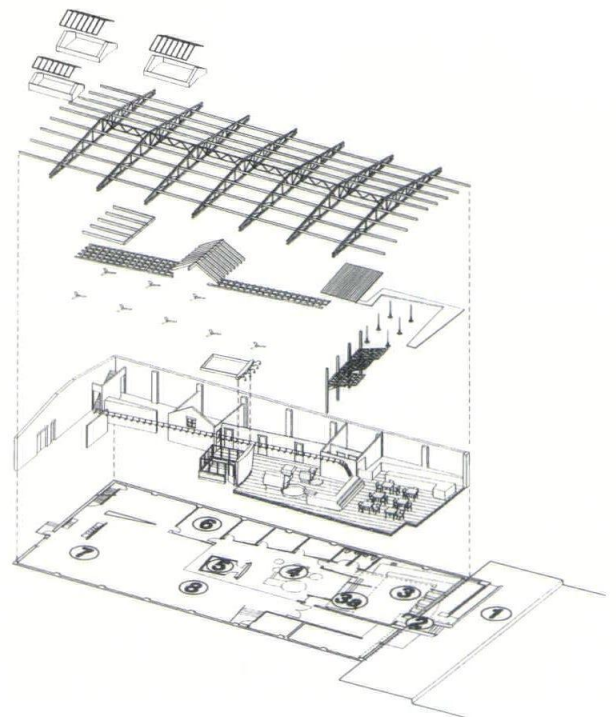
Much of the building's original architectural and structural details were preserved and enhanced by new hickory flooring and a dynamic color palette. Warehouse receiving doors are positioned above the café to define the transition between public and production areas.

A key element in the design was the desire to open up the café to the street and to occupy the street with café chairs and pedestrian life. The animated façade incorporates a bowed sign supported by coffee drinking gargoyles and a mural depicting the work of the roasters. Large glazed sliding panels broadcast the activity of the interior to passers-by and—weather-permitting—can be opened to create outside eating areas.



The mural evokes a nostalgic 1930s working class and communicates "a respect for work" while reinforcing that this is a working roastery.

Photography: Maria Guasso

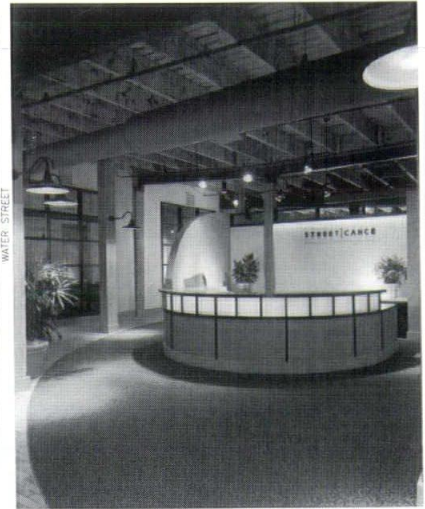
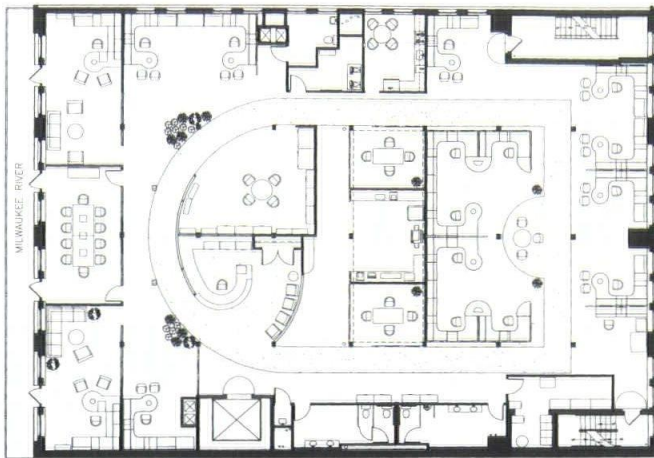


A grid of massive structural columns, windows with river and city views and an expansive skylight were just three of the extraordinary features the designers encountered in renovating this warehouse space. The historical building's abundance of light, volume and open vistas provided an inspiring starting point for the owners of this creative company, who used words such as "straightforward," "surprising," "transparent" and "intriguing" to describe themselves. The owners desired to connect each department and encourage communication between employees.

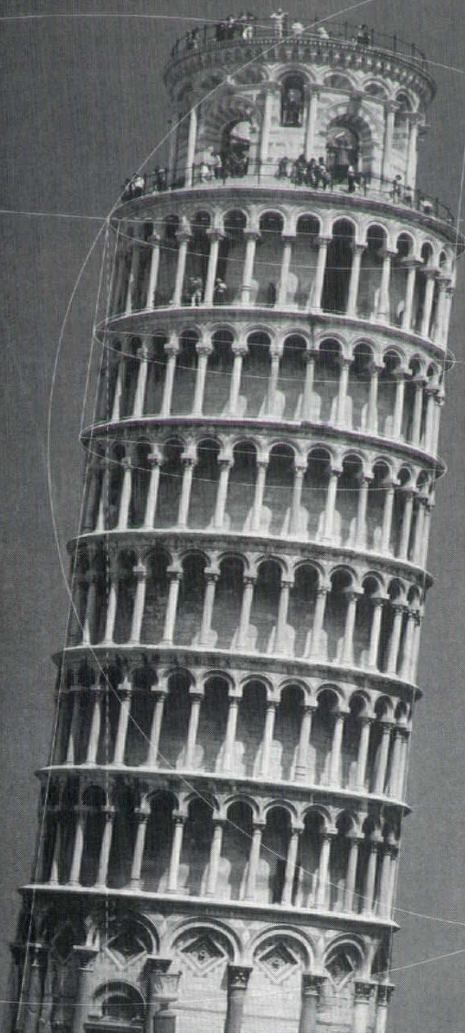
The final solution features a carpet "racetrack" that serves as the main circulation path. Private offices, the main conference room and open offices are located along window walls, with common work areas, a library and smaller conference rooms set inside the "racetrack." Curved forms were used throughout to counterbalance the structural. The designers took extra care in integrating architectural forms and details into furniture and millwork design.

The existing wood columns and cream-colored brick walls inspired the designers to use an organic color scheme based on tones found in nature, with large groupings of interior plants helping to define spaces in a natural way. Classic metal pendants and "street" lights complement the creative nature of the company and reflect the industrial roots of the building.

Photography: Edward Purcell Architectural Photography



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Project

**Harley-Davidson Parts &
Accessories Engineering**

Location

Milwaukee, Wisconsin

Architect

The Kubala Washatko Architects, Inc.

General Contractor

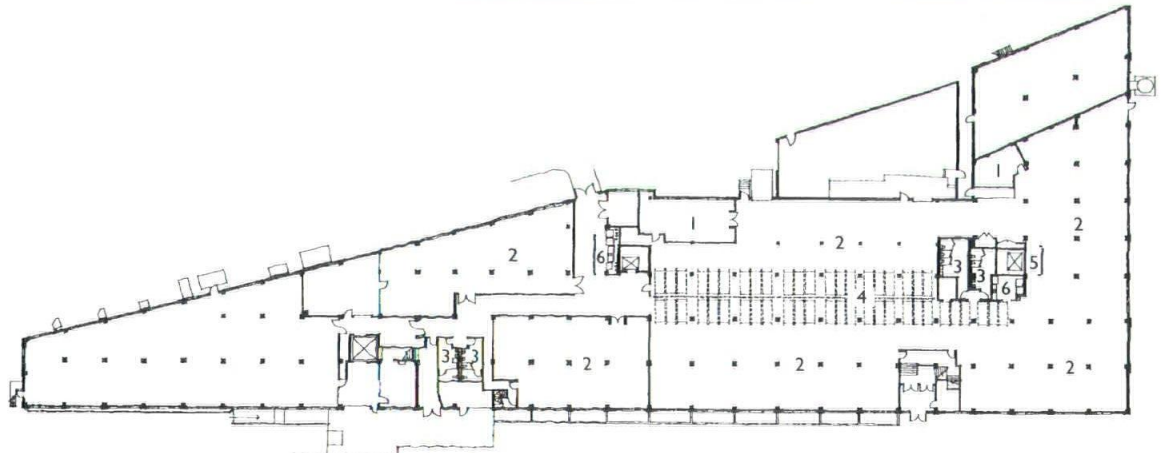
Steigerwald Construction, Inc.

The owner wished to convert an industrial space into administrative offices while preserving its historic "machine shop" character.

Walls are skin-coat plaster above and varnished oriented strand board below. The oriented strand board panels are framed with steel and feature square head bolts, which lend an aura of period authenticity. Existing machine shop gear was retained wherever possible; and Harley-Davidson parts are featured as sculptural objects. Industrial tables with cherry stained wood laminated tops function as conference room tables. Sliding doors, heavy planks and elevator lobby panels were rescued from Harley-Davidson's historic former bicycle shop (the WEPCO building).

Ribbed-obscure glass is used for all privacy areas. Charcoal stripes in the carpet echo the steel beams overhead. Way-finding is enhanced by an overhead "spine" fabricated of pipe, double angle steel and perforated steel lay-in panels. The perforated panels allow light through and air to circulate. Existing overhead hoist rails were preserved wherever possible. Acoustical panels, critical to the proper functioning of the electronic sound masking system, are recessed between the C.I.P. concrete structural beams. Plumbing and HVAC ducts are exposed.

Photography: Eric Oxendorf

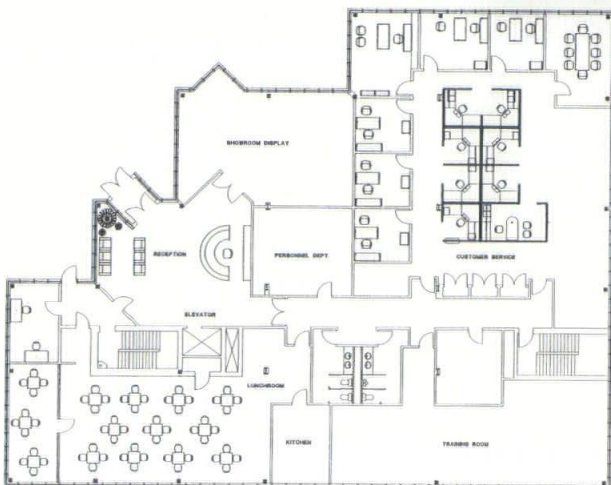


Tight site restrictions helped shape this building. By maximizing the scale of the project allowed by code, the building effectively takes center stage and hides the sprawling plant behind. The owner's desire to "project an understated quality similar to a Sub-Zero Refrigerator" is manifested in the materials chosen for both the interior and exterior. It is consistent with the design quality of the warm wood cherry paneling used on the interior.

Continuous windows provide all offices and work areas views to a municipal golf course across the street. Large corner windows give the executives on each floor a hierarchy of the office space to which they all aspired.

The firm designed the total package from the building design, to the interior finishes including furniture and lighting fixtures. This freedom of design buffered by the constraints of the site has led to a visually creative building.

Photography: Wollin Communications



Project
Location
Architect
General Contractor

Building Service Inc.
Milwaukee, Wisconsin
Building Service Inc.
Building Service Inc.



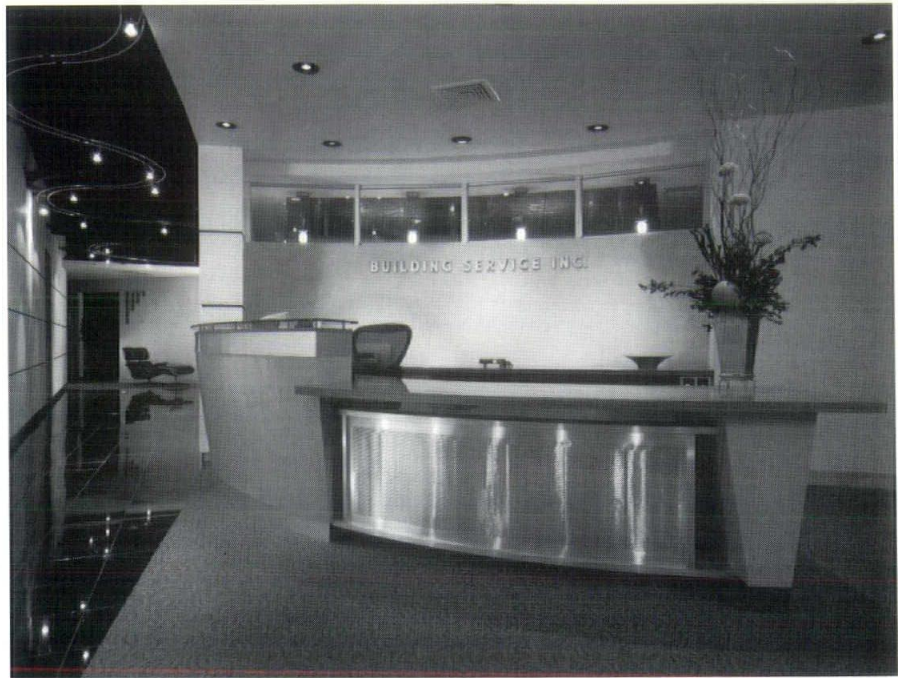
The new space incorporates dynamic design with movement, aesthetic appeal and provides a feeling of a larger space than actually existed. A timeless look was achieved by using natural materials such as wood, glass, metal and leather.

The lobby was the first in a series of renovations. A curved wall anchors the space, incorporating a corridor in the shape of a wedge which physically and visually directs visitors. Raising the ceiling to deck in the corridor and using curved soffits, multiple ceiling materials, clerestory windows and glass walls resulted in a feeling of more space. Neutral colors, classically designed furniture and simple refined lighting all contribute to the final design.

The goal was to bring together all parts of the facility for both clients and associates. Other areas of redesign include conference areas, resource rooms and a gallery area.

The gallery, a show space, was one of the most important areas identified early in the design process. The finishing of the room includes a black granite floor and high-tech lighting.

Photography: Heffoto, Inc.



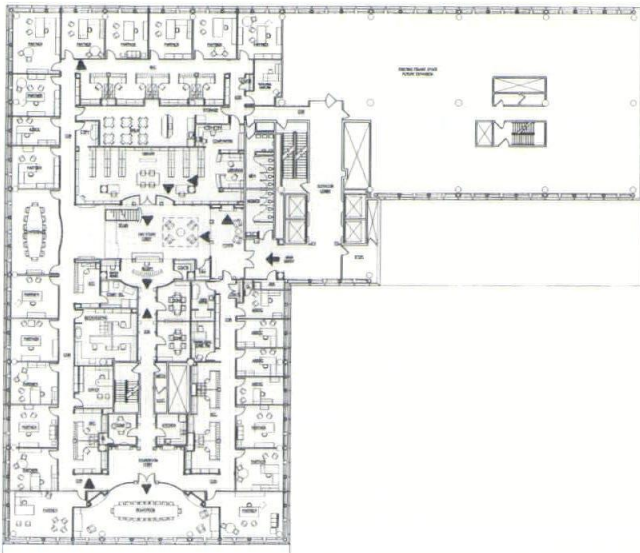
Project**Location****Architect****General Contractor****Offices of Michael Best & Friedrich****Madison, Wisconsin****Plunkett Raysich Architects****Tri-North Builders, Inc.**

Three floors of an existing Capitol Square structure were meticulously transformed into offices for 46 attorneys, their support staff, a law library, conference room and other support elements.

Two atrium spaces were carved from the existing structure by removing large sections of concrete around structural elements and mechanical rooms. Grand staircases link the suite's three floors to take advantage of impressive exterior views of the State Capitol and surrounding lakes.

A formal palette of parts gives the space its own identity while referencing the firm's Milwaukee home office. Cherry wood millwork was used throughout the space. All moulding profiles were custom milled. Custom designed casework, secretarial stations and furniture pieces reflect architectural themes and give the suite a unique character. Cherry wood art niches display artwork and book collections as well as announce major entries. Column elements featured throughout the space are similar to the home office; however, the stone color and lighted tops are unique to the Madison office.

Photography: Eric Oxendorf



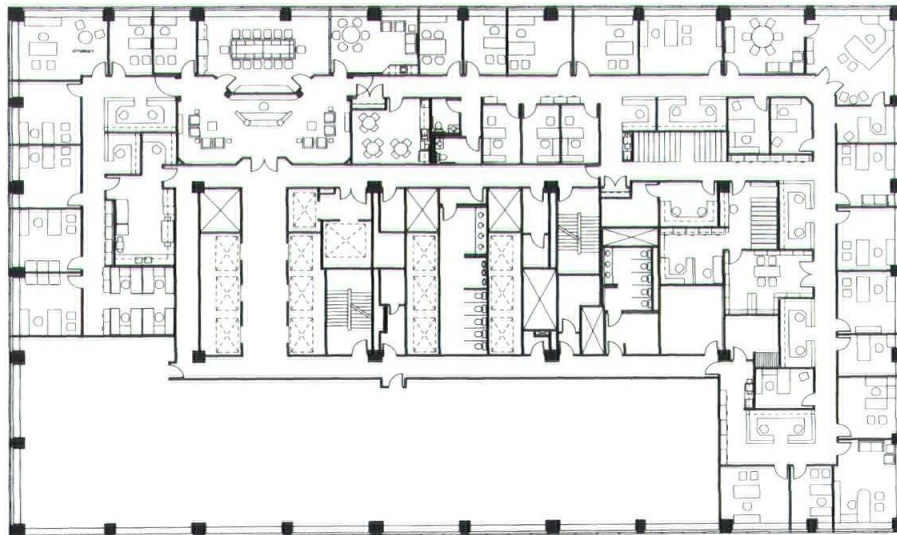
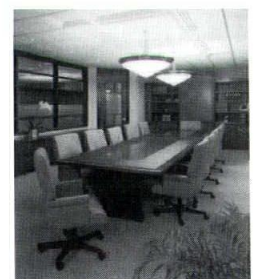
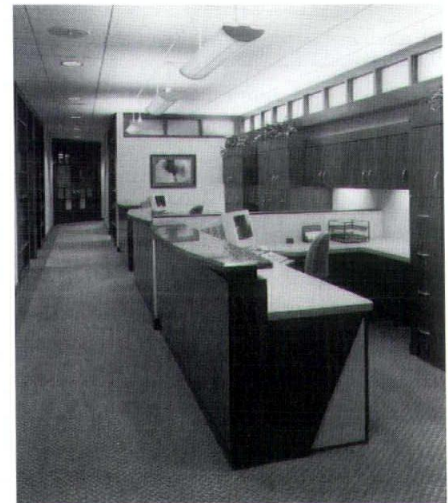
<i>Project</i>	Habush, Habush, Davis & Rottier
<i>Location</i>	Milwaukee, Wisconsin
<i>Architect</i>	Quorum Architects, Inc.
<i>General Contractor</i>	The Bentley Company

The client, a law firm, wanted to preserve a visual image of "subdued elegance," restraint and stability as they relocated to the 23rd floor of the Firststar Center. The designers selected traditional architectural elements and used them in a more creative, nontraditional way. The space becomes a lively juxtaposition of unexpected textures, colors and patterns.

Windows along three sides of the existing high-rise space allowed for remarkable views of the surrounding cityscape. This abundance of natural light was not left to be enjoyed only by those in perimeter offices, but instead allowed to filter into the office core through the use of borrowed lights as well as transoms. The borrowed lights feature laminated rice paper glass set in custom walnut frames.

The materials traditionally incorporated into a legal office of this type, such as dark woods, stone and rich upholstery fabrics, were reinterpreted into a sophisticated interior design and soft, neutral color palette that is intended to be elegant and modern, yet approachable.

*Photography: Edward Purcell
Architectural Photography*



<i>Project</i>	Hoffman York
<i>Location</i>	Milwaukee, Wisconsin
<i>Architect</i>	L.L. Kennedy, Inc.
<i>General Contractor</i>	AAP Properties

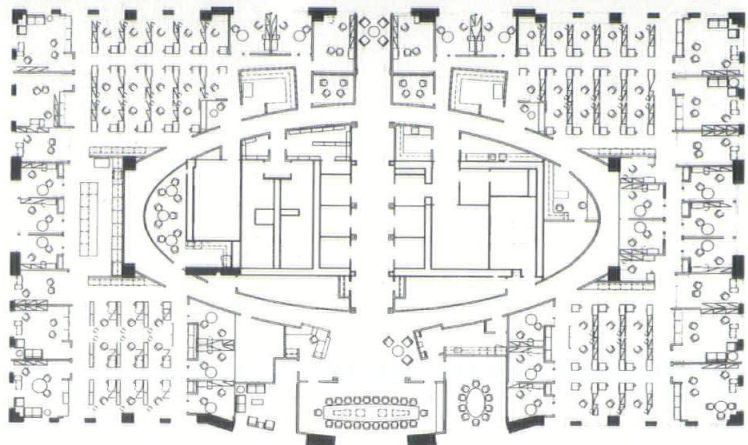
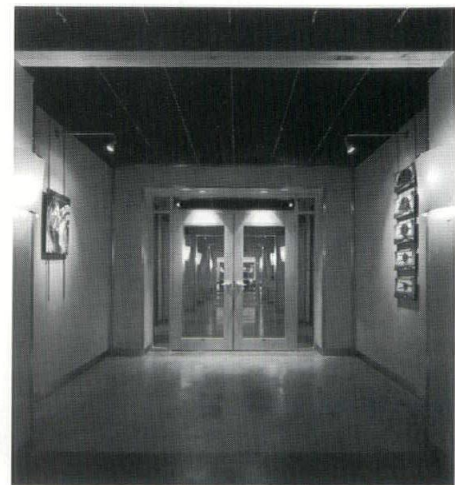
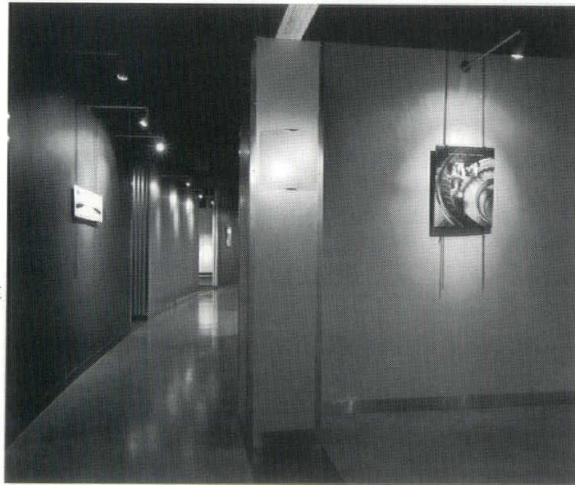
The client requested that 22,500 square feet of Class A office-tower tenant space be turned into an efficient, functional work environment that would communicate the advertising agency's character, mission and success.

The rectangular space is divided into four quadrants, one for each of the agency's key functional areas, with private offices, workstations, printers, work tables and files in each section. A racetrack corridor around the central service core provides efficient access to each of the quadrants and serves as a gallery for the agency's creative work.

The main conference room is designed to serve as a private meeting area. Its sliding "barn" doors retract completely to open up the lobby, providing a spectacular view of the city and allowing the agency to use the space for large gatherings. Natural light reaches workspaces by the placement of private offices and workstations along the perimeter with a generous use of glass.

The juxtaposition of light against dark, whites against deeply saturated colors, warm maple wood against cold steel strapping, hard industrial edges against organic shapes, stained concrete floors against highly textured and patterned carpet in combination with an efficient plan result in a dramatic, functional work environment that promotes the agency as creative and innovative.

*Photography: Edward Purcell
Architectural Photography*



Discovering the New Professionalism

Leadership, they say, is easier to recognize than define. The same might be said of professionalism. We know it when we see it, but try to capture precisely what it means and you may find yourself drowning in a sea of clichés, platitudes and relative terms. Nonetheless, it's worth the effort because when we clarify our thoughts on the meaning of professionalism, we can begin to understand and explore a rapidly emerging model of excellence for the design professions.

A Traditional Perspective

Most of us, consciously or not, believe that professionalism is a fixed concept and that the traits which describe today's paragon of professionalism have endured for centuries. We expect our design professionals, no less than our doctors to be competent, honest, reliable, responsible, confidential, and fair. It's certainly true that the traditional virtues remain essential to our concept of professional integrity, and they are no more dispensable now than in the days of Hypocrites. Except for one.

There was another trait that used to define professionalism but no longer fits. I'm referring to that widely held understanding that, no matter what happened, the professional always knew best. A doctor could order a patient to follow a course of treatment without necessarily explaining the malady, without involving the patient in decisions, and without discussing consequences. "Doctor's orders" was such an accepted state of affairs that the phrase fell into everyday language. Other professionals enjoyed similar levels of benign despotism. It might just as easily have been "lawyer's orders," or "architect's orders," the only real difference being that most people needed a doctor, while far fewer engaged a lawyer or an architect.

This state of professional affairs was accepted by most and celebrated by some. Several eminent architects are on record exalting in their absolute authority. Frank Lloyd Wright delighted in telling a story about Louis Sullivan responding to a client who had some idea of what she wanted. "Madam," said Sullivan, "you will take what we give you." Wright himself believed in "treating the client rough."

Clients play a significant role in defining professionalism. In an age of paternalism and limited technology, clients either wanted to be told what to do and how to do it or had no choice. They relied on highly skilled and experienced individuals without question. They trusted the experts absolutely to provide solutions, frequently assuming that there was no other answer to their problems than the one presented. Aside from that, there were practical limitations. The professional in question was often the only show in town and the client could not afford the cost and delays involved in hiring someone from elsewhere.

How things change.

Today's clients seldom tolerate Sullivanesque or Wrightist tyranny, however brilliant the designer may be. In fact, the vast majority of clients are educated, opinionated and have a wealth of knowledge at their fingertips. They can learn a huge amount about any field from resources which used to be the sole domain of professionals but are now readily available on-line. They have options and they are ready to exercise them. Advances in communication technology have exponentially increased their choice. Clearly focused on their own needs and feeling little social or economic pressure to accommodate professional egos, they will readily walk away if their expectations are not met and just as readily sue if, by their estimation, their rights are infringed.

Keeping up with the client

In short, clients have moved on. To ignore the role of clients in determining professional standards in service fields like design is not merely risky, it's potentially ruinous.

The problem is that some designers are having a hard time catching up with clients on this point. And we are not just talking about people near retirement, old dogs that can't be taught new tricks. The worrying thing is that too many newly minted professionals don't seem to get it either. Consider the young architect who graduated from a prestigious program and was generally thought to be the best designer in his year, not least by himself. A brilliant career seemed a foregone conclusion. Five years later, disillusioned by the fact that two reputable firms let him go, he forages for work wherever he can find it, embittered by a profession that fails to reward him for his undisputed creative talent.

Quite simply, his archaic professional approach made him a liability to the design firms which hired him. "My best solution is the best solution" was his mantra and it made him deaf to his clients. So they walked away.

All this raises some crucial questions for experienced and new professionals alike: What do clients expect now? What is the new professionalism and how precisely does it differ from the old?

Greater Expectations

Today's clients subscribe fully to many traditional professional virtues and expect higher standards than ever before. Here is why:

Competence expectations are higher because professional skills have lost their mystery due to the massive increase in lay knowledge and easy access to technical information. Increased competition also places a premium on competence.

Reliability is affected by the speed of communications technology. Instant correspondence expects instant answers with little time to reflect and a

greater chance of forced error.

Responsibility has increased not only as a result of court decisions regarding design disasters, but also because of the laudable efforts of professional associations to tighten up standards and spell out parameters.

Confidentiality is a much more complex business than it used to be. It's no longer enough to be verbally discreet and label correspondence private and confidential. We have fax machines, e-mail, and the web to contend with.

Honesty and fairness are equally as important as they were in the past with the added pressures of greater scrutiny by clients. The mere suggestion of wrongdoing can damage a reputation within hours thanks to the new technology.

In addition to these expectations, clients expect something more. No vacuum has been left by the abandonment of the professional knows best principle. On the contrary, that space has been filled by the novel, but no less profound expectation that professionals will take the initiative to actively consult and collaborate with their clients to find creative solutions.

The New Professionalism

It is this consultative style, this collaborative approach that fundamentally defines the new professionalism and distinguishes it from the old. Take heed, the change is occurring at an astonishingly rapid pace. The American Society of Interior Designers has verified the increasing importance of consultation in recently published research. In 1997 more than half the clients surveyed highly valued the consultative role and gave it as the reason designers are used and selected. Less than a third of the designers surveyed agreed. By 1998, the number of clients valuing the consultative role shot up to almost 75% and this time a similar proportion of designers agreed with them.

Recognizing the need for a consultative style is a major step in the right direction. Meeting that need effectively, however, requires both a clear understanding of what a consultative style is, and a commitment to developing the skills which underpin it.

The consultative style is characterized by:

- speaking the client's language (see sidebar)
- understanding the client's needs

SPEAK FLUENT "CLIENTESE"

Verbal versatility will greatly increase your chances of developing a productive, collaborative relationship with clients. You can build trust and cooperation rapidly if you drop the design jargon and take a crash course in clientese. Speaking the client's language is the most effective way to demonstrate to the client that you are interested, listening and understanding their perspective. Here are a few guidelines:

- Consider the client's business, personality, style and interests and adapt your conversation to take account of these things and to reference them.
- Listen carefully for repeated phrases and frequently used metaphors.
- Mirror the client's favorite phrases and pick up the client's analogies and metaphors. Adopt a way of speaking that resonates for that particular client. For instance, if your client is involved with theater, reference to backdrops and flow might help you to explain your concepts, whereas a lawyer might respond more readily to sequencing spaces and constructing themes. Managers and executives are comfortable with words like planning, strategy, and goals.
- Watch for non-verbal clues such as tone of voice, eye contact and general body language. These often provide the crucial subtext of a client's comments and can act as a bridge to complete understanding.

- brainstorming effectively with the client
- actively gathering contextual information from the client and other sources
- adapting to the clients changing circumstances and priorities
- keeping the client informed
- responding rapidly to the client's concerns
- understanding the client's business and its wider economic context
- collaborating productively with colleagues and other professionals engaged by the client

Practicing design this way implies a range of skills: organizational skills to respond quickly and efficiently; thinking skills to analyze problems, generate ideas and blaze lateral trails to creative solutions. But, above all, the skills required to develop and perfect the consultative style of the new professionalism fall under the single umbrella of communication.

Most people think of communication skills as speaking and writing. It is true that designers must be able to express themselves. They must know how to present their solutions and handle difficult questions without presumption or defensiveness. But most importantly designers must master the so-called forgotten communication skill: listening. Listening is a complex skill involving a mastery of subtext and non-verbal messages. Hearing comes naturally, listening must be learned. Designers need particularly advanced listening techniques because they have to interpret the images in their clients' minds.

Awareness of the demands of the new professionalism is vital, but awareness alone cannot adequately raise performance levels. Some designers have a greater predisposition to consultation and collaboration than others, but most could benefit from sustained training efforts. Carefully constructed in-house apprenticeships, mid-career coaching programs and intensive, tailored workshops addressing specific practice needs can contribute significantly to the professional health and prosperity of design firms.

The new professionalism is more than a model of excellence to be adopted or ignored. It is a current reality and the research shows quite plainly that designers are being judged by its standards. Those who make a determined effort to develop their consultative and collaborative skills will reap not only personal satisfaction, but the repeat commissions and multiplying referrals which inevitably flow from a reputation as a consummate professional.

*EDITOR: The author, Karen Greenstreet, Ph.D., owner of Greenstreet Consulting, designs and delivers executive development programs for corporate managers, executives, lawyers, management consultants and design professionals. She will be speaking at **Parti'99: Cross Sections**. Her seminar, "Keeping Clients—A Designer's Guide," will focus on keeping the most important part of your practice—your clients! For more information on **Parti'99: Cross Sections**, contact AIA Wisconsin at (608) 257-8477.*

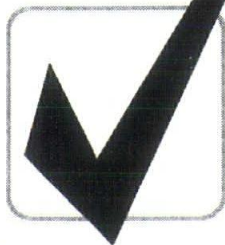
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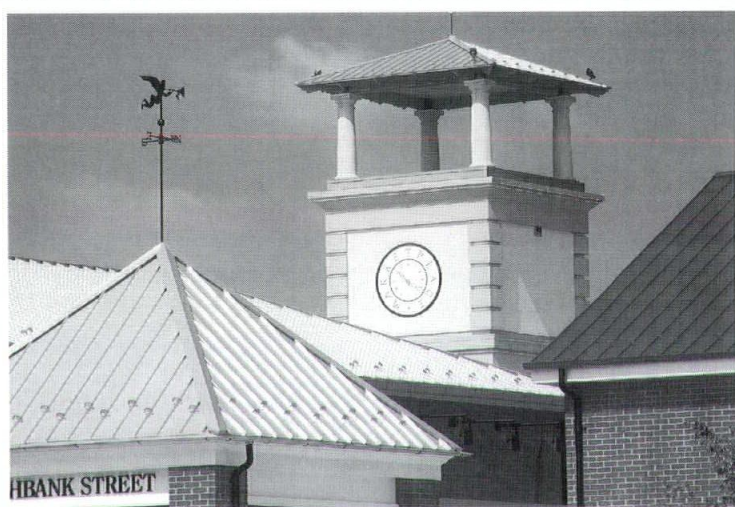


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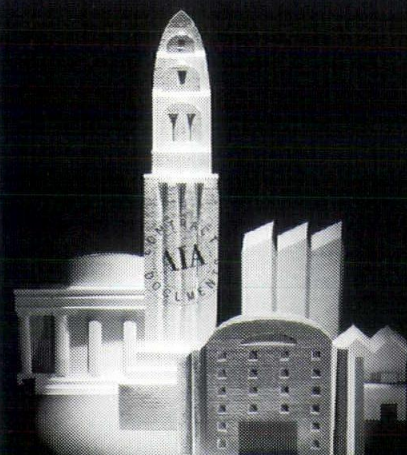
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Health Facility Plan Review and Inspection

A Memorandum of Agreement relating to areas of responsibility concerning health care facility construction has been agreed to by the Safety and Buildings Division (S&B), Department of Commerce, and the Division of Supportive Living, Department of Health and Family Services. The agreement will be reviewed in 2000 and annually thereafter.

The Department of Health and Family Services (DHFS) is responsible for reviewing plans and conducting inspections for health care construction projects. Construction is monitored for adherence to the plans and specifications and to the National Fire

Protection Association chapter 101 – Life Safety Code, DHFS administrative rules, federal regulations, state building code chapters Comm 50-64, 66 and 69 and other regulations governing construction.

Commerce has responsibility for promulgating and enforcing the state building code and providing training and information to its users.

Buildings having a mixed use of licensed health care facility and other commercial building occupancies are to be regulated through plan review and inspection by the DHFS, unless the commercial building occupancies are separated from the licensed health care occupancies by a building division wall. Building division wall means an unpierced four-hour rated wall or a "Pedestrian Access Structure" as defined in Comm 62, subchapter VII. Health care facility means a building or portion of a building containing a licensed hospital or nursing home as defined in 50.36(2)(a) or 50.02(2)(b), Stats.

Nothing in the agreement limits or restricts regulatory activities of local units of government in regard to local ordinances, issuance of local permits,

or related regulatory activities affecting health care facility projects. Local ordinances may be more restrictive, but cannot be in conflict with DHFS or Commerce rules.

The agreement applies to the plan review and inspection of health care facility projects by DHFS for the following areas:

- Architectural components, including means of egress;
- Structural components;
- Fire detection and suppression (automatic fire sprinkler systems) components;
- Electrical components;
- Energy conservation components;
- Heating, ventilating and air conditioning components; and
- Barrier-free/ADA components.

The agreement is *not* intended to affect other regulatory programs of both DHFS and Commerce, such as:

Commerce

- Boilers and pressure vessels
- Mechanical refrigeration systems
- Elevators
- Underground storage tanks
- Private fire inspections by local fire departments
- Plumbing components

DHFS

- State licensure program
- Federal certification program
- Chapter 150 Program – Resource Allocation Program for Nursing Homes

All plans involving health care facility projects shall be submitted to DHFS. DHFS will review health care facility project plans for compliance with applicable DHFS administrative rules, federal regulations and Commerce administrative rules.

DHFS will make a determination if a building division wall exists that requires plan review by Commerce for the non-health care facility component of the building.

"All plans involving health care facility projects shall be submitted to DHFS. DHFS will review health care facility project plans for compliance with applicable DHFS administrative rules, federal regulations and Commerce administrative rules."

If a building division wall is indicated on the plans, Commerce will review plans for the non-health care facility project component for compliance with applicable Commerce administrative rules. Commerce will need to undertake its review either prior to or concurrently with the DHFS review.

DHFS will conduct inspections on all projects involving health care facility projects for compliance with applicable DHFS administrative rules, federal regulations and Commerce administrative rules.

Commerce, or its designated local agents, will conduct inspections for compliance with applicable Commerce administrative rules for non-health care facility components on projects for which Commerce conducts plan review.

DHFS and Commerce will jointly develop and maintain a written internal procedures manual, which will outline the processes and procedures to be used by each agency in implementing the agreement.

For more information on related plan review, contact Larry Stilen, S&B Commercial Buildings Plan Reviewer,

(414) 548-8607. For information on related inspection issues, contact Larry Weede, S&B Commercial Building Inspector, (414) 248-4922.

A copy of the Memorandum of Agreement is available on the S&B Web site, <http://www.commerce.state.wi.us/Com-SBE.html> under "Commercial Buildings."

EDITOR: This article is reprinted from Wisconsin Building Codes Report (January 1999) published by the Safety and Buildings Division, Wisconsin Department of Commerce.

Who are they and what are they doing on site?

by Daniel J. Becker, AIA

You have been practicing architecture for twenty years and have designed a wide variety of commercial buildings. You recently have completed the design for a 30,000 square foot clinic for a hospital client, having successfully traversed the usual Department of Commerce and local approval processes. The building is fully enclosed, interior partitions are going up, and MEP systems are being roughed in. The building has been under construction for six months when, one day, this person appears on site from the Department of Health and Family Services.

You get a panicky call from the owner about this inspector. He told the owner and contractor that the project lacks dampers in the proper places, rating of walls is incorrect, and that

the interior materials selected do not meet the proper flame spread. You are dumbfounded as to what this person is talking about since you have gone through all of the usual review procedures and followed what you thought were the applicable codes. At this point, your credibility has been seriously challenged, you are at a loss as to where you went wrong and your entire office is in the damage-control mode.

If this sounds familiar, you are not alone. Unless an architect has experience in the design of health care facilities, they usually are not familiar with the subtle nuances within the maze of requirements beyond those found in the Department of Commerce codes. The Department of Health and Family Services is responsible for surveying inpatient and outpatient

facilities that bill under a hospital's Medicare and Medicaid provider number. DHFS is the regulatory review agency for hospitals, hospice care and nursing homes.

The following is a code reference to start with when approaching the design of a freestanding outpatient health care facility. The basic codes to reference are: Wisconsin Administrative Code, NFPA 101 Life Safety Code and AIA Guidelines for Design and Construction of Hospital and Health Care Facilities. Ultimately though, it is best to contact the DHFS before you begin to design. As a government agency, they are very responsive and helpful in providing guidance.

	<i>Capable of Self Preservation No General Anesthesia</i>	<i>Incapable of Self Preservation Use of General Anesthesia</i>
Privately Owned, Not Under Hospital Medicare Provider Number		
End Stage Renal Dialysis	Comm-54, HSS-152	NA
Ambulatory Health Care Center	Comm-54, LSC-26	Comm-54, LSC 12-6 & 26
Doctors Clinic	Comm-54	Comm-54, LSC 12-6 & 26
Leased to Hospital for Outpatient In Service	Comm-54, LSC-26	Comm-54, LSC 12-6 & 26
Hospital Owned, Bill Under Hospital Medicare Provider Number		
End Stage Renal Dialysis	Comm-54, LSC-26, HSS-152	NA
Ambulatory Health Care Center	Comm-54, LSC-26	Comm-54, LSC 12-6 & 26
Doctors Clinic	Comm-54, LSC-26	Comm-54, LSC 12-6 & 26
Leased to Hospital for Outpatient In Service	Comm-54, LSC-26 & 27	Comm-54, LSC 12-6 & 26

Firm Award

Flad & Associates has been selected to receive the 1999 AIA Wisconsin Architecture Firm Award.

The Architecture Firm Award is the highest honor that AIA Wisconsin can bestow on a member-owned firm. It is awarded in recognition of outstanding achievement in the advancement of the architectural profession.

In unanimously selecting Flad & Associates for the 1999 Architecture Firm Award, this year's distinguished jury noted the firm's significant contributions in architectural design, building technology, education and research, community leadership, public service and awareness and service to the AIA. "The firm has blended the best of everything, from business practice to a long history of distinguished service in the state. It is always trying to do things better," the jury commented.

The Architecture Firm Award will be presented to Flad & Associates at the special Awards Luncheon on Wednesday, April 21, at the Monona Terrace Community & Convention Center. This event is being held in conjunction with the 1999 AIA Wisconsin Convention.

The jury for this year's Architecture Firm Award included two public members and two architect members. Public jury members were Terry Haller, Middleton, co-founder of Exel Inns of America and recipient of a National Governors Association award for support of the arts, and Scott Klug, Madison, CEO of Wisconsin Trails publishing company and former U.S. Congressman. Architect members of the jury were James O'Brien, AIA, Minneapolis, principal of Williams O'Brien Associates and a past director of The American Institute of Architects, and David Kahler, FAIA, Milwaukee, president and CEO of Kahler Slater, the recipient of the 1998

Architecture Firm Award. Klug will participate in the presentation of the award to Flad & Associates.

Flad & Associates was nominated for the award by Dale F. Mathwich, chairman and CEO of American Family Insurance Group. "Their technical competence and professional skills have provided an environment which has supported our growth and development as an organization in very successful ways," Mathwich noted in his nomination.

"We are honored to be selected to receive this prestigious award," said Ralph H. Jackson Jr., AIA, president of Flad & Associates. "Throughout Flad's 72-year history, the firm has been propelled by the ability to evolve and change in response to client needs, while maintaining a solid commitment to design excellence. During it all, we also have placed a high value on giving back to our community," Jackson added.

The firm was started in 1927 by John J. Flad, FAIA, and known for its churches, schools and homes. Throughout the 1960s and 1970s, Flad was recognized for its healthcare facilities. Today, with over 230 employees based in six offices nationwide, Flad & Associates is one of the most widely known and respected architecture firms in the country specializing in research facilities.

The AIA Wisconsin Board of Directors accepted the report by the Firm Award Committee on this year's program at its February meeting. Firm Award Committee members are: Mary Lawson, AIA, Madison, chair; John Horky, AIA, Milwaukee; Thom Miron, AIA, Appleton; and Roger Roslansky, AIA, La Crosse. For information on the Architecture Firm Award and nomination requirements, please contact the AIA Wisconsin office in Madison. Nominations for next year's Firm Award program will be due by no later than January 17, 2000.

Paul H. Graven, FAIA

Paul H. Graven, FAIA, Madison, died on February 28 at the age of 77. With his death, Wisconsin has lost one of its most distinguished and inspiring architects.

During his active career, Paul consistently served the profession and the community with dedication and distinction. He held many pivotal leadership positions on registration, licensing and accrediting bodies at the state, regional and national levels.

Paul served as Chairman of the Architects Section of Wisconsin's Joint Examining Board in 1968, 1970 and 1971. As President of the National Council of Architecture Registration Boards (NCARB) in 1977-78 and as President of the National Architectural Accrediting Board (NAAB) in 1985-86, Paul Graven served with distinction in two of the highest elective posts in the profession. He reached these positions by working with extraordinary and increasingly effective dedication as he served both the profession of architecture and the public interest year after year from the earliest point in his professional life.

In 1978, Paul was honored by being advanced to the College of Fellows of The American Institute of Architects. In 1987, he received the AIA Wisconsin Golden Award in recognition of his distinguished leadership and service to the profession and the AIA. This is the highest award that AIA Wisconsin can bestow on a member architect.

Paul Graven began his career in Chicago in 1948 and then moved to Stillwater as an instructor at Oklahoma State University. He moved to Madison in 1950 to join Law, Law, Potter and Nuystrom. In 1960, he was one of the founding principals of Graven, Kenney and Iverson. He established Graven/Associates in 1972 and was a member of Architecture Network Inc. since 1989.

During a career spanning five decades, his schools, libraries, churches, commercial buildings and financial institutions enhanced Wisconsin's built environment. Examples of his projects include James Madison Memorial High School and Manchester Place in Madison and the Madison Area Technical College facility in Reedsburg.

In his Golden Award nomination, David Lawson, FAIA, noted that Paul Graven provided "an inspiration to our members as an example of an individual dedicated to improving his profession." Gary Zimmerman, FAIA, commented that his "contribution to the profession and the public featured selflessness, service, dignity and class." Reflecting on his experience working with Paul on the Board of the Wisconsin Architects Foundation, John Jacoby, FAIA, believes that "we have all benefited by his efforts."

Paul Graven will be missed by his many friends and colleagues. We are fortunate that he contributed such a rich legacy for the profession and a model of service to which we all can aspire.

New Board Member

The AIA Wisconsin Board of Directors has appointed Colin H. Klos, AIA, La Crosse, to fill a Director-At-Large vacancy resulting from the resignation of Jack Fleig, AIA, West Salem. Klos will complete the Director-At-Large term, which runs through the end of 1999.

Klos is a principal and vice president of MBA Architects, Inc., in La Crosse. He currently is a member of the AIA/AGC Liaison Committee and assumes the duties of the Director Advisor for the Government Affairs Commission, which includes AIA Wisconsin's Legislative Committee, AIA/DFD Liaison Committee and Safety & Buildings Liaison Committee.

Distinguished Service

At its February meeting, the AIA Wisconsin Board of Directors unanimously approved awarding *Citations for Distinguished Service* to E. Mitchell Spencer, AIA, Eau Claire;

David E. Lawson, FAIA, Madison; A. James Gersich, AIA, Fitchburg; Lester Strom, Madison; and Paul A. Grzeszczak, AIA, Madison. The *Citations* will be presented at the Annual Meeting on April 21 at Monona Terrace in Madison.

Mitchell was recognized for his contributions as chair of the Continuing Education Committee. Lawson was honored for his distinguished service on the AIA/DFD Liaison Committee. Gersich and Strom were recognized for their leadership of the Working Homeless Shelter initiative. Grzeszczak was recognized for his contributions and service as chair of the Southwest Chapter's annual High School Design Competition.

AIA Convention Delegates

If you are attending the national AIA Convention in Dallas on May 6-9, this is your chance to be an official delegate for your local AIA Chapter.

As a delegate, you will be able to vote for national AIA officers and on other matters of business coming before the membership at the Annual Business Meeting on Saturday, May 8. To request a delegate card, please call the AIA Wisconsin office or contact your local AIA Chapter President.

Golf Outing

Reserve Monday, June 7, for the 26th annual Architect/Exhibitor Golf Outing at Old Hickory in Beaver Dam.

This special event is for AIA Wisconsin members and Parti'99 exhibitors. The scramble begins with a shotgun start at 1:00 p.m. Dinner is included. Contact the AIA Wisconsin office for further details.

Ad Campaign

The new national AIA television advertising campaign began in mid-March on *Good Morning America*, *NBC Nightly News* and *Larry King Live*.

Based on more than three years of research, the advertising campaign aims to enhance the image of architects, increase appreciation for the AIA brand name, and provide quick, easy access to more information.

The television ads will be reinforced by announcements on National Public Radio's "Morning Edition" and print advertisements in *Forbes*, *Business Week* and *Newsweek*. At the same time, a consistent AIA look in Yellow Pages across the country is unfolding.

In addition, there is a new consumer Web site at www.aiaonline.com, which includes information on working with an architect and a searchable database of firms. The AIA teamed up with CMD Group, publishers of *ProFile*, for the firm listing. It is important for member-owned firms to contact CMD at (608) 949-0276 to make sure information is accurate and up-to-date.

Warning

AIA members interested in providing professional services to municipalities, counties and other public owners are encouraged to carefully review proposed contract language. Of particular concern are broad indemnification or hold harmless clauses and other provisions that may not be covered by your professional liability insurance. It always makes sense to have these contracts reviewed by legal and insurance counsel.

The following is an example of an onerous contract requirement included in a recent request for proposal for a county project in Wisconsin:

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Suits - The successful proposer agrees to indemnify and hold harmless the County and its officers, employees and agents free and harmless from and against any and all losses, penalties, damages, settlements, costs, charges, professional fees, or other expenses or liabilities of every kind and character arising out of or relating to any and all claims, liens, demands, obligations, actions, proceedings or causes of action of every kind and character in connection with or arising directly or indirectly out of this agreement and/or the performance hereof. Without limiting the generality of the foregoing, and in all such claims, etc., relating to personal injury, death, damage to property, defects in materials or workmanship, or any actual or alleged

violation of any applicable statute, ordinance, administrative order, rule or regulation, or decree of any court, shall be included in the indemnity hereunder. Contractor further agrees to investigate, handle, respond to, provide defense for and defend any such claims, etc. at its sole expense and agrees to bear other costs and expenses related thereto, even if it (claims, etc.) is groundless, false or fraudulent."

People & Places

Elwood C. Barthel, AIA, Menasha, **Rolf N. Irgens, AIA**, Hartland, **Thomas S. Torke, AIA**, Pewaukee, and **Gerald S. Vanselow, AIA**, Hortonville, have been approved for Emeritus membership in The American Institute of Architects. Congratulations!

AIA Wisconsin President **Daniel J. Roarty, AIA**, Green Bay, participated in a panel discussion on ethics at the Wisconsin Building Code Refresher in February. The ethics program was sponsored by the Wisconsin Society of Professional Engineers. Reports are it was the highlight of this year's Code Refresher.

David J. Ewanowski, AIA, Madison, and **Michael K. Kadow, AIA**, Green Bay, have been appointed by the Executive Committee to three-year terms on the AIA/DFD Liaison Committee. The Liaison Committee, established to foster discussion and resolution of issues related to state building projects, is chaired by **Richard W. Eschner, AIA**, Shorewood.

In October, Governor Thompson presented a 1998 Governor's Award in Support of the Arts to **Engberg Anderson Design Partnership**, Milwaukee. The firm was recognized for promoting integration of arts and artists in the early phases of design and urban planning. "Their innovation and leadership provide Wisconsin artists with more opportunities and Wisconsin citizens with more art in their environment," the governor said. The award is in the corporate/business category.

Thomas M. Grove, AIA, Madison, has been appointed as vice president and director of health care at Flad & Associates. **Kirk J. Keller, AIA**, Madison, has joined the firm as an architect. **Rachel Davey, AIA**, South Beloit, and **Christopher C. Harp, AIA**, Oregon, have been promoted associates. **Charles R. Gantt, AIA**, Waunakee, and **Kathryn F. Tyson, AIA**, Middleton, have been promoted to senior associates.

Planning Associates, Inc., has a new address: 901 Deming Way, Suite 103, Madison, WI 53717-1920. The firm's phone and fax numbers are unchanged.

Jim Gabriel, AIA, **Jack Klund, AIA**, **Noble Rose, AIA**, and **Harry Schroeder, AIA**, attended the annual meeting of AIA Wisconsin's Green Valley Chapter on March 8 in Green Valley, Arizona. Rose reports that no viable officer material surfaced, so the chapter will enter the millennium without leadership, and that there was brief discussion on developing a mission statement, but no action was taken.

Dan L. Fuller, AIA, Sun Prairie, has joined Vierbicher Associates as a project manager in the architectural department in the firm's Reedsburg office.

Strang, Inc., is pleased to announce the promotions of **Peter Bu-Hin Tan, AIA**, Madison, and **Wayne A. Whiting, AIA**, McFarland, to associates.

E. Mitchell Spencer, AIA, Eau Claire, and **Gil S. Snyder, AIA**, Milwaukee, recently were sponsored by the International Masonry Institute to attend an IIT masonry workshop for university professors. These individuals are a part of the IMI University outreach coordinator program.

Lee C. Jensen, AIA, Milwaukee, has been appointed commissioner of the Department of Neighborhood Services of Milwaukee. Jensen previously had been director of building inspection.

Lisa L. Kennedy, AIA, Milwaukee, has joined Hammel Green and Abrahamson, Inc., as an associate vice president and principal in the firm's Great Lakes Office.

Robert C. Greenstreet, Associate AIA, Milwaukee, dean of the University of Wisconsin-Milwaukee School of Architecture and Urban Planning, has been selected as a recipient of the Association of Collegiate Schools of Architecture Distinguished Professor Award for 1998-1999. Greenstreet was one of six educators from approximately 130 ACSA member schools chosen for the award. In selecting Greenstreet, the ACSA cited his demonstrated commitment to teaching at both undergraduate and graduate levels, his willingness to advise and mentor students and alumni and his professional service.

Mark E. Zimmerman, AIA, Wauwatosa, received the 1998 Past Presidents Award from the Wauwatosa Area Chamber of Commerce. The award recognized his work in developing and launching Forward Wauwatosa, a program designed to educate and train leadership and volunteer skills to adult members of the business community.

December is a long way off. . . or is it? In 1998, the Salvation Army was assisted by Isthmus Architecture, Inc., Madison, during the holiday season by preparing boxes at the Dane County Coliseum on December 17. The firm will be coordinating a similar effort in 1999 with Madison-area architectural and engineering firms. Please notify the firm of your interest by calling (608) 294-0206. Individuals and entire firms are encouraged to partake.

The seventeenth annual Congress for the New Urbanism, "The Wealth of cities," will be held in Milwaukee on June 3-6, 1999. The program will explore what Milwaukee and other cities have done to remake themselves as centers of cultural and economic wealth. For information, contact the Congress for New Urbanism at (415) 495-2255 or look up its Web site at www.cnu.org.

Upcoming programs by the Department of Engineering Professional Development at UW-Madison include "Principles of Real Estate Development for Architects and Engineers" on June 14-18 and "Renovation/Restoration of Historic Buildings" on June 21-23. For information on these and other department continuing education programs, call (800) 462-0876.

The Midwest Renewable Energy Association is sponsoring several workshops for energy efficient construction and sustainable living. Programs include "Solar Hot Water" on October 9, "Active Solar Space Heating" on October 10 and "Masonry Stoves" on October 16. Each of these programs are offered in Amherst. Call (715) 824-5166 for further information.

Kimball International generously donated a Muirfield chair to AIA Wisconsin. It is an executive high back chair, fully upholstered with vertical stitching on the back. It has both a pneumatic lift and knee tilt option. The five prong wood capped base is finished in accent on oak. Stop by the Stoner House and give it a try. Brenda Trier, Business Development Manager at Kimball Office Group can be reached at (414) 250-8428. Thank you Ms. Trier and Kimball International!

Membership Action

Please welcome the following members to AIA Wisconsin:

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William J. Boehler, AIA, Southeast
Dan L. Fuller, AIA, Southwest
Allan R. Krueger, AIA, Northeast
Thomas J. Lesperance, AIA, Northeast
Marcia Lester, AIA, Northwest
Dennis J. Olmstead, AIA, Southeast
Joseph Schuller, AIA, Southeast
Michael Topczewski, AIA, Southeast
Mike Welsh, AIA, Southeast
Jocelyn S. Yeoh, AIA, Southeast

Associate

Dawn M.O. Baudhuin, Northeast
Erica L. Burns, Southeast
Wendy Follett, Northeast
Erin Gettis, Southeast
Daniel P. Glazewski, Southeast
James M. Glugla, Northwest
Erik K. Jansson, Southwest
Kevin Korpela, Southwest
Marc Leveque, Northwest
Ronald J. Mastalski, Southeast
Phil Pricer, Southwest
Jamie S. Schober, Northwest

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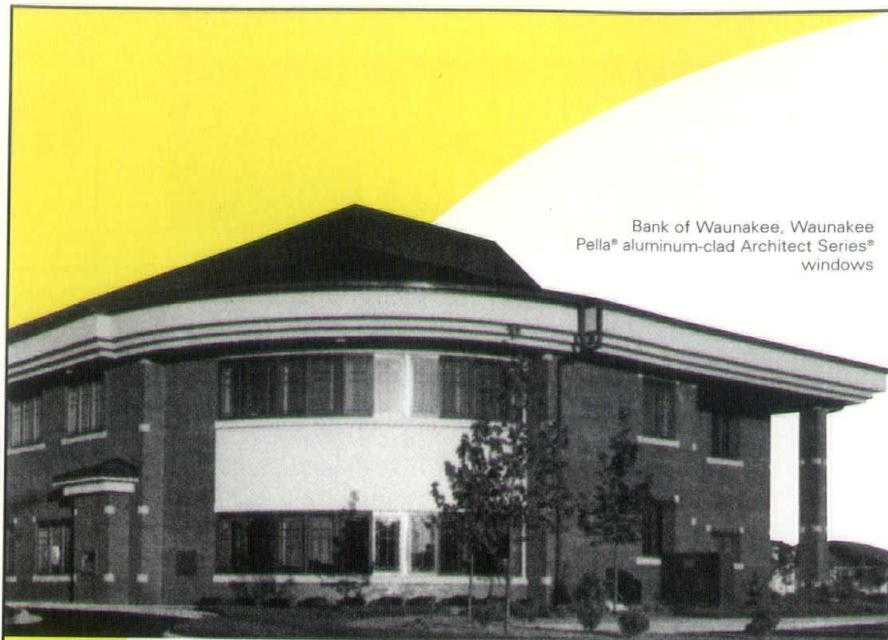


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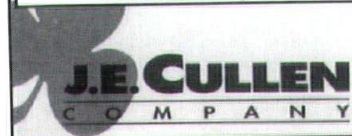
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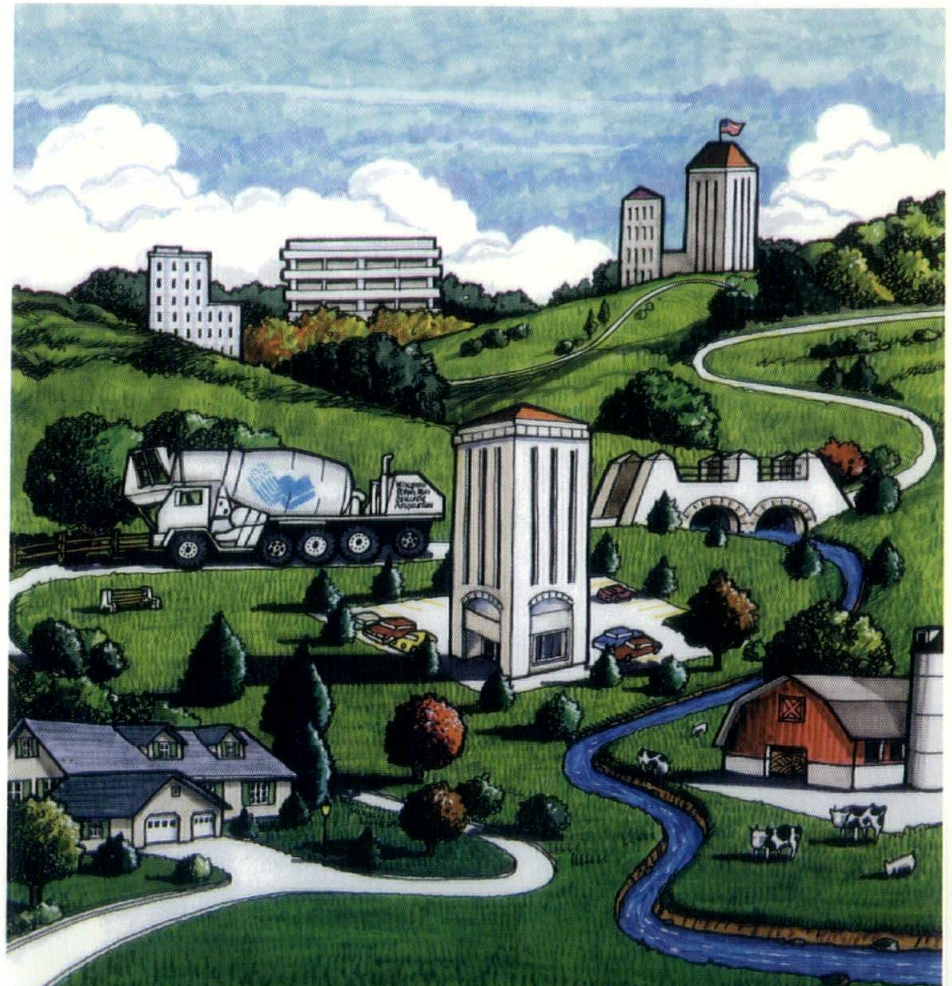
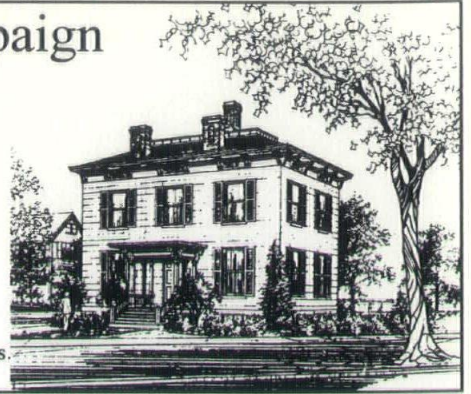
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