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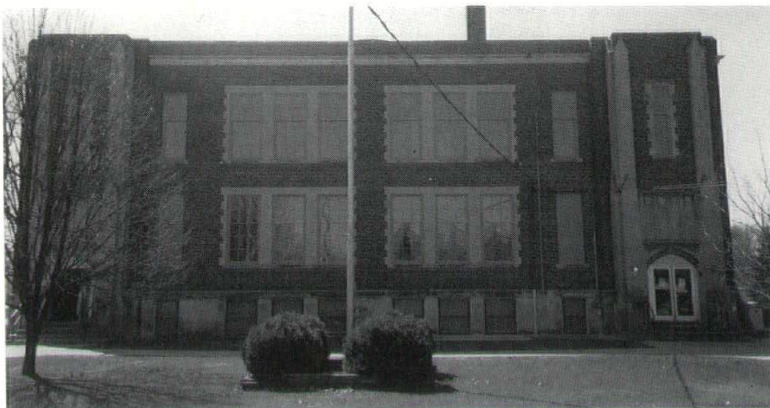
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by Mark J. Kruser, AIA

Wisconsin Architect has a history that spans the last 70 plus years. As the official publication of AIA Wisconsin, this magazine informs members, displays their work and offers a medium for suppliers and service providers to advertise to architects and allied professionals in Wisconsin.

I am pleased to introduce a new look for the magazine. In the following pages, you will see an updated graphic design. This new look was accomplished with the support of the Board of Directors, directed by member feedback and monitored by the Editorial Advisory Board.

Graphic designer Debbie Cerra, of Cerra Design, has worked with area architectural firms through much of her career. Using her background in both marketing and design, a page layout was created to ease navigation through the content and highlight the work of AIA Wisconsin members.

Take your time and enjoy this issue of *Wisconsin Architect*. The commercial projects featured on the following pages illustrate the design talent of our members and detailed workmanship of the trades.

I trust you will agree—a change was in order.

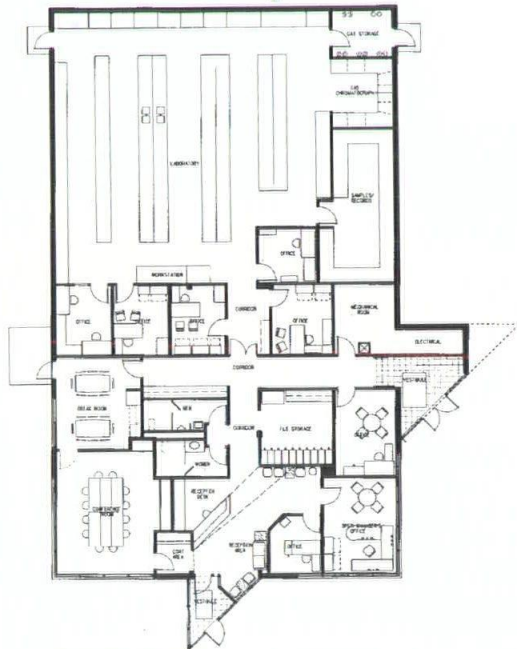
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The owner wanted to develop a research and quality assurance laboratory with new corporate offices to be located adjacent to their existing chemical processing plant. The new building changes the chemical plant image and provides a new entrance to the facility.

Located in an active industrial area, the site is surrounded by other manufacturing and assembly operations. Adjacent to the site is the owner's chemical processing facility, railroad and arterial street. The site, originally covered with vegetation, created a nice screen of the chemical plant when approached from the south. Existing trees were maintained and incorporated into the landscape while offering scale and backdrop to the new facility.

Respectful of a budget for an industrial facility, the design uses common industrial materials to create a dynamic structure. Industrial metal panels were used in a manner to express their shape, form and color to provide contrast and depth to the simple box.

The diagonal element provides a flat façade acknowledging the entrance to the site and leading a visitor to the operations to the north. This element also offers screening of mechanical equipment necessary for the laboratory function and visually ties the functions of office and laboratory together.

Ribbon windows used in the office portion reinforce the linear proportions of the building.

The interior incorporates similar metal panel used on the exterior and utilizes the same diagonal element to define the entrance lobby space.

Everyday materials were used in this industrial setting in away to create a high-tech corporate image. Development of the horizontal panel with the flat diagonal plane creates a simple, yet powerful design for a low cost project.



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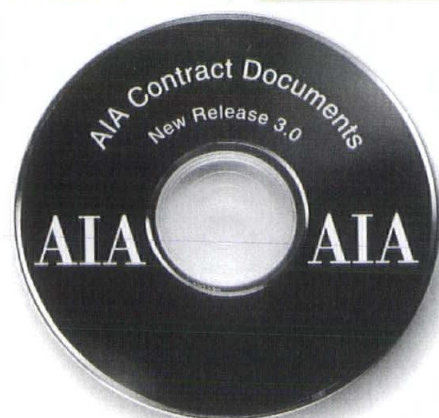
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250 Junction Rd Harbour Town #31
Madison, WI 53717

Young, AIA, Roger E. —WISW
3145 Canterbury Ln
Janesville, WI 53546-2237
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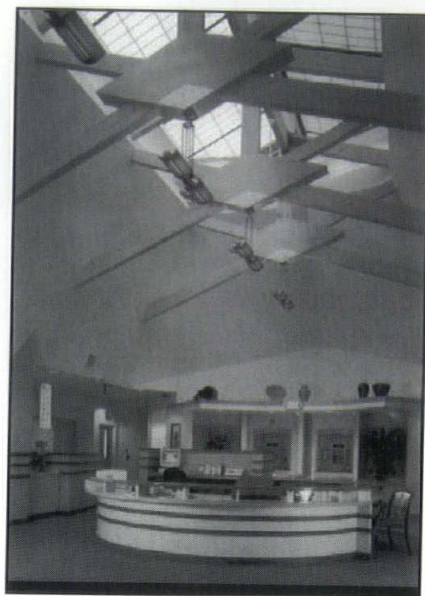
Linville
Architects

CONTRACTOR:

Krupp
Construction
Company

The building was placed diagonally on the site, adding grading enhancements that allowed maximum visual exposure, provided for a five-lane drive-thru and created an opportunity to fully utilize the full-story grade drop in the middle of the site.

Composed with the primary geometric shapes of square and circle, the formal collision of two squares joined at one corner creates a centralized open space. On the main level, a grid derived from the dominant squares is created with parallel columns providing a spring point for a large skylight atrium following the roof form.



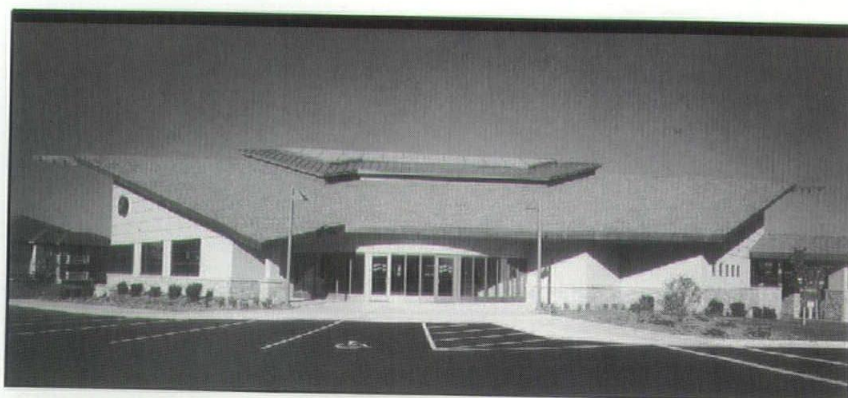
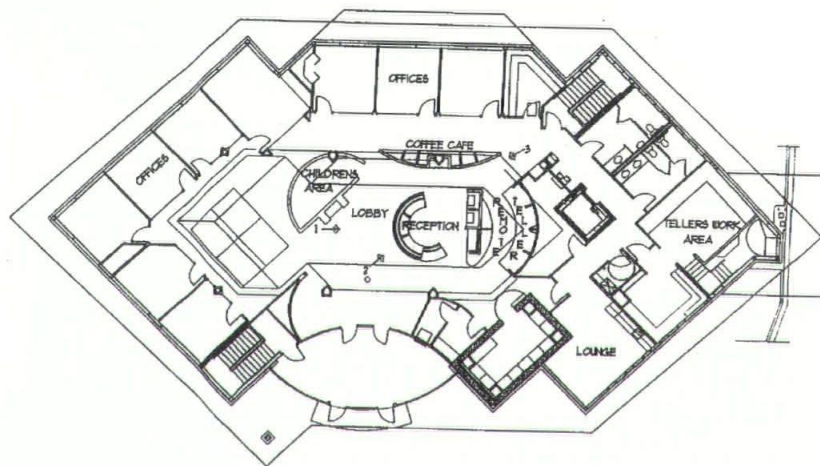
These geometric forms create structural challenges. The building shape required the architect-engineer-builder team to create complex roof truss details and compound angles.

The main entrance is an ellipse of overlapping circles and compound angles. The structure incorporates the classical materials of masonry, standing seam roofing, shingled E.I.F.S., copper and glass to create a building based on the principal of organic integrity from the "Natural Prairie Style."

On the lower level, the circle dominates as the curving corridor art display gallery space unfolds as one travels through the passage.

Interior layout on both levels reflects the building's form, allowing a sense of one's position within the building. The detailing features cohesive junctures, such as the horizontally-banded windows, interior curved partitions, continual capped stone, horizontal stepped fascia, horizontal framing between glazing, casework details and intricate geometry accentuating the composition and siting.

Landscaping around the site complements existing site features and enhances natural drainage, with use of Wisconsin prairie grassland communities and native trees.



Photography: Joe DeMaio

Bayer Corporation
B36 High Throughput Screening Facility

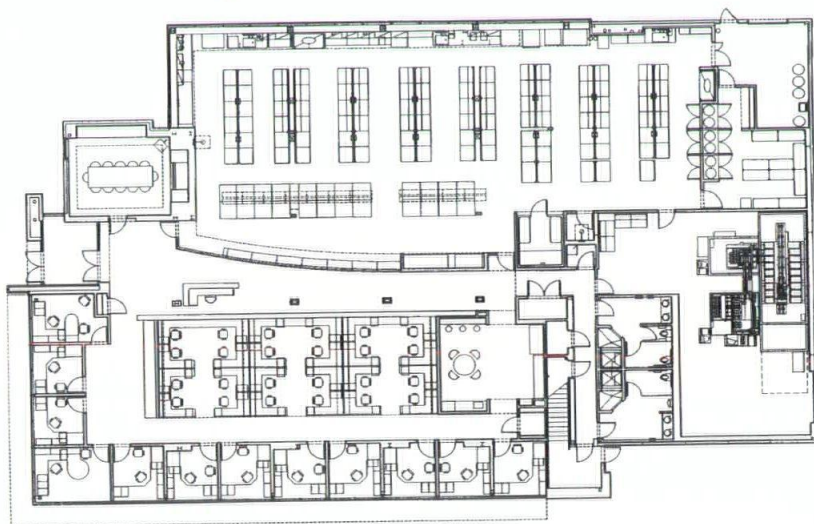
West Haven, Connecticut

ARCHITECT:

Flad &
Associates

CONTRACTOR:

Bovis
Construction



Photography: Hedrich Blessing Photography

P R O J E C T

Programmatic requirements for the facility were to consolidate High Throughput Screening (H.T.S.) laboratories throughout the West Haven campus and provide a technically advanced facility capable of supporting a discovery program. Fast occupancy, cost effective construction and a highly flexible laboratory were goals identified for this design challenge. The site selected for the facility was a single-story warehouse building located between the research and production ends of campus.



By preserving as much of the existing facility as possible and maintaining the original Building 36 precast structure, the foundation and roof assemblies of an existing addition, the overall construction cost and schedule were reduced. With the recladding of the existing addition, an expansion and complete interior renovation, it became feasible to promote the existing warehouse into a new and innovative H.T.S. facility.

The building's materials complement and unify the research and production ends of the West Haven campus. The northwest corner was reclad in precast panels made to match those of the existing Building 36. A ribbon of clerestory glass accents the precast panels and provides daylight into the laboratory. The expansion, composed of a ribbon of glass set in a metal panel wall, gestures towards the research buildings.

The metal and glass wall, with a horizontal sunscreen and field stone plinth, layer against the southwest corner to provide controlled daylight to the office spaces and views of the eastern coastline.

The interior design uses a curved transparent wall to organize the elements within the facility. The transparent wall, while physically separating, spacially integrates the laboratory with the entry sequence and adjacent office spaces. Finishes throughout the facility were chosen in cool blues and grays; a contrasting maple was used to accent and warm the office environment. The use of both interior and exterior glazing provides ample daylight and views throughout the facility, promoting an open and interactive work environment.

Mero Structures
North American Corporate Headquarters

Germantown, Wisconsin

ARCHITECT:

Plunkett Raysich
Architects

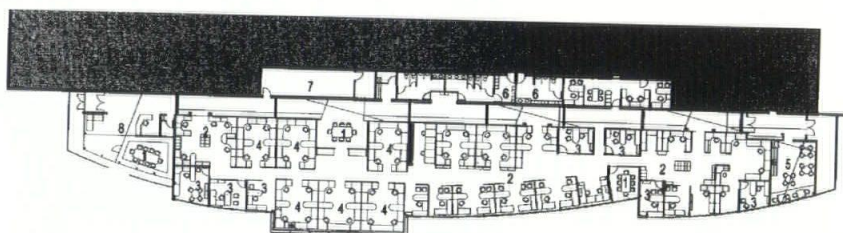
CONTRACTOR:

Amcon

The design of a new headquarters for a high-tech structural system and structural glass company presented diverse challenges. The new building includes a manufacturing facility as well as marketing, design and project management facets. The owner requested a high image and style blended with uniqueness on their new facility.



The site is in a typical urban America manufacturing park. The site features were combined to give the building a curved shape. The new structure was organized into three facets. The manufacturing facet is contained in a simple precast box that is a back drop for the office and design facets, which are curved with metal panel that matches the sweep of the street. The material that connects all facets is glass, which encloses the circulation spine of the facility. The result is a site specific building constructed of unique materials that the company manufactures, which gave the building a strong presence in the manufacturing park.



The building design reflects the company's open culture and is a working display of its products. The high-tech/high-engineered aesthetic is featured in the entry where the lobby is formed by the company's point-supported glass. The lobby is minimal in design to feature the glass walls. Leading from the lobby, the skylit glass circulation spine with exposed structure again features the company's product. The space serves not only as a circulation area, but also as a project photo gallery and informal meeting space. Punctuating this circulation area is a series of departments, most notable the design department. Here the skylight is broken by a clere-story lit space supported by a space frame product and another curtain wall product.

The resulting high-tech facility features an open plan punctuated by varying ceiling heights and generous daylighting of the display case.



Photography: Barry Rustin Photography

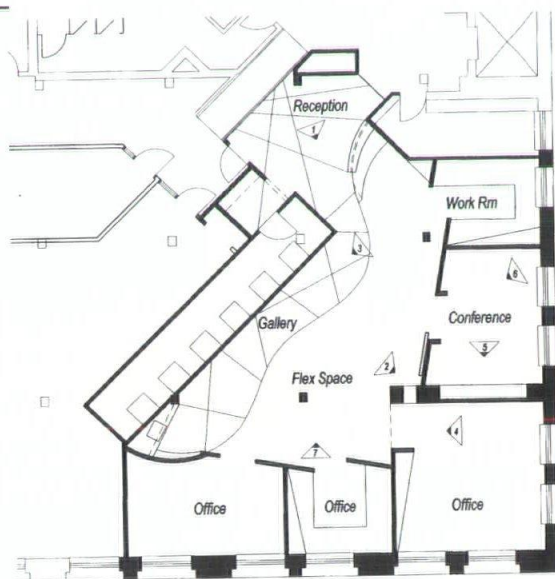
Milwaukee, Wisconsin

ARCHITECT:

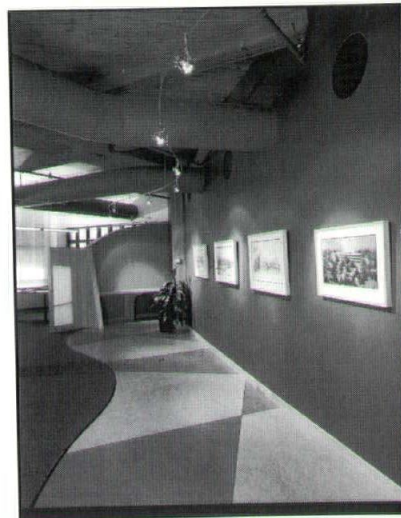
Plunkett Raysich
Architects

CONTRACTOR:

Weas
Development
Company



The new office space, created for an expanding development company, is located in Milwaukee's historic Third Ward. It is characterized by high ceilings, large windows, exposed heavy timber structure and exposed brick walls.



An upbeat, fun and exciting work environment was created.

An additive special approach was taken to create a contemporary design in a historic building. The required enclosures were developed as objects added within the space. This allowed an appreciation of, but not an adherence to, the historic surroundings. Few enclosure walls actually go to the structure, enhancing their object like quality, while material and finish choices further reinforce the concept.

Partial height enclosure walls, with varying degrees of transparency, helped create an open feeling within the space and opened the entire office to views and light outside. The traditional exterior office is avoided with the elimination of doors. A large sliding conference room door can be closed for more privacy, but is transparent with fiberglass panels. A large central "flex space" accommodates large group meetings or presentations and allows for future expansion.

Materials were chosen for their design potential and economy. Fiberglass panels, off-the-shelf fasteners, veneered plywood and bold paint colors all help reinforce the design concepts while staying within tight budget constraints.



Photography: Eric Oxendorf Studio

ARCHITECT:

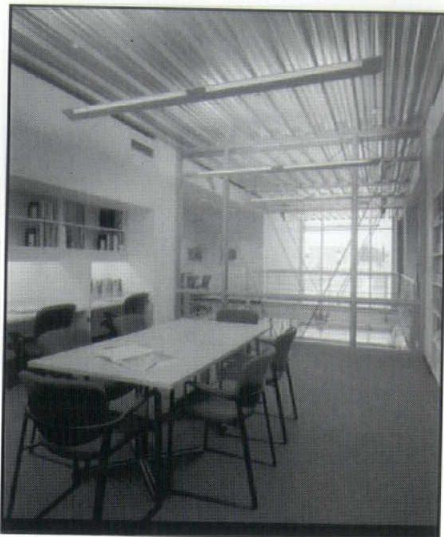
Potter Lawson, Inc.

CONTRACTOR:

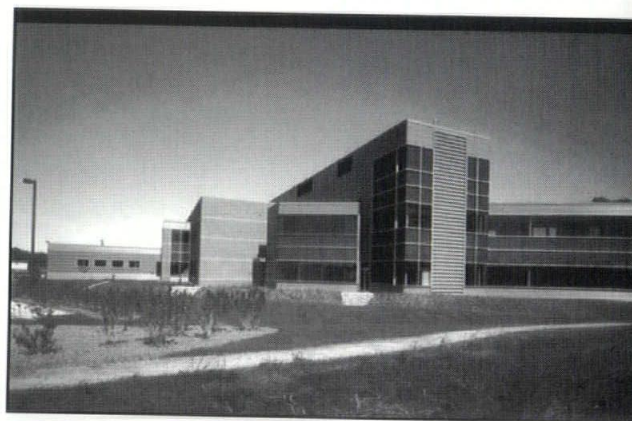
Kraemer Brothers

The fast-growing, eight-year-old biotechnology company required a new structure that consolidates office, lab and shipping functions into one efficient facility with provisions for future expansion.

The 52,000 square-foot building houses research and manufacturing labs, support offices and shipping facilities on two floors, with a third-level mechanical penthouse.

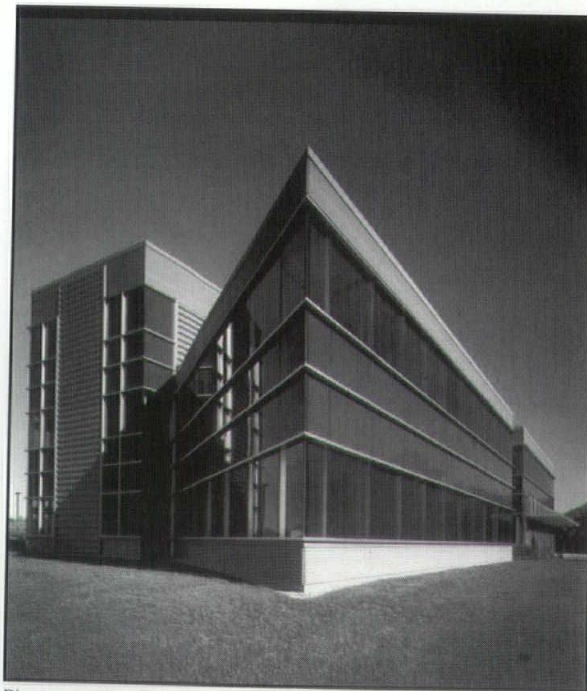


The building is pulled apart and opened up with a linear lobby to expose the interior. This is to reflect the owner's desire to express that "something exciting is going on" within the building. Materials within the lobby are a mixture of traditional finishes and exposed structure to reflect the pulling apart of the building form. A bridge transverses the lobby; and the scientific library is suspended and exposed to public view to signify its importance.



The interior spaces are organized to permit natural light and exterior views for all occupied spaces, including the use of borrowed lights into lab spaces.

The exterior materials and form are used to reinforce the functional planning of the building. Ribbed metal siding was used to express the industrial nature of the single story shipping wing. Masonry was chosen for the lab volume to reflect that the research and manufacturing labs are the "foundation" of the company. A traditional glazed curtainwall was applied to the south volume containing support offices. The linear mechanical penthouse form serves to visually unify the office and lab portions of the building.



Photography: Potter Lawson, Inc.

Rotating Equipment Repair

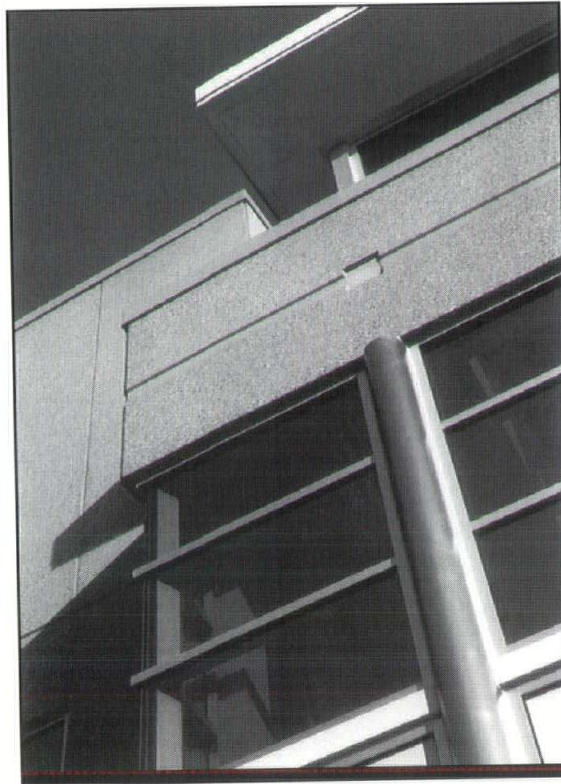
Sussex, Wisconsin

ARCHITECT:

MSI General
Corporation

CONTRACTOR:

MSI General
Corporation



A machine shop for the repair and maintenance of nuclear and electric power generation components required a facility that is high-tech, open and very well organized.

The office area is split into two areas. The front office houses all of the administrative functions, conference rooms, lobby and executive offices. The rear offices house the plant operations, locker room and lunchroom. The combined area is approximately 5,500 square-feet.

The manufacturing area is a 20,000 square-foot specialized space that accommodates two 10-ton cranes and a dual 30-ton crane. The floor in this area is depressed 12 feet lower than the balance of the plant and is accessible by full-size semi-tractor and trailer rigs that can drive entirely into the facility. The low-bay area also contains storage, sandblast and equipment rooms. A garage area with a part-viewing platform also was created.

Adjacent to the plant area, another bay of 20,000 square-feet is served by a 10-ton crane and used for parts storage.

A total of five different floor levels were created in this building. The site was chosen for its ability to accommodate a very gradual drop off in order to facilitate truck access to the low bay and also is large enough for future plant expansion.

Materials used include precast concrete wall panels containing integral insulation for energy efficiency, blue-green glass, stainless steel, clear anodized aluminum window framing and prefinished metal.



Photography: Edward Purcell Photography

The owner is a major catalyst in the redevelopment of downtown Milwaukee and a champion of adaptive re-use. In renovating their existing space, they wanted to visually represent their professional and innovative company and spatially unify two diverse components—development and construction.

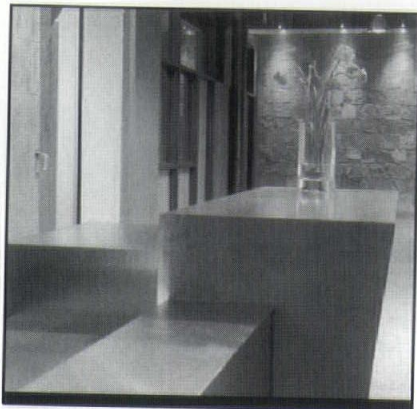
The deliberate decision to bring the energy and activity of the construction field office to the home office drove the design. The resulting esthetic is based on the modest and rugged quality of a jobsite.

The original space was an uninspired tenant improvement with no evidence of the historic cream city brick of which it was constructed. The 18-foot ceilings, structural steel columns and poured concrete floors were essentially ignored and buried. The new design exposes the construction materials of the original building, while creating a distinction between the old and new.

Existing toilet rooms were a negative imposition into the space, but by encasing it in a sweep of wood it becomes a space-defining feature. The need for privacy within the otherwise open floor plan was addressed with a freestanding pavilion that encloses conference space.

Buildings within the space were created with details like exposed, stained concrete floors, scaffolding used as support for a conference table and shelving, and lighting that simulates that found at a jobsite.

The forms expressed in the floor plan are simple, sweeping shapes that help to define functional areas, while the chosen materials accentuate the geometries of the architecture through color and texture. Surface and structure play off one another, lending an underlying strength that quietly enfolds the entire space. Each element of the design, from the light fixtures to the organization of circulation space, works to unify a space that very eloquently characterizes the owner.

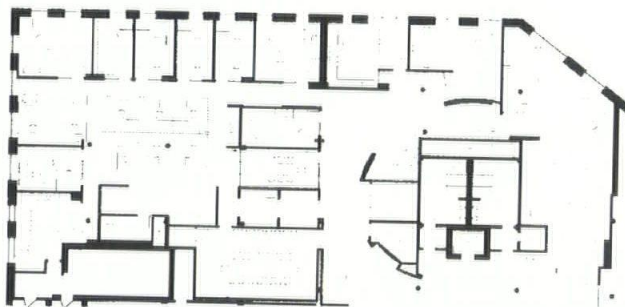


ARCHITECT:

Eppstein Uhen
Architects, Inc.

CONTRACTOR:

Grunau Project
Development



Photography: Eric Oxendorf Studio

Babcock Hall Dairy Store University of Wisconsin—Madison

P R O J E C T

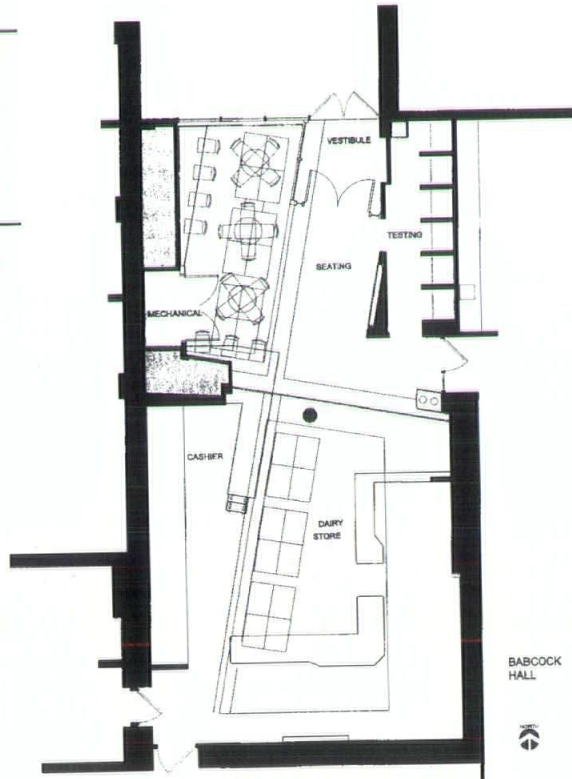
Madison, Wisconsin

ARCHITECT:

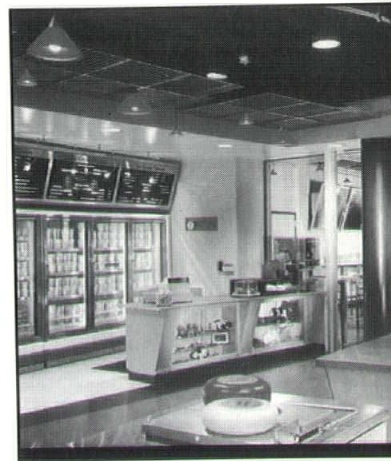
Plunkett Raysich
Architects

CONTRACTOR:

Engineered
Construction



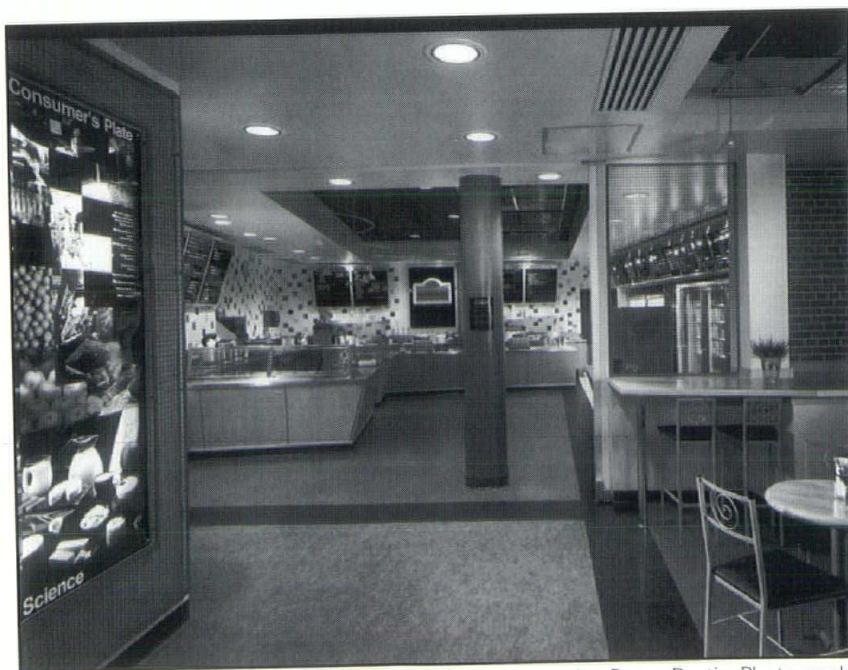
Since the early 1950s, the Babcock Hall Dairy Store has been a fixture of community tradition on the University of Wisconsin—Madison campus. As part of the School of Agriculture, the space functions as a student-run facility. The school produces ice cream and cheese, invents flavors and tests the dairy products served in the store. The challenge of this project was to transform this landmark, giving it an upgraded image while providing a security feature to close off the retail portion of the space after hours.



The design addresses existing conditions, such as integrating ceiling details with extensive existing mechanical and electrical systems, and the many structural walls surrounding the store.

The 1,500 square foot project was completely renovated, furnished and equipped on a limited budget of \$355,000. The basic design rotates the grid of space around a column. This provides a security line and broke up the tunnel quality of the space. This rotation also responded to the existing structural and door limitations, which sets up the "bowtie" floor pattern and matching ceiling details. These details utilize height, color, lightness and darkness to define areas within the space, such as serving, seating and circulation areas. The ceilings were carefully composed and coordinated with extensive existing mechanicals.

Materials used include boldly colored linoleum floors, maple and stainless steel. Custom casework and dining area counters use a mixture of materials to create signage elements and functional items such as magazine holders that integrate with backsplash of the dining counter. Mixed light sources play off the reflective metal surfaces to further enhance the sense of movement throughout the space.



Photography: Barry Rustin Photography



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2002 VOLUME 1

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*Burlington
High School*

BURLINGTON, WI

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From The President

I remember a time that seems like only yesterday. Coming home from work, my father would park his car overnight in the driveway with the keys left in the ignition so they wouldn't be misplaced. Our family slept in our home with nothing separating us from the outside world but unlocked screen doors.

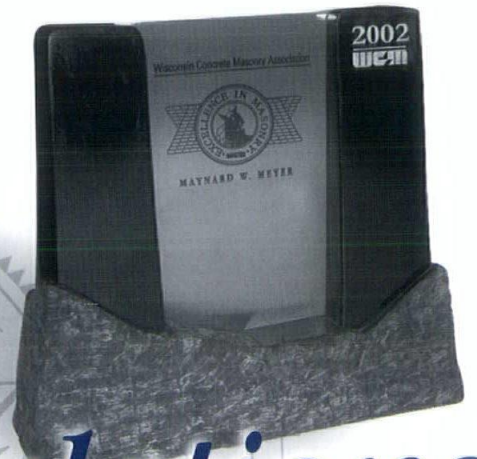
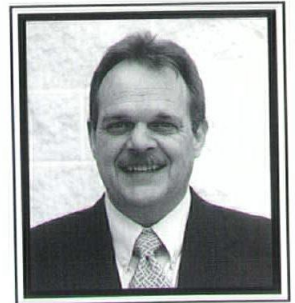
Times certainly have changed since then. Today, we find ourselves in awe of 9-11, Homeland Security alerts are part of our national being. We watch 'The Panic Room' at theaters. We hear of wars and rumors of wars. Security, and what we are doing to achieve it, impacts our lives daily. Security has become a real desire in the hearts and minds of many.

As I type this message, my intent here was to align how WCMA'S products inherently withstand the test of time, resist destruction, offer enduring security etc., etc., as they readily do. However, with all the events presently occurring in the world, and especially in the Middle East, and as I search my heart, the aforementioned message seems so superficial. I simply want to quote from Psalms 122:6, "Pray for the peace of Jerusalem."

Kerry L. VonDross

Kerry L. VonDross, President

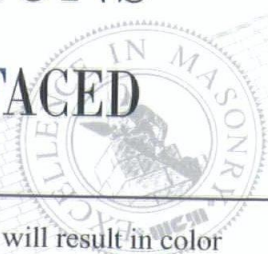
Wisconsin Concrete
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Congratulations

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PROJECT CONSIDERATIONS WHEN INCORPORATING INTEGRALLY COLORED SMOOTH-FACED CONCRETE MASONRY UNITS



I do not recommend the utilization of "smooth," integrally colored C.M.U.'S for your building project unless you intend to use them merely for band coursing. If you do decide to use "smooth", colored C.M.U.'S for an entire wall elevation(s), there is a peculiarity associated with the manufacturing of this product that both you and the owner should be aware of.

After reviewing plan elevations illustrated in color, or looking at an exemplary rendering, many times the owner is left with, and his expectations are, that he will be getting an evenly painted wall look on the "smooth" block facade(s) of his building. However, the end result will be a distinct wall with the C.M.U.'S having hue variations within the same color blend. The wall's appearance will not be a homogeneous unitone color and I am afraid it will be, at the least, disappointing or even unacceptable to your client.

Block manufacturers go through numerous processes in an attempt to offer a consistent uniform product. However, there is one factor involved in the "smooth" colored C.M.U. manufacturing process that cannot be precisely controlled. This effect is the result of having moving steel in contact with a cement product while in its initial paste condition. This can be seen when a steel trowel is used to finish poured cement; when a steel jointer is utilized to finish mortar joints; and in this case, when the steel mold slides away from forming the C.M.U. during the molding process. What happens in each of these is that steel, as it moves over cement, draws moisture (water) to the surface. As the moisture moves to the surface, it also draws coloring and impacts the finished color appearance of the product. Although C.M.U.'S are manufactured relatively dry and are not in a true "paste" condition, enough water has to be added to the mix in order to cause a "slick" to form on the surface of the C.M.U. This mini-troweling action of the mold

and the formation of a "slick" will result in color variation within individual C.M.U.'S.

Fortunately, this "slick" only happens on the outside or the "smooth" side of the block; the sides that are in direct contact with the steel mold during formation. When a C.M.U. is broken open, as is done to form one of several "split faced" patterns, the newly exposed (untouched by steel) material has a relatively consistent uniform color. Integrally colored "split faced" units have been utilized very successfully and I encourage their use.

If your project requires colored "smooth" faced C.M.U.'S, a provision in the original bid should specify a color coordinated semi-transparent masonry stain. This will blend the variations in color of the "smooth" units into a more homogeneous finished wall appearance. If the "smooth" block wall facade with its color variations is acceptable to your client as originally installed, then monies can be returned to a satisfied owner at the end of the project. Wouldn't this be a pleasant change from having to ask the owner to pay for unforeseen items or extras?

Kerry L. VonDross



Kerry L. VonDross

Certified Consultant of Concrete Masonry

We invite your questions/concerns regarding masonry materials, utilizations, and construction. Please send your inquiry to:

Dick Walter, Executive Technical Director, WCMA

mail: 9501 South Shore Dr., Valders, WI 54245

phone: (800) 722-4248

fax: (920) 773-2823

email: rwalter@lsol.net



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BURLINGTON HIGH SCHOOL
BURLINGTON, WI

ARCHITECT: PLUNKETT RAYSICH ARCHITECTS
CMU MFR: BEST BLOCK COMPANY

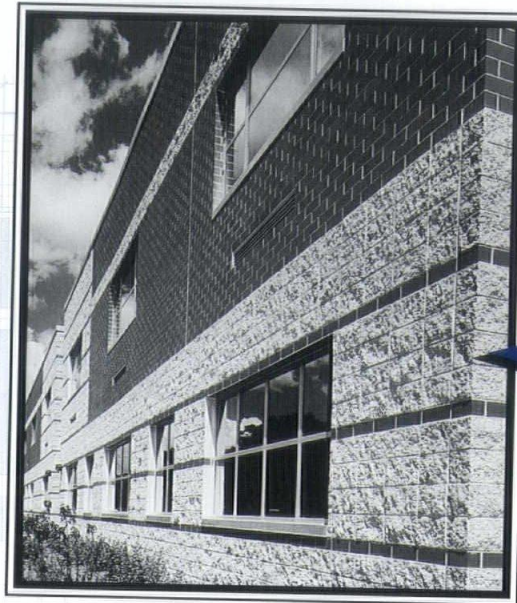
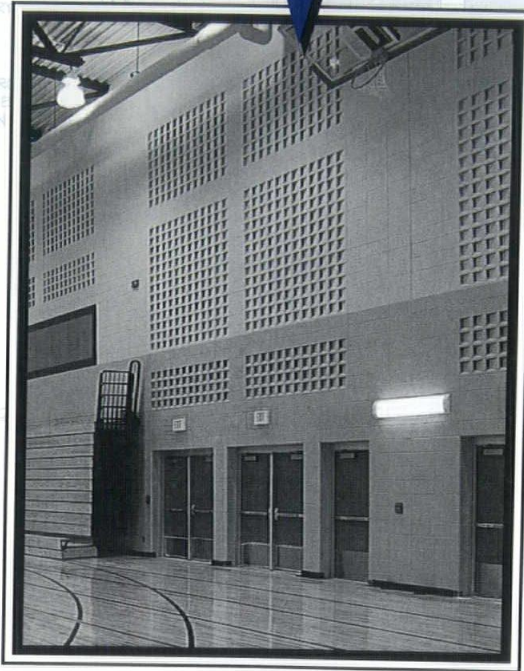
*"I appreciated carrying the
pattern from the exterior to
the interior."*

-Judge-



"Sound Cell was an excellent component for sound attenuation."

-Judge-



"Most effective use of banding throughout the project."

-Judge-

"Color choices are warm and inviting."

-Judge-



"Great proportions."

-Judge-



PRESERVING LIEN RIGHTS ON PRIVATE JOBS

M

y last article discussed, from a private owner's standpoint, how to protect its property from construction liens. The present article discusses, from the lien claimant's standpoint, how to protect lien rights.

If a contractor or subcontractor waits until a job is in trouble before thinking about lien rights, it is likely to have missed important time deadlines and to find that its lien rights have been lost. Fortunately, it is not too expensive to set up a regular program for giving the necessary preliminary notices, and to avoid that problem.

The first issue, of course, is whether one is doing work that is lienable at all. In broad terms and subject to a number of qualifications the following standards apply:

1. The work must involve a permanent improvement to real estate; and
2. The claimant must have either done work on site or delivered materials or equipment to the site.

To illustrate the first point, work on a new building is lienable; purely custodial work is not. To illustrate the latter point, if a lumber mill sells lumber to a local yard which in turn sells it to the contractor (or owner) and delivers it to the work site, it is the local lumber yard, and not the manufacturer, that may have the lien rights.

Thus the parties that typically have lien rights are prime contractors, subcontractors and materialmen who deliver to the site. Individual workmen also have lien rights, but rarely have to enforce them as they are usually paid currently.

A prudent lien claimant must move to protect his rights long before the job is a problem. This article will discuss only those preliminary steps. If actual enforcement becomes necessary, counsel should be contacted, as complications increase at the lien filing stage.

For general contractors, the most important "preliminary" step is to include, in the original contract, a statutorily specified lien notice. Assuming the contractor has a standard form, this lien notice should be part of it. If it does not have a standard form, or utilize its standard form on a given job, that notice should be somehow stamped or appended to the contract form that is used. If there is no written contract at all, the form must be sent separately, within 10 days of commencing work. Unless it provides that required notice, the prime contractor's rights are seriously jeopardized. Please note that this requirement applies to "prime" contractors, meaning anyone who contracts directly with the owner. This will normally be the general contractor, but on certain jobs may also include trade contractors, when they are hired directly by the owner rather than as subcontractors. Thus, trade contractors must be prepared to act either as prime contractors or as subcontractors, as the case may require.

On many jobs, subcontractors and materialmen are required to give a preliminary notice within 60 days after first providing work or materials on or to the site. There are exceptions to this rule, but rather than try to learn the exceptions, the prudent course is to give this notice on all jobs. The notice should be given to the owner and prime contractor, with an extra copy provided for the owner's mortgage lender. The cover letter should inquire whether the job is bonded, which is information that has to be disclosed upon inquiry. Then one can obtain a copy of the bond and be sure to satisfy whatever notice requirements it contains. In other words, the best course for subcontractors and materialmen would be to have a standard form of notice and standard cover letter that is sent out immediately after commencing work or deliveries on a new job.

The other important step for potential lien claimants to take is to avoid waiving their lien rights.

continued on next page

One problem is that a blanket lien waiver that reserves no rights will waive all lien rights on the job. However, the owner and general contractor have no legal right to demand a general lien waiver as a condition of partial payment. They have a right only to the simultaneous exchange of payment for a partial waiver for the actual work done that is covered by the payment. It is up to the lien claimant to insure that the waiver is appropriately limited, for example to the extent of payments made to date.

For administrative convenience, it is common, especially on larger jobs, for the waiver to be provided only for work done in the previous month, for which payment has already been made, and for that waiver to be limited to work done through that date.

If these steps are taken as a matter of routine, the lien claimant can have reasonable confidence that its rights are protected if, as the job approaches its end, concern arises as to the ability and/or willingness of the owner (or general contractor) to make the required payments.

Ronald L. Wallenfang

Quarles & Brady LLP

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by Charles J. Quagliana, AIA

During the 1990s, the demand for basic architectural services increased over eighty percent nationwide. The demand for expanded services, including designer-led design-build activities, grew at a more astonishing level, exceeding 300 percent in the same decade.

Will the design-build process play a larger role in the construction industry? The answer lies in the growing trend of designer-led design-build projects being embraced by federal and state government clients, as demonstrated by the Center for Disease Control's new 350,000 square-foot Emerging Infectious Disease Laboratory project currently underway in Atlanta.

The contracting method utilized in Atlanta exemplifies a non-traditional partnering relationship in which the owner, designer and contractor work as an integrated team throughout the project. Though the designer and contractor have separate contracts, they are effectively on the same team.

Designer-led integrated design and construction services are not just for new construction projects. The East Wing of the Wisconsin State Capitol Restoration and Rehabilitation utilized an innovative variation on the design-build process. Completed in the Fall of 2001, the East Wing project benefited from an integrated design-build relationship, enabling construction to begin just one year after initiating design, six months sooner than previous, more traditional Capitol projects.

The team also compressed the construction schedule by six months while maintaining high quality standards and remaining within budget. This was accomplished even though the wing remained partially occupied throughout phase one of construction. It demonstrated that architecture, engineering and construction can be integrated and collaborative enterprises.

Though collaboration can be an exciting option, it may require special circumstances to be a viable alternative for state or federal government projects. Fairness in the selection process of project participants is an important issue, as is the question of best value. In many cases, best value does not necessarily equal lowest bid. For overriding project demands, such as an extremely aggressive schedule or unique construction systems, integrated design and construction services might be the answer, but only if the team can meet the challenge. This was the case in the Wisconsin State Capitol Restoration and Renovation where timeline and quality control took precedence. When considering if design-build is the right approach for important government projects, deciding case-by-case seems most prudent.

Integrated design and construction projects like the Wisconsin State Capitol Restoration and Renovation can produce excellent results. This design-build example teaches that a mutual understanding and agreed-upon project definition, clear expectations and effective team communication are keys to a successful project.

The continuing stream of successful projects of national stature that utilize integrated design and construction services shows that many governmental and private sector clients consider the design-build delivery process as an option for some of their most significant projects. ■

EDITOR: The author is a principal of Isthmus Architecture, Inc., and East Wing Architects, a joint venture of Kahler Slater and Isthmus Architecture, the architect of record for the Wisconsin State Capitol East Wing Restoration and Rehabilitation.

A mutual understanding and agreed-upon project definition, clear expectations and effective team communication are keys to a successful project.

by Robert Greenstreet, Dean, UWM SARUP

Mediation has been remarkably effective in construction-related disputes.

Unfortunately, many architectural practices are no stranger to legal disputes. Construction is, after all, a messy, high-risk business with huge amounts of money involved. Problems, unanticipated outcomes and misunderstandings all too often end up in some form of dispute resolution. While the incidence of legal action has lessened over the past fifteen years, there is still a noticeably high level of litigation involving architects, which should give the profession reason to look for more effective alternatives in resolving their disputes.

The civil court system provides the most traditional means of sorting out legal problems, but has some sobering consequences. Going to court can be breathtakingly expensive and, of course, painfully slow. In the months—sometimes years—that it takes to work through the process of taking depositions, waiting for court dates and enduring the legal proceedings, huge amounts of nervous energy and valuable work time can be consumed.

Arbitration is often touted as a viable alternative to litigation, and can be faster, cheaper and more convenient. It also has the advantages of privacy and possibly the expertise of an arbitrator familiar with construction procedures who can understand the complex, often technical, facts of the case. However, its detractors point out that the general lack of an appeals procedure and the possibility of getting an arbitrator ignorant of broader legal issues (this is a particular beef of attorneys, naturally) can make the outcome of the process uncertain, and that costs and delays can run about as high in arbitration as in a comparable legal case. Sadly, this can sometimes be the case.

However, in my own expertise as an arbitrator, the win/lose nature of the outcome of each case has been its most frustrating drawback. As the only power that an arbitrator wields are the ability to deny or uphold a claim and order a monetary award, there is always a winner and a loser, and frankly, construction disputes are often a lot more complex than that.

As both litigation and arbitration ultimately involve the judicial determination of a dispute on a win/lose basis, it has been encouraging to see the development of a new field of

dispute resolution taking effect in the construction industry. Mediation is a relatively new phenomenon, but one that has begun to catch on. It differs from the other two forms of dispute resolution in one important way—the mediator, unlike the judge or arbitrator, has no powers to make a judgment. His or her only role is to facilitate discussion, help the parties explore alternative resolutions to their problems and ultimately work with them to craft an agreement that is mutually acceptable. Ideally, they strive for a win/win situation. It's often not quite as rosy as that, but at least avoids the knock down, drag-out battle that leaves one side victorious, but both sides financially and emotionally bruised.

Mediation has been remarkably effective in construction-related disputes, yielding a 90% success rate when it has been employed. Its principle advantages are speed, flexibility and economy. If it works, parties are spared crippling legal fees and long periods of uncertainty and concern. They may even salvage their professional relationship, not just on the project in dispute but in future years, a phenomenon less likely after legal action.

Of course, not all disputes lend themselves to mediation—multiple party mediations are a particular challenge—and not all parties possess the attributes to work through the process. However, if parties are willing to agree to try to sit down to discuss the issues (the single biggest factor in the high success rate of mediation) and look for ways to resolve their differences, they have a strong chance of walking away at the end of the day—that day—with the dispute behind them. Of course, this will require an open-minded approach, a willingness (albeit grudgingly) to compromise and an ability to see the other party's point of view, however annoying and unpalatable. If all else fails, arbitration and the courts are still available, but at least the parties have tried to resolve their differences themselves, often with success. In my experience, once parties have committed to the concept of mediation, I have found a 100% success rate, even if the hearing took many hours to complete.

When a nasty dispute looms, architects should consider a serious discussion with their legal counsel as to the advisability of setting up a mediation before more formal action is taken. Here are the attributes needed to approach the

process positively and productively: a willingness to sit down with "the other side" and talk about the dispute calmly and constructively.

This can be easier said than done, if the dispute has already turned nasty. I have been involved in arbitrations and mediations when I have had to physically separate parties, request one of them to leave the room (once when it was in his own house!) or suspend the discussion until tempers calm down. Sometimes, it's too difficult for an aggrieved party to even be in the room with the other side, let alone amicably discuss solutions with them. However, experience shows that if parties can initially agree to try to discuss the matter informally, that simple agreement can set them on the path to resolution.

Be open-minded

Listen to the other side's perspective on the matter—things are rarely black-and-white in the complex world of construction—and try, for the sake of the argument, to see their point of view. Maybe they have a point as well, and that may effect your perspective on the case.

Forget revenge

However personal the dispute has become, you have to leave emotion at the door. If you want to see personal retribution or are focused on a point of principle, the mediation will fail. A dispute has to be seen as a tangled mess that the parties can unravel if they approach it professionally and dispassionately—leave personality out of it.

Think out of the box

Mediation provides the parties with the freedom of choice—they can resolve their dispute any way they like and can look to less conventional ways to create a solution. Can a settlement be spread out over time in a series of payments? Can an ongoing professional relationship—the promise of future work—be maintained? I have even known a simple, sincere apology to be the lynch pin in a dispute. Again, a willingness to both propose and consider nontraditional ideas can really help the process. Remember, once the informality of mediation is abandoned for more formal methods, your fate is in the hands of a third party judge or arbitrator and you have lost control of the decision making process.

Be prepared to compromise

No one likes to lose, but sometimes settling for less at this stage, even if you're convinced you have an ironclad case, may save you money in the long run. Balance the merits of a quick solution against even the best-case scenario—a

clear win (never a certainty in either courts or arbitration hearings, despite what you believe or your attorney tells you) tempered, of course, by considerable legal bills. Is a compromise worth it, not just for the money, but for the time, effort and continued worry of a lawsuit you have saved? In this way, a compromise can be viewed as a win too.

Look beyond the conflict

Sure, you aren't that fond of the other party (client, contractor, etc.) now, but the construction world is small and life is long. You may well have had a good previous working relationship and, this dispute aside, will work together in the future. Does it make sense to preserve the relationship? Do you foresee working for or with them again? Sorting out a long-term strategy can help in going into a mediation with a view that transcends the dispute in question.

Don't sweat the small stuff

Avoid pettiness in the discussion. Don't let a resolution of the dispute be held up over a minor sticking point (quibbling over who said what in a conversation, for example). Keep thinking "Big Picture"—if I settle today, I am free of further costs or worry about this matter and can get back to the business of architecture.

Mediation may not be the universal panacea for all construction disputes. Parties are not usually hugging after a resolution, but at least they can now move on, and often rebuild their relationship once things have calmed down and before any further acrimony has been exchanged. And, while the success of mediation lays predominantly in the attitudes of the parties to take control of their own settlement, it is important to involve an experienced mediation to manage the discussion between the parties, keeping discussions going, suggesting alternatives and being the catalyst for a productive settlement. Mediations can be lively occasions, involving shuttle diplomacy by the mediator, caucus meetings with the attorneys and of even one-on-one exchanges between the two protagonists; a skillful mediator will orchestrate the pace of settlement, keep tempers under control, focus on positive settlement strategies and ultimately help the parties forge an agreement that clearly and irrevocably ends the dissent between them. While the sword of justice wielded in litigation and more quietly in arbitration is just as effective in creating a solution, the outcome is no longer in the parties's own hands. Is it worth giving mediation a try first? ■

EDITOR: The author is Dean of the School of Architecture and Urban Planning at the University of Wisconsin Milwaukee.

by Henry Kosarzycki, AIA

Into the 1980s, we were not ready to replace the Wisconsin codes.

In 1911, the State of Wisconsin enacted the "Safe Place" statutes. A product of that statute was the adoption of the 1914 building code, making Wisconsin the first state in the country with a building code. That first building code is essentially the same building code we use today, having evolved over the past 90 years. Current requirements are primarily contained in chapters Comm 14, 50 to 64, 66 and 69. Chapter 14 can be viewed as the "post occupancy" or maintenance code, where chapters 50 through 69 address construction and alteration requirements.

By virtue of the state's lead in building code development, a number of building codes and rules around the country were modeled after the State of Wisconsin. Building code format, topics and specific requirements were also modeled after Wisconsin's performance-based model. Evolving technology and engineering sciences over time began to play a greater role in code requirements as well, resulting in the evolution of model building codes.

As early as 1970, the State of Wisconsin Safety and Buildings Division has paid close attention to the end users of the building code. During the 1970s, the question of adopting a model code was not supported. Builders, owners and designers all agreed that the Wisconsin code was superior to any model code package. Later, as national standards from testing methods to performance models continued to evolve, the question of adoption was addressed again. Even though the model codes and standards continued to evolve into the 1980s, we were not ready to replace the Wisconsin codes.

By 1990, the country was involved with four primary model code organizations. The development of these model codes, based on proven test methods, years of statistical data as well as performance criteria, suddenly caused many of us to take a closer look at the Wisconsin code. Now, the question of which model code was best kept us from committing to change. Having heard that very concern from a number of professional organizations, the International Code Council was formed in 1996. The ICC met the challenge of bringing

together three of the model building codes being used nationwide. The final product of this process gave us the International Building Code. A building code that evolved from its earliest ancestor in Wisconsin has now been adopted by that same state.

After spending the last year studying the International Code Council suite of codes, the first thing that becomes apparent is the level of expertise applied to individual topic-specific portions of the code. The final product of the ICC suite of codes is the result of hundreds of industry, technology and academic leaders gathering and integrating their knowledge in one complete document. But what about this change? What impact will it have on our industry?

Since our first building code adopted in 1914, the philosophy has been based on "What is the building used for?" and "What material is the building made out of?" Occupancy or use and construction type have been the two benchmarks driving our designs. The more intense or critical the use, the higher degree of construction type and protection. From that philosophy came the building blocks of the code: fire, egress, stability, energy and accessibility. Fire protection, fire resistance and understanding the threat of fire play into the materials, as well as height and area of our buildings. Egress, the ability to get out of any structure, plays an equally important role based on the threat of fire. Stability also is an important building block of any code that looks at the performance of our structures involving dead load, live loads, snow loads and wind. Unfortunately, current events have caused us to reevaluate all three of the aforementioned concerns. Examples of this would be: fire and products of combustion from an outside source or materials not directly involved with the structure; egress paths not only out, but also wide enough to serve rescue workers going in; and stability based on forces beyond wind and snow.

The more recent additions under the watch of our building codes are energy and accessibility. Accessibility regulations were created as a result of the Americans with Disabilities Act;

and the energy performance regulations are a product of stricter EPA mandates.

Understanding that foundation of building code theory, we all find ourselves entering through the same door. The new ICC suite of codes is going to be as new to the contractor as it is to the supplier or the designer. An industry that continues to strive towards excellence in final product and delivery by eliminating certain dividing lines can, on this topic, find itself speaking one common language.

Understanding the basic principal and philosophy behind building and life safety codes and having revisited the history of the building code in Wisconsin, early indications from the design side of the table are positive. We will continue to design our buildings of wood, steel and masonry. We will have more opportunity to better define the use and occupancy of our buildings. We also will have a more direct national link to topic, material and product professionals. The current Wisconsin building code has served this state well. The document in many ways was ahead of its time looking at its adaptability over the years. With that stability in place, Wisconsin had the luxury of providing the rest of the country with a model to use and develop. With the committee hearings concluded, followed by legislative adoption, the code the building industry can now look forward to using is a new tool which continues Wisconsin's rich history in quality buildings.

The benefits and positive results of this adoption are numerous and many have yet to be discovered. Minimizing the number of interpretations will provide the builder as well as the designer and owner clear directives to building regulations. Topical instead of occupancy-based organization of the code will provide the end user the ability to navigate the building code more efficiently. Three times as many occupancy classifications will give us the opportunity to construct buildings with greater attention to end user details in lieu of the previous method that at times, resulted in applying building code criteria that best fit the proposed use. Finally, topic specific stewardship and updates based on input and advisory opinions from national experts will be available.

The old cliché that "We're all in this together" may best describe the building industry in Wisconsin—not only now, but even more so in July of 2002. The philosophy of use and construction type remains the same. The building blocks of fire, egress, stability, energy and accessibility also remain the foundation. Finally, the objective of maintaining the highest quality of affordable building stock in Wisconsin remains the challenge we are all faced with. We have all contributed to leading the nation with the development of building regulations in Wisconsin and can look forward to continuing that tradition July of 2002. ■

EDITOR: The author is a program manager consultant with the State of Wisconsin Department of Commerce, Division of Safety & Buildings Bureau of Program Development. He also is a Director-At-Large on the AIA Wisconsin Board of Directors. He can be reached by phone at (262) 548-8615 or by email at hkosarzycki@commerce.state.wi.us.

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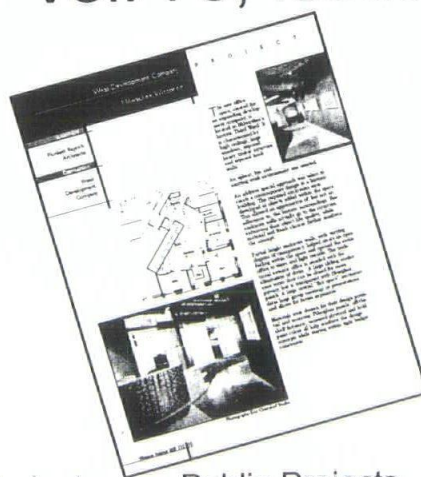
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Wisconsin ARCHITECT Editorial Calendar Vol. 73; Issue 5



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by Robert J. Kay

Traditionally, architects practice as a sole proprietorship, partnership or corporation. Section 443.08 of the Wisconsin Statutes require that any person practicing or offering to practice architecture in those entities must be licensed and the firm as well must hold a certificate of authorization. Licenses to practice architecture and certificates of authorization for the professional entity are issued by the Examining Board of Architects, Landscape Architects, Professional Engineers, Designers and Land Surveyors, part of the Wisconsin Department of Regulation and Licensing.

While the traditional entities of sole proprietorship, partnership or corporation are still in use as the entities for the delivery for architectural services, many architects consider as alternative entities, the limited liability corporations under Chapter 183 of the Wisconsin Statutes or the limited liability partnerships under 1178 of the Wisconsin Statutes. Architects, as well as other professionals, are interested in using LLCs and LLPs as the business vehicles for the practice of professional services because the statutes relating to each contain limited liability provisions that practitioners find attractive.

It is commonly understood that of the three traditional business entities for the operation of business or professional activities, the corporation is preferable to the sole proprietorship and the general partnership because a shareholder in a corporation enjoys limited liability for the debts of the corporation, as distinguished from the unlimited liability which the sole proprietor has for the debts of the sole proprietorship and the unlimited liability the general partners have to the liabilities of the partnership. In an LLC or an LLP, the owners have limited liability for the obligations of the LLC and LLP, similar to the limited liability provided to shareholders of corporations. It should be remembered, however, that personal liability may nonetheless exist in an LLC or LLP because of the professional relationship between architect and client.

An architect, regardless of the nature of the business entity through which architectural services are offered to the public, must

exercise that degree of skill and care expected of an architect under the same or similar circumstances when performing professional services for clients. Clients who are not provided a professional service of that quality have a potential claim against the architect for malpractice where the client sustains economic losses or personal injuries. Further, third-party claimants may have similar claims against an architect who in the exercise of ordinary professional care should have foreseen that the third parties are likely to rely upon the services performed by the architect.

The limited liability provided by the LLC and the LLP relates principally to the liability exposure of the architect for the failures of his or her colleagues and the claims of general creditors of the architectural firm. Under Chapter 183 of the Statutes relating to limited liability companies, the debts obligations and liabilities of an LLC, whether arising in contract or tort, are solely the debts, obligations and liabilities of the limited liability company. Under §178312 of the Statutes relating to limited liability partnerships, under paragraph (2), a partnership in an LLP is not personally liable directly or indirectly for any debt, obligation or liability of the partnership, whether in tort or in contract.

However, regardless of what legal entity is selected by the architectural firm, the negligent acts or omissions or breaches of contract of its members will create a basis for liability on the part of the firm against the aggrieved client. The limitation on liability does not extend to the firm itself. However, the liability limitations found in the statutes mentioned above, do provide an individual architect with a limitation of personal liability for the negligent acts or omissions of any other person in the firm who is not directly under the architect's supervision or control.

Firms presently engage in the providing of architectural services may wish to explore becoming LLCs or LLPs. Distinct advantages may be available, but such conversions may be costly and raise significant tax issues. Therefore, architectural firms considering such conversions, as well as those entering into the practice, should seek counsel from business attorneys and accountants on such matters. ■

**Firms may
wish to
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becoming
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LLPs**

EDITOR: The author is an attorney for Kay & Andersen, S.C., in Madison. He may be reached at (608) 833-0077 or via email at KandA@execpc.com.

FIRM AWARD

Potter Lawson, Inc., has been selected to receive the 2002 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, including contributions in architectural design, building technology, education and research, community leadership, public service, and service to the AIA.

In selecting Potter Lawson for the award, the jury commented, "The nomination really articulates the breadth of the firm's practice and the high quality standards that the firm has maintained over the years. This is true not only in terms of design, but also in the firm's commitment to the community and service to the profession. Clearly, this firm would rank as one of the top firms in the country."

The Architecture Firm Award will be formally presented to Potter Lawson during a special Awards Celebration in May at the Monona Terrace Community & Convention Center. This awards event is being held in conjunction with the 2002 AIA Wisconsin Convention.

The distinguished jury for this year's Firm Award included: Fred Risser, President of the Wisconsin Senate; Robert Greenstreet, Dean of the University of Wisconsin-Milwaukee School of Architecture & Urban Planning; Duane Kell, FAIA, founding partner of Ankeny Kell Architects in St. Paul, past AIA Regional Director and current member of the national AIA Ethics Council; and Dave Stroik, AIA, President of the Zimmerman Design Group, which received the 2000 Firm Award.

"To be recognized in this way is a tremendous mark of respect for our entire firm," according to Eric Lawson, AIA, President/CEO of Potter Lawson. "Every individual here has together elevated Potter Lawson to be one of Wisconsin's best."

Potter Lawson was established in 1913 and has designed many of Madison's significant buildings. Nearly 90 years later, Potter Lawson has successfully transitioned through diverse times, mastered partnering on special projects, and always encouraged staff to make a differ-

ence. The firm includes over 50 team members specializing in corporate, education, municipal, and research facility design.

"This honor also is a real tribute to the clients we work for," Lawson noted. "Their visions and values enable us to create highly innovative spaces. The diversity of their goals keeps our practice stimulating, which is what makes Potter Lawson such an exciting firm."

Members of the AIA Wisconsin Firm Award Committee include: John Horky, AIA, Milwaukee, Chair; Ralph Jackson, AIA, Madison; Thomas Miron, AIA, Appleton; and Roger Roslansky, AIA, La Crosse; For information on the Architecture Firm Award, please contact the AIA Wisconsin office. The prestigious award is presented every two years.

AIA GRASSROOTS

AIA Wisconsin leaders participated in the annual AIA Grassroots leadership and legislative conference on February 27 through March 2 in Washington, DC.

As part of Government Affairs Day, the AIA Wisconsin delegation visited the offices of U.S. Senators Herb Kohl and Russ Feingold and U.S. Representatives Mark Green, Gerald Kleczka, Paul Ryan, Tammy Baldwin and Tom Barrett. Issues on the AIA legislative agenda included building security through design, energy efficiency in buildings, school modernization and affordable housing.

Several AIA Wisconsin members were asked to present leadership workshops for AIA component officers from around the country. Cherie Claussen, AIA, Wauwatosa, presented sessions on "Getting the Job Done with Volunteers." Lisa Kennedy, AIA, Whitefish Bay, led a workshop on "Planning and Conducting Effective Meetings." Jim Gersich, AIA, Madison, presented sessions on "Effective Staff-Board Relationships."

As part of the Grassroots awards program, AIA Wisconsin Executive Director William M. Babcock, Hon. AIA, Madison, received an AIA Distinguished Service Award from AIA Executive Vice President/CEO Norman Koonce, FAIA. The award recognized Babcock's commitment to preserving and protecting Wisconsin's statue of repose for the design and construction industry from legal challenge.

The AIA Wisconsin delegation at Grassroots, in addition to Claussen, Kennedy and Gersich, included: Gary Gust, AIA, Menomonie; Tom Cox, AIA, Appleton; Michael Eberle, AIA, Madison; Mark Rapant, AIA, Germantown; Diana Dorshner, AIA, Madison; Josh Johnson, AIA, Madison, Paul Grzeszczak, AIA, Madison, Lee Connelley, AIA, Appleton; and Carl Scott, AIA, Appleton.

STATE GOVERNMENT NETWORK

The AIA State Government Network (SGN) convened March 1 after joining other component leaders in the AIA Grassroots 2002 Government Affairs Day and Capitol Hill visits. Nearly 60 AIA members, component staff and lobbyists representing forty-five state components attended the meeting, which focused on core issues facing the architectural profession in state government. Gary Gust, AIA, and William Babcock, Hon. AIA, represented AIA Wisconsin.

The Network serves as a tool for state components and their member-based government affairs committees to facilitate identification of emerging and priority advocacy issues for architects. Participants heard from AIA Codes Consultant David Collins, FAIA, on the newest information about a unified building code and adoption updates from the states. The AIA Licensing Committee briefed participants on several hot licensure topics, including professional overlap, corporate practice and digital signatures. Also featured were discussions regarding security issues and an overview of state budget and fiscal conditions. More information on the agenda topics is available by contacting State and Local Affairs Director Paul Mendelsohn at (202) 626-7388 or pmendelsohn@aia.org.

STATE CODE

The new state building code becomes effective July 1, 2002. A new "Enrolled Code" publication that includes the Wisconsin amendments to the ICC model code provisions is available for purchase from the Safety & Buildings Division of the Wisconsin Department of Commerce. In addition, the Safety & Buildings Division is offering a series of code education sessions this spring on selected topics at various locations around the state.

The Department of Commerce has proposed new code provisions, which also would become effective on July 1, to reflect accessibility requirements contained in the 2001 IBC supplement. The Multifamily Dwelling Code

Council approved an amendment to continue the requirement for toe space at the end of bathtubs to improve accessibility. AIA Wisconsin supported this code provision.

CONTINUING EDUCATION

The AIA Continuing Education System (CES) enables architects to keep current, master new knowledge and skills, plan for the future and responsibly meet the role society entrusts to a professional. All active AIA members must successfully complete 18 learning unit (LU) hours each year, with at least eight of the 18 LU hours relating to health, safety and welfare (HSW). In addition, 22 states require continuing education for license renewal.

The AIA/CES recently has changed its policies for earning LU hours from magazine articles and for receiving transcripts.

Architects can continue to earn LU hours by reading designated articles in *Architectural Record* and on architecturalrecord.com, answering test questions and submitting the report form for processing. Beginning with the January 2002 issue, a \$10 processing fee must accompany each Continuing Education Report Form, which must be mailed directly to the processing center listed on the form. Special rules apply to receiving credit from reading old articles. The total number of AIA/CES-approved magazine articles that a member may submit for credit each year is eight.

The AIA also announced that the annual March mailing of AIA/CES transcripts has been discontinued. The "official" CES transcript from the University of Oklahoma is still available, but only upon request. The toll-free number is (800) 605-8229. Each member may still receive one free copy, while additional copies cost \$10 each. An "unofficial" CES transcript always is available online at www.aia.org/conted, as long as you know your AIA member number.

GOLF OUTING

Reserve Monday, June 24, for the 29th annual AIA Wisconsin Architect & Exhibitor Golf Outing at Old Hickory Country Club in Beaver Dam.

This special event is for AIA Wisconsin members and companies exhibiting at the 2002 AIA Wisconsin Convention & Expo. The scramble begins at 12:00 noon with a shotgun start. Lunch and dinner are included.

Contact the AIA Wisconsin office for details. McGann Construction, Inc., is sponsoring the beverage cart.

DISTINGUISHED SERVICE

The AIA Wisconsin Board of Directors, at its February meeting, approved awarding a Citation for Distinguished Service to the profession of architecture to Thomas M. Raley, AIA, Madison, and Henry A. Kosarzyki, AIA, Milwaukee.

Raley was recognized for his efforts in developing and coordinating the Architect Registration Examination (ARE) Preparatory Program for Associate AIA members and other interns in Wisconsin. Over 100 interns are participating in the structured nine-month program.

Kosarzyki was recognized for his leadership as an officer of AIA Southeast Wisconsin and service to members in providing quality continuing education opportunities.

These Citations were presented at the AIA Wisconsin Annual Meeting in May at Monona Terrace in Madison.

STATE AWARDS

Governor McCallum presented awards for excellence in the design and construction of state facilities at the State Building Commission meeting in February.

River Architects of La Crosse was recognized for "Excellence in Architectural Design" for its design of the Wing Technology Center on the University of Wisconsin-La Crosse campus.

"Excellence in design and construction is the result of professional skill, hard work, extra effort and teamwork put forth by architects, engineers, construction contractors and state employees who oversee the projects," McCallum said. "I'm proud of the exceptional quality of design and construction that has been invested in state facilities."

Arnold & O'Sheridan of Brookfield was recognized for excellence in engineering design. J.H. Findorff & Son of Milwaukee received the award for excellence in construction.

NCARB MONOGRAPHS

The National Council of Architectural Registration Boards (NCARB) introduced two new monographs, "Low-Slope Roofing II" and "Cracking the Codes," through its Professional Development Program monograph series.

Low-Slope Roofing II investigates alternatives to traditional built-up roofing, including modified bitumen, single-ply, sprayed polyurethane foam, metal, and liquid applied systems. It also discusses reroofing projects, sustainably designed systems and construction contract administration and warranty issues related to roofing.

Cracking the Codes upends the idea that building codes and standards are obstacles to design. In addition to the model building codes, it covers zoning ordinances and covenants, as well as rules related to accessibility, historic preservation, environmental quality and consumer protection, among other critical issues.

To order a monograph or any other title from NCARB's Professional Development Program, contact the Council at (202) 783-6500 for an order form. Or, visit NCARB's Web site at www.ncarb.org/publications.

ELLO BRINK

Wisconsin's architectural community has lost a dear friend and advocate. Elisabeth "Ello" Brink, a longtime Milwaukee architecture writer and critic, died in February.

Born and raised in Dusseldorf, Germany, she joined Schmidt Publications in Milwaukee in 1961. Brink became managing editor of Wisconsin Architect magazine and was promoted to executive editor when AIA Wisconsin took over the magazine. She also wrote about architecture for the Home section of The Milwaukee Journal.

Although she had no formal training in architecture, she became an energetic champion of Wisconsin architects and their abilities. In 1972, she was named an Honorary Associate member of the Wisconsin Chapter of the American Institute of Architects.

Brink later worked for Milwaukee County Executive William O'Donnell as a public information officer in the Executive Office for Economic Resource Development.

In recent years, she returned to her architectural roots. In a documentary on Frank Lloyd Wright, she narrated a section about Wing-spread in Racine. She also appeared on the network's show "I Remember Milwaukee." Her husband, Guido Brink, survives her.

PEOPLE & PLACES

Robert Greenstreet, Assoc. AIA, RIBA, Ph.D., Milwaukee, the Dean of the School of Architecture and Urban Planning at UW-Milwaukee, served as the Editor the latest Student Edition of the AIA's Architect's Handbook of Professional Practice. He generously donated a copy of this comprehensive guide to practice-related issues to the AIA Wisconsin Library.

Allyson Nemec, AIA, Milwaukee, served on the jury for the Merit Awards program sponsored by AIA Minneapolis.

Paul R. Stanley, AIA, Dousman, has joined Eppstein Uhen Architects, Inc., as senior project architect in the corporate office and industrial studio.

Tracey R. Schnick, AIA, Hartland, and Joseph P. Silvers, AIA, Wauwatosa, have been named senior associates at Aldrian Guskowski Architects & Engineers.

David T. Kahler, FAIA, Milwaukee, recently discussed the new wing of the Milwaukee Art Museum as part of the Wright Lecture Series co-sponsored by AIA Southwest Wisconsin. Brian Spencer, AIA, Madison, is the featured speaker in April.

Patrick J. Conway, AIA, Mount Horeb, presented "A Builder's Guide to Quality Masonry Construction" at the World of Masonry Conference in New Orleans in January.

James G. Vander Heiden, AIA, Elm Grove, has been elected to the board of directors of HGA Architects & Engineers. Michael D. Torine, AIA, Racine, has been promoted to associate vice president of the firm.

On June 8, the 135th anniversary of the birth of Frank Lloyd Wright was celebrated by an architecture tour, "Wright and Like 2002: A Wisconsin Road Trip. The tour will feature six sites, including one by contemporary Wisconsin Architect Helmut Ajango, AIA, Fort Atkinson. The private home is the new Lia House and Studio in the Jefferson area.

Membership Action

Please welcome the following members to AIA Wisconsin

AIA

Tammy Beyreis, AIA—SE
Matthew T. Garrett, AIA—SW
David J. Kirk, AIA—SE
Terry McCormick, AIA—SW
Paul F. Schmitter, AIA—SE
Steven R. Sharpe, AIA—SE
Thomas G. Smith, AIA—SE

Professional Affiliate

Paul Braun — SE
Martin Fautch —NW
Joe Finger —NE
Darryl B. Reetz —NE
Richard Ruvin —SE
Tracie Zank —SE

Associate AIA

Scott M. Blaney, Assoc. AIA—NE
Chad P. Bodenheimer, Assoc. AIA—NE
Fred M. Dahms Jr., Assoc. AIA—SE
David C. Garacci Jr., Assoc. AIA—SE
Thomas Hagensick, Assoc. AIA—SW
Andrew H. Iverson, Assoc. AIA—NW
Mary Kaiser, Assoc. AIA—SW
Deborah Kutrieb, Assoc. AIA—NW
Wm. Scott LaTulipe, Assoc. AIA—SE
Tom Lemkuil, Assoc. AIA—NE
Jeffrey M. Liebergen, Assoc. AIA—NE
Kimberly Meldahl, Assoc. AIA—NW
Brian Peterson, Assoc. AIA—SE
Katharine A. Roe, Assoc. AIA—SE
Fisnik Rushitif, Assoc. AIA—SW
Chad M. Ulman, Assoc. AIA—NE
Todd E. Zwiefelhofer, Assoc. AIA—NW

Student

Christina S. Aeerts —NE
Tara Baranczyk —NE
Jessica Baumgartner —NE
Jason Beauleau —NE
Jason Bouche —NE
George Dercks —NE
Jason Fonder —NE
Robert Gagnon —NE
Andrew Haney —NE
Melissa King —NE
David Lemler —NE
Kevin Lempod —NE
Jano Mazeriegos —NE
Morgan L. Niespodzany —NE
Adam Ropson —NE
Josh Swanson —NE
Chris Tolly —NE
Elisa Vang —NE
Erik D. Wasilewski —SE
Dylan Watkins —NE
Steve Wenninger —NE
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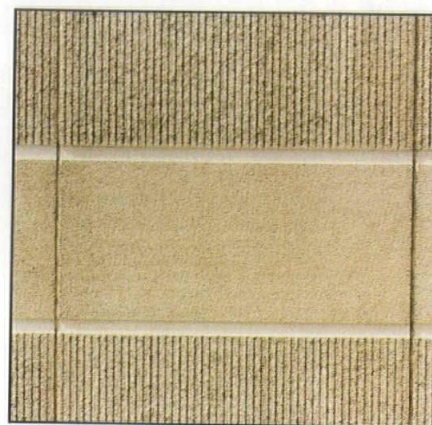
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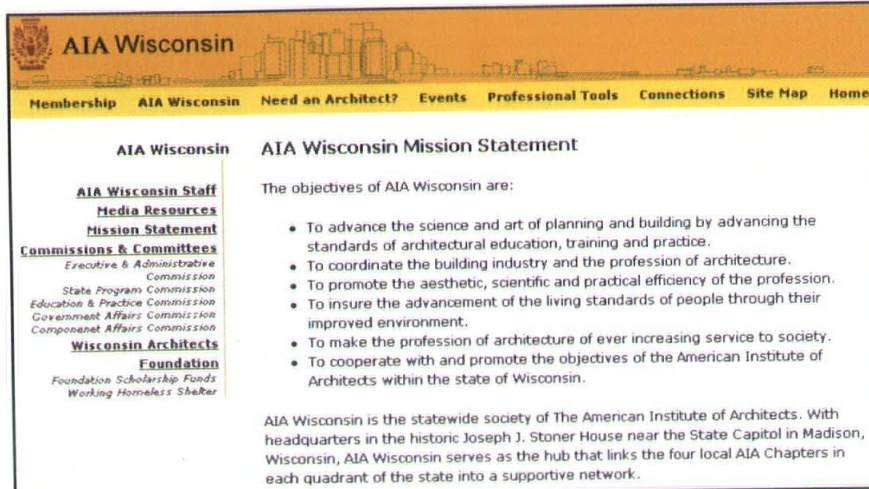
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