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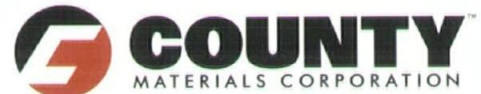
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**COMMERCIAL
DIVISION**

By Louis Wasserman, AIA

I appreciate this opportunity to assist as a "guest" editor for this issue. *Wisconsin Architect* is a professional magazine that provides a wonderful forum for what is being produced by our membership. For your consideration, here are some suggestions for making it better:

To move into the 21st century, the magazine should be electronic. Spectacular color and good resolution can best be achieved though an electronic magazine downloaded to members or sent via CD to subscribers, municipalities, libraries and educational institutions. Color copies for portfolio or clients can be printed on your own color printer.

Professional looking photography, clear plans and concise write-ups are necessary to properly "project" our work. This puts a burden on the majority of members who are small firms without the PR budget/time of larger firms. Digital equipment prices are falling fast, making good equipment affordable. A careful PR strategy can afford that renderer at the beginning of the process or that professional photographer at the end. Most importantly, raising the bar on the quality of our presentations will raise the quality of our projects.

***Raising the bar
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our presentations
will raise the
quality of our
projects.***

Can our magazine more directly address important issues that are not covered by the national magazines? How about a history of Wisconsin architecture without a Frank Lloyd Wright emphasis? How about articles that revisit projects built in the 1950s, 60s or 70s?

Please share your input on the suggestions above or offer your own recommendations. But, be careful . . . you may end up being volunteered to be the "guest" editor of the next issue and be given the opportunity to present a new point of view!

By Harry van Burik



Providing sustainable housing solutions in post-conflict situations is a challenging task—besides technical issues, it involves complex cultural and social aspects. The clients of Shelter For Life® (SFL) are people displaced

by conflict who have lost almost everything in life: their houses, properties, belongings and often family and friends. Many have been living for years or even decades in temporary situations such as refugee camps. They long desperately for a future for themselves and their children. The biggest hurdle in restoring their lives is a permanent place, called home, which provides security and safety for their family. A permanent place is therefore an essential steppingstone in restoring lives and rebuilding communities—the mandate of SFL.

Shelter For Life® is an international relief and development organization assisting poor and suffering people affected by conflict or disaster to rebuild and improve their lives and communities. In this new millennium, SFL has impacted more than 1 million people in five disaster-stricken countries through shelter programs, infrastructure reconstruction and community development. SFL is presently working in Afghanistan, Indonesia, Iraq, Sri Lanka and Tajikistan.

It is in this context that SFL seeks to create environments for its clients in which they feel psychologically, physically and socially secure. Our sustainable housing approach is bottom-up, based on respecting local culture, architecture and building techniques, using available resources and working closely together with the people. Moreover, house designs differ

per country and region and, hence, there are no standard shelter solutions. Pre-fabricated, experimental or unfamiliar structures are not the best remedy for people who are longing for security and seeking to rebuild their lives after being displaced and left homeless by conflict.

SFL's approach is in particular suitable for architects, who are being trained in listening to their clients and strive to provide added value to the client's desires. In accordance with the "relief and development" jargon, clients are hereafter called beneficiaries.

CASE STUDY - SRI LANKA

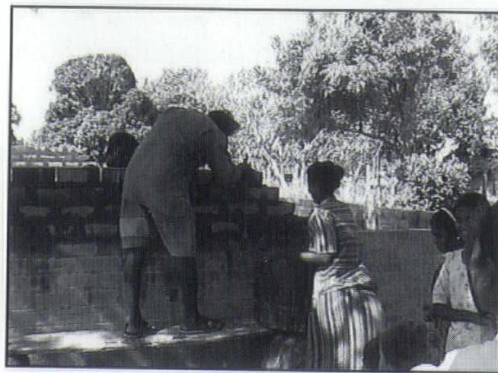
The following case study of a housing project demonstrates that shelter is more than four walls and a roof—it not only provided the beneficiaries with dignity, but also contributed to create a stable community, which is one of the pillars of a democratic and secure nation. Housing is a foundation for secure and stable nations.

This case study is concerned with a cost-effective and sustainable housing intervention by SFL in Sri Lanka, an island located south of India. The country has three major people groups: Sinhalese (70%), Tamil (20%) and Muslims (5%).

Sri Lanka is not only devastated by the recent tsunami, it has been suffering from a civil conflict for decades. Since 1983, the LTTE (Liberation Army of the Tamil People) has been fighting for an independent state in the northern and eastern parts of the country. Tens of thousands have been killed during this ongoing conflict, while hundreds of thousands have been displaced. In 1999, the author moved to Sri Lanka to commence SFL's presence in this war-torn nation and to provide displaced people with sustainable housing solutions.

One of SFL's first program activities was a relocation project for 75 displaced families who were living in camps for more than 10 years without hope. The government of Sri Lanka provided one-acre plots of land for selected families who were unable to return to their place of origin. The land for this new village was located in a dense jungle.

In close cooperation with beneficiaries and local authorities, SFL designed a culturally



LOCAL RESOURCES AND METHODS

Local materials and building methods were utilized in the house construction. Due to the lack of gravel in the region, I developed a sand-crete foundation consisting of a mixture of sand and cement that was manually compacted. Walls were built with soil blocks; and the roof consisted of a wooden support structure with clay tiles. Skilled labor was hired for the brick laying and roof construction.

appropriate, two-bedroom house of about 400 square feet within the available budget of \$650. In addition, the project provided access roads, wells, latrines and public facilities.

BENEFICIARY PARTICIPATION

From the outset, SFL closely cooperated with beneficiaries and local authorities in the project design. Beneficiaries participated in the house construction by providing unskilled labor for clearing the sites, digging foundations, producing soil blocks and assisting skilled workers. Families provided one person to the project and building teams were formed, consisting of eight people each. SFL developed a project plan with clearly defined tasks and timelines. Community mobilizers had the important role to organize and motivate those involved in the housing construction.

APPROPRIATE TECHNOLOGY

The soil type at the project site is "laterite," which is very suitable to produce stabilized, compressed soil blocks. This cost-effective and appropriate technology allowed building a house that was more than twice the size compared to cement blocks. The soil blocks were produced on-site with manual block presses. In order to stabilize the blocks, 5% cement was added to the soil, while mortar consisted of a soil mixture with 10% cement.

IN CONCLUSION

People who were displaced for years and without hope are now living in a thriving village and found a new future. Vital elements to the success of this project were listening to the beneficiaries, understanding their desires and respecting the local culture.

The added value SFL provided was a house that was much larger than the beneficiaries would ever have been able to build themselves with the limited budget. In addition, SFL's project design in which beneficiaries actively participated in the housing construction made them stakeholders in their community.

Shelter is more than four walls and a roof; it provides people with dignity and brings families together in a safe and decent place. Permanent housing is therefore a crucial steppingstone for rebuilding the lives of displaced and homeless people. Participation inspires ownership and creates safe communities, which form the foundation for a stable and secure nation, making the world a better and safer place.

EDITOR: The author holds a Bachelors Degree in Building Engineering and a Masters Degree in Architecture. He has worked in development programs in West Africa, Central and South Asia, and taught at Delft University of Technology. Van Burik is the International Program Director for SFL, headquartered in Oshkosh, Wisconsin. The SFL Website is www.shelter.org.

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

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

WHY USE AN ARCHITECT?

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

HOW CAN AN ARCHITECT HELP ME ACHIEVE MY GOALS?

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

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

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

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

HOW DO YOU BEGIN THE PROCESS OF SELECTING AN ARCHITECT?

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

As you ask for recommendations, one or several architects may emerge as strong candidates for your project. Make appointments to interview the leading contenders. Visit their offices; you will pick up valuable information on each architect's approach to design. You can view photos of their

work. You may also wish to visit some of their projects. At the project sites, talk to the owners, particularly if they were the architect's clients. Also, contact the references each architect has provided.

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

AFTER I'VE TALKED WITH SEVERAL ARCHITECTS, HOW DO I MAKE THE FINAL SELECTION?

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

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

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

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

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

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

HOW CAN AIA WISCONSIN HELP?

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



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www.helmutajango.com
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Bamco Architects, Inc.

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Eppstein Uhen Architects, Inc.

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Milwaukee, WI 53202-4901
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Contact: Rich Tennessen

First Sun Studio Architecture LLC

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The Fischer Group

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LJM Architects, Inc.

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Phone: (262) 248-8391
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Contact: Ronald H. McCormack, AIA

McWilliams Burgener Architecture

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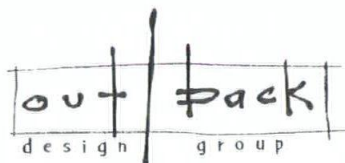
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Contact: Floyd Hamblen

Nisbet/Architects

4340 Hillcrest Cir
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Email: tknisbet@charter.net
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**ONE Plus, Inc.**

113 W Main St
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Phone: (608) 837-8022
Email: oneplus@chorus.net
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Phone: (920) 351-0301
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Contact: Marc P. Brummel, AIA

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208 E Pier St
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Contact: Jorgen R. Hansen, AIA

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Email: peterschuylerarchitects@juno.com
Contact: Peter J. Schuyler, AIA

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Monroe, WI 53566-2003
Phone: (608) 325-3872
Email: rwheat@senektekts.com
Contact: Robert S. Wheat, AIA

Smies & Associates, Architects LLC

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Contact: Gary Sobek, AIA

Stelling & Associates Architects, Ltd.

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Phone: (262) 763-8725
Email: marjorie_s@stelarchit.com
Contact: Thomas E. Stelling, AIA

Sunarc Studio/ Architecture

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Contact: Paul R. Schultz, AIA

**Vetter Denk Architecture**

www.vetterdenk.com
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Milwaukee, WI 53202-5001
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Email: jtorrence@vetterdenk.com
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Residential Architects List

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Wiberg Architecture

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12317 W Ripley Ave
Wauwatosa, WI 53226-3829
Phone: (414) 774-0895
Email: WibergArchitecture@sbcglobal.net
Contact: Timothy P. Wiberg, AIA

Widen Associates, Ltd.

www.execpc.com/~leonardo
7124 W Center St
Milwaukee, WI 53210-1123
Phone: (414) 771-1170
Email: leonardo@execpc.com
Contact: Leonard A. Widen, AIA

Wolfgram & Associates, S.C.

www.wolfgramassociates.com
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Email: paul@wolfgramassociates.com
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WORKSHOPARCHITECTS**Workshop Architects, Inc.**

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Milwaukee, WI 53202-5001
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Email: skot@workshoparchitects.com
Contact: Scott Kindness, AIA

Wydeven Architects LLC

PO Box 100378
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Phone: (414) 614-4677
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Contact: Bruce Wydeven, AIA

**Zingg Design**

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Middleton, WI 53562-3021
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Email: markz@zinggdesign.com
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Design and construction projects involve several steps. Typically, projects go through the following six phases. However, on some projects several of these steps may be combined or there may be additional ones.

STEP 1
PROGRAMMING/DECIDING
WHAT TO BUILD

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

STEP 2
SCHEMATIC DESIGN/ROUGH SKETCHES
The architect prepares a series of rough sketches, known as schematic design, which show the general arrangement of rooms and of the site. The homeowner approves these sketches before proceeding to the next phase.

STEP 3
DESIGN DEVELOPMENT/REFINING THE DESIGN
The architect prepares more detailed drawings to illustrate other aspects of the proposed design. Floor plans show all the rooms in correct size and shape. Outline specifications are prepared listing the major materials and room finishes.

STEP 4
PREPARATION OF CONSTRUCTION DOCUMENTS

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

STEP 5
HIRING THE CONTRACTOR
The homeowner selects and hires the contractor. The architect may be willing to make some recommendations. In many cases, homeowners choose from among several contractors they've asked to submit bids on the job. The architect can help you prepare bidding documents as well as invitations to bid and instructions to bidders.

STEP 6
CONSTRUCTION ADMINISTRATION
While the contractor will physically build the home or addition, the architect can assist the homeowner in making sure that the project is built according to the approved plans and specifications. The architect can make site visits to observe construction, review and approve the contractor's applications for payment, and generally keep the homeowner informed of the project's progress. The contractor is solely responsible for construction methods, techniques, schedules and procedures.



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

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



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

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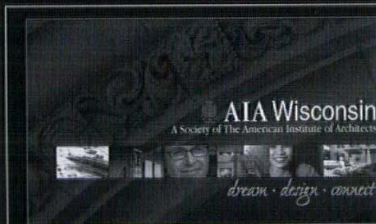
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Approved Equal: Material, equipment or method proposed by the contractor and approved by the architect for incorporation in or use in work as equivalent in essential attributes to the material, equipment or method specified in the contract document.

Architect: A designation reserved, usually by law, for a person or organization professionally qualified and duly licensed to perform architectural services.

Building Codes: Regulations, ordinances or statutory requirements of a government unit relating to building construction and occupancy, generally adopted and administered for the protection of public health, safety and welfare.

Change Order: An amendment to the construction contract signed by the owner, architect and contractor that authorizes a change in the work or an adjustment in the contract sum or the contract time or both.

Construction Budget: The sum established by the owner as available for construction of the project, including contingencies for bidding to contractors and for changes during construction.

Construction Documents: Drawings and specifications created by an architect that set forth in detail requirements for the construction of the project.

Design/Build: A method of project delivery in which the owner contracts directly with a single entity that is responsible for both design and construction services for a construction project.

Design Development: The architect prepares more detailed drawings and finalizes the design plans, showing correct sizes and shapes for rooms. Also included is an outline of the construction specifications, listing the major materials to be used.

Life Cycle Cost Analysis: The architect calculates expected future operating, maintenance and replacement costs of desired designs and features to assist homeowners in developing a realistic design and budget estimate.

Programming: The architect and homeowner first discuss the goals, needs and function of the project, design expectation and available budget, pertinent building code and zoning regulations. The architect prepares a written statement setting forth design objectives, constraints, and criteria for a project, including special requirements and systems, and site requirements.

Project Budget: The sum established by the owner as available for the entire project, including the construction budget, land costs, costs of furniture, furnishings and equipment; financing costs; compensation for professional services; cost of owner-furnished goods and services; contingency allowance; and similar established or estimated costs.

Schematic Design Phase: The architect consults with the owner to determine the requirements of the project and prepares schematic studies consisting of drawings and other documents illustrating the scale and relationships of the project components for approval by the owner. The architect also submits to the owner preliminary estimate of construction cost based on current area, volume or other unit costs.

Specifications: A part of the construction documents contained in the project manual consisting of written requirements for materials, equipment, construction systems, standards and workmanship.

Square Footage: Can be calculated as both gross and net square footage. No uniform standard for computing residential square footage yet exists. Architects, builders and realtors each measure square footage differently. Square footage is not always an indication of the livable space available in a structure. Buyers are encouraged to ask for an explanation of which spaces were included in the square footage calculation.

EDITOR: This list of residential terms was originally published in Home Delivery, published by The American Institute of Architects.

For
Smart
Decisions
and
Creative
Solutions,
Speak with an AIA Architect

Brackett, Wisconsin

ARCHITECT:

Lien & Peterson
Architects, Inc.

CONTRACTOR:

Steen
Construction

Photography:
Nieman Photography
and Lien & Peterson



The building site is on 160 acres of rolling hills of woods and open land. The residence is sited on a hilltop overlooking a small pond, trout stream and valley, all of which are located in the center of the site. The view continues up the valley to the northern ridge of the property. The design provides significant views of the valley from all major living spaces with the axis of the great room centered on a cluster of birch trees on the far ridge.

The focus of the house is the large great room containing living, dining and kitchen spaces that take advantage of the view. No structural elements interfere with the view. The owner desired wings on either side of the great room, one for the master suite and the other for guest bedrooms.

Another feature is the expansive patio, which connects the wings and the great room. The patio features a built in grille, a hot tub, a fire pit, planters and a great view.

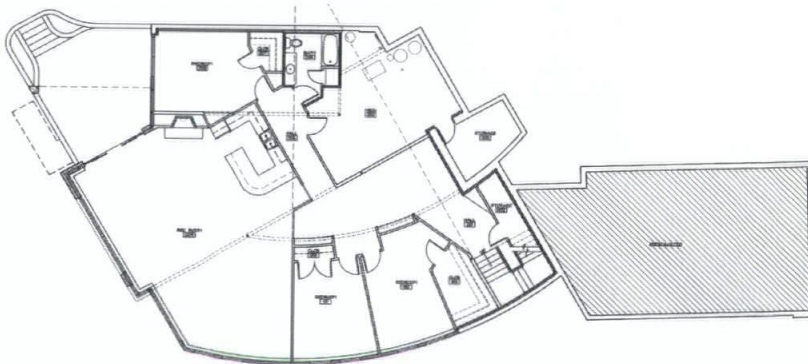
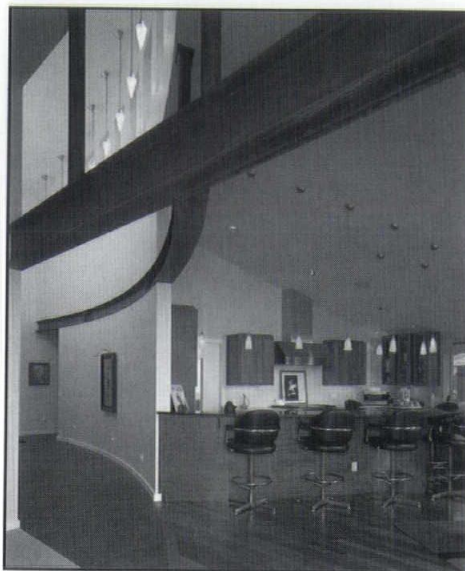
Building materials include natural stone, sawn cedar shingle siding and roof shingles manufactured from recycled tires. Landscaping features include sandstone retaining walls excavated from the building site.



As with many lakefront homes, zoning and deed restrictions played a significant role in shaping this home. To get approvals to subdivide the original site into buildable lots, the allowable building footprint was pre-determined, the floor elevation was set, grading restrictions were imposed, view corridors were established and exterior material finish quality was regulated. The lake views were to the north so significant glass area could be used without concern for summer heat gain and glare.

The owner desired a move-up home that was casual, open, light-filled, uncluttered and focused on the lake and their contemporary lifestyle. They were not interested in making any pretentious statements about grandeur and had no interest in resurrecting a historically based style from a bygone period.

The resulting architectural forms and materials reflect the different functions internally. A curved wall on the west side of the property envelopes the kitchen and eating areas. Clerestory windows capture natural light above for the foyer. Vaulted ceilings with non-traditional glass patterns grace the living room. A full walkout was desired in the lower level; and a recessed light well was incorporated allowing access to the exterior. The ground floor finishes reflect the owner's desire for a fun and informal space where they could entertain friends and family. The contractor was involved in the creation of many of the custom built-in items and details throughout the home. The level of craftsmanship was impeccable on this geometrically challenging house.



ARCHITECT:

Bouril Design
Studio, LLC

CONTRACTOR:

Feldt
Construction

Photography: Dale Hall
Photography and Bouril
Design Studio, LLC

Verona, Wisconsin

ARCHITECT:

GMK Architecture

CONTRACTOR:

Marty Pulver

Photography: Jim
Gempeler, AIA

The program included the creation of an environment for family and friends to gather and enjoy activities, while also offering quiet areas for study and rest. It accommodates a swimming pool and terrace, with sight lines for supervision from as many rooms as possible. This residence also reflects both the simple forms of agrarian timber frame buildings of rural Wisconsin and the excitement of today's high-tech modern architecture.

The sloping site sits high on a hill overlooking rural Wisconsin countryside and slopes to the southeast.

The plan is organized to cradle the north side of the pool/play terrace. This provides supervision vantage points and protection from northern breezes.

Inspired by the rural farmstead, four outbuildings were developed and arranged to allow simultaneous use. The "activities building" provides space for living, cooking, dining and entertaining. The "quiet building" allows for sleeping and study. The "bug house" features a screen porch for dining and relaxing. The "machine shed" offers car and maintenance equipment storage.

The juxtaposition of past and future was expressed by the collision of a high tech glass cube penetrating the simple traditional gable building form. Once inside, this glass cube provides a combination of playful geometry, movement, volume and spectacular views for all functions on either level of this activities building. On the main level, the deck connects the "bug house" to the living, dining and cooking functions. The owners' suite and guest quarters share this level and are located in the "quiet building" accessed through a glass connector link. Children's bedrooms and study area also are in this building.

The lower level features an expansive recreation area with pool terrace access.

The material palette combines wood, glass and metal, with varied finishes, depending on their location inside or outside the cube. All materials within the cube are detailed and finished to pay homage to today and the future. Outside its perimeter, the charm of hand hewn timber detailing and antique finishes reflect rural life of the past.



ARCHITECT:

Se-'nek-tikts

CONTRACTOR:

Roger Nodorft

Photography:
Robert Wheat, AIA

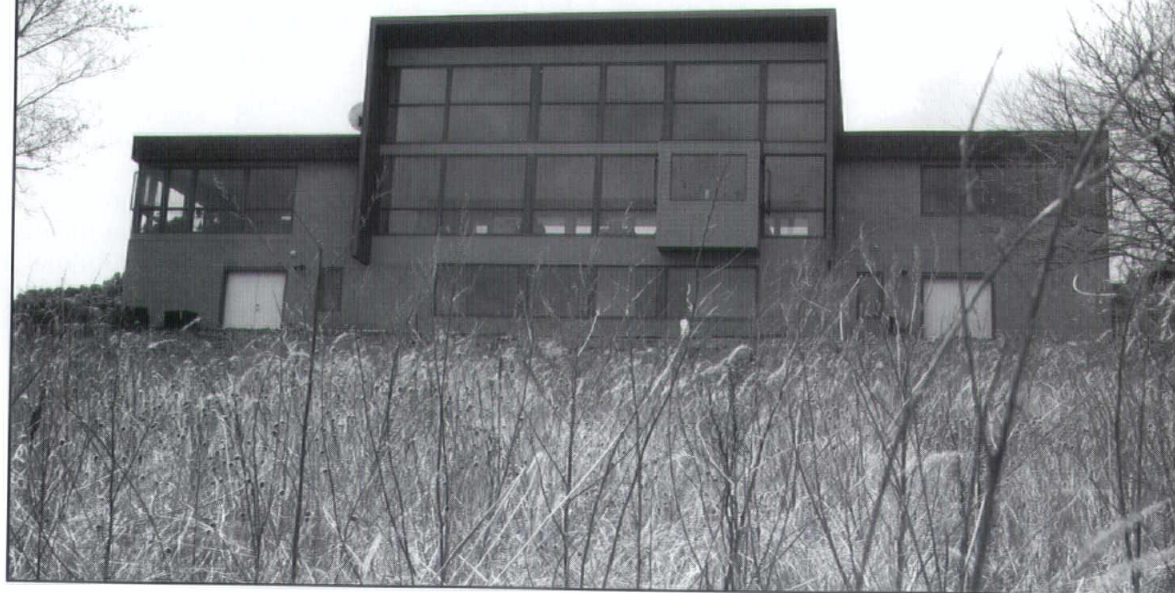
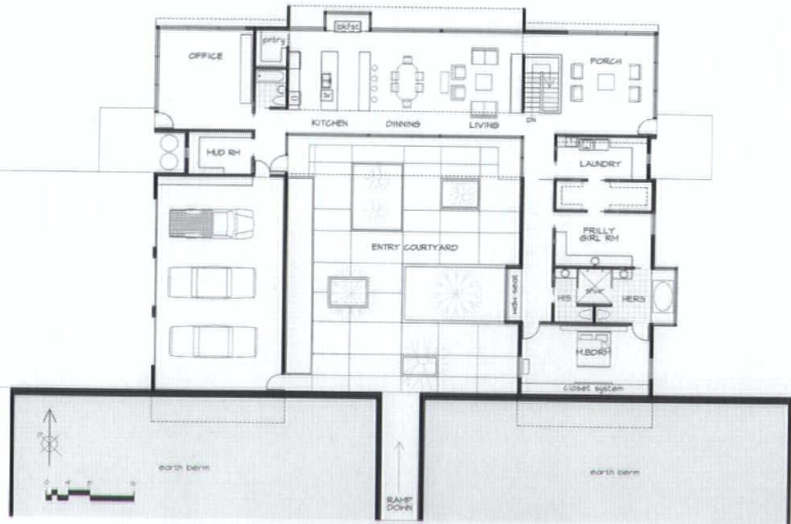
Located among the rolling hills of Green County, the property is bisected by a valley from the northwest to the southeast, with site access from a parallel highpoint.

This arrangement provided an opportunity to site the 5,000 square-foot home down slope enough to make the entry sequence a process of discovery.

The use of bermed earth and retaining walls, which engage and support the roof at two points, closes off the U-shaped home's footprint to form a walled entry court. This court, to be planted out by the avid gardener homeowners in a series of formal beds, is entered through the earthen berms via a ramped path approximating the original grade.

Given the project's regionally median construction budget and challenging site, the most is made through the use of simple forms and simple materials; standard CMU's, cement board siding and asphalt shingles. The footprint and volume define both the interior and exterior space such to create an outdoor room with the human scaled courtyard.

Flanked on either side by the CMU walls of the garage and master suite, a view is framed through the remaining wall into the home's more public spaces and the view beyond. One is finally rewarded when this protected view is opened up in both plan and section once inside the home.



ARCHITECT:

ONE Plus, Inc

CONTRACTOR:

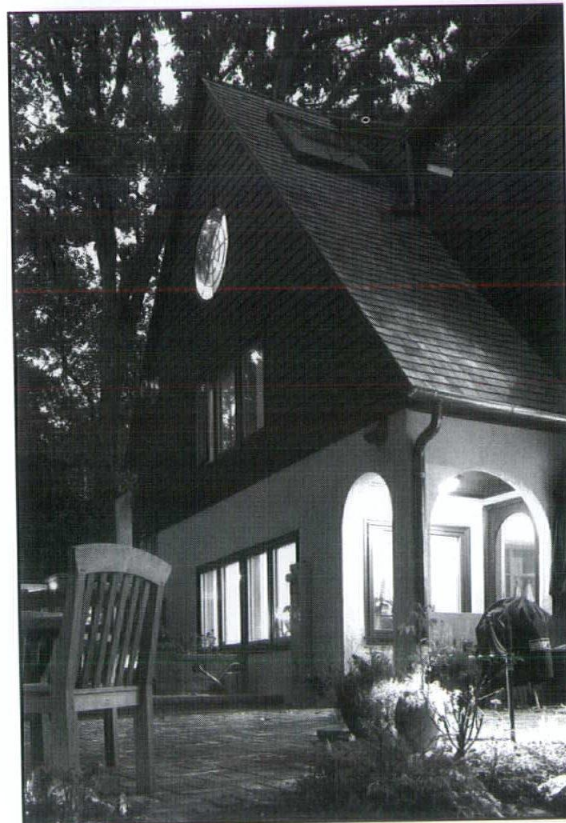
Sweeney
Construction
Corporation

Photography: Hyma
Photography



The 12' by 21' addition includes a family room on the first floor, a bedroom on the second and an expanded bedroom on the third floor. The relative elevation and structure of each of the floors to be connected to the addition represented a significant architectural and structural design challenge.

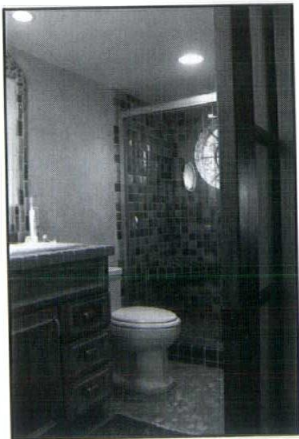
Since the family room was partially below grade and underneath the garage, window area was maximized to remove any feeling of being partially underground.



The second floor mini-half-bath was removed to provide the transition connection between the new bedroom and the existing second floor. The former bedroom was then converted into a private bath.

The existing third floor bedroom ceiling was the underside of the roof gable. In keeping with the original style of the house, a second gable was added to the west to provide the additional space required for the bedroom. A 3/4 bath was added to the third floor and a portion of the attic was converted into a closet. Skylights placed in the addition roof, a large circular window to the west and a new gable and window to the east provide natural light to the room. A fireplace was added to the new bedroom.

On the exterior, the existing lines of shakes and plaster were maintained on the addition. The new circular windows found in the second and third floor bedrooms repeat the original round window found over the east entrance to the home. The arched entrance to the west rear door was repeated in the addition and in a gate at the northwest corner of the house. The entire roof was replaced with new cedar shakes, with copper gutters and downspouts added to the design.



ARCHITECT:

Johnsen Schmaling
Architects

CONTRACTOR:

Blue Sky
DevelopmentsPhotography: Johnsen
Schmaling Architects

The linear volume of this house for a couple sits on a steep bluff overlooking Lake Michigan. It is punctured by two large openings featuring 12' wide custom sliding glass doors that serve as view corridors through the opaque building volume, framing the panorama of Lake Michigan as one approaches the house.

On the exterior, deep vertical battens set a rigorous vertical rhythm organizing the entire facade and transforming it into an undulating, yet highly structured, canvas for the shadows of the surrounding trees.



A delicately detailed trellised colonnade anchors the house to the site. It weaves through the trunks of the forecourt, leads to a glass-roofed entry foyer, penetrates through the building, then wraps around the house over an elevated patio before forming the exposed structure of the living room ceiling.

The garage, connected to the main house by a narrow utility wing, features a thin roof plain hovering above a continuous polycarbonate clerestory band. At night, the clerestory becomes a glowing beacon visible from the distant road, illuminating the courtyard and the surrounding natural landscape.



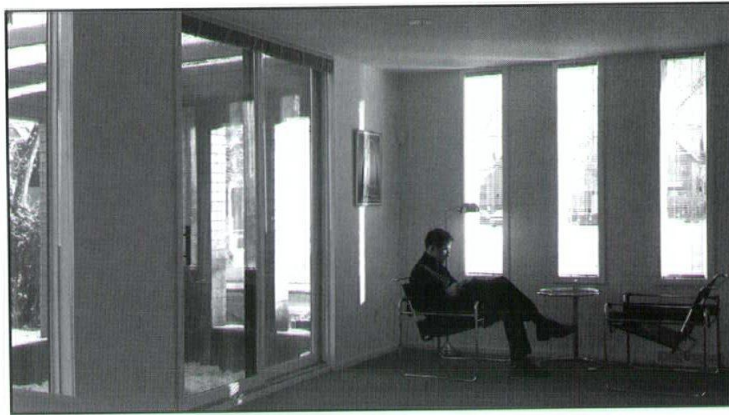
Milwaukee, Wisconsin

ARCHITECT:

Johnsen Schmaling
Architects

CONTRACTOR:

Ruvn Brothers



A local developer approached the firm to design an affordable production home for a series of blighted urban infill sites in Milwaukee's central city.

The design had to be adaptable to different lot dimensions and flexible enough to function as a single-family residence or as a two-family duplex.

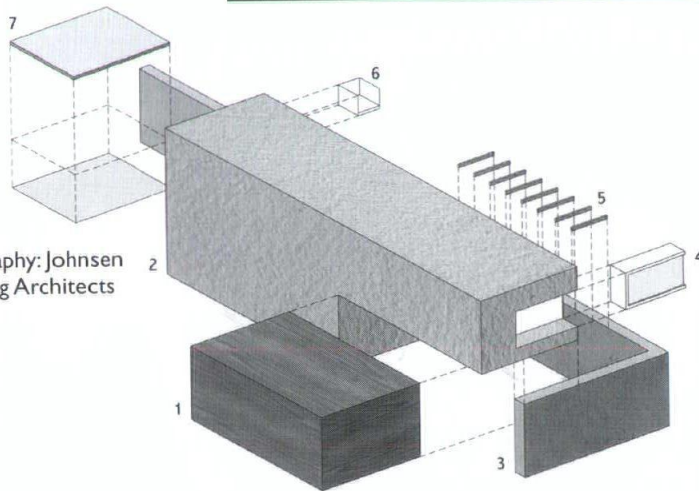
Urban Infill 01, the first built prototype configured as a duplex, sits on a narrow lot located in a neighborhood that continues to suffer from three decades of urban decay.

The home is a simple bar building made up of three interlocking components: a cedar-clad box for the entry and vertical circulation; a stucco box for up to 1,900 square-feet of living space; and a concrete veneer wall that peels away from the house and transforms into a free-standing, perforated garden wall. In the front, the garden wall repairs the street edge of the existing urban fabric.

Alongside the building, the garden wall defines a semi-private trellised courtyard – a virtual extension of the first floor living hall, whose large glass doors allow it to expand sideways and utilize the courtyard as an outdoor living room. On the upper level, an oversized picture window unit provides spectacular views and, at night, turns into a bright lantern for the otherwise dim neighborhood street.

Similarly, the openings in the garden wall frame views of the neighborhood, but also provide glimpses from the street into the courtyard, subtly blurring the boundaries between inside and outside, between totally public and totally private.

Urban Infill 01 demonstrates how a modest, low-budget project can become a confident, new urban constituent. It exemplifies how the battered fabric of a neglected neighborhood can be mended, one house at a time.



Photography: Johnsen
Schmaling Architects



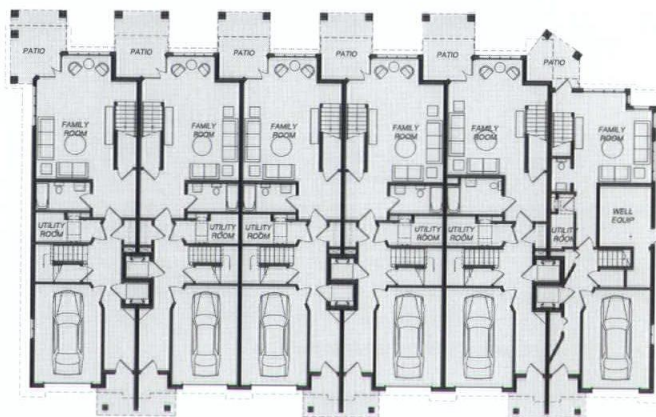
Located in the heart of Fish Creek's town center and overlooking Green Bay, the three-story luxury town homes contain upscale amenities, including custom cherry millwork, nine-foot ceilings, large bedrooms and multiple decks and patios with exceptional views.

The exteriors of these town homes were carefully designed with Fish Creek traditions of stone and white clapboard aesthetics.

Each town home is approximately 3,600 square feet. Each unit includes two large bedrooms, a gourmet kitchen, living and dining room, 3.5 baths and a bonus room, which can be a family room or a third bedroom. A private elevator for each unit provides accessibility and a luxury quality to the units.

The program size to site was very tight, with the site coverage area and height limit used to its maximum. Because of these restrictions, the units were uniquely designed to be 19 feet wide and three stories high. This resulted in very creative planing in order to create high quality units that capture the views of the lake.

The site location also had limitations. Located on Wisconsin's Door County peninsula, access to the site was limited at times due to spring thaw. In addition, materials had to be shipped great distances to the site, sometimes by barge due to closed roads in early spring. As a result, some components—the roof and walls—were prefabricated to help speed up construction.



ARCHITECT:

Plunkett Raysich
Architects, LLP

CONTRACTOR:

Bachmann
Construction

Photography: David
Nevala Photography

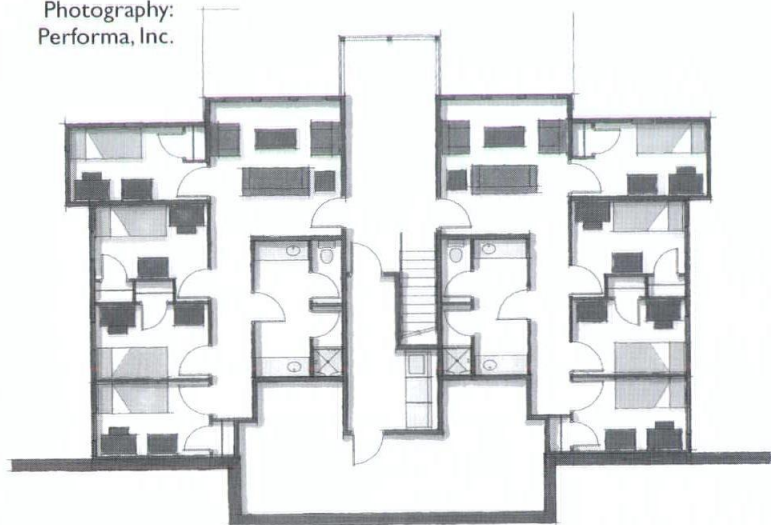
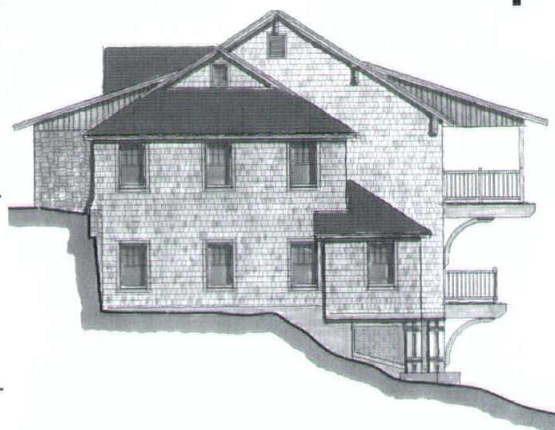
Banner Elk, North Carolina

ARCHITECT:

Performa, Inc.

CONTRACTOR:

James R. Vannoy &
Sons Construction
Co., Inc.

Photography:
Performa, Inc.


The four-year liberal arts institution needed to address growing enrollment by providing a diverse new housing option that could also be used during summer months as a revenue source.

Hemlock Village emerged as a series of cottages that gradually stepped down the mountainside while maintaining critical service access. The structures were built with poured concrete foundations anchored into the bedrock. Mountain runoff was diverted down rip-rap channels, protecting the foundation system from erosion.

The individual cottages are comprised of four- to six-person suites. The suites provide most of the amenities of an apartment. The housing solution is dramatically unique from the rest of the housing stock on campus.

The materials used in this project were derived from mountain architecture. Dry stack stone, cut shingles and timber-framed accents were used.

Schematic design was completed in its entirety in a workshop format on campus.

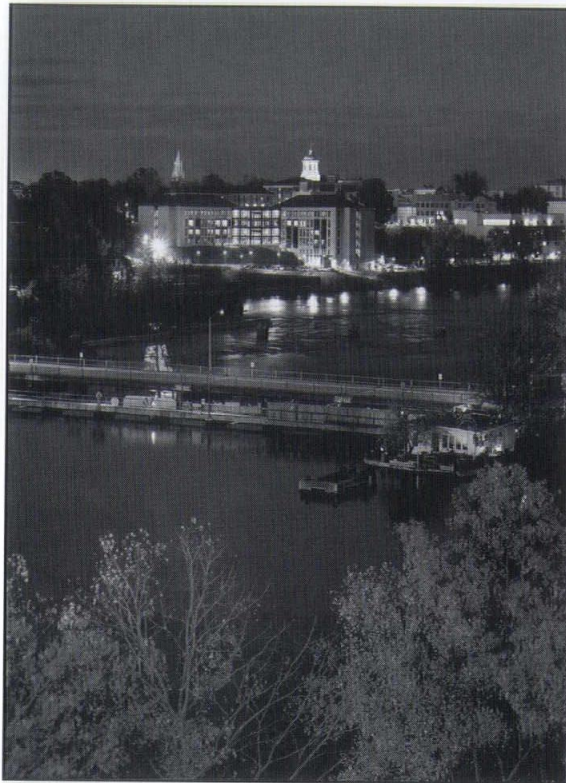


Hiett Hall at Lawrence University was designed to sit on a bluff on the Fox River overlooking spectacular views of the river and campus. This 183-bed residence hall is the largest living space on the Lawrence University campus. The L-shaped building is comprised of two wings; and the 63 living quarters are divided among 10 single rooms, 33 four-person suites and 20 two-person suites, each with a shared bathroom and common living space.

The desire of the academic advisors was to foster community through regular interaction. Public lounge spaces with communal circulation were designed to occupy the intersection of the two wings. Three of Hiett's four floors have a large central kitchen area; and each floor contains a large, furnished lounge and a variety of spaces to accommodate both quiet and active endeavors. Bay windows are provided to promote the long views along the river and back to the central campus.

The residence hall was built on a fast-track schedule for occupancy. A 55-foot hillside drop to the Fox River added to the unique challenges of this project.

Native plantings with generous amounts of green space were incorporated into the landscape. Construction material, such as cardboard, metals, and drywall, were recycled in lieu of being sent to landfills. Recyclable materials, such as the carpet and ceiling tile, were specified and installed. A bio-swale for storm water was installed to reduce the amount of solids introduced by storm water into the Fox River. Concrete that included blast furnace slag (a recycled product) was used during construction.

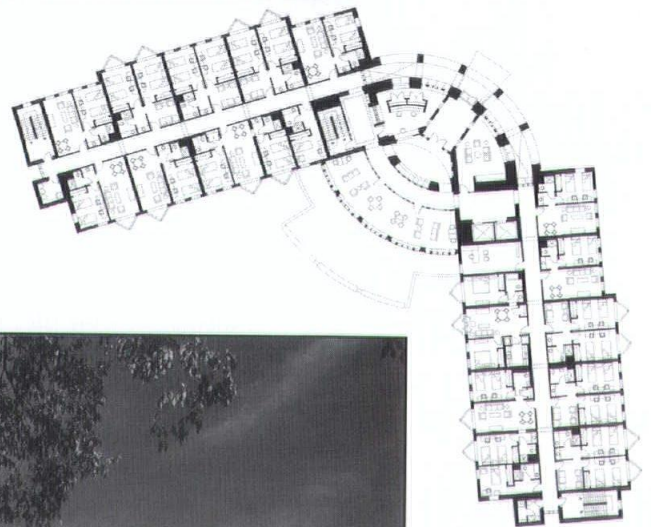


ARCHITECT:

VOA Associates, Inc.

CONTRACTOR:

Boldt Construction

Photography:
Steinkamp Ballog

Schafer Residence Hall, Warren Wilson College
Asheville, North Carolina

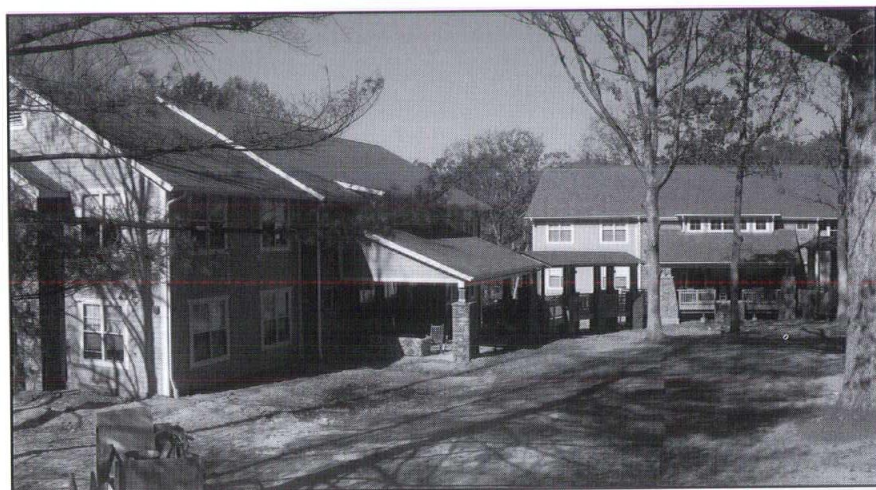
ARCHITECT:

Performa Inc.

CONTRACTOR:

Bostic Bros.
Construction Co.

The program for Schafer Hall was put forcibly into motion by a startling course of events that lead to the total destruction by fire in January 2003 of a 40-year old housing facility at Warren Wilson College, just up the mountainside from Asheville, North Carolina. A call came into the architect's home late one night by a senior college official. An evening outdoor residence hall gathering, which included a bonfire in the central courtyard, had started the blaze. The facility was a large U-shaped, single-story wood structure. Within 30 minutes the entire structure was ablaze. All students escaped unharmed, but lost all of their personal possessions.



The request was stated simply. Can you get us back in business in six months? Can you do so while simultaneously recapturing the special allure this facility had for the students? Can you maintain or even elevate the institution's overarching commitment to sustainable design and operating practices? Can you integrate this facility into the rambling mountain architecture, wildly divergent terrain and natural vegetation?

Warren Wilson College is a private institution with enrollment derived from students from across the country. Students share a passion for sustainable living both inside and outside the classroom. Physical structures are but one area in which the college upholds rigorous standards of "sustainable" performance. Inside all of the other practical constraints of insurance company investigations and settlements, temporary housing, time, terrain and a frayed campus spirit, everyone on campus wanted

to reconstruct with their core environmental values maintained.

The design team was on site the next day. En route, we devised a modified design process that allowed us to immediately set up shop on site to share intimately in the campus' emotions as well as the practical activities that would lead to successful project delivery.

We established a workshop in a commons building on campus and made everything we did completely visual and accessible to every campus constituency. We designed the building right in front of their eyes, choosing never to leave campus until they could see the future state emerge in front of their eyes and from their vision. In ten days, working shoulder-to-shoulder with students, faculty and administrators, we developed a schematic design, kept internet lines alive with measured drawings, specifications and construction estimates wired in from our main office, resolved zoning, regulatory and insurance compliance issues, and created a "sustainable" component rating system to determine where lead times would become obstacles and to create a framework to evaluate a contractor that could match this challenge.

The site sits in the center of campus on an elevated, but generously sloping, knob of land surrounded by mature hardwood trees that had become almost sacred symbols by their mere survival from the fire. The elevated front portion of the site forms a natural perch for looking out over the new residence halls as well as the majesty of the mountains beyond. By reversing the original U-shape plan 180 degrees to permit the open end to address an elevated site entrance, the complex instantly became a welcoming and significant campus-wide character definer. The new two-story suite-style residence hall, consisting of three structures of 36 beds each, offers a small group atmosphere through shared small common spaces between sleeping rooms as well as large community spaces for social interaction.

A communal lifestyle was the driver in the kitchen, laundry and activity spaces, derived from the students' desires as well as the mission statement of the college. The three buildings were designed as relatively simple box forms that could be framed quickly.

Substantial "mountain" porches were placed in front of each building with a seamless timber-framed walkway and wide seating areas joining the entire complex together as a practical means of providing access and establishing "attachment" as a reinforcement of community. The materials were mountain and campus vernacular, including dry-stack stone, timber, and clapboard siding. The surviving mature trees were saved; and all site drainage was contained by a holding pond, with indigenous water absorbing plants layered out and installed by the students.

Inherent in the builder's methodology was their ability to "kit" parts in advance according to our specifications that included a demanding sustainable material standard. A pleasant, unplanned sustainable by-product of this methodology was the almost total elimination of waste in many different forms. Every building subcomponent was pre-measured, kitted, packaged and delivered to the site with its precise location identified for all of the contractors on site. As a result, this project was built on time, under budget and is the single most requested housing option on the campus.

Our team experienced one of the most life/career affirming experiences for most of our architectural careers through this experience. Some of it was design, some of it practical business savvy; but most significantly it was an opportunity to serve others in their greatest time of need.

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Established in 1953 to promote "the science and art of planning and building by advancing the standards of architectural education, training and practice," the WAF remains committed to building a better Wisconsin through architectural education and public awareness.

Thanks to the strong support of Wisconsin architects and allied professionals, the WAF provides annual tuition scholarships to Wisconsin architecture students, program grants to student chapters at universities and technical colleges throughout the state, underwriting support for licensing exam preparation programs and grants for quality continuing education programs. The WAF also increases public awareness of architecture with support for a traveling exhibit on the Wisconsin State Capitol, educational materials for elementary students and their teachers, an architectural summer camp for high school students and public lectures on architecture.

Thank you for your support of the Wisconsin Architects Foundation. Please call (608) 257-8477 for more information.

The Wisconsin Architects Foundation is a non-profit tax-exempt 501(c)(3) educational foundation governed by a nine-member Board of Directors elected by the WAF membership.

By Eric Truelove, Assoc. AIA

According to WasteCap Wisconsin, our state generates 1-million tons of construction and demolition waste each year, over 360 pounds per resident. Given an average lifespan of 72 years, each resident will generate 26,000 pounds of construction and demolition waste, enough to fill the average living room, floor to ceiling, with compressed trash. In addition to taking up space in our landfills, much of this waste consists of valuable resources that can be recycled for cash, including steel, aluminum, and copper. In addition, any refuse diverted from landfills can save on transportation and tipping fees. Therefore, building owners can also save by diverting concrete, wood, paper, cardboard, ceiling tiles, glass containers, wall-board, insulation, doors and plumbing fixtures from the waste stream. Taken together, these recycling efforts can reduce construction and demolition waste by 75%, with no additional up-front cost to the owner.



THE COST OF TOSS

In Wisconsin, a typical fee for hauling and landfilling a 30-yard dumpster containing six to seven tons of waste is \$350 to \$450, half of which is a tipping fee. If this same dumpster contains clean, separated concrete and is delivered to a concrete recycler, the cost drops to about \$50 to \$200. If this same dumpster contains clean, separated metals, the cost can drop to \$0 since metals recycling facilities typically pick up the metal at no charge. These costs vary greatly depend-

ing on the location of the job site and current market for recycled materials. Nevertheless, when planning for recycling, the following rules of thumb can be applied to construction and demolition jobs carried out in 2005:

30-Yard Dumpster Hauled To	Cost Range
Landfill	\$350 to \$450
Cardboard Recycler	\$150 to \$200
Wood Chipper/Recycler	\$150 to \$200
Concrete Recycler	\$50 to \$200
Metals Recycler	\$0 to \$100

According to the United States Green Building Council (USGBC), commercial construction generates 2 to 2.5 pounds of solid waste per square foot of floor space. Therefore, construction of a 50,000 square-foot building will yield about 10, 30-yard dumpsters of waste. If all of this waste is landfilled, total disposal

cost for this facility, built in Wisconsin will be about \$3,800. However, if 75% of the waste is diverted from landfills and either reused on site or sent to a recycling center, the cost of disposal can be cut in half. Savings can be used to put recycling containers on the site and allot extra time for the site superintendent to supervise recycling, making this a net zero cost add for the project.

RECYCLING AND LEED™

USGBC recognizes the benefits of recycling as an alternative to landfilling and gives credit to buildings through their Leadership in Energy and Environmental Design (LEED™) program, Materials and Resources, Credit 2 - Construction Waste Management. One point is awarded for diverting 50% of the waste from landfill and a second point is awarded for diverting 75% of the waste.

LEEDING BY EXAMPLE

Two facilities in Madison, submitted for LEED™ certification on the USGBC web site, Wisconsin Electrical Employee Benefits Fund (WEEBF) Office Building and the RenewAire Renovation are currently being built with plans to recycle 75% or more of the construction waste at both sites.

The WEEBF Office Building is a new 12,000 square-foot facility. From the beginning of construction in October, 2004, through April, 2005, the following construction waste was diverted from landfill and reused or recycled:

- 7,000 pounds of concrete
- 3,500 pounds of metal
- 2,700 pounds of wood
- 1,000 pounds of cardboard

The RenewAire Renovation is a complete rehabilitation of an existing 33,750 square-foot fitness center to provide needed manufacturing and office spaces. Athletic equipment was recovered for reuse. Pieces of insulation were removed and reused as acoustical treatment above suspended ceilings. Interior glazing systems were removed and will be reused in office areas that overlook the manufacturing areas. Conduit, electrical boxes, a punch card system, exit lights and wood studs were carefully removed and given to the Habitat for Humanity ReStore.

SEPARATION IS THE KEY

If recycling saves on landfill space and doesn't increase cost, why isn't it a standard on all construction jobs? The key is in the separation. Once waste is commingled, it becomes difficult to separate and many people opt to send it to landfill rather than take the time to sort it. You can make recycling successful at almost any site by following this procedure:

- Put recycling requirements and goals in the design specifications for general, mechanical and electrical work.
- Hire a waste hauler who has experience with recycling. Have them provide suitable containers and follow up paperwork so you can track the success of your recycling efforts.
- Make the site superintendent responsible for establishing an area for recycling construction debris, preferably near the job trailer.
- Mark each dumpster clearly indicating what it is dedicated to contain: Wood Only, Cardboard Only, Concrete Only, Wallboard Only, Metals Only, and General Waste.
- Place smaller, well-marked containers throughout the site at convenient locations and empty them, every day, into dumpsters. Cover and lock the dumpsters at night.

- Remind the subcontractors about recycling at every construction meeting. Follow up with foremen if recyclables appear in the general waste or contaminants appear in any of the recycle bins.

Successful recycling is 10% inspiration and 90% perspiration; but, it is good for the community, good for the environment, and can be done without adding any cost to the job.

EDITOR: The author is the director of sustainable design services at The Renschler Company. You can reach him at 608-833-2321 or eric@renschler.com.

For additional information about recycling in Wisconsin, contact any of the following agencies:

- WasteCap Wisconsin, www.wastecapwi.org
- University of Wisconsin – Extension, Solid and Hazardous Waste Education Center: www.engr.wisc.edu/news/ar/2000/centers/shwec.html

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DESIGN AWARDS

In July, AIA Wisconsin hosted a discussion of the Design Awards program for members and firm staff responsible for assembling entry binders. Kathy Schnuck, AIA, Co-Chair of the Design Awards Committee, outlined what jurors are looking for, the benefits of submitting projects and other details about the annual program.

The meeting also offered the opportunity to review entry binders for award-winning projects. The *Call for Entries* for the 2006 AIA Wisconsin Design Awards Program will be available online at www.aia.org.

AIA150 COMMITTEE

The American Institute of Architects will be celebrating its 150th Anniversary in 2007. Planning is underway for a sesquicentennial initiative to encourage AIA members to collaborate with local elected officials, community leaders, planning departments, allied organizations and citizens to improve their communities.

AIA Wisconsin has established an AIA150 Committee made up of state and local AIA leaders who will be serving as Presidents in 2007, including Marty Sell, AIA, Juneau, John Holz, AIA, Whitefish Bay, Kelly Thompson-Frater, AIA, Madison, Virge Temme, AIA, Sturgeon Bay, and Rod Cox, AIA, Wausau. Please start thinking about ideas for activities you'd like to help coordinate in your community.

INTERN TITLE

According to state administrative rule A-E 3.03(5), which became effective on June 1, 2003, individuals acquiring supervised experience in architectural work to become licensed as an architect in Wisconsin may use the title "architectural intern."

Firms and interns are encouraged to make sure that titles used on business cards and in other marketing materials comply with state statutes and related administrative rules. Only registered architects may use the title "architect." Titles for interns other than "architectural intern" that include "architect" or "architectural," such as "intern architect," "architectural designer" or "architectural technician," are prohibited by state law.

AIA WISCONSIN OFFICERS

AIA Wisconsin Executive Committee members for 2006 will be: Colin H. Klos, AIA, La Crosse, *President*, Martin Sell, AIA, Juneau, *Vice President/President-Elect*, Wm. Lee Connellee Jr., AIA, Appleton, *Secretary/Treasurer*, and Cherie K. Claussen, AIA, Wauwatosa, *Past President*. This state leadership team was approved by the AIA Wisconsin Board of Directors at its August meeting.

DISTINGUISHED SERVICE

The AIA Wisconsin Board of Directors has approved awarding a *Citation for Distinguished Service* to two individuals in recognition of their significant contributions to AIA Wisconsin and the profession of architecture. *Citation* recipients are Mark Kruser, AIA, Middleton, for his leadership as the Chair of the Editorial Advisory Board of *Wisconsin Architect* magazine and Brenda Taylor, Stoughton, for her ten years of service as the Communications Manager with AIA Wisconsin and Managing Editor of the magazine.

2005 AIA COMPENSATION REPORT

The *2005 AIA Compensation Report* has been compiled by the AIA's economics and market research department. Average compensation figures are provided for registered architects, interns and other graduates of architecture programs.

As a benefit for AIA members, the valuable information found in the complete report, including an executive summary, detailed benefits information, position descriptions and tables for various regions, states and metro areas, is available for the special price of \$50. The *2005 AIA Compensation Report* can be ordered online at the AIA online store, www.aia.org.

STATUTE OF REPOSE

Good news! A Wisconsin Supreme Court opinion filed in July confirmed that Wisconsin's Statute of Repose for improvements to real property, Sec. 893.89, *Wis. Stat.*, passes state and federal constitutional muster.

Following a multi-year lobbying effort by AIA Wisconsin and a coalition of design and construction organizations, this Statute of Repose legislation was adopted and signed into law in



April 1994. It protects architects and others involved in the design and construction industry from the "long tail" of liability by barring legal action after ten years from the date of substantial completion of a building project.

QBS WISCONSIN

Started in 1986, the Wisconsin Qualifications-Based Selection (QBS) program is a joint effort of AIA Wisconsin and the American Council of Engineering Companies (ACEC) of Wisconsin. QBS Wisconsin assists public owners establish a structured and objective process for selecting architects and consulting engineers.

A step-by-step guide for implementing a QBS process is available online at www.qbswi.org. For more information, contact the AIA Wisconsin office at 1-800-ARCHITECT.

WAF

The Wisconsin Architects Foundation was founded in 1953 to build a better Wisconsin through architectural education. The WAF Board of Directors selected the following members to serve as officers for 2005-06: James Shields, AIA, Milwaukee, *President*; Larry Schnuck, AIA, Whitefish Bay, *Vice President*; and Allyson Nemec, AIA, Milwaukee, *Secretary/Treasurer*.

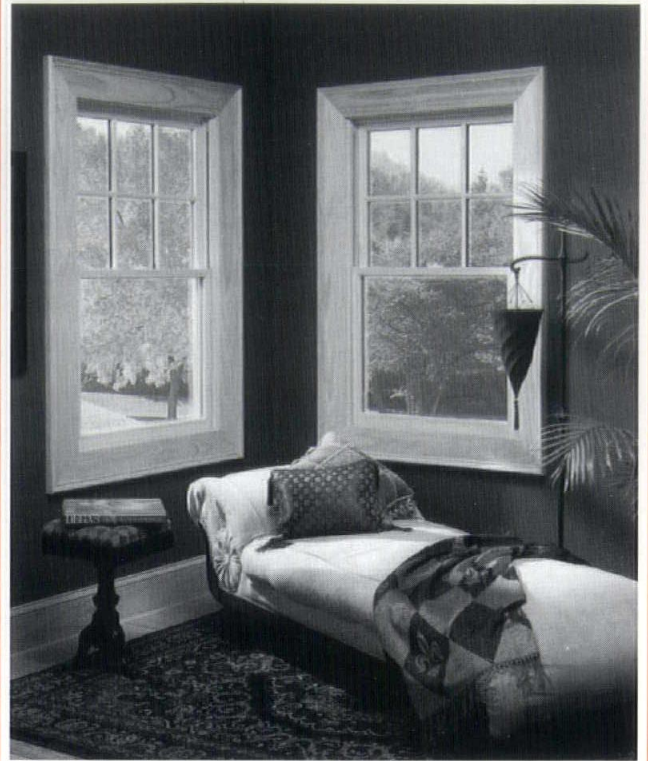
Your tax-deductible contributions enable the WAF provide tuition scholarships and educational grants. At its meeting in September, the WAF Board of Directors approved a 2005-06 budget containing over \$25,000 for scholarship and grant programs.

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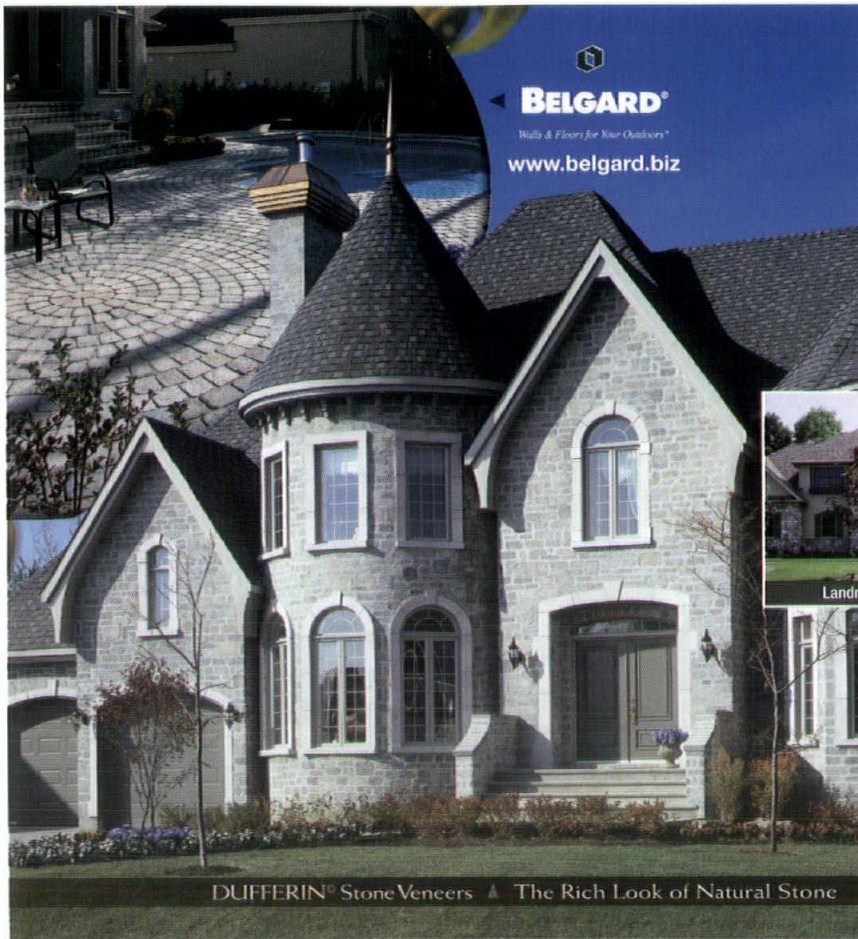
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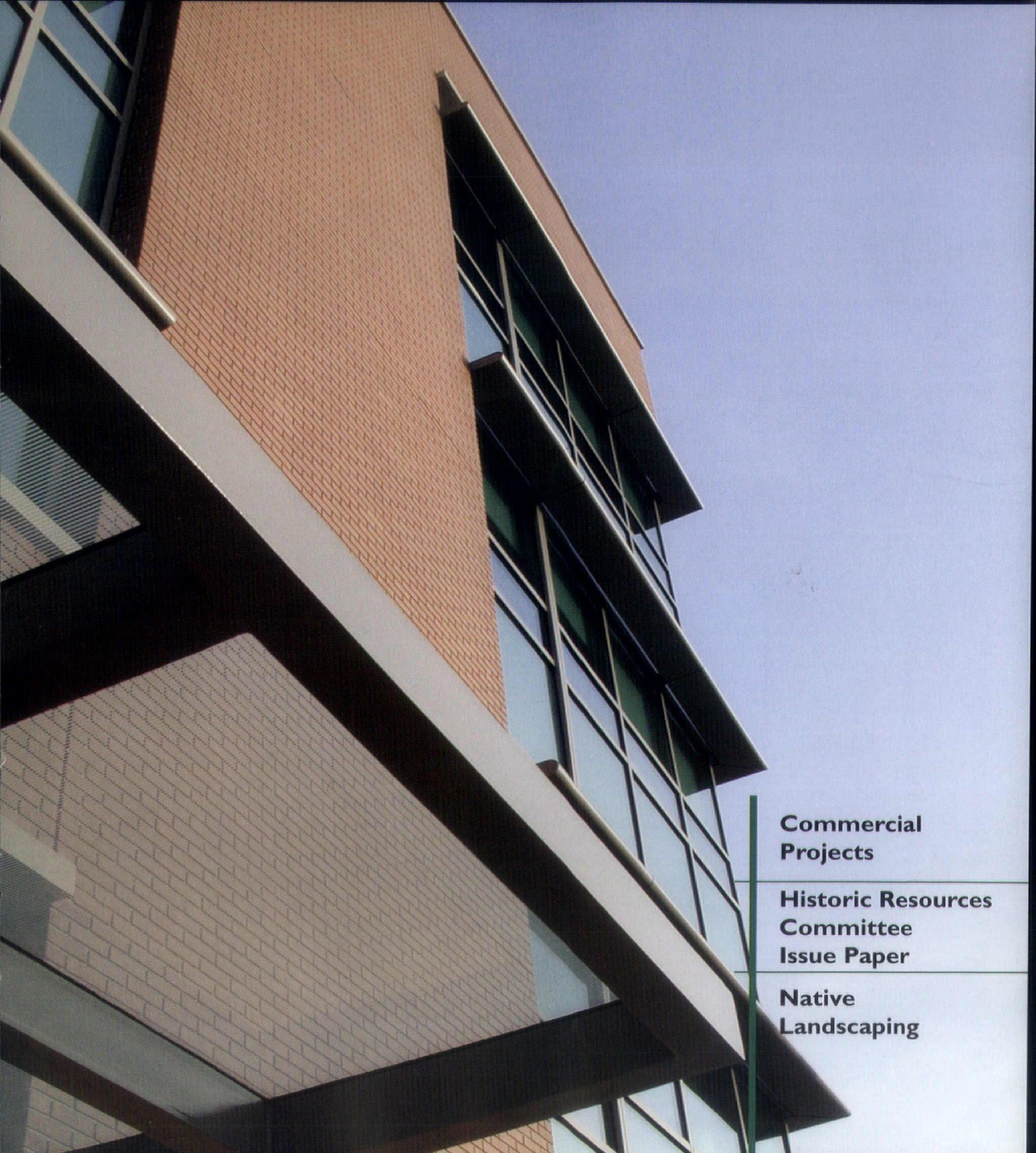
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The Johnson Building

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Photography: Barger Photography | John J. Korom Photography

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By Colin H. Klos, AIA

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This issue of *Wisconsin Architect* features the work of AIA Wisconsin members. The solutions address the wants and needs of several different types of commercial building owners. From insurance and retail facilities to headquarters and hospitality projects, each has unique challenges and opportunities.

**Architects
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through the
design process
and keep them
focused.**



Electronic Theatre Controls' thrilling new 250,000 square foot corporate headquarters emerged from CEO Fred Foster's visionary ideas about corporate culture and social dynamics. Foster wanted to create a building that would generate a more egalitarian culture for ETC, strengthening the connection between manufacturing and office employees who previously were housed in eight separate facilities. Another important goal was to create a showcase for the company's entertainment and architectural lighting products.

An interplay of light and illusion shape ETC's design, while theatre metaphors emphasize ETC's connection to the theatre industry. The building's arc-shaped exterior massing

responds to the shape of the site's buildable portion, as well as the curving hills across the street. This shape creates an entrance court, which metaphorically represents a stage and is defined by a lighting truss structure and a grassy amphitheater.

The entrance lobby (Town Square) creates synergy by bringing employees together to collaborate, relax or share an impromptu cup of coffee from the nearby indoor café.

The art of American realist painter Edward Hopper was chosen as a style guide for the Town Square. This area is artfully themed as a 1940s cityscape, with a towering skyscraper and stylized storefront facades that serve as



scheme in this space changes throughout the day, emulating the natural change of light from dawn to evening. A theatre with a classic marquee houses the product demonstration area, where customers can experience behind-the-scenes presentations of ETC's lighting products.

Considerable care was taken to create a more egalitarian work environment. Plain concrete is woven throughout the office area to emphasize an important connection to manufacturing. Spaces are designed to optimize each employee's performance, rather than reflect a certain title or position. For example, research and development areas offer a balance of collaborative project space and individual private workstations. Private offices are located in the interior of the building to provide natural light for the common spaces and open office areas. Large corner windows in the manufacturing area provide light-filled breakout areas for employees. Each of these design elements helps create a synergistic environment.

ARCHITECT:

Strang, Inc.

CONTRACTOR:

Erdman
Development
Group, LLCPhotography: Strang Inc.,
Palmisano Photo Ltd,
Mike Rebholz, ETC

gateways to ETC's actual administrative departments. The dramatic centerpiece of Town Square is based upon the luminous cafe in Hopper's famous *Nighthawks* painting, which functions as the company's reception area.

The design reflects the resourcefulness of the theatre industry in creating maximum effect with economy of means. Inexpensive industrial expanded steel mesh is integrated throughout the building as exterior sun shading, rooftop screens, guardrails and theatrical scrim, which forms semi-transparent walls for the stage-like Town Square.

Office areas behind the theatrical facades of the Town Square represent a backstage area, with exposed raw studs, scenic paint leaking through the facades, and exposed mechanicals.

The Town Square creates a dramatic showcase of ETC's lighting products. The lighting



ARCHITECT:

Eppstein Uhen
Architects, Inc.
William McDonough
+ Partners

CONTRACTOR:

M.A. Mortenson
Construction

Photography: Barger
Photography,
John J. Korom
Photography



- ① LOBBY
- ② TRAINING ROOM
- ③ CAFE
- ④ BANK
- ⑤ RETAIL
- ⑥ COURTYARD
- ⑦ OFFICE
- ⑧ RECEPTION

FIRST FLOOR

The site is located on a sloping city block on Main Street in the heart of downtown Racine.

The north wing relates to the proposed museum across Fifth Street as well as the majority of facades along Main Street. The U-shaped plan configuration allows for maximum eastern views of Lake Michigan. The higher north and west wings shield the internal courtyard from prevailing winter winds. The eastern courtyard orientation captures lake breezes and creates its own "microclimate." The lower south wing allows more light into the courtyard. Finally, the south face of the north wing reflects light into the courtyard.

A lively transparent streetscape creates an open, welcoming atmosphere at the curb that extends into offices as well. Narrow floorplates, high ceilings and optimized glass admit abundant daylight into each floor, providing for individual comfort while offering simultaneous visual connections to Main Street, the courtyard and Lake Michigan.

Air and wiring are routed and delivered from under the floor in a space above the structural slab. The sturdy walking surface consists of concrete-filled panels on raised pedestals that are locked together. Benefits of such design include: furniture and walls can be rearranged more easily, computer system changes delivered with less disruption, higher ceilings than possible with conventional systems, maintenance of constant temperatures, delivery of air directly to the "breathing zone," and energy savings. Indoor air pollutants from computers and materials rise and are exhausted at the ceiling level. "Personal Environment Modules" are used to adjust personal air temperature, airflow speeds, lighting and background noise at each workstation. Light shelves at the exterior windows maximize natural light, minimize solar heat gain and conserve energy.

The brick facing was prefabricated and cast into large panels to reduce construction time and minimize cold-weather masonry work. Windows at the end bays of the building are operable. The interior is highlighted by the dramatic use of local materials such as "flaming birch" wood veneers salvaged from logs off of the bottom of Lake Superior or the rough textured limestone quarried in Minnesota.



ARCHITECT:

Plunkett Raysich
Architects, LLP

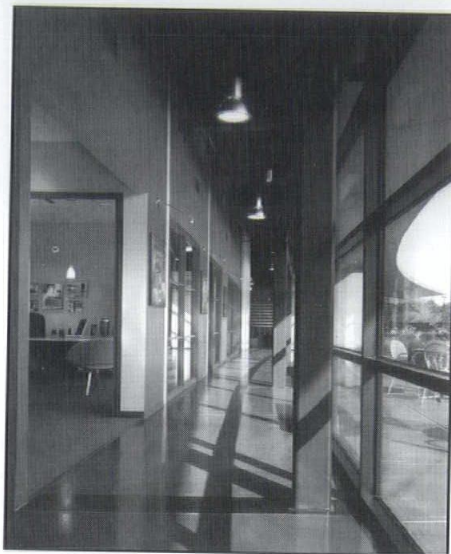
CONTRACTOR:

The Jansen
GroupPhotography:
Hedrich Blessing, Ltd.

This new 30,000 facility on land between twin 12-story towers is home to a growing architecture firm.



The solution creates long, low forms that connect the two towers together. The curved concrete wall in front of the building creates a screen between the new building and the parking area, while creating a new landscaped courtyard in front of the building. The wall helps create a sheltered microclimate that allows for the outdoor terraces in the courtyard to be used into the cooler months of spring and fall.

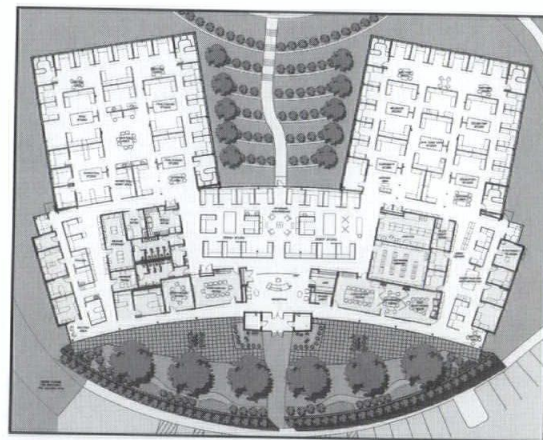


The 12' roof overhangs not only help integrate the building with its surroundings, but they also provide sun shading for the 12'-6" tall glass facades. The overhangs allow the building to appear to be mostly glass, but still pass the stringent Wisconsin Energy Code.

In order to preserve views to the pond and the surrounding park areas, enclosed areas are primarily located on the south side of the building. The plan is centered on the newly combined design departments. Locating design and all other shared teams and spaces in the center also allows efficient and frequent access to all of the teams.

Renewable, recycled and environmentally friendly products and materials were utilized wherever possible. This includes exterior items such as grass fire access lanes, recycled content asphalt underlayment and low maintenance, native landscaping. Green design features on the interior include daylighting with automatic light sensors, use of carpeting, drywall and cabinetry substrates with high-recycled content and extensive use of low VOC paints.

Although the building appears to be curved, it contains only two curved elements: the light gauge metal fascia on the north and south sides of the building and the concrete wall. The creative use of inexpensive paint and drywall transformed a typical steel bar joist structure into a beautiful, professional office environment.



Mid-West Family Corporate Headquarters and Broadcasting Center

Madison, Wisconsin

P R O J E C T

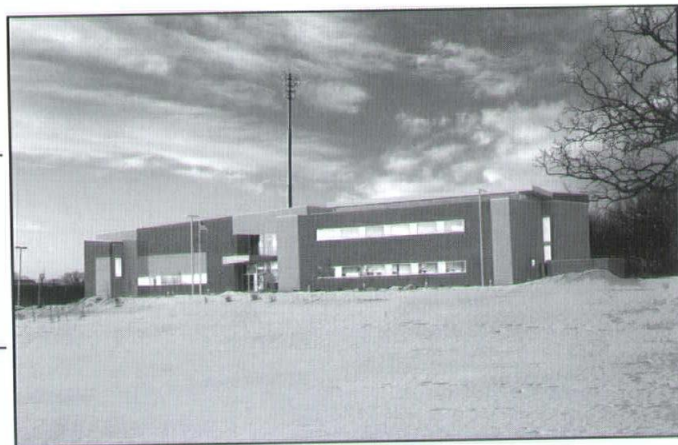
ARCHITECT:

The Renschler
Company

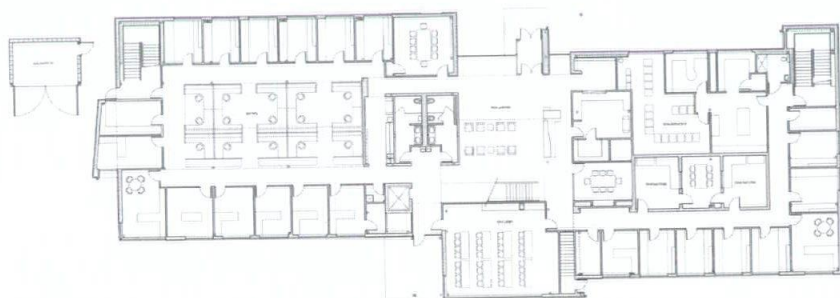
CONTRACTOR:

The Renschler
Company

Photography: Harper
Fritch Studios



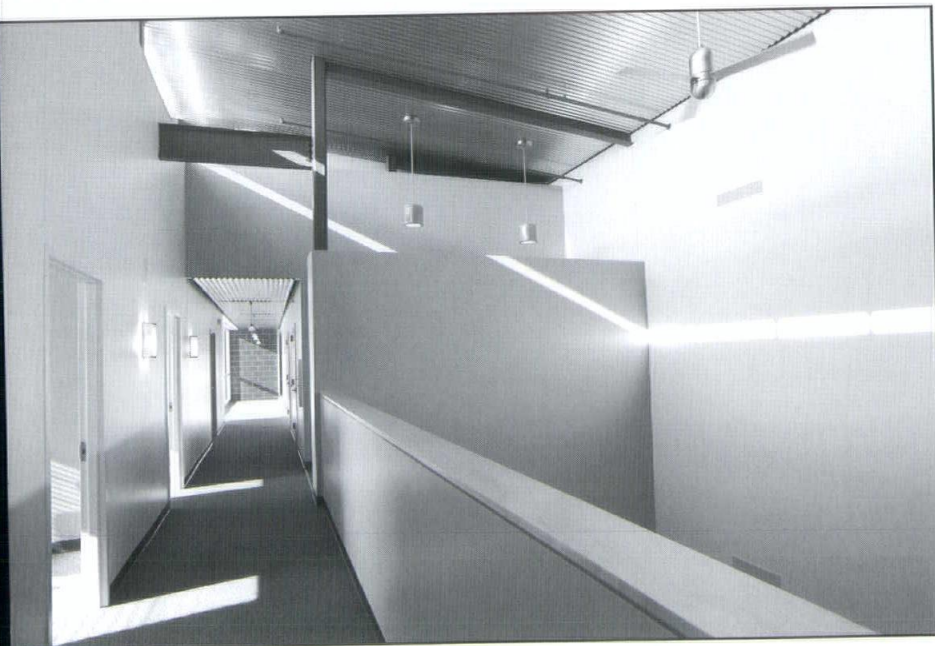
The rectangular building footprint of the new Mid-West Family Radio corporate headquarters and broadcasting center stretches east to west along the southern border of an existing two-acre grove of oak trees. Programming for the facility required three basic groups of spaces: broadcasting facilities are arranged over the engineering suite on the west end of the building; sales and administration offices are assembled under a long, south-facing clerestory window on the east end; and the central meeting and break areas are grouped around a bright, two-story reception area.



These three distinct functions of Mid-West Family Radio are expressed in the massing of the building. Sloped roofs echo the surrounding hills. A large breakroom, balcony and patio are located adjacent to the grove of trees to provide the entire staff with a scenic view. Stormwater runoff is collected, filtered and cooled via the parking lot grading. Runoff from the adjacent building's parking lot follows the same path.

This project resulted from a highly collaborative process, involving users, contractors, subcontractors, engineers and architect. A qualification-based pre-selection of subcontractors early in the process and regularly scheduled meetings with the entire group ensured that everyone was, quite literally, at the table from the beginning. This group of 15 people, representing nine different companies, worked to ensure that the facility not only fulfills its complicated program, but also reflects the Mid-West Family Radio corporate culture.

Clear design intent was key to providing a framework to an empowered group of this size. As a result, the owner has a successful facility that was delivered on time and on a limited budget. An inadvertent consequence is that a group of building design and construction professionals and end users finished the project with a greater knowledge of architecture, engineering, construction and broadcasting.



Located at an entry to Milwaukee's Menomonee Valley, the Potawatomi Administration and Employment Center is the first in what could be a series of green buildings in the valley.

The building serves as a support facility to a casino located about five blocks away. The building design is consistent with the main casino, but without the decorative items found in the gaming industry.

The building floorplan breaks down into two major components, the office area located at the front of the building and the warehouse at the rear. The footprints for each of these areas are nearly equal in size. The office area is further subdivided into three primary components. The first floor includes human resources and employee training. The second floor provides space for administrative offices.

The footprint was handled in a zero lotline fashion so that it blended into the urban fabric of other buildings along the street. The parking/service area was developed at the rear of the building, located behind an eight foot high masonry screen wall, which is an extension of the building wall.

Design criteria that the design team was able to incorporate into the project included daylighting, green roof, high-performance building materials, recycled building products and indigenous landscape materials.



ARCHITECT:

Welman
Architects, Inc.

CONTRACTOR:

Grunau Project
Development

Photography: Edward
Purcell Architectural
Photography



Sheboygan, Wisconsin

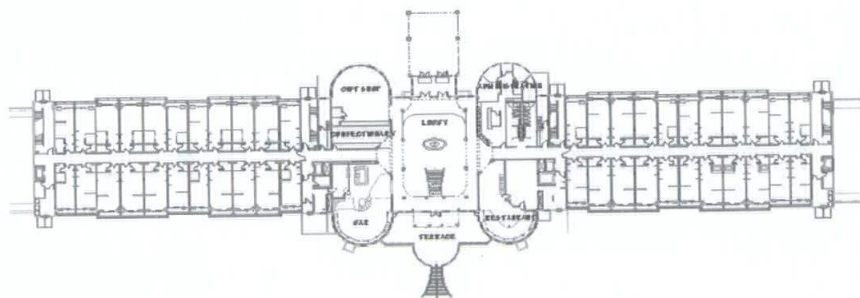
ARCHITECT:

Architectural
Design
Consultants, Inc.

CONTRACTOR:

Kraemer
Brothers, Inc.

Photography:
The Great Lakes
Companies, Inc.



The western shore of Lake Michigan provides a breath taking property line for this 300,000 square-foot resort and conference center.

Multi-phased construction was implemented to fast track the construction in 12 months. The site previously was a coal stockpile for power plants. It could support the weight of the building; but, due to inadequate soil conditions, a lightweight but sturdy fill material was used in some areas.

The Grand Victorian style brings elegance and beauty. The nautical theme adds fun throughout the resort. The eye-catching red roofs top the snow-white buildings.

Inside, the 5,000 square-foot lobby and three-story atrium houses the world's largest hand blown water fountain. In the 40,000 square-foot waterpark, there is a 48-foot sinking ship, three-story-high dueling tube slides, body slides, kiddie slides, lazy river, whirlpool, a zero-depth children's pool, activity pool and guest-activated water effects.

Guests dine in a grand scale wooden schooner upstairs or 'under the deck' downstairs. A lighthouse at the bar and grill is the center of attention and serves as the staircase for the upper level. Huge sails point to favorite landmarks, as well as a 600-gallon aquarium containing the Great Lakes native fish.

In the 183 guest suites, ten different configurations include fireplaces and private decks. Just to the south of the resort is the condominium village providing 64 units, with two or four bedrooms.



ARCHITECT:

The Kubala Washatko Architects, Inc.

CONTRACTOR:

Camosy Incorporated

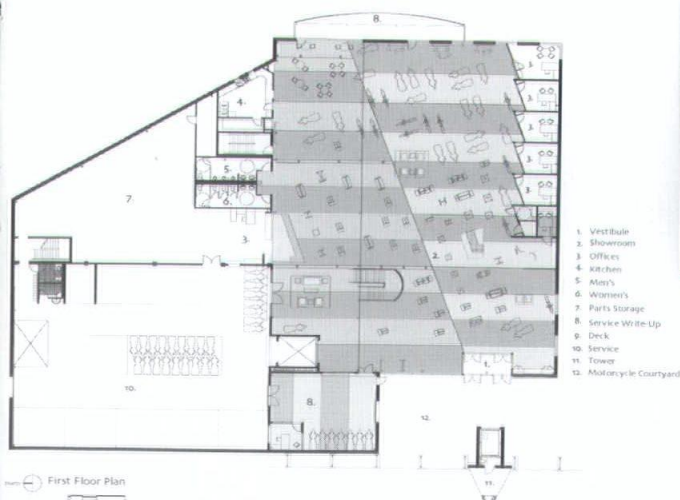
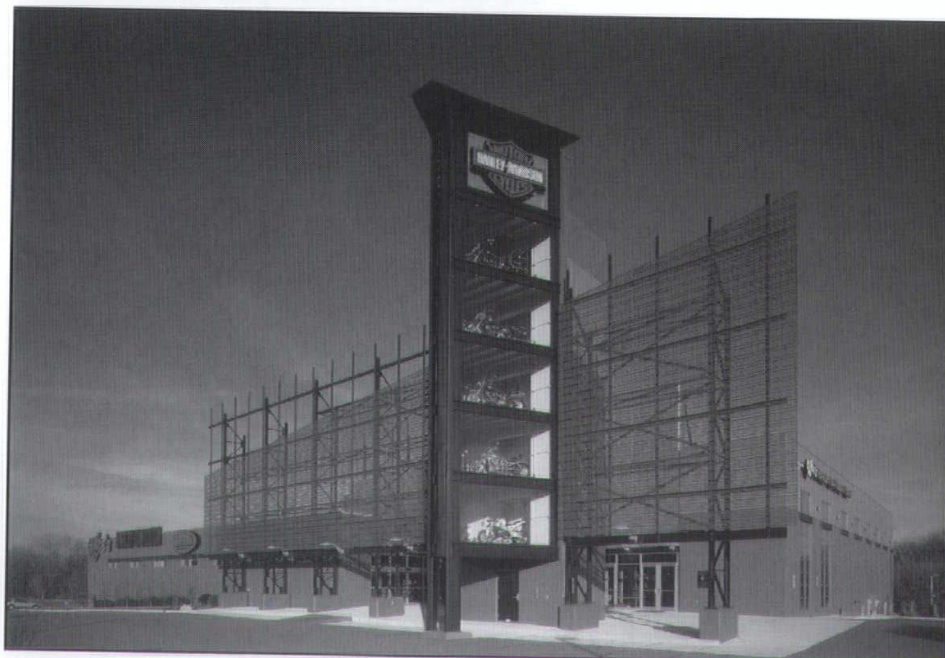
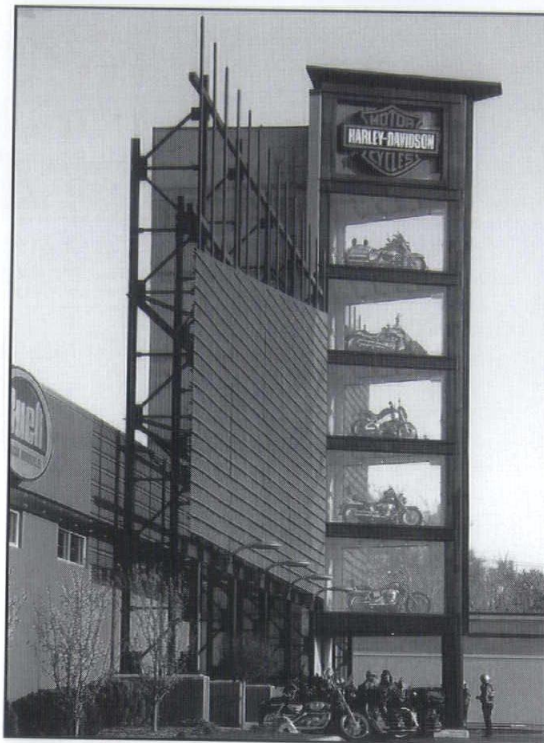
Photography: Heffoto, Inc

With a priority of gaining maximum highway exposure, the owner asked the architect to design a tower of motorcycles for the new dealership. Standard billboards and signs were rejected because they lacked originality and impact. The final tower design was chosen because it allowed high visibility from both traffic directions. Approximately 65 feet in height, the steel and glass tower holds ten fully functioning motorcycles on five levels. Access is gained to the motorcycles through an elevator at the rear of the tower.

Behind the tower lies a long, horizontal semi-transparent screen made of inexpensive industrial grating. Like a wooden storefront prop in an old western movie, the screen provides an economical backdrop to the tower and increases roadside presence. The screen also serves an important role in helping define an inner courtyard for both the retail and service areas of the business. The building itself was constructed using cast concrete panels.

The Harley experience is about the coming together of fellow enthusiasts; so the dealership needed a gathering place that was clearly defined.

The choice of materials, fixtures and use of colors was carefully considered to reflect the language of motorcycles and to reinforce the Harley-Davidson brand image. Inside, the screen billboard motif was extended with wood slat panels.



Sheboygan, Wisconsin

ARCHITECT:

Eppstein Uhen
Architects, Inc.

CONTRACTOR:

M.A. Mortenson
Construction

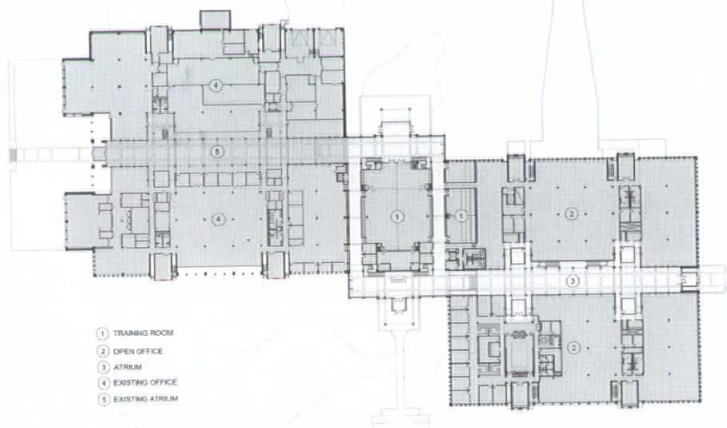
Photography: Hedrich
Blessing and Eppstein
Uhen Architects, Inc.



The 250,000 square foot addition contains executive office areas, open office areas, training spaces, dining and kitchen areas, maintenance areas, record storage space and a fitness area.

The focal point of the design is the "town centre," the main central gallery that as its peak soars eighty-five feet into the air and has become the architectural nucleus for future expansions. This space is perpendicular to the original planning axis, although it allows the existing and the new secondary galleria axis to bond the plan together. While providing the architectural statement to the community the owner desired, upon entry the scale is reduced by creating three floors of use within the central space. A forty-five foot wide, twenty-foot high wall of water is backdrop to the main reception and greets visitors upon entry.

Symmetrical grand stairs lead to the main dining and private dining spaces on the second level. A mezzanine level flanking both sides of the central galleria is also used for dining. Three large glass spherical pieces of commissioned art hang in the main space.



The first level of the new south building houses the executive area and open office departmental functions. Upon entry into the executive area, a small reception area faces a slate clad fireplace. A fireplace is on the opposite side as a focal point in the boardroom. The executive area accounts for identical offices for the twelve officers in the company and two executive conference rooms.

The building is clad with local dolomite limestone. The exterior glazing responds to the sun angles, compensating for southern exposure with deeply inset fenestration. Windows are slightly green glass and set in natural teak sashes. Wood grilles act as brise-soleils on the east and west facades. The gabled roof forms are faced with slate tiles. The wood truss structural expression is carried throughout all of the gallerias. Public spaces have limestone flooring with slate accent bands.



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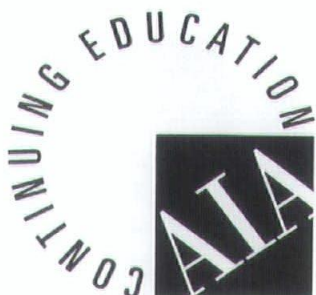
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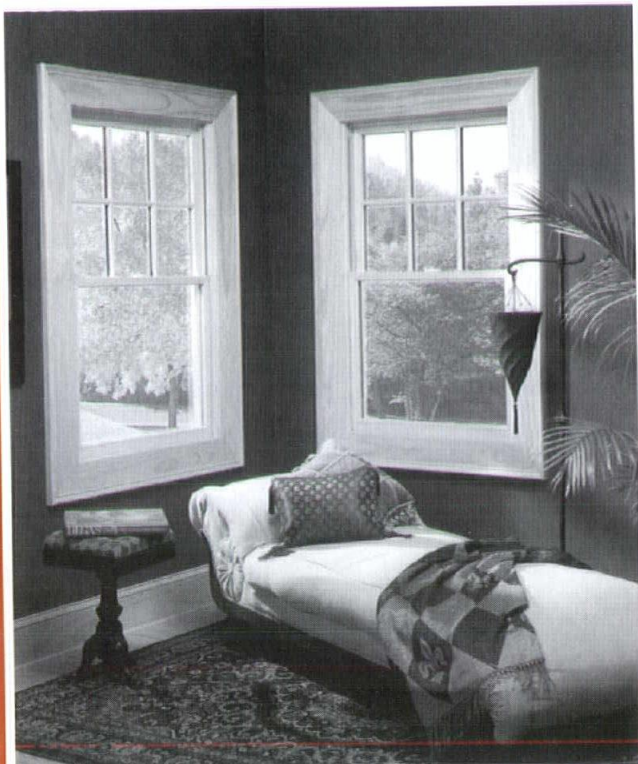
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By William Beyer, AIA

As I reflect on my role representing Minnesota, Wisconsin and the Dakotas on the AIA Board of Directors, I fondly recall my Wisconsin roots, friends and experiences. Like many baby-boomers, my imagination was kindled by Frank Lloyd Wright. The publicity surrounding his death in May of 1959 when I was an impressionable ten-year-old living in Appleton, sparked a curiosity that became an interest, then a passion, then my profession, and which shows no signs of flagging after 46 years.

I attended UW-Whitewater to complete my undergraduate liberal arts courses. Because an accredited UWM architecture program was still only a wish, I transferred to the University of Minnesota for architecture in 1968. Alone in the big city, I regularly hitch-hiked to Madison to enjoy the company of my many friends who were students there, as well as the superior, beer-friendly culture. I enjoyed evening rambles down State Street and the intellectual ambience of a few favorite taverns like Paul's Place, Lorenzo's, the Nitty Gritty and Jingles Stadium Bar. I still love Madison for its intellectual energy, its people-on-the-street buzz and its beauty.

In the summer of 1969, a friend who was a UW law student invited me to a "kegger" at Wright's second Herbert Jacobs house; a group of his fellow law students had rented it for the season. I, in turn, invited several of my fellow architecture students, vastly enhancing my status as an in-the-know rainmaker.

Six of us made the drive to Madison for pilgrimage and party. Our small band of pre-architects, culturally isolated among a gaggle of lubricated pre-lawyers, spent most of the night examining the glass-bifurcated, empty pool straddling the south wall hemicycle, wondering about the steel hanger rods supporting the shaky second floor and dissecting the rustic masonry and other iconic construction details. We slept where we dropped, and returned to Minneapolis for jobs and classes the next day, exhilarated.

A couple of months later, I was determined to return the party favor. Inspired to an heroic gesture of not-quite-Wrightian scale, and with sophomoric overtones consistent with my still-tender age, I designed an outhouse in honor of my law student friend, incorporating recent design studio principles for modular, panelized design. Adorned with bright supergraphics, the Michael J. Ryan Memorial Outhouse was a 12' x 15', co-educational, double-love-seat four-holer with a folding butterfly roof, (eat your heart out Calatrava), and was dedicated to the proposition that the couple that goes together stays together.

With the modular panels stacked and strapped to the roof of a classmate's 1956 Ford, we left Minneapolis at dusk headed for Madison. My concept was to assemble the noble

edifice in the dead of night at the feet of Honest Abe atop Bascom Hill, to phone the *Daily Cardinal* regarding a not-to-be-missed scoop, and retire to Minneapolis. At about 3:00 a.m., we unloaded the wind-warped panels from the roof and began repair and construction. On that still summer night, with the loud retorts of our staple guns clanging all the way down State Street to the Capitol (and probably back to Minneapolis), we attracted some unwanted attention.

A vigilant campus police officer spoiled our surprise, but, apparently befuddled by the Minnesota student ID cards and variety of state driver's licenses, let us off without too much bother after some fast talking about student exchanges and getting lost and just looking for a place to put our sales booth for tomorrow's art fair. (Verbal skills no doubt unconsciously absorbed from the partying pre-lawyers.)

Thwarted in our clandestine construction-without-permit, but at least avoiding arrest, we shifted to Plan B and left the kit of modular parts and (fairly) clear instructions for assembly in a neat pile on my friend's front porch on Breese Terrace.

My bleary-eyed accomplices began the long crawl back to the Twin Cities without me. Some time before dawn, I knocked persistently on the door of other friends who lived just behind the Nitty Gritty. They admitted me with only mild surprise, letting me crash for a few days and recover from the outhouse debacle by renewing acquaintances with favorite taverns.

While the actual sequence and details of these events will be forever lost in the empty kegs of memory, the concept of architecture as fun will always have a Wisconsin flavor for me. After attending the AIA Wisconsin Long-Range Planning Retreat, Convention & Expo and enjoying dinner conversations with AIA Wisconsin Board members at the AIA Grassroots conferences, I continue to be impressed by both the professional passion and the fun-quotient of AIA Wisconsin members. It will be my privilege to share more of both as your senior AIA Board representative for the next two years.

EDITOR: The author is one of the two North Central Regional Directors on the national AIA Board of Directors. Contact him about AIA issues at: (612) 375-1399 or bbeyer@sbsarchitects.com.

*The concept of
"architecture
as fun" will
always have
a Wisconsin
flavor for me.*

AIA Wisconsin supports a program of advocacy for preservation of the State Capitol. It is important for Wisconsin architects to actively work to raise awareness of the need for preservation-oriented policies, programs, staff and funding. As part of its mission, the Historic Resources Committee (HRC) will lead this effort for AIA Wisconsin.

With the restoration and rehabilitation of Wisconsin's premier governmental and ceremonial structure completed, state taxpayers have fulfilled a significant pledge towards our State Capitol functioning effectively into the 21st century. One outcome of the \$145 million, 12-year, multiple-phased project was that the Capitol was named a National Historic Landmark. While the designation is based principally on the building's architectural significance, it also implies that National Park Service standards were met through the work of the restoration and that the building emerged with its architectural and historical integrity effectively reinstated. The HRC feels it is imperative that the current state of preservation in the Capitol not be compromised by the lack of a regular long-term maintenance strategy and the adequate resources to keep the building's systems fully functional and its furnishings, finishes and artwork properly cleaned and in a state of good repair.

BACKGROUND

Despite the sizable investment made between 1906 and 1917 in constructing the Capitol, before it was fifty years old, it had suffered the full host of ills common to many governmental buildings that are valued more for their office space than for their architectural merit. By the mid-fifties, the heavily ornamented architecturally lavish spaces were considered out of fashion and, over the course of the following decade, original office interiors were modified so extensively that they would not have been recognized by the original occupants. By then, the historic interior color scheme had been long forgotten and dropped ceilings, fitted with fluorescent fixtures, obscured decorative moldings. As the building came to be regarded as antiquated, a pervasive indifference towards maintaining the Capitol and its distinctive elements impacted it negatively. In 1967, the state recognized it must be a better steward of this magnificent cultural resource. The State Capitol and Executive Residence Board (SCERB) was created and worked to formulate a Master Plan for the use of the building and Guidelines for its restoration and preservation. In 1987, the Master Plan and Guidelines were in place and the work of restoration and rehabilitation commenced. The completion of the restoration in 2001 marked the culmination of 34 years of effort to restore the Capitol properly.

The state now is at an important crossroads in the life of this building, representing a juncture at which it would be wise to consider the lessons of the past in order to prevent history from repeating itself. The completion of

the restoration and rehabilitation provides an exciting new beginning for Wisconsin's premier cultural landmark, a resource significant not only to Wisconsin, but also to the entire nation. The vast public spaces of the Capitol have been restored and the building has been completely upgraded with state-of-the-art mechanical and communication systems that governmental operations require. Although the Capitol has been transformed into a modern office building, the introduction of technology does not impair its historical and architectural integrity. These qualities have been reinstated through a variety of dedicated preservation procedures that included conservation, restoration and rehabilitation. It is vital that the results of this effort remain intact. Now is the time to sustain the initiative.

A preservation-oriented maintenance program will save the state money in the long term and is necessary to ensure the life and integrity of this nationally significant treasure. Maintenance in the Capitol should be carried out in accordance with guidelines for acceptable procedures, with special provisions developed for evaluating and monitoring character-defining elements. Educational and outreach programs that instruct occupants concerning the respectful use of the building will be crucial to maintaining the Capitol's architectural quality, possibly leading to far-reaching effect if a "culture of care" were to be established among building occupants and guests. Hiring a full-time curator who would be responsible for the care of artwork, finishes and objects of value contained within the Capitol would make an important contribution to preserving those elements that impart historic character to the building. Finally, SCERB and the Wisconsin Legislature should cooperate to establish and adopt a long-range Master Plan for upkeep of the Capitol. This could include fund-raising strategies and the identification of grant opportunities for special conservation projects.

Properly trained staff and contractors and a sufficient budget for the effective maintenance of the building and its contents are critical to success. The Capitol defies monetary valuation; it is irreplaceable. The Legislature must recognize the unique needs of the building as the sum of its increasingly valuable parts and, further, acknowledge that an operating budget required of a more typical state office building will not suffice for the Capitol. Measures should be taken at this time to protect our state's recent investment, which is reflective of public commitment to the building. The standards of excellence and craftsmanship demonstrated in the original construction and again in the restoration must be upheld.

The Capitol is not just another building housing offices and meeting rooms. Rather, it is the architectural embodiment of the heritage, memory and aspirations of the State of Wisconsin. The citizens of Wisconsin are stewards charged with

By Eric Truelove, Associate AIA

When landscaping around commercial buildings, most landscapers choose some form of ornamental grass to carpet the open ground. They have this grass planted as seed or delivered on the back of a truck rolled-up like a carpet. Ornamental grasses are native to England and some areas of France where the climate is wet and cool but rarely freezing. These grasses are not well-suited to live in our hotter, drier, colder conditions. Nevertheless, we have simply made it a habit to install this "imported" grass and put it on expensive life support just so we can have a landscape that looks like every other building on the block.

In the United States, we have an estimated 27.6 million acres of turf grass, which is an area almost equal to the size of Pennsylvania. In 1998, annual turf grass maintenance in the United States cost \$30-billion or \$1,100 per acre. The added cost of installing and maintaining ornamental grass is compounded by many environmental problems including the following:

- Domestic drinking water is typically used to keep the grass green during dry periods.
- Grass must be fertilized to stay green. In 1984, we applied more synthetic fertilizer to our lawns than India applied to its food crops.
- Insects breed rapidly in grass, so we apply pesticides. We use up to ten times more pesticide on our grass, per acre, than our farmers use on our crops.
- Herbicides must be applied regularly or the weeds will kill off the grass.
- Gasoline-powered mowers are used to keep the grass trim and this generates air pollution.
- Even though ornamental grasses require water during

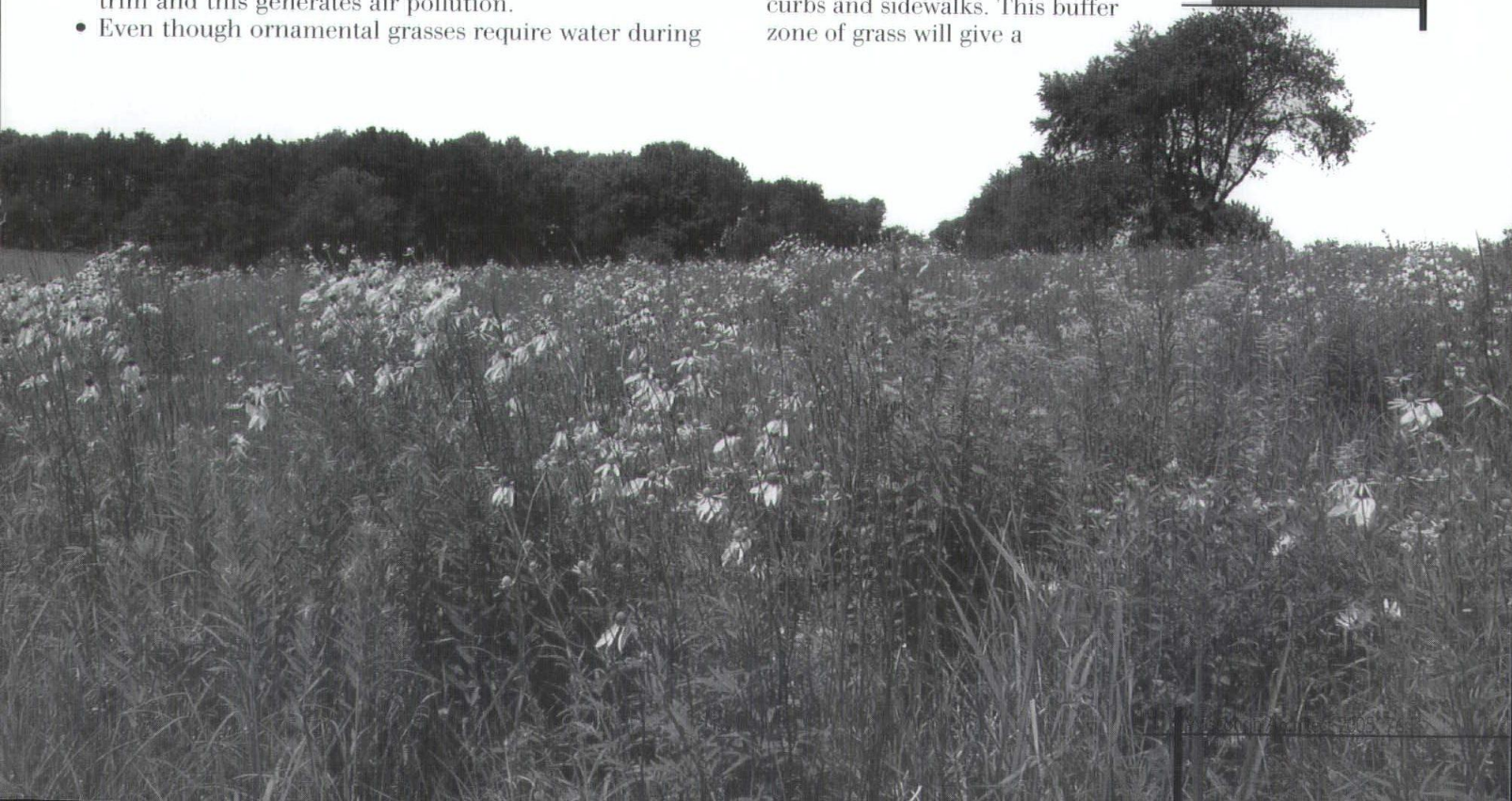
dry periods, when the rain finally comes, the grass can't handle it. By replacing native plantings with turf grass, we have increased runoff and the resulting pollution of our waterways. The pollution includes, among other things, half the fertilizer, herbicide and pesticide we put on the grass.

In the Midwestern United States we have an excellent native alternative to much of this turf grass. Native prairie has developed and survived in our climate for thousands of years. Once established, prairie requires no watering, no fertilizer, no herbicides, very little maintenance, and can absorb enormous amounts of rainwater in a 24-hour period. The challenge is to understand how and where to establish prairie.

Prairie should be planted on the lowest point of the site to absorb rainwater runoff from the building, parking lot and sidewalks. It doesn't take much to make a difference. A 2,500 square-foot patch of established prairie can absorb runoff from one acre of land. Furthermore, the prairie quickly absorbs the water into its root system so insects, like mosquitoes, do not have standing water to breed in.

Don't plant prairie everywhere. Ornamental grasses do have a place on many sites. Keep prairie 20-feet away from buildings and 3-feet away from curbs and sidewalks. This buffer zone of grass will give a

*It doesn't take
much to make
a difference.*

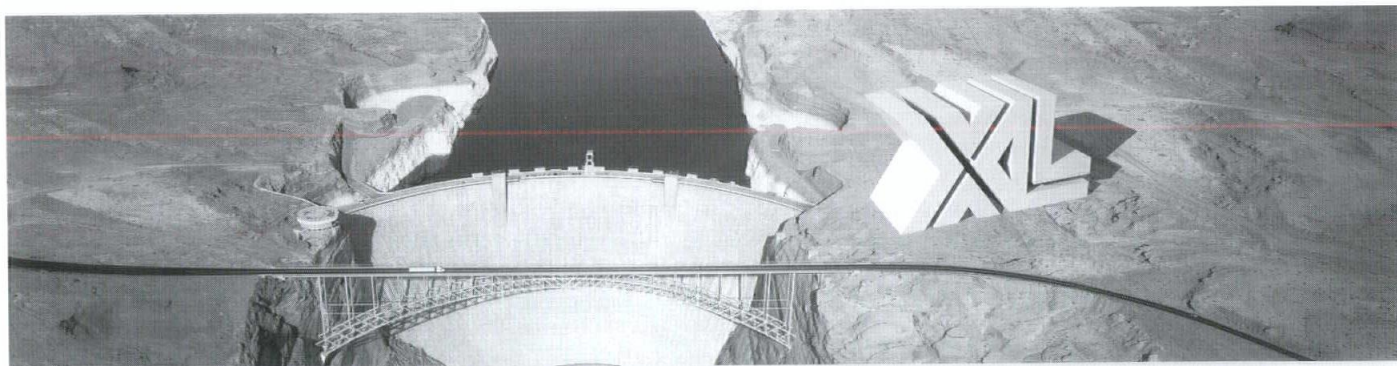


cleaner appearance and make it safer to have a prairie burn every few years without having combustion taking place near the building.

When sending plans out for bid, specify that the landscape contractor must be familiar with prairie and have them include a five-year maintenance contract to get the prairie established. Prairie will not grow naturally on a site just by throwing prairie seed on bare ground. Weeds will quickly take over and crowd out the young prairie plants. The landscape contractor will have to come back once or twice each year, for five years, to eliminate the weeds and let the prairie become fully-established. Once this five year period is complete, the prairie only needs cutting or burning once each year to stay healthy. It does not need fertilizer, herbicide, pesticide, weekly grooming or watering. It also is recommended that a minimum of 25 plant species from plants grown within 100 miles of the site be specified.

Wisconsin Electrical Employees Benefit Fund (WEEBF) office building, located in Madison and scheduled for completion in June 2005, is installing a small strip of prairie along the lowest point of the site. This facility will be zero-discharge for storm water runoff, will use less domestic water, will produce less air pollution and will have lower maintenance costs, yielding a simple payback of just three years. The prairie upgrade, along with many other environmentally-friendly features, allowed WEEBF to file for certification through the United States Green Building Council (USGBC) Leadership in Energy and Environmental Design (LEED) program.

EDITOR: The author is is a professional engineer and is a LEED Accredited professional. He is director of sustainable design services at The Renschler Company and can be reached at erict@renschler.com or (608) 833-2321.



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FALL WORKSHOP

Please reserve Friday, October 14, for the 2005 AIA Wisconsin Fall Workshop at the Stayer Center in Fond du Lac. This year's informative full-day workshop program will focus on strategies for "Designer-Led Design-Build."

Expert architects from around the country will outline the risks, rewards and opportunities presented by this popular project delivery approach. You will learn about:

- Trends in the Design-Build Marketplace.
- Design-Build Opportunities and Challenges.
- An Owner's Perspective on Design-Build.
- Design Excellence through Design-Build.
- Design-Build Contracts and Managing Risk.
- Taking the Lead and Making Money.

"The panel of architects assembled for the Fall Workshop will show us how we can adapt to our changing environment and take back the leadership role in project delivery," according to Martin Sell, AIA, Juneau, Chair of the 2005 Fall Workshop.

2005 DESIGN AWARDS

Ten building projects have been recognized for excellence in architectural design by the 2005 AIA Wisconsin Design Awards program. This year's award-winning projects reflect innovative design solutions that were created by architect members of AIA Wisconsin.

Members of the 2005 Design Awards jury were: Anne Gatling Haynes, AIA, New Haven, Connecticut; Tom Kundig, FAIA, Seattle; and Mark Schendel, AIA, Chicago. "There are moments when a perfect storm happens and you are able to put together a terrific project," explained this year's Design Awards jury. "The award-winning projects have been pushed over the edge into extraordinary moments of architecture and design excellence."

The architects and projects selected to receive **Honor Awards** for overall design excellence include: Gastrau Fuerer & Associates | FG Architektur, with offices in Milwaukee and Switzerland, for the design of Sculptor Atelier Merkurstrasse, a new studio space connected to an existing atelier in Gossau, Switzerland; HGA Architects & Engineers, Milwaukee, in association with Continuum Architects and Planners, S.C., Milwaukee, for the design of the Lynde and Harry Bradley Technology and Trade School, a flagship educational facility for the Milwaukee Public Schools; La Dallman Architects, Inc., Milwaukee, for the design of the Frederick J. Miller Employee Meeting Center, an employee meeting center and pub located in the existing corporate headquarters of Miller Brewing Company | SAB Miller in Milwaukee; and The Kubala Washatko Architects, Inc., Cedarburg, for the design of The Irwin A. and Robert D. Goodman Jewish Community Campus Aquatic Center, a new seasonal swimming facility and its respectful integration into the landscape in Verona, Wisconsin.

The architects and projects selected to receive **Merit Awards** for excellence in particular aspects of architectural design include: Holabird & Root LLC, Chicago, teamed with Integrated Architecture, Grand Rapids, Michigan, for the design of the Forest Hills Fine Arts Center in Grand Rapids, Michigan; Johnsen Schmalming Architects, Milwaukee, for the design of Urban Infill 01, an affordable housing prototype built on a narrow urban infill site in Milwaukee; and La Dallman Architects Inc., Milwaukee, for the design of the Brady Street Bus Shelter, a site sensitive and detailed respite in urban Milwaukee.

The following architects and projects were venerated for **Special Recognition**: Eppstein Uhen Architects, Inc., Milwaukee, for the rehabilitation and redevelopment of the 318 North Water Street | Hanson Dodge building, a historic structure converted into a multi-tenant mixed-use building in Milwaukee's Third Ward; Facility Engineering, Inc., Madison, for the detailed research involved in the steeple restoration at Saint Raphael Cathedral in Madison; and The Kubala Washatko Architects, Inc., Cedarburg, for the Schlitz Audubon Nature Center in Bayside, a green building recognized for its place in the landscape.

The 2005 AIA Wisconsin Design Awards were presented to the architects, building owners and general contractors at a special awards ceremony in May at the Monona Terrace Community and Convention Center in Madison. The co-chairs of AIA Wisconsin's 51st annual Design Awards program are Katherine Schnuck, AIA, Whitefish Bay, and Mark Kruser, AIA, Middleton. The award-winning projects will be featured in a special insert in this year's "Construction Industry Handbook" issue of *Wisconsin Architect* magazine.

DISTINGUISHED SERVICE

The AIA Wisconsin Board of Directors approved awarding a "Citation for Distinguished Service" to the following individuals in recognition of their significant contributions to the profession of architecture and the public it serves. AIA Wisconsin President Cherie Claussen, AIA, presented the awards during the Annual Meeting in May at Monona Terrace.

Paul A. Grzeszczak, AIA, Pewaukee, for coordinating the annual AIA Southwest Wisconsin High School Design Competition.

William N. Danuser, Assoc. AIA, Madison, for representing members in Wisconsin, Minnesota, South Dakota and North Dakota as the Regional Associate Director on the National Associates Committee.

Josh O. Johnson, AIA, Middleton, for chairing the successful 2004 AIA Wisconsin Convention & Expo.

Christine M. Ahl-Ludwig, Waukesha, and **James W. Miller, FAIA**, Madison, for their leadership on the Wisconsin Architects Foundation Board of Directors.

WAF ANNUAL MEETING

The Wisconsin Architects Foundation held its Annual Meeting on May 4 at the Monona Terrace Community & Convention Center in Madison.

WAF President James W. Shields, AIA, Milwaukee, presented his report on the successful scholarship and grant programs made possible by contributions received from architects and allied design and construction industry leaders. He noted that the WAF Board of Directors approved \$21,600 in scholarships and educational program grants for the 2004-05 fiscal year.

Shields also presented the Nominating Committee report recommending the election of A. James Gersich, Fitchburg, Devon R. Miller, West Bend, and Lawrence J. Schnuck, AIA, Whitefish Bay, to three-year terms on the WAF Board of Directors. The Nominating Committee report was approved unanimously.

In addition, continuing a tradition started in 1963, Bob Goldman and Kerry VonDross, on behalf of County Materials Corporation, presented a \$1,000 contribution in support of the WAF's scholarship and grant programs. County Materials Corporation has agreed to make an annual contribution to the WAF based on sales of its Sound Cell acoustical masonry units in Wisconsin.

Established in 1953, the Wisconsin Architects Foundation is a non-profit organization committed to building a better Wisconsin through architectural education and awareness. Contributions to the WAF represent an investment in the future of the profession and are tax deductible to the full extent allowed by law.

STATE CAPITOL

Last fall, the AIA Wisconsin Historic Resources Committee prepared a position statement advocating for the preservation of the Wisconsin State Capitol. This position statement was approved by the AIA Wisconsin Board of Directors and incorporated into AIA Wisconsin's "Legislative Agenda" for 2005.

The State Capitol and Executive Residence Board (SCERB), at its meeting in April, unanimously approved directing the Division of State Facilities to prepare a ten-year capital maintenance plan for the State Capitol, including a capital budget and update every biennium.

This initiative to help insure the long-term maintenance and preservation of the State Capitol was proposed by architect and SCERB member Arlan Kay, AIA, Oregon. AIA Wisconsin sent a letter to SCERB members encouraging them to support the preparation of a capital budget and long-term maintenance plan. Historic Resources Committee members turned out to support the initiative at the SCERB meeting.

EMERGING PROFESSIONALS

State IDP Coordinator Russell LaFrombois, AIA, Whitefish Bay, presented the "Emerging Professionals Workshop" at the 2005 AIA Wisconsin Convention & Expo.

Architecture students and architectural interns learned about the education, experience and exam requirements for becoming licensed as an architect in Wisconsin. In addition, LaFrombois reviewed resources available to help interns through the process, including the new Emerging Professionals Companion (EPC) developed by AIA and NCARB and available online.

Following the workshop, Henry Kosarzycki, AIA, Greendale, Chair of the Emerging Professionals Task Force (EPTF), contacted AIA Wisconsin members who have volunteered to be mentors. He reported on the following EPTF initiatives and accomplishments:

- Promoting mentoring at the AIA Wisconsin Convention.
- Creating a mentoring data base of member volunteers.
- Assisting the MentArch program at the UWM School of Architecture & Urban Planning with a roster of potential mentors.
- Identifying national mentoring resources available to students, interns and architects, including the new EPC.
- Coordinating a successful full-day leadership workshop last year in Kohler.

Kosarzycki thanked the mentoring volunteers for investing their time and sharing their experiences for the future of the profession. To volunteer as a mentor or offer suggestions about the emerging professionals initiative, please send an email message to eptf@aiaaw.org.

FIRM AWARD

You are invited to participate in the AIA Wisconsin Architecture Firm Award program by submitting a nomination or encouraging others to do so. Nominations are due by November 1, 2005, for the Architecture Firm Award to be announced at the 2006 AIA Wisconsin Convention.

The Architecture Firm Award was created to recognize Wisconsin firms for outstanding achievements in the advancement of the architectural profession. It is the highest honor that AIA Wisconsin can bestow on a member-owned firm.

Over the past year, the AIA Wisconsin Firm Award Committee reviewed the Architecture Firm Award and made several changes to clarify and improve the program. The new "Call for Nominations" was distributed at the 2005 AIA Wisconsin Convention in May and is available online at www.aiaaw.org.

At the AIA Wisconsin Annual Meeting, John Horky, AIA, Wauwatosa, Chair of the Firm Award Committee, reviewed

the new and improved Architecture Firm Award program, encouraged eligible firms to submit nominations and presented the following "top ten" myths surrounding the award:

10. AIA Wisconsin Board of Directors nominates the firms.
9. It's a "big firm thing."
8. We must be outstanding in all facets of practice.
7. It's "really" about your design portfolio.
6. It's all "politics," man!
5. You must have been founded during the first Roosevelt Administration.
4. Don't reveal that we . . . collaborated!
3. Why bother over a little PR?
2. It only plays in Madison or Milwaukee.
1. We're not worthy!

For further information on the Architecture Firm Award and why the foregoing truly is a list of myths, please contact AIA Wisconsin. Joining Horky on the Firm Award Committee are Ralph Jackson, Jr., AIA, Cross Plains; Dan Roarty, AIA, Green Bay; and Roger Roslansky, AIA, La Crosse.

EVENT & PROGRAM UPDATE EMAILS

AIA Wisconsin members are emailed updates twice a month. If you haven't seen these in your email inbox, please confirm that AIA Wisconsin is on your "whitelist." To provide email address updates, send an email to info@aiaaw.org.

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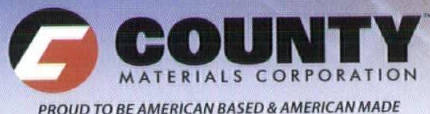


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