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Interior Design And
Landscape Architecture
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WISCONSIN ARCHITECT, serving the construction industry in Wisconsin with circulation to Architects, Engineers, General Contractors, Business and Interior Designers, Landscape Architects, Certified Plumbers, Developers, Specifiers, Construction Managers, Builders, Manufacturers, Suppliers.
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Guidelines

With this April issue we bring to you the area of interior design and landscape architecture. These disciplines represent established professions and the designers are important members of the building design team. They are qualified by education and experience to enhance the activities that occur in and around the buildings.

Working as a team, we will

Buildings are designed by architects, but how many projects are conceived and produce built environments detailed in their entirety by architects? There exists an army of design consultants most responsive to our willing to assist the architect with the proper planning and integration of systems, ultimate goal of satisfying sub-systems, equipment, details, environmental concerns, landscaping, etc. With the complexity of modern technology this list of consultants is ever-growing. We as architects must keep abreast of the changing nature of our profession and its dependence on consultants and designers to help in making our buildings more functional, aesthetic, durable, and built within our original budgets.

We should respect the other professions—interior design and landscape architecture are just two of many within the scope of the practice of architecture. We must also continue to orchestrate the services provided by our design team members in such a way that we never lose control of our original program requirements and client’s needs. We must learn to cooperate with the other design professionals in the design process. Working as a team, we will produce built environments most responsive to our ultimate goal of satisfying human needs. With this cooperative team approach to architecture we can improve the quality of life and help make the world a better place in which to live.

Harry J. Wirth, AIA, Ed.IBD
Editorial Director
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The following is an example of a letter recently written by the WSA office to an owner seeking assistance in selecting an architect. Over 55 such owners have contacted the WSA office within the last six months ... and we are continuing to work with many of them. Any thoughts, comments, suggestions, recommendations, etc., that you may have should be directed to Eric or any member of the WSA Board of Directors. We're working to promote QBS ... how about you?

RE: ARCHITECTURAL SELECTION METHODOLOGY

Dear ________________________:
In response to your recent inquiry, enclosed please find the following:
1. A booklet we recently published on Selecting an Architect.
2. A Request For Qualification recently used by Elmbrook school district when it was hiring an architect to do some feasibility work.
3. A Request for Qualification recently used by Madison Metropolitan School District.
4. A fee guideline used by the State of Wisconsin Department of Administration when it contracts for architectural services for its projects.
5. A sheet discussing the process used in interviewing architectural firms.

Time and time again, owners have found that their interests are best served in utilizing a two-stepped process in hiring the architect most qualified and competent to do a specific job.

The first step of this process is to solicit statements of qualifications from interested firms in order to determine their interest and background. This solicitation is done through a Request for Qualification which can either be generally circulated to a large number of firms or sent to specific firms who you have pre-determined have a kind of expertise and specialty that you are seeking. Information submitted by interested firms in response to this Request for Qualification should be analyzed and a shortlist should be prepared of approximately four firms who are then interviewed. Based upon these interviews and further review of supporting documentation, the public owner can then select the firm most qualified and competent to provide the necessary professional services. I have enclosed some information pertaining to both of these steps.

We have also enclosed the fee guide currently used by the State of Wisconsin Department of Administration when it hires architects to provide professional services. Please note that this enclosure is only a guide which is utilized by the State. Actual fees paid by the State to the architects it hires are dependent upon the professional services required. Project type, time schedule, nature and scope of the services, project size, etc., are all factors which must be taken into consideration in arriving at a fee when you contract for architectural services. For instance, the State does not have its architects do space programming or site selection ... two areas which many owners often require professional services from architects. The State also provides substantial services which most owners do not have. The State estimates that the costs of providing staff and in-house services range from 1 to 4% of the construction cost in addition to the amount they pay the architects that they hire.

I am currently working with over 55 public and private owners in Wisconsin (school districts, counties, cities, libraries) in providing assistance as they evolve an architectural selection methodology tailored to suit their specific needs. I'd be pleased to visit with you to discuss any further assistance that I can provide in this regard. Please do not hesitate to call ... that's what I'm here for.

I look forward to continuing to work with you.

Cordially.

Wisconsin Society of Architects
Institute of Business Designers
advocates and enforces the highest standards for the contract designer;
promotes public awareness of commercial interior design and space planning;
offers continuing education to designers, planners, architects and facility managers;
conducts meaningful research on design issues;
affects health, safety and productivity.

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Breaking some myths about interior design

To many architects, the role of the modern interior designer is greatly misunderstood and underestimated. This misunderstanding stems from the origins of the interior design profession as well as a general stereotyping by architects and the general public as to who and what this person is and what they do. The interior "decorator" has been with society for many years, and there are still many professionals out there practicing as decorators. For the most part these decorators were involved with the cosmetics of interior spaces, mostly for wealthy clients with very large houses. Their concern was to enhance and protect the environment. The modern interior designer is defined by the NCIDQ (National Council of Interior Design Qualification) as follows:

The professional interior designer is a person qualified by education, experience, and examination, who

1 Identifies, researches and creatively solves problems pertaining to the function and quality of the interior environment.

2 Performs services relative to interior spaces, including programming, design analysis, space planning and aesthetics, using specialized knowledge of interior construction, building systems and components, building codes, equipment, materials and furnishings.

3 Prepares all drawings and documents relative to the design of interior spaces in order to enhance and protect the health, safety and welfare of the public. We, on occasion, meet a so-called "interior designer" who doesn't appear to fit with the description we outlined above. This profession of interior design has similar problems as with that of architecture. You are aware of the "architects" who design houses for people and who have no architectural registration. It is difficult to control what title people use to describe themselves. One way to differentiate an interior designer from one who merely uses the title is to determine whether or not the person has passed the NCIDQ examination. In the profession of interior design, this is the professional examination used to measure a designer's competency. The successful passing of this exam is required for one to be a professional member of ASID, the American Society of Interior Designers and IBD, the Institute of Business Designers.

The NCIDQ examination is similar to the State Board exam for architects. Although it is not as lengthy or detailed as the architect's, it is quite comprehensive with regard to the scope of services of the designer. I have taken and passed both exams and have observed they have some overlap. Contrary to popular belief the NCIDQ is as difficult as the architects exam. The NCIDQ consists of a three hour multiple choice test on all aspects of the practice. It is broken down into these sections:

Programming and Planning
Communication Skills and Contract Documents
Questions on Working Drawings
Business and Professional Practices
History of Furniture and Architecture

There are a maximum of 170 points on the exam with 123 being a passing score which accounts for 72% of the total. The second part of the exam consists of a 10 hour design sketch problem. The applicants are given a blank floor plan and some sections of a building with a client program. They then have to analyze the space and requirements and provide a final design and specifications for the space. The evaluation of the design problem is comprised of the following items with their respective maximum scores:

- Design Concept
- Program Requirements
- Barrier Free Codes
- Space Planning
- Plumbing
- Furniture Arrangement
- Appropriate Solution
- Furniture Selection
- Finish Materials
- Lighting
- Electrical
- HVAC
- Cabinet Section
- Perspective Sketch

The maximum score is 60 points with passing being 42 to 60. The design problems are judged by a panel of interior design practitioners and an educator. This allows for several people to judge each design for fairness and objectivity in the evaluation.

The exam fee is $200 and if an applicant fails a portion of the exam, another $200 fee is paid for re-examination. Only the portion of the exam that was failed has to be taken again. The exam is only open to candidates who have education and professional experience in interior design. The candidate must have a total of six years of professional level education and/or experience. The education must be in interior design or an allied field and experience in a qualified interior design office, architectural firm, or store offering professional interior design services. Last year only 236 designers passed the exam nation-wide.

Examination isn't always the best way to judge a designer's competency. Because we have such a vast number of people practicing design, and unqualified designers claiming to be professional interior designers, the examination provides a good starting point in identifying a designer's ability to perform in a competent and professional manner.

by Harry Wirth, AIA, Ed.IBD
Post-Occupancy Evaluation

Forward looking segments of the design community such as journal editors, researchers and leaders of professional organizations, have for many years presented compelling reasons for professionals to systematically evaluate their projects after installation. However casual conversation with individuals practicing in any design field often reveals that although feedback on completed projects is considered desirable if not necessary to future planning there is very little formal written evaluation actually being carried out.

The goal of the project summarized below was to determine what actually was being done toward obtaining feedback to designers on completed projects, which firms were doing it, why, and how. The design community selected for study was Milwaukee, Wisconsin.

Fifty-four Milwaukee design firms participated in the survey during 1983. These firms returned questionnaires out of a sample of 150 firms randomly selected from 285 design-related organizations listed in the 1982 Greater Milwaukee Consumer Yellow Pages under the titles of Architects, Architectural Programming Consultants, and Interior Decorator and Designers. The firms and respondents within the firms were characterized as follows. They were located throughout the city including the Downtown, North Avenue, Fond du Lac Avenue, Southside, Glendale/Shorewood and far North and West areas. Fourteen described their firm as an architectural and interior design firm, 11 as architectural, 13 as interior design, 5 as architectural and engineering, and the remaining 11 included consulting engineers, furniture dealer and interior designer, theatrical and painting contractor. The size of the firms varied from 36 firms employing 1 to 5 persons to 13 firms with over 200 employees. Most were involved in adaptive reuse, office, residential and commercial projects. Professional experience of the respondents ranged from one to 21 or more years. Half of the respondents had bachelor's degrees and 13 had professional degrees in architecture. Twenty-eight had architecture-oriented training or education, 16 had other design-related training and 7 had primarily interior design training. The largest group of respondents (n=30) were between the ages of 35 and 54.

The 150 randomly selected firms were mailed a questionnaire which included 23 items in the form of both closed- and open-ended questions concerning characteristics of the firm and methods of feedback currently being used by the firm. For purposes of the study feedback was defined as any method a firm used to evaluate a project after installation and occupancy. Methods included interviews with users, observation of users by the designer, questionnaire to client and/or user, behavior report by user, post-occupancy evaluation, case study, information obtained on completed project in the course of a referral, designer's personal evaluations and reflections, and information obtained through hospitality events.

The several methods of evaluation listed had been obtained from literature and a pilot study which was being done toward obtaining feedback. The methods frequently is recorded in project files in the form of notes. The information obtained using these methods is recorded in the form of notes. The information obtained using nonstandard formats with no systematic and readily accessible means of obtaining it. In addition, because the information acquired is idiosyncratic there is little accumulation of wisdom to contribute to the development of knowledge within the field as a whole.

The findings also indicate that Milwaukee firms, whether large or small, architectural, interior or consulting, are not moving toward more formal methods of feedback as post-occupancy evaluations as might be expected from professional literature. However there does appear to be a genuine interest in implementing a more efficient, usable and objective way of 'taking notes' after a project is completed. The conclusion made by the authors is that there is a need for a short, self-administered project evaluation instrument which can be responded to in the form of notes. The information obtained could be coded in test form in a data file and organized by project. This database could be loaded
**QUESTION:** How likely are you to use each of the following forms of feedback?

<table>
<thead>
<tr>
<th>Form of Feedback</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
<th>N</th>
</tr>
</thead>
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<tr>
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</table>

**QUESTION:** How likely are you to get feedback from your clients after they have experienced a design solution?

<table>
<thead>
<tr>
<th>Type of Firm</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
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<td>3</td>
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<td>10</td>
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</tbody>
</table>

**QUESTION:** How likely are the following problems or factors limiting your use of feedback?

<table>
<thead>
<tr>
<th>Problem</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
<th>N</th>
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</thead>
<tbody>
<tr>
<td>Costs of obtaining the necessary information</td>
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<td>Access to the client</td>
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<td>Staff time/effort</td>
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<td>Lack of acceptable feedback forms</td>
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<td>Knowledge of procedures involved</td>
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<td>0</td>
<td>2</td>
<td>5</td>
<td>54</td>
</tr>
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<table>
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<th>Often</th>
<th>Always</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interior Design Firm</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>7</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>Architectural Design Firm</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Architectural and Interior Design Firm</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>7</td>
<td>14</td>
</tr>
<tr>
<td>Government Agency</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Furniture Dealer</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Architectural and Engineering Firm</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>10</td>
</tr>
</tbody>
</table>

**QUESTION:** Does your firm have a cross-referencing system which allows feedback from previous projects to be used in the planning of current projects?

<table>
<thead>
<tr>
<th>Response</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, we have a cross-referencing system</td>
<td>18</td>
</tr>
<tr>
<td>No, we do not have a cross-referencing system</td>
<td>36</td>
</tr>
</tbody>
</table>

| Other | 54   |
QUESTION: When are you most likely to administer the feedback method you use?

<table>
<thead>
<tr>
<th>Responses</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't use feedback forms</td>
<td>30</td>
</tr>
<tr>
<td>0 to 3 months after use/installation</td>
<td>6</td>
</tr>
<tr>
<td>4 to 6 months</td>
<td>2</td>
</tr>
<tr>
<td>7 to 9 months</td>
<td>0</td>
</tr>
<tr>
<td>10 to 12 months</td>
<td>3</td>
</tr>
<tr>
<td>13 to 18 months</td>
<td>3</td>
</tr>
<tr>
<td>19 to 24 months</td>
<td>0</td>
</tr>
<tr>
<td>25 and later</td>
<td>0</td>
</tr>
<tr>
<td>Time varies</td>
<td>54</td>
</tr>
</tbody>
</table>

QUESTION: Where are you most likely to obtain feedback information

<table>
<thead>
<tr>
<th>Location</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the premises of the completed project</td>
<td>5</td>
<td>1</td>
<td>8</td>
<td>22</td>
<td>18</td>
</tr>
<tr>
<td>At the user's normal station (office, desk, room, etc.)</td>
<td>12</td>
<td>7</td>
<td>12</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>In a larger, more convenient location (cafeeteria, etc.)</td>
<td>21</td>
<td>19</td>
<td>11</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>At the designer's office</td>
<td>14</td>
<td>11</td>
<td>17</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>At/in a neutral location (other than the user's or designer's premises)</td>
<td>19</td>
<td>16</td>
<td>12</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>45</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

QUESTION: Who covers the financial costs of obtaining feedback?

<table>
<thead>
<tr>
<th>Coverage</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>The client (incorporated in the budget)</td>
<td>38</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>The client (to resolve problems)</td>
<td>36</td>
<td>6</td>
<td>8</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Overhead of the firm</td>
<td>40</td>
<td>0</td>
<td>1</td>
<td>6</td>
<td>7</td>
</tr>
</tbody>
</table>

QUESTION: How likely are you to make feedback available to the following?

<table>
<thead>
<tr>
<th>Recipient</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-worker (in firm)</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>18</td>
<td>24</td>
</tr>
<tr>
<td>Non-firm designer</td>
<td>29</td>
<td>12</td>
<td>8</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Non-firm educator</td>
<td>29</td>
<td>14</td>
<td>8</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Non-firm specifier</td>
<td>28</td>
<td>11</td>
<td>8</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>48</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

QUESTION: How likely are you to use feedback information for each of the following reasons?

<table>
<thead>
<tr>
<th>Reason</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>As a rating for the success of a design</td>
<td>10</td>
<td>5</td>
<td>8</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>To provide information for future related projects</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>To provide general information for future projects</td>
<td>7</td>
<td>2</td>
<td>7</td>
<td>21</td>
<td>17</td>
</tr>
</tbody>
</table>

into a microcomputer equipped with a program for sorting (essentially a system of cross-referencing) according to certain variables such as construction costs, furniture and equipment costs, square footage and type of occupant. The apparently large number of designers who are not ready to take the long leap into implementing formal post-occupancy evaluation or hiring of outside consultants to do it for them might be persuaded to reorganize their existing note-taking method of acquiring feedback into a more systematic, easily accessed method. An intermediate step such as the one described might be a transition between the stage at which many design professional are with regard to evaluating their projects and the stage that researchers and developers of post-occupancy evaluation techniques believe design professionals should be.

* Mr. Carter is Design Assistant at The World Bank, Washington, D.C. and Lecturer at Howard University. Dr. Boyd is an Associate Professor in the Interior Design program at the University of Wisconsin-Madison.

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Computer tools in all their forms are becoming the new medium of design. This holds true for all the tasks Interior Designers and Architects perform during the course of a design project or the running of a practice. This overview presents the current status of computers in design and offers a perspective on future trends. The focus is on micro computers, Interior Design applications and the smaller firm.

Most observers of our industry believe that in a few short years, perhaps as little as two, almost all design organizations will have computer based design and management systems. For small firms, this means some sizeable investments in the coming years in order to remain competitive. Significantly though, the relative cost of such systems has dropped in recent years while their capabilities have increased at an accelerating rate. It is now possible to perform quite sophisticated administrative as well as drafting and design operations with even a personal computer. Limitations exist, but if users are cognizant of them and also know their own needs well, systems are available at a reasonable cost which can markedly increase their firms productivity. An often overlooked factor one also needs to be aware of is those costs associated with learning the use of such systems. Though somewhat hidden they ordinarily will be far greater investments than those of equipment and software combined. It is hoped that the discussion which follows will be a helpful survey of the field and can assist firms in beginning to define their needs.

A wide range of computer based tools are available for use in design and practice. This presentation focuses on those concerned with design. A broad categorization of potential applications and capabilities is as follows:

1. Generalized administrative/analytical tools
2. Specialized analytical capabilities
3. Graphic systems including CADD
4. Design applications

**GENERALIZED AND SPECIALIZED TOOLS**

General applications to design related tasks include word processing, spread sheets and data base management. They are used by all types of organizations to increase work productivity in day to day administrative and analytical chores.

Most tend to be highly adaptable and can be customized to serve a firms specific needs. This feature has led many software developers and users to create further applications or programs using them. Word processing was the first widely implemented micro computer application. Design firm utilization of this software lies primarily in specification generation and other text based functions such as contracts and correspondence. Several of the most popular programs have become the "shell" of master specification systems. If such a use is contemplated, potential users should investigate not only the specification system but also characteristics of the word processor it "runs" under. Adaptability features of many word processors allow a firm with fairly unique spec or format requirements to create their own master specification systems. Other important considerations include the availability of spelling correction, mail label generation and text format compatibility, allowing the transfer of text files to other programs.

Spread sheets can be broadly defined as general purpose numerical analysis tools. Most are so "open" to user specified organization, change and customization that they can be considered programming languages in their own right. Almost any numerical task which can be envisioned, if repetitious, is usually more efficient when done with spread sheets than manually. Spread sheets are essentially large grid style work sheets similar to accounting forms but contained electronically in a computer's memory. Each row and column can be defined and addressed as can any row-column intersection (cell) or multiple groupings of the same. Once a user has described or set up a sheet form with or without data, it can be saved for future use. Some of the more obvious applications are cost estimating, specialized analysis and business accounting. Other adaptations of this software have included business and financial analysis and project scheduling with embedded CPM or PERT algorithms. The potential uses are almost limitless and depend only on the creativity of the user.

Publications are available which contain the keyboard entry sequences to set up prototype spread sheets. The listings are known as templates and can often be purchased in software form (on disk) from vendors.

There are a number of very capable spread sheets on the market with quite extensive features. The graphic routines of some display the results of tabulations on various types of charts (i.e., bar or pie charts and histograms). More sophisticated spread sheets have additional features including data transfer capability, macro programming and data base implementations. Data transfer as the name implies, allows information in one program to be used in others such as word processors, other spread sheets, data bases or even CADD systems. When possible, make software purchase decisions based on a common data transfer capability.

Macro programming capability means the availability of a programming language within the given software package permitting the user to create highly individualized and self running application programs.

Data base manipulation programs have been widely used by larger business organizations ever since the advent of commercial computing. Data bases are collections of all the
information an organization believes it needs for effective operation. They are analogous to very large filling cabinets. If properly structured, any information contained within them can be recalled to a display screen or printer at a moment's notice. We interact with such systems every day when inquiring about the status of checking accounts or perhaps utility bills. Large business organizations could not exist today without them. In a small design firm the need for this type of administrative information is marginal. There is however, another far more useful application of this technology. In design, the most information intensive tasks we perform are those related to space and building design documentation. A set of final contract documents represents an incredible collection of information, for example floor, wall and window areas, doors or equipment components. The list is almost endless. If all this information were contained in a data base, tasks such as the preparation of quantity surveys, material take-offs, room finish schedules or engineering calculations could become far simpler operations. The keyboard entry of the information however, would be a monumental if not impossible task.

Current developments in CADD integrated technology are beginning to address this problem. With CADD integrated data base systems, as a project is developed on the screen, data associated with each item entered (or drawn) is automatically recorded in the project data base. When the design is complete or even during its creation, it is a fairly simple task to request reports on project characteristics. Reports might include floor areas for structural calculations or wall and window areas for cost estimating and energy performance assessments.

The implications of this technology are enormous. In terms of both design and the effective operation of our practices, current uses are only beginning to scratch the surface of potential application. An in depth discussion of this data base capability is beyond the scope of this overview. A more involved discussion of this topic will follow in the October, 1986 issue of the Wisconsin Architect. That article will document research and development work currently taking place in several Departments at the University of Wisconsin-Madison involving design data integration, but with a specific eye toward its applicability in practice.

**GRAPHIC APPLICATIONS**

Graphic applications by far, have the greatest potential for more efficiently and effectively running our practices. It is not the intention here to detail their operation but rather to place their use in perspective. (For a concise and informative presentation of graphic system operations, readers are directed to a previous article by Antony Schnarsky; Wisconsin Architect, August 1983 pp. 7-12.)

With the emergence of data interfaces to other programs, graphic systems will play an increasingly central role in practice, even more so than their manual derivatives have done until now.

There are two main types of computer based graphic systems, paint programs and CADD (computer aided design and drafting). Paint systems are image making tools quite analogous to conventional drawing methods. With these programs simple graphic entities such as lines, circles, textures or symbols can be placed in almost any size or arrangement on a screen. However, once placed they can be changed only with relative difficulty. Moving or altering an element requires one to redraw it at a new location and erase it at the old. Previously placed or drawn objects underlying it are erased in the process and need to be redone or touched up, an often tedious process. The chief advantages of these programs are their speed, relatively high resolution and multi-colored displays. Depending on hardware, resolutions in excess of 1024 x 1024 and upwards of 4 million potential colors are possible even with micro-computers. Many of the packages can be interfaced to other programs. For example, a chart produced by a spread sheet could be transferred to a paint program and there be graphically enhanced to photographic quality. Slides or transparencies could then be made for presentation purposes.

Paint packages are primarily intended for illustration and not for design. CADD systems, on the other hand, were developed for design related work. They are object oriented in the sense that graphic entities are placed individually into a computer memory facilities. This allows their manipulation independently of the other objects in a drawing or design file. Manipulations are also dynamic in nature, a feature particularly suitable to design. A CADD drawing can be composed on a tentative not an absolute basis. This approach more closely parallels conventional design, where the final configuration of a scheme is not known at the beginning of the process. The trade-off that must be made for these features at least on micro computers, is a reduced display capability in terms of colors, resolution and speed of image generation.

The fundamental difference between paint and CADD systems lies in the way the software organizes the computers internal memory. This basic factor determines its advantage as a design tool and underlies its vast and not yet realized potential as an integrated design environment.

CADD systems in addition to storing the information defining graphic
elements can also record and associate non-graphic data with any of these elements. This capability is known as an attribute service or utility. The ability to associate information such as the structural, thermal or cost characteristics for any graphic entity representing a physical system can greatly improve the analytical portions of design services. Mundane tasks such as material or area take-offs become a mere by-product of the design process as well they should be. Although a time investment is required at the beginning of a project to define a building characteristics, it is insignificant when compared to that required in extracting similar information manually. CADD integrated data base developments as mentioned earlier, are still in their infancy. The most notable progress to date has occurred in tasks associated with the production drawing phase. It is, however, this data base linkage where developments are occurring that will eventually integrate all of the phases of the design process. Even more significant is the fact that our access to this power will occur through a graphic medium, one designers are most comfortable and facile with.

When evaluating a CADD system, the most important feature to look for beyond basic graphic functions is the inclusion of an integrated data base capability. In the case of the more limited micro based systems, an ability to transfer drawing files to data base programs though standard formats or the availability of an "attributes" service is most crucial. Such features are the roots of integrated systems. Currently, numerous software developers have successfully packaged the above features to create what are known as Architectural or Design Environments. These systems allow the placement of predefined architectural or interior components (walls, windows, doors etc.) instead of the graphic elements of which they are composed (lines, circles, etc.). The inherent efficiency of this approach is obvious. Rather than having to draw a wall, for example, made of several parallel and perpendicular lines, centerlines and possibly internal cross hatching, the user merely specifies the beginning, intermediate and end points of a wall and the computer system automatically assembles the elements needed for its representation. As these systems become more sophisticated one can expect to see features such as direct transfer of design information from early to schematic phases to late production drawings and also partially automated spec generation.

CADD systems with the above capabilities also allow users to create their own design environments. This feature is particularly appropriate to firms which may be specified in a given service, building type or have unique data or graphic representation requirements. If this is the case look for the ability to customize menus, create user specified commands or macros and individual symbol libraries, along with a data base linkage. Date interfacing capability should also be investigated. This permits the user to a micro CADD program to transfer drawings to another micro system or possibly a main frame CADD with its enhanced abilities for more extensive data base processing or 3D solids modeling and animation.

**DESIGN APPLICATION**

Interior designers have a specific and relatively advanced software capability available for use in early design, an area largely bypassed by most system vendors in favor of production drafting capabilities. These systems are known as space planning environments. The software must normally be purchased to work with an underlying CADD systems and can not be purchase separately. The programs allow a designer to redefine spatial requirements in terms of both sizes and the desired interrelationships or "affinities" amongst them. Once defined, the program will generate several alternative layouts. Planning information in the more sophisticated systems is entered graphically on a screen displayed matrix form. In a controlled sequence, the program then generates a bubble diagram of the defined matrix, a scaled spatial arrangement and finally several actual alternative space layouts. The efficiency of the layouts are assessed during the process so the designer is aware of the relative trade-offs that must be made in selecting a final arrangement. Space plans can normally be prepared to fit within an existing building configuration or be used to generate the plan of a new structure.

Commercially available programs which perform these tasks are fairly recent developments and the results they produce can only marginally be described as design. They are however, quite useful for preliminary investigations or in developing design control strategies. Outside of this single capability, it can be argued quite justifiably, that commercially available CADD systems are still only computer aided drafting devices and not yet design tools. It is anticipated however, that future developments will allow designers to take the previously mentioned "optimized" layouts and overlay them upon an ordering system which defines further design intentions. This would permit
a functional layout to be transformed into a higher level design solution. Currently development work along these lines is underway at UW-Madison, in the Interior Design program.

The trend in design applications of computers is toward program and data compatibility accompanied by design task integration. As smaller firms begin to acquire both general and design related computer capabilities the critical concern should be the purchase of software which can be integrated into a unified system. It will take a healthy investment of time and resources to acquire computer capability, but it in turn will allow small firms to remain competitive while still continuing to foster design innovation, which has always been their hallmark.

**SPACE PLAN UW AFFINITY RELATIONSHIPS**

**TEST PROJECT PROCESS PLANT 16 ACTIVITY MATRIX**

**KEY**

* ABSOLUTE
I IMPORTANT
O ORDINARY
- UNDESIRED
H.W.S. Cleveland, Designer of 19th Century American Landscape Architecture

By Professor William Tishler, University of Wisconsin, Madison

Because most of the prominent late 19th and early 20th-century American landscape architects had commissions in Wisconsin, the state has inherited a unique legacy of designed landscapes. The earliest of these practitioners was H.W.S. Cleveland, a brilliant visionary who pioneered significant contributions to the planning, design and management of land. Yet, only recently has he begun to receive recognition for his many important accomplishments.

The descendent of an early New England seafaring family, Cleveland established an office in Boston in 1834, after working briefly as a farmer and land surveyor. He was later employed for a short time with Frederick Law Olmsted, the man who founded landscape architecture in America, and in 1869, he ventured westward to Chicago. Here, with his new partner William M.R. French, a civil engineer who later became Director of the Chicago Art Institute, he undertook projects throughout America's rapidly-developing heartland. An engaging speaker, Cleveland crusaded tirelessly for orderly planning in the burgeoning Midwest. He also published his progressive land design concepts in a variety of pamphlets, articles, editorial letters, and in his remarkably perceptive book *Landscape Architecture as Applied to the Wants of the West.*

Cleveland's work in Wisconsin began in 1870 when Milwaukee's Board of Public Works authorized him to design the city's first actual park, along the lakefront in the Seventh Ward. His plan for Juneau Park, named after the city's founder, was of such popular interest that it was subsequently printed in the Milwaukee Sentinel. It provided for a tree-lined roadway atop the bluff and meandering paths running down the steep slope to the shoreline. At the base of the bluff, he proposed a pedestrian promenade adjacent to a protective seawall from which steps led to the beach. At strategic points on the bluff, overlooks with benches were located and several spring-fed fountains were suggested for the south end of the park. His sensitive plan wisely respected the area's indigenous natural features for ecological as well as budgetary reasons. Over the years, with the addition of extensive landfill, rail lines and provisions for the automobile, portions of Cleveland's design were altered extensively.

However, this popular park still retains its spacious character and appeal to pedestrians. So forward-looking and stimulating were Cleveland's planning ideas, that he became a popular and respected lecturer. Early in 1872, he was invited to give an address in the Wisconsin State Capitol. It was here that he used the term "landscape architecture"—the first time this young profession's title was mentioned before the public in Wisconsin. The following spring, Governor Washburn asked Cleveland to help design the new state capitol grounds. True to his egalitarian beliefs, Cleveland suggested that the site become a park with broad appeal to the general citizenry. His plan separated the area from the surrounding square's commercial bustle with a see-through iron fence. Within the park-like oasis, a series of serpentine walks, fountains, statuary and a music stand would complement the lush plantings. Unfortunately, Cleveland's design was not completely executed and the square remained a rigid geometrical setting for the handsome capitol building. Ironically, recent redevelopment of the square and new public activities have finally captured some of the same pedestrian atmosphere he envisioned well over a century ago.
Century Wisconsin Landscapes

For years later, when University of Wisconsin President John Bascom sought assistance in planning the growing campus, he turned to Frederick Law Olmsted who recommended his old friend Cleveland. While no evidence of Cleveland’s campus work has yet been found from the sketchy records available for that time, he quite possibly designed the Assembly Hall site (now Music Hall)—built three years later—and he may have planned other outdoor spaces at the young, expanding university. Cleveland also worked at Rice Lake and Lake Geneva. He wrote about finishing his “Lake Geneva” activity in 1881, where he designed Oak Hill cemetery, one of the many park-like burial grounds he planned during his career.

In 1886, Cleveland moved his office to Minneapolis. Here, he had become active in planning the city’s highly-acclaimed metropolitan park system—perhaps the finest urban open space network in America. The following year he returned to Wisconsin to lay out the grounds for Waukesha’s Bethesda Springs Park, famous for its medicinal spring waters. As the Waukesha Freeman noted, Cleveland surveyed the tract and proposed a “tasteful arrangement of the park grounds,” and a variety of recreational facilities. Later, the popular spa became widely revered for both the healing qualities of its mineral spring water and its outdoor leisure activities.

Cleveland’s last work in Wisconsin was at Menominee, in 1902, during the twilight years of his long career. Here, he designed the site for the New Dunn County Asylum. His plan provided for a sweeping entry drive, footpaths and the planting of some 400 native trees and shrubs. An interesting aspect of this project was Cleveland’s appeal to farmers in the timbered portion of the county to furnish many of the plants—representing, for its time, an unusual attempt to involve broad support from the local rural population.

H.W.S. Cleveland’s long and productive career spanned almost the entire last half of the 19th-century. More than anyone he was instrumental in, as one prominent landscape historians put it, “pushing the frontier of landscape architecture and civic improvement into the West” and into Wisconsin. Today, his legacy can give us inspiration for the quality we must continue to seek for our designed landscapes.
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The Good Samaritan Medical Center Campus, located on the western edge of downtown Milwaukee, is the focal point of the Grand Avenue neighborhood revitalization efforts. The new medical center is the result of consolidating the health services provided by two downtown hospitals—Lutheran and Deaconess. The challenge of master planning the new campus site focused on four major objectives:

- Consolidation of medical and support facilities provided by two hospitals into a four-block site occupied by the former Lutheran Hospital.
- Development of an attractive campus-like setting linking existing and new facilities.
- Design of a streetscape pattern integrating the medical center campus with the adjoining neighborhood.
- Consideration of future expansion including additional clinic space, a parking structure and the extension of the Center's streetscape into the adjoining neighborhood.

Phase I Construction completed to date includes the main hospital entrance at the east end of the campus, related visitor and staff parking areas, and an "L" shaped pedestrian plaza linking the new hospital entrance with the parking areas. Streetscape development around the east end development included themed lighting, an earth berm screening the parking areas, landscaping, and a decorative iron security fence emulating the historical character of the cast iron fences bordering the original hospital buildings.

Schreiber/Anderson Associates worked in association with the hospital architect, Plunkett Keymar Reginato Architects of Milwaukee.
Robert Allen Fabrics

Robert Allen Fabrics is proud to announce the opening of a new showroom at Prade Inc. in Milwaukee, Wisconsin in May 1986. See the complete line of Robert Allen Fabrics for commercial and residential installation.
Peat Marwick Mitchell & Co., a Big Eight accounting firm located in the First Wisconsin Center, wanted to remodel their offices because of increased automation and overall efficiency. They also wanted to update their image and project the quality and stability of the firm.

A major focal point of the 25,000 square foot space is the entrance and reception area. Architectural details and use of traditional elements such as wood reflect the richness and permanence desired by the client. A fresh, updated color palette and ambient lighting in the public spaces creates a quieting effect.

A special feature of the design is the publications gallery which runs the length of the office behind the reception area. The use of horizontal lines, wall sconces and alcoves for printed material creates a dual function and open looking space.
Milwaukee Magazine desired a downtown location for its expanding staff and was especially attracted to the 1899 Buffalo Building by the opportunity of being among the pacesetters in neighborhood rehabilitation in the historic 3rd Ward District. Also, the purchase within this mixed-use residential and commercial condominium project provided for an investment in the city by the magazine. The gutted 8500 square foot second floor space with its exposed 21 sandblasted virgin pine columns, and cross beams, and 12½' high exposed ceiling provided an appropriate space for an open, flexible floor plan. An additional incentive for purchase in the Buffalo Building was the available lower level parking.

The magazine occupies approximately 5000 square feet of the 8500 total square foot space with the remainder being allocated to common spaces including restrooms, mechanical equipment, storage, and a leasable space in the southeast corner of approximately 1350 feet.

The space was purchased in April of 1984 with occupancy in October. At the time of purchase, the interior space had been gutted, the wood sandblasted, and all windows re-fitted with thermal-pane glass. The floor, which varied up to 10’ from the east wall to the west, had to be leveled and this was achieved through use of light weight concrete material called elastophil. To accommodate the restroom plumbing, the floor in that area was raised two feet resulting in the necessity for a ramp to accommodate requirements for barrier-free design.

As is typical in many adaptive re-use projects, the client and the designer felt it was important to preserve and expose as much of the original structure as possible. Also, this was compatible with the magazine's desire for an open floor plan: One that would function efficiently and aesthetically for the staff of twenty and allow for future expansion. As a result, 20 of the 21 columns are an exposed inherent part of the office space, as is the north brick wall and the wood ceiling.

The design elements of line, space, light, texture, and color manifest themselves in the exposed columns, beams, ceiling and brick, and in the new materials: industrial carpeting, glass wall panels, Herman Miller action office workstations and 1” mini-blind window coverings for light control. Lighting is integral to the function of the offices, and combines available natural light from the south and west windows with HID (high intensity discharge) suspended fixtures for ambient light. Traffic areas are defined with light from suspended RLM factory incandescent fixtures and workstations receive task light from fluorescent lamps.

Upon exiting from the elevator, the common areas are characterized by an unexpected series of 45 degree diagonals comprising walls, stairs, and a ramp which ultimately directs visitors to the glass wall entrance to the magazine's reception area. Here, the receptionist has clear view to the elevator and is centrally located at a custom workstation control center.

The seventeen large 8½” high by 5½” wide windows provide an open, airy natural lighting situation throughout the offices. There are only two private, enclosed offices, each with a fully glazed (glass) wall occupied by the publisher and editor. Their personal decision to forgo the traditional corner window location enhances the flow of light.
throughout the entire interior and allows for an exterior view for almost all staff. Each of these private offices has individual HVAC (heating, venting, air conditioning) controls.

Allocation of space was based on the work flow within the office and necessitated specific locations for reception, sales, administration and circulation, conference, editorial and production purposes. A fully-equipped kitchen is included for staff and catering use.

Custom cabinetry characterizes the workstations in the private offices and reception area and is utilized in the conference, production and kitchen areas.

The 12½" high ceiling allowed for exposure of all heating, venting and air conditioning ducts and for the use of HID ambient lighting which especially accents the texture, color and patterns of the diagonal ceiling.

Throughout the design process, the client-owners contributed actively in all design decisions.

The selected colors and furnishings complement the natural materials of the building resulting in a clean, harmonious contrast between that which is old and that which is new.

Industrial carpeting throughout is from Stratton Industries.

Action office workstations are from Herman Miller.

Seating is from Krueger, Stendig, Knoll and Workbench.

Lighting is from McGraw Edison SPI (HID Lighting).

Window blinds are from Levelor.

Interior plants are from tropical plant rental (Fairfield Greenhouse).
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An efficient traffic pattern, utilization of the plentiful natural daylight source, a clean line “look”, and incorporation of five identical, windowless exam rooms plus two for micro surgery were among the specific program requests for these doctor’s offices which occupy a 4350 square foot space.

The most significant design challenge involved the placement of the exam rooms away from the 120 feet of perimeter windows while also avoiding the building’s inner structural columns. To successfully accommodate the exam room sizes and other requirements, it became necessary to place them along a sixty degree diagonal in the approximate center of the gutted space. Thus, the resulting dramatic six and one half foot wide corridor which serves as the circulation spine of the office interconnecting the exam rooms with the reception area and the additional support services: audio rooms, X-Ray, consultation area, the doctor’s private workstations, the business office and the kitchen-dining area. While visually expanding the overall space, the diagonal layout also provided room for a future sixth exam room which is presently used for storage and supplementary filing in anticipation of a soon-to-be-installed computerized office system. Sliding pocket doors along the corridor repeat the planar and geometric forms incorporated throughout the office. The western exposure floods the corridor with the desired daylight facilitating patient movement as pleasantly as possible in this barrier free space.

The reception area is characterized by softer curves in the inner structural walls and reception desk, in the carpeted built-in seating, and in the children’s play environment which houses a protected TV monitor/VCR that is programed from the business office. These curves, the built-ins, and the limited selection of materials including laminate, carpeting, vinyl wallcovering and a custom-colored fabric for seating visually unify the space as well as simplify the maintenance process. Seating and drum tables are carpeted on the vertical to buffer scuffs and kicks. Another predominant feature of the reception area is the glass block wall which borrows light from the business office and further enhances the space by introducing its own inherent pattern and texture which changes as does the quality of light throughout the day. Two nurse’s stations adjacent to the reception area also serve as semi-private patient history desks.

The doctors requested that the exam room cabinetry be designed to accommodate all supplies and instruments including the pneumatic air system out-of-sight for a utilitarian, efficient space and look. Since these rooms serve as patient consultation areas, there is built-in carpeted seating for several family members and a writing surface and a stool for the doctor. This eliminated the need for private doctor’s offices and allowed the grouping of three workstations for paper work, phone calls and dictation.

The color palette throughout the space consists of contrasts and harmonies of light to medium values of blue, cordovan and rose which provide a soothing easy-to-live-with, easy-to-maintain environment.

It's important to note that the clients were actively involved with every design decision from the initial allocation of spaces and the resulting traffic pattern to the selection of materials and colors and plants. Of particular importance for the doctors was the selection and placement of the art which consists of both photographic and illustrative images of Milwaukee and which serve as identifiable points of reference for exam room and general conversation.
This article is written to encourage architects to be aware that the trend toward landscape requirements as part of municipalities negotiating project approvals is a trend that has been developing the last 10 to 20 years, and it is expected to accelerate in the decade ahead in the form of landscape ordinances. This trend will especially be the case in the midwest where communities are anxious for economic development. Rather than deny basic land use proposals which they might otherwise have denied in the 1960s and 1970s, communities now lean toward approving almost any land use arrangement, but in exchange they are more demanding on the need for landscape enhancement and the buffering of adjacent properties. This new interest in economic development comes on top of an underlying trend that had already been present in the changing nature of land use zoning. Historically, zoning was thought of as nuisance control, keeping the most incompatible uses away from each other, such as keeping industry out of residential areas. Once zoning was granted, however, an owner was free to use his property as he saw fit within that category of use, with no municipal review of architecture, site design, site grading, stormwater runoff, or landscaping. Proper setbacks and off-street parking were the only zoning controls to which an architect had to pay attention. Starting in the early 1960's zoning ordinances began to also require approval of site plans, and sometimes operational plans before building and zoning permits would be issued. Municipalities became increasingly interested in achieving more esthetic and functional developments by asserting their own authority in the project design process. Landscaping has played an increasingly prominent role in that assertion of municipal authority.

Other communities require landscape plans after project approval but prior to building permits. Some only require landscape plans for planned unit development projects. Only the larger more sophisticated communities have specific landscape ordinances. In the smaller communities landscape controls may be fragmented and referenced to under related items. It can be rather confusing. A visit by the project landscape architect to the local building inspector early in the project planning process can avoid surprises or project delays later.

A recent example of the effectiveness of landscape ordinances occurred in the Milwaukee area. A national retail chain came into the Milwaukee metro area with three stores and mini-malls. The first store in Brookfield was well landscaped. The second store in Milwaukee was landscaped. The third store in a southside suburb was not. The community did not require landscaping. COMMUNITIES CAN CONTROL THE QUALITY OF WHAT IS BUILT AND HOW THE COMMUNITY LOOKS! The more enlightened communities are making review of site design landscaping a critical part of review and approval process.

The Developer's Viewpoint

"We wouldn't begin a development without involving a landscape architect as part of the project team," says Jon Spitvis, President of the Oconomowoc Company. "For example, the site design, planting, grading, lighting, fencing, and entrance treatment enhance the desirability of our Pine Terrace Condominium Project. The landscaping unifies the Victorian mansion and lake front park that are unique to Pine Terrace." Jon also notes that "The landscapes at each of our projects—Quail Hollow, Pine Terrace and Dover Bay— are distinctive and appropriate to the varying sites and markets."
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PHOTO: ERIC OXENDORF
At the project entrance of Ancient Tree in Northbrook, Illinois, a prestige image is established by the landscaping. The marketplace has also responded to an increased awareness of landscape enhancement. Major projects now create water bodies and extensive landscaped vistas where their predecessors would have placed large parking lots. This trend started with residential projects in the 1960's, expanded to office parks in the 1970's, and now is occasionally showing up in industrial developments as well. Attractive landscaping creates the prestige image sought by corporate headquarters. An outstanding project is Park Place, an office development by Trammell Crow Company. This project shows use of extensive planting and creative grading and water bodies to effect a dramatic office setting.

On a smaller scale, World Wide Sales headquarters in Plymouth has a beautifully landscaped riverfront site located at the waterfall of the old mill pond of the Mullet River. In health care facilities, landscaping is helping to provide a relaxing, inviting image which benefits community relations, employee morale, and a marketing advantage. The landscape development for the proposed Surgicenter in Glendale was a primary neighborhood concern. The landscape design and budget became a key negotiating tool in obtaining a zoning change and community approval of the project. In the hospitality industry, the American Club in Kohler has become the leader in Wisconsin for capitalizing on the landscape as a factor maximizing their occupancy rate. The role of landscaping in urban renewal and streetscape improvements is well established. In combination with site lighting, nothing creates a stronger image of safety, pleasure, and beauty in a commercial area than the landscape.

Townhouse density is visually minimized and a quality living environment is emphasized by landscaping at Ancient Tree in Northbrook, Illinois.

The education of an architect in site design is limited and brief—more of an "exposure to" rather than a "how to" course. Either an architect develops these skills later through project experience, or, more frequently, depends on professional landscape architects.

The Architect's Viewpoint

Robert Cooper, AIA of Miller, Meier Architects says "The landscape architect is an important member of the design team." "In most cases buildings should be designed to become an integral part of the site," says Bob. "Effective integration depends on the skill of preserving existing vegetation and the addition of new planting to blend the building to the site. The sheer quantity of plants, the varieties, the cultural knowledge—when, how, where, and what to plant—requires specialized knowledge and experience. The landscape architect knows what's available in the marketplace. The landscape architect also deals with landscape contractors and can produce the necessary documents—drawings, details, and specifications—that are understood by contractors. This results in fair bidding and timely construction schedules, and satisfied clients."

The education of an architect in site design is limited and brief—more of an "exposure to" rather than a "how to" course. Either an architect develops these skills later through project experience, or, more frequently, depends on professional landscape architects.

The Landscape Architect's Viewpoint

Increasingly, landscape architects are receiving RUSH requests from architects or developers, who are caught unprepared to respond to community concerns about the grading or landscape plans at the approval stage. A typical situation involves a project plan approval that has been delayed or denied because the community deems the landscaping proposals inadequate. We are then asked to respond with project landscape architecture in a very short time, some requests allowing us only a few days to produce a complete plan, which we are unable to do because of commitments to other clients.

The trend for negotiating project approvals involves the landscape architect early in the project development. While this process moves the landscape architect's fees from the final phase of the project to the initial phases of the project, the total fees need not increase, and numerous cost benefits can occur. Some cost benefits might be accelerated community approval times, intensified site use, more refined project developments, and accelerated financial approvals, marketing, and sales.
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Story and Photos by Ron Stephenson

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The focal point for development or renovation of the residential landscape is the creation of a master plan which involves landscape architect and client in a close working relationship. The objective of the design process should be maximizing aesthetic and functional potential of the structure and the site. Being a good communicator as a design professional means being able to articulate ideas as well as being able to listen and understand the concerns of the client. At meetings with the landscape architect, the client is shown sketches, and photographs of previous projects. Occasionally, site visits may be undertaken to previously completed projects to help the visualization process.

Each completed design should reflect the tastes of the owners. It should be harmonious with the architectural style of the residence and should give full consideration to present and future maintenance. We plan around the client's choice in how much time they will give, realistically, to yard upkeep.

The design should serve the needs of the owners, providing opportunity for active and passive year-round enjoyment based upon the lifestyle of the owners. It should be affordable. The design elements must be intelligently selected, creatively integrated and installed with craftsmanship by professionals who truly love what they are doing.

The C/R Stephenson Company, Inc., has offices located in Madison, Wisconsin.

The landscape plan must be a carefully balanced integration of all the existing and new materials into something which is useful, durable, pleasing to look at, and enjoyable to experience.
“Design and build a useful, attractive landscape for our new hotel, all on top of an concrete platform.” This was the challenge John Green, Kohler Company’s Landscape Manager, posed to Lied’s Landscape Architects. The American Club Hotel and Conference Center is constructed in a recently designated Historical Landmark, which had been the living quarters for many Kohler immigrant employees.

The landscape design project included not only the planting design, but also the design of walks, drives, and three outdoor dining and special function terraces. The landscape architect was responsible for conceptual design of a “Wedding Gazebo” and the European Pastry Shop which are in the center court garden. The Pastry Shop utilizes old art glass panels salvaged in San Francisco by Mr. Herb Kohler.

Since the landscape is entirely on the concrete roof of underground structures, special light weight drainage systems and light weight soil mixes were designed and formulated. Sample soil profile models were built and weighed wet and dry to insure that structural load limits would be honored. In some cases the larger trees used were selected from field locations underlayed with stone shelves in order to get a shallow, wide root ball with less weight per square foot. A special paving base and drainage system was designed to eliminate the need for added storm water catch basins in areas where they virtually could not exist. Lighting and irrigation systems were key elements and also incorporated into the design.
Upon entering Froedert Memorial Lutheran Hospital Lobby, the center courtyard is an important visual focal point. It is surrounded by the hospital on all four sides, with each central wall having windows facing the courtyard. The task of the landscape architect was to create a viewing garden that was sculptural in character, with interplay of form and texture from all sides. The sculptural character was created by using multi-level circular planters located away from the windows and toward the center of the court in an asymmetrical arrangement. Ample space was left in the center to allow for an enjoyable stroll through the garden.

Two technical considerations had to be addressed when designing the courtyard. Because the courtyard is a concrete deck that houses hospital facilities below, special light weight soil mixtures were developed for use in the raised planters. A second problem was that of drainage. A drainage system was designed for the planters to feed into the existing system. The final product is a garden that changes its character from every viewing angle and with every season.
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Now don't get all upset...no one's calling you stupid. There is a suggestion by some unnamed source that those of you who have not registered for the WSA annual Convention are missing a good bet. Why? Try this on for size:

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Frank Lloyd Wright (are rumors of his death and the removal of his body to Arizona premature?)
And much, much more.

There's still time to register. Mark your calendar for May 7 and 8 at the Olympia Resort in Oconomowoc. For more information or to register by phone call Karen or Sandra at the WSA office (257-8477 – Madison...1-800-362-3912 – Wisconsin).

Seeing an Elephant Fly
When you're in the Qualification Based Selection (QBS) business...there isn't much that surprises you. The contortions that owners, architects and others follow in the pursuit of a building can only be described as bizarre. How about this one? A large, competent and well respected general contracting firm has contacted the WSA office seeking information that it can provide to one of its clients in order that the client can do a better job choosing the architect on the basis of qualification and competence.

It's hard to imagine a salaried employee of the architects professional organization publically praising a general contractor...but they, as we, recognize the value of quality architecture. We have the responsibility of upholding that confidence.

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Submit a brief resume in confidence to Wisconsin Society of Architects, Blind Box 1, 321 S. Hamilton St., Madison, WI 53703.

Hyatt Aftermath
The 452 page decision from the license hearing of the two structural engineers involved in the Hyatt tragedy makes for frightening reading. Why?

1 The judge states that engineers do not bid for work. They are compensated on an hourly basis. The implication is that there is no reason for an engineer (or architect) to do less than necessary since they are being compensated for every hour they work.

2 The judge finds that contractors are forced to bid for work and therefore are "bound ethically only by the rules of the marketplace."

3 The judge found that the contract for engineering services was not let until much of the work was done to insure that the engineer was adequately compensated. A cynic might observe that this late hiring of a design professional is used by some owners to avoid incurring contractual obligations until they are sure that the project can be financed.

4 The judge found that the owner's refusal to grant the design professional's request for a site representative was irrelevant.

5 The judge found that specifications were a "cumbersome reference" and that an engineer was unreasonable to expect a contractor to 'wade through them.

This author is not foolish enough to attempt to pass judgement over what happened in Kansas City. What does come out of that tragedy is a reaffirmation of the need and benefit of quality design services. In the real world, owners may not be willing to pay or understand how those services work. In bending over backward to get the commission, design professionals should not be misled into believing that they will not be held accountable to the highest standard of quality in their professional service.
The competitive forces of the marketplace may be forcing the design profession to be faster, more efficient, and more cost effective. Those demands cannot and should not impact on the quality of the professional service which must be provided.

**Performance Payment Bonds—A Little More Confusion**

AIA has recently published a new bond document...the A312. This document is actually two separate bonds, a performance bond and a payment bond. The A312 is unique for a number of reasons, including the following:

1. Although customarily used simultaneously and under one premium, the A312 payment and performance bonds are not a single document. Each bond must be executed separately.

2. The notice provision for perfecting claims under the payment bond in the new A312 is different from that in the existing A311.

3. With reference to the performance bond in the A312, the contractor does not have to be in default for the surety to be obligated on the A312.

In deciding which bond forms to use, keep the following in mind:

**A311**

This AIA document must be used in federal government contracts since it complies the federal Miller Act.

**Wisconsin A311**

This form has been developed to comply with the applicable sections of Wisconsin law for use on private projects. Note that this form includes both a separate payment bond and a performance bond.

**Wisconsin A312**

This bond has been developed to comply with the applicable sections of the Wisconsin Statutes for use on public improvements undertaken in Wisconsin.

**A312**

This is the new AIA document described above.

Architects are encouraged to consult with their attorney, insurance advisor, and bond specialist with respect to completing or modifying these forms. For further information, contact Eric at the WSA office.

**Membership Action**

BENTE, ROSS J., was approved for AIA Membership in the Southeast Wis. Chapter.

SPROUT, WM., JR., was approved for Student Affiliate in the Southeast Wis. Chapter.

ADAMS, DAVE, was approved for Student Affiliate in the Southeast Wis. Chapter.

SCOTT, CARL J., was approved for AIA Membership in the Southwest Wis. Chapter.

YAU, CHUNG-WAH, was approved for AIA Membership in the Southeast Wis. Chapter.

GUSZKOWSKI, EUGENE R., was approved for AIA Membership in the Southeast Wis. Chapter.

BADANI, ZAKIR, was approved for Student Affiliate in the Southeast Wis. Chapter.

GARRIGAN, GARY A., was approved for AIA Membership in the Northeast Wis. Chapter.

**People and Places**

Doug Smith, AIA, has been selected to serve on the Twin Cities Unit Board of Governors of the Shriners Hospital for Crippled Children. Congratulations Doug.

Mr. Elmer A. Keller, AIA, has become Project Architect with the firm Heike/Design Associates, Inc. Heike/Design Associates, Inc. is a Milwaukee-based firm with offices at 10401 W. Lincoln Avenue, Suite 210, Milwaukee, WI 53227. (414) 545-0060.
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Re: Milwaukee North Sheraton Hotel - Brown Deer, Wisconsin

Gentlemen:

The new Milwaukee North Sheraton Hotel of Brown Deer, Wisconsin, was designed as the first hotel complex in this rapidly growing village.

This facility consists of a 150-room guest tower overlooking the wooded adjacent Milwaukee River terrain to the east and south and the steady growing commercial area to the west and north. The adjoining one-story public area of the hotel provides the conference center and other amenities of the hotel and consists of the restaurant and cocktail lounge with an adjoining ballroom and meeting space. There is also an indoor and outdoor heated swimming pool with a jacuzzi and sauna as well as related support areas. All designed to provide a rural or northern suburb atmosphere for this conference center. The project which opened in September is experiencing tremendous success and it is anticipated that the planned 50-room addition may be realized in the very near future.

The selection of the exterior and interior earthtone brick was made early in the design stage to take advantage of its warm inherent qualities as a natural material that provides a durable structure with low maintenance. This brick further enhanced the project by providing an ideal material to form the large, dynamic, 60 foot diameter window which provides a mirror of the surroundings through its Solar Bronze reflective glass, while maintaining a statement that relates to the native environmental surrounding area.

We are indeed grateful for receiving the "Excellence in Masonry Award" from the Masonry Institute of Wisconsin, which we are proud to share with our Owners' Brown Deer Hotel Associates, the Developer, Py-Vavra Development, Inc., our Project Architect, Gerry Vanselow, the General Contractor, Kordnoerfer Corp., and the skilled masonry craftsmanship of Knuth Masonry.

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Valli & Colombo (USA) Inc. has added two new decorative lever sets to their "Elegance in Solid Brass" line for 1986.

The new lever designs, Model H-140 and H-144, feature European craftsmanship in both a Round Rosette and Long Escutcheon series. They are both available in passage, privacy, dummy and mortise lock functions.

The Model H-140, Venus Dea Series, offers clean symmetrical lines to complement both traditional and contemporary decor. The Model H-144, Athena Dea Series, has Florentine striped accent lines to dramatize its bold angular design. Both lever sets are constructed of solid brass and are available in polished and antique brass finishes.

For more information on the new 1986 models and the entire Valli & Colombo lever set line, contact Valli & Colombo (USA) Inc., P.O. Box 245, 1540 Highland Avenue, Duarte, CA 91010.

VELUX-AMERICA INC. has expanded its line of venetian blind products to provide both manually and electrically-operated venetian blinds for Model GGL and TPS roof windows and Model VS and FS skylights. For the VS and FS skylights, the blinds come with a special Thermo-Stop energy-efficient coating, which reduces heat loss or heat gain by 50 percent, depending upon the season. This coating, which is slightly copper-colored, is applied to only one side of the slat. The coated side should be turned inside the room during the summer and outside in the winter to achieve the maximum benefit.

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Several years ago I had frequently passed an interesting site on the way to the office. In this age of ever-increasing project time constraints and harried production schedules, we have a tendency to become desensitized to the small details of a project. Soon the site was undergoing preparation, and one day as I passed I noticed the tree had been cut down. What a loss. I couldn’t understand how anyone who would have visited the site could possibly decide to eliminate that beautiful tree. I had assumed too much. I then began to wonder if the designer had ever visited the site in the first place.

In this age of ever-increasing project time constraints and harried production schedules, we have a tendency to become desensitized to the small details of a project. In this case it was the total waste and disregard of a one hundred-year-old tree. A responsible designer who had seen this tree would have saved it. We must learn to improve our sensitivity to the natural attributes of a building site and work diligently to create projects which acknowledge the small details and in turn enhance our lifestyle and well-being.

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WISCONSIN GAS
Many of you may be suffering from this disease without ever knowing it. Its symptoms are drowsiness, an apathetic attitude, and the inability to use one's full intellectual capacity in design and detailing. It is commonly referred to “design by habit”. How many of you feel you are creative people? Some may think they are automatically creative people because of the profession they are in. That is a falsity. After years of practice, certain habits take over in our careers that shape the projects we work on. Human beings are innate creatures of habit, and to avert this in design, one must know how to recognize the characteristic signs.

Many designers follow stereotypes in the design process. A stereotype is a judgement or decision made before one fully investigates the parameters of a situation. This is often done subconsciously, and it is difficult to identify in a person's daily activities. An example I use with my students illustrates this nicely. A young boy was crossing a street and suddenly was struck by a car. He hit his head on a curb and was seriously injured. Upon arrival at the hospital it was agreed he must undergo immediate brain surgery. The attending surgeon came to the room and turned the boy's head and said, “My God, I cannot operate on that boy, he is my son!” The surgeon was not the boy’s father, not the boy’s priest, etc. The surgeon is the boy’s mother. Are you surprised? The image of a surgeon in most people's minds is a male. Again, these images are drawn subconsciously and it occurs very quickly in one’s mind. How many other stereotypes can you recognize in our western culture?

There is a reason for stereotyping. It saves time in assessing a situation; hopefully you are correct in your assessment. It is also a device of basic survival. You pre-judge certain circumstances for safety. But how does all of this pertain to design and architecture? As all of us are aware, good design is dictated by good detailing. The problem is most of the details we prescribe on a building are burned into our memory and used as we would use a plastic plumbing template. As I had observed over the years, many designers and architects, when confronted with a problem, attach themselves to the first solution they see in a problem solving situation. All of us are guilty of this at one time or another. Think about this next time you design a kitchen cabinet. How many of you automatically take the dimensions 3 feet high, 2 feet wide, 4 inch toe space, laminated plastic surfaces, etc., etc. It may take a bit more time, but question these things you take for granted. Many don’t even consider the size or physical nature of the users. Others just grab Architectural Graphic Standards, or Timesaver Standards and copy details, even buildings verbatim. This isn’t creative design. Think about the design of stairways, toilet rooms, window heights, lighting layouts, bank teller lines, parking lots, offices, board rooms, finishes, decks, door selections, etc., etc. How many of you have seen ceiling plans designed by a young drafts-person who merely overlays a 2x4 grid on the reflected ceiling plan without ever thinking about what activities are occurring on the floor below.

There are some great designers who essentially threw the book away when designing their products. Investigate the work of Gunnar Birkurts, Bruce Goff, Charles Eames, Rudolph Schindler, and William Morgan to name just a few. Many of the buildings they designed aren't necessarily famous buildings, but they show imagination, creativity, and an effort to go beyond the obvious in solving their particular problems.

Designers and people in general tend to take the “safe” approach in decision making. We all know that the safe way isn’t always the best. Next time you see a product, building, component or detail, and you are intrigued by it, study it. Ask yourself if the designer designed it out of habit, or if he/she really thought about the problem, and tried to solve it in the best way possible. I know time is an important factor, but if you consciously try to break these habits and stereotypes in design, I feel you will be a better and happier designer.

Harry J. Wirth, AIA is a practicing architect and interior designer. He is a professor of design in the Art Department at the University of Wisconsin-Milwaukee and often lectures on creativity and problem solving.
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Some of the major changes in the rehabilitation effort were the relocation of the main entrance from the west to east side; the creation of a lobby/atrium open to all four floors; an east-facing lobby skylight system; exterior skin revisions to the natural granite veneer stone, with the inclusion of bronze reflective windows on the first floor.

The roofing was removed and replaced. Existing windows were replaced with thermal-barrier, triple-glazed operable units. Exterior walls and roof were insulated and three existing elevators updated; two for passenger use and one for service. A freight elevator was converted to the main passenger elevator.

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The result was a new facility in Port Washington, Wisconsin, consisting of 68,000 square feet of manufacturing space, retail sales and corporate offices completed for occupancy in early 1986. The Architects chose a unique approach to combine these three basic elements of design by introducing a viewing gallery enclosed in glass. Customers and visitors have the opportunity to view the production as they pass to the retail outlet known as "The Shoe Bank", and to the office wing. This tying element creates an inviting and dominating architectural feature and transcends design problems inherent in combining these diverse functions.

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The remodeled and expanded center creates a lively skylighted promenade connecting existing and new boutique stores and restaurants with the new glass enclosed main entry highlighting the major department store. The new shops range in size from 1,000-3,000 sq. ft. The variable width of the promenade allows a variety of opportunities for shopper respite, multi-use activities, visual interest, and multiple store facade opportunities. The gracious sweep of the new center exterior enclosing wall acts as a foil to the parking areas as well as a focus for the many entries and shop windows that punctuate it.

The shopping center has over 50 tenants, 350,000 square feet of area, and parking for 2,000 automobiles.

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The site is an irregular, L-shaped piece of land located on the main thoroughfare surrounded by a mixture of residential and commercial buildings, with a predominance for pitched roofs. From a highpoint at the north west corner the land drops 12 feet in elevation to the south east corner, while narrowing to a depth of only 92 feet at the leg of the L. These conditions imposed considerable difficulties establishing proper grading for parking, building entrances, floor elevations, and drive-up banking facilities.

By utilizing the slope of the site, windows were provided along the east basement wall creating desirable space for present and future banking needs. The slope also presented the possibility of dropping the south entrance to the parking lot level with a split level interior stair. This concept was thoroughly studied before being rejected in favor of the entrance as shown. It was felt that both entrances should be at street level where additional parking, including handicapped, is available.

The final solution reflects a continuity of materials, colors and details between the exterior and interior. The stepped fascia motif carries through to the interior counters, desks, door surrounds, and light fixtures.

Photos: James B. Zwack
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There's more to Swirlflo than meets the eye. Swirlflo's recessed design creates a clean profile. Its wheelchair accessible and Elkay's exclusive "Flexi-Guard" bubbler prevents mouth injuries. Swirlflo's six models come in bronzetone or stainless steel. Model shown: ERP-B-C.

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Plaza Del Sol Office Facility
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A wooded corner site with high visibility and excellent views in all directions provided an interesting challenge for this project. The site had excellent southerly exposure for solar considerations and a definite west to east slope.

The design solution was to be responsive to six separate tenants who are actually co-owners. Their needs were incorporated with program concerns for passive solar, high efficiency, and a strong architectural statement.

The "pie shape" form which ultimately evolved as the building footprint was sensitive both physically and visually to the site and to the users of the building.

To get funding for this project a unique type of condominium facility was developed where tenants buy, rather than rent their space; the building has one single mortgage. Each office suite is from 2,000 to 3,000 square feet and a comparatively low construction cost was imperative to permit sales of space in competition with other leasing space in the area.

Photo: Mark Engman
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Marinette Marine Corporation of Marinette, Wisconsin, is fast becoming a major force in high technology shipbuilding. In an industry dominated by major international shipyards, Marinette Marine has aggressively positioned itself as a shipbuilder for the future.

In the early 1980’s Marinette Marine management established a goal of becoming “one of the most efficient and flexible shipbuilding facilities in the world.” In pursuing this goal, Marinette Marine launched an all out program to bring the 43 year old company to the forefront in shipbuilding. They have moved into a new 42,000 sq. ft. corporate office building and technical center designed by Ayers Associates.

The scale of the ship erection building is difficult to comprehend. Exterior evidence of its massiveness is gained by noting the size of the man doors. Inside, a multi-level center spine helps in evaluating the size of enclosed space, the equivalent of an 8 story building. The building footprint is over 71,000 sq. ft. Each shipbuilding bay has a 90 foot clear span.

The spine contains offices and lunch room on the first floor, tool rooms, sheet metal shop, pipe shop, and electrical shop, and mechanical equipment on the upper levels. Gangways to ships under construction can be connected to the mezzanine from either side for easy access to tools and supplies. Special mechanical and electrical distribution systems allow for construction of ships in variety of configurations and types.

Today, Marinette Marine is implementing an automated computer aided design (CAD) capability as a part of its integrated Engineering Department.

Marinette Marine is also one of only two U.S. shipbuilders building all wood mine counter measure (MCM) vessels for the Navy—impressive for a shipyard that several years ago was solely in the steel building business.

Due to U.S. Navy contract delivery dates the facility needed to be planned and constructed so shipbuilding could begin in December 1983. To complicate the already tight schedule, a decision on whether to build a single ship erection bay or two separate bays was predicated on award by the U.S. Navy of a second MCM to Marinette Marine.

In order to meet the tight delivery schedule, Ayers Associates prepared plans for both a single-bay and two-bay facility and bid each. The two-bay facility was chosen.

With the completion of this project Marinette Marine has become one of approximately 25 major U.S. steel shipyards and one of two U.S. shipyards producing major wooden hulled ocean-going ships. These facility investments have elevated the Wisconsin shipbuilder to world-class status.

Photos: Eric Oxendorf
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photographer: J. Koser
structure: Lincoln Memorial Bridge
city: Milwaukee, Wisconsin
architect: Kahler, Slater, Torphy & Engberg
contractor: Lunda Construction
concrete producer: Central Ready-Mixed Concrete Company
River's Edge Square is a facility designed to relate to its unique environment. It is bordered on one side with the river front, between turn of the century two-story buildings. On the other side a contemporary large scale bank building faces the site. A riverwalk and sculpture garden complete the existing conditions.

A low linear form was chosen to fit in with the existing scale of the streetscape. Continuous windows allow for a panoramic view of the river from the dam, down through the city center. The entry side reflects the forms and colors of the neighboring bank building.

The design features unifying design elements both on the exterior and interior while allowing for individual expression in the interior suites of the various diverse occupants.

A quality design, this building reflects the sensitivity and flexibility of the design firm, through significant changes in ownership midway through the design process.

Photos: Chuck McEnry
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METPAR recently bowed to industry standard and went to 22ga for the face sheets of doors. The slight difference in weight is probably due to the heavier gauge of the oval crown which METPAR still uses as a mechanical interlock. Brand S uses a light gauge, folds it under and spot welds it in place.

Most specs call for 20ga full-length panels. Brand S literature says their panels are 22ga and that is what they supply for all. METPAR supplies 20ga on all panels over 36".

Both companies say they supply 18ga for floor braced pilasters, but it is unlikely that the oval crown difference could account for the weight discrepancy here.

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Loehmann's Plaza at Market Square is a 108,000 square foot, open air, specialty shopping center located on Bluemound Road in Milwaukee's western suburb of Brookfield.

This upscale retail center is the brainchild of Flad Development and Investment Corp. of Madison, who conceived and developed the entire project from inception to completion. Flad also continues to own and manage the Center.

The warm red brick exterior, arched corridors and broken facades provide a series of changing spatial experiences that lend harmony to the shopping environment.

Bold striped awnings add cover to the generous landscaped sidewalks and offer protection from the elements. The added detail of the period lamp posts and redwood benches lend an intimacy to the shoppers overall perception.

Attention to detail goes beyond the bricks and mortar ... it clearly carries over to the unique tenant mix which is primarily comprised of Milwaukee's most established and well recognized merchants. Essential to the success of the Center were three vibrant anchor stores, Loehmann's, Bombay Bicycle Club, and V. Richards.

As the name suggests, the 35 store center is anchored by the high fashion New York based Loehmann's, in business for over 60 years as a leader in designer clothing for women.

Photos: Joe Puskus
Dealers Manufacturing, Portage, WI

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26 Wisconsin Architect May 1986
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The sleek new world headquarters building for Rayovac Corporation will hopefully be a case of new architecture marking a new era for the third largest battery manufacturer in the world. Its hillside location is highly visible to Madison's West Beltline traffic.

In addition to new $15 million headquarters, the existing technology center has been renovated and is connected to the new structure by an above-ground walkway.

Long horizontal lines of the four story structure accent the sloping site and provide opportunity for much glass which presents to the occupants a panoramic view of Madison in every direction. Bands of deep red metal contrast with glass and precast concrete.

Ground floor provides employee entrance and a 2-door drive-in loading dock for small trucks and vans. All loading can be done inside, away from bad weather conditions. This floor, exposed on north side and partially on east and west ends, also contains a huge mail room and glassed-in dining and cafeteria space which seats about 170 people.

Large telephone closets at each end of the building and a third in the center contain equipment for data communication and make possible a versatile telephone system within the building.

Mechanical equipment is indeed high tech. A building automation system controls all major HVAC equipment, resetting temperatures and determining how many units should operate at any given time. A small monitoring room handles security and announces possible breakdowns in the mechanical or electrical systems.

Photos: James T. Potter
We are pleased to have been a part of the Barstow Office Center project by providing the masonry construction.

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The Barstow School, built in downtown Waukesha in 1917 and expanded in 1930, was closed due to declining enrollments and physical neglect in 1981. The City of Waukesha bought the 20,000 sq. ft. building to control its future and later sold it to a private developer for adaptive re-use. Heike/Design Associates, Inc. of Milwaukee was selected to provide architectural and engineering services. A downtown redevelopment district was created and, for the first time in Wisconsin, bonds, issued by the redevelopment authority and exempt from state and federal taxes, were used to finance a commercial project. A generous parking/green space ratio and elaborate landscape design were part of the plan. The challenge was to create a design which balances the character of the original prairie style architecture. Two masonry arches draped in fabric awning stand eight feet in front of the original doorways. A two-story, rounded, glass block tower protrudes majestically from the front of the building. The modern interior spaces include high ceilings, large windows and quality of character.

*Photos: Richard Blommer*
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The Board of Directors of the Wisconsin Architects Foundation publicly thanks Best Block Company; Paul F. Bronson, Chairman of the Board of Best Block; and Jack Shepherd.

Heat Tracing Wire—Victory
When the phone rang at the WSA office and the engineer at the other end started talking about “heat tracing wire” we thought he was some kind of nut.

As the story pieced together an experimental provision in the building code allowing the use of heat tracing wire was being deleted. Why? It was hard to tell … but apparently the deletion did not arise due to concerns for public health, safety and welfare.

WSA was requested to intercede and request that the building code allow the use of heat tracing wire. WSA voiced its concern, along with others.

We have been advised by DILHR that they will allow the use of heat tracing wire. We recognize that this is not the biggest thing since “sliced bread” … but it is another example of how you and your organization can make a difference.

$35,000 Toward QBS
The WSA has received a grant of $35,000 from AIA to develop and produce a manual and series of documents that can be used by owners implementing a Qualification Based Selection (QBS) method. The intention of the WSA Executive Committee is to hire a person part-time to assist in the development of these materials and to further act as a consultant to those public owners who need assistance in developing methods for selecting an architect.

The WSA is currently working with over 50 owners developing a QBS system. The WSA feels that there are many, many, many other public owners in Wisconsin who would appreciate this kind of technical assistance and be receptive to QBS.

People and Places
Michael H. Scherbel, AIA, has joined Plunkett Keymar Regnato Architects as a Project Architect. His responsibilities entail development of working drawings. He was previously Project Architect with Marathon Engineers of Menasha, Wisconsin. Within his eight years of architectural experience, he has been involved in projects including high-tech industrial design, adaptive reuse, historic preservation, and commercial developments.

James McClintock Architects is pleased to announce that J.T. Heater has been added to the staff as an Intern Architect, and joins the firm in its newly expanded offices at 7613 West State Street in Wauwatosa.

Marty Choren, AIA, is no longer working with Johnson Controls. He is now working for Herbst, Eppstein, Keller and Chadek.

DOSFM A/E Selection
The Division of State Facilities Management of the Wisconsin Department of Administration (DOSFM) has affirmed its commitment to the selection of architects/engineers on the basis of qualification and competence. This selection process had been modified during the last year on a trial basis for major state projects as the result of a Legislative Audit recommendation. On those projects (where construction costs were in excess of 2.5 million dollars) shortlisted firms were required to submit a sealed envelope with their fee proposal at the time of interview. Those fees were used as part of an elaborate formula in scoring the shortlisted firms.

This experiment process was used for one year on a trial basis. With the expiration of the one year trial experiment and subsequent evaluation, the DOSFM has returned to their former selection process for architects/engineers which is modeled after the federal A/E procurement method known as the Brooks Bill approach.

For further information contact Eric at the WSA office or Fred Zimmerman, AIA, Chairman of the WSA/DOSFM Liaison Committee.
New Phone Number
As you know, the WSA has a toll free 800 number you can call. As you don't know, that number has been changed. We've made it simpler. Just call 1-800-Architect.

WSA/AIA Group Plan for Firms Announces Rate Decrease!
At the AIA Benefit Insurance Trustees’ February 6 & 7 meeting, the Trustees unanimously voted to decrease the program's medical/dental rates by 5% in the state of Wisconsin and all other rating areas. At present, the WSA Insurance Committee and the AIA Trustees are hopeful that these new rates will remain unchanged until at least April 1, 1987.

This rate decrease is the result of slowing inflation in the medical care field combined with a concerted effort by the program's participants to help control their health care costs. The new rates represent a further enhancement of an already attractive program, which is highlighted by 48 hour claims service.

If information is desired concerning the rates or enrollment in this program, it can be obtained by calling Carolyn Himes or Catherine Seidler at 1-800-854-0491 toll free.

Membership Action
Katte, Kenneth W., was approved for AIA Membership in the Northeast Wisconsin Chapter
Ader, John was approved for Student Membership in the Southeast Wisconsin Chapter
Johnson, G. Edward, Jr., was approved for Student Membership in the Southeast Wisconsin Chapter
Meyer, George C., was approved for AIA Membership in the Southeast Wisconsin Chapter
Vincent, Jay R., was approved for Associate Membership in the Northeast Wisconsin Chapter
Dakter, Ronald J., was approved for AIA Membership in the Southwest Wisconsin Chapter
Foldy, A. O., was approved for Prof. Aff. Membership in the Southeast Wisconsin Chapter
Laframbois, Russell, III, was approved for Associate Membership in the Southeast Wisconsin Chapter
Beisser, Richard W., was approved for Associate Membership in the Southeast Wisconsin Chapter
Fenton, Carla was approved for Associate Membership in the Southeast Wisconsin Chapter
Infusino, Frank, Jr., was approved for Associate Membership in the Southeast Wisconsin Chapter
Lambert, Ronald, Jr., was approved for Associate Membership in the Southeast Wisconsin Chapter
Reginato, Grant was approved for Associate Membership in the Southeast Wisconsin Chapter
Yap, David G., was approved for Associate Membership in the Southeast Wisconsin Chapter
Mayer, Clifford W., was approved for AIA Membership in the Southeast Wisconsin Chapter

Halloran's Efforts Recognized
One of the ways in which many Wisconsin architects give to their profession and the Wisconsin construction industry is through participation on various DILHR Code Committees. One such person who has labored long and hard in the trenches is Vic Halloran, AIA, of Green Bay. Vic has just completed his second three-year term on the DILHR Building Code Advisory Review Board. In a letter to the WSA, Ron Buchholz, an architect with DILHR, acknowledged the dedication and effort of Vic during his service on this very important Review Board. The WSA and its membership shares in this recognition of Vic's attendance record, participation, and professional attitude in the shaping of our Wisconsin Building Code.

WSA members who are interested in serving on DILHR Code Committees should contact Eric at the WSA office.
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32 Wisconsin Architect May 1986
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For more information contact: Glasstemp, Inc., Bensenville, IL 1-800-323-2290.

A new 12-page catalog from Bradley Corporation describes the firm’s newest line of heavy gauge stainless steel plumbing fixtures and accessories for vandal-prone washrooms. Named Bradmax™, the new line includes sinks, toilets, mirrors and washroom accessories specially designed for unsupervised rest rooms at waysides, stadiums, recreational facilities, parks, campgrounds, schools and other areas prone to abuse or vandalism.

For a free copy of the Bradmax brochure, contact Bradley Corporation, 9101 Fountain Boulevard, Menomonee Falls, WI 53051; Telephone 1-414-251-6000; telex 26-751.

Genstar Roofing Products Company’s new Flintlastic® line of modified bitumen roll roofing products introduced this spring carries one of the most comprehensive warranty programs available in the market. Genstar’s 10-year Full Value and Limited Warranty Programs offer reliable, cost-effective protection for a roof system that requires minimal maintenance.

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ARCHITECT: Hellmuth, Obata & Kassabaum, Inc.
PROJECT: Appleton Center
Appleton, Wisconsin

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Appleton Center is a first-class office building designed for the Boldt Development Corporation. Located at the entrance to downtown Appleton from the Oneida Skyline Bridge, it includes over 100,000 square feet of office and 14,000 square feet of retail space with below grade parking for 60 cars.

It was our goal to design an understated, yet contemporary exterior that would relate to downtown Appleton and its surroundings. With input from the developer, masonry was selected as the primary exterior material. Its high quality, durability and ease of construction would enhance the timeless design desired and, when combined with cavity wall insulation, provide a superior energy conservative envelope.

The exterior design accentuates the horizontal, relating to the flow of traffic around the structure. It is expressed through strip windows and broad masonry bands composed of two complementary shades of brick capped with limestone sills. The brick allows a sleek horizontal expression while providing a rich texture at the pedestrian scale.

We, at Hellmuth, Obata & Kassabaum, Inc., are honored that Appleton Center has been selected to receive an "Excellence in Masonry" award. On behalf of the owner and all those involved in constructing the project, we thank you.

Sincerely,

Peter Hoyt, AIA  
Senior Vice President  
Director of Design

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