Wisconsin Society of Architects
March 1987

WISCONSIN

Architect

Pre-Convention
Madison Area
Technical College
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Wisconsin Society of Architects
American Institute of Architects
March 1987

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You say you finished laying out a couple of mechanical diagrams and your co-workers said they looked like they should be stuck onto a refrigerator with little, plastic, fruit-shaped magnets and it's made you so crazy that the only thing you've considered creating since is a scene?

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KeyStone is designed to function beautifully for a lifetime providing long term savings. Timbers require periodic maintenance and will eventually deteriorate or rot. Poured concrete walls are flat with no aesthetic appeal. Masonry, mortared stone and poured concrete are very costly, and each require properly placed weepholes to relieve hydrostatic pressure. KeyStone, however, has a built-in ability to provide resistance to the problems of natural water weepage and lateral earth pressure because of its mortarless interlocking system.

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For more detailed information on the KeyStone Retaining Wall System, please contact Best Block Co. for your local KeyStone representative.
Design is a process, it is a continuum. The aeronautical engineer uses design, so does the

don mark May 6th and
floral designer, naval architect, plumbing designer and so on. All of the design pro-
7th on your calendars
fessions share the process of design. We all try to extend our limits of creativity and are
for a very unique and
constantly chasing the elusive winning solution to our problems. How does a furniture
exciting WSA
designer look at design, or a graphic designer, or an architect? Just what is good design
convention.
anyway, and what is the best way to achieve it?

Our 36th annual convention this year is entitled SPHERE, A Conference on Inter-
disciplinary Design. This conference is going to answer questions such as these and
pose more questions even more intriguing. As you read this issue you will gain some
insight into several of our guests for the convention. We have assembled some of the
most renown designers in their respective fields. They are going to visit with us and
share their unique talents with us.

You are encouraged to mark May 6th and 7th on your calendars for a very unique
and exciting WSA convention. SPHERE is most definitely going to impress and
challenge you like no other convention.

Harry J. Wirth, AIA
Editorial Director
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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-8-C.

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New Campus for Technical College

In 1971 the planning began, when Flad & Associates was hired to do a long range plan for the new campus of downtown Madison Area Technical College. An interim of 15 years of hurdles included controversy over sites, court challenges, environmental studies, opposition from city administrators and vocational school board members. It was a difficult process with many delays, but each problem was eventually solved. General contractor for the new facility was J.H. Findorf & Son, Inc.

Further challenges came from the request to house all the diverse educational activities (eight major departments) under one roof and from the chosen site itself.

The 149-acre site posed two significant types of constraints as well: flat, low-lying almost swamp-like terrain, much of which was designated a flood plain, and proximity to airport activity. The highest and easternmost parcel of land was deemed the only placement for the building because it was the only sizable portion of the site not in the flood plain. Sound intrusion from airplanes was minimized through the use of concrete roofs and triple glazed windows.

The general orientation of the site suggested that the building be organized around a central circulation spine from east to west. Sited along a curve in Anderson Street to the south, the building has a series of setbacks to match the geometry of the street. Vertically the building is stepped in elevation on the main facade to the south. The setback and stepped concept helps to mitigate the mass of the building and gives it a more human scale in relation to the neighboring houses to the south. The one-story shop wings were placed on the north side of the building to blend with the more industrial and commercialized end of the site.

The building's east west orientation on its long axis allows full advantage of passive solar heating and lighting. Winter and summer sun angles were considered in placement and size of windows and use of overhangs. Skylights and reflecting light scoops as well as photocell control of light fixtures, create an ideal level of light in interior spaces and for general lighting on cloudy days.

A heat reclaim system was chosen for economy and versatility. Unneeded heat is reclaimed and used in areas that are too cool. Summer air conditioning works on the same principle. Also important to the design and to security is the fact that various areas are zoned and can be closed to the public. Some areas are available for 24 hour use. These areas are near the parking lot and contain gymnasium, theater, cafeteria, and computer facilities. The swimming pool is open to public at certain times.

Flexibility was the key to the design of spaces. Folding wall partitions quickly change room sizes in multiuse areas. Mechanical equipment areas on each floor provide for future vertical expansion. The designer played with different ceiling levels throughout the building to add interest and scale down the massiveness of the facility. Curves and special lighting add to the ambience. Spaces are generously provided for students to cluster, sit, and visit.

An intimate theater was included which can serve various size groups up to about 1000. Seating space is...
continental (no central aisle) and includes a balcony. All seating is close to the stage which was designed for music as well as stage productions. There is a band shell with versatile possibilities. The actual shape of the auditorium is conducive to good acoustics. Stage has a loading dock and receiving area for possible traveling shows, a sophisticated lighting system, and an orchestra pit. It can become an additional community resource.

The swimming pool has an accessible lift; the orchestra pit in the theater is accessible, handicapped seating is designed into the theater; tables higher than "normal" are provided in the cafeteria to accommodate wheelchair users; at least one table in every meeting room is at a height to accommodate a wheelchair; carrels in the library have adjustable work surfaces; the outdoor basketball court has a ramp as well as steps leading to it.

The general color pallet for the interior spaces is blue, buff, burgundy, and off-white. All three floors of the facility use a mixture of the color pallet with one emphasis color. The first floor uses burgundy as a warm activity-oriented color for the more active spaces — auditorium, cafeteria, and student lounge. Blue is the color of emphasis on the second floor and buff on the third. Since blue is a school color, it was used as a "tie in" throughout the building. Most of the hollow metal door frames are blue throughout the building, exterior doors are blue, and the library is done in shades of blue.

Working with the burgundy and blue building finishes selected by the architect, Devenish Associates, Inc. developed a color program for the furnishings for the administrative and instructor work areas. Changeable items like upholsteries and panel fabrics were selected in tweeds and shades of the building color palette while, permanent components were done in neutral tones to allow MATC maximum flexibility for future planning.

The MATC site is generously landscaped. It includes large courtyards, walkways, benches, and an outdoor terrace used as an extension of the interior. A terrace outside the cafeteria can be used for eating or as a space for outdoor concerts. Benches are provided along the shaded walkways and semicircular extensions off the walkways. Students can lounge on the grass or play frisbee.

Few technical schools offer the athletic and recreational facilities provided here. Again, because of the high water table level of most of the site, the outdoor athletic areas had to be carefully planned. Situated between several of the athletic fields, on the middle portion of the site, are several large scale water retention ponds necessary to provide the campus with flood and storm water control. This somewhat mundane necessity was turned into an arboretum-type setting by lushly supplementing the existing vegetation in the area. Walkways around what will at times be ponds and streams are lined with shade trees and dense understory shrubbery. Flad worked with V. Sanborn Group, Inc. on the landscaping.

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The significant difference in windows and doors.
People who are obligated to sit for several hours each day often use chairs that are inferior, that don’t allow them to move around, that aren’t as supportive, comfortable or attractive as they might be,” industrial designer Bill Stumpf feels. Bill Stumpf’s concern for adequate seating in the office led him and co-designer Don Chadwick to design a chair ergonomically. Ergonomics is the study of man’s relationship to the physical environment. Now, their Equa chair is not the first ergonomic chair on the market. The Equa chair is, however, the first chair ever to act in explicit, organic response to the body movements of any seated person of any body type with just one shell size and is easy to operate.

Stumpf wanted a chair that would adjust to people rather than people adjusting to a chair. In order to design such a chair Stumpf and Chadwick spent years researching and testing. The two tested various seat backs and arm rests with people of different heights, weights and body proportions in order to determine the basic elements that make a comfortable chair. They even used time-lapse photography to document movements and postures of seated office workers throughout their day. Data from orthopedists and vascular specialists on the physiological effects of sitting was analyzed.

After four years of extensive research with all the insights gained, the Equa chair was finally ready. This chair gives critical postural support. It correctly supports the body’s orthopedic system and allows the circulatory system to function without restrictions. It is a serious chair. Serious but not complicated. With all its marvelous benefits, it is surprising how simple the final product turned out to be. All through the design process, both Stumpf and Chadwick stressed that the Equa chair must be kept simple. This demand actually was a major reason why it took so long to design the Equa chair. The chair is simple. There is no fancy machinery below the surface, everything is exposed. The shell is a single piece and is an unprecedented design innovation made from Rynite (a new plastic created by DuPont). The development of the shell took a year. The Equa chair consists of only four interlocking parts and can be assembled in less than five minutes.

Although the Equa chair was designed for a serious purpose, it doesn’t have a serious look. Refreshingly, it looks playful. This is in accordance with Stumpf’s strong design beliefs. As Stumpf once said, “I’m intensely concerned with the most serious objects being fun... I’m very interested in this business of incorporating fun and play into serious pursuits.” Sure enough, Stumpf managed to do both. He not only created a chair that was supportive and comfortable, but also one that was playful.

The Equa chair is marketed by Herman Miller, Inc., the Zeeland, Michigan furniture company best known for its dedication to strong, innovative design. An extensive line of Equa chairs include high- and low-back work chairs. Prices range from $200 for the unupholstered shell to $1400 for the executive leather highback. In the two and a half years the Equa chair has been on the market it has become a leader in sales as well as in design.
Another Herman Miller product line designed by Bill Stumpf is Ethospace Interiors. This line was introduced in October, 1984. Stumpf worked with Jack Kelley and color consultant Clino Castelli to create an office environment which continues the Herman Miller tradition with architectural and human scaled design. "We designed Ethospace for the soul," explains Stumpf. "The details speak to everyone's need to appreciate and be a part of the physical world. They bridge the gap between practical and attractive work environments."

Through a flexible panel system, this innovative system produces height variations, access to natural light and includes a variety of different finishes and textures. Together they help create a custom look. Ethospace Interiors also provide a sense of visual order with distinct vertical and horizontal lines.

Still another, important feature of Ethospace Interiors is wire management. Wire and utility services can be at base or belt line levels, allowing plug in access at floor or work surface height. At the back of the work surface a wire trough is provided which is wide enough to accommodate masses of cables. Lay-in wire management makes changes easy and convenient. Ethospace components, designed as single pieces of furniture, can be easily and quickly added or removed. Work surfaces can be adjusted up or down to suit the person using them.

The Ethospace environment gives people walls. These walls have the thickness and stability of permanent architecture. Their functional and aesthetic surfaces can be changed in a snap. To Stumpf and Kelley the stability and seeming permanence of the walls is important as well as the visual appeal. They also believe it is important to allow for and use natural sunlight while also allowing for views outside the offices. For this reason transparent and translucent panels are available to incorporate into the interiors.

An added plus to the thoughtful design of this system is the Herman Miller Promise. This promise, announced in March, 1986, illustrates Herman Miller's confidence in this line. It is a comprehensive guarantee for products and services. It guarantees Ethospace frames for the life of their use and also offers a 100 percent trade-in value on the frames. Herman Miller is obviously proud and confident in the work of Stumpf and Kelley.

Stumpf as an environmental designer has shown a dedication to improving the environment of the office worker. Time will tell what other contributions he will make to better the worker's world.
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Mr. Steve Pevnick is currently a Professor of Design at the University of Wisconsin-Milwaukee. The following is an excerpt from his autobiography discussing his water droplet fountain and some of his other accomplishments.

My graduate work, following my design engineering work experience was an effort to find a more expressive medium for my ideas. I studied at Washington University at St. Louis for a Masters of Fine Arts Degree, rather than in Industrial Design. I found that the expressive means afforded to artists in the visual arts rewarding emotionally to my way of thinking.

My creative work centered around the theme of isolating nature at a very rare and beautiful moment as art. I did this with electro/mechanical means. My graduate thesis at Washington University in St. Louis was a twelve foot long hot and cold rail of ice. The hand rail form was refrigerated to ice up the rail and through a slit 12 foot long at the top center of the work is a column of 180 degree hot air. It raised goose bumps on peoples arms. Someone asked me what I was thinking about when I first displayed the work and I said a camp fire on a cold night.

After graduate school I began teaching at the University of South Florida where I first started working on the programmable free falling water droplet fountain. During this time I created a candle performance for four people I chose four people from an auditorium full of people and asked them to manipulate the candle flames and the four sensors I provided to make sound. At rock concert volume I produced the sound effect of the flicker of a candle flame through two Moog Synthesizers. It was a theater of discovery in which the amazement of the performers became more important than the sound reinforcement.

I decided to pursue an academic career because it allowed me to fund the projects that I wanted to design with research grants and have the free time between teaching classes to do the research. Still, University life is not very rewarding financially compared to the earnings of my peers in the Industrial Design profession. But, the University has been a very supportive environment for me to conduct my research. Resource people at the University are wonderful. It's like working in the aircraft business, there are experts from every field to consult with when you have a problem to solve. Further, there are the students of these people who are looking for their own expressive means and projects to be part of, where they can play an effective role in "really doing something with purpose." Often a lot of academic pursuits are without purpose.
I've been teaching for 13 years and for 12 of these I've been working on the computer run programmable free falling water droplet fountain. It's been very important that the project I've chosen to do at the University, the computer run fountain, is at the leading edge of technology in its field. A project that is about to challenge the state of affairs of the way things are done has always been appealing to me. A project that allows me to think in ways that I've never thought before can lead me to challenge everything I understand. Like so much of the spirit of the sixties. I wanted to do design for altruistic reasons. I wanted to design because there was design to be done for the good of humanity, but I wanted the focus of that work to be my personal expression.

I began by wanting to build an environmental space which would provide a sense of spiral motion depending on one's position in a space. The vehicle I wanted to use was the acoustic percussive definition of space by using free falling water droplets. One would enter the space and feel a vortex of movement around them defined by percussion and rhythm. This research made a paradigm change when I realized that first, I could make images with the water falling and second, I could single frame animate these with a strobe light also controlled by a computer. So I set out from my research to design something which would become the next logical step in the evolution of what is the history of fountains in Western Culture. The important revelation for me was that this was a process of isolating nature at a very rare and beautiful moment as art. It paralleled other art technology works I had done. It was also the theme of the environmental vortex of movement free falling water droplet piece I had first started. In 1983, I received a “Design Excellence” award from the Industrial Designers Society of America for research.

In reaction to this depletion of perceived power of public fountains, I have set out to develop a programmable public information display as a public fountain. In the programmable information display water droplet defined free falling three dimensional images are formed. A variety of these are possible. Some are free falling vertical ribbon forms that chase each other around, some are sequential free falling water droplet frames which define geometric forms such as pyramids and chevrons, and some are strobe lit animation programs for viewing at night like a plane flipping over in space. The latter are patterns of water droplets that seem to metamorphosis in three dimensional space.

As I look around at communication in western culture, electric media seems to have the captivating effect that once belonged to fountains in public spaces. As a celebration of a public space I want fountains to become something new and different, full of mystery and wonder, captivating, if you will. Over history the process of making nature into art was very powerful, very mysterious to many people. It spoke of the beauty of geometry and kinetics while exhibiting a theme of man’s conquest or taming of nature.

Fountain Photos by Greg Puzaa
Gas is a natural in Wisconsin design.

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Visit our booth (#77-78) at the 56th Annual WSA Convention, May 6 & 7, at the Olympia Resort, Oconomowoc, Wisconsin. See what’s new in natural gas for your next project.

SPECIAL INVITATION
You are invited to bring a guest to the Blue Flame Council’s hospitality suite Wednesday evening, May 6. Register to win a free gas grill, installation included! Hors d’oeuvres and beverages will be served.
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There is, of course, something to be said for congested cities and sensory overload. But International Market Square offers something different: a uniquely relaxed and thoughtful approach to design. Maybe it’s the diversity of product, the award-winning building (highlighted by our soaring atrium) or the cultured friendliness of Minneapolis. But everything about IMS seems designed to help you think, explore and create.

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By Ellen Bednark

Interdisciplinary Designer:

Haigh Space, a progressive interior, architectural, and furniture design firm has given unique contributions to the contemporary design community. British born Paul Haigh, president and founder of Haigh Space, credits his company's success to its high tech and dynamic design innovations tempered with functional and economical necessity.

The firm's marked progress over the past five years has been recognized with prestigious awards from Progressive Architecture International Furniture Competition for Haigh's Tux Chair in both 1983 and 1984, the Record Houses — Architectural Record in 1985, and 40 under 40 in 1986 to name only a few.

As an architect of interiors and contemporary furniture design Mr. Haigh has lectured at such reputable institutions as Cranbrook Academy of Art, Parsons School of Design, the Milwaukee and New York chapters of AIA and the Royal College of Art in London among others. His ideas are well received and have motivated many young designers both in the U.S. and Europe.

Paul Haigh graduated with a Bachelor of Arts degree from Leeds University after which he was awarded a Masters in Design from the Royal College of Art in 1975. He worked in architectural practices in London and Milan prior to his work for Knoll International in New York.

An invitation to work for Knoll in 1978 brought Mr. Haigh to the U.S. where he subsequently designed the Knoll Design Center in Soho (1982). This project and the Haigh Table Series in 1981 earned him a strong reputation in the design community. It was this independent recognition that founded Haigh Space in 1982.

Progressive solutions to business and residential architecture reveal the playful and creative facets of Haigh Space, yet their furniture design dominates the small company's financial success. As a designer knowledgeable of furniture manufacturing technology, Haigh never neglects the importance of good design being both aesthetically appealing and economical. Furniture geared to mass production must be affordable and durable, yet Haigh designs reflect the pursuit for the new and uncommon.
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We have very special guests from other design disciplines who will discuss their unique talents with us. We will see their work and understand the process of design they implement in their fields. The design process is common to all design fields. We will provide entertainment and areas where we can relax and discuss our design concerns with other designers. This convention will be new in its content and approach and it will definitely get your minds thinking deeper about the impact of DESIGN on our world.

Come and share with us the designers, come and share the fountain, come and share the audio/visual performance of PMT, come and share the process of design, the food, the entertainment and excitement of SPHERE, the 1987 WSA Convention, May 6 and 7, Olympia Village.
Schedule

Early Birds Delight
Tuesday, May 5
8:00-10:00PM
If you plan on arriving at the Olympia the night before the convention starts, we have something special for you! Meet us at the convention director’s suite for some light and heavy conversation on design. Food and drink will be available to keep up the momentum. Special guests, architects, designers, students, and others who are interested are invited to party with us.

Registration
Wednesday, May 6
8:30-9:30AM
Check in at the registration desk at the Exhibition Hall and pick up your convention materials.

Opening Remarks
Wednesday, May 6
9:30-9:45AM
Opening remarks about the convention by Harry J. Wirth, AIA, convention director.

Paul Haigh, Architect
Wednesday, May 6
9:45-10:45AM
The “High Tech Romantic”. Mr. Paul Haigh is an interdisciplinary designer. All aspects of design are treated equally in the office of Haigh Space in New York from award-winning showrooms to furniture, restaurants and residences. The British born architect runs a small design firm with his wife Barbara. They have a broad practice of architecture, interior design and furniture design. Come and see Mr. Haigh and gain insights into his unique approach to design.

Wisconsin Architects Foundation
Annual Meeting and Reception
Wednesday, May 6
11:00-11:45AM
The board of directors of the WAF invites all convention registrants to be their guests for a brief report, wine and hors d’oeuvres immediately preceding the WSA annual meeting and lunch.

WSA Annual Meeting and Lunch
Wednesday, May 6
11:45-1:00PM
Join WSA President, Robert Cooper, WSA Executive Director, William Babcock, Regional AIA Director Tom Van Hausen, and the WSA Board of Directors for lunch and the opportunity to hear and discuss important issues facing the WSA and the profession. We will be presenting several Citations and a Golden Award. Members and non-members are encouraged to come and participate.
Workshops
Wednesday, May 6
1:15-2:15PM

Choose one of three workshops today to gain valuable insights into related topics of architecture. Come and participate in an informal seminar format in one of our meeting rooms. Our seminar leaders are from the Art Department and The School of Architecture and Urban Planning at The University of Wisconsin-Milwaukee.

Seminar 1
Leon Travanti
Art and Architecture.
Mr. Travanti will discuss ways in which the artist/designer and architect can work together to enhance the architectural concept through inventive use of light, water, sculpture, or signage, designed into the concept.

Professor Travanti heads the Design Program in the Art Department. He is a practicing graphic designer with experience with corporate clients in the U.S., Australia, South East Asia, and Europe.

Seminar 2
Michael Utzinger
Indoor Air quality.
Mr. Utzinger will discuss topics concerned with interior air pollution. His discussion will revolve around the socio-economic, political, and practical applications of indoor clean air.

Michael Utzinger is an Associate Professor who is qualified as both an architect and engineer. His publications on the subject of energy and air quality are extensive and he both teaches and practices in these areas.

Seminar 3
Douglas Ryhn
Historic Buildings.
This will be a guide for practitioners working with older buildings or in historic districts, examining appropriate legislation, grant possibilities and exploring the design and construction problems involved.

Mr. Ryhn is an Associate Professor and has been involved with design work in the region for twenty years. His knowledge, expertise and publication in the field of historic preservation is well known, and he has taught a number of courses on the subject.

Residual Design
Bill Stumpf
Industrial Designer
Wednesday May 6
2:30-3:30PM

The designer of the “Equa” chair and “Ethospace” for Herman Miller will discuss aspects of design that are most neglected by environmental designers. An intense speaker, Mr. Stumpf will energize your design awareness and challenge you to take more responsibility in the process of design. Come and meet Mr. Stumpf in an intriguing look at the world of design.
Construction Industry Reception and Open House Party
Wednesday, May 6
3:30-7:30PM
Come to the best exhibition we have had yet. We will have 120 exhibitors displaying the latest in architectural, construction related materials, services, furniture, and equipment. There is no registration fee. Invitations have been sent to contractors, interior designers, industrial designers, landscape architects, etc. Bring your friends, clients, spouses, anybody. This is an opportunity to update your ties with the construction industry and keep abreast of the new technology. Free beer and snacks will be available. We will have continuous showings of Steve Pevnick’s famous “Rainfall” project. This is a computer driven fountain that can produce three dimensional images made of water droplets—don’t miss it!
Door prizes will be given away hourly.

Cocktail Party and Audio/Visual Performance
Wednesday, May 6 7:30-?
This will be the most entertaining, wildest, outrageous cocktail party ever. There will be plenty of food, snacks and drink with a diverse group of designers that will provide stimulating conversation.

For entertainment, we have PMT, The Pioneers of Modern Typography. Their theme will be ARCHITECTURE, and they are going to give you a show you’ll never forget. PMT, an audio/visual performance group, has performed at numerous public gatherings and they guarantee amusement, diversity, and stimulation.

Have a drink, eat, laugh, discuss, listen and see the work and magic of PMT. We will gather at the “Fountain” afterwards for discussion of topics that deal with the time-space continuum. If you need more refreshments, we will have coffee and desert.

Continental Breakfast
Thursday, May 7
8:15-8:45AM
Have some coffee, tea, or hot chocolate with a croissant before our first presentation of the day. Try to recuperate after last night and visit with friends from around the state.

Richard Guy Wilson
Honor Awards Presentation and Analysis
Thursday, May 7
8:45-9:45AM
Hear what went on during the honor awards judging. This will be an analysis and overview of the 1987 Honor Awards Program. Dr. Wilson will provide a design critique of winners and other submissions in the competition. A noted architectural historian and critic, Dr. Wilson is currently a professor at the University of Virginia. His most recent work is a book and major exhibition entitled Machine Age America. Other works by Dr. Wilson include: The American Renaissance 1876-1917.

Seminars
Thursday, May 7
10:00-11:00AM
Choose one of three workshops today to gain valuable insights into related topics of architecture. Come and participate in an informal seminar format in one of our meeting rooms.
Seminar 1
Steve Quinn
Beyond Helvetica Medium.
This will be a discussion of the importance of graphic design to
the architect and how the architect can benefit from the ex­
pertise of the graphic designer. Steve will also discuss how ar­
chitects can best utilize the opportunity for publication in
magazines such as Wisconsin Architect.
Steve Quinn is a graphic designer
and teacher in Milwaukee. He
studied architecture and graphic
design at the University of Col­
eroado and the Kansas City Art In­
stitute. He was chairman of De­
sign at the Milwaukee Institute of
Art and Design. Presently he is
teaching at UWM and is a prin­
cipal of Steve Quinn Design. His
work has appeared in Print
magazine and the New York Art
Directors Club Annual. He re­
cently redesigned the Wisconsin
Architect magazine and was the
graphic designer for this conven­
tion.

Seminar 2
Robert Greenstreet
Liability: Survival Strategies
for the Small Practice.
This will be an examination of po­
tentially useful techniques in de­
aling with or avoiding legal prob­
lems in smaller architectural
practices. Cases involving Wis­
cconsin architects will be used to
highlight pitfalls and problem
areas.
Mr. Greenstreet is an Associate
Professor and Chair of the De­
partment of Architecture. An ar­
chitect and arbitrator, he has
written extensively on legal is­
ues affecting architecture, in­
cluding two books and a current
series of articles in Progressive
Architecture.

Seminar 3
A. Gupte, M. O'Neill
Computers and Office
Management
A hands on demonstration of the
integration of computer technol­
ogy into the everyday running of
a small practice. The seminar
leaders will show how a simple
package can speed the preparation
of office documents. Programs
allowing the automatic genera­
tion of bill-of-materials di­
rectly from Auto Cad drawing
files will be demonstrated.
Anil Gupte and Mike O'Neill are
doctoral students at the School of
Architecture and Urban Plan­
ing. They have worked exten­
sively in developing usable com­
puter programs relevant to the
practice, and have presented
their ideas at conferences and in
a forthcoming article in Wiscon­
sin Architect.

Seminar 4
Steve Pevnick
The Water Droplet Fountain
Come and see how the Water
Droplet Fountain in the Exhibit
Area was conceived and built.
This will be an entertaining pre­
sentation of how the fountain
works and what its future poten­
tial is.
Mr. Pevnick is a practicing pro­
duct designer and Professor of
Design. He has worked with
Buckminster Fuller and was a de­
sign engineer with McDonnel
Douglas Aircraft Company in the
development of the F4 Phantom.
He is currently working on a line
of toys and has been involved
with the Water Droplet Fountain
as a research project for about ten
years. He has received a Design
Excellence Award from the In­
dustrial Designers Society of
America in 1983.

29 Wisconsin Architect March 1987
Walking Lunch
Thursday, May 7
11:00-2:00PM
Take a casual stroll through the exhibitor area and enjoy a good wholesome lunch. Lunch is included with registration fee. Meet with friends and visit with exhibitors during your lunch. Take some time to observe Steve Pevnick's computer driven fountain in the exhibitor area and listen to the relaxing sound of water droplets hitting the pool.

Nancy Skolos
Graphic Designer
Thursday, May 7
2:00-3:00PM
On the cutting edge of graphic design, Ms. Skolos comes to us from her design firm in Boston, Skolos, Wedell + Raynor. Over the past several years the firm's projects have been widely published and internationally acclaimed. She will share her unique design qualities with us and show examples of her outstanding work. Come and see how broad the graphic design area is, and how it impacts the profession of architecture.

E. Fay Jones, FAIA
Thursday, May 7
3:00-4:00PM
E. Fay Jones will punctuate our convention with his views on architectural design. The work of Mr. Jones is widely published internationally. Being a comprehensive designer, he will show us how his firm proceeds on a project. His firm has received 17 national design awards including the 1981 Wood Design Award (awarded by The American Wood Council), the 1981 and 1982 Tucker Architectural Award For Design Excellence (awarded by the Building Stone Institute and a 1981 Honor Award from The American Institute of Architects. Come and meet an architect with a keen sensitivity to the subtle aspects of design that results in great architecture.

Information
Call the Wisconsin Society of Architects
608.257.8477
Convention Schedule

Tuesday, May 5
8:00-10:00 PM — Early Birds Delight
Convention Director's Suite

Wednesday, May 6
8:30- 9:30 AM — Registration
Exhibition Hall
9:30- 9:45 AM — Opening Remarks
Harry J. Wirth, AIA
9:45-10:45 PM — Paul Haigh
Architect
11:00-11:45 AM — Wisconsin Architects Foundation
Annual Meeting And Reception
11:45- 1:00 PM — WSA Annual Meeting And Luncheon
1:15- 2:15 PM — Seminars
1. Leon Travanti — Art & Architecture
2. Michael Utzinger — Indoor Air Quality
3. Douglas Ryhn — Historic Buildings
2:30- 3:30 PM — Bill Stumpf
Industrial Designer — Residual Design
3:30- 7:30 PM — Construction Industry Reception And
Open House Party — Exhibition Hall
Cocktail Party And Audio/Visual Performance With PMT
7:30- ????

Thursday, May 7
8:00- 8:45 AM — Continental
Breakfast
8:45- 9:45 AM — Richard Guy Wilson
Honor Awards Presentation And Analysis
10:00-11:00 AM — Seminars
1. Steve Quinn — Graphic Designer
Beyond Helvetica Medium
2. Robert Greenstreet
Liability: Survival Strategies
For The Small Practice
3. Anil Gupte And Mike O'Neill
Computers And Office Management
4. Steve Pevnick — Water Droplet Fountain
11:00- 2:00 PM — Walking Lunch
Exhibition Hall
2:00- 3:00 PM — Nancy Skolos
Graphic Designer
3:00- 4:00 PM — E. Fay Jones, FAIA
The production and coordination of the convention “Sphere” was made possible because of the efforts, dedication, and energy of the following people:

Harry J. Wirth, AIA, Director, Production Manager, Convention Designer And Supervisor
William Babcock, WSA, Executive Director
Karen Linley, Exhibitor Relations

Convention Committee:
Harry J. Wirth, AIA, Convention Director
Fred Zimmermann, AIA, Chairman
Mary Beardmore, IBD
Jack Fischer, AIA
Steve Harms, AIA
Charles Slater, AIA
Bob Greenstreet

Student Environmental Designers — UWM Interior Design Program
Patty Stellpflug
Greg Marth
Lisa Ballan

Student Graphic Designers — UWM Graphic Design Program
Ellen J. Bednarek
Jennifer Thisted

Introduction Sequence Produced And Directed
By Steven Quinn
Production Assistant
Ellen J. Bednarek
Convention Particulars

Spouses
The spouses of individuals registered for the Convention will be offered free admittance to all Convention presentations, exhibits and spouse activities. Spouses will be responsible for the cost of tickets to special events. Each spouse should obtain an identification badge at the Registration Desk.

Lodging
A block of rooms has been reserved at The Olympia Village, Oconomowoc, Wisconsin. Exhibitors and registrants participating in the WSA’s 56th annual Convention will be able to obtain rooms (single or double occupancy) for $56 per night. These rooms normally rent for $85 per night. Reservation forms for rooms are available through the WSA office.

Message Center
There will be a Message Center at the Convention where you can be contacted. Calls should be placed to the Wisconsin Society of Architects Convention (414) 567-0311 and the callers should ask for the WSA Message Center.

CEU Credit Offered
For the tenth year, the WSA will be awarding CEU credits for attendance at the seminars during the two days of the Convention. If you plan to take advantage of this opportunity, please note the item on the registration form related to CEU credit. One CEU credit is equivalent to 10 hours of seminars/classroom attendance.

Door Prizes
Door prizes will be awarded every hour during exhibit periods. Who knows what you may win? It may be a video recorder, round trip air tickets to the AIA’s National Convention in Orlando, art work, books, or something completely different. Come join the fun.
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If you have any questions or need more information about the service, call Sandra at the WSA office (Madison - 608/257-8477; Wisconsin - 1-800-272-4483.

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The greenhouse had to be consistent with the residential design by Mark Helminiak, AIA, of BHS Architects, Inc. It had to be affordable. It had to be engineered for Wisconsin. It had to be right for his project. Mark called us and we talked it over. When you call for a greenhouse, who else can you call who knows engineering, knows architecture, knows greenhouses and is right here in Wisconsin?

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Wisconsin Architect March 1987
Walking the razor's edge:

The taped radio newscast was the cue for the performance to begin. Strolling nonchalantly to the cluttered desk, incongruous on Cafe Voltaire's dance floor, I sat down and adjusted the microphone.

"Welcome to the Pioneers of Modern Typography Interview Performance," I said as the group mounted the stage it designed for the occasion.

By turning an interview into performance art, the Pioneers of Modern Typography said as much about their flair for dramatizing modern life as any of their answers did. In previous multi-media performances, the Milwaukee trio has recreated the world of the mentally ill and life in a Communist society. It has examined the ramifications of suburban life and a car-oriented America.

Yet, PMT members prefer not to be tagged as performance artists. Although their gently staccato music provides the continuity in all their performances, they don't consider themselves musicians. The Pioneers of Modern Typography claim to be exactly what their name suggests: the vanguard of new designers.

PMT began in spring 1985, when Scott Schanke, then a Milwaukee Institute of Art and Design student, told an instructor, John Luttropp, about Cafe Voltaire, 2010 S. Kinnickinnic. Schanke, helping design the new music club's interior along sparsely modern lines, invited Luttropp to stop in.

The two decided that nothing was more appropriate than a performance for the club's grand opening, so they hastily recruited Jay Tiller of the heavy-metal punk band Couch Flambeau as drummer and Frances Ullenberg of the very traditional Milwaukee Mandolin Orchestra to add a little color with her instrument. Tiller soon left the group, leaving it with found noises, clapping and drum machines for rhythm.

The three remaining members discovered they shared many interests outside performing arts. They became what Schanke termed a "design collective.

"We're all trained as graphic designers," Ullenberg said, "but we think that training can be applied to anything: video, clothing, furniture, performance. It's all visual language, dealing with symbols and putting them together to make a statement."

Several currents water PMT's design esthetic.

Italian futurism, with its passion for whirling turbines and puffing chimneys, surfaces in Cafe Voltaire, recently redesigned by PMT. The interior has an intentionally grainy look and feel; the cinder blocks and electrical conduits are exposed.

Russian constructivism, with its heroic process of transformation and its willingness to use makeshift materials, is an undercurrent—and sometimes a direct source.
Fascist imagery also comes to play. Some of the banner-draped stage sets recall the monumental reviewing stands Albert Speer designed for his patron, Adolph Hitler. By separating the impressive show from the evil substance, PMT demonstrates how artistic forms are essentially neutral. The context supplies moral and political meaning.

Like an increasing number of artists in the post-modern age, the Pioneers wrestle with a shrinking frontier of new ideas.

"Anyone who thinks they're doing something original doesn't know history," Schanke said. "Everything's been done. It's now a matter of taking what you want from the past and rearranging it in new patterns."

The Pioneers have turned their design sense into clothing and furniture, and are negotiating with ultra-chic shops in Chicago and New York to market them. Their line of clothing resembles proletarian uniforms in a German expressionist film fantasy. Their high-backed steel chairs are as indomitable as the thrones of evil plutocrats from the same movie.

Members of the group are also successful individually. A Luttropp sculpture is on view inside MECCA. Ullenberg, an art director at Curro-Eichenbaum, designed a Bay Shore mall ad that ran in August and September in Harper's Bazaar. She and Schanke modeled for the layout.

"Our performances and music are like our designs," Schanke said. "It's for that time, that moment, and then it's over with. We never believe we've found the ultimate thing. Anything we say can be changed next week. We don't have a manifesto. We're not afraid of changing."

Dry ice began steaming in a seeming spoof of rock theatrics from the simulated smokestacks flanking the stage.

"We're looking for the proper balance of hazard and intent," Ullenberg said, in a parting shot. The "Pioneers of Modern Typography Interview Performance" was over.

In the past two years, PMT has created and performed 20 shows, each to a different theme. They are currently working on plans for "Sensors of an Age", a performance about the history of design. PMT's performance for SPHERE (at the cocktail party, Wednesday, May 6th, 8 P.M.) will have the theme of architecture as its central idea. The performance promises to be an out of the ordinary audio-visual experience, not to be missed.

PMT photos by Francis Ford.
ARCHITECTURAL HEADGEAR by John Luttropp — PMT.
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Architectural Signage

When architects stopped to see our display at the 1986 Convention, they were impressed by the board range of signage available from Andco. They were anxious to take the new 42 page catalog or to mark down the “Sweets” number 10.11a. We were surprised to see that so many architects are now planning to incorporate signage into their design concept instead of leaving it to an “afterthought” by others. We are happy so many like the flexibility of the tasteful, useful and practical examples that Andco brings to them. We are looking forward to some enjoyable co-operation in your projects in the next few years.

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Stippled/Buff

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number of articles have been written in professional publications about the Intern/Architect Development Program (IDP). These articles discuss the ways that IDP prepares a person for the registration exam, how it can help him/her enter the profession at a higher level of competence, and explain how the program is going to effect the registration and licensing of architects in the State of Wisconsin. What they don't review, however, is each local chapter's involvement with IDP.

Since IDP is a method of obtaining and documenting practical experience during an individual's early career, the program concentrates on four key concepts:

1) Advice and Guidance from at least Two Professional Sources — One source of professional advice and guidance is the intern's sponsor or immediate supervisor. The other is a licensed architect outside of the intern's own office to act in an advisory capacity regarding the intern's career concerns.

2) Definition of Principle Areas of Knowledge and Skill — Through IDP, the intern is exposed to 14 specific areas of architectural practice. This exposes the intern to a broad spectrum of practice rather than the few specialties normally encountered on the job.

3) Measuring, Assessing and Recording Experience — It is left entirely up to the intern to determine how to keep a record of his or her experience. Whatever method is devised should provide a constant indication of the intern's weak as well as strong areas of training and should be recorded on assessment report forms supplied by NCARB.

4) Greater Access to Learning Opportunities — By being involved in the IDP program, the intern has access to educational programs not available to others. There are three acceptable forms of exposure available to obtain credit in the IDP program — participation, observation, and supplementary education and/or seminars.

Our initial efforts to implement IDP in Northeast Wisconsin involved talking about IDP at our monthly chapter meetings to give everyone an overview of the program. We then directed our efforts to the people who would benefit most from the program — the prospective interns. The response was better than had been anticipated. Through persistance, a certain amount of curiosity in the program also has been stirred in the remainder of the local architectural community.

We wanted to continue by pursuing our chapter to support our IDP efforts through the participation of all chapter members. While a number of interested people responded, one of the basic reservations about participating that they all seem to share involved the lack of information available to them about the program. To overcome this concern, we let everyone know that if they had any questions about IDP to let us know and that we would be able to either get the information for them or tell them where it could be easily obtained.

As a result of these efforts and the continued exposure provided IDP at our chapter meetings and local events, the intern population in Northeast Wisconsin has grown from two last year to about 15 as of the end of 1986, including both official and non official interns.

On the interns' level, we wanted to initiate a program where the interns, or prospective interns, could meet to work on their IDP programs. The IDP Sup-Ed guides program was considered. However, due to the isolation of work brought on by the program, and not wanting to distance our chapter members from each other, it was decided to pursue the IDP Seminar Series. In this way the interns could participate in a two or three hour informative session with fellow interns, obtain IDP credit for the seminar, and not have to spend the time struggling alone. The unstructured format of the seminar series allows interns to interact with established practitioners as well as fellow interns. This was one of the major reasons for selecting the seminar series.

At the start, only one seminar was scheduled for January to avoid the hectic holiday season. The idea was to get a feel for the popularity of the program in order to be better able to plan and schedule future seminars.

Known to all associated with the IDP program, there is a national newsletter for Intern/Architects called "THE IDP." This newsletter keeps interns informed about all new IDP developments. A recent issue of THE IDP (October 1986) includes an article about the seminar series and explains the structure of the program.

As of last September, Wisconsin accepts the IDP training guidelines as equivalent to established training standards for licensure. Twenty-one other states require candidates to participate in the IDP training program to become licensed in their state. Wisconsin has come a long way with IDP since its inception a number of years ago. Yet, it still needs participation by the local chapters to become a strong part of architecture in Wisconsin.

We believe architects in Northeast Wisconsin have been shown that there are young professionals out there willing to give the little extra effort needed for IDP to succeed. IDP is reaching a stage in its development where we should take advantage of what the program has to offer rather than ignore it and have it pass us by.
If all goes well, the Northeast Chapter — and hopefully all of Wisconsin — will make IDP an integral part of architecture. For complete information about the IDP seminar series and other IDP programs, contact Lois Thibault with the American Institute of Architects in Washington, D.C.

EDITOR: The authors are Associate members of the Wisconsin Society of Architects. For additional background on IDP in Wisconsin please read on.

IDP Follow-Up Note:

Mr. Schumann and Mr. Hansen are two examples of what makes an IDP program successful — involved, dedicated interns actively pursuing a systematic accumulation of professional experience in the pursuit of registration. Across the country, the IDP "chapters" that are successful in providing continuing opportunities for exposure to the various areas of practice are being run by vocally and physically active interns such as these two. The Intern Development Program is a self-help program that, to be successful, requires the active dedication of the beneficiaries, the interns.

IDP is working in northeast Wisconsin because of two people seriously interested in improving themselves. Their efforts to organize an intern program can provide the support network necessary for many interns to maintain the enthusiasm and drive required to complete the IDP program. The network of interns can also ensure the continuity necessary to maintain a successful program over a longer period of time.

Since 1980, members of the WSA have been meeting intermittently to discuss what the WSA can do to implement the Intern Development Program in our state. The arguments have swayed from "we as professionals should establish a network of advisors and actively educate our members and interns about IDP" to "for the program to be successful, the interns themselves must establish the need and we will respond". There have been intense periods of active involvement followed by long periods of inactivity. In the meantime, two interns, interested in improving their intern experience, have illustrated the strength of the latter argument.

For the Intern Development Program to work in our state, the interns will need to personally recognize the benefits of the program and establish cells of activity themselves. To rely on the professional community to run the program is only going to insure sporadic and partial success. There is no continuing and immediate incentive for practicing professionals, whose primary concerns are related to the successful operation of their practice, to establish and operate the program. The primary benefit of the IDP program is to the intern; the secondary benefit is to the profession in more knowledgeable and experienced young practitioners.

This is not to suggest that the WSA does not have any responsibility in helping to improve the chance of success for an IDP program. As was pointed out in Mr. Schumann's and Mr. Hansen's article, the IDP program requires the intern to have a sponsor and an advisor. The sponsor is found in the intern's office and is responsible for assigning work tasks that allow for exposure to the various areas of experience required. The sponsor should recognize the importance of providing a variety of work experience in that the variety provides a more valuable employee capable of responsibly handling a broad range of tasks.

The role of the advisor is to serve as an outside the office resource to the intern. The advisor needs the capacit-
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Wisconsin Architect March 1987
The WSA office is receiving more and more calls from members regarding QBS...Qualifications Based Selection. Some are interested in receiving additional information about this WSA program that assists owners in setting up a process for selecting an architect on the basis of qualifications and competence because they are encountering more and more owners who are utilizing the QBS process. A growing number of other members are asking QBS Facilitator D. Van Fossen to contact a particular owner and outline the type of assistance that the WSA can provide.

For example, two different architects recently contacted the WSA office about the same public library project in a major Wisconsin municipality. The problem was that the request for letters of qualifications included preliminary drawings or sketches. What could the WSA do?

When Van talked to the appropriate staff at the library (who by the way had already been contacted by the two architects) and outlined the QBS process, the library staffer commented, "It's been a long time since we have used the services of an architect...I guess times have changed."

In following up this initial contact, the WSA is establishing a working relationship with the library staff assigned to this project and responsible for the selection of an architect. While the selection process is still being established and it is too early to know exactly what type of selection methodology will be utilized, it appears that the library is leaning away from a process based on free drawings and towards one based on qualifications.

The moral of this story is that as a member you can make a difference. Contact Van or Bill at the WSA office for information on QBS and keep those referrals coming.

The second annual WSA Golden Award has been awarded to Paul Graven, FAIA, of Madison. In accordance with previously adopted rules and procedures, Paul was named the recipient of this year's award by the WSA Board of Directors at its December meeting.

The Golden Award is the highest honor the WSA can bestow on one of its members. Its purpose is to recognize an individual architect who has performed most distinguished leadership and service to the WSA over an extended period of time and has advanced the cause of the profession in providing an inspiration to his/her fellow practitioners.

The award will be presented at the 1987 WSA Convention, May 6-7 at the Olympia Resort in Oconomowoc. Congratulations Paul.

The WSA Board of Directors has awarded S.C. Johnson and Son, Inc., a Citation for Distinguished Service to the profession of architecture. This Citation is in recognition of the company's support of the exhibition "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral" and its consistent and continuing support of excellence in architectural design and Wisconsin architects.

The exhibition, which was recently displayed at the Milwaukee Art Museum, was made possible by a grant from S.C. Johnson and Son, Inc. (Johnson Wax) as part of the company's centennial celebration. The exhibition and the company's commitment to excellence in the design of its corporate facilities have played an important role in increasing public awareness of architecture in Wisconsin.

Plans are to present the Citation at the WSA Convention on May 6-7, 1987, in Oconomowoc.

The WSA recently had a unique opportunity to make a presentation on Qualifications Based Selection (QBS) at a workshop on "Selecting an Architect" at the Wisconsin Association of School Boards (WASB) convention in Milwaukee. WSA Board member and Past President Harry Schroeder, AIA, and WSA Executive Director Bill Babcock outlined the QBS process for and responded to questions about the program from school board members and school administrators from across Wisconsin.

The "one on one" assistance provided by the WSA's QBS Facilitator was stressed. "What will the QBS Facilitator do for us?" it was asked. Well, the QBS Facilitator will:

1) Meet with the board, committees, staff, individuals or groups to provide information on what architects do and the rationale of the QBS method of selecting an architect.

2) Develop materials to be used by the owner based on their individual needs and specific requirements. This document can be modified and adjusted as necessary by the owner prior to implementation of the process.

3) Provide guidance over the telephone and through the mail for the customizing of materials and communications, answer questions and provide ongoing guidance for the selection process.

4) Provide directories of architects to facilitate the identification of firms which may be appropriate for requesting Letters of Qualifications.

5) Provide other resources, such as additional materials, referrals of other owners who have used the process, and general assistance as appropriate.

Close to the end of the workshop a school administrator in the audience...
volunteered that his school district had contacted the WSA for assistance in setting up a selection process and had just interviewed the shortlisted architectural firms the previous evening. He had nothing but good things to say about QBS and the assistance provided by the WSA.

**Al J. Seitz**

Emeritus member Al J. Seitz of Racine passed away last summer. A Corporate member of the WSA since 1944, Mr. Seitz was elected an Emeritus member in 1974. He will be missed by the architectural profession in Wisconsin.

**Englund Honored**

Former WSA Executive Director Eric Englund has been elected as an Honorary Member of The American Institute of Architects in recognition of his outstanding contribution to the architectural profession. Under his leadership the WSA took a leading role in major issues affecting the profession, including A/E procurement and professional liability. Eric successfully lobbied for passage of state of limitations legislation and for a bill to reduce frivolous lawsuits. He remains an enthusiastic and effective communicator about architecture and architectural issues.

The Honorary Membership will be presented during the 1987 AIA National Convention in Orlando, June 19-22. Congratulations Eric.

**Membership Action**

Lukas, Gregory A., was approved for Associate Membership in the Southwest Wisconsin Chapter.

Green, Herman A., Jr., was approved for AIA Membership in the Southwest Wisconsin Chapter.

Taylor, Roderick, was approved for Associate Membership in the Southeast Wisconsin Chapter.

Swinghamer, Michael, was approved for AIA Membership in the Northwest Wisconsin Chapter.

Schlimgen, Jennifer L., was approved for Associate Membership in the Southwest Wisconsin Chapter.

LePage, Lawrence G., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Kadow, Michael K., was approved for AIA Membership in the Northeast Wisconsin Chapter.

McCulloch, Kurt, was approved for AIA Membership in the Northeast Wisconsin Chapter.

Gulbranson, Mark, was approved for Student Membership in the Northwest Wisconsin Chapter.

Hameister, Duwayne R., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Schad, Peter, was approved for AIA Membership in the Southwest Wisconsin Chapter.

Warner, Robert J., was approved for Associate Membership in the Northeast Wisconsin Chapter.

Plugopolski, Gary, was approved for Associate Membership in the Southeast Wisconsin Chapter.

Theis, Alan R., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Kolander, John E., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Meissner, Daniel J., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Prendergast, Patrick W., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Gregorcich, Robert, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Moritz, Manfred, was approved for AIA Membership in the Northeast Wisconsin Chapter.

Khatchadourian, Apraham, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Huebner, Richard R., was approved for Student Membership in the Northeast Wisconsin Chapter.

Lynch, Bruce, was approved for Associate Membership in the Southeast Wisconsin Chapter.

Jones, Steven R., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Roarty, Daniel J., was approved for Associate Membership in the Northeast Wisconsin Chapter.

Bartol, Christien M., was approved for Prof. Affiliate Membership in the Northeast Wisconsin Chapter.

Mason, Terri C., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Piwoni, James L., was approved for AIA Membership in the Southeast Wisconsin Chapter.

**People & Places**

We have a new firm in Sheboygan, Wisconsin. DUANE HAMEISTER, AIA, and ROBERT WARNER have opened up their own firm. They are calling it HAMEISTER DESIGN ARCHITECTURAL STUDIO. You can find them at 3515 N. 10th Street, Suite 822, Sheboygan, WI 53083. Phone number is (414) 457-7864.

VALENTINE J. SCHUTE, JR. and TIM P. LARSON have joined forces to start their own firm. They are now known as SCHUTE, LARSON ARCHITECTS, INC. Their address is 125 N. 4th Street, LaCrosse, WI 54601, phone number (608) 785-2217.

JON A. JENSON, AIA has been appointed to head architectural services at the Madison division of Foth & Van Dyke, an engineering and architectural consulting firm. They are located at 2702 Monroe Street, Madison, WI 53703.
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