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A proposal, Senate Bill 48, has been introduced in the Wisconsin Legislature to not only increase the state sales tax to 6%, but also expand the tax to architectural, engineering, interior design, accounting, legal and a host of other professional and business services. The resulting increase in sales tax collections, estimated at about $800 million, would be used to reduce school property taxes.

SB 48 is so ambitious and multi-faceted that it probably won’t be adopted in its entirety. However, as debate on the 1991-93 state budget reaches its final hours later this spring and legislators are looking for a source of additional revenue to balance proposed expenditures, the sales tax expansion component of SB 48 may start to look more attractive. This will be particularly true if legislators do not begin to hear a rising chorus of opposition to the sales tax expansion idea from their constituents. According to legislative estimates, imposing the sales tax on architectural, engineering and other design services would generate over $26 million in state tax collections.

The real choice is yours. You can be a "player" and contact your state representative and state senator. Or, you can decide to be a "victim" and allow others, who support expanding the sales tax, to influence the political decision-making process. It's time to let the air out of this sales tax expansion trial balloon.

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A
rchitects and scientists are alike in that their vision of the world depends as much upon what they are looking at as upon what their previous experiences have taught them to look for. During revolutions, however, scientists actually see new and different things when looking in familiar places. The question is whether architects do the same.

Christopher Alexander is a scientist (trained in physics and mathematics) and an architect, and he approaches the question—What is design?—with a kind of scientific rationalism not normally associated with architecture. Modern architecture had been called “rational,” for example, but it was the kind of rationality that Karl Mannheim called “functional”: shaped exclusively by external realities and void of any final purpose. On the other hand, Alexander’s rationality is obviously substantive, the kind of pure rationality that distinguishes extraordinary from normal science and which seems to flow naturally from his training as a mathematician.

Although architecture is, by definition, both the art and science of building, the “science” side of the equation is usually interpreted to mean applied science—the realm of structure, materials, construction, and the technological hardware of building operations. Occasionally a structural engineer or a technologist will conceive of the problem of design in terms of their particular disciplines; but this is quite different from the perspective of pure science or mathematics. Nevertheless, the “art” side of the equation is usually reserved for the question of design—the realm of the synthesis and generation of architectural form. In terms of tradition then, the architect is fundamentally an artist, but one who understands science and can apply it to the problem of building. Although he may have great respect for science, even be fascinated or inspired by it, he is not a scientist. Even the few scientists who are also architects, like Leonardo da Vinci and Christopher Wren, treated the question of design as a purely artistic problem. Architectural history records few, if any, instances of architects treating the question of design as a scientific problem.

The current role of theory in architecture illuminates this distinction. In the making of buildings and towns, the crucial test of the reality of a theory is the extent to which practical work depends on its existence. But in the case of modern architecture, most of what passes for “theory” is really just a manipulation of design concepts and ideas already derived from the experience of building. In other words, it exists in a peculiar relation to the final product. Such theory does not help create designs; it only explains them—a fact which always comes as a shock to most students of architecture. For this reason the act of design has remained a creative mystery, somehow transferable but not rationally communicable. As a science, however, such theory is primitive. It cannot really be used by anyone else; each designer must re-invent the act himself; and, as a result, there is practically no internal cumulative body of architectural knowledge. In that sense, modern architectural design is very similar to pre-Newtonian optics where, says Thomas Kuhn, “being able to take no common body of belief for granted, each writer on physical optics felt forced to build his field anew from its foundations.”

The modern, so-called objectivist view of aesthetics insists that the source of beauty of an object is
contained primarily within its formal properties. In the case of a building, this means *how it looks*, independently of the life that goes on inside. The exclusive appeal of this view is evident in the tendency for modern buildings to be photographed for publication without people in them. The so-called subjectivist view, however, is equally unsatisfactory. It holds that what makes something aesthetically valuable is not in its own properties but its relation to the personal preferences of its perceivers.

This antimony has no place in Alexander’s view. For him, the beauty of a thing does not rest entirely in its appearance but rather in its *existence*:

For me, the beauty of a thing is not purely in how it looks, it has to do with how it is. Now how it “is” essentially involves a relationship between the various events that are going on there. It happens to be true that when a thing is transparently true to itself we then somewhat naively think of it as beautiful. The naive part actually consists in attempting to analyze that intuition and mistaking it for being a comment on how it looks. But when it is correctly understood it happens to be only a comment on how it looks in passing. Appearances can be deceptive...So it is not ultimately the inner life which is the thing that matters. And when I say that basically I am concerned with making things beautiful, that is what I am speaking about.

Here again the inquiry comes to rest on some holistic property of structure. In this case it is the internal resolution that occurs when something is “transparently true to itself.” As in the “goodness of fit” between form and context, or in the correspondence between the structure of a problem and the design program, or in the free functioning of a system, or in the overlapping structure of interactions, or in the “real heart structure of a language,” or in the congruence between the holistic perception of a thing and its behavior, all of Alexander’s investigations during this ten-year period come down to this property of wholeness or richness or vitality that is present in beautiful buildings. To anyone trained in scientific method this would seem to suggest two possibilities. Either the investigations have been incorrectly biased from the start, in which case the pattern of coincidence is nothing more than an interesting tautology, or there is some objective phenomenon at work which shows up no matter how one approaches the problem.

In science, the discovery of such phenomena is rarely sudden. Usually the investigator is driven to conclude its existence only after repeated efforts to explain something else come to rest on its probability. For Alexander, the idea that there might be some sort of phenomenological event occurring when something was “beautiful” was not even an attractive option. First, it places one in the extremely awkward situation of claiming something to exist when that existence seems highly problematic. Second, the burden of proof is enormously time consuming and often impossible within the lifetime of the person making the discovery. And yet, by the end of the late 60s there seemed no other alternative. It was clear that although progress on the pattern language was evident, each attempt to explain what was meant by the holistic property of structure opened up new questions. The results seemed to suggest some sort of hermetic circle of inquiry that led inexorably to the existence of some objective feature of reality that was logically accessible only by inference. If indeed there was such a phenomenon, by what means could one be precise enough to systematically predict its consequences?

There are precedents in architectural theory and practice for the discovery or even the claim that there is such a phenomenon. A careful examination of Wright’s discussion of “organic” architecture or of Le Corbusier’s remarks about “ineffable space” suggests that both believed that what they were referring to were objective features of reality. Eliel Saarinen believed that the search for form would result in objective conclusions—which he described in terms of a spatial “aura”—and that its fundamentals were “always the same, all the time, unchangeable and firm.” There is, however, no precedent for a systematic description of the consequences of such phenomena. Although such descriptions constitute the basis and prerequisite of scientific paradigms, their existence in architecture would radically alter the current conception of the field and shatter the prevailing constellation of facts, values, and methods upon which it is based. Because such an event seems so improbable, and because of Alexander’s specific answer to the question, his inquiry itself constitutes an examination of the entire field.

**EDITOR:** This article is an excerpt from “The Science of Design: Christopher Alexander’s Search for a Generative Structure” which originally appeared in the Fall 1983 issue of ReVISION.
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In the late 1960s and early 1970s many schools of architecture were experimenting with ideas connected to notions of architecture as a quasi-scientific pursuit. There was a forward thrust propelling us into the future. Fundamental continuities were broken with regard to accepted notions of the basis requirements for the education of an architect (history and drawing, for example). The focus was on the holistic visions of a rational approach which paralleled a perception of scientific inquiry marked by an inherently circular integration of analysis and synthesis. As products of this system we lacked confidence, and were somewhat suspicious of the more intuitive potential of invention. Intellect and intuition had yet to be reintegrated into a single modus operandi.

Our early projects, notably the Sequoyah School and the Medical Office Building, were a direct response to this circumstance: the hunches were there, just not quite grasped. The focus was on infrastructures, with their emphasis on program, the environment, change and flexibility, and movement; the objective was a generic, neutral architecture resulting as a pure manifestation of these forces.

With the Venice houses we began a shift to more private and expressive concerns, focusing both on the making of visual and spatial connections between building and context and pursuing ideas which attempted to establish a dialogue between the idealized and the idiosyncratic characteristics inherent in each problem. The work was more and more about conflicts, questioning the normative and clashing with the expected; it was an intersecting of our subjective views and the programmatic demands of our clients. The grammatical rules were evolving.

There was an intentional juxtaposition of unlike materials in conjunction with the use of a large number of parts and a purposeful interaction of structural and non-structural elements. Later projects such as the Crawford Residence and the 6th Street House continued to explore this dialogue through an increasingly complex or multi-layered strategy articulating the non-visual aspects of the work. There was an explicit connection to what was perceived as an indecipherable, pluralistic, and heterogeneous world. Emerging through the noise was an everpresent concern for order.

These projects, from our smallest scale commissions, such as the 2-4-6-8 House, attempt to comment on their urban situations; they are informed by the city and in turn aspire to redefine it. As extensions of their immediate site conditions, they participate in defining limits and boundaries and make both generalized and specific observations. Late projects, such as 72 Market Street and Kate Mantilini, pursue these interests within a more confrontational strategy. Buildings become interventions into an existing fabric as a means of experiencing the collision of the contemporary world while maintaining a consciousness of the past. Tradition and history are used as the groundwork for new organizational and conceptual ideas in a time when much of architecture is preoccupied with accomplishments from the past and their literal interpretations.

We reiterate the dialogue between the general and the specific at the site as the work responds to accommodation. We’re developing a direct discourse about the connection (or disconnection) between use and form, which questions both the priority of function within the design process and the assumption that the satisfaction of our needs is the most important goal. Technology supports use, not the other way around. The issue is to develop a definition of appropriateness while questioning current notions regarding the optimization of technology. The tectonic focus of our work is about making (sometimes unmaking) and communicating the process and activity of construction. It utilizes the inherent qualities of materials and the expression of that materiality to produce a building’s particular quality (it’s “authenticity”). There is a deliberate tension created between the simplicity and the generic nature of materials and the abstract/conceptual nature of the work as a whole. We reject the current convention that equates value with the preciousness of materials over the transcendence of the concept. Ideas of luxury, or value, are represented by the richness of form as it manifests concepts. Beauty is thus a consequence of a profound intimacy with material things; it cannot be possessed beyond the moment; it is reclusive, inexplicable, and un reproducible.

Architecture is, finally, a means of communication, a way to describe things for which words are inappropriate or inaccurate, and to speak about the culture from which it comes. We take a point of view. Our work concretizes the ephemerality of feeling. It transcribes the complexities of the world and the fragmented, disbursed, and detached nature of existence. Our interest in indeterminacy parallels our interest in formal language. Our work reiterates the unfinished nature of things. We hope it un masks the deceptions of first appearance and explores what we don’t see.

EDITOR: This article is taken from the Foreword of a 1989 publication on the work of Morphosis Architects.
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The product sold suggested the playful concept of a toy town where aisles are streets lined with merchandise and vertical displays become buildings and towers. Three tall towers define teachers' materials at back of store. Primary colors help emphasize hands-on activity cubes. A cloud-shaped checkerboard floor at the entrance holds attention near the doll hotel and the welcoming puppets, animals, and monsters on the shelves. A badly used small church has been resurrected to again become a spirited place.

*Photography: Dan Morgan*
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Dust off your photo albums and yearbooks, because whoever is able to identify the greatest number of the architects pictured here has a chance to win a fabulous prize at the 1991 WSA Convention, May 7 & 8, at the Olympia Village in Oconomowoc.

Here are eight names to get you started: Ellis J. Potter (4), Louis Siberz (13), Fritz Von Grossman (38), Edward J. Law (48), Julius Sandstedt (51), Paul E. Nystrom (53), Edgar Berners (55), and Allen Strang (59). If you can identify any others, please send them to Bill Babcock at the WSA office, 321 S. Hamilton St., Madison, WI 53703.
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This is the owner’s third restaurant from a remodeled gas station. The program called for a lively, playful atmosphere that “recalls the diners of the 1950s as seen through the eyes of the 1990s.” Site is a narrow wedge of land near a major park and bicycle path. Walkup service was essential. Surrounding neighborhood is in transition between residential and commercial uses.

The solution is a bit of an architectural puzzle. New and old collide, both retaining their identity. The white-painted masonry “old gas station” seems to cut a gash in the taller stainless steel “new diner.” Interior designer, Rachel Deprey, ASID, continues the feeling by mixing vintage details with high tech. Wire-caged light fixtures recall original garage use. Restrooms located in the “old” building are emphasized by glass block with antique steel “Men” and “Women” signs. At approximately $77 per square foot, this marginal building now presents a distinctive presence on the street. Its popularity, however, is probably due as much to the custard as to the buildings appearance.

Photography: Ruth Fankhauser
Wisconsin Chapter
Architectural Woodwork Institute

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After World War II optimism for the future was at an all time high. Americans had dreams of a better world by the year 2000, and a vision of ... Déjà vu? Haven't we been here before? I recognize that introduction; the opening to "Star Trek: The Next Generation"? The preamble to the Constitution? Ah yes, last year's WSA Convention. It's all coming back to me now ... a very fine program of events; in fact, all-in-all an excellent Convention. Yet, I recall an incident at the Thomas Fisher presentation. Some of the attendees had the effrontery to challenge Fisher, to speak out and question his editorial positions ... asking him to defend himself. Was this madness? Surely the WSA Convention, perhaps the order of the universe itself, would decay into complete chaos. (Well, it DID snow the next day.) As a profession, we survived the indiscretion at the Fisher lecture and, as professionals, perhaps we can be duly inspired by the actions of those freethinkers who spoke out. This year's Convention Committee was so intrigued by that event we felt duty-bound to explore the possibilities of coercing the same kind of interaction between speaker and Convention-goer witnessed last year. We agreed to design a program that would demand the active participation of everyone present. (So, we might spend a little extra on attack dogs for crowd control, it would be worth it.) It is our sincere goal to establish a context at this Convention that will induce you to participate in a sharing of knowledge, experiences and ideas. To support this goal we borrow a 1935 quote from Marjorie Barstow Greenbie: "Good talk has always flourished in taverns, but it dies in the hotel de luxe. It springs up naturally around campfires. It results from conditions which strip off social veneer and bring people together on a plane of elementary humanity." To this end, in planning your 60th Annual WSA Convention, we propose to dispense with podiums and pretense and invite you to converse, to speak out, to... DIALOGUE. Plan now to join our distinguished faculty, including Michael Rotondi, AIA, Stephen Grabow and Dr. Stuart Rose, AIA, and exceptional professional development seminar leaders for some lively discourse on architecture and practical concepts that will help you improve your practice. This year's WSA Convention program includes ample doses of inspiration, recognition, social interaction and education ... mixed with some mystery, intrigue and just plain fun. Reserve the dates of May 7th and May 8th now and send in your registration today. This is one WSA Convention you can't afford to miss. If you have any questions, call the WSA office ... (608) 257-8477/1-800-ARCHITECT.

John G. Horky, AIA, Chairman
1991 WSA Convention Committee
PRE-CONVENTION SPECIAL EVENT
1991 WSA HONOR AWARDS
RECEPTION & BANQUET

Monday, May 6
5:00 - 9:00 p.m.
It's the night before the opening of the 1991 WSA Convention, and this special pre-Convention event will kick off the DIALOGUE on design excellence. The 1991 WSA Honor Awards Reception & Banquet will recognize the architects, owners and contractors of this year's award-winning projects. There is a separate registration fee for this special event.

The celebration of design excellence and award-winning Wisconsin architecture begins with the WSA Honor Awards Reception sponsored and hosted by Klipstein Insurance Services, Inc., the insurance professionals for architectural and engineering firms and Wisconsin's exclusive carrier of Design Professionals Insurance Company (DPIC) Plan. Immediately following the reception, the WSA Honor Awards Banquet will feature the presentation of Honor Awards and Merit Awards to representatives of the winning projects by WSA Design Awards Committee Co-Chairs Emma Macari, AIA, and Robert Cooper, AIA, and WSA President Richard Eschner, AIA.

Award-winning architect Alan Chimacoff, AIA, principal and director of design of The Hillier Group in Princeton, New Jersey, will be the featured keynote for the WSA Honor Awards Banquet. His talk will include entertaining and enlightening observations on design award programs and building successful architect-client relations as well as unique insights into the award-winning work of The Hillier Group.

Alan Chimacoff joined The Hillier Group as director of design in 1986. In this capacity, he oversees the quality of design for all projects and is the project designer for selected works. He has been instrumental in the numerous award-winning projects for which The Hillier Group has received national recognition. His work, such as the College of Architectural and Environmental Design at Arizona State University, School of Business Administration at Monmouth College and the National Headquarters and Conference Center of the Howard Hughes Medical Institute in Chevy Chase, is known for its clarity of purpose, comfort and convenience to users, commonsense construction and artistic integrity. Before joining The Hillier Group, Chimacoff was a principal of his own firm and also was a professor and director of graduate studies at Princeton University. He has served on numerous design juries across the country and his work has been published in professional journals in the United States and abroad.

CONVENTION REGISTRATION
Tuesday, May 7
9:30 a.m. - 9:30 p.m.
When you arrive at the Olympia Village for the 1991 WSA Convention, be sure to check in at the WSA Registration Desk at the entrance to the Expo Center and pick up your Convention program, registration badge and other materials. This will be your source for information on all WSA Convention programs and special events.

We are pleased to acknowledge that again this year the WSA Registration Desk is being furnished by Building Service Inc. of Milwaukee.

DIALOGUE...
OSCAR J. BOLDT LECTURE
Is Beauty in the Eye of the Beholder?

Michael Rotondi, AIA
Principal, Morphosis

Stephen Grabow, Ph.D.
Professor, The University of Kansas

Tuesday, May 7
10:00 - 11:45 a.m.
The opening general session of the 1991 WSA Convention will initiate the ongoing DIALOGUE on architecture that represents the cornerstone of this year's statewide conference. Come prepared to participate in this lively, interactive exchange of ideas and opinions. Sparks are bound to fly during this keynote session sponsored by the Oscar J. Boldt Construction Company, Wisconsin's largest general construction and construction management firm.

Following the official welcome and opening remarks by John Horky, AIA, Chairman of the 1991 WSA Convention Committee, the DIALOGUE will commence with our featured keynote speakers Michael Rotondi, AIA, and Stephen Grabow, Ph.D. Plenty of time has been reserved for audience participation in a Q&A session.

An award-winning and extensively published architect, Michael Rotondi is a principal of Morphosis, an architectural and design firm in Santa Monica with projects throughout the country and around the globe, as well as director of the Southern California Institute of Architecture. The work of Morphosis, such as the 6th Street Residence and Cedars-Sinai Comprehensive Cancer Center to name just two, has received numerous national AIA and PA awards. A recent project presently under construction is the Golf Club in Chiba Prefecture.

Last May, he was the keynote speaker at the national AIA Convention where he addressed the theme of pushing the limits of design. Morphosis views architecture as a means of communication. The question, as posed by Rotondi, is how to integrate broader social, cultural and aesthetic issues into an overall understanding of architecture.

Professor Stephen Grabow is the former director of the architecture program at the School of Architecture and Urban Design at The University of Kansas and a noted author of numerous professional publications on architecture and city planning. His most recent book is the critically acclaimed Christopher Alexander: The Search for a New Paradigm in Architecture. As Robert Benson commented in Inland Architect, Grabow's intellectual biography of Alexander's work "builds the strongest case to date for the authenticity of architecture as a unique disciplinary endeavor which fuses art and science in a way truly consistent with the place it has always occupied in the history of civilization." Grabow has received research awards from the National Endowment for the Humanities, the National Endowment for the Arts and The American Institute of Architects, and recently was a Fulbright Scholar at the Royal Danish Academy of Fine Arts. He is currently working on a book, entitled Affinities of Form, about architectural principles in art, science and philosophy.
WSA GOLDEN AWARD LUNCHEON
Humor is No Laughing Matter!

Ron Dentinger
Speaker - Comedian

Tuesday, May 7
12:00 – 1:15 p.m.

The WSA Board of Directors, 1991 WSA Convention Committee and the Wisconsin Concrete Masonry Association cordially invite you to the WSA Golden Award Luncheon.

On the agenda will be the presentation of the 1991 WSA Golden Award to Leonard H. Reinke, FAIA, of Oshkosh. The Golden Award represents the highest honor the WSA can bestow on one of its members. Its purpose is to recognize an individual architect who has performed the 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.

Len Reinke joins David E. Lawson, FAIA, Paul H. Graven, FAIA, Mark A. Pfaller, FAIA, and Wayne E. Spangler, FAIA, as the fifth Golden Award recipient. Come and join the celebration.

Also on the agenda will be the presentation of the Wisconsin Concrete Masonry Association's “Excellence in Masonry” awards for 1991. This program was established by the WCMA to recognize and honor three projects each year for excellence in concrete masonry design. A plaque will be presented to the architect of each project.

And that's not all. Thanks to the support of the WCMA, we're able to bring you the Wisconsin winner of Showtime's “Funniest Person in America” contest . . . Ron Dentinger of Dodgeville. A former Milwaukee cop and motel manager, Ron makes his living these days telling jokes. In fact, he has been clocked getting up to six laughs per minute. He's entertained explosive engineers in Miami, boiler inspectors in New Orleans, doctors in Minneapolis, funeral directors in Portland, Maine and now . . . architects in Wisconsin! Ron claims that humor brings about an attitude adjustment that is nothing to laugh at.

DIALOGUE . . .
PROFESSIONAL DEVELOPMENT SEMINARS
Tuesday, May 7
1:30 – 2:45 p.m.

The DIALOGUE on architecture was started in the opening session and everyone had a few laughs over lunch . . . now's your chance to select from three professional development seminars that will help stimulate further DIALOGUE in a smaller, informal setting.

More DIALOGUE
Grabow & Rotondi

You say you, Stephen Grabow and Michael Rotondi just got started in the morning's general session on our journey in search of a new paradigm in architecture? If you want to continue the DIALOGUE with these keynote speakers, here's your chance to kick back, relax and further explore the basic underpinnings of architecture, design and beauty in a roundtable discussion with the keynoters . . . Grabow and Rotondi.

Is Anybody Listening?
Tom Carter
Diane Chamness

This seminar offers an exciting and unique "showroom" presentation on how we communicate and the tools available to enhance your communication effectiveness and help you achieve greater results in your interaction with others (e.g. staff, clients, selection committees, family, etc.). Seminar presenters Tom Carter and Diane Chamness will take you through a visual introduction to the types of communication we encounter on a daily basis and provide you with specific techniques to enable you to become more effective in both your professional and personal lives. Topics covered will include: conflict management, assertiveness development, active listening and non-verbal communication.

Tom Carter currently is an assistant professor in the Professional Communications Department at Alverno College. He has been educating people in effective communications for over eight years through professional business workshops, university classes and government programs. Diane Chamness is the owner of Chamness Marketing Network, a Milwaukee marketing and business communications firm that assists companies in expanding their business through planning, marketing and public relations. She also is an accomplished educator, having taught courses on small group behavior, small business development, presentation effectiveness and interpersonal communication.

Building a DIALOGUE
Curt Hastings
Tom Kraemer
James M. Rossmeissl

A successful, award-winning building project requires a number of key ingredients. A good, resourceful and responsive owner is an important factor. A good architect and a good design are vital, of course. A good, experienced contractor is another critical component. But, one of the most important factors is the relationship between the architect and the contractor as the owner's ideas are transformed from concept to reality.

An exceptional panel of construction industry leaders has been brought together for this informative seminar designed to establish a DIALOGUE between architects and contractors. Panelists include: Curt Hastings, vice president/estimating with J.H. Findorff & Son, Inc. in Madison; Tom Kraemer, president of Kraemer Brothers, Inc. in Plain; and Jim Rossmeissl, vice president, sales and development, with Oscar J. Boldt Construction Company in Appleton. If you're interested in discussing ideas for improving architect-contractor communications and identifying construction phase secrets for successful projects, this seminar has been designed for you.
GRAND OPENING
1991 WSA BUILDING PRODUCTS EXPOSITION
Olympia Village Expo Center
Tuesday, May 7
3:00 – 10:00 p.m.
Talk about DIALOGUE! Here’s your annual opportunity to initiate some one-on-one interaction with representatives of the leading manufacturers and suppliers of design and construction industry products and services in Wisconsin. If you have any questions about any product or service, bring them with you to the newly remodeled Expo Center at the Olympia Village and get a direct answer from one of the knowledgeable sales representatives manning the over 150 exhibit booths.

The WSA Convention is truly an educational experience. This year’s expanded, one-day Building Products Exposition, our largest show ever, is sure to be one of the major highlights of the 1991 statewide conference.

The price is right, too. There is no registration fee to attend the Exposition in the Expo Center. If you haven’t registered already, be sure to stop by the WSA Registration Desk at the entrance to the Expo Center to pick up a badge and information on other events scheduled in and around the exhibit hall. Also, located near the Registration Desk will be the Convention message center and displays by allied design, construction and student organizations.

Several special educational and entertaining events are scheduled for participants during this exhibit period. Come and visit the over 150 exhibit booths featuring the latest in design and construction industry services, products, equipment and furnishings. The WSA Exposition offers you a convenient opportunity to shop the full gamut of products and services necessary for successful building projects. Invite your clients, colleagues, consultants, business associates, family and friends!

Exhibitor Mini-Seminars
Tuesday, May 7
3:30 – 7:00 p.m.
In keeping with the 1991 theme of DIALOGUE, Mini-Seminars sponsored by the WSA Convention exhibitors will provide a forum for the exchange of information on the latest research activities and technological breakthroughs. The Exhibitor Mini-Seminars will offer 20-minute presentations on new trends in the development of building products, new technologies which affect building design and the implications of these changes for architects, manufacturers and suppliers.

Admission to the Mini-Seminars is free for architects and other design professionals registering for the WSA Exposition. The Mini-Seminars will be held adjacent to the exhibit hall, so participants will find it easy to divide their time between visiting exhibit booths and attending the presentations. All registrants will be provided with a schedule containing the topic and time of each Mini-Seminar. This is a new WSA Convention program. . . . one you’ll want to take advantage of!

WSA Construction Industry Reception
Tuesday, May 7
7:00 – 10:00 p.m.
The WSA cordially invites everyone allied with Wisconsin’s design and construction industry to its 1991 Construction Industry Reception in the newly remodeled Expo Center at the Olympia Village. Come and enjoy a giant “hospitality suite” right on the exhibit floor.

Cash bars, free beer, hors d’oeuvres, door prizes, exhibit awards and displays of award-winning architecture are just a sampling of the special events planned to add some fun and excitement to the 1991 WSA Construction Industry Reception. By visiting exhibit booths, you also will be able to help solve a mystery specially produced by Mysteries Made to Order of Oshkosh for the WSA Convention. . . . and have a chance to win a fabulous door prize. More information on the “mystery” will be available at the door. Bring your spouse, invite your co-workers, consultants, industry friends and clients, if for nothing else, just for the fun of it all. This is an excellent opportunity to update your ties with fellow architects and allied professionals and keep abreast of new technology, services and products.

The Great Debate
Tuesday, May 7
9:30 p.m.
The 1991 WSA Convention Committee is pleased to announce that Igor Voostenmooster, noted eastern bloc architect and critic, will be on hand at the WSA Construction Industry Reception to discuss his work in progress, The Midwest - America’s Great Architectural Wasteland. This visit marks Voostenmooster’s first return to the United States since 1946 when he published his landmark book, Rejoice Comrades – Milwaukee is Architectural Failure.

Voostenmooster is the Commissar of the Academy of Architectural Innovation located in Stopengrabi, the Province of Bool, Schnoorvenia. Voostenmooster has long been praised for his bold architectural vision. Nikita Khrushchev called Voostenmooster “the boy genius, who’s bright light will fill USSR sky.” As Andrei Gromyko noted, “Voostenmooster’s style is riveting . . . his writing is reaching at its best.”

An excerpt from the introduction to Voostenmooster’s new work reveals his impressions of the Midwest:

“Milwaukee represents the worse nightmare of unimaginative sameness that is the ruin of any true artist. The bland design concepts so evident during my first visit in such structures as City Hall, the Pabst Theater, Cudahy Towers and the Milwaukee Public Library have continued unabated to produce such horrific edifices as MECCA, the New Federal Building and the Performing Arts Center. The only apparent spark of imagination in this insignificant city revolves around the creation of ice fishing shacks for which the designers seem most well prepared.”

Squaring off against Voostenmooster will be Milwaukee’s own Washington Clements Booth, architect and author of Our Stuff is Good Too. Booth will discuss the significant impact of Midwestern architecture in creating the great American vision of design. In describing his book, Booth said, “Being in the middle has placed us at the leading edge.”

The Great Debate is scheduled to begin at 9:30 p.m. on the stage in the Expo Center at the Olympia Village. The WSA Convention Committee has gone to great lengths to arrange this face-off between these distinguished architectural critics. You cannot afford to miss this debate and participate in the DIALOGUE that very well may determine the future of Wisconsin and architecture as we know it.

Dining, Dancing & Hospitality Suites
Tuesday, May 7
??:? p.m. – 7?:? a.m.
If Wisconsin’s architectural profession survives The Great Debate reasonably intact, there are many other temptations available at the Olympia Village and in the Oconomowoc area. At the Olympia, there will be hospitality suites hosted by Convention exhibitors, dining in the Terrace Restaurant and casual conversation in the Polo Lounge. Information on other restaurants and entertainment in the Oconomowoc area will be available at the WSA Registration Desk. Plan now to rendezvous with friends and colleagues from around Wisconsin.
CONVENTION REGISTRATION
Wednesday, May 8
8:30 a.m. - 4:00 p.m.
If you haven't done so already, stop at the WSA Registration Desk to pick up your badge and other Convention materials. On Wednesday, the WSA Registration Desk will be located in the Olympia Village lobby.

WSA & WAF ANNUAL MEETINGS
Wednesday, May 8
9:00 – 10:15 a.m.
Plan on joining WSA President Richard W. Eschner, AIA, and WAF President Gary V. Zimmerman, AIA, as they conduct the annual business meetings of the Wisconsin Society of Architects and the Wisconsin Architects Foundation. A breakfast buffet also is included in the price of admission.

As part of the WAF Annual Meeting, Gary Zimmerman will provide a status report on WAF scholarships, public outreach programs and current fund-raising efforts. Three members also will stand for election to the nine-member WAF Board of Directors. In addition, the WAF will have the privilege of formally accepting significant contributions from the Milwaukee Chapter CSI and Best Block Company.

WSA President Dick Eschner will present his report on the state of the WSA. In addition, WSA Committee Chairmen, AIA North Central Regional Director Robert Mitchler, AIA, and WSA Executive Director Bill Babcock will comment on issues being tackled by the WSA and the Institute on behalf of the profession. The agenda also will include an update on the AIA Consent Decree with the U.S. Justice Department.

What has the WSA done for you lately? This is your chance to discuss the many important issues facing the profession and to hear brief reports on how the WSA, WAF and the Institute are addressing them. You are encouraged to participate and share your comments, suggestions and observations on WSA programs and services.

DIALOGUE PROFESSIONAL DEVELOPMENT SEMINARS
Wednesday, May 8
10:30 – 11:45 a.m.
The DIALOGUE on architecture will continue with concurrent professional development seminars designed to provide you with practical information and tools that you can put to use in everyday practice. The format is informal and designed to encourage your active participation. Select one of the following seminars.

DIALOGUE on Marketing
Dr. Stuart W. Rose, AIA (Moderator)
Diane Chamness
James M. Rosmeissl
Helena Van Winkle
The focus of Wednesday's Convention program is on marketing your architectural services. As a warm-up to his keynote luncheon address, marketing guru Dr. Stuart Rose, AIA, will moderate a panel discussion sponsored by the Wisconsin Chapter of The Society for Marketing Professional Services (SMPS).

Is Anybody Listening?
Tom Carter
How can you win clients or be an effective manager if no one is listening? All our progress can be measured, in part, on how well we communicate... to our staff, project team, a selection committee or prospective client. This professional development seminar will help you learn how we communicate, assist you in understanding your own strengths and weaknesses as a communicator and provide tools that will enhance your communication effectiveness.

Seminars leader Tom Carter, a communications consultant and a professor at Alverno College, will share specific techniques that will enable you to communicate more effectively in both your professional and personal lives. Conflict management, assertiveness development, active listening, non-verbal communication and effective presentations are among the topics that will be covered as part of this seminar.

How to Win & Keep Clients
James T. Plowman
Kenneth E. Domurath
Jim Whiteside
What are facilities managers looking for in their architects? This seminar will initiate a DIALOGUE with leaders of the Milwaukee and Madison Chapters of the International Facilities Management Association (IFMA). This panel of Wisconsin's foremost facilities managers will share their experiences in selecting and working with architects... and reveal key strategies for getting facilities managers on your team and keeping them there! Seminar moderator Patricia G. Keating, president of the Milwaukee business development consulting firm KeatingLowell, will lead a panel discussion featuring: James T. Plowman, director of corporate facilities for S.C. Johnson Wax in Racine; Kenneth E. Domurath, PE, district manager-real estate and planning for Wisconsin Bell; and Jim Whiteside, PE, director of facilities and equipment services for American Family Insurance in Madison. If you want to gain insight into developing stronger architect-client relations, this seminar is the one for you.

James Rosmeissl, vice president of sales and corporate development with Oscar J. Bolcht Construction Co. in Appleton; and Helena Van Winkle, marketing manager with Graef, Anhalt, Schoenier & Associates, Inc. in Milwaukee. The panelists will share their experiences in developing and executing marketing programs for architects, engineers and contractors.

Wisconsin Architect March/April 1991
DIALOGUE
MARKETING ARCHITECTURAL SERVICES LUNCHEON
How to Win New Clients in a Slowing Economy

Dr. Stuart W. Rose, AIA
Professional Development Resources, Inc.
Wednesday, May 8
12:00 - 2:30 p.m.

The 1991 WSA Convention Committee invites you to participate in Wednesday's luncheon program featuring marketing guru Dr. Stuart Rose, AIA, a nationally known consultant to A/E firms. Whether you are responsible for marketing, overseeing marketing activities or just want a better understanding of your firm's marketing methods, you owe it to yourself, and your firm, to attend this special WSA Convention presentation.

With previous experience as an architect in private practice, a university professor and director of the AIA's continuing education programs, for the past 15 years Dr. Rose has been the executive director of Professional Development Resources Inc. in Washington, D.C. He is well known for his training programs on marketing and management conducted throughout the country for a host of professional societies. An author of numerous books and articles on marketing professional services, Dr. Rose also regularly conducts professional development programs for client architecture, consulting engineering, landscape architecture, interior design and contracting/construction management firms.

Marketing know-how is crucial to your business... whether you are looking to expand or just to maintain your current level of projects. Plan to participate in this featured Convention program and learn what you can do to ensure your firm's success in a shifting and tightening economy. Learn how to attract new business and help ensure that your existing clients come to you first with new jobs. As part of his presentation, Dr. Rose will show you how to strategically position your firm, where to find new clients and markets, how to write proposals that get your firm hired, and reveal the ten key factors that ensure a winning presentation. You really can't afford to miss this WSA Convention program.

The 1991 WSA Convention officially concludes with Wednesday's luncheon and keynote presentation by Stuart Rose. However, the 1991 WSA Convention Committee hopes that the DIALOGUE on architecture initiated by this year's statewide conference will continue as you return to your office and participate in other WSA and Chapter programs and activities.

POST-CONVENTION MARKETING CONSULTATIONS
Dr. Stuart W. Rose, AIA
Professional Development Resources Inc.
Wednesday, May 8
3:00 - 5:00 p.m.

As a special post-Convention program, Stuart Rose will lead two 50-minute small group, roundtable consultations on marketing architectural services. Each consultation is limited to 12 participants. These consultations offer an ideal format for discussing marketing questions and getting advice on handling specific issues associated with your firm's marketing plan.

Due to the expected demand for these consultations, the 24 available slots will be filled on a first-come, first-served basis using the date that paid registrations are received at the WSA office, with participation limited to one WSA member per firm. There is a separate registration fee for these consultations. Please see WSA Convention registration form for details.

Signing up for a marketing consultation with Stuart Rose just might be one of your most profitable investments of the year, but it's important that you register as quickly as possible because space is limited.

DIALOGUE...
1991 WSA CONVENTION SCHEDULE AT A GLANCE

Monday, May 6
5:00 - 9:00 p.m.
WSA Honor Awards Banquet
Speaker: Alan Chimacoff, AIA

Tuesday, May 7
10:00 - 11:45 a.m.
Opening General Session
Speakers: Michael Rotondi, AIA & Stephen Grabow, Ph.D.
12:00 - 1:15 p.m.
WSA Golden Award Luncheon
Speaker: Ron Dentinger
1:30 - 2:45 p.m.
Professional Development Seminars
3:00 - 5:00 p.m.
WSA Building Products Exposition
3:30 - 7:00 p.m.
Exhibitor Mini-Seminars
7:00 - 10:00 p.m.
WSA Construction Industry Reception
9:30 p.m.
The Great Debate

Wednesday, May 8
9:00 - 10:15 a.m.
WSA & WAF Annual Meetings
10:30 - 11:45 a.m.
Professional Development Seminars
12:00 - 2:30 p.m.
Marketing Luncheon
Speaker: Dr. Stuart W. Rose, AIA
3:00 - 5:00 p.m.
Marketing Consultations: Rose
CONVENTION PARTICULARS

Lodging
A block of rooms has been reserved at the Olympia Village in Oconomowoc, Wisconsin. Registrants participating in the 1991 WSA Convention will be able to obtain rooms (single or double occupancy) for $62 per night. These rooms normally rent for $95 per night. Reservations should be made directly with the Olympia Village by returning the reservation envelope or calling: 1-800-558-9573 or (414) 567-0311. Tell them you are with the Wisconsin Society of Architects Convention.

How to Get There
Getting to the Olympia Village is half the fun. Conveniently located, it is an easy drive from Milwaukee, Madison, Green Bay and most other areas in Wisconsin. From Milwaukee or Madison travel on Interstate 94 to Exit 282. Continue north 1.5 miles on Wisconsin Rte. 67. The entrance to the Olympia Village is on the left.

Message Center
There will be a Message Center located at the WSA Registration Desk near the entrance to the Expo Center at the Olympia Village. Calls should be placed to the Wisconsin Society of Architects Convention at (414) 567-0311, and callers should ask for the WSA Message Center.

Door Prizes
Door prizes will be awarded during the exhibit period in the Expo Center on May 7th. You must be present to win. Due to security reasons, we are not allowed to divulge what the door prizes will be at this time. Schedule your time to be present in the Expo Center...you could be a winner!

Convention Sponsors
The 1991 WSA Convention is being brought to you with the help of the following sponsors. Their generous support has enabled the WSA Convention Committee to feature exceptional keynote speakers and offer truly outstanding special programs and events that otherwise would not have been possible.

BOLDT BUILDS

Oscar J. Boldt Construction Company
DIALOGUE: Michael Rotondi & Stephen Grabow
Oscar J. Boldt Construction Company is Wisconsin's largest general construction and construction management firm. With Wisconsin offices in Appleton, Milwaukee and Wausau, Boldt serves a broad variety of clients. The company's construction management and general construction services include construction of award-winning commercial office buildings, machinery installations and rebuilds, heavy rigging, steel erection, optical alignment, instrumentation, value engineering, conceptual estimating, piping and electrical, maintenance, consulting and planning.

Klipstein Insurance Services, Inc.
WSA Honor Awards Reception
Klipstein Insurance Services, Inc. of Madison has been helping architectural and engineering firms for years with their specialized professional insurance and risk management needs. In addition to being Wisconsin's exclusive carrier of Design Professionals Insurance Company (DIPC) Plan, the professionals at Klipstein also identify risk exposure — both insured and uninsured — for the specialized design and construction industry.

Wisconsin Concrete Masonry Association
Awards Luncheon: Ron Dentinger
The Wisconsin Concrete Masonry Association is a trade organization composed of manufacturers and dealers of concrete masonry in Wisconsin. The goals of the WCMA are to promote use of concrete masonry; to encourage uniform standards for manufacture and sale of concrete masonry; and to facilitate the acquisition and dissemination of scientific and practical knowledge of the concrete masonry industry among its members.

Building Service Inc.
WSA Registration Desk
Building Service Inc. in Milwaukee is recognized as the problem solvers for the total interior environment. For the past three years, BSI has provided the Registration Desk for the WSA Convention.
1991 EXHIBITORS

The 1991 WSA Convention will include the biggest and best exposition of design and construction industry products and services ever with more than 150 exhibit booths featuring the latest in new technology and materials and staffed by knowledgeable service and product representatives.

The 1991 WSA Building Products Exposition in the newly remodeled and renovated Expo Center at the Olympia Village will be open from 3:00 p.m. to 10:00 p.m. on Tuesday, May 7th. Special events scheduled for this expanded, one-day exhibit period include Exhibitor Mini-Seminars on new research and technology, the annual WSA Convention Industry Reception and “The Great Debate” featuring a mystery produced especially for the WSA Convention.

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WSA CONVENTION INFORMATION

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The planning, coordination and production of the 1991 WSA Convention is made possible because of the efforts, dedication and energy of the following people:

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A building to accommodate the needs of this bank for the next 30 years was the priority requirement. The design provides space for five future offices. A basement was out of the question: soil borings revealed about 12 feet of fill materials and peat, unsuitable for supporting a building. The water table was five feet below grade. The unsuitable soil materials were removed and replaced with compacted fill.

Limited size of the site required all floor levels with the angled corner entrance oriented to activity of the business district to the southwest. Limited parking space is relieved by an employee parking area across the street. In addition to normal bank program requirements, a meeting room for community use as well as bank functions was provided. It is handicapped accessible via elevator. A 24-hour drive-up teller machine was included.

Most windows were located on south and west sides of building. Open area on second floor makes it a part of first floor and is flooded with natural glare-free light by way of a large translucent skylight above.

Photography: Steve Sylvester
Try-Before-You-Buy Software

Luckily for us, we have the progressive folks who work within the Wisconsin Department of Public Instruction. Through the Division for Library Services Reference and Loan Library, we all have access to a microcomputer software collection from which full-operative programs or software demonstrations may be loaned for up to four weeks.

A significantly greater number of software programs are now available for adult and professional perusal. The collections include titles for the IBM and Apple II line of computers. Although hardware and memory requirements will vary, one can be assured that most well-designed applications and demonstrations will operate using the least common denominator configuration. Take note 1-2-3 and III+ type software providers.

Library applications software programs and demonstration disks dominate the interlibrary loan collection. In due time, other types of software should become available. On the bright side, I can think of a half-dozen ways that library specific applications could be adapted for use in a typical organization.

Only occasionally are end users encouraged to copy and distribute demonstration software. Thus, unless otherwise indicated, all interlibrary loan software is protected by copyright and/or license agreements. Programs and accompanying materials may not be copied nor altered in any way. However, this is a rare and welcome try-before-you-buy method to determine the functionality and usefulness of a particular type of software application.

There's a lot of slide and product catalog collections, for example. This type of software generally requires the user to adopt AACR2, Dewey, or Library of Congress standards. Some, however, provide an option to design your own special call number system.

The demonstration disks you will be receiving are typically semi-operative copies of the actual program. For example, one method the authors utilize allows you to use a fully operational version of the software, yet saving a file may be restricted or severely limited. All fully operative and most demonstration software will come with full documentation.

Wisconsin libraries and their patrons may borrow these materials at no charge from the Reference and Loan Library through established interlibrary loan channels. This means you'll have to make an appearance at any participating library to submit your loan request if you are interested in utilizing this resource.

If available, items are sent immediately and your requests for reservations will be honored. Separate requests for each title are required, and the borrower is responsible for loss or damage as is normal for any loaned item. Of course, the Reference and Loan Library is not liable if the use of these materials cause a beep to emit from your system that startles your car - which jumps onto your keyboard and causes it to paw a function key that just yesterday you programmed to issue the format c: command.

Lately, I've been wonder how I was going to index and catalog my own collection of periodicals, files, catalogs and reference books required for my consulting activities. Because of the demonstration software available from the library, I think I've found an additional resource to augment the usual process of seeking personal recommendations or reading magazine reviews.

For additional information, contact: Wisconsin Department of Public Instruction, Division for Library Services, Bureau for Interlibrary Loan and Resource Sharing, 2109 S. Stoughton Road, Madison, WI 53716, (608) 221-6171.

**EDITOR:** The author is an Associate member and information technology consultant specializing in architectural/engineering/construction technology.
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Recent “leading edge” writings on architecture by theorists and architects alike seem to share an unsettling, unspoken message... “We may be leading, but we do not know where we are going. We cannot tell you if what we are proposing will actually improve our civilization and we really don’t care. We abstractly reflect the deep ugliness around us and are therefore being as honest as we can be.”

“Logic deals with abstractions, and, from its nature, is soon lost in the maze of futilities toward which it flies.” Louis Sullivan

Rather than spend the time to mount a well justified attack on the likes of Deconstructivism et al, we wish to call for an architecture that, in its essential structure, does not rely upon abstract manipulations to generate its geometry. This alternate line of thinking holds, at its core, the understanding that the complexity and simplicity of the natural world is due to a number of fundamental underlying principles. Implicit in this statement is the idea that the impulse generating the world’s operating principles originates outside of man’s purview. This notion, which is central to our thesis, is consistent with recent scientific explorations into chaos phenomena. It is also curious to note that this same central idea formed the core for the writing and architectural practice of Louis Sullivan.

“The intellectual trend of the hour is toward simplification. The full powers of the modern scientific mind are now directed, with a common consent, toward searching out the few and simple principles that are believed to underlie the complexity of Nature, and such investigation is steadily revealing a unitary impulse underlying all men and all things.” Louis Sullivan

The “unitary impulse” concept has been with us for ages and can best be recognized architecturally through the buildings produced under the influence of the mystic branches of the world’s major religions, be they Sufi, Shaker or Shinto. This approach to making architecture (or any artifact) has always been characterized by direct processes that clearly answer the questions present in the context, has required the architect/builder to be undistracted by selfish concerns and has held, as a primary goal, the creation of completeness and life in a building. This approach views the creation/maintenance process of the natural world as a model for a building/place-making process that promises to enhance the health and progress of mankind rather than stimulate its suicidal tendencies.

There is no doubt that Sullivan was calling upon the architectural community to seriously consider utilizing the thinking methods of science for the purpose of creating a truly honest American architecture. He correctly determined that architectural design, proceeding in the mists of tradition and words, was veiled from the very forces it was being called upon to resolve. He strongly urged that architects open their eyes to the actual information before them, to trust their natural ability to “read” the world scientifically without the approving nod of tradition.

“Then will our minds have escaped slavery to WORDS and be at liberty, in the open air of reality, freely and fully to deal with THINGS...in time your mind will clarify and strengthen, and you will have moved into that domain of intellectual power wherein thought discriminates, with justice and clarity, between those things which make for the health, and those which make for the illness of a people.” Louis Sullivan

Just as scientists (sharing a common purpose and language) pursue the underlying principle(s) and structure of the universe, Sullivan is telling us that we, as architects, have the same responsibility to uncover similar (if not the same) truths regarding the nature of architecture. This approach suggests that a communal sharing of knowledge and insight is required in order that great strides be made towards the goal of a healthy, man-made environment. How strange this viewpoint must appear to us now, steeped as we are in the tradition that beauty is in the eye of the beholder and therefore subjective, entangled as we are in a cult of estrangement and devoted to the idea that the value of art can only be measured relative to the artist’s self pronounced rules.

Sullivan’s call for an organically inspired architecture fell squarely on deaf ears. No American schools of architecture, as far as I know, seriously considered Sullivan’s educational program as elaborated in his many talks and articles, primarily in Kindergarten Chats. Few, if any, architects picked up the torch of beauty, social relevance and scientific rigour that Sullivan had so
carefully lit and tended through his lifetime, at great cost to his physical and emotional well being.

It would be interesting to pursue the reasons for the general reluctance of architects to further develop Sullivan’s ideas. Both his and Wright’s work seemed to have been sidestepped by American architects’ affair with European Modernism. However, our point here is to call attention to the concept of a unitary impulse theory of architecture, sometimes referred to as “unity of space,” a line of thinking clearly distinct from the one currently being touted in architectural journals. We feel it is necessary, at this time in architectural history when esoterica reigns supreme, that Sullivan’s heart-touching thought thread be uncovered, expanded and expounded.

Where is this thread to be found among today’s architectural practitioners? No need to look in the abstract world of the university; Sullivan’s philosophy (or “reason for living” to quote his own definition) can only manifest itself in the work and thought of those who are striving to produce real places. Criteria are needed to determine if a candidate architect is a thread bearer or not. The following questions are offered as an assistance in the search.

1. Is the architect’s personal thinking and frame of mind a completely interwoven aspect of his/her philosophy?

   “...and may it not be said that he who would cause a beautiful architecture to grow in the garden of this world, must himself possess a nature in which are always growing beautiful impulses and a beautiful love of his art?”
   Louis Sullivan

2. Does the architect’s philosophy provide a fully integrated role for the emotions in the design process?

   “It has, alas, for centuries been taught that the intellect and the emotions were two separate and antagonistic things. This teaching has been firmly believed, cruelly lived up to.” Louis Sullivan

3. Is the architect dedicated to a rigorous scientific questioning, to clearing the mind of assumptions and pressure from peers and family?

   “The only safe method is to take nothing for granted, but to analyze, test and examine all things, for yourself, and determine their true values; to sift the wheat from the chaff, and to reduce all thoughts, all activities, to the simple test of honesty.” Louis Sullivan

4. Does the architect propose an architectural education based on a practiced observation of the natural world?

   “They shall teach that, while man once invented a process called composition, Nature has forever brought forth organisms... That true art, springing fresh from Nature, must have in it, to live, much of the glance of an eye, much of the sound of a voice, much of the life of a life.” Louis Sullivan

5. Does the architect attempt to clearly explain the difference between a healthy and sick built-environment?

   “…in time your mind will clarify and strengthen, and you will have moved into that domain of intellectual power wherein thought discriminates, with justice and clarity, between those things which make for the health, and those which make for the illness of a people.” Louis Sullivan

6. Is the architect’s express purpose to create an architecture that approaches the life enhancing quality of Nature?

   “…that an afternoon in the country, an hour by the sea, a full open view of one single day, through dawn, high noon, and twilight, will suggest to us so much that is rhythmical, deep, and eternal in the vast art of architecture, something so deep, so true, that all the narrow formalities, hard-and-fast rules, and strangling bonds of the schools cannot stifle it in us—then it may be proclaimed that we are on a highroad to a natural and satisfying art, an architecture that will soon become a fine art in the true, the best sense of the word, an art that will live because it will be of the people, for the people, and by the people.” Louis Sullivan

Whether one uses a process of elimination or attempts to pluck familiar names out of the air, it becomes clear that those stellar architects, about whom we continually read in both the professional and popular media, do not respond well to the above ques-
tions. Why are there so few archi-
etects able or willing to further ex-
plain the idea of a "unitary im-
pulse" theory? It is very possible
that the reason for our reluctance
to embrace Sullivan's vision lies
not in our own stupidity or "decadence," as Louis was so
often apt to preach, but in
Sullivan's final inability to be
systematic and precise in describ-
ing the consequences of his theories.
One can follow Sullivan's poetic
imagery and be swept along in the
grandeur and dignity of his elo-
quent arguments for beauty and
naturalness, but when it comes
down to making a possibly ego-
endangering, status-shattering deci-
sion to commit to the idea of a
"unitary impulse," one needs firm
and justifiable "proofs" or
evidences. Currently accepted
theory(s) of architecture must also
be clearly shown to lack the ability
to answer our contemporary
social, intellectual and techno-
logical questions.

"But in the case of modern
architecture, most of what
passes for theory is really just a
manipulation of design con-
cepts and ideas already derived
from the experience of
building. In other words, it
exists in a peculiar relation to
the final product. Such theory
does not help create designs; it
only explains them." Stephen
Grabow

We think it is time for the archi-
tectural community to wake from
its Classicist/Modernist slumber
and look seriously at finding a
new architectural paradigm, a
paradigm that parallels the revolu-
tionary work of scientists and
mathematicians. Thomas Kuhn, in
his 1970 paper, The Structure of
Scientific Revolutions, clearly
describes the history of thought
evolution in the world of the
scientist. As one reads this paper,
it becomes very clear that the
world of the architect is undergo-
ing a historically recognizable
phase of evolution, one in which
various "schools of thought" are
competing for recognition as the
new paradigm, while the profes-
sion languishes in a period of pro-
nounced insecurity. And, accor-
dingly, the school that gains ac-
ceptance by the architectural com-

"The one thing I want to
make quite clear is that the
central issue of all art, even as
it is understood by today's
artists in their struggling, is to
make things which has this
luminous spirituality in them
and which actually take your
breath away and lead you into
these very, very deep realms.
And when you honestly pursue
that, and learn how to do it,
with full seriousness, it leads
you into matters that are com-
pletely discussable and
straightforward and where
both artistic and scientific pro-
blems merge...." Christopher
Alexander

Space does not permit a proper
elucidation of Alexander's
remarkable architectural labors
over the past 30 years. It is essen-
tial, we feel, to stress the impor-
tance of his discoveries to fellow
practioners of the architectural art.
In a time so fraught with ra-
tionalization, verbal convolution
and after-the-fact architectural
"theories," it is refreshing to find
that a personally treasured thread
of thought has not only been
found and picked up, but has
been expertly woven into a fabric
of beauty, strength and wearability.

"The congruence between
beauty, truth, and goodness is
of course an ancient idea: and
just as Copernicus was not the
first to suggest the earth's mo-
ton, neither is Alexander the
first to suggest this remarkable
idea. But he has arrived at it
by way of an unprecedented
linguistic and even mathemati-
cal system which distinguishes
him from his predecessors. And

this, as Kuhn observes, is the
crucial ingredient in paradigm
shift—the ability to be precise
about the consequences of a
reality only believed to be ex-
isting independently of our
knowing about it." Stephen
Grabow

EDITOR: The author is a prin-
cipal of Kubala Washatko Archi-
itects in Cedarburg, Wisconsin.
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New Copyright Law
As the clock ticked off the final days of the 101st Congress, copyright legislation protecting architectural works won approval by both the Senate and the House. Letters of support from AIA Legislative Minutemen poured into Senate Judiciary Committee members' offices (including Senator Herbert Kohl’s), giving the final all-important push to ensure passage of the bill before Congress adjourned. The President signed the bill on December 1.

The new law includes protection against “copycat buildings” and the unauthorized construction of buildings from copyrighted drawings and plans. The protection, which extends to a building as a whole, not to its individual elements, puts architectural works on a par with other intellectual property now protected by U.S. copyright law. It does not restrict the building owner's ability to modify his/her building without authorization of the copyright owner. The new law also allows architects to seek a court injunction against an infringing building—an important AIA goal.

"There were countless bills left unattended to in the final days of Congress," Al Eisenberg, AIA's senior lobbyist commented. "I can honestly say that the hundreds of letters sent by Minutemen were instrumental in getting the copyright bill through before adjournment."

For additional information, contact Eisenberg at (202) 626-7384.

Clip & Save
Every once in awhile everybody makes a mistake. The WSA Membership Directory published in the January/February issue inadvertently omitted the WSA's 62 Emeritus members. We'd like to blame our computer, but the darn thing only does what we tell it to do. With our sincerest apologies, you'll find a roster of WSA Emeritus members enclosed with this issue of the magazine. Please pull it out and place it with your 1991 WSA Construction Industry Handbook for future reference.

Associates Network
Associate member Kent Calloway, Madison, has been reappointed for his second tour of duty as the Associate Representative on the WSA Board of Directors. In this capacity, Kent is the spokesman for fellow Associate members on issues coming before the WSA Board. If you have a question or suggestion, you can write him c/o Strang Inc., 6411 Mineral Point Road, Madison, WI 53705; or call him at home in the evenings at (608) 831-3752.

WSA members active in coordinating Chapter programs and activities, such as the ARE Prep-Sessions, and gathering information on IDP and other licensing issues have organized into a so-called Associates Network to encourage the sharing of ideas and information. The Associates Network presently is attempting to identify Associate members in each of the four WSA Chapters interested in developing and coordinating Associate-related programs.

Calloway points out that the ARE Prep-Sessions being held this spring in both the Southeast and
Southwest Chapters are valuable educational opportunities for Associate members. In the Southeast Chapter, Jeri McClenaghan-Ihde, AIA, and Russ LaFrombois, AIA, are working with UWM SARUP to offer weekly ARE Prep-Sessions covering all eight sections of the registration exam. These Prep-Sessions begin March 25, 1991 and conclude with a Mock Design Exam on June 1, 1991. There is a fee for these Prep-Sessions and the Mock Exam at SARUP, but WSA Associate members are eligible for discounts. For more information on the Southeast Chapter's program, contact Jeri, (414) 332-6909, or Russ, (414) 332-3057, after 6:00 p.m. weekdays. For more information on Southwest Chapter sessions, contact Kent Calloway.

Also part of the Associates Network are Wisconsin's State IDP Co-Coordinators Arlan Kay, AIA, and Rich Wandschneider, AIA. An IDP record or an equivalent record of experience will be required to become licensed as an architect in Wisconsin as of January 1, 1993. For more information on IDP or to volunteer to be a Chapter IDP Coordinator, you can contact Arlan at (608) 251-7515 or Rich at (608) 238-0211.

The WSA office in Madison also has a small library with a good selection of books, tapes and videos on ARE-related topics. Associate members can contact the WSA office at (608) 257-8477 or toll-free at 1-800-ARCHITECT for information on reference materials.

Associate members participation in all WSA activities is encouraged, according to Calloway...including the 1991 WSA Convention in Oconomowoc on May 7th and 8th. “It’s an invaluable source of information and an excellent opportunity to meet new people and learn how to become a part of the WSA programs that are shaping the future of architecture,” Calloway commented.

Practice Network
As Richard Hobbs, FAIA, announced at the WSA Fall Workshop, the Institute has established the “AIA Practice Information Network” to help members exchange expertise and information. Top professionals who are members of AIA committees will be available to share their expert knowledge in a variety of crucial areas: expanded services, current market trends, new markets, professional development, accessibility legislation (ADA), specific building types, client relations, liability insurance, alternative career paths, and building performance and regulations.

When members call the network, they will be referred to colleagues who have first-hand experience in specific areas of practice...or they will be directed to other information resources to meet their needs. You can call the AIA Practice Information Network at (202) 626-7364.

Copyright
The WSA office frequently receives calls about copyright issues. The following copyright questions and answers are excerpts from an article by Dale Ellickson, AIA, who heads up the Institute’s documents program. For copyright applications and information, the U.S. Copyright hotline is 202-287-9100.

Q: Suppose I’m the second architect on a project — the first one has done the schematic design drawings and copyrighted them and I’ve been brought in to take it from there. Does this mean that I or the client must go to the first architect and get a license or otherwise get permission to use his or her drawings?

A. This is correct, especially if the client and the first architect have signed an AIA owner-architect agreement form, which creates a contractual right of the architect to the drawings even if that architect does not choose to protect them through copyright. Therefore, it is important that you get a license or a complete transfer of copyright from the first architect.

Q: What kind of liability do I face if I don’t do this?

A. You may be accused of infringing on the first architect’s copyright or interfering with his or her contractual rights. You may also risk losing your license under certain states’ registration laws if you seal another’s work that was not produced under your direct
supervision and control. This sort of liability is in addition to the exposure you may have under the Copyright Act. Statutory damages under the act can run as high as $50,000.

Q: Suppose I am the first architect. I sell my drawings, or license the use of them to another architect who completes the project, and the building collapses. Do I have any liability exposure?

A: You may. You created the initial work, and you may be held liable for any latent or patent errors in that work even though you might have discovered them if you had been retained through the course of the construction. It is possible to obtain certain contractual limitation of liability, such as hold-harmless clauses or indemnification clauses, from the owner, but this must be done before you transfer the right to the use of the drawings.

Q: What about the second architect? Does he or she have any potential exposure to liability?

A: Yes. The second architect has incorporated the first architect’s work into his or her own work and has the same responsibility for it as would have been the case had it been produced in his or her own office. The AIA documents provide the primary protection for architectural works as they concern the architect and the owner. Secondary protection for drawings against misuse or abuse by others is available through copyright registration. The prudent practitioner will use both methods.

Today, if an architect wishes to sell the ownership of the physical drawings, that may be done without also transferring the copyright. For many reasons, the copyright almost always should be retained, especially so that the architect may derive new ideas from a previous project without having to reinvent a new way to express those ideas.

People & Places
Charles Quagliana, AIA, Madison, chairman of the WSA Historic Resources Committee, reports that citizens of Wisconsin will join thousands of individuals around the country in the celebration of National Historic Preservation Week, May 12-18, 1991. The 19th annual celebration, with the theme of “Celebrate Your Heritage,” is sponsored by the National Trust for Historic Preservation. It will commemorate the 25th anniversary of the National Historic Preservation Act of 1966 creating the National Register of Historic Places. In Wisconsin, we will be celebrating the first anniversary of our own Wisconsin Register of Historic Places. Charlie also reports that the WSA Historic Resources Committee held a planning and organizational meeting in February at the Stoner House and members are planning to gather on May 7, 1991 at the WSA Convention in Oconomowoc. For information on historic preservation activities, call Charlie at (608) 266-1458.

It’s a pleasure to announce that the following WSA members have been approved for Emeritus membership in the AIA: Roger E. Young, AIA, Janesville; James A. Jensen, AIA, Appleton; and Thomas G. Meuer, AIA, Brookfield. Congratulations!

WSA Associate member Tyrone P. Dumas, Milwaukee, has joined the city of Milwaukee’s bureau of bridges and public buildings as assistant superintendent. Tyrone formerly was a facilities project engineer with Snap-On Tools Corp., Kenosha.

David Uihlein, AIA, Milwaukee, has been named to the Board of Trustees of The Taliesin Preservation Commission, Inc. The goal of the Commission, established in 1990, is to preserve and conserve the Wisconsin Taliesin properties for future generations. Paul W. Wagner, AIA, and Charles Montooth, AIA, of Taliesin Associated Architects briefed the WSA Board of Directors at its February meeting on the restoration and stabilization efforts underway at Taliesin in Spring Green.

David E. Lawson, FAIA, Madison, chaired the AIA’s 1990 Design/Build Task Force. The Task Force developed a recommended public policy statement on “Design/Build Project Delivery in the Public Sector.” The AIA Board of Directors will be considering the position statement at its March meeting.
David Torphy, AIA, has opened his new office at 2025 North Summit Avenue, Milwaukee, WI 53202. The firm offers architectural, interior design and other services for private, institutional and public agencies. You can reach David by phone at (414) 272-1198 or by fax at (414) 765-0220.

Architecture Network, Inc. announces the association of a third architectural firm, Graven & Associates, with its office at 110 King Street, Madison. ANI was formed two years ago by Arlan Kay AIA, of Arlan Kay & Associates, and Noble Rose, AIA, of Rose Associates/Architects. Paul Graven, FAIA, is the principal of Graven & Associates.

WSA Associate member Michael D. Healy, Brookfield, has begun a new company called As Built Survey, Unlimited. The company offers measured "as built" drawings, photographic surveys and construction progress documentation. Its address is 3350 Burlawn Pkwy., Brookfield, WI 53005; (414) 781-4449.

Architects from across the country gathered in Washington, DC, in February to participate in the AIA's Government Affairs Day. The delegation from Wisconsin met with Senator Kohl and Senator Kasten. WSA members who participated in the meetings included: Keven J. Connolly, AIA, Richard Eschner, AIA, Erik Hansen, AIA, Lisa Kennedy, AIA, Tim Larson, AIA, Horst Lobe, AIA, Stan Ramaker, AIA, Roger Roslansky, AIA, Bob Shipley, AIA, Mitchell Spencer, AIA, and Walter Wilson, AIA.

The "Gallery of School Architecture" at the 1991 Wisconsin Association of School Boards Convention at the MECCA featured an impressive display of recent school projects by seventeen WSA-member owned architectural firms. The popular display on the exhibit floor was sponsored by the WASB and WSA.

Frank Lloyd Wright's Hillside Home School near Spring Green will offer daily tours from April 19 - October 27. The cost is $6 for adults. Starting June 10, a walking tour of the Taliesin property also will be offered for $15 at 10:30 a.m. daily, Monday through Saturday. For information, call (608) 588-2511.

The 1991 AIA National Convention and Design Exposition will be held in Washington, D.C. on May 17-20 at the Washington Convention Center. The theme is "1991 Issues." If you are planning to attend and would like to be an "official" Wisconsin delegate, contact the WSA office.

### Membership Action

Please welcome the following new WSA Members:

**AIA**
- Jeri McClenaghan-Ihde, Southeast (Advancing)
- Charles R. Opferman, Southeast
- Larry J. Bednarski, Northeast
- Scott Halweg, Northwest
- David W. Kussart, Northeast
- Barbara L. Miller, Southwest
- Stephen B. Ruzicki, Southeast
- Leo A. Wilson, Southeast
- Michael O. Gilbertson, Southwest
- Lee James St. Aubin, Northeast (Advancing)
- Alan Bornmueller, Southeast
- Michael Garber, Southeast
- James J. Mladucky, Southeast
- James P. Read, Southeast
- Cynthia N. Welman, Southeast
- Paul W. Hemauer, Northeast (Advancing)
- Richard L. Schroeder, Northeast (Advancing)
- Ursula Twombly, Southeast
- Jeff D. Eckstein, Southeast
- F. Keith Hall, Southeast

**Associate**
- Steven R. Seer, Southeast
- Keith M. Reich, Southeast
- Harry G. Haynes, Southwest
- David L. Jaeckels, Jr., Southeast

**Professional Affiliate**
- James M. Wozniak, Southeast

**Student Affiliate**
- Theresa Abel, Northeast
- Debra Bonnin, Northeast
- Roderick Brown, Northeast
- Daryl Carter, Northeast
- Randall Corsten, Northeast
- John Deprey, Northeast
- Daniel Doperalski, Northeast
- Paul Kolarik, Northeast
- Dean Kroll, Northeast
- John Linzmeier, Northeast
- Brenda Meyer, Northeast
- Bridget Miller, Northeast
- James Mueller, Northeast
- Luanne Patrick, Northeast
- Scott M. Matula, Southeast

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James J. McFadden, Southwest
Carmen R. Behm, Northeast (Advancing)

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**Associate**
- Steven R. Seer, Southeast
- Keith M. Reich, Southeast
- Harry G. Haynes, Southwest
- David L. Jaeckels, Jr., Southeast

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- Brenda Meyer, Northeast
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- James Mueller, Northeast
- Luanne Patrick, Northeast
- Scott M. Matula, Southeast

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Marvin Windows' new Sliding French Door combines classic French beauty with exclusive, totally state-of-the-art features and a new definition of quality in sliding patio doors. The new door features a triple-point locking system, top-hung screen system, dual durometer weatherstripping and a new composite sill that allows the door to meet or exceed the highest specifications for water and air infiltration and structural stability. Solid brass hardware adds a graceful, distinctive touch. The Sliding French Door can be ordered in an impressive four-wide configuration up to sixteen feet wide and with durable exterior Flexacron coating in four standard or fifty standard optional colors for design flexibility. For more information, please contact S&S Sales at P.O. Box 25266, Milwaukee, WI 53225, or call (414) 462-8550.

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