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The QBS Committee recently developed new and improved QBS materials that can be tailored to fit specific project needs. Please contact me at the AIA Wisconsin office if you would like a sample QBS packet or if you have any questions about this valuable public owner assistance program.

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A Building Goes to Work

From its beginnings in 1900 as one of the nation's first business schools, to a new $40 million technology-driven temple of higher learning that sets the tone for the 21st century, the University of Wisconsin-Madison has always maintained a forward-looking approach to business education.

Grainger Hall, the commanding new edifice that opened last fall in the heart of the UW campus, embodies much of what School of Business leaders envision for the future with its vast public areas encouraging freeform discussion and partnerships, and through its deft use of technology to enhance learning.

Through careful planning and design, the building brings together varying constituencies, from students to academicians to business leaders, in a setting designed to inspire learning and increase the exchange of information between academia and the private sector, those behind the process say.

Business school officials and members of the design team from the Zimmerman Design Group traveled the country, observing buildings at Northwestern, Michigan and Harvard to get a sense of what a 21st century structure needed to be. Dave Stroik, AIA, vice president and project manager, says that Northwestern, for example, taught them the importance of hospitality. Consequently, food service received more emphasis in Grainger's design.

The bonding that occurred among team members on those seminal research trips ensured solid communication as the project evolved from a building and separate parking structure to the final grand design consuming an entire block. The 414-space parting structure was dug out below grade in what Zimmerman Design Group CEO Gary Zimmerman, AIA, calls one of the largest excavations in Madison history, and the building as constructed is far more flexible and far more in synch with the School of Business' mission.

From its red ceramic tile roof that mirrors old Lathrop Hall across University Avenue, to the sweeping granite and limestone facade, Grainger makes a bold statement about the business school's standing in university affairs, says Dean Andrew J. Policano.

The building is important on a number of levels, not the least of which is increasing the school's visibility and fundraising efforts, Policano says. But, he adds, a building is only as good as the people and programs within it. Grainger Hall, which is named after the School's largest private benefactor, UW alumnus and industrialist David W. Grainger, helps attract top people to the university, which, in turn, is what drives fundraising, Policano says.

"The building is absolutely critical in the sense of our structure . . . our learning and teaching environment is now significantly better than it was at our old location," says Policano, who came to UW-Madison three years ago from State University of New York.

By moving instruction from the old commerce building and five other locations around campus, School of Business leaders have seen square footage double to 260,000 square feet under one roof.

"That has had a significant impact on what we can deliver programatically, and how we can service the (business) community and provide a service for the rest of the campus," Policano says.

The classrooms promote greater interaction through multi-media technology and a tiered, U-shaped design. The non-traditional design promotes increased eye contact between students and the instructor, and livens classroom discussions, says Bill Strang, an associate dean who chaired the Grainger Hall building committee.

Among its $2 million in multi-media facilities, Grainger Hall has two computer classrooms that allow instructors and students to communicate concepts on-screen. Classrooms and lecture halls incorporate state-of-the-art sound systems, overhead projectors and video projection systems that either present video tape or computer-driven displays. Students can respond via buttons at their seats. Wall jacks throughout the building allow those carrying PCs to plug into the network.

Much of the cable running to Grainger Hall is optical fiber, which will eventually provide high-speed data transmission and offer instruction to those in remote locations who are unable to attend the university, Policano says.

The Zimmerman Design Group built in a minimum of 50 percent excess capacity. The typical "plumbing problems," as Stroik calls them, were avoided by thinking far enough ahead. "Instead of a black box studio, similar to what some videoconferencing happens in, the School of Business has a traditional, paneled videoconferencing room," he says. "The screen is concealed behind a partition, and the technology is kind of hidden."

"There is a well-planned interstitial network throughout the building," says Zimmerman. "The building works from within, and with outside communication as well."

EDITOR: This article is excerpted from one which appeared in the July 1994 issue of Corporate Report Wisconsin.
Grainger Hall
University of Wisconsin-Madison
School of Business

Architect:
the Zimmerman Design Group, Milwaukee

General Contractor:
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The Team and Theme
the Zimmerman Design Group teamed with the Architects Collaborative, Cambridge, Massachusetts, as the design professionals for the project and worked very closely with the State Division of Facilities Development and School of Business staff to generate three organizing principles for the exterior design and massing of the project:

1. The building should tip its figurative hat to traditional buildings on Bascom Hill.
2. The School should be perceived as a cluster of familiar forms rather than a monolithic impenetrable structure.
3. Grainger Hall should sit on a plaza or landscaped carpet rather than be built sidewalk to sidewalk.
Popular Architecture
It is always surprising to see the degree of enthusiasm generated by the public over a traditional appearing building versus one that looks like a major kitchen appliance.

From City of Madison approvals to enthusiasm on the part of tradespeople, the design of this facility fostered cooperation. At the risk of waxing philosophical, it’s clear that the people find comfort in the more distant architectural past.

Story & Layout by Dave Stroik, AIA
Photography by Ed Purcell

The Dream
It seems rare and distant to imagine a client so proud of its heritage and promise that it chooses to proclaim it to the world through a building. One thinks of pioneer communities demonstrating their accomplishments through a spired County Courthouse or bell-towered City Hall.

The University of Wisconsin-Madison dearly sought to symbolize the strength and promise of its School of Business through its new facility. Fortunately, with so many of its graduates filling the ranks of corporate board rooms, the school also had the courage and wherewithal to proclaim, “We are strong, proud and thriving right here in the Midwest—just look at us!”
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Beginning our third decade of service to Wisconsin architects
Peter Stormonth School was originally constructed in the 1920s and was subsequently added to on several occasions. The result was a two-story building that was inefficient and not code-conforming. Space for library/media center, computers, specialty classes and administration was severely lacking.

A new addition of 26,000 square feet was built and the existing 79,000 square feet of this elementary school was extensively remodeled, encompassing a new media center, gymnasium, art room, classrooms and offices. Special emphasis was given to creating a stimulating environment for kindergarten children.

The addition was designed to complement the classic style of the original school. All of the windows were replaced, resulting in increased comfort and energy savings.

*Photography: Peter Schuyler, AIA*
Expressed in two-story volume is the centrally located library media center as the “heart” of the school. Clerestory windows provide a flood of natural light to this important area. Around it are located the academic classrooms and all other activity spaces, separating the quiet from the noisy programs.

The layout provides various wayfinding cues for the younger children. Interspersed in the corridors are elevated atrium spaces which mark the entry to each classroom pod. Flooring patterns offer repeated architectural concepts for students to explore. Borrowed and natural light reduce the power needs throughout the school. Both direct and indirect lighting are used when needed.

Photography: Steve Poast and Stephen D. Holzhauer, AIA
Located in the rolling hills surrounding and overlooking the city of Wausau, this school serves 1,200 sixth, seventh and eighth graders and their community. The design had two main objectives—to maintain appropriate scale for the users and to recognize the increasing importance of technology in education.

The two-story school houses four wings, two on each floor. Each grade has a separate wing and the fourth is for exploratory classes ranging from art to technology education labs. The three classroom wings provide for academic and special needs students and are equipped to be relatively self-contained to promote identity and security for each grade.

Entrance to the commons area is possible from either side of the building. Classroom wings are linked to the cafeteria, music and physical education areas. The last includes three gymnasiums (two for basketball and one for gymnastics and wrestling) and a swimming pool plus locker rooms for students, staff and the public. Access to these areas can be separate from classrooms. The “cafetorium” can be used as an auditorium with a raised platform at one end and sloped theater-type seating at the other for as many as 400 students.

Photography: Eric Oxendorf
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In a country setting and set along the ridge of a hill, this complex building plan offers beautiful views from several vantage points. The academic portion is designed on two levels due to the sloping site and can accommodate 1,800 students.

High ceilings and skylights emphasize soft natural lighting. Banks of windows offer inspirational vistas beyond the classroom. Library, commons and administration are near the academic area. The fine arts are anchored to a 500-seat auditorium. The athletic department features a field house and swimming pool. Community access was designed into the facility.

Adequate space for a large outdoor athletic complex and ample parking is accommodated on the 80 acres of land.
Located on the Lac du Flambeau Indian reservation, this school provides for about 500 students plus a Head Start program. The design involved keeping strict separation of primary, intermediate and upper level grades. Common use spaces are convenient to all, being located at the core with classroom wings radiating in three directions.

The 95,000 square foot building incorporates elements symbolic to the Chippewa tribe and the local community. The heavily wooded site was developed in such a way as to be sensitive to the traditional Native American respect for nature. Interior and exterior colors reflect those in traditional Chippewa artwork. Decorative patterns were derived from traditional beadwork; building materials were selected to reflect the unique Chippewa culture and the location of the school.

In a unique cooperative effort, federal financing provided 44,000 square feet of the facility, with the remaining 51,000 square feet funded through district and tribal sources.
This 24-acre rural site features several enormous oak trees, each more than a century old. The architectural design captures several of these oaks in the entry court. A landscape restoration of an oak savannah is planned as a school biology project.

On a budget of $59 per square foot, this school provides for 700 students. Classrooms are arranged in clusters of four with four teachers working together as an interdisciplinary team. The two-story library and IMC become the heart of the school with two generous open stairways leading up from the library to the second floor. A wing, handled as a separate gable building, contains cafeteria, performance hall and athletic facilities and can be open to the public for community functions.

An existing dense wooded area on the site has been kept intact and will be used for environmental studies.

Photography: Jess Smith
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An unusual wall pattern, using two wheat-colored tones of brick, creates interesting wall facades even on the large windowless gymnasium walls. Clusters of gabled roof forms and cupolas present a more human scale to this 106,000 square foot one-story school.

The design provides 650 students with all the usual types of classrooms plus rooms for special education needs in four classroom units. Each unit contains 100 students and corresponding lockers. Dormers and cupolas create natural light, all on a residential scale. These four-room units surround a core of shared facilities such as library, group instruction, art and music rooms.

Gymnasium, cafeteria and toilet rooms form a wide aisle in the center of the building, flanked on either side by hallways, and are accessible to each of the classroom units. So, the vastness of the school is not apparent to individual children.

*Photography: Jim Morrill*
In order to relate to the small historic buildings along Main Street, this building is broken into three connected masses—meeting hall, clock tower and office wing. The clock tower houses the main circulation stair and is designed to be a focal point visible as one enters the downtown.

The meeting hall houses a council chamber on the upper floor and a community room on ground level. A small public plaza has been created along the western corner of the site.

The office wing is designed to be more similar to existing commercial buildings. It has a flat roof and is designed to accommodate a third floor in the future. Golden buff colored exterior brick was chosen to relate to the majority of downtown buildings. Window mullions are green, symbolic of the prairie. These colors are repeated inside where light golden maple wood is in contrast with deep green carpeting.

Photography: Timothy J. Hatfield and James T. Potter, AIA
This center was the largest element in a six-project expansion for Northeast Wisconsin Technical College. It provides a free-standing two-story structure of 62,650 square feet linked to existing buildings at the lower level by an 11,650 square foot structure. An elevated walkway connects new construction to other elements of the campus.

The lower level houses public safety programs for the police and firefighting fields, chemistry, microbiology programs and expansion to the student service areas.

The upper level houses the library, meeting rooms, computer classrooms, exhibit spaces and offices for administration. The new Center for Business and Industry provides continuing education for business groups.

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   b. Each slide must include:
      1) Project name on the bottom border.
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The expansion and renovation of Chippewa County’s courthouse and jail facilities resulted from the need for additional space and to consolidate existing departments on one site. The departments were previously spread out over five locations.

In an effort to integrate the addition with the county’s existing facility, the exterior is constructed of limestone and the interior includes terrazzo flooring.

Egress and security issues were also addressed in the remodeling of the existing courthouse. The elevator in the existing courthouse is now a secured elevator for prisoner transport only, thus alleviating any public/prisoner security concerns.

An 11,000 square foot addition to the existing Law Enforcement Center provides for the county’s space needs, building accessibility, code and security issues.

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One main focus of the design was to create a sophisticated, relaxed environment for the treatment of patients. The center includes both chemotherapy and radiation treatment facilities as well as exam rooms, offices and a lab. The new building is free-standing with a connecting skywalk to the hospital to allow inpatient use. Beneath the skywalk is an arcaded walk also linking the center with the hospital. On two sides, the building is framed by an existing tall hedge shielding it from surrounding residences.

The interior is organized around a central nurses’ station. From this point, two separate corridors lead to the two types of treatment for patients. Wood beams, curved forms, warm colors, indirect and natural light combine to remove the “clinical” feeling that often goes along with such facilities.

Photography: Jim Morrill
The owner required a clear crisp identity for this building, located at the center of the largest regional medical center in the state. Exterior panels with a geometric design in royal blue and gold speak of a bright, clean and hopeful place. Major seminar rooms are projected to give interest to the building’s longest facade and to present a playful focus for inpatients at the nearby children’s hospital.

Sheltering the main entry is a sculptural glass and steel canopy oriented to greet motorists and to lead pedestrians to the vertical circulation core. The building connects the various research and teaching hospitals surrounding it and links the new rooftop heliport to the trauma center below. The interior lobby with its sweeping curve provides public information near the front door with direction to service areas and the elevator core.
The client wanted a medical office building that would help recruit and retain physicians in the declining urban neighborhood and would allow physicians to make better use of their time. The original hospital was beautifully ornate and built in 1929. Several additions were made from 1960 to 1984.

A handsome entry on the original building inspired the design for the new facility. From the old decorative brickwork, a diamond and circle motif was borrowed for an attention-getting exterior and was repeated inside in a polished granite floor and other detailing. A new connecting spine was built to link the efficient new facility with previous additions.

*Photography: Steve Rhyner*
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This building, located on a seven-acre wooded site near an expressway, was planned to bring the benefits of an academic medical institution to a wider segment of the metropolitan area. It was to be highly visible and inviting.

A pond in the lower foreground reflects the tucked-into-the-hillside structure of 63,500 square feet and shows the mature trees as a background framework.

The metal roof, light in color, contrasts with the greenery and blends with the precast concrete and glass exterior. Waiting rooms are clustered near the front entrance to make it easy for patients to find their special provider. Patients enter and circulate through the front corridor while staff and service people use back and interior corridors. The facility provides clinical space for about 30 physicians and over 100 support staff.
In July of 1994, St. Luke's Hospital of Racine, Memorial Hospital of Burlington, and St. Mary’s Medical Center of Racine marked a new era in cancer treatment by opening the new Southeastern Wisconsin Regional Cancer Center, centrally located on St. Mary’s campus in Racine.

This 122,100 square foot Cancer Center offers complete cancer care, including radiation therapy, chemotherapy, cancer-related diagnostic services, offices for medical and radiation oncologists and complete counseling support services.

Design elements include two glass enclosed “sky bridges” linking the new building to St. Mary’s Medical Center on the first and third floors, precast concrete wall panels, and a 43-foot tall lobby featuring a reflective deep blue all-glass sloping roof. Reflective deep blue glass throughout the building contrasts the terra cotta window and door frames.

Future expansion has been designed into the project with elevators and structural elements set for additions of two to four stories.

The project also offers the convenience of a two-level parking structure with capacity of 500 cars, also designed to accept two additional parking levels.

Photography: John Korom & Karl Stommer
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ELEVATORS: From our Hydraulic low-rise installations to our sophisticated gearless elevator systems, the Otis name is synonymous with quality and dependability. An outstanding example is the Otis Elevonic® control system which employs advanced computer technology in adjusting to up-to-the-second traffic conditions.

For Hospitals, Nursing Homes, commercial and residential applications, Otis offers proven reliability, greater efficiency and increased flexibility to meet a variety of elevator installation needs.

PRE-ENGINEERED MODELS: Designed to help meet delivery and installation deadlines without sacrificing performance, reliability, or value. Hydraulic and geared systems are available in economical pre-engineered models.

QUALITY ASSURANCE: Otis Quality Assurance Center, Otis Service Center and OTISLINE® Service are further evidences of the steps we've taken to deliver the highest level of quality products and services that today's market demands.

TESTING: The Otis commitment to quality and safety is more than just words. The 383 foot Otis Test Tower is the tallest of its kind in North America. At 29 stories with 11 hoistways, this structure allows testing on all types of elevator, escalator and prototype components.

ESCAL-AIRE® MODEL ESCALATOR: The industry's finest escalator available today. Competitively priced, it offers a smoother, quieter operation, advanced handrail drive systems and a solid unicast one piece step design.

MODERNIZATION: Otis visual and performance modernization makes it possible for older elevators to rival even their newest counterparts. With an unparalleled selection of architectural products, visual modernization creates an excellent first impression for current and prospective tenants. Performance modernization upgrades system performance and improves reliability and passenger satisfaction.

MAINTENANCE: When it comes to elevator service, Otis has the resources to do the job right and complete it on time. Experience, training, advanced systems, reliable parts and responsive service separates Otis from every other maintenance organization in the world.

Using preventative maintenance as the backbone of its program, Otis maintenance teams are dedicated to minimizing system downtime and maximizing tenant satisfaction. Pre-planned maintenance helps simplify budgeting and reduces the chances of unexpected repair costs.

Otis... Committed To Quality And Customer Satisfaction.
<table>
<thead>
<tr>
<th>Project</th>
<th>Pewaukee Lake Access Building</th>
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<tbody>
<tr>
<td>Location</td>
<td>Pewaukee, Wisconsin</td>
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<tr>
<td>General Contractor</td>
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In the Kettle Moraine area of southeastern Wisconsin, this site is off a rural town road sloping toward Pewaukee Lake. The building is visible from both land and water and is intended to symbolize the sense of joy and freedom of the activities it serves—boating and fishing.

Though a modest building, its mass and use of materials and detail give it a sense of style. The steel and block materials were chosen for durability and low maintenance.

*Photography: Peter Ray*
Wisconsin Lutheran College campus is comprised of classical style multi-story buildings on about ten acres of land in a quiet urban neighborhood. A complex masterplan had to be studied and complex changes made to fit in the new center. It is located on a steep hill with a drop of 24 feet and contains three levels. To the south and east are primarily residential homes. The campus commons lies to the west. The north side abuts along a street at the edge of campus.

Burying the building inside the hill allows campus pedestrian access at the first level where the gymnasium is located. Activity rooms and lockers are at basement level and the central power plant plus indoor parking opens to vehicular access at sub-basement level. Thus, the courtyard concept of the campus plan is not interrupted.

Space has been designed for basketball, volleyball, tennis, soccer, long jump, pole vault, badminton, baseball, aerobics and a four-lane running track. A removable floor allows championship games to be played for 2,500 spectators.

Photography: Ed Purcell
World-Class Performer

Home to the U.S. Olympic Speedskating Team, the 200,000-square-foot Pettit National Ice Center is enclosed by 217 precast Spancrete Insulated Wall Panels. Cast off site and installed at a rate of 20 per day, Spancrete panels helped the Center streak from start to finish in record time. The panels are 38 feet high and 8 feet wide and feature a sandblasted sandstone exterior with horizontal reveals—a beautiful blend of texture and color.

"Spancrete handles curves like a real champion. It installs quickly, looks good and insulates extremely well—all critical concerns in the Pettit Center. I give it high marks all around."

Ursula Twombly, Project Designer, AIA, Venture Architects

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ELEVATION is similar to the "Neat Files" you see in Architecture magazine, except the information exchange in Wisconsin Architect is about client relationships, not technical details. Architects, managers, interns, administrative staff, principals and anyone else concerned with the stature of the architectural profession are encouraged to contribute ideas and practical suggestions for publication.

Send your submission to:
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AIA Wisconsin has recently established policies and procedures for you to express your opinion and get involved in the debate on public policy issues important to you, with the support and backing of AIA Wisconsin.

Take a stand, be heard and be respected for the concerns you hold for your community.

Call your Chapter officers for more information.

Choosing the Right Medium
What is the best medium for spreading your message? In AIA Santa Clara Valley’s newsletter, Tracings (December 1993), professional marketing consultant Judith Flaws provided useful information on how to communicate your marketing message to clients and the public.

- The brochure has been an acceptable promotional tool for years. A visual highlight of a firm’s success, it can be customized to reach specific audiences.

- Direct mail is another widely used method of introducing a firm to a potential client group. It is often less targeted than brochures.

- Being published in trade journals is a valuable way for design professionals to gain public exposure. Readers often assume a respected level of expertise on the part of the author. Such respect can lead to more inquiries from prospective clients.

- Well-written proposals should not be overlooked as valuable marketing tools; they are often reviewed by selection committees.

All of these client-outreach vehicles can be effective, but “They quickly lose their impact if they are stand-alone efforts,” says Flaws. People remember only 1 percent of what they read, 30 percent of what they read and hear, and 50 percent of what they see and hear. They remember 70 percent of what they read, see, hear and respond to, and 90 percent of what they read, see, hear, respond to and do.

With these statistics in mind, it’s better to use a combination of written, verbal and action-oriented techniques to be more memorable. If you write an article and then give a speech, use your article as a handout. When networking, don’t rely on your business card to motivate a prospect; follow up with a letter or a meeting. Whatever marketing approach you take, plan a second and third step geared to generating a response and action on the part of your potential client.

AIA Wisconsin P.R. Resources
Want to send out a press release but don’t know who or where to send it to? AIA Wisconsin has a list of editors for most newspapers in the state. Call 1-800-ARCHITECT.

AIA Wisconsin Speakers Bureau
Do you enjoy speaking about architecture or planning? Do you know a group that would enjoy hearing about architecture or planning? Call Mike Ciofani, AIA, to find out more. (414) 453-4554.
Design professionals frequently practice under a corporate aegis. The Wisconsin Legislature has expressly provided for a design professional practicing in a corporate environment, but states in § 443.08(4)(a):

“No firm, partnership or corporation may be relieved of responsibility for the conduct or acts of its agents, employees or officers by reason of its compliance with this chapter, nor may any individual practicing architecture, professional engineering or designing be relieved of responsibility for architectural, professional engineering or designing services performed by reason of his or her employment or relationship with the firm, partnership or corporation.”

The question arises as to whether the architect or professional engineer practicing in a corporation is also personally liable for a breach of contract by the corporation in the rendering of professional services.

The definition of the practice of architecture is found in §443.01(5) of the Wisconsin Statutes:

“Practice of architecture” includes any professional service, such as consultation, investigation, evaluation, planning, architectural and structural design, or responsible supervision of construction, in connection with the construction of any private or public buildings, structures, projects or the equipment thereof, or addition to or alterations thereof, in which the public welfare or the safeguarding of life, health or property in concerned or involved.”

Wisconsin courts have held that a failure of a design professional to exercise that degree of skill and care expected of him or her may be the basis of liability to an aggrieved owner either under a theory of breach of contract or under a theory of tort law, commonly referred to as negligence. However, what is the personal liability exposure of an architect when the corporate firm is held to have breached its contract with the owner to provide professional services?

The law in Wisconsin covering this question is sparse. In *Herkert v. Stauber*, 106 Wis. 2d 145, 317 N.W. 2d 834 (1982), our Wisconsin Supreme Court held that where an architectural firm agreed not only to provide professional architectural services but also to obtain necessary governmental permits and private financing for a project, the failure of the firm to obtain the permits and the financing did not render the architects personally liable, although the failure rendered the professional service corporation for whom they were employed liable. In reaching that conclusion the court carefully reviewed the statutes and concluded that the obtaining of governmental permits and the obtaining of private financing did not constitute professional services, and therefore the design professionals working on the project were not personally liable for the $50,000 that the court awarded to the aggrieved owner where the jury had found that the professional corporation had breached its contract in failing to obtain governmental permits and private financing.

What then is the personal liability exposure of a design professional working on a project when the contract is between the owner and the corporate firm? While the Wisconsin Supreme Court expressly relieved the design professionals working on the project from any personal liability because they were not rendering professional services, it is a reasonable corollary that the individual design professionals would not be relieved of liability where the failure to perform pertained to professional services.

Professional liability insurance, sometimes referred to as errors and omissions insurance, will protect the individual design professional as well as the firm. However, not all design professionals have such insurance and they should be aware of the fact that they will not be able to escape personal liability simply because they are incorporated. However, a design professional in a corporate firm that has played no role in the design of a project is unlikely to be held personally liable for that project’s failure. Personal liability of a design professional must rest upon some act or omission which causes the injury. However, a supervisor in a design professional corporate firm should remember that a supervisory responsibility may be a sufficient basis for personal liability.

*EDITOR*: The author is an attorney with Kay & Eckblad Law Firm, S.C., in Madison.
Excellence Award

The strength of concrete masonry!
Design Flexibility • Permanence • Structural Integrity

Sauk County Huber Center
1994 WCMA Excellence In Masonry Awards
Sauk County Huber Center
Excellence Award Winner
1994 WCMA Excellence in Masonry Awards

Location: Baraboo, WI
Project Architect: Blakeslee & Associates
Associate Design Architect: Potter Lawson Architects
General Contractor: Corporate Construction, Ltd.
Mason Contractor: Corporate Construction, Ltd.
CMU Manufacturer: Wisconsin Brick & Block Co.
Cost: $2,124,000
Size: 28,000 sq. ft.
Masonry Construction: Load bearing walls and partitions featuring integrated colored CMU's and mortar. 8"/4"/4" brick and block and block and block double wythe construction was chosen for reliability and security.

Architect's Comments:
"Concrete masonry units were chosen as the primary construction material for this facility because of their inherent characteristics to economically provide structure, fire resistance, abuse resistance and a textured finish all in one readily available product."

Judge's Comments:
"The challenge of creating visual interest on such a large complex was handled very well. Use of integrally colored block and accent tile lend to the overall success of the project."

"The Sauk County Huber Center is an excellent example of textures available that can transform a basic building into quality architecture."
Marketing the Environment in the Marketing Environment

They were born under a shadow of smog in polluted cities, read Silent Spring in their youth, and had their coming out during Earth Day celebrations more than 20 years ago. Today, they are your customers. And they have made environmental concerns a part of the construction marketplace. Construction is intrinsically linked to the environment. But where the primary environmental concern throughout much of history was to make humans safe from nature, the balance has shifted to assuring that nature is safe from humans. The environment is now a big factor in the marketing environment of construction.

The term “sustainable” came to architecture from agriculture. Sustainable agriculture requires techniques which can be practiced from generation to generation without depleting the soil’s vitality, fossil fuels and other non-renewable resources. Sustainable architecture requires that we build in ways which have minimal impact on the land, reduce the energy required to build and maintain buildings, conserve non-renewable resources and create or preserve buildings which are not toxic to occupants.

Sustainable architecture confronts most building product manufacturers with new consumer attitudes, regulatory requirements, manufacturing considerations and competitive challenges. Finding the best response for your business can be difficult; seldom are there unequivocal answers to environmental questions. There are few, if any, building products that do not have some adverse impact on the environment. Glass fiber insulation, for example, can improve a building’s energy efficiency and can be made with post-consumer recycled glass, but has been fingered as a potential carcinogen. Sound arguments can be made that wood, steel, concrete and masonry are each the most environmentally correct way to build.

Most designers and builders have little experience with environmentally correct buildings, and there are few standards to guide them. A few manufacturers have exploited this situation by “green washing” their products and making exaggerated or unfounded claims. To avoid this superficial response, I recommend you conduct a thorough re-examination of your business and products to understand their environmental strengths and weaknesses.

Market Analysis and Strategy
What are your customers’ attitudes on environmental issues? And how seriously are they about committing their own resources for the sake of environmental resources? It’s easy to accept a “green” product that has an established reputation and costs no more than competing products. But will specifiers and builders risk using a new product or somewhat more expensive product for its alleged environmental benefits? The momentum for using environmentally correct building materials seems to come from two principal types of customers. The first are the advocates, the designers and builders who have made environmentalism central to their practices, plus the building owners who hire them. The second is an increasing number of corporations and institutions who have written environmental correctness into the mission statements and building programs. While I don’t disparage these businesses, their motivation is often based on public relations factors, a wish to avoid hidden environmental liabilities that, like asbestos, could be costly in the future, or other self interests.

What impact will new or pending regulatory criteria have? For example, limitations on volatile organic compounds continue to tighten. And several jurisdictions now require certain building materials to be manufactured with a mandatory content of recycled materials. What is your competitive situation? Do your competitors have an environmental marketing advantage? Will the benefits of being the first in your product category with a green product outweigh the costs of market development? Could environmentalism provide a basis for repositioning your business? Roofing manufacturers, for example, now make liners for landfills. And toilet manufacturers who pioneered more efficient products moved from the plumbing fixture business into the water conservation business.

This is a time to invest in research and development. Look for new designs, sources of raw materials and manufacturing processes which improve your environmental report card. Products which improve the efficiency of construction have an intrinsic environmental advantage.

Marketing Communications
The current interest in sustainable architecture will inevitably subside as today’s environmental innovation becomes tomorrow’s industry standards. Until then, if you have environmentally correct products, you’ve got to tell it to the world. Besides helping sales, your ads, literature and public relations help the building industry grapple with what it means to be green by providing the data necessary to make informed product selections.

Your marketing communications must be accurate and complete. If you claim an environmental benefit for your product, you must be ready to disclose and document far more than you are used to, such as the types and sources of raw materials and manufacturing emissions.

As the media is the message, your marketing communications must be consistent with the environmental...
statement you are trying to make. Use paper with recycled fiber and request vegetable oil-based inks instead of petroleum-based inks. Your mailings and catalogs must, themselves, also be recyclable. Consider using uncoated paper which is easier to recycle than the clay-coated paper frequently used for glossy brochures and magazines. Window envelopes with cellophane panels also interfere with recycling. Challenge your graphic designers, printers and magazine publishers to help you project a consistent image by being aware of the environmental impact of their services.

Architects receive an almost unbelievable amount of paper from manufacturers. Try distributing abbreviated catalogs and offer a fax service so customers can request just the data they really need. High density computer disks and CD-ROM’s may be an environmentally appropriate alternative. Three ring binders are an important part of many marketing communications programs. But when their shelves get full, architects start tossing out old binders. I recommend the use of binders with clear plastic sleeves over the cover and spine. That way, when the binder has outlived its original use, new title pages can be slipped under the sleeves and the binders reused.

No single source of reliable data on green building products is available, but you may want to locate and get listed in the many ad hoc directories publishing lists of recycled or green products. Several certification programs have also started to provide credentials for environmentally improved products, such as the Environmental Protection Agency’s Green Lights program for energy efficient lighting.

Sales
Your salespeople, of course, must be trained so they can answer questions about environmental aspects of your company and product. Can you reduce their travel without harming the cost effectiveness of sales? Putting a salesperson on the road produces auto and plane related pollution. Overnight delivery services and electronic tools like fax machines and modems enhance the impact of telemarketing and should be reconsidered. Sales agencies which represent several manufacturers within a small territory may be more ecological than a sales representative who travels a multi-state territory.

Manufacturing
The use of recycled materials to produce new building products has caught the public imagination more strongly than perhaps any other aspect of sustainable architecture. Community recycling programs now ensure reliable and economical supplies of used metal, glass, plastic and other post-consumer materials.

When virgin materials are needed, make suppliers’ environmental practices part of your purchasing criteria. Their environmental practices should be at least as clean as yours. Does your plant release toxic emissions? Have you optimized your energy utilization? Do you encourage car pooling and recycling of office wastes? Is your scrap put back into the production process or recycled appropriately?

Construction
While packaging must continue to protect products from damage, you should consider ways to reduce packaging whenever possible. Does the package itself get incorporated into the completed construction? Can it be recycled, or even better, returned for use? The cost of dumping construction waste has increased dramatically, and some communities now require job-site debris to be sorted and recycled. Packaging which simplifies a contractor’s job will be a definite marketing benefit. The efficient use of fuel and labor to install your product also effects your environmental scorecard.

Service Life and Durability
Over the life of a building, more energy is consumed in operating it than in creating it. Product quality, then, becomes a critical issue in sustainable architecture. How efficiently does it operate? How easily can it be maintained? How long will it last? Can it be recycled when replacement is finally required? Most construction in the U.S. has been governed by expediency, first costs and cash flow. The wild card in sustainable architecture is how far it will go towards fostering new values based on long-term building economy and performance. Will concrete pavement, for example, with a fifty-plus year life expectancy, take market share from less durable asphalt pavement?

Conclusion
In the long run, companies with environmentally sound products and practices will be more competitive than those without. As in any changing market, however, the short run is full of risks as well as benefits. The sustainable architecture movement seems remarkably free of individuals who do not appreciate the pragmatic concerns of the business. Perhaps they realize that there is no value in sustainable architecture if it does not sustain your business as well.

EDITOR: The author is the principal of Chusid Associates, a building product consulting firm in Reseda, California, and was a speaker at the 1994 AIA Wisconsin Convention. This article was originally submitted for publication in Construction Marketing Today.
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Financial Management

AIA Wisconsin’s 1994 Fall Workshop on Friday, October 21, at the American Club in Kohler will continue the discussion of issues affecting the practice of architecture. It will focus on an important topic that they didn’t cover in architecture school... financial management.

“Architecture often is described as a combination of art and science. But, we also know it’s a business... an extremely competitive business,” according to Robert Bouril, AIA, chairperson of this year’s Fall Workshop.

Whether you’ve managed a firm for years or dream of going out on your own some day, the 1994 Fall Workshop is designed for you. You will learn what you must do, and avoid doing, to achieve the most effective financial management for your firm.

Using a case-study scenario that utilizes mock financial reports, instructor Steve L. Wintner, AIA, will cover the following key financial management topics:

• To incorporate or not. Expose the misconceptions about incorporating and recognize what’s best for your firm.

• Controlling your consultants. Grasp what you need to know about the generally accepted principals of accounting when it comes to setting policy and the firm’s direction. Ask the right questions of those working for you.

• Marketing. Tracking proposals to distinguish between “prospects” and “suspects,” understanding the financial impact and interface between proposals pending, new sales and backlog.

• Cash management. Review the tax implications of cash vs. accrual accounting systems and which method is best suited to your firm.

• Getting and holding a line of credit. Identify common obstacles in approaching lenders and overcome the hurdles with proven tactics.

• A lesson in leasing. Clarify the characteristics of operating leases, capital leases and renting; and learn when leasing is your best option.

• Capitalizing on collections. Develop creative and effective methods for turning your collections list into cash.

• Billing rate structure. Analyze the four basic components of a billing rate to determine when your fees are not adequate to meet your profit target. Discuss the merits of the various fee basis methods.

• Demystifying the financial reports. Review and conquer a simple balance sheet and a profit and loss statement by performing a preliminary analysis to develop key financial indicators.

This national AIA professional development workshop is presented through a combination of individual and group exercises and an interactive sharing of experiences. You will learn what the financial management experts say are the most crucial issues design firms will confront. You’ll leave with creative, practical and profit-oriented solutions to handle each issue.

Everyone registering for the Fall Workshop will receive an AIA “Financial Management” handbook filled with exercises, worksheets and checklists. For an additional registration fee, you can also receive the financial management self-assessment audit. Members participating in the audit will receive a confidential and individualized report from Penn State University.

Beginning in 1996, continuing education will be a condition of AIA membership. You can get a head start in accumulating valuable learning units (LUs) for the AIA Continuing Education System (AIA/CES) by participating in the 1994 Fall Workshop. AIA members can earn 15 LUs by attending this year’s one-day Fall Workshop... or up to 21 LUs by registering for and completing the AIA’s financial management self-assessment audit in conjunction with the Fall Workshop.

The 1994 Fall Workshop, Financial Management: Things They Didn’t Teach You in Architecture School, will provide you with practical tools for making informed business decisions and the most of your firm’s resources. Plan now to join your colleagues for a fast-paced, highly interactive and results-oriented Fall Workshop on Friday, October 21, at The American Club in Kohler. For information, contact the AIA Wisconsin office at 1-800-ARCHITECT.

Continuing Education

The following attempts to answer questions that AIA Wisconsin members have had about the AIA Continuing Education System (AIA/CES).

Q: Can I begin accumulating Learning Units (LUs) by participating in programs provided by AIA Wisconsin and the four local AIA Chapters in Wisconsin?

A: Yes. AIA Wisconsin and each of the four local Wisconsin AIA Chapters are AIA/CES “Registered Providers.” As registered providers, the state Society and the local Chapters have agreed to submit the necessary reports to AIA/CES Data Management so that members participating in state and chapter programs will receive credit for doing so. In most cases, AIA members will be asked to provide their name and AIA membership number on a report.
form at the program. AIA Wisconsin and/or the local Chapter will determine the Quality Level of the program and take care of the other necessary paperwork to report the LUs earned by each AIA member participating.

Q: How many LUs must AIA members accumulate to maintain their membership?

A: That will be determined by evaluating the results from the pilot program that is currently underway. Initial estimates were that members would need between 48 to 80 LUs over a two-year period. In late June, the Lifelong Learning Committee recommended an annual requirement of 36 LUs to the national AIA Board of Directors... with 50%, or 18 LUs, required for membership renewal in 1996. One-third of the required LUs will need to address issues of health, safety and welfare.

Q: Do Emeritus and Associate members have to accumulate LUs to maintain their membership?

A: No, continuing education is required only of Architect members of the AIA. Professional Affiliate and Student members of AIA Wisconsin also are not required to meet AIA/CES requirements.

Q: I've let my AIA membership lapse, can non-members participate in AIA/CES?

A: Yes, non-AIA members will be able to participate for a fee. For AIA members, AIA/CES record keeping is a basic services covered by member dues.

Q: Can members earn LUs from participating in programs offered by UWM SARUP and other providers?

A: Yes. Members can use the simple "Self Report Form" to report LUs from a non-registered program or self-designed learning project. It is anticipated that many additional program providers will become registered as part of AIA/CES in the future. Currently, there are 214 registered providers, including 60 AIA Chapters, participating in the AIA/CES pilot project. AIA members can start accumulating LUs for 1996 as of the national 1994 AIA Convention in Los Angeles.

Q: Where can members get a list of available AIA/CES programs?

A: You can fax a request for this information to (202) 626-7425. This type of AIA/CES information also is available to members on AIAOnline. To subscribe to this exclusive AIA member service, call 800-864-7753. The software for AIAOnline is available for a $5 shipping charge; there is no monthly user fee and the on-line charge is only 15 cents per minute.

Q: I'm the resource person at my firm for continuing education programs, where can I get all the information available on AIA/CES?

A: Fax your request to (202) 626-7425. Your firm also may want to consider becoming an AIA/CES "Registered Provider." This would enable the firm to report the participation of AIA members in various seminars and ongoing educational programs routinely offered by the firm (e.g. brown-bag lunch programs).

Q: Does the introduction of Learning Units anticipate that continuing education credits will become a requirement for registration in Wisconsin?

A: AIA/CES is a process for AIA members to develop their own learning objectives. Should Wisconsin decide to require continuing education for registration, the Architects Section of the Joint Examining Board may want to use AIA/CES as a model so that architects will not have to maintain two different sets of records. NCARB's current Architect's Development Verification Program (ADVP) for safety, health and welfare will be included in the AIA/CES database and is compatible with AIA/CES. Currently, only Iowa and Alabama have continuing education requirements for registration as an architect. A couple of years ago, NCARB was encouraging state registration boards to adopt its model continuing education program. The AIA has traditionally opposed the adoption of profession-wide continuing education requirements for licensing. In Wisconsin, the Architects Section of the Examining Board has discussed the issue of requiring continuing education for licensure in very general germs, but nothing specific has been proposed. At this time, AIA Wisconsin and the Architects Section have agreed to keep each other informed about continuing education development.

If you have additional questions or want more information on AIA/CES, please contact the AIA Wisconsin office or fax your request to the AIA at (202) 626-7425.

QBS

AIA Wisconsin was invited to present information on its innovative Qualification Based Selection (QBS) program for a UW-Madison Department of Engineering Professional Development seminar this summer on Planning Successful Schools for Today and Tomorrow. Harry Schroeder, AIA, chair of the QBS Committee, and Carol Williamson,
QBS Facilitator, conducted the seminar session for over 70 school administrators and architects from throughout the nation.

As well as giving the background and benefits of utilizing QBS to select architects for school projects, the QBS presentation offered an opportunity for the school administrators and architects to interact regarding the selection process.

School administrators offered the following tips for architects:

- Make sure references are correct and up-to-date.
- Schools do check references other than those listed.
- Don't call board members.
- Expect the AIA contract to be reviewed.
- Travel should not be considered an extra service.
- More partnering is needed.
- Use state agency for evaluation.

Architects said they wanted the following from owners:

- Decision makers (i.e., board members) need to be more involved in the process (at least one school administrator took exception to this).
- Follow up on references—owners rate performance.
- Clearer definition of scope.
- Keep process clean/organized—keep politics out.
- Owners need to know what architects do and that they provide different services.
- Verify qualifications of individuals as well as firms.
- Board must be an informed client.
- Select architect early on.

Call Carol Williamson at the AIA Wisconsin office for more information on QBS and to request a newly revised QBS packet, to make a confidential referral or to make arrangements to host a “brown bag” lunch program on QBS.

**PSMJ Survey**

The results of the 1994 Design Services Fee Survey by the Professional Services Management Journal (PSMJ) show billing rates rose 4% to 5% from the levels found in the same survey one year ago.

“The rise in billing rates is a very strong indicator that design firms have turned the corner on recovery,” said Franks Stasiowski, publisher of PSMJ. He also said, “Fees for environmental, energy use and safety aspects of a project have gone up.” But due to inflation, fees are still not level with what they were in the late ’80s.

Stasiowski further commented, “The design services market has become very stratified in fees and services. In markets where fee levels have remained stable, services included have increased, while in the more price competitive markets, services are being reduced to compete.” This means that firms are customizing how they propose and perform projects, rather than using a standard scope of work and project performance.

Other survey findings include:

- Computer billing rates continue to decline and 60% of firms do not bill separately for computer time.
- The median success rate on proposals is 29%.
- Firms receive 40% of their work from selections where price is a factor.
- Firms receive a median of 75% of their current work from repeat clients.
- Firms devote 9% of their marketing effort to administration, 17% to new client development, 20% to client maintenance and 49% to proposal responses, presentations and negotiations.
- Billing rates are lower and contract terms less favorable for firms serving government sector clients.

“Overall, this survey indicates the recession is over and economic trends are somewhat more favorable,” said Stasiowski. “The profession is seeing moderate improvement, but it is still far from a good economy.”

**Warranty Period?**

The following article is reprinted from the AIA Memo of May 1993. It was written by Bernard B. Rothschild, FAIA, an architectural consultant in Atlanta. Wisconsin’s new statute of repose for the design and construction industry requires claims to be filed within 10 years of the date of substantial completion, with special provisions for damages in the eighth, ninth and tenth years.

As a project nears completion—especially at the time of inspections for substantial and final completion—the question of commencement and duration of warranty occasionally is raised and, in many cases, answered without reference to the contract. The stock reply is often one year from completion of (i.e., final payment for) the work. This response may be provided by the architect or owner’s counsel with the best intentions, but it remains incorrect. The fact that the one-year warranty reply is based on common misconception does not reduce its potential for conflict, nor does it mitigate liability in the event of litigation.

No particular time limit in A201: The warranty provisions described in paragraph 3.5 of the A201 General Conditions set no particular time limit for rectification of nonconforming work. Indeed, the assurance found
therein is that work “will be free from defects . . . [and] will conform with the requirements of the Contract Documents.” Thus, while the owner has the right to order the contractor to rectify any observed breach of the contract, patent or latent, during the first year (the correction period), the concept of warranty is based on the contractor assuming financial responsibility for correction thereafter, up to the appropriate time limit established by law.

The correction period is not the warranty period. In article 12 of A201, which relates to correction of work, subparagraph 12.2.2 requires the contractor to correct nonconforming work within one year after the date of substantial completion. This is not the warranty period, but rather a specified time frame wherein the contractor is required to return with his or her own forces to perform corrections to the work. What happens when the year is up? The answer lies further along in subparagraph 12.2.2, which states that the obligation to correct nonconforming work “shall survive acceptance of the Work under the contract and termination of the contract.”

It can be 2–12 years: Beyond the specific one-year correction period, this last provision establishes an extended period of time for correcting defective work wherein the contractor, while not necessarily required to return with his or her own forces, must nonetheless assume financial responsibility for correction under the warranty. This time period is determined by the appropriate statute of limitations or statute of repose—statutes that are specific to the jurisdiction in which the project is located. Depending on the state, these may range anywhere from 2–12 years. In any event, the first year of the applicable statute runs concurrently with the one-year completion period.

The warranty is tied to a state’s statutes: A key phrase appearing in 12.2.2 is substantial completion. When established by the architect’s certificate in accordance with subparagraph 9.8.2, this date triggers the correction period. Commencement of the statutory term of the warranty, on the other hand, is detailed in paragraph 13.7 of the general conditions. Bear in mind, however, that various state statutes may establish different time frames. The actual term of the warranty, then, is not one year, but is instead tied to the appropriate statute of limitations or statute of repose—whichever takes precedence according to the law of the projects’ locale.

So the next time someone asks you what the warranty period is on a given project, take the time to find out by checking the statutes in the local law or public library before you give anyone the answer. Let’s try to end this “unwarranted” and all-too-common one-year misconception.

People & Places
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University Medical Buildings, L.P., in Milwaukee had changed its name to Integrated Healthcare Facilities, L.P.

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