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The Wisconsin Housing and Economic Development Authority (WHEDA) is seeking experienced professionals to conduct third-party Capital Needs Assessment (CNA) reports. These reports will be prepared according to WHEDA established CNA Standards.

A CNA report is required on all financing and tax credit applications submitted to WHEDA, which include the renovation of existing multifamily properties. Project developers or owners will contract with WHEDA approved third-party providers for completion of the CNA reports.

If you are interested in becoming an "approved provider" please visit www.wheda.com, Multifamily Professional section. WHEDA's CNA Standards and a "Solicitation of Interest" form are available for your review. Please complete the form and submit it along with the other required documentation.

If you have any questions concerning WHEDA's CNA Standards or the process of becoming an "approved provider", please contact David Luedcke, Multifamily Development Officer at 414-227-2296.

Visit www.aiaw.org for more information
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WISCONSIN ARCHITECT (ISSN 1083-9178) serves the design and construction industry in Wisconsin with circulation to Architects. Engineers, General Contractors, Business and Interior Designers, Landscape Architects, Certified Planners, Developers, Specifiers, Construction Managers, Facilities Managers, Builders, Manufacturers, and Suppliers. Wisconsin Architect is the official publication of AIA Wisconsin, A Society of The American Institute of Architects, and is published bimonthly by Wisconsin Architect, Inc. © Copyright 2004 Wisconsin Architect, Inc. All rights reserved. This issue or any part thereof may not be reproduced in any form without written permission of the publisher.
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Every building project presents a unique set of parameters that guide the facility's design.

In the case of a renovation or addition, existing conditions present particularly exciting opportunities to enhance and transform space. For example, a simple update of a corporate lobby can introduce a powerful new image to prospective employees or clients. A complete renovation of an existing building can improve performance and efficiency, or support entirely new ways of working. An addition can help an organization support expanding operations or better serve its clientele.

By addressing existing conditions as creative opportunities — rather than as restrictions — a renovation or addition will have a lasting positive impact on an organization's success.

This issue of *Wisconsin Architect* features commercial projects designed by AIA Wisconsin architects.
The program included adding a second brewing line to the existing brew house, adding a service elevator, project a statement of history, showcase the brewing process, create a visual icon for the brewery's tour starting point, and create a safe environment inside for workers and tourists.

A 20" x 50', four-story building was designed in the area between the existing brewery administrative offices, built around 1950, and the existing brew house, built around 1880. The right side was held back from the existing brewhouse 24" to help the existing quoined corner "read" and to allow for a new arched covered entryway.

Structurally, caissons were poured to bedrock but held away from the existing building. This added to an interesting steel structural system that supports the immense weight of brew kettles.

Paired arched windows on the front mimic the existing brewhouse windows. These tall vertical windows span the second and third floor and showcase the brewing process by allowing the public to see the various kettles in operation. Custom precast panels with the company's logo band the building at the third floor line.

The brick base of the new building closely matches the administrative offices. Horizontal banding follows from the existing onto the new building.

The stonework relates to the original stone-bottling house. Random sized stone was laid up and tooled to give an "old world" appearance. The top was capped, as the original brewhouse was, with a brick, quoin cornered, fourth floor.

On the inside, the existing brick façade was tuck pointed and clear sealed for food prep and aesthetic reasons.

A sunlit stairwell serves as a convenient vertical circulation spine for both employees and visitors.
The 14,000 square-foot visitors center was designed to provide a warm, rustic environment that welcomes visitors and provide a gateway to the Northwoods.

The client wanted a look appropriate for a "Northwoods Lodge." Products were chosen on their environmental benefits.

The new facility offers a gathering spot for the community where families and friends meet for special events and celebrations, learn about the company and sample award-winning brews.

The new visitors center is three times the size of the previous lodge. It features brewery artifacts, retail items and a 46-foot horseshoe-shaped sampling bar. A three-sided fireplace provides ambiance in the center of the room and a covered outdoor patio makes it a great place to visit year-round. Visitors begin their tour in the new building and then cross a new 114-foot bridge over Duncan Creek to tour the brewery.

The wood trim is forest green, and the metal roof panels are maroon—the original Leinie's colors. The interior has exposed rustic-looking glued laminated timber trusses that span up to 72 feet.
River Glen Market Place is a retail/office center renovation project including the renovation of the interior for Outpost Natural Foods and eastern and southern exterior elevations. Phasing for the interior and exterior portions was important due to Outpost Natural Foods' need to remain open throughout the renovation.

The design is maintenance free; durable to address wear and tear caused by the customer traffic and carts; and timeless.

The design focuses on the weaving of seven decorative materials. Two blended concrete brick types were used to represent the red-orange factory look and the historical Milwaukee "Cream City" look. The two colors alternate to break up the composition of 280 linear feet of masonry. Two groundface block types feature a dark colored block that anchor the building to the site and a light colored block representing a transitional layer of material left behind after the concrete brick is figuratively carved away. Four precast coin designs represent different food-related themes.

Glass block allows screened southern light into the vestibule and is used for interior dividing walls. Galvanized steel was used extensively on the exterior. The detail is seen in the decorative sculptures and railings. It was also used in corrugated sheets acting as architectural gaskets between the main entrance and the facades on either side.

Galvanized canopies with expressed pin connections add some much needed depth to the facade. The corrugated metal of the canopies is keyed into the slot formed by the exposed galvanized lintels. These canopies screen the southern sunlight for the interior, and provide a protective shelter for outdoor seating during the summer and outdoor produce sales. The frosted laminated glass creates a horizontal band while protecting the retail shops from the south exposure.

Exposed masonry and corrugated steel aligns the interior space with the exterior space. Cabinetry on the interior matches exterior corrugated metals.
The Foremost Farms USA addition and renovation complement the facility's natural surroundings through materials and forms that symbolically recall the organization's roots in agriculture.

Foremost Farms USA is a dairy cooperative owned by 4,500 dairy farmer members in Wisconsin, Illinois, Indiana, Iowa, Minnesota and Ohio. Foremost outgrew its existing space. In response, the expansion provides additional space, consolidates regional milk and food testing laboratories under one roof, and showcases these spaces for domestic and international clientele. The character and quiet elegance of the facility is maintained.

The original facility was designed to complement the 25-acre, gently rolling, rural site. In respect of the site's agricultural history, the design team carefully restored land surrounding the Foremost facility to a prairie, using plant species that are indigenous to the area.

The project involved the design of septic and stormwater management systems and private wells. The site also has its own fire protection and milk waste holding tanks.

The expansion and renovation support the specific workflow of Foremost's diverse departments and special building performance requirements. The floor plan is easily navigated and streamlines the movement of products and services throughout the space. A circulation spine simplifies wayfinding, shields workspaces from direct sunlight, and moves traffic away from work areas to minimize disruption and provide privacy. Offshoots from this interior pedestrian street lead to meeting areas, the cafeteria and training room.

The facility provides flexibility to respond to growth and change. Open offices support movement throughout the space, while several different room sizes support conference and training functions.
A high energy, creative, professional service company moved its offices to an abandoned power generating plant in Cedarburg along the banks of Cedar Creek.

In order to convert the power plant to offices, three large turbines were removed and the concrete floors filled.

Sustainable building techniques were employed wherever possible including the use of recycled redwood from abandoned cooling towers, flooring made from recycled tires, wall surfaces of pressed and recycled newspapers and wall-finishes of industrial-grade particle board made from managed-growth trees, a renewable resource.

This building serves as a working model of the company's passion and commitment to green and sustainable design.

The first floor houses the areas for this creative team combine with common areas for collaborative work. An intimate conference room that overlooks the creek and outdoor deck invites creative thinking and links the work environment to the natural environment.

The building maximizes the use of natural daylighting, which reduces energy costs and creates an uplifting and buoyant working environment.

A combination café and library function as an informal gathering place and an inviting waiting area.

A mezzanine level include eight additional workstations, a conference space and an administrative area to accommodate the firm's continuing growth.

Photography: Heffoto, Inc.
When researching a design direction for a new "boutique" hotel, it is important to understand what differentiates a boutique hotel from a typical hotel. In general, the differentiating factor between the two is one of scale. An additional scale of service and amenities are provided to the guests of a boutique hotel, which enhances their experience. Carrying this idea forward, the focus of this design is one of 'reducing scale.'

The floor plan has been designed in such a way as to enhance the feeling of intimacy through the over-embellishment of interior columns, ceiling coffering, and material finishes. In plan, the building steps back from the street in order to enhance the pedestrian experience along College Avenue and Superior Street.

In stepping back the footprint of the building, the site now allows for landscaping to be provided in these areas. The exterior of the building uses different materials and colors to differentiate the base, middle and top of the building. The differentiation of the base, middle and top of the elevations of the building, in combination with decorative grilles, wall hung banners, carved stone medallions, internal window grilles, and material control joints, also help to reduce the scale of this building.

This project establishes a measurable benchmark for the new genre of 'boutique' hotels. It is a design that is consistent in its delineation of the concept of reducing scale, both inside and out. It represents a true departure from conventional hotel design and is consistent with the overall goals of the ownership group.

Photography: Phil Weston
The building was constructed by the Department of Defense in the 1950s. The renovation and addition transform a bunker-like structure into a contemporary facility.

This project created 70,000 square-feet of new laboratory space and associated support facilities. The southern section of the expansion includes offices, client services, additional conference capacity, and a high-tech training room with state-of-the-art technology. The expansion also provides 35,000 square-feet of shelled space for future growth.

The building is divided in two components: an open office wing and a laboratory wing. The elongated office area stretches across the front of the existing structure, creating a new image for the building and establishing a north-south circulation spine.

The organization of the façade pulls daylight through glass into the building, while the solid pre-cast concrete elements unify a solid, world-class image.

The design incorporates a subtle curve to address the length of this building. Metal panels showcase that curve; create a seamless, sleek exterior image; and establish a clean line that seems to disappear.

The two-story entry lobby is comprised of two nesting, concentric ovals that provide horizontal and vertical circulation and security. The lobby is set on an axis with two of the original main structures that connect it to the new circulation corridor.

The interior incorporates subtle, warm textures and colors. Wood elements in the form of planes help layer the space.

New daylit laboratory space is located near existing labs. They are organized around a shared service core with access to storage and loading dock functions. An open environment accommodates growth and collaboration.

The office area consolidates client support services around the lobby space. Surrounding centrally located offices with administrative staff reinforces interdepartmental collaboration.
This cornerstone building forms a pivotal component contributing towards the revitalization of an urban neighborhood.

Having recently returned from Europe, the owner wanted to bring the integrity, energy and color he had experienced to his project.

In addition to the housing goals, he wanted to bring elements of the street life he had observed and enjoyed while traveling. From these program goals, an image was forged of a building with retail activity on the street level and rental housing occupying the second and third floors.

The site played beautifully into this philosophy by its being on a corner in an urban neighborhood. This site gave us the freedom to create a gateway building while bringing a responsibility to provide context, scale and respect to the people and buildings in the neighborhood.

The building is set at the street edge while storefronts are in repose beneath a brick and tile roof colonnade offering shelter for café dining while inviting people-watching to enhance the experience. To further support this, the footprint is cut on a diagonal affording a “social gathering plaza.” In affirmation of these goals, a wine and cheese shop and a coffee café/chocolatier are tenants.

Colors shapes and textures were chosen for their romantic esthetic value. The resulting outcome creates a building with a glow—a sense of belonging—a building that respects the past but optimistically looks forward.
Do you know that, in addition to your architectural plans and drawings, buildings can be copyrighted? The Architectural Works Copyright Protection Act (AWCPA) was enacted in 1990 to expand protection to include “architectural works.” Although the AWCPA has been in effect for over ten years, there remains a lot of confusion over the law and how architects can best take advantage of it. Are you up-to-date on copyright law?

Here are some popular misconceptions about architectural copyright protection.

Only my plans or drawings can be copyrighted. Not anymore. Since December 1, 1990, when the AWCPA took effect, copyright law now protects plans, drawings and actual buildings. The AWCPA protects the “design of the building, including its overall form as well as the arrangement and composition of spaces and elements in the design” in the form of a separate copyright from the one which protects your plans and drawings. This is important because it means that you no longer have to show unauthorized use of your plans, or direct copying of your actual drawings, in order to establish infringement.

I have to register to obtain a copyright on my building. Actually, you have copyright protection from the moment you create a work, but you cannot begin an infringement suit unless your work has been registered with the Copyright Office. In addition, you are not eligible for statutory damages or attorney’s fees unless the work was registered, generally within 90 days of the first publication of the work. To be certain you have access to full protection, including monetary damages, you must file for registration within the specified time period. The low filing fee and simple registration procedure suggest that it would be prudent to file for separate copyright registration of your buildings as a routine matter.

I have a copyright while the building is under construction. Copyright protection automatically attaches upon “creation” of a work. This means that your plans and drawings are protected as you make them, so you have a copyright on your plans while the building is under construction. But when is the building is created? When a major portion of construction is completed? When the exterior is completed? When it is certified for occupancy? In order to register a building, the Copyright Office requires photographs that “clearly disclose the architectural work being registered.” Some courts look for a date when the building’s construction is substantially completed and there is a tangible example of the building’s finished presence.

When my client buys my plans, he also buys my copyright. Copyright remains with the work’s author unless transferred in a written agreement. This is true even if a developer is paying to have the work created. Thus, the architect retains the copyright of those plans unless the agreement says otherwise. However, some clients may think they have the right to copy your plans because they paid you for them. This is not correct, but you can avoid any problems by declaring your copyright in your contract. A simple sentence stating that you retain the copyright ownership of plans, drawings and the actual building should be included in your standard work agreement or contract.

What does your Copyright really mean?

I don’t need a copyright on my building because my plans are already copyrighted. You probably should have both. One of the reasons for the building copyright is to prevent another from copying without having seen your plans. Some buildings lend themselves to multiple reproduction, and these make tempting targets for copiers who work from exterior photographs. If you choose to retain control over your design and any derivative works, you should get a separate copyright on your building.
Sketches a client makes to modify my plans give him some copyright interest. Not usually, although the issue of joint work has occasionally been raised. In one case, a court found that it is "the custom of the architectural profession that architects retain ownership of plans unless an agreement to the contrary exists." You cannot depend on every court to agree. To be certain you keep full interest, have your client assign any copyrights arising from his suggestions or ideas to you in your written agreement.

Photographs of my copyrighted building cannot be made and sold by another. No. Even with the expanded protection for architectural works, copying in a two-dimensional medium is excepted from the Act. You cannot prevent others from "making, distributing, or displaying in public" any form of pictorial representations of your building, including photographs and even paintings. This exception applies as long as the building is ordinarily visible from a public place. If your building is within a secured private area and cannot be seen from a public location, then your copyright protection is extended to include photographs, too.

The AWCPA has granted greater copyright protection to architects, but you must become familiar with the specifics of the Act if you want to take full advantage of its protections. This is an area of law that is still being interpreted by the courts; so if you are unsure about your copyright interests, check with an intellectual property attorney.

EDITOR: The author is a graduate student at Marquette University Law School.
In March, Governor Jim Doyle signed into law 2003 Wisconsin Act 157, which reduces the amount of retainage that can be withheld on any state or local public construction project in Wisconsin. According to the new law, "The retainage shall be an amount equal to not more than 5% of the estimate until 50% of the work has been completed. At 50% completion, no additional amounts shall be retained . . . ."

This law change not only reduces the maximum amount of retainage that can be withheld on a public project, but it gives the government agency and contractor the ability to negotiate out the retainage completely. This can save contractors money by not tying up their cash, which can save public entities money because the savings can be passed on through lower prices.

In the event that the construction project is not proceeding satisfactorily, the current retainage law remains unchanged: "... and partial payments shall be made to the contractor unless the architect or engineer certifies that the job is not proceeding satisfactorily. At 50% completion or any time thereafter when the progress of the work is not satisfactory, additional amounts may be retained but in no event shall the total retainage be more than 10% of the value of the work completed."

Since this law change went into effect there has been some confusion about what projects are covered. The legislation covers all State of Wisconsin (including University of Wisconsin System) and local public works construction projects where retainage is allowed. Any contract that is signed for a state or local public construction project in Wisconsin on or after March 31st, 2004, must reflect this law change.

The public entities whose projects are covered are defined in Chapter 66.0901 of the Wisconsin Statutes. They include a town, city, village, school district, board of school directors, sewer district, drainage district, technical college district or other public or quasi-public corporation, officer, board or other public body charged with the duty of receiving bids for and awarding any public contracts (Section 59.52/29) that covers counties is included by reference to 66.0901).

As for the type of work covered, the legislation covers any "public contract" for the construction, execution, repair, remodeling or improvement of a public work or building or for the furnishing of supplies or material of any kind, which require proposals to be advertised for by law. Federal construction projects are not covered by this state statute; and different requirements may apply.

EDITOR: The author is the Director of Government Affairs for the Associated General Contractors of Wisconsin. If you have any questions about the new retention law, you can call AGC of Wisconsin at (608) 221-3821.
EMERGING PROFESSIONALS

Last summer, three mentoring initiatives were identified as part of AIA Wisconsin’s annual long-range planning session. These initiatives included:
- Mentor leadership training for firms and seasoned practitioners,
- Leadership institute for young architects, and
- Establishing a mentor database for interns.

These mentoring initiatives, along with other public awareness initiatives identified during the planning retreat, have been discussed at AIA Wisconsin Board of Directors meetings. In March, President Michael Eberle, AIA, appointed an Emerging Professionals Task Force (EPTF) to focus on the mentoring initiatives and development recommendations.

Director-At-Large Henry Kosarzycki, AIA, as the director advisor for Education & Practice Commission, is chairing the EPTF. The task force includes the Vice Presidents of the five AIA components in Wisconsin, the Associate and Student Representatives, and the Chairs of the Committees within the Education & Practice Commission. In addition to Kosarzycki, EPTC members are Vice Presidents Cherie Claussen, AIA (Wisconsin), Mark Lane, AIA (Southeast), Gregory Fischer, AIA (Southwest), Greg Douglas, AIA (Northeast) and Sean Bujold, AIA (Northwest), Associate Representatives Matt Dumich, Assoc. AIA, and Duane Stegall, Assoc. AIA, UWM Student Representative Matt Fochs, and Committee Chairs Robert Greenstreet, Assoc. AIA (Dean’s Advisory Group), Tom Raley, AIA (ARE Preparatory Program), Russell LaFrombois, AIA (State IDP Coordinator), Mike Eberle, AIA (Young Architects Forum) and Paul Grzeszczak, AIA (Young Architects Forum).

The Emerging Professionals Task Force has been meeting approximately every other week via conference call, as well as getting together at the AIA Wisconsin Convention & Expo. The EPTF has been working to establish priorities among the mentoring initiatives, investigate existing tools and resources, and develop a survey to identify potential mentors and the needs of mentees.

The national AIA policy statement on mentorship states that:

“The American Institute of Architects believes its members should recognize and fulfill their obligation to nurture emerging professionals as they move through all stages of their professional experience, beginning with professional education and continuing throughout internship and licensure.”

Because of the demands of the architectural profession, re-establishing a “culture of mentoring” is essential to provide guidance and encouragement for emerging professionals. Historically, mentoring has been a significant method for transferring the profession’s body of knowledge to next generation of architects. According to the AIA policy statement, it is important to develop and continuously update mentoring networks and guidelines to encourage regular exchanges between established professionals and emerging professionals, including students, interns and young architects. This culture of mentorship also must be carried forward as mentees become mentors throughout the progression of their careers.

Earlier this year, the AIA released the results of the “2003 Internship and Career Survey.” Developed by the AIA National Associates Committee and ArchVoices, the email survey was sent to 20,000 interns, Associate AIA members and young architects to gain a better understanding of this important period in the professional development of architects. One of the survey’s major findings was that nearly all of the respondents indicated an interest in mentoring, while only half indicated satisfaction with their current mentoring experience.

THE EPC

The Emerging Professional’s Companion (EPC) is a new Web-based resource developed by the AIA and NCARB to reflect current practice models and recognize the varied paths interns and architects may consider during their careers. The EPC was unveiled earlier this year at the national AIA Grassroots leadership conference.

The goal of the EPC include:
- Support the intern in the Intern Development Program (IDP) process, particularly in gaining credit for becoming licensed.
- Encourage practice competency through design excellence and innovation.
- Increase support, involvement and mentoring of firms, supervisors and mentors.
- Provide a personalized, but structured, learning experience.
- Perform as a resource that is stimulating, affordable, flexible, available and easy to update.

The EPC represents a complete revision of the 1992 Supplementary Education Handbook used by interns to earn IDP credit. In addition, recognizing the integral role that mentors and supervisors play in the learning process of interns, the AIA is developing a program that will allow AIA Architect members to earn continuing education credit for the time spent working with interns in conjunction with the EPC learning activities.
MAYORAL FORUM
In March, AIA Southeast Wisconsin and AIA Wisconsin, along with a number of other design and construction industry organizations, sponsored a forum featuring the two candidates who survived the primary election for Mayor of the City of Milwaukee, Tom Barrett and Marvin Pratt.

The event was held at the Milwaukee School of Engineering and attracted a large crowd of design and construction industry leaders interested in the positions of the candidates on city development and related issues. Barrett was elected Mayor in April.

PEOPLE & PLACES
Richard J. Kempinger, AIA, Oshkosh, and Joseph E. Seymour, AIA, Eau Claire, have been approved for Emeritus membership in The American Institute of Architects. Congratulations!

Congratulations! Matthew J. Schachtner, AIA, Green Bay, has advanced to AIA status in The American Institute of Architects.

AIA Wisconsin collaborated with Terrace Town Coordinators to bring Terrace Town back to Monona Terrace in Madison. Volunteer mentors included Todd R. Barnett, AIA, Madison, Douglas G. Barnes, AIA, New Berlin, Cliff P. Goodhart, AIA, Madison, Mark J. Kruser, AIA, Middleton, Horst W. Lobe, AIA, Madison, John G. Peine, AIA, Wauwatosa lent their expertise. Over 30 participants from the community pitched in to host thirteen schools, 34 teachers and 715 elementary school students from Dane, Milwaukee and Walworth counties.

The New Prairie House by Kenneth C. Dahlin, AIA, Racine, reflects Wright’s enduring influence on contemporary architecture. The house was featured as part of Wright and Like: Legends, Legacies and Myths Architectural Tour.

HGA announced the promotion of Robert S. Bonesho, AIA, Menomonee Falls, Jane R. Dederings, Assoc. AIA, Oostburg, and Scott Lindvall, AIA, Milwaukee to associate vice president. Cherie K. Claussen, AIA, Wauwatosa, Gary R. Kinzer, AIA, Glendale and Kurt G. Spiering, AIA, Wauwatosa, recently received board certification from the American College of Healthcare Architects (ACHA).

Amy L. Kox, AIA, De Pere, has received national registration from the U.S. Green Building council as a LEED certified design professional.

Scott A. Kramer, AIA, Menomonee Falls, has been promoted to partner at Plunkett Raysich Architects.

Stephen A. Kroon, AIA, Reedsburg, has joined Architectural Design Consultants Inc.

David E. Lintz, AIA, Appleton, has joined AEC, LLC as a senior architect.

Robert F. Lodel, AIA, Sheboygan, has joined Groth Design Group.

Patrick B. McGowan, AIA, has joined Brownhouse Designs.

Lawrence J. Schnuck, AIA, Whitefish Bay, spoke at the American Dental Education Association’s (ADEA) 81st annual session in Seattle, WA. His presentation introduced how today’s dental leaders can plan and design for their future innovative dental education environments.

Bonestroo Rosene Anderlik & Associates has announced the opening of their new office at 12075 N Corporate Pkwy, Ste 200, Mequon, WI 53092. The phone number is (262) 241-4466.

Durrant announced its membership in the U.S. Green Building Council. Kyle J. Clark, AIA, Brookfield, has become the LEED advocate for the office.

Kahler Slater Architects recently accepted Project of the Year Award honors in the education category from Midwest Construction Magazine for the design of the Marquette University School of Dentistry in Milwaukee, WI.

Cathleen M. Feland, AIA, Madison, has joined the Kahler Slater health care team. Kahler Slater Architects announced the promotion of John H. Cain, AIA, Wauwatosa, Richard W. Eschner, AIA, Shorewood, Lawrence J. Schnuck, AIA, Whitefish Bay, and Louis A. Stippich, AIA, Milwaukee, to senior principals. Joseph T. Heinowski, AIA, West Allis, John G. Horky, AIA, Wauwatosa, Daniel S. Morgan, AIA, Mequon, Jennifer L. Schilgen, AIA, Madison, Stephen L. Steen, AIA, Elm Grove and Matthew D. Tendler, AIA, Wauwatosa have been promoted to principals.

Kloiber & Associates has relocated to 389 Welhouse Dr, Kimberly, WI 54136.

Mark A. Kraft, AIA, Madison, has opened a new firm, Mark Alan Kraft AIA, Inc. The office is at 5944 Seminole Center Ct., Ste E, Madison, WI 53711. The phone number is (608) 345-6063.

McCormack + Etten/Architects was awarded Best of Show honors in the 2003 Vetter inspired Project Awards for a Lake Geneva residence.
Daniel R. Ferraro, AIA, Hartland, has joined PDC Midwest, Inc.

PMSI Architects has a new name and new address. The firm can be found at 1699 Schofield Ave #306, Schofield. The phone number is (715) 241-0070.

The Wisconsin Concrete Masonry Association presented Maynard W. Meyer “Excellence in Masonry” ‘Best of Show’ and ‘Excellence’ honors to Wisconsin architectural firms at the 2004 AIA Wisconsin Convention. Judging was based on creative commercial, industrial and institutional architectural designs incorporating concrete masonry. Criteria consisted of design excellence, function and beauty. Maynard W. Meyer “Excellence in Masonry” ‘Best Of Show’ Award was presented to Eppstein Uhen Architects for its design of Bethesda Lutheran Corporate Office in Watertown, Wisconsin. Maynard W. Meyer “Excellence” award winners are Banco Architects for its design of St. Paul’s Evangelical Lutheran Church in Howard’s Grove, Wisconsin, and MSI General Corp. for its design of River Glen Marketplace in Milwaukee, Wisconsin. “Excellence in Masonry” ‘Finalist’ Award Winners are Vierbicher Associates, Inc. for its design of Kenosha Safety And Weight Enforcement Facility in Kenosha, Wisconsin; Wohlgen Schwenn, Inc. for its design of Cary Francis Group Office and Warehouse in Franklin, Wisconsin; and Ag Architecture for its design of Badger Association of the Blind and Visually Impaired in Wauwatosa, Wisconsin.

CG Schmidt’s design-build division, 1Source, has relocated to the 875 E Washington building in downtown Milwaukee.
The sooner you involve your architect, the sooner you'll be on common ground.

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Subscriptions
Wisconsin Architect is mailed at no charge to all members of AIA Wisconsin and allied professionals. Complimentary subscriptions are available for Wisconsin design and construction individuals upon written request to Wisconsin Architect, 321 S. Hamilton St., Madison, WI 53703. Subscriptions for all others are $70/ year or $120/ 2 years. U.S. only. For more information call (608) 257-8477 or e-mail inquiries to wiarchitect@aiaw.org.

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AIA Wisconsin A Society of the American Institute of Architects

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WISCONSIN ARCHITECT (ISSN 1083-9178) serves the design and construction industry in Wisconsin with circulation to Architects, Engineers, General Contractors, Business and Interior Designers, Landscape Architects, Certified Planners, Developers, Specifiers, Construction Managers, Facilities Managers, Builders, Manufacturers and Suppliers. Wisconsin Architect is the official publication of AIA Wisconsin, A Society of The American Institute of Architects, and is published quarterly by Wisconsin Architect, Inc. © Copyright 2004 Wisconsin Architect, Inc. All rights reserved. This issue or any part thereof may not be reproduced in any form without written permission of the publisher.
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Residential architecture is both challenging and rewarding. Working with all aspects of a project from exterior to interior allows me to work one-on-one with exceptional clients and to collaborate with artists, landscape architects, manufacturers and other experts. The challenge of improving someone’s quality of life through the design of their home is gratifying. Designing residences and additions featuring both ample amenities to suit the clients’ needs while creating the intimate human spaces that define home is truly a fulfilling experience. The process of gathering ideas about how space will be used and forming individualized concepts for each design requires true understanding of the client, the environment and the structure.

Residential architecture is a specialty that I encourage more architects to explore. The effect architects can have on communities, neighborhoods and lives of individuals through residential architecture has immense implications on our culture and built environment.

The desire for more customized features and amenities is a strong trend in residential architecture. The talented architect is able to address the appropriate amenities without inflating the project size and budget. This is illustrated in residential projects featured in this issue of *Wisconsin Architect*.

Clients looking through this issue should take time to answer the "20 Questions to Ask Yourself."

Then, proceed to finding the right architect for their haven.
SELECTING AN ARCHITECT FOR YOUR RESIDENTIAL PROJECT

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

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

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

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

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

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

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

HOW DO YOU BEGIN THE PROCESS OF SELECTING AN ARCHITECT?
Selecting an architect is not unlike selecting a doctor, dentist or attorney. Friends and business acquaintances can be a key source of information. A reliable way to select an architect is to seek recommendations from people whose judgment you respect.

As you ask for recommendations, one or several architects may emerge as strong candidates for your project. Make appointments to interview the leading contenders. Visit their offices; you will pick up valuable information on each architect’s approach to design. You can view slides and photos of their work. You may also wish to visit some of their projects. At the project sites, talk to the owners, particularly if they were the architect’s clients. Also, contact the references each architect has provided.

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

AFTER I’VE TALKED WITH SEVERAL ARCHITECTS, HOW DO I MAKE THE FINAL SELECTION?
Of course, you must like the architect’s work. The architect also should show genuine enthusiasm for your project. An equally important consideration is simply how well you and the architect get along. Do you communicate freely with each other?

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

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

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

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

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

HOW CAN AIA WISCONSIN HELP?
The accompanying directory contains a listing of AIA Wisconsin member-owned firms that have indicated an interest in residential projects. Following the directory of architects, information is provided on the steps involved in a typical project plus questions that you should ask yourself and your architect to help you get started.
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Architectural Design Group, Inc.
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Email: jshenderson@ckwarchitects.com
Contact: J. Scott Henderson, AIA

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Bayfield, WI 54814
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Email: archbldg@ncis.net
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DK Consulting, LLC
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Design and construction projects involve several steps. Typically, projects go through the following six phases. However, on some projects, several of these steps may be combined or there may be additional ones.

**STEP 1**
**PROGRAMMING/DECIDING WHAT TO BUILD**
The homeowner and architect discuss the requirements for the project (how many rooms, the function of the spaces, etc.), testing the fit between the owner's needs, wants and budget.

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

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

**STEP 4**
**PREPARATION OF CONSTRUCTION DOCUMENTS**
Once the homeowner has approved the design, the architect prepares detailed drawings and specifications, which the contractor will use to establish actual construction cost and build the project. These drawings and specifications become part of the building contract.

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

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

1. Describe your current home. What do you like about it? What’s missing? What don’t you like?

2. Do you want to change the space you have?

3. Do you want to build a new home?

4. Why do you want to build a house or renovate your current home? Do you need more room? Are children grown and moving on? Is your life-style changing?

5. What is your life-style? Are you at home a great deal? Do you work at home? Do you entertain often? How much time do you spend in the living areas, bedrooms, kitchen, den or office, utility space, etc.?

6. How much time and energy are you willing to invest to maintain your home?

7. If you are thinking of adding on, what functions/activities will be housed in a new space?

8. What kind of spaces do you need, e.g., bedrooms, expanded kitchen, bathrooms, etc.?

9. How many of those spaces do you think you need?

10. What do you think the addition/renovation/new home should look like?

11. If planning a new home, what do you envision in this home that you don’t have now?

12. How much can you realistically afford to spend?

13. How soon would you like to be settled into your new home or addition? Are there rigid time constraints?

14. If you are contemplating building a home, do you have a site selected?

15. Do you have strong ideas about design styles? What are your design preferences?

16. Who will be the primary contact with the architect, contractor and others involved in designing and building your project? (It is good to have one point of contact to prevent confusion and mixed messages.)

17. What qualities are you looking for in an architect?

18. How much time do you have to be involved in the design and construction process?

19. Do you plan to do any of the work yourself?

20. How much disruption in your life can you tolerate to add on to or renovate your home?

Once you have answered these questions, you will be better able to talk with an architect. The more detailed information you give, the easier it will be for the architect to address your needs.
1. What does the architect see as important issues or considerations in your project? What are the challenges of the project?

2. How will the architect approach your project?

3. How will the architect gather information about your needs, goals, etc.?

4. How will the architect establish priorities and make decisions?

5. Who from the architecture firm will you be dealing with directly? Is it the same person who will be designing the project? Who will be designing your project?

6. How interested is the architect in this project?

7. How busy is the architect?

8. What are the steps in the design process?

9. How does the architect organize the process?

10. What does the architect expect you to provide?

11. What is the architect’s design philosophy?

12. What is the architect’s experience/track record with cost estimating?

13. What will the architect show you along the way to explain the project? Will you see drawings or sketches?

14. What services does the architect provide during construction?

15. How disruptive will construction be? How long does the architect expect it to take to complete your project?

16. What sets this architect apart from the rest?

17. How does the architect establish fees?

18. What would the architect expect the fee to be for this project?

19. If the scope of the project changes, how will additional fees be determined?

20. Do you have a list of past clients that the architect has worked with?
The sooner an architect gets on board, the sooner your project really takes off.

Great housing is greater than the sum of its parts. No one knows that better than an architect. That's why architects do more than relate buildings to people. They relate buildings to each other. They relate projects to the market. All of which adds value to your residential or multi-family endeavor. And the earlier you call, the more value you get. To find an AIA member near you, visit www.aia.org. Building on your vision.
The 60' wide site sits high on the east shore of Lake Monona. Overlooking the skyline of Madison, it slopes dramatically, 45 feet to the water.

Taking advantage of the site's topography, the plan is organized as an expression of a pier. This pier is anchored by a pre-cast concrete garage floor and entry bridge at street level, and cantilevers dramatically over the steeply sloping lakeside. Vertical concrete supports create gateways, screens and mass, integrating the house with the site while multiple floor and ceiling planes extend beyond, or stop short of these supports as site lines and enclosure requirements dictate. This layered composition directs and frames the stunning panoramic views.

From the street, one is drawn to the skewed "sail" that defines the main entry. Once inside, the combination of playful geometry, diverse texture and changing volume, creates a sense of movement. This movement leads you through the plan and to the discovery of the experiences it holds.

Chosen to complement, not compete with the architecture, furnishings employ clean, simple and classic lines. Finish materials and colors include accents of metal, glass, stone and wood. Glass and pebbles were imbedded in the terrazzo flooring to add sparkle and interest while recalling the dry riverbed landscaping integrated on the site.

The lower level features guest quarters, home office, exercise and home entertainment spaces. Various patios provide lake views and access. The final, terrace level offers a screened porch with fireplace and lakeside patio, perfect for relaxing and enjoying the sunset views.

This home is rich in texture, form, light and movement and an expression that stimulates emotion without compromising function.
The Gorman family was unhappy with the existing entrance to their house which consisted of a long, dark, narrow hallway that connected a non-descript entrance door to the main living area.

A new 1½ story entry was conceived that solved these problems by widening the hallway 50% and incorporating a glass double door entry and clerestory windows that encircle all four sides of the addition for maximum daylight.

The existing house had only one bathroom and a large formal dining room. A new dinette and a half bath were incorporated into the design as well.
This project called for the consolidation of three small apartments within a downtown 1960's high-rise into a single residence. The southeastern unit, a kitchen, informal living space and guest quarters, remained relatively unaltered. The remaining two units were renovated into a formal entry, entertaining spaces and the owners' bedroom suite. The apartment overlooks Lake Michigan, the Milwaukee Art Museum and downtown Milwaukee.

The design proposed a total renovation of the space, employing integrated storage and lighting systems, and sustainable building materials such as bamboo and cork flooring, as well as non-rainforest woods.

Because its footprint wraps three sides of the building, the residence commands spectacular views of Lake Michigan and the cityscape. Embracing these visual opportunities, the plan unifies the window wall into seamless continuity.

By placing a series of spatial foils in the foreground of the existing window wall’s rigid structural order, the view is essentially elongated into a single wrapping aperture encompassing the residence’s perimeter.

To accentuate the newfound continuity of the window wall, attenuated wooden surfaces—a tongue-and-groove soffit, walls of tall cabinet doors and benches—are wrapped sinuously between living, bath and bedroom. The joints between these wooden surfaces and the plaster poche articulate spatial thresholds between rooms, which allow for varying degrees of privacy without interrupting functional continuity. Doors slip quietly into pockets within layered walls of millwork and conventional framing that reconcile the need for lighting, storage and art display on both sides of the wall.
When completed, 1522 on the Lake was the first downtown Milwaukee high-rise condominium project in over 20 years. With spectacular views of downtown Milwaukee, Lake Park and Lake Michigan. The goal of the project was not only to create a financially viable project for the developer, but the owner also wanted a project in contrast to previously completed towers on the same street. The project included numerous design challenges and solutions.

The design resulted in a 19-story structure. A typical resident floor contains six units. Each unit was designed to use floor to ceiling glass, to capture views and to offer views upon entry. A post-tensioned structural system was used to maximize ceiling heights and designated “hot spots” were created to move mechanicals between floors.

The top two floors of the structure are framed in steel and have a raised floor on the lower level. This allowed buyers total flexibility in each of the four corner penthouses. Each two-story penthouse has extensive glass and a large exterior terrace.

Underground parking provided the required parking stalls and removed the undesirable soils. The solution also resulted in a large landscape terrace overlooking Lake Michigan for resident use.

Brick was used as a primary material to build on the tradition of masonry buildings. The entry is approached via stone stairs and porch framed by a stone entryway, which, along with planting and fountain make this tower a strong contributor to street life on Prospect Avenue. The two-story lobby can be seen from the street in order to add life. The lower five floors of the building have a contrasting brick to create a base in scale with neighboring buildings. Extensive use of metal in bay windows, lead coated copper and metal building crown recall the metal work of a by gone era and create scale along the street.
The 2,300 square-foot house was conceived as two masonry elements with a "lighter weight" living room volume nested between, forms an L-shaped footprint with a private courtyard in back that is reinforced by the detached garage.

Textural qualities of the concrete block, metal and rough cedar add to the playful composition with a depth of shadow and pattern. The living room's southwest orientation incorporates techniques of passive solar design. Windows, triple glazed and tinted spectrally neutral, along with mature trees at the south property line provide the necessary summer shading while masonry walls and concrete floors provide thermal storage mass for the winter months.

The pure assemblage between the "building block" elements erodes on the inside so that sectional relationships can occur. The CMU cavity walls not only provide acoustic separation to the street and improved thermal performance, but more importantly, give the interior an honest textural richness that cannot be duplicated by an applied skin. Exterior metal siding finds its way inside as the principle ceiling plane of the first floor.

Given the constraints of a small corner lot and the eclectic nature of the established neighborhood, the owner’s primary desire was for quality of space in lieu of quantity. Through the structural expression, material honesty and the play of natural light, the necessary contrasts were provided for the home’s interior to attain a warmth often perceived as lacking with such rugged, industrial materials.
The owners requested additional living space for a growing family. Minimal outdoor access limited natural lighting.

Low ceilings and existing HVAC systems, as well as an extensive program, challenged the architect when creating the design solution. The T-shaped, multi-level basement of an architect-designed home was transformed into a lounge and media room. Storage space remained accessible and offers opportunity for wine storage expansion.

The 300 sq. ft. media room features an 80" projection screen viewable from seating for up to a dozen guests. Acoustics and technology integration were key components to the space. Custom furniture conceals electronic controls and video gaming equipment.

The lounge offers comfortable accommodations for up to eight people. Lounge seating, with club chairs and rich wood frames, invites guests to linger. Bar seating surrounding the multi-colored bar top allows the host to engage in the conversation while serving.

A warm color palette flows from media room to lounge and powder room. Special attention to illumination of the space through use of recessed cove and accent lighting gives definition of space and appropriate ambiance for its use.

Bamboo flooring, radiant floor heat, concrete and glass counter tops and other environmentally friendly products were integrated into the design.
Building Stabilization & Exterior Restoration

By Isthmus Architecture, Inc.

An important state and local landmark, the Mineral Point Railroad Depot (1856) is the oldest extant depot in the state and the only stone depot remaining in Wisconsin. Additionally, it is one of only a few pre-Civil War passenger depots that survive nationally. Listed on the National Register since 1971, the building was added to the list of the "Ten Most Endangered Buildings" by the Wisconsin Trust for Historic Preservation in 1998 and was placed on a similar list in 1999 by the Great American Station Foundation operating in conjunction with the National Trust for Historic Preservation.

The building was acquired by the Mineral Point Railroad Society in 2001. The organization raised money, partially through the Wisconsin Department of Transportation Federal Transportation Enhancement Grant, to undertake the restoration of the exterior and adaptive re-use of the interior. The first phase of this two-phase project was completed in August 2003. Graef, Anhalt, Schloemer & Associates and Affiliated Engineers, Inc. assisted in building analysis and restoration design. Work included the repair of the building's foundation, repairing and replacing stone, repointing mortar joints and repairing and replacing doors, windows and the roof. The remediation of the site drainage problems that led to the deterioration to the depot's foundation was also included in the Phase I restoration.

Since the Mineral Point Depot was constructed of locally quarried limestone that is no longer available, the stone mason located salvaged stone that matches the size and color of the blocks used in the original construction. Replacement stones were set in locations noted on construction documents based on survey work. Original mortar was sent to a petrography lab to be analyzed for the correct mixture of components in order to obtain an accurate match to the historic mortar. Paint probes and the analysis of historic photographs were completed to determine the original paint colors and placement on the building's exterior.

Phase II of the Mineral Point Depot restoration, scheduled for completion in the spring of 2004, includes the build out and finishing of interior spaces. The train depot's first floor, historically the ticket counter and waiting area, will be adapted to include a museum gallery, meeting room and visitors center. The museum and meeting space will serve as the home to the Mineral Point Railroad Society. The museum area will be renovated to resemble the original first floor layout and displays will pertain to railroad history in Southwest Wisconsin. The second floor renovation will provide additional museum support space and a curator's office. There are plans to further develop the second floor to include two apartments that would provide a source of revenue to help support the facility.
Wisconsin's large and small arts and cultural opportunities not only help express ourselves, they are critical to our success as a competitor in the global economy. Arts and culture have a significant impact on Wisconsin's economic development efforts, a boom involving small towns and rural areas as well as urban areas and featuring home-grown artists and arts groups of all sizes and disciplines.

Hundreds of programs, projects and activities featuring local artists, arts organizations and arts-related businesses are becoming the foundation of economic and community revitalization efforts throughout Wisconsin. Examples abound:

- In addition to high-profile projects such as Madison's Overture Center for the Arts and Appleton's Fox Cities Performing Arts Center, nearly 100 Wisconsin communities, including Solon Springs, Hartford, and Chippewa Falls, have recently developed, or are currently developing, arts and cultural centers representing $500+ million in private investment. Over half of these centers are attached to schools in rural areas, making them comprehensive cultural centers used by the entire community.

- A growing number of studio and gallery art tours in rural areas, such as the Fall Art Tour in southwestern Wisconsin and the Dunn County Artists Tour in northwestern Wisconsin, attract thousands of visitors to small communities to observe artists at work, and to make their mark on the local economy during their stay;

- arts incubators are featured in downtown revitalization efforts in places such as Beloit and Mazomanie;

- arts programs are enhancing education for students of all ages, training tomorrow's workforce.

In the book "The Rise of the Creative Class," Dr. Richard Florida writes that the presence of arts and cultural opportunities make a community more attractive to an educated and creative workforce. A national survey conducted by an organization of top corporate officials that tracks economic trends found the availability of cultural activities ranked third among the concerns of large businesses. John Naisbitt, author of Megatrends and Megatrends 2000, says, "a vibrant arts community is critical when corporations decide where to locate and when people decide where to work."

The arts, as an industry growing in importance to Wisconsin, deliver tremendously cost-effective results from relatively small investments:

- Americans for the Arts recently released a study of the nation's "creative industries": for-profit and non-profit arts-related businesses, institutions, and organizations including museums; performing arts; visual/photography; film, radio, TV; design-publishing; and schools/services. Wisconsin boasts over 8,000 "creative industry" businesses, supporting over 43,000 full-time jobs. In addition, a 2002 study conducted by AFTA and the Wisconsin Arts Board found that Wisconsin's nonprofit arts industry generates $289.8 million in economic activity every year, including $38 million in local and state tax revenues, supporting nearly 9,500 full-time equivalent jobs.

- In places such as Milwaukee's Historic Third Ward, Madison's Schenks-Atwood neighborhood, and Green Bay's Broadway District, the arts have revitalized neighborhoods and encouraged new investment by drawing restaurants and retailers; attracting and retaining residents, and creating jobs and tourist destinations.

- The arts are a major factor in tourism, Wisconsin's second largest industry. A 2001 National Travel Survey found that 65% of adult travelers included a cultural, arts, heritage or historic activity while on a trip of 50 miles or more, one-way. Research has found that tourists interested in the arts, culture, and history stay longer and spend more money on their trips. Mineral Point and Door County are
just two of the many Wisconsin destinations known for arts and culture.

- In-depth research shows that students who participate in the arts perform better in reading and math, think and organize ideas more clearly, behave better, and are more likely to stay in school. Engagement in the arts gives young people positive outlets for their energy and imagination, and helps to prepare them for their roles as productive, creative citizens and active participants in the workforce.

- The arts are important facets in civic development, helping families share positive experiences, discover new talents and ideas, and grow together; enabling cultural groups to explore their heritage and share that heritage with others; and encouraging the expression, refinement and exchange of ideas.

Wisconsin’s efforts to develop and sustain our competitive edge by using the arts, culture, creativity and innovation as essential tools for economic development, downtown revitalization, educational advancement, and civic improvement have been impressive thus far, but there is much work to be done.

To shine a spotlight on the ways in which the arts can help “brand” Wisconsin as a great place to work, live and play, the Wisconsin Assembly for Local Arts, the state’s arts service and advocacy organization, and the Wisconsin Arts Board, the state agency dedicated to the arts, will present the first-ever Wisconsin Arts Congress, at the Overture Center for the Arts in downtown Madison, on Tuesday, October 12, 2004. Featuring national speakers, workshops and models from communities across the country, the Congress will bring together arts, business, education, government and civic leaders to envision and act on Wisconsin’s economic, educational and civic future. Go to www.wisconsinarts.org for more information.

EDITOR: The author is executive director of the Wisconsin Assembly for Local Arts. The article was originally published by WisBusiness.com.

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Of late, I have noticed architects’ names popping up on civic and municipal boards and commissions and other venues of influence on the built environment. This is consistent with one of our strategic directives to develop strong relationships with those groups that affect the climate in which architecture is practiced. The component and individual members have pursued this goal in a variety of ways.

Another avenue for participation in public life is through the elective process. We encourage members to get to know their state and federal representatives and help them to understand the issues that challenge the practice of architecture and that affect the health, safety and welfare of the public.

But, there is still another battle to join—one to deepen the understanding of the resident of the public realm (which is everyone) that the urban fabric, even more than the individual buildings, affects their lives in ways physical, emotional, spiritual and even political.

A recent op ed piece in the New York Times described buildings as propaganda—not in an evil sense, but as symbols, teaching tools, physical definitions of attitudes and values. When budget cuts turn new schools into sterile boxes in spite of the best efforts of beleaguered architects, when government buildings are not welcoming and when public libraries are allowed to deteriorate under deferred maintenance, what do children, citizens and students conclude about the value of what goes on inside those buildings?

Frozen music. The most public of the arts. These phrases are beautiful, but probably don’t connect to a general audience. But, we know that buildings can make you sick or help you recover faster, can facilitate learning or inhibit it, can inspire or discourage, can welcome or turn away, and can encourage random encounters or isolation. We know this intuitively; and the AIA is developing research to give architect intuition a scientific basis. How do we persuade clients, budget directors and program managers of these essential, yet intangible, attributes of a building?

One way, I think, is simply to talk about it. People get it when it’s pointed out to them. They know they feel differently in different spaces and are delighted to discover the reason. Encourage your local newspaper to write about urban issues. Or, write about it yourself—letters to the editor are published every day.

Take heart at encouraging signs. At a meeting recently with the head of the city’s building services department, I took note of the coffee cups. The legend on the cup was: “When you build, think that you build forever.” May this idea go beyond the cup and into the contract.

EDITOR: The author is the Executive Director of AIA Houston. This article is an edited version of the Executive Director’s Letter in the September/October 2004 issue of AIA Perspective.
Distinguished Service

In 1980, the AIA Wisconsin Board of Directors established a program, “Citations for Distinguished Service,” to recognize and acknowledge significant contributions to the profession of architecture and the public it serves.

During the Annual Meeting in April, AIA Wisconsin President Michael P. Eberle, AIA, presented a “Citation for Distinguished Service” to the following individuals and organizations:

Best Block Company for its unique and unparalleled support for the Wisconsin Architects Foundation since 1963.

Dennis M. Cerreta, AIA, Pewaukee, for his leadership and service on the Architects Section of Wisconsin’s Joint Examining Board.

Frank Dropsho, AIA, Madison, for his inspiration in creating and guiding the Golden Award program.

Thomas Hirsch, AIA, Madison, for his public service as the chair of the City of Madison’s Housing Committee.

Joanne L. Johnson, Milwaukee, in recognition of her effective advocacy for public art, collaboration between artists and architects and the integration of art and architecture.

Russell E. LaFrombois, AIA, Whitefish Bay, for his leadership, commitment and vision as the State IDP Coordinator.

Horst W. Lobe, AIA, Madison, in appreciation for his contributions in guiding the Architects in Schools program.

Michael Topczewski, AIA, Kenosha, for chairing the successful 2003 AIA Wisconsin Convention, “Muse & Views.”

Frederick E. Zimmermann, AIA, Madison, for his distinguished service and leadership on the WAF Board of Directors.

In addition, at its August meeting, the AIA Wisconsin Board of Directors approved awarding a “Citation for Distinguished Service” to William N. Danuser, Assoc. AIA, Madison, in recognition of his contributions as the Regional Associate Director on the National Associates Committee of the AIA.

WAF Annual Meeting

At the Annual Meeting of the Wisconsin Architects Foundation in April, WAF President Frederick E. Zimmermann, AIA, Madison, reported on the successful scholarship and grant programs that were made possible by contributions from architects and allied design and construction industry leaders.

He noted that for the 2003-04 fiscal year, the WAF budget included over $25,800 for tuition scholarships and educational grants. This includes over $16,500 in WAF support to the UWM School of Architecture & Urban Planning.

Zimmermann thanked fellow WAF Board members Mark A. Cullen, Janesville, and Gary D. Davis, AIA, Sarona, who also were completing their terms for their leadership and service. As part of the WAF Annual Meeting, members elected Patrick J. Conway, AIA, Mount Horeb; Ralph H. Jackson, Jr., AIA, Cross Plains; and Michael W. Swinghamer, AIA, La Crosse; to three-year terms on the WAF Board of Directors.

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

County Materials

The Wisconsin Architects Foundation is honored to announce that County Materials Corporation will make a financial contribution to the WAF based on a portion of the sale price of its Sound Cell acoustical masonry units that are sold in Wisconsin.

“County Materials is pleased to continue the long-standing tradition of supporting the WAF’s mission of building a better Wisconsin through architectural education,” said Bob Goldman, Corporate Sales Manager of County Materials Corporation in Appleton.
In announcing the relationship with the WAF, Goldman noted that the Sound Cell masonry unit offers outstanding sound absorption and a strong aesthetic presentation to load-bearing C.M.U. construction.

"The Wisconsin Architects Foundation is grateful that County Materials Corporation stepped forward to continue a tradition started in 1963 through which the WAF general scholarship fund benefits from the sale of a particular concrete masonry product manufactured in Wisconsin," according to WAF Executive Director William M. Babcock, Hon. AIA. County Materials will present its contribution at the WAF Annual Meeting on May 4, 2005, in Madison.

AIA CONVENTION
Kudos to Lisa L. Kennedy, AIA, Whitefish Bay, for chairing a successful and popular national AIA Convention this past June in Chicago. Consistent with its theme of Learn|Celebrate|Dream, the 2004 AIA Convention had record-breaking attendance and the largest Expo ever.

The 2005 AIA Convention is scheduled for May 19-21 in Las Vegas. The theme is The Power of Architecture: Imagine, Create, Transform.

AIA WISCONSIN OFFICERS
The AIA Wisconsin Board of Directors has approved its leadership team for next year. The 2005 Executive Committee includes: Cherie K. Clausen, AIA, Wauwatosa, President; Colin H. Klos, AIA, La Crosse, Vice President/President-Elect; Martin E. Sell, AIA, Juneau, Secretary/Treasurer; and Michael P. Eberle, AIA, Middleton, Past President.

Clausen is a principal and regional office director for HGA in Milwaukee. Klos is a principal of MBA Architects in La Crosse. Sell is the chief operating officer of Horizon Development Group in Verona. Eberle is an Architect/ Senior Associate with Flad & Associates in Madison.

CODE UPDATES
The Wisconsin Department of Commerce, Division of Safety & Buildings, has established a number of advisory councils to help develop recommendations for improving state building codes. AIA Wisconsin members are active on many of these councils, including those reviewing code requirements related to commercial buildings, multifamily dwellings, historic buildings, structural issues and accessibility.

Commerce and these code advisory councils are gearing up to review the latest editions of the International Building Code in order to develop recommendations for the next state building code update package.

Please submit any comments or suggestions you may have for updating and improving provisions in the current Wisconsin Commercial Building Code to the AIA Wisconsin office. Your suggestions will be passed on to AIA Wisconsin representatives on the state code advisory and specialty councils.

PRESS CONNECTIONS
This fall, the AIA will launch ArchiWire – an online database service where the press and public can track architecture firm business developments and firms can post news and images of their projects.

This press is the key audience for this Internet-based news service. Architecture writers will be able to monitor the site for specific topics of interest and to search for information by project type, budget, date and location. The free resource also will allow potential clients, students and anyone else with an interest in architecture to search the site for firm and AIA component news.

When it launches, ArchiWire will charge $75 for AIA members ($150 for nonmembers) to post each press release. For more information about free pre-launch access to ArchiWire, email archiwire@aila.org.

PEOPLE & PLACES
Richard L. Bloom, AIA, Sussex, and Charles E. Sazama, AIA, Neenah, have been approved for Emeritus membership in The American Institute of Architects. Congratulations!

Margaret E. Roback, AIA, Reedsburg, has been named group leader for the architecture group at Vierbicher Associates, Inc.

Plunkett Raysich Architects has announced the following promotions: Gregg R. Golden, AIA, Franklin, and Jeffrey A. Holzhauer,
AIA, Waukesha, to associates: Martin R. Choren, AIA, Mequon, and Grant D. Reginato, AIA, New Berlin, to senior associates; Daniel J. Becker, AIA, Milwaukee, Elizabeth P. Collier, AIA, Waukesha, and Michael A. Stancl, AIA, Hartland, to senior project managers and Marisa E. Sender, AIA, Milwaukee, to architect.

Peter J. Tofson, AIA, Portage, recently passing the LEED Certification exam.

Craig R. Eide, AIA, Milwaukee, is the grand prize winner of the Jeld-Wen, AuraLast Wood Hawaii vacation sweepstakes. His week-long trip to Hilo, Hawaii will include a visit to see first-hand where the company's products are tested. Congratulations!

Blakeslee & Associates in Reedsburg has changed its name to Blakeslee Cameron Architects LLP.

Kahler Slater Architects has hired Thad E. Steffen, AIA, Cedarburg, as an architect. Promotions at the firm include: Steven F. Greiczek, AIA, Milwaukee, Gary P. Jaeger, AIA, Burlington, Joseph G. Jurkeiwicz, AIA, Grafton, Allan R. Krueger, AIA, Mequon, Jeffrey T. Neidorfler, AIA, Wauwatosa, Jeffrey J. Pielte, AIA, Germantown, Koby Scheel, AIA, Grafton, Katherine A. Schnuck, AIA, Whitefish Bay, and Michael T. Szczawinski, AIA, Milwaukee, to associate principals.

Craig Courson, AIA, Pewaukee, has received a preservation award from the Waukesha County Historical Society and Museum for his leadership in negotiating the cost of museum renovations with Waukesha County officials.

Peter L. Hargreaves, AIA, Waukesha, has been added to the staff of PDC Midwest, Inc., as a project architect.

Kahler Slater has been named among the top 25 Best Small Companies to Work for in America. The announcement came from the Society for Human Resource Management.

Hammel, Green and Abrahamson, Inc, was honored with the 2004 BuildersEdge award, an annual award recognizing building-related people, businesses and educational institutions and associations in Wisconsin for their community involvement, extraordinary efforts to enhance employee education, skill training and benefits and ongoing commitment to the industry. HGA was recognized for the ongoing industry leadership and individual contributions to the architectural profession by Cherie K. Claussen, AIA, Wauwatosa, the firm’s overall commitment to learning and its volunteer involvement with over 28 community organizations.

Tavarez & Associates Architects, Inc. has moved its office to 317 S. Segoe Rd, Madison, 53705. The mailing address is PO Box 5312, Madison, WI 53705-0312. The phone number remains (608) 238-7083.

The Wisconsin Housing and Economic Development Authority (WHEDA) is seeking experienced professionals to conduct third-party Capital Needs Assessment (CNA) reports. These reports will be prepared according to WHEDA established CNA Standards.

A CNA report is required on all financing and tax credit applications submitted to WHEDA, which include the renovation of existing multifamily properties. Project developers or owners will contract with WHEDA approved third-party providers for completion of the CNA reports.

If you are interested in becoming an "approved provider" please visit www.wheda.com, Multifamily Professional section. WHEDA's CNA Standards and a "Solicitation of Interest" form are available for your review. Please complete the form and submit it along with the other required documentation.

If you have any questions concerning WHEDA's CNA Standards or the process of becoming an "approved provider", please contact David Luedcke, Multifamily Development Officer at 414-227-2296.

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