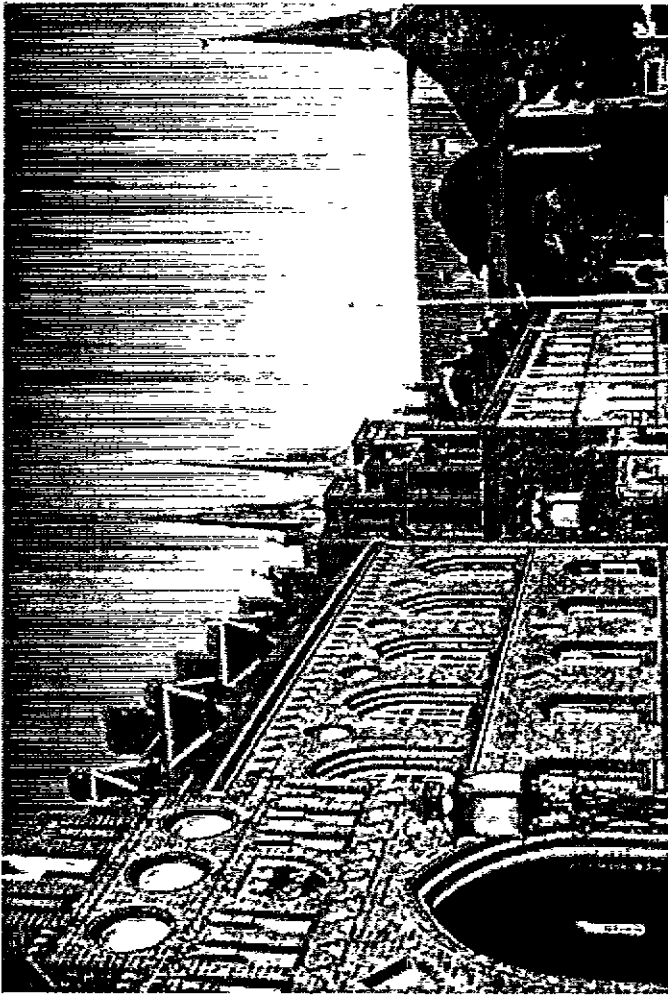


“We shape our buildings; thereafter, they shape us.”

Civic Infrastructure and Downtown Revitalization

by Teresa Ho and Inpeng "Joe" Chanthalangsy

Kosciusko Leadership Academy
April 22, 2003

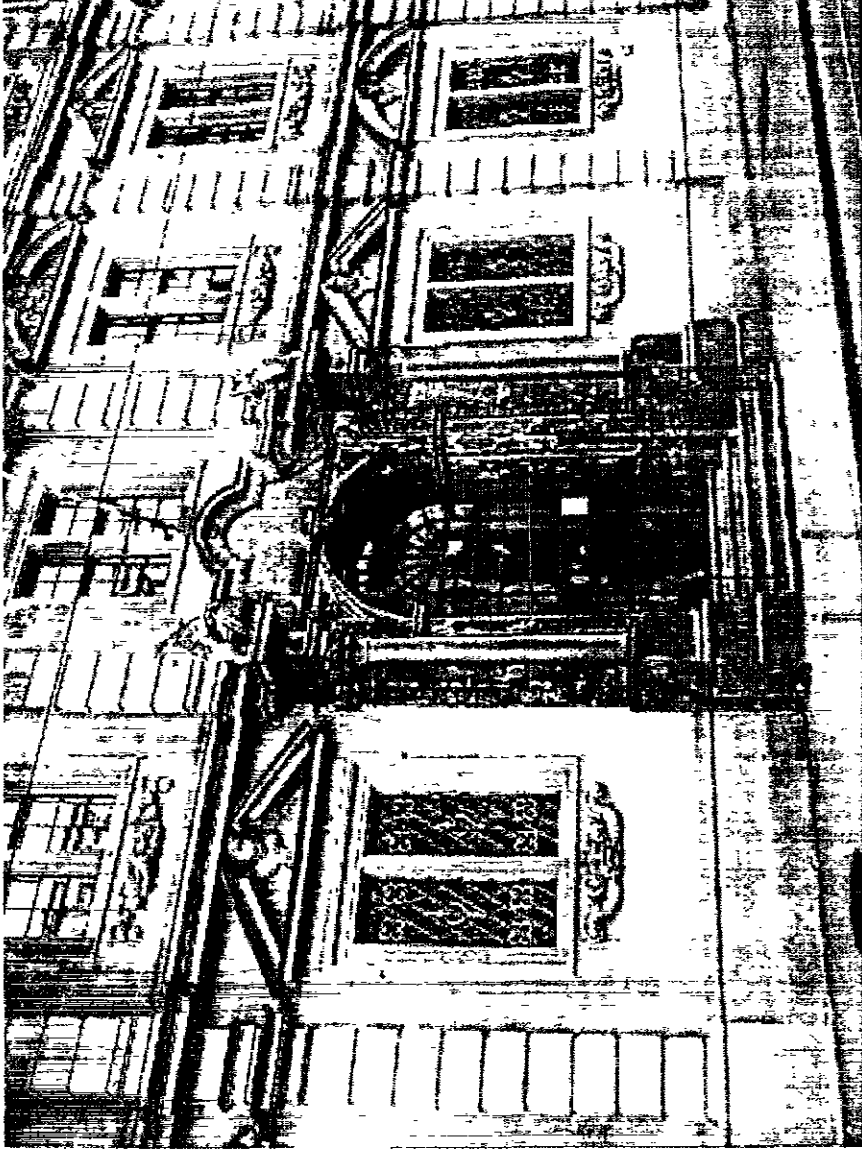


COPENHAGEN, DENMARK

population 615,115

town hall

best design: chairs

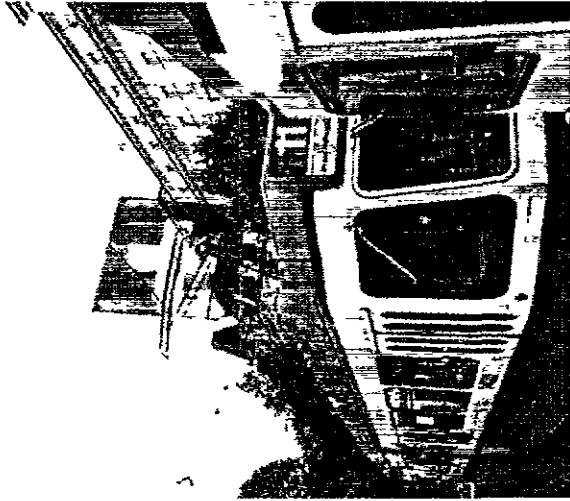


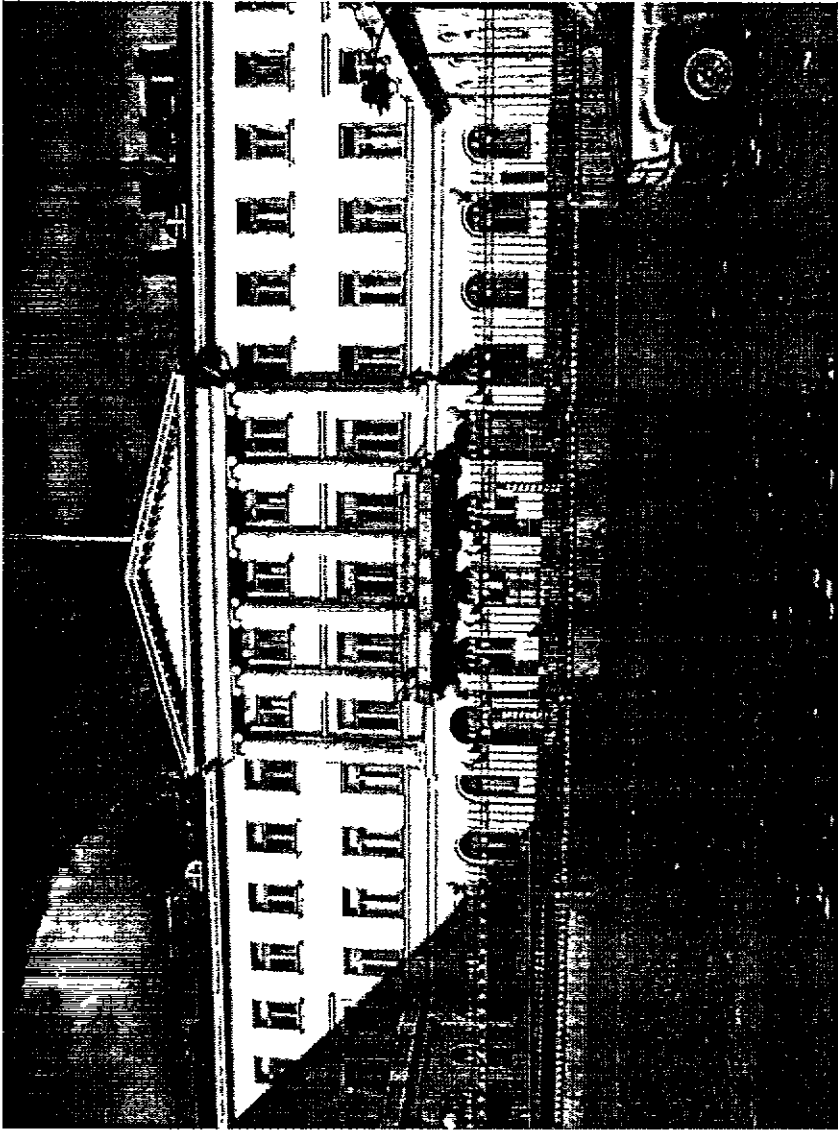
ZURICH, SWITZERLAND

population 360,000

zurich city hall

best design: public transport system



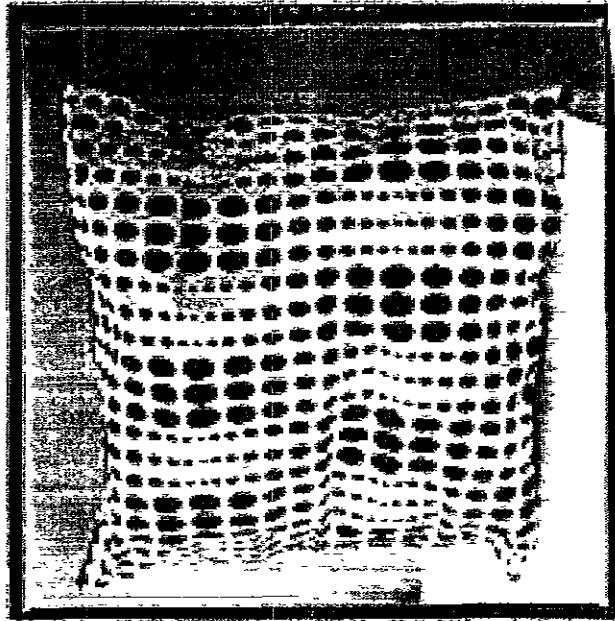


HELSINKI, FINLAND

population 1,200,568

helsinki city hall

best design: wireless devices



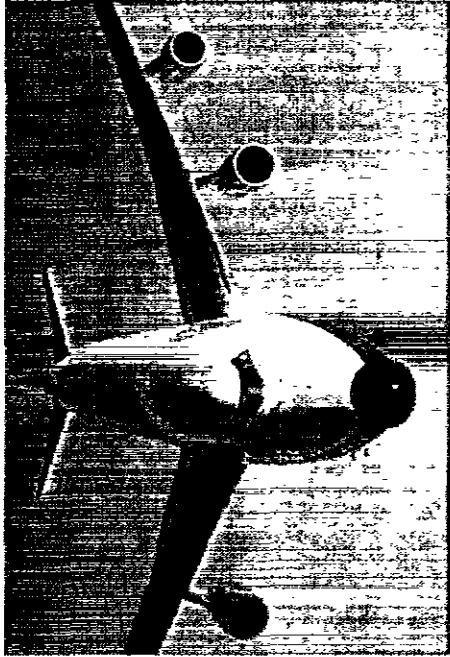
STOCKHOLM, SWEDEN

population 751,230



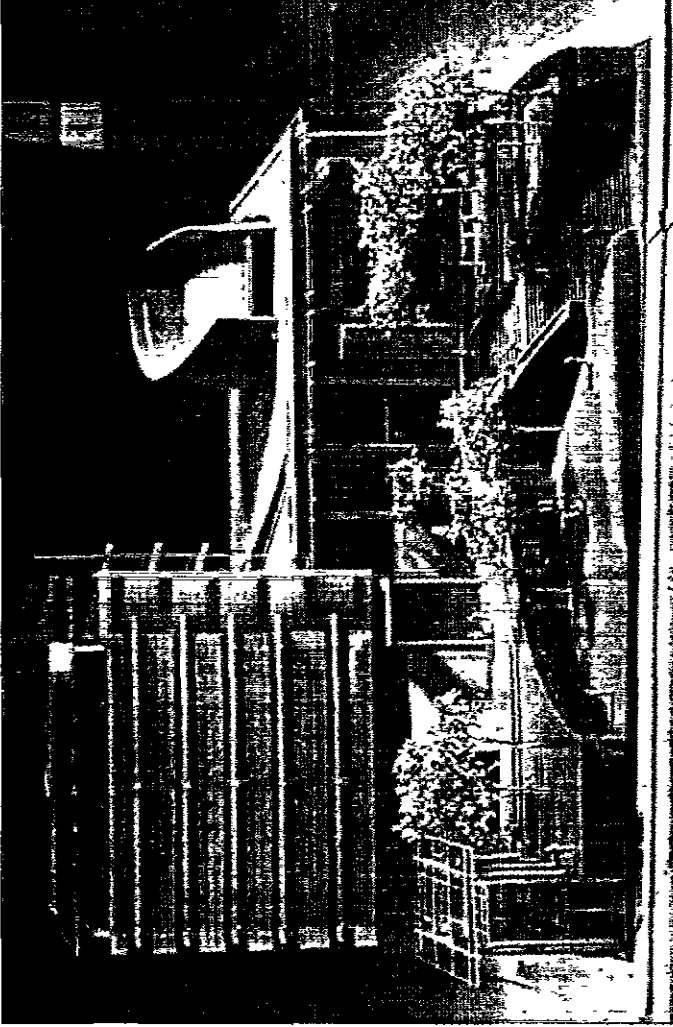
stockholm city hall

best design: graphic textiles



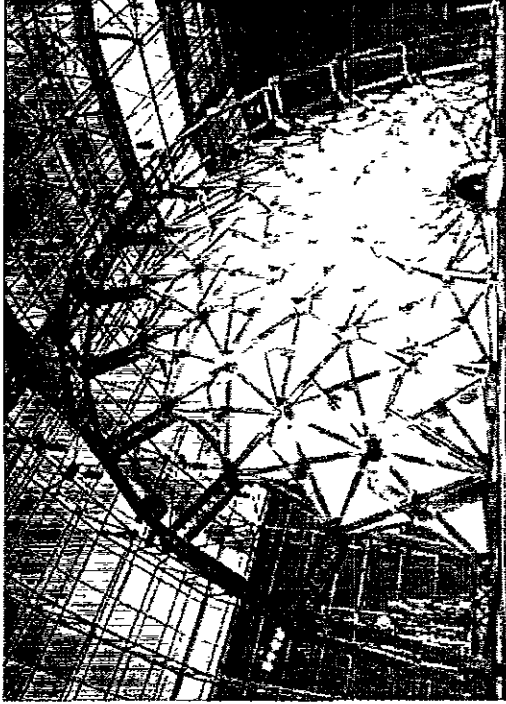
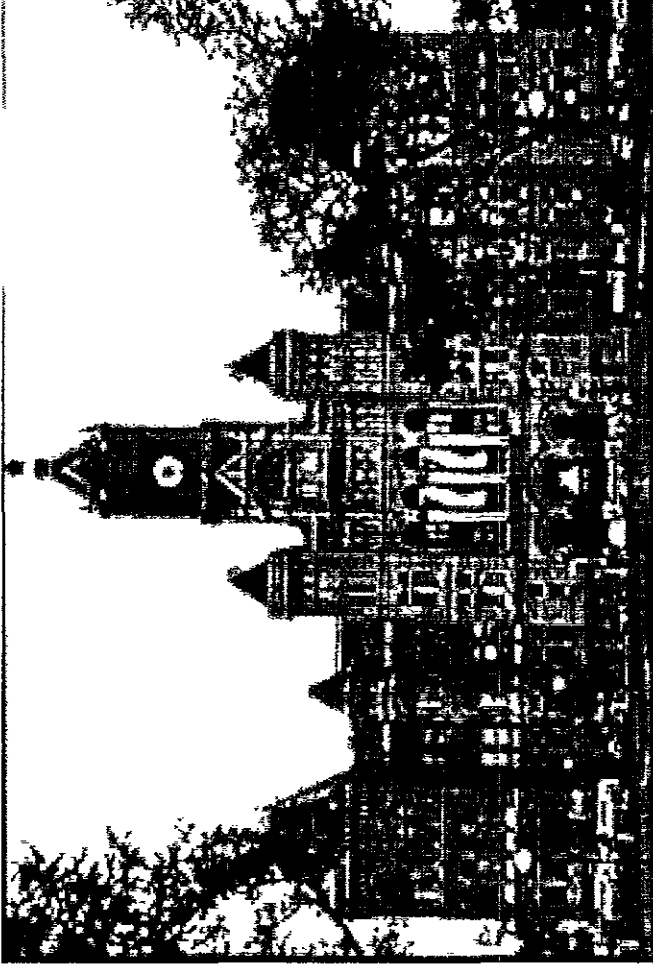
SEATTLE, WASHINGTON

population 563,374



new seattle city hall

best design: aviation

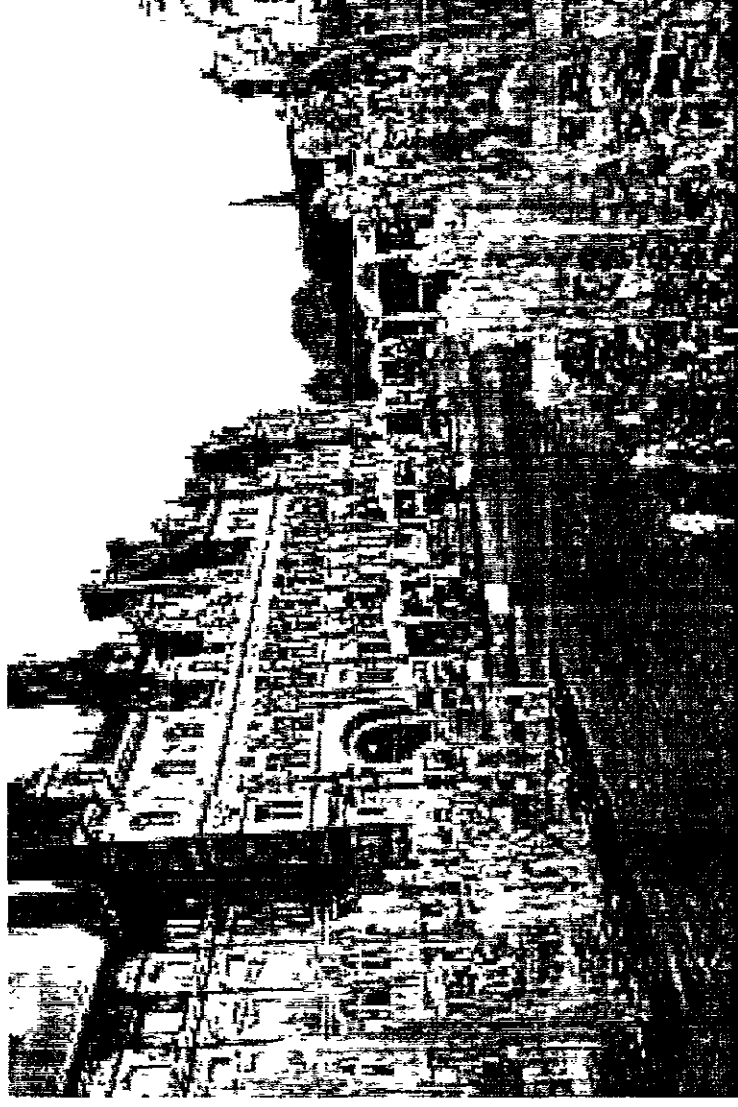
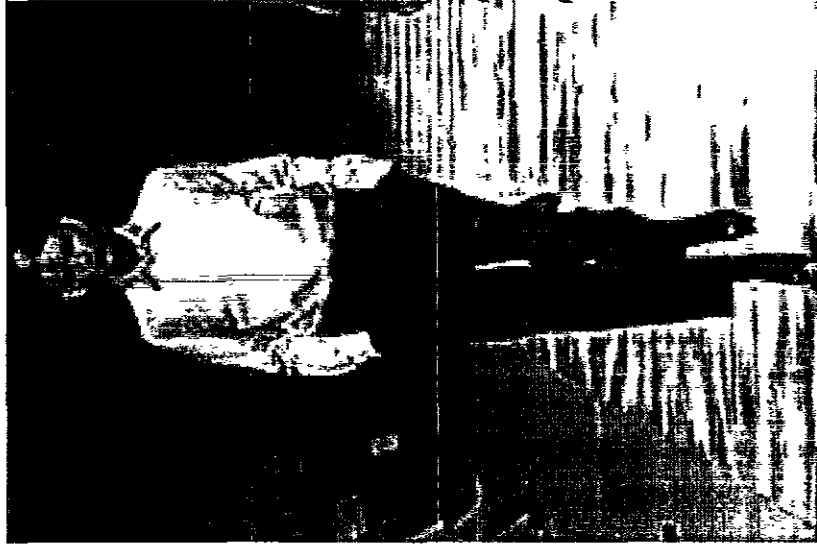


SALT LAKE CITY, UTAH

city and county building

population 171,151

best design: winter olympics stage

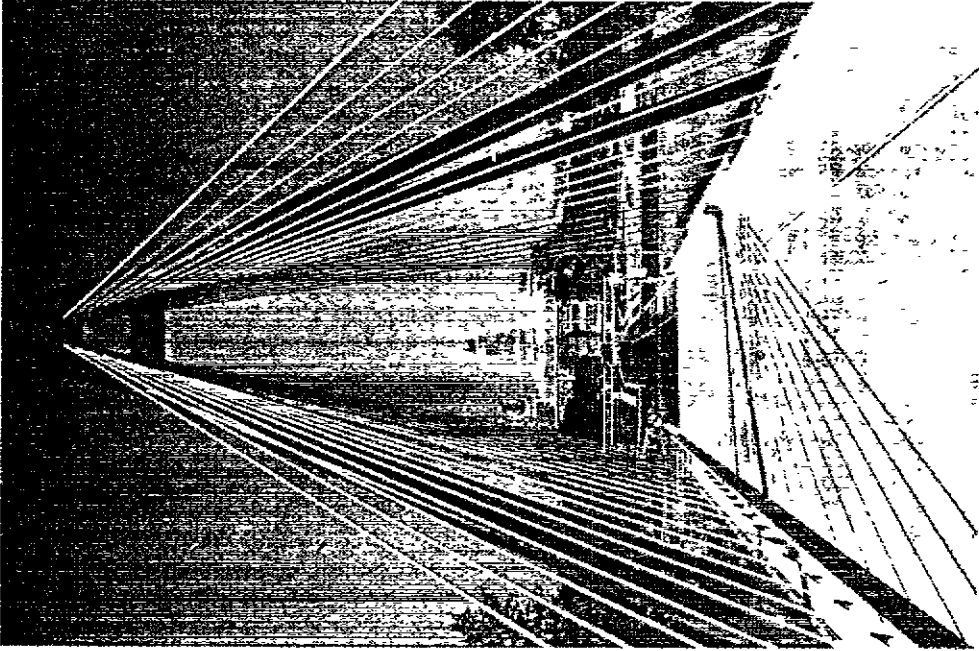


PARIS, FRANCE

population 9,000,000

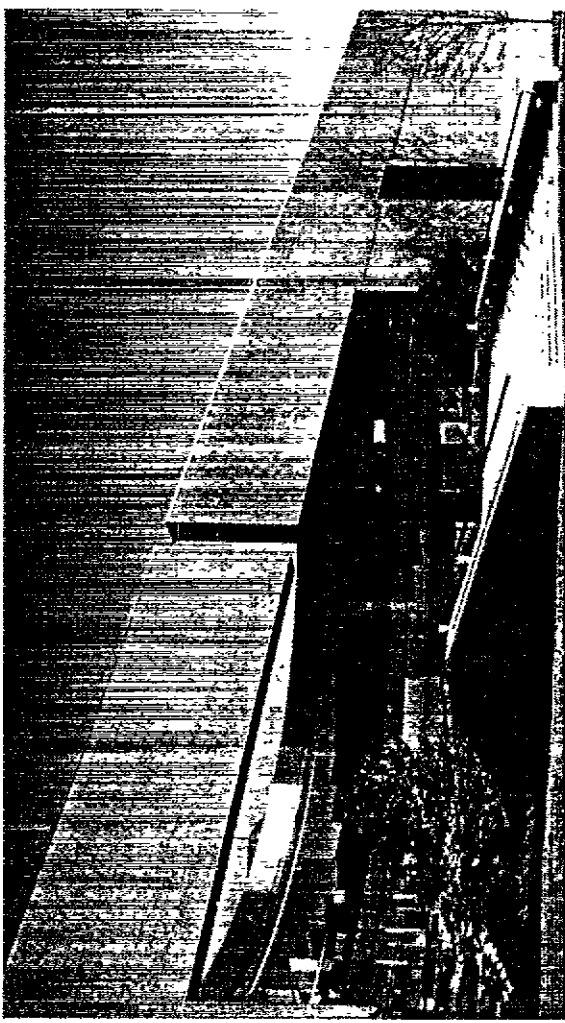
paris city hall

best design: "fashion capital of the world"



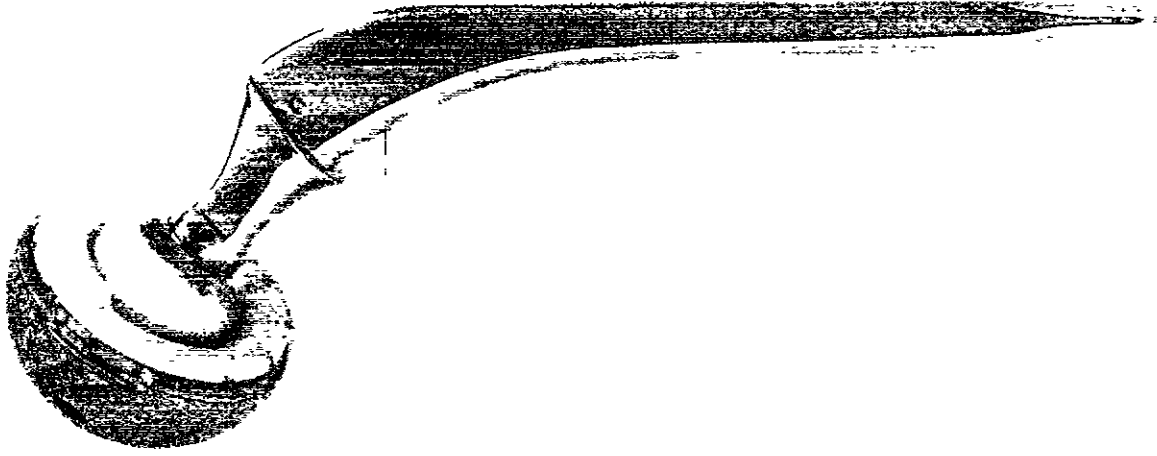
COLUMBUS, INDIANA

population 39,000



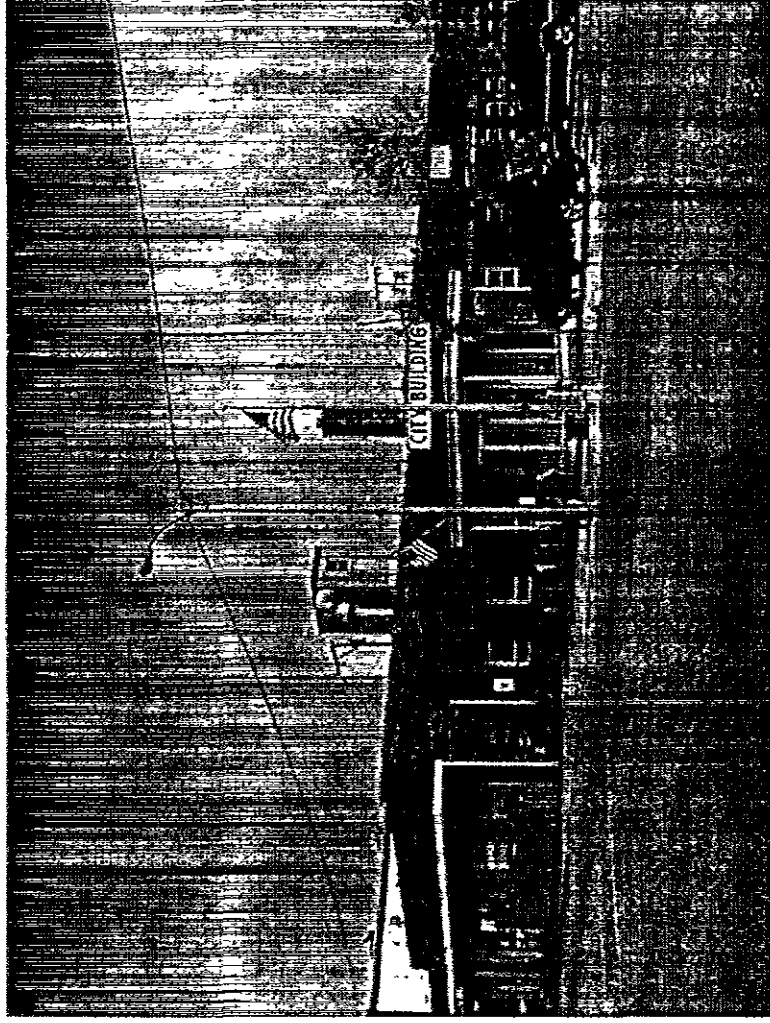
columbus city hall

best design: "architectural mecca"



WARSAW, INDIANA

population 12,500



warsaw city hall

best design: "orthopedic capital of the world"

Warsaw = A City Where Design Rules

Since 1993, the annual / D Forty Issue has brought recognition to the design industry's leading innovators, movers and shakers. Each year, / D handpicks 40 designers (or, in some cases, design firms or companies) who are influencing the world through great design.

Last year, they decided to do something a little different. Instead of focusing on the *who* of design, they investigated the *where* of design, pinpointing places around the world that are propelling the industry, jumpstarting global trends, boosting the local economy, preserving time-honored examples of great design or investing in small-scale design rebirths in their own backyards.

And listed among some of the world's largest and best metropolitan cities is none other than our own little town of Warsaw, Indiana. .population 12,500. Our City Hall should, therefore, reflect that we are a leading innovator in design. It should reflect that we are the "orthopedic capitol of the world." By the appearance of our beloved City Hall, it is obvious that Warsaw has been an extremely conservative and fiscally responsible community for many, many years and it is time for us to step up to the plate and catch up with our reputation of being a world-class city.

No one will call a community "good," unless it looks like a "good" community.

By American tradition, a good city must be defined as one that provides the good things for all its residents – schools, parks, churches, civic buildings. There is a commitment to save the best of the old and build for the future in a quality way that everyone will consider worth saving. It's time for us to raise the bar, push the envelope, exceeding all expectations for this humble little town. This leads to the concept for this project to not only build a new city hall, but to build one so spectacular that visitors from all over will want to come see it. Far-fetched, you say? Well, it's been done before as close to us as Columbus, Indiana. And we're already among the top 40 best cities for design.

The concept for this project represents a combination of several ideas. First, it would be a continuation of implementation strategies presented by last year's Hyett-Palma Downtown Action Agenda. The Downtown Action Agenda is based on our community's shared vision for Downtown Warsaw. This vision can only be achieved and made a reality through public and private partnerships, corporate pride and concern about the community's citizens, and the desire to create a good community and thriving downtown.

Hyett-Palma recommended either the relocation of City Hall or the extensive renovation of it. However, this project will discuss the relocation of our city's center. Of course, you've all heard Warsaw referred to as the City of Lakes, so what better place to move City Hall than to the edge of Center Lake. This would also naturally fulfill yet another recommendation from Hyett-Palma to link downtown to the water and resurrect the tree-lined boulevard that once existed on North Buffalo Street.

Downtown Warsaw should be physically and economically connected to Center Lake and Downtown should be marketed as a lakefront downtown. Minimal streetscape – trees, shrubs and flowers – and banners should be installed along Buffalo Street from Main Street to the lakefront. And, if space allows, consideration should be given to the installation of a boulevard with landscaped islands similar to those constructed on Indiana Street – behind the Zimmer headquarters building – leading to the park.

This project also drew much inspiration from how Columbus, Indiana became what it is today. It is a heartening story of a major U.S. corporation, Cummins Engines, who was able to look beyond the achievement of financial goals and see a larger purpose – that of creating beauty in the community that has helped nourish it. The Cummins Foundation was formed and every year, a small percentage of Cummins' profits are funneled to various charitable activities, including the Columbus Architecture Program. Since its inception, the Cummins Foundation has paid out \$13.8 million in architectural fees over the years. The citizens of Columbus understand the relationship between town and architecture. They understand the boundless effects of the built environment on human emotions and interaction.

Nothing is more expensive than mediocrity.

Good design does not cost any more than bad design. The fee structure is the same no matter who is hired. It's the same percentage of your budget. So you might as well hire someone good to create good design. People in Columbus seem to have figured that out – that architecture is the most accessible high art going, paid for by money you'd be spending anyway. Hyett-Palma also called for more displays of public art within our community, so what better investment in public art than our very own City Hall? Why not develop our own Architecture Program that would distribute grants to public entities desiring to construct new facilities or improve upon existing ones?

Because the marketing strategy has not yet been implemented, no local donations have been generated. The goal of the marketing strategy would be to seek private dollars to help fund the design fees and partner with public dollars for the construction. The impact of this project will have such an astounding effect on the total quality of life of this growing community and the efforts currently taking place for the revitalization of downtown Warsaw.

"We shape our buildings; thereafter, they shape us."

--Winston Churchill

How the Architecture Program will work?

The primary requirement for participation in the Architecture Program is that a client, which must be a public agency located in Warsaw, Indiana, agrees to choose an architect from a list offered by the Foundation.

The Foundation develops a list of prominent architects for each project and presents the client with a list of three to five architects from which to choose. A panel appointed by the Foundation Board develops the list. The identity of the panel is not disclosed, in order to preserve the integrity of the process. However, the criteria considered in developing the list will often include such factors as:

- Reputation for outstanding work
- Appropriate size and experience for the project
- Personal involvement of the firm's principal
- Fit between her/his design philosophy and the project
- The firm's policy of fees and expenses
- Its attention to budget and schedule limitations and recommendations from previous clients

There will be no permanent list. A new list of architects will be created for each request.

The Foundation grant will cover the Design Architect fee and the client will be expected to fund the Production Architect fee as part of the total project budget. Generally, the Design Architect Fee would be no more than 3-5% of the total cost of construction.

The client is free to make its own selection from the list. The Foundation does not seek to influence the selection, except to recommend that the client interview all the candidates who wish to be considered. If no architect is acceptable, the Foundation is prepared to offer additional names.

When the public/government agency first inquires about participation in the program, the Foundation will ask about the project program and budget. This allows the panel to identify architects appropriate for the projects and the Foundation to estimate the architect fees that will be

required. Each architect is responsible only to the client agency and is required to work within the total budget agreed upon by the governing board of the client agency.

The client is encouraged to execute a contract drawn from the standard American Institute of Architects form and negotiate a design fee based on the construction budget, and a standard cost of service schedule. The client negotiates directly with the architect and is responsible for paying the architect. The client submits the invoice to the Foundation, which then reimburses the client.

The Foundation will also reimburse the client for appropriate architect expenses, generally set as a percentage of the design fee. On occasion, the Foundation has paid for a programming of feasibility study in advance of the design phase.

In general, the Foundation will agree with the client on a fixed sum rather than an open-ended agreement. The Foundation may also agree to pay a partial fee for a project.

The Design Architect selected must have authority to select the Production Architect and the two must jointly agree to a division of the total design fee for the project. The Design Architect should have responsibility for designing and planning the total building. This includes recommending landscaping and designing outside areas. In addition, he or she is responsible for location of the building on the site, selecting all colors and recommending all furnishings to be used.

In addition to the buildings, the Foundation program may also be used for a public bridge and for landscaping public property.

Implementation Plan

- Identify site for relocation of City Hall
- Initial meeting with Hal Gurkin, the Indiana-American Water Company / Jeff Noffsinger, City Planner / Mayor Wiggins
- Gain support from elected officials and community
- Develop marketing strategy to secure donations / pledges from local businesses
- Work with Kosciusko Community Foundation to form Warsaw Architecture Program
- Request for proposals from prominent architects
- Fall 2003 - Begin planning / design for new City Hall
- Spring 2004 – Begin construction for new City Hall
- Fall 2004 – Completion of new City Hall
- Marketing / tourism strategy
- Continuation of improvements to public buildings and spaces