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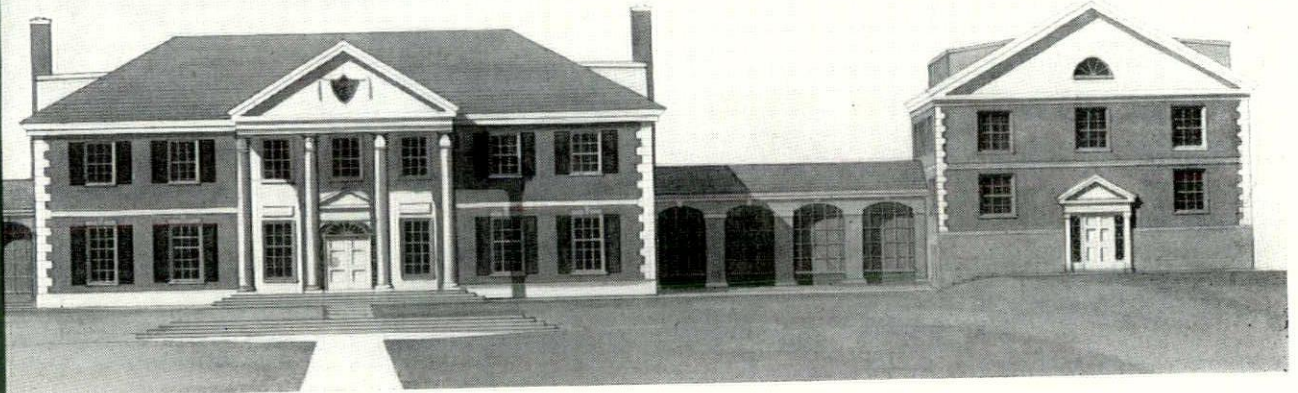


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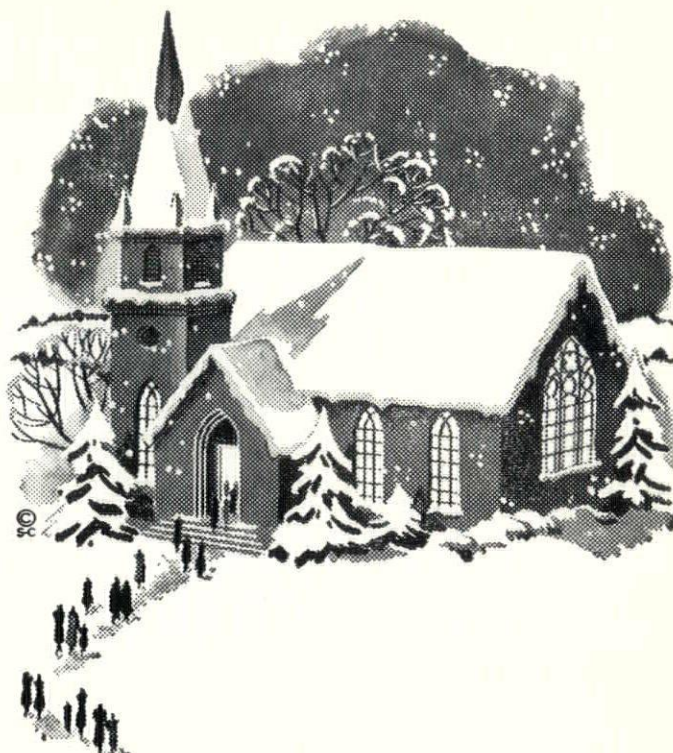
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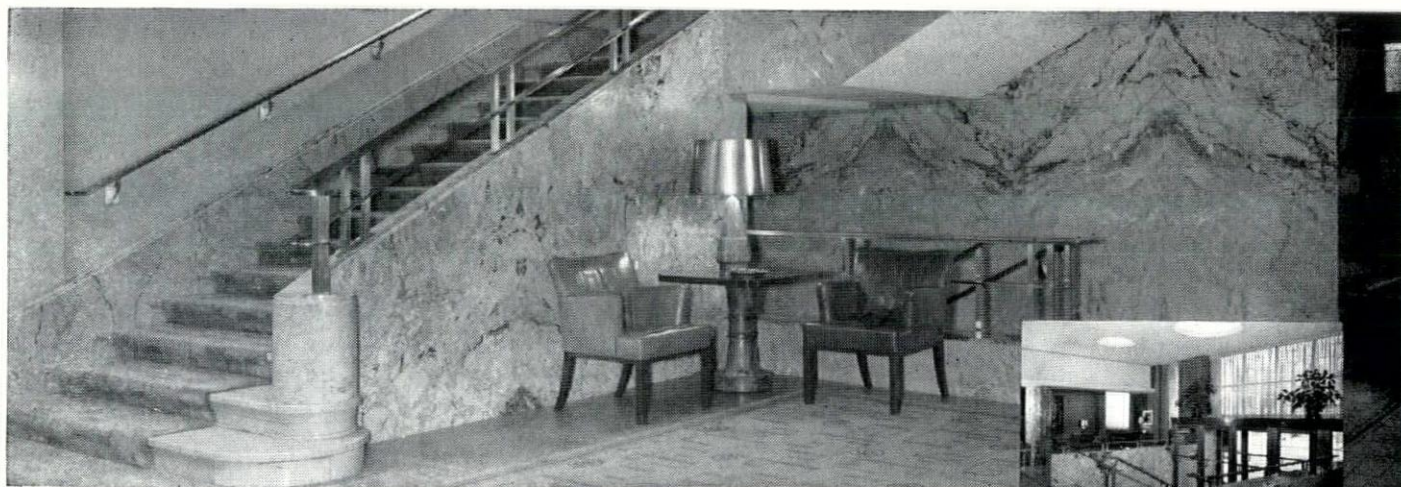
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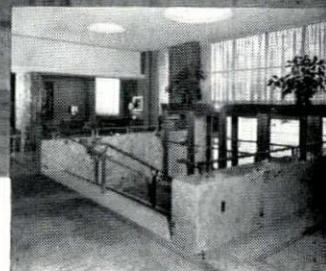
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Feudal Values, Business Society and the Architect

An Interesting and Thought-Provoking Discussion With a Sociological Approach Delivered at the Annual Convention, Wisconsin Chapter, AIA

By Dr. Richard Dewey
Professor of Sociology
The University of Illinois

In the "Pirates of Penzance" there is the line that "The Policeman's Life Is Not a Happy One." For different reasons, the same thing can be said about the sociologist's life at this

COVER COMMENT

The traditional church shown on this month's cover is St. Peter's Lutheran Church, of Chaseburg, and is the work of the A.I.A. firm of Steffen and Kemp, Milwaukee. Readers may recall that in January we also featured the work of this firm, as we treated their contemporary design of another church. This is done to reveal the wide scope of their work. For more on this traditional design, please turn to pages 6 and 7.

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time in history. We are living at a time when it is not popular to look carefully at the larger aspects of our culture. It is quite acceptable for any and all of us to seek explanations of current problems in terms of psychology. As a matter of fact, it is not only acceptable, but even fashionable, for persons to admit of psychological problems, to have neuroses or psychoses. Not too long ago it was said that the average Navajo or Hopi family consisted of father, mother, three children, and one anthropologist. To the urban family, where income affords such luxuries, a psychiatrist or analyst has been added and the avant-garde sophisticates find it fitting to boast of their consultations and therapeutic sessions on the couch. Incidentally, I hope that all of you have listened to Katie Lee sing "Songs for Couch and Consultation." But the sociologist is not in such a happy position today, and many are turning into social psychologists because of the safer and more prestigious status of the latter.

If the sociologist keeps his eyes upon his own data, namely, the institutions and customs of mankind, and if he says anything of significance about them, he is almost certain to upset, provoke, or even enrage a goodly proportion of those to whom he speaks. His criticisms are of necessity directed toward things that have been established for some time and which are bolstered by the emotional support which comes to things traditional. In short, he is very apt to speak critically about things which have become sacred in the eyes of the populace. The risk of so alienating listeners is an occupational hazard which sociologists must take without whining if he seeks to carry out seriously the obligations of his chosen field. If I am successful in saying anything of value here this morning, the nature of the sociologist's

role which I have just spoken about will be quite manifest.

Another hazard which confronts sociologists is the one which involves the constant efforts of other people to tell him what he ought to say. Because of my happy relationships with the architects at the University of Illinois, I had come to the naive conclusion that all architects were so minded, but, alas, such is not the case. I accepted the invitation to come here upon the condition that Mr. Nat Sample would send to me three suggestions for a topic. This he did, and I promptly ignored his good suggestions, and substituted one which I called "Feudal Values, Business Society, and the Architect." You will note the harassment of the lowly sociologist in the brutally altered topic as it appears on your program, wherein the word "Future" replaces "Feudal." This attempt to induce the sociologists, at least this one, to look to the future rather than to the dark ages comes to naught, and I stubbornly and perhaps unreasonably return to the first wording of the title of this brief talk.

There are four sub-topics of this main topic which I wish to bring to your attention. The first concerns the basic values of the period generally called "Feudal" in history books. Second deals very briefly with the status of the creative artist of that period. The third notes the basic value-system of the "Business Society"; and the last calls to your attention the role of the creative artist in the world in which we live today.

FEUDAL TIMES AND VALUES. One of the ways to discover the things that people hold to be the most important in their lives is to give some attention to the fairy tales, the folk lore, of the time in question. These are the day-dreams of the people. As these folk tales
(Continued on Page 8)

Teamwork BETWEEN ARCHITECT AND INTERIOR DECORATOR

By Julia Fahrenkemp
Milwaukee Interior Decorator

Few relationships are as rewarding to the interior decorator as working with an architect. The architect is the decorator's most exacting and challenging client and requires her best efforts. All too often, however, the architect looks askance at the relationship and to convert him from this attitude may take strong persuasion.

Why this reluctance? The objections heard from the architect's side are practically limitless. Sometimes his experiences with decorators has soured him on the whole profession. Or he may say that he is capable of choosing the color schemes and furnishings himself for all but the most elaborate interiors. He may decide that a school or office building is too utilitarian, a church too small to require decorating services. He sometimes hesitates to advise his client to employ an interior decorator and thus increase the cost of the building.

What then, after some of the objections have been heard, are the benefits the interior decorator can offer to the architect? They are of practical as well as aesthetic values. Modern buildings, with their complex heating and variety of components, require that today's architect be concerned largely with the technical problems of functionality and engineering. The architect, because of his need to keep pace with the constantly changing materials and methods in his own field, finds himself with less and less time to devote to the minor arts, which support the interiors. The age which permitted Michelangelo, Brunelleschi and da Vinci to combine Fine Arts and Architecture, and to do this superbly, is past. The growing body of knowledge and training required for such success is too massive to master today. While the architect should explain the type of interior that he desires, he usually has neither the market-information, time, nor organization to produce it.

The interior decorator, assuming that she has been drawn to her profession in the first place because of an innate artistic ability and that she has subsequently armed herself with a thorough knowledge of his-

tory of arts, interior architectural drawing, and the whole array of crafts and trades on the market, is precisely the specialist needed to refine and interpret the structural ideas expressed by the architect.

Is choosing a color scheme or ornament really so simple a project? Colors have their suitable place, time and limit of use. To turn color into the room designer's most valuable and delicate instrument requires not only the study of technical facts, such as color characteristics, their capacity of light absorption and creation of optical illusions, color compositions, etc., but also a remarkable artistic ability. Ornament should never submerge the structural effect nor dominate the design. Many contemporary buildings are outstanding because of the expressed simplicity and intellectual discipline. The play of light, shade and shadow may then be the most effective procedure of decoration.

Working in connection with an interior decorator may be the best insurance of preserving the integrity of the architect's design. Or, if the client employs his own consultant, he may profit by taking a hand in the selection of a suitable decorator. In either case, it will be to his advantage to be the "mental" employer, discussing interior plans and estimates with the decorator.

A composer may conduct his own music, but more often it has been the masterly interpretation of skilled conductors that has made his harmonies live. The interior decorator's most challenging job is to interpret the architect's conception and not introduce a new, rival strain of thought.

IT'S NO SECRET!

Jack Train of Skidmore Owings and Merrill spoke on "Business Administration" at the February convention. A summary of his remarks appeared on page 4 of the February issue of the Wisconsin Architect including mention of a formula used by his firm to determine fees charged their clients. The formula is: Technical cost plus overhead plus profit equals fee.

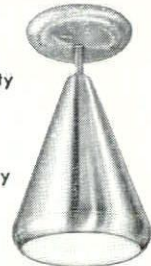
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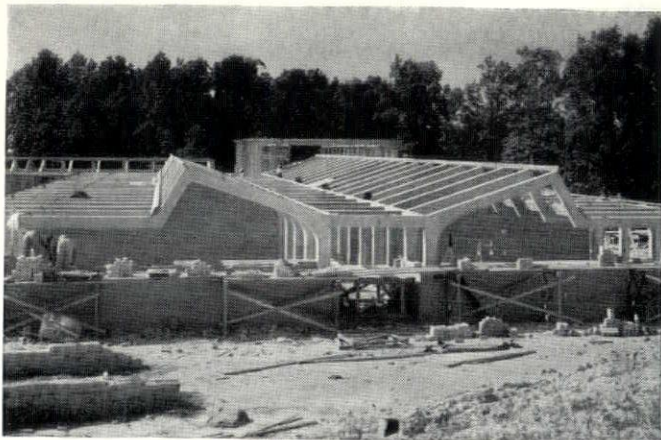
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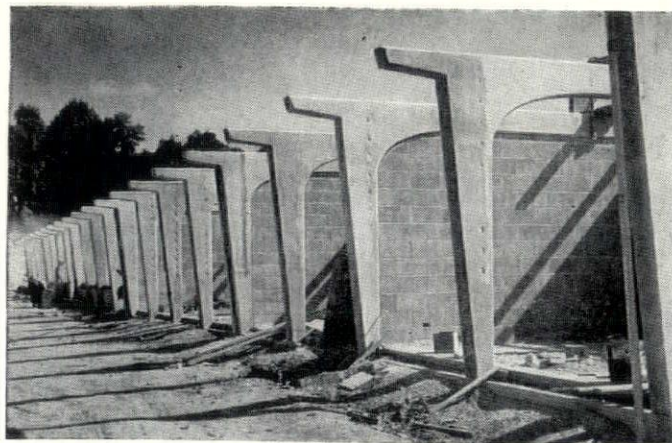
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Left: general view showing how the concrete bents frame the corridor and two rows of classrooms. Right: closeup of one classroom wing.



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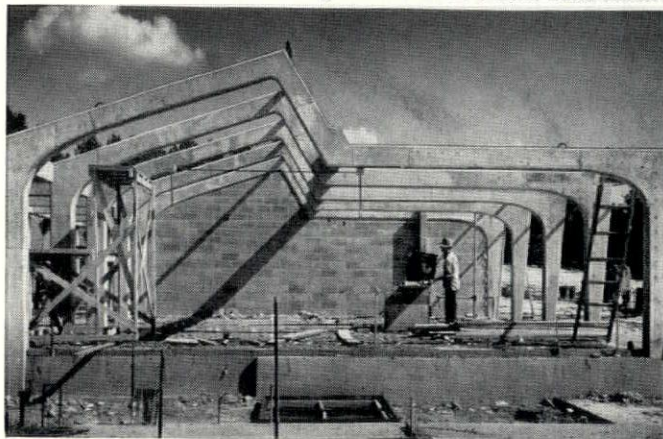
The accompanying photos show construction details of Lindley Elementary School in Asheboro, N. C. The entire structure—roof and canopy, walls and hallway—is framed by 114 precast concrete bents.

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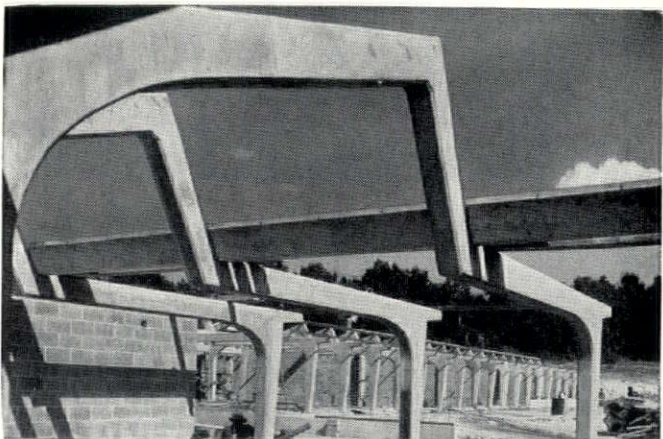
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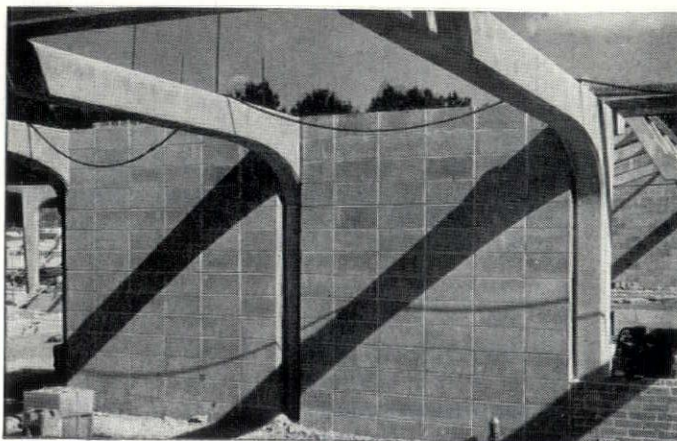
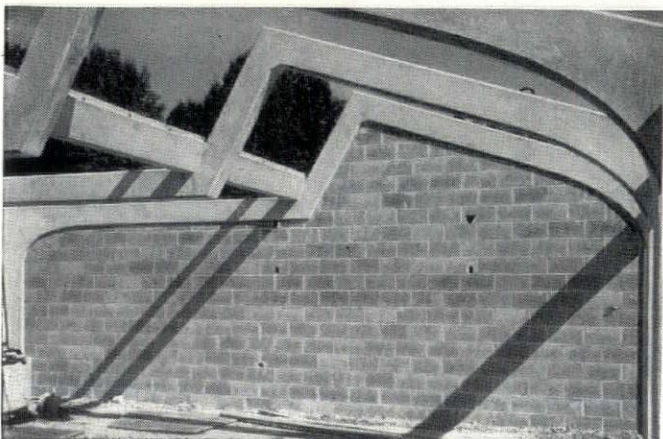
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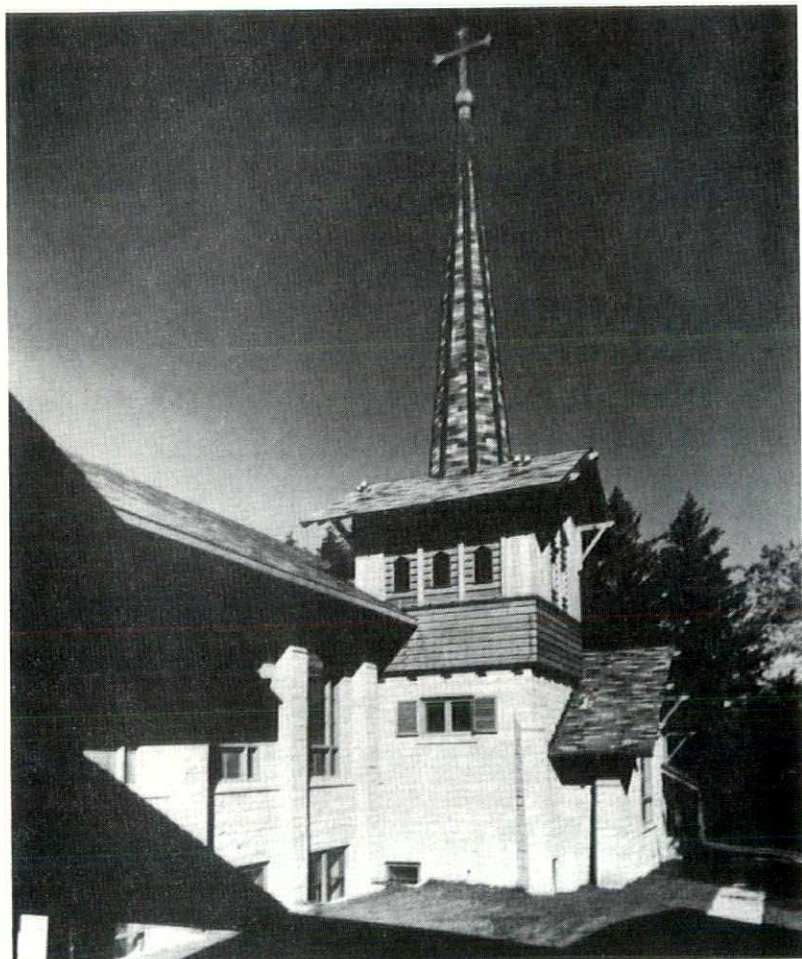
Looking down a row of rooms (above) and out from the rear of one room (below). Bents were designed for inclusion of a skylight to equalize the light in inner areas of rooms farthest from windows.



Inside walls are painted concrete masonry, a running bond pattern for partitions and horizontal stacking for inner wythe of outside walls.



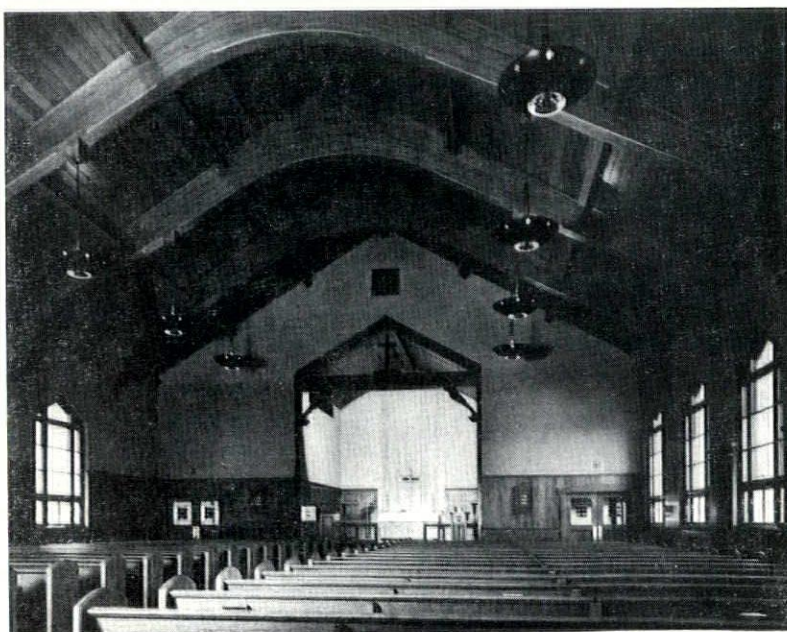
...to Worship



IN CONTRAST to the pictures in the January issue, we are showing a church in the traditional design in this issue. Both are the work of the same firm — Steffen and Kemp, A.I.A., of Milwaukee. This is St. Peter's Lutheran Church, of Chaseburg, and is a splendid example of traditional treatment of a House of Worship. These photos show various views of the structure, and its use of stone and wooden arches in the finest traditional design.

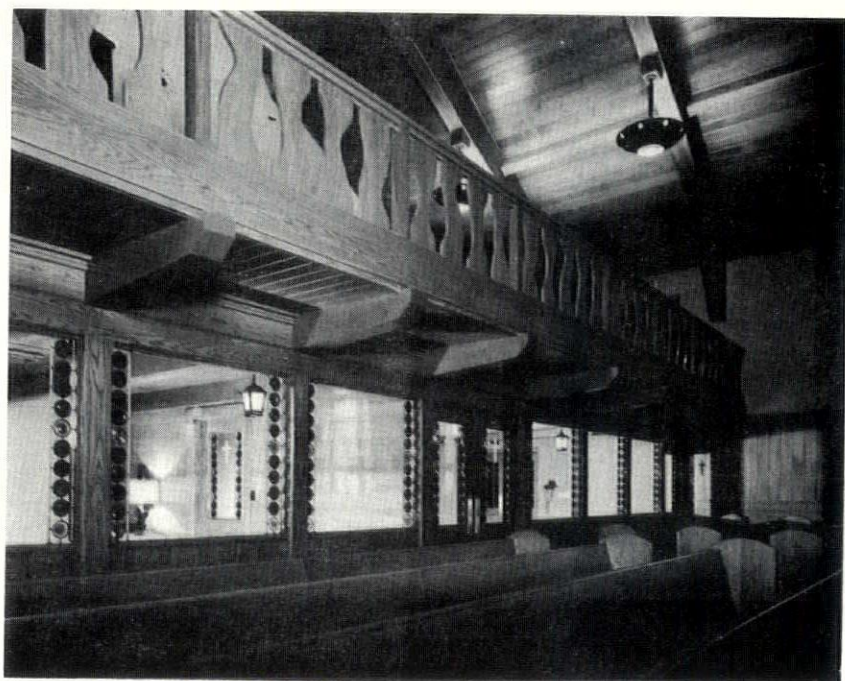
EXTERIOR

PHOTOS BY BIG CEDAR STUDIOS,
WEST BEND, WIS.



INTERIOR
VIEW

ANOTHER
EXTERIOR



MOTHERS' ROOM, LEFT REAR

Dewey . . .

From Page 3

are handed down from generation to generation, they express the hopes and fears of the people telling them as those who listen to them. We find such evidence in the Anderson and Grimm collection of stories, and in many of them we see repeated the theme of the lowly person finding the prince or princess and ever after living happily in upper class bliss. The ideal life is that of power, wealth, and idleness, and the lord's feudal demesne symbolizes the basic values of the time. The upper classes have serfs and peasants and ladies in waiting to do their bidding, and the feudal lords and ladies toil not, neither do they spin except as whims move them.

Now, this is not to imply that the feudal life was devoid of things good or beautiful, nor that compassion for the less fortunate (or less worthy) was missing from the scene. Mixed in with this ideal of

the triumverate of idleness, power, and wealth were other and sounder ideals which reflected either unique departures by individuals or the intrusion of more sensible customs which must exist in some measure if society is to survive. But still, in general, the basic, instituted, purposefully established and transmitted ways of doing things and ways of feeling about things were these values which we identify as feudal or class values. Such values had existed, of course, for many centuries before the development of the medieval period in Europe, as any careful study of history will show.

STATUS OF THE CREATIVE ARTISTS UNDER FEUDALISM. In the feudal society the artist was not free, as is well known. He was not the powerful and wealthy man of leisure, but was the employee, the hiring of the feudal lords of the church, the merchant system, or of government. The artist's products were those which pleased the men of power, and the castles, palaces, churches, and forts reflect the value system within which the artist worked. The magnificent cathedrals

standing amidst slums: The fortress which demanded so much of the time and energy of the people who created it: The palaces and castles which stood in stark contrast to the hovels of the men who designed and built them—these are the concrete embodiments in art forms of the values of the feudal period. Even in the latter feudal period, the time of the renaissance, the great artists and architects were not free from the need to channel their talents according to the wishes of the time. The unilateral contracts and commissions which bound the worker but not the employer were typical; the artist was a wage-earner and not free to design as he wished. Even a Michelangelo was restricted in his creativity to those things which pleased the powerful upper classes. That anything of value came out of the period is attributable to the happy accidental meetings of class persons in whom sensitivity for art and the creative artist, as, for example, the chance meeting of one of the Medici and Michelangelo in the garden with the Greek statues.

To Be Continued Next Month

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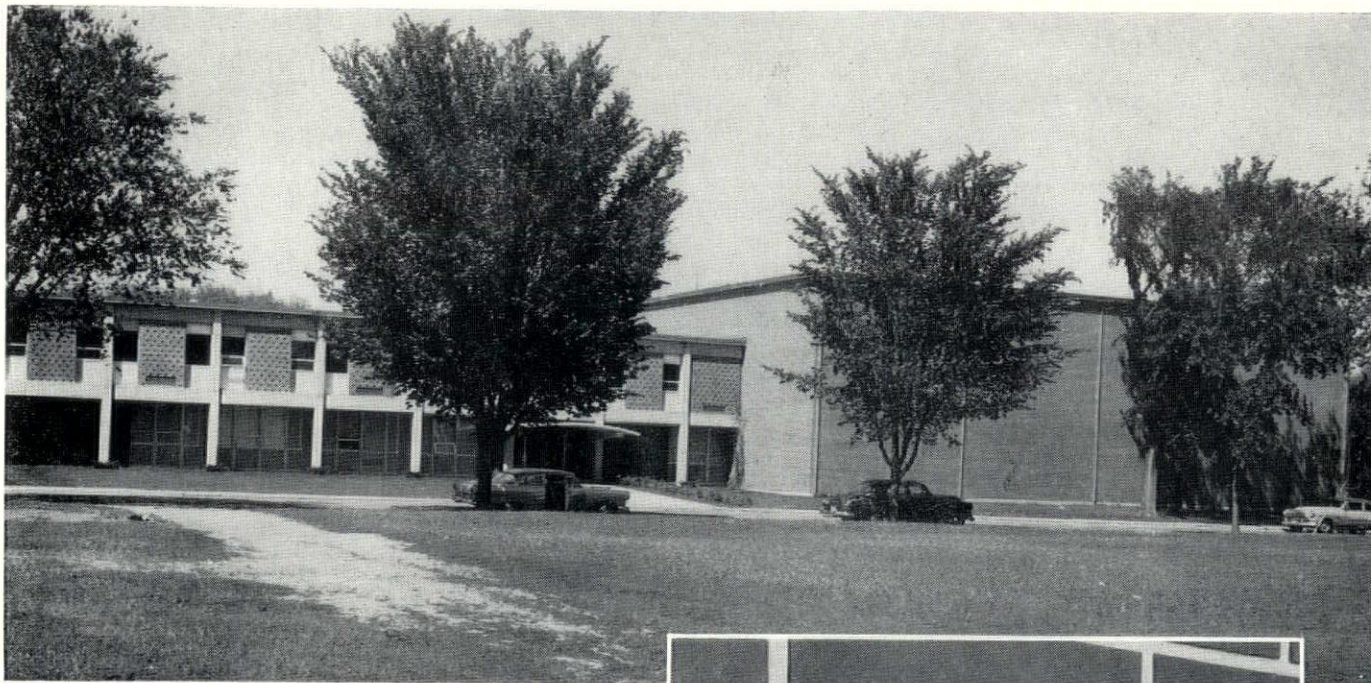
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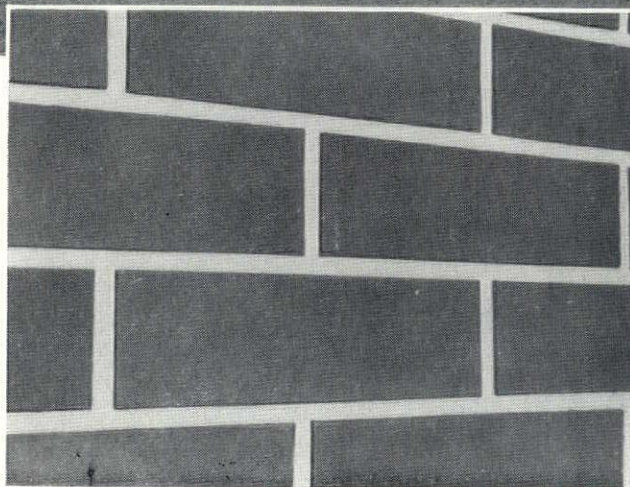
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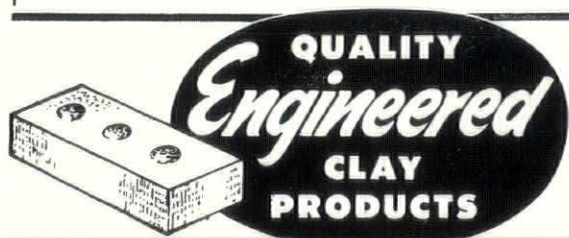


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AIA Offers New Films For Rent or Purchase

The first two in a series of semi-animated movie shorts on architectural subjects have been completed by The American Institute of Architects as public relations aids for chapters and state societies.

"What's a House?" the first of these 15-minute cartoon films, traces the evolution of the American house from the "carpenter classic" to the

residence of the future. By acquainting the audience with some of the problems of site planning, orientation and building technology the film indirectly points up the essential role of the architect in residential design.

"A School for Johnny," addresses itself to the problem of filling the increasing need for schools without overstraining community resources. The film relates some of the primary factors the school architect must consider in designing for today's education and attempts to clarify some misconception about comparative costs and economy in school design.

Both films are done in simple Disney-like cartoons and charts on a minimum budget. Both include color photographs by outstanding architectural photographers. The films may be either purchased or rented from AIA. The purchase price is \$65 per film.

TWO ADDED TO MILWAUKEE FIRM

Four Wisconsin Chapter members, Herbert L. Ebling, Henry P. Plunkett, Albert F. Keymar and Leo A. Kelly have announced the association of Dale R. Johnson and Daniel D. Reginato.

The firm name of the organization is Ebling, Plunkett and Keymar, Architects. Offices are located at 1220 North Milwaukee street.

• A man with a long face can't be very broadminded.

Milwaukee Division Meets at MAC

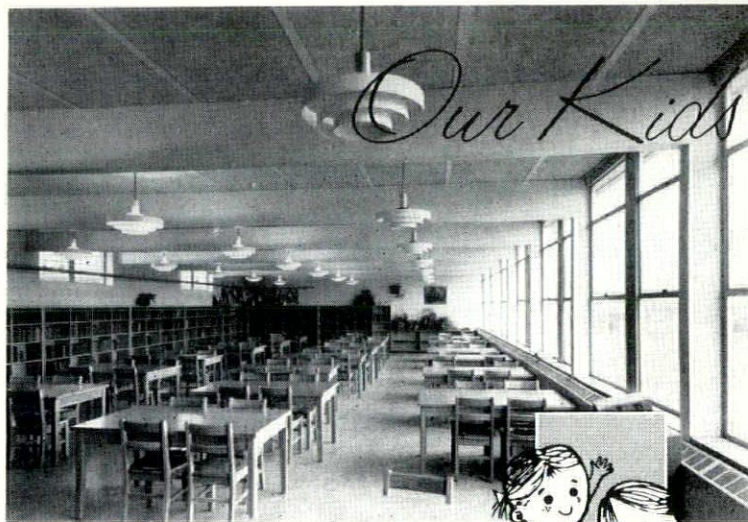
The Milwaukee Division's February meeting was a joint dinner-meeting with the local chapter of the American Institute of Decorators at the Milwaukee Athletic Club.

Following the dinner, Miss Lois Hagen of The Milwaukee Journal acted as moderator for a panel discussion on cooperation between architects and decorators. Architect panel members were Wallace Lee, Frederick Schweitzer and Wendell Isley. Wood Pollock, Mrs. Evelyn Jensen Jelinek and Miss Marie Crowley represented the decorators.

Subjects under discussion included fees, the phase at which decorators should enter the building picture, and types of decorating services offered.

ZARSE SPEAKS

Wisconsin Chapter member Leigh Zarse performed a helpful public relations function last month when he spoke to 47 boys at a "Career Day" held at Don Bosco high school in Milwaukee.



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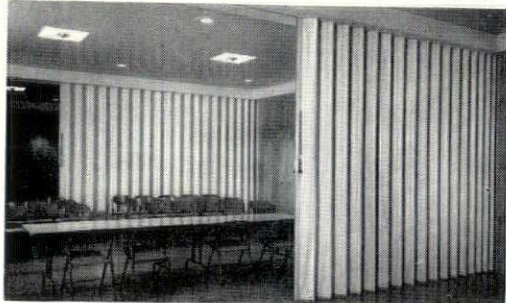
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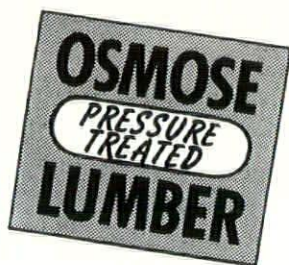
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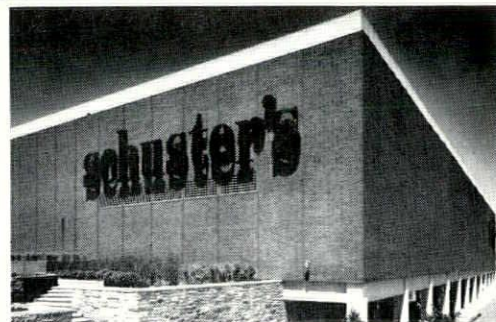
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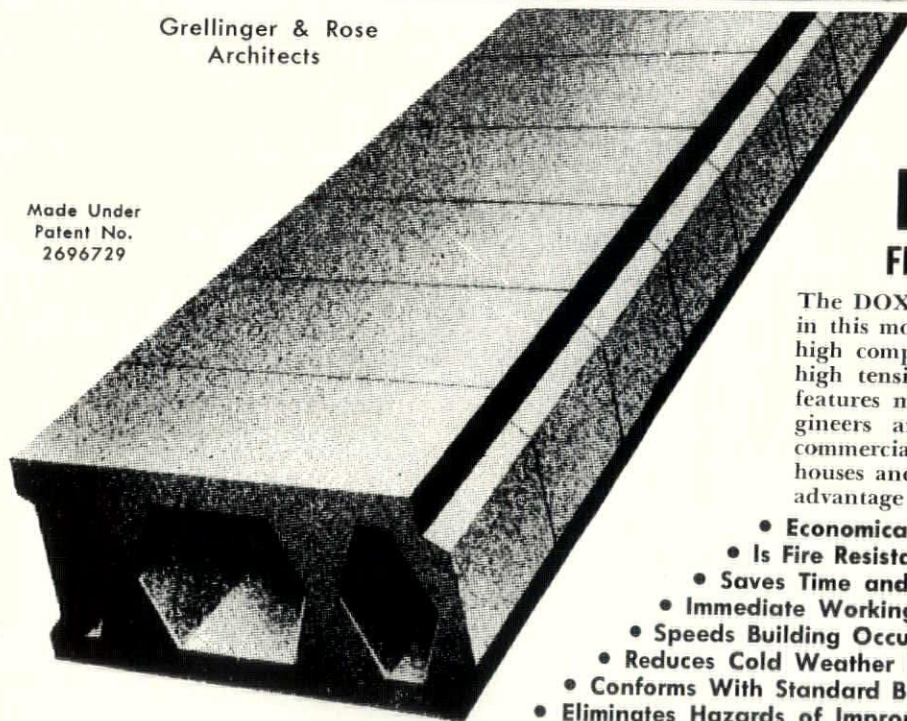
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