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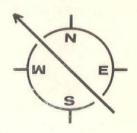
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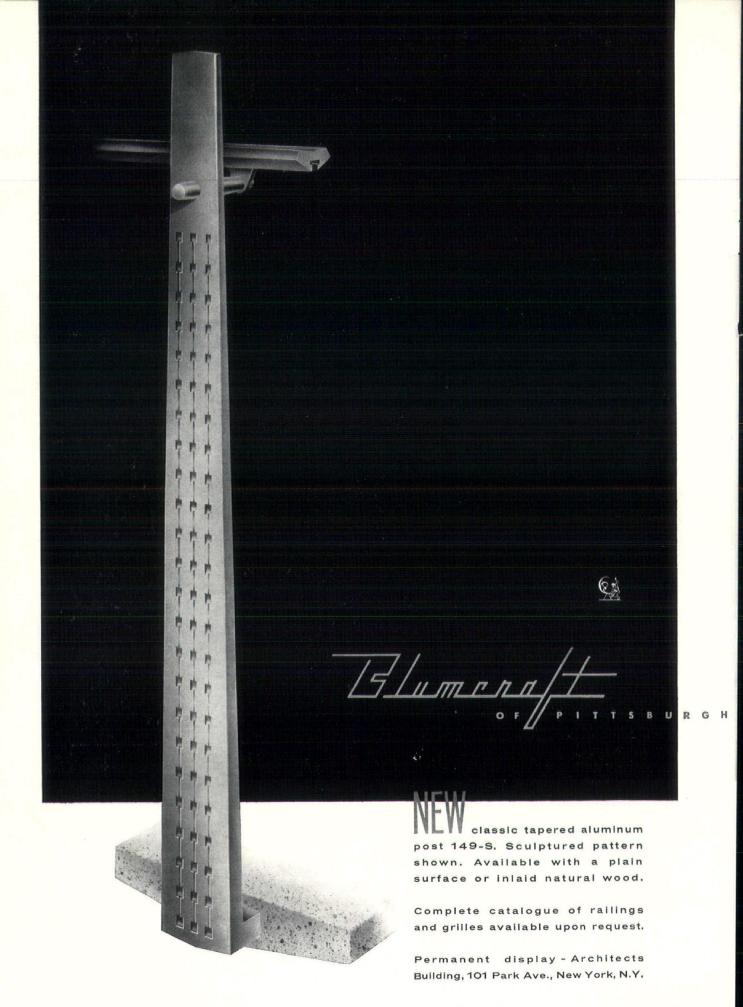
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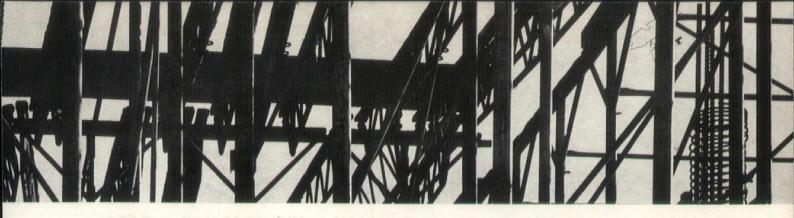
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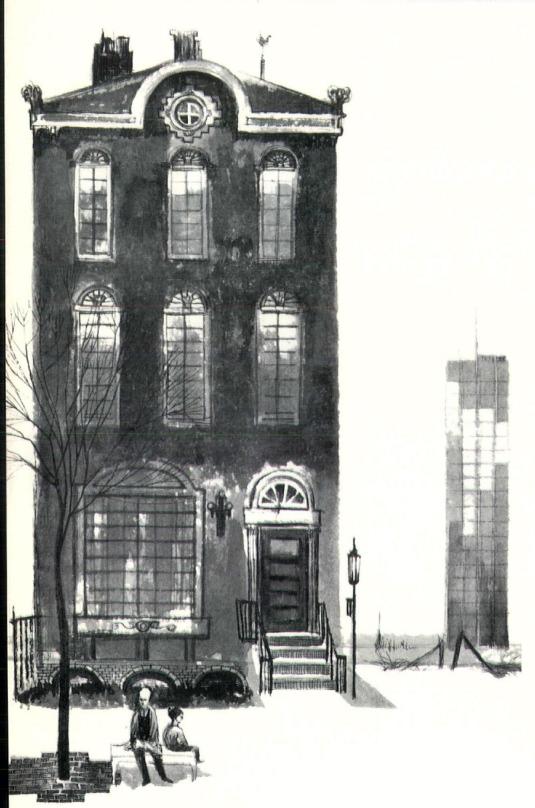
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what are we really doing today about our environment?



The following is a speech by Ambrose M. Richardson, AIA of Richardson, Severns, Scheeler & Associates, Champaign, Illinois, delivered before members of the Western Division, Wisconsin Chapter AIA, last September on the alarmingly acute topic of "Architecture and Environment." Queried before the session on what he was going to talk a bout he answered: "I am going to criticize architects in a manner that each architect in the audience will think I'm talking about the guy sitting across the table from him."

Angry young men aren't confined solely to the field of literature. Architecture has had its share; and 25 years ago in Chicago, when I was beginning my career in this profession, I confess that I was a very angry young man. I was not alone.

Great and exciting changes were taking place in Architecture - most of them due to the influences of the "International Style" from Europe - and many of us welcomed those changes with open arms. We were more than annoyed by the so-called eclecticism which had us designing in the Georgian manner and doing analytics in terms of the classics. As avant garde young renegades of the middle 1930's, we sneered at the "beautiful" Parthenon fronts that were put on most banks, and we made no end of uncomplimentary remarks about the Museum of Natural History in Chicago. We were waving a great white banner for a whole new concept of architecture, and we could hardly wait for tomorrow!

We looked forward to the day when we could do glass buildings; to the day of panelizing; to the day of prefabrication and to the day of the open front. We spent our evening hours working on these new ideas and trying to sell them not only to our bosses but to our clients whenever they would listen. I felt that I was one of the "new breed" — a member of the club of young men who would create a meaningful new environment for the United States.

Two experiences that came my way at that time served to broaden my outlook considerably and further fired the rebel spirit. First, I had the marvelous opportunity of working closely with Mies van der Rohe just after he came to this

country. I thought at first he was a complete nut, but it was impossible to resist his dynamic new philosophy of design.

Shortly after, it was my good fortune to go into a young office known as Skidmore and Owings, the firm which became, of course, Skidmore, Owings and Merrill, the biggest of the giants. While there, I worked with a man destined to be one of the most influential designers of our generation — Gordon Bunshaft — the man responsible for Lever House, the Chase National Bank and so on.

All this was pretty heady stuff for a young man just out of school, and it certainly left its mark.

As time went on, I seemed to change my ideas only slightly, and as recently as five years ago, I was quite satisfied with the maturity and greatness of our contemporary design. Indeed, I wrote an article for the American Peoples Encyclopedia Yearbook in which I stated that we were finally approaching in American Architecture a great, new Golden Age.

Today, I come as an angry — and disenchanted — old man. The Golden Age that I had confidently predicted is sadly tarnished, and the dreams of youth have proved to be largely illusory. Our contemporary architectural design has not produced the magnificent new environment we had longed for. In fact, in many instances, we have despoiled what things of value we did have.

Now, when I go to Chicago, I gaze upon the Field Museum of Natural History with far greater tolerance. I look at it from a distance and walk closer to it — Ionic columns and all — and I realize that it stands there beautifully; oriented and permanent; much more so than most of our buildings today. This realization disturbs me more than a little, and I wonder — "what are we really doing today to our environment?"

Frankly, I think we're making a mediocrity of our country. The tools and the opportunities were there — and still are — but we've betrayed a great responsibility for the sake of expediency, trickery, fame and fad. We have become shortsighted and lazy. We have not been architects.

Let us go back and ask a fundamental question. What is the architect for? Our architectural registration laws indicate — somewhat tongue in cheek — that the architect's responsibility is to build buildings for the protection and safety

of the public. It is legally ignored that the architect must spend even more time in school studying the principles of design than the principles of structure; and that he must pass a registration exam based as heavily on the aesthetics of buildings as on those facets devoted to protection of life and property.

Let's face it. Any competent engineer can build a safe building; it's not too difficult. But, with few exceptions, engineers aren't permitted to design buildings. Even in the rather myopic eyes of the law, a "safe" building is just not enough. In this regrettably left-handed manner, our state laws concede to the architect the responsibility he disdains to accept, although it is the responsibility that belongs only to the architect by training and historical precedent: the responsibility for our total manade environment.

The architect's basic role has not changed in the slightest from the days of antiquity, even though it is a role that is often abdicated. Think what we may, the role of the architect is not to develop a trickier building or a glassier building or a cheaper building. It is to create a building that sits properly in the environment, performs its function well, and testifies to the wondrous imagination and know-how of mankind. And, we must remember, mankind is a product of more than just the 20th century.

Our cultural heritage, in terms of what has been lasting and in terms of man's ability to create, is largely manifested in the magnificent buildings left us by earlier architects. The great buildings, especially in Europe, were not done with whim; they were not done primarily for a fee; they were not done because the designers wanted to be published in Architectural Forum. They were done with a great deal of care and a great deal of guts and a great deal of thought. Those early designers had long-range vision and they were concerned with what their buildings were going to do to people and what they meant in terms of society at that time. These men felt very strongly, I'm sure, about environment. There seems to have been a lot of respect for what confronted the eyesight. How many of us today, as architects and creators of environment, honor our obligation of preventing "monstrosities"

from appearing on the American scene?

I sincerely believe that we have been misled by ill-conceived philosophies and blinded to the truths around us. For example, many of us regard with scorn the buildings that were developed during the first forty years of this century. With the exceptions of the work of Sullivan and certain other leaders, these buildings have been popularly considered as blights on our cities and our environment in general. I used to share that opinion, but now I say differently. I think that the skyline of Chicago that's the best example around here as it was developed during that period was much more magnificent than the skyline we're developing today.

I honestly believe that it will be a tragedy — when the time comes — to tear down the Furniture Mart in Chicago; and the Beehive of the Strauss building. I think, too, that it should be a mourned passing when the Chrysler building in New York City, and others, come down in favor of the great Ziggaruts and the elongated cubes that are going up in the new skyline.

There is a character in the older buildings that we are missing. We've lost profile. Our only approaches to profile now seem to be dressed-up cooling towers or truncated boxes; or, possibly, the use of a very devious device at the rooftop — the folded plate. I can't find any excuse for seeking this hard and still ruining the beautiful things which have been given us by the past. I'm willing to concede that the old buildings are difficult to air-condition. Some are devils to maintain. Others are laid out uneconomically. But they should mean more to us than they do. This, after all, is also part of our heritage. These buildings deserve better fates than being condemned as monstrous relics which can't pay their way and are slated for replacement by classy, glassy crystal cubes. I think we should show some respect for what we have been given.

But why am I the angry man today that I say I am? This disregard for the past is but a small part of the story. Mostly, my anger — and I assure you it is genuine — is directed towards our gross preoccupation with tricks and gimmicks in the design of individual buildings, and the smug disdain for the "big picture" — our total environment.

(Continued from Page 9)

In our headlong chase after the modern idiom, we've made architecture too easy. The Mies ideas — and I attribute a great deal of the moods of today to Mies — have been oversimplified and overcopied. A sincere philosophy of disciplined understatement which embraced our modern technology has been mass-produced to the point of painful cliche'. We have surrounded ourselves with thousands of these meaningless blue boxes, erected, so to speak, out of context.

The idea of taking a module and developing it into a slick and sometimes very lovely glass prism is admirable. It is both a logical and inevitable reaction to the architecture of the 19th century. But a world of only glass buildings, even when extremely well-done, is monotonous at best; and our growing environment of hastily-conceived crystal boxes now borders on chaos. I condemn this as "instant" architecture.



This point was forcefully brought home to me a few weeks ago in — of all places the toy department of Marshall Field's in Chicago. Here, you could buy a toy building kit with three movable parts - modular panels, columns, and beams - with which an eight-year-old child could make a factory or an office building or even a school. The buildings were quite handsome, with the proper blue panels, the proper glass in the proper black mullions and so forth. When architecture becomes this simple in the eyes of the public, not to mention the practicing architect, it is time for some objective soul-searching.

In the past few years, of course, we have seen a strong reaction to the so-called "tyranny of the right angle." In fact, the pendulum has swung to the other extreme, and we are witnessing a tremendous emphasis on form, pattern and sculpture in architectural thinking. The late Eero Saarenin and the great engineers of Italy, Spain and Mexico were the leaders of this movement which largely exploits the plasticity of con-

crete. This is a refreshing and provocative concept, and although it was spawned partly as an answer to the cubistic or technological expression of our society, it affords us a new freedom in design.

There is, however, real need for caution. Firstly, we must be realistic about the nature of concrete. True, it is a fluid material, but its use is necessarily dictated by formwork. And formwork, at least as we know it today, is basically rectilinear. Consequently, we face the complicated - and sometimes prohibitively expensive - task of converting these rectangles to some sort of sculptured for m. Secondly, we should be prudent in the use of these highly sculptural effects. There is a good chance that these, too, may become overworked cliches of design, contributing further to the carnival atmosphere of our environment in which buildings seem to shout out. "Hey, look at me! See what I'm doing!" Frankly, I've begun to give some second thoughts to the cautious words of a fellow practitioner who recommends "quiet" buildings which age gracefully.

I'm not questioning for a moment that we are being given some truly magnificent buildings by many architects. Great and beautiful things are being achieved in architecture today. I am questioning, however, the setting into which many of these buildings are being placed. As an example, let's look at Saarenin's TWA terminal building at Idlewild Airport - a perfectly magnificent sculptural concept. We've all seen pictures of it because it has been widely and justly publicized. But the setting of this particular building is awful. Crowding in on either side are buildings of an entirely different design concept and scale. To the traveler seeing it for the first time, the building is a great disappointment because he has been bombarded with pictures by inventive photographers who have artfully screened out all other structures around it.

This is what I'm talking about: a building by itself is nothing; a building placed properly in an environment is everything. No matter how ingenious we are as architects, no matter how much we create form, or worry about light and function and mechanical equipment; the building is nothing if it is not part of the total environment. Indeed, in my opinion, the landscape is as important as the building. Take the best building by the most gifted architect and place it in the middle of a corn field, with nothing around it, and it will be meaningless unless it happens to be designed as a piece of sculpture for that particular setting.

It is equally meaningless — and destructive — to follow an attitude such as Le Corbusier's which can sandwich

a highly sculptural structure between two buildings of classic design and call the result "great architecture." We must have some respect for the environment that already exists. We cannot wish away these present buildings that will stand for another 50 or 100 years. And piling one incrongruity on top of another is certainly not the answer. Realistic recognition of the environment as it exists now, and as it will be in the future, must influence the architect's design.

Trying to outguess the future, of course, is no easy task. In the past, we have failed miserably, and our cities, our college and school campuses — even our churches — show this failure. Imagine the plight of architects and planners 50 years ago! Who possibly could have envisioned the fantastic number of automobiles we would have in the 1960's; or the gigantic growth of our cities and our population; or the magnitude of our communications?

Yet today, we are being asked to design buildings and an environment that will last at least into the next century. In view of the vast acceleration of influences on all phases of our living, it's a frightening challenge. No industrialist would dare — nor could — predict the nature of his product in the year 2,000. Understandably, he has his hands full looking just a few years ahead. As architects, however, we must answer this challenge of the future because of the highly permanent nature of our product. How are we doing?

Frankly, we can't do much with our heads stuck in the sand. We are ignoring too many basic tenets of architecture, hoping all the while, like the ostrich, that our problems will go away. After all, we tell ourselves, subdivisions aren't our responsibility; and houses are too small for us to get involved with. On that rare occasion we may have the opportunity to lay out a subdivision, the developer is apt to tell us, "You're putting the houses too far apart" . . . or . . . "I can't afford the streets and utilities." Of course, there does seem to be a degree of enlightenment among the developer breed. One of them told me recently, "Richardson, I've changed my mind about these small lots. I'm going in for the big ones. I won't sell anything less than 50 feet anymore!"

It's evident that the architect is somewhat limited in this field, but again I say, we haven't taken the responsibility. We've received a lot of admonishing propaganda from the AIA and the professional magazines, but the fact remains that not many of us worry about the environment around us, even at this grass roots level.

I don't think many of us worry about the downtown district, either, with its jungle of projecting signs and its mo-

(Continued on Page 18)



The program for this building was both an interesting and a challenging one. A group of eleven doctors had begun a joint clinical practice on an

CENTER OF basis.

equal partnership basis.

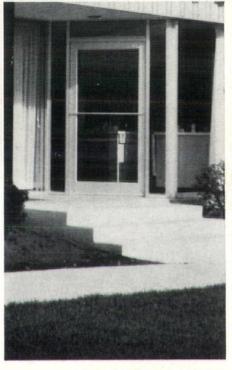
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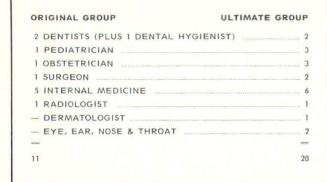
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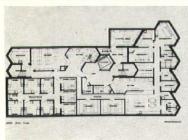


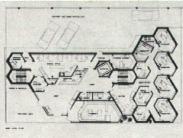
















PHOTOS BY BIG CEDAR STUDIOS

ere dealt with in an unusual way

To design the Courtland Medical Center, located at 68th Street and W. Capitol Drive in Milwaukee, operated by a group of 11 doctors in a joint clinical practice on an equal partnership basis, proved to be a challenge to Maynard W. Meyer, AIA of Maynard W. Meyer & Associates.

The specific and difficult requirements of the Courtland Medical Center were solved in an interesting and unusual way.

The owners, two dentists, one oral hygienist, one pediatrician, one obstetrician, one surgeon, five internists and one radiologist wanted the building planned for an ultimate group of twenty, increasing facilities for one more pediatrician, one obstetrician, one surgeon, one internist, one dermatologist and two eye, ear, nose and throat doctors.

As their practice was one of equal partnership, the various doctors' quarters were to be as similar as possible to maintain the feeling of equality for both patients and doctors. Each doctor was to have a consultation room of his own and two examining rooms at his immediate disposal, however, not limited to him alone. Besides a satisfactory plan to the functional and practical requirements, the owners demanded a design that would excite interest in their patients. They felt if the architecture of the building would interest their waiting patients they would less worry about their own troubles.

A satisfactory plan had to be developed including all departments. And if this plan could be similar for all departments, so much the better. It would also allow for greater flexibility in the future should the anticipated ratios of the different types of doctors change.

It was decided that neither consultation nor examination rooms needed any daylight and preferably should be without windows. This would eliminate opening and closing of blinds, cold drafts from glass areas, doubtful view and other nuisances. It also would reduce both initial and future maintenance cost.

A pattern of three consultation rooms with six examining rooms off a perpendicular corridor was found to be an efficient working unit with the one nurse's station at the end of the consultation corridor and a toilet at the far

end of the examination corridor.

One nurse can handle the work demanded by three doctors working at full capacity. This, once decided upon, was then made the basis for all departments except dentistry, surgical and radiology, which had individual requirements.

The requirements of the dental operatories were very specific and difficult of solution. The dentists maintained that they must have natural north light (for matching teeth coloring), the patient must enter the room facing the dental chair, and the dentist, when sitting on his swivel seat attached to the dental chair could easily reach the counter top and drawers on both sides and to the rear of the dental chair. The obvious solution of a circular room end was first tried but quickly abandoned in favor of the hexagon which allowed straight casework, simple drawer design, etc. The "hex" pattern was then used as the design element to achieve the interest and excitement of the public areas in particular.

The thorough study of the requirements of the dentists, with their consultation room plus two operatories, and the demand for the dental hygienist located between the two, plus the laboratory and dark room close at hand led to the continued use of the hexagon as the form that would be used to break up what otherwise might be ordinary rectangular spaces. Because the dentists liked to leave the operatory doors open, yet give the patient a feeling of privacy, the zig-zag corridor was decided upon.

A natural division of spaces evolved, wherein the dentists remained on the first floor. The laboratory, radiology, patient's history files and the pediatrics department were placed in the basement. It was felt important to get pediatrics with noisy children of all ages away from adults. Internal medicine, obstetrics, surgery, dermatology and eye, ear, nose and throat were placed on the second floor.

The difference in total areas for this functional division left the architect with a greater second floor area than either the first floor or the basement demanded. The second floor requirements just equalled the buildable area of the property. The floors are connected by

elevator while the history folders go by dumb-waiter from files, to administrative office to second floor main control desk directly.

Traffic flow was specifically set out as a definite and hardfixed requirement that could not be deviated from.

- 1. Anticipating that patients would be coming by private car, bus and on foot, possibly with strollers, the entry had to be easily found and preferably put half way between the bus stop and the parking lot. Stroller and bike storage area had to be available and covered if possible.
- 2. It was mandatory that the building could be entered without the use of steps. (The site was sloping.)
- 3. Upon entering, the patient had to immediately find the information and control counter. Directly off this counter an interview room for new patients for insurance and credit information was required. The information-control counter was to be adjacent to the accounting department and history file hoist.
- 4. The patient must pass this counter on his way to stairs or elevator and he must pass it again on leaving being brought past the cashier on his way out. This control, both on coming and leaving was considered most important, therefore only one main public stairway was advisable.
- 5. Another must in traffic flow was the patient's passing the apothecary on his way out.

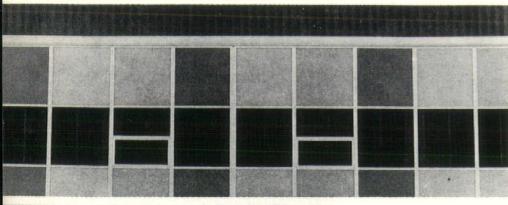
All these requirements set the pattern to the plan.

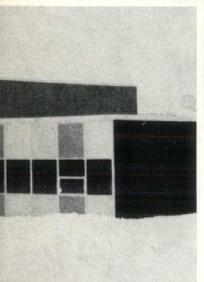
As in most building, cost was an extremely important factor. Over concrete foundation walls a light weight steel frame and openweb bar joist construction was placed. The hexagonal shapes on the first floor lent themselves best to masonry walls — concrete block backup with face brick veneer exterior. The enclosing wall of the second floor was found to be most efficiently done in insulated steel panels 4" thick, except on the west where building code requirements forced additionally a masonry wall for fire protection. Interior partitions are wood stud.

Because of the needed space requirements in the basement, the heating and

(Continued on Page 20)

flexibility + economy = metal for Charles Woehrl







KEGONSA ELEMENTARY SCHOOL

Typical classroom, conducive to study and concentration. Desks are so spaced as to give ample room to students and to take advantage of light. Ceiling lights are also ventilating system. A split system, with ducts delivering heated air (cooled in warm weather) into lighting fixtures



Charles Woehrl, AIA, Madison architect believes: "A building must spring from its own environmental conditions. It should not blend into its background but rather enhance the land on which it is located. My firm leans away from creating the rustic, homey effect. Metal lends itself well to our design."

Woehrl gives two examples for his concept. Kegonsa Elementary School in Stoughton and Parkside Heights in Middleton. "Both are low, one story buildings, bright in color, rising from the land, boldly modern in design and with clean, uncluttered appearances. They embody flexibility that will allow them to change with the times and demands, easily, quickly and handsomely. They are both convertible schools. In effect, except for such necessarily permanent rooms as lavatories and boiler rooms, they can be changed into one huge classroom or converted into several small ones in a matter of hours," he continues.

The permanent rooms consist of ceramic glazed blocks while the entire rest of the schools is of metal panel partitions, that are movable, portable, soundresistant and give every appearance of solidity — which features they actually do encompass, according to Woehrl. The metal panels have no visible support. They are fastened, however, to the floors by channels placed every four feet. Small windows across the top provide light and relieve the severity of appearance.

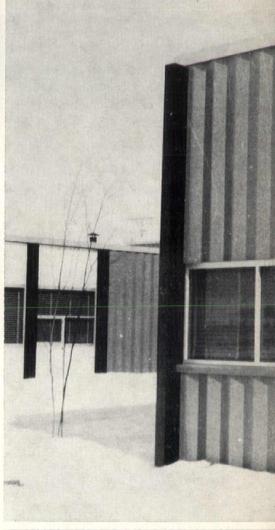
Steel furnishes support for these schools in the form of 10 inch steel columns located every eight feet. These columns protrude on the outside of the building and their black color accents the aluminum exterior of each. Woehrl points out that this arrangement saves approximately 50 square feet per classroom. The aluminum panelings have two inch fiberglas insulation with steel backings.

"Neither Middleton nor Stoughton residents in these school districts need ever fear burgeoning walls, future conversion to team teaching or other changing methods of education. These schools can convert and adapt to all needs because of their particular type of construction", declares Charles Woehrl.

Today's demands for flexibility and economy in buildings are solved for Charles Woehrl by metal. "Metal is flexible, metal is easily handled, metal

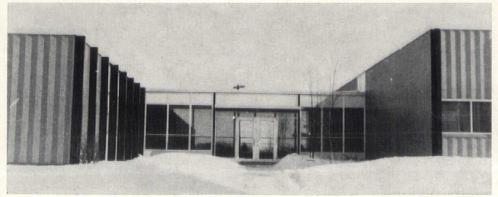
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PARKSIDE HEIGHTS

The lobby hall is airy, light and spacious. To be kept in mind viewing this school in its present planned series of 10 classrooms and additional rooms is that each and every room (with the exception of boiler room and lavatories) can be changed in a matter of hours to any desired dimension. Walls are of metal (movable), ceiling is of metal.







design resulting in permanent economy



"Research leading to sound planning, and design resulting in permanent economy", is the professed obligation of Robert P. Torkelson, AIA, PE of the firm of Ames, Torkelson and Nugent, Madison.

In 1957 Robert Torkelson wrote an extensive report enumerating and illustrating the existing conditions of the Iowa County Home for the Aged as compared to the Wisconsin Building Code and Public Health requirements. The report gave the County Board a complete review pointing out what was needed. It was decided to build a new home.

The Iowa County Home for the Aged is located on the grounds of the Iowa County Hospital and Home, approximately five miles west of Dodgeville on Highway 18. It was completed and occupied in spring of 1962.





The home is advantageously situated on a sloping site to allow maximum utilization of the ground level area for convenience to kitchen and utility service.

"Working directly with Joseph Dolphin, Superintendent of the Home, the building committee members and the Public Welfare Department, the program development was based on their recommendations. We attempted to incorporate every latest innovation available," says Robert Torkelson, in charge of the project. The facilities are such that bedfast, chairfast and ambulatory residents are accommodated.

All storage, dining, cooking service and therapy areas are located in the lowest level. All habitable rooms have outside windows above grade. All floors a re served by adequately wide stairways, a large hospital type hydraulic elevator and dumbwaiters.



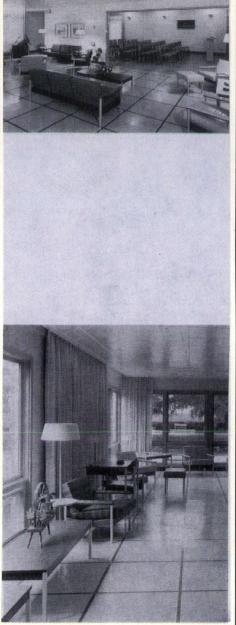


The main floor features a pleasant public lounge area with an adjoining chapel, which by means of a folding partition, can be used as one large room. Control on the main floor is afforded by the receptionist as well as the nurses' station, which is located at the junction of the corridors. A medical examining room is provided on the main floor.

The second floor is similar in plan to the first. The Administrator's apartment, additional storage and bedrooms occupy the space over the lobby and administrative offices.

Each floor features supervised bath and shower facilities for bath training, serving pantry, utility, nurses station as well as three large day sitting rooms. These areas have been distributed to meet the demand of a nursing station controlling 35-40 people. Each wing has







PHOTOS BY WILLIAM WOLLIN STUDIOS



approximately 10 to 15 residents per floor who use the end of their wing as a living room, day room type area where they can relax. "To take care of the varying type of demands of their community, we have established single, double and quadruple rooms. At no time did we consider three in a room. This would not be the best planning because two will always be working against the third", believes Bob Torkelson.

The building has a poured concrete foundation with textured and patterned architectural finish. The structure is a steel frame with precast concrete floor and roof decks. The exterior walls are brick veneer, steel studs, fiberglas blanket insulation, finished with lath and plaster inside. In design and layout of the entire complex, "we have attempted to use materials and methods that would insure economical construction and low

maintenance - operating cost".

The choice of interior finishes and equipment was subjected to analysis of long term economy. Floors, nurses stations and some bed areas are terrazzo; toilet areas ceramic tile, quarry tile is used in the kitchen. Bedrooms, lounge areas and dining rooms have resilient flooring of vinyl asbestos tile. The walls are finished in extremely durable vinyl fabric eliminating the need for painting.

A radiant heating system is integrated into the metal acoustic tile ceiling of all rooms on the main and second floors. This is most advantageous in transmitting the heat just as it is from the sun. There are no drafts and objects exposed to the radiant heat are warmed. Inactive people are comfortable and the danger of touching a hot radiator accidentally is avoided.

All corridors, bath and toilet rooms are fitted with safety handrails and/or grab bars. Door knobs are of a square design to make gripping easier. Doors are all wide enough for easy passage of wheelchairs, beds or cots.

The building area is 39,446 sq. ft. and 433,630 cubic ft. Total cost of construction amounted to \$573,330 plus furnishings and equipment \$78,673.26. Cost per bed with 86 bed capacity is \$913.75.

"Through close liaison between our staff, the members of the building committee, the superintendent and his staff, through careful working and reworking of the schemes, we were able to incorporate practically all of their ideas plus a savings from an original budget amounting to approximately \$75,000 on the building and \$20,000 in furnishings and realize a building of which all can be proud," states Bob Torkelson.

(Continued from Page 10)

notonous carpet of concrete and asphalt. Oh yes, we give a lot of lip service, but do we follow through? I admit that I'm as guilty as anyone. In Champaign, for example, I've been doing a certain amount of the usual sideline coaching. A little too hopefully, I told the merchants and city fathers, "What you fellows need downtown is trees. That'll straighten out downtown better than anything else."

Five years later, after committee meetings, heated discussions and behind-the-scenes power politics, we now have trees in downtown Champaign. What we have, of course, are the typical concrete pots holding scrawny little fourfoot trees that a local landscape man sold the committee as a bargain! They're obviously going to die, but in the meantime these poor little trees are trying to compete with monstrous signs sticking out from nearly every store front. All in all, it was not a successful venture, and I'm sure there is considerable muttering, "That Richardson is a sad lot of help!" The moral of this tale of woe is: architects have to do more than coach from the sidelines.

Let me take another swing at what I consider to be the chief eyesore in downtown areas all across the country - the fantastic maze of glittering, flashing, shouting signs. Before I'm accused of trying to subvert our free-enterprise system, let me point out that Michigan Avenue in Chicago (a most prosperous shopping area) has been an attractive street for years largely because projecting signs are not allowed. State Street, too, has been immensely improved by the removal of projecting signs, although much of this benefit has been erased by the horrible street lights that have been put up.

The point is, we *can* improve our cities if we work at it. Unfortunately, we have worried so much about doing a sensational individual building that we've forgotten the street. We haven't yet realized that we can't possibly isolate one piece of design from the rest of our environment. It's time we started thinking of the whole.

It's time, also, we started thinking about the state of architecture today and the philosophy behind our own work. I honestly believe that we've fallen into the trap of so-called contemporary architecture where anything for a gag is just fine. And I'm afraid that the AIA awards are greatly responsible. Why? Because they have generally favored the "tricky" building. This is not always the case, of course, but there is too great a temptation for a jury in Washington, looking at a series of photographs, to judge the photographer rather than the building. As a consequence, we're designing for the camera.

I've had some of the shocks of my life - and I suspect the same has happened to you - when I've gone out of my way to find a building that has been widely publicized. On one such search in California, I drove by a building four times before I realized it was the one I was looking for! And last year I went to the University of Missouri to see the work of Gyo Obata, a good friend of mine. A published photograph of one of the buildings was one of the most dramatic I'd ever seen, but darned if I could find the spot from where it was taken. Finally, I located it around in back. I think the picture must have been shot from a hole in the ground! Darned clever, these photographers.

This sort of thing, obviously, is very dangerous. We're looking for the photographic shot and the gag. We're looking for publicity in the "slick" magazines rather than serving the client and the environment which is also the client.

There has been an unfortunate tendency on the part of designers - especially the younger ones - to take the easy way out. They seem to be ignorant of many of the principles of good design which Mies and some of the other leaders of the mid-20th century have espoused. Instead, I suspect, a lot of architects use the magazines as guide books to what's selling this year. Lo and behold, the next project that's done in their office comes out in the cliche' of the moment. It's an understandable temptation, but most of these fellows forget that by the time a building is published it's already three years old and a foolish thing to copy. The lazy designer is not going to win any awards that way because he has to have something absolutely new to qualify!

We're much too self-conscious. Every architect wants to do a building that his



colleagues will marvel at and envy. "Gosh, that's wonderful" . . . "the Forum's going to run it" . . . "he's going to send it into competition!" I think this is wrong! Our first obligation is to the community as a whole to do a good sound job. And if we're really honest with ourselves, we must realize that the big pat on the back by a colleague is too often an empty gesture. Later, he'll go around to the AIA and say "Did you see that thing that Rich did? It stinks!" Let's quit designing for effect or for doubtful praise. Let's design that which will last and look good and work for forty years or more.

A building is a static and serious thing. We certainly can't approach its design as we would an industrial product — like a refrigerator or an automobile — with a carefully calculated and built-in obsolescence. Buildings cost too much to be torn down or remodeled every three or four years. More importantly, a building takes up a piece of land, and when we occupy a piece of land for forty or fifty years (or whatever the life expectancy for buildings is these days), we'd better be sure what we're doing.

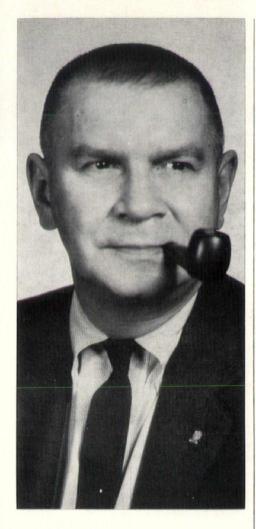
This nation has always had a peculiarly spendthrift attitude towards land. There has been so much of it that architects, planners and the community-atlarge long regarded the land and its resources as a sort of endless horn of plenty. As a result, most of our cities west of the Atlantic seaboard were thrown up as temporary outposts in the hinterlands that could be conveniently vacated anytime the fancy struck for the next migration into the golden West. Unfortunately, we're still building our cities as though we were going to discard them after the point of short-term capital gains. Meanwhile, the golden west is filling up rapidly.

We could learn a valuable lesson in this regard from the Europeans. They have been starved for land for hundreds of years and they — unlike Americans — have respect for it. They also have respect — at least they used to — for the kind of buildings they put on the land and where they put them.

I'm not suggesting that we will run out of land in our lifetime, but a good look around us tells a bleak story: it's later than we think. The population explosion is attaining tremendous proportions and the city is sprawling in all directions to accommodate it. Mile after mile of land is being gobbled up by the automobile. Our land, and our environment, grows more precious every day.

We, as architects — both individually and as a group — hold the face of America in our hands. The challenges of our profession and of social conscience are unmistakably clear: the environment is our responsibility. We have the opportunity; men can not ask for more.

report from the new frontier



BY KAREL YASKO, AIA

ASSISTANT COMMISSIONER FOR
DESIGN AND CONSTRUCTION
GENERAL SERVICE
ADMINISTRATION
WASHINGTON, D.C.

PHOTO BY WILLIAM WOLLIN STUDIOS

This could be called a personal first report to my constituents — Wisconsin architects. The attitude of responsibility which members of Congress assume towards their people back home becomes contagious. Everyone appears to have a genuine concern for the fellow back home, how his tax money is being spent and will the action be for the common good.

What is going on in General Services Administration is hardly common, it is overwhelmingly impressive. The General Services Administration which has, among its many responsibilities, that of designing, constructing and maintaining of all government buildings, except for Veterans Administration, overseas State Department and military, is the largest builder in the world today.

Approximately \$1½ billion worth of buildings are under construction and another \$1½ billion in the design stage. The program is under the Public Buildings Service which also administers Office Space Management and Office Building Management, each under the direct administration of an Assistant Commissioner who is held solely responsible for his Office.

My office, to quote the directive under which it operates, "directs, executes, coordinates, and evaluates nation wide construction and alteration programs of PBS; participates in the planning of construction projects and administers such projects upon receipt of congressional authorization: contracts for construction. alteration, and architectural or engineering services, as required." When, in an interview at the time of my appointment, I stated that this job would be 50 times larger than that in Wisconsin, I overlooked completely the law of progessive compoundability which goes into effect on the Federal level. (Without my experience as Wisconsin State Architect to support me, I'd be at Mendota before

The design of new buildings is administered by the Central Office and Repair and Improvement by the Regional Offices. The latter, of which there are ten throughout the country, also direct construction of new buildings, once they are under contract. (The Design and Construction Divisions of the Regional Offices are part of the Assistant Commissioner's responsibility.)

The Central Office (my headquarters) does no designing, only directs and reviews the work of Architect-Engineers under contract to GSA. The policy of awarding such contracts to an A-3 in the locale of the project is similar to the Wisconsin policy, and for the same logical reasons. New buildings for the Nation's Capitol are awarded on a national basis and, because these are larger projects, often as a joint venture of two or more firms.

The quality of architecture sponsored by GSA has been under fire for some time, especially in Washington. But like so much criticism, the good goes down with the poor designs. Overlooked are GSA projects such as the Seattle World's Fair building by Yamasaki; a new Federal Center in Chicago by Mies van der Rohe (now under construction); and

a new office building in Boston by Walter Gropius. Other slightly lesser lights have projects under way or on the boards across the country.

Generally, the level needs lifting. For that major operation we have a document which I am using as a charter to obtain the very best design and construction for Federal architecture. This brilliant publication is the Report to the President by the Ad Hoc Committee on Federal Office Space, and approved by the President.

Under the heading of "Guiding Principles for Federal Architecture" on page 13, the Committee spells out a policy which should enable us to produce an architecture worthy of this country. "Design must flow from the architectural profession to the Government, and not vice versa," is one of the key statements and can become a reality only if the architects produce their very best. It is a great challenge to the profession which, through my office, I will constantly flaunt at them — and you.

Incidentally, those of you who attended the State Convention at Madison in the winter of 1960, heard the then presidential candidate and Senator Kennedy. (Remember my introduction?) Without any prior notice, he spoke for three minutes on the Architect's responsible role in our growing society. His interest in the Architect is attested to by the strong endorsement he has given the Guiding Principles. The same principles can easily be translated into Wisconsin where, for the last three years, I tried to follow the same policy. I had looked upon the State Architect's position as primarily to direct and guide the design, construction and planning of the State Building program. By employing private architects and engineers to design the State's work, I believed that the general level could be raised in state and private architecture. The latter by indirection on the theory that the private client would be affected by what he saw in State buildings. I believe that I did get the state portion under way. The private client's reaction will follow after more of the structures are completed. The private architect found a great deal more freedom to present highly imaginative designs to the State Architect's office and get approval, after critical evaluation as architecture. (He also discovered the crying need for good estimates in order to build them.)

The image of the architect in State government circles was at a low ebb when I came to Madison. I know there was a changed attitude when I left and

(Continued on Page 25)

news notes

The Women's Architectural League of Milwaukee, Inc., held its annual fund raising theatre party at the Swan Theatre, Milwaukee on Sunday, March 3rd. Tireless and enthusiastic efforts by this dedicated group were rewarded with an overwhelming financial success. The League raised \$1200 for the Wisconsin Architects Foundation. These proceeds to be added to the W.A.L. Scholarship Fund held by the Wisconsin Architects Foundation to be used when the School of Architecture within the State is established. Since no definite date for the opening of such a school can be determined, half of the proceeds are to be used by the Foundation to further its current Tuition-Aid program for Wisconsin students of architecture who must go out-of-state for their degrees. The sincere and earnest efforts of the Women's Architectural League of Milwaukee, Inc., are to be commended. Their activities not only benefit the Wisconsin Architects Foundation, and consequently, Wisconsin students of architecture but the profession itself.

The Western Division, Wisconsin Chapter AIA, announces its regular evening meeting for April 23 at the Cuba Club, Madison. Speaker is Edward D. Gray, Architect, Director, Architectural Consulting Service, Waukesha. He speaks about "The Architect and Management Practice."

FLEXIBILITY + ECONOMY

(Continued from Page 14)

is lighter and it lends itself to all types of buildings from apartments to churches to schools." These are but a few reasons given by Woehrl for his specializing in metal construction.

"One additional advantage in using metal is the speed with which the building can be constructed. There's no wait for drying of concrete or plaster. We save many days in construction and that, of course, keeps down the cost."

Woehrl finds that metal has a special adaptability and needs less space than other materials. "Steel columns are much smaller and fit better into groupings than concrete," he adds in his prediction for the use of metal.

He feels that metal affords more room to carry pre-fabrication in skeleton structures, partitions, ceilings and that greater flexibility is achieved in running ducts, ceilings, pipes and wiring without sacrificing weight in the building.

Advocating the use of metal, Woehrl continues: "No other building material I know can be used in as many different components of a building. This provides a package that the architect can custom design, leaving little or no use for the manufacturing packages looked upon so favorably by our profession."

Detailed information on Travel and Entertainment Expense accounting may be obtained by contacting Jane Richards, Executive Secretary, Wis. Chapter AIA, 3902 N. Lovers Lane Rd., Milwaukee.

Wisconsin A r c h i t e c t s Foundation gratefully announces receiving donations in memorium of Mrs. Joseph Durrant, Boscobel, Wis.

MEDICAL CENTER

(Continued from Page 13)

air conditioning plant was placed on the roof. The remarkably low figure of \$16.49 per square foot was achieved, while the cubic foot cost ran \$1.38 and the total construction cost amounted to \$338,288.00. This figure includes all mechanical, electrical and plumbing installations and all cabinetry, but does not include strictly medical equipment such as the X-ray machines, dental chairs, etc. but it does include all preparations made to take them. The building is fully air-conditioned by a gas-absorption type unit.

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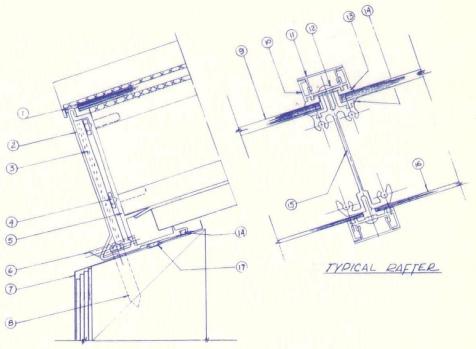
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5.	Curb	Extr. Alum. 6063-T5	Mill
6.	Condensation Tube	18 GA Extr. Alum.	204-R1 Anodize
7.	Flashing	18 GA Alum. 303	204-R1
8.	Lag Screw	3/8 x 2" Steel	Cad. Plated
9.	1/4 Glass		
10.	Glazing Cap	Extr. Alum. 6063-T5	204-R1 Anodize
11.	Snap-On Cover Cap	Extr. Alum. 6063-T5	204-R1 Anodiz
12.	Machine Screw (Self Tap)	Stainless Steel	304
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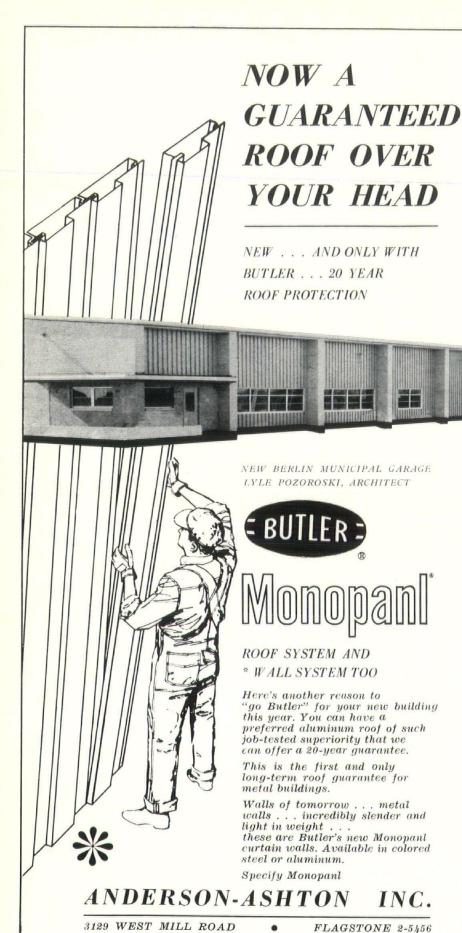


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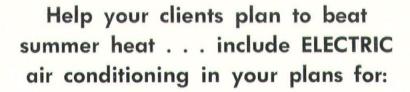
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what's new

"WHAT'S NEW" appears in these pages in order to help serve the Wisconsin architect by informing him of new or advanced products and services. However, the information appearing here is paid for, constituting advertising, and therefore its appearance here in no way is to be construed as either a recommendation or an endorsement of the product or service by the Wisconsin Architect magazine.

New Decor Steel Door Brochure presents three new types of prefinished doors that accentuate professional design. Steel doors with full honeycomb core "sandwich-type" construction are available in both 13%" and 13%" thickness with a choice of eleven distinctive finish treatments.

Vinyl-Clad Steel Doors are furnished with laminated sheet coverings in three woodgrain finishes: Briarwood, Fruitwood and Mahogany, Vinyl-clad finishes offer aesthetic value and provide exceptional protection against abrasion, scratches and rough usage. They provide resistance to acids, alkalies and destructive contaminents.

Stainless Steel Doors are offered in 1%" and 1%" sizes with a choice of satin-finish or striated-finish stainless steel. The inherent properties of stainless steel makes these finishes ideally suited for requirements where health and sanitation conditions prevail.

Colorstyle Baked-Enamel Finish doors are offered in choice of six low-gloss harmonizing colors. Factory-finished color coatings are oven-baked applications of special epoxytype paints.

The combination of high quality durable organic coatings uniformly applied by modern finishing methods produces color style treatments that are superior to on the-job painting results.

Ceramic glazed structural tile, **Utilitile**, is now available at a price that competes with "low-cost" building materials. It is a quality Arketex tile prepared especially for low-budget interior walls. It offers permanent color, complete fire safety, stain- and corrosion-proofness, is abrasion resistant, naturally moisture-free and comes in stretchers, corners, jambs, sills and miters. Both structure and surface of a Utilitile wall are erected by one trade, in a single operation. It is stocked for ready shipment.

Using Dynacore prestressed concrete slabs, and a phenomenal new construction technique, established a record speed in erection time as well as a substantial reduction in the new Kitchens of Sara Lee bakery and headquarters in Deerfield, Ill. Dynacore is a flat, hollow concrete building unit, with pretensioned wire cables placed in both directions, utilizing 7,000 psi lightweight Materialite concrete. Nine hundred eighty-two individual pieces of concrete, some as long as 100 ft., others weighing 83,000 pounds, were prefabricated. After prefabrication was completed, erection began and continued uninterrupted. Dynacore was used as a 50 ft. high, load-bearing structural wall supporting the freezer roof, at unheard of low costs, Dynacore slabs were used to construct the freezer building roof. The slabs were connected to develop a rigid flat plate, thought to be the largest and certainly the longest-span flat plate ever installed. Dynacore slabs provide a flat, clean surface, simplifying the problem of a completely sanitary environment for the bakery.

For further information:
New Decor Steel Doors
Utilitile
Dynacore
contact Wisconsin Architect,
781 N. Jefferson St., Milwaukee 2, Wis.
Name:

Address: ___

City & State: __

NEW FRONTIER

(Continued from Page 19)

a great deal of it can be credited to the performance of the private architects who showed how imaginative designs could be built on budget. The record of approximately 14 out of the last 16 projects, to December 31, 1962 coming in at, or under the budget, couldn't help but improve the image — at least at the State level. Since I expect to send periodic reports from the new frontier, I will not issue fighting words to carry on, except that Wisconsin architects adopt the architectural charter of the Federal Government.

EDITOR'S NOTE: Part of the "Report to the President by the AD HOC Committee on Federal Office Space," along with the endorsement by President John F. Kennedy follows in May issue.

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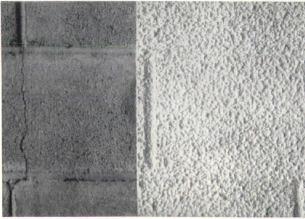
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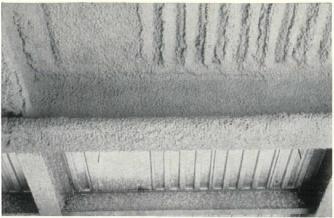
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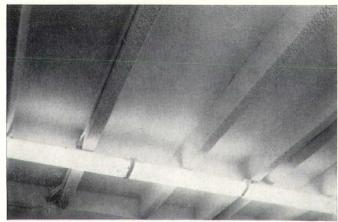
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chapter notes

The Board of Directors of the Wisconsin Chapter, AIA, met on March 8, 1963, at the Kaiser-Knickerbocker Hotel, Milwaukee, with the following present: Allen J. Strang, Mark A. Pfaller, Leonard H. Reinke, Francis J. Rose, Roger M. Herbst, Herbert J. Grassold, William Weeks, Eugene Wasserman, A. A. Tannenbaum, Emil Korenic, Joseph Durrant, Maynard Meyer, and Willis Leenhouts.

Three new Corporate members and two Corporate members were luncheon guests of the Board,

Each of the three Sections presented a report on activities in the past month.

Some consideration is being given to the formation of a Student Chapter within the Chapter structure. Many Wisconsin resident students, in schools all over the country, should be in closer touch with the local organization. This matter was referred to the Membership Committee for recommendation.

National AIA Convention matters were considered. The Wisconsin Chapter will nominate J. Roy Carroll for Institute President and Arthur Odell for Institute First Vice-President. A Regional Officers' Conference has been called for March 29, 1963, in Minneapolis and by Regional Director Julius Sandstedt. An Institute directive requiring Chapter By-law changes will be discussed.

Several Public Relations ideas were considered. A. A. Tannenbaum, Chairman of the Public Relations Committee, received Board approval on several of his recommendations. One will be a Wisconsin Chapter, AIA, license plate tag, very dignified in design and to be attached to the cars of all Corporate members.

The contract with the publishers of the WISCONSIN ARCHITECT magazine was renewed. The magazine has shown consistent and continuous improvement since beginning of publication by Schmidt Publications. Inc.

Revised copies of the WHY, WHERE, WHEN, HOW YOU RETAIN AN ARCHITECT were presented for perusal of the Board. New editions will incorporate a revised fee schedule within a rewritten text.

The Board of Directors acknowledged an annual donation of \$1,000 from the Best Block Company to the Wisconsin Architects Foundation.

A motion was passed and carried to approve the removal of the Chapter Office from its location at 6055 W. Fond du Lac Avenue to new quarters at 3902 North Lovers Lane Road.

The meeting was adjourned at 5:30 P.M.

welcome aboard

CORPORATE:

Paul C. Jacoby

BORN — February 17, 1922, Menasha

RESIDES — 6813 Catalpa Street, Greendale

FIRM — Herbst, Jacoby and Herbst, Inc., Milwaukee

DEGREE — Bach, of Architecture, University of Minnesota, 1950

Joined as Junior Associate in 1952; advanced to Associate in 1956

Bruce S. Koerner

BORN — January 4, 1934, Milwaukee

RESIDES - 11559 North Pinehurst Circle, 4W Mequon

FIRM - Brust and Brust, Milwaukee

DEGREE - Pratt Institute, B. Arch. 1961

Associate member of New York Chapter from 1957 to 1961

Joined the Wisconsin Chapter, 1961

Jack W. Klund

BORN — January 28, 1921, New Auburn, Wisconsin

RESIDES - 14 South Blackhawk, Madison

FIRM — Klund, Knudson and Associates, Madison

DEGREE - B. S. Arch., University of Illinois, 1949

Student Associate of University of Illinois from 1948 through 1957. Joined the Wisconsin Chapter as Associate member in 1960.

ASSOCIATES:

Roland O. Razall

BORN - January 29, 1893, Milwaukee

RESIDES — 4136 North Green Bay Avenue, Milwaukee

Mr. Razall retired from active practice of Architecture in 1960

Joseph G. Anthonijs

BORN — September 9, 1919, The Netherlands East Indies RESIDES — 6880 W. Grantosa Drive, Milwaukee FIRM — Herbst, Jacoby and Herbst, Inc., Milwaukee MILITARY SERVICE — 5 years in the Dutch Royal Air Force

Was a resident of the Netherlands East Indies for 35 years.

wisconsin architects foundation



ARCHITECTS FOUNDATION

4685 NORTH WILSHIRE ROAD MILWAUKEE 11 WISCONSIN

March 14, 1963

Mr. Paul P. Bronson, Fresident Best Block Company W140 N5998 Lilly Road Butler, Wisconsin

Dear Mr. Bronson:

At the March meeting of the Board of Directors of the Wisconsin Chapter, American Institute of Architects, Mr. Mark A. Pfaller turned over to me your letter of March 1, 1963.

As a Director of the Wisconsin Chapter A.I.A. and as President of Wisconsin Architects Foundation I wish to take this opportunity to extend the sincere gratitude of both organizations for your generous annual gift and assure you that the Foundation will be most appreciative in its acceptance.

The activities of Wisconsin Architects Poundation are threefold: first, to aid Wisconsin students who must seek their architectural aducation outside of the State; secondly, to assist in the establishment of a College of Architecture in Wisconsin; third, to sustain the college through scholarships.

Your annual gift of \$1000 to the Foundation will be a tremendous help to us in all phases of our activity.

Thank you for your generous offer, and I hope your leadership will inspire others to support the work of Wisconsin Architects Foundation.

Sincerely,

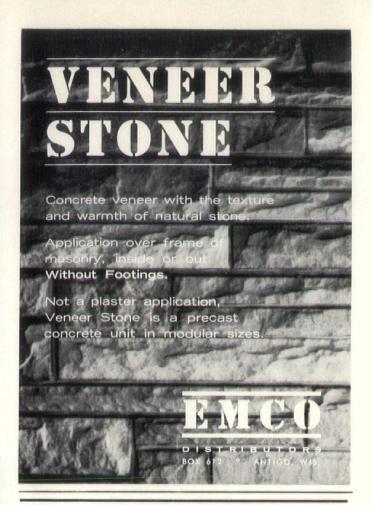
Roger M. Muth.

Hoggr M. Herbst, President
Wisconsin Architects Foundation

Copy-Mr. Mark A. Pfaller, Secy.-Treas. Board of Directors Wisconsin Chapter A.I.A.

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stainless steel at J&L. We'll all be glad to hear from you.

Jones & Laughlin Steel Corporation

STAINLESS AND STRIP DIVISION, DETROIT 34





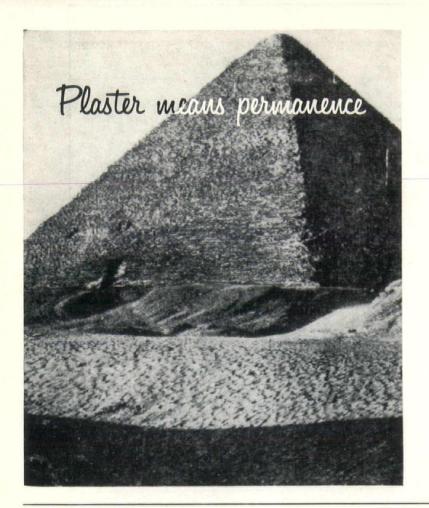
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