

wisconsin architect

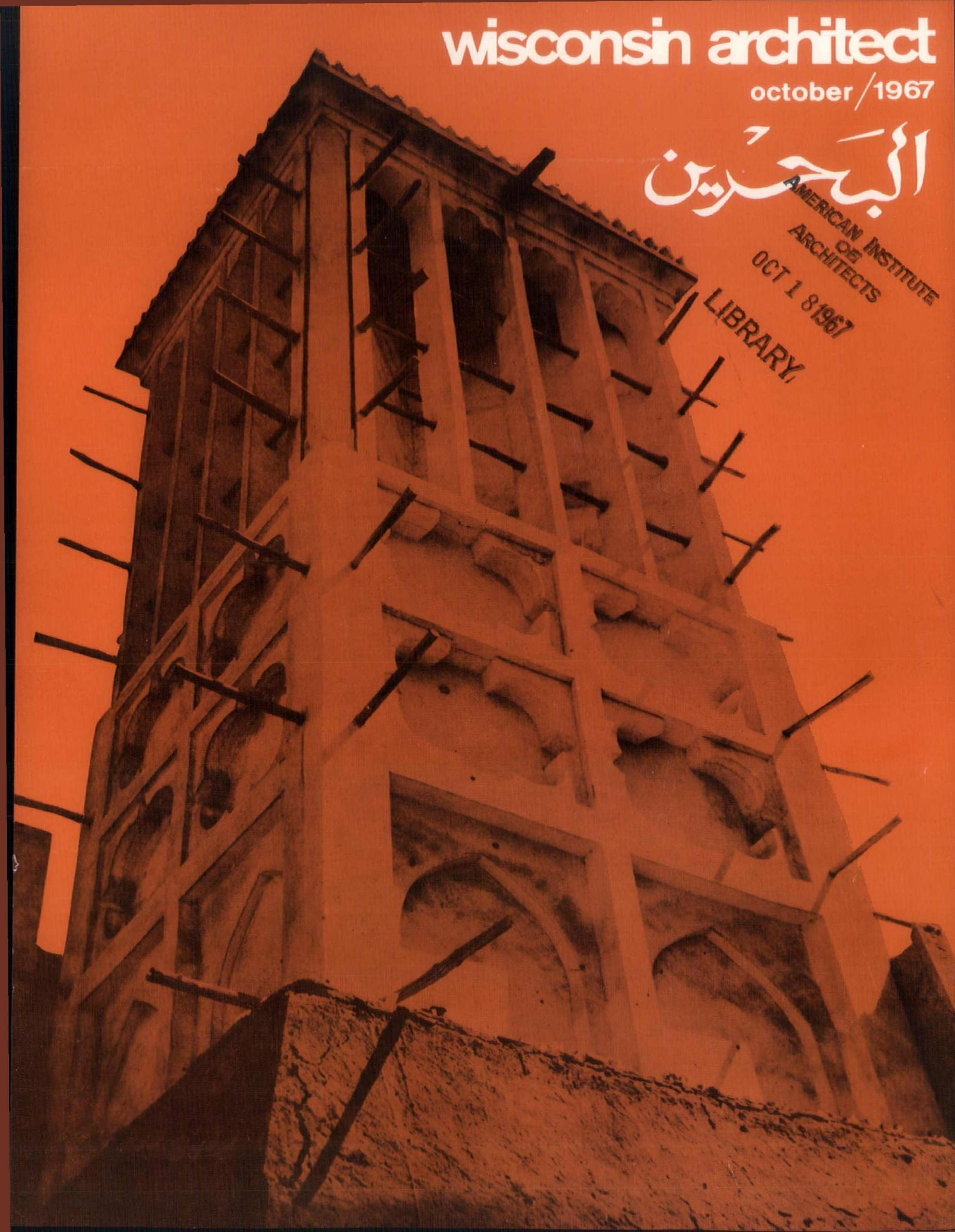
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OF  
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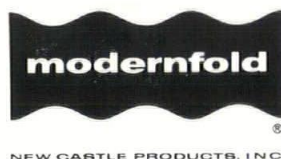
St. John's School for the Deaf  
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Architect: Brust & Brust

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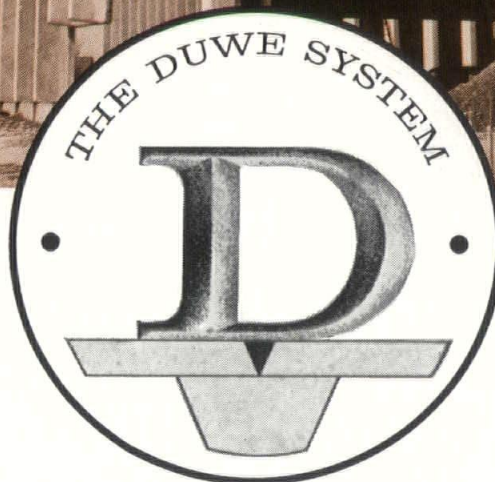
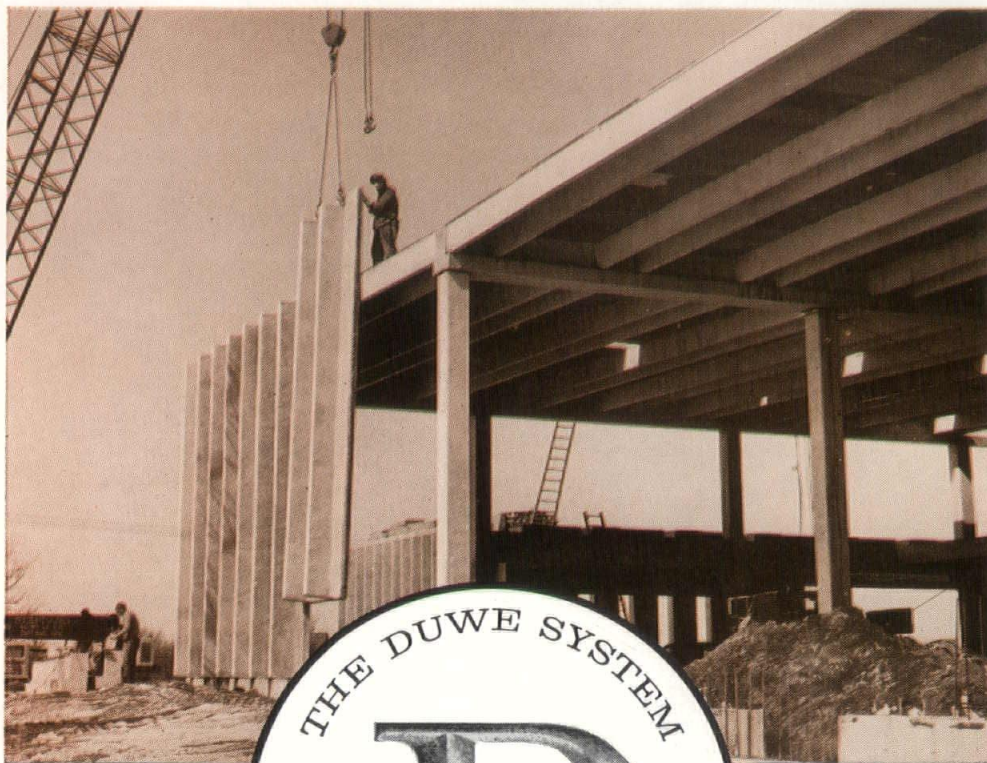
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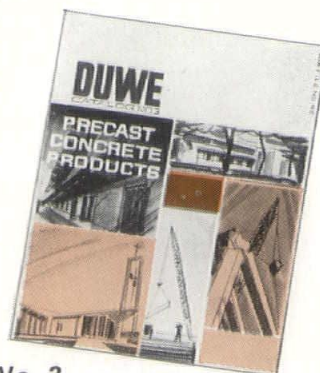
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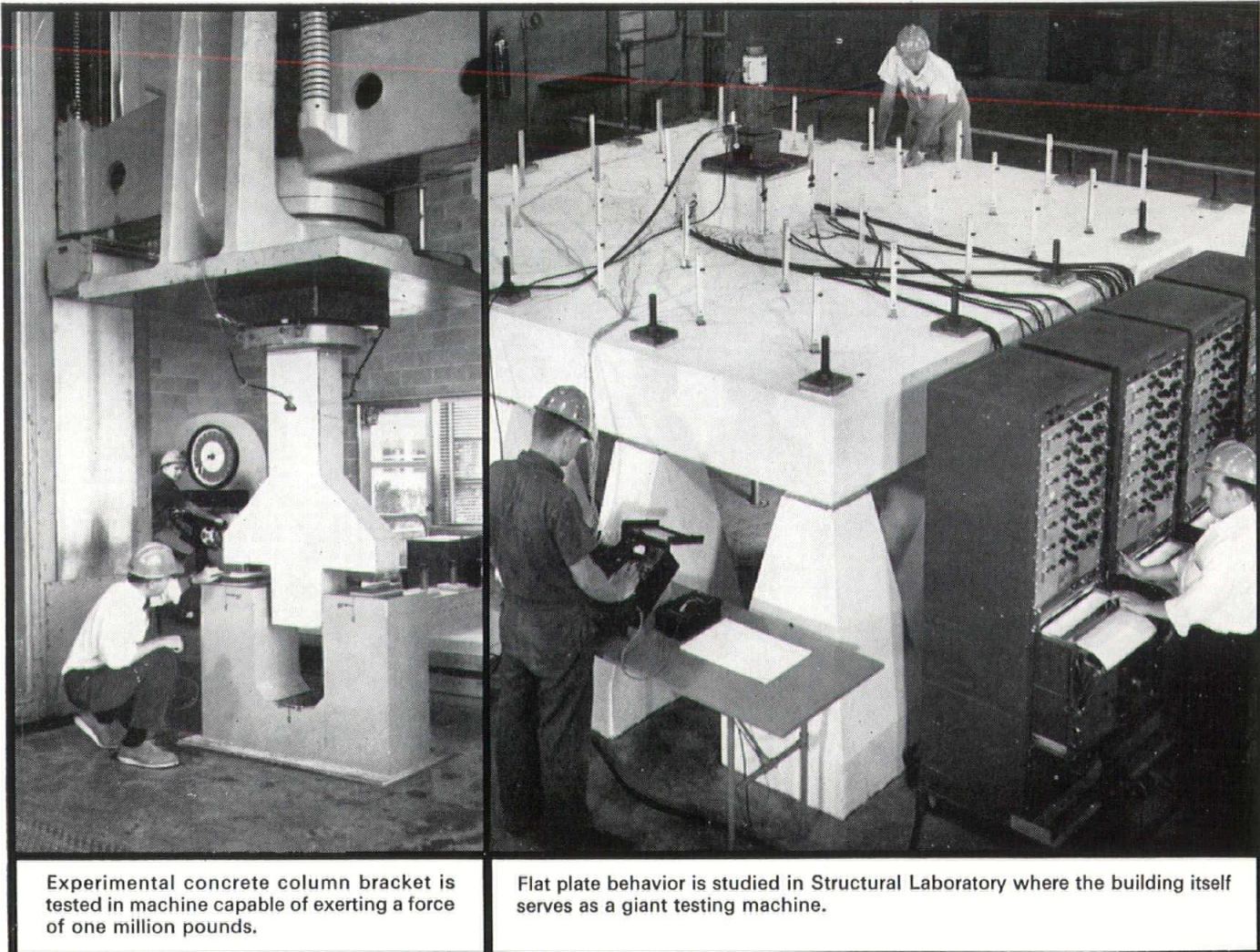
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Volume 38, No. 10      October, 1967

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## notes of the month

### Notes From the Industrial Commission

Charles A. Hagberg, P.E., Chief Engineer, Building Section of the Department of Industry, Labor and Human Relations reports:

*"The ideal building code should establish principles for safe construction and delineate the kinds of allowable products, methods, or type of construction when necessary. When the principles of safety are being abused by designers, however, this abuse usually results in specifics in the code that limit the products, methods or types of construction.*

*A case in point that our Building Section is now concerned about is the scissors stairway in multi-story buildings. Designers often use the scissors stairway because it is compact, space saving, and it is the most economical way of providing the two means of egress required by the building code.*

*At this time, the State Building Code does not specify the design of a scissors stairway or limit its use. It is our hope that this part of our code — and others — can remain flexible for the designer and the builder who now have no shortage of rules and regulations to comply with. Unfortunately, plans coming into us show a number of plans utilizing the scissors concept that violate the principles of safety. If this continues as a problem area it will become necessary to appoint a project committee to detail the limitations of scissors stairways.*

*(Continued on page 13)*

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***Is there a difference? You bet... and between us,  
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# editorial

It seems to me that September 23 of this year marked a day of great progress in public recognition of architecture as an art and the architectural profession as a whole in the State of Wisconsin. Governor Warren P. Knowles, in a ceremony at the Executive Mansion in Madison, presented the Governor's Award in the Arts for 1937. Among the seven awards given in various categories, architect William P. Wenzler, AIA, was cited for "Creativity in the Arts."

Reflecting upon the developments during the past year leading up to the award, it became apparent that a report to the membership in this magazine was appropriate and necessary to illuminate the significance this event bears for every individual architect and the profession itself in the State of Wisconsin.

In the *WISCONSIN ARCHITECT*, October issue of 1966, upon announcement of the Governor's Awards the magazine and its advisors felt compelled to puzzle over the lack of recognition of architecture as an art in the Governor's Awards program. Governor Knowles, we thankfully acknowledge, graciously responded to the editorial at that time stating: "since the development of this program and the establishment of the standards was done by the Wisconsin Arts Foundation and Council, I am asking its President, William Cary, to write further to you." Mr. Cary in turn had this to say: "From its inception WAFC has considered architecture as one of the major arts. George Foster, Austin Frazer and Maynard Meyer have represented architecture specifically in our organization. It certainly was our intention that architecture should be considered one of the arts and, therefore, that architects would be eligible for any of the awards in the categories named — creativity in the arts, performance in the arts, support of the arts, and institutional and organizational achievements in the arts. Since each award is dependent upon an entry submitted by someone, the judges naturally are limited by the entries received. We did actually receive a couple pertaining to architecture, although frankly, we were a little disappointed at their scarcity. Perhaps when next year's entries are requested we can, with your help, attract more attention among architects." We were very grateful for Mr. Cary's explanation, and immediately set about following up his suggestion by contacting

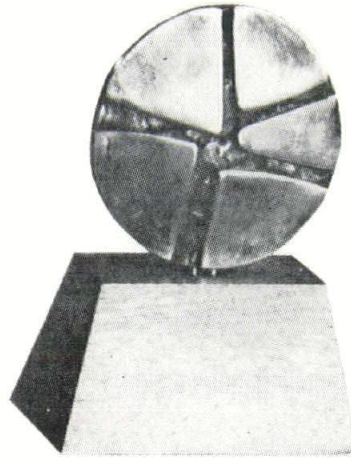
John Knapp, Chairman of the State AIA Public Relations Committee, asking his advice and cooperation.

A meeting was arranged with Mr. Knapp, Mr. Maynard Meyer, Mr. Cary, Mr. George Richard, Executive Director of WAFC, and the magazine for discussion of the best possible solution of submissions for the Governor's Awards. Everyone agreed that the winners of the Honor Awards Program, sponsored every year by the Wisconsin Chapter, AIA, would represent a "natural" and unbiased selection for submissions. Mr. Cary and Mr. Richard were invited and consented to view the Honor Award winning displays at the State AIA Convention in Milwaukee.

John Knapp and his committee assumed responsibility of gathering the necessary information and preparation of materials for brochures to be submitted. William P. Wenzler, recipient of an Honor as well as Merit award in the AIA sponsored program, was selected by the Governor's Awards jury — a choice that not only honors Bill Wenzler but the profession of architecture as well. Other awards were given to Mr. Thor Johnson, conductor of the Peninsula Music Festival, for performance in the arts; Professor Robert E. Gard won the award for creativity in the arts for his work with the Wisconsin Idea Theater; for institutional achievements the Milwaukee Repertory Theater and the Milwaukee Art Center were honored; Miss Charlotte Partridge won the "individual support of the arts" award (see *WISCONSIN ARCHITECT*, June '65, page 18); the Schlitz Brewing Company was recognized for institutional support of the arts. Joining for the first time in this ten year program in sharing public recognition, the profession of architecture ought to consider this an incentive for ever widening participation in establishing a continuing dialogue between the profession and the public it serves in the community of Wisconsin. The *WISCONSIN ARCHITECT* wishes to express its appreciation of all the efforts by everyone, Governor Knowles, and especially the fine cooperation of the Wisconsin Arts Foundation and Council in the persons of President Cary and Executive Director George Richard.

*Ello Brink*

Award Sculpture accompanying each of the seven awards, individually designed by O. Vern Shaffer (see *WISCONSIN ARCHITECT*, April 1965). Wood Base by Jack Ericson.



# 1967

## Governor's awards in the arts include architecture

### Jury for this year's Awards Program:

Richard Gregg, Director of the Paine Art Center, Oshkosh.

Robert Cantrick, formerly Dean of Fine Arts, Wisconsin State University, Stevens Point.

Robert Murray, Playwright, Drama School of Yale University, New Haven, Connecticut.

Sidney Harris, Drama Critic, Chicago Daily News, Chicago.

Wilfred C. Bain, Dean of the School of Music, Indiana University.



Governor Knowles congratulating William P. Wenzler, AIA, cited for "creativity in the arts," based on his award-winning design for the Inland Steel Products Company and the Brookfield Evangelical Lutheran Church in the 1967 Honor Awards Program, yearly sponsored by the Wisconsin Chapter, AIA.



Mrs. Knowles (center) with Mr. and Mrs. Robert B. Trainer. Mrs. Trainer accepted the award for the Milwaukee Repertory Theater, cited for "institutional achievement in the arts." In behalf of the Jos. Schlitz Brewing Company, Mr. Trainer received the award for "institutional support of the arts."

Mrs. Edward Weiler, General Chairman of the Arts Committees of WAFC, (center) in conversation with Mr. Weiler (r.) and a very interested guest.



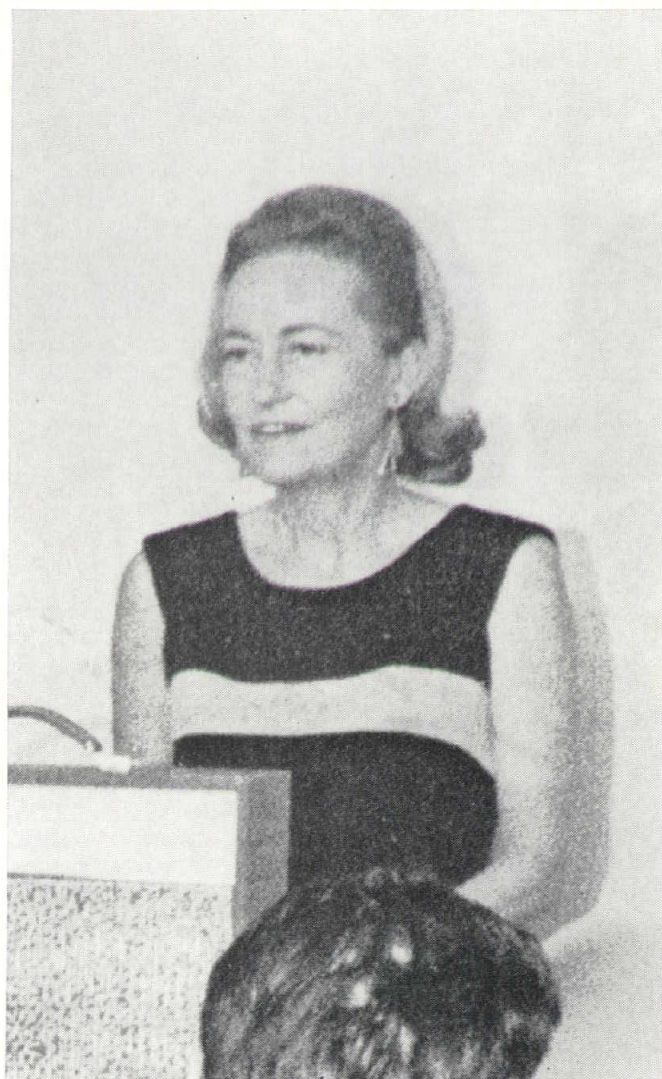


Tracy Atkinson, Director of the Milwaukee Art Center accepted the award for "institutional achievements in the arts" given to the Art Center for its excellent exhibits, films, adult education and children's art programs. (see Page 14.)



(l. to r.) William W. Cary, President of the Wisconsin Arts Foundation and Council with Mr. and Mrs. Robert E. Gard. University of Wisconsin Professor Gard, was honored for "creativity in the arts" for his writing and his dedication to and his work with the Wisconsin Idea Theater.

Below: Thor Johnson, conductor of the Peninsula Music Festival, was honored for "performance in the arts."



Mrs. Knowles, member of the Board of Directors of the Wisconsin Arts Foundation and Council, expressed her delight in having the presentation of the Governor's Awards celebrated for the first time at the Executive Residence.

Below: Miss Charlotte Russell Partridge, recipient of a 1966 Wisconsin Chapter, AIA, Citation for a life-time of activity in promoting the cause of art, was honored for "individual support of the arts." (See WISCONSIN ARCHITECT, June 1965.)

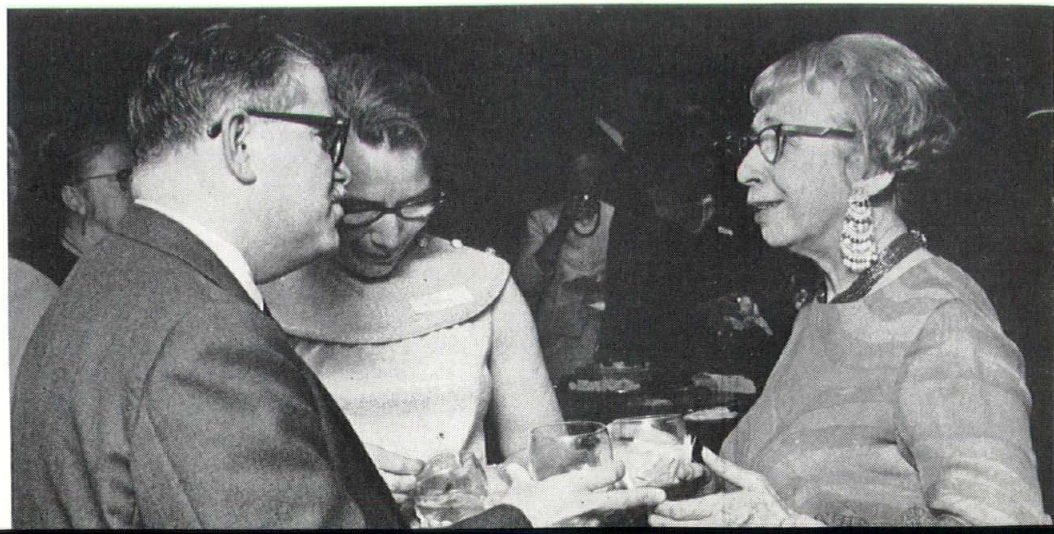




*An obviously sympathetic audience listened to Governor Knowles, taking the opportunity of the Governor's Awards in the Arts presentation to announce that he had "charged" the Wisconsin Arts Foundation and Council to establish a program of culture in the inner core area of Milwaukee. He said, "It is true that the problems being dramatized in Milwaukee have provided an occasion for restating some of the objectives of a State Arts Council, but it should be emphasized that the need for strengthening the arts is widespread throughout the State."*



*Fifty-five guests attended the dinner hosted by Governor and Mrs. Warren P. Knowles, preceding the presentation of awards, held for the first time in the recently refurbished Executive Mansion in Madison.*



*Dorothy Meredith, well-known artist (r.) obviously relishing the conversation.*

## NOTES OF THE MONTH

(Continued from page 7)

In recent months there have been several scissors stairway designs submitted to our Building Section where the exits have been 8 to 15 feet apart. It burdens the imagination to believe that these nearly adjoining exits meet the principles of safety although they do meet the code requirement of two exits.

One plan for an apartment building approximately 160 feet long showed a scissors stairway in the center of the building. There was a double hall down the center of the building the long way with a partition dividing it into two parts with exits from each into the scissors stairways. Quite obviously this was not the kind of two-way exits the code writers had in mind when the code was developed.

A scissors stair should be used only where it provides the best possible method of egress from a compact building. There should be a hall entirely surrounding the compact stairwell (and elevators, if any). It is a good practice to install smoke-stop doors in the hall so that a fire will jeopardize only one-half the floor. Smoke-stop doors are preferred because a scissors stair has very little hallway volume and it will fill with smoke quickly. Doors to the scissors stairway should be located diagonally as far apart from one another as possible."

## Scholarships

### Martin Roche Scholarship

The Chicago Chapter Foundation, American Institute of Architects announced the Martin Roche Scholarship in Architecture for 1967 — a grant of \$2,500.

According to Paul D. McCurry, A.I.A., Foundation President, the Scholarship was provided for in the will of the late Martin Roche, who, as a principal in the architectural firm of Holabird and Roche at the turn of the century, was one of the founders of what has come to be known as the "Chicago School of Architecture."

The Scholarship, which is to be used for the informal study of architecture abroad, is open to recent graduates of the Architectural Schools at the University of Illinois in Urbana and Chicago, and the

Illinois Institute of Technology. It is intended to enrich the education and background of individuals who have shown future promise in the profession of architecture.

Applications for the Martin Roche Scholarship in Architecture are to be submitted by November 1, 1967, and forms may be obtained from the Chicago Chapter Foundation, American Institute of Architects, 101 South Wacker Drive, Suite 712, Chicago, Illinois 60606.

## AIA Scholarship Program

The American Institute of Architects today announced the opening of the 47th annual scholarship program of the AIA and the AIA Foundation for students and professional architects. By November 1, application forms for students will be available from the deans of all accredited schools of architecture. Interns and professionals may apply directly to the AIA scholarship secretary at AIA headquarters in Washington.

The scholarships, ranging from \$200 to \$2,000 for students, \$1,000 to \$3,000 for post-graduates, totaled approximately \$37,000 for 58 awardees in the 1967-68 program. In addition to AIA endowments, donors include Blumcraft of Pittsburgh, Desco International Association, Eaton Yale & Towne, Inc., Pittsburgh Plate Glass Foundation, and Syska and Hennessy, Inc. of New York.

Deadline for all submissions is November 30. The AIA scholarship committee meets in January, and awards — based on scholarship and need — will be announced in the spring.

## R. S. Reynolds Memorial Award Opening of Nominations

The American Institute of Architects announced the opening of nominations for the 1968 twelfth annual R. S. Reynolds Memorial Award for distinguished architecture with use of aluminum.

The largest award in architecture, the international Reynolds Award offers an honorarium of \$25,000 and an original sculpture in aluminum. It is sponsored by Reynolds Metals Company in honor of its founder and is administered by the AIA.

Nominations may be submitted by architects or any other interested persons until February 1, 1968, by using a form included with an AIA brochure on the Award, or by writing to the Reynolds Award, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. Data binders describing the entries must be received by time of the jury meeting March 20-21, 1968.

Brochures detailing criteria for the Award are being mailed to all members of the Institute and to foreign architectural societies.

The 1967 Reynolds Award was won by Victor F. Christ-Janer, AIA, of New Canaan, Connecticut, for his design of the James F. Lincoln Library of Lake Erie College, Painesville, Ohio.

## Medals and Citations

The Board of Directors of The American Institute of Architects today announced the establishment of an architecture Critic's Medal and Critic's Citation.

As recommended by the Institute's Committee on Aesthetics, the annual awards will be given to indicate distinguished achievement as an architecture critic. Their purpose is to "stimulate, broaden, and improve the quality of architectural criticism in order to increase the public's visual perception in environmental design."

The Critic's Medal will be awarded on the basis of a distinguished career devoted to architectural criticism. The Critic's Citation will recognize excellence in this area in a single article, program, movie or the like. Both will be presented at AIA's annual convention, this year scheduled for June 23-29 in Portland, Oregon.

Critics in all communications media (printing, television, radio, movies, etc.) will be eligible for the award. Nominations will be accepted from the profession, as well as from the associations of the various media. The jury will be composed of two architects, a journalism educator, and two representatives of the communications media.

Nominations for the 1968 awards must be submitted by October 5, 1967, to the Department of Public

(Continued on page 35)

# Frances Newell Lee

By Margaret Fish

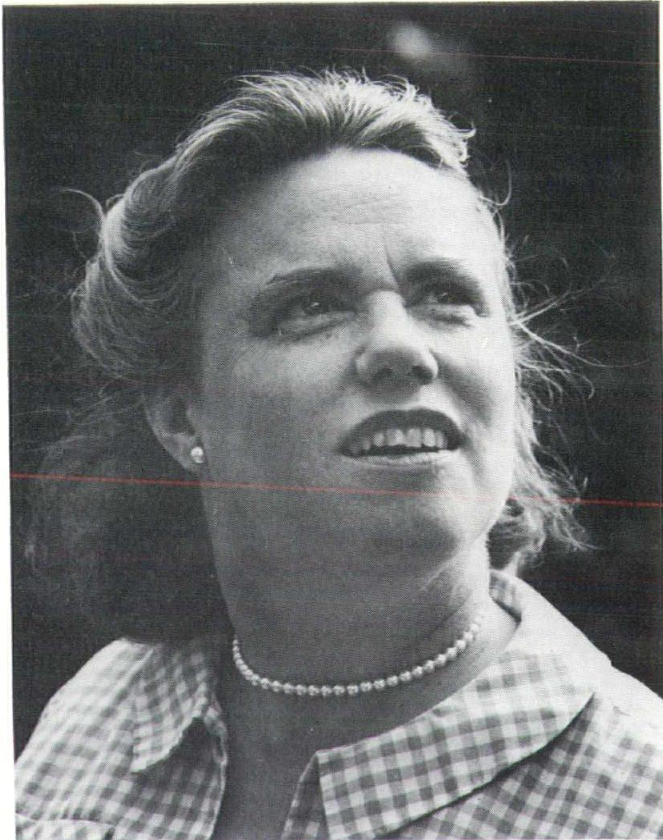


Photo by Walter Sheffer

Frances Newell Lee was born in Pawtucket, R.I., on September 14, 1916. After her father's death, when she was a small child, she lived abroad with her mother, Mrs. Walter Newell, who now lives in Milwaukee, and a sister, and went to private schools in France and Italy. Returning to the U.S. to study for her B.F.A. degree at Yale University, she met her husband, architect Wallace R. Lee, Jr. They were married in 1941, and lived in New York City until they came to Milwaukee in 1946. Upon graduation from Yale University Frannie worked in a Newark, N.J., settlement house and was associated with the Catholic Workers, a group dedicated to working with the poor of the slums while they shared their poverty. She also worked in the picture room of the New York public library. These were "intake" years during which she developed an acute social conscience, the conviction that art could be a universal language in the modern world, and a determination to face and help remedy the failures of our time as well as to help point out its

unprecedented glorious opportunities. She worked quietly but effectively toward her aims for two decades in Milwaukee, until she fell ill suddenly, at the end of a day's work as curator of adult education at the Milwaukee Art Center, and died on February 15, 1967. She is survived by her husband; son Peter, who recently returned from two years in Thailand where he was with the Peace Corps; daughter, Mrs. Marcus M. Sullivan, Milwaukee; her mother, and sister Mrs. Paul Todd, Jr., Kalamazoo, Mich. Recently Radio Station WFMR, over which for nearly five years she gave a weekly program on art, scheduled a memorial poetry and music program which local poets and musicians had given in her memory at the Avant Garde last March. A film festival at UW-M was dedicated to her; and she posthumously was named 1967 "Woman of Action" by the UW-M. The Milwaukee Art Center has scheduled an exhibition of Frannie's work for February 2 through March 3, 1968, and has indicated that funds given by friends in her memory will be used to establish a film library.

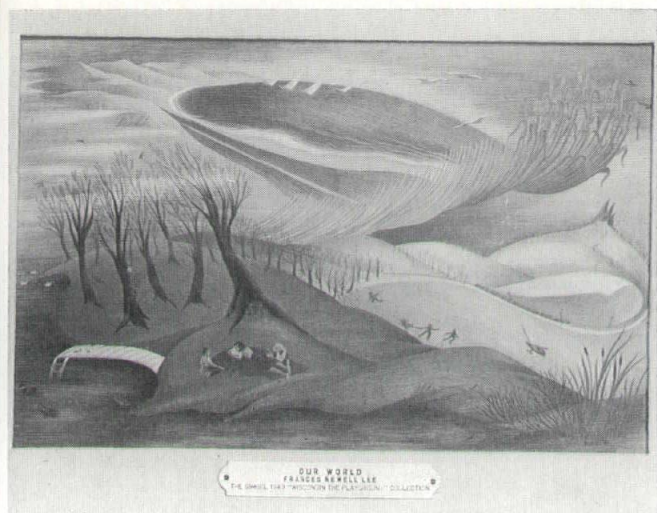
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Love of life, expressed in active concern for the growth of others as well as of herself, was the principle of Frances Lee's life. She expressed it in her own household, in her job as curator of adult education at the Milwaukee Art Center, and among a host of friends and associates, including the most privileged as well as the most disadvantaged in the community.

She became a Quaker as a mature woman, after she had come to Wisconsin and was thirty years old. She evidently felt in that persuasion she was embracing no narrow morality, no creed hedged by society but rather, in the words of John Woolman, who was a simple New Jersey tailor's apprentice of the 18th century and a Quaker prophet:

*A principle placed in the human mind, which in different places and ages hath had different names; it is, however, pure and proceeds from God. It is deep and inward, confined to no forms of religion nor excluded from any, when the heart stands in perfect sincerity. In whomsoever this takes root and grows, they become brethren.*

Her husband, Wallace R. Lee, Jr., (who joined a fellow Yale man, Maynard Meyer, in a Milwaukee architectural firm) brought her from New York City with their two children, Peter, then about three, and Charlotte, a baby in arms. When Frannie died suddenly 20



"Our World" by Frances Lee depicts family life at Pewaukee Lake where her family lived for several years after coming to Milwaukee. This idyll was included in the 1949 Gimbel competition on the theme, "Wisconsin the Playground."

years later, she had spread her nourishing aura so unassumingly that only then, as the reaction appeared from around the state and elsewhere in the country, could her family and friends know the extent of her influence.

In a 1952 interview, Frannie said: "Not until I came to Wisconsin, did I find myself being very creative." Until then, she added, she had been "on the intake side entirely, acquiring ideas and attitudes." She spoke of herself as a city girl who never felt truly at home until the family settled here, first in an old house on Pewaukee Lake and then in a contemporary home she and Wally built, much of it with their own hands, into a bluff overlooking their own little Kelly Lake near New Berlin. Her tempera paintings and pencil drawings began to recreate yearningly and reflectively details of the Lee desmesne. (see painting No. 3)

In a report on a 1957 exhibit of Frannie's work, I wrote:

"She muses on the world she lives in. In *Day Dream Under a Shadow*, all is idyllic — she lies on a hillside, while below her husband and youngsters play with a kite and the city lies in the distance. But over the joy falls the mushroom shape of the atomic bomb. The same fatal shape veils the inter-universe scene she projects in *Dream for Tomorrow* wherein she suggests that some day, since space travel seems imminent, there will have to be 'one world' of inter-planetary dimensions.

"Frequently, too, she expresses in her delicate line rhythms a delicious delight in the beauties of nature, as in her paintings, *February Afternoon* and *Grass in November*, and her crayon drawing, *Sea and Bird*. In the latter the involution of her parallel line rhythms deftly intertwines the sweep of the waters and the birds' flight, thus symbolizing the basic unity of nature."

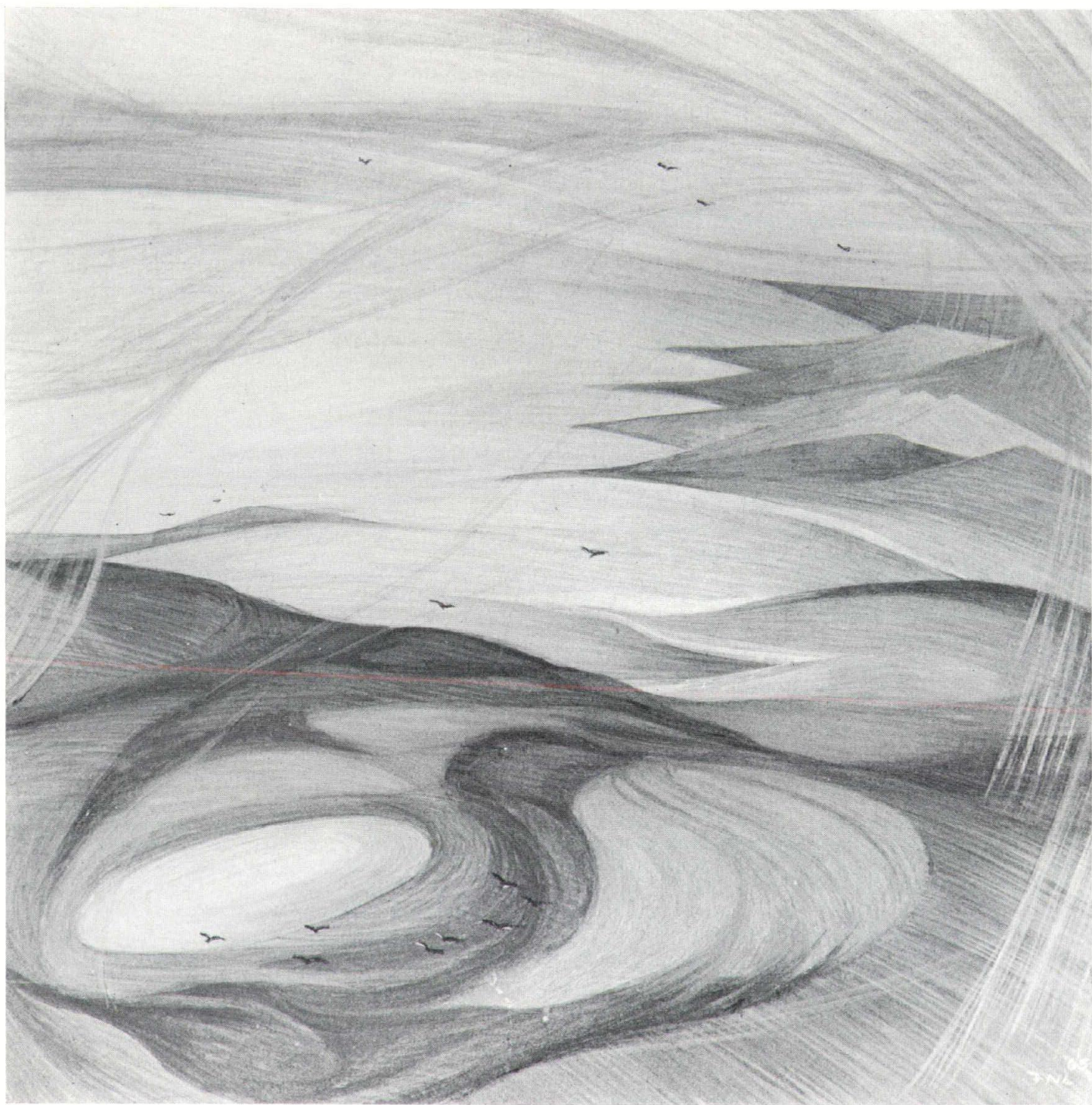
Frannie had an acute sense of passage, and it appears often in her work, in the fleeting birds, swirling winds, the evanescence of smoke, the coming and going of the seasons. Her remarks, public and private, were punctuated by the phrase, "at this moment in time." She seemed always exquisitely aware of "now." Her mother, Mrs. Walter Newell, has a gentle pencil drawing which Frannie did in 1944, when she vacationed at Oak Beach, New York, of rabbit tracks and tenacious grasses amid shifting sand dunes — a visual elegy.

Frannie's disinclination to say "no" to anyone led to demands growing to such consumption of her time and energies that she had to "look for" space to accomplish one drawing a month. In the move from Pewaukee to Kelly Lake, she gave up another personal delight, singing in her light, lovely soprano with a Waukesha group.

Very early she became active in the Wisconsin Painters and Sculptors and as a volunteer worker at the Old Milwaukee Art Institute on North Jefferson Street. In the fall of 1957, she helped move the Institute to its present center in the War Memorial Building and began in earnest to organize tours, special lectures, seminars, film programs. Scores of Milwaukee women found themselves turned toward new spiritual



"Lucifer," a colored pencil drawing, in which the hand of God is seen thrusting the demonic angel from heaven. A 1951 work seen in several Milwaukee exhibitions.



*A recent drawing by Frances Lee in which a sense of nature and a sense of "passage" is expressed, in the flight of the birds and the swirling winds.*

and mental growth as they studied with her to become tour guides able to interpret to visitors the succession of exhibits at the Art Center, and the public response to the massive effort was tremendous.

In her encouragement of the film, and especially of young and experimental film makers, Frannie typically was astride her "moment" in time, recognizing the motion picture as the truly modern art form which can embody all the others. When one of the poetry readings she sponsored at the Art Center ran aground on the shoals of censorship she was profoundly troubled. She hated the closed mind. . . . No, it would be truer

to say she hated the repressive, anti-growth effects of the closed mind. Her own convictions — her thoroughgoing pacifism, for instance — were arrived at after serious searchings and she could be stoically stubborn in standing by them. She might show a quick flash of temper when on rare occasions a program she presented was attacked but would overcome it instantly and emphasize reasons, calmly starting from the point of view of the objector, if possible, to help *him* find meanings that were valid. No one left a discussion with Frannie without feeling that, in her, an open and just mind operated along with an iron will, the latter directed at



*Photo Credit: James Pearson*

*Left: A conception of nature's elements, of forces that could be either constructive or destructive. An early drawing by Frances Lee.*

*Below: Nature's unity is suggested in this lofty bird's-eye view of Wisconsin countryside. The drawing is owned by Maynard W. Meyer.*

self-control rather than toward any forcing of others.

Besides her Art Center duties, as curator of adult education and films, Frannie served as meeting clerk for the Milwaukee Society of Friends, was active in the Urban League and other minority causes, gave simple parties that became salons where discussing ideas was fun, was a sought after guest, along with Wally, in houses at every social level, filled lecture requests, kept an open house for her childrens' friends and sundry young people from everywhere (including Africa in which she had a particular interest), and forever was meeting a steady stream of humankind who came to her for reassurance, encouragement, information and, often for direct help. If she could not give it, she found someone who could. Good news, especially if it concerned others, she welcomed by murmuring, "How lovely!" She gardened and was a voracious reader of art history and current periodicals. She was not the kind of homemaker who pursued charming effects and high shine, but everything in her plain house was in useful and perfect order, as were her desk and files at the Art Center. Orderliness was intrinsic to her Quaker courtesy.

Certainly, Frances Lee's spirit prevailed at the Quaker obsequies in the Unitarian Church on February 18 where an overflow of mourners (in every skin shade and from every community segment) spent an hour of silence in memory of her. The peace was punctuated occasionally by the voice of a friend moved to tell how her presence had enriched life. All who spoke seemed to have been given courage of the open-minded, open-hearted sort Frannie exemplified and which she expressed in a painting she did of awakening shrouded

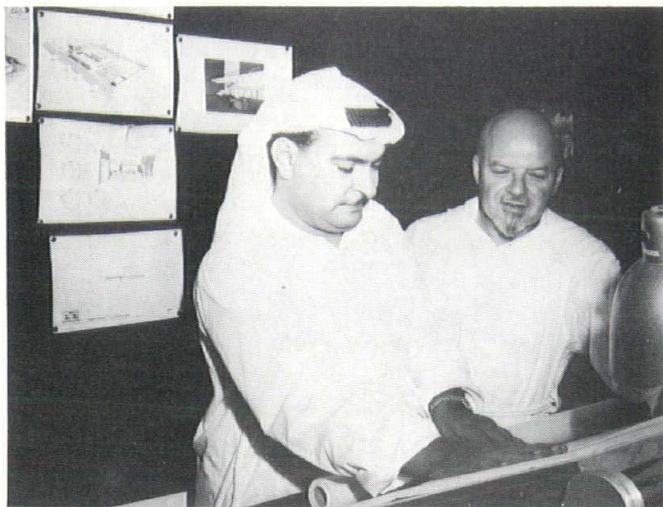


figures and entitled *The Thaw* based on lines from Christopher Fry's poem *A Sleep of Prisoners*:

The human heart can go to the lengths of God.  
Dark and cold we may be, but this  
Is no winter now. The frozen misery  
Of centuries breaks, cracks, begins to move,  
The thunder is the thunder of the floes,  
The thaw, the flood, the upstart spring.  
Thank God our time is now when wrong  
Comes up to face us everywhere,  
Never to leave us till we take  
The longest stride of soul men ever took.  
Affairs are now soul size.  
The enterprise  
Is exploration into God. . . .

# Bahrainian Architecture

Fr. Bartholomew Kestell, O.F.M. CAP.



Sheikh Sulman Mohamed Al Khalifah, chief architect of the Public Works Department of the Government of Bahrain and Father Bartholomew Kestell, O.F.M. CAP.

*We were delighted and not too surprised to receive the following article about Bahrainian Architecture from Father Kestell, or Fr. Barth, as he is familiarly known. Father Barth is an associate member of the Wisconsin Chapter, AIA, and when his copy of the WISCONSIN ARCHITECT magazine was returned without any forwarding address, we wondered where this modern friar, always on the move for his Order, would turn up on the Globe. Well, right now he lives on an island in the Persian Gulf. Father Barth is the official builder for the Capuchins, a branch of the Franciscan Order and he plans and supervises all projects for the Order the world over. Born in 1919 at Elkhart Lake, Wisconsin, Father Kestell was ordained in 1949 and shortly thereafter sent by his superiors to study architecture at the Catholic University of America in Washington, D.C. Having been appointed official builder for the Capuchins he is always ready to 'fold his tent' and slip away from job to job, be it in Guam, the States, Canada or the Arab world. We do not know what projects brought him to Bahrain but we do hope to hear about them from Father himself. We also would like to know whether "Fr. Oscar" his little puppet side-kick, the delight of children everywhere, is accompanying him.*

Picture a little island in the Arabian (Persian) Gulf which knew no formal architecture until less than 30 years ago; look at the somewhat crude masonry structures which constitute the bulk of the homes and older business places, and one might casually shrug off Bahrainian architecture.

I have to confess this was my first reaction. Fortunately, shortly after arriving here I met Sheikh Sulman Mohamed Al Khalifah, a close relative of the Ruler and an architect. I have since learned a great deal about the architecture here, both the past and the present.

There are a number of architects of various nationalities practicing on the island, but Sheikh Sulman, 33, was one of the first locals to pursue formal studies. He acquired a baccalaureate in architecture at Ain-Shams University in Cairo.

Sheikh Sulman is now the chief architect of the Public Works Department of the Government of Bahrain. His office supervises the planning of all schools, clinics and hospitals, public buildings and housing projects on the island.

Excavations made here by the Danish Archeological Society have unearthed well-built stone masonry structures dating back to 3000 B.C. Less than 25 years ago, cement block and reinforced concrete construction were adopted. During the long interval from the time the first builders arrived from the Indus and Mesopotamian valleys, and the present day, lies an interesting segment of building history.

For centuries, the most common local and locally obtainable materials have been the products of the date palm trees, gypsum, lime, and stone obtained on the island itself and from the sea.

Sea stone, which is still in popular use, is of two types. Murraba—a coral-like mass, is used for piers and foundations; Froosh—a flat, flagstone-like material taken from the floor of the sea, is used for curtain walls, and serves also as grave markers in cemeteries.

Using these simple materials to solve the problems of air circulation in a hot and humid climate, and the distinctive needs of a traditional Moslem way of life has brought forth a very functional native architecture. To complete the picture, consider that the island's annual rainfall is less than 2 inches.

Limitations of the strength of the materials mentioned established rather short bays of construction. Piers of Murraba set at five-foot intervals were enclosed by curtain walls of Froosh, set into a vertical flagstone pattern. Pre-cast decorative gypsum panels were also used.

Lintels and structural spans were accomplished with the use of small timbers left in-the-round and wrapped with rope made of palm leaves to form a plaster key. Walls, beams and columns were generally plastered and often painted with earth tones.

Roof structure consisted of wood pole joists overlaid with strips of bamboo set diagonally. This in turn was covered with a fibrous mat over which sand and a waterproof sea mud were poured.

The customary way of life of the totally Moslem population has affected the local architecture as much as the properties of the available materials. The Arab way of life demands seclusion for its women, on the street, and especially in the home. Interiorally the home is divided into the Majlis — the part for men, and the Maghad — the women's quarters, plus a portion for hired help. Arab boys grow up in the Majlis, Arab girls in the Maghad.

Great stress is laid upon the seclusion of the home from the street and neighboring homes. Separate entrances for men and women form a part of the regular design. Care is taken to shield the women's entrance properly with baffles and counter-walls so that visual penetration of these quarters from the outside is impossible. Entrance to the men's quarters is by a simple door.

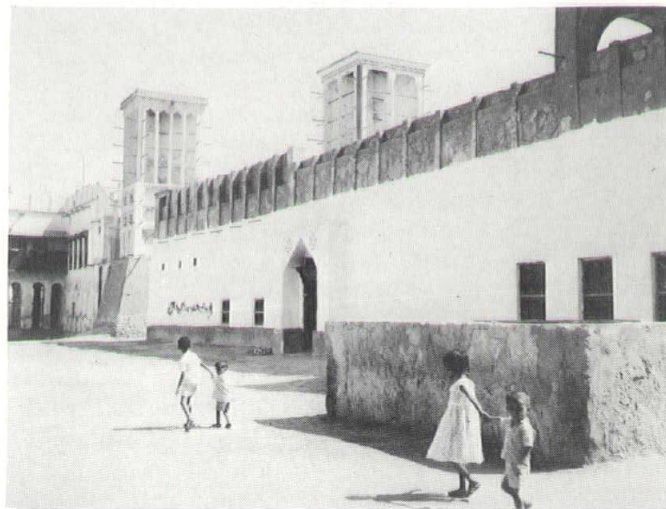
Outside walls are treated with openings for air movement but these do not permit visual penetration. A simple horizontal shutter in each bay directs the movement of air into and through the rooms to an interior open court called the Housh.

Though the climate is tropical, winter and summer are realistic terms. The normal dwelling is built on two levels. The lower level is occupied during the colder winter months, and the upper levels with generous roof terraces serve during the hot summer months.

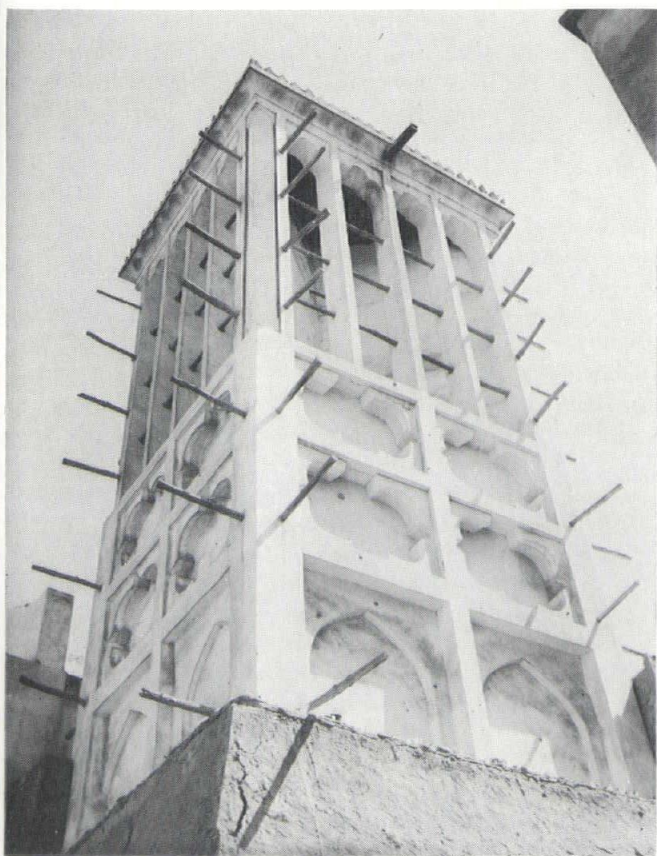
It is quite interesting to see the effect of more modern building methods and changes in local customs. Where formerly the seating was on cushions or the floor itself, the shutters or air vents brought fresh air in

close to the floor. The increasing use of furniture, especially chairs, has changed the position of the outside air openings. The use of conventional casement sash has become popular, but glazing is done in obscure glass.

An ancient but still practical design for hot summer months is the Barasti or palm branch house built near the seashore. To improve the movement of air in the stifling climate many of these summer homes are equipped with a simple but effective device to bring air



*One of the more expensive Arab homes with several wind towers.*



*The bod geer or wind tower which directs breezes into the rooms below.*

down into the dwelling. Called the Bod Geer, it is a sort of wind tower probably brought from Persia.

The tower is built of coarse fabric and poles, having a cross-section similar to a symmetrical cross. The arms are set on the compass points so that the four V-shaped fins will pick up the slightest breeze from any direction and direct it into the space below.

This same wind tower is often built into the permanent masonry homes using the flat sea stone. It is a little amazing to experience the effectiveness of this ventilator. One might call it a gravity ventilator in reverse.

In the centuries past, Bahrain was often visited by the trade ships plying the Gulf. Fresh water from abundant springs, and the world's most beautiful pearls were the attraction. In the early 30's one of the first discoveries of oil in the Gulf was made here by an American firm. It was inevitable that a simple but effective native architecture found itself inadequate for the development of the new commercial era which developed.

A modern lime-works is now operating on the island. Several plants manufacture concrete blocks and pre-cast elements. Pre-cast terrazzo floor tile and stair treads are manufactured locally and used extensively. Adequate ship facilities has made the world's products available for commercial and industrial development.

Many new buildings are rising each year bearing fine modern lines and forms and materials. But even the newest of them will always wear some of the ancient Bahrainian architectural pearls.

# The Dynamic Role the Architect Can Play in Developing Today's Urban Environment

Dr. J. F. Mangiamale

Both archeologists and anthropologists study architecture of the various ages to help determine the cultural and technological achievements of the various peoples of the past. And this is quite important, because it is in the development of architecture that societies have brought together the human arts—the humanities—and technology or the sciences of civilization. Perhaps in no other field except in architecture do we find the coming together of the two in the same way—i.e., the scientific intellectual and the cultural or literary intellectual, as C. P. Snow describes them.

In the architect we have the coming together of the precision of science and the cultural skills of the arts—producing what might be described as a social *artist-technologist*. In the past, the professionals of the architectural community have been involved in the creation of monuments of power—church power, political power, industrial power and today—more and more monuments to financial or money power.

The arrangement of urban space has been left to the economic and the real estate-minded type of entrepreneurs as well as city planners whose survival rests on these interests and on maintaining a certain economic status quo. On the other hand, the architecturally trained who are probably in the most favorable position to deal with social environmental needs also depend on the moneyed interests for their survival and have not been able to change the status quo. Thus, the design of urban environment has been taken out of the hands of those with both ability and skills to create the best environment for urban living. The news that Frank Lloyd Wright's Imperial Hotel in Tokyo is going to be pulled down to make room for a lesser work of art but a greater profit producing building is certainly an indication of what receives top priority in the moneyed world. And so the priorities for social amenities become secondary to commercial interests.

Today, when so many millions of dollars are being spent each week in this country in the acquisition of property and for the purchase of concrete used in the construction of urban highways, there is little or no evidence of the architect's hand or that of the urban designer in what really falls within the field of traffic architecture—and multi-purpose structures. The lawyers, highway engineers and city planners are now talking about air rights in conjunction with urban traffic routes—indicating the business and legalistic point of view toward the planning and development of cities today—but instead we should really be talking about traffic architecture—air rights are only a part of this total approach to traffic and city building. The architect, who in addition has received the proper urban design training, can fill the expanding role that is needed to approach the total design solution.

American city planners in addition to their research and analysis have, up to the present day, been dealing primarily with land use and the legal controls over land use by zoning. We even hear traffic and highway

engineers talk about traffic generators as the result of land use. But land use planning might be described as two-dimensional—that is, certain areas are delineated on maps to indicate the land use restrictions for certain districts or zones—but what is really needed is the arrangement and management of urban space. When the architect designs a house for a client, he deals with the arrangement and the enclosure of space. And in a sense, the city architect or the urban designer, as he is called in this country, should deal with the organization of urban space—and no one has a better basic background or preliminary understanding for this type of work than an architect—so some of our architects need to acquire an additional understanding of social needs in order to learn the proper art of urban design. This is their expanding role in today's society.

Architecture at one end of the scale is the skillful arrangement of space and volume for human activities, usually within a single building. At the other end of the scale is the city planner whose job it is to create an orderly setting for architecture, based on the coordination of research and knowledge about population, industry and employment, education, recreation and leisure activities and traffic among many other things—also the coordination of numerous social and political decisions required to produce this orderly pattern.

Where the architect deals with a scale related to man, the planner works with the broader and more general physical patterns, although he usually has a closer view of socio-economic matters. The two skills of the architect and the planner are overlapped by the city builder, the urban designer or the city architect, as he is known in some European countries. Although he has knowledge of both architecture and city planning, he makes use of this knowledge—not in so detailed a way as the architect does nor as broadly as the city planner. Principally, the urban designers' tasks involve groups of buildings in the total formation of urban environment areas—that is the extension of architecture to city planning units and the provision for the more public or social needs within the urban environment units. Thus we have three complete and separate skills and professions operating within the three fields of architecture, city planning and urban design. It is the rare person who can fulfill the requirements of any two of these fields, let alone master all three. A true architect's need to master detail, almost precludes his being able to deal with broader urban design techniques—and the time required in mastering one prevents him from devoting sufficient attention to the other. The same can be said for city planners. The most that can be required of each individual is a mastery of the specific field, but with a good knowledge of each of the others.

*Habitat* at Expo 67 in Canada is an architectural attempt at solving the urban environment problems of

the near future — within the crowded city conditions expected as urban population grows. Perhaps, this approach is better than the mere high rise apartment solution — because this shows a great deal of variety — but it's really in a sense, a variation of the high rise apartment — thus an attempt at solving urban problems by enclosing certain human activities in one huge building rather than within a larger environmental unit containing groups of buildings and related open space or plazas. This is the trouble with the mere use of an architectural approach without the broader urban design point of view that is necessary.

Well, then, what is urban design? Urban design deals with man-made environment — it deals with the arrangement of auto-free areas or environmental units as they are called, and the connection of these environments by a circulation system expressed in terms of traffic architecture, or the development of multi-use environmental structures to aid circulation and to extend the environment into what Walter Gropius calls total architecture. This means progressing from two-dimensional land use planning to three-dimensional urban design or urban space planning — here again, it must be stressed that both the knowledge of city planning and architecture is necessary for good urban design.

And this is going to be one of the primary roles of the architect in the future — and as more and more space used by human beings shall become urban and therefore, man-made — we are going to require more architects to take additional training to fulfill this expanding role — the role of urban designer.

The mass-production and prefabrication of housing is another aspect of work which up to now has been left relatively untouched by architects — this is a field which shall call for more attention by architects, if the goals to decent housing for everyone as put forward almost 30 years ago are to be achieved — especially in the light of exploding population and the growing metropolis.

It is also going to become necessary to utilize architecturally-trained industrial designers, if so-called standard appointments, which in a sense are prefabricated and mass-produced are to properly fulfill the needs of architecture. This is true of street furniture as well as of items for buildings. Urban landscaping shall also have to be more closely related to architecture than to agriculture — for we shall be dealing more with hard inanimate objects and surfaces in the urban scene than we have in the past when our cities and towns retained much of their country character and surroundings by providing yards and gardens around single family houses and even apartments. But with intensified buildings and population, more emphasis shall be placed on the public plazas than on the private yard space. So there shall have to be more of an architectural influence in landscaping.

Architecture shall also play a greater influence on

other arts as well, especially murals, reliefs on buildings, frescoes and sculpturing related to buildings, thus a greater coming together of the arts and architecture. More and more of the urban scene shall depend on man-made art than on the natural settings enjoyed by the small towns of the past. And we shall have to learn to rely more on the judgment of outstanding individuals and on the professions than on legislation. For we cannot legislate works of art, architecture and urban design merely by controls, regulations or permissive legislation. We cannot legislate good urban design and we cannot afford to let urban development take place without good city architectural guidance.

It becomes increasingly clear that the role of the architect generally needs to be expanded from the emphasis on individual building to that of humanizing our urban environment. We shall have to give individual architects training in urban design in order to deal with the task of developing defined environmental units, and so that the influence and the guiding hand of one artist or one philosopher can give the unity to the variety we expect in our cities of the future.

We can no longer continue with the type of hodge-podge we've seen in our country for the past 80-90 years. And yet the type of standard and prefabricated elements being produced are far from the answer to this hodge-podge scene.

Today, the practicing architect, especially when on a large project, finds himself to be more of a coordinator of engineering specialists than an artist-builder. He may many times doubt whether he is even left the role of coordinating as a residual task. For technical functions give rise to specific forms, and when linked to a tight budget, dictate the total form of buildings, perhaps more than today's architect willingly admits.

In returning to the role of the architect as an urban designer, the city architect must of course be an offshoot of his own society — and as such, just as the architect of the renaissance must turn the street back to the people — for the street is the urban corridor of the citizens. It cannot continue to be compared to a sewer facility, whose only purpose is to maintain a flow of cars. Our streets are our outside corridors and should be treated as such. The freeways and the expressways are the facilities of flow — only there can we maintain the affluency or the free flow of cars. But our streets should attract and draw people into them — like outdoor drawing rooms, they should again become the social gathering place of environmental units — rather than remain desolate and dark places for modern urban marauders.

The urban sociologists and the city planners must also be attracted to urban designing and community building, if our society is to succeed. However, because of his teaching, no one is better prepared to become an urban designer and a community builder than the architect — so we must channel his skills into the

*(Continued on page 27)*

## ACSA-AIA Teachers Seminar

Wisconsin Architects Foundation's annual contribution to the ACSA-AIA Teachers Seminar is intended to cover the expenses of a Wisconsin teacher of architecture. This year the assignment, requested of the University of Wisconsin, went to Harvey E. Koehnen for the sessions held in June in Chicago. Mr. Koehnen, formerly associated with A. A. Tannenbaum, and subsequently a teacher at California State Polytechnic College, "will be joining the UW-M faculty this fall to handle engineering coursework related to the curriculum of the pending School of Architecture" according to Vice President R. L. Clodius. Mr. Koehnen informed the Foundation's Directors that the Seminar's program comprised workshop groups studying and discussing different techniques of design stimulation.

## Foundation Meeting

The customary August meeting of the Directors of the Foundation was held on the 25th in Milwaukee. The guests included three past presidents, namely Francis J. Rose, Roger M. Herbst and Frederick J. Schweitzer; also G. A. D. Schuett, Julius Sandstedt, and Grant J. Paul, Section Presidents of the Wisconsin Chapter.

William P. Wenzler, President of the Foundation, presided; the other Directors in attendance being Vice President Allen J. Strang, Secretary-Treasurer Harry Bogner, Ralph H. Kloppenburg, Maynard W. Meyer, Julius Sandstedt, and E. William Johnson.

To replace one of the Directors who had resigned, namely Donn Hougen, the Foundation members elected Grant J. Paul to complete the unexpired term.

## Future Program

In contemplating the future program of the Foundation, it was agreed that its financial resources would be preserved for the support of the new School of Architecture and aid to architectural education within the State of Wisconsin, but no new undertakings would be assumed at this time.

Of particular interest to the Foundation is continuing education of members of the profession, and there will

most likely be activity on the part of the Foundation in this direction in the future. It has come to the attention of the Foundation that the Chapter is arranging an informative meeting for the members in October. The Foundation will cooperate to the fullest extent.

## Students

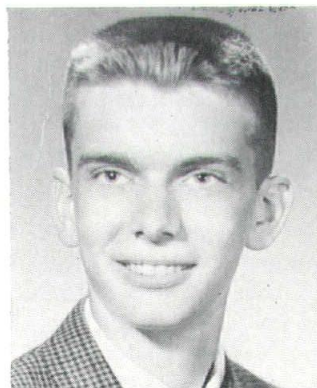
As for students currently receiving Tuition Grants, it was agreed to continue three, together with two applicants with superior qualifications and urgent financial need, on a year-to-year basis.

John Kreishman — Wauwatosa — Washington U.— Final Year, Robert Bealmear — Milwaukee — Washington U. — Final Year, Robert De-Bruin — Appleton — U. of Detroit — 4th Year, New Students, photographs shown below: Louis A. Stippich — Milwaukee — U. of Detroit — 5th Year, Tom Jensen — Wauwatosa — Cornell U. — 3rd Year.

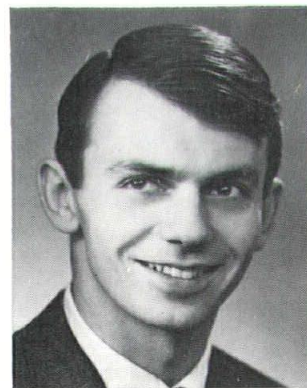
## In Memory of John J. Flad, FAIA

"The enclosed check is a memorial for John J. Flad, FAIA, who performed many unsung acts of unselfishness for the young architect. How many will remember by helping others?" (Karel Yasko, Washington D.C.)

The Foundation is continuing to receive memorial contributions in tribute to Mr. Flad.

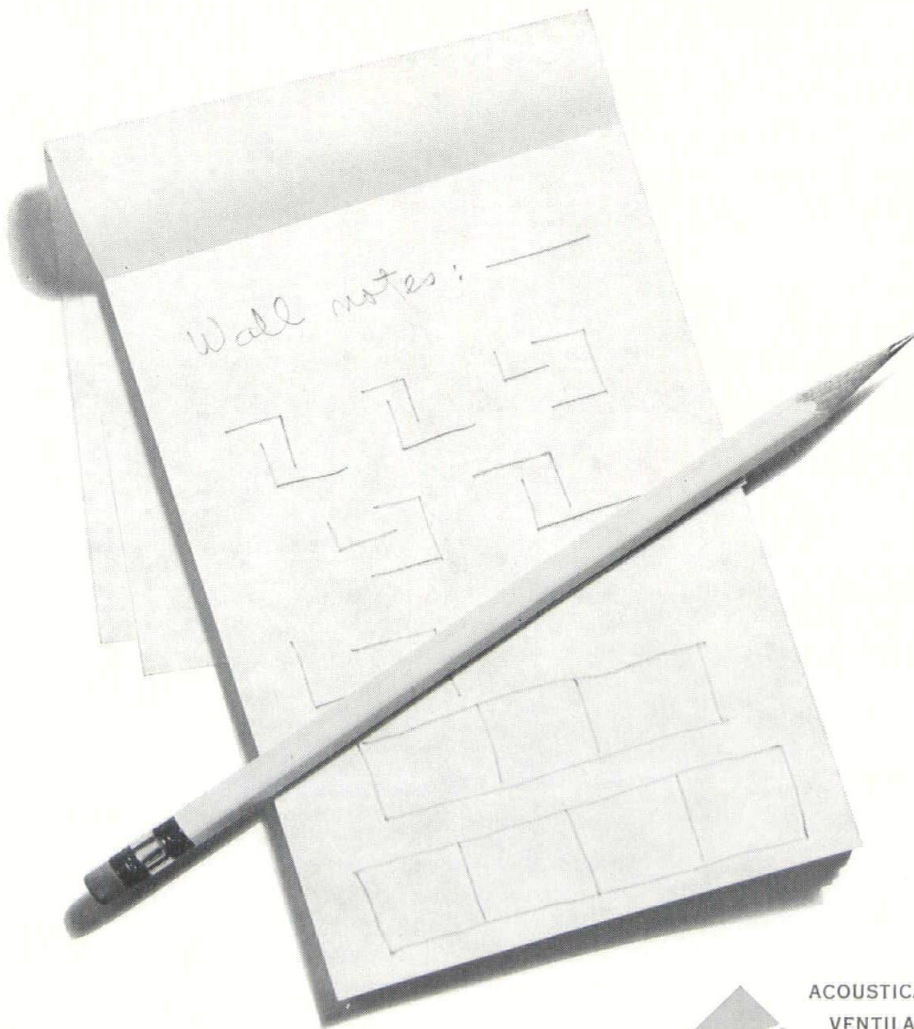


Louis A. Stippich



Tom Jensen

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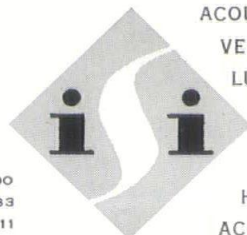
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## BASICS ON SOUND CONTROL IN INTERIOR CONSTRUCTION

Sound is a vibration in an elastic medium and its production requires a source and a transmission path. There are two types of sound. Simply, wanted sound and unwanted sound or noise.

Referring back to our definition, by elastic matter we mean any material or matter which tends to return quickly to its original position or shape after the force or pressure is removed. Of course, sound can be described in terms of wave length, frequency, intensity and similar physical terms, but we will confine ourselves to the effects of sound rather than the properties.

Sound in general is of interest to us only when there is a receiver such as the human ear. The ear, like other sense organs, responds to variations of pressure or intensity. Scientists have charted intensities as they apply to the ear and these intensities range from one to one hundred trillion.

1 hundred trillion	140
	60
	50
10000	40
1000	30
100	20
10	10
1	0

Since these numbers are rather clumsy to use, scientists have simplified the handling of the tremendous range of sound intensity involved in human hearing.

This is where the trouble starts.

They have based the range of intensities on the logarithmic scales  $10 \log 10$  and called the unit decibel. This is a term we all have used. Let's see exactly what it means.

The decibel is a term used to denote the sound intensity or pressure in a given area. 0 decibels, or the threshold of sound, represents the intensity of 1. 10 decibels an intensity of 10. 20 decibels an intensity of 100. 30 decibels an intensity of 1000. 40 decibels an intensity of 10,000 and so on to 140 decibels, which is an intensity of one hundred trillion.

To give you an idea of the decibel scale:

0- 20 decibels	inside a heavily treated room, rustling leaves
20- 40 decibels	empty theater bedroom
40- 60 decibels	Office — conversation
120-140 decibels	Artillery fire Jet aircraft

It must be understood that when using the decibel scale to measure sound we must analyze variations as to their true meaning with reference to the intensity scale. For example, when we at Insulation Service Inc. are called upon to lower the sound transmission of a particular wall, we examine the sound level or decibel level on both sides of the partition and relate this level to the sound source. Since the decibel scale is a log scale a three decibel decrease in the sound level is not noticeable, but a 10 decibel decrease seems to cut the noise level in half.

Now we have a sound level rating for any given room, the decibel. Let's put that on the shelf for a minute and analyze other aspects of sound to develop other terms we are all familiar with.

We have stated that sound is a pressure or intensity. This denotes energy. If we think of sound as energy it is easier to handle. This energy travels through the elastic medium not in one path as an arrow, as we see in many pictures, but rather in a three dimensional wave progressing in all directions, similar to the way waves progress as caused by a stone thrown in a pond. The time it takes for these waves to subside or for the energy in the sound to be used up is the reverberation time. Reverberation is defined as the persistence of sound within a room after the source has ceased.

Reverberation is a function of reflection — the more sound reflecting in a room, the higher the reverberation and vice versa. We have through experience arrived at optimum reverberation times for general types of occupancy, such as churches, offices, auditoriums, etc. By analyzing the optimum reverberation time in a given area as it pertains to the decibel level, we can design for an acceptable acoustical level. If this was not accomplished during the design stages we can use this information in determining corrective steps to be taken.

Let's assume that the sound level in an office is unacceptable. As we have stated, sound is energy. One way to get rid of sound then, is to convert it to a different form of energy, and the commonest form of conversion is from sound to heat.

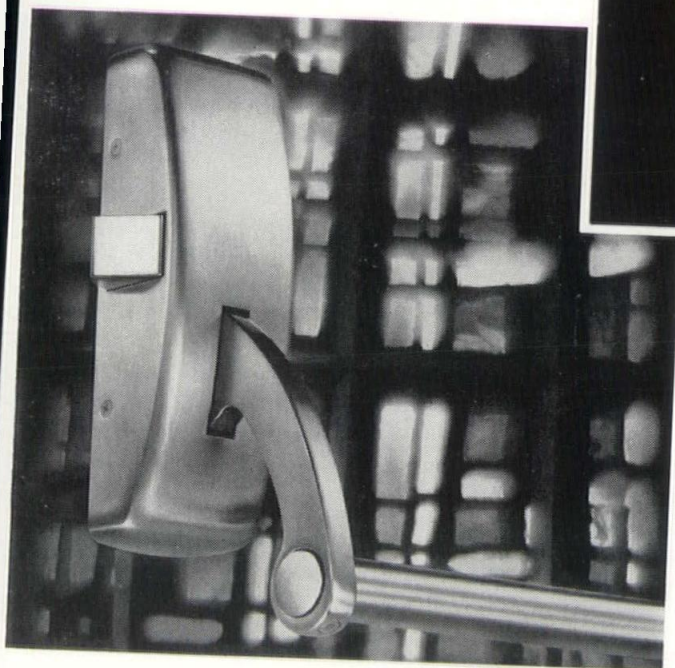
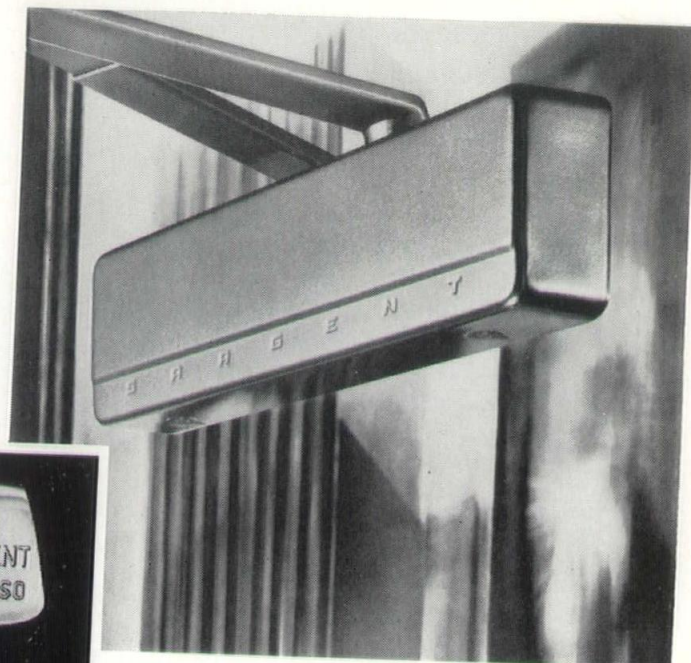
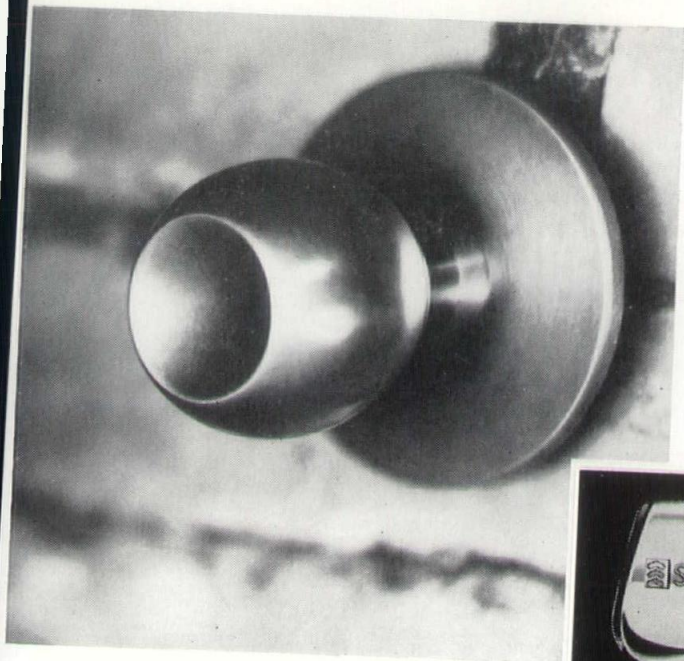
This is how it works in practice. If the office were totally "sound-tight" and totally reflective, the sound would continue to build up to tremendous levels like water in a tank. But no room is totally sound tight or reflective. So, the sound level builds up to where the sound being emitted by the source equals that being lost through the walls (transmission) and soaked up by the walls (absorption). However, the sound level is considerably higher than the level of the source.

Upon introducing sound absorbent material to the room, the sound level goes down, but the level cannot drop below the level of the direct sound from the source. The absorbent cannot soak up the sound from the source but only absorb what reaches it. Absorbent materials are classified and expressed in absorption coefficients at a given frequency. The average of these sound absorption coefficients over the range of frequencies effecting human hearing is the noise reduction coefficient.

The other aspect of sound is transmission. This is the level of sound going through the walls and equals the sound being emitted less the sum of the sound being reflected back to the source and the sound being absorbed.

Sound transmission of given systems over the range of frequencies effecting human hearing is known as the sound transmission class. A similar rating for ceiling construction is the sound attenuation coefficient.

*Steven Sichterman*



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## The Importance of Keying

Keying is perhaps one of the most important aspects of a building and is yet one of the most underrated items in a project. Without an adequate key system, the building is no more secure than if the doors were left open at night and a welcome mat laid out. With today's keying and security systems it is possible for one individual, with one key, to open some 96,000 differently keyed doors. This is an astonishing figure and quite realistic.

The keying of a building can be made very simple or very complex. This, of course, depends on the owners wants and needs. Let us take the man who is in charge of overseeing the construction of a building for a large corporation. He is the fellow who is to make all the decisions. This gentleman has an enormous amount of responsibility. The furthest thing from his mind is "HOW AM I TO KEY THIS BUILDING." The inevitable day arrives when he is faced with this decision. With the versatility and variety of keying systems today, this gentleman should be aware of what is available.

With systems such as Construction Key, Interchangeable Core, Removable Cylinder, Visual Key Control, Restricted Keyways, the extension of the key system and future expansion are of prime consideration. Most major lock manufacturers have these programs. Let us briefly review some of these systems.

The Construction Key system was developed to supply the extra security needed in the transition from construction to completion of a building or buildings. During construction the contractor uses the construction key which allows him to operate all locksets in the project. After the owner assumes occupancy or responsibility of the building or parts of it, he voids out the construction key. This is accomplished by simply inserting his permanent change key into the respective lockset which then cancels out the construction key. All permanent keys are sent directly to the owner or architect when this system is used.

The Interchangeable Core system works basically the same as the aforementioned. The one major distinction is that the owner must remove the construction cores with a control key and insert the permanent cores. This system has a major advantage over other key programs. After the building has been in use for any length of time, the owners can switch the cores from door to door, area to area or building to building, and revise their entire key system and still maintain the security and control. As in the Construction Key system, all permanent cores and keys are sent directly to the owner or architect.

The Removable Cylinder system is quite similar to the interchangeable core except that the cylinders are not interchangeable among different types of locksets. The entire cylinder is removed, consequently limiting this system to a specific series of locksets.

The Visual Key Control system consists of stamping a key code on the cylinder and on its respective keys. The stamping and codings are established by the hardware consultant and the owner. The consultant then advises the lock manufacturer of this coding and a key bidding list is established. The bidding list is furnished with each job which identified the key code stamped on the cylinder and the respective key cuts. In the event a key is lost, it can easily be replaced by referring to this key bidding list.

A Restricted Keyway is used primarily on school campuses, industrial complexes or other buildings where security and a large turn over of personnel are apparent. It is not a common keyway but exactly what its name implies — restricted use of a specific keyway. The local drugstore, gas station or variety store does not have key blanks to duplicate that key. The complex for which a restricted keyway program is set up for should have a quantity of key blanks which can be supplied by the hardware supplier.

No doubt, you have noticed all the systems we have discussed point to one important factor . . . Security!! This is a major factor in establishing a key system, but of course the convenience and control of any keying program must be considered. There are other systems available, but I feel as though the ones outlined are the basis on which most evolve.

After a key system is selected, the actual keying has to be established. Is a grand master key necessary? What areas should each master key cover? Will department master keys add convenience and security to the program? A level of keying must be determined. The American Society of Architectural Hardware Consultants have a publication, "Nomenclature of Keying," which helps to explain the levels of keying and the terminology used to identify them.

The procedure we, Jim Michel Building Specialties, Inc., follow is to find out whom we contact to review a system. We attempt to do this on our first hardware schedule submittal. However, in most instances, it is necessary for us to request this information more than once. I believe I can speak for the majority of A.H.C. that this information should be released at the earliest opportunity. If we are to perform our services efficiently, the architects must assist us in obtaining the keying requirements.

*Jack Schmitz, A.H.C.*

(Continued from page 21)

proper fields so that he can expand his role in today's society.

Moreover, if the architect doesn't prepare himself for this expanding role—someone else will and so instead of the architect becoming dynamic in this emerging role—his profession is more likely to become obsolete, especially in the American society.

Only the architect truly deals with enclosure of space for human purpose. And the city forms a total space—made up of enclosed and unenclosed areas for human purpose. The city is the space which forms the total human environment for most of man's life—and shall continue to do so, even more in tomorrow's cities than today's.

Today's technology can serve rather than hinder the architect in creating this environment. And until those sensitive to the aesthetic, sensitive to the relationship of open and enclosed space become completely involved in creating the urban environment take charge of its development, we shall remain victims of that technology rather than be served by it.

Most of today's city planners are too involved in two-dimensional exercises, carrying out surveys, writing official reports and attempting to judge the realistic market to become too deeply involved with problems of aesthetic environment. And urban officials, of course, have as yet received no indication from their constituencies as to whether the need for pleasant environment outweighs their desire not to pay or increase their

taxes. Consequently, elected officials are not willing to pay professional planners who might be inclined to occupy their time with urban aesthetics.

The urban planner who is to develop this sensitivity to environment must therefore learn the art and craft of the architect. And both the architect and the urban planner must learn the art and craft of urban design, if we are to provide for a pleasant and aesthetic environment.

Thus urban architects and urban planners seeing their role in today's society as creators of city environment have the obligation of taking charge of this duty. Every means at their disposal must be used to enlighten the citizen, the urban official, the businessman and, above all, the urban politician.

Only by taking a militant role and through serious dedication to professional recognition of the need for creating this man-made environment shall the role of the urban architect and city planner be properly fulfilled in today's society.

And so to summarize briefly—in the development of our cities, we must move from two-dimensional to three-dimensional planning and design—that is, in the direction of total architecture or urban design—thus we move away from land use planning and toward urban space design—away from freeways and toward traffic architecture—also in the direction of a social art of *form following social organization*. This can be best accomplished if we design our environmental units free of auto traffic and manage environment so that it works for people rather than against them.

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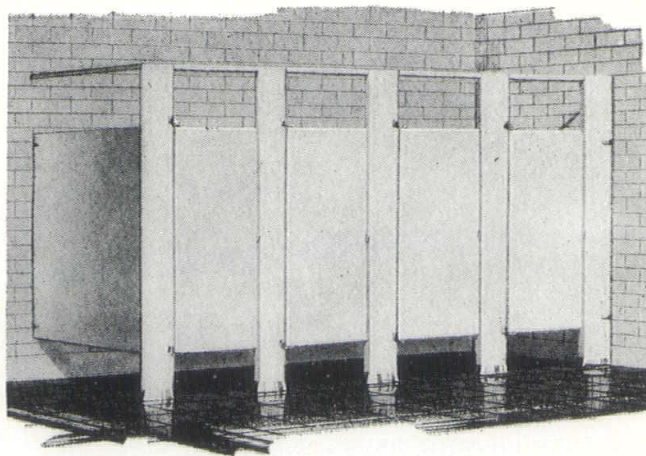
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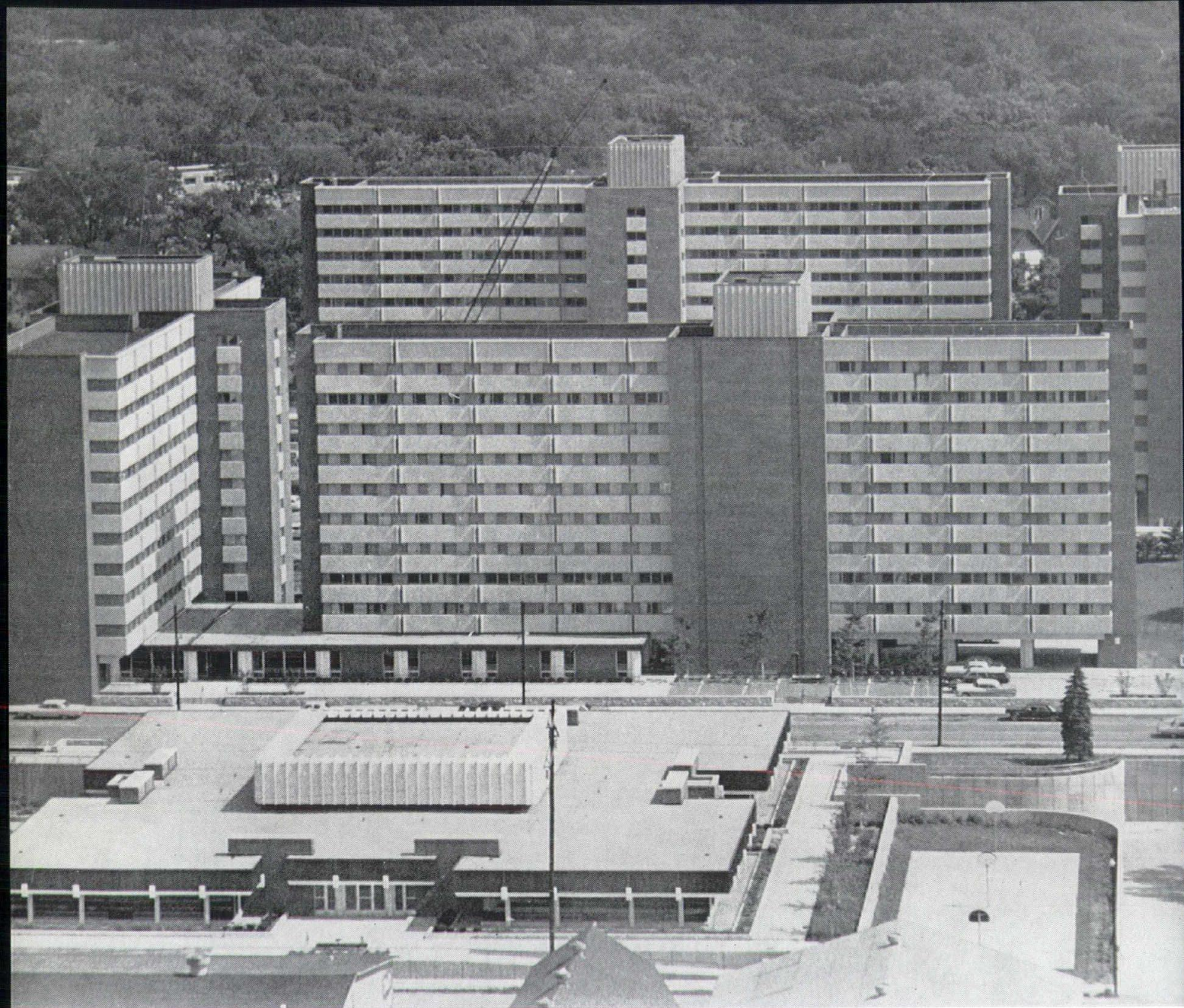
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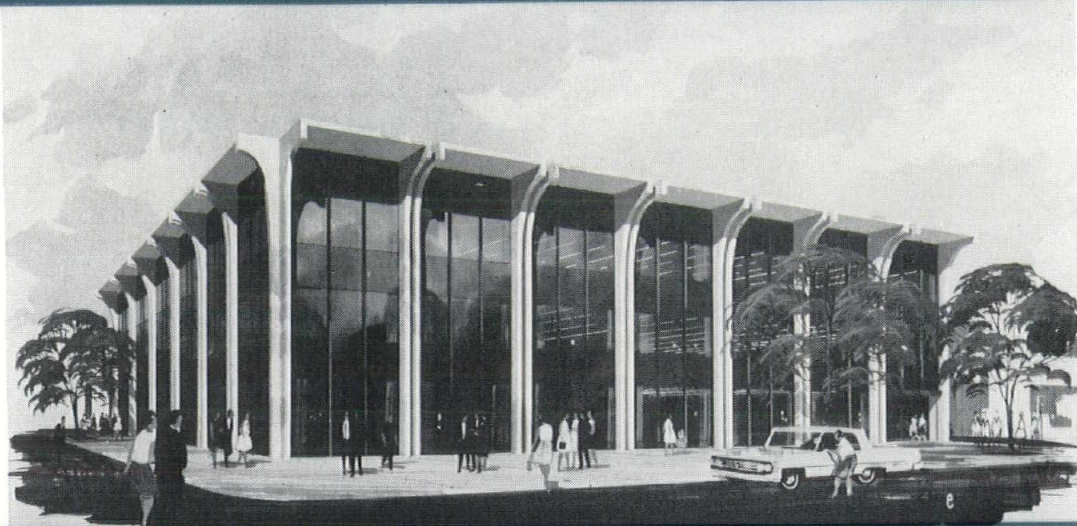
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## A PROGRESS REPORT ON REPRESENTATIVE 1967 APPLICATIONS

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Martin Luther High School, Milwaukee

Architect: Ebling-Plunkett-Keymar-Reginato & Associates

General Contractor: Becker Construction Co.

Dominican High School, Whitefish Bay

Architect: Grellinger-Rose Associates, Inc.

General Contractor: Wm. Schober & Sons, Inc.

Academy of Basic Education, Brookfield

Architect: Py & Vavra, Architects and Engineers

General Contractor: Peters Construction Co.

Aquarium and Reptile Building, Milwaukee County Zoo

Architect: Grassold, Johnson, Wagner & Isley, Inc.

General Contractor: Becker Construction Co.

Yorktown Shopping Center Buildings A, B, C, D  
Lombard, Illinois

Architect: Victor Gruen Associates, Inc., in association with  
Sidney H. Morris & Associates

General Contractor: Mayfair Construction Co.

### SPLIT-ROCK MASONRY UNITS

Prairie School, Waukesha

Architect: Ebling-Plunkett-Keymar-Reginato & Associates

General Contractor: D. G. Beyer, Inc.

Physical Education Building

Wisconsin State University, Eau Claire

Architect: Law, Law, Potter & Nystrom

General Contractor: Orville Madson & Sons, Inc.

Montgomery Ward & Co.

Yorktown Shopping Center, Lombard, Illinois

Architect: Victor Gruen Associates, Inc., in association with  
Sidney H. Morris & Associates

General Contractor: E. W. Corrigan Construction Co.

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Arlan's Shopping Center, Rockford, Illinois

Architect: Achilles Chaconas

General Contractor: Hersh Construction & Engineering Co.

Arlan's Shopping Center, Milwaukee, Wisconsin

Architect: Rogvov & Associates

General Contractor: Goodrich Construction Co.

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Services, The Octagon, 1735 New York Avenue, N.W., Washington, D.C. 20006, and supported by documentation of their work.

## CSI Spec Data Program

The Construction Specifications Institute, announced that twenty-seven manufacturers are now participating in the new SPEC-DATA program. These manufacturers have 99 sheets approved for publication. CSI stated that nine other firms have agreed to participate in the program.

The Institute noted that the SPEC-DATA program offers many advantages to participating manufacturers.

For example:

There is a ready, receptive audience of architects and engineers who will retain and use SPEC-DATA information.

There is assurance through CSI technical review that the SPEC-DATA sheet follows established criteria.

Use of the SPEC-DATA name and symbol; automatic assignment of the new Uniform System filing designation; ability to distribute direct to the CSI membership; inclusion in catalog listings that will be published by CSI; identification with a national program supported by CSI and its members; feedback of opinion from users of SPEC-DATA sheets as actively promoted by CSI.

The SPEC-DATA sheet gives the specifier technical data about existing products—data which can be used in the selection of materials and assist in preparation of an accurate project specification.

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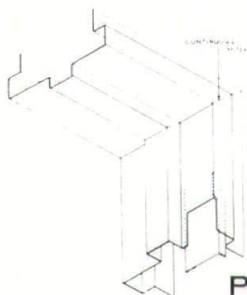
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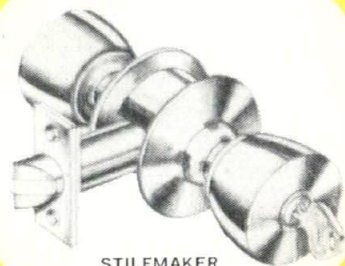
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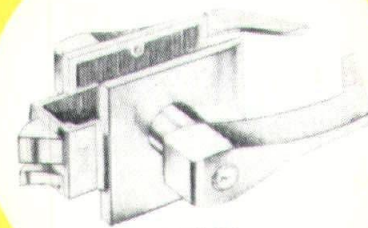
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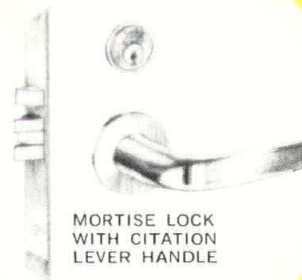
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