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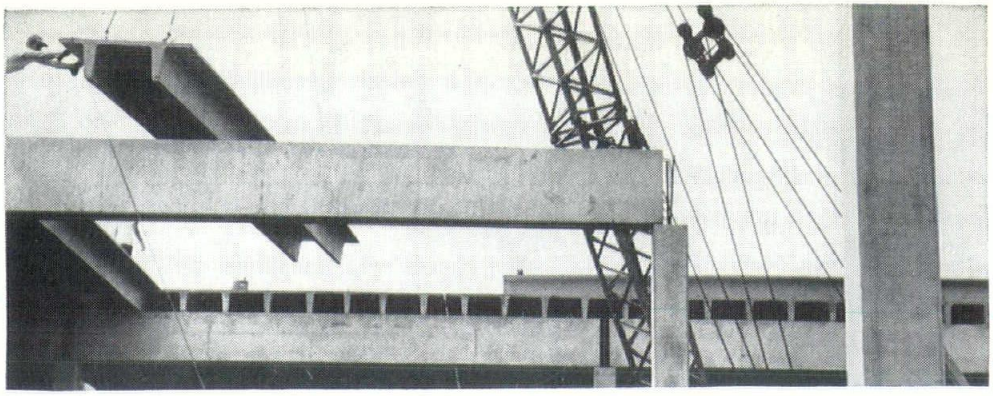

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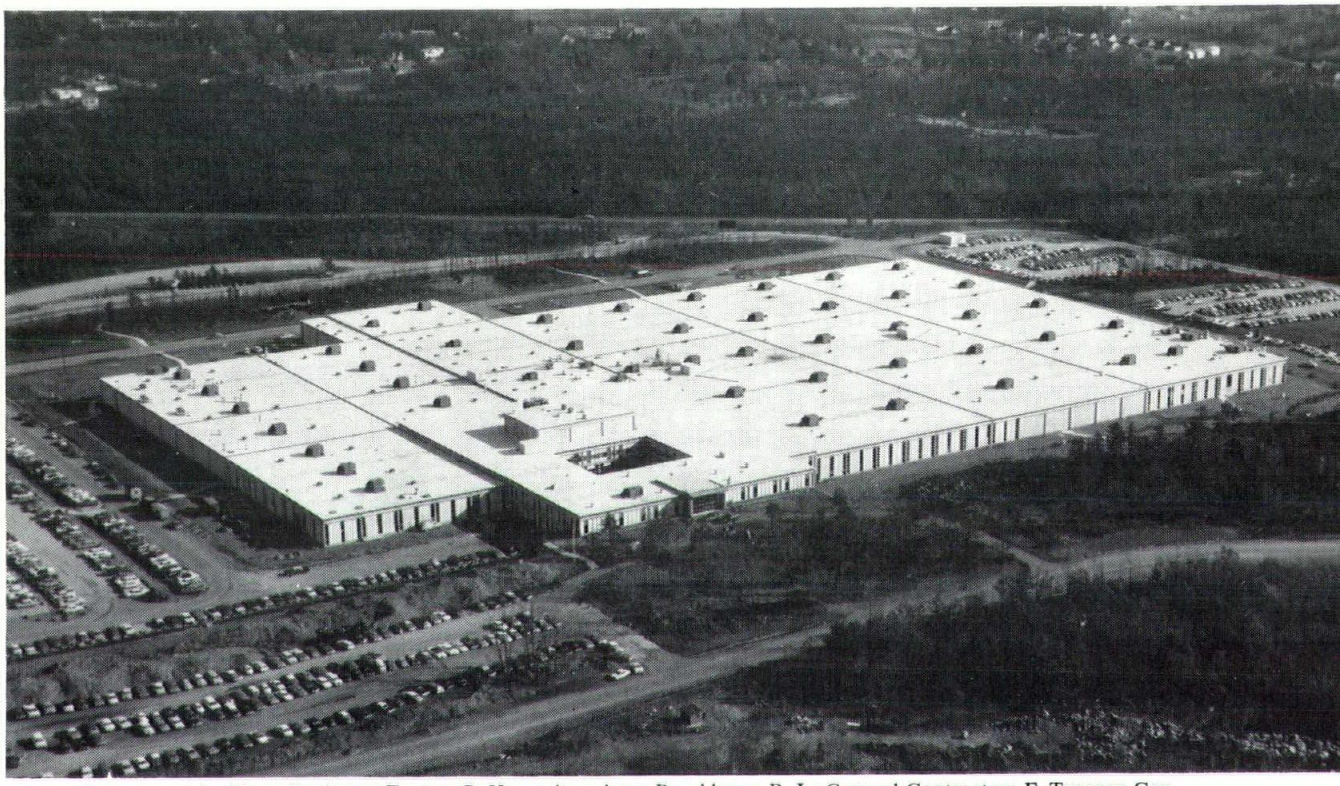

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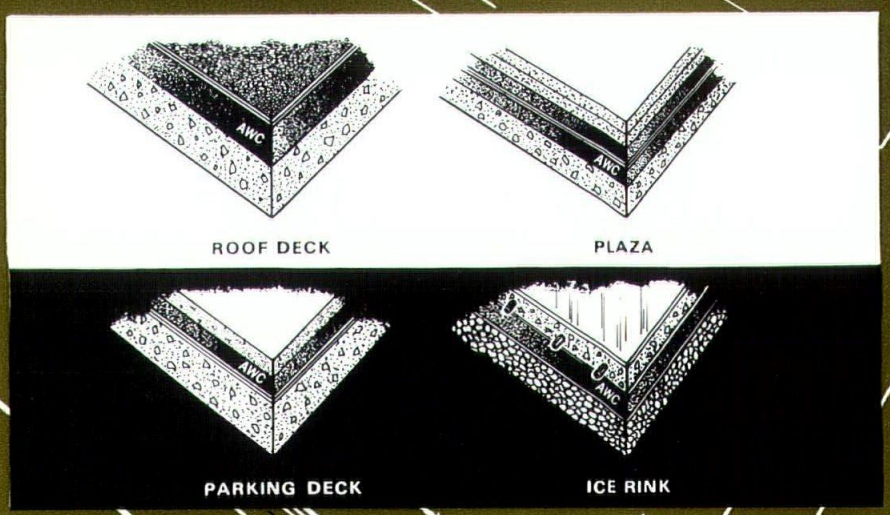

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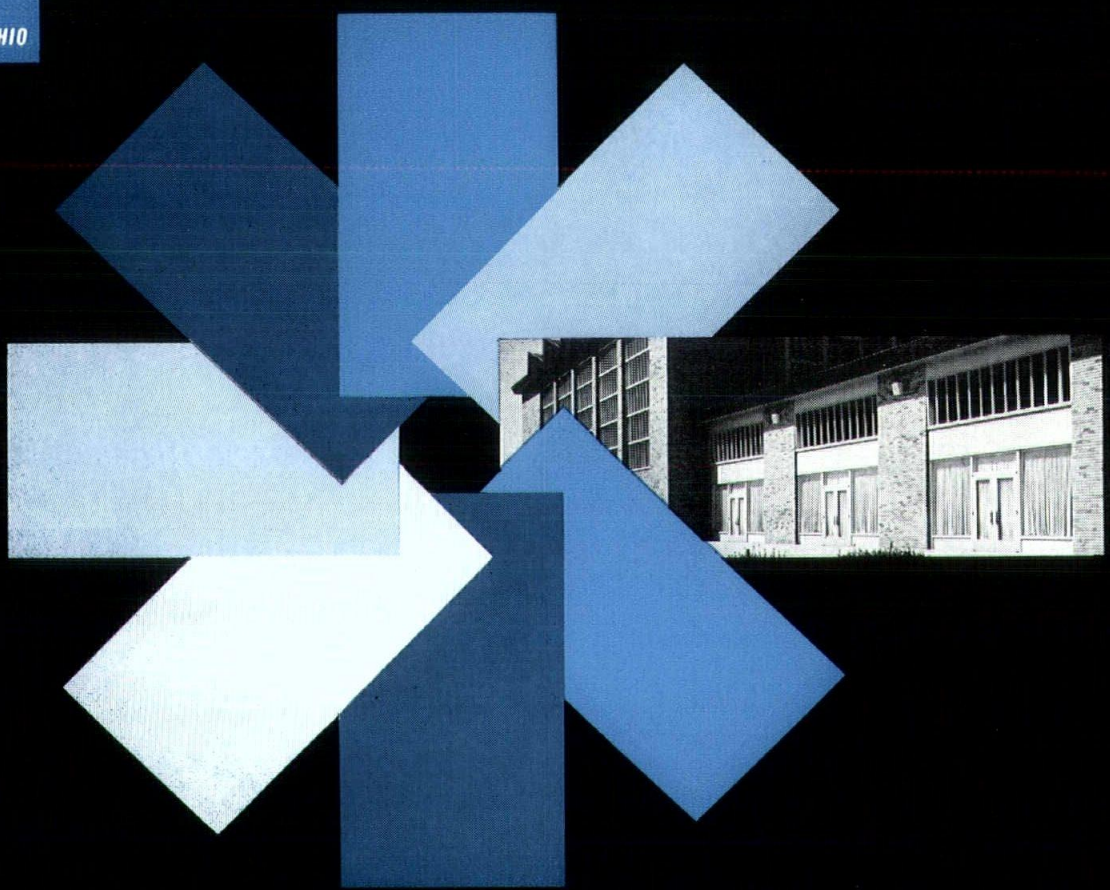

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COVER PHOTO: BRINK/SHEFFER

notes of the month

Communication from: S. J. Cybulski, Postmaster

The Post Office Department has what is called the Vertical Improvement Mail (VIM) Service Program. This program was established to improve mail service in high rise buildings, especially office buildings. It provides for:

a) An off-street loading and unloading area.

b) Mail room for postal operations.

c) Vertical conveyor in large buildings.

Invariably, the post office is not aware of the plans for high rise buildings until the plans are drawn and "the hole is dug." By that time it is usually too late to do anything about it. With the increase in mail volume predicted for the future, it becomes necessary to provide various programs to help speed the mail. VIM is one of these.

The Postmaster requested this notice about the Vertical Improved Mail System in order to alert architects to its availability and also to announce that a 16 mm color film on Vertical Improvement Mail can be obtained by writing to Administrative Services, Main Post Office, Milwaukee, Wisconsin 53202. Two weeks notice must be given.

National Award of Merit

Architects: Hackner, Schroeder & Associates

La Crosse Public Library, La Crosse, Wisconsin

Owner: City of La Crosse, Wisconsin

Jury Comment:

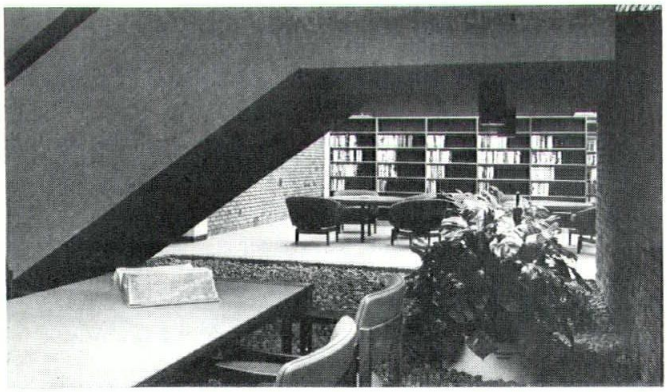
"This is a functional, efficient plan, providing ample space for circulation of people and materials, joined with a general flexibility of operation. The overall design reflects a continuity between interior and exterior with color coordination and spatial relationships unified and logical. The plan allows for a minimum staffing during off-hour operations, yet provides for more complete staff services when needed with excellent internal traffic patterns. The external and internal appointments reflect an attention to details, including provision for future expansion of a logical nature."

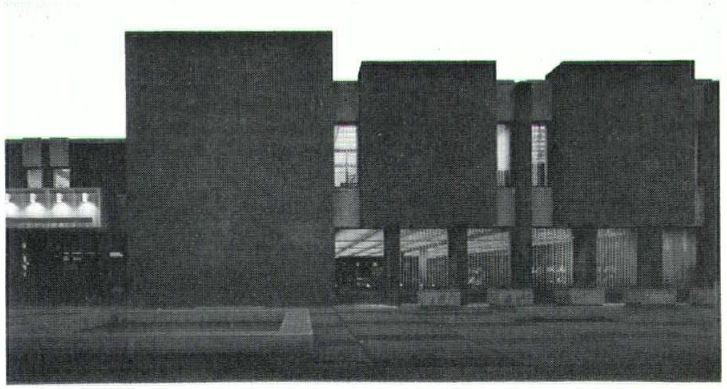
AIA • ALA • NBC
Library Buildings Award Program 1968

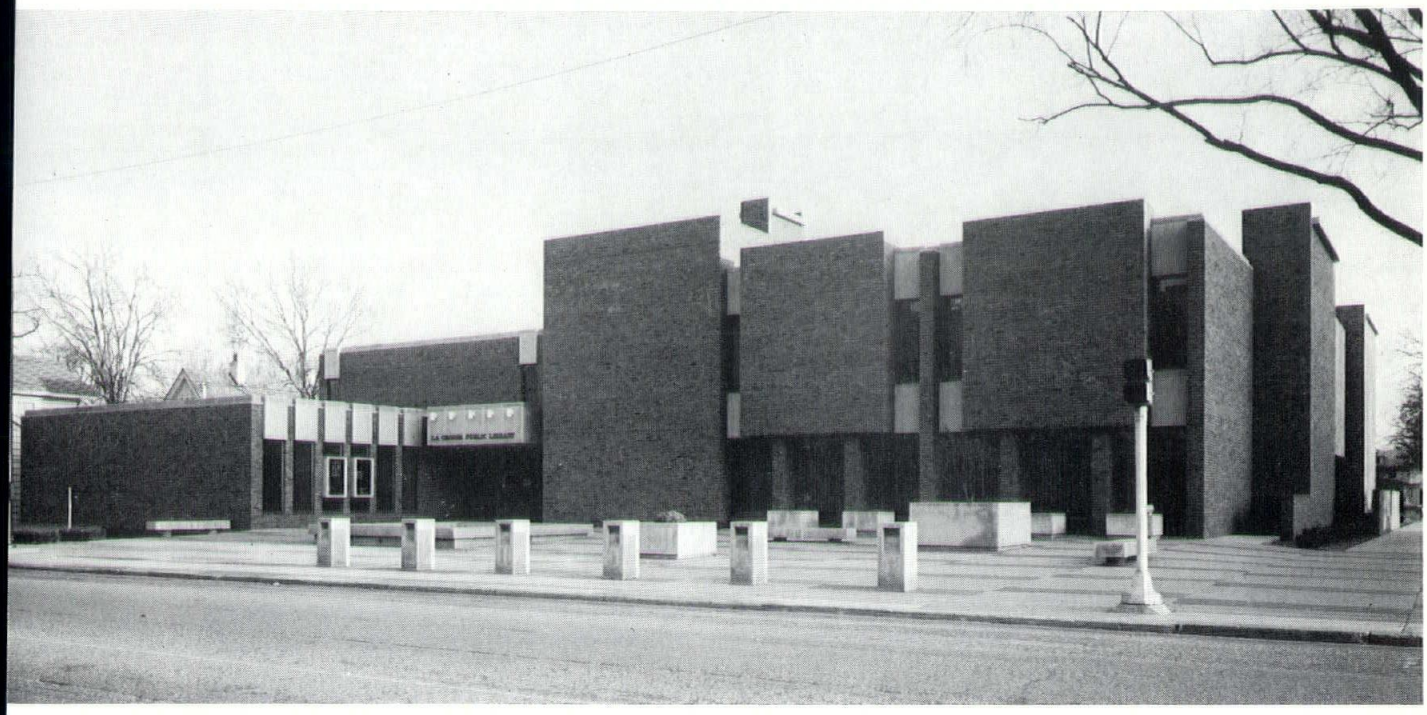
It is with great pleasure that we report that the La Crosse Public Library by Hackner, Schroeder and Associates, Architects, recipient of an award in the 1968 Wisconsin Chapter, A.I.A. Awards Program has recently been selected for a national award in the 1968 Library Buildings Award Program, sponsored jointly by The American Institute of Architects, The American Library Association, and The National Book Committee.

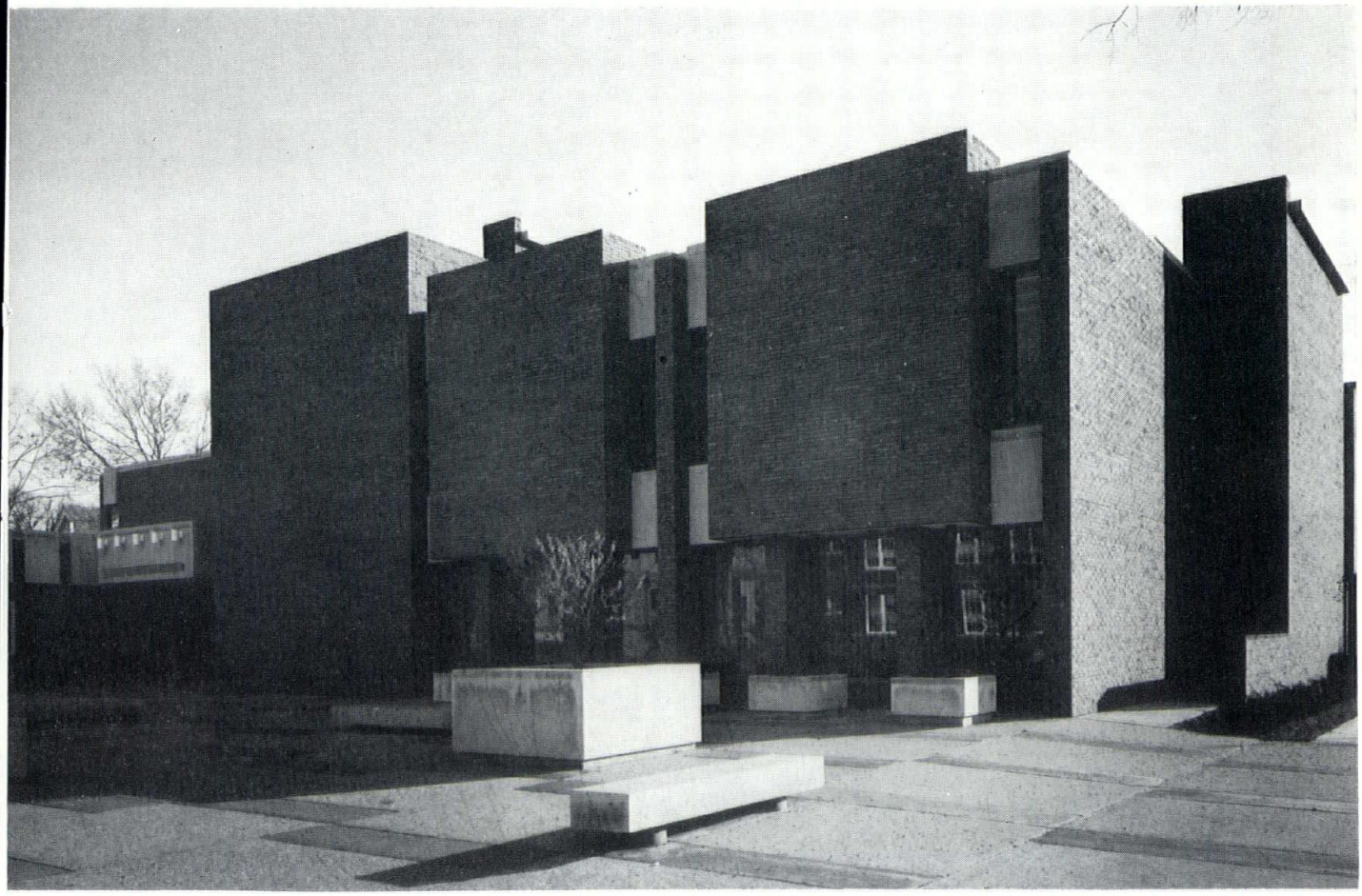
Awards were bestowed in three categories, Academic, Public, and School Libraries, by a jury of architects, Francis P. Gassner, A.I.A., chairman; George E. McDowell, A.I.A.; and Giovanni Passanella, A.I.A.; and librarians, Frazer G. Poole, Library of Congress; Cora Paul Bomar, State Department of Public Instruction, Raleigh, North Carolina; Robert H. Rohlf, Library of Congress; and James E. Bryan, Director, the Public Library of Newark, New Jersey.

Seven libraries were selected for Awards of Merit out of 170 entries, one school library, three public libraries, among these is the La Crosse Public Library, and three academic libraries. Presentation of the award citations to libraries and architects were made at a special ceremony coinciding with National Library Week, April 21 through 27. The first exhibition of the award-winning libraries opened April 22nd at the U.S. Department of Health, Education and Welfare in Washington, D.C.









FIRST FLOOR PLAN

La Crosse Public Library

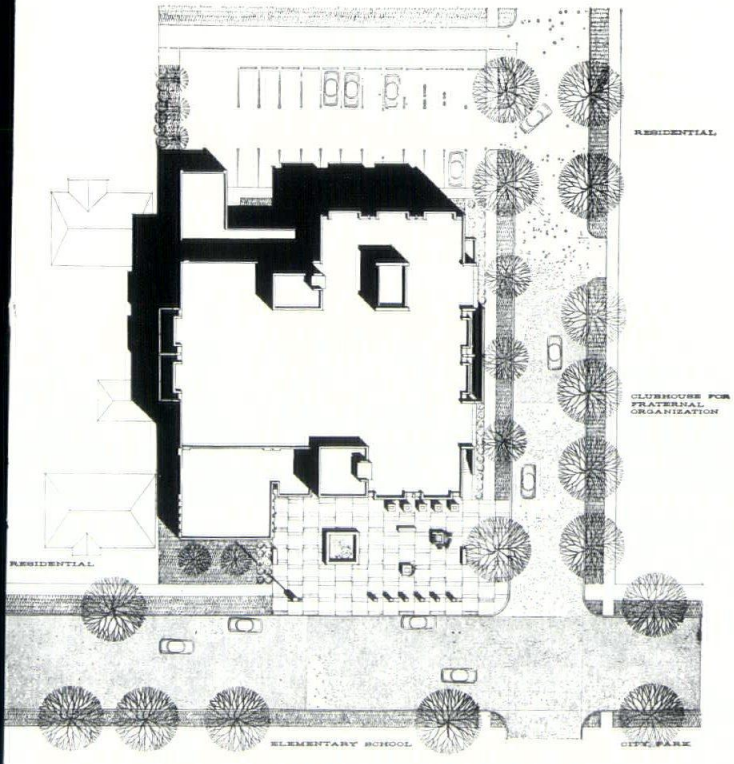
Second floor plan: right

The formal presentation of the certificates to the librarian will be made at the Program and Membership meeting of the Library Administration Division in Kansas City on June 27th, 1968.

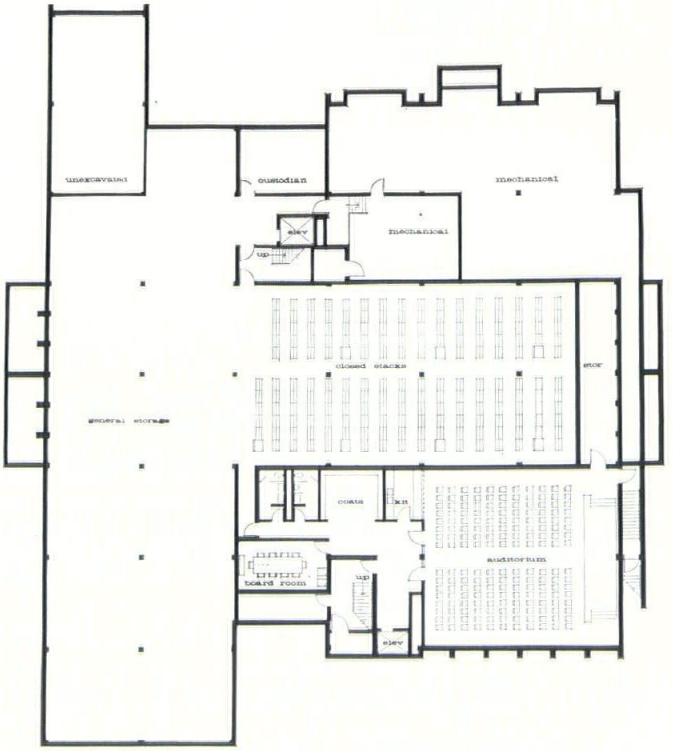
In the academic category, Harrison & Abramovitz, Architects were cited for their Library Institute for Advanced Education, Princeton, New Jersey; Marcel Breuer, FAIA, and Hamilton P. Smith for Saint John's University Library, Collegeville, Minnesota; and Warner, Burns, Toan, Lunde, Architects, for the Hofstra University Library, Hempstead, Long Island, New York. Besides the La Crosse Public Library, the Mill Valley Public Library by Wurster, Bernardi and Emmons, Architects, of San Francisco, the Wichita Public Library by Schaefer, Schirmer & Eflin, Architects of Wichita, Kansas, were cited in the public library category.

The award for a School Library went to Benjamin Thompson and Associates, Architects of Cambridge, Massachusetts.

Considering the jury comments of the Wisconsin Chapter A.I.A. Awards Program pertaining to the La Crosse Public Library (April WIS. ARCH.) and comparing these with the comments of the national jury of the Library Buildings Award Program, we here reproduce the site, basement, first and second floor plans for your scrutiny.



SITE PLAN



BASEMENT FLOOR PLAN

Urban Design

by Wolf Von Eckardt

Wolf von Eckardt, Architectural Critic for the Washington Post, spoke to members of the Wisconsin Chapter, A.I.A., Southeast Section, Association of Wisconsin Planners and the American Institute of Planners about URBAN DESIGN at a joint meeting on March 15, 1968, at the Milwaukee Art Center War Memorial Hall.

Urban design is an old art which, I believe, has new and vital social importance today.

Unfortunately, not everyone shares this view. Most politicians, builders, and even city planners consider urban design merely a matter of aesthetics that costs a lot of money and starts a lot of silly arguments — a nice but unessential frill.

But what is essential?

We seem at long last agreed that we must have a modicum of order in our man-made environment if it is to function properly, if, rather than getting killed by chemical pollution, chaotic automobile traffic, and urban riots, people are to live in relative safety and comfort.

That means, we are also agreed, that we must arrange things so as to accommodate reasonably the many conflicting economic and social needs and interests of urban society.

But from this point on there is still considerable confusion.

There are, to begin with, bound to be different views of the relative validity of the conflicting economic and social needs we want to accommodate. No mortal is granted divine objectivity, not even computers. We might therefore just as well acknowledge that, like it or not, we must approach the task of arranging things in the city from a given point of view, a *Weltanschauung*, a — let's face it — political and ideological platform.

But in this country we don't. City planners maintain the notion that arranging the lives of people can be done with the same aloof objectivity as arranging molecules in a test tube. The politicians, therefore, assume that they have nothing to gain from the exercise — and ignore it. This, of course, makes city planning rather ineffective.

Actually, effective city planning and building has always been an ideological and political act ("polis," remember, means "city"). It has always been a means of either advancing an ideological and political concept or of attempting ideological and political reform. *The Greeks* built their cities as a setting for the Panathenaic processions; *the Romans* to advance the ideals of their military-industrial complex; *the Middle Ages* to symbolize spiritual and civic unity; *Pope Sixtus V and his Rennaissance planners* for the greater glory of ecclesiastic power; *Baron Haussmann* for a rather more secular version thereof; and the *Utopians and Socialists* of the early industrial age to reform capitalist outrages. The latter's ideas, which led them to such utopian settlements as Familistiere in France, ca. 1860, to Le *Corbusier's luckily unbuilt Ville Radieuse*, and *Ebenezer Howard's* luckily *built Garden Cities*, still dominate our planning concepts and legislation today, although, all too often, conservatives and capitalists promptly, conveniently, and all too superficially took them over for their own ends.

In this country, however, city planners, as I said, still castrate themselves by purporting to stay aloof from ideology and politics. And conversely (with the exception of *Franklin Roosevelt's New Deal*, which launched public housing and the TVA and made a half-hearted attempt to build three New Towns), America's political leaders and even ideo-political movements such as labor and civil rights, stay aloof from city planning, leaving the not unimportant question of where and how their followers are to live *largely to happenstance* and to that tiny section of free enterprise that stands to make profits in building, real estate, and mortgage banking. Without the vital fuel of ideology and the machinery of practical politics, city planning therefore sputters along rather haltingly and ineffectively.

But that is only part of the confusion. Another is that we have not quite settled on just how we are to go about arranging things more efficiently in the city even if we had a point of view.

Logic would seem to dictate that we first attempt to find out just what people's needs and interests are. That is *urban research*. Secondly, we would figure out how to accommodate reasonably these needs and interests in a given space and time. That is *urban planning*. And thirdly, we would seek to translate these arrangements into physical structures so that they have the desired effect. That *is urban design*. The three are obviously closely related and would modify each other in a creative give and take up and down the line.

Unfortunately this simple and logical sequence more often than not eludes what American city planners so fondly call "the planning process." In Washington, for instance, we have just spent more than two years and I don't know how much money on the design of a new highway bridge before it occurred to the planners that research into whether or not the bridge was actually needed had never been done. They have now called for it, and the laboriously designed bridge may never be built.

But what happens more often is that *planners confuse research with planning*. They would count the

noses of the people who went by automobile from point A to point B ten years ago; count noses, or rather car bumpers, again today, run these statistics through a computer which projects how many people might take the trip in another ten years, call for a new freeway to make the trip easier for these projected motorists, and call the exercise city planning. It is, of course, not. Computerized crystal gazing is not planning. Whether or not that freeway is desirable never enters their minds, since, lacking any ideological concepts, they have no desires. But they make a mere statistical projection an imperative. *The future becomes a mathematical multiplication of the past. And past mistakes are turned into disasters.*

This much we are now beginning to see, perhaps, as we discover that a freeway (or a shopping center or housing project or whatever) built in one place has countless ramifications on others. We have discovered that there is an urban ecology, and we may even see that it is not only development as such, but *the timing and tempo of development* that affects it.

This begins to make us more cautious about confusing research with planning. But we still *confuse planning with design*, which is just as bad but a little more excusable.

It is just as bad because mere *planning for a workable accommodation does not make the accommodation workable.* We have, for instance, planned and built in our cities *hundreds of public housing projects* that were noble, decent, safe, and sanitary in their planning concepts but so poorly designed that in some instances people actually refused to live in them. They have also demonstrably set back the whole idea of public housing where it is most needed.

The plan, alas, merely *charts the necessary and desirable human activities in urban space* and the social and economic relationships on which these activities depend. It does not automatically bring with it a satisfactory utilization of the space. This is the function of urban design. And it seems to me a rather essential function indeed.

The confusion of urban planning with urban design is, however, understandable (and thus excusable) because in *the past the two were essentially the same. If a king or high priest* or a social reformer wanted to impose his ideas of how people ought to live and how they ought to feel about his idea, he instinctively reached for a pencil and a map of the place. And as he doodled, the abstract concept instantaneously translated itself into a visual image, an image determined by the geography of the place, *the available technology, and the prevailing style and convention of his time.* His planner refined this rough concept. He was the draftsman of the idea, the draftsman who brought about the detailed synthesis of ideology, geography, and *Zeitgeist* and turned it into an urban design. There was sometimes argument about money. There could hardly be much argument about geography and *Zeitgeist.* And the king, priest, or reformer was smart enough to make sure that everyone agreed with the basic idea.

In other words, you had a river and a hill where you wanted a lot of people to live and do business, and you had only circumscribed technical ways to build them a bridge and roads and a protective wall. Popular consensus, or the *Zeitgeist,* prescribed rather definite modes and styles of building the houses. Everyone, furthermore, was *pretty much agreed about what a church and a city hall ought to look like.* The location of the market place was determined by the distance the housewives in town were willing to carry their shopping baskets. And the king or priest insisted on placing his castle or church up on that hill. So all the planner had to do was manipulate all these given factors to make sure that (a) *the utilization of the space was functional and attractive and* (b) *the whole thing had the ideological impact the king, priest, or reformer desired.* He was really not a planner in our sense but an urban designer who may have given the city planners of today a better reputation than they deserve. *For when it was all built, everyone thought it beautiful, felt strongly attached to the place, identified with it because it was, of course, an expression of the collective identity, and lived happily ever after*—until, in the twentieth century, *the town got far too big and was invaded by far too many automobiles.*

This destroyed the sense of identity and security in the city. *Identity and security*: these two words, perhaps also expressed in the word "shelter," are, I believe, what people seek in a home and the extension of the home, the town. For the town, rather than "the housing unit," where we sleep and sometimes cook and watch television, is the place where we live, work, learn, worship, recreate our minds and bodies, and try to make a go of civilization. *That is why I feel it to be a mistake when we put all our emphasis on housing, to the detriment of the planning and building of the town, the community.*

And in the old town of our king, priest, or reformer the sense of identity and the sense of security were, so to speak, built in. They were built in because the town was the visual expression of the order of society. You could see where God lived and where the king or the mayor lived and you could experience community in the agora or market place and solitude in the temple, church, or town park. It *was the sight of it,* the sight of an orderly and comprehensible relationship of accepted values that made you realize who you were as you looked at that spire, that hill, and that river. And it made you feel secure because you were part of it, part of a whole. The orderly, comprehensible, and stimulating design of the town gave it what today we call *"a human scale."*

You need only leaf through a *modern city planning report,* probably a rather voluminous document, to realize that the theoretical accommodation of urban needs and interests — the prescription for housing densities traffic patterns, open spaces, and all the rest — even if it is absolutely brilliant, *is far removed from this visual expression that is apt to command our loyalty and will cause us to live happily ever after it is all built.*

This is still true if the planner, for the benefit of the politicians who don't care to read long documents, presents his plan in the form of a three-dimensional, schematic model. The planner is no *longer a designer.*

He is much too busy worrying about densities and facilities, traffic patterns and open spaces to worry about the intricate forms and shapes, light and shade, texture and color, vistas and enclosures, let alone such all-important amenities as pavements and benches and light fixtures that bring the plan to life and evoke the desired human response.

And this, at last, brings me around to answering my own, initial question as to *what*, in addition to functional efficiency, *is essential about building and rebuilding our urban place to live.* It is, I believe, the all-important *human response* to that efficiency. If the arrangement is to be successful, people must like it. They will never like the cubic feet in a housing project or the per-hour capacity of a freeway. But they may, largely for unconscious reasons, respond very favorably to the ambience of a new neighborhood and the way the looks of that freeway pleases them.

We take an undue risk, therefore, if we stop with the effort of urban research and urban planning and leave urban design to chance. And yet this is what we usually do in this country.

In our government-sponsored urban renewal efforts we stop with a land use plan and a schematic model and then turn the job of constructing the desired structures over to private developers and their architects. Their contracts bind them to follow the plan, of course. But they are not required to correlate its bits and pieces into a coherent whole. They could not care less about urban design. The *developer is interested in making his building pay. And the architect is interested in making his building great.* The one is in business for profit, the other for fame. Both are laudable aims. But an agglomeration of profitable monuments to private builders and architects *does not assure the public interest or the viability of the effort.* The undesigned agglomeration rarely adds up to a socially responsible and response-evoking place for the rest of us.

Eliel Saarinen put this very succinctly. "Were a great number of the most beautiful and famous buildings in architectural history all re-erected to form a single street," he has written, "this street should be the most beautiful in the world, were beauty merely a matter of beautiful buildings. But such would most certainly not be the case, for the street would appear a heterogeneous medley of disrelated edifices. The effect would be similar to that produced if a number of the most eminent musicians all played the finest music at the same time—but each a different key and melody, There would be no music, but much noise."

This is particularly true at a time when builders feel little restraint from social purpose and architects tend to seek glory in originality. And the visual noise is particularly bothersome at a time when a technology and an affluence that make it even possible for us to make war on the stars are able to overcome the traditional restraints of geography and architecture. We can bulldoze the hills, fill in the rivers, put everybody on wheels, and build mile-high megastructures. And don't think we are not sorely tempted. Perhaps this Promethean *hubris*, the creed of the technocrat, is our new *ideology*. But it is not, I believe, the kind of ideology that will build good cities.

Evidence for this belief is the fact that the technocrats, and certain city planners who have been seduced by them, *would abolish the city altogether.* Buckminster Fuller, for instance, rejoices in the possibility that we can all divorce ourselves from the earth, and the cumbersome sewers and water mains we must now dig into it, with the help of a little black box such as astronauts use. The box regenerates our wastes and water and even reconditions our air and provides us with light and heat. If only we strap those little black boxes to our backs, he says, we can all disperse over the world's mountains and deserts, telecommunicate with each other, and dispense with crowded settlements.

Fuller, needless to say, did not acquire his astounding, sophisticated knowledge from video screens on lonely mountain tops. He acquired it in the lively bustle, the intellectual interchange, and the accumulation of wisdom that crowded human settlements stand for.

And that is what obviously keeps attracting others as well. The Nazis all but completely destroyed Warsaw. This city of one-and-a-half million people was so utterly devastated that, when the shooting was over, the planners debated whether there was any sense in rebuilding it. After two or three weeks of deliberation they looked out the window and saw that a quarter million people had already returned and started to dig the city out from under the debris with their bare hands.

Every day of the week planners in both the developed and developing countries, in countries where the population is exploding and in countries where the population remains static, look out of the window and see more and more people flocking into the city. The only way we can keep them out in the country, it would seem, is to build them New Towns out there that meet their longing for an urban environment. Deserts and mountain tops are nice places to visit. But one of the troubles of our time is that everyone wants to live in or near the city.

But how do we design good cities? I find it fascinating that, in search of the answer to this question, modern urban designers inevitably turn to the past. Inevitably they try to understand what made old cities so attractive, so civilized, so human, so livable. Camillo Sitte, in fact, came right out and said it. We have long since lost any natural sensitivity and instinct for building a good place to live and must thus *rediscover past principles of urban design.* Sitte's search for these principles soon led him to the ideological motivation behind these principles which I mentioned before. Design is a process of decision making. The decision, for instance, to place a church within a row of buildings rather than in isolaton is not only aesthetic, functional, or economic. *Aesthetically* you might want to keep a plaza open or help enclose it. *Functionally* you may want direct access to adjacent buildings or not *Economically* you may want to save the cost of building an attractive facade all around. But it is also *an ideological decision.* Is the church to be set apart from mundane life or is it to become part of it?

(Continued Next Month)

waf Wisconsin Architects Foundation Report

Glancing Back and Looking Forward

William P. Wenzler, President

A President's Report, it seems to me, must do two things — take a look back over the previous year, and then a look ahead. I will try to do just that.

While I have served the Foundation for two years, this last one as President, in that time I have become impressed by the work the Foundation has done through the years. It's the same old story, you don't really know what goes on until you share the responsibility with Directors Allen Strang, Harry Bogner, Maynard Meyer, Julius Sandstedt and Ralph Kloppenburg and more recently Bill Johnson, Grant Paul and Fitzhugh Scott. Since 1953, Jack Rose, Roger Herbst, Fred Schweitzer and Sheldon Segel have presided as President, and I feel they deserve great credit for the Foundation's momentum. I am pleased to say that these Past Presidents have agreed to further serve the Foundation in an advisory capacity.

I have also recognized the stability, continuity and guidance of our dedicated Executive Secretary, Dorothy Schweitzer, who has served in this capacity for 7½ years at no pay, and who is also responsible for the monthly article in WISCONSIN ARCHITECT which is intended to keep the Chapter membership informed. She has accomplished much behind the scenes, including building up our assets. These have grown to over $28,000 from the original grant of $6,300 from the Wisconsin Chapter.

The Foundation's Tuition Grant Program has been under review due to the advent of the new School of Architecture at UW-M with the determination to convert to Scholarships for the future students. Three current Grant students are to be continued to graduation. We look forward to developing a Scholarship Program with the new Dean as soon as he is appointed and takes office, hopefully by July 1st. It should be underlined here that since 1954, the Foundation has expended $33,325 in Tuition Grants, involving 80 Wisconsin students.

As reported in recent issues of WISCONSIN ARCHITECT, the Foundation has pledged additional support to the new School in on-going education and research, which will help weld a close relationship between the academic work, the profession and the building industry. To this end, continued support of the Foundation is being encouraged. With the development of a brochure, currently under study, we hope to enlist sizeable contributions in the state to augment the funds to be supplied UW-M by the Wisconsin Legislature.

We encourage the profession to become a part of our program by annual contributions of $10 or more. Memorials, also a source of revenue, deserve more consistent consideration.

The Meaning of the New School

What then do I feel it necessary to say as I look ahead. Certainly one topic stands out—the new School of Architecture at UW-M. What to me is the significance or meaning of this event? Certainly the training of young men to fill the ranks of the profession, bringing with them the vitality and vision of youth, cannot be overlooked or minimized. Certainly the benefit to the building industry — to have a center for educating the industry and researching new concepts and materials — this cannot be overlooked or minimized. Those opportunities are badly needed and long overdue, but, in my opinion, these are not the most important events.

More significantly, our community will have a voice for Architecture — a fountainhead — and this is of great meaning to every man, woman and child of our state. For in Architecture the tensions and problems of the world merge — the merging of science with its growing automation and technology — with art and its sensitivity to the subtle values of life — these are the problems of our day — environment for living in an urbanizing society — the realization that the value of anything, including human beings, is deeper than the facade, surface or skin — the problem of man's needs, longings, desires and aspirations, greed, leisure time—

I am of the opinion that Architecture, using it here in its broadest sense — including the sociological response through design, planning and engineering — when viewed as an Art — is capable more than any other medium to express man's comprehension, or perhaps his lack of it — of life itself. It can inspire and motivate man to greater understanding and achievement — but first it must be practiced as an art that transcends building — it must integrate structures, mechanical systems — an art that transcends facades — structures that consider more than gravity and economy — materials used with love and respect for simple humble things — lighting that considers more than foot-candles. Architecture must understand persons — must serve always the total man, his intellect and his soul, his body and his spirit. Architecture must not be extravagant, but it must be more than cheap — to show us that a space must not only keep us warm — but must teach us that life is more than existence — to show us the joy of creative freedom.

It is this that a School of Architecture can hold before us — to criticize and direct — to condemn and commend — to teach and respond — not just to the profession but to our entire State community — not just the practitioner, but the future client. To confront us all — continuously — that in the end Architecture must serve man — and help make him more fully human.

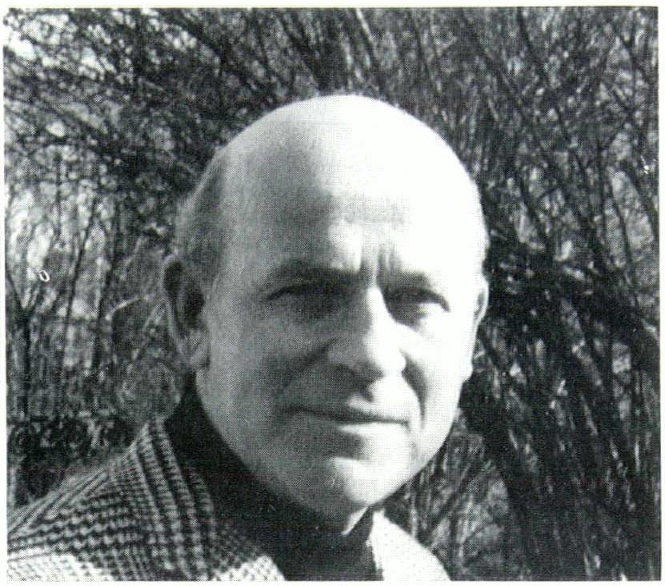
Contributions for the New School

Kloppenburg & Kloppenburg	$100
Woerfel Corporation	150
WAL Northeast Division	50

Watch this box score grow! — with your help!

Guido Brink

by Margaret Fish



Guido Brink will have a one-man exhibition of 22 sculptures, including three fountains, and 25 paintings at the Irving Galleries, 400 E. Wisconsin Ave., April through May, 1968, and opening with a reception on Sunday, April 28th, from 2 to 5 p.m. The collection includes only recent works. He ranks among the Midwest's most distinguished artists, and is a consistent and sound innovator. The newest commission undertaken by Guido Brink is a 36 x 6 feet sculptured screen executed in steel for a new public library in this area. Darby, Bogner and Associates are the architects for this project. In technique the screen will be similar to Mr. Brink's recent sculptures.

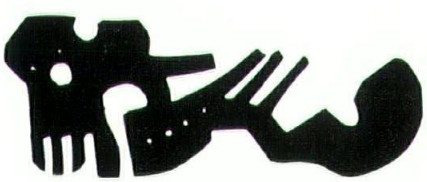
When Guido Brink came to Milwaukee from Germany in 1953, he stepped immediately into the forefront of state art, by reason of his manifest stature as a painter, his varied experiences in art, and his thorough training. He came from his native Duesseldorf where for six years, beginning when he returned from the Russian front, he had maintained a free lance artist's studio, exhibiting widely in Germany. In 1952, he was given a fellowship grant to Paris, where he worked at the Academie de Paris, Ecole des Metiers. From 1934 until 1939, he studied painting at the State Academy of Fine Arts at Duesseldorf, where not long before Paul Klee had been on the faculty.

Actually, he began his art career in the U. S., as a boy of 17 when he traveled to New York City and served as an apprentice in stained glass design under an uncle who was a noted designer, who had affiliations with the famed Tiffany Studios. He also took art courses at Columbia University until he returned to Germany in 1932.

In Milwaukee, he did stained glass design, including some quite experimental pieces, from 1953 until he joined the Layton School of Art fine arts faculty in 1955. He has had solo shows at the Layton, the old Milwaukee Art Institute, the Irving Galleries, and he has shown paintings in the International Watercolor Biennial in Brooklyn, N.Y.; at the Butler Institute, Youngstown, O.; the Walker Art Center, Minneapolis, Minn.; the Madison Salon; the Ravinia, Ill., Art Festival; the Wisconsin Painters and Sculptors Annuals; the Ruth White and Keymar Galleries in New York City; and sculptures at the Fairweather-Hardin and Richard Feigen Galleries in Chicago. Last fall a fountain sculpture, commissioned by Dr. and Mrs. John Thoma of Milwaukee, was exhibited at the 1967 Autumn Show at the Horticultural Conservatory in Mitchell Park. It was given an elaborate and appropriate setting in a special pool and drew considerable comment.

His works are in the Block Collection, St. Louis, Mo.; Harvard University, the Ministry of Culture, Germany; the Milwaukee Art Center; Marquette University; the Layton School; Mr. and Mrs. Charles Zadok, New York City; Mr. and Mrs. William D. Vogel, Milwaukee; Nathaniel Cummings, Chicago; Mrs. Malcolm Whyte and the late Mr. Whyte, Milwaukee.

In 1962, he received a $2,500 grant from the Layton School of Art, and he spent a sabbatical year of work in the East.



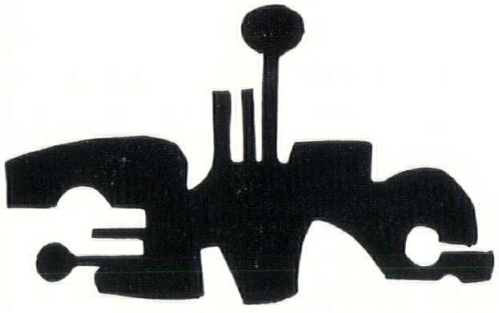
Outwardly, Guido Brink's newest sculptures and paintings describe structure, space and color in materials and ways of working that are expressive of our technological age. Inwardly, they are in tune with the dynamic aspirations of our era, signifying the impetus toward meeting the adventures of the future.

Mr. Brink's forms, in his paintings and sculptures, are bold, daringly vigorous in conception and execution. In their exuberance, they are very unlike the ubiquitous turned-in-upon-itself art, that often results from an artist's having looked hard at the dislocations and wrongs of today, only to lose his nerve. Mr. Brink's nerve is intact and he discovers creative themes pertinent to this rapidly evolving age. To him, as to the poet-painter Blake, "Exuberance is beauty."

The Impressionists captured the *moment* and made it permanent. The Cubists saw and depicted the *process* of change. Mr. Brink is among contemporary artists (those who are intuitive of the same processes that scientists are uncovering) who celebrate the *continuities* of time, energy and space, and the unend-

ing struggle against chaos. His art is grand and epic. The forms, or structures, in his art are presented in transition and transformation, constantly inter-relating, breaking apart and coming together, in a seeming state of passage at high speed, with comings and goings flowing into each other, partaking of transparency and opacity, and sharing uncommon radiance. His forces are never in equilibrium, because then the projection would be static.

Artist Brink emerges from his work as a serious thinker and a man of profound feeling, but plainly he also knows how to have fun, and that's part of wisdom. Consider one of his fountains, this of pristine white enameled steel, in which a series of arms turn when they are hit by jets of water, and small inset circles of metal, like rows of bangles, are set to spinning. The grace of the metal body — originally a flat sheet which has been slashed, warped, bent, curved and perforated by machine tools and emerged as a lovely presence — is enhanced by the crystalline splashings and streamings of the water. The piece is delightful and playful — a foray in Mr. Brink's "war against ugliness." With a majestic, six feet tall steel sculpture, coated in red, yellow and blue, and considerably perforated in rhythmic patterns, he has indulged in earthy and sophisticated satire, naming it, "Programmed Virgin."



Sculpture beckoned Mr. Brink about ten years ago. He began to want to see in three dimensions the two dimensional forms of his paintings. His paintings were abstract generally, representing the conditions of life — struggle and growth. His surfaces seemed to be gardens of energy, with each brush stroke a glowing or fading part of the whole conception.

Nothing would do but the tools of modern technology to create his contemporary sculptures in metals — aluminum and steel. He bought machine cutting and welding tools, devices for bending and warping, and he mastered their uses quite instinctively. He experimented with modern means of treating surfaces, with acrylics, auto enamels, acid preparations, primers, polishers.

As did the Constructivists earlier in this century, Mr. Brink turned his back on "volume as an expression of space" and rejected "solid mass as an an element of plasticity." Anyway, there were no volumes; he was beginning with the two dimensional forms of his paintings. He lifted the shapes, altered and combined and eliminated parts of them, and then cut them out of metal in one piece, giving objective form to the phantoms that had bodied forth from his imagination. He dematerialized them again somewhat by perforating them with punching tools, and he used metal saws to slash the edges for feathery lightness and complexity. Then he bent the forms into three dimensional shapes that define space but never imprison it. He added rods, to intensify the illusion of radiation and the thrusting quality of his creations.

All this rigorous activity went on in the small studio basement of his home, and the sculptures produced could not be large, although they could be complex. One day he looked through the yellow pages of the telephone directory and lit on the name of Super Steel Products, an engineering and metal fabrication shop. There, under the aegis of the firm's fascinated president, Fred Luber, Mr. Brink used a deep throat band saw, a punch press, a press brake, and welding equipment to fashion with exquisite precision an extremely complex, lofty kinetic sculpture. He painted it red-orange on the inside and black on the outside. As in all his polychromed sculptures, the bendings and warpings act to move the colors around, adding to the complexity and beauty.

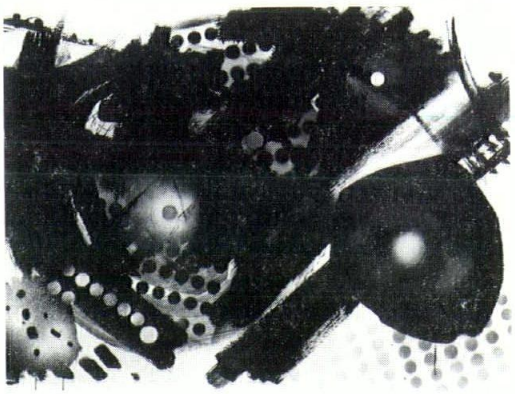
Black and white and the primary colors of blue, yellow and red are the choices Mr. Brink limits himself to in coloring his sculptures, using them singly or in combinations of never more than two and only one color on a surface. Within these limitations, he achieves infinite effects. Whatever his magic (and art is a kind of magic, I think — and so did Plato), Mr. Brink endows his sculptures with a radiance, a way of taking and giving back light that is ineffable. And when he adds water, in his fountains, the effects are breathtaking.

His very newest sculptures are simpler than those mentioned here; he has reduced them to a quintessence of thrusting radiant force. They are discs of aluminum, and stainless steel, shot through with rods and polished to a reflecting luster. In his latest paintings, Mr. Brink has used shapes borrowed from the sculptures. Remember that in his first sculptures, he borrowed from his paintings. A continuity! The genesis of these forms has been from the organic to the more mechanical; yet, they are not less viable. Translated with a brush, which allows more spontaneity than a machine, the forms are more fleeting and evanescent than in the sculptural structures. The forms of the paintings seem to be liberated and rushing toward a destination.

Borrowing more influences from his sculptures, artist Brink has introduced metal foils into his paintings. "It's all very exciting to me," he will say when discussing his work with a visitor. It's all very exciting, too, to his viewers, and the exuberance, both in the man and in his art, is wholesomely contagious.

Pattern-shapes for relief sculpture are shown on these two pages.

1) "Structures with Perforations," mixed media, 48" x 36". 2) "Acoustic configurations," mixed media, 36" x 48". 3) Projectory of red disc," Acrylic, 48" x 36". 4) "Ejecting Radiance," Steel, Nickel-plated, 22" x 12". 5) Model for Fountain, Steel, Nickel-plated, 21" x 5½" x 5½". 6) "Yellow, blue and pink agitating two elements." Mixed media, 48" x 36". 7) Thoma Fountain. Steel and acrylic, 72" x 40" x 36".



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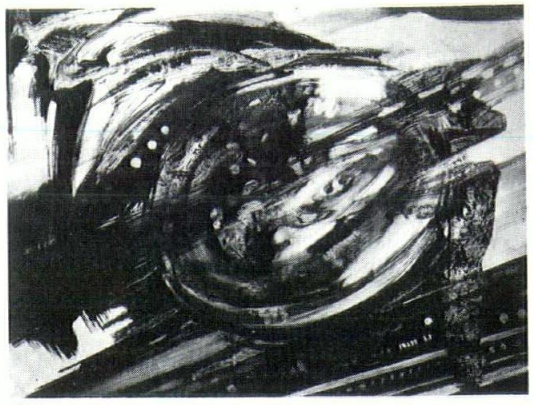

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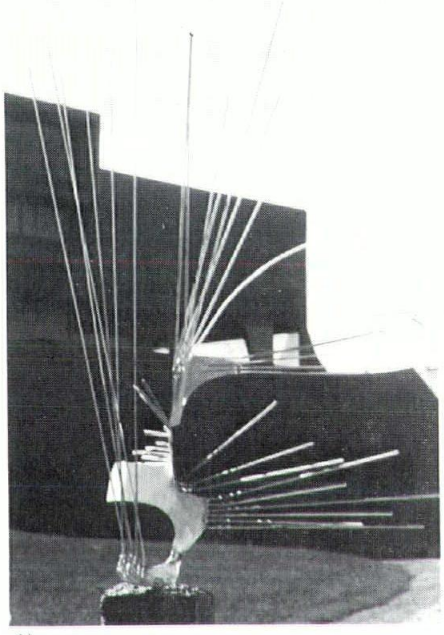

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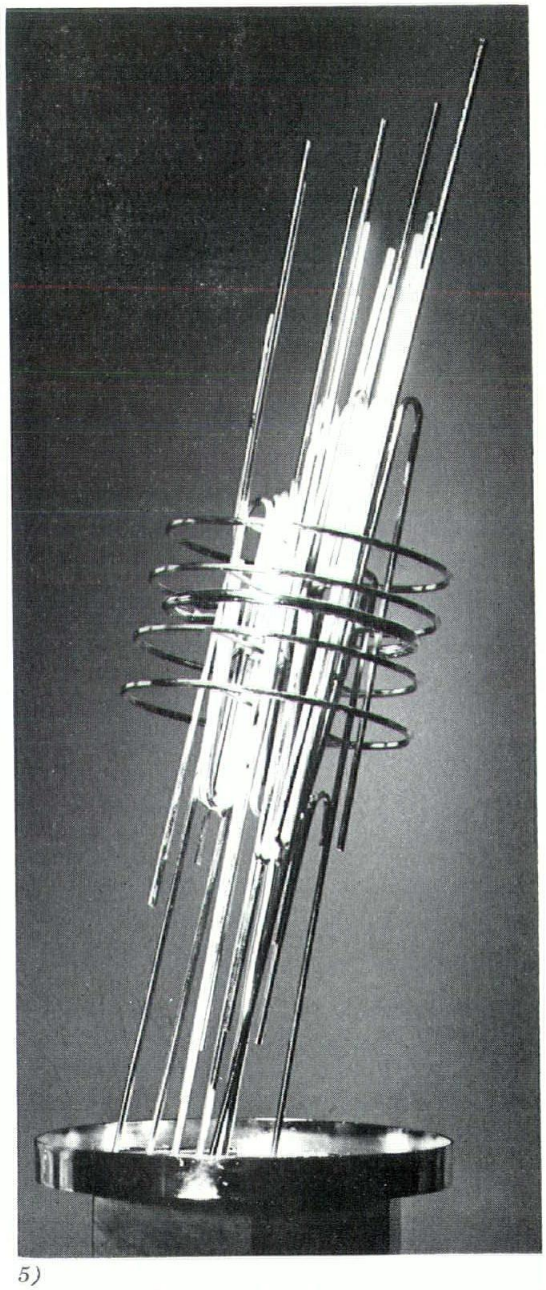

5)

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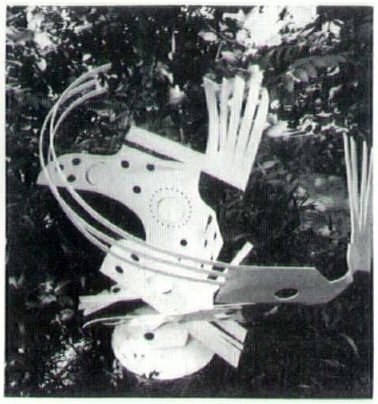
7)

8), 9), and 10) Three views of Guido Brink's steel and vinyl coated "White Fountain" shown here in the Brink garden. The dimensions are 31" x 27" x 20". 11) "Perforation, black-red," Fountain sculpture, 63" x 35" x 35". 12) Red sculpture scale model, shown here in its architectural context against the Milwaukee County Marina. 13) Fountain, Stainless steel tubing, 24" x 14".



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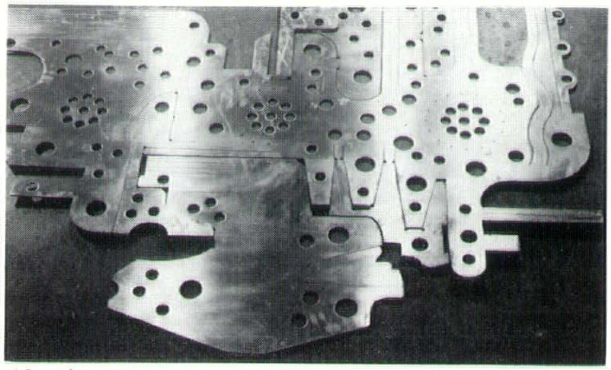
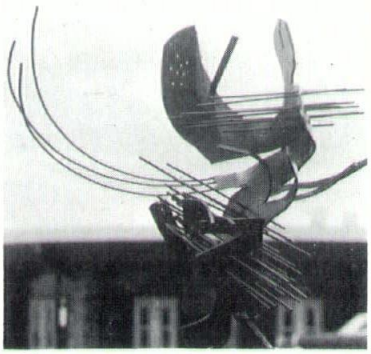


Aluminum perforated and cut sheet for sculpture below.



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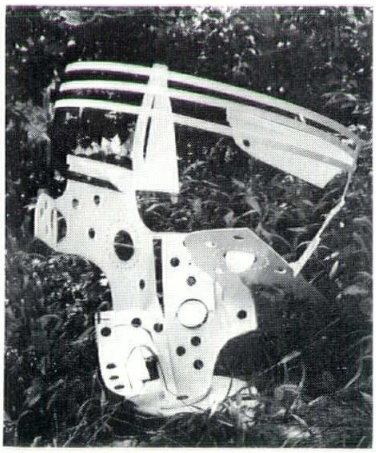

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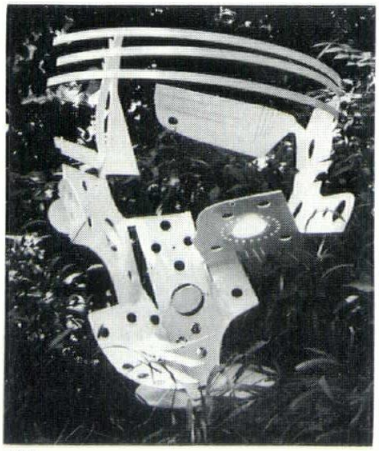

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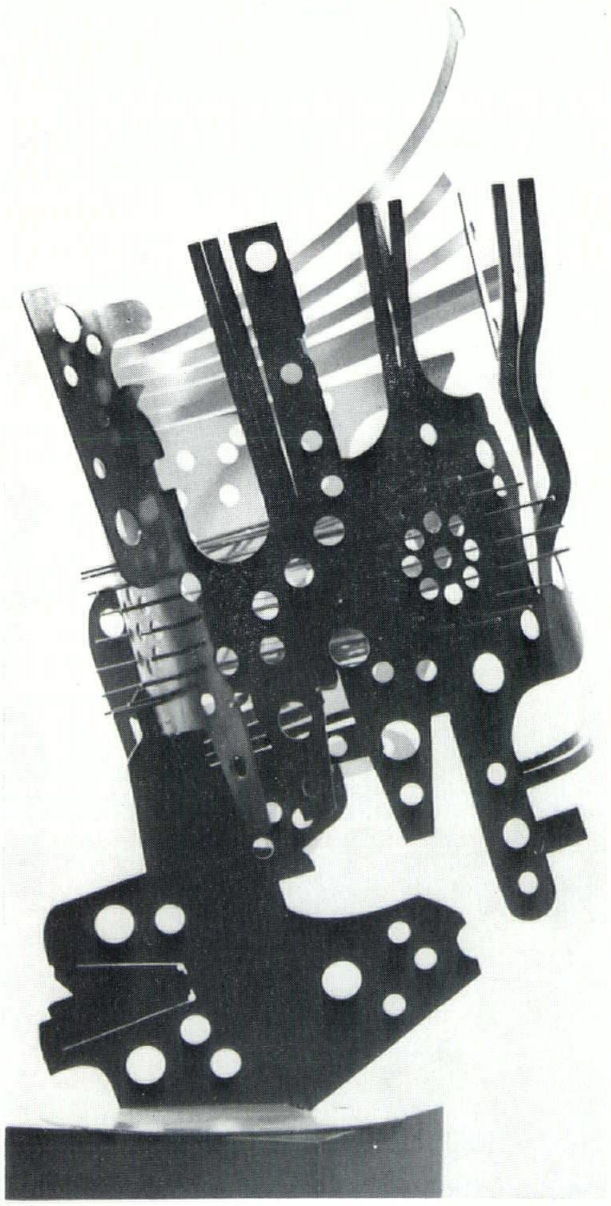

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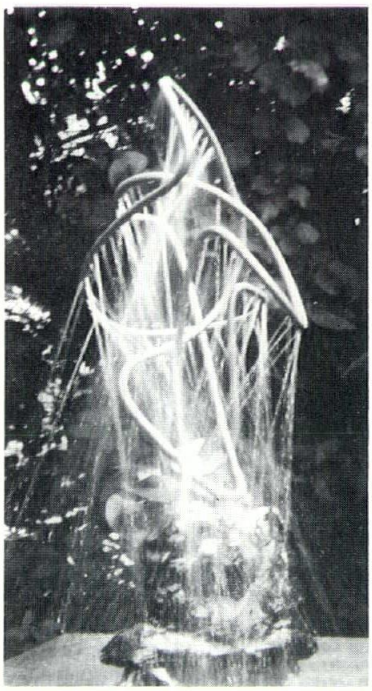

13)

What's happening in WAL

The ninth annual membership meeting of the Women's Architectural League of Milwaukee (WAL), was held on Tuesday, April 9th, 1968, at the Villa Terrace, home of the new decorative arts museum of the Milwaukee Art Center.

The girls celebrated "going on ten" with a program of Italian medieval music, performed by the Medieval Recorder Consort. Mrs. Manning of the Milwaukee Art Center Staff conducted a tour of the magnificent 16th century Italian style mansion, recently donated to the Art Center by Mrs. John Jacob Curtis.

It was an unusually warm and beautiful day, Sherry was served on the Terrace and an Italian luncheon rounded out the program. Shirley (Mrs. James) Kurtz, out-going president, gave a brief resumé of the activities of the past year, introduced the new members of the Board and President Bonnie Inman. (See photos for details.)

Left: The annual membership meeting of the Women's Architectural League of Milwaukee was held on April 9th, 1968, at the Villa Terrace in Milwaukee.

Below: Mrs. Manning of the Art Center Staff conducted a tour of Villa Terrace, home of the new decorative arts museum of the Milwaukee Art Center.

l. to r. Sis (Mrs. Charles) Burroughs, Pat (Mrs. Charles) Harper, Shirley (Mrs. James) Kurtz, outgoing President, Lana (Mrs. Mike) Sielaff, Elizabeth Koets, Mary (Mrs. Rali) Albright, Bonnie (Mrs. Robert) Inman, newly elected President, Marion (Mrs. William) Carter and Ruth Ann (Mrs. Paul) Bronson.

Newly elected Board members of the Women's Architectural League of Milwaukee, l to r., Pat (Mrs. Charles) Harper, Special Projects Chairman, Kay (Mrs. Joseph) Legan, Vice-President, Mickey (Mrs. Achilles) Chaconas, Corresponding Secretary, Sue (Mrs. John) Funck, Treasurer, Ruth Ann (Mrs. Paul) Bronson, Membership, Bonnie (Mrs. Robert) Inman, President, Marion (Mrs. Paul) Yank, Publicity, Sue (Mrs. Gary) Zimmerman, Secretary, Mary Ann (Mrs. Robert A.) Gahl, Telephone Committee, and Fran (Mrs. Edward) Osborne in charge of the Architectural Education Sessions.

The Medieval Recorder Consort entertained the girls with music of the middle ages.

l. to r. Members of the committee in charge of the program and luncheon of the annual meeting are Dede (Mrs. Maynard W.) Meyer, Lois (Mrs. Clinton) Mochon, Lois (Mrs. Howard W.) Phillips and Thallis (Mrs. Douglas) Drake.

Notes of the Month

by: Charles A. Hagberg, Administrator, Industrial Safety & Buildings Division, Department of Industry, Labor & Human Relations

The subject this month is fire-resistive materials ratings. Wisconsin's present code shows the required fire-resistive hourly ratings required for various sizes of fire-resistive and mill constructed buildings. The ratings vary from the four-hour rating — required for example as the separation between garage areas and apartments—down to the one-hour rating required for certain furnace room enclosures.

There are many methods, materials and assemblies that may be used to meet the fire protection requirements. A look at the Underwriters' Laboratories materials list will reveal the wide variety of systems there are from which to make a choice. And new products are coming on the market each day, it seems.

Many of the new methods and systems listed by fire underwriters are good, but there are others that should be used only with full knowledge of their performance capabilities.

A case in point is the insulating materials used to protect steel beams and columns. The thickness of insulating materials used has been decreasing to the point where test reports by Underwriters' Laboratories show a four-hour rating for ½ inch of fire protective material applied directly to the steel beam or column. The laboratory reports, however, also indicate that the ½ inch coatings usually do not protect the steel from the effects of heat transfer. In some tests, the temperature of the steel exceeded 1000° F. in as little as 70 to 80 minutes. Graphs for ordinary carbon steel show that a steel which yields at 36,000 p.s.i. at room temperature will only be good for 22,000 to 24,000 p.s.i. at 1000° F. At this temperature, the entire safety factor has been lost. Of course, the strength loss can vary with the chemical makeup and crystalline structure of the metal.

The above comments can also be applied to steel in other kinds of building systems, such as bar joists, acoustical tile combinations and other suspended or directly attached material beneath beams, and bar joists or trusses.

It seems apparent that some systems have been designed by the vendor specifically to stand up under laboratory conditions, knowing full well that laboratory conditions of bay spacing and end restraint are not duplicated in the design of buildings. And some vendors' advertising at times can be extremely deceptive when not used in conjunction with test reports.

At this time, the A.S.T.M. Chapter E119 is in the process of revision with temperature criteria to be included. The temperature limits in general for structural steel beams and columns are proposed to be 1200° to 1400° F., but our feeling is that these temperatures are probably higher than they should be. They are also proposing a temperature limit of 800° F. for cold drawn prestressing steel and 1100° F. for reinforcing steel and high strength alloy steel bars.

The Industrial Safety and Buildings Division appointed a code committee about a year ago to review the problems of fire-resistive materials. This is a complex and time consuming assignment, but it is expected that the committee will have a code revision prepared for hearings in the fall of 1968.

We had initially considered a limit on the use of directly applied insulation coatings on steel beams to temperatures of 1000° to 1200° F. but we were justifiably criticized for not covering the entire fire protection industry and also because the A.S.T.M. test procedures are being revised.

Until the code is revised, architects and engineers are being asked to carefully evaluate any method, assembly or product that claims to give fire protection without properly insulating the steel against high temperatures. The professionals have an obligation to provide reliable fire protective hourly rated structural members to assure the safety of the occupants of buildings and structures they design. We are appreciative of their cooperation and we are willing to discuss any particular problems that may arise on this question.

The State Department of Industry, Labor and Human Relations today announced approval of a new fee schedule for plan examinations and inspections, to become effective May 1, 1968.

The new fees for *plan examination* include:

- general building plans, 30¢ per 1000 cubic feet.
- heating and ventilating plans, 20¢ per 1000 cubic feet.
- tramway installations, $20 per installation.
- boilers and unfired pressure vessels, $5 to $15 based on size.
- elevators and other moving hoists and ramps, 5/10 of one percent of the cost of installation, with a minimum of $20.

The new fees for *inspections* include:

- boilers and unfired pressure vessels, $5 to $40 based on size and kind of inspection.
- refrigeration plants, $7.50 to $30 depending on size.
- elevators, moving hoists, and ramps, $8 to $15 based on the kind of elevator, plus $2 per landing over a specified number.
- requested fabrication inspections, $90 a day or $12 per hour plus expenses for each inspector.

The fee changes were recommended by a special advisory committee appointed by the Department to review the schedule in terms of today's costs. Committee members were: Michael Harder, Madison; Edward A. Hardy, Milwaukee; Senator Walter G. Hollander, Rosendale; Assemblyman Byron F. Wackett, Watertown; James N. Elliot, Milwaukee; Richard W. Stevens, Milwaukee; Roger Ostrem, Madison; Thomas Hanson, Madison; Joseph Hilgers, Madison; and Morris Olson, Madison.

Mrs. Lyndon B. Johnson To Address Convention of The Nation's Architects

Mrs. Lyndon B. Johnson will address the national convention of The American Institute of Architects on June 26, in Portland, Oregon. The announcement was made today by Robert L. Durham, FAIA, the Institute's president, who said the first lady's appearance will highlight the NATURE session of the 1968 convention theme, MAN/ARCHITEC-

TURE/NATURE. Mrs. Johnson will present the first of the B. Y. Morrison Memorial lectures, sponsored by the Agricultural Research Service of the U.S. Department of Agriculture in honor of the first director of the National Arboretum.

Speaking with Mrs. Johnson will be a distinguished panel headed by Orville L. Freeman, Secretary of the U.S. Department of Agriculture; Dr. M. Gordon Wolman, a member of the AIA Potomac Planning Task Force and Chairman of the Department of Geography at Johns Hopkins University; and Marvin B. Durning, a Seattle attorney, who was named "National Conservationist of the Year," in 1965, by President Johnson.

The Urban Crisis to Be Explored in Depth at Architects' Convention

The urban crisis and the architect's role in helping solve it will be discussed in sessions on MAN/ARCHITECTURE/NATURE at the 1968 convention of The American Institute of Architects, Robert L. Durham, FAIA, president of the AIA, said today. Keynote speakers for the June 24 session on "MAN" in Portland, Oregon, are Whitney M. Young, Jr., Executive Director of the National Urban League, and Gene C. Brewer, Chairman of the Board of the National Forest Products Association and President of U.S. Plywood-Champion Papers, Inc. Donald Canty, Editor of Urban America's *City* magazine, will be discussion leader .

Under Mr. Young, the Urban League has been in the forefront of the civil rights movement. It has broadened its approach and services, and launched new programs aimed at providing equal opportunity for Negroes in employment, education, housing, health, and welfare. Mr. Brewer has been active in the forest products industry since 1937, when he went to work on the production line at U.S. Plywood Corp. By 1959, he had worked his way up to the presidency. He continued to hold that title, when in 1967, the firm became U.S. Plywood - Champion Papers, Inc. He has always been active in both business-related and civic affairs.

Miss Barbara Ward Purves Lecturer At AIA Convention

Miss Barbara Ward, internationally known author, editor and economic interpreter, will address the 1968 convention of The American Institute of Architects in Portland, Oregon.

Regarded as one of the most influential writers in England, Miss Ward was formerly Foreign Affairs Editor of "The Economist" of London. Her most recent book is "The Rich Nations and the Poor Nations." In private life, Miss Ward is Lady Jackson, wife of Sir Robert Jackson, senior consultant to the United Nations Development Program. For a number of years, she has been a visiting lecturer and research associate at Harvard University and a Carnegie Fellow.

At the AIA Convention, she will present the Purves Memorial Lecture with an address titled "Hope for an Urbanizing World."

The AIA convention will be held in Portland, Oregon, June 23-27, and in Honolulu, Hawaii, June 28-29. This represents the first time in AIA's 111-year history that the convention has been held in either city and bridging such a vast area. "The precedent," Mr. Durham said, "is symbolic of the great challenges facing the nation's architectural profession in meeting the urban crisis." AIA is the national professional society of 22,200 of the nation's architects.

AIA Honors Mayor of New Haven

The Honorable Richard C. Lee, Mayor of New Haven, Conn., has been named an honorary member of The American Institute of Architects. This distinction recognizes "those esteemed persons who have rendered distinguished service to the architectural profession or to allied arts and sciences."

Mayor Lee was the youngest man elected to that office in the history of New Haven, and is now the first to serve an eighth consecutive term. Under his leadership, the city has one of the nation's most comprehensive programs in renewal and human resources development. More than one-quarter billion dollars in new public and private construction is completed or underway, and wide-ranging programs in job training, education, and health have created new opportunities for thousands of New Haven citizens.

Beginning his career in journalism, Mayor Lee joined the Army in 1943, and returned to his native city to be named director of the Yale University News Bureau. He was first elected Mayor in 1953, and immediately acted to implement plans for revitalizing residential neighborhoods, rebuilding the downtown, and re-establishing a dynamic central city for both New Haven citizens and those living in the surrounding urban region.

A past president of the United States Conference of Mayors, and a former member of the Executive Committee of the National League of Cities, Mayor Lee served as advisor to the late President Kennedy on the problems of urban America during the 1960 campaign. He is presently a member of the Advisory Committee to the U.S. Department of Housing and Urban Development. In June, 1961, he received an honorary degree from Yale University.

He is the sixth person to be named an honorary member of AIA this year. Previously named were John W. Gardner, former Secretary of the U.S. Department of Health, Education, and Welfare, now with the Carnegie Corporation of New York; Hon. James H. Scheuer, U.S. Representative of the 21st Congressional District, Bronx, N.Y.; J. Irwin Miller, Chairman of the Board of Cummins Engine Company, Inc., and Irwin Union Bank and Trust Company of Columbus, Ind.; Mrs. Mabel S. Day, Secretary to the Executive Director of AIA, and Maurice Lavanoux, Managing Editor of "Liturgical Arts."

The six will be inducted at AIA's national convention in Portland, Ore., June 23-27, 1968.

Two Virginia Polytechnic Institute students who collaborated on the design of an "Inflatable Camper" have been named winners of the eighth anual $5,000 Reynolds Aluminum Prize for Architectural Students.

The students are Charles R. Ansell, 23, of Virginia Beach, Va. and

John W. Bradford, 21, of Arlington, Va. Both are fourth-year students due to graduate in 1969.

Selection of the 1968 winners was announced by Reynolds Metals Company, sponsor of the prize, and The American Institute of Architects, which administers the competition for the "best original architectural design in which creative use of aluminum is an important contributing factor."

The prize will be presented during the AIA Convention in Portland, Ore., June 23-27. The cash award is divided equally between the school and the winning design team, with the stipulation the students use the money for further architectural study or research.

The "Inflatable Camper," made of aluminum-impregnated plastic, is designed to inflate into an eight-foot-high dome with a 10-foot diameter complete with an inflated floor. Both dome and floor are inflated with gas, produced by a simple chemical reaction.

The design also includes a "living kit" consisting of water tank, sink, propane gas light and heat, cooking plate, cleaning system, and waste disposal unit.

The entire unit — camper, floor and living kit — folds to suitcase size and weighs only 50 pounds.

The design calls for the camper's exterior and interior plastic walls to be heat sealed in grids to form the cellular construction.

"This modest and witty design appropriately balances feasibility and fantasy in its technique," the AIA jury report says. "Its program is relevant to the growing outdoor and recreational needs of the country, and its form derives easily and elegantly from structure and use.

"Aluminum is employed for properties other than its structural ones: the fabric of the double dome is impregnated with aluminum for durability and for thermal insulation through reflection inside and out. . . . The inflated double dome with integral air mattress floor as part of a mechanical survival kit is well conceived. The details of the structure of the tent, which are essentially the architect's responsibility, are designed in some depth, while the mechanical elements are considered in full scope with an appropriate sketchiness."

Jury members were chairman Robert Venturi, AIA, of Philadelphia; Ralph Rapson, FAIA, head of the University of Minnesota's School of Architecture; and Evans Woollen, AIA, of Indianapolis.

Both students are campers themselves and applied their own experience to design their project over a period of several months. They believe their design is feasible for production and marketing and hope to see it commercially tested. They believe the dome has uses other than recreational, such as for migrant housing.

Reynolds Metals Company established the student prize program in the 1960-61 school year "to encourage creativity in architectural design and to stimulate the interest of America's future architects in the design potential of aluminum."

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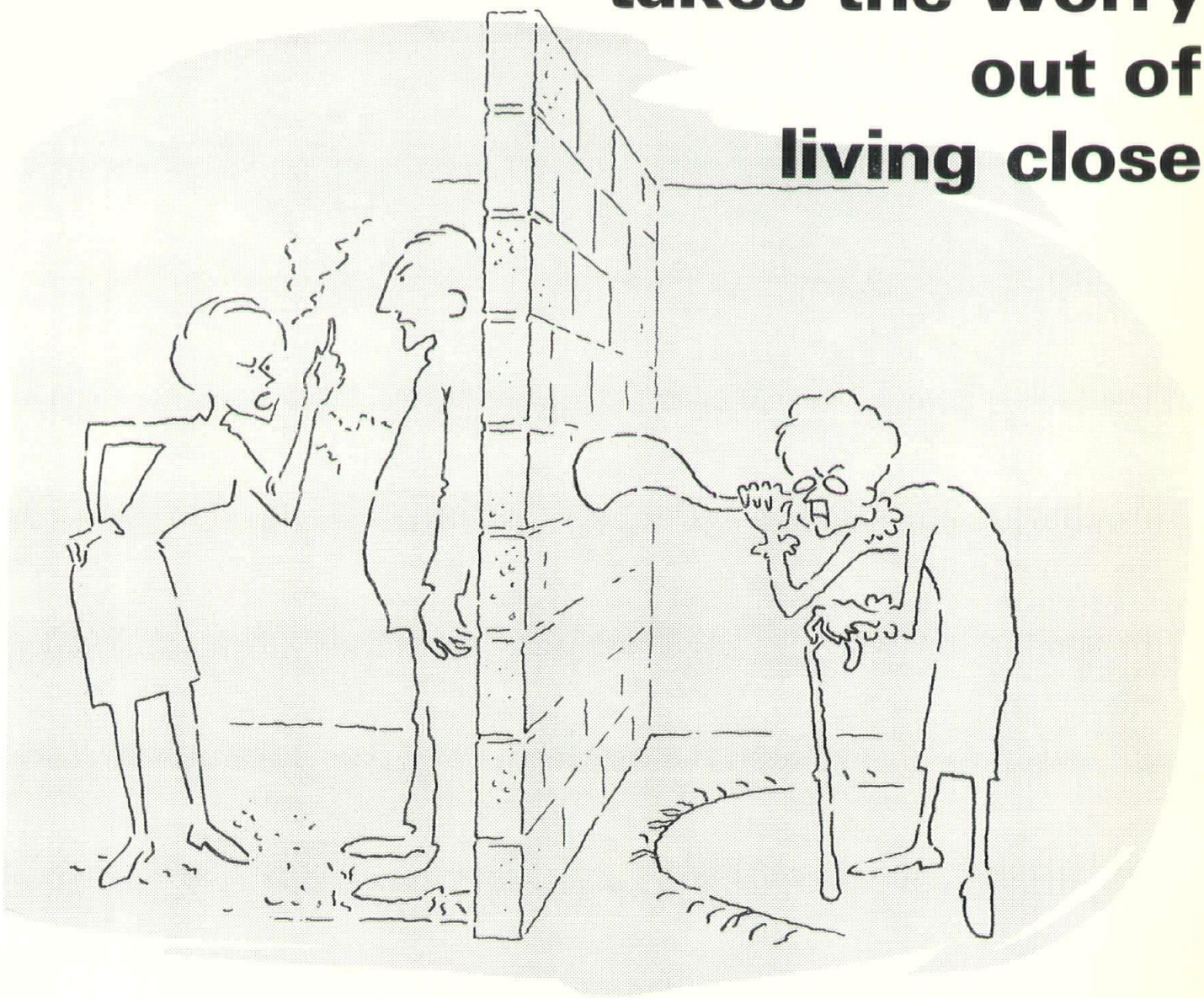

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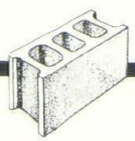

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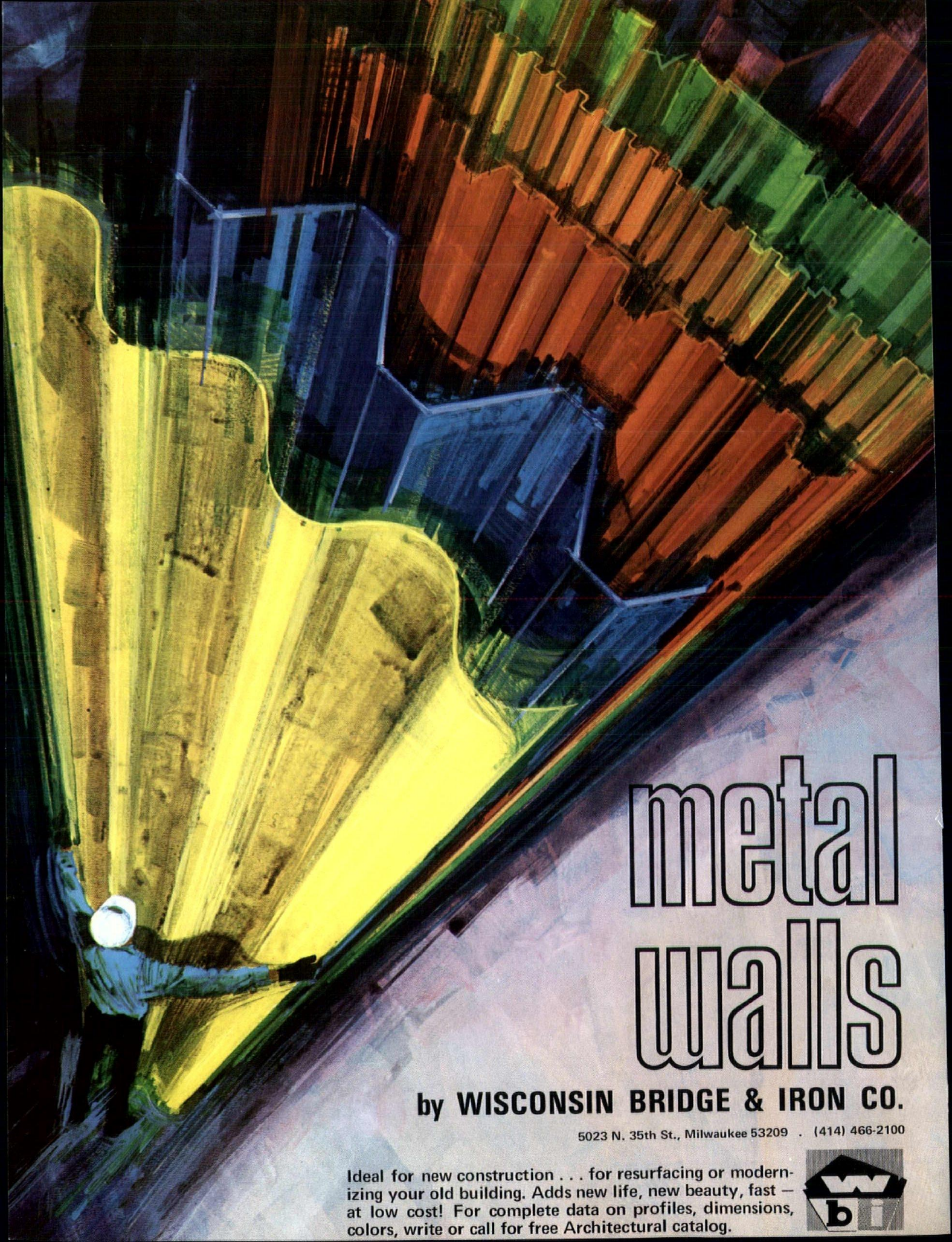

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Milwaukee County Bank, Schutte-Mochon, Architects, Execution: Wisconsin Bridge & Iron Co.

instant beauty for ugly ducklings

by: Ken Stippich, Wisconsin Bridge & Iron Co.

Many dowdy, ugly-duckling buildings are getting a new lease on life these days with a fast and relatively inexpensive beauty treatment.

If otherwise sound and solid — these plain-jane commercial and industrial structures can blossom overnight into stunning new belles of fashion. The cosmetic secret? Decorative metal wall panels.

Resurfacing and modernizing exterior surfaces of major buildings is certainly not new. But imaginative architects are making excellent use of existing structures . . . embellishing and enhancing their natural lines, with striking effect.

The dated effect of older design and construction details are often difficult to disguise or erase. But they can be masked — glamorously — without disrupting business-as-usual activities on the inside. The variations and possibilities of such face-lifting are almost endless.

Two basic approaches may be taken in modernizing a building's exterior. It can be completely refaced; or it can be delicately veiled with a decorative open-faced grillage. In either case, the fast, relatively painless operation often produces a dramatic transformation.

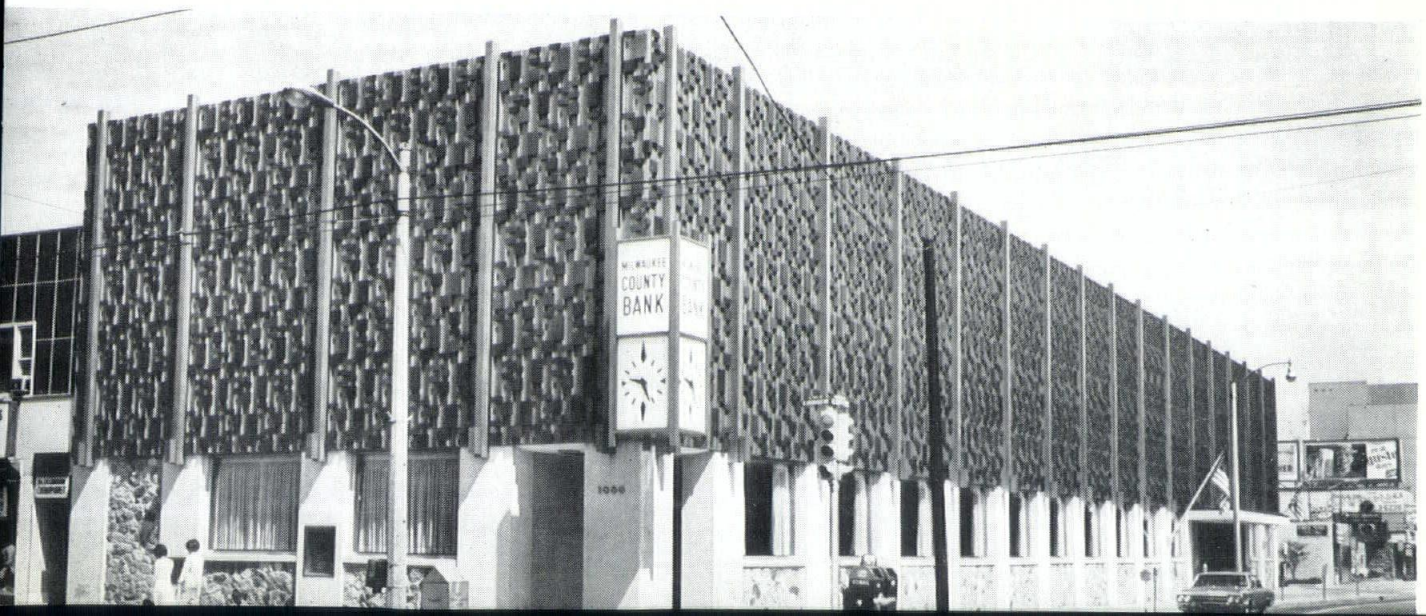
Resurfacing with metal panels can vividly enhance a building's natural lines. It can also correct, or compensate for deficiencies. Or it can blend it with adjacent structures, which otherwise tend to focus unfavorable attention on their aging neighbor.

Many attractive, tasteful combinations of metal paneling with wood or masonry have been created, with splendid architectural integrity.

The variety of profiles available in new metal wall panels offers many interesting shadow-line treatments. Either horizontal or vertical emphasis is possible — according to the effect the architect is seeking.

The possibilities of fast, low-cost spruce-ups of dull commercial and industrial buildings with some of the decorative geometric or free-form open grillework now available, should also be kept in mind. Extremely handsome results have been achieved . . . while adding privacy and sun control.

Hundreds of existing buildings in your area are crying for tasteful up-dating. In many cases, metal refacing or decorative grillage may be the most desirable way to go.



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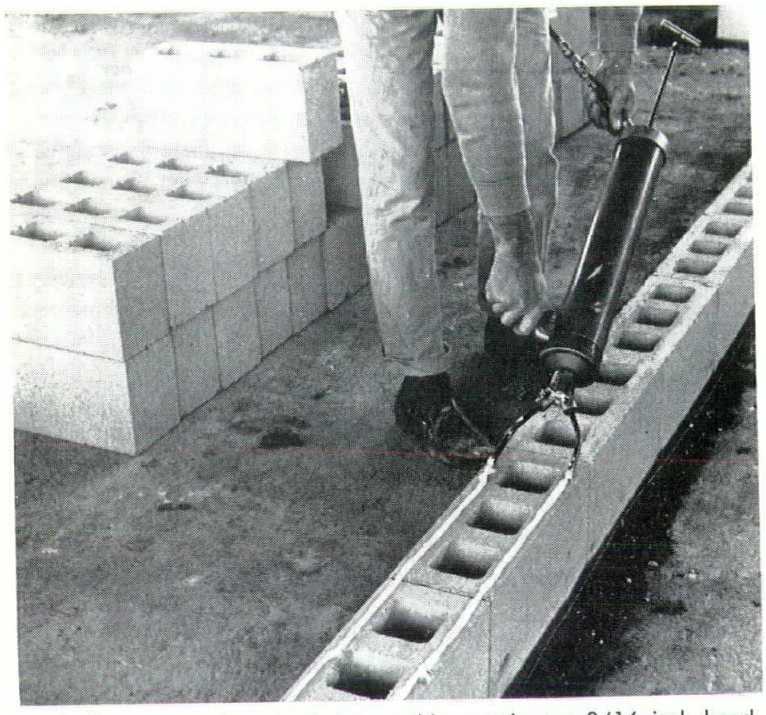
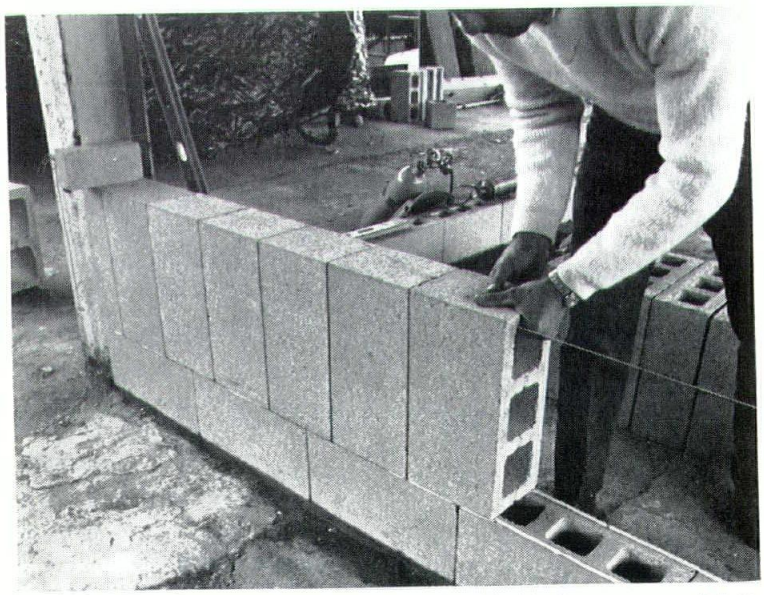


Threadline mortar is extruded in a thin, continuous 3/16 inch bead.

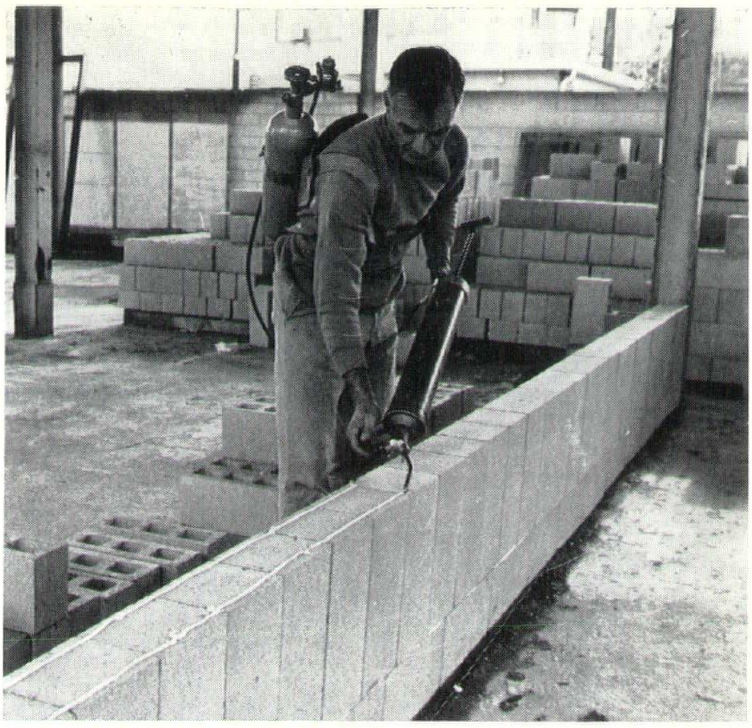


MONOWALL UNITS are placed on end with block cores parallel to the floor.

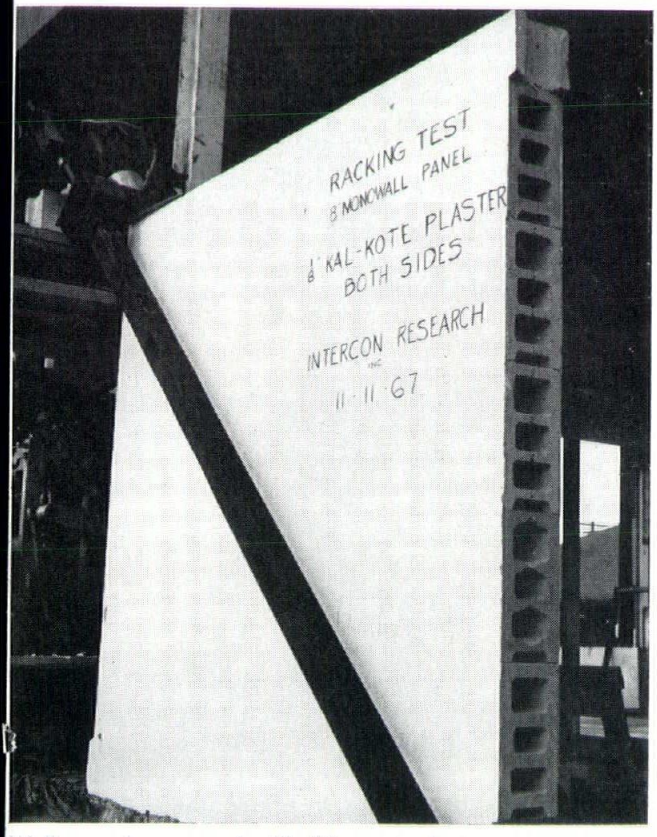
MONOWALL is a new form of masonry construction which brings new dimensions and economies to the time tested material of concrete block. It consists of a revolutionary construction system which involves laying units on end with cores parallel to the floor, in a running bond pattern and gluing them together with a thin bed of polymer mortar called THREADLINE Brand Adhesive Mortar. THREADLINE has 30 times the bonding strength of conventional mortar and is easily mixed and applied to the block with an ordinary caulking gun in a continuous trowel.

Walls made with THREADLINE are much stronger, more freeze thaw and weather resistant.

MONOWALL substantially reduces both work time and labor costs. It is possible to lay up as much as double the normal units per day. THREADLINE sets within 24 hours at 73 degrees F. and reaches full cure in just 72 hours at the same temperature.



Threadline mortar is 30 times stronger than regular mortar. It is applied only to bed joints after base course has been true with regular mortar.



Walls can be covered with thin coat plaster or any appropriate covering that architect desires. MONOWALL shown undergoing racking test which proved bending strength of from 250 psi to 400 psi compared to 25 psi to 50 psi for standard walls.

Pointing and cleaning are not necessary. Walls can be finished with plaster, wood panelling, tile, dry wall, or any appropriate material that the architect desires.

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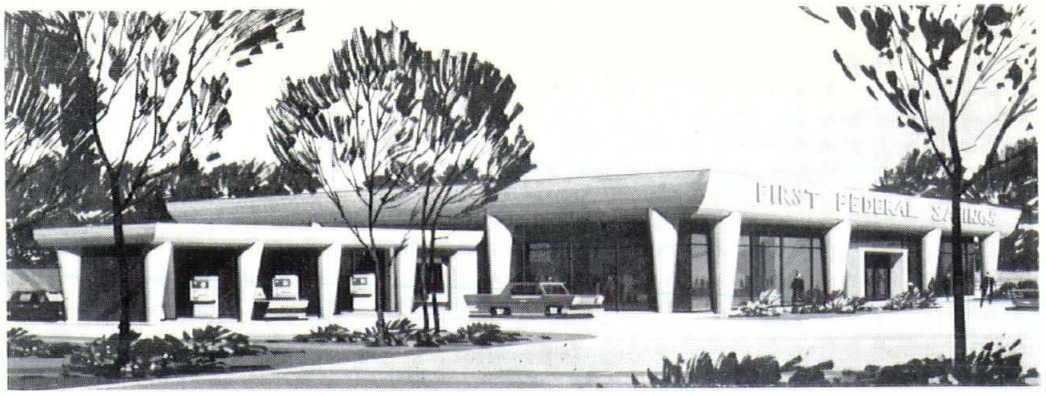

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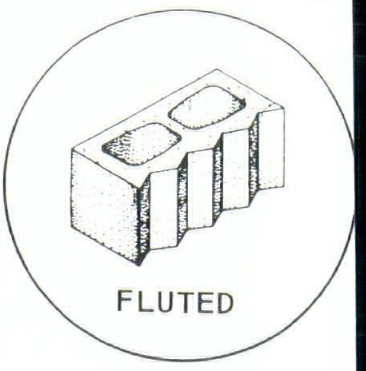

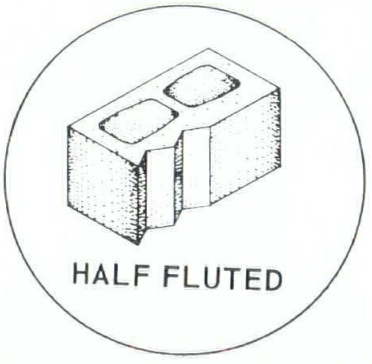

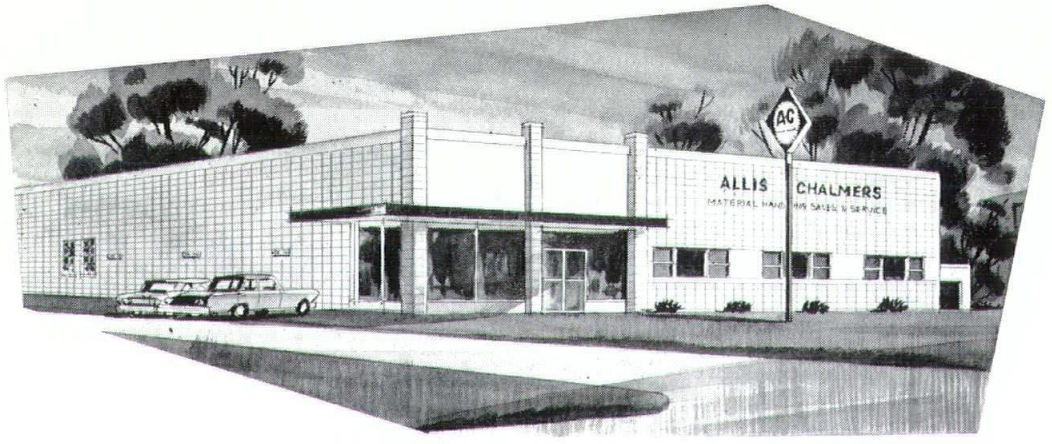

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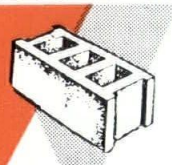

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We hope a tragedy like this one never happens again. But, we're grateful the roof stayed put. The supermarket manager, too. We recall what he said, right after the storm, ". . . Thank God, that roof held up."

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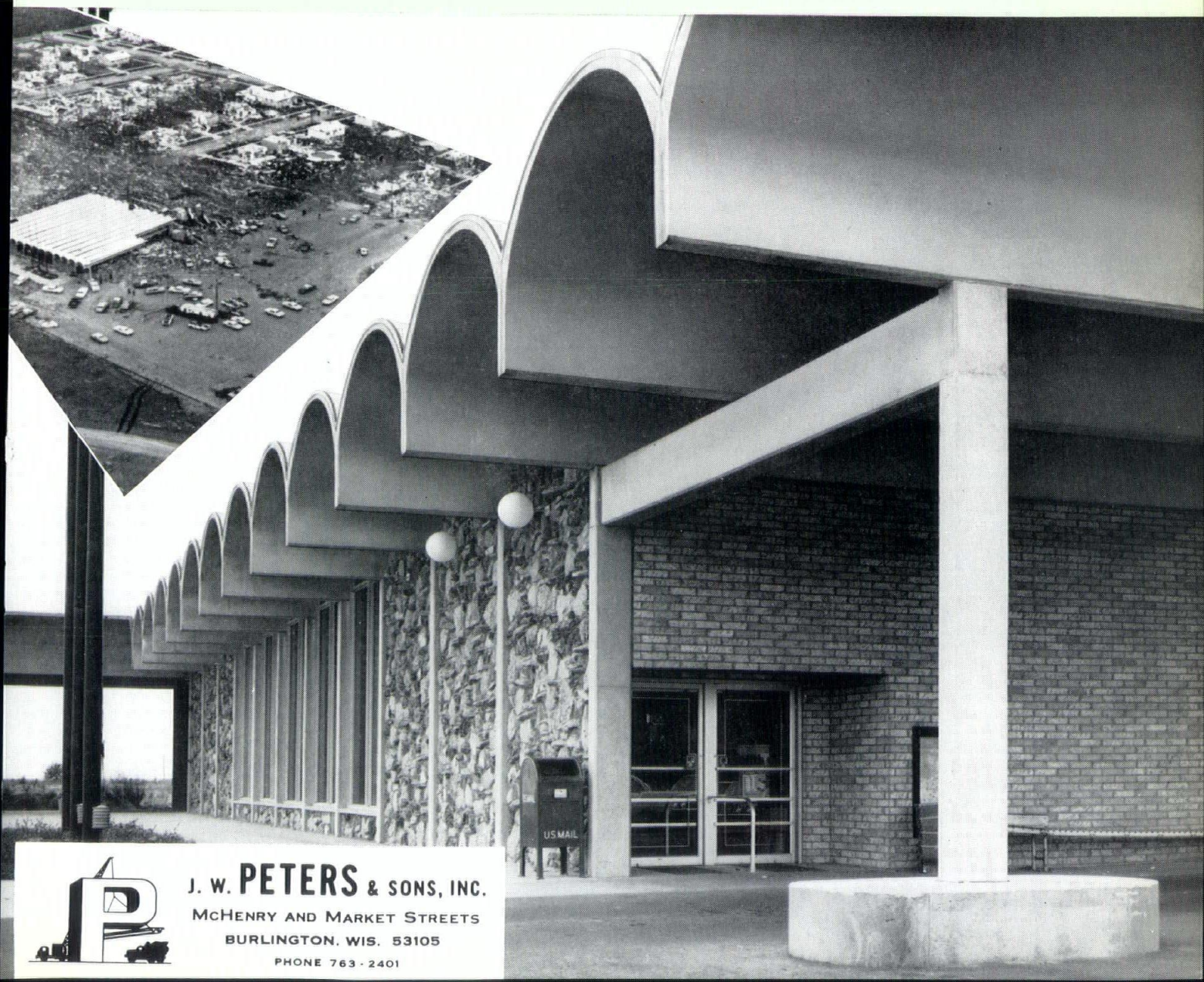

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RESIDES: Milwaukee, Wisconsin
FIRM: Brust & Brust, Milwaukee
DEGREE: Layton School of Art — B.F.A.

LAWRENCE C. REEVES
BORN: May 12, 1939
RESIDES: Milwaukee, Wisconsin
FIRM: Kloppenburg & Kloppenburg
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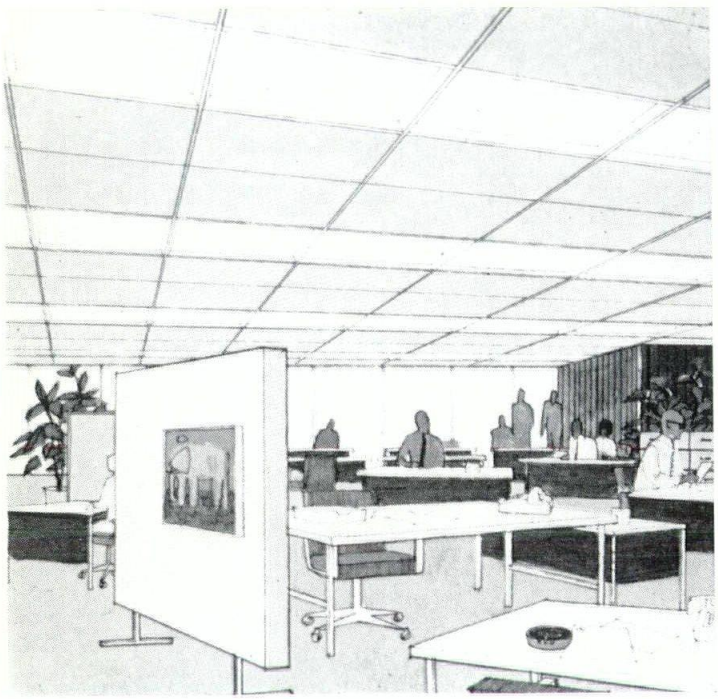

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