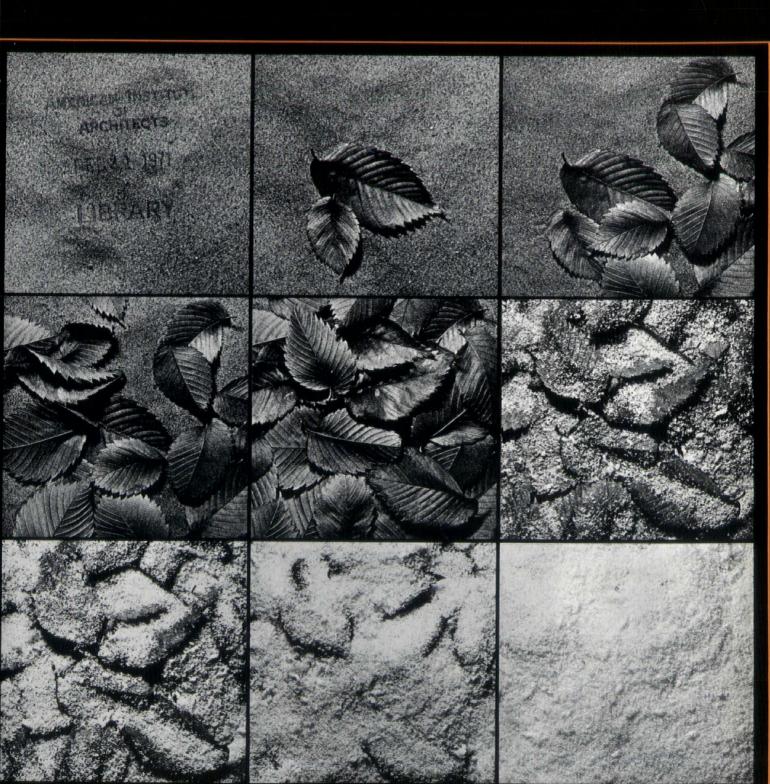
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wisconsin architect



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index

4 Students' Notebooks

Extractions from notebooks prepared by students in their second year of architectural studies at the School of Architecture-UWM

6 50th Annual Convention of N.C.A.R.B.

The 50th Annual Convention of N.C.A.R.B. took necessary action to completely change the examination that qualifies for registration in the architectural profession.

8 Historic Resources

The Historic Resources Committee of the Southeast Section, Wsconsin Chapter, A.I.A. prepares a valuable aid for historic preservation, restoration and rehabilitation of architecture of local, regional and national consequence.

10 Fine Arts Center, Eau Claire

This Center is one of the first generation of Fine Arts Centers for the Wisconsin State Universities System.

14 Robert Venturi — Complexity and Contradiction in Architecture

A review by Wayne Attoe, Assistant Professor, School of Architecture-UWM.

17 Governor's Award

Richard W. E. Perrin, F.A.I.A., receives 1971 Governor's Award for Excellence in the Arts.

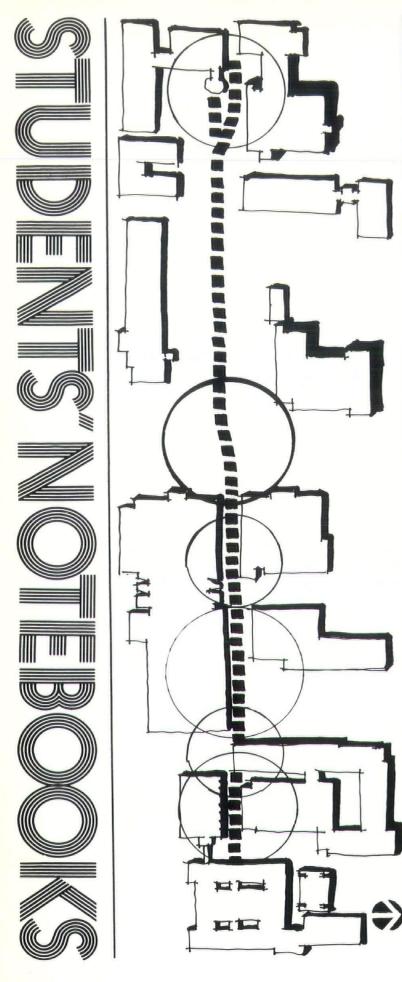
19 Dr. Buckminster Fuller

Excerpts of Dr. Fuller's address at the 1971 Wisconsin Chapter, A.I.A. State Convention (continued).

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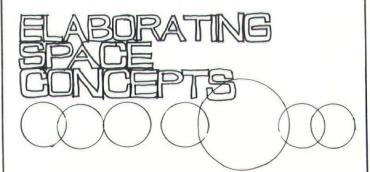
Extractions from notebooks prepared by second year students in the School of Architecture, UW-M.

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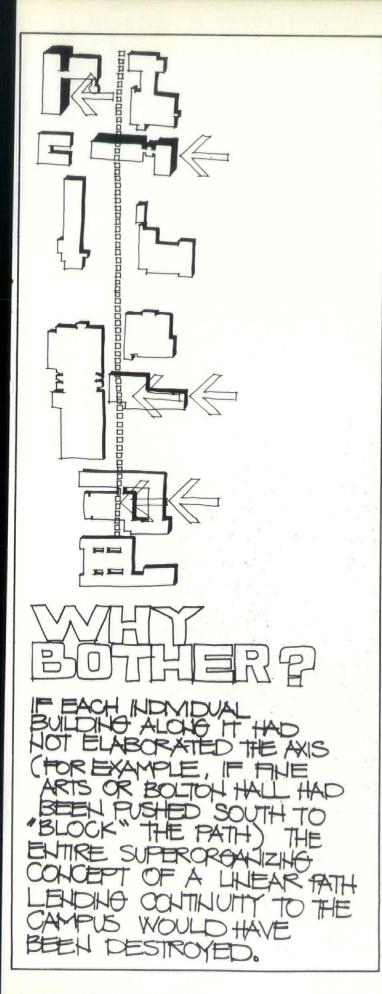
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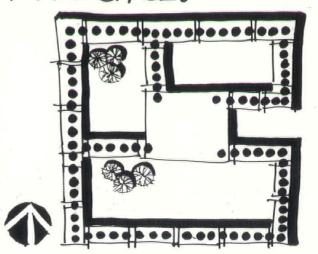


THE PARTICULARIZED ASPECTS
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IT IS THE WAY IN WHICH BUILDINGS
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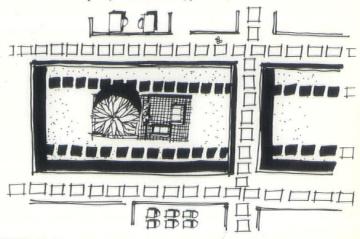


PARKSIDE

THE SUPERORGANIZING
SPATIAL CONCEPT DEALS
WITH THE CREATICH OF
WITH THE CREATICH BUILDINGS
CONTAINING INTERIOR
CORRIDORS WHICH ENCIRCLE
A MAIN SPACE.



THE LARGER CONCEPT
IS ELABORATED
THROUGH THE USE OF,
INTERIOR LANDSCAFE
ELEMENTS, OVERVIEWS
FROM UPTER LEVELS,
AND SKYLIGHTING.



50th Annual Convention of the N.C.A.R.B. San Francisco

It seemed very fitting that the convention honoring N.C.A.R.B.'s 50 years of service to the profession, should be also the convention that took the action necessary to completely change the examination that determines the qualifications of a candidate seeking registration in the architectural profession of the 70's.

The N. D. Board has long since advocated that a change in the examination format was necessary and had taken the position that the exam was not only too academic but was more a test of endurance than qualification.

The examination committee, charged with the duty of preparing the format for the new examination under the very capable direction of President William J. Geddis, has earned the admiration and commendation of every member board attending the convention. Incidentally, the convention had the enviable record of having 49 member boards in attendance, and the resolution to adopt the new examination passed unanimously.

The examination will be given in future in two forms:

- 1. The Equivalency Exam
- 2. The Professional Exam
 The Equivalency Exam will be

given to candidates who hold no degree or a Non-N.A.A.B. Accredited Degree. This exam will be formed from the present exam structure and is intended to determine if a candidate has the equivalent qualification of a candidate holding a N.A.A.B. Accredited Degree.

I should note at this point the reason why N.C.A.R.B. is placing such great emphasis on N.A.A.B. Accredited Degrees. Great strides have been made toward reaching N.C.A.R.B.'s next big goal — INTERNATIONAL RECIPROCITY. This committee has discovered during the course of many meetings here and abroad during the past 12 months that the one big equalizer in one nations acceptance of another nations registration is determination of an equivalent level of education.

By emphasizing the N.A.A.B.
Accredited Degree or passage of an equivalency exam, N.C.A.R.B. is ensuring that a certificated applicant may obtain world wide certification without the need of taking a qualifying exam in a foreign country in which he desires to practice. Other nations would instigate a similar process for determining an educational level that would be accepted by the N.C.A.R.B. for awarding reciprocal registration in

this country.

The Equivalency Exam will be a two day — three part exam, and a total of 18½ hours.

The first day will consist of "Construction Theory & Practice" (a combination of Building Equipment, Building Construction, Structures, and Professional Administration), and will be an 8-hour two part exam entailing 370 questions with the emphasis in the structural area, (120 questions).

The second day will consist of "Architectural Theory & Design" and will be a 10½ hour exam. 2½ hours being devoted to a 150 question multiple choice exam on architectural theory, (a combination of History, Theory, and Planning) and 8 hours devoted to a design problem (a combination of History, Theory, and Planning) to determine the candidates ability to handle the graphic aspects of architectural design.

When a candidate has successfully passed this examination he will be considered qualified to make application to take the Professional Examination.

The Professional Exam will be a two day — four part exam, and a total of 18½ hours.

The first day will consist of Exam



No. 1 — Environmental Context, in the A.M. and Exam No. 2 — Programming, in the P.M.

The second day will consist of Exam No. 3 — Design/Technology, in the A.M. and Exam No. 4 — Construction, in the P.M.

Unlike the present regulations, a candidate will not be limited in the number of times he may attempt to pass the examinations. It is felt that there is no need to re-examine a candidate in any section that he has successfully passed.

There is always the problem, in making a transition from one examination to a completely different type of exam, of what to do with the candidates who have passed some parts of the present exam but not all.

In as much as all exams are prepared, processed and graded by the Educational Testing Service Inc. of Princeton, N.J., it would obviously become financially impossible to administer three examinations.

The following formula has been devised and will be used to determine a candidate's status.

Construction, Theory and Practice in the new Equivalency Exam is formulated from — Building Equipment, Building Construction, Professional Administration and Structures of the present exam. If a

candidate has passed Structures and two others he will be considered to have completed the requirements of this section of the new exam, if not he must take this section.

Design in the new exam is Design and Site Planning in the present exam. If a candidate has successfully passed the present Design he is considered to have passed this section, if not he must take the new Design section.

Architectural Theory in the new exam is the "History, Theory and Planning" section of the present exam, and this must have been successfully passed or candidate must take this section.

If a candidate presently taking the exam successfully passes the new exam through this formula he will be considered qualified for certification.

The examination for December, 1971, is already prepared and will constitute the last exam in its present form. The first Equivalency Exam will be offered in December, 1972, and the first Professional Exam will be offered in June, 1973.

The qualifications for admittance to the examinations will be one year apprenticeship and a six year degree or two years apprenticeship and a five year degree. Candidates with no degree must have completed an apprenticeship term in accordance with the "Education Equivalents" table in N.C.A.R.B. circular or information 3-71.

The following Resolutions were adopted by the convention:

- 1. State Boards shall report all infractions of their respective registration laws and resulting board action to N.C.A.R.B. and such report shall be inserted in registrant's permanent record.
- 2. Issuance or renewal, or wallet cards shall be discontinued.
- N.C.A.R.B. certification will be granted on written exam only. The "Senior" exam will be discontinued after December 31, 1971.
- Each state is requested to do everything possible to get the Legislative Guidelines incorporated into their state law to facilitate the practice of architecture from state to state.
- 5. Charges for the use of individual parts of the examination \$7.50. Annual renewal charge for N.C.A.R.B. certification \$15.00. The effective date for these increases—September 1, 1971, for exams and January 1, 1972, for N.C.A.R.B. certification renewals.

Bernard H. Hillyer, Chairman

HISTORIC RESOURCES

INTRODUCTORY MATERIAL ON HISTORIC PRESERVATION COMPLED BY THE HISTORIC RESOURCES COMMITTEE SOUTHEASTERN SECTION, WISCONSIN CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS



line art by Fred Weimman

What Will Be Left to Remind Us Of Who We Are?

The interest in preservation of our artistic heritage is evident the world over. This interest in the preservation of historic resources provides us with the material of understanding the importance of the past and the civilization of which we all are a part. "Ironically, steps to preserve have been slowest in our country," observes Professor James Maston Fitch of Columbia University's School of Architecture. A fact that again is brought home with grim urgency by the present demolition of the old Chicago Stock Exchange. Sullivan and Adler's masterpiece designed in 1893, now making room for a more "profitable" high-rise office structure.

During the first half of this century First Families and Millionaires were the saviors of priceless gems of the American heritage. Heroic efforts were often no match for the inexorable roll of the bulldozer which today chews up rural land at the rate of two Detroits a year. Half of the 15,000 buildings recorded since 1930 as National Historic Landmarks by the Department of the Interior have already been destroyed. Many. including famous city halls, are endangered, the New York Times recently reported. Freeways, urban renewal, and suburban tracts have been the carriers of destruction. "What will be left to remind us of who we are?" Entire blocks and neighborhoods vanish with no evidence of the past to add spice and variety, to give substance and identity. There is still time in most parts of the nation, and public opinion is growing to reverse the trend. Architects and other design professionals are available to work

with city governments, colleges. clubs, private developers, and neighborhood associations to use new Federal funds and private grants for preservation, reports The American Institute of Architects.

Brian Spencer, chairman of the Historic Resources Committee of the Southeast Section, Wisconsin Chapter, A.I.A., and his committee, Daniel Thompson, Mary Ellen Wietczykowski and George Wilkinson have begun a program of providing architects and the public with basic materials for the understanding of the significance of historic preservation, restoration and rehabilitation of architecture of local, regional and national consequence.

Their first project has been the assembly of introductory material gathered from many sources regarding the criteria, evaluation. financing, planning and execution of historic preservation projects. This material is contained in a handsome and practical folder that has a line drawing of the Bell and Clock Tower of the Chicago-Milwaukee-St. Paul and Pacific Railroad Station in Milwaukee, built in 1886 by architect E. Townsend Mix, and demolished for the expressway in 1965.

This neat Historic Resources information guidebook has been placed in all public libraries in the Southeast of Wisconsin besides the Milwaukee Public Museum library: Municipal Reference library-City of Milwaukee; Kenosha Public Museum; Kenosha County Historical Association library; Milwaukee Historical Society; Junior Women's League of Milwaukee; University of Wisconsin-Milwaukee library: Department of City Planning in

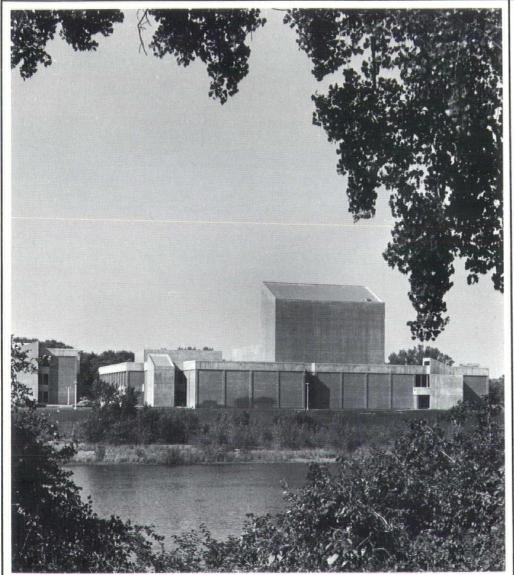
Madison; Charles Allis Art library, Milwaukee; and it is available upon request from the office of The Wisconsin Chapter, A.I.A.

The Committee did an outstanding job in assembling this material which should prove invaluable to anyone interested and working in the field of historic preservation and it should prove equally invaluable to anyone who wants to start in historic preservation. Practical information about The National Historic Landmarks Program; The National Register of Historic Places: National Park Service Archeological Program: The Historic American Buildings Survey; Legacy of Parks, a broad new funding program; Preservation Leaflet Series of the National Trust for Historic Preservation and programs and requirements from the Department of Housing and Urban Development are combined with brochures of National Trust Properties, a comprehensive list of films on historic preservation and brochures from Wisconsin about Walker's Point in Milwaukee and Madison. A bilingual brochure about Walker's Point, sponsored by Land Ethics, Inc., in Spanish and English is the contribution of this private group of citizens interested in preservation.

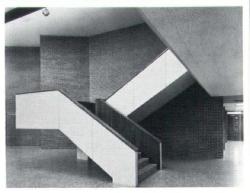
Anyone interested in historic preservation is welcome to contact Brian Spencer or his committee members all of whom will welcome the opportunity of assisting you! For further information regarding the material of the Historic Resources Guidebook, write directly to the department or agency involved, or direct your inquiry to the Wisconsin Chapter, A.I.A.

Fine Arts Center, Eau Claire

Not a monument but a place of production







The Fine Arts Center of the Wisconsin State University in Eau Claire is located on a site across the river and to the north of the main campus which has an upper campus essentially consisting of residential structures on the bluffs of the river and a lower campus where most academic buildings and the original main building are located.

The Fine Arts complex is connected to the main campus by a pedestrian bridge which also carries steam supply and return and power. Long range plans on this north side of the campus include dormitory developments.

The Fine Arts Center has a gross area of 140,000 sq. ft. and construction costs amounted to 3.5 million dollars.

The Eau Claire Fine Arts Center is one of the first generation of Fine Arts buildings for the State Universities.

Its sister buildings are at Stevens Point, Oshkosh, Whitewater and three second generation fine arts buildings will be located at Superior, La Crosse and River Falls.

Originally, the architects, Larson, Playter, Smith, Architects and Associates, had envisioned a building with a strong and uniform massing for the music, speech and art departments it was to house. But this concept was not in keeping with the wishes of the University and the state-wide system



for constructing fine arts centers.

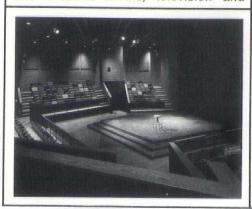
The music, speech and art departments do not form a single college under a single deanship but rather are all members of the College of Liberal Arts. Therefore, the building took the form of wings. Each wing is well articulated from the other. The art wing is without performance spaces while the music and speech wings have major performance spaces opening off a common lobby.

The art wing contains facilities for painting and drawing studios, pottery, sculpture, weaving and graphic laboratories, two small lecture rooms and faculty office-studios. The art wing is a three-story structure connected to the main lobby by a one-story corridor link and a sculpture court.

The music wing and the speech wing are two-story structures separated by a large central lobby. Opening off this central lobby are three performance halls. A concert and recital hall are in the music wing while an experimental theater is contained in the speech wing, a gallery and the one-story corridor connect to the art wing.

The music wing provides a vocal rehearsal room, instrumental rehearsal room, classrooms and several small practice rooms and faculty officestudios.

The speech wing, in addition to the theater, has a theater shop, dressing and costume rooms, television and





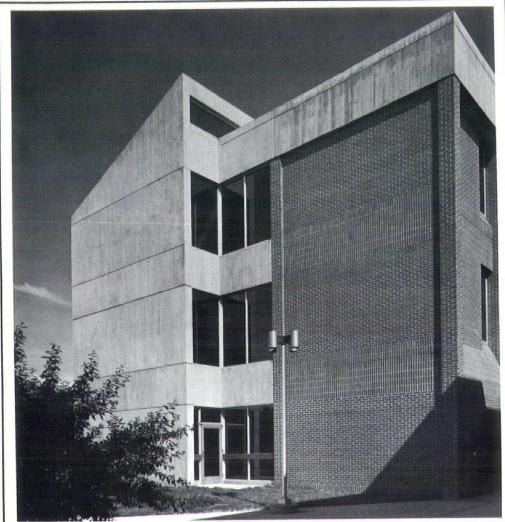


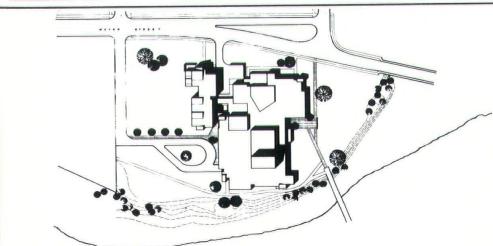




Fine Arts Center, Eau Claire

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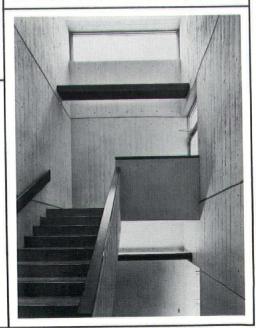


radio production facilities, classrooms and again faculty offices.

The architects insisted on red brick as the major building material for the exterior skin. "The Eau Claire campus is a red brick campus, as are so many others and we felt strongly, that the brick should be extended to this building, in order to provide a strong visual tie between this building and the rest of the campus," relates Brian F. Larson.

The architects did not envision the Fine Arts Center as a temple to the arts nor as a monument as seems to be the current vogue. They saw it as a place of production and a workshop where students and faculty could explore the world through music, theater and art. Those who might expect a marble palace will be disappointed but those who want to participate in the creative and energetic activities that take place in the Fine Arts Center will be served well.

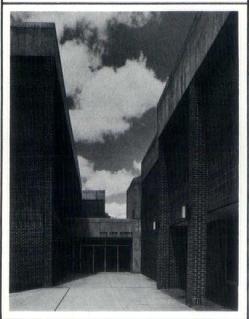
As many of us know, and even more so for those who do not, architects have to work with restrictions and limitations, some totally out of the reach of their decision, yet vitally

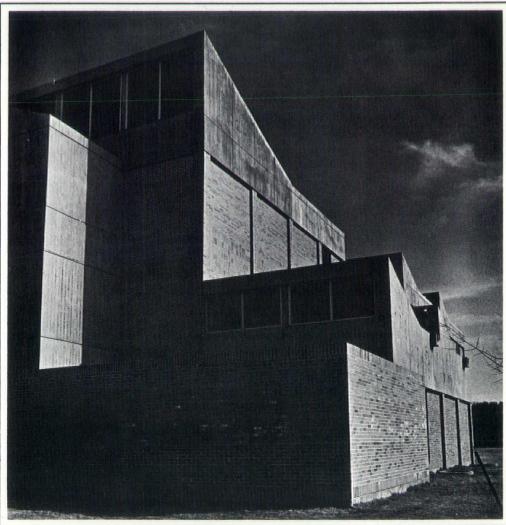


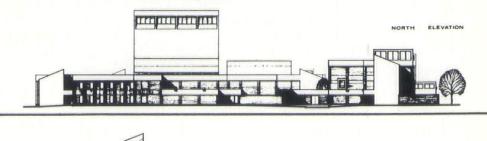
important to their work.

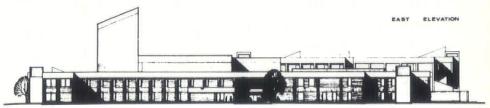
In the case of the Fine Arts Center in Eau Claire, it was the location and the design of the bridge linking the Fine Arts Center to the main campus. The architects were told initially, that the bridge would come in on the north side of the river several hundred feet downstream at Second Avenue.

As it turned out, the bridge finally came in at First Avenue, thus voiding the basic considerations of siting the building and destroying the very carefully worked out site relationships. When the working drawings were completed to 90%, the architects had to rotate the building 90 degrees counter clockwise in order to avoid that the bridge would connect with the building at the loading dock area. The main entrance of the Fine Arts Center now faces east and not south as initially intended and clear story windows of the art wing were rotated so that north light could be provided. Although the building circulation still works quite well, the opportunity of a strong plaza linking the bridge and the building was lost.









BOOKREVIEW

Robert Venturi
Complexity and Contradiction in
Architecture
The Museum of Modern Art Papers
on Architecture, Number 1.
New York, 1966

"The old architectural code, with its masses of rules and regulations is no longer of any interest; it no longer concerns us: all the values have been revised; there has been a revolution in the conception of what Architecture is." — Le Corbusier, Towards a New Architecture.

Venturi's book does not seem to have enjoyed the popularity that Le Corbusier's did in 1923, though Vincent Scully calls it "the most important writing on the making of architecture since Vers une Architecture." The earlier book went through thirteen editions between 1923-27, while Complexity seems still to be selling off its first. The difference can hardly be attributed to the presence of a less sympathetic or receptive audience. We hear over and again about the imminent revolution in architecture as well as most everything else.

One might argue that talk of revolution is old hat; more likely, however, is the possibility that Venturi's manifesto is simply less potent than Le Corbusier's. A potent manifesto needs 1.) a clear, over-simplified statement of principle; 2.) an exaggerated example of present-day wrong-doing and our consequent suffering; 3.) an alternative to the present way of doing things exemplified by something previously assumed to be inconsequential (like the proletariat); and, finally, 4.) inspired rhetoric. While providing the above, a manifesto must avoid complicated documentation. Facts get in the way and leave the door open for countering facts and rational argumentation. Manifestos appeal not to reality, but to dreams.

Using the items above as a checklist one must conclude that Venturi's is a second-rate manifesto. While the principle comes through fairly clearly, examples (documentation) rapidly overwhelm and undermine the impact of the rhetoric: "The growing complexities of our functional problems must be acknowledged." To do so will be to produce a "vital" and perhaps "messy" architecture which is more meaningful than the artificially pure and simple architecture of the Orthodox Modern architects.

"Having made this brief statement of principle, Venturi goes on to prove it using more than 200 examples, beginning with Philip Johnson's Wiley House (which is bad), and ending with Main Street U.S.A. (which is "almost all right"). Between these familiar American examples are scores of less familiar European ones. The examples often fit perfectly the requirement of inconsequentiality; until Venturi revived them the Baroque and Mannerist buildings he cites were little more than curiosities to Orthodox Moderns. But in addition to being inconsequential, the examples are also unfamiliar, something that was not true of Le Corbusier's ships and automobiles. A reader in 1923 could relate to Corbu's discussion of the logic of machines because machines were around. They were familiar. Great Mannerist architecture is not around. What is around, and what would have supported his argument better, he ignores completely: the buildings that are ambiguous and complex and contradictory because they have served and been molded by many masters. Examples of such buildings abound but are usually unnoticed.

Venturi's dependence on remote, bookish examples weakens his argument. The need for a potent argument concerning complex architecture might have been less critical had the crimes of the Orthodox Modern architects been more vividly portrayed. As it is, one has difficulty figuring out just what the old moderns were guilty of. They had their rules, but how those



BOOKREVIEW

rules failed is a bit vague. They "advocated the separation and exclusion of elements, rather than the inclusion of various requirements and their juxtapositions." They ignored some aspects of buildings in order to satisfy the requirements of simplicity. But how these practices cause us to suffer is unclear.

Equally unclear is his choice of examples. Over and again he chooses examples which have superficial formalistic complexities when it is presumably human behavioral complexities (Scully calls them "social phenomena") he is making a case for. Are the end bays at Blenheim important or subordinate to the central pavilion? Do the churches of the Piazza del Polpolo exist independently or as a unified composition? Such form-based abiquities seem as arbitrary as the Orthodox form-based simplicities. A vital architecture will come from acknowledging programmatic complexities, not from games with forms.

A look at Venturi's own work does not resolve this problem. In some cases form complexities seem to be the product of program: a little fire-house must be made to look larger if it is to be seen by motorists passing at 45 miles per hour. In other cases he seems to be playing a form-game: are the little trees for Copley Square, Boston, too little, or are the big trees too big?

One is tempted to suggest that the form-games are intended as symbols of the programmatic complexities, but that would be too easy. It would be less easy and more messy to conclude that Venturi simply never bothered to make practice conform to theory, just as Le Corbusier was not all that clear about the relation of machines to architecture.

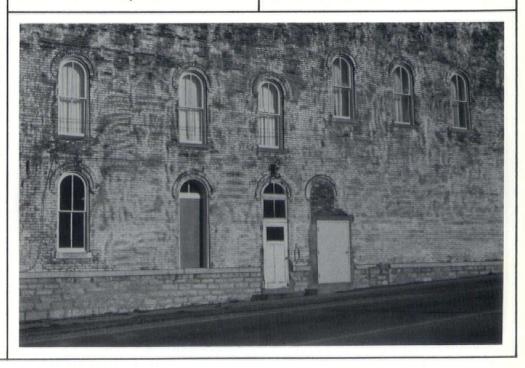
The key to success in a manifesto

is probably the author's ability to enlist the sympathy of readers regardless of the logic or consistency of his arguments. This is done by playing the underdog, the lonely crusader, against the established system. If he can also show that he has tried bucking the system by practicing what he preaches he is even better off. In the end, however, it takes more than the role for the drama of lone crusader to be convincing. Speeches must be delivered in an understandable way. The action must be visible. Venturi's dependence on a sometimes obscure and always too numerous supporting cast might not confuse the historian or theorist who appreciates the lengthy argumentation by example, but it undoubtedly impairs his communication with and effectiveness in changing the thinking and designing habits of practitioners.

While the book fails as a manifesto, it remains an important theoretical

statement. The dullness of our new environments stems from three sources: economy, the way design problems are conceived, and the arbitrary rulessystems (including aesthetic constraints) employed in the design process. A rules-system for design which incorporates rather than ignores the facts of human life, and a more open, imaginative approach to conceiving of problems would do a great deal to enliven the environment around us. Economy will be with us always. But it will be easier to deal with if we eliminate some of the unnecessary restraints on action we so willingly impose upon ourselves. Complexity and Contradiction in Architecture is a device that can begin to loosen and relax our thinking about architecture, to free us. I only regret that it is not more approachable.

Wayne Attoe, Assistant Professor School of Architecture, UWM



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advertisers index

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Century Fence	19
ine Arts Building	18
Kohler of Kohler	
Mason Contractors Association	
Silbrico	16
Spectra Glaze	





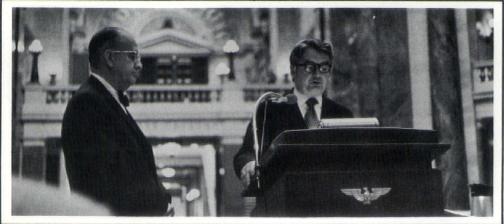
Architect receives 1971 Governor's Award in the Arts

Richard W. E. Perrin, Milwaukee architect, planner, and scholar, has been named one of five recipients of the Governor's Awards in the Arts for 1971. The recently retired Commissioner of Milwaukee's Department of City Development is the third architect so honored since the awards were established by the Wisconsin Arts Council seven years ago.

At the awards presentation, held in

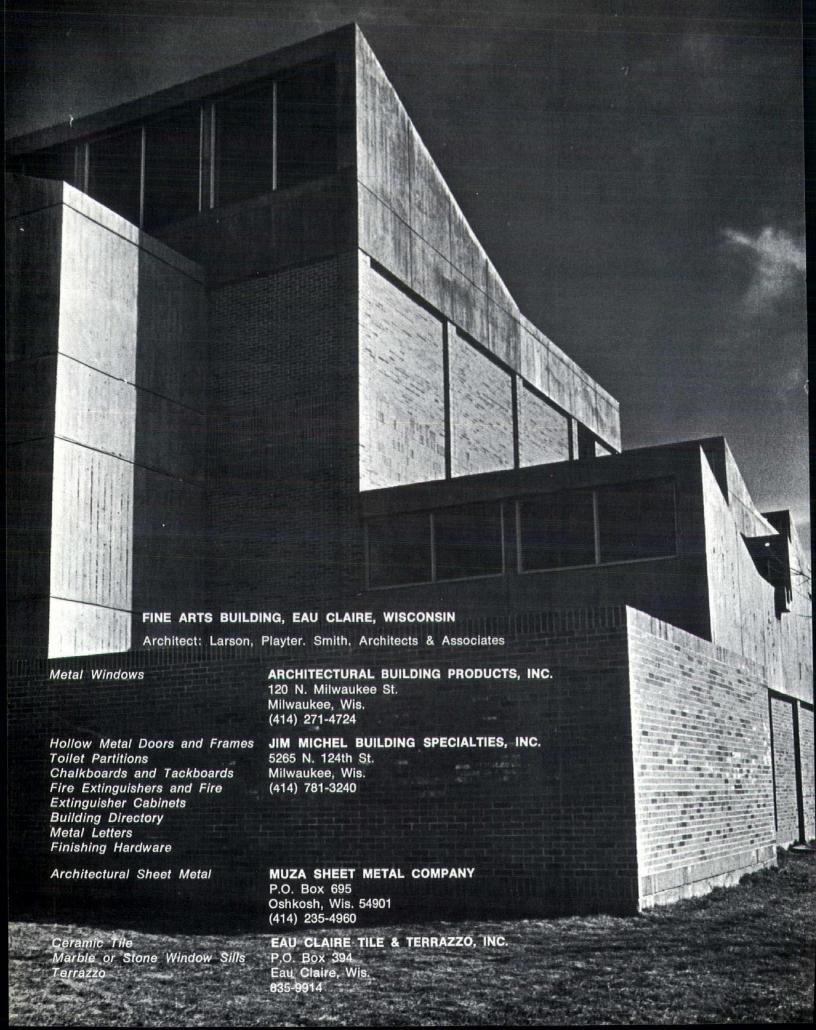
15, Perrin was cited for his outstanding contributions, over the span of his forty-year career, to the study and preservation of Wisconsin's architectural heritage. The citation, read by Governor Patrick J. Lucey, mentioned his many significant publications in architectural history, articles and books that have previously won him awards from local and state historical

the State Capitol rotunda on October



societies and election as a Fellow of the American Institute of Architects. His involvement in and support of Historic American Buildings Survey projects in Wisconsin since the 1930's and his role in founding the Milwaukee Landmarks Commission, the first organization of its kind in the state, also were recognized. Perrin served as chairman of the Landmarks Commission from 1964 until his retirement this past April and is presently state advisor to the National Trust for Historic Preservation as well as Historic Buildings Preservation Officer for Wisconsin.

Other individuals and groups receiving Governor's Awards this year were Milwaukee's Inner City Arts Council, O. V. Shaffer, Beloit artist, the Madison Art Center, and James A. Schwalbach of Madison, artist and former chairman of the Art Department, University of Wisconsin Extension Division and University Center System.



Dr. R.Buckminster Fuller

Continued

Remember we have these markers on that diamond up there on the edge. They are one eighth points, and one-eighth point up the side I am going to put another nail, and half way down this side we put another nail, one-eighth points half way from the edge, and over here down to the bottom point put another nail, half-way up to the starting point another nail. Now I am going to take the rope off the top point, these men are holding the rope neatly on these nails at the one-eighth point, take it off the top which was the quarter-point and now I am going to pull it downward in respect to the other two nails and take it off there and we find it comes back to the center of the diamond, cause this is parallelogram and put in a nail there, and then going to have men hold the rope where it goes on those one-eighth points on the extreme ends down at the bottom, you hold it there and I take it off the bottom one and bring it up to the center of the diamond also. Instead of having one big diamond we now have two diamonds end to end neatly permitted by the parallelograms. Has that been clear to all of you? Now having divided the diamond into two diamonds I take each of the small diamonds and again make 16th points and 32nd points and continually turn these little diamonds into two diamonds. Do you see that? I continually convert V into a W, tops and bottoms of the respective diamonds so now, instead of having two diamonds, there are four diamonds, and I've got eight diamonds end to end. I won't bother those half way points ever, keep moving those intermediary points into the center. Quite clearly, you wouldn't have to make many frequencies of subdivisions in this manner before you find the top and bottom ones are coming towards each other very rapidly, they are approaching a straight line, but you know that you deliberately started with a non straight line so even though it gets to be very high frequency you cannot see the diamonds any more you know how we did it, and you know we had a deliberately non straight line.

Now when the physicist wants to demonstrate wave phenomena to a student, the simple way for him to do it, is to take a piece of rope and a nail, he puts the nail in the wall and then he takes hold of the end of the rope and throws a whip in it and the wave goes to the wall and comes back to his hand and stops. It is typical of waves, they always come back to where they started. That is very fundamental. This is fundamental of all electro magnetics. How is this piece of rope going from there to there and coming back to where it started. This is a beautiful pattern of electro magnetic waves so when the physicist has a pure straight line in sight, this is like a magnetic line. That is what is happening when you do look at the sun. So I say the physicist now with his deliberately non straight line, which is controllably straighter, I can make it straighter and straighter by increasing the frequency which is something you never have been able to do before, because you insisted that you couldn't have a straight

Dr. R. Buckminster Fuller at the 1971 Wisconsin Chapter, AIA Convention. The typewritten transcription of this address, which began in the June 1971 issue, has been supplied by the Center for Twentieth Century Studies of the University of Wisconsin-Milwaukee, Dr. Robert F. Roeming, Director. The original tapes were recorded by Wallace R. Lee, Jr., of Maynard W. Meyer and Associates.

line by starting with a deliberately non straight line. I am now giving you a tool, which carries out all the demonstrations, you have been able to make in geometry and it is much more satisfactory because you know where you got it. You can find out about how you got it. It is this part where I found the mathematician was really being friendly to me. They didn't really like it because the physicists have been keeping them out of their club and all you have to do is just look at the relative salaries paid to mathematicians and the relative salaries paid to physicists. The mathematician has really been in kind of a black hole and didn't like it and this gives him a chance to get on board with the real scientists club. Now this means a great deal has been doing with perfectly good gains. They have a great many games they play that are supposed realities. They are not realities and so they are not valid. When we get into really good mathematics, you don't have any axioms at all, so you will be superficially misinformed. Somebody will say I am giving you operational mathematics where we will start in and what do we know. In the first place, when you say I draw a straight line, you as a system operate on another system. I have a meaning for the word system, and in order to really get at the significance of the word system, I can certainly say to each human being, the universe is everything that isn't me. You are differentiating between yourself and the universe, so you are a system and the universe could be a system, but you can't think about all the universe at once. You can't think about all the experiences men have had if we are really thinking operationally. The operational definition of universe would have to be referred to experience. Therefore, operationally speaking which is Einstein's way of saying by universe we mean all of the communicated experiences, the aggregate, all experiences of man, the aggregate of all communicated experiences of humanity. The communication can be to yourself so you make some documentation, or you could be communicated to somebody else. It would have to be thought about and communicated into experience. So our definition of the universe is the aggregate of all humanities consciously in communicating experiences. Now, as Einstein began thinking operationally, he found himself in a universe where men were thinking about the universe as distant universe. I am sure all of you remember when you were very young, you tended to feel, that as you tasted things and you saw other things and you heard the things that it was all timed together absolutely beautifully, coordinated, synchronized. Then there came the day, nobody warned you about it, but you suddenly saw somebody hammering on something in the distance and you heard the sound after you saw them and for the first time you realized your senses were not exactly synchronized. Nobody had warned you about it. You could get somebody to make that deliberate demonstration but it usually experimental. (To be continued)

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wisconsin architect



Volume 42, No. 10 O

October, 1971

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index

6 Students' Notebooks

Extractions from notebooks prepared by students in their second year of architectural studies at the School of Architecture-UWM

8 A City — A River

A long range plan for improvement of the shore of the Fox River in Oshkosh prepared by a committee of dedicated citizens and architects

12 The Dilemma of the Non-Indian World

Ed McGaa (Eagle Man), Oglala Sioux Indian, with the Department of Indian Education in St. Paul, Minnesota, looks at our environment and calls it Mother Earth

12d Beloit Memorial Hospital

A pioneering solution for the complicated functional requirements of hospitalization

18 Dr. R. Buckminster Fuller

Excerpts of Dr. Fuller's address at the 1971 Wisconsin Chapter, A.I.A. State Convention

20 Value Perspectives on Urban Life

The philosophy Department of Marquette University sponsors a lecture series and symposium on this subject with emphasis on value conflicts, political and economic values and esthetic values as they affect the quality of urban life

21 News Notes

22 Document Services

Wisconsin Chapter, A.I.A. has documents available now with delivery service of one or two days

23 Welcome

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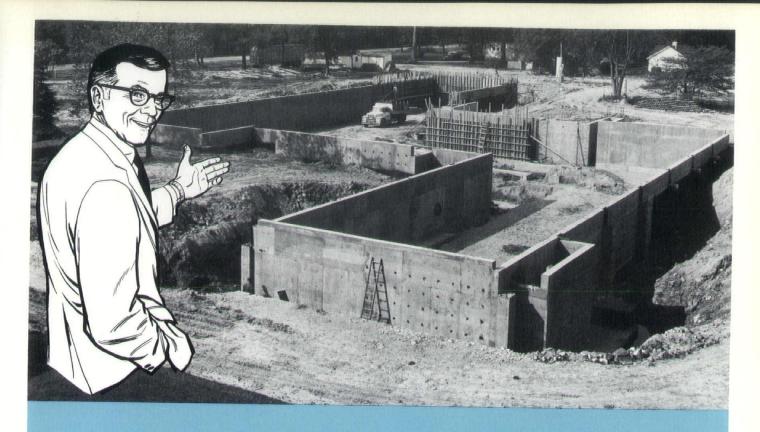


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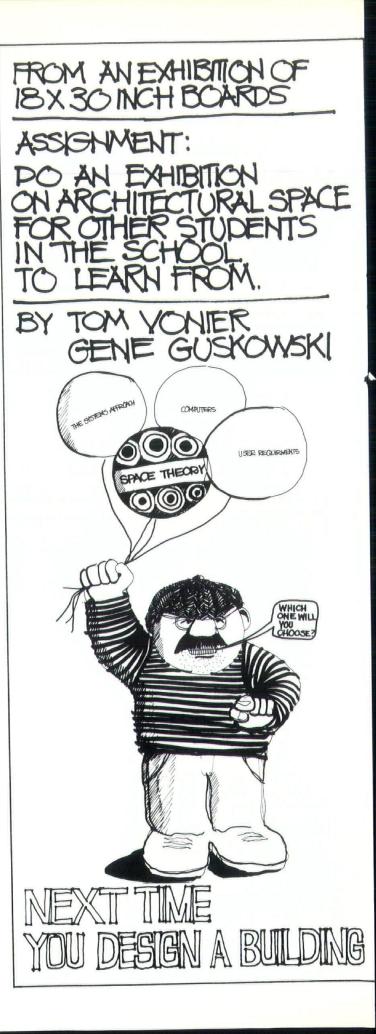
why we can serve you better.



With this issue, Wisconsin Architect starts a series dedicated to extractions from notebooks prepared by students in their second year of architectural studies at the School of Architecture, The University of Wisconsin-Milwaukee.

Tim McGinty, Assistant
Professor at the School of
Architecture, encourages
students to emphasize the
visual illustration of class
notes and ideas as they
design and here are some of
the results.

There is no intention that these sketches be construed as definitive studies in architectural theory, but they have proved to provoke thinking within the classroom and we hope that this series might have the same effect on our readers. Ed.

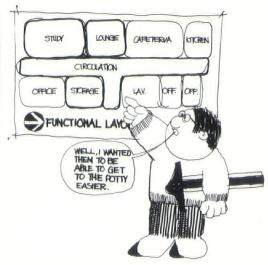


SPATIAL THINKING AS MICHT BE DEFINED AS THE ART OF WRAFFING WALLS AROUND A SET OF USER REQUIREMENTS. BUT ACTUALLY, IT'S MORE THAN THAT!

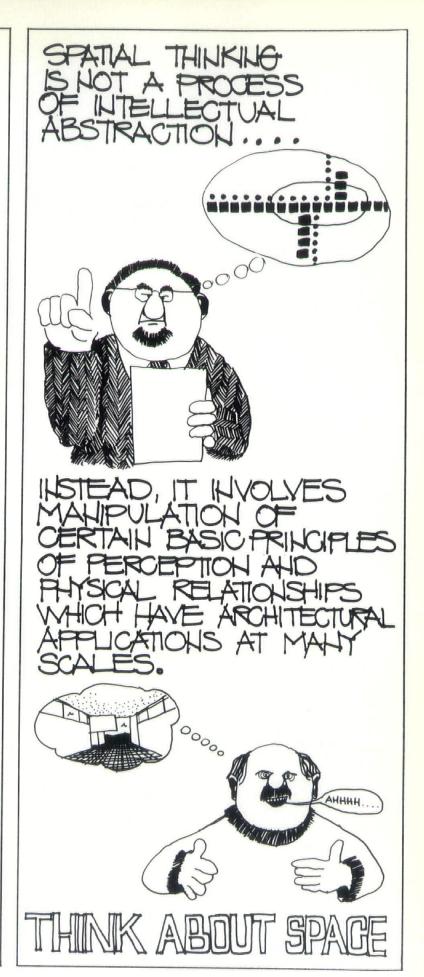


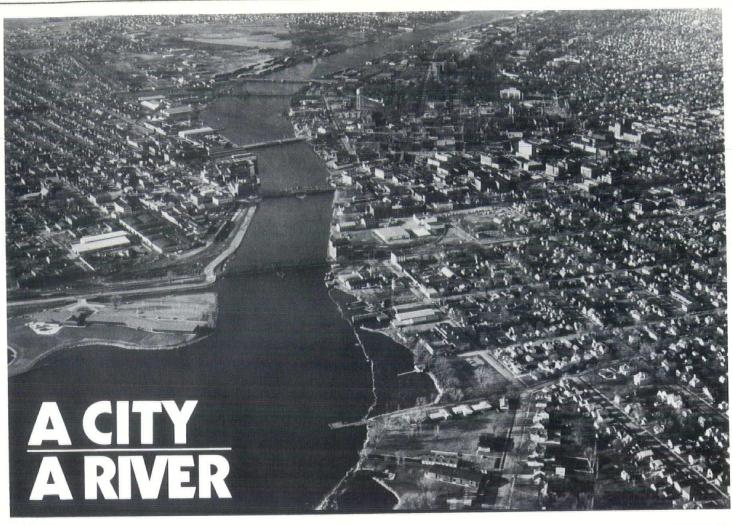
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GO A STEP FURTHER





Excerpts of the Report of the Rivertront Beautification Committee for the City of Oshkosh

appointed in March of 1969 upon authorization by the City Council with the express charge to make recommendations to the Council regarding the steps necessary to beautify the riverfront on the Fox River.

Members of the Committee were Charlotte C. Lee, Chairwoman, Frederick C. Behlendorf, Lurton W. Blassingame, Linda Casiana, David F. Conover, Karl D. Knudsen, James Manske, Philip Savides, David L. Telfer and architects Leonard H. Reinke of Irion, Reinke & Associates, Inc. and Robert Yarbro of Sandstedt-Knoop-Yarbro. Both architectural offices are credited for the use of their facilities and personnel in the preparation of maps, materials, and photographs of the report.

Ex officio members of the committee were John M. Franzen,

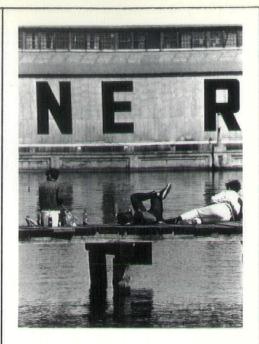
The Oshkosh Riverfront Beautification Committee was

City Forester, Robert K. Halloin, City Planner and

Robert K. Moser, Councilman







The first meetings of the Committee were primarily organizational. The Committee was divided into short-range and long-range subcommittees and it was decided that the shape of the Fox river and its relationship to the City made the obvious boundaries of the Highway 41 bridge to the north and Lake Winnebago to the south, the limits of the study.

The Committee was concerned with improving the appearance of the river as viewed from the water as well as the land and with making more riverfront areas available for public enjoyment. Another major objective of the Committee was to make the citizens of Oshkosh aware of the current state of the Fox river and its future possibilities.

Convinced that nothing of lasting significance would be accomplished without public support and also that much of value could be done without waiting for the publication of its report, the Committee's work during

the summer of 1969 was helping the citizens of Oshkosh to become aware of the potential of the river. To that end the short-range subcommittee initiated in early June a week long riverfront clean-up campaign which received excellent coverage by the City's newspapers. Riverfront property owners were notified by letter that the offices of the City were available to them upon request.

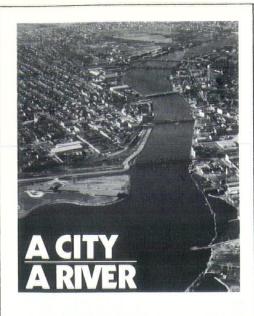
The City offered consultation with the City Forester and a special collection of debris. Members of the Committee spoke to citizen groups answering questions and encouraging participation.

In the fall of 1969 the Committee significantly changed the direction of its work by replacing the concept of beautification with that of planning. As a result, the subcommittees were disbanded and all efforts were concentrated on producing a comprehensive River Development Plan for the City Council and the community.

In April of 1971 the River Develop-

ment Plan was published and presented to the City Council with the recommendation that this report be studied, revised and continually updated.

The development of Oshkosh has always been closely tied to the Fox river. The main cause of Oshkosh's expansion in the nineteenth century was the rapid growth of lumberrelated industries supplied by the seemingly endless rafts of logs floated down the river. By 1856 there were fifteen saw, shingle, planing mills and sash and door factories. In a generation the number of saw and shingle mills doubled. There were other industries and many of them also utilized the Fox river. All coal used by Oshkosh was shipped by barge from Green Bay. These businesses, together with railroad depots, lined both sides of the Fox river for nearly three miles toward the end of the 19th century. The river was also used for the transportation of people. As early as 1856





BREAKDOWN OF RIVER	FRONT	USAGE
Use	Footage	Percentage
Residential, All Types	2,700	6.75
Commercial Recreation	2,800	7.00
Recreation	2,900	7.25
State of Wisconsin	1,500	3.75
Commercial, All Types	1,850	6.62
Industrial, All Types	15,950	39.88
Cemetery	2,900	7.25
Golf Course, Daveloped	2,000	5.00
Street Ends, Bridges,		
Railroad Crossings	1,800	4.50
Undeveloped	5,400	13.50
Totals	40,000	100.00



the Oshkosh Courier reported five steamers leaving the city before noon. Travelers undoubtedly saw in addition to other steamboats the various tugs, barges and sailing vessels that were active at that time. There were daily steamer runs to Berlin, New London and Green Bay.

Some features of this era are still visible in Oshkosh and many of them are intimately connected with the River, perhaps the most obvious ones are the four bridges which span the urban section of the Fox.

While Oshkosh today has well over one hundred factories, some of which are still located on the river, its main economic base has become diversified. Today the factories and the more than six hundred retailers are supplied by air, rail and road rather than by water. The current river use comes from pleasure boating rather than commercial activity. Now that Oshkosh, and the entire Fox River Valley, is beginning a new period of rapid growth, there is again the op-

portunity to make the Fox river significant in the life of the City, not through industry and travel alone as in the past, but through a planned mixture of uses that will benefit all citizens of Oshkosh.

The Committee found the land vegetation along the riverbanks within the city limits varying from extensive to non-existent. The middle and largest section of the river either has no vegetation because factories and parking lots crowd the river's edge or has a scattering of willows, grasses and sedges, however, there is little to hide unsightly factory yards or parking lots in other areas. A stretch of several hundred yards upstream from Hydrion Harbor is devoid of vegetation because of the large piles of fill dumped there by lot owners. According to current plans, Riverside plantings will increase on the sizeable frontage owned by the Univer-

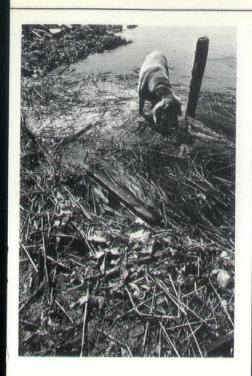
In seeking to preserve existing good scenic views as an integral

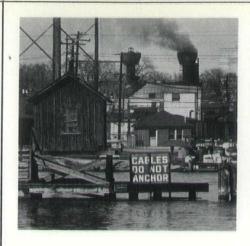
part of the improved riverfront, the Committee identified examples that vary from the fine houses with land-scaped grounds on the north side of the river at its lower end to the upper portion where the golf course and Rainbow Park on one side face the woods of Riverside Cemetery on the opposite bank.

Secondly the Committee found items worth preserving because of their nature or use related to the City's history, such as the log piles at the Excelsior plant and many structures relating to boating.

The Fox river connecting Lake Butte des Morts with Lake Winnebago provides exceptionally good fishing within city limits, perhaps better than that enjoyed by any other American city of comparable size.

In a breakdown of riverfront usage the Committee noted that the amount of undeveloped riverfront property amounted to 13.5% of the total and the second largest aggregate of frontage with industrial uses being







the largest at 39.88%.

They found that industrial usages are primarily by long established industries whose operations are of vital importance to the economic well-being of Oshkosh. Some industrial usages tend to be marginal and may offer an opportunity for change in the future. The Committee reports that past and currently changing use of the Fox river in Oshkosh presents numerous problems, some serious and others only potentially so.

Based on these findings, the Committee developed a long range plan with the principal goal — Ultimate Development Concept — of the Fox river to become a viable riverfront in which blight and haphazard development have been eliminated. This ultimate goal includes encouragement of gradual and voluntary conversion of the industrial properties to other uses. The Park Plaza Shopping Center, the Pioneer Inn and the expansion of the Wisconsin State University-Oshkosh campus

are cited as good examples of how this type of transition can occur. Features of these developments are oriented toward the water and take advantage of its esthetic and recreational attributes. Other uses which would benefit from a riverfront location include scenic parks and walks, recreational activities and high-rise housing which also would add a new vertical dimension to the design of the riverfront. High density residential development located along the river would be an economically feasible alternative to current industrial usage. Natural areas and wetlands so rapidly disappearing from urban waterfronts are needed to maintain the ecological balance of equatic life and to enrich the community. Campbell Creek near the new WSU football stadium and Sawyer Creek in the vicinity of Red Arrow Park are urged to be preserved.

The Committee suggests that the riverfront must be open with walk-ways and recreational areas, regard-

less of whether the shoreline is publicly or privately owned. The key element of the "Ultimate Concept" is the Committee's suggestion that the riverfront should be lined with continuous walkways ranging from narrow paths to concrete promenades and strip parks that should connect the larger parks with the commercial and residential areas along the river With the ultimate concept in mind, the Committee worked out specific short-range proposals which are possible to achieve in a relatively few years.

In the report the Committee urges: "Through the combined efforts of both public and private interests, the riverfront development projects should be started immediately and accomplished within the next three years. The opportunity for these changes exist now and action must not be postponed until once again 'it is too late.'"

Photos by The Paper, Oshkosh

THE DILEMMA OF THE

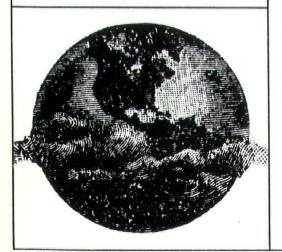
by Ed McGaa (Eagle Man) Oglala Sioux Indian

Mr. McGaa is with the Minnesota State Department of Education, Indian Education Section

The dilemma of the non-Indian world is that you or they — have lost respect for your mother — Mother Earth — from whom and where we have all come from.

We all start out in this world as tiny seeds — no different than the trees, the flowers, the winged people or our animal brothers the deer, the bear or Tatanka — the buffalo. Every particle of our bodies here today comes from the good things Mother Earth has put forth.

This morning at breakfast we took from Mother Earth to live as we have done every day of our lives. But did we thank our Mother Earth for giving us the means to live? The old Indian did. When he drove his horse in near to a buffalo running at full speed across the prairie, he drew his bow string back and as he did so, he said, "Forgive me brother, but my people must live." After he butchered the buffalo, he would take the skull and face it to the setting sun as a thanksgiving and an acknowledgment that all things come from Mother Earth. He never took more than he needed. Today the buffalo is gone. Mother Earth is our real mother because every bit of us truly comes from her



and daily she takes care of us. It is very late but still time to revive and rediscover the old American Indian value of respect for Mother Earth.

You say Ecology. We think the word Mother Earth has a deeper meaning. If we wish to survive, we must respect her. She is very beautiful and already she is showing us signs that she may punish us for not respecting her. Also, we must remember she has been placed in this universe by the one who is the all powerful, the great spirit above or Wakontankan - God. But a few hundred years ago, there lived in this land of Minne-ota - much water a people, the American Indian, who well knew a respect and value system that enabled him to live here without having to migrate away from his mother earth in contrast to the white brother who migrated by the thousands from his mother earth because he had developed a different value system from the American Indian.

Carbon dating techniques say we were here for 30,000 to 80,000 years and that if we did migrate it was because of a natural phenomenon — a glacier — and not because of a social system that had a few rich controlling many, many poor, causing them to migrate as happened in Europe in 1500 to the present. We Indian people say we were always here.

We, the American Indian, had a way of living that enabled us to live within the great complete beauty that only the natural environment can provide. The Indian tribes had a common value system and a commonality of religion without religious animosity that preserved that great beauty that man definitely needs. Our four commandments from the Great Spirit are Respect for Mother Earth, Respect for the Great Spirit, Respect for Fellow Man (we are and will con-

tinue to be a nonprejudiced people) and Respect for Individual Freedom, provided that individual freedom does not threaten the people or the tribe or mother earth.

Our four sacred colors are red, yellow, black and white. They stand for the four directions - red for the east, yellow for the south, black for the west and white for the north. From the east comes the rising sun and new knowledge from a new day. From the south will come the warming southwinds that will cause our mother to bring forth the good foods and grasses so that we may live. To the west where the sun goes down, the day will end and we will sleep and we will also hold our spirit ceremonies at night from where we will communicate with the spirit world beyond. The sacred color is black. From the north will come the white winter snow that will cleanse mother earth and put her to sleep so that she may rest and store up energy to provide the beauty and bounty of springtime. We will also create through our arts and crafts during the long winter season.

All good things come from these sacred directions. These sacred directions or four sacred colors also stand for the four races of man red, white, black and yellow men. We cannot be a prejudiced people because all men are brothers because all men have the same mother. You are my white sister and you are my white brother and you are my black brother and my black sister because we have the same mother - Mother Earth. He who is prejudiced and hates another because of his color hates what the Great Spirit has put here. He hates that which is holy and he will be punished even during this lifetime as man will be punished for violating Mother Earth. This is what

NON-INDIAN WORLD

we Indian people truly believe.

We the Indian people, also believe that the red man was placed in America by the Great Spirit and the white man in Europe and the black man in Africa and the yellow man in Asia. What about the brown man? The brown man evolved from the sacred colors coming together. Look at our Mother Earth. She too is brown because the four directions have come together. After the Great Spirit, Wakontankan, placed them in their respective areas, he appeared to them in a different manner and taught them ways so that they might live in harmony and true beauty. Some men, some tribes, some nations have still retained the teachings of the Great Spirit. Others have not. (This no doubt shocks some of you Christians who have the stereotype that we Indian people are pagans, savages or heathens, but we do not believe that you control the way to the spirit world that lies beyond.) We believe that the Great Spirit loves all his children equally although he must be disturbed at times with those of his children who have raped and pillaged Mother Earth because they worshipped gold or green as their sacred colors and placed materialistic acquisition as their God even to the point of enslaving their fellow man so that they may own and possess more material goods.

Brothers and sisters, we must go back to some of the old ways if we are ever going to truly save our Mother Earth and bring back the natural beauty that every man seriously needs especially in this day of drugs, tranquilizers, insane asylums, ulcers, extreme poor, extreme rich who share nothing, prisons, jails, rigid boundaries, germ warfare and complete annihilation weapons.

A great Hunkpapa Sioux Chief,

Sitting Bull, said to the Indian people, "Take the best of the white man's road, pick it up and take it with you. That which is bad, leave it alone, cast it away. Take the best of the old Indian ways — always keep them. They have been proven for thousands of years. Do not let them die."

My friends, I will never cease being an Indian. I will never cease respecting the old Indian values especially our four cardinal commandments and values of generosity and sharing. I believe that the white man became so greedy that he destroyed many things. I also believe that the white man has done a great deal of good in this world. He has good ways and he has bad ways. The good way of the white man's road I am going to keep. The very fact that we can all speak freely, the very fact none of us here are hungry, the very fact that we talk a common language and many of us have come from a great distance and can still exchange knowledge, the fact that we can exchange knowledge immediately over a wire to another country, shows the wisdom of my white brothers. These ways I will always keep and cherish, but my white brothers, I say you must give up this materialism to excess. Keep those material goods that you need to exist. Be more of a sharing and a generous type person. Have more respect for aged and the family tradition. Have more respect for an extended family which extends not only from mother and father and son and daughter but goes on to grandmothers and grandfathers and aunts and uncles and tribal aunts and uncles-goes out to the animal world as your brother, to Mother Earth and Father Sky and then above to Tankashilah, the Grandfather, Tankashilah means Grandfather. Wakontankan means the Great Spirit. They are both

the same. When we pray directly to God, we say Tankashilah because we are so family-minded that we think of Him as our Grandfather and we are his grandchildren. And, of course, Mother Earth is our mother because Grandfather intended it so. This is a part of the great deep feeling and psychology that we have as Indian people. It is why we preserved and respected our ecological environment for such a long period.

Only with the thought that Mother Earth is truly a holy being and that all things in this world are holy and must not be violated and that we must share and be generous with one another - only with this thought you may tell it in your fancy words as psychology, theology, sociology or philosophy — call it whatever way you wish but think of Mother Earth as a living being. Think of your fellow man as a holy person who was put here by the Great Spirit being, of the four sacred colors and think of brown also as a sacred color. With this philosophy in mind, as you go on with your environmental ecology programs, you will be far more successful as a nation when you truly understand the Indians respect for Mother Earth.





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Architects: Nowicki and Polillo of Philadelphia.

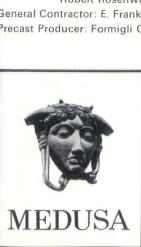
Eggers & Higgins, New York City, New York

Engineers: David Bloom Associates, Philadelphia.

Robert Rosenwasser, New York City, New York

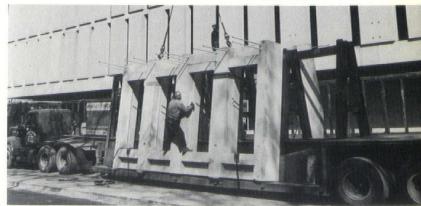
General Contractor: E. Frankel Enterprises, Philadelphia.

Precast Producer: Formigli Corp., Philadelphia, Pa.

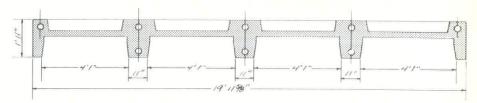








Precast load bearing units are 19'-11%" wide x 11' high. Average weight 12 tons. Spandrels are covered with black glass to accent vertical mullions.



Architect: ... John J. Flad & Associates, Inc., Madison
Joseph H. Flad, Principal in Charge
Florian Remitz, Partner in Charge
Hal Jahn, Job Captain
Owner: ... Beloit Memorial Hospital, Inc.
General Contractor: ... J. P. Cullen & Son, Janesville
Photos: ... William Wollin, Madison

BELOIT MEMORIAL HOSPITAL A pioneering solution for the complicated functional requirements of hospitalization



Aerial Photo: Mr. Dooley, Janesville

The Beloit Memorial Hospital, located on a 25 acre site at the corner of Heart Road and Prairie Avenue on the outskirts of Beloit, has received national attention for its pioneering solution to the complicated requirements of modern hospitalization. It has been judged one of the finest, most efficient patient care structures in North America.

Designed by John J. Flad and Associates, architects of Madison, Wisconsin, the Beloit Memorial Hospital was recognized in 1971 by an Honor Award in the Honor Awards program, yearly sponsored by the Wisconsin Chapter, The American Institute of Architects, and in 1969 it was named "Modern Hospital of the Month" by Modern Hospital magazine, a leading professional hospital publication.

We decided to publish a more detailed review of Beloit Memorial Hospital than we were afforded in April of this year, because we believe that Beloit Memorial Hospital is a fine example of the contribution the architect makes to his client's and the public's interests.

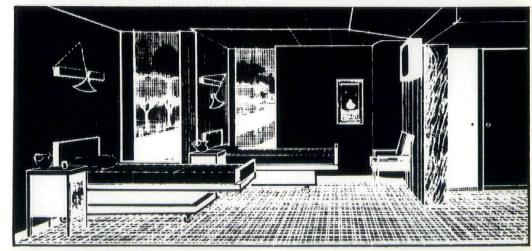
To study the thinking and the consequent solution to the very complex and intricate building program for this project is to find confirmed that the architect is the one who has been trained to create order, to arrange disparate elements into an intelligible pattern and a sequence of activities into a viable physical framework.

Of paramount importance in the building program of Beloit Memorial Hospital was the requirement of double occupancy for all patient rooms with equal facilities for each occupant. It was the design of the patient room to which the architect addressed his first concern and where he found the answer to the project's design solution.

Research on patient complaints and requests over many years past furnished by the hospital administrator, indicated that the conventional hospital room with two beds side by side and one window only and the lack of privacy were the main reasons for complaints.

John J. Flad and Associates made the welfare of the patient the basis of their design. Avoiding the major sources for complaints, they staggered the exterior walls of the patient unit,

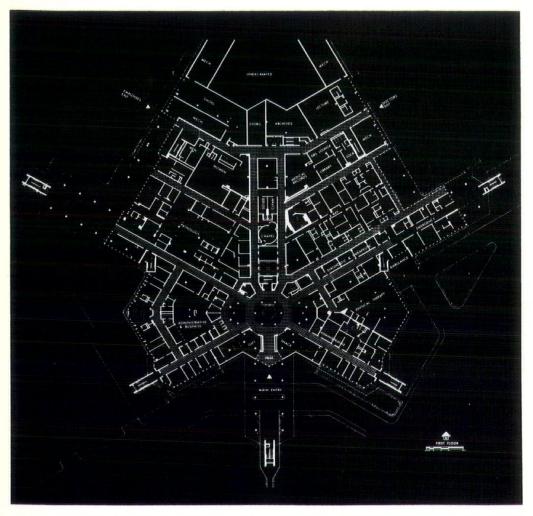




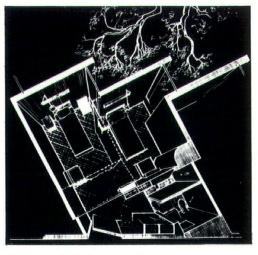




BELOIT MEMORIAL HOSPITAL continued







giving each patient his own private vertical window. They also staggered the placement of the beds, thus ensuring a high degree of individual privacy and they provided cubicle curtains extending flush from the ceiling runner to the floor, without depriving either occupant of his window view or his own independent facilities. Only the bathroom facilities are shared. Each patient has his own wardrobe, electronic voice communication with the nurses' station. Each bedwall contains a piped connection to the central oxygen supply as well as a vacuum system valve. The entire hospital is air conditioned for maximum patient comfort.

It was the design of this patient unit with all its sensitivity to the needs of the patient which caused the 1971 Honor Awards Program jury to observe: "They started with the human element and ended up with an architectural structural element which served these functions. It is absolutely spectacular that this hospital was created for the privacy of the patient." Room furnishings were chosen for style and comfort as well as for service and the "institutional feeling" of more conventional facilities was reduced to a minimum.

To accommodate the Integration of this basic patient unit into the total allover plan, John J. Flad and Associates decided on the "snowflake" concept for this 276 bed hospital facility.

This concept was translated into six almost symmetrical wings, radiating from a central hub on each of five floors. The rooms are all placed at angles to the nursing corridor, therefore preventing one patient from looking into another patient's room.

Five of the six separate wings in the design include patient accommodations except on the first floor, where the wings are occupied by office and diagnostic facilities. The sixth wing is connected to a service tower containing such ancillary equipment as kitchens, laundry, heating and air conditioning. Shelled floors and vacant areas will permit ultimate expansion to double the hospital's present capacity.

Maximum distance from the nurses' station to a patient's room is 104 feet,

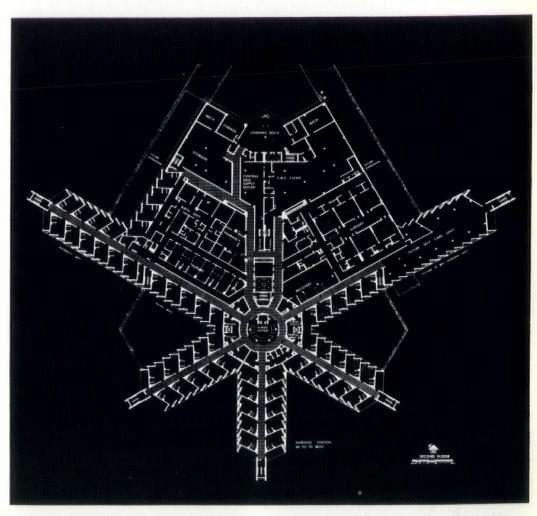
and the central stations are large enough so that full complements of nursing supplies may be kept on the floors. This arrangement allows the nurses to work efficiently and economically. The nurses at the work station can monitor the entire floor with visual control of every patient room.

An automatic cart transportation system moves specially designed carts carrying floor supplies and food through a vertical dumbwaiter system and horizontally at the fifth floor level on separate conveyors for clean and soiled supplies to and from the cart wash and storage area. The framework for all the carts is the same, making them convertible by the addition of special accessories to carry food or clean or soiled hospital supplies. Carts move through the hospital to preselected destinations and need be handled by hospital personnel only at the unloading station. The electronic selector system is activated by a sliding contact attached to the top of each cart. The sliding contact is positioned manually at the dispatching station to a calibrated position corresponding to the desired cart destination. The cart is then pulled into the dumbwaiter by the automatic conveyor mechanism and the sliding contact touches a selector switch in the dumbwaiter frame, completing an electrical circuit which routes the cart automatically to its destination where it is ejected for unloading.

The total cost of the automated cart system is reported by the architects as \$300,000. This amount should be reduced by the estimated \$75,000 which two additional service elevators would have cost if the cart system had not been used. They also estimate that personnel savings made possible by the system will return the capital investment in less than five years.

Beloit Memorial Hospital contains 257,460 square feet of finished space and 52,381 enclosed square feet.

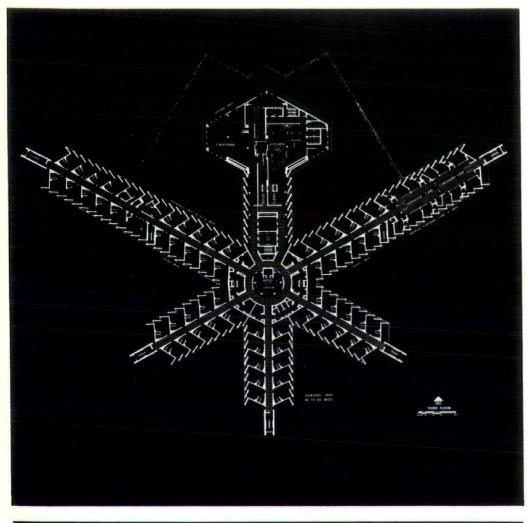
The structure is of reinforced concrete frame with exterior walls of exposed aggregate precast panels. Concrete towers at the end of each radiating wing enclose stairwells and also give access to two outdoor terraces on each floor of each wing for convalescents. Four elevators and a cen-

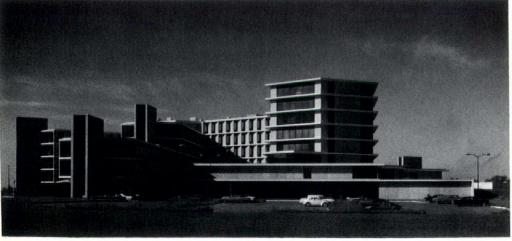






BELOIT MEMORIAL HOSPITAL continued





tral stairwell are located in each service wing just off the control hub of the structure. Two service elevators and a stairwell are at the end of the service wing.

Florian Remitz, Partner in charge of Beloit Memorial Hospital, is quick to point out that Beloit Memorial Hospital is the result of successful teamwork. He still is impressed with a specially devised crane and rig with a counterweight that J. P. Cullen, general con tractor for the project, designed in order to erect the 6,000 pound precast panels fom the exterior rather than as originally intended from the interior of the structure.

He also reports about the very fine cooperation of the administration and the medical staff of Beloit Memoria Hospital.

The project was constructed with federal participation in the \$11,888,062

The proof of the success of any building besides its aesthetics is how well it functions for its users.

After Beloit Memorial Hospital has been in operation for two years, Virgil J. Waelti, administrator of the hospital, reports that the response of the patients as well as the administrative and medical staff is overwhelmingly positive. He stated in a recent interview: "The building has delivered everything that we initially set out to achieve. Everybody has adjusted well to the structure and patients respond positively to the daily living atmosphere by being less tense than they normally would be upon entering a hospital. It is hard to imagine a more practical and efficient hospital design."

Joseph Flad, president of John J. Flad and Associates, finds that the Be'oit Memorial Hospital was constucted at a cost that is below the national average. "We feel we have succeeded in designing a hospital that makes the welfare of the patient of paramount concern."

We agree with the 1971 Honor Awards jury who stated that Beloit Memorial Hospital has a great design solution for a hospital, and further ventured to predict that this design will influence developments in hospital design for years to come.

The look of tomorrow.

Trend-setting
new Kohler designs,
colors, features have it...
plus the look of
a real winner for you.

The feeling of all outdoors is in.(A, opposite page.) Leading the trend, Kohler's new Fresh Green . . . lushest color in years. Your customers will see existing bathrooms burst into new life under Fresh Green's influence. Home buyers and remodelers can create any outdoors mood, from sunny meadow to the semi-wild greenery pictured.

Kohler's Caribbean tub... partially sunken to enhance the sense of openness... offers six feet of stretch-out ease. Edging in, as foliage rings a jungle clearing, a Valencia bidet, low-silhouette Rochelle toilet, and Lady Vanity shampoo center with Alterna

accent-insert handles.

Serene and Cerulean. (B, this page.) This bathroom blends functionality and muted feeling. Versatile Lady Vanity appears here in Cerulean Blue with white Flair fittings. Featured is the new Guardian tub, with grip rails and Safeguard® bottom. Toilet is the compact, quiet-flushing Pompton.

Kohler Rite-Temp. (C, this page.) Single-control unit maintains water temperatures despite changes in

water pressure.

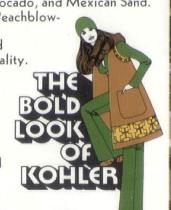
The no-motor whirlpool bath. (D, this page.) Sell a whirlpool unit that relaxes users two ways. By soothing aches and tensions with a swirl of bubbly water. And by relieving concern about electric units. Kohler Hydro-whirl costs much less. Is quiet. Uses no electricity because there is no motor, no pump. In chromium or gold electroplate. Installs in minutes to virtually any bathtub.

For the exceptional home: The Bath. (E, this page.) A new concept in bathing luxury, this bathtub offers 5½ by 7 feet of sculptured Fiberglass. The interior, a graceful oval. It is available with dual showers and controls. Shown in New Orleans Blue. Also available in Harvest Gold, Avocado, and Mexican Sand.

A return to elegance, Peachblowinspired. (F, this page.)
Victorian charm combined with here-and-now practicality.
A floral print sets off the Peachblow softness of Kohler's Dynametric tub and air-freshening Bolton Aqua-Vent toilet.
Self-rimming Radiant lavatories in Antique Red add splashes of color.
Fittings are Alterna in

Kohler Co Kohler Wisconsin 53044

gold electroplate.





The look of tomorrow.

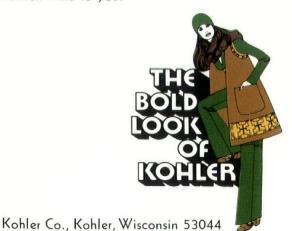
Kohler's
'71 selling strategy
for the bath...
and the kitchen.
Your customers are
going to hear about it.

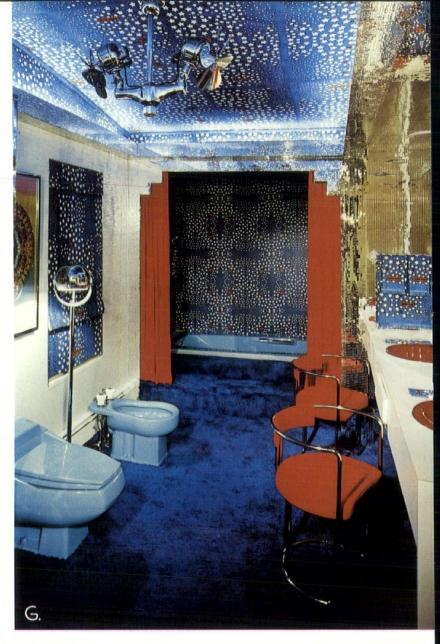
These pictures show that Kohler's Bold Look is at ease with the most adventurous in modern design... or in a kitchen that comes alive with color and verve.

The style of our times. (G, at top.) A bathroom showcase for designs of the gifted Peter Max. Materials are very Now...vinyl, chrome, foil. Fixtures are Kohler...sleekly contemporary Rochelle toilet, Valencia bidet, and Caribbean tub in New Orleans Blue. Paired Antique Red lavatories provide a spirited contrast.

Kitchens get the beauty treatment. (H, below.) A new color winner joins Kohler's enameled cast iron sinks. Fresh Green, the same exciting shade pictured inside, brings all outdoors into the kitchen. Design shown is self-rimming Lakefield. Overall size, 33" by 22". Many other sizes, shapes, and colors to suit new installations and modernization plans. Sturdy and highly stain-resistant, they keep their beauty for years . . . operate quietly with minimum vibration from disposal units.

The look that sells. Kohler fixtures and fittings have built-in sales appeal to home buyers and modernizers. Because quality is built-in . . . quality that unmistakably adds to beauty and value. But there's more. The people who created the Bold Look live by it . . . with bold new colors, new designs, new features. And we'll continue to pre-sell it to your customers. Kohler's 1971 ad schedule in consumer magazines and building and remodeling guides will show millions where to look for the look of tomorrow. To Kohler. And to you.







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Dr. R.Buckminster Fuller

Continued from September issue

Dr. R. Buckminster Fuller at the 1971 Wisconsin Chapter, AIA Convention. The typewritten transcription of this address, which began in the June 1971 issue, has been supplied by the Center for Twentieth Century Studies of the University of Wisconsin-Milwaukee, Dr. Robert F. Roeming, Director. The original tapes were recorded by Wallace R. Lee, Jr., of Maynard W. Meyer and Associates.

You learn then about the logic within those closed lines and then you learn how you can integrate the information between those different logics inside those closed lines. The point is, that geometry is something inside of a little fence, and all the logic and reliability you learn about, is inside of a little fence.

Now the outside of that line has no reliability at all, you know why? Because it's on plane geometry and goes to infinity. Therefore, it is undefinable. So you only define one side of a line. That's the price you pay for saying I'm studying plane geometry and physics has found no planes and no straight line. You immediately think it's all right to talk about that plane simply on the flat earth basis, nice simple obvious accommodation. What we do by saying logic and reliability is on one side only of the line in this area that's bound, is to say, your family is very reliable and the other people are sort of queer next door, our country is great and fine and logical, but all the other countries are pretty bad. We start off right away with bias and really we call it an intellectual bias, talking about it you know exactly what's on your side of the line, the other side is obviously just unreliable, undefinable. Those electrons are automated. What else could you do?

Well, in the first place, you could become as Einstein did, what you call operational. There was a man called Bridgeman and he was a professor of natural philosophy at Harvard at the turn of the century and when Einstein made his first pronouncements and Bridgeman was in his life a great expert on, cyrogenics, very high and low pressures and experiments in the area of absolute zero, and when Bidgeman said he was astonished at the degree to which Einstein astonished the physical sciences, the physicists, the astronomers, the astrophysicists, and he said, how did it happen that Einstein caught the thinking world so far off base and Bridgeman became a student of how Einstein organized his information and organized his thinking. There had been at Harvard a school called pragmatism and Bridgeman wanted to differentiate from what Einstein was doing spontaneously in organizing his information from the pragmatists and when he gave it to the world, it was operational procedures, the operations that came out of Bridgeman's using this expression to identify what Einstein did was operational. By operational he meant that Einstein would not allow any thinking when he tried to understand what was going on that didn't include all the information he had about the circumstances of the experiment or the experience where he gained the information and nothing else was allowed to come into the thinking other than what you didn't know about all the circumstances of the discovery of this information. So Einstein then thought about, he had to know the temperature where the man was in, what were the

circumstances occurring, what time of the day is it, what did he have on, all these things are operationally important when we try to consider the relative value of the conclusions men have of regarding the significance of various kinds of experiences. That is the operational procedure and what I just spoke to you about, when the child wants to be operational and when the teacher asks if he believes in something called infinitive, the child can't touch it is typical of the way in which much of man's learning has really gone very far afield from experience and in many ways accounts for the inadequacy of our ability today to gear our senses in with our knowledge.

A lot of so-called knowledge is not experimental, demonstrable. Now I'm just going to keep at a point with you in an operational kind of way. When you say, I draw a line, man says I've got a line, the word line is a word that is invented by man to describe an experience. It is very important, it took him a long time to invent it and it refers to experience we have of something rather directional like this but the awareness is when some kind of direction occurs in relation to fact that I'm the system who is doing the drawing, and there is a system I draw it on, for instance, I would take this and I would deposit some ink onto the surface and the ink deposit shows where my hand had gone holding the thing. It is a tracery, a projectory of an action that occurred. It is anything but instantaneous, it took some time to do it. Now I as a system over other systems, either by taking something away from the other system as it would with the engraving tool or I'm depositing leaving something on another system, I'm altering the environment in ways where the projectory of the action that took what we call experience line. That's what I mean when I say line, l-i-n-e. Every time you explore what you did is a pretty wavy kind of phenomena. In the first place physics has found no straight line. What has physics found out about our universe? All waves, nothing but waves. Absolutely unique, all identification of all experience is waves. That's what electro magnetic spectrum is all about. So for a person to start in working something which we can demonstrate to a child, something called a straight line, is in a sense preposterous. Yet we said nothing could be simpler to a child. Now we find also, physics finds there is no continuum, we find sweet energy packages, there is flashed on, and you and I are seeing a 60 cycle per second. Our light tuning, actually the generation of light is done in terms of the fact that you and I get 60 cycles per second, we are flashing, that kind of a frame, it is scenario, and everything we find about universe is scenario and is in individual packages. Physics has found no continuums, no solids, no straight lines. Just think then the simple error that is involved here when we start talking to those kids about what we've found out about things that we

all solids, later on, it really isn't solids, but practically so e keep reverting to the solids and so we give you then about ırfaces, area, points, and lines, and none of them emonstrable in physics. So then they have an awful time etting up any kind of words to communicate to you what it is e is finding. Unfortunately he is not very good at semantics nd he often talks about something like a particle and he asn't found any particle. It doesn't have a thing at all, it's ot some kind of energy event, that's the best you can say. I nd then the mathematicians are amongst the scientists that re considered the purists, they like to feel that way, but I nd they have become so pure as to be puron, they are gone ff into much, that is, they can use words like the words in magination, to say, pure imaginary lines. Where do you get hat word imagination? It is a nice word sound, making the ir do certain things here and then say, what do you mean by magination.

Well, that's all right, that's very physical. Let's get at this hing. You start imagining elephants before you ever saw an lephant. There isn't anything you can possibly imagine if ou haven't had the experience. Things are recalled and you an deal with the recalls but they are all from experience. No xperience, no awareness, no light, no thought. So let's get ur mathematician who says, well, all right you're making t very difficult for me. You just won't ever understand nathematics, you're not getting the spirit of mathematics vhen we say purely imaginary abstraction. He said, I mean a ine of sight, I'm bothering the mathematician because I keep leviling him about his non straight line. And he said, I mean ine of sight, so you say all right we'll put our transit on the sun just as it seems to be kissing the horizon this evening and we now know it takes eight minutes for light to get through the sun so sun hasn't been there for eight minutes so you're seeing around the curvature of the earth obviously. So then it's not a straight line you said and you are getting more and more annoyed. So I say, your condition gets worse and worse. I am going to help you. There was one mathemetician I think was very clean, his name was Boole who developed what is called Boolean algebra. Boole took advantage of a strategy which was quite important. When you can't get logical answers to problems one thing you can do, if you can't get a logical answer, is to become very illogical and take the most absurd condition, say what is the most absurd explanation you could get and then you make one little less absurd and you finally get rid of all the obviously absurd and you may have things down to where they are fairly well concentrated, where there could be an answer in this area. So Boole used that strategy in his drawing up Boolean algebra thinking and I can say I am going to help you out of your dilemma about that straight line but I am going to take a deliberately non straight line and one of your definitions of

a straight line is it never returns upon itself, so I am going to take a piece of rope and obviously it is very crooked, it is curvy, it's twisted, and I am going to take its ends and I am going to put a beautiful splice in the ends and I am going to have a loop, it returns to itself, I made it absolutely feed right back into itself and it's nice and curly so I will take that loop of rope which is made out of dacron, this particular one so it is practically non stretchable, and I am going to take any two parts of that rope and bring the sides in parallel of each other, just bring it together and hold it in one hand and put a clamp on it. I take this other hand and keep massaging along, I am trying to get where it comes in and it turns around and comes back to itself and I squeeze it good and tight and about in the middle I put a nice little red ribbon on there. Then I squeeze it together and go to the other end, put another red rope, now we know the rope is finite, it comes back to itself, because I divided finite into two parts, and they are relatively exact. Hashenberg makes it perfectly clear experimentally that man in the act of measuring will alter that which is measured. So you can never be exact, that is why in mechanics you have what is called tolerance, how much error do you tolerate. Well you cannot be exact, we have known for a long time that we cannot be exact. I have relatively exactitude in the way I marked my row, I am very comfortable in front of all my purposes and your purposes that have unity. I am going to take these red ribbons and bring them together and now I am going to have four parts and massage it together and divide it into four parts. It is very easy to go on dividing these into sub sections and I put markers on, different colors, and I get it into 8s and 16s and 32nds and 64ths, etc. Now I am going to go to the wall here and I am going to put a nail in the wall half way up over here and I am going to put one of those red ribbons at the half way marker, put the rope around it and I am going to ask somebody to hold it there nice and carefully, then I come to the quarter point. That is the thing right here so while he is holding it on the nail I can go up and down the wall and I choose a place on the wall at the quarter point and put in another nail, now I will have somebody hold the rope on that. Now I am at another quarter point which means another red part and this is the end and I can swing, just pull my rope and I choose to put another nail in over here and put the half way point around on that and somebody else holds that. Now, I have the other half of the rope hanging freely as it goes over a hill with three people holding it, the bottom is just loosely hanging here, I go to the next point and pull it firmly and now put another nail so it makes a diamond shape where these quarters go around we know they are equal lengths so going back to what you did learn in geometry that you have an equal parallelogram, in which you know that parallel is used to demonstrate that of a quadrangle. to be continued

Value Perspectives on Urban Life

The philosophy department of Marquette University holds a 1971/72 school year lecture series and symposium on the theme "Value Perspectives on Urban Life." The project is designed to provide analysis and discussion of value conflicts, political values, economic values, and aesthetic values as they affect the quality of urban life.

The lecture series and seminars will be given by scholars and professionals from philosophy, economic, architecture, and urban planning

whose demonstrated competence through writing and professional performance show their interest and skill in dealing with value problems.

The purpose of the lecture series is to utilize the resources of scholars and persons working in applied areas of urban planning and design to identify and examine value problems that arise in urban life and to propose general directions in which solutions might be found.

As an urban university, Marquette is conscious of the need to define and

analyze the value dimensions of urba life. The significance of the series lie in the major context in which huma experience is developing in the urba culture. The grave problems of the culture have become increasingly apparent in the last ten years. There habeen little philosophical attention given to the analysis of the distinctive characteristics of urban life. Furthe many of the conflicts that arise within urban life concern the values involve in an attempt to make it better in diverse ways.

Joining Marquette in support of thi project are the Southeast Section Wisconsin Chapter, The American In stitute of Architects who will provide speaker and a commentator for the symposium and Brooks Council of the Associated Students of Marquette University who will sponsor a speaker.

Attendance at the sessions will be open to all interested persons.

ABRAHAM KAPLAN "POLITICAL VALUES IN URBAN LIFE" November 11, 1971,

Todd Wehr Chemistry, 8 p.m. Seminar: November 12, 1971, Brooks Union, 206-208, 10:00-11:30 a.m. Abraham Kaplan is Professor of Philosophy at the University of Michigan. Among his publications are *Power and Soci-*

ety, The Conduct of Inquiry, and The New World of Philosophy.

> WILBUR THOMPSON "ECONOMIC VALUES OF URBAN LIFE"

February 7, 1972, Todd Wehr Chemistry, 8 p.m.

Seminar: February 8, 1972, Brooks Union, 206-208, 10:00-11:30 a.m. Wilbur Thompson is Professor of Economics at Wayne State University. His publications include A Preface to Urban Economics and Econometric Model of Postwar State Industrial Development.

SYMPOSIUM: "AESTHETIC ASPECTS OF URBAN LIFE" April 19-21, 1972

Speakers will inloude: Teddy Brunius, Director of the Institute for Aesthetics, Uppsala University, Uppsala, Sweden.

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lews Notes

. S. Reynolds emorial Award

Nominations now are being received r the 1972 sixteenth annual R. S. synolds Memorial Award for distinsished architecture with significant to of aluminum, The American Instite of Architects announced today. The largest cash award in architecte, the international Reynolds Award fers an honorarium of \$25,000 and original sculpture in aluminum to e honored architect or firm. Administed by the AIA, the program is sponted by Reynolds Metals Company honor of its founder.

Brochures listing criteria for the vard are being mailed to all Institute embers and to foreign architectural cieties.

Architects or other interested inviduals may submit nominations by sing a form included with the AIA ochure or by writing to the Reynolds ward, The American Institute of rchitects, 1785 Massachusetts Avele, N.W., Washington, D.C. 20036. ata binders describing the entries ust be received by the time of the ry meeting Feb. 17-18, 1972.

The 1971 Reynolds Award was won a Zurich, Switzerland, firm for degn of a factory building cited for eating an esthetically pleasing apparance in its community and a holesome environment for workers, rincipals in the firm were Prof. Walter uster, Fred Hochstrasser, and Hans eiker.

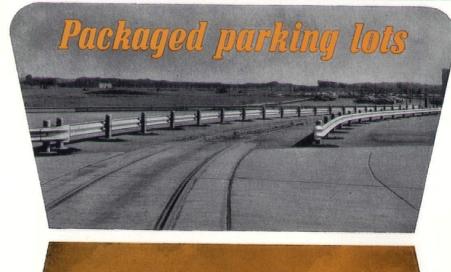
esign Professions upport National Institute f Building Sciences

Five societies representing the degn professions registered their rong support for the concept of a ational Institute of Building Sciences fore the House subcommittee on busing.

Robert J. Piper, AIA, AIP, a practicg architect and planner in Chicago, pokesman for the group, told the submmittee that the "design profesons recognize the need for the establishment of a single national coordinating agency in the building sciences field."

The National Institute of Building Sciences, as seen by these design professionals, would be authorized to encourage formulation of consistent national building standards to lead to the improvement of present local codes which, he said, are frequently based on capricious and untested criteria. It also would develop "rationally conceived criteria upon which to test and evaluate new building materials and techniques."

The statement was endorsed by the continued page 23





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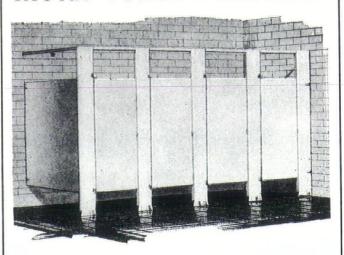
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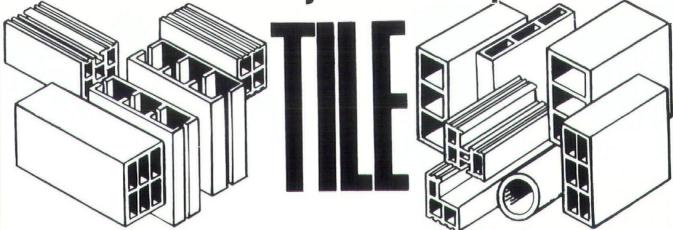
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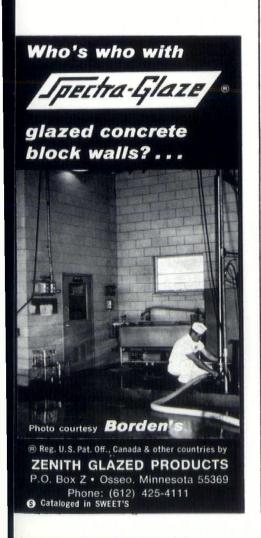
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advertisers index

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Best Block Co	24
Can-Tex	22
Century Fence	21
Continental Columbus	
Kohler of Kohler16	a,b,c,d,-17
Mason Contractors of Milwaukee.	
Medusa Portland Cement	
Peters, J. W. & Sons	
Want Ad	23
Wisconsin Electric Co	20
Zenith Glazed Products	23

News Notes continued

American Institute of Architects, American Society of Consulting Planners, American Society of Landscape Architects, Consulting Engineers Council, and the National Society of Professional Engineers, which combined represent approximately 100,-000 members.

Piper said that these design professions support The Building Sciences Act of 1971 (H.R. 9058), sponsored by Rep. William S. Moorhead (D., Pa.) and Sen. Jacob Javits (R., N.Y.) which would create the Building Sciences Institute, with but two modifications.

These modifications ask that representatives of the "design professions" be included in the Institute's board of directors and that language in the bill be changed so that use of the Institute's findings be encouraged, but not be made mandatory on feredal and federally-financed projects. "We believe that time should be allowed for the Institute to fully establish itself and to function effectively before requiring the mandatory use of its findings," Piper explained.

Defining themselves as "prime users" of building standards and codes, the design professionals emphasized that they are fully concerned with public health and safety and realize the necessity of state laws regulating the practice of the design professions.

Piper pointed out, however, that the present situation of building codes and standards has resulted in "a proliferation of divergent requirements often denying innovation by the building industry and sacrificing its performance to administrative dictate or convenience."

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Test results herewith.

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GENERAL:

This report presents the results of thermal testing performed upon a fabricated concrete block panel. The concrete blocks were nominal 8 in. by 8 in. by 16 in. concrete blocks consisting of two 4 in. by 8 in. by 16 in. three oval core blocks connected with $\frac{3}{8}$ in. air space. A top view of the concrete block showed a total of six oval cores, and the $\frac{3}{8}$ in. space existing between the adjacently connected nominal 4 in. block. It was requested that the thermal transmittance be determined for a panel constructed of the concrete blocks submitted.

TEST METHOD:

The testing was performed using the guarded hot box apparatus in accordance with ASTM C-236. The panel was constructed using the submitted concrete blocks using a vertical joint configuration. 30 gauge copper-constantan thermocouples were affixed to the inside and outside surfaces of the panel. One initial test was performed after the constructed panel was allowed to air dry for a period of one week, and a second test was performed after the panel was oven dried to minimum moisture content.

RESULTS:

A summary of the results obtained is as follows:

Item	Results
Warm side air temperature, degrees F	70.46
Cold side air temperature, degrees F	. 21.68
Panel conductance, BTU per hour — sq. ft. degree F	0.294
Panel resistance (1/C)	. 3.40
Thermal transmittance, U, BTU per hour — sq. ft. degree F. as tested	. 0.261
Thermal transmittance, U. corrected to 15 mile per hour wind outside.	
and still air conditions inside	. 0.220

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