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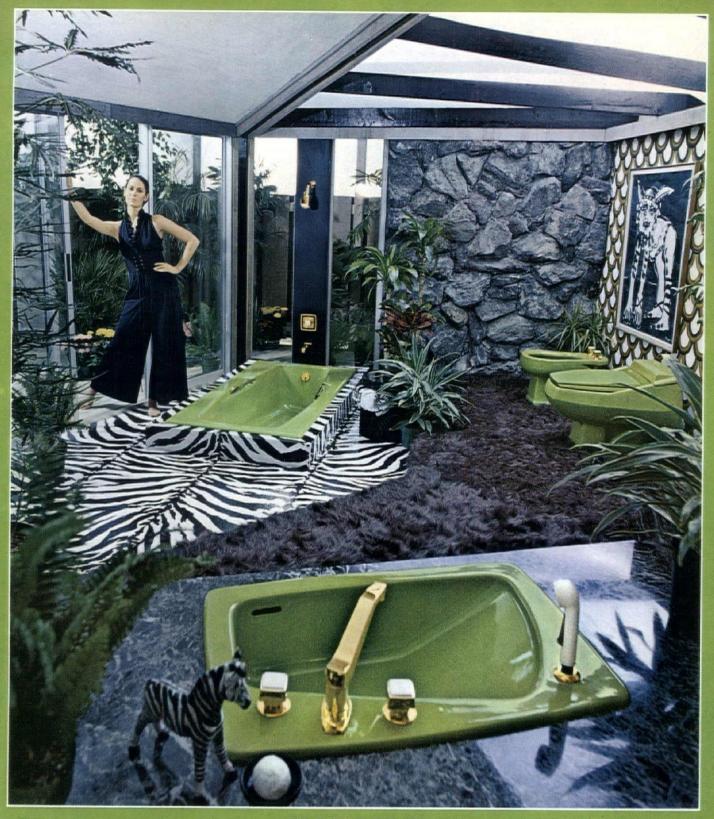
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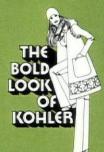






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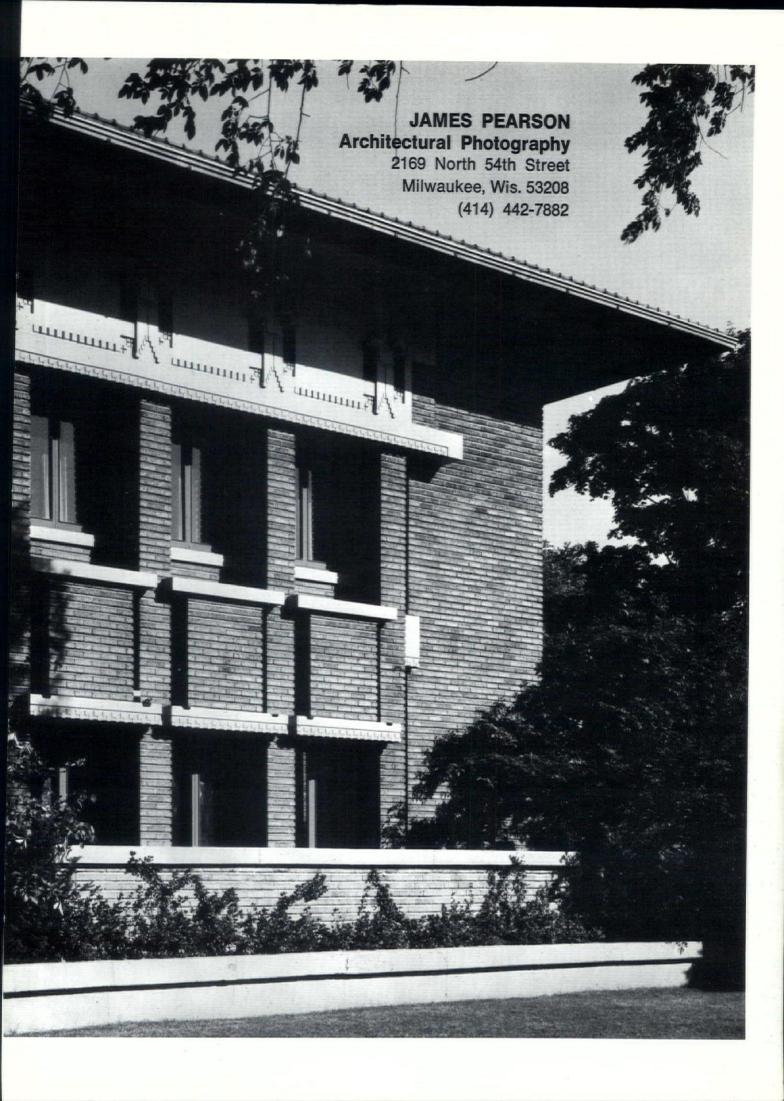
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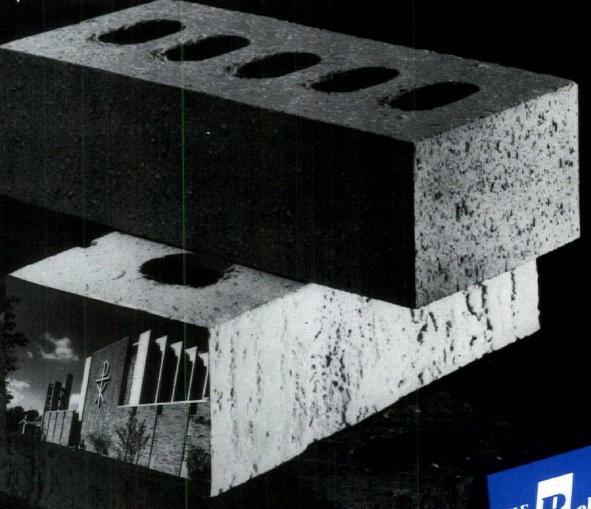
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AWARENESS, ANALYSIS, ACTION— ARCHITECTURAL ATTITUDES '73

This year's convention of the Wisconsin Chapter, The American Institute of Architects, was held again at the Playboy Club in Lake Geneva on April 24 through 26.

Over eight hundred architects, guests and building supply exhibitors came to Lake Geneva to participate in the excellent program titled Awareness, Analysis, Action — Architectural Attitudes '73.

Ronald G. Bowen, chairman of the convention, and members of his committee, Ross T. Potter, Gene Cravilion, Mark Pfaller, Paul Graven, Fred Zimmermann, Wayne Haney, Brian Larson and Noble Rose; Jan Johnson of Women's Architectural League of Milwaukee and Betty McLean of Western WAL, and members of the exhibitors committee, Jim Osborne, Art Shannon and Paul Bronson, must find great satisfaction in the positive responses that have come forth from architects and exhibitors alike.

A year of careful planning and hard work by the convention committee, the staff of the Chapter, the exhibitors committee, Public Relations Council and the ladies of Women's Architectural League came to fruition in a very successful convention.

The professional program was timely and the speakers had their own contribution to make regarding the architects' concern for a central say in the quality of the physical environment. William J. Geddis, FAIA, Vice-President and Director of The Architects Collaborative of Cambridge, Massachusetts, outlined a method by which each practitioner can participate in the shaping of a better environment regardless of the size of his office or the size of his projects.

Ulrich Franzen, FAIA, concerned himself with architecture itself, its developments in history and his own development as an architect, firmly believing that an architect's contribution to society lies in his buildings per se and not in solving problems on the periphery of architecture.

Archibald C. Rogers, FAIA, author of the AIA National Growth Policy, represented the activist architect, speaking about the growth policy, its implications and the progress that is being made in its implementation.

The highlight of this year's convention evening programs was the Honor Awards Banquet for which Raymond D. Crites, FAIA, juror, returned for the presentation of the awards.

The Penthouse party was fun and the comedian worked hard at his impersonations. There were parties and plenty of socializing and the hospitality room of the WAL was a welcome spot to stop, get acquainted and relax with the girls entre nous. Ron Bowen predicted in his introduction in the March/April issue: "You will be enthusiastic about this year's convention." He was right. We are.

CONVENTION CANDIDS

Photos of the Convention by James Darwin Pearson



1.



2

- The scene of the Convention—The Playboy Club in Lake Geneva.
- Ron Bowen, Chairman of the Convention Committee, Fred Zimmermann and Gene and Cecilia Cravillion at a rare moment of relaxation at the Chairman's cocktail party.







- 3. G. A. D. Schuett, immediate past President of WAIA and recently elected Regional Director of the North Central States Region of AIA, in conversation with Archibald Rogers, President of The American Institute of Architects.
- 4. Louis Lundgren and his lovely daughter, Cherry, at the Regional Directors' luncheon.
- 5. Alan C. Carlson, Executive Director of WAIA, checking with the information center in the exhibit area.







- 6. Mary King, Chris Gruber (seated) and Sydnee Serno of WAIA offices managed registrations with remarkable ease and even posed for our photographer.
- 7. The lecture hall was crowded for all seminars.
- 8. The WAIA Honor Award displays attracted many viewers.







- 11.
- Jinx and Doug Smith, President of WAIA, in conversation with John Hipp.
- Len Widen and wife investigating a model in the Student booth.
- 11. Members of WAL enjoying each other at the hospitality suite.



12.



13.



- 14.
- 12. The walking luncheon scene in the exhibit area.
- 13. Walker Patton, Secretary-Treasurer of WAIA, at the annual membership meeting.
- 14. President Smith at the Honor Awards banquet.







- 15. Raymond D. Crites, member of this year's Honor Awards Jury, returned for the awards presentations.
- 16. Members of the Office of Fitzhugh Scott and guests enjoying the Awards banquet speaker.
- 17. Mr. and Mrs. William Wenzler and guests at the banquet.







20.

- 18. Office of John J. Flad and Associates and guests at the banquet.
- 19. Entertainment at the Penthouse amused the band and 20. audience alike.

THE ARCHITECTURAL CHALLENGE AND ARCHITECTURAL PRACTICE IN ACTION







Before we look at the too-limited world of architecture, I wish to discuss with you ways whereby we architects can enlarge our painfully small sphere of influence, areas where we can increase our scope and become involved with the total environment, which I submit is the greatest challenge facing the profession today.

The total environment is the aggregate of all the external conditions and influences that affect the capacities of the life-support systems and major ecosystems in the biosphere which is the habitat of all human life.

The problems of the core city are not shared by either the doomsday critics or those who work in the city by day and then escape to the surrounding bedroom suburbs. The city has been left to the new arrivals, who have to shift for themselves in finding housing, jobs, and a minimal education for their children.

Furthermore, the vitality of the people who live in our inadequate cities remains untapped as their frustration continues, due to inadequate planning, lack of services, increased unemployment and continuing inflation.

The diagnosis may be slow death for the urban centers. Our cities will die unless we change our indifference and unconcern.

Even the once beautiful abundant countryside faces a similar fate. III-planned and irresponsible growth threatens the very essential life systems we used to take so much for granted; the toxic air we frequently cannot breathe and we can no longer swim in many of our rivers.

Our green spaces appear to be diminishing rapidly as the rush in search of cheaper land moves outward from the suburbs.

To compound further the problems of our environment, scientists predict a vast increase of energy consumption in the U.S.A. In fact, between now and the year 2001, this country will consume more energy than it has in its entire history.

What can we do and is there any hope?
If one observes the apathy of our political leaders, one has grave doubts.

If one listens to a few courageous voices, some in our profession, and listens, supports and implements their programs by personal involvement and commitment, there may be some encouragement.

We as architects have aspired to create a better (man-made) environment for all indi-

Excerpts from the presentation by William J. Geddis, FAIA, Vice-President, The Architects Collaborative, Cambridge, Massachusetts.

viduals. Through this, we expect to alleviate poverty, housing shortages, human suffering and social injustice. Society can benefit only when we as a nation establish national priorities to put our own house in order with the appropriate funding, use of skills, and Implementation strategies to "cause things to happen." Although peace is now in hand, I do not observe any major national commitment emerging to reallocate our resources to the solution of our urban ills and national problems.

Our domestic problems should now be our first priority. The technology is available and the environmental designers-planners, architects and engineers are ready to restore and create appropriate environments. If our profession of architecture is indeed serious and dedicated to a commitment of creating a better environment, we must drastically adjust our attitudes and firmly commit ourselves to change, responsibility, leadership and accountability. With such priorities, the profession needs to develop new competencies, new methods, and new associations to meet the challenges. Many multi-disciplined teams, skilled in large-scale planning, management, problem solving, design, technology and delivery systems will be required.

Based on personal experience of fourteen years on a planning commission and seven as chairman, I believe that our urban problems can be solved by a dynamic process of community development which may take at least ten years to significantly alter the years of our national and personal neglect. This involves four basic elements:

- 1) Community involvement is necessary in the planning process. The urban renewal and highway programs of the past have ignored and disenfranchised the people. We must now design communities for the most desirable use of the community as a whole, and it should be the people who should decide what is most desirable.
- 2) Appropriate funding sources must obviously come from the Federal Government. The cost of rebuilding America will be costly but certainly not out of reach. A national commitment will be necessary, coupled with a significant increase in taxes.
- 3) Professional skills: The role of the planner embraces the social and economic policy planning, and physical planning is the task of the designer. Both must be engaged and integrated in a synergistic process for

total planning.

4) Action and implementation: To avoid red tape and support action on the new urban programs, there are two successful devices which can cause things to happen:

 The metropolitan and regional planning councils embracing core cites and their surrounding communities.

2) The state development corporations, such as the UDC of New York which acquires land, engages consultants and selects developers to carry out projects.

I support a broader planning base beyond those found in the individual community, especally in the areas of disposal, water, sewerage, transportation, parks and recreation. Through regionalization, the now limiting, archaic zoning by-laws, building codes and subdivision regulations can be simplified and standardized.

Only with a national commitment and a synergistic process which I have outlined, can we hope to have any impact on the shaping of the total environment of our great country.

The second part of my dual role here this morning since I have now completed discussing the greatest challenge facing the profession today — "The total environment" is to recommend to you areas where you as architects can become involved in action programs and broaden and improve your practice.

In this era of change, I would like to offer specific suggestions, some of which are generally unavailable in a professional curricula, and they cover four principal areas, which are community involvement, quality of design, knowledge of new tools, and professional activity.

A) Community Involvement: Become involved as a leader in action programs which will benefit humanity. Find opportunities to serve in government or at the community level, in decision making, on planning and redevelopment commissions, on housing authorities, design review boards and conservation commissions. Become a community activist in offering your time and ideas in the promotion of good design. Speak out against the forces which support bad design and overbuilding.

B) Quality of design: Improve the design quality of all your work. Become not just an architect of minimum competence, but an outstanding professional.

My architectural philosophy attempts to be a forthright response to the client's functional needs, clearly interpreted in the creation of mature, sensitive building forms which seek to understand human values and social requirements.

C) Knowledge of new tools: Develop professional and technical understanding of the following important tools: 1) The use of the computer in making available better solutions to "we the form-givers" of the environment (and in developing better answers) to the problems of our clients and the oftenforgotten user. 2) Include systems analysis as a part of your professional approach and problem-solving capability. 3) Recognize the importance of economics in the design of both simple and complex projects. Our work must meet not only the initial funding requirements but the clients' profit incentives as well.

The responsibility of bringing a complex project within the budget is no longer an intuitive charade, but a complex difficult process. The economic aspects seem at times to be overemphasized by the new breed of construction managers. It is guite important that we architects understand and master the manifestations of cost control so that the irresponsible image we are unjustly given by the construction industry is changed to one of respect, responsibility and competence. We must improve our image, especially in estimating, however, I believe quality of design is of prime importance and these tools should be used only as tools and not to overwhelm the aesthetic issues.

Although our individual practices vary considerably, the goals I have spelled out do not rule out the small practitioner with a limited force from becoming a strong participant in large scale work. He can become involved in designing housing systems, undertaking research, health systems, transportation and community facilities. He may find it necessary to associate or form joint ventures with organizations offering skills not supplied by his own firm without being overwhelmed.

On the smaller scale, many opportunities in urban areas are available for developer-architects: aging, commercial loft buildings in my city have been transformed into quality shops and residences by imaginative architects. Search for buildings ready for demolition and investigate the possibility of re-use

or relocation to another site. I'm sure that many of us could develop property better than many of the inept developers we have serviced.

D) Professional activity: Participate in your chapter's programs and in the professional schools in your area.

When I observe education, many architectural schools are in the process of providing an education, as contrasted to training, with the goal that students will be able to assume positions of responsibility ten or fifteen years from now. I maintain that this is too long a period to wait.

Students should be educated so that after a short period beyond graduation, they are capable and responsive to taking on major responsibilities. It is a pity that, with the present inadequacies of internship and opportunity, one is close to forty before attaining a truly responsible position. This is mainly the fault of the profession. The majority of offices have a no-hire policy. Try hiring a student this summer. I'm sure that if you are patient, your office will benefit. The top business schools have an average of four job offers for each upcoming graduate. Why can't we do as well?

Our profession is changing rapidly, but many architects I find are not keeping pace and improving ther competence to cope with the changes. We cannot solve the complicated world problems with yesterday's thinking. Architects have been challenged to build faster, cheaper and better to cope with new complex planning and design requirements. New techniques and competencies have been developed outside of the profession. We must be knowledgeable of these new tools and understand their use.

Finally, I would like to close this lecture with a quotation from one of my partners, the late Walter Gropius, who said: "The kinship of regional architectural expression which we so much desire will greatly depend on the creative development of teamwork. We have abandoned already the morbid hunt after styles. We have started to develop together certain attitudes and principles which reflect the new way of life of twentieth century man. We have understood that designing our physical environment does not mean to apply a fixed set of aesthetics, but embodies rather a continuous inner growth. A conviction which recreates truth continually in the service of mankind."

AIA NATIONAL GROWTH POLICY

Excerpts of a discussion by Archibald C. Rogers, FAIA.







The National Growth Policy started in the Urban Design Committee of the AIA ten years ago. When we first began to theorize with Urban Design, rather simplistically, as being larger than architecture and then tried to put our theories into practice, we found out there in the real world something called politics. And we soon discovered that to get these Urban Design projects actually built, one had to do what I call political design. And then we discovered something called the System, which operates under conventional ground rules, and we found that very little could be done even with appropriate support from the politicians without changing the System.

So, we then really set about just three years ago at looking hard at what could be done, what should be done to change the ground rules, as we call it, toward improving the quality of our built environment.

As I go around the country talking to reporters who are cynical and those who are not, the question comes up what is in it for you architects? And the temptation is to say, well nothing, we are just trying to help the country. But the more you look at it, the more you see that there is something in it for the architect. I do not know that it has much to do with his purse. But I think most architects going into the field would accept that if they really wanted to become millionaires, there are better and quicker ways of doing it. So they will accept a somewhat lower potential for economic reward in exchange for a heightened potential for a creative reward. And on the latter I think we have been short-changed by the present System. So, if we can change the ground rules toward a high quality environment, we can achieve a higher level of creative satisfaction. And in this case, I believe, that what is good for the architect is indeed good for our country.

So we have an objective in mind. First of all, we believe that we are talking about the important issue of improving the quality of life in this country, that part which is affected by the physical environment. We, therefore, seek to change the ground rules toward the

building new and rebuilding in ways that would enlarge our freedom, so that we may live where we wish and how we wish. And to do this by developing a mosaic of community architecture which meets two new or perhaps very old criteria. First, a community architecture that is in equilibrium with its natural setting that pays back into nature's bank what it takes out instead of, as is the case today, replenish this bank with pollutants. The second criteria, one more difficult to deal with, is a community architecture in sympathy with its use in society. As good as many buildings and projects are from a functional point of view, they are dismal failures when judged by those who use them in terms of their ability to renew themselves. to be creative, to be a person within the adamant environment that we have created.

To accomplish this objective, we must change the ground rules. Today these functions act as a series of sieves and the architect and other designers find very quickly that their alternative concepts, as imaginative and good as they may be, filter through a political sieve, an economic sieve, a technological sieve, etc., etc. Indeed, the sophisticated client under the present system often selects his architect on the basis of his ability to predict very quickly what that surviving concept is going to be and get on with it. The result of this is fairly clear. We have created a physical chaos. This has been criticized by architects, critics and others. I am not sure that chaos in itself is an inappropriate expression for a pluralistic democracy such as ours. But we have done something that is unique in the history of civilization. Chaos by definition should be exciting and ours is very dull. The reason for that is that the sieves function pretty much the same around this country and, therefore, the concepts that filter through are pretty much the same. We mindlessly replicate our apartment projects, shopping centers, our subdivisions in the same way, but in a very chaotic way.

If we then are to change the ground rules, we need a coherent strategy and we call this a strategy for building a better America.

To make this strategy operate properly we need to have a clear idea of where we are going and what our target will be 10 and 20 years from now....

Out of this time of turbulence, and as hard as it may seem, we do have the dynamic for creating in our nation our first golden age. And, this, I think, has some historical evidence. While not all of this golden age has to do with architecture or new communities. we can help in dealing with this aspect of it. We must understand the potential and what has to be done to achieve it. We propose a policy that has these essential strategies: A conservation strategy that will look to conserving our natural resources which are irreplaceable, look to conserving energy in a way we design not only our buildings but our cars and transportation systems, that will look to conserve those features of our environment such as the quality of air and water. A conservation strategy that will conserve our historic resources including not only our old but many fine pieces of architecture.

Secondly, we need a transportation policy looking to reduce the dependence we have on a single mode of transportation today. And we need a fiscal policy as number three, so that incentives and disincentives are created and our tax laws will serve toward improving the quality and freeing up options for us both locational and stylistic. Fourthly, we need a community development policy. This has to do with strategies for locating new communities and for rebuilding existing neighborhoods in ways that will break down the barriers that now exist between the inner city and the suburbs, in ways that will restore some equality between a very large and a very small metropolitan area and indeed ways that bring back some of the values we nostalgically yearn for under the general term of "small town America," neighborhood or what have you. We need a housing policy within this community development strategy. We recommend that we move toward subsidizing the users of housing and move away from subsidizing the producers of housing. We need a strategy for land use which will indicate the criteria that make land suitable for development as opposed to that land which should not be developed. We need finally an overall policy which puts all of these strategies together, so that they work together instead of at odds which is now the case.

Do we have the resources to do it? Yes. We have to accommodate 80 million bodies by the year 2000. 60 million of these will be added to the population by the year 2000 even under the present lowest fertility rate in history in this country. Some 20 million of our present population are ill-housed and must be re-housed. The essential tool for rebuilding this country during the next 27 years inheres in this new market, which by and large is an affluent market. We rebuilt this country in the 25 years since World War II. We just did not do it very well. We will rebuild this country in the next three decades The question is not whether we will. but how well we can do it.

We use as our tactical tool for implementing this strategy in what we call the "growth unit." We have been abused for calling it the growth unit but we are stuck with the term. We are talking here about new neighborhoods and renewed neighborhoods, on a scale of 500 to 3000 housing units, including all other facilities such as education and cultural, employment, shopping, etc., to make them true communities as opposed to conventional housing subdivisions.

We recommend that the government put together 5 billion dollars to acquire one million acres of cleared land within the 65 largest of our metropolitan areas. We believe at a density that is somewhat lower than customary in the inner city and somewhat higher than is customary in the suburbs, that these 1 million acres will accommodate about 1/3, or 20 mllion of the expected new population. We believe further that these 5 billion dollars — about what we are spending on the space program - are not a cost but an investment that will be repaid from appreciation of the values of the land acquired as it is planned and reconveyed to private enterprise for development. . . .

The case I think is clear for a national policy. The elements of such a policy are clear. I believe that we are moving toward changing the ground rules. There is a shift toward subsidizing the user and getting out of subsidizing the producer of low income housing. There is a shift toward getting the Federal Government out of categorical programs and getting the states and localities into hard planning and development on a non-categorical basis. The question then is what will be our charge as we look to the reality for building a better America.

As to the equilibrium with nature, I think, that is fairly clear. It will be technically oriented and it will be experimental in many ways, for example, to use storm drainage maybe as part of an open park system, to separate our solids and wastes and have self-contained sewage disposal units and power generating it. It will conserve energy in everything we build. The more difficult question lies with the issue of a design that does satisfy the user. This goes beyond the standards of space, heat, light, etc., to the issue of the spirit of man. We have very little evidence as to how the species reacts to its physical shelter. Except we know there is reaction. But we know certain things just because we are card carrying members of the species and I think that is helpful in looking at what we do now. . . .

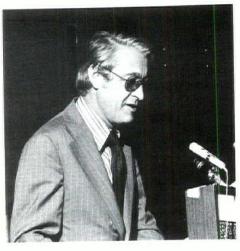
I think there are some clear guidelines in designing and design criteria. We should incorporate nature in everything we do and respect it. We should have an orderly and indeed a magnificent work of art which is the visual part of the skeleton of the infrastructure and we should allow for a very underdesigned architectural flesh depending from that skeleton. . . .

If art is a form of incarnation for eternity and necessary to the daily hunger of our society, then of all the arts, the art of architecture and more importantly of community design is the most important. For you can turn off a record player, you can enter or pass by a museum, but our art is with us for better or for worse and for a very long time. I do hope that we will be able to make it for the better.

ARCHITECTURE

Ulrich Franzen, FAIA







When your lecture chairman invited me to come, and pointed out that we would be at the Playboy Club, I naturally assumed I was being invited to a Bunny chase.

Instead, I find myself surrounded by my peers. A sobering experience when one has travelled all the way from New York to what I hoped would be an environmental experience arranged by Hugh Hefner.

It is always difficult to talk to one's esteemed colleagues, creating the impression that here is one architect who knows what's going on.

However, all appearances to the contrary, the reason I am here is that I am probably more confused about architecture today than anyone else.

I thought I would take this opportunity to talk about architecture. Strange as it may seem, it is a subject not often discussed. We belabor, instead, all the issues on the periphery of architecture. We work ourselves into a frenzy about all the problems of the profession: Housing, Advocacy Planning, Growth Policy, Computer Drafting, Social Architecture, etc., etc. These are all the heavy rhetoric required to show that you are relevant — whether at a jury, or with a client, or in an article in P.A. on the latest innovative, supergraphic, prefabricated bath tub designed by a female computer.

I thought it might be interesting to discuss some of the ideas developed in the last few years, which propose to completely change architecture as we understand it.

Let me describe some of these major issues. I understand some of these have so intimidated the AIA Board that a new document is being prepared to make sure that the profession stays as modish as the times.

The future architect, according to this document, will, in addition to his present tasks, not only become the leader of social reform in his community, but also solve the economic problems of the poor, while at the same time his office will be a combination of Rand Corporation Think-Tank and Computer Center. If one had to undergo a sanity test and express these sentiments — the verdict would be commitment to an institution for paranoia.

Under the jubilant heading of "Life is right, the architect is wrong," the English magazine Architectural Design and Western Center of the anti-architecture movement published a review of a study by Philipe Boudon. This study is a documented record of the design of Corbusier's celebrated housing project at Pessac, built in 1927, and

Mr. Franzen's viewpoint of the art of architecture in its evolution was documented by slides which regrettably are not available for reproduction. Following are excerpts which are meaningful without this visual support. Ed.

found to be substantially redesigned by the occupants in 1967.

The study records that the present occupants found their houses spacious and well laid out. Their wrath was directed at the aesthetics — Corbusier's schemes of the twenties — reminded the bourgeois occupants of Moorish architecture — or more precisely of the native architecture of the then French colony of Algeria.

The Mediterranean flavor of Le Corbusier's architecture was clearly a threat to middle-class pretensions of superiority over the natives. The houses were thus "personalized" over a period of 40 years by owners who were totally ignorant of architecture and especially Le Corbusier's star status.

The events at Pessac over the past 40 years are now having a major impact as examples of ego-tripping architects imposing their ideas on people. If a great man like Corbusier is not accepted by the ordinary people, then — what chance do you and I have?

Does architecture — the ordering of space, structure, plane and volume into useful, pleasing and sometimes poetic arrangements — have a moral or ideological obligation? This question has haunted modern architecture and is once again in the forefront.

If Le Corbusier's concept at Pessac was simply the most intelligent and appropriate solution at the time — then what is wrong with the occupants changing their houses later on, especially since they praised the design for the ease with which it could be altered to their tastes.

If Le Corbusier's concept was a moralistic notion, then indeed, the faith proclaimed has been rejected.

The belief that the architect is only a designer of consumer products and that the customer is always right has developed into a formidable position today. A position which is reinforced by the events at Pessac.

Herbert Gans, author of the Levittowners, the Venturis, and Reyner Banham, erstwhile architectural historian and now middle-aged pop critic, are suggesting that the All American House, carefully packaged to cater to consumer needs and wishes, is, in fact, not only the correct answer, but architecture as well.

The slide on your left shows every redblooded American's dream house — the Cape Cod phony made of asbestos shingles and aluminum siding and owned by the bank. Thousands of acres of open land, whether on the outskirts of Milwaukee or New York, have been ravaged to provide a setting for this fantasy.

The slide on your right illustrates the reality of this fantasy, only too well. To the advocates of this silent majority architecture, preservation of green belts around our cities, the rationalizing of transportation problems, the need to discover new configurations for the human habitat, such as Corbusier's work at Pessac, are all efforts motivated by idealism.

Idealism is detested by the advocates of consumer architecture for it interferes with their essentially conservative, if not right wing, position that change is dangerous.

Since for many Levittown has now become the desirable prototype, these two glimpses of the largest of all Levittowns, namely, Los Angeles, should prove illuminating.

For hip critics, Los Angeles has now become the paragon of individual freedom for millions live in their very own tract houses. The tract houses, the critics point out, are loaded with stylistic extras, sold by the shrewd developer to personalize the monotonous homes, and thus providing for more individual expression than would be possible in architect designed housing.

These critics point out that if you add to this the absence of any inhibiting public transportation, we then have the city of freedom as well! Since, as everybody knows, the car will go anywhere. Of course, if you are poor and live in Watts and don't have a car, you might actually starve to death since the nearest supermarket is 10 miles away.

The new status of Los Angeles has been sanctified in a book written by Reyner Banham, the distinguished English historian, entitled, "Los Angeles, the Architecture of 4 Ecologies." It is a heavyweight (serious) book intended to change our attitudes about the whole urban scene. Banham takes a quick look at the beaches, the hills and the freeways, as well as the Los Angeles variety of highway pop, and concludes, in the vein of a local booster, that Los Angeles excels in "freedom, mobility, sun, sex and affluence for everybody."

On the private car he has this to say: "The private car and the public freeway together provide an ideal — version of democratic urban transportation — door to door movement — on demand." Banham goes on to state that the Los Angeles native when commuting in his car — "spends the two calmest and most rewarding hours of his daily life."

The young Los Angeles critic, Peter Plagens, has a stunning review of this book and related attitudes in a recent issue of Artforum. His essay is entitled, "The Ecology of Evil," and I would like to quote a few of his comments.

Plagens has this to say on the car: "You have a car in L.A. not because you want one, but because there simply isn't any choice.

"The presiding spirits of Los Angeles, with trendy assists from visiting hipsters like Reyner Banham, say you gotta have a car. You gotta until somebody comes through the divider and crushes your legs, or until you move to Oregon, or until, as seems more likely every day, you simply cough to death with everyone else."

He goes on to make the following general observations: "L.A. is an elusive place; all flesh and no soul, all buildings and no architecture, all property and no land, all electricity and no light, all billboards and nothing to say, all ideas and no principles. Within 'Greater Los Angeles' more than seven million souls wheeze for survival; they cannot be written off. Los Angeles is the harbinger of America's future — if we can save Los Angeles, he says we can save anybody, everybody. But Banham, who's exchanged the progressive architecture-reformist fervor for establishment hip, doesn't see it that way."

Banham, indeed, does not see it that way for he concludes his book with this final blast: "There are many who do not wish to read this book. They have soundly based fears about what might happen if the secrets of Los Angeles were to be revealed. Los Angeles threatens the intellectual repose and livelihood of many architects and planners because it breaks the rules of urban design . . . for Los Angeles performs the functions of a great city." (I think he is threatening us.)

Peter Plagens responds by saying that: "Pop art does teach new ways of perceiving Brillo Boxes. But when you get into architecture, it's big casino, real people's real lives, and the pop-artiness of Banham and Venturi greases the slide into the moneyman's pockets. When the frail, last defenses of the progressive architect are bartered on the counter of hipness, when a perceptive specialist takes a look at this obvious dung heap and pronounces it a groove, then we are in trouble. In a more humane society where Banham's doctrines would be measured against the sub-dividers' rape of the land and the lead particles in little kids'

lungs, the author might be shot as it is, we must try to laugh through our tears."

The wave which Banham is riding is not, of course, of his making. For this we must give credit to Robert Venturi and an assist to Vincent Scully.

The billboards of Las Vegas are the new iconography, the implements by which the purpose of a building communicates itself to citizens of a consumer society. The followers of this movement feel the methods of commercial persuasion can be used for transmitting any architectural meaning. They argue that modern architecture is too utopian and too purist - that our environment is almost all right-if we would just be patient enough to take a look. Their claim is that solutions today do not lie in new life-style options or more satisfying configurations for our habitat but can be gained by forsaking idealism and facing up to realities. For instance, the reality of the Las Vegas commercial myth - which Venturi interprets as folklore.

The force of the argument lies in it being populist and pro vulgarity. Venturi recommends "dumb and ordinary architecture" to be decorated by a billboard if there is a need for meaning. The billboard would then marry symbol to architecture in the same sense that toothpaste and sex are linked in the familiar jingle, "that Ultra-Brite will give your mouth sex appeal."

To refer to the get-rich-quick myth of Las Vegas as reality seems like a cruel hoax. The reality of Las Vegas is, in fact, the strike it rich dream of ordinary people. To adopt this sad and impossible wish as a positive design element is without compassion. The claim that we are dealing with pop architecture when looking at Las Vegas is a mistaken reading. Pop art receives its energy when seen out of context. A piece of apple pie displayed on a sculpture stand against the white walls of a museum becomes a provocative device - on your plate, however, it is just apple pie. To view the whole context misses the new information which comes from selectivity.

When the building of sucker-traps is saluted in the name of giving people what they want, we are very close to real trouble. For it is, after all, only the ruling gentry who find the dumb buildings of the ordinary people amusing. In the vein of the Las Vegas freaks, we have a new development in New York known as the glass effect. Several schemes are now being developed to permit the Empire State Building to catch up with

developments in who has the tallest you contemporary scheme of 1927 for the Lenin know what.

Height is the problem - and it might be solved by employing the devices recommended by proponents of the new architecture just discussed. A market analysis firm has been retained to determine which of these two solutions would be more welcome to the ordinary New Yorker. I understand that the MacDonald's sign has won out over the Statue of Liberty by a wide margin. Standing at the opposite pole of the movements I have just mentioned are the utopian technologists. They are equally convinced that architecture as we know it has no place in the scheme of things. Their theoretical base is, however, much closer to recent traditions, particularly futurism and constructivism, as we shall see in a moment.

Their most eloquent spokesmen are the witty Archi-gram group, and in the place of architecture, they propose the following: The slide on your left depicts the electric tomato. This device is so designed that it will fulfill all your physical wants. It dispenses food and hi-fi music while at the same time being able to provide erotic gratification of every kind, putting Hugh Hefner, of course, out of business. The intention is to eliminate kitchen, living room and bedroom (not to mention a girl friend), by climbing into sort of a space suit for protection from the elements - and pronto - buildings would not be required.

Archi-gram experimented with various forms of the plug-in life and finally came up with its solution to the urban problem as depicted in the slide on your right. It is the walking city. The walking city is no doubt the ultimate answer to the urban crisis instead of struggling with an impossible problem you simply leave it and head for greener pastures.

The constructivist position has, however, an honorable tradition, including the work of Mies van der Rohe. It is a position which has enormous validity to this day. Constructivism in architecture developed in a curious manner at the time of the Soviet Revolution in Russia. Although I would like to dwell on the constructivist aspects of building that are of importance today and the kinship I feel for it, I will discuss it here in another context. It is the context of architecture and revolution, or perhaps it is architecture and revolutionary rhetoric.

The last few years have been years of revolutionary rhetoric in architecture and especially at the schools. It is, therefore, interesting to take a quick look at the relationship of a truly significant architectural movement and the revolution during which it flowered. The slides are the celebrated 1923 design of the Vesnin Brothers for the Pravda Tower in Leningrad on your right, tivists were denounced as the formalists

some of the recent and more noteworthy. The other, Leonidov's elegant and utterly Institute.

The Pravda Tower is the crystallization of what, then, was an entirely new invention the constructivist aesthetic. Structure and function are clearly expressed. They are then combined with propaganda and information devices to reflect the revolutionary era. It is the first time, and probably the only time, that non-architectural media - such as the Red Flag, the rotating searchlight, the the digital clock, as well as the rotating billboard, have so actively been integrated into an architectural concept - (Venturi's please note).

The clear articulation of the Pravda building's structure and functional elements such as the elevator, the transparency and lightness of its facade, the expressionist handling of design components and the emphasis on the empirical origin of the concept - are all in turn the characteristics of constructivism.

It really sounds very appealing today.

By accident or design, the Soviet Revolution occurred at a moment when a wealth of avant-garde talent in Russia was ready to explode into instant bloom. The artistic explosion had a lot to do with the destruction of the repressive Czarist regime. Its relation with communism was probably opportunistic, for the statements made by the great artists of the era sound very confusing, indeed. The Pravda Tower design represented "the will of the proletariat." The Lenin Tower was hailed as "a triumph over the reactionary forces."

A contemporary document stated: "Constructivism is a method to find the best and surest way towards the new socialist life." The statement continues, "form for us is an unknown quantity - form is determined each time anew with reference to a socialist goal which is then rendered in a revolutionary manner," a statement which seems very ironic when judged against the formalist preconceptions on the screen. Constructivism was, of course, not socialist art, but a sophisticated style!

Advances in architecture or art are made by small elites whose ideas are usually 50 years ahead of public taste - whether it is a communistic public or an American. When Lissitsky designed the Lenin Rostrum in the slide on your left, the authorities and the public caught on to the architectural subversion in their midst. The Lenin Rostrum is a pretty wild concept showing off the possibilities of the new style while suspending the great leader precariously some 50 feet in the air. How, indeed, would the great leader get down in the event of a reactionary plot cutting off power to the little elevator? Within a span of three years, the construc-

they were and scattered to the four corners of the earth.

In 1933, the apartment house on your right was built in Moscow and pronounced as the true symbol of the proletariat's wishes. The opulent style of the Czarist era was now, and is to this day, the confection called socialist architecture in the Soviet Union. It should serve as food for thought for all those whose rhetoric advocates the peoples' choice over architectural style. I suspect that the tide of rhetoric and rationalization accompanying our work from one era to the next are stimulants perhaps - but they are also smokescreens. Behind this smokescreen lies a phenomena as old as architecture.

A process fundamental to the flow of new ideas and the period of time needed to digest them. It is the pendulum that swings back and forth between classicism and the romantic attitude between constructivism and expressionism. In that framework of seeing, the Russian constructivists represented a new classifying force. They developed a style which was ordering. They attempted to establish an aesthetic system that would create a consistent vision out of the chaos of a decadent era and the revolution.

The Lichtenstein Hot Dog on your left is a classic frankfurter. It is the idea of Hot Dog - totally removed from eating. It would look fine over the mantelpiece. On the other hand, the Oldenberg hamburger literally asks you to think of eating it even though it is displayed at the Museum of Modern Art. The Oldenberg creation is subjective and dionysian, while the Lichtenstein is objective and apollonian. The problems of an ordering aesthetic, a classisizing wish, are as much part of an architect's concern as are the wish to reject an existing aesthetic — to discover new formal possibilities by means of more personal or subjective experiments. I have certainly felt the pull of both forces in my work. Both slides show work of the distinguished sculptor-theoretician, Robert Smithson. On your left is one of his earlier works, an illustration of the neatly defined, minimalist position. Smithson, in fact, was one of the primary theoreticians of minimalism. Today, he has moved to very different territory as can be seen in the slide on your right - of a work entiled, "Woodshed partially buried by 20 loads of dirt." He has rejected his earlier geometry and formalism to explore the dimensions of a site and a willful act of destruction. It is the subjective, and if you like romantic attitude of trying new possibilities with no importance attached to consequences beyond the work itself.

In the work of Corbusier, it is difficult to reconcile the splendid purism of his earlier

occurring before the war and his expressionistic work of the Jaoul Houses and Ronchamp after the war, it is reasonable to assume that the horrors of the war era affected him deeply. After the war, the aesthetic systems of the twenties, the attitude of purism, may have appeared out of place, and the quest for a new formal expression developed in his work. Whatever the impetus for a change in attitude, the pull between an ordered aesthetic and a more free-swinging romanticism plays a major role in our work - certainly mine.

Even Mies' work has moved in between the two concerns of an ordering aesthetic, a classicizing wish on one hand and a more expressionist and experimental attitude on the other. The two slides illustrate these two opposing dimensions of his work beautifully. The plan of the early skyscraper, on your left, is lyrical and almost baroque. Whereas the plan of the apartments on your right is condensed and reduced to the essence of his later classicizing aesthetic. It is curious the Mies, capable of lyrical compositions. became more classical when the rest of the world of architecture, including Corbusier. moved toward a functional expressionism. These two buildings represent a ten-year span of time in my work, the house being the earlier design.

I suppose the structure of the house has some romantic overtones even though the base strives for repose on a hilly site. However the plan has lateral symmetry, and the design falls within the classical mode which Mies made us understand.

The Agronomy laboratory at Cornell is composed of strongly expressed functional elements, such as fume hoods and electrical risers, inter-mixed with a structural grid. The structural grid serves as an ordering device counterpointing the action-oriented architecture of the laboratory services. I used to be very pleased when people asked, "what is that building doing?" It was finally dubbed the Brick machine. On your left a Computer Center designed by me some years ago follows the classical mode even more closely. Clearly articulated are the base, the column and entabulature, as satisfying a way to build today as it was 2,000 years ago.

Another glimpse of the Agronomy building on your right illustrates the attempt at a composition deriving its energy not from repose but from a sense of involvement with the activities within and without the structure. Have we learned anything from the subjective and experimental experiments over the last few years? I think I have.

Le Corbusier's placement of the Carpenter

work with the expressionist possibilities of diagonally between the Faculty Club and Ronchamp, for instance. When seen, how- the Fogg Museum, represents a significant ever, in the context of his classical work breakthrough. The great ramp of the building leading through its major, orienting space was intended to straddle a major pedestrian route of student travel. The building is conceived as an extension of every student's life, whether he goes to class here or simply passes through.

> It is not the exclusive Temple like a museum. The concept has become the opposite. Unlike a classical composition, Carpenter Center breaks down the wall of the street; its 2 Studio Wings are at entirely different scales. Each half of the building is designed to complement the two totally different neighbors on either side. The internal geometry of the plan is shifted or adjusted to permit these imperfections to become apparent. As a result, a composition is gained which uniquely relates to and enhances the specific context of setting. Certainly, Corbusier's Villa Savoye would look very much at home on Long Island and Mies' Crown Hall at Lincoln Center. The Carpenter Center, however, belongs only to its setting.

These schemes for a project at the Cooper Union illustrate this breakthrough as it has affected my work. The site is complex, located at the terminus of an avenue. Flanked by Peter Cooper's historic structure and 2 open squares, it serves also as the end point of historic Lafayette Street. The elevations of the structure are entirely different, each responding to the urbanistic situation faced by it. The slide on your right shows a solid wall punctured by some windows concluding the facades of Lafayette Street, satisfying the urbanistic needs of this aspect of the site. To your left, the slide shows a major vertical element marking the axis along 4th Avenue, while the diagonal wall interconnects the two open spaces. The floating horizontal element attempts to maintain some visual closure to the open space it faces counterpointing the diagonal thrust.

Both slides show our designs for a school for the retarded. The slide on your right shows the facade of the structure facing a super-highway. Its scale is that of the highway, and its configuration acknowledges a turn in the road, by a bend in the actual volume of the building. The structure, then, engages the existing setting and becomes a topographical feature rather than a freestanding object.

The slide on your left shows the other aspect of the same structure. Away from the highway side lie the play terraces, school and community facilities. The scale here is small and fragmented into the small elements reflecting the myriad incidents of daily life. The intention is to achieve intimacy and a sense of place and belonging. Center for the Visual Arts at Harvard, Quite the opposite of the large-scale represented by this building on the parkway.

These slides are of a heavy virus research laboratory. As you can see in the slide on the left, the facade has a straightforward, constructivist geometry. It is a facade which, however, adjoins a group of low, existing buildings, and together they form a new entrance court to a college. To acknowledge the existing structures and to form a positive connection, the simple geometry of the glass wall is broken by bending its plane toward the old. The context is, thus, actively engaged. The other slide shows the plan which is a simple double-loaded corridor scheme. Laboratories on one side and offices on the other. However, the plan shows the splayed element - breaking the geometry into a specific form meaningful only at this site. On your left is a clear picture of the heavy Lab Services of all kinds, including elaborate fume hood systems with special air expellers that had to be provided in this structure. This slide also shows how these functional services have been given logical but also expressionist form. The plastic character of the wall derives from an articulation of the cumulative nature of the services arranged in a vertical plenum on the outside wall of the laboratories.

The slide on your right shows the concept of balance between a constructivist elementthe glass enclosure and the more expressionist nature of the solid areas. It is a counterplay of glass as volume and masonry as mass. A constructivist aesthetic engaged in dialogue wth functional elements not only acknowleged but fully articulated. This building also announces a major entrance to the campus for motorists some distance away. The large scale of the solid facade is designed to establish a presence at a great distance and, thus, to act as a marker.

When all is said and done, the commotions of the last few years have not convinced me that the end of architecture is at hand

How is it possible that both Chartes and Paestum, each in their own way, can still command a solid grasp on our eyes and imaginations?

Has the vital quest for an aesthetic order ever been stated in a more gripping and powerful way than in this 5th century temple at Paestum?

And, on the other hand, has the wish for a new style, new possibilities of expression, ever been stated in more moving fashion than at Chartes?

The awe and kinship we can still feel for those monuments, so far removed from the 20th century, are witness to the fact that both classicism and a functional expression are the two poles marking the boundaries of change as we move from one set of contemporary needs to the next.

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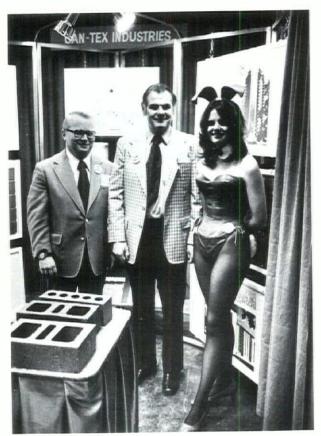
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- 10.
- 9. Dan Ryan, Bunny Codi and Robert Jokisch
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11.



12



- 13.
- 11. Dave Krill, Howard Love and Robert Eschweiler
- 12. Richard Greer, Kirke Rosenberg and Jack Klund
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JOE DURRANT ELECTED TO FELLOWSHIP



Joseph G. Durrant, veteran Wisconsin architect and civic leader, has been elected to the College of Fellows of The American Institute of Architects. Fellowship is a lifetime honor bestowed for outstanding contribution to the profession. Investiture of the newly elected fellows took place on May 7 at the Institute's annual convention in San Francisco.

Joe joins eleven other Wisconsin architects who may use the initials FAIA following their names to symbolize the esteem in which they are he'd by the profession. Fellows are: Edgar H. Berners, Joseph H. Flad, Ralph H. Kloppenburg, Maynard W. Meyer, Richard W. E. Perrin, Mark A. Pfaller, a member of this year's jury of Fellows, Julius S. Sandstedt, Allen J. Strang, Fritz von Grossmann, William P. Wenzler and Karel Yasko.

In addition to his practice with fully staffed offices in Watertown, Wisconsin, and Dubuque, Iowa, Joe Durrant has devoted time and energy for significant changes and far reaching improvements for the profession. He served on State Chapter AIA Committees and as President of the State Chapter. He also energetically serves on the National AIA Architecture for Health Committee, and was selected for the President of the United States' Public Advisory Panel in 1965 acting as Chairman of the Design Criteria Committee for General Services Administration. True leadership in his profession and advanced techniques for the practice of architecture by Durrant gained special attention by the Jury of Fellows.

Joe Durrant is the leader of the design team of his firm, Durrant, Deininger, Dommer, Kramer, Gordon, Architects and Engineers, which has executed more than one thousand projects and has won major design awards in four states, as well as national honors. The design for the Fond du Lac College campus received awards from the American Association of Junior Colleges and a national AIA honor award. The American Society of Landscape Architects gave his firm a merit award for the Dubuque, Iowa, town clock.

In addition to his practice, Joe Durrant has served as an architectural advisor to the mayor and council of his community for the past 30 years. He has been president of the Kiwanis Club and has served on a wide range of cultural committees and hospital, church, park and service boards.

Joe Durrant has served as a beacon in his performance as an architect in his community, the state and nationally and as the so'e recipient in Wisconsin this year of this most distinguished honor by his peers, we join the Jury of Fellows of The American Institute of Architects in saluting Joe Durrant for this well deserved honor.



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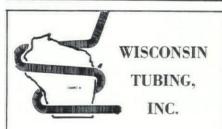
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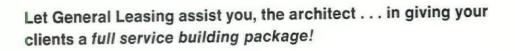
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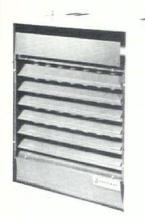
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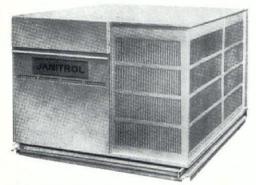
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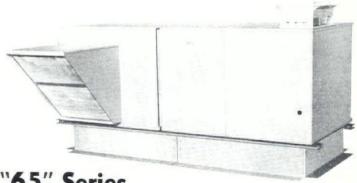


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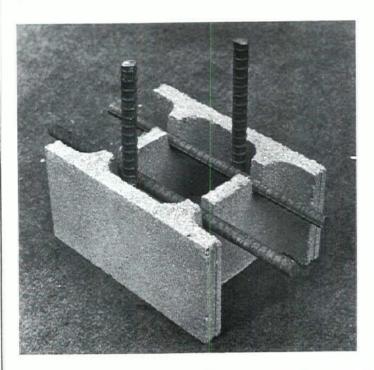
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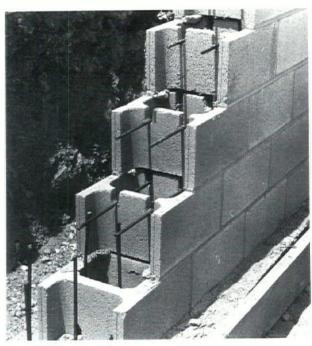
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- Horizontal reinforcing of max. ¾ dia. may be placed in the masonry wall without interrupting ¾" mortar joint.
- The block is constructed in such a manner that a constant clearance is provided at the placing of horizontal and vertical reinforcing.
- The void is large and of the same size in the vertical direction insuring an easy and complete filling of core.
- The erection of this wall construction saves about 25% to 35% against the concrete wall poured with the regular form work.
- 6. The block wall also has a nicer appearance than the patched up concrete wall.
- 7. The Ivany Block complies entirely to the latest issue of "NCMA" Code, "Uniform" Code, etc.

Approved by the State of Ohio, Pennsylvania, New York and by the cities of Cleveland, Ohio, Detroit, Mich., and Pittsburgh, Penn. Approval in more states is under process.

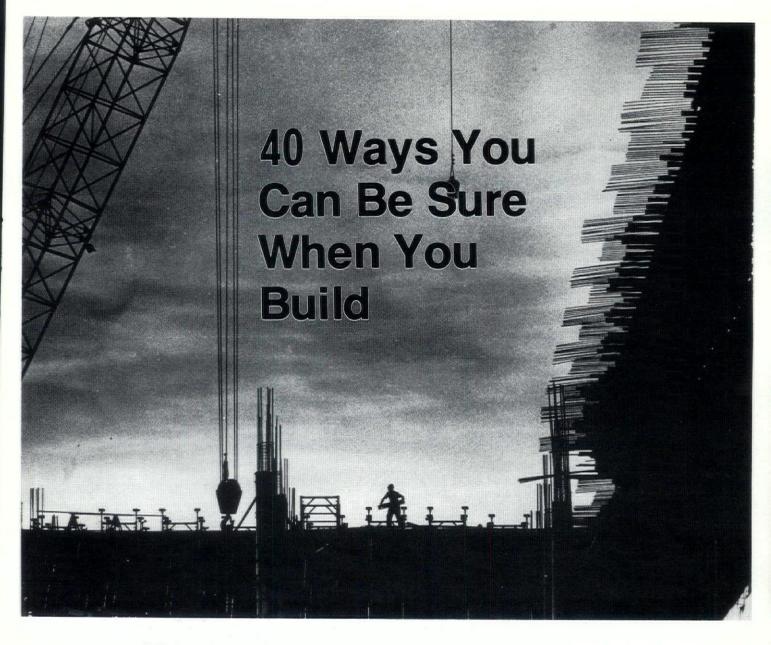
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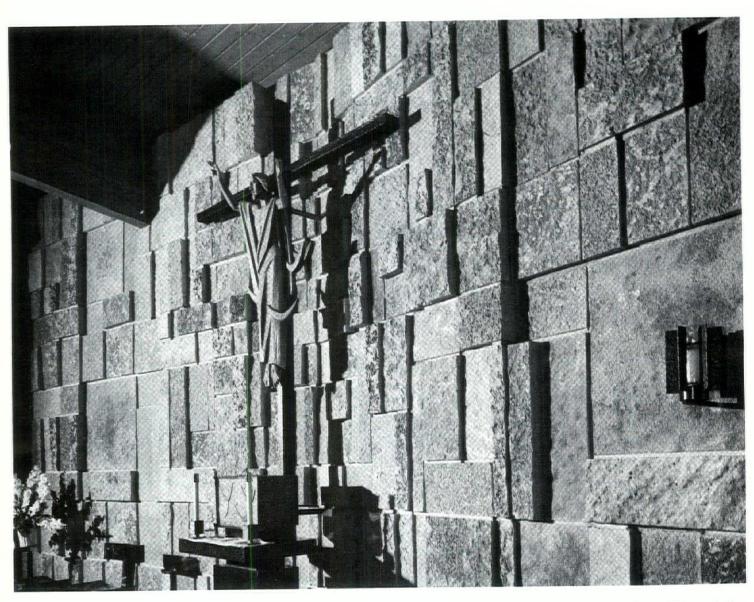
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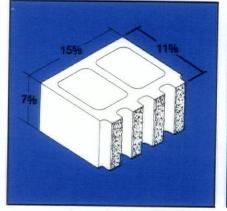
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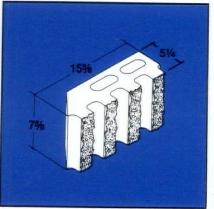
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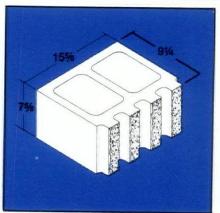
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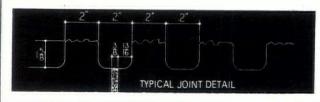




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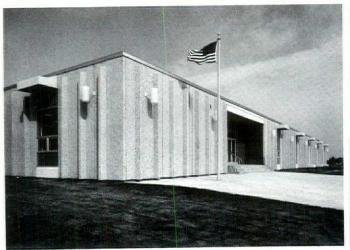




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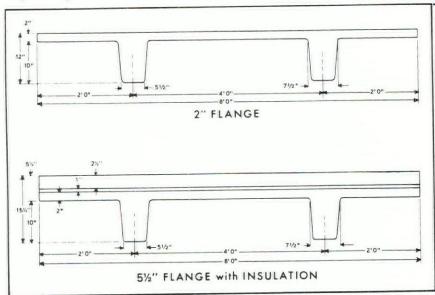
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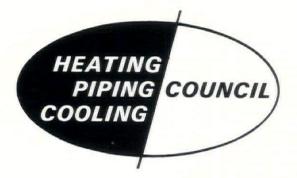
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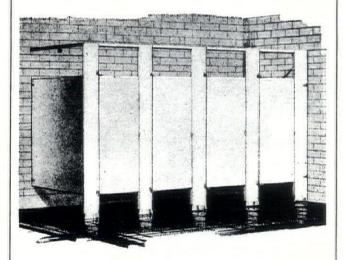


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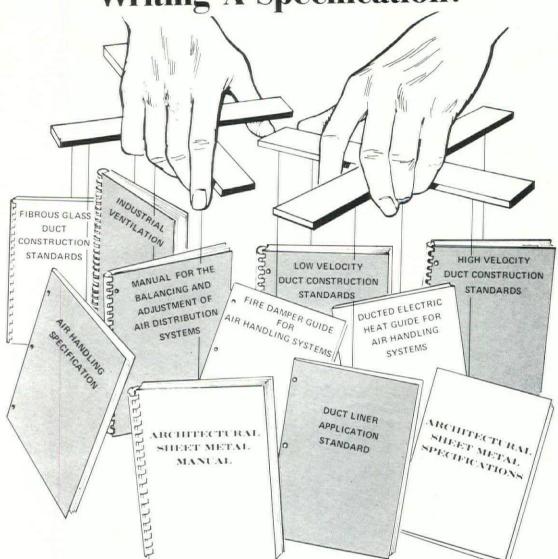
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