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On this month's cover and in the photo above is a 1964 Merit Award church which the architects designed completely, matching the interior furnishings to the building around them — more about this on pages 10 and 11. The resurgent popularity of tile mosaics is in for another boost from a recent Federal Housing Administration ruling. The ruling, and the way you can add tile to your architecture, are outlined beginning on page 8. In this age of planning for people, the chairman of New York's Planning commission wonders if people are for planning. Laymen are often confused about the precise meaning of cement vs. concrete. A deeper test of your fluency with the terms of concrete construction appears on page 13. And this month's Wisconsin Architects Foundation report tells the progress of a school of architecture for the state.
The decorative murals on this and the facing page were photographed in buildings all over the United States. The ceramic renditions of the Indian head and the llamas are large murals on exterior walls. The others are placed on inside walls.
Last January, the Federal Housing Administration officially approved the addition of artwork to housing projects financed or assisted by federal funds.

No less pleased than contemporary United States artists, whose work will be especially favored under the ruling, were American tile manufacturers. With the rebirth of mosaic murals as an art form, the tile industry now looks forward to an outright boom in ceramic wall artistry.

The FHA policy allows up to one percent of estimated building cost to be devoted to art that does not necessarily have a utilitarian or practical function. In special cases, a higher percentage may be allowed.

Art works, to be classed as part of mortgage security, must be a genuine part of the property, accessible to all occupants and clearly attractive enough to justify their cost. The art must also be reasonably resistant to exposure, vandalism and theft. The FHA announcement specified sculpture, murals and mosaics as desirable art.

Speaking for mosaic work, the architectural director for the Tile Council of America, Lamar H. Brown, A.I.A., emphasized its permanence, beauty and versatility. "Architects, artists and designers can create murals of many combinations of types, colors and sizes appropriate for the setting," Mr. Brown said.

An architect seeking mural designs can turn directly to a tile manufacturer. Leading firms usually have a few stock designs on hand, both abstract and pictorial. Many companies employ artists to create custom murals.

Most murals are made up of standard tile segments. Usually individual pieces are small — 3/4 inch, one inch and diagonal halves of each — for pictorial flexibility. Set into a composite, they create a design resembling needlepoint or cross-stitched patterns. The amount of pictorial detail possible increases with the size of the mural.

Mural designers often prefer unglazed tiles for their natural clay colors. For pictorial effects, however, the bright colors of glazed tile offer more creative scope. All sizes and colors are weatherproof, allowing murals to be mounted outdoors as well as inside.

Tile murals range in cost almost as widely as walls to hold them. Most expensive are elaborate designs made up of hand painted glazes that give an architect an infinite choice of colors. But a reasonable range of designs, colors and glazes can fit neatly into a budget of $4 to $14 per square foot.

To create an original mural at relatively low cost, an architect, his client and possibly an artist will plan the design, execute a color rendering and turn the finished artwork over to a second artist who specializes in tile mosaic.

The tile artist, either employed by a manufacturer or commissioned specifically for the mural, translates the design into ceramic materials, usually at the tile factory. Tracing the pattern in full size, he shows the color and precise location of each tile segment. A copy of the tracing is then cut into sheets about one foot by two feet in size. Tile segments are assembled on these sheets and glued face down in place. Each sheet is coded marked to indicate its position in the complete mural. The sheets are then packed into cartons, numbered in the order they are to be opened, and shipped to the job site.

Here, a tile setter takes over. He first prepares a stable, permanent surface for the

(Continued on page 16)
merit award:

**KING OF KINGS LUTHERAN CHURCH**

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**DESIGN PROBLEM:**

The problem was to design and build a mission church with a chapel for 160 persons and a separate area that could be used as a meeting hall or divided for education purposes. A limited budget was available and provisions for future expansion were required. The site was 3.8 acres of former farmland at 9524 W. Good Hope Rd.

**DESIGN SOLUTION:**

The architects chose an L-shape design simple in both line and detail. The chapel seating 144 worshippers and 20 choir
members fills one wing of the L. The activities and education area is in the other wing. Where the two wings meet are the pastor's study, narthex, wardrobe, lavatories, boiler room and drinking fountain. This central area serves as a sound buffer between the two wings and allows simultaneous use of its facilities to both chapel and hall.

To create unity between the chapel and its appointments, the architects designed all furnishings and other interior items. The circular form of the altar, pulpit, font and communion rail is reflected in the undulating chancel screen and then carried to the structure itself in the curvilinear chapel roof line.

The complete building covers 5,910 square feet and 70,550 cubic feet. Total cost of the building, appointments and grounds development is $82,261.

JURY COMMENTS:
The plan and organization are excellent. The composition is good. The curved roof might have been higher and the tower should be simple and stronger. The interior is orderly and appointments were selected with care. The detail is sensitive.
Are People For Planning?

When a new generation of social organizers began to describe their work as "planning for people", city development showed its first signs of genuine maturity.

Of course, this idea was not wholly new. City planning has always been for people in one sense or another. But seldom could the more effective methods of the past fulfill the needs of the present. Planning in the days of Pierre L'Enfant and Baron Haussmann was for people in a relatively stable society. More like a graphic art on a social canvas that did not shift or grow, it could not evolve enough to fit an era of runaway technology. Later city planning also considered social and economic needs. But it did not consider them enough, usually overshadowing them by form and design.

The city beautiful approach was a strenuous effort to correct deficiencies and mistakes. But it fell short of its own ideals, possibly for a reason Frank Lloyd Wright illustrated when he offered a view of Manhattan's skyline shrouded in smog and captioned it simply: "find the citizen".

Finding the citizen is what today's city planning is all about, the chairman of the New York Planning commission said recently. Speaking to a community service group in New York, William F. R. Ballard spoke of city planning as a whole course of public action beginning with buildings and ending with education of the people who are to live in them.

"I place emphasis upon public action," Mr. Ballard said, "because too often planning is viewed either by zealots or rugged individualists as a means to control our total environment. I believe the concept of a rigid master plan . . . an all embracing blueprint for public and private endeavor, has vanished with the goose step. Our concern is to develop comprehensive and inter-related plans which serve as the intelligent framework for public and private initiative."

Yet, a plan is not enough in itself, Mr. Ballard said. What should concern us at the moment is not whether planning is for people, but whether people are for planning. For people all over the Western world, planning, like utopia, has become suspect, he cited.

"It would appear that the growing affluence of our society makes us more resistant to change." Planning seems to be anathema to the satiated and satisfied citizen who fears change, who is reluctant to exchange the good life of today for the uncertainties of tomorrow, he said. The confidence of these people must be gained.

Citizens who are poorly housed and poorly prepared to lift themselves to prosperity are equally suspicious of planning. Often they see it as a painful disruption of an already painful existence.

The simple act of building new houses and moving slum dwellers into them may appear easy and practical at first glance. "But somehow the illogic of reality spoils all this," Mr. Ballard observed.

"Some people don't want to move, even out of rat-infested hovels. And if they must move, they may not want to go into the shiny new houses you build for them. That is a quirk in democracy that probably should be defended . . . the inconvenience to simple solutions notwithstanding."

Then we must anticipate that many families, once moved into new houses, will not be able to pay more than slum rents, that some form of subsidy will have to pay part of the new rents for them. "It is also obvious that we must experiment with new types of housing and new housing programs," he said.

"Then we must consider the so-called problem families who seem to frequent slum areas. Are we going to move narcotic addicts, prostitutes and drunks into our shiny new buildings?"

To solve these problems, he said, "a wide variety of social service aids must focus on these areas to ensure that renewal doesn't become a superficial whitewash. If renewal is to work, it must elevate hearts and minds as well as new structures. This means educational programs, jobs, job training and retraining, psychological services, after school programs. Take this away from city planning and we are back to the days when we thought everything could be solved by the city beautiful approach.

"Today the city beautiful is still our goal. We still want quality design to keep our commerce and traffic moving, to ensure easy pedestrian mobility, to offer our residents the amenities and repose they deserve. But we want more than a cosmetic effect. We want a beauty born of the soul and sinew of the city."
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Late last month, the nine directors of the Wisconsin Architects Foundation met a committee from the University of Wisconsin to discuss the possibility of an architectural curriculum within the university. Education committee members from the Wisconsin Chapter of the American Institute of Architects and individual architects also attended the meeting at Madison.

David Bednarck, a newsman on the staff of the Wisconsin State Journal in Madison, reports here on the meeting.

The University of Wisconsin is getting ready to establish a research and instructional program in environmental design on the Madison campus.

Preliminary plans for the program were revealed at a meeting of university officials and representatives of the Wisconsin Architects Foundation.

The program is aimed at students who will work in the building design professions of architecture, landscape architecture, industrial design and interior design.

It will initially lead to the degree of Master of Science in Environmental Design, but may ultimately extend to a doctoral program.

A student completing his undergraduate work in liberal arts and the graduate degree requirements in environmental design could possibly fulfill the educational requirements needed for licensing in architecture or landscape architecture.

Wisconsin now does not have a state-supported program leading to a degree in architecture.

The Wisconsin Architects Foundation annually gives tuition aid totaling more than $3,000 to students who study architecture in schools outside Wisconsin. Some 62 Wisconsin students are reportedly studying architecture outside the state.

Robert L. Clodius, vice-president of the university, said the program will be unique in that it will emphasize research on all aspects of design.

"It is not aimed at merely producing architects," he said, "but rather at the whole spectrum of environment, including the engineering, aesthetic, economic and biological aspects of design.

"It will not be a pale image of what is going on elsewhere," he asserted.

Dr. Clodius emphasized that the program is still in the preliminary stages. Course outlines are being prepared which must be approved by the faculty's committee on curriculum.

From there the program will go to the graduate school faculty for approval, then to the university administration, and finally to the regents and the Coordinating Committee for Higher Education.

The target date for beginning the program is September, 1965.

The initial enrollment will depend heavily on undergraduates with degrees in architecture from other schools. The university, however, will have to add only a few courses to prepare students for the graduate program.

Byron C. Bloomfield, Chairman of the University Facilities Research center, headed the committee which worked out the proposal for the program in environmental design.

The program will cross departmental lines and the makeup of the committee demonstrated this idea.

Committee members included specialists in commerce, psychology, urban and regional planning, home economics, medicine, engineering, art history and landscape architecture.

Bloomfield said the program will require seven graduate courses and the accompanying research program, and three or four additional undergraduate courses, and reorientation of some existing ones.

Frederick Schweitzer, a Milwaukee architect, said the program should definitely lead to accreditation because an accredited school of architecture is badly needed in Wisconsin.

He said that hundreds of students are going out of state to study architecture and many others are prevented from doing so because of the cost.

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Degree: Bachelor of Architecture, University of Illinois
Former Status: Junior Associate

JUNIOR ASSOCIATE:
John E. Haefner
Born: Wisconsin Rapids; April 9, 1935
Resides: 322 W. Southpark Ave., Oshkosh
Firm: Irion & Reinke, A.I.A.; Oshkosh
Degree: Bachelor of Architecture, University of Minnesota
Former Status: New member

(Continued from page 9)

The Tile Council of America placed the above mural in the lobby of its research center at Princeton, N. J.

mural. Outside, the surface is usually masonry or concrete. Indoors, a backing less resistant to temperature and moisture is adequate. Following the code markings on cartons and paper faced blocks of tile, the setter puts the blocks in place. Dry-set or cement mortar is best for bonding the tile to the wall, since they are strong and permanent. With all the blocks firmly set, the paper facing is peeled away and the joints between the tiles are grouted.

Once mounted, a mural can be washed with a hose, mop or sponge. It requires no waxing, shining or other maintenance. Tiles will not fade or deteriorate, but a mural can be damaged by extreme physical abuse. If this occurs the manufacturer can perfectly match the damaged portion and the duplicated section can be set in place without effecting the rest of the mural.

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