Exposed aggregate provides concrete surfaces of unusual beauty and variety. To emphasize the gleaming freshness, true colors and textures of the aggregate, architects, today, choose concrete made with white portland cement. It is also an excellent tinting base for mineral coloring pigments.

Reveal of precast concrete panels is largely determined by aggregate size. When panels are to be viewed relatively close, less reveal is needed. When panels are some distance from the main flow of pedestrian traffic, greater reveal is required for a rough textured look.

Polished panels of pastel colors tend to appear white when viewed from a distance due to the high reflectance of the surface.

Shown at right is a table which demonstrates the unlimited range of colors possible with commercial aggregates and white cement.

Write for additional free information (U.S. and Canada only).

**TABLE OF COMMON COMMERCIAL AGGREGATES**

<table>
<thead>
<tr>
<th>GLASS*</th>
<th>SIZE</th>
<th>USES</th>
<th>SOURCE**</th>
<th>COLOR RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>¼&quot;—1½&quot;</td>
<td>stained glass, walls, panels, ornamental work</td>
<td>Mich., N.J., Texas</td>
<td>brilliant and almost unlimited ranges</td>
</tr>
<tr>
<td>CERAMIC</td>
<td>¼&quot;—1½&quot;</td>
<td>curtain wall panels</td>
<td>Ark., Ariz., Mich.</td>
<td>any color</td>
</tr>
<tr>
<td>CRUSHED</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAND</td>
<td>fine to coarse</td>
<td>plain or sculptured panels</td>
<td>all areas</td>
<td>white-buff-yellow</td>
</tr>
<tr>
<td>PEBBLES</td>
<td>¼&quot;—6&quot;</td>
<td>tilt-up walls, panels, walkways</td>
<td>west &amp; southeast</td>
<td>white-red-orange-buff-black</td>
</tr>
<tr>
<td>MARBLE</td>
<td>½&quot;—2&quot;</td>
<td>curtain wall panels</td>
<td>all areas</td>
<td>white-red-buff-yellow-black</td>
</tr>
<tr>
<td>GRANITE</td>
<td>¾&quot;—2½&quot;</td>
<td>tilt-up walls, panels, walkways</td>
<td>midwest &amp; west</td>
<td>red-gray-buff-dark-blue-black</td>
</tr>
<tr>
<td>QUARTZ</td>
<td>½&quot;—2&quot;</td>
<td>curtain wall panels</td>
<td>east, west, south &amp; midwest</td>
<td>white-pink-gray-clear</td>
</tr>
</tbody>
</table>

*Reactivity: some glasses may react with alkalis in the cement to cause expansion. Consult glass manufacturer to determine if glass is reactive.

**List of manufacturers available.**


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Urban Sprawl

Archibald C. Rogers, FAIA, proposes "that architecture should be seen again, anew."

Debut


Dean Wade Interview

John W. Wade is interviewed by Daniel P. Christiansen, student of Architecture at the University of Michigan about the New School of Architecture at UWM.

Waico, a blueprint in self-help

The history of a neighborhood self help group, its success and the hard work that made it so.

Systems Building

Lowell Yerex, Structural Engineer, Wisconsin Office of the Portland Cement Association, explains the economics, limitations and technology of industrialized building systems.

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A Message to Wisconsin A.I.A.

From Immediate Past President, Lawrence E. Bray

It has been my privilege to serve the Wisconsin A.I.A. as president through this past year and it has offered me an opportunity to observe you, my fellow professionals, in a different perspective. I have not viewed you as a tough or friendly competitor or as another practitioner operating within his own sphere of influence, but rather, it has been my position to call on you for assistance under varying conditions and needs. Your response and efforts have been extremely gratifying. You have come to the aid of the profession to promote architecture and not just the architect.

My special thanks go out to the primary officers and executive board who form the nucleus of our state organization. The full-day monthly and special meetings, the phone calls, the correspondence, and who knows how much time. The real backbone of course of the Wisconsin A.I.A. is the committee activity. Many committee chairmen have organized their tasks well and have come up with some fine accomplishments and a high percentage of our membership have participated at this level. Any listing of thanks would be incomplete without appreciation of Jane Richards and her staff. The work, efficiency and continuity provided by her office makes a professional organization such as ours possible. Last, but by no means least, is my congratulations to Ello Brink and the WISCONSIN ARCHITECT for a job "well done."

Our organization has grown considerably in the past few years, not only in size, but in our sphere of influence. I think this influence has been most closely related to the immediate problems and creations of our profession, i.e.; contractor relationships, legal involvements, building type exhibits and others. I feel we are beginning to expand on this area of involvement and I am hopeful that this continues to grow into true attention not only to man's total physical environment, but to a real concern over his human and social needs. This may take the form of more sensitive concern to our design solutions, but should also mean getting involved in more civic, church and other public activity areas. We have heard the great prediction that we will be rebuilding the United States completely within the next 30 or 40 years. Certainly our society needs the architect's influence now more than ever before. I urge you, become involved, you also will be the winner.

Wisconsin Chapter, AIA Officers for 1969

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Wisconsin Architect/February, 1969
Urban Sprawl
Archibald C. Rogers, FAIA

Urban sprawl is simply going to be a takeoff point because I have no particular desire to belabor the unsatisfactory aspects of our environment of which that is one, but rather to use it in terms of an attempt at being constructive as to what I think we might attempt as a profession.

First of all, I think urban sprawl, which has been attacked by the architects primarily in terms of its esthetic lack, has many other and perhaps more serious aspects to it which go to the theme that I really want to talk about, which I have called in other circumstances the new architecture.

I come to the proposition that something very radically is wrong with our procedures and our mechanisms that are producing what we are now terming "urban sprawl," and that this "wrongness" goes far beyond the question of esthetics. This wrongness can be very greatly helped by our profession if we go deeper than the question of esthetics.

First of all, I'd like to describe briefly what I call the "Old Architecture," and in that I do not mean the recent past of traditional eclecticism I mean the current future, including some of our most heralded designers. The old architecture is, I think, essentially disconnected. This is not to say that there are not very beautiful buildings. First of all, they are disconnected obviously from their environment, physically in most cases, and are almost proud of that disconnection. They try to stand out and they want to be noticed. Secondly, they are disconnected from those who use or dwell in the architecture.

I propose, therefore, that architecture really should be seen again, anew, as what it always has been, namely the greatest of the arts, not in terms of a greater artistic content, but in terms of its impact upon the viewer, the in-dweller, and its function as the mother of arts. I think, therefore, that the architect must understand that he works with a certain raw material; and, to say that he must understand, means that his clientele must also understand, that his raw material is essentially practical problem and practical solution.

Many of us assume, you know, once we have solved a problem, that's that. We're not artists at that point. Others of us, even some who are quite gifted, assume that we don't have to solve a problem, just do the art. So, if we look then at our particular raw material, what we're doing is not really very different from what a wood carver does as he addresses a block of wood with its peculiar grain. And, therefore, we must extract from the particular grain of our problem, its problem and solution as a wood carver must extract from his grain of wood a true artistic concept. We cannot expect a woodcarver to come in with a preconception and impose it on any block of wood he has. He would simply destroy his raw material. Yet, we accept as architects that one has a particular preconception and it's perfectly proper to impose it on any problem regardless of the grain of that particular problem and solution.

I have just returned from a trip abroad and I had an opportunity to see some of the work in Moscow. I was amused by a rather cynical comment made by one of the intourist guides concerning the Stalin era of architecture. She pointed out five very large buildings, all of which looked alike, all of which looked like Moscow University, and she said, "Yes, that was the Stalin style, that building is Government offices, this is an apartment, and that is an industrial building." They were exactly identical.

If, then, we get back to this question of the true nature of our particular art, we can then see that the grains of our problem are obviously certain tangible things such as budget, site, etc. But, they are some very important intangible things. One of these intangibles is, of course, the personality of the artist. An imperceptible intangible thread, one that holds together and prevents total chaos, is the personality of our time. Whereas we now have chaos in terms of each individual architect only portraying himself in competition with others in the name of contemporary architecture in which he is supposed to have solved everything, I propose that we have individuality as the logical outgrowth of the individuality of the problem and solution, but continuity in terms of truly understanding our times. I think this is perhaps the most critical aspect we look at today as one of the key themes with our raw material.

I personally believe we are in a time of trouble as Toynbee would define it. This would, by his definition, be identified with a flight of power to the frontiers. If we look at western civilization, we see this. The United States is the duke of the western marches of western Christianity, reluctantly filling the role as the inheritor of Great Britain. With equal reluctance, I see Russia as the duke of the eastern marches, forced to defend a civilization it is officially opposed to. By Toynbee's definition, the two dukes are at each other's throats. True, there are other indicators too, but if this is right then what we are seeing is the death of a great age in our time. The converse of this is that we have the opportunity to participate in the birth of an equally great age. The birth is dependent upon, again according to Toynbee, creative response to challenge; and, I talk to our profession as a truly creative respondent. The age that's dying I believe to be the Renaissance. In architectural history I was taught that the Renaissance died sometime about the time that Christopher Wren died. That was succeeded by something called Victorian — horrible, by eclectic Traditionalism — all creating the groundwork for modern contemporary.

I don't think that's true. I think today we are seeing in our contemporary architecture, as one facet of it, the death of the Renaissance with its particular philosophies and values. There are two clues to this; there are two terms, I think, which sum up the Renaissance values, and these terms could not have been coined in a prior age. One, Eldorado: the idea that society, man, with his technology and good heart and best intentions
and resources, literally could build the ideal society, heaven on earth in our time. I don't think this pervades our society any longer, though it clearly has up through Lyndon Johnson.

Secondly, Eldorado: the concept, in addition to Utopia, that the individual could, by his own daring energies, discover his own pot of gold and thereafter reap the rewards of his daring and energy. This behind the whole westerly migration has gone on throughout the course of the Renaissance and only concluded in our time with the death of the West as a frontier, to be replaced by a sort of circular migration in which the rural poor leave their rural slums to move into the city thereby creating city slums; and the middle class leaving the city for the suburbs and driving out of the the suburbs the wealthy suburbanites who go back to the farms — and of course, don't farm.

So, I think there are clues here that justify the statement that we are in a time of trouble. One of the obvious clues is simply the chaos of our own physical environment as we see it. But, I think it's more than just another time of trouble, and even that would be urgent enough, because we could begin to think then about the next great age which historians would equate with the Renaissance, and which, by Toynbee, would be given form as the frontier in the United States, our first golden age as a nation.

I think we're also, for the first time in the whole evolution of humanity, at a point of critical mass. As an architect, I tend to describe this graphically. If on the horizontal scale you put years as seconds and start about 1000 B.C. up to let's say 1970, and if on the vertical scale you register something called civilization power, just like horse power, but the power that happens when man with his hand power and mind power puts these two together as an individual and then adds these to similar combinations of other individuals in an organized society, and then adds both to the hand and the mind the tools of technology, what we see then is the starting of this sort of period — revolution, if you want to call it that.

The first one, or one of them anyway, was the urban revolution — about 3000 B.C. to about 600 B.C. (2400 years) — when true cities for the first time evolved, obviously a major increase on the scale of civilization power. Let's take another one, the industrial revolution, an equivalent period of time in terms of the changes that have been brought about. Call it, 1800 to 1930 (130 years) — an even greater increase on the vertical scale of power.

What are we in now? The cybernetic revolution, perhaps. The doctors would call it the chemical revolution, not because of medicines, but drugs. Maybe 30 years. You graph this and you find that as each revolutionary period compresses, you get almost a vertical statement in our time on the measure of civilization power. There are other evidences of this. We can speak literally today, for the first time, of destroying the world — not just, believe me, in terms of war.

The ecologists will tell you that they're very worried about what they call the greenhouse effect. This has puzzled me. What's that? Well, did you know that as we continue to generate carbon monoxide as part of the pollutant offshoot of our technology and everything that we as architects are doing, that there may come a point in time, and it may happen soon, when a greenhouse effect appears, when there will be a sudden revolution which would either be a rapid increase in vegetation and a change in climate whereby the polar caps melt and the oceans rise and St. Louis would be totally under water, for example. Or conversely, there would be a total death of vegetation and the ice caps come down at which point St. Louis would be under ice. I said, "That's very interesting. When do you expect this to happen?" He said, "I don't know; we think it could happen in a matter of years." I said, "O.K., once this happens, how long does it take for the effect to appear?" He said, "a matter of months."

Now, I submit to you that these are serious, scientific types, that this again is clear evidence of the point we have reached which I will call critical mass. At this point, we then find that the consequences of this description of our time as we address it as part of that important aspect of every problem which we deal with in architecture, whether we are talking about the architecture of an individual building or communities, that we find this as the source of the great social and economic turmoil through which our society is going — not our society in this country, our society throughout the world. The Russians are facing the same dilemma which we are facing. They too have an affluent society. They too have racial problems. They too have urban problems. They too are facing the basic alternatives which we face, either change the system to fit the problem or try to put the problem back in the bottle. I, unfortunately, feel that they are trying to do the latter. If they do, I feel we are very close to World War III.

I believe, therefore, that the creative response requires that we address ourselves to changing the system to fit these new, revolutionary forces, and that we recognize that in changing the system we do not have the time to adapt. This is the other final particular attribute of our time. All times had their changes, very major changes. But, in prior times, there was lead time. It took three, four, or five generations before the change was clearly worked out. Today we see two or three changes, radical changes, within the life expectancy of one generation. This, incidentally, is why the doctors refer to this period not as the cybernetic revolution but the chemical revolution, because man is unable to adapt, and therefore is relying on drugs to do it. If then we come to the question of the new architecture, we are against this kind of a background having this kind of characteristics, and the very last aspect of it is form or design as we normally think of it.

First of all, it accepts that the architect is an artist and therefore somewhat a servant to his raw materials. He is a releaser, an understander, an interpreter of latent concepts and must express these. An important part, then, of his raw material is the end user. Therefore, the architect and his client need to recognize that they, too, are servants, both of the end users, and this is an important aspect of understanding his problem, and designing from this understanding.

Thirdly, he should recognize that the idea of change is so important and so unpredictable that he no longer
can program a building and design it and have any hope of a realistic economic life for such a single purpose building. We, therefore, think more in terms of an arena wherein change can occur—a school, for example, that could become a factory or a factory that could become a school, or a department store that could become housing. We cannot look beyond two or three years and know with any confidence what is going to be required by the physical plant that we are building. A penalty we pay here is clearly the penalty of a satisfactory piece of sculpture. And yet, we’re not sculptors. If that’s what we want to do, let’s do it. We can do a beautiful work in marble and it will be there forever. We cannot do this with architecture as I see it.

Finally, I think the architect should recognize the catalytic effect of the design and decision making process itself. You’ve all perhaps had experiences with this. If we leave our ivory tower and go into the real world, work with a real client, the real user, let him participate with us at the level of design decisions and force him to make his commitments as we go through the large to the small of the detail scale of design alternatives, something happens to him and perhaps to us also.

I remember a personal experience with a very difficult project for a very wealthy congregation of a church, a very traditional congregation. In the end, I believe a very fine piece of architecture came out of it. The Rector of that congregation, however, to this day when you discuss it, gets all excited; and, yet, he never talks about the architecture, and you get a little discouraged. What he talks about is what happened to his congregation, because at the far end of this process there was a new congregation. A second illustration of this is the Metro North situation in New York, East Harlem. They chose to fight city hall to hire an architect to help them simply on the issue of high rise public housing which they needed in a fairly typical slum. Four years later they won their battle to a certain extent—these are no longer 20-story buildings, they are 12-story, I think. The quality of the design is not terribly exciting, but that community has been re-born. They refuse to let you call them a ghetto and they have organized themselves, they govern themselves, and whatever happened in the way of architecture is somewhat immaterial to the other achievement.

These, then, are the kinds of dimensions of the new architecture which are very different from anything that we were ever taught starting out in our collegiate curriculums. I think it very clearly then defines the new architect. The new architect must obviously be as gifted a designer as possible, but he must also be the manipulator of environment. By this I do not mean physical environment; I mean the milieu within which he must work. He must be the creator of an environment, of a climate that permits good design, and then he should go-for-broke as a designer. Today we are much too concerned with the individual piece of sculpture and we are very angry about the unresponsive milieu in which we work, but we do not try to change the milieu.

So, I would submit as this nation addresses itself as the duke of the western marches to whatever this great new age will be, if we can somehow get through this period of critical mass, the architects’ profession, if it can see itself in this light, perhaps may turn out to be the redeemer of our nation and the redeemer, by definition, therefore of western civilization. Needless to say, all of us would spend a great deal if we could feel we could have a meaningful role in a new golden age, the first golden age in a physical sense. And, yet, I think perhaps we have a more important role to play. I talk, as I am talking to you, to others, other professional groups, but also to politicians. I find them very responsive. No architect has ever talked to them, you know, really, except to berate them about fees or procedures or something, and I get the feeling that in a terribly specialized society, in which everybody has a label, including architects, that we are one of the sources of generalism in the country.

I think there are others, philosophers, theologians, perhaps, but I think we are one of the few, because we cannot specialize, even though we would like to, because architecture requires knowing so much about so much just to produce that end piece of sculpture, even under the terms of conventional architecture, that you do become a generalist. I think that as artists we are inevitably generalists, but I think the most important fact is that our generalization applies to the physical environment of our country, and that this is both in terms of end product and in terms of the process required to create a milieu in which this process works, the battleground on which this nation will fight the challenge with creative or uncreative response. I think we can all identify the uncreative responses that we see. I don’t mean to be critical of any party to it, but you can clearly see this in a school fracas in New York City—two totally frozen positions, both totally negative, both, in my judgment, totally obsolete, and yet by certain internal definitions both right, and therefore unreconcilable.

This, then, becomes our true mission, and I would like to leave you with a final aspect, a purely personal one, of the art of architecture, or the art of the new architecture. I do not believe that the artist by any label is a great self-justifying hero. Quite the contrary, I think he has always been the visionary, the seer, the prophet, and the arts have always predicted history, just as the ferment in the freer arts predicted our current situation today, about 50 years ago. I believe, with Maritain that art is a very fundamental aspect of human life. It is far more than the icing on the cake which the affluent society at some point, like today, begins to afford and consume.

I think art is essentially a communion between eternity and time, applied to all arts including architecture. If one put it in a different way, and said that to which we refer as “Works of Art” is the offspring of a wedding between time and eternity, then we should be able to identify the characteristics of the parents and I think we can. The temporal parent, I think has four characteristics as expressed in the art work and I don’t mean these as definitions of good art versus bad art, but sort of that which is and that which isn’t.

First, I would say is comprehendability, that is, the (Continued on page 29)
Debut

*Architectural Synthesis* is an independent publication of students of architecture at the University of Michigan which made its debut in June of 1968.

"This magazine is born out of two feelings, one outward and idealistic, and the other inward and selfish. The outward motive is a desire to gather, compile and communicate ideas. Idea is the source of architecture, and so, idealistically, communication of idea is basic to communication of architecture, and as such is a service to architecture.

"We are interested in expanding the range of ideas that constitute architecture by expanding the communication of such ideas. This is at the root of the second, inward motive. Partly due to need, and partly due to anachronism, architectural education is concentrated and rigid, and it can get to be narrow and a damn deadly bore. So, selfishly, in order to expand our own horizons and learn more about what it's really all about, we are using this magazine as an excuse to dig into the world that we too easily tend to ignore," explains Paul D. Oberst in Volume 1, Number 1 of this "neat" and good looking publication.

At a time when teaching and practice of architecture are undergoing revolutionary changes, the established and hard rules and theories of the past are under investigation for their validity, a student publication of the intent and caliber of *Architectural Synthesis* represents a valid means of communication among students themselves, among teachers and students and it offers to the general practitioner, interested in the future of his profession, valuable information and insights. The editors of *Architectural Synthesis* (AS) intend to develop their magazine to be "brash exuberant and solid." They see their magazine as a means by which students can communicate new ideas for use by other students in the synthesis of design solutions. AS is published twice a year, subscription fee is $2.00, Editorial offices are at: Department of Architecture, University of Michigan, Ann Arbor, Michigan 48104. We recommend AS for the architect in practice who is concerned with his business and must devote much of his energy to legal, financial and administrative problems. AS will be refreshing reading, offer thought-provoking material, and above all it will give exposure to the more idealistic aspects of architecture."
Dean Wade Interview

"I suppose, when I'm starting a new school of architecture, that I'm saying, 'Look here — things can be better. Here are some of the ways...'"

Dean John W. Wade was interviewed by Daniel P. Christiansen for Architectural Synthesis magazine (AS), a student publication of the Department of Architecture at the University of Michigan. The interview is here reprinted through courtesy of AS and Mr. Christiansen.

He began by talking about future students:

"First of all, before we admit students, we're going to ask for evidence of commitment by having worked for an architect or worked for a contractor, in city planning, or by portfolio work (drawings, sculpture, photographs), or by having been a member of the peace corps or a civil rights group — a whole series of things that could indicate a student's involvement, his concern with environmental and social problems."

The word involvement reappeared throughout the interview. It is a key word in Wade's conception of an architect as a concerned member of society.

In this age of involvement, no one, least of all (he architect, can be a non-participant in the dynamically changing world and hope to survive. If the architect wants to build for today's society, he has to be a part of its dynamism and understand his role in it. He must be totally involved. That is why the aloof student, the mediocre participant, will not be admitted to UW-M.

But what Dean Wade hopes to do with the involved student, the type of school he will create, is what was most significant about the interview. One of Wade's goals is to get the students into real rather than imaginary problems:

"There will be lectures on statics and strength, and all sorts of typical architectural subjects that appear in a more traditional curriculum, but I don't want to grade those. I'm not really interested, and no architectural school should be interested, in whether or not a student can solve a structures problem successfully. What it should be interested in is whether or not he can use the information he has gained on structures in his problem solving. . . ."

There will be a problem-solving sequence. Now, the problem sequence is not going to be limited to design, but spread into programming areas and effectuation areas, so that you get the full range of the skills and activities that the student's going to be performing as a professional person. Furthermore, I don't want the student graded on a single problem. Just as in practice, he will not be a success or failure on one problem, but on a whole life process he goes through. . . ."
In eliminating grades, Wade hopes to remove the competitiveness between students on individual problems, and also the tendency for faculty to compare students one against the other. In addition, the detached student, the one who wants to go to class, press the right buttons, and be rewarded, like a monkey in a cage, with a grade, will either be eliminated or forced to mature by the trauma of no reward.

I asked Wade what he thought the student’s role in the educational process itself should be. He began his comments on student participation with a reference to his experience at Tuskegee Institute. He said that students of architecture there definitely felt that they were part of a “man-to-man relationship and not a man-to-child relationship.”

“. . . and on the basis of my experience down at Tuskegee, it seems important to me to get students into the decision process. I think any faculty member who really strongly resists student participation in decisions about the school is simply frightened about his ability to persuade people about the way things ought to be . . . and I’m going to welcome student participation because I’m persuaded myself that the direction I want us to go is a good direction. It’s up to me to be persuasive, whether it’s with faculty, or whether it’s with students.

And if the students don’t like the program, you’re not going to get good work out of them — you’re not going to get good education.”

The student who feels that he has some say in his own education will obviously become more involved in its substance, more interested in its effect on him. Allowed a responsibility directly tied to his own welfare, the student will confront it and benefit by the decision-making process. Deprived of any say in his education, the usually-involved student may reject the whole educational process as one in which he must be a passive participant.

Dean Wade mentioned several other incentive to student involvement and interaction, including contact with practicing architects:

“Building hours? I’d keep the building open 24 hours a day. You know, “live-in.” I’d like very much to have a residential college where students live in the same building that they study. I’d like to have a setup like the AA, where practitioners use the school for a luncheon club, so practitioners are in and out of the school all day. It would provide a contact for the students with an actual living professional world. It also might affect the practitioners’ ideals: they get a lot of their sharp corners knocked back on by contact with the students. If we can share library facilities, computer facilities, product literature storage — the works — with members of the profession, I think all of us stand to gain by doing so.”

Concerning interaction between faculty and students, Wade said:

“I think it’s important to have a student-faculty culture, not just a student culture. In order to achieve this, I think it will be necessary to appoint faculty not just for their teaching ability, but also for their eligibility, or their role quality, I suppose.”

As for the problems the first class of students will experience having no older students to set examples of scholarship in architectural subjects, Dean Wade has a solution in mind: borrow some:

“We also expect to get a program going where we borrow upper class students, ten at a whack, plus one faculty member, from other schools in the Big Ten in this region. Michigan is one of the schools we’re talking about, by the way, along with Minnesota, Illinois, Ohio State . . . .”

When I asked him what the most difficult part of starting an architectural school was, he said that although it was a lot of work, he didn't think it had had any difficult parts, and explained by comparing his job of starting from scratch to that of setting up a new program against the opposition of an “entrenched” faculty set in its ways. To make the job easier, the Wisconsin Chapter of the American Institute of Architects and the university are both backing the school's progress strongly: “I can’t think of a better situation for starting a new school of architecture.” Wade’s biggest problem so far has been with his search for a physical plant for the college. He describes himself as “hungry . . . and looking.”

Wade realizes that his approach to architectural education will have a marked effect on the education of many people. That realization evokes from him careful consideration of every statement as was apparent in our interview, and a careful analysis of every decision concerning the future of the new school. He knows that the reason for his job is the education of the architects of the future, and he’s obviously very involved with that job.

Wade spoke of his confidence that the direction he wants to go is a good direction. Because of his confidence, because he’s willing to experiment with new ideas in the interest of involvement, Wade and the University of Wisconsin-Milwaukee College of Architecture are likely to succeed. We wish them the best of luck.
Willis and Lillian Leenhouts are architects, devoted to their profession, enthusiastic urbanities, and deeply concerned citizens. They are actively engaged in finding solutions to the many problems caused by what is termed "the urban crisis," and "the City's dilemma." This terminology only abstractly hints at the many and very real problems the Leenhouts got acquainted with, participating since 1965 in a self-help neighborhood group called WAICO.

Early in 1965, the Leenhouts, along with other architects in Milwaukee, were asked to lend a helping hand to a newly formed neighborhood self-help group on the near northside of Milwaukee. WAICO, the Walnut Improvement Council, was founded in an attempt of neighborhood self-help versus the intention of the City's planners to unleash their bulldozers on homes in an area that extended from 27th to 11th and from Galena to Brown streets.

With no definite date set for the start of "substantial clearance" in the urban renewal project, members of WAICO were intent to change the City's mind and get its help in saving those structures in reasonable condition and to raze those too blighted for rehabilitation. Most of the residential structures in this area were built before 1949 and a high percentage before 1919.

Determined to achieve their difficult goal, members of WAICO realized that they had very little education and know-how in the operation of a community organization and it was decided that 12 members attend eight 2-hour workshops at the Neighborhood
Action Clinic, conducted by Dr. Warner Bloomberg, Jr. of the University of Wisconsin, Milwaukee.

During the first two years of operation, members of the Walnut Improvement Council met in churches. Various committees were organized and primary emphasis was given to the physical rehabilitation of the structures in the neighborhood. Representatives of a firm specializing in privately initiated redevelopment programs were invited to make a presentation for action, which consequently was adopted by WAICO.

A survey as of July 1968 showed that about 100 buildings in the WAICO area have been painted every year since 1965 as a direct or indirect result of the work of The Walnut Improvement Council. The Milwaukee Junior Chamber of Commerce donated 800 gallons of paint that is available right now for a $2.00 service charge at WAICO Headquarters to those people in the WAICO area who want to improve their homes.

In the three and one half years of the WAICO existence, many not so small tasks were tackled and many problems solved. In addition to painting houses, WAICO has conducted trash removal drives, holding week-end cleaning parties in the area. WAICO donated new trash cans to those families who could not afford their own. WAICO efforts speeded tearing down eye-sores, vandalized and abandoned structures. WAICO sponsored two ordinances which were passed by the Common Council, namely, that vacant lots be kept safe and in sightly condition, and that abandoned cars must be removed.

Many vacant, unsightly lots — mostly City owned — dotted the neighborhood. So, the spirited and energetic members of the Walnut Improvement Council initiated “Operation Green.” They raised $300 from their own resources, no mean task, considering that this community group is made up of people in the area and other interested persons and that they operate on dues and donations only. But WAICO wanted to demonstrate to the City, that vacant lots, cleaned up and sodded, could be a welcome and pleasant addition to their neighborhood. They made their point and “Operation Green” resulted in an allocation of $3,000 by the City for the rehabilitation of these vacant lots. In turn, the members of WAICO took on the responsibility for these lots and their proper maintenance.

The biggest achievement came in 1967. The area of The Walnut Improvement Council was declared a stabilization area by the City of Milwaukee, meaning that mass renewal and its dreaded problems of relocation of families were warded off.
James Richardson, President, 
Walnut Improvement Council

More importantly, it also means that citizens in the WAICO area now qualify for FHA help and loans.

In 1967, after WAICO held its weekly meetings in various churches of the Inner City, a house on 2201 West Vine Street became available to a non-profit organization. WAICO bought the structure for an amount of back taxes due on it. The building was in great need of rehabilitation and the members, inspired by the possibility the house offered in their efforts, spent hours of painting and repairing, sewing curtains, building shelves, cleaning and fixing-up.

Now Board Meetings are held regularly on every Saturday at 10 a.m. of the month at WAICO House and anyone interested is welcome to come. Although the founders of WAICO with its first President, Eugene P. Walker, elected to make physical improvement of the neighborhood its first project, WAICO's self-help has expanded also into the area of social and psychological needs.

For the many children in the area, WAICO House has become a haven. Art classes are conducted by two well known Milwaukee artists, Lois Reiss and Mary Ann Rapp, Mrs. Ruth Wilson teaches music classes. A childrens' library has been established and Lillian Leenhouts is asking everyone for donations of toys "which are so much appreciated by children who seem to have none at home."

Camperships have been initiated in cooperation with YMCA for the first time in 1967, and a scholarship fund has been established in honor of Martin Luther King.

Two baseball leagues have been organized with the City's Social Development Commission who has appropriated $2,500 for the baseball leagues.

With the WAICO House available, a V'sta Volunteer has been working for the group since last September, organizing color slide lectures about the purpose and the accomplishments of WAICO and more so outlining future programs needed. Tom Wurl has spoken before other community groups and religious congregations in the effort of spreading the story of WAICO arousing interest and co-operation.

Directors of the Walnut Improvement Council, early in 1968, voted to launch their most ambitious project yet, namely, to build new single family homes in their 40 block area.

True to their conviction that "one positive action invites another," they expect to encourage present home owners and residents to build new structures on all the several vacant sites, WAICO has obtained options on. It is also expected that new buildings will encourage owners and residents to maintain the
Operation Paint

presently sound structures even better. Another benefit of this program would be the opportunity of residents to move into the structures that will be vacated by the families who move into the new homes. The proposed model homes were designed by Willis and Lillian Leenhouts and it is intended that they be built by jobless inner city residents under the supervision of the project builders and tradesmen.

So far, the project has not been accomplished, but help has come in the assistance of Charles Harper, AIA, and Professor Joseph Mangiamele of the University of Wisconsin, Milwaukee who are presently working with WAICO on the implementation of this ambitious plan.

WAICO's success is the result of work more than money for it has operated with less than $1,000 per year from dues and donations. "I see the neighborhood non-profit corporation as an important vehicle for maintaining neighborhood stability and for providing equal housing opportunities under open occupancy principles. They can prevent panic selling and help in maintaining a proper neighborhood integration during our racial transitions and until our society makes the proper adjustments to these and other urban problems," said Professor Mangiamele.

A minister put it this way: "WAICO is the kind of self-help, grass roots organization we must make every effort to assist because if this type of project cannot develop, there is no hope anywhere."

WAICO has earned cooperation from individuals, citizens groups and public offices and agencies, proof of the effectiveness of its approach.

Won't you help too? Volunteers are needed for all the active projects WAICO maintains!
View of completed Research VII in Washington, D.C. Cluster of 6 townhouses was developed for low and medium income families in urban areas. This demonstrates the type of industrialized building system made up of components for a so-called open system.

The term System Building is being used with increasing frequency, and is applied to combinations of materials, improved construction techniques or even to improved materials.

A systems building consists of a series of integrated sub systems, heating, ventilating, lighting, plumbing, structural, etc., combined to produce the entire systems building.

Obviously systems building is not new. Architects have for many years worked within the discipline of modular standard doors, windows, and various mechanical and structural components, combining two or more sub-systems into an integrated system.

It is interesting to note that the Georgian architecture of eighteenth century London imposed standard floor to floor heights and frontage widths, with porticos, doors, staircases, windows and other items selected as standards from catalogues, and integrated into the final construction.

Today’s concept of systems building is the total integration of all the sub-systems, which in some structures are extremely complex, into the final structure. This has led to the rediscovery of industrialized building techniques. Factories producing building components containing integrated sub-systems, partition walls with electrical outlets, complete bathroom and kitchen units with plumbing and electrical wiring installed.

The great demand for construction of all types, particularly in the housing market but also in the service
structures of schools, medical facilities, office buildings, will increase the industrialization of the construction industry. Site work will consist of assembly of component parts.

The economy is substantial. Large scale apartment projects in Europe have reduced construction time from eighteen months to nine months, using factory made components consisting of concrete frames, exterior walls, floor slabs and partition walls.

Integration of mechanical sub-systems in these components have shown savings of up to fifty per cent in mechanical contracts.

The average labor in man hours per square foot of structure is approximately twenty five percent less than in the United States for a similar structure.

Concrete components lead the field in industrialized building construction. Cast in place concrete provides great flexibility for the integration of sub-systems into the structure, and at the same time provides for individuality of design. The existing precast concrete industry will provide the basis of the industrialized systems building industry, some producers will expand into the role of general contractor and/or developer controlling all phases of a project design production erection. Marketing a closed system, while other producers will provide components for an open system, which can be incorporated on many different types of construction.

Each producer of precast concrete serving the structural market, has preferred dimensions of the products that he produces.

The architect taking advantage of these preferred dimensions can effect considerable savings. Several producers have combined wall, floor, roof and frame and offer a shell into which the architect places the additional sub-systems of mechanical and electrical components to satisfy the client’s needs.

The preferred dimensions place no great restriction on the architect, and considering the wide range of concrete finishes available, a very wide range of facade treatments can be obtained.

The challenge to the architect is to grasp fully the economics, limitations and technology of the industrialized building systems, allowing individuality of design without sacrifice of the economies that are inherent in the industrialized systems building.

Finished cubes in place after being trucked five miles from casting yard to development site. Time elapsed from start to completion of project was just a short five months.
**A Student Thesis**

Featured this month is the senior undergraduate thesis of Jack Dennis Smuckler who graduated from the University of Minnesota in December 1967. Benefiting from Wisconsin Architects Foundation's Tuition Grant Program, Jack was honored Magna Cum Laude by his University as well as receiving the AIA Medal and Certificate for Scholastic Excellence.

Thesis material in today's architectural schools happily is directed toward realistic problems and commands more research in depth than building design alone. Smuckler's work serves as such an example in both concept and execution. Of particular interest to Wisconsin Architects is his selected subject: A School of Architecture for the University of Wisconsin-Milwaukee Campus.

Both in written and graphic form, the author first expounds his philosophy of the needs of the profession translated into a six-year program for education. With the curriculum developed and coordinated with the inter-related design disciplines, he accordingly develops his planning program, beginning with site selection and a special analysis based upon the academic requirements; and a very interesting area distribution study related to the student's progress and developing requirements during the upward direction of his course of study. He supports his thesis thru interviews with UW-M faculty and aides, and extensive reading of current educational material.

With his program clear and concise, Smuckler approaches his building design with freshness and honesty. Rising from a campus-related site development to a high-rise structure which expresses the special economies of the urban campus, he clearly relates the interior functions to its exterior form in a styleless but exciting sculptural concept. While the entrance and vertical distribution facilities are somewhat lush in contrast to the scale of the project, the over-all mass will intrigue and inspire the curiosity of the passerby.

The drawings shown here, expertly and sensitively delineated, reveal a mature grasp of the total design concept. In Smuckler's own words: "During the daytime hours, the masses would dominate the form and character of the building, and during the night, when a school of architecture is always alive with people and lights into the early morning hours, the building would receive its form and character from the voids rather than the darkened masses. This would give the building a sense of transformation and of growth, being exciting both day and night."

Jack Smuckler made his thesis selection in appreciation of the Foundation's aid which enabled him to complete his education. We value his enthusiasm for our cause — now a proud reality.

Smuckler, a Milwaukee resident, formerly with Charles Haeuser AIA, is employed by Setter, Leach & Lindstrom, Inc. of Minneapolis. — F. J. S.

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from page 10

ability of the viewer, the in-dweller, to grasp the work of art, to comprehend it. Secondly is uniqueness, or individuality, even from the hand of the same artist, a different quality in each work of art. Thirdly is power, power perhaps to move you to hate it or to love it, but not just nothing. Finally, the fourth characteristic is the characteristic which sort of welds all of these things together, and it is integrity in the little sense, not honesty, but in the sense that you cannot subtract from, or add to, the essence of the art work.

I think, in effect, justify my statement that these are the temporal characteristics, a psychiatrist would probably use almost these four terms describing in very rude essence the human person: individuality, obviously, no one is precisely like anyone who ever has been or ever will be; power, definitely, in a theological sense, free will; integrity for sure, or you wouldn’t be here, you would be in a booby hatch; and, comprehendability, definitely, we each can comprehend. There is but one characteristic of the eternal term. This is what Maritain calls Poetry, capital “P.” This is the characteristic of the mysterious language of art. Therefore, the temporal characteristics simply describe the vessel, and within that vessel flows an eternal communication, a subliminal, mysterious, timeless message—subliminal in the sense that it’s not necessarily the literal meaning of the words in a poem; there is something between the words that is this message.

Well, what does that have to do with a new age and the crisis today. I think a great deal. Without knowing why this is so, I believe this is what art is. It must have an important purpose. There must be an essential element to this, as the message flows to the artist as a conduit, through his work of art which stands after him, to an end viewer or in-dweller. If this is so, if this importance is so, there is no art which is as important as architecture. A book you can open or close. A hi-fi you can turn on or off. Our architecture, as expressed in our physical environment, is with us always, for better or for worse. This is a very difficult attempt to define a very difficult role in which I think is a tremendously important profession. Call it new architecture, call it urban design, call it perhaps, best of all, art. This is what I would like to say in response to the term “Urban Sprawl.”

AIA-CEC Conference set for Washington

Senators, Congressmen, Federal agency officials, and the presidents of the Consulting Engineers Council/U.S., and The American Institute of Architects will headline a national AIA-CEC Public Affairs Conference scheduled for March 18-20, 1969, at the Mayflower Hotel in Washington, D.C. More than 500 architects and engineers are expected to attend the conference which will also include visits and appointments with Congressmen on Capitol Hill on March 20. Architects and engineers from throughout the U.S. are urged to attend and participate in this second annual CEC-AIA conference designed to focus on legislative matters of interest to A-E’s.

Registration will be from 3 to 8 p.m., March 18, at the Mayflower Hotel. That evening from 7 to 9 p.m. there will be a reception at the Smithsonian Museum of Science and Technology. Information concerning advance registration and details about the conference are available through: Larry Spiller, Assistant Director, CEC, 1155 15th Street, N.W., Washington, D.C. 20005, and Philip Hutchinson, Governmental Affairs Director for AIA, at 1735 New York Avenue, N.W., Washington, D.C. 20006.

Key topics to be discussed following remarks by AIA President George E. Kassabaum, FAIA, and CEC President John G. Reuter are: union control of plans and specs, revamping Federal procurement procedures, new towns and other key legislative issues of interest to the profession, A-E’s and equal opportunity regulations, the Federal Government as a client, the budget and its impact on construction, grant-in aid discussions and influencing legislation.
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