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What Are These People Doing?
Comments and observations about the latest developments in Milwaukee’s Park System.

There is a Future
A student of architecture sees poetry in his profession.

UW Green Bay Campus
The rare opportunity of planning a new campus from the ground up.

News from the School of Architecture
Recent developments at the School and introduction of new Faculty.

Southridge Mall Shopping Center
The largest shopping center in Wisconsin.
Milwaukee has had its measure of misfortunes in its physical development of late but, if the County Park Commission is going to have its way, it now can look forward to what amounts to a plain disaster.

One has barely recuperated from shock about Red Arrow Park, when the County delivers another assault on the esthetics of Milwaukee by its incredible plans for Pere Marquette Park.

If one cares about this town at all, one must seriously question what happened to the competence and good judgment that once was the hallmark of our County Professionals and the members of the County Park Commission.

Instead of grasping the singular chance of creating a significant and related area around the Performing Arts Center by orienting the two small parks toward it and to respond to the design of the existing landscape around the Performing Arts Center, our County staff with inexplicable lack of logic decided on the opposite approach.

If it is surprising that the County staff did not recognize the unique opportunity, which to a competent design oriented person actually suggested itself, it is also inexplicable that the County Park Commission upon recommendation by its professional staff, chose for the design of Red Arrow Park a firm which is almost totally highway engineering oriented and by no stretch of the imagination is it noted for superior landscaping achievements.

In order to find some reason behind all of this, I called Mr. Robert Mikula, landscape architect of the County Park Commission, who advised me to get in touch with Mr. H. Gordon Whiffen, landscape architect with the firm Howard, Needles, Tammen and Bergendoff, Consulting Engineers. Mr. Whiffen works out of the firm's home office in Kansas City.

When I reached Mr. Whiffen in Kansas City, he volunteered that the design was guided by the County professionals who envisioned Red Arrow Park as "something that was not competing for attention, a sort of passageway, an elaborate passageway." Other than that, I never did get clarified what thinking provoked the wasteful and incongruous conglomeration of extraneous elements that now pollute the visual environment — of what should have been a complementary extension of the open space — surrounding the Performing Arts Center and the magnificent north facade of Old City Hall.

How can our County professionals, who are supposed to be guiding the Park Commission and the County Board on landscape design, possibly approve and recommend such an inept concept for Red Arrow Park? Why the weathered lannon stone walls? Why the mini-highway concrete platforms? Why the depressed seating areas with low and dangerous steps leading up to then down into? Why the insensitive and varied lighting fixtures? Why, especially, the ugly angular ones that are more appropriate for a highway than a small park and have no relation to others in the area? And on top of all this, even the addition of a fountain still being considered — when there is a memorial fountain right across the street!

In his presentation to the County Park Commission, immediately preceding approval, Mr. Donald Dupies, Professional Engineer for Howard, Needles, Tammen and Bergendoff, explained: "The raised plaza provides an interesting arrangement for seating. As seen from the streets, the long steps, stone walls and plantings should create a bit of mystery and entice people to walk through the park."

Why the hexagonal shapes outlined with narrow brick bands which are not even detailed properly to work out as a completed pattern? Why such a puny, underscale flagpole? Has no one involved a sense of proportion? Why, and foremost why should all this visual mess be allowed in an area that was beginning to take on a new look of environmental betterment?

Why does the park lack good orientation? Why is easy
around them.

How can Howard Gregg, general manager of the Milwaukee County Park Commission and a landscape architect himself, defend this park in response to the "Crabgrass Award" from the jury of landscape architects in a program sponsored by the Southeast Section, Wisconsin Chapter, A.I.A., as reported in the Sunday, Nov. 8, 1970, Milwaukee Journal as "appropriate"? Why does he say: It's all a matter of personal opinion. We're not going to please everyone." This is pure nonsense. Good design is most certainly a very definable item and not a matter of singular opinion at all. Why would Mr. Gregg want the public to believe otherwise?

How can Mr. Gregg and Mr. Mikula take this position when their design decisions so vitally affect our civic environment?

Now, if one is disturbed by Red Arrow Park, one is forced to despair about the latest fiasco, the new proposal for Pere Marquette Park, which again has the blessing of the County staff. A 28 foot high steel so-called "monument," described by its creator, Barney Brienza, artist in residence at the Pabst Brewing Co., in an article in the Milwaukee Sentinel of Nov. 9, 1970, as looking "like a compass on legs" in special feel "which looks like the earth," has been unanimously approved by the County Park Commission and so have revised plans for the layout of Pere Marquette Park. Inside his "compass on legs" a look-through map of states and rivers depicts the travels of Pere Marquette. And we again quote Mr. Brienza from the Sentinel article: "We tried to get something entirely different which covers the deeds of the man rather than just the man himself." It has been suggested that this "monument" be obtained by private gift, wherein one is reminded immediately of another great gift to Milwaukee, the unfortunate clock tower in our Civic Plaza. Why should the public have to be put upon so badly by the satisfaction of personal egos?

Pere Marquette Park, named after the famous explorer, is another small site of 1.2 acres, located directly west of the Performing Arts Center across the river. It also appears destined to be filled with too many extraneous materials as well as a 60 x 60 foot paved over plaza. Then, in order to accommodate another incompetent idea, the river itself is having to lose 20 feet of width by filling it in and further channelizing the already too narrow water area. Besides the serious concern about the design of these two parks, there also should be great concern about the monies spent to create these parks.

Red Arrow Park as well as Pere Marquette Park are developed in cooperation with the Federal Open Space Land Program. This program grants up to 50% of the cost of acquiring land for "open space" use and also up to 50% of improvement costs to develop the land. Ironically both parks betray the very intent of the Open Space Land Program, by failing to act as good counterfoils to the man-made forms around them.

The poor Red Arrow passageway to nowhere cost the taxpayers a total of $175,000.00 in construction alone (general, $155,000.00; plumbing, $10,277.00 and electrical, $9,900.00). Adding to this the cost of acquisition of the land and the design fee, all may well round out to a total figure of well over $200,000.00.

Pere Marquette not only surpasses Red Arrow Park in incredible design by miles, it also will cost several times as much money. The County reportedly spent $657,000.00 to acquire the site. In its 1971 budget, the County included $25,000.00 for the preparation of construction plans, but on November 10, 1970, this was cut from the 1971 budget. Ultimately the park is estimated to cost $932,000.00. If the design were superb, it might be well worth this expense to the public, but if it costs that much and the design is abominable, the public should have a second thought.

I would not not like to infer by this, that we should not spend a lot of money for our parks, we should, but we have to make sure that we get urban parks that serve people's needs and provide them with a sense of relief and pleasure and improve their environment and not settings that become depositories for private whims, poorly designed gimmickery of dubious quality and the perpetuation of personal nostalgia.

Sorrowfully, it is too late to do anything about Red Arrow Park. But, fortunately, the County Budget Committee deleted the $25,000.00 for the preparation of the construction plans for Pere Marquette Park. This may be the wisest decision of that day and one is tempted into the hope that the County staff, the County Park Commission and the County Board will reconsider and accept an alternative proposal for this important piece of land, hopefully one that would put top priority on relating it to its surroundings competently and, one that would make it a people's park, rather than a showcase for the ill conceived 28 foot monument, that screams to the visitor: "This is a city of poor taste and bad design talent!"

Can we hope that the County people are flexible enough to listen? Can we hope and suggest that top-notch landscape architects be consulted? Or will it take a civic revolt to revert matters back to the good judgment and the foresight of Mr. Whitnall and the old county fathers who created for Milwaukee its very superior park system?

The Editor
There is a Future

by Jerome Palms, Jr.,
a junior at UWM School of Architecture

Three possible unities in architecture

* in politics: the balance
* in systems: the interlock
* in poetry: the whole

There's a future for advocacy-architects and systems-architects, but I would be a poet. In a new urban-oriented school of architecture, or in an urban society, is there still room for what Wright called the "poet-architect"? I'm not anti-politics or anti-systems by inclination, only by nature. I acknowledge my friends, the political types, as the future designer-advocates of political constituencies (the poor, the minority, the consumer, the air, the alternative life style). And I acknowledge other friends, those who hug life with a system. He will give the power back to the individual to shape his own environment, with a box of giant architectural tinker toys.

But a poet's skill is not a shift in the power balance or an interlocking building component. His only expertise is Life itself. He would twist and bend the design curriculum to that single priority. The poet's rationale for his existence as a poet-architect can only be: going deep down to the source of Life, within oneself, and in that essentially poetic act, conceiving the architectural poem, a living whole that encompasses both a new political order and a new system of architecture.

As part of a poet's rationale, I have been writing about the design process along three lines of thought: Architecture as Self, the origin of the design; Architecture as Being, no longer "your own baby," its independence from self, as a living whole in space; Architecture as Becoming, a living whole in time.

Architecture as Self is architecture approached most intimately as an occupation, as a mode of personal struggle for a living whole. This envisionment of architecture is a fabrication of my initial insight into the design process by an analogy to the kindred making of poetry. Jacques Maritain called poetry the most intellectual of the arts, but perhaps it is only second in that respect to architecture. Both are intellectual in dealing often with concepts, necessary when bringing the internal intuition of wholeness out into the external forms of two highly organized mediums, language and space-form. In calling the work of architecture, whether one building, many, or an environment, a poem (a most beautiful and solemn word), I can somewhat describe the common creative process.

The beginning of Architecture as Self is the very fact of being a person. It is particularly the rare moment of personhood, the moment of wholeness when understanding has been brought to all inner struggles. In any person the moment is passing, and soon again he is susceptible to daily anxieties. Perhaps out of the anticipation of this anxiety comes the poet's motivation, his fragile need extending outward in a moment of wholeness to gain a solid anchor in the external, and to establish its permanence. The moment of wholeness gives rise to a faith, a confidence in the truth of the moment, which is the primal criteria for later judging the honesty and integrity of the (architectural) poem. The poet hesitates, as the moment is threatened by his inability to grasp it permanently, and begins to create a sort of enduring symbolic preservation of the unique historic moment. But can this symbol, a form that has only a delicate hold on its content, ever be quite adequate? A poem has a strange power to reawaken, reorient, remind, but could a poet (-architect) ever be quite content to exist among symbols without ever regaining the original experience that stirred them to life?

Architecture as Being is now spoken of, as the moment emerges from the self. It has shaken off the egocentric, and retained the unique, of the poet's original intuition. An architectural poem that has declared its independence seems to come suddenly alive, to leap beyond itself, beyond its fragility as a symbol of self, to grasp the moment of wholeness within its own graceful forms, like a maternal song of praise, a child within its warm-bosomed shelter. What a joy, to stand within one vessel-symbol of self-sufficient being: an old stone chapel, a deserted barn, or even the quiet
Architecture as Being is a monumental task of cooperation among persons. Its wholeness can only be attained within the symbol-matrix of a mythology, the slowly and historically developed group insight, shared within a community, into the moment of wholeness. Both the symbol self and the mythology of being are interwoven, as a mythology owes its origin to symbols, though a mythology essential as the symbol-matrix within which an individual can communicate his deeper self to others. If a mythology is restricted in growth, man can languish in the lonely anxiety of an unexpressed self and the fragile feeling of the preservability of wholeness in his life. But if a mythology of being is wide and full grown, the poetic person (and everyone alive is poetic necessarily) finds wholeness within his own human grasp.

The generation of a mythology of being is the cultural aspect of the growth of a civilization. As Lewis Mumford points out, the city is the vessel of civilization (cives being the Latin word for city) . . . further demonstrating the role of architecture as a vessel of mythology.

Architecture as Becoming is the architectural poem having merged from the self but yet unable to relate itself to its time. Architecture as Becoming reveals in its forms the unresolved struggle of its time.

In our time, there is a major American struggle caused by the transition from one mythology to a new one as yet unrealized. It is the transition from a rural mythology to an urban mythology. The rural mythology in America was short-lived and never reached full maturity as an integral part of American civilization. In itself, the rural mythology touched closely to the origin of life and to the moment of wholeness, but its great tragedy is that one-hundred years after the collapse of a rural society in which it could have thrived, it is still now perfecting itself. Born in the political essays of Thomas Jefferson, the philosophy of Thoreau, the theology of Emerson and in the realities of rural life, it was made manifest in the poetic prophecy of Walt Whitman:

“Now I see the making of the best persons,
It is to grow in the open air and to eat
and sleep with the earth.
Here a great personal deed has room.
Something there is in the float of the sight
of things that provokes it out of the soul.”

But today, as Americans have gone inside and into the city, the contemporary rural symbolism of Andrew Wyeth in “Kuerner’s Hill” or Aaron Copland in “Appalachian Spring” faces an urban society as a complete anachronism in its own time. Yet, it is greeted with a strong sentimental and nostalgic popular approval, a tragi-comic honor to a mythology which met man’s needs well.

So late on the scene the architect of the old mythology, Wright, that his epigram, “Outside in . . . inside out,” became the popular justification for a vicarious experience of the old culture in a new urban setting: the picture window and the “good view.” Today, somewhere in the suburbs, a man is looking out his large picture window, across a field of dry grass, where a shallow stream disappears at the edge of the woods. He stares in absent-minded forgetfulness. Instinct would wake him up. “Something there is in the sight of the float of things that provokes it out of the soul.” But he stares . . . and has forgotten.

And in the lull of the moment, the window is shattered! And, it would seem, Wright’s epigram is disproved: “Out of communion with Nature, no less now than ever, you will perceive the order that is new.” Instead, there is no order. Architecture as Becoming fails to achieve a whole in time. Past is split from future. Anxiously, the man in the picture window clings to one or the other. In despair, he adopts a strategy for revolution or counter-revolution.

The symbols of the old mythology can no longer reawaken, reorient, remind us. Poet-architects need to go deep down again, within the self, to rediscover the moment of wholeness. Or, as Wright really meant by “Outside in . . . inside out,” its meaning deeper than a picture window and thus totally transformed: “Would you worship life amid this confusion of today, remember the prophecy by the ideal Man: ‘The kingdom of God is within you.’ By Nature worship, by revelation of your own Nature alone, can your God be reached.”

In a time of revolution and counter-revolution, what will you find in “your own Nature alone” to replace the broken window with?
The UW Green Bay Campus

In 1965 legislative action provided for a new collegiate institution in the northeastern area of this State. Less than a year later acquisition of land in Brown County, approximately four miles from the center of Green Bay, along the southeast shore of Green Bay, was completed and approval was given to begin initial plans and surveys for the new University of Wisconsin Green Bay Campus.

The rare and challenging opportunity to plan this new campus and to interpret a new concept in academic planning into architectural form was given to the firm of Daverman Associates, Inc., architects with offices in Wisconsin and Michigan.

The University of Wisconsin-Green Bay is a single multi-campus university with campuses at Marinette, The Fox Valley and Manitowoc as well as the central campus at Green Bay. Students may take work at any of the campuses in any combination or proportion. Most of the more advanced or specialized courses are available primarily at Green Bay.

With a possible growth to enrollment of 20,000 students by the year 2000, the Green Bay Campus promises to develop into an institution of major proportion.

Under the leadership of its first Chancellor, Dr. Edward W. Weidner, a unique philosophy and undergraduate program evolved, focusing on the relationship between man and his...
Daverman Associates developed their comprehensive plan as a direct expression of this philosophy and the academic program, synthesizing the numerous design requirements into a functioning, three-dimensional unity, capable of being constructed over a period of many years in a systematic way, that at any point in time it remains a viable working university.

The basic concept of the campus plan envisions a number of “theme” colleges, and this concept is embodied presently in four groups of buildings which surround four theme college centers, which in turn surround the Library-Learning Center Complex.

Although informally expressed on the campus plan, a series of concentric rings is established with the Library-Learning Center as the main focus or hub.

Radiating outward from the Library-Learning Center in progression will be the Theme College Center, Theme College building cluster, Theme College Research and ancillary buildings, Study-Social Commons, Resident Villages, and at the periphery of the complex, the Married Student Villages. Early completion of the four basic theme colleges and the Library-Learning Center will establish the new campus identity immediately.
Construction of the first building phase was begun in spring of 1968. The Library-Learning Center, central to the academic program and to the development plan, is presently going up. Rising ten stories above the Green Bay Campus, this 200,000 square feet tower, according to Cal Lane, project architect and design director for Daverman Associates, Inc. the architects for the Library-Learning Center, is the first of three stages of the development.

All academic functions will draw from the Library-Learning Center and conversely, it will serve as the repository for the knowledge generated by the academic functions. The architect stressed the importance of this Center by siting it centrally to the entire campus, orienting the building at a 45 degree angle with the remaining structures on campus and expressing it in strong, sculptural and monumental forms. Located on an expansive plaza, the Library-Learning Center is the visual link with the surrounding colleges and other points on campus.

The building is designed for a capacity of 400,000 volumes, it provides temporary quarters for administrative offices and some classrooms. It contains 1,237 reader stations with access to sound tapes and closed-circuit television and computerized cataloguing, unique in United States libraries. The Library-Learning Center is of concrete frame construction and brick veneer. Its central core contains book stacks with projecting elements for study carrels, group study rooms and general reading rooms. Its exterior walls form an irregular perimeter with deep indentations for windows to provide light and views of the campus but shield the interior from direct sunlight. The exterior brick is used extensively interiorly on walls and floors. All library areas are carpeted and the ceilings are of suspended acoustical tile, with some board formed concrete in high ceiling areas.

Eventually, as the new campus grows to an enrollment of
20,000 students, space will have to be provided for at least 1,500,000 volumes and 5,000 reader stations. This is to be accomplished by future additions to the new building of vertical modular elements of the initial construction, connected by glass enclosed bridges at the various levels. The main section of the building is integrated with a multi-level plaza of two interior and exterior levels, connecting the inner Theme College Buildings and giving protected access to all contiguous structures much like an enclosed mall shopping center.

The two vanguard expressions on the Green Bay Campus, are the Library-Learning Center and the two elements of the Environmental Sciences Complex, the Laboratory Classroom Building and the Theme College Center, both designed by Daverman and Associates. The Environmental Sciences Complex is completed and functioning. According to their recommendations, the architects designed these two complexes functionally and in expression complementary to each other. The academic buildings surrounding the campus core form a background for the more elegant Theme College Center. The Theme College Center expresses its outgoing social orientation in sculptural form. It is conceived as a square block from which elements are pulled out to form the functioning elements of the upper floor. A firm organic anchor to the earth is expressed at the four corner elements which seemingly grow from the site. The Laboratory/Classroom Building has the reverse concept. Its basic mass is sculptured inwardly to provide a three dimensional facade treatment. The integrity of the basic rectilinear mass is maintained and unity is achieved through similarity of materials, textures, and detail.
From the School of Architecture

The 1970/71 academic year finds the School of Architecture on the campus of the University of Wisconsin-Milwaukee. Holton Hall serves as its temporary quarters until the School can move into its permanent home, Engelmann Hall, the former University School building in the fall of next year.

In addition to the faculty which we introduced in the October, 1969, issue of Wisconsin Architect, of which the School is retaining James C. Ambrose, Wayne Attoe, Robert M. Beckley, Donald H. Glickman, Frederick Jules and William Stumpf, the equivalent of eight full time faculty have been recruited. Together with the Dean, John W. Wade, the faculty for the 1970/71 year will be fourteen full time persons to serve a student body of nearly two hundred.

The Board of Regents recently endorsed the appointment of Richard R. Whitaker, the first Eschweiler Professor for the School of Architecture. Professor Whitaker will join the faculty in 1971. During the current year, he will be visiting the School of Architecture for four separate weeks. He will be working with the building systems team during these periods and will give several lectures for the entire student body.

Professor Amos Rapoport, presently senior lecturer at the University of Sydney, will be visiting for three months, December, January and February during the current school year. He will undertake lectures related to his interests in architecture and anthropology.

On September 25, 1970, The Wisconsin Chapter, A.I.A., in cooperation with the School of Architecture held an all day studies seminar at Holton Hall. This was an excellent opportunity for practitioners to get acquainted with faculty and students, the curriculum and the general activities at the new School of Architecture.

New Members of the Faculty:

Leonard Kitts did his undergraduate work in art at Rollins College and graduate studies in design at Illinois Institute of Technology. Professor Kitts takes the position of Visiting Professor of Architecture at UWM. Professor Kitts taught at Southeastern Illinois University, Michigan State University, Ohio State University and Dartmouth College. His professional experience includes work with W. L. Stensgaard Associates, Chicago; Gershuny Associates, Chicago; with the American Safety Razor Corporation as assistant director of engineering; Owens Corning Fiberglass Division as design consultant; Battelle Memorial Institute Transportation Research Unit and for the Cleveland Transit system.

Professor Kitts brings a strong interest and experience in information and communications systems and graphic design to the School.

Assistant Professor Timothy Lee McGinty received his Master of Architecture degree from the University of Pennsylvania. He held the position of assistant professor in the College of Engineering and Architecture at the University of Nebraska. He worked professionally for Hellmuth, Obata and Kassabaum, Architects. In 1966 he received the Thayer Medal for graduating senior with the highest grade average in architectural design. He won First Prize in the Annual Awards Program of the National Collegiate Engineering Magazines Association in 1964 for best covers all issues. Professor McGinty has exhibited paintings and sculpture. Professor McGinty will provide drawing instruction in collaboration with Professor Beckley's lectures on communication processes.

Assistant Professor Harvey Z. Rabinowitz studied at The Cooper Union-School of Architecture and received his Bachelor's degree in 1966. At Rensselaer Polytechnic Institute he completed work for his Master's degree. Professor Rabinowitz received the New York State Regents Scholarship in 1961-65 and the Rensselaer Fellowship in 1966. Professor Rabinowitz has authored many articles, among them: The Performance Concept, National Bureau of Standards Report to HUD; Project Status Report-Building Systems Innovation Project, Report to the Public Building Service; Performance Requirements for Housing in The Use of the Performance
Concept in Approaching Problem Linked to Housing, Building System Section, National Bureau of Standards; RFP for Operation Breakthrough Prototype Site Design, Mitre Working Paper; Site Design/Development/Management for Operation Breakthrough, Mitre Working Paper to HUD; A Housing System Information System, Mitre Working Paper and Forgotten Breakthrough for "Progressive Architecture" magazine. He has worked with the principal pioneering efforts in this field — the S.C.S.D. system at Inland Steel and the Federal Office Building System Project at the Bureau of Standards. William Rock comes from the Catholic University of America where he graduated Cum Laude with a Bachelor of Arts degree in fine arts. Professor Rock did graduate work at the University of Pennsylvania where he received a Master of Landscape Architecture degree. He has worked as a graduate teaching assistant at the University of Pennsylvania and as an Instructor of Landscape Architecture at Ohio State University. Professor Rock has worked professionally with Lawrence E. Coffin, A.S.L.A.; George E. Patton, A.S.L.A.; L. W. Walquist and Associates, Landscape Architectural Designers; the Boston Redevelopment Authority; and William Wenzler and Associates, Architects. Professor Rock is a recipient of the G. Howard Perkins Fellowship at the University of Pennsylvania and of the National Foundation on the Arts and Humanities Travelling Fellowship. Professor Rock will head the Environmental Systems team during the academic year 1970-71. He will be assisted by an architect and an environmental controls engineer.

Anthony J. Schnarsky received his Bachelor of Arts degree in Architecture and his Master's degree from the University of Illinois. He taught at the University of Illinois and the University of Southern California. Professionally, he worked as a computer consultant for Norman H. Meyer and Associates, Rockford, Illinois. He worked for T. Y. Lin and Associates, Van Nuys, California, and he was a systems analyst for Albert C. Martin and Associates, Los Angeles, California. At Martin's, he developed several structural analysis design programs for large concrete frames in earthquake zones, and an automated specification system. Professor Schnarsky will be working with the Building Systems Groups at UWM and in addition to lecturing on computer use, he will be responsible for developing the computation capability of the School of Architecture.

John F. Steffen comes to the University of Wisconsin-Milwaukee as a visiting lecturer after having studied electrical engineering at Washington University, St. Louis, Missouri. Mr. Steffen is registered as a professional engineer in thirty states including Missouri, Illinois, Wisconsin, New York, California and Florida. Mr. Steffen has held the position of instructor in the Building Systems Design University College at Washington University. Mr. Steffen has been a member of the firm of John F. Steffen Associates: Consulting Engineers since 1968 and has further professional experience since 1952. Mr. Steffen is a member of the Consulting Engineers Council, of the National Society of Professional Engineers, of the Illuminating Engineers Society, and of the Flying Engineers Association. This fall John Steffen will be working with the environmental control systems, and will be assisted in specialized areas by other members of his consulting firm. Mr. Steffen has also undertaken the development of self-instruction manuals for student use.
Southridge, the new multi-million dollar regional retail development in southwestern Milwaukee County at 76th Street, West Grange and West Edgerton Avenues in Greendale, opened its doors for business in September of this year.

The largest shopping center in Wisconsin and one of the largest in the United States, Southridge was developed by The Taubman Company, Inc., of Southfield, Michigan, for the owner, Southridge Company.

The Taubman Company, Inc., is considered one of the outstanding companies for the development, building and planning of enclosed, climate-controlled retail developments in the United States.

Southridge, located on an 136 acres site, contains over 1,420,000 square feet of gross leasable area and it provides parking spaces to accommodate 9,000 automobiles.

The Southridge Shopping Center comprises five major department stores and 135 shops and services.

Architects for the Center are WAH YEE Associates of Southfield, Michigan, and Py-Vavra, Architects and Engineers of Milwaukee, were appointed as their local associates.

The program for Southridge, besides the developers criteria that establishes the working relationships and retail qualities of this shopping center, stipulated the design of an effective, two-level shopping arcade with natural light as a main consideration. The courts and malls were to express the feeling of an elegant environment, and the entrances to the malls were to be easily identifiable from a distance and expected to establish continuity to the tenant building facade.
Exterior service entries were to be screened from the shopper's view.

WAG YEE Associates designed Southridge with four outside entrances, two at each level and opposite each other on separate levels. Each entrance is simply identified by a cluster of four octagonal canopies atop bronze colored columns of varying heights.

Recessed high hat fixtures in each canopy illuminate the entries. Brick pavers and scoring lines in the concrete walks trace their outlines.

Seven foot high precast concrete fascias screen the rooftop mechanical equipment and provide for a strong horizontal element to the sawtooth brick exterior walls. Recesses within this pattern allow for mechanical louvers and service doors to the small shops. Intersecting angles of the sawtooth brick wall are dovetailed to add texture to the pattern. A two foot high brick soldier course base acts as a podium around the entire exterior perimeter of the small shops.

Landscape areas were keyed to the folded wall pattern and both raised and grade level planters were provided.

The parking areas were planned to conform with the existing landscape whereby many of the existing trees were retained and several hundred additional new trees and shrubs were planted.

Facilities for easy access to the shopping center for people in wheelchairs were provided from the parking lot. A recessed curb ramp is located at the first level main entrance between J. C. Penney and Gimbel's stores. A passenger elevator is available at this main entrance to shop the second level of Southridge.

The entry malls are wide and were kept relatively sparse. Recessed coffered areas in the ceiling offer simulated skylights along the sides of the entry malls. These entry malls lead into end courts of approximately 100 feet square with ceiling heights varying from 46 to 56 feet square, which in turn lead into the main mall and the grand court. Each end court has natural light through a module of pyramidal shaped plexiglass skylights above an intricate network of square and triangular ceiling openings. Vertical circulation in the 880 feet long main mall is serviced by three sets of escalators, one set in each court, and several stairways.

Irregular shaped, geometric openings along the second level malls offer visual access to the shops above or below and
provide a sense of airiness to the lower level. Built-in, upholstered benches and interior landscaping, designed as part of the escalator and staircase areas, carpeted, recessed seating areas all contribute to an intimate rest area which allows observation of the sculptures which were especially commissioned for this Center.

The focal point of the Southridge Mall is its grand court. Centrally located, this space is approximately 200 feet by 120 feet and it also has pyramidal skylights but on a larger scale than the end courts. Giant girders span this space and the skylights are mounted over these. A 36 foot high rectangular sculpture of polished aluminum, spills water down into a black tiled pool. Designed by Roger Bolomey, this sculpture has quickly become the favorite of the shoppers, who find it equally interesting to watch from the first or second level. A raised wood floor stage nearby serves for fashion shows and other special events.

In the North Court the Multi-Turbine sculpture by Casper Hanselmann features stainless steel turbines rotating continuously. The actual components are four moving turbine blades, each having its own gravitational movement on an individual axis, with each blade acting as concentric spiral light reflections. In the South Court, shoppers find the 30 foot high faceted shaft of plexiglass, lighted from the inside in over 3000 stroboscopic patterns, designed by Herb Gesner. WAH YEE Associates designed a 40 foot high aviary, 8 feet in diameter which occupies an opening in the North Mall.

All floors of the courts and malls are of precast terrazzo tiles in white and warm grey aggregates. The architects intentionally chose these neutral colors to tie together the wide diversity of tenant storefront materials and colors. All mall carpeting, interior furnishings, interior wall and floor materials and colors were selected by WAH YEE Associates in close cooperation with the developer. All tenant storefront materials and colors are subject to the developer's approval. Southridge Shopping Center is a very pleasant place with its natural light, easy flow of spaces and traffic and in spite of its size one is neither overwhelmed nor confused by it. Although it has a wide variety of stores with an equally diverse and wide difference in store front appearances, it manages to have an atmosphere of ordered clarity. The generosity of its spaces more than anything make it a quietly comfortable shopping center.
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The names listed below are cities in which the above plans may be approved locally:

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- Cudahy
- Eau Claire
- Glendale
- Green Bay
- Janesville
- Kaukauna
- La Crosse
- Madison
- Milwaukee
- Muskego
- Racine
- Sheboygan
- Stevens Point
- Superior
- Two Rivers
- Watertown
- Waukesha
- Wausau
- West Bend
- Wisconsin Rapids

These are the only cities of the second and third class that have certified building inspectors at this time. You will be advised as new cities are added to this list. We do not expect any new cities to be added to this list for at least one year.

Eschweiler Professor Named; Whitaker Takes Post Next Year

Appointment of the first Eschweiler Professor of Architecture (Design) at the University of Wisconsin-Milwaukee was approved Friday by the UW Board of Regents, meeting in Madison.

Richard R. Whitaker will come to the UWM faculty in September, 1971, from the University of Colorado, where he has been associate professor and director of Design since 1967. This year, however, Prof. Whitaker will visit the UWM School of Architecture to teach during the week of Oct. 19 and will make three additional week-long visits.

During these visits and after assuming the Eschweiler Professorship next fall, Whitaker will help to formulate parts of the graduate program, and will engage in design instruction at both the graduate and undergraduate levels. He also will provide contact with the University Extension in developing continuing education programs for professional architects and para-professionals, Prof. John Wade, dean of the School of Architecture, told the Regents.

"The Eschweiler family is pleased with the good fortune of the School of Architecture in obtaining a candidate of the caliber of Mr. Whitaker," a family representative, Thomas L. Eschweiler, said in an interview.

His family, Eschweiler said, is pleased not only that Prof. Whitaker fulfills the family's wish to bring strength in design to the Architecture faculty but also that his breadth of background, especially his experience as a director of education for the American Institute of Architects, will strengthen the school's educational program in serving practicing design professionals.

The Eschweiler name has been associated with architecture in Milwaukee since the 19th century. The family...
three years ago presented to the Board of Regents a $50,000 gift to establish the Eschweiler professorship. In a letter to UWM Chancellor J. Martin Klotsche at that time, Thomas Eschweiler expressed the family’s hope that the gift “will encourage your efforts to initiate and develop a leading school of architecture, the first in the State of Wisconsin.”

Since then the School of Architecture, under Dean Wade, has had the first four years in its six-year curriculum approved by the Regents. Its first two-year segment — pre-architecture at the freshman-sophomore level, and second segment — architectural studies, junior and senior level — lead to a degree of bachelor of science in architecture.

When approved, the fifth and sixth years, in the graduate level, are to be developed by the faculty, including Prof. Whitaker, the Eschweiler chair appointee, to lead to the professional degree of master of architecture.

Whitaker, born in Oakland, Calif., Nov. 16, 1929, received his bachelor of architecture degree from the University of California at Berkeley. Before going to the Colorado faculty in 1967 he taught at Berkeley in its outreach programs as well as in its design program.

He is a founding member of the architectural firm of Moore, Lyndon, Turnbull and Whitaker, still in operation in San Francisco. Of that partnership, Charles Moore now serves the Yale University design faculty as dean; Donlyn Lyndon is chairman of architecture at the Massachusetts Institute of Technology, and William Turnbull, Jr., is directing the firm.

AIA Announces Expansion of Government Relations

The American Institute of Architects announced expansion of its government relations operations to increase service to AIA’s 24,200 members and assistance to the Congress and Federal agencies.

William L. Slayton, AIA Executive Vice President, promoted Philip A. Hutchinson, since 1966 director of AIA’s government relations, to the post of Administrator of the new Department of Public Affairs.

Slayton also announced the addition of Thomas P. Bennett, former aide to Senator Gaylord Nelson (D-Wis.), as AIA’s director of Congressional Relations.

Other staff members of the Department of Public Affairs, which will now include Urban and Housing Programs, are:

- James Donald, Director, Federal Agency Programs
- Michael Barker, Director, Urban Programs
- Jackson Wright, Director, Housing Programs
- Elizabeth Wexler, Director, Legislative Reference
- Beverly Carroll, Administrative Assistant

“Responding to requests from our members in 174 chapters and to the growing concentration of interest in Congress on solutions to urban problems, the AIA is taking these steps to strengthen its government relations capabilities,” noted Slayton.

“Increasingly we want to stimulate architects into assisting local, state, and national government agencies in improving land use, settlement patterns, transportation systems, and other forces that often set the conditions and limitations for good physical design,” Slayton added. “And we have an obligation to keep architects informed of the impact of government programs and policies on their professional practice.”

A member of the Maryland and Maine Bar, Hutchinson holds a political science degree from the University of Maine and a doctor of laws degree from Georgetown University. He served as a legislative assistant to a congressman and as a staff member of the Library of Congress’ Legislative Reference Service prior to his AIA appointment. He lives in Galesville, Md., with his wife, the former Patricia Eastman, one daughter, and two sons.

Bennett, while a legislative assistant to Sen. Nelson, developed special fields of interest including environmental awareness education, which has been strongly supported by AIA. He helped prepare the Environmental Quality Education bill of 1970 now awaiting final Congressional approval. Portions of the proposed act would provide government support for local educational programs in the appreciation and protection of the nation’s limited natural resources.

A resident of 7502 Maple Avenue in Chevy Chase, Md., Bennett is a member of the Chevy Chase Fire Board of Montgomery County. He is married to the former Emily Bush of Portsmouth, Ohio, and has one son and one foster son.

He is a native of Newberry, Mich., and was educated in St. Louis, Mich., public schools and at the University of Michigan and Boston University. He was also an information officer in the Army and an assistant to former Rep. John R. Hansen (D-Iowa).

IDSA Damon Woods Award to AIA for “Betterment of Environment”

The first Damon Woods Award of the Industrial Designers Society of America was presented to The American Institute of Architects for “a conspicuous contribution to the betterment of the environment.” The San Francisco architect, Rex Whittaker, former FAIA, President of the AIA, received the award at a dinner that climaxd the society’s thirty second Annual Meeting.

“The projects and programs initiated by the AIA over the past several years represent today’s professional architect’s sense of priorities concerning our environmental needs,” stated Tucker P. Madawick, President of the IDSA and Vice President of Design, RCA, in making the presentation. He cited such projects as the “War on Ugliness” fight against visual blight, school environmental awareness education in Dallas, Philadelphia, and other cities, advertisements that effectively drive home these priorities on television and in magazines and newspapers, films on the urban school, transportation, planning, outdoor graphics, and suburban development, community design centers, and urban design assistance teams. “There has been a consistent effort to make AIA members aware of their public responsibility,” noted Madawick. “Counseling by the AIA of local, state and national government regarding new legislation in the public interest has also contributed to our mutual goal of a better, more humane environment,” he added.

In accepting the award, Mr. Allen said, “The American Institute of Architects accepts this award from the IDSA as a symbol of increasing collaboration between architects and designers concerned with advancing techniques of industrialization, particularly with regard to increasing our supply of well-designed housing. We are confident that factory-built components can be of quality design and are a necessary prerequisite toward meeting the nation’s serious housing shortage.”
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