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Correction:
The captions of "Orchids and Onions" on page 14 of the December, 1972, issue were inadvertently reversed.

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FOR HEAVEN’S SAKE LET’S STOP IT!

It has been forecast that Wisconsin will completely rebuild itself within the next twenty-five years. If this is true and, if the trend of ignoring the talents and skills the architectural profession in Wisconsin has to offer is any indication, then the architects of Wisconsin will have precious little to do with either the planning or the designing of their completely rebuilt home state.

How could one possibly make such a gloomy prediction? While hundreds of millions of dollars worth of construction are presently in the planning and design stages throughout Wisconsin, its own construction industry is experiencing a severe depression. While a crescendo of planning and building is taking place in major areas of Wisconsin, architects, engineers, contractors and allied professionals are struggling for survival and are being forced to reduce their work forces in unprecedented numbers.

The reasons for this very serious situation are complex at best. Although the entire construction industry — the largest industry in the United States — found itself in an economic crisis last year, the crisis has been greatly complicated in our own State by a very peculiar quest for “out-of-state” expertise. This quest has indeed developed into a trend of alarming proportions. A quick and incomplete inventory of some of the major projects presently in planning and construction clearly indicates its devastating consequences not only for the architectural profession in Wisconsin but for its entire construction industry.

The First Wisconsin Center, the largest building in Wisconsin, was designed in Chicago and is presently being constructed with a management firm from New York. General Electric X-Ray Plant designed in New York; First Federal Savings and Loan designed in Chicago; AID Association for Lutherans designed in Washington, D.C.; St. Mary’s Hospital Addition designed in Chicago, constructed with a company from New York; Mt. Sinai Hospital designed in Houston, Texas; MGIC Plaza designed in Chicago and so on and so on goes the list of projects in the private sector.

If we look at our own state and city projects, paid for by our own tax dollars, we find the same trend and the services of Wisconsin professionals conspicuously absent. MECCA was designed by a Los Angeles firm; Wisconsin Medical School and Hospital is designed by a St. Louis firm; Wisconsin College of Medicine is designed by a firm in Madison, New Jersey; Capitol Square State Office Building was designed by a firm from Los Angeles; Milwaukee Arena Planning and Feasibility study was given to a firm in Grand Rapids, Michigan; The Wisconsin State Fair Master Plan and Sports Arena contract was recently given to a firm from Atlanta, Georgia. Even our expressways and the Harbor Bridge were designed by a firm located in Kansas City.

But the peculiar “out-of-state” mentality does not stop here nor does it end with major projects. It continues with smaller projects right down to a nature center of one-half million dollars, recently commissioned by the Milwaukee County Park Commission to a firm in Grand Rapids, Michigan.

The total for the above mentioned projects alone comes to nearly four hundred million dollars worth of construction. This amount contains over thirty-two million dollars worth of wages, benefits, overhead and operational support which have been lost for Wisconsin and gone to firms in other states. These firms do not pay taxes in Wisconsin nor do their employees work or pay taxes in Wisconsin. Besides that, in many cases the lead professionals in planning and architecture prefer to use the same associates they have worked with in their own cities.

If one considers that thirty-two million dollars in wages generate reportedly three times as much business for food and services in this community, then one must seriously wonder if those people who suffer from the “out-of-state” expertise syndrome, fully understand the consequences of their decisions and actions. Certainly they must agree that this outflow of dollars they cause is a drain on the whole economy of this State that goes well beyond the architectural profession itself.

If the profession of architecture in Wisconsin, singly or collectively, were not competent to provide these services with the same qualifications as the professionals from somewhere else, then there would be justification for this trend of “out-of-state” expertise. In fact there is none. The prominence of Wisconsin architects is not limited to Wisconsin projects and many Wisconsin professionals enjoy reputations nationally. Architects and planners have seen their colleagues gain recognition in competition with their peers all over the nation.

On the danger of being accused of “sour grapes” or being dismissed as “provincial” the critical situation of the construction industry and the bewildering trend of ignoring Wisconsin architects needs to be brought out into the open. Nobody, and I mean nobody, wants to see Wisconsin built by Wisconsin architects only. But certainly they deserve to be given the chance to at least participate in its construction to some sensible degree of proportion.

Community leaders, both public and private, need to re-evaluate their thinking and attitudes. The trend of deliberately and completely ignoring the architects and allied professionals in this State must be stopped for the benefit of all of us and not for the economic facts of life alone.

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Teddy Brunius, a visiting Swedish professor of esthetics, views America with critical affection. He recently visited Milwaukee for a second time to join in a symposium, "Esthetics of the City" organized by Dr. Curtis L. Carter at Marquette University with joint sponsorship of Marquette and the Wisconsin chapter of A.I.A. While here, Brunius took a few hours out of his whirlwind schedule to tour portions of downtown and fringe Milwaukee.

Brunius is 50, a professor at Sweden's Uppsala University. Last winter he was a visiting professor at the State University of New York in Albany, to which he expects to return periodically. He is no ivory tower dabbler in urban esthetics. For ten years, until 1968, he was an elected member of the city council in Uppsala, a city of more than 100,000 population. He writes extensively on city problems and esthetics.

During the past 16 years, Brunius has lived in or visited 45 American states, has taught at Grinnell (Iowa) College, Lewis and Clark College in Portland, Ore., and the State University of New York at Buffalo before going to Albany.

On his first visit to Milwaukee (1970), Brunius then a stranger to the city, presented the Milwaukee Art Center a valuable painting by his fellow countryman, the contemporary painter Baertling, who is a pioneer in the open form style of modern painting.

During his Milwaukee tour, Brunius was effervescent, curious, popping questions right and left. He buttonholes people who work in a building and asks, "How do you like it?" Here are portions of his remarks on the city and its buildings, tape recorded during the tour.

**ON VIEWING LOWER PROSPECT AVENUE**

This is beautiful; this is real "kitsch." It's funny about the different sizes and ages of buildings here. It doesn't disturb me at all. I think that gives real life to a city center, to have fragments of concentric circles of all ages, just as when you look at the trunk of a tree.

If you take down all the beautiful old buildings, you get cities without a past. If you drive through Kansas City and Cleveland, for instance, you don't know which city you are in. They lose their faces in one way or another.

You should not think too much of having buildings to harmonize with each other. There should be contrasts, because then there will be a harmony of the whole. If you look around the old city of Stockholm you have buildings that are baroque and neoclassic and you have a gothic church. You accept it all because it is old. Now, if this is true of the past, it should be true today.

**ON THE STATE OFFICE BUILDING**

You see it's the same type of building as the Americana Hotel on 7th Ave. [New York City]. When you get to Moscow you have exactly the same type of architecture in all the hotels and all the offices and all the universities. These are buildings for completely different purposes.

**ON CITY HALL**

I would say it's kind of clumsy renaissance. But it is delightful! It has real dignity.

**ON THE OLD CENTRAL LIBRARY**

You know, it makes a specific wrinkle in the city face.

**ON THE CIVIC PLAZA**

[It is pretty dead during our visit, midmorning on a week day.]

I think it's good, but there's something wrong with it when
you cram a whole area like this [with public buildings] and you don't have any shopping or other activity. I think it's fairly dead. You know, you have dead houses all around—these office buildings. You should always have more than two activities in any spot in the city. Then persons go there with different reasons. It adds life to the city, life to the sidewalks. It's pleasant to walk and stroll.

Now if you had, for instance, a few bazaars, and if you had sculptures, an exhibition, and if you had a travel bureau . . . you could make this spot alive. You should have roller skating for the kids, competitions for running model boats [in the fountain] and badminton courts on the grass.

It's a funny thing when you come, for instance, down to Mexico or you go to Italy and the square is a place where you live, it's a living room. In Sweden and America this is not the case.

ON BEAUTY AND FUNCTION IN BUILDINGS

If it has no function then, the hell, why should you have beauty? If the building itself functions well, then it's a good building. Concerning beauty, I think, you can never adorn anything to give it more beauty.

ON THE PLAZA'S CLOCK TOWER

What is that? [He is told that this is the clock tower.] I think it's fairly nonsensical but, you know, you can never prove your taste. If you think it's beautiful, I respect that. But it's not my taste. The form is nonsensical but since persons gave it to the city, never mind.

ON THE COUNTY COURTHOUSE

It says power and justice, and if you go to London you have the same type and if you go to Moscow you have the same type, and to Germany; it's symbolic architecture.

ON DOWNTOWN PARKING LOTS

They are killing much of the environment but they are fairly functional. They should not be big if you have them. You should have small sized ones and you should put them together with vegetation, trees and so on, which would take away some of the noise and pollution.

ON SKYSCRAPERS

Skyscraper will always increase traffic in the neighborhood, because you have more activities than when you build low . . . a skyscraper is good because it can make a lot of free space around it, but very seldom do you make a lot of free space—you build another skyscraper. The highest building, in a way, is epidemic. It produces others.

ON WISCONSIN AVENUE'S BLARING SIGNS

But they give a specific pulse. Somewhere in the downtown you should have a little Times Square, because it gives a fancy feeling and it's strictly American, I think.

ON THE LAKEFRONT

[He is shown how the high level bridge would link to the Lake Freeway sweeping north through Juneau Park.]

This is a pity because this is beautiful. Lake Michigan is a fantastic color. They offer you a fait accompli policy, more or less; they make a bridge and then say, 'I have to do it, have a road to connect with it.' Three times I have heard exactly the same thing in my city of Uppsala. Because they are so eager to get the federal money, they will do anything. . . . Let's not make it! For heavens sake, should we not leave the whole thing, the bridge and all, out there on that point?

[But what, he is asked, do you do with a bridge to no-
where?

Make a shopping center on it?

ON THE CENTRAL FREEWAY INTERCHANGE

I think bridges on superhighways are, in a way, the monumental sculptures of our age. Of course you have to use them in a decent way because residential areas are killed by superhighways.

ON THE NORTH-SOUTH FREEWAY

You could help this by means of trees on the sides here because then you would have a kind of noise barrier, a screen of fairly dense trees. They could use evergreens.

ON THE MITCHELL PARK 'DOMES'

This is very impressive, although I am doubtful about this kind of unique type of architecture [in the domes]. You could have made it cheaper with the same function with a geodesic type dome. . . . You could have a chain of connected domes [with] a music hall, art galleries, flower exhibits, a shopping section and movies.

ON RED ARROW PARK

[At E. State and N. Water Sts.]

This is a desert!

ON THE MAIN POST (NEW) OFFICE

That's really great! That's a really beautiful building. It's nice, that use of stone, the closeness of it. And no nonsense. You have to agree that it's a building of character and the color of the stones is very warm and soft. This is good. From the point of architecture, I think it's the best thing I've seen in Milwaukee.

ON THE MEMORIAL (ART) CENTER

It is very fine. The younger Saarinen [Eero Saarinen, the center's architect] made the St. Louis Arch and the TWA Building at Kennedy Airport. You know, the Finns are very brave and bold in architecture.

ON COMMERCIAL SHOPPING STRIPS

[We are driving out W. Capitol Drive, past ranks of franchised eateries, service stations and shopping centers, all with blaring signs.]

But this exists, it has a kind of vital economic purpose. And all the signs — that's a collage, you know; the collage you find in art. It belongs to our times. The good thing is nobody will cry and shout if you replan the whole area; it is just built for the time being. It has no permanent value at all. And I think a city has to have this kind of elasticity — these elastic kinds of fringes — because if you have this you can really replan and redesign a city.

ON MILWAUKEE

This city has a face of its own; you can see it belongs to the family. It's much more human than Buffalo, although I love Buffalo. Cleveland I find disgusting. But [here] you don't have a feeling of this inhumanity . . . .

You can see it was a vital city; it's still a vital city. Now, you should never hide your industry. This is part of the life of the city. You should have the breweries right in the center . . . .

The city needs a real master plan covering the whole urban region of Milwaukee. This should be started and worked for with energy . . . .

I think that this city has not destroyed itself. Perhaps if you are careless, it could be destroyed.
FIFTY-SEVEN ARCHITECTS PARTICIPATE IN GRADING JURY

Fifty seven Architect practitioners served on a state-wide grading session on January 4, 1973, at the University of Wisconsin-Milwaukee, School of Architecture, in the evaluation and grading of 507 architectural site problems.

The grading session was an activity sponsored by the Mid-Central States Conference of NCARB and conducted by the Wisconsin Examining Board of Architects, Professional Engineers, Designers and Land Surveyors. The Mid-Central States Conference includes the examining boards of Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio and Wisconsin. Lawrence E. Bray, Chairman of the State Examining Board’s Architects’ Section, stated, “I am sure all of those Architects who participated both enjoyed it and put forth a great effort to do a good job.”

The results of this grading session are being submitted to the respective State Examining Boards and these Boards will use these results in establishing the final grades for their respective candidates for registration.

The participating practitioners in this grading session found the exam a very formidable problem for the young men preparing to enter the profession of architecture.

Of the five hundred and seven papers submitted only 166 passed, 32.7%. This is a clear indication of the high quality of performance which is expected of those young men and women who wish to become registered.

Of the submitted papers 30% passed in Wisconsin, 41% in Ohio, 45% in Minnesota, 25.6% in Michigan, 27.3% in Kentucky, 30.4% in Iowa, 32.8% in Illinois. Missouri and Indiana did not schedule examinations in December of last year and consequently there were no submissions from these states.

In addition to the Examining Board members, Lawrence Bray, Chairman; Harry Schroeder, Jr., Vice-Chairman; Robert L. Yarbro and Dean John W. Wade, the following practitioners served on the grading jury:

The fact that fifty-seven architects in Wisconsin took time from their busy schedules to participate in this important work for the Wisconsin Examining Board of Architects, Professional Engineers, Designers and Land Surveyors and the Mid-Central States Conference of the National Council of Architectural Registration Board is proof of the commitment to their profession and the deep interest in the work of those who are preparing to enter into the profession of architecture.
NEWS NOTES

SUMMER EMPLOYMENT: STUDENT ARCHITECTURAL HISTORIANS

Several students well-grounded in the history of 19th and 20th century American architecture are needed by the State Historical Society of Wisconsin for summer architectural survey work. Those hired will constitute a team whose responsibility it will be to identify all the architectural assets in about ten medium-sized Wisconsin cities and their environs. These jobs are funded by the National Register of Historic Places program for survey and planning.

Qualifications: Students interested in applying for these positions must have taken college-level courses in 19th and 20th century American architecture and be proficient in the identification of styles from about 1840 to 1940. Applicants must be willing to spend the summer in the field, and should be able to display initiative and personal responsibility in carrying out assignments.

For further information and application forms, please get in touch with:
Jeffrey Dean, Preservation Planner; State Historical Society of Wisconsin; 816 State Street; Madison, Wisconsin 53706.

ARTS AND CRAFTS MOVEMENT EXHIBITION:

"The Arts and Crafts Movement in Chicago: 1876-1916" will be shown at Glessner House, 1800 S. Prairie Avenue in Chicago from March 10th through April. The exhibit will complement the show at the Art Institute which focuses on the arts and crafts movement in America during this period.

According to Robert Peters, Program Chairman for the Chicago School of Architecture Foundation, the exhibition will showcase the Chicago-produced crafts of this period, showing how the Prairie School architects integrated furnishings with architecture. Although many of the items were mass produced, they had the feeling of design and craftsmanship of the handmade products.

The exhibit at Glessner House will feature objects from members' collections and will include furniture from Prairie School architects, including Frank Lloyd Wright, Drummond and Elmslie. There will also be Sullivan ornaments, Teco pottery and Kalo silver, many items to be displayed in Wright-designed showcase units from the former S. H. Mori shop in Chicago.

There will also be a special showing of furniture and ceramics by Isaac Scott, artist-craftsman who designed most of the Glessner family furniture. Mr. Scott, who lived from 1845-1920, was a "Renaissance-type" man; he designed furniture in the Eastlake tradition, was a registered architect, a ceramic sculptor and also tutor to the Glessner children.

The exhibition was organized by a special committee of Trustees from the Chicago School of Architecture Foundation. It includes: David Hanks, Assistant Curator of the American Decorative Arts at the Art Institute; John Keefe, Associate Curator of Decorative Arts at the Art Institute; Michael Corbett, Chairman of the Collections and Interpretations Committee of the Chicago School of Architecture Foundation; and Robert Peters, participating associate with Skidmore Owings and Merrill.

Several items from Glessner House are included in the exhibit "The Arts and Crafts Movement in America: 1876-1916" opening at the Art Institute on February 24th. These include a chair designed for Glessner House by Charles Coolidge, a Frank Lloyd Wright chair, and a desk and ceramic vase by Isaac Scott.

Glessner House, Chicago's first named architectural-historical landmark, was designed by Henry Hobson Richardson for John J. Glessner in 1885. The house is open to the public Tuesdays, Thursdays and Saturdays from 10-5 p.m. and Sundays from 1-5 p.m. There is a $1.00 donation. For information: 326-1393.

AIA ELECTS TEN HONORARY FELLOWS

The American Institute of Architects announced the election of 10 architects from other countries as Honorary Fellows of the Institute.

Elected by the Board of Directors of the 24,000-member national professional society, they are: Niko'ai B. Baranov, U.S.S.R.; Justus Dahinden, Switzerland; Robert LeRicolais, France; Niko'a Niko'y, Bulgaria; Fabio Penteado, Brazil; Roland Rainer, Austria; Cyril Frederick Thomas Routhwaite, Canada; Takeo Satow, Japan (posthumously); Manuel de la Sierra-Amieva, Mexico, and Sir John Newenham Summermon, United Kingdom.

The title of Honorary Fellow, currently held by only 150 others, is reserved exclusively for "architects of esteemed character and distinguished achievement" who are not U.S. citizens and do not practice in this country or its possessions. The 1973 recipients will be invested during the 105th annual convention of the Institute.
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Wisconsin Architect/January-February, 1973
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AIA ELECTS TEN HONORARY MEMBERS

The American Institute of Architects has elected to honorary membership three women and seven men who have made distinguished contributions to the architectural profession, or to allied arts and sciences.

The honorary memberships, which are extended to persons outside the architectural profession, will be presented to the 10 individuals during ceremonies at the AIA convention in San Francisco, May 7-10.

The 10 new honorary members are: Lieutenant General Frederick J. Clarke, chief of engineers, U.S. Army; Ben E. Graves, project director, Educational Facilities Laboratories, Chicago office; Nancy Hanks, chairman, National Endowment for the Arts; Vernon E. Jordan, Jr., executive director, National Urban League; Rita E. Miller, executive secretary, Southern California Chapter, AIA, and Arthur F. Sampson, administrator, General Services Administration.

Also elected were Betty Silver, executive secretary, North Carolina Chapter, AIA; Herman D. J. Spiegel, dean, Yale School of Architecture; James Johnson Sweeney, former director, Museum of Fine Arts, Houston, and Paul N. Ylvisaker, dean of the graduate school of education, Harvard University.

AIA TO PRESENT AWARDS IN ARCHITECTURE AND RELATED FIELDS AT CONVENTION

Awards, medals, and citations will be presented by The American Institute of Architects at the Institute's 105th annual convention. These honors, limited to one presentation a year in each category, are among the highest granted by the Institute.

The recipients represent a wide range of practitioners, artists, designers, craftsmen, and organizations involved in architecture and fields closely related to it.

School of Architecture: James Johnson Sweeney, former director, Museum of Fine Arts, Houston, and Paul N. Ylvisaker, dean of the graduate school of education, Harvard University.

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"His estimate is an under-estimate."

The truth is that despite the dizzying impact of inflation, architects' estimates have proved to be surprisingly realistic. A random sampling of 25 architectural projects in North Carolina last year showed that final construction costs were $3,195,843 under the architects' original estimates. And there's no reason to believe that North Carolina's architects are any shrewder than the rest.

"He loves to spend your money because his fee is a percentage."

The truth is that architects today will often negotiate a fixed fee before they begin work. But the architect who did Cities Service Oil's headquarters in Tulsa was working for the traditional percentage. He found a way to use the outer walls as a truss, thus reducing the cost of the building by $1,000,000 and—incidentally—clipping a sizable sum off his own fee!

"He cares more about the way it looks than the way it works."

Ten businessmen who've dealt with architects recently have taken the trouble to demolish this myth. They describe how their architects gave them buildings that work in ways they would never have thought of themselves, and we've put their stories into a booklet. We'll send you a copy, free: Just drop a card to Wisconsin Chapter, The American Institute of Architects, 788 North Jefferson Street, Milwaukee, Wisconsin 53202 (It happens to be a good-looking booklet, as well.)