

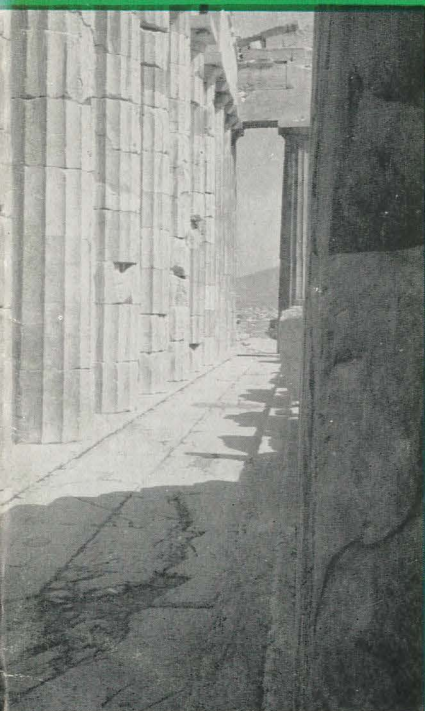
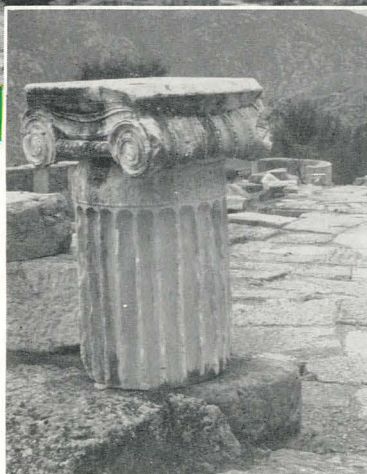
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MARCH 1959



George A. Lundberg:  
THE SOCIAL IMPLICATIONS OF ARCHITECTURE

Archibald Coleman Rogers, AIA:  
THE CHARLES CENTER PROJECT

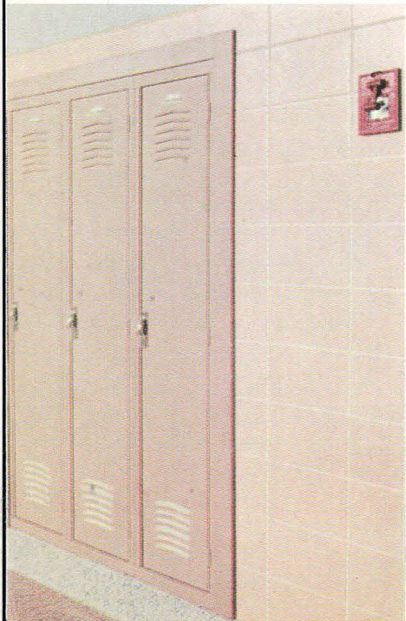
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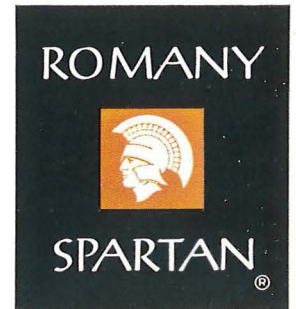
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# JOURNAL

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VOLUME XXXI, No. 3

MARCH 1959

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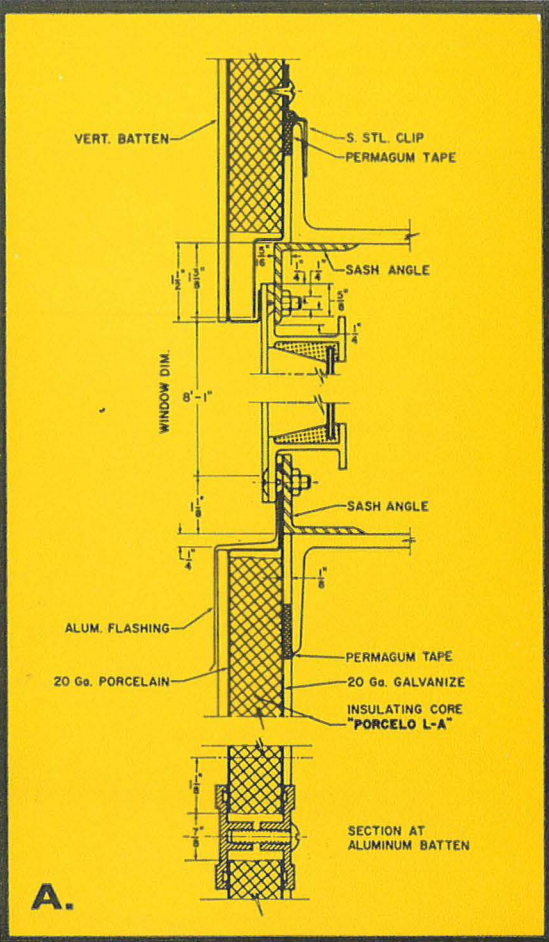
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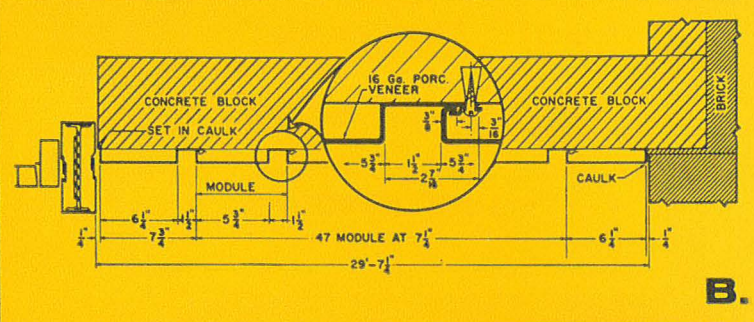
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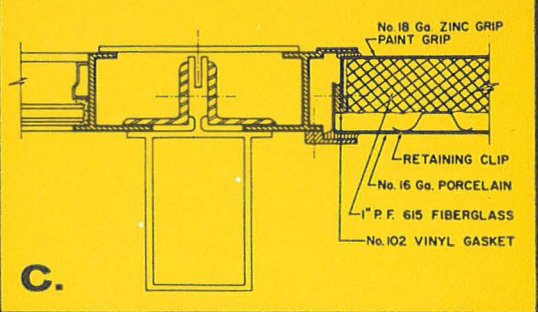
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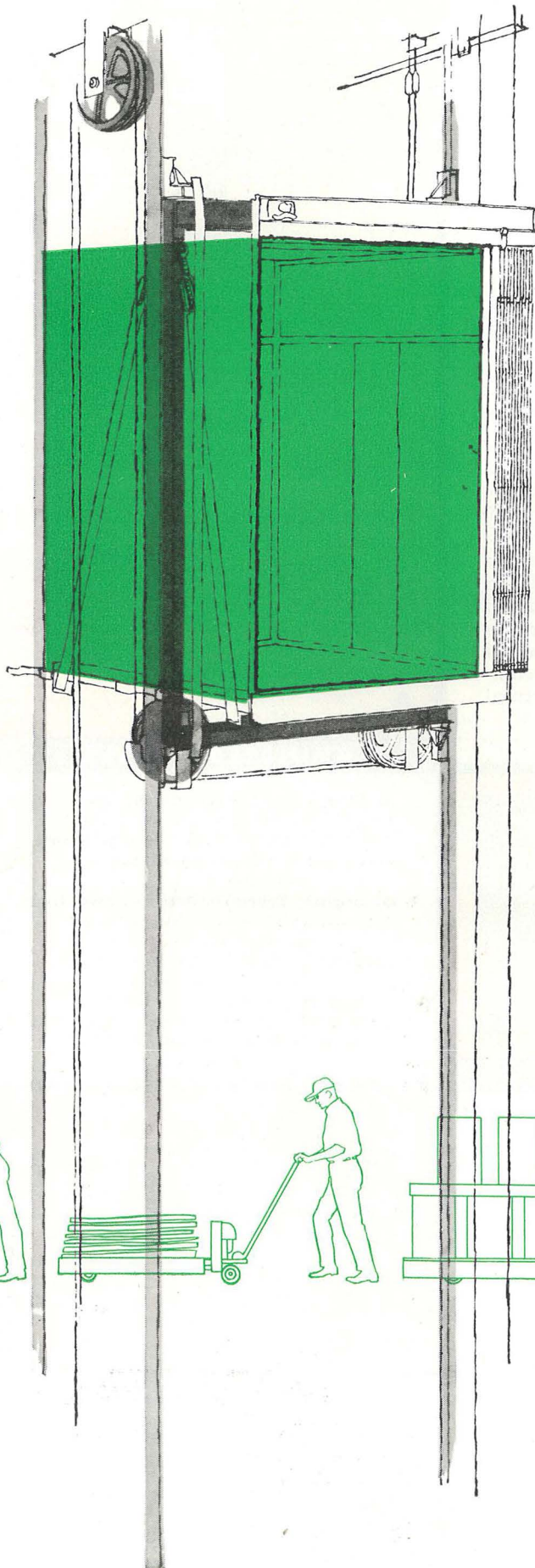
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# Letters to the Editor . . .

EDITOR, *Journal of the AIA*:

After reading *Feet, Architecture, and the Brussels Fair*, (November 1958) I thought that it was a pity that we couldn't get together with the author, Jack Thalheimer, A.I.A., and his wife at the Expo' for a cup of coffee and a baba-au-rhum at the Nicaraguan Pavilion, or a glass of Het Trapistenbier almost anywhere in Brussels! We could have had a delightful time disagreeing about almost everything, from the lack of interest the Thalheimers found elsewhere in Europe (we found interest in general to be proportionate to the distance from Belgium) to their reception at the Belgium border. I don't know by what road Mr. and Mrs. Thalheimer entered Belgium. We drove in from Amsterdam. At the Belgian-Dutch border, we were greeted by an Expo' hostess in uniform, who handed us a large Shell road map of Belgium, a smaller map with Brussels on one side and a plan of the Fair on the reverse, and finally, a wonderful do-it-yourself booklet entitled, "How to say it in five languages." This was published primarily for the Flemish hosts, but it was easily understood by an English, French, German, Spanish, or Italian speaking person.

But let's get down to architecture: Mr. Thalheimer writes about two different styles, the screen and grillage, or uniform treatment, to use his words. He mentions nothing about the use of suspension rather than trabeation, "Architecture Suspendue" as is called in the Exposition issue of *Plaisir De France*. To me, that was the most striking architectural feature at Brussels. Here, use was made of a principle ideally adapted to temporary architecture. Admirable visual effect was achieved by the bare display in many instances of the cables in tension and masts, tripods, or other shapes from which whole parts of many buildings were suspended. Better examples of this architecture of suspension were the pavilion of the European Coal and Steel Community, Telecommunications, (Telexpo'), the American Pavilion with its bicycle wheel roof, the French and Russian pavilions, the Cor-

busian tent-structure of Phillips of Holland, and that exquisite group of jewels comprising the German Pavilion.

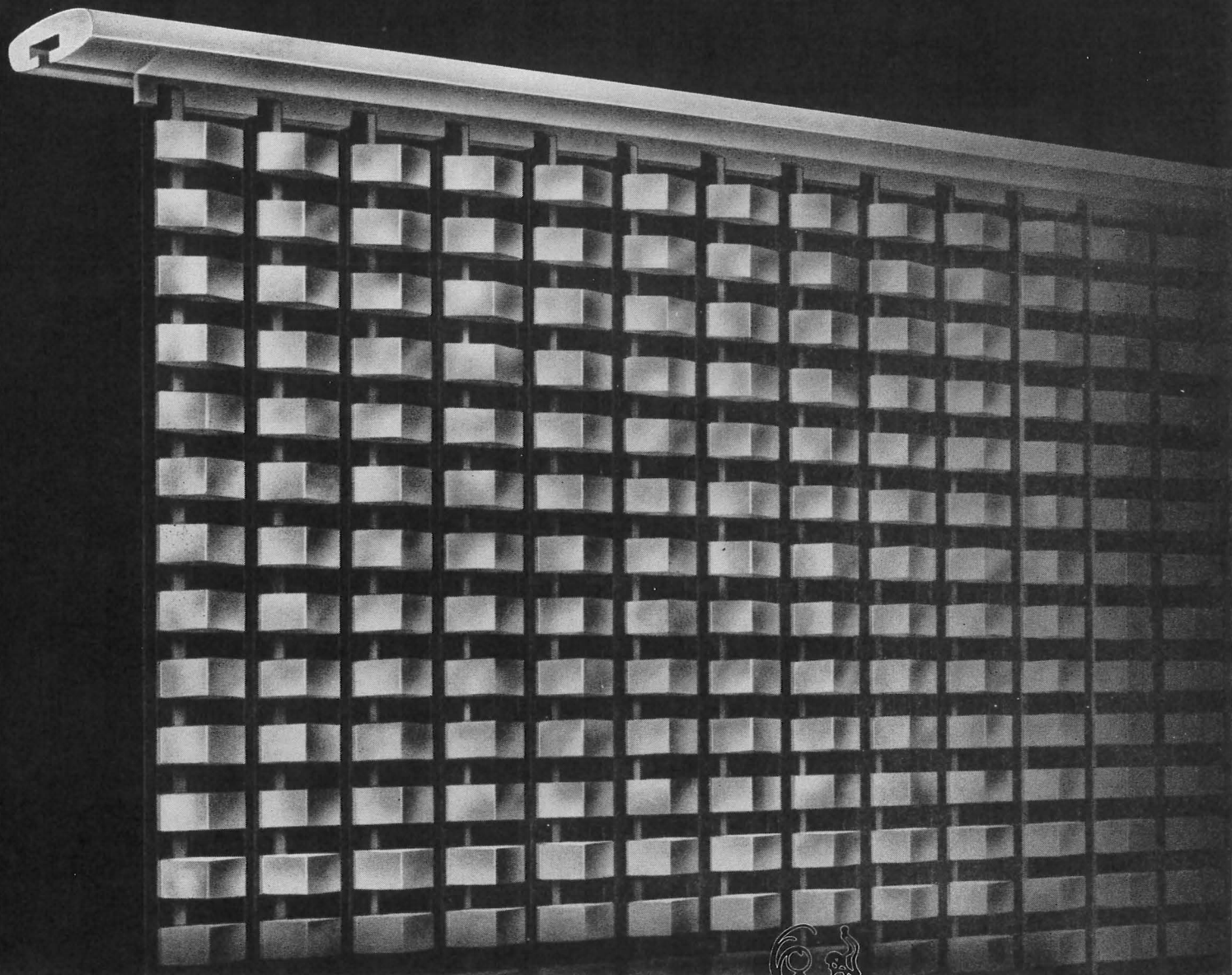
As for the over-all plan of Expo', it was compact and crowded, but logical and easily traversed on foot. In our five days there, we were able to see it completely, simply by planning to see one sector each day, devoting two days to the larger international section. In fact, on our last day there, having seen practically all of it from the exterior, I decided to see the site via a Sabena helicopter. This turned out to be a big mistake, for there was a two hour queue of people waiting in line for a fifteen minute ride. The time would have been better spent at the superb exhibition of modern art at the Fair.

I agree with everything Mr. Thalheimer says about Edward Stone's masterpiece, the American Pavilion. I beg to differ with him regarding the French pavilion, finding it breathtaking, with a logical expression of structure, not overpowering the display, simply because the latter was so comprehensive, with its own impersonal expression of all those ideas and articles France has to offer to the world.

Finally, my impression of the Atomium was that of sleek monster, a giant spider standing like a Colossus astride the Expo'. The excellence of design must be mentioned, and its subtleties are there for the visitor to see and enjoy. For example, there are series of port holes above each escalator connecting the individual globes, and as one travels up any escalator, he can look out always to view another escalator tube or a globe, never the sky or any other building or object, so carefully planned and placed are these series of circular apertures.

Of course, there are as many opinions and impressions of Expo' as there were visitors, and those expressed here are my own. Enclosed is the November issue of *The Florida Architect*, containing an article I wrote about my trip to the Brussels Fair.

EMILY V. OBST, AIA  
Palm Beach, Florida

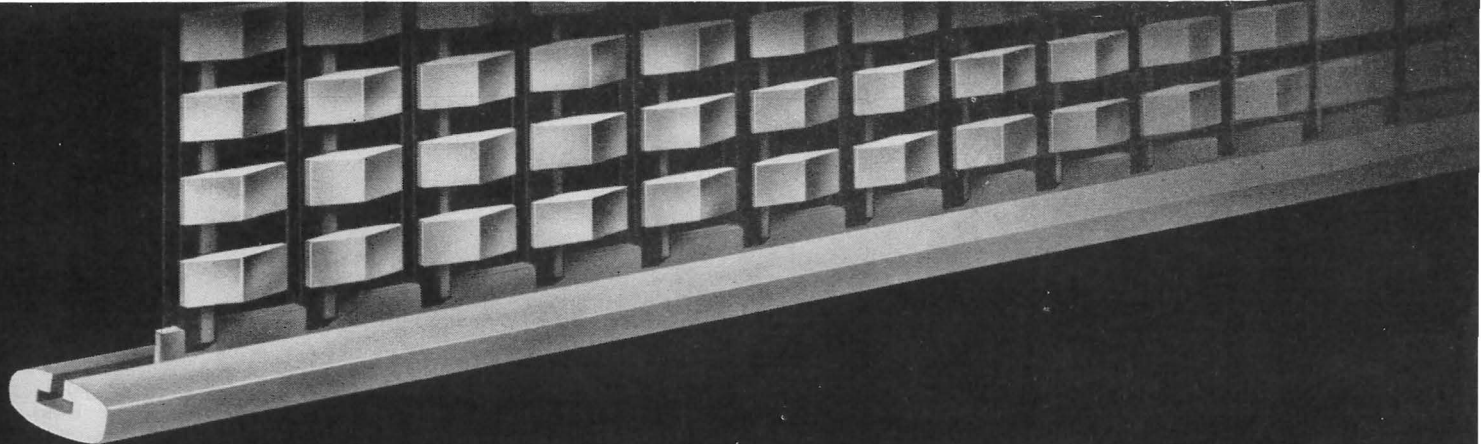


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## COLOR IN ARCHITECTURE

EDITOR, *Journal of the AIA*:

The November *Journal* contains a number of gems, among them "Color in Architecture" by Julian Garnsey.

While much of the article deals with sound elementary principles of functional color, the explicit and clearly stated aspects of optical, psychological and brightness factors are gratifying to read. And his suggestions are certainly in order.

But the emphasis on the suggestions should be placed on the entire Building Industry color coordinating *any* material group, so that long hours spent in color selection could be considerably reduced.

Many architects as well as clients (and innocent bystanders as well), would benefit from a more completely coordinated industrial-wide color system. Building products with natural, as well as applied colors could be keyed to a master-code, and sub-coding in each category could then be established for any keyed group.

This would help facilitate basic construction materials selection prior to starting working drawings, and assist in simplifying room or space finish schedules, as indicated on plans, as specified, and as built into the project.

We are aware that this is no simple task, as Mr. Garnsey of course indicates. However, someone has to push the button and I hope this is the right button my finger is pressing.

LEONARD SCHEER, AIA  
New York, New York

## BRICKBATS & BOUQUETS

EDITOR, *Journal of the AIA*:

On seeing your November issue, we have concluded that news of Edward Stone's new Delhi U. S. Embassy design has not yet reached Oakland, California; Bangkok, Thailand; and The Octagon.

R. E. BERGER  
R. E. NEUJAHN  
Des Moines, Iowa

EDITOR'S NOTE: *We are sure news of Ed Stone's beautiful New Delhi Embassy must have reached Oakland and Bangkok; we know it has reached the Octagon. We must confess we fail to get reader Berger's and reader Neujahr's point. In any case, we're glad they read the Journal!*

EDITOR, *Journal of the AIA*:

Whether you're getting the reading out of Architects that you feel you ought to have (and I gather from the letters that you are), you certainly are publishing a magazine that I find intensely interesting. It seems to me every number gets more interesting than the last one.

C. B. LARRABEE  
Director of Publications  
American Chemical Society  
Washington, D. C.

EDITOR, *Journal of the AIA*:

I must write you one line to offer my sincere congratulations on your splendid February cover. I enjoy the *Journal* very much, and I am happy to see the steady improvement which is made from month to month.

T. LAMONT COLEFAX  
Newport, R. I.

EDITOR, *Journal of the AIA*:

I have just seen an advance proof of your February cover. There was no security leak—as a printer I normally see such things ahead of time.

At first glance I thought there had been an accident, that a proof had been caught in a press. Then I thought that possibly I was no hep . . . that I was not digging the thing properly, and I examined it closely looking for a Meaning. Finally I concluded that I was actually seeing what I saw.

Isn't there still time to do it over?

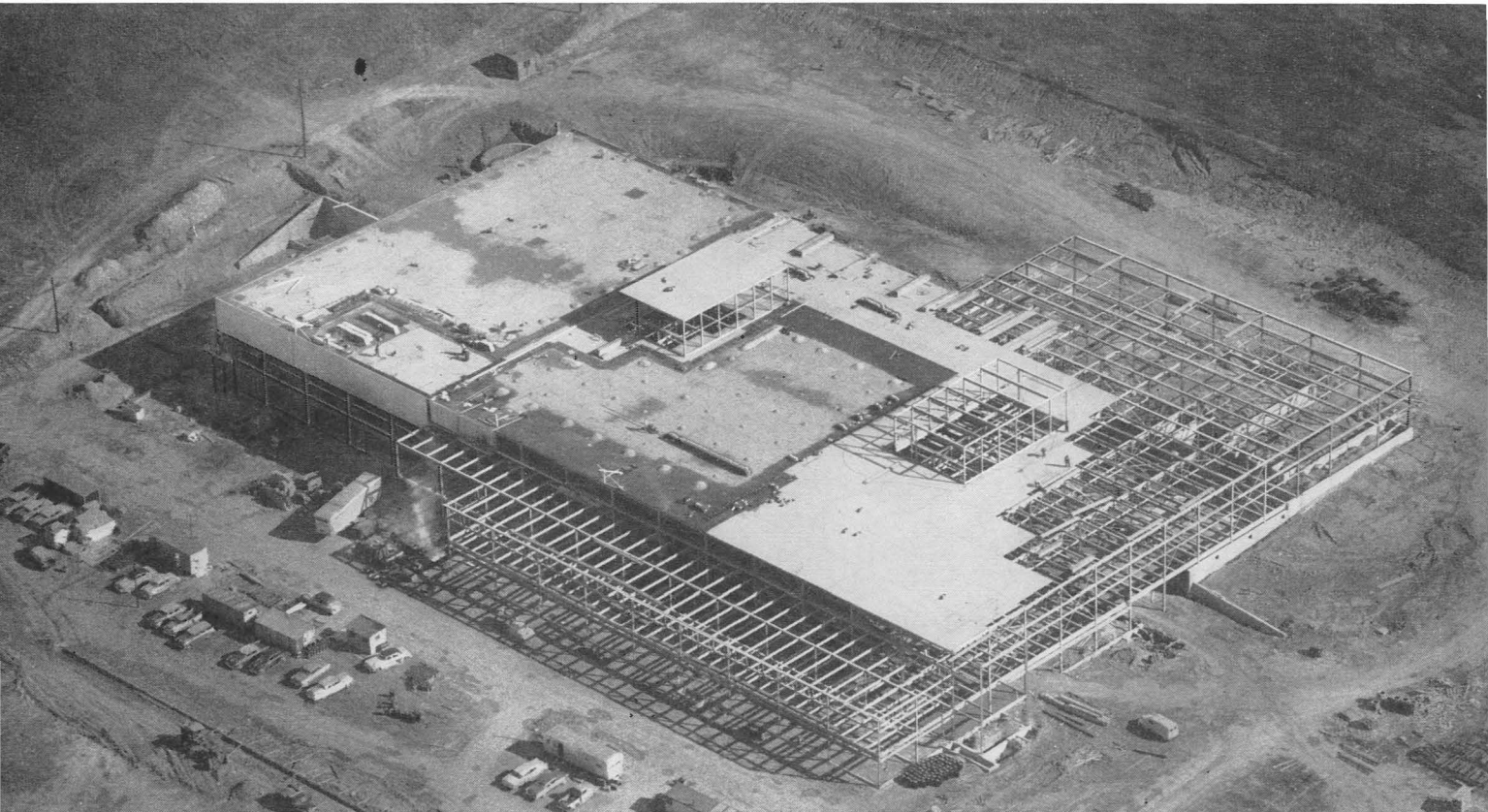
LOUIS W. SHARPE  
Washington, D. C.

EDITOR, *Journal of the AIA*:

Not to spoil a wonderful story about Peter Kump and his A.I.A. first baseball team; the Bakersfield Architects, all members of the A.I.A., have been sponsoring a Junior Baseball Association team since June, 1954. The irony of fate is that this is Peter Kump's home town.

ARTHUR C. METCALF, AIA  
Bakersfield, California

EDITOR'S NOTE: *Henry Hope Reed, Jr., wishes us to post notice that in his letter in the November issue he was so carried away with enthusiasm for Grady Clay's "Plenty of Action" that he inadvertently gave the late Arthur Brown Jr., the first name of "Arnold."*



## Steelwork for Sylvania's new Altoona plant by American Bridge

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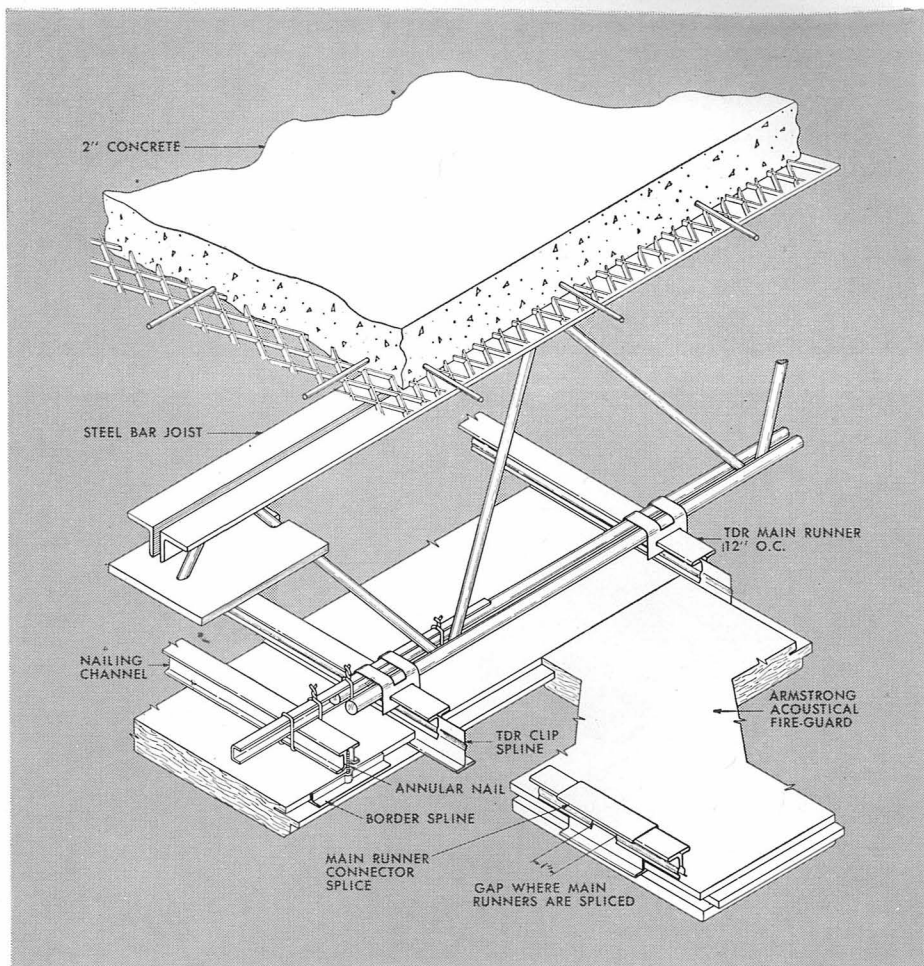
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Armstrong Acoustical Fire-Guard eliminates the need for costly intermediate fire-stops. Previously, it was necessary to (1) utilize reinforced concrete construction, or (2) spray steel structural members with an insulating material, or (3) suspend a lath and plaster fire-stop to which the acoustical ceiling tile could be applied.

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Armstrong Acoustical Fire-Guard is installed by

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Assembly shown above is minimum acceptable construction. Use of heavier steel joist or thicker concrete or suspension of the system from 1½" plasterer's channels hung below structural members would logically be permissible.

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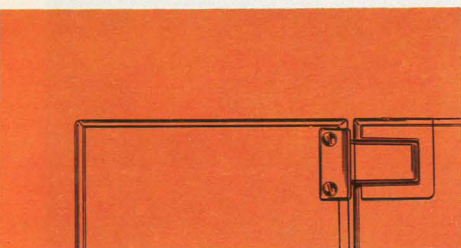
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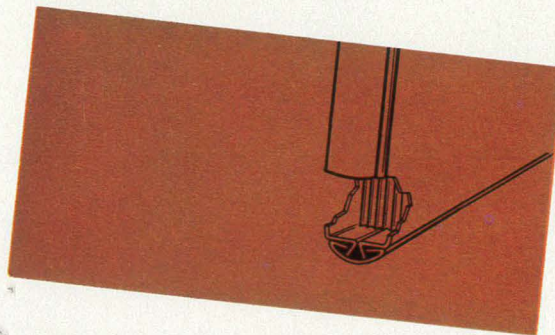


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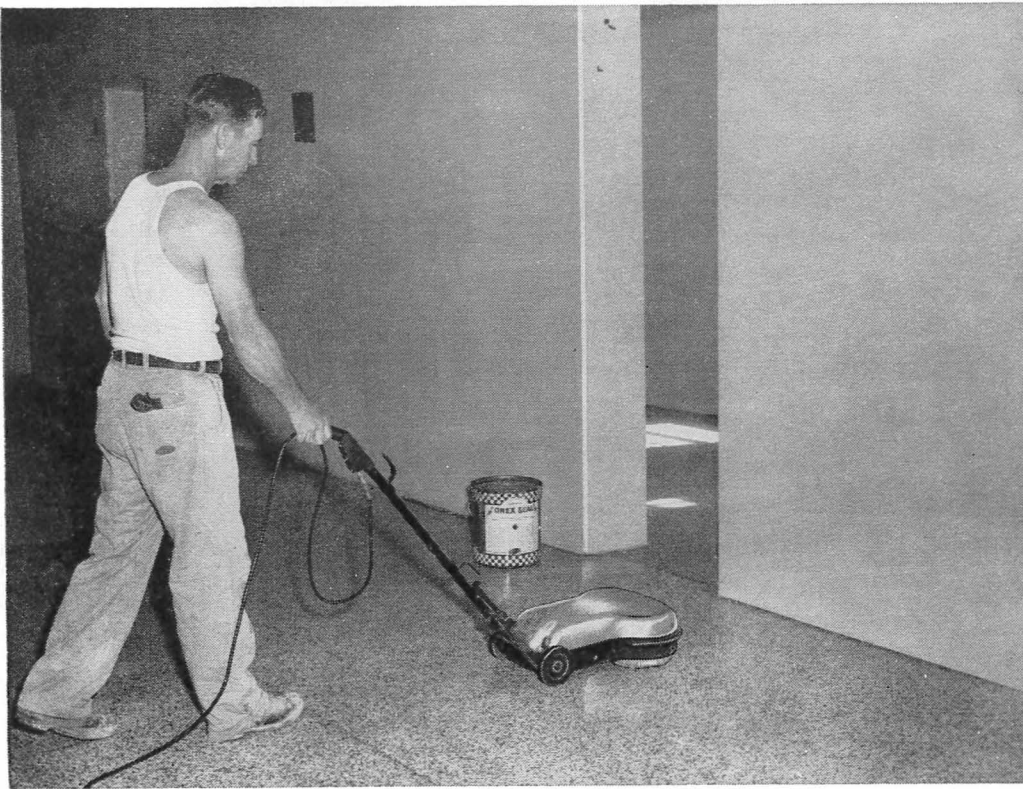


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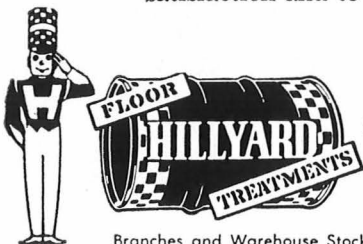
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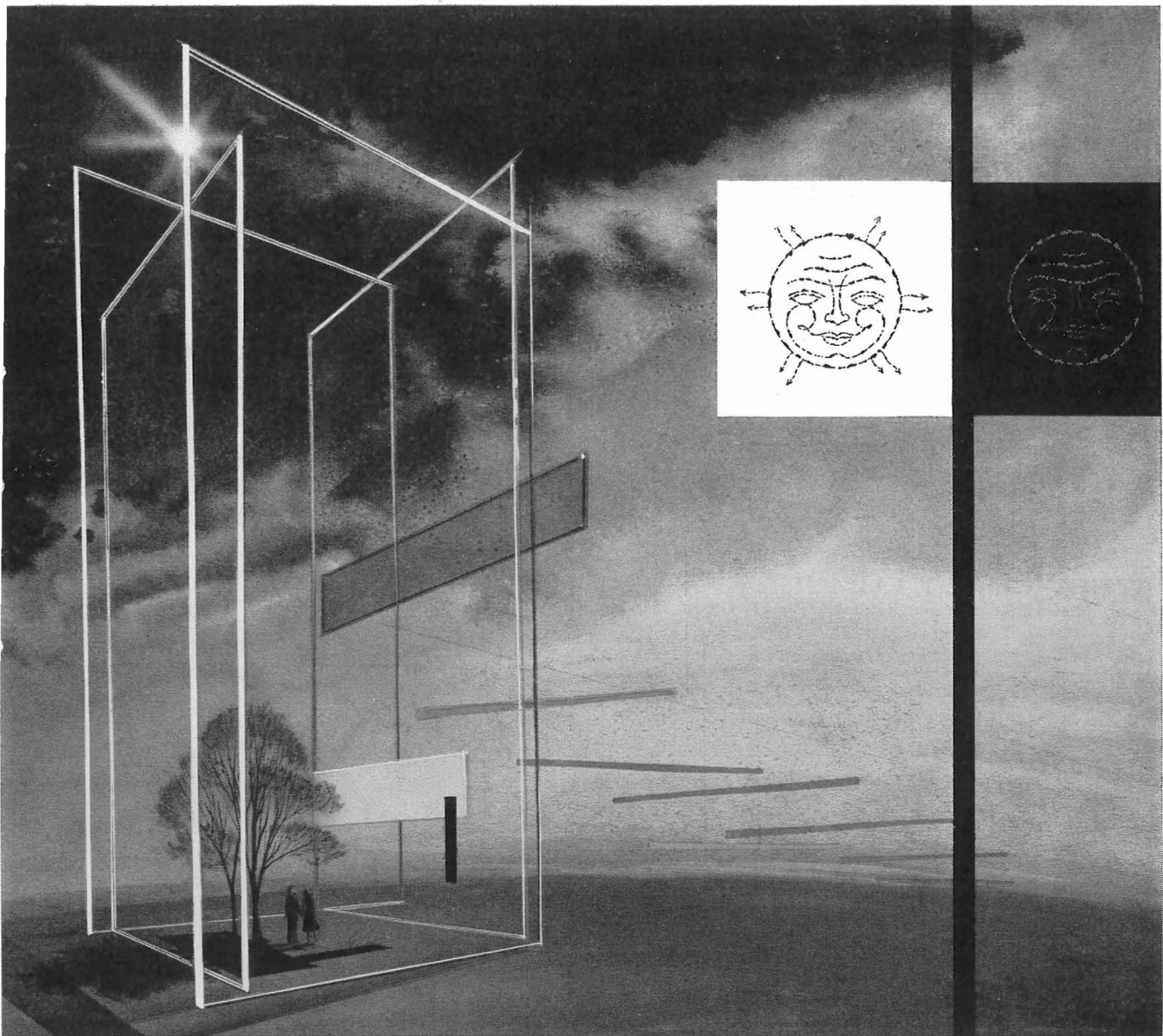


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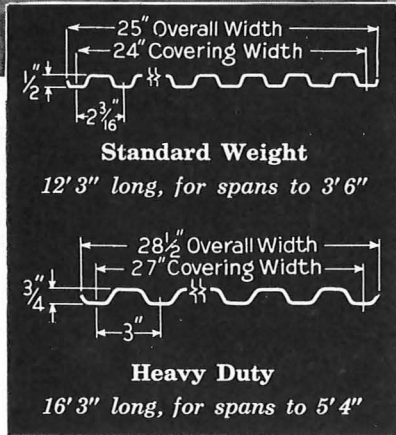
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*Designed by Clive Kienle, architect*



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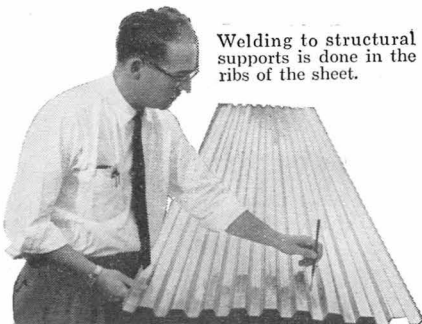
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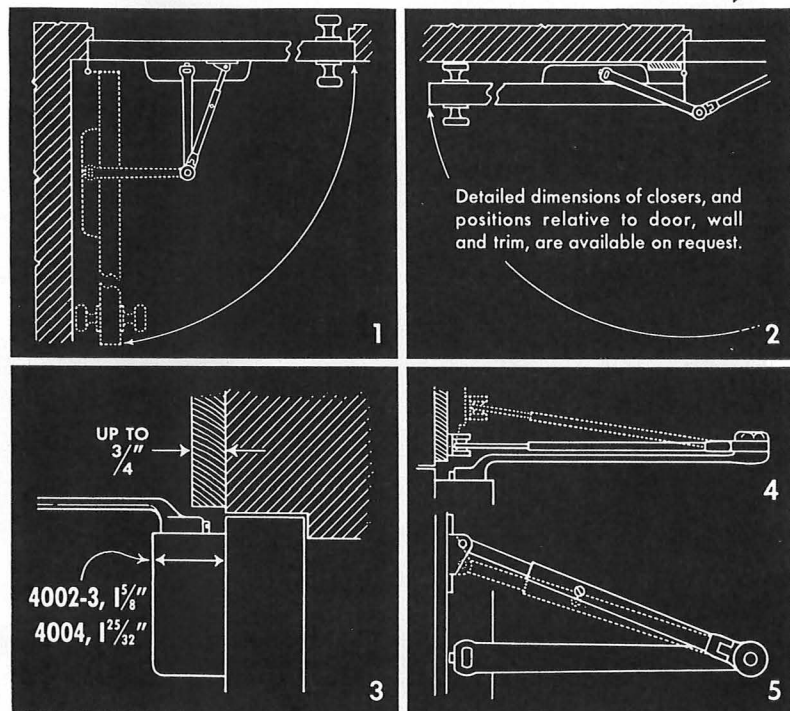
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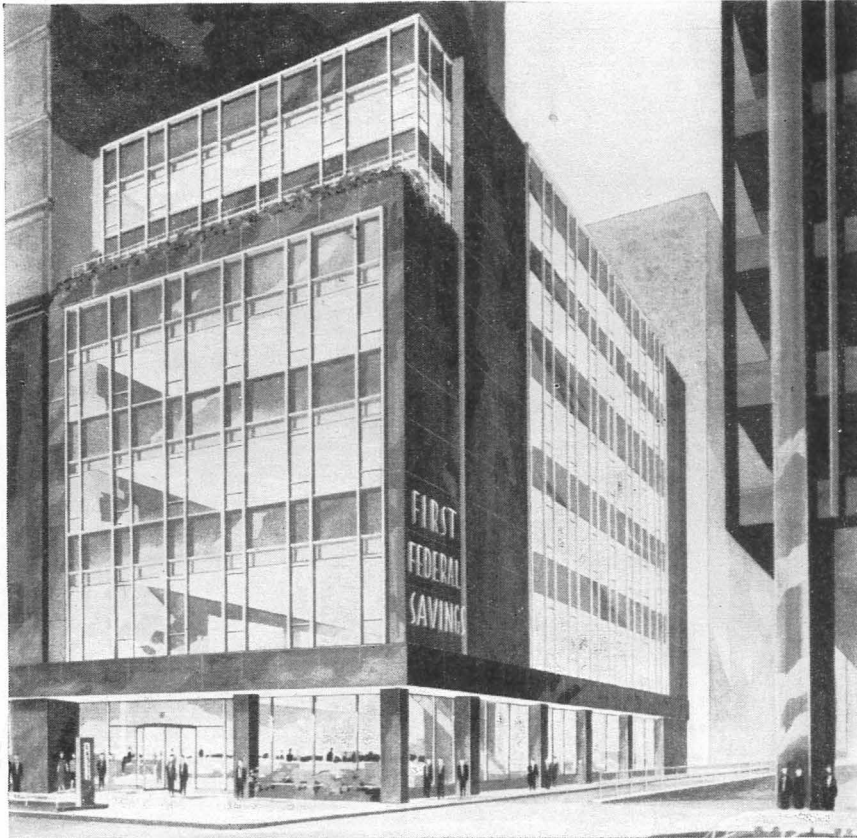
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# JOURNAL

OF THE AMERICAN INSTITUTE OF ARCHITECTS

VOL. XXXI, NO. 3

MARCH, 1959

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## *The Restoration of Old Monterey*

CHARLES W. MOORE

*Our attention was called to this outstanding Master's Thesis by the ever vigilant Chairman of the AIA Committee on Preservation of Historic Buildings. It seems to solve the problem of integrating an historic area with the surrounding modern city, and the manner of handling the tourist traffic is quite original. Foreword by Jean Habatut, Director of Graduate Studies at the School of Architecture, Princeton University.*

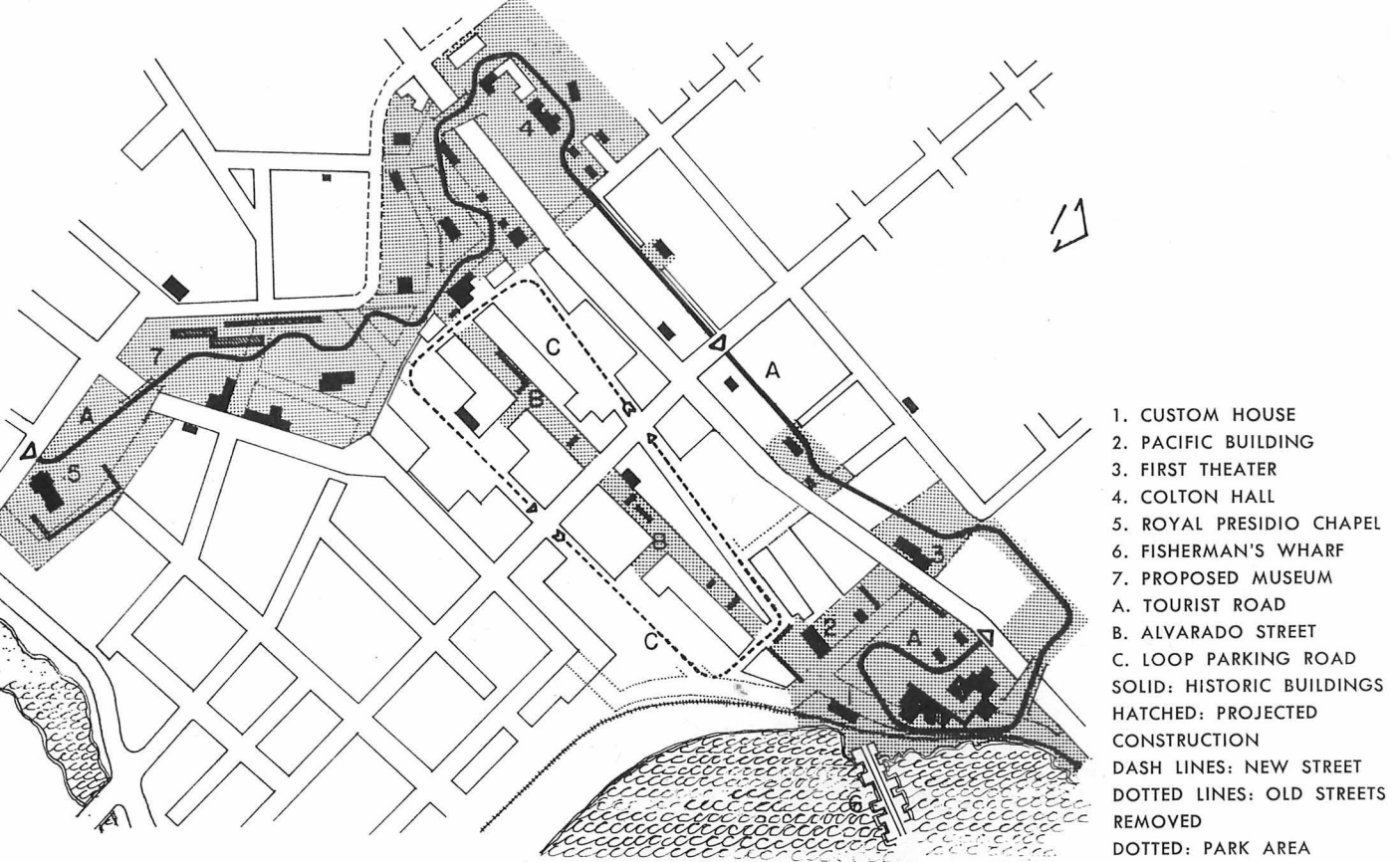
FOREWORD

As part of the oral examination for the professional degree of Master of Fine Arts at Princeton there is an extensive visual and graphic presentation. The theme selected by the student and developed under my supervision consists of a composition and of an historical, technical and experimental research relative to the subject of the composition. The subject of the composition may include complete integration of buildings with urban planning and landscape architecture.

Mr. Moore's theme for the MFA degree is one example illustrating the restoration and enhancement of Monterey, California, in which historical remains, present conditions and plans for the future are integrated in one solution.

The quality of the presentation by Mr. Moore resulted not only in the MFA degree in the spring of 1956, but in further studies toward a Ph.D. in Architecture which he obtained in the fall of 1957, on the subject "Water in Architecture."

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OUR RELATION TO OUR PAST is not a simple one. We are not carrying on in our cities an unbroken architectural tradition; but the relics of all the past are available to us as they have never been to a civilization before, and we find ourselves anxious to extract meaning from them, perhaps more anxious than any previous civilization has ever been. Our cities grow quickly obsolete, and are rebuilt. Their buildings do not long retain their usefulness, though sometimes their power over our imagination increases with their age. We cannot seek the comfortable continuity of a medieval village; instead, as Henry James pointed out, "We are divided . . . between liking to feel the past strange and liking to feel it familiar; the difficulty is, for intensity, to catch it at the moment when the scales of the balance hang with the right evenness."

22

Monterey, California, like many other historic American cities, poses just such a difficulty. In the decades before 1848, Monterey was the capital of Spanish and then of Mexican California. It was at the very edge of the Spanish world, not far from where the Russians, coming the other way around, had established Fort Ross. So far from the sources of style, Monterey did not even look like a Spanish or a Mexican town; its simple adobe houses, without patios but with balconies around, were scattered, undivided by streets or fences, on a curving greensward that swept down to a cool and lonely bay.

Not much over a hundred years ago, the Americans came to California, Monterey lost its importance, and there was no need even to tear down the old adobes. After a half century, the town began to come alive again, first with sardines and then with tourists and retired people who came to enjoy the famous local scenery. Monterey remains proud of its Spanish past, but is completely separated from it. "That, to my imagination," as Henry James had said about something else, "is the past fragrant of all, or of almost all, the poetry of the thing outlived and lost and gone, and yet in which the precious element of closeness, telling so of connections but tasting so of differences, remains appreciable." In Monterey, two dozen simple adobe houses, handsomely textured by time, stand in the middle and on the edges of the downtown area. The lonely greensward at the end of the world, on which they were once scattered, is increasingly urban, crowded with telephone poles and polychromed automobiles almost as long as the adobes. The difficulty, for intensity, is to balance the strangeness of these adobes, and their elusive loneliness, against their use in the living town.

I attempted an answer to the development of downtown Monterey in a Master's thesis done under Jean Labatut in the School of Architecture at Princeton University. It is not an attempt, like Williamsburg, to rebuild a portion of the past. There is too much of the present in Monterey to make that de-

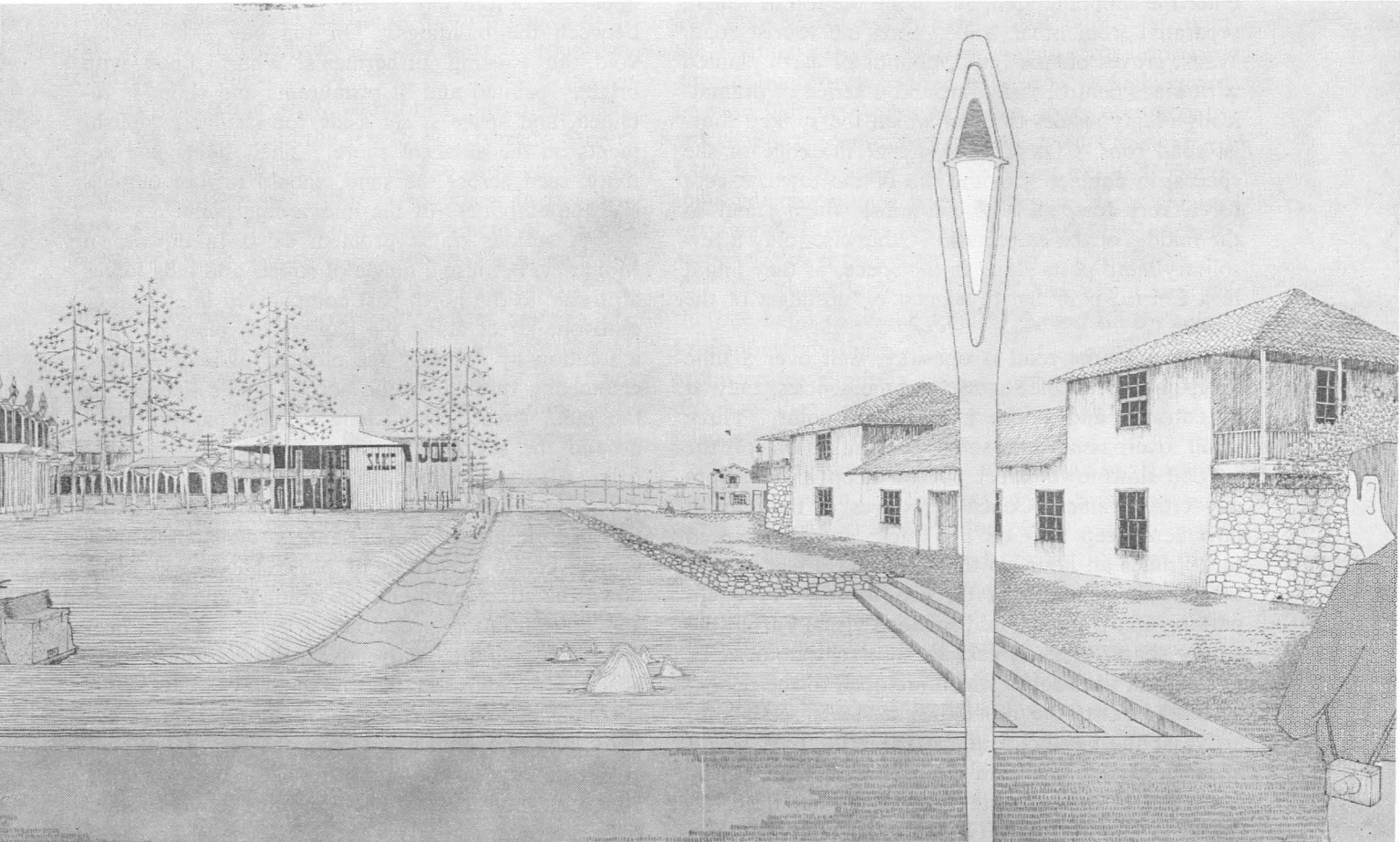


sirable. Nor is there an attempt, as at Santa Barbara, to try to merge the present and the past in a set of forms inspired by the past. Instead, the attempt is to extricate the adobes from visual chaos, and to try to suggest, in the middle of the city, their loneliness and distance from us, so as to increase their special savor.

The adobes are concentrated in two areas: one, at the foot of the main shopping street, on the shore of the bay, contains the old Custom House, California's first theater, the two-story Pacific Building, and three houses; the other area, two long blocks away, at the head of the main street, stretches almost half a mile, in a wide arc parallel to the shore of the bay. Between Colton Hall, at one end of the arc, where California's statehood was established, and the late eighteenth century Royal Presidio Chapel at the other are some twenty adobes, dispersed among even more numerous gas stations and automobile agencies. At present, a tourist route past almost all the historic buildings is marked by a stripe in the pavement; but this is no real boon. The motorist is faced with the physical discomforts of driving through a tangle of downtown traffic, and the visual fatigue from concrete, asphalt, telephone poles, park-

ing meters, wires and signs, through which, with luck, he can glimpse historic buildings. The adobes are too far apart for us to expect that an automobile-bound American tourist would walk between them, so a basis of the plan is a separate tourist road, a pair of grooves for tires, sunken some two feet below ground level, which connects the historic buildings, minimizes the intrusion of the tourists' own huge automobiles by sinking them partly out of sight, and enhances the feeling of openness and a romantic sort of loneliness around the buildings, by lowering the visitor's eye level, and by making possible the control of what the visitor sees between himself and the historic adobes. The attempt in this space is to use rocks, walls, trees, and a feeling of emptiness to evoke a mood of loneliness and apartness which, with minimum destruction of modern buildings, would restore the sense of houses on a green. In the middle of the modern town there would appear then "the past fragrant of all, or of almost all, the poetry of the thing outlived and lost and gone. . . ."

The plan uses the shaping of earth, first to create a ridge at the entrance to the town, behind which pine trees rise, through which automobiles



THE CUSTOM HOUSE PLAZA AREA; FISHERMAN'S WHARF BEYOND. NOTE THE SUNKEN TOURIST ROAD.



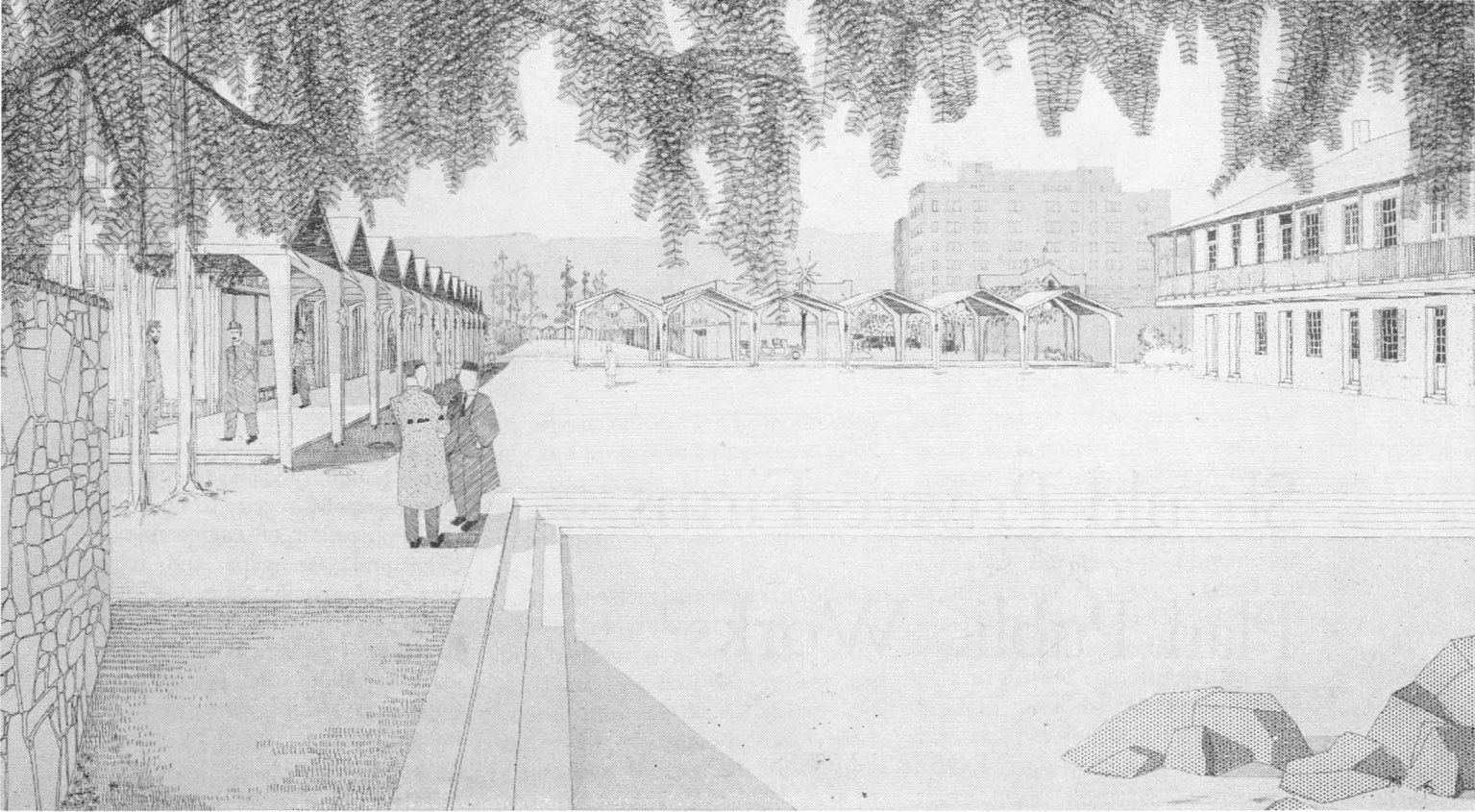
THE HISTORIC PRESIDIO CHAPEL, AS SEEN THROUGH A COVERED PORTION OF THE NEW PEDESTRIAN WALK.

enter the shopping area, and along the top of which, separated from other traffic, runs the tourist road. Walls, groves of trees, and mounds of earth planted with pines control vision around a series of dramatically empty spaces through which the sunken tourist road runs. The adobes are at the edge of the spaces, in contact with the life of the town, except for a very few, already museums, which stand in the middle of the emptiness. Otherwise, only a few solitary lamp posts stand in the space, as they might in a Chirico painting, to suggest a "nostalgia of the infinite."

The tourist road is one-way, well over a mile long, and accessible, except in emergencies, only at its entrance and at one intermediate point. Three small overpasses and some reorganization of the tangled downtown street pattern keep it free from any cross traffic. Concave grooves in the sunken pavement keep tires on the track, and limit speed to 20 miles an hour, so that even the driver is able to concentrate on what there is to see. Frequent parking areas, sunken and shielded visually from the empty space, make it easy to stop for photographs and to visit the adobes which are open to the public. The road skirts the downtown business section, to arrive at the cluster of adobes near the bay, where a great sand plain with rocks creates the empty space, larger than the grassy voids farther from the water. Here the drive ends. The plain suggests water as a Japanese sand garden does, so that the

openness of the bay seems to extend to the area between the buildings. On the bay side of this void, an existing Fishermen's Wharf, lined with brightly painted and lit restaurants and shops is retained, and space is set aside for similar establishments on the adjacent shore. Their lights and activity, seen across the sand, should further emphasize the emptiness of the intervening plain.

A serious traffic problem exists in downtown Monterey, because a tangle of streets and hills forces all traffic to the north past complicated intersections onto one street along the bay. This plan attempts a solution by reducing the number of intersections, channeling through traffic across rather than along the main street, establishing a loop parking road around the shopping section, and removing traffic from Alvarado Street, the main shopping street. Alvarado Street then becomes the link between the two historic areas. Small sand gardens, sometimes walled, create a rhythm of busy spaces and voids down the street, recalling the voids near the adobes and concentrating pedestrian activity. The downtown shopping area, currently in the doldrums while business expands on nearby highways, thus gains adequate circulation, parking, an impression of activity, and above all a kind of cohesion that should give it an edge in the competition for the Monterey Peninsula's business. The shopping is important, since any plan for saving the adobes must be based on a healthy economy for the downtown area; the



VIEW FROM THE WHARF, WITH THE PACIFIC BUILDING ON THE RIGHT. THE ARCADE (LEFT) MASKS UGLY BUSINESS BUILDINGS.

risky alternative is to let the downtown choke itself off, as it seems ready to do, and then to count on clearing the slums.

A pedestrian walk with brick pavement links the adobes and runs the length of Alvarado Street. It is slightly raised off the ground so as to emphasize pedestrian separation from automobiles in the historic areas and to control the movement of the pedestrian for the best sense of lonely space, and the most effective rhythm of lonely and busy spaces. A colonnade covers the pedestrian walk in places. (It shows in the foreground of the sketch of the Royal Presidio Chapel, and in the background of the other sketches.) It is made of precast concrete units, with precast roof slabs laid over, to form fifteen-foot square gable-roofed bays, meant by their small scale to enhance the importance of the adobes. The colonnade is used to emphasize important or handsome buildings, to camouflage unfortunate structures, to describe pleasant pedestrian spaces, and to create a consistent form which will make a visit to Monterey a coherent and memorable experience, much as Pope Sixtus V installed straight streets and obelisks to give unity to the experience of visiting Baroque Rome.

Continuity could come, too, through a scheme of dark colors for modern buildings, soft earth colors for the adobes, and white with copper roofs for the colonnades. Wires would go underground, and a family of related forms for street lights, traffic lights,

and signs would support the visual calm. At night the lighting fixtures, set low, would provide incandescent light for pedestrian areas, and set high, would provide mercury vapor light for areas occupied by automobiles. Mercury vapor lights in the standard fixtures, set to shine into the trees, would heighten their greenness, and gold fluorescent light shining very softly from the windows of the adobes would emphasize their antiquity.

The thesis includes a design for a museum, on the one hand to orient the tourist, and on the other to demonstrate that simple and honest contemporary architecture, carefully scaled, can more effectively enhance the simple little adobes than large-scale parodies of them could.

Perhaps the most surprising aspect of the thesis was its reception. It had been done, three thousand miles away, as an investigation of the relation of the past to the present, and how to make the most of it; it was done quite independently of any special local interests. Precisely, however, because it had been done free of pressures, it seemed to have considerable local appeal. Exhibitions of the thesis in the Monterey library and the AIA pavilion at the county fair, newspaper publicity, and a public lecture sponsored by the Monterey History and Art Association all stimulated interest, and study is presently underway for an Urban Renewal project meant to achieve, in the cluster of adobes nearer the bay, the goals toward which this thesis aimed.

*Big construction jobs cannot be designed and supervised by*

# Should Private Firms Plan Public Works?

ROBERT MOSES

*Here is his case for increased  
participation by private firms.  
Reprinted by permission from  
The New York Times Sunday  
magazine section.*

IN VARIOUS PARTS of the nation renewed efforts are being made to force public officials to use only permanent civil service technicians in the preparation of engineering, architectural, landscape and related plans and specifications for public works and for supervision of construction of such works. Civil service associations and groups, ambitious and jealous bureaucrats and innocent people misled by plausible propaganda have been triggering these attacks for years. Contrary to the old aphorism, opportunity to swell the ranks of government employes in these days of huge armament, arterial, housing and building expenditures knocks again and again and may, if we do not think and act, become irresistible.

Mine is no attack on the permanent Government agencies, in which I have long been enrolled, or upon many exceptionally able, experienced, underpaid and unrecognized men and women who are fully as competent, honest, and ambitious as any to be found in more lucrative private employment. I propose to make an honest, impartial analysis of the reasons why relying on the rank and file of public employes to furnish all professional advice, diagnosis, plans and supervision to the exclusion of outside consultants would be suicidal.

Let me offer an example of the drive for exclusive government planning. In connection with the vast new Federal Aid Highway Program, involving some fifty billion dollars over a period of twelve years, and especially the 41,000-mile interstate network, there has been serious discussion at various meetings of state highway officials of the question of eliminating private firms. The adoption of such a policy, if it were followed by legislation to put it into

*government personnel alone, this expert says.*

effect, would in my opinion go far toward ruining this great program, especially in the urban areas of the nation, and would inevitably spread into the design and inspection of other public works, including slum clearance, housing, power, bridges, parks and every conceivable kind of construction carried on or aided by public funds.

The objective of the proponents of this philosophy is clearly to prevent the employment on public work of skilled professional private consultants, experts and technicians, notably competent engineering and architectural firms, and to relegate all such work to permanent public employes, to bureaucrats, and to the political leaders who are over the bureaucrats. The character of the work to be performed, the size of the program, the urgency of the improvements, and above all, the professional and technical skills and problems involved and the necessity of independent judgment and superior talent, are ignored. Government engineers are essential. So are outside consultants. Both have their place.

The almanacs show every year that there are more and more government employes—Federal, state and municipal. This is logical up to a point and there is no use getting hysterical about it, but a prodigious and alarming increase in the next decades, not explicable or justified by population growth, higher standards, greater demands and better services, represents a tendency which must be watched and controlled. Otherwise, before long pretty nearly everybody will be working for the government—certainly not a happy prospect. In any event, there can be no excuse for transferring to public offices outside professional talent which can be hired to do the work

in private offices. Public housekeeping and protective forces must grow, but consultants need not multiply like rabbits to keep pace with the population.

GOVERNMENT employes must take care of budgeting of programs, routine construction, overhead policy decisions, supervision, review and coordination of plans, maintenance and other essential overhead work. Thereafter, the use of outside professional firms and technicians is the logical and economical method of progressing engineering and architectural design and supervision of most large construction projects.

It has become increasingly difficult to find people in public employment competent to meet our big construction requirements, many of them brought about as a result of work stoppage during the war years and postwar expansion, population increases and other factors. Many qualified engineers and architects have left public service for better paying positions in private practice. Private firms move much faster in progressing large building programs. Multiplying civil service technicians means recruiting by examination, slow promotions, tremendous overhead costs usually not fully reported to the public, delays, slow motion, and futile attempts to make an effective team out of people who usually lack incentives for imaginative concepts, speed and economy.

Permanent government engineering organizations recruited to handle huge construction programs acquire rights, privileges and protections under laws which make it impossible to tailor their size to current needs. They go on indefinitely. Work has to be made for them if, as in most instances, they live on capital construction as distinguished from ex-

pense budget appropriation. The costs of engineering, design and inspection by government agencies run up to 18 per cent of estimated construction costs, according to surveys made by the Hoover Commission in its second report as against an average of 4 per cent for design and 4 per cent for inspection ordinarily paid to private consulting firms who have to meet their entire overhead bills and pay full taxes.

These Hoover studies of eight billion dollars' worth of construction concluded:

"By contracting to private architect-engineer and construction organizations all phases of design and construction work on Government construction projects, relatively small supervisory engineering organizations in the executive agencies could furnish the preliminary study, preplanning and budgeting, and the supervisory management and control essential for all Government projects, without maintaining through periods of fluctuating demands the present costly overhead for complete engineering and construction staffs. With minor exceptions, the Atomic Energy Commission has been operating under such a program. *If other Federal agencies could attain the operating efficiency of the AEC, the savings to the Government in just the cost of design and supervision of construction, on the basis of present volume of business, would be more than \$100 million annually.*"

Other authoritative studies substantiate the conclusion that engineering plans and supervision in a typical state highway department range as high as 16 per cent of the

cost of construction, while private engineering firms generally work for half that amount. There have been instances where rapid transit engineering costs by regular forces have run even higher.

There are those who assume or profess to believe that permanent Government engineers, architects and draftsmen turn out satisfactory work and meet schedules at moderate cost because of low public pay. Actually, in many instances, urgent projects are delayed, postponed, shelved or saved up to be worked on when inadequate forces get around to it and so as to stagger their chores and leave no intervals without funds.

As a squirrel buries nuts for future consumption, the tendency of a permanent staff is to keep plenty of plans in abeyance and not to work itself out of a job. It is almost always opposed to hiring outside services. This is human nature. Most state highway departments cannot equip themselves with skills which are needed only infrequently. Their staffs do not have the experience, the drive, the ambition and the discipline to handle large programs smoothly and on schedule.

There is unfortunately a prevalent type of engineering and architectural and planning bureaucrat who measures his power and prestige by the number of subordinates working for him, or the space they occupy in public offices, by the length of the rows of drafting tables and typewriter desks, and by the accumulation of instruments and other paraphernalia.

There are, too, the rarer ones who take up little room, command only a few good men and farm out the work to firms which operate in rented space, hire their help in the market, sharpen their own pencils, pay the lighting company and, like Rufus Rastus Johnson Brown, have to figure out what to do when the rent comes round.

Outside professional consultants, firms and companies can seek their talent anywhere regardless of restrictions; they can advance and reward at will; they can make it possible for exceptional men to become partners.

Public business, on the other hand, suffers from mortmain from absurd residence and age restrictions, seniority systems, veteran and other preferences, uniform efficiency ratings which in any event cannot reflect either lively imagination or executive ability, all aimed to maintain a level of satisfied mediocrity and the democratic rule of the lowest common denominator.

Elimination of employment of outside private professional firms and technicians would force state, city and other municipalities to expand their already unwieldy and extremely expensive permanent engineering staffs to meet emergencies and peaks in construction programs. It is doubtful if many competent engineers and architects with specialized training and knowledge would accept civil service employment where their abilities might be put to use only a few times in their entire careers. The alternative of securing infrequent, occasional, overhead advice on a per diem or piecework basis is not practical because of divided responsibility and because actual technical design after consultation would be left in the hands of inexperienced personnel.

THE construction of the St. Lawrence and Niagara power projects, involving an expenditure of over a billion dollars, is being carried out on a tight schedule engineered by an eminent private firm of consultants with recognized experience throughout the world in hydroelectric power construction. It was logical to turn to private engineers specializing in this kind of work. Recruiting a great planning and inspection staff over night through civil service competitive examinations to prepare contract specifications for a program of this magnitude would have been doomed to failure from the start.

There is no mystery as to how these firms obtain their men. Engineers as well as contractors gravitate toward the big job whether it is a hydroplant, bridge, tunnel, or new express artery. On the Niagara and St. Lawrence projects, by employing consulting firms, we got the experience of men from the Tennessee

Valley Authority, the Bureau of Reclamation, the Army Engineers and private agencies long involved in this type of work, men who have worked on every large dam and hydro plant in the United States and many abroad.

The Public Works task force which I headed under the direction of the first Hoover Commission made a thorough study of the subject of engineering personnel. Our report pointed out that the traditional tendency to build up a large permanent civil service force, in the absence of a foreseeable and continuing need, should be opposed and counteracted, and that such forces in many Government engineering bureaus invite justified criticism by multiplication of permanent personnel and overhead expenses for specific projects which would be better and more cheaply designed and supervised by consulting firms.

"We need competent top engineers in civil service," the report stated, "but it is only human nature for the rank and file who are paid out of limited project funds to string out the work and make it last as long as possible. Adoption of a policy to retain qualified engineers engaged in private practice for specific purposes on a fee basis would expedite work, reduce overhead costs, afford an opportunity to secure specialized personnel for such specialized work, and would encourage professional pride without weakening the *esprit de corps* of the permanent civil service personnel."

In any permanent Government organization with a reasonably small number of regular employes, there should be first-rate professional men and technicians on a par with the best in private employment, competent to engage and direct the activities of outside consultants on design and contractors on construction.

In World War II, military and related establishments more and more adopted the practice of employing outside consultants for specific tasks of limited duration, and got away from the old practice of building up an immense permanent staff for projects performed better, more quickly and more cheaply by private engi-

neering and architectural firms experienced in the latest developments in their particular fields, and familiar with the problems of the locality, physical difficulties at the site, local building codes and availability of local labor.

I cannot make it too plain that the top so-called civil service career men, the skilled professional and technical people in Government—not the hidebound, old-fashioned bureaucrats—have no superiors and few equals in private practice and corporate business. Private enterprise has no monopoly of brains.

It must be admitted, however, that in Government departments there are altogether too many routine red-tape artists, clockwatchers, comma chasers, and writers of cautious gobbledygook letters and interoffice memos for the files. The rank and file are held down by absurd promotion rules, overlooked and underpaid, and there are too many who, like Falstaff's army, are the cankers of a calm world.

The dilemma may, to be sure, be avoided by mechanical brains and automation. Pretty soon engineering may be reduced to expediting. Problems will be shot to Univac by pneumatic tube and come zooming back neatly packaged and completely solved the next day.

What happens in Government service, when there is some urgent job to be done and an exceptional man is available, was recently illustrated by the career of Vice Admiral Hyman Rickover, in the case of the atomic submarine. Here an iconoclast, no doubt smarting under old wounds, irritating and impatient, picks his helpers from junior officers, defies the system, tramples on custom. The traditional brass got out their swords and cyanide, muttered that the man never stood a watch, and cut him off from promotion and recognition until the press and public came to his rescue. At that, he had a narrow shave.

The ablest heads in public service must be given incentives and rewards to keep them on their toes. Loading them down with hordes of subordinates primarily interested in security is no kindness to them. They should

have the greatest outside professional talent made available to them for design, just as they should have the best private contractors in the field. Experience has taught us that building by force account, that is, by Government labor, is an expensive, long-winded business. Private contractors can be hired by the use of competitive bids, but the consultants must be picked by the public officials who carry the responsibility, usually on the basis of recommendations of the heads of the permanent staffs.

No doubt there will occasionally be favoritism, politics, pull and other extraneous reasons for the selection of this or that consulting firm, but the Government service is not free from such considerations either. No system yet devised is absolutely foolproof. The time is still far off when, as Kipling said: "Only the Master shall praise us, and only the Master shall blame, and no one shall work for money, and no one shall work for fame."

I am quite aware of other faults which appear here and there when private consultants are employed on public works—new, untried, fly-by-night firms without much experience or talent, smarties who make others do their work, chiselers who assign too few men, especially on inspection, ugly rumors, if not positive evidence, of political pressures and contributions in the selection of consultants, tough competition of firms for the large planning sums involved, irksome problems of choice between and among the contenders.

The possibility of such tricks and tricksters calls for vigilance on the part of the appointing officials but is no reason to rule out the good ones. One answer is to prequalify firms on the basis of ability, experience and resources. A consultant or architect should be something more than a professional man who has gone into business.

There is a familiar, almost constitutional, three-way separation of powers in big public building—that is, in major, original, nonrecurring projects. The work is shared by the Government which conceives, initiates and controls; the outside con-

sulting engineering or architectural firm, which makes the detailed plans and sees that they are conformed with, and the private contractor, who does the actual construction on the ground. Labor is involved in each of the three: public employes in the first; professional, private, field and office workers in the second, and union labor in the third.

When this balance is disturbed, as it is in many foreign countries, such as in South America, where the outside contractor designs and builds and often initially invents, there is usually trouble and always heavy expense. The checks and balances are missing. Disturb that balance, fuse their powers and you create a private or public monopoly which is no good for Government, the professions, management, labor or the citizenry in general.

The present and prospective total volume of public building is staggering, whether subsidized in one way or another by the Federal Government or designed and built by private enterprise. It runs to billions annually and a drastic departure from the conventional pattern and balance governing professional work may well send us on the long dubious road to socialism.

THEFORE, the failure of the engineering, architectural, planning and related professions to defend their independence, their freedom, their claim to respect, not to speak of their very livelihood, is almost incomprehensible, unless we reflect on the shell shock or supineness of the traditional sculptor, painter and artist familiar with history, perspective anatomy and the ground work of the great arts as he is elbowed out of ornamentation in public building and, indeed, almost forgotten in the triumph of sheer, stark, metallic design and mass effects.

Let us see what the highway officials of the several states will do on the question of making highway plans another Government monopoly. If they do not knock out this grab for power, the road builders will do themselves, their states, the public service, and business generally, a conspicuous disservice.

# The Charles Center Project

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ARCHIBALD COLEMAN ROGERS, AIA

*Baltimore's Charles Center Project originated from a source very different from Kansas City's KC/80 Project, presented in our December issue. Its story is told here by the President of the Baltimore Chapter, who is also a member of the Planning Council of the Greater Baltimore Committee, Inc.*

CHARLES CENTER is a privately sponsored renewal project for the core of Downtown Baltimore. Planned by a unique private planning team (The Planning Council), sponsored by a vigorous organization of private businessmen (The Greater Baltimore Committee, Inc.), commissioned by an equally vigorous organization of Downtown's leading private citizens (The Committee for Downtown, Inc.) and to be developed by Baltimore's Urban Renewal and Housing Agency without recourse to Federal subsidy.

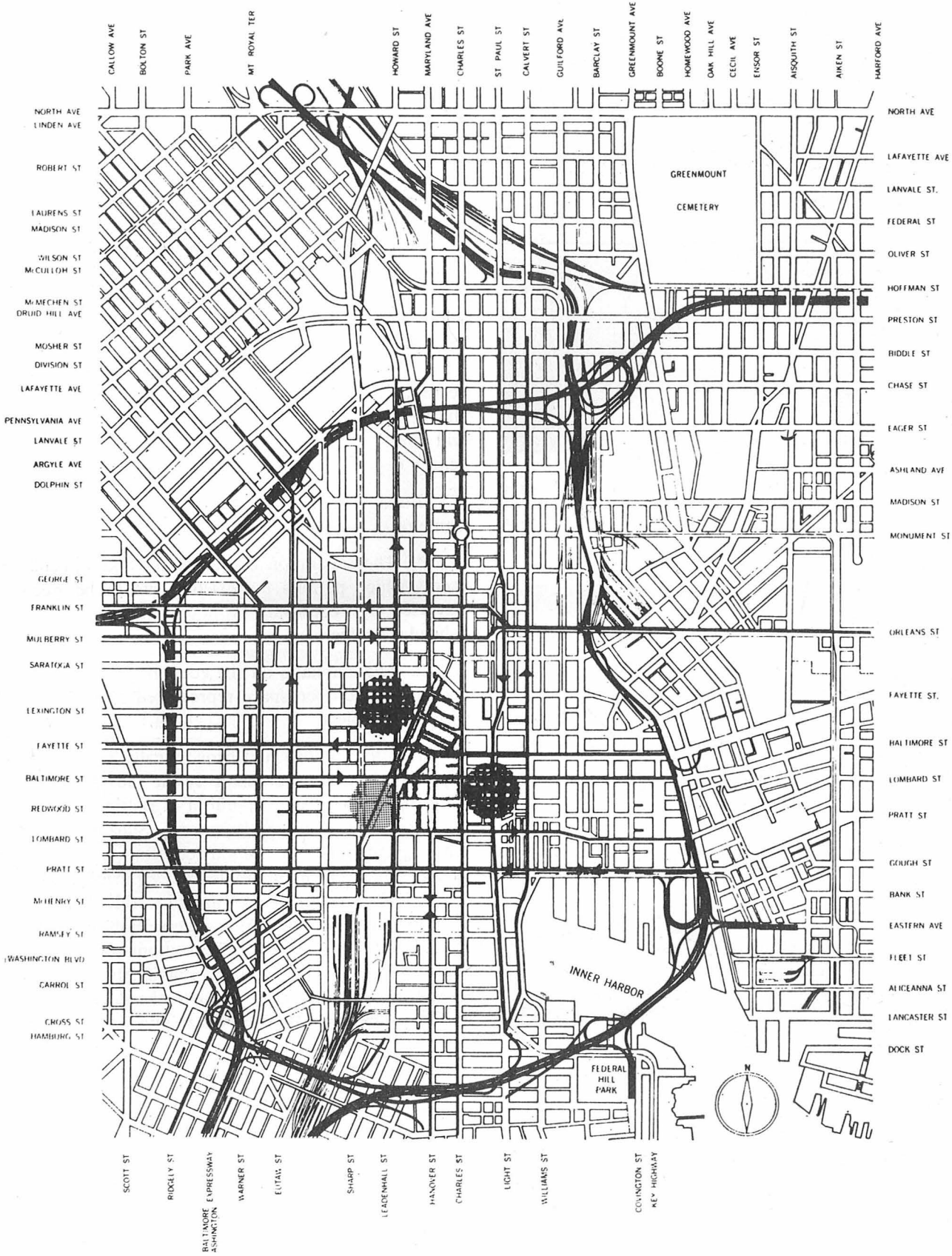
This approach to Baltimore's Downtown problem is very different from that taken in Kansas City ("KC/80 — An Urban Transfusion," *AIA Journal*, December, 1958) but the problems to be solved are generally the same, the need for private initiative equally apparent in both cities, and the resulting solutions proposed are both exciting and sound. Whereas in Kansas City the planning was on the private initiative of the Kansas City Chapter of the AIA, in Baltimore this private initiative stemmed from an organized effort on the part of the city's business and civic leadership.

Charles Center is the first project of a much broader Downtown Plan being prepared by the Planning Council. It is located in an economic "valley" between the retail shopping center to the west (the corner of Howard and Lexington Streets, site of Baltimore's major department stores) and the financial center to the east (symbolized by Baltimore's skyscraper, the Mathieson Building). These centers are the two major generators in the economy of Downtown Baltimore, and each lies within two blocks of the Charles Center Project.

The opportunity presented by this "valley," in terms of its obvious potential compared with its present generally poor quality of land use of structures, seemed to those sponsoring and preparing the Downtown Plan so immediate as to justify the scheduling of Charles Center as a project in advance of the completion of the Downtown Plan of which it is a central element.

The project proposes the development of a twenty-two acre site bounded by Charles Street (Baltimore's traditional quality shopping street) on the east, Lombard Street on the south, Liberty Street and Hopkins Place on the west and Saratoga Street on the north. Within these boundaries all but five major buildings are to be removed and the area reorganized as shown on the site plan. This reorganization will involve the closing of three streets (Redwood and Lexington Streets, which now cut through the site on an east-west line and Hanover Street which now penetrates the site on a north-south line) and the partial relocation of Fayette Street.





MAP OF DOWNTOWN BALTIMORE SHOWING THE CHARLES CENTER PROJECT AREA IN THE CENTER, WITH THE RETAIL CENTER (CROSS-HATCHED CIRCLE ON LEFT), THE FINANCIAL CENTER (CROSS-HATCHED CIRCLE ON RIGHT), THE CIVIC CENTER (DOTTED CIRCLE), AND THE INNER EXPRESSWAY LOOP (SOLID LINES).

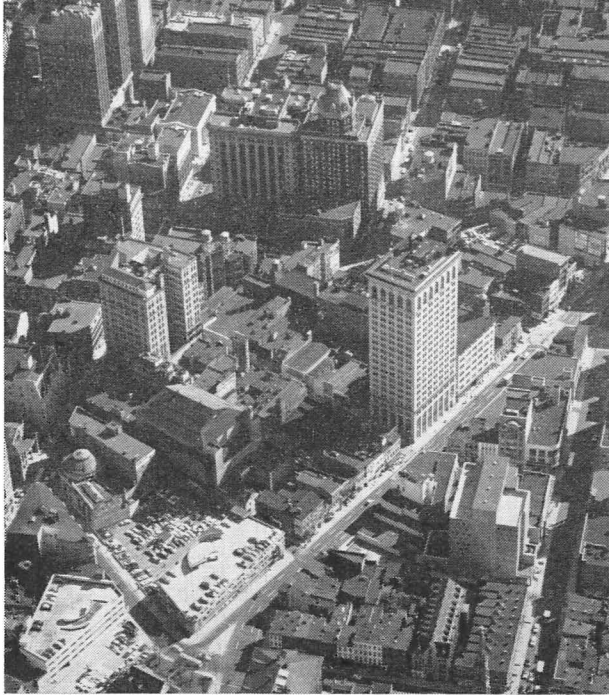


Photo by M. E. Warren of Warren & Scott

AERIAL PHOTOGRAPH OF THE CHARLES CENTER SITE TODAY. THE MATHIESON BUILDING IS THE TOWER NEAR THE TOP OF THE PICTURE. THE FOUR TALLEST BUILDINGS IN THE PROJECT AREA WILL REMAIN; THE PARKING RAMP IN THE LOWER CORNER WILL ALSO REMAIN.

**Planners:**

*Planning Council of the Greater Baltimore Committee, Inc.*

**Architectural consultants:**

*Rodgers, Taliaferro, and Lamb*

AERIAL PHOTOGRAPH OF THE CHARLES CENTER SITE AS IT WILL APPEAR WHEN COMPLETED, WITH THE MODEL OF THE PROJECT INSERTED.



Its program calls for the construction of a 4,000 car underground garage, taking advantage of the topography of the site which, in fact, is a steep hillside dropping approximately sixty feet from the high point of Saratoga Street toward the south boundary of the project. Above this great parking reservoir are planned eight new office towers comprising 2,000,000 square feet of office space with 330,000 square feet of related commercial space at their lower levels. One of these towers is proposed as the new Federal office building programmed for Baltimore. A new commercial hotel of 800 rooms and a TV theater center are also proposed, again with related lower level commercial space of about 100,000 square feet. A basic element of the program is a major transportation terminal which will serve Charles Center, the major shopping area on the west and the financial district on the east, and will constitute the focal interchange point and passenger depot for out-of-town and local bus routes.

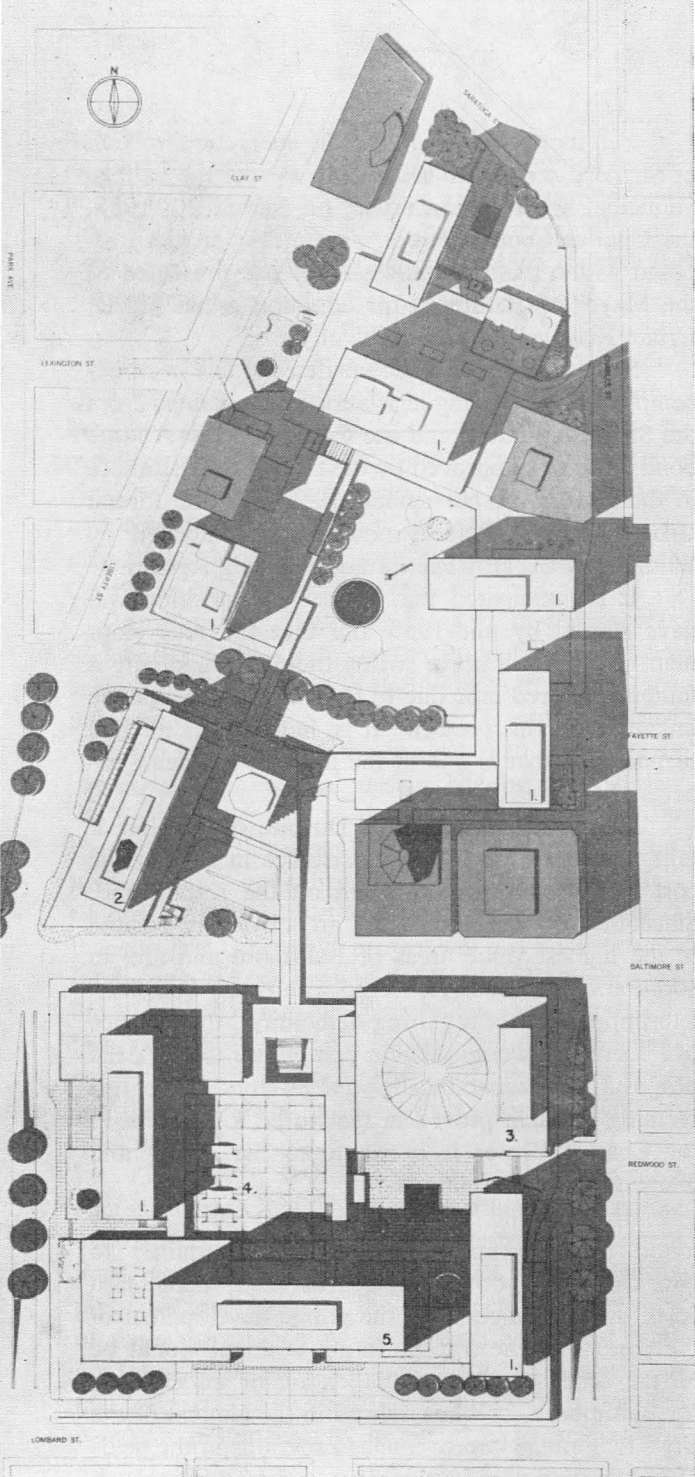
Fundamental principles of the project's design are:

1. The separation of pedestrian and vehicular access which permits the existing site to be freely traversed by pedestrians without interference from vehicular traffic.

2. The emphasis on the economic and esthetic need of public open space represented by the parks within the project.

This imaginative and economically sound plan is perhaps the most dramatic result thus far stemming from a five-year reappraisal of Baltimore's pioneering Urban Renewal Program. Starting fifteen years ago with the much discussed "Baltimore Plan" of code enforcement in slum areas, spurred by the private initiative of the community-wide Citizen's Planning and Housing Association, Baltimore experienced the not-unusual frustrations of a slum eradication program which was manifestly failing to erase old slums at a pace equal to the development of new slum areas; which was administered under the overlapping authority of several different municipal agencies and which, while aiming at the quite obvious problem of the residential slum, with its blighting social and economic effects, could not take account of the equally serious, but less obvious plight of the Downtown Business Community.

These frustrations were most apparent to those individuals who were actively involved in slum clearance and redevelopment efforts, and most active in this early program was James W. Rouse, a leading mortgage banker and developer, now President of ACTION. He, together with other key persons in



SITE PLAN SHOWING THE INTERRUPTION OF TWO EAST-WEST STREETS, EXISTING BUILDINGS TO REMAIN, NEW BUILDINGS INCLUDING SEVEN OFFICE TOWERS (1), AN 800-ROOM HOTEL (2), A TV THEATER CENTER (3), THE UNDERGROUND TRANSPORTATION TERMINAL (4), AND THE PROPOSED FEDERAL OFFICE BUILDING (5).

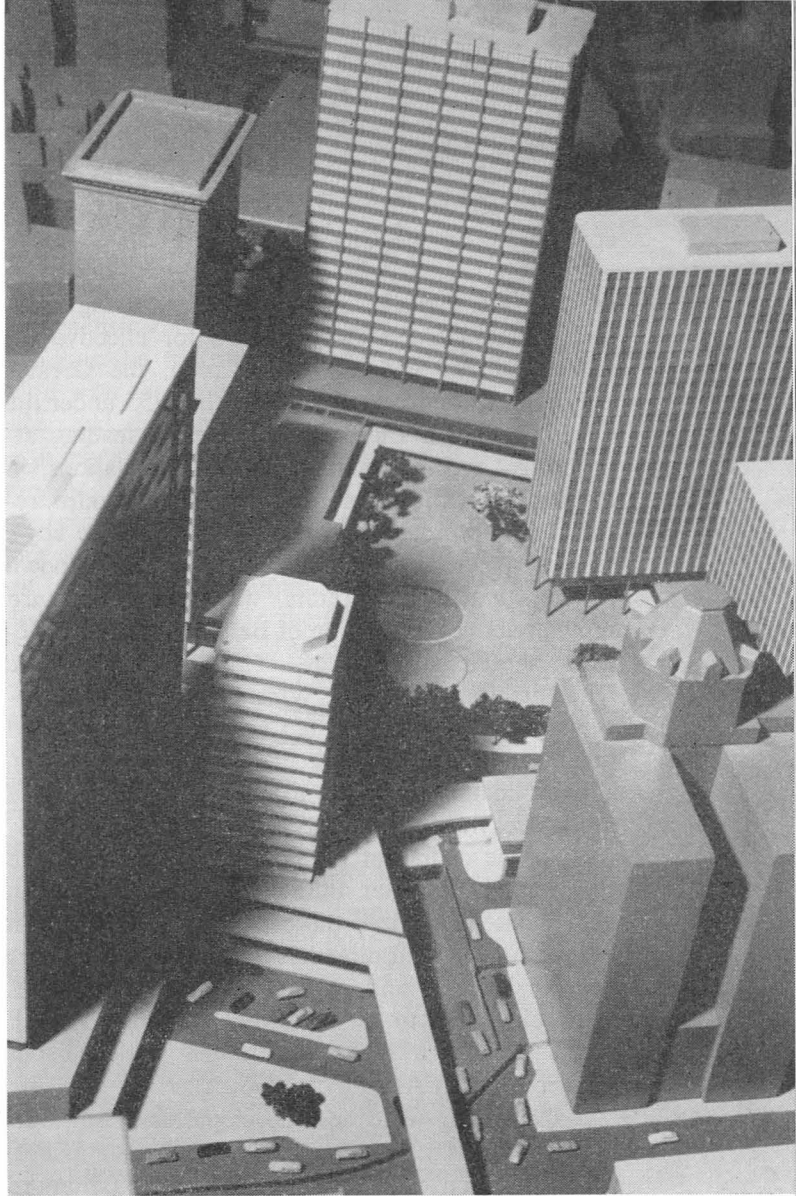
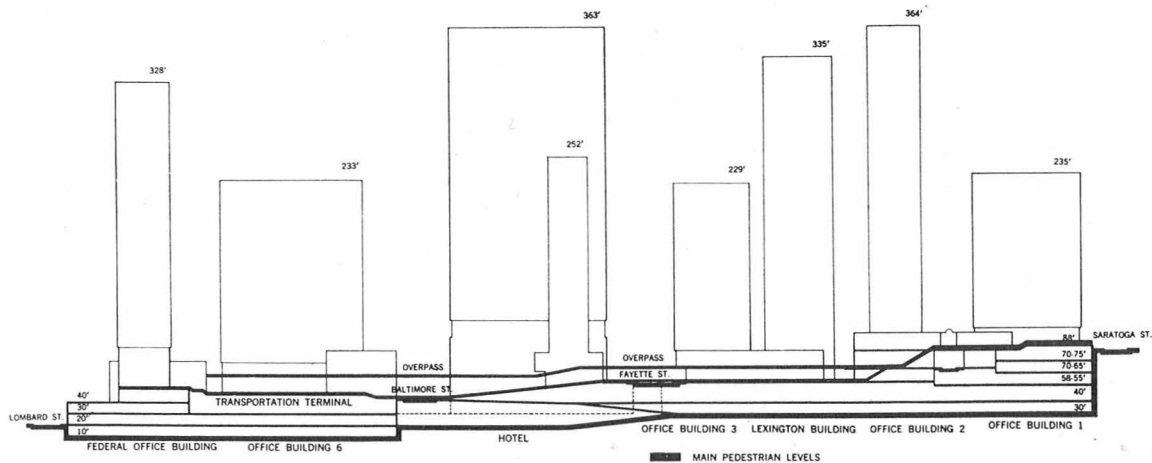


Photo by David Q. Scott of Warren & Scott

CLOSE-UP VIEW OF THE PARK WHICH ABUTS FAYETTE STREET, LOOKING NORTH BETWEEN THE NEW HOTEL ON THE LEFT AND THE EXISTING LORD BALTIMORE HOTEL ON THE RIGHT.

SECTION ALONG A NORTH-SOUTH AXIS SHOWING THE LEVELS OF UNDERGROUND PARKING, THE RELATIVE HEIGHTS OF THE NEW TOWERS, LOCATION OF THE TRANSPORTATION TERMINAL AND THE PEDESTRIAN OVERPASSES OF THROUGH STREETS.



Baltimore's Business Community, sensed the need for a small action-oriented group representing the major corporate citizens of Baltimore, which would concentrate on the City's Renewal as an objective and which, because of the caliber and positions of its membership, might be instrumental in bringing about the community decisions required for effective renewal action. Such an organization, the Greater Baltimore Committee, was formed in 1955 under the Chairmanship of Clarence W. Miles, a leading attorney — and one of its first recommendations, in cooperation with Baltimore's Mayor D'Alesandro, resulted in a thorough review and report on the city's renewal program by a panel of nationally known planners and administrators, which report in turn brought about the creation of Baltimore's Urban Renewal and Housing Agency. This agency, under the Directorship of Oliver C. Winston, AIA, gathered together for the first time into a single, many-faceted organization, all of the hitherto separated functions, a consolidation required to meet the problem of urban decay on a broad, city-wide front.

In the course of developing its private action program, the Greater Baltimore Committee, at an early stage, recognized the need for a planning arm to give support and direction to its program, and its membership, now under the Chairmanship of Charles H. Buck, voted to establish the Planning Council, which became a reality under the leadership of Hunter Moss in August of 1956.

Coinciding with these developments, the Committee for Downtown, headed by J. Jefferson Miller, an organization very similar to the Greater Baltimore Committee in concept but focusing upon the problems of the Downtown Area rather than on a regional basis, also saw the need for a plan to support its program. This Committee turned to the newly formed Planning Council and expressed its willingness to raise the substantial funds required to commission the preparation of a master plan for Downtown Baltimore.

Mr. Miller's Committee was successful in its campaign to raise \$150,000 from Baltimore's Downtown citizens, and this was supplemented by a \$50,000 grant from the Greater Baltimore Committee.

With the \$200,000 thus provided a contract was executed in May of 1957, and the preparation of the Plan for Downtown was turned over to David A. Wallace, AIA, Director of the Planning Council and to the talented and experienced staff of ten, which he had organized since the first of the year when he had come to Baltimore from his post as Director of Planning for Philadelphia's successful redevelopment program.

Ten months later, due to the energetic direction of Mr. Wallace and to the cooperation of the various municipal agencies concerned, on March 20, 1958, the Charles Center Project, as the first project proposed within this Downtown Plan, was presented to the Mayor of Baltimore for adoption as an official Urban Renewal Project of the city.

Since that date, much spadework has been accomplished. Enabling legislation was obtained from the State Legislature and the City Council. A large bond issue was approved by the citizens of Baltimore in the election of November, 1959, and the formal Urban Renewal Plan is now being completed by Baltimore's Urban Renewal and Housing Agency.

It is anticipated that property acquisition will have started by mid-1959 and that the redevelopment process will move swiftly thereafter and with a minimum of red tape due to the nature of the public financing for this project. It is, indeed, this method of financing that is one of the more encouraging aspects of Charles Center.

Due to the nature of its Downtown location, it fails to qualify for Federal assistance in sharing the cost to the city of write-down on the resold land. Since the properties involved are obviously located in the highest value areas of Baltimore and are, in addition, quite densely covered with costly but obsolete improvements requiring demolition, the absence of Federal aid would seem at first glance to mark the proposals as economically unfeasible. That this seeming obstacle proved in fact to be a major asset for Charles Center is a tribute to the daring and imagination of its planners.

In reviewing the redevelopment costs it was found that the municipal investment required to cover the write-down on cleared land, demolition costs, street changes, and the public development of the parks and the transportation terminal would be on the order of \$25,000,000, a major undertaking for Baltimore City when viewed in the context of the city's long range improvements programs in the fields of public works, redevelopment and new schools.

However, it was also calculated that such an investment by the city would make possible the ultimate private investment in Charles Center buildings of a sum approximating \$100,000,000, excluding the proposed Federal Office Building. This sum so greatly exceeded the value of the present improvements in the project area as to justify the further calculation that the City of Baltimore would, in fact, over a reasonably short period of years, recover its investment in terms of an ultimate increase in annual property tax revenues approximating \$2,000,000 a year. This appeared to its sponsors to be plain business common sense—and it was at this point that

the absence of the Federal subsidy showed clearly as an asset for, without Federal aid there would be none of the no doubt necessary but also frustrating and time-consuming delays inherent in the precautionary regulations so common to Federally aided redevelopment projects.

Thus a realistic timetable could be set for Charles Center's development based upon the purely local nature of its public administration and financing—and this time schedule offered such hope of a rapid redevelopment procedure, despite the complexities of the project area, as to insure an active and competitive interest in the project among the private developers who must in fact make Charles Center an architectural reality.

Perhaps the final judgement as to the success of Charles Center will be the impact of this very architectural reality upon Baltimore. If, in fact, the ultimate construction of buildings is not in accord with the principles of the project plan and if their individual architectural design has become sterile, the financial benefits to the city may be vitiated by the failure of the project to do what it is really intended to do—revitalize the core of Downtown Baltimore. For this is the final goal for the city—that this first Downtown project will serve as a powerful magnet to draw back to the heart of Baltimore the life blood of a massive population—shoppers, visitors, employees and city dwellers and that this magnetic effect will in turn generate around it an ever-spreading renewal process throughout Downtown Baltimore.

Certainly it is this goal on which the project plan is concentrated. The design principles of public open space and free internal pedestrian movement must mean that Charles Center will be a delightful place for people—and the architectural expression of these principles now evident in the project plan, are intended to reinforce the delight of Charles Center and set three-dimensional guide lines for the project's developers to insure that its reality will not fall short of its concept.

On this point it is of interest to quote from two recent issues of *Fortune*.

"The pedestrian's world needs man-made spaces in which he can walk around: sides he can touch . . . arcaded, enclosed views, windows out on the city from the pedestrian's world . . . drama and surprise." (April, 1958)

"Baltimore's Charles Center is magnificently different . . . it is meant to bring activities to a focus rather than distribute them. The plan builds on the strengths of Baltimore . . . Charles Center will provide a series of small open spaces and because the bulk and height of towers will

be limited, the spaces will be light and sunny. Another big reason the plan is so good is that it has been disciplined by a regard for economics." (May, 1958)

I, personally, am convinced that the battle for Downtown's revitalization must be fought on the field of magnetism rather than convenience—that Downtown must be the most exciting place in its urban region with the greatest variety of activities for the visitor and the greatest variety of merchandise for the shopper. While I do not believe that Downtown can ever be a more convenient place to reach than are the neighborhood facilities of its satellite bedroom communities, there must, of course, be up-to-date facilities for the automobile and transit vehicle. This is a key element in the Charles Center Project.

Baltimore's expressway system is well advanced and, by the time Charles Center is under construction, automobiles will be able to move swiftly from the suburbs into the major parking areas beneath its buildings and transit routes will converge upon its new transportation terminal. The means for moving people to Baltimore's core area will certainly exist if the attraction of Downtown Baltimore is strong enough to draw them. Finally an encouraging post-script indicating the effect of the Charles Center Plan itself upon Downtown renewal.

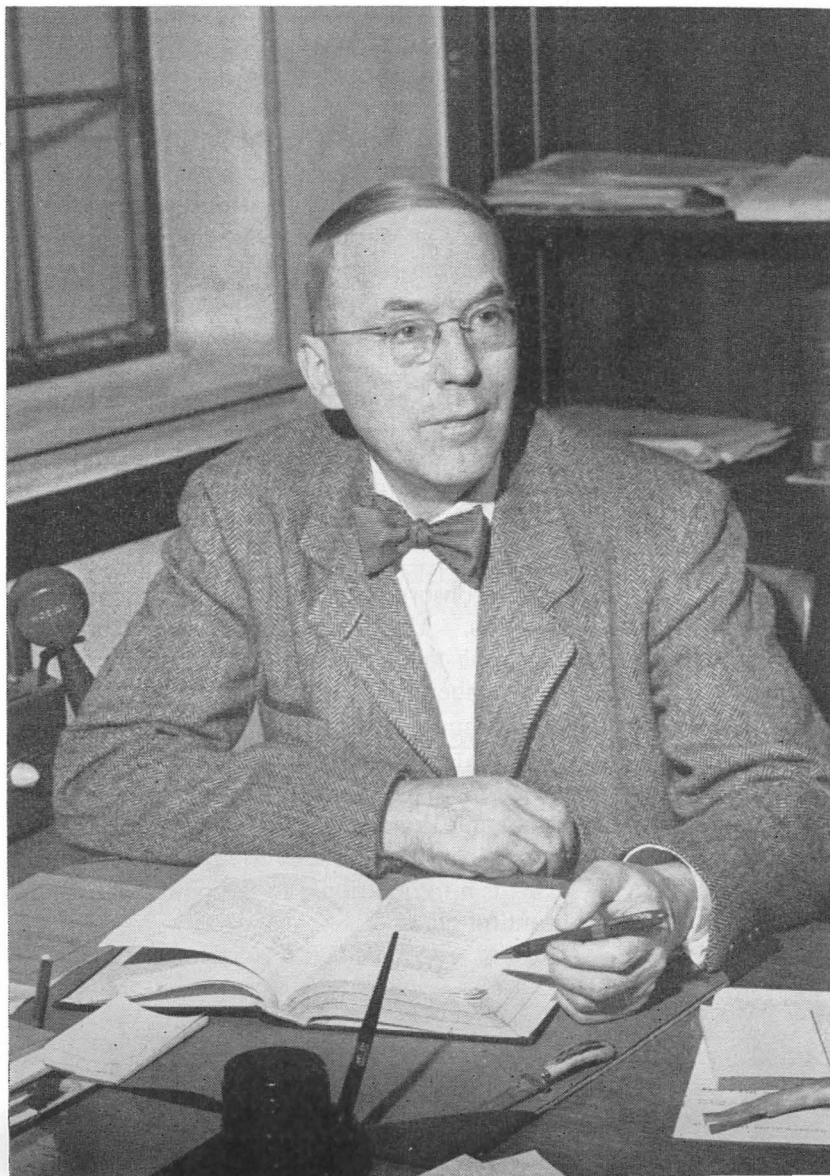
The first major project of the Greater Baltimore Committee was its proposal for the development of a much needed municipal auditorium-arena-convention hall (named the "Civic Center" because of its multiple functions). This project was first advanced in the spring of 1955 and until the presentation of Charles Center in March of 1958, had been close to foundering in the stormy seas of municipal controversy as to its proper location. Since March of 1958 the Civic Center Project has moved into high-gear. A Downtown location was agreed to and finally pinpointed on a two-block site contiguous with Charles Center. This decision, due to the land values and the cost of required parking facilities incident to a Downtown site, entailed a doubling of the funds previously voted for the project, from \$6,000,000 to \$12,000,000 — causing understandable concern among its sponsors as to the political wisdom of the site selection. Yet the additional \$6,000,000 was voted by a substantial majority of Baltimore's citizens in the November election.

Architectural plans are now being drawn by A. G. O'Dell, FAIA, and this beautiful addition to Downtown Baltimore may indeed be in use before the Charles Center Project, which in fact made this Civic Center possible, has had time to materialize.

This is a fitting tribute to the power of a sound and beautiful plan.

# The Social Implications of Architecture: I

*This article, in two installments, is based upon an address given by Dr. Lundberg to a meeting of the Southern California Chapter last year, where it aroused great interest. Dr. Lundberg is Professor of Sociology at the University of Washington in Seattle. He has served on several faculties, and written many books and articles; he has been President of the American Sociological Society and other societies in that field, and he holds the Distinguished Achievement Medal of the University of Minnesota for "Pioneering in Applying Scientific Method to Sociology."*



THE FIRST QUESTION that occurs to a sociologist when he considers the social implications of architecture is the broader query, "What is the social significance of *any* profession?" The general answer seems to me to be this: The social significance of a profession lies in its contribution to the cherished values of some community. For example, one of these cherished values in most communities is health. The medical profession emerges to protect and advance that value. Another cherished value, at least in our culture, is the education of youth. The teaching profession emerges to further that value. And so forth. That is, the social significance of any profession is to be measured in terms of its contribution to the values which a society holds. If health and long life were not values, what would be the social significance of the medical profession? If orderly administration of justice, the interpretation of enforcement of contracts, and the adjustment of human conflict were not values, the social significance of the legal profession is difficult to see. Contemporary society highly values its transportation and communication facilities, plumbing, heating, and lighting of buildings. The social significance of the engineering profession lies in the efficiency which it contributes toward and enhances these values.

The same must be true, it seems to me, for the architectural profession. What values does it advance? What wants does it satisfy? How adequately does it satisfy these wants? Satisfactory answers to these questions would immediately involve us in sociological researches of a comprehensive character to answer questions such as the following:

1. What are the relatively stable current values and hierarchies of values of given contemporary societies? Is privacy one of them?
2. Which of these values involve

to a high degree the services that architects offer?

3. How and to what extent does the architect accommodate himself to existing values, and how and to what extent does he introduce new and possibly higher values?

All of the stabler social values of all kinds are likely to be heavily tinged with pure tradition, and overlaid with contemporary fashions, which in turn frequently consist merely of imitating the tastes and practices of whatever individual or class happens to enjoy prestige, for whatever reason.

4. And what about the vast variation, even in the same culture, in human tastes, esthetic sensibilities, customs, and status-striving?

5. How does the architect contribute not only to present wants but also to the changing tastes, and how does he guide these tastes in a direction most compatible with other aspects of a changing culture?

6. How does the architect, and how should he, reconcile the practical, functional, and esthetic principles of his profession with the weird mixture of tradition and fashion which exists in the architecture of practically all communities?

I do not know to what extent architects influence the building codes of modern cities, but the very existence of codes bears witness to a certain felt need in the community to protect them against themselves when it comes to building. To the sociologist, the social significance of architecture is determined largely by the answers to such questions.

The answer to these questions is especially difficult in the case of architecture because it is in many respects a peculiar art and a peculiar profession. The profession is a composite of a variety of skills, touching factory production at one end and community planning at the other. A modern architect's office is full of specialists—draftsmen, engineers, and even legal experts, in addition to the architect in his capacity of designer and artist. In coordinating the work of this assortment of specialists, in the office and in the relations with the clientele,

the architect frequently finds himself mainly occupied in the role of businessman, executive, human relations supervisor, community planner, and even psychoanalyst. In all of these capacities he encroaches upon the happy hunting grounds of sociologists.

It would be fatuous for me in the space at my disposal to attempt to deal with all of these aspects as they relate to architecture. Actually, it seems to me that architecture has two principal components, namely, engineering and art. Since the social significance of the engineering component is relatively clear and generally recognized, I shall deal mainly with the artistic component. Its contribution is not nearly so clear nor so easy to state objectively.

No field is so lacking in objective standards and conclusions as are the esthetic and artistic fields. This is not, I believe, a necessary state of affairs. I believe these fields are subject to systematic study, not only as the artist studies them in the acquisition of his skills, but as sociological phenomena. I believe esthetic and artistic behavior can be studied scientifically just as well as economic, political, criminal, or family behavior can be so studied. We just haven't gotten to it yet. This in turn is due to an apparent lack of urgency in the study of the esthetic aspects of man's culture. As our population concentrates more and more in urban and suburban areas, perhaps the urgency of scientific study of artistic aspects of human behavior under these conditions, its influence, and especially the role of planning and design will more urgently demand attention. I shall return to this topic.

**N**OW, WHAT DOES the sociologist have to do with all this? I shall make bold to claim that since the sociologist looks at all the arts and the sciences as instruments of human survival and happiness, and since architecture is both an art and an applied science, it clearly has many sociological aspects.

Sociologists study human group behavior. It happens that a very large part of the behavior of groups

has to do with their finding or building a habitat, maintaining, improving, and decorating it in a manner that contributes in some degree to the values which they cherish—their survival, security, and gratification of certain desires and longings which we can specify only in terms of emotion and the relief of some of the tensions of group living. That is, in addition to objectively demonstrable qualities of function, such as convenience, shelter, protection, and has feelings of awe, exaltation, repose, etc. which he often considers among his highest values. The gratification of these longings is perhaps among the subtler but nonetheless important functions of architecture. Without them, there are only buildings.

This function of architecture seems to be present, whether one considers the primitive family seeking a cave or a modern family shopping for an apartment or a house. Again, the primitive community sometimes locates itself inside a stockaded kraal, within which are areas and compartments for different members or groups according to their function in the growing division of labor and social organization. This development finds its most highly developed counterpart in the modern city. At all stages of this process the need of some plan, some design, can be seen emerging. I assume that this necessity accounts for the emergence of the architect. However unspecialized may have been his role in the long millenia before the recorded history of most ancient civilizations, we know that at least the *function* of the architect was already well recognized from the earliest times for which we have records. In short, the human social situation which gave rise to the professional architect turns out to be, in large part, the same situation which gave rise to sociology, namely, man's quest for survival,<sup>1</sup> for security, and

<sup>1</sup> It is only fair to note in passing how one comes back to the notion that all of man's culture including architecture must be viewed ultimately as a contribution to survival, using that term in its largest meaning. It is perhaps unnecessary to call attention to the propriety of this idea in the title of Richard Neutra's remarkable book, "Survival Through Design."

for gratification of distinctively human cravings for artistic and esthetic experience.

Architecture, then, broadly defined, is perhaps, more than any other art or science, of all-pervading social significance in that we largely spend our lives in the grooves and the patterns laid out by our habitats, from the individual room in the individual house to the local and city or statewide community. From the point of view of economics alone, housing represents one of the largest items, if not the largest single item, in the annual expenditure of the people of a nation. House creation and maintenance provides a major source of employment and of incomes. The capital which it represents constitutes a major element in a nation's capital resources. From the sociological point of view, housing is a major item in the standard of living and a mark of both the degree and the kind of civilization which a society has achieved. (From the standpoint of intellectual curiosity, there is opportunity here for much more elaborate study of the relationship between the marks of civilization, the organization of society, and the attributes of housing, than has yet been prosecuted.)

Architecture touches every individual and at all periods of his life span. Its provision from the beginning to the end of life engages a major portion of man's time and of his resources. It may be a determining factor in his whole standard of living, his attitudes, and his way of life. This at least we suspect. But we need more careful studies of the subject. There is no science of housing. There are only *ad hoc* cosmologies, prejudices, opinions, and convictions about housing. If we except the purely engineering aspects, the same may be said about architects. It would therefore be futile for me to try even to enumerate all the social implications of architecture in some particular time and place. Instead I shall devote myself primarily to those aspects of all human societies which, it seems to me, in all places and in all periods of history basically condition all the

subsidiary everyday questions, including the esthetic, which constitute the everyday concern of the practicing architect.

STATUS IS A WORD which sociologists use to designate the fact that among all social animals, including man, there exists a hierarchy of deference, a subordination-superordination, inferiority-superiority type of behavior which fundamentally conditions all social relationships, including custom and esthetic standards. One of the simplest illustrations of the phenomenon is the "peck order" which Sheldrup-Ebbe and others have observed among barnyard chickens. The central fact is that in any flock you find a well-established rule as to who may peck whom without retaliation. This basic phenomenon pervades all group life and becomes the basis of all social stratification and class phenomena which so highly color man's tastes, his emotions, his fashions in all things including architecture. "Keeping up with the Joneses" is perhaps our most common designation of the phenomena.

What is the basis of this universal characteristic of human societies, which so deeply affects even the esthetic values of men? All systems of status arise from differential needs, interests, and capacities of individuals. Barnard specifies five types of such differences and needs that given rise to status systems. First, there is the difference in abilities of individuals, regardless of whether they appear to be in-born or acquired. That person who can do better than anyone else the things the group wants done achieves a high status. In the second place, there is a difference in difficulties of tasks. The relative difficulty of doing things the group very much wants done, roughly judged on the basis of the numbers or proportions of individuals who can do it, becomes an important basis for the assignment of status. In the third place, there are differences in the importance of various kinds of work. High ability to do difficult things will

not result in high status unless the group also highly values the difficult work in which someone shows his ability.

For example, a highly skilled juggler can do very well a highly difficult thing. But the activity, although extremely difficult and requiring great ability, is not considered important and hence does not result in high general status for the juggler. Fourth, there is the desire for formal status as a social or organizational tool. In order to enjoy high status in groups beyond the bounds of our personal acquaintance, it becomes necessary to gain some conspicuous mark, such as military insignia, uniform, or title which is generally recognized as evidence of the status in question. The houses in which men live is one of the most conspicuous and generally recognized indications, of the inhabitants' economic status at least. In the days when nearly everyone lived in the country and everyone knew how much land, how many cattle, slaves and servants each man commanded, it was comparatively unnecessary to engage in conspicuous consumption and display to achieve status. But in an urban environment in which most wealth is in stocks and bonds, in which clever imitation of clothes and jewels make the shop girl indistinguishable at a little distance from the millionaire's wife, the kind of house you live in, the area in which it is located, the landscaping around it, become a principal way of informing the community at least of your financial status. Accordingly, these indicators of rank and position become the objects of great striving.

Finally, there is the need for protection of the integrity of the person. There is a widespread tendency to think of roles and statuses as social inventions which operate only to the advantage of those who achieve high ranks but are disadvantageous to the majority of people who are found in positions of lower status. It must not be overlooked, however, that many people do not



aspire to superior status and may even seek inferior roles, depending upon the tastes of the individual and his circumstances. To be assigned to a position beyond our ability, or to have a role thrust on us which creates expectations of behavior and responsibilities which for one reason or another we cannot fulfill, is quite as painful as to be compelled to work in positions beneath one's ability and aspirations.

From all of these bases there arises a status-hierarchy and a prestige-hierarchy which determine to a very large degree the behavior of human societies. From the large literature available, I limit myself to a single illustration from the field of housing and architecture on the South-Sea island of Raroia where the Kon-Tiki raft landed. Bengt Danielsson<sup>2</sup> reports as follows:

"Most of the Raroia people have been in Tahiti and have seen how their more advanced relations live, and this has made so strong an impression on them that they have done their best to imitate them. For example, for several decades past every self-respecting Raroia family has had to have a house in the European style. Wooden houses of genuine deal planks are naturally considered the smartest. Next come houses of galvanized iron and wooden huts built of old boxes. Lowest in the scale of values come the palm-leaf houses in the old Polynesian style. One thing, however, struck me one day as I was walking round the village with Teka. Practically all the wooden or galvanized houses were flanked by small houses of plaited palm-leaves. I asked him what they were used for, and his reply was undeniably illuminating,<sup>6</sup> you understand, it's hot in the middle of the day in a wooden or galvanized iron house. It's good to have a palm house to be in then.<sup>7</sup> Clearly the classical best-room system on a rather larger scale.

"But the lunacy does not end there. The fine European house must also be furnished, and the standard furniture, for some inexplicable reason, consists of a few chairs, an iron bedstead and a chest of drawers with a glass mirror. This sounds comparatively reasonable, but the reality is quite different. With the possible exception of the mirror, none of these fashionable objects serve any practical purpose, but are obtained simply for the sake of prestige. Like their forefathers from time immemorial, all Raroians always prefer to sit and lie on the floor, and the few belongings they want to lock up they keep in large wooden boxes. We soon found out that the Raroians never made use of their chairs, and although we often offered chairs, as an experiment, when they came to visit us, they invariably sat down on the floor *between* them. We were at first a little more doubtful about the large iron beds with embroidered counterpanes and pillows which were to be found in every house, but we discovered that these too were only decorations. The Raroians sleep on pandanus mats on the floor beside their well-made beds. The most important thing is to *have* a bed, not to use it."

There is an enormously large literature on this subject,<sup>8</sup> but I am interested at present only in calling attention to the phenomenon as it influences taste, custom, and popular demand in architecture. Suffice it to say that status-striving is universal. The classless society is a myth and a figment of the imagination. There never was and I think there never will be such a society. Accordingly, it is futile to consider the role or significance of any profession without recognizing this fundamental matrix in which all human culture develops. It may be objected that biological survival is a more fundamental consideration than status, and in the sense that all animals struggle

for biological survival, whereas only man engages in the more elaborate struggle for status. This priority of biological survival may be granted. But among culture-bearing animals, which principally describes man, considerations of status frequently take precedence over life itself. It may be true that the struggle for status is a state of mind, whereas the struggle for food is a state of the stomach. What cannot be shown, however, is that the former is less intense, painful, or crucial than the latter. I remember a case which came to my attention during the depression of the 1930's. One evening the newspaper carried on its front page the reports of two suicides. One was a laborer confronted with starvation; the other was a millionaire who had lost heavily in the stock market. His losses were reported so appalling, according to the report, that his fortune had shrunk to a quarter of a million dollars. To the millionaire, the larger fortune and its standards had become so intertwined with what on other levels is considered the merely biological aspects of life that he could no more live apart from his customary standards than could the laborer apart from physical sustenance. One organism was as inadequate in its environment as the other. Both were unable to survive in the environments in which they found themselves.

To attempt to rule out the factor of status, therefore, in any discussion of the social significance of a profession would be most unrealistic. It is a universal craving and in the form of custom and fashions architects have always catered to it and always must. Indeed, the emphasis on functionalism as the touchstone of both esthetic and utilitarian standards overlooks the fact that conformity, within limits, to custom and status considerations may be, in the opinion of the consumer, one of the most basic functions which he wants fulfilled. *That architecture which gives him the maximum return in status is to him the most functional and utilitarian and beautiful.* I do not say it is the only consideration. But I do say it al-

ways has been, is, and will be a major influence in architecture as well as in the other arts. As such, it should be reckoned with and, if possible, it should be rationalized by the introduction of more scientific criteria regarding man's past experience and their interpretation in terms of present strivings.

The social significance of architecture is to *reconcile* these disparate and often contradictory and absurd currents of human craving, need, longing, striving, ambition, aspiration, and desire. Here the social scientist may be important at least in pointing out what are mutually contradictory and exclusive aspirations. Out of this chaos perhaps the architect can work out some kind of order which will salvage for man a maximum of realization of his deepest and most permanent longings. If the architect can do this, he will serve as a sort of super-psychiatrist to whole communities and societies of men, as well as to individuals.

I realize that when I tell you this, I have not told you what you most want to know, namely, *how to do it*. To what extent are your designs dictated by consideration of fashions, fads, and striving for status? If I could tell you the answer to this question. I might tell you a great deal about architecture. I have tried to tell you instead about one of the basic characteristics of the human society in which architecture arises, in which it has flourished for centuries, and will have to continue to struggle. I am suggesting that a better understanding of this society, in a scientific sense, may facilitate and ennoble the architecture of the future.

As we have noted, the struggle for status frequently takes forms which are from all other points of view non-rational, uneconomic, and artistically absurd. That is to say, man is *not* a rational animal as regards most of his life and action, a fact which greatly complicates the architect's task. In those parts of this life on which science has most deeply impinged, he is the most rational. More people go today to

a physician rather than to a magician.

But in nearly all of his behavior having to do with human relations, recreation, and esthetics, man is governed by blind tradition, superstition, emotion, whims, and fads. A child learns very early that he cannot both have his cake and eat it; that if he buys ice cream with his nickel, he cannot also buy Coke with it. But when it comes to his social relations, man cheerfully votes at the same election for reduced taxes *and* in favor of projects involving large public expenditure. People solemnly assure me that they want privacy, and at the same time insist they must have a picture window on the busiest street intersection in the district.

Do people want privacy? Oh yes—they say they do. But what they mean by privacy varies in the widest and wildest way. Do people want quiet? Oh yes—they say they do. But at the same time the rising generation assures their parents that they can't study efficiently unless the radio is on. In this case I think the children are merely taking their elders for a ride. The fact is they have never learned what concentrated study means; they can't and won't study efficiently with or without the radio. Yet we can't be sure even of this. There appears to be virtually no limit to what conditioning can do. Anyway, perhaps no one will disagree with my main point, namely, that man is not rational in most of his behavior and hence finds himself caught up for most of his history in appalling frustrations and contradictions which make him unhappy much of the time and frequently simply and literally drive him crazy.

The principal social significance of any profession must lie in its success in reconciling the contradictions and in circumventing these frustrations as far as possible. From this point of view the architect certainly has his work cut out for him, and if he should succeed even measurably in reducing to some kind of order the mess than confronts us, the social significance of architecture would be hard to overestimate.

Man spends most of his time in direct contact with architecture or the products of architecture, and most of his behavior is sharply affected by the kind of house in which he lives and its relation to other houses. We have studies, for example, which show that the arrangement of the houses in a housing project are crucially important in determining the friendship patterns of the community. It would take too much time to elaborate on this subject. I must turn now from the irrational status compulsions which impose themselves on the architect to the artistic and esthetic standards to which he also tries to conform.

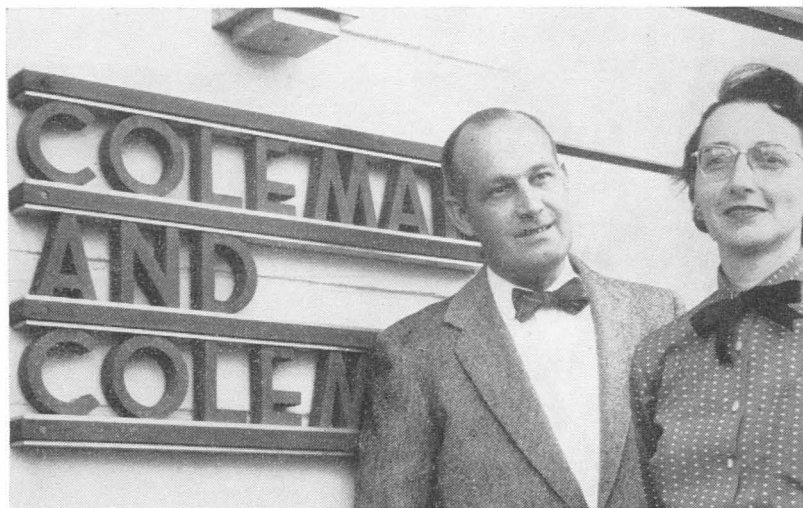
(Continued next month)

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MELISSA M. COLEMAN, AIA

*Sometime ago it was suggested to us that a story on an architect who had set up in a country town would be interesting—for there are many of them. We cast about and found Melissa and Cliff Coleman, AIA, of Landisville, Pa.*



CLIFF AND MELISSA COLEMAN, AIA

## *How to be an Architect and Live*

— *And in the country at that!*

MANY PEOPLE, on meeting the principal members of Coleman and Coleman for the first time, seem taken aback when they find that we're not brothers, or a father-and-son team. But after 16 years of marriage and 11 years of architectural partnership, Cliff and I are thoroughly convinced that "togetherness" at the breakfast table combines just fine with partnership at the drawing board.

Of course, our integrated domestic and professional relationship owes much to an ideal environment. No hour-long rides on a commuter train to teeming city streets for us — not by a long shot. We live and work in a small Pennsylvania Dutch village called Landisville, just seven miles outside Lancaster, Pa. And the trip to the office — a major daily project for many of our big-city colleagues — is a short stroll across the lawn for us.

Sounds like an ivory tower set-up? Well, I'm here to tell you it's anything but. For one thing, Cliff spends as many as twenty nights a month away from home, speaking to service clubs, PTA groups and similar organizations and consulting with school boards which are planning or building new schools.

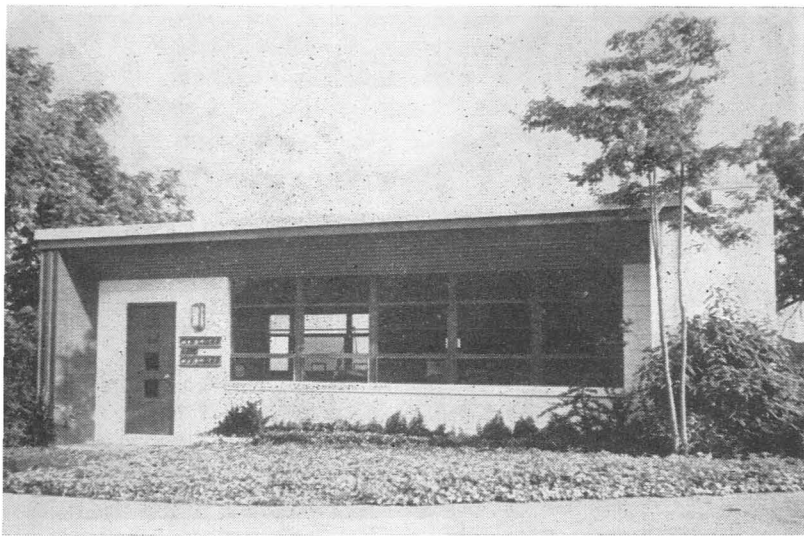
Although we're now living and working in my home town — Landisville — Cliff and I first met in his home town, Wilmington, Delaware, where we both worked in the office of Architect John F. Mul-

lins. Cliff worked there as a draftsman both before and after his graduation from Clemson, and I joined the Mullins firm after graduating from Penn State.

The start of World War II found us in Wilmington, and soon, Cliff was an officer in the US Navy. We were married in 1942 — on a week-end pass. Then, while Cliff served as a Lieutenant on Admiral William F. Halsey's staff in the South Pacific, I worked in the Hanover, New Hampshire, office of Alfred Granger, AIA.

At the end of the war we returned to Pennsylvania, where I became a registered architect in 1945. Cliff's registration followed two years later. For a short time, we were affiliated with the firm of Hunter, Caldwell & Campbell in DuBois, Pa., but the impending birth of our first child set in motion our long-cherished plans to open our own office. So we moved to Lancaster County in 1947, and two years later, we built the office we still occupy in Landisville.

In 1955, we built our contemporary split-level home on the three-acre tract occupied by our office. By then, Coleman and Coleman had designed and constructed Geoffrey, Nancy Lee and Melissa Ann—now 12, 9 and 6 years old, respectively. And we'd had far more opportunities than the average person has in a lifetime to change the face of the old home town.



OFFICE OF COLEMAN & COLEMAN, AIA, BUILT IN 1949.

The decade following the end of World War II brought unprecedented economic and sociological changes to the rolling farmlands and ultra-conservative towns of southeastern Pennsylvania. New highways, new industries and new people compounded—and confounded—the post-war trend toward decentralization which, in Lancaster County at least, has blurred the old established boundaries between urban, suburban and rural areas. The farmland over which I hiked as a child (and as a mother, just four or five years ago!) is now laid out in tracts and subdivisions, teeming with bikes and baby carriages—and a-swirl with hula hoops.

From an architectural standpoint, this jet-age industrial and sociological revolution in an area in which many homes, families, churches and businesses pre-date the signing of the Declaration of Independence, brings a great deal of challenging opportunity. For one thing, there's the strong regional trend in architectural style, which is to be expected in an area where history runs so deep, combined with an increasingly ready acceptance of the contemporary.

42 For another thing, there's a very real challenge—and a great opportunity for service—involved in our work with area planning commissions, school boards, church committees, and other groups which have the responsibility for providing adequate residential, educational, recreational, health and welfare facilities for an increasing—and increasingly mobile—population.

As “small-town” architects, we've designed a full range of educational, religious, recreational, service and commercial structures, from a swimming pool to a funeral home, and from a lumber dealer's retail

establishment to parish houses. As might be expected, however, new school buildings, and additions to existing schools, make up the largest portion of our commissions.

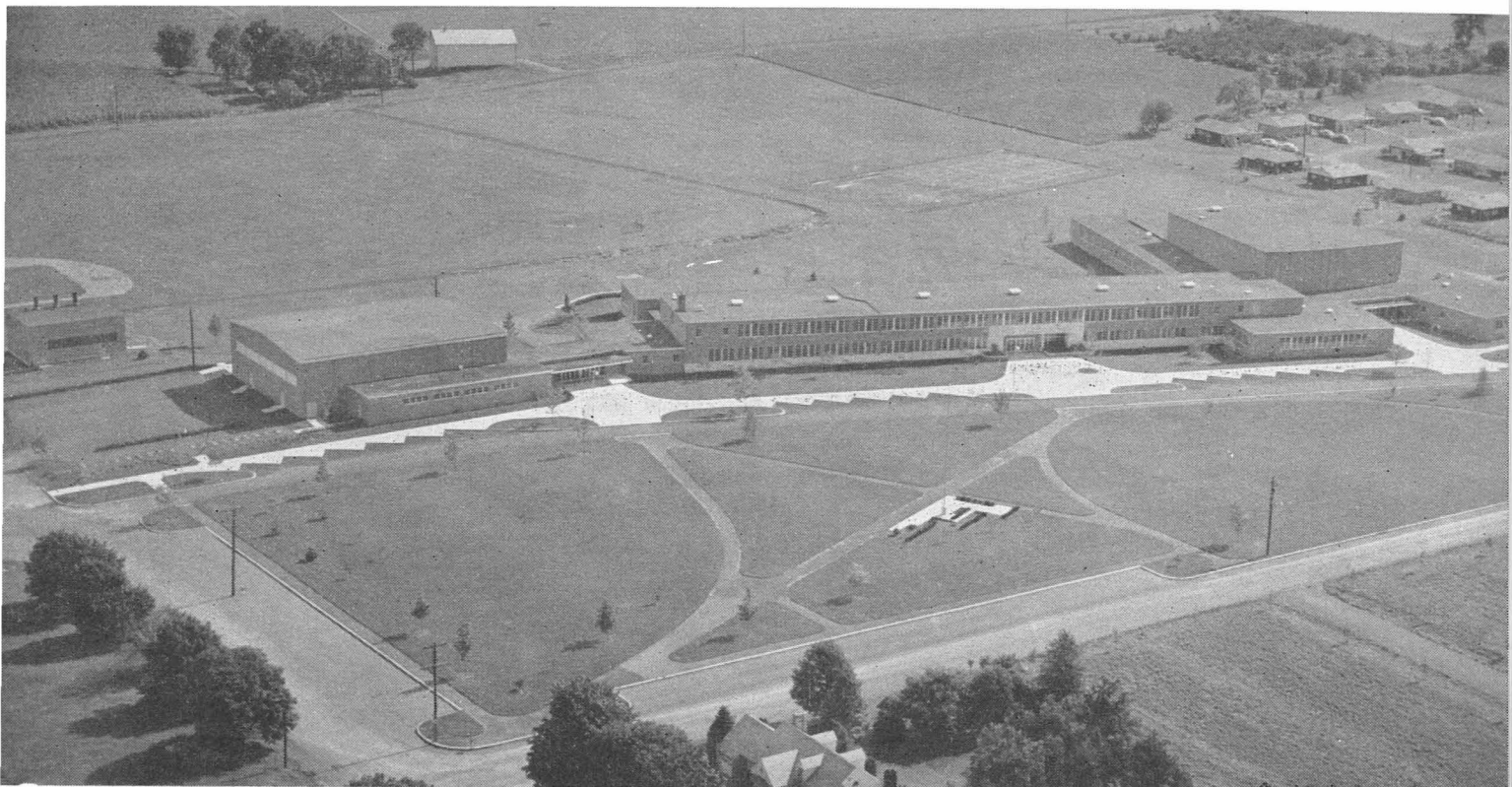
Most notable of these school commissions is the new Hempfield High School in Landisville. In designing this \$1.4 million structure, Cliff exercised his strongly-held principle of modular measures. The result was an estimated saving to the community of \$100,000. The contemporary, highly functional Hempfield High School building is divided into three entirely separate units—the classroom section, the gymnasium and the auditorium. Each may be used independently for savings in heating costs and utilities. Completed in 1955, the building cost \$1,345 per pupil, 69 cents per cubic foot, and \$12.13 per square foot.

Although Cliff is a dedicated “contemporary” architect, Lancaster County traditions have had their effect on him, and he's become genuinely fond of the comfortable old regional homes in this area. As a matter of fact, he's developed a successful modern adaptation of these old landmarks which he whimsically chooses to call “Pennsylvania Farm House Ranch Style.”

Both Cliff and I recognize that small-town architects—particularly those who live in an area with strongly regional influences—often tend to “go provincial.” For that reason, we value our AIA affiliation highly, not only because AIA publications and conventions keep us abreast of current developments, but because we find that the Institute's constant attention to high architectural standards provides us with invaluable encouragement which most small offices need in order to resist the importunings of certain financial interests to compromise in the area of esthetics—and even ethics. We believe that strong professional ties, steadfast professional ethics and comprehensive professional training are the best answers to the twin pressures brought to bear on even the largest firms—commercialization and financial giantism.

In addition to our affiliation on the national level, we are both members of the Central Pennsylvania Chapter and the Pennsylvania Society of Architects. Cliff is a past president of the Central Pennsylvania Chapter, and currently serves as secretary of the Pennsylvania Society.

Aside from Cliff's occasional game of golf and an interest in spectator sports, and my “other job” as housewife and mother, our leisure-time activities are pretty closely related to architecture. Cliff is a better-than-average amateur photographer (favorite subject: outstanding examples of architecture, of course), and he relaxes by putting together models



HEMPFIELD HIGH SCHOOL, BUILT AT A COST OF \$1,400,000, FEATURING 3 INDEPENDENT UNITS DESIGNED ON MODULAR MEASURES AT AN ESTIMATED SAVING OF \$100,000.



PARISH SCHOOL OF LANDISVILLE'S ZION LUTHERAN CHURCH.



MODEL OF A BAND SHELL DESIGNED FOR A LANCASTER PARK.

of ships and planes. Another consuming interest, which grew out of his college days at Clemson, is the ante-bellum South.

My own spare time efforts are centered around painting, block printing, handcrafts, decorating and gardening. The latter has resulted in a rock garden which surely must compare favorably with the Pyramids.

All of these sidelines, as well as our too infrequently indulged hankering to travel, suffer badly at the hands of all the business demands on our time. But somehow, when you can watch your old home town changing, growing, improving and meeting the ever-changing demands which are being made on it, and you know that yours is a key role in the revolution which is taking place, it all seems worthwhile.

# Thoughts on Professionalism

RAYMOND SPILMAN, ASID

*Written specially for Oculus, the publication of the New York Chapter AIA, the following article written by a leading industrial designer and former Vice President and Director of the ASID, presents aspects of the problem of maintaining professional standards which face all of us, architects and designers alike.*

ONE OF THE SEVEREST personal and group problems in attaining publicly recognized professionalism in an Art is for the artist himself to understand and practice what the word implies in personal and public responsibility. This also implies a knowledge of what professionalism *is not* and the obligation of the professional to practice in such a way that he does not cast a negative image on himself or the profession he represents.

Essentially, professionalism is the life practice of a professed belief; most dictionaries distinctly imply that this belief should transcend the desire for monetary reward and also that the practice of the belief, whatever it may be, should be the single most important thing in the practitioner's life. Looking at professionalism from a pedagogical point of view, you will often find those persons in the more social arts (architecture, engineering and industrial design, just to mention three loosely grouped elements) are trained in the European education tradition that presupposes a ruling society of learned men. This group assumes the responsibility of guiding the community and the nation and is made up of the most capable and best educated men in each country. Business men

rarely hold a cultural or social rank comparable to the professionally trained citizen. Thus, our current educational system tends to breed professionalism in America on the basis of the European type of education and society rather than the American type of society. This may be the crux of much of our emotional schizophrenia in trying to adapt ourselves to the American community.

The American community—a so-called “free enterprise environment”—is a far cry from the original European beginnings and has tended to bring out the most atavistic impulses in many of our most aggressive citizens. We call this “competition,” “salesmanship,” “getting ahead” and a number of other synonyms covering a basic philosophy that to *sell a product* is the *single most important reason for existence*. Even today, the question of whether or not the product is good, and whether or not the product is necessary is rarely considered unless it somehow impairs the saleability of the item itself. This is proving to be an expensive philosophy often resulting in business failure. Within the last few years, various segments of American business have modified their “sales at any cost” approach and there

has appeared some indication that a somewhat more humane and esthetic American business and social culture might emerge; it may well be good profitable business to have it emerge.

In this American environment, still predominantly sales oriented, we find the average European professionally trained American ill-equipped to sell (there is nothing wrong with the word) sheer reason, altruism and humanitarian aspects of his art in his own land. However, the business world must be housed, must be fed, and must have products to sell each other. Consequently, the skills that are inherent in the practice of architecture, engineering and design are all recognized necessary parts of our culture—the aggressive sales economy. The crux of our (architecture, engineering, industrial design) emotional and professional problem is, *who is to control the execution of creative effort*, the business man or the professional? The aggressive business personality who dominates the American scene will approach any service from the point of view of end use. Being aggressive and not contemplative, he is not inclined to buy what you can do for him in a creative way, but will tend to come to you with a definitive answer and ask you to execute it in his image. This, of course, explains the real estate architecture so prevalent in New York, the billions of products that look like other products and the unimaginative engineering that makes too many of our automobiles nose down at every stop sign.

The average professional looks at this scene and feels sorry for himself; yet it is the normal environment in which we practice and live. I suggest that this environment is a tremendous challenge to the professional. The European economy that has historically been guided by professionals has not been notoriously successful in creating and maintaining a stable society. Nor have they been too successful in mass markets, although they had a tremendous success in various specialized fields. At this moment there is a growing group of creative business men in this country, like Walter Paepcke of Container Corporation, William M. Stuart, President of Martin Seynour & Company, John D. Rockefeller III, John Hay Whitney and many others who are leading and guiding American industry into new channels of thought and expression. These men have challenged the creative professional to contribute something new and different and in their own image, rather than in an image of the business men. In effect, they have said, "Show us ourselves, not as we believe ourselves to be, but as you think we should be." As professionals, we must realize that this transfer of decision required great courage on the part of business men who have not been seriously trained in any

other major areas than sales. Therefore, a venture into esthetics, originality, philosophy, creative design and so forth puts them at a serious emotional disadvantage, a condition that is not compatible with their own self esteem.

The problem of how to successfully pursue a professional practice in our volatile American economy where the business man is discovering art and design (and where we should discover the business man) is a sink-or-swim challenge to the architect, engineer and designer rather than to the business man. It is up to us to re-evaluate our habits and present our services in our own best light. We must understand the psychology of a business man's mind—and his dedication to his tremendous "sell" philosophy. We have a responsibility to intelligently interpret professional services to the business man in his own terms to the point where we can command the respect that will allow us to practice our professions as we see fit. It is still very easy to undermine a business man's confidence in the arts, particularly easy because he usually doesn't have any confidence in us to begin with and doesn't expect to get it in his lifetime. Therefore, when a professional in the arts attempts to set up a primarily professional service on a truly competitive or corporate basis the business man is prone to discount the so-called professional artist as a business image and distrust him as a dedicated professional. By the same token, the architect who signs builder's plans for a small fee becomes a business man in his own field, and frequently creates a disrespect in the builder's mind not only for the architect in question but for the profession as whole. There are other areas in industrial design and engineering relations with clients where the so-called professional violates his talents and service obligations to a status quo. This often represents an honest and sincere effort to adjust his early training to a realistic business relationship with his client.

Perhaps our major problem is not so much the immediate violation of professional standards by the willful and oftentimes confused or desperate offender as it is to completely review and define the relationship between professionalism and business in America. I am reasonably certain that the European standards of professionalism cannot be eternally applied in their entirety to the American scene, and since there is some indication that the American business man is broadening the scope of his own cultural outlook, it is conceivable that we might all review Professionalism 1959 and draw up a more realistic code of practice. We should then rigidly enforce that code within the scope of our various practices.

# The Public is Listening!

CHARLES V. OPDYKE, AIA

*Several members, including the President of the Institute, have sent us copies of this article, urging us to reprint it in the Journal. We are glad to do so, and hope that Toastmasters International benefits from the plug! The author is a member of the Western Michigan Chapter, AIA.*

THE ARCHITECT is a professional man, whose professional capacities overlap into many fields. He is an artist, a creator, a planner. He is an engineer, a decorator, a designer and a consultant. He is also active in community affairs—the P.T.A., a service club, the city planning commission or the Chamber of Commerce.

The architect is a businessman and a leader in his community. He abides by his profession's code of ethics; he is a family man and a religious man.

Actually he is a composite moulded from many factors: from his professional activities, his community affairs, his family and his spiritual beliefs. All these activities keep him in focus in the eyes of the public; how he conducts himself and his affairs is reflected also in the response of the public.

All this would indicate that the architect should have another attribute, one which would in a sense correlate and act with all the others. *He should be his own public relations counsel.*

In this field he may or may not be trained throughout his school and college career. It is, indeed, rather more than likely that he is not. It would, however, behoove him to include this among his many talents.

The tools of the architect include

the T-square, the triangle and the drawing pencil. He would be wise to add another tool to the list, one rather more intangible but equally as important. This is the ability to speak in public.

This does not mean that he must try to reach or surpass the standards of the professional public speaker. It means rather that his appearance, conduct and speaking ability should be of a high standard as befits his profession.

I know of many architects who are among the nation's finest speakers and who are in constant demand because of their speaking talents. On the other hand, I have heard architects speak and preside over meetings, whose performance on the platform was a shame to the profession. With proper training, this can be avoided. It is unfortunate that the curriculum of many architectural schools does not include public speaking, a subject of almost equal importance to the practicing architect as the ability to design. Contacting prospective clients and convincing them of your ability to perform your services to their satisfaction is a pre-requisite to a successful career.

Goethe once said: "Architecture is frozen music." A building reflects the feelings of the architect, his sensitivity, his beliefs, his interpre-



tation of the requirements of his client. But what of the architect himself? He may have all the ability in the world except the ability to express himself audibly. He may reflect his genius on the drawing board, but without public speaking ability it is apt to remain there. It might be said of him. "The *architect* is frozen music." His personality is frozen; his talents are congealed.

I know of two architects who were competing for the same project, a school building. They were to be interviewed by the local Board of Education on the same evening. Each man was allotted thirty minutes to present his qualifications.

Architect A had been in practice many years and was generally considered as one of the "old, established firms." He had all the necessary qualifications as a designer and could easily meet the requirements of the project. Architect B was a young man just getting started in his practice. Although he had a great deal of ability, he had experienced some difficulty in obtaining commissions because of his lack of practical experience.

Architect A was to be interviewed from 8:00 to 8:30 p.m. He brought with him a large collection of renderings, blueprints, letters of recommendation, and about a hundred color slides of his building projects. Laboriously he went through all of this material, even showing each of

the hundred slides. Inexperienced in public speaking, he tried to make his slides, renderings and blueprints carry the load for him. As a consequence, his presentation ran twenty minutes overtime.

Architect B was to have been interviewed from 8:30 to 9:00 p.m., but Architect A had left him only ten minutes. Obviously, ten minutes was not enough to go into the sort of detail which had characterized the talk of Architect A. Architect B, however, was a member of the local Toastmasters club. From the training which he had received there, he was able to improvise quick changes in the speech which he had planned. He condensed his presentation to the highlights only, and did not elaborate. His talk was short, concise and to the point. He supplied all the basic information which had taken Architect A fifty minutes to cover, and held the close attention of the Board throughout his ten minutes.

The following week he was awarded the contract for the new school. The Board had been so impressed with his straightforward approach and logical presentation that they had found no difficulty in deciding on him. They felt that he was the man to plan and build the school with the same competence he had demonstrated in his speech.

This is a case where one architect found that his Toastmasters train-

ing had given him a definite advantage in furthering his professional career. Every architect can benefit by joining a Toastmasters club, and participating in its program of self-improvement. In addition to developing his ability to speak, he may use his club as a sounding board for ideas, receiving in return constructive evaluation and helpful suggestions. As his oral prowess develops, he depends more and more on his club to keep in practice. For it is as necessary that a man practice continually in order to maintain his speaking ability as members of a football squad must practice passing, punting and tackling. One small ounce of relaxation can cause ability to drop a notch or two.

There is a Toastmasters club near every architect. It would benefit the entire profession and give it a rebirth in oral expression if the architects of the nation would investigate the opportunities available to them through membership in a Toastmasters club.

Throughout the world there are men—successful men, men of action, men who know the power of the spoken word, who stand as living testimonials to the benefits of Toastmasters training. They are men who were willing to take this route to self-improvement because they had found out—as every architect must at some point in his career—that *the public is listening*.

## A CORRECTION

WE REGRET very much that a serious error occurred in crediting the photographs in the presentation of the Third Exhibition of Architectural Photography in our February issue.

The captions for two pictures on page 35 were reversed, and the photographer's name was omitted on one (we found that the line of type had fallen out of the printer's form after we had approved the page proof).

The caption for the photograph of the school at the top of the page should read:

### SECOND PRIZE

Hickory Grove Elementary School  
Bloomfield Hills, Michigan  
Tarapata and MacMahon, Inc., Architects

Birmingham, Michigan

Photograph by Mason Pawlak, Lens-Art  
Detroit, Michigan

The caption for the school photograph in the lower right-hand corner of the page should read:

HONORABLE MENTION

High School Auditorium  
Wayne, Michigan

Eberle M. Smith Associates, Inc., Architects  
Detroit, Michigan

Photograph by Baltazar Korab  
Birmingham, Michigan

We are very sorry that this mistake occurred, and extend our apologies to both the photographers and the architects concerned.

## Do You Know Your Documents?

### For Instance: *Fire and Liability Insurance Coverage*

WILLIAM STANLEY PARKER, FAIA, *Consultant to the Institute on Contract Procedure*

APART FROM THE PROBLEM of subrogation suits there are several important questions to be considered by an Architect on every project regarding fire insurance protection. The principal one is whether or not to add "extended coverage." For an extra premium a rider to the standard fire policy can be added to include "Extended Coverage" which provides protection against the additional perils of "windstorm, hail, explosion, riot not attending a strike, civil commotion, aircraft, vehicles and smoke."

When the Sixth Edition was issued in 1951 it was still felt that these risks were not sufficiently general to warrant their being always covered. Since then it has been deemed wise to require extended coverage as a standard provision. It is always possible for an Owner to strike this out when the contract is being drafted. It is felt better to leave it that way rather than leave it to the Owner and Architect to decide in each case whether it should be included, and Article 29, Fire Insurance, has been revised accordingly in the Seventh Edition.

In some cases the cost of the extended coverage rider may seem to need consideration. The cost may vary somewhat in different sections of the country, especially where hurricanes are to be expected. It is assumed that the fire insurance policy will be on the Builders Risk—Completed Value form, and the Extended Coverage rider will probably involve an added premium of about 5 cents per \$100 of valuation for fireproof buildings and 12 cents for other types of construction, but this should be checked according to the actual rate in force at the place of building.

There are still other perils to be considered, as noted in the AIA Circular of Information on Insurance Requirements (New Document 204) with which every Architect should be familiar. Earthquakes, hurricanes, and floods may need to be considered in some sections of the country. A fire may delay completion and subject the Owner to expense due to the temporary loss of use of the building. The provisions of the Seventh Edition, as well as the Sixth, make this question the responsibility of the Owner, who can insure such risk if he desires to do so. In the Sixth Edition this was covered in Article 31. In the Seventh Edition it is now covered in Article 29.

In the field of Liability Insurance, Article 28 leaves it to the Owner to consider his own risks and to cover them by insurance as he may see fit. These are what are sometimes referred to as contingent liabilities as they are apt to be claims against him for which the contractor is really responsible. They include claims because of bodily injury, including death, to members of the public and any other liability which the Contractor is required to insure against under his contract. The Owner may reasonably be left to take this up with his Insurance Agent, but it will be wise for the Architect to call attention to the provisions of Article 28.

Article 27 provides for the Contractor's Liability Insurance. Claims under Workmen's Compensation statutes come to mind first. Now "other employee benefits act" have been added to take care of any such if and where such statutes exist. Damage to property has also been added as a standard risk to be covered.

This article includes the general provision that "this insurance shall be written for not less than any limits of liability specified in the contract." The minimum statutory limits would be \$5,000 per person and \$10,00 per accident but these are wholly inadequate in every case. The desirable limits for each project should be stated in a Supplementary General Condition after careful consideration with competent insurance advice.

Architects are very apt to overlook, in drafting these contracts, the question of "Contractual liability," which means a liability voluntarily accepted by a provision in the contract. Liability insurance policies cover only legal liabilities, and disclaim any responsibilities for contractual liabilities.

The typical "hold harmless" clause represents a "contractual liability." Architects too often have favored these broad protection clauses without realizing how seriously they may affect the Client's protection under his liability policies. The Institute has attempted to eliminate all such clauses in the General Conditions and Architects should be careful not to include any in their Supplementary General Conditions.

BECAUSE OF THE WIDE VARIANCE in the community relations performance of AIA chapters, a search for a common denominator in the operation of the successful chapter program presents a fascinating, if mixed, picture.

Reports and observation demonstrate that the chapter doesn't have to be rich to have an effective community relations program. It helps, of course. It helps, too, to have competent public relations counsel. But it's no guarantee of success.

Some of the smallest and least affluent chapters do the best job of creating public understanding and appreciation of the architect and his contribution to the community. Some of the biggest and most powerful do little or nothing. As might be expected, it is the "least" which complain the most about lack of public understanding.

This is not to say that it is the small chapter which generally has the best program. No such pattern is evident. It is, as I said, a mixed picture. However, there is a common denominator; in fact, there are several. Regardless of the size, comparative wealth, or location of the successful chapter, it seems universally to have these characteristics:

1. The chapter members are sold on community relations work and willingly participate in it.
2. The chapter has some control point or person in the form of public relations counsel, staff director, executive secretary, or some combination of them.
3. The chapter program has the continuity necessary to maintain community identification.

The first is undeniably the most important. Too many architects and their organizations think that hiring a public relations firm will do the job for them. It won't. Public relations, in an operational sense, is a guided do-it-yourself effort. It implies work on the part of alert, articulate, and sturdy chapter members.

The national organization can make the job easier and more economical by furnishing instructional material, film products, literature, and other aids. It can also serve to create a climate of public awareness of the profession. These things are being done now. A chapter chairman's manual, four animated filmstrips, and two pieces of consumer literature are available now through the Octagon. The publicity or climate-creating effort has borne such gratifying fruit as the recent "Churches Go Modern" article in *The Saturday Evening Post*.

But none of these items, in itself, will make the chapter and its members known to the community. Tools mean nothing if they aren't used. Publicity is a transient thing; human memory is short.

ROBERT R. DENNY

## *You don't have to be Rich*

*The author is well known to  
Institute members as Public Relations  
Director of Henry J. Kaufman & Associates,  
public relations counsel to the AIA.*

Only the chapter can capitalize on the opportunities which publicity creates.

There is an interesting sociological corollary to this situation. We read dire predictions today that we are in danger of becoming conformists on a national scale. On occasion, the public relations man is looked upon as the villain of the piece—the catalyst to an unhealthy, group-oriented society.

This is a conceptual contradiction. The average editor doesn't devote space to the flannel-uniformed, briefcase-carrying suburbanite, except to worry aloud about him and occasionally deride him. The editor looks for news. News is made, not by the social dullard, but by the man who has something unusual, different, and meaningful to say which is identifiable to the reader as being of at least passing importance to him.

The public relations practitioner knows this; he also knows that his program is best served by the active participation of a client who performs a valid service, and is an individualist, even an eccentric. In the business world, a great deal of money is spent to establish an all-important "point of difference" between comparable services and products. We would be blind to ignore this lesson.

A rich and varied chapter program might encompass selected community service projects, a continuing publicity effort, radio-TV appearances by members, a speakers' bureau, annual awards to members, students, craftsmen and/or draftsmen, production and distribution of literature, and vocational guidance—to name a handful of appropriate activities.

But even if only one such project is carried on, establishment of some control point or person becomes necessary to keep the mechanism running. Competent public relations counsel can serve as this control point by advising on the establishment of the program, gathering needed information, preparing materials, contacting editors, and so on. However, if the chapter just can't afford this kind of help, hiring a newspaper reporter on a part-time basis is a distinct possibility. If this isn't possible, the chapter should have a staff secretary to keep notes and records, send out and receive correspondence, make sure that speaking dates are kept and people arrive where they should, send copies of talks to the newspapers, and generally keep tabs on the program.

A frequently asked question concerns the method of selecting professional counsel. It usually is prefaced, of course, with a question about cost. This is a hard one to answer. First, it is related to man-hour time. The single individual with little or no office overhead might estimate his budget needs at \$5 an hour. An established agency handling national accounts is more likely to quote a fee based on an anticipated amount of keyman time figured at \$15 to \$30 an hour. Some of the very big ones estimate their charges at as much as \$40 to \$45 per direct-service hour for key time. Many have minimum annual fees.

Let's suppose, to pose a purely hypothetical situation, that Chapter X finds competent counsel whose hourly key man charge is \$10. Suppose the key man spends an average of six hours a week on chapter work. In a year's time, that's \$3,120. Add another \$1,000, roughly, for expenses of mechanical production, telephone, postage, entertainment, etc. That's \$4,120. Now if we can assume that there are 150 chapter members, it works out to \$27.46 apiece. If counsel is competent, able to keep the program on the track in the allotted time, and the chapter is willing to give needed time to the program, the investment is a bargain. It is also a tax-deductible business expense.

What should you look for in choosing counsel? What does the building owner look for in choosing an architect? Either way, you wouldn't be far wrong in citing competence, integrity, and sound administrative practice. An advance assessment of a practitioner's competence might best start with his background. Was he a newsman or editor and has he studied or worked with all communications media and techniques? Who are his clients and what do they say about him? What tangible evidence of imagination and capability can he provide in the way of reports, clippings, correspondence, booklets, and

art work done for others? What do the community editors say about him? What is his personal reputation and what are his affiliations? Does he, for example, belong to the American Public Relations Association or the Public Relations Society of America?

Shun the man, please, who "guarantees" publicity placement (it's impossible), or tries to lever you into buying a fat paid advertising program "to educate the community." In other words, listen to him carefully for evidence of intelligence, imagination, technical competence, and integrity. Don't swallow extravagant promises and avoid the man who makes them.

If the chapter decides it can't have or find competent professional help, a solid community relations program is still perfectly feasible. Get the committee together, sit down, and work out a realistic program; then hire the secretary to keep it going.

The AIA manual which has been produced for this purpose will be of help in formulating the program. Recently, an excellent guide for chapter chairmen was sent to all chapter presidents and public relations chairmen by Wolf Von Eckardt, AIA public relations coordinator of The Octagon.

Continuity is most important. A single event—be it a dinner, award ceremony, or the publication of a booklet—doesn't constitute a program. Gear up to what you can accomplish on a sustained basis. An absolute minimum, in my opinion, is a chapter speakers' bureau. This requires only the willingness of chapter members to make talks before community groups. The talks can be accompanied by showings of the new AIA filmstrips. The same format, basically, can be followed in television appearances. The chapter chairmen can get this rolling by meeting the station's program director.

The Wisconsin Chapter of AIA, to cite one example, has no professional counsel but it does have an executive secretary. It also has willing members. They have had a thirty-week program series on television in Milwaukee; they run a speakers' bureau on both the local and state level; they furnish career-day speakers for schools, and—among many other things—they publish a magazine which is sent to school boards, libraries, schools, colleges, and municipal officials.

According to Arthur O. Reddeman, national public relations chairman for the North Central States Region of AIA, ". . . this in a measure sums up what we are doing and we are presently thinking of engaging a public relations counsel on a statewide basis." Obviously, the North Central architects are not content to stand still.

A disinterested comment on the community relations work being accomplished by the Oklahoma

Chapter was recently made in a letter received from Tom Creighton, able editor of *Progressive Architecture*: “. . . I am just back from a speaking trip which included a chapter meeting in Oklahoma. There I discovered that they are making terrific use of the (AIA) filmstrips . . .” Mr. Creighton went on to say that “if all chapters were as intelligently PR conscious as this one” the community relations job would be well done.

In West Virginia, the chapter conducts as part of its community relations activities award programs for not only community craftsmen but architectural draftsmen and students. This costs little in money and time but works to the benefit of the profession in terms of heightening both professional competence and public appreciation of the profession. Applicants are sponsored by corporate members of AIA and all required data are submitted on application forms provided by the chapter. The forms are distributed through the chapter committee on office practice, education and registration.

To the St. Louis Chapter we are indebted for an interesting survey it conducted of AIA chapters and state groups for the purpose of establishing its own program. Questionnaire returns on chapter expenditures are of particular interest. Here is that section of the report.

#### Public Relations Program Budgets.

1. Out of 40 organizations reporting, 8, or 20%, reported no active program.
2. Public relations budgets varied from \$75 to \$15,000 per year.
3. Average budget per corporate member per year—\$20.
4. Average budget per membership all classes per year—\$13.
5. Organizations employing public relations counsel—23 or 17%.
6. Average annual counsel fee of those reporting—\$2,400.

Bearing out Octagon information, the St. Louis survey reported that “many chapters are now taking an active interest in community planning and in building up contacts with civic and political leaders . . . in general, chapters employing public relations counsel have superior programs and results . . . many chapters have executive secretaries handle public relations in addition to secretarial duties . . .”

Of equal interest is the program outline recommended to the St. Louis Chapter by its public relations committee and counsel Gregory Franzwa. Recommended activities include:

1. A continuation of the chapter's identity in the furtherance of the Jefferson National Expansion Memorial.

2. A new program aimed at the improvement of downtown St. Louis.

3. Formation of a speakers' bureau. All members of the chapter are to be asked to participate and each is to be asked to list topics he would like to discuss.

4. Development of an essay contest to be conducted among the St. Louis high schools. This is designed after the Central New York Chapter contest which was reported upon in an earlier *Journal* article.

St. Louis also adopted suggestions made by the New York Chapter's committee and able public relations counsel, Alfred Frantz, of Edward Gottlieb and Associates, in analyzing the various specific targets or “publics” of the community effort. These were among them:

1. Individuals and families considering building, buying, or remodeling a home.
2. The firm which plans to build a commercial or industrial building or lease space in one.
3. The retailer, restaurateur, shopkeeper, or businessman who plans to build or remodel.
4. Investors in commercial structures.
5. Groups and agencies responsible for building or improving parks, playgrounds, schools and other facilities devoted to institutional functions.
6. Legislative groups concerned with zoning, city planning, and neighborhood projects.
7. Educators, students, sociologists, and economists.

On the state level, community relations may take many forms. One inevitably, involves legislation. An excellent example of what can be accomplished through chapter action in this vital area was provided recently in an *AIA Journal* article by John Toohey of Montana. More recently, a clear-cut example of how architects can better themselves by aiding the community was furnished by this statement of legislative objectives conceived by the California Council, AIA, board of directors.

“The architectural profession of this state, recognizing an obligation to the public to support legislative programs that ensure the safety, health and welfare of the public, establishes the following objectives:

1. The profession will undertake to put its knowledge and training at the service of the public by supporting legislation concerning design, planning and construction which serves the best interests of the public, and by opposing legislation which adversely affects it.

2. The profession will seek legislation that will protect the public from the practices and activities of incompetent persons which might endanger the

public health, welfare, and safety, and where the public has no easy way of determining competence itself, by requiring all persons designing buildings to demonstrate an adequate level of competence and by enforcing competent performance.

3. The profession will promote an efficient, economical, and effective public works program where the research and programming of public personnel and the design and planning services of the professional in private practice are utilized to the ultimate public benefit."

One common and unfortunate omission on the part of chapter public relations chairmen is a general failure to keep in touch with their regional chairmen. The regional chairman is the man from that region who serves on the national public rela-

tions committee. It is his duty to lay before the entire committee and counsel the problems and solutions, failures and successes, of the chapters in his region. This two-way communications channel is the essence of the vertical committee structure and on it at least partially depends the type and effectiveness of local aid given by the national public relations program.

The chapter chairman's message is carried to the national committee by the regional chairman. It becomes part of the committee and counsel work and is reflected in the program recommendations sent on to the AIA board of directors. Once accepted by the board, it becomes part of policy and is translated into action. Thus there is a clear benefit to the chapter in maintaining tight liaison with the regional chairman for public relations.

## *Three Sonnets*

### I

Majestic city—city of my birth;  
The forms man rears blot out the sense of earth.  
My city is the meeting place of lives;  
From human love and work, this shell survives.

Majestic city—shadows dark and wide;  
Capacity for beauty shadows hide;  
Space badly cramped so men must fight their way,  
Eyes looking down unnoticing the day.

Majestic city—with its towers lighted  
Center of wealth and yet with acres blighted,  
These forms within which human life unfolds;  
Our turn to build so vital beauty holds,

Emergent harmony from thoughtless strife,  
Build with proportion, dignity and life.

### II

Why place a building where it should not stand  
Because some lot can be more cheaply bought,  
Ignoring that relations should be sought  
With other buildings and with open land?

Space subtleties, which men half understand,  
May seem elusive. These are food for thought  
And there are circumventions that men ought  
To try, when needed changes must be planned.

Since change demands that land be rearranged.  
Old lots might be regrouped, reorganized;  
Site correspondence, once it's recognized,  
New rights and easements may be interchanged.

Best use from land is found when space relations  
Are freed from arbitrary lines and stations.

### III

The architect is trained to analyze;  
To weigh the problem and propose a plan.  
Arranging space so as to recognize  
The needs for living graciously by man.

The engineers, and others trained in skills  
With knowledge technical, might well produce  
Work that could rid the world of needless ills  
If their clear knowledge could be put to use.

But obstacles are met in legal ways;  
And when sufficient profit's not received,  
Leaders of one technique are not believed  
When they request that others change what pays,

So science champs and waits for integration  
Till social thought works out a new relation.

ARTHUR C. HOLDEN, FAIA



## From the Executive Director's Desk:

IN THE HURLY-BURLY of Washington, the life of an executive officer of a national professional society, with its frustrations, the putting out of constant fires, both big and brush, the never-ending problems of internal communication, of committees, of components, of relations with government, with industry and with the public, has its moments of pleasure and gratification.

One of these occurred recently. I found a telegram on my desk. It was one of congratulation on having rounded out ten years in office, an anniversary which I must confess had escaped my notice. That the author of the wire is an old friend and valiant toiler in the fields of AIA lent enhancement to my sentimental inclinations.

In his telegram he suggested that it would be of interest to the membership were I occasionally to write of past experiences—little histories of those instances which have affected the Institute and the profession, and perhaps which have helped shape your careers and your futures. There are doubtless others far better qualified than I to do the recollecting and the compilation of past events, for as one marches on, although matters of excitement and issues of past anxiety tend to emerge in their true perspective, one at the same time forgets or recalls only with difficulty those many incidents that contribute to the fascination of an Executive Director's career.

With the East Front battle fading rapidly into the past, perhaps to be refought by historians of the future, we gird up for the next fray. Though the scars of that strife are healing rapidly, there are those who are still sensitive. Fortunately, having piled on the hide necessary for a physically and nervously successful career, I can look back on that occasion with a certain amount of satisfaction and

with no chagrin. We fought the good fight. We lost. Those who were on the other side of the issue were certainly entitled to their points of view and are to be respected for maintaining them with the vigor and sincerity which marked their efforts. It was an interesting altercation and one which, although the Institute may have lost the battle, it did not lose a friend. I think, in fact, it made several.

The other day we had occasion to go up on the Hill with the Executive Committee of the Board to be shown by the Architect of the Capitol, J. George Stewart, and Mario Campioli of Alfred Poor's and Roscoe DeWitt's office, the work that is in progress. My feelings are tinged with a bit of sadness at seeing the old East Front disappear forever, but at the same time I was struck with the extraordinary skill with which the work is being carried out and the devotion of those entrusted with an extremely difficult engineering operation to the highest principles of our profession.

Now the incidents that marked the strife were at times acrimonious, at times heated—but happily at times a spot of humor leavened the loaf. A by-product that fight was a personal correspondence with President Truman (who probably has more fun than anybody) who with his customary abandon carried on the argument vocally and in writing in behalf of the pro-attentionists.

On one occasion at a large luncheon in Washington at which he was the guest of honor, Mr. Truman seized the opportunity to personally castigate the then President and the Executive Director of the AIA. He had warned us that he would do so. Calling us to the headtable, he said, "I'm going to take out after you boys and you are not going to like it." However, he said it with a gleam in his

eye and a friendly shake of the hand. His remarks were forceful and picturesque, if not entirely accurate. When I called the inaccuracies to his attention later on in a letter, I found I initiated a fascinating correspondence which I will cherish. He expressed his gratitude for the fact that I had not lived in the days when either the Parthenon or the Cologne Cathedral were being designed and erected, for he shuddered to think what would have happened to those great monuments had people like me been around.

Subsequently, in another letter, he allowed that the AIA was as bad as the DAR if not worse. But finally he wrote to tell me, in effect, that I was not as bad a fellow as he had at first thought. This after I had sent him a copy of a letter I had written to Speaker Rayburn.

But enough of the East Front. The battle is done. The Front moves Eastward.

I have not been very close to the battle that Bancel LaFarge, President of the New York Chapter, has waged so valiantly in his city in support of professional status and integrity against the bitter attacks of an official motivated apparently by political ambition. He certainly deserves the gratitude of his fellows, not only in New York, but elsewhere, for having taken a position and having stood by it, a position dedicated to the preservation of professional and esthetic principles and, incidentally, of sound economy.

But harking back to Jimmy Gambaro's pleas to me (now I have let the cat out of the bag) I recollect the occasion which marked my introduction to the Washington battle scene. You may recall that Federal Public Housing passed through a series of agencies, sub-agencies and combinations of agencies, before having found its present haven. In the late autumn of 1941 when a public housing bill was introduced into Congress, and when we were very ignorant and inept in the matter of governmental relationships, activities and influences, I suddenly found myself as representative of the AIA in the position of having to do something about getting public housing into the hands of architects in private practice if possible.

So I went to the Hill to see Congressman Fritz Lanham of Texas, then Chairman of the Committee on Public Works, and into whose jurisdiction the then housing bill had come. Congressman Lanham, who also became a good friend, for we had a mutual interest in magic as well as in legislation, (he was at one time I believe the president of the National Thaumaturgical Society,) told me with unconcealed gratification, that I would be delighted to tell The American Institute of Architects that the public

housing program was going to be placed in its entirety in the hands of our good friend Commissioner Reynolds of the Public Buildings Administration, then of the Federal Works Agency.

Bert Reynolds, a good friend of all of us and an Honorary Member of the Institute, was at that time conducting a most efficient architectural bureau which, with all due respect to our friends in the government, had, inadvertently or otherwise, seriously encroached upon the field of the private practitioner. I went back to the Octagon and consulted with Ed Kemper, drew up a manifesto of some sort or other which I hope I will never have to re-read. In my ignorance I rushed back to the Hill to find myself projected into an executive session of Congressman Lanham's committee. Just why I was not thrown out of the room, I do not know, unless Fritz Lanham wanted the committee to have a good laugh. But he allowed me to stand at the head of the table and interrupted his executive session to let me get a few frightened words off my chest. They were extremely few and not very well put together.

I then went back to the Octagon and asked Ed if we had any money. By painstakingly scraping the AIA barrel, we came up with about \$150. This we spent on a telegram to all chapters, urging the chapters to communicate with their congressmen requesting that the design of public housing be placed in the hands of architects in private practice.

The maneuver, though scarcely original, was fairly efficacious in those days. It is now a most overworked and discounted method for impressing Congress, one not to be encouraged, as any Congressman can see right through the canned letter or telegram. I doubt if nowadays any Senator or Congressman see stereotyped communications because I rather imagine their efficient staffs throw all canned telegrams, postcards or letters immediately into the "round file." Were I elected to Congress such disposition would be the first of my orders.

While all this was going on, the Japanese navy was working its swift way toward the Hawaiian Islands. On Sunday, December 7th, 1941, there happened what happened. On Monday, December 8th, the House of Representatives, after declaring war against Japan resolved itself (at the request of Congressman Lanham of Texas) into a committee on the whole state of the Union. One Congressman after another rose to his feet and quoted the AIA telegram. It worked.


Of course when one lives and works in Washington, one cannot afford to get into personal quarrels. For, as the saying goes here, "We have to live with each other."



So accordingly I went up after a decent interval to call on Congressman Lanham, who, being a good sport, and the good politician that he was, greeted me in a friendly way and said—in so many words, “You got away with it that time, but you never will again.” So the public housing went to the architects in private practice—where public housing programs have stayed ever since.

Later on, of course, we cooperated on all sorts of programs with Bert Reynolds and with his successors. Since then life for me has been a series of fights, if you want to call them that, though they are rather differences of opinion, vigorously sup-

ported by the adherence on both sides with no quarter given, but seldom if ever a lasting hurt. In fact, as far as I can see, about the only thing that is never forgiven in Washington is a double-cross, though at times, in any controversy, the methods used are the most effective available, provided of course they are honest weapons. A battle won by guile and deceit is not apt to make a lasting victory.



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## SHARP FOCUS

F. L. W. SAYS “Architecture is always beginning” and it should, starting with a clean sheet of paper on each project and detail, but we and our clients and the manufacturers and builders mostly move slowly back and forth in the ruts we have made. We may occasionally go all out with a fantastic shocker in plan, elevation and color, and in this same project use some of the most obvious absurdities of common practice, for example the openable window.

In the more elementary periods of architectural development the window was a great invention. With many ingenious improvements we achieved a device which does three things: (1) admits natural light. (2) Permits occupants to look out and (3) provides an opening for natural ventilation: three really quite diverse functions. So strong is habit and the reluctance to rethink in terms of fundamentals that we are still insisting upon doing the same three things with the one device, even though there are better ways of providing some of the functions. A fixed piece of durable transparent material as a part of the wall serves to provide a view and to admit natural light, which we mostly supplement with artificial light for more uniform intensity and better distribution.

But our insistence upon making this panel openable for unreliable natural ventilation requires that we go to great trouble and expense to try to make

it wind and water tight, with a most absurd and costly agglomeration of hinges, hardware, drips, gaskets, weather-stripping, stormsash, shutters, etc., etc., gadget piled on gadget. And to keep the prowlers out and the disorderly occupants in, we add bars and locks, all in disregard of the fact that an openable window is after all a crude and unsatisfactory ventilation device. An unpredictable breeze rattles the venetian blinds and causes the draperies to knock the bric-a-brac off the what-not and to blow in rain to stain the floor and wall.

Optimum natural ventilation calls for controlled admission of air through louvered screened openings at heights or locations quite different from the optimum view location of a window, in some cases directly in conjunction with a heating or air conditioning unit.

If you think double-glazed picture windows and air conditioning have prevailed much against this fixation, try out the idea of all fixed windows on a random sample of laymen, the next cocktail party or ladies aid meeting. You will encounter the very positive conviction that the fresh air and the smell of the posies would never be the same coming through any other kind of opening. Your friendly window salesman will throw his two-inch gadget catalogue thru your bifocals. Perhaps it would be safer and pleasanter to go along with the mob. W. A. T.

# Library Notes

WITH THE CONTINUING GROWTH of our cities their problems multiply. One of the most important and of rather immediate concern to the architect is that of urban planning. A few of the titles on this subject available to corporate members are noted herewith.

G. E. P.

ADAMS, JAMES W. R.

Modern town and country planning; a history of and introduction to the study of the law and practice of modern town and country planning in Great Britain. London, J. & A. Churchill, 1952. 234 pp.

AMERICAN COUNCIL TO IMPROVE OUR NEIGHBORHOODS

Urban renewal research program. N. Y., A.C.T.I.O.N., 1954. v. p.

AMERICAN PUBLIC HEALTH ASSOCIATION. Committee on the Hygiene of Housing.

Planning the neighborhood. Chicago, Public Administration Service, 1948. 90 pp.

ARONOVICI, CAROL

Community building: science, technique, art. Garden City, N. Y., Doubleday, 1956. 354 pp.

BREESE, GERALD W. AND D. E. WHITEMAN, eds.

An approach to urban planning. Princeton, Princeton University Press, 1953. 147 pp.

BROWN, ALFRED AND H. M. SHERRARD

Town and country planning [Carlton] Melbourne University Press, 1951. 382 pp.

BURTON, HAL

The city fights back. N. Y., Citadel Press, 1954. 318 pp.

CHAPIN, FRANCIS S.

Urban land use planning. N. Y., Harper, 1957. 397 pp.

COLEAN, MILES L.

Renewing our cities. N. Y., Twentieth Century Fund, 1953. 181 pp.

DAHIR, JAMES

Communities for better living; citizen achievement in organization, design and development. N. Y., Harper, 1950. 321 pp.

GALLION, ARTHUR B.

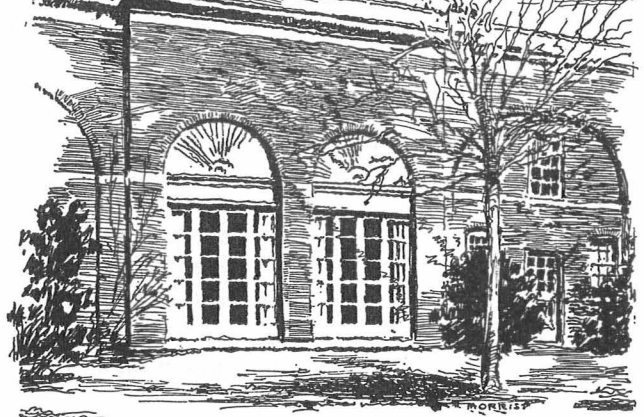
The urban pattern; city planning and design. N. Y., Van Nostrand, 1950. 446 pp.

GIBBERD, FREDERICK

Town design. London, Architectural Press, 1953. 300 pp.

HILLMAN, ARTHUR

Community organization and planning. N. Y., Macmillan, 1950. 378 pp.



HILBERSEIMER, LUDWIG

The nature of cities; origin, growth, and decline, pattern and form, planning problems. Chicago, P. Theobald, 1955. 286 pp.

HIORNS, FREDERICK R.

Town-building in history. London, G. G. Harrap, 1956. 443 pp.

INTERNATIONAL CONGRESSES FOR MODERN ARCHITECTURE

The heart of the city; ed. by J. Tyrwhitt and others. London, Lund, Humphries, 1952. 185 pp.

JOINT COMMITTEE ON DESIGN CONTROL

Planning and community appearances. H. Fagin and R. C. Weinberg, eds. N. Y., Regional Plan Association, 1958. 159 pp.

LEWIS, HAROLD M.

Planning the modern city. N. Y., Wiley, 1949. 2 v.

RASMUSSEN, STEEN E.

Towns and buildings described in drawings and words. Cambridge, Harvard University Press, 1951. 203 pp.

SAARINEN, ELIEL

The city, its growth, its decay, its future. N. Y., Reinhold, 1943. 380 pp.

SITTE, CAMILLO

The art of building cities; city building according to its artistic fundamentals. N. Y., Reinhold, 1945. 128 pp.

STEIN, CLARENCE S.

Toward new towns for America. Liverpool, University Press of Liverpool, 1951. 245 pp.

TUNNARD, CHRISTOPHER

The city of man. N. Y., Scribner, 1953. 424 pp.

URBAN LAND INSTITUTE. Community Builders' Council. The community builders handbook. Washington, 1954. 314 pp.

WOODBURY, COLEMAN, ED.

The future of cities and urban redevelopment, by Catherine Bauer and others. Chicago, University of Chicago Press, 1953. 764 pp.

WOODBURY, COLEMAN, ED.

Urban redevelopment: problems and practices, by Charles S. Ascher and others. Chicago, University of Chicago Press, 1953. 525 pp.

# BOOK REVIEWS

**Samaria—The Capital of the Kingdom of Israel.** By André Parrot. 144 pp. 4¾" x 7¼". New York: 1958: Philosophical Library, Inc. \$2.75

**Babylon—And the Old Testament.** By André Parrot. 168 pp. 4¾" x 7¼". New York: 1958: Philosophical Library, Inc. \$2.75.

These two little books are volumes 7 and 8 of a series entitled "Studies in Biblical Archaeology." Each book contains many photographs and drawings, as well as plans and maps. "Samaria" is an account of the history of that region from the founding of the kingdom of Israel after the death of Solomon to the Christian era, based upon Biblical sources and archaeological discoveries.

Nothing remains of Babylon today but ruins. But from these ruins archaeologists have traced the sites of many great buildings. "Babylon" describes palaces and temples, citadels and walls, and relates the history and describes the culture of this once mighty empire.

Both books contain chronological tables and excellent bibliographies. Their author, who has written several of the series, is Curator-in-Chief of the French National Museums, Professor at the Ecole du Louvre, and Director of the Mari Archaeological Expedition. J. W.

**The Materials and Techniques of Medieval Painting.** By Daniel V. Thompson, with a foreword by Bernard Berenson. 240 pp. 5¼" x 8". New York: 1956: Dover Publishers, Inc. \$1.85.

Originally published in England in 1936, this paper-bound volume makes available to today's readers this thorough study of the "cookery" of medieval art—the carriers and

grounds, binding media, pigments, coloring materials, and metals used in painting. It describes the various surfaces the medieval artist painted upon, the relative merits of glair vs. gums, oil glazes, painting al fresco and al secco, etc. It tells how the medieval masters obtained, processed and applied their colors, and how metals were prepared and applied. Many technical secrets are revealed which have been hidden for centuries. The book is a rich feast for the connoisseur, the artist or the collector. J. W.

**Structures of Eduardo Torroja.** By Eduardo Torroja. 209 pp. illus. 7" x 9¾". New York: Dodge Books: 1958 \$8.50

Thirty selections from twenty-five years of work, each illustrated by photos, diagrams, details and clever sketches, with concise and lucid text. Examples of: large shells—viaducts and aqueducts—special structures—steel and composite—churches and chapels. Each illustrates important engineering principles with a strong originality, some with considerable formal beauty.

Torroja is architect, engineer, teacher and Director of the Technical Institute of Construction & Cement at Costillares in Spain, one of the great centers of theoretical structural-model-testing. His work is bold and ingenious, ever-conscious of the play of stresses in a system whether it is a great free span, a delicate eggshell structure, a frank use of exposed ties or practical erection procedures. These structures place Torroja alongside of Nervi as a mathematician endowed with structural intuition and his own sense of design.

It may be questioned just how "novel" we find the laminated masonry shell construction of the Pont

de Suert Church. Excepting that the units are hollow the system obviously derives from the Moorish vault tradition introduced in modified form in the United States before World War I by Guastavino.

Dodge Books has added another title to their competently-produced architectural library. This is printed in offset which has special benefit for the sketches but hurts photographic quality slightly. There are only five typographic errors! The many mechanical drawings are in the good, clear tradition of the architectural press. E. P.

**Gabo:** With Introductory Essays by Herbert Read and Leslie Martin. 193 pp. illus. 9¾" x 11¾". Cambridge: 1957: Harvard University Press. \$15.00

This is a beautifully produced book about a strongly individual artist whose best work has close affinity with the essence of architectural space. Since 1920, Naum Gabo, co-author with his brother of the Realistic Manifesto (reproduced in facsimile and translated herein) which laid down the principles of the art movement known as *Constructivism*, has shown a consistent development of his explorations of space and time.

Gabo's personal inventions in construction—in *his* sense of the term which this book helps define by means of his sculpture, drawings, paintings, and his writings and statements for some thirty years—make space itself communicative, an esthetic experience. He disclaims reliance on mathematics but here in these eye-trapping configurations is a tremendous sensitivity to modulations of light on orderly planes and pleasing warped surfaces—forcing us to see the virtual volumes his art creates.

(Continued on page 58)

## Book Reviews

(Continued from page 57)

Since 1936 Gabo has discarded an earlier angularity (he was never a Cubist), having discovered that for him "... the visual character of space is not angular: that to transfer the perception of space into sculptural terms, it has to be spheric..." Gabo has experimented as well with dynamic design, motorizing some of his work so that it can be seen in the movement for which it was planned. He has explored forces in materials, torsion and other stresses, and time (fourth dimension) through control of eye-movement in perception of his work as an "... ever-changing chain of images..."

Many of these constructions are relatively small, in plastic and metal, but viewing them you feel your own dimensions shrinking until you can traverse these intricate volumes yourself. Georgia O'Keefe's best macroscopic flower-paintings do this. The actual experience may be found full-scale on certain stairways and in the spaces between large sails.

This book shows a sampling of other media, a few stone-carvings of exceptional quality, drawings, wood-engravings and oil paintings typically so small that most of them are reproduced full-size (in color). In all of them there is the same sensitive linearity. You feel, without tracing to completion the visualization of planes and volumes, that they will work, that these lines have this kind of meaning, that they are approaches to the creation of space. In the better examples they seem under an oriental perfection of control.

A few early architectural sketches seem quite dated. Several recent commissions for architectural sculpture are of high quality. The enormous de Bijenkorf feature (Amsterdam) looks about ninety feet high and it probably should be seen before comment.

A unique feature of this book is the plastic lorgnette in a back-cover pocket provided for viewing ten pairs of stereoscopic color photographs of sculpture. It is a bit unfortunate that this viewer magnifies the color-screen-printing so much, and also that chromatic aberration in the lenses creates a brilliant rainbow fringe on boundary lines. This is somewhat like seeing a well designed building completely outlined in bunting. Comparison of these stereos with the ordinary photos of the same subjects, however, tells the space-story and it is good to have this aid. It is also regrettable that such a fine book should have typographic errors. Does no one proofread at Harvard?

Naum Gabo sees us at the beginning of a new civilization... of man and his mentality: This vision is what this artist has fought for with fiery independence—and thereby won a notable serenity. E. P.

### Reinforced Concrete in Architecture

By Aly Ahmed Raafat (240 pp. illus. 8½" x 10½". New York: 1958: Reinhold Publishing Corp. \$15.00)

THERE HAVE BEEN several recent books on concrete—this one has certain values in clarifying historical development of reinforced concrete as an architectural medium. It is an enlargement and revision of a doctoral dissertation (Columbia University). Dr Raafat, after 5 years in America, has returned to Cairo University and architectural practice in Egypt. His book compiles a large number of interesting examples and shows with some success their place in the technical, structural and architectural development of this material. This is a good summary with many photo and sketch illustrations. It will improve understanding of this increasingly important structural tool.

The editing is quite bad and Dr Raafat is allowed to make several errors which are probably not his

fault. Apparently if a word is in the dictionary its meaning doesn't matter—thus we find "reserved" for "preserved" and "wind-embracing!" It is stretching things a bit beyond Thomas Young's Modulus to say that "... cold-working of mild steel eliminates its yield point..." and the famous apartment house by Tecton is called *Highpoint* not *Hotpoint!* Names of people and places are handled inconsistently. Numeration of notes starts over with each chapter but when they are printed in the back of the book there are no chapter indications. Reinhold should give its texts the benefit of more competent technical editing.

While the book is well printed and there are loads of cuts and lots of white space, typography and layout are heavy-handed. There is little appreciation of weights of type and 2-page spreads are often not designed together. Many of the sketches (by author?) seem to have been traced in pen-and-ink over photos with considerably more fervor than facility. They are adequate but rough for a book aspiring to the quality indicated by the price of this one. A whopping error makes the famous hypostyle hall at Karnak 270 feet high—and we know it as *The great temple of Ammon at Karnak* rather than *The temple of Karnak, Luxor*. It's not big enough to be in both places! Possibly Luxor was the postoffice address?

An important, and puzzling, omission is the complete neglect (except for a few listings of references) of the place of the *Portland Cement Association* in the development of the general use of reinforced concrete in the United States. Without PCA's series of excellent and inexpensive technical and practical publications, in the 1920s and 1930s, architects would have been dependent on some very confusing school books alone. It was one of the first, and remains one of the best construction industry promotional campaigns thru dissemination of clear and authoritative information. E. P.

## *Who is being Unfair—To Whom?*

Sirs:

Your statement on page 196 of your January issue does not, if I may say so, "wrap up" the school cost discussion quite as effectively as you doubtless intended.

When you say, "Those who have engaged in this wholesale attack on the *Digest* articles, therefore, are actually assailing the notion of wise economy; they are putting themselves on record as advocating unchecked extravagance with the taxpayers' money," you are saying that those who are not for you are criminally against you; that that which is not white is black. I have too much respect for you and your magazine to think that you have properly stated your position. There are many facets to this school cost problem, and to state them all clearly is not simple—there are many shades between black and white.

To go back to the beginning, it was unfortunate that the author of your initial article on the school cost problem, in your issue of September 1957, chose as his principal examples of economic waste in school building, schools which were built by high-income suburban communities of New York and Chicago. These people *wanted* elaborate schools, and it certainly was their privilege to build them. But is it fair to generalize from such examples?

Miss Thompson's article in your October 1958 issue was based upon her personal reactions to *one* school, in her own Vermont community. Was it fair to generalize from this?

Miss Thompson spoke strongly against the provision in this school of extensive facilities for athletic and social activities, when all God's countryside lay around—hills, woods,

lakes and streams—for the children to enjoy. But did she take into consideration the fact that *adults* of her community, if I am correctly informed, wanted these facilities for their own community use as well as for their children? The winters of Vermont are long, cold and snowy, and the days are short. Furthermore, photographs of the new school in Miss Thompson's community show it to be a typical simple "pared down" school building, such as is being built all over the country today. If there be any "frills" in the building, which I doubt, they are in the plan requirements as a result of the educational philosophy, not because of a designer's whim.

I submit, sirs, that the above are not "quibblings over minor questions of fact," for these examples are what the two articles were primarily based upon. But there are broader principles involved than these few, and possibly debatable, facts.

The real point is: "Are schools really too costly today?" First of all, before looking at their tax bills and condemning everything, critics must face the increase in costs, since the war. Can they feed their families on the same budget they used to ten or fifteen years ago? Can they buy a car for what they used to? Construction costs for all types of buildings have increased over 250% since the war, but school building costs have increased nearly 150%. Furthermore, more complete mechanical facilities (plumbing, heating, lighting, even air conditioning) are required in schools today—often by law—which were never dreamed of a generation ago. The cost of the mechanical work in a school is usually from 25% to 50% of the

total building cost. Perhaps the school administrators and their architects are to be praised for their economical planning, not condemned for their extravagances.

Of course "a lavish physical plant is *not* an essential of the finest education"—Mark Hopkins on the other end of the log is still the essential ingredient.

But the irony of it is that the average taxpayer today actually hardly feels the expense of building his schools. True, somewhere around two-thirds of his local tax bill is assessed for school expenses. Yet only about ten per cent—hardly ever more than fifteen per cent—is spent on the *building* cost of schools. The lion's share is spent on operating costs—such as salaries, which most of us agree are not too high. The average annual school *building* cost to the typical American taxpayer is just about the price of a good restaurant dinner for himself and his wife.

Furthermore, the few school districts which fell, a few years ago, for the apparent economies of low-cost construction—frame structures; unglazed surfaces in corridors, cafeterias, toilets, etc.; interior finishing materials suitable for a house but not for a heavily-used public building—have already found that their maintenance and replacement costs are greater than the amortized cost of good materials would have been in the first place!

Critics, looking only at the dollar, sometimes lose sight of the fact that today most people believe that the function of education is not only to teach the three Rs and the essentials of good citizenship, but also to create an appreciation of, and even a demand for, better backgrounds and

environments, which can lead to a vast—and sorely needed—improvement in our homes and communities. Now the writer is speaking as a critic of our ugly and congested urban surroundings and our too-frequently dreary and monotonous suburban communities. Is anybody satisfied with them?

In a natural eagerness to find a whipping boy, those distraught by ever-increasing costs and taxes seem to have seized upon the individuals who stand out in the typical school building program: the members of the school board, the school administrators, the architect, the builder. Isn't the real culprit (if any) the whole philosophy of modern education? Right or wrong, today we expect far more of public education than our fathers ever dreamed of, and that demand cannot help but be reflected in our school buildings. If we want more, we must be prepared to pay for more.

As a final point, the writer wishes to emphasize that in most communities today, particularly in suburban and rural communities, it is the cus-

tom that an advisory group of citizens be formed to work with the school board and the school administrators in drawing up a program of the needs of the community. This program is then turned over to the architect, who translates it into preliminary plan studies and cost estimates. In a properly administered school building procedure, the school officials and the architect then meet directly with the people, or their chosen representatives, and the plan and its cost are explained to them. If this step is left out, *there is something seriously wrong with the procedure*. Here is the public's opportunity to raise objection to the "lavishness" of the plan, to the building of a "palace," to excessive cost. If public attendance at this meeting is poor, or if the people do not speak their mind, they will naturally have to accept what has been planned for them. Active participation in such a meeting is part of "the American way." School officials cannot go contrary to the wishes of such a meeting, for they know that ultimately the bond issue will be voted down.

(The writer was shocked to read in Charles Stevenson's article in the February *Reader's Digest* that this all-important procedure was not followed in New Britain's first effort. It is not surprising that the cost of the overly-elaborate first plan ran far beyond the budget.)

Where is the whipping boy? Apparently he lies in the expanded requirements of modern education. Give them up and get cheaper school buildings—and a cheaper education.

In closing, the writer would like to establish his own qualifications: He is an architect who has worked and worried through minimum-cost building operations with several school boards; a father and former PTA member; a one-time member of a school board during a building program; a payer of school taxes; and a many years' loyal subscriber to and reader of *The Reader's Digest*.

Faithfully yours,

THE EDITOR OF THE JOURNAL  
OF THE AMERICAN INSTITUTE  
OF ARCHITECTS.

February 10, 1959

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## The Reynolds Memorial Award Jury

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THE INSTITUTE has announced the names of five distinguished architects to serve as the Jury for the 1959 R. S. Reynolds Memorial Award for the most significant work of architecture, in the creation of which aluminum has been an important contributing factor.

The Reynolds Award — which consists of a \$25,000 honorary payment plus an emblem — is international in character. The Jurors, therefore, have been selected by the Board of Directors from both the United States and abroad.

Named to the Reynolds Award Jury were: John Noble Richards of Toledo, Ohio; Eero Saarinen of

Bloomfield Hills, Michigan; Robert E. Alexander of Los Angeles, California; William W. Caudill of Corning, New York, and Carlos Contreras of Mexico City, Mexico.

The Jury will meet in Washington May 11 and 12 to consider nominations for the 1959 Award. The Chairman, selected by the Jury, will announce the recipient of the Award within a week after judging is completed.

The Award will be presented at the annual convention of The American Institute of Architects in the summer of 1959.

# Planned Neighborhood Spaces and Landscaping

*Three articles based upon addresses delivered at  
the Ninth Annual Conference of the Gulf States  
Region at Biloxi, Mississippi, October 8, 1958.*

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## **I: *The Planning of Neighborhoods***

WILLIAM S. BONNER, *Associate Professor  
of City Planning at the University of Arkansas.*

## **II: *Landscape Architecture***

EUGENE MARTINI, ASLA, AIP, *a landscape architect in  
Atlanta, Georgia.*

## **III: *Neighborhood Renewal***

WILLIAM O. PARKER, AIP, *Director of Planning  
for Caudill, Rowlett and Scott, Planners, Architects and Engineers.*

# *The Planning of Neighborhoods*

BEING A PLANNER with a background in sociology, I cannot help but look at the subject of our discussion from a dual standpoint—the social as well as the physical.

## **the new neighborhood**

WHEN WE SPEAK socially of a neighborhood, we are usually conjuring up a picture of an area containing 1,000 to 2,000 families (the size of a typical small city in Arkansas) with an elementary school, churches, shopping facilities, and parks. In planning terms we add the neighborhood boundaries, picturing these as major streets, railroads, and topographic or physiographic features.

Unfortunately, most planners have never heard of the sociological term “natural area,” or even imagine that a social neighborhood exists on a non-planned basis. Even more important, I find that planners do not understand the spatial forces at work which cause the ebb and flow of people in urban areas. The terms *centralization* and *decentralization* mean more to planners than do the terms *nucleation*, *segregation*, *invasion*, and *succession*. While I shall not attempt to discuss these spatial terms here, it is enough to say that most planners, as well as others concerned with the urban scene, do not readily understand the tremendous changes going on in our urban areas today. The creation of the multiplicity of new neighborhoods, communities, and even small cities virtually overnight is a recent American phenomenon.

With these new neighborhoods has come a changing concept of a way of life. To best explain this change it may be well to compare briefly an old neighborhood with the new.

When we look at the older neighborhoods of the older cities we can identify specific social and spatial



characteristics. In these older neighborhoods the people have congregated together due to the need for mutual understanding or to be with their kinds, or due to economic or legal pressures. The Italian, German, Negro, Jewish or Irish neighborhoods are examples of this clustering together. In addition, the physical setting consists of an intermixture of dwellings, stores, schools, churches, meeting places, etc. These older areas generally show considerable obsolescence and overcrowding both of land and of structures.

On the other hand, when we look at the new neighborhood, what do we find? At the social level we find that the common tie is primarily socio-economic. Residents have moved to the area as a status measure—even though their stay in the area may be considered a temporary one in the climb up the social ladder. On the physical plane, we find only residences with an occasional shopping center and less occasionally a school or a church. We are all familiar with the typical neighborhood with its block after block of houses and the shopping center at a major intersection. The amenities that can be credited to these neighborhoods are newness and lower densities.

There is no doubt that the new neighborhoods being created do offer us a new face, as well as new problems, on our American scene. These new neighborhoods do not have the deterioration, the inadequate streets, the vacant lots that serve as playgrounds, trash heaps, or weed patches, or the conglomeration of business strung out along the more traveled streets and intermixed with residential structures.

What we are finding in these new neighborhoods is maximum utilization of land due to the desire of the developer for the maximum immediate return, with little thought to the social living that must take place in these areas and to the social, economic, and political problems this type of development may present in the years to come. Most of the land is used as building sites for residential structures with a portion reserved for commercial development of the

so-called "neighborhood shopping center." A few developers may provide for parks and recreation facilities and even offer a site to school officials (who usually turn it down, as there are no homes, thus no children, and thus no need for a school site, much less a school). Of course, if planning is operative, typical subdivision regulations may be in effect, but these regulations may be more concerned about the plan, the design and layout and the improvements, than about people. Then, too, there is the FHA, which is more concerned about the environment of the physical property they are insuring, than about amenities for living.

### houses only?

IN DEVELOPING our living areas we have become obsessed with segregation of facilities. Dwelling units, stores, schools, and parks and churches must have their separate niches in the physical pattern. Separate! Segregate! These are the bywords of planners and developers.

Many of these new neighborhoods are outside the corporate limits of existing cities. In these instances the residents are faced with the very real problems of schools, fire and police protection, environmental sanitation, street maintenance, and many other items that fall within the normal purview of municipal government.

In what ways do our new neighborhoods reflect a change in a way of life?

We are told we are in an age when the automobile dominates. We may have to admit we plan more for the automobile than for man. Perhaps the use of the term "plan" for the automobile is in error—but in any event we are developing the spatial pattern of our cities to accommodate the automobile—even to make man use the automobile—and the auto makers aren't even involved in this concept of development. We have killed the desire to walk. How is this so? Ask yourself, "Where can I walk to?" There are no corner groceries or drug stores within a block or two. All we have is a new shopping center with its neon facade, with the supermarket and variety stores

and paved parking area. Facilities for the automobile. Many of our developments don't have sidewalks to walk on! No place to walk or roller skate, no place to get an ice cream cone, no place to socialize, no place for a local business to serve. The modern neighborhood is making sterile the process of socialization within the physical neighborhood.

The FHA demands, and the developer agrees, that we should have only residences in our neighborhoods, as other uses, important as they are to people, may (notice I said *may*, not would or do) adversely affect property values.

Many of us may recall the neighborhood where we had the corner grocery, the corner drug store, a church, a school, and a park or a meeting place. These were to us a built-in part of our lives. In many instances we had relatives close by and most of our social life took place within the physical neighborhood.

In contrast today, the dwellings in the new neighborhood are little more than shelter, a place to eat and sleep and where procreation takes place. The family's activities are generally located beyond the physical neighborhood of his residence. The physical neighborhood has little meaning in a social sense to the residents.

The question may be legitimately raised as to what role, if any, the corner store, the school, the park, the church have in the physical residential neighborhood. Have our concepts changed so considerably as to rule these things outside of the physical residential neighborhood as being incompatible or inharmonious to residential uses?

In planning the new neighborhoods, greater consideration should be given to problems other than physical products of dwelling units, streets, and utilities.

Convenience stores, those that provide the daily needs of the people, are now congregated into shopping centers with monotonous store fronts and paved areas of concrete or asphalt for the parking of automobiles. No longer is there provision for the corner store where the children can be sent for a loaf of bread, or spend

an evening over a coke or soda or thumbing the magazines. This change in our neighborhoods from dispersed facilities to concentrated facilities certainly has affected the social character of the neighborhood. With the corner store, there was a focal point for face-to-face contact, and also a measure of social control—for the owner of the store kept the parents advised of any misbehavior. In the shopping center, there is little or no opportunity for face-to-face contact and those who operate the stores have little concern for the personal welfare of their patrons.

#### **recreation areas**

WHAT ABOUT PLAYGROUNDS in our neighborhoods? In the old neighborhoods, where densities are high and land used intensively, certain needs have arisen. The greatest need is generally for tot-lots, where pre-school children can play, with a lesser need for teen-age and adult outdoor recreation facilities due to the greater number of the family employed. In planning the new neighborhoods, the planners appear to carry over the same type of need. But this is not necessarily the case. In the new neighborhoods, with the larger lots and lower densities, every lot is a potential tot-lot. The differences in social economic status of the residents may result in more time and demand for outdoor recreation by not only school age children but also by adults. Thus, the type of open space needed as well as its location and amount is changed with the change in the physical and socio-economic characteristics of the community.

#### **churches**

THEN THERE is the church, the forgotten facility in the new neighborhood. It is recognized that one neighborhood cannot support a number of churches of different faiths or denominations. This fact is recognized by a number of Protestant denominations who have cooperated in fast growing areas to assign areas in which one denomination will serve. The great majority of the people in the new neighborhood desire to attend church and participate in religious life and activities. Neighbor-

hood after neighborhood has been developed with no thought for the church in the life of the people.

I have just finished serving on a long range planning committee in our church with a membership of 350 families. This committee had the responsibility for studying the mission of the church and its physical needs and to develop a plan to best meet these needs. As our church was located between the University campus and the central business district, with four other churches located within two blocks, and the church on a site approximately 120 x 200 feet with the usual major street passing it, we certainly had to give consideration to space.

In considering the space needs, the committee spent six months looking for a satisfactory building site that had enough acreage to permit the development of a physical plant necessary to meet our needs. A minimum of four acres was established for a site, with eight to ten acres being considered most desirable. We felt we needed off-street parking, play area for nursery and Sunday School children, space for an educational building, social hall and sanctuary, and, even more important, a chance to provide the church with a setting more in harmony with its surroundings so that a massive structure on a small lot area would not become a necessity. I might say that the congregation voted to purchase ten acres of hilltop land in a relatively underdeveloped area of the city, where it can develop not only a new plant but the broader concept of a church in serving its community.

Churches in new neighborhoods are providing for many needs more effectively in respect to social activity, group identifications, family counseling, and spiritual security than ever before. Consequently, the church should have a place in these new neighborhoods. With proper placement, it can be a place of inspiration and pride with landscaped grounds, buildings which blend with the neighborhood, and with a mission to that neighborhood. The need for adequate space for a church and proper relationship of that space to

the residential environment is a need too long neglected.

Our churches would welcome the opportunity to purchase a large tract in a neighborhood and the presence of a church would add much to the assets of that neighborhood. The day of cramping a church plant on a few city lots must come to an end. But it cannot be ended if land is developed only with dwelling units and stores in mind.

#### **values of land, not "land-values"**

THERE IS ONE OTHER item I would like to mention briefly in respect to the neighborhood. Neighborhoods are created from the raw product of land. What we find is that land is being developed as a site for dwellings connected by streets and utilities. In so doing, the landscape is changed, very seldom for the better, usually for the worse.

The raw land has a mass, form, color, and texture. Too often these are ignored in preparing land for development. More attention to the raw product can lead to a more pleasing setting for the neighborhood, giving the area a sense of unity through the land itself.

We are apparently entering a new era and whether it is to be known as the atomic or the space age, only history will know. Perhaps if there is a global war, it will be known as the atomic age. If peace is our good fortune, it may then be known as the space age.

While we may conjure visions of what the future may be, we must still plan for the future in terms of today's knowledge. Whether the automobile will be with us twenty years from now, we cannot say. But we are planning for 1975 or 1980 as though it is a certainty. So it must be in other matters.

What I feel we should do in respect to the development of new neighborhoods is to look more closely at the social and spiritual values and the values that may exist in space, mass, form, color and texture. These things may prove to be more lasting and beneficial to man than some of the technology that exists today or may come in the future.

# *Landscape Architecture*

*It's Contribution to Architecture*

THERE ARE REASONS for increased interest in, and recognition of, landscape architectural services. Buildings are now more often intimately associated with their sites. More leisure hours and a slow but certain increase in average annual temperatures have encouraged more outdoor activities. The increased temperatures have also brought about an interest in micro-climatology, if only to reduce airconditioning loads through preservation of trees for shade.

A general rise in income levels has hastened the flight to the suburbs and permitted the luxury of patios and swimming pools. And conversely, in our larger cities, commuting problems have made the town house attractive again; and the town house must have its courtyard, fenced patio, or atrium. These elements require the finest blending of architectural and landscape architectural skills.

A not insignificant factor in the new concern over landscape architecture is the wage of the yard man. Only the very rich can afford full time maintenance services: therefore, considerable care is necessary in selecting and arranging plant materials, to minimize maintenance problems. Perhaps, for example, broad green lawns so essential to people of English heritage may have to give way in this area to more Mediterranean treatments of pavement, pebbles, pine straw or periwinkle.

## **safety**

WE ARE NOW more safety-conscious, and the art of landscape architecture places safety high on its check list. Can drives be graded so as to minimize the danger from cars slipping their brakes and rolling down hill? Will plantings stay low enough to assure clear sight lines where drives meet walks or enter roads? Are steps properly located and lighted? Are pools fenced to assure

supervised use? Are walks kept clear of overhanging branches that could damage clothes or injure eyes? These are but a few of the concerns that make landscape architecture significant to health and to life itself.

#### timing

THE PROBLEM of maintenance costs has previously been mentioned. But we must not neglect other economic considerations. In the olden days, architects produced buildings of great stability—they had an air of permanence. These buildings are now giving way to light and airy structures. Though their structural life may be equal to that of historic structures, their economic life or the life of their neighborhoods is often less than 25 years. When city planning and urban renewal come into their own, this will no longer be true; but today there is no point in designing a landscape that will reach maturity after the need for the building has passed.

An intimate knowledge of plants makes it easier to design for an immediate effect in the creation of a setting. Where full grown or large scale plants are not available or suitable, a good landscape architect can artfully blend construction with planting to produce a satisfactory composition. Not that we recommend too much construction, for in California the trend has gone so far that back yards have become lumber yards. It is my fervent wish that all

mediately the settings so beautifully pictured in architectural renderings. But in most cases, the trees designed have a 25 year start on reality.

#### collaboration

OF WHAT VALUE to architects is cooperation with landscape architects?

Any of you who have been in business for even a few years know that there is nothing that sells your work as well as a satisfied client. Today, clients expect as much attention given to drives, walls, walks and plantings as to fenestration, cornices or doorways. A landscape architect is sensitive to contours, to grades, to plants, and is usually more experienced in handling the scale of outdoor areas.

I trust I have established the fact that landscape architecture is more than spotting greenies around a structure. It is more than decorating the site. You have heard the line that a school is a developed site, only a portion of which is under roof. Landscape architecture serves best if it is developed integrally with the design of the structure. For all buildings are enhanced by trees—and these can be saved nine times out of ten if proper care is given to siting, grading, drainage and utilities. Wholesale levelling of sites to make bare platforms for aseptic buildings can be the death of our cities. The scraped-earth policy of some government agencies, in their zeal to assure positive drainage, has ruined many a beautiful site. Livability is of prime importance.

The architect, as the designer, can best relate rooms, terraces, and entrances to the outside, but landscape architecture is another art that will help enhance a creation.

All the architectural magazines are dramatizing the relationship of building to site, of indoors to outdoors. The popular press prints thousands of pictures of good architecture and well-designed gardens. Particular emphasis is placed on the flow of space from interior to exterior. And, if one cannot walk into the garden, one can enjoy a kind of visual circulation through well-related views.

A glance at history will reveal that the finest creations of the most significant periods brought building and planting into pleasing relationships. I am sure you can recall studying about Egyptian country estates with their water features and planted courts; and about Roman villas that provided so beautiful a setting for rural living. One thousand years later the Italian villas recaptured the past, and set the future pattern for Versailles and the estates of 17th century England. It is true that the emergence of landscape architecture as a profession was not recognized until Le Nôtre's days at Versailles, and the title was not phrased until the late 19th century in this country, but the finest works of all history blended the two arts, building architecture and landscape architecture, into an interrelated whole.

## *Neighborhood Renewal*

WE FIND IN MANY of our small towns today, some fine examples of homogeneous neighborhood life where the school, the church, shopping centers and parks are within safe, convenient walking distance to the homes. To clearly define the neighborhoods and look at some guiding principles that can aid us in planning, let's look at the development of early neighborhood cities.

During the Middle Ages, with the upsurge of guilds and the merchant class, people began to cluster together, primarily for protection against marauders, in heavily fortified, walled enclosures (Illus. 1). Commerce and trade were on the upswing, though the economy was primarily agrarian. Cities became the hub of activity, and within the narrow confines of the walls, the density of population increased. And you know what that meant—PROBLEMS!

Let's just suppose that there once was a City Father who formerly had spent many happy hours in his counting house checking the revenue and trying to decide which improvement projects would pacify the most people: the drawbridge over the moat needed repairing, the dirt roads needed cobblestoning, and the ladies wanted the stable moved to the windward side of the walls. "What we need," suggested an astute councilor, "is some professional planning help."

A team of qualified planning specialists was selected and charged with the responsibility of charting the best land use of the existing city. The town fathers insisted that the planners come up with flexible programs that would fit their own local situations. This was quite an assignment for, once the walls of the city were set, expansion was impossible; so the elements of the city had to be placed in the proper balance because of the limited area.

This, then, was the medieval city that evolved—a government building, church, school, market place and homes (Illus. 2). Because protection was still a main feature, entrance was made difficult, and the wall and moat sharply defined the city limits.

Most of our modern cities, to begin with, looked something very much like the medieval town, though minus the moat—a few stores, a church, a score or more of dwellings clustered at a crossroads or beside a river. When cars replaced carriages, life began to move at a faster pace. Improved transportation and communication enabled people to move from the heart of the city—stretching the once quiet residential areas into many neighborhood sections formed by the through- and cross-town traffic arteries.

When the city was small, the problems of sewer extensions and street widening were usually met by appropriating limited tax funds or issuing general bonds. As the city grew, utilities and services were overloaded to meet the heavy demands of fringe areas. Downtown traffic snarls drove both shoppers and merchants to suburban locations, where, unless advance planning had taken place, the pattern repeated itself. It was here that most cities were forced into planning so that some semblance of a neighborhood development could be established in each of the fast-growing sectors of the city. Without over-all planning guidance, each small acreage subdivision continued to stretch city streets into a monotonous, expensive gridiron pattern.

In most of our cities today, we can find classic examples of the lack of planning and code enforcement, which makes our newly developing neighborhood obsolete almost before the paint is dry and the families move in. We see the results of uncontrolled real estate sprawl. Without zoning, building codes and housing codes, anything goes. A \$15,000 home doesn't have much of a chance when the lack of zoning allows a neighborhood to go into business. The day is past when we can say, "Every man to his own castle."

A weak electrical code and the

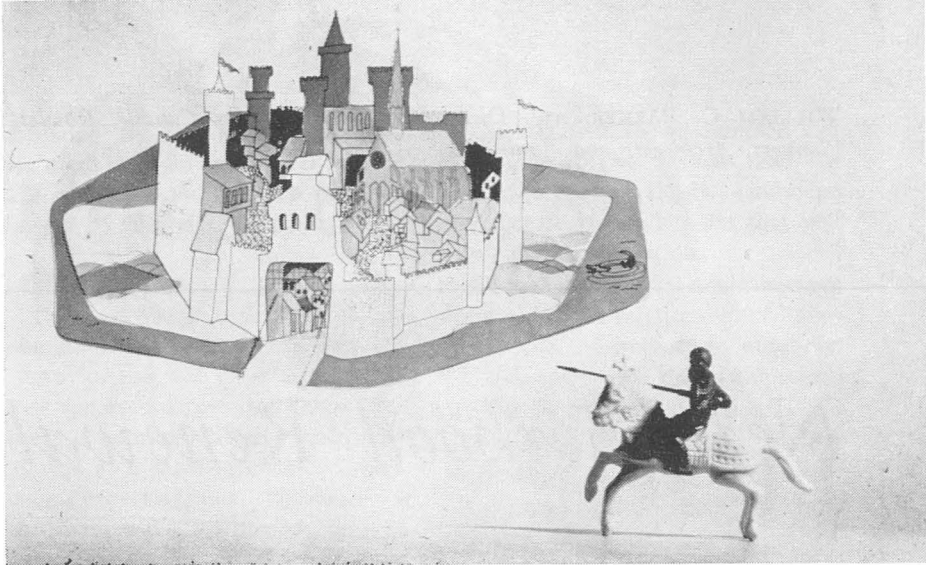


ILLUSTRATION 1

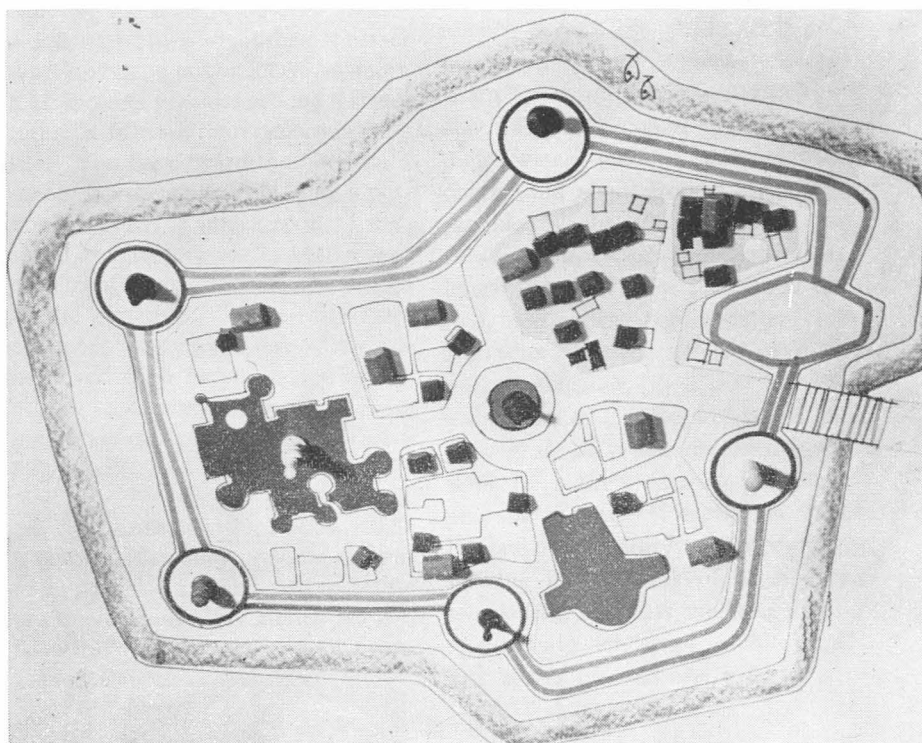


ILLUSTRATION 2

lack of a housing code in one city was responsible for open wiring which shorted and cost the lives of three members of a family, completely destroying the home and causing major damage to the adjacent house.

The "bad apple" in the neighborhood barrel can spread blight over the entire block and eventually the total neighborhood if it is not checked. Revised municipal codes

and ordinances that are properly enforced could clean up conditions and prevent their recurrence.

In a growing Gulf Coast town (Illus. 3), an industrial district classification was placed on this neighborhood permitting one dwelling unit on a 1000 square foot lot. On a lot 50' x 120' (6000 square feet) it is possible to crowd in six houses. In this neighborhood you can see homes being built on the front of lots and

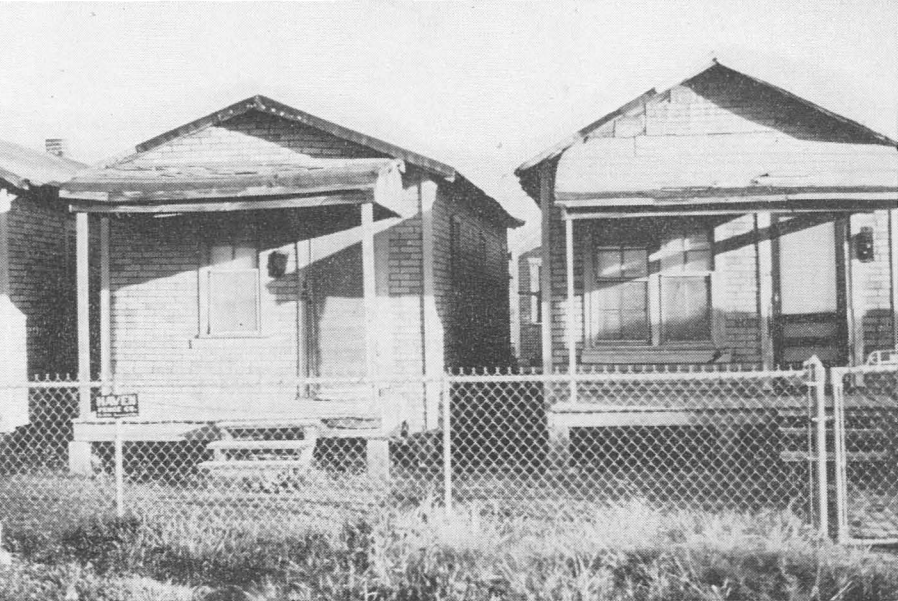


ILLUSTRATION 3

rolled to the rear, stacking them in like dominoes. They were able to get only five houses on this lot.

Each citizen today helps hold the key to sound planning and we can correct these deplorable "blight conditions" that plague our neighborhoods. Vital points that should be met by every city that desires to clean up and plan for the future are set forth in the Workable Program of the 1954 Housing Act:

- Adequate local codes and ordinances, effectively enforced.
- A comprehensive plan for development of the community.
- Analysis of blighted neighborhoods to determine the treatment needed.

ILLUSTRATION 4

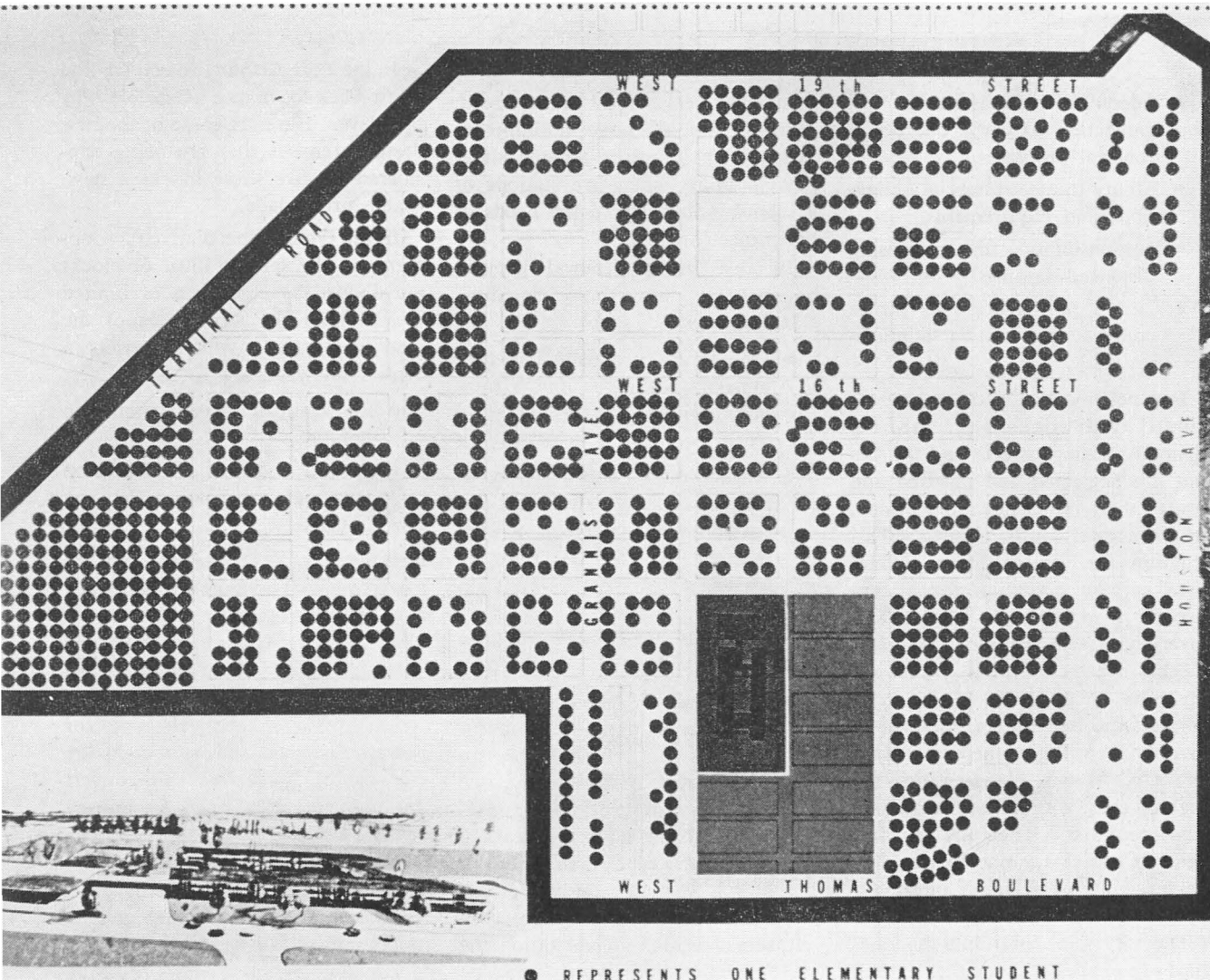




ILLUSTRATION 5

- Adequate administrative organization to carry out urban renewal programs.
- Ability to meet financial obligations and requirements.
- Responsibility for rehousing displaced families.
- Citizen participation to insure continuous planning administration.

For neighborhoods that are confronted with decaying, poorly planned housing, streets and utilities that are neglected and misused and losing their efficiency and value, urban renewal can be applied. This program has been called an "immediate surgery operation for a cancerous urban sector." The federal government will provide two-thirds of the necessary funds while the city puts up one-third of the cost. To start the ball rolling, the federal government will give the city a grant for survey and planning of the blighted area, with no local matching funds required. Then the city has eight to twelve months to establish the feasibility of HHFA's offering a loan and grant to the city.

The city can contribute its one-third of the project cost either in cash

or in the form of local grants-in-aid, such as public facilities and improvements. These might include street paving, utility lines, fire stations or a school built to serve the needs of the project area.

In this urban renewal project, houses fall into three "quality" classifications:

- Conservation or standard-type housing, which requires a minimum of repairs, paint, and fix-up to prevent deterioration.
- Rehabilitation housing is carefully analyzed by structural and environmental surveys to see whether it is economically feasible for FHA mortgage insurance programs to lend money to bring the structures up to standard.
- Clearance or demolition housing which is completely uneconomical for rehabilitation. In the United States today, we have approximately five million units in this classification, and nearly one million dwellings a year are added to this slum category. Through conservation and rehabilitation the formation of slums can be

slowed down and eventually arrested.

Neighborhood redevelopment is taking place in Port Arthur, Texas, (Illus. 4) where in a 72-block area a new school and park site have just been located. One problem we are presently studying is that of providing a safe, convenient route to school and park for each of the school children indicated by a dot. In this project we have 60' streets and 20' alleys and 300' square blocks. By closing some side streets and turning back alleys into walk malls, more building sites, inner-block recreation and good pedestrian access can be provided. Let's look at a few of our problems.

Scenes as shown in Illus. 5 in some of the project area backyards are eyesores that no one wants to claim. Here, urban renewal can help correct drainage and give the kids in this block a clean and desirable place to play.

In the Port Arthur Project, we find many back-lot homes accessible only by alleys. Here are some of the new design premises that are being considered to give these blocks a new, usable promenade.

In the typical, speculative development on the left in Illus. 6, blocks are divided by easements or limited use alleys. The advantages of the plan to the right, which provides a central sidewalk, are:

- Elimination of pedestrian-auto conflict.
- Central location of bus stop cuts walking distance between houses.

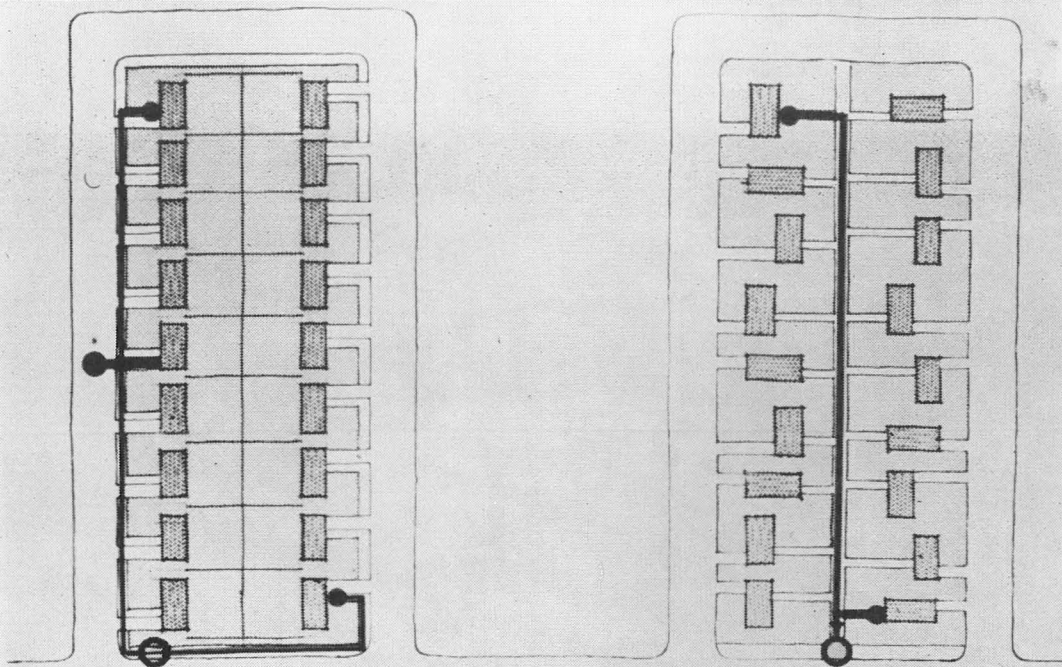
Disadvantages: Provision must be made to give individual yards privacy from the central walks.

By keeping the automobile and services in the front of the home on streets that are designed for them.

And placing the walkways for pedestrian traffic and activity in the rear of the home, we can convert the obsolete alley and the unused backyard space into desirable circulation and recreation areas.

In the typical, speculative development, we find utilities inaccessible, monotony of all yards defined by fences, uninterrupted views resulting





● TYPICAL "SPECULATIVE" DEVELOPMENT ● SOLUTION

\* ADVANTAGES of CENTER SIDEWALK

- 1 Elimination of pedestrian - auto conflict
- 2 Central location of bus stop
- 3 Cuts walking distance between houses

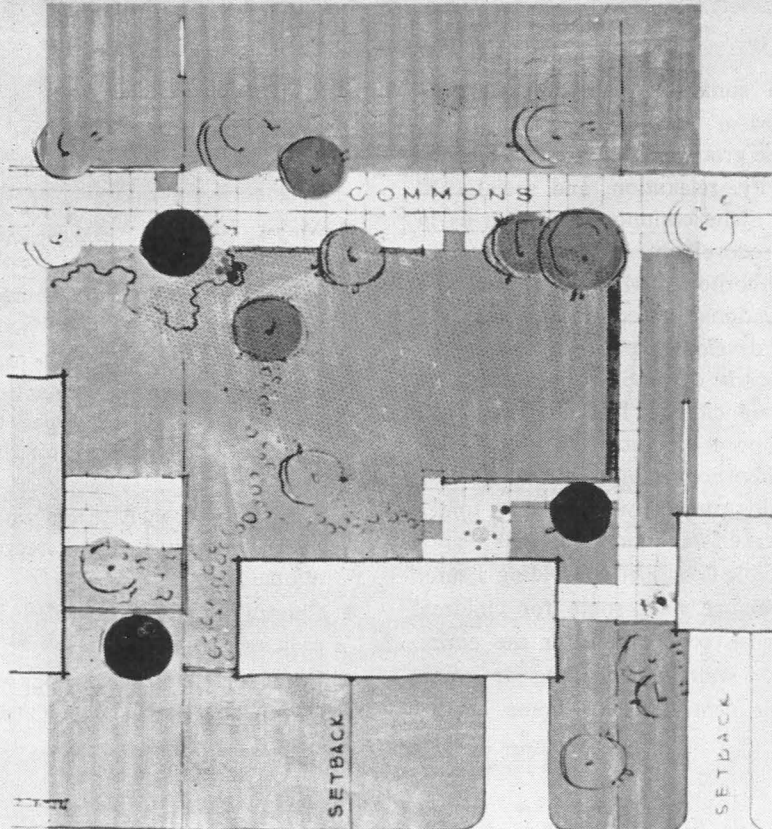
\* DISADVANTAGE

- 1 Provision must be made to give individual yards privacy from center walks

ILLUSTRATION 6

ILLUSTRATION 7

● SUGGESTED DEVELOPMENT



Pedestrian traffic and neighborhood activity

Inner yards opened up to interesting intimate "VISTAS" defined by planting, low walls and high screen walls

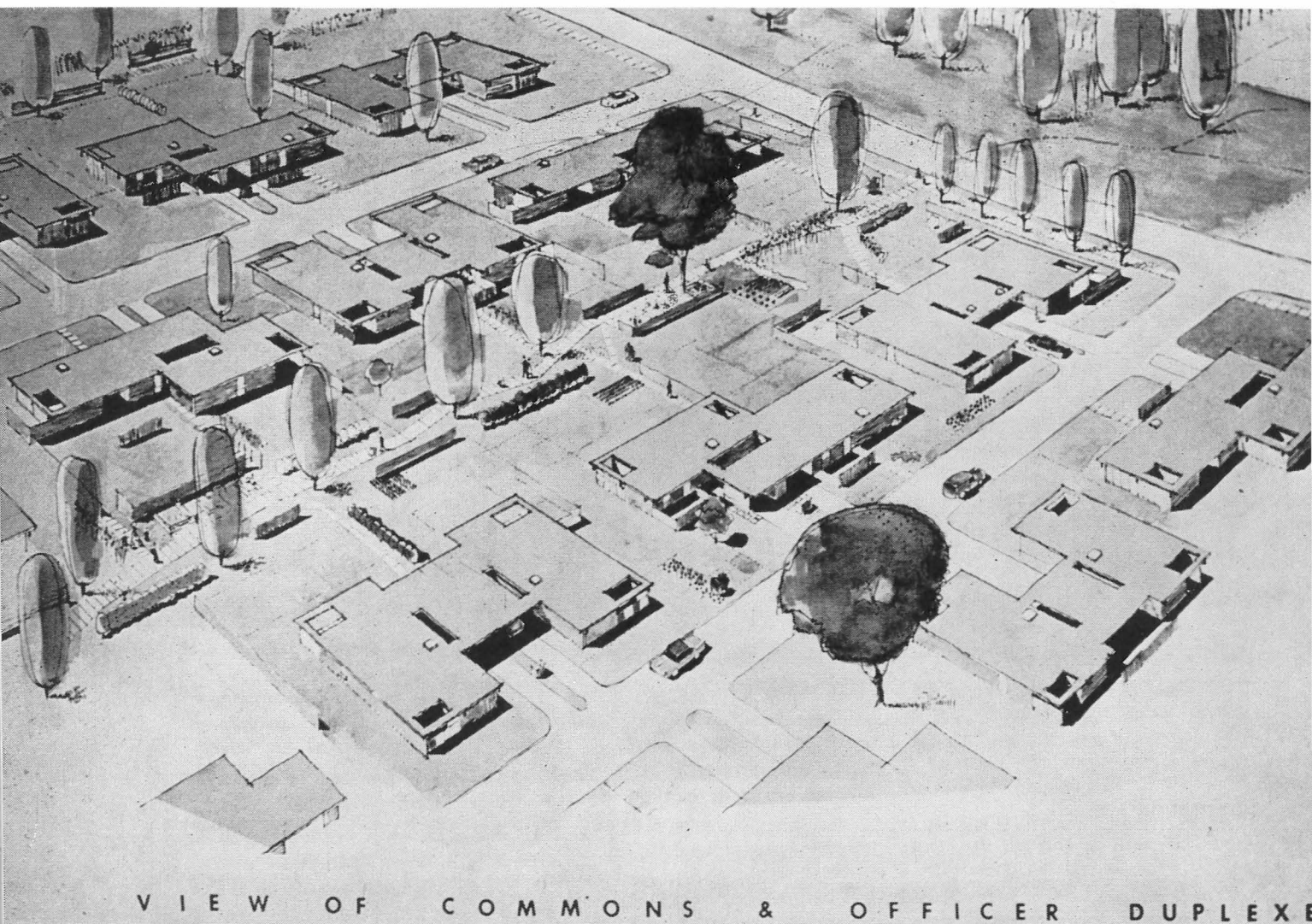
House positions juggled in order to create OUT-DOOR rooms

Little used front yards cut in size

Varying setbacks lead to imaginative plot development

Utilities accessible on street

No pedestrian - auto conflict



V I E W   O F   C O M M O N S   &   O F F I C E R   D U P L E X E S

ILLUSTRATION 8

in the lack of privacy, and spaces between houses unusable. Straight-line building setback leads to the monotony of plot development, and pedestrian-auto conflict in the front street.

In this suggested plan (Illus. 7), pedestrian traffic and neighborhood activity is defined by the commons running through the center of the block. The inner yards open into interesting, intimate vistas defined by planting, low walls, and high screen walls; house positions juggled in order to create outdoor rooms; little-used front yards cut to size; varied setbacks lead to imaginative plot development; utilities accessible on the street; no pedestrian-auto conflict.

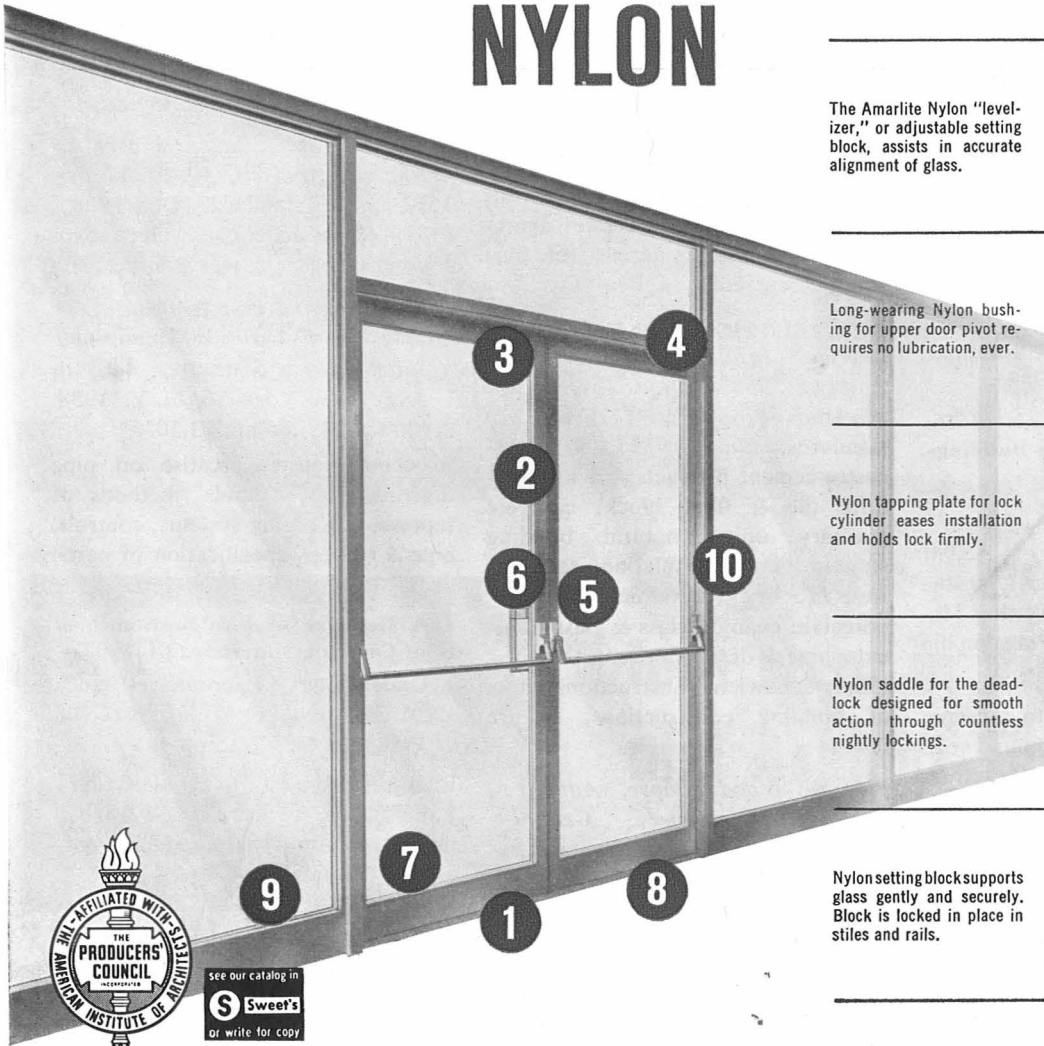
In summary, the commons becomes a promenade; the park a picnic ground, a play space for group activity, relaxation, and social contact. The commons can help us in the redevelopment of our worn-out neighborhoods which often lack the recreational space we are insisting new developers place in new neighborhoods developing in the fringes of our cities. The commons can become a big factor in establishing neighborhood unity. In this air base housing project, which is now under construction, commons-walk area principle is applied, providing a safe, convenient walk route for children going to school and for the entire family walking, shopping or going to the central park. Some of the

guiding principles which have been applied in this project are:

- Residential areas planned on a neighborhood basis
- Major highways by-pass the neighborhood
- Primary street patterns connect the centers of the neighborhood
- Secondary streets provide access to residential streets of look and cul-de-sac types to filter out traffic density for the area
- A system of pedestrian walk malls, greenways, and recreational areas
- Church sites are provided in each neighborhood
- Local neighborhood shopping centers are strategically located.

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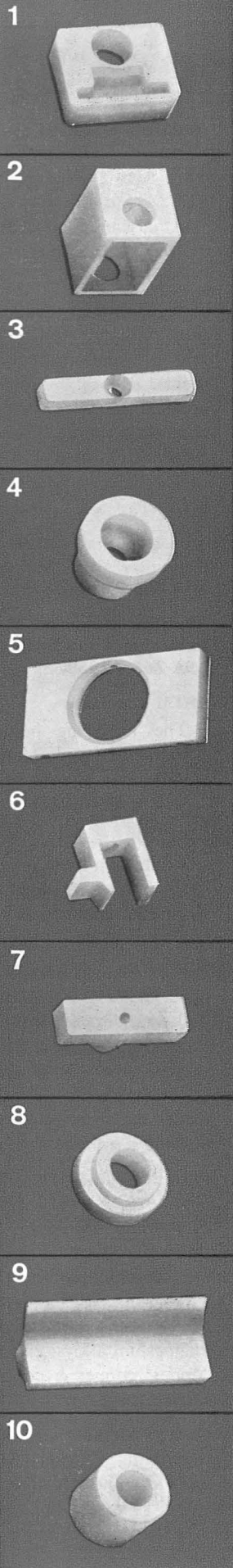
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# TECHNICAL BIBLIOGRAPHY

## **American Standard Specifications for Gypsum Wallboard Finishes. ASA A97.1-Oct. 1958.**

ASA Publications (available from American Standards Association, 70 E 45th Street, New York 17, N. Y., 8½" x 11", 35¢ each)

A revision & expansion of 1953 edition, with an Appendix giving general information on framing requirements; decoration; specifications for application of gypsum wallboard to receive ceramic, plastic, metal tile & plastic finished wall panels by adhesive application; & ventilation above gypsum wallboard ceilings.

## **American Standard Methods of Determining Areas in School Buildings. ASA Z65.2-1958.**

## **American Standard Methods of Determining Areas in Public Buildings. ASA Z65.3-1958.**

### **ASTM Standards**

The following books of ASTM Standards are announced by the American Society for Testing Materials, 1916 Race St., Philadelphia 3, Pa.

Printed on bible paper to conserve shelf space & weight & bound with blue cloth covers & red backstrap. Complete set—\$116.00

*Part 1. Ferrous Metals Specifications (Except Test Methods)*, 1560 pp, 290 standards (Jan. 1959) \$12. Steel (both carbon & alloy): structural & rivet; boiler & pressure vessel steel plates; concrete reinforcement; commercial bar; hot & cold finished bars, etc.

*Part 2. Non-Ferrous Metals Specifications (Except Test Methods), Electronics Materials*, 1386 pp, 251 standards (Oct. 1958) \$10. Aluminum & aluminum-base alloys; alloy wire, rods, & standard conductors for electrical purposes; magnesium & magnesium alloys; zinc & zinc alloys; copper; copper & copper alloy wire & conductors, etc.

*Part 3. Methods of Test for Metals (Excluding Chemical Analysis)*, 980 pp, 119 standards (Dec. 1958), \$10.

Metallography; tension; compression; bending; hardness; impact; magnetic particle testing; linear expansion; heat treatment; thermal analysis; corrosion; verification of testing machines; electrical & magnetic properties of metals, etc.

*Part 4. Cement, Concrete, Mortars, Road Materials, Waterproofing, Soils*, 1458 pp, 338 standards, (Dec. 1958), \$12. Cement; lime; gypsum; magnesium oxychloride & oxysulfate cements; masonry mortar; chemical-resistant mortars; concrete aggregates; concrete; materials for curing concrete, etc.

*Part 5. Masonry Products, Ceramics, Thermal Insulation, Sandwich & Building Constructions. Acoustical Materials, Fire Tests*, 1176 pp, 226 standards, (Jan. 1959), \$12. Asbestos-cement products; brick; structural tile & filter block; concrete masonry units; natural building stones; thermal insulation; refractories; fire brick; ceramic whiteware; porcelain enamel; glass & glass products; pipe & drain tile; acoustical material; sandwich constructions; tests of building constructions; & fire tests.

*Part 6. Wood, Paper, Adhesives, Shipping Containers, Cellulose, Leather*, 1152 pp, 210 standards (Feb. 1959), \$10. Cellulose derivatives; wood & wood preservatives; adhesives; leather, etc.

*Part 7. Petroleum Products, Lubricants, Tank Measurements, Engine Tests*, 1420 pp, 227 standards (Dec. 1958), \$12. Petroleum (fuel oils, gasoline, diesel fuels); lubricants; grease; engine tests; measuring & sampling; tank calibration; laboratory apparatus.

*Part 8. Paint, Naval Stores, Aromatic Hydrocarbons, Coal, Coke, Gaseous Fuels, Engine Antifreezes*, 1424 pp, 353 standards (Feb.-March 1959), \$12. Pigments, oils, & thinners; drying oils & driers; shellac, varnish & varnish materials; resins & resin solutions; lacquer & lacquer materials; paint tests; traffic paints; paint weath-

ering tests; putty; bituminous emulsions; antifreezes; gaseous fuels, etc.

*Part 9. Plastics, Electrical Insulation, Rubber, Carbon Black*, 1680 pp, 290 standards (Dec. 1958), \$14. Electrical insulating materials, varnishes, tubing, tapes, porcelain, paper, mica; laminated thermosetting materials; plastics, vinyls, cellulose, foams; rubber products, sponge rubber, etc.

*Part 10. Textiles, Soap, Water, Atmospheric Analysis, Wax Polishes*, 1532 pp, 267 standards (Dec. 1958), \$12. Textile materials; water; soaps & other detergents; wax polishes, etc.

### **Fundamentals of Pipe Drafting**

(by Professor Charles H. Thompson)

John Wiley & Sons, Inc., 440 4th Ave., New York 16, N. Y. 1958. 8½" x 11", 66 pp, \$3.50.

A comprehensive treatise on pipe drafting with symbols, methods of representing piping systems, controls, pipe & fittings, specification of parts, detail drawings & glossary.

### **Test Methods for Fire Resistance of Roof Covering Materials (UL 790)**

Underwriters' Laboratories, Inc., 207 East Ohio St., Chicago 11, Ill. 1958. 5½" x 9", 15 pp.

Lists requirements of Underwriters' Laboratories for acceptance & labeling of built-up & prepared roof covering materials for Class A, B, & C roofings.

### **Concrete Masonry Units (UL 618)**

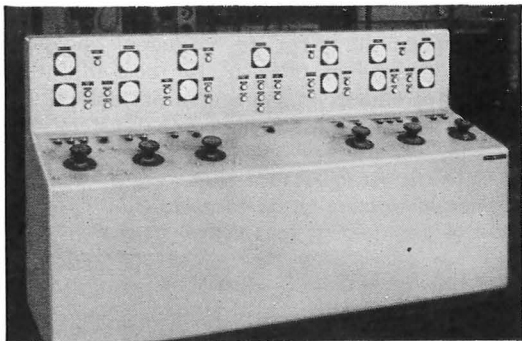
Underwriters' Laboratories, Inc., 207 East Ohio St., Chicago 11, Ill. 1958. 5½" x 9", 18 pp.

Lists requirements necessary to meet Underwriters' Laboratories approval & labeling of concrete masonry units which are shown by tests to be eligible for fire resistant classifications under standard fire exposure conditions.

### **American Standard Graphical Symbols for Fluid Power Diagrams. ASA Y32.10-1958**

American Society of Mechanical Engineers, 29 W. 39th St., New York 18, N. Y. 8½" x 11", 15 pp, \$1.50.

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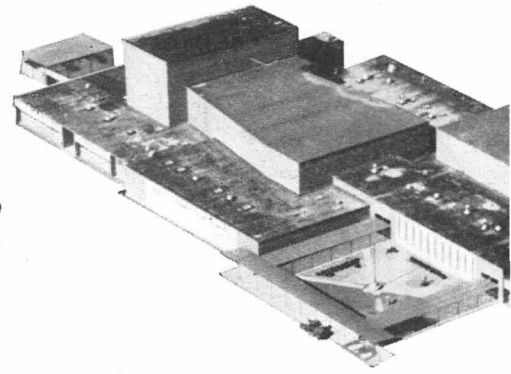
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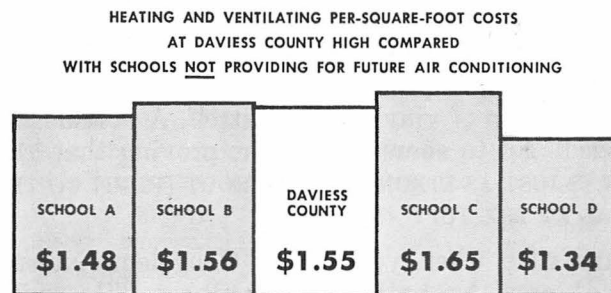


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**HEATING AND VENTILATING COSTS "IN LINE".** The cost for this versatile equipment was in the same range as equipment not adaptable to air conditioning! Heating and ventilating costs per square foot were slightly higher than those of some other schools in this area, *but they were also lower than others!*



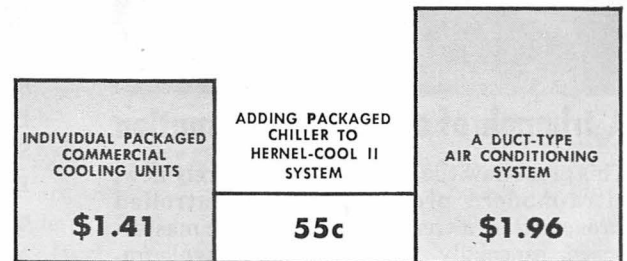
Data based on actual school construction cost figures in Herman Nelson files.

The original decision to provide for air conditioning pays big dividends when classrooms are actually air conditioned.

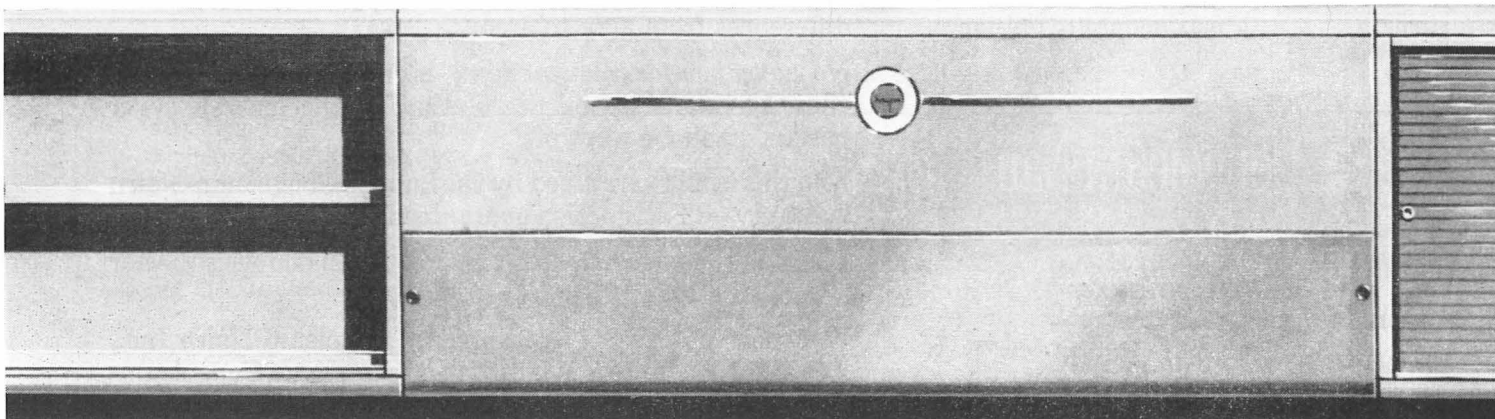
Large-enough piping, pipe insulation, condensate drainage system and proper control system were installed originally, so it's simply a matter of adding a packaged liquid chiller in the boiler room!

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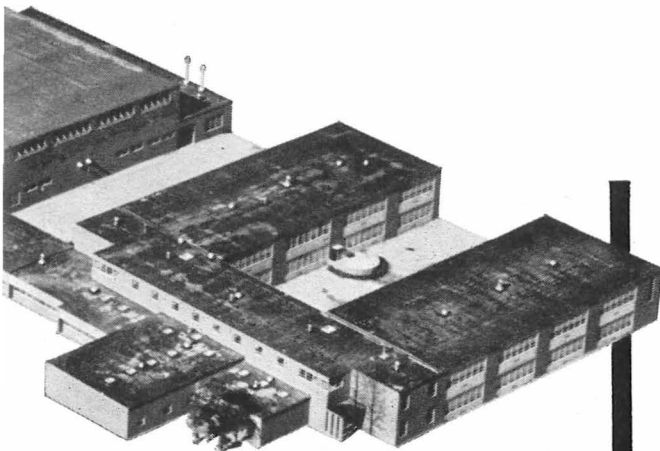
ESTIMATED PER-SQUARE-FOOT COSTS  
OF ADDING PACKAGED CHILLER COMPARED  
WITH THOSE OF INSTALLING AIR CONDITIONING SYSTEMS



For specific sources for these estimates contact School Air Systems Division,  
American Air Filter Company, Inc., Louisville, Ky.



# MORE THAN 250 SCHOOLS NOW EQUIPPED WITH *hermel-cool II* UNITS



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*Owensboro, Kentucky*

**COUNTY SUPERINTENDENT**  
*Fred Taylor Burns*

**ARCHITECTS**  
*Walter Scott Roberts, Ben Johnson*

**ENGINEER**  
*Charles Young & Associates*

**GENERAL INFORMATION**—Square footage: 126,000. Steel framing, brick, lightweight shale block, slab flooring, bar joist roofing, steel deck. Exterior of brick, glass, aluminum, steel and porcelain enamel. 71 self-contained classrooms, auditorium, gymnasium, kitchen, cafeteria, shops, library, administration offices. One two-story wing, remainder one-story. Foyer, corridors, cafeteria, restrooms have terrazzo floors. Tile floors in classrooms. Fluorescent lighting and skylights set in acoustical plaster ceilings. 3,500 permanent gymnasium seats, 1,024 in auditorium. Electrically operated folding wall divides gymnasium into two sections. Stainless steel kitchen serves 400 at a sitting. Terrace off cafeteria for outdoor dining. Complete classroom intercommunication system.

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mates you can use in your own planning), and (3) the equipment for school air conditioning. Address requests to: American Air Filter Company, Inc., 215 Central Avenue, Louisville, Kentucky, Attention: Jack O'Neil.

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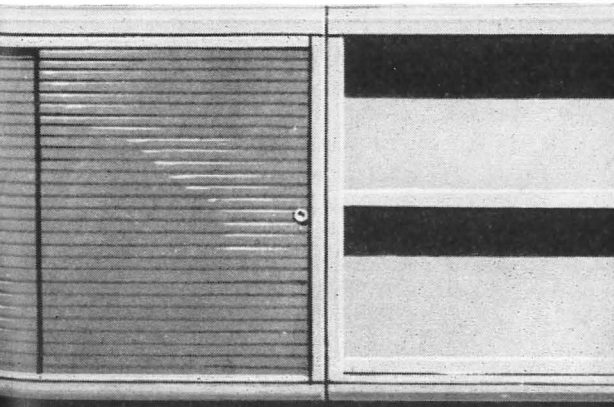


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# CALENDAR

*March 5:* South Wales Institute of Architects, Council Meeting, Royal Hotel. Cardiff, Wales.

*March 9-12:* Meeting of Board of Directors, The Octagon, Washington, D.C.

*March 10-12:* AIA-NSF Conference on Basic Architectural Research, University of Michigan, Ann Arbor, Michigan.

*March 11-12:* 9th Annual Iron and Steel Conference, Sponsored by the Pittsburgh Section of the Instrument Society of America, Pittsburgh, Pa.

*March 13-14:* Middle Atlantic Regional Meeting, Greenbrier Hotel, White Sulphur Springs, W. Virginia.

*March 15-April 5:* Annual Tour of Historic Homes, Charleston, South Carolina.

*April 1:* 28th Annual Meeting of the Inter-Society Color Council, Hotel Statler Hilton, New York City.

*April 18-25:* Historic Garden Week in Virginia, sponsored by the Garden Club of Virginia.

*April 24-25:* Great Lakes Regional Conference, College of Architecture and Design, Ann Arbor, Michigan.

*April 25-May 10:* 22nd Annual Maryland House and Garden Pilgrimage.

*May 1-7:* Annual Convention, Royal Australian Institute of Architects, Brisbane, Queensland.

*May 10:* Closing date for projects for Idea Contest for Belgian Congo Cultural Center. Additional information from Centre Culturel du Congo Belge, 28 Avenue Marnix, Brussels, Belgium.

*June 10-13:* British Architects' Conference, Cardiff, Wales.

*June 22-26:* AIA Annual Convention, Roosevelt Hotel, New Orleans, Louisiana.

*July:* Meeting of Housing Commission of the UIA, Moscow, U.S.S.R. Details of all UIA activities from M. Pierre Vago, 15 Quais Malaquais, Paris.

*September 30-October 2:* Producers' Council Annual Convention, Chase-Park Plaza Hotel, St. Louis, Mo.

*October 7-14:* California Council Convention, Hawaiian Village Hotel, Honolulu, T. H.

*October 20-30:* Annual Convention, Architectural Institute of Japan, Kyoto and Osaka.

## Necrology

*According to notices received at The Octagon between January 1, 1959 and January 31, 1959*

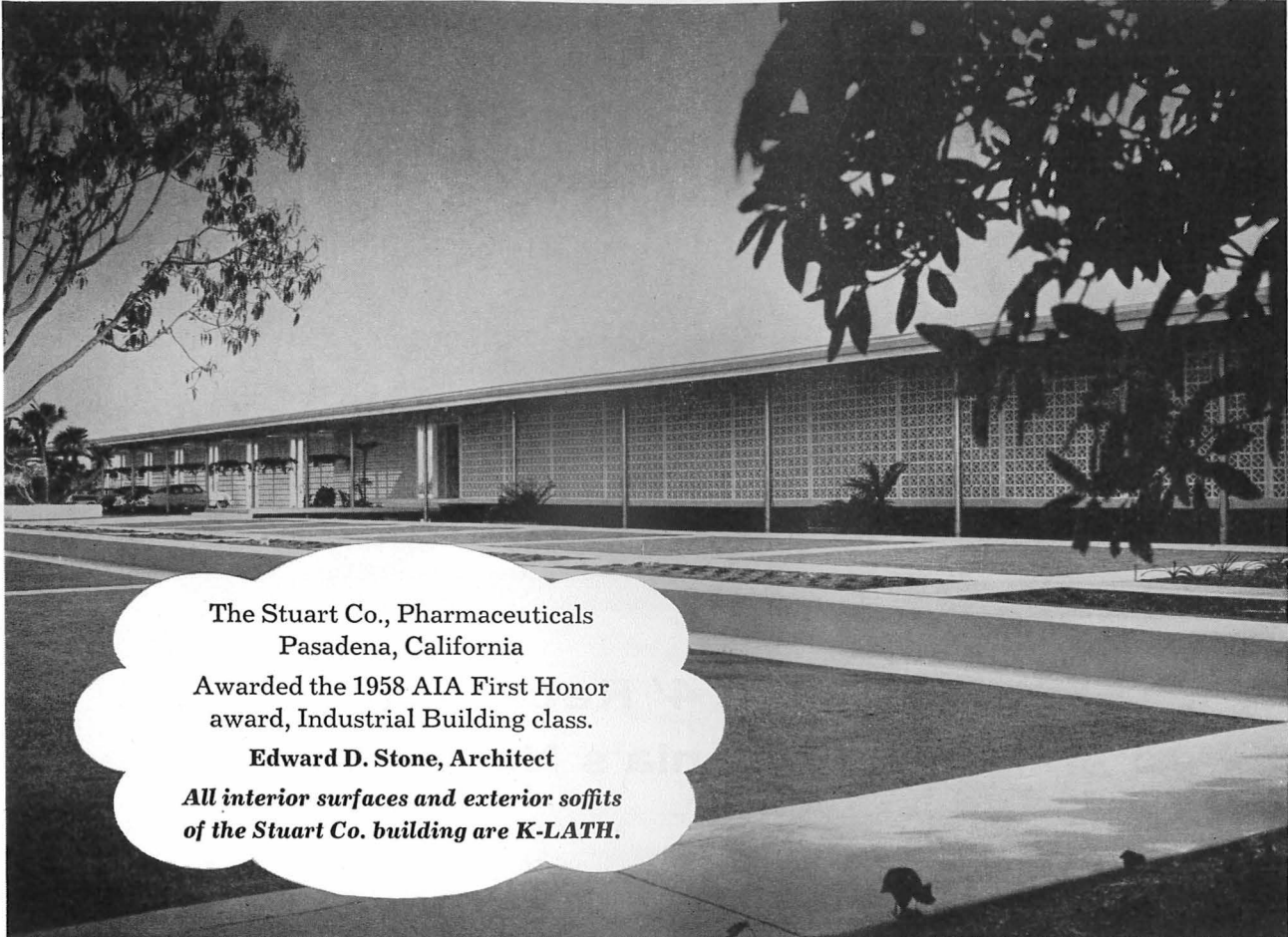
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 ELSWICK, FRED H., Louisville, Ky.  
 FELGER, OTIS A., II, New Orleans, La.  
 GATES, ERNEST H., Boise, Idaho  
 GROLOCK, WILLIAM A., St. Louis, Mo.  
 IRRERA, RAYMOND, Long Island City, N. Y.  
 KNUBEL, JOHN A., New York, N. Y.  
 LEWIS, JAMES A., Birmingham, Ala.  
 MAFFITT, THEODORE STUART, Palestine, Texas  
 MOHR, OSCAR P., New Orleans, La.  
 MOSCOWITZ, JACOB, St. Petersburg, Fla.  
 PATTERSON, HOWARD S., New York, N. Y.  
 PHELPS, RAYMOND F., AIA, San Antonio, Texas  
 POLLITT, ALFRED O., Maplewood, N. J.  
 REYNAL, VICTOR M., So. Orange, N. J.  
 ROWE, CHARLES B., Park Ridge, Ill.  
 RUSSELL, WILLIAM H., New York, N. Y.  
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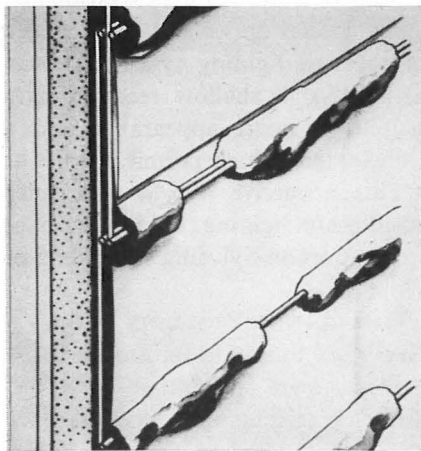


The Stuart Co., Pharmaceuticals  
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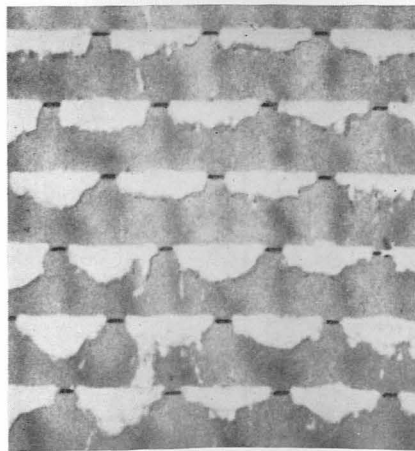
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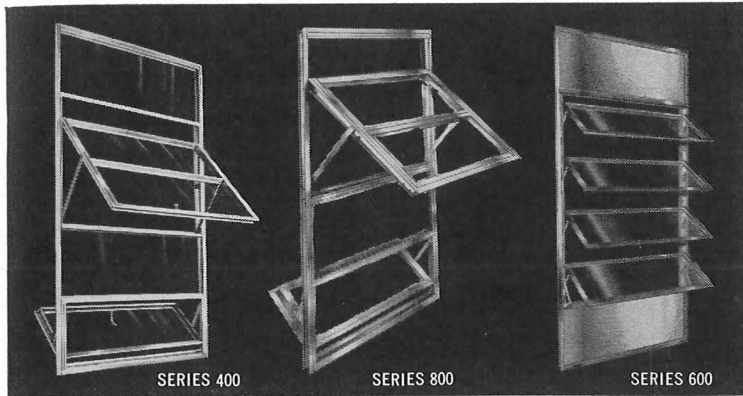
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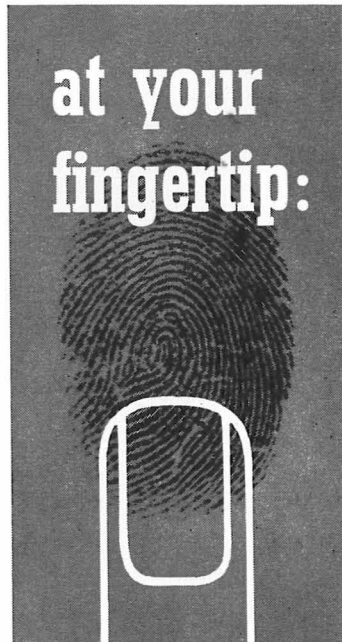
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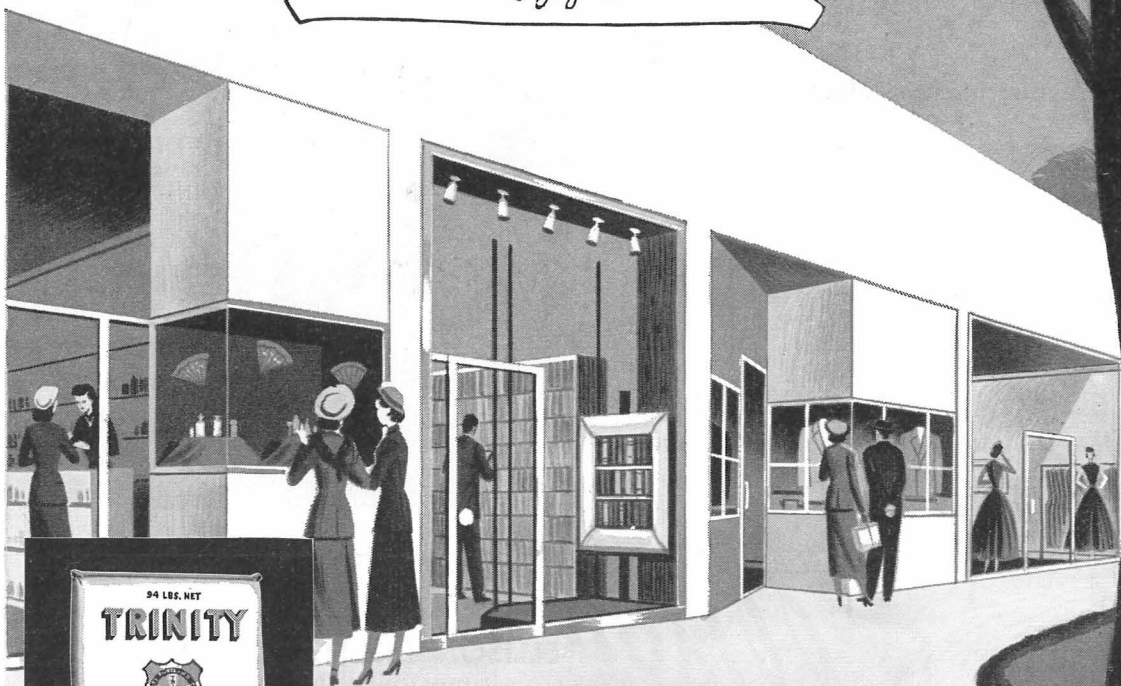
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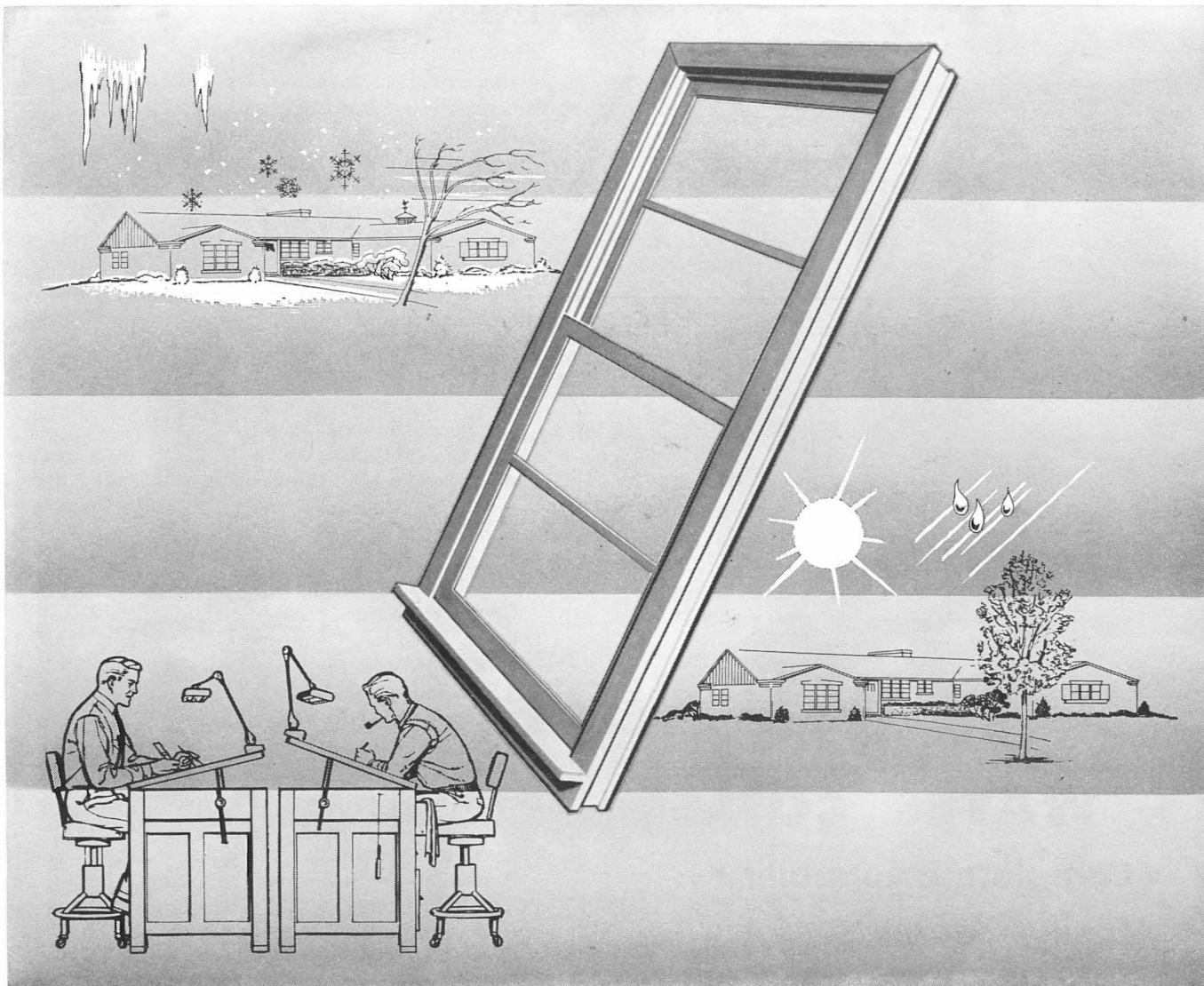
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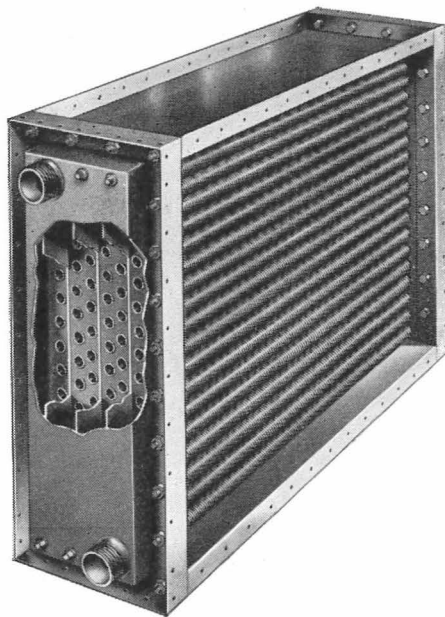
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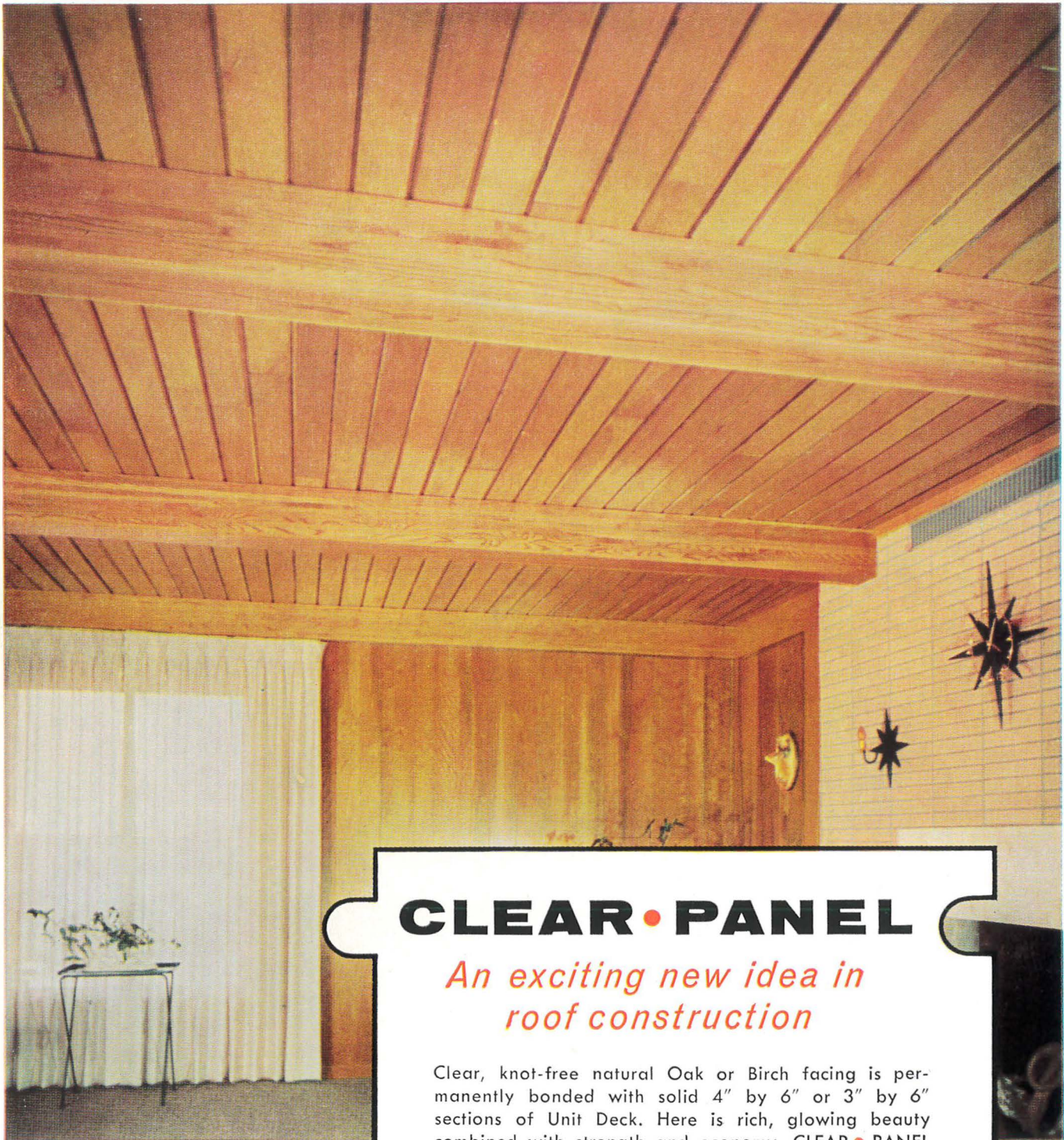
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