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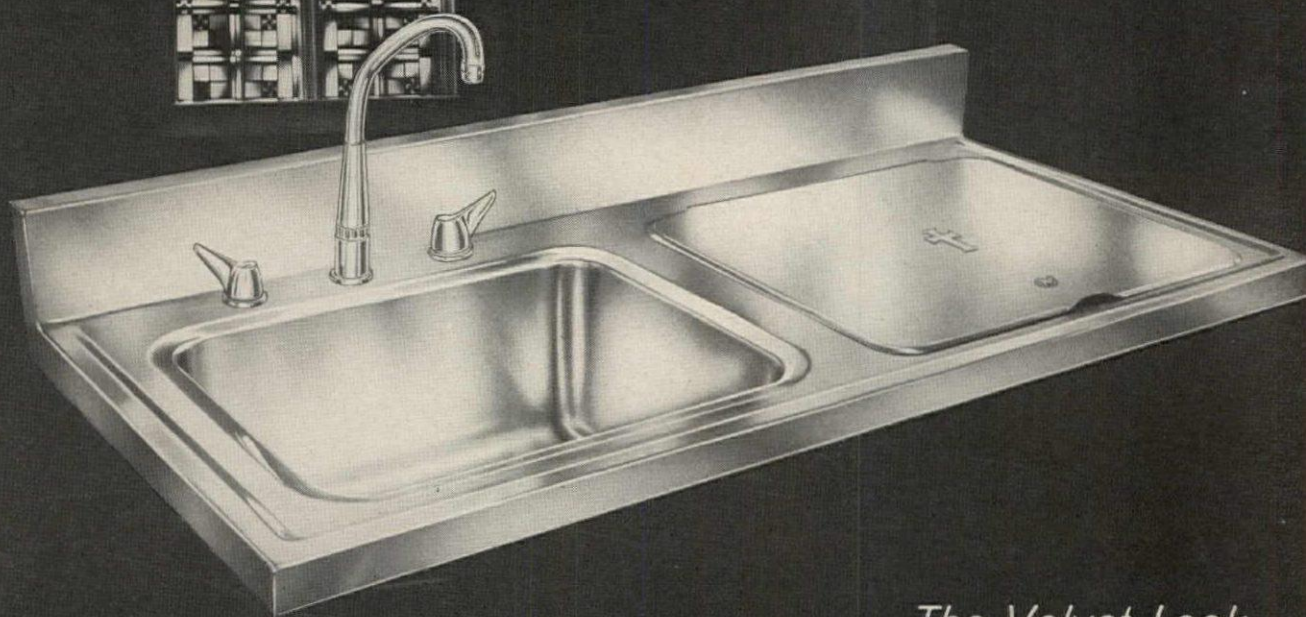
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Cover: Study sketch of the bronze grille sculpted by José Chavez Morado for the Chapultepec Museum of History in Mexico City (p. 54)

LOOKING AHEAD TO DECEMBER

The Subject Is Interiors: Mention that word to a group of architects and you will get varied but strong reactions. Confusion seems to be the order of the day and, as the leadoff contributor to a special section on this topic points out, "little has been written (although much has been said privately) about interior design." The author, who carries both "AIA" and "NSID" after his name, has very definite ideas that ought to provoke some thinking—and response—from his fellow practitioners in both disciplines. A second article will analyze the operation of an interior design firm, an independent affiliate of an architectural partnership, which works jointly with architects on commissions and directly with clients in designing new space or redesigning existing space. The third piece in the package will examine how one small firm offers an interior design service through a unique, though strictly professional, arrangement with a furniture studio.

Fascinating Link in the Modern Movement: When William Gray Purcell died in 1965, just two years after he was made a Fellow of the Institute for design, it was apparent the profession in general did not really grasp his significant influence on the contemporary scene. Perhaps the person most knowledgeable on Purcell's work is David Gebhard, an acquaintance and art gallery director, who says, "In recent years Purcell's importance as a writer and critic on American architecture has come to be fully appreciated. The next step will be that of realizing his contribution as a designer: his ability to fuse together many of the major tenets of 20th century architecture."

Essay in Steel: Othmar Hermann Ammann, who was responsible for the design of every major bridge in New York City for a 35-year period, was at once engineer and an artist. His is a conspicuous legacy.

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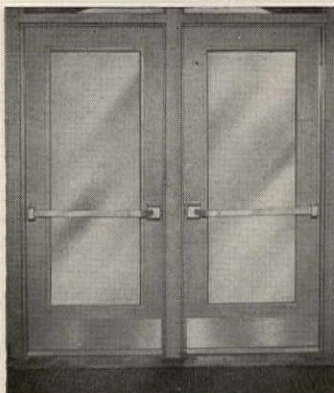
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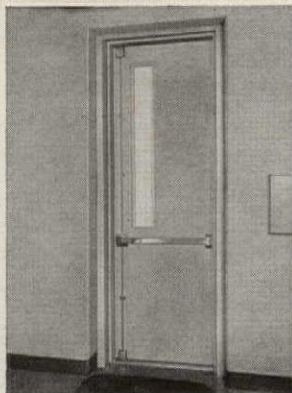
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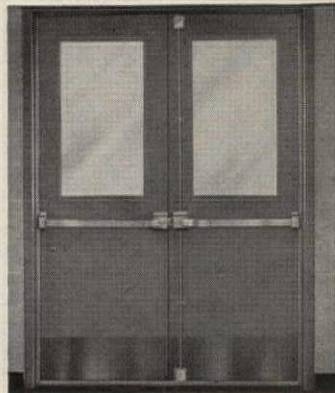
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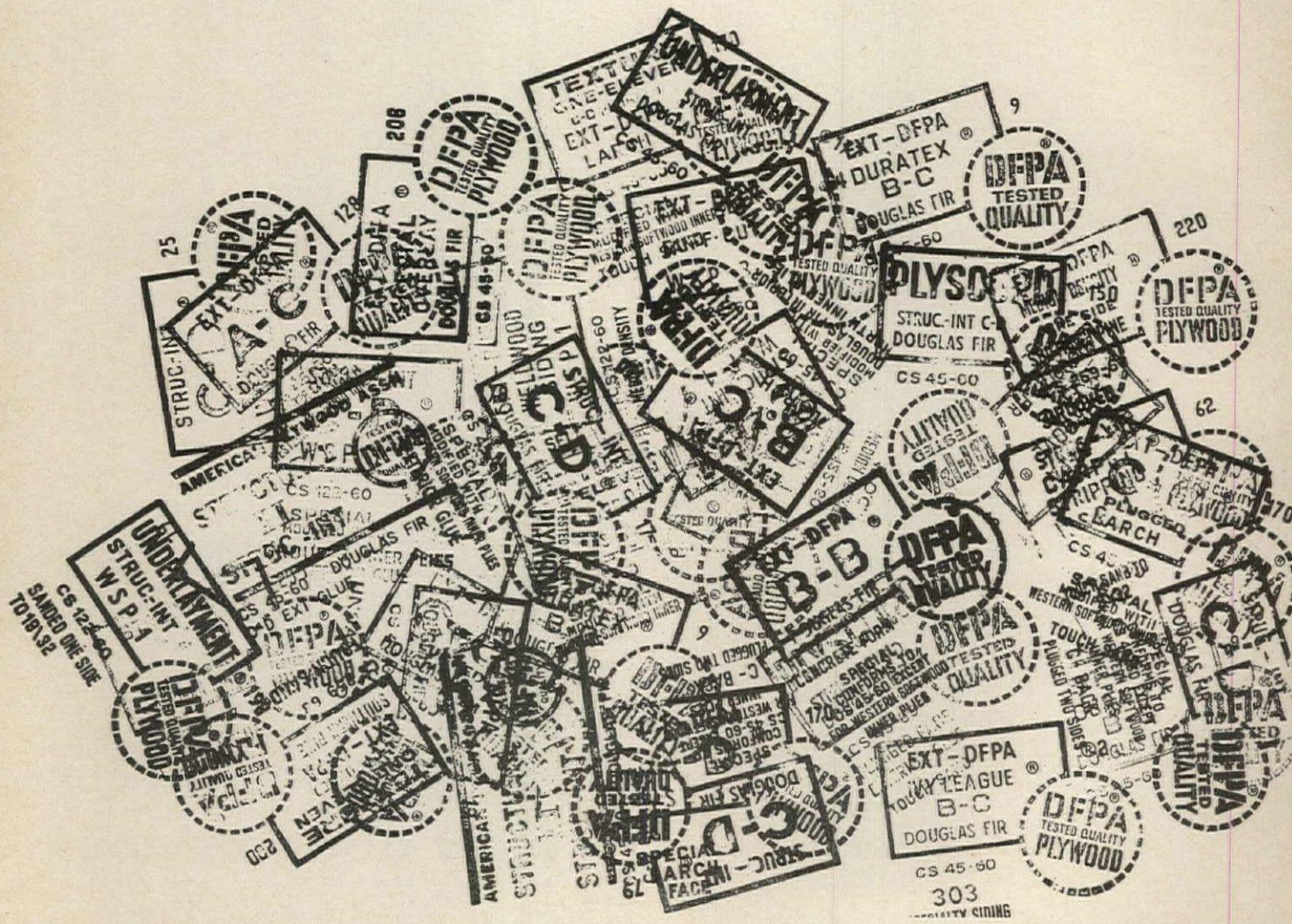


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An Opportunity We Must Seize

Dear Fellow Member:

AIA members of 70 years ago, though their treasury contained only \$302, were talking about establishing a national headquarters in Washington. It was a discussion that led to the renting of the Octagon House and later, in 1902, to its purchase for \$30,000.

That purchase was a farsighted step. It obtained one of the finest sites in the capital—two blocks from the White House—for an organization with a membership of only 777 (less than our annual growth rate nowadays).

Today, with our corporate membership advancing toward 19,000, we are taking another bold step by enlarging the site and planning a national center befitting a strong, growing profession. Each of us now has a once-in-a-lifetime chance to contribute to an effort serving architects and architecture through the near and distant future.

Our building program is of immense significance to the profession and indeed to the public. Collectively, we have through our funds campaign the privilege of making tangible contribution, each of us participating to the extent of his capacity. It is my hope that by

the year's end we will be able to count \$1 million.

It is also my earnest hope that we will count almost as many contributions as there are members of the AIA, making this a project of all of us.

The threefold program we propose entails the erection of a new headquarters building, the retention and possible expansion of the Octagon garden and the restoration of the Octagon House.

Of our campaign goal, \$650,000 will enable The American Institute of Architects Foundation (with 1967 convention approval) to buy the Octagon and its immediate garden. The proceeds from the sale will supplement our equity and make it possible to proceed with the entire project at one time. The difference between the sale amount and the campaign goal will be used to restore the Octagon House to a degree comparable with Williamsburg.

Established in 1942 as a non-profit organization, the Foundation—to which contributions are tax deductible—is in its mission educational. The Octagon House will at all times be open to the public, presenting historical architectural exhibits for the public edification.

The renewed Octagon House itself, as one of Washington's most historic buildings and a treasured example of our finest Georgian architecture, will continue in its own right as an object of education. And finally, the house, the garden and the new headquarters will present a masterful demonstration of how the old and the new in architecture can be welded to enrich and ennoble our cityscapes.

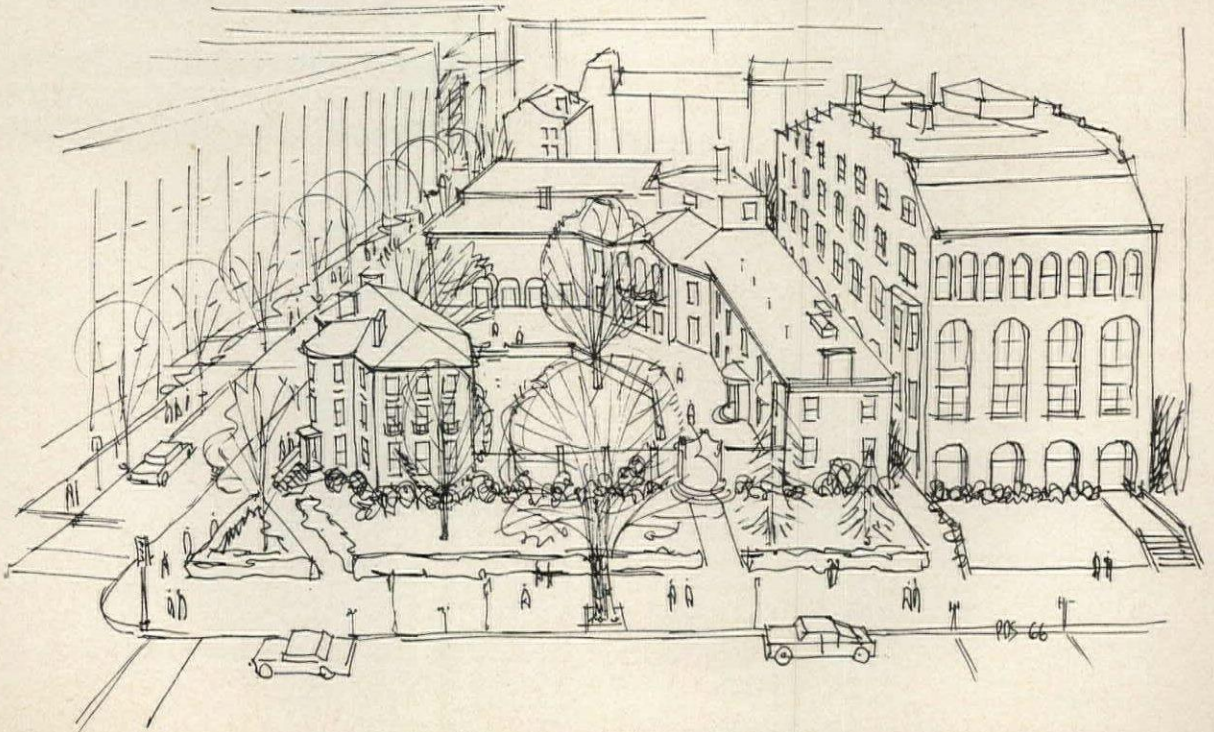
Title for the Lemon Building property, which cost \$678,000 and which permits the garden protections and a building large enough to serve our profession for the future, is already in our hands.

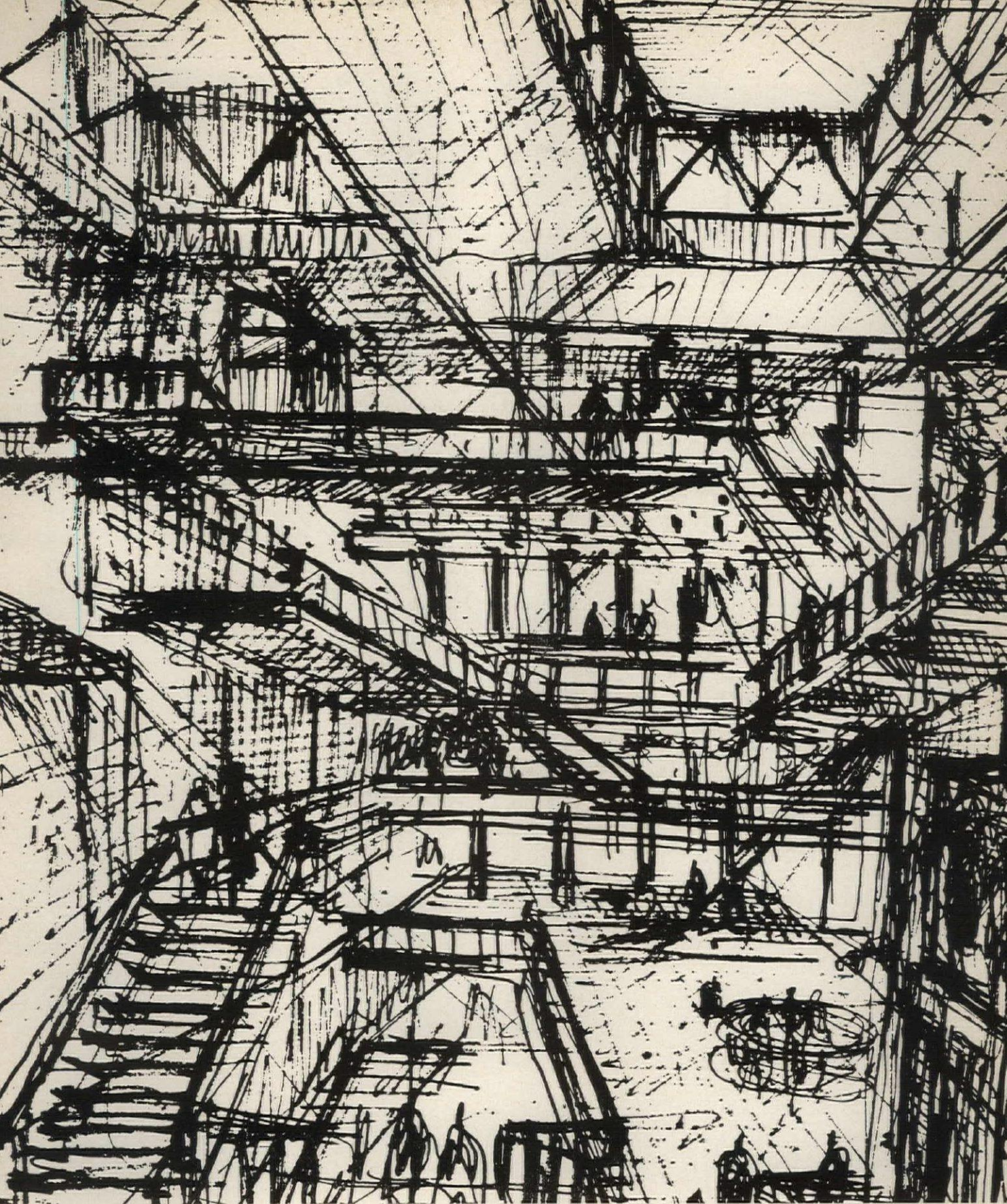
We are now in a position, after many delays, to move forward. Each region of the Institute has a funds-raising chairman who in turn has appointed a member of each chapter to canvass every member of his chapter. That's you—and me.

I ask you to join me in the conviction that we share an opportunity to contribute generously to a project which like the Octagon purchase of 1902 is another momentous investment in the future of our profession.

CHARLES M. NES JR., FAIA
President

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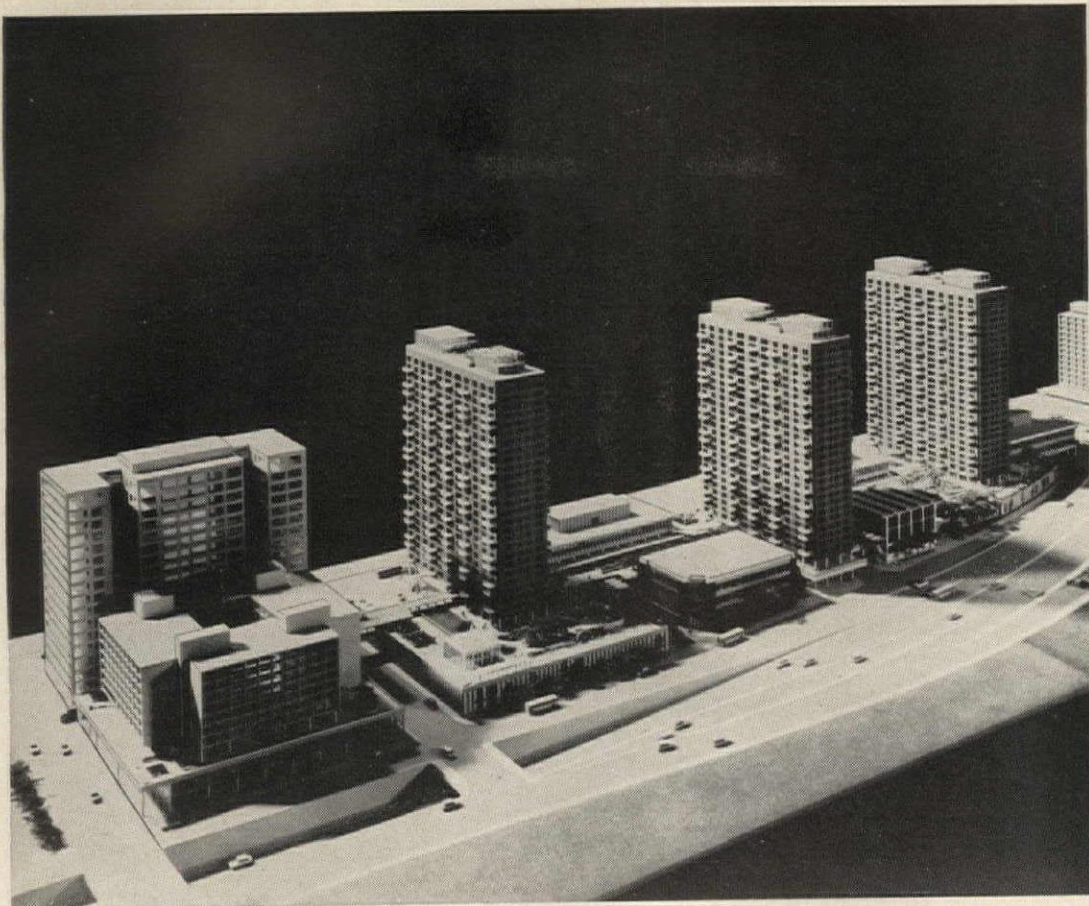
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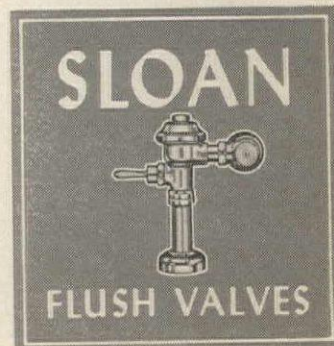
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NEWSLINES

Emmons Resigns as BART's Consulting Architect; Charges Absence of Architectural Considerations

Donn Emmons FAIA has resigned in protest as consulting architect to San Francisco's Bay Area Rapid Transit program, and while BART had not acted on the resignation, Emmons asserted that it was "final and irrevocable."

Emmons conveyed this finality in a wire from abroad. He told the BART District Board of Directors:

"A new consulting architect who has not gone through my experience of three years of struggle should be appointed to serve on a level of important and direct responsibility to you.

"It was to accomplish this that I resigned and thus afford you opportunity to recognize shortcomings of the present organization and correct a grievous situation. It is imperative this step be taken before

Within days of the resignations the city of Berkeley—with 83 percent of 29,000 voters approving—voted to bury BART tracks within its confines, authorizing a \$20.5 million bond issue to go subway instead of overhead.

you reach an imminent point of no return."

Emmons' resignation was followed a few days later by the resignation of landscape architect Lawrence Halprin, special planning consultant to BART. It amounted to "the only viable way Mr. Emmons and I feel we can help to save the BART project," Halprin said.

Emmons told a press conference that "as an architect with obligations to the community and the profession I represent, I can no longer continue to endorse the program or lend it my name or that of my firm, Wurster, Bernardi & Emmons."

He said that instead of being guided by planning and architectural considerations, the program is "almost entirely guided by limited engineering considerations. Engineers are making decisions that should be made by people with

knowledge and interest in urban design. . . . The truth is simply that there is not now a proper balance between engineering functions and planning. We have done our utmost to foster this balance, but to no avail."

Emmons cited examples (Halprin was later to present what he called a bill of particulars) including an absence of planning and architectural guidance in connection with aerial track-supporting structures.

Emmons received the prompt backing of the Northern California Chapter AIA. President Robert B. Marquis declared:

"The chapter believes that design and planning advice must be sought and needed at the highest decision-making level. We therefore consider as extremely serious the criticism of the BART system by Mr. Emmons.

"His statement would indicate that the magnitude of BART and its impact on the future, economy and the people of San Francisco has not been fully realized by the management and directors of this potentially great transit system."

Meantime, BART officials, terming the resignations "a complete surprise," referred them to their architectural review committee. At last report, the committee was holding hearings, and no action was taken on either resignation.

BART said it would take the positive tack even though, one official indicated, it might be justified in a somewhat more emotional reaction since the resignations were "trumpeted through the press."

One BART spokesman acknowledged that Emmons and the system's engineers had not always seen eye to eye, but he insisted that "our concern for architecture has always been there."

He referred to the system's 14 stations, each of which has been designed by a different architectural firm. Ironically, he said, two of the most exciting designs were to be in Berkeley.

Institute Cites Projects Of Two Communities

The Institute last month awarded citations to two communities—San Diego, Calif., for its Mission Bay Park project, and Albuquerque, N. M., for its Core Redevelopment Plan.

The Citations for Excellence in Community Architecture—part of an AIA program begun last year—were given to the citizens of both cities through their representatives—San Diego Mayor Frank E. Curran and Albuquerque City Commission Chairman Ralph Trigg.

The San Diego project turned a tidal flat into a recreational park site, "a real conservation success," in the words of the jury which

Continued on page 15

San Diego is cited for "civic courage" in its Mission Bay project.



At the ripe old age of two this building was recaulked with G-E Silicone Sealant.



(The original caulk couldn't stand the weather.)

Was it the Florida heat or a hurricane named Dora?

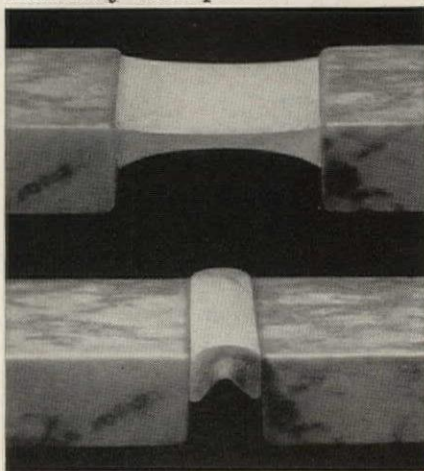
Chances are, both caused the vinyl caulk in this Florida hospital to break down in just two years. (And it was guaranteed for five!)

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**GENERAL
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added: "The scope of the project exhibited civic courage and has favorably affected the entire region."

The aim of the overall plan in Albuquerque is to build toward an economically feasible and esthetically exciting core with a wide range of opportunities for employment and for social and cultural experience in a single geographical area.

The jury called the plan "commendable" in its team approach to planning and the community review process.

Air Rights Case Settled; Chicago Boom Expected

An air rights decision of the Illinois Supreme Court appears to have opened the door for the development of what has been called the finest downtown site in America.

In an unanimous decision, the court ruled that the Illinois Central Railroad owns the multimillion-dollar air rights over its lakefront right-of-way in Chicago.

The decision clears the way for the construction of skyscraper apartments, hotels and office buildings over the railroad's tracks near the Loop. Investment could exceed \$1 billion, one Chicago newspaper said.

The court decision ended an eight-year-old case in which Chicago and Illinois contested the railroad's claim to the air rights.

Half a dozen developers have proposed plans for the area in question. The air rights are valued at a minimum of \$200 million.

Seven Win HUD Design Awards; 350 Entries

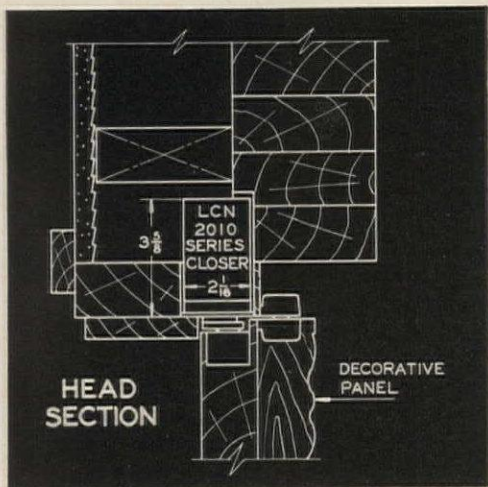
"I am glad to note that of today's seven honor awards," said Housing and Urban Development Secretary Robert C. Weaver, "three are for projects serving low-income families, and four are in urban renewal areas."

Weaver also noted in announcing the 1966 HUD Design Award winners that the jury was struck by a dearth of individual residences among the 350 entries. Another thing that came to the jury's attention was a complete absence of rehabilitation projects. But Weaver said he believed rehabilitation efforts are "at the beginning of major

Continued on page 16

LCN

for modern door control



Detail at head for LCN overhead concealed closer installation shown in photograph

Main points of the LCN 2010 OP series closer:

- 1 Provides efficient, full rack-and-pinion, complete control of the door
- 2 Fully hydraulic, with highly stable fluid giving uniform operation over a wide range of high and low temperatures
- 3 Easily adjustable general speed, latch speed, back-check and spring power (may be increased 50%)
- 4 Closer arm disappears over door in closed position
- 5 The 2010 OP closer for doors hung on offset pivots. Regular or hold-open arm (choice of 75°, 85°, 90° or 95° setting)

Full description on request or see Sweet's 1966, Sec. 19e/Lc



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A Division of Schlage Lock Company

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PHOTO: Hugo Winkenwerder Forest Sciences Laboratory, University of Washington, Seattle; Grant, Copeland, Chervenak AIA & Associates, Architects.

accomplishments," and that they will be included in the future.

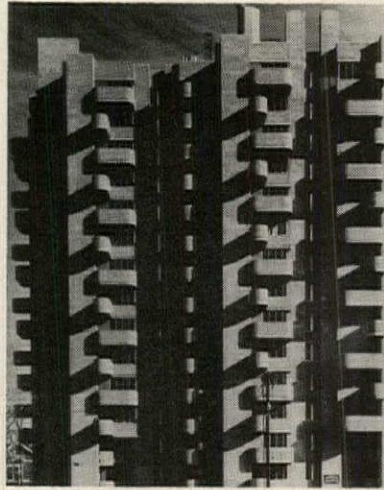
What went unnoticed—or, if noticed, considered beneath comment—was the jury's paucity of "inside" comment. Five of the seven winners were housing projects, but the jury commented on the living environment of only two, saying the basic building plan of one provided "great privacy to each unit" and observing on the other: "The handsome use of bay windows gives added dimension to the individual student rooms."

The presentation was made by the Secretary in conjunction with the Urban America conference in Washington. The winners:

Riis Houses replanned open space, New York; Pomerance & Breines, architects; M. Paul Friedberg & Associates, landscape architects; New York City Housing Authority, owner.

Arena Stage, Washington, D. C., Harry Weese & Associates, architects; Washington Drama Society, owner.

Society Hill Towers, Philadelphia; I. M. Pei & Associates, architects; Zion & Breen, landscape architects; Alcoa Residences, Inc., owner.



Crawford Manor

The Common, Chicago; Ezra Gordon—Jack M. Levin & Associates, architects; Kimbark Associates, owner.

Ridgeway Dormitories, Bellingham, Wash.; Fred Bassetti & Co., architect; Richard Haag Associates, landscape architects; Western Washington State College, owner.

East Barnard Street Homes, West Chester, Pa.; Geddes, Brecher, Quall & Cunningham, architects; Edward Maurer, landscape architect; Chester County, Pa., Housing Authority, owner.

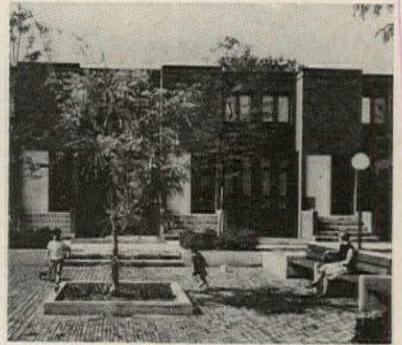
Crawford Manor, New Haven,

Conn.; Paul Rudolph FAIA, architect; Housing Authority of New Haven, owner.

The Riis and East Barnard Street projects are low-income housing, Society Hill and the Common are private housing, and Crawford Manor is low-income housing for the elderly.



Arena Theater



The Common



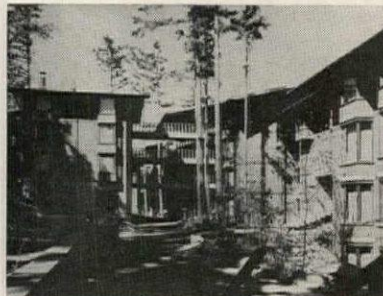
Society Hill Towers



Riis Houses (open space)



East Barnard Street Homes



Ridgeway Dormitories

Weaver, in addition to presenting the first departmental awards, gave an address entitled "Humanizing the American City." He said a quality urban environment is attainable but warned against certain impediments, including a temptation to "think of bricks and mortar before we think of man."

AIA Publishes Revisions To Four Documents

Revisions to four documents have been published by the Institute. They involve the A201 Document on General Conditions of the Contract for Construction.

A201's history dates back to 1911 when the first edition, the "Standard Document," was prepared. Subsequent editions incorporated the thinking of construction industry leaders through more than a half century. The document's former 44 articles are now pared to 14.

Other documents are A101 Owner-Contractor Agreement, B31 Owner-Architect Agreement on Percentage of Construction Cost

Continued on page 23

Newslines from page 16

and E301 Standard Filing System and Alphabetical Index.

Institute President Charles M. Nes Jr. FAIA said the 10th Edition, the work of the Committee on Documents Review comprising representatives of four AIA committees and the Institute's Commission on Professional Practice, is more than just a reorganization of content, major as that may be.

The documents committee had the assistance of legal and insurance counsel, other practitioners and outside design and construction organizations which resulted in a complete rewriting. Every word was dissected and analyzed, Nes said, in the light of today's conditions of practice.

First HEW Program Bestows 7 Top Awards

Twenty-nine buildings were cited in the first Design Award Program of the US Bureau of Higher Education. Seven received First Honor Awards.

The bureau developed the awards program, to be held yearly, to recognize superior design in college facilities and to promote greater understanding of the need for comprehensive campus development planning.

The bureau is part of the Department of Health, Education and Welfare's Office of Education which, under the Higher Education Facilities Act of 1963, administers a program that has generated \$3 billion worth of construction on college campuses over the past two years.

So large has the construction program grown that the department is planning a division of construction with some 300 staffers, it was made known during the awards presentations.

Projects were divided into five categories, and First Honor winners for 1966 were:

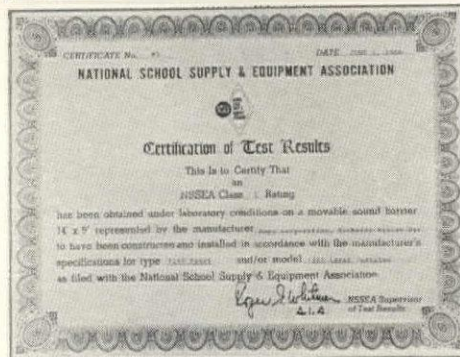
General Classrooms: Ernest J. Kump Associates, Mills College, Oakland, Calif.; Eckbo, Dean, Austin & Williams, landscape architects. Painter, Weeks & McCarty, University of Tennessee; William J. Oliphant, landscape architect. Giffels & Rossetti, Nazareth College of Rochester, N.Y.

Science and Laboratory Buildings: Anshen & Allen, University of California, Santa Cruz; Douglas Baylis, landscape architect. William

Continued on page 36

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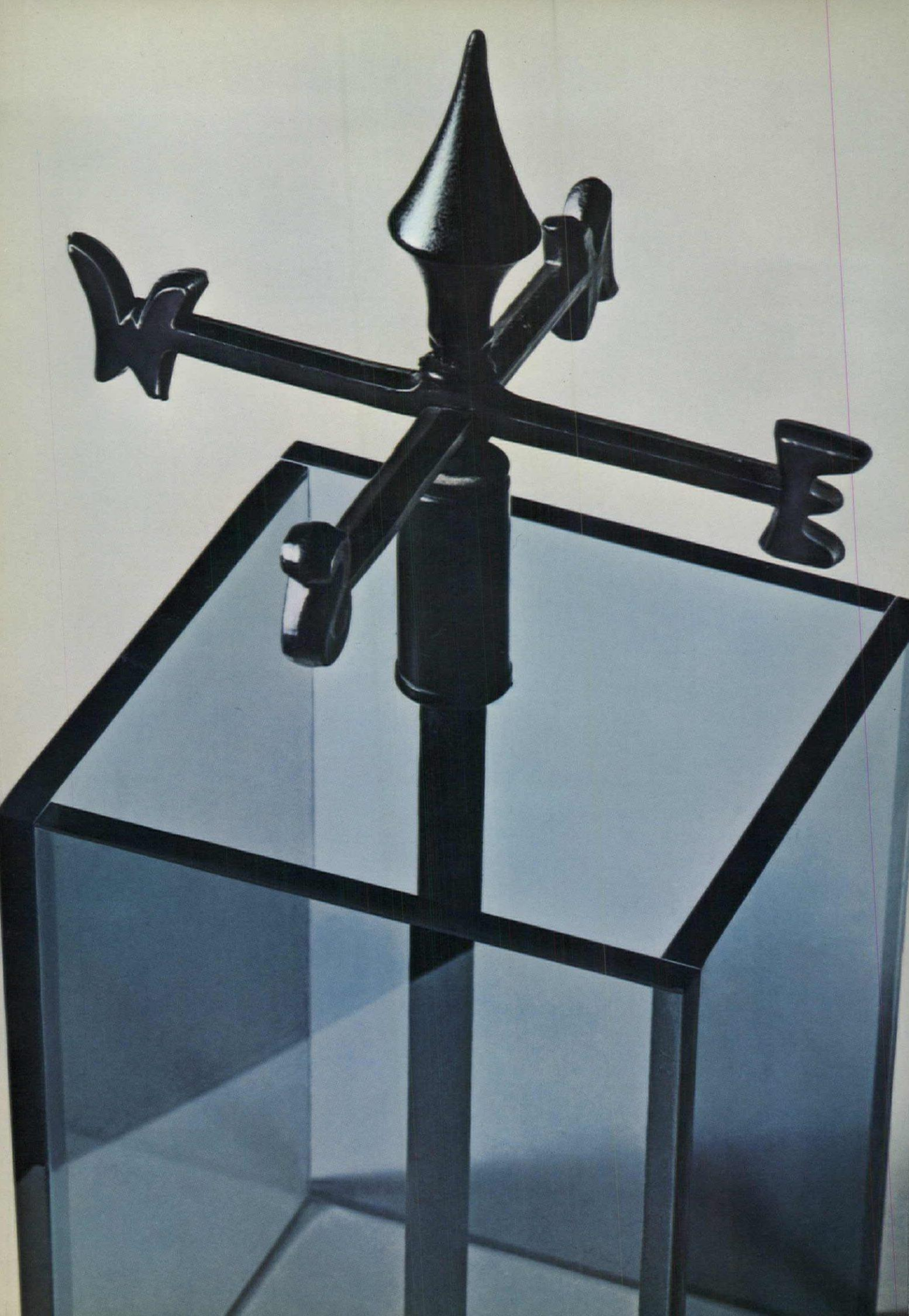
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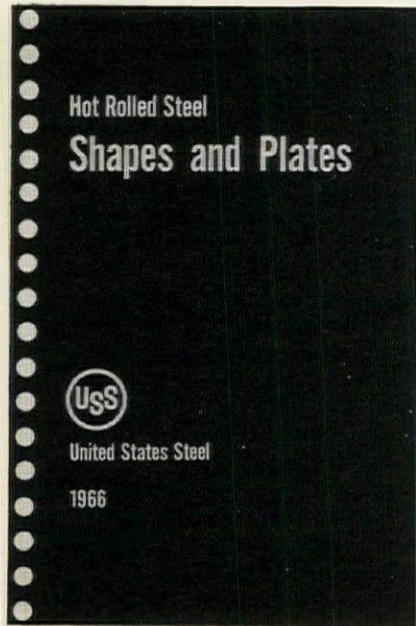
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Newslines from page 23

C. Muchow Associates, Hobart D. Wagener & Associates and Fisher & Davis, with William C. Muchow, partner-in-charge, University of Colorado (William C. Muchow, Pietro Belluschi and Kenneth DeMay, designers); Sasaki, Dawson, DeMay Associates, Inc., landscape architects.

Library Buildings: Campbell, Aldrich & Nulty, Tufts University; Sasaki, Dawson, DeMay Associates, landscape architects, Richardson, Severns, Scheeler & Associates and Clark Altay & Associates, University of Illinois at Urbana; Robert S. Chamberlin, landscape architect, with Sasaki, Dawson, DeMay Associates, consultants.

There were no First Honor Awards for the remaining categories, *Graduate and Professional Schools*, and *Campus Planning*.

Education Commissioner Harold Howe II said the continuing program will give special consideration to entries reflecting "careful analysis of the needs of a modern educational program, the changing nature of those needs, and designs that both meet today's requirements and are adaptable to unknown future requirements."

He said the program also seeks to single out "designs that reflect execution of a complex program, environmental harmony and a realization that excellent architecture is not synonymous with high cost."

Arthur Deimel AIA was adviser to the five-member jury, headed by Institute Director James M. Hunter FAIA and also including Norman C. Fletcher FAIA of Cambridge, Mass., and Colden Florance AIA, Washington, D. C.

Housing Starts Sink; Northwest Feels Sting

With housing starts down to their lowest level in a score of years, small lumbering communities in the Northwest are hard pressed.

"When men are laid off in lumber and plywood mills, there are no alternate jobs within possible commuting distance," noted the Western Wood Products Association.

The housing market problem, attributable to scarcity of mortgage funds and high interest rates among other causes, produced a decline in house building permits of 13 percent from August to September and of 37 percent from September 1965.

When Down on the Farm They Refuse to Stay . . .

The President himself a few days earlier in Dallastown, Pa., was proposing an answer to "How Ya Gonna Keep 'em down on the Farm?" yet the consensus at September's Urban American conference in Washington, D.C., was that the movement of the United States toward a metropolitan society will continue to accelerate.

And it was to the social, economic, political, psychological—and sometimes planning and architectural—aspects of such an acceleration to which the 850 invited delegates addressed themselves in two days of speeches and discussion sessions, without nary a word about decentralization.

Vice President Hubert H. Humphrey, in a luncheon address at the Sheraton-Park Hotel headquarters, challenged all Americans to recognize the crisis of the nation's cities as their own and to join in finding solutions.

Mr. Humphrey said the federal government had an obligation to increase its assistance to its troubled cities. But he added:

"What is needed is a cooperative effort at and between the city, state and federal levels—and the private sector—to solve the problem which neglect and growth have caused."

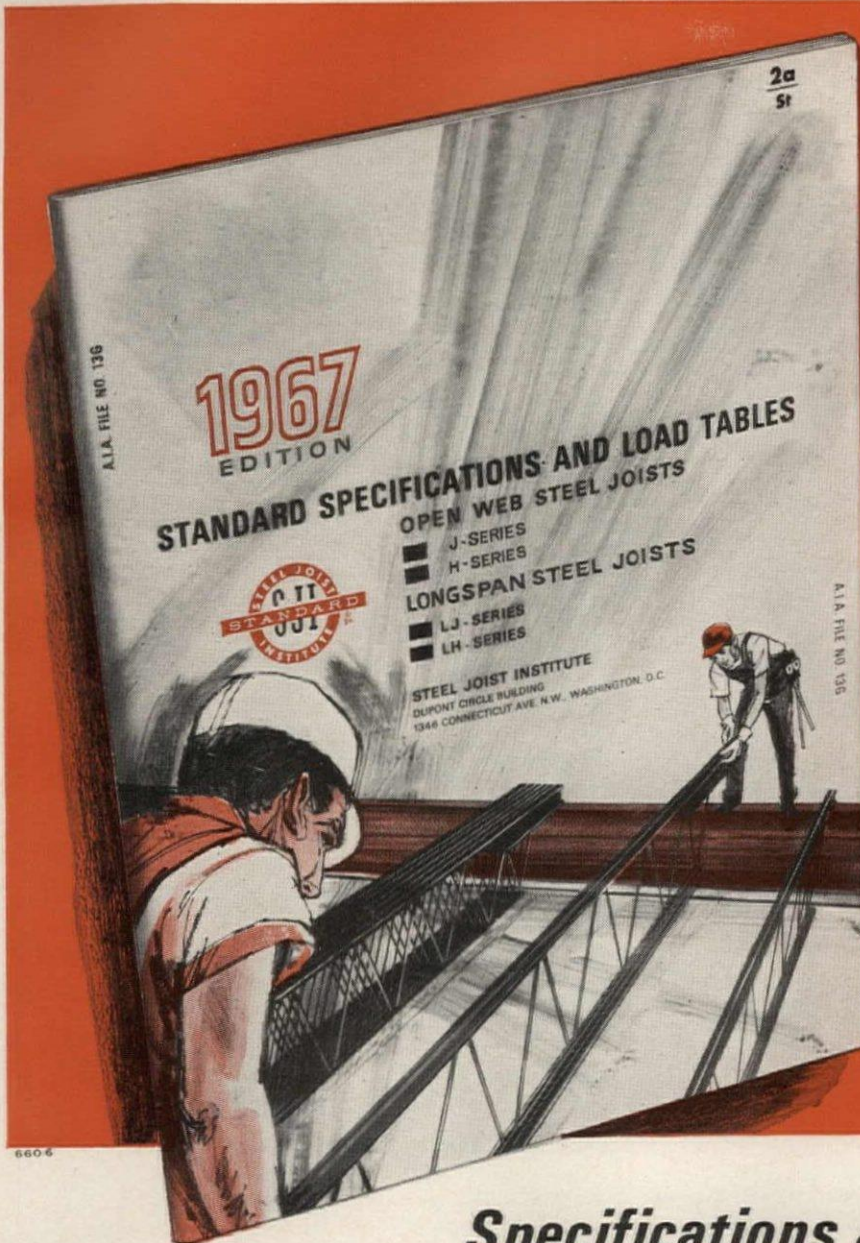
Departing freely from his prepared text, the Vice President, a former mayor (Minneapolis), declared, "It is wrong to pour federal money into [local] machinery that can't produce." He took note of criticism of the federal government's efforts and acknowledged that "in the speed and vast scope" of efforts to "catch up to problems too long ignored," mistakes have been made.

"Some of our approaches have been experimental," he said. "Many have succeeded, but a few have failed. Some of our funds have undoubtedly gotten less immediate returns, in terms of results, than we might have hoped."

Citing the establishment of the Department of Housing and Urban Development and programs already launched in the fields of health, education and the "unprecedented national war on poverty," Mr. Humphrey urged support of the Demonstration Cities and Metropolitan Development Bills.

However, the first-day luncheon speaker, New York Mayor John V.

Continued on page 34



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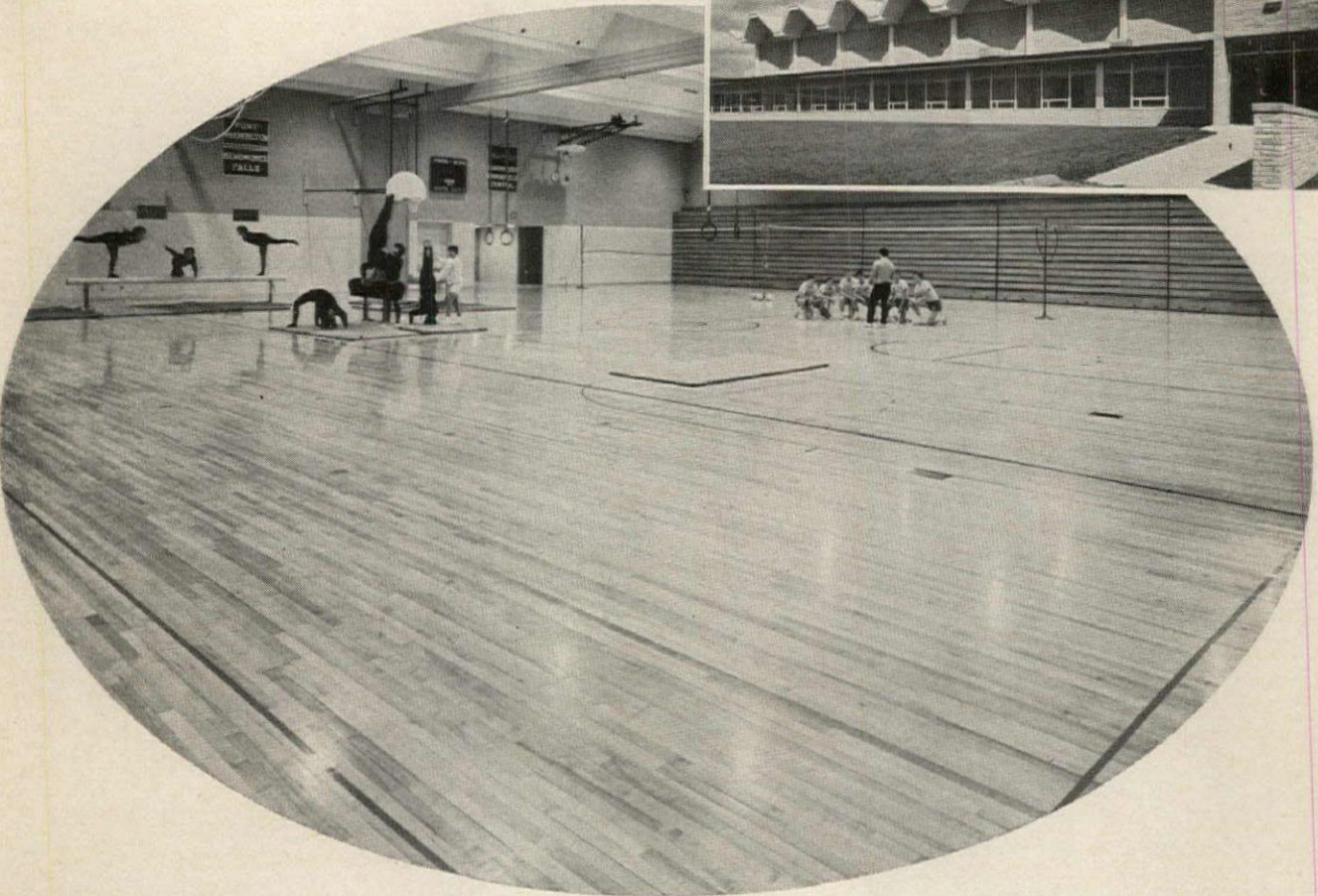
STEEL JOIST INSTITUTE

Room 715C, DuPont Circle Bldg., N. W., Washington, D. C. 20036

NOVEMBER 1966

For more technical data, circle 255 on information card

Hamilton High School gymnasium, Sussex, Wis. Architects: Brust & Brust, Milwaukee. Floor, First Grade MFMA Northern Hard Maple. Photo by Hildebrand, Milwaukee.



Work of Art? Emphatically, YES! That's why this superb floor of Northern Hard Maple is even "signed" on the bottom!

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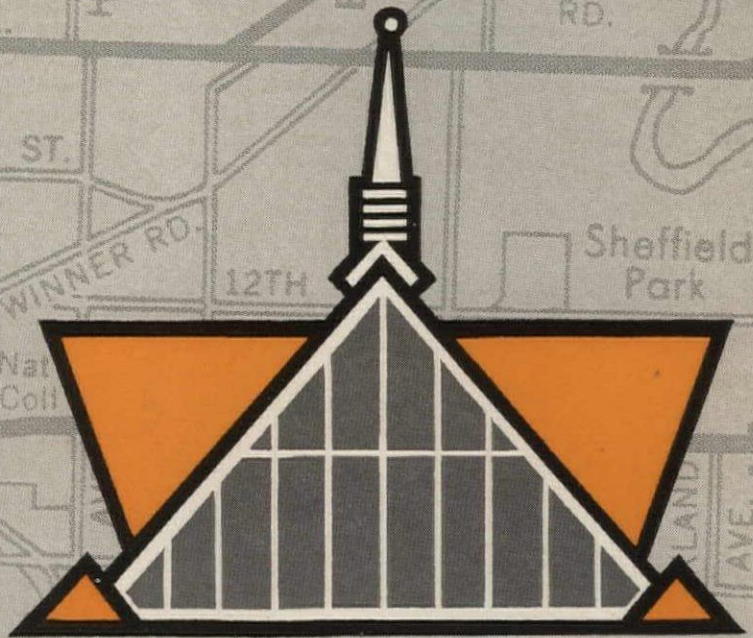
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Story*

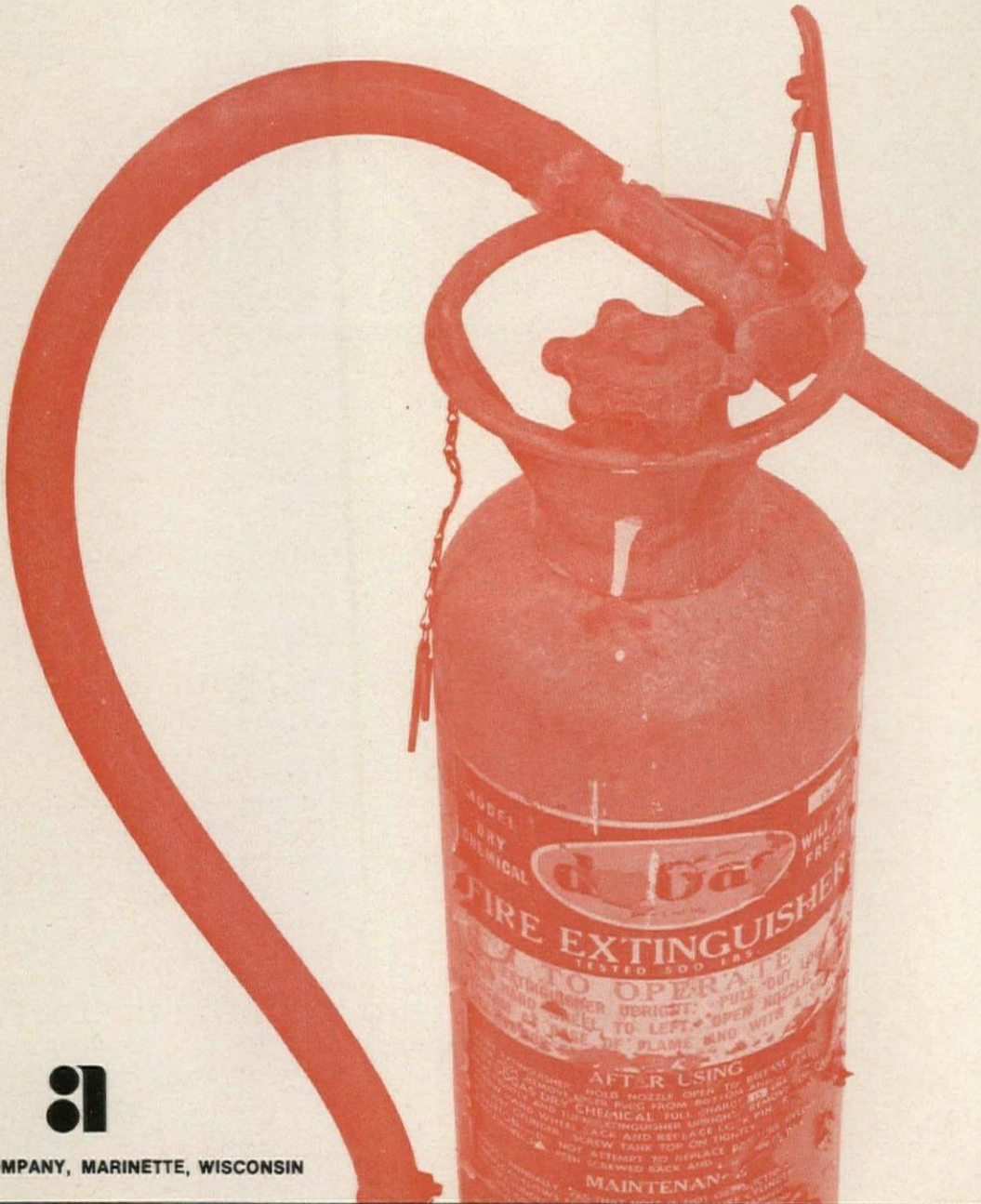
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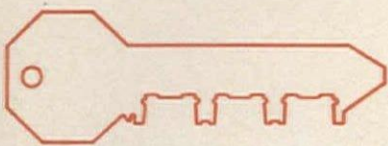
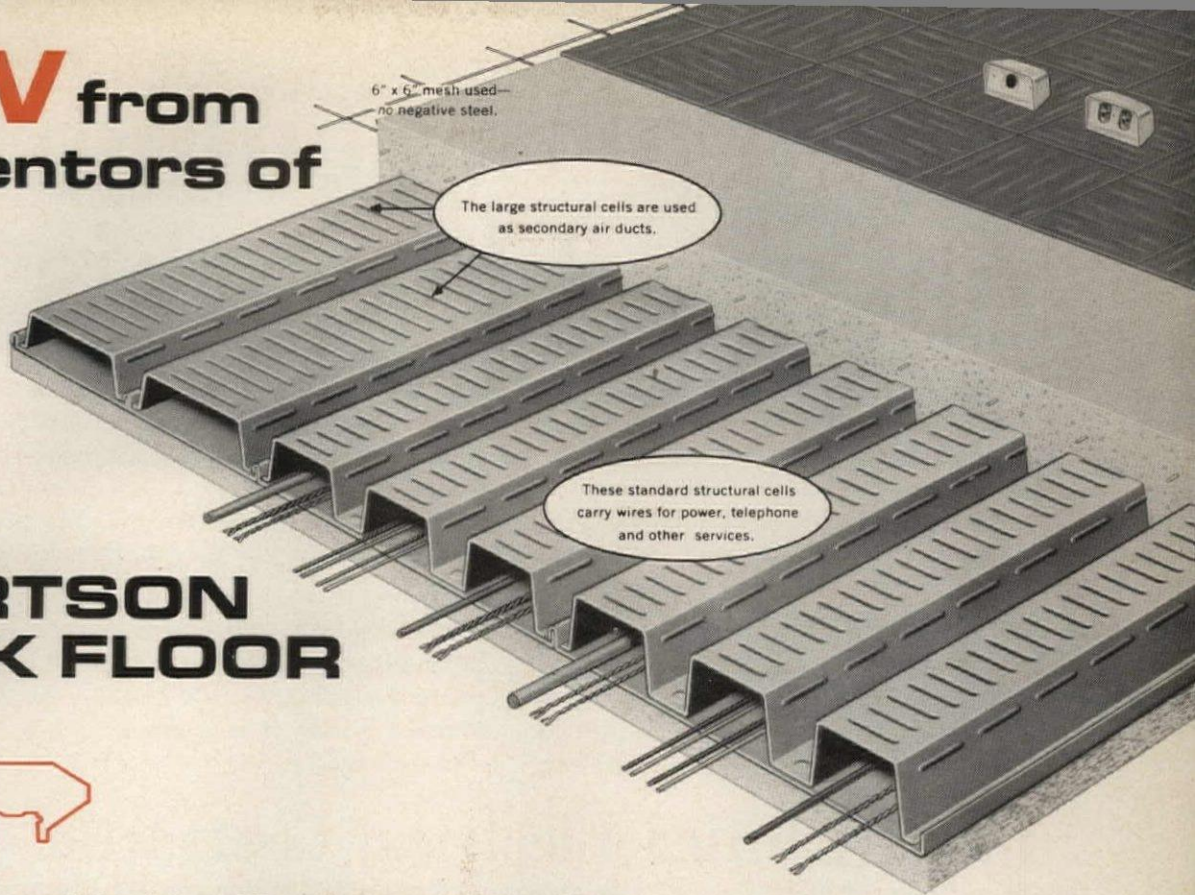
comparable extinguisher of 20 years ago. Another Ansul unit, our new ENSIGN pressurized fiber glass water extinguisher, is available in 48 different decorator colors to meet the esthetic requirements of today's architects. Ansul, the world's leading manufacturer of fire protection equipment, has created a broad line of extinguishers intended to visually enhance your building. We offer a complete consulting service to architects . . . so when fire protection problems come up, call on Ansul.



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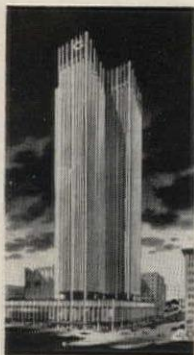
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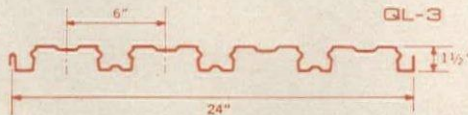
Crocker-Citizens National Bank, Los Angeles, Calif. William L. Pereira, Architect; Brandon & Johnson Assoc., structural engineers; William Simpson Construction Co. and Dinwiddie Construction Co., general contractors.



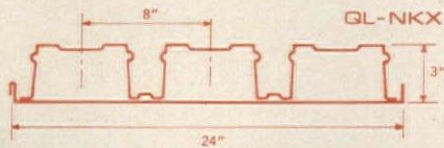
Atlanta Gas Light Tower, Atlanta, Ga. Edwards & Portman, Architects; J. A. Jones, Construction Co., general contractor.



Vocational School, Springfield, Ohio. John L. Kline, architect and structural engineer; Fry, Inc., general contractor.



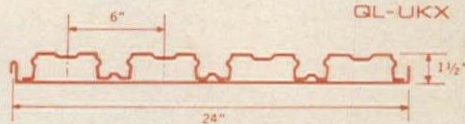
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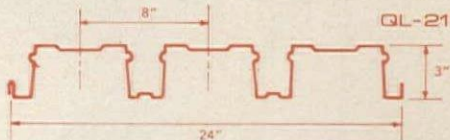
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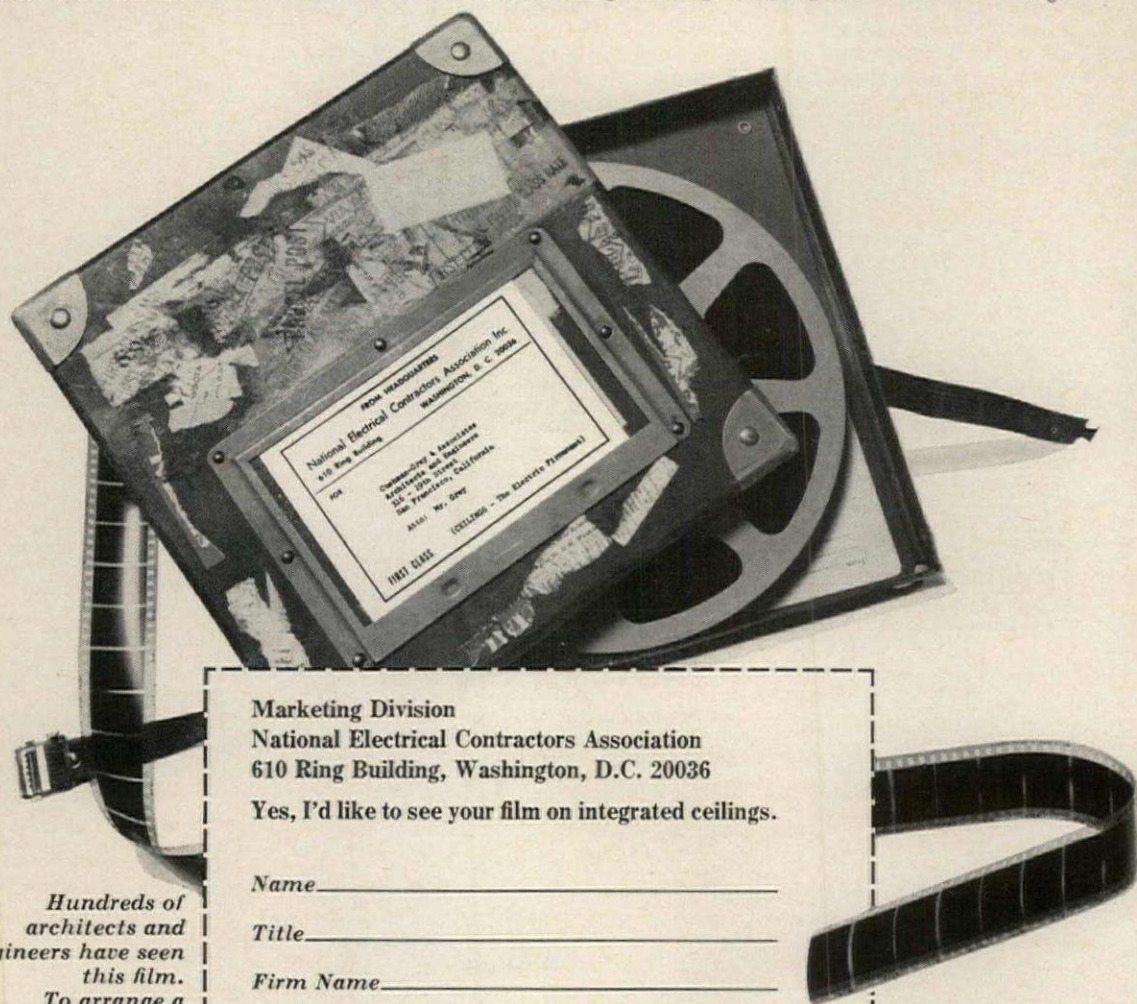
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of experience in coordinating the efforts of carpenters, sheet metal men, plasterers, plumbers, heating and refrigeration men and other specialists—and has available to him established and recognized procedures through which jurisdictional questions can be settled without delaying the job.

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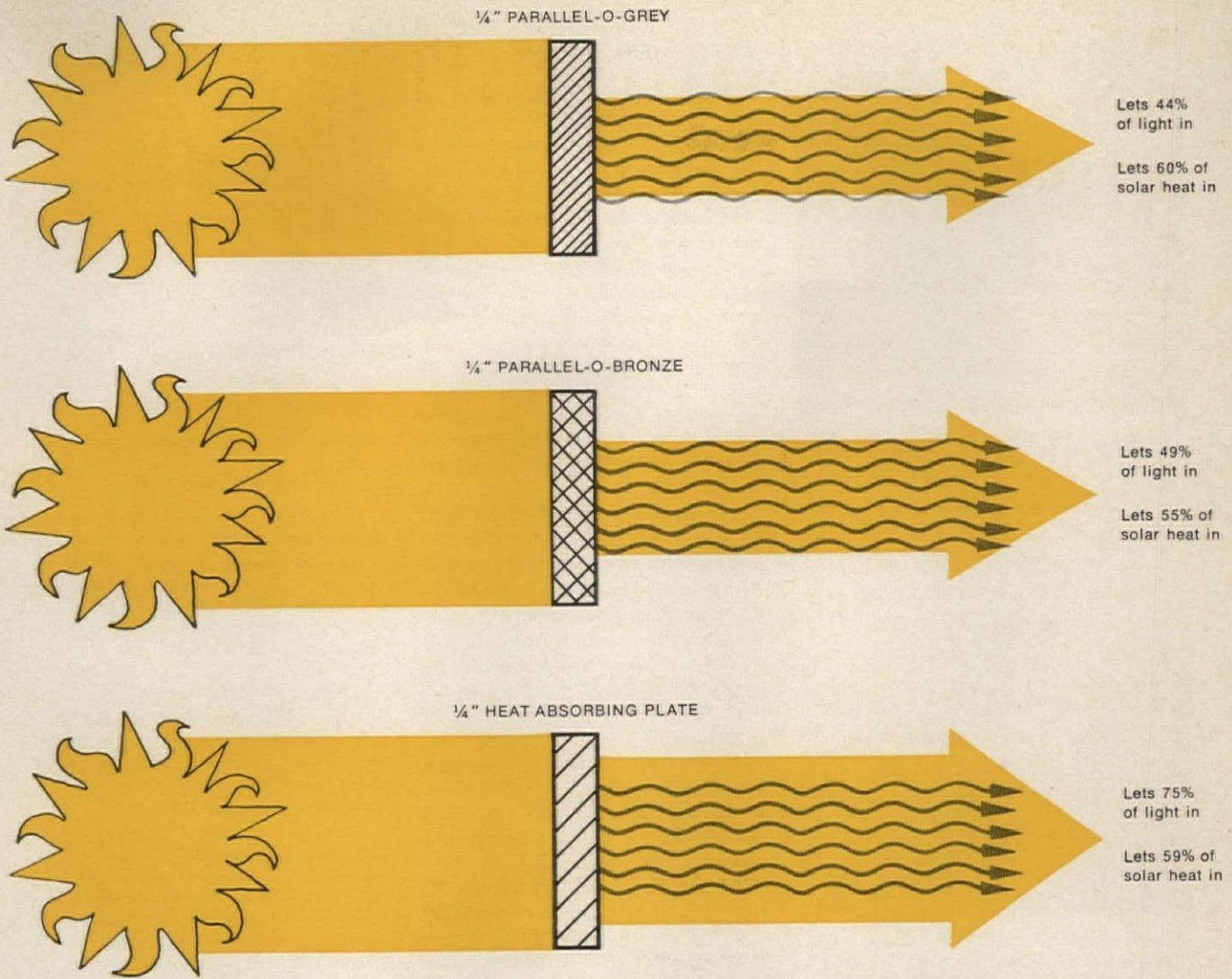


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AIA-116



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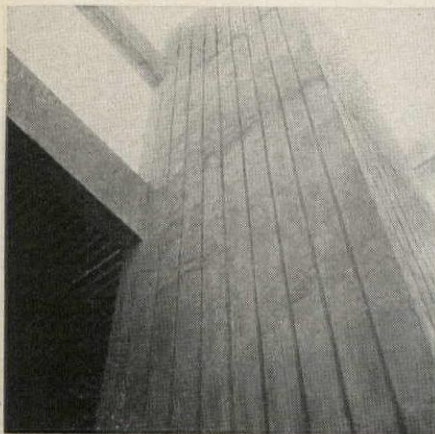
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Two 3-story concrete towers, unbroken by windows or other openings, will provide the passerby with an attractive view due to a pleasing architectural treatment of the walls. The job is in Norwalk, Connecticut, by contractor Thomas H. Riordan. The building itself is roughly "T" shaped, and the architectural walls are on the elevator and utility cores of the new structure.


For the architectural effect, a series of longitudinal striations were cast into the tower walls. These lines served to slim the building down by reducing its visual mass.

The striations were achieved with surprising ease using Symons Steel-Ply panels. V-shaped chamfer strips were nailed to the panel faces at 8" centers. Panels were then hand set and moved upward in line as each pour of the concrete was stripped for the entire 33' height of the tower.

Forms were handled individually since the small size of the towers didn't warrant ganging.

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Newslines from page 26

Lindsay, said the federal government has not yet fully accepted the ramifications of "the single greatest challenge faced by western civilization"—the crisis of urban living.

He called upon all levels of government to "face up to reality" lest future generations recall our society as one which shot rockets at the moon while standing amid "the filth, the oppression and the violence of the slums."

The Mayor said it is true that the cities "need help from the federal government and—as the emerging centers of an urban nation—we are entitled to it."

But he added that obtaining such assistance and support "may depend upon our willingness and ability to recognize, improve and reinvigorate city government." This is the case, he said, because of the need to overcome "a pervasive suspicion that federal funds spent in the cities are likely to be dissipated or diverted."

Lindsay recommended "as a matter of highest priority" the establishment of a Committee on Urban Affairs in both the Senate and House.

At the city level, he continued, local government must cease to be "viewed as the backwater of government service." Comprehensive programs must be launched to attract outstanding men to local government service. Furthermore, he charged, "many mayors have found that they do not have enough 'clout' in governing their cities." Special interests, he said, "unhappily for us, sometimes seem to have more."

A Quick Cure Reiterated: Architects in the audience who thought that John Kenneth Galbraith's keynote speech had a familiar ring were absolutely right. For the Harvard University economist gave es-

Wilfred Owen's "The Fable of How the Cities Solved Their Transportation Problem," one of the conference's most talked-about addresses, was printed in its entirety in last month's AIA JOURNAL (Comment & Opinion, p. 8).

entially the same address he had delivered at the Denver AIA convention (AIA JOURNAL, Sept.), one in which he advocated a federally financed minimum personal income as "the one prompt and effective solution for poverty."

Referring to the successful development of our urban environment, Dr. Galbraith said progress must be made on three broad fronts:

"First, we must explicitly assert the claims of the community against those of economics. Second, more effective planning and control of land use is required. Finally, city government must be far stronger than in the past."

Backyards and Front: Among the other speakers who appeared at sessions devoted to housing, the work environment, transportation and leisure was Thomas P. F. Hoving, New York City parks commissioner, whose message was of particular interest to architects.

Son et Lumière

Floodlights that traditionally illuminate the Capitol and the Washington Monument were turned off for an hour on Sunday evening, Sept. 12, while three powerful searchlights played on those two structures, along with the old Smithsonian Institution Building and most of the Mall itself.

The "sound and light" presentation was a dramatic eye-opener to the Urban America conference as close to 1,000 guests wined and dined under striped tents.

They also heard S. Dillon Ripley, the Smithsonian's secretary, describe a program which will bear on the work of architects, landscape architects and city planners—a program on the quality of man's physical environment. The new activity is being directed by David B. Chase, who attended the Harvard Graduate School of Design and has taught both landscape architecture and art history at the university level.

In explaining the revitalized program he now has underway, he said that people should look upon parks not only as their backyards "but also as their frontyards and the criterion of their pride and care." But he went on to say:

"One of the crushing realities of municipal endeavor is the vacuum of taste and dearth of quality design. This is partially why playgrounds are dull. This is why cities are not generally beautiful.

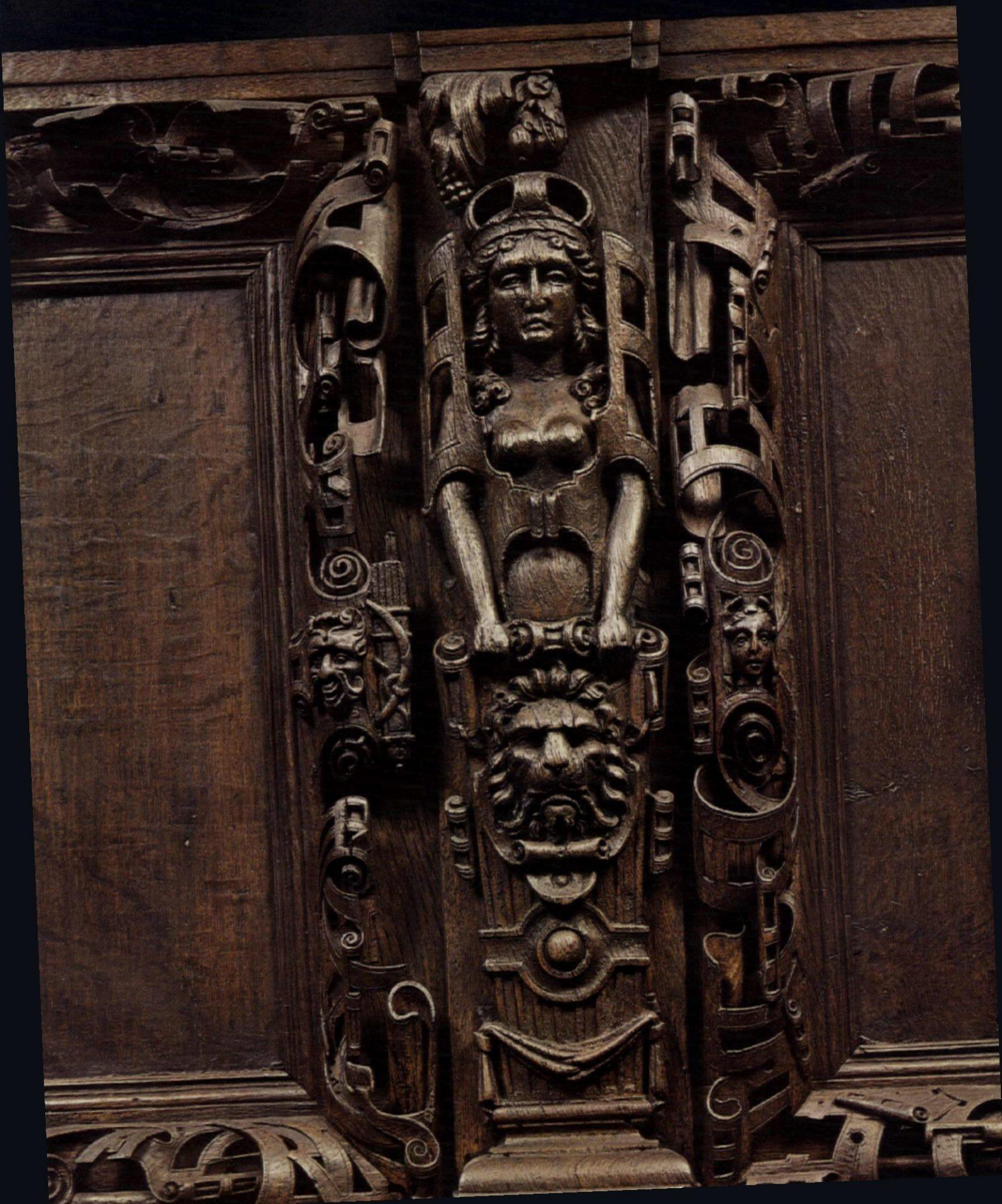
In the past, cities have maintained some standard of design in their municipal architecture: Paris, Rome, Vienna, Washington are all in great part the result of municipal city planning and architecture. America has rarely felt responsible for taste and quality in city design. Out of the new respect for the cityscape, a growing sense of responsi-

Continued on page 38



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*Woodcarved English Tudor paneling detail typical during reigns of Queen Elizabeth and James I. Circa 1590 to 1620.
(The Minneapolis Institute of Arts)*



Beauty that endures

Lo-Tone Fissura Ventilating Ceiling Tile, a simulated travertine marble, adds to the beauty of this distinctive interior.



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ARCHITECT: Larsen-Wulff & Associates, Inc.
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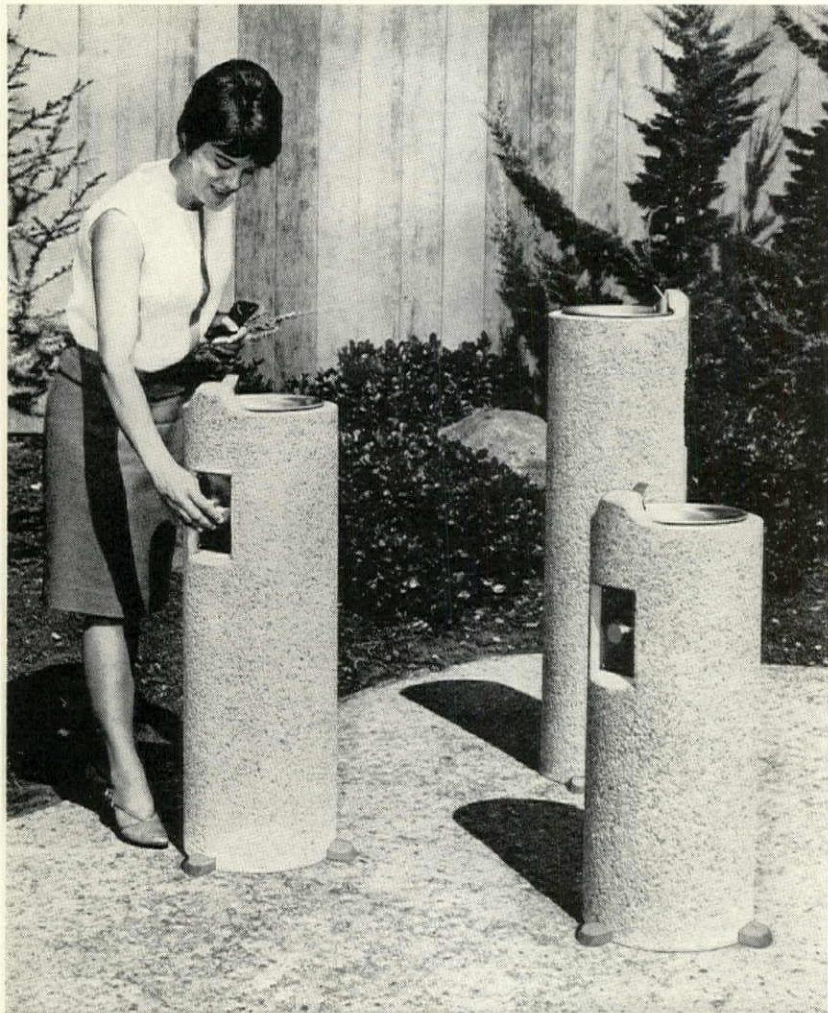
approved structural design. FR types have a listed U.L. fire rating—protecting against flame passage and heat transmission. They often provide economy by eliminating the need for intermediate fire protection above the ceiling. Still other Lo-Tone ceilings are vinyl coated for washability—an important feature in clean-room areas, computer rooms, laboratories and kitchens. Lighting products are easily integrated with Lo-Tone ceilings. A variety of CONWED translucent panels and lighting fixtures will meet most design and installation requirements for the ceiling you select.



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Since 1909

Newslines from page 34

bility for design is appearing in individual agencies of some municipalities. But city officials are still afraid to assume power in an area traditionally left to engineers rather than to architects."

Hoving pointed out that the waterfront presents "one of the greatest design challenges for city planners and recreation agencies. Almost every city has one, be it river or ocean or lake. How unused these areas are! Often their economic importance has dwindled, and all that is left is debris and depression. Instead of enhancing river vistas, we have stopped looking at them."

At Lady Bird's House: One of the highlights of the conference was Mrs. Lyndon B. Johnson's reception at the White House. After greeting each guest individually, she made a plea for beauty to all.

"It has been a long, hot summer for everyone," the First Lady remarked, "and I can think of no more appropriate way to freshen up the news from the cities than for city experts to have a working conference such as this one."

"You have come here from all quarters of America and from across the seas to advance the art of urban development. It is thrilling to me that leaders in business and communications, as well as public life, are committing themselves to a new level of energy in undertaking the vital rescue of America's cities. From the kinetic circumstances of this conference, I hope will come experiences to build upon, fresh resources to use, innovative ideas to follow."

When the sessions were over, the delegates realized, of course, that many more questions had been raised than answered. But as Urban America President Stephen R. Currier said in his concluding remarks:

"Whenever a generation has the opportunity to act greatly, that opportunity becomes a command. The vastness of the challenge calls for greatness in action. We have no choice but to measure up."

Five SCSD Schools Open in California

The first five California schools built under the School Construction Systems Development project were opened this fall.

Previously, two other schools
Continued on page 41



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BOOKS

SER: School Environments Research, Vols. 1, 2 and 3. Architectural Research Laboratory, University of Michigan. Ann Arbor: 1965. 768 pp., 186, 72. \$15, \$5, \$4.

The matter of environmental research as applied to schools has become an urgent one for some time. The pressure will be on us as long as school construction continues at high speed and as long as educa-

tional theory and practice keep changing.

A vast amount of scientific investigation is constantly being produced without relationship to other disciplines. This is creating an enormous loss in application of research to architectural practice. To fight this loss, it will take sustained efforts of a hitherto unknown magnitude.

One of such beginning efforts was ably undertaken in the department of architecture at Ann Arbor, under the leadership of Professor C. Theodore Larson. At least 50

qualified people labored since 1959 to produce this formidable study. The published product is the series of three handsomely designed volumes of over a thousand pages.

SER 1, Environmental Abstracts, is devoted to a collection of annotated condensations of scientific papers on research which, in the eyes of the project workers, offers "particularly significant descriptions of the various relationships that link environment with human behavior." The index shows over 780 reference data authors from many scientific disciplines, some of whom are represented with several publications. Although the compendium will be most useful as a reference on all covered research, anyone attempting to read straight through the entire material will find himself faced with a formidable task.

The study was not supposed to yield answers to the questions of how space has to be defined in the light of psychosomatic reactions to it. The question was posed as to which are the effects of environment upon the learning process. The project workers found that the matter of environmental comfort has nothing to do with learning, and they "did not bother to find out." The reason for this is that "learning has always been taken for granted and is just now beginning to be studied for its own sake." Because the effect of environment could not be determined, taking environment to be "an integrated totality," the authors had to be satisfied with searching the information about the "fragmented aspects or components of environment."

The abstracts are interesting in most cases, and one can often imagine what possible bearing a particular piece of research could have on building. Although this research was not done specifically for the architect, it could have been of help if the individual abstract would have revealed under "conclusions," or in additional remarks, what possible significance there is for the designer. Instead, the often remote problem is made more obscure by a technical language which must be unintelligible to the designer. There is also the uncertainty a reader must feel with regard to whether the studies apply to children as well as adults. The abstracts are divided into five groups: 1) Environment and the Human Senses, 2) Behavior and the Atmospheric Environment,

Continued on page 46



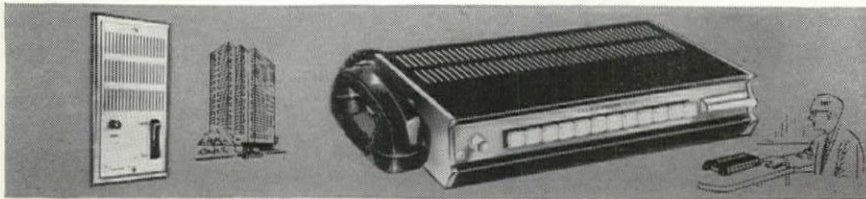
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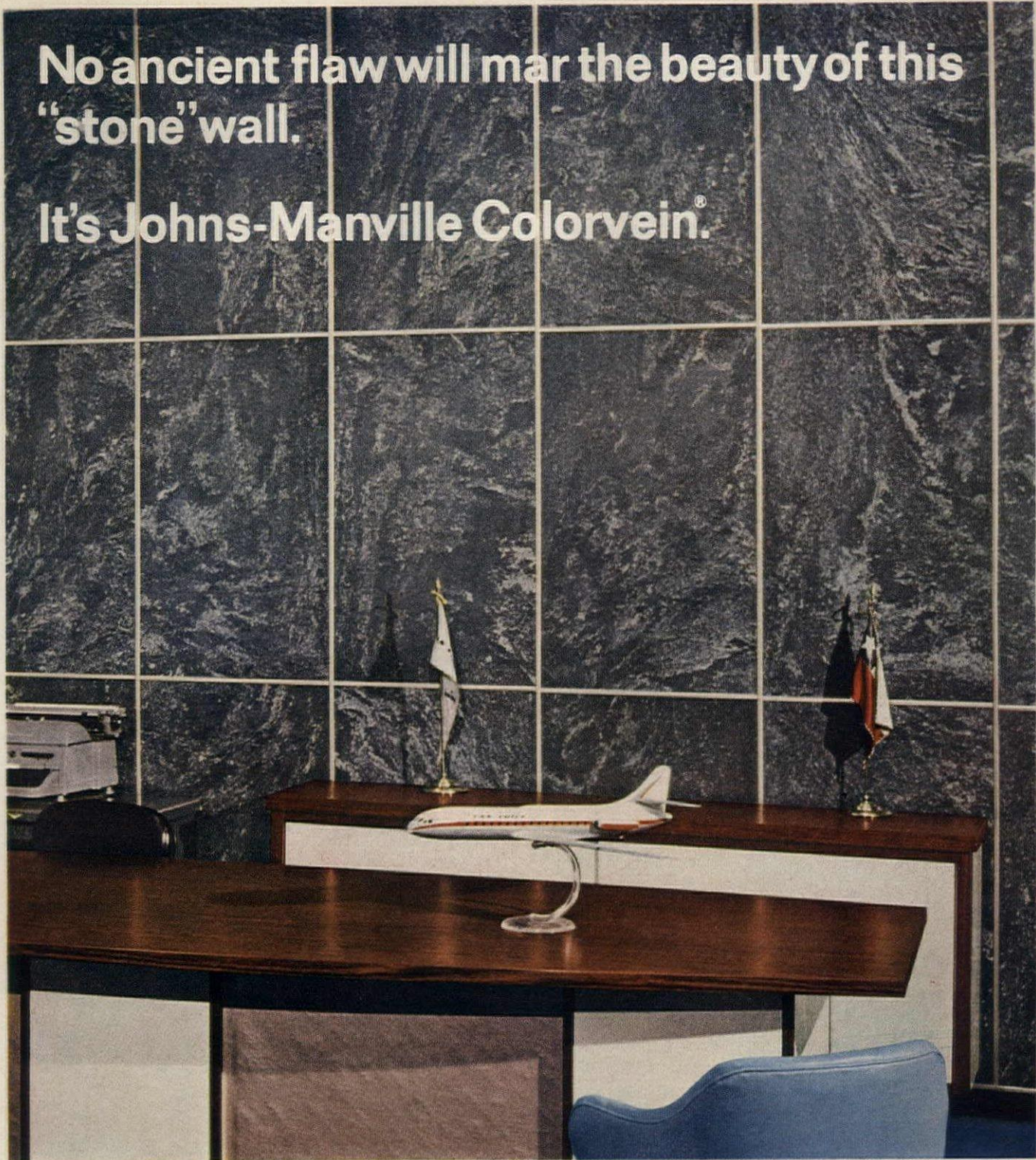
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3) Behavior and the Luminous Environment, 4) Behavior and the Sonic Environment, 5) Behavior and the Social Environment.

SER 2, *Environmental Analysis*, contains the contributions of the consultants in which they deal with specific subject matter of their interest, referring to their own bibliography of book titles and articles in professional journals, some of which are contained in the first volume. The two chapters which are perhaps of greatest interest to the architect are "The Interactions of Man and His Environment" by Daniel H. Carson and "Space as a Component of Environment" by Harold W. Himes.

While we do know already something about matters of light, temperature and sound as parts of our physical environment, the aspects of man as a "nonstationary open system," who is moving about space and is in continuous interchange with his environment, are much less known. Unfortunately, the discussion of perception with reference to Gestalt theory and per-

ceptual psychophysics is so exclusively technical that, despite the summarizing character of the essay, the intention of being suggestive for the environmental designer is being lost in the woods. There is a brief reference to ecology without going into a description of why this science is of particular value to the designer. Thus, the important matter of good adaptation and maladaptation is falling by the wayside.

Also, it is hard to understand how, in the course of the authors selective process of using references, the important matter of perception can be discussed without any kind of reference to such important researchers as F. H. Allport, who gave us some insight of how space is differently perceived at various age levels. No reference is made to the fundamental distinction made by Piaget and Inhelder between spatial perception and the earliest spatial imagery.

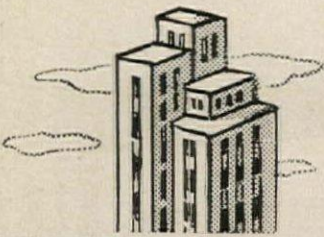
Himes' chapter, in which matters from spatial perception to environmental design are discussed by an architect, was kept to only 13 pages. Yet the reader is given a

lucid introduction to this complicated problem without resorting to obscure language. The size of the paper, however, does not offer an opportunity to even touch upon the existing literature beyond the given six references. The author's statement that "the basic design difficulty is our lack of precise knowledge in understanding or predicting the responses of individuals to particular organization of the elements that constitute physical space" is certainly valid and summarizes our present condition. Maybe the way space men are tested and studied may give us some hints of how to understand man in his immediate environment, not only in outer space.

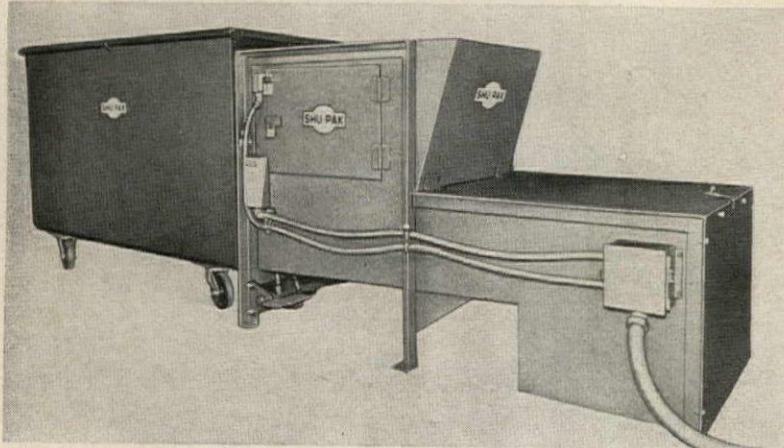
SER 3, *Environmental Analysis*, is a slim one, which the authors call "hardly more than a bare outline for the writing of a story that has just begun—a search for an answer to the question: how does environment affect human behavior?"

As in any research, this one has to begin with finding the questions before the answers. Based on the

Continued on page 112

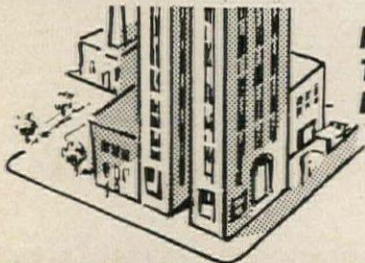


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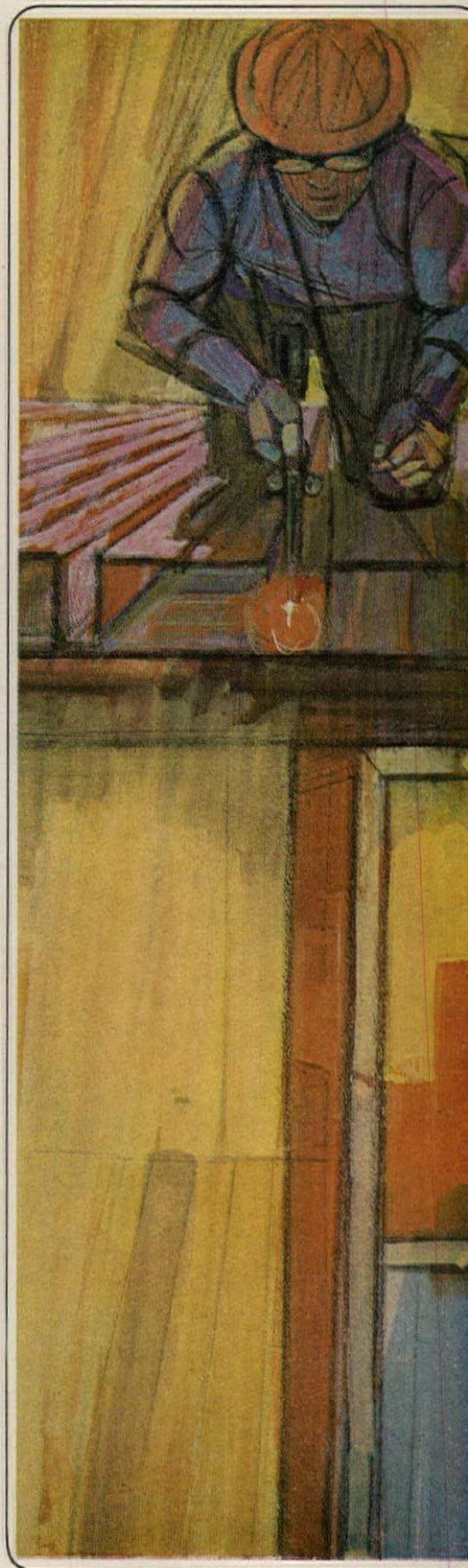
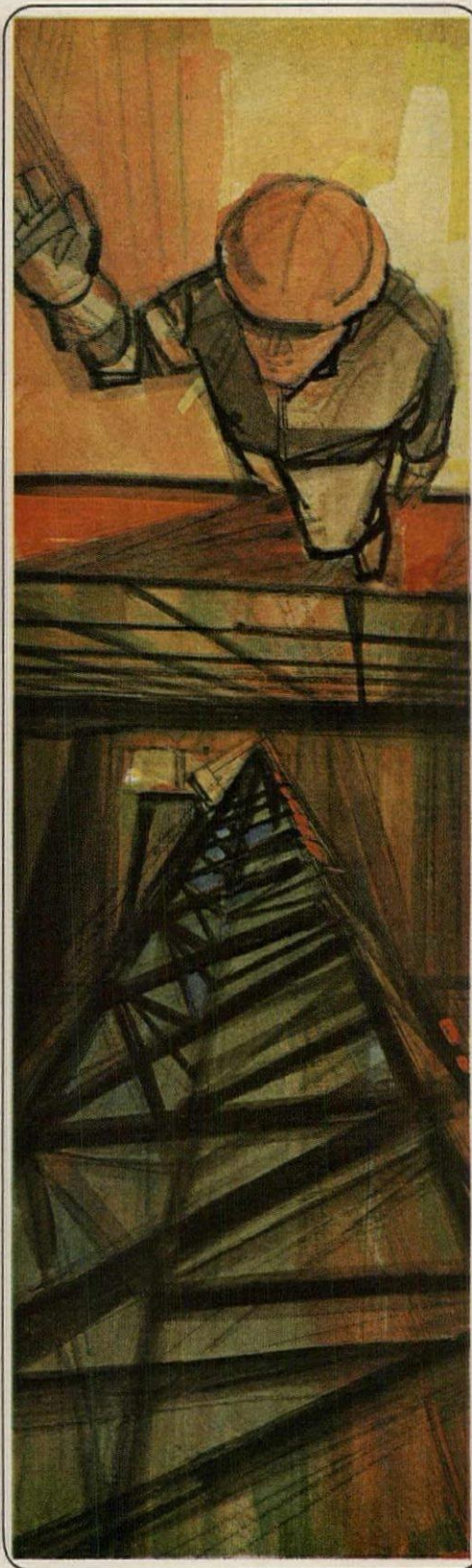
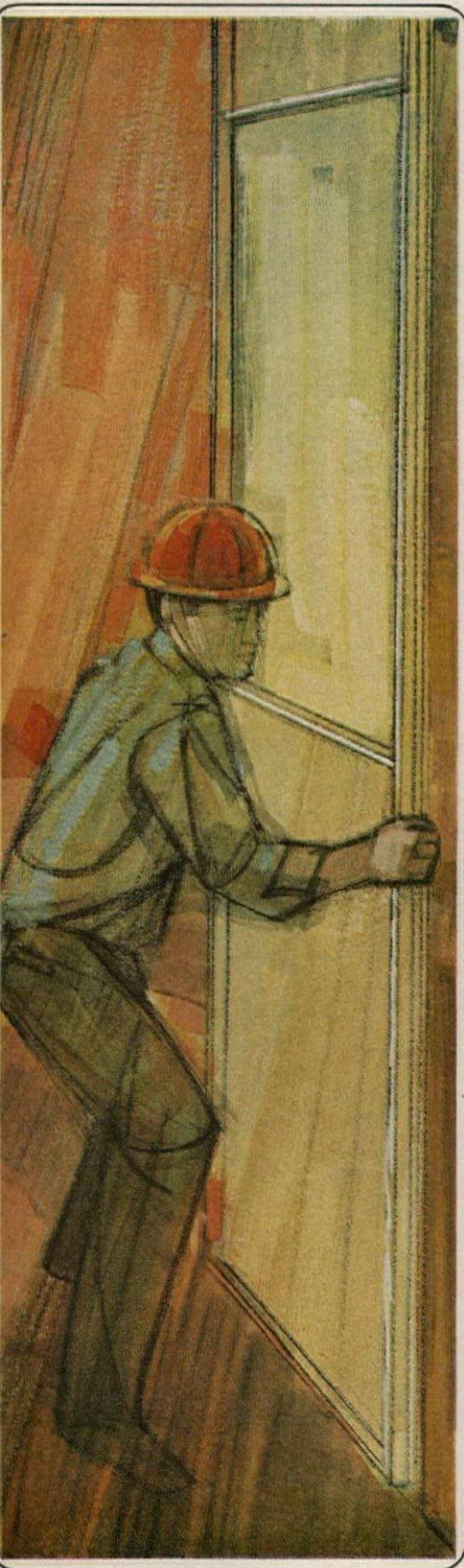


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To Meet Our Most Pressing Needs



WITHIN the past few years the Institute has organized its administrative arm to plan, finance and execute programs responsive to the most pressing needs of the growing profession. The key units in this process are the Executive Committee and the Council of Commissioners. President Nes lost no time in calling them to work this summer to implement the goals for his administration.

The guiding principle in their thinking and programming is the fact of change—change in the expectations of American society with respect to the creation of its physical environment and the necessity for change in the profession of architecture to meet and satisfy these expectations.

President Nes summed up the underlying philosophy in a letter calling for a study of the future of the profession. "I am concerned that since the architectural profession today is a busy one our members are not particularly cognizant of the imminent changes which face us. The social and urban revolution now taking place will certainly have a significant impact on what we build, how we build and who builds.

"I think it is inevitable that with the fragmented and backward state of the building industry, big industry will find this vacuum challenging, interesting and profitable. I want to be sure that our profession realizes the inferences of this and that we will have to change the profession a great deal more than we

now contemplate. This will undoubtedly mean changes in our methods of office practice, in our organizations, and in the concepts we now have of professionalism."

A central concern of the Institute, then, is the *climate* in which the architect practices. It has a profound effect upon both his creativity and his business success. In this latter half of the 20th century the signs of change which are affecting the climate of practice are abundantly clear. The question for the Institute is whether the architectural profession will inadvertently become the victim of change or exert leadership to assure itself of an influential role in the process of change. The answer is obvious.

On the basis of such reasoning, the most pressing needs identified by this administration are related to the development of the professional capabilities of the architect and public demand for good architecture. Both the present and future generations of architects must be educated to cope with changes in practice: its costs and production techniques; the ability to satisfy clients in terms of time, costs and project administration; the ability to sell their services to clients in both the private and public sectors of the economy.

Both the present and future generations of clients must be educated to the importance of architecture in their environment. The total effort is in the interest of excellence in design which architects can achieve when they are better prepared to sell, create and profitably execute their best designs.

The major tasks for the year 1966-67 are summarized below.

For the development of architects and practice:

1. Completion of the educational research project at Princeton—a \$100,000 investment in the future of architectural education.

2. Completion of the program for education of architectural technicians—supporting personnel for the profession.

3. Development of continuing education for graduates (internship) and for practitioners (a continuing updating of their knowledge).

4. An authoritative national study of the costs and management of architectural practice.

5. Further exploration of "emerging techniques" which promise to up productivity in office practice.

6. Continuing development of capabilities in urban design.

For the development of public demand for good architecture:

7. New tools for the War on Ugliness with particular attention to visual materials.

8. The introduction of education on architecture into the primary and secondary schools (the next generation of clients).

For the future of the profession:

9. A series of conferences with fact-finders and progressive decision-makers from the private and public sectors of building clients.

These tasks will be given high priority for 1967 funds and manpower. Meanwhile, the many long-established programs of Institute services will continue under committee and staff teamwork. The plan of action represents the unanimous will of the AIA's top management.

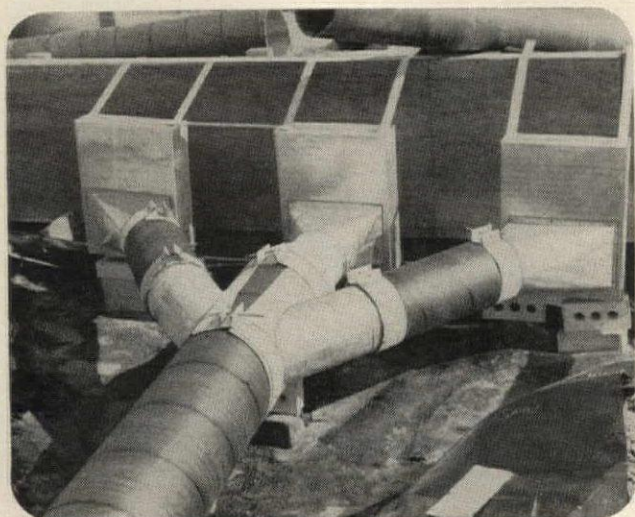
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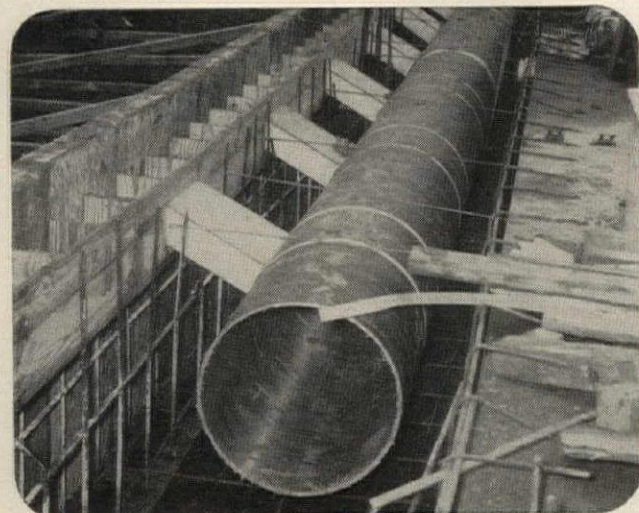
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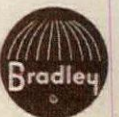
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Journal

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the architect—collaboration between architect and artist is possible but only if both show a certain amount of knowledge, discernment and modesty. It can be successful only if architect and artist know and respect each other. **the artist**—The personal statement does not belong in the public building—in its art or its architecture. **the client**—The blending of good architecture, encompassing both interiors and landscaping, with good art demands flexibility in acquiring many forms of artwork, either existing or commissioned.

Art as an Architectural Element

BY PAUL DAMAZ, AIA

THE PROBLEMS OF applying art to architecture are related to many factors, including budget, clients, art appreciation and, most of all, the evolution of our profession.

Our services reach into many fields and are expanding every day. As a rule, architects do not object to consultants. We realize that we do not have enough specialized knowledge of structure, mechanics, acoustics, landscape design, food service and other functions. We do not argue about the size and shape of an airconditioning duct. But we do question the need for having an artist give us the benefit of his knowledge and talent.

Must our buildings be purely functional? And, if so, what is their function? Is it purely utilitarian, or is it also human and spiritual? Is the function of the theater merely to provide a podium and a few chairs? Are our cities merely a mass of concrete, glass and asphalt, or are they also the environment in which man develops, evolves and becomes saint or criminal?

The separation between technique and art is a consequence of the principle of specialization which has made us lose sight of the harmony that should exist between man and the world—a harmony which must exist if we wish to reduce the number of misfits and maladjusted members of our society. Technique and art are both the expression of a single man, intelligent and sensitive

at the same time, and both must be considered together out of deference to their common source.

Architecture is the most human of all the arts inasmuch as it is an integral part of human life. Even with the most utilitarian buildings, the fact cannot be ignored that they will be used or lived in by men whose spiritual needs at any given time are just as actual as their material needs. No matter how technically perfect a building may be, it will not be really functional unless it is conceived in such a way as to satisfy the sensitive and the rational man.

The use of art in architecture or landscape architecture is by no means the only way to humanize our environment. But even the least sensitive observer will react to a work of art with which he is brought in constant and close contact. Even he will perceive the interrelationship between a mural or a piece of sculpture and its architectural setting. The result of such mutual influence depends not only on the qualities of the architecture and of the artwork but also on their respective and reciprocal qualities and on the way those qualities have been brought into play. Involved is a functional use of art, not decoration.

In whatever way painting and sculpture are used, they can have a profound influence on the

New York City practitioner, lecturer and author of *Art in Latin America*, Mr. Damaz designed and organized the "Art in Urban America" exhibition for the 1965 AIA convention. It also was shown at the Allied Arts Festival sponsored by the Detroit Chapter AIA, from which this paper is adapted.



1

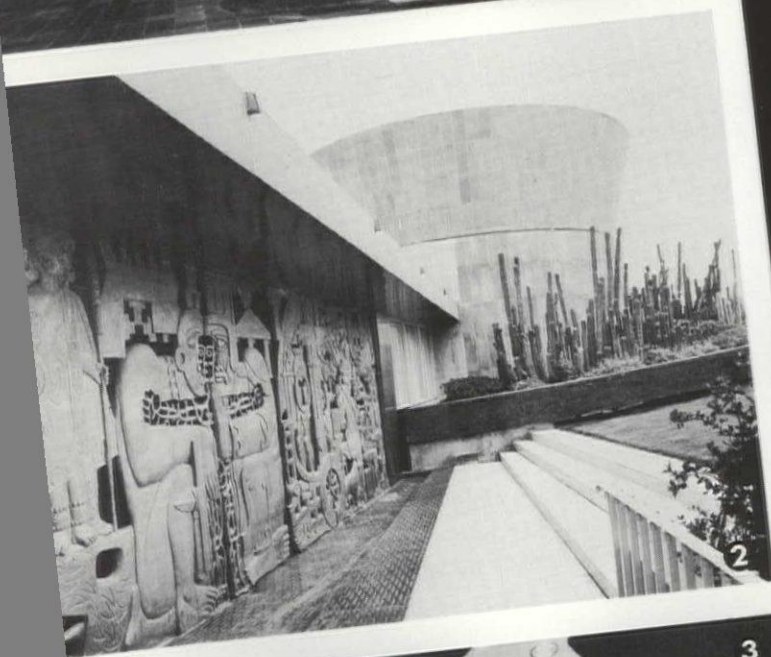
The strong low reliefs sculpted by José Chavez Morado and applied to a monumental column (1) of the Museum of Anthropology in Mexico City serve a decorative function but also emphasize the central and most important architectural element of the entire building, designed by Pedro Ramirez Vaquez. Another work by Morado in Mexico City, the bronze grille (2) for Ramirez Vaquez's Chapultepec Museum of History is at once sculpture, a screen and a door. Alexander Calder has conceived, in close collaboration with architect Carlos Raúl Villanueva and the acoustical consultant, a number of free-form floating reflecting surfaces (3) for the University of Caracas. A bronze sculpture is used as a gate (4) in the Roman war memorial "Cave Ardeatine," designed by a five-man team. The integration is complete in that Mirko Basaldella's artwork itself becomes architecture. When the sculptural aspect is given overwhelming importance, art trespasses its role as an architectural element. Such is the case of the "habitable sculpture" (5) near Paris, where Frenchman André Bloc attempts a fresh art form. Eduardo Ramirez employs a 3,000-square-foot, two-story-high gold wall relief (6) to transform an anonymous interior space for a bank designed by Pablo Lanzetta and Reinaldo Valencia, with Skidmore, Owings & Merrill as consultants, in Bogota. A free-standing sculpture may be exhibited in an interior space without pretending to be integrated with the architecture, but such a lack of coordination may be detrimental to the artwork. The Richard Lippold sculpture (7) in New York's Pan American Building is overwhelmed by the strong lines of the architecture, the work of Emery Roth & Sons and consultants Walter Gropius, FAIA and Pietro Belluschi, FAIA.



4



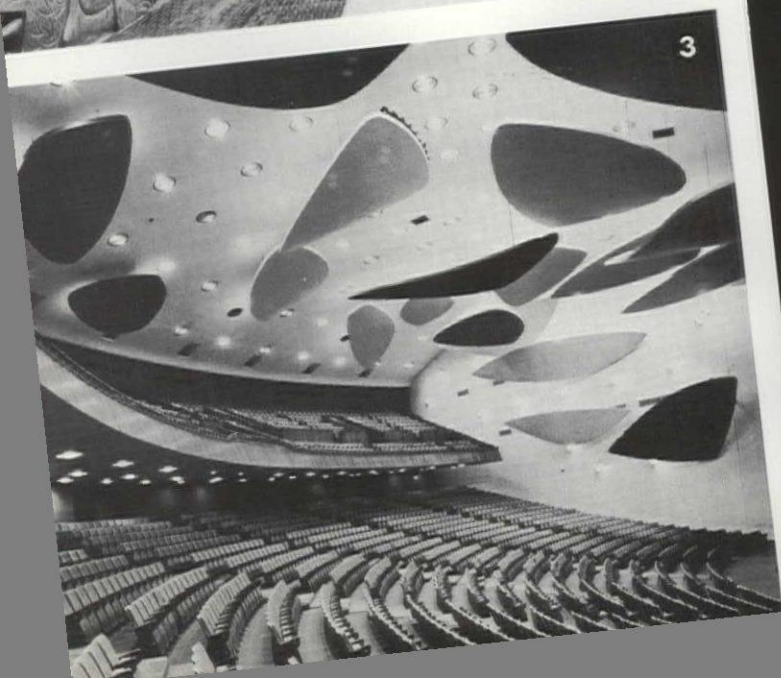
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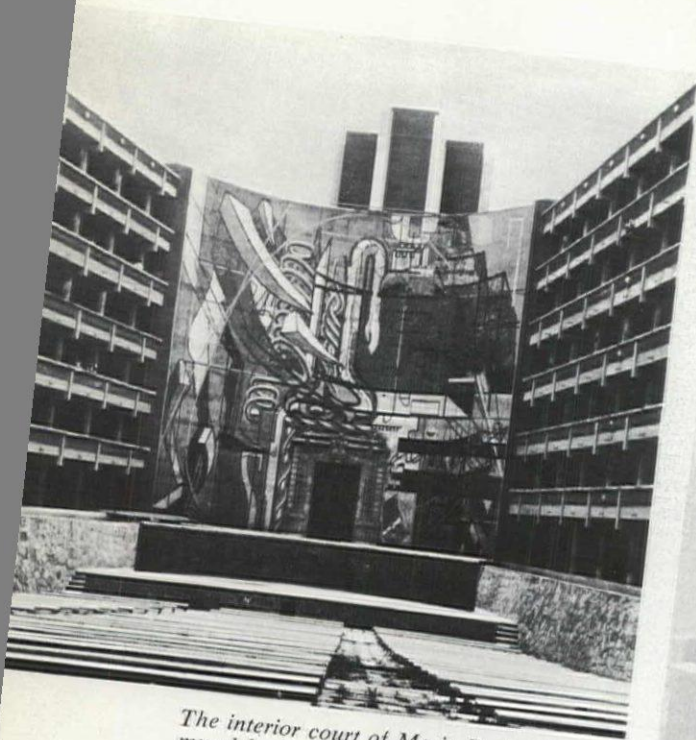
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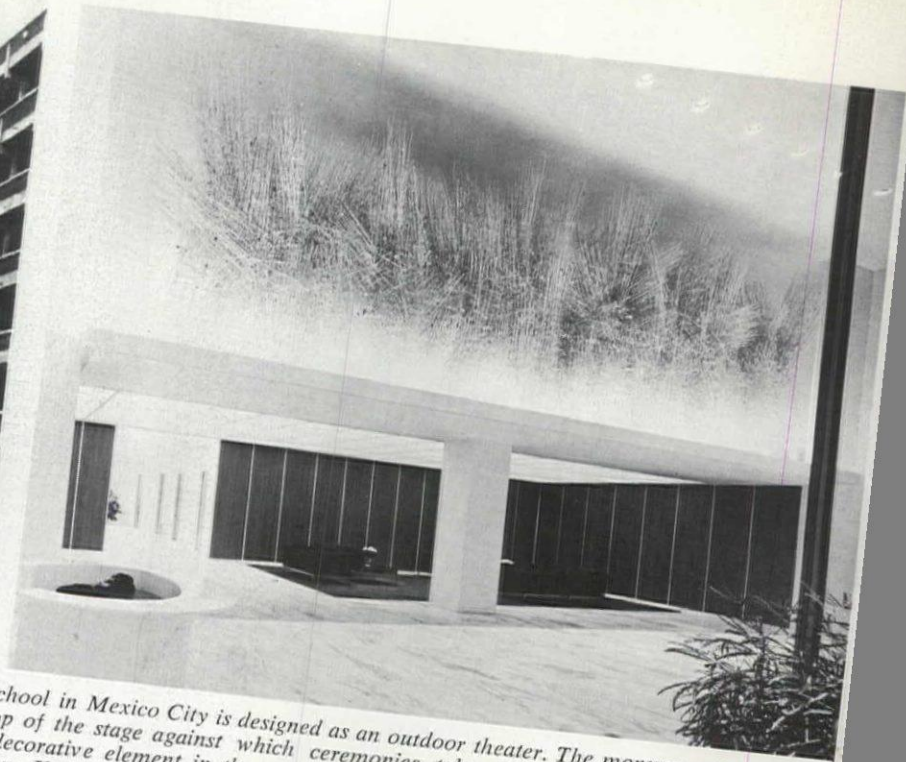
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7



The interior court of Mario Pani's Teachers' School in Mexico City is designed as an outdoor theater. The monumental mural by José Clemente Orozco is the backdrop of the stage against which ceremonies take place. Harry Bertoi's bronze sculpture "Sunlit Straw" is the basic decorative element in the entrance lobby of the Northwestern Life Insurance Co. Building in Minneapolis, by Minoru Yamasaki & Associates. The playful, concrete high reliefs covered with ceramic mosaics (across page) act as highway dividers in a Mexican housing development near Cuernavaca.



architecture. Color itself can have a strong, dynamic power on the physical elements of architecture, and its psychological value is well recognized in medicine and in therapy.

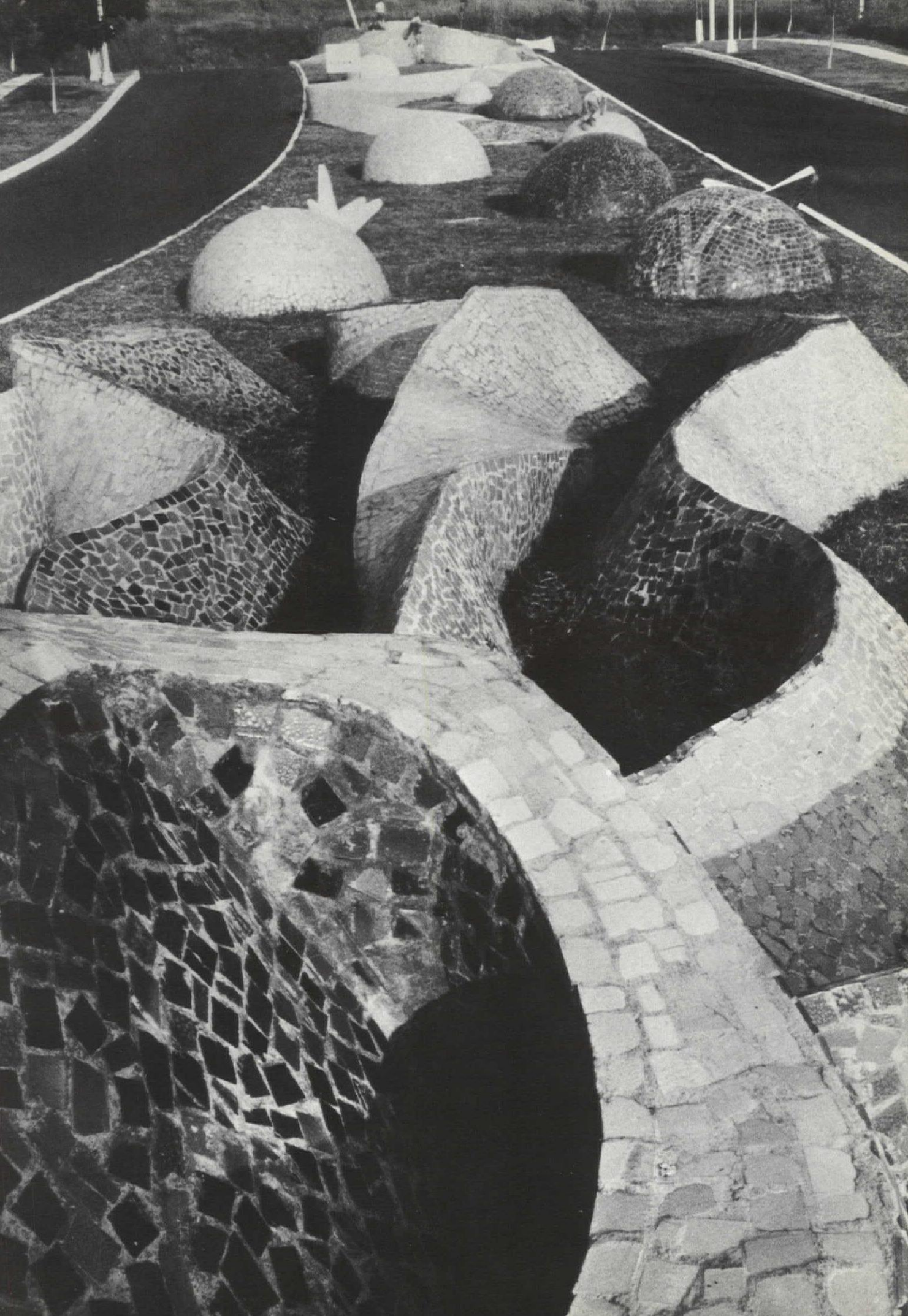
The artist possesses a great power of illusion. He can lengthen or shorten a distance, raise or lower a ceiling, open or enclose a space, light up or darken a room. He can render an architectural space alive and sensitive by giving it human proportions. Employed as an active element in architecture, the work of art can play a most important functional part. For the architect, art can be a tool which can help him answer some of the questions raised by the building program. Thus the artist can become the architect's associate, like the engineer or any other specialist.

This is not to say that art is indispensable in every situation and every building. Considering the situation of contemporary architecture and the diversity of its plastic conceptions, it is as wrong to refuse art its place in architecture as a matter of principle as it is to say that art should be part of the budget of every building. Some structures in their purity and austerity can come close to esthetic perfection without the help of any artwork. Others have such a strong plasticity of form that they are works of sculpture by themselves and are quite self-sufficient. Furthermore, considering some recent examples of art applied to architecture, let us admit that for some of our colleagues it would be wise to leave blank walls and empty spaces alone.

There is no question that the use of art in architecture has greatly increased in the last decade. Lately it has even been officially accepted by federal agencies and municipalities. Following several other cities, New York has passed a ruling that municipal buildings must be allocated works of art valued between a half and 1 percent of the construction cost. Like all movements or fashions, this one will spread rapidly across the land.

The problem, therefore, is not whether art should be used but *how* it should be used. The real question is: Are architects and artists ready for such collaboration? A few may be, but we must admit that the architects and artists live in different worlds and have great difficulty understanding each other. A very few artists, even among the best, have some comprehension of basic architectural problems such as light, space and scale—most of all, scale. If artists are young and eager, they make mistakes due to their lack of architectural experience. If they have experience and are well known, they are likely to be prima donnas for whom architecture is nothing but an eventual background for their masterpieces.

But it is too easy to criticize artists. If we architects pretend to be the leaders of the team—and I think we should be—then we must also bear the responsibility of the success or failure of the project. A goodly number of paintings, mosaics, wall reliefs and sculptures have been placed in schools, lobbies and public buildings against all common sense—sometimes in locations where



they cannot be seen except at a sharp angle; sometimes against too strong an architectural background; sometimes too close to overwhelming building materials and forms; and, many times, without relation to the architectural elements or to the scale of the architectural space. These shortcomings certainly are the responsibility of the architect. And even if they are due, in part, to the inaptitude of the artist, the architect must shoulder some of the blame because he chose the wrong artist. And here lies the great difficulty: choosing an artist, finding the right talent appropriate to a certain problem and judging whether the work is alive and not based on pastiche or dead conceptions of the past. There are no written specifications for artwork. There is no Sweet's Catalog for artists. There is only one way to choose, and that is to use our knowledge, sensitivity and art appreciation. The next question is: Do we have them?

There has never been so much confusion between talent and success as there is in our time. In past centuries the words "architect" and "artist," or "art connoisseur," were synonymous. Today one can become a very successful architect, financially speaking, and yet have not the slightest sense of plasticity or any artistic education whatsoever. The architects who are at the same time technicians, sensitive creators and art connoisseurs have become rare. One meets a few architects, always the same small, sophisticated group, in museums and, more seldom, in art galleries, but the vast majority are disinterested and almost totally ignorant of the activities of the contemporary art world.

It is therefore not surprising, notwithstanding the great number of good artists we have in this country, that most important commissions are given to a small group of well-known, well-tested artists. They are the only ones architects seem to know, and when architects need somebody else, they don't know where to turn.

As an aid to architects, a new profession has appeared on the scene: the agent, specializing in artists for architecture. If we consider a city like New York, which has become the greatest art center in the world, it is rather sad that architects are so unaware of the artists living in their midst that they require help from these agencies, which furnish artists for architects, just as a caterer delivers ready-made meals to the housewife who cannot cook.

As for methods of application of art to architecture, there can be no rules since every case represents a special problem. However, we may say that if the union of the arts is as desirable today as it was in the past, it can no longer take place on the old basis of integration, if by integration one means fusion. Although the recent evolution

of architecture shows a tendency to move away from Miesian concepts to come closer to sculpture, it is difficult to see how art and architecture can be fused to the point of becoming some kind of a new art form unless we are speaking of an art brought down to the level of a mass-produced building material, or an irrational architecture transformed into an abstract sculpture. With the exception of a few reliefs cast in the forms of concrete walls, modern attempts to fuse art and architecture have resulted in confusion detrimental both to the architecture and to the artwork.

The basic attempts at an integration of the arts are those in which architecture and art have been brought together by association or confrontation. In this case, art can be a valuable complement to architecture for it can create an extension and an intensification of its esthetic and emotional impact without interfering with the logical expression of the various architectural elements. We must achieve a communion of the arts in order that the dynamic colors of the painter and the plastic forms of the sculptor may become an integral part of the architectural composition while retaining their independent and intrinsic values.

But placing a sculpture in front of a building does not necessarily create a relationship between the two. Apart from the question of forms, colors and materials, there is the very important one of scale and space. A sculpture commands only so much space around it, depending on its form and scale. Therefore, its impact on the neighboring architecture depends not only on a relationship of forms but also on whether the building is located within its field of influence.

It is obvious that in whatever form it may take, the work of the artist can play an important part in shaping our environment. The collaboration between architect and artist is possible but only if both show a certain amount of knowledge, discernment and modesty. It can be successful if architect and artist know and respect each other; in other words, if art and architecture complete each other while retaining their integrity. It will be a failure if the architect lacks basic artistic preparation, if either architect or artist is more concerned with his own ego than with the final result and, generally speaking, if there is no understanding between the two.

A few days after Le Corbusier's death, I was browsing through a pile of handwritten notes which he had left with Costantino Nivola in his country house on Long Island. I came upon these optimistic words penned (New York, 1946) in his usual, poetic style:

*Some day, unity, by the unanimous effort,
Will prevail once more over the major arts:
Urbanism, Architecture, Sculpture, Painting. ■*

A Few Thoughts and Criticisms

BY AMY CHAPMAN

IT IS INTERESTING that in our time there has been a strong, perhaps excessive, influence of art on architecture; yet little art is consciously developed in buildings in comparison to past periods.

In a 10-year association with architects, I have found them disparate in their attitudes on relating art to buildings. Some see their architecture simply as background for independently developed artwork of all periods; others allot a portion of the construction budget for integrated art commissions; while a third group feels the art and architecture to be so closely interwoven that only the architect should create both. Such ideas are not unique to these architects; they represent divergent viewpoints of the 20th century. These views are found in the work and ideas of Mies van der Rohe, Le Corbusier, Wright and Gropius.

In his early work for exhibitions Mies van der Rohe became particularly concerned with the placement of objects in space. His calm classical buildings became the background for his own sculptural furniture as well as carefully placed artwork. In his buildings and early sketches he frequently included free-standing figure sculpture by Maillol and Lembruck, which added a much-needed human scale.

In Le Corbusier's Ronchamp, a building where art and architecture have a common goal, which is church, his wall of deep-set colored windows reflects the abstract patterning of the De Stijl group and strongly supports the basic architectural quality. Even Le Corbusier appears at times to be ambiguous. He has said, "Now there are two ways . . . to call on paintings, one is utilitarian, through color-defining planes,"—"or I can, when walls overwhelm me with their presence, dynamite them with appropriate color." In his Berlin apartments

he destroys the plane, and also the architecture.

Frank Lloyd Wright, particularly in the period of 1906-20, is another rare example of one man creating both the art and architecture. In Unity Temple and his Prairie houses he designs leaded-glass windows which are the synthesis of planes of the building. He states, "Ornament is structure pattern made visible."

The efforts of Gropius to unite architect and artist is expressed in the Bauhaus Proclamation: The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. Today they exist in isolation from which they can be rescued only through conscious cooperative effort of all craftsmen. Architects, painters and sculptors must recognize anew the composite character of a building as an entity. Only then will it be imbued with the architectonic spirit which it has lost in "salon art."

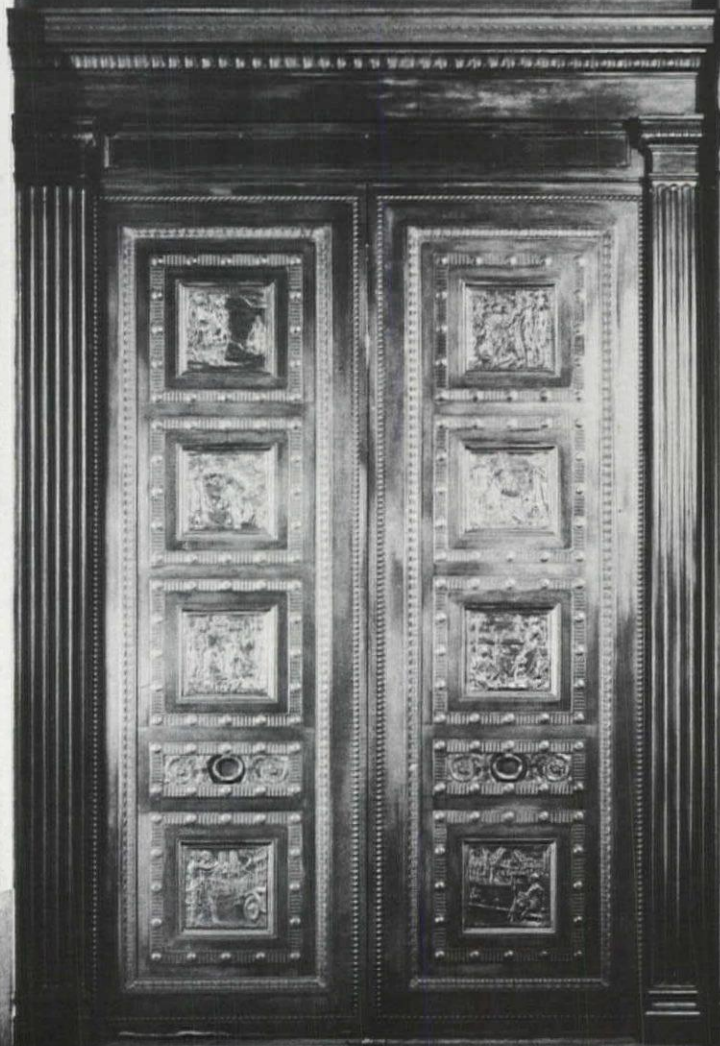
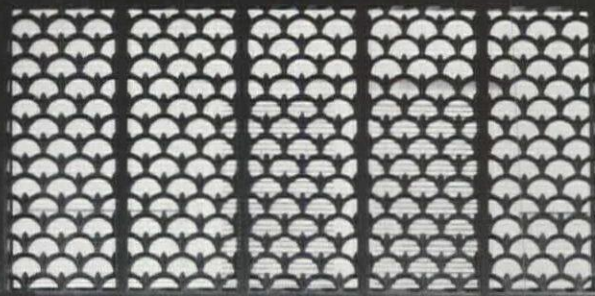
The Bauhaus, however, produced an architectural vocabulary strongly influenced by art—a vocabulary intellectual, sophisticated and experimental.

This influence of painting on architecture has led the latter away from one of its primary goals: the shaping of an environment understandable to everyone who has contact with it. Architecture as a social art must communicate at the broadest level. Many architects today express their disappointment at the ready acceptance of controversial paintings and the reluctance among almost every group, other than architects, to accept new building ideas. It is certainly a misunderstanding that architecture should be seeking the limited type of recognition that painters are now getting. One of the problems of "modern" architecture is its esoteric, introverted direction.

If art and architecture are to be developed simultaneously and effectively, they must have common intention. The personal statement does not belong in the public building—in its art or its architecture. An important aim of painting and sculpture in buildings is to establish a rapport between the participant and the architecture. ■

The author, currently director of art for the Wayland (Mass.) School System, studied with Josef Albers at Yale University and held a research grant at Radcliffe Institute from 1963-65. Her work with architects has included color, murals and sculpture.

UNITED STATES NATIONAL BANK



Excerpts from the foreword
to a catalog of a collection showing
the collaborative enterprise
of western artists for buildings of
the United States National Bank
of Oregon

Art patronage by bankers
is in itself, to be sure, nothing new.
Rothschild is a name to conjure
with in Europe. And how much less
we could have done in America
to advance our art collections
without the Mellons, the Morgans,
the Rockefellers!
The kind of thing featured
by the present exhibition, however,
is something special. It is not
a group of paintings and sculptures
purchased by some art-minded
financier to embellish his mansion,
nor even works of art assembled
by a public-spirited magnate to swell
the buildings of the local museum.
But US National has been
trailblazing in hitherto-unexplored
territory. Extending its
services to include the whole state
of Oregon, the bank builds a
branch building in a new community
or a new suburb. It does not
stop as usual with the construction
of a merely utilitarian building.
It seeks rather by the physical appeal
of the structure to invite the
customer in and arouse in him a mood
favorable to doing business.
This means the creation
of an intimately attractive structure
which only a good architect can
design and only able collaborators
can complete—collaborators
in interior design, landscaping,
weaving, pottery, metalwork,
sculpture, painting.
Continuation of the enterprise is
exciting in prospect. While
enriching the bank that fosters it,
such patronage advances at the
same time the whole regional culture
of the Pacific Northwest.

Wallace S. Baldinger, Director
Museum of Art
University of Oregon

art

architecture

THE CLIENT

A Bank as an Art and Architectural Patron

BY W. S. KIDD

THE BLENDING of good architecture, encompassing both interiors and landscaping, with good art demands flexibility in acquiring many forms of artwork, either existing or specially commissioned. The United States National Bank of Oregon began its art program eight years ago.

The determination and choice of the type of art is in the hands of the architect (whose selection is described below) and the interior designer, with final approval by the bank's building planning department.

If there is a local qualified artist, every effort is made to procure, either on a commission basis or from his existing works, artwork for that particular branch. For instance, because of the historical significance of one of the cities in the Columbia River gorge, for our new branch building there we commissioned an artist to paint a 90-

Mr. Kidd is assistant vice president, building planning department, United States National Bank of Oregon.

foot wall mural which authentically depicts important epochs.

In 1963 the bank was recognized for its art patronage by the University of Oregon and asked to show its paintings at the Museum of Art in Eugene.

As for the architect, his selection is by no means "cut and dried"; however, we have a few prerequisites by which we make our choice.

First of all, we hire only local architects. This is done for several reasons, the main one being, of course, that it is good business. We feel each branch should have its own individual identity, both as to service and exterior appearance. By using a variety of architects for different branches, this individuality is achieved.

Another important reason is a local architect's knowledge of local conditions—specifically, building codes, zoning laws, fire restrictions and general architectural background as related to the community as a whole.

The actual choice of an architect is in the hands of the building planning department, which has on file the brochures, qualifications, past job examples and other pertinent information on most of Oregon's architectural firms. Before a job is assigned, these files are carefully analyzed and studied.

Several staff members besides myself travel to the community where the building is to be constructed and visit structures designed by the architects under consideration. We talk to tenants, owners, maintenance men, building engineers—anyone, in fact, who will give us a knowledgeable opinion of the past performance of the designing architect.

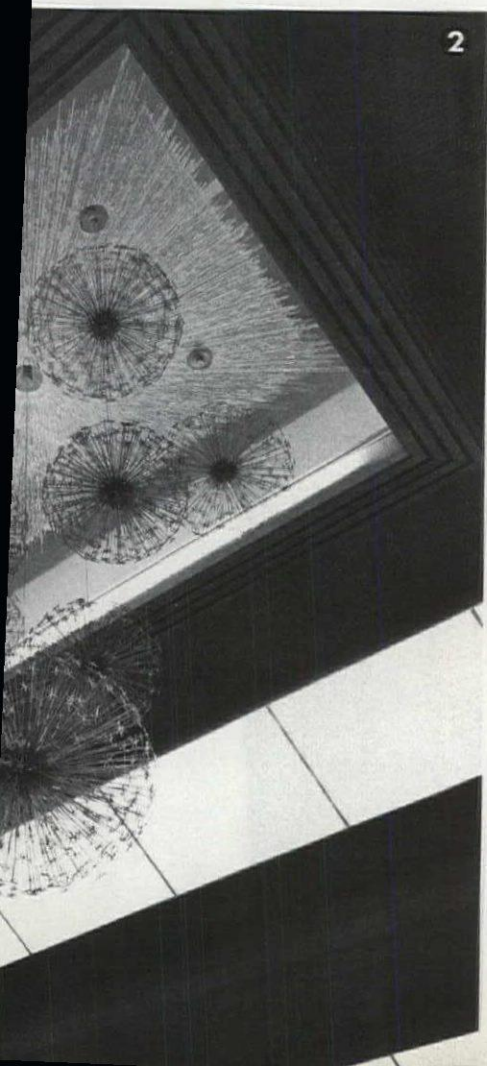
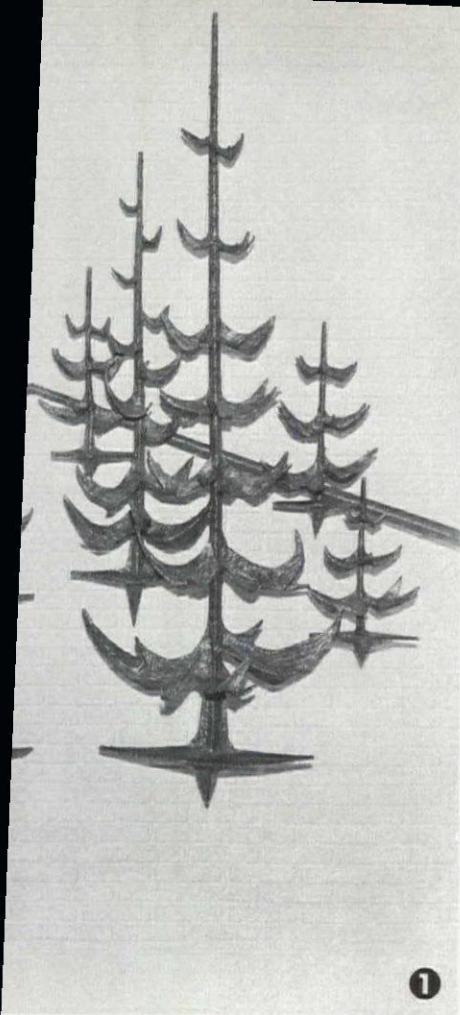
The questions are specific and probing. What was the architectural firm's productivity? How long did it take them to submit working drawings? How many men were on the job? I believe an architect's qualifications can most easily be seen by a review of change orders submitted during a job. Were a normal number submitted which were related directly to the architect? At the end of the job, what was the percentage of final cost increase caused by change orders? Finally, what are the maintenance problems, if any, of buildings designed by a given architect, and can they be related directly to the design?

After the answers are analyzed, and these compared and integrated with the various architects' qualifications on file at the bank, the job is awarded.

A meeting is arranged between the building







Wayne P. Taysom's metal sculpture (1) is in the lobby of the Corvallis Branch, designed by Jeppsen & Miller, (landscape architects: Arthur Erfeldt & Associates). The Sunnyslope Branch, Salem, by Groom, Blanchard & Lamén (Erfeldt), has a lobby dome sculpture (2) executed by Irene Lagorio. Tom Hardy's wall sculpture (3) in the lobby of the Pendleton Branch, by Tom Potter (landscape architect: Walter Gerke), seems right at home in the rodeo country. A strong piece of art would only compete with the interesting interior of the Madras Branch (4), which is simply accented by several paintings. Wilmsen, Endicott & Unthank also received a First Honor Award from the Oregon Chapter AIA for this project. The wood soffit panel (5) in the Bend Branch is the work of Ronald Travers, an architect with Edmundson, Kochendoerfer & Kennedy (Erfeldt), project designers.

planning department and the architect for preliminary planning and direction. The building site is examined, and the architect is given details of the operational layout of the new branch. Due to the nature of the banking business, I have found that almost all branch banks contain essentially the same items and components inside the walls. So I call upon the architect to design a striking exterior, keeping in mind the basic interior plan and its relation to the outside.

Our architectural policies on each new building include efficient space utilization, economy of construction costs, public relations and, last but not least, esthetics. Simplicity is beauty, and our architects are asked to follow this basic tenet.

Because US National is a home-owned state-wide banking system, native building materials are specified wherever possible. These also are chosen for their preventive maintenance qualities.

After the building plan is applied to the site, the architect submits a schematic drawing of the building, including material lists and dimensions and a complete cost estimate of the job. Another conference is arranged, changes are incorporated into the plans at this point, and the drawings and material samples are presented to top management. This is the first of two times in which proposals and plans travel above the level of the building planning supervisor.

Following approval of plans and specifications, the job is let out for competitive bidding. After checking the low bid, the whole package again goes to top management for its approval, and the job is on its way.

Interior design is done by one person for all US National branches, as is landscaping (since 1963). These two specialized fields become even more so when they relate to bank design. Rather than orient a different interior designer and landscape architect for each separate branch, we find it advantageous to work with the same individual each time. Both, however, work under the direct supervision of the building architect and are controlled by the building planning department.

Throughout the whole process of building, from preliminary design through final construction stages, my department coordinates the steps and procedures. I firmly believe this prevents wasted time, wasted ideas and wasted effort.

The overall efficacy of the bank's architectural policies as they relate to final results is borne out by a special award presented to President E. J. Kolar from the Oregon Chapter AIA several years ago. The citation reads: "This award of commendation is given to the United States National Bank of Oregon for its recognition and encouragement of good architectural design in bank buildings constructed throughout the state." ■

MEDICAL CLINICS

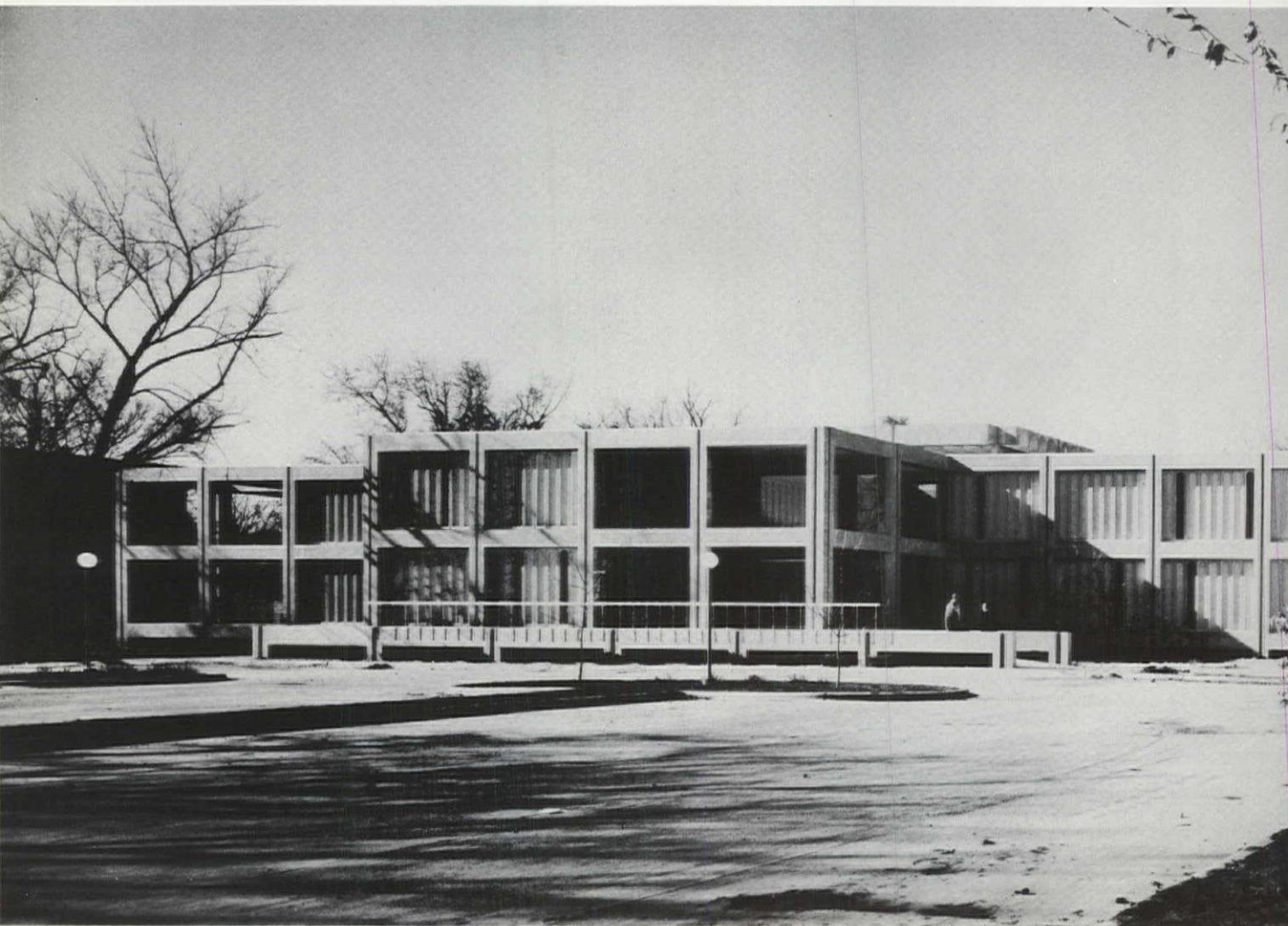
A NEW AWARDS PROGRAM

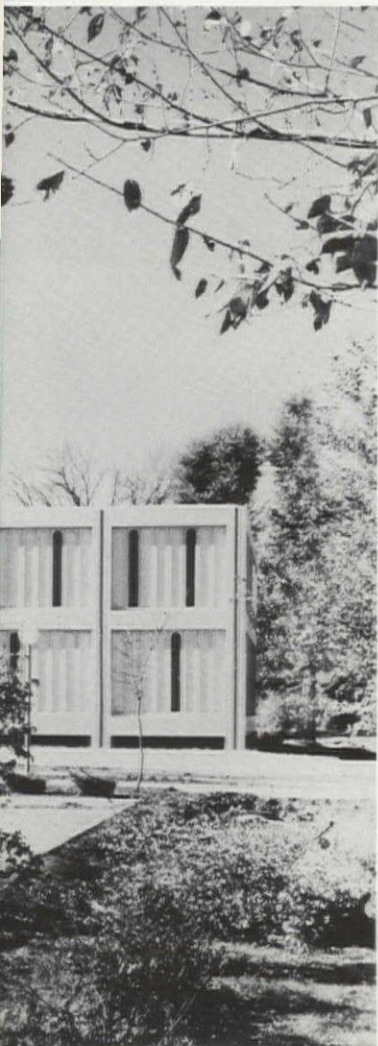
Seven projects
constructed since 1960
have been cited in the first national
awards program sponsored by
The American Institute of Architects
and the American Association
of Medical Clinics.

Submissions were made in three
categories of this relatively new building type—
a structure designed for the
group practice of at least seven physicians.

Awards went to new clinics
housing 7 to 15 physicians or 16 and more,
and to the enlargement or remodeling
of existing facilities for an additional 7
to 15 doctors. The jury consisted
of Institute President Charles M. Nes Jr., FAIA, chairman;
Francis D. Lethbridge, FAIA
of Washington, D.C.; and
Dr. Bliss B. Clark, executive director of the
New Britain (Conn.) General Hospital.

First Honor Award, McFarland Clinic, Ames, Iowa: Crites & McConnell, architects





General Comments from Dr. Clark

The majority of doctors I know have no training in design and may go for a "gimmicky" type of building. They want the structure—and their offices—to look modern and efficient but not plush. They have little or no concept of lighting, ease of maintenance (cleaning or upkeep), color or materials. They are a highly specialized group, both in training and practice, and are interested only about things having to do with sick people.

From my point of view, I see three areas in clinic design which deserve particular attention:

1. Relationship of the specialty offices to service functions. The laboratory, for example, is used primarily by the department of medicine, with surgery probably using it the least. Orthopedics will use X-ray more than the others and therefore should not only be close

but on the same floor since these patients will be on crutches, in wheelchairs, etc. And if the collection procedure is to be efficient, all patients should go by some sort of a control point in the business office.

2. Waiting rooms in terms of the kinds of patients. The pediatrician with his noisy and crying brood has to be separate; the orthopedist does not want to expose his patients to stairs; the obstetrician finds that womenfolk, being somewhat self-conscious when pregnant, generally prefer to be alone although this is not an absolute must.

3. Long-range programs for expansion and, in some cases, redirection. Most clinics start small, become successful and expand on a makeshift basis since the original design does not provide for this. Conversely, a group of men may form a clinic and not be certain they will "stick together." They would therefore like to be in a position to convert the building to private offices, and this possibility, too, should be kept in mind.

FIRST HONOR AWARD

McFarland Clinic Ames, Iowa

Crites & McConnell Architects

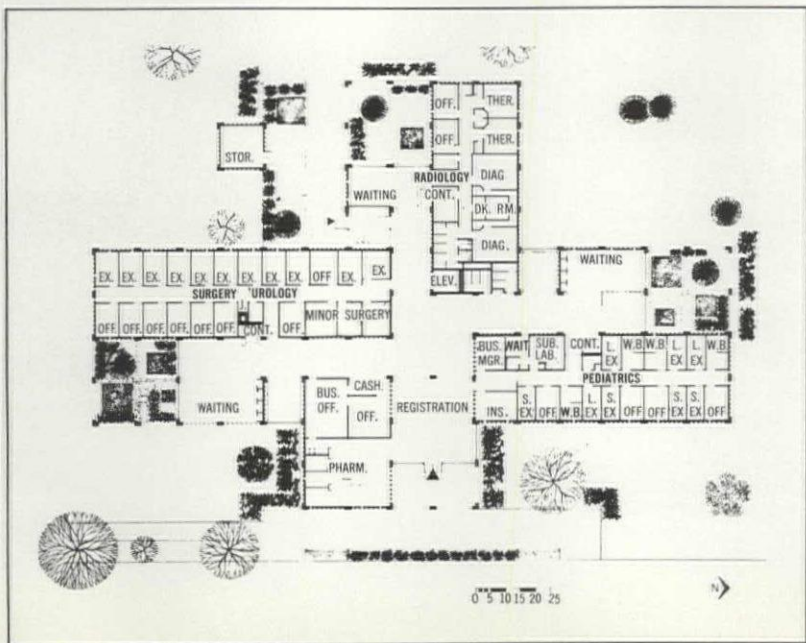
Category

16 or more physicians

Jury Comment

The consistent and rhythmic use of the concrete structure and the precast concrete panels results in a handsome and harmonious building. The plan clearly identifies the six specialized departments and is arranged with spacious circulation and individual waiting rooms. The interiors are elegant and inviting, and by their recall of the exterior materials add to the unity of the building. This project embodies great architectural distinction. Future expansion, when required, can be accomplished without harming the character and conception of the design. The architects have made an intelligent use of a large site in their planning for parking and landscaping.





AWARD OF MERIT

Community Health Foundation Cleveland, Ohio

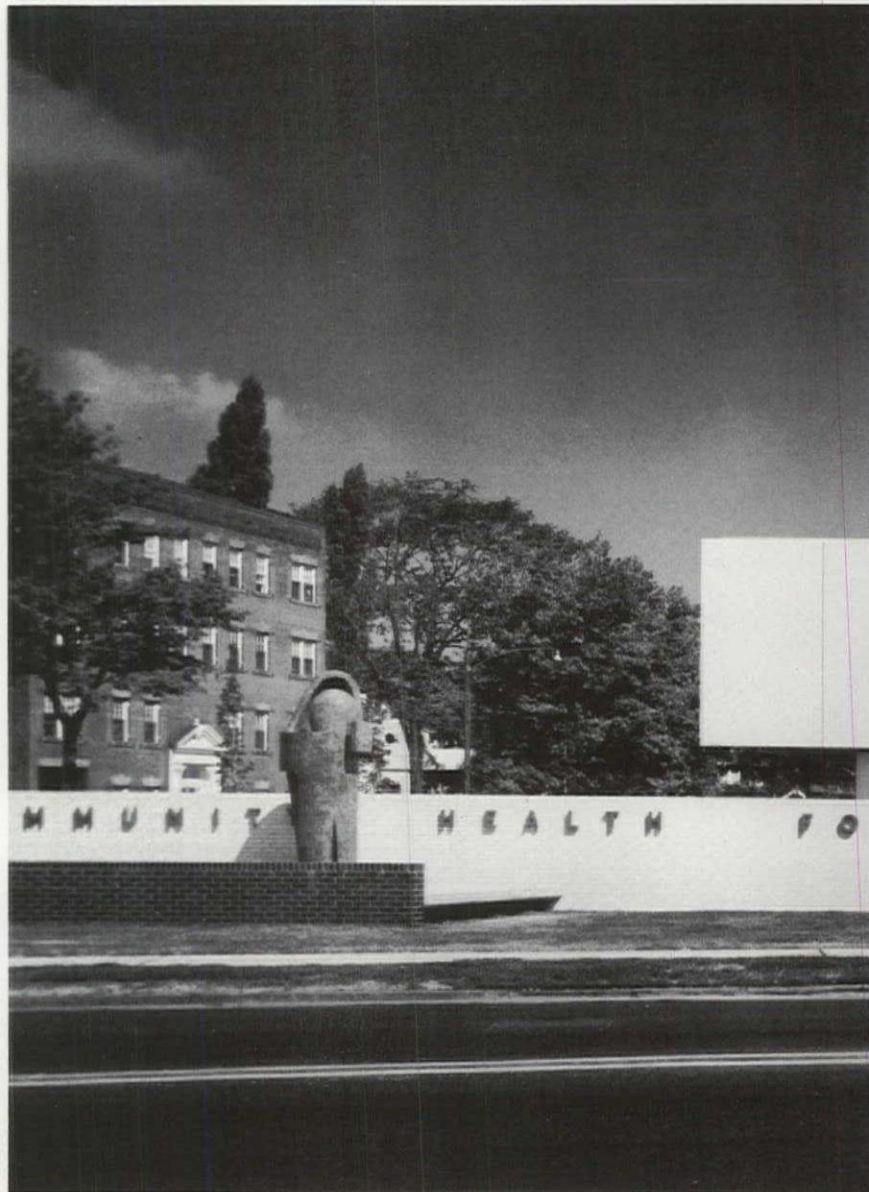
Robert A. Little
& George F. Dalton
& Associates
Architects

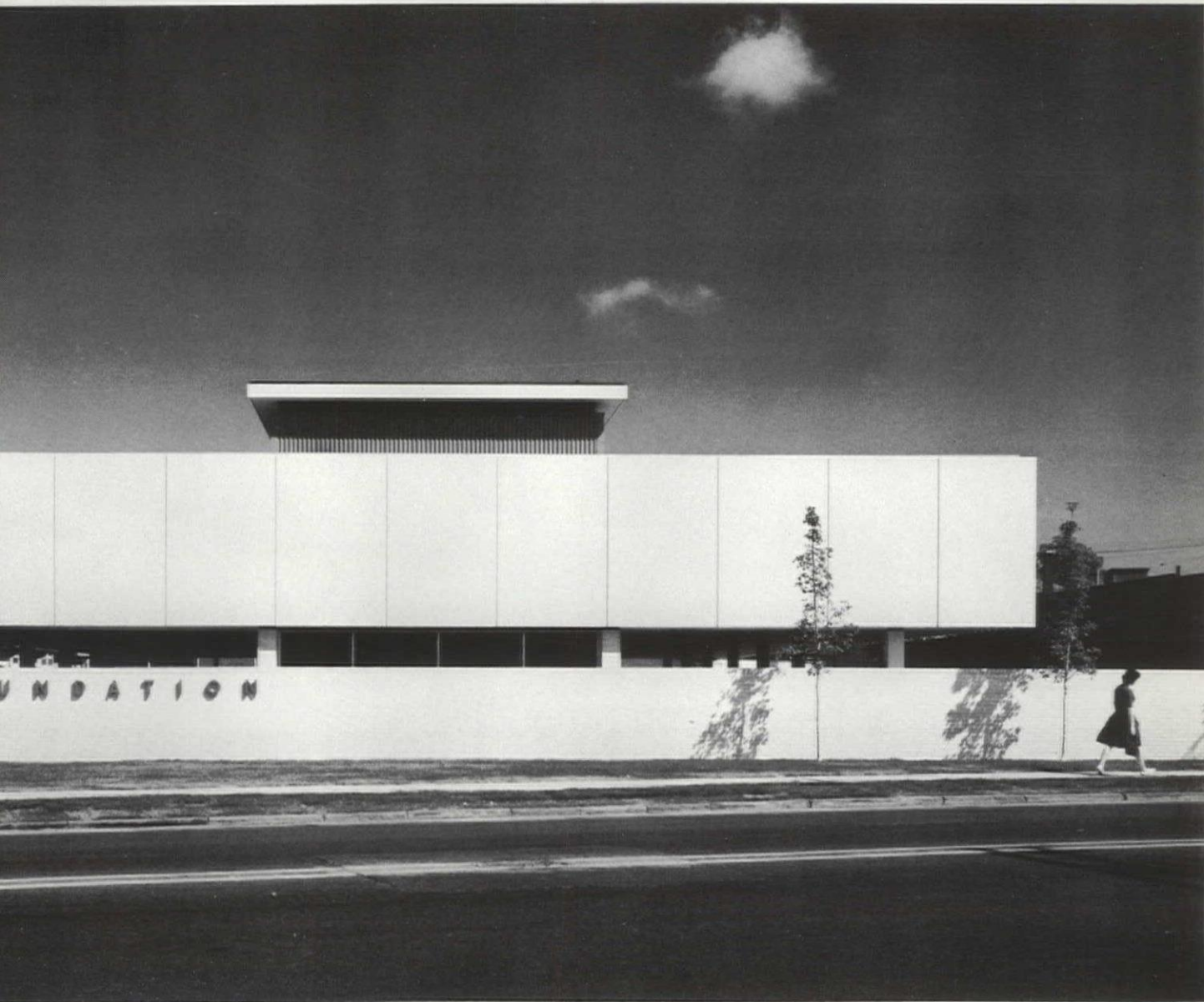
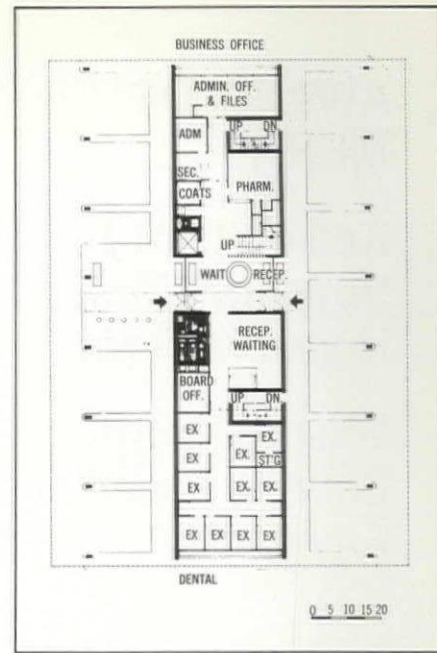
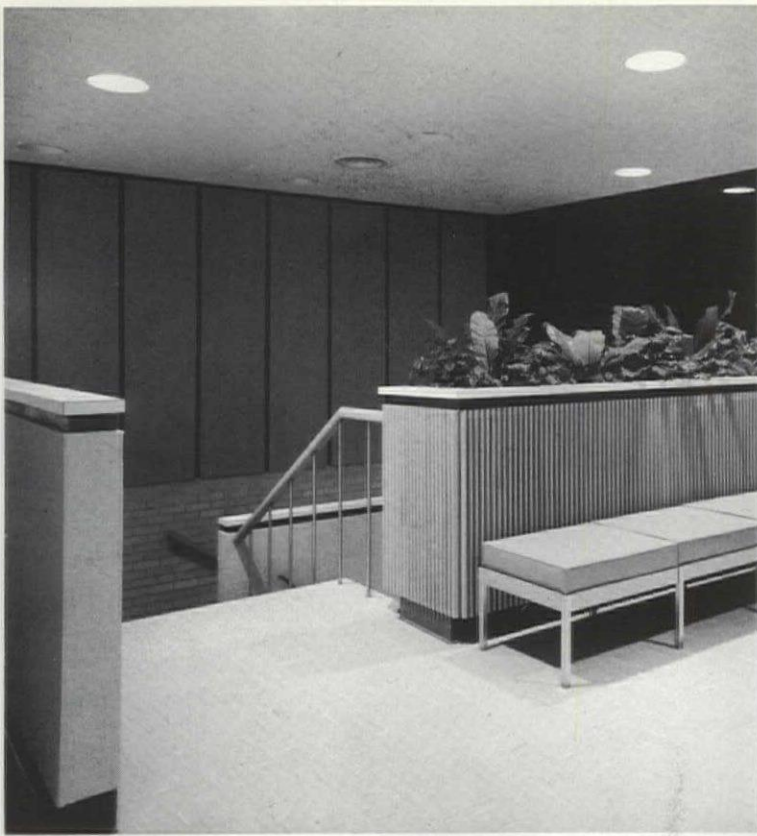
Category

16 or more physicians

Jury Comment

This building is especially notable because of the architects' ingenious and compact handling of parking and circulation on a restricted site. The skillfully organized plan, the handsome details and the restrained use of the materials result in a calm and dignified building of considerable architectural merit.





AWARD OF MERIT

Kelsey-Leary- Seybold Clinic Houston, Texas

Wilson, Morris,
Crain & Anderson
Architects

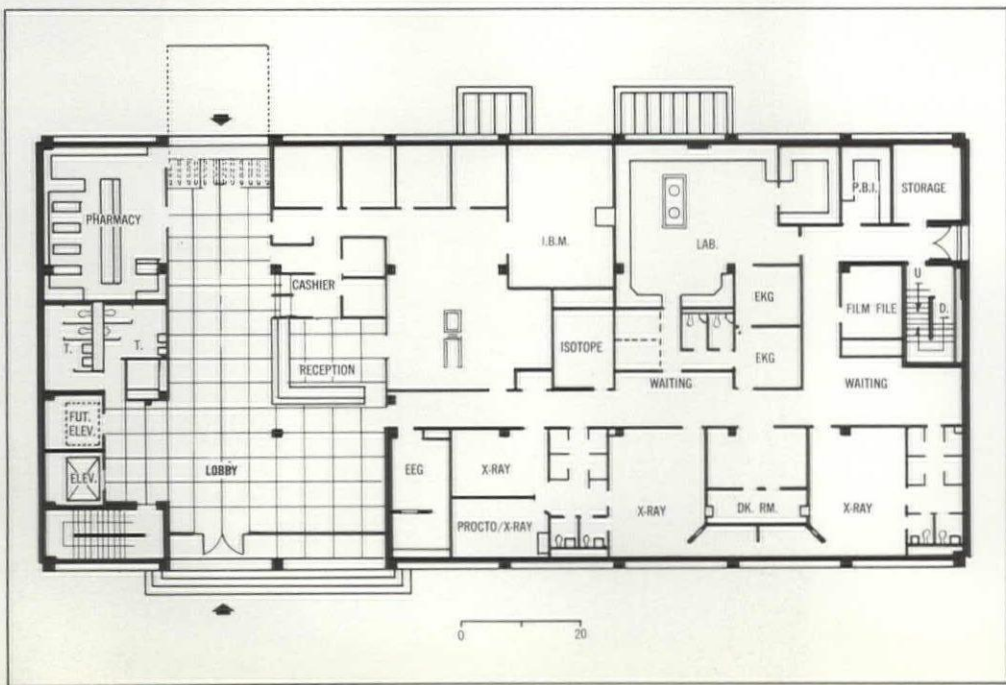
Category

16 or more physicians

Jury Comment

The clean and highly successful use of materials and structure results in a crisp and consistent design compatible with its urbane surroundings. The architects have handled the climatic requirements of minimal exterior fenestration imaginatively; the needs for future expansion can be accomplished without harming the design conception.





AWARD OF MERIT

Samuell Clinic Dallas, Texas

Tie Davis-
J. Murray Smith
Architects

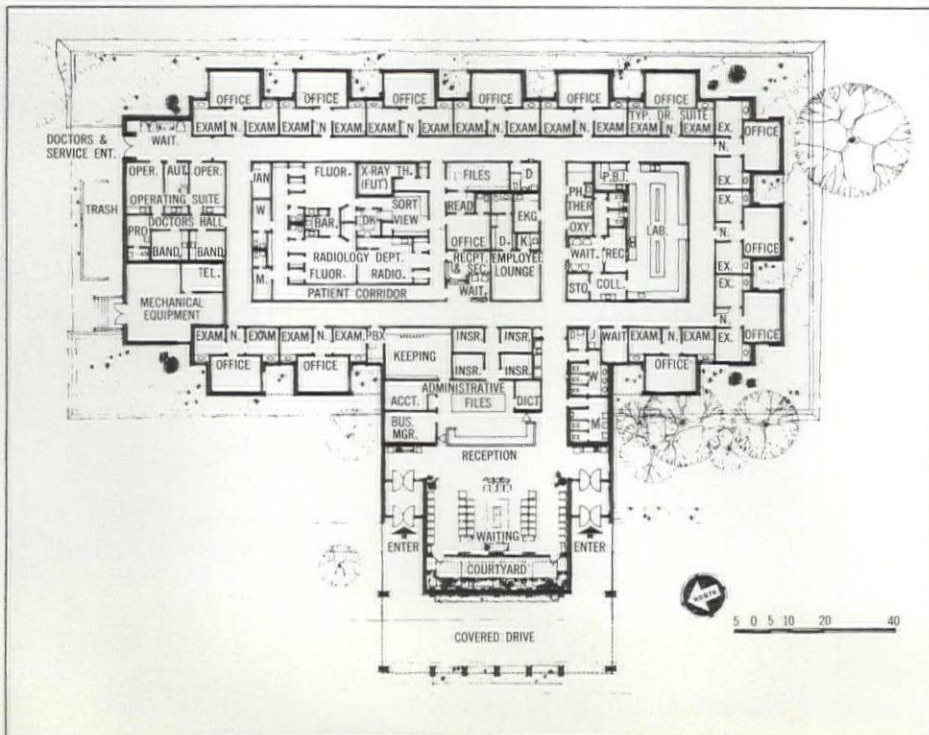
Category

7-15 physicians

Jury Comment

The well-organized plan is particularly noteworthy for the efficient arrangement of the central-core laboratories and services with the suites around the perimeter. Each office looks upon a private and pleasant terrace which adds interest by light and shade to the exterior design. The restraint and consistency in the use of materials results in a dignified, handsome and well-landscaped building of architectural merit.





AWARD OF MERIT

Lakeshore Medical Clinic Kirkland, Washington

Cummings
& Martenson
Architects

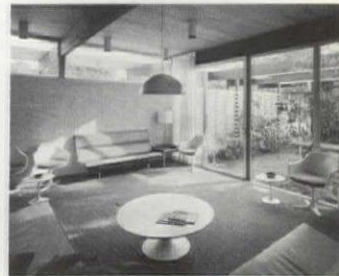
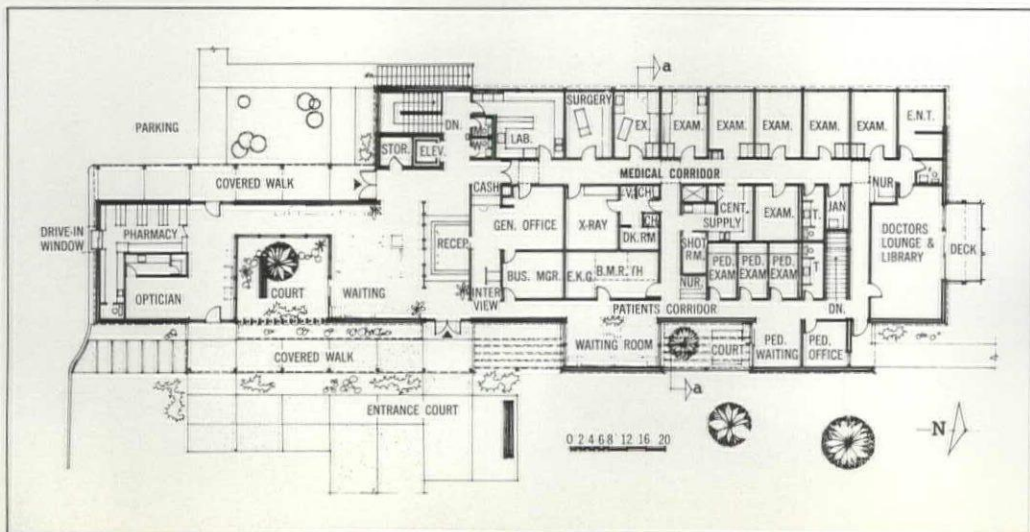
Category

7-15 physicians

Jury Comment

This building, by its careful and imaginative disposition of the intimate waiting areas and covered walks, accomplishes a warm and cheerful quality, complementing the residential character of the neighborhood. The inviting interiors are noteworthy, and the general internal circulation, with the separate handling of patient and medical facilities, has been skillfully organized.





AWARD OF MERIT

Putnam Professional Park

Mahopac, New York

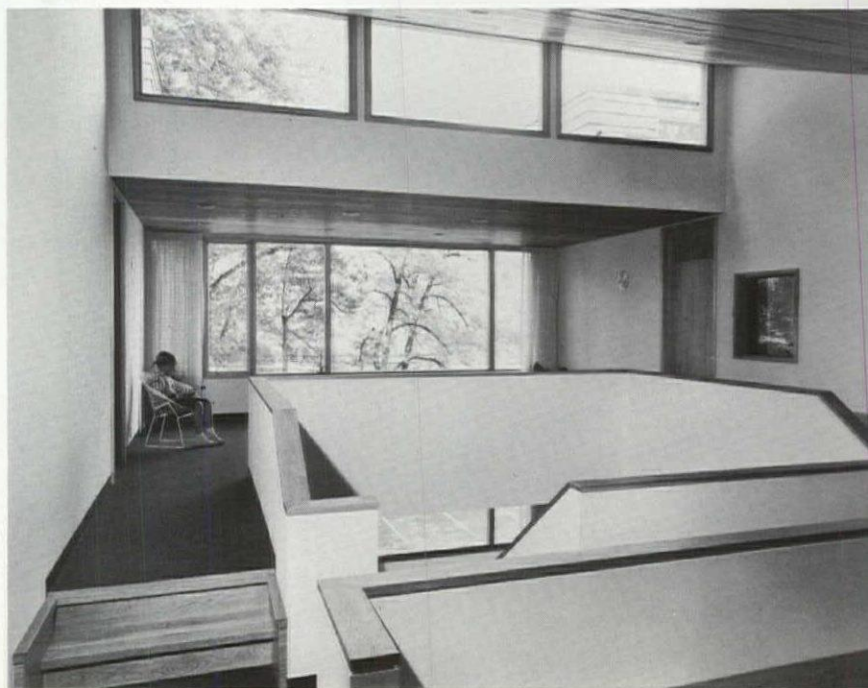
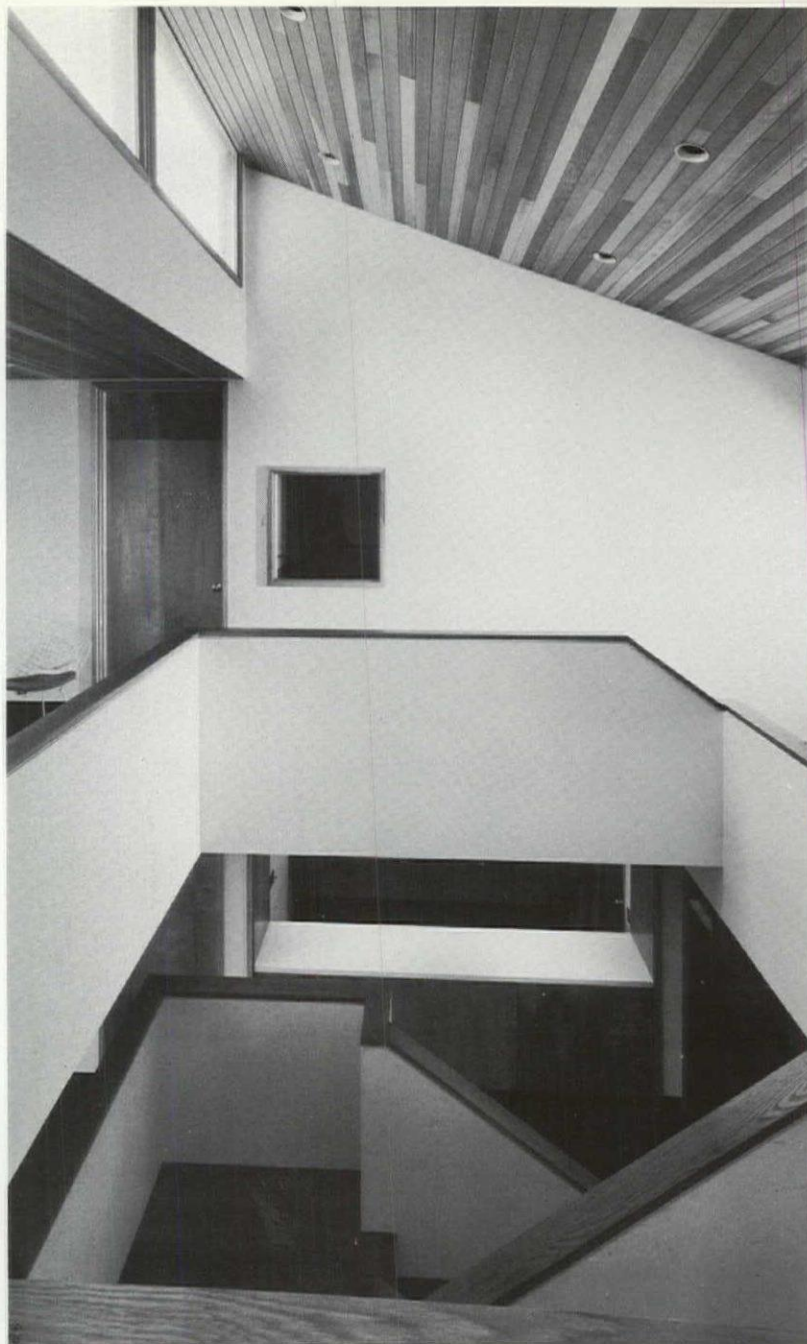
Lee Harris Pomeroy
Architect

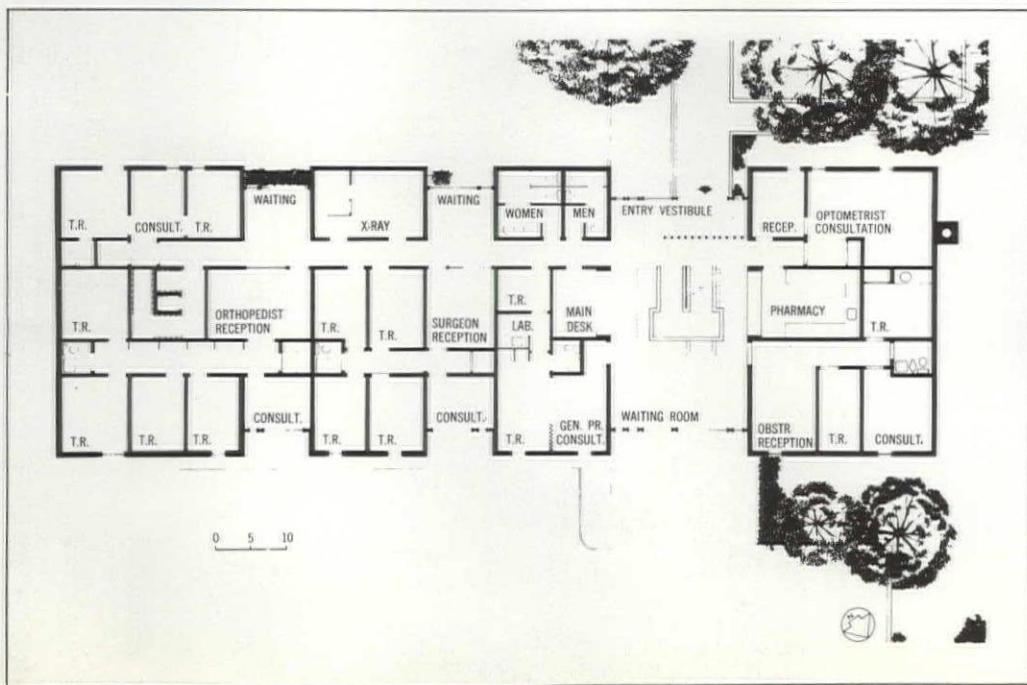
Category

7-15 physicians

Jury Comment

The unusual and imaginative design concept distinguishes this project. Modest materials are used in an informal manner at residential scale which fits well in the surrounding area. The separation of the patients is expressed in the cubicle design of the exterior.





AWARD OF MERIT

Sunnyvale Medical Clinic Sunnyvale, California

William L. Carmen
Architect AIA

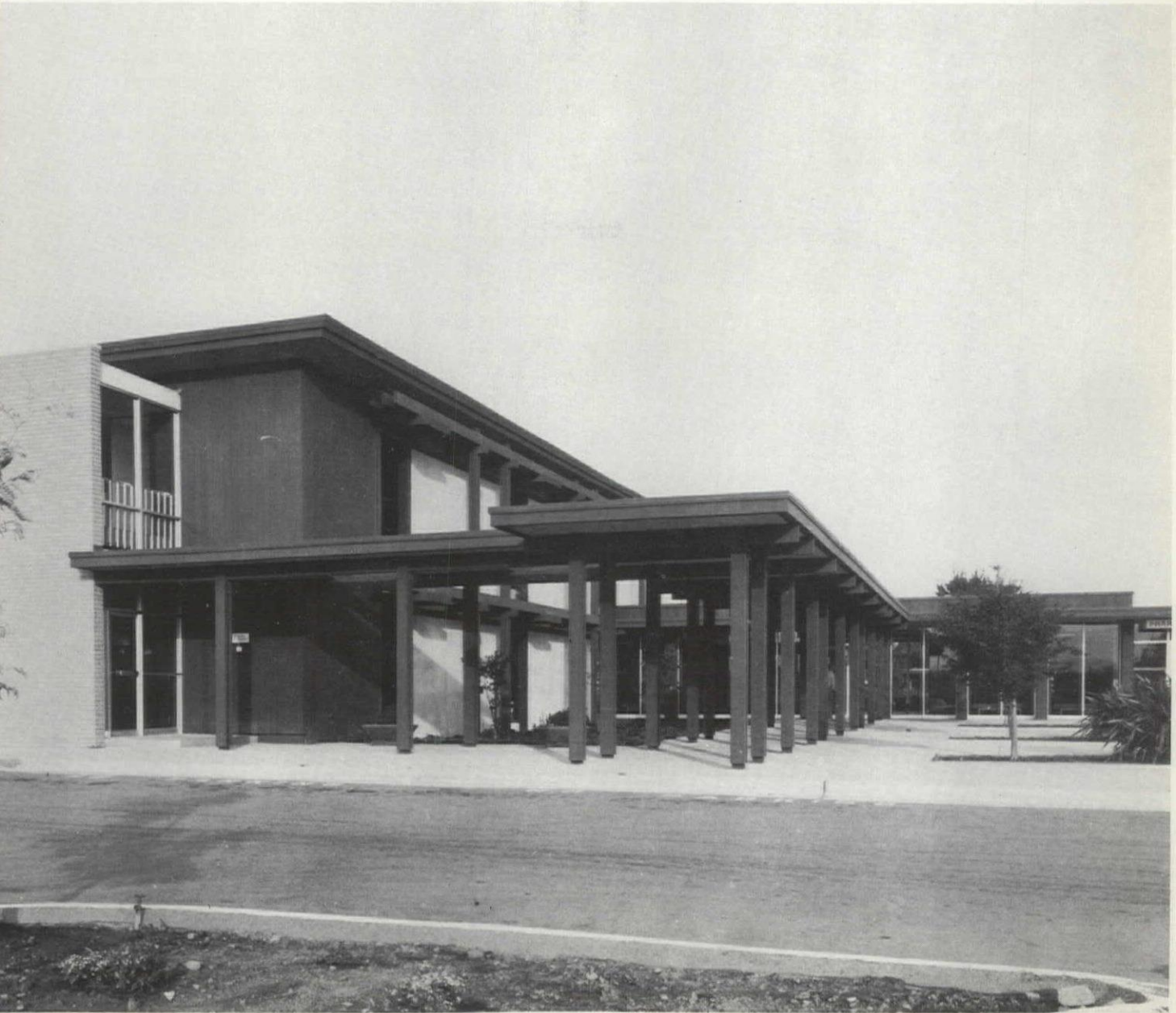
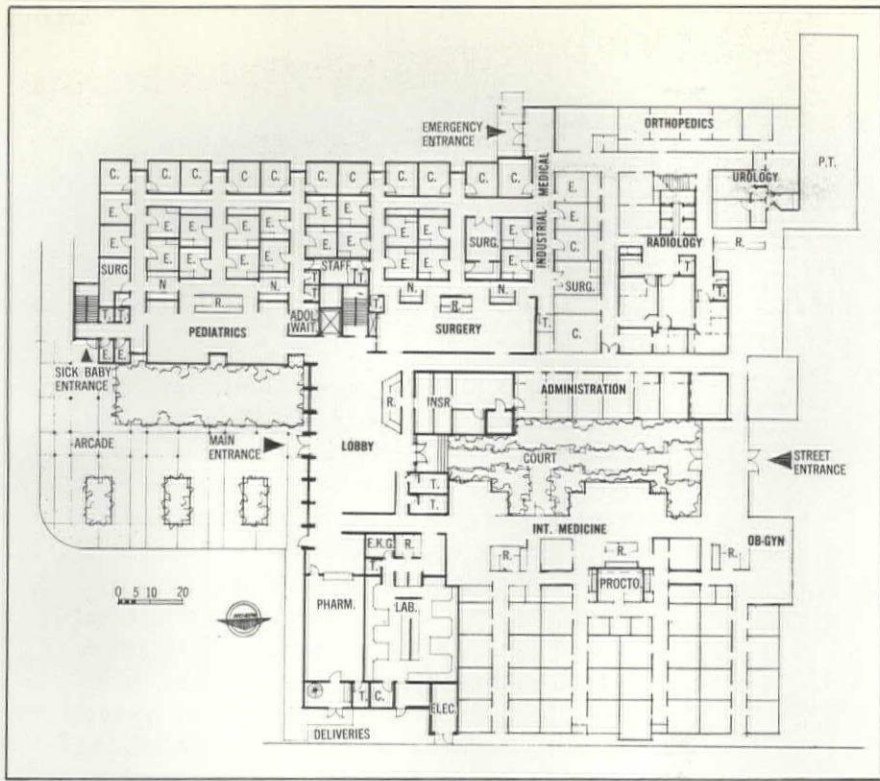
Category

Enlargement or remodeling for an
additional 7-15 physicians

Jury Comment

The architect has shown skill and ingenuity in uniting four dissimilar buildings constructed at different periods into a unified whole. By his use of a simple and modular architectural vocabulary, he has synthesized the disparate elements into a pleasant and harmonious building. The repeated use of the exterior materials for the interior adds to the unity and noninstitutional character so desirable for patients and doctors. The clear separation of the various specialties is carefully planned and functions well. The jury felt that the inadequate landscaping of the parking areas marred the generally fresh and pleasant character of the project.





PRESERVATION AT WORK

The Return to the Ivy Tower

THANKS LARGELY to the vision of a former president, the North Carolina Chapter of The American Institute of Architects now enjoys unique accommodations in an ivy-covered granite and brick tower in the heart of downtown Raleigh. City traffic noises rarely penetrate the three-foot walls, and the AIA Tower is indeed a mid-city oasis of greenery and quiet.

Formerly the city's water tower, the structure was once topped by a 100,000-gallon tank. Built before the days of reinforced concrete construction, it depended on the thickness of the masonry walls to support the tank. The small two-story Georgian building at the foot of the tower housed the waterworks offices.

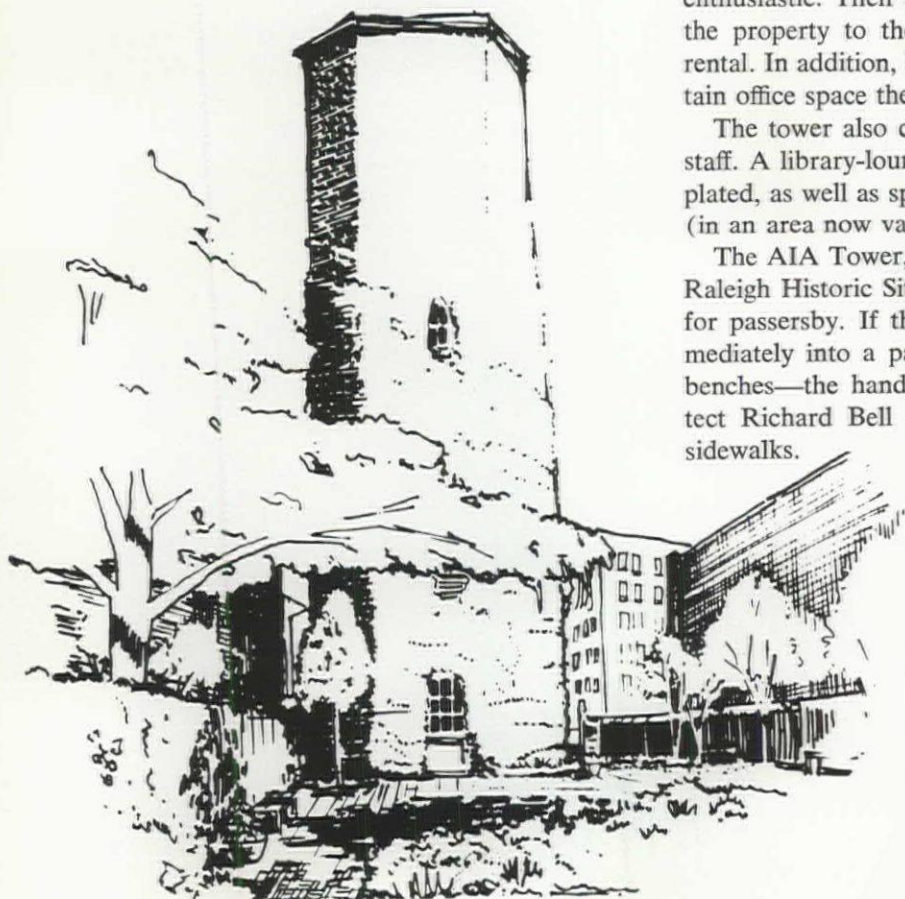
After the city abandoned it, the tower property was acquired by William Henley Deitrick FAIA, who renovated it and used the tower and outbuildings for offices. And in 1962, Chapter President Albert L. Haskins Jr. approached Deitrick with a proposal: Could they work out an arrangement whereby the tower could be made available to the chapter?

Deitrick, himself a past president of the chapter, was enthusiastic. Their agreement, signed in 1963, deeded the property to the chapter in return for a lifetime rental. In addition, Deitrick retained the right to maintain office space there.

The tower also contains two offices for the chapter staff. A library-lounge and a board room are contemplated, as well as space for storage of chapter archives (in an area now vacant except for a few pigeons).

The AIA Tower, designated for preservation by the Raleigh Historic Sites Commission, is a pleasant sight for passersby. If they enter the gate, they come immediately into a paved court with trees, flowers and benches—the handiwork of Raleigh landscape architect Richard Bell and a welcome respite from city sidewalks.

Sketches by Gerald Venable



An Experience in International Understanding

BY JOSEPH WATTERSON, FAIA

The East-West Colloquium in Beirut as reported by a corresponding member of the AIA Committee on International Relations (Henry L. Wright, FAIA, chairman), under the Commission on Public Affairs (David N. Yerkes, FAIA, chairman).



AS PART OF its program for a deeper mutual understanding of cultural values between Orient and Occident, UNESCO a few years ago asked the International Union of Architects to organize a meeting to discuss the aims and methods of an eventual study to be made under UIA auspices of the reciprocal influence of Eastern and Western architecture, taking into account the contemporary socio-economic revolution.

This led to a meeting in Athens in March 1963, attended by four architects, coming from France, Greece, Ceylon and Japan, and by Pierre Vago HON. FAIA, secretary general of the UIA. After two days of discussion, the group drew up a resolution which was transmitted to the director general of UNESCO. In brief, it recommended that the problems facing the nations of both the East and the West in the fields of housing and the evolution of urban structures be studied, that their mutual interactions be analyzed, and that means be found to make the benefits of such interactions more widespread. It was also recommended that a broader meeting be held, looking forward to the establishment of a number of local centers for the collection and dissemination of information of mutual benefit in the chosen fields, which it was felt would be a great step toward better communications between professionals in the fields of architecture and planning.

This second meeting was held in Beirut March 6-12, 1966, under the title of "The East-West Colloquium." It was attended by one delegate from each of 17 nations, and 10 from the host nation, Lebanon, and by Mr. Vago. There were only two delegates from the Western hemisphere, Lucio Costa HON. FAIA of Brazil and the writer.

(As a matter of interest, the British delegate was E. Maxwell Fry HON. FAIA.)

The meetings were conducted in French, but at least a third of the participants chose to speak in English; there was a capable interpreter who translated every remark in either language. In the group were 17 architects and architect-planners, two engineers, two sociologists and assorted other disciplines. Delegates included two Lebanese cabinet ministers, one of whom conducted the meetings.

Travel expenses for the foreign delegates were underwritten by UNESCO, and their hotel and meals for the entire week were taken care of by the "host chapter," the Order of Engineers and Architects of Beirut. A more generous and cordial hospitality could not be imagined: To relieve the three full days of working sessions, there were 2½ days of excursions to archeological sites—such as Baalbek, Anjar, Byblos, Sidon and Tyre—and six evenings of dinners and entertainment, including the fabulous Maameltein Casino.

At each session of the colloquium, the delegates discussed two or three papers which some of them had previously prepared. Most were very much to the point and provoked lively discussion; a few were a bit afield, following the more special interests of the speakers. The first day the discussion was general, enabling the participants to become acquainted with one another's views; but the second day it was quite spirited, with several clashes of opinion as to both the procedure and the topics to be included in the final report. Some felt the report should include statements on architectural education, the problems of regional planning and other such broad and vital topics.

There was general agreement that the term "East-West" is rather meaningless today. Such a literal distinction no longer exists, nor is there any good way to define the distinction intended. "Developed and underdeveloped nations" was about as close as they could come, although it is far from satisfactory; perhaps even "West and non-West" is better. A committee was appointed to make a draft of the final report, and the third day's meet-

ing was devoted to discussing and revising it. The report appears below in its final form.

To this delegate from the USA and AIA, having by this time attended two or three international meetings, it would appear that our foreign friends seem to have a lot more faith in the accomplishments of international bureaus than do we of the USA, and that they are always ready to establish new ones for one purpose or another. On the other hand, communications within our worldwide profession are very poor; a better interchange of ideas and information should be advantageous all round.

The experience of attending this meeting confirmed what your delegate had long suspected: that the problems facing the architects and planners of the "non-Western" world are quite different from and much greater than the problems

facing us in our tight little western European-North American enclave. We are concerned with the amenities of life; they with the bare necessities of life. We are concerned with improving housing conditions and the quality of life in our cities; they with providing the barest minimum of housing where none exists at all and with the creation of entirely new cities. Much of our vast technological know-how is dependent upon the use of products of our vast technological system, products largely unavailable in the rest of the world. Except in the field of reinforced concrete construction, we can offer them little—and in that field they are perhaps ahead of us in its practical, everyday use. However, they are working much closer to the basic sociological roots of architecture and planning than are we—perhaps we have much to learn from them after all.

Final Resolution of the East-West Colloquium

Aims

Demographic explosion, urbanization, industrialization and the new needs of man are important factors which affect the life of man today. Their acceleration has given rise to a generally uncontrolled evolution in housing, architecture and urban structures. This growing crisis, unless mastered, will undermine our cultural heritage.

Thus members of the colloquium aimed at finding ways of establishing a dialog among experts from various parts of the world (architects, planners, sociologists, economists and historians¹) in order to exchange knowledge and seek effective means of contributing to the solution of existing and future problems for the common good of mankind.

Organization and Method of Achieving the Aims

The members of the colloquium propose:

1. The immediate formation of national or local centers, consisting of small but highly qualified professional teams of interdisciplinary character entrusted with the task of studying, analyzing and contributing to the solution of local and/or national problems in urbanization, architecture, housing and the preservation of the cultural heritage.

2. Progressively, and when it becomes possible, the establishment of regional centers for:

- a) receiving and disseminating information
- b) coordinating the work of the

- c) national and/or local centers
- c) assisting the national and/or local centers in finding solutions to their particular problems.

3. As soon as possible, the establishment of a central organization, the main role of which will be to promote the initiation and development of national and regional centers and stimulate their activities. The central office will also be responsible for the collection, coordination, collation and dissemination of essential information from and to the various regional centers.

This organization would act as the executive body of, and would be controlled by, an international committee that will set the general policy and establish contacts with various intergovernmental and international bodies interested, and will fix the priorities and distribution of available means.

Chief Subjects of Action

The ultimate aim of the whole network of centers will be to study the phenomenon of mutual influence and its causes with the object of putting into action the positive factors. Among the subjects to be included in the program of action of the network are:

1. Appraisal of cultural heritage, its preservation, its adaptation to present and future needs of living
2. Assessment of national resources in personnel and materials for the purpose of carrying out plans of comprehensive develop-

ment and amelioration of their utilization in their respective fields

3. General and professional education (urbanism and architecture) for the future, especially for the developing countries; efforts toward integrated urban and architectural design

4. Effective action of urban planners and architects as professionals in the field of urban studies, planning, housing and village and agricultural settlements

5. Relation of housing to particular local climatic, social and economic conditions

6. Effects of industrialization on rural agglomerations

7. Assistance to the regional, national and governmental institutions concerned with urbanism and housing

8. Orientation of research and studies especially in architecture and planning toward the problems of the future

9. Effectiveness of the interchange of information and experience; all information, surveys and work will form the special matter of publications presented in a systematic manner to specialists and to the public.² ■

¹ In the first draft of the report, "decision-making officials" were included here, at the writer's suggestion, but it was later decided that the officials might not like the company they were traveling in!

² There was originally another item suggested here, having to do with the problems of planning for increased leisure time. When read aloud, it was washed out by a murmur of protest from the delegates from the "underdeveloped" nations, "What leisure time?"

AIA WORKSHOPS

Exploring the Field of Practice—Highlights from the Sessions at the Convention

HAPPENINGS IN RESEARCH

Emerging Techniques

A recent AIA-sponsored research effort to identify new or improved techniques of practice, "Emerging Techniques" furnished the name and the theme for one of the best-attended and most enthusiastically received workshops at the convention.

Basing his prediction on findings of the research project, its director, Professor C. Herbert Wheeler AIA of Pennsylvania State University foresaw a day "when architectural firms will have the capability, facilities, know-how, system of services and the experience feedback to render a fully responsible and accountable architectural service, in accordance with the highest standards of professionalism and business practice."

Wheeler lamented the fact that firms across the country are daily "reinventing the wheel"; duplication of research seems an inevitable consequence of faulty or nonexistent communication. However, he said, there was evidence of a genuine thirst for information on practice, production, business, design and construction management techniques.

Two of the newer techniques about which architects displayed most curiosity are network planning and computer-aided architectural practice. Harry Goleman AIA, whose Houston firm was one of the earliest to explore applications of CPM (Critical Path Method) and PERT (Programmed Evaluation and Review Technique) scheduling, discussed the concept of network planning.

The technique, he stressed, is not a substitute for organizational talent but rather a tool which allows talent to be used more efficiently. Network planning requires prior thought and definition of activities and tasks that must be performed to accomplish a program objective; the network includes those tasks and the time in which they must (or can) be accomplished, he explained.

(In the discussion period which followed, one architect asked whether it is not terribly difficult to induce creative designers to work within rigid schedules. Herbert Swinburne FAIA of Philadelphia, whose firm also pioneered in the application of CPM to the design

process, stated that in his experience it was difficult but possible.)

Citing an early experience of his own, Goleman stated that network planning can make it possible to meet schedules which may at first appear impossibly rigorous. In the situation he described, two weeks were spent in charting all project tasks involved in production of working drawings, using the PERT system. First estimates indicated that the job would run several weeks behind schedule demands; however, a second analysis and re-scheduling permitted on-time completion.

He pointed out that network planning can be of value to any office, regardless of size, if all personnel involved are willing to cooperate.

Charles Thomsen AIA, an associate in the Houston firm of Caudill-Rowlett-Scott, discussed computer applications for architectural practice. Mathematical simulation, information storage and retrieval, graphic data processing, network planning, business applications—all are jobs which, Thomsen said, may in some situations be delegated to the computer, freeing human brains for the more creative aspects of architecture.

Increasing use of automated data processing equipment will result in certain changes of approach to design, he predicted; architects will learn to view construction as an

assembly not of details but of total systems (structural, window-wall, partitioning) applying theoretically to more than one project.

Like network planning, computer utilization is a tool for small firms as well as large, Thomsen said. Certain applications are feasible only in a large organization but others can be just as useful to a one-man

office—perhaps even more so, since manpower is a scarcer commodity.

"The computer as an information machine," he concluded, "can help us to bring order, to think with more discipline and to establish . . . reasonable limits of design freedom. Thus we will continue to build a more viable tradition in architecture." ■

steps right now to prepare for the anticipated shortage of qualified managers, designers and technicians. These steps he enumerated as aggressive recruitment, employee motivation, identification and recognition of potential leadership, and a psychological adjustment which would discard the Depression-born fear of growth.

Above all, according to Enion, offices need to examine their present administrative procedures. Although the most creative designer may run the most chaotic office, he said, there should be a "happy balance between the natural restriction of organization . . . and the natural freedom of individuals."

Occasionally, most firms of average size find themselves in the situation of lacking the necessary manpower and resources to go after a particularly desirable project. A. Whitney Murphy AIA, partner-in-charge of Perkins & Will's Washington office, discussed what to do then.

The usual options, association or joint venture, may need some definition, Murphy explained. He pointed out that the two or more firms engaged in a joint venture are combined into a single legal entity for the purpose of carrying out specific architectural services. Generally personnel are employed by the joint venture as a separate entity, and distinct accounting procedures are set up.

Murphy went on to discuss various types of association and the circumstances under which the parties thereto are likely to enter into them. Government was cited as an example of the sort of client which motivates a firm to consider association—either because of an express desire on the part of the contracting agency to spread the bounty or because a firm new to the ways of bureaucracy needs help from an organization with previous experience in the public sector.

Discussing advantages and disadvantages of association, Murphy said that the comparison with marriage was inevitable: "We have associations that are the result of true romance; that are arranged by designing parents; that are too hasty and even of the shotgun variety. As a result, we have joint ventures and associations that are wonderfully happy and successful; those that are well matched; others that are unbearably incompatible; and those which produce offspring that would have been better unborn." ■

DESCENDING THE IVORY TOWER

Organization for Practice

One way or another—either by becoming experts themselves or by availing themselves of expert counsel—architects must augment their design capability with a considerable backlog of expertise in legal and business management fields.

An attorney, a management consultant and a practitioner took turns at the rostrum pointing out some of the pitfalls which await the naive.

Washington lawyer Samuel Spencer, who serves as the Institute's legal counsel, was assigned the topic "Extending Practice to Different Jurisdictions." He advised that any firm contemplating a commission in a different state or territory explore the matter thoroughly with counsel to insure that the firm's organization and methods of doing business are legal there. As an added precaution, especially if a branch office is to be set up for the duration of the project or longer, an accountant should be asked to take an expert look at the tax laws of the new jurisdiction.

An immediate concern of any architect contemplating work out of state is the matter of registration requirements. Problems vary, depending in part on whether the architect's firm is legally constituted as a proprietorship, a partnership or a corporation.

Pitfalls of corporate practice can be particularly tough, Spencer warned, adding that several states expressly forbid such practice, while several others imply such a prohibition. He added parenthetically that recent IRS regulations unfavorable to professional corporations, from a tax standpoint, will probably result in formation of very few new corporations for the practice of architecture.

From the architect's point of

view, however, incorporation where legally sanctioned can provide many of the same advantages which any other business derives from the practice. Management consultant Richard Enion of Philadelphia, discussing the professional corporation, pointed out that while it need not in any way compromise its standards, the corporate practice might enjoy such benefits as limited liability, opportunities to set up profit-sharing trusts, etc.

Reiterating a recurrent theme, Enion stated, "We are all being programmed for an expanded and more sophisticated society. We cannot return to the era of the temperamental master builder who designed as he constructed, and who attracted apprentices and patrons alike in a charmingly capricious manner."

While—barring major nuclear catastrophe—the national economic trend is expected to continue upward, the profession faces at least one discouraging situation in the next several years—a shortage of persons in the 40-60 age group. This group (comfortingly characterized by *Time* as the "command generation") includes the practitioners expected to manage virtually every architectural firm, Enion said.

Thus, he declared, "There will not be enough seasoned architects in the United States to meet design and construction needs, unless present education practices and registration laws are changed radically."

Pointing to the Institute-sponsored educational research project as a hopeful sign that the profession is trying to foresee and ameliorate its future problems, Enion added that architectural firms should be taking

Industrial Architecture—1966

A proposal that would allow the architect to offer the "advantages of the package dealer" and yet retain professional service was presented by George T. Heery, member of the Committee on Industrial Architecture.

The plan was discussed along with a report of Louis deMoll FAIA, committee chairman, which outlined steps the AIA is taking to combat package dealer competition in industrial architecture.

A number of participants ventured that architects are already in a good competitive position. Heery himself asserted that "an alert firm can outperform the package dealer in a number of ways."

Heery, an Atlanta practitioner, summed up his proposal this way:

"The client has a contract with maximum cost and date of occupancy assurances plus an incentive to the architect to make savings. At the same time, the client has the services of a professional firm which receives compensation only from the client, thereby eliminating the identity-of-interest of the package design-and-build contract. And most important of all, the client receives the best design efforts of a highly trained and capable organization of independent architects and engineers."

Heery said his concept could be regarded as merely a different presentation of normal architectural services. He conceded, at the same time, that some architects might view it as "an undesirable or even an unethical departure from traditional approaches."

DeMoll told of his committee's examination of unusual relationships between the owner, architect and the contractor. The committee weighed various arrangements as to whether they were combative of the package deal, were practical, ethical or detrimental.

One such arrangement—an architect's working for a contractor as a subcontractor—resulted, DeMoll said, in the committee's tending to feel that is it ethical under most circumstances. Yet, the Philadelphian explained "an overwhelming majority" agreed that the practice is impractical, detrimental to

the profession and does not combat the package deal.

The opinion on this particular question—chosen here to show the diversity of views within the committee—as to ethics of the arrangement was 50 percent yes, 30 percent no and 20 percent indecisive.

Oswald Thorson FAIA, former Institute secretary and a panelist, told the conference the key term in any arrangement entered into by the architect is "professional impartiality." The architect must be free of anything that would compromise his objectivity, Thorson said.

Heery's plan would include complete architectural, engineering and construction management services with final cost and date of occupancy assurance known by the client prior to his commitment.

The package dealer, it was generally agreed, exploits supposed advantages of completion date and cost assurance along with unit responsibility. Under his proposal, Heery said, these advantages would also be offered by the architect—within a format of professionalism. He rejected suggestions of additional exposure to liability, arguing that the architect already assumes a high level of liability.

The procedure under the Heery proposal has the architect preparing a report (and charging a report fee only if he is not commissioned for the project) which involves 1) a firm budget for design and construction, 2) a firm budget for a complete lease pack-

age, if requested, and 3) a firm date of occupancy.

Upon approval of the above, an owner/architect contract is executed. It includes 1) all provisions of AIA documents, 2) stipulations covering the client's option to act as either owner or lessee, 3) fee for design and construction phase services, usually a flat fee, 4) stipulation that the architect shall obtain general contract for the construction *within the budget*, 5) stipulation that all design and construction costs will not exceed the budget, with the architect liable up to the amount of his fee, and 6) other possible architect's services.

Upon completion of construction, the architect closes all contracts, provides bonds and guarantees, and operating upkeep manuals.

Heery presented his proposal as an individual for discussion purposes. He said his office has not entered into a contract under the one-responsibility label.

DeMoll told of another method in which architects are combatting the package deal, a device that phases out the construction project, getting it started while working drawings are still in preparation.

Herman C. Light FAIA of Los Angeles, a member of the audience, said architects should make arrangements for financing of projects since package dealers use financial access as a "wedge." Workshop participants agreed that the arranging of financing is particularly important with the smaller client. ■

TRAINING THE TECHNICIANS

Supporting Personnel

Though dominated by a report on the AIA Education Research Project, an account of which was presented as a separate feature (AIA JOURNAL, Oct.) due to its critical significance to the profession, this workshop also produced a report from the AIA Task Force on Technicians as well as some interesting commentary.

Lamar Kelsey Jr. FAIA, chairman of the technicians task force, outlined the three phases of the program. These are research, development and implementation.

The technician, the Colorado Springs architect said, will occupy "a place of considerable importance" as architecture continues to veer toward "a period of com-

plexity." Nonetheless "we don't know what he [the technician] is," Kelsey continued. The research phase will, in fact, seek to define the "subprofessional."

The question to be addressed next is whether a two-year program can provide the kind of person wanted, and Kelsey said the answer won't be known until it is tried. The outcome of this development stage will set the direction for the implementation phase.

Another panelist felt some definition is needed of the architect himself. "I don't know what an architect is," admitted Winston Elting FAIA, professor of architecture at the Chicago campus of the University of Illinois. Elting called for a definitive description.

An audience member echoed El-

ting's concern, adding that a good definition would aid in the recruitment of support personnel, that it would provide "an attractive format which would lure intelligent persons concerned with their environment who could then be trained in the architectural offices."

On the question of continuing education, Frederick H. Hobbs Jr. AIA, head of the National Architectural Accrediting Board and chairman of the Institute's Committee on Continuing Education and Internship, reported on a survey of chapters and schools that is to determine the level of interest in continuing education.

"Medicine," noted Hobbs of Columbus, Ohio, "has grown and prospered through continuing education." ■

he termed direction and control the *secret* of a successful program.

Despite CCAIA efforts to keep chapters and members informed, he said, "we have a lot of poorly informed architects who hear of bills, hear rumors of bills and actions, and get wildly excited because the CCAIA is not doing anything about it. If these fellows hit the panic button and start writing legislators on their own, they can ruin our chances of success or, at best, add unnecessary complications. The control and direction aspect and its extreme importance must continually be impressed on all members.

"There is really only one legitimate time to hit the panic button. This is if the bill goes to the legislative floor for vote and all architects are notified to write, wire and talk to every legislator. This does not occur often in a well-organized program as bills are usually won or lost before they reach this point, but at times it pays off."

Ferris explained the machinery of the program and how it functions.

Responsibilities, Ferris said, must be assumed at three levels—the AIA member, the chapter and the state organization. "Each responsible party has tasks that only it can accomplish at its proper level. Without the efficient functioning of all three levels, the legislative program will be as precarious as a two-legged milking stool."

But to understand the program in action, he said, some facets of the legislative process must be understood. First, sessions tend to run much longer, but once ended "we find the start of interim committee hearings which present the opportunity for initiation of measures and development of testimony in detail that is impossible during the rush of the legislative sessions.

"A successful, affirmative legislative program depends upon careful preparation of proposed language, gathering of facts to support the legislation proposed, and effective presentation of material before the appropriate legislative committee.

"The interim committee is the best opportunity for development of an affirmative program—in California, for example, it has been through careful presentations before such committees that we were finally able to carry legislation which greatly strengthened our Architectural Practice Act. It was through several years of thoroughly

WINNING THE BATTLES OUT WEST

Legislation

"The California Story" was the feature of this workshop with C. Day Woodford FAIA and California Council AIA Executive Director Melton Ferris present to explain the governmental approach in their state.

Woodford, immediate past director from the California Region, said the state's legislative program's good judgment is the result of experience learned from poor judgment.

"We were so naive politically a lobbyist told our representative that beating us was like 'shooting fish in a barrel.'"

But that was a long time ago. Since then, CCAIA has developed a long-range, total-approach program. As Woodford related: "We raised our dues, hired a legislative advocate and joined the big league."

The total approach was described by Woodford as consisting of "an effective lobbyist, an effective system of grassroots contact and an effective coordination and control system."

He said legislators favorably inclined toward the profession are influenced by such factors as personal friendship and respect for architects they happen to know, respect for architects' representatives they meet in the state capitol or city hall, political support by architects at the time of candidacy

and favorable reports on architects' work from their other constituents.

Those unfavorably inclined are influenced by such factors as poor personal business experience with architects, political pressures and unfavorable attitudes toward architects demonstrated by other people they know.

Woodford stressed the importance of making and continuing contact with legislators. He quoted a statement by CCAIA legislative representative Gordon Fleury: "The only way that any AIA organization can have any success in legislation is for its practicing members to have acquaintances in the legislature whom they can inform as to the needs of our profession during the sessions.

"If this profession is going to put its knowledge and training at the service of the public by supporting design, planning and construction legislation which serves the best interests of the public and by opposing legislation which adversely affects it, then this profession must take a most active role in the coming elections. Architects must become acquainted with their legislators and inform these legislators of the stake that this profession has in their state."

Woodford emphasized the importance of grassroots contact in his painstakingly prepared paper. And

planned work with legislative interim committees that we finally passed legislation which broke the stranglehold of the then state division of architecture on design of state colleges."

The rough and tumble of the legislative session itself, however, presents what Ferris termed "an entirely different situation." He explained:

"As the normal legislative session progresses, time runs out, pressure mounts, impatience reigns. Here is the setting for the nasty shock, the sudden end run by opponents, the frustrating delay, the arbitrary tabling of a measure in which months of hard work have been invested."

What it takes is a top-rate team—the state AIA executive director, the legislative advocate on the scene and the legal counsel—with a reasoned, resourceful approach and the keeping of close tabs right up through the signing of a favorable measure, Ferris said. "So far," he added, "we have not lost one bill by veto."

Ferris urged this "mix" for an effective legislative program:

- Understanding and acceptance of responsibilities by the three levels of the AIA—the individual member, his chapter and the state organization.

- A legislative team of professionals skilled in the fields of advocacy, law and administration.

- A detailed system of maintaining information as to all measures of concern.

- Swift communication to the field and back to legislators from their architect constituents.

- And last but not least, a continuing policy of legislative action which is not only to the architectural profession's interest but is also in the best interests of the public.

Llewellyn W. Pitts FAIA, program moderator and then director from the Texas Region, looked over the audience as the session started and commented:

"This is what I've been preaching about. I've counted only about 12 people here besides the press and the staff. To me, this is pathetic!"

Institute Executive Director William H. Scheick FAIA, speaking on the national legislative program, made particular reference to the creation of the Department of Housing and Urban Development, a department which will have great bearing on architects, he said.

He explained that in the past the AIA was identified in Congress as part of the "real estate lobby" but that it is now accorded the respect of an organization speaking to the public benefit.

In response to a question, Scheick conceded that the legislative program nationally lags behind that of CCAIA's state-level effort. William G. Lyles FAIA, member of the AIA Committee on Government Liaison, said it was obvious that the national AIA ought to apply "what is being done in California."

It is "utterly ridiculous," he said,

"that we on the national level are so unsophisticated . . . lagging when California is leading." He said the national job is 10 times as great as California's and "we're making only one-tenth the effort."

All concerned with the program are doing the best they can under the circumstances, said Lyles of Columbia, South Carolina, but this hardly diminishes his apprehension. He added that "unless something is done and done quickly we will find ourselves in a deplorable situation."

To Pitts, the "real tragedy" was implicit in the tiny audience. ■

GETTING ARCHITECTS INVOLVED

Community Action

The moderator defined the job of this workshop by asking, "In what aspects of modern life can the architect best use his special abilities for the common good?"

David N. Yerkes FAIA of Washington, D.C., director of the Middle Atlantic Region, said architects should "look beyond our inherited or acquired prejudices for or against strong centralized government.

"There are certain jobs which must be done and done soon: providing adequate housing for vastly greater numbers of people; developing a more satisfying community life; eliminating the racial and economic ghettos which our cities are fast becoming; evolving more efficient and less destructive methods of moving from place to place. In meeting these needs, whatever local government and local community effort will not or cannot do, the federal government will have to do."

Sim Van der Ryn AIA, associate professor of architecture at the University of California, told of a project of "instant architecture" for migratory workers. As architectural consultant to the California State Office of Economic Opportunity, his firm is designing, building and evaluating 17 temporary communities for such families.

The two aspects to this migrant master plan are, he explained: 1) providing a system of coordinated social services in the community setting; 2) making sure the facilities do not justify an economic system that should end.

Van der Ryn said that an important part of all environmental problems is to find what needs to be "designed" and what needs to be left for the user to take care of himself. He noted that this is particularly true in housing where people want to express themselves through their homes.

Orville Lee AIA discussed six projects of the Division of Experimental Housing, Federal Housing Administration, being undertaken in New York City which involve "instant rehabilitation." The pilot project utilizes the "hole-in-the-roof" method for renovating three five-story tenement apartment buildings, which are expected to reduce the rehabilitation time from six months to 72 hours or less.

Lee urged the Institute to "call on the Council of Commissioners to set up a special task force to study solutions to the creation of low-cost housing."*

Jonathan Barnett of *Architectural Record* described a special study, being done at the request of New York Mayor John Lindsay, to find ways of renewing areas of the city with the active participation of the citizens involved. Barnett and his four colleagues—Giovanni Pasanella, Jaquelin Robertson, Richard Weinstein and Myles Weintraub—are carrying out the first stages of the study under a foundation grant administered by Columbia University. ■

ED. NOTE: Lee and Van der Ryn both will be contributors to an upcoming AIA JOURNAL issue devoted to housing.

Urban Design Short Course

Rockville, the Maryland city serving as the case study for this workshop, is attempting "to create the new patterns that will put various parts of the community on a constructive course," explained Mayor Frank Eckers.

Also appearing on the panel were two others deeply involved in the 46-acre downtown project: Peter Cheney, director of urban renewal, and Robert L. Geddes AIA, partner-in-charge of the consulting architectural firm of Geddes, Brecher, Qualls, Cunningham of Philadelphia. (That particular contract was extensively documented in the *AIA JOURNAL*, Sept. '65.)

Mayor Eckers said he believes the government must rightly assume the "role of pattern-changer; this is to say, that the unproductive, self-

defeating patterns which lead to deterioration are of such a nature that they require a certain type of upheaval to change them; that in view of the magnitude to which these patterns are allowed to grow, only government has, in most cases, the power to bring about an orderly upheaval; that when citizens request, and the public welfare demands, this action, it is government's proper function, as the instrument of the citizenry, to step in and alter courses.

"In its role of pattern-changer," the Mayor continued, "the government accomplishes what an individual or group of individuals cannot do; yet if it is composed of responsible officials, watched over and contained by public-minded citizens, it can be vastly helpful to

individuals in their pursuit of the good life."

Eckers pointed out that the Rockville citizens have the opportunity to exercise their right at the ballot box with respect to the conduct of the urban renewal program every two years when they "can rid themselves of their mayor and city council and their local public agency by one and the same action. We believe this is as it should be. For actions taken by the local agency are of such scope and importance that they will affect the city for a long time to come."

In explaining his role in the project, Geddes said "the process is as important as the content and form of the program." It is in this area where advances really have been made, he added. ■

ANALYZING THE PROBLEM

Construction Systems

Designers must train themselves to think of building components as a system oriented toward achieving a stated objective, not as a pile of bricks. To help define a systems approach to building design, Gary K. Stonebraker, director of research for Building Systems Development, Inc., urged architects to ask themselves "What should it do?" rather than "What is it?"

Adoption of performance criteria can help free the designer's thinking from stereotypes, Stonebraker stressed, adding that many of today's building code problems result from a tendency to state requirements in terms of materials rather than desired performance.

The "systems concept," he said, is merely a way of breaking down a complex problem into workable units which are associated with the functions they perform. A system is therefore a collection of factors which affect a particular function. These factors act as limitations (*constraints*), desired levels of performance (*criteria*) or as *variables*

—some of which are within the designer's control while others are not.

Need for a systems approach, Stonebraker said, was clearly seen by the designers of the Bauhaus School in their insistence that form follow function. However, he added, it is only recently that this laudable philosophy has been supported by a methodology, which is now called "systems engineering."

"I believe that the principal role of the systems concept [in building design and construction] will be in development of new arrays of systematized building *components* or *building systems*," he said, citing as a prime example the components developed for the California SCSD project.

Evolution of such building systems, he went on, depends upon the availability of a sufficient market to justify their cost—an economic constraint which has led to formation of consortia: groups of users, manufacturers or both, who with the help of system designers have joined together either to devel-

op the necessary market or to stimulate the required demand which will result in such a market.

SCSD typifies a "user consortium," according to Robertson Ward Jr. AIA, architect of the major SCSD components. Relating the history of the project, Ward recalled that its staff was first required to determine the size-market required to induce industry to bid competitively on component design, and having assembled such a market by means of the consortium technique, to establish the performance criteria which would eventually shape the system.

Interdisciplinary coordination, he said, was forced by the stipulation that components must be mutually compatible; this introduced a somewhat new dimension into the working relationship between competitive manufacturers.

Phillip J. Daniel AIA, of Daniel, Mann, Johnson & Mendenhall (one of the architectural firms involved in the SCSD project from its inception), stressed the word *totality* in discussing the practicing architect's approach to the systems concept. "It is a tool," he stated, "for insuring that all relevant factors . . . are properly taken into account at the right time to make the outcome a success."

Quoting USAF General Bernard A. Schriever, Daniel suggested

that if the systems approach had been demanded of the automotive industry, highways, traffic controls, service stations, automobile safety devices and garages would have been operational before the first car took to the road. The same concern for every aspect of the system, the general had asserted, gave the US its arsenal of ICBM and IRBM missiles within six years—an incredibly short period in view of the system's complexity.

While not a panacea, Daniel said, systems analysis and engineering can help the architect anticipate and identify all the problems, major and minor, which will require solu-

tions, and to provide a technique which will help to insure on-time completion within the budget.

Disagreeing with architects who claim that they are already "uniquely qualified . . . to take responsibility for totally integrated systems or projects," he insisted, "I do not think we are 'uniquely qualified,' at least not without further training. We once did provide 'total responsibility' as exemplified by those architects who lived their lifetimes on the site, during construction of the Gothic cathedrals. But when we moved off the jobsite and into the office, we no longer had the same 'totality' of involvement." ■

FIGHTING THE WAR

Image of the City

"Are cities places where the more affluent people really want to live?" asked moderator Charles M. Nes Jr. FAIA. "Perhaps the whole idea of big cities is dead," suggested the Institute's incoming president.

Among the panelists answering the question was Perry Prentice, public adviser, Time-Life, Inc., who said it would cost "trillions of dollars" to correct the deficiencies of America's central cities. This job must be done at the same time that our cities are doubling their populations and their more affluent citizens are doubling their demands for services, he added.

Prentice said today's "greatest land waste is our failure to put more high-value, close-in land to more than one use on more than one level."

George Rockrise FAIA of San Francisco, consultant to the Department of Housing and Urban Development, declared "the US has so much invested in its cities that we can't let all the goodies escape to the suburbs" and that means must be found to reconstitute the city.

Outgoing AIA President Morris Ketchum FAIA said that suburban sprawl can be converted "into minor satellite living units for each city."

Rockrise admonished his colleagues to find a solution to the problem typified by the Harlem neighborhood, and Ketchum agreed, commenting that physical solutions to city problems must be coupled with social planning.

"You cannot establish a set of rules about cities," Rockrise declared, "because cities are different" and should remain so.

Bertrand Goldberg Jr. FAIA, designer of Chicago's Marina City towers, said HUD should be "operating as a war department because this is war. Billions of dollars spent on this effort must be coordinated some place."

Ketchum added that the cities are the setting for "the real AIA war. We can take care of the billboards and junkyards. The cities are the heart of the campaign."

Prentice gave a wide-ranging talk dealing with urban needs, rapid transit, open spaces, land values, etc.

The investment in US cities over the remainder of this century will have to run at least \$75 billion a year, he said, "and it is just plain nonsense to suggest that any such sum will or can be provided by any government, national, state or local. That kind of money can be found only by making as much as possible of this enormous investment attractive and profitable for private enterprise and private capital."

Transportation and communication are changing the city patterns to some degree, but the reason for cities, Prentice said, "remains unchanged and unchangeable—the same today as in the railroad age, the canal boat age and the stagecoach age—to bring people and businesses together for ease of access, ease of contact and ease of communication."

High density does not require overcrowding and much lower density does not preclude it, Prentice continued. "Overcrowding is no problem at all on Park Avenue with 400 persons to the acre, but overcrowding was explosive in Watts with fewer than 100 to the acre."

There are only three US cities whose entire population could not live, work, shop, skate, swim, play tennis, go to church, the concert or the movies within three miles of the center, leaving all the land outside that circle for heavy manufacturing, golf courses, market gardening and acre zoning.

"At the density all the tenants seem to like in Chicago's Marina City, the whole population of Chicago could live and work and shop and find plenty of recreation within two blocks of the Chicago River between the Lake and Merchandise Mart."

He was not, Prentice said, urging universal application of such densities but was calling attention to "simple geometric and mathematical facts about living close."

The new urban direction is up, not out. "Ninety years ago the limit on urban spread was how long it took to get to work by foot. Sixty years ago the limit had been doubled to how long it took to get to work by foot and train or trolley. Thirty years ago the spread limit had doubled again to how long it took to drive to work on streets laid out for horse-drawn traffic. Today the spread limit has doubled again to how long it takes to drive to work with an assist from our multi-billion-dollar expressways."

He said that making today's urban area twice as big horizontally for tomorrow's twice-as-big urban population would be "unbelievably costly in dollars, unbelievably costly in added travel time and intolerably costly in wasted land. Doubling their area by growing up instead of out would cost far less money and would add only seconds instead of minutes to the workers' twice-a-day travel time."

Prentice pointed to Chicago where only half the land inside the Loop is profitably rented above the retail level, "and right beside the Loop land enough for half a million people to live and work and play is used only for railroad yards that would better be covered over."

Correction of this waste is now underway and would have come sooner had it not been for the practice of "under-assessing and under-

taxing under-used land." Chicago's Loopside yards and Los Angeles' consuming parking lots would have been built over for multiple use long ago had they been taxed at their potential instead of their actual land-use value.

"Twenty years ago examples of stratified land use were hard to find, except that in nonprestige neighborhoods people 'lived above the store.' But now the change is coming with a rush.

"Chicago offers the outstanding example of stratification's potential in Marina City, which puts 40 stories of apartments on top of 20 stories of parking on top of two levels of shopping on top of a marina for 200 pleasure boats, all integrated with 16 floors for offices, a theater, bowling alleys, tennis courts and a swimming pool. The examples are still few but the trend is obvious, and the potential for making high densities much pleasanter and much more convenient is enormously exciting."

The problems besetting the city are many and complex: "A more chaotic chaos would be hard to dream up than the chaos over what government should do what and what government should pay for what to meet our urban needs. Responsibility is divided horizontally four ways between local, county, state and federal government. It is divided vertically scores and sometimes hundreds of ways, first between the central city government and all the surrounding town and village governments and then again between all these governments and a still greater proliferation of special tax districts, administrations and authorities.

"Within the local governments, authority is often divided still further, with the school board going its own way to spend more money than anyone else; and in Washington the same confusion is repeated, so grants for urban renewal come from one department, grants from roads come from another, grants for pollution control from a third, etc. The Interior Department is spending \$25 million to preserve and beautify the historic heart of Philadelphia; the Commerce Department is spending \$25 million to cut it to pieces.

"In theory—but only in theory—the city government is mostly responsible, but no city government collects anywhere near enough money of its own to do the job," Prentice said. The reasons are

several, and so are the consequences, but "all of us agree," Prentice noted, that "we could get better cities quicker and less wastefully if city governments were given enough money and authority to clean up today's inter-governmental confusion and do their job right."

Small cities can and should be centered around a single high-density hub, but big cities, Prentice said, must inevitably be structured or restructured as close-in clusters of high density around a still higher density hub.

Each of these clustered satellite centers should have a quick and economical connection to downtown by highway and/or mass transit. Each should include as great a variety of shopping, services and amenities as its area can support.

As for mass transit, it is foolish to think of this as an easy cure for the traffic problems of auto-shaped cities. Added Prentice:

"Meanwhile, the Bay region around San Francisco is going ahead regardless with an \$800 million 75-mile mass transit project that will almost certainly 1) give landowners around the 30 stations a windfall profit of more than \$800 million, i. e., an unearned increment that could (but won't) be recaptured to pay off the entire cost of the system; 2) start a building boom around each station that could, for example, rebuild San Francisco's Market Street 30 stories high, with something like an eight-square block platform providing direct access to 2 million square feet of office space and shopping. (Nothing so coherent will happen, because no one is planning for it.)

"Some kind of subcentered restructuring will probably be necessary anyhow to make big cities livable as they redouble their population, but it is foolish to think mass transit can replace the private car. The Bay Area Transit System is not expected to absorb more than 5 percent of the trips now taken by auto."

Living close requires more rather than less willingness to cooperate, more rather than less willingness to share the cost instead of trying to get away with something for nothing at somebody else's expense.

This means, according to one Prentice example, that towns and factories should not expect to save money by pouring untreated sewage and waste into our streams for someone else to purify for reuse at far greater cost.

Cities, he said, rely too heavily on realty taxation which, according to Prentice, "combines and confuses two very different levies."

"One part of the realty tax is the tax on improvements. The other is the tax on the unimproved value of the land on which the improvement stands. It would be hard to imagine two taxes whose impact on urban development would be more different.

"Actually city living is more expensive than country living because we let landowners capitalize all the shared-cost economies for their private profit. The greater the saving achieved the more the landowner can add to his ground rent. Of this, the simplest example is cited by Winston Churchill: When London abolished the penny toll that workers had to pay for crossing the Thames to reach their jobs, rents on their tenements were promptly raised a shilling (12 pence) a week."

Today's cities need all the help they can get but most of all they need to help themselves.

As for open space, everybody talks about it, Prentice said, "but most of the talk is about special tax concessions to help farmers keep on farming on close-in land.

"Some of us think farms and private golf links belong a few miles further out, where thousands of people won't have to drive added miles to pass them on their way to work; close-in farms and golf links can be as much a nuisance as an asset."

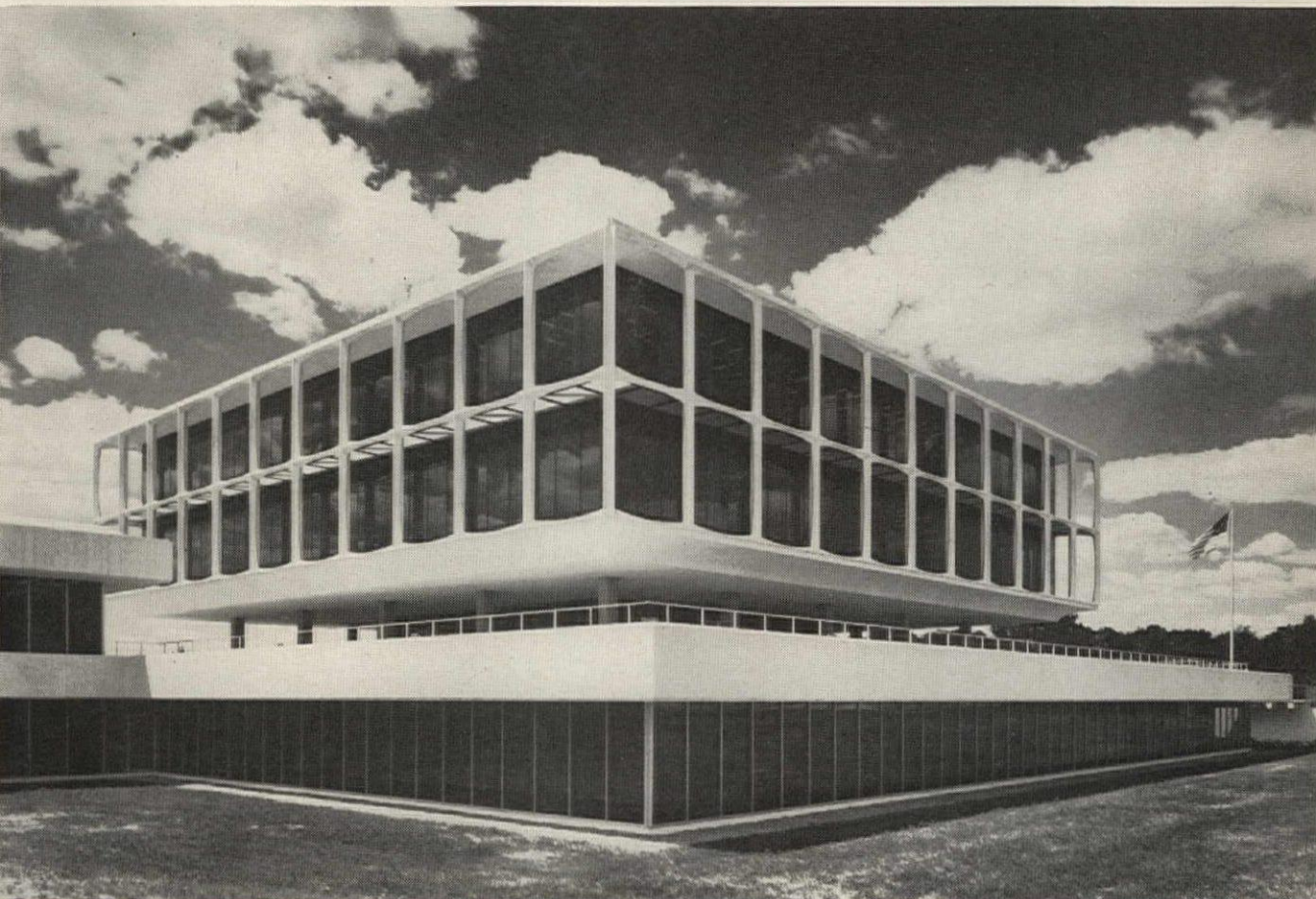
PREPARING THE REVISIONS

Documents

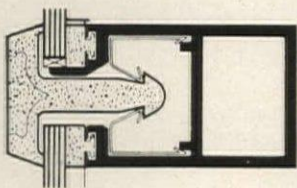
This workshop was possibly the most current of all convention offerings in that it produced a spirited discussion on revisions to AIA documents leading to their impending publication in 1966. Insurance, legal and contractual interests joined with architectural practitioners in the exchange of ideas.

Due to the currency of these revisions and the broad industry interest in their content, the AIA JOURNAL in its December issue will devote a separate article to the workshop and its consequent effect on AIA documents.

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PITTCO
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Women Can Win the War

The Institute's first vice president, Robert L. Durham FAIA, enlists the aid of the distaff side.

AN ELDERLY WIDOW was on the phone. "Won't you call City Council? They are cutting down trees in Lincoln Park."

"Why don't you call," I replied.

"Well," she said, "they don't know me and they know you."

"This is exactly why *you* should call," I said. "They don't know you; therefore, they will be that much more careful to follow through on your complaint."

Only hours later, as it happened, I met a member of the city engineer's staff who mentioned in passing that "the situation in Lincoln Park has been corrected."

Too often, women just don't know their own strength. The Betsy Rosses and Carry Nations and their wonderful contributions to our country are exceptions and not the rule. Yet women have tremendous power—a strength of distinct relevance to the fight against urban chaos and ugliness.

I have become convinced that 10 women in an AIA auxiliary can effectively redirect the attitudes on urban esthetics of any community. Remember that the women now have War on Community Ugliness weapons, and remember too that women have a knack for exponential crusade building.

An architect's wife calls nine women, each of whom joins her in contacting 10 friends; this is how 100-strong telephone committees are made. Think of the telephone or mail leverage when a matter of esthetics or planning is before the town fathers!

It is the intelligent, militant minority that wins wars.

Women are the best allies an AIA chapter can have. The first members of Honolulu's Outdoor Circle were a handful of women. This very group—which included the wives of architects—waged a highly successful campaign against billboards. "It is difficult to visualize now," says Mrs. Adeline Whisenand, wife of the past president of the Hawaii Chapter AIA, "that the highways of Honolulu were formerly disfigured by huge signs."

One billboard, an immense thing, blotted out the view of the lovely

Monoa Valley from the road to Waikiki.

Control of billboards is a problem that can be tackled by a women's organization. A simple but thoughtfully planned, well-executed letter-writing campaign can suddenly get a legislator to tell his colleagues: "You know, we better get on the other side of the fence. Apparently there are more people interested in highway beautification than there are owners of outdoor advertising companies."

The appeals need not be confined to politicians. I remember a woman's telephoning this simple message to the advertising manager of her department store: "Do you realize that you do not make me a happier customer when I have to drive by the billboard you erected between your store and our community?"

But today's women have more than pen and phone. The war has attempted in its initial period to supply basic informational material and techniques which chapters can hone for their own communities. There is illustrated material showing how to rid a city of overhead utility wires, how to develop street re-planting programs, create desirable ordinances on billboard control, zoning, parks and open spaces, etc.

The AIA film, "No Time for Ugliness," and the filmstrip, "Our Alabaster Cities," are powerful instruments whose distribution within the community could well be assumed by women, freeing their architect-husbands to follow up with an action program.

The establishment of an effective mailing list of allied professional organizations and civic groups with a common interest in beauty is an action that should be undertaken immediately by every chapter. Such

Monorail leading from downtown to the Seattle Center is flanked by trees, thanks to a woman's vision.



a listing could be handled by the women.

From discussions at our national convention on the problems and procedures for women's architectural leagues, many have concluded that such groups enjoy their greatest strength and interest when they have a specific job to carry out.

Architects' wives are not the only women who can help. The wife of a Seattle businessman collected \$15,000 from business leaders toward the purchase of trees, then pleaded with City Council for matching funds. Now three tree-wealthy avenues running from downtown Seattle to the Seattle Center (World's Fair site) attest to the courage and determination of this one woman.

But rather than one-woman campaigns, architecture's women can multiply their influence by convincing other organizations of the merits of the AIA program. Garden clubs are invaluable, battle-tested allies. Church groups deserve attention, too.

A leading churchman told me recently, "You know, I've become a convert to your war. Never before have I realized that the quality of city environment affects men's lives. This should be the churches' war." He couldn't have been more right!

One can hardly open a newspaper or magazine today without seeing articles consistent with war aims. Dynamism is inherent in the situation. New tools—such as the AIA's new paper show, "Cities"—continue to emerge. The preservation of historic buildings interests the entire country.

And it is suggested that the current context accommodates the architect's wife in her contribution to the prestige of her husband through her selfless contributions to her city, both as an individual and through association with other architects' wives.

She can heighten interest in beautification on the part of elected leaders and influential businessmen.

Much can be accomplished by the individual; much more, perhaps, by the group. And there are ambient dividends for the group, also.

In carrying out such a program a women's auxiliary acquires a vitality and strength difficult to maintain in the absence of a cause in which to believe—and work. ■



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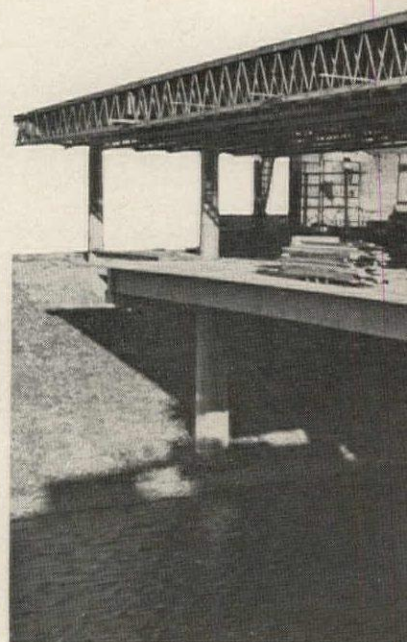
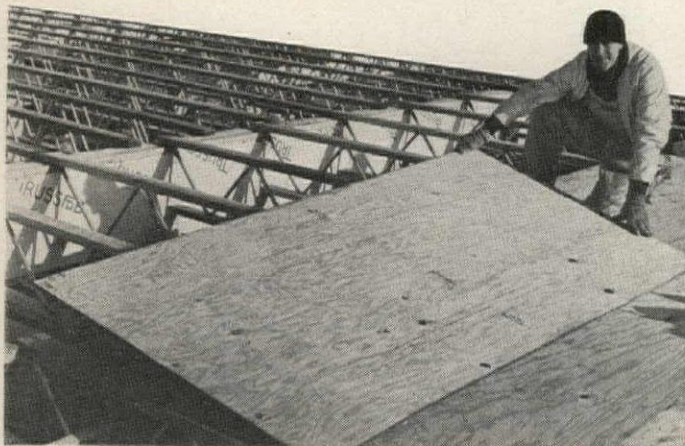
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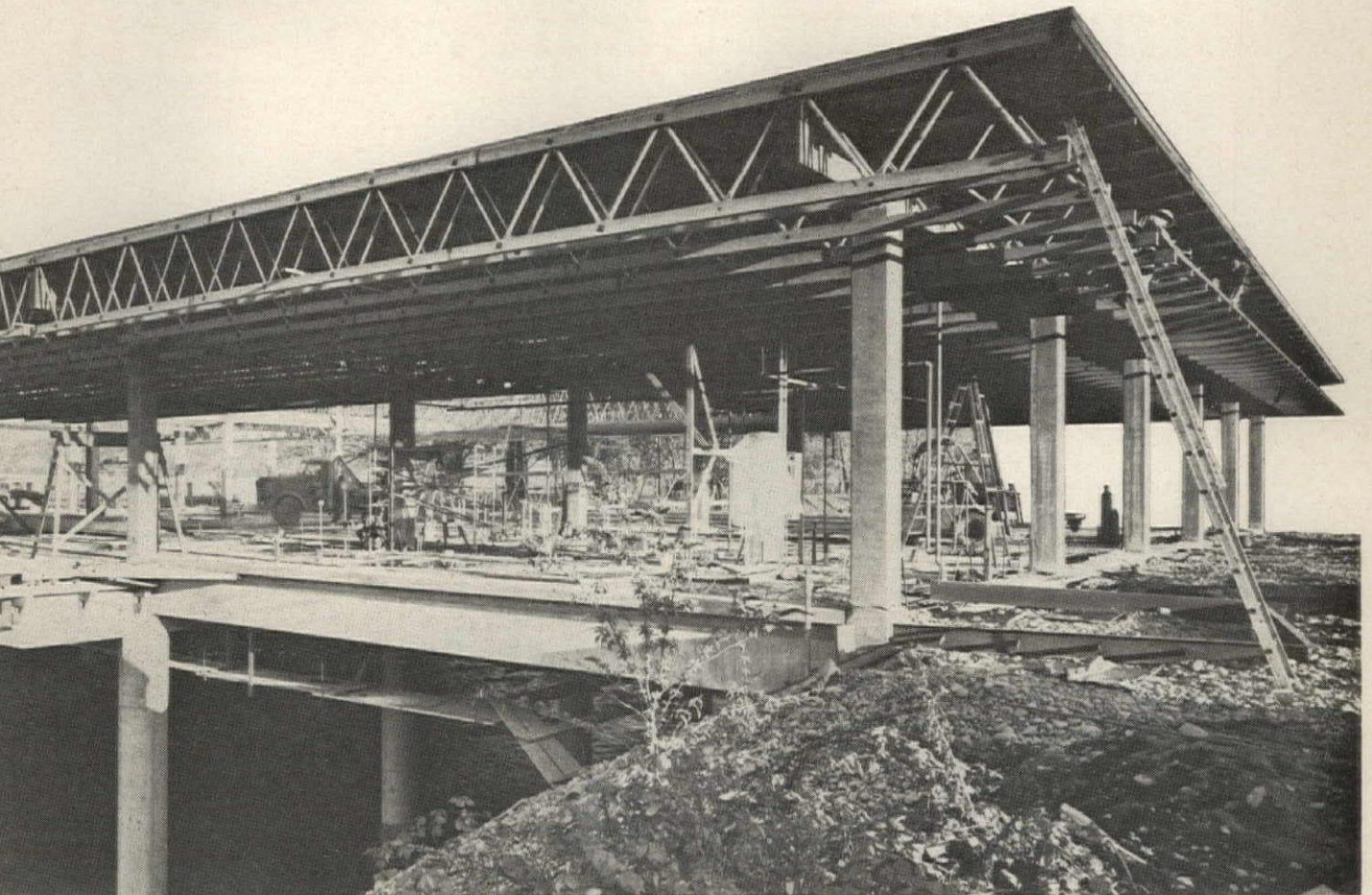
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This new roof system has two basic components: *one*, long-span joists with tubular steel webbing and lumber chords. *Two*, plywood roof decking, which is nailed to the top chord.



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These are only a few ways the system is proving itself, all over the country. And not just for roofs. In Chicago, for example, Alschuler, Wolfson & Associates recently designed an apartment house using Trus-joists and plywood for all three floors as well as the roof deck.

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Putting Zing in Oldies

Daniel Comm AIA of the Chicago firm bearing his name is extensively involved in commercial renovation and remodeling, his subject here, in Chicago and Racine.

THE TREMENDOUS BOOM in office building construction this past 10 years poses both a problem and an opportunity for the older office building.

The problem is simple: In many areas older buildings are losing tenants to the newer buildings and the increasing vacancy rate can quickly drive them into the red.

The opportunity is just as simple: Renovation and remodeling can often restore some of the lost glory to an older building. Such improvement can, in fact, make the building more profitable than ever.

We are witnessing office building booms in all the big cities. In the face of such competition, owners of existing buildings have to keep pace. They should appreciate that they have two strong advantages:

First, older buildings generally are in the prime central business areas—and location to many tenants is paramount. This is true on Chicago's LaSalle Street where the city's lawyers and financial men are headquartered along a five-block stretch of buildings at least 30 years old.

Second, in most cases modern architectural and building practices can raise an older building to new standards at a cost well below that of tearing down the building and putting up a new one.

The inspiration to improve an older office building should be followed by a careful study of the possibilities. Some aspects that should be given serious study:

1) New buildings going up in the area, the kind of amenities they provide to attract tenants and the rentals they bring.

2) The older building's tenants and their present and future requirements. The owner cannot assume that because a tenant has been with him for five or ten years he will remain.

3) Tenants of neighboring buildings, especially of older and less desirable quarters. They could be interested in moving to more up-to-date offices in the same general area.

4) And finally, plans for several

degrees of modernization developed with an architect and with an economic projection for each.

Some owners confine improvements to new high-speed automatic elevators—visible signs of modernization which also pay off in reduced operating costs and improved tenant service.

Another popular small-scale modernization is limited to the lobby. In older buildings, lobbies are typically dark and somber. It is relatively simple to give them a bright, new, cheerful look.

A third limited-scale modernization is the installation of airconditioning. Certainly in the larger cities it is almost impossible to rent nonairconditioned space.

An important step that also can be taken in a limited way is offering tenants the option of individualized design treatment of their office entrances. Corridors of an older building are nearly always starkly uniform. So are doors: dark mahogany frames, translucent glass, simple block lettering.

Many tenants feel the entrance is an important public relations device and are willing to pay for a distinctive entrance. Owners should be accommodating.

Yet another limited step is that of improving washrooms, especially in buildings with a high proportion of women personnel. Older office buildings were designed and built when their workers were predominantly men and toilet facilities were provided accordingly.

With so many women personnel in today's offices, prospective tenants will hesitate if they know women employees will have to travel long distances to rest rooms.

Remodeling possibilities of a limited nature, such as the installation of better lighting and acoustical ceilings, can be carried out over a period of years, possibly as new tenants move in or old ones renew leases.

Going beyond limited improvements, the owner should consider major steps toward a better building and greater revenues.

Take the large amount of wasted space in older buildings. Public areas such as the lobby are often larger than need be. Frequently the lobby can be remodeled to provide for more rentable space.

Corridors are long and wide be-

cause of fire regulations and the need for access to fire escapes. But look at what can be gained if interior stairwells are enclosed for fire protection: exterior fire escapes are removed and excess corridor space turned into rentable office space.

Consider, too, that five new high-speed automatic elevators can replace a bank of 10 manual cabs to free space on each floor for other purposes.

Another major remodeling step is putting a new face on the entire building. Or, the new look can be confined to the exterior of the ground floor and achieved without doing violence to the overall architecture. Another option is the erection of a screen to mask the dated exterior of a building with meager architectural merit.

One more thing to consider: Some old buildings can present a rich and handsome exterior contributing toward social and esthetic links with the past if they are simply given a good cleaning.

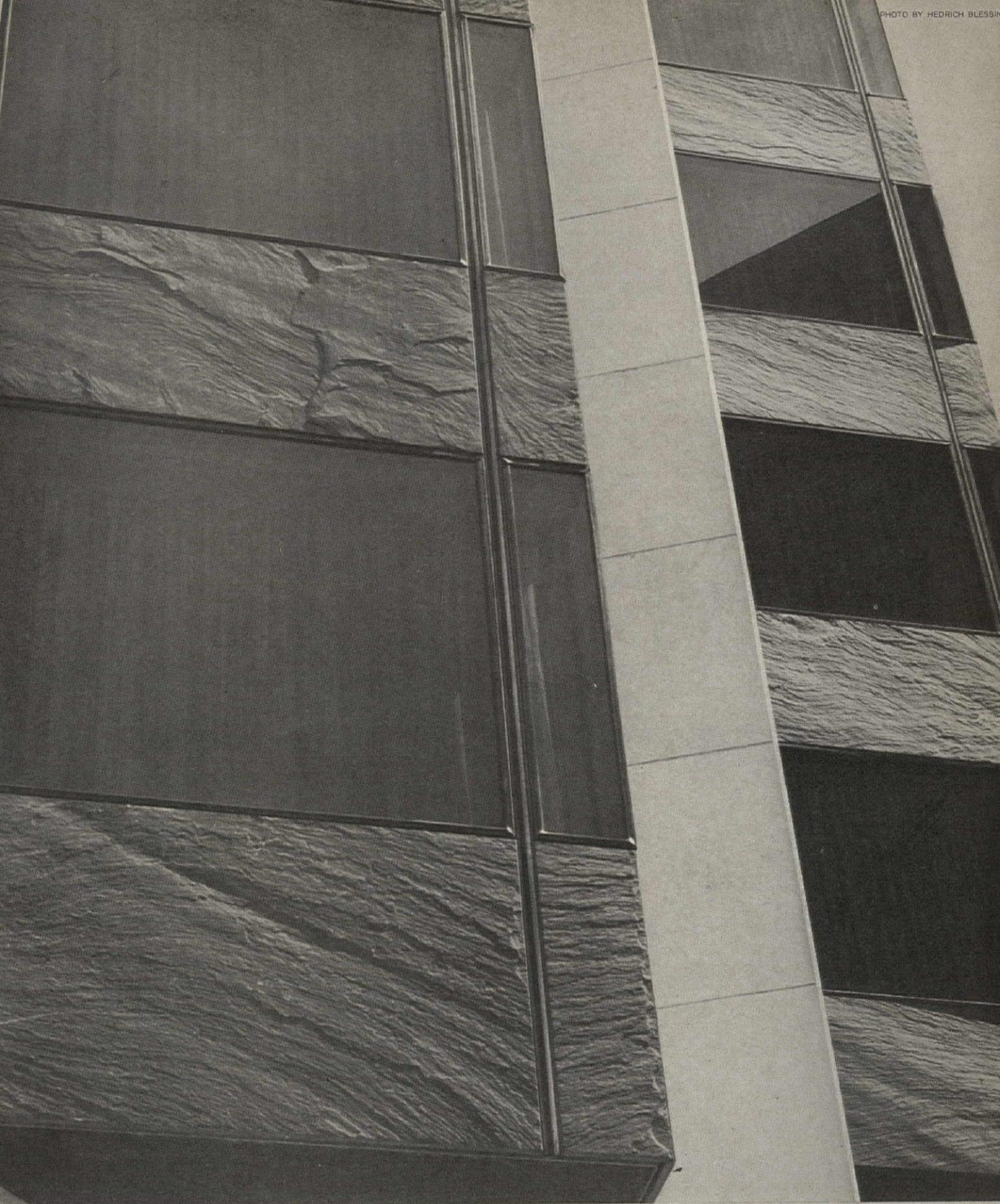
Going further, the entire building may be gutted and the structural framework used to support a new envelope. This can be advisable, for example, when a structure is converted from another use, such as a hotel, to an office building.

Whatever the level of modernization—whether carried out immediately or extended—it should follow a plan. With a coherent plan you can be assured of a pleasing, unified appearance, but if modernization is carried out in a series of unrelated steps, the result is likely to be a hodge-podge.

In his work in modernization, the architect must have more help and guidance than he is currently getting from the building materials industry.

He particularly needs more qualified, objective aid in sorting out product specifications so he can select the best product for the application at hand. In office remodeling this need is especially urgent since new materials and concepts must be blended into an old structure.

Maybe what is really needed is a materials and methods consultant with architectural and building experience who would devote full time to studying the products of manufacturers and making recommendations to architects. ■



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UIA and the Schoolhouse

FOR THE FIRST TIME, US architects played host to a Working Commission of the International Union of Architects, with members of the school commission meeting in the San Francisco Bay area for their 12th "reunion." The US meeting was made possible through the generosity of the Educational Facilities Laboratories, Inc., which provided funds to defray members' expenses during their June session.

Starting off in Palo Alto, commission members heard representatives of EFL and the School Construction Systems Development project staff, who described the evolution of SCSD, California's consortium approach to building-component prefabrication.

Members of the AIA Committee on School and College Architecture joined the commission (and an entourage of wives and translators) for visits to the SCSD mockup building on the Stanford University campus. Later trips took the group to Foothill College, designed by Ernest Kump FAIA; to schools in Marin County, north of San Francisco, and to Monterey and Carmel.

According to Commission Presi-

dent Mario C. Celli FAIA, foreign school architects share the concern of their US counterparts with the social role of the school in the community. At the meeting, all indicated a common concern for the school as an important part of the total fabric of community life, and felt its facilities should be made available, whenever appropriate, to users other than its students.

The Scandinavian countries, among others, are particularly concerned with total utilization of the school plant and its resources.

Charles D. Gibson HON. AIA told commission members that schools in this country are lagging seriously behind the current cultural needs of the public they serve. Dr. Gibson, chief of California's Bureau of School Planning, said the traditional role of the school—that of perpetuating the culture of which it is a part—has been virtually abdicated by many schools today in the face of an "information explosion" and the resultant changes in thinking.

Echoing this thought, Celli (a member of the Pennsylvania State Board of Education and member

and past chairman of the AIA Committee on School and College Architecture) predicted that the school will nevertheless rise to the challenges which face it. Citing such factors as increasing federal involvement, demands for early (age 3-4) childhood education and continuing education programs for adults, plus a trend toward year-round utilization of physical facilities, Celli stated, "I believe the coming educational revolution, with its inevitable union of schools and community, will be a tremendous boon to our 'Great Society.'"

The commission also heard talks by Mario Ciampi FAIA and William Corlett AIA, current chairman of the Committee on School and College Architecture.

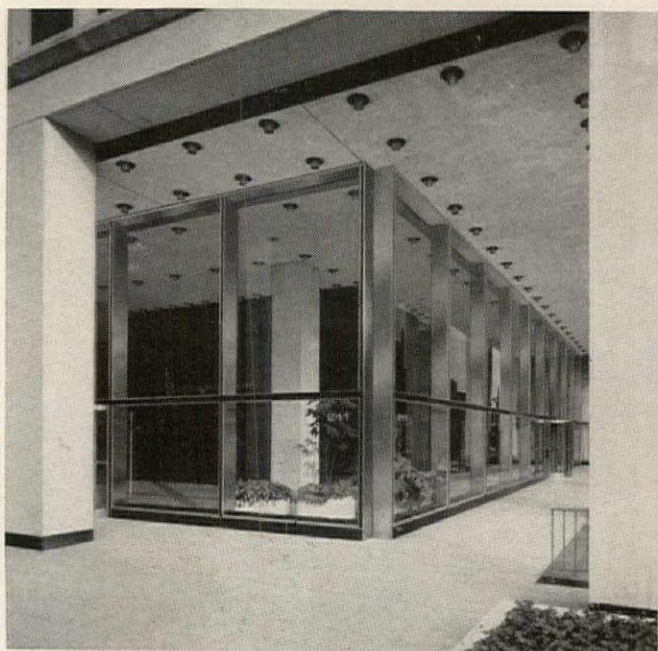
Forewarned that commission members are a gregarious lot who thoroughly relish the social aspects of their "reunions," Bay area architects were most hospitable.

Arq. Jorge Frias (Argentina) summed up his impressions in one word—"Fantastic!"—and characterized the meeting as "a most successful exercise in international relations." ■

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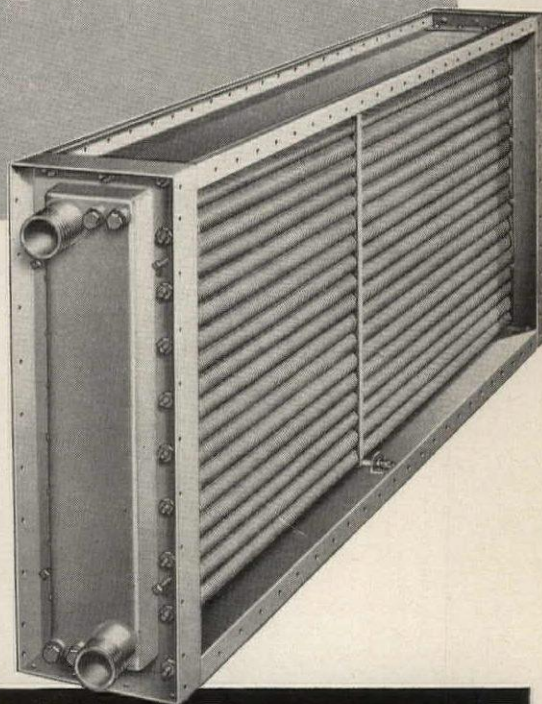
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Holm and Larson "Development Index," three major groupings are described: 1) cosmic—all forces and forms which exist independent of man, 2) human—all the attributes that characterize man, and 3) cultural—all the fields of activity and forms created by man. In order to make data-gathering more efficient, the authors devise a card system, called a "Unified Information Service." Further, a "Concept of Development" is ad-

vanced along the lines of the modern production dictum of doing the most with the least. The outline has much sweep and offers enormous possibilities for further research regardless of whether one agrees with the various details of definition.

Although the SER series, as an attempt to deal with the important problem of environmental research, is not the first and will not be the last one, the effort is so vast and stimulating that no one with an interest in the fundamentals of

building design can afford to do without this encyclopedic treasure of scientific information and thought. H. H. WAECHTER, AIA

The Architect's Guide to Mechanical Systems. F. T. Andrews. New York: Reinhold, 1966. 247 pp. \$12.50

Andrews, who has had more than 25 years' experience as a mechanical and chemical design engineer, gives the architect here a great deal of basic information about engineering aspects of controlling the physical environment within buildings. He writes in a lucid manner, and his explanations are as non-technical as possible. The reader is aided further by photographs and operating diagrams, and for those who would study the subjects in greater depth, bibliographies are suggested.

As the author points out, complex mechanical systems are not really understood by many people, and these systems create more serious design problems for the architect than any other part of a building project. The mechanical systems seem to require too much prime floor space, detract from the building's exterior appearance, often do not operate as expected and are costly to install and to operate.

Andrews believes that a better understanding of mechanical systems would eliminate many such problems, and he has written this book with this aim in mind. It is not a textbook on mechanical design, nor is the information really detailed. It does offer much to help an architect, owner or contractor in the selection, installation, operation and maintenance of those systems which control the indoor environment.

It is quite obvious that a mechanical engineer will be required by the architect for most projects (Andrews estimates that, with air-conditioning, mechanical work constitutes about 15 to 25 percent of the total cost of a building, depending upon its type), and this book should help the architect make more intelligent use of the engineer's services.

There are sections of the book on heating, cooling, airconditioning, ventilation and exhaust, plumbing and fire protection. Andrews outlines the great variety of systems available and emphasizes that the system choices can be reduced in view of such factors as size, location, building type, available fuel,



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climate, number of floors, building codes, type of occupancy and especially the budget. In a chapter on "Useful Mechanical Information," he gives concise information on how to determine heating loads, air-conditioning loads, ceiling duct space, equipment room space requirements and equipment weights. He also presents a simple means of estimating mechanical costs in the schematic design stage. Also helpful as a guide in the preparation of a project budget is a table listing typical costs for building mechanical systems.

Roughly one-third of the book is a glossary of physical and heating, ventilating, refrigerating and air-conditioning terms. Not restricted to terms used in the book, this glossary could serve as a mechanical dictionary, as the author suggests.

This is the first book in a new series to be presented by the publisher. Called the Reinhold Environmental Engineering series, the volumes expect to present current and significant information relative to the engineering aspects of controlling man's physical environment.

MARY E. OSMAN

Urban Design: The Architecture of Towns and Cities. Paul D. Spreiregen AIA. New York: McGraw-Hill, 1965. 243 pp. \$12.50

The warm glow that comes from association with a book that has rung bells and fired the imagination sometimes arouses immoderate exclamations. "Every man, woman and child should read this book!" has been exclaimed about some tomes that were utterly forgotten within a few months. In all calmness, children under high school age may be excused from reading this book (provided their teachers read it). As for men, women and young adults, it would be of concern only to those who live in an environment and who are either architects or nonarchitects.

The conversational area in which the layman has some comprehension of what the architect and the town planner are talking about has been getting narrower and narrower, in about the same proportion in which planning objectives have been getting wider and wider.

The layman is still quite likely to think that the "city plan" refers to a set of zoning provisions. Accustomed as he is to seeing these stretched or circumvented to allow spots of exception in areas that he had supposed to be secure, he has

developed a cynicism about zoning that carries over as a reaction to planning generally. He is further led astray by the disunity of the processes that are intended, as he keeps hearing, to support the highest and best use of land.

Highest and best for whom? He never knows which of the many aspects of the planner will emerge from under the broad umbrella—the engineer to remove lanes of trees in a long-established neighborhood to add lanes of street; the developer to remove everything; the rehabilitator to encourage painting up and fixing up; the taxing authority to penalize the rehabilitation; even, as it sometimes happens, the conscientious, altruistic, humane landscape or building architect who actually leaves the site improved.

In very recent years, planning has grown out of the barnstorming, seat-of-the-pants navigation state, and up to the level of an articulate early maturity that is beginning to display sophistication. Some great years should be just ahead. It may be hoped that town planning will never be codified into rules of thumb or congealed into a Beaux-Arts kind of academicism, and that

instead it will grow out of the sensitivity of planners and the public to *their* conditions in *their* places. Otherwise, we are surely in for a homogenized, undifferentiated, assembly-line sort of community that is modified only by extremes of climate, topography or ideology.

This book is clearly intended to stir citizens of communities to a consciousness of their towns as places, and to prepare them for the innumerable discussions and choices that will confront them in their capacity of clientele for the greatest city-building enterprises in history. It is addressed likewise, as Charles A. Blessing FAIA states in the foreword, "to all the design professions and to all students of cities."

Its sponsorship by The American Institute of Architects reflects the awareness by the architectural profession of its awesome responsibility for leadership in four-dimensional environmental design (the fourth dimension, of course, is man who inhabits and activates the scheme).

Its author, Paul D. Spreiregen, served four years as the Institute's director of Urban Design Programs

Continued on page 114



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Books from page 113

and recently was appointed program director of architecture, planning and design for the National Endowment for the Arts. At 34, he has, with his other writings and especially with this book, founded a new discipline of communication between the technician-designer and the interested but too often frustrated layman.

Some of the chapters had their first publication in the *AIA JOURNAL* and then were substantially worked over for the book. The result is a cogent discourse on the values of urban design, with a wealth of references to great prototypes in all parts of the world. It is done with a directness and clarity that make this a landmark in the organization of technical, though often highly subjective, material for an audience to whom much of the content will be a new reading experience.

The format does a great deal for lucidity by juxtaposing sketches and drawings in broad margins alongside the type. Except for a section of drawings from Blessing's able hand, all are by Spreiregen—plans, diagrams, aerial perspectives, elevations, illustrative doodles and atmospheric renderings, each admirably communicating its idea and in cumulation making the structure of cities become alive and exciting. In only a few instances is there loss in reduction. Some sections are entirely drawings, as notations of the visual effects of some of the great achievements in ensembles, buildings and details.

Undoubtedly one of this book's groundbreaking accomplishments is to present the problems of towns and cities as problems that we—laymen and professional designers—can approach and do something about. We are given a vocabulary in the specifics and the subtleties of urban planning, we are given alternatives and options; we are presented, one might say, with the key to the city. The result is a remarkable coalescence of textbook, technical reference and enjoyable browsing that should provide enduring and many-sided usefulness as a base line for urban design. **GEORGE MC CUE, HON. AIA**

Houses and House-Life of the American Aborigines. Lewis H. Morgan. Chicago and London: University of Chicago Press, 1965. 319 pp. \$6.95 hardbound, \$2.95 paperbound

Paul Bohannon, professor of an-

thropology at Northwestern, supplies a provocative introduction to this reissue of a work originally published in 1881 as Volume 4 of *Contributions to North American Ethnology*. A history of this book and its influence might be almost as interesting as the contents of the book itself. Ironically, it was Morgan, a conservative 19th century Protestant, who was one of the primary influences of Marx and Engels.

Morgan wrote that the key to the interpretation of the domestic architecture of the American Aborigines lay in two principles: the practice of hospitality and the practice of communism in living. And even though Morgan never knew the world view was changing, and no matter how his views of "communism in living" differed from those of Marx and Engels, he was still the creator of a new world view. Controversy about him has existed ever since.

Also of considerable interest is that Morgan was the founder of the science of "proxemics," a word not to be found in the latest edition of the unabridged Webster, but which is, as Bohannon explains, Edward Hall's word for "the study of the relationship between social structures and space, particularly buildings and their placements." With the recent publication of Hall's *Hidden Dimensions*, and the growing concern for proxemics, this book supplies splendid background reading.

Lotus: Architectural Annual, 1965-1966. Giulia Veronesi and Bruno Alfieri, editors. Milan: B. Alifieri, (American distributor: Wittenborn, New York) 277 pp. \$15

Lotus, a survey of contemporary architecture, is now in its second year. The United States is represented by Dallas Main Place (SOM and Harwood K. Smith), World Trade Center (Yamasaki and Emery Roth) Endo Laboratories (Rudolph), Phoenix Mutual Life Insurance Building (Harrison & Abramovitz), Whitney Museum (Breuer), Boston Government Center (Rudolph), Weekend House and Courtyard House (Craig Ellwood), Annunciation Priory, Bismarck N. D. (Breuer and Hamilton Smith) and the Metropolitan Opera House (W. K. Harrison).

Alifieri states that architecture is becoming more aware of the demands of modern society, and that the selections chosen document the general situation. Actual criteria for

inclusion are not given, however, and, comparatively speaking, there is too much emphasis upon American and Italian projects, with a consequent neglect of significant contributions from other parts of the world.

Sites Historiques Urbains, Historic Urban Areas, Historische Stadtviertel. International Federation Housing and Planning, Standing Committee on Historic Urban Areas. Torino: Urbanistica, 1965. 115 pp. \$7

Here is a compilation of reports prepared for the Committee on Historic Urban Areas' second meeting held in Venice May 22-24, 1964. The reports, published as a supplementary issue of Urbanistica in the three languages of the Federation, are concerned with the history of town planning and with the preservation and use of historic urban areas. Carl Feiss FAIA contributes a paper entitled "Introduction to the Problem of Safeguarding Historic Centres in the United States." The volume is profusely illustrated with photographs, maps and plans.

Selected Designs: Psychiatric Services in General Hospitals. Chicago: American Hospital Association, 1965. 19 pp. \$1

The design of psychiatric services for general hospitals was featured in the architectural exhibition at the 1964 annual meeting of the American Hospital Association. The selections presented here were chosen primarily for their suitability for reproduction and not on architectural merit alone. Plans and photographs are given for 16 psychiatric units ranging from the one-story wing of the Good Samaritan Hospital, San Jose (Anshen & Allen, architects) to the seven-story addition to the Metropolitan Hospital of New York (Viola, Bernhard & Phillips, architects).

Apartment House Incinerators (Flue-Fed). Building Research Advisory Board. Washington: National Academy of Sciences-National Research Council, 1965. 38 pp. \$2

A serious contributor to air pollution is the flue-fed apartment house incinerator. The problem is compounded by the fact that in the face of the widespread use of

incinerators, codes vary and there is little agreement among control officials as to what the performance requirements should be. This report, made at the request of the Federal Housing Authority, represents conclusions drawn by recognized authorities on various technical aspects of the problem. It should be required reading for any architect, builder or engineer concerned with incinerator installations and the air which we breathe.

Applied Structural Design of Buildings. Thomas H. McKaig. New York: McGraw-Hill, 1965. 494 pp. \$17.50

This third edition of a work originally published in 1949 has been revised considerably to reflect changes in the new codes of the American Institute of Steel Construction, the American Concrete Institute and the National Lumber Manufacturers Association, as well as other recent technological changes in the structural design of buildings. It is a handbook intended primarily for the use of the architect, contractor, structural and plant engineer.

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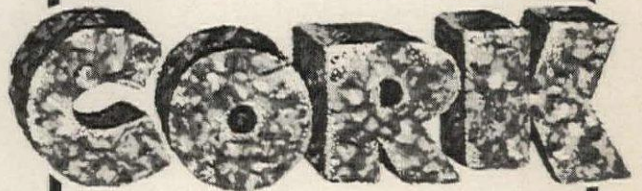
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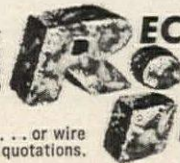
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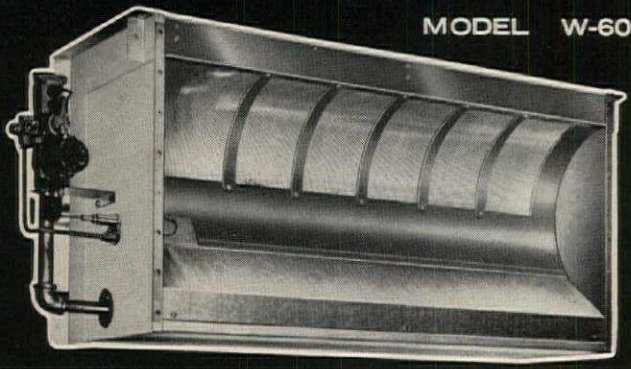
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National

Nov. 15-17: Building Research Institute Fall Conference, Mayflower Hotel, Washington, D. C.

Dec. 12-14: National Conference on Air Pollution, Sheraton Park Hotel, Washington, D. C.

Jan. 4-7: National Society of Professional Engineers Winter Meeting, Americana Hotel, San Juan, Puerto Rico

May 14-18: AIA Annual Convention, New York Hilton, New York

AIA Regional and State Conventions

Dec. 1-3: Alabama Council, Tutwiler Hotel, Birmingham

Feb. 8-10: Middle Atlantic Region, Conference Center, Williamsburg, Va.

April 5-7: North Central States Region, Sheraton-Schroeder Hotel, Milwaukee

AIA Committees and Related Meetings (At the Octagon unless otherwise noted)

Nov. 18: ACSA Board of Directors, New York

Nov. 20-23: Student Forum

Nov. 28-29: State and Chapter Executives

Dec. 5-7: Board of Directors

Jan. 13-14: Grassroots East; Jan. 20-21, Grassroots Central, Bel Air Motor Hotel, St. Louis; Jan. 23-24, Grassroots West, Mark Hopkins Hotel, San Francisco

International

June 19-28: International Commission on Illumination Session, Shoreham Hotel, Washington, D. C. (attendance by application only, to US National Committee of CIE, Secretary, L. E. Barbrow, c/o National Bureau of Standards, Washington, D.C.)

July 3-8: UIA Congress, Prague

Competitions

• UIA-approved, international competition for library, University College, Dublin. Registration ends Dec. 1; projects due May 29. For information: Competition Registrar, University College, Earles Fort Terrace, Dublin, Ireland.

Tours

• Architects Grand Air Treks of Treasures of Egypt, the Middle East and Baghdad, 22 days each, departing New York and Washington, D. C., Dec. 16, Jan. 27, Feb. 24 and March 31. Arranged for AIA members, their families and friends by United States Travel Agency Inc., 807 15th St. N. W., Washington 5, D. C. Trek director is Capt. John E. Smith Jr., general manager of the agency, and the professional staff director for the first trek is Dr. Francois Bucher of Princeton University's department of art and archaeology.

• Mexican Architecture and Interior Design Seminar-Tour, meeting Mexico City Feb. 12, 14 days. (A second tour, also 14 days, meets Sept. 30.) Conducted by T. H. Hewitt. Reservations accepted in order received with deposit of \$50 per person toward cost of \$358, airmailed to T. H. Hewitt, Apartado Postal 5-251, Mexico 5, D. F. ■

LETTERS

Color Photos Wanted

EDITOR:

I am compiling a history of 20th century architecture that will include nearly 300 color photographs and am very anxious to make contact with any architects who have collections of *really good* 35mm color slides of contemporary work.

Any suggestions for potential sources of material will be welcomed. It is hoped in time to compile an international index of color photos of modern architecture which could be of tremendous value. All published pictures will be paid for; all originals will be returned.

JOHN DONAT, ARIBA
5 Belsize Park Gardens,
London, N.W. 3, England

More on the Reliance

EDITOR:

As a postscript to the "mystery" photograph [July] and the letters that followed [Sept.], I would say the structure is still one of the most elegantly proportioned in the Loop. The bay windows so typical of the Chicago School are well defined in this building, forming large horizontal bands of glass modulated with the rhythm of the operating sash. For 70 years this structure has been used for offices, and there are many of us in Chicago who hope this fine building will continue to have a useful function.

W. E. GREEN, AIA
Wheaton, Ill.

EDITOR:

The Carson's association is a result of the store's being located on this site until 1901 when it moved to the more well-known location of State and Madison. Sullivan originally designed the structure on that site for Schlesinger & Mayer (who were bought out by Carson's).

J. WILLIAM RUDD
Architect and Historian
University of Cincinnati
Cincinnati, Ohio

PHOTO & ART CREDITS: Paul D. Spreiregen AIA—p. 6; Herman Diaz—p. 55 (6); Alex Langley—p. 55 (7); Balthazar Korab—pp. 56 (right), 72, 73; Donald Sipe—pp. 60, 64 (2), (3), (5); Edmund Y. Lee—p. 62; Tom Burns Jr.—p. 63 (2), (4); Photo-Art—pp. 63 (3), 64; Bise Studio—p. 64 (1); Julius Shulman—pp. 66-69; Kornegay—pp. 74, 75; Hugh N. Stratford—pp. 76, 77; Alexander Georges—pp. 78, 79; Everett D. Swagert—pp. 80, 81.

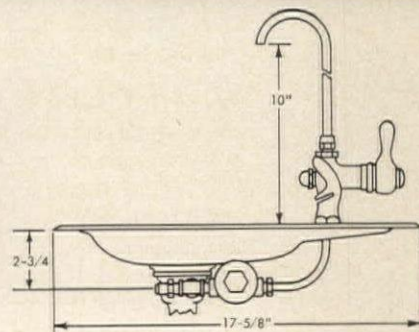
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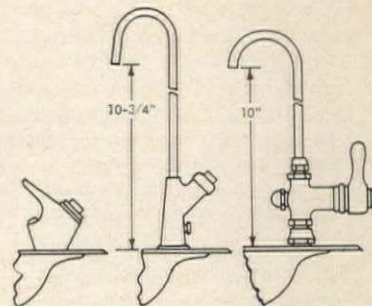
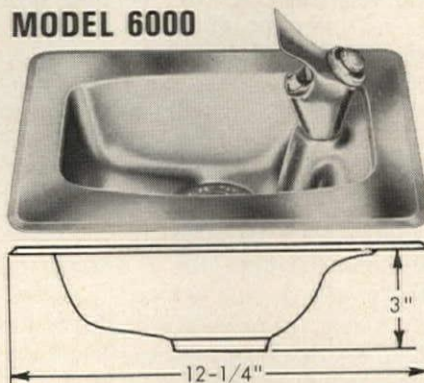


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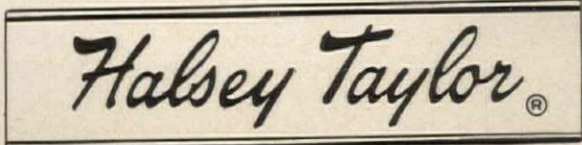
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