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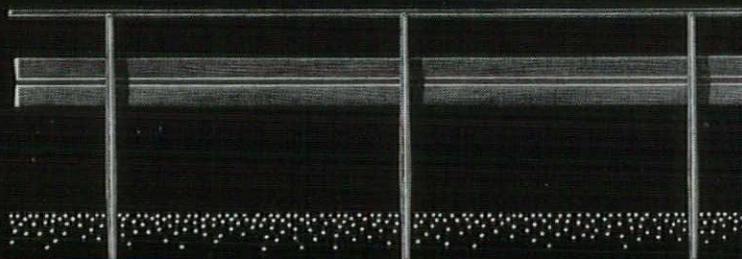
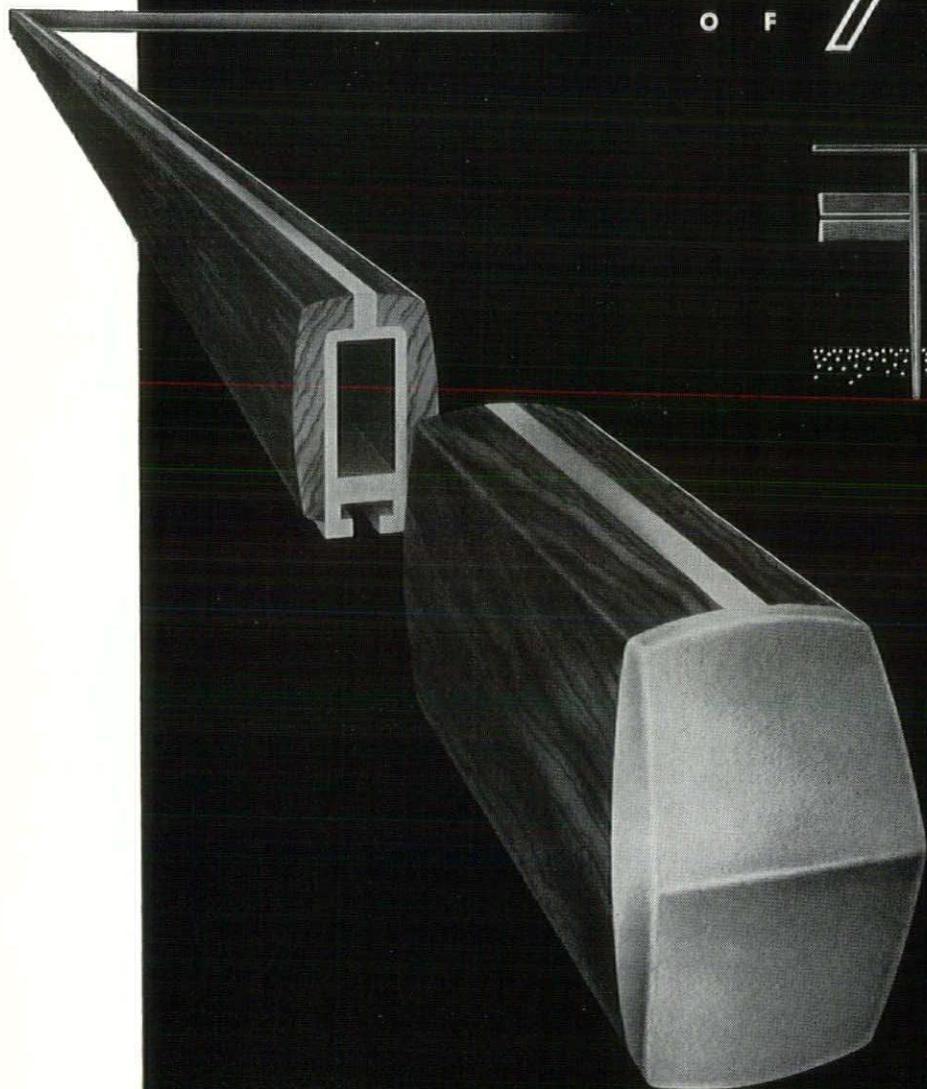
# OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO  
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# OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO,  
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November - December

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Number 6

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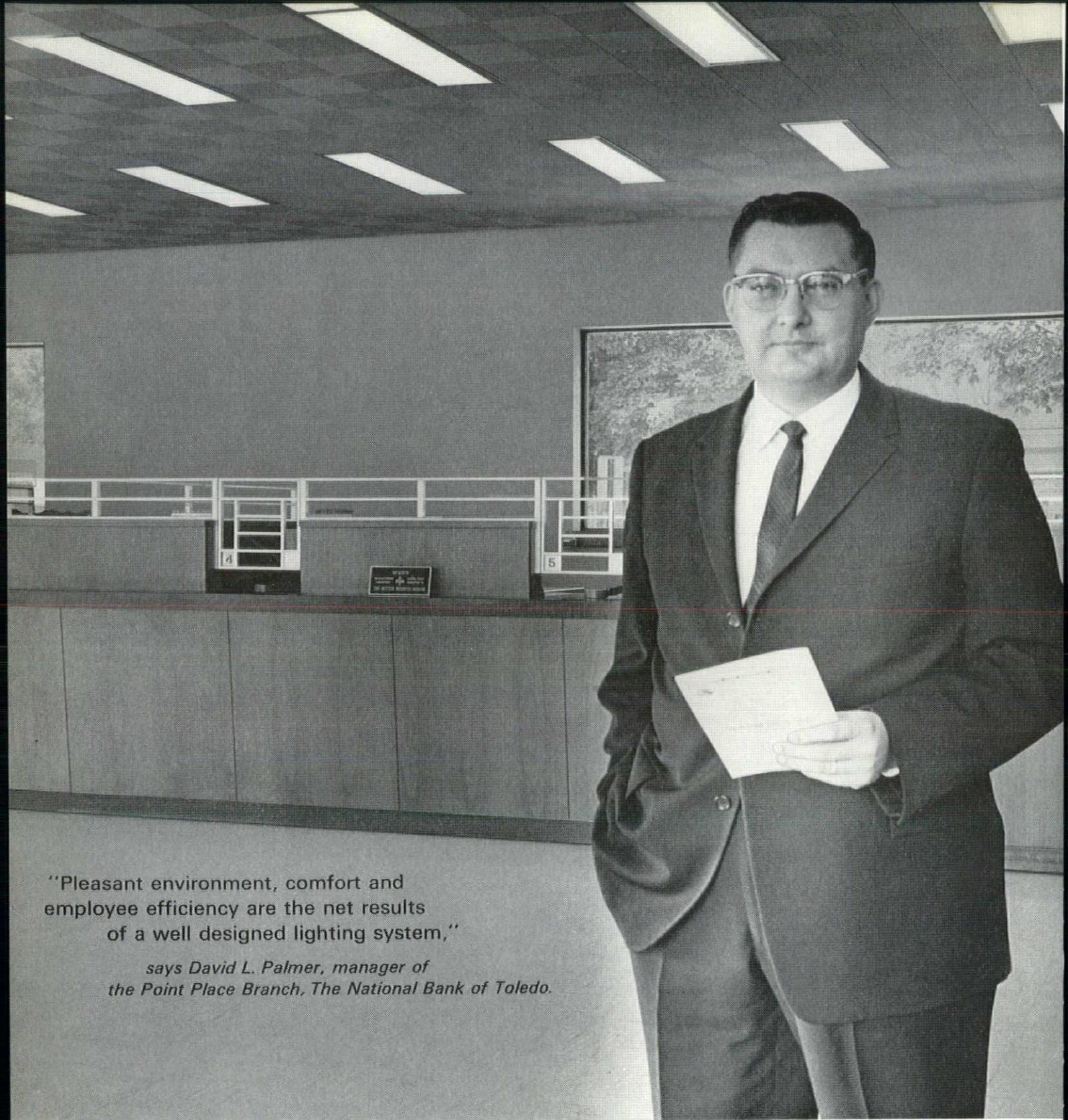
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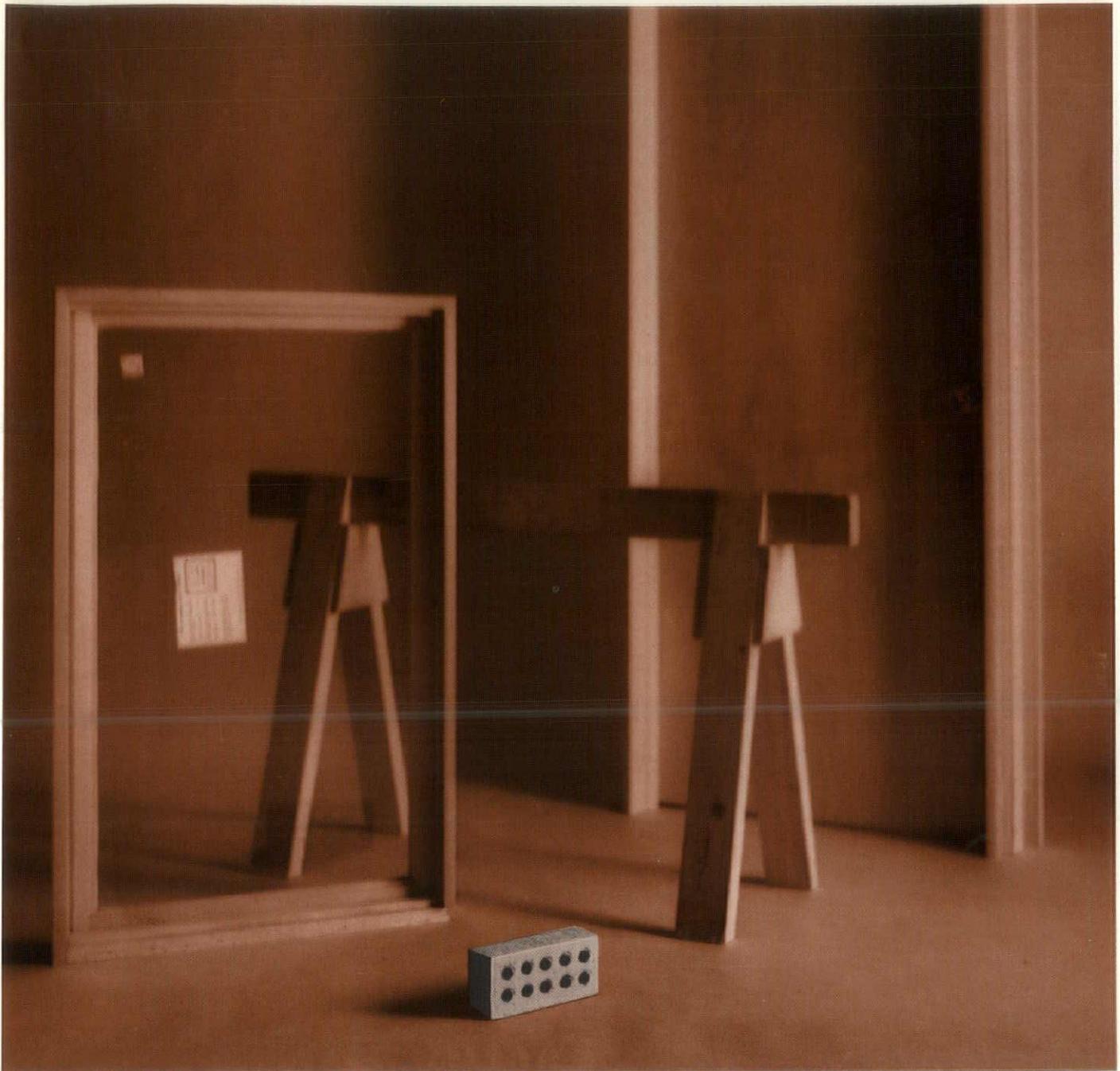
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## WHY ARE BRICK SO SMALL?

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MEMBERS, ARCHITECTS SOCIETY OF OHIO  
GENTLEMEN:

We will soon complete another important phase of your society's never ending program of building. Like a new building, our program started with an architect's sketch and is being developed phase by phase. Since being awarded the contract for the building program of the ASO, I have endeavored, with the help of my commissioners, to accomplish the projects set forth in our original plans. I wish to personally thank all the board and committee chairmen for their contributions throughout the past year — for without their help this architect's task could not have been accomplished. We have had our "production" problems and have had to change our direction at various times through the year. We have endeavored to overcome these difficulties and have nearly completed what we set out to do. Like a new building rising upward, this project has risen above it's surroundings to take a prominent place on the horizon of future objectives.

Looking forward now to another phase in the building program of our Society, I would like to express my gratitude to the Board and the members of the Society for the vote of confidence each has given me in re-electing me President for 1965. As we embark on this new building phase it will become increasingly necessary for everyone to join the team if we are to have a successful year. It is my plan to not only improve the financial picture of the Society, but to promote all it's membership activities so that when we are asked "what does the ASO have to offer" — none of us will have to hesitate with an answer. All will be aware of what we are doing and conscious of the fact that we are helping each other with our professional problems.

I would like to challenge each chapter to increase their membership by 10% during the coming year.

We will continue this year with the same general format relative to Board meetings and those active committees will have workshops. The schedule of dates and meeting places will be announced by the first of the year.

All chapters are now electing their officers before the first of the year. I have charged each commissioner with the task of choosing his committee chairman after he has received the chapter appointments to the committees under his jurisdiction. With this determination, each commissioner will be able to present his projects and financial requirements at the budget meeting in January.

I am looking forward to a bigger and better year, and gentlemen, your society can only be as strong and successful as you want it to be by your active participation.

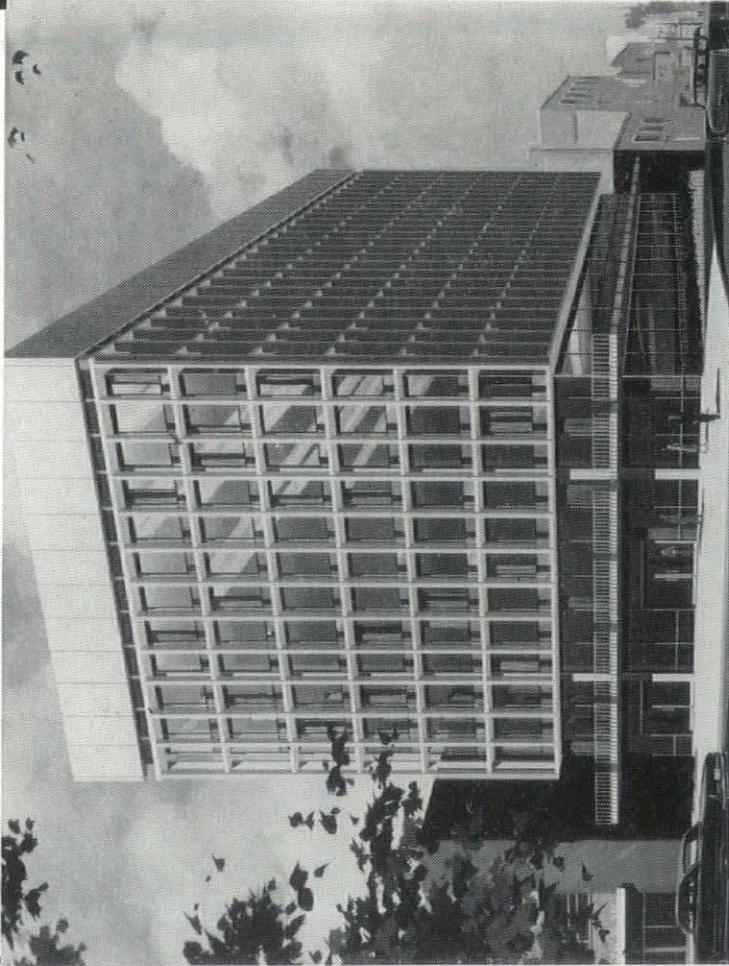
*Joe Tuchman*

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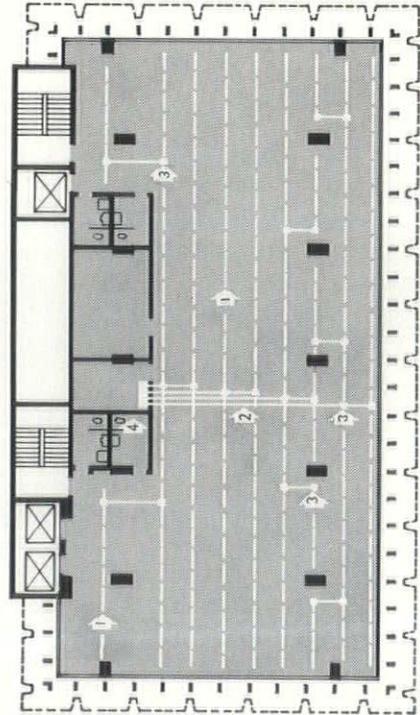
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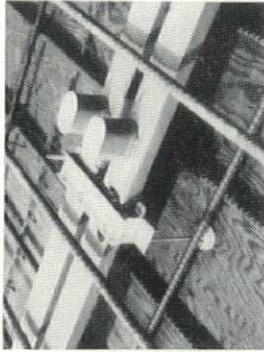


Fig. 1

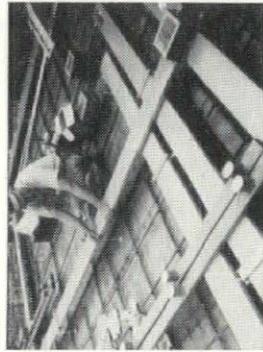


Fig. 2

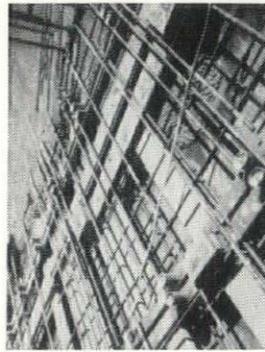


Fig. 3

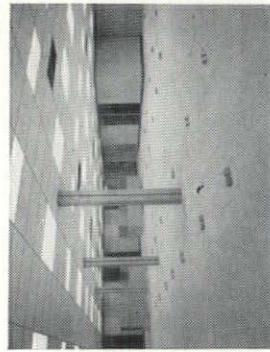


Fig. 4

Today, raceways under concrete floors can be readily designed for maximum versatility. One method, a pyramidal feed system, that provides adequate capacity for future utility requirements as well as changing plant or office layouts is shown at left.

Fig. 1 shows the distribution ducts and the floor inserts. All inserts for the service fittings will be flush with the finished concrete floor. One duct is for power, one for telephone wiring. Fig. 2 shows the installation in progress. The two-level system allows feeder ducts to pass under distribution ducts. Fig. 3 shows the placing of concrete after reinforcement and ducts have been carefully set. Fig. 4 shows a typical completed installation.

In addition to the basic power and telephone services, many modern buildings may require additional raceways for other uses. These include, for example, panelboard feeders with voltages up to 600V, low potential signal services, intercoms, T.V. and programming. Designers should estimate future requirements as generously as possible.

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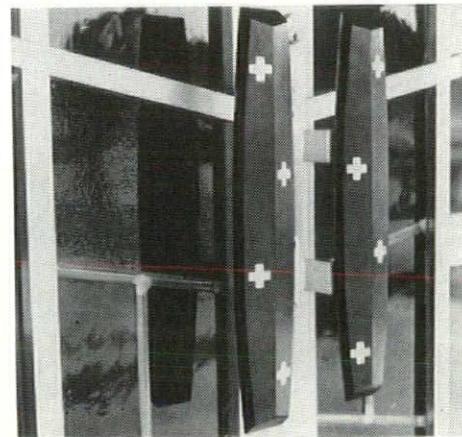
Interior of Saint Christine Church, showing the centrally located altar. This photograph also shows the continuous communion rail around the sanctuary.



Entrance—Saint Christine Church



Entrance—Saint Christine Church



Door Pulls—Saint Christine Church

## ECUMENICAL COUNCIL REFORMS AFFECT CHURCH ARCHITECTURE

**Leonard S. Friedman,  
AIA, Architect**

The Architect who is now commissioned to design a Catholic Church will no longer follow the traditional forms in plan. The renewed Liturgy which was voted by the Ecumenical Council gives the Architect a new challenge. He must now design in tune with the Vatican instructions on Liturgical Reforms. Two of the most striking changes are the placement of altars, and the organ and choir. It is now proper that the main altar be constructed separately from the wall, so that one may go around it with ease and so the celebration may take place facing the people.

The places for the organ and choir shall be so arranged that it will be clearly evident that organist and singers form a part of the united community of the faithful and so that they may fulfill their Liturgical function more suitably.

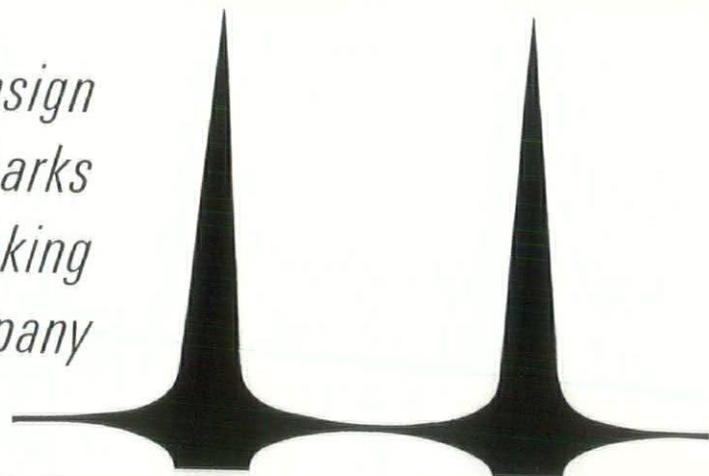
The Constitution Of Sacred Liturgy sets the proper construction of churches and altars in order to facilitate the active participation of the faithful. For those Architects who will design Catholic Churches it will be of the utmost importance that they acquire copies of the Constitution On Sacred Liturgy, for it sets all of the requirements for the Church In Form.

There are only a few examples of this new form in recent church construction. One is Saint Christine Church, Canfield Road, Youngstown, Ohio, which was dedicated on November 1, 1964.

This church, which seats 1300 people has the centrally located altar with the celebrant facing the congregation, the organ and choir are located so as to form part of the seated congregation.

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# CHURCH ARCHITECTURE

By HAROLD E. WAGONER

A leading U.S. architect — who lives in a colonial house and likes it — believes traditional styles of church architecture will be seen less and less frequently in years to come. The reasons, he concludes, are sensible and far-reaching.

SOMETHING HAS happened to Methodists and their ideas about church architecture. This is not a complaint. No indeed! In fact, it is rather pleasant to find that sincere questioning has taken the place of dogmatic piousness. This makes the task of the church architect a delightful adventure in which he, the building committee, and the minister can explore new horizons of Methodist worship.

When I was a younger practitioner of church architecture, I used to hope that someday each denomination would create a pontifical bureau from which some ecclesiastical equivalents of **Robert's Rules of Order** could be dispensed with encyclical authority. Now I believe nothing could be more deadly.

Some denominational bureaus have been created. Fortunately, they generally have avoided the obvious pitfall of trying to distinguish the "right" from the "wrong" way to design worship space. Instead, they have encouraged congregations to give thoughtful analysis to their own needs. This is good. Vitality in architecture springs from the constant rejuvenation which is inherent in self-examination. It cannot be legislated.

I think it can be said fairly that Methodists have not always been as introspective as they could have been. In some ways, they have been pioneers in what has happened to the architecture of American Protestantism during the past 40 years. But the leadership was largely inadvertent—and, frankly, I am not sure it was wholly salubrious, except in peripheral effects.

Methodist leadership was helpful because it directed attention to the desirability of devoting the best architectural talents available to the task of creating religious buildings suitable for our times; it was less creditable because it believed that this purpose could be accomplished by creating impoverished copies of medieval European work or by recreating the glory of the colonial meetinghouse.

## 1920 Renaissance—Methodist Episcopal Style

Renaissance, of course, means rebirth, and in the early 20th century, this implied the rebirth of classicism. As applied to architecture, it meant the copying of 2,000-year-old Greek buildings.

Page 10

It was in 1917 that the Bureau of Architecture of the former Methodist Episcopal Church was founded. (That term "Episcopal," as we shall see, developed some significant implications.) Unfortunately, the objectives of the bureau were vague and its leadership untrained. Primarily it devoted itself to eliminating the old "Akron plan" for building churches.

The Akron plan generally consisted of a square auditorium with a sloping floor and a center pulpit backed up by the choir and organ. The pews were curved, and at the rear or side of the auditorium was a large folding door which, when opened, revealed an assembly space surrounded by odd-shaped classrooms, surmounted by other odd-shaped classrooms in a balcony. Like the synagogue, the folding doors were opened on "high holy days" (Christmas and Easter) so that once-a-year pilgrims could be accommodated.

The architectural destinies of the bureau were controlled by the late Rev. Elbert M. Conover. Realizing his lack of professional training, he called in an ardent Episcopalian as an architectural consultant and into the vacuum created by the castigation of the Akron plan came the cross-shaped or cruciform plan so familiar to Episcopalians and Roman Catholics. The central Methodist table was moved to the chancel's rear wall and became an altar. (By edict in the bureau, however, it was always labeled "Communion table.")

The central pulpit was divided into a pulpit (for preaching) and a lectern (for the reading of the Holy Word). The choir, which formerly had reigned as a restless central focus, was moved to a chancel area where the singers sat face to face, the sartorial cacophony of their Sunday clothes now hidden under somber black robes. (Pastel shades came later.) The cross suddenly appeared amidst cries of "Romanism!"

The individuality of American Methodism, as an architectural expression, had been lost. Thus started a new type of renaissance, a rebirth of the kind of structures which were "Episcopal" rather than "Free Church" in character. It was an era which Anglican theologian Peter Hammond has disdainfully referred to as "the dregs of 19th-century ritualism."

## The Little Cathedral

Nearly all cathedrals are cross shaped, a pattern which was developed by the Roman

Catholics, inherited by the Anglicans, copied by the Episcopalians in America, inadvertently absorbed by the Methodist Episcopal Church, then aped in essence by nearly all major Protestant denominations. It produced little cathedrals, some of them woefully inept, from one end of our country to the other. It seems strange that this subconscious prototype of what status-seeking Protestants thought a church ought to look like was in reality only a do-it-yourself Roman Catholic form, pressed into service from an alien form of worship.

American church builders—architects, laymen, and ministers—have had their collective architectural heads in the sand for 30 years. Europeans have far outdistanced us. Who is to blame? All of us—but particularly the theologians, who remained so long aloof to the challenges of religious architecture. Without dynamic leadership, our church buildings simply reflected the paradoxical religious conservatism which negated our technical progress in other fields.

## What Is New?

Has a Protestant church form yet emerged? No. But I believe we are on our way. And it may arrive sooner than you expect!

What will it look like? Perhaps it is easier to say what it will not look like. It will not be cross shaped. It will not have a divided choir (though it may have two choirs, or more). It will not be colonial. It will not be Gothic. It will not be long and narrow.

So what is new? Almost everything, but principally it is the new **thinking and questioning** about the concept of worship which is of major significance. Do we gather each Sunday to shock man into a religious experience? Is worship man-centered or God-centered? What is the relative importance of the preached Word and the written Word? Is Communion really significant? Does Baptism have a vital continuing meaning or is it simply an initiation ceremony? How can involvement best be achieved? Does the choir participate or perform?

The mere fact that some Methodist congregations are beginning to question the Akron plan is a sign of progress. Continued on page 12

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tions are willing to discuss such questions is encouraging.

Most theologians agree that corporate worship no longer can be considered a spectacle which the congregation gathers to witness. Indeed, the keynote is **participation**, not observation. The oft-repeated phrase, "the priesthood of all believers," is becoming more than a vague, esoteric statement. Buildings are being built which implement this idea. This means that they are apt to be short and wide, as opposed to the familiar "Gothic tunnel." The idea of the congregation as the family of God at worship, the idea of belonging to a fellowship, the idea of togetherness—these are determinative factors in the architect's creative process as a building form emerges. It is design in its purest sense—from the inside out.

### Is God Vertical or Horizontal?

Some months ago, I was talking with a young Connecticut pastor. "God cannot be thought of as round or square or elliptic or rectangular," I said. "It follows that a church's shape need not fit any preconceived pattern."

"Don't you think God is slightly vertical?" the pastor asked. "If a pulpit is higher than a lectern, doesn't that suggest that it is of more importance? That the spoken Word is being emphasized to the detriment of the written Word?"

The pastor had a point. Maybe God is slightly vertical. But I do not think he actually was concerned with the lack of height in lecterns. What he was really asking—as many others have been asking—was whether or not a lectern was necessary at all. I think it is, if we are to encourage lay participation. Even if the Bible is placed on a large sermon-rest on the pulpit, there may yet remain a need for a layman's lectern where those reluctant to enter the pulpit can feel more at ease, and from which the minister appropriately can make secular announcements.

### The Central Pulpit

Many years ago, when I served on the staff of the Methodist Bureau of Architecture, I subconsciously gathered the idea that those who worshiped in a church with a central pulpit might have difficulty entering the Kingdom. Today, I am convinced that the central pulpit is far more indicative of the spirit of the Reformation than the divided pulpit familiar to Anglicans. I suspect pulpits in new churches may be in many locations—particularly the center, as in the chapel of the Church Center at the United Nations.

Some evangelical churches in Europe put great stress on preaching and this is made apparent by their large pulpits, which often have sounding boards called testers above them. Such installations leave little visual doubt as to the character of the service.

Is preaching vital to Methodists? If it is, why not say so by designing a vigorous pulpit?

In some sanctuaries, particularly small ones, preaching also may take place from the holy table, as advocated by Karl Barth. This method is being employed at the Hancock Memorial Methodist Church, Springfield, Pa., among others. Such an arrangement expresses the idea that pulpit and table are inseparable parts of a single whole.

### The Baptismal Font

The act of Baptism symbolizes one's spiritual entry into the family of God. For this reason, the baptismal font in Episcopal churches nearly always is placed at the entrance to the nave. If Baptism is really important in The Methodist Church, why in heaven's name can't we say so? Since Baptism cannot express its fundamental value through constant use, its importance must be stressed by other means:

1. The font can be made visually prominent by size.
2. It can be made prominent by locating it in a dignified position, either in the narthex or in an area of the chancel where it is accorded sufficient space to make its significance architecturally expressive.

3. It can be made sculpturally beautiful.

The actual Baptism service need not take place in the narthex if the font is located there. When a movable bowl is provided, it can be placed on a cushion, held by an acolyte (if you are a high-church Methodist) or by a layman (if you are not) and moved to some suitable area in front of the congregation.

### Pear-Shaped or Square-Shaped?

No single matter has more influence on the shape of a church than the location of the choir and organ. Questions of both sight and sound are involved. Locating the choir in a rear gallery is acoustically satisfactory, but many Methodists want to see the singers, if this can be accomplished unobtrusively.

A choir located in one of the transepts (crossarms) of a cross-shaped church cannot be heard effectively unless the side walls are sloped and the space made very shallow. A zigzag form proved satisfactory at First Methodist Church, Adrian, Mich. But it is difficult to imagine such elements incorporated into any traditional type of church building. Aside from theological considerations, designing a structure in which good singing, good music, and good speaking can be heard well produces church shapes quite different from the familiar colonial and pseudo-Gothic.

Nobody loves the choir director when he detracts from the worship by waving his arms. But all choirs, even good ones, need direction. If the choir is located in the rear, this visual problem is eliminated, but no one has come up with a very good answer if the choir is in or near the chancel. One of the best solutions we have tried is at First Methodist, Orlando, Fla., where the choir is at one side

of the chancel, and the console and director are behind a large pulpit, hidden from worshippers but in full view of the choir.

### Church-in-the-Round

An obviously uncomplicated answer to the gathering-around principle is the church-in-the-round design such as Alden Dow's Lutheran church in Midland, Mich. Unfortunately, a round church, especially one with a dome on it, represents the worst possible shape acoustically. One church recently erected on this principle probably reached the epitome of buildings shaped for bad listening. A cherry "hello" brings back four distinct "hellos" in return.

If we are to be a gathered people, I believe we can speak in more practical terms if we design our structures so they can be characterized as "churches in the half-round." Examples are First Methodist, Wichita, Kans., and St. Luke's Methodist, Oklahoma City.

Are we returning to the Akron plan? There are signs that a strong movement in that direction could take place. Actually there was nothing wrong with the idea. It failed for several reasons. In the first place, it takes centuries to change the popular image of what a church ought to look like. In the second place, Akron-plan churches in America were designed, generally, for noncritical congregations which had little concern for beauty.

An architectural concept for the Protestant church is struggling again to emerge, and sophisticated versions of the Akron plan may be the answer. The 1920-1950 American revival of Gothic and colonial forms was the inevitable step backward; we are now taking a faltering step forward.

### The Worship Focus

Someone described a worship focus as "something to look at to make you feel religious when you don't like the sermon." In the days of the Akron plan, the worship focus was the choir—or the gilded organ pipes. I doubt if either made anyone feel religious. In recent years, the worship focus has meant: (a) a window, (b) a dossal (cloth drape), (c) a reredos (wooden or stone backdrop for the altar, often elaborately carved), or (d) a large cross.

But congregations might logically ask: Why is a worship focus needed at all? Should not the focus rest where the activity occurs—at the pulpit, the table, or the font? If the answer to this latter question is yes, an entirely new type of church ensues. A great and peaceful calm descends upon the chancel, particularly if the choir is located elsewhere. Nearly every important new church in Europe has been designed on this principle. Since some of them are powerful architectural statements, this lack of clutter, this chaste simplicity, this stately dignity makes many of our American churches seem childish and futile.

## Altar or Table?

Do Methodists use an altar or a Communion table? Thirty-five years ago the term "altar" (as well as the altar form) was virtually unknown to American Methodists. Today the question is less easily answered. Many Methodist ministers speak freely of "the altar," and in some cases architects hear strident demands for the sarcophagus shape which characterizes an altar.

Some say the altar form originated in the catacombs where sarcophagi were used to hold the Communion elements; others say it was borrowed from the Jews. When Jesus partook of the Last Supper, it was in celebration of the feast of the Jewish Passover. It was a meal with food and drink, not a symbolic ritual, and presumably the disciples sat around the table.

In the early church, the altar actually was a reliquary—a depository for bones, a literal tomb. No important church existed without the bones of a martyr being deposited in its altar. During the Reformation, many Roman Catholic forms were abandoned, and the table began to replace the altar.

What is correct for present-day Methodist churches? The denomination has no rubric for any particular form, but the holy table is being seen less and less frequently against the rear chancel wall. Often today the Communion rail completely surrounds the table so that communicants may gather around and enjoy full participation in the act of Communion, a privilege partially denied them when they knelt before a rail at the entrance to the chancel. Interesting examples of this idea are Christ Methodist Church, Pittsburgh, and Wesley Methodist Church at the University of Illinois.

If traditional heritage is to be looked upon as canon for rationalizing present practices as to the use and character of the holy table, to whom shall we look for guidance? To Methodist founder John Wesley, who had a strong devotion to the Sacraments and their formalization as practiced in the Anglican church? Or to Francis Asbury, who brought American Methodism into flower in religious structures characterized by informal tables?

Does the altar suggest a symbolic power to mold a group of individuals into a religious community in a fashion which is not possible with a table? As we see current Methodist practices, the answer may be yes.

T. Norman Mansell, prominent church architect, suggests that we end the controversy by coining a new word, **altable**, and design it as we see fit. My own feeling is that the term "altar" bears too much a connotation of salvation through sacrifice. The table's principal purpose in a Methodist church is as a resting place for the Communion vessels. I see a strong possibility that we inadvertently inherited the altar of Abraham and Isaac and pressed it into service for another type of celebration.

I am not foolish enough to believe that architecture, in itself, has great significance in creating Christians in the fullest sense. A moving, sincere, and profoundly religious service may be held in almost any place. But worship practices change in seemingly endless, restless search for ultimate values.

It does seem to me, however, that we Protestants should see ourselves for what we are and seek a worship environment which is sensibly adapted to the kind of services which best serve our needs. Architecture can seldom be "right" or "wrong." It should only strive to be vital!

## About the Author

Mr. Wagoner, author of this article, is head of a Philadelphia office which for many years has been devoted exclusively to the practice of church architecture. The firm has designed church buildings in 36 states, including many, both modern and traditional, for leading Methodist congregations. A member of the American Institute of Architects, he is a past president of the Church Architectural Guild of America. The sketches which appear on page 31, showing varied church styles, are the author's.—EDS.

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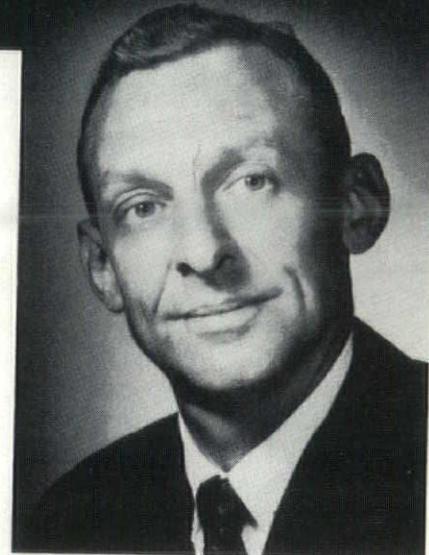
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# ANNUAL MEETING SEMINAR

Morning Session:  
George McCue

Editor's Note: The following speech was delivered to the ASO Annual Meeting in September and was illustrated with slides by George McCue, Art Critic for the St. Louis Post Dispatch. Mr. McCue is a honorary member of the AIA and has written numerous articles on architecture and has participated in several architectural forums.

## THE ARCHITECT, THE ENGINEER, AND THE REST OF US

This is a joke. Or perhaps it should be said with a question mark: This is a joke? It is a New Yorker cartoon that shows a woman at the entrance of a contemporary building. She has encountered there, to her surprise, a clergyman, and this indicates to her that the building must be a church. She says: "Gracious! We thought we were a Howard Johnson's." Her confusion is understandable. The architectural idioms seem to be undergoing a game of being tossed up in a blanket, and elements that formerly communicated the idea of "church" are attaching themselves to secular structures—the stained glass, the foyer that is like a narthex, the hushed interiors and even something like spires, or as much like spires as the shrunken vestiges that we see perfunctorily appended to regorously matter-of-fact church buildings. One can only hope that the heavenly hosts can, and that the devout on earth will, read signs.

The context in which we think about urban design today is involved with a time and space scale that has suddenly changed everything. The former vantage point of the man on foot or on horseback is now that of the automobile which, when it is not tied up in traffic, moves rapidly past the stationary landmarks. And we have the still larger view from the porthole of a jet plane, from where we look down on huge portions of our environment with almost the detachment of looking at a map. We see traces of human habitation, but they are so much reduced in proportion, for instance, to this long sprawl of Sandy Hook, on the path into

Kennedy airport, that they become incidental to the geography. From this height we almost see the curve of the earth. Children are growing up with this kind of viewing experience. Morris Graves, the painter, said "Air travel is creating a city of our earth."

The fast pace and huge scale of the Air Age world contribute to a tendency to simplify and then to eliminate details. Details are thought of as things that stick out and create wind resistance. Details are hard to paint and maintain, and they are where the leaks begin. Design began concerning itself increasingly with the large effects that are seen from a distance or at a fast pace, or both.

If details are blurred as a result of our pace and scale, then why need details concern us? Because there are times and places in which we are not speeding. Sometimes we are at rest. Eventually, we are at home. And the chickens come home to roost. In the hands of artist-designers, the elimination and abstraction of details is done in the direction of a more and more pure synthesis of the vital force, toward a discovery of the central idea, of the fundamental essence of form and function. The Victorian house did not become the Robie house merely by a process of stripping off the gables, pinnacles, molding, bays and bright paint. And the stages from the "Armed Liberty" of Thomas Crawford, which stands on the Capitol dome at Washington, to Brancusi's "Bird in Flight" were episodes of refinement and consolidation, not just a series of substractions.

The environment that a great many Americans call "home" has a scheme something like this. The details have been simplified, but more in the interests of mass production than of design that rewards close inspection or contributes to life enrichment. A design philosophy built on assembly line criteria now hits us where we live. It has given us a commonplace uniformity that makes a house in Arizona look like one in Connecticut or as Mr. Fitch said last night, a curtain wall skyscraper in the Nigerian rain forest like one in Cleveland. And it has sprinkled neat little boxes, as much alike as the washing machines and refrigerators inside, along street layouts designed by the

unholy collaboration of the real estate developer, the FHA office and the bulldozer operator.

The outlying concentrations of bedroom communities make it necessary to haul ourselves back and forth to town over fantastically costly pathways that disrupt huge acreages across country and in the cities where they disgorge themselves. Through the workings of some immutable natural law, the capacity of an expressway is exceeded within approximately 30 minutes after it is opened to traffic. The highway structures can be terribly destructive of urban scale. We leave it to the historians to prove whether it was the British in 1914, or the expressing experiences of the 1960's who left Washington in a more disrupted condition.

Life ends with a hole in the ground, but for construction projects an excavation is the beginning. We are converting a great deal of what we have inherited from previous generations into holes in the ground, into which we are pouring building materials, money and high hopes. On the spot where the city of St. Louis was founded, we saw the beginning—an interminable 30 years, after the land was cleared—of what was to be the new symbol of the renewed city, the gleaming Gateway Arch, by Eero Saarinen. This is an early stage of the excavation for its deep footings, and for the enormously impressive underground Visitor Center.

The shining steel began to rise, and with it the creeper crane that is now visible above the skyline. Several months of construction work remain, but a preview of the finished arch . . .

This travesty is distorted in hope. Maybe had from which stands in a parking lot of a supermarket this wretched plagiarism, and it hung with advertising signs that ignore two requests by the National Park Service that the new St. Louis symbol be respected by always keeping reproductions in the form and scale of the original, and by not cheapening it with superimposed signs. There are no enforceable restrictions on this. The arch is protected only by standards of ordinary decency, which seems too often to be no protection at all. Thus, the swift erosion of an original architectural concept is begun long before the concept

has even been translated into its original form. Thus, moreover, the commercial side of our existence expresses its conviction that it is good and right to leave nothing exploitable unexploited.

As we move into an era of great national expansion, of tremendous construction and reconstruction, and of new frontiers of outer space and the inner life of the mind, we become uncomfortably aware of some conspicuous affronts to our sensibilities. The insistence by outdoor advertisers that they have some sort of special "right" to make a visual wasteland of our countryside, to say nothing of their laying claim to the urban skyline, is one of the major concerns. It would be a bad mistake to underestimate the intentions of the billboard industry.

If you want to know what their intentions are, take a look at the places where they have been the least restricted, and browse through their trade journals.

Compared with some highway strip developments, this scatteration on the Manchester road approach to Kirkwood is quite innocuous, but it is enough to remind anyone of his own favorite examples of this kind of visual idiocy.

The can by the highway is not necessarily a beer can, for our amazing packaging techniques make it possible to scatter containers of all sorts over what is left of our scenery. Out in the middle of Nevada, where one can still drive for an hour or more without seeing a house or another automobile, the only evidence of man's existence is often the highway and the cans lying beside it—soda pop cans, in this case. We shall not have fully laid claim to our portion of the moon until we have tossed a couple of cans out of the space capsule to lie in the cosmic dust. It used to be that the discarded steel can, coated with tin, would turn rusty and gradually disappear. But we have licked that. Now we have the enameled steel can and the aluminum can, which not only lasts forever but stays shiny. We also have the pop-top aluminum can, which adds a sharp, gleaming, tiny, twisted piece of metal to the man-made detritus. There is a television commercial that shows a group of happy, happy people popping open

beer cans on a beach. We can imagine the castoff particles and the containers building up higher and higher until the beaches will vanish and the waves will be breaking against dunes of pop-tops—the technological landscape.

It is considered good scientific method to make oneself aware of the pathological aspects of things as a preliminary to recognizing those in a healthy state. So there are a few other items in our inventory of environmental conditions to be looked at askance. Some of them are buildings. A building is not necessarily a work of architecture. Some builders manage to bypass architecture entirely. It is true that the original building now used by the State Department in Washington formerly housed Army Functions, which could account for its having somewhat the aspect of a great stone barracks. But the recent additions, done for the State Department, are much to respectful of what was built first and they partake of its cheerless bureaucratic demeanor. Even the reception chambers, with its fine collection of antique furniture, are as impersonal as a warehouse.

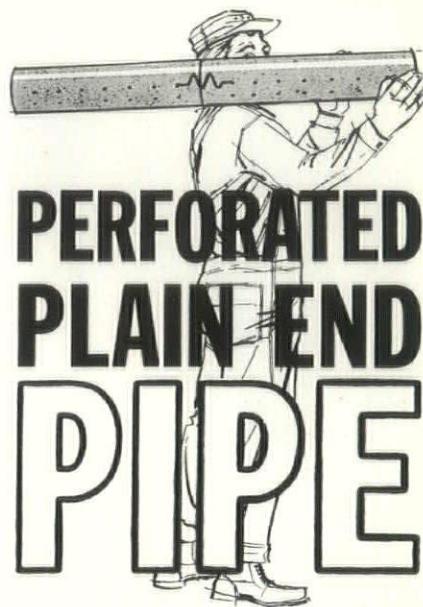
In downtown Washington, we have this and other variations of the egg crate.

And on Capitol Hill, the new Rayburn House Office Building—a most curious caprice with a hot flash of bracketed neo-Classicism bursting through a blank marble wall, built on an escarpment of granite field stones with random joints. This may be the most democratic building in the world. Where else is there to be found a more concise or a more expensive synthesis of Iktinos and Kallikrates with a lower wall that simultaneously seems to be reminding us of the Cyclopean masonry of pre-history and of the homely vernacular of the anonymous Ozarks mountaineer?

Almost overnight, Park Avenue, one of New York's most splendid avenues, found itself flanked by a chain of glaciers that threaten to lurch over towards the Waldorf-Astoria and extinguish all life in its path. Glass buildings surely cannot be made much bigger than this because there must be a point—somebody may have a computer

Continued on page 18

## BOWERSTON SHALE

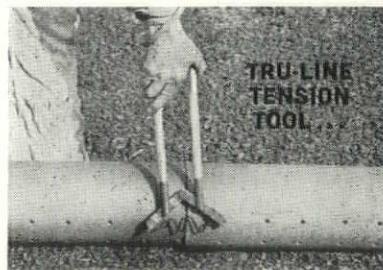


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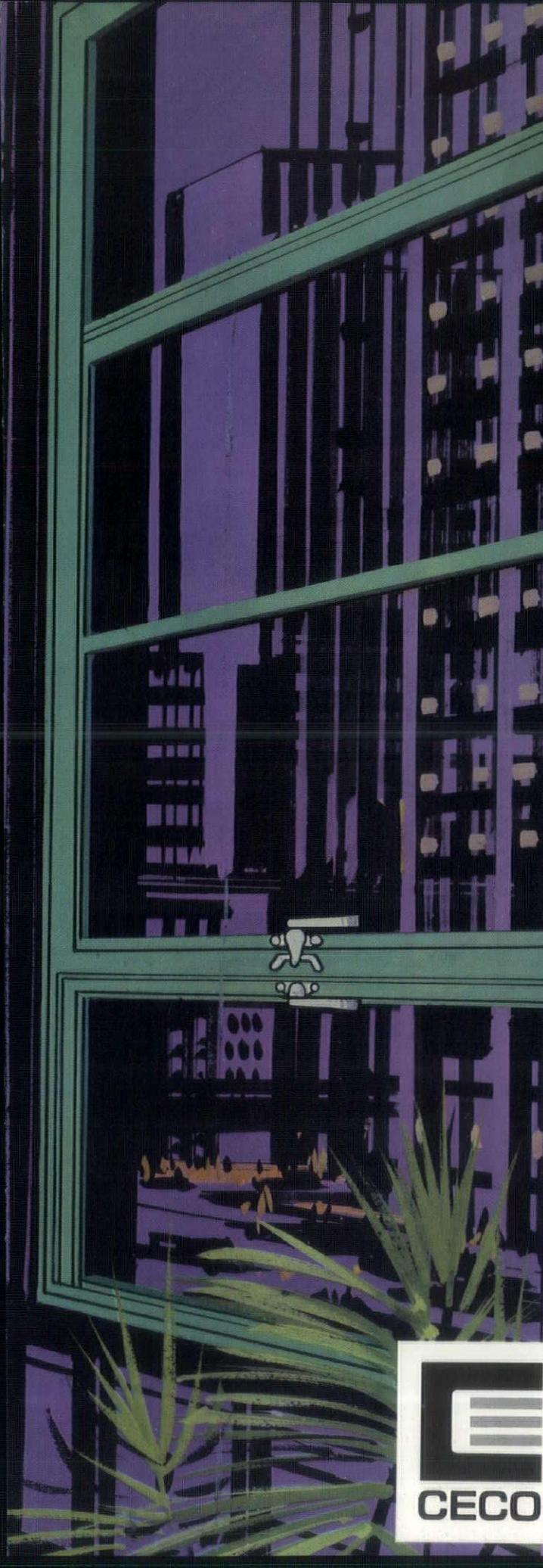
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working on it now—at which the air-conditioner would have to be bigger than the building.

This has become one of the country's most noted buildings. In its few years of existence, it has exerted profound esthetic influences in all directions. From all over the world, people who visit San Francisco seem to have found this the summation and the crystalline essence of just about everything they feel a building should not be. It may be that the Jack Tar Hotel is such a sitting duck for no other reason than that it happens to be in San Francisco, a city that takes a fierce pride in its cosmopolitan character. This building clashes in color, texture, scale and in that mysterious quality that might be called "tone" with most of its neighbors. Last spring, apparently goaded by the mass chorus of exceptions taken to its . . . "architecture" . . . the owners took steps to improve their image. They had the red squares on the upper walls painted blue to match the rest.

It is significant of something that has to be seen to be appreciated in the San Francisco character and perhaps

it is a trait of human nature generally that this building, with which the Jack Tar does not clash and, just across Geary Street from it is affectionately cherished. Tommy's Joynt is an old institution, and its outside decor is so outrageous that somehow it becomes good. What really is good about it, I am informed, is the ham and whatever else Tommy's Joynt serves. I understand, too, that people who stay at the Jack Tar consider it a comfortable, well-run hotel. If we may grope a bit for a possible lesson in this, we might note that San Franciscans don't stay at a hotel in their own city, and so their only experience of the hotel is its visual impact. The visual impact of Tommy's Joynt is qualified, it may be, by fondness of the place as a local institution—with good ham. Thus the esthetic principle runs its erratic course.

It is interesting to speculate on whether the Jack Tar Hotel would even be noticeable at Miami Beach. There, except for its color, it would probably seem rather muted by contrast with the characteristic hotel statement.

The miles and miles of architectural borax that are piled upon Miami's golden sands carry on a perpetual struggle, each to be different from the others. The more they try to be different, the more they look the same. There is a good deal of fascination these days with the hyperbolic paraboloid, but this double-layered canopy with zooming arches is in a new structural geometry—the hyperthyroid. This building had the honor of being included in Peter Blake's devastating monster rally, the book "God's Own Junkyard," published earlier this year.

Some of Miami's eating places, with their flaring torches, Polynesian effigies and deep pits of glowing coals look like places designed for the sacrifice of virgins, as, in a sense, they may well be. Elsewhere, the statuary is discreetly genteel. In the spirit of the Mediterranean ambiance that Miami has bestowed upon itself, the hotel forecourts are bedizened with gods, goddesses, nymphs and whatnot that seem to have straggled down from Olympus and to have had some terribly unfortunate encounter with a cast stone assembly line.

Lovers of nice things come to a halt before the Porch of the Caryatids, as restated for a Miami home away from home, with the feeling that now they have seen everything, but wish they hadn't. Despite its reticence and airy lightness, this is a very strong canopy. Several alphabets of hurricanes have absolutely no effect upon it.

The pathology of sick cities includes the malaise of the disappearing sidewalk, which is undergoing a creeping invasion by parked automobiles. About half of this walk's width has been encroached upon by the overflow from a parking lot. As more and more downtown space is given over to parking garages and lots, more and more sidewalk space is annexed for driveways, for switching and for an extra slot or two.

The disappearing air. A dump in East St. Louis, just across the river from some very valuable real estate where we expect to welcome 2½ million visitors a year.

The dump at New Haven, which adds its smoke to the air that is wafted

Continued on page 20

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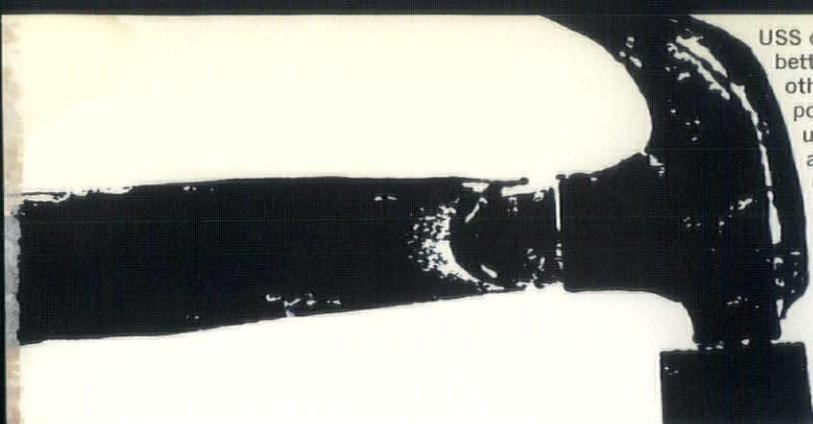


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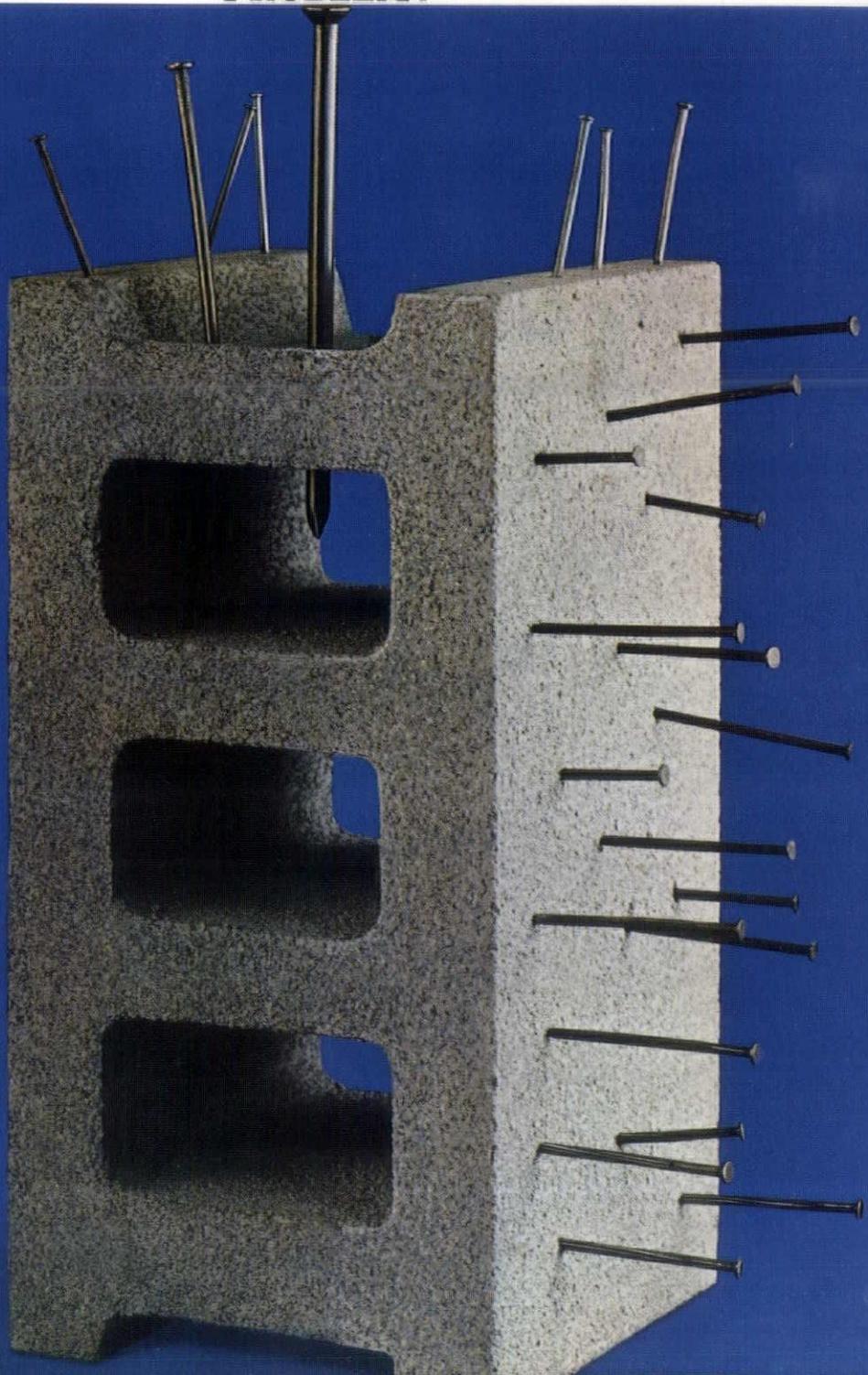
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over the ivory towers of Yale University.

The city dump of Aspen, Colo., the seat of the Seminar for Humanistic Studies, of the International Design Conference, of the Summer Music Festival and other cultural activities. Smoke from a dump is very impartial about which kind of a cultural activity or what kind of scenery it blows over.

The view from Skinner's Butte, an eminence that overlooks Eugene, Ore., site of the University of Oregon and some plywood plants. The lumber industries of Oregon are solicitous about replanting the forests, for they hope to have more trees to harvest later, but as to the smoke from their incinerators, they seem to feel that it beckons progress and which are fed by conveyor belts, and burn day and night. Underneath that smudge is some mountain scenery of the kind that is sometimes

thought of as a tourist attraction.

The view from a front porch out in the suburbs, where people go for open space and fresh air, on a Sunday morning, when suburbanites clean up their lawns. A change of color in the smoke later in the day announces that the barbecue is on, and time for light-hearted living.

So we should be responsive, on terms of ready familiarity, to the New Realism in art, as exemplified by the conceptions of James Rosenquist, a painter. His two figures, seen walking toward us, seem to be partly obscured by opaque atmosphere—or perhaps their bodies have been dissolved by some drifting corrosive agent.

And since the automobile junk yard has become a part of our familiar scene, like the hills of home, and the light in the window . . .

We needed no panel discussions to explicate the sculpture of John Chamberlain who wraps it all up in his images of our society of conspicuous consumption and dynamic obsolescence and allows us to enjoy our landscape without having to leave our easy chair.

But the American scene has its brighter and more hopeful aspects. Among them are the new landmarks, in new architectural and engineering forms, related only in the concept of shelter to anything that has been done before. The Climatron, in Shaw's Garden, represents a technological synthesis—a collaboration of the architects, Murphy and Mackey, with a botanist, Dr. Frits W. Went, with structural engineers, Synergetics, Inc., with mechanical engineers, Paul Londe & Associates and with R. Buckminster Fuller, inventor of the geodesic dome structure.

The St. Louis Priory Church, outside a fountain of concrete shells, inside an airy vault of parabolic rhythms, one of several distinguished St. Louis buildings that have won international recognition, for its designers, Hellmuth, Obata & Kassabaum.

The St. Louis Planetarium, also by Hellmuth, Obata & Kassabaum, which the judges who gave it a recent award said could stand with any building, anywhere, any time.

The Chapel of the Air Force Academy, near Colorado Springs, by Skidmore, Owings and Merrill, is an-

other world-of-tomorrow form, done in folded plates of gleaming metal, with insets of stained glass and a culmination of spires—17 of them—that helps to make up for some of the churches that as Richard Neutra said, look like they were designed by atheists.

One of this country's celebrated rooms—the exotic pavilion that is the entrance lobby of Minoru Yamasaki's McGregor Memorial Community Conference Center, at Wayne State University, Detroit. This building's ornament is the structure itself, with its play of light, shadows and color, and of shifting planes.

The plasticity of modern thin-shell concrete has made it possible to vault broad interior spaces with relatively shallow arches, and it has given a number of talented architects a fluidity in three-dimensional form that previously was confined to the realm of sculpture. The TWO Terminal, by Eero Saarinen, at Kennedy International Airport, New York is a sculptural building, inside and out. Its interior is a composition of long, looping curves in light-flooded, cavernous space.

Continued on page 21

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The number of American architects, working under the difficult considerations of cleared urban sites who have put distinctive new forms in to the cityscape is impressively large. Among them is Mies van der Rohe, whose tower in Baltimore's Charles Center, is part of a striking redevelopment.

The new Philharmonic Hall, Lincoln Center, New York, by Max Abramovitz, belongs to a new tradition of splendor and fine detailing that is making itself felt as a design influence. The frigidly functional speculative building has not yet swept everything before it, and we would do well to hail the exceptions with glad cries. The Philharmonic has been hailed with mixed voices, some of them contending that its acoustics are less than pear-shaped. In any case, its visual aspect quite pleasureable in the way it used the audience to aminate the servature. When the audience begins to move in, the profiles of hundreds of people or its four levels are seen through the big picture windows. The travertine marble radiates a golden light.

Corbu's only building in this country, the new Carpenter Center of Fine Arts at Harvard, with a lively interplay of solids and voids, lights and shadows, and geometrical elements that seem to shift into new relationships as one moves around the building.

The Richard's Medical Research Laboratory, at the University of Pennsylvania, by Louis I. Kahn. The function of providing for air intake safely clear of the area where fumes are discharged was the determinant of an imaginative form.

Saarinen's monumental control tower at Dulles International Airport, still under construction when this picture was taken, becomes an event of both architectural and engineering drama as it takes form within an intricate lace of scaffolding. It seemed almost to bad that the fine-lined sketching around the solidity of the main composition had to be removed.

The inimitable Guggenheim museum. FLW's great concrete spiral on 5th Ave. was designed for an open space. When this was not available, the museum was squeezed into a cluster of

apartment buildings whose existence, as arch or otherwise, it ignores. It is impossible to ignore the Guggenheim. There is still some controversy over whether art displayed in it is overwhelmed by the architecture. Obviously it is. Wright was not interested in neutral buildings, and he heartily subscribed to the concept of architecture as the mother of the arts. So here, if you like, is his mother image.

Wright could ignore with an imperious magnificence. His garden wall in back of the Guggenheim not only ignores but affronts his neighbors by screening off their windows at very close range.

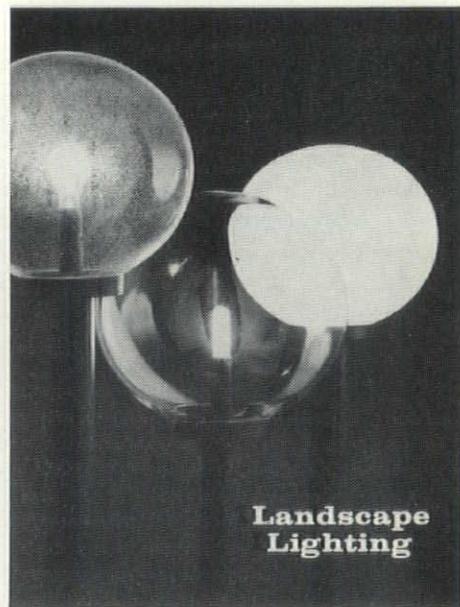
The practice of looking intently at the project, and hardly noticing its neighborhood context at all has become quite prevalent. A good deal of urban architecture seems to reflect a notion that everything around it may as well be disregarded. People who behave in this way are called anti-social and a lot of other things, and some of our urban innovations tend to make cities not only anti-social but schizophrenic. Edward D. Stone's own residence, on East 64th Street, New York, has charm in its own isolated presentation. It is one of his Oriental fantasies extending an old brownstone out to the sidewalk line—but it exemplifies something of this sort. Interesting as it is in its own right, its visual effect in this homogeneous block of mellow 19th century houses amounts to an intrusion.

To look at the social side of architecture is to see it in a different light than when we are thinking of it as a visual adventure. As occupants of architecture, we become aware of how the designer has understood and provided for our needs. Back in Saarinen's TWA Terminal again, we may detect an element of uncertainty in the movements of plane passengers. Some of the circulation here is random and exploratory (it is a fascinating place to explore) but there are times when one wishes to board a plane and the entrances to the tubes that lead out to the boarding platforms, are so artfully understated that they are hard to find. One of them may be faintly discerned here, under the stairway at left, with a very discreet sign.

Having found the passageway to the boarding platform, the passenger has the dream-like experience of passing through this long, curving tube with rounded walls and light that is tinted by the color of the tile. It is like being born again.

The new field house, by Max Abramovitz, on the University of Illinois campus, is a vast dome of pleated concrete that shimmers in the sun with a texture like rumpled fabric. We are more likely to see this as a beautiful sculptural object than as a building. We could argue that the structure is bad because it is not true to the nature of its material, but that would be to maintain that concrete is a material that is either a mortar or it is suitable only for huge monolithic masses, like dams. We could argue that the building is good because it is true to the new creative spirit of concrete, cast in thin shells with astonishing strength and lightness, and capable of assuming almost any shape. These are the kind of arguments that make architecture extremely interesting to we laymen. The conversations between people and the buildings they see and use are a part of the business of assimilating new design idioms. As a final reaction to this building, I submit that it is typical of many of our monumental structures in

Continued on page 22



### Landscape Lighting

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its diminishing of what used to be the focal point of public building design—the entranceway. Of course, this is a field house, and it is round. The entire wall is pierced with entranceways, and this is a logical advantage for it allows rapid filling and emptying of the immense seating sections. But the once dignified experience of approaching and entering the building is sacrificed. One goes up to the building and is swallowed by it.

Another building that holds itself inscrutably aloof is this white marble edifice on the Yale campus by Gordon Bunshaft. It seems at first to have no entrance at all. This building is a beautiful, superbly crafted casket, a container for something precious. The something precious is the university's rare book collection. Please notice the slabs of white stone in the window spaces, and remember them with the next slide.

The light that seems to be filtering through tortoise shell is coming through those marble slabs—through 1¼ inches of stone, which admits this diffused glow of light to the high open space where the books are stored in humidity-controlled, glass-enclosed stacks. The books needed to be protected from the sunlight, and they are. Here we can see that the entrance is by way of a sunken courtyard.

Between the two zones of the environmental disaster and the great high points of the building and designing arts lies the broad middle ground, and it is here that most of our everyday experience with structures takes place. The builder who works harmoniously and sensitively within established ranges of style deserve our appreciation, for it is their work that we live with in the closest intimacy, and it is they, in large measure, who determine the overall character of our communities. The character of nineteenth century St. Louis is expressed largely in modest buildings like this, which were perfectly suited to the needs of their time. On the street level are shops, and upstairs are the proprietors' living quarters. Usually there was a sitting room in back of the store, and most likely the kitchen and dining room. The house and shop combinations were built in rows with party

walls and, in this case, stone facing and ornamental iron balconies that were tokens of affluence and respectability.

The tall glass walls of the Seagram tower's entrance lobby mirror the warm tones and the Italianate facade of the Greenwich Savings Bank in the McKing, Meade and White Racquet Club building on the opposite side of Park Avenue. As we may see so neatly exemplified here, the present reflects the past. The past is always present. There are times when we are high-handed and presumptuous towards our past. Some of the interpretations of the principle of the "highest and best use" are already beginning to haunt us.

It would be so helpful if the issues that precede the issues of urban renewal could be more sharply focussed. We know that this was a slum neighborhood, where children woke up screaming in the night with ratbites on their ears and toes. It did not used to be a slum; in fact, it was a genteel neighborhood of town houses until early in this century, when gentility moved west. The gentility moved west because we had a march of progress downtown, so the former genteel neighborhood became a slum, in less than a half-century the progressive downtown became, to put it politely, "moribund."

So we took massive medication for our headache. In the 450 acres of Mill Creek Valley, most of which had reached the point of no alternative, we had taken a huge tax loss and a huge cost in public services, during all the years that slum landlords were paying the minimum on property which our tax system, in effect, made more profitable in a condition of neglect. Then the owners of this dismal real estate were enabled to sell it to a public agency for redevelopment under a program of tax abatement for another 25 years. The redevelopment plan is the best solution we have been able to devise as a way out but how did we get in? And are we now perchance, working hard to repeat the whole performance in other areas in forthcoming versions of the same kind of "progress" that ends up as decay?

The current issue of Arts magazine contains a letter by Daniel Cordier, an eminent art dealer in Paris, which ex-

plains in detail why he has decided to quit his business. In the letters are some lines that revealingly touch upon one of the new turns that city redevelopment is taking—one that, to my mind, offers a threat to urban life from which it may prove impossible to recover.

Mr. Cordier is writing about Paris, but it could be St. Louis and each of you can determine for yourself how closely it comes to your own community. "We are already witnessing," he says, "the beginnings of this movement (he is referring to the confused standards of the men in power in the arts and politics). In the first place, the dimensions of this city are not compatible with the scale of modern civilization; it has become a holiday resort, a place of entertainment, and it is becoming less and less a center of creative activity."

As a part of the hard-working activity of civic leaders who are desperately trying to bring life back into downtown St. Louis, we keep hearing that in downtown St. Louis you can have fun, fun, fun. We are beginning to build a stadium there—an Edward D. Stone design that may be one of the handsomest stadiums in the country. But we are putting it at the very edge of the downtown district in a complex interlocked with an expressway and a cluster of parking garages that will take up blocks of land with dead storage. In addition to this, between the stadium and a mall that will extend westward from Eero Saarinen's magnificent Gateway Arch, now under construction, our downtown redevelopers are hopeful that Walt Disney will build a St. Louis version of Disneyland.

There is a note of delicious irony here—for those detached enough to enjoy it—because this development would recreate in miniature an old St. Louis street. There would be an old theater, and old showboat, and some diversions borrowed from the New Orleans scene. To make room for this, it will be necessary to tear down an old theater, and right in our riverfront we already have the only remaining, genuine, authentic river showboat, the Golden Rod, which is now being refurbished. We have ripped up old streets and torn down old iron front buildings by the mile.

# 31st ANNUAL CONVENTION REPORT:

Over 200 Architects, their wives, material suppliers and their wives enjoyed a two and a half day cruise aboard the S.S. South American for the Architects Society of Ohio 31st Annual Meeting and Products Literature Display. This year's cruise, the second of this nature, consisted of cruising Lake Erie to the Welland Canal, a bus trip to the new City Hall Building at Toronto, Ontario, with a brief visit at the Toronto Association of Architects Headquarters building, returning to the S.S. South American and cruising Lake Erie to Cleveland.

Upon arrival at the East Ninth Street pier conventioners were greeted by Arthur Hoag and his Hospitality Committee who presented all with identification tags and leis.

The first item of business was the Executive Board meeting held in the ship's ballroom, Friday afternoon. Conventioneers participated in a get-acquainted party and social hour until dinner. After dinner the Bon Voyage party and dance, featuring the music of the ship's combo, highlighted the first day's festivities.

The following day's activities brought a slight change in plans when it was discovered that a cargo vessel was blocking the Welland Canal. It was necessary to call ahead to have busses meet the ship to transport it's passengers to Toronto, Ontario.

The Annual Meeting was held as scheduled Saturday morning with the following results:

Joseph Tuchman, re-elected, President  
Eugene F. Schrand, re-elected, First Vice President  
Richard L. Tully, re-elected, Second Vice President  
Roy M. Lively, re-elected, Third Vice President  
Arthur H. Hoag, Jr., elected Secretary  
Harold C. Munger, re-elected, Treasurer

All officers were re-elected to a second term with the exception of the Secretary, who was elected to his first term. The previous Secretary, William Wiechelman, had served a two year term.

Another item of interest acted upon at the Annual Meeting included the passing of the following Constitutional Amendment:

Amended to read as follows:

Article VIII

A. Annual Meeting

1. Time and Place

a. The Society shall hold an Annual Meeting, the time and place to be fixed by the Board, if not fixed by the preceding Annual Meeting.

b. The Regional Council shall hold an Annual Meeting, the time and place shall be fixed by the ASO Board, if not fixed by the preceding Annual Meeting.

c. The Society and Regional Council, may hold a joint Annual Meeting when it is deemed that such a meeting is of greater benefit to the Society and Regional Council, the time and place shall be fixed by the ASO Board.

The present wording of this section of the ASO Constitution is:

Article VIII

A. Annual Meeting

1. Time and Place

The Society shall hold an Annual Meeting, the time and place shall be fixed by the Board, if not fixed by the preceding Annual Meeting. The Annual Meeting of the Society shall also be the meeting of the Regional Conference.

Saturday afternoon, Conventioneers were transported by buses to the new Toronto City Hall Building where they were conducted on a guided tour of the premises. Those who did not wish to see this architectural edifice were offered a shopping tour of Toronto. After a very informative tour, members of the party refreshed their spirits at the spectacular Toronto Architects Association Headquarters building and enjoyed the gracious hospitality of the host chapter.

Upon returning to the ship, members participated in the President's reception, the Annual Banquet and Captain's dinner, after which dancing was enjoyed in the ship's ballroom.

Sunday's activities included the Seminar Session conducted by George McCue, Art Critic for the St. Louis Post Dispatch, and the Seminar conducted by James Marston Fitch of Columbia University. (Notes of these sessions may be found elsewhere in this issue.) Culminating the two and a half days of events was the social session and gala return to Cleveland's East Ninth Street pier.

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If the downtown is at all important to us as the central focus of civic life, and if it is thought of as representing a concentration of brains, talent, community spirit, culture and economic vitality from which everything round about emanates, then the setting for all this is important—both to proclaim that "This is the place" and as an environment in which these attributes can continue to be nourished. What we put into it is important, and what we take out equally so. It is worth the trip to San Francisco to see how it can be made to work. There is a downtown that has what a downtown needs to remain viable—a substantial density of permanent residents, plus a steady traffic of visitors; a good balance between big stores and interesting small shops with a tremendous variety of goods; a culture center that includes a museum and opera house, both well supported; good

use of a fine waterfront; a great deal of night time and week-end activity and entertainment, a healthy growth of notable new architecture, and a healthy preservation of older buildings, which combined give the city an agreeable varied texture of several periods.

San Francisco's chief asset is the way one feels when in San Francisco, and that is nothing more nor less than the urban experience. It doesn't need an amusement park downtown because the city itself generates its own excitement and attractiveness. **END**



**HONORARY ARCHITECT** — President Robert I. White of Kent State University, second from right, receives a certificate as an honorary associate member of the Eastern Ohio Chapter of the American Institute of Architects. The award was made to Dr. White "In recognition of his contribution to the profession of architecture." Making the presentation are Donald Schade of Warren, left, president of the Eastern Ohio Chapter, and Theodore Kapenekas of Cuyahoga Falls, chapter secretary. At right is Prof. Joseph Morbito, chairman of Kent's department of architecture.

## Columbus Chapter PC to Hold Christmas Party

The Columbus Chapter of the Producer's Council, Inc. will hold their annual Architect's Christmas Party on Thursday, December 10, 1964, at Ilonka's Provincial House, 4040 East Broad Street, Columbus, Ohio. Written invitations supplying further information will be mailed in the near future."

## COVER

This month's cover features a stained glass window in the Saint Christine's Church at Youngstown, Ohio. The window was installed by the Nobis Decorating Company of North Canton, Ohio, manufacturers of stained glass windows.

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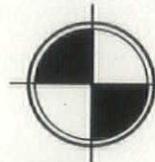
# CINCINNATI CHAPTER SPONSORS URBAN PLANNING SEMINAR

On Friday, December 4, 1964 The Ohio Regional Council of The American Institute of Architects presented a Seminar at the Sheraton Gibson Hotel on "Aesthetic Responsibility in Urban Development", a topic of critical importance to those of us who live in this region. This city has been chosen for this Seminar because its problems are typical of those in contemporary urban areas. Lack of responsible planning, destruction of natural resources and national heritage are a continuing shame; it is our sincere hope that this Seminar will alert responsible citizens to this situation.

The Seminar is not intended as a "workshop for professional's." It was produced as a forum by the AIA so the public can hear and speak with and question people of national reputation; people with experience, background and accomplishment in solving problems of urban living; of movement, of municipal services and space for human occupancy. The Seminar was covered by national publications, TIME-LIFE, THE NEW YORK TIMES; all the architectural trade journals, etc. Speakers included architect Robert Geddes who is involved in the urban renewal project in Philadelphia, the first major urban renewal project in the country; Vincent Scully, author and art historian at Yale and articulate critic of contemporary urban architecture; Paul Spriereggen of the national office of the AIA; Charles Stamm, the Cincinnati Urban Renewal Director and the architectural educator and urban conservationist, Stephen Jacobs of Cornell University; and Richard Snibbe, architect and producer of the New York Seminar "Who is Responsible for Ugliness". This panel also included a sociologist, a psychiatrist, a newsman and local and out-of-state businessmen who have contributed significantly to urban renewal.

The meeting began at 9:00 a.m., Geddes spoke, with Question and Answer period after his talk. Kahn spoke at

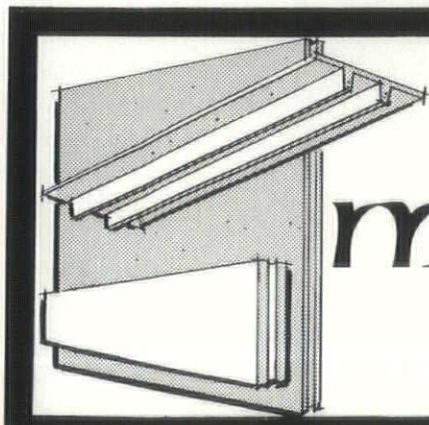
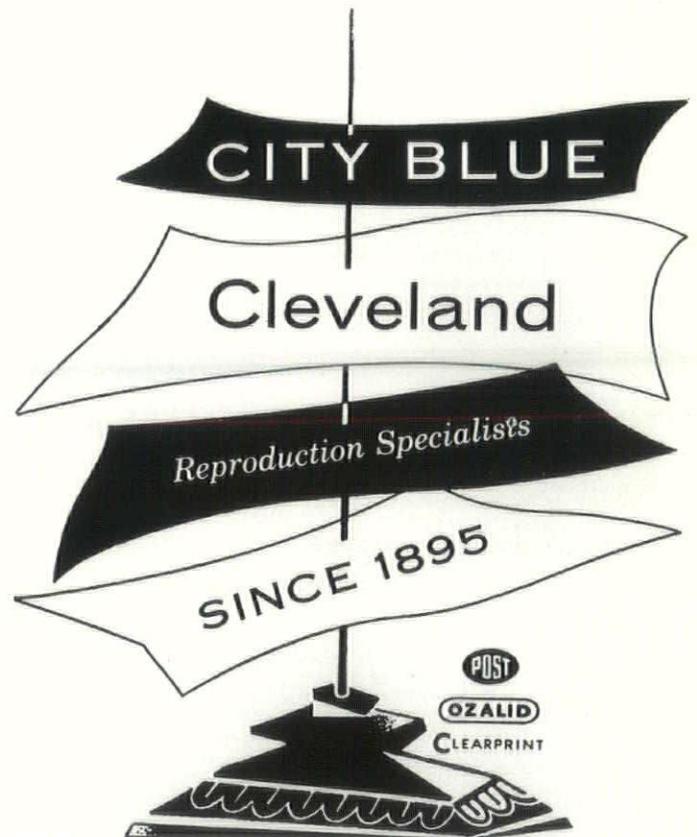
lunch. After lunch a panel discussed "What are our Aesthetic Values?" and Sully spoke, with Question and Answer period after each; the seminar closed with Resolutions for a "Plan of Action".



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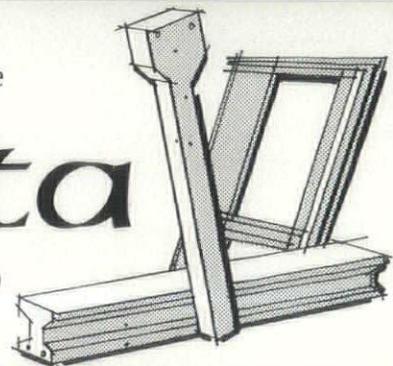
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# 1964 ASO ANNUAL MEETING EXHIBITORS

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The Architects Society of Ohio wishes to extend its gratitude to the above exhibitors for their continued interest in the Society and for their support of the 31st annual meeting and products literature display.

## NEW PARTNERSHIP FORMED

Denver A. Hague and Herbert J. Mould, Jr. have announced the formation of the partnership Hague and Mould Architects. Offices are located at 5850 North High Street, Worthington, Ohio.

## Roses at President's Reception Carry on SCPI Tradition

The roses presented to the ladies aboard the S. S. South American during the 31st Annual Meeting of the Architects Society of Ohio were presented with the compliments of the Structural Clay Products Institute, Region 4, in line with a tradition established by SCPI more than four years ago. Region 4 of SCPI is located at 2556 Clearview Avenue, N.W., Canton. Executive Director is James R. Platt.

## AIA HONOR AWARDS PROGRAM 1965

To encourage excellence in architecture, The American Institute of Architects announces its Seventeenth Annual Program of National Honor Awards for current work. Awards will be made for distinguished accomplishment in architecture by an American architect for any architectural project in the United States, or abroad, completed since January 1, 1960. Through the Honor Awards Program the AIA seeks not only to single out distinguished design, but also to bring to public attention the variety, scope and value of architectural services. Careful consideration will be given to submittals exhibiting excellence in function, economy and environmental harmony and in the distinguished execution of a complex program, as well as to the creative aspects of an esthetic or structural statement.

It is the hope of the Board of Directors that entries will include outstanding examples of special building types such as industrial architecture, schools, urban design, large-scale housing projects.

## FALLOUT SHELTER ANALYSIS COURSE OFFERED

The Office of Civil Defense, in cooperation with the Army Corps of Engineers, will offer 2-week Fallout Shelter Analysis courses at Fort Belvoir, Virginia, during the following periods:

- Nov. 30, 1964 through Dec. 11, 1964
- Jan. 11, 1965 through Jan. 22, 1965
- Feb. 8, 1965 through Feb. 19, 1965
- March 22, 1965 through April 2, 1965
- April 12, 1965 through April 23, 1965
- May 17, 1965 through May 28, 1965

Participants are required to report at Fort Belvoir on the Sunday preceding the starting date of the course. Classes will be held from Monday through Friday during the 2-week period.

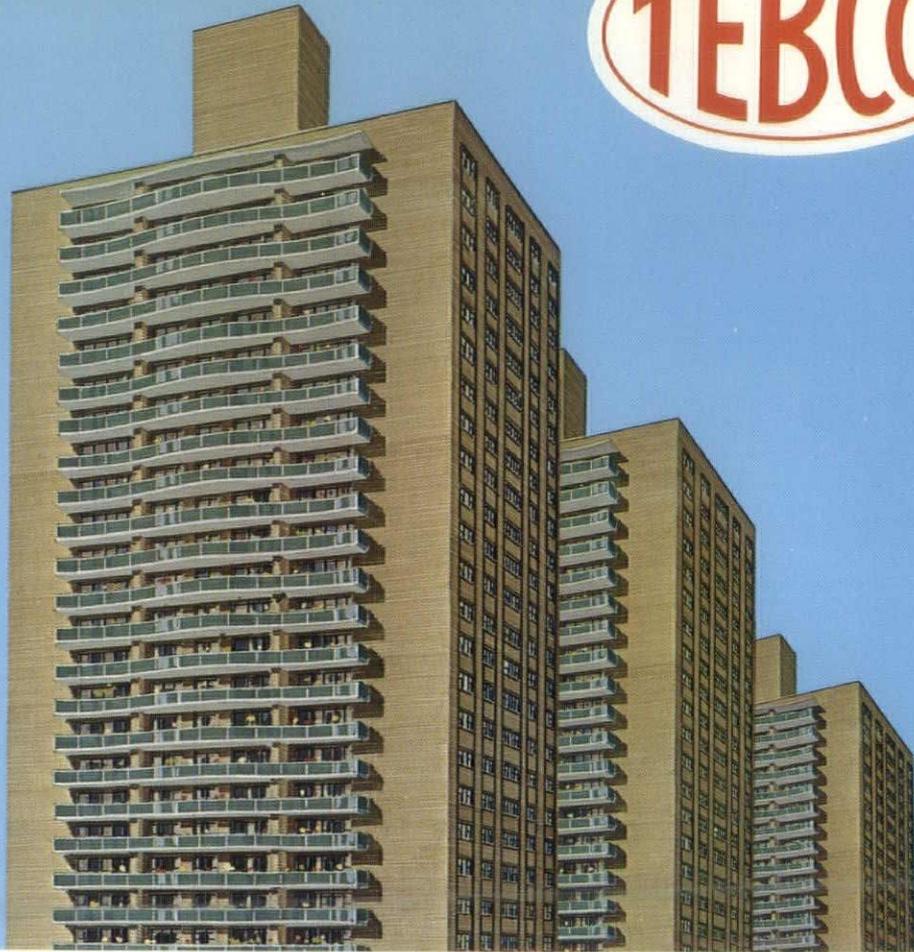
The Fallout Shelter Analysis course covers effects of nuclear weapons, attenuation of nuclear radiation, structural shielding methodology, shelter criteria and environmental engineering, compartmental structures, apertures and entrances, quick approximate methods of determining protection factor, and shelter planning and design.

To attend, an applicant must be a registered architect or engineer, or hold a Bachelor's degree from a recognized school of architecture or engineering. Those successfully completing a course will be certified as Fallout Shelter Analysts by the Office of Civil Defense and their names listed in National and Regional directories. They will also be kept informed of technical developments in the field of fallout shelter design through mailings and periodic updating workshops.

This course is designed to serve representatives of architectural and engineering firms; industry; Federal, State, county, and municipal government agencies; school boards; and public utilities.

There is no tuition charge for the course, and all text and reference materials are provided free. On-post quarters are available.

Architects and engineers wishing to attend this course should request an application form from the Director, Training and Education, Office of Civil Defense, Region 2, Olney, Maryland 20832.



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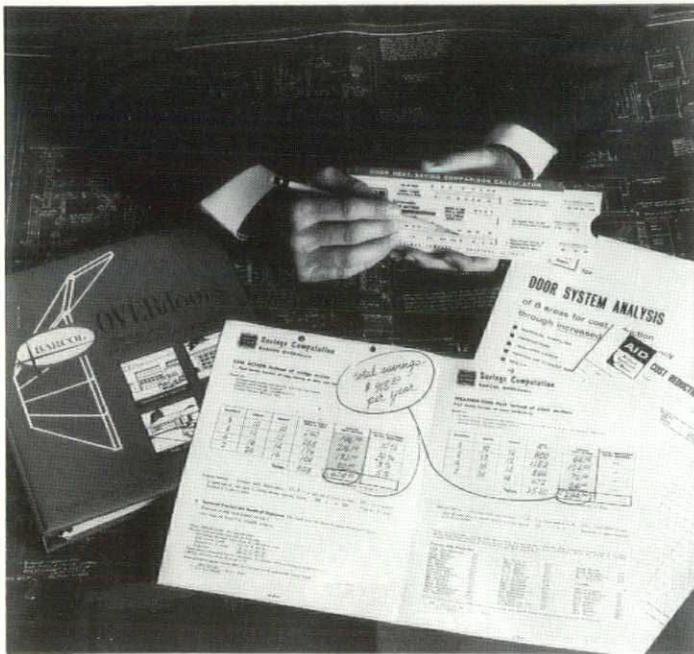
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## STUDENT DESIGN COMPETITION



Toledo's annual architectural student design competition was completed May 20, 1964 with an awards banquet held at the Edison Club, Maumee, Ohio. Competitors were high school students from Toledo and other high schools within a 20 mile radius of Toledo. Eighty three entries were made from 11 different high schools.

The competition is sponsored jointly by the Toledo Chapter, American Institute of Architects and The Toledo Edison Company. The competition's purpose is to stimulate an interest in the profession of architecture as a career and acquaint the student with the dynamic role of architecture in today's society.

This year's project was a park pavilion accommodating exhibitions, meetings, dancing and other community activities. Urban parks have served many social and cultural purposes in the past and with the steady growth of cities, park facilities will become more and more important to the urban citizen.

Harold R. Rice, dean of the College of Design, Architecture and Art of the University of Cincinnati, presented a stimulating address for the student, the professional and all others in attendance at the banquet.

Presentation of Awards was made by Robert V. Taylor, director of Toledo Edison's Residential Sales Division, and Robert M. Lutz, President of Toledo Chapter, American Institute of Archi-

itects.

David Moore, a senior at Ottawa Hills High School, received the \$500.00 scholarship grant as best entry from a senior student. Ronald Albright of Libby High School received the \$150.00 scholarship grant as best entry from a junior student. Robert Weygandt of Bowsher High School received a special award for excellence in electrical design.

Competition Judges were John H. V. Evans, Charles L. Barber, Harold Roe, and Robert Lutz all of the Toledo Chapter AIA, and Roy Coss of The Toledo Edison Co.

Competition committee members were Noel J. Blank, Robert Seyfang, and Robert Lackney all of the Toledo Chapter AIA, and Roy Kerscher of The Toledo Edison Company.

## OBLIGATION TO THE PAST

by Clyde A. Patterson, Jr.,  
Associate Professor  
Kent State University

A new part that a student of architecture can play in the drama of historic preservation is that of historical surveyor. As a student works toward being a professional, he must be aware of the architectural heritage of our country and recognize the need of preserving its best examples.

Unique to the northeastern section of Ohio, as well as to the nation, the Western Reserve has had a profound influence on architectural form and detail to the present. A community that had not been adequately surveyed was Chagrin Falls, Ohio. The Department of Architecture at Kent State University, at the urging of National Preservation Officer, Robert C. Gaede, asked a third year design class to historically survey this community. It was intended that through this program of a week's duration, the first steps would be taken toward the discovery of many structures which could eventually be recorded in the inventory of Historic American Buildings Survey and some of these, in turn, measured for complete record.

The class was divided into 3 man teams with one acting as a recorder, another as an illustrator, and a third as a photographer. Each team spent two

## A.S.O. NEWS

afternoons surveying a quadrant of the city. Each team was then responsible for the material to be presented and its coordination with the other teams so as to make a suitable exhibit for both A.I.A. Chapter and Community use. The result consisted of photographs, finished in the journalism photo lab on the campus, which were later mounted on illustration board; sketches assembled in montage form to accompany the photographs, and a folder of information sheets similar to HABS forms on each building surveyed.

Out of this survey emerges a historical appreciation of the architecture of a community with which a student should acquaint himself, as it is a part of the state or region; an awareness of the various stages of growth through styles and revivals; a better preparation for early commissions to remodel, add to and restore existing buildings; and finally the recognition of the need for preservation of such elements that add interest and architectural vitality to the community.

## OPENS BRANCH OFFICE

The opening of Indiana offices for Kellman & Foley, Architects has been announced by the firm and will be under the supervision of George E. Jamison, associate architect.

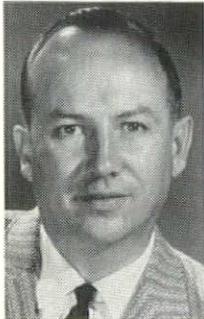
The new office is located at The Architects and Builders Building, 333 North Pennsylvania Street, Indianapolis, Indiana.

## NEW COVER DESIGN COMPETITION

The Architects Society of Ohio is sponsoring a new cover design competition for the OHIO ARCHITECT. Entries open to all Ohio Architects and architectural students in Ohio colleges. The First prize — all expense trip to the 1965 ASO Annual Meeting (for one) — four other merit awards will be made. All prize covers will be used in 1965 issues of the magazine. Entry requirements: All entries to be exactly 8 1/2" by 11" black and white (ink or black color), or 8" by 10" black and white glossy photographs — no pencil drawings or color will be accepted. Subject matter; open to contestant, but must be of "architectural interest", either abstract, or models, details, favorite features, etc. Jury to be selected (one member of the publication committee will be a part of the panel). Deadline for submissions: February 20, 1965. The judging will be between February 20 and March 1, 1965.

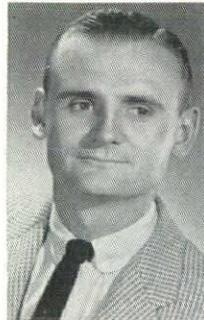
## NEWS OF OUR ADVERTISERS

The Marietta Concrete Division of the Concrete Company has purchased the Marietta (Ohio) plant and offices of the Marietta Concrete Division of the Martin Marietta Corporation, it has been announced by R. Neil Christy, President. The Marietta Concrete Division fabricates, delivers and erects precast and prestressed concrete building components.



CHRISTY

since 1943, and was in charge of engineering on the first precast concrete wall panel project in this area in 1949.



JOYCE

Greenville, Pennsylvania, has been named as Vice President in charge of production. Sheng Pao Sheng, Consulting Engineer, has been appointed Vice President in charge of engineering.

The newly formed Marietta Concrete Division, according to Christy, will promote precast and prestressed concrete products throughout Ohio, western Pennsylvania, West Virginia, Indiana, Michigan and Kentucky.

At present, the Marietta Concrete Division is producing precast concrete wall panels for such outstanding new construction projects as the Bethesda Hospital, Zanesville, Ohio; Huntington National Bank, Columbus, Ohio; the Washington County Free Library, Hagerstown, Maryland; Department of Highways Building, Columbus, Ohio; and the I.B.M. building, Fishkill, New York.

## REVIEW FIRST YEAR OF WORLD'S FAIR PARTICIPATION

One of the most popular exhibits in the Better Living Center of New York's World Fair has been the Marlite Interior Idea Center, which gives practical ideas on how to plan and decorate various room areas. Well-pleased with the results of the World's Fair exhibit are V. R. Marsh, vice president and general manager of Marsh Wall Products, Dover, Ohio, and Jule R. von Sternberg, A.I.A., publishing director of Showhouse, Inc., who decorated the Marlite Interior Idea Center. V. R. Marsh, Jr., supervised the activities of the exhibit. Active in many World's Fair exhibits, including the design of the Government of India pavilion, von Sternberg styled the distinctive Marlite exhibit with attractive accessories. Marsh has announced that many new Marlite products will be included in the Fair exhibit next year.

## HOMASOTE SALES TERRITORIAL CHANGE

Two of Homasote Company's sales personnel traded territories to give themselves a more favorable position in serving the building industry. Homasote welcomed this arrangement as a better way to serve their clients.

Mr. Hugh Alvarez, Homasote's Western Pennsylvania representative, has taken over the Rhode Island, Eastern Connecticut territory of Mr. John Tighe and Mr. Tighe will go to Western Pennsylvania. Mr. Tighe originally came from Western Pennsylvania while Mr. Alvarez's home had been in North Jersey.

Homasote Company of Trenton, New Jersey is the manufacturer of the oldest structural insulation board on the market today.

Blumcraft of Pittsburgh has announced that Charles E. Waddell, of Cleveland, Ohio, has been appointed to do promotional work among Architects in the Cleveland area.

An improved Key-Removable Cylinder for hotels, apartments, dormitories and offices—wherever frequent rekeying is necessary—has been introduced by the Russwin division of Emhart Corporation, New Britain, Conn.

Unlike cylinders with removable cores, the Russwin innovation permits the removal of the entire cylinder. There are no tell-tale keyway configurations as the Key-Removable Cylinder looks exactly like other Russwin cylinders.

With the new device, changes can be made quickly and easily. By insert-

## NEW PRODUCT REPORT

Barcol Overdoor Company, Sheffield, Illinois, announces a new guarantee for the company's residential line of Cam-Action Overdoors.

Effective immediately, Barcol Cam-Action Overdoor tracks, spring and hardware components are now guaranteed for 10 years. Hardware parts will be replaced free of material cost after verification of failure is made by the company. Only a minimum service charge is involved for labor.

The guarantee is void in cases of willful or accidental damage, or if installation, alteration or repair is performed by any person other than a Barcol authorized representative.

According to Barcol General Manager, C. A. Nowlen, "This unique guarantee is a recorded transferable agreement directly between Barcol and the homeowner. To our knowledge, this type of product warranty is unequalled in the door industry. We believe this is newsworthy evidence that Barcol Overdoors are built to the highest standards of quality."

Cam-Action, a Barcol exclusive product feature, assures a tight fit of overdoor and jamb. Cam-Action mechanism moves the door away from jamb to permit smooth operating clearance and eliminating binding during door movement. When closed, Cam-Action holds door tightly against jamb stops, resulting in a positive seal that eliminates air or dust leakage. Furthermore, homeowners receive direct benefits from significant additional savings in heating and air-conditioning costs.

Barcol manufactures a complete line of both Cam-Action and conventional wedge-action overhead type doors in all types and sizes for residential, commercial and industrial installations. The company also markets electric door operators and controls through its established franchised dealers. Brochures describing the product line are available by writing directly to the factory.

ing a control key into the keyway and turning it slightly clockwise, the cylinder can be instantly withdrawn. When replacements are installed, a counterclockwise turn of the control key locks the new cylinder into the shell.

The Russwin Key-Removable Cylinder is available for use with mortise locksets and rim-type fire exit bolts.

Further information and printed literature may be obtained from the company's advertising manager, O. J. Manochi, Russwin division, Emhart corporation, 102 Washington Street, New Britain, Conn.



## Build excitement into your plans with a new Andersen Wood Gliding Door

**It's designed for exciting living!** Just the thing to bring a fresh look of elegance to new homes, motels and apartments.

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comes **factory primed** (outside) and factory glazed in several options. Custom-designed hardware complements both traditional and contemporary designs.

Dual rollers provide **extra-smooth operation**; doors feature a self-contained leveling adjustment. Thermal barrier in anodized aluminum sill reduces loss of heat to outside, checks condensation on inside of sill.

Consider a new Andersen Gliding Door for the plans on your drawing board right now. You can get a **complete demonstration** from any of these Andersen distributors. Ask for a descriptive bulletin and tracing details.

**Andersen Windows are readily available from these Ohio Distributors:**

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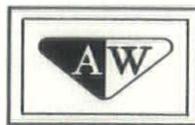
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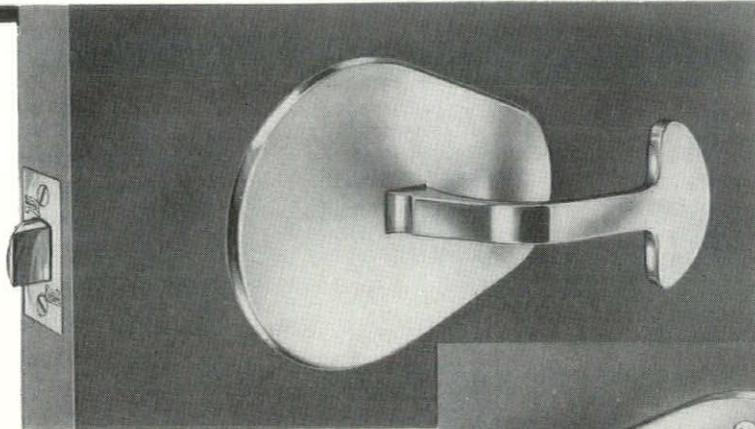
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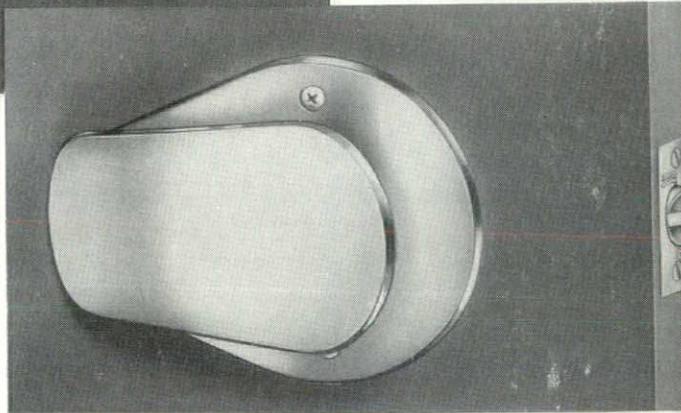
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Showing Pull Lever



Showing Push Lever

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