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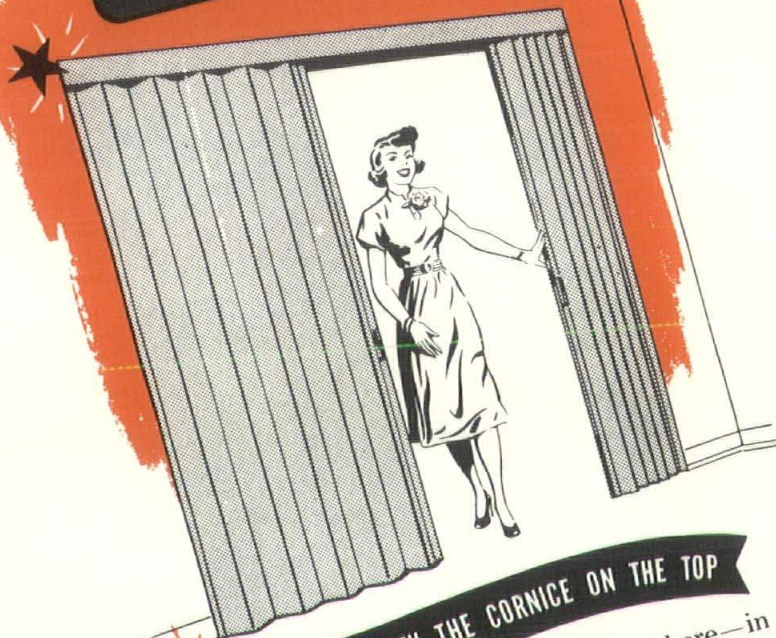
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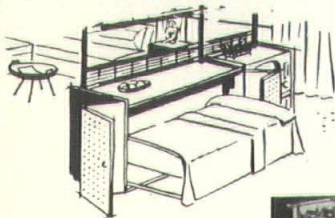
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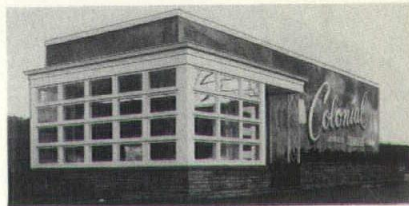
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NEW PRODUCTS

A new wood-frame window, modern and flexible in design, has recently been designed by L. Vaughn Company. Called the Air/Lite, it is said to have advantages over metal frames and can be used even as a structural bearing member. Woods used are mahogany, redwood, and others and all windows are built to any specifications.



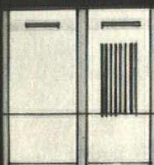
A space-saving idea that works is the new Murphy Bed designed to give living space by day and sleeping comfort at night . . . currently on view at the New England Sales Corp. Attractive and multi-purpose rooms are possible with this folding bed, which, it is said, lends itself to the ingenuity of the planner.

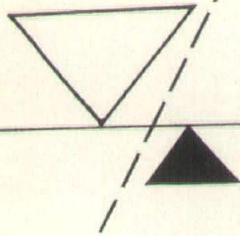


This new "Spacemaster" is a folding door in the low-price field which has many new advantages of the higher-priced units, including rapid and easy installation. . . On display at A. H. Leeming & Sons, this folding door is steel framed and is covered with washable vinyl fabric.



A new G. E. Combination Furnace and Home Cooling Unit is said to be a single "weather plant" that fits anywhere, even in a closet. It is only 55" high and 30" wide. Now on view at the Petroleum Service Company, the cooling unit may be added separately.





a Statement

The Board for the Examination and Registration of Architects has a position of importance to every architect in Rhode Island.

The members of the Board must impress a young man about to enter the profession with the dignity and high ethics of architects, as well as with the technical and professional education required for registration.

With architects from other states, seeking registration, the Board must be prompt and courteous, knowing that we would wish such treatment in return.

With the public, seeking information, they must be able and helpful, as each of us would want our representatives to be.

And with the individual, who, through ignorance or deliberately, violates the law set up to safeguard life, health and property in Rhode Island, they must be firm and relentless.

It is a large order and one which can be filled only by the best-qualified architects in the state. The Registration Board is no place for political appointments, for men whose only qualification is that they have friends and relatives in high places.

Recently the Governor made known the names of three appointments to this Board, one to fill a vacancy and two as new members, which he will present to the General Assembly for ratification.

It is our sincere hope that the future will show that these men have the talents needed for this job of vital importance to us. They will receive no glory, no thanks and no remuneration. Nevertheless we require of them the utmost devotion to our cause. The reputation of the profession is in their hands.

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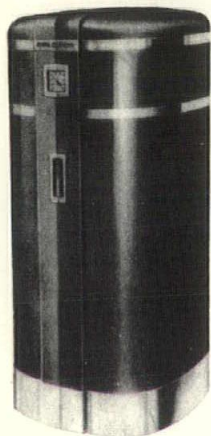
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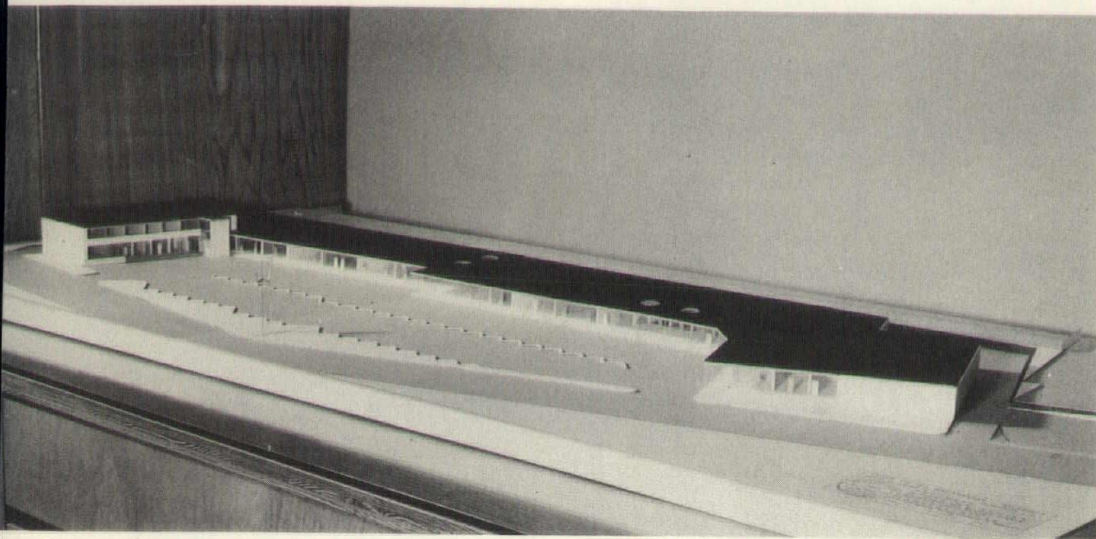
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WILLARD AVENUE PROPOSAL



MODEL DESIGNED BY A. J. A. ARCHITECT, IRA RAKATANSKY, FOR THE PROPOSED WILLARD AVENUE SHOPPING CENTER

The modern suburban shopping center today has become a great asset to the harried American city-dweller. Hectic, hurried, snarled in traffic, scarce on time, today's American family welcomes the conveniently located shopping center as the desert nomad welcomes an oasis. Here is a place where he can buy what he wants when he wants it with a minimum of pressure and irritation. As accessible as television, as practical as a deep-freeze, like them, the shopping center enhances daily living.

A critical need still remains for shopping centers in existing residential neighborhoods rather than for the more publicized out-of-town "shopping worlds". The proposed Willard Avenue shopping center in Providence, a project of the city Redevelopment Agency, would be such an accomplishment for neighborhood centers.

This center would serve an area of over 24,000 people who now shop either downtown, or in the Willard Avenue district, which is at present run-down and antediluvian, and a detriment to the neighborhood it attempts to serve.

The new shopping center provides 31 units broken down into many stores and services, plus parking for at least 200 cars where now there is no parking at all. It is a plan laid out to meet the needs of the individual merchants involved, the present shop owners who will be temporarily displaced if the proposal succeeds. Their preferences such as choice of location, and type of accommodation will be adhered to wherever possible.

As this is not to be a government sponsored job, the Redevelopment Agency has no authority to build, but is merely serving in an executive capacity. Don Graham, head of the agency, has high hopes that the Willard Center Businessmen's Association, to whom they are submitting the proposal with recommendations, will see fit to finance the venture.

The Association is comprised mainly of the shop-owners who will be most directly affected by the new shopping center, as their time-worn shops will have to be torn down. Such a project would surely be a boon to the general welfare of the city and to the state as a whole, and of course primarily beneficial to those people living in the Willard Avenue area.

Making of an Architect

Photographs by Charles Arnold, at R. I. School of Design



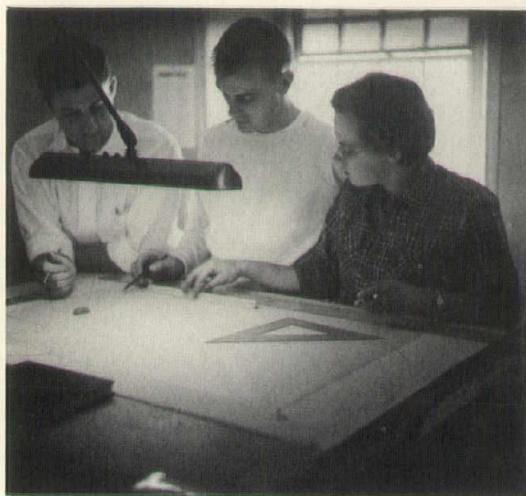
Our modern architect is not a seven day wonder living in an ivory tower. Like the doctor and lawyer, he is the product of as much as eleven years of advanced schooling and apprenticeship. And his training is intensive, highly specialized and completely practical.

On one hand, our modern architect deals in universal problems. From planning entire cities to designing single family houses, he must grasp the problems of communal living and he must solve them within a framework of searching philosophy.

On the other hand, our architect must be as practical as a garage mechanic. He must work out to the last detail all the many down-to-earth elements that go into building design: electrical connections, plumbing joints, heating (and cooling) system capacities, sound and heat insulation are only a few on the list.

Overall, our architect must understand the close relationship between himself and the engineer, the interior designer and the landscape architect. He must know what a ten-penny nail will do, or pre-cast concrete, or the color of a wall, or creeping bent grass, to his final solution for a better building.

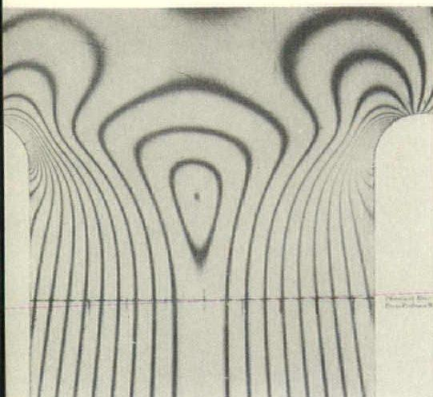
All of these technical and creative things a student architect like Carlton H. Rounds of Providence seen on the following pages, begins to learn in well-established schools. At the same time he must learn through the liberal arts, to appreciate man's own nature and development through the ages. Only then is he sufficiently prepared to take up the mantle of his profession and help mold the environment of the community in which he lives.



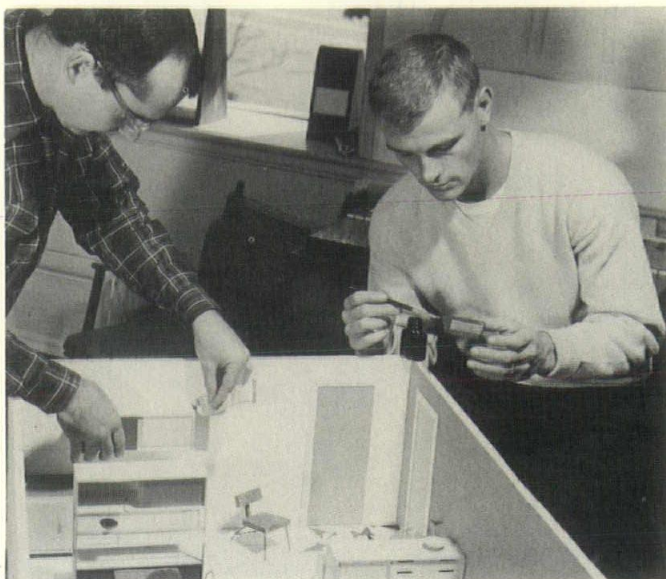
A WAY OF SEEING, as well as a way of thinking and a way of doing is developed by Rounds in his first year, as a foundation upon which he will build his career.

IN HIS SECOND YEAR, Rounds works out "planning problems" in which he designs his first building — small, mainly of wood construction, but thoroughly detailed.





PATTERN of photoelastic stress analysis of an ancient Greek column typifies the close study of materials, old and new, which the architect, as scientist, must master.



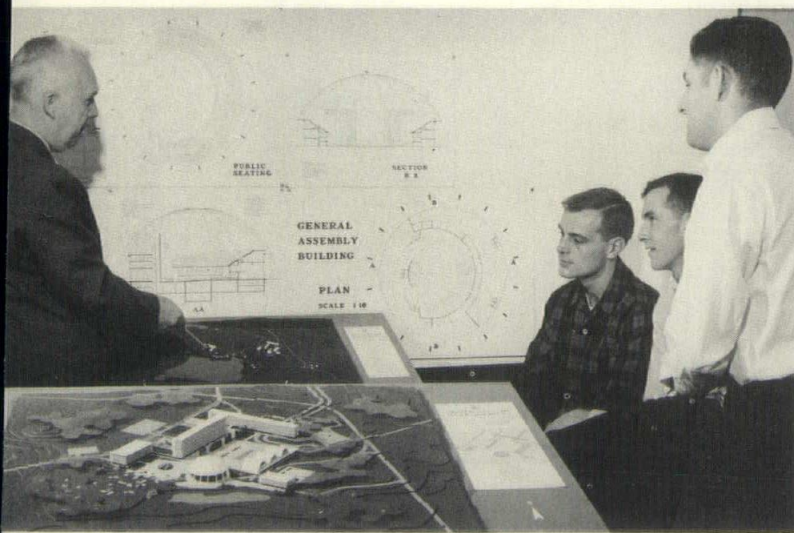
PLANNING FROM THE INSIDE OUT is early phase of his training and an integral part of his curriculum. "Form follows function," Rounds learns, "but beauty is a function, too."



ELEMENTS of interior design such as this chair, as well as principles of external structure, are drilled into students, while at the same time they learn the value and limits of workmen's tools.



THE LAND, its contours, its composition, the trees and shrubs it will grow, is another essential study in developing the all-around knowledge and know-how of an architect.

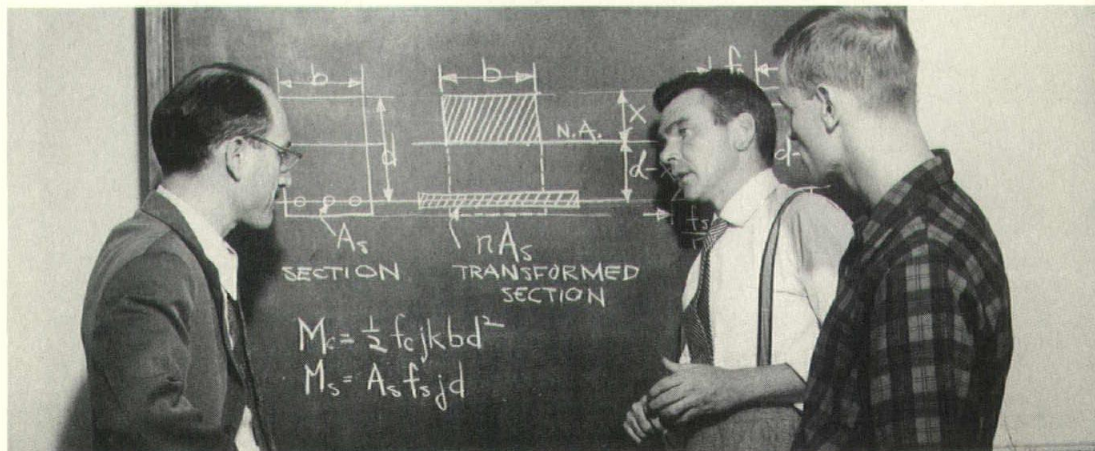
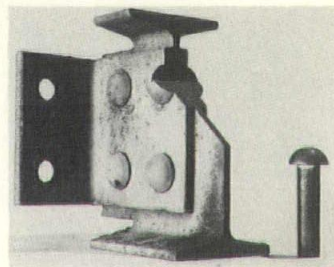


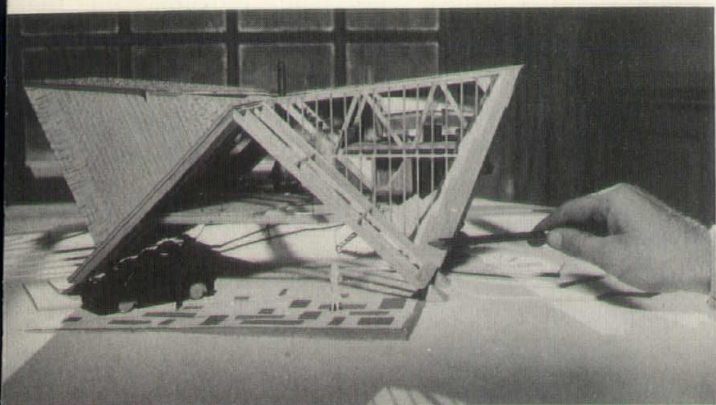
LARGE SCALE DESIGN for public use is an art and science in itself that combines in sometimes overwhelming degree all the many problems the architect is trained to solve.



ANALYSIS AND PRACTICE with materials and methods under actual field conditions, give Rounds first-hand information and common-sense approach to structural problems of building.

PRECISION THINKING and complex mathematics must be learned to solve problems of stress, compression and other always recurring technical headaches in planning the hidden heart of the structure.





IMAGINATION is in-born but especially developed to work in harness with all Rounds' hard-learned information. Finally, a new architectural personality has taken form and his individual expression of architecture may often be daring in design, but because of his training it will always be practical.



A Short

Recently, a new building has risen on lower Westminster Street between Mee Hong's restaurant and The Arcade. These three buildings standing in a row constitute a short lesson in architecture. Here, where three facades join, a ready-made comparison in architecture exists. Side by side, these buildings transverse a range of building style and design that spans not only the breadth of centuries, but speaks out sharply through the voice of contrast as to what is good and what is bad in architecture.

Little can be said in the favor of the first building, Mee Hong's, except that possibly it is a lot less blatant than some of the other structures which add to the confused and chaotic hodgepodge of the downtown Providence area. To say the least, it is crudely "modernistic."

Moving next to the third building in this architectural kaleidoscope, The Arcade, we find that this building, built in the early 1800's, is an outstanding example of what was excellent in a bygone era. From the standpoint of structure, material, and philosophy of design, this famous neo-classical edifice is as fine an expression of its kind as can be found in Rhode Island.

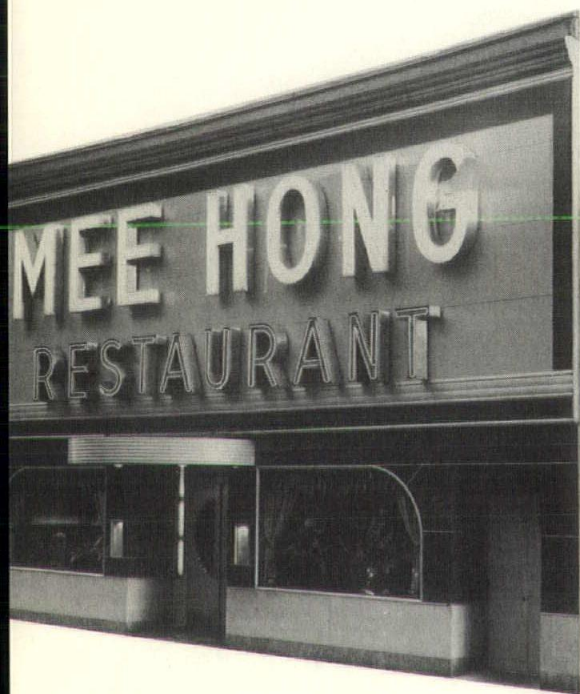
This brings us to the center building of the three, the new First Federal Savings, recently given a facelifting and re-designed by AIA architect, Conrad Green.

According to Mr. Green, the main idea behind the design of its facade is to have it harmonize with the surrounding buildings, rather than to introduce a new and dichotomic effect which might add to the already chaotic melange. The plan demanded a straightforward approach, simple and direct.

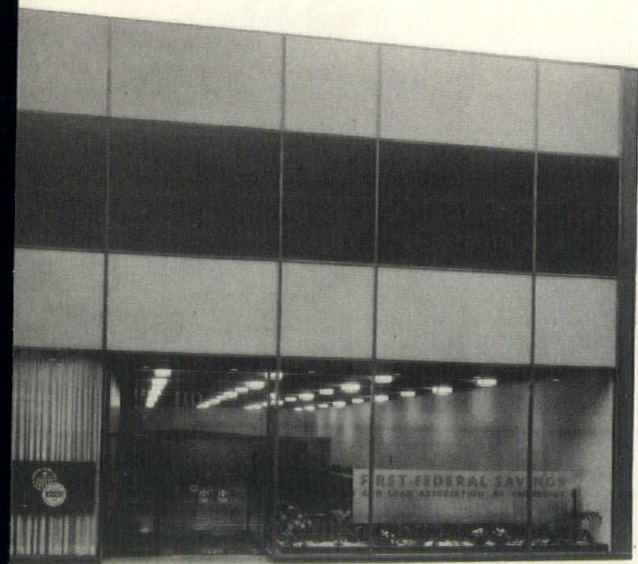
Glass was chosen as the main external element, because it was clean and precise, dignified, yet unobstructive. At the same time it became an open and inviting facade, friendly in atmosphere, and appealing to the average small wage earner and passerby. Interior planting was used along the entire front wall to further enhance this feeling. Lettering and signs on the exterior were purposely left out to maintain simplicity. The only sign was designed for the inside, where it also acts as a visual baffle between the people on the street and the tellers within.

Oxidized bronze, rather than aluminum, was selected as a framework for the glass exterior, as it was felt that this would blend more easily with the surrounding facades.

Mee Hong's most likely won't last long in the annals of architecture, but certainly The Arcade and probably Conrad Green's new building will stand for a long time as expressions of good building design.



Lesson in Architecture



Father of the

In the year 1852, Elisha Graves Otis, master mechanic for the Yonkers Manufacturing Company, was faced with a problem. Josiah Maize, proprietor of the bedstead factory, needed a hoist to lift heavy equipment to the upper floor. Mr. Otis was puzzled over an idea that kept tugging at a corner of his brain as he mentally designed his hoisting machine. It wasn't the job of designing a good workable hoist that perplexed him. He could visualize the entire mechanism in his mind. Hoists were nothing new either. They had been known in one form or another for at least 2000 years. The Romans had used them, and they were fairly common if exceedingly dangerous contraptions during the Middle Ages.

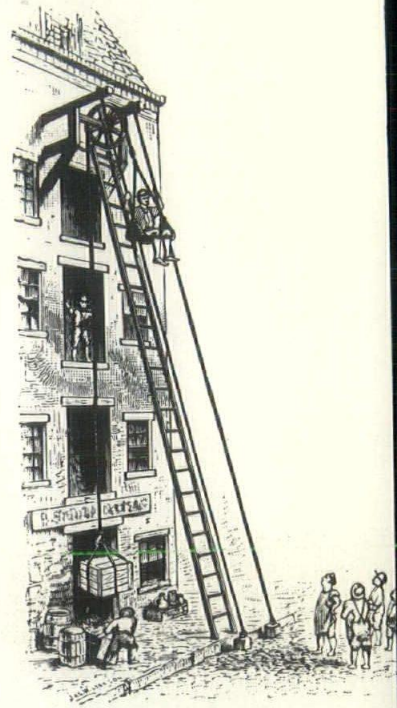
It was the element of danger about hoists that bothered Mr. Otis now. Every one built since the days of the Caesars had had one thing in common: If the rope or suspension cable broke, the hoist and everything in it plunged to the ground.

If a man could just devise a machine that wouldn't fail—one that would stay up if the rope broke—perhaps—yes, that would do it, a wagon spring. A good, tough, steel wagon spring, meshing with a ratchet. If the rope gave way, the spring ends would catch and hold.

Privately, he considered it a rather ingenious device, something that might save Mr. Maize some money by eliminating damage to cargos.

What Mr. Otis didn't think, and what he had no way of knowing, was that his invention of the world's first safe elevator was to alter the face of the globe, that because of it vast cities would spring up toward the sky instead of spreading toward the horizon as in ages past.

Today, when elevators represent the world's safest form of public transportation, when they are nearly as much a part of our daily lives as streets and sidewalks, it is almost impossible to conceive of cities without them. In Rhode Island alone, according to the statistics of the Otis Elevator Company, there are now approximately



SKYSCRAPER

2800 elevators. Just how the skyline of Providence would look had they not been invented is hard to imagine.

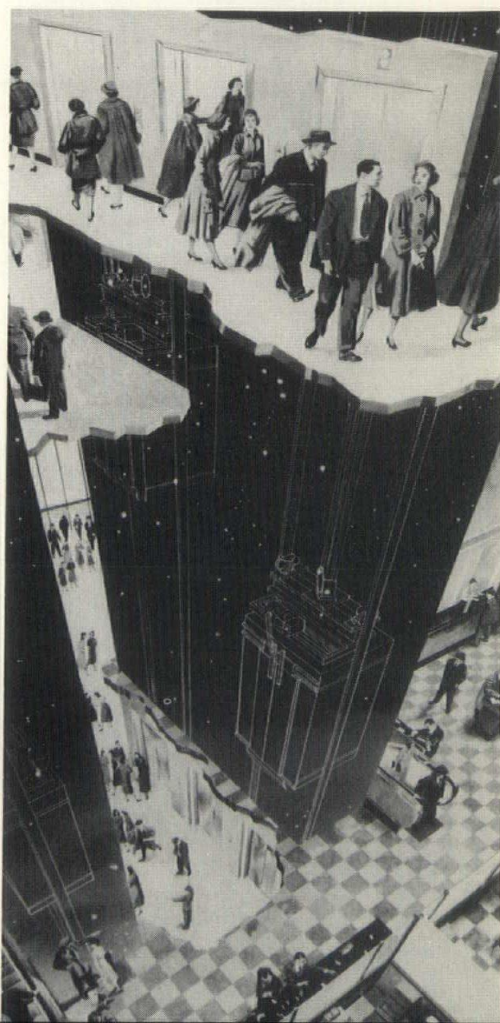
Nowadays one can go from the ground floor of the Industrial Trust Building to the tower, 26 stories and 418 feet above the streets of Providence, in about 30 seconds changing at the fourteenth floor. One hundred years ago if the Industrial Trust Building had existed, which in itself would have been impossible, ascending it would have been comparable to climbing a small mountain.

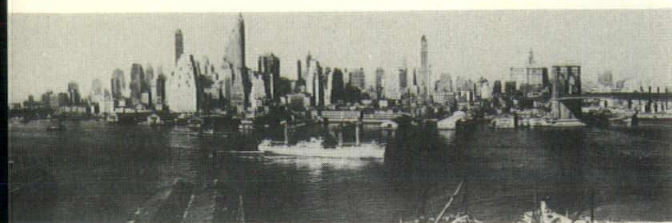
For the difference between that climb and today's pleasant 30 second trip, the world can thank Elisha Otis.

Mr. Otis, himself, saw no visions of gold in his "safety hoister", as he called it. In 1853, he was preparing to set out for the West on the trail of the Forty-Niners, when a Mr. Newhouse of New York asked him to install two safety hoisters in a building at 275 Hudson Street.

So on September 20th of that year, Elisha Otis opened his own shop on the bank of the Hudson River at Yonkers to build them, and the elevator industry was launched. This small shop became, and is now, the world famous Otis Elevator Company which today is celebrating its 100th anniversary.

After his first two sales, the going was rough. Receiving no orders during the first few months of 1854, Mr. Otis came up with an idea which revealed a strong streak of showmanship in his Yankee makeup. In May of that year he decided to demonstrate his safety hoist at the famous Crystal Palace Exposition in New York.





Mr. Otis had himself hoisted to the ceiling on a platform, then ordered the rope cut. The wagon spring snapped into place in the ratchets, the platform remained safely aloft, and the triumphant Mr. Otis doffed his tall Vermont hat and called out to the startled spectators, "All safe, gentlemen, all safe."

After that, orders began coming into the little shop of the "safety elevator man", as he came to be known, at an encouraging rate. But the man whose invention was to raise the human race to new heights, both literal and figurative, never lived to see the wonders that were to result from his handiwork. In 1861 a diphtheria epidemic swept the country. On April 8th of that year, just four days before the bombardment of Fort Sumpter, the father of the modern skyscraper was numbered among the epidemic's victims.

Of him, it can be truly said that the skyscraper is his monument.

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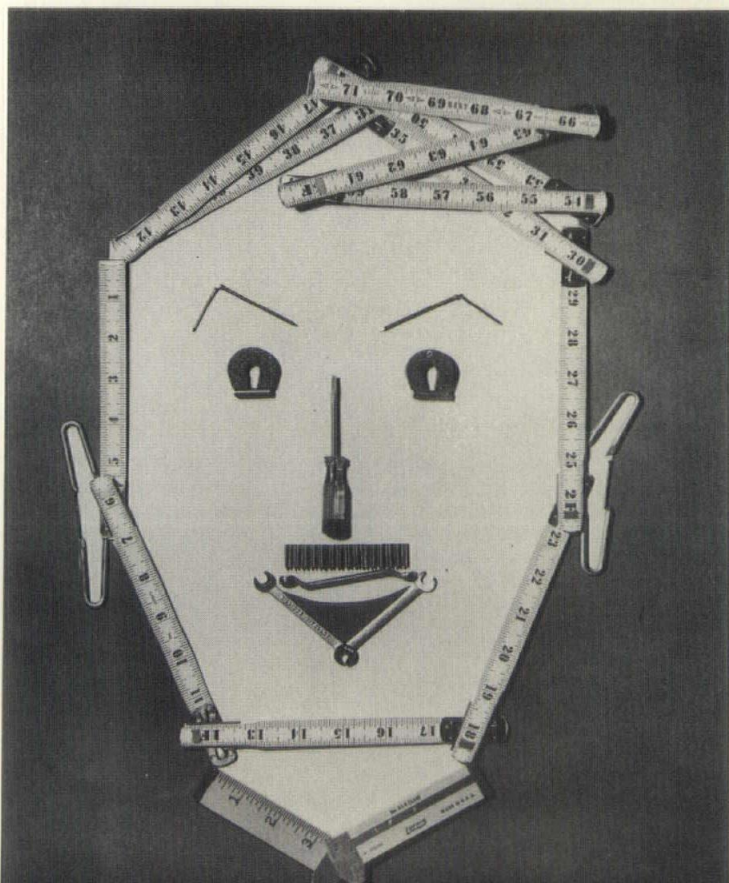


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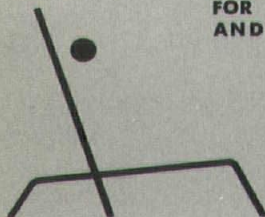


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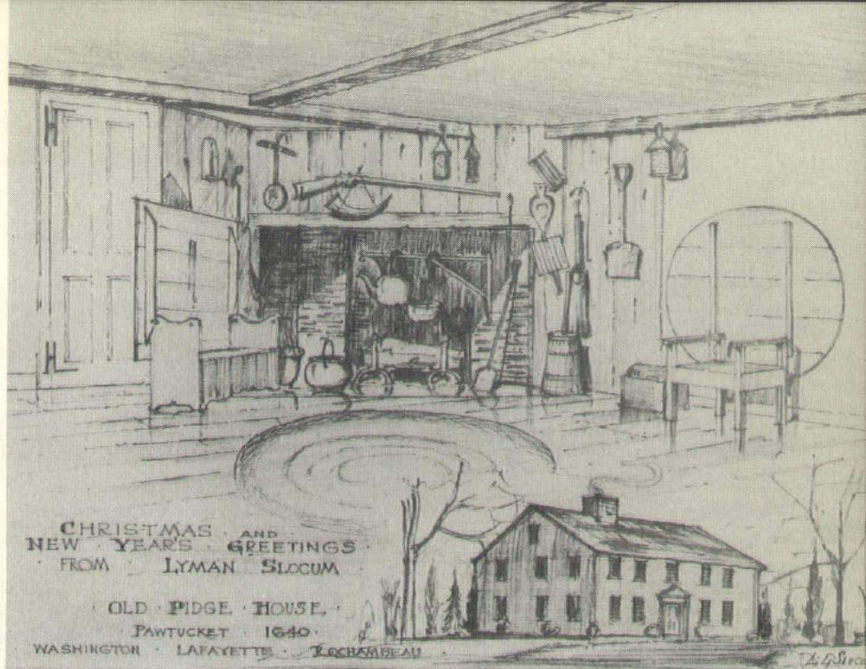
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Old Houses Never Die



If houses could talk, the story that the "Old Pidge House" in Pawtucket might relate would be a fascinating one. Reputedly the oldest house in Rhode Island, it was built in the year 1640, and was restored in 1932 by the Standish family of Providence, direct descendants of Miles Standish, Pilgrim father.

Early American in style, it has low-beamed ceilings of hand-hewn timber, narrow windows, wide, rough-boarded floors, and a fireplace in every room, all built into a huge central chimney. Luxurious for its own era, after its restoration it represented a remarkably accurate record of early American living. This was the era when doors were locked with hard wood wedges and smoking was strictly prohibited on the streets of Providence.

If houses could talk, the Old Pidge House might tell of a night long ago when French soldiers encamped nearby, and the great Revolutionary war leader, General Lafayette, occupied a suite of rooms on its second story.

Later, in 1783, the Old Pidge House was licensed as a tavern, and the "common room" or barroom, pictured above, was the center of much activity. Here in the evenings, the troops of another renowned general often gathered to trade stories of love and adventure over foaming ale. These were the men of Rochambeau's command. And could the old house talk, what tales it might spin of barroom bravado, and local damsels in distress.

After the war, in 1824, General Lafayette paid a return visit to America. As he passed along the Pawtucket turnpike on his way to Boston, an unnamed infant was carried out to the distinguished general by the tavern keeper's wife, Mrs. Pidge. She beseeched the general to name the child, and with very little modesty he obliged, calling it Lafayette Pidge.

Today, the famous old house on the Pawtucket City Line is being torn down, and therefore, in the process of ceasing to be a landmark. But old houses are like old soldiers: They never die, but merely fade away. It seemed only fitting, therefore, to devote this page to the Old Pidge House with the thought that perhaps it may remain a landmark a little while longer, at least in the memories of SKYLINE'S readers.

What would the old French general think if he could envision the modern bank and stores which will rise on the site of the Old Pidge House? Or would he even remember?

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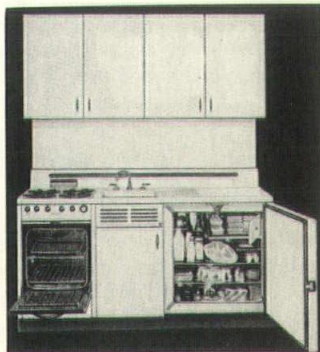


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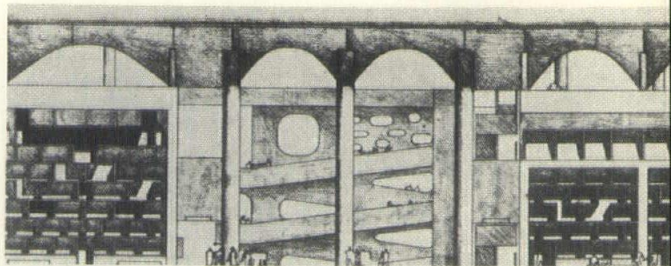
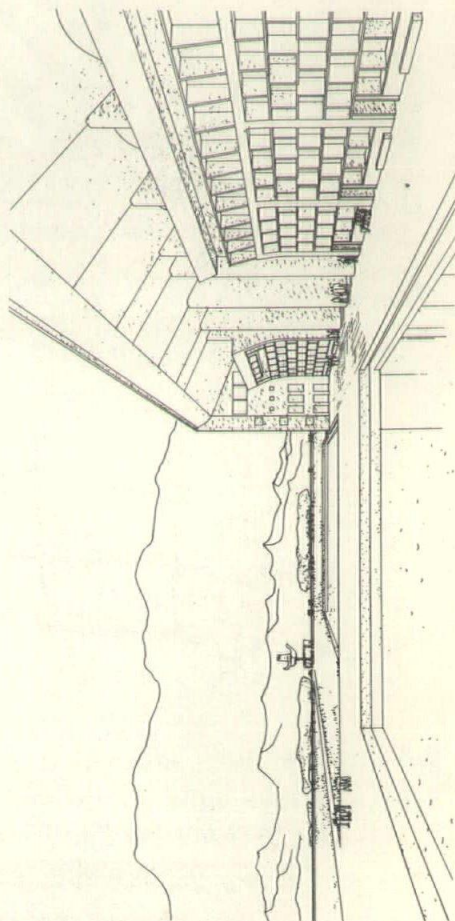
book review

This fifth volume of the works of Le Corbusier shows how France's great architect is more than a designer of buildings. It includes paintings, tapestries, sculpture, a prospectus for a forthcoming book, ("The Poem of the Right Angle"), a tool for town planning, (the CIAM grid), a "Harmonic measure to the human scale, universally applicable to architecture and mechanics", (the Modulor), as well as plans for apartments, exhibits, shrines, factories, houses, and cities.

All these outpourings of Le Corbusier are presented to the reader with the assumption that he is well up on the previous works of the architect and that he shares the editor's shrill contempt for those who are not visionary enough to accept Le Corbusier's plans. The book is written basically in French, with the main explanation of each project translated into English and German. The English translation is poor indeed and further marred by misspellings. The captions are in French, but the excellent pictures are generally self-explanatory. In short, the tone and form of the book are apt to jar on the English reader, regardless of his attitude towards the content and meaning.

During the years covered by this book, Le Corbusier's three best-known projects were the United d'Habitation at Marseilles, the city of Chandigarh in India, and the U. N. headquarters in New York, to which he contributed the starting point for discussion with his model 23-A. These three have in common that they are more in the line of town planning than architecture. Le Corbusier has gone beyond planning for an individual to planning for groups and, as this book points out, "Town planning is a violent economic social, or, more exactly, political, question." Never one to shirk violence, Le Corbusier has plunged into the fight, brandishing the Modulor in one hand, "man's relationship with the cosmic element" in the other, and setting forth to find the true answer. Yet he is prepared for the worst for, as he himself says, "Imagination is a gift of the gods which brings to those who possess it unceasing kicks in the pants all their lives."

by C.K.H.



Sketch for the High Court of Chandigarh in India. The typical brise-soleil and the overhanging roof are necessary here because of the violence of the sun. The monument in the center distance is the "Open Hand" a favorite symbol of Le Corbusier, which, according to reports, the Indians wish to replace with a statue of Nehru.

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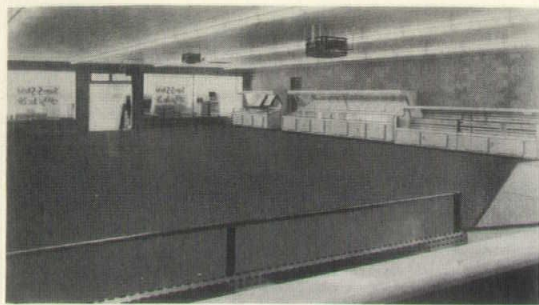
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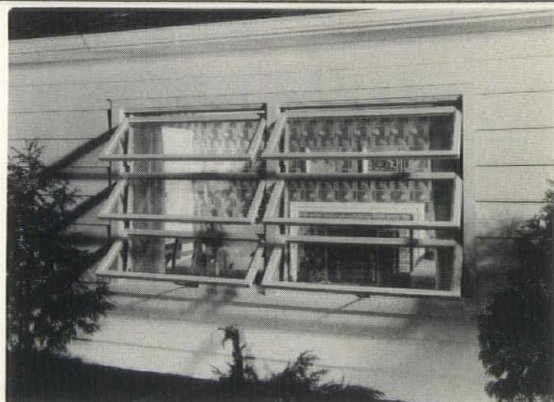


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