

P/A NEWS REPORT

Progressive Architecture's Monthly Digest of Buildings, Projects, People and Products

March 1968

GOLD MEDAL FOR BREUER



WASHINGTON, D.C. Marcel Breuer will be the thirty-fourth recipient of the AIA's Gold Medal, awarded for "most distinguished service to the profession of architecture or to the Institute." It will be presented at the AIA convention in Portland, Ore., in June.

A student of Walter Gropius at the Weimer Bauhaus (1920-24), Breuer subsequently headed the Bauhaus furniture department, where he developed bent tubular steel furniture. At Gropius' request, Breuer came to the U.S. in 1937 to join the architectural faculty at Harvard. From 1937 to 1941, the two men had an architectural partnership in Cambridge; in 1946, Breuer opened his own office in New York City. Among his architectural designs are the Whitney Museum, UNESCO headquarters in Paris (with Nervi and Zehruss), and St. John's Abbey Church, Collegeville, Minn. Among his most recent projects is the addition to the Cleveland Museum of Art.

This year, the Institute will honor another former Bauhaus disciple, Gyorgy Kepes, with the Fine Arts Medal.

Other medalists are:

I.M. Pei & Partners, Architectural Firm Award.

Jack Lenor Larsen, Craftsmanship Medal.

E. James Cabaro, Edward C. Kemper Award, for significant contribution to the Institute and the Profession.

Le Messurier Associates, Inc., Allied Professions Medal.

Ernest Braun, Architectural Photography Medal.

Paul Grotz, Industrial Arts Medal.

Philip Will, Jr., Citation of Honor.

The Graham Foundation for Advanced Studies in the Fine Arts, Citation of an Organization.

DESIGN TEAM PICKED FOR U.S. OSAKA PAVILION

WASHINGTON, D.C. Davis & Brody, New York architects, will team with designers Ivan Chermayeff, Thomas Geismar, and Rudolph de Harak to prepare the United States Pavilion and exhibits at the Japan World Exposition in Osaka in 1970. Their selection was made by the United States Information Agency following recommendation by a 12-man Advisory Panel composed of: William Bernbach, president of Doyle Dane Bernbach, Inc.; Peter Blake, editor of *Architectural Forum*; William N. Berger, chairman of the Architectural Design Department of Pratt Institute; Donlyn Lyndon, head of the Department of Architecture at the Massachusetts Institute of Technology; S. Dillon Ripley, secretary of the Smithsonian Institution; David Rockefeller, president of the Chase Manhattan Bank; Frank Stanton, president of the Columbia Broadcasting System; William Walton, chairman of the Fine Arts Commission, and USIA members Howard L. Chernoff, Lloyd Wright, Robert Sivard, and Jack Masey.

Before selecting Davis, Brody, Chermayeff, Geismar and de Harak, the panel interviewed ten other teams; which the USIA lists as follows:

(1) William J. Mouton, Engineers. Philip Johnson & Associates, Architects. Harper & George, Designers.

(2) Ward & Saks, Inc., Designers. James Stewart Polshek, Architects.

(3) Paul Rudolph, Architects.

(4) George Nelson, Architects and Designers.

(5) Myron Goldsmith, Skidmore, Owings & Merrill, Architects. Morton Goldsholl, Designers.

(6) Ulrich Franzen, Architects. Charles Forberg Associates, Designers.

(7) Gruzen & Partners, Architects.

(8) Isamu Noguchi, Sculptor.

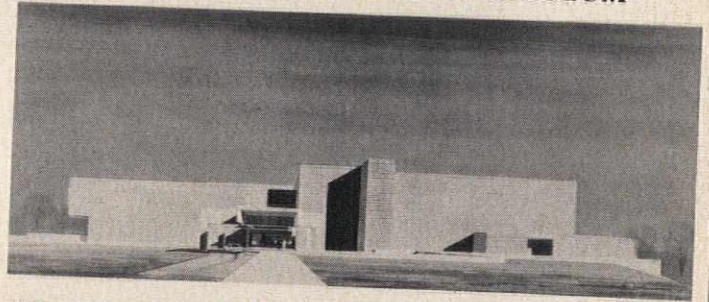
(9) Hellmuth, Obata & Kassabaum, Inc., Architects. Ronald Beckman, Designers.

(10) Minoru Yamasaki & Associates, Architects.

P/A WINS AWARD

NEW YORK, N.Y. The DECEMBER 1966 P/A was cited for excellence by the American Business Press, Inc., the business magazine trade group. P/A Editor Jan C. Rowan accepted the Jesse H. Neal editorial achievement award at a luncheon at the New York Hilton Hotel on February 27. Entitled "Toward the Third Millennium," the issue took a long-range look at the world in which architects will live and practice at the turn of the century.

BREUER'S LATEST: NEW WING FOR THE CLEVELAND MUSEUM



CLEVELAND, OHIO. Hubbell & Benes were architects for the Museum building that opened in 1916. With its neo-classical, porticoed façade, its swan-studded reflecting pond, and its setting in Wade Park, the museum became a Cleveland landmark. In 1958, the museum added a rear wing to gain more space, and now, 10 years later, architect Marcel Breuer has drawn up plans for yet another wing. Breuer will consult with Paul Ruth, the Cleveland architect responsible for the 1958 addition.

The museum wants to expand its capacity for tempo-

rary exhibits, as well as increase its space for teaching. Under a recently devised program, 13 museum curators will serve also as adjunct professors at Case-Western Reserve University, and classrooms in the new addition will be made available to the university's art students.

Breuer's solution will enclose a space totalling 111,500 sq ft, including a 740-seat auditorium with a proscenium stage and an organ loft, two special exhibition galleries, classrooms, offices, shops, and related facilities.

As Breuer saw it, his prob-

Existing Museum

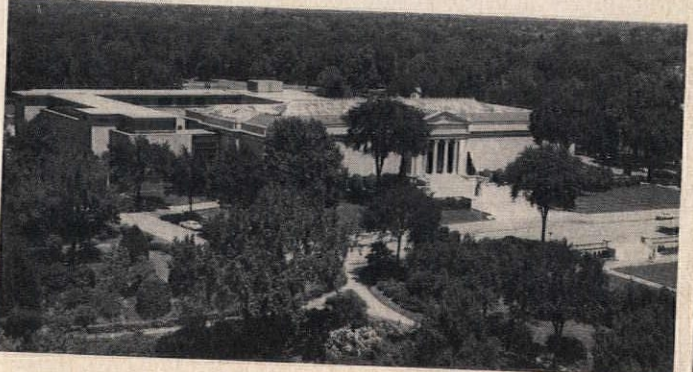


Photo: Martin Linsey

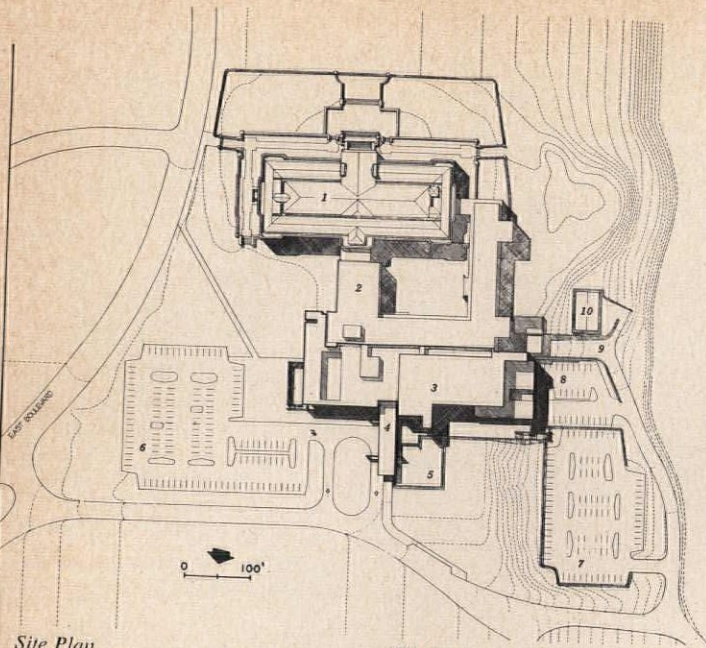


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Site Plan

- (1) Original Museum
- (2) 1958 Wing
- (3) Educational Wing
- (4) Entrance Canopy

- (5) Sunken Garden
- (6) East Parking
- (7) West Parking
- (8) Staff Parking
- (9) Truck Ramp
- (10) Greenhouse

lem was to provide a building that represented visually the strength, security, and sense of history that a museum should evoke. At the same time, he wished to keep the three wings visually related. He has kept the granite wall slabs that front his wing uncluttered. They articulate the spaces inside, folding inward to follow the lines of an entry court, or stretching out to enclose a stairwell. For purposes both of security and circulation, the museum decided to make the entrance of the new wing the museum's main entrance. Breuer's design shows an en-

trance canopy stretching out 115' in front of the building, edged to the west by a series of glass panels to keep off the wind, rain, and snow. These same considerations dictated wrapping the new wing around the north and east sides of the 1958 wing.

Faced in granite panels, 6' high by 4' wide, the museum has the look of much of Breuer's work. Although it recalls past glory rather than pointing to a new direction, it is typical of the Brutalist architecture, rooted in the Bauhaus, that has led Breuer to the 1968 AIA gold medal.

LUCKMAN REJOINS CORPORATE WORLD, TAKING HIS OFFICE WITH HIM

NEW YORK, N.Y. In late January, the Ogden Corporation, a giant conglomerate (1967 sales: \$750 million), exchanged Ogden stock for the assets and good will of Charles Luckman Associates. Under the agreement, the Luckman organization will continue to operate just as it has in the past. But Luckman himself will sit on the Ogden board and become president of the Ogden Development Corp.; John B. Cogan, an Ogden senior vice-president, will sit on the CLA board.

What will Ogden gain from the acquisition? For one thing, it acquires an active architectural, engineering, and plan-



Ralph Ablon, president and chairman of the Ogden Corp., and Charles Luckman.

ning firm that has operated consistently in the black. Some believe that Ogden's recently acquired food servicing interests, which performed poorly in 1967, may be helped by an active real estate, planning, and design arm. If CLA has its way, Ogden will get strongly into the Model Cities program. With a complete architectural office under its roof, Ogden

could have an advantage in that still untapped market.

What will CLA gain? CLA employees will obtain the ancillary benefits of a giant corporation. Moreover, taking advantage of Ogden services, CLA will be able to offer more to clients: systems analysis, transportation systems research, and communications.

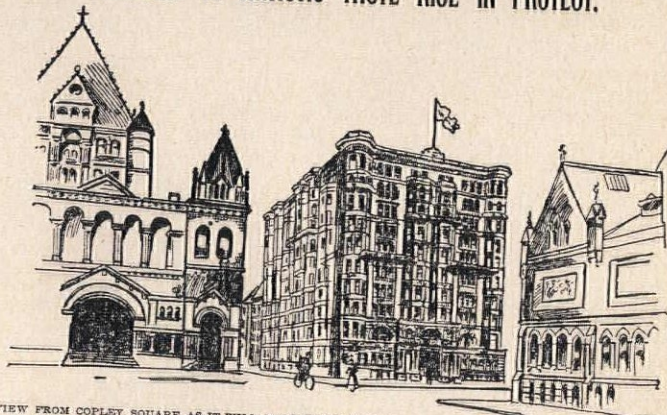
Perhaps though the real reason behind the acquisition

lies in Luckman's concern for the future of his organization and his heirs. Luckman has told associates that he doesn't "want the firm's liquid position to be impaired by estate taxes. My attorneys say I cannot afford to die."

What will Luckman's move mean for the profession? P/A's Editor Jan C. Rowan discusses this question in this month's Editorial.

BOSTON POST, FRIDAY, SEPTEMBER 24, 1897.

CITIZENS OF ARTISTIC TASTE RISE IN PROTEST.



VIEW FROM COPLEY SQUARE AS IT WILL LOOK WHEN THE NEW "MAMMOTH" APARTMENT HOUSE BECOMES A NEAR NEIGHBOR OF TRINITY CHURCH AND THE ART MUSEUM.

Determined Opposition to the Proposed Ten-Story Apartment House in Copley Square.

F. O. PRINCE EXPRESSES HIS INDIGNATION.

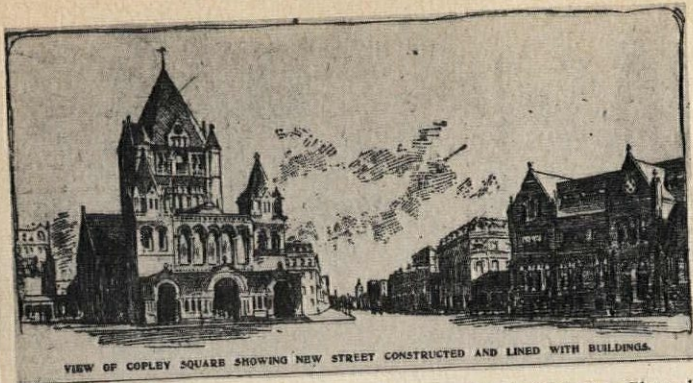
BOSTON, MASS. Copley Square may have had a more checkered career than any square not on a Ralston Purina box. It has been the center of almost constant architectural discussion since well before the turn of the century.

When the John Hancock Insurance Company announced plans last month to build a 60-story mirror-sheathed office building next to Trinity Church (see p. 28 JANUARY 1968 P/A), at the head of the square across from McKim Meade & White's Public Library, memories of the controversies over other buildings proposed there welled up with the sudden animation of quiz show contestants who have just said the secret word.

We heard from Hugh R. Beaton, an engineer in Wilmington, Del., whose grandfather had worked on construction of the Boston Public Library. Beaton's friend Alexander A. Arthur is nephew of George W. Arthur, one of the owners of an apartment build-

ing constructed on Copley Square in 1898. Through Beaton, Arthur loaned P/A a scrapbook of newspaper clippings kept in 1897 by his uncle.

The apartment structure was 12 stories high, and, like an 8-story apartment proposed some years earlier for a flat-iron-shaped piece of land directly in front of the church, it raised a spanking controversy. The 8-story apartment never went up. But the 12-story one — an apartment hotel known as the Westminster — did. It had a central elevator rising in a mahogany and plate glass cage; around it twined a marble staircase. Arthur and most of his co-investors were from Chicago, as were the architects, H.E. Creiger and John Addison, which added to the outrage of some partisan Bostonians. The building, designed "in the style of the Renaissance," was to be "fire-proof, the modern Chicago steel construction having been adopted," according to the



Chicago Times Herald of August 15, 1897.

If the comment about steel construction sounds quaint, it is about the only part of the 1897 controversy that is not being restated emphatically in 1968. The Boston Society of Architects came out firmly against the Hancock building last month with a carefully worded statement urging the Boston Board of Appeals to deny the insurance company's petition for a zoning variation. In part, the BSA statement said, "The architects have attempted to reduce the apparent bulk of their proposal by cladding it in mirrors. This is a device untried on such a scale in an urban setting and it may produce unforeseen problems of appearance, reflected heat, and glare." Perhaps the BSA envisions the mirrored hulk of the building teaming with the sun, the way a Boy Scout might with a magnifying glass, to set fire to Trinity Church—or vaporize a pedestrian.

But the BSA's main concern is with the structure's proposed bulk—just as in 1897 critics talked of the same thing. On September 23 of that year, the noted critic of modernity in architecture Ralph Adams Cram wrote to the *Boston Transcript*: "The man who says this monstrous structure will not blight the entire group of buildings and turn the square into a hideous deformity, lies. If the crime

is committed, Trinity Church becomes a ridiculous trifle, the Art Museum a hovel, the library a forlorn protest against modern savagery, and a memorial of decent ideals now dead, the whole square is turned into a scandal." Actually, the apartment building at 120' would be 20' shorter than the main tower of Trinity Church, but it would loom above the rest of the church and the square.

The arguments used 70 years ago for preserving Copley Square are valid today. "What do I think of it?" asked F.O. Prince, a trustee of the Boston Public Library quoted in the *Boston Post* on the evening of September 27, 1897. "Why, I think of it in the same way everyone with the slightest amount of artistic sense thinks. After all the city has done, the square is to be ruined. . . . It is almost a crime to put one of those—what do you call them?—those 'skyscrapers' in such a locality.

"I think people will come to know sometime that the shutting off of air, light, sun and what-not by these high-buildings is not healthful, not to say anything of ruining the skyline and artistic effect as is the chief matter of protest in this particular case."

F.O. Prince was an optimist. You can take the building out of the square, but you can't take the squares out of the building.

PRIVATE GROUP HOPES TO REHAB 1000 HOMES A YEAR

PITTSBURGH, PA. Whenever groups of experts get together to talk about problems being generated at a rapidly accelerating clip by our growing cities, they inevitably end up thumping one grand solution: participation of private enterprise.

Today, a host of corporations are experimenting with rehabilitation, hoping to find the right combination of prefabrication and on-site assembly techniques that may make possible quick, inexpensive rehab work. Recently, a group of insurance companies pledged a pool of \$1 billion for nationwide investment in low-income housing. And now

comes word from Pittsburgh of a cooperative local private venture, possibly the most promising experiment so far.

Thirty-two large corporations, almost all of them based in Pittsburgh, joined in late January to form a corporation to do rehab work "on old but structurally sound housing." Capitalized at between \$3 and \$4 million, the Allegheny Housing Rehabilitation Corporation (AHRCO), as it will be known, will work initially in the Pittsburgh area. It is the first time such a consortium of companies has organized to tackle rehabilitation, and the effects of such a massive assault could be

promising. Estimates are that Pittsburgh alone has 40,000 sound but deteriorating houses, Allegheny County 90,000, and, throughout the U.S., the number is put conservatively at 5 million.

First work will probably be on 66 houses in the Kelly Hamilton area, 24 of which are eligible for 50% rent supplements. For the first time in Pittsburgh, the FHA has given these 24 houses the advantage of a below-the-market mortgage interest rate (3%), as well as the rent supplement.

Once rehabilitated, the homes will either be sold by AHRCO, or held for long-term investment.

BELLYING UP TO THE CAPITOL



Photos: Joseph W. Maltor. Courtesy, Welton Becket & Associates.

HARTFORD, CONN. The sculptured, concrete, 26-story tower for the Hartford National Bank is probably typical of the current state of architecture. Given the dictates of the Bauhaus, carefully refined by such practitioners as Skidmore, Owings & Merrill, and by Welton, Becket & Associates, whose project this is, and given the crisp detail made possible by today's machine technology, the building, taken by itself, is a good example of the discipline. The trouble





is that it cannot be taken by itself. It is the "right" building in the wrong place.

In a way, the Hartford National Bank is as much out of date as it is up to date. The designers ignored one of today's major urban problems: how to juxtapose two buildings of disparate size, shape, and style. No apparent thought was given to how to site the bank next to Charles

Bulfinch's Connecticut State House. As a result, they stand awkwardly together on facing lots, the bank looking self-consciously off-balance, like a eunuch with a Pekinese.

It seems strange that, with the obvious attention the Becket designers have given to detail, lighting, furniture, and graphics, that some attention was not given to what the building does to the cityscape.

HISTORIC DISTRICT SITE OF MODERN MUSEUM

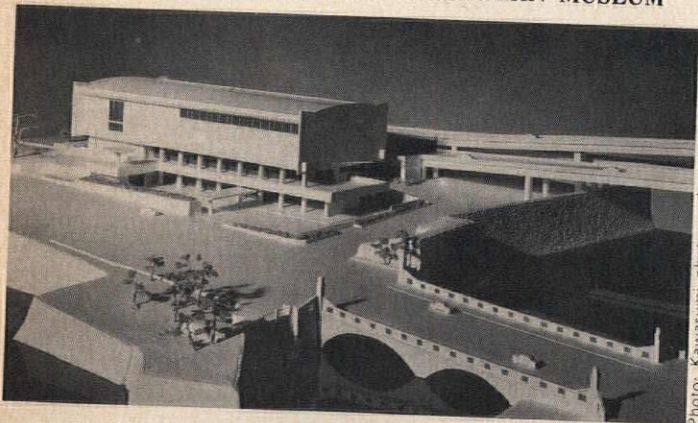


Photo: Kawasumi photographs

TOKYO, JAPAN. When Japan's projected National Museum of Modern Art is completed, visitors will be able to enjoy not only modern Japanese art, but also contrasting views of modern Tokyo and the ancient grounds surrounding the Imperial Palace just across the street. The museum, designed by Yoshiro Taniguchi and donated to the country by industrialist Shojiro Ishibashi, will afford a variety of views from exterior ramps and terraces, emphasizing its strategic location between the old and the new.

Since the museum lies within the historic zone of the city, in which a 20m height restric-

tion insures unobstructed views of the Imperial Palace, two of the building's five levels will be below grade, and the entrance level will be set into the slope of the site. Stone retaining walls around a sculpture garden repeat the stone of canal walls adjacent to the site.

Two entrances lead into the exhibit areas, one to temporary exhibits, the other to permanent ones. Patrons will also be able to enter the 300-seat lecture hall just below ground-level without walking through the museum itself.

Open spaces on the second and third floors above grade are broken by split-level mezzanine galleries at one end,

which are designed to allow several vantage points for people viewing large works of art. Because of the delicacy of many paintings, lighting will be artificial, except in office and corridor spaces. Sensitive mechanical louvers will control humidity.

Structurally, the building makes use of post-tensioned concrete slabs and concrete pilotis that rest on bedrock.

Since the structural concrete would stain in rainy weather and crack in earthquakes (Tokyo suffers from a plentitude of both), the museum is to be clad in tile and precast concrete panels with exposed aggregate. The curved shape of the seamed copper roof will permit water to drain off during the rainy season; the shape is carried over into the side walls.

PEACE CENTER DESIGNED FOR UNIVERSITY IN JERUSALEM

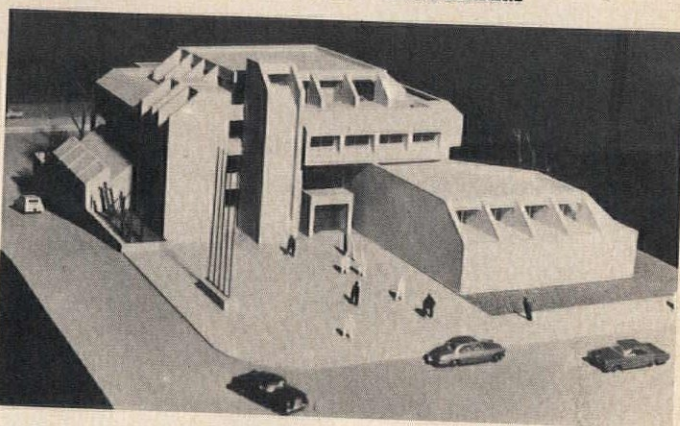


Photo: Wide World

JERUSALEM, ISRAEL. The site of The Hebrew University's original campus on Mt. Scopus, which was recently returned to Israel after 18 years of Arab control, is to be the location of the Harry S. Truman Center for the Advancement of Peace. The center, whose aim is to study means of achieving international cooperation and amity, will provide teaching and research staffs. Disciplines represented will include most of the social sciences and those branches of science and technology which treat subjects that have been sources of dissension among nations (e.g., soil and water conservation).

Recently, a model of the proposed center was put on display in former President Truman's office in the Truman Library in Independence, Mo. The design, by architects Aryeh Riskin and Gideon Aneckstein, was chosen from among 87 entries in an Israeli national competition.

The center will contain space for exhibitions, seminars, a sizeable auditorium, and a library, and will be equipped with modern audio-visual aids. Facilities will also include provision for simultaneous translation.

Since the center, set atop Mt. Scopus, will be visible from all parts of the city below, its designers have attempted to integrate it visually with the older buildings that surround the mount, partly through the use of Jerusalem stone cladding.

Functionally, the building's 3200 sq ft will be divided into three areas: A public area to contain a spacious entrance hall that can double as an exhibition gallery, a foyer leading to the auditorium, and a patio at one side of the structure. An auditorium seating over 300 people is to be equipped with modern audio-visual devices, including facilities for simultaneous translation. Other facilities to be housed in this area are a 75,000-volume library that will accommodate 30 people and two seminar rooms for groups of 50 people each.

An administrative area on the first floor above the entrance hall will be linked to the hall by a wide staircase and will contain offices and services. In the research area, students and scholars will find lounges and studies, as well as a small conference room.

Construction is slated to begin this spring with no date set for completion.

CENSUS OF ARCHITECTURE UNDERWAY

WASHINGTON, D.C. The Bureau of the Census is, for the first time, taking a close look at architectural and engineering firms. Most firms to be canvassed have already received census forms, which were mailed in February. Completed forms are to be returned to Washington by April 30.

Hopefully, what will emerge from this economic census is a composite record of the architectural and engineering professions as they shaped up in 1967. To attain such a profile, the Census Bureau sent questionnaires to all the larger architectural, and engineering, firms and to what the Government calls a "scientifically selected sample" of smaller firms. Information about one-man firms will be gleaned from Government records.

A separate Census report (part of the 1967 Census of Business) will be published toward the end of 1968 or in early 1969. It will contain detailed information on types of legal organization of U.S. firms, major sources of fees and receipts, classes of clients, types of projects, payrolls and employment.

FACE-WASHING FOR PARIS LADY



PARIS, FRANCE. Notre Dame, the Cathedral of Paris, is one of the last on this city's list of historic monuments to have the centuries' accumulation of dirt and grime washed from its façade. Since Andre Malraux, France's Minister of Cultural Affairs, began his clean-up campaign in 1960, the church of La Madeleine, the Arc de Triomphe, the Panthéon and other famous structures have

gone under the hose, but Notre Dame remained untouched because of fears that its ancient stones would not withstand the pressure of scrubbing nor the disintegrating effects of water. Another fear was that the cleaning would expose an unsightly layering of different kinds of stone used in constructing and restoring the cathedral through the centuries.

However, Bernard Vitry, chief architect of historic monuments in France, feels that no variation in color will be visible. An experiment conducted in 1965 under Vitry's supervision obviated concern for the preservation of the cathedral's old stones, when workers found that dirt was easily removable from the even more delicate façade of the older cathedral at Rheims, and that the cleaning process did no harm. To those who fear that removal of the protective layer of grime will open pores in the stone to more damaging effects of modern air pollutants, Vitry replies, "Dirt protects stone just as much as it would a human face that has never been washed. Stone must be able to breathe." Cleaning stone, he says, does not make it more vulnerable to microbes or to deterioration of any kind.

In the case of Notre Dame, no hoses will be used: Even a 4 lb to 5 lb pressure is too strong for the stones' surface. Early this spring, a team of four or five men will begin cleaning the cathedral with nylon scrubbing brushes and pure water and will work until cold weather sets in, for low temperatures would cause water to freeze and crack stone. Although the entire cathedral does not need to be washed—the upper parts, where air is purer, are not covered with soot—the job will take two or three years to complete.

CORRECTION

In the January "Personalities" column, Myller, Snibbe, Tafel were incorrectly listed as the architects in charge of the development for Brooklyn College; architects are Evans & Delahanty. Myller, Snibbe, Tafel have been assigned as architect-planners to York College, a new campus to be established in New York City.

CONTEMPORARY ARMENIAN CHURCH



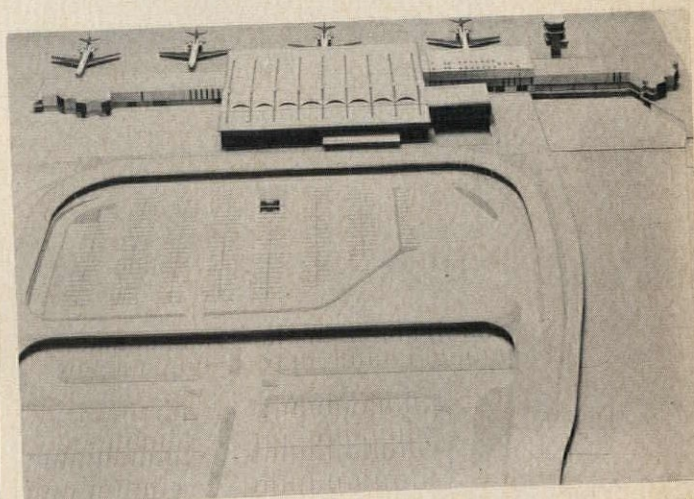
SOUTHFIELD, MICH. Before designing a church for Armenian parishioners in this Detroit suburb, architect Suren Pilafian spent considerable time behind the Iron Curtain, visiting churches in the Republic of Armenia. In all, he looked carefully at 12 churches there, all built before the 14th Century. In his design of St. John's Armenian Church, he copied their hints of Romanesque and Byzantine architecture.

Although Pilafian adhered carefully to the early Armenian architecture, he added some eclectic touches. The 16 stained-glass windows just beneath the roof, for instance,

were made in Chartres, France, and their glass is faceted, held in place with cement, not lead. Moreover, the roof, which rises 90' to a gold-on-porcelain cross, is fashioned not of stone, as roofs are in Armenia, but of gold-on-porcelain-on-steel hollow panels. Gold, Pilafian felt, is "a higher tribute to God." These panels are laid over an inner shell of calcium concrete; beneath this shell is an air space, and beneath that an inner ceiling supported by concrete arches set on piers.

As might be expected, commercial pilots flying over Detroit often use the church as a landmark.

NEW FLIGHT TERMINAL FOR FINNISH AIRPORT



HELSINKI, FINLAND. Architects Ström and Tuomisto of Helsinki have designed a new, neat-looking terminal building for Helsinki Airport. Currently undergoing expansion, the airport will eventually accommodate an estimated

1,500,000 passengers yearly. The airport, located approximately 10.5 miles from the city, serves both domestic and international air traffic. Plans for expansion include construction of a completely new access road and parking



pattern and a considerable extension of the present flight apron. Later, a third runway will be added to the present two. The new terminal building will replace an existing temporary structure a few yards to the south.

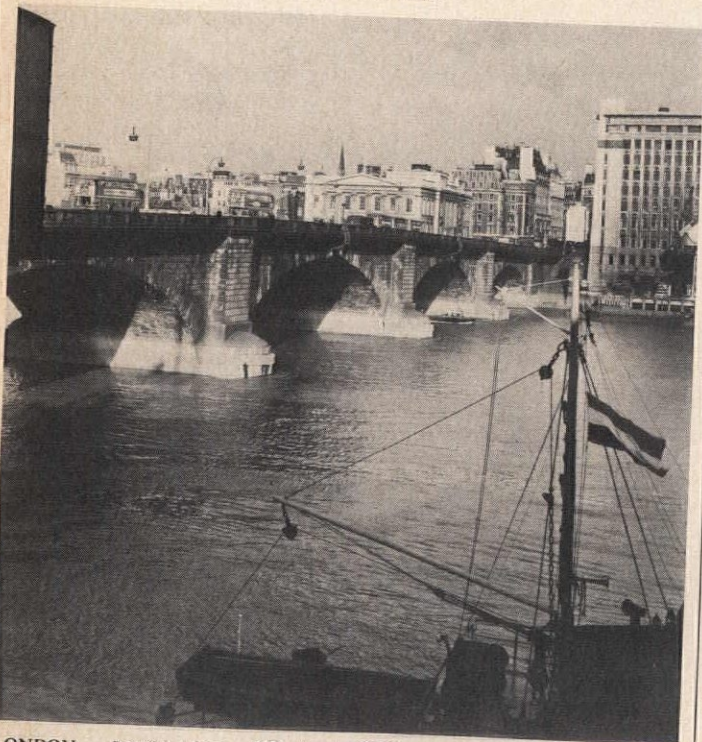
Passenger circulation in the new terminal, which will be constructed as part of the project's first phase, is arranged on two levels. Departing passengers enter the building from an elevated road several yards above apron level and proceed, on the same level, through a telescoping bridge to the plane. Deplaning passengers move from the bridges down esca-

lators to the lower level, where they find baggage area, customs, and exit to public transportation.

The terminal's construction is primarily concrete. The main hall is supported on two rows of concrete columns. Steel-beam roof structure is cable-suspended. Most of the exterior walls are of sun-reflecting glass and aluminum; load-bearing walls are clad in color finished aluminum.

Foundation work began in November 1966, and the building should be completed by the summer of 1969. Total cost, including all furnishings, is expected to be £2,200,000.

FOR SALE



LONDON, ENGLAND "Psst. Buddy. Wanna buy a bridge?" If somebody sidles up to you and tries to sell you London Bridge, you had better think twice before calling a cop. He may be more than just a con man. The venerable old bridge is for sale, or at least part of it, about 10,-

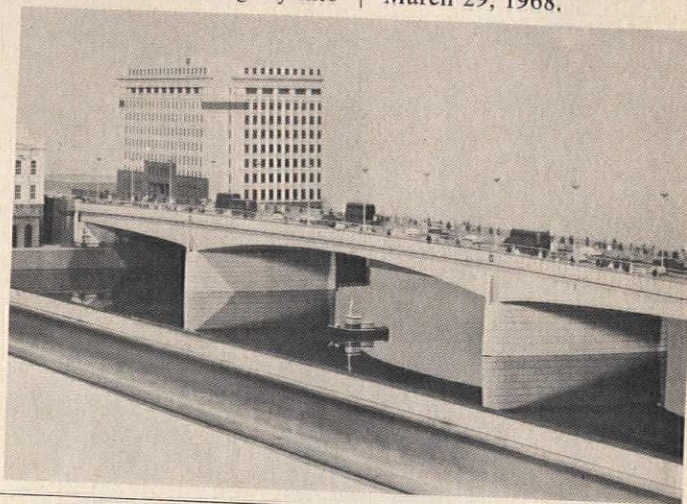
000 tons' worth (of a total 130,000 tons), its superstructure and granite facing. The whole thing is slated for destruction in November to make way for a modern span with a six-lane highway (see p. 39, DECEMBER 1965 P/A). If you buy it, you will have to buy all those 10,000 tons. "It

is not worthy of such a great historic monument to be broken up and sold little by little," said London City Engineer Harold King, who has turned down a host of requests for pieces of it. The present bridge, opened by King William IV in 1831, is supported on four piers, has five arches, and is 152' long.

At first, London officials thought they could incorporate the existing London Bridge into a wider bridge. But, although the present span is perfectly sound, investigators found that the timber foundations have settled slightly into

the Thames after carrying that weight for almost a century and a half. Today, they estimate it is sinking about 1" every 8 years. Any major disturbance of these timbers, they fear, would "create a structural hazard beyond the bounds of prudence."

The bridge's stonework will be dismantled and stored for any purchaser for up to six months. Offers to buy may be sent to the Town Clerk, Corporation of London, c/o The Hallkeeper, Guildhall House, Gresham Street, London, E.C.2, England before noon, March 29, 1968.



PHILADELPHIA TO PROPOSE MEGASTRUCTURE FOR '76 CELEBRATION

PHILADELPHIA, PA. In making a bid to become the site of a '76 Bicentennial, celebrating the two-hundredth anniversary of our nation's independence (if we are still independent by then), Philadelphia has decided to make their proposal a triple treat. If the city's Committee for an International Exposition in Philadelphia in 1976 has its way, the exposition, whose theme is "The Permanent Revolution," will be a national bicentennial, it will also be an official world's fair with the blessing of the Bureau of International Expositions in Paris; and it will be a megastructure convertible afterwards to a city within a city complete with transportation — "moving platforms and minirails" — schools, homes, and shops.

Philadelphia currently has consulting firms, Economic Research Associates, and Meridian Engineering working on their proposal, which will

have to compete with entries from Boston and perhaps with historic sites in Virginia for the right to be the site of the national bicentennial.

Initial plans call for a megastructure over 4.2 miles of the Pennsylvania railroad, starting from the 30th Street Station railroad yards. Cost is estimated initially to be \$1,200,000,000. But Philadelphia feels this sum would be ultimately returned to the city through taxation.

EAVESDROPPINGS

"We have simply lost control of the growth of our cities. If I asked you to build a motor for a car that would run 150 mph this year, 165 the next, 180 the year after, you would say I am crazy. Yet this is just what we expect our cities to do — to handle more shoppers, more cars, more people." C. A. Doxiadis quoted in Business Week. "To deal with the necessary physical expansion, universities should plan. But most of

them simply lack the funds to finance intelligent, long-range studies, not only of themselves but their whole environment. The Department of Housing and Urban Development offers planning grants to cities. Why not extend planning aid to educational institutions which have become by their increasing size and concentration of talent so important to the future of cities?" *Architect Frank P. Hosken writing in The New York Times.*

"Yesterday the smog was so thick I couldn't smell the exhaust fumes from the buses." *Dean Martin.*

"Private enterprise will have to be a full partner in city rebuilding because it alone has the greatest competence to do much of what we are trying to do. We are talking about

new housing, and rehabilitated housing, and new community facilities, on a scale never attempted before. Private enterprise will build those structures, and provide them with all the products and services from sinks and bathrooms, to basketballs for gymnasiums, to microscopes for medical clinics. The proper perspective is not to wonder whether, if business or government fails to act, the other will have to do the job. The situation is that, unless we are all involved, none of us is going to get very far along." *Robert C. Weaver, speaking at the groundbreaking of the United States Steel Corp. headquarters.*

"I'll Build a Stairway to the Stars" is the song played on the Merv Griffin TV show whenever Philip Johnson makes his entrance.

CALIFORNIA CIVIC CENTER

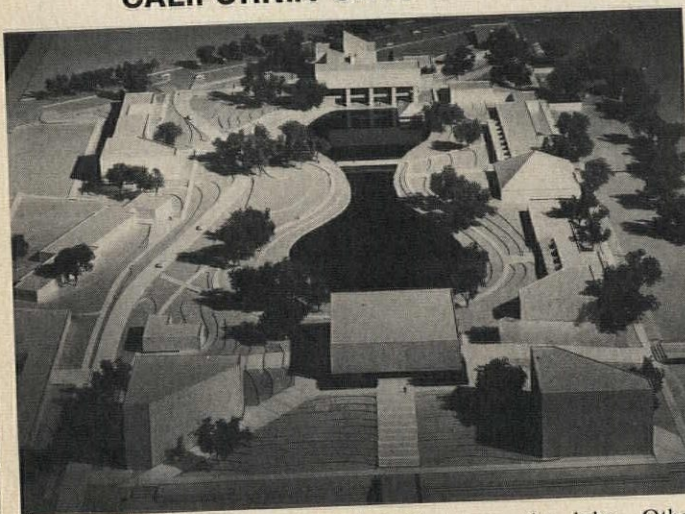


Photo: Jeremiah O. Bragstad

FAIRFIELD, CALIF. Jurors for the Fairfield Civic Center Design Competition recently awarded the first prize to San Francisco architect Robert Wayne Hawley, particularly commending his arrangement of buildings and circulation patterns on the 33-acre site.

Architect Hawley's solution consists of a four-story city hall, a one-story police building, and a pyramidal-shaped community assembly hall, all placed at one end of a man-made lake. In fulfilling the competition's program requirement of a master plan for future development, Hawley's design calls for a large landscaped park dominated by the lake, with provision for future construction of a community theater facing the city

hall across the lake. Other buildings could be grouped near the theater. A narrow band of slightly (4') depressed parking space hugs the perimeter of the entire site, so that parked cars will not be visible to passers-by outside the civic center site.

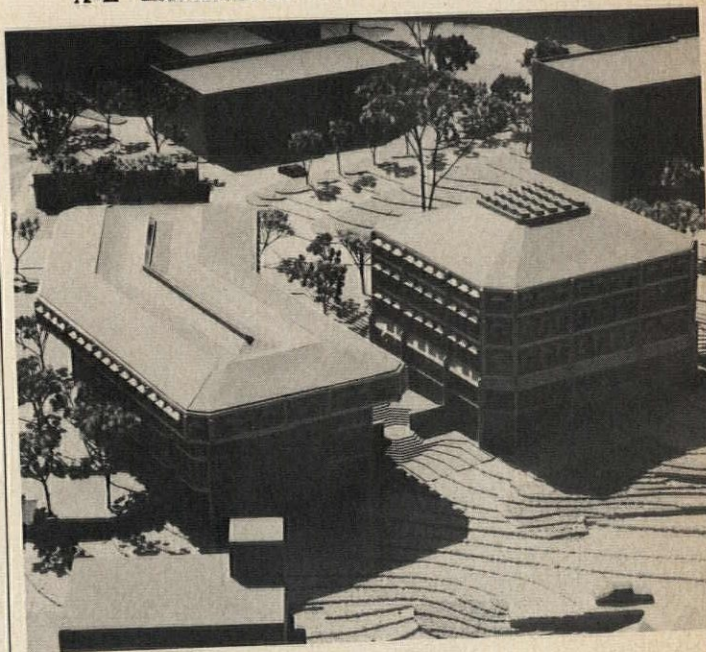
Jury chairman Gerald McCue (other members were William Corlett, Worly Wong, and Eugene Lightfoot), reporting on the selection of a winner, noted that the first increment of Hawley's plan "provides a group of three buildings that combine to form an inviting focal point from which the rest of the development may grow. The placement of the buildings takes good advantage of the outside spaces of the buildings

and permits pedestrian circulation to form in natural patterns providing access from several directions." McCue remarked further, "The exterior design is subtly distinguished; the concrete and brick forms provide variety

and contrast but with a continuity of idea that makes each of the buildings a visual part of the other."

Construction budget for the project is \$2,225,000, with an additional \$200,000 for landscaping and parking.

A-E EXPANSION ON SEATTLE CAMPUS



1

SEATTLE, WASH. By fall of 1968, architectural and engineering students at the University of Washington in Seattle will begin moving into new buildings designed to accommodate expanding enrolments in the design professions.

A two-building complex (1) for the College of Engineering will include a professional library connected by a tunnel to the classroom-administration building, whose unusual double-wing shape is determined by the arrangement of classroom seating. Since traffic near the 24 classrooms will be heavier and noisier than it will in administration areas, architects, Fred Bassetti & Company, with University Architect Frederick M. Mann, have separated the two functions on different levels. Classrooms will occupy the two lower stories; offices will be on the

top floor. To fit the area needed for spacious interconnected offices into one floor, the architects have projected the top story beyond those beneath.

The library's chamfered corners are intended to minimize the building's apparent bulk, and glass walls on the ground floor, where catalogs and reference materials are housed, give it an inviting, rather than forbidding, appearance. Skylights will let natural light into the main corridor of the top floor of library stacks. Major materials for both buildings, slate and brick (with concrete window hoods and sunshades), harmonize with most of the existing structures in the area. Total area of the complex will be 93,920 sq ft; estimated cost is \$3,500,000.

Architecture and Urban

2

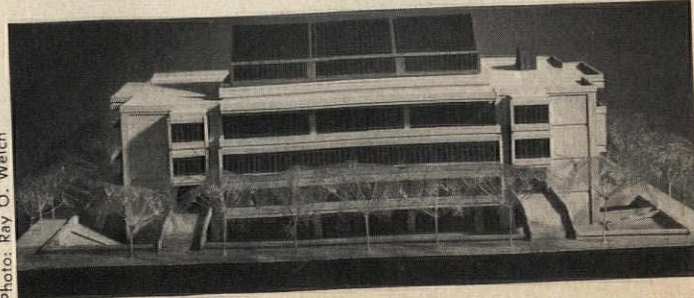
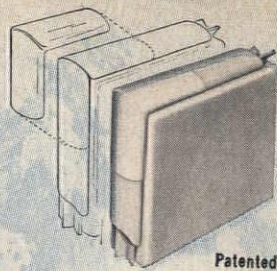


Photo: Ray O. Welch

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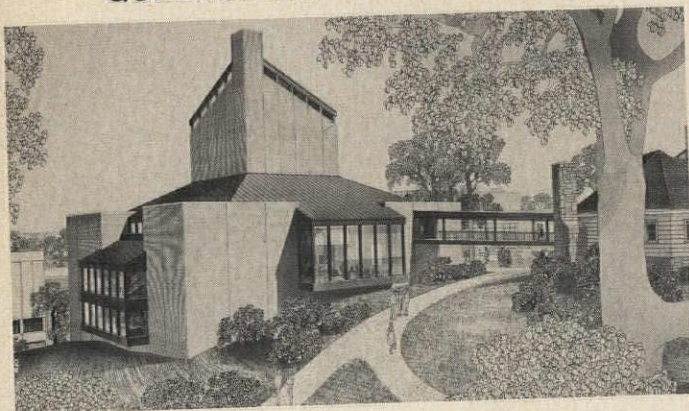
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Planning Departments will be accommodated in a single structure (2), but the new building is scheduled for construction in two phases. First phase construction will provide 86,000 sq ft for design studios, library, administrative and departmental offices, shop and laboratory facilities, classrooms, and faculty offices. Later construction will include more space for each of these functions. Sharing the building with the architecture and urban planning departments

will be landscape architects and students of building technology and administration.

Architects Gene Zema and Daniel Streissguth have created a plan that distributes functional rooms around an interior court four stories high and 50' x 120' in area. The court will be covered by skylights. Structure is a cast-in-place reinforced concrete frame with concrete shear walls and large window areas. Cost of the first phase is estimated at \$3 million.

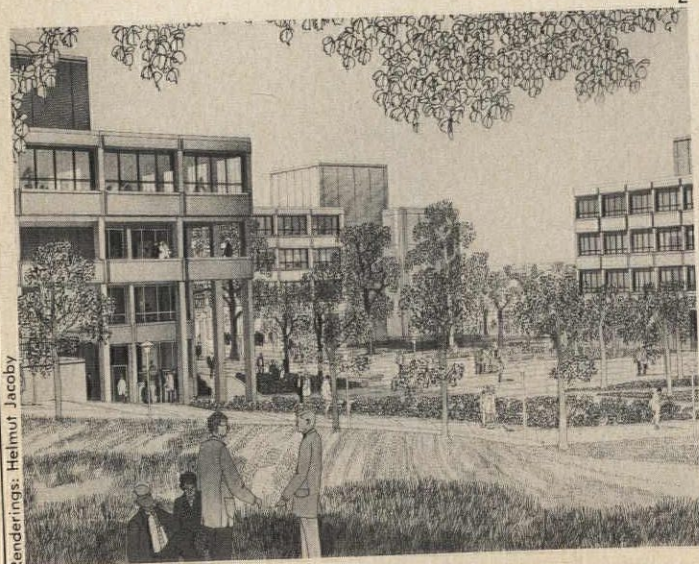
NEW CAMPUS FACILITIES FOR QUEENSBOROUGH COLLEGE



NEW YORK, N.Y. The associated firms of Holden, Yang, Raemsch & Corser and Frederic P. Wiedersum Associates have received approval for their design of a student lounge and cafeteria (1) for Queensborough Community College, part of New York's City College.

Holden, Yang, Raemsch & Corser master planned Queensborough's new 34-acre campus so that certain areas would offer open, informal setting and others, such as

the academic campus (2), a feeling of containment and concentration. Among the academic buildings, the library and science buildings (left and center, respectively) are nearing completion. The humanities building (right) will be built at the same time as the recently approved student lounge and cafeteria. Included in the master plan is a renovated clubhouse that has survived the site's transformation from golf course to college campus. The club-



Renderings: Helmut Jacoby

house will be connected to the student lounge and cafeteria, which will offer two lounge levels and a mezzanine. Cafeteria and lounge will have brick exterior walls and terre roofs with batten seams. Construction will start this spring. Facilities are expected to be ready for an estimated student body of 4000 by fall of 1969.

CALENDAR

March 27-28 are the dates set for a conference on factory-manufactured modules in building construction. The conference, titled "The Case for Instant Space," will be held under the auspices of the Building Research Institute at the Conrad Hilton Hotel in Chicago. For registration forms and further information, write to BRI, Suite 502, Embassy Bldg., 1424 16 St., N.W., Washington, D.C. . . The Pennsylvania Society of Architects will conduct a seminar on "Costs of Architectural Services" at the Hershey Motor Lodge, Hershey, Pa., March 30. Landscape architects and consulting engineers, as well as architects from neighboring states, are invited to attend. More information will be supplied by: J. Harlan Lucas, Chairman, 1968 PSA Seminar, 321 N. Front St., Harrisburg, Pa. 17108 . . . "Cities in Context," an international conference to be held at the Center for Continuing Education of the University of Notre Dame, will take place March 31-April 3. Speakers listed on the preliminary program include Edward T. Hall, anthropologist, Charles Haar, Assistant Secretary for Metropolitan Development, HUD, and William Slayton, Executive Vice-President of Urban America, Inc. Registration forms may be obtained from: Cities in Context, Center for Continuing Education, 7303 Box W, The University of Notre Dame, Notre Dame, Ind. 46556 . . . The Pennsylvania State University College of Engineering will conduct 14 **Engineering Seminars** between April and September this year. For a description of the programs, write to: Continuing Education Conference Center, J. Orvis Keller Bldg., Pennsylvania State U., University Park, Pa. 16802 . . .

The American Society for Testing and Materials has initiated **Training Programs on Standardization Principles**. The first seminar will be presented April 16-17 at ASTM headquarters, 1916 Race St., Philadelphia, Pa. 19103. Write to that address for further details . . . April 22-24 at the Washington, D.C., Shoreham Hotel, the National Association of Architectural Metal Manufacturers will hold its **30th Annual Convention and First Annual Trade Show**. Inquiries should be addressed to: NAAMM, Suite 1501, 228 N. LaSalle St., Chicago, Ill. . . **1968 Design Engineering Show and Conference of the American Society of Mechanical Engineers**, April 22-25, will present design ideas ranging in application from the consumer to outer space. The exposition will be held at Chicago's International Amphitheatre; the conference will run concurrently at the Palmer House. Registration cards and information on the conference are available from Clapp and Poliak, Inc., 245 Park Ave., New York, N.Y. 10017.

OBITUARY



Joseph Hudnut, who, as dean of the Harvard Graduate School of Design from 1935-53, was responsible for bringing the ideals of the Bauhaus to the United States, died January 15 at the age of 81.

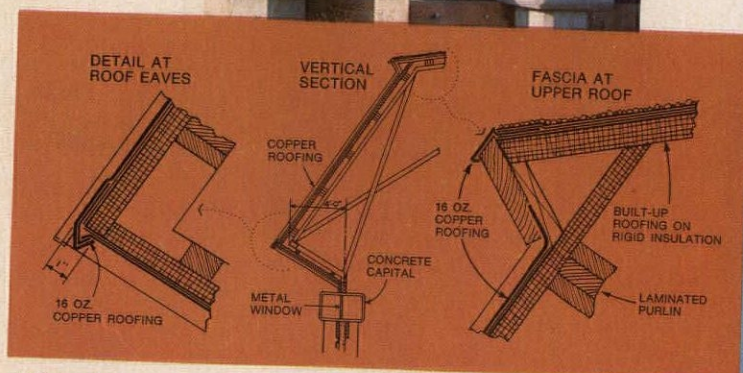
Hudnut, born in Big Rapids, Mich., studied architecture at Harvard University, the University of Michigan, and Columbia University. From 1923-26, he practiced architecture and directed the McIntire School of Fine Arts



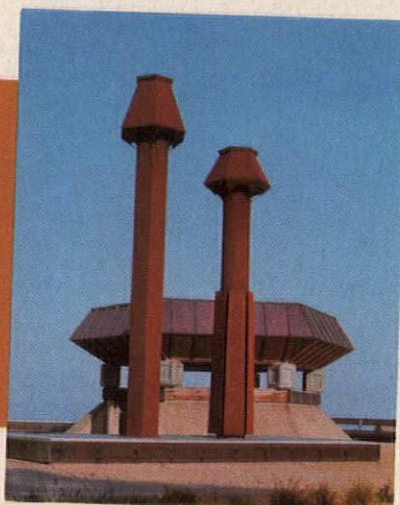
New Field House, University of California at Santa Cruz. Copper encloses the terminal chords of the two-way steel truss that spans the large main area of the building. Repetition of copper above an open stairway unites the design. The unusually prominent drip created at the eave gives strong definition to the roof.



The workability and rich color of sheet copper were used to good advantage by architects Callister, Payne and Rosse in the design of this college athletic building. Copper combined perfectly with the buff of the concrete and deep color of the redwood. A few years of weathering should make them harmonize even more beautifully. The ease of joining and forming sheet copper simplified the installation. And the enduring copper roofing, flashing and fascia should require no maintenance for many, many years.



Details of the roof eaves and upper roof fascia are shown above. For a new 96 page handbook of sheet copper fundamentals, design details and specifications, write for "Contemporary Copper"



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at the University of Virginia. In 1926, he joined the faculty of Columbia University as professor of architectural history, becoming acting dean in 1933; in 1934, he was named dean. While at Columbia, he eliminated group competitions from the curriculum and introduced a tutoring program under which each student worked with a master.

But it was his work at Harvard, begun in 1935, that gained him the greatest recognition and exerted the most far-reaching influence. There, he brought about the integration of the Schools of Architecture, Landscape Architecture, and Regional Planning into the Graduate School of Design. Drawing on the philosophy of the Bauhaus, he required students to work on actual construction as a supplement to their design training.

"The students," as he once put it, "should have some direct experience with wood, stone, glass, and the metals used in building. This experience should comprise not merely observation of qualities and uses of these materials, but also actual handling of tools which are used to give technical form."

Hudnut's most spectacular contribution to architecture and architectural education in America was that it was he who was responsible for bringing to Harvard two of the Bauhaus' foremost leaders, Walter Gropius, who came to the U.S. in 1937, and Marcel Breuer. Their presence in America is generally recognized as having been of prime importance in the acceptance of "modern architecture" and the International Style.

THE VIEW FROM THE BRIDGE

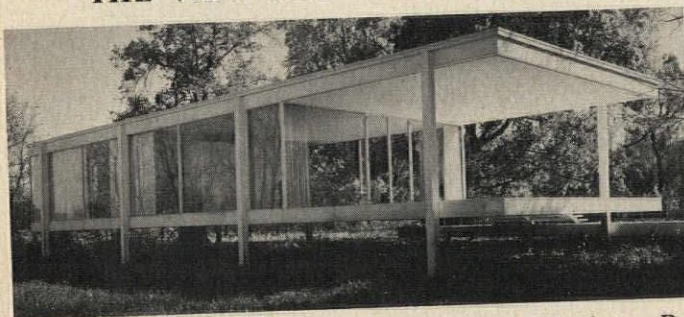


Photo: Hedrich-Blessing

PLANO, ILL. The house Mies van der Rohe built for Dr. Edith Farnsworth in 1951 may be the most refined expression of the Miesian aesthetic. It is a hovering glass cage, with floor and roof planes welded to exterior columns with such delicacy that the connections are never apparent. For 18 years, Dr. Farnsworth has lived in the house, enjoying the view and the privacy of her wooded surroundings.

Now, the highway builders plan a bridge, elevated 10'-6" above grade, across the Fox

River, just 190' from Dr. Farnsworth's porch. Drivers would be able to look into her living room, through those glass walls. Although she has had an independent engineering firm study other possible sites for the bridge, its construction on the originally chosen site seems imminent. To build the bridge, the highway department would have to remove a line of shielding trees. They may ultimately have to remove Dr. Farnsworth, and other believers in privacy.

COMPETITIONS

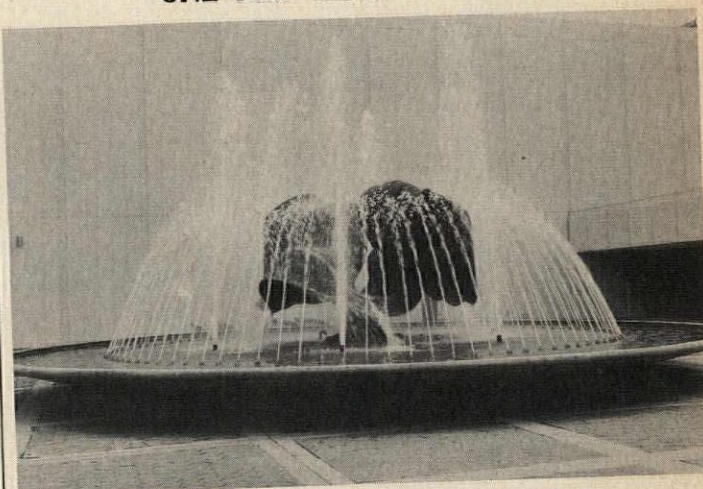
The \$500 1968 **Birch Burdette Long Memorial Prize** for architectural rendering will be awarded by the Architectural League of New York for "excellence in composition, facility in technique, and expression of the character of the design illustrated." Renderings submitted will be exhibited at the League, March

18-April 6. Further information is available from: Joanne Lupton, The Architectural League, 41 E. 65 St., New York, N.Y. . . Architects, engineers, designers, and consultants are invited by the James F. Lincoln Arc Welding Foundation to submit papers describing how the use of arc welded steel benefited planning, fabrication, func-

tion, or appearance of complete or component parts of a building or other type of structure. The Foundation offers a \$10,000 first prize and 23 others totalling \$50,000 in its 1968 **Awards Program for outstanding achieve-**

ment in design of arc-welded structures. Deadline for entry is July 15. Rules of entry and description of program may be obtained from: James F. Lincoln Arc Welding Foundation, P.O. Box 3035, Cleveland, Ohio 44117.

ONE PER CENT PAYS OFF



PHILADELPHIA, PA. Philadelphia's 1% for art law has produced at least one distinctive piece of art for the city. Designed by sculptor Harry Bertoia, this 4-ton, free-form piece forms a focal point for the entrance plaza of the Philadelphia Civic Center (designed by Edward Durell Stone in association with Davis, Poole & Sloan). It was welded together using 11,000' of copper tubing and bronze welding rods. It stands in the center of a 35' glass mosaic bowl and is sprayed by water from more than 100 nozzles. "I strove for the essential," says Bertoia, who

adds, "I can't put into words what I put into metal."

For Bertoia, the essential he strove for was "to echo the sound of the forest, motion of water through time, the viscera of mother earth, and the unfolding blossom, and shadow of night." Wind controls mounted on the twin flagpoles that flank the Center's plaza entrance, will regulate the height of the fountain spray. Cost of the sculpture and its basin was \$66,000, including transportation from Bertoia's studio in Barto, Pa. Its construction took Bertoia and two assistants seven months.

PERSONALITIES

The College of Architects of Peru has named five American architects to honorary membership. They are: **Robert L. Durham**, AIA president, **Marcel Breuer**, **Philip Johnson**, **Louis I. Kahn**, and **Paul M. Rudolph** . . . **Marcel Breuer** has also received an appointment as Thomas Jefferson Memorial Foundation Professor of Architecture at the University of Virginia. He will reside at the university for three months to teach a fourth-year design course during the spring term . . . The AIA announced recently that it has elected five persons as honorary members in recog-

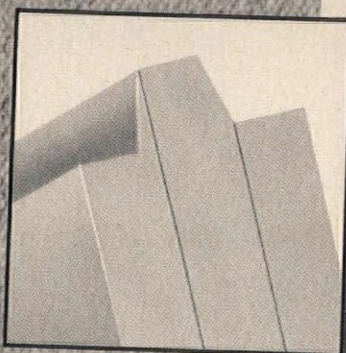
nition of their distinguished service to the architectural profession on allied fields. Those elected are: **John W. Gardner**, Secretary of the U.S. Department of Health, Education, and Welfare; **James H. Scheuer**, member of the House of Representatives; **J. Irwin Miller**, chairman of the Board of Cummins Engine Co.; **Mabel S. Day**, secretary to the Executive Director of the AIA, and **Maurice Favanoux**, Managing Editor of *Liturgical Arts* . . . Newly appointed chairman of the National Housing Committee of the AIA is **Jack C. Cohen**, of Cohen, Haft & Associates, Silver Springs, Md. Cohen has

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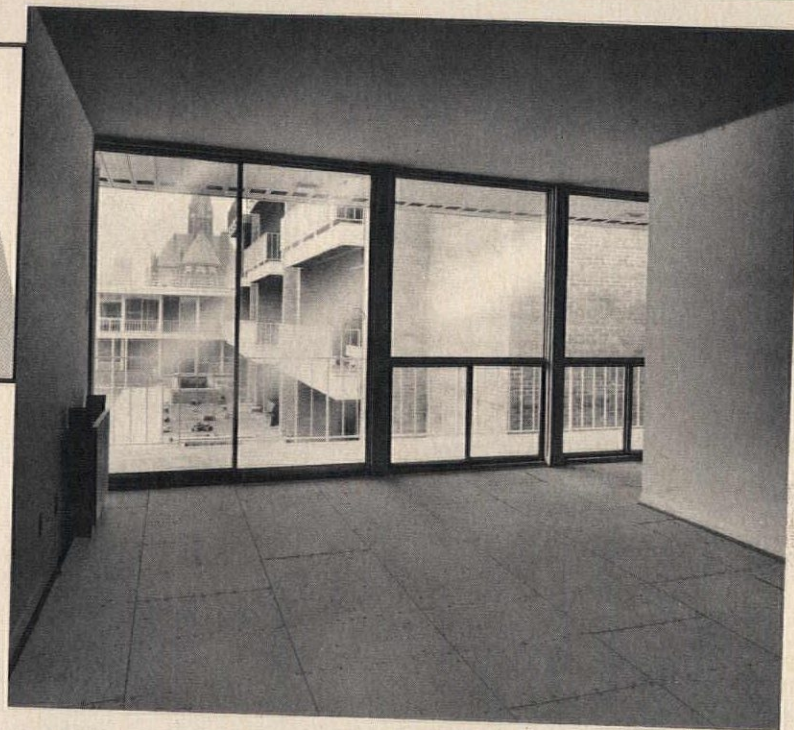
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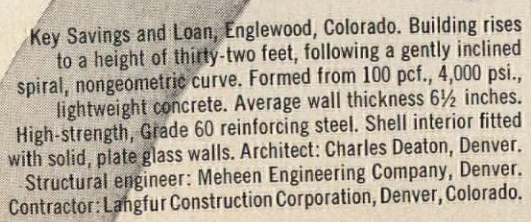
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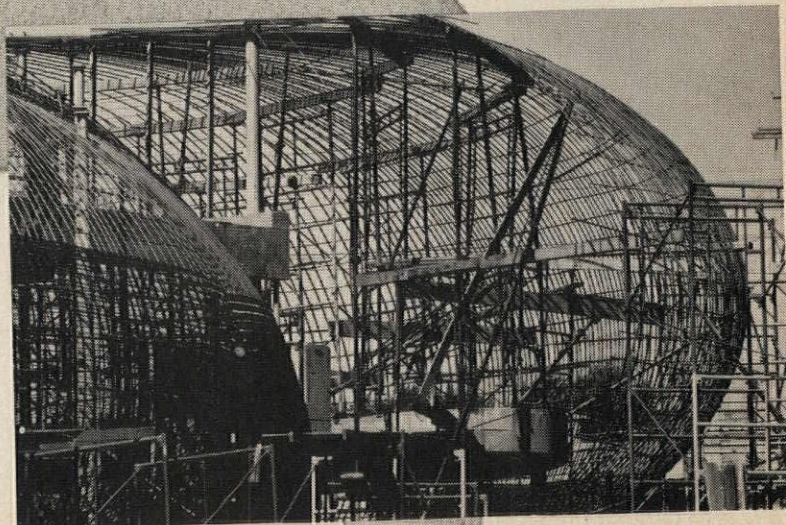
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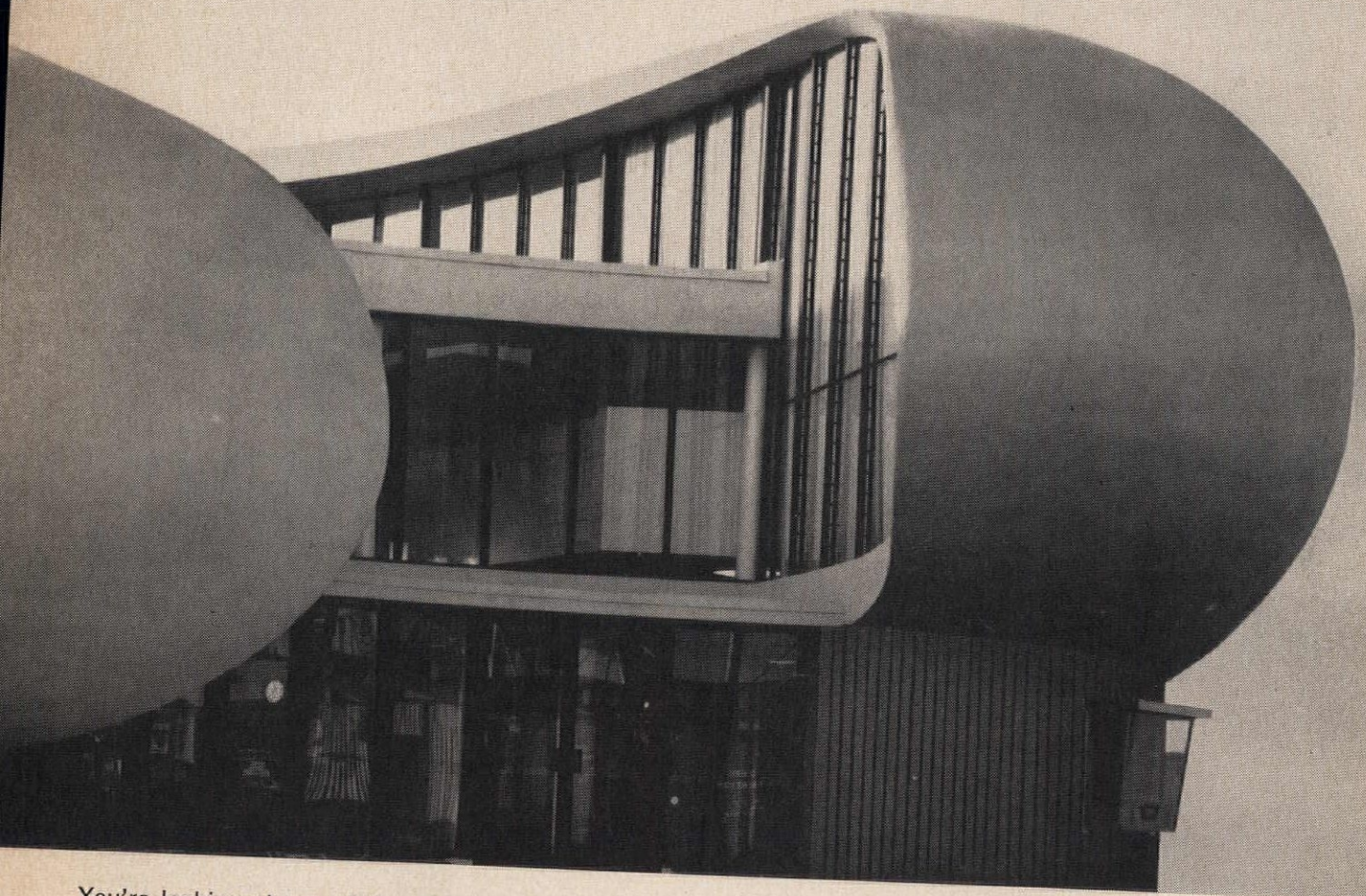
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Which is about what happened: The architect, Charles Deaton, first modeled this building concept in clay and indeed did sculpt the outer window areas with a knife.

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already begun meeting with Federal officials preparatory to formulating an official AIA position on housing . . . Scarab, the national professional service organization of the environmental disciplines, recently re-elected **Frederick D. Moyer** to a one-year term as its president. Moyer is a professor in the department of architecture of the University of Illinois . . . The trustees of the Boston Museum of Fine Arts have named **George Nelson**, whose architectural and design firm, George Nelson & Company, is located in New York City, to serve as a consultant to the faculty of the Museum School of Art . . . **Henry S. Rogers** is the new president of the General Building Contractors Association of Philadelphia. Rogers is also president of Hughes-Foulkrod Construction Company . . . The Urban Land Institute has recently named **Royal Shipp** as its new Research Director.

WASHINGTON/ FINANCIAL NEWS

By E. E. HALMOS, JR.

Preview of '68 — In a Washington atmosphere of virtually complete absorption in both political and military problems, architects are nevertheless succeeding, to some extent, in an uphill battle to gain points for the profession.

One area is the never-ending battle with Federal agencies for recognition of architecture (and civil engineering) as a professional service that should be exempted from normal Government contract procedures. An example is success in forcing the Navy's Facilities Engineering Command (formerly, Bureau of Yards and Docks) to revise a controversial A-E contract provision that originally considerably broadened A-E liability (by insisting that the A-E remain liable, apparently beyond any state statutes of limitation). NAVFEC agreed to modify the liability clause somewhat.

In other areas, as result of AIA and other professional protests, the Soil Conservation Service offered to rewrite to clarify the point that

SCS won't compete with consultants; and General Services Administration changed its policies to make it clear that "condition surveys" (of vacated premises) are to be considered professional services, thus not subject to bid, as had been the case in some regional offices (notably, New York).

On a lower scale, architects continued to inject themselves into civic affairs, particularly in Washington, but also as precedent-setters for other municipal problems.

A Washington architectural firm (Keyes, Lethbridge & Condon) was selected as part of the design team planning a 25,000 population "new city" on a abandoned Government training school within the capital's limits; AIA's national officers continued to inject the group into the hot controversy over construction of an additional bridge over the Potomac (the Three Sisters Bridge) by insisting that the city's entire highway system should be restudied before such a structure is built; voiced strong support for a bill (H.J.Res. 914) that would curb, to some extent, the powers of the Architect of the Capitol over the 131-acre reserve on Capitol Hill; continued its strong support of the developers of the Watergate, an apartment complex bordering the now-building Kennedy Center on the banks of the Potomac; released a new publication ("Checklist for Cities") aimed at providing municipal officials and others in identifying problems in city rehabilitation.

Add to this a growing battle against strong moves toward unionization of professional employees, and the continuing attempt to clarify Federal law relating to bidding for professional services, and it is clear that there's a busy year ahead, even if little prospect of new legislation affecting the field.

Financial: The Federal Budget — Architects will have to look well behind the staggering mass of figures that make up that incomprehensible \$186,100,000,000 Federal budget (for Fiscal Year 1969, which begins July 1) to find implications of real effects on their business operations.

Best place to look is toward the actions of the President and the heads of the various

agencies. The budget message itself gives no real hint of where and how much any cuts that may be forced will be made. And the President's statements make it very clear that the Government's actions will be a matter of Executive financial (and political) decision.

Construction Budget About the Same — The fact is that the total amount the President seeks for identifiable construction purposes is just about the same — even slightly higher — than in previous years, despite a few relatively minor cuts that can be noted.

Over-all, it comes out to more than \$12 billion for construction, ranging from military housing to college laboratories, without counting financial operations such as those of the Federal National Mortgage Association, designed to shore up money markets.

That huge total includes, for the interests of architects, sums as small as \$6,900,000 for the Architect of the Capitol (for an additional House office building) to \$1,400,000,000 for Housing and Urban Development's urban renewal program (a rise of \$300 million over Fiscal Year 1968, by the way); \$688 million for Army military construction (double the 1968 figure); \$589 million for military family housing (down about \$80 million); \$904 million for the Army's "civil works" projects — rivers and harbors (down \$63 million); \$358 million for low-rent public housing construction (up \$23 million); \$55 million for urban planning grants (up \$10 million); and \$4,200,000,000 for highway construction (up \$300 million).

Most of the cuts shown in the budget came out of construction spending by the military services individually: the Navy loses about \$100 million, Air Force about \$140 million. They are more than outbalanced by added spending in other areas.

Significantly, the President told Congress that he would make "a determined effort to slow the pace of federally financed construction programs, as much as possible."

Some Cuts in Highway Funds — That meaning is very

clear: It was demonstrated in plans to cut back spending on highways by a complex formula designed to cut \$600 million from funds in the coming year, but which may result in considerably greater cuts, since it is based on spending by the states within the past calendar year, not on allotments made to them. (States normally can spend such allocations any time within three years, hence may get behind in any given year.) To make the message of Federal domination more pointed, the Transportation Department said it might "negotiate" with states to "adjust" their payments.

Thus, any local or state activity will be clearly subject to the dictates of the Federal agencies this year. The result may be a chaotic set of circumstances for anyone concerned with the construction industry.

Construction Work Up 6% — The President's budget message took heed of the rapid and continuing rise in construction costs: He placed the rise at 5% in 1966, and 6% in 1967.

That statement was immediately confirmed by: (a) the quarterly report on costs of the Bureau of Public Roads, which showed a 5.7% rise for the last quarter of 1967, compared to the same period of 1966; and (b) by a BPR report to Congress on costs of completing the 41,000-mile Interstate Highway system, which indicated an \$8 billion jump in estimates (some of it attributable to "beautification" and safety programs).

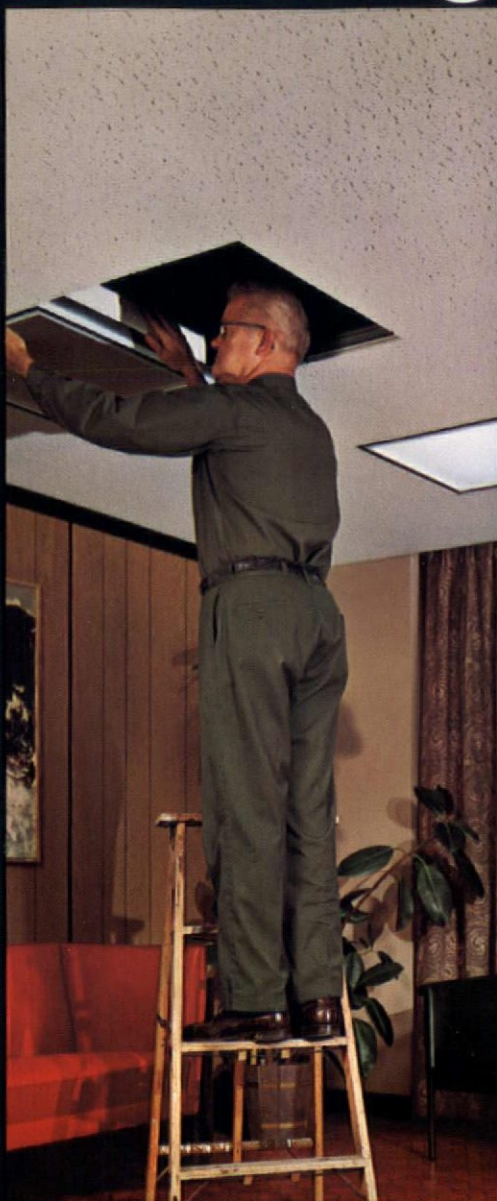
Housing Starts — It was also accompanied by a substantial drop in number of new housing starts in December (compared to November) and an over-all report on construction volume for November that showed the industry running only very slightly ahead of 1966, at a rate of about \$77,200,000,000 for the year.

There were also continued evidences of quickly tightening money-markets, affecting the homebuilding field. In Maryland, for instance, state legislators were considering raising allowable interest rates to 7 or 8%, thus trying to eliminate the "points" now charged both buyer and seller in house sales.

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By John Peter

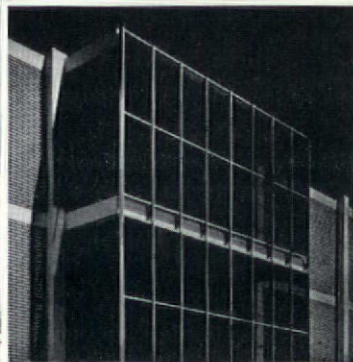
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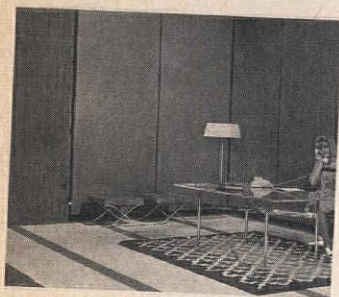
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PRODUCTS

AIR/TEMPERATURE

Stretching heat. Manufactured in 5000-w and 10,000-w units, "Electripipe" spreads long-wave, infrared heat along its 10' and 20' pipelike units. Because infrared is not affected by air movement, it functions with the length of the pipe to reduce KW input by 20 to 30%, claims the manufacturer. Electric Pipe Line, Inc., 280 Midland Ave., Saddle Brook, N.J. 07662.
Circle 100, Readers' Service Card

CONSTRUCTION



Panel talk. Eleven woodgrain patterns and 18 colors are now available for those with paneling penchants. Sold in $\frac{1}{8}$ " and $\frac{1}{4}$ " thicknesses, the colors and wood patterns are protected by a plastic surface that is nonreflective and will not crack, peel, or chip; the units can be installed without furring by the use of an adhesive. Movable panels are also included in the firm's products. Matching solid core doors are also sold with the panels. Videne Products Division, The Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, Ohio 44316.
Circle 101, Readers' Service Card

That wet-dry cycle. A membrane sealant, "Thio-Deck," is engineered for forming a flexible, impervious coating between concrete slabs or concrete and tile. The sealant is a two-part black blend: one part of polysulfides, one part coal tar and a reactive catalyst. Adhesive qualities are claimed to be good for a variety of surfaces, and the membrane may be applied in different sections or patches because the material will bond with itself to form what is claimed to be a continuous, seamless surface. When cured, the rubber sealant ef-

fect is stable above or below grade from -40 F to 175 F without losing its elasticity. The manufacturer adds that resistance of 30 to 50 mil coats to water, salts, acids, and bacteria is excellent. Toch Brothers, Inc., 250 Vreeland Ave., Paterson, N.J. 07504.
Circle 102, Readers' Service Card

Back to nature. "Filon-Stripes," a translucent panel with angular ribs and multi-colored stripes on a white background, was designed by interior designer Lloyd Faulkner to serve as "a foil for nature." Flexural strength of the plastic panels is over 30,000 psi, tensile strength, 16,000 psi; the panels meet the "slow burning" requirements of ASTM D-635. Four color patterns with varying colors of stripes are sold; lengths: 8', 10', and 12'. Width is 26". Filon Corp., 12333 S. Van Ness Ave., Hawthorne, Calif. 90250.
Circle 103, Readers' Service Card

Brick, block. "Tex 4512," a clay block $11\frac{5}{8}$ " square and $3\frac{5}{8}$ " deep, is loadbearing with a compressive strength of more than 9000 psi; $\frac{3}{8}$ " mortar joints are recommended. Standard corner, jamb, and closure units are available. Colors: red, buff, and brown. Natco Division, Fuqua Industries, 327 Fifth Ave., Pittsburgh, Pa. 15222.
Circle 104, Readers' Service Card



Mechanized snake. A flexible duct, "Aircon" is formed from corrugated, tempered foil strips. Zinc coats the .005" wall thickness. Available in up to 12" diam, the duct may be selected in in-

ulated and noninsulated lengths. Aluminum, heavier steel, and longer lengths may be ordered. The 10' sections of the largest diameters are said to be easily handled by one man and may be cut with a knife or scissors. Airflow in the tightest bends reportedly is within 4% of rigid ducting values. The material is UL approved, will not burn, performs to specifications from -65 F to 450 F, and requires no more support than rigid ducting, says manufacturer. Dayflex Plastics Div., Dayco Corp., 333 W. First St., Dayton, Ohio 45401.
Circle 105, Readers' Service Card

FLOORING

Underfoot observance. "Tex-ama" carpet uses a tight nylon staple available in 12 attractive colors and a subdued herringbone pattern. The manufacturer claims that the carpet survived Expo 1967. During the seven months of the fair, 43 million visitors tramped over the carpet in 25 pavilions. Fabric weight: 19-20 oz per square yard. Staple height: $\frac{1}{8}$ "; and the virgin foam rubber base is $\frac{3}{16}$ ", making for a total thickness of $\frac{1}{4}$ ". Color fastness is rated at over 60 hrs. The carpet comes in 5' widths. Glenoit-Dobbie, Inc., 111 W. 40 St., New York, N.Y. 10018.
Circle 106, Readers' Service Card

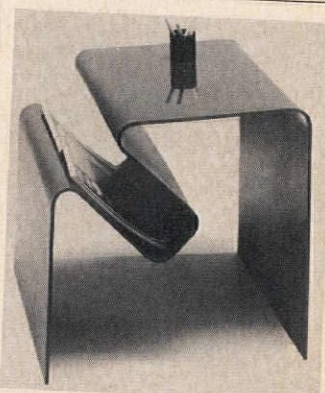
FURNISHINGS

For office tigers. "Action Series," a moderately priced seating series, features executive, secretarial, and reception chairs with contoured seats and backs. Upholstery materials and frame finishes come in wide varieties. Adjustable heights on some of the chairs supplement the posture devices. The chairs are claimed to have been designed for rugged office use. Winfield Chair Co., Winfield, Ala. 35594.
Circle 107, Readers' Service Card

Arcs for art. "Coulson Range," a William Plunkett design, uses arcs in a matching table and chair. The extruded aluminum is available in polished or satin finishes, and the chair may be upholstered in fabric (wools, wor-



sted), hide, or vinyl. The over-all dimensions of the chair: 27" in height, 24" in width; seat depth and width are 17" and 20" respectively; and the seat height is 18". The table, which is held together by pins and also uses other pins to suspend its glass top, is 16" in height and 30" in diameter. Plunkett notes that the design has similarities with furniture from the 1920's. Tempest-Hoag International, 979 Third Ave., New York, N.Y. 10022.
Circle 108, Readers' Service Card



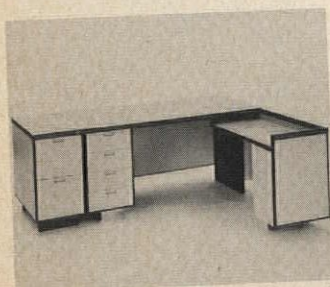
Plastic Table. "Form," an end table with a slot for magazines, is a single piece of acrylic plastic available in highly polished red, white, or black. Designed by Andrew Ivar Morrison, the table is 18" in all dimensions. Stendig, Inc., 410 E. 62 St., New York, N.Y. 10021.
Circle 109, Readers' Service Card

Clendinning designs. Arm-chairs, 2-4 seater settees, wood or plate glass-topped tables, and a foot-stool are the items in Max Clendinning's "Maximus Ariel Range." Angle corner brackets connect the four sides of the molded plywood surfaces and also anchor the molded rubber supports upon which the cushions rest. Upholstery is a combed Dacron fiber, and the finish

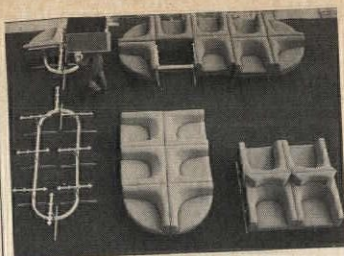
may be either lacquer or Rosewood veneer. Lacquer finishes: white, blue, red, brown, or black. Each furnishing in this series is fitted with roller casters. JG Furniture Co., Inc., 160 E. 56th St., New York, N.Y. 10022.
Circle 110, Readers' Service Card



Library things and things. Robert Benhan Becker's furniture designs for libraries include 1-4 place carrels, a dictionary stand, tables, and chairs. Carrel designs are available in wood (oak, walnut) or plastic finishes, polished chrome bases, and a choice of inside surfaces. Vinyl and wood edgings protect against hard wear. The size range: 24"x36"x49"H to 48"x72"x49"H. Seating configurations come in the double-reverse version shown or in a parallel series. Helikon Furniture Co., Inc., 315 E. 62 St., New York, N.Y. 10021.
Circle 111, Readers' Service Card



Office lines. Based on Saari-nen staff's designs for the Deere & Co. building, the "Source Group" of office furnishings includes desks, tables, credenzas, and files. The units come in two-tone finishes in nine combinations. Other features: recessed drawer pulls, interchangeability of all desk drawers, single-key locking option, and easily read sloping label holders on files. The units were recently installed at the Ford Foundation building. Corry Jamestown Corp., Corry, Pa. 16407.
Circle 112, Readers' Service Card



Multiply to infinity. "London Combination 630-632" by Geoffrey Harcourt mounts chairs on aluminum leg frames and lateral rails; use of the rail permits an infinite expansion of a basic single chair or its cousin with the higher backrest (631). Corner chair (632) may be used in combination with these models to provide rounded seating at the corners or circular configurations. Foam rubber pads the chairs, which are available in vinyl or stretch fabrics. If desired, a tabletop may be inserted onto the lateral rail at any interval. George Tanier, Inc., 305 E. 63 St., New York, N.Y. 10021.
Circle 113, Readers' Service Card

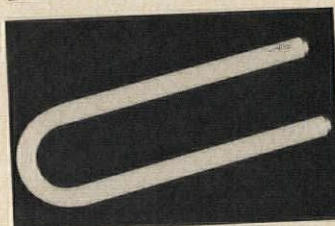
Think soft. "Kalymnos," an area rug with a montage-like pattern, is supposedly inspired by the shapes of houses on the Greek island for which it is named. Designed by Nell Znamierowski, the rug won the award in the Soft Surface Floor Coverings category of the 23rd International Design Awards. Dimensions: 5'-4"x7'-6", 8'x10'. Colors: ivory, bronze. Material: nylon. Richards Morganthau Co., Inc., 225 Fifth Ave., New York, N.Y. 10001.
Circle 114, Readers' Service Card

Armchair Traveler. A swivel-tilt-return mechanism on a Jacob Epstein-designed lounge chair (with arms) offers multiple positions for comfort. The mechanism (barely visible, hinged to pedestal base) automatically returns the chair to its original position. Latex foam rubber is used for backs and cushions, the latter being reversible, and the type of upholstery may be specified. The base is a highly polished stainless steel. Over-all dimensions: 26½"x26½"x31" H. Seat height varies: 16½" for the lounge version; slightly higher heights for office models. Cumberland Furniture Corp., 40 E. 49th St.,

New York, N.Y. 10017.
Circle 115, Readers' Service Card

LIGHTING

Compact controls. An integrated solid-state light dimming system, self-contained (except for control stations) can be operated either manually, or pre-set for a specific application. It is said to be capable of controlling loads of 14,400 maximum for 120/240 single-phase or 120/208 three-phase service. This device will not only control lights, but also any resistance load, such as heating elements. Manufacturer notes ease of installation, since internal wiring is done at the factory. Hunt Electronics, Dallas, Tex. 75208.
Circle 116, Readers' Service Card



Making ends meet. Light from a 40-w U-shape, 2' fluorescent lamp equals that from conventional fluorescent lamps and will permit wireways' locations at a single end. Because the lamps are shorter than standard 40w fluorescent lamps, they can be installed in fixtures with shapes that are almost square. Currently available in sample lots, they are expected to be in commercial production late this year. The lamp will have a rated life of 12,000 hrs (average) and will operate on standard CBM ballasts. Sylvania Electric Products, Inc., General Telephone & Electronics, 730 Third Ave., New York, N.Y. 10017.
Circle 117, Readers' Service Card

In the cove. Cold cathode lamps can be fabricated to the exact requirements of a project, have a life of up to 25,000 hrs, and can be used with standard dimmers. Seen usually in auditorium or theater installations, cold cathode lighting is now available for more exotic and exacting applications, including use in handrails, planters, and skylights. Lamps are available in 13 colors, which, with filters,

can be expanded to 35 colors. National Cathode Corp., 155 E. 56 St., New York, N.Y. 10022.
Circle 118, Readers' Service Card


SPECIAL EQUIPMENT

Is there a speaker in the house? Speaker horns for paging, background music, and talk-back are now available in 15-w units. According to the manufacturer, these units fill a need that exists for speakers between the power ranges of 7½ and 30 w. Previously, designers were forced in many cases to choose the 30-w speakers, even if only a lower power was needed, manufacturer explains. He also emphasizes ease of installation, compact size (8" x 9"), sound level of 121 db, and lifetime guarantee. Atlas Sound Division, American Trading and Production Corp., 10 Pomeroy Rd., Parsippany, N.J. 07054.
Circle 119, Readers' Service Card

Burn the pollution! A recuperative fume incinerator destroys "all types of solvent vapor air pollutants," according to the manufacturer. For economy's sake, the incinerator's recovery system uses hot stack gases to preheat the combustion air and can operate at 1400F with a capacity of 3,500,000 Btuh. It arrives on site as a shop-assembled modular unit, providing minimum field assembly and erection. Control systems are available to meet FIA or FM standards. Ross Engineering Div., Midland-Ross Corp., P.O. Box 147, New Brunswick, N.J. 08903.
Circle 120, Readers' Service Card

SURFACING

Non-slip surface for safety. A surface of abrasive particles, such as silicon carbide and silica sand, welded to aluminum, is used for steps and walkways in areas where metal walking surfaces create a safety problem—in industry, homes, and recreational areas. Light weight and good bonding properties are said to make aluminum especially suitable for the base metal. Frank V. Seidelhuber Fabricators, 2566 Bay Rd., Redwood City, Calif., 94063.
Circle 121, Readers' Service Card



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swing.**

**But do
your doors
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MFRS' DATA

CONSTRUCTION



Glass class. A complete glass family of drawn sheet glass, tinted glass, cast glass, floated plate glass, enamelled glass, and diffusing glass is the newest arrival on the glass scene from Europe. The company, which owns the largest tanks for drawn sheet glass in the world, offers three grades of drawn sheet glass in thicknesses varying from $\frac{3}{16}$ " to $\frac{3}{4}$ "; a maximum size of 256" x 126" is offered for this glass. The tinted glass is colored by metallic oxides and offers a range of $\frac{3}{16}$ " to $\frac{1}{2}$ " thicknesses; these are available in gray and bronze. The cast glass offers varying degrees of opacity in over 70 patterns. Light transmission data; brochure. 8 pages. Glaverbel Glass Distributors Corp., 350 Fifth Ave., New York, N.Y. 10001.

Circle 200, Readers' Service Card



Longspan joists, deep or shallow. Spanning up to 192', the manufacturer's longspan joists come in depths of 18" to 36" in series LJ, and 18" to 96" depths in series LH, both series spanning up to 192'. Standard load tables, given in brochure, show the capacities of the joists for

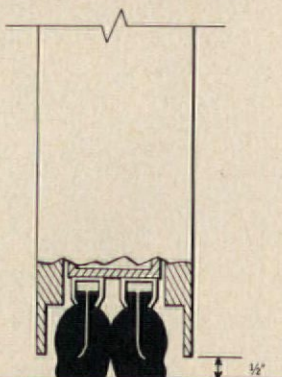
both series. It also shows standard panel dimensions, and gives load capacities of cantilevered joists. Included is explanation of two-way truss system, "Joistruss." Specifications. 20 pages. Haven-Busch Co., Grandville, Michigan. 49418.

Circle 201, Readers' Service Card

Drawing the line. Drawing the drapes should not involve squeaking or wrenching, believes the manufacturer, who uses nylon and noncorrosive metal in his drapery and curtain hardware to reduce noise, making certain there is no metal-to-metal contact. Fiberglass and wire-cored cords increase longevity. The hardware ranges from that for large auditorium installations to smaller commercial applications with easy adaptation to motor units if desired. Details, ordering information, and packaging data. 12 pages. Grant Pulley and Hardware Corp., High St., West Nyack, N.Y. 10994.

Circle 202, Readers' Service Card

DOORS/WINDOWS



Dropping out sound. Automatic "Drop Seal," a rubber acoustic door seal set in operation by the door latch, requires no sill and lowers itself only just before the latch catches. Benefits claimed: uninterrupted floor surface, elimination of carpet wear, reduction of drag-wear of the acoustic seal, and resistance to formation of a dirt sill caused by fixed-bottom seals. Used with a fixed gasket on the sides of the jamb and header, Drop Seal is said to prevent field installation errors while permitting the seamless, hollow metal, thin doors noteworthy results on

ASTM ratings. 4 pages. Pioneer Industries, Inc., 401 Washington Ave., Carlstadt, N.J. 17172.

Circle 203, Readers' Service Card

Rainbow windows. "Bayco," an enamel, factory finish for the company's steel and aluminum window frames and curtain walls, is offered in several colors. The enamel is baked onto the frames at 325 F for 15 minutes and is said not to crack, peel, or blister; exposed operating hardware, such as cam locks, are available in dark bronze and white bronze for steel and aluminum windows respectively. Concealed operating hardware, including friction arms, are furnished in natural finishes. The windows are equipped with "Bayseal," a weatherstripping using no adhesives or screws, and placing the seal in a window section groove. Window variety offers several choices for commercial, industrial, and institutional installations. Sections, specifications. 36 pages. The William Bayley Co., 1200 Warder St., Springfield, Ohio 45501.

Circle 204, Readers' Service Card

View through the pine. Double-hung, pine-framed removable windows for easy cleaning and sash replacement have been added to this firm's variety of casement, stacking-awning, and sliding windows. The removable double-hung windows also use a white polyvinyl weatherstrip found on the firm's other residential pine windows; the concealed balance spring and a full-length compression member slide easily because of the low friction of the vinyl. A variety of glazing installed at the factory is optional. Details, specifications. 16 pages. Crestline, 100 Thomas St., Wausau, Wis. 54401.

Circle 205, Readers' Service Card

FLOORING

Carpet gambit. "Carpet base," a carpet-baseboard that matches floor carpeting, was announced after the printing of this carpet catalog. "Carpet base" comes in all colors of the manufacturer's "Hearthstone" and "Explor-

er" patterns. Both carpet-baseboard and carpet use a high-density, continuous filament nylon fabric said to be stain resistant and impervious to furniture marks because of a pile 60% denser than that of other carpets. A $\frac{3}{16}$ " sponge rubber cushion is bonded to the pile; impact noise rating is 14 FHA. Ample detailed manufacturing techniques and test data (including ASTM). 32 pages. Viking Carpets, Inc., 10 W. 33 St., New York, N.Y. 10001.

Circle 206, Readers' Service Card

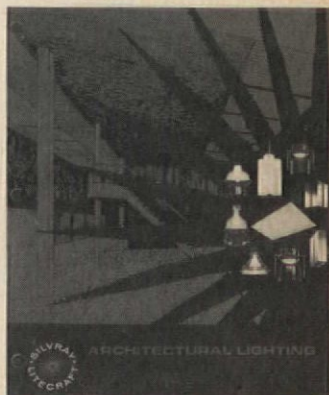
FURNISHINGS



Kagan's 20 years. Vladimir Kagan's designs from 1947 to 1967 are shown, revealing the diverse range of his furniture for offices and residences. Included in this collection are desks, chairs, bookcases, sofas, tables, ottomans, stools, cabinets, and art pedestals. 66 pages. Vladimir Kagan Designs, Inc., 40 E. End Ave., New York, N.Y. 10028.

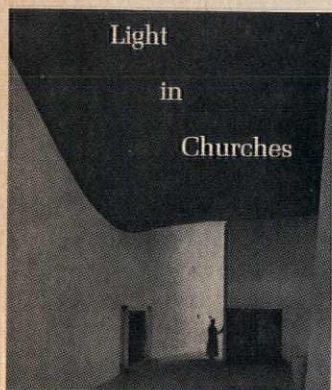
Circle 207, Readers' Service Card

LIGHTING



Luminosity, virtuosity. A complete range of architectural lighting, including the popular recessed lens fluorescent modular fixture, is fully described in this catalog. Recessed downlights offer a 45°

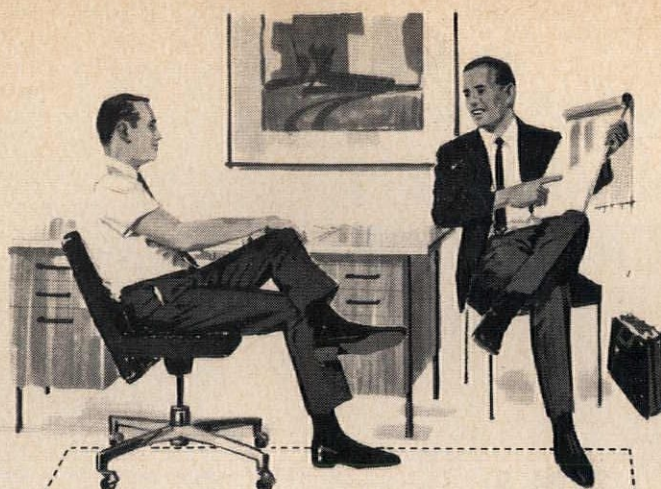
visual cutoff; slopelights offer 30° adjustability. Other fixtures: multiforms available in aluminum or acrylic, cone-lights, a semirecessed fluorescent "Louverglo," and "Integra," a semi-indirect fluorescent. The multiforms may be mounted on walls or in ceilings and may also be pendant hung. Details, performance data. 8 pages. Silvray-Litecraft, Passaic, N.J. 07055. Circle 208, Readers' Service Card



For light diversity. "Light in Churches," one firm's survey and analysis of the aesthetic and technological considerations in church lighting design, is a concise reference source. The designer-manufacturer advocates a collaborative effort between architects, engineers, and clergy in designing church lighting both to be functional and to create a mood. Copious photographs of religious structures throughout the ages both here and abroad illuminate the text. Five different types of lighting, ranging from functional light for reading to lighting for atmospheric effects are delineated. Ten different incandescent fixtures are manufactured by this firm. Letterhead request. The Rambusch Co., 40 W. 13 St., New York, N.Y.

SURFACING

Aggregates for decorative design. Exposed-aggregate panels and precast forms are said to be economical and to create attractively designed building exteriors. These granite and quartz aggregates absorb little water and are therefore resistant to cracking under successive freezing and thawing. Brochure points out this and other attributes; it contains color photos of the aggregate installations, color photos of true sizes of 12 aggregate



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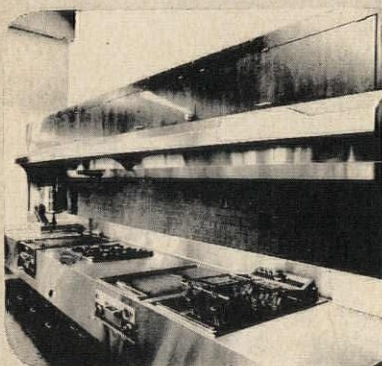
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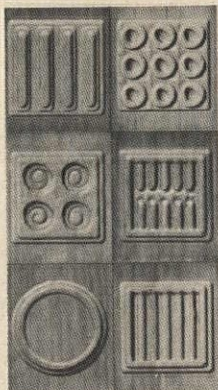
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samples, and a chart showing sizes of component stones. 4 pages. Colonna & Company of Colorado, Inc., Canon City, Colo. 81212.
Circle 209, Readers' Service Card

The concrete new look. A concrete forming system using aluminum form panels to impart decorative textures is illustrated and explained in the brochure, "This Is the New Look of Concrete." Three textures are illustrated: 12" x 14" adobe texture and 12" x 2½" brick texture, both laid in common bond, or 12" x 6" block texture, laid in stack bond. Several examples of work done are shown. International Concrete Systems Co., 555 City Line Ave., Bala-Cynwyd, Pa. 19004.
Circle 210, Readers' Service Card



Rough and ready. Redwood panels carved in rustic geometric designs can be used to form doors, wall paneling, and cabinet siding. Described by text and photograph in Brochure #6, "Panelcarve 1100 Series" is made up of panels 11½" wide and 84" long carved from ¾" thick redwood, with a tongue-and-groove edge for easy assembling. There is also a thicker series with deeper relief that comes in smaller over-all dimensions. 4 pages. Form & Surfaces, Box 5215, Santa Barbara, Calif. 93103.
Circle 211, Readers' Service Card

PROGRESSIVE ARCHITECTURE NEWS REPORT

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NEXT MONTH IN P/A

THE SCHOOL SCENE: CHANGE AND MORE CHANGE. American schools are now at the starting gate of a new era in the way they will affect the lives of all citizens, and consequently in the ways they will be planned and designed. As generators of the form of our cities, as major elements in new towns, as curative agents for our urban ills, as increasingly involved influences on our lives from pre-kindergarten through old age, schools are prime subjects for an exhaustive study of where we are and where we are to go in school design. This study will appear as another landmark, one-subject issue of P/A in April—88 pages of in-depth examination of the future of American schools.

Among the subjects to be discussed in April are: **NEW TOOLS**, how ever more sophisticated machines and equipment are revolutionizing the learning process, bringing about a re-evaluation of instructional aims and content, and hence a need for re-examination of the goals of architects and planners involved in schools; **ASSAULT ON THE SCHOOLHOUSE**, how social, technological, political, attitudinal, and planning and design changes are radically altering what the teaching and learning place will be in the near and distant future; **THE SCHOOL AS GENERATOR OF URBAN FORM**, how schools can influence the re-creation of urban areas using three notable examples—Pittsburgh, Baltimore, and Brooklyn; **The EDUCATION PARK**, giving the pros and cons of one of the most controversial approaches to community school planning, with important examples not published before anywhere; **NEW SCHOOLS IN NEW TOWNS: THE PRESENT**, showing what responsible builders and planners of new towns such as Columbia, Reston, Irvine, and Litchfield Park are doing to integrate education into their communities; **NEW SCHOOLS IN NEW TOWNS: THE FUTURE**, being an illustrated report on the far-thinking (but not far out) results of the recent Design Fête at Rice University's School of Architecture based on New Schools in New Towns—they were amazingly pertinent in projecting future patterns of school design and educational directions.

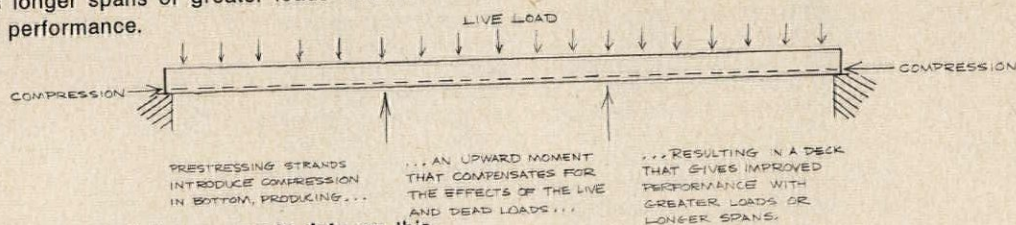
THE SCHOOL SCENE: CHANGE AND MORE CHANGE will be required reading for anyone interested not only in schools, but also in future planning directions for our communities. It will become a valuable addition to professional libraries. You can get this powerful issue and 11 more equally forceful (we have some exciting plans for the rest of the year) simply by filling out and sending in the subscription order card at the end of this issue.

New Prestressed Concrete Deck Carries Greater Loads

Flexicore precast decks have been around for a long time and our new Hi-Stress development looks pretty much like the original.

But the similarity stops there.

Hi-Stress slabs are fully-prestressed, with the tensile strength provided by pretensioned high strength steel strand (250,000 psi min.). This permits longer spans or greater loads with improved performance.



We would like to **bring you up-to-date** on this development by sending you a copy of a **new booklet** that describes these decks.

Included are load curves, typical spans of various sizes for floors and roofs, use on steel frame, concrete frame and wall-bearing construction. Also, information on openings, floor finish, ceiling finish, and use of hollow cells for heating and air-conditioning ducts, electrical wiring and piping.

Our 8-inch, 10-inch and 12-inch untopped **Hi-Stress decks** have earned 2-hour fire resistance ratings from national testing laboratories (rating is 3-hour with concrete topping).



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