

A · I · A

# Journal

*February 1965*

AGONY & ECSTASY  
OF PHILADELPHIA'S  
CITY HALL

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AT TWO HOSPITALS

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LOTS: ASSETS  
OR EYESORES?



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Opinions expressed by contributors  
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- 23 Philadelphia City Hall: Monster or Masterpiece?**—Historian John Maass tells the story of the agony and ecstasy of this famous building which, in retrospect, is almost hilarious
- 31 Regional Architecture for a Developing Country**—In his study of Indonesia, George A. Hinds finds guidelines for the US
- 37 Continuing Architectural Education**—Educator Julian E. Kulski AIA gives his views on two vital areas in which it is needed
- 39 Our Cities Today: Chaos and Challenge:** These Seattle-centered observations by Paul Thiry FAIA have national applications
- 43 The National Trust Summer School**—A young, contemporary architect, John J. Desmond AIA, expresses interest in great buildings of the past with his portfolio of sketches
- 48 Toward a New Approach to Planning**—Henry Van Loon AIA admonishes his colleagues to accept the role of the generalist
- 51 The Octagon and the War of 1812**—To mark the 150th anniversary of the signing of the Treaty of Ghent, George E. Pettengill HON AIA comes up with some interesting facts and stories
- 54 The Salaried Architect in Industry**—DuPont's Eugene C. LaSalle AIA presents the case for this often-misunderstood professional
- 55 Urban Parking Lots: Eyesores or Assets?**—Aided by sketches, William Keck AIA gives some pointers on how to cope with the problem from an esthetic point of view
- 62 The NAHB and Environmental Design**—Joseph Watterson FAIA reports on a meeting the homebuilders held with a cross section of US leaders in business, education and the professions
- 63 A Study of Two Hospital Concepts**—Architects and administrators join in a roundtable discussion of the California projects, both similar in size but very dissimilar in their design approach
- 6 Editor's Page**—Some candid comments on criticism
- 10 Urbanisms**—Robert J. Piper AIA takes a look at police power
- 12 Octagon Observer**—News commentary from headquarters & afield
- 59 Library Notes**—Aids for the prospective home owner
- 60 Books**—Three Institute members serve as reviewers
- 74 Letters**—Our readers have their say
- 86 Calendar**—Dates and places for the profession to note
- 86 Necrology**—Notices received at the Octagon during December

**Cover:** Philadelphia City Hall (p 23) abounds with splendid spaces such as the Public Hearing Room. Cervin Robinson photo for HABS

## LOOKING AHEAD TO MARCH

### Delos II—Exploring the Problems of Human Settlements

Architects, planners, sociologists and geographers meet again in the Aegean Sea to work toward a formal approach to one of the most pressing problems of our times—housing and creating communities for millions of people. To catch the essence of their thinking, Joseph Watterson FAIA has digested the voluminous proceedings

### Practice Profiles: The Start of a New Series

To hear most architects tell it, they can't make a dime designing houses. It seems appropriate, then, to kick off this series (to appear at periodic intervals) with the profile of a small firm that is making a top-notch reputation—and money too—in the Pacific Northwest. To get the down-to-earth facts he needed, Robert E. Koehler spent hours with the two partners and in visiting their work. The result should be especially helpful to the young, aspiring architect who asks: "Just how *do* I get started in practice?"

### Moving Historic Buildings: A Tale of Two Projects

Most of us have been an observer to the fascinating business of transporting a building from one place to another. But to move a structurally weakened historic project and preserve intact all important elements of the original fabric is quite another matter. John O. Curtis, curator of architecture at Old Sturbridge Village, describes how two dissimilar structures were moved with considerable success

### Rooftop Helistops: The Shape of Things to Come

A new building type is in the making, bringing with it problems of stress, load, harmonics, noise suppression and building codes. Kenneth Neptune AIA, who has done considerable pioneering in this relatively new area in Los Angeles, shares his experiences

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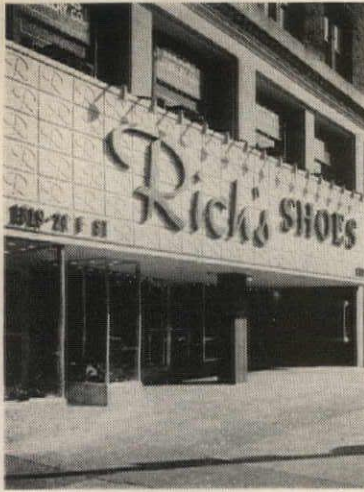
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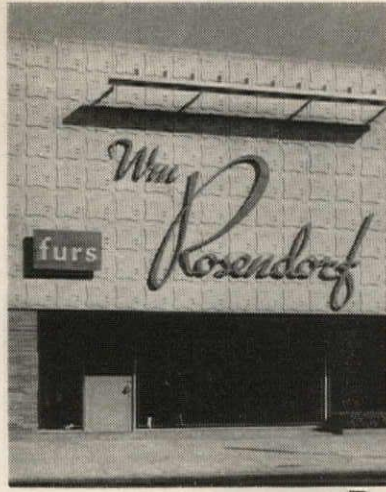
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**C** STEINBERG'S STORE No. 95, St. Martin,  
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**D** LERNER SHOP, Monmouth Shopping Center,  
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## Re: Images, Criticism and Integrity

EVERY profession, industry and institution seems concerned about its "image," to the point where it sometimes seems like a lot of poppycock. In fact, the use to which the word is now put gives it more the connotation of a false front than of a true reflection. It has become a picture that the public relations boys are paid tremendous sums of money to paint in warm and glowing colors. Those who are concerned about their image have such thin skin that they seem even to have lost their sense of humor.

A case in point at the moment is the rather absurd suit brought by Notre Dame University against MGM, alleging that the movie "John Goldfarb, Please Come Home" attacks the University's image. Since an injunction has barred it from the screen, I admit I haven't seen the film, but from what I have read it sounds like a riotously funny farce which pokes gentle fun at the CIA, the State Department and the Department of Defense (who haven't sued), and in which the stalwarts of the Notre Dame football team come off with flying colors as good, loyal American boys, throwing a game for the sake of Old Glory.

Books, plays and movies have had their fun at the expense of Harvard, Yale and Vassar for many years, but I can recall no cry of "outrage" from Cambridge, New Haven or Poughkeepsie—in fact, their images seem to have thrived on the fun. If any damage has been done to the image of Notre Dame, that respected and securely entrenched institution has brought it upon itself by its stuffy and humorless action.

A few years ago the American Bankers Association protested against bankers being portrayed in films as hard and unscrupulous—sometimes even villains; and I am told that the National Funeral Directors Association of the United States once demanded that alterations be made in a movie about a gangland mob which used a funeral parlor as a front.

Are we getting to the point where all dubious characters in novels, plays and TV shows must be faceless, occupationless, colorless individuals of no particular background? Perhaps the Associated Boobs of America would raise a loud objection to that!

It's been many years since I read Somerset Maugham's "Of Human Bondage," but it seems to me that its hero was a physician who was a rather weak and ineffectual character—I don't think any of the medical profession ever took Mr Maugham to task; and the only grumbling I remember hearing over Sinclair Lewis' "Arrowsmith" was that it overglamorized medical research. Apparently the doctors are made of sterner stuff—and perhaps the lawyers too, for both the AMA and the ABA seem to have no scruples about their own internal criticism of their profession appearing in the press. I would venture to say that this show of integrity improves their public image rather than damages it.

Novels and plays have had architect-heroes, and no doubt villains too. The earliest one I can remember reading about was "Jacob Stahl," a novel by that prolific and now-forgotten novelist, J. D. Beresford (it is time interest in him revived). Stahl was a sturdy soul, as I remember, although only a passing fair architect. In more recent years there was that strange, messiah-like destructor of his own masterpiece created by Ayn Rand in "The Fountainhead." The architectural profession didn't like him nor the book, but nobody took Miss Rand to court for defamation of character. The profession cried "touché" a bit when Mr Blandings appeared, but was satisfied with Edwin Gilbert's portrayal of an architect in "Native Stone."

There are those in our profession who are so concerned about our public image that they would not want any hint of self-criticism to appear publicly, lest it lower our profession in the esteem of the public. There are architects who even feel that architectural criticism of buildings should be discouraged, lest we present a somewhat less-than-perfect face to the world. In recent years we have made many bold claims to be the leaders of the "design professions" which are responsible for the design of man's "total environment." Yet we are told, and we admit, that perhaps three-fourths of the buildings designed by architects today are completely undistinguished, even dull. If we would better our public image, we should better the quality of our work—both design and services in general.

It seems to me that a profession which shows that it is alert and sufficiently aware of its responsibility to the public to police itself is a profession which will stand high in the public's estimation. A year or less ago there was a flurry of exceedingly sharp criticism in the newspapers of a certain midwestern city, over the proposed design for a downtown hotel. Several local architects were outspoken in their published comments, almost holding the design up to ridicule—including the president of the local AIA chapter, the chairman of its committee on design and a national officer of the Institute. The offending architect was, of course, a member of the chapter. What happened? No lawsuit. No charges of malicious and unprofessional conduct.

As far as I have been able to find out, the architect, much mollified, revised his design to something that was at least inoffensive (probably the best he could do), the affair died down—and the city was saved from another piece of dreary architecture.

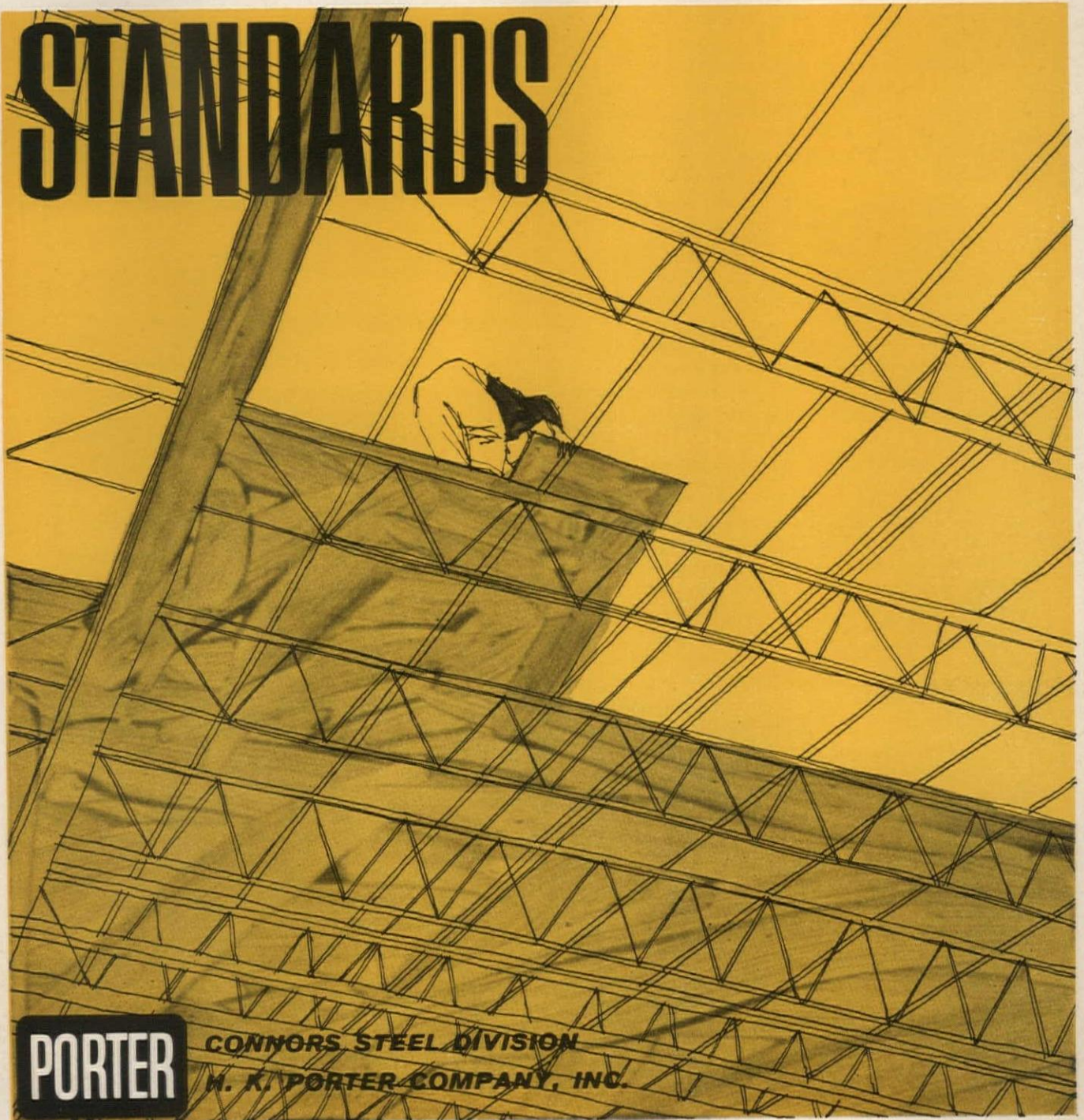
If we *must* be self-conscious about the image of our profession, let us remember that images are born, not made; earned, not bought. But better still, let us forget about the whole thing and concentrate on doing the best possible job, both as individual practitioners and as a profession.

J.W.

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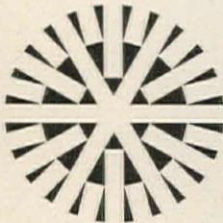
# OCTAGON OBSERVER

## AWARDS / Fairest at the Fair

"While the over-all planning of the World's Fair failed to produce the uniformity and harmony that we had hoped for, the design and planning of a number of the individual pavilions illustrate creativeness and originality which deserve recognition," declared the New York Chapter AIA in citing four buildings for "excellence in design" and seven for honorable mention. The top winners:

- Danish Pavilion by architect Erik Moller, Denmark, and designer Nils Korst, Stamford, Conn. for "superior use of materials, excellent display setting, friendly exposition atmosphere and delightful 'Tivoli' children's outdoor area."
- IBM Building by architects Eero Saarinen Associates, Hamden, Conn. and designer Charles Eames, Venice, Calif. for "an unusual accomplishment architecturally and functionally with the kind of originality expected of a World's Fair structure" and incorporating "fine landscape design."
- New Jersey Tercentenary Pavilion by architect Philip Sheridan Collins AIA, Princeton, NJ, for an "extremely appropriate design for a fair building" with its "fine relationship between indoors and outdoors and its gay, good architecture and landscaping."
- Spanish Pavilion by architects Francisco Javier Carvajal Ferrer, Madrid, and Kelly & Gruzen, New York City, for its "unity of design, elegance and attention to the most minute detail" and for its "superb refinement in display technique."

## PAN AM '65 / No. 3: A Symbol and a Show



By the time the XI Pan American Congress of Architects and the AIA's annual convention get under way in Washington, DC, June 14, the symbol at the left (reproduced in blue, green and white on the promotional literature) should be a familiar one indeed. Interestingly enough, its designer, Ivan Chermayeff, appeared as a recent speaker in the lecture series "Design in the Federal Government," sponsored by the US Department of Agriculture's Graduate School in the nation's capital. (The subject of architecture was discussed at another session by Francis Lethbridge AIA, Washington, DC.)

"Graphic design as a profession is only just coming into existence, but relatively few of those who most need its services have yet understood its meaning or value," declared Chermayeff, who is the son of an architect. "As a result postage stamp commissions are given to printmakers and posters to painters. On the other hand, signing systems are often enough left to sign contractors, and a host of visual communications problems which should be coordinated, simplified, organized and generally made to work efficiently and intelligently are not left in any special hands,

whether competent or incompetent, of either designers or artists, but left to take place piecemeal."

Chermayeff, whose New York studio is designing signs and graphics for the new Virginia town of Reston and for the new subway for San Francisco's Bay Area Rapid Transit, emphasized the importance of order, consistency and appropriateness in relation to graphic design problems.

"The graphic material is not designed as part of a total program, or in many instances, even designed at all, but merely has happened. The larger the institution, the more apparent is the disorder. One finds the name of the institution presented in far too many different forms. Color, trademarks, paper, typographic styles, sizes—all are unrelated from one printed piece to another."



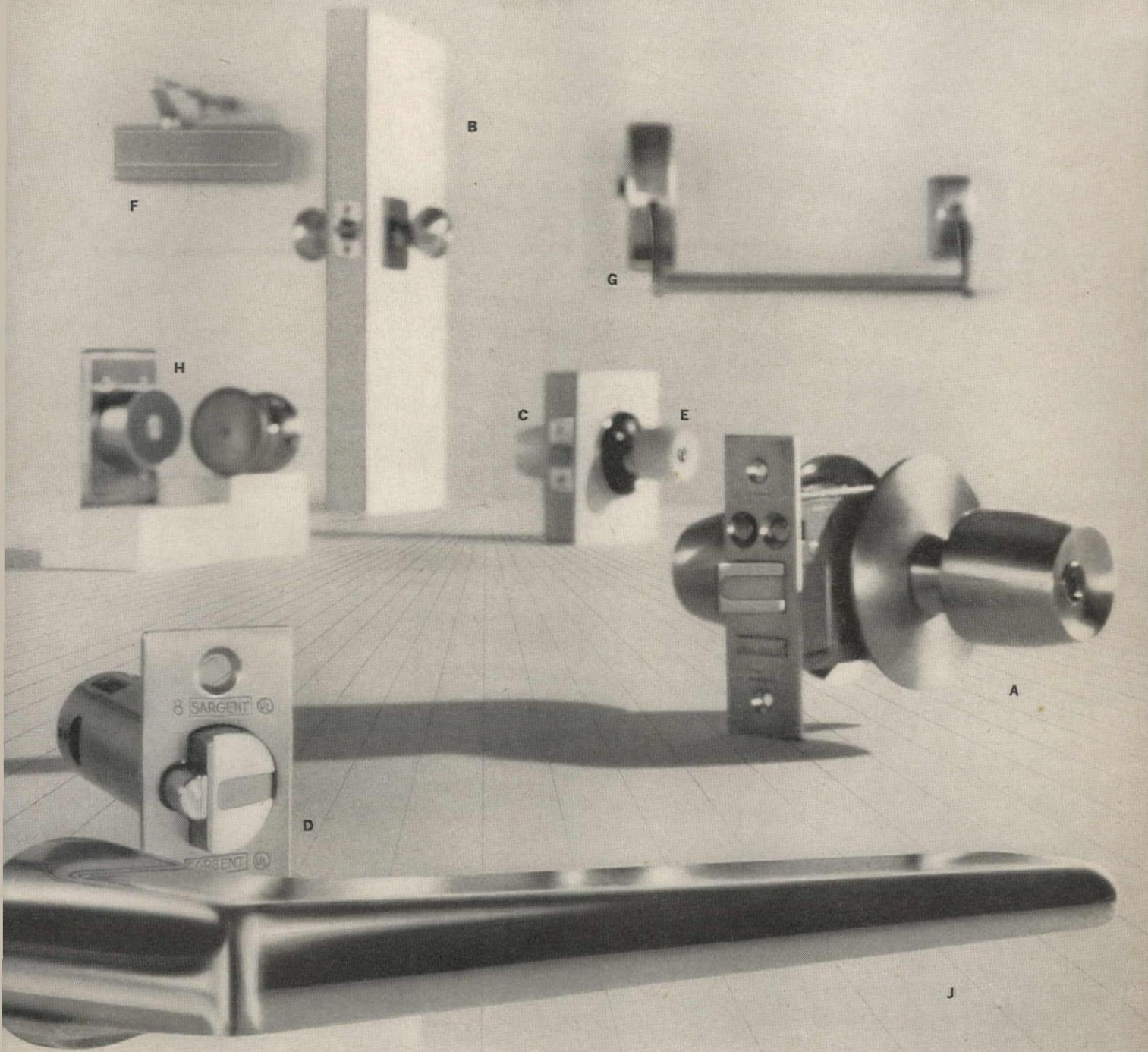
**A Show for Convention-Goers:** This exhibit, photographed as it hung in Exposition Park, Los Angeles, last summer, "does not pick at the ugly spots on the face of America; it attempts to show buildings and spaces that have tried to incorporate other values along with money, most of them successfully pleasant."

Meanwhile, a second special exhibition has been added to the growing Congress-Convention calendar—"Project: Environment USA," planned and prepared by the Architectural Panel in Los Angeles from the photographs of Julius Shulman, will hang in the Octagon House, which is now closed for public showings until June. The exhibition, supporting the "Cities of the New World" program theme, probably will run through the end of that month.

*Cont'd on p. 16*



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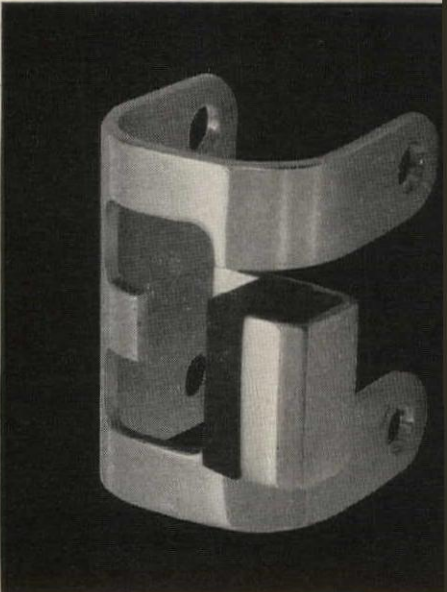
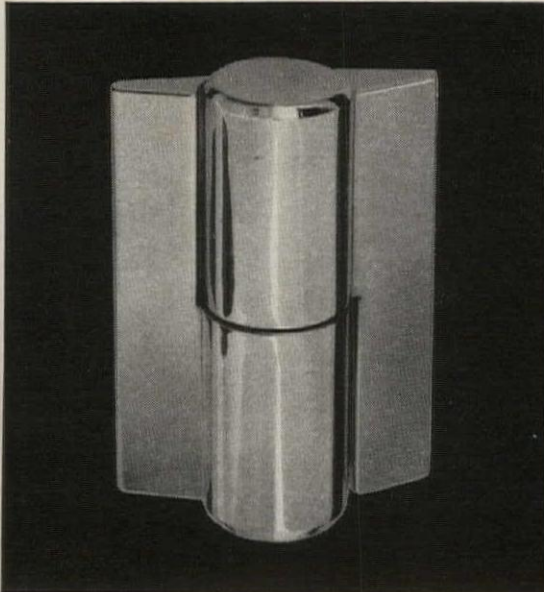
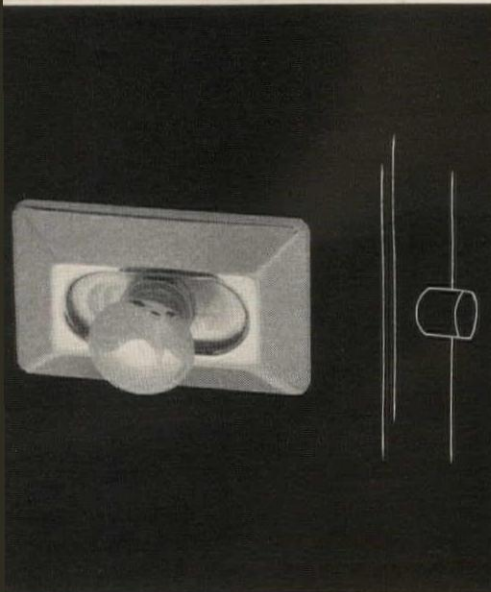
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## PEOPLE / Architects Aid Industry

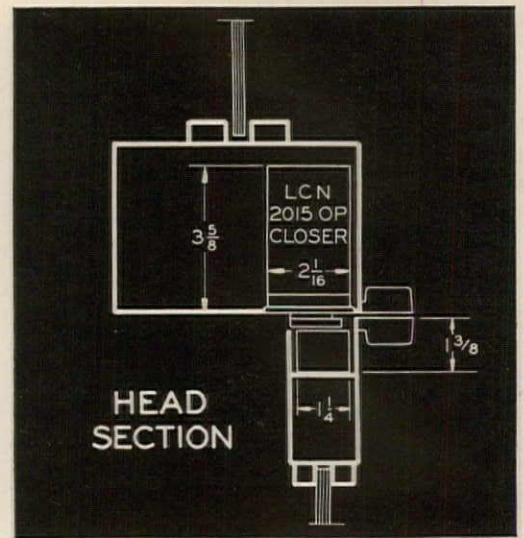
Indicative of the ever-growing alliance between the architectural profession and product manufacturers is the appointment of four AIA Fellows to the Porcelain Enamel Institute's newly organized advisory council. They are Harris Armstrong, Kirkwood, Mo; Morris Ketchum Jr, New York City, the Institute's first vice president and president-elect; Ralph E. Myers, Kansas City, Mo; and Philip Will Jr, Chicago, past AIA president. Their job: to help keep the porcelain enameling industry abreast of new architectural trends and to advise it on the selection of new colors and textures.

**ANOTHER ACCOLADE FOR AALTO:** The AIA's Gold Medalist in 1963, Finnish architect Alvar Aalto, has received the honorary degree of Doctor of Humane Letters from Columbia University. His current visit to the US included attendance at the dedication of a floor he designed for the new building of the Institute of International Education in New York City.

**CITATIONS COAST TO COAST:** William Wilson Wurster FAIA, dean emeritus of the College of Environmental Design at the University of California, "whose dedication and achievement as an architect and educator has brought awareness of the highest purpose of his profession at all levels of education and government in California," has received the Distinguished Service Citation of the California Council AIA. . . . "In recognition of his contribution to architecture," President Robert I. White of Kent State University now is an Honorary Associate Member of the Eastern Ohio Chapter AIA. . . . And in Brooklyn, Lloyd Morgan FAIA has been awarded a special citation as "an outstanding Pratt Institute alumnus whose significant contribution to architecture represented by his buildings, his devotion to the profession and his leadership in architectural education serves as inspiration to students, faculties and architects."

**ABOUT OTHER MEMBERS:** AIA President Arthur Gould Odell Jr, FAIA, has been named a Distinguished Citizen of North Carolina for his contribution to the state and its people. . . . The Building Research Institute has elected New York's Robert W. Cutler AIA to his second term as president. . . . Albert Melniker, former director of the New York State Association of Architects, is the new head of the Staten Island Chamber of Commerce. . . . New general manager of the Time-Life Book Division is Joseph C. Hazen Jr, AIA, who joined Time, Inc., in 1938 as a staff writer for *Architectural Forum*, becoming its publisher, along with *House & Home*, in 1963. . . . Wallace P. Beardsley Jr, Auburn, NY, has been named co-chairman for Cayuga County in the Cornell University Centennial Campaign. . . . O'Neill Ford FAIA is one of those rare architects who gets a chance to sit on the other side of the banker's desk as a newly appointed director of Citizens National Bank of San Antonio.

Cont'd on p 75

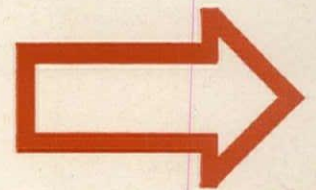


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Descriptive matter on request—no obligation, or see Sweet's 1965, Section 19e/Lc

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Journal



## Philadelphia City Hall

### *Monster or Masterpiece?*

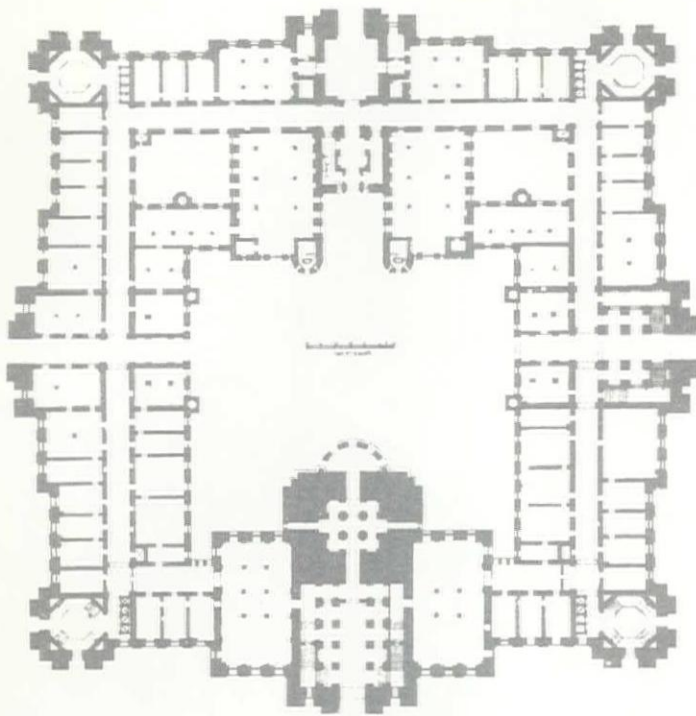
BY JOHN MAASS

*Few public buildings go up without acrimony, intrigue and political in-fighting. But the daddy of them all is the famous City Hall upon which William Penn so serenely stands. In retrospect, the story of the agony and ecstasy of its building is almost hilarious*

AT THE crossing of Philadelphia's two main streets stands the most overwhelming City Hall in America. A recent cleaning has turned the boldly modeled facades into a dazzling pattern of creamy white and deep-cast shadows. At night floodlights play upon a grandiose tower which remains the tallest landmark on the city's skyline—under a kind of gentlemen's agreement.

City Hall claims quite a number of superlatives in the American tradition of boosterism: this was once the biggest building in the US. The tower was designed to be the tallest man-made structure in the world but the claim never came true: the Eiffel Tower (984 feet) and the Washington Monument (555 feet) were completed a few years before the City Hall tower was topped out

Adapted from a paper read by the author to the annual meeting of the Society of Architectural Historians in Philadelphia in January 1964



*Street level plan has no less than fourteen entrances*

at 548 feet in 1894. However, City Hall was the highest occupied building in the US until 1909. Even today it is apparently the world's tallest building of bearing-wall construction without a steel skeleton. Construction lasted for thirty years (1872-1901); the building was occupied in stages over a period of twenty-two years (1877-1898), which must be the most protracted moving job in modern times. No expense was spared to make this the biggest and best civic edifice: the total cost was \$24,344,355.48. To approximate present values, this figure should be multiplied by five.

City Hall's complex elevations are the epitome of High Victorian pomp but its plan is both simple and efficient. The square building encloses a central court which is linked to the streets by four high archways; every day tens of thousands of pedestrians pass through this court, which is in effect a public square. Both horizontal and vertical circulation are excellent. There are no less than fourteen entrances at street level. An unusually wide corridor runs around each of seven floors; every office has outside windows and opens on this public passage. This is in marked contrast to the typical European public buildings of the period where the officials' rooms were shielded from the populace by suites of antechambers. There are staircases at every corner and four banks of elevators were provided from the start.

The interior displays lavish materials and superior craftsmanship—polished marbles, handcarved woodwork, wrought iron grilles, ornamental ceilings, mosaic floors. The principal ceremonial chambers and courtrooms are two stories high. The Mayor's Reception Room is splendid with a

blue-and-gold cassetted ceiling and columns of red marble. Until 1919 Philadelphia had a bicameral legislature; the Select and Common Council each had a sumptuous chamber, and they shared a "Conversation Hall of Councils," a domed room of Piranesian grandeur which is three stories high. The seventeen members of the present City Council sit in an alabaster-walled chamber, larger than many national parliaments. No two of the courtrooms are alike in design; the somber Supreme Court of Pennsylvania with its bronze caryatids is particularly impressive. In the corner pavilions are four authentic masterpieces of space design: octagonal staircases in which suspended stairs of cut stone rise through six stories; these remarkable staircases must be experienced, for the effect cannot be conveyed by photographs.

The walls of City Hall bear a fantastic array of sculpture "to express American ideas and develop American genius." At the top of the tower stands a bronze statue of William Penn, thirty-seven feet tall and weighing 53,348 pounds. At the base of the tholus are four more colossal bronze figures: a Swedish settler, a Swedish woman, an Indian and an Indian woman. The

*Caucus Room, formerly Conversation Hall of City Councils, is 55 feet high, was planned to extend five stories*



CERVIN ROBINSON FOR HABS

dormers of the central pavilions are crowned by pediment groups representing the quarters of the globe and flanked by male and female caryatids of appropriate race: Vikings face north, Asians east, Negroes south, and Indians west. Further below are innumerable marble groups, figures, heads, masks, medallions, keystones, capitals, spandrels and reliefs, carved to represent every likely and many unlikely subjects: the seasons, the elements, the continents, virtues and vices, heroes and powers, the races of mankind, arts and sciences, trades and industries. There are many animals, described in 1876 by an unsympathetic journalist as "Beasts and birds of all kinds, ideal and real, extinct and actual, but generally looking evil, primeval and medieval." Sculptures of subjects like Folly, Pain, Admonition and Repentance were actually placed near the sheriff's cell block to make an impression on persons under arrest!

All these hundreds of carvings were designed by one man, Alexander Milne Calder (1846-1923), a Scottish immigrant. He was to become the father and grandfather of two famous American sculptors, Alexander Stirling Calder (1870-1945) and Alexander Calder, fortunately still

with us. The architectural sculpture of City Hall marks the very end of the long Renaissance tradition of stereotomy and stone carving. The effect of this ambitious program is disappointing; many of the sculptures are placed so high that they can barely be viewed; strangely, none is identified by an inscription. Allegorical sculpture is out of favor, and the ornate edifice has been much criticized: "The appalling municipal building"—Henry-Russell Hitchcock, 1936; ". . . here the City Hall now rears its ponderous hulk . . . of arrogant power."—Talbot Hamlin, 1955.

"Though the City Hall is an architectural nightmare, a mishmash of uglified French Renaissance styles welded into a structure rugged enough to resist an atomic bomb . . . the problem whether to do away with it in the course of the downtown rehabilitation is not an easy one to solve, all the more because the cost of wrecking it might wreck the wrecker."—Lewis Mumford, 1956.

With the recent re-evaluation of nineteenth century architecture has come another viewpoint: "On the basis of such buildings as the Philadelphia City Hall the last half of the nineteenth century has sometimes been called 'The Age of Elegance.'

*Mayor's Reception Room, with its door opening to his private office, is two stories high. The splendor of the blue-and-gold cassetted ceiling is enhanced by the columns of red marble*



GEORGE ADAMS JONES



GEORGE ADAMS JONES

*Octagon staircase, one of four which "must be experienced as the effect cannot be conveyed by photographs"*

Such grandeur is not easily come by, and if the effective handling of space be regarded as the essential of great architecture, then the interior court, when taken together with such rooms as the Council Chamber and the Mayor's apartments, entitle City Hall to favorable consideration with any of the best architecture of the past or present."  
—George B. Tatum, 1961.

The building thus has many features of outstanding architectural interest, but it is most remarkable for its embattled history. The Philadelphia City Hall has now been the object of incessant controversy for 104 years. The record is unusually complicated and full of bizarre episodes; at every stage its architectural history is entangled with social, economic, political, legal and constitutional issues.

In 1854 the City of Philadelphia doubled its population by consolidating with neighboring townships. The seat of municipal government was the small two-story building of 1790 which is still standing east of Independence Hall. The metropolis of over 500,000 people needed a larger City Hall. In 1860 a competition was held for municipal buildings on Penn Square, a site which had been reserved for that very purpose by William Penn 175 years before. Only three entries from Philadelphia architects were received. The prize was awarded to John McArthur Jr, a 37-year-old native of Scotland, for two domed Classical designs, a City Hall and a Courthouse. Almost nothing is known about the entries by the prominent Samuel Sloan and the obscure George Bethell. However, Sloan had his supporters among city councilmen who carried on an acrimonious debate for several months. The outbreak of the Civil War put an end to both the debate and the project.

The matter hung fire until the last day of the year 1868 when a Commission was appointed to provide Philadelphia with a new City Hall or "Public Buildings." A new competition was announced in April 1869. The record of nineteenth century architectural competitions—both in Europe and America—is a checkered story of accomplishments and frustrations; careless rules and lay juries sometimes led to abortive contests and disputed awards. Although the Philadelphia competition of 1869 would not meet the standards of the present AIA Code, it was well organized as nineteenth century competitions go. The Commission advertised it in several cities and published a brochure under the ponderous title "General Directions to Architects who may prepare plans for the New Public Buildings to be erected on Independence Square in the City of Philadelphia." A subcommittee of the Commission acted as jury. The celebrated Thomas U. Walter, who had recently returned to his native Philadelphia after completing the US Capitol, was named chairman. Two eminent civil engineers, Strickland Kneass and Frederick Graff, ranked next; the other jurors were businessmen who deferred to the experts.

Seventeen entries were submitted, and the result of the competition was announced on September 28, 1869. The first premium of \$2,000 was awarded to John McArthur Jr, who estimated the cost of construction as \$2,385,000. The second prize of \$1,500 went to Samuel Sloan (estimated cost, \$3,154,000). Sloan thus found himself runner-up to McArthur for the second time, and he seems to have taken it badly. Later in the same year the Philadelphia Chapter AIA was founded, and McArthur was elected president. Sloan refused to join the local chapter although he was a member and later a Fellow of the AIA.



It would be interesting to compare the seventeen competitive designs, but curiously only the winning entry was shown to the press; all others were immediately returned to the architects, and none of these designs have come to light since.

McArthur's winning design was startling: a massive Louvre-like palace on a U-shaped plan occupied the entire square; on the north, Independence Hall was dwarfed between the two wings of the U; over the south facade rose a 200-foot clock-tower topped by a figure of Justice. The jury stated that the design did "not fully meet their approbation," and they desired to employ the architect "to modify and alter the plans." McArthur complied, and after three months the chairman declared that the design was now "in complete accord with the purposes of the building and the prevailing taste of the age." A wooden model of this "Adopted Design" was exhibited to the public in December 1869. No objections had been raised before to the Independence Square site, but now a storm of protest broke against this "desecration" of a national shrine. An appeal was taken to the Pennsylvania State Legislature which established a new "Commission for the Erection of Public Buildings" in August 1870; its members were appointed by the Governor. This Commission came to be known as an "irresponsible body" because it was not accountable to the voters of the city; whenever a vacancy occurred through death or resignation, the commissioners themselves elected a new member. The Legislature also directed that the site should be chosen by the unusual method of a special election. Independence Square was now ruled out; the voters were to choose between Washington and Penn Squares.

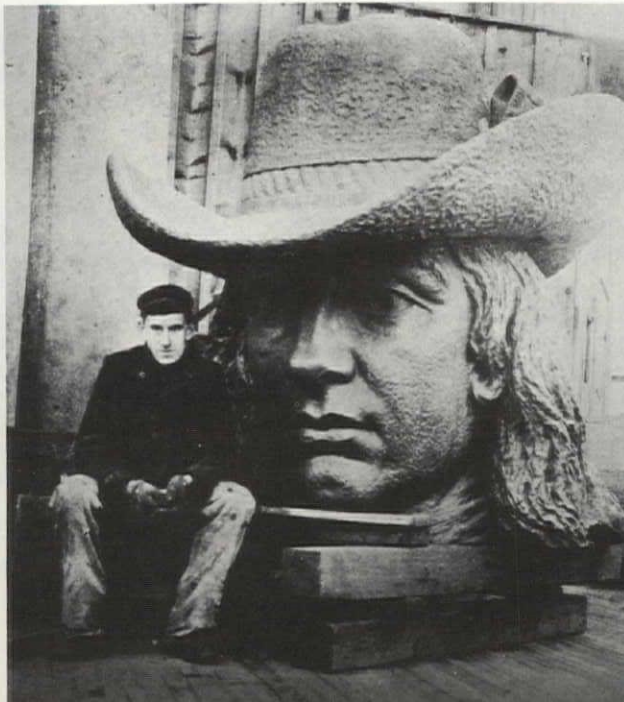
A hectic election campaign followed. The active proponents of both sites were property owners who

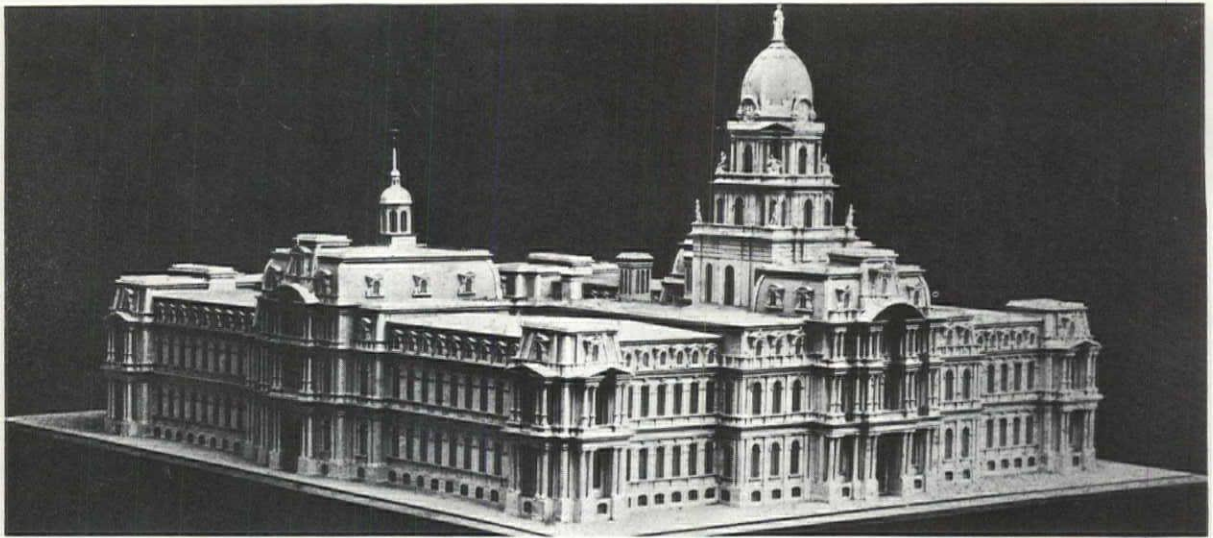
held real estate near one square or the other; they naturally expected that the new City Hall would boost the value of their property. At the election in October 1870, 51,625 votes were cast for Penn Square against 32,825 for Washington Square.

Far from settling the matter, the election set off a new round of controversy. The defeated faction contrived the ingenious argument that the citizens had voted for "Public Buildings" (in the plural) and not for a single City Hall to be erected on Penn Square. Even after construction was under way, the diehard opponents of the "intersection scheme" continued the fight through harassing lawsuits and a noisy press campaign: "No scheme begun in corruption, pursued in corruption, and reeking with rottenness from skin to core, can be consummated in any other way than by open and unblushing crime." This quotation is a fair specimen of the prevailing tone in the anti-Penn Square newspapers.

In September 1870 the Commission for the Erection of Public Buildings had met to elect an architect. John McArthur Jr was chosen by a vote of nine to one. This was *the third time* in ten years that McArthur was commissioned to design the new City Hall, and the way now seemed clear at last. Instead, there followed two years of devious maneuvering and utmost confusion. The Commissioners were deadlocked, and they wavered between the concepts of a single City Hall in the center of the square and of four separate buildings. McArthur strongly urged the former, but the Commissioners ordered their architect to prepare plans for both schemes. No progress was made until April 1872 when John Rice, a contractor of unsavory reputation, resigned as president of the Commission. He was succeeded by Samuel C. Perkins, a strong-willed corporation lawyer. Perk-

*Bronze statue of William Penn is shown as it was displayed in the courtyard in 1894 (it was hoisted in sections to the top of the tower and reassembled), with a close-up of the head before leaving the Tacony Iron Works. One of several sculptures representing "Architecture" appears at top right and the "Asia" pediment below.*





*Author-discovered unpublished photo of the lost wooden model of McArthur's 1869 design*

ins was a man representative of nineteenth century America in general and of Philadelphia in particular. He never ran for political office but exerted power through his civic activities as vice president of the Union League, as solicitor to the Park Commission, as a leading layman in the Presbyterian Church and as Grand Master of the Masonic Lodge. Perkins had found his site and his architect. He determined that he would back McArthur and carry out the architect's plan for a single City Hall. This determination was to expose Perkins to thirty years of the most scurrilous attacks ever brought to bear upon a public man in America.

Construction finally started in 1872. McArthur's design was essentially an enlarged version of his 1869 Independence Square scheme, modified to fit the new site. Cornerstone-laying ceremonies were held on July 4, 1874, when the walls had already reached the level of the second floor. President Grant was unable to attend because of a death in his family, and the main address was given by Benjamin Brewster, an eccentric Philadelphia lawyer and famous orator. The Commission published a book on the occasion and publicized the grand project all over the world. The following excerpts from the official description of the building are a fine example of Victorian prose and civic pride in an age of confidence:

It is essentially modern in its leading features, and presents a rich example of what is known by the generic term of "Renaissance," modified and adapted to the varied and extensive requirements of a great American municipality. It is designed in the spirit of French art, admirable in its ornamentation, while the whole effect is one of massive dignity, worthy of us and our posterity. . . . The whole exterior is bold and effective in outline, and rich in detail, being elaborated with highly ornate columns, pilasters, pediments, cornices, enriched windows, and other appropriate adornment.

. . . From the north side rises a grand tower which will gracefully adorn the public buildings, and at the same time will be a crowning feature of the city, as St Peter's is of Rome, and St Paul's of London.

The design now called for a 450-foot tower, surmounted by a statue of William Penn. Estimated cost of construction had trippled to \$6,250,000.

The facades of City Hall with their superposed orders, towering pavilions and prominent mansard roofs were inspired by the new Louvre of 1852-57. During the eighteen-sixties and 'seventies city halls in this flamboyant French manner were built in Boston, Baltimore, Pittsburgh and Detroit, as well as in Paris itself, in Montreal and Sydney. But all were surpassed by the Philadelphia City Hall, the greatest monument of the worldwide Second Empire style. Its larger scale is due to the circumstance that Philadelphia is both a city and a county. The building therefore combines the functions of City Hall and County Courthouse.

Construction proceeded slowly throughout the seventies, the eighties and the nineties. Above the first story of solid granite blocks with walls up to 22 feet thick, rose six upper stories of brick faced with \$5,467,505 worth of white marble. One appreciative spectator was Walt Whitman who wrote in his diary on August 26th, 1879:

Returning home, riding down Market Street in an open summer car, something detain'd us between Fifteenth and Broad, and I got out to view better the new three-fifths built marble edifice, the City Hall, of magnificent proportions—a majestic and lovely show there in the moonlight—all flooded over, facades, myriad silver-white lines and carved heads and mouldings, with the soft dazzle—silent, weird, beautiful—well, I know that never when finished will that magnificent pile impress one as it impress'd me those fifteen minutes.

Costs mounted, and the newspapers began to call the unfinished building names like "The



McArthur's rendering executed in 1875

marble elephant . . . the tower of folly . . . the marble maw . . . the great vampire . . . the temple of the taxpayers." The City of Philadelphia levied the taxes to pay for construction, but the State Commission spent the money. This peculiar arrangement offered a ready-made target to the local political machine. The real issue was patronage: The municipal politicians were eager to get their hands on the construction contracts and jobs, but they were unable to do so as long as the incorruptible Perkins held control.

Only two episodes in this protracted conflict can be mentioned here: In 1876 the political machine and its newspaper allies attempted to discredit the Commission by charging that the builders had skimmed on the white marble. After long hearings these allegations were disproved. The marble contractor thereupon sued the *Evening Bulletin* for libel. The plaintiff fell dead during the six-week trial; the judge found the newspaper guilty of libel but awarded only one-cent damages to the contractor's heirs, and consequently enabled the *Bulletin* to claim a moral victory at least.

In 1893 the local politicians, led by the notorious Senator Penrose, made their supreme effort to oust the Commission. The struggle dominated the newspaper headlines for months: "The autocrats on trial . . . Abolition is the people's demand . . . Abolish the incubus . . . Scotch the snake . . . The Commission becoming desperate . . . The Commission raked fore and aft . . . The Commission receives knock-down blow . . . The Commission doomed at last." After "the most prolonged and bitter fight in the history of the Legislature" the Penrose Bill passed, and the Commission for the Erection of Public Buildings was abolished.

In a grotesque scene the Mayor and his director of public works, James H. Windrim AIA, now



Later rendering (1881) of the design as actually built

seized the City Hall, and armed police ejected the commissioners. The occupation by the political machine lasted only three months. Perkins appealed to the Supreme Court of Pennsylvania which ruled the Penrose Bill unconstitutional. For many years Perkins had cultivated the judiciary's good will, often escorting the judges through the building and inviting their suggestions on interior arrangements; these past favors may have helped to decide the case for him by a close vote of four to three. Mr Windrim had to surrender the keys again, and the Commission remained in charge until June 30th, 1901, when Perkins turned over the completed building to the City of Philadelphia. He was the only survivor of the Commissioners appointed in 1870.

John McArthur Jr had died in 1890 after devoting twenty-one years to the design and construction of "the great, great work." In 1874 he declined the lucrative appointment as Supervising Architect of the US Treasury Department rather than leave the uncompleted City Hall. For his labors McArthur was paid an annual salary of \$6,000 plus \$4,500 for his several assistants. From 1874 to 1887 Thomas U. Walter was employed by McArthur as an assistant. Walter was then national president of the AIA and a most prominent citizen of Philadelphia; it therefore seems likely that his position could be more accurately described as that of a consultant to the architect.

During the three decades of construction the character of Penn Square had changed for the worse; at the beginning of the twentieth century the proud new City Hall was hemmed in by a



GEORGE ADAMS JONES

*Northwest view of City Hall today after its face-scrubbing*

planless clutter of commercial buildings. James M. Beck, a civic-minded attorney, published a book on "The Necessity of a City Hall Plaza," which was cleverly illustrated with photographs of famous squares in other cities. His campaign to provide City Hall with an appropriate setting led to the opening up of Rebyurn Plaza to the north in 1910. Some years later City Hall became a focal point of the Benjamin Franklin Parkway, a project of the "City Beautiful" era of planning.

This favorable climate of opinion toward City Hall began to change after World War I, in keeping with the general adverse reaction to nineteenth century architecture. Demands to tear down the "old-fashioned" building became a perennial topic of "Letters to the Editor" in the newspapers. A curious proposal by Paul Cret FAIA to raze City Hall but to keep its tower standing as a landmark was seriously considered for some years. The automobile age revived the old charge of the 1870's: the building blocked the intersection of two main streets and therefore slowed downtown traffic. A fourteen-story City Hall Annex was built in 1928 but still more office space was needed for the municipal government.

In the 1950's this problem was studied by two special commissions. In 1952 Mayor Clark appointed a Public Building Commission to report

on space requirements for the next fifty years. The Commission found the old City Hall to be "superbly adapted to judicial and public functions" and to possess "numerous features of irreplaceable value." It recommended renovation and the construction of a new office building nearby.

In 1957 Mayor Dilworth organized a Committee on the Efficient and Appropriate Housing of City Functions. The Committee appointed an AIA subcommittee to "report on the advisability of retaining or demolishing City Hall."\* The architects' report said in part: "City Hall is perhaps the greatest single effort of late nineteenth-century American architecture. Its absence would weaken the continuity of architectural tradition of the whole country. . . . The complex exterior form and decoration of City Hall act as a desirable foil to the simplicity of the neighboring commercial buildings. . . . The spaciousness and rich materials of the principal rooms provide desirable dignity of background for the transaction of municipal and judicial business. At present prices it is unlikely that these qualities would be repeated in a new building. . . . The position of City Hall appears ideal for public and workers alike."

The recommendations of the full committee were carried out during the administration of Mayor Tate. The police moved to a new headquarters building in 1962 and other departments to a sixteen-story Municipal Services Building in 1964. The Mayor's office and the courts remain in City Hall; the site will be enhanced by a new plaza to the west.

The AIA's endorsement in 1957 marked the closing of a full circle: City Hall had successively been regarded as a marvel of the age, as an outmoded relic, as a grotesque monstrosity, as a period piece of quaint appeal and now again as a major architectural monument.

Almost every artifact passes through a similar cycle, but the debate is rarely as loud, clear and public. Certainly, architectural criticism in the United States is now not a matter of concern to the general public; it is carried on by and for professionals. With rare exceptions, the American public takes architecture for granted; the man in the street accepts all public buildings "because they are there." In contrast, the Philadelphia City Hall has engaged the interest of an entire community—architects, civic leaders, press and public—throughout a turbulent century. It has always stimulated strong feelings, ranging from admiration and affectionate regard to revulsion and ridicule. There is a quality in this building which has never evoked apathy or indifference; it may well be great architecture. ■

\* The members were Louis I. Kahn FAIA; Vincent G. Kling FAIA; Morton Keast FAIA; H. Mather Lippincott AIA; Sidney E. Martin AIA; Kenneth Day AIA, chairman.



## Regional Architecture for a Developing Country

BY GEORGE A. HINDS

*By studying the development of a contemporary architecture in an ancient culture newly exposed to twentieth century civilization, perhaps we can find a guide toward rediscovering a regionalism which seems to have been lost in current American and European architecture. Formerly with the Institut Teknologi Bandung, Professor Hinds is at the University of Illinois in Chicago*

How can a contemporary architecture in a newly developing country such as Indonesia be truly Indonesian? This question is asked by Indonesians and foreigners alike who are interested in preserving the cultural heritage of the country.

It might well be asked for any country that is experiencing a change, whether from an agrarian pattern to urbanization or from urbanization to metropolitan concentration. The Indonesian problem serves as an illustration of an approach to the architecture of the city which might be explored by architects in all countries.

As in many developing countries, there are examples of architecture in Indonesia which have been greatly influenced by contemporary building activities of foreign countries. There are also many examples of minor buildings, such as homes and rest pavilions, which are direct copies of Indonesian traditional and regional building forms. This article suggests a broad approach as a first step in answering the above question. Its implications are in the realm of planning, architecture and psychology.

The regional differences of climate and materials are becoming less pronounced in architecture. With the improvement of man-made controls and

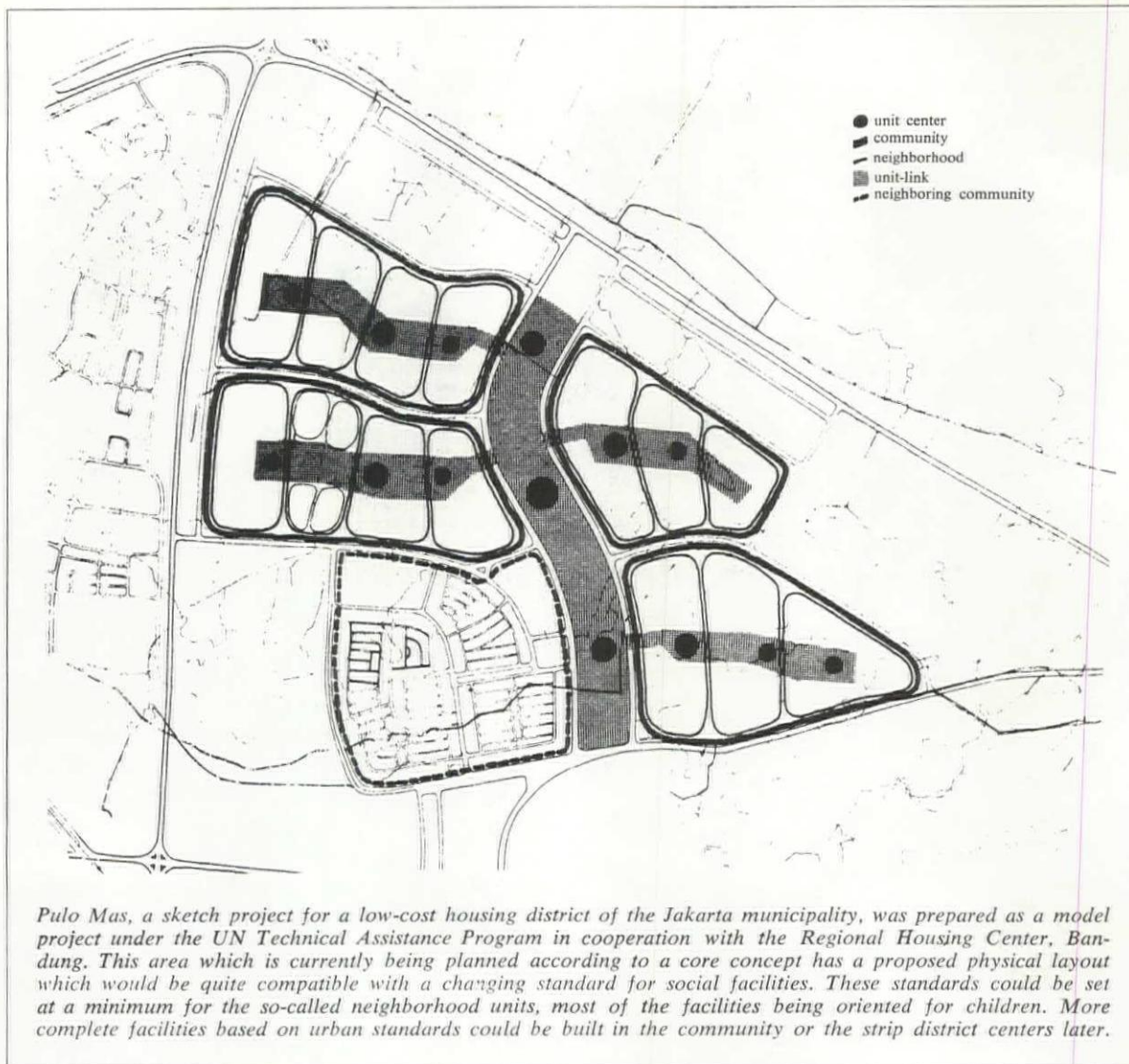
the extension of our modern distribution system, these elements as an expression in architecture have less validity. However, differences still exist among regions and their centers. New York is different from Chicago, and Chicago from New Delhi. Cities have different personalities. Their differences are based on such things as tradition, economic base, climate and topography.

Architecture will start to take on the characteristic differences among cities when it concerns itself with the real needs of the people within them. Conditions in Indonesia will serve as an example to dramatize this point. At the present time, most of the Indonesian people are rural-oriented. They are, however, following the pattern of change which has been experienced by many Asian countries.<sup>1</sup> With a growing population, the lack of employment in rural areas is forcing people from these areas to other islands and to the cities. This tendency will probably increase rapidly during the next ten to twenty years. What will the characteristic results be? Will moderate-sized cities develop throughout the country, or will a few giants, similar to Calcutta, Tokyo or Jakarta, be located in strategic parts of the country? The choice, as far as it can be made, will be determined by the nature of the national planning effort.

Whichever of these possibilities prevails—dispersed or concentrated urban populations—the approaches to planning and design should differ in degree only. All city administrations in Indonesia will have to depend on every available building resource—national government, corporate,

*Sketches by the author*

<sup>1</sup> Philip M. Hauser, "Urbanization in Asia and the Far East." Proceedings of the Joint UN/UNESCO Seminar (in cooperation with the International Labor Office), Bangkok, 8-18, August 1956.



*Pulo Mas, a sketch project for a low-cost housing district of the Jakarta municipality, was prepared as a model project under the UN Technical Assistance Program in cooperation with the Regional Housing Center, Bandung. This area which is currently being planned according to a core concept has a proposed physical layout which would be quite compatible with a changing standard for social facilities. These standards could be set at a minimum for the so-called neighborhood units, most of the facilities being oriented for children. More complete facilities based on urban standards could be built in the community or the strip district centers later.*

mutual aid, cooperative and individual—in order to meet the demand for homes and buildings.

National and local government expenditures could be much more effective if primarily confined to urban facilities and services rather than housing. These would have to be planned and designed in a way which will coordinate and add design continuity to the total building resources. In this respect, the planning and design efforts in all cities will be similar.

The extent to which its people are urban-oriented, or accustomed to the city, should influence the quantity, type and location of urban facilities within the city. I distinguish urban facilities from community facilities mainly in their locational requirements.

Inasmuch as mobility and specialization are compatible with urbanization, as people become city-oriented, they will have to travel longer distances to find the urban facilities and meeting areas that satisfy them. The local store, the house of the neighborhood leader and the community building will be replaced by interests less neigh-

borhood in character and more centralized in terms of the total city. Urban characteristics of a population, of course, influence the design requirements of a city.

Facilities for cities whose citizens are predominantly city-oriented will have to be easily accessible to present and future modes of transportation. In addition, planners will have to exercise a degree of flexibility in setting standards for facilities in cities and parts of cities with a less urban-minded population. They may have to progressively raise the standards as the characteristics of the population change.

Some observations have been made which are related to this supposition. My students have conducted land and community service surveys for an area of urban compounds along the Tjikapundung River in Bandung. I have interviewed most of the neighborhood leaders in the same compounds. Inasmuch as these are for the most part illegal housing areas, the local government has done very little to provide any facilities or even to help the people build their own. The compound people are,

for the most part, agrarian-oriented. They have very little interest, with the exception of job opportunities, in other sections of the city. In contrast to the better housing areas of Bandung (the residential areas of more urban-minded people) these compounds have a very well-organized and cooperative administrative system. However, it is reasonable to believe that even the people from these areas will become more mobile.

Jakarta, the capital city of over three million people, has a gradation of compounds ranging from urban-oriented to rural-minded. If the type of initiative found in the Bandung compounds could be encouraged and guided in the more rural-oriented ones of large cities such as Jakarta, I feel that an interim or progressive standard of social facilities could be used in bridging the gap between rural and urban characteristics of a changing population.

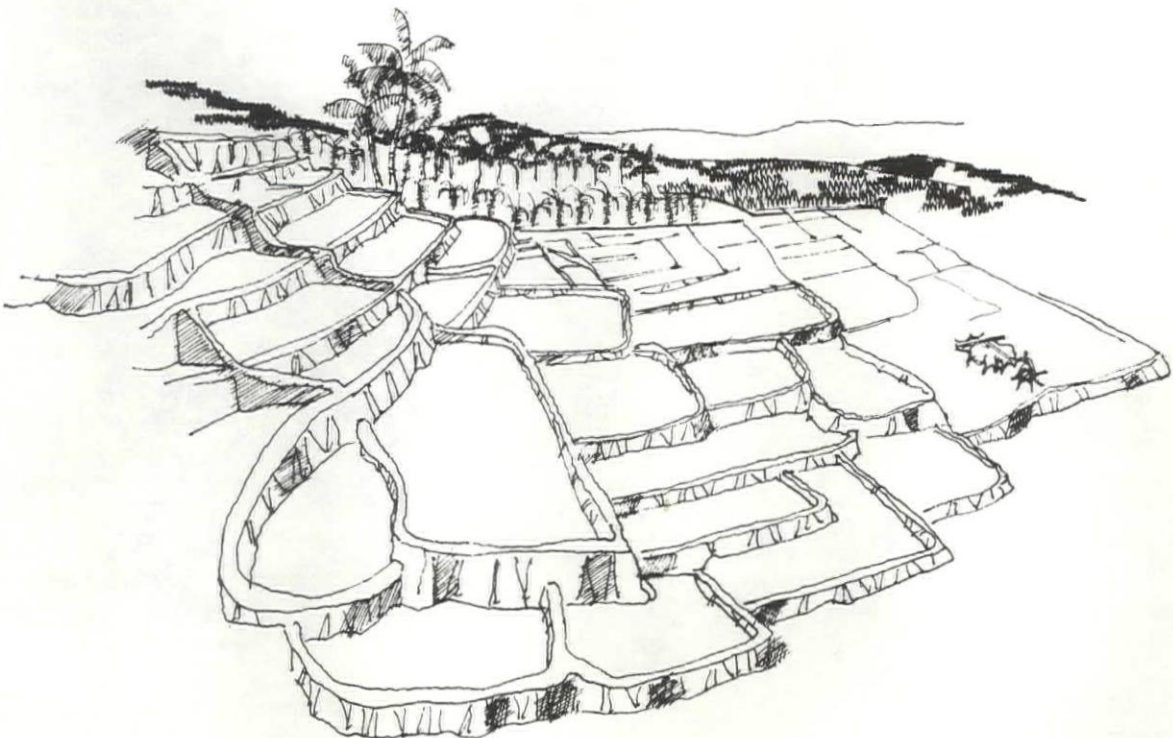
The once-rural people will become urbanized. Without a complementary growth of urban facilities, their new characteristic will become one of social disintegration rather than growth in urbanism. Building of urban facilities should become part of a high-priority program for countries which, with large rural populations, are in the process of developing. These could become the backbone of a government building effort.

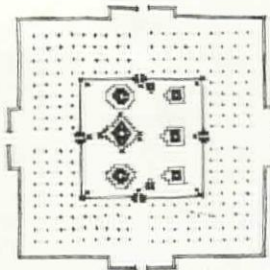
Because of the shortage of financial resources, cities in Indonesia might have to depend on standards, regulations and inspections to control their growth, and a system of urban facilities or a civic core to visually coordinate and connect the various projects of this growth. This would prob-

ably result in a much smaller effort of design control than planners and architects care to allow.

This recalls to mind our own redevelopment experience in the United States. In some of our American cities, planning commission staffs have made very detailed designs for redevelopment areas. They eventually experienced a partial destruction of their basic design concepts for these projects, because of the financial and design limitations of the developers who actually built them. Aside from this limitation, I do not think that even our most talented architects and planners have yet been able to organize with allied experts in a way which would enable them to design a completely controlled urban environment, meeting the physical, social and psychological requirements of urban people. Perhaps a better approach to redevelopment planning would have been to concentrate on the design of a core of urban facilities, at the same time allowing more local determination in the design of intermediate areas.

A civic core of facilities should be capable of bringing visual order to a city whose parts are growing in an organic way, as the techniques of terracing can bring order to a rice paddy which is made up of parcels of different sizes and shapes. This approach to urban design would most certainly foster a more spontaneous expression of urban life than would be possible in a completely controlled and designed city or community. I am not suggesting that such a core should be a lone-some order among chaos. Government, private, cooperative and mutual aid builders should all be encouraged to build well-organized projects.





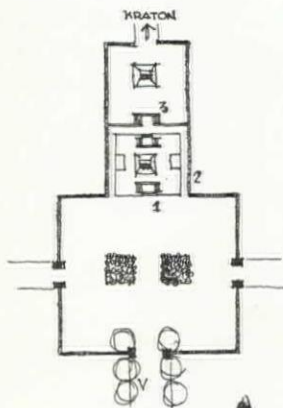
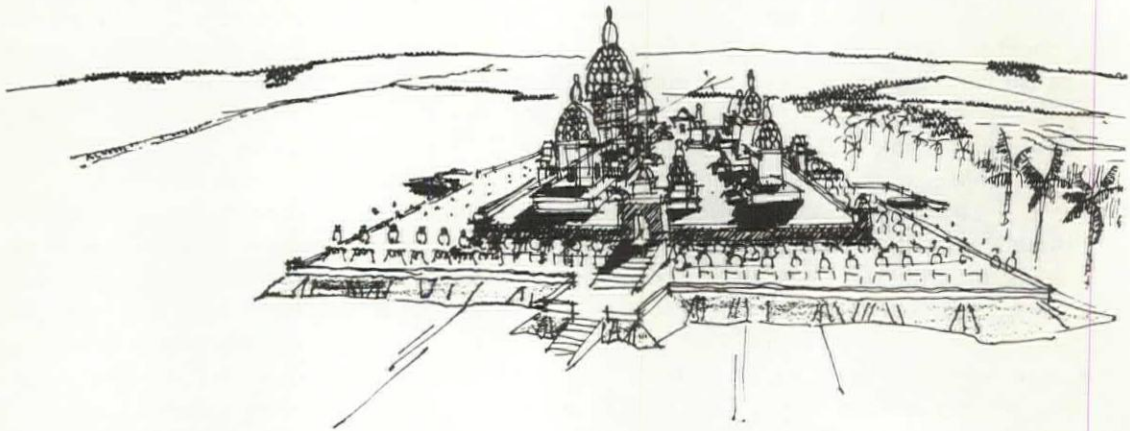
Loro Djonggrang complex, near Jogjakarta, is a Javanese Hindu temple which is thought to represent the religion of Javanese ancestors. This is part of a religious and cultural link which has significance today for Moslems of Java, inasmuch as the ancestors still have a strong tradi-

ple structure before he is exposed to the total view. This concept is thought to keep evil spirits and people with bad intentions from entering. The small structures have an additional and more important function than to close the entrances to the main court. They were designed as places for the priests who sanctified all who entered the main court. The placement of the temple structures, so as to form an obstruction, made it unnecessary to use the traditional screen or aling along at the entrances of the main court. Even though the plan is symmetrical, contrast and a flow of space are created by the varying heights of the individual temples.

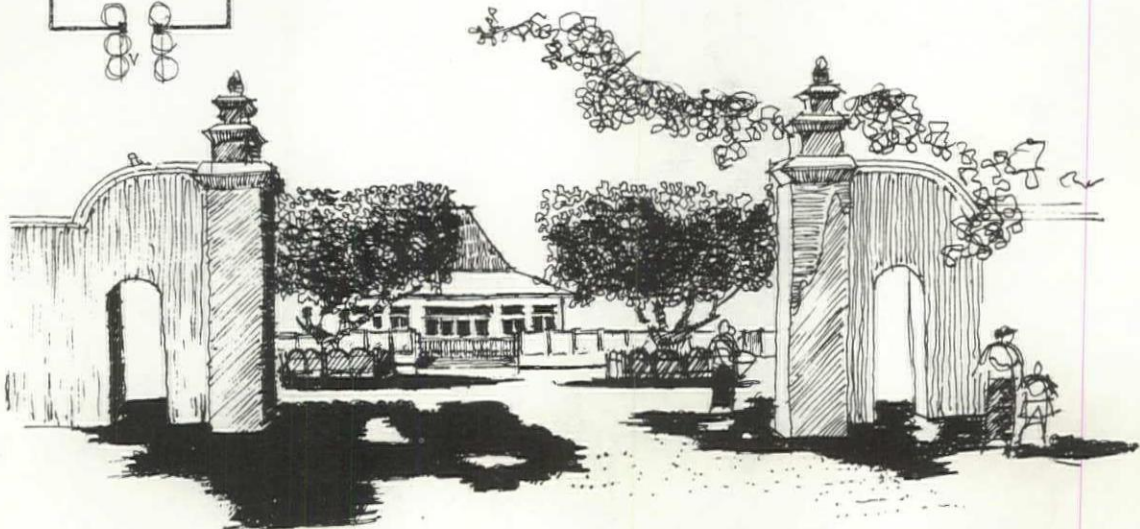
tional role in the life of the Javanese people. Professor van Romondt thinks that this monument awakens a mixed feeling of national pride and religious awe among the thousands of Indonesians who visit it each year.<sup>2</sup>

The gate to the inner court of this complex is typical of the closed space concept which is found in Java. As one enters he has to turn and walk around a small tem-

<sup>2</sup> V. R. van Romondt, private papers and lectures. Professor van Romondt is former chairman of the Department of Architecture and professor of architectural history of the Institut Teknologi Bandung, and director of the Architecture Department, Archaeological Service for the former Dutch East Indies and later for the Indonesian Republic.



The south alun alun of Jogjakarta was the meeting area of the soldiers of the palace and their Sultan. In former times, there was a direct entrance to the Sultan's reviewing pavilion. Privacy and control of undesirables and evil spirits was maintained by the indirect alley entrance (2) and the screen obstruction of the rear entrance to the Sultan's palace (3). The old reviewing pavilion has been replaced by a private wing for the Sultan's family and a traditional indirect entrance (1) has taken the place of the former one. A larger square or alun alun which was the meeting area of the public and the Sultan is located on the north side of the palace.



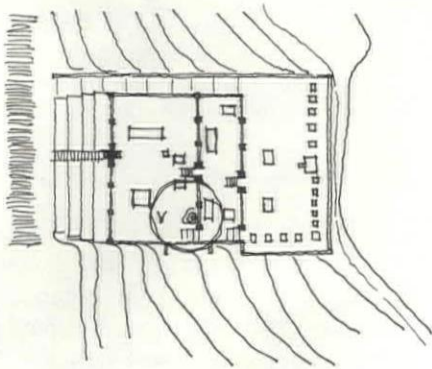


How would these core facilities be a challenge to Indonesian architects? In this regard the possibilities of using Indonesia's cultural heritage should be explored. Philosophic and religious characteristics exist in every culture. I have the impression that in Indonesia there are many buildings and religious monuments that were shaped by, and helped shape, some of the characteristics of the Indonesian people. The palaces and temples shown in the illustrations are all examples of space concepts which grew out of the Indonesian religious and cultural philosophy.

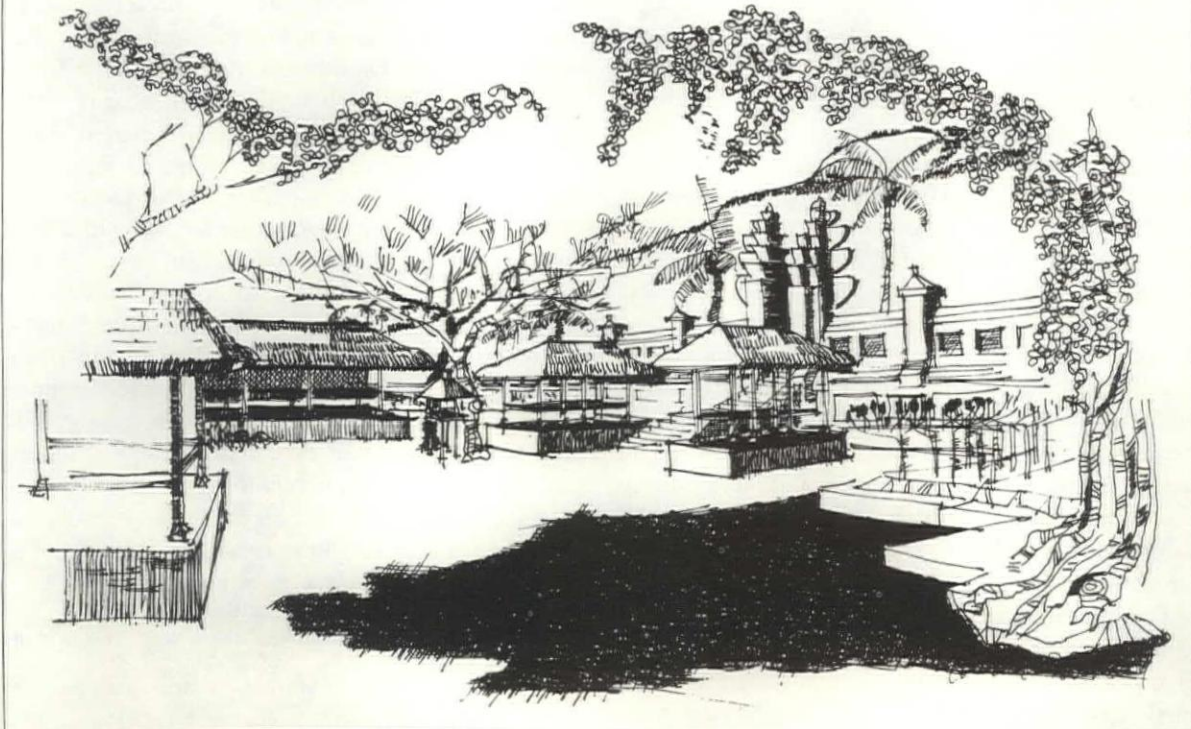
I suspect that the Indonesians who still visit these buildings and temples experience a feeling of comfort and properness from them, even though their own religious and social beliefs differ from those of former times. The forms and details influence the atmosphere of these building complexes. However, the space concepts created by the location and interplay among their parts have a far greater influence. Indonesian architects should study the spaces and atmosphere of Indo-

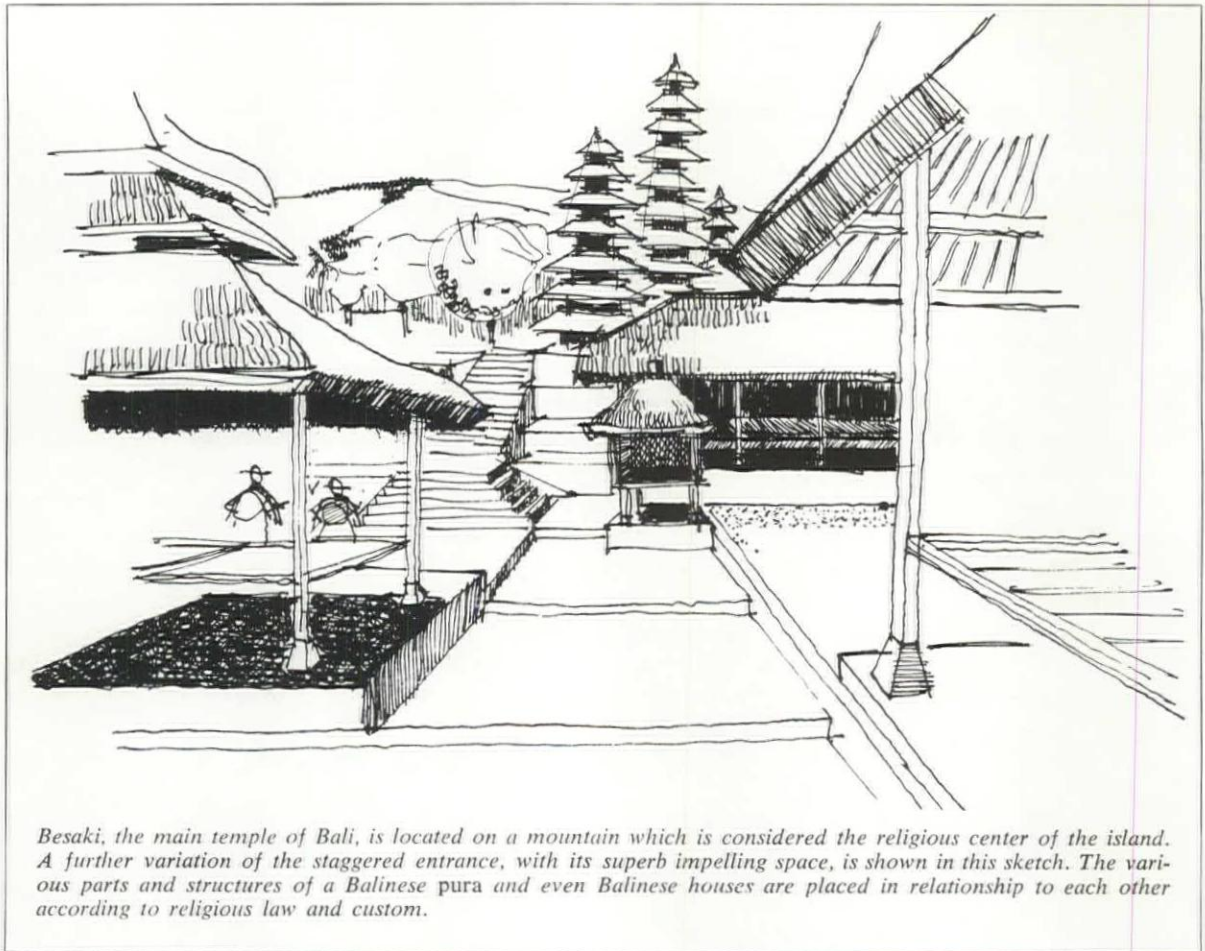
nesia's regional and historic buildings, monuments and meeting areas. They should also understand the local meaning and use of the Balinese wood carving, Toraja decorative painting and other art forms which are regional in character. Equipped with such a background of knowledge, they can design new urban facilities using the forms and materials which are appropriate to modern function, while at the same time using the local artistic skills and the space concepts influenced by this historic and regional architecture.

Indonesia's urban problems will not be solved by city planning nor by any particular physical arrangement of its social facilities. These must be accompanied by the development of industry and the creation of job opportunities for the growing population. However, city facilities in an urban complex should be designed to fit the needs of an urbanized society. In addition, they should accommodate the past, not in terms of obsolete architectural forms but rather by capturing the atmosphere which is Indonesia's cultural heritage



*Pura Kehen is an example of the living religious architecture of Hindu Bali. Reportedly, the Balinese believe that people with evil intentions and unfriendly spirits will be crushed by the closing of such a tjandi bentar (the stone entrance shown in the sketch) if they try to pass through it. A variation of the obstructed entrance is evident at Pura Kehen. The entrances of the three courts are staggered to prevent direct access from without.*





*Besaki, the main temple of Bali, is located on a mountain which is considered the religious center of the island. A further variation of the staggered entrance, with its superb impelling space, is shown in this sketch. The various parts and structures of a Balinese pura and even Balinese houses are placed in relationship to each other according to religious law and custom.*

and catering to the needs of the society based on Indonesian social life. These facilities should invite, serve and encourage people who are experiencing a breakdown of their rural customs to grow in the new urbanized environment.

The Indonesian proposal was one for developing an architecture compatible with the societal and psychological needs of rural people living in an urban area. An urban-minded population will also have needs which grow out of their psychological reactions to their environment.

Such needs might well be the ingredients for a regional architecture. There are needs for security, for variety, for identity, for privacy, for mobility coupled with exploration and understanding, for an outlet to aggression, and for a recognition by man of his position in the balance of nature. The psychologist, although he has been able to isolate and identify these, has not had much success in quantifying them. However, the architect through design, or people through constant use and alteration of their physical environment, have been able to create atmospheres which satisfy some of the psychological needs.

Consideration of these needs is not a new idea in architecture. One of the functional qualities included in Frank Lloyd Wright's work is the satisfaction of man's needs in terms of human psy-

chology. A traditional effort of the Japanese, through garden design, has been to fulfill man's need to recognize his position in the balance of nature. In critiques and histories the psychophysiological aspects of architecture have been discussed. Geoffrey Scott<sup>3</sup> and Bruno Zevi<sup>4</sup> mention the more important historical references. Recent articles by Dr Edward T. Hall,<sup>5</sup> Serge Chermayeff and Christopher Alexander<sup>6</sup> focus attention on some of the psychological needs of man.

Resolving of needs does not lie in the realm of good environmental design alone. Design can only aid their fulfillment. However, we will not be able to use our architectural abilities even in this role unless we are willing to cooperate with the various human environment experts in the interest of obtaining a better understanding of the problem. When we consider the differences among cities in terms of economy, climate, topography and tradition, we can expect that man's reactions and consequently his psychological needs will vary in relationship to these differences. If we find solutions which help fulfill these, we can also expect to find regional differences in our architecture. ■

<sup>3</sup> "The Architecture of Humanism" (New York, Charles Scribner's Sons, 1925; New York, Doubleday Anchor Books, 1954).

<sup>4</sup> "Architecture as Space," New York, Horizon Press, 1957.

<sup>5</sup> "Proxemics—The Study of Man's Spatial Relations," New York, International University Press, 1963; and others.

<sup>6</sup> "Community and Privacy," Garden City, NY, Doubleday, 1963.

## Continuing Architectural Education

BY JULIAN E. KULSKI AIA, ASSOC AIP

*A practicing architect, visiting professor of urban planning and architecture at the University of Notre Dame, and a member of the ACSA Committee on Continuing Education for Practitioners, Mr Kulski expresses his personal views on two vital areas in which continuing education is needed*

HOW MANY practitioners today are fulfilling the professional responsibility to the community and to society that has been traditionally expected of the architect? How many architects today are fully competent practitioners? It is to the point also to ask: "How many architects are responsible for the design of the hideous, insensitive and disorderly structures that mar the American city today?"

These questions cannot be answered in figures, but we can generalize by saying that many architects are so engrossed in their highly competitive field and the increasing complexity and scope of architectural practice that most of them are meeting their professional responsibility in only a marginal way. The profession has long recognized the need for meeting the challenge created by the constantly growing demands of our times. The selection of topics for the AIA national convention in recent years points to the need for reeducation and rededication of the profession towards improving the design of urban America.

However, as always when a profession engages in self-analysis, confessions and reappraisals, the theoreticians begin to throw stones at the practitioners and the practicing architects engage in their favorite sport of blowing down the cards painfully set up and precariously arranged by schools of architecture. All know very well that there can be only one word that can answer their seemingly unanswerable questions, and that word is education. Everybody today is for education, and it is in danger of becoming another platitude like "the good life," "beautiful environment" or "equal opportunity."

Architectural education has recently become a favorite topic of discussion at chapter meetings, and local practitioners have initiated a nationwide reform movement, and rightly so. The schools of architecture have maintained that their prime responsibility is the task of developing first-class architects. The many excellent articles in architectural magazines during the past year have brought the much-needed debate concerning architectural education into an open forum.

It has become increasingly obvious that the job is too important and too complex to be handled independently, either by the schools or by the profession. The question of education for architects has been studied diligently by the AIA Committee on Education, and during the last few years the ACSA Committee on Continuing Education for Practitioners has been at work to provide the

practicing architect with an effective program of lifetime education.

There seem to be two major and vital areas of architectural practice which need continuing education, the field of professional competence and that of professional responsibility.

The first need is generally recognized by the profession and generates the greatest amount of interest and enthusiasm. It is an obligation of the architectural profession to make continuing education available to all members of the profession and to develop educational programs which aim at improving professional competence in general and offer opportunities for advanced instruction in specialized fields. The objective of a successful program of post-graduate education must be more than providing the practitioners with additional information; it must be based upon the principles of the teaching-learning process leading to development of personal standards of excellence.

This is the responsibility of the profession. But what is the responsibility of the individual practitioner and what can he gain by devoting his precious time to post-graduate education? Starting with the premise that every practicing architect has the obligation to continue his education if he is to be truly a professional man, he will, by doing so, gain not only personal satisfaction through maintenance of high standards in his practice, freedom of choice in the expanding avenues of architecture, but will be helped to achieve excellence and resultant recognition.

The second need is the most important problem facing the architectural profession today, the need to create a greater degree of professional responsibility among practitioners. The AIA Standards of Professional Practice are written around the traditional role of the architect, the design of individual buildings, and the primary stress is on his responsibility towards the individual client. With the expansion of architectural practice into urban design, this traditional responsibility should also be expanded and redefined in terms of the architect's responsibility to the community as a whole. The architectural profession must assume greater responsibility for the creation of the total physical environment and to this end must reexamine and reorganize its standards to meet this responsibility.

Continuing education for professional responsibility should assist the practicing architect in fulfilling his many professional responsibilities—responsibilities for the improvement of his community, for educational reforms, for the practice of architecture, as well as to the individual client. A comprehensively designed educational program to prepare the architect for his expanding responsibilities—responsibilities to his fellow practitioners, public officials, members of other design profes-

sions, responsibilities to all persons whether they can afford his fees or not, and responsibilities to the architects of other lands, particularly in the newly developing sections of the world—would provide him with a new dimension and enable him to become a better architect. The responsibility for developing a truly effective program for the continuing education of architectural practitioners is clearly the joint duty of The American Institute of Architects and the Association of Collegiate Schools of Architecture.

An "architectural university without walls," to be effective, will have to be nationwide and as such it will be expensive. In order to function properly it should have full-time, highly qualified directors, both at the national and regional levels. Not all programs will require personal attendance as the curriculum should use all the communication arts at our disposal—closed-circuit television, video tapes, "teaching machines," as well as all the traditional teaching media.

A joint AIA-ACSA Committee on Continuing Education should be set up to work closely with a newly created office of national director of continuing education to:

- 1) Develop an effective national program of policies and coordination
- 2) Study the feasibility of developing specific local area programs which would originate and be sponsored jointly by the AIA chapters and local universities
- 3) Sponsor a national AIA convention devoted entirely to the subject of continuing architectural education in order to bring the subject to the attention of the whole profession
- 4) Examine the availability of outside financing of this program through foundations dedicated to expansion of continuing education in this country
- 5) Reappraise existing AIA expenditures to bring continuing education for architects within the means of every practitioner.

The architectural profession must stop viewing continuing education as a job-improvement or adult-education program and rededicate itself to the concept that architectural education never stops. It is no longer enough in this complex world to simply "learn by doing," and the terminal viewpoint of architectural training programs which, after an undergraduate five-year course of study, produce over 2,000 graduates annually, must be viewed by the whole profession with misgivings. The American architect must once more rededicate himself to the concept held by his peer, Thomas Jefferson, that architectural education is lifelong. It is only then that the responsibility for the design of our cities and structures will lie in the hands of architects who are not mediocre, but who are truly capable of great architecture. ■

# Our Cities Today: Chaos and Challenge

THE THOUGHT that cities less than one hundred years old need to be revitalized and are subjects for urban renewal through almost complete clearance should give us pause. We can understand factories or buildings becoming outmoded, but it should not become necessary for us to consider our urban scenes as outmoded, not if they are properly and considerately treated. Take a place like Seattle or Portland or Tacoma, cities built within the lifetimes of the present generation of people: Should we have to do them over or tear them down so soon? The answer is probably "yes," but it shouldn't be. When we build great public works such as the Seattle Freeway, should not this be an asset, should not it be many more things than just a thoroughfare? Should not it be a part of a planned metropolis which recognizes all the facets of the urban needs, of transportation, of sewage, of water, of recreation, of parkways, of parking, and places for human enterprise and habitation? Why should any public work of such immensity be a single-purpose device which in no way relates itself to the features of the urban society, not even to the extent of solving the peculiar problems of getting on and off of its own runways. Why shouldn't the freeway, the highway, the elevated roadway, or any other device of public ownership, follow the rules of the game and live by ordinances which are peculiar to the specific environment in which they find themselves? Why should the public works, whether they be bridges or watertanks, not match feature for feature with all the other elements of the urban requirements and as exacted from the owner of private property?

There is no question that a more thoughtful development of public works would increase, rather than decrease, the values and desirability of urban living.

The need for escape as evidenced in our society today is brought about by overcrowding or the fear of overcrowding. Overcrowding can be brought about by more than just the injection of too many people in one place. In fact, it seldom is the people in themselves who create overcrowding—it is structure, lack of suitable facilities. In cities like New York and Chicago it was the elevated railways, the tenement houses, the underdeveloped and mixed usages of hovel and industrial encroachment; it was proximity to the

BY PAUL THIRY FAIA

*The primary architect of the Seattle World's Fair, member of both the National Capital Planning Commission and the President's Council on Pennsylvania Avenue, delivered a thoughtful address to the AIA's seminar for newspapermen, "The Press and the Building of Cities," at the University of Oregon last year. The following is excerpted from that paper, whose observations, Seattle-centered though they be, apply equally well to all American municipalities*

railroad track; it was smoke and filth and noise. It was not numbers of people in one spot. New Yorkers generally do not object to living on Fifth Avenue if they can afford to. No, at the turn of the century when these big cities grew into uncouth forces and the escape to the suburbs was made possible by the commuter train, the man who was able to go to the country at the expense of not only the carfare, but worse, of two to four hours of his time each day. In New York and in many of the Atlantic Seaboard cities movement back and forth to the city is an accepted and thought-to-be-necessary way of life. The less fortunate and the rich stay in town. This same formula is now being used as the equation even for business. Now the business that can afford the luxury of attracting its employees and its clientele to its country seat does so.

The question is: Is this viewpoint destined to be epidemic, should this way of life infect the entire nation? Why should those in the small communities desert the amenities of communal life to spend their time in commuting? The answer lies in propaganda, in exultation of merchandized Shangri-La. When the time comes that all open space is covered with a sort of factory-office-shopping-center-housing development kind of sprawl, will we be able to sustain it? Where will we go for escape? After we have spent our substance in land and money to create this over-all



"Traffic and automobiles seem to be getting the lion's share of the blame for all the difficulties of our cities. We cannot write off the whole thing so easily. I think it is a frame of mind about automobiles and vehicles generally."

and consuming pattern of earthly occupation, will we have enough left to once again revitalize ourselves, or should we try to face up to the facts as they most certainly present themselves today? Or, like Angkor Wat or Yucatan or the biblical cities or Mesa Verde, do we end up because the place is in flood, or the well has run dry, desert it, and let nature take its course?

Possibly this sounds like an exaggeration but don't be too sure of that.

We know of the ice age; we know from researchers in science the world was subjected to four ice ages, which swept all before it.

We can overrun the earth with people; we are beginning a serious job of doing it with bulldozers and pavement. Construction seems to know no bounds. To fly over Chicago is to realize that such a man-made glacier is possible. After flying east over the mountains and across the Badlands, the lush farmlands of the Plains, there emerges Chicago running amuck for miles across the countryside without respect for stream, contour, rock or pastureland. Chicago, Gary and eastward the land becomes occupied to the Appalachians and beyond to Baltimore. The scouring of the green-covered country around the nation's capital is enough to cause grave misgivings. This exposing of miles of the red earth in the environs of Washington is of recent origin and related entirely to a state of decentralization.

For the first time in its history, Washington's L'Enfant Plan is threatened with dismemberment by the introduction of a curvilinear freeway system that again, as elsewhere, recognizes nothing but traffic movement. To achieve its crossing over and under, its interchange of traffic, it recognizes nothing

but a system of so-called geometrics and goes underground only where the force is great enough to submerge it, such as under the Mall and before the Capitol of the United States itself. District of Columbia parks, which have taken years to acquire and to develop, many of them made from the lowlands of the river, are being eaten up with roadways which do not even permit crossing. When Washington, the sacrosanct, is subjected to bouts of this kind, when its Mall becomes infested with parked cars, when the widest streets in the nation are widened even more, and the abutting trees are treated like snags, then I think it is a good time to take a look, a good look, at what is going on. Every place in the world where there is progress these are the characteristics of progress, and let the devil take the hindmost. The answer must be *no!* Smoke belching uncontrolled from the chimney once was proclaimed the symbol of prosperity. It has been only recently that we have accepted smoke for what it is: *pollution*. Pittsburgh, though far from smogless, has recognized this. Pittsburgh also has made an attempt at cleaning up, at least in the vicinity of the Golden Triangle.

#### Is Traffic to Blame?

Traffic and automobiles seem to be getting the lion's share of the blame for all the difficulties of our cities. We cannot write off the whole thing so easily. I think it is a frame of mind about automobiles and trucks and vehicles generally. Everyone is bound to drive a car so we take the fatalistic attitude that there is nothing else to do but continue to build freeways and expressways to accommodate this demand, even if the satisfaction of demand is at the expense of our society. For in-

stance, in London the authorities have dug up a big portion of Hyde Park to allow for additional roadways to carry cars through this section of the city. Now to get to the park it is necessary to take stairways down to tunnels which permit pedestrians to cross under the roadway then back up some more steps and into the park, which now is surrounded by rapidly moving automobiles. The underpasses, of course, are not exactly an ideal way to get there, and to all appearances, even though the tunnels are marble-walled and terrazzo-floored, few people use them. Consequently, few people use the park. The park is a reduced park more or less adaptable to the fleeting passage of the eager motorist who at the moment couldn't care less because he has to keep his eyes on the road—or else. The moral of this little story is that the park was there and people should be able to enjoy it as they once did and we still should be able to get the traffic through. All it would have taken is a bit of contouring of the land, a few sections of depressed roadway with intervals of land bridges, and the park could have been preserved and enjoyed by all concerned.

It is not realistic to think the automobile is going to stay in the garage because a carbon-monoxidized bus will run the freeway route into town. People want much more; they want comfort, availability, facility, no waiting, no standing, no pushing, no crowding and when they get it, they will think it over. Situations necessarily alter cases, and what is good for New York is not necessarily good for Seattle. In fact, Seattle, being a bride in a sense, should be able to profit by many of the things New York has grown too fat to remember. The automobile, however, will one day meet its demise at the hands of some better way of getting around. All-out quarter to a conveyance of such fleeting nature, to the extent now prevalent and foreseen in the near future, may prove to be abundantly poor judgment. Anyway, it's here and we can and should design to receive it without the confusion evidenced by the one-package urban-type freeway.

It is time we stacked our cities into strata for traffic, parking, mass transportation, pedestrian use and, above all this, the offices and places of habitation. Should our public places be properly related, we would begin to get at the base of most of our present dilemma.

If cities were pleasant places and economical to live in, people would live in them. If they lived in them to the exclusion of primary decentralization, services of a high order could be provided within the tax structures we now endure, to make the urban life a significant order of civilization. The centralization of people would minimize transportation problems and the freeways and

rapid transit could be strictly interurban and transcontinental. Parks and places of amusement could be of a superior quality as could all the services of heating, water, light, gas and the other facilities for progressive living. Theaters, restaurants and other public-use facilities could be directly convenient and of a selection to suit most anyone. Shopping for food, clothing and basic requirements could be handy to the pedestrian level and because of possible volume of business could sell at moderate prices.

### Highways Ignore the Law

Highway designers seem to be entirely air prone. Isn't it tragic they do not take a look down on or under what they do? I have often wondered why we have zoning laws that establish rules for private property such as setback from property lines and the centers of streets; the amount of land that can be covered; height control; rules that purport to use public welfare, safety, light and air as their criteria and yet allow public works such as the Seattle waterfront viaduct to ignore every rule in the book. To speak of light and air seems almost ridiculous when public structures are built in the streets or along the right-of-way so close to abutting properties as to almost touch them—they obstruct access with pillars or retaining walls, they place the traffic directly outside the windows of buildings, thus depriving private property the outlook onto the street its zoning was designed to protect. These structures gather dirt and distribute filth with every rain- or dust-swept vehicle that passes by. At night the unprotected glare of traffic lights and the proximity of the structure itself makes necessary the pulling of drapes, or makes advisable the blocking of openings to the exteriors of buildings.

Noise and grime become the inherited environment for those unfortunate enough to be situated adjacent to such structures. There should certainly be laws prohibiting a viaduct such as Seattle's.

*"Highway designers seem to be entirely air prone. Isn't it tragic they do not take a look down on what they do?"*



These slum-producing characteristics do not faze the average commuter as he speeds through town well above it all. But consider the property owner, the driver or pedestrian who is doomed to find his way among the obstacles, or the man relegated to work in its shadow. Such a structure has its unfailing effects.

Why talk urban renewal and the clearing of slums when such monsters are permitted in the name of expediency and progress? Such overpowering and objectionable structures are in themselves cause for, and the reason for, urban reconstruction.

### The Urban Problem Is Confused

I'm afraid this is the whole urban problem—or opportunity, as I prefer to call it. There are architects who are not planners, and planners who are not architects; and there are observers and writers who are capable of sorting things out and analyzing them. They are capable of pursuing ideas just as there are architects who have a comprehension of the bigger aspects of the possibilities of the urban society. People who know the difference between the wilderness, the rural and the urban community. People who appreciate the needs for conservation of resources, of air and water and of the arable land. People who know there is trouble ahead, maybe not today or tomorrow, but not too far ahead if something is not done to alter man's views about his environment. He must be made to understand he cannot have all things simultaneously. There must be a choice of things to come; we must chart a direction to follow, a knowledgeable direction.

In line with our concept of new spaces, we must have a different viewpoint towards the public space. The square with the pigeons within the deserted city is no longer the answer. Giddy festivals and trees in tubs, nor closed-off streets for so-called pedestrian malls will not do the trick. Things call for a different approach—a much more thorough approach.

Our places must be vital, people are restive and seek to be entertained; they desert the ancient places for the radio, the TV; they have left the city's communal life to shift for itself after working hours.

All this is transient because people need the amenities that only the urban community can now provide. As the suburbs develop they will either reach beyond their primary form and become urban centers or, if over-developed, will be unable to meet the ever-increasing costs of services to satisfy the demands.

The architect will have to see bigger. He will have to plan in terms of total areas in relation to the factors which make a community. Ahead

of us is not just automobiles and parking but the need for a less oppressive life. Life which does not make escape perpetually necessary.

We must know that every place is not the same as another. We need to know the difference between the wilderness, the rural and the urban. Each has its own requirements and characteristics. One cannot overrun the other, each must have its own legitimate form. This, to me, is architecture, to know the difference and to design with respect for the elements of compatibility. Man-infested world will not meet this challenge. It is, therefore, in the urban place, separated from the rural and the wilderness, where architecture should concentrate its efforts.

Infestations of all kinds, as we well know, are dangerous or at best a nuisance, whether they be insect, animal, or human. From the insect by evolution to man—each his own destructive force left unchecked brings disaster—first to the general scene, then to itself.

To say we live in an exciting time may be to underestimate the past. No doubt all times have been exciting. It is all a matter of comparison and of degree.

We do live in a time of acceleration, of increasing tempo—a tempo probably far beyond our understanding.

We can, however, attempt to understand it and in understanding make the most of our opportunities. To fail to do so may prove to be disastrous. It may prove disastrous to the human race and on a sliding scale to the nation and to the individual community. All of which means to the *person*, that is, to you and to me. In the face of this acceleration, architecture itself must have an accelerated meaning. It must have a broader scope than the mere design of a building, or of a group of buildings. Architecture can no longer be merely plan and facade. It is necessary to go beyond, far beyond, into the wide ranges of cause and effect, of action and reaction, and into the reasons for force, and more particularly, into counterforce. Today we need an architecture that in itself is counterforce, that extends on a vast scale to a comprehension of environment, both natural and man-made.

This demands a greater understanding of nature. It demands true knowledge of what we do. The saying goes "for every force there is a counterforce." It is time to apply the counterforce.

This is a great problem in architecture. It is a quest that reduces delight, spiritual quality, prefabrication and structural know-how to mere elements in a total design. For what we need most of all is a design for living, a new design concept, one which will grow out of the practical aspects of our earthly needs. ■



# The National Trust Summer School

BY JOHN J. DESMOND AIA

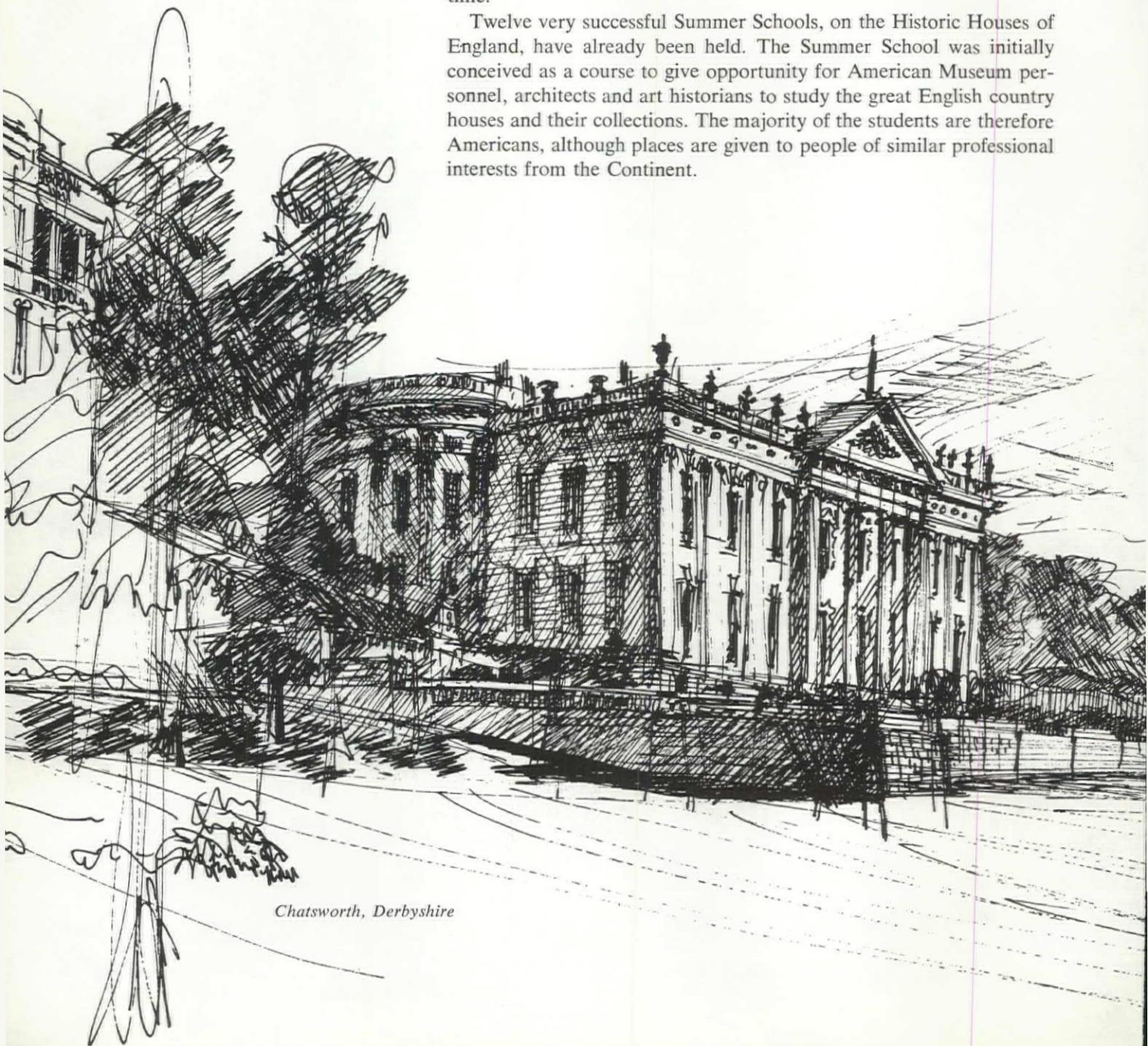
*Mr Desmond is a member  
of the Baton Rouge Chapter.  
While attending  
the National Trust  
Summer School in England,  
and in subsequent  
travels, he made these  
pen sketches. We present  
them not only because  
of their excellence,  
but because his whole  
venture exhibits  
a commendable interest  
by a young, contemporary  
architect in great buildings  
of the past*



Of considerable interest to the architectural profession as a concept of continuing education and as a well-executed method for the study of architectural history is the National Trust Summer School for the study of the Historic Houses of England held annually under the direction of the Attingham Park Adult College in Shropshire.

The "Attingham idea" of adult education as conceived by Sir George Trevelyan, Warden, is a gathering of inquiring people, mostly professionals, in much the same spirit which characterized the enlightened development of eighteenth century England and centered in the Country Houses. The subjects of inquiry vary greatly. The concept of continuing education in weekend or week-long programs conducted in civilized, historic surroundings isolated from the urban work centers points toward more stimulating use of our prophesied leisure time.

Twelve very successful Summer Schools, on the Historic Houses of England, have already been held. The Summer School was initially conceived as a course to give opportunity for American Museum personnel, architects and art historians to study the great English country houses and their collections. The majority of the students are therefore Americans, although places are given to people of similar professional interests from the Continent.



*Chatsworth, Derbyshire*



*Church at Stanton Village, Glos*

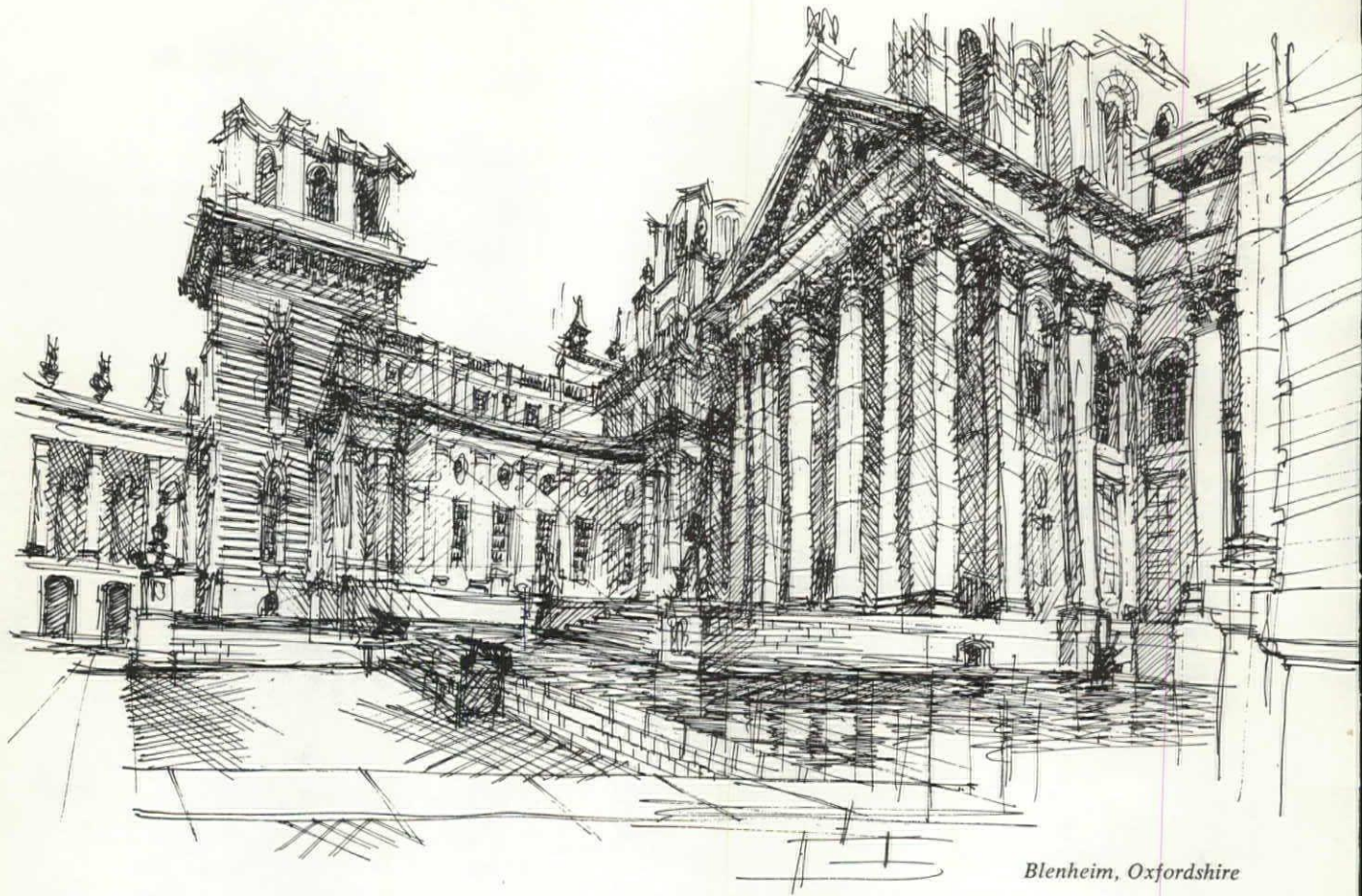
The main study, that of English domestic architecture and interior decoration, is amplified by lectures on the history of taste and on social history. The lectures are given by architectural and art historians of note such as Dr Nikolaus Pevsner (University of London), Sir John Summerson (Sir John Soane's Museum) and members of the staff of the Victoria and Albert Museum.

During the tours specialists are available to provide information on the contents of the houses visited.

The first week of the course is spent in residence at Attingham Park—a historic country house by Gibbs Stewart near Shrewsbury, now the Attingham Adult College—a property of the National Trust. The house and its contents are of great interest to students. Here lectures and discussions on the evolution of English domestic architecture take place. Visits are paid to the medieval abbey of Much Wenlock and the medieval towns of Lud-

low and Shrewsbury, and to such representative houses in the neighborhood as Stokesay Castle, Powis Castle, Berrington Hall and the eighteenth century townscapes of Shrewsbury. This rich area also affords a study of bronze age forts (Wrekin), the Romano-British town ruins of Wroxeter and the quietly dramatic hill town of Sturbridge, where Darby first smelted iron to begin the industrial revolution, leaving there as heritage his graceful, historic "Ironbridge."

The second week is spent in the peak district with students in residence at the Rutland Arms Hotel in Bakewell, Derbyshire. From here four great houses are studied: Haddon Hall, Hardwick Hall, Chatsworth and Kedleston Hall are probably the finest examples of the medieval, Elizabethan, English Baroque and neo-classical in the country. It is of interest to note how changes in geography and geology affect changes in architecture in the varying districts of England.



*Blenheim, Oxfordshire*

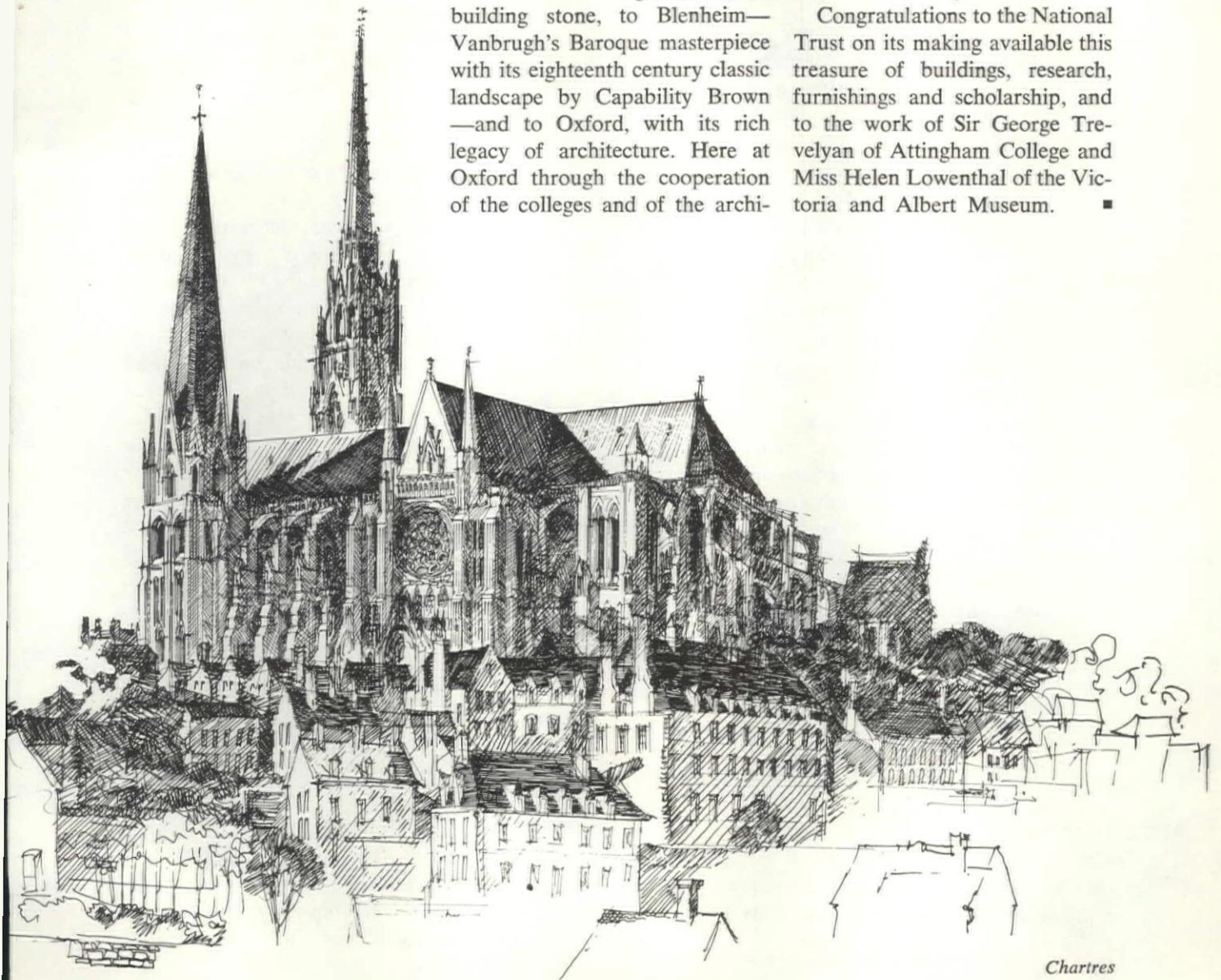


*Easton Neston, Northants*

The last week of the course varies annually. Alternate years are spent in Bath, where the emphasis is on the eighteenth century town plan of which Bath is considered the finest example. Visits are paid to such outstanding gardens and houses as Wilton House, Badminton House, Stourhead, Longford Castle and Longleat House. In alternate years the students stay at the historic Ditchley Park—now converted to an Anglo-American Conference Center. From here visits are made to the Cotswold country and its incomparable villages constructed with England's finest building stone, to Blenheim—Vanbrugh's Baroque masterpiece with its eighteenth century classic landscape by Capability Brown—and to Oxford, with its rich legacy of architecture. Here at Oxford through the cooperation of the colleges and of the archi-

tectural historians an amazing collection of original drawings, notes and studies by Inigo Jones, Sir Christopher Wren, Hawksmoor and others are on display and made available to the Attingham students. These hundreds of beautifully done drawings and studies reiterate strongly to architects of all periods that the great ages of architecture have come about not only as an accurate response to varying social and technical conditions but by the hard work, care, control and personal attention of dedicated men and that it takes the experience of more than one generation.

Congratulations to the National Trust on its making available this treasure of buildings, research, furnishings and scholarship, and to the work of Sir George Trevelyan of Attingham College and Miss Helen Lowenthal of the Victoria and Albert Museum. ■



Chartres

# Toward a New Approach in Planning

BY HENRY VAN LOON AIA

*Man's existence depends upon how well he lives and works with his fellowmen, and how all live with their environment. Planning and architecture are the means through which these interrelationships are carried out. Thus the architect must take the responsibility of being the generalist through whom everything involved in the problem he is supposed to solve is rightfully brought together*

THERE is a story about a country preacher who started his sermon by saying, "The sermon today is going to be about the status quo; that's the Latin for the fix we is in."

I think that is rather apt. We are in "the fix we is in" because we have somehow gone off on a side trail from what should be our evolutionary path—we are trying to create a world in which the status will remain forever quo, a social system like a perpetual motion machine, a kind of thinking in which the word *growth* has become synonymous with *more* rather than with *change*, *variety* or *improvement*. In short, we are trying to establish a world which cannot exist.

It is not quite three hundred years since Savery's steam engine began to turn, and man, for the first time, could get hold of some of the energy locked up in the earth and make things as he never had been able to before. Now there was a possibility he would not have to live forever in want. This was heady stuff, and so it is not at all strange that production in itself—just being able to have and to use the substance of this earth—should appear to be the ultimate purpose of our existence, and that whole schools of philosophy, such as that of Marx, should spring from this purely material concept.

But this is not enough. Our purpose in life is to be expressive; to take this force which we call life, which is in all of us, and by our interrelationship with each other, and with and through our environment, to reach on constantly toward greater expressiveness. That can be our only objective.

It is usually accepted that the beginnings of agriculture represent man's first step forward—that from this came the settlement, the arts and crafts, etc.

I am not so sure of this. I believe the first step came when, for some reason or other, the individual was recognized. Not in the full sense as we may mean it, but in a most primitive way. Perhaps a young hunter saw that one of the older men could make better arrowheads than he and offered to swap meat for arrows. How it happened doesn't matter. What is important is that it happened, and that with it there came about that interdependence, on the one hand, and that ability to be different, on the other—to develop unique talents—on which all our progress has been based.

Since that first step two other equally important ones have been taken, and now we are approaching the fourth. The second was the recognition of the individual as a spiritual entity, in the Judaic and Christian religions; the third his recognition as a political entity—his right to say how he would be governed.

But underlying these, carrying on right from the first and pushing us toward the fourth, has been his striving to make his mark as an individual; to find out what was in him and express it. We are often told we are purely a producing-consuming organism, but this is not so. That may hold for some of the lower members of our society, as it does for creatures on a lower scale, but primarily each youngster who comes along—each human being who is free at all—strives to show, or have, some mark of individuality.

It is this individuality—this difference, one from the other—and our having somehow established a system for living in which the group protected the individual so that the individual could push ahead and set new frontiers for the group, which has brought our civilization to its present stage of development. It is this combination of freedom to develop individuality, and by it, to continuously increase our usefulness to each other and our understanding of, and relationship to, our environment, which has made it possible for our civilization to go on.

Presented before the American Institute of Biological Sciences at Pennsylvania State University

For actually what we have done has been to create a superorganism: Our civilization, a living thing in which we are the animate side, in which each of us is one of the many varied life-cells and which, as a whole, can live forever so long as it follows the basic biologic laws, so long as there are present in each arrangement the elements necessary for a workable ecologic whole.

Many creatures, especially mammals, have achieved good working arrangements with their environment, but in these arrangements each creature practically has to carry out each part itself, catch its own food, build its own den, etc. In the insect world we find the opposite; individuality is submerged for the group. We appear to be the only form of life in which individuality and group effort have been crossed, and out of it has come this thing we call our civilization.

Now to keep it going. We realize we will never know what the next day will bring; we know that life is movement, change. We know, too, that variety, selection, the ability to change, to adapt, has been the only thing which has kept those things which are still living alive, ourselves included. We have every reason to believe the conditions for ourselves are going to become increasingly harder.

Up to about three hundred years ago our one big pressing need was for food and the material things of life. But now we have learned how to produce—in all the western countries—more than enough. So well that even those who are not rich can still own their own houses, have cars and the other amenities of life.

At the same time our capacity to turn what was raw wealth into goods is using up the material substance of this earth at an alarming rate. So that both from the point of our not having the things we need, and running short of the materials needed to make more, we are being pushed toward a time when simply producing cannot be considered the ultimate objective of mankind.

We are being pushed, in short, to the point where greater freedom of expression must become our objective—the fourth step in our evolutionary climb since individuality was recognized. We must take this fourth step, furthermore, because only the fullest possible expression of the potentialities within each of us will liberate the energy needed to keep our civilization going.

It has been suggested by economists that, as we no longer need to work full time to have the goods we need but must simply be able to partake of the things produced, it makes no difference whether a man works for himself, private enterprise or for the government. From the narrow views of economics this may look all right, but movement toward a static, balanced life-system can definitely not be our goal, for that would be the end of

movement, change and life. Therefore any system whose objective is simply to keep people busy so they may consume, in which more and more individuals come under the guidance of a few, is to be avoided. For exactly opposite reasons, that society, or civilization, will remain strongest in which the greatest number of people work for themselves or are connected with, or engaged in, competitive free enterprise, and this is why even the communists have decided the creative mind must be given freedom.

But if we are to have continuous freedom of expression with eventual overproduction then we must begin now to work toward higher goals than simply making more of everything; we must make the word *growth* have a larger meaning to us than to an amoeba. We must make it mean variety, refinement, selectivity and progress.

All of which may lead you to say, "Now what does all this talk about our possibly being near a turning point in our evolution, in having to make the intellectual development of man our goal, instead of production, have to do with planning, or planning with it? We are up against a lot of practical problems we have got to solve. We have chronic unemployment here and there, we have communities going broke, we have got to keep people employed; we don't have time or money to chase ideas."

To me, the connection is simply this: We are the animate side of one of many ecologic processes, or arrangements, going on here; and we have, through the creation of this superorganism, our civilization, brought about a situation in which the environmental side of the relationship can be much more important—vital—to the well-being of the living than for other forms of life. Our awareness of all the human and environmental factors which should be present in any particular part of the country at a particular time to bring about a good working arrangement—the working arrangements made between us by our laws—all these will determine whether we achieve our potentialities.

Thus planning, which in essence is nothing more or less than organized forethought and its application, can be controlling and in the end, determine whether we keep on growing, in the fullest sense of the word or not.

As of now we do not have any schools interested in all phases of this work, and it must be approached as a unified whole and from a pragmatic point of view as well, if anything workable and acceptable is to result.

It seems incredible but it is only about 180 years since our Constitution was signed. It is a unique document. In many ways it can be said to be the symbol, or rather the milestone marking the third step in man's progress: his recognition

as a political entity. This document said, among other things, that a man, his ideas and the goods he made could move freely throughout the land. What is more, it said these things in a brand new land and just as the industrial revolution was getting under way.

The result was a release of human energy such as has never been known before. The desire to be individual, to be expressive, and the ability to satisfy those desires in the simplest of all ways, through production of all kinds, freed the human mind and hand as had never been done before.

Now we are coming to the end of that initial outburst. Here and there bits and pieces of our country no longer appear to have the combination of human and environmental factors necessary to have them be participants in or contributors to our national economy. Yet each of these areas has intelligent people in it; each has many advantages of location; each has many positive material-environmental advantages. Yet somehow, and in some way, each has some element missing and so a complete life-process cannot go on. There are our regions of chronic unemployment; areas within the body of our civilization where, as in any other biologic system, all the elements for growth are not present and so there is chronic sickness. In a hundred years or so nature might cure these areas, and if we could look ahead to see what happened we might be struck by the reasonableness of it, and also by the fact that it was not in any way a continuation of what had been going on in the past. Indeed, if there is one thing which is going to be impressed on us in the next few years it is going to be the absolute uselessness of looking to the so-called science of economics as a means of looking ahead.

But I don't want to get started here on a discussion of chronic unemployment or the inability of economic procedures to help us with our planning to the extent economists would like to have us think. What I want to emphasize is our need to recognize that freedom of expression, the ability of each man to make the most of whatever is in him, is the only thing which can keep our civilization going, and that the sooner we see it for the biologic process which it is, the better off we will be.

This does not have to be any egghead procedure either. Indeed, it can, and must, be practical. We obviously cannot change ourselves overnight from what we are to what we might want to be, even if we wanted to. We still want more of the material good things this life can bring, and we should have them; and we have been prepared by all the eons through which we have come to use our hands more than to use our heads.

Thus we cannot, and should not, try to change ourselves abruptly, nor can we afford to try to get

away from the many difficulties which face us by sliding back into the supposed refuge of some kind of planned economy, some form of welfare state; in any case a condition under which what more and more of us would do would be decided by fewer and fewer.

The way ahead lies in our finding out more and more how we can increase our understanding of this ecologic process of which we are a part; how we can increase our awareness of our potentials for expression through the frankly admitted production of more goods and services while we buy time to figure out how we can have fuller lives.

But to do these things we must bring together in a way which has never been tried before those sciences and arts which can help us know our potentials and achieve them. These are, primarily, on the science side, biology and ecology, and on the side of the arts, art, architecture and a host of others. Altogether they would give us that organized forethought we might call planning.

Up till now no school, or even school of thought, has brought these subjects together to bring about the kind of well coordinated approach to this problem we must have, or has even suggested that it be done.

Yet we have created this thing we call our civilization and are bound into it. It behooves us now to put far more effort into finding out how we can keep it going; how we can keep on being indefinitely expressive in this finite world; how we can carry on full and happy working arrangements between each other, ourselves and our environment, under various conditions and changing circumstances; how we can maintain our communities, handle our surroundings so that their suitability to our needs and their increased attractiveness can bring to us the feeling of well-being we now so often miss.

It would be foolish for us to give up any of the work now being done under the name of community planning, economic development and so on, while we try to work out something better. But if we are intelligent we will look on these efforts as more or less crude forms of applied science, a stage through which so many of our sciences have gone before pure science discovered the keys which synthesized them and made them truly effective.

Our need, in short, is to now establish an approach to this goal and reach an understanding of ourselves and the world around us. Our need is to now approach this problem as one would in pure science, not looking directly toward the solution of any one troublesome item but toward reaching some understanding which will help us continue to be individual, expressive and able to keep our civilization going. ■



# The Octagon and the War of 1812

ONE hundred fifty years ago this month, the Treaty of Ghent, which ended the War of 1812, was ratified in the Octagon, thus adding to the architectural merits the house already enjoyed, a claim to historic fame. This anniversary would seem to justify a short review of some of the facts and stories that are associated with the event and the happenings leading up to it.

Louis Serurier, the newly married French minister, was a tenant in the Octagon at the time the British approached Washington in those hot sultry days of August 1814. He apparently had pondered the desirability of leaving the city as had been his custom at that season of the year. However, the English advanced so rapidly that it did not seem feasible to get away. Further, as he wrote Tallyrand, he felt his leaving would not comport with the dignity of his King, nor for that matter with that of the Federal government, which had given no indication of changing its seat. Nor did he feel that he should doubt the respect that the British Army would have for an ambassador of a sovereign friendly to Great Britain.

Serurier did nonetheless undertake certain precautions for the safety of his domicile. The British reached the city on August 24 and began putting the public buildings to the torch, burning the Capitol and the White House. It was earlier in the day that Jean Sioussat, known as "French John" and steward for the Madisons, assisted Dolley Madison in rescuing valuables from the Presidential mansion. He subsequently closed and locked it, depositing a "bright-colored, screech-voice macaw" with the French minister's cook at the Octagon, or so the story goes.

GEORGE E. PETTENGILL, HON AIA



That night, Serurier reported to his superior, a column was observed, preceded by torches, approaching the "Maison du President." Since this was situated close to his own home, the Octagon, he thought that it was time to seek a guard. He sent a messenger to look for the British leader. General Ross was found in the President's house where he was having all the furniture gathered in

the salon preparatory to burning it. The General answered Serurier that the "hôtel du Roi" would be as respected as if His Majesty were there in person; and that he would give appropriate orders. Whether the Octagon was actually in danger otherwise is a question, since relatively little private property was molested in the captured capital. The incident does, however, add a little bit to the romance of the Octagon.

Once the British had left and the danger had passed, Serurier left Washington on his delayed trip and was in Philadelphia by September 8. His departure made possible the occupancy of the Octagon by the Madisons. Serurier's account of how this came about might well be quoted from his belated report to Tallyrand on November 5, 1814.

"I was occupying at the time of the taking of Washington, the best house of the city. Seeing, that by the burning down of his mansion, the President was without a suitable dwelling, I made him an offer of my house. He excused himself at first, but in such a fashion as to make me insist, and he finally accepted it expressing to me how sensible he was of my consideration." This account differs from (but is perhaps not wholly irreconcilable with) the tradition as recorded by

*“ . . . on the 17th he ratified it  
in his circular study on the second floor of the Octagon—  
now called the Treaty Room”*



HENRY SAYLOR

Glenn Brown in his monograph on the Octagon, that Col John Tayloe, the owner, had written from Mount Airy offering to Madison the use of his city house.

In any event, we know that the Madisons took almost immediate possession, for on September 9 the *National Intelligencer* was reporting as follows: "The Public Buildings having been mostly destroyed, the various offices are locating themselves in those private houses that are most commodious and conveniently situated for the purpose. The President will occupy Col Tayloe's large house which was lately occupied by the French minister."

While this was going on, peace negotiations which had begun in Ghent on August 8 were proceeding, with hope alternating with despair, and continually influenced by political and military events. It was not until December 24, 1814, that the eight commissioners, five American and three British, signed the Treaty. Six copies of the Treaty were prepared, three for each country, a fact apparently not generally recognized by historians. Two of the American copies were promptly dispatched to Washington by alternate routes. One courier, Henry Carroll, accompanied on a British sloop of war the British courier bearing the copy ratified by the Prince Regent.

Carroll landed in New York on February 11, 1815, and it was not long before rumors of peace had reached Washington. Carroll with the Treaty arrived in Washington on February 14. President Madison submitted it to the Senate on the next day, and on the 17th he ratified it in his circular study on the second floor of the Octagon—now called the Treaty Room. The actual exchange of ratifications took place that evening at eleven o'clock between Acting Secretary of State James Monroe and the British emissary Anthony Baker.

Mr Serurier duly reported the news of the Treaty to Paris and mentioned that he would give a fete which "Madame la Presidente" would attend. His immediately-following correspondence however does not further allude to this affair. Although the Madisons continued to live in the Octagon, spending nearly a year there, the War was over and things could go on, on a more nearly normal basis.

The house itself went through a variety of vicissitudes until the Institute eventually rented it just before the turn of the century, ultimately purchasing it in 1902. It was in 1911, though, that the War of 1812 came to the fore in Institute matters, for on December 1 of that year the San Francisco Chapter presented to the AIA the table on which the ratification had been signed. That it was still in existence was a happy circumstance for it had been taken to San Francisco where it passed



DAVIS STUDIO

through the earthquake and fire of 1906. To remove it from danger from the advancing flames, the circular part was wrapped in sheets and rolled down the street like a big wheel. Later another memento of the Treaty was presented to the Institute—the dispatch box in which Henry Carroll had brought one of the copies to Washington, given by Carroll Fitzhugh in 1940.

Nor has this historic event gone unnoticed in subsequent years. Early in the twentieth century Congress authorized the marking of historic places in the District of Columbia under the auspices of the Joint Committee on the Library. The Octagon was one of the places so marked. Henry Bacon, who was to gain lasting fame for his design of the Lincoln Memorial, was the designer of the tablet. It was planned to have the unveiling exercises take place at the Institute's annual convention in December 1914, and it was generally envisioned as an exercise commemorating 100 years of peace with Great Britain. President Wilson was to have spoken, but "circumstances" prevented and the plans for unveiling the tablet were abandoned. The convention did, however, express by a resolution its appreciation to Congress for the tablet.

Five years earlier in February 1909 the District of Columbia Chapter of the National Society of United States Daughters of 1812 had erected a tablet in the Treaty room. In 1961 the Octagon was designated a Registered National Historic Landmark by the National Park Service in its efforts to make known and protect the important sites of the country. The Institute and its members may well be proud of their ownership of this architectural monument so closely linked with the history of their country. ■

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# The Salaried Architect in Industry

BY EUGENE C. LASALLE AIA  
*Designer-Engineer, Design Division  
E. I. du Pont de Nemours & Company*

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INDUSTRIAL firms have one primary purpose: to make an honest, reasonable return on the stockholder's investment. In today's highly competitive consumer market the necessity of winning the race to the market with a quality product is absolute. A competitor with a comparable product can erase, overnight, any possibility of recapturing the cost of research and development, and of making a return on capital investment. Competition thus requires industrial management to make sure that materials and equipment are adequately housed, sheltered or supported and that employees are safely and adequately accommodated in order to achieve needed production and productivity. Toward this end, many architects are engaged as salaried employees by American industry.

There is a parallel in industrial architectural design for nearly every facet of private architectural practice extending from initial "client" contact through the many ramifications of design and construction into consultations after occupancy. In private practice the principal is responsible for all phases of the work. In an industrial design division, however, selection of personnel to administer work varies with the nature of the project.

Professionals with backgrounds in chemical, mechanical, electrical or civil engineering may be directing the design effort of the architect, and this offers a stimulating challenge to professional integrity. Amid an ever-present emphasis on adequate facilities at a minimum cost, safety considerations must be incorporated at all stages of design, both from a standpoint of construction and from that of final occupancy of the facility. There is a definite challenge to the architect's ingenuity, ability as a planner and designer, and to his knowledgeability of currently available materials and up-to-date costs. Economics notwithstanding, the human side is also present because of the knowledge that the men and women, fellow salaried employees who occupy a given facility, spend a major portion of their waking hours in the environment of their particular work assignment. Just as a pri-

vate practitioner must do a good selling job, ie, convince the client that the proposals meet the needs adequately, economically and esthetically, so must the industrial architect address his ideas to the intelligent selectivity of others.

The industrial architect is frequently presented with the opportunity to delve deeply into the how and wherefore of allied engineering fields. Although divorced from esthetics for the time being, a most satisfying experience can be obtained through gaining an understanding of specialized, high-level operating procedures, ie, where architecture approaches a pure science in many respects. Ultimately, an architect can sense a beauty in orderliness and progression of form, in refined precision, in contrast between bold massiveness and intricate miniaturization, when he is cognizant of the function and relation of each element.

The complexity of factors relating to a new, improved or expanded industrial venture requires compromises on many points. Often the result is a design which is a heterogeneous mass of semi-integrated opinion with little of the personality of the individual architect left therein. Few, if any, at the large industrial architectural office can say "that is my building" when it is finally constructed. Consequently, recognition is not likely to be forthcoming in the form of, for instance, an Institute award for excellence in design. It is upon such realizations that the salaried architect's thinking can deteriorate and he may begin to develop a misconception of what true professionalism can be. However, attendance at local AIA chapter meetings, perhaps as an associate at first, can serve to revitalize his perspective. Informal conversations with other architects show him the parallels between his work and that of the private practitioner. He also has something to contribute which others do not: He can help to supplant the "image of industry" with the "image of the industrial architect" as it should exist today.

There is a definite need in our modern economy for true professionals as salaried employees and the need to keep a professional perspective in such a position is paramount. Architectural registration and corporate membership in the Institute are two basic tools available. In continuing growth, however, many industrial salaried architects participate wholeheartedly, not only in chapter and Institute affairs but also in community endeavors, realizing the need to advance the profession in a climate where the image of the architect, in the layman's mind, is frequently a grossly distorted one. The truly professional man realizes that wherever he distinguishes himself, at work or in an outside interest, he has helped to distinguish the other members of his profession. The industrial salaried professional is no exception. ■

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Adapted and expanded from an article by the author in *Center Line*, publication of the Delaware Chapter AIA

## Urban Parking Lots: Eyesores or Assets?

BY WILLIAM KECK AIA

NO STRANGER to the central city and the suburbs, the parking lot is a newcomer to older residential neighborhoods which were built up before the post-war explosion in automobile ownership. In such neighborhoods, parking has been limited to increasingly inadequate space along the curb.

When urban renewal came to Hyde Park-Kenwood, an elderly high-density residential area in Chicago, a desperate need existed for off-street parking facilities. To answer this need, the renewal plan designated twenty-two sites for parking lots.

As quickly as buildings were leveled, cars moved in on the cleared land and informal parking lots sprang up throughout the community. Adjacent residents were exposed to the noise, exhaust fumes and day-and-night movement of automobiles directly below their side windows. The gaps opened by spot clearance revealed sides of apartment buildings never intended to be seen from public ways. Further, the cleared land was bare of the trees and shrubs which typify a mature community; these would have helped screen the newly revealed walls.

This preview made it apparent that the planned parking lots could be nuisances to their neighbors and eyesores to the community. This was confirmed later in the early stages of redevelopment when a large shopping center parking lot and other smaller lots were built right up to the sides and rears of old apartment buildings.

Concern about parking lots led members of a community organization into research on the subject. They found that while a number of cities have ordinances which require landscaping and screening for parking lots, Chicago's ordinance covering screening "by a wall, fence or densely planted compact hedge" had been interpreted to allow chain-link fence in lieu of screening materials.

While some attractively designed parking lots were found in Chicago and other cities, good examples proved to be rare. When research failed to turn up any published guides to the esthetic possibilities of parking lot design, the Committee on Community Appearance\* of the Hyde Park-Kenwood Community Conference undertook the project. In 1961, the Conference published a booklet entitled "Suggestions for Designing Urban Parking Lots."

Hundreds of copies have been distributed throughout the country as a result of a notice in the HHFA publication "Urban Renewal Notes." In addition, Chicago's Department of Urban Renewal has cooperated by making copies of the booklet available to developers.

The text accompanying the following sketches is excerpted from this booklet. While written with urban residential neighborhoods in mind, the suggestions can be applied to improving the appearance of parking lots anywhere, whether in residential, business or industrial areas. It was my great pleasure to be consulted in the preparation of this booklet, and it is my opinion that improved design, landscaping and screening of parking lots should be an important consideration to architects.

### Why Landscape Parking Lots?

The automobile parking lot originated in crowded commercial and industrial areas. It took its character from the treeless, grassless business and factory surroundings. It was (and is) but an extension of the street.

Today, because Americans drive to all their activities, the automobile brings crowding with it. Ten shoppers, who in another day walked to the

\* The Committee on Community Appearance is the outgrowth of a neighborhood group whose prime purpose is to foster good planning and make our urban community a pleasanter one in which to live. In the development of these recommendations on parking lots, credit must be given to the leadership of Mrs. Leon M. Despres.

store, now need ten parking places. The parking lot has become essential and ubiquitous. But it still retains its original bare street character, whatever its surroundings. It detracts from its environment. It is part of the drabness of our urban scene.

A well-designed landscaped parking lot will be a credit to a residential street and a positive asset to a shopping area or a business establishment. It can complement a good structure and improve the appearance of lesser buildings. It will add beauty to its environment and bring greenery to business and industrial areas.

Landscaping and appropriate barriers will screen lots from passersby and occupants of nearby buildings and reduce the nuisance potential of lights, exhaust fumes and noise. Landscaping can help control circulation of cars and pedestrians, identify entrances and exits, provide reference points for locating cars in large lots, give summer shade to people and cars, and furnish open ground for drainage and snow removal.

### Thoughts on Design

While texts have been written on the technical aspects of parking lot design, there are no formulas for planning landscaping of lots. Each should be designed individually, with consideration of street patterns, adjacent properties, nature of soil, capacity, hours and kind of use and zoning requirements.

An allowance of 10 per cent of the land for landscaping is a reasonable minimum. Proper design will consider ease of maintenance. It should anticipate and provide for removal of leaves, litter and snow, and care of greenery. Barriers and landscaping should be designed to discourage vandalism and should not provide lurking places.

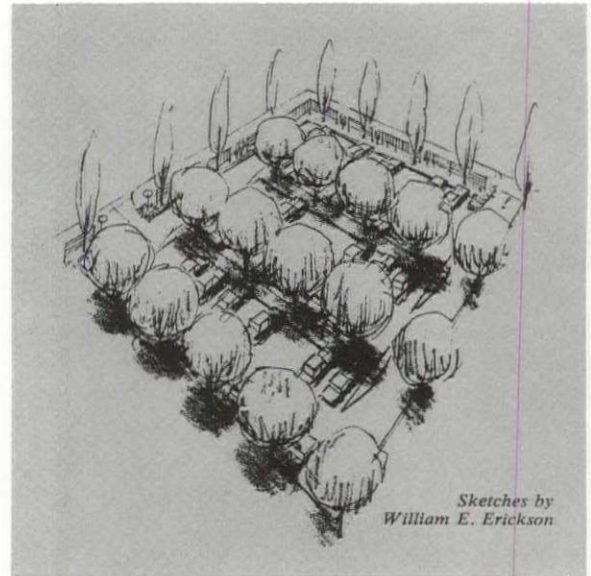
Plant material must be decorative and hardy, and require minimum care. Native-grown trees and shrubs proven resistant to exhaust fumes, soot and extremes of climate are the best candidates. Trees selected should be of maximum possible caliper, to be effective the first year they are planted. Tree wells or strips should be sufficiently wide (at least five feet) to ensure that roots will not eventually heave the pavement. Trees and shrubs must be protected by curbs or guards to prevent damage by cars.

To be avoided are trees with low branches or which create housekeeping problems by dropping sap, pods, seeds or blossoms in excess. Form, mature height, foliage, bark color and texture, relation to nearby buildings, and winter appearance of the trees and shrubs are considerations which should be determined by a landscape architect.

Ground-covers other than grass should be considered, particularly in small areas where mowing is difficult. Some ground-covers are green throughout the year; others are ideal for deep shade. They

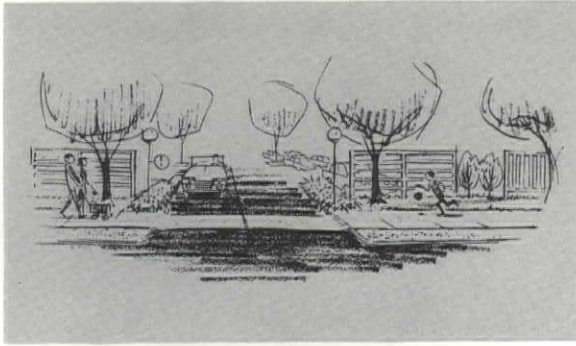
are hardy and attractive. If grass is used, sod is recommended for immediate good appearance and long-run economy. Flowers are suggested but only if there will be adequate maintenance.

The winter scene must be considered. The form and branching of denuded trees and shrubs are important. Where evergreens do not flourish, groupings of trees from Christmas tree lots can provide greenery at small cost, and be readily disposed of in the spring.

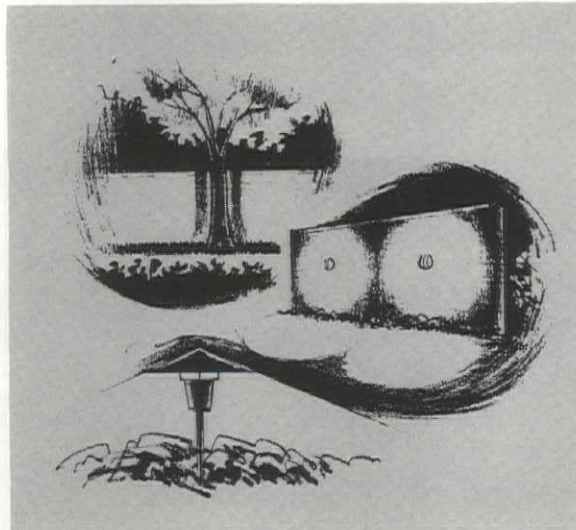


*Urban parking lots can and should be more than bare utilities. Plan year-around visual screening and landscaping, attractive from any view, whether at street level or looking down from neighboring buildings. In residential areas, the parking lot owner has the same obligation to landscape his property as have the home and apartment owners. In business areas, a landscaped lot will augment prestige and appearance and will contribute greenery to streets traditionally devoid of planting. Trees are basic. They screen and shade and camouflage. They add value and beauty to property, require little maintenance and take little ground space. The smallest lot can include a tree or two.*

As city parks become less parks and more parkways and parking lots, it seems reasonable that parking lots should become more parklike. Sculpture, fountains, gardens and benches are not extreme considerations for certain parking facilities. They can be valuable adjuncts where it is important to create an especially attractive approach or favorable impression. Restaurants, shopping centers, museums, cemeteries and corporations number among those which could, and sometimes do, feature sculpture or flowerbeds or pools at their parking lot entrances, or at approaches to buildings from parking lots. Good contemporary design is important here as everywhere. Stock statues and fountains should be avoided.

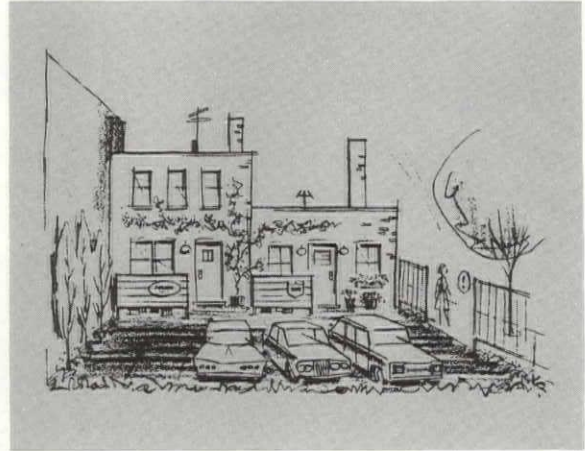


*An attractive approach invites patronage.* Mark the entrance with a specimen tree, focal planting and decorative lighting. Signs must be tasteful as well as legible. Good visibility must be afforded both drivers and pedestrians. Attendant shelters and waiting rooms, however simple, are "gatehouses" and should be designed with care. Automatic gates need screening, as they are not visual assets. Pavement ought to be more than "wall-to-wall" asphalt. Consider variety in pavement and surfacing. Different pavement for traffic lanes and walks will add interest, contribute to safety and aid traffic movement. Paving materials in a variety of earth tones are now available at reasonable cost. Aggregate or screening rolled on asphalt improve appearance. Brightly-colored pavement should be used with restraint. Brick, stone, pebbles or screening under trees and shrubs and under the overhang of parked cars will enhance appearance and can simplify maintenance, as well as facilitate drainage.

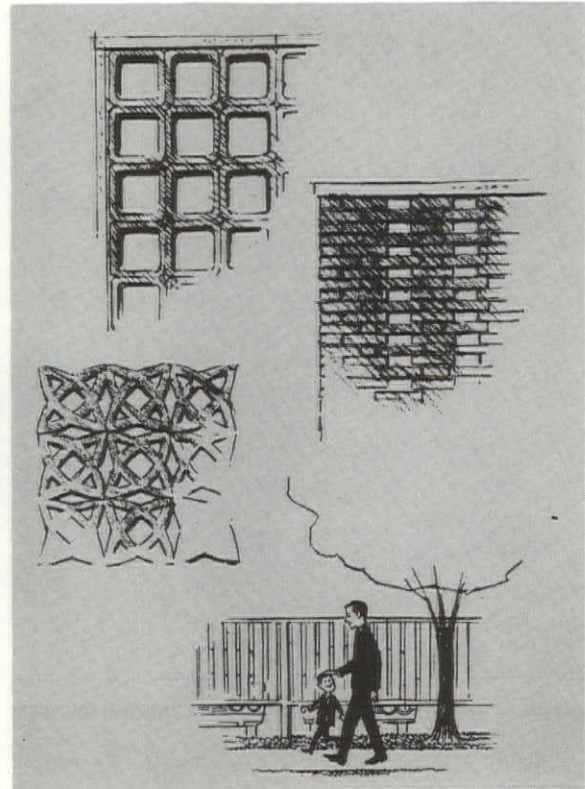


*Lighting should be designed for visual effect.* While security is most important, parking lot lighting should be more than security lighting. Brilliant lights on tall standards are a potential annoyance to neighbors and impart a prison-like appearance to parking lots. Low lights can eliminate the nuisance factor, are more to human scale, and offer decorative possibilities. A specimen tree,

attractive plantings and barriers can be featured; entrances and exits accented. Low lights can mark turns and walks and throw attractive patterns on the pavements. Lighting fixtures should be chosen for good design as well as function; well-designed street furniture makes a decorative contribution both day and night.

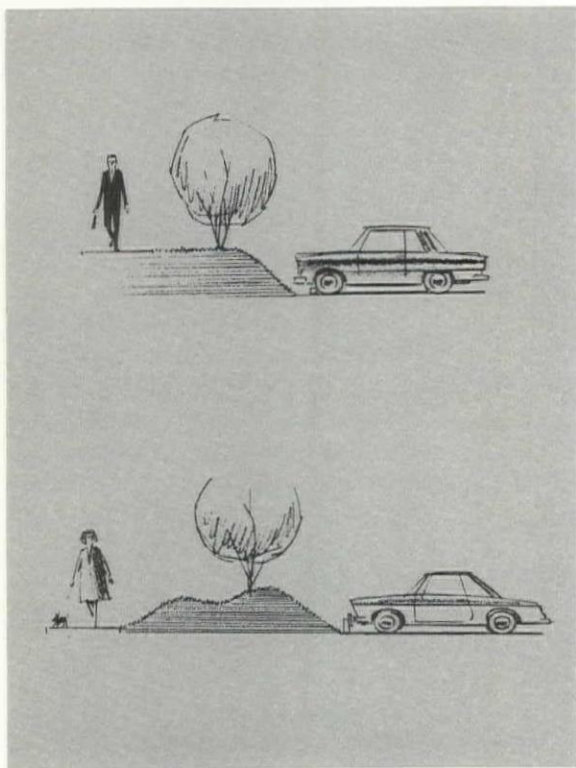


*Space behind buildings* can be turned into parking areas which could be assets to the businessman and the community. Where space for ground landscaping is scarce, window boxes and planting tubs can be used. Brick walls can be painted, vines grown on walls and fences, and trashcans and refuse screened from view.

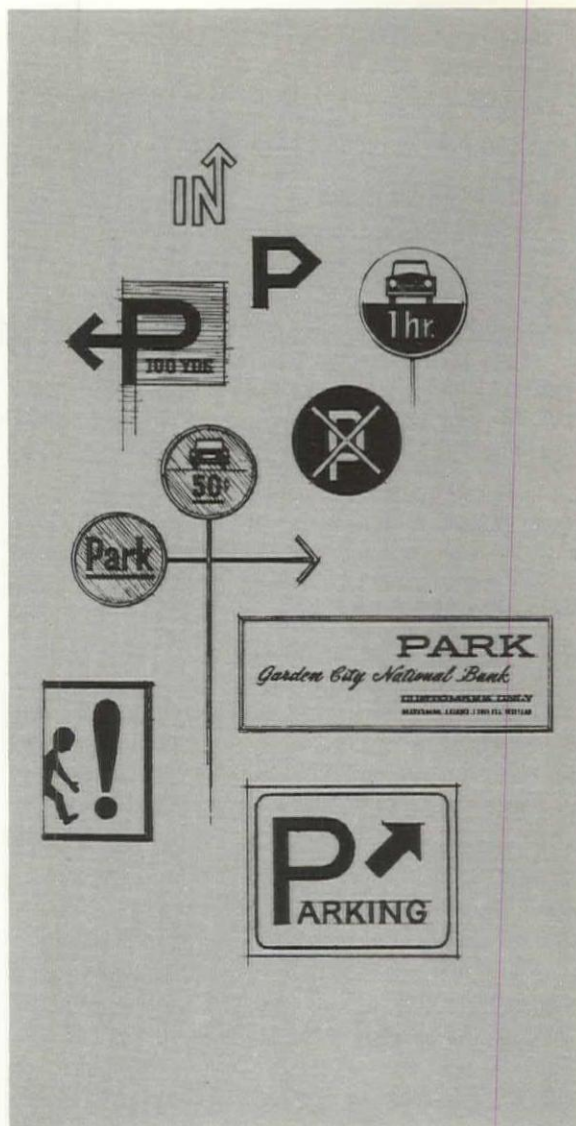


*Barriers should screen* as well as control car and pedestrian movement. While the widely used bumper rails and chain-link fencing provide con-

trol, they are not attractive and do not help muffle sound, screen the sight of cars or help reduce the problem of bright lights and exhaust fumes for occupants of adjacent buildings. The barrier can consist of planting or a combination of planting and fencing. Barriers chosen must consider not only local ordinances, initial cost and upkeep but also the particular lot and the character of nearby buildings. The wide variety of available materials will enable the architect to fulfill the above needs and also create the individuality which should be as much a part of the parking lot as any other facility in public view. Brick, stone, drain tile (eight-inch lengths), precast concrete units, fiberglass panels and aluminum fencing are some appropriate materials. Chain-link fencing can be improved by use of vines or by strips of wood inserted between the links. For visual interest and security, pierced barriers are preferable to solid ones. Where materials permit, barriers need not screen from the ground up but only the few feet necessary to give visual screening. This facilitates landscaping maintenance and litter removal, reduces upkeep and aids security.



*An excellent approach to concealing cars* is to depress parking lots where drainage and budget permit. This technique has been used at La Fayette Park in Detroit and at Southdale Shopping Center in Minneapolis. Mounds can create visual barriers. This has been done at the Prairie Shores apartment development in Chicago. Both of these approaches to concealment eliminate the need for walls or fences, requiring only landscaping.



*Parking lot signs should be designed for legibility and appearance.* Too little thought is given to signs and the unfortunate results are apparent throughout the land. Starting from the limits prescribed by ordinances and zoning, signs should be designed to be compatible with surroundings and to enhance the facility they identify. They should be designed by the architect or an industrial designer, as sign companies and sign painters rarely evidence esthetic awareness or consideration of location. Thought must be given to the total needs: identification, rates, hours of business and other limitations; and directional and control signing. Oversights lead to supplemental makeshift signs which contribute to unsightliness and confusion. The European international system of graphic symbols for traffic signs is attractive and instantly understood. Well-thought-out adaptations of these symbols can simplify and enhance parking lot signing. The American Municipal Association has recommended adoption of a standard directional sign for parking facilities. (Sketch above approximates appearance.) ■



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## LIBRARY NOTES

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### To the Prospective Home Owner

"I believe we have everything in now, but as your architect, I must emphasize that we will go a bit over your \$20,000 maximum. It will come closer to \$89,382." Thus reads a caption in an amusing book by Pat and William Woolway, "How to Build a \$20,000 House for \$59,000" (Brattleboro, Vt, Stephen Greene Press, 1963). In the interest of trying to prevent such a dire situation, perhaps, we are asked on occasion to suggest books to be read by a prospective homeowner. We presume the architect who makes such a request wants his client to be conversant with some of the problems involved in planning a house. We present here a very few nontechnical books which may serve to stimulate the reader to do the essential thinking and study before launching into such a project.

**Before You Buy a House.** John H. Callendar. New York, Crown Publishers, 1953. 160 pp illus

The purpose of this book is to provide the small-home buyer with a guide for "getting the most livability for his money at mass-produced prices." The author points out how the layman can judge a house accurately on the basis of things he can see and understand. Thirty-four selected development houses, all architect-designed, are presented with photographs, drawings and plans. They serve as examples with both good and bad features indicated. Included is an evaluation checklist, developed by the Housing Research Foundation of the Southwest Research Institute.

**The House and the Art of Its Design.** Robert W. Kennedy. New York, Reinhold, 1953. 550 pp illus

Written for that segment of the "upper middle class," or what the author calls the principal house-building class, who want modern houses, this book is a study of the custom-designed single-family residence. Residential design is presented from the "psychological point of view and in the framework of contemporary social customs." The author, an architect, thinks the client has some rights and that the architect must seek to express them in the home he builds. Here he emphasizes the relationship among various family members and between the family and the outside world as these determine and are determined by the design of the house in which the family lives. The effect of structure, mechanical equipment, site and neighborhood on the design of the house are all considered carefully. As one reviewer stated, this book is fairly bursting with ideas.

**The House of Your Dreams; How to Plan and Get It.** W. A. Kirkpatrick. New York, McGraw-Hill, 1958. 198 pp illus

Emphasis is placed upon design principles here. Divided into two sections, the first consideration of the book is the problem of the selection and purchase of property. Chapter-by-chapter discussion is given over to each of the areas of the home—living, dining, service, sleeping, bathing. Part 2 is devoted to the

creation of a living environment, and thought is given to such matters as lighting, color, temperature control and materials. The author includes basic information about the legal and financial steps to be taken.

**Your Engineered House.** Rex Roberts. New York, M. Evans & Co, distributed by J. B. Lippincott Co, 1964. 237 pp illus

"When you build a house, the professional skills may come from others," states the author, "but the thinking has to be done by you." He contends that one can build a comfortable house by learning the technology of heat, light, sound and movement and that one can build an inexpensive house by surrounding oneself with handsome structure rather than applied decoration. The purpose of the engineered house is to arrive at an improved result; the method of engineering is to ask why. "What is your engineered house?" "Where shall it be?" "When shall it be built?" "How will it be built?" "Who are you?"

**The Complete Guide to House Hunting.** Tyler S. Rogers. New York, Scribner, 1963. 175 pp illus

"It's easy when you know how," is the first statement in this book, and from that point on the endeavor is made to give the reader information toward making house hunting easy. One is told how to find the right neighborhood, how to judge kitchens, laundries and bathrooms, how to check comfort and service features and how to consider rooms and furniture arrangements. Information is given on acquiring an architect, a builder, a mortgage. The book helps one to know if the price is right, giving pointers on judging how well the house is built, bargaining for a better price, selling tricks to watch for and information on contracts and legal guidance.

**The House for You to Rent, Buy or Build.** Catharine and Harold Sleeper. New York, Wiley, 1948. 313 pp illus

Although the advice on exact amounts of how much should be spent may be dated by now, the principles discussed in this book are still useful. It is filled with warnings, advice and information; it gives danger signs for which to be on the lookout; it concerns itself with the experts to be considered—banker, real estate agent and architect. Well-organized and indexed, including a glossary of terms for the architecturally uninitiated, this book is a detailed and thorough coverage of items for those who may not have the foggiest idea of how design, materials and equipment are "calculated, coordinated and assembled" into a place for living.

**Building or Buying the High-Quality House at the Lowest Cost.** Arthur M. Watkins. Garden City, NY, Doubleday, 1963. 270 pp illus

The author begins with the neighborhood and site of a house and discusses such topics as finances, design, upkeep and repair, building materials, etc. He also considers whether to buy or to build. Lastly there is a "Checklist for Building or Buying a House." The information covered, says one reviewer, "should give the needed reference for making fewer mistakes and better decisions."

MARY E. OSMAN

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## BOOKS

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**Light Cladding of Buildings.** R. Michael Rostron. Architectural Press, London. 343 pp 63 shillings. Reviewed by Wayne F. Koppes AIA

The only unfortunate feature of this otherwise excellent book, as far as the American audience is concerned, is its title. To us, the term "light cladding" generally implies a relatively cheap type of wall covering. But in Britain, as the author carefully explains, the term "cladding" is a generic name for all nonstructural external walls, whether they be of metal, masonry, wood or precast concrete. "Light cladding," by definition, is cladding which requires a secondary means of support or attachment. Consequently this is much more than a treatise on sheet metal walls, as might be supposed; it's a comprehensive treatment of the whole subject of curtain wall construction, and a very commendable one.

The author is a practicing British architect who spent several years thoroughly researching contemporary wall construction, traveling extensively in the United States as an Alfred Bossom Research Fellow. He exhibits a thorough knowledge of both the theoretical and practical aspects of his subject. The illustrative photographs, which are regrettably few, are international in scope and include some of our better known buildings, though unfortunately none of the more recent ones.

The purpose of the book, in the author's words, is "to gather vital technical data . . . and present it in useful form . . . and . . . to examine the effects of this information as a whole on cladding techniques." In the opinion of this reviewer, he has succeeded admirably; it's the best book yet to appear on the subject of curtain wall construction. Its scope, in reference to materials, is all-inclusive. In addition to the architectural metals, precast concrete, wood and even "asbestos composites" and plastics are quite thoroughly examined as to their critical characteristics and available forms. The major concern, however, is understandably with metal walls and their details of construction.

Part 1 of the book quite properly first provides interesting background information about the historical development of "cladding techniques" in various materials, then analyzes the basic functions and general design characteristics of curtain walls. The following four parts deal in turn with the performance, materials and finishes, assembly and maintenance of walls. All of these subjects are competently handled. The section on performance is a scholarly, but interestingly presented review of the fundamental design considerations applicable to any wall—structural adequacy, thermal value, vapor permeability, fire resistance and sound control. The thoroughness with which these subjects are treated makes this section alone worth the cost of the book, if only for reference purposes. Information on materials and finishes, in Part 3, is equally comprehensive and concerns not only the architectural metals but also glass,

timber, cement asbestos, plastics and precast concrete. While the direct value of some of this data is perhaps limited, since it reflects British practice, the author has taken pains in many instances to recognize American equivalents. The chapter on glass and glazing is particularly commended as a uniquely comprehensive and useful collection of design information.

Part 4, dealing with assembly, discusses quite thoroughly the problems of jointing and sealing, attachment of heavy panels and erection of wall units. While much of the text on joints and seals reflects previous BRI and NAAMM work in this area, as the author acknowledges, the British viewpoint is refreshing and enlightening. "Soft seals" (compounds), compression seals and resilient gaskets are all very capably explained, analyzed and compared, and some useful tables of comparative properties are included in this chapter. Part 5, dealing with maintenance, is understandably briefer than other parts but contains, among other things, some interesting and useful information regarding the over-all economic implications of various maintenance costs. The fact that such matters receive due consideration emphasizes further the uniquely comprehensive character and practical value of the book.

All in all, this is a book which will be highly valued by all who are concerned with the functional design of nonstructural building walls, whatever their material may be. It's not a ready reference book for the drafting room, or a collection of design details, but an informative and capably organized textbook—the sort of book that should be on the required reading list of architectural schools. It is highly recommended also to the attention of all practicing architects who need a refresher course in the fundamentals of wall design—and who doesn't?

**Campus Planning.** Richard P. Dober. Reinhold Publishing Corp 308 pp \$25. Reviewed by Kenneth Brooks AIA

This lexicon-like document is slow going but worth the trip.

The disciplined mind of the planner is reflected in planning consultant Dober's orderly organization of his book: first, a birdseye look at the university, at this moment in time; second, a brief history of campuses; third, a definition of the various parts of a campus, fourth, comprehensive outlines on how to go about the task of campus planning; finally, a sampling of illustrations of campus remodeling and of brand new campuses.

The tendency with such a book is to skim it—making mental notes to dig into this and that later. If the reader skims, he will miss the sobering experience a thorough reading will reveal. The educator who says, "How can we long-range-plan when we don't know what the legislature is going to do?" will take heart in seeing the orderly ahead-of-time plans others are making in spite of the unknowns. It will sober those educators, architects and planners who are about to embark on a planning effort as they are reminded of the magnitude of the step-by-step development and the need to make the planning a continuous thing.

The author has ferreted out numerous uh-huh! facts, both historical and statistical; ie, "Jefferson (in developing his master plan for the University of Virginia) solicited comment from several master builders and architects . . . Thornton responded with suggestions for detailing. . . . Latrobe addressed his comments to the site plan. He suggested that the major habitable rooms to be turned south and that the entire composition be given an appropriate climax by a large and centrally placed building." (This invitation to his colleagues to give a critique is a good cue for urban designers today.) "The University of Mexico designed for 45,000 students now houses 60,000," etc. As to architecture per se, Dober observes, "The current dominance of style over plan may be due to the fact that higher education is again in the process of engineering new modes of education, and the forces behind the change are not fully understood."

In critique, there was an opportunity for a hard-hitting author's-eye-view summary of his personal philosophy. In fact, after reading every word and examining every photograph and drawing, one expected it to happen, but it was missing. Some of his beliefs are woven into the body of the book however. Even a kindergarten-like list of "do's" and don'ts" would be beneficial to the busy educators who can read only prefaces and the last chapters.

A tabulation of the money invested in planning studies by various campuses would have been unique and useful. Since this is a touchy subject, a frank discussion of it would be invaluable to all concerned.

It is the "seed planting" and "triggering" ability that counts too in such a book as this. This one statement, if grasped by the educators in its full meaning, will prove Johnny Appleseed Dober as having made a high contribution to the advancement of education. "Symbolically, steps taken to improve the campus design during a period of rapid expansion have great import for a nation whose cities are dissolving into visual chaos. As the leading edge of thought, institutions of higher education have a societal obligation to search out and engender those methods of physical planning which are useful in their own way to the institutions and have application in other areas as well." Here, he is saying, the campus can be used as a "guinea pig," as a laboratory, for learning the art of urban design, an art in need of perfecting, an art in which the politicians, the people, the planners and the architects need to be knowledgeable. The potential involvement of both students and teachers of all divisions of education in the planning process—in depth—is an exciting thought for the scholar! surely our cities, now in the pains of remodeling, would be the ultimate benefactors.

The architect's tack after reading "Campus Planning" is to wish for a sequel which might be entitled "Experiencing Campuses" as it might be written by Steen Rasmussen (who wrote "Experiencing Architecture") to get into the esthetics, impressions, impacts and fringe values to be found in the discriminating approach to campus design.

This is a good book and should be on the reading list of every architect who is pursuing work with institutions of higher education.

**Planning for Hospitals—A Systems Approach Using Computer-Aided Techniques.** James J. Souder AIA, Weldon E. Clark, Jerome I. Elkind, Soc D, Madison B. Brown, MD. Chicago, American Hospital Assn. 167 pp \$7.50. Reviewed by Edward H. Matthei AIA

This book certainly describes an interesting approach to the planning of hospitals. By attempting to determine the factors influencing design and then comparing these factors with detailed information stored in the memory of a high-speed computer, the authors evaluate the particular project which is being considered.

The work reported in this volume is a companion to the study by J. J. Souder, "Estimating Space Needs and Costs in General Hospital Construction" reviewed in the May 1964 issue of the AIA JOURNAL. Both studies were sponsored by the American Hospital Association and The American Institute of Architects with a grant from the US Public Health Service known as Research Project W-59.

The book is divided into four parts with only the last devoted to a general description of the computer-aided planning process. The area of study deals primarily with the departmental and interdepartmental commerce subsystems of two acute general hospitals. Observations were made in Newton-Wellesley Hospital, Lower Falls, Mass, 250 beds, and Presbyterian Intercommunity Hospital, Whittier, Calif, 188 beds. Both hospitals serve a reasonably circumscribed community with a full range of services and are not university connected. "The examples in this book are not meant to be 'recipes' from a planning 'cookbook'; the concepts, and particularly this first version of Coplanner, are not well enough developed for a handbook treatment."

The Coplanner System consists of three elements: 1) a versatile, high-speed computer with advanced input-output capabilities; 2) a set of programs that facilitate man-computer interaction; and 3) a body of basic data pertinent to commerce, etc, in the type of facilities to be planned.

Parts 1 and 2 of the book deal with the objectives and methods of the study. The role of planners and the hospital administrator's responsibility in the planning process are reviewed. The views of 32 contemporary practitioners are tabulated to gain an understanding of a variety of approaches to hospital planning.

Detailed reports in the form of charts and graphs are based upon observations in the two hospitals and describe commerce patterns. These make up the third part of the book. While the sampling is extremely limited, a good idea of the complex traffic patterns can be gained. The importance in both time and money represented by movement within the hospital led the authors to choose this aspect to measure planning efficiency. It is also one of the planning factors which can be more readily evaluated by the computer approach.

The book has real value as a reference for those interested in research aimed at future planning techniques but has limited direct application at this time until further study and programs are undertaken by the two organizations.

# The NAHB and Environmental Design

As Jimmy Durante used to say, "Everybody's getting into the act!" But when the "act" is a concern for the amenity of our cities and the beauty of our countryside—this is a very good thing!

The National Association of Homebuilders called a meeting in Washington on November 19 and 20, entitled "The NAHB Interdisciplinary Conference on Environmental Design and Its Purpose." Some 35 leaders of business, education, the sciences and the professions met for roundtable discussions. At the group meetings during the first day, it was agreed at one table that local zoning bodies are probably the most formidable bar to creative changes in environmental design, and it was proposed that institutes be set up for the further training of practicing planners and zoning groups to acquaint them with the more advanced theories and practices. At another table it was suggested that NAHB seek industry and foundation financing to establish a "Center for Advanced Study of the Human Environment"—which is very close to the AIA's own thinking.

At still another table they played a game, "What would we do if a foundation gave us \$100 million?" The answers ran more or less like this: "First, we'd research the world—study the streets of Italy. Next, we'd study ways and means to carry out good ideas—we *have* lots of them, but not the knowledge of how to put them into effect. We'd also set a group of professors to work at seeking out and compiling a list of successful case histories in the US. Then we'd turn to the real estate men and the promoters: The rewards go to the stand-patter, not to the innovator. So we must seek ways to revive originality. As to the obstacle of obsolete zoning ordinances, it was pointed out that there *are* alternatives to zoning as it is usually set up. Just as performance type building codes have been evolved to replace the old specification codes, so are there performance standards for zoning which can be studied and formulated. And finally, this group too would use some of its \$100 million to set up retreat training centers in environmental design, for planning directors, zoning officials and others in allied fields. To this architect-listener, it was illuminating that some of the most advanced ideas came from the homebuilders themselves.

Following are quotations and paraphrases, often unrelated, from the general roundtable discussion: GARRETT ECKBO, FASLA, Los Angeles landscape architect: Called for a "national rethinking" of the entire concept of environment; the average

citizen has no awareness of such a thing as design. Later, he stated that the problem is the fragmentation of the design professions; restricted by habit and outmoded concepts, they are not working together.

LEON N. WEINER, Wilmington homebuilder and NAHB vice president: Evolution of a mobile society in US has created problems which cannot be solved by old answers; Americans no longer attach tradition to their homes as their ancestors did; interested only as temporary shelter and financial or status investments.

MARSTON BATES, professor of zoology, University of Michigan: It is impossible to separate man from his environment; man's ideas create his environment and, in turn, man is molded by it. "People don't realize what an inappropriate social background is costing us." He referred to the great need for a research facility and pointed out that there is a wealth of useful information available from the Bureau of the Census.

THE REV. ROBERT W. CASTLE JR, rector, St John's Episcopal Church, Jersey City: Reminded the group it should focus its attention on problems of existing communities, where tearing down houses does not automatically solve problems.

EDGAR M. EWING, assistant director, Baltimore Urban Renewal & Housing Agency: "Comfortable people" must become involved in central city problems before they will be solved.

JAMES SAN JULE, vice president, Perini Land & Development Co: "Many problems of man's state today are possibly *insoluble*; we'll *have* to live with them. This is a new approach for American optimism. Possibly sophisticated thinkers should approach from this point of view."

HAROLD F. WISE, Philadelphia planning consultant: "We know how to plan on a metropolitan basis, but we have no mechanism, no communication, no means for making decisions. There are many dedicated planning and zoning boards, but they devote most of their time to peripheral issues."

WILLIAM BLACKFIELD, NAHB president: "It is time we broke down architectural *specialists* into architectural *generalists*."

CHLOETHIEL W. SMITH FAIA, Washington architect: "We are the only generalists. We are the only people who have to put it all together, whether a town or a building—whether the lights go on and the plumbing works. Sooner or later, you've got to come back to us—you forget us, but we are the *ultimate* generalists." J.W.

# A STUDY OF TWO HOSPITAL CONCEPTS

EDITED BY MARILYN E. LUDWIG

WHAT makes a hospital building "successful"? By what yardstick can its users—staff and patients—judge the building design? The AIA Committee on Hospital Architecture recently decided to visit two California hospitals of similar size but very dissimilar design concepts, in an effort to determine what it is that makes the buildings "work" in terms of their individual philosophies of patient care.

After touring the Kaiser Panorama City Hospital at Los Angeles and the Monterey Peninsula Community Hospital near Carmel, the Committee met with members of the California Council AIA Committee on Hospitals and Health, for a roundtable discussion with the architects and administrators of the two hospitals.

James J. Souder AIA acted as moderator of the discussion. Kaiser was represented by Clarence Calhoun AIA and administrator Ronald Wyatt. John Hill AIA, resident architect at Monterey Peninsula Hospital, was present for the office of Edward Durell Stone FAIA; Thomas Tonkin talked about the Monterey hospital from the administrator's angle.

The Kaiser Panorama City Hospital, shaped like a giant pair of binoculars, rises ten stories above the rapidly growing San Fernando Valley. Initially operating with 146 beds, the hospital will expand to a total capacity of 270 beds when the top floors are completed.

The lower three floors (a conventional rectangle) house offices and clinics for the physicians who make up the Southern California Permanente Medical Group. The doctors' offices share certain adjunct facilities such as laboratory and radiology with the hospital itself.

The hospital primarily serves members of the Kaiser Foundation Health Plan, although other local patients are admitted in limited numbers. Inpatient facilities are housed in the two circular towers which form the "binocular." Nurses' station and utilities are located in the central core of each tower; patient-room access for visitors is gained from an exterior balcony or lanai. (Visitors emerge from elevators into the central neck between

the round towers and are directed either by signs or by a ward clerk to the balcony-corridors.)

Four major operating rooms and a cystoscopy room are located in the fourth floor of the west tower, with intensive care and pediatrics sharing the east tower. (The pediatric unit will move upstairs when the top floors are finished.) Maternity occupies the fifth floor, with newborns in small nurseries adjacent to the mothers' rooms. The infant's bassinet is in fact a drawer which slides through the wall between the nursery and the mother's bedroom.

General medical and surgical nursing units are housed in the sixth and seventh floors, with the eighth, ninth and tenth yet to be completed.

No food is actually cooked in the dietary department of the hospital. Meals are purchased frozen and reconstituted in microwave ovens; it takes less than a minute per tray. Hot-and-cold carts maintain the food at serving temperature en route to the patient.

Some 300 miles up the California coast, the Monterey Peninsula Com-

munity Hospital occupies a sloping, ocean-view site between Carmel to the south and Pacific Grove to the north. From the street, the hospital gives the appearance of a one-story structure, although there is a lower level facing the sea on the downslope of the site.

Monterey provides 100 patient beds, all in private rooms (with the exception of one semiprivate pediatric unit). One of the most striking aspects, from the visitor's-eye-view, is the amount of esthetic satisfaction which has been designed into a building type not always considered "beautiful." Part of this amenity is the result of the natural beauty of the site—but by no means all. Fountains play in an interior "water court"; corridors suddenly broaden into two-story, skylighted atriums, furnished more attractively than most living rooms.

Casual visitors are inclined to equate the esthetic qualities of Monterey Peninsula Community with luxury, and luxury with high cost. Actually, patient-room charges are extremely modest in comparison with those of other hospitals in the area. Administrative personnel explain that the high occupancy possible in an institution with all single rooms results in lower operating costs. With private rooms, it is unnecessary to segregate patients by sex, age or ailment. As the hospital's administrator put it, "My beds are *beds*—I don't have to worry about whether I have a bed for a female surgical patient, or one for a male medical.

Monterey's future expansion, to an ultimate capacity of something on the order of 240 beds, will be horizontal rather than vertical (plan shows walled garden court available for future expansion). The patient rooms are grouped in fours around skylighted balconies or patios. The patient rooms themselves are not large enough to accommodate a second bed—they were designed to be private, and private they will stay.

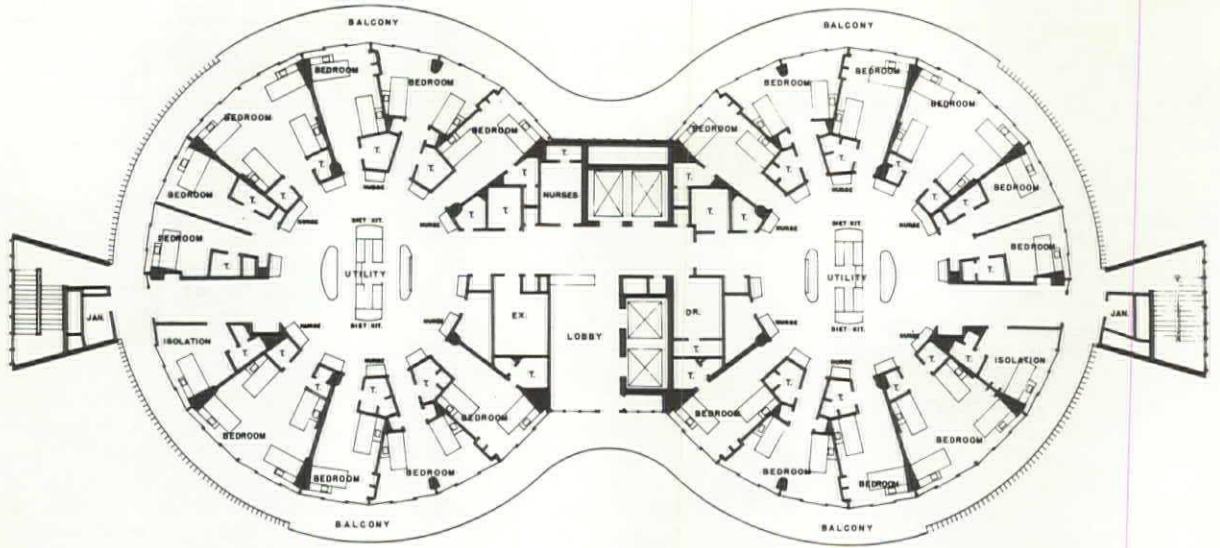
To evaluate the success of a hospital building, it is necessary to understand the philosophy of those whose responsibility it is to administer the hospital's healing function. The Kaiser Foundation hospitals, of which Panorama City is one, are

## Kaiser Panorama City Hospital

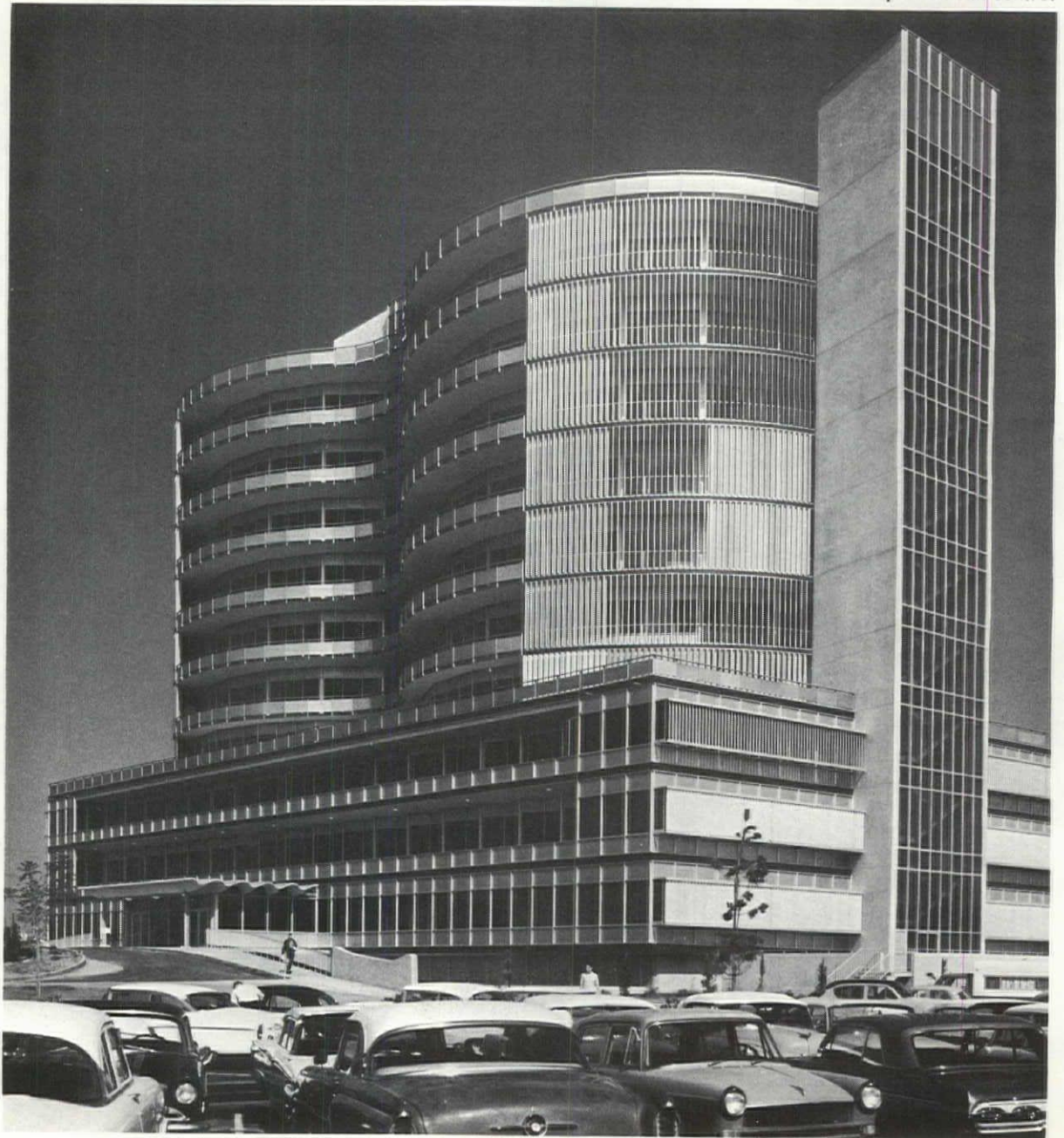
AT LOS ANGELES

## Monterey Peninsula Community Hospital

NEAR CARMEL



*Kaiser Panorama City Hospital. Visitor access to patient rooms is from balconies. Aluminum louvers provide sun control*



intended primarily to fill the needs of subscribers to the Kaiser Prepaid Medical Plan—not only their needs during acute illness requiring bed care but their need for consultation on an outpatient basis. The Panorama City Hospital is termed an “integrated facility”—that is, physicians’ offices and examining rooms are housed in the same building with the hospital and share the same adjunct facilities such as laboratory, radiology, etc. Architect Mayhew explained Panorama’s design concept:

MR MAYHEW: The Kaiser Foundation Hospitals reflect, above all, the thinking of two illustrious gentlemen—Henry J. Kaiser Sr and Dr Sidney Garfield. This long-time collaboration—Dr Garfield has been with the Kaiser organization for years and, in fact, is Mr Kaiser’s brother-in-law—now serves a group of something on the order of over a million subscribers.

Dr Garfield’s concept of a hospital? I think that one of his dreams was to get the visitors out of the hospital corridor and open up the corridor space for the use of the doctors and nurses. To do this, we have adopted a “motel” technique in which visitor-access to the patient rooms is gained from a lanai or covered porch. (It is fortunate that Dr Garfield had this vision in California, rather than in Minnesota—although in one of the Kaiser hospitals the visitor-corridor/lanai is actually glassed in, for some protection from the elements.)

We must be very conscious of costs, including those of staffing the hospital, as the plan must pay these costs. The evolution of the circular unit reflects this cost consciousness. The advantages of the circular nursing unit show up best on the swing and graveyard shifts, when patients are cared for by a greatly reduced staff. If the patient rooms are strung out along a long corridor, the patient doesn’t get as much care during those hours as he should be getting. (In the beginning we had just one circular tower, but we found that we were stacking them so far and getting such a high building that we finally intermeshed two circles, which, for want of a better word, we called the “binocular” plan.)

One great problem with the circular unit is the fact that the area of a circle increases by the square of the radius, and to find enough room around the periphery for adequate patient rooms, you end up with quite a bit of space in the



*Nurses' station in center of circular nursing unit allows visual control, shorter walking distances to patient rooms*

center. But the philosophy behind it is that the services are in the interior corridors, which is where Dr Garfield feels they should be, and the doctors and nurses are there, where he feels they ought to be working.

*Respect for individual privacy and dignity, and provision of a pleasant ambience for both patients and staff, were the primary design criteria for the Monterey Peninsula Community Hospital. Mr Souder asked Mr Tonkin to elaborate:*

MR TONKIN: In talking about the philosophy that brought the Monterey Peninsula Community Hospital into being, I can only say that we decided to throw away the book and to try to express the desire of our community to have a hospital that wasn't like a hospital, so that people coming to it would perhaps be free of some of the fears and anxieties usually attendant on hospitalization—they would have their fears assuaged to some extent by a rather informal, beautiful, relaxing, quiet, residential atmosphere.

Our previous building was a converted clinic in Mission style—Spanish tile roofs, etc—so that to go to a drastic tower would have been a critical change of our image in the community.

This dictated a low, horizontal building, and that is what we have. Our other major requirement was for the maximum of privacy. I think perhaps the primary consideration in a single-room plan, such as ours, is that it provides the dignity to each and every admission which our present American culture

is more and more requiring. I think we are seeing an “averaging” or leveling of our population, and that extremes in hospitalization cost as to the price of a private room versus semiprivate and ward accommodations are decreasing. I think it would be well for hospitals in the future to think about the responses of the consumer, and his feeling of dignity and status and position as a human being, as well as a product requiring surgical or medical treatment.

There is another thing I would like to mention, and that is my feeling that we have now reached a point where, for reasons of competition for skilled personnel and the salaries we have to pay them, it is reasonable for the client and his architect to provide in the budget for the esthetics of the situation—to allow enough money to permit a satisfactory esthetic environment in which the employee will work. We think that in addition to the direct benefit to the patient himself of a pleasing environment, our hospital provides him with the indirect benefit of a spirited, enthusiastic staff, who are happy and contented with their working surroundings.

The chairman of the department of psychiatry at Stanford recently came down to visit us and commented that our hospital would be a perfect psychiatric institution. He said, “You already have many things that other places have to develop to produce reassurance, relaxation, a feeling in the patient that there is something to live for after all.” As hospitals get more



*Monterey Peninsula Community Hospital*

and more into the total health programs, in which mental health and psychiatry play such an important part, I think that to consider esthetic qualities as wasteful is an obsolete idea, and those of us who would continue to build bare-bones hospitals may find that we have spent our money poorly.

#### **Nursing Unit Design**

*Architect J. Hill explained the grouping of patient rooms at Monterey:*

MR HILL: One of the things that makes this a little different from most hospitals is the staggered-room arrangement. We have a five-block unit, with four patient rooms grouped around a balcony or patio. This way we were able to get each bedroom opening onto a courtyard, and also cut down on the distance that nurses must walk.

MR TONKIN: I'd like to ask Mr Mayhew a question, concerning the use of the circular nursing unit. Do you have operating-cost data to indicate that this type of unit is better, or do you consider it experimental architecture?

MR MAYHEW: The circular unit poses certain problems, particularly in a situation where you would like to provide all private rooms (and I have to admit that when I'm sick, I prefer to be sick all by myself!). But some of the other health plans

demand a cheaper rate than we felt we could possibly give and provide all single rooms. And of course, even a small single room in a circular structure gives you so much interior space that you just don't know what to do with it.

*What is the optimum size for a medical-surgical nursing unit? And what would the doctors like to see as an ideal number of patient beds per nurse? Dr Leroy Bates of Stanford University Medical School had some thoughts on this.*

DR BATES: There are many problems in nursing, and one of these from the physician's standpoint is knowing which nurse is taking care of his patient. In the old days, one nurse cared for a certain number of patients, and the doctor could go to her and discuss his patient's condition. Now the most popular kind of assignment is "functional nursing," in which one nurse administers drugs, another gives nursing treatments, another provides supervision, etc. This can detract from the quality of care a patient gets.

I like the concept worked out by Jim Souder and another consultant from Boston, Dr Phil Bonnet, for Union Memorial Hospital in Baltimore. Nursing-unit size differs, depending on whether it's the day shift, the evening shift or the night shift. Size of the nursing unit should

depend on the number of patients one nurse can care for. If that figure is ten patients during the day, it might be twice that in the evening, and twice *that* number at night.

Now this requires a very imaginative approach toward a nursing station. Perhaps you want a nursing station at intervals of, say, every twelve beds along a corridor; then in the evening and at night you omit every other nursing station in your staffing. An imaginative idea would be to create a truly mobile nursing station, which could be moved to a central location between the number of beds it is expected to serve on a given shift. There is one problem with putting the whole nursing station on a cart and moving it down the corridor—how does a nurse maintain communications with the patients and with other hospital departments?—but today's electronics can probably solve this.

MR MAYHEW: With a circular nursing unit, you don't have to pick up the station and move it anywhere—it's already in the right place. All you have to do is leave off a nurse on the swing shift and another on the graveyard shift, if that dovetails with your staffing pattern. The facilities are where they are needed.

MR SOUDER: I noticed that in both of these hospitals, your elevators are remote from the nursing



station. One of the things that nurses complain about frequently is the noise and confusion of elevators discharging passengers right in front of the nursing station, where nursing personnel are expected to do much of their work. Was this deliberate?

MR MAYHEW: There has to be a center to a binocular structure, and that seemed the logical place to put the elevators. When elevator doors are opening and closing right next to patient rooms, this is a very bad situation indeed.

MR SOUDER: Why is it that we still see most clients thinking in terms of number of beds per nursing unit and of a central nurses' station, rather than a dispersion of nursing administration to the places where the actual nursing occurs?

MR TONKIN: Possibly most administrators—and medical and nursing personnel—have been trained and have gotten their experience in hospitals that are conventional in design. It's hard to be a hero and try to change the world at the same time you are involved in raising money and getting a hospital built. Many administrators will visit a somewhat revolutionary hospital and say "This is a wonderful idea, isn't it?" and then start thinking of reasons why they can't do it back home.

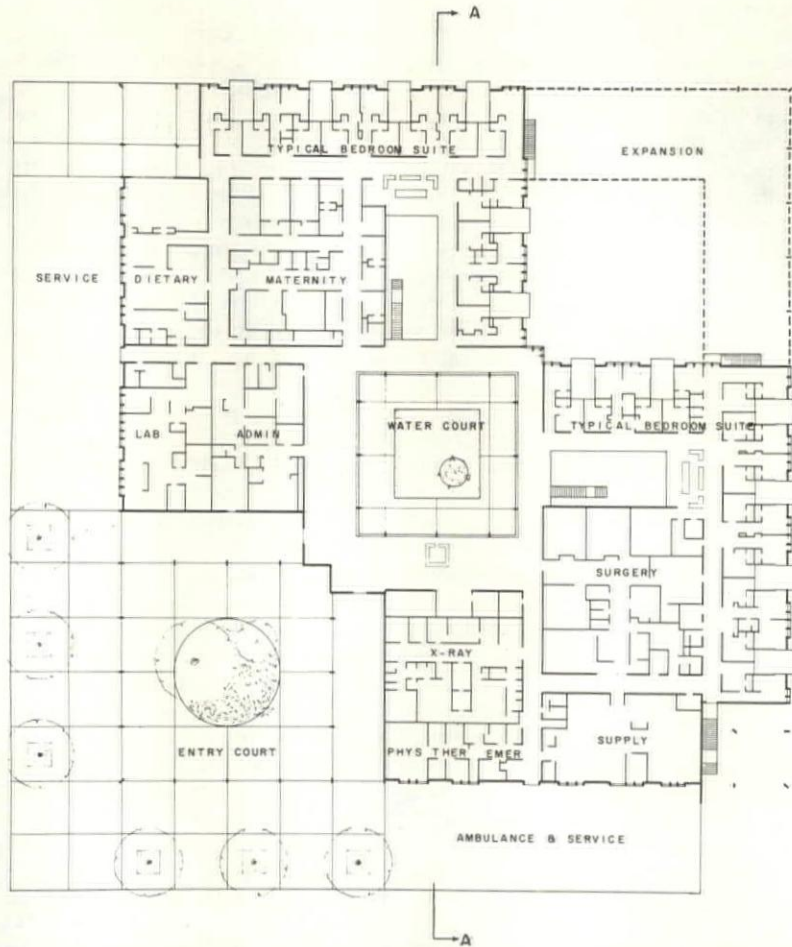
MR SOUDER: Mr Wyatt, you have to transport patients by elevator to diagnostic and treatment facilities. How do you feel about the horizontal scheme at Monterey Peninsula—moving patients horizontally to X-ray, surgery, etc?

MR WYATT: I imagine for efficiency, it is a lot simpler to move them that way than to wait for the elevator. We have another problem, due to the fact that we don't have stairways in the center of our nursing towers. Our stairways are on the outside, and I suspect that if we had central stairways, doctors and nurses would be more inclined to run down the stairs than to wait for the elevator. Excessive use of elevators by personnel does tie them up for patients on their way to X-ray, lab or surgery. Clarence, why didn't we have a central stairway?

MR MAYHEW: Our codes have a lot to do with it. When you put a stairway in the middle of a hospital, you run into a necessity for all kinds of fire doors, etc.

### Operating Costs

MR TONKIN: I keep coming back to this matter of high occupancy—when we talk about occupancy we



*Skylighted atrium where visitors and ambulatory patients can relax*

are really talking about costs of operation, because the higher the occupancy, the lower the cost. Consistently, our hospital and the Kaiser Walnut Creek Hospital operate at the highest rates of occupancy in northern California. It has been demonstrated that the cost differential in caring for a patient in a single room, or caring for him in a two-, three- or four-bed room, is negligible. In other words, the cost of caring for a patient has nothing to do with how many people are in the room with him. This is why I

think that in talking about operating costs—which are certainly on the conscience of Blue Cross and the government, as well as of architects and administrators—the high occupancy possible with single rooms heavily outweighs the amortization of added square footage.

MR SOUDER: The question of insurance pressure is something that all architects encounter almost daily. I'm sure there isn't any practitioner here who has not heard clients say that they would like very much to offer the privacy of single

rooms, but they couldn't get the insurance agencies to go for it.

MR WYATT: There is one way of retaining flexibility, in some cases, and that is by building private rooms which can accommodate another bed if necessary. Of course with our circle we have lost this flexibility. As my patient population increases beyond our capacity, all I can do is put another bed in the four-bed rooms, or out in the hall. This loss of flexibility is always disturbing to an administrator. Tom, has this presented you with any problems at all?

MR TONKIN: Fortunately, we have two hospitals in my community and there are always beds available. This is not a good solution in a group plan, where patients go to your hospital and none other. We like the arrangement of not having to add another bed in a room. The rooms just won't work that way.

MR SOUDER: Have you two architects any easy way of comparing the cost of these units? Direct cost-for-cost comparisons are difficult, but it would be nice to find some. For example, you have in these two hospitals, nursing units of approximately the same size (23 beds vs 24). Do you have any comparisons in staffing that might be meaningful?

MR TONKIN: I don't know what the nursing hours are at the Kaiser Hospital, so I wouldn't be able to make any judgments. We supply 5.2 nursing hours per day, and about 55 or 60 per cent of this is graduate nursing time. This is the historical "Florence Nightingale" tradition, whereas the modern-day fashion is to use many more aides. This would color cost comparisons. I must say that I feel that nurses who are near their patients when at the nursing station cannot help but give better care than nurses who have to spend time traveling to and from their patients. That is why I am quick to acknowledge that the "working corridor," considered just in terms of time with patients and leaving out the visitor problem altogether, is an ideal solution and should produce the best nursing care at the lowest possible cost.

MR WYATT: Just for purposes of comparison, we are running 3.75 nursing hours per day, on the average. (Of course we cannot evaluate quality of patient care in this context.) This is on medical-surgical units. I find that it is a little easier to compare in terms of ratio of nursing personnel to patients. We figure a 1:6 ratio on days, 1:9 on evenings, and 1:12 on nights. As long as we are not overburdened,

with patients in the hall, or excessively sick patients, we find that we can handle things very well on that basis.

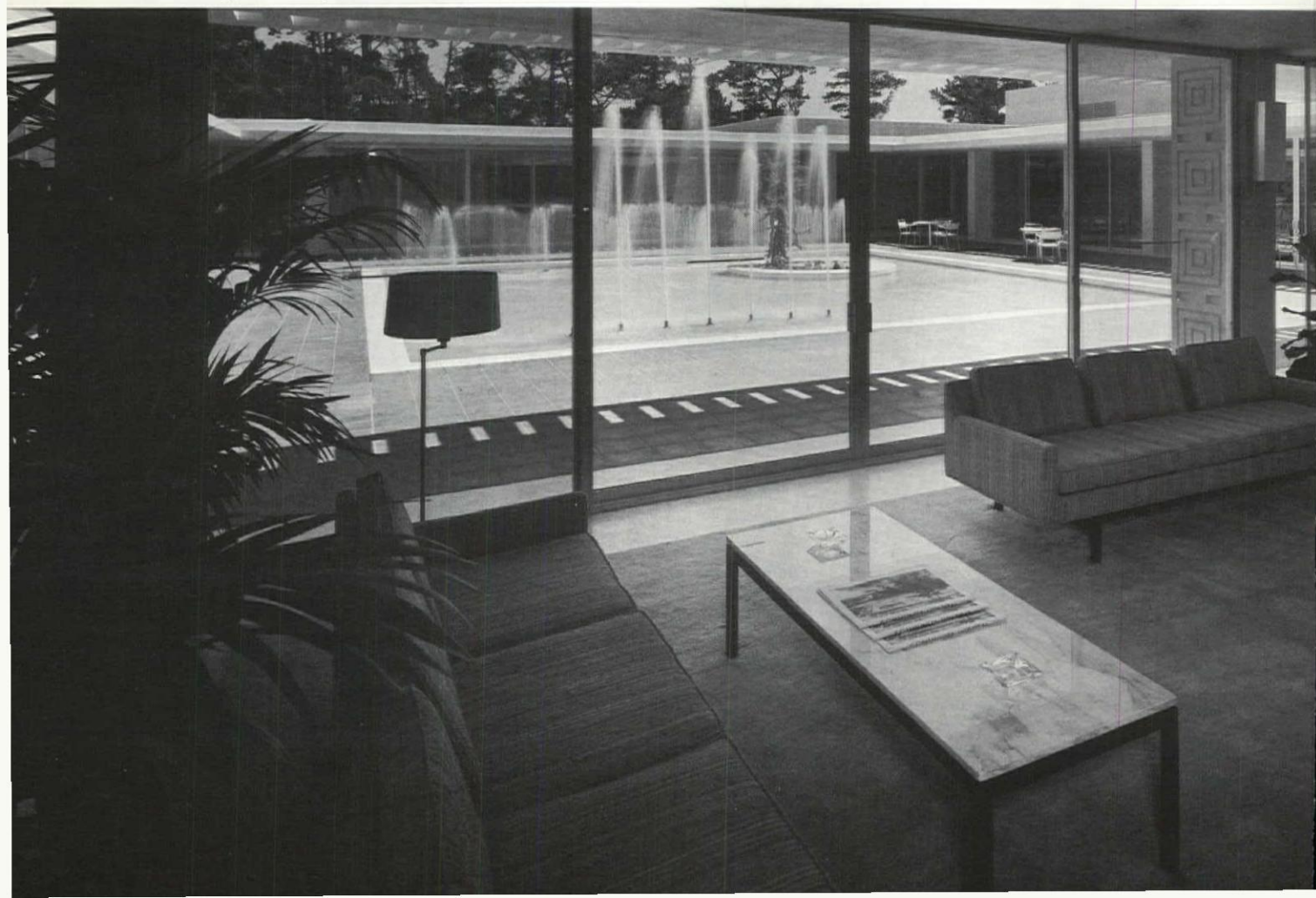
*The patient's sense of privacy was very much on the minds of all program participants.*

MR HILL: Clarence, with the circulation outside the patient rooms, do you find the patient's privacy at all disturbed? Is this a problem?

MR MAYHEW: You mean the fact that people are walking down the lanais? This is a problem which many people pose, but it doesn't seem to have much basis in fact. I've talked to patients and found that they rather enjoy the fact that they see people walking along. I don't really think there are half as many people visiting the sick as the world believes there are. It's usually confined to the immediate family, or a few people coming to see the new baby, and that's it.

MR WYATT: The patient has a choice, in that he can close the draperies if he wants his privacy. Visiting hours provide another control. The patients know that during certain hours of the day there will be visitors coming around on the balconies, and for the most part the patients who feel well enjoy it. The women put on extra makeup and

*Looking from lobby into interior water court*



try to look a little prettier. Really sick patients don't care very much and close the drapes. In general, we haven't had any complaints, although there may be some patients who object.

EDWARD MATTHEI AIA: Recently, I was asked to escort a British architect through various hospitals in this country. He made some comments that brought me up short. The plan of his hospital was based on six-bed wards and very few private rooms. His feeling was that we are gradually getting back to this with our intensive care units—as he said, “You can provide intensive nursing in every six-bed ward.” With a nurse physically present in every six-bed room, you can eliminate the need for a nursing core.

Perhaps the British psychology underwent a change during the war, with so many people confined together in air-raid shelters. The six-bed wards were spacious, generous rooms—they accomplished their privacy by providing enough space—and the nurse's presence in the room at all times seemed to have a reassuring effect.

MR WYATT: I wonder how they handle the noisy or critically ill patient?

MR MATTHEI: He admitted that being a VIP might play some role in getting into a private room, but that generally it is available only on doctor's instructions—if the physician feels that the illness requires private accommodation.

FREDERICK H. VOSS AIA: Mr Tonkin, I gather you feel that your high-occupancy rate is a function of the flexibility afforded by all single rooms—in other words, if you had an equally wonderful building in the same location, with one-, two-, three- and four-bed rooms, you could not maintain the same high occupancy and hence the same economy?

MR TONKIN: We did a study at our old hospital, which had both single- and multiple-occupancy rooms, before we put the requirement for all single rooms in our program. In a period of intense demand for admission, we found that the occupancy rate for our private rooms was 99 per cent, whereas the best we could do in the multiple-bed rooms was something under 90 per cent—and this was on an optimum day with everything going right! Nurses are human, they are busy and hard pressed as are all of us, and they just don't want to be face to face, every day, with the massive social management prob-

lems of what patient could be moved in with what other patient in order to make room for a new admission. It's easier just to say, “I'm sorry, Doctor, I don't have a surgical bed available for a woman,” or whatever. It's much easier to fill every bed every day if you don't first have to cope with such factors as age, sex, disease, etc.

MR VOSS: Was there any comparison of construction costs on the single rooms as opposed to the two-, three- and four-bed rooms?

MR TONKIN: No. I think once we decided what we wanted, the shape of the building and layout of the nursing units was dictated by our desire for patient privacy, and we would rather have changed many other things than our single occupancy.

SHERMAN MORSS FAIA: You mentioned, in talking about future expansion, that a change would be made from a 24-bed unit to a 32-bed nursing unit. I was wondering how this change might affect staffing and operating costs, as well as general patient satisfaction?

MR TONKIN: For one thing, it will allow us to afford a ward clerk-secretary. It will give us better management of the floor. I do think it will worsen, slightly, the personal relationship that the head nurse now has with the patients—however, I know that 32 beds is a satisfactory unit, because we had 31 beds in the old hospital, and found that this (with our present staff) gave entirely adequate care. I would be very pessimistic about going beyond this.

SAMUEL POPKIN AIA: Mr Wyatt, we are always concerned about the type of materials we use, to make sure that we are using the best possible acoustical treatment. Here (in the Kaiser Panorama hospital) we are in a large, open nursing corridor with utilities, charting areas, etc. When your occupancy is high, are there any complaints raised by staff or patients about the sound level?

MR WYATT: Yes, it is a problem. It's not major, but with the utility unit in the corridors, we do have noise. Staff working in the center core make noise. We try to educate our people to keep their voices lower, to remember the patients. We do have acoustical plaster in the ceiling, which is partially effective in reducing the noise level.

L. E. GELWICKS AIA: I think there is necessarily a certain amount of experimentation for the sake of experiment in hospital design. How

else are you going to progress? And so I am wondering: What are a few of the items in each of these hospitals which you frankly felt were experimental—things you were willing to try even if you weren't sure how they were going to work out?

MR TONKIN: All the good ideas, we *knew* were going to work. It's only the bad ones that were experimental! Actually, I had no thought of it in those terms. I suppose building a hospital with relatively few showers, on the premise that most people are going to bathe in bed in the hospital, was experimental. Certainly our patient-room plan was experimental—we might have gotten a lot of patients who wanted company, and then we would have been in trouble. And perhaps the idea of building a hospital with several entrances for the same people—two doctors' entrances, for instance—was experimental.

MR WYATT: I would mention two things in particular, at Kaiser. First, the type of food service which we use. It is our feeling that this type of service is going to be very widely adopted in the next five or ten years—use of prepared foods, and no actual cooking done in the hospital. We have in our dietary department 15 employees, serving roughly 120 patients a day. A hospital we visited recently, with a comparable patient load, had 58!

We are now experimenting with microwave ovens on the patient floors in an attempt to bring the food to the patient even hotter and more palatable. The advantages that we see are savings in space and personnel. There's a lot less space allotted to the dietary department; we have much less equipment. And we have only two types of people working in the kitchen, professional people and “kitchen workers”—no hierarchy of cooks and second cooks and salad chefs and dishwashers and potwashers. We find that we are operating our food service at about 10 per cent less than other hospitals of comparable size in California. So I think you architects should be aware of this kind of food service.

JOHN HEWITT AIA: What do you include in that cost estimate—all the labor and materials, etc?

MR WYATT: Just direct costs, labor and food supplies. We do not include overhead or dietary share of maintenance engineering, etc. This is our own cost system; savings on this method have even reached 15 per cent.

LOUIS SOUTHERLAND FAIA: Are you including capital investment?

MR WYATT: No, direct costs only. We have included depreciation of equipment or space. Our kitchen is adequate for the ultimate (270-bed) size of the hospital.

### Disposables

MR WYATT: We used a lot of disposables at the hospital to start with, to cut out a few items—and found that there is a real problem in disposing of the disposables! The hospital architect should take this into account. How do we get the trash off the floors? What to do with disposable needles and syringes? I was in a hospital where disposable linen drapes were used in surgery. The biggest problem was in getting rid of them. In Sweden, disposable paper blankets and sheets are being used; in England, in some experimental hospitals, there is access to the incinerator from the nursing floors. But disposables do create certain problems which I think you should be aware of.

REX W. ALLEN AIA: This brings up another point, the difference in handling of supplies between these two hospitals. What are the methods you use, and how satisfactory are they?

MR TONKIN: We have a combined department incorporating central supply, purchasing, receiving stores and housekeeping. It is very satisfactory. We stock floor stations from central service, with cart deliveries once or twice a day. Requisitions are not necessary on most items; supply level is maintained by the central service people. Exceptions are drugs and food service. One possible problem—when you relax control by eliminating requisitions, overuse can result. But you must weigh this against cost of controlling the supplies. Our feeling is that we are running a very active hospital, and that our payroll cost for control is greater than the cost of overuse or wastage.

MR WYATT: Our system is almost identical. Standard stocks on the floors are replenished by carts from central supply every morning and evening. Levels are worked out in cooperation with the nursing supervisor on the floor—we have also eliminated requisitions.

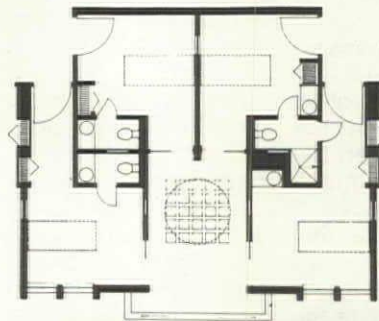
J. R. LISKE AIA: Could you, Mr Mayhew, comment very briefly on the cost of the round facility as compared to other shapes? Do you find any advantage in curved geometry in the hospital field?

MR MAYHEW: I don't think there is any doubt that circular hospitals cost more than rectangular. When partitions have to be positioned by figuring degrees, rather than in right angles, layout is going to cost more. In our wedge-shaped rooms, we have a bedside cabinet with hot, cold and ice water, telephone, and radio and TV controls. The cabinet has to be specially designed to fit into the geometry of the room. One problem compounds another, and I am sure the circular hospital costs more money.

There are many places where, if I were to design another circular hospital, I think I could profit from my experience with this one. The operating rooms, I think, are very nearly ideal—they have the space where needed, away from the entry door. I think that the control the nurses have, from their central location, is certainly an asset.

The great problem with a circle is a constant desire to make the periphery bigger in order to accommodate more rooms; having done

*Four rooms are grouped around skylighted balcony at Monterey*



that, you get a lot more space in the middle and when you figure out the square area, it's shocking!

### Materials and Maintenance

MR SOUDER: We haven't discussed advance consideration of maintenance costs for these two buildings. Is there any effort to compare relative values for long-range maintenance?

MR TONKIN: We were in no position to overspend, to go beyond first costs with the idea of saving it in ten years. We have a vinyl asbestos floor tile which is adequate. We tried to follow the principle of using the more expensive finishes where the most wear is.

MR MAYHEW: In our hospitals, we are always faced with very stringent budgets. We might like to put in better materials, but we always need more beds than the budget will permit. We cut back on types of finishes, wainscots, things of that nature, because we need more beds to take care of the patient load. We put in vinyl asbestos floor tile—we think that is sufficient. In the rooms, we put in metal lath and plaster and paint it—this is sufficient. We have steel jambs and birch doors. In areas where we can use a less-expensive acoustical tile and meet code requirements, we use it. We often hang lighting fixtures on the ceilings, rather than making them flush, because both purchase price and installation are less.

ROGER MELLEME AIA: Because we are talking about materials, I would like to ask Mr Tonkin: Did you consider the use of carpeting in areas other than the lobby, such as corridors?

MR TONKIN: Yes, we did. Cost again—we learned at other hospitals that they had not been able to put down carpeted floors for less than one dollar per square foot, and they were having problems. Our floor went down at 25 cents a square foot. I think within a year or two we will begin to carpet more of the hospital—business office, record areas, X-ray reception, portions of the lab (reception, clerical and patient areas).

MR SOUDER: I don't intend to try to summarize this discussion. But the thing that strikes me as outstanding, from the comments we have had from this hard-working panel, is first, the very definite commitments of the clients to meet specific objectives; and second, the enthusiastic collaboration of capable architects in working with them to meet the objectives. ■



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# CERATILE DESIGNS

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## LETTERS

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### A Potential Client Pleads for Help

*A New Jersey housewife directed a letter to the Institute Secretary, which was forwarded to John F. Dawson AIA then Director of State, Chapter and Public Affairs. Their exchange of correspondence:*

MR SECRETARY:

We are a family of four: a three-year-old girl and a one-year-old boy. We are facing the task of purchasing a home in Bergen County, New Jersey. After some searching, we find that we have a very difficult problem. My husband is just beginning his career and has not begun to earn a high salary, although his potential is good. His salary of \$6,100 a year plus our \$9,000 cash makes us eligible for an \$18,000 to \$20,000 home. Have you ever seen a Bergen County home in this price range? You sit on a 50-by-100-foot postage stamp of land and enjoy the view of your neighbors' bathroom while being entertained by another neighbor who is fighting with her husband. The houses look like shoe boxes with picture windows, miniature Mount Vernons or top-heavy split levels.

Why do we have to live like this? I want something better, and I don't understand why I can't have a well-designed home, even in our price range. I know that \$9,000 will barely buy a piece of land, but I am willing to sacrifice laundry room, dining room, etc, to get a good basic house—one that I can look at with pride. I have visions—my husband calls them delusions of grandeur—of building a home with the three bedrooms we need so desperately, a large combination kitchen-living-dining area, a bath and, my heart's desire, a screened porch for the children. Later, when my husband is established, we can use the combination room as the family room and add formal living and dining rooms.

Do you think that this is impossible? I need professional advice. My husband wants the same type of house, but has told me that we can't afford it. Can you tell me who is right, and, if it is possible to build our home, how can we contact an architect who will build it within our budget? I don't know whether architects charge an hourly rate or get a commission. I realize that the architect would rather design a million-dollar office building instead of a \$10,000 home, but this home means so much to us. Don't make us buy one of those homes that crush the ego and sap the incentive. We're human beings, not animals in a zoo. We want homes, not cages. Please help us; we need you.

GERTRUDE PALM GIRR  
Hillsdale, NJ

MRS GIRR:

Thank you so much for your letter. It is most articulate and speaks with considerable conviction. My sympathies are so strongly with you, Mrs Girr, and I am quite convinced that our profession could improve its services.

Essentially, the answer to your question as to whether you can find an architect to design the residence you feel you need, is yes. As a first step toward that goal, I am forwarding a photocopy of your letter, with a copy of mine, to the Executive Director of the New Jersey Chapter AIA, whose members will be better equipped to help you.

Your dilemma in some respects is the fault of our profession in not presenting to the public a comprehensive picture of what an architect's services entail. As a consequence, the architect's fee is often looked upon as the first source for cutting cost from a project (thank goodness this is not your attitude) resulting in ever-decreasing margins of profit or, if his back is against the wall, ever-decreasing quality of services. I'm confident we could demonstrate that an architect's fee *saves money* in the long run.

With your permission, I'd like to forward your letter to the Editor of the AIA JOURNAL with the hope that he might publish it as a provocation to architects to meet the needs you so eloquently express. I'd very much like to learn of your progress.

JOHN F. DAWSON AIA

MR DAWSON:

You cannot believe how happy I was to find that someone does care about the problems of "beginning families." I give you my permission to publish my letter in the AIA JOURNAL, the Congressional Record or anything else that might help me get a decent house. Perhaps someone will read the letter and want to be the designer. I showed your letter to some of my friends. These people face a similar problem and have either bought houses they don't like or they remain in apartments. They are not satisfied; they want something better. Perhaps the architects are passing up an opportunity to make money on a Macy-Gimbel principle. True, the fee is small on a small commission, but there are many people who want decent houses. Design good homes at good prices and we'll come running to you.

GERTRUDE PALM GIRR

### The City's Three Dimensions

EDITOR:

Your excellent editorial in the December issue on the need for three-dimensional city planning and controls made most welcome reading. Your proposed five-point program would be most effective if carried out in concert with the local city planning department or planning consultant. City planners need the support of all segments of the "intelligent community" if meaningful design plans and effective controls are to be adapted.

CARL G. LINDBLOOM  
Director of Urban Renewal  
Herbert H. Smith Associates  
West Trenton, NJ

EDITOR:

Thank John F. Fitchen III, AIA for the thoughtful "Architecture, the Optimistic Art" in the December JOURNAL.

ERNEST OLAF BROSTROM  
Bridgeville, Pa



Designed by Charles Deaton, Architect

## SQUIGGLE: A light baffling puzzle by Luminous

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#### DEATHS / Singleton Moorehead

One of the principal architects of the restoration of Virginia's colonial capital, Singleton P. Moorehead FAIA, died December 12 at the age of 64. He was employed by Colonial Williamsburg for 35 years until his retirement, due to ill health, in 1963. He was initially a member of the Boston architectural firm of Perry, Shaw & Hepburn, which undertook the early phases of the restoration work. When an official architectural staff was organized by Colonial Williamsburg in 1934, Mr Moorehead was one of its first members.

#### STUDENTS / Young Man with a Purpose

The path that led David W. Colby back to Rice University's Department of Architecture last fall for the second time is indeed an interesting one—and lined with some good old-fashioned principles that seem to have gone out of style.

Five years ago, Colby earned his degree in business administration, specializing in IBM machine-programming. Shortly after, he married, began raising a family and settled down in Texas with IBM. Suddenly one day he realized he was in the wrong kind of work. Aptitude tests revealed a bent toward music and art appreciation.

At this point in life, David Colby decided he wanted to become an architect. The young man sought advice from his father's friend, Nathaniel A. Owings FAIA. The San Francisco architect recommended that Colby take a comprehensive year's work under Chairman W. W. Caudill FAIA at Rice and that at the end of the year, he apply his special knowledge in electronic computer work to architecture.

Colby took the advice and went to work for Eero Saarinen & Associates in Michigan, successfully carrying on in this way for a year. But alas, a soul-searching letter written to the Rice educator last June indicated that deep down inside the original spark still burned. "I have come to know myself better, I have observed architects as firsthand and I have seen the architectural process functioning," he declared.

"None of what I have seen or discovered has changed my conviction that architecture operates too often on intuition alone without the necessary scientific approach to test the appropriateness of the original intuitive idea. Poor or expensive design is the result. And if design appears less than perfect, administration falls far short of even that. I still feel I can bring to architecture objectivity, improved communications, efficient use of present resources, etc. But I no longer feel that I can accomplish this

*Cont'd on p 78*

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### PUBLICATIONS / Seeking Suggestions

That well-known drafting room aid, Ramsey & Sleeper's "Architectural Graphic Standards," will go into its sixth edition, and readers have until April 1 to offer their comments. Suggestions for the AIA-sponsored book, published by John Wiley & Sons, Inc., should be sent to Joseph N. Boaz AIA, Editor, 605 Third Ave, New York, NY 10016.

**ALL ABOUT ST LOUIS:** Copies of "The Building Art in St Louis: Two Centuries," edited by George McCue HON AIA for the 1964 convention city, still are available at \$2 each, with a 40 per cent discount on orders of 25 or more. The 96-page guidebook opens with a historical discussion and then catalogs the buildings of the city and its environs into 14 zones. Direct requests to the St. Louis Chapter AIA, 1126 Locust St, St Louis 1, Mo.

### PRESERVATION / Listing the Landmarks

A preliminary list released by the Joint Committee on Landmarks in the nation's capital puts the Octagon House (already so designated by the Secretary of the Interior) in Category 1—those which "must be preserved."

Over 290 structures and places are included on the list, which has two other categories: those which "should be preserved or restored if possible" and those which "should be preserved or restored if practicable." Category 4 is yet unpublished.

In the preface to the report, Committee Chairman Francis D. Lethbridge AIA explained: "It should be emphasized that this preliminary list is tentative in nature, incomplete and imperfect in many details. It will take two or more years of careful work to prepare a reasonably definitive list."

**AND PITTSBURGH PROCEEDS:** The Pittsburgh History and Landmarks Foundation has been launched as an independent nonprofit organization by the Pittsburgh Department of City Planning, *Charette* magazine and a large group of civic leaders. Its aims: to preserve outstanding local buildings and to vitalize the western Pennsylvania historical heritage for the mass public.

**PHILADELPHIA AIA GETS A GRANT:** The Samuel H. Kress Foundation has awarded a \$70,000 grant to the Philadelphia Chapter AIA for the publication of a Catalog of Original and Measured Drawings of Historic American Buildings. In scope it will cover items, both single sheets and sets, dating from the 17th century until the outbreak of World War I, provided the building has architectural merit and the architect is no longer living. Persons interested in contributing to the work, which will be published by the University of Pennsylvania Press, should contact George S. Koyle FAIA, Editor, 4400 Spruce St, Philadelphia, Pa. 19104.

**PEOPLE, PLACES, PROJECTS:** Brinton Sherwood has been named director of the Department of Properties, National Trust for Historic Preservation, succeeding Robert G. Stewart, who resigned after nearly four

years in that post. . . . The fifth Louise du Pont Crownshield Award of the National Trust has gone to Mr and Mrs Bertram K. Little of Brookline and Essex, Mass, for more than four decades leaders in preservation activities in New England. . . . Restoration of Ford's Theater, the scene of President Lincoln's assassination, has begun in Washington, DC, under a \$1,390,000 contract. . . . In urging Congress to enact legislation (S 2296) to establish the Guadalupe Mountains National Park in Texas, the Department of the Interior reported that the "Permian marine limestone mountains contain the most extensive and significant fossil reefs in the world." . . . There'll be new life in Chicago's famed auditorium, designed by Louis Sullivan and Dankmar Adler, if a citizens' committee's plans materialize. Thus far, it has raised one-third of the \$2,750,000 needed for restoration of the Michigan Avenue project. . . . Lyndhurst, the Gothic castle built on the Hudson River near Tarrytown, NY, has been left to the National Trust by the Duchess of Talleyrand-Perigord, with its 67-acre tract, original furnishings, art collections and endowment to "operate and maintain the same as a nonprofit museum."

### EXHIBITIONS / Bridging the Gap

Anyone interested in the historical development of bridges and tunnels will welcome the news that a new hall has been opened at the Museum of History and Technology in the nation's capital. The Smithsonian Institution has long recognized the need for an integrated civil-engineering exhibition, but the works in that field are obviously not conducive to being collected and displayed; and there are space limitations, too, even in its new home, so Museum officials decided to select only two distinct branches.

Bridge models show how stone and wood construction gave way to cast iron, wrought iron, steel and finally concrete, correlating the advances in design which the new materials made possible. A collection of original structural parts of historic importance supplement the models. Sectionalized models of certain tunnels that embodied notable advances in tunnel-driving methods introduce the visitor to this branch of the field.

*Cont'd on p 84*

### Corrected Notice of Action Taken in a Case of Unprofessional Conduct

Through a clerical error, the AIA JOURNAL in its December 1964 issue (p 88) stated that Sinclair A. Adam AIA, a member of the Connecticut Chapter, was censured for violation of Mandatory Standards Nos 8 and 12, Standards of Professional Practice.

The Institute deeply regrets this mistake. Its records show that Mr Adam has never been accused of violating the Standards of Professional Practice. The correct account of the action taken by the National Judicial Board in a Connecticut case follows:

Members Malcolm N. Crabtree AIA and Robert H. Lee AIA, both of the Connecticut Chapter, were censured for violations of Mandatory Standards Nos 8 and 12.

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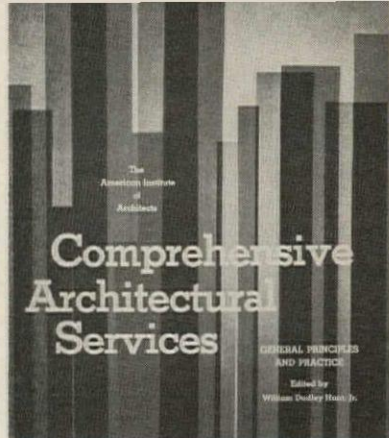
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Off"—in the December 1964 issue of *Ski* magazine was Alan Liddle AIA of Tacoma, who designed and built his own ski lodge at Mount Rainier. Writing under the title "Whither Alpine Architecture in America?" he said in part:

"Unfortunately, this country does not have a traditional background of construction in the mountains as do many foreign lands. There, simple and unself-conscious solutions to natural and climatic problems have been solved, with regional variations, in a manner that even allows contemporary interpretations. The foreign ski resort, however, has an inherent old-world charm because it is *primarily* an old-world town and *secondarily* a winter resort. This has led many of our resort promoters to the illogical conclusion that there is some intangible affinity between skiing and old-worldism.

"American ski resorts, then, are a chaotic conglomeration to behold—A-frames with scallops and carved shutters, imitation Swiss chalets with sliding aluminum doors and tar-paper roofs, stuccoed plywood Hofbrau Houses with murals painted on the second-story overhangs, pink log cabins ablaze with neon. We are aping stylistic facades that the sophisticated foreigner has rejected decades ago. Much of this striving for effect can probably be blamed upon the over-all eclectic state of architecture. Unfortunately, this architecture is being furthered in our resorts, in our cities, because the people involved are not dissimilar.

"In our mountains, where most ski resorts are located, architecture is so much simpler than elsewhere that even the layman should be able to perceive what is appropriate to these areas. The major requirement of an alpine architecture is that it fulfill the demands made by the climate. Weather conditions in the high country are extremely rugged, so structures in these areas must be rugged too. This is architecture in its most masculine form. These areas are usually far removed from centers of supply, so a dependence



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upon local building materials is logical. Stone, wood and concrete are usually available and lend themselves to the proper character. These structures should be informal and casual, uncomplicated but imaginative, because that is the spirit of the people that use them. They should not disrupt the site upon which they are built. They should allow nature to dominate. Individually they should complement each other to give unity to the grouping. All of this is possible within a contemporary idiom without resorting to old-worldism.

"Too often the development of a ski area is left to the hit-and-miss approach of the same forces that have devastated the suburbs of our cities—the speculative builder. These people with their 'free design services' have done more to debase the level of taste in this country than even the automobile designers in Detroit. It is too late to save many of our urban areas. Someday they are just going to have to be torn down and rebuilt. The mistakes of the past are being recognized, however, and the most successful developers today are utilizing professional design consultants in their master planning."

#### FOOTNOTES / Attingham in July

Just as the AIA JOURNAL was going to press with John J. Desmond's sketches (p 43), the program for this year's course on the Historic Houses of England, which gets under way July 2, was released. Among the repeat lecturers will be Dr Nikolaus Pevsner ARIBA, who will be remembered for his participation in the Institute's Miami convention.

Each year's class is limited to about 35 students, and US alumni now number 350. Further details can be obtained from the Secretary of the American Friends of Attingham, Inc, 1 E 70th St, New York, NY 10021.

ERRATUM: The proper name of the architects of the Housing Complex, University of Rhode Island, Kingston, which received an Award of Merit from the Community Facilities Administration (Nov '64) is Pietro Belluschi, Sasaki, Walker & Associates, Inc. Kent, Cruise & Associates—in Joint Venture. ■

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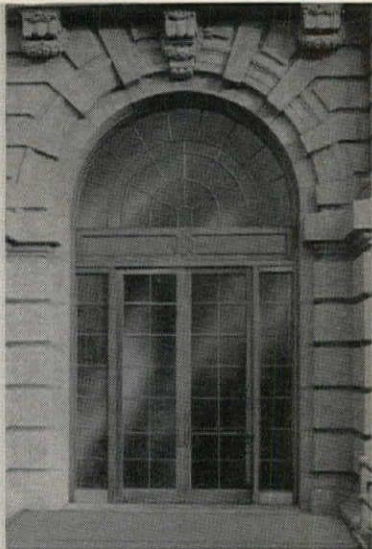
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## CALENDAR

**Feb 9:** Colorado Building Industry Conference, Brown Palace Hotel, Denver

**April 27-29:** Conference on Church Architecture and Architectural Exhibit, Pick-Congress Hotel, Chicago

**May 24-26:** CSI Convention, El Cortez Hotel, San Diego

**June 9-11:** ASCE Specialty Conference on Wood (one session co-sponsored by AIA), Pick-Congress Hotel, Chicago

**June 11-12:** NCARB Annual Meeting, Sheraton-Park Hotel, Chicago

**June 14-18:** AIA Annual Convention and XI Pan American Congress of Architects, Sheraton-Park Hotel, Washington, DC

**June 27-30:** ASLA Annual Meeting, Statler-Hilton Hotel, Hartford

**July 2-3:** UIA General Assembly, Paris

**July 5-9:** UIA World Congress, Paris

*AIA Regional and State Conventions*

**March 17-19:** Michigan Region, Statler-Hilton Hotel, Detroit

**March 24-27:** Gulf States Region, Biloxi, Miss

**Aug 18-21:** Northwest Region, Glacier National Park, Mont

**Sept. 9-11:** New Jersey Society of Architects, Essex and Sussex Hotel, Spring Lake

**Oct 6-10:** California Region, Yosemite National Park

**Oct 21-23:** Pennsylvania Region, Hershey

**Nov 3-5:** Texas Society of Architects, Austin

**Nov 3-6:** Central States Region, Des Moines

**Nov 17-20:** Florida Region, Jack Tar Hotel, Clearwater

*AIA Committee and Related Meetings*

(At the Octagon unless otherwise specified)

**March 10-11:** Reynolds Memorial Award Jury

**April 2-14:** Jury of Fellows

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