

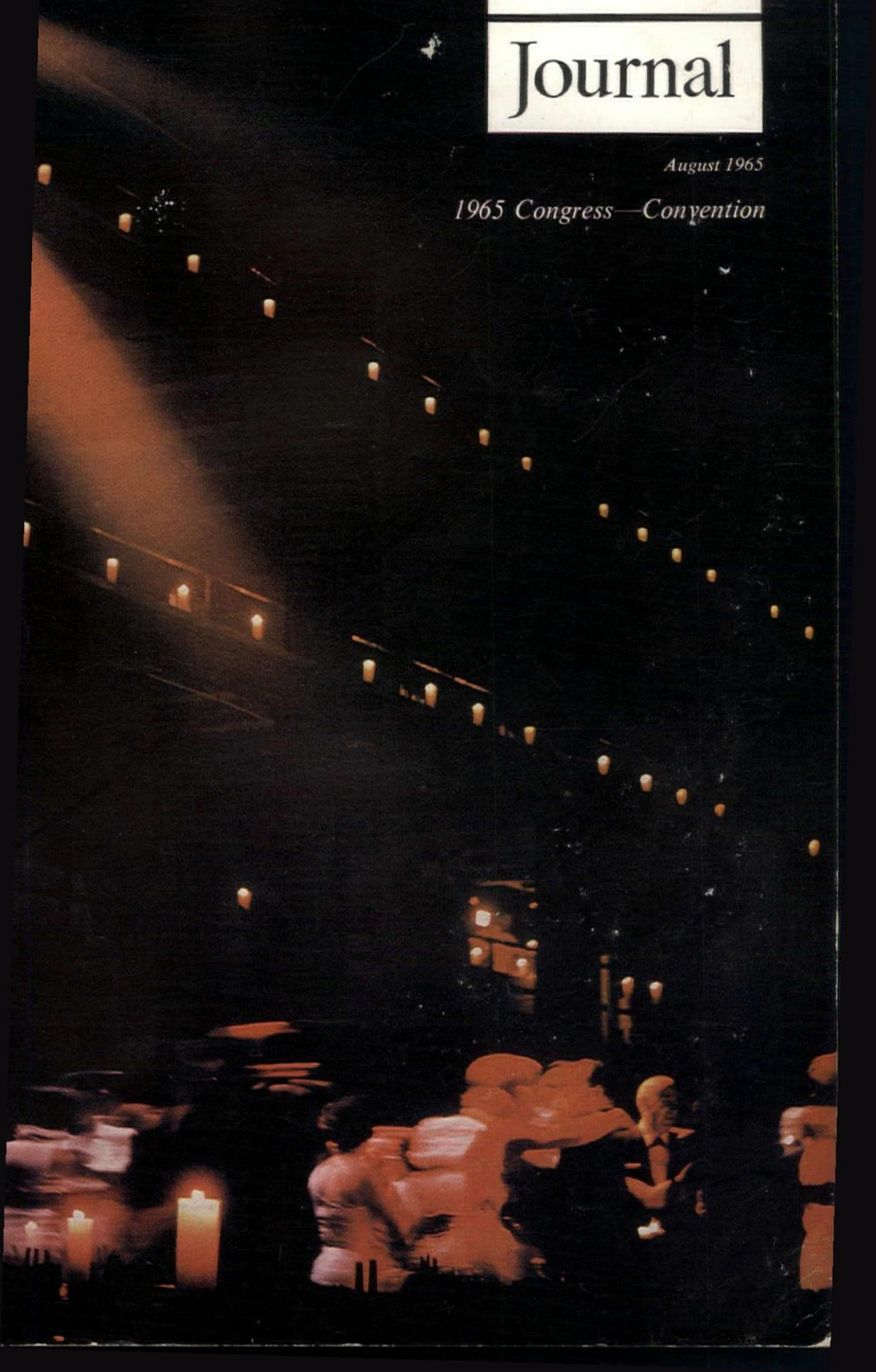


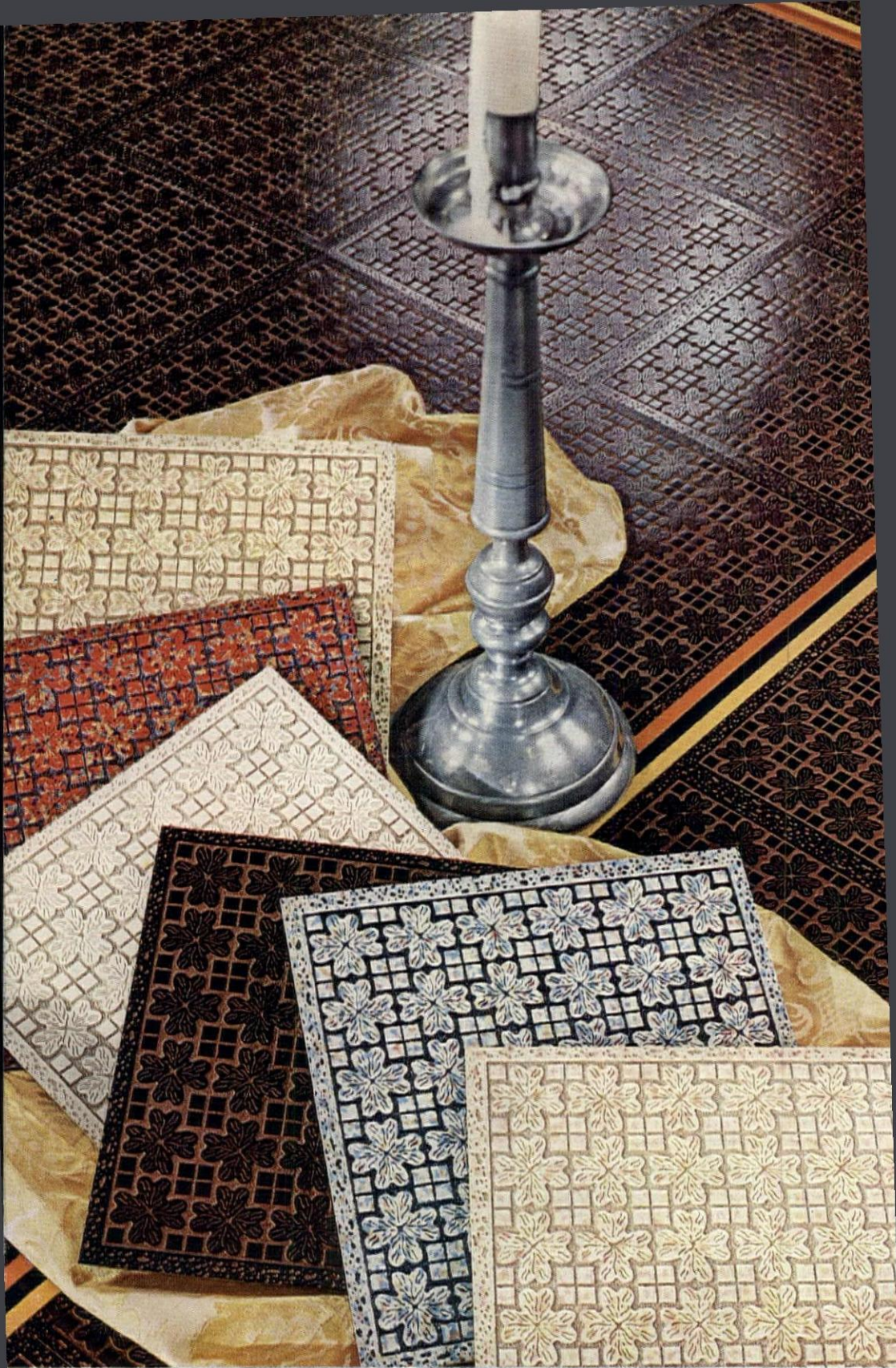
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# Journal

*August 1965*

*1965 Congress—Convention*





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**Cover**—Only color can convey the mood of the Powerhouse Ball, as demonstrated by Mel Chamowitz, who did all the convention photos

## LOOKING AHEAD TO SEPTEMBER

### War on Community Ugliness: A Report from the Front Lines

What's this "war" really all about and what role is the profession actively playing in the campaign? Furthermore, have any significant victories been scored along the way? A good many architects undoubtedly were reminded of questions like this at last month's convention when a resolution noted that the AIA's long-standing battle against ugliness is now resulting in a "ground swell of resentment" toward blight in our cities and countryside. But the Institute also noted that "beautification measures alone, while desirable and helpful, do not come to grips with the complex urban problems which now contribute to urban ugliness."

Next month the editors will spell out in concrete terms how the AIA is fighting its phase of the war and how it is seeking recruits—architects, related professionals, other responsible citizens and the press.

### Urban Design Worksheets: New Tool for the Practicing Architect

As the 12-part Urban Design Series, which was completed in the AIA JOURNAL last November, nears publication in book form, it is indeed appropriate to introduce a follow-up—this time a set of worksheets. Edited by Paul Spreiregen AIA, who also prepared and illustrated the original articles, each will be devoted to a specific phase of the subject, translating into practicalities the background, the elements, the aims as presented in "Urban Design—The Architecture of Towns and Cities."

### Schools for Handicapped Children: A Workshop Seeks Solutions

Architects rubbed elbows with educators for two days at a conference sponsored by the AIA's Committee on School and College Architecture. The major talks and panel discussions will be highlighted by staffer Marilyn Ludwig.

PHOTO CREDITS: State Street Trust Co. collection, George M. Cushing, Jr., photographer—p. 50 (top); Victor Chambi—p. 50 (center); Pan American p. 53 (bottom); Aloysius Schuzler—p. 57; State of California Division of Highways—p. 61; Lawrence S. Williams, Inc.—p. 62 (center).

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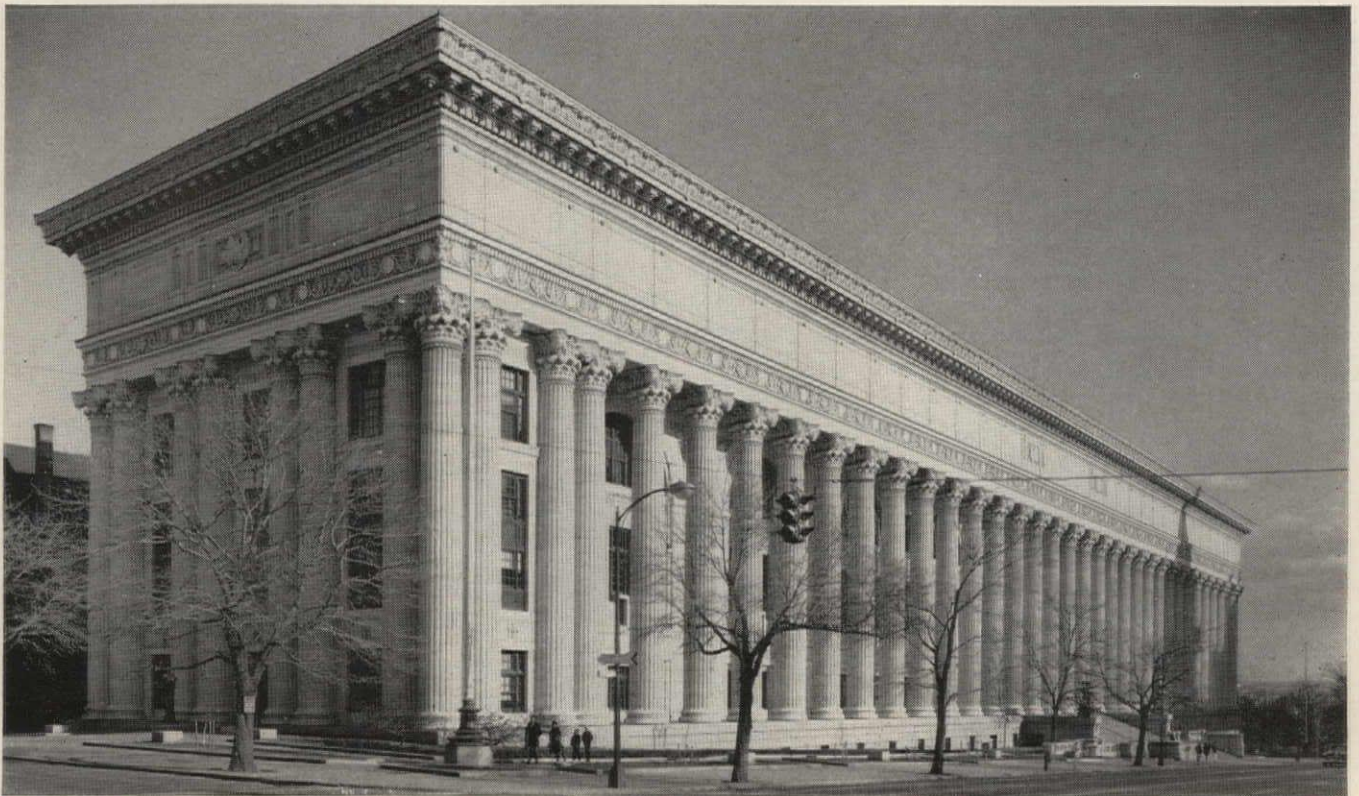
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## About the Convention and Things

The end of the Institute's annual convention spells only the beginning for the AIA JOURNAL staff. We are faced each year with the immediate task of wading through heaps of notes, addresses, news releases, official transcripts and hundreds of photographs—all to be culled, edited and assembled within a few weeks to comprise the Official Convention Report.

And each year we seek to make this particular issue more meaningful for every architect, member or nonmember, whether he attended the sessions or stayed at home. All too often, "convention issues" tend to become very much like a high school or college yearbook, whose appeal and usefulness are limited to the parties involved.

The JOURNAL's editorial approach this time around represents a considerable departure in that we have attempted to put the proceedings in their proper perspective, and only in a few cases have we presented a speech per se. Then too, we have placed less emphasis on the photographs of personalities, head tables and what have you, which are great fun for the moment but soon become as outdated as yesterday's newspaper.

We hasten to add that staff reporting will not be confined to convention issues—far from it. It is our intent that in the months to come, as time and other factors permit, we will be able to provide our readers with more on-the-spot coverage of significant events, particularly those which originate with the AIA itself, as a means of strengthening communications with the membership and interested outsiders.

### A Fine Guidebook Indeed

Speaking of conventions, we are reminded to put in a plug for "A

Guide to the Architecture of Washington, D.C.," produced by the Washington-Metropolitan Chapter AIA, with a financial assist by United States Steel Corp. Hugh N. Jacobsen AIA headed the editorial board, Francis D. Lethbridge AIA wrote the introductory historical essay (as he did "The Federal City as a Client" in the April JOURNAL), Warren Cox and David R. Rosenthal AIA did the provocative captions, Jane Knight researched the entries and, last but not least, J. Alexander Studio and Robert C. Lautman shot the majority of the buildings.

The guide is available both in a paperback (\$2.95) and cloth cover (\$5.95) through Frederick A. Praeger, 111 Fourth Ave., New York, N.Y. 10003, and in local bookstores. The jacket on the cloth edition, by the way, carries a section through the dome of the U.S. Capitol, drawn by Thomas U. Walter in 1859, which also served as the JOURNAL's cover last December. The pictorial spread (pp. 43-46) on that same subject earned an Award of Merit for our art director, Marilyn Housell, in the recent annual show of the Art Directors Club of Metropolitan Washington.

### The Architect's Prayer

More than one architect who attended the annual dinner was impressed by the thought put into the invocation given by the Rev. Albert P. Shirkey, pastor of Mount Vernon Place Methodist Church. We reprint it here, for he refers in effect to natural beauty, environmental design and other matters which formed the subject matter of this year's convention:

"O, Great Eternal God, our Father, the architect, creator and

builder of the universe, we ask Thy blessing upon us.

"We thank Thee for the form, color and grace of everything Thou hast conceived and presented to us in nature's great eternal drama. Because we have seen the perfection of Thy creation, help us to remove every misshapen, ill-formed thing from our planning for the future. Rather help us to build on man's aspirations to climb upward toward Thyself and reach out with gladness toward the moon and stars, and to walk joyously and fearlessly in space.

"Bring to pass the passion to build on everlasting proportions. So enlighten our imaginations that we may give to each thing we create a touch of beauty that it may be a joy forever.

"May we seek not only to erect stately edifices on foundations that will not crumble, but help us to build a social and world order that will not corrode but will elevate and inspire the spirit of man.

"Keep us from ever dedicating our talents to build for profit at the expense of man's esthetic nature, his mind and soul, but rather may we create and plan and build with such skill that we receive Thy approval and win the applause of this generation and those to come.

"In Thy name, O beautiful God, we make our prayer. Amen."

### A Footnote About This Page

As the slugline "Comment and Opinion" at the top indicates, this page will give the editor and other staffers an opportunity to engage in shop talk or to discuss a variety of topics. We've adopted an informal and flexible format to suit whatever occasion might arise.

ROBERT E. KOEHLER  
Editor

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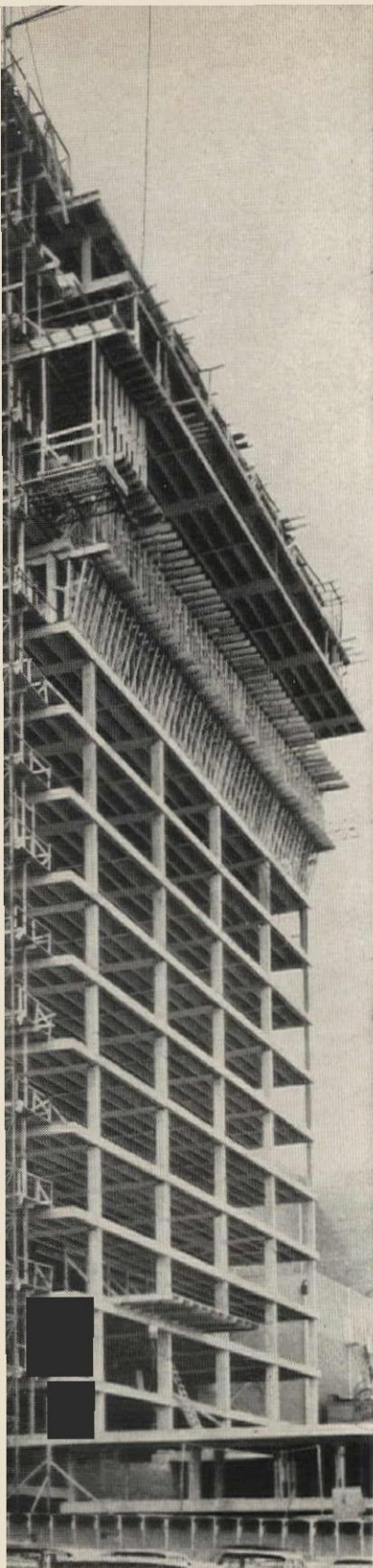


Another Ceco high-rise project, under construction (Ceco Steeldome, Longform and Centering Service) / Columbia Broadcasting System, Administration Headquarters, New York City / Eero Saarinen & Associates, architects / Paul Weidlinger, structural engineer / George A. Fuller Company, general contractors / Brennan & Sloan, Inc., reinforced concrete construction / This 38-story project was erected on a tight schedule—a floor completely poured every four days.



Typical high-rise Steeldome project (Ceco Steeldome and Centering Service) / One Charles Center Building, Baltimore, Md. / Mies van der Rohe, architect / Farkas & Barron, structural engineers / Metropolitan Structures, Inc., general contractors / Bolling Leland Construction Company, concrete contractors / This waffle flat-slab design, with high-strength bars and lightweight concrete, cost 50¢ per square foot less than the alternative structural steel design.





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# OCTAGON OBSERVER

## COMPETITIONS / Louisville and Brooklyn Pick Winning Designs; Two More Programs Get Underway

Village West, the concept of a local design team headed by Donald L. Williams of McCulloch & Bickel, was picked as the winner in the Louisville, Ky., urban renewal design competition.

Five entries qualified for the second stage of the competition, which was conducted for the Louisville Urban Renewal Agency by the West Kentucky Chapter AIA.

The complex, which consists of apartments, townhouses and a neighborhood shopping center, "is particularly successful in the way it dispenses larger, higher residential units along the periphery, and thus shelters the smaller ones and two-story elements," according to the jury statement.

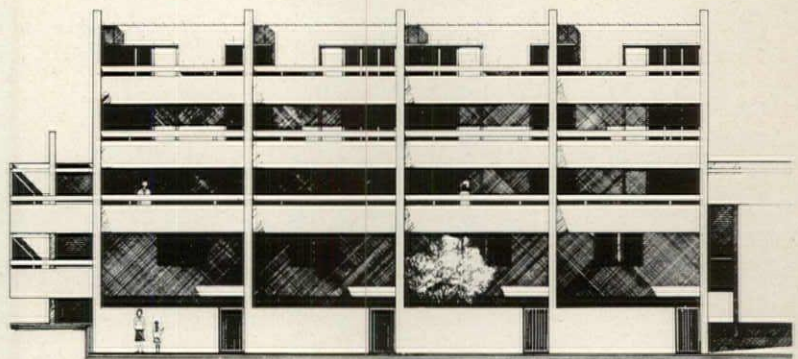
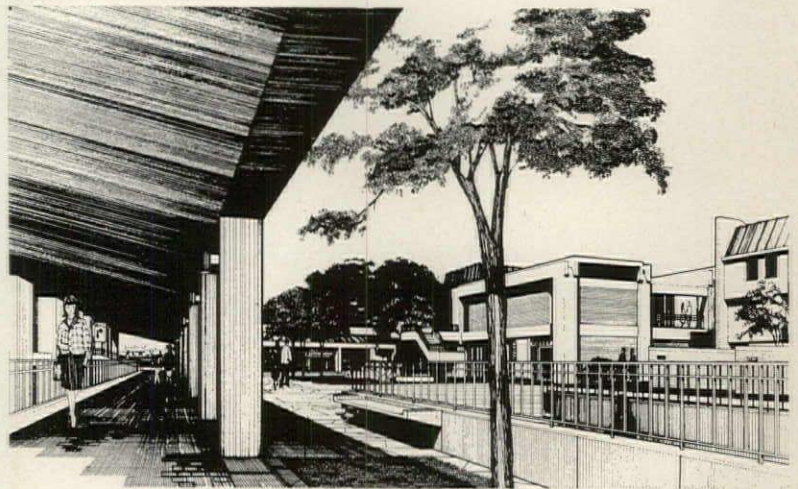
The Louisville competition was restricted to "total development" teams consisting of architects, general contractors and sponsor-developers. The team behind Village West, in addition to the architects, consists of David Rosen Associates, Inc., and Taylor-Hurley Associates, Inc., New York, sponsor-developers; and Whittenberg Engineering and Construction Co., Louisville, general contractor.

All automobile traffic will be eliminated from the redeveloped area except on one through street. Off-street parking for residents will be located in service areas and in a limited number of interior courts.

Intended for lower-middle income families, Village West will provide pleasant, "noninstitutional" housing at modest rents—\$69.50-98.50 a month for one- to three-bedroom units, respectively.

Two architect members of the competition jury will continue as consultants to the Village West team and act on behalf of the Urban Renewal Agency to insure that the project conforms to the architectural and economic standards of the premiated design.

Commending the Village West design for holding "the greatest promise of providing qualities of good living within a coordinated neighborhood development," the jury report went on to declare that

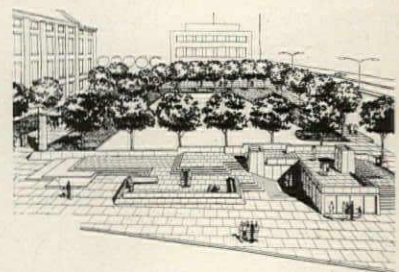


**Louisville's Village West:** The stairway at the right (top) leads from the central plaza to a parking area on the lower level. Cutaway view shows facade of five-story terrace apartment building. Townhouses also are provided, using the city's predominant materials—brick and terra.

the results provide ample justification of the time and expense of the competition. "It is doubtful," the report continued, "whether the result could have been obtained without benefit of the competition, which will produce a community offering more in the way of living quality than this type of housing has produced anywhere else. Hopefully, the competition will have significant impact on the future developments in other cities."

**BOROUGH HALL SQUARE:** Hanford Yang and Alexander A. Gartner AIA, New York architects and planners, produced the winning design for the Borough Hall Square competition, sponsored by the Brooklyn Chapter AIA at the request of Borough President Abe Stark.

The design emphasizes horizontal lines which allow Borough Hall to dominate the square. A low wall



**Brooklyn's Square:** Variegated shapes make the plaza take its proper place in the cityscape in the jury's eyes.

and ring of trees screen the adjoining parking lot from view. The jury's report urged, however, that effort be made to resolve the "total design of the entire area"—which would presumably mean eventual elimination of the parking lot.

Second prize in the competition went to the New York architectural firm of Russo & Sonder.

*Cont'd on p. 14*

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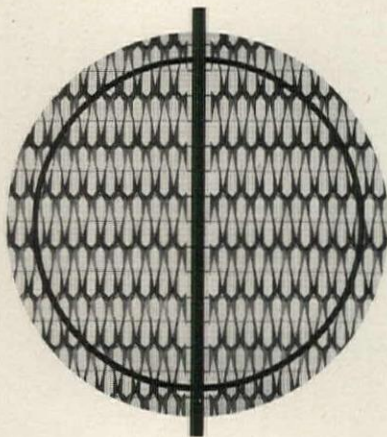
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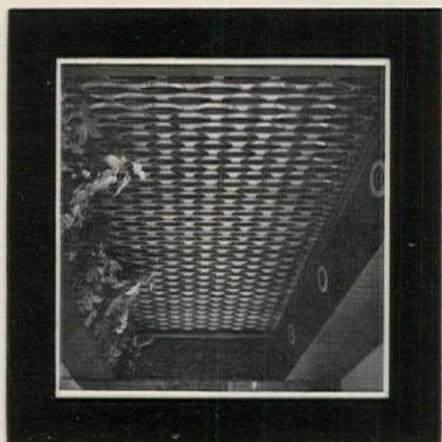
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Octagon Observer Cont'd from p. 14

### EDUCATION / Changing Campus

Sentimental alumni coming back to their old alma mater for the usual fall reunions will find much changed in the halls of ivy they used to know. New faces, new deans will greet the nostalgic visitors; and, in the midst of departmental shuffles, new programs will be launched.

A graduate program in acoustics, —remember that semester-long elective?—leading to master of science and doctorate degrees will be offered this fall by Pennsylvania State University. It is the first degree program of its kind in this country. While other universities have a strong program in acoustics, they do not offer degrees in this field. Courses to be offered in this new program will include ultrasonics, bioacoustics, shock and vibration and architectural acoustics, of course.

At Columbia University the School of Architecture under newly appointed Dean Kenneth Smith will be reorganized into three divisions headed by Chairman Romaldo Giurgola (architecture), Charles Abrams (urban planning) and Mario Salvadori (architectural technology).

In September, the Brooklyn Polytechnic Institute will initiate its master of science program in urban transportation planning with courses including highway economics and planning, highway design, traffic engineering and others.

New deans and department heads doing the academic shuffle this fall include Glen Paulsen at Cranbrook Academy of Art, John Hejduk at Cooper Union, Bertram Benenson at Hampton Institute and Lawrence Anderson who replaces Pietro Beluschi as dean at MIT. California architect Charles W. Moore leaves his University of California post to succeed Chairman Paul Rudolph at Yale University, while Wood's former associate, Donlyn Lyndon, moves to the University of Oregon to assume similar duties.

It will be a few years before the newly created College of Architecture and Planning at Ball State University can hold its alumni reunions. The first freshman class in architecture is expected on the

Muncie campus in September 1966. Meanwhile, 35-year-old architect Charles M. Sappenfield, following recommendations by the AIA, was appointed its first dean.

To meet the expanding need for planning at a regional level and to cope with statewide problems of urban growth, new facilities such as Cornell University's Office of Regional Resources and Development or Kent University's Center for Urban Regionalism have been established.

The new office at Cornell will coordinate the planning and development of the New York region with projects undertaken in transportation, industry, recreation, urban renewal, etc., in close cooperation with the state's Office of Regional Development at Albany. The new office will be headed by Texas-born Oliver C. Winston, present executive director of the Valley Development Foundation and former director (1956-59) of the Baltimore Urban Renewal and Housing Agency.

Created last January, Kent's Center for Urban Regionalism is a "clearinghouse" which will coordinate planning for the region extending from Pittsburgh through Chicago to Milwaukee, including all of northeastern Ohio. Dr. James G. Coke this month begins his duties as director of the center.

Many changes of faces on the campuses across the nation will be due to the efforts of the New York-based Overseas Education Service established in 1963 under a grant from the Carnegie Corp. OES is carrying an active recruitment program to help staff the universities of developing nations, particularly those of Africa and some of Latin America, with qualified faculty and administrators.

According to John S. Everton, executive director of OES, there is a great demand for instructors in technical subjects who can stay for a minimum of two years, though a few visiting professorships carry one-year appointments. Base salaries are usually paid by local institutions while "topping-up funds" make up for the difference with the U.S. scale. The OES is currently developing a roster of potential candidates. Qualified persons who

Cont'd on p. 22



## *Weathering Steel*

*Weathering steel harmonizes well with other building materials.*

... for exposed applications where an attractive, natural texture is desired. Bethlehem Mayari R steel ripens into a rich, deep brown. Available in structural shapes, plates, and sheets.

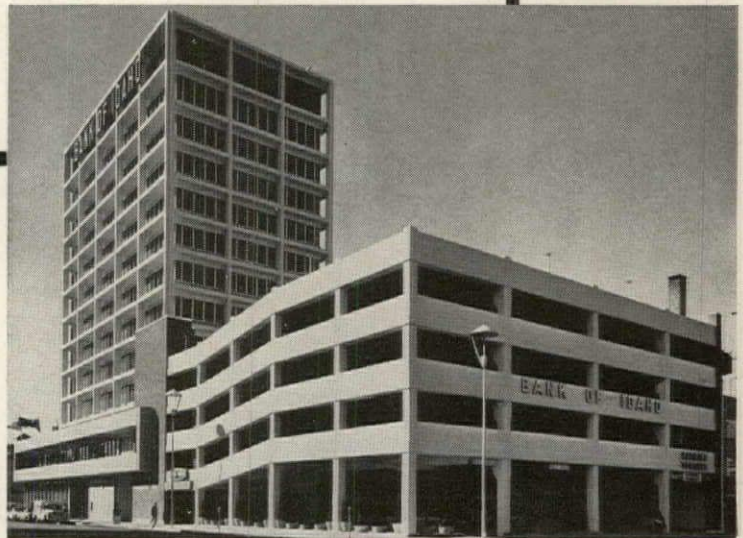
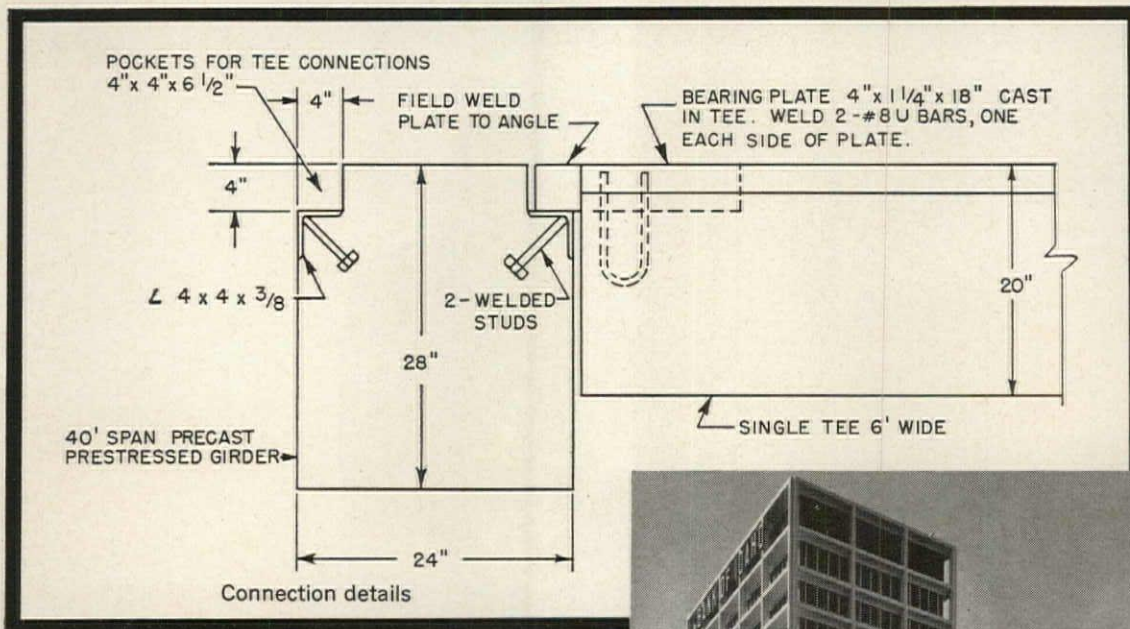
Let us send you our full-color folder which gives you all the specifications and properties of this attractive construction material. Just write to our nearest sales office, or direct to Bethlehem Steel Corporation, Bethlehem, Pa.



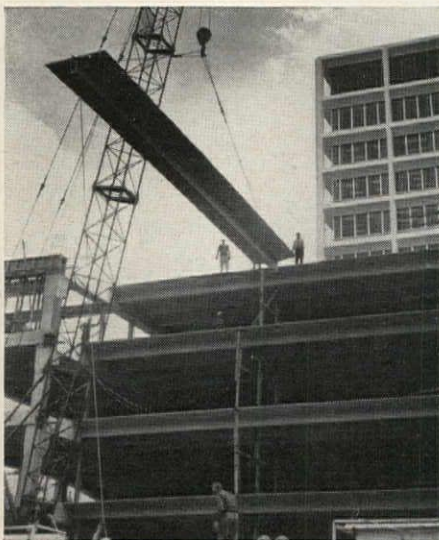
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# PRESTRESSED CONCRETE FOR LOW COST, STREAMLINED STRUCTURES



Parking is a pleasure in the new Bank of Idaho garage. Large clear spans were achieved with prestressed concrete construction. Result: elimination of space-killing columns, easier parking and room for more cars. Bays are 40'x50' in this garage. Architect-Engineers: W. C. Kruger Co., Inc., Santa Fe, N.M.; Associate Architects: Wayland, Cline, and Smull, Boise, Idaho; Contractor: Jacobsen Construction Co., Salt Lake City, Utah; **Prestressed Concrete Fabricator: Ready-To-Pour Concrete Co., Boise, Idaho.**



In a matter of minutes, 300 sq. ft. of garage floor—one prestressed tee—are hoisted and set in place. The building contains approximately 40,000 sq. ft. of prestressed concrete tees.

Whether you're building a garage, school, warehouse, apartment, office building, or just about any other structure, it will pay you to consider prestressed concrete. Here's why:

- **Economy**—Initial costs are lower than costs of most other materials. And since prestressed concrete buildings cost next-to-nothing to maintain, and have lower insurance rates, you enjoy additional savings through the years.

- **Fast Erection**—Because prestressed concrete structures go up so fast, further savings result from reduced labor time, less loss from bad weather, quicker cover for interior work and earlier occupancy of the finished structure.

- **Design Flexibility**—No other ma-

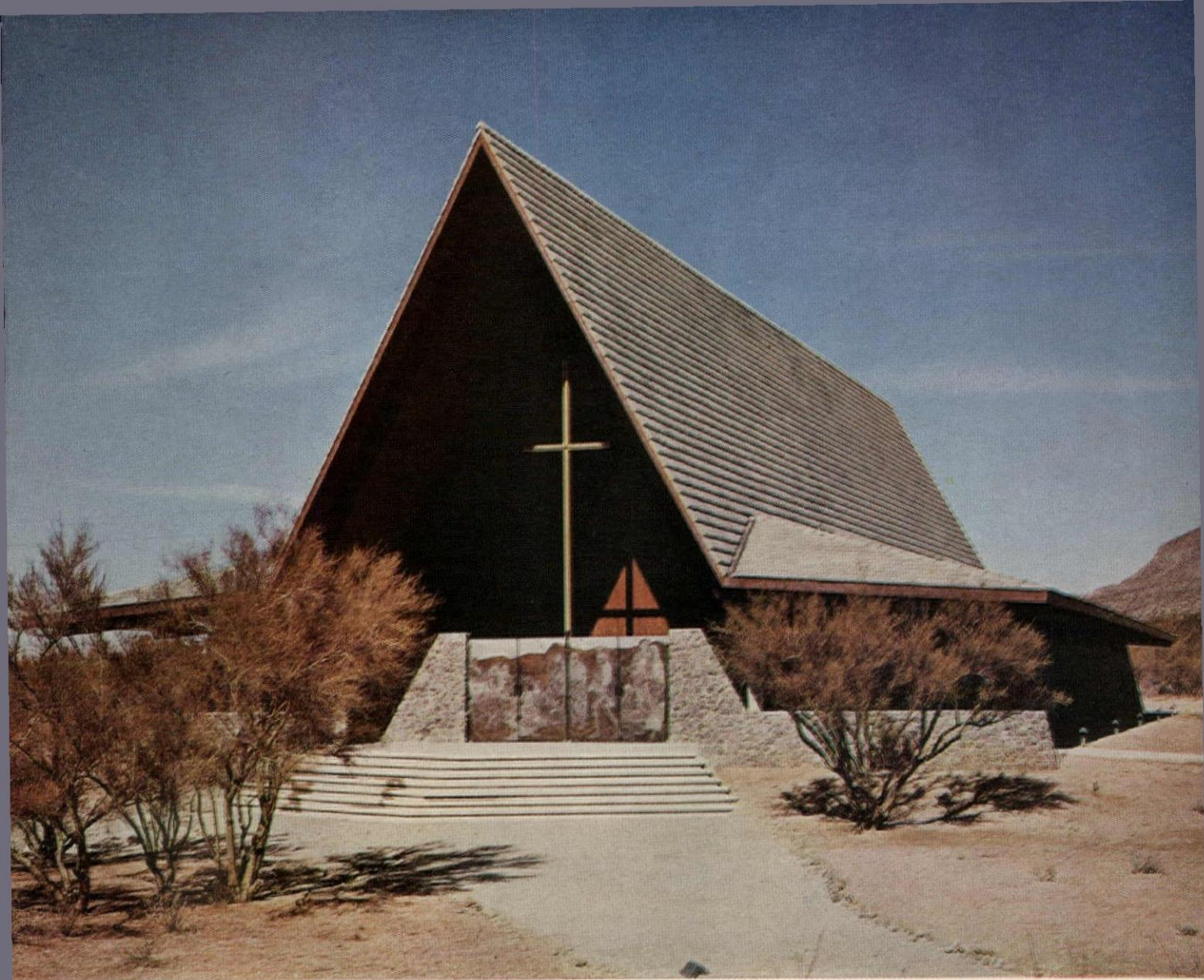
terial can match the simplicity and versatility of prestressed concrete which permits modern designs undreamed of a few years ago.

- **Compatibility**—Prestressed concrete can be used effectively and economically in conjunction with many other building materials.

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are interested in serving abroad are invited to write Overseas Educational Service, 522 Fifth Ave., New York 10036.

Cocktail glasses brimming with nostalgia, many alumni will look across crowded rooms and find that things aren't what they used to be.

#### QUOTES / Corporate Medicis

When in 1957 the Museum of Modern Art held its exhibition entitled "Buildings for Business and Government," Director Arthur Drexler paid tribute to the new patrons of architecture (Seagram's, Chase Manhattan, G.M., the State Department, et al) comparing them to those of the Renaissance.

Another corporate Medici is CBS which, with the late Eero Saarinen, recently built its new headquarters in New York. The transcendental requirements of the program for the corporate tower were defined by CBS President Dr. Frank Stanton when he accepted the Bronze Plaque of the New York Municipal Art Society for "an outstanding ex-

ample of architecture befitting the city of New York":

"To be given your Bronze Plaque is a very special honor for us at CBS . . . because you praise us for raising a new building at the same time you reward others for protecting the buildings of the past. And yet it is not ironic that you should salute one of the city's newest structures while you salute the preservation of its oldest.

"It seems to me that we in New York and in America have not learned to make beauty a part of our daily experience. So many of our office buildings are merely modish, while our factories are often as desperately depressing as they are efficient. Not enough of the men who get things built have been convinced that a factory can be, and indeed should be, just as pleasing to the best in man as his museums, his churches and his monuments.

"The things we build should be beautiful for no better reason than man has created them as part of his work and places them beside the creation of nature as part of

his life. The only goal for men who build should be to make nothing that is less than beautiful.

"In planning for this building, the one controlling idea from the outset was that we wanted a building actively, insistently, inexorably on the cutting edge in the evolution of the skyscraper."

Dr. Stanton concluded his remarks by quoting Saarinen: "Buildings should be strong and have direction and make statements. Neutral buildings do not stimulate man's imagination or give him confidence or make him feel proud."

#### FOUNDATIONS / New Goals

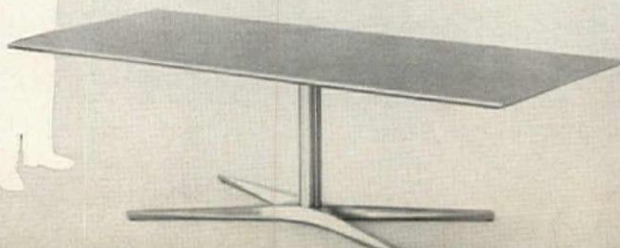
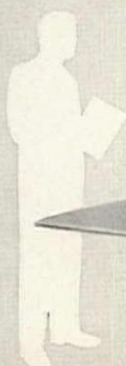
Seeking to broaden participation in activities concerned with the improvement of man's total physical environment, The American Institute of Architects Foundation has reorganized its structure. A board of trustees elected by AIA directors will consist of seven members of the Institute and eight from outside the profession. Gifts or requests for information should be directed to AIAF, 1735 New York Ave. N.W., Washington, D.C. ■



No. 856 / 956



No. 55 / 89



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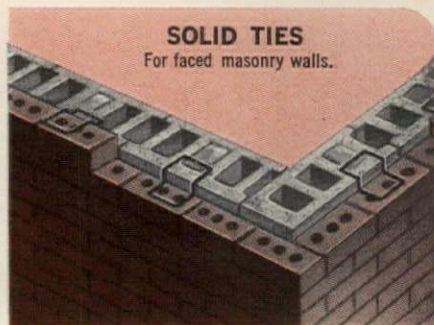
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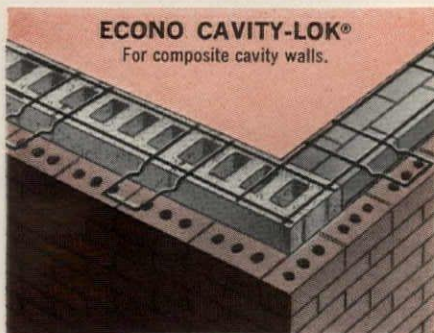
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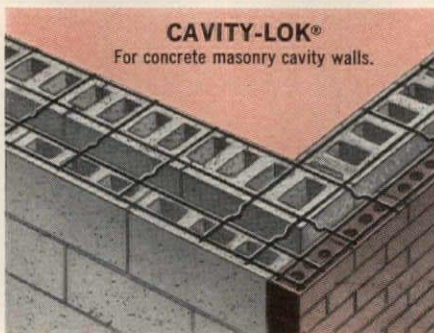
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Dec. 7, 1959.



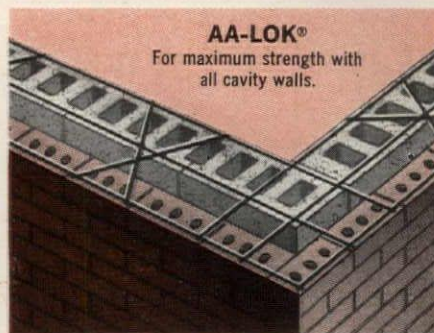
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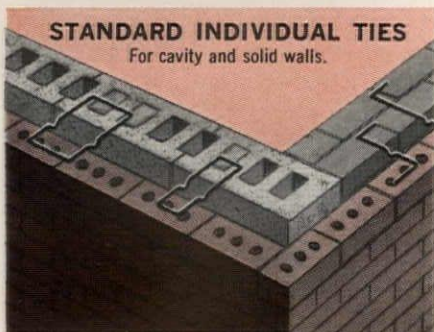
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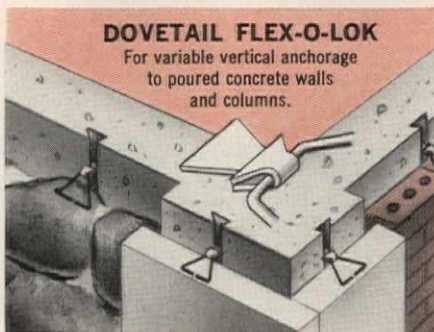
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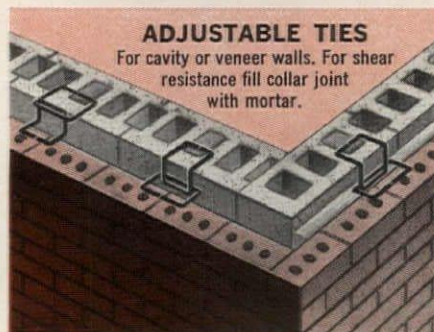
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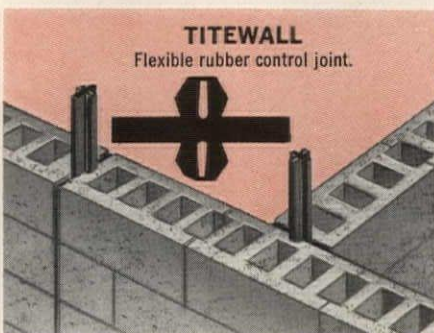
**DOVETAIL FLEX-O-LOK**  
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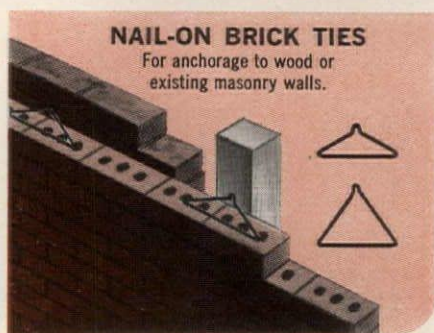
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Reference:  
1965 Sweets' File 4h/Aa  
1964 A.I.A. BPR 4.05 A-B  
1965 CE Spec. Data file S-a  
CSI File Div. 4  
A.I.A. File 3M-5F




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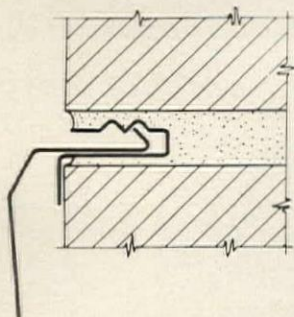


# This Won't Happen when you Specify CHENEY Two-Piece Cap Flashings

❶ The thru-wall flashing was built in by the mason with the counter-flashing bent down at 90 degrees hugging the wall. When the mason installed the concrete cricket, he bent up the exposed face to get the flashing out of his way. ❷ Mason then hand-bent the flashing down again. ❸ When the roofer came along, he again bent up the flashing to give him room to install his felt base flashing. Finally, the roofer bent the flashing down again, and by this time it was badly twisted, distorted and cracked.



Type B Cheney Reglet gives you this trim, neat appearance.



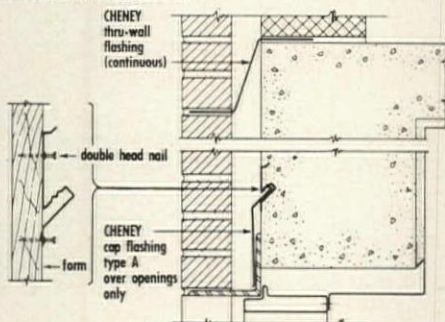
## TYPE B REGLET FOR MORTAR JOINTS

Cheney pioneered and developed this efficient two-piece arrangement of Type B Reglet set in the mortar joint by the mason and Type B Prefabricated Spring Lock Cap Flashing installed by the roofer after the bituminous base flashing is completely installed. It eliminates all buckling, twisting and cracking. It is easy and inexpensive to install and provides a neatly finished appearance. Made of Chinc No. 16 oz; copper 16 oz.; stainless steel .015".

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## BOOKS

**The Making of Urban America.**  
John W. Reps. Princeton, N.J.:  
Princeton University Press, 1965.  
574 pp. \$25

This book is highly recommended to all architects and to all city planners and urban design specialists in the United States. Further, it should be of great value to those European architects and scholars who are interested in the history of the urban settlement of North America.

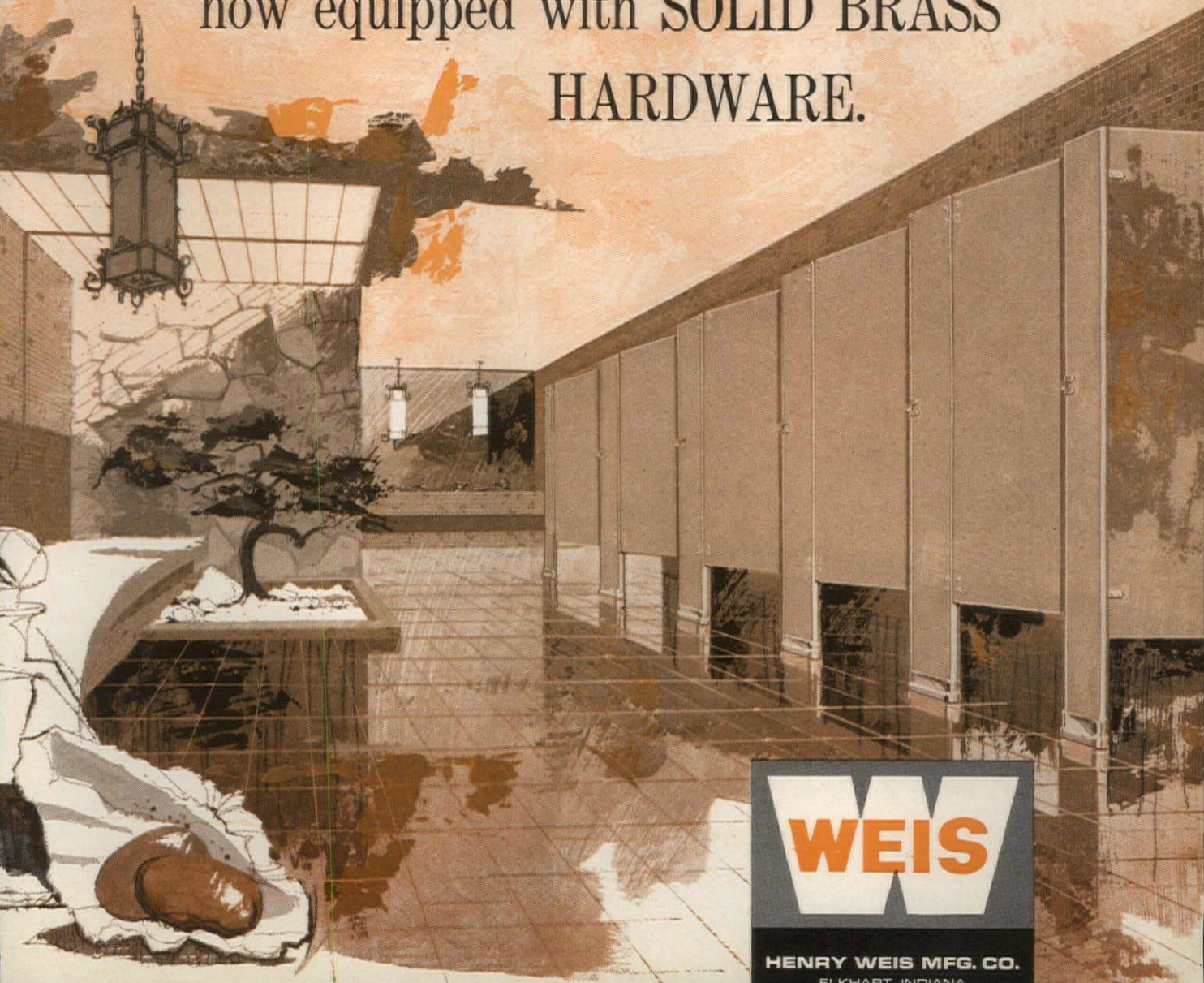
Professor Reps of the Department of City and Regional Planning, School of Architecture, Cornell University, has presented a 10-year labor of love consisting of massive research into the design of all important and many little-known early American Communities. No one up to now had done this job; I know of no one who could have done it better. Do not be misled by the title, which inadequately describes the contents. The book contains 314 reproductions of old plans and old views of cities, towns and villages throughout the U.S. and Canada and some from Latin America, dating from the earliest coastal settlements and following the routes of migrants inland to every part of the continent until the frontiers closed in the late 19th century. He proves what we have never accurately documented until this book: that we are a country that has had a long tradition of designing and building new towns and that we have freely designed them with skill, imagination and taste.

Reps writes a sparkling text which is both scholarly and filled with anecdotes, local color and humor. It is safe to say that he is not an historian's historian, nor is he an architectural designer. His peculiar art lies somewhere in between. It consists of a limitless interest in the subject and an awareness of the unique research he has

*Cont'd on p. 104*

All books reviewed on these pages are available on loan to corporate members of the Institute for the service charge of 50 cents for the first volume and 25 cents for each additional volume requested at the same time from the AIA Library.

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## CALENDAR

**Aug 23-28:** International Congress of the International Council for Building Research, Studies and Documentation, University of Copenhagen

**Aug 24-Sept 2:** Plastic Design Summer Conference, co-sponsored by American Iron and Steel Institute and National Science Foundation, Lehigh University, Bethlehem, Pa.

**Sept 8-10:** New England Conference on Urban Planning for Environmental Health, Tufts University, Medford, Mass.

**Sept 14-17:** Producers' Council Annual Meeting, Brown Hotel, Louisville

**Sept 15-17:** ASPO and Northwestern University Annual Conference on Urban Planning Information Systems and Programs, Windermere Hotel, Chicago

**Sept 22-24:** Conference on Cellular Plastics, Ann Arbor, Mich.

**Dec 5-10:** Prestressed Concrete Institute Annual Convention, Americana Hotel, Miami Beach

### *AIA Regional and State Conventions*

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

**Sept 8-10:** North Central States Region and Minnesota Society of Architects, Radisson Hotel, Minneapolis

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

**Sept 30-Oct 2:** Illinois Region, Sheraton-Chicago Hotel, Chicago

**Oct 1-3:** New England Region, Colony Motor Hotel, Providence, R.I.

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

**Oct 14-16:** Ohio Region, Atwood Lake Lodge, New Philadelphia

**Oct 21-23:** Pennsylvania Region, Hershey; Western Mountain Region, Mountain Shadows Resort, Scottsdale, Ariz.

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

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

**Nov 4-6:** Alabama Council of Architects, Auburn University, Auburn

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

### *AIA Committee and Related Meetings*

(At the Octagon unless otherwise specified)

**Aug 14:** Building Construction Coordinating Committee, White Sulphur Springs, W. Va.

**Aug 27-29:** School and College Architecture, Chicago

**Sept 22-24:** Board of Directors, Yosemite National Park

**Sept 26-27:** Architect-Engineers Liaison Commission

**Oct 1-2:** School and College Architecture, Providence

**Nov 5:** Industrial Architecture

### *Tours*

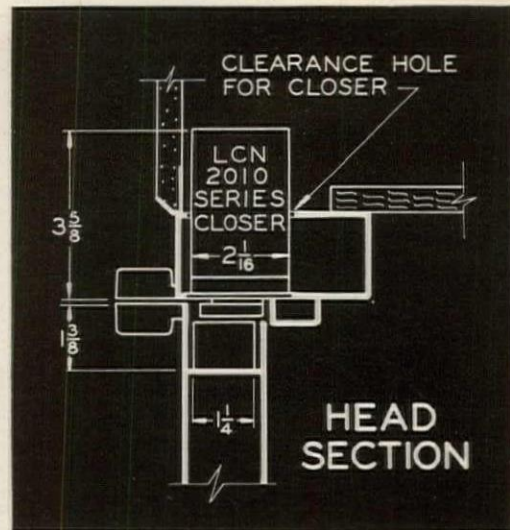
**Oct 7:** (24 days): Architecture and Garden Tour of Japan, departing from Los Angeles and San Francisco; optional three-day visit to Hong Kong. Director: Kenneth M. Nishimoto AIA, 263 S. Los Robles Ave., Pasadena, Calif. 91106.

### *Competitions*

(With deadlines for application and/or registration)

**Sept 7:** New Law School Building and addition to Social Science Center (McMillan Hall) at Washington University; two stage, national. Professional adviser: Robert L. Vickery, Washington University, St. Louis, Mo. 63130.

**Sept 15:** Civic-Cultural Center for Fremont, Calif; single stage, national. Professional adviser: Jacob Robbins AIA, City Hall, Fremont, Calif. 94538.

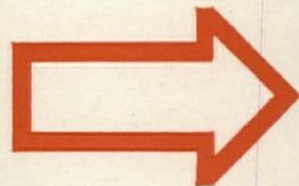


## Construction Details

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- 4 Hold-open available at 75, 85, 90 or 95 degrees setting.
- 5 Closers are made for heavy duty and long life



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

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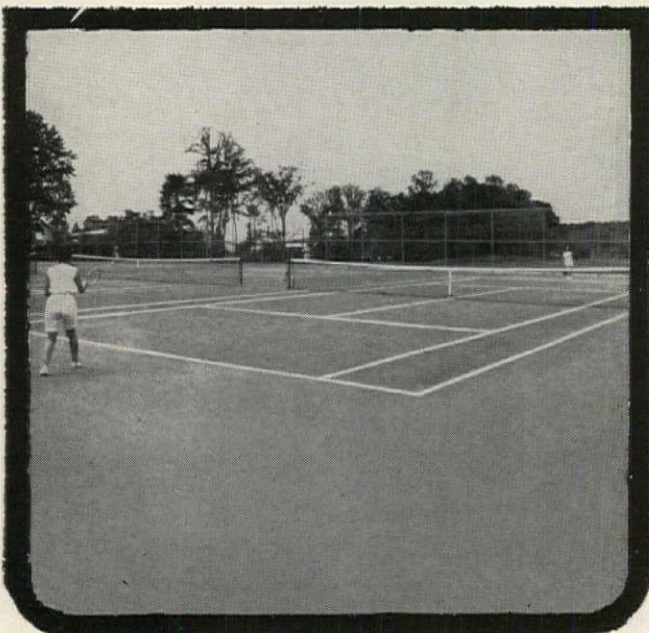
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Construction Details on Opposite Page

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**RESEARCH PROJECTS**

**University of California (Berkeley)**

"Architectural Criteria for Design Decisions": Development of new research tools for design decisions, using a hospital radiology department as test of project validity. Roslyn Lindheim. Sponsor, US Public Health Service. Budget, \$24,000. Begun, 1963; completion anticipated, 1965.

"Towards a system of Architectural Design and Architectural Education": Exploration of possibilities of design systems and development of educational system. Sponsor, Graham Foundation. Budget, \$7,500. Begun, 1961; completed, 1964.

**Massachusetts Institute of Technology**

"Prefabricated Structural System for Schoolhouse Construction": Imaginative application of prefabrication techniques to uses of classroom space. Marvin E. Goody, Joseph Schieff, Albert Dietz. Sponsor, Educational Facilities Laboratories. Budget, \$100,000. Begun, 1960; completion anticipated, 1965. (A full-scale model classroom has been built at MIT.)

**University of Pennsylvania**

"314 Demonstration Project—New Residential Construction in Rehabilitation Neighborhoods": Study of problems arising from introduction to new residential buildings into renewal areas where only part of a block is cleared; investigation of architectural, economic and sociological relationships between the new and old buildings. C. Preston Andrade Jr., project director, and others. Sponsor, Redevelopment Authority of the City of Philadelphia. Budget, \$18,700. Begun, 1960; completion anticipated, 1965. Report in progress.

**Boston Floating Hospital (Tufts-New England Medical Center)**

"A New Design Concept for a Children's Hospital (HM-00235)": Study of programmatic and design factors concerning hospitals for children, which hopefully will lead to new concepts in organization of work in pediatric hospitals. Delbert Highlands, Donald A. Kennedy, Martin Sokoloff and John A. Schlenke. Sponsor, US Public Health Service. Budget, approx. \$36,000 per year. Begun, 1962; completion anticipated, 1965. Progress report prepared; comprehensive report available after completion.

**University of Washington**

"Locational Factors Involved in Suburban Land Development": Study to develop knowledge of suburban land development factors and use and reuse of urban or urbanizing land; structured around land, location, interrelationship of decision makers involved in suburban development. Myer R. Wolfe, Arthur Yoshioka. Sponsor, Weyerhaeuser Co. Budget, \$15,000. Begun, 1960; completed, 1961. ■

*As reported in the 1965 AIA Research Survey; additional projects in subsequent issues of the AIA JOURNAL.*



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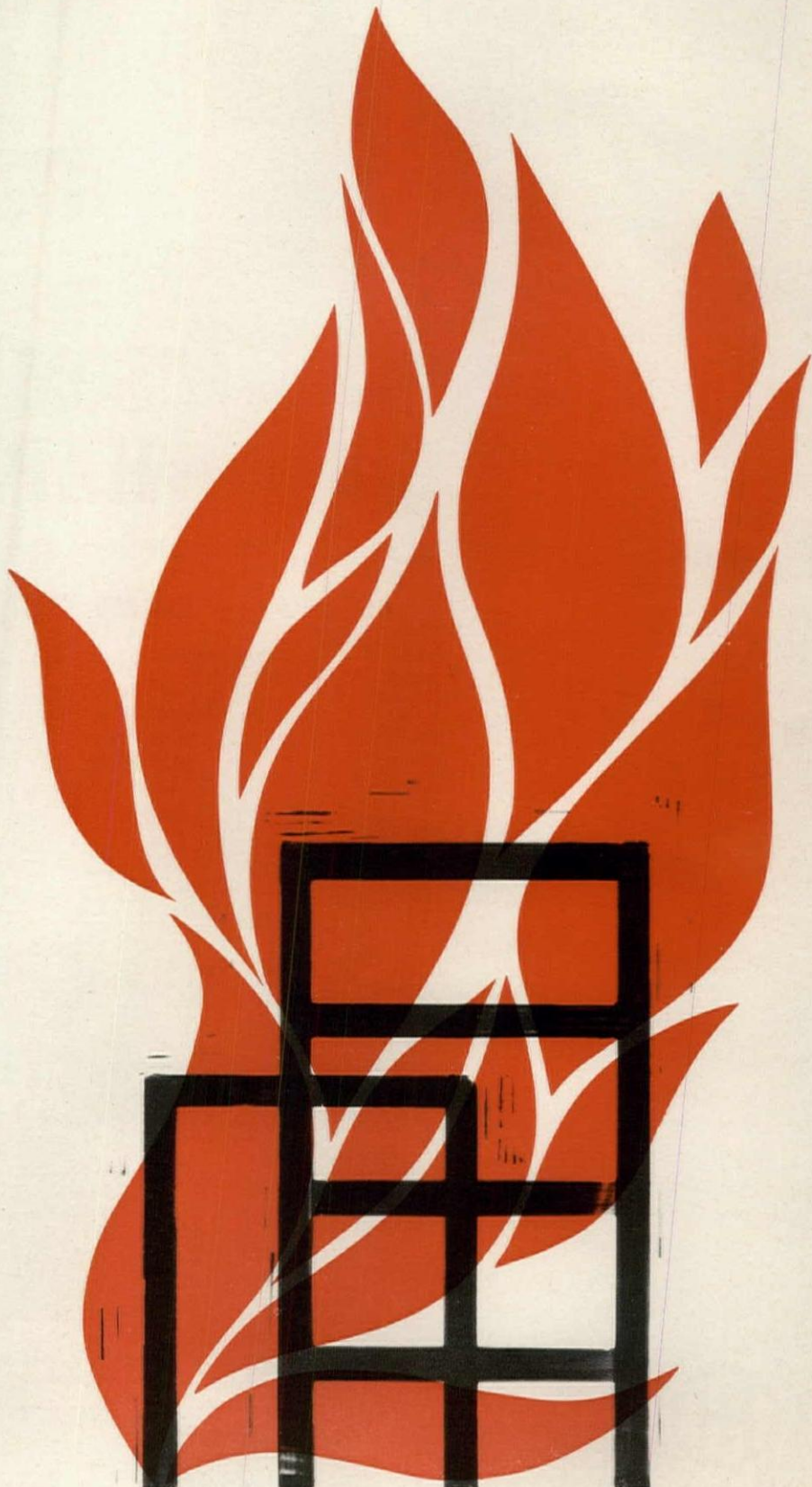
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Journal

## From the President of the United States

I extend greetings to the architects of the Americas: the artists and builders who create and sustain the cities of the New World.

We have learned—too often through the hard lessons of neglect and waste—*that if man brutalizes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself.*

And we have learned that an environment of order and beauty can delight, inspire and liberate men.

It is your responsibility as architects to communicate these essential truths.

You determine, in large part, the shape of our cities. Those cities, in turn, determine the shape of our lives—so profoundly that future generations will ponder our architecture to learn our deepest values.

Your work, therefore, has meaning which endures beyond the life of the most lasting buildings, and you have a great task: to influence men to use their technical and commercial power to beautify the earth—*not to blemish it.*

May you pursue that task with energy and vision. May your success be so great that when the judgment of the future is made, ours will be remembered as the Age of Beauty.

LYNDON B. JOHNSON



# A Milestone Accomplished

READING the letter Lyndon B. Johnson had prepared across town for the occasion, Institute President Arthur Gould Odell Jr. FAIA opened the historic June 14-18 program, and shared the podium with Samuel Inman Cooper FAIA, his counterpart in the Pan American Federation of Architects' Associations. Earlier, the officials of both organizations, with an able assist by the Marine Band, had marched to the stage of the Sheraton Hall, preceded by 15 flag-carrying beauties, each in her native costume, representing the nations whose professional societies make up the Pan American Congress of Architects. The assemblage seemed to sense that an unprecedented architectural event was underway. For this marked the first time the United States had hosted the Congress; and registration records were broken on two counts: total attendance—4000 plus—and number of corporate AIA members—1515. Disappointingly, the Latin American turnout—shy of 300 participants—was far below expectations, due in considerable measure to domestic problems (currency fluctuations, for one). But what they lacked in numbers, they substituted in their enthusiasm for the proceedings and the nation's capital. As Sir Robert H. Matthew HON FAIA, president of the Union Internationale des Architectes, put it in his welcoming address:

"These international gatherings of architects are expressions of a common view that we, both as architects and town planners—for they are essentially one and the same—all share, whatever may be our country of origin. Our architectural language is fundamentally the same; it speaks of a deep concern with the human situation, insofar as this is affected by the physical environment, and we think of this not only in terms of single buildings but as a totality, embracing both urban and rural conditions.

"At the same time," the Edinburgh University professor continued, "all architects are conscious of the great disparity between the enormous power now in the hands of man for production on one hand and actual existing standards of environment



on the other, affecting the lives of very large sections of mankind in every land."

But Sir Robert hastened to add: "Far from removing this disparity, the great developments of modern times seem rather to widen the gap. The huge undisciplined metropolitan regions are our despair; so are the rapidly growing net shortages of elementary buildings basic to sustain life for millions of people."

Those "net shortages" were underscored by a leading member of the Johnson Administration, Ambassador Jack E. Vaughn, Assistant Secretary of State for Inter-American Affairs, who outlined the efforts made through the Alliance for

Progress to improve housing in Latin America. He said that in five years the U. S. had made available, through loans and guarantees, more than \$600 million of assistance, adding that this figure was "an insignificant percentage of a cumulative Latin American housing deficiency estimated conservatively to exceed \$40 billion."

In fact, Vaughn declared, the aid made available in the last five years was insufficient to keep up with the increase in the housing deficiency due to new family formations and obsolescence of existing housing in Latin America.

The Assistant Secretary said the Alliance had concluded that the most beneficial way to make an impact on the Latin American housing situation was to encourage development of savings institutions that would provide financing for that purpose. This policy has been successful, he explained: Savings and loan systems are flourishing in nine Latin American countries, and they will begin in more countries in the near future.

Vaughn said that the Agency for International Development also is providing loans to Latin American governments to provide housing for low-income families. He pointed out that many are ineligible for the assistance available "because no one has designed the house they can afford."

"We must be realistic in relating design standards to available resources," he continued. "We are in favor of beauty and understand that eco-



HHFA Administrator Weaver, Presidents Matthew (UIA), Cooper (FPAA) and Odell (AIA), Ambassador Vaughn.

nomical design need not be ugly design. However, in the final analysis, we must be ruthlessly practical. Has a problem been solved or has it not?"

In the closing session, Administrator Robert C. Weaver of the Housing and Home Finance Agency picked up the same thread in his discussion of a welter of economic and social forces forming "a dynamic confluence which is best described as the urban crisis." To emphasize the pace of urbanization, he cited two figures:

"In Latin America, population growth, at least two-thirds of it in cities, will add as many people to that continent in the next 30 years as have lived there since the first European landed; in the U.S., we are faced with 120 million more persons in cities by the end of the century."

The first order of business in all American cities then, according to Dr. Weaver, is simply going to be to accommodate growth.

"But now we have come to a most significant point in the historic process of all our urban development and housing programs," Administrator Weaver declared. "We are now saying that we will no longer be content to develop programs which insure that our urban environment is big enough to house and provide jobs and recreation for all our citizens—we are now declaring our determination that all such facilities must be qualitatively the best we can devise.

"There is a ringing challenge to every one of us in this room, and indeed to every American. For that goal has as much meaning and immediacy in Belem as in Boston. . . . Certainly Latin American nations, though hampered by limited technology and economic capacity in many respects, can see the folly of permitting urbanization to run rampant."

In reviewing the widespread efforts ranging throughout the spectrum of HHFA programs, Dr. Weaver emphasized "our determination to see that the President's call for a higher order of beauty in the environment is forcefully prosecuted wherever possible. We intend to continue and broaden that effort." Yet he declared that he is "strongly inclined to resist" proposals that call for a broader Federal role in planning per se. "I feel that the physical planning of land uses and determination of the scale and the detail of development should be kept as close as possible to the people most intimately involved in these processes."

Commenting on the initial White House Con-

ference on Natural Beauty and the major role played by the profession, Dr. Weaver noted: "For many years the AIA and individual architects have berated the Federal government for either neglecting the environment or actually despoiling it through ignorance and poor programming. But suddenly, here we are, with public policies evolving very quickly to deal with a very broad range of environmental problems. Now I ask you: Are you ready to move with us to build a finer nation? Are you ready for a full-scale commitment to drastically raise the quality of living for all?"

In between the opening and closing sessions the architects and their guests heard a promising note from Lewis Mumford as he delivered the first Purves Memorial Lecture; they also heard more than 20 panelists during the two theme and two technical seminars (summarized in this issue); and they participated in a score of social events (especially memorable: the President's reception at the Pan American Union and the Powerhouse Ball)—and for those who stayed until the very end, the grand finale: the annual dinner-dance and investiture of Fellows.

Meanwhile, small groups gathered about for the PACA working commissions, reports of which will be available when translations have been edited.

That was the week that was, but what did it all really mean? Surely, the aim of international meetings, and national ones, too, for that matter, is essentially that as spelled out by Sir Robert: "to facilitate and further the free exchange of ideas between architects in order to enable them, by one means or another, to improve and enrich man's conditions of life, specifically by raising standards of environment and so contributing to the progress of human society and world peace."

Part of that goal, in the words of Sir Robert again, has already been achieved. "These great congresses bring large numbers of architects from many different situations together, and the exchange of ideas flows freely. Machinery of this kind is not too difficult to arrange and to continue, and we are grateful to many countries who are willing from time to time to act as hosts; indeed, one of the problems of the future in this connection is how to cope with the continually growing size and popularity of these meetings, so that useful and practical discussion is not altogether overwhelmed by the sheer pressure of numbers."

ROBERT E. KOEHLER



# The New World Promise

FIRST ANNUAL PURVES MEMORIAL LECTURE

*As the initial lecturer in a continuing series, Lewis Mumford HON AIA, today's best-known critic on man's environment, has honored the memory of the man who directed the AIA's affairs from 1949-60. Edmund Randolph Purves FAIA was an architect, a soldier and a statesman who brought about a more cooperative relationship between government agencies and the architectural profession. Active in chapter and state association work, he was a regional director from 1938-41, when he joined the headquarters staff as its Washington representative. He served in World Wars I and II and then became director of public and professional relations of the Institute and, upon the retirement of Edward C. Kemper, executive director.*

IT HAS BEEN EXPLAINED that the "Cities of the New World" theme refers to the geographic New World, the Western Hemisphere, and not to the New World of science and technics which was opened up at the same moment in history. With due respect to those who have properly sought to emphasize our territorial and historic unities, I find, as a historian, that it is impossible to separate these New Worlds. The archetypal models for our mechanical New World were already in existence when Columbus set sail, and long before the massive industrial changes produced by steam, coal and iron, they had wrought a far greater change, not just in the physical environment but in the human mind.



In the very decade that the New World was officially discovered and claimed by European governments, the leading spirits of the time saw in both New Worlds the beginning of a great human transformation. It was in those terms that

Poliziano, the great Florentine humanist, characterized the coming age and a little later Campanella, the author of an early utopia full of prophetic inventions, observed in a letter to Galileo:

"The novelties of ancient truths, of new worlds, new systems, new nations, are the beginning of a new era."

There were both positive and negative reasons for these New World hopes; and as to the latter, it was plain that Old World civilization had once more reached a terminus. That civilization, if viewed in the light of its actual performances—not its ideals or its pretensions—has proved incapable of further development on its original terms. All the magnificent achievements of Old World culture, in law and order, in art and architecture, in religion and abstract thought, had been fatally undermined and repeatedly destroyed by having been set from the beginning upon treacherous human foundations. From the Pyramid Age on, every historic civilization had been based on a monopoly of power and authority by a self-appointed minority, who treated war, slavery, regimented labor and class exploitation as the necessary price of man's higher development.

Despite repeated attempts to correct these chronic defects, the original pattern of the Old World order remained in essentials unchanged. Even the moral authority of the high religions after the seventh century B.C.—Buddhism, Judaism, Confucianism, Mazdaism, Christianity, Islam—had failed to re-establish civilization on a sounder basis. But at the close of the Middle Ages in Europe a new remedy suggested itself, one that physicians have often turned to in desperation when their usual treatments have failed: namely, a long ocean voyage and a complete change of scene. And in one mind after another, among both dreamers and practical men, the notion arose that a fresh start might be made by migrating to the Western Hemisphere and beginning life all over again, exploring new habitats, making new choices, following new paths.

Looking backward, we can now see that the proposal to wipe the slate clean and begin afresh in the New World was based on an illusion, or rather a series of illusions. As in the typical myth

of Robinson Crusoe, survival in the New World was possible only if valuable lumber and tools could be salvaged from the European wreckage and used to shape the raw materials that here lay so abundantly at hand. But willy-nilly, the new settlers brought with them the very practices that for 5000 years had hampered human development—only to find that the same Old World institutions, slavery and war, were already entrenched here among the more civilized peoples: the Maya, the Aztecs and the Peruvians. In the act of conquering the Americas, the invaders imposed their Old World vices, and in turn disdained and cast aside many precious cultural gifts that the New World actually offered. When Albrecht Dürer beheld the marvelous works of art sent by Montezuma to Charles the Fifth, he wrote: “Never . . . have I seen anything that warmed my heart so much as these things.” But as you know, it took four centuries before Dürer’s feelings about the indigenous art were generally shared.

The hostility that the European displayed toward the native cultures was carried over, at first, into his relation to the land: the immense open spaces of our continent and all its unexploited resources were treated as a challenge to unrelenting war and conquest. In the act of conquering nature, our ancestors treated the land as contemptuously and brutally as they treated its original inhabitants, wiping out great animal species like the bison and the passenger pigeon, mining the soils instead of replenishing them, cutting down the primeval forests, even the great sequoias, and breaking open the prairie, instead of setting part of this primeval landscape aside as a special New World gift that could never be replaced. We did not learn how precious that gift really was.



Yet the hope first expressed in the 16th century was not without a genuine foundation. The New World expanded the human imagination. In its vastness and geographic variety, in its range of climates and physiographic profiles, in both its wildlife and in the treasure hoard of cultivated food plants and flowers that we owe solely to the original neolithic cultures, the New World was a land of promise, indeed a land of many promises, for both body and mind. Here was a natural abundance which promised to lift the curse of

both slavery and poverty, even before the machine lightened the burden of purely physical toil. The belief that a better society would be possible in the New World stirred company after company of immigrants, from the Jesuits of Paraguay to the Pilgrims of Massachusetts. Thus, until almost the end of the 19th century, the secret name of the New World was utopia.

This sense of continually unfolding human possibilities, which was evoked by the landscape of the New World, gave a special lift to Thoreau’s line: “Who would not rise to meet the expectation of the land?” That New World utopia took many forms, but by the 19th century it had come to rest on three implicit assumptions. The first was the biological premise that man’s life is closely attached to nature and can be lived fully only by entering into an understanding and loving partnership with nature. The second was the mechanical premise that the exploitation of nonhuman sources of energy, through science and invention, is essential toward increasing man’s mastery over his physical environment and breaking down the purely physical barriers to further human cooperation and communication on a planetary scale. Finally, it rested on the human premise that the goods of every culture, both spiritual and material, must be offered freely to all its members, and eventually to all mankind.

All three of these assumptions, at least when taken together, were sound; and though we are still far from achieving them, they constitute what we may honestly call the New World promise. These three underlying beliefs were not explicitly formulated and did not come fully into consciousness until the 19th century. In the end, though they modified Old World beliefs and institutions at many points, they never fully displaced them. Yet there was a moment, at least in my own country, and particularly in one region of that country, New England, when it seemed that the potentialities of the New World would actually be realized in every area of life, as one by one the Old World barriers between peoples and between economic classes were breaking down and a new aristocracy of the spirit, open to all men, was arising.

What Van Wyck Brooks called “the flowering” of New England took place between 1820 and 1860; and it was then that the fresh experience of the New World at last took shape in the mind. This was a period when a Harvard graduate



named Thoreau, who gained a living as a pencil maker and a surveyor, found the leisure to write his classic "Walden"; when a youthful sailor and farmer, Herman Melville, wrote the tragic epic of "Moby Dick"; when an unschooled woodchopper and country lawyer could become a national president whose moral insights and humanity were as profound as those of Marcus Aurelius. In an Emerson, a Whitman, a Lincoln, the New World north of the Rio Grande—I regret that I cannot speak with authority of the southern parallels—produced its fruit, a New World personality.



Almost all that is truly original and humane in architecture and planning in the United States derives directly or indirectly from this brief period of integration. From Thoreau and Olmsted came our national parks and our wildlife reservations; from George Perkins Marsh, the author of "Man and Nature," and Major Wesley Powell, came our conservation movement and our insights into natural and social ecology; from this common fund of ideas came the fresh forms of parks, parkways and parklike settings for cities, beginning in 1869 with Olmsted's Riverside and culminating in 1929 in the Radburn plan of Henry Wright and Clarence Stein, with its equal respect for communal, mechanical and biological needs. And from the same sources came the domestic architecture of H. H. Richardson, Frank Lloyd Wright and Bernard Maybeck. A fresh feeling for nature and for man's intercourse with nature characterized these achievements.

What we have to explain to ourselves now, as we look around our New World cities and regions, is why, in spite of many brilliant single works, we have made such a mess and a muddle of our opportunities? Why, with our increasing power to exploit natural resources and technological inventions, has there been such a loss of individuality and character in our urban environment, such a failure to conserve and utilize all the dazzling variety that nature, to begin with, offered us? Why were the old New England towns, even Greater Boston itself up to 1895, better urban forms than the latest Back Bay urban renewal projects? Why are those Latin-American cities that were built according to the laws of the Indies, with their open plaza in the middle, still a more

humane environment than, say, Brasilia? Did we promise too much for the future or did we forget too much of the past?

One naturally hesitates to give too simple an answer to these questions; but surely one of the obvious reasons for our failure is that we have been overweighing the very component of the New World promise that the framers of this program sought to eliminate from this discussion: the New World of science and technics. Our leaders have been trying to create a substitute life out of the machine, and have subordinated the character of the landscape and the needs of its inhabitants to the dynamics of mass production and the exploitation of technological power, treated as if this were a valid human end in itself.

Now among North American scholars it is customary to smile patronizingly at the romantic idea of believing that both wild nature and the cultivated countryside are essential backgrounds for human development. This bucolic idyll, as the apologists for Megalopolis like to call it, is supposed to contrast unfavorably with their own inverted romanticism of living, not according to nature but according to the machine; and the machine worshipers show their hatred of nature by turning every landscape into an urbanoid wasteland paved with multilaned motorways, parking lots and cloverleaves, with rubbish dumps and motorcar cemeteries, in which buildings, low and high, are thrown almost at random without respect to any human purpose except to absorb the products of an expanding economy, whose affluence so largely takes the form of organized waste.

Yet even these inverted romanticists cannot entirely ignore the older passion for nature which still survives as an essential part of our New World heritage; for they have invented a prefabricated substitute for the wilderness, or at least an equivalent for the hunter's campfire. That ancient paleolithic hearth has become a backyard picnic grill, where, surrounded by plastic vegetation, factory-processed frankfurters are broiled on an open fire, made with pressed-charcoal eggs, brought to combustion point by an electric torch connected by wire to a distant socket, while the assembled company views, either on television or on a domestic motion pic-



ture screen, a travelogue through Yosemite or Yellowstone. Ah wilderness! For many of my countrymen, I fear, this is the ultimate terminus of the New World dream.

Against such a defective vision of life, a more organic view of man's place in nature, based on historic and prehistoric realities, has no need to bow respectfully, still less to blush in embarrassment. Those who belittle the importance of the natural landscape and the regional habitat overlook the fact that the discovery of the complex interrelationship of organisms, functions and environments is one of the masterly achievements of modern biology: more significant for man's further development than the most spectacular flights of nuclear physics or computer technology. For the first time since the neolithic period, man has made a beginning of understanding the biological properties of a life-sustaining environment.

This insight into the realities of organic existence has opened up a true New World. One of the most important discoveries of biological science is that man's creativity is only a minute, specialized fraction of nature's immense creativity, and yet man's own ever-increasing consciousness of nature's processes adds a fresh dimension to all natural events and makes his own cultural development a so-far ultimate term in a process that began many billions of years ago. The humblest living organism, we now know, is far more wonderful in its potentialities for growth and self-transformation than the most complex machine, since whatever seems lifelike in our mechanisms is a mere by-product of organic life and human culture.

But what, you may ask impatiently, has all this to do with our New World cities? And I answer: Just to the extent that this consciousness of natural functions and human purposes is absent from their design, they are not yet New World cities, in any hopeful sense of the word. When an invading species upsets the ecological balance of a habitat, as the Canada thistle did when it invaded the Argentine pampas, it often grows to gigantic proportions and curbs all other forms of growth. This is what is happening in our cities, now that one component of the New World promise, the machine, has become dominant, replacing human choice, variety, autonomy and cultural complexity with its own kind of uniformity and automatism. The result is an urban environment that is both biologically and culturally deficient.



If we are to produce humanly adequate cities, we must critically appraise the results of this one-sided technical domination. What kind of half-baked science has gone into the design of motorcars, which bring into our cities lethal concentrations of the very chemicals that cause heart disease and cancer? What kind of half-baked planning has deliberately broken down our efficient many-sided transportation network, based on the pedestrian, the railroad, the motorbus, and the private motorcar, in favor of a space-wasting, city-destroying system of monotransportation, based on the private motorcar alone? These and many other features of our urban architecture are both technological and social absurdities. Only one thing need be said about such cities: Those who have a free economic choice are constantly moving out of them—though they must sacrifice the social facilities of the city in order to ensure all too temporarily a better biological environment.

But a worse fate is in store if we continue to let technological expansion curb human purposes and flout essential human traditions. Anyone who wishes to know what lies ahead if the present tendencies continue need only examine the mechanical labyrinths that the so-called advance guard of planners have been presenting as the "cities of the future." A few years ago, the Museum of Modern Art in New York held an exhibition of such work, and if the designs shown there had been called "Prisons and Penal Colonies of the Future," they would still have been monstrous. These ideal plans showed cities built under water, cities suspended in the air, cities burrowed underground, or cities covered by immense geodesic domes—all of them using the most extravagant kind of mechanical and electronic apparatus to achieve the smallest possible human benefit, under a system so tightly controlled that no individual alteration would be possible.

Is it not time that we asked ourselves whether total mechanical control and total uniformity are in any sense human ideals? Whether they are not in fact just the opposite of the original dream that lured daring men to the New World in order to recapture some of the wild freedom of movement and choice that Old World civilization had harshly smothered? More than 15 years ago, in an essay on the "Social Effects of the Atom Bomb,"

I predicted that such dehumanized urban projects would be the inevitable response to the threat of nuclear extermination, unless the United States enlisted the help of all the nations of the world to protect mankind against the premature exploitation of nuclear power before we had rebuilt the moral and political safeguards our own country had demolished. But I was not sufficiently foresighted to suppose that anyone would be so insane as to think underground cities were desirable, and would put them forth, even in fantasy, as the last word in urban progress. If this is all that is left of the New World dream, I would propose to head a movement back to the Stone Age, to begin all over again. There is still more promise of life in the images on the walls of the Altamira or Lascaux caves than in these immature avant-garde designs, for all their semblance of scientific sophistication.

Now I cannot console you with the thought that this is just a fashionable aberration, which, like all fashions, will soon pass. For the fact is that cities designed to fit no human needs except those that conform to the machine are precisely the kind that are favored by our financial, industrial, scientific, military and educational experts—the new Pentagon of power—whose underdimensioned ideology now increasingly dominates our society. All that the planners who conform to these requirements are doing is to blow up into vast urbanoid mechanisms a variety of small-scale models that are already in existence. Witness our underground rocket centers, our battery-chicken farms, our stratoliners and, increasingly, our motorcars: they are all variations on the archetypal space capsule. And by necessity, a space capsule—a minimal environment permitting only a minimal life—is the precise antithesis of a rich, many-sided, exuberant, life-sustaining habitat, teeming with biological fulfillments and cultural possibilities.

Thus the mechanical New World to which we have increasingly committed ourselves turns out, when taken as our ultimate goal, to be the chief enemy of the territorial and utopian New World that raised men's hopes to such a high pitch four centuries ago. And yet so deeply has the myth of the machine taken hold of our age, so close does it come to being the only religion for which we are prepared to make sacrifices, that the most



imaginative architect of our time finally succumbed to it. He whose early work marvelously wrought into a unity the three aspects of the New World dream—the culture of the landscape, the free use of the machine, the full expression of the human personality—ended his life by designing the Machine Age equivalent of an Egyptian pyramid: a building a mile high, a kind of static space rocket. That design demolished in a single stroke all that was most deeply creative in his philosophy and his art. Thus mechanical triumphs that once seemed like an advancing wave of the future now turn out to be a deadly undertow.

But we are not doomed to sleep this nightmare out till its end; we have only to open our eyes to make it vanish. Life is real, life is earnest, and the space capsule is not its goal. In taking possession of the Western Hemisphere our ancestors mistakenly thought that they could trade time for space. All too eagerly, they turned their backs on the past, so that they might make a fresh start; and too many thought not only that mechanical progress would be a positive aid to human improvement, which is true, but that the mechanical progress is the equivalent of human improvement, which turns out to be sheer nonsense. The time has come to restore man himself, once more, in all his cumulative historic richness, his regional individuality, his cultural complexity, to the center of the picture, so that he may play his part once more as dramatist, scenic designer, actor and spectator in the unfolding drama of life. And the cities we build must give all of their citizens, at every stage in their development, a role to play and a dialogue in which to participate.

To achieve such cities, we must reverse the present order of our thinking, and restore those components of nature and culture that we have neglected in our one-sided preoccupation with financial profits, national aggrandizement and mechanical power. In nature, we must safeguard what is left of our primeval inheritance; in our culture, we must emphasize continuity as essential to all rational change; and in the depths of the individual soul, we must attempt to transcend the limitations of our time and our place by seeking what is eternal and divine—addressing ourselves to possibilities still unplumbed and to ideals that have still to emerge. There, and not through rocket trips into outer space, lies the New World that has still to be discovered and domesticated by the spirit of man. ■

## A TRIO OF RECEPTIONS



**Purves Reception:** Mrs. Edmund Randolph Purves chatted with the wife of President Odell prior to the Purves Memorial Luncheon. Also on hand for the occasion were the two sons of the late executive director: Edmund S. (at left with his wife) and Alan.

**Odell Reception:** North Carolinians gathered to honor a native son from Charlotte. Among the guests received by the Odells was Director Robert H. Levison, who earlier in the week presided at the state and chapter affairs meeting.

**Ketchum Reception:** The head of the New York Chapter AIA, Maximilian O. Urbahn, had some red roses for the wife of First Vice President Morris Ketchum Jr. FAIA, who assumed the presidency before the week's end. F. Allen Macomber, who heads the New York State Association of Architects, completed the foursome.



## Toward a New Scale

WHILE outwardly following more or less faithfully the script established by its joint planners, "Cities of the New World" went beyond the obvious comparison of the problems that are besetting the cities of the Americas. The late Adlai E. Stevenson, in accepting the honorary chairmanship of the Pan-American Congress, stated: "The nations of the Western Hemisphere share to a large extent similar problems of community growth and development. Virtually all the cities of the New World are concerned with combating the forces of unprecedented growth, deterioration and ugliness which are threatening to make our urban areas unfit places for the pursuit of the good life."

In the two sessions devoted to this theme, architects, scholars, historians, exponents of the New Frontier and now of the Great Society addressed themselves with wondrous optimism to a far more disturbing problem: Can the city be planned so that its evolution as a metropolis will be a progression toward a higher level of material and spiritual well-being for the urban dweller?

Displaying the poetic talent of don Quixote de la Mancha, some of the conferees mounted their Rosinante and set forth on their epic search for fair Dulcinea. Other speakers, with the superb loyalty of squire Sancho Panza, followed the charted course; not quite convinced of the vision, perhaps, but nevertheless sure of the reality of the quest. From this—in which our squires dutifully proved that the cities of the Western Hemisphere had a common point of departure, developed common problems and had common objectives—emerged the quixotic persuasion that the ideal city, this magnificent artifact, is within reach if the energies of society are mobilized, with the architect somehow showing the way or at least playing a major role.

For so vast a subject, many assumptions had to be made and various limitations imposed. The

major premise of "Cities of the New World"—indeed, the *raison d'être* of the Congress-Convention—is the geographic and historic unity of both Americas. The validity of the theme's emphasis on this unity was established in Dr George Kubler's description of pre-Columbian and colonial cities and in Martin Meyerson's address, "The Face of the Metropolis in the Americas."

•  
*Wherein it is shown  
that in origin and development,  
American cities have  
similar physical traits and  
common problems*

Both in its origin and development, the American city—pre-Columbian or colonial, Latin or Anglo-Saxon—is viewed by Dr Kubler as a spatial organization and as a historical duration with four qualities which are specifically American: *clarity, adaptability, regeneration and grandeur*. But for minor infractions, these traits are not only common to all the cities of the New World; they are in utter contrast with those of European cities.

The physical clarity of American cities is due to their spatial order and geometric regularity. Whether ancient or colonial, their groups of buildings are persistently planned from the outside, by outside imposition. "The mind is presented with a far clearer visual order than in European urbanism, where spontaneous clusters and gradual accommodations impose much less regular schemes."

Unlike European cities, American cities are more readily adaptable to changing needs. They are "prodigally spacious." Their modular grid allows indefinite expansion. Mobility is one of the main components of this adaptability. There is constant motion, and long distance travel is com-

monplace. "Unlike European mercantile cities, the new American cities served as bases of exploitation of surrounding regions."

Regeneration or revisionism is a trait of pre-Columbian vintage common to both Americas. Dr Kubler remarked: "The past is easily overcome and jettisoned; new forms are eagerly received; cities are subjected to radical renewal; novelty becomes an end in itself."

Finally, it is in their grandeur, in their extravagant size, that American cities are more readily identifiable, particularly when "those oversized gridirons" are juxtaposed to the huddling European towns.

The physical equation of the New England village square to the plaza mayor entails the second hypothesis innate with the theme that the cities of the New World share similar problems and have much in common that is eminently and uniquely American.

Mindful of the script, Meyerson elaborated the second hypothesis, and dwelled upon those features held in common among the cities of the Western Hemisphere. Like squire Panza, he has certain reservations. They are the asides expressed by Francis Violic (who read the paper), explaining that Meyerson "has not . . . brought into the picture the differences that often tend to set us apart and impede communication. Yet, I am sure he recognizes that profound cultural differences do exist, not only from north to south but from country to country around the Americas."

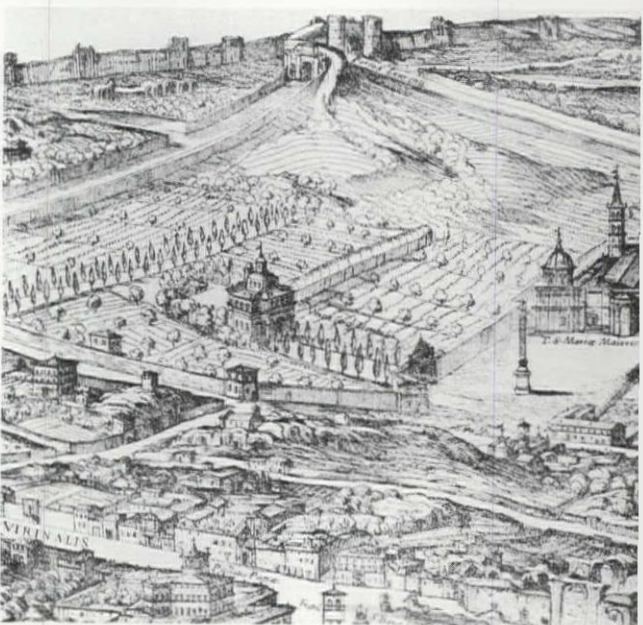
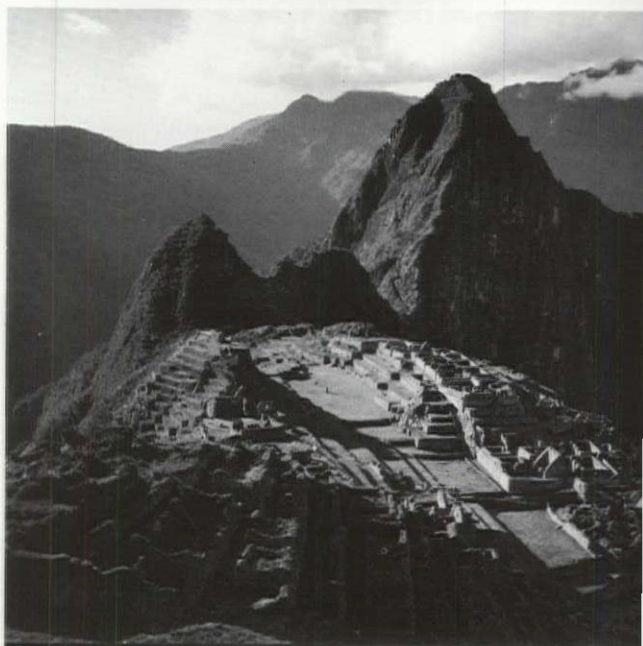
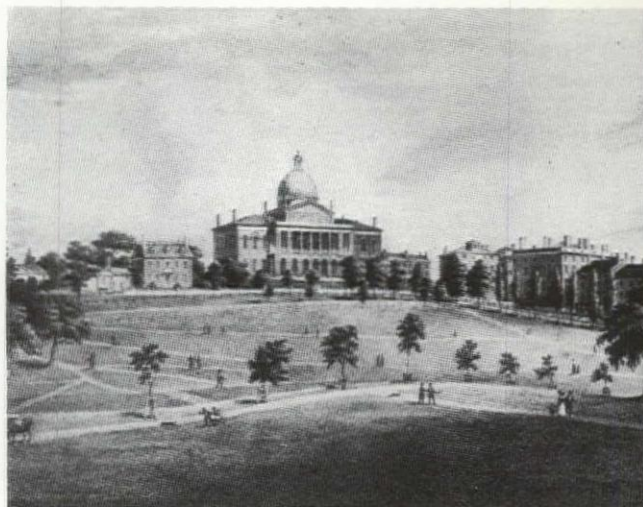
Yes these asides do not detract from the hypothesis. Instead, they place it in a proper perspective just as Panza's rustic views complement Cervantes' canvas of Spanish society. "And herein lies the value of Meyerson's message," concluded Violic, "that in seeing our system of cities as a total one, and in understanding the many common features and common problems, we will be able to share the deeper knowledge of urban life and of forces that give form to our cities. . . . In a common effort we can share in the exciting experience of producing great and varied cities in the New World."

Following are excerpts of Meyerson's address.

#### THE FACE OF THE METROPOLIS IN THE AMERICAS

The face is a clue to human character. We listen to voices, notice gestures, weigh deeds. But it is the face that we expect to be a revelation of inner convictions. We also expect the face to be responsive to transitory emotions and experiences. Thus we study faces for both individuality and diversity.

As it is with people, so it is with cities. The faces of our metropolitan areas become the symbols of character to strangers and to inhabitants, they become the vignettes of the complex whole,



*New world scale: The vastness of the Boston Commons (top), the geometry of Machu Picchu (center), a visual order not found in Europe's spontaneous clusters (bottom).*

they become the bases of recommendations or rejection.

Faces of cities are, of course, not human faces. The face of the metropolis is more a part of our unconscious than our conscious awareness.

What do we see when we study the faces of the metropolises of North and South America? First of all, we see open faces. Our cities are bold, revealed and not secretive. The metropolis of the Americas is flamboyant rather than reticent; it is painted on a big canvas with powerful colors rather than in delicate size or subtle hues. Each has some surprises in tucked-away spots. However, the unexpected plays a relatively modest role in our cities.

If the faces of urban North and South America are open, they are also what we might call young or middle-aged. Our urban areas have historic remnants and bear witness to the ravages and graces of age. There are traces of colonial past. But our cities are not as old as European ones. They are vigorous but they are not raw newcomers; they are established, but they are still in the developmental process. They need to renew and preserve, but they are preoccupied with the problems of new growth, new problems and satisfactions of new needs. The cities of Latin America are growing as rapidly or more than those in any other part of the world. Lima has increased in population from 600,000 in 1940 to an estimated 2 million, of whom 400,000 live in *barriadas* or shacks. Caracas has tripled its population since 1940. But it is not the fact of numbers to be accommodated in cities that interests us so much as the changes in the way of life.

In accommodating to urban changes, we see the cities of North and South America sharing certain common features and sharing a host of problems. The slums in Latin America were historically in the centers of cities and now are increasingly on the outskirts. Now, more members of the small but growing upper-middle class are choosing free-standing homes on the outskirts rather than apartments within central cities. However, when such developments occur in Latin-American cities, the single family suburbs are found in just one direction rather than in all directions as is common in North America.

In the case of transportation, U.S. cities formerly depended heavily on mass transit, and then the motorcar eclipsed communal travel. The Latin-American metropolis depends more on mass transportation, but the number of automobiles is increasing tremendously.

The economic character of North and South American metropolises are drawing closer to each other. The cities in South America had previously been service centers rather than industrial ones;

those in North America had been industrial rather than service.

Thus, if we scrutinize the faces of North and Latin American cities, we see that they are striving for a more mature harmony within themselves. They are moving to a more balanced set of offerings. But the faces of North and Latin American cities are troubled ones. They have not yet achieved balance in residential patterning, employment opportunities or transportation. They are striving to achieve visual grace and physical balance in their current development. Moreover, they have not solved the intense problems of poverty which are manifest in wretched housing, in inadequate sanitary facilities, in overcrowded and obsolescent schools, in crime, in starved or non-existent municipal services and facilities.

The cities in North and South America suffer from these distresses, but the weighting of them is different. The cities in the U.S. need more physical and visual improvement, while the cities in Latin America need more social improvement. They all are poor, but the poverty is expressed in different combinations of lacks and gaps and deprivations. Furthermore, in both, large regions are underdeveloped.

The ethnic heterogeneity of the Western Hemisphere gives the cities a vigor and type of elemental urbanity from the mixture of cultures which cities lacking this heterogeneity cannot achieve. North America is well known as the melting pot of the world. Latin America is not only Spanish and Portuguese, Indian and African; there are important contributions by Japanese, Hungarian, Italian, German and other settlers—and the mixture of populations has added new dimensions to urban life. The existence and interexchange among peoples from many diverse backgrounds has been very intense in North and Latin America, and it has made the faces of our cities more interesting and lively than places where the inhabitants are cut from the same cultural pattern.

Both Americas see in education the ladder to the future. In the U.S. the incredible has been reached wherein within a decade more than half the families will have a member who has had one or more years of higher education. In Latin America, although that degree of consumption and production of education has not been attained, still at its income level there is a higher proportion of young people enrolled in universities than in most of the world. This turning to higher education has many implications for urban life, and many problems and opportunities unfold in regard to rising demands for amenities and urban offerings. Not only can changes in taste be expected from more people with more education, but also changes in urban patterns which favor different solutions to

problems of housing, land use, highways and transportation, and which favor the upgrading of municipal facilities and services.

The cities of the Americas have rejected the aristocratic models of Europe. Many of the metropolises have taken on a tone of *laissez-faire* in physical form. By not being subject to aristocratic tastes, there have been losses in terms of refinement in buildings and in civic design, for many of the most beautiful cities in Europe were the result of the interest of autocratic rulers. But what the faces of the cities of the Americas have lost in surface cosmetics in the past, they will gain, I am convinced, in character in the future.

We as professionals frequently look at the faces of our cities in terms of density, human scale, grouping of activities, varieties and richness of urban offerings. We look to see whether natural features of the site have been used to full advantage, whether the man-made interpretation of the urban situation has been optimized in relation of the metropolis to its surrounding hinterland or in relation to other large and rival communities. We look at the quality of buildings, etc. These are all excellent criteria, and I would not suggest discarding these ways of scrutinizing our metropolises. I just suggest that we add other lenses to give us more insight into the workings of cities and to give us additional ways of communicating enthusiasm for urban character to the general public. We ought to use lenses which are posed in familiar terms and which will lead those who are not visually trained to recognize the visual significance of the urban environment.

When we as professionals want to alter or add to a community, when we want to help reshape its civic design in individual pieces or in broad sweeps, we ought to be concerned with the functions of the metropolis in an imaginative way. We ought to study our environment to sense how and why decisions were made on facilities and services; and to see whether the sum total of these decisions produces a coherent whole; and what is more, whether it produces an attractive whole.

We need a factual understanding of our communities—we need to know how people use the metropolis—but we also need a humanistic, almost a poetic, understanding as well. We have so often been accused of impracticality, of being visionaries, that today many of us retreat into practicality, and place our faith in technology, rationality and fitting within a time and money budget. I urge these paths; but I do not see how we can interpret the face of a metropolis nor help it grow in character with computer-type guidance alone.

If we are willing to ask ourselves questions about the origins of decisions, then we can help make the general public more sensitive to the

physical environment. We need a citizenry in the Americas which will search out the image it wants of itself. A face is not skin-deep; it is a reflection of character [*end of quotes*].

Meyerson did not limit himself to the theme's second hypothesis. He also briefly sketched ways by which imaginative solutions to common problems of the two Americas could be reached. Like Udall and Sert, Meyerson suggested that "we professionals" communicate the enthusiasm of our quest to the general public. Like Heckscher, he exhorted architects to question the origins of decisions and the programs which propose to reshape our communities. Like Mumford and unlike Villanueva, Meyerson to a degree limits the role of technology. These measures were further explored when our dons set out on their quest for the fair city.

•  
*In which our heroes joust  
with their particular windmills and  
encounter other obstacles*  
•

The conferees showed in their own way that they had the quixotic talent to address themselves to their own set of villains barring the way to Dulcinea. And they established one of the significant points of the joint sessions: Cities may be revised or renewed, and with proper guidance become the centers of the envisioned Great Society, the promise of the New World fulfilled. No less important is the implied corollary that the city is not only the necessary vehicle but also the generator of civilization. The very term *metropolis* signifies *mother city*. To Peruvian architect Ortíz it becomes "the focal point of an area, the highest material and spiritual expression of a nation . . . a characteristic of our civilization and indeed its very expression."

It is to this corollary that Carlos Raúl Villanueva HON. FAIA addressed himself in the first part of his "State of Cities in the Americas." Not so long ago, it was fashionable to damn the city as the unnatural habitat of evil and so, doomed to die by its own venom. In marked contrast to this endemic attitude, Villanueva repeats again and again: "The city is an absolute reality . . . necessary indeed since the complex productive and cultural structure of today's man (and even more of tomorrow's) cannot possibly be developed outside the reality of the metropolis." Urbanization is inevitable. "If experiences, experiments and utopian ideals are arranged chronologically," Villanueva remarked, "one truth becomes evident: Man is an urban, not a rural being. The state of man on earth definitely is that of a city dweller, inextricably tied to the urban phenomenon."



The existence and scope of the new urban phenomenon in Latin America was demonstrated by Luis Ortíz de Zevallos in his case study of "Lima: Rising Metropolis." Its problems are universal ones affecting the entire civilized world. Yet certain aspects of the problems are peculiar to the cities of the New World, and to the South American capital cities in particular. Ortíz cited, for example, the wide gap which exists with the cultural and economic attainments of these cities set in the midst of underdeveloped and often backward areas.

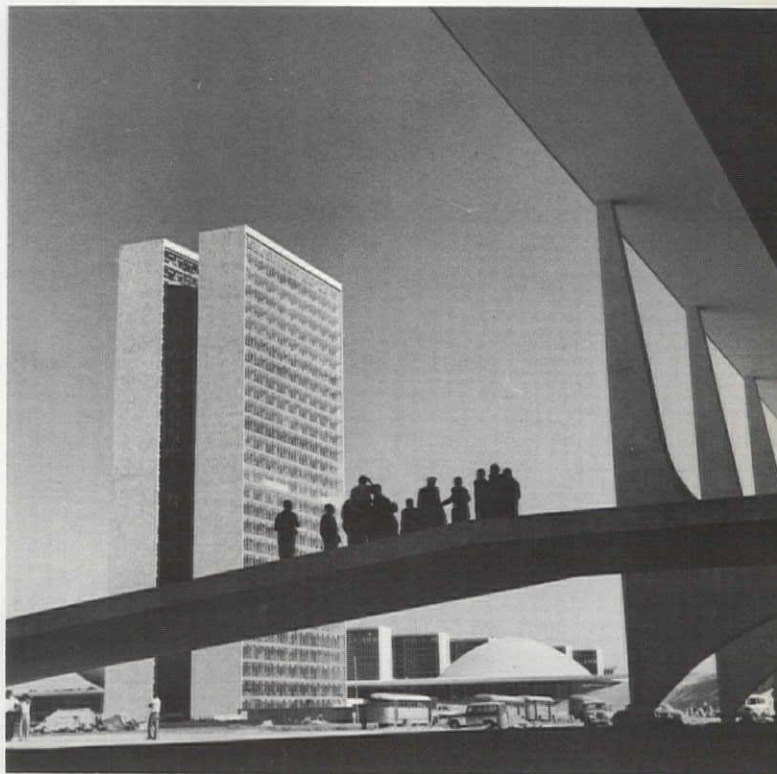
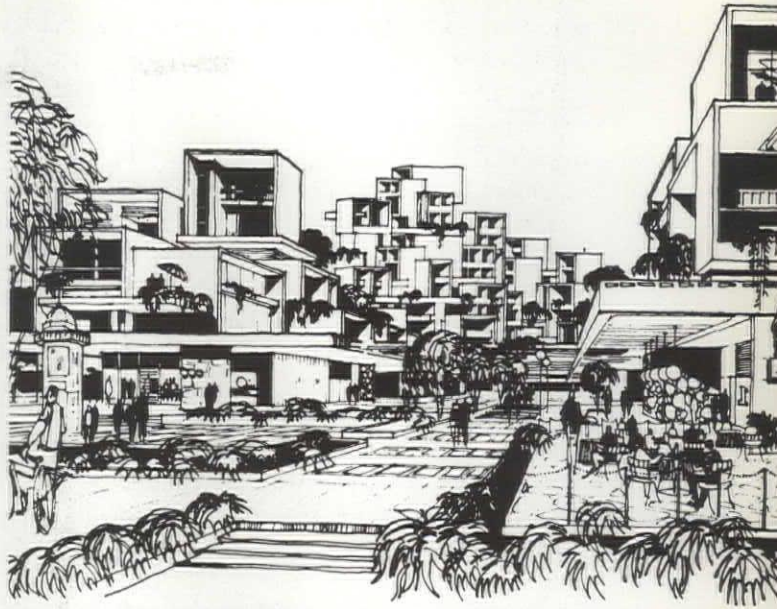
Lima has become a rising metropolis, less and less able to adapt structurally to the impact of its expansion. It has the universal features of the urban phenomenon with its own local flavor. The scope and the inevitability of the urban phenomenon set the stage on which the knights of the conference challenged their particular windmills.

The validity of the small city was challenged by Villanueva. Nostalgia and tradition notwithstanding, the need is for an urban structure, flexible, versatile, of an "utterly new style and scale." Once this phenomenon is recognized, the chaos, blight and poverty which characterize urban concentrations may be eradicated. But "the instruments of control and design must be changed"; new means and new methods must be invented.

To Villanueva, man's new urban plans must be not only more scientific and more thorough, but also in "such advanced and radical terms as he uses, or will use, in the fields of technology, artificial satellites or interplanetary ships." The total combination will provide a new basis for a better city; a functionally efficient city which can offer, perhaps on a different scale, the richness, variety and intensity of the social life which the boulevards of Paris, the plazas of Madrid or Athens, the commercial centers of Amsterdam or Marseilles have provided. "For the new phenomenon, new tools; for the new scale, new measures."

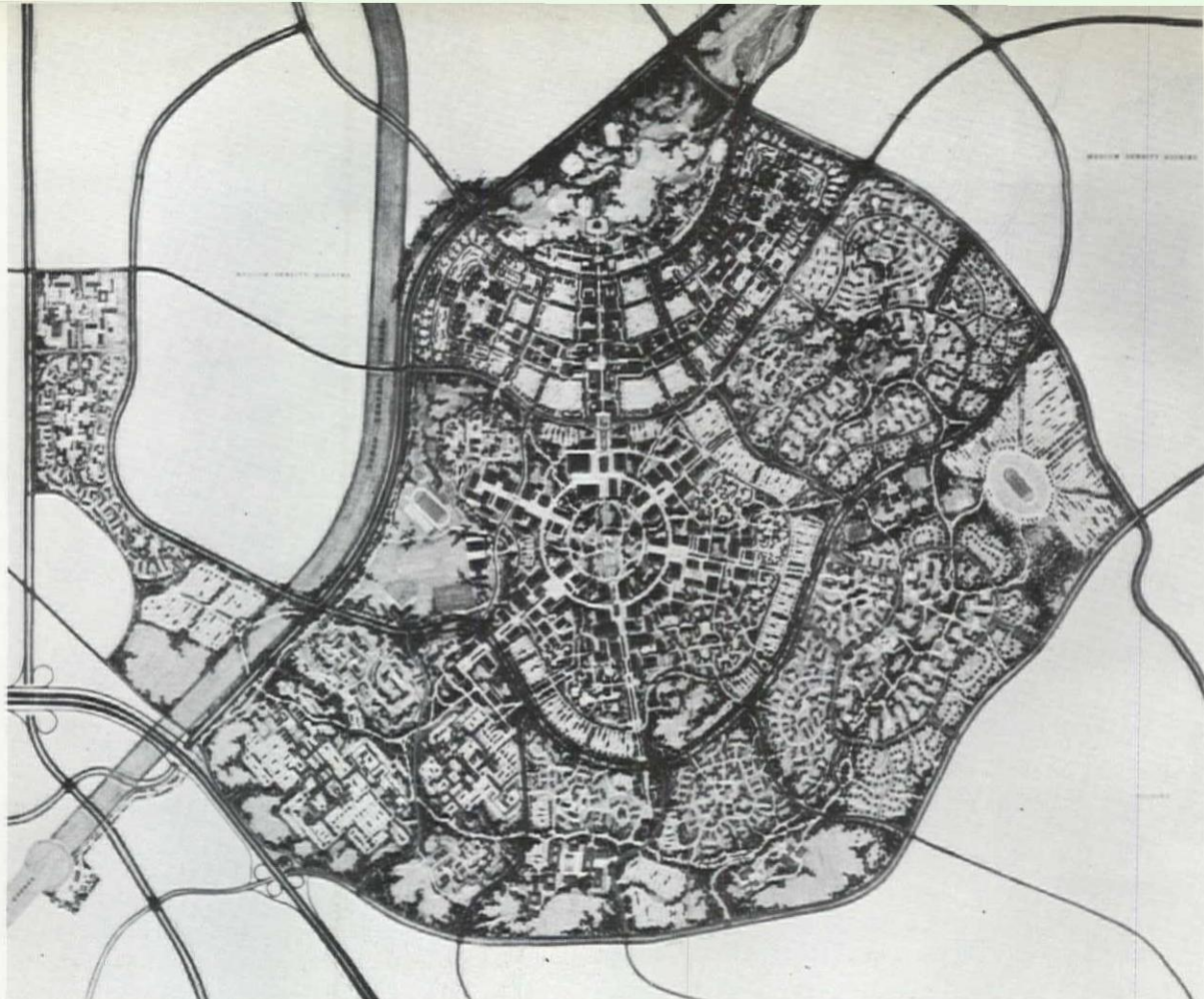
The conference readily accepted Villanueva's premises of a new scale and new measures. It did not, however, espouse his functional and technological criteria. Indeed there seemed to be accord with Mumford's long-established views that Prometheus should be chained, the length of the chains varying with each speaker.

Paul Damaz, for example, thought that "urbanism . . . seems too often to have been carried away by dogmatic functionalism. It has become a science of figures." Meyerson decried the easy escape to practicality and functional requirements to explain unimaginative solutions. Dean Sert explained that he is "not attracted by grandiose plans." His main concern, as was that of many of the conferees, was the evaluation of the needs of man today. Similarly Heckscher perceived



*A question of scale: Pereira's cascading communities or Brasilia's monumentality? For the new phenomenon, new tools, new means and new methods.*

the effects of uncautious acceptance of Villanueva's new scale: "The machines that free us tend also to dehumanize us. The growth that intoxicates us seems always at the point of getting out of hand." The prospect of vast building efforts carries with it the threat of control by large bureaucracies. The resulting inefficiencies and questionable values are inherent in the very space program which Villanueva proposes as a guide. This danger is one of the windmills challenged by some of the knights of the conference.



*Pereira's Irvine Master Plan: Emphasis on form and on esthetics are the qualities of humanism.*

It was the consensus that the immensity of the task in which, according to President Johnson, the entire urban United States will be rebuilt within the next 40 years, obviates any masterful solo performance. There was agreement that this goal could be realized only if the resources of the New World are mobilized in this giant undertaking. To Meyerson and Carl Feiss FAIA, it will require the positive participation of the lay public. To José Sert, it entails the development of new organizations and of new teams, requiring an entirely new orientation and training for the participants. Who the leaders of this crusade will be varies with the emphasis of the program and the private sympathies of the speakers. It is generally felt that the architect will be, if not a de facto leader, at least one of the main determinants of its master plan. In the very least, the architect will coordinate and realize the elements of the plan.

Dean Sert summarized the variety of opinions: The leaders will come at the right moment and say what has to be said. They will perhaps vary with the nature and phase of the work. At one time it may be the financial wizard; at another, the sociologist.

The role of the architect and the tasks he must perform in this great adventure were explored in greater detail by Secretary of the Interior Udall.

"We have," he asserted, "the materials and machines to rebuild the urban United States with

style and distinction if the designers will only assert themselves and forge a new partnership with our public men and enlightened leaders of industry." Such partnerships are not new. Where they have developed, there have been successful first steps in the renewal of cities. The mobilization of the country's resources is possible now. "The overriding issue at this point is whether we are wise enough to seize the opportunity before us; and your profession will do more to determine that answer than any other group in our land." To mobilize these resources into one single-minded and overriding purpose, Udall outlined the talents and qualities architects could bring into play.

One element is the already discussed idea of teamwork. There must be a complete alliance of the various related disciplines: planners, engineers and landscape architects—an alliance which requires participation of "political officeholders and business executives: the decision-makers."

No less important is the alliance of the profession with the final arbiter: the general public. What must be brought into play is its visual awareness and demand for a better environment. A third element is the "magnificent arrogance of your great late master, Frank Lloyd Wright. The American people, I am sure, are ready to accept a dash of arrogance in the architects."

Another criterion is the active participation of architects in the affairs of the community, to which

they can bring the disciplined skill and versatility needed at all levels of government. Needed also is their determination of undertaking projects which are worthwhile. "If you can't replace a building with something finer and more meaningful, convince your client that he should leave the old one alone."

Finally, Secretary Udall urged architects to share and communicate Jefferson's sense of the cultural importance of architecture and its universality. The architects' highest contribution to the creation of the Great Society, in Udall's opinion, will be the adoption of the motto and goal quoted in part from Jefferson: "We owed it to do, not what was to perish with ourselves, but what would remain, to be respected and preserved through other ages."

The quest for Dulcinea cannot rely solely on the mobilization of the country's talents or through theoretical analysis alone, as Sert pointed out. In any noble experiment, there is not only a need for research but also for physical demonstration. There is the long and necessary process of trial and error to test the validity of the assumptions devised and the appropriateness of the solutions derived. This particular aspect of the quest for the fair city is the way chosen by William Pereira FAIA in his illustrated "Future Prospects of Urbanization."

Three recent urban schemes located in southern California were the means selected by Pereira to bring out the possible ways of resolving the current urban crises of the two Americas. To Pereira, the cultural duality of the terrain, its natural affinity to its Spanish colonial legacy and tradition as well as its northern aspects, provide a unique opportunity to test three different propositions which could be valid to both Americas.

Each of the three projects, in its own way, suggests possible avenues for further exploration. One of these projects, the 93,000-acre agricultural empire of Irvine Ranch, supplied the conference with a site which fulfills the criteria for the development of a new urban center. According to Pereira, it has a critical mass large enough to counteract the spheres of influence generated by metropolitan Los Angeles. It is large enough to provide its own land uses. Its master plan reflects the opportunities and limitations with which urban centers must cope: the pressures on fringes, the topographical limitations and the potentials of special features—in this case, a major university campus.

More limited in scope but with its own tough set of problems is the residential community of Mountain Park. It is a large tract of undeveloped land within the city limits of Los Angeles. It suggests an alternate path away from the Drearyvilles

of orthodox bulldozer-bedroom developments. Instead, Pereira plans a series of small villages with "cascading houses" creating a configuration remarkably faithful to the topography. These villages are connected by a "green necklace" of parks. The inclusion of small business centers gives the development a sense of unity within a visually delightful environment.

Other communities may, by their propitious location, provide services for which they are particularly adapted. Pereira's scheme for Catalina Island makes full use of its asset as a recreational destination for seafaring mainlanders to give to the development a self-sufficiency not found in the usual suburbs. Especially designed windows and other architectural elements reinforce the physical unity of the new community.

Large or small, these projects echo to a degree Villanueva's proposal for a new scale. But, like Heckscher, Meyerson and Damaz, Pereira places limits on the role of the scientific process. There are, as he explained, two distinct professional approaches to the problem. "The first is that offered by the slide-rule and computer, that projects the immediate past to provide a foreseeable future, and extrapolates existing conditions to help formulate new ones. The danger here is the preservation of previous errors and the stultification of new and untried ideas. The alternative avenue open to the planner is to reach back into history for guidance but at the same time to approach the future as an opportunity to make history anew."

•  
*In which our heroes extol  
the virtues and other attributes  
of Dulcinea*  
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The many new methods and approaches explored thus far by the conferees were mainly concerned with the quantitative aspects of the urban phenomenon. The solutions suggested may be qualitatively defined but they were specifically designed to cope with the inevitability of metropolitan growth and the rapidity of change in the urban pattern. In August Heckscher's "The Emerging Society and Its Potentials," the conference concerned itself with the qualitative expressions of the phenomenon.

Can the inevitable growth of cities be planned so that it will become a progression toward higher levels of material, spiritual and esthetic fulfillment for the urban dweller? Can the cascading changes in the urban fabric be steered so that they become the forces of a logical evolution toward a better physical environment rather than the unleashed

forces of a revolution? These overriding questions were discussed by Heckscher in his address, excerpts of which follow.

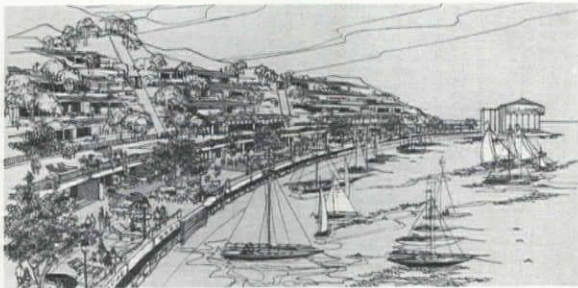
### THE EMERGING SOCIETY AND ITS POTENTIALS

The architect lives, like the rest of us, in an age which can only be described as creative and wonderfully exciting. All around us are signs of growth. A new spirit of equality brings with it a wide option of choice, a sense that the human being has capacities hitherto unfulfilled, or at least fulfilled by the very few. The energies which the machine puts at the service of man promise him not only untold wealth, but untold freedom from material care.

Within the next generation or so the face of the globe will literally be made over. The design of individual structures is giving way to the design of cities; and beyond that lies the design of the environment in the widest sense: the whole habitation of the race of man.

It is easy to become giddy with optimism. It is also easy, if one shifts one's perspective ever so slightly, to be impressed by the darker side of the picture. The machines that free us tend also to dehumanize us. The growth that intoxicates us seems always at the point of getting out of hand.

We are at a point where the forces we think most characteristic of modernity are still in a comparatively benign state of development. But those forces could quite rapidly change their aspect, becoming violent and destructive as they overflow the banks which have contained and



*A sense of purpose: Crescent at Avalon, Catalina Island*

disciplined them. It is quite fascinating to see advertisements which invite the crowds to come and enjoy at the World's Fair the spectacle of illuminated figures charting, moment by moment, the U. S. population explosion. We can still find pleasure in the fact that we are a growing population. But how long will that be before it becomes—as it has already elsewhere—one of the grimmest and most forbidding realities of the time?

In the same way we take delight in huge building programs. Yet the growth of cities can quite literally become cancerous. In the less developed countries, cities are being filled with refugees from rural slums. And certainly we shall begin to take

a new and more somber view of the building explosion when, like the population explosion, it begins to outrun the bounds of human values and rational choice.

To shape and reshape living communities, to create for man new homes where the old ones have proved inadequate to his hopes and needs—that is one thing. It is entirely different to build feverishly, under inhuman pressures, communities which lack vital ties with the past. To be compelled to build when the builder no longer knows with any confidence for what purpose he builds, when he has lost the deep instinctual feelings of what makes life satisfying and pleasurable—that is to be in a kind of hell.

Looking back across modern history, one sees the lines that mark the growth of civilization moving in a steady pleasant upward slope. Population, urbanization, education, science, speed of travel and other indices rise agreeably from the thirteenth century to the nineteenth. And suddenly the pattern shifts. The lines of growth make an almost vertical ascent. They shoot upward and leave us of the present age dangling and tumbling in space.

The use of familiar words still permits us to mask the deep revolution that has occurred. We speak of change and of progress as if they were roughly the same thing. Actually the difference is immense. The passage from the period of the upward slope to the period of vertical climb alters everything and makes the contemporary period unique.

The question we face is simple and startling: Can the present vertical rate of change conceivably continue? Will it level off and resume the pattern of earlier centuries? Will it turn sharply downward, with population falling off, science deteriorating, cities being evacuated? Or will it, as Roderick Seidenberg has chillingly suggested, bring us perforce to long epochs of post-history when man exists in a permanent, unchanging organism, like the bees, the ants and termites, adapted to a condition which permits no deviation or further development?

We cannot accept the hypothesis of destruction amid a final cacophony of senseless change. Nor can we accept the equally cataclysmic vision of becoming fixed in the icy permanence of some final state. It would be nice if we could conclude that we can simply keep on growing as we are now. Yet logic tells us that the vertical and explosive rate of growth on all the graphs of civilization cannot extend indefinitely.

Where are we then? We are at the point where we must begin to think very seriously about bringing under control the explosive force of modern change, and of making it answer once more to the



*A common problem: Barriadas—North American style. For the new scale, new measures.*

name of progress. In place of driven formless growth, we must seek patterns that make sense to man in terms of his personal fulfillment. In place of things done for their own sake, or under compulsion of anonymous forces, we must seek to do the things that minister to human needs. In this new course the architect can—indeed he must—play a crucial role.

Let me begin by saying that I have never known a successful architectural project which did not involve a change in the program which was submitted to the client. The successful plan or design has almost invariably evolved from taking a stated program and looking afresh at the true needs implied. This approach marks the great men of the profession. It can, if extended more widely, save us all from much purposelessness and misdirected change.

Throughout our society there is a fatal tendency to accept whatever is superficially thought to be necessary and then to supply it with great technical proficiency. A re-evaluation of what is required in the name of humanity and good sense might help us begin to control the dizzying spiral.

Second, the architect by definition deals with forms. I like to think of the word in its old Greek sense, not as the outward look or package but as the inward impulse which established the nature of a thing. The relation between invisible purpose and visible shape is the secret the architect or planner seeks constantly to discover. It is a search of potentially great significance in meeting the problem of the explosive rate of modern change. What our society must find is the means of constraining and disciplining forces which tend to be cumulative and self-generative, constraining them without killing the forward impulse. It can only do this by recognizing the need for form—form that perilously achieves balance between energy and discipline.

Finally, the architect can never forget that he is dealing with esthetics. The true beauty of cities emerges as a kind of byproduct from efforts to make them genuinely habitable and answerable to men's needs. But the stress upon esthetics is as a means of controlling senseless change. What is really wrong with the change for its own sake is that it becomes so inharmonious and so unbalanced. It permits certain parts of man's nature, essentially the technical and manipulative part, to achieve ascendancy over the rational and philosophical faculties. The result is quite literally a deformation. The esthetic quality of architecture derives from its success in bringing technical requirements into proper subjection to ideal ends. If this esthetic sense could become part of law, of politics and business, we could well avoid moving from the present state of change described as benign to one that is essentially destructive.

These three qualities of architecture—the re-evaluation of needs, the emphasis on form and on esthetics—are essentially the qualities of humanism. In proportion as they prevail, there is hope for our civilization and hope for our cities. It is in our urban centers that our very being takes visible shape. What we are and what we may become is told in the patterns of traffic and circulation, in the outdoor spaces for refreshment and recreation, in the form of our public and private buildings. Yet the very fact that the cities are so dramatic a witness to the quality of our civilization, the fact that they are capable of being made and being made over, gives us hope. [end of quotes].

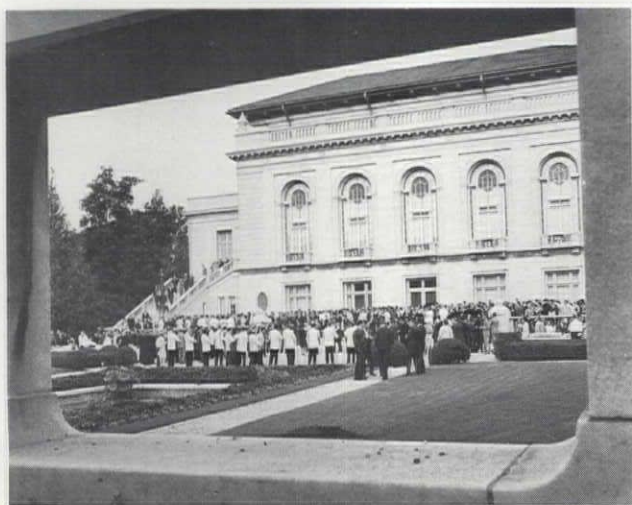
The vision of the ideal city has as many variations as there are quixotic beholders. Like all ephemeral visions, none of the attributes are precisely etched. The composite image emerging from the conference is more a suggested ambiance of wispy qualities. Dulcinea of the New World is a humanistic city.

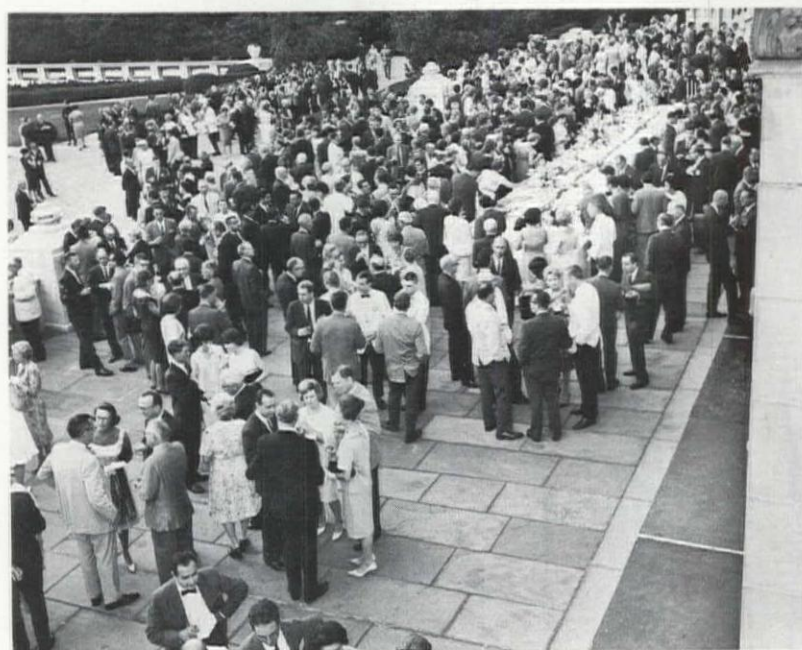
CHARLES THOMSEN, AIA





## THE PRESIDENT'S RECEPTION





**A Rare Night in June:** An early arrival at the Pan American Union was PHA Commissioner Marie C. McGuire, who received greetings from Executive Director and Mrs. William H. Scheick and President and Mrs. Odell. In referring to the headquarters of the Organization of American States, "A Guide to the Architecture of Washington, D.C." makes these comments: "Combined here are qualities unusual in a single building, imposing formality and inviting elegance. It is also a blending of the architectural styles of North and South America." Albert Kelsey and Paul Cret designed the structure, built in 1910.





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## Technical Considerations

“ARCHITECTS subscribe to what I call the ‘stardust theory,’” explained Daniel Schwartzman FAIA, who moderated both technical seminars. “When an architect designs a project that is considered outstanding, we feel that some of the stardust that is generated descends on all our shoulders. We also feel that we would like to hear directly from the architect the details of the project and its relation to his personal philosophy of design.”

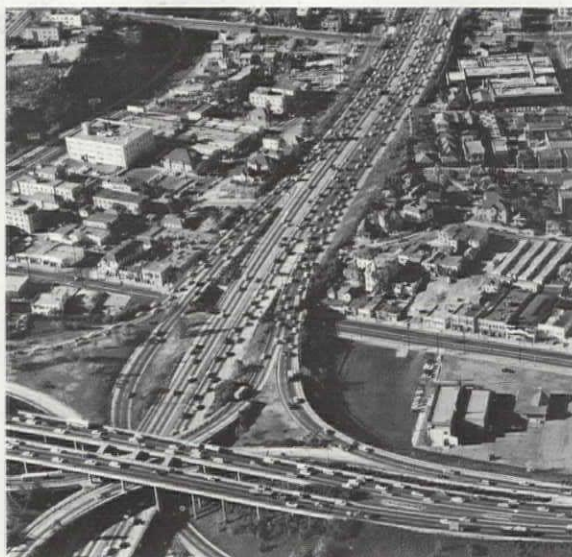
The seminars in particular gave visiting U.S. and Latin American architects a chance to share some of the stardust with their illustrious colleagues. Simultaneous translation triumphed over the language barrier despite minor inconveniences. (Draped with wiring and multichannel transistorized receivers, most spectators gratefully yanked off their headsets at the start of a speech in their native language.)

### HOUSING, COMMERCE AND INDUSTRY

Arq. Jorge Ferrari Hardoy of Argentina and his opposite number from the U.S., A. Quincy Jones FAIA, both deplored the ever-growing urban accommodation to the automobile. Their approaches to a solution, however, differed.

Hardoy spoke of splintering the present urban complex, with its satellite suburbs and exurbs spreading ever farther into the countryside, into “new towns” patterned after England’s Hook and Cumberland or Virginia’s Reston. One of the aims of his proposed reorganization of the urban structure, he said, would be to organize the city’s functions with the least possible dependence on auto travel. Rapid transit systems were the subject of much discussion and conjecture.

Quincy Jones, on the other hand, philosophically accepted the automobile as a fact of modern urban life. While stressing that he does not reject the idea of efficient mass transit systems, he said that extremely great population densities are necessary to support such ventures. As an alternative, he advocated use of air rights over highways, and subterranean spaces underneath, in order to increase utilization of the vast amounts of expensive land gobbled by traffic arteries.



The automobile isn’t the sole villain, however. A talk by Carlos Raúl Villanueva HON FAIA from Venezuela (read by colleague Leopoldo Martinez Olivari) pointed the finger at another, worse and even more ubiquitous problem—poverty. Describing the disorganized drift of poor country people to cities, Villanueva’s paper stated, “The enormous majority of our people has no fixed income—a stable income they can count on—which would

permit them to share with the government, on even the smallest scale, the astronomical expenditures necessary for decent housing."

One answer, he speculated, might be a more advanced technology, in which new materials and construction methods would be developed. The new technology, he said, must be accompanied by a new attitude free of the prejudices of the past—an attitude which would accept "completely unsuspected forms and designs."

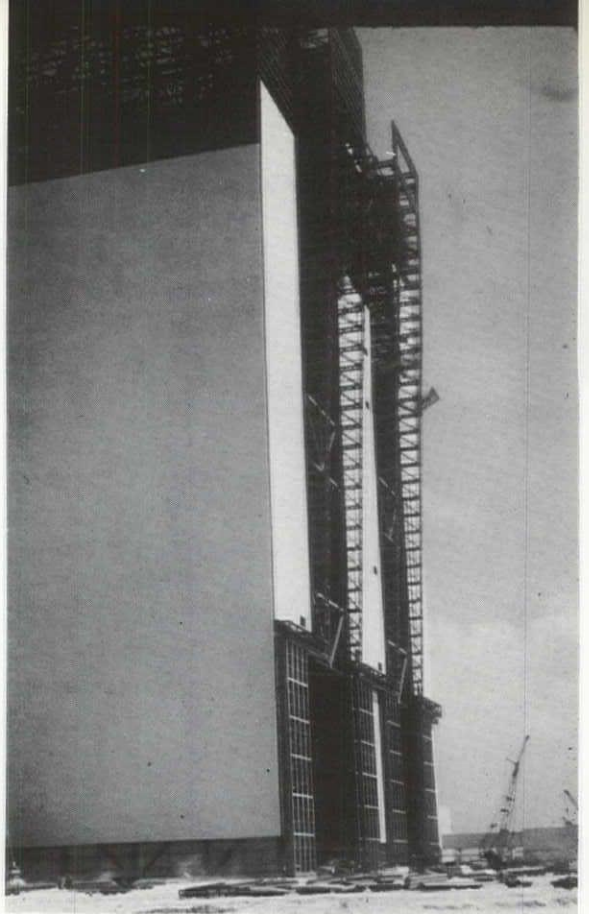
Minoru Yamasaki's World Trade Center, whose twin towers will someday dominate the skyline of lower Manhattan, was presented by Aaron Schreier AIA of the Yamasaki firm. The Center, designed for the Port of New York Authority, will contain—in addition to thousands of square feet of office space—commuter railroad and subway terminals, garages, shops, a hotel, headquarters for U.S. Customs, exhibit halls and a World Trade Information Center. A pedestrian plaza will provide ample strolling and gawking space, if anybody has the time or inclination.

Felix Candela HON FAIA (and an old friend from Mexico) was concerned with industrial architecture, and based his case for reinforced concrete shells on the premise that—within certain limitations—an economical roof design means an economical building. However, he said, the potential advantages of reinforced concrete factory roofs can be offset by the relative structural inefficiency of the material, if not handled to the greatest advantage.

Since formwork can represent a major cost item in the use of reinforced concrete, economies are achieved through the repetition of identical units, Candela said, pointing to a slide of a handsome roof consisting of a series of identical concrete shapes. Double-curved surfaces can take great stresses, and hyperboloids or hyperbolic paraboloids are a logical choice since their curves are actually formed by straight lines, so that building formwork is a relatively simple and less expensive business.

Port of embarkation for a Saturn space vehicle en route to the moon will be the Vehicle Assembly Building at Cape Kennedy. Maximilian O. Urbahn AIA, managing partner of the design team for the VAB, described the enormous structure as "a giant machine," and stated that it is the Free World's largest and probably most complex building.

"Here is a situation," Urbahn said, "in which human scale has to be abandoned." The VAB's very important tenants will not be people but Saturns. A building to enclose a completely assembled Saturn vehicle has to be 524 feet high. The doors through which the vehicles will move are 456 feet high and 152 feet across the base.



*At the Cape: A home for important tenants—Saturns.*



*In Connecticut: A regard for human emotions.*



*In Bogota: Another plea for the patient's welfare.*

After describing the project, and noting some of the requirements and limitations imposed by the incredibly complex activity which will take place in it, the architect of America's first moonport concluded, "The 20th century architect will be increasingly challenged by the complexities . . . of the space age. Through our efforts, we all must produce an environment in which the individual has freedom to travel and live, beyond the confines of this earth, and yet retain the dignity and meaning given us by God."

### HEALTH, EDUCATION AND RECREATION

Architects from both hemispheres mourned the loss of space and dignity from the urban scene. AIA set the tone with a preview showing of its film, "No Time for Ugliness," in which urban sprawl is contrasted with a few shining examples of enlightened planning and redevelopment.

Arq. Emilio Duhart HON FAIA from Santiago, Chile, was paired with Ernest J. Kump FAIA on the "education" segment of the seminar. Noting that Latin America holds a tremendous potential for human development among the disadvantaged, he cited the University of Concepción, Chile, as an institution which truly serves and belongs to the people of its city. Designed around a central plaza, Concepción provides a platform for distinguished artists and entertainers whose performances are attended by townspeople and students alike, all avid for cultural stimulation.

(Questioned later about the reception given such performers by residents of Concepción, he recalled the first presentation in the University plaza, at which great throngs of people—some of them dressed in rags—listened with obvious delight to a concert of the music of Bach, Haydn and their countryman Villa-Lobos.)

Discussing the pervading spirit of self-help among his people, Duhart remarked, "University students from Chile worked as volunteers throughout their recent vacations, on every type of school construction and the literacy program. In the more remote towns, after the day's work, students and countryfolk met for songfests and discussions, thus creating a sort of cultural extension program."

If it is to meet its responsibilities as a cultural center, he contends, the school must abandon its traditional mold—a building that dies each afternoon at five. He visualized the school at all educational levels as a "house of culture" open to the entire community during the appropriate hours.

With tongue in cheek, Kump characterized the university as "a warm place to hang out between high school and marriage." However, he hastened to add, it is much more. "An educational environment," he stated, "encompasses practically every

space or building function necessary in man's social complex . . . just as does a village, town or city. The university is actually a microcosm of a town or city."

Predictably, he declared in favor of regional design—"Traditions and forms that through the years have become a part and parcel of the personality of the society or region, related to it, and recognized as characteristic."

"In my considered judgment," he declared, "there is no international style. When I see expressions—in Cairo, in Madrid, in the U.S. from Florida to Maine to California—which carry no stamp and display no sympathetic ties with their locale, it strikes me as faintly ridiculous."

Edward Durell Stone FAIA who was to have represented the U.S. on the "health" panel, ironically lay ill in a New York hospital; he sent greetings and regrets to the architects assembled, adding that he was researching designs and construction of health-care facilities during his own incarceration there.

The Institute produced an able pinch-hitter in the person of Vincent G. Kling FAIA, who illustrated his presentation with slides of his University of Connecticut Health Center due to start construction next year.

Declaring "Technology for handling the ill has far exceeded our capacity for taking care of the human side of the patient's needs," Kling called many recent hospitals mere first aid stations, dedicated to curing physical ailments without regard for the emotional impact of the institution on the patient. A hospital, he said, serves—or should serve—many needs. It is a place to go when you *are* sick; a place to go when you think you *may* be sick; a "service station" for the maintenance of good physical health. It can also be a place for medical and paramedical education and for research.

The University of Connecticut Hospital will be all of these. The building, which will stand on a hillcrest looking eastward toward the skyline of Hartford, consists primarily of two interlocking curves. In-patient bedrooms are housed in two horseshoe-shaped pavilions which occupy a scant 10 percent of the total area; teaching, research and out-patient facilities occupy most of the space.

Arq. Gabriel Serrano Camargo of Colombia seconded the plea for consideration of the patient. "His room is the center of existence during his hospital stay," Serrano stated. "It is his reception room, his dining room, his library, his resting-place. . . . Psychological factors which affect him greatly—fear, irritability, frustrations, reactions to certain stimuli such as noise or color—these circumstances should be foremost in the mind of the

architect as he designs. The patient should never be considered in his hospital activities as an item for industrial processing."

Serrano's presentation centered around the Social Security Clinic in Bogota. He remarked that the urban central hospital is only the nucleus of a "solar system" about which revolve regional hospitals and rural health centers and clinics. In addition to the curative and socio-medical aspects of community health planning, he stressed the importance of preventive medicine. "The first two," he said, require methods which conform to what can properly be called hospital architecture; the third is an activity to be carried out by hygienists and sanitation technicians from independent establishments."

Although introduced by the moderator as one of the architects of Lincoln Center, Max Abramovitz FAIA elected to talk about facilities for recreation in terms of another Harrison & Abramovitz project, the huge University of Illinois Assembly Hall. He mentioned that the Assembly Hall design solution was particularly gratifying to him, because "it is not too often that an architect can experience the creation of a building in which the total structure evolves out of use, and finds its own appropriate and exciting organic design form."

The building, which received an Award of Merit in the Institute's 1964 Honor Awards Program, consists of a bowl-shaped auditorium under an undulating dome. The assembly hall has housed

mass meetings, athletic events, musical and dramatic presentations, and commencements—for the first time, the University has sufficient space, under cover, for its entire graduating class and their guests.

O'Neil Ford FAIA won the hearts of the sedentary by remarking, "Though I do not dislike athletes . . . I do not wish to become one of them; I limit my physical exercise to lifting nothing heavier than a 4B pencil or a small cocktail glass." Facilities for recreation, he stressed, should include far more than the traditional gymnasiums, tennis courts, stadiums and swimming pools. Strollers may want a quiet walk alongside a riverbank; old men a place to sit in the sun and push the checkers or chessmen across the board.

The trouble with big planning of recreational facilities, Ford believes, is that they tend to get too big and too planned—in many cases, too far from their potential users. Cities cannot afford to locate recreation areas in densely populated sections near commercial centers; the big areas will, therefore, be located on the periphery and will require long travel distances through traffic jams and over freeways to get to them.

Billed as a "technical seminar," the meeting seemed less technical than poetic as Ford pleaded for "little green places near where people live . . . where men can look at girls, and girls can look at each other, and grandfathers can sit and dream."

MARILYN E. LUDWIG

## About the Seminar Speakers

MAX ABRAMOVITZ, FAIA: Partner in a New York firm whose work includes many large-scale projects; frequent lecturer.

FÉLIX CANDELA, HON. FAIA: President of a Mexico City firm specializing in the design and construction of shell structures.

PAUL F. DAMAZ, AIA: Practitioner in New York; lecturer; author of "Art in Latin America."

EMILIO DUHART, HON. FAIA: Professor of architecture, Catholic University, Santiago, Chile, where he holds the Chair of Urban Design.

CARL FEISS, FAIA:\* Planning and urban renewal consultant with offices in Washington, D.C.

JORGE FERRARI HARDOY: Architect in Buenos Aires, Argentina; longtime educator.

O'NEIL FORD, FAIA: Principal in a San Antonio firm whose work is found in France, Italy, England and Switzerland; primary architect for HemisFair 1968 in San Antonio.

AUGUST HECKSCHER, HON. AIA: Director, Twentieth Century Fund; former White House consultant on the arts.

A. QUINCY JONES, FAIA: Partner in a Los Angeles firm long associated with custom and project housing; consulting architect for the University of California, San Diego.

VINCENT G. KLING, FAIA: Principal in a Philadelphia firm whose work has won more than 80 awards; sometime consulting architect for Philadelphia's City Planning Commission.

DR. GEORGE KUBLER: Robert Lehman Professor, History of Art, Yale University; author of "Architecture in Spain and Portugal and Their American Dominions."

ERNEST KUMP, FAIA: Principal in a Palo Alto, Calif., firm which has designed many educational plants, consulting architect for the University of California.

MARTIN MEYERSON:\*\* Acting chancellor, University of California at Berkeley, where he has been dean, College of Environmental Design.

LUIS ORTÍZ DE ZEVALLOS: Director of the Urban Institute, National Engineering University of Peru, Lima, and head of its Institute of Planning.

WILLIAM PEREIRA, FAIA: Principal in a Los Angeles firm actively engaged

in master planning; member of the President's new Council on the arts.

AARON SCHREIR, AIA: Designer in the Birmingham, Mich., firm of Minoru Yamasaki & Associates.

DANIEL A. SCHWARTZMAN, FAIA:\* Principal in a New York firm; treasurer of the Institute.

GABRIEL SERRANO CAMARGO, HON. FAIA: Partner in a Bogota, Colombia, firm; honorary president of the Colombian Society of Architects; newly elected president of the FPAA.

JOSÉ LUIS SERT, FAIA:\*\* Dean, Harvard Graduate School of Design; partner in a Cambridge, Mass., firm.

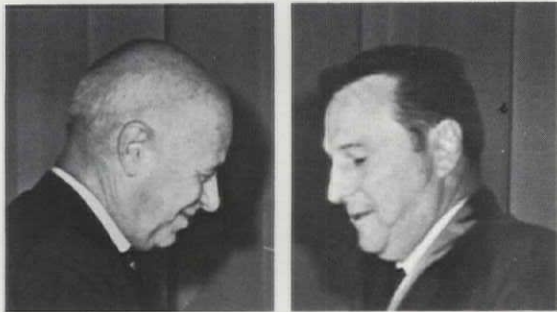
STEWART L. UDALL: U.S. Secretary of the Interior; lawyer; author of "The Quiet Crisis."

MAXIMILIAN O. URBahn, AIA: Partner in a New York firm; president, New York Chapter AIA.

CARLOS RAÚL VILLANUEVA, HON. FAIA:\*\* Architect-in-chief of the planning office, Central University of Venezuela, Caracas, and professor in its School of Architecture and Urbanism.

\* Moderator. \*\* Unable to attend; address presented by a colleague.

## THE AIA AWARDS LUNCHEON



**Honorary Memberships:** The six nonarchitects cited for "distinguished service to the profession" at this year's convention were (shown at right from top to bottom): August Heckscher, director of the Twentieth Century Fund and former White House consultant on the arts; John Ely Burchard, dean emeritus of Massachusetts Institute of Technology; Melton Ferris, executive director of the California Council AIA; James R. Peifer, executive director of the Pennsylvania Society of Architects; Bruno Bearzi, art adviser and collaborator to the American Battle Monuments Commission; and Frederick Gutheim, president of the Washington Center for Metropolitan Studies.

**Medals and Citations:** Five individuals, one firm and one organization also were cited for a variety of contributions to the field of architecture. The presentations: Photography Medal to Robert Damora AIA; Fine Arts Medal to Roberto Burle Marx; Industrial Arts Medal to Eliot Noyes FAIA; Citation of an Organization to the Architectural League of New York (Ronald Allwork AIA accepting); Edward C. Kemper Award to Joseph Waterson FAIA; Allied Professions Medal to Leonardo Zeevaert; Architectural Firm Award to Wurster, Bernardi & Emmons (William W. Wurster FAIA and Theodore C. Bernardi AIA accepting).

To culminate the luncheon, the representatives of 11 architectural firms received Four First Honor Awards and seven Awards of Merit (see the July AIA JOURNAL) for outstanding design, as a colored slide of each building was shown.



# INSTITUTE CITATIONS

*At a presentation that took place in the White House on June 15, The American Institute of Architects cited President Johnson for his achievements to which "the architects of America reaffirm their dedication." Later in the week, following his address before the convention delegates, Secretary of the Interior Udall also was cited for his endeavors which have "earned the commendation of our profession and its wholehearted encouragement and assistance."*

## PRESIDENT JOHNSON

We cite with honor Lyndon Baines Johnson, 36th President of the United States, in recognition of:

- His leadership in inspiring the people of this nation to act on their obligations and opportunities for conserving their God-given environment and improving their man-made surroundings;
- His challenging definition of the capabilities of a Great Society;
- His inaugural address and messages to the Congress in which he called for creative programs of conservation and innovation for our cities, our countryside, our rivers and our highways;
- His forthright recognition of beauty as an intrinsic part of an environment that enriches man's spirit.

His words and deeds demonstrate his determination to lead the people and their governments toward great collaborative achievements.

The architects of America reaffirm their dedication to further these objectives.

*President Odell reads the citation presented to Mr. Johnson at the White House ceremony. Also shown: Executive Director Scheick, FPAA President Cooper; Vice President Allen (partly visible), Mexico City's Horatio Navarrette HON MA and Secretary Thorson. Navarrette is third vice president of the Pan American Federation's Supreme Council.*





*Retiring Vice President Stubbins does the honors for Secretary Udall.*

## SECRETARY UDALL

We cite with honor Stewart Lee Udall, Secretary of the Department of the Interior of the United States, in recognition of:

- His effective efforts toward the realization of new concepts of conservation and restoration of the total physical environment for a nation with a burgeoning population;
- His understanding of the role of architecture in these objectives;
- His signal progress in saving our wilderness and natural resources;

- His programs to implement the beautification of Washington's Mall and a plan for the Potomac River as models of conservation for urban areas;
- His book "The Quiet Crisis";
- His unstinting personal efforts to foster understanding and enthusiasm for new goals in conservation and his talent for enlisting the collaboration of individuals and organizations to achieve them.

By these endeavors he has earned the commendation of our profession and its wholehearted encouragement and assistance.

# HOST CHAPTER EVENTS





**One Enchanted Evening:** With a major assist from theatrical lights affixed to old steel columns that reach six stories high, the Washington-Metropolitan Chapter AIA transformed Georgetown's abandoned powerhouse into a gigantic supper club for more than 2000 elegantly attired guests. The 600 hurricane lamps on the tables rimming the two dance floors complemented the mood, the essence of which was caught by Dorothy McCardle when she wrote in the *Washington Post*:

"The feeling of contemporary abstract art created by the alternating lights and shadows was particularly effective at the back of the orchestra stand in the main ballroom. Up against the rough brick wall leaned an ordinary carpenter's ladder. Nearby in a walled niche someone had stuck a metal figure which appeared to be emerging from a dungeon." And Meyer Davis played on!



**Architects at Home:** Among the local hosts entertaining at a cocktail interlude were Chapter President and Mrs. Nicholas Satterlee, who welcomed out-of-towners at their Georgetown door.

**Performing Arts Luncheon:** Mrs. Dean Rusk was one of a number of distinguished guests who heard Reed Whittemore, consultant in poetry at the Library of Congress, read a new poem; watched a pas de deux from "Don Quixote" by Andrea Vodehnal and Eugene Collins; and listened to classical guitar selections by Charlie Byrd.

**Tours for Every Taste:** The bus, as usual, played an important part in convention week as sightseers got a birdseye view of the nation's capital and a closer look at particular areas and buildings; and some continued on to Alexandria and Mount Vernon.



# Business Sessions

IN WHAT might be termed his "State of the Union" message at the opening of the two-part business session, President Odell suggested that the Institute "offer formal affiliation with other specialized architectural organizations."

The affiliated groups together would "offer opportunities for every architect to find outlets for his self-expression and his aspirations and be of service to his profession," he said. Odell added that the architectural profession must, however, "remain an entity, unsplintered and undiluted." Following is his complete text.

## BRIGHT FUTURE OF THE PROFESSION

Six years of service on the Institute Board have given me the opportunity to become intimately as well as broadly acquainted with the affairs of our profession from a national point of view. This experiment has led me to strong convictions concerning the future of architecture and its professional society.

I am optimistic about the future, and I know that the profession will grow tremendously in numbers. It also will grow in its services to society and in its influence upon the betterment of our environment. This future for the profession will relate directly to the continual development of the Institute as a unifying instrument for all activities in which the profession engages.

I am convinced that architecture as a profession has the potential to strengthen itself much further as the one profession skilled in the design of man's physical environment and capable of correlating all of the services required to create that environment. To attain its full potential, the profession must remain an entity, unsplintered and undiluted in the sense that the professions of law or medicine remain entities. An architect must always be an architect and not some hybrid or hyphenated professional, even though the growth of the profession's skills develops greater variety of specialized talents in many individuals.

I am also convinced that architectural education must evolve in such a way as to develop the full spectrum of skills implied by these concepts for the architectural profession of the future.



In Australia, I learned there is approximately one architect for every 2500 people. In Japan, I was told that there are approximately 30,000 "first class" architects plus around 30,000 "second class" architects, with each of these classes being licensed in accordance with the size and scope of architectural projects they are qualified to execute. You will note that both of these countries use the services of a great many more architects in proportion to their population than does the United States, where the total number of licensed architects is in a ratio of only about one to every 6000 people.

With the leadership of our nation now aware of the need, and intent on improving our physical environment, the architectural profession is being consulted with respect to matters of urban and regional design, highway design, landscaping and economic analysis. The demand for architects in government service is rapidly increasing, as it is in industry and in other areas outside of private practice. One might well say that never has so much been expected of so few. These increasing demands, as well as the anticipated needs for building construction, make imperative the need for numerical growth within our profession.

Today, the far-sighted leaders of our business world are looking at projections for the future. They see in them opportunities for growth. They are not content to leave this growth to chance or happenstance, but are planning to meet the needs with the optimistic view that their foresight will gain a fair share of increasing markets for goods and services. The individual architect may not be able to so project his personal future operations as his unit of business is small in relation to the total practice of architecture, but the Institute's view is broad enough, and it can generate the re-

sources, manpower and brains to plan this way for the entire profession. We have begun this kind of planning already, to be carried on by successive boards and officers of the Institute. Our thinking embraces the preparation for architectural practice, namely, education and internship. It also embraces licensing, professional and business operations, and continuing adult education. It becomes increasingly concerned with developing the public's understanding of design and its needs for the services of the profession. And, of course, our thinking is concerned with means to make the Institute ever stronger and of greater service to our growing profession.

We must do everything possible to encourage the formation of more schools of architecture in order that the supply of designers of our physical environment may be assured. With the architect so heavily involved and usually responsible for the many facets of the design of our environment, it is important that all design disciplines relating to his work be correlated in his education. His fields of endeavor embrace urban and regional design, site design, structural, mechanical and electrical design, for all of which the architect is held legally responsible under the terms of his standard agreement with his client. Much study and development will be necessary in order to broaden and establish academic curricula with the necessary scope for the profession.

In the period of internship which follows academic education, the young architect-to-be may choose to supplement general experience with a more specialized experience related to his advanced academic studies in one of the major disciplines of architecture. Such specialized internship should be given full credit toward the training time requirement in preparation for the licensing examination as long as the work is performed under the supervision and guidance of a licensed architect. Indeed, the major portions of his examinations might well be given immediately upon graduation. The architect who supervises an intern need not always be a private practitioner. An architect employed in government could perform as a supervisor if the work of the intern qualified as proper

training. These are general thoughts on the subject of internship, which obviously deserve study in greater depth if internship is to become the meaningful step from academic training to professional status.

The subsequent licensing of the intern should be based on his graduation from a then accredited school of architecture and his passing an examination of minimum standards developed, approved and used on a national basis by all states. Upon request by an architect, prompt reciprocity should be granted by each and every state simply through the transfer of his record from the state of his original licensing accompanied by the necessary fee to cover expenses of handling. In my opinion, the national organization concerned with licensing and registration should confine its activities to the setting of standards for initial registration and to the facilitation of reciprocity, and not involve itself with maintaining lifetime records of an architect, nor with behavioral judgments legally handled by state laws and regulations.

With reference to licensing, let us consider the use of the word "architect." Members of the architectural profession are doing everything possible to enhance the image of the architect and to combat package dealers, engineering corporations and others holding themselves out to the public as architects. This is being accomplished through AIA and its membership programs in public relations, comprehensive services, industrial and urban design and similar activities. The profession should do everything possible to protect the use of the word "architect" and restrict its application to those legally licensed to practice. It is ridiculous for any state licensing boards to allow sales engineers, package dealers, or other entrepreneurs to hold themselves out to the public as architects. Where the licensing laws permit this subterfuge, such firms engage in practice through the parasitical use of the captive architect who is a background employee or minority partner, and has no voice or influence upon policy or practice. The result is lack of responsibility for ethical professional services to the public. Nothing could be more damaging to the professions of architecture and engineering. The design professions should unite in putting an end to licensing laws which do such disservice to the public.

The architect's legal responsibil-

ities to his client embrace esthetic, mechanical, electrical, structural, civil, acoustical, landscape, interior, urban and regional design, and any other design developed under the architect's coordination, whether associates involved be partners, employees or outside consultants of the architect. Notwithstanding the number of engineers, planners, bookkeepers, administrators, landscapers or economists that an architectural firm may have on its staff, the architect is the generalist legally responsible for the activities of the specialists who contribute to architectural practice: consequently, the word "architect" should be legally applicable only to the name or names of the individually licensed architect or architects, regardless of the various types, categories or numbers of stockholders or partners his firm may have.

When architects add the words "engineers" or "planners" to the titles of their firms, they tend to create the public impression that these activities are somewhat synonymous, or that the architect alone cannot execute certain phases of our comprehensive services. I hope that AIA "Guidelines to Licensing" will have a deterrent effect on those who may consider adding to their title of "architect" such redundant words as "... and Engineers," "... Planners," "... Designers" and maybe "... Kitchen Decorators" and "... Color Selectors" ad absurdum. These added titles only serve to confuse the layman and blur the image of the architect. The word "architect" is perfectly adequate to convey to the public the scope of his professional activities in the fullest meaning of comprehensive services.

With his commencement of practice, or the beginning of any other architectural career, the young architect has the opportunity to join and become active in the Institute. Preferably he should already have participated as an associate in a chapter. In his student days, he could have been a member of a student chapter, and if the nearby local chapter is doing its job, the student architects would have begun their acquaintance with Institute activities in behalf of the profession. The American Institute of Architects stands for professionalism in architectural practice, and is dedicated to the maintenance of high standards of ethics as the soul of professionalism. We firmly believe that the profession will be at its maximum strength when all

architects are united as members of "the" AIA.

In the Institute the architect may find a variety of endeavors, providing outlets for his public-spirited energies and suited to his personal interests. At chapter and state levels he can engage in many activities related to the local interest of the profession or for the good of his community. Many members eventually enjoy participation in the great national committee structure of the Institute. Those who hold office at state, chapter or national levels gain much satisfaction from the experience.

However, as broad as the activities of the Institute are, it is evident that it cannot always immediately encompass in detail every area of interest of a rapidly growing profession. Groups of architects will tend to organize to further their interests in such fields as education, registration, specification writing and special building types. This sort of thing has taken place successfully in the numerically larger professions of medicine and law without harming their unity. We may expect it to happen in architecture, but we must not permit it to splinter and weaken the profession.

With these thoughts in mind, I propose that The American Institute of Architects offer formal affiliation with other specialized architectural organizations. The Institute and its affiliated organizations must jointly espouse and enforce the Institute's Standards of Professional Practice. Together, the affiliated organizations will offer opportunities for every architect to find outlets for his self-expression and his aspirations and be of service to his profession. Together, we will operate as a coordinated and unified mechanism for the advancement of architectural aims and purposes.

For the continued health of the architectural profession, it is important that the construction industry and the public at large be well acquainted at all times with the purposes and services of the architectural profession through the Institute. With 160 chapters in the Institute, it is becoming increasingly evident that the strength of these components must be coordinated and supplemented by a strong central executive organization in each of the 50 states, dedicated to public service and maintaining continuous liaison with its state government and the various lay or professional organizations within its state.

Hopefully, each state organization will eventually own its own headquarters building located in its state capital as a visual and working symbol of the architectural profession. North Carolina and some other state organizations have already accomplished this, and I hope that more will follow.

In order to finance a state headquarters, as well as those chapter headquarters where such chapters are very large as in our principal cities, consideration should be given to the development of additional services for assistance to the profession, the construction industry and the public. For example, drawings and specifications are instruments of service prepared by the architect and made available as required to expedite the bidding process. The distribution of these architectural tools should be handled by the architectural profession. Many elements of the construction industry and the producers of building materials find this service pays for itself and at the same time assists in maintaining a permanent office. Institute chapters and state organizations should take immediate steps to perform and to profit from this architectural service rather than leave it to others.

Through further development and coordination of Institute activities on chapter, state and national levels, our strength can be of far greater proportion than our relatively small number in this great nation of 200 million people might indicate. Through unification of all of our professional efforts, we will be of ever-increasing effectiveness in the creation of environmental order and beauty within our country. The future of the architectural profession was never so promising.

Another business session speaker was Postmaster General John A. Gronouski, who said that his Department—the largest civilian one of the Federal government—has undertaken a five-year program to build 4500 buildings at a cost of about \$800 to \$850 million.

This program, Gronouski explained is intended to help the Department catch up with a growing population and expanding economy in which mail volume has soared from 28 billion pieces in 1939 to 72 billion by 1965.

"In designing a new building," the Postmaster General said, "the principal emphasis must be on its functional aspects. Among other standards, it must be able to accom-

modate the latest developments in mechanization. We have reversed the Department's earlier policy of constructing a building and then trying to squeeze the machines inside it. Now we determine first the type of mechanization that is needed to serve the community, and we build an outer skin, so to speak, for the machine."

Referring to President Johnson's natural beauty program, Gronouski said his Department has "encouraged architects to exercise initiative, freshness and originality in their designs—provided they keep in mind the basic functional use of the buildings and the always existent factor of economy in a building constructed for government use."

The Postmaster General said he is committed to a system called Vertical Improved Mail (VIM) for mail deliveries in high-rise buildings. The system uses a conveyor to carry mail trays to each floor.

Delegates in official action adopted a series of resolutions aimed at urban and transportation problems (see p. 86 for bylaw changes). Among their recommendations:

- *Taxation*—Urged "meaningful reforms" of Federal, state and local tax laws to "encourage and regard beauty and quality," rather than penalize it.
- *Billboards*—Urged the President and Congress to take steps to eliminate billboards on all portions of interstate highways, and local governments to enact ordinances to regulate the location and character

of billboards on state, county and municipal roads.

- *Urban transportation*—Supported efforts of the Federal government to create new facilities for mass transit in urban centers, and urged proportionate appropriation of highway and transit funds to provide a balanced transportation system.

- *Local laws*—Urged communities all across the nation to enact ordinances to place utility wires underground, regulate the size, character and location of street and store signs.

- *Waterways conservation*—Urged approval of further major construction in the Potomac Valley be withheld until a study called for by Secretary of the Interior Udall is published and implemented.

- *New Orleans Expressway*—Endorsed the stand of its New Orleans Chapter in opposing construction of a six-lane express which would be directly in front of the historic French Quarter and would block it off from the Mississippi River.

- *Architectural education*—Asked that a program to advise architectural educators on the broadening of curricula to "achieve the understanding of architectural and environmental design" needed today be undertaken by the Institute.

- *Selection of architects for public works projects*—Asked the Institute to recommend to Federal agencies appropriate procedures for selecting architects "which would result in a better distribution of these design commissions" and also urged state components to do the same with regard to state projects. ■

*Officers and board members for 1965-66 are (front row) Directors Marr and Faragher, Treasurer Schwartzman, Director Yerkes, Vice President Allen, Director McCallum, First Vice President Nes, President Ketchum, Vice President Kassabaum, Director Cowling, Vice President Durham, Secretary Thorson, Executive Director Scheick; (back row) Directors Woodford, Martin, Pitts, Gilbertson, Mills, Richardson, Hahn, Rothschild, Scholer, Hunter, Levison and Meathe (see p. 4 for complete listing).*





## THE PROFESSIONAL AND



**Tools of Construction:** "We're in the middle of an age which cannot be identified by any 'product' label, such as historians gave to the Stone Age or the Bronze Age or the Iron Age. Ours is a miraculous age of materials—a systems age—which will be measured not only by how well we use a single material but how ingeniously we use these materials in combination." So spoke Chas. S. Stock, president of Producers' Council, Inc., as he and the AIA's top officer opened the largest product exhibition in its 15-year history. President Odell presented an award to Weyerhaeuser Co. for the best display in the show (W. R. Johnston, advertising and merchandising manager, and L. A. Flora, merchandising services, both of the wood products division, accepting).

**Tools of Design and Planning:** There were no less than a dozen professional exhibitions on display at the Sheraton-Park Hotel, ranging from "Art in Urban Architecture" to a model of the AIA Headquarters Competition winner (Mitchell/Giurgola Associates). And four others were taking place elsewhere in Washington: "Cities of the New World," Smithsonian Institution's Museum of History and Technology; "River, Port and Capital—D.C. Landmarks," Department of the Interior; "Project Environment U.S.A.," Julius Shulman photographs, the Octagon; and "Theater Architecture Exhibit (AIA-AETA)," Howard University.



## PRODUCT EXHIBITS



# THE NEW FELLOWS

ANDERSON, LAWRENCE B.  
Boston Society  
Design, Education

BALLARD, WILLIAM F. R.  
New York  
Public Service

BANWELL, RICHARD S.  
Northern California  
Service to the Profession

CAVAGLIERI, GIORGIO  
New York  
Design

CELLI, MARIO C.  
Pittsburgh  
Public Service, Service to the  
Profession

CHIARELLI, JAMES JOSEPH  
Seattle  
Public Service

CODY, WILLIAM FRANCIS  
Southern California  
Design

DIETZ, ROBERT HENRY  
Seattle  
Education

ELKINGTON, ROBERT  
St. Louis  
Service to the Profession

ESHERICK, JOSEPH  
Northern California  
Design, Education

FRASER, JOSEPH T., JR.  
Philadelphia  
Education

FREEMAN, WILLIAM ERNEST, JR.  
South Carolina  
Service to the Profession

HARPER, TERRELL RAY  
Dallas  
Service to the Profession

HARRIS, HARWELL HAMILTON  
North Carolina  
Design

HOPE, FRANK L., SR.  
San Diego  
Public Service, Service to the  
Profession

JOHNSON, PHILIP C.  
New York  
Design

KLINE, LEE B.  
Pasadena  
Service to the Profession

LEONE, AMEDEO  
Detroit  
Public Service, Service to the  
Profession

LITTLE, ROBERT ANDREWS  
Cleveland  
Design

PREIS, ALFRED  
Hawaii  
Public Service

RAPSON, RALPH  
Minneapolis  
Design, Education

SCHICK, WILLIAM H.  
Washington-Metropolitan  
Service to the Profession

SCRIBNER, LOUIE LORRAINE  
Virginia  
Public Service

SERT, JOSÉ LUIS  
Boston Society  
Design, Education

SIMONDS, GEORGE PATTON  
East Bay  
Service to the Profession

SLEZAK, FRANK ROBERT  
Kansas City  
Service to the Profession

SMITHERMAN, GUSTAVUS SCOTT  
Shreveport  
Service to the Profession

SNEDAKER, ROSS LLOYD  
Utah  
Service to the Profession

THORSON, OSWALD HAGEN  
Iowa  
Service to the Profession

VON GROSSMANN, FREDERIC RICHARD  
Wisconsin  
Service to the Profession

WAGNER, WILLIAM JOHN, JR.  
Iowa  
Education

WILBER, PHILIP ARMOUR  
Oklahoma  
Education

WILLIAMS, FRED CARTER  
North Carolina  
Service to the Profession

WILSON, ADRIAN  
Southern California  
Public Service, Service to the  
Profession

WINTER, ARCH REESE  
Mobile  
Design

YASKO, KAREL H.  
Wisconsin  
Public Service

YERKES, DAVID NORTON  
Washington-Metropolitan  
Service to the Profession

## *Honorary Fellows*

BELAÚNDE TERRY, FERNANDO  
Peru

BERMÚDEZ, RICARDO  
Panama

BROWN, DR. F. BRUCE  
Canada

FERRIS H., JULIAN  
Venezuela

FUENMAYOR, ERNESTO  
Venezuela

GUERRA, HÉCTOR ALFREDO  
Uruguay

JIMENO AGUILAR, OSWALDO  
Peru

KNEESE DE MELLO, EDUARDO  
Brazil

LARGACHA MANRIQUE, GABRIEL  
Colombia

LEVI, RINO  
Brazil

MEJÍA ANDRIÓN, RODRIGO  
Panama

MIRÓ QUESADA, LUIS  
Peru

RAMOS CORREA, DANIEL  
Argentina

REYES VICUÑA, TOMÁS  
Chile

SERRANO CAMARGO, GABRIEL  
Colombia



## ACCEPTANCE BY PRESIDENT KETCHUM



One hundred and eight years ago, 13 architects met to form The American Institute of Architects and to define its future goals. A century later, these goals are still a vital challenge!

The first goal was and is *to organize and unite in fellowship the architects of the United States of America.*

Within our membership today is the leadership of the architectural profession in America, organized by chapters, states and regions, headed by a dedicated Board of Directors, all united in fellowship by a vast energy and enthusiasm for professional and public service. We welcome to membership every licensed architect in this country who subscribes to our standards of professional practice.

The second: *to combine their efforts so as to promote the esthetic, scientific and practical efficiency of the profession.*

We are mastering the new science of building and re-affirming and re-establishing our mastery of the art of building in terms of today's technology. All our technical discussions have as their objective the creation of structures which will enhance the environmental architecture of neighborhoods, of communities, of towns and cities. Year by year we advance architecture far beyond the design of the individual building.

The third: *to advance the science and art of building by advancing the standards of education, training and practice.*

We are maintaining and expanding our guidance and support of the technical proficiency and status of the architect so that he may effectively fulfill his professional role. Our current concepts of broader goals in architectural education and training, of more comprehensive services in architectural practice, of closer collaboration between our profession and all other professions and organizations concerned with building, are all strongly aimed toward this goal.

The fourth: *to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment.*

The growing public demand for orderliness and beauty is our greatest challenge and our greatest opportunity. We are meeting that challenge. Working with our fellow professionals, with the construction industry, with government and with the cultural, scientific and business leaders of communities throughout the nation, we are creating one oasis after another in the great deserts of unplanned America.

The President of our country has called for a great environment for a Great Society. Ours is the task of helping to sweep away the man-made ugliness which mars our highways, countrysides and cities, and of creating that great environment.

The fifth and final goal: *to make the profession of ever-increasing service to society.*

In that goal, which sums up all our objectives, lies the future of architecture. Today, our profession occupies a position of strength and holds within its grasp the opportunity to utilize that strength to build a better and more beautiful America. We shall dedicate ourselves to that goal. ■



## Personnel

### **Congress-Convention Personnel**

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Charles M. Nes Jr. FAIA

Angus McCallum

Nicholas Satterlee

### *Ex Officio*

Arthur Gould Odell Jr. FAIA

AIA President

Samuel Inman Cooper FAIA

FPAA President

### **Exhibitions Committee**

David H. Condon, Chairman

Colden Florance

### **Credentials Committee**

H. James Holroyd, Chairman

Robert R. Cueman

Louis A. Olver

### *Ex Officio*

Oswald H. Thorson FAIA, Secretary

### **Resolutions Committee**

James A. Clark FAIA, Chairman

Charles F. Hummel

Charles H. MacMahon Jr.

Arthur Rigolo

William D. Wilson

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Louis de Moll

Murvan M. Maxwell

### **Recorders**

Bergman S. Letzler

George B. Mayer FAIA

Roger G. Spross

### *Alternate*

Roy M. Pooley Jr.

### **Tellers**

John Nelson Lynn

John McGuire

Allen H. Neal

Trevor W. Rogers

R. Lloyd Snedeker FAIA

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Robert W. Yokom

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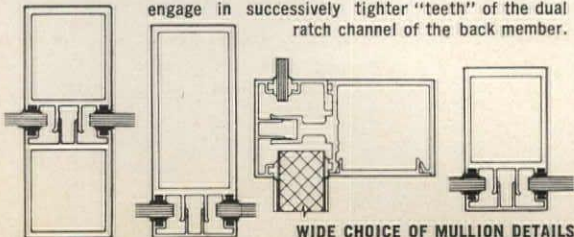
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Ratchet by AMARLITE . . . the wall system that locks itself together. See Sweet's or write for your catalog showing four available systems. Specify *Ratchet* for the cleanest lines yet imagined.

As the face member of Ratchet is tapped in place, its twin pawls engage in successively tighter "teeth" of the dual ratch channel of the back member.



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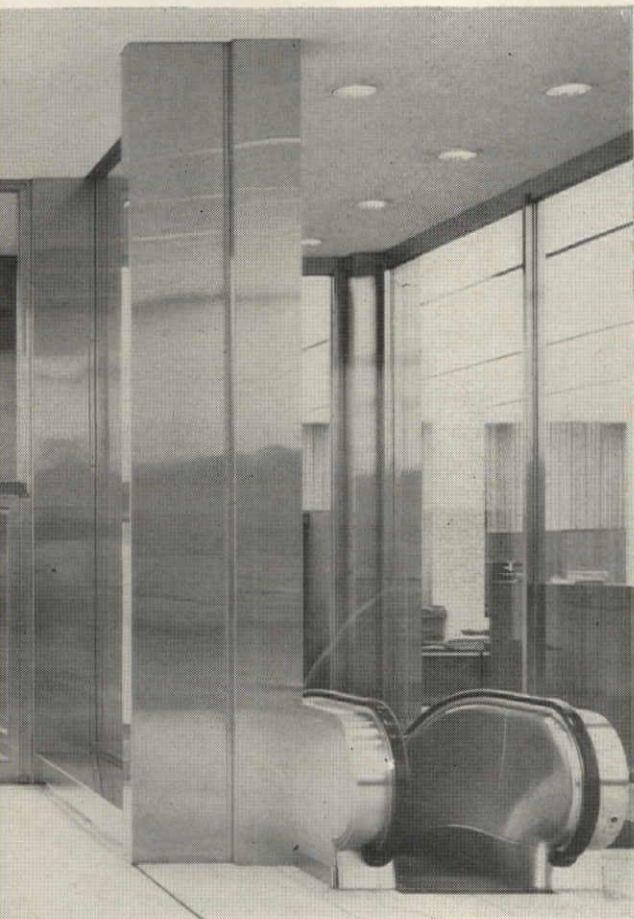
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ARCHITECT-ENGINEER: Holabird & Root, Chicago, Illinois  
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## When you think of stainless steel, think of interior uses, too



Designers of the First National Bank of Minneapolis used stainless steel to solve a variety of problems inside on the main floor. That was five years ago. You can see by the photos that the stainless steel looks just as attractive now as it did then. And with a bare minimum of maintenance to keep it that way.

Freedom from maintenance is a compelling reason for using stainless steel in areas that must withstand close inspection day in and day out. Its rugged resistance to damage is another good reason . . . particularly in heavy traffic areas. And its dignified beauty blends naturally with most architectural materials.

All these plus features made stainless steel ideal for dozens of uses in the First National Bank of Minneapolis, including door frames, stair railings, column covers, window frames, ornamental screens, counters, and many others.

Armco Stainless Steel can solve many interior problems in your next building. Evaluate its multiple advantages and low over-the-years cost. Send for a copy of "Stainless Steel in Architecture." It presents helpful information on designing most effectively with versatile stainless steel. Write Armco Steel Corporation, Steel Division, Department E-3135, P. O. Box 600, Middletown, Ohio 45042.

**ARMCO STEEL**



# Melody in the Glen

"WE HAVE here not a sermon in stone but a sermon in wood and glass and brick, and it says with quiet eloquence what its master wanted to say."

Thus Secretary of the Interior Udall referred to the Pope-Leighey House as it was officially opened as a historic house museum midway through convention week.

The 300 participants who gathered in the drizzle at Woodlawn Plantation near Mount Vernon, Virginia, also heard architectural critic Edgar J. Kaufmann Jr. interpret the 1940 structure in relationship to Frank Lloyd Wright's contributions to architecture.

"The Pope-Leighey House is great because of the principles it embodies, not because of its real portions of beauty or livability or economy or architectural logic," declared the former disciple of Wright's Taliesin Fellowship and a former director of the Department of Architecture of the Museum of Modern Art.

Owner Mrs. Robert A. Leighey donated the house to the National Trust for Historic Preservation, which then provided the new site—a woody setting of similar indigenous vegetation to the original one less than 15 miles away. The preservationists initially sought to divert the route of Federal Interstate Highway 66, which forced condemnation of the structure.

In his introductory remarks, Chairman Gordon Gray of the National Trust's board of trustees cited Mrs. Leighey and "a number of other very special people and groups who have made vital contributions," including The American Institute of Architects (represented by incoming President Ketchum).

Following are the remarks of Secretary Udall, who was a prime mover in the "rescue" and whose National Park Service staff served as supervisory architects.

## PRESERVATION AND THE QUALITY OF AMERICAN LIFE

With prophetic insight, Frank Lloyd Wright argued for unifying and harmonizing the works of man and the works of nature. Thisylvan setting is therefore a most appropriate place to recall and rejoice in a consummation of this ideal and to pay homage to a master.



*The Usonian house and the Georgian mansion at Woodlawn both are open daily from 9:30 a.m. to 4:30 p.m.*

We can rejoice that a wonderfully simple work of a great American artist is to be preserved.

We can rejoice at the defeat of the bulldozers and those arrogant agents of "progress" who have a bulldozer mentality.

We should also rejoice at the generosity of the gentle woman—Mrs. Robert Leighey—who preferred to walk away from her home empty-handed rather than see a work of art destroyed. It was she who enabled the right hand of the government to rescue this Wright cameo from its left hand.

And, finally, we should rejoice that there is a National Trust for Historic Preservation concerned with the identification and preservation of historic landmarks.

It is also appropriate that an international gathering of architects should pause to pay a belated tribute to one of the titans of our time.

It is inevitable, I suppose, that prophets are *not* accorded honor in their own land. Certainly this was the case with Frank Lloyd Wright. Although posthumous action has produced one or two notable Wright structures on public property—the new auditorium on the campus of Arizona State University, for example—as near as I can ascertain, during his lifetime no government monies or public funds were ever approved for one of his designs. (It was symbolic that the first structure to win him worldwide acclaim was the Imperial Hotel, built in a foreign land.)

Consequently, there is a sublime sort of irony in the circumstance that one of Wright's most modest buildings should repose on one of

America's most historic, most staid and most handsome estates.

The Wright legacy has many facets. His ideas, his adventurous and turbulent spirit, his striking structures, have made him one of the great form-givers of this century. His quest for designs that would nobly relate man and the works of man to an overall environment has culminated here in this quiet grove.

There was something Shakespearean about Frank Lloyd Wright. His audacity, his gift for "divine dissent," his explosive egotism were qualities that made it impossible for anyone to catch his essence and put it in a bottle. We have here not a sermon in stone but a sermon in wood and glass and brick, and it says with quiet eloquence what its master wanted to say.

Wright's client and collaborator in the construction of this house, Loren B. Pope, wrote in the *Washington Post* about the house:

"On the brow of Woodlawn Plantation is the mansion, a showcase of Federal era elegance. It is the beauty of affluence and privilege, of size, of eclecticism and of conviction. But it is a shell, an elegant artifact, standing in mute counterpoint to the melody in the glen.

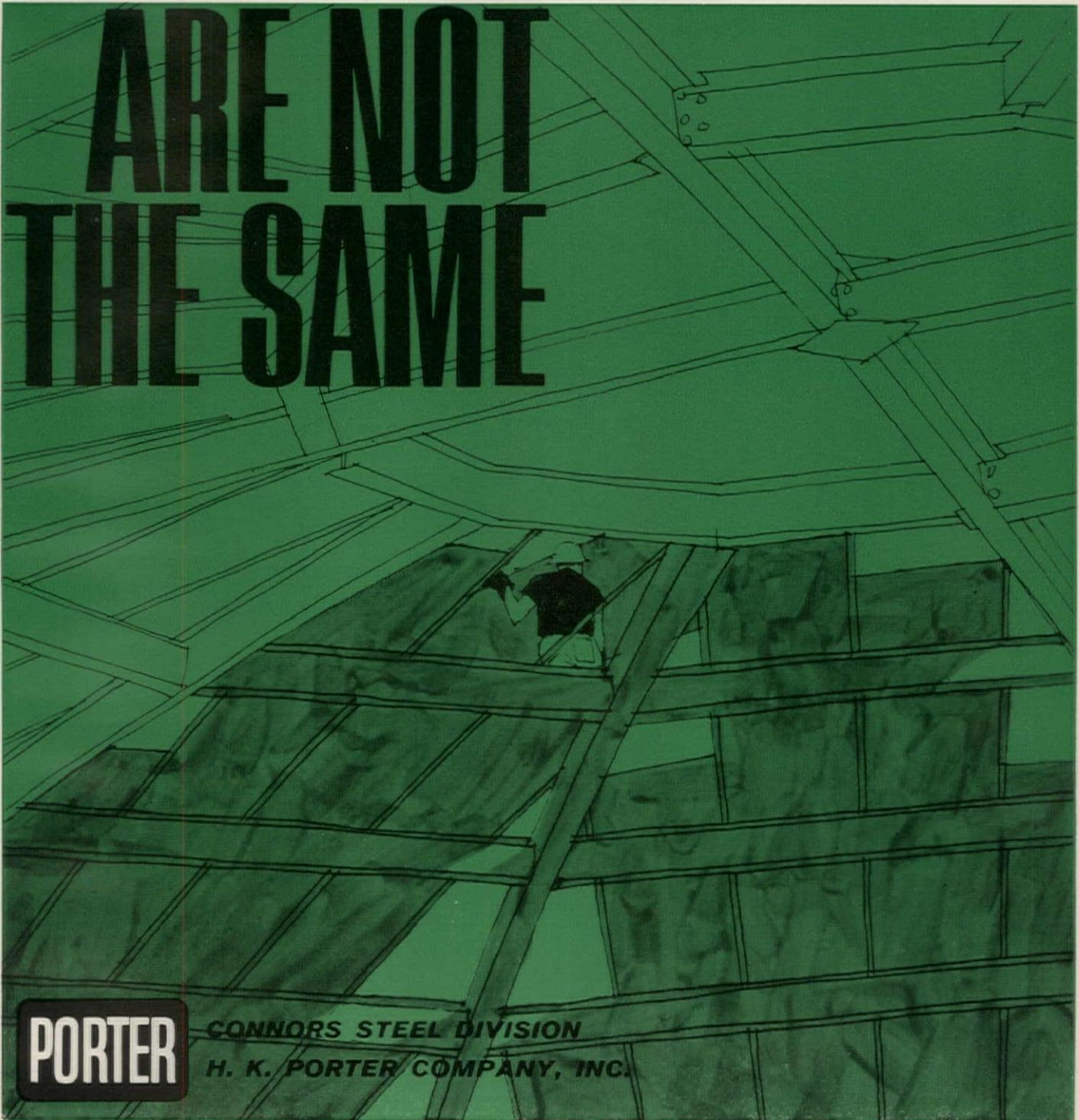
"There, the weathered newcomer is as much a part of the glen it ornaments as any spot of flowers, showy dogwood or great oak and has as much to say. It sings that 'beauty is truth, truth beauty'; that life without them, like the unexamined life, is no life at all, and that while the way may be strait and the gate narrow, true elegance is open to all because it is created by inner things." Indeed, a rich tribute, richly deserved.

A novelist who lived and wrote in the American Southwest directed that his headstone bear his name and the Spanish expression "Paso por aqui," which I will translate as "He passed by here." We have something better than a headstone here to commemorate the late Frank Lloyd Wright. Now, as men and women of the centuries to come visit this historic place, they may entertain thoughts of two men—George Washington and Frank Lloyd Wright—who were in quite different ways founding fathers. And well might they pause and say of each, "Paso por aqui." ■

# ALL BULB TEES

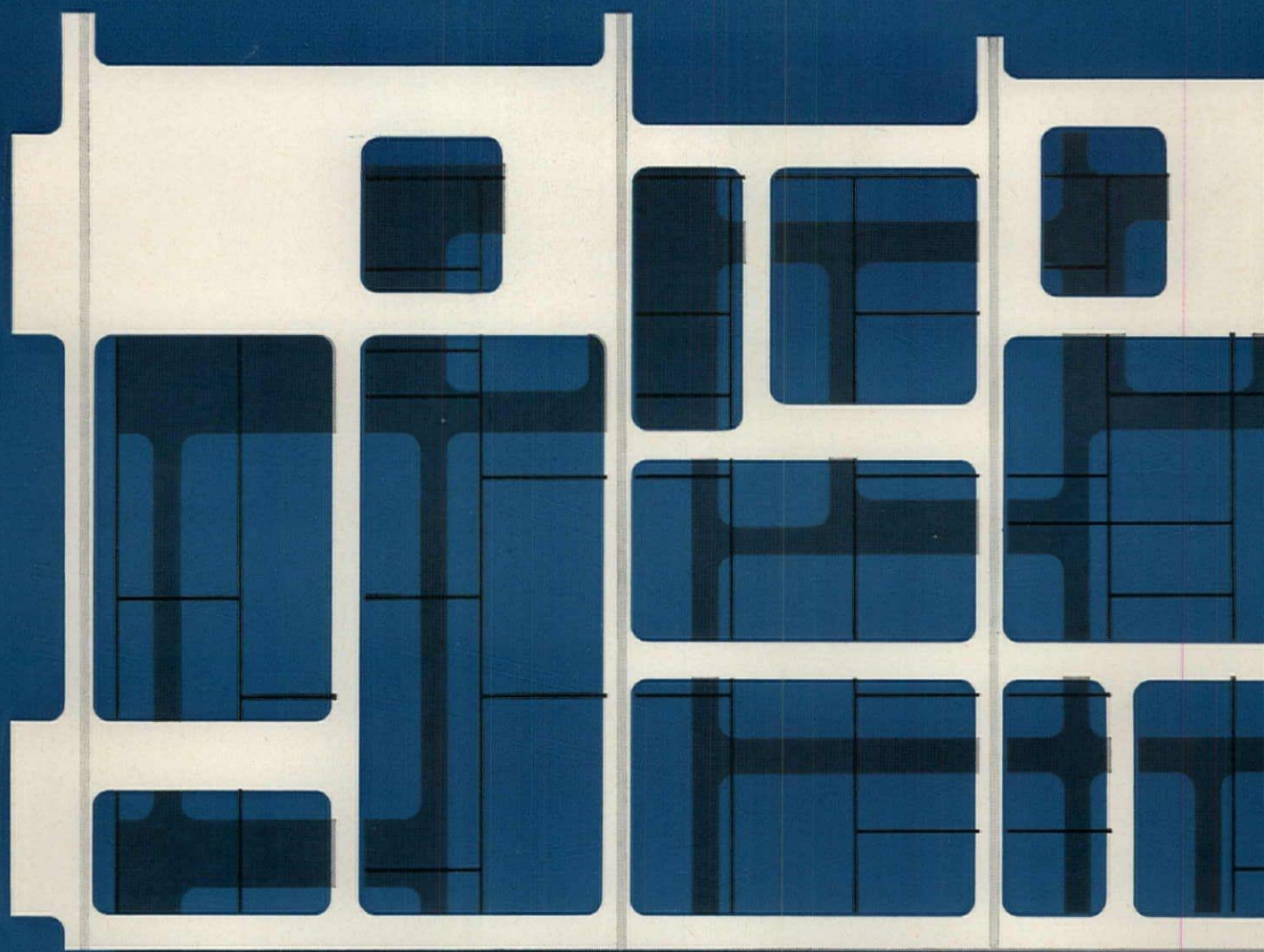
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# ARE NOT THE SAME

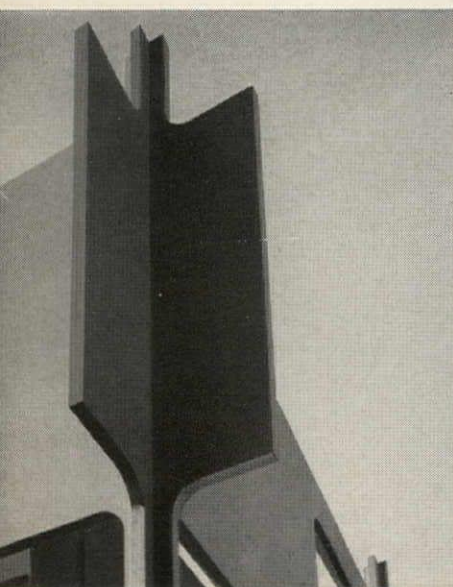


**PORTER**

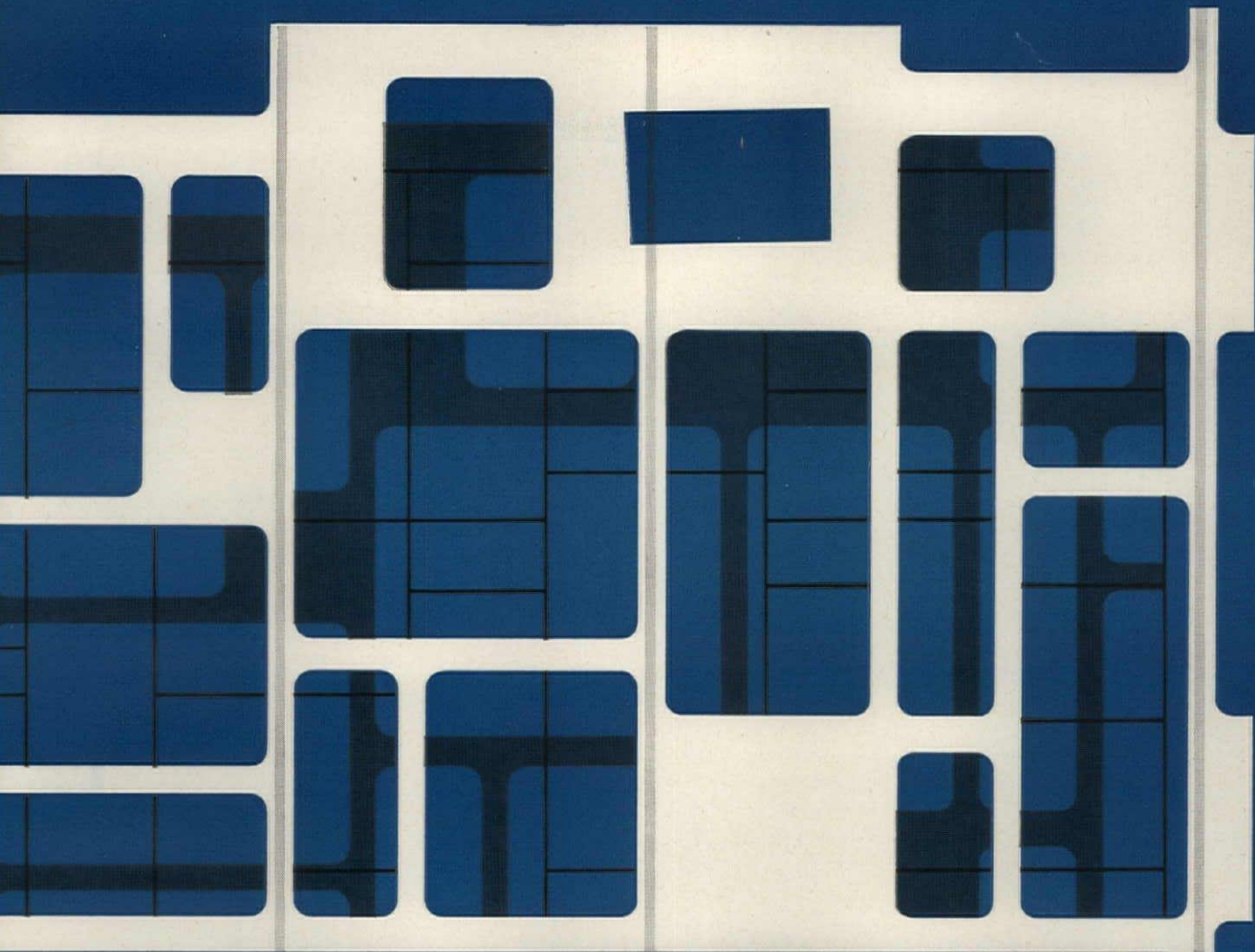
CONNORS STEEL DIVISION  
H. K. PORTER COMPANY, INC.



**the most exciting ideas take shape in plywood**

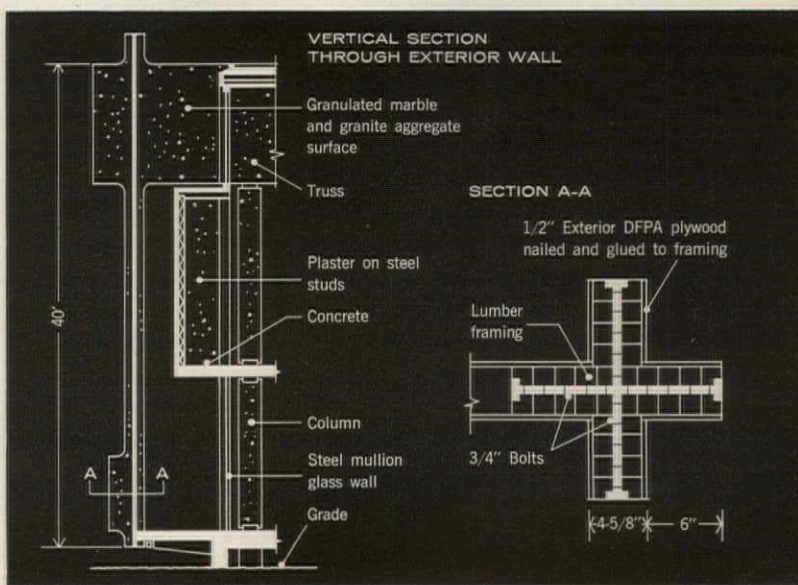
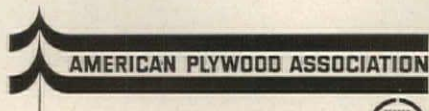






One Guthrie Theater, Minneapolis, Minn./Architect: Ralph Rapson, A.I.A., Architects, Inc./Structural Engineers: Meyer & Borgman/Contractor: Watson Construction Co.

This unusual screen forecasts the mystery and excitement to be found within the theater itself. And it is a good example of how plywood can help achieve unusual design effects without exaggerating costs. The screen is composed of thin sheets of Exterior DFPFA plywood nailed and glued to a lumber frame. This construction, which works like a stressed skin panel – is light, strong and very low-cost. In fact, plywood cost less than steel, metal lath and plaster, or solid laminated wood. For more information on plywood structural systems, write us at Tacoma, Washington 98401 (USA only).



not all buildings get

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For the design of the Toronto City Hall, Architect Viljo Revell of Helsinki, Finland, was awarded the Royal Academy of Arts' gold medal for distinguished achievement in the arts.

Revell's Canadian associates, John B. Parkin Associates, specified over twenty-six hundred pair of McKinney Moderne Hinges to complement his architectural triumph.

Toronto's City Hall is further proof, if such proof is needed, that, wherever fine buildings are built today, McKinney Moderne Hinges are first choice for those who demand contemporary design along with an assurance of superior service.

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## McKINNEY

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John B. Parkin Associates  
Associated Architects and  
Engineers  
Toronto, Canada

**Hardware Specification:**  
Alan E. Young  
John B. Parkin Associates

**Hardware Supplier:**  
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Limited  
Toronto, Ontario, Canada

**Hinges:**  
2185½ pair 4½" x 4"  
Standard Weight  
Moderne Hinge  
Dull Nickel Finish  
48 pair 5" x 4½"  
Extra Heavy Weight  
Moderne Hinge  
Dull Nickel Finish  
157 pair 4½" x 4½"  
Extra Heavy Weight  
Moderne Hinge  
Dull Nickel Finish  
211 pair 4½" x 4"  
Standard Weight  
Moderne Hinge  
Dull Nickel Finish

## BYLAW CHANGES

Of the four bylaw changes originally proposed, three were adopted by the 1965 convention while a fourth, dealing with termination of membership for bad checks, was withdrawn by Secretary Thorson. It was the sense of the board that this last matter was in the main an administrative one. The following bylaw changes were adopted at the convention:

### Chapter 1, Article 2, Section 5

*Elimination of "Suspension" for Default of Dues*—Various paragraphs of this section dealing with suspension were deleted and those dealing with termination revised to substitute the new bylaws:

"If a member is in default for any Institute dues at the end of the fiscal year, then his membership shall be terminated; provided, however, that at least 30 days prior to action of termination, the Secretary shall notify in writing any member whose dues are in default, indicating the amount of his default and warning him of impending termination, during which period he may restore his membership to good standing by payment of his delinquent dues. Other than this final notice, the Institute shall not be required to notify any member of his default or of the penalty.

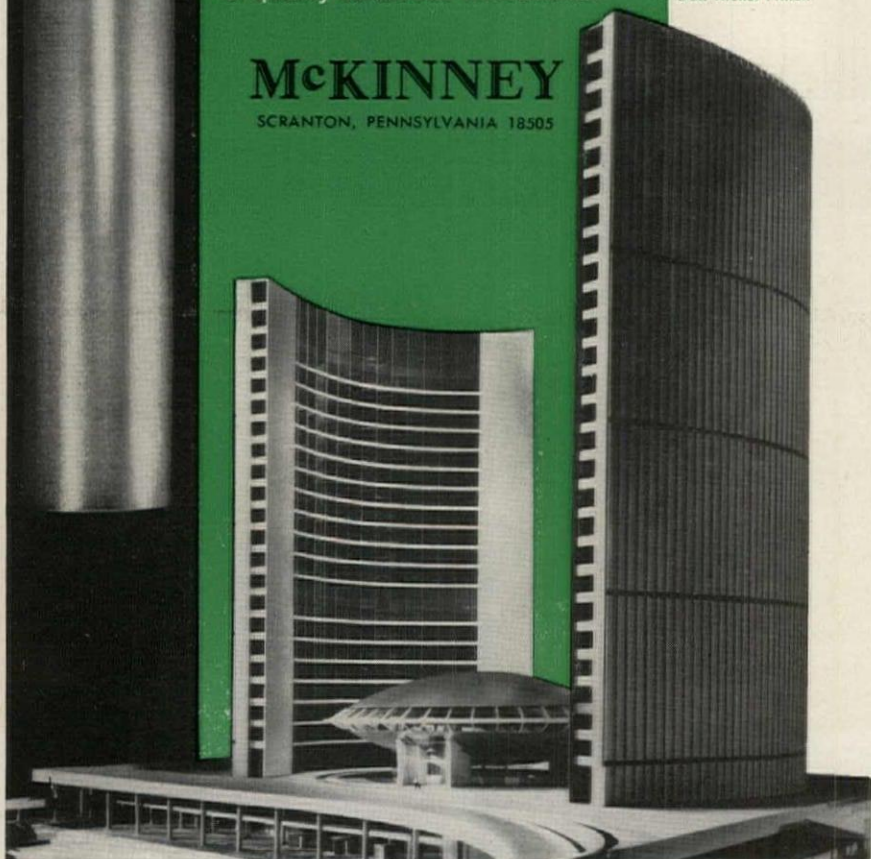
"If a member is in default to a chapter or state organization for any dues at the end of the fiscal year of such chapter or state organization, and if the governing board of said chapter or state organization so requests, the Secretary shall terminate his membership, provided that the member shall have been given at least a 30-day written notice of impending termination, during which period he may restore his membership to good standing by payment of his delinquent dues."

### Chapter VI, Article 1, Section 3

*New Membership Categories at State Organization Level*—This section was amended by the addition of the following paragraph:

"State organizations may also include professional associates and associates of their component

*Cont'd on p. 92*



# Something missing?

Today's businesses rely more and more on modern communications services. Good design provides for them.

Not after the concrete is poured.

Not after the tenants move in.

But in the blueprints.

Call the Architects and Builders Service at your local Bell Telephone Business Office. No obligation, of course.

For further information on communications planning, see Sweet's Architectural File 33a/Be.

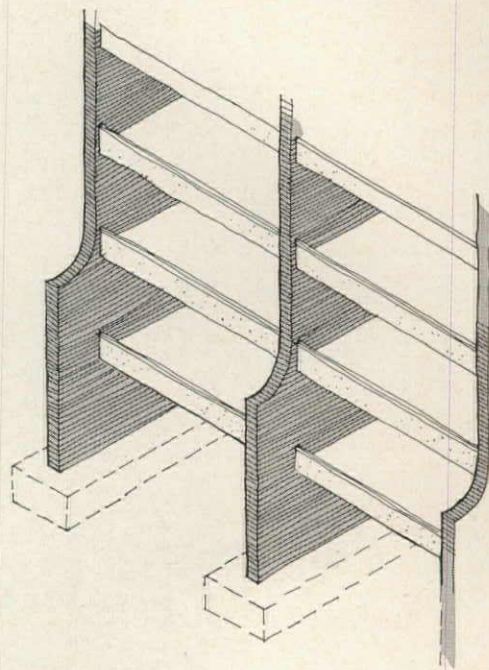
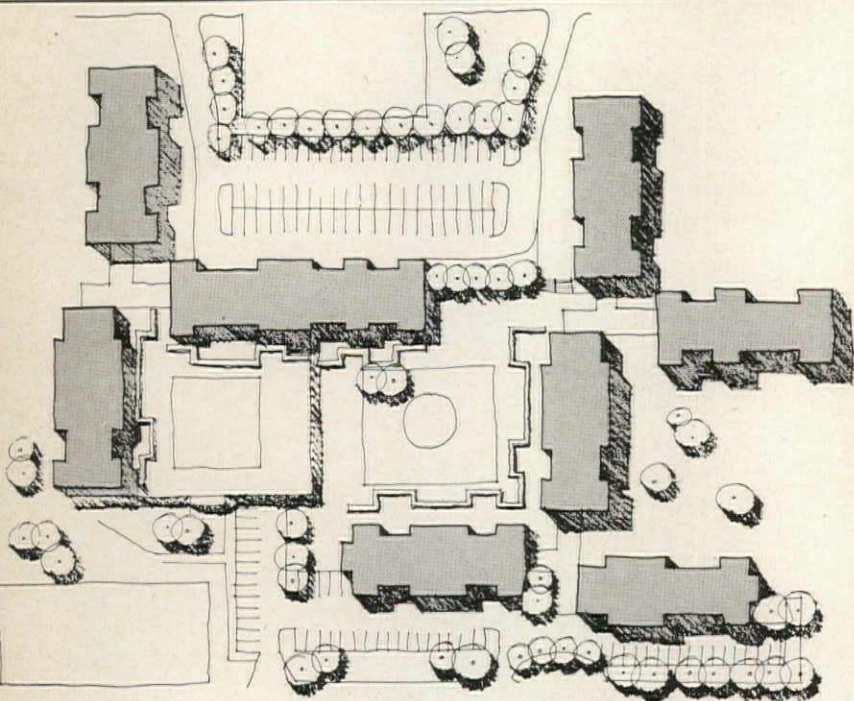


**Bell System**

American Telephone and Telegraph  
and Associated Companies

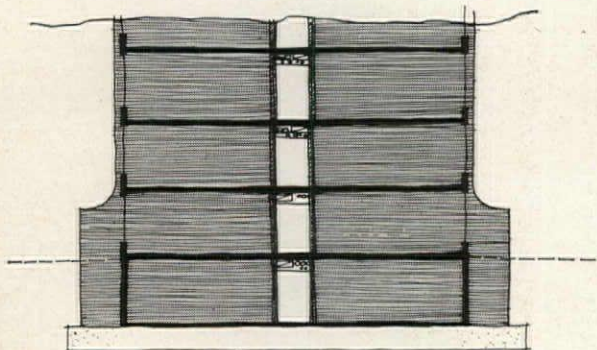
# THE CONTEMPORARY BRICK BEARING WALL

as designed by Tasso Katselas

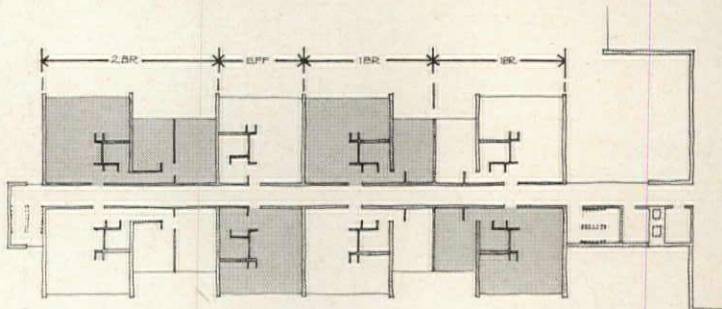
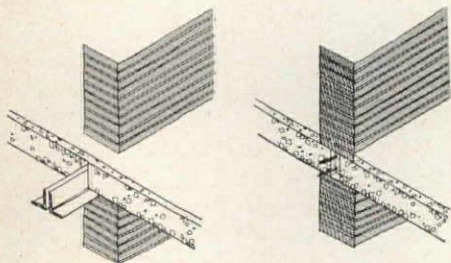


"The first phase of the Pennley Park urban renewal project in Pittsburgh involves 8 apartment structures ranging from 4 to 10 stories. Several factors influenced the choice of structural systems and materials. The program called for repetitive spaces with 20 to 24-foot spans. Subsoil was soft. We wanted a markedly residential character with pleasing scale, pattern, and texture. We wanted superior resistance to fire and sound transmission. We wanted economy."

"**Solution:** Transverse walls of exposed brick bear the building load. The walls interact with 8-inch precast concrete floor planks to create stiff diaphragms. Brick walls are 12 inches thick. Structurally, they could be thinner in the upper floors, but 12 inches provides a substantial sound barrier. The spread footings solve the soil problem, sweeping inward and upward to form the cross bearing wall. This diagram expresses the structural concept clearly."

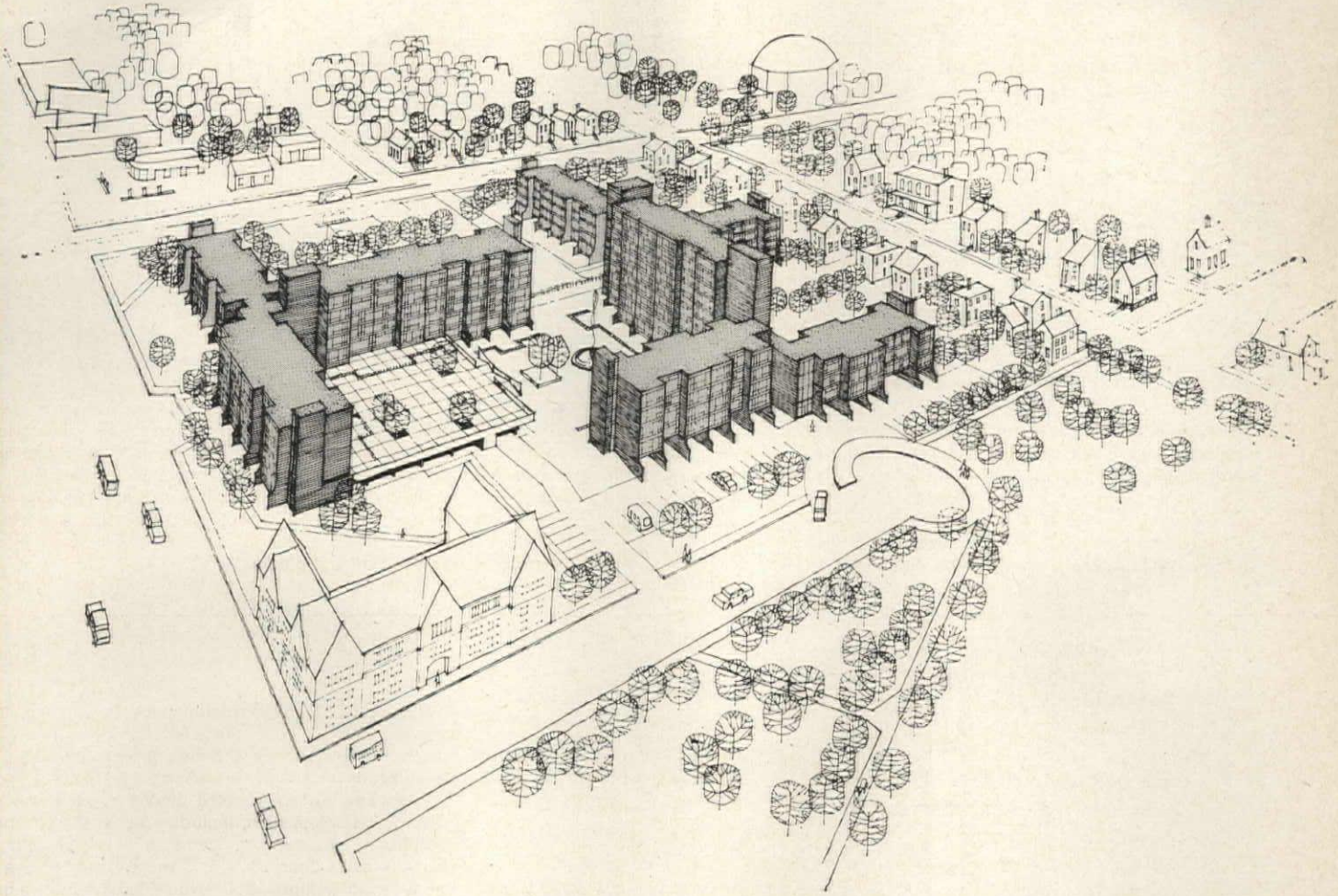


"This transverse cross-section shows relationship of walls and floor. The precast floor beams turn upward; the utilities are run through corridors. On-site labor and materials handling are reduced. The building structure is accomplished by a mason and precast concrete floor system. FHA requested a comparison of this system with a steel frame and bar joist. The steel system, including necessary fireproofing, additional partitions, and painting, came in nearly 20 per cent higher in cost than the brick bearing wall. Concrete might have provided many of the same advantages, but it would have required fireproofing. The exposed brick bearing wall gave us six elements: structural separation, economy, acoustics, fire protection, and finish."



"The section at left is through floor and corridor. At right, it is through floor and cross bearing wall. The precast floor system bears four inches on bearing walls; precast spandrels frame into bearing walls to carry corridor walls and exterior curtain wall."

"Typical floor plan shows how flexibility of plan and cross bearing wall structure can exist. Reading from left to right at top are a 2-bedroom, efficiency, and two 1-bedroom units. The 12-inch brick walls create superior sound barriers, not only between apartments but between rooms in many apartments. We have 296 apartment units and 22 common units in the 8 buildings which constitute the first phase. A similar number of units will be in the second phase, involving seven buildings. The brick bearing wall concept solved problems very nicely. Faced with the same kinds of needs and problems, we will undoubtedly use this system again."



Architect: Tasso Katselas; Engineer: Richard M. Gensert; Owner: Vernon C. Neaf, Inc.

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# Mumford at the Mixer

STUDENT conventions are a rare mix of enthusiasm, theorizing and hero-worship; soul-searching, disarming humility and idealism carried to the point of arrogance; policy sessions in the morning and bull sessions far into the night; and enough beer to float the *SS United States*. The 1965 Association of Student Chapters AIA convention had all that plus a touch of Latin glamour, with students invited to sit in on PACA seminars as well as their own sessions, and soak up architectural wisdom from professionals of both hemispheres.

They heard Lewis Mumford, William Pereira, Arthur Q. Davis, O'Neil Ford, Felix Candela, Quincy Jones, Hugh Stubbins and—briefly—Louis Kahn. (Eager students tracked Kahn to the dusky sanctuary of a hotel bar, where he had planned to spend the last half-hour before flight time in quiet contemplation, and shanghaied him off to their meeting. Submitting cheerfully, he dispensed liberal off-the-cuff doses of the Kahn mystique—"Louis is a little obscure at times," warned Pereira—and fired potshots indiscriminately at Russian architecture, German temperaments and Lewis Mumford.)

Inevitably, the students took home a mixture of impressions from the crowded week. Axioms stood out, however—some expressed with almost lapidary economy and elegance, like Pereira's sober paraphrase of John Donne: "Ask not for whom the architect goofs—he goofs for you!"

The editors have selected some quotations which—were they students again—they might have scribbled on the margin of their program.

MUMFORD: Youth always has the curious delusion that all the world comes into existence with us. After all, nothing happened before we were born, and therefore, the knowledge that one generation has is sufficient to guide the rest of the world as long as we're going to remain in existence.

• Why are we so preoccupied with the moon? Why do we let the notion creep into our minds that we live



*The fifth annual Reynolds Aluminum Prize for Architectural Students is divided between the winning student, Douglas F. Trees, and his school, Ohio State University, represented by Director Eliot L. Whitaker. Institute President-elect Ketchum makes the presentation at a student lecture.*

in the rocket age? Rockets are very small and, if you think about the totality of life, very insignificant.

• Change can go into a negative direction as well as positive. You have regression instead of progression. The fact that something is new doesn't prove that it is good—newness is no proof whatever of value.

• We . . . assume too easily that the latest materials and methods should have priority. . . . When we're dealing with an old material like wood or stone, we have about 50,000 years of experience to tell us whether these are sound materials or not.

• The larger part of [man's] history shows signs of an incredible irrationality. What is incredible is that he should have survived, being the pathological creature he is.

• What has undermined the real integrity of the modern movement during the past 20 years? First, the cult of power for power's sake. If technology is good, technology gives you an enormous increase in power. Money and status are symbols of power. Therefore, buildings must represent and show off the amount of money that can be spent by the great corporations and military establishments which create them. And there is a tendency—since this whole power system can only be run by centralized bureaucratic management—to give bureaucratic monotony to every possible building.

• Professions have always achieved a certain dignity because they always profess to serve life. . . . Part of the dignity of the profession

consisted of the fact that, although money would come to a professional man of eminence, it wasn't his first interest. His first interest was the pursuit of knowledge or medicine or law and justice—not just getting the most money by the swiftest means.

• Neither the bureaucratic mold nor the beatnik mold really fulfills human needs or expresses human possibilities.

PEREIRA: The master planner's role is to act as intermediary between the ideals, desires and movements of the people and the land itself. Our success is measured in how successfully we can translate these human needs into land uses, how cannily we can anticipate the needs to come, and how knowledgeably we can interpret the lessons history has left us.

• The land we study is an equation, made up partly of geography, topography and geology—partly of the effect of the uses and abuses of previous and current urbanizations—a mix of nature and the physical manifestations of man's labor. But it is not until we seek and find the role it is to play in human history that we know its destiny.

• To quote John Donne again, "No man is an island." That is true of land, too—even the islands. I can think of no land anywhere that has a destiny independent of the land around it. The peripheral influences made up of the existing land patterns and uses, the economic habits of population and the degree sociological maturity must be codified and evaluated and allowed to penetrate to a natural degree into any new landplanning problem.

• Open spaces . . . are not so much physical shape and size as they are "ideas." They are ideas which give leadership and direction to the development of land and its uses, and in the final analysis dictate a way of life.

FORD: The team produces average work; the individual produces art.

CANDELA: Beauty is not expensive; it is the result of something extremely well done. ■

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# Reflections from Peru

*Remarks by Fernando Belaúnde Terry, the first architect president of a nation since Thomas Jefferson, upon receiving his Honorary Fellowship in Lima from U.S. Ambassador John Wesley Jones as the Institute's emissary.*

NOTHING could give me greater pleasure than to receive such a mark of distinction from the professional organization of that great nation in which I obtained my own architectural degree, and to receive this honor at the hands of such an esteemed friend as the representative of the President and people of the United States.

I lack, quite obviously, the professional qualifications necessary for such a high honor. But it is the wish of The American Institute of Architects, quite clearly, to single out a South American architect, a graduate of U.S. universities, who at the same time has received the assurance of his people's confidence by being elected to the highest office in his nation. These two experiences have placed me in a situation of unusually great responsibility: on the one hand, I bear the weight of the general responsibilities of my office; on the other, I have the very special responsibility of putting to practical use the knowledge, particularly in the field of architecture, which I acquired in the U.S.

In the U.S., architecture has been put at the service of the people; in the U.S., the entire credit system has been projected and planned so that all possible benefits shall reach the people. Through the Federal Housing Agency, the miracle has been achieved whereby anyone wishing to own his own home can do so simply by making payments that almost resemble rent. Loans are made which sometimes may exceed 95 percent of the property value.

Thus, the FHA has put housing within the reach of all, which accounts in large part for the social stability and the atmosphere of solidarity and comradeship that prevail among the American people. But apart from this sociological achievement in which, practically speaking, most of the U.S.

architects have taken part, we also must cite the profession's technological and artistic contributions.

I would need to mention a great many names if I were to do justice to the North American contribution, but in the field of architecture it is ample to mention the illustrious name of Frank Lloyd Wright, surely the greatest of American architects because the character of his work is 100 percent creative, original, expressive within this media, and as tremendously vital as is his country. I pay this tribute to the master in gratitude for having been his family's guest at Taliesin.

From the standpoint of city planning, I also could mention many other planners, architects and engineers, but it is enough to cite the names of Henry Wright and Clarence Stein, who created, among other gifts, the city of Radburn, New Jersey, containing, in fact, a series of sociological lessons which give this modest community a friendly, small-town atmosphere and housing specifically planned around community service centers, playgrounds and public school facilities—all in a kind of "superblock," which represents a real contribution of U.S. planning to the problem of world urbanization.

Quite apart from this, I could speak ad infinitum about great monuments, about master works of North American architecture and

about the really staggering technological contribution which, by steady progress in construction techniques, has led us to truly astonishing structures.

Finally, and with sincere emotion, I would like to reminisce about my U.S. teachers, first at the University of Miami and later at the University of Texas. Among other instructors at Miami, I studied under architects John L. Skinner and Robert F. Smith, both of whom guided my first halting steps in the profession; later on at Texas, it was the great teacher, Walter T. Rolfe, who undertook the task during the last two years of my professional studies, when the hardest problems were encountered.

At the Peruvian School of Architecture, where I had the honor to be the first dean, I did my best to introduce the lessons taught us by my North American professors. In the course of revamping the Department of Architecture into a full-fledged School, when my valued colleagues and I sought solutions applicable to purely Peruvian problems, the influence of the universities in which I myself was trained was very strong, and now I can boast that Peru's School of Architecture, one of the most highly esteemed, highly effective institutions in our entire university life, has drawn perhaps its most important lessons from the U.S. universities. This is not my own doing, but the result instead of the collective effort of my colleagues and myself, stemming from our profound desire to instill in the Peruvian university the heights of standards and leadership demanded of a nation which is heir to an ancient culture.

I will appreciate it deeply, Mr. Ambassador, if you will express my most profound thanks to The American Institute of Architects for this great honor and distinction which, although unmerited from the professional point of view, nevertheless raises me to a plane with men who have served the cause of humanity in practicing so magnificently the profession to which I have dedicated so many years of my life. ■

## President Odell's Message to Mr. Belaúnde

I find no words with which to express to you my profound gratitude for the high honor which you and the government of the country which you so brilliantly govern have seen fit to confer.

In the name of The American Institute of Architects and in my own, I would like to thank you for the right which will be mine as one of the band of privileged men who may wear the Order of the Sun, and I will be proud to call myself a Grand Official of the Order.

While giving you assurances of my most sincere friendship, I also wish to renew to you the manifestations of my highest and most distinguished consideration.



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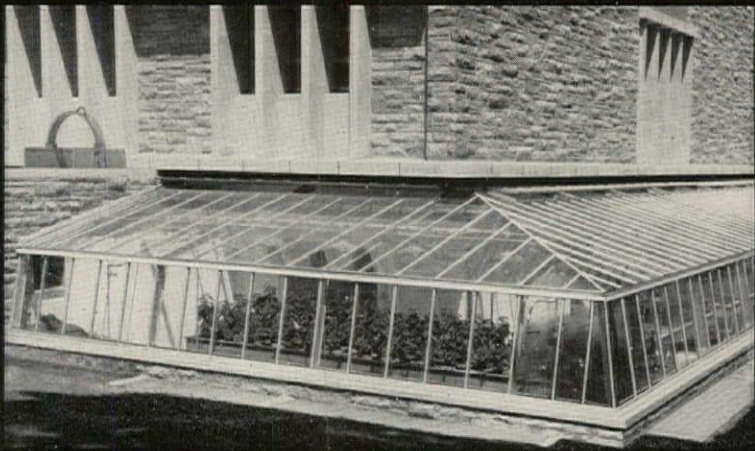
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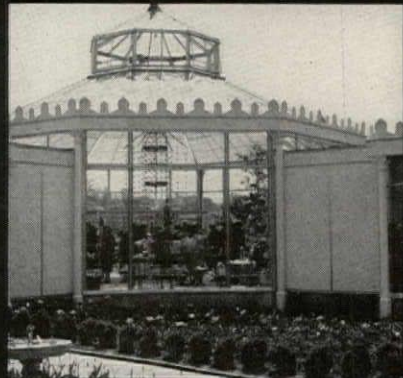


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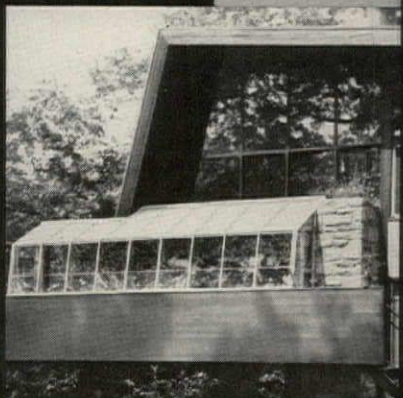
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
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# New Procedures at NCARB

ARCHITECTS working for government agencies will benefit from a new policy of the National Council of Architectural Registration Boards, enacted at its annual meeting just prior to the AIA convention last month.

The new regulation, which will allow architects 100 percent credit for government employment up to a maximum of three years, liberalizes a previous policy of allowing government architects only 50 percent credit for up to one year's total experience, toward the required three years' experience prior to registration.

AIA had endorsed the action, in response to a request from a steering committee of representatives from various Federal agencies. The steering committee held that the Council's previous stand on credit for government work was prejudicial to government recruiting efforts.

In a major talk, outgoing Council President Ralph O. Mott AIA said

that NCARB certification procedures have been greatly streamlined during the past year. "Records are now compiled and certificates issued on as current a basis as responses of applicants, their references and their state registration boards will permit," Mott stated.

Another major achievement has been the preparation of objective-type examinations for most NCARB

subjects. All categories except design and site planning are now covered by the objective exams, which are available to all state boards. Mott stressed that development of uniform examinations and grading procedures will remove a major roadblock to simplified reciprocal registrations.

Delegates also heard reports from representatives of the Council's allied organizations: AIA, the Association of Collegiate Schools of Architecture, and the National Architectural Accrediting Board.

The convention was NCARB's largest ever, with 106 delegates present, representing boards of 49 states. The delegates saw a slide presentation by Paul Spreiregen AIA, the Institute's director of Urban Design Programs. Edmund N. Bacon AIA, executive director of the Philadelphia Planning Commission, was principal speaker at the Council's annual dinner on Saturday, held jointly with ACSA. ■

## 1965-66 NCARB Officers and Directors

C. J. Paderewski FAIA, San Diego, president; Earl L. Mathes AIA, New Orleans, first vice president; John Erwin Ramsay FAIA, Salisbury, N.C., second vice president; Howard T. Blanchard AIA, Garden City, Kan., secretary; and George F. Schatz AIA, Cincinnati, treasurer.

G. Stacey Bennett AIA, Olympia, Wash.; Harry E. Rodman FAIA, Troy, N.Y.; and Charles P. Graves AIA, Lexington, Ky., directors; and Ralph O. Mott AIA, Fort Smith, Ark., past president.

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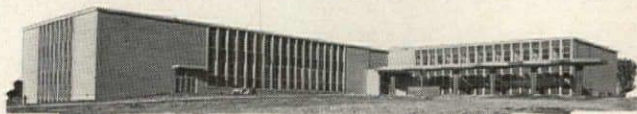


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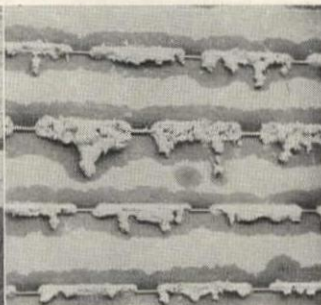
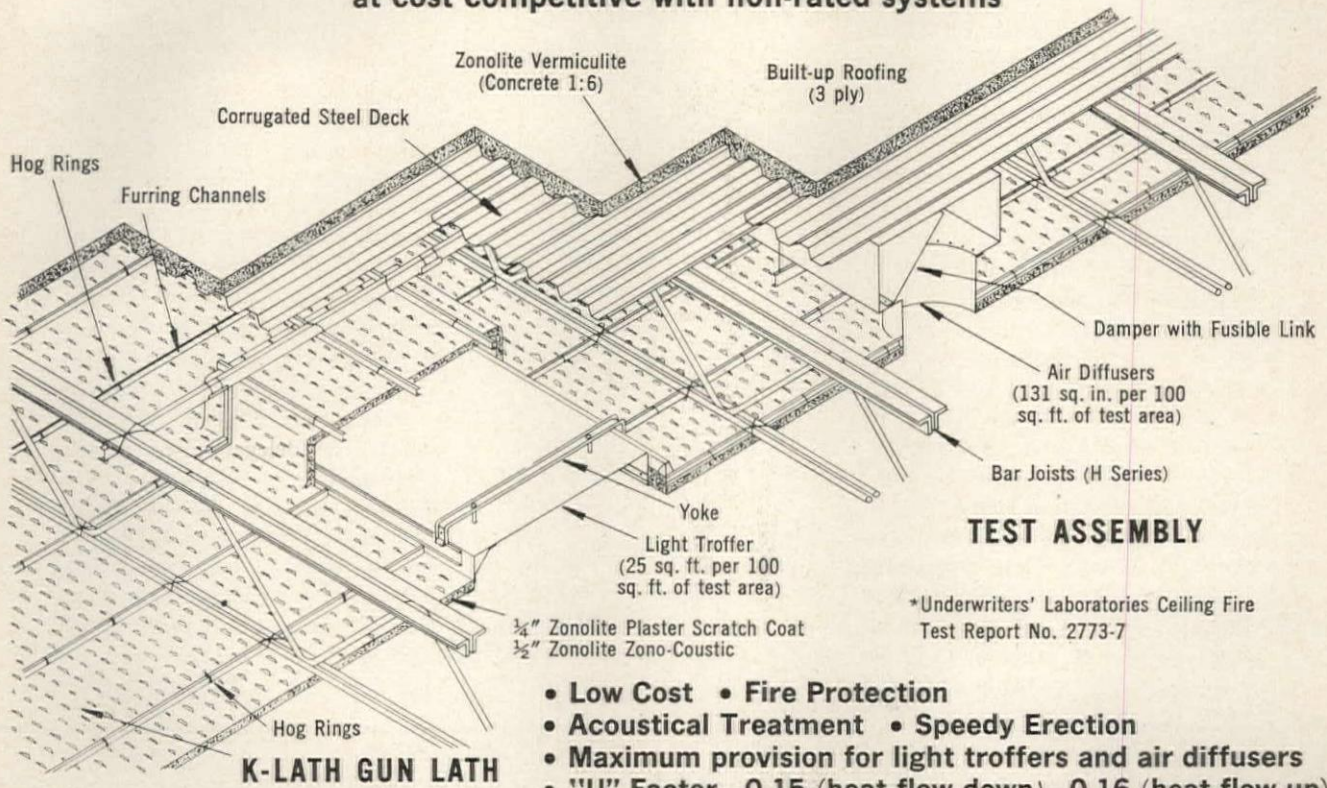


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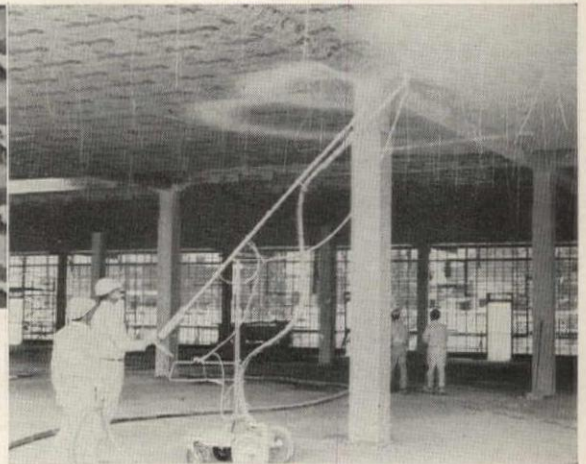
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made in undertaking this task and a consciousness of the wealth of material which he has excavated. The digging job is so phenomenal that one almost believes that he used a divining rod. Much of the material that he has uncovered must have lain dormant for years in many obscure places.

I take a personal interest in this book because the author was a student of mine for a short time at the University of Denver and because I encouraged his interest in undertaking such work which Professor Frederick Stevenson of the University of Edinburgh and I had started in 1937. We were unable to carry on and were happy to provide Reps with our limited material when he decided to undertake the present book. What he has produced, however, is far beyond anything we had done or hoped to achieve. He should be recognized as being fully responsible for a unique contribution to the history and design of cities in the New World.

"The Making of Urban America" will be considered from now on as a landmark book. It will be the springboard for much further research into the development of an understanding of our heritage in planned and unplanned communities. The kind of work that is still needed will be studies in depth of the design of selected communities which the author was able to touch on only lightly. Also, the book deals with two dimensional aspects of historical planning and does not fully enter into the three dimensions of such planned communities as are found in New England, Pennsylvania, Virginia and elsewhere. Since Professor Reps is not trained in urban design but is a very competent planning technician and zoning expert, he leaves the urban design aspects of much of what he discusses for other such specialists.

There will hardly be a reader of this book who will not find the communities he knows in the book, and I am certain that many will be surprised at the fascinating back-

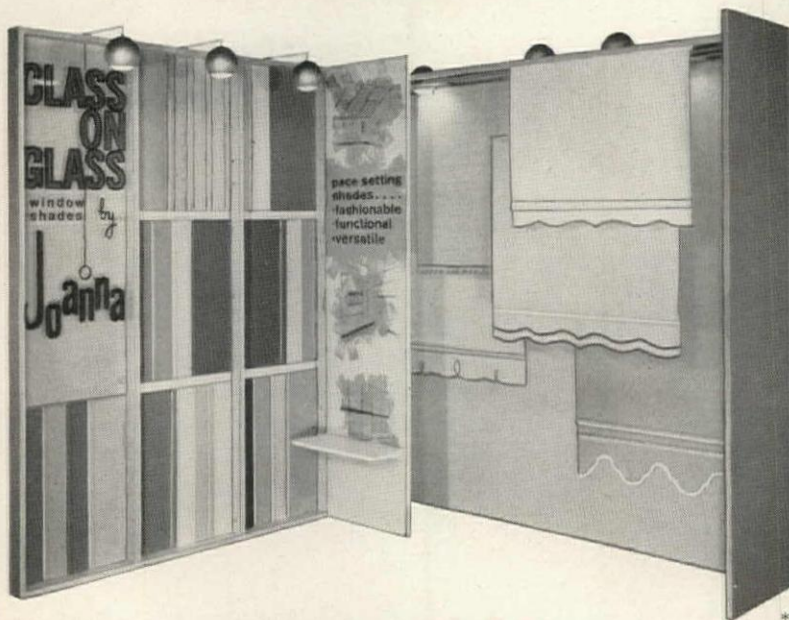
ground of what may be taken for granted. At this moment in history, when there is much discussion on the need for building new towns in America and the rebuilding of old ones, this book is vital background for future work. CARL FEISS, FAIA

**Architecture of Southern California.** Wallace Neff. Chicago: Rand, McNally & Co., 1964. 144 pp. \$14.95

The cardinal sin of this book is its title; for the subtitle, "A Selection of Photographs, Plans and Scale Details from the Work of Wallace Neff, Architect, FAIA," does not appear either on the dust jacket or on the case-bound back-bone.

Neff has designed homes for many of the most famous residents of California—Cary Grant, Darryl Zanuck, Groucho Marx, Red Skelton, Mary Pickford, Douglas Fairbanks Sr., among others—and they're all presented here in black and white plus a half-dozen reproductions in full color. ■

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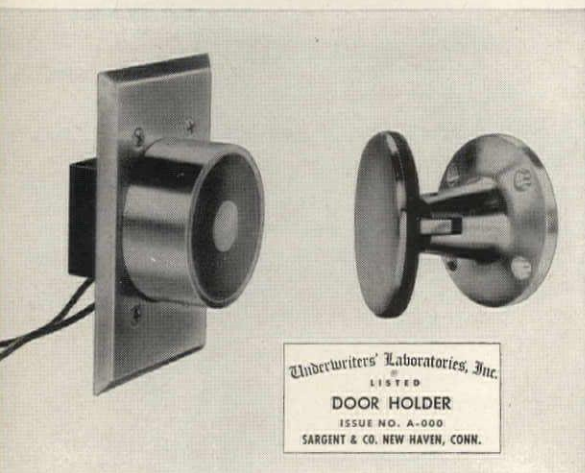
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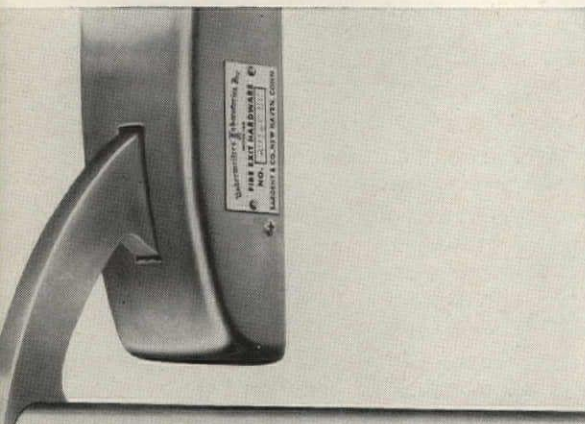
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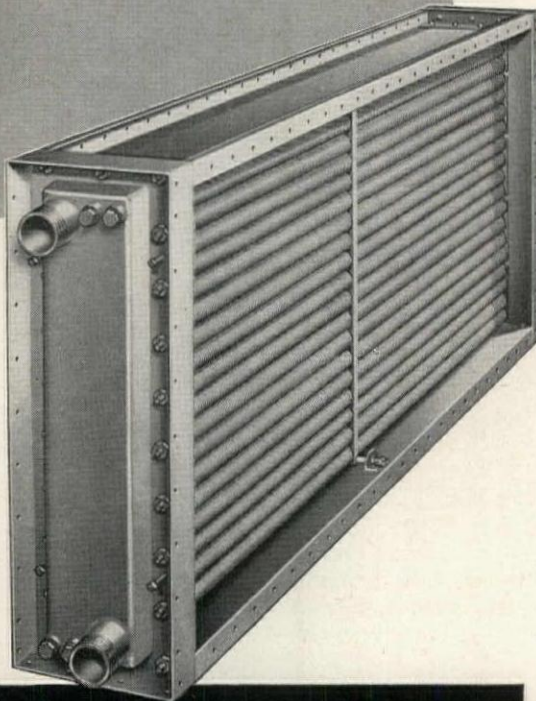


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Journal

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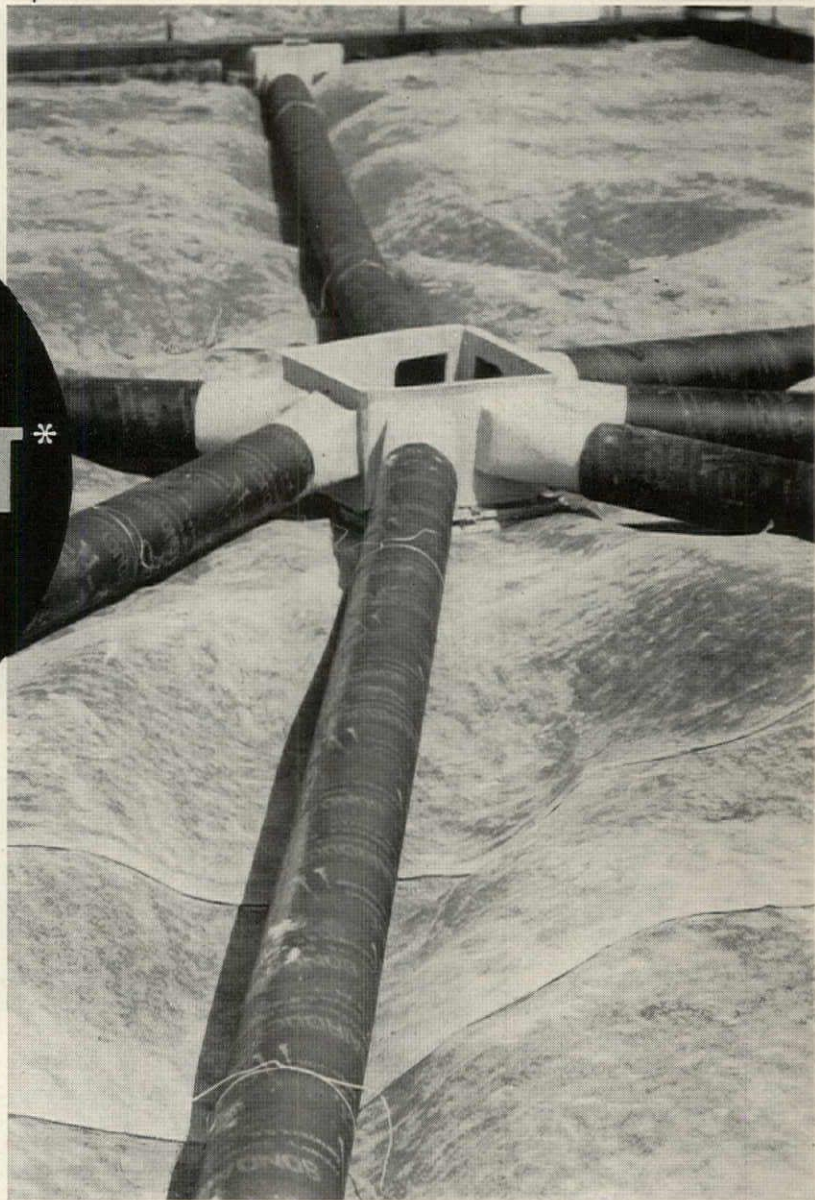
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