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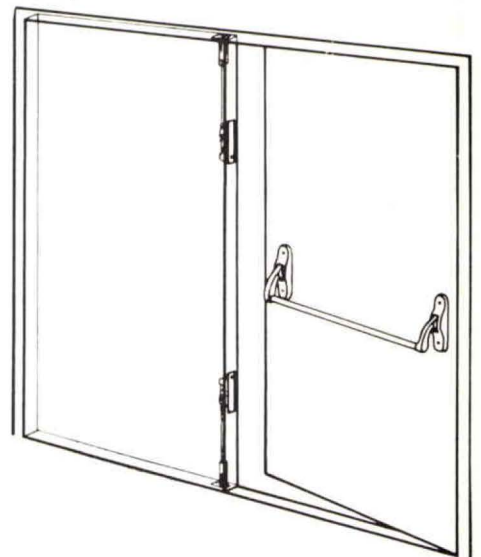
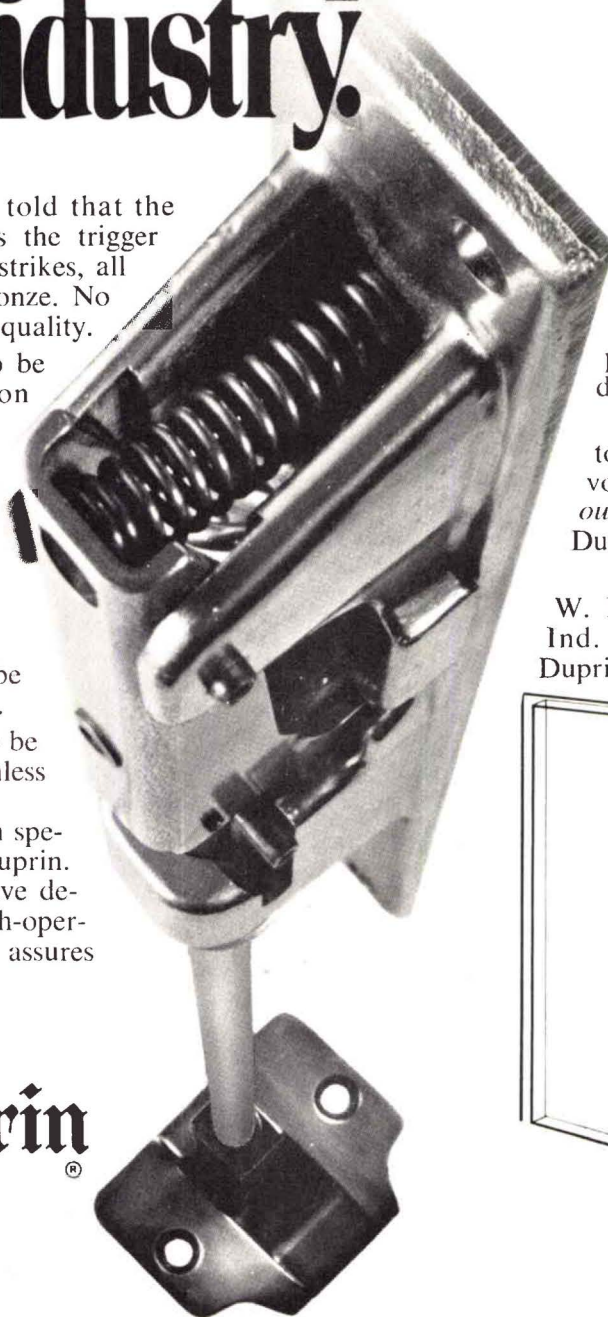
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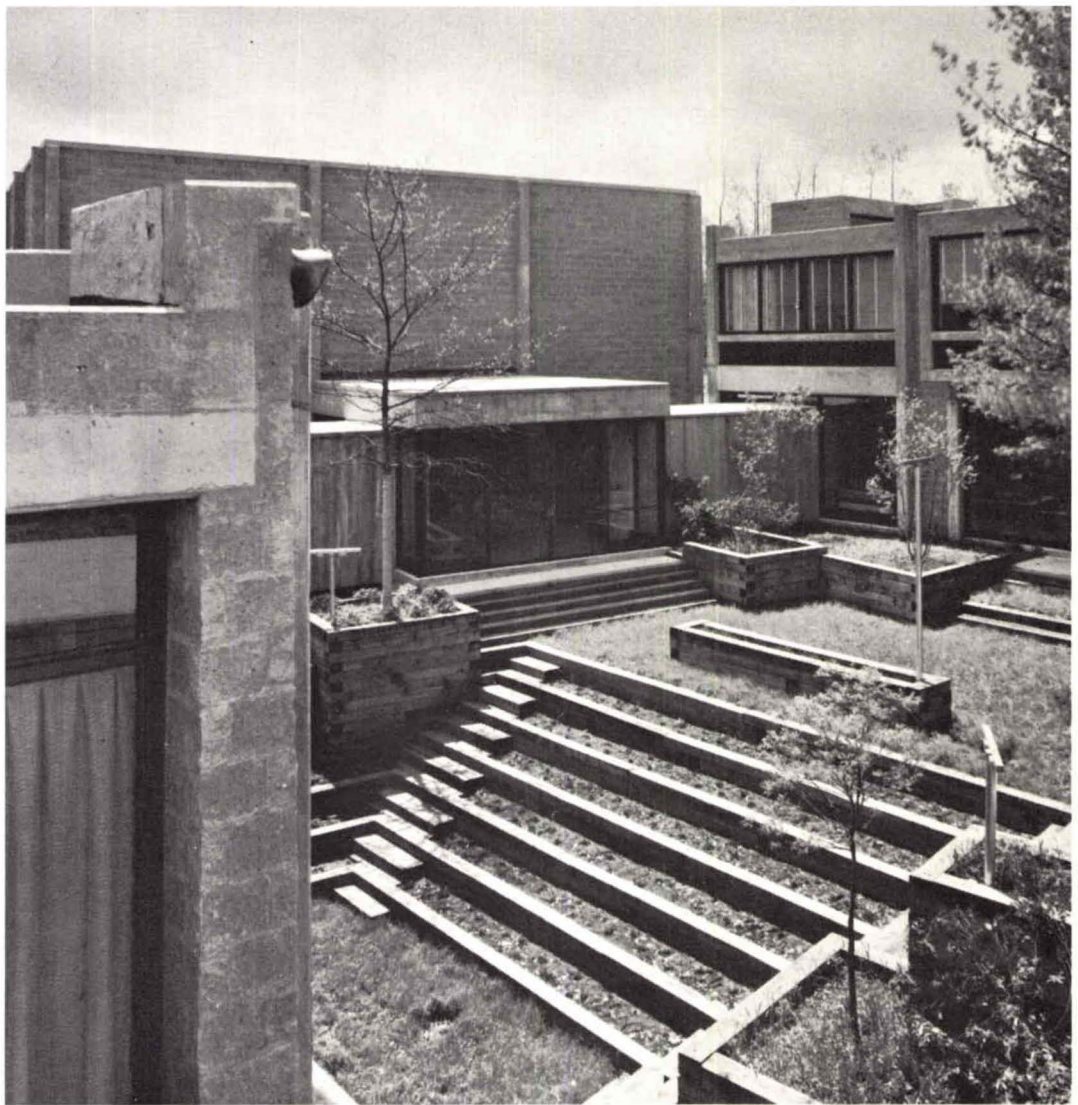


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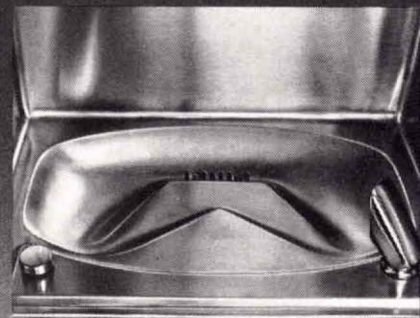
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AIA JOURNAL

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Publisher: WM. DUDLEY HUNT JR., FAIA; *Editor:* ROBERT E. KOEHLER; *Associate Editor:* BESS BALCHEN; *Assistant Editor:* MARY E. OSMAN; *Consulting Editor:* JAMES E. ELLISON, Executive Secretary, Association of Collegiate Schools of Architecture; *Art Director:* SUZY THOMAS; *Sales Manager:* RICHARD J. SATOLA; *Production Manager:* FRANK W. WILSON; *Circulation Manager:* JOHN H. BOOTH

AIA JOURNAL, official magazine of The American Institute of Architects published monthly at the Octagon, 1735 New York Ave. N.W., Washington, D.C. 20006. Telephone: (202) 393-7050. **Subscriptions:** for those who are, by title, architects, architectural employees, and to those in architectural education (faculty and schools), and to libraries, building construction trade associations, and building product manufacturers: basic rate \$5 a year, \$8 two years, \$4 to architectural students in the US, its possessions and Canada. For all others: \$10 a year in the US, its possessions and Canada; other countries to those who are, by title, architects: \$10 a year. All others outside US possessions and Canada: \$20 a year. Single copy: \$2, payable in advance. Publisher reserves the right to refuse unqualified subscriptions. **Change of address:** Give Circulation Department both old and new addresses; allow six weeks. **Second class postage** paid at Washington, D.C. Microfilm copies of this publication available from University Microfilms, 313 N. First St., Ann Arbor, Mich. 48107. © 1970 by The American Institute of Architects, Opinions expressed by contributors are not necessarily those of the AIA.®

VOL. 54, NO. 2

comment and opinion

HATS OFF TO NCARB: It was only up to a few short years ago that the profession found its whipping boy in the National Council of Architectural Registration Boards. But things aren't what they used to be, as must be realized by anyone who sat through NCARB's 49th annual convention in Boston, which wound up just as The American Institute of Architects was getting assembled. (Next year, incidentally, NCARB will meet at a different place and time than the AIA.) What was said and done by the delegates, made up of architects who serve directly on the registration boards of the 50 states plus five districts and territories, will be reported at another time. Suffice it to say here that it was a good convention, highlighted by several first-rate, not-too-lengthy presentations and filled with lively debate that was always seasoned with a lot of humor, à la Dan Boone and others.

All this is indeed a far cry from the NCARB of yesteryear. It has been interesting and gratifying to note the change — change in administrative practices and registration procedures, yes, but, more importantly, “a change in philosophy,” as a student spokesman observed during the Boston sessions. I have had the opportunity to follow the fortunes of NCARB firsthand, ever since its offices were moved from Oklahoma City to the AIA Headquarters Building in January 1963. It faced at that time the customary tribulations that accompany the transfer of any organization from one part of the country to another; in addition, it faced a still bigger problem: a backlog in the processing of the council records that invoked the wrath of nearly every prospective applicant.

Somehow, little by little, the situation began to get straightened out, and what had been a tired and frustrated staff, now bolstered by forward-thinking and energetic elected leaders, could turn its efforts to other and more creative tasks that needed doing. For about one year, the AIA JOURNAL and NCARB shared the fourth floor in the Lemon Building, next door to the Octagon complex, where the publication continues to be housed. That a new way of life was being generated was evident by the spirit expressed by employees and by officers on their occasional visits; and, more tangibly, by greatly improved forms in terms of content and appearance. It has been apparent that “The Change in Motion” theme which characterized this and last year's conventions was no idle phrase. Today, NCARB occupies offices in a new building at 2100 M Street N.W., about a dozen blocks from AIA Headquarters, where Hayden P. Mims as executive director and architect Samuel T. Balen as director of professional services head a staff of 17.

Getting ready to celebrate its golden anniversary in 1971, NCARB has moved to the position of providing common national registration through uniform examinations for architects. It has established minimum requirements for states so that the guidelines it issues for experience, internship and training are accepted by all states and territories. The question arises as to whether the traditional approach to architecture that has been utilized in the past is purposeful to present society. NCARB seeks to find an answer, knowing full well that certain steps must be taken to make registration acts more meaningful to the young by reassessing examining procedures and to the practitioner by streamlined reciprocity.

ROBERT E. KOEHLER

ACKNOWLEDGMENTS

8—Vincent Petipas
17—above, B&G International Photos
23—photo, Morris Rosenfeld & Sons
26, 30—Stanley Rosenfeld
31—Becky Young
32—above, Jeremiah O. Bragstad;
below, Wayne Soverns Jr.
33—above, William Patterson; center, Rondal Partridge; below, Jack Veltri
34, 36—Courtesy Commonwealth of Puerto Rico
38—above right, Gleason Photography
39—above and below left, Gleason Photography;

above right, Frank Lotz Miller;
below right, Gleason Photography
40—above left and right, Frank Lotz Miller;
center, Gleason Photography;
below, Frank Lotz Miller
41—above left and right, Gleason Photography;
center and below right, Frank Lotz Miller
42—Gleason Photography
43—center left and right, Gleason Photography
58—Courtesy Nantucket Waterfront
Redevelopment
60—left, Ezra Stoller; below right, George Cserna

NEXT MONTH

Last May, the President signed into law the Airport and Airways Development and Revenue Acts of 1970. With it, starting with fiscal year 1971, came a jump of almost 175 percent over recent annual appropriations for modernization and expansion of the nation's airports and for improvement of our navigation and controls systems.

This new legislation is a leap in the right direction but the money is not nearly enough to solve the air transportation crisis. Furthermore, none of it will go toward construction of new or expansion of old terminal buildings.

Architects, therefore, are challenged as never before — in order to keep in step with other airport improvements — to provide more and better organized terminal space for our shrinking dollar. An analysis of some recent terminal layouts shows what's happening in the field at present, and the architects of the only jet airport planned and built in the '60s discuss what has been criticized as weak points of the facility.

In another article about airports, the vice president, Airport Facilities, Air Transport Association, stresses that the trend must be away from the monumental air terminals toward functional and efficient structures — or the gap between airport needs and available funds will never be bridged.

September will also include coverage of the AIA convention in Boston, highlights of which appear in this issue's Outlook section.

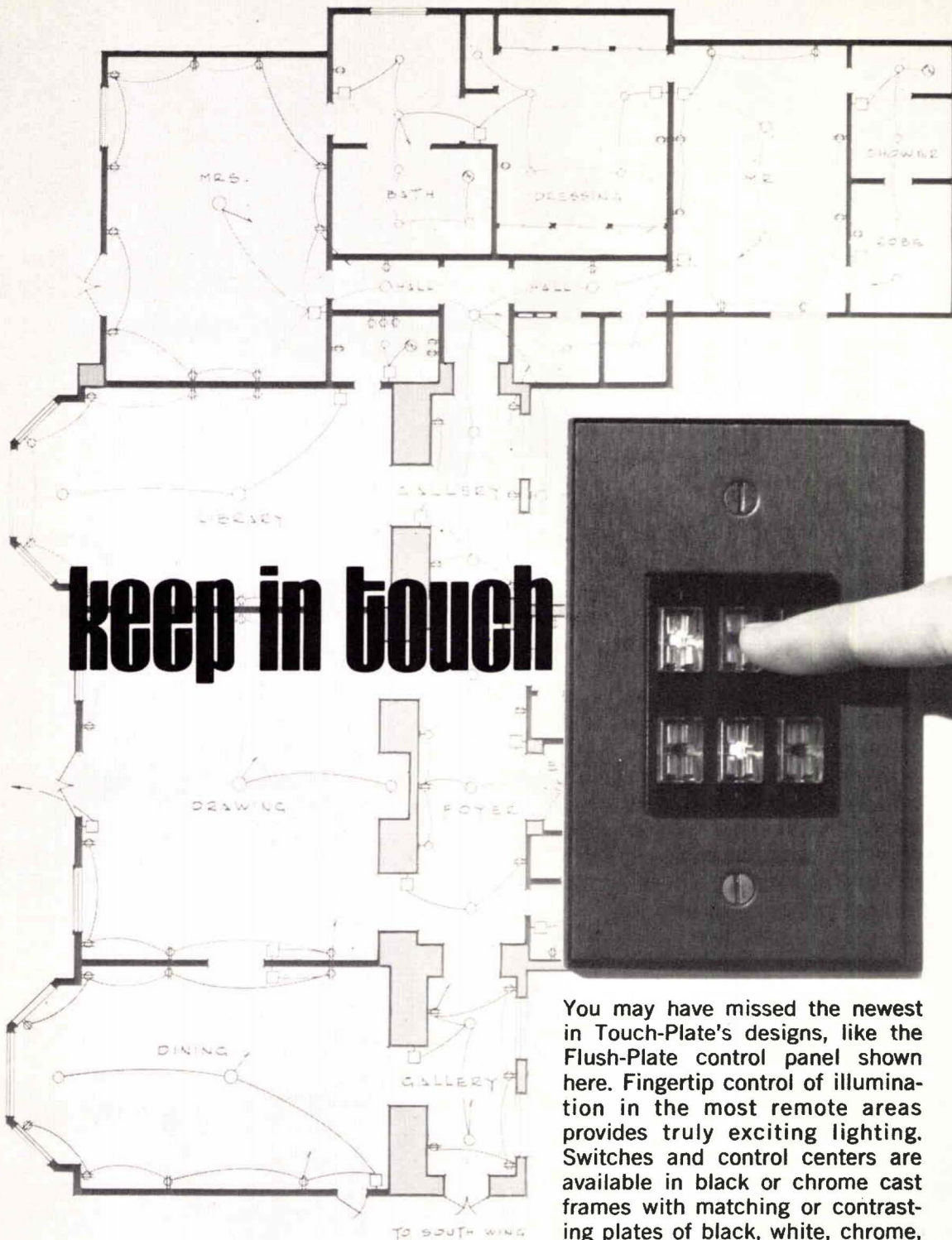
ASIDES

Municipal government is not now organized to deal with urban design, states William L. Slayton, executive vice president of the AIA, in the June issue of *Public Management*. Published by the International City Management Association, the magazine devotes that number entirely to the subject of urban design.

Slayton points out that municipal government, through its public improvement program, has “a tremendous leverage to build and rebuild the city in the character it wishes,” but the city has not seen fit to make use of this leverage. He suggests “the creation of urban design plans for major areas and a mechanism to see that public improvements adhere to those plans.” Until municipal officials themselves recognize the importance of urban design and give it more than lip service, Slayton writes, we shall not be successful in creating well-designed cities.

Two AIA members are contributors to the special issue: Michael B. Barker, director of Urban Programs at the Institute, and Robert J. Hartsfield, specialist in urban design and development with Caudill Rowlett Scott. The manager's view of urban design is presented by Hugh McKinley, city manager of Eugene, Oregon, and the architect's role is discussed by Barbara Mack, editorial assistant of *Public Management*.

A postscript: Under the heading “Worth Noting,” the AIA JOURNAL will, from time to time, call attention to articles in the non-architectural press written by architects or of particular interest to them. □



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A Changing Profession and Confusing Times Reflected in Boston Convention

The official business of the 102nd convention of The American Institute of Architects — and the largest ever with a registration exceeding 5,000 — ended at 6 p.m. on Thursday, June 25 in Boston with a roll call vote on the most controversial issue of all: adoption of the revised "Standards of Ethical Practice." When the computerized results were announced at the Gold Medalist's Ball several hours later, they showed that 60 percent favored the new practice guidelines, a matter that had been adjourned from the Chicago sessions last year.

- In earlier actions, the delegates:
- Voted to increase membership dues in order to expand services to the profession and the public but tabled a resolution to allocate one-half of that increase for spending on programs dealing with social responsibility and urban living conditions.
 - Approved the establishment of a separate business corporation which will be able to assume mortgage financing commitments to construct AIA's new \$7.4 million Headquarters Building in Washington, D. C.
 - Asked the Institute to examine study of what associate membership categories may be needed but refused to enact any at this particular time.
 - Asked Congress and the President "to reduce our military commitment . . . to an absolute minimum" and transfer massive federal help to the nation's cities but refused to ask for troop removal from Indo-China by June of 1971.
 - Elected, in the only contested race, these three vice presidents: Richard M. Bennett, FAIA, Chicago; Robert J. Nash, AIA, Wash-

ington, D.C.; George M. White, AIA, Cleveland.

Others who will take office at the December Board of Directors meeting are Robert F. Hastings, FAIA, Detroit, president; Max O. Urbahn, FAIA, New York City, vice president and president-elect; Preston M. Bolton, FAIA, Houston, secretary (re-elected for a second term); Rex L. Becker, FAIA, St. Louis, treasurer (continuing in the two-year post).

During the five-day convention, the architects and their guests also:

- Heard Senator Edmund S. Muskie (D-Me.) call for a national commitment to rebuild the urban environment in his keynote address.
- Heard a progress report from the Task Force on Professional Responsibility to Society, which included the naming of 20 youths as the first recipients of a \$1 million national college scholarship program co-sponsored by the AIA and the Ford Foundation.
- Witnessed an interruption during the morning session of the "Day of Awareness," which drove from the podium S. P. R. Charter of Olema, California, a well-known crusader against pollution and overpopulation.
- Invaded George's Island for the Host Chapter Party at Fort Warren where the guests enjoyed a New England clambake and dancing, then were stranded on the island for anywhere up to four hours awaiting transportation back to the mainland.

Meanwhile, the AIA directors at their pre-convention board meeting received a report from the National Council of Architectural Registration Boards which called for 1) a new examination process for architect-license candidates and the phasing out of the present four-day, 36-hour exam, 2) adoption of legislative guidelines, 3) continuance and broadening of reciprocity between the United States and other countries and 4) re-



Looking to the '71 convention in Detroit: President-elect Robert F. Hastings, FAIA.

vision of the NCARB constitution and by laws promoting flexibility and streamlining of procedures.

The AIA board accepted the NCARB report and referred a section to the Interprofessional Commission on Environmental Design. AIA action on the full report is scheduled at the September board meeting following the ICED review.

The directors also established a \$2,500 scholarship in its program for the disadvantaged in memory of the late Walter P. Reuther, president of the United Auto Workers, who was to have been the Purver Memorial lecturer at the Boston convention.

New HEW Construction Service Agency To Facilitate Delivery of Services

All applicants for Department of Health, Education and Welfare construction grants and loans now have a single contact with regard to architectural/engineering services: the newly formed Facilities Engineering and Construction Agency.

Headed by Director Gerrit D. Fremouw, former deputy chief of the Strategic Air Command, FECA represents a combining of services that were previously furnished by the several components of the department to health and education construction programs. Included in FECA will be such agencies as the architectural/engineering functions of the Public Health Service, the Bureau of Solid Waste Management and the Educational Facilities Division.

The agency will employ more than 300 persons. Support for the FECA staff will come from existing resources in the HEW agencies and the Office of the Secretary.

Difficult Problem of Chicago Library Competition Well Solved, Jury Says

"The submission displayed an exceptional amount of care and taste, and the winning architect should be especially commended for his attempt to solve a most difficult problem in a very imaginative and dignified manner."

So stated the jury in its report on the winner — the combined firms of Siberz, Purcell & Cuthbert and Sample & Potter of Madison, Wisconsin — in the second stage of the Chicago Public Library competition.

continued on page 1

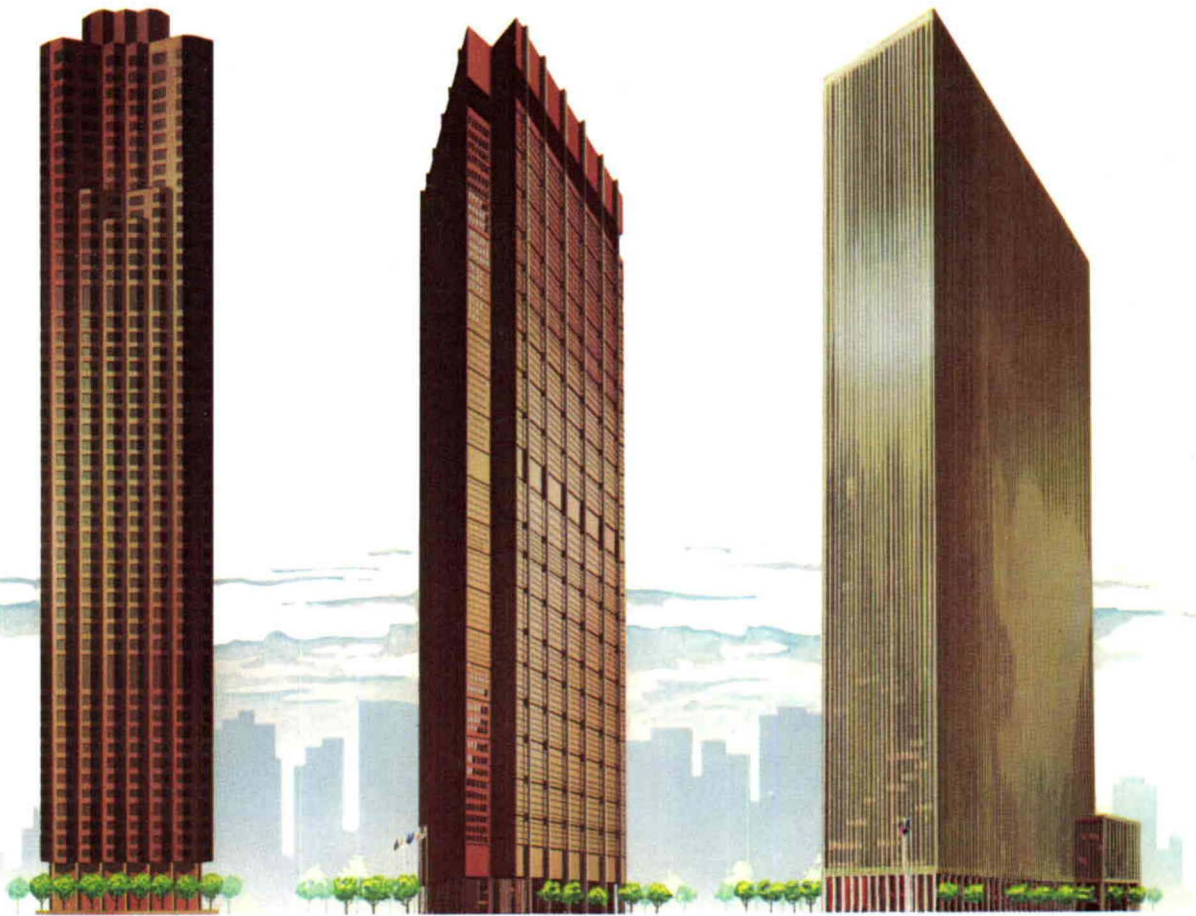


Taking a tally: Executive Vice President William L. Slayton; President Rex Whitaker Allen, FAIA; Secretary Preston M. Bolton, FAIA (behind hand); and Legal Counsel Samuel Spencer.

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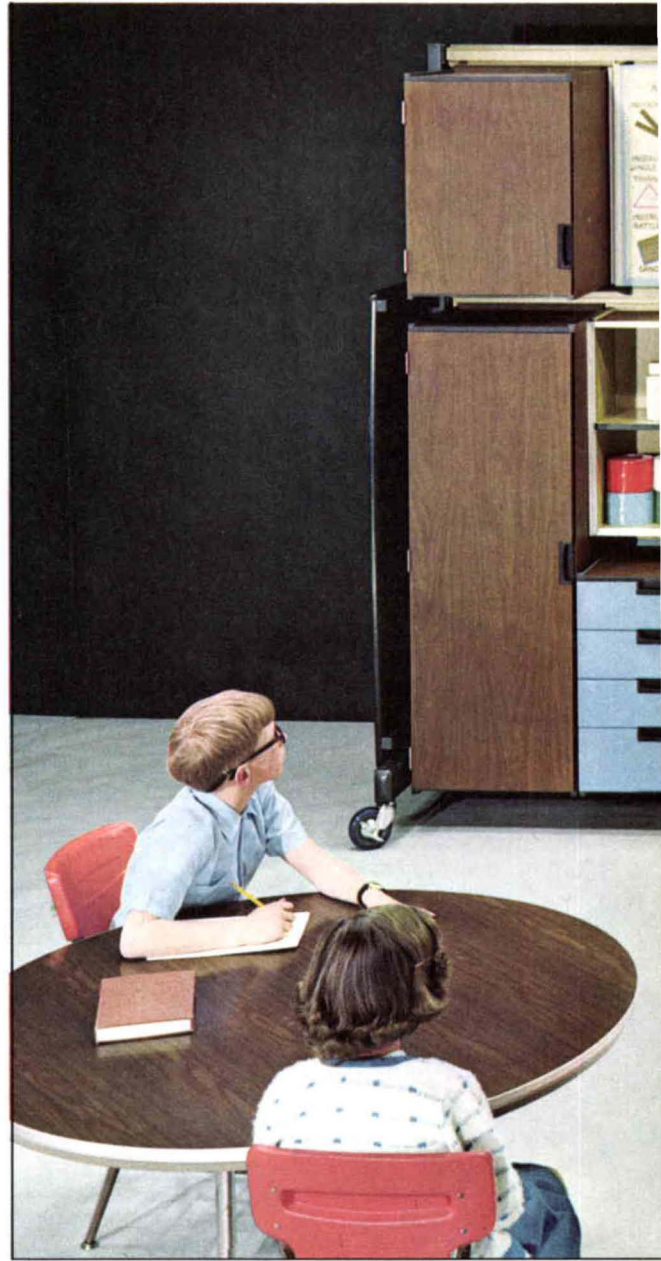
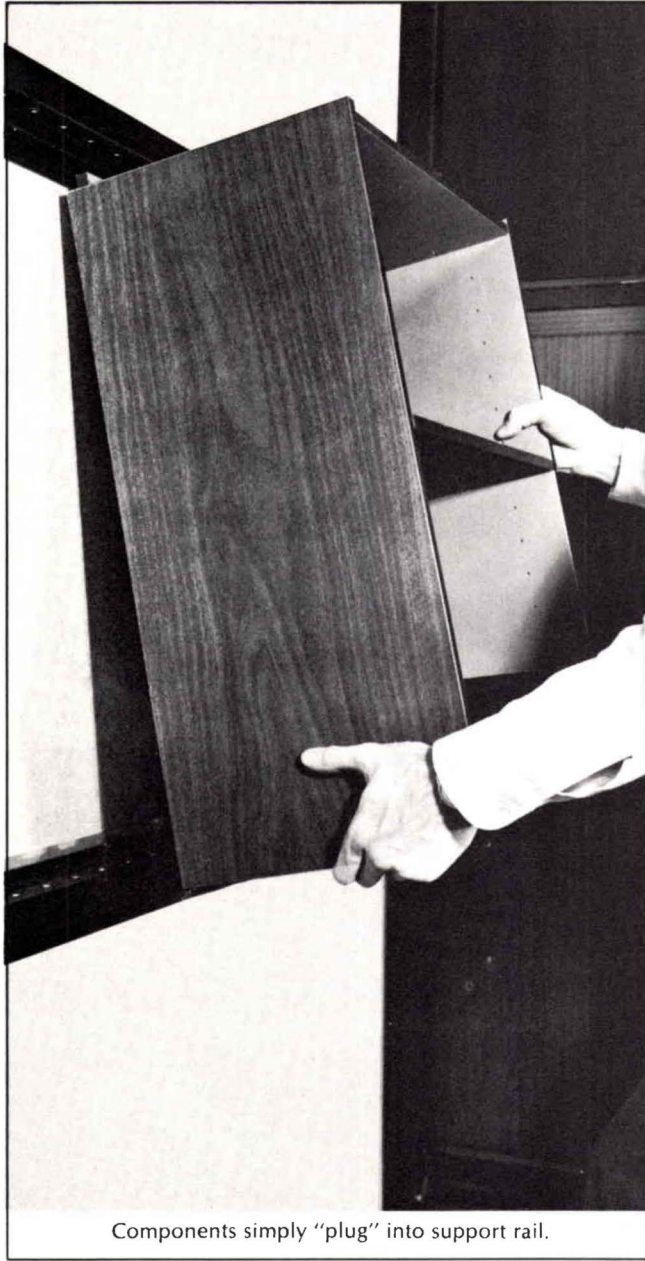
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Occupancy—1971.



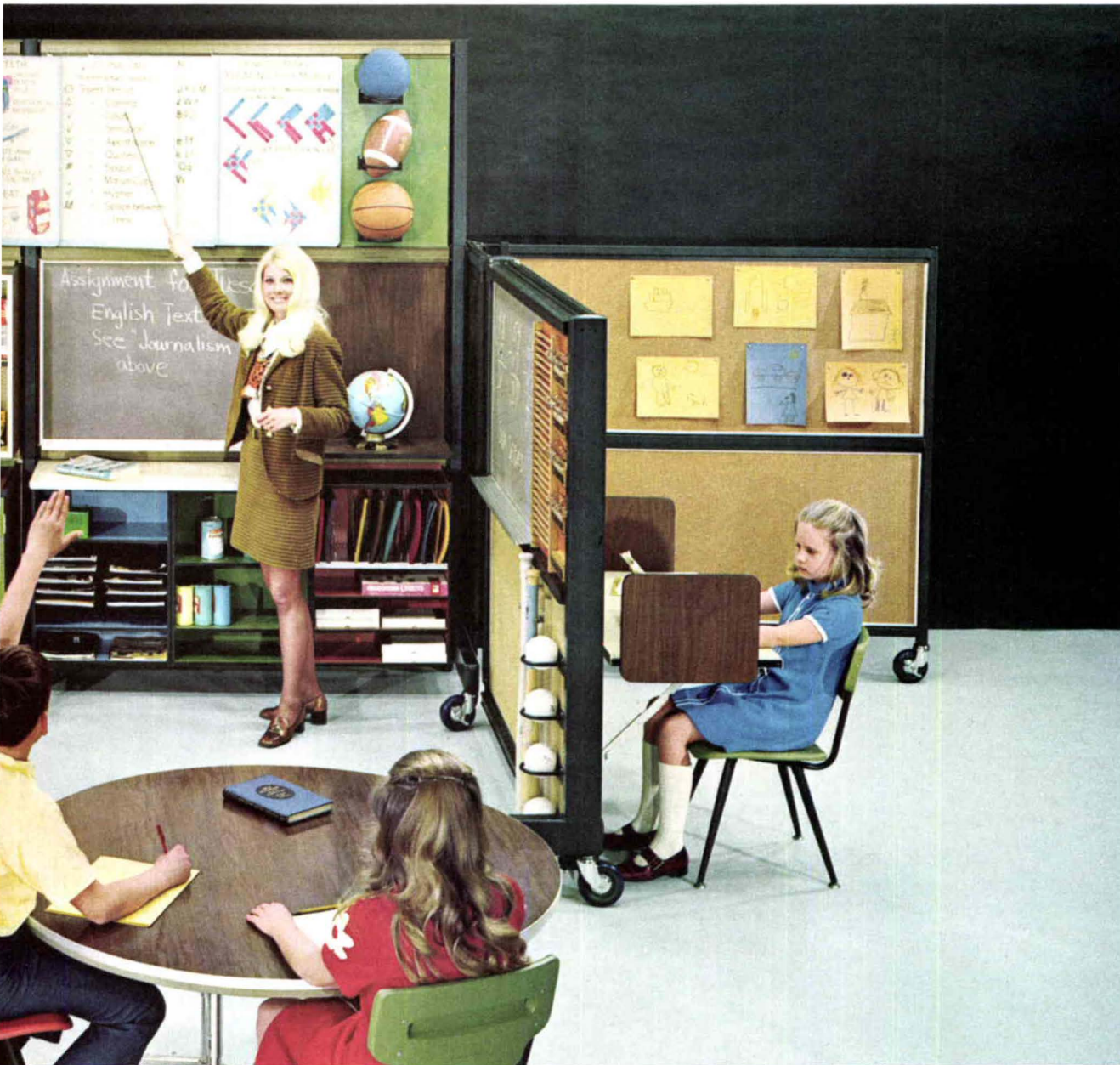
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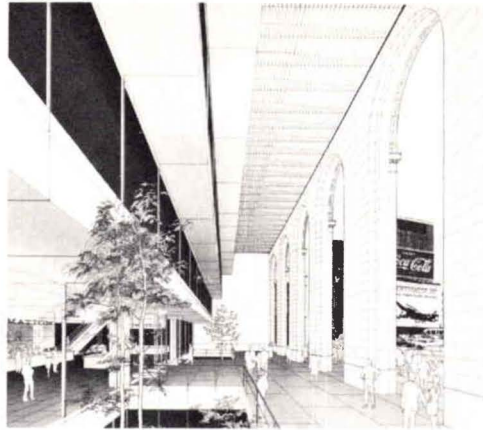


The decision to hold the competition arose after irate Chicago citizens opposed plans to demolish the 73-year old structure. A major problem is to preserve the historic facade and distinctive interior features and at the same time modernize and plan for a substantial addition.

Eight participants were selected to enter stage 2 of the competition from a total of 88 entries which individually screened and then collectively judged. The other seven: Joseph Burnett, AIA, Chicago; Moline & Seaton, Kankakee, Illinois; Ralph Olson and John A. Arnold Jr., AIA, Chicago; James J. Sficos, Chicago; Sheply, Bulfinch, Richardson & Abbott, Boston; Perkins & Will Partnership, Chicago; Thomas K. Ross and T. Leo Dawsey Jr., AIA, Houston.

If the library board of directors determines to proceed with construction, the winning architects will be employed, and the prize monies of \$20,000 will be applied to the architectural fee. It is estimated that the total cost will be about \$28.2 million.

According to the jury report, there was an unusual unanimity among architect and librarian members. They were AIA Fellows Martin L. Beck, Princeton, New Jersey; George E. Danforth, Chicago; and Ambrose M. Richardson, Champaign, Illinois; and library consultants Robert H. Rohlf and Ralph A. Ulveling of Minneapolis and Detroit, respectively. Charles H. Dornbusch, FAIA, of Chicago served as professional adviser for the competition.



Winning design shows "unusual sensitivity to the architecture of the existing building."

HUD Pushes Turnkey as AIA Raises Issues, Surveys Program Results

It now appears that the Department of Housing and Urban Development has decided to place the full weight of its office behind a decision to drop, in as many cases as possible, the "conventional" (owner/architect/contractor bid arrangement) method of obtaining low rent public housing in favor of HUD's turnkey program, where developers present proposals to local housing authorities which include architectural presentations—usually done by architects on a contingent basis.

In a recent letter to local Atlanta housing authorities who had submitted applications for conventional public housing, James W.

Mills, assistant regional administrator for Housing Assistance Administration, stated, "In view of the fact that we expect the department to emphasize development by the turnkey method and issue program quotas accordingly, it would be to your advantage to consider this method for producing your low rent housing. Whenever possible, we intend to give priority to those applications which are for turnkey housing."

What does this emphasis on turnkey mean to the architect involved in low rent housing?

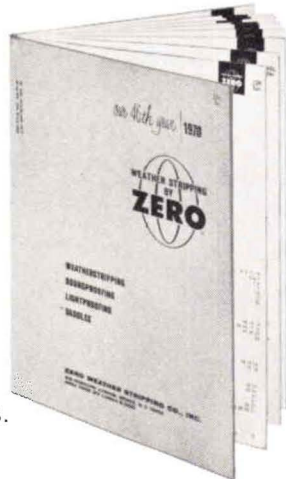
The April 14 issue of the *HUD Newsletter*, in describing the first commercial turnkey undertaking, the Center City project in Erie, Pennsylvania, explained that "legal and architect's fees were cut to the bone." And the problem goes still deeper.

In June 1968, a report of a fact-finding study on turnkey was made available to the Institute membership by the AIA Task Force on Turnkey Housing. At that time there was not sufficient input on the workings of the turnkey process to guarantee an in-depth review. There were, however, several conclusions that could be drawn from the very nature of the program:

- Turnkey does not offer quality construction and design. Lower cost, speed and quantity ignore the need for quality so essential to the housing product if it is to contribute to better living.
- Turnkey's major economy and/or time-saving factor is its land acquisition feature. Sites for public housing have become available under turnkey that otherwise would not

continued on page 16

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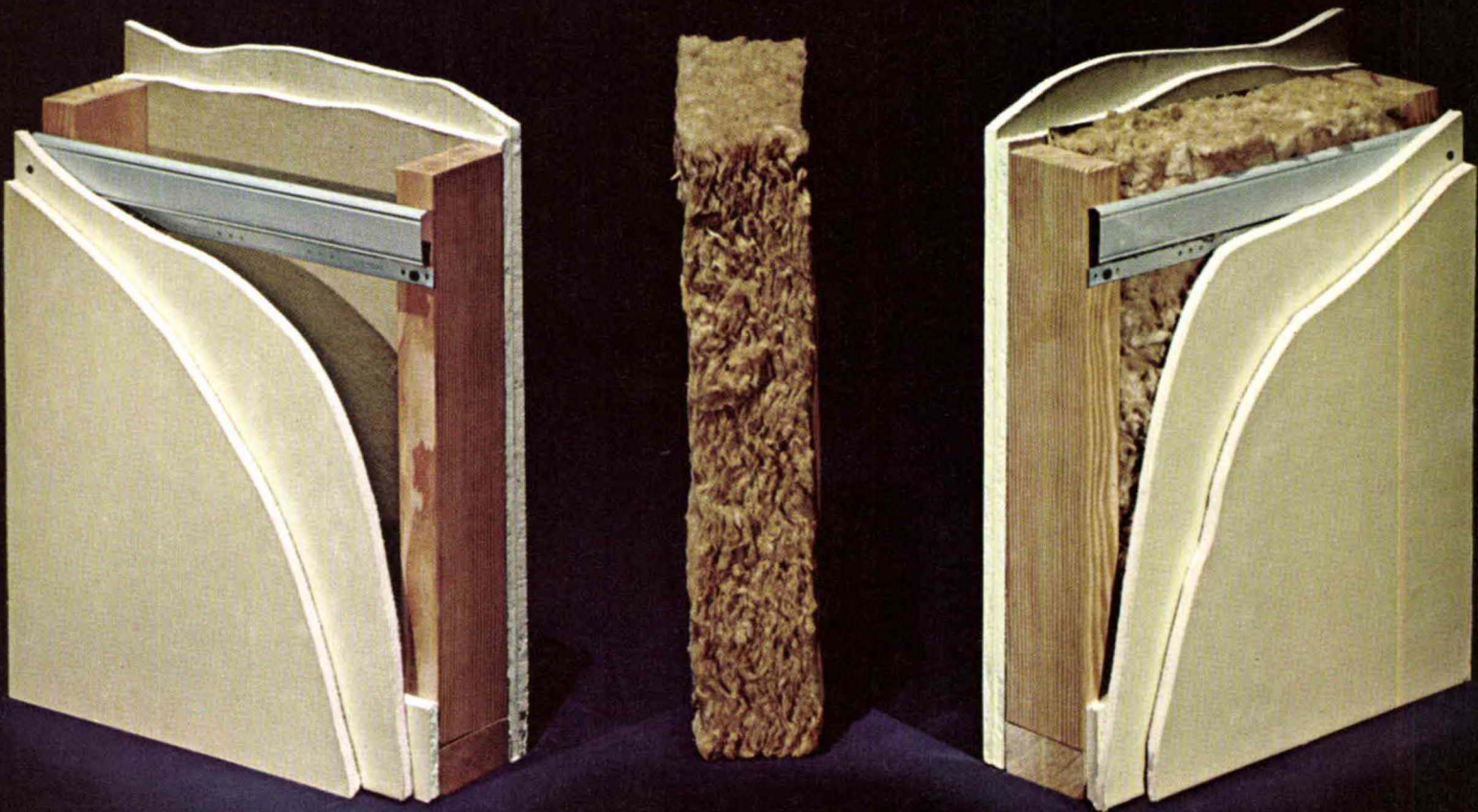


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be obtainable by the local housing authority.

- Under the turnkey program, the design architect for the developer cannot be the supervising architect for the client.

- It is not logical that the design architect cannot supervise the construction phase of the turnkey project.

- A split responsibility and split liability are developed.

- Architects' liability insurance (errors and omissions) must be reevaluated.

- There is a tendency through turnkey to have the developer eliminate the competent architect and seek a cheap drafting service which deals in building products and not with architectural design. HUD will support an amount based on regional fee schedules.

- The entire mechanism of the turnkey program is geared to the profit motive of the developer, who in turn asks the architect he selects to gamble his time in the early stages to get a "letter of intent."

- The developer or promoter concept can have in mind only construction of the projects on the cheapest possible basis for the most advantageous sale to a public housing authority.

- There is danger that the local housing authority will be inheriting maintenance problems which will drastically affect what might appear to be an attractive first cost.

At the May meeting of the AIA Housing Committee, the turnkey method of producing housing was given a great deal of attention.

Chairman Jeh V. Johnson asked Parker A. Narrows to head a subcommittee to make an evaluation on how the turnkey process is working and to report back to the general committee.

In order to gather the necessary input for this survey, AIA members who have had anything to do with turnkey are asked to submit their comments and evaluations of the process to Jackson Wright, director of AIA Housing Programs.

In the meantime, turnkey has come under fire on Capitol Hill. After Secretary of Housing and Urban Development George Romney testified in June before the Subcommittee on Housing of the House Banking and Currency Committee on HUD Act 1970, he was sharply questioned by Rep. Fernand J. St. Germain (D-R.I.) on several aspects of the program.

St. Germain admitted that he was "no expert" on turnkey (which he called a "turkey"), but he stated that he knew that "a helluva lot of money is being made" on it. He called for a "thorough investigation" of turnkey and said if HUD wasn't prepared to investigate the program, he will do it himself through the vehicle of a government operating subcommittee.

NAHRO Sees Stronger Position in Urban Affairs as Maffin Takes over Reins

The naming of Robert W. Maffin as the new executive director of the National Association of Housing and Redevelopment Officials

promises to place a new stress on urban redevelopment for that organization.

Maffin, currently senior vice president of Development Research Associates and responsible for the firm's activities in the field of urban redevelopment, took over the duties on July 1 of the current executive director, John D. Lange, who will be retiring at the end of this year. Before joining the Los Angeles/Washington, D.C. economic consulting firm, Maffin served, from 1967 through 1968 as general deputy in the Renewal Assistance Administration of the Department of Housing and Urban Development.

NAHRO, founded in 1933, serves local, state and federal public agencies as well as voluntary organizations on all levels.

Causes for Celebration: Met Centennial, An Exhibit, a Book, an Award and More

Immense, backlit color photographs and massed photographs in black and white or color bring alive 19th century American architecture in a show at New York's Metropolitan Museum. The installation, splendidly successful, has been done by architect James Polshek and graphic designer Arnold Saks. The dramatic display, co-sponsored by the New York Chapter AIA and the National Trust for Historic Preservation, is part of the centennial celebration of the Metropolitan and will run until October 4. The exhibit was conceived and directed by Edgar Kaufmann Jr. of Columbia University.

The show, well worth a visit from any



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Mrs. Saul Edelbaum, WAA president, Louis I. Kahn and David F. M. Todd, New York Chapter head, display check photostat at the exhibit.

contemporary architect, is organized into three parts: buildings for commerce, with emphasis on the skyscraper; the small house; and the city park. Almost miraculously, the three blend and the whole becomes more than the sum of its parts. The exhibit concludes with a series of small film screens recording landmark demolition and destruction. A ball swings, a building hits the dust, a woman weeps.

In association with the Metropolitan, Praeger Publishers has brought out a book titled *The Rise of an American Architecture*. Edited by Kaufmann, it was conceived as a counterpart to the exhibition and offers in more permanent form his descriptive texts to the important examples of American architecture designed between 1815 and 1915 and highlighted in the show.

At a preview of Metropolitan's exhibit, the first architectural show ever presented by the museum, the New York Chapter AIA presented its 1970 Medal of Honor to Louis I. Kahn, FAIA. At the same time, the chapter's Women's Architectural Auxiliary displayed a huge check photostat showing WAA contributions to scholarship funds for architectural students from 1956 to 1970. The total is an astounding \$100,000.

All these events are indeed causes for celebration.

Getting There Isn't Really Half the Fun, Not to Gettysburg Battlefield, Anyhow

The road to the Gettysburg Battlefield Area, as the accompanying photograph so amply illustrates, is paved with visual pollution. But things may take a turn for the better as the Department of Housing and Urban Development seeks ways to protect the historic heritage of the privately held portions surrounding the battlefield site.

Now underway through a \$66,378 HUD grant is a study whose goal is to develop a prototype planning and coordination process which other localities can use in the vicinity of historical tourist attractions and for areas subject to urbanization processes.

The National Park Service owns 3,500 acres in the Battlefield Area, including the Gettysburg National Military Park, Gettysburg National Cemetery and the Eisenhower National Historic Site. Visitors number over 2.5 million annually.

The Pennsylvania Department of Com-

munity Affairs is coordinating and providing supervision for comprehensive planning in Cumberland Township and the Borough of Gettysburg.

The technical phases are being carried out by Wallace, McHarg, Roberts & Todd of Philadelphia, architects, landscape architects and city planners.

Part of the Problem Is Defining Problems That Face the Design Team Undertakings

The secret to the success of an interdisciplinary design team is to know, as the planner Hans Blumenfeld put it, "when to jump from the frying pan of iconoclastic research into the fire of arbitrary decision." So noted Norman Klein, AIA, of Skidmore, Owings & Merrill, Washington, D. C., at a conference held at the University of Maryland, and sponsored by the Consulting Engineers Council in cooperation with the Interprofessional Commission on Environmental Design.

Klein was one of three speakers at the second session, moderated by Charles A. Blessing, FAIA, Detroit, who addressed themselves to the subject of "The Application of the Behavioral Sciences to Environmental Design."

Eugene D. Jones of Frederick R. Harris, Inc., New York City, began the session with a report of the joint concept study for the Boston Inner Beltway and a brief look at the workings of a team effort in Baltimore for the Inner Harbor West Project. He noted that one of the biggest problem areas was public misunderstanding of the problems and solutions involved in the projects. In that regard, television was used to good advantage, he pointed out.

Another device to enlist support was the establishment of a public contact office in the area involved. Such an office, staffed by a sociologist, served a double function: It acted as an escape valve for the citizens and brought to light a number of problems of real substance that the design team could work on.

Klein, who commented on the Baltimore highway project, enumerated a number of steps necessary for team functioning, among them being a definition of goals, explicit identification of the problem or problems, a preliminary action step, ordered sequence of review and the proper hardware and software. He also singled out such facets of team effort as communication, team interaction, and the

probability of each team action resulting in multiple consequences.

Picking up the thread of Klein's reasoning, Morton Hoppenfeld, AIA, of the James Rouse Company, developer of the new town of Columbia, Maryland, alluded to the problems of communication within the team itself due to different backgrounds, languages, etc. How well, for instance, does a behavioral scientist relate to an economist or a structural engineer?

Housing Conference Honors Vinton, Longtime Member, Greenbelt Designer

"Every far-reaching federal housing act since 1931 bears the imprint of Warren Vinton," states a resolution by the members of the National Housing Conference read at its 39th annual meeting earlier this year. Vinton was cited as an "economist, planner, policy maker, administrator and destroyer of conclusions based on false assumptions."

Economic and sociologic designer of the Greenbelt towns in the '30s, Vinton was a pioneer in low rent public housing. He was active in the affairs of the conference from its inception to almost the hour of his death last November.

From 1937 to 1949, Vinton served as chief economist and planning officer of the US Housing Authority, and from 1949 to 1957 as first assistant of the Public Housing Authority. After retirement from federal duties, he was named to the board of directors of the National Housing Conference. He served six terms as mayor of Somerset, Maryland, believing firmly that public service should begin at home.

Long active in the affairs of the American Institute of Planners, Vinton was honored by that organization which bestowed upon him its Distinguished Service Award in 1964. He also served as a board member of the American Society of Planning Officials.

"For a period of four decades," states the National Housing Conference, "Warren Vinton stood as a giant in the creation and execution of national housing and urban development policies. For decades to come, America will still be trying to catch up to the far-reaching plans he spelled out so carefully. His voice is stilled, but his challenges to the status quo, sometimes abrasive, always constructive in the public interest, will carry on."

Deaths

BERNIS E. BRAZIER SR.
Salt Lake City, Utah

S. IGOR JACUSKO
Brooklyn, N.Y.

JAMES W. LEAKE
Baton Rouge, La.

MARVIN LEE ROBINSON
Lincoln, Neb.

Members Emeriti

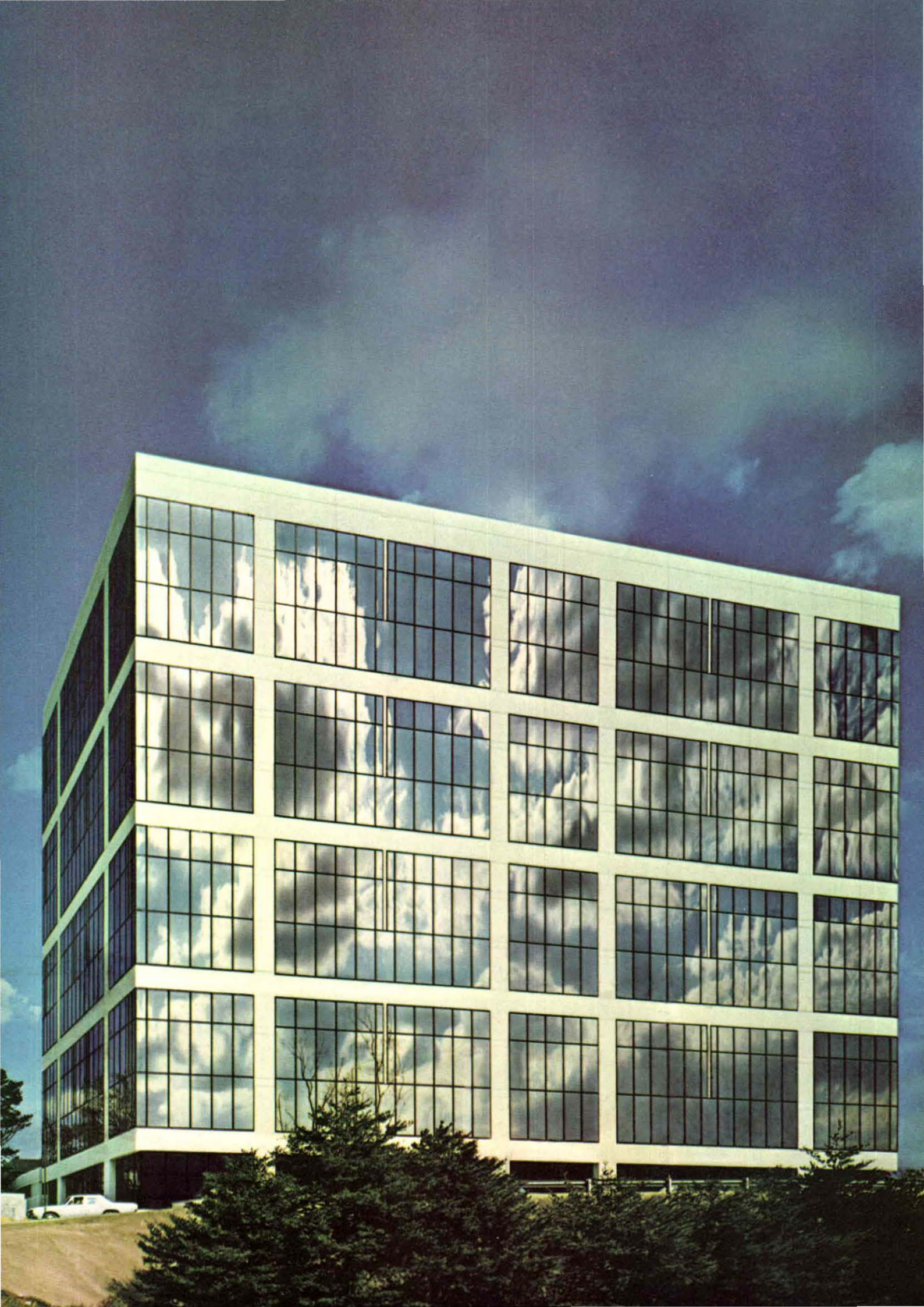
ERNEST O. BROSTROM
Lincoln Park, N.J.

ROBERT H. NEWSTEAD
Lake Worth, Fla.

LUCIUS R. WHITE JR., FAIA
Baltimore, Md.



Entrance sign to Gettysburg National Military Park in right foreground has competition galore. View is on US Route 15B looking north.



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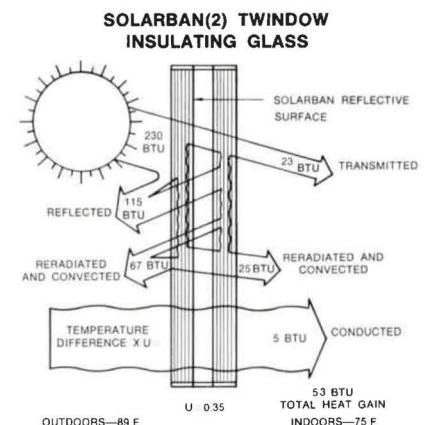
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This diagram is illustrative of relationships for a given specific set of conditions.

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The Modern Minutemen

by ELIZABETH WEXLER

Legislative Assistant, Governmental Affairs

In recent years Americans have become increasingly aware of the scope of the problems on the domestic front.

On the federal level, witness the various pieces of legislation in the fields of housing, pollution, transportation, historic preservation and urban affairs in general which have been enacted in the past two Congresses. Since his inauguration in January 1969, the President has strengthened these Congressional actions with major policy commitments, notably when it comes to our environment. All these events reflect a new American consciousness that the problems at home are as critical to the nation as the extended involvement abroad.

Quite striking to me is how eminently qualified architects are in these areas of emerging prominence. Both by training and by attitude the architect is an environmental expert. As a profession, represented by the AIA, architects have been involved in the fight to improve the quality of American life for a long time. Now, however, architects must move ahead to higher levels of involvement.

One vehicle for effective participation is the Legislative Minuteman Program, a Congressional contact system established by the AIA in 1968. As individual architects who are willing to maintain liaison with Congressmen and Senators from their home states, the minutemen support efforts of AIA staff and committees on legislative proposals which require immediate attention.

Here's how the program works: Let us assume that an innocuous bill is amended in subcommittee and is slated for further action in a matter of days. Investigation by AIA staff reveals that its passage would undermine the interests of the profession and, possibly, be harmful to the national interest as well. A Congressional contact list is then checked for architects (minutemen) who are willing to contact their Congressmen on the committee.

These minutemen are sent information outlining the problem and a request that they advise their congressmen of the profession's concern, suggesting ways in which the bill might be improved. Hopefully, such personal communication coming from constituents, as well as the continuing efforts of AIA staff, will result in further revision which will eliminate the problem.

If a bill supported by the Institute is scheduled for floor action, all minutemen may be called upon to advise their assigned Senators and Representatives of their support and inform them of the reasons why the architectural profession favors or disfavors the bill.

On occasion, minutemen are asked to review and comment upon new bills and federal programs of major importance. Such comments are used in developing AIA positions and testimony before Congressional committees.

The results of this program have been gratifying. For instance, minutemen played a major role in defeating the proposed extension of the West Front of the Capitol last year. As you know, the late Architect of the Capitol had recommended that the last remaining exterior portion of the Capitol be extended to make room for new Congressional office space and tourist facilities. The AIA felt that in the interest of preservation and the taxpayer, this would be unwise. As a result of direct communication between architects and their Congressmen, the AIA was instrumental in persuading Congress to conduct a study of the feasibility of restoring the West Front rather than moving ahead on the extension.

Another more recent example is the current move to clarify architect/engineer selection procedures in the federal government. Minutemen who are acquainted with members of the House Government Operations Committee have been urging them to lend their support and influence to the move for early passage of this legislation.

Other drives that have been conducted range from the fight to preserve the Redwood National Park to urging Congress to vote for full funding for housing programs. The results lend promise to the future role of architects in helping to shape federal domestic policy.

At present, however, only 2,000 of the Institute's 24,000 members have joined the Legislative Minutemen Program. By the time the 92nd Congress convenes next year, minuteman registration should reflect a new involvement within the architectural profession. Let's not be classified among the "Silent Majority." Give Congressmen the benefit of your knowledge, experience and expertise. They and the nation will appreciate it. □

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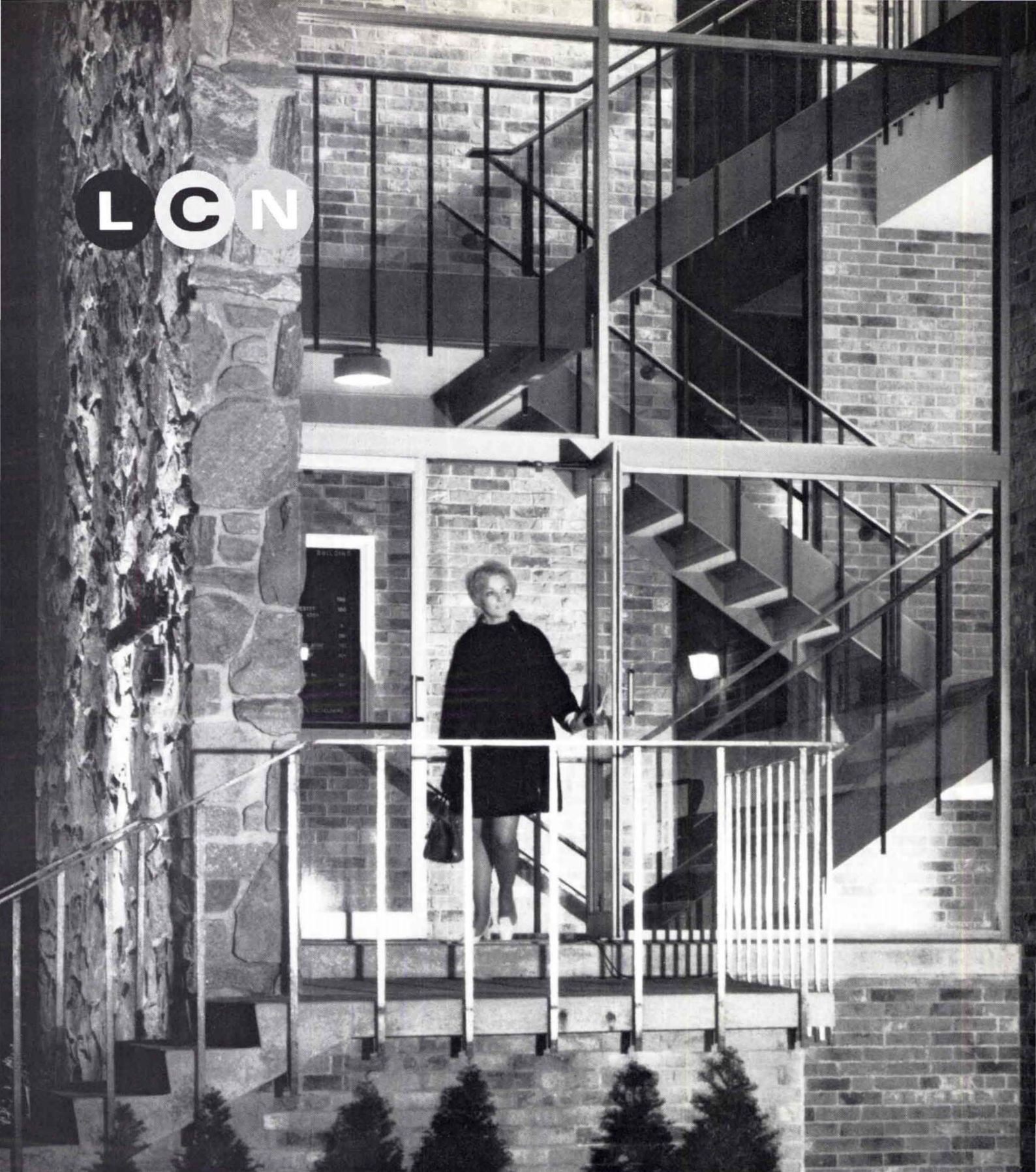
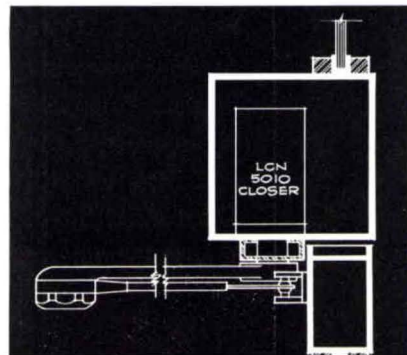


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Montgomery will also install two 48" escalators in the Mall section of Prudential Plaza.

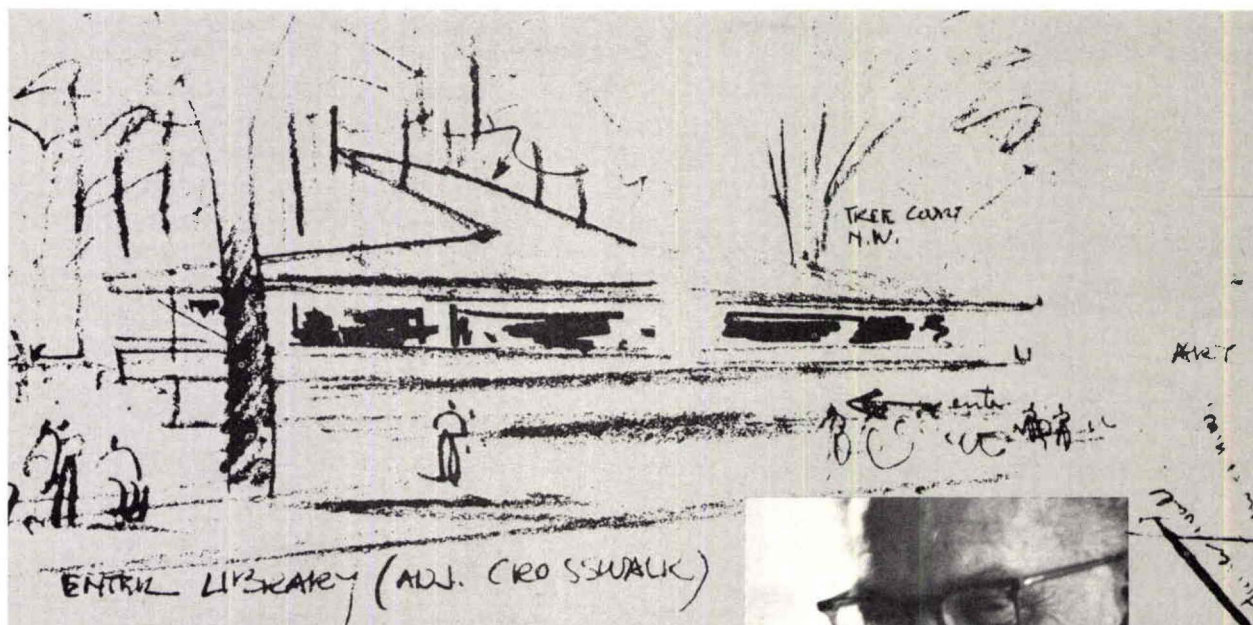
This combination of People-moving capability is characteristic of Montgomery Elevator Co.: high speed, high-rise elevators; mid-range elevators; low-rise oil hydraulic elevators; escalators with exclusive two-steps-level entry and exit; moving walks and ramps; powerful heavy-duty oil hydraulic freight elevators; and hundreds of special designs to satisfy unusual requirements. In all these ways, Montgomery *moves* people—dependably, quickly, safely.

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Eugene Mackey: Translator of Ideals into Images



Two people who knew and admired Eugene Mackey, FAIA (1911-68), pay tribute to him in this two-part article. One, a fellow citizen of St. Louis, remembers him affectionately and perceptively; the other views Fieldston School's Tate Library, his last completed building, as evidence of his creativity and sensitivity.

At Fieldston they say that "Eugene Mackey considered the Tate Library as his masterpiece." In the 1970 issue of the school's journal, *Teaching and Learning*, this statement is made: "Ordinarily, a new school library might well be considered as a 'substitution,' a replacement of an outgrown, inadequate facility. But [this] new kind of library . . . does represent change—a new direction in space, time and thought. The late Eugene Mackey, archi-

tect whose imagination could compass so radical a departure from the traditional, had also an exceptional vision of how this dream of the future might be harmonized with the past as represented by our treasured Fieldston campus." Spencer Brown, the principal, calls the Tate Library the school's "chief glory."

Partner in the firm of Murphy & Mackey, Mackey brought to the task of designing the library a wealth of experience in the planning of libraries and other academic buildings. He died at the time ground was being broken for the Tate Library. It was carried to completion by Harry B. Richman, AIA, now a principal in the successor partnership of Murphy, Downey, Wofford & Richman. The library will be dedicated in September.

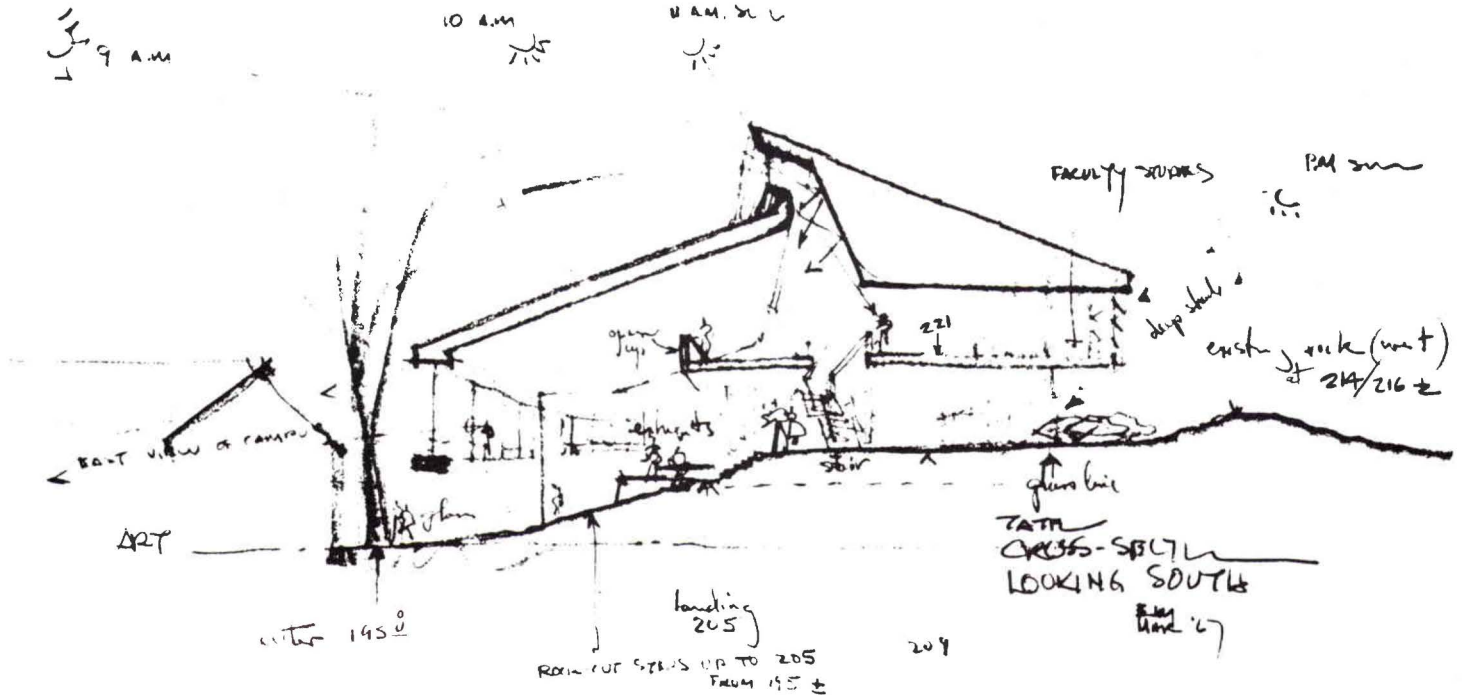
Eugene Mackey: Translator of Ideals into Images

by GEORGE MCCUE

in mannerisms, and the character of his statements, whether in letters or construction designs, had to grow out of the worthiness of the idea.

Mackey came to St. Louis in 1937 to fill a faculty post in the Washington University School of Architecture at the invitation of Joseph D. Murphy, who was later to join with Mackey in a long and harmonious partnership. A native of Lenox, Massachusetts, Mackey had been teaching at Kansas State College, Manhattan, where he had gone with a master's degree from the Massachusetts Institute of Technology, following undergraduate studies at the Carnegie Institute of Technology.

He was then 25 years of age, with a wild mop of sandy hair that added a couple of inches to his 6-foot height. He and Murphy, who was dean of the school from 1948 to 1952, were associated in several projects in their faculty years. Both left Washington University in 1952 to form the Murphy & Mackey partnership. Their imprint in the St. Louis area is on churches, schools, hospital structures, office buildings and their own houses, in addition to



“Design is a process . . . beginning with the programmed statement . . . to be continued throughout planning and building . . . where each competence is allowed to make its contribution . . . Olin [John M. Olin Library, Washington University, Murphy & Mackey, 1962] is a good building not because of ‘sticks and stones’ . . . but rather because the inputs of programmer, designers, detailers, suppliers, builder (+ inspector) . . . were involved in the process of bringing it off.”

Thus Gene Mackey wrote in a letter to Ellsworth Mason, library consultant, about the Tate Library for Fieldston School when it was taking form on his drawing board in February 1968.

Mackey was not a literary architect whose private papers would yield page upon page of exposition of his ideas and attitudes. The verbal expressions of his ideas came out in long, thoughtful conversations with friends, associates and clients and in notes handwritten at his drawing board or in late-at-night musings over a concept that he was trying to pull out of the shadows. His notes in freehand lettering reveal the stop-and-go process of painstaking examination. Their cogent economy of language gains a certain cadence from his habit of dot-spacing between phrases. In Gene Mackey it would be unthinkable to think of this as a device to solemnize his utterances; he was too self-critical to indulge

the Climatron of the Missouri Botanical Garden, which won the R. S. Reynolds Memorial Award in 1961. Mackey was elevated to fellowship in The American Institute of Architects in 1964, the year of the St. Louis convention.

A piquant note in Mackey's St. Louis career is struck by the fact that his first appearance in the *Post-Dispatch* files is a letter to the editor urging that something not be built. There was talk of a World War II memorial to be installed in Memorial Plaza, a public green of several blocks faced by City Hall and other municipal buildings. In one of the blocks is the World War I Memorial—a neo-Mussolini composition with heroic horses and allegorical figures.

“The suggestion of a memorial shaft to honor the World War II dead,” wrote Mackey, with notable foresight of the problems of the '60s, “foreshadows a problem which deserves thoughtful consideration now and in the postwar era—a period in which well-meaning plans of one or another type may flourish.

“To commemorate the deeds of those who died that future generations might live as free men is a natural, honorable instinct

Mr. McCue is art and urban design critic for the *St. Louis Post-Dispatch*. An honorary member of the Institute, he is a frequent lecturer and contributor to professional journals.

shared by all our citizens. But why need we copy the Seattle Space Needle or Washington Monument?

"What more perfect form could this memorial assume than that of a well-ordered city?"

"Monuments of the order and age of the obelisk suffer by a comparison with the aspiring form of an orderly city rededicated to our common freedoms. Let our postwar plans for a safe, healthy and attractive city be as bold and courageous as our men in the theater of war and St. Louisans will be assured of a worthy memorial." This was in November 1943.

But plans went ahead for a competition for a temporary \$25,000 memorial, and in March 1944, Mackey won the competition with his concept of a 37-foot shaft in a walled sunken court in which names of the war dead were to be inscribed on concrete panels. After living with this plan for a short time, the Memorial Committee decided to raise more funds for permanent construction in stone, and this is the memorial that stands today.

Mackey's feeling of responsibility for a well-ordered city emerged again in 1952 when, as chairman of the action committee of the Citizens Council on Housing and Community Planning, he did plans for a prototype modernization of the familiar "railroad flat." There are hundreds of these four-family dwellings in the older parts of St. Louis. At one time few of them had indoor toilets. Mackey found a 75-year-old specimen in a Near North Side neighborhood, owned by a settlement house. His plan provided for two first-floor apartments and a larger single on the second floor with the basic amenities. The rehabilitation cost of \$19,074 included a paper allowance of \$1,500 in architect's fees and \$2,000 in volunteer labor. Mackey pointed out that loans for

such projects represented a conspicuous gap in the FHA program and called for federal aid for old neighborhood rehabilitation. Now, nearly two decades later, federal aid is beginning to trickle into such programs. At that time, Mackey had to settle for being elected president of the Citizens Council on Housing and Community Planning.

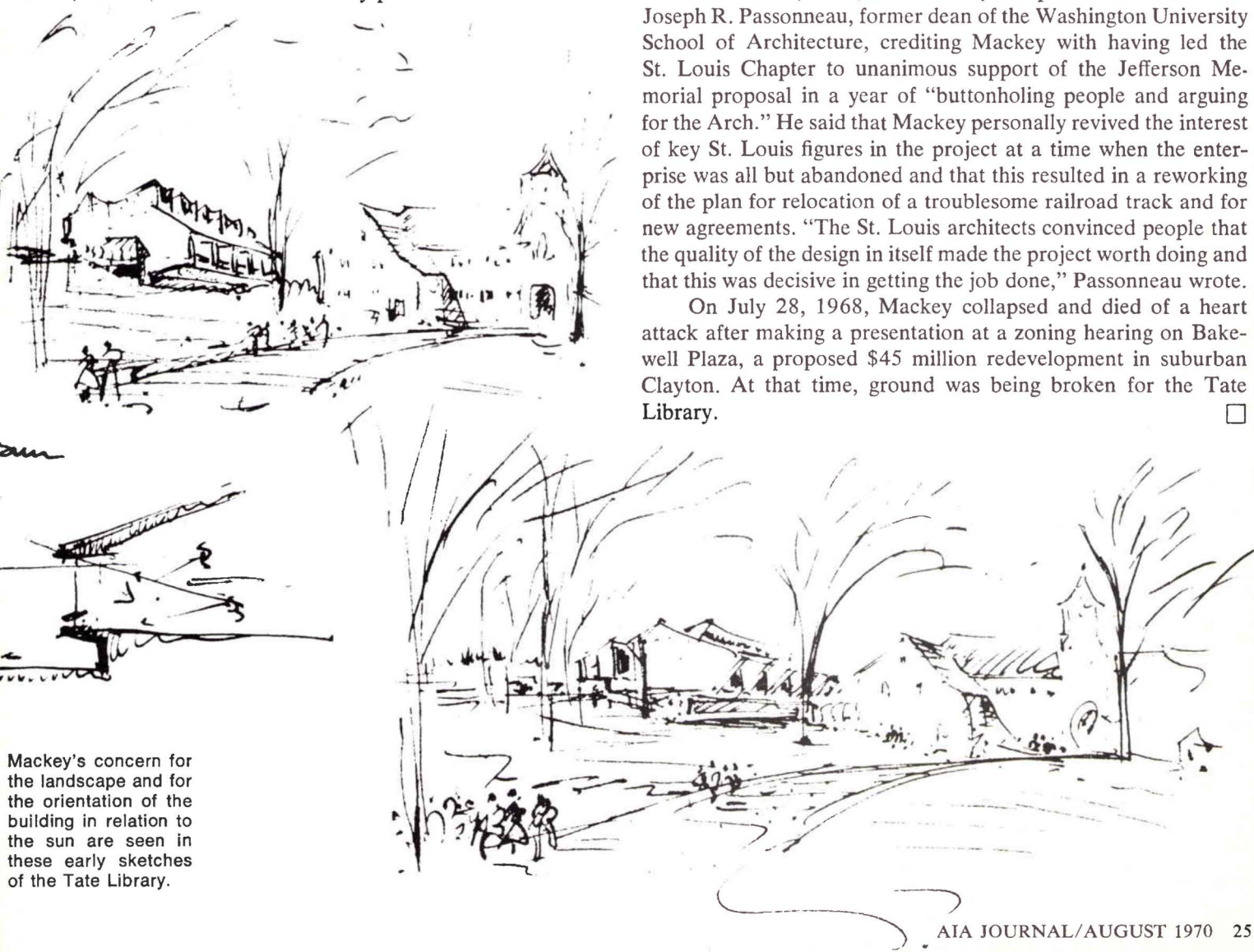
Parenthetically, in the same year the Public Housing Administration was pushing ahead with plans for 600 dwelling units of public housing in tall apartment structures to cost \$6 million in another slum of the same area. This was completed to become the notorious Pruitt-Igoe development now standing as a semi-ruin of smashed windows, vandalized plumbing and angry tenants and has been called the country's most flagrant failure in public housing.

Mackey's election as president of the St. Louis Chapter AIA in 1957 coincided with a period of massive discouragement about the Jefferson National Expansion Memorial and construction of Eero Saarinen's Gateway Arch. At that time, the St. Louis Chapter was hesitantly exploring the possibilities of a more active role for the architect in the public forum, and some members were not convinced that this was appropriate to the dignity and full schedules of the professional building designer.

Mackey was not all that sedate. Under his leadership the chapter got its feet wet in a number of public issues; he called the memorial "a stepping stone to future greatness" in talks before women's clubs and other organizations. The proposed memorial, he said on one occasion, testifies "that we are not only a powerful and rich nation but also civilized."

On June 23, 1968, the *Post-Dispatch* published a letter from Joseph R. Passonneau, former dean of the Washington University School of Architecture, crediting Mackey with having led the St. Louis Chapter to unanimous support of the Jefferson Memorial proposal in a year of "buttonholing people and arguing for the Arch." He said that Mackey personally revived the interest of key St. Louis figures in the project at a time when the enterprise was all but abandoned and that this resulted in a reworking of the plan for relocation of a troublesome railroad track and for new agreements. "The St. Louis architects convinced people that the quality of the design in itself made the project worth doing and that this was decisive in getting the job done," Passonneau wrote.

On July 28, 1968, Mackey collapsed and died of a heart attack after making a presentation at a zoning hearing on Bake-well Plaza, a proposed \$45 million redevelopment in suburban Clayton. At that time, ground was being broken for the Tate Library. □



Mackey's concern for the landscape and for the orientation of the building in relation to the sun are seen in these early sketches of the Tate Library.

Eugene Mackey: Translator of Ideals into Images

The newly erected Tate Library of the Fieldston School in New York City's Riverdale neighborhood is sited on a rocky knoll amid great oaks, hemlocks and tulip trees. Fieldston, one of the Ethical Culture Schools of New York City, is the first secondary school in the area to have a separate structure devoted wholly to library facilities. The school has endeavored always to be a leader for other public and independent schools and has a constant flow of visitors from all over the world. It is one of the few secondary schools, for example, to have an astronomical observatory. It aims to make its new library a model for secondary schools everywhere to emulate; at the same time the library is viewed as the center of Fieldston's intellectual activity, providing a thrust into the future as it nurtures the creativity of the individual student. Fieldston is an independent six-year co-educational high school

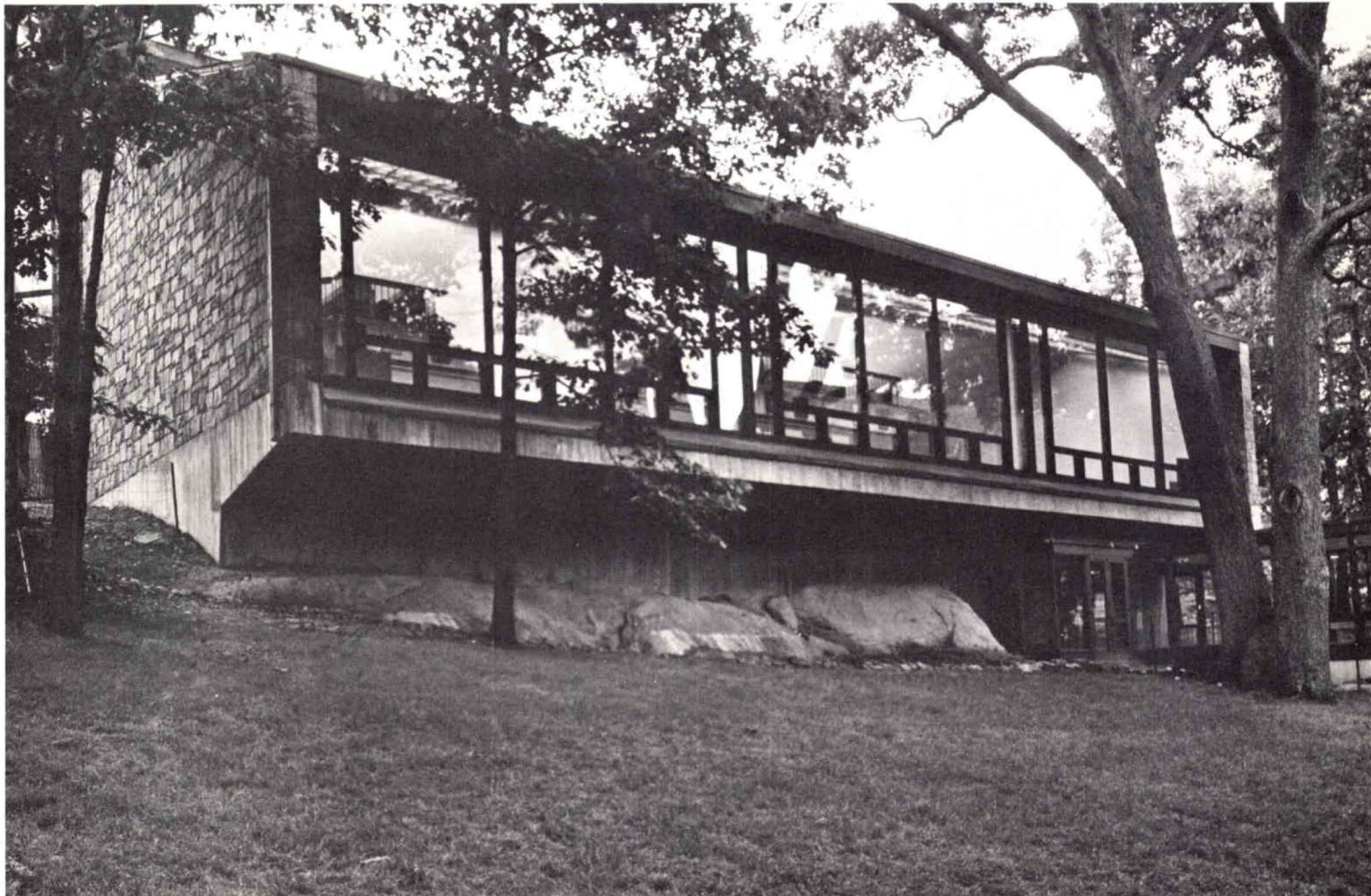
situated on an 18-acre plot. Its student body of about 700 comes from all social and economic backgrounds.

Like a piece of sculpture, the Tate Library rests gently on a boulder, two-thirds of the building sited on rock with concrete pinnings. Its glass walls reflect trees and grass and campus vignettes. Facing east, the building is cantilevered over the rock at an oblique angle to the first overhang. The building's thrust is horizontal with a two-storied glass wall rising above the cantilever. Because of the sight angle, the large roof is scarcely visible. It meets a clerestory window which extends the full length of the building, providing natural light for the balcony reading room and a central stairwell connecting the two main reading areas. The north and south walls are faced with beautifully textured and colored fieldstone; slit windows run the height of the building. The west wall, almost entirely of glass, is shielded by overhangs; above are board-formed light shields of concrete for slit windows. Even the fire escape is sculptural; it is a bridge of concrete runs from the third level onto a huge rock.

Inside the building, there is a view from almost every possible angle. The upper reading area is a deep balcony overlooking the lower reading room; the view from there resembles a tremendous canvas by some impressionist artist. The curving ceiling of the upper level reflects daylight from the clerestory window. Most of the interior walls are covered with fabric suitable for the installation of exhibits. All interior wood finishes are of fumed oak, as are the furniture and stack ends. The building is carpeted throughout, making the acoustical environment "quiet but not dull," as Eugene Mackey promised. Ventilation is by forced air for heating and cooling.

The Tate Library Committee's executive director, Miss

Two-thirds of the Tate Library rests on a boulder. The roof cannot be seen because of sight angle, thus imparting an impression of lightness.

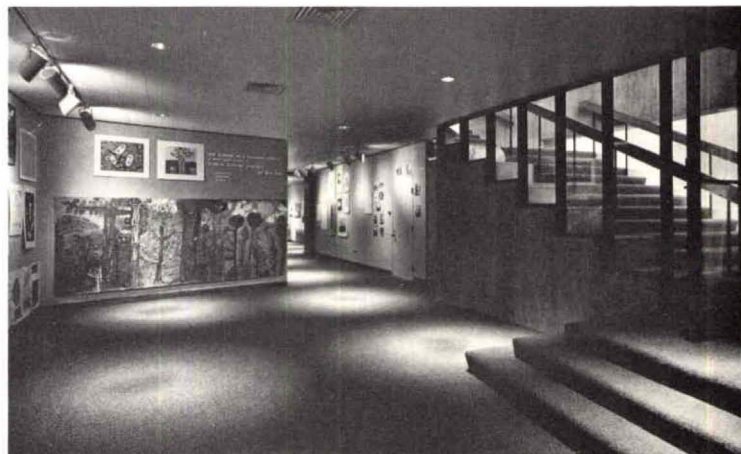




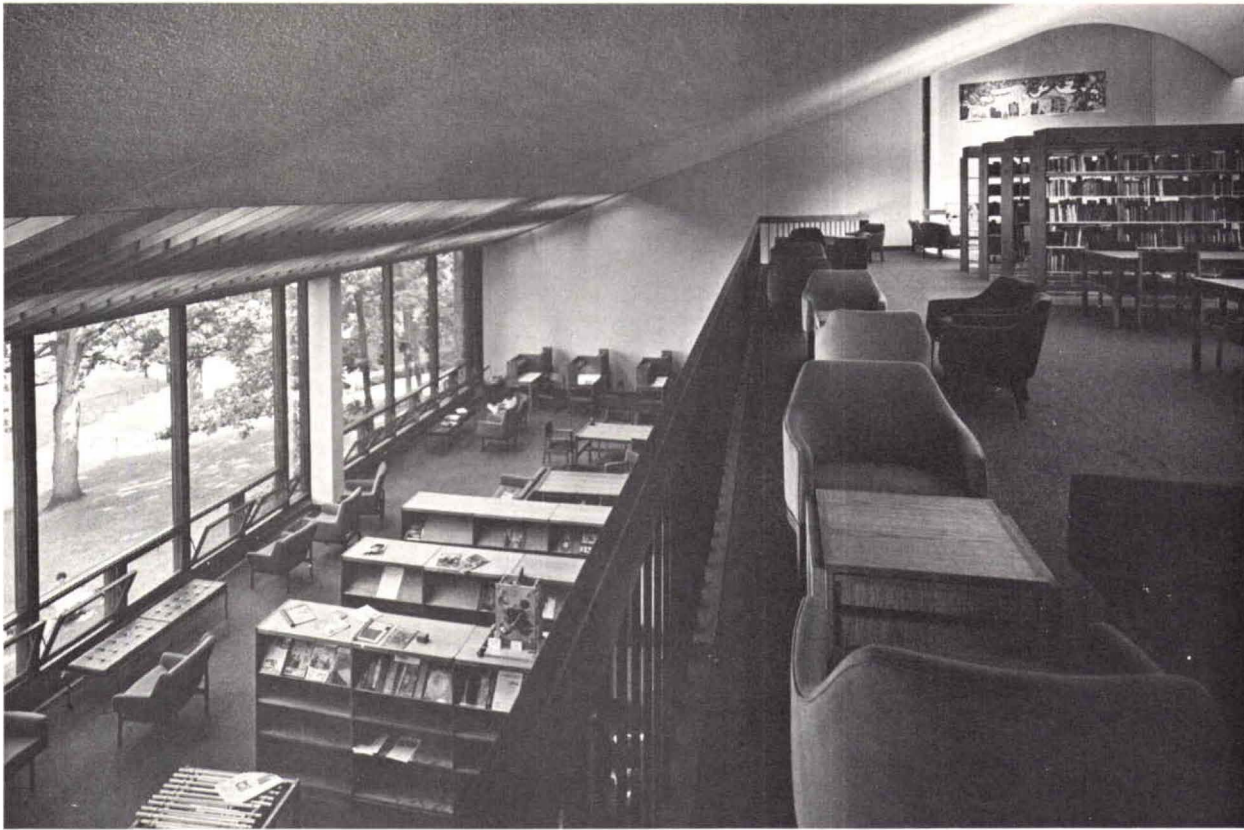
Rosalie Slocum, recalls the day when Eugene Mackey of the St. Louis firm of Murphy & Mackey first made a tour of the campus. He said, "We must place the library at the center of activity in such a way as to preserve the open look of the quadrangle and work those beautiful trees into the whole perspective." The chairman of the Board of Governors who was with him also says that then they knew they were fortunate enough to "have found the man who understood us, our ideas and ideals, and with whom we could work happily." And the happiness and harmony with which they worked, assisted by Ellsworth Mason, director of library services at Hofstra University who served as library consultant, and by Harry B. Richman, AIA, who carried the library to completion after Mackey's death, are somehow visible in the structure.

On a recent tour of the library, a visitor saw a student sprawled across a colorful green sofa, his head propped up by two books with another one before his eyes. He was comfortable and completely absorbed in his reading. Near him, two girls sat more sedately in Knoll chairs, no less intent on their books. Across the building, three students in a faculty study carrel, which they had preempted, contemplated a game of chess with the seriousness that only youth can muster. In a nearby room, a class of about 10 students were in earnest conversation with a teacher who stood at a blackboard. Along the corridor, a faculty member and a single student worked alone in a room with a newly acquired computer, so engrossed they scarcely realized visitors had entered. Two students manned the simple and functionally beautiful circulation desk, conscientiously checking books in and out. Downstairs in the audiovisual room, some 20 students were watching a film on Roman art and architecture. Other students casually examined the art exhibitions that livened the entry corridor and the walls throughout the library. And everywhere young people in one way or another were busy making this new library their very own. There is no stultifying library hush; the building commands a respect for learning and a delight in the exploration of new horizons.

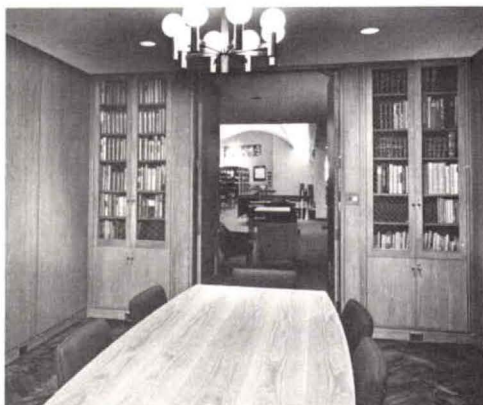
On the west side, the fire escape, actually a bridge, leads directly from the third level onto a huge rock. Detailed below is an example of the building's fieldstone facing, showing its variety in size and texture.



Walls of the entry are for exhibitions; a projection room is beyond.



The main reading area faces the campus. The book stacks are on second and third levels with every book accessible to every child. There is a view to the outside from all parts of the building.



In the special collections room are kept rare books, autographed copies and books by Fieldston's distinguished alumni.

The youthful users seem to heed that command and that trust and are stimulated by the building's variety and beauty.

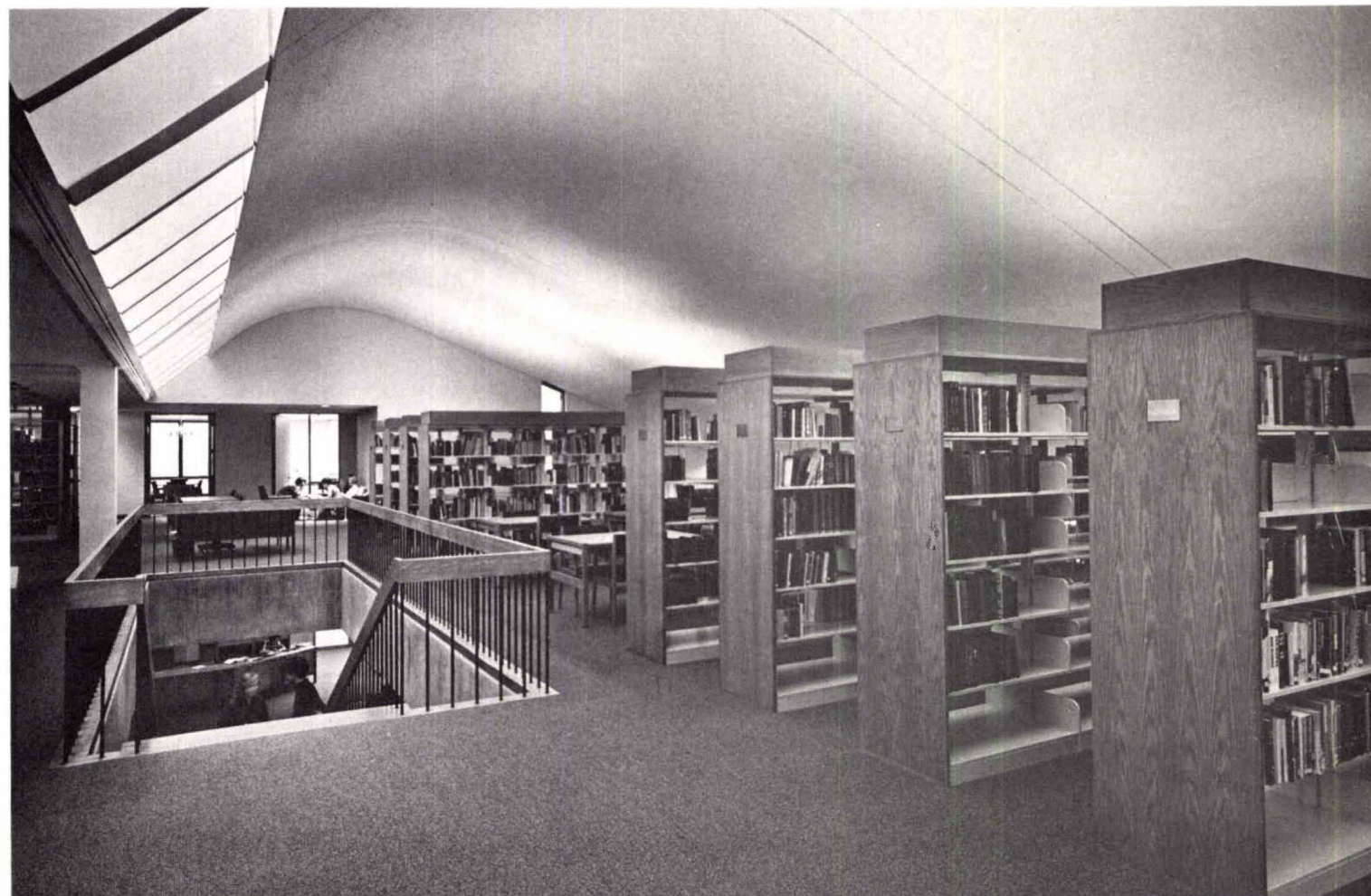
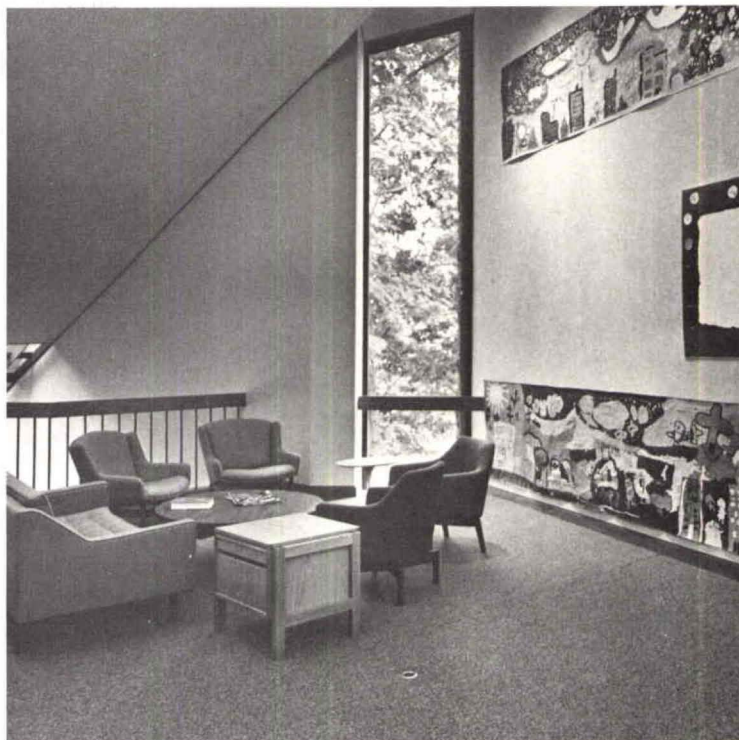
Fieldston's purpose has been "to convey standards of critical assessment commensurate with our present cultural realities." The librarian, Mrs. Elinor Tolbert, says that "the student who carried a book of poems under his arm yesterday is carrying a guitar, a transistor radio or a camera today." Part of the cultural reality is to understand that "these media not only transmit the content of today's culture, but, more importantly, create a large part of that culture," and they have their place in the library.

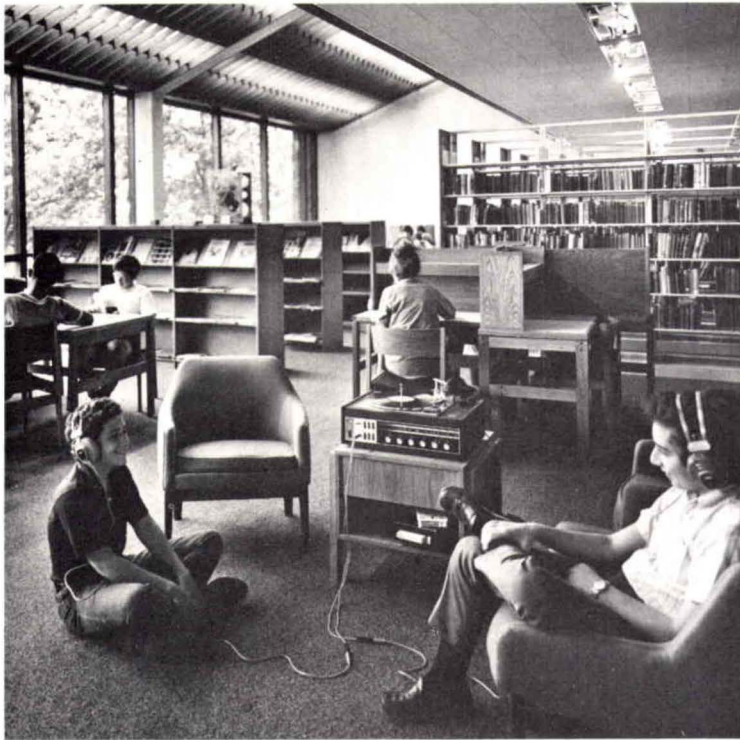
Mrs. Tolbert believes that as a result of the technological revolution the young student of today is apprehensive about losing his sense of identity. "A major role of a creatively implemented library program," she says, "must be to strengthen that identity, for it is by strengthening that we can hope to give human content

to the technological revolution." A library well designed, equipped and utilized "can be all things to all students in a way the classroom alone cannot," says Mrs. Tolbert. A library can be responsive to change, unbound by curricula or format, able to introduce new materials at will in a variety of study settings. The Tate Library, then, is conceived of as a means for helping the student realize his identity through self-discovery and self-direction, providing media other than the book to help him set his own pace in individual study and in the exploration of new worlds. The youth mastering the intricacies of the computer seems symbolic of the library's philosophy, but no less so than the young girl who was sitting in a mechanical-core carrel with the traditional book as her companion.

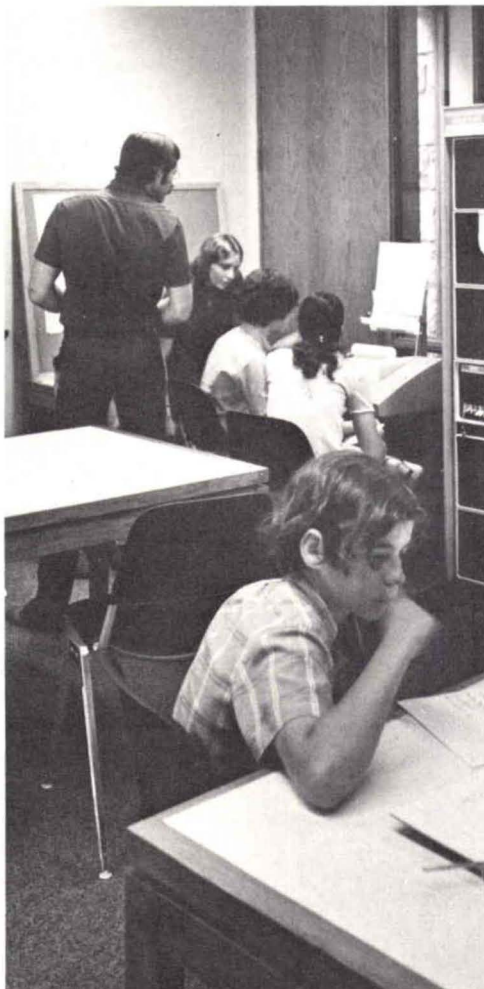
The library is regarded as a teacher whose function is "to instruct in the art of locating information — not so much what to know, or how to organize the knowledge, but where to discover the knowledge." The better the library, the easier it is for the librarian to function as teacher, often the most influential teacher in the student's school experience. Certainly the new Tate Library is well equipped. Erected at the cost of \$920,000 for construction and \$125,000 for furnishings, large enough to house 57,000 books and recordings, able to seat 349 students at one time, its essential intimacy is not lost, and every book, every media of instruction, is always available to every child. Literally a classroom without walls, the library provides individual study areas, browsing spaces and mechanical-core carrels at which audiovisual equipment can be used, providing programmed instruction in speech, foreign languages and other areas to supplement the student's class work. There are areas for viewing films and filmstrips. There are rooms for student-faculty conferences, for group study, for team teaching. There are reading porches, and outdoor stone

Informal groupings encourage study as well as recreational reading and intimate conversation, making the library a place to which students like to come. Shown are the balcony reading area and third level stacks.





Strategically placed listening drums help students with assignments; they also provide the means for hearing rock and roll without disturbance of others in the library. The computer is used for instructional purposes by the mathematics department and holds fascination for future Einsteins.



terraces are planned for recreational browsing (M. Paul Friedberg & Associates, landscape architects). There is equipment for photocopying, a typing room, a microform room, a special collections room. There is a projection room that can pipe sound throughout the building and into individual listening drums which students may use for class assignments as well as for hearing rock or soul music via radio, record player or tape recorder. There is provision in space and electrical outlets for closed circuit radio, television and other devices for the installation of future learning media. Thus technology is used for learning and its potential is viewed as part of the educational process.

All this is more than provision for physical facilities, however. The library becomes the major support in the institution of which it is a vital part. The librarian becomes a teacher rather than the mere custodian of books.

Fieldston's principal, Spencer Brown, wrote a poem at the time of the groundbreaking for the Tate Library. An excerpt from the poem somehow puts into words all the dreams Fieldston has for its young students and all the ideals that Eugene Mackey translated into the image of the Tate Library:

*Thus we enclose in walls and roof and books
Man's history, his wickedness and strength,
All beauty, paradox, reason, and order,
Our lives, our fortunes, and our sacred honor.
And if any one dares add to Jefferson,
It is Lucretius, the poet-physicist
Crying 'fortunate' to all those young tomorrows
That will read and think and dream here — fortunate
To know nature and to understand cause,
To tread down fears and send their vital minds
Far beyond the flaming walls of stars.
Thus we do more than turn a little soil.
We take hold of great engines, loose vast force.
We build a library and turn the earth.*

In reality, the Tate Library is a faculty project. It is fitting, therefore, that its name is to honor a man who guided the school for 26 years, from 1940 until his death in 1967. Luther H. Tate devoted his life to making Fieldston "a place where students love learning for its own sake." Thus the Tate Library stands at the center of the school architecturally and symbolizes its love of learning.

MARY E. OSMAN

Library Buildings 1970 Award Program



One Honor Award and five Awards of Merit have been cited in the 1970 Library Buildings Award Program sponsored jointly by The American Institute of Architects, the American Library Association and the National Book Committee. The biennial event recognizes excellence in the architectural design and planning of libraries which have been erected here or abroad in the categories of academic, public and school libraries. The winning entries, shown here with jury comments, were displayed at the Chicago Civic Center during National Library Week, April 12-18, and at ALA's convention in Detroit in June.

Jurors for the fifth awards program included architects John G. Dinkeloo, AIA, chairman; Jordan L. Gruzen, AIA; and Norman C. Rice, FAIA; librarians Richard H. Perrine; Rice University; Raymond Holt, Pomona Public Library; and Cora Bomar, University of North Carolina at Greensboro; and Charles E. Reid, National Book Committee. □

HONOR AWARD

Bancroft Elementary School Library, Andover, Massachusetts. Architect: William D. Warner, AIA.

"A relaxed, even playful, spirit permeates this school and library which were clearly designed for the young occupants. Expressing enjoyment, play and delight in the forms as well as in the materials, it is a departure from traditional library design. The variety of spaces throughout accommodate all of the activities advocated by authorities on child growth and development, while encouraging the inquiry approach to learning. This is truly an imaginative, functional project."

LIBRARY BUILDINGS
1970
AWARDS OF MERIT



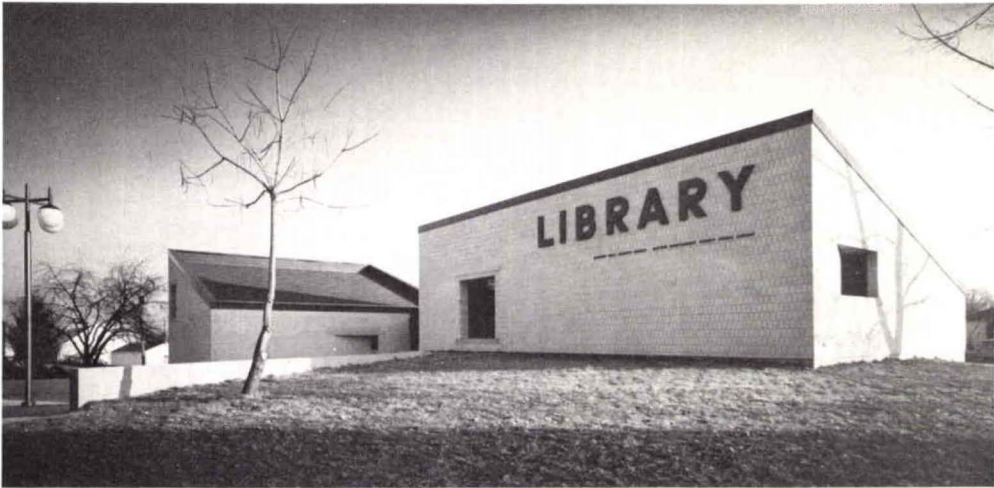
Adlai E. Stevenson College Library, University of California at Santa Cruz. Architects: Joseph Esherick & Associates.

"This suitably informal building is harmonious to its natural and man-made surroundings. Providing a quiet place for study and personal development, it illustrates an imaginative treatment of a small area."



Henry B. Dupont Library, Pomfret School, Pomfret, Connecticut. Architects: Cambridge Seven Associates, Inc.

"The library is the center of activity for the school. Ample amount of space affords accommodation for full media services. A building very conscious of the importance of natural light, used in many ways to create a 'cheery' interior. Open spaces on three levels make the building free in spirit yet permanent in appearance."



Madden Hills Branch Library, Dayton, Ohio. Architects: Richard Levin Associates.

"Through the use of clustered sculptural boxes, the architect has created a warm, inviting library for the underprivileged children it serves. The interesting use of mass to reduce an institutional or monumental approach evidences a sensitivity to both people and materials."



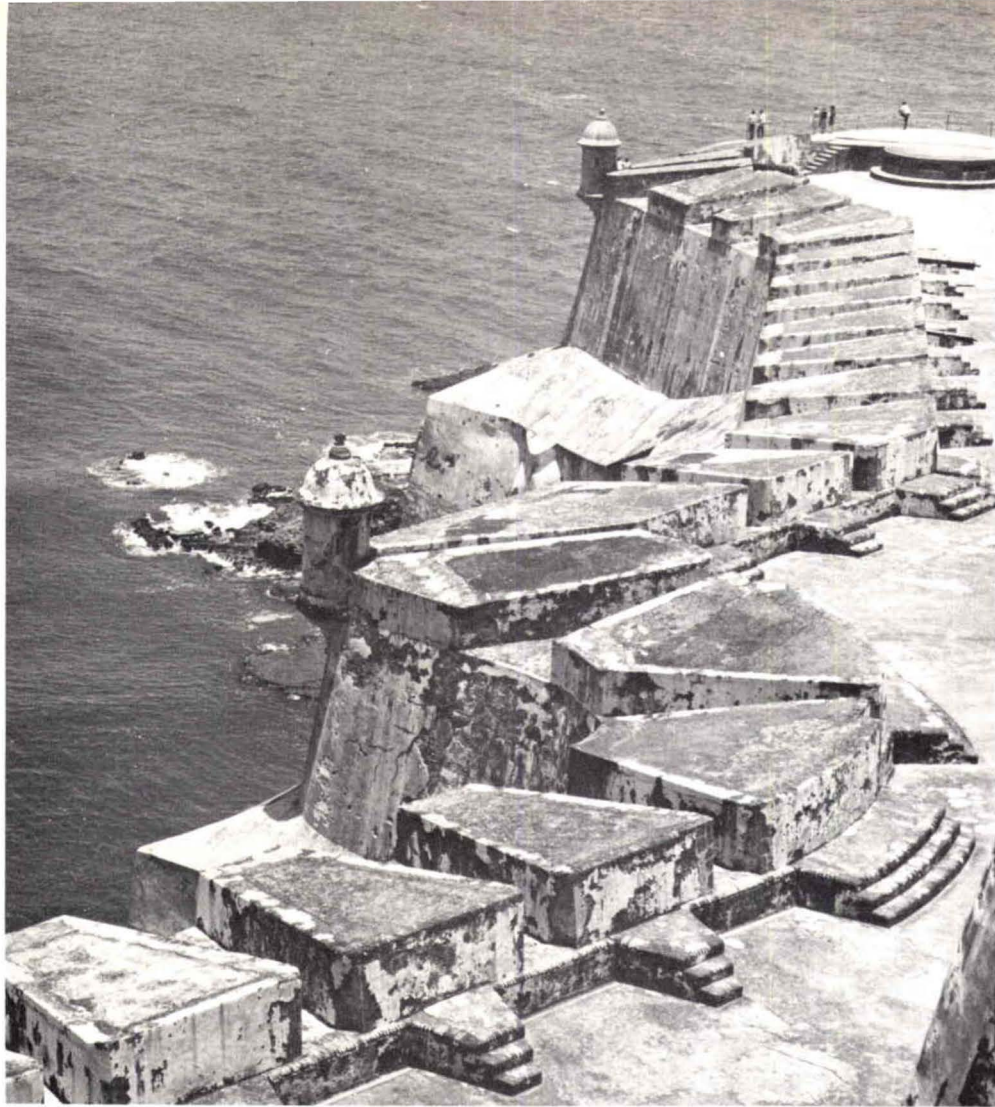
Anna E. Waden Branch Library, San Francisco, California. Architects: John S. Bolles Associates.

"Following a well-conceived site plan, the entrance plaza welcomes the underprivileged children in the area and the sculptured wall sets the tone of free expression and spirit which is maintained in the interior. This small, urban library relates well to the community, without overwhelming it, and exhibits a keen understanding of the area."

Robert Hutchings Goddard Library, Clark University, Worcester, Massachusetts. Architect: John M. Johansen, FAIA.

"This personal statement of an important library idea well expresses the difference between spaces for volumes and spaces for people. The exciting exterior and imaginative interior show careful attention to detail."





El Morro

“Man today cannot withdraw his role as urban citizen. Even though the urban structure is erratic and the cellular compartments of which it is composed have dehumanized his environment, he continues to be attracted to it — a paradox and challenge to the human condition.” This statement was made by officials of the Panamerican Congress of Architects regarding its meeting in San Juan in September. Here is a brief look at the congress, whose purpose is to explore the interrelation of human activities and the architecture in which the activities take place, and at the city where the deliberations will unfold.

New Lessons for Urban Designers

Ortega y Gasset, the Spanish philosopher, said that the birthplace of cities was along the shores of the Mediterranean Sea. Spanish cities, he thought, had inherited the highest of civic virtues from this history. When the Spaniards established their cities in the New World, they incorporated lessons learned from a long urban past. Old San Juan was one of these Spanish cities which graces the beautiful island of Puerto Rico.

Ortega was correct in claiming an unusual urbanity for the cities of Spain. This urbanity was translated to the Spanish cities of America, and for centuries these cities embodied it in their institutions and architecture. But the tremendous pressures of population have tended to destroy this tradition. Still, Old San Juan retains vestiges of the urbanity inherited from Spain.

Architects of the Americas will meet in San Juan to endeavor a rediscovery of the urbanity of cities. For what is urbanity but the humanization of urban life — the uses of the civilities of living together in a city?

Perhaps nowhere else in the Western Hemisphere do the Latin and Anglo-American traditions meet so head-on as in Puerto Rico. Whether they will blend successfully in the institutions and the architecture which houses these institutions will be determined in the future. Puerto Rico is in a time of transition. The ultimate consequences of the confrontation of the two civilizations is not certain at this time.

A great number of the activities that the North American advocates have been transferred, for better or worse, to Puerto Rico. At the same time, many of the customs cherished by the Latin American have persisted in the life of the island. Conse-

quently, it is an appropriate place for a Panamerican meeting concerned with ways in which architecture can humanize urban life. It is a fitting place to study how well the fusion of the two American cultures has preserved their traditional humanity. It is the time — and Puerto Rico is the place — in which to examine how well Panamerican architecture has aided in humanizing the emerging urban life styles of North and South America.

The 13th Panamerican Congress of Architects will be held in San Juan, September 13-18. Architects from 15 countries will study four aspects of urban life: living (the habitation of a physical and emotional environment); education (the development of facilities of understanding, sensibility and freedom to form a complete human being); work (the exercise of physical and mental creativity for service to the community); and play (the means for easing spiritual and physical fatigue through broadening man's sense of delight and happiness).

The sessions will be held in the Convento de los Dominicos, a convent dating from 1523, recently restored. The convent has been an important element of cultural life in San Juan for centuries and is a significant work of colonial architecture. Certainly the convent is a fitting place to discuss the humanization of urban life. The congress will be opened in a ceremony at the Teatro Tapia, a theater built in the mid-19th century, by Luis A. Ferré, Governor of Puerto Rico, who was recently made an honorary member of The American Institute of Architects. The Governor will honor participants at the congress with a formal reception at the Fortaleza Palace of Santa Catalina, official residence of governors of Puerto Rico since 1639. The palace, surrounded by

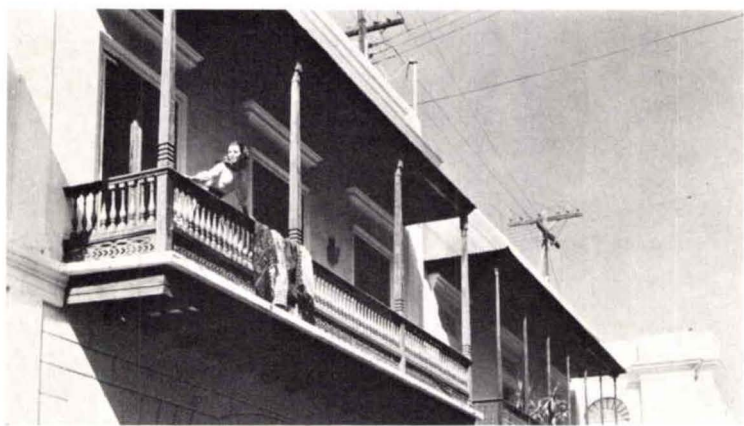
colorful tropical gardens, is built on top of Old San Juan city walls. Begun in 1533 as a fortress to protect the harbor, it became the official residence of governors because it was unsuccessful for military use. Alterations have served to soften the architecture with romantic refinements from the 19th century.

Nearby is Fort El Morro, begun in 1539 as a small bastion and tower and expanded in the 17th and 19th centuries to a complicated plan of six major levels. The fort rises some 140 feet above the sea. Carlos Romero Barceló, mayor of San Juan, will be host at an official city reception to be held at the grounds of Fort El Morro. Hotel El Convento, once a Carmelite convent and now beautifully useful as a hotel, will be the scene of a banquet for congress participants. Its nightclub is housed in the convent's high vaulted former chapel.

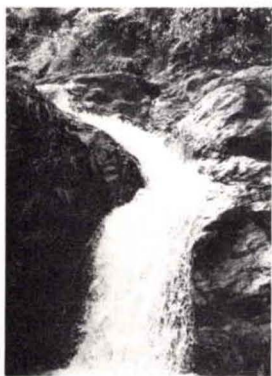
Old San Juan has been chosen as the place for most of the professional and social events of the congress. Founded nearly a century before the Pilgrims landed at Plymouth Rock and situ-

houses, constructed of a mixture of stone, brick, lime and sand with wide entrance halls, interior patios and graceful stairways, have been restored. The public buildings of the 19th century are impressive as well.

There is San José Church, begun in 1523 on land granted by Ponce de León and his family — one of the most beautiful churches in America. In the early years, builders and priests took upon themselves the work of architects, often imitating the late Gothic architecture remembered from Spain. On Cristo Street stands the Cathedral of St. John the Baptist, a splendid example of Spanish Baroque architecture. Built originally of wood and thatch between 1521 and 1529, it was destroyed in a hurricane. A more substantial building was begun in 1540. The circular stairway in the bell tower and the vaulted ceiling in the sacristy appear to be from the 16th or 17th century. Hurricanes again did their destructive work, and the present cathedral dates from between 1802 and 1852. Many other architectural gems beautify



in Old San Juan



El Yunque rain forest



Porta Coeli Church in San Germán



San Juan Cathedral



Restored house, Old San Juan

ated on one of the most magnificent city sites in the world, historic San Juan will be of interest to every congress participant. Old San Juan, about seven blocks square, was once completely enclosed by fortifications and city walls, built because Puerto Rico was strategically located near the Caribbean gateway to Spain's American empire. In the 1890s, a section of the wall was demolished but the rest of the historic city is still enclosed. It has a number of the oldest examples of colonial architecture in the Americas.

The townhouses built by the Conquistadores along narrow streets, some of which are paved with the blue gray "adoquines" cast from residue of iron furnaces in Spain and brought to Puerto Rico in the late 19th century and some with stones brought from the Old World as ballast on Spanish galleons, create a charming city and an architecture ensemble of importance. Many of the

the old city, seen best when the visitor strolls leisurely through the colorful streets, stopping to rest perhaps in the old plazas, those public places of unique charm.

For about 400 years, Old San Juan was the governmental, commercial and financial center of Puerto Rico. In the early decades of this century, wealthy residents moved away and the abandoned houses became a slum. A movement was started, however, to preserve the handsome old houses, and in 1949 Old San Juan was declared an Ancient and Historic Zone. In 1955, the Institute of Puerto Rican Culture was created by law and charged with the preservation of the city's architectural treasures. Today, more than a hundred houses have been completely restored, still others are partially restored or are in the planning stages. Old San Juan is not a musty place, admired but unused. The houses have become antique shops, art galleries, restaurants,



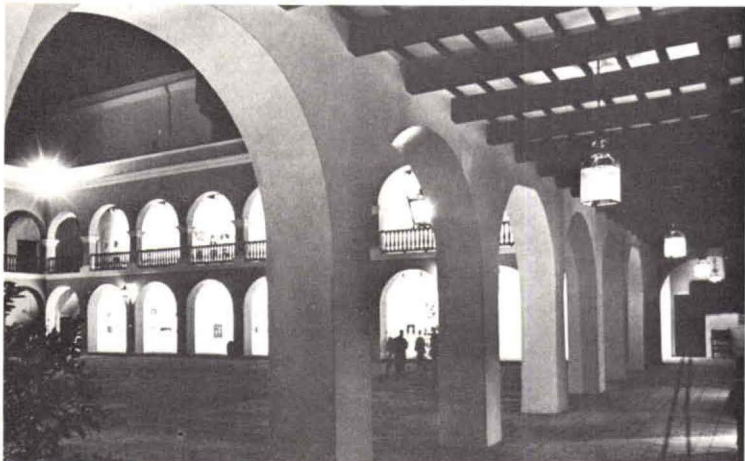
San Juan oceanfront



El Convento Hotel, entry



El Convento Hotel, interior patio



Convento de los Dominicos

boutiques and fashionable homes. Life vibrates at night in such places as the lovely Hotel El Convento.

There is also the bustling city of present-day San Juan with its skyscraper hotels, office buildings, university, schools and shops. There are beaches, the golf courses and all the other amenities that make it an ideal resort area. Puerto Rico is about 100 miles from east to west and about 35 miles from Atlantic to Caribbean. Some 5,000 miles of roads take the visitor through fishing villages, scenic mountains and centuries-old Spanish towns. There is Ponce, which boasts the award-winning art museum designed by Edward Durell Stone in association with the Puerto Rican architect Carlos Sanz; there is San Germán, settled in the 16th century, which possesses one of the oldest churches in the Western World and is now a museum of religious art; there is El Yunque rain forest where ferns reach a 30-foot height and orchids grow wild; there is a 700-year-old Indian ceremonial ground at Utuado; there are towns like Barranquitas, Guayama and Mayagüez with 200-year-old plazas.

Greater San Juan is a contrast of the old and the new, of the traditional and the contemporary, with relics of the past but anticipations of the future. It can perhaps be viewed as a microcosm of the Western Hemisphere, a place where the persisting values of two different cultures combine to create a single life style. There is a continuity with the past but there is also emphasis upon the present and upon the expectations of its people for the future. Perhaps these expectations are common to all Americans. This is why the American architects have to be concerned with the humanization of urban life.

Which is more humane: the Old San Juan or the new? How well is architecture answering the expectations of the people of the Americas that it can humanize urban life? San Juan must be seen in perspective. Anyone who has been to Caracas, Mexico City, Santiago or Brasilia has his personal perspectives on either the humanity or inhumanity of the architecture of those places. These perspectives are not a great deal different from which the same person sees Atlanta, Boston, Dallas or even San Francisco. Indeed, the humanization of Panamerican architecture everywhere seems to recede in direct proportion to the increase in the size of the city.

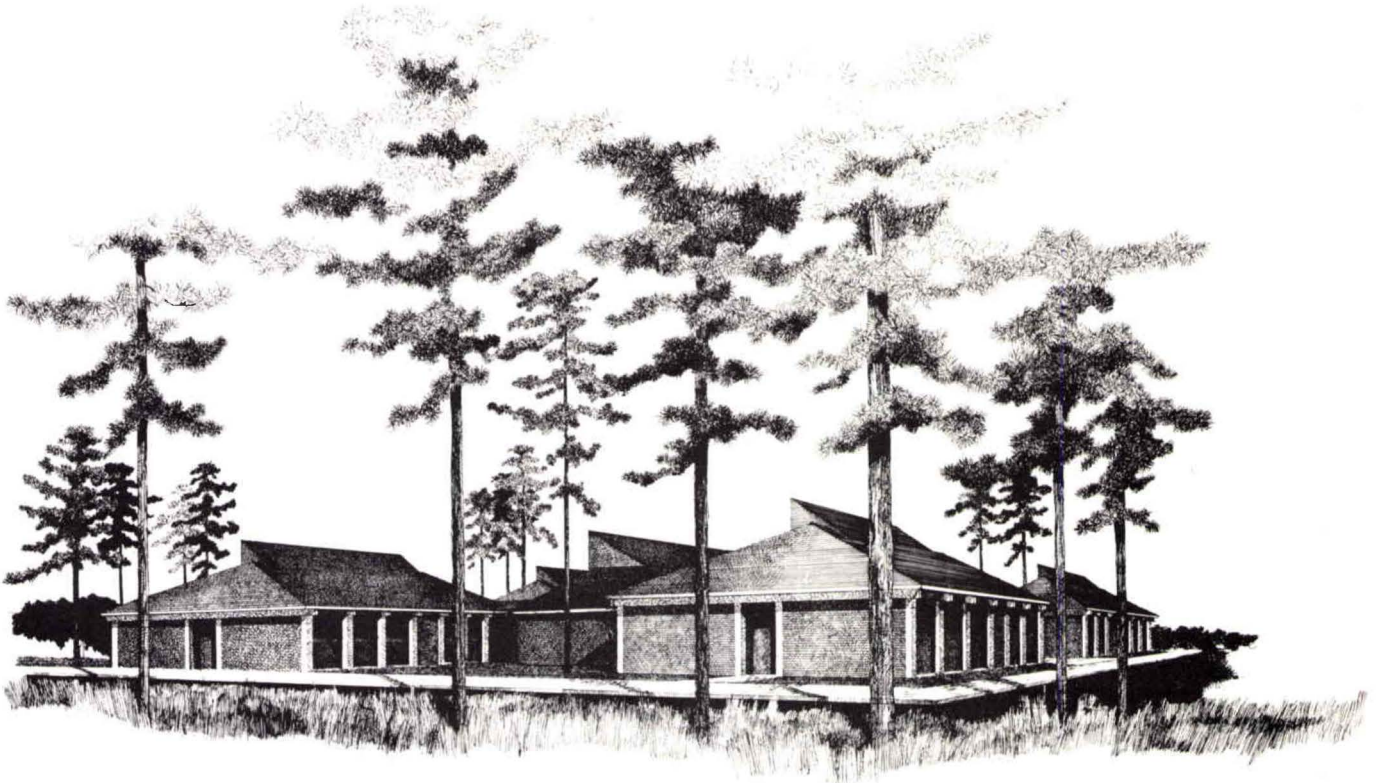
The Western Hemisphere is essentially a place of giant cities. As these great centers of economic and social energy have increased in size, there has been a tendency toward dehumanization of the life within them. To what extent is architecture able to arrest this inclination? How well has the American architect humanized the life of the people of the great cities of the Americas? Contrast the charm and intimacy of Old San Juan with the noise, confusion and impersonality of Santurce. Contrast the hostility and rebelliousness of the residents of the giant dormitories of Panamerican cities with the hospitality and decorum of the people of the traditional townhouses of Old San Juan. Compare the inhumanity of the *barríos* and *callampas* and ghettos with the humanity of the poverty-stricken villages from whence these new people of the city came.

All of the earnest endeavors of the American architect to mend the human spirit with the forms and functions of cities and factories and housing can be seen in Greater San Juan. Still, for some reason, these efforts do not embody the urbanity that the Spanish brought to America and built into the cities they founded here. All the more reason, then, for the architects of the Americas to assemble in Old San Juan to study how they can humanize urban life. They will find remnants of urbanity still there. Old San Juan has lessons for all architects in general — and urban designers in particular — to learn. MARY E. OSMAN

PRACTICE

Desmond-Miremont-Burks of Baton Rouge and Hammond, Louisiana, in an era of complexity and change, seeks simplicity and permanent values through its current 10-man organization.

PROFILE



Just About Everyone Draws in This Firm

John Desmond, FAIA, drives the 40 miles from Hammond to his Baton Rouge-based firm at least twice a week, but he does not have a private office when he arrives. Surprising? Not at all to the chief designer or to any of the 10 staff members of Desmond-Miremont-Burks, for all of the professionals, with the exception of the engineering partner, simply have drawing boards in the drafting room; and that becomes, in essence, one big office, comprising more than half of the space occupied by the firm.

The exception is L. E. Miremont, who also runs the business affairs, aided by one secretary. Likewise, Miremont, when he travels to Hammond once a week, doesn't have a private office either. Instead, he usually dons a hardhat, one of several hats he wears, to supervise the jobs under construction, just as he does in the Baton Rouge vicinity on another day of each week.

The firm acquired its present title in 1968 when William Burks, AIA, became the third partner. The right-hand man in the design department, his duties include the handling of the ever-expanding interiors phase of the work.

It can be seen at the outset, then, that the Baton Rouge/Hammond relationship is not the typical main office/branch kind of arrangement. For one thing, the firm's beginning goes back to Hammond where Desmond continues to share an office with one draftsman; and it is there that most of the design concepts origi-

nate. All of the estimating, specification writing, clerical work and record keeping, etc., is done in Baton Rouge.

Just a few months ago, a spinoff firm, Desmond-Miremont-Gasaway, was opened in New Orleans by a former member of the parent organization. Andrew Gasaway, AIA, who returned to Louisiana in January after earning his master's degree in urban planning at Washington University in St. Louis, is the principal in charge. He is frequently seen in the Baton Rouge office where he, naturally, will be found at a drawing board.

The format which has evolved over the past decade seems to work well for Desmond-Miremont-Burks — a firm that still designs by drawing. It is Desmond who generally develops a quick concept, often in 15 or 20 minutes, by putting his deft hand to paper. His ideas are refined and related to structure by Burks: "A poet in structure" is the tag given him by Desmond. Meanwhile, Miremont is making the estimates; administering the work under contract; performing the engineering on the smaller jobs, at least, or, in any event, watching over it; and writing the specifications for most of the projects, although he expects to do less in this area.

The firm has built its reputation on "a modest kind of building," in Desmond's own words, but the partners are now looking toward a different scale of commissions. As far back as 1961,



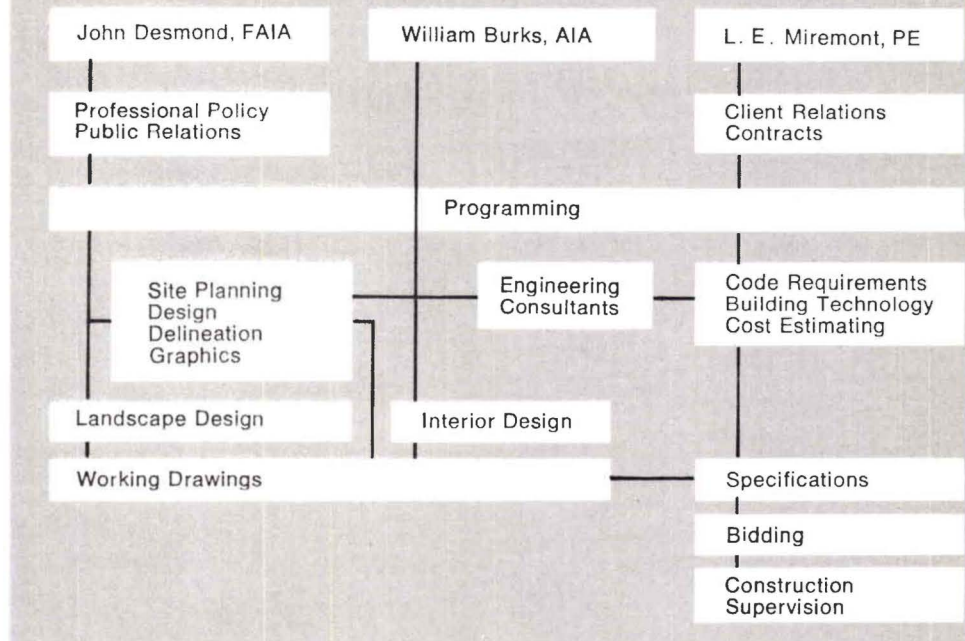
STAFF BREAKDOWN

Principals	3
Architectural Designers-Draftsmen	5
Field Supervisor	1
Secretary	1
	<hr/> 10

1969 GROSS BILLINGS

Residential	\$ 16,200
Housing (turnkey)	149,500
College/University	57,043
Public	39,332
Religious	27,500
Primary/Secondary School	89,300
Commercial	71,165
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ORGANIZATION CHART



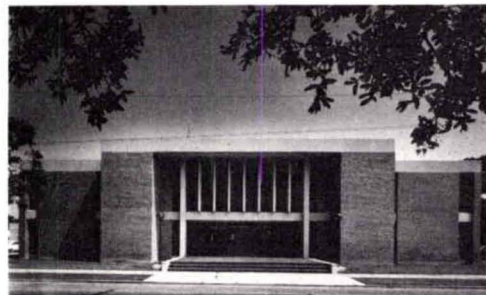
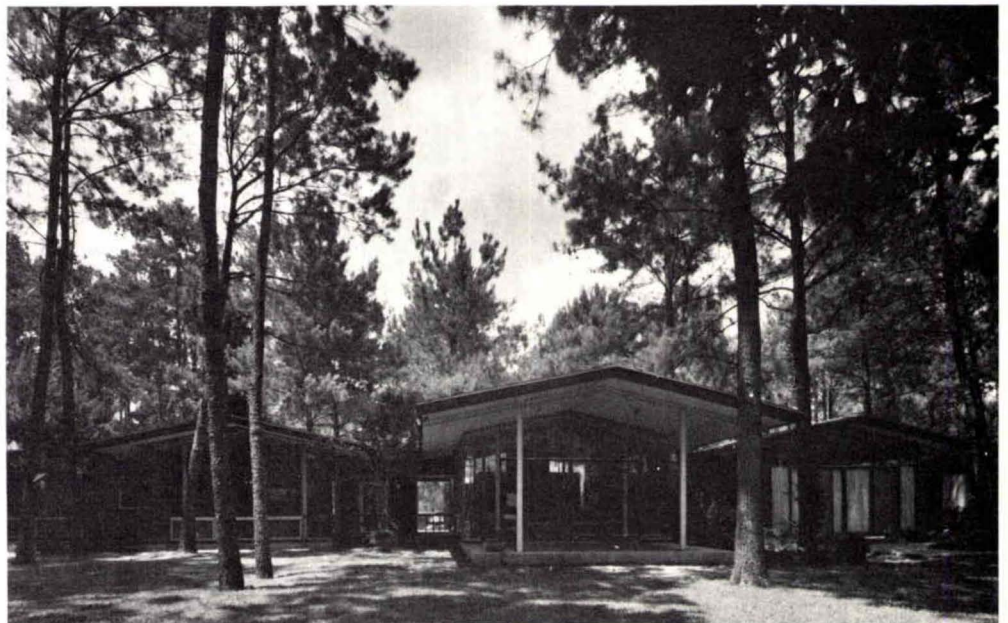
Principals Miremont, Burks and Desmond confer in the Warden's House, a 130-year-old structure which the firm has restored and which the City Beautification Committee has dedicated as a Baton Rouge landmark. The measured drawing is by Jerry Neal, and the interior shot shows the stairway leading to the architect's offices.

Preceding page : Loranger High School is one of the firm's projects now under construction. The drawing is by James Greene Campbell. All other sketches, unless otherwise noted, are work of Desmond.

when James Hand, assistant professor of architecture at Louisiana State University, arranged an exhibit of the firm's projects, he was prompted to say: "It is one of the most significant bodies of consistent architectural work known in this region of the country."

This response to region and to climate is well stated in the firm's brochure, whose pages feature, in almost every case, both a rendering and a photograph of the completed building — with a marked similarity between the two. "We believe that the evolving new concepts of living, learning, worship and work, when critically evaluated and discriminately accepted, are movements forward. The development of an architecture suitable to house these new concepts is a responsibility and opportunity of our time," the statement begins.

"Because of the above principles, our firm has consistently avoided the copying of traditional buildings as a method of design. However, our experience has shown that many of the traditional elements discarded by the early modern buildings were of special value in Louisiana. Among these are large roof overhangs or porches to keep excessive rain and sun from walls; elements for dissipating solar heat and glare and shedding rain from roofs; the use of materials which weather well in high humidity. These elements are now re-examined and, where prac-



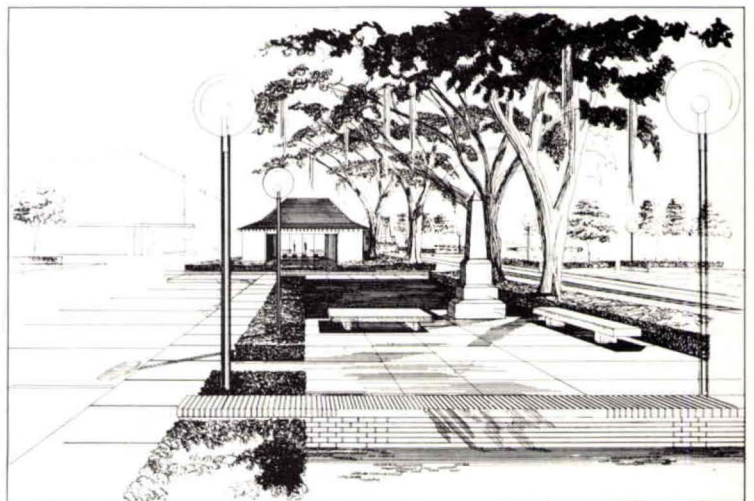
tical, their use is continued, but without the stifling effect of slavishly copying all traditional details or forms.

"Further, however, and for the same reasons," the statement continues, "we try to avoid the copying of modern buildings as a method of design or the use of stylistic devices not related to the particular building, its function or construction — those irrelevancies which become known as clichés."

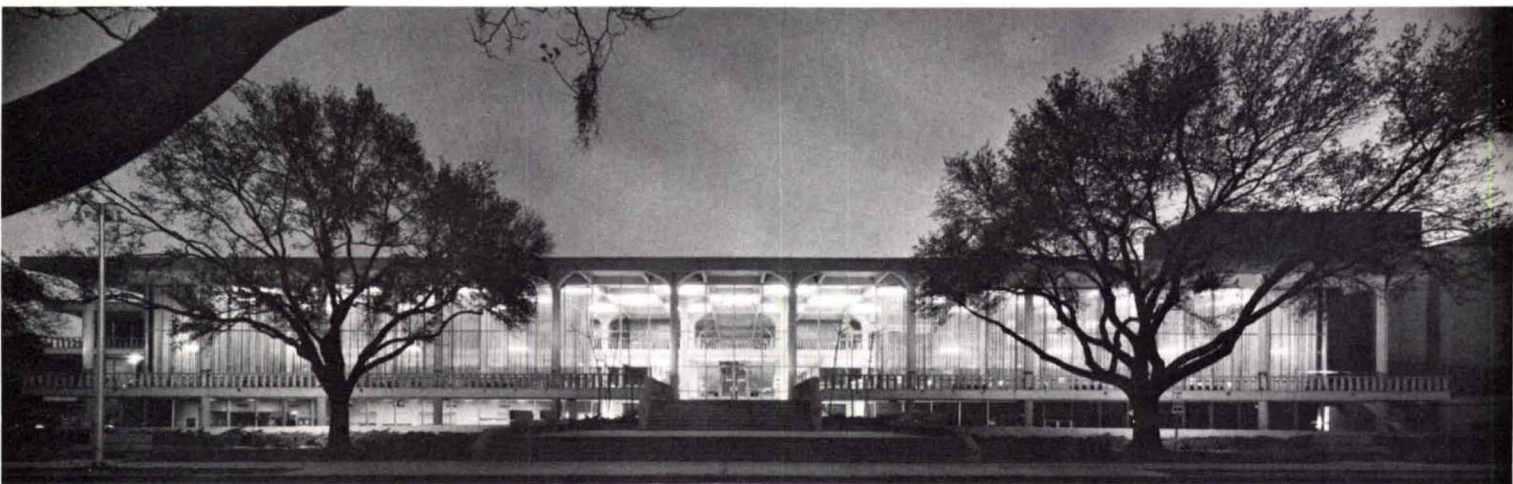
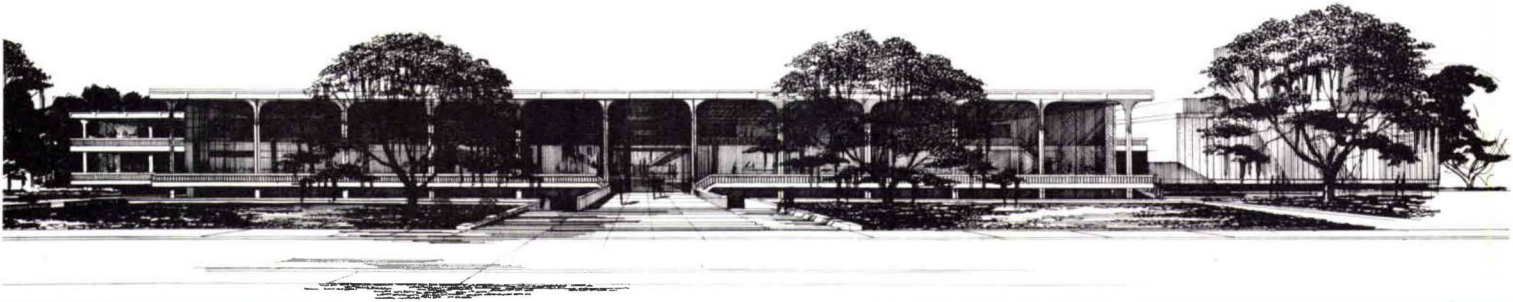
Desmond, whose favorite period is Gothic, brings a deep sense of architectural history to the firm. "Our generation tries to destroy history; we build without respect for it under the guise of an architectural revolution," he declares. "We need to study and rediscover history, not to copy but to reassert our principles."

Desmond, who holds membership in three preservation societies, says this about the firm's theory of restoring old buildings: "We believe that the best way to save a historic structure is to adapt it to modern use, rather than make a museum out of it." The role of the adapter, as he sees it, is to make the building retain the unique flavor and character of its day, and at the same time to fulfill a present-day need.

And the firm practices what it preaches. Its main office is located in a two-story brick building termed "one of the five most significant historic structures in the Baton Rouge area" and described as "pure Georgian." The Warden's House, built in the



Desmond is very much a part of Hammond, for he organized his firm and still maintains an office there. His own residence is just a stone's throw from Southeastern Louisiana University, where he designed the Catholic Student Center (top). Other projects include the remodeled Citizens National Bank (top left) and Hammond City Hall and the downtown mall with its two identical buildings: one, the Chamber of Commerce Information Center; the other, the city bus station. The architect hopes that some day the mall, lined with live oak threatened by a parking lot, will continue to the college as a pedestrian walkway.



Among the firm's most significant works are the Louisiana State Library (top left) — associated architects: Burk-Lebreton-Lamantia; Southeastern Louisiana University Cafeteria (top right); and Louisiana State University Union Building — associated architects: Mathes, Bergman & Associates and Wilson & Sandifer.

1830s and used when the state penitentiary was there, was purchased by the firm in 1966. Since then, the exterior has been restored to its original appearance; the interior's brick walls and heavy wooden beams have been kept in the process of adapting the building to office use, including the first-floor rental space.

In Hammond, on the other hand, the firm's office is housed in a small structure that Desmond planned for the owner. His family lives, worships, banks and pays taxes in buildings he designed; his children go to libraries and schools he designed. Hired on an annual basis, he has been architect for the Tangipahoa Parish School Board for the past 12 years.

Desmond is, in fact, the *only* architect in Hammond (estimated population: 12,000), which is one of the very reasons he chose to hang out his shingle there in 1954. Before that, a stint in the Navy separated the earning of his architectural degrees — a bachelor's from Tulane and a master's from the Massachusetts Institute of Technology — after which he came back to Louisiana. That was followed by an association with several architectural firms, teaching duties at Tulane and LSU and a two-year period with the Tennessee Valley Authority in its Architectural Design Service. He feels, however, that the year at MIT, under Wurster, Aalto, Kepes and others, was the most influential period of his life.



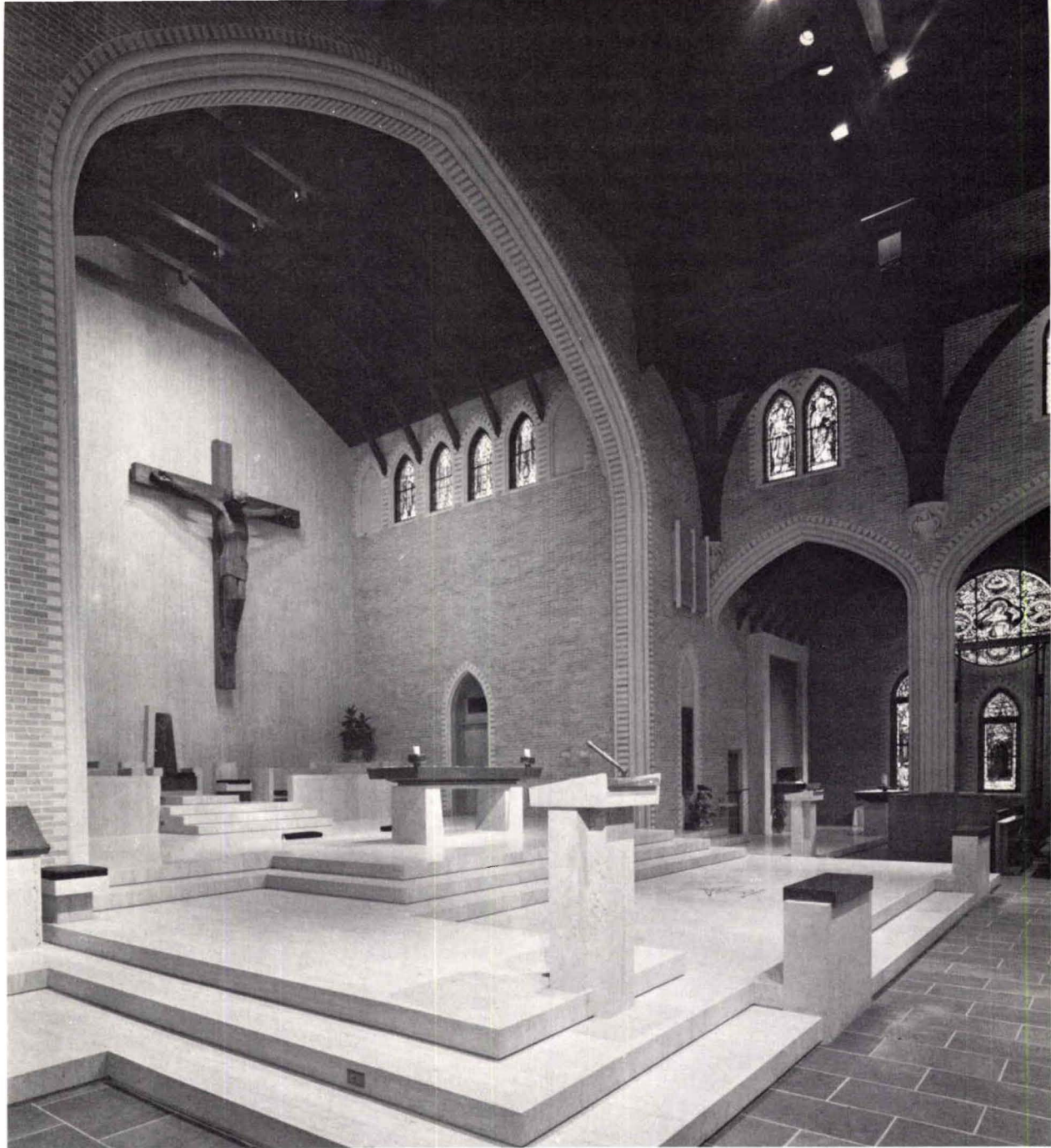
More recent buildings are represented by St. Pius X Church (top), Baton Rouge; Tangipahoa Parish Courthouse (center), Amite; Catholic Life Center (below), Baton Rouge — associated architects: J. Roy Haase and John Bani; and the D. C. Reeves Elementary School, Ponchatoula (see AIA Journal, June '69).

Desmond likes to recall that he got a client just a half hour after opening for business: a liquor store owner who was referred by the bank in which the architect originally had his office. He did a quick sketch that earned a \$35 fee—a far cry from the first major commission he received five years later: the \$1.6 million Louisiana State Library in Baton Rouge for which he did the design drawings and for which he won three awards. The firm has now acquired more than 30 design citations, among them a national AIA Honor Award last year for the D. C. Reeves Elementary School.

It was the LSU Union Building — considered by many critics to still be the firm's finest project—that brought Desmond and Miremont together as partners in 1959. Desmond already had been selected as designer for the building, and to handle a job of that scope, he organized a separate office in Baton Rouge. The two men had been co-employees for a time in another architectural firm where Miremont was construction supervisor for 10 years.

Desmond soon realized that the Hammond operation by itself would be too small and confining; he was also aware of the difficulty in getting young architectural talent to settle in a city of that size.

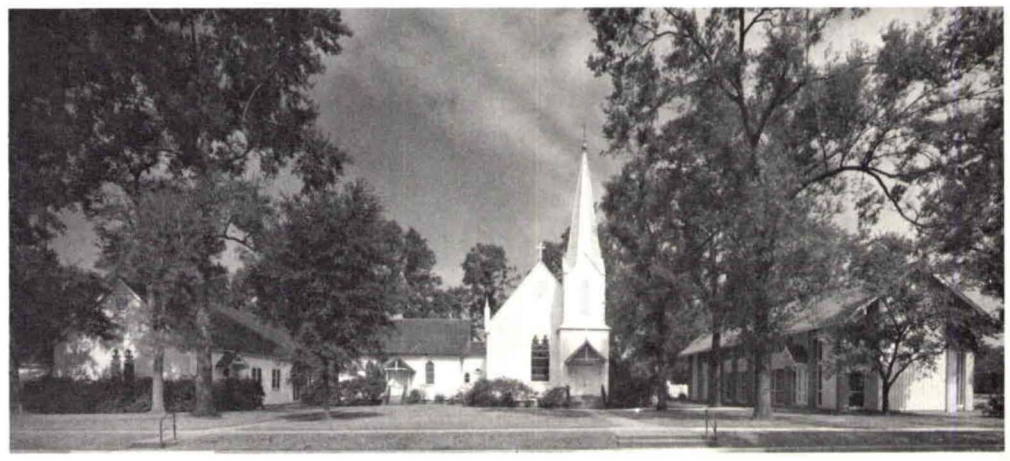
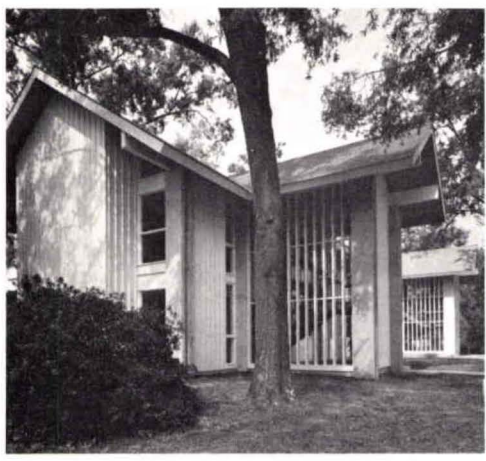
The firm has been incorporated, primarily for the purpose



The scope of work in the religious buildings field has varied from the renovation of Baton Rouge's oldest church, St. Joseph Cathedral, bringing it in line with liturgical requirements, and to the simple design of the chapel at Greenwell Springs Sanitarium.

of limiting liability, but operates as a partnership. For each of the past five years, the volume of work in place has averaged from \$4 to \$5 million. The projects, excluding Baton Rouge, have been concentrated in the small towns and rural areas of the bayou country, but one is now underway in Mississippi and another in Texas, where a library designed by the firm already has been built.

While the list of architectural credits incorporates just about every building type, the firm has been especially active in the field of religious structures, particularly in regard to the liturgical reform movement. One of its most enlightened clients has been Bishop Robert E. Tracy. In a review of his book *American Bishop at the Vatican Council: Recollections and Projections* (McGraw-Hill, 1966), the magazine *Liturgical Arts* in its February 1967 issue called the "new Catholic Life Center . . . a model of taste, functionality, honesty and other qualities prized by today's artists." These few words say a lot about the architects themselves. As Desmond reminds visitors concerning his state, "We don't have great sites and rock and big timber, but we do have modest materials and trees and a people with a special quality. While response to site and structure is important, and we always strive to make it part of our design, it is from these people that we find the root sources of architecture. We are really



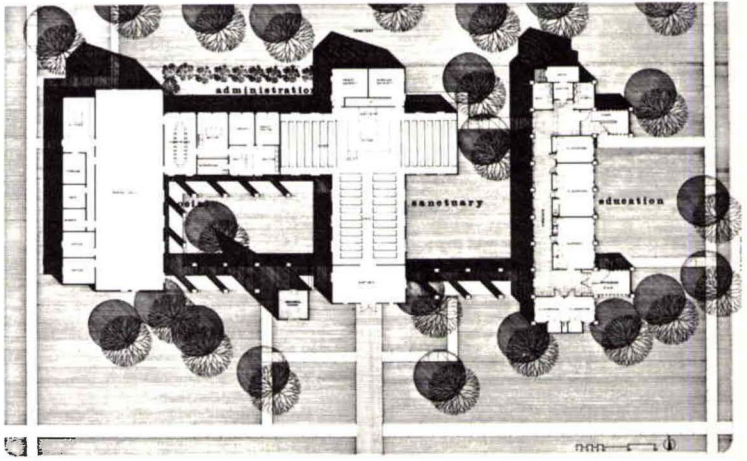
expressing them, their ideals and their inherent search for a better life. Fortunately, most of our commissions have had a basically humanitarian purpose."

Desmond's design philosophy is more precisely stated in his description of the LSU Union, which appeared in the *Louisiana Architect* for March 1964. He wrote in part:

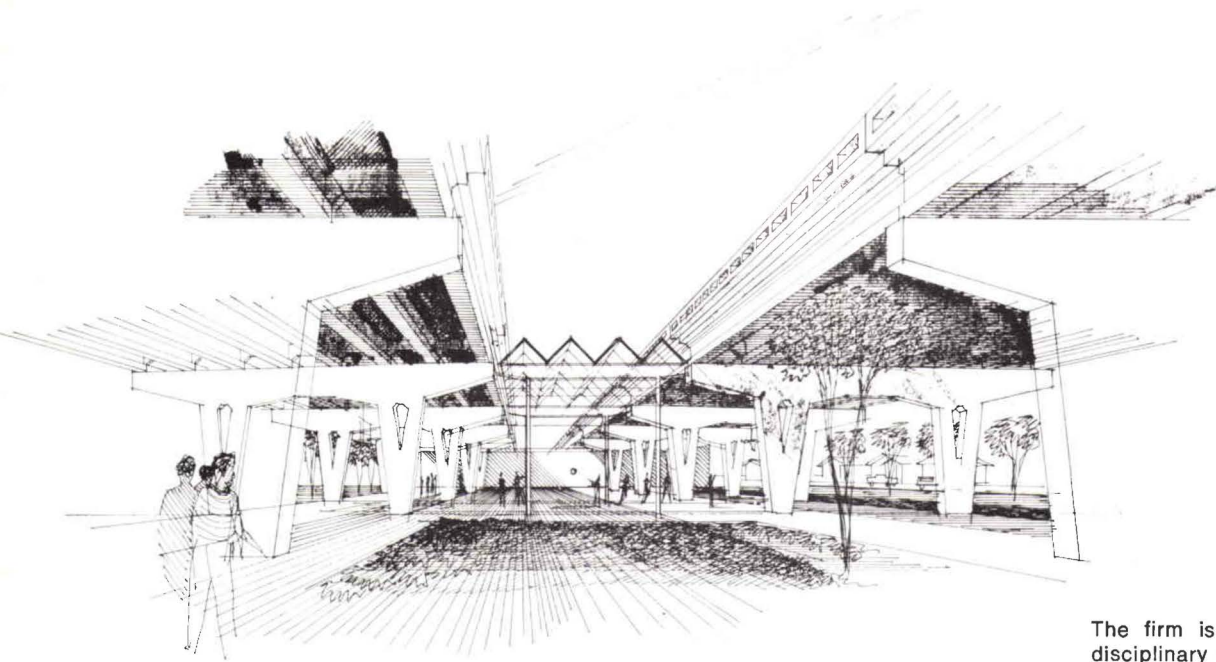
"This was a very important commission, not only to LSU and to the architects but to the relationship of contemporary architecture to LSU. There were both contemporary and eclectic buildings still being built on campus. This building, because of its size and prominence, could weigh the balance one way or the other.

"Of course, the building was designed first and justified later, as most are. But in reviewing the designs, we consistently asked ourselves what is 'a good work of architecture.'

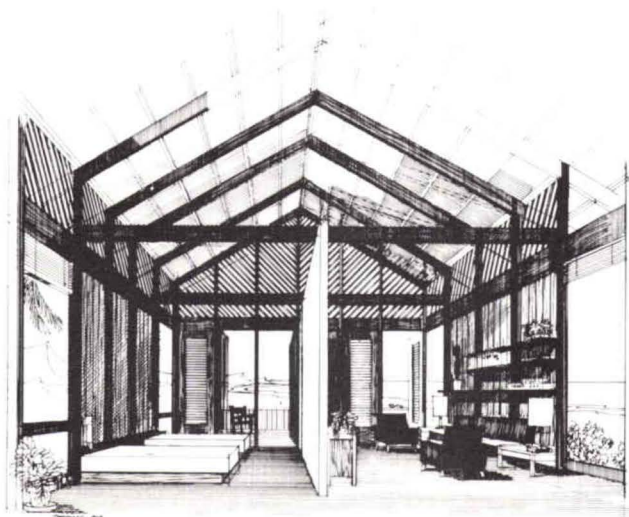
"First, a good work of architecture must be functional. Functionalism, the basic stepstone of the modern movement of architecture, is not enough in itself. But in our search for the additional values, functionalism should not be denied or compromised. In the case of the Union, perhaps the most important design step toward assuring this quality was in the organization of spaces, vertically and horizontally. Eventually, this fell into a simple pattern with service areas on the first floor level and



In adding an educational building to Grace Memorial Church (Episcopal), Hammond, the architects have faced three problems: preservation, continuity and growth. The vertical and lineal quality and the gabled massing of the original Gothic Revival structure are seen in the expansion. To accommodate the doubling of the seating capacity and liturgical changes at a later date, the altar will be moved forward and crossing naves will be added. The adjoining tower will be made free standing and preserved to allow a narthex.



The firm is a participant in the first multi-disciplinary design team study for the Louisiana Department of Highways, involving a proposed 3½-mile extension of I-10 through the small community of Scotlandville. The architects are specifically concerned with the possibilities of multiple use of the right-of-way and with the upgrading of visual design standards, as suggested in the above drawing by Burks. The design team, headed by the engineering firm of Modjeski & Masters, agreed at the outset that an important aspect of the study would be to maintain realistic cost estimates of all proposals in order that this pioneer study may become a reality.



The sketch at the left has been prepared for architect Rufus Nims as part of a study for the contemplated Rancho Nosaro, Costa Rica.

secondary public access areas at mezzanine level. This further allowed the major spaces to look directly out toward the important views from the advantageous position of a raised platform, traditional to Louisiana.

"The second quality which we thought important was that it should be of its own time: 'Contemporary' is the word. There should be no doubt that the building was frankly and honestly of the middle 20th century. This second basic principle of modern architecture is of critical importance particularly on college campuses where the core is of the eclectic buildings of the early part of this century because of the lingering doubt in many minds. The question was, and is still, asked, "What style?" The long history of architecture never fails to display the folly of constructing buildings which attempt to reproduce those of another age — big brothers to the "modern antique." In designing the Union, it was decided to construct the building of reinforced concrete fully exposed to attempt to make this structure in itself handsome enough so that it need not be covered and to make it the dominant element of the building. The concrete structure, then, with its three basic platforms and the space-enclosing screens around them became the basic architectural design.

"The third quality which seemed necessary was that the building be of its own place. This reawakening quality seemed

to be the one most often neglected during the architecture of the past 20 years, and probably its neglect is most responsible for the sameness of modern architecture and for most of its failures functionally and esthetically. The comprehensive word, as far as I know, has not been coined yet, but this meant to us that the LSU Union should not only be of Louisiana but of the LSU campus and, in particular, uniquely of this special site. The site is bounded by a beautiful grove of memorial live oak trees which were to be preserved.

"The fourth and most elusive quality which the building should have was . . . to create a feeling of exhilaration. Vertical movement is invited by the large open staircases. The concrete structure itself and the flared concrete columns continue this feeling of freedom and exhilarated movement."

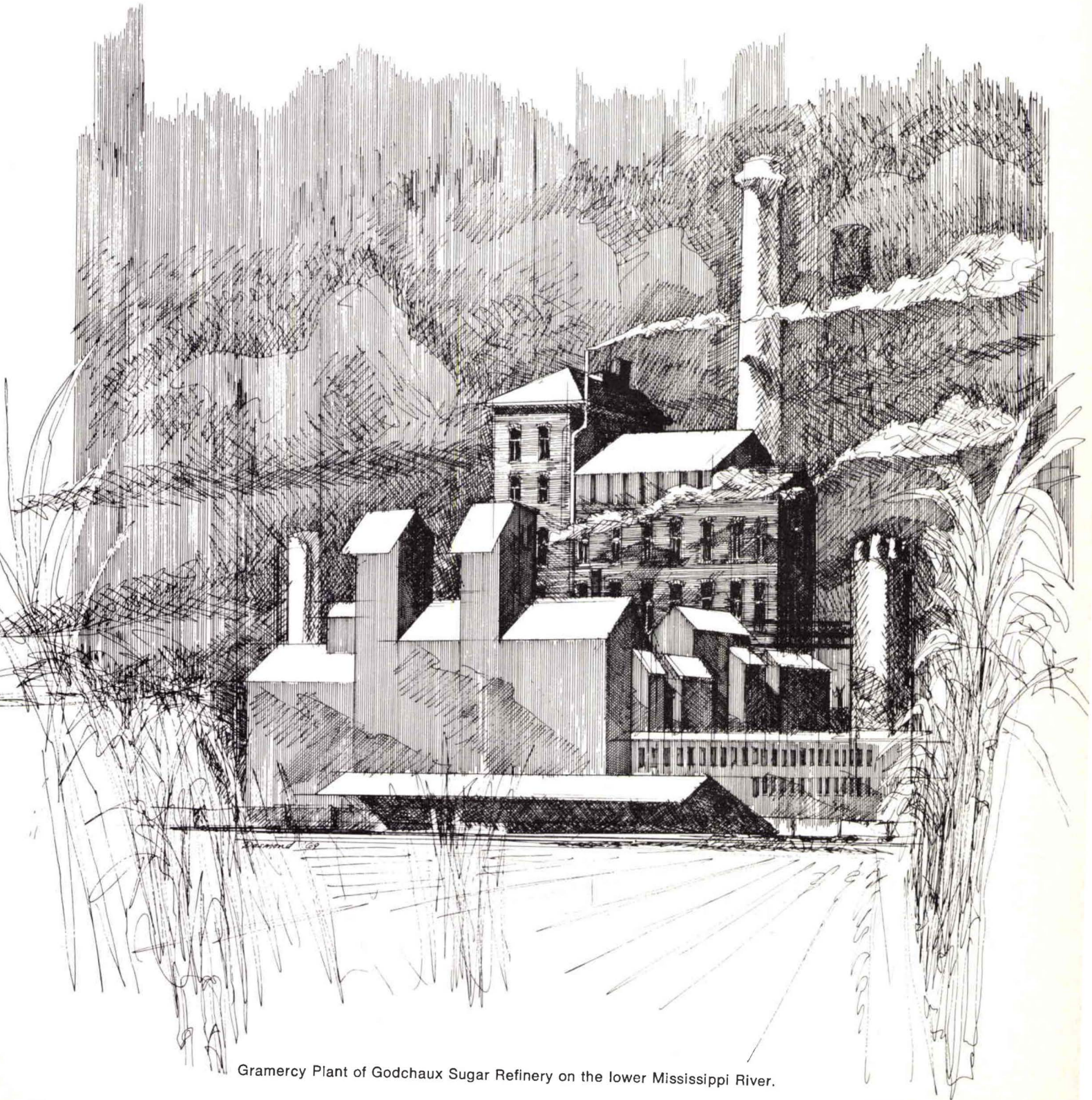
Looking to the future, the firm acknowledges the fact that work for the individual client is on its way out. Right now, for example, it is involved in a design team study for a highway extension just north of Baton Rouge; and urban design projects of a much greater magnitude surely are in the offing. Still, for some time to come, it appears as though Desmond-Miremont-Burks will continue to produce "a modest kind of building" that does not try to make a statement but that does bring the best current thinking to the region.

ROBERT E. KOEHLER

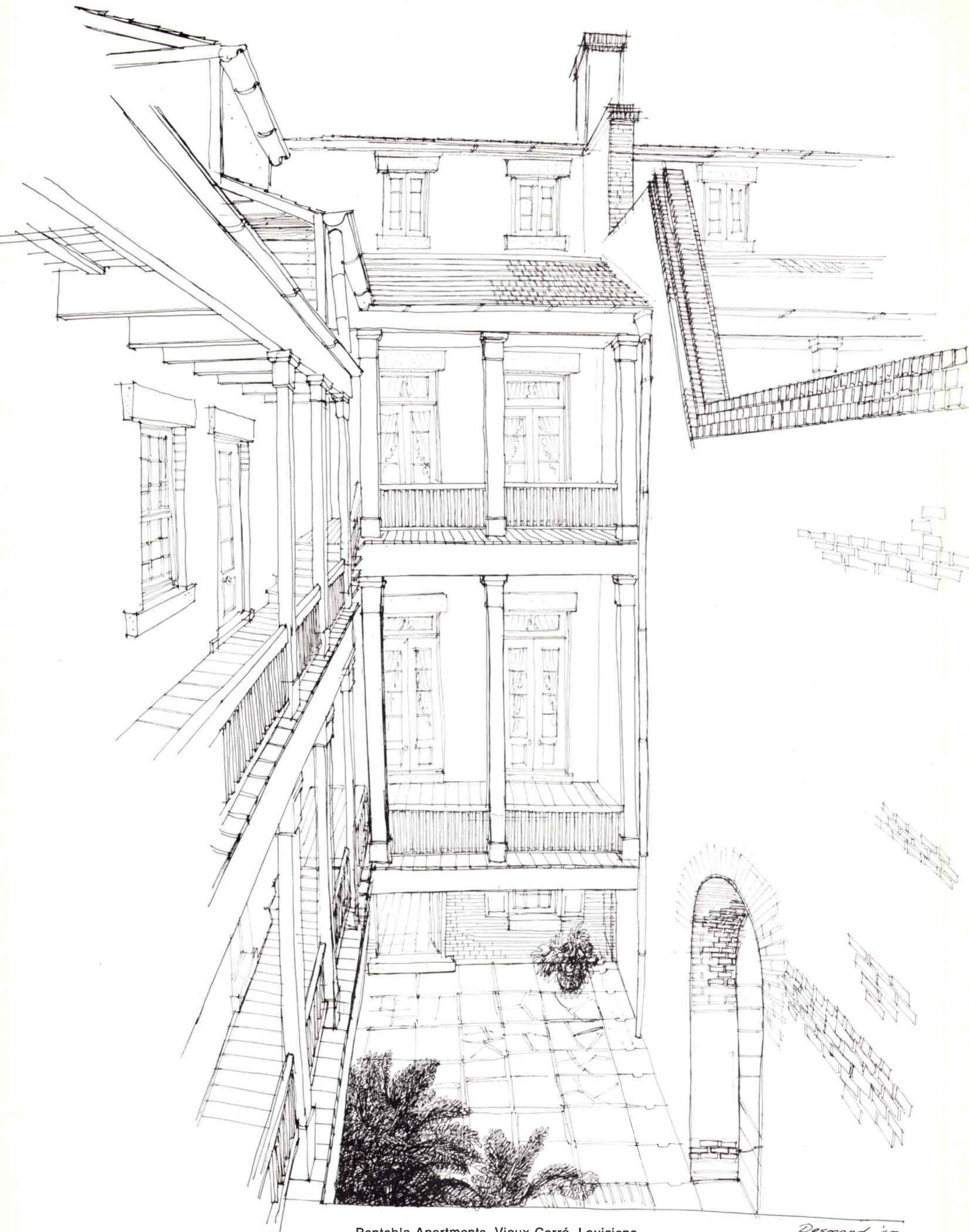
John Desmond as Artist

Wherever he goes in his work or in his travels,
here or abroad, the architect's sketching pad is always close at hand.

His drawings are familiar to readers
of *Louisiana Architect* and have appeared on several
occasions in the *AIA JOURNAL*.

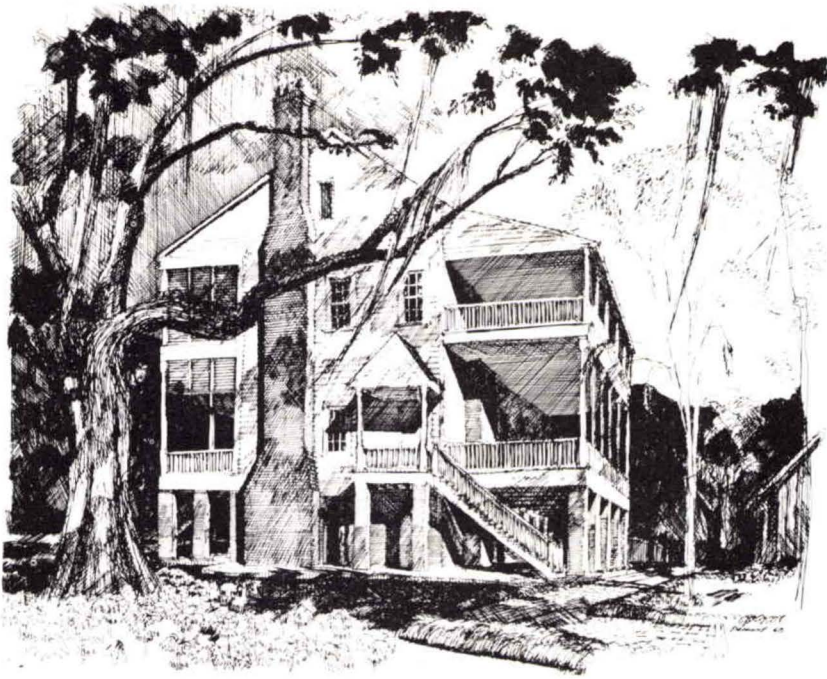


Gramercy Plant of Godchaux Sugar Refinery on the lower Mississippi River.



Pontalba Apartments, Vieux Carré, Louisiana.

Desmond '67



Oakley, Audubon State Park, Francisville, Louisiana.



Provincial Building Type,
French Settlement, Louisiana.



San Francisco, Litcher, Louisiana.



Stone Village, Blanchland, Northumberland, England.

Vehicle for Urban Improvement

by VILMA BARR

Can a group of nonpartisan strangers serving as a medium for change, analyze a city in a short-term study and offer a valid methodology for action? Seven team visits give the answer.

"There is hardly one in three of us," said Ben Hecht, "who live in the cities who is not sick with unused self."

To harness some of the "unused self" of concerned architects and other nonprofessionals, The American Institute of Architects has sponsored the ambitious and far-reaching Urban Design Assistance Team program. Through the framework of a volunteer corps of experts in the design and social disciplines, the UDAT program has become a viable vehicle for the potential improvement of the nation's cities, both small and large.

The cause of urban design has been actively advanced by the AIA in many ways, among others with the book, *Urban Design: The Architecture of Towns and Cities*, written by Paul D. Spreiregen, AIA, when he was staff director for the Urban Design Committee (now the Urban Planning and Design Committee). In the book, which was compiled from articles that first appeared in the AIA JOURNAL from 1962-1964, Spreiregen said, "The public's respect and confidence in the design of the community has to be earned. To a large extent it has been earned in the field of architecture and in many branches of engineering. The other side of the coin is that the public has to *want* urban design and has to be willing to pay for it."

One of the final chapters documented the physio/socio/economic-rise/fall/rise of mythical Middletown, USA. To get Middletown back on the upswing, the local AIA chapters got all the politicians, citizen groups, businessmen, land owners, Chamber of Commerce people, et al, to channel their objectives down an urban design path. The trick was to make it work in the real, irascible, three-dimensional world.

All the theories, the discourses and the foresight needed a methodology for action. So the AIA set up a system of local request and confirmation culminating in a "visit" by UDAT.

The visit itself is a short-term (usually three-day) study by a carefully selected group of architects and planners and/or other specialists (from two to five in number) who analyze a city (from 5,000 to 400,000 so far). The team looks (on foot, by car or from the air), listens (to officials, leaders and citizens) and then formulates its suggestions. These are presented to the sponsoring group or groups and the press verbally and are followed a few weeks later with an expanded written version of the on-location report. Follow-up contact ascertains if, and how, the team's findings were implemented.

When the AIA group hammered out the UDAT policies a few years ago, they based their procedures on an incisive and practical approach. "If the people of an area want an assistance team and ask for a visit, then they want something to happen," said Robert S. Sturgis, AIA, current chairman of the Committee on Urban Planning and Design, committee

member since 1965 and veteran of five UDAT visits. "We should stimulate — inspire — prod — but not do for them. We don't want academic studies; we must have groups listening to us."

But before people can listen, the architects must act. The president of the local AIA chapter must identify the problem in writing and prepare evidence of local support. He should write to community leaders and forward copies of correspondence to the staff director of Urban Programs; the staff director (now Michael B. Barker at AIA Headquarters) then forwards this dossier to the Urban Planning and Design Committee member in charge of the UDAT program. The latter (now Henry Steinhardt, AIA, UDAT chairman for the past year and a half) then appoints an all-star team of highly motivated and energized professionals. So far, the rate of acceptance has been superb — no invited participant has refused if the dates of the visit can fit into his calendar.

But what can a small band of strangers, albeit made up of nonpartisans and experts in their own fields, *do* for a problem-wracked community in a telescoped urbanological dissection? In the cumulative history of a city, the length of an UDAT visit is but a flicker, a blip on the recorded lifeline. What are the criteria for a successful visit?

Success, after the eight UDAT visits to date, is pretty much a shades-of-gray estimation. It can also take myriad different forms. In Rapid City, South Dakota, the team's basic research in ferreting out the source of the decision making was considered a major breakthrough in identification and confrontation. The Flint, Michigan, team's role of neutral out-of-town observers acted as a catalyst to initiate direct discussions between the Model Cities area residents and leaders of the General Motors dominated city.

Directing public attention to possible alternatives to a city's long- or short-range problems is one of the UDAT functions. In Akron, Ohio, the UDAT highlighted alternative plans to a proposed traffic artery cutting through the Model Cities sector. For young, fast-growing Redmond, Washington, the team described a horizon-wide line-up of planning alternatives. In Lynn, Massachusetts, the team broadened its assigned study of the central business district to encompass the city's *laissez-faire* attitude and near-hostility between governmental and private groups.

According to the prepared AIA brochure on the program, it is a "plan for planning" that the team will offer, not details of solutions. "Chapters and citizens should understand that the team is coming to their city only to diagnose and to advise and, therefore, they should not expect such things as design sketches." Trip expenses are covered by the host group or groups. Team members, who receive no fees for their efforts, are prohibited from accepting commissions.

Actual team visits began in June, 1967, with Rapid City. Since then, teams have been invited to go to cities geographi-

cally across the country. The Lynn inspection will be described in detail as a case study; the other cities will be summarized.

Lynn, Massachusetts

The team: Chairman: Henry Steinhardt, AIA, architect and urban designer, Seattle; members: Clarence E. Moran, AIA, regional development authority of Charleston, Kanawha County, West Virginia; William A. Sheveland, AIA, director of Planning and Design, Great Southwest Corporation, Arlington, Texas; Alan M. Voorhees, Alan M. Voorhees & Associates, transportation and planning consultants, McLean, Virginia.

The team effort was scheduled as follows:

- June, 1969 — The coordination process that would culminate in a team visit to Lynn was activated by the Boston Society of Architects and the Lynn Chamber of Commerce.
- September — Supporting letters were received from 10 Lynn city officers, municipal organizations and business leaders; the request was formalized by Edward Connolly, Lynn Chamber of Commerce executive vice president.
- October — Team Chairman Steinhardt made a special reconnaissance trip to Lynn to work out final arrangements.
- November — Advance press notices were distributed by Lowell Erickson, executive director of the BSA, which shared visit expenses with the chamber. James H. Ballou, AIA, Salem, Massachusetts, was made team coordinator and represented BSA.
- December 5 — Team members flew into Boston's Logan International Airport and were met by Lynn representatives.
- December 6, 9 a.m. — A briefing was held at Lynn City Hall.

Dr. John George, Lynn planning staff member: "Lynn, the seat of Essex County, is about 12 miles from downtown Boston. The shoe industry, once the major employer of Lynn labor, began to decline in 1920. Industrial parks have been siphoning off other industry. Shopping centers, like the 58-store Northshore complex, are sapping retail trade. Now the biggest retail attraction in downtown Lynn is a discount store, not a strong generating force. Forty percent of Lynn's taxes presently come from the retail district."

Hans Bleiker, associate planner: "The tracks and bridges are the central business district's dominant physical feature. Lynn is as old as Boston but can claim only a handful of buildings with any architectural interest. The once teeming red brick loft buildings constructed in the 1880s and '90s are now virtually empty. The pedestrian or motorist in the central business district has no point of orientation."

William George, planning director: "The city needs a new architectural image. It is now suffering from 'urban renewal backlash.' The original renewal plan was developed from

1956-59, and since that time there have been three improvement plans defeated by the city council or by public referendum. Lynn has no architectural review board; the city council hires the architect. There is no redevelopment authority, planning board or Model Cities agency. Lynn's Model Cities area is about 290 acres, with 15,000 people housed mainly in three-decker wooden structures. The downtown CBD is 190 acres, less 20 percent for streets, with a grid pattern in the old cowpath tradition. There are no parking garages, just treeless open-lot parking. There isn't an architect in Lynn now. I sincerely wish we could get some good architecture; there are nearly 100,000 people in this city, and they deserve nice buildings to look at."

Mayor-elect J. Warren Cassidy: "I have to sell 'refurbishing' to the city; that doesn't sound as bad as 'renewal.'"

- 11 a.m. to 12:30 p.m. — Team surveyed area in courtesy Volkswagen Microbus; photos and notes were taken.
- 1 to 6 p.m. — Interviewing at City Hall of city officials, Chamber of Commerce members, merchants and members of citizens' groups.

Of the approximately 45 people who were interviewed either singly or in small groups, two made these comments:

Citizens' Advisory Council representative: "Lynn could compete with Northshore shopping center if it could get the proper stores; but traffic is so bad in town. I'd like to see Union Street made into a closed mall. New luxury and highrise apartments could help keep more Lynners living in Lynn, whether they work here or in Boston."

Model Cities Neighborhood Council representative: "We need more Golden Age housing (there are a lot of older people in Lynn). We need a skill center that is responsive to the types of employment available in the area, like electronics. Day care centers would be a great help for mothers who want to get out to work but can't afford private baby sitters."

- 7 p.m. — Dinner for team members and invited guests, sponsored by local bank.
- December 7, 8 a.m. — Chartered helicopter took team on hour-long survey of Lynn and environs. Team took additional slide photos for study and presentation purposes.
- 10 a.m. to noon — Impromptu two-hour walking tour of the city; additional photos were taken.
- 12:30 to 3 p.m. — Conference was held to formulate ideas for recommendations at City Hall.
- 3 to 5:30 p.m. — Closed interview with Mayor-elect Cassidy.
- 7 p.m. — Reception and dinner with business leaders.
- December 8, 9 a.m. to 1 p.m. — Organization session for press and public presentations.
- 1 to 2:15 p.m. — Press conference at Lynn Charter House for



local and Boston newspapers, Boston UHF and VHF channels. After general introduction, each team member had 15 minutes to discuss his special field of study.

- 2:30 to 4 p.m. — Team prepared slide exhibit, maps and diagrams for the public presentation.

- 4:15 to 6 p.m. — Verbal report illustrated by slides and projected maps and drawings to 150-175 business and community leaders. Thirty-six recommendations were indicated in the team's final "plan for planning" for Lynn.

The recommendations were as follows:

Regional and city planning (Sheveland): "We have not approached Lynn with alarm, but with understanding. Lynn seems to have a tremendous position, but it does not seem to be capitalizing on that position nor on its opportunities. In the past 12 years, the CBD experienced a 26-percent reduction in retail space while service space was increasing approximately 27 percent. The question is not really whether to buck or encourage the trend; it may be that the best thing for Lynn would be to recognize and accept it.

"We suggest that you make efforts to get an increased quantity of attractive and well-designed general office space in close proximity to the commercial retail spine.

"The loft buildings have considerable architectural merit and historic interest; we think you need to undertake a study to determine the present potential use of the structures for manufacturing, office or residential uses.

"The potential for the harbor shoreline will be destroyed unless strong community interest, related planning and urban design guidance is applied. The initial study now underway under Lynn Planning Department sponsorship should be followed up closely with an intensive urban design study aimed at establishing guidelines for both community and private sector interests."

Traffic and transportation (Voorhees): "To improve internal circulation and service into the downtown area, the possibility of more one-way streets should be studied and analyzed. What you have is a rural highway design in an urban setting.

"Central Square is one of your knottiest problems; a detailed study from an urban design and transportation point of view must be made. We recommend that you hire a traffic engineer to work in matters of planning and operational procedures. As new offices and new service activities come in, parking for the all-day needs of employees and for the shorter-term needs of the retail and service activities must be provided. You should look at your loading needs and establish loading zones and control practices."

Urban design (Steinhardt): "We urge that a continuous effort be made by the business community to develop qualities of

charm and harmony. Right now there is conflict and competition — the result of several decades worth of ugly commercial architecture and unsympathetic materials.

"Oversized, overlit and underdesigned signs have a cheapening and degrading effect. We urge that you execute a strict sign ordinance for downtown Lynn. City and business interests should cooperate in a long-term landscaping program to provide greenery, variety, resting places and works of art. Replacement of shabby and ugly street furniture — lighting standards, pavings, trash receptacles, street signs, newspaper stands — with coordinated and attractively designed items is another related project. You should consider the formation of a design commission to approve all selections of architects and designs by the city."

City government (Moran): "There is still a collective reservoir of local pride and identity with the City of Lynn that showed up through all the expressions of doubt, suspicion and negativism that we heard. The barrier of separate intergroup hostility must be overcome if successful development programs are to be achieved.

"Establish interface — techniques for dialogue between the multiple city agencies and the community. The city exposes and explains public programs and policies; the groups react; the city modifies and refines public policies. That's the way it works.

"A partnership effort — private investment objectives that satisfy publicly formulated goals — may offer the most economical mode of revitalizing your problem areas. An intensive education effort directed at both the private and public sectors is necessary for Lynn.

"The City Hall organization must be restructured immediately. This can best be accomplished through the establishment of the position of development coordinator. And fill this post with the most competent professional you can locate!"

In January, 1970, the 24-page report of the UDAT visit to Lynn was printed and distributed to the host groups. A few months later, the Chamber of Commerce was completing its own outline for the establishment of task forces to implement the report. The six task force teams are land use, design, transportation, communications, beautification and harbor.

Team member Moran, in a retrospective look at the Lynn visit, stated: "The Lynn visit was, I believe, reciprocally rewarding to both the AIA team and to Lynn; only time will reveal if the resulting measures will be effective, but the three-day visit itself, with attendant exposure of Lynn's problems, produced

Mrs. Barr is a Boston-based freelance writer who wrote the article on interiors in the February 1970 AIA JOURNAL.



**Saturday
tour:
Moran
surveys
deteriorating
Lynn
harbor.**

apparent shock waves throughout the community. With the advent of a brand new mayor with a full term ahead, Lynn could have a renaissance of civic energy harnessed to significant redevelopment for betterment. Its strategic position on the seacoast and adjacency to a key city insures a bright future, provided the varying conflicts and confusion can be resolved."

Rapid City, South Dakota

The team: Chairman: Robert S. Sturgis, AIA, Cambridge, Massachusetts; members: Dean L. Gustavson, FAIA, Salt Lake City; James A. Hatcher Jr., AIA, Little Rock, Arkansas; Thomas H. Hodne, AIA, Minneapolis.

The first UDAT meeting was called in June 10-12, 1967, to deal with Rapid City's CBD and also building location sites for major structures; the latter needed prompt action. The team decided that federal funds could not be available in time to meet the present crisis, and that an outside concept team be retained. Immediate organization of the Rapid Progress Foundation as a policy group (called the Community Development Action Committee) was urged, and this was accomplished.

An outside architect/planner/economist team was hired to prepare a plan for the development of the Rapid City business district. In its recommendation, the UDAT team suggested that the outside firm provide an emergency recommendation on a location for the federal building and a plaza, a series of short-range goals such as tree-planting and sign controls, and an outline of long-range goals.

But perhaps as important as the instituted recommendations for the hiring of an outside team was the groundwork the assistance group did so that the city's real decision makers would be known and identified to the residents as well as to the visiting experts. As they noted in their closing remarks: "We have stressed many times during our visit that whatever you wish to do must have the active support of those few men who, because of their own stake in the community, have the power to make vital decisions. Any major improvement effort will require a substantial investment and control of property."

Frankfort, Kentucky

The team: Chairman: Sturgis; member: Edward Hoerrman, architect and planner, University of Cincinnati.

The UDAT found Frankfort to be a combination of a small town and a state capital with the small town atmosphere prevailing. The team also found that there were two distinct interest groups at work at the same time, running in opposite directions with no common meeting ground.

On one side, the team identified a group of merchants and

businessmen (who had been included in an unimplemented 1963 report on the CBD); on the other side was a movement not at all oriented to business growth — "They were really interested in preservation, painting up."

Was this a builtup impasse? What can a team do when it runs up against this type of situation? "At the risk of the team's seeming unproductivity, it may be that the best thing to do is to emphasize that there is the potential and then call the plays as you see them. But don't feel that the citizens will all be in accordance with all of your specific goals right then and there. I still believe that things have to happen because the people believe in them."

Formal recommendations fell into three categories: the downtown area, with a central core plan like the Rapid City proposals; a Frankfort Foundation; and the hiring of an outside team. A plan to open up the Kentucky River and a general design plan for approaches to the city were also brought out.

Initial citizen reaction to the UDAT visit on November 11-14, 1967, and its findings was good. At subsequent meetings, however, the "strong differences of opinion between local participants soon developed," according to the local AIA chapter coordinator, K. Norman Berry, AIA, who also suggested in a follow-up letter that a carefully planned schedule of meetings that would be held after the team's visit would aid in the implementation of the recommendations.

Flint, Michigan

The team: Chairman: Sturgis; members: Gerald E. Crane, AIA, Detroit; John R. Diehl, AIA, Princeton, New Jersey; John Gross Jr., traffic consultant, Philadelphia; Earle T. Onque, AIA, Pittsburgh.

The Flint Area Chapter AIA was well aware that the Flint Model Cities program was at an early and critical crossroads. On the plus side was a competent Model Cities staff, interested and articulate. But the difficulty was the absence of backing and lack of conviction from key city leaders. So the chapter, a comparatively small one, set up for a team visit and footed the expenses.

Whatever else they did during their October 19-21, 1968, stay in Flint, the team members quickly realized that it was imperative that they use their status as invited experts to establish publicly the real power determiners of the area. They must open a verbal communications channel that would stay open, and they had to do it in the 72 hours allotted to them. What the team came up with was a Monday a.m. top-level meeting with a General Motors vice president and the standard bearers from several groups. And for the first time, people with the same goals but different methods sat down to face each other and discuss cooper-



Sunday morning helicopter tour: Moran and Steinhardt.

ation. As the Model Cities director later said to the AIA chapter president, "The team established inroads for us into places such as the Mott Foundation and GM at a very high level."

Ultimately, the team submitted two reports to the host Flint chapter: an overall set of recommendations for the Model Cities area and a separate transportation report prepared by team member Gross. Emphasis in the major report was on political processes more than on clear-cut design problems.

Bellefonte, Pennsylvania

The team: Chairman: Sturgis; members: Francis D. Lethbridge, FAIA, Washington, D. C.; Hoerrman.

Bellefonte, county seat of fast-growing Centre County, prevented its taxing the new properties, the industry, shopping centers and residential areas situated just beyond its borders. Once the center of a thriving iron- and limestone-producing complex, it had lost even its legal power to regulate the fly ash and limestone dust emanating from the nearby plants over which it now had no territorial jurisdiction.

Within the town itself, there are a number of fine old houses on pleasant streets, although some of the structures do need rehabilitating to preserve the community's charm. To qualify under the 1966 National Historic Preservation Act, the UDAT members outlined on October 27-29, 1968, what the community must do: make an inventory of historic, architectural and natural assets; define boundaries via a street-by-street survey; and establish an architectural review board.

To put Bellefonte into the mainstream of Centre County economic planning, the team suggested engaging an economist/planner/urban design team. In the economist's province would be the investigation of labor, transportation and tourist assets; the planner could be the borough's representative on the Centre County Planning Commission and could reinforce the borough's future position. To function as a private source of funds and initiative, the team suggested a nonprofit Bellefonte Foundation.

"The town has been directed into action," noted professor Raniero Corbelletti, head of the Department of Architecture at Pennsylvania State University. "The visit has stirred local groups and the council into a close scrutiny of its problems and potential development. It has made the public aware of the concern we as professionals have for environmental problems."

Mason, Michigan

The team: Chairman: Sturgis; members: C. William Brubaker, FAIA, Chicago; William A. Gould, AIA, Cleveland.

Should Mason, with a population of 5,900, remain essentially a bedroom community for Lansing, or should it promote

itself as an area for wide-open industrial expansion? What would Mason life be like if its assets were abused for short-term gain?

Coupled with this basic problem of determination, Mason had to prepare for the eventual relocation of county offices and a plan for the injection of new life into the main town square. Homing in on these two themes, the team's "plan for planning" (formulated on April 13-14, 1969), called for:

- A concentrated approach to industry location. "Too much of the city has been zoned for industry at one time. This could leave pockets of restricted-purpose land within the city's boundaries."
- Mason's Community Development Group, now an industrial development corporation, should expand its interest scope and become an umbrella corporation, concerned with new residential areas, the CBD and open spaces.
- As the county offices are phased out of the existing courthouse building, new governmental, business and community facilities should be phased in until the structure is full. Increased residential density in the square area would also be a feasible way to introduce new life into the town's traditional activity center.
- Establishment of a design review system to examine beginning-to-end progress of public buildings, street layouts and public and private graphics, building permits and park programs.

Mid-Michigan Chapter AIA planned a continuing consultation program with Mason officials as an on-going extension of the team's report.

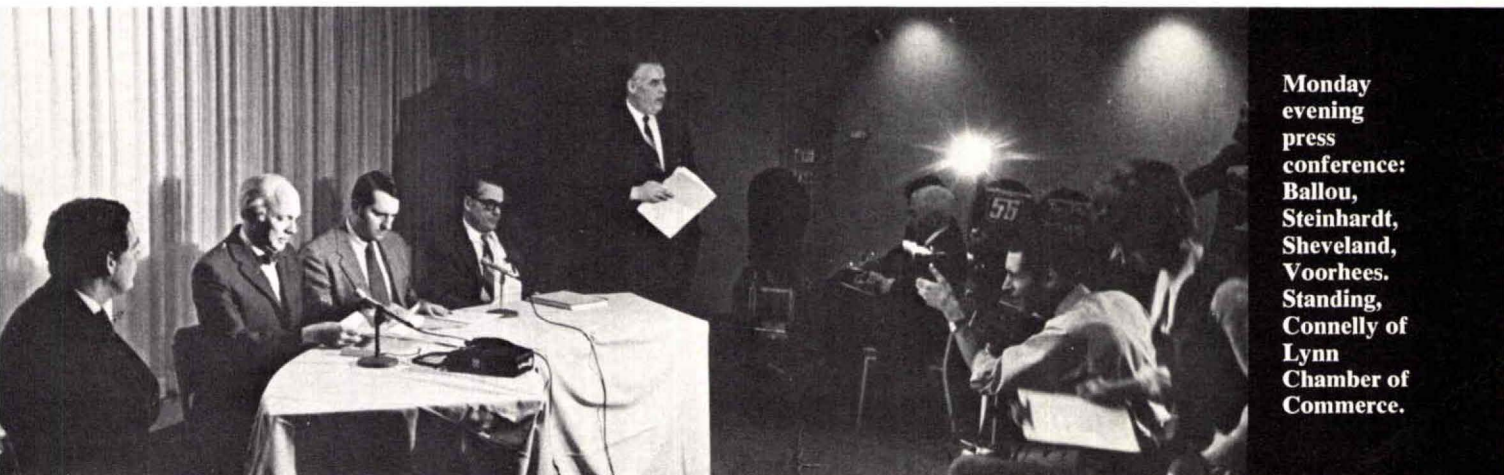
Redmond, Washington

The team: Chairman: Jules Gregory, FAIA, Princeton, New Jersey; members: DeNorval Unthank, AIA, Eugene, Oregon; Michael Wornum, AIA, San Francisco.

Not all of the UDAT visits to date have involved histories of slipping economies or ambassador-status diplomacy to deal with deepseeded group hostilities. Redmond was a new challenge: a strong, handsome young buck of a city, just getting some idea of its own potential strength and enticements.

Located 30 miles east of Seattle in the lovely Samammish Valley, Redmond could well qualify as a "new town" instead of a bedroom community. It supports several industries and has its own planning staff. Its planning area (approximately 55 square miles) is one of the country's most rapidly growing settlements — 1960 population was 1,500, increasing to 20,000 in 1969, with a 1985 projection close to the 100,000 mark.

Excellent previsit preparations by the chapter had set the team up for a broadly based review of Redmond. What Redmondites needed at this point, the chapter felt, was a strong reminder that their city was not a self-propelling entity on a lofty aerie. They, its inhabitants, would decide in the next few years



Monday evening press conference: Ballou, Steinhardt, Sheveland, Voorhees. Standing, Connelly of Lynn Chamber of Commerce.

whether Redmond would get a running start or become an urban drop-out.

The team pulled out a bevy of urban design stops to whip up the Redmond *esprit de corps* at the final press conference/dinner presentation attended by several hundred localites. They had painted for them verbally a bleak picture of Redmond in an advanced state of uncontrolled development: sprawl with no sense of focus; a deteriorating economic base; eroding land form; disconnected land use and transportation systems.

A citizen-implemented "New Town Now" program could, the team expressed, set the right tone for the future: nonprofit corporations and assessment districts could be formed; new zoning and subdivision ordinances could be passed; open space grants, planned unit development and group investigation of the new towns act were the suggested jumping-off points.

In between, the team, whose visit ran from October 17-20, 1969, touched on everything from the location for a new community college to the mix/ratio of people and activities in the town center; from the current income level imbalance (all upper) to the future streetscape (well-lighted, art highlighted).

Akron, Ohio

The team: Chairman: Unthank; members: A. Donald Bourgeois, attorney/urban affairs specialist, Columbus; Ronn Ginn, AIA, Treasure Island, Florida.

Between January 12 and February 5, 1970, the Akron *Beacon-Journal* devoted 310 inches of space, or nearly two full-size newspaper pages, to the UDAT visit. What started out as public information items suddenly erupted into "hot copy" on the night of January 19. It was as if the team had discovered a live time bomb beneath City Hall's front steps.

Akron's new Model Cities program had been the suggested sphere of study. Of the three main headings, the team (January 17-19, 1970) led off with their thoughts on alternate routes for a previously signed-and-sealed path of an innerbelt slicing through the Model Cities area. In a February 5 editorial, the *Beacon-Journal* summed up two weeks' worth of comments, reports and retorts. "Thoughts on the Dispute over the Innerbelt Route" said, in part:

"The visiting architects suggested the Innerbelt should be a landscaped parkway rather than a concrete expressway. As a matter of fact, the idea of a 'greenbelt' was proposed by Akron's highway designers several years ago. But the State Highway Department rebuffed these proposals and warned city planners that no money would be spent solely for beauty on the innerbelt. The City Planning Department is able to defend its choice of an Innerbelt path, not only in terms of traffic and highway design, but also in potential economic benefit to both the Model Cities neighborhood and downtown .

"Defense of the path of the Innerbelt, however, is not to suggest that the design cannot be improved. Since the Innerbelt will be depressed through most of the Model Cities area, would it not be possible to treat it as an underpass and to construct over it a concourse which could unite rather than divide the neighborhood? This is the kind of alternative that the Model Cities Neighborhood Commission and city planners should be able to hang their hats on."

The other two sections of the Akron team's report revolved around Model Cities housing, specifically the preference of residents for single family detached housing; lack of communication to point up potential benefits of alternate housing types; and the decision-making process and the need for more detailed explanation to residents of policies by the City Demonstration Agency.

Will the initial octet of UDAT visits lay the groundwork for future teams? Is the message really getting across? Is the program accomplishing what its visionaries had in mind for it?

AIA's Urban Planning and Design Committee officially sanctioned the project's future by approving forthcoming visits at their kick-off meeting for 1970 at the Octagon. The current UDAT structure is by no means the final word in its operation — into the existing plan will be programmed refinements, changes and improvements.

Here are impressions generated by UDAT participants:

On UDAT aims, Sturgis: "Many towns in the US (Bellefonte, for example) do not have an architect, or, if they do, he may not know or care about the planning aspects. This program may be one way, through AIA auspices, that architects can be made aware of urban planning."

Sheveland: "The main advantage enjoyed by assistance teams is the image of expertise and objectivity that comes from sponsorship by a national professional organization. Operationally, however, the teams are at a disadvantage in that the time spent in a given city is extremely short, and intensive follow-up by local AIA and other involved groups is not guaranteed."

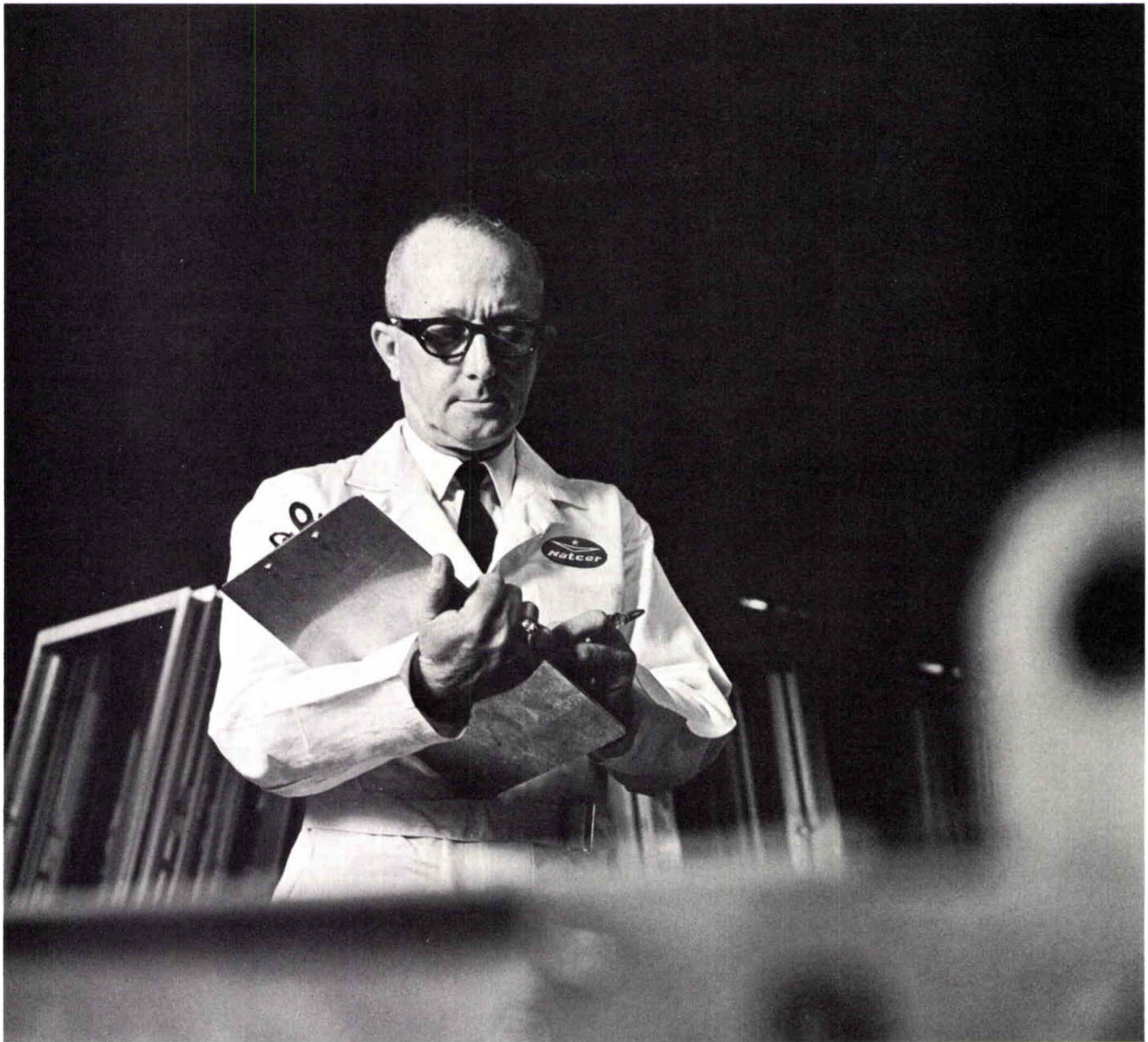
On professional benefits, Sturgis: "It is a magnificent form of adult education. Team members who go into the program somewhat skeptically have come out enthusiastic. They see average types of people in the community talking about the same things that we as architects want to talk about. The program has made local members aware of what their own involvement in local urban planning can do for their professional outlook."

On future UDAT visits, Steinhart: "The present rigid format of the visits will be relaxed to allow for more follow-up. Akron is already talking about a second visit in a few months. We will be going into larger cities and urban areas. We have inquiries from cities in Texas and Minnesota and expect a request from Hicksville, Long Island, soon. More heavily subsidized teams will go to places which cannot afford the usual cost of a team. (So far, the costliest visit was \$2,500 for Lynn but most visits have totaled less than half that amount.) Included here will be cities which have a Model Cities program or a Community Development Center and need urban design counseling but do not have sources for funds."

Sturgis: "There will be more interdisciplinary teams working with the architects . . . there will be more flexibility in team make-up, possibly some areas will be served by one man."

Sheveland: "The program might benefit from joint sponsorship with an organization such as the American Institute of Planners. But whatever organizational mechanism exists, a team's real strength will be in its composition and chemistry, the architects, planners and professionals with backgrounds in the social sciences, law and other disciplines."

Words of high praise and encouragement from AIA members and others who have witnessed at first hand an UDAT in action have been received by the program's shapers. But there are massive problems of our cities that could well use the team approach; "the fiscal plights of cities and the archaic machinery that we use to run our cities," as Akron team member Bourgeois told the Akron League of Women Voters. "Nobody is working at these problems," attorney Bourgeois said. Just how far the program can go into these fields cannot readily be gauged now. But for so adventurous and complex an undertaking as the assistance team program itself, the project has come a long way in a remarkably short time. One thing the dedicated AIA members who have sparked the program do agree on is its dynamic potential: "The peak," they concur, "is yet to be hit." □



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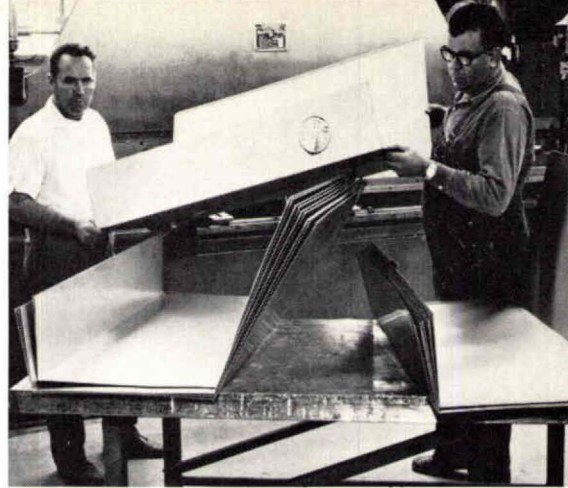




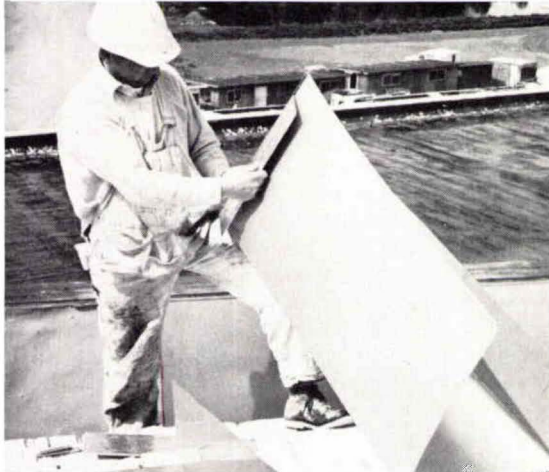
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Nantucket Is Alive and Well, Thank You

The American Institute of Architects has awarded its Citation for Excellence in Community Architecture to the Town of Nantucket, Massachusetts, the only city to be so honored to date. The award recognizes the comprehensive master plan for the restoration of a major portion of the Nantucket waterfront and commends the design approach of its architects, The Providence Partnership,* and the client.

Civic beauty has been an admired attribute of Nantucket since the mid-1800s when whaling captains, in the manner of medieval merchants, built elegant churches, banks, schools and houses with the monies they made from hazardous expeditions to far places of the earth.

By historical coincidence, the height of the whaling industry was reached at the time that Greek Revival architecture was almost a passion in this country. After the Revolutionary War, the ideals of Greek democracy and the civic traditions of ancient Rome were congenial to the American spirit. The new classicism dominated American thought and letters, and architecture, adapting the new fashion to regional requirements, followed the popular classic trend.

The Nantucket whalers doubtless could quote from the classics, and as travelers they were not bound by their island's isolated site. So in 1846 when a fire destroyed much of the town, the prosperous whalers rebuilt it in the mode that was the current architectural fashion: Greek Revival. The restraint, the power of mass composition and the simplicity of classic detail appealed to these men.

Nantucket still brings pleasure to the visitor seeking architectural harmony. Its integrity has been saved because of a period of poverty. In 1860, petroleum was discovered and whale oil no longer had a market. Loss of trade coupled with the social upheavals of the Civil War caused the once thriving port to become almost a ghost town. Population dropped; all construction ceased. During the 1870s and '80s, no one could afford to build houses and new businesses,

and so the Greek Revival buildings withstood the onslaughts of subsequent fads. Today a municipal law protects Nantucket's architectural heritage. One may stroll through parts of the town and see it exactly as intended by those builders and sea captains over a century ago. There is the balance, the harmony of design, the intelligent street layout and the humane land usage.

By the beginning of this century, Nantucket had become a resort area. Descendants of original families and summer home owners have preserved and maintained the beautiful old houses, but the same care has not been lavished upon other parts of the town. The business section of the town centered around five principal wharves. Over the years, fire has demolished buildings, growth has been haphazard without planning and the area has accommodated itself to the needs of a small fishing industry and to tourism. Ice plants, filling stations, lumberyards, fuel oil tanks — all contributed a measure of ugliness and a denial of what the early town planners had envisioned.

Following World War II, the affluence of American society has sent more and more people to see this reminder of a glorious past. Some stay for a time but too many are merely day "trippers" who do little for the local economy. The year-round businesses were inclined to move to more accessible pieces of land on the edge of town and have grown in an unplanned manner. If the year-round businesses were to be kept in the central area, arrangements for parking had to be made and buildings moved in order to care for the inevitable increase in automobile traffic. A contemporary architecture compatible with the 18th and 19th century setting but still functional for the last third of the 20th century was required. Further-



The new architecture, sympathetic with history, combines stores, public spaces and housing both on land and over the water.

more, the historic wharves were deteriorating, and Nantucket had few facilities for handling the increase in boat traffic. If the island were to take advantage of its most traditional resource, it needed a boat basin.

The major problem was to find a form of economic development that would not be destructive of the architectural heritage. The task was to rebuild a rundown commercial area that would be beautiful as well as functional in terms of contemporary social and economic needs. Involved was the integration of pedestrian, automobile and boat traffic flows, relating the commercial and residential patterns to land and water sites and the reconciliation of textures and patterns of a historic past with those of the present.

In 1964, Sherburne Associates was formed to rebuild the waterfront. The Nantucket Waterfront Redevelopment has three major elements: a commercial section around a parking lot; a residential and commercial area around a public square and bandstand; and residential, commercial and boat basin facilities. The parking lot replaced old coal bins, oil tanks and lumber and concrete storage sheds. To make the buildings compatible with the adjacent historical structures, a variety of materials are used to define its required function. Parking stalls of paving block denote parking areas; brick patterns define pedestrian walking surfaces; and landscaping gives a parklike quality all around.

The idea of closely integrating commercial, residential and public facilities is developed in Harbor Square where a bandstand is surrounded by shops, apartments and gardens. Adjacent to the water and once an oil storage tank farm, this square is a place for art shows and other public gatherings. The parking lot and Harbor Square relate all functions back to the waterfront as a living restoration sympathetic with the original architecture.

The development of the three wharves which comprise the boat basin portion of the project is divided into commercial facilities and housing on land and on piles over the water. The boat slips are related to these facilities to permit the boat owner to dock his boat next to one of the houses he may rent. A major requirement of the boat basin was a breakwater to protect the basin from northeasters and to integrate water activities, housing and recreation.

There is control of materials, graphics and colors, with building surfaces of white cedar shingles, clapboards or brick. Travel and walking surfaces are of cobblestones, granite paving blocks, brick, wood blocks and scallop shells. Paint colors are compatible with the defined historical colors on the island. All directional signs are of wood with silkscreened letters.

The waterfront is now alive; the boat basin is filled to capacity, and people wander happily down wharves dipping into art galleries and shops. The project will continue to change and develop, as all viable things do, but it proves that a deteriorated waterfront area can be revitalized, be compatible with cherished historic structures and meet the needs of the 20th century. □

* Richard H. Kuehl, AIA, partner in charge; Gary E. Daughn, AIA, project architect. Consultants: H. E. Coffin, AIA, adviser for Nantucket Historic District Commission; Lawrence L. Ketchen, wharf designer; Malcolm Gear Designers, Inc., and Pamela Kuehl, graphic designers.

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Inside Boston's City Hall

Visitors to Boston's City Hall — including architects who examined the pace-setting structure during the AIA convention in June — may be interested to learn that its designers satisfied one of the most complete space requirement programs ever prepared for a public building. Nathaniel Becker, president of the facilities planning firm of Becker & Becker Associates, relates how his firm developed the program for the Government Center Commission.

So specific was the program for Boston's City Hall that some of the more than 200 competition entrants remarked, "There isn't much room for architectural expression!"

Between I. M. Pei's master plan for Government Center and our firm's space requirement recommendations, the program was indeed a strict one. Our firm had been appointed by the Government Center Commission to undertake the latter. Our assignment, then, was to probe circulation patterns; establish specific quantity and quality of individual and shared work spaces for occupants from secretary to mayor; people and paper flow; needs for conference rooms,

food service and other shared spaces. In addition, we were to give a forecast for longer-range requirements. We started our analysis in 1959. Initial meetings were held with Government Center Commission members to fix the scope of the study and formulate general policies.

Most of the working data derived from interviews with key city government personnel, during which they answered questions regarding current personnel strength, expansion requirements, public traffic and adjacency needs. Inspection of the space they currently occupied concluded the interviews. This way, we learned firsthand of all departmental areas with special equipment.

One of our basic tools was the space occupancy standard. Vital factors in developing a useful series of these included information about equipment; access spaces for employees and visitors; audio and visual privacy needs.

Application of standards to the work spaces demanded by each department assured giving similar functions the same treatment throughout. In such unique areas as laboratories, libraries and public service as well as computer rooms, standardization was impossible. These had to be planned individually.

We also made a study of the possible sharing of facilities by two or more departments; i.e., the number of conferences normally held by one department in a given period of time indicated whether that department deserved its private conference room or ought to share one.

All the data we obtained, when sorted and analyzed, clearly suggested three interior space groupings: administrative, public traffic and ceremonial.

Our recommendations, presented schematically and detailed in charts and graphs, covered the extent of space to be enclosed; each department's and its subdivision's adjacency needs; traffic flow and proposed

positioning of the three groupings; in other words, a theoretical organization of the whole building.

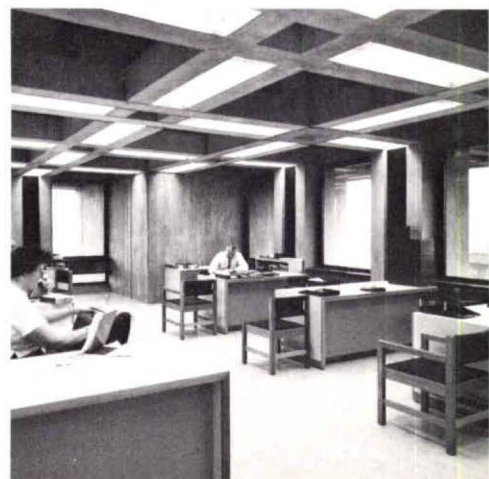
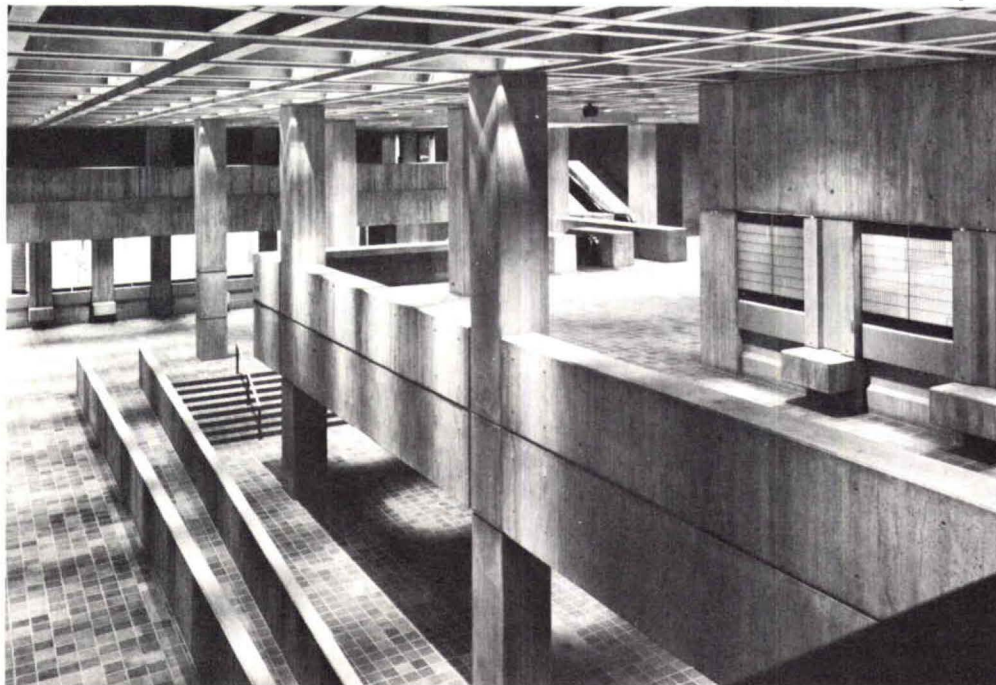
Departments which produced heavy visitor flow, for example, were positioned in or near the ground floor. Others, which combined administrative with licensing functions and thus produced heavy visitor traffic, were separated from parent departments and placed on or close to the ground floor. Vital service functions — communications, mail, supply and storage — were all centralized.

Following the commission's design award, our firm was retained in order to make further plans for building occupancy and also to establish, in conjunction with the architects, furniture and equipment needs.

The architects' use of the basic space groupings described in the plan is evident in the layout of City Hall. The top three, fairly open floors were given administrative functions. The lower two levels, accessible from north and south entrances and interconnected by ramps and moving stairways, were assigned public service departments. Between the two, and suspended above an interior court, are areas for ceremonial use: the mayor's suite, council chamber, councilmen's offices and the Municipal Reference Library.

As Boston's City Hall stands today, with its soaring entry spaces, one of the more exciting public buildings of our time, it is proof that a thorough knowledge of requirements is essential for inspired, yet functionally correct, architectural expression. □

Boston City Hall lobby detail (below), the Council Room (above right) and offices on one of the upper floors. Architects: Kallmann, McKinnell & Knowles; Campbell, Aldrich & Nulty.



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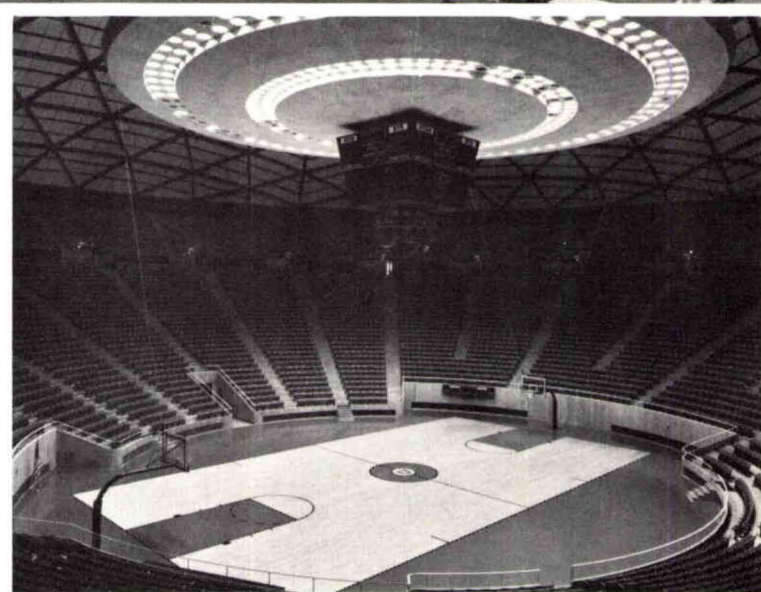
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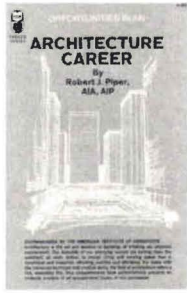
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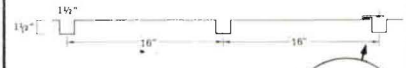
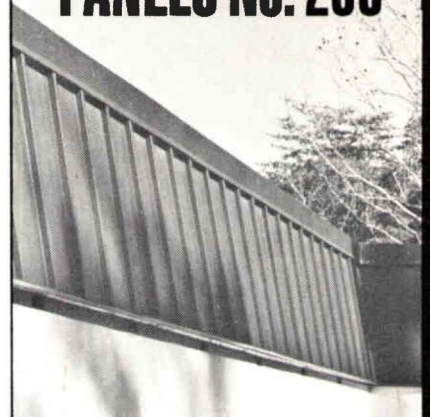
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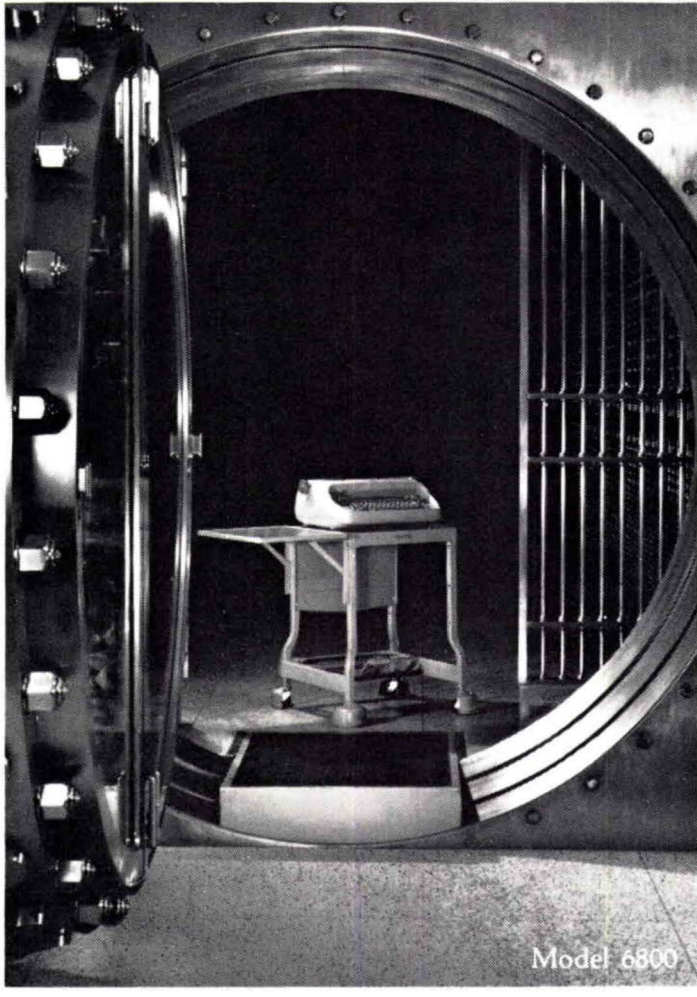
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BOOKS

American Architecture and Urbanism. Vincent Scully. New York: Praeger, 1969. 275 pp. \$18.50.

As the comment inside the dust jacket for this book suggests, "When Vincent Scully . . . defines architecture as a 'continuing dialogue between generations which creates an environment across time,' he defines as well his specific intent in this book."

There are 275 pages of photographs, drawings and maps that are surrounded by his quite poetic prose. I've heard that Professor Scully can be a spellbinder in his lectures, and one feels a certain sense of this in his style. In describing Jefferson's design for the Virginia State Capitol at Richmond, he says, "Windows burst forth gasping between its pilasters." Now I imagine there are a lot of architects and architectural critics who thrill to these phrases, but this just ain't what's going down with the more serious students in our universities these days.

Fancy buildings, set in fancy urban settings, designed by fancy heroes (Scully likes the likes of Paul Rudolph, Louis Kahn and Robert Venturi) are good for purple prose and good juicy photographs, but jewels like these, when seen within the urban mess that lies beyond the edges of the photographs, point out the paucity of our architectural achievements and ambitions.

Scully seems to know this concern and to feel bad that his book had to stop short of making a more complete statement of our architectural misdirections. In one of his most poetic passages at the end of the work, he observes: "It seems obvious, therefore, that the packaged solutions of the last generation are no longer of much use in the social and architectural problems of the late 1960s. They must be thought through again, in terms of the lives of all of us. We can hardly flee our neighbors along the ringing highroad forever. Crazy the image, and dear to us; and if we are fortunate, we shall make more and more of it in the future, further out and wilder. [I confess I'm not sure what he means in this sentence.] But it cannot be all. Its pursuit is of emptiness, and we must stand up now to urban life with our fellows, in our feared and hated cities, though the smell of the morning break the heart on the high plains."

But, if he truly believes that architecture is "a continuing dialogue between generations," he may be in for a surprise with this new generation.

I think we are moving to what Peter Drucker calls *The Age of Discontinuity*. That is, an unprecedented period in our history for which we have few historical reference points. Drucker is talking about the whole of our society, but architectural activity won't escape this discontinuity. It may in fact be within the architectural profession that one of the sharpest breaks with the past will come. If this is so, then the historical heritage of building design which Scully traces with such scholarly skill (or more cor-

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- 8 p.m.** Visiting Lecturer
- Wednesday 16 9 a.m.** Outing at Luquillo Beach and visit to Hotel El Conquistador (Hydrofoil Boat and Bus trip, planned)
- Thursday 17 9 a.m.** Visit to sites of historical interest
- 3 p.m.** Visit to sites of historical interest
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rectly the design characteristics of buildings designed by architects) will have reached the end of its evolutionary chain. Future historians will not look back from building to building to see what ideas were borrowed for producing a succession of such elegant objects, because the building as an object of veneration will not be central to their concern. The work of the architects of the '60s would then be the last hurrah for historian cheerleaders on the model of Scully.

Now that I have warned you that this is not a book that deals with concepts of the future (at least as I see it), let me review for you briefly the organization and argument of the book. It is first and foremost a history of building in America with an attempt to relate the buildings to their urban context in ways which blur the lines between the acts of architects and city planners. This blurring, Scully argues, with solid conviction, is important to any adequate understanding of the "oneness" of the creative efforts which result from either of the professions.

Scully traces for us what has been uniquely American in the buildings we have done from the Pueblo Indians to the new communities like Reston, Virginia. But he also, in good historical terms, traces the heritage our architectural vocabulary has received from European architects.

Early in the book Scully even traces some of our technological history by showing how the framing systems of early New England

houses were imported directly from the English medieval wood-frame dwelling. But, after he moves on from colonial America, he begins the more or less private and special history of buildings designed by important architects. He makes a case for the special contribution of architects like Frank Furness, H. H. Richardson, Louis Sullivan and Frank Lloyd Wright to a unique architectural vocabulary. He doesn't make much of an attempt to relate their contributions to all of the other building that was going on in America at the same time.

Strange that an historian should consider architecture after 1900 to be only those buildings done by architects. He almost limits his analysis of urban places to those designed by urban planners. I would think that even old paradigm architects would find that Scully has difficulty in making his attempt to blur the line between architects and planners ring true in the post-1940 work he describes. One need only look at the photographs in the last half of the book to see that single buildings and urban places have not often had happy marriages, to say the least.

Everything considered, this is a handsome book at a handsome price: \$18.50. If you believe that architects have been heroes, you will want to get this book to reinforce your view; but, if you believe that the architect's fascination with elegant solutions isn't enough for America in the balance of this century, take a friend to see the last 10 minutes of "Zabriskie Point." JOHN P. EBERHARD, AIA

Planning for Play. Lady Allen of Hurtwood. Cambridge: MIT Press, 1968. 193 pp. \$6.95.

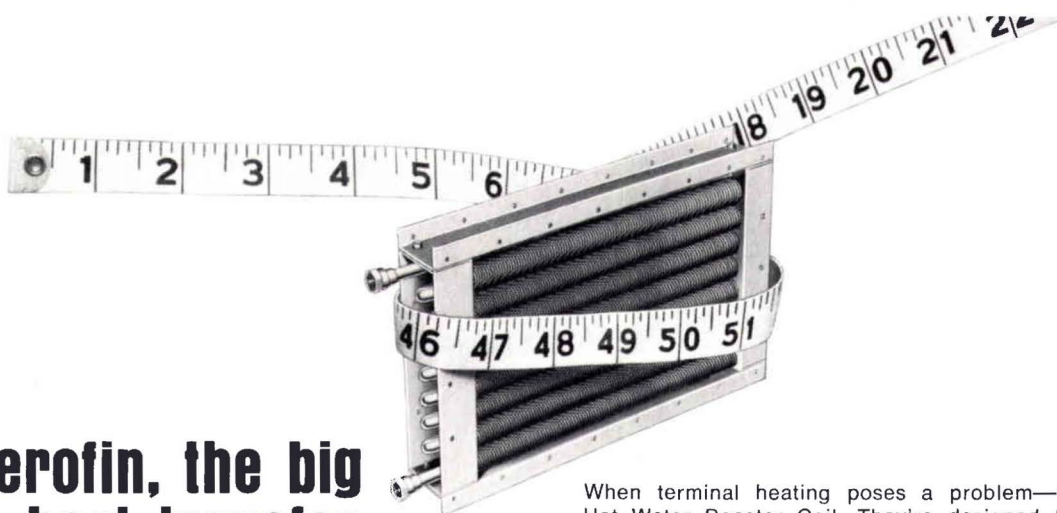
This reviewer had the good fortune to grow up (in a city) within yards of a vast block that had never been "developed." It was a repository of real wilderness, industrial debris and broken houses. It might well have been an illustration in Lady Allen's excellent book. It was a great children's playground.

Lady Allen is best known as a pioneer of the British "adventure playground," but her book covers several other forms: incidental and supervised playgrounds, hospital play places and play spaces for mentally disturbed children. People-oriented designers should not hesitate to cop ideas from this book. The kids will be the beneficiaries.

It is a curious comment on our production-oriented civilization that such a book ever had to be written, that we have wandered so far from our animal origins as to forget the adventures of childhood. But stop and think, reader, about what the word "play" really means, and all the contexts of its usage.

The book should be a handy persuader to reluctant officials. In defending the adventure playground concept against the criticism of physical danger to the children, Lady Allen states that "it is better to risk a broken arm than a broken spirit." In fact, this incidence of physical injury is far less in the adventure playgrounds. Even the mistaken thought that it is dangerous reveals our very real ignorance about how we tick. Adventure playgrounds have benefits not limited to kids.

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Webster's New World Dictionary of the American Language. 2nd college edition. David B. Guralnik, editor in chief. New York: World Publishing Co., 1970. 1692 pp. \$7.95; thumb-indexed edition, \$8.95.

Every architectural office requires a good dictionary of the English language. This one, in preparation for 17 years, can be recommended. The changing nature of our language, modified by social and environmental factors, is evidenced by the fact that this edition contains over 12,000 Americanisms. A few of them: built-in; steam shovel; hippie; systems analysis; TV dinner. An innovation is a phonoguide, an audio supplement to the pronunciation guide and phonemic symbols — that's why this has been called "the talking dictionary."

Construction, Management and Investment Potential of Mobile Home and Recreational Vehicle Parks. Robert H. Nulsen. Beverly Hills, Calif.: Trail-R Club of America, 1970. 221 pp. \$10.95.

An expert explains here how investors can participate in the excellent returns being realized in the mobile home and recreational vehicle park industry. Chapters of particular interest to the architect are on site location, design and engineering and construction.

The Destruction of Lower Manhattan. Danny Lyon. New York: Macmillan, 1969. 75 photos. \$12.95.

A photographic documentary of the death and destruction of New York City's oldest and most historic neighborhood.

Design and Color in Islamic Architecture. Sonia P. Seherr-Thoss. Washington, D.C.: Smithsonian Institution Press, 1968. 312 pp. \$27.50.

Concise, terse comments on Islamic architecture. The photography by the author's husband simply soars.

Early Adelaide Architecture: 1836 to 1886. E. J. R. Morgan and S. H. Gilbert. New York: Oxford University Press, 1969. 169 pp. \$9.95.

A pictorial record of a city's early buildings, containing 191 photographs of structures erected before 1887.

New Finnish Architecture. Egon Tempel. New York, Praeger, 1968. 192 pp. \$17.50.

A comprehensive survey of Finnish architecture over the past 10 years.

The Stones of the Abbey. Fernand Pouillon. New York: Harcourt, Brace & World, 1970. 217 pp. \$5.95.

A novel by a French architect centering around the conception and construction of one of the finest survivals of Cistercian architecture, the 12th century Abbey of Le Thoronet in Provence.

The Mosque in Early Ottoman Architecture. Aptullah Kuran. Chicago: University of Chicago Press, 1968. 223 pp. \$18.50.

A concise analysis of the technical problems of Ottoman Turkish buildings and the solutions reached by their architects.

continued on page 68



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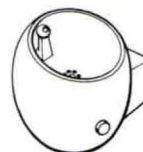
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- Sept. 24-26:** New Jersey Society of Architects, Chalfonte-Haddon Hall, Atlantic City
- Sept. 27-30:** New York State Association of Architects, Laurels Hotel, Sacketts Lake
- Oct. 14-17:** Western Mountain Region, Western Look Guest Ranch, Tucson, Ariz.
- Oct. 29-31:** Architects Society of Ohio, Stouffer's Cincinnati Inn, Cincinnati

National

- Sept. 10-11:** Conference on Practical Aspects of Historic Preservation in Urban Areas, Pittsburgh
- Sept. 13-19:** Noise and Vibration Control, Red Jacket Beach Inn, Cape Cod, Mass.
- Sept. 29-Oct. 2:** National Environmental Pollution Conference & Exposition, Sheraton Park Hotel, Washington, D.C.
- Nov. 1-3:** Architect/Researchers' Conference, Stouffer's Cincinnati Inn, Cincinnati
- Nov. 18-19:** Building Research Institute, Fall Conference and Annual Meeting, America Hotel, Washington, D.C.

International

- Sept. 7-12:** International Congress on Religion, Architecture and the Fine Arts, Brussels
- Sept. 13-18:** Interamerican Society of Planning, Salvador, Bahai, Brazil
- Sept. 13-18:** Panamerican Congress of Architects, El Convento Hotel, San Juan, Puerto Rico
- Oct. 4-7:** National Association of Home Builders International Apartment Conference, Statler Hilton and Mayflower Hotels, Washington, D.C.
- Oct. 4-16:** International Union of Architects, Public Health Seminar, Dusseldorf
- Dec. 14-18:** World Congress of Engineers and Architects, Hilton and Sheraton Hotels, Tel-Aviv

Competitions

- Sept. 19:** Registrations due, new business center of Perugia-Fontivegge. Contact: Comune di Perugia, Concorso Internazionale, Casella Postale 235, 06100 Perugia, Italy.
- Sept. 30:** Registrations due, plan for a district on the southern fringes of Vienna. Contact: Magistrat der Stadt Wien, Magistrat-Abteilung 18, Rathaus A-1082, Vienna, Austria.
- Nov. 15:** Submissions due, renovation of old town of Karlsruhe and its integration within the town center. Contact: Sekretariat des Wettbewerbs, Rathaus Stadtplanungsamt, 7500 Karlsruhe, Germany.

Awards Program

- Aug. 15:** Applications due, Building Excellence Through Innovation award, open to NAHB builders. Contact: National Housing Center Council, 1625 L St. N.W., Washington, D.C. 20036. □

books from page 67

City Fathers: Town Planning in Britain from Roman Times to 1900. Colin & Rose Bell. New York: Praeger, 1969. 216 pp. \$15.

There was much town planning in Great Britain even before the Conquest, and this book provides a nontechnical survey of planning from the time of the urban Romans to Port Sunlight. Impressively illustrated.

A Guide to Site and Environmental Planning. Harvey M. Rubenstein. New York: Wiley, 1969. 190 pp. \$14.95.

An approach to design based on factual information of site selection and analysis, land use and circulation, visual design factors and natural elements, contour lines, grading and earthwork calculations, site drainage, alignment of horizontal and vertical curves and details in the landscape.

An Introduction to Town and Country Planning. 2d ed. A. J. Brown, H. M. Sherrard and J. H. Shaw. New York: Elsevier, 1969. 392 pp. \$25.

A revised edition of a standard work intended to provide a general introduction to town planning and its practice, notably in Great Britain, the US and Australia.

Land-Use Controls in the United States. 2d ed. John Delafons. Cambridge: MIT Press, 1969. 203 pp. \$10.

A concise and readable introductory study of American methods of land-use control and planning. Delafons is associated with Great Britain's Ministry of Housing and Local Government.

The Right to Housing. Edited by Michael Wheeler. Montreal: Harvest House, 1969. 349 pp. \$4.50.

Papers and proceedings of the first Canadian Conference on Housing held in Toronto in 1968. Included are condensed critical discussions by Canadian, American and European experts, reports of policy workshops and recommendations.

Urban Planning for Social Welfare: A Model Cities Approach. Edward M. Kaitz and Herbert H. Hyman. New York: Praeger, 1970. 241 pp. \$13.50.

An analysis of the Model Cities program as a governmental effort to deal with the problems of cities. Special emphasis is placed upon the role of planners and Model Cities dwellers as potential citizen planners. The authors' experience with the program in New York City is cited in the discussion of issues.

Team 10 Primer. Edited by Alison Smithson. Cambridge: MIT Press, 1968. 112 pp. \$5.95.

Here in one volume are articles, essays and diagrams which Team 10 "regard as being central to their individual positions." A book contemporary critics cannot ignore.

Air Conditioning & System Design for Buildings. Edited by A. F. C. Sherratt. New York: Elsevier, 1969. 249 pp. \$15.50.

Present airconditioning provisions and the future's possible developments are surveyed by several experts. □

letters

All in a Day's Work: Roses and Bricks

Roses and bricks: the usual fate of an editor, as I well know.

First, roses: Abe Feder's article on "The Uses of Light and Light Sources in Design" (April '70) says well, and shows fairly well, some of the things that should be said to architects, lighting designers, lighting engineers and manufacturers. I am most concerned about the first two; producers and engineers will come along when the market learns to conceptualize the problem in Feder's terms. Architects (blind mice) must stop taking this important design material off the shelf as "lighting fixtures" and thinking that they thereby are doing their jobs, particularly with our current *bête bleu*, the fluorescent.

A brick: The new glossier paper may help photograph reproduction, but it defeats text contrast and thereby reading comfort, particularly in the fluorescent office.

ERIC PAWLEY, AIA
Los Angeles

Critic's Tour Praised

I have greatly enjoyed reading Joseph Eldredge's "Critic's Tour of Boston" in the June issue. He has handled a rather unwieldy subject well, giving a good feeling for the architectural energy of this city.

HUGH STUBBINS, FAIA
Cambridge, Mass.

ED. NOTE: The firm of Samuel Glaser & Partners of Boston served as joint architects with The Architects Collaborative for the John F. Kennedy Federal Office Building mentioned in the article. This firm should have been given credit on page 78.

Volunteer Needed in Miraj, India

An architect volunteer is wanted for a position overseas. The job description is as follows: Miraj Medical Centre, Miraj, India (200 miles south of Bombay). An architect willing and able to supervise construction of an outpatient department, pathology laboratory, medical and surgical wards and administrative offices, as well as the remodeling of an existing wing. Desirable length of stay: at least two months, maximum (on tourist visa) six months. Volunteer finances own round-trip transportation, but housing and most, if not all, cost of meals, will be provided by the Centre. No facilities available for wife and family (no housing). Project underway since January by large Bombay builder. Volunteer commissioned by American missions board, acting as consulting architect to medical superintendent and with Indian architect who designed the addition. Modern buildings, existing 400-bed general hospital, nursing school, outpatient clinics, plus leprosy treatment station and government medical college associated. English spoken. Needed by October 15, 1970 (July through December, monsoon season, most comfortable).

Architects interested in accepting this

challenge should write: Miss Susan P. Carter, Volunteer Services, Room 921-B, Commission on Ecumenical Mission and Relations, United Presbyterian Church in the USA, 475 Riverside Drive, New York, N.Y. 10027.

My volunteer service started April 15, continuing for up to six months. The agency and I will be grateful if the AIA JOURNAL would publish the need for the services of another volunteer.

WARREN L. HENDERSON, AIA
Clearwater, Fla.

Beauty Not Necessarily Expensive

"Who Designs New York," by Albert A. Walsh (April '70) cannot be left unanswered because the article reiterates the old bugaboo that good design in housing is expensive.

The high cost of public and middle income housing is due to the fact that it is being handled by — to quote Mr. Walsh — "developers . . . accountants, lawyers, legislators, mortgage bankers, cost engineers, housing administrators, politicians, budget bureaucrats, even housing authority chairmen. Everyone but architects."

Good design in architecture is generally based on pleasing shape and form of the structure's envelope, on balanced relation of voids and solids, of correct choice of materials, their color and texture and the play of light and shade. Also on sound interrelation of structures within and adjacent to the site and with proper landscaping therein.

Good design in architecture does not depend on needless affectations and spurious decorative appendages. Here are a few thoughts of well-known figures in the architectural world to support my contention. Anshen: "A good building — or even a great building — will not necessarily cost more if the architect really knows what he is doing, if he cares enough to utilize all knowledge available to him in this age of wonders." Yasko: "The cash register architect will not find nor accept the challenge to create design with a shoestring. He's dollar-minded and therefore cannot equate the fact that the beautiful is not always the expensive."

And corroboration comes from two architectural journals: "The generalization that good architecture costs significantly more than routine design is, to say the least, debatable. The world is full of bad buildings constructed extravagantly. On the other hand, numerous buildings combining excellent design and admirable economy can be found in many places." And "The concern with esthetics is not, of course, due to increasing affluence; it is the result of clients discovering that good architecture does not cost more than bad."

Good architecture, designed by qualified architects, would not cost more and it would embrace the following criteria: 1) function; 2) structure, initial and subsequent main-

tenance; 3) design; 4) economics; 5) environment: physical and social, regional and worldwide.

I hope that this bit of information will help modify the ideas of cost in design among those in position of influence on the architectural scene, including Mr. Walsh.

JOSHUA D. LOWENFISH, AIA
Bronxville, N.Y.

ED. NOTE: Karel Yasko, FAIA, to whom reference is made in the above letter, was awarded the National Sculpture Society's Herbert Adams Memorial Medal in May, in honor of his "contribution to the alliance of art and architecture."

Are Women Better Colorists?

The article, "The Office Environment People Prefer," in the February issue prompts me to share some observations on the subject of color.

First, a former employer, Edwin A. Keeble, identified for me a phenomenon he had observed: People tend to choose colors that flatter and/or reflect their own natural coloring of hair, complexion and eyes. He even claimed to be able to predict the coloring, and to some extent, the personality traits of a person making a selection of a sizeable group of colors; or, the reverse, to be able to predict the colors a person would choose. Blue-eyed people like blues and cool colors, brown-eyed people prefer warm shades, blonds go for pale yellow, etc.

Second, my own experience has convinced me that men are naturally lousy as colorists; women are naturally good as colorists.

We are told that men dream in black and white and women dream in color. That is one reason women beat the Sox off us in interior design. They simply are more aware of color and how it may be used.

Architects (male) as a group are not better than other men in color use. We draw with black pencil or black ink on white paper. That is, we "conceive" in black and white. We think of surface manipulations in terms of light and dark and maybe texture variation — but rarely color. Color photographs in the magazines of architects' offices often show a strong propensity for an all white-black-silver-grey color scheme with a dash of Chinese red, which just barely saves them from pure tedium, no matter how spatially exhilarating the offices may be.

Being aware of a congenital failing of this nature is possibly enough to insure the effort required to overcome it. We must be bold in our application of *all* the traditional "elements of design" — and foremost in color. Sometimes in a budget building, paint is all you've got to use to put some punch and vitality into the interior. We should learn to use it with authority and with the good taste and skill we spent so many years acquiring.

FRANK ORR, AIA
Chattanooga, Tenn.

'Unmitigated Nonsense'

In reference to William Kleinsasser's "How Do You Make 'Built Homecoming?'" in December, tell me you are kidding!! NOBODY, not even at a university (or the NEW AIA) could take seriously such unmitigated nonsense.

EUGENE R. HAUSMANN, AIA
Belleville, Ill.

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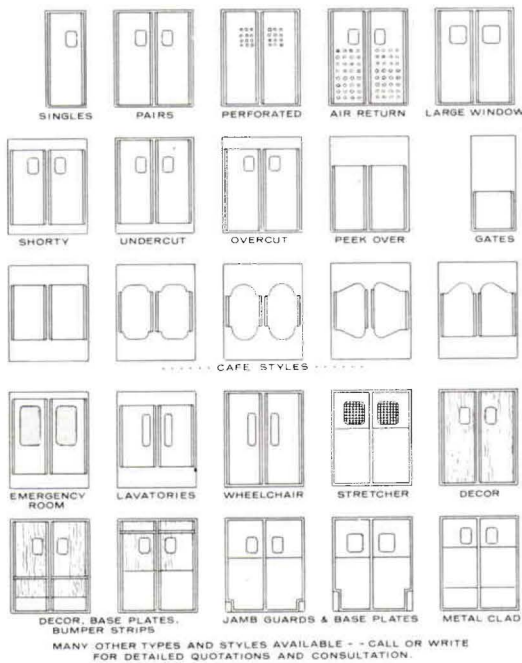
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Turning point

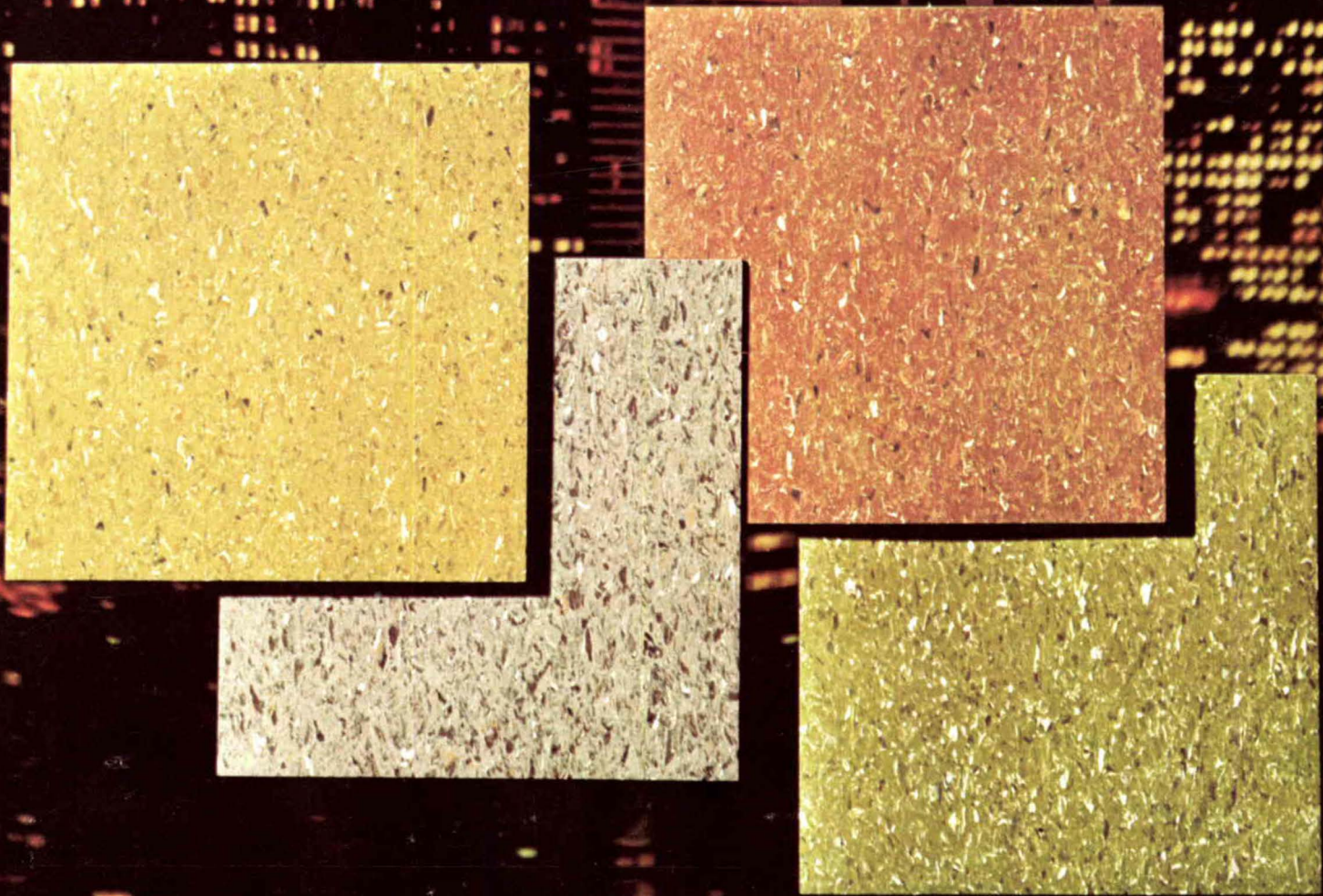
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