

1000

FORUM



Random shades of popular cork—Kentile® Custom Cork Tile. 12" x 12" x 3/16" tiles. Ideal in libraries, boardrooms, offices, bedrooms, and living rooms.

KENTILE CORK **FLOORS**

All the deep beauty of natural cork! Use Kentile's Custom Cork tiles for comfort, quiet, and warmth underfoot. As easy to clean—and as carefree—as vinyl! Custom Cork is sturdily finished to resist scuffing, grease, and dirt. The look of natural cork enriches both modern and traditional rooms and halls—residential, institutional, or commercial. For samples, call your Kentile Representative.

URBAN AMERICA, INC.

A NON-PROFIT EDUCATIONAL ORGANIZATION TO
IMPROVE MAN'S SURROUNDINGS,
PUBLISHER OF THE ARCHITECTURAL FORUM

PRESIDENT

Stephen R. Currier

VICE-PRESIDENTS

Edward J. Meeman
C. McKim Norton, AIP

SECRETARY

Walter F. Leinhardt

TREASURER

Alfred S. Mills

ASSISTANT TREASURERS

Clyde V. Bergen
William B. Mehler, Jr.

BOARD OF TRUSTEES

CHAIRMAN

Harland Bartholomew, AIP

Jerome M. Alper
Edmund N. Bacon, AIP, AIA
Mrs. Katrina McCormick Barnes
Stephen R. Currier
Roscoe P. DeWitt, FAIA
Mrs. Jane Lee J. Eddy
Charles W. Eliot, 2nd, AIP, FASLA
Mrs. George A. Garrett
August Heckscher
Edward J. Meeman
Harold A. Merrill, AIP
Martin Meyerson, AIP
Neville Miller
Alfred S. Mills
Wayne Nichols
C. McKim Norton, AIP
Paul Oppermann, AIP
Laurance S. Rockefeller
Julian H. Whittlesey, FAIA

ADVISORY COUNCIL

Horace M. Albright
Maj. Gen. U.S. Grant, 3rd (USA ret.)
Miss Harlean James

THE ARCHITECTURAL FORUM
Vol. 123 No. 3, October issue
Published 10 times a year, combining
Jan./Feb. and July/Aug. issues,
by Urban America, Inc., 111 W. 57 St.
New York, N.Y. 10019

Sent without charge to architects
registered within the U.S.A.
Qualified persons are invited to
write the Circulation Manager on
company letterhead. Please give your
principal state of architectural
registration, your title, and the
kind of work you do.

Change of address notices,
correspondence regarding service,
etc., should be sent to the
Circulation Manager.

Membership in Urban America
includes subscription to the
Architectural Forum. Dues within
the U.S. and possessions, \$10.

Elsewhere, \$15. Dues for college
students and faculty members of
accredited schools of architecture,
\$5. Single copies, \$1.25.

Controlled circulation
postage paid at
New York, N.Y.
© 1965 by Urban America, Inc.
All rights reserved.

FORUM

13

A monthly review of events and ideas.

LE CORBUSIER—A TRIBUTE 17

A special 48 page section on
the work of the architect
whom many consider the most
important of our time.
Le Corbusier died on August 27th.

LETTERS

72

Notes and comments from our readers.

PUBLISHER'S NOTE

No sooner had we heard the news of his death than the decision was made: the forthcoming October issue would be devoted to Le Corbusier. This meant, of course, postponing several nearly completed articles and starting the issue over again from scratch. Not really from scratch, we admit, because we had years of careful attention to the man and his work to build upon.

When Peter Blake wrote "The Master Builders" in 1960, he assembled as complete a file on Le Corbusier as any editor could hope for. Like a good scholar, he kept his files up-to-date. He continued to visit and photograph the buildings of Le Corbusier; as recently as last February he was in Chandigarh. Drawing on Peter's own files and the resources of the Forum's friends throughout the world, we attempted to assemble something more meaningful than the expected parade of familiar views and solicited eulogies.

The difficulty was in trying to compress the relevant material—some 1,000 illustrations of buildings, projects, concepts, paintings, sculpture—into a mere 48 pages. And we had to face the problem without the reassuring presence of our Art Director, Paul Grotz, whose decades of experience with Forum make his contribution far greater than his title implies. Paul's vacation replacement, former staff member Peter Bradford, had arrived expecting to lay out a general issue, more or less in the manner of our last several issues. Instead, he was asked to compose a revealing visual tribute, not quite like anything we had done before. He did it with distinction, and we are grateful.

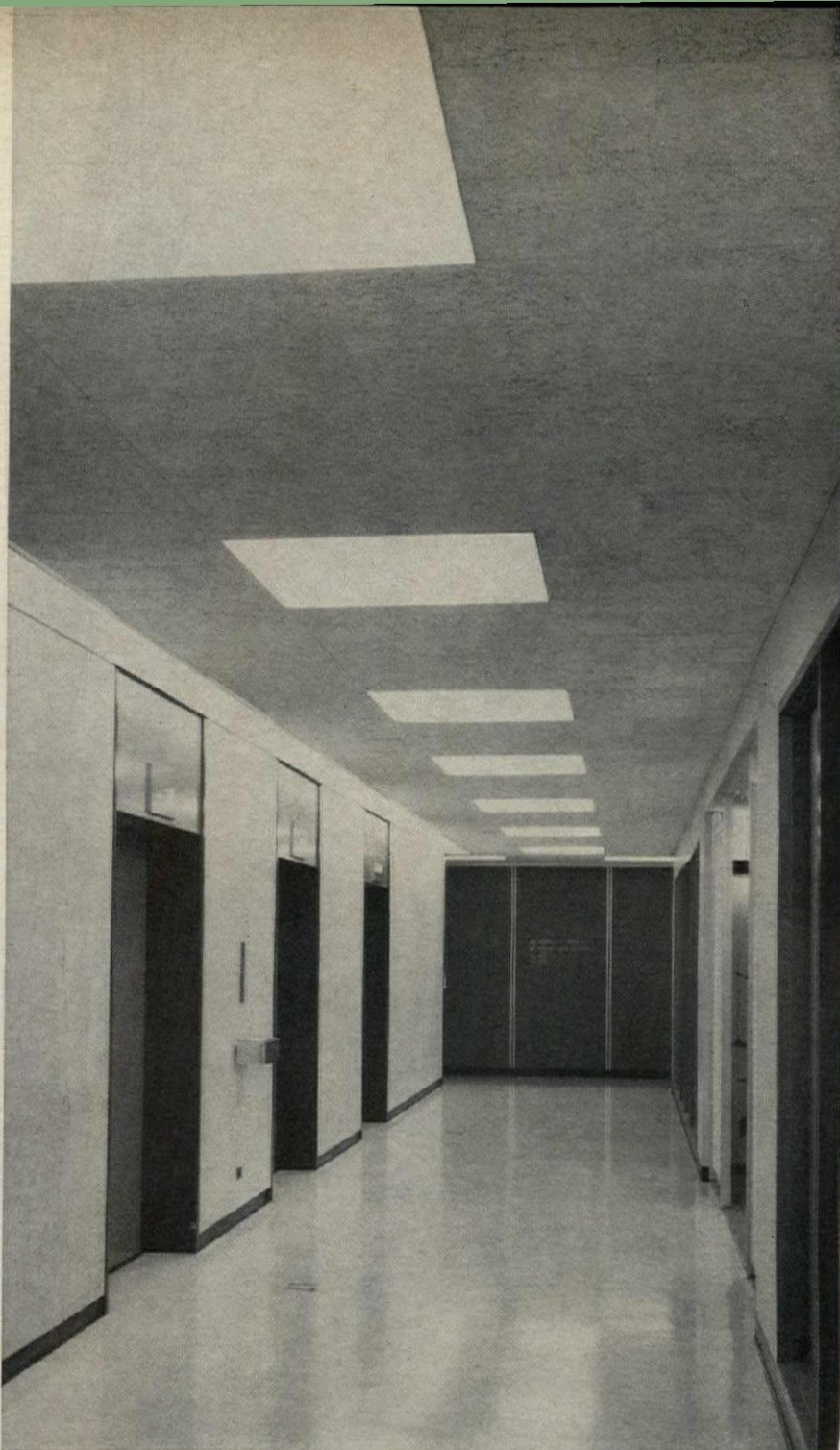
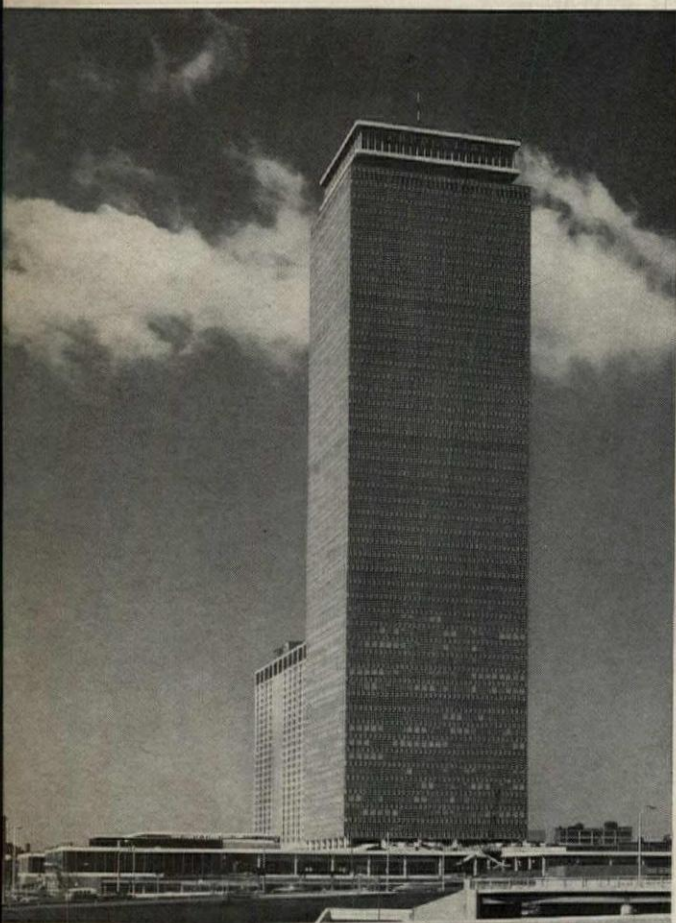
Only twice in the past has Forum devoted an entire issue to one architect, and both times the architect was Frank Lloyd Wright. Those issues (January 1938, January 1948) have both become collector's items. They were both definitive presentations of Wright's work, and were published only after long, careful planning and thorough consultation with the master himself. This issue cannot presume, of course, to be definitive—nor, sadly, can it carry the approval of the man himself—but perhaps it, too, may be of more than passing interest. L. W. M.



Cover design:
Peter Bradford

Travacoustic

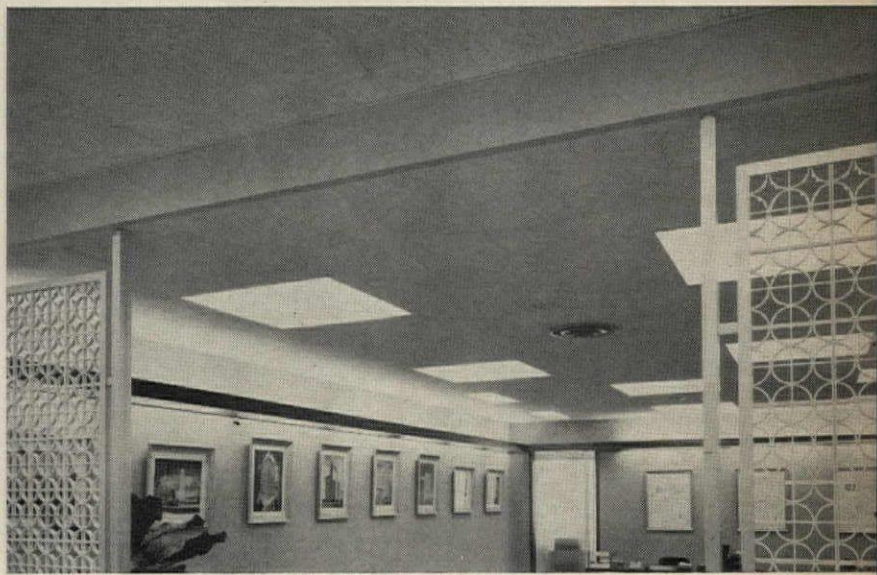
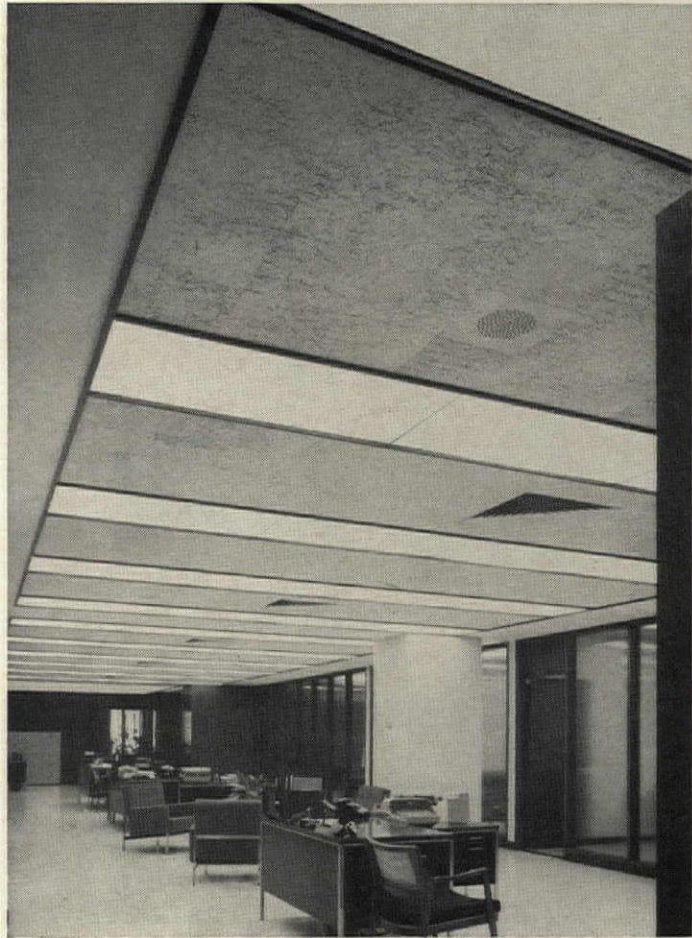
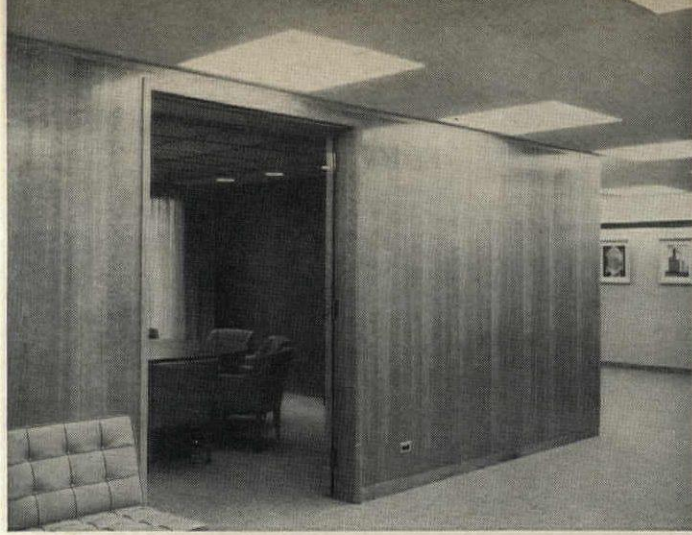
**We think new
about ceilings**



Prudential Tower, Boston • Owner: The Prudential Insurance Co. of America • Architects:
Charles Luckman Associates, Inc., N.Y.C. • Assoc. Architects: Hoyle, Doran and Berry, Boston.

Gold Bond Travacoustic installed

It's the tallest building in the U.S.A., outside of Manhattan. 750 feet high. A proud monument to the stability of the owners. And on the ceilings of this impressive structure are 12" x 12" Gold Bond Travacoustic acoustical ceiling tiles, unexcelled for their natural appearance and dimensional stability. Travacoustic captures the fissured beauty of travertine stone, and no two tiles are fissured exactly



General Contractors: Combine of Perini Corporation, Framingham, Mass., Perini Ltd., Toronto, Walsh Construction Co., Inc., N.Y.C. • Acoustical Contractor: Dillaby Fireproofing Co., Cambridge, Mass.

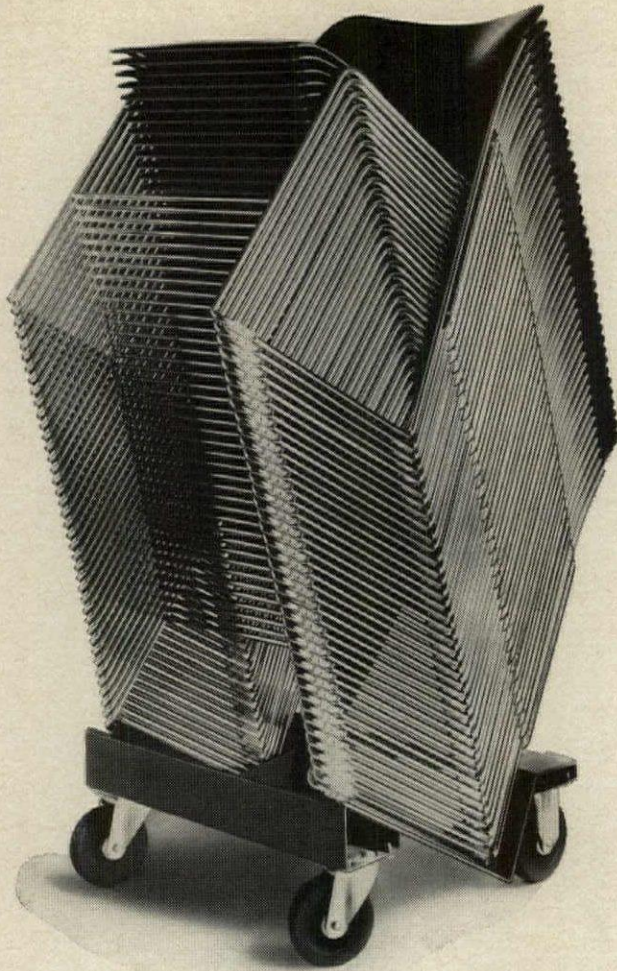
in Prudential Tower in Boston

alike. Due to an exclusive manufacturing process, the lightweight 12" x 12" tiles have exceptional resistance to high humidity — can be installed before plaster is dry, cutting days off building completion and occupancy time. Travacoustic tiles have a base made of long mineral wool fibers that are uniformly interlocked to give greater resistance to sag than ordinary acoustical tiles. Rated Class A-

noncombustible, Travacoustic has noise-reduction coefficients up to 80%. Thinking about ceiling tile for your next building? Think new with Travacoustic, in fissured or sculptured patterns. Ask your Gold Bond® Representative for samples. Or write to National Gypsum Company, Department AF-105, Buffalo, N. Y., 14225.



Some of the many fine products that come from 40 years of thinking new / **NGC**
NATIONAL GYPSUM COMPANY



You can't fit
40 chairs
in less space...

... unless you melt them! No other stacking chairs store away in less space—forty stack just four feet high. The name is obvious—the GF 40/4 chair.

David Rowland's design for mass seating offers a whole new concept in seating with exclusive features no other chair can offer. Its comfort is unequalled. They gang solidly and rigid rows of four can be stacked. Their attractive styling fits anywhere: in dining and meeting rooms, hotels, motels, cafeterias, classrooms, libraries, waiting rooms, lounges and lobbies.

For complete information, contact your nearby GF dealer or branch showroom or write for descriptive literature to Dept. AF-22, The General Fireproofing Company, Youngstown, Ohio 44501.



GF 40/4 CHAIR

EDITOR

Peter Blake, AIA

MANAGING EDITOR

Donald Canty

ART DIRECTOR

Paul Grotz

SENIOR EDITORS

James Bailey
John Morris Dixon, AIA

ASSISTANT TO THE EDITOR

Ann Wilson

EDITORIAL ASSOCIATE

Melissa Sutphen

EDITORIAL ASSISTANTS

Marie-Anne M. Evans
Ann Wilder
Ira Friedlander (Art)

BOARD OF CONTRIBUTORS

Robin Boyd, FRAIA, Hon. FAIA
Rosalind Constable
George A. Dudley, AIA
Henry Fagin, AIP
Lady Barbara Ward Jackson
Edgar Kaufmann, Jr.
Burnham Kelly, AIA
Leo Lionni
Kevin Lynch
Walter McQuade, AIA
Sibyl Moholy-Nagy
Charles W. Moore, AIA
Roger Schafer
Vincent Scully, Jr.
Bernard P. Spring, AIA
Douglas Haskell, FAIA

CORRESPONDENTS

John Dixon (Washington, D.C.)
Philip H. Hiss (Southeast)
Donlyn Lyndon, AIA (West)
Roger Montgomery, AIA (Midwest)

BUSINESS MANAGER

Lawrence Steinberg

PRODUCTION MANAGER

Sal Tumolo

ADVERTISING MANAGER

Harold D. Mack, Jr.

PUBLISHER

Lawrence W. Mester

FORUM

The latest report on the alarming trend in the U.S. toward automobile coddling comes to us from San Francisco: there the multi-level garage built under Union Square (below) is equipped with Muzak throughout, and the Muzak



remains turned on day and night—presumably for the entertainment of the parked cars, since there are no attendants. Thus any San Franciscan tucking in his car for the night in its concrete berth can leave it there, secure in the knowledge that Muzak will supply the lullaby.

We can just see what the *San Francisco Examiner* (for instance) would have to say, editorially, if it ever managed to expose Muzak in publicly aided housing for people! Wouldn't you really rather BE a Buick?

BEAUTY

BAROMETER FALLING

Some conservationists look on the highway beautification bill as a barometer of President Johnson's seriousness about including beauty in the Great Society. Last month the barometer had hit a low point and was still descending.

The original bill, submitted in May, called for removal of billboards and screening or removal of junkyards within 1,000 feet of major federally aided highways; use of 3 per cent of federal highway aid for landscaping and other roadside improvement, with the threat that a state would lose its entire grant if it failed to comply; and mandatory use of a third of each state's share of federal secondary road money to construct scenic highways or access roads to recreation areas.

The version passed last month by the Senate, after a summer of intensive lobbying, no longer con-

tains the scenic highway provision; limits the penalty for states which don't use their 3 per cent "beauty money" to loss of a tenth of their aid; and allows billboards within 650 feet of major highways (while keeping junkyards 1,000 feet away). Landowners, outdoor advertisers and junkyard proprietors are to be compensated for removal operations—a sort of bribe for complying with the law.

A major loophole in both the original and Senate bills allowed construction of billboards in commercial and industrial areas along the highway. Reportedly at the urging of the First Lady,



whose standing with the billboard lobby was graphically portrayed by Cartoonist Bill Mauldin (above), the Secretary of Commerce was given authority to work with state legislatures to determine the type and number of signs to be permitted. The amended bill, purred the President as the House Public Works Committee prepared to whittle it down still further, "is a far-reaching and acceptable step toward achieving the purposes of this program."

THE POLITICS OF BEAUTY

Advice from leaders of last May's White House Conference on Natural Beauty makes interesting reading these days, particularly for the people of Woodside, Calif., embroiled for more than two years in a struggle to prevent AEC construction of overhead power lines in their town (see last month's issue).

Henry Diamond, codirector of the Conference, came to the still unspoiled Grand Teton country last month to deliver a speech on "the politics of beauty." He urged

Americans to "seize upon this trend of beauty as an issue and make it a major fact of our political life."

Later last month Laurance Rockefeller, chairman of the White House Conference, was called in by President Johnson to help resolve the Woodside dispute. Rockefeller recommended that temporary overhead lines be put up in the town along existing city streets, not through a wooded area as originally proposed. He half prophesied and half promised that if by raising taxes Woodside made reasonable progress toward burying its own local lines and if technology solved the problems involved in such a step, then the AEC would, in five to seven years, put its wires underground.

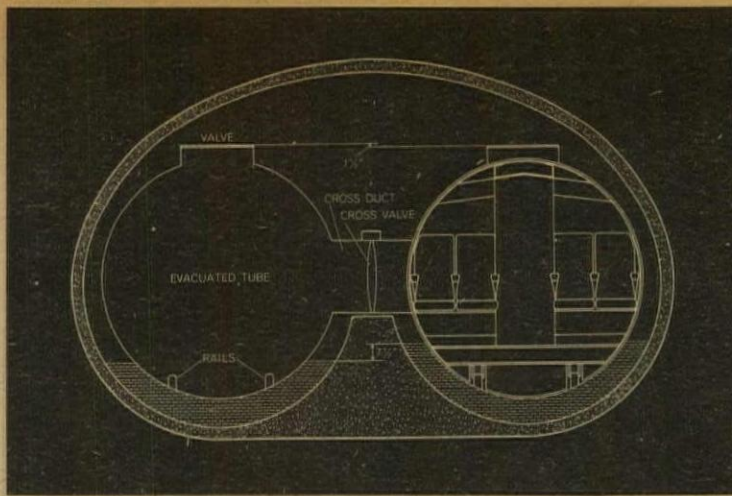
Down in Texas, matters can be taken care of with greater dispatch. Last month, the President apparently decided that the telephone and electric poles around the LBJ ranch house are unsightly, and he ordered them all buried underground. Would that "the politics of beauty" were understood everywhere as well as they are in Johnson City.

GARBAGE GROVE

A dumpsite by any other name may still smell, but it doesn't have to be ugly. At least that's the philosophy of Landscape Contractor Henry C. Soto, who has transformed a dump in San Pedro, Calif., into something called "Disposal Gardens" (below).

The transformation was relatively simple and inexpensive. Soto replaced a wire fence with bamboo, installed some plantings, and erected a sign of questionable but well-meant taste ("One-O-One & Harbor, Inc." are operators of the dumpsite).

The whole thing turned out so pretty that dump truckers passed it by, thinking it was no longer a dumpsite. So they had to erect another sign of more familiar dimensions and design to reassure the truckers that "Disposal Gardens" was indeed a Public Dump.



TRANSIT

RESEARCH ON RAILS

Congress has voted \$90 million for a three-year R&D program in high-speed rail transportation. Part will go for a pilot project in cooperation with the Pennsylvania Railroad, using 150-mile-an-hour electric cars on the New York-Washington run; and part will go for broad-gauged research in the application of new technology to the transportation problems of the Boston-Washington corridor.

The action was further evidence of the government's newfound willingness to think of other means of travel than airways and highways. At the same time, however, it underscored some of the limitations that still surround transportation planning.

The study will be conducted by the Department of Commerce, partly on the basis of preliminary research contracted out to M.I.T. So far there is not a physical planner, much less an architect, in sight—even though the study could result in decisions which would shape the Boston-Washington corridor for decades to come.

WHOOSH!

One of the rapid-rail ideas that will be studied is that of Lawrence K. Edwards, a missile and satellite designer. Edwards proposes that travelers be whooshed along the

corridor at speeds up to 400 miles per hour in an underground pneumatic tube.

Edwards got the idea while at Lockheed Missiles and Space Co., and is pursuing it through his own firm, Tube Transit Inc. He explained its logic this way in *Scientific American* magazine:

1. "To compete with foreseeable improvements in air travel and its associated surface connections, the average speed along the corridor must be at least 200 miles an hour." Allowing for stops, this means a cruising speed of over 400.

2. "Such high speeds are unthinkable unless one protects the train from ice and from objects falling or thrown into its path. The vehicle should therefore travel through a continuous enclosure—a tube."

3. "Drag forces due to air resistance are substantial at present-day railroad speeds; they increase with the square of the velocity, and they would be prohibitive in the case of aircraft speeds in air at sea-level density. Therefore most of the air should be pumped out of the tube."

4. "Given external power plants to exhaust the tube, why not make these the sole source of propulsive power for the train? It is only necessary to admit air at atmospheric pressure behind the train to accelerate it through the evacuated tube; similar pneumatic effects can decelerate the train to a stop."

Edwards proposes that the tubes be built in pairs, joined by cross-valves and floating in water for greater smoothness (drawing above). They would be entirely underground for the 400-mile length of the corridor. When put to short-range interurban use, Edwards said, the tube could shoot down and up in the arc of

a pendulum to let gravity aid atmospheric pressure in accelerating the trains.

Edwards admits that the idea is not entirely new. In 1870, the editor of *Scientific American* built



the first block-long stretch of subway in New York as a pneumatic tube (above). He failed to get the franchise.

LANDMARKS

DESTRUCTIVE RESTORATION

San Francisco's Old Mint, a rather ungainly but lovable example of governmental Greek Revival style (below), is in the



process of getting its face lifted—so much so that the AIA's Northern California Chapter has called it "wanton destruction" rather than restoration.

The architects' ire was raised when Carl R. Shepard, GSA's local construction chief, said: "We're going to take down anything that's liable to fall, regardless of how the building will look afterwards." The chapter quickly passed a resolution condemning what it called "the present defacement of the Old Mint in the alleged interest of safety" and demanding "that such defacement be stopped forthwith and that further work on the building be directed toward its restoration, not its destruction."

REPRIEVE FOR THE DODGE HOUSE

Moved by a plea from its own president, Dr. Ralph Richardson, the Los Angeles Board of Education has voted to delay its auction of Irving Gill's historic Dodge House (see July-August issue) while efforts continue to save it from destruction.

As scheduled, the Board opened bids for sale of the house and its site on Aug. 30, but after Richardson argued that the board must be dedicated to the preservation of cultural sites, it voted to postpone sale until Feb. 28. This gives the Citizens' Committee for the Dodge House more time to gather funds to purchase and preserve the house. The committee hopes to swing it with city, federal and private funds. Contributions should be sent to the Committee at 833 North Kings Road, Los Angeles.

OPENINGS

ANOTHER SHOW

Lincoln Center moved one step closer to fulfillment last month with the completion of a dual-purpose building containing the Vivian Beaumont Theater and the Library & Museum of the Performing Arts. Originally planned as two separate structures, the theater and library-museum were later combined and their architects, Eero Saarinen Associates and Skidmore, Owings & Merrill, were brought together to design jointly the single building.

As a new element in the Center complex (right), the building's great virtue is its capacity for living with ease among its neighbors while avoiding their acropolis-like pretensions. The theater (below), designed by the Saarinen office



with Jo Mielziner as collaborator, is a subdued but far-from-dull auditorium which leaves dramatics to the performers on the stage.

EXTRA ADDED ATTRACTION

Also unveiled last month at Lincoln Center was Henry Moore's latest and largest bronze reclining figure, which stands in a reflecting pool on the Center's North Plaza (above).

Moore usually doesn't like his works to be surrounded by buildings ("Sculpture is an art of the open air"); but he was talked into



accepting the Lincoln Center commission by CBS President Frank Stanton, a most persuasive man. When Moore first saw the plans for the North Plaza, according to Stanton, he beamed: "By George, it's as big as a cricket field!"

Stanton said at the dedication of the sculpture: "Our cricket field is today, I think, enriched for the centuries by this tranquil and yet powerful work—a monumental comment on the poetry of the human figure, the poetry of proportion, written in the meter of space occupied and space unoccupied."



THE SOUND OF MUSIC

While New Yorkers were feasting their eyes on the new attractions at Lincoln Center, workers were busy at Philharmonic Hall trying to do something about their ears.

To improve the hall's acoustics, which have been bitterly criticized since its opening in 1962,

sound-reflecting panels of natural wood (below, left), curved to reflect sound back, down and out over the audience, were placed along the side walls. In addition, the actual walls of the audience area were encased in wood, new seats minus overstuffed backs and undersides were installed, and carpeting was removed from the orchestra aisles.

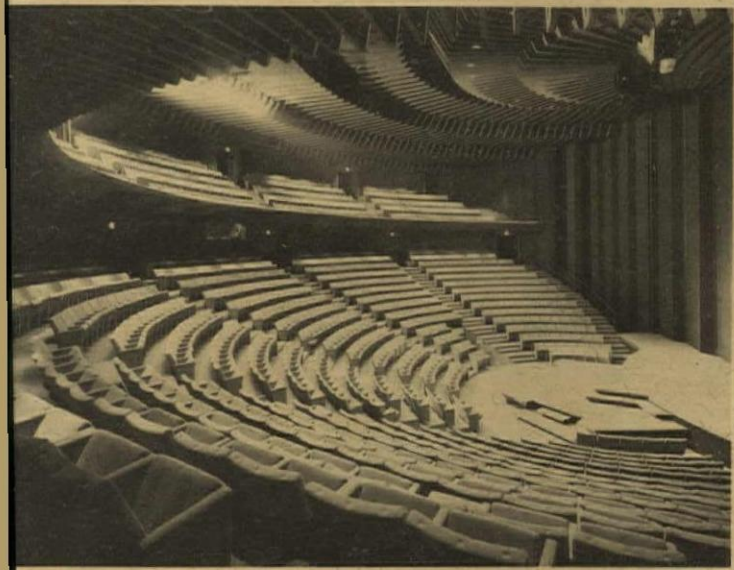
The Philharmonic held its first concert in the re-tuned hall September 28 and the first critical reaction came from the *Herald-Tribune's* Eric Salzman. The acoustics, he said tentatively, had improved "quite a bit."

WASHINGTON

KING OF THE HILL

J. George Stewart, whose capacity for survival as Architect of the Capitol inspires awe even from his enemies, appears to have weathered another threat to his autocratic control of Capitol Hill's buildings and grounds.

When the Senate in August approved construction of a combined Library of Congress addition and James Madison Memorial, it took the project out of Stewart's hands and entrusted it to the General Services Administration. But Stewart's political strength is in the House, starting with Speaker John W. McCormack, and last month the House Public Works Committee declared it would have no part in bypassing Stewart. The House bill for the \$75 million project requires that Stewart, who is not an architect, be put in charge, and the Senate is expected to go along. The House did make one small concession, however. Its bill calls for an out-



side architectural commission, appointed by the AIA, to consult with Stewart on the project's design—a move which came as a complete surprise to the Institute. Since the AIA is on record as being opposed to any further construction on Capitol Hill until a master plan is drawn up, the House has put the Institute in an awkward position.

Meanwhile, Stewart is busily working on his pet project—"restoration" of the Capitol's West Front. In his best Chicken Little pose, Stewart has warned that the West Front may come crashing down any moment and has asked for \$300,000 to plan an extension. Simple reconstruction of the West Front will not do, Stewart claims, because the old walls are so weak they require an extension to serve as a buttress. If the situation is as bad as Stewart says, it constitutes a danger to public safety. But so far, neither Stewart nor anyone else has recommended that the Capitol be evacuated until the needed repairs are made.

A SWINGING AFFAIR

The regular fall meeting of Mrs. Johnson's Committee for a More Beautiful Capital was called to order Sept. 23. The minutes of the last meeting were read and approved. From then on it was a swinging affair.

Unveiled to the committee (and to the public the next day) were two grandiose plans which, if carried out, would indeed result in a More Beautiful Capital. One, presented by Architect Nathaniel A. Owings (below), would transform that vast wasteland known as the Mall into a veritable paradise of greenery and human activity. The other, put forth by beauty philan-

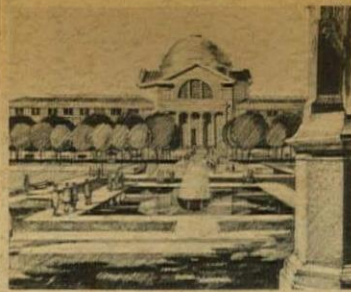
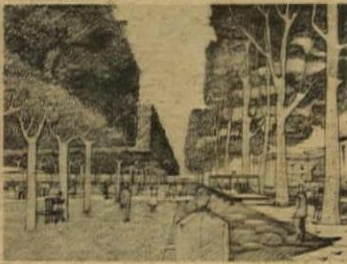
thropist, Mrs. Albert D. Lasker, would spruce up streets, parks, playgrounds, schools and housing projects all over Washington.

MALL RENAISSANCE

The Owings proposal, which he and his associates in the San Francisco office of SOM have been working on since last spring at the request of Interior Secretary Stewart Udall, is a master plan for the entire Mall area—from the Lincoln Memorial to the Capitol and from the Jefferson Memorial to the White House. Except for "Minibuses," traffic would be banned from the Mall by tunneling cross-streets under it and providing a number of underground garages.

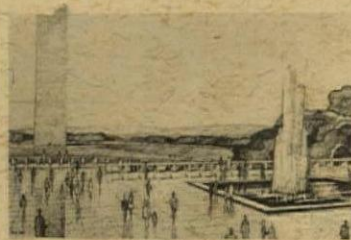
At the Capitol end, a vast reflecting pool would be created, with the General Grant monument placed on an island at its center—tying in with the Pennsylvania Avenue Plan. The number of trees along the length of the mall would be tripled and bordered by 501 magnolias (below). Among the trees would be open spaces "for the sun to come through." Benches, outdoor eating places, kiosks, bridle paths, fountains and flowers would be laid out at appropriate spots throughout the area.

Key to the Mall plan, says Owings, is the middle section containing the Archives building, the



Smithsonian, the National Gallery and the forthcoming Air and Space Museum. Serving as the principal link between Pennsylvania Avenue and the Mall, it would receive a Grand Plaza (above, National Gallery in background) leading from the Avenue into the Mall. The nearby Union Station would be converted into a visitors' center, with smaller centers throughout the Mall.

Washington Monument would be surrounded by a mass of cherry trees, lindens and chestnuts. Carousels, foodstands and bandshells



would be introduced nearby, and a fountain in a plaza would be placed at its base (above), with parking provided underground.

A peoples' activity area would be created west of the Tidal Basin, featuring a Japanese Tea Garden and restaurant, boating and pony riding facilities, baseball and football areas, and refreshment stands among informal tree plantings.

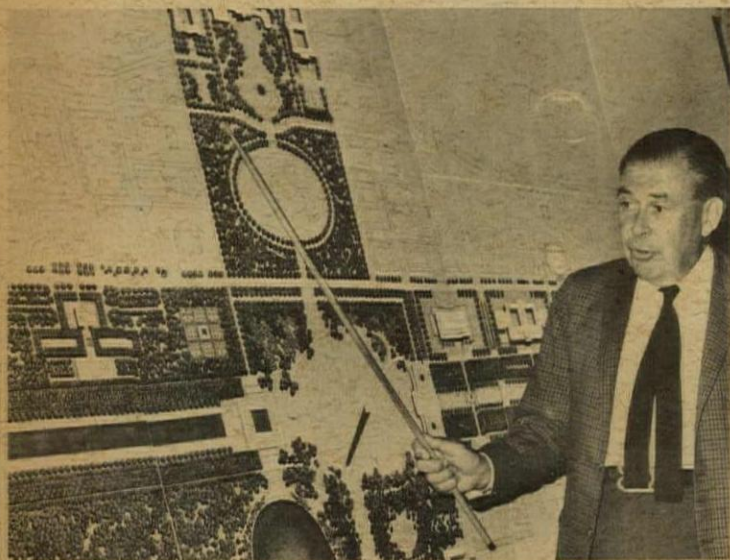
"If everyone wanted to go ahead with it," said Owings, "there is nothing in this program that can't be done within the next five years." The cost, he said, would have to be worked out—and the funds found—by the various government agencies involved.

BEAUTY CATALOG

Mrs. Lasker's presentation was the kickoff of a campaign to raise \$5.4 million in beauty money from well-heeled citizens and corporations. It took the form of an elaborate brochure—paid for by the lady herself—which will be mailed to hot prospects throughout the country. (Those who receive copies may consider themselves "in.")

The brochure is to beauty what the Sears Roebuck Catalog is to

(continued on page 65)





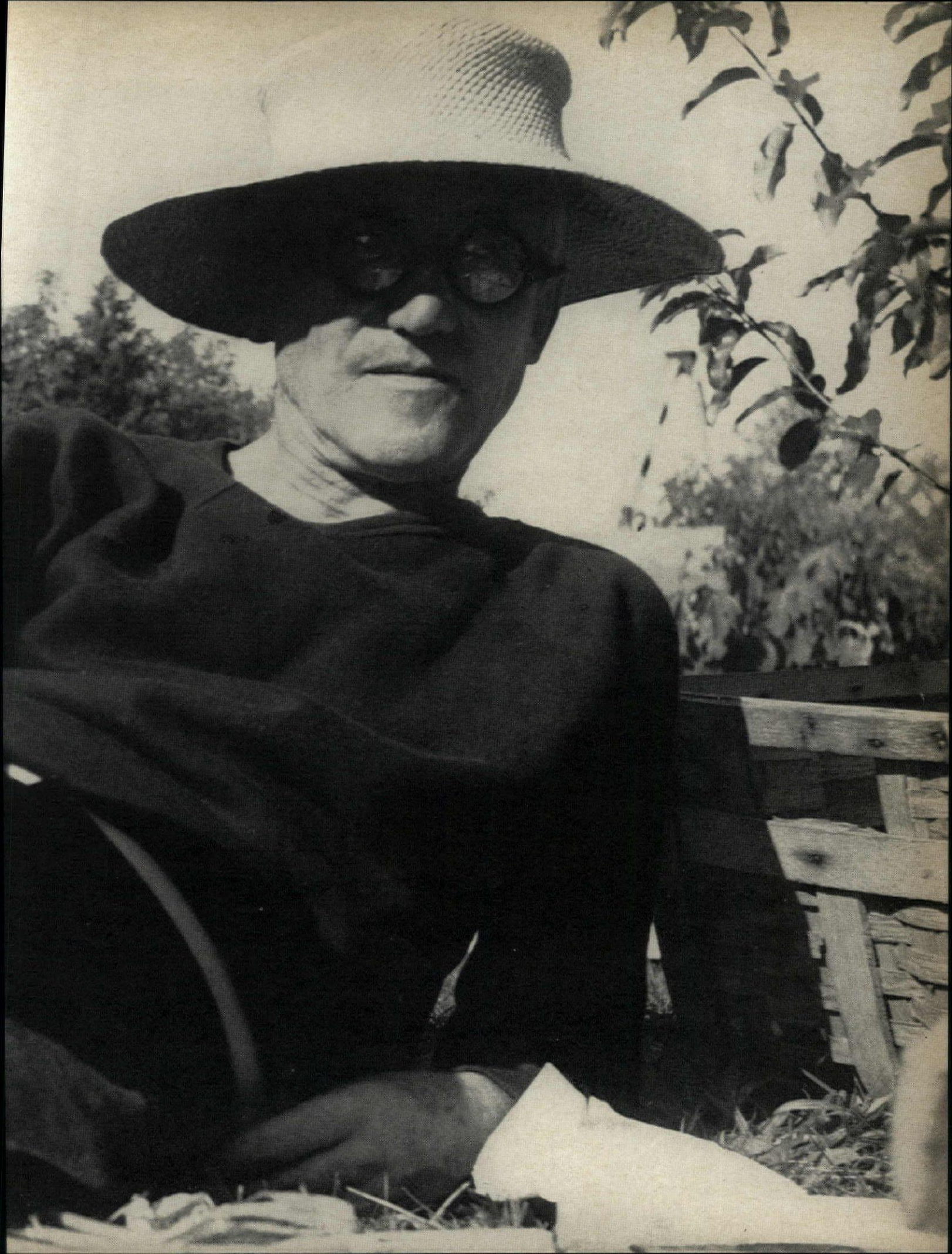
When we think of Le Corbusier, he is standing stiffly, amidst his enemies and his worshipers—a man very much alone, not knowing, quite, which is which.

When we think of him, of that white flat face and the great black-rimmed circular glasses, of those most perceptive eyes, and of that no man's land all around him—that no man's land charged with his electric intelligence—he stands remote from his enemies and from some of his worshipers alike: a man yearning to offer himself and his passion to a world that refuses to accept either.

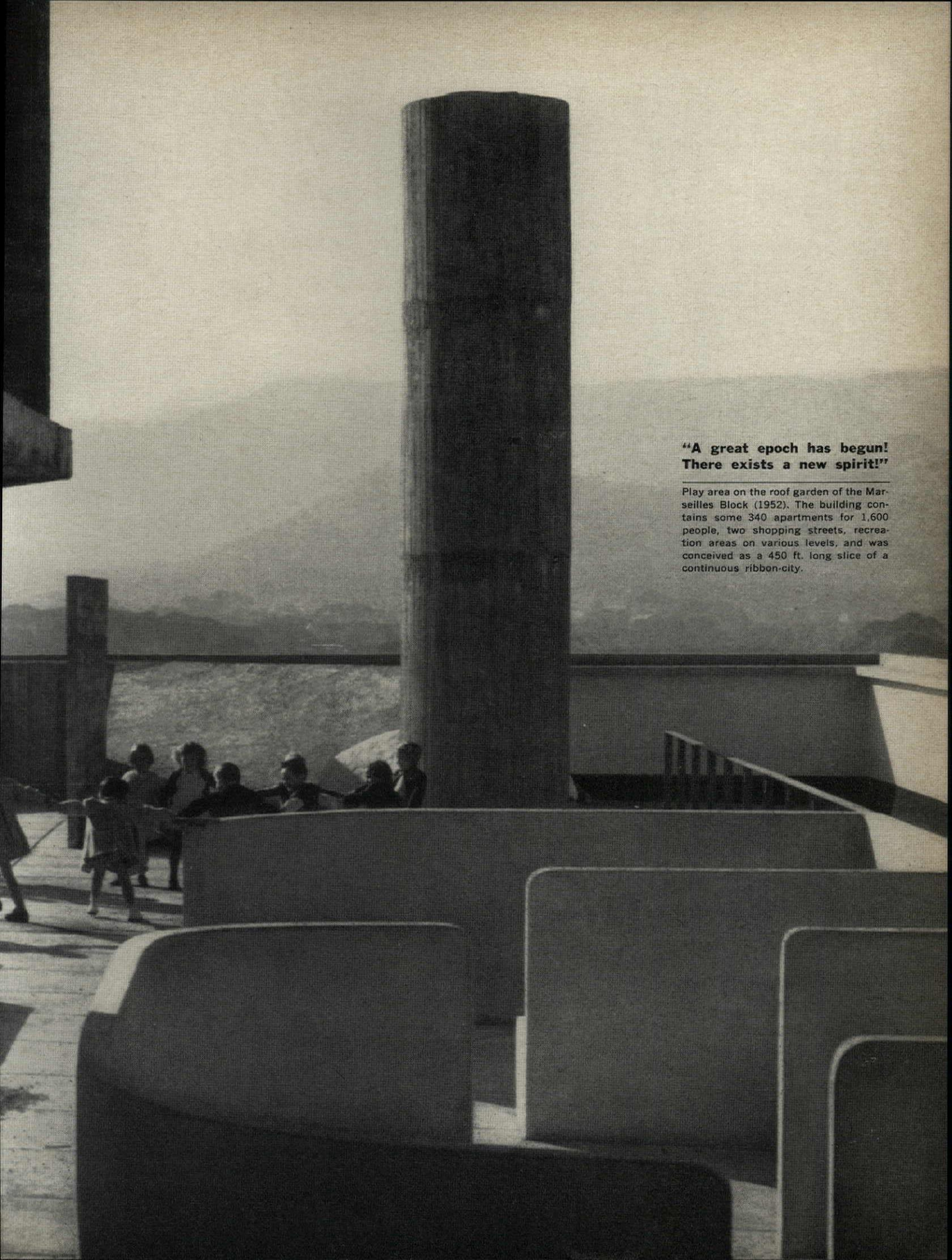
When we think of him, we remember a letter he wrote, in 1936, to some young South African architects. "How are we going to enrich our creative powers?" he asked in that letter. And he answered himself: "By undertaking voyages of discovery into the inexhaustible domains of Nature . . . the significance of the clouds, and the ever-changing ebb and flow of waves at play upon the sands . . ."

When we think of Le Corbusier now, a few weeks after his heart stopped while he was swimming in the Mediterranean off Cap-Martin, almost 78 years old, we would like to believe that he was on one of his restless voyages of discovery; and that those extraordinarily perceptive eyes were observing "the ever-changing ebb and flow of waves at play."





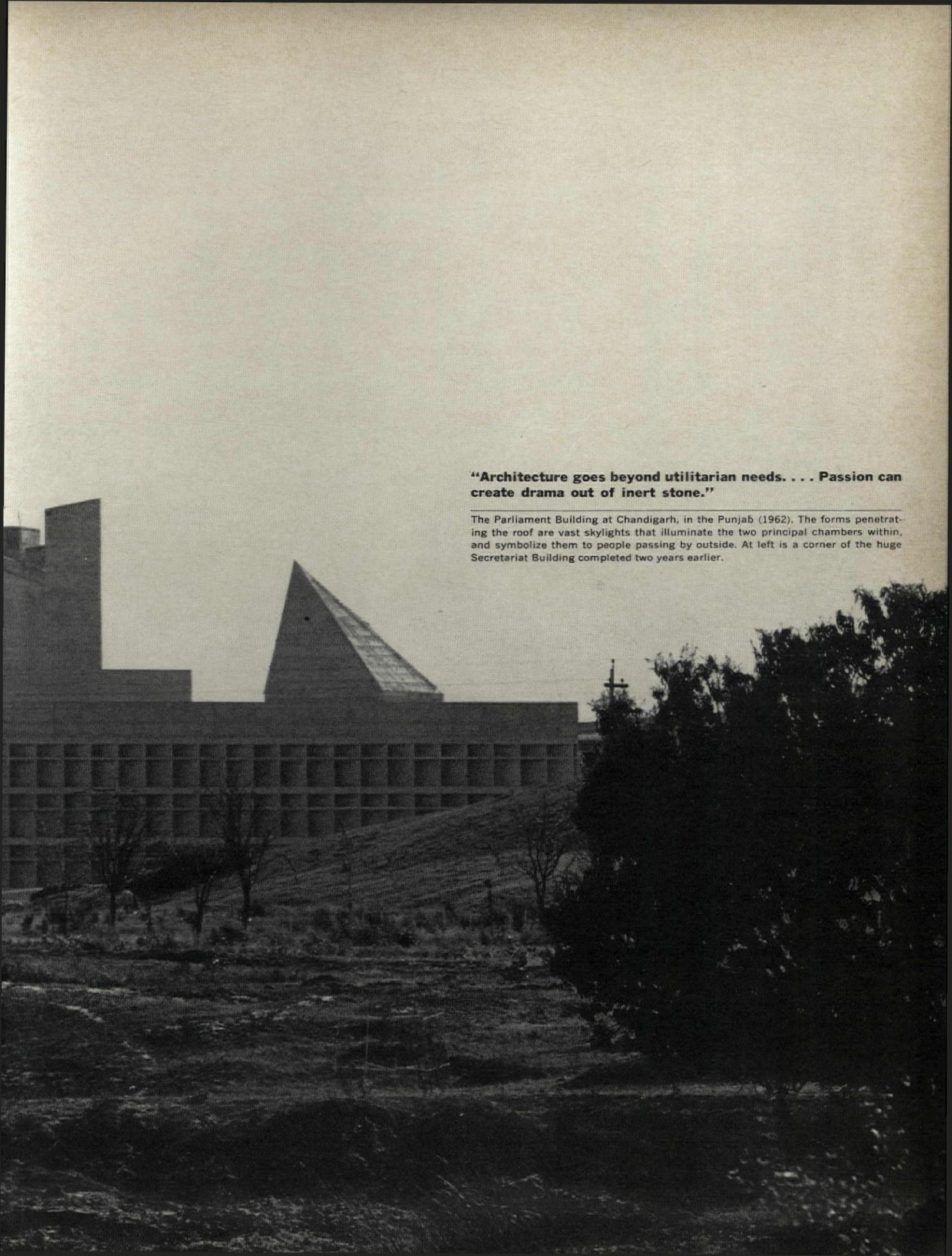




**"A great epoch has begun!
There exists a new spirit!"**

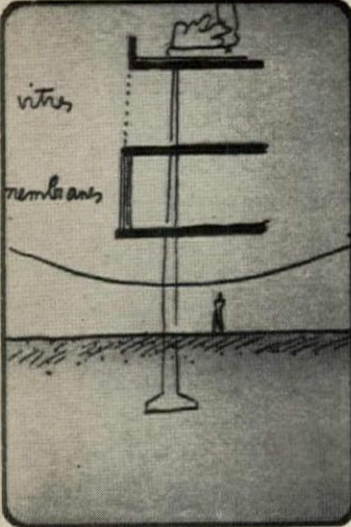
Play area on the roof garden of the Marseilles Block (1952). The building contains some 340 apartments for 1,600 people, two shopping streets, recreation areas on various levels, and was conceived as a 450 ft. long slice of a continuous ribbon-city.





"Architecture goes beyond utilitarian needs. . . . Passion can create drama out of inert stone."

The Parliament Building at Chandigarh, in the Punjab (1962). The forms penetrating the roof are vast skylights that illuminate the two principal chambers within, and symbolize them to people passing by outside. At left is a corner of the huge Secretariat Building completed two years earlier.



1925: "A town is a tool.

"Towns no longer fulfill this function. They are ineffectual; they use up our bodies, they thwart our souls.

"The lack of order to be found everywhere in them offends us; their degradation wounds our self-esteem and humiliates our sense of dignity.

"They are not worthy of the age; they are no longer worthy of us.

"A city!

"It is the grip of man upon nature. It is a human operation directed against nature, a human organism both for protection and for work. It is a creation.

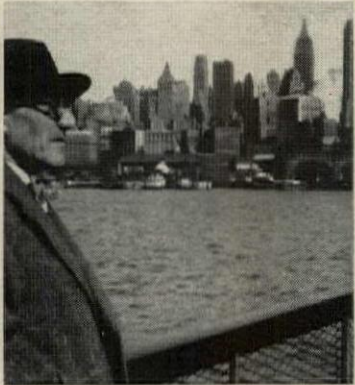
"Poetry also is a human act—the harmonious relationships between perceived images. All the poetry we find in nature is but the creation of our own spirit. A town is a mighty image which stirs our minds. Why should not the town be a source of poetry?"

1935: "The New York skyscraper . . . has destroyed the street and brought traffic to a

standstill. It consumes the very life of the population and eats up whole districts around itself, emptying them and bringing ruin. Build the skyscraper bigger and more really useful, [place it in a park] and it will reclaim a vast amount of land, compensate for depreciated properties, provide a perfect system of circulation, and bring trees and open spaces into the city.

"The pedestrians will have freedom of parks over the whole ground area and the cars will travel from skyscraper to skyscraper at a hundred miles an hour on one-way elevated roads placed at wide distances apart.

"The suburb is the great problem of the U.S.A. . . . I give a lot of thought to those crowds who have to return by subway in the evening . . . to those millions who are condemned to a life without hope, without a resting place. . . . Manhattan is so antagonistic to the fundamental needs of the human heart that the one idea of everybody is to escape. To get out. . . . To see the



sky. To live where there are trees and to look out on grass. To escape forever from the noise and racket of the city.

"Millions of city dwellers have moved out to the country . . . and in so doing they cause the destruction of the countryside. The result is a vast, sprawling built-up area encircling the city—the suburbs. All that remains is the dream. . . ."

1941: "A mistaken view of city-planning undertook, some fifty years ago, to ease congestion by the invention of 'Garden Cities.'

"Philanthropy took a hand, cheap rhapsodising, too. Contractors, philanthropists, poets, threw themselves into it to their

hearts' content. They were sincere. . . . [But] in throwing out, as in America, whole populations into the vast, unreal expanses of the garden cities, collective forces were broken up, disrupted, became a powder of men dispersed to the four winds of heaven. . . ."

"It is bad town-planning . . . to desert the city instead of re-planning those which already exist or building anew on the basis of adequate modern plans. We are not disregarding the back-to-nature principle (call it that if you wish), in its broadest aspect, involved in garden cities. We actually propose to extend hospitable nature. . . ."



1923: "Society is filled with a violent desire for something which it may obtain or may not. Everything lies in that: everything depends on the effort made and the attention paid to these alarming symptoms.

"Architecture or Revolution."

1941: "The plane exposes the fact that men have built cities not for the satisfaction of mankind, not to engender happiness, but solely to make money at mankind's expense. Thus what touches most deeply the human heart, the very background of our daily lives, of love, of brotherhood, of all our woes, the home and the street which we can see from our windows, are gloomy, narrow, churlish, devoid of feeling, without grace. No trace of a noble sentiment went into their building; only one sordid passion: financial gain."

1936: "Everything must be wrought afresh in order to be indicative of the dawning of a

new consciousness. Study of the past can be fruitful provided we abandon academic teaching and let our curiosity wander across time and space to those civilizations, grandiose or modest, which have expressed human sensibility in a pure form. Architecture must be torn away from the drawing-board to fill our hearts and heads—but above all our hearts as proof of our love for it. We must learn to love what is just and sensitive, resourceful and diverse. Reason is only a guide, nothing else."

1941: "We are faced with a major requirement of the machine age: the fate of the motor-car must be decided. The present situation . . . must go, once and for all. *Automobiles and pedestrians must be kept apart.* The present layout . . . was determined, both as to dimension and fabric, by the imperious needs of the fortifications which limited the available building area of cities. . . ."

"To complete the separation of pedestrian and motor traffic, motor speedways would be raised 15 feet above the ground. . . . The doorways to these large buildings (blocks) will constitute the automobile's port-of-call and will be linked up with the speedway. Pedestrians on the ground level, surrounded by trees, can come and go under a network of roads (orthogonal, diagonal, winding) in all directions, completely protected from motor traffic. . . ."

1923: "A building is like a soap bubble. This bubble is perfect and harmonious if the breath has been evenly distributed and reg-





ulated from the inside. The exterior is the result of an interior."

1929: "If I think of architecture in terms of 'the home of man,' I become Rousseauist—and I say 'man is good.' But if I think of architecture in terms of 'the home of architects,' I become sceptical, pessimistic, Voltairian—and I say 'all is for the worst, the most detestable of worlds.' That is where the architectural exegesis leads, architecture being the result of the state of mind of a certain epoch."

1941: "Money, that sterile abstraction—the dead letter of savings or large fortunes—has ruined . . . everything, including the hearts of men. Let us look at this disaster; the peasant, because he was rich or because he was ruined, caught between the influence of outside events over which he had no control; and the more general evils of an economic system out of gear, partly impelled by greed—abandoned the land for the city.

"Those who remained have allowed farm or village to fall into ruins. The farmers have retired to the outside edge of life, a life

Illustrations on these pages: Portrait by Marcoussis (about 1930); diagrammatic section, by Le Corbusier, explaining the concepts of pilotis, roof gardens, free facades, etc.; Le Corbusier on the Staten Island Ferry, about 1946 (Photo: Nivola); Le Corbusier and Mies van der Rohe, discussing the Weissenhof Exposition, Stuttgart (1926); an early photo, taken in the twenties (courtesy: Papadaki); Le Corbusier with Nivola's son, Easthampton, L.I., 1947 (Photo: Herbert Matter); and, finally, two recent photographs—one taken at Ronchamp, 1954 (by Moosbrugger), and one taken in Le Corbusier's studio (by Henri Cartier-Bresson).

which nevertheless is springing up today on all sides, eager, passionate, aspiring; a proper contemporary manifestation of life, a kind of cosmic mutation.

"There is no need to despair, very much the contrary. What is essential is a *new point of view*. . . . The new machine age (second period) can only be built upon a living countryside because we can only reshape our towns by improving the country. . . ."

1934: "What have we accomplished from 1929-1934? In the first place, some buildings, and then a respectable amount of work in the field of town construction. The buildings played the part of laboratorium. All the elements to which we had reached in the course of years should deliver us proofs fortified by experiments in order to take with all certainty the necessary decisions in the field of town construction."

1941: "I find anything in the nature of a 'Life of the Future' distasteful: either such prophecies are idiotic in their assessment of the present, or indulge in exaggerated hypothetical conjectures, or they exhibit arbitrary methods and conclusions. They drag us into that dangerous wake of futurism in which 'tomorrow' equals 'never.' Today is enough; with our hands full of the realities of today, let us build."

1923: "A man who practices a religion and does not believe in it is a poor wretch; he is to be pitied. We are to be pitied for living in unworthy houses, since they ruin our health and our morale. It is our lot to have become sedentary creatures; our houses gnaw at us in our sluggishness, like a consumption. We shall soon need far too many sanatoriums. We are to be pitied. Our houses disgust us; we fly from them and frequent restaurants and night clubs; or we gather together in our houses gloomily and secretly like wretched animals; we are becoming demoralized. . . ."

"Nevertheless there does exist this thing called ARCHITECTURE, an admirable thing, the loveliest of all. A product of

happy people and a thing which in itself produces happy people.

"The happy towns are those that have an architecture.

"Architecture can be found in the telephone and in the Parthenon. How easily could it be at home in our houses! Houses make the street and the street makes the town and the town is a personality which takes to itself a soul, which can feel, suffer and wonder. How at home architecture could be in street and town!"

1934: "The defeats of these last years represent as many victories. Public opinion, once aroused, will make itself felt. Our own fate . . . is similar to that of all our comrades en-

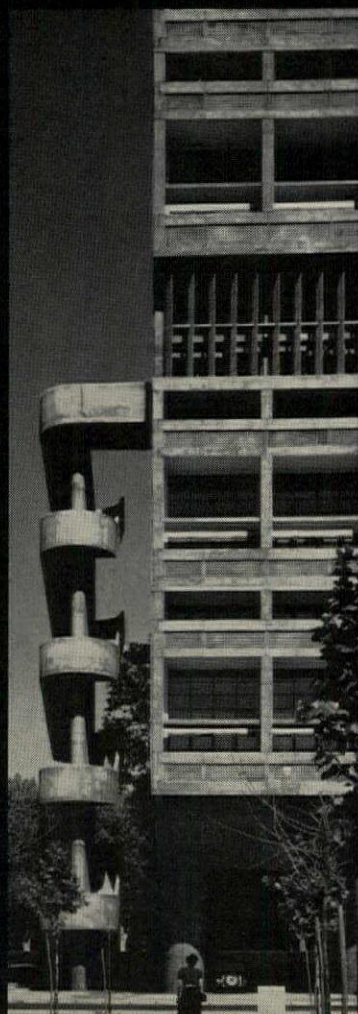
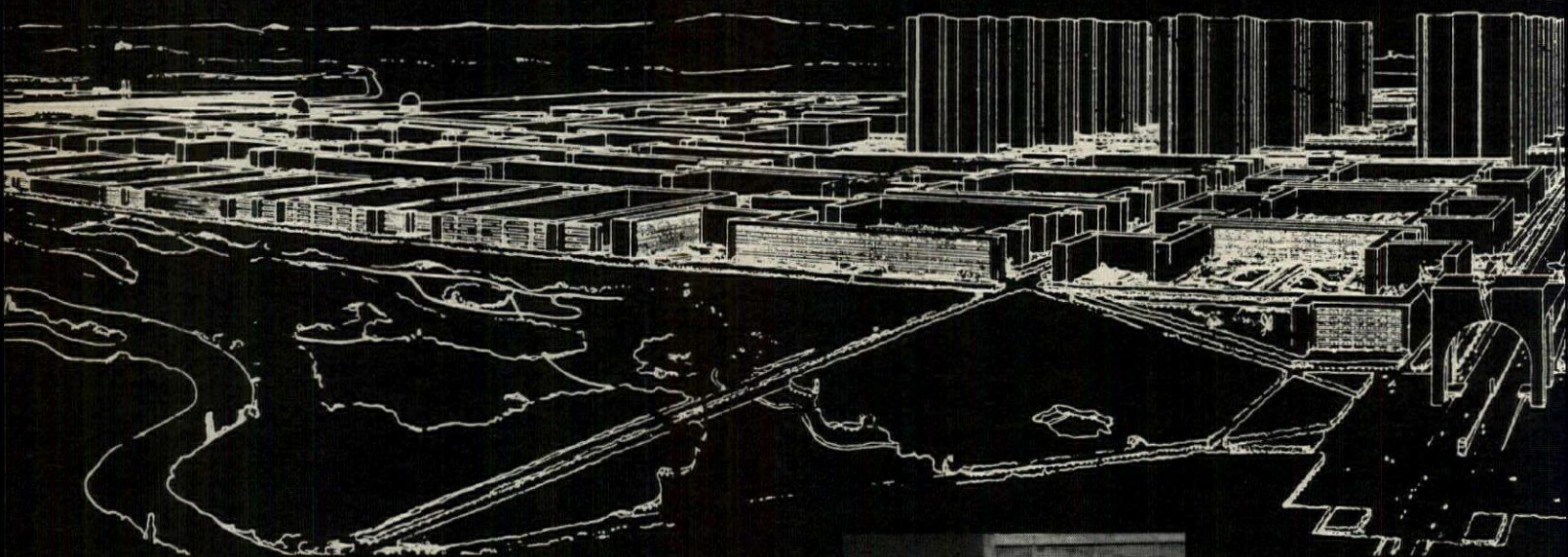
gaged in the same fight. Our rejected plans will become public accusers, and the day will come when these same plans will force the officials to change their attitudes. . . .

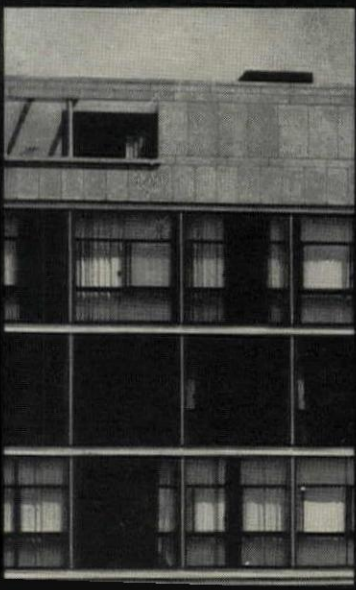
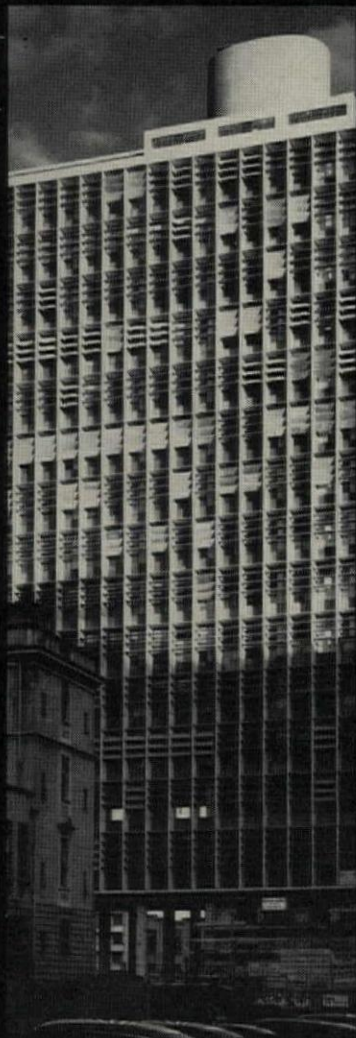
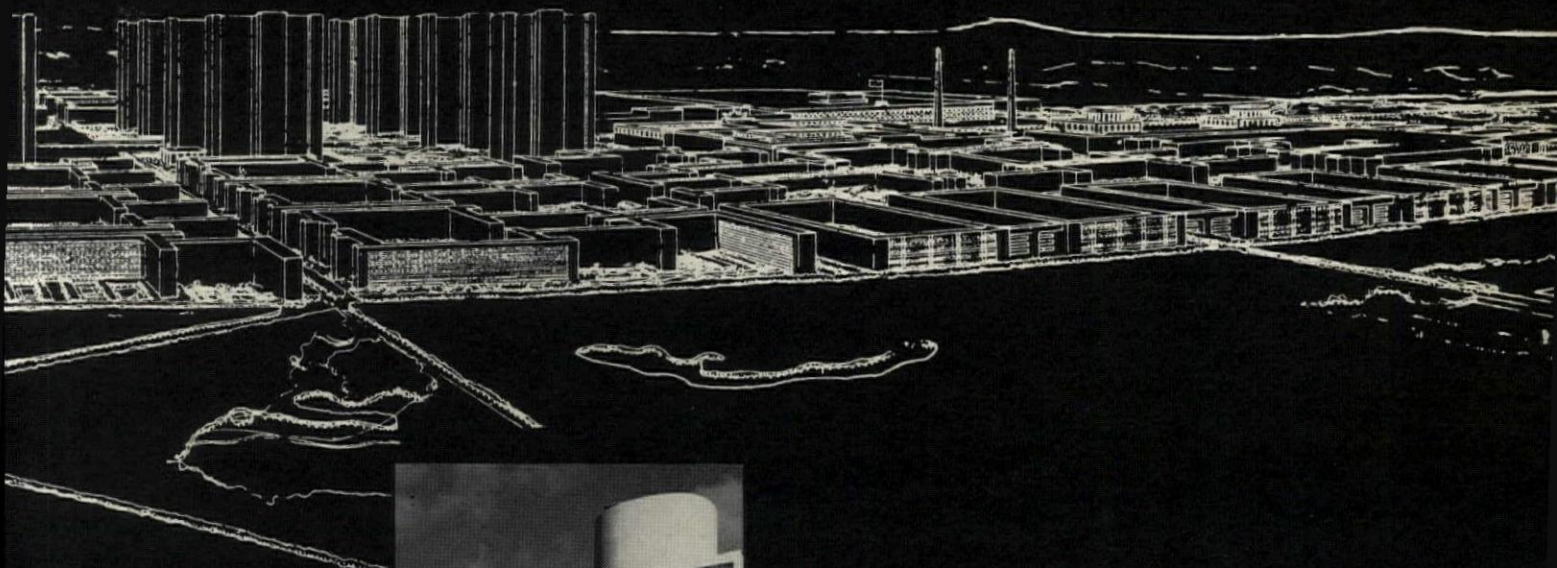
"With gigantic steps humanity approaches solutions necessary to its stability. Architecture and town-building are among the most vital social forces. . . .

"I declare calmly: We are only at the beginning, only a little has so far been accomplished. But the world can look forward to great periods, and we are in the fight to help solve the tremendous tasks of our epoch—a fight which, alone, makes life worth living. . . .

"The world's greatest happiness lies in action."

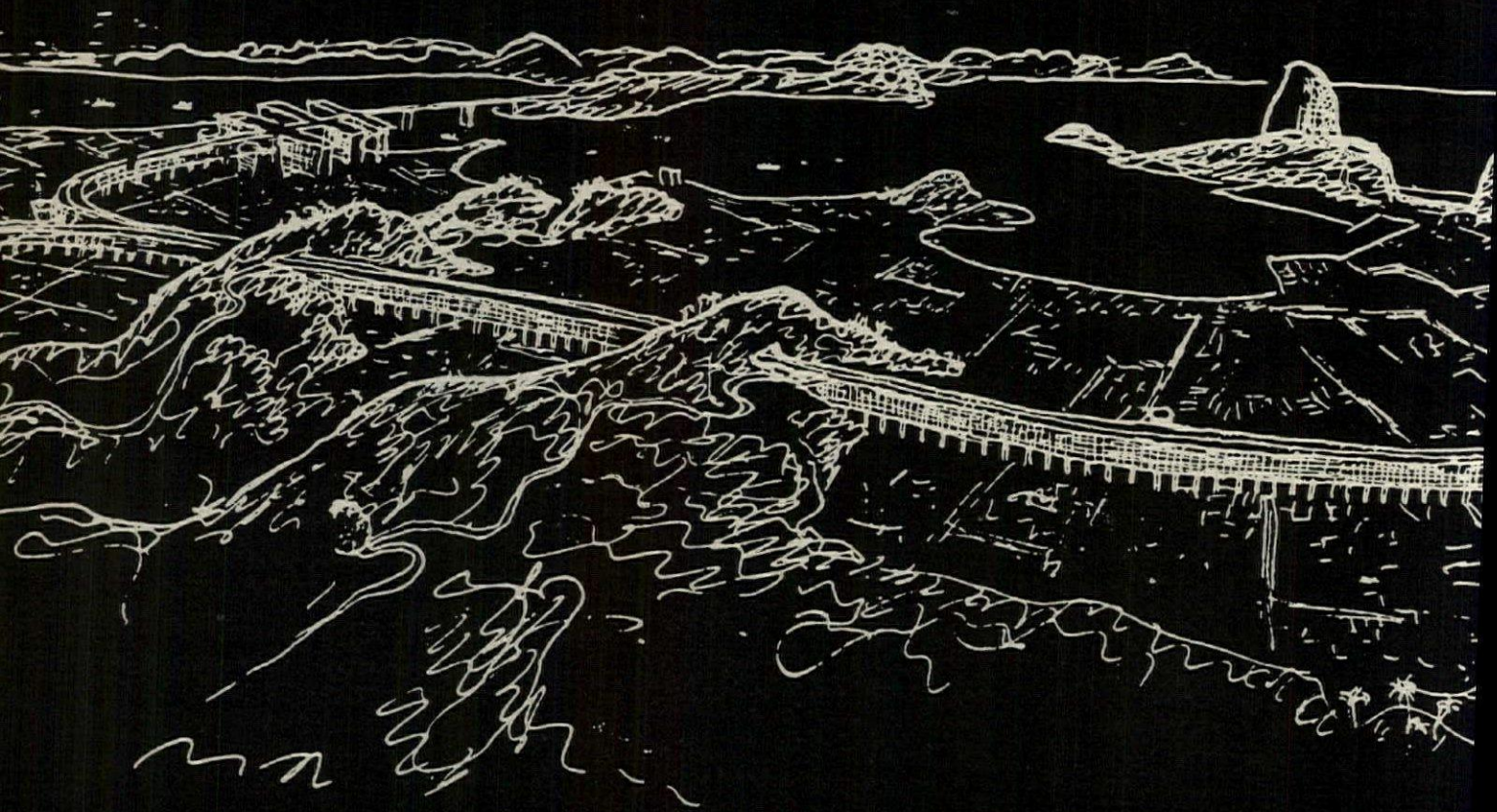
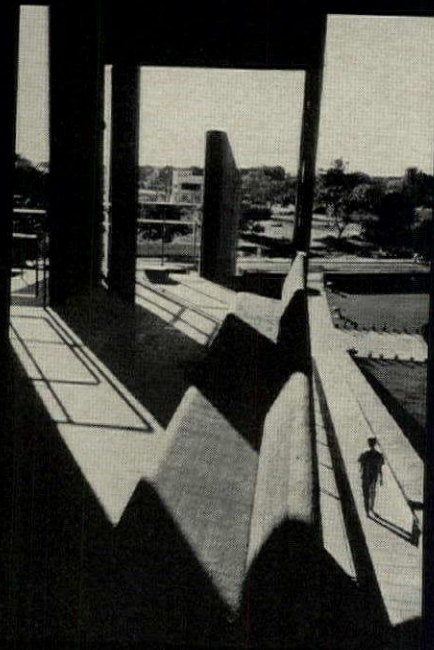
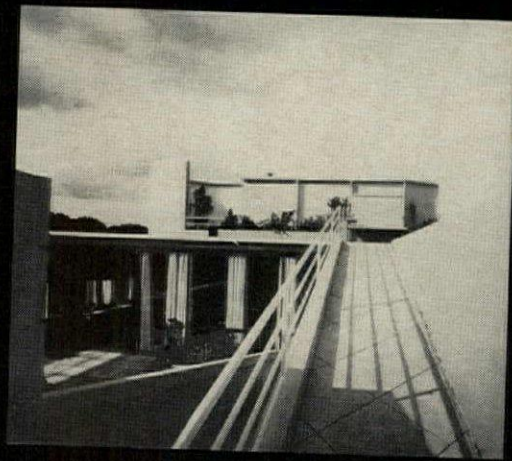






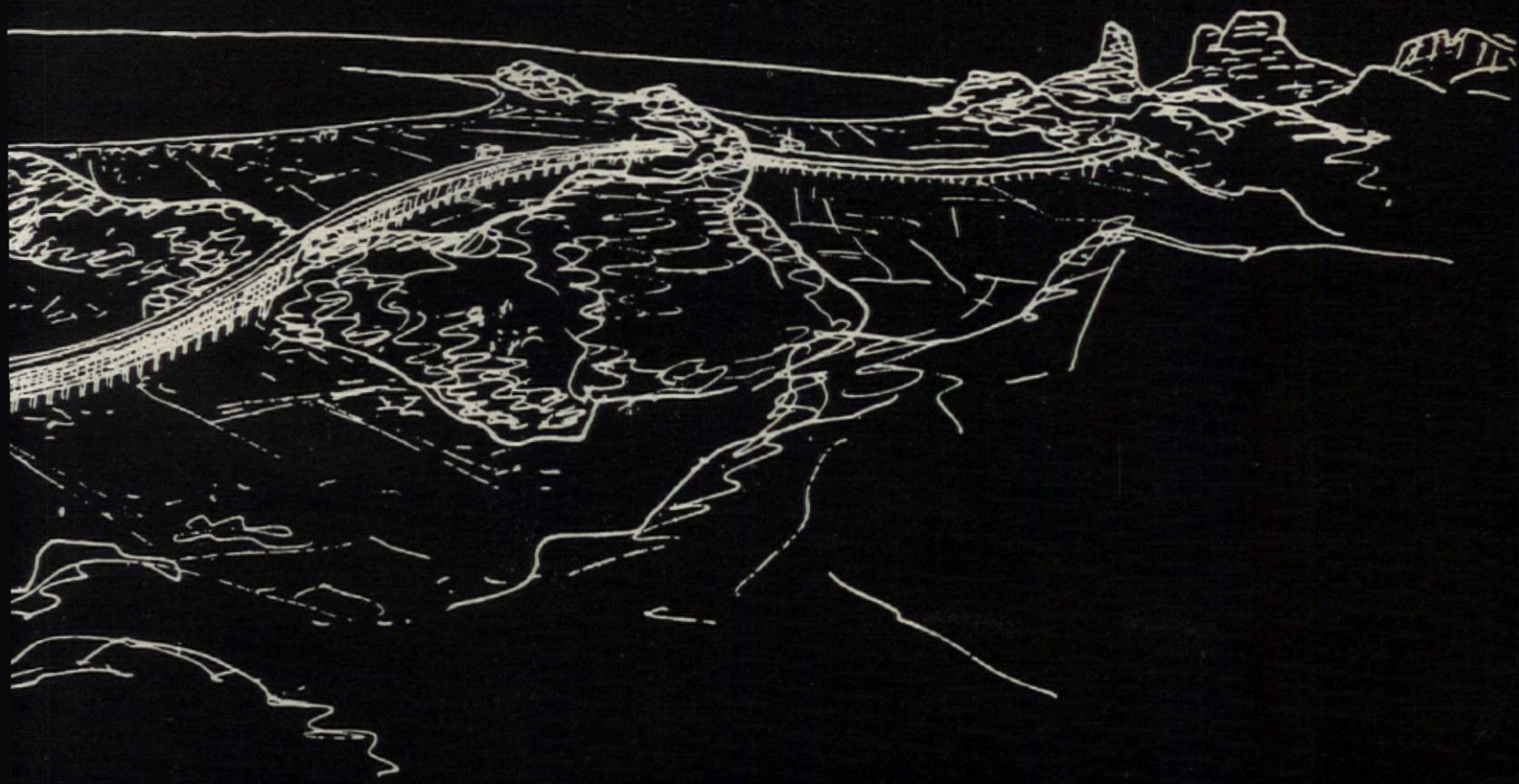
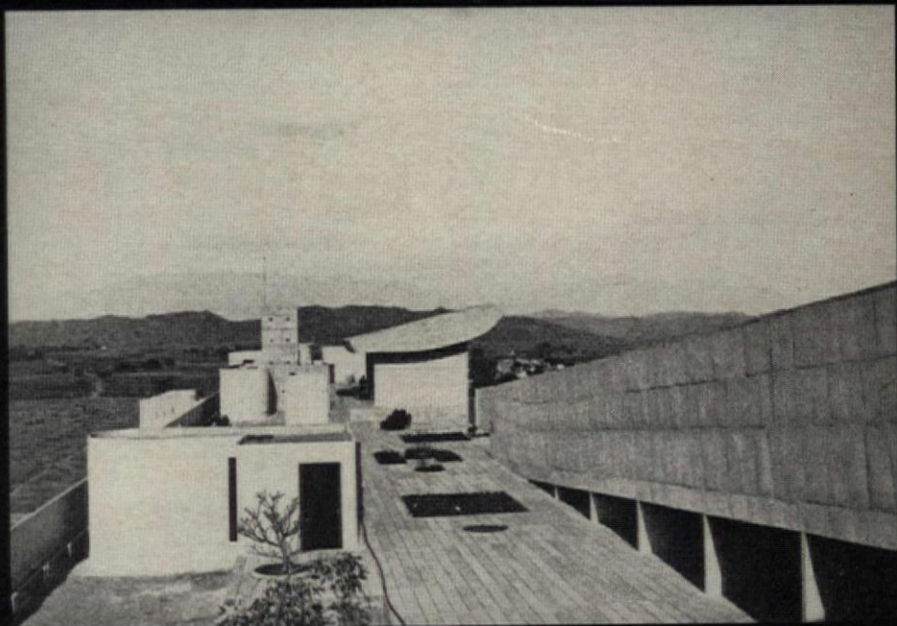
“There can be no new architecture without new city planning... Today it is possible for the city of modern times, the happy city, the radiant city, to be born.”

Project for a “Contemporary City” of 3 million inhabitants (1922). All the basic city planning concepts later refined by Le Corbusier were present here: separation of pedestrians and automobiles; tall towers set into parks, plus low-rise garden apartments; all structures raised on stilts (or *pilotis*) to permit unhampered pedestrian circulation at ground level; and use of roof gardens for relaxation and play. Le Corbusier never built his “Contemporary City,” but he built many of its individual “components”; below, from left to right: Ministry for Light Industry, Moscow (1928); Berlin Apartment Block (1958); Marseilles Block (1952); Apartment Block at Nantes (1955); Swiss Pavilion, University City, Paris (1932); Ministry of Education & Health, Rio (1936); Brazilian Pavilion, University City, Paris (1958). Some were designed in association with others. These and other completed buildings, plus hundreds of large and small projects, stem from a single, utterly consistent point of view, and a deep concern with the place of man in the Radiant City.



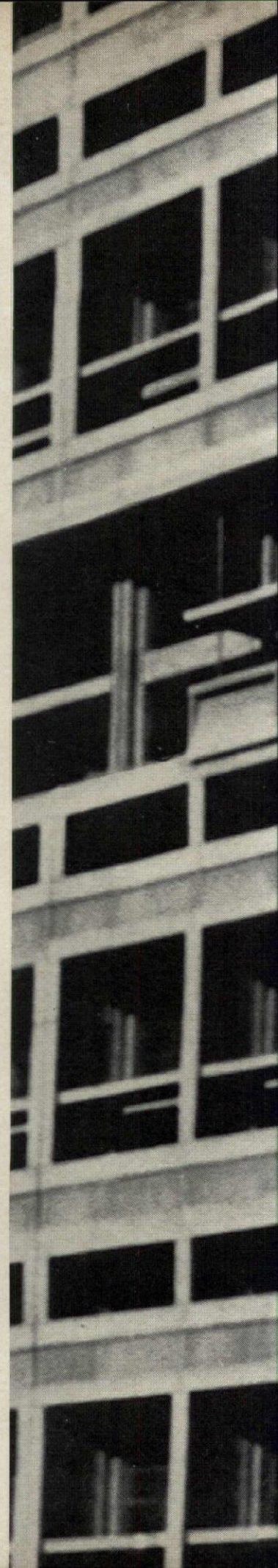
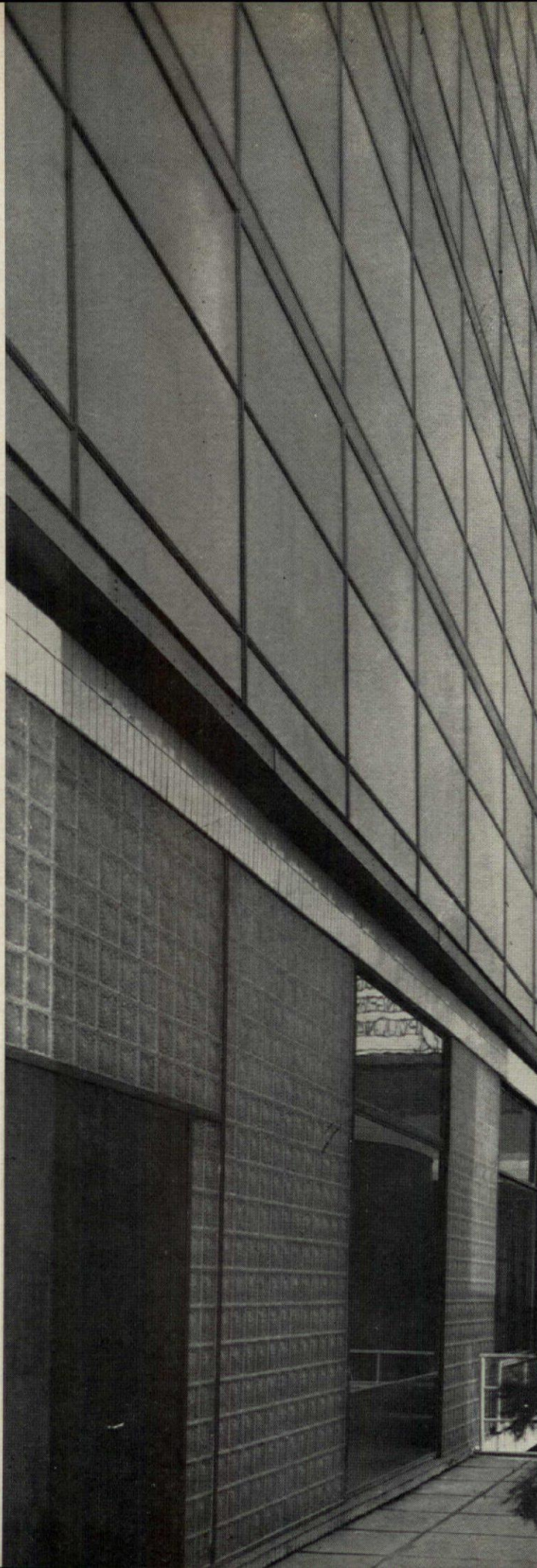
"The fate of the motor car must be decided. . . . Automobiles and pedestrians must be kept apart. . . . Raised motorways . . . leave the pedestrian master of the ground."

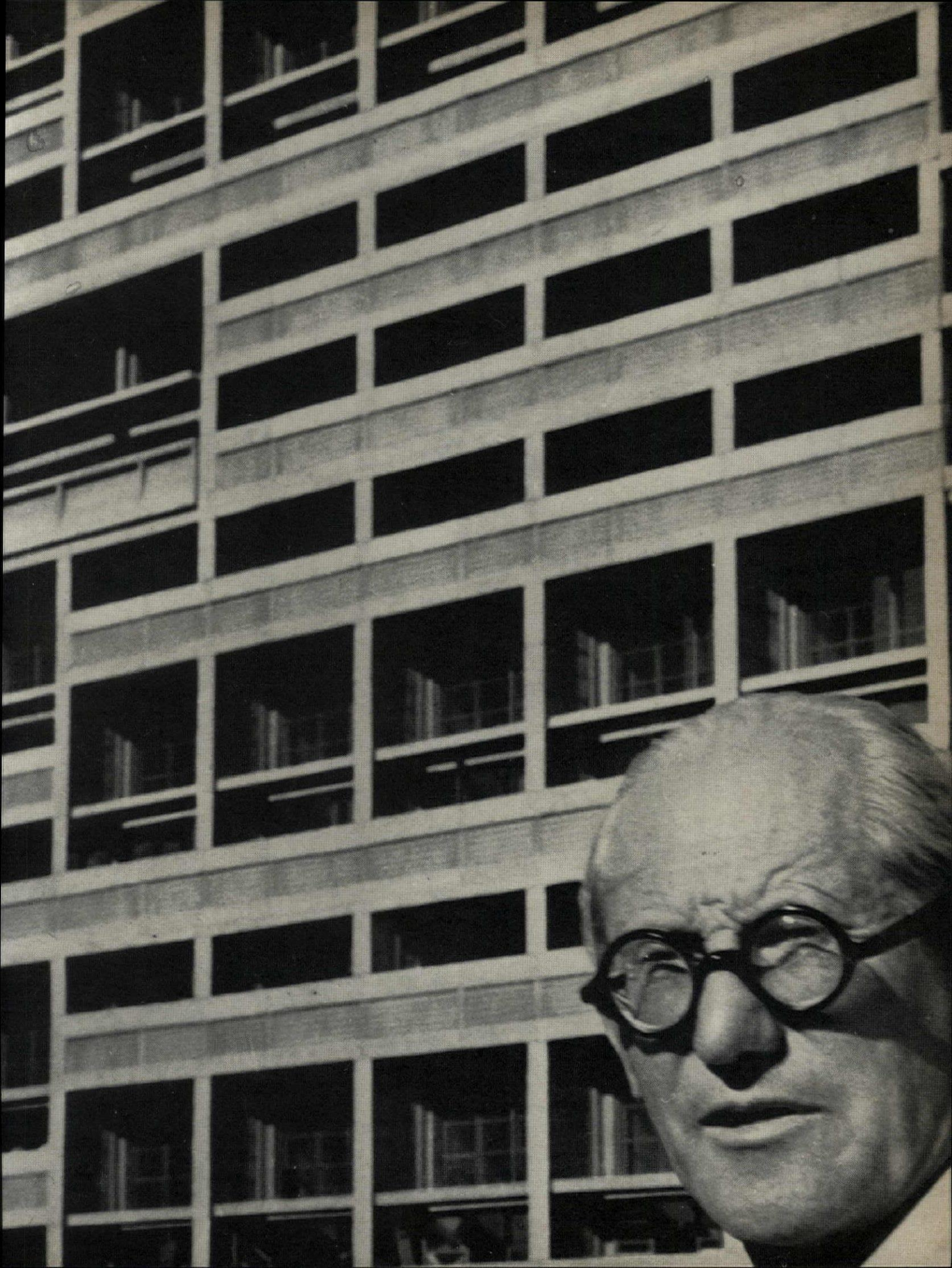
Project for Rio (1929), shown in drawing below, envisaged vast, continuous buildings on *pilotis* ("to leave the pedestrian master of the ground"); On their roofs, these continuous ribbon-structures would carry automobile expressways. In numerous completed buildings and projects, Le Corbusier utilized the roof as a street or a park or a community center or a combination of all these; below, from left to right: roof of Marseilles Block (1952); roof of Villa Savoye, Poissy (1930); roof of Mill-owners' Building, Ahmedabad (1954); roof garden for de Beistegui, Paris (1931); roof of 800 ft. long Secretariat, Chandigarh (1956).



"The sun is, first and foremost, the master. . . . Modern technique...has brought a glass facade, a landscape of sky and greenery. . . . The principal elements of town-planning are sun, space, trees. . . ."

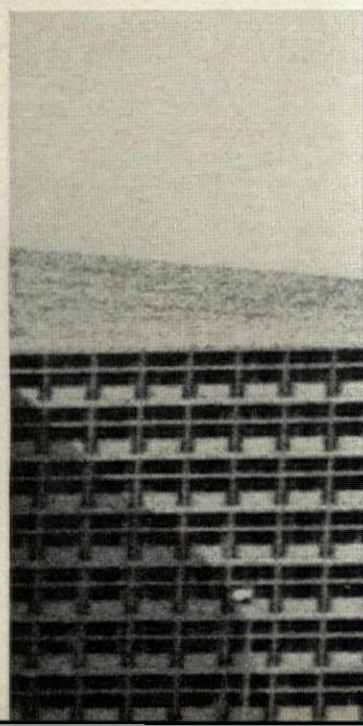
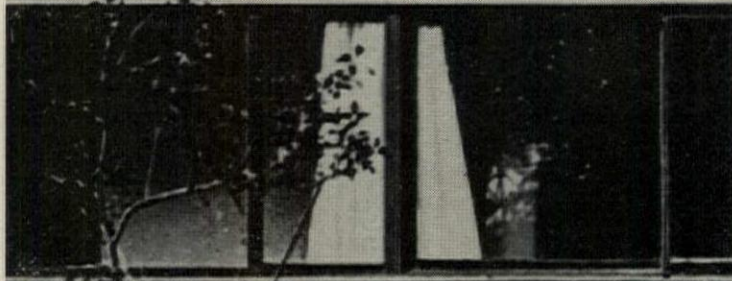
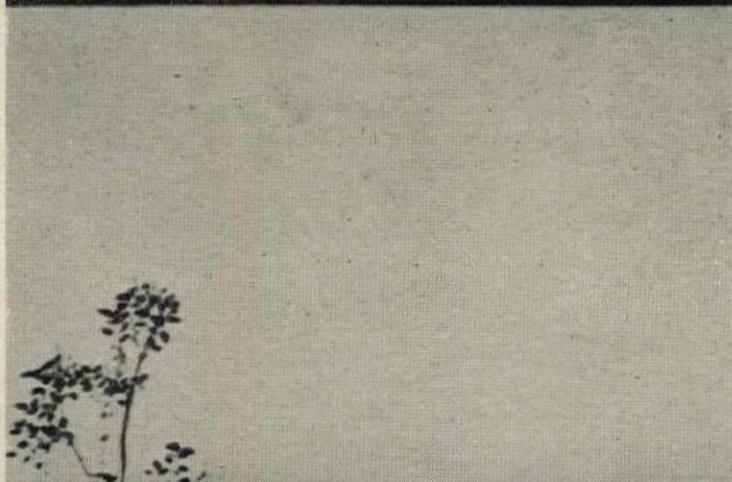
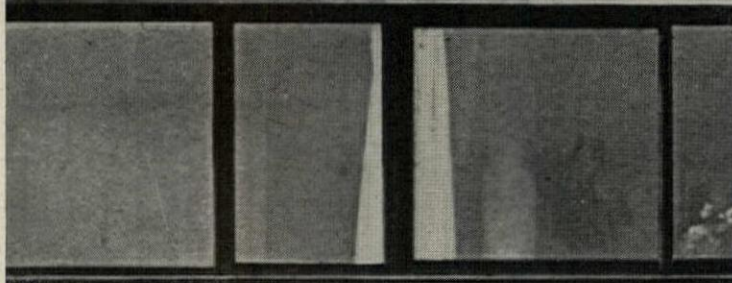
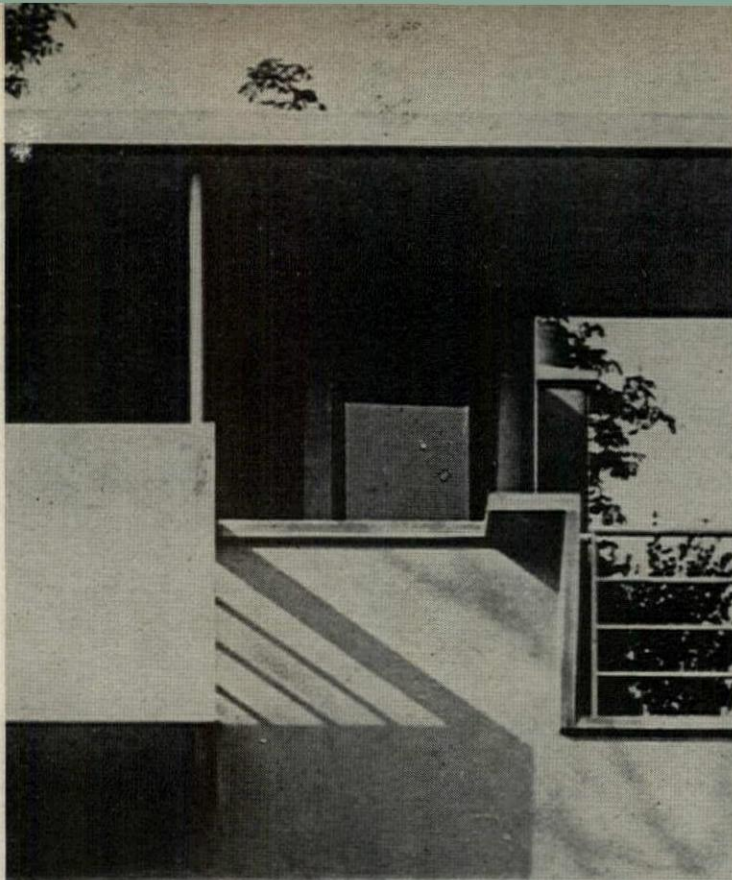
From the all-glass "curtain walls" of the 1920's, Le Corbusier went on to develop facades-in-depth to provide better sun protection. Throughout, he continued to treat the walls of his buildings as free facades, independent of the structural frame from which they were hung. Right: all-glass facade, Salvation Army Hostel, Paris (1932); and concrete facade of Marseilles Block (1952).

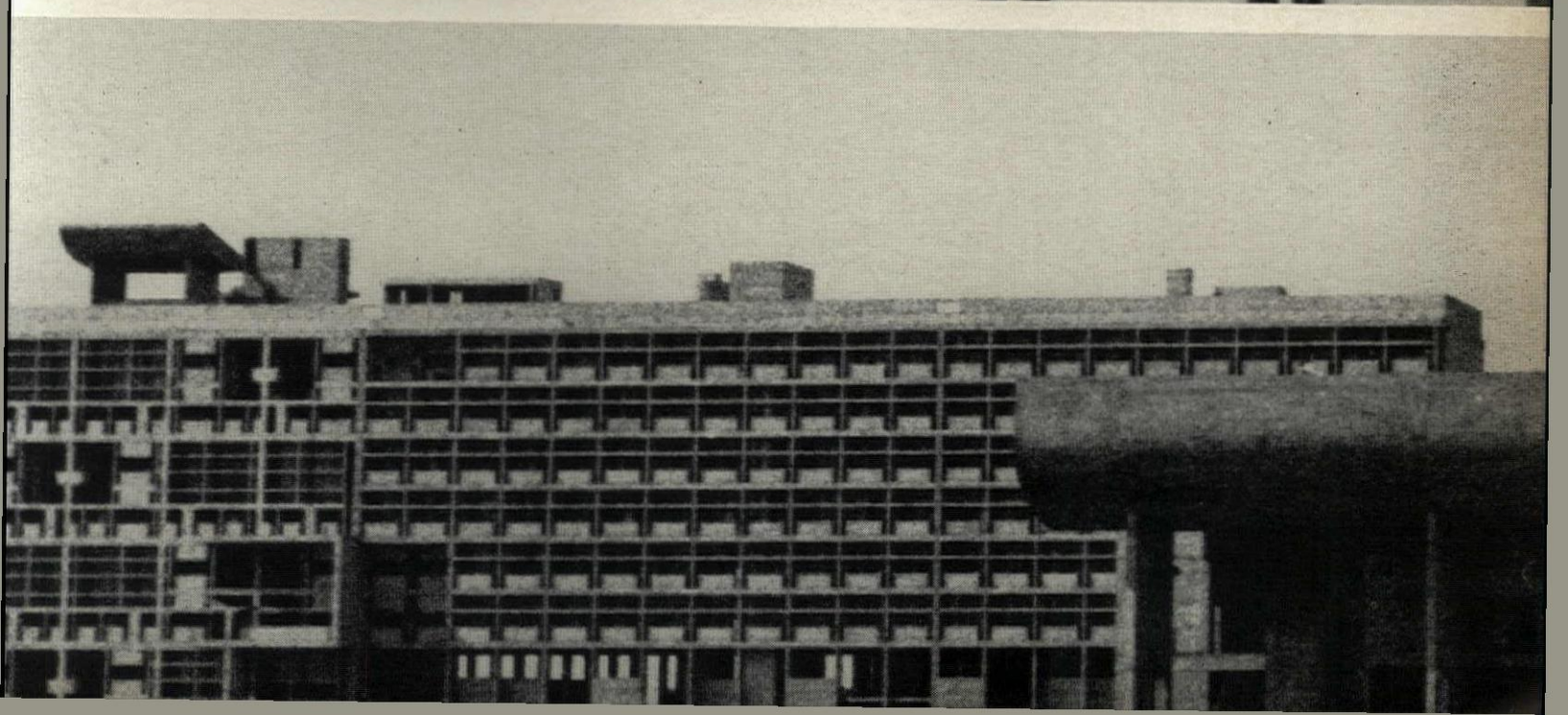


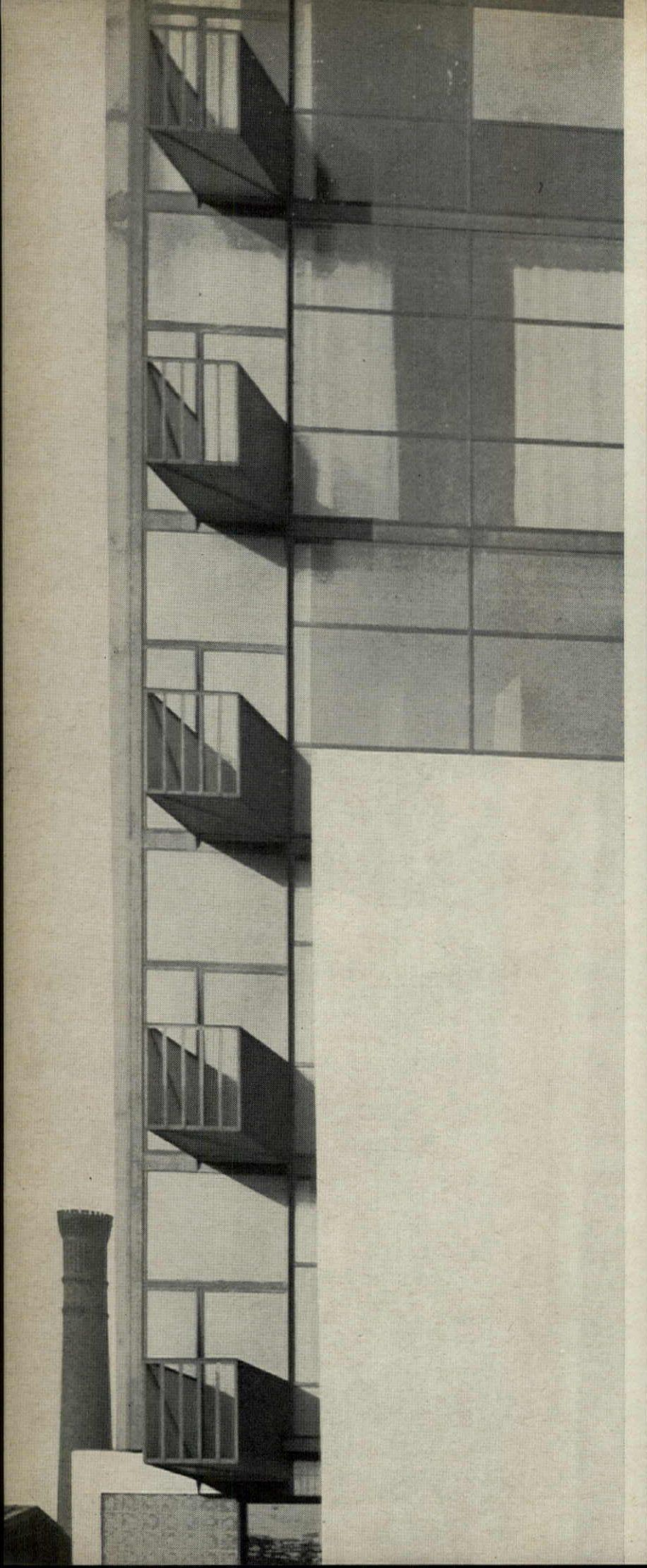


"The entire history of architecture is concerned, exclusively, with openings in walls. ...Because the facade is no longer a bearing wall...we can now shape it at will."

Facade-detail of the Cook House, Boulogne-sur-Seine (1926); and portions of the Secretariat, Chandigarh (1956), showing tower containing spiral ramp and typical office-balconies above, and main facade, below, with larger-scale patterns marking the more important ministerial offices within.

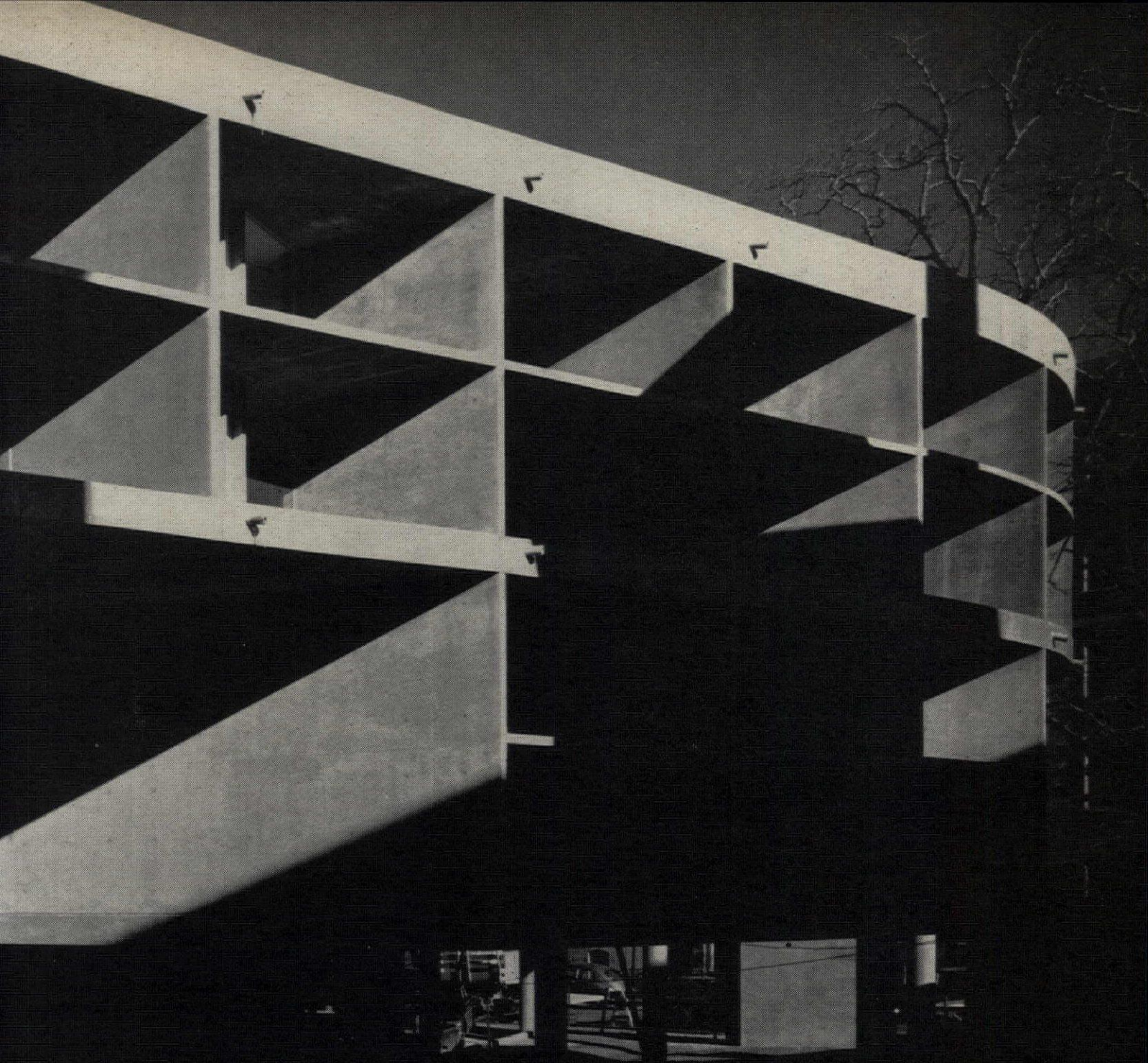






**"Our eyes are made to see
forms in... light and shade."**

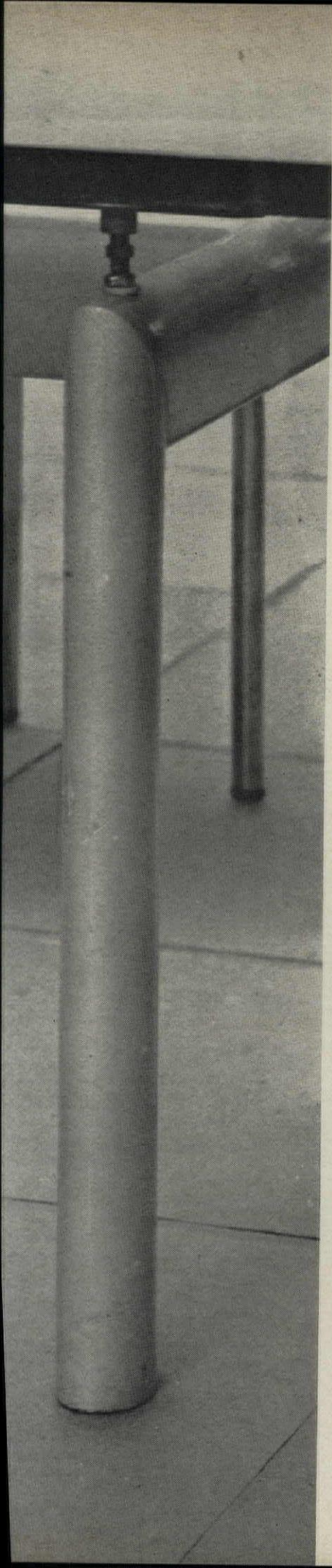
Detail of all-glass Salvation Army Hotel, Paris (1932); and coffered exterior of Visual Arts Center, Harvard (1963).

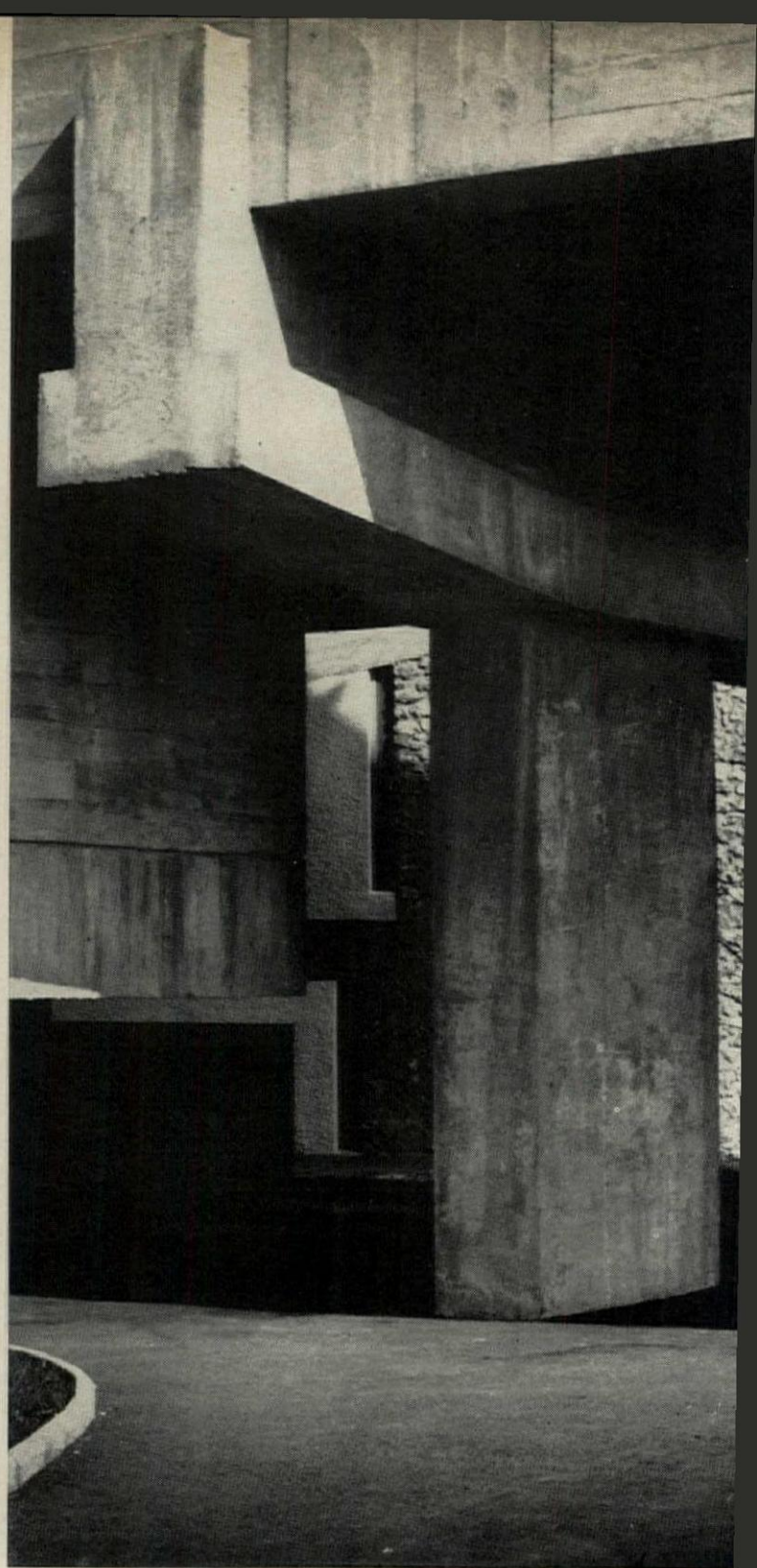


**"As we raise our buildings
higher off the ground, we will
... rediscover the soil of the
city. Modern life needs it."**

*Pilotis of Swiss Pavilion, Paris (1932);
table legs of "tubes d'avion," typical
of furniture designed by Le Corbusier
and Charlotte Perriand (1928); and
pilotis at the Museum, Ahmedabad
(1956), seen next to the pool in the
central court of the building.*





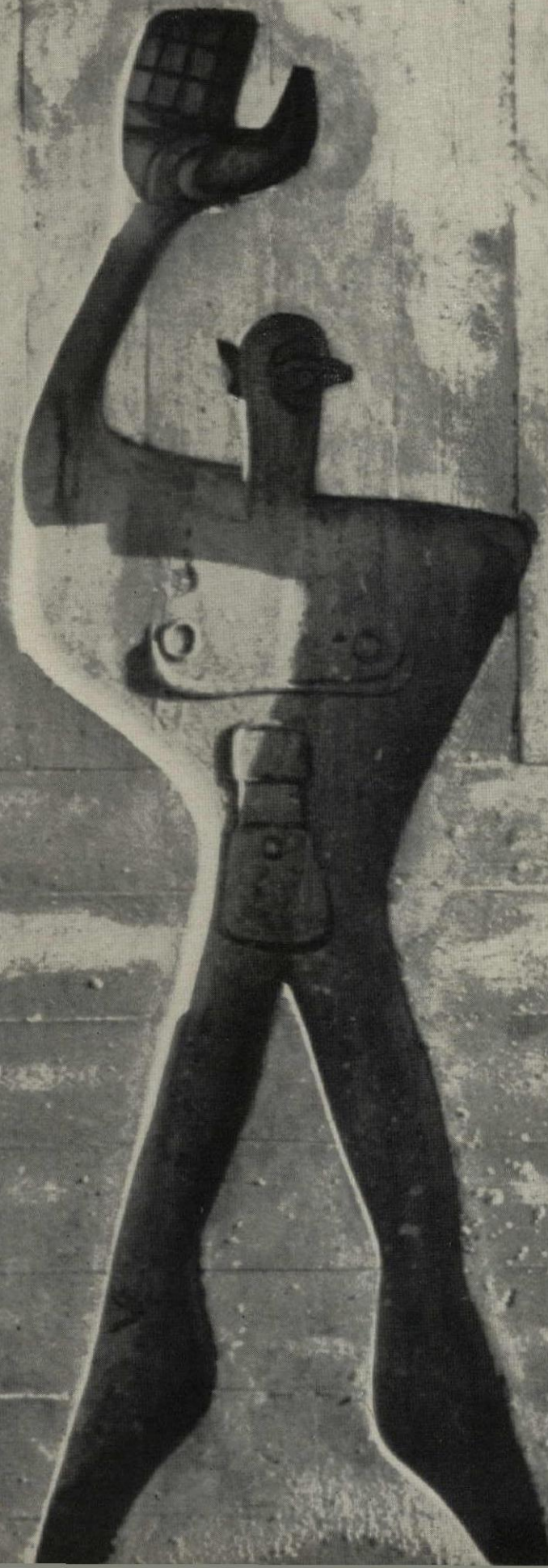


"The ground is left entirely free. . . . The city is thus set in the air. . . . The total surface of the city can be entirely freed."

Pilotis of Villa in Carthage (1928); massive supporting columns of Brazilian Pavilion, Paris (1958); and slab-like columns supporting the Apartment Block at Nantes (1955).

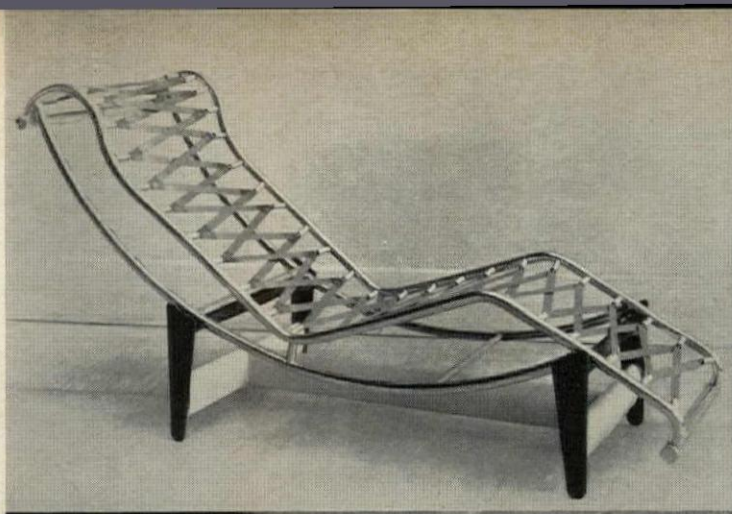






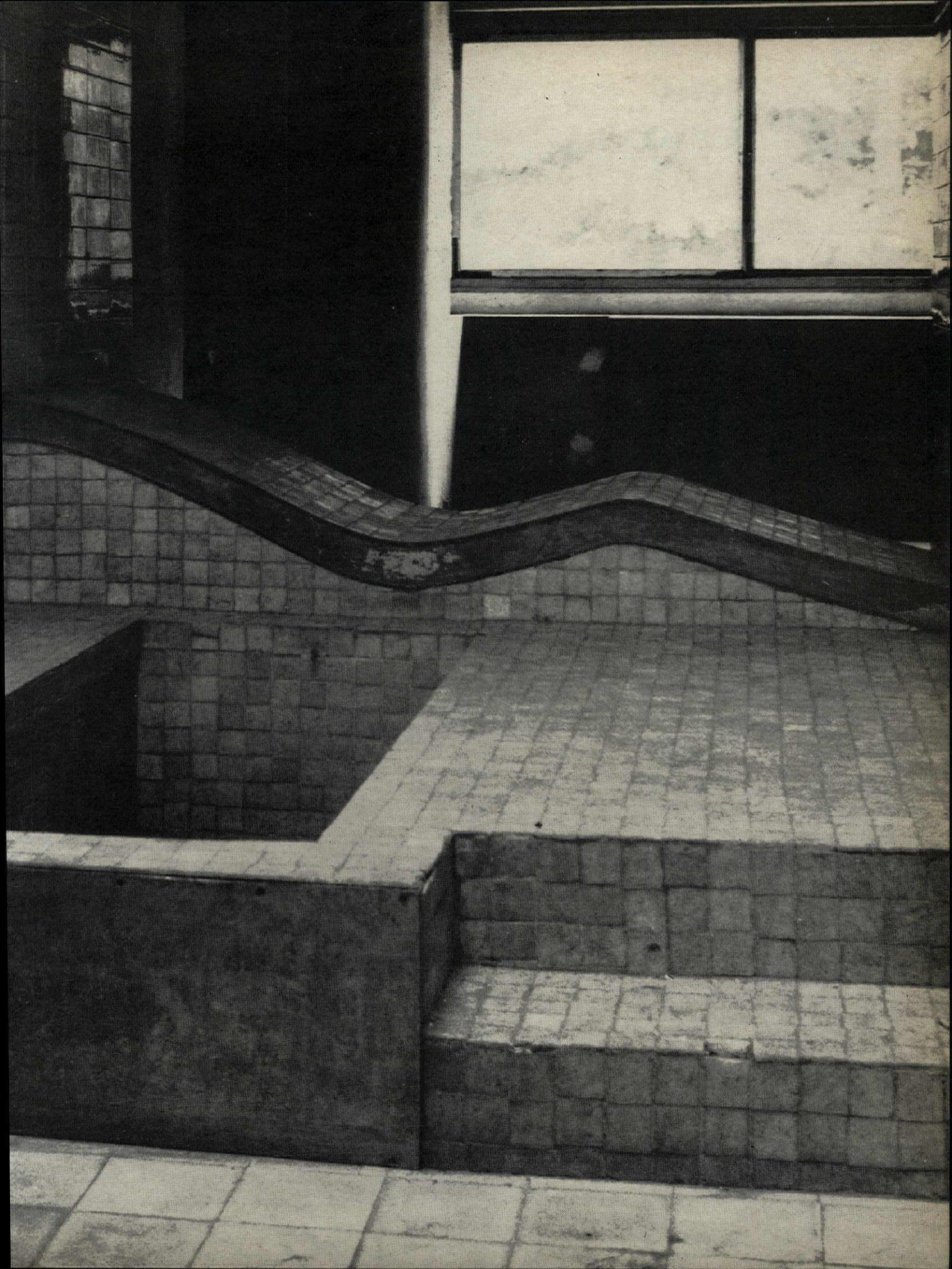
"I am a visual man, a man working with eyes and hands, animated by plastic endeavor. All this makes true architecture...."

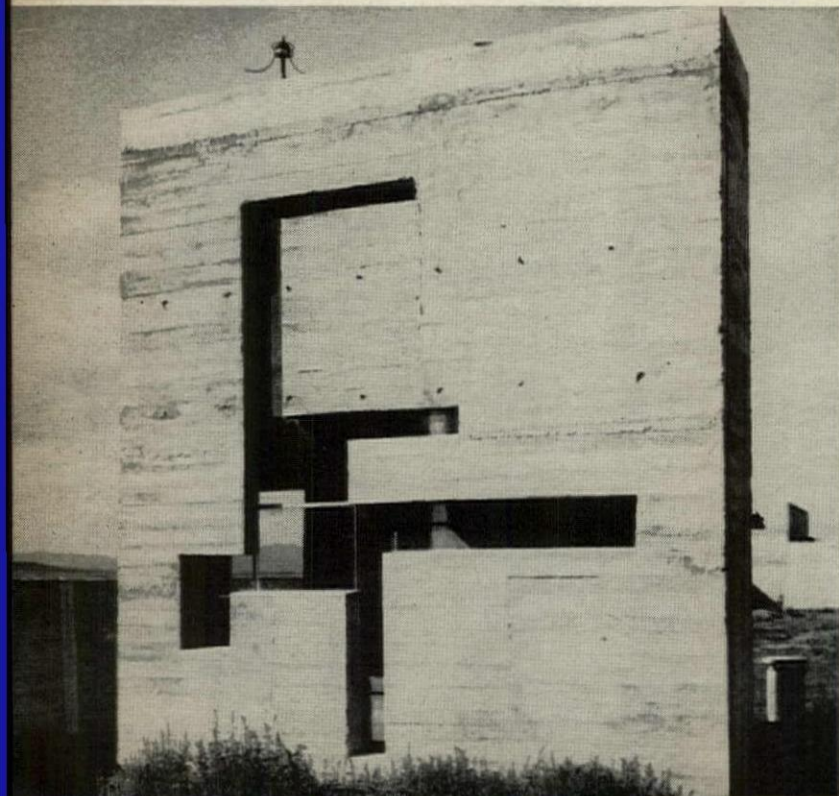
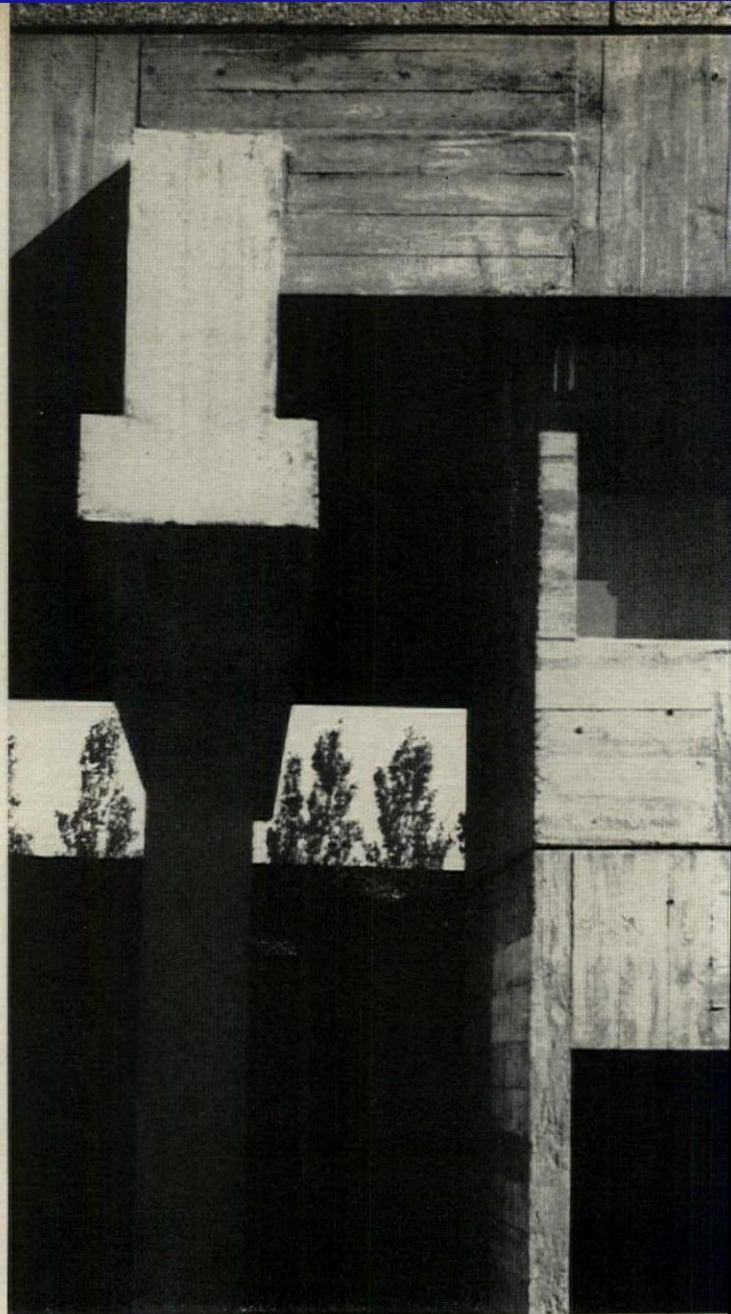
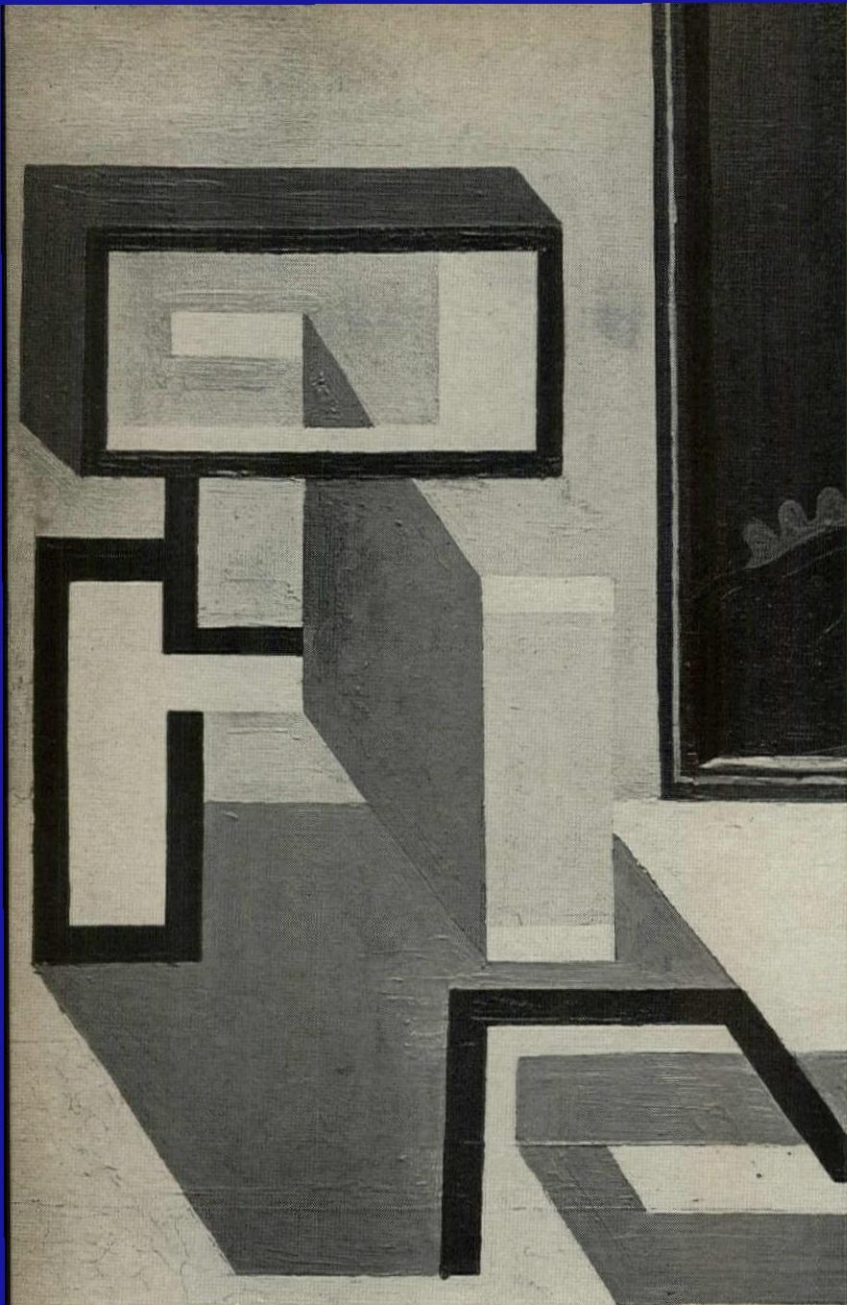
Le Corbusier at the Apartment Block, Nantes (1955); and the imprint of a man's figure, hand upraised, on the wall of the Apartments in Berlin (1958).



“Beginning in 1928, I threw open a window on the human figure.”

Frame of form-fitting reclining chair by Le Corbusier and Charlotte Perriand (1928); and bathroom with form-fitting slab in the Villa Savoye, Poissy (1930).





"To draw oneself, to trace the lines, handle the volumes, organize the surface...all this means first to look, and then to observe and finally perhaps to discover...and it is then that inspiration may come."

Above: detail of painting by Le Corbusier (1930), and detail of Brazilian Pavilion, Paris (1958). Left: concrete wall on roof garden of the Monastery of La Tourette, near Lyons (1957). Opposite: Le Corbusier at work on a painted sand-and-plaster sculpture at the house of Costantino Nivola, Easthampton, Long Island (1950)

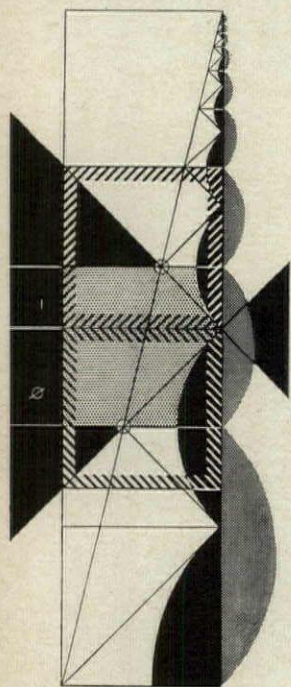


1945: "In the whole world people must build, fabricate and pre-fabricate; products will travel from province to province, from country to country, from continent to continent. There must be found a common measure!

"Various measures are used at present . . . [so] a unified measure-scale had to be found originating from [the proportions of] the human body: a mathematical expression . . . which would give endless and harmonious combinations. . . .

"Nature offers us mathematical relations of an extreme richness in all things growing. . . .

"Questioned about the 'Modulor' scale (developed by me),



Professor Einstein declared: 'It is a language of proportions which makes the evil difficult and the good easy.'

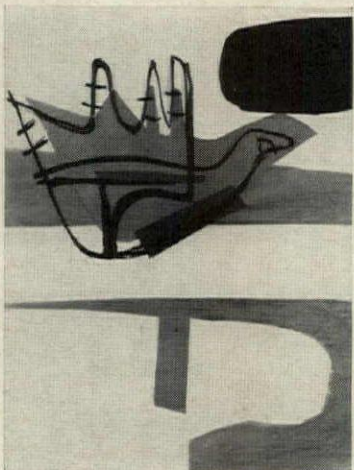
1923: "In every province of industry, new problems have arisen and have been met by the creation of a body of tools capable of dealing with them. We do not appreciate sufficiently the deep chasm between our own epoch and earlier periods; it is admitted that this age has effected a great transformation, but the really useful thing would be to draw up a parallel table of its activities—intellectual, social, economic and industrial—not only in relation to the preceding period at the beginning of the nine-

teenth century, but to the history of civilizations in general. It would quickly be seen that the tools in the past were always *in man's hands*; today they have been entirely and formidably re-fashioned and for the time being are out of our grasp . . .

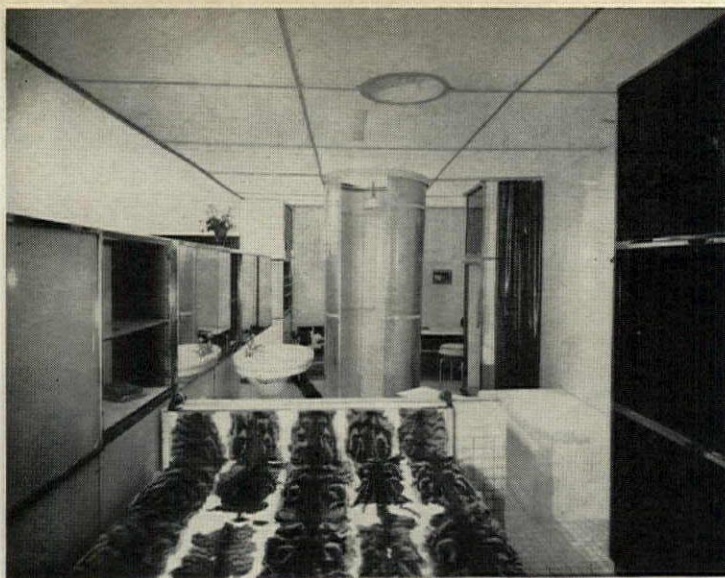
"This is . . . above all a moral crisis. . . . The human animal must learn to use his tools."



1956: "The Open-Hand to receive and to give at the moment when the modern world is bursting into infinite, unlimited richness, intellectual and material."



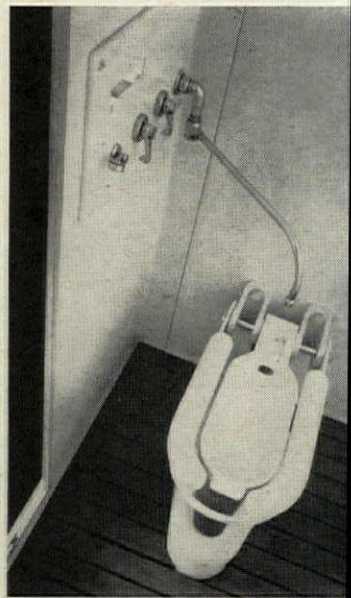
1929: "A new term has replaced the old word *furniture*, which stood for fossilizing traditions and limited utilization. That new term is *equipment*, which implies the logical classification of the various elements necessary to run a house that results from their practical analysis. Standardized fitted cupboards, built into the walls or suspended from them, are allocated to every point in the home where a daily function has to be performed—wardrobes for hanging suits and dresses; cupboards for underclothes, household linen, plate and glass; shelves for ornaments and shelves for books—have replaced all the

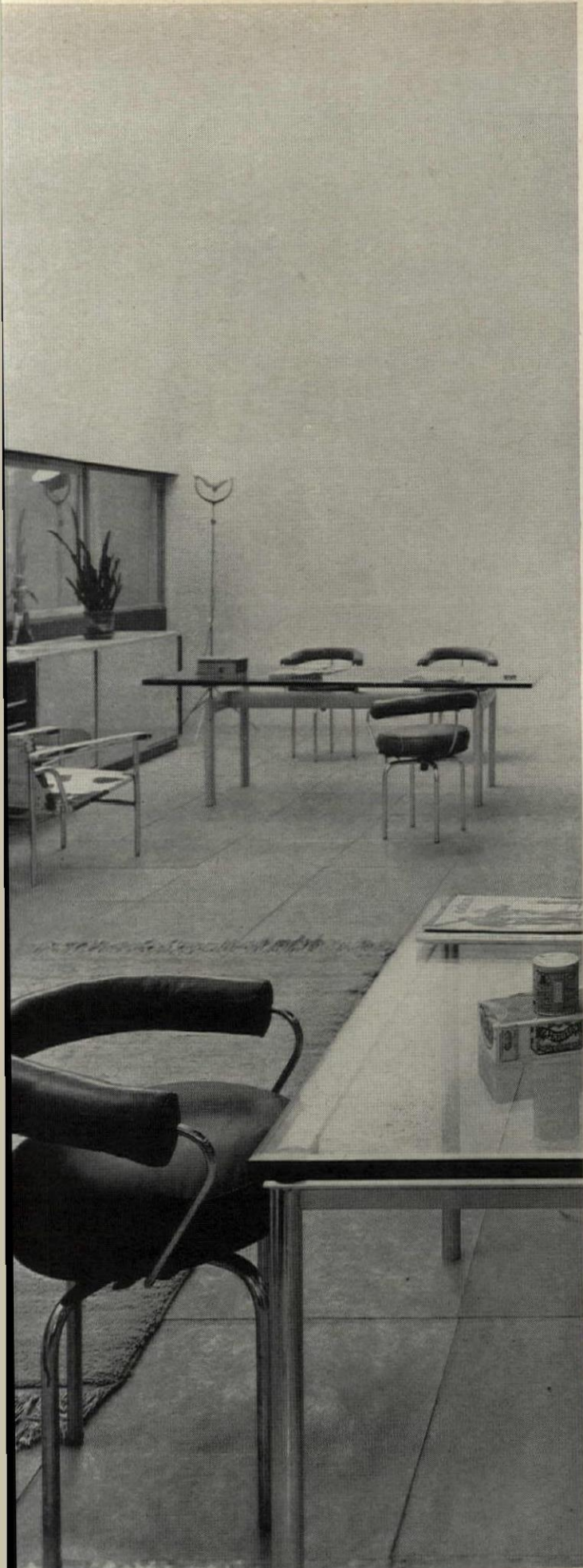


innumerable varieties of super-annuated furniture that were known by half-a-hundred different names. This new domestic equipment, which is no longer of wood but of metal, is made in the factories that used to manufacture office-furniture. Today it represents the entire 'furnishing' of a home, leaving a maximum of unencumbered space in every room, and only chairs and tables to fill it. The scientific study of chairs and tables has, in turn, led to entirely new conceptions of what their form should be: a form which is no longer decorative but purely functional."

Illustrations on these pages: Modulor scale developed by Le Corbusier over the past 25 years; his hands at work in his studio (Photo: Rene Burri-Magnum); Lithograph with motif of the "Open Hand" (about 1950); top & large photo, opposite—model apartment (1929) in the Salon des Artistes Decorateurs, Paris. A storage wall of modular, metal-and-glass cabinets separates living area from combination bedroom-and-bath, and from kitchen (above). All furniture designed in association with Charlotte Perriand (Photos: Jean Collas). At right—The Pavillon de L'Esprit Nouveau (1925), designed for the International Exposition of Decorative Arts, was a prototype for most of the apartment units later built at Marseilles and elsewhere (Photo: Courtesy Papadaki); compact prefabricated bathroom, designed in the 1930's and manufactured in France, which served as a shower and was also combination bidet-and-WC. An example of his numerous (and witty) excursions into industrial design (Photo: Kollar). Photos at far right: Le Corbusier at work in Long Island (1950), painting mural in Nivola House, and making sand sculpture on the beach (Photos: Nivola); and the great, pivoting entrance door to the Chandigarh Assembly Building (1964). Door is finished with a porcelain-enameled mural by Le Corbusier.

1920: "The specialized persons who make up the world of industry and business live therefore in this virile atmosphere where indubitably lovely works are created. They tell themselves that they are far removed from any aesthetic activity. They are wrong, for they are among the most active creators of contemporary aesthetics. . . . It is in general artistic production





that the style of an epoch is found and not, as is too often supposed, in certain productions of an ornamental kind."

1929: "There comes a time when the various creations of human genius can be perfectly understood. They are then arranged in groups, classified, and transferred to museums. That is the end of them; henceforth they are dead. A new trend of thought or a new invention supervenes which proceeds to invalidate them. The world cannot stand still."



1960: "Painting is a bitter struggle, terrifying, pitiless, unseen; a duel between the artist and himself. The struggle goes on inside, hidden on the surface. If the artist tells, he is betraying himself! . . ."

1956: "Thus is the harvest of the autumn of one's life—to be abused more than necessary, particularly by the 'Gentlemen of Art', and even by ever-fresh youth, here and there, who find such a course already too complicated."

"Evidently the problem is to cut through the complexities, to attain simplicity. To cut through the chaos of life, to pursue an inspiring dream: not one that remains young, but one that becomes young."

1960: "We learn to see how things are born. We see them develop, grow, change, blossom, flourish and die. . . . And the grain matures. The fundamental principle is 'from the inside out' (contrary to appearances). Everything in life is in essence biological. The biology of a plan or section is as necessary and obvious as that of a creature of nature. The introduction of the word 'biology' illuminates all researches in the field of building."

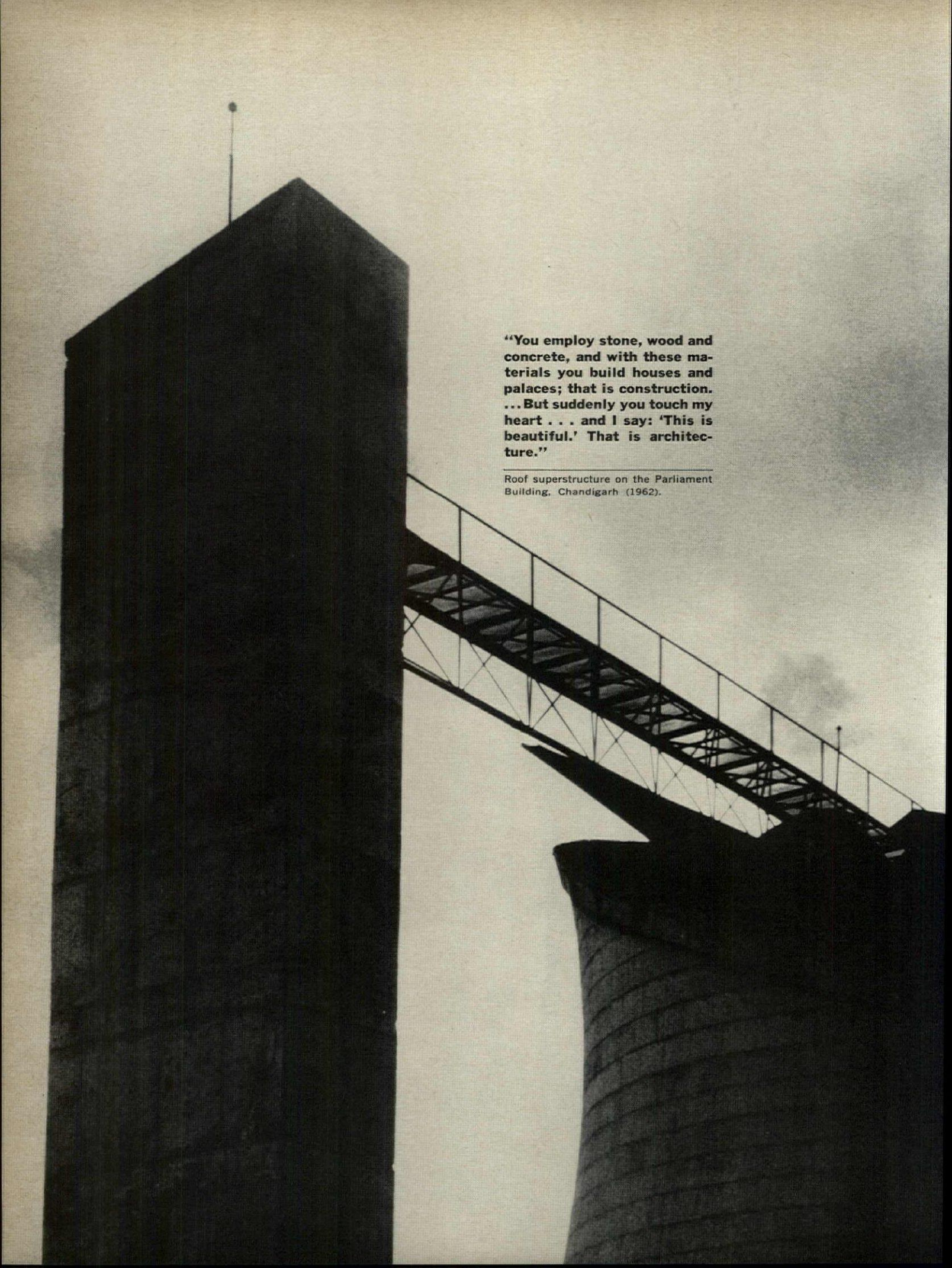
"Nothing is seen, admired or loved except what is so fine and beautiful that from the outside one penetrates into the very heart of the thing by study, research and exploration."

1936: "As an architect I may say that architecture is an event in itself. It can live entirely on itself. It has no need either of statuary or painting."



1960: "Truth does not lie in extremes. It flows between two banks, a tiny, trickling brook or mighty flooding river, it differs every day!"

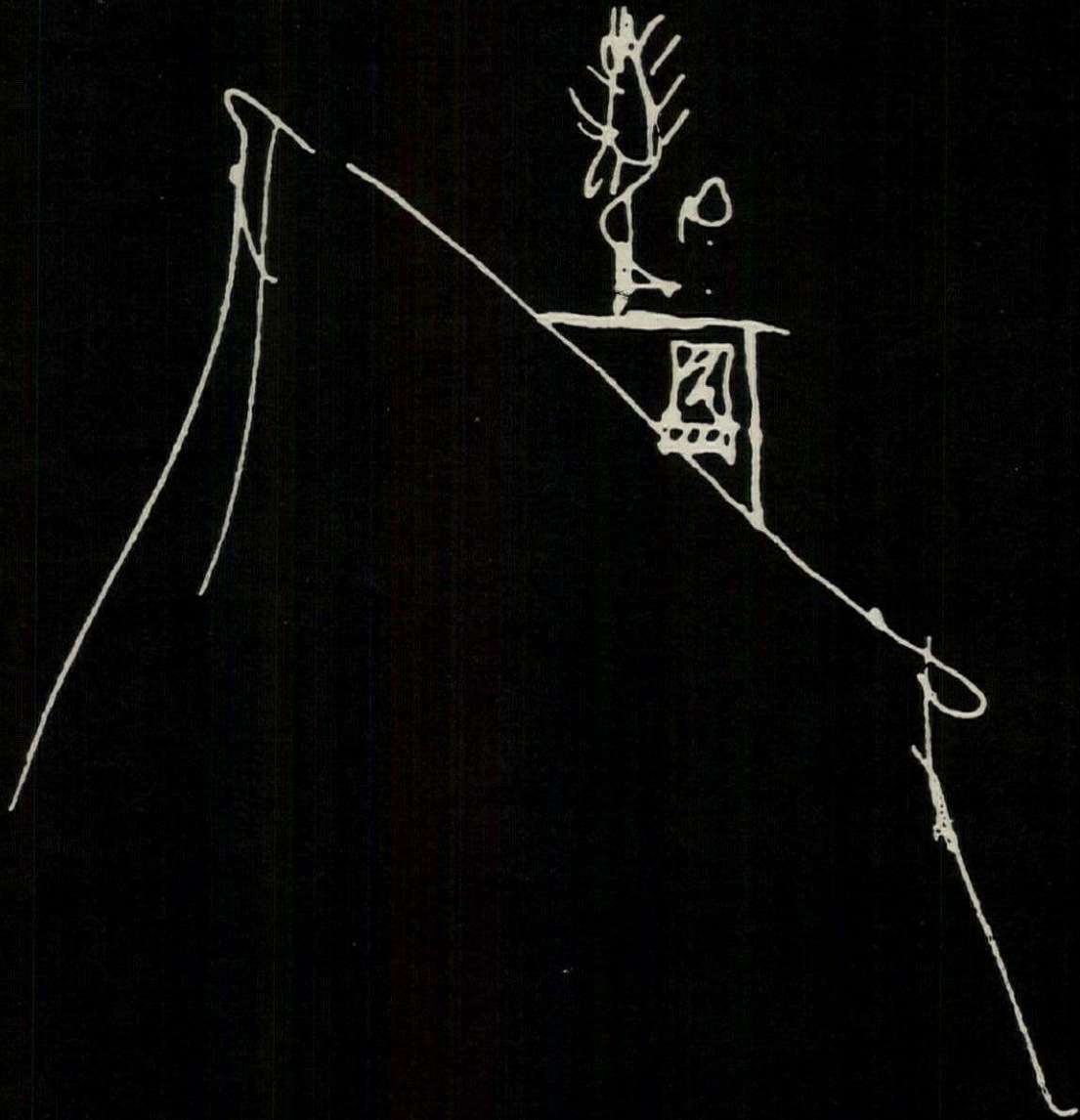




"You employ stone, wood and concrete, and with these materials you build houses and palaces; that is construction. . . . But suddenly you touch my heart . . . and I say: 'This is beautiful.' That is architecture."

Roof superstructure on the Parliament Building, Chandigarh (1962).

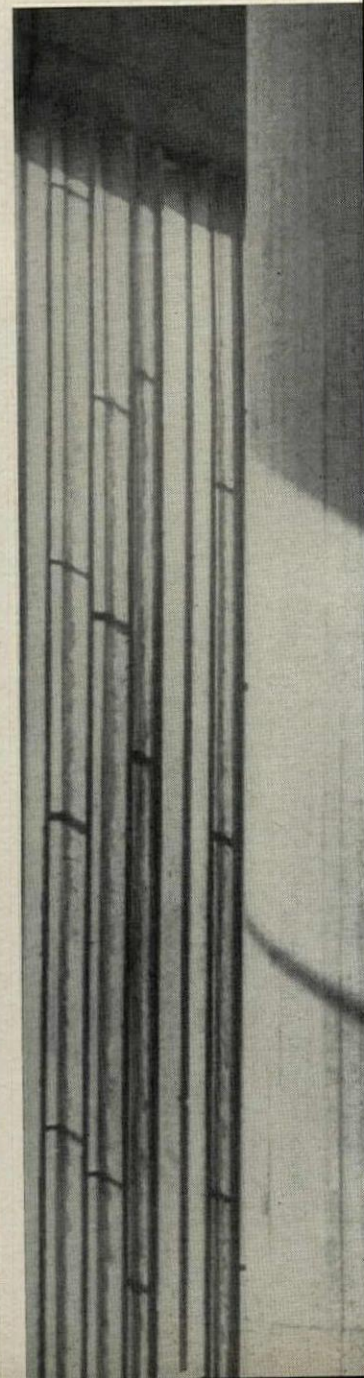
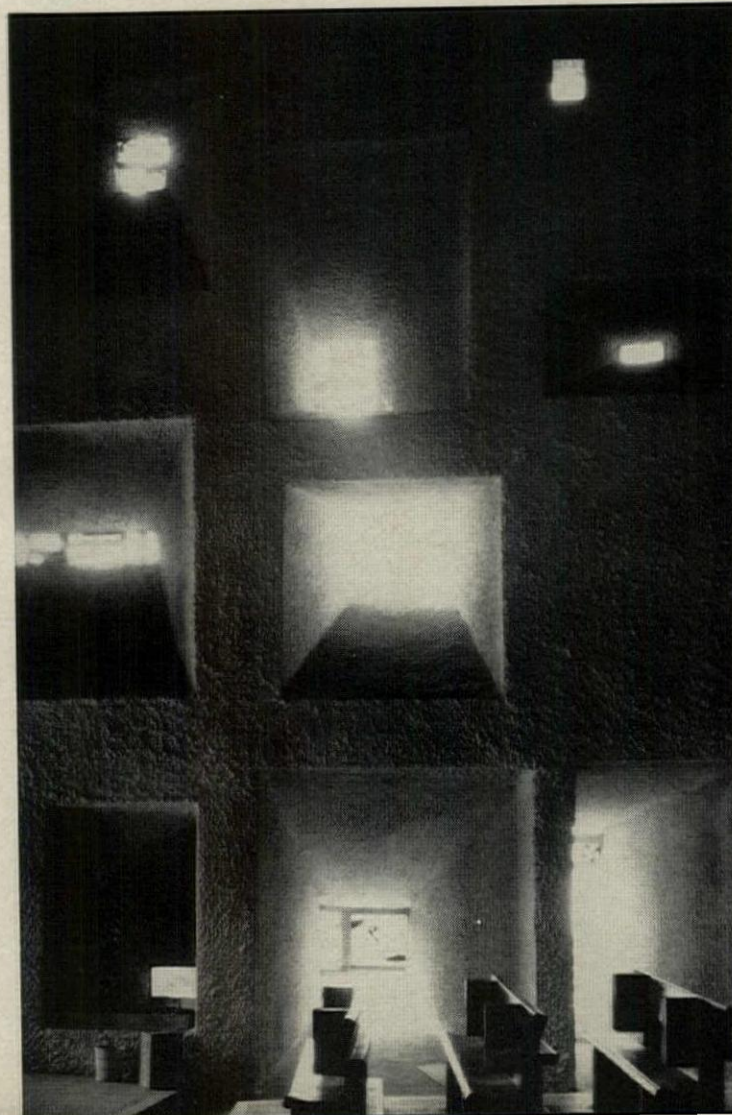
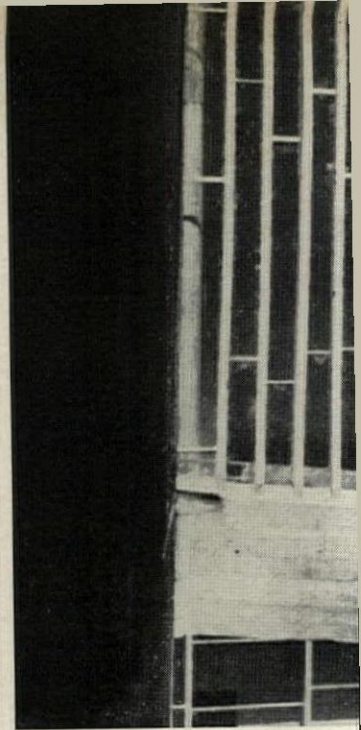




"Architecture is the knowing, correct, and magnificent play of masses brought together in light."

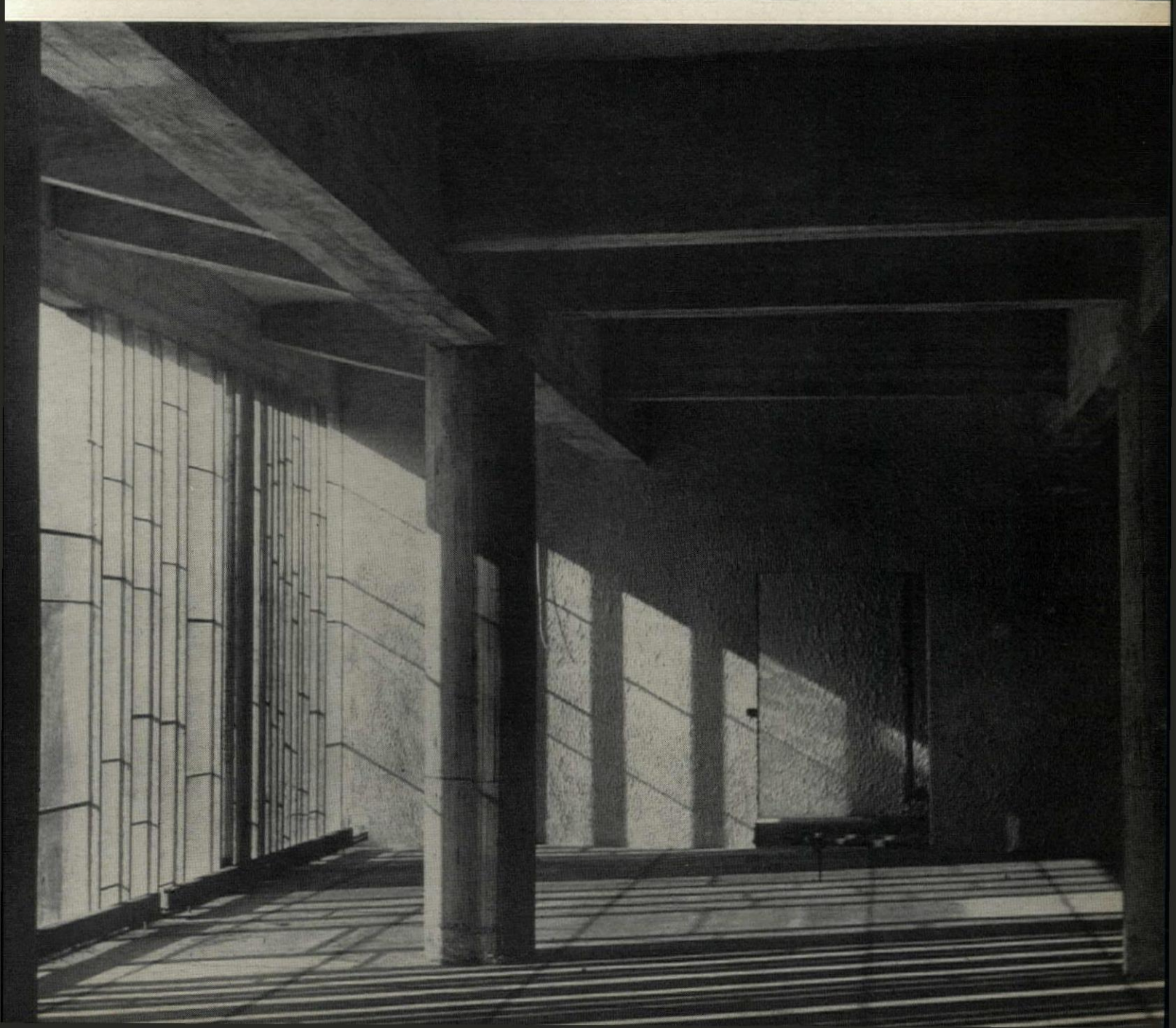
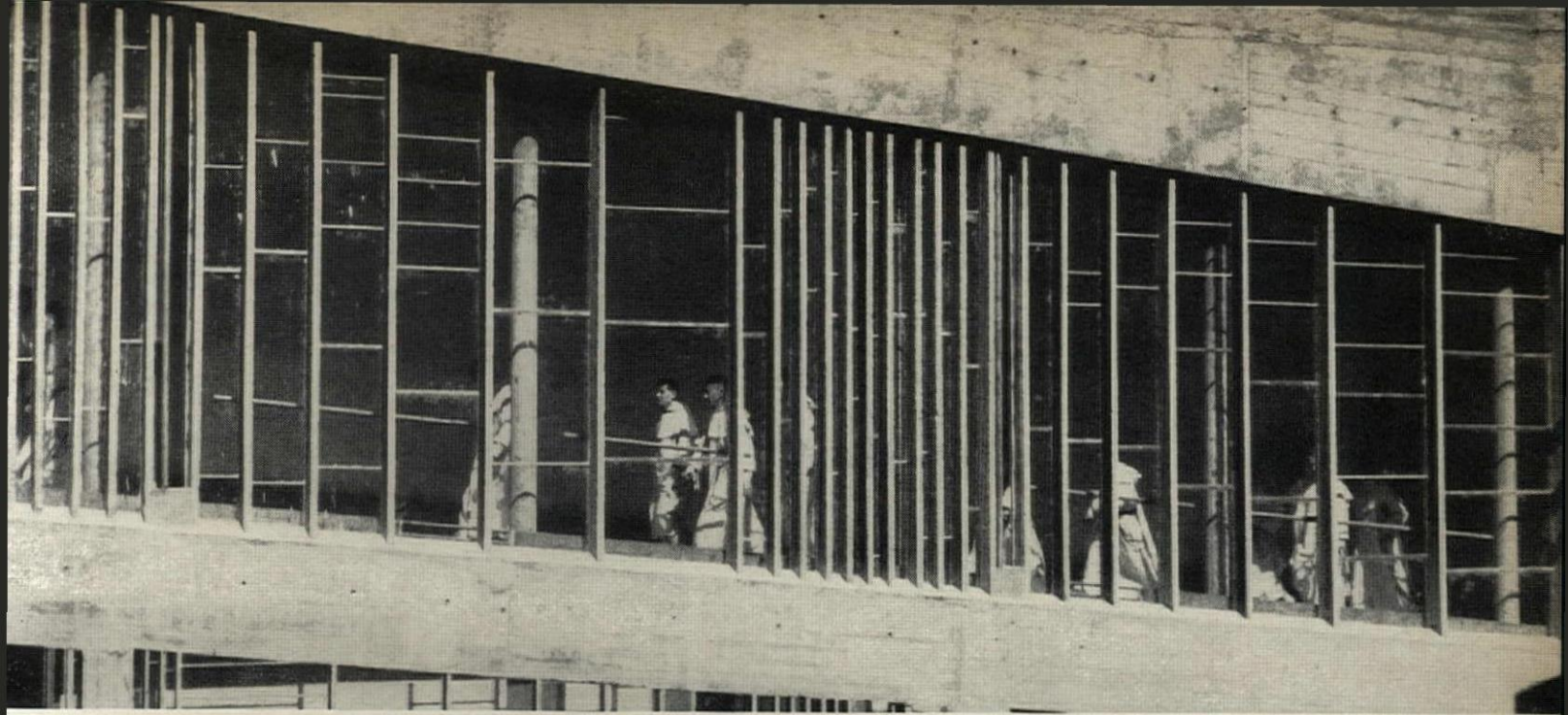
Drawing of hyperbolic skylight over the large chamber in the Parliament Building, Chandigarh; and interior of Parliament Building, showing multi-level space surrounding the two principal chambers (1962). This surrounding space is illuminated from above.





"The walls are in full brilliant light, or in half shade or in full shade. . . . Your symphony is made ready. . . . Have respect for walls. The Pompeian . . . was devoted to wall-spaces and loved light. . . . There are no other architectural elements internally: light, and its reflection in a great flood by the walls and the floor."

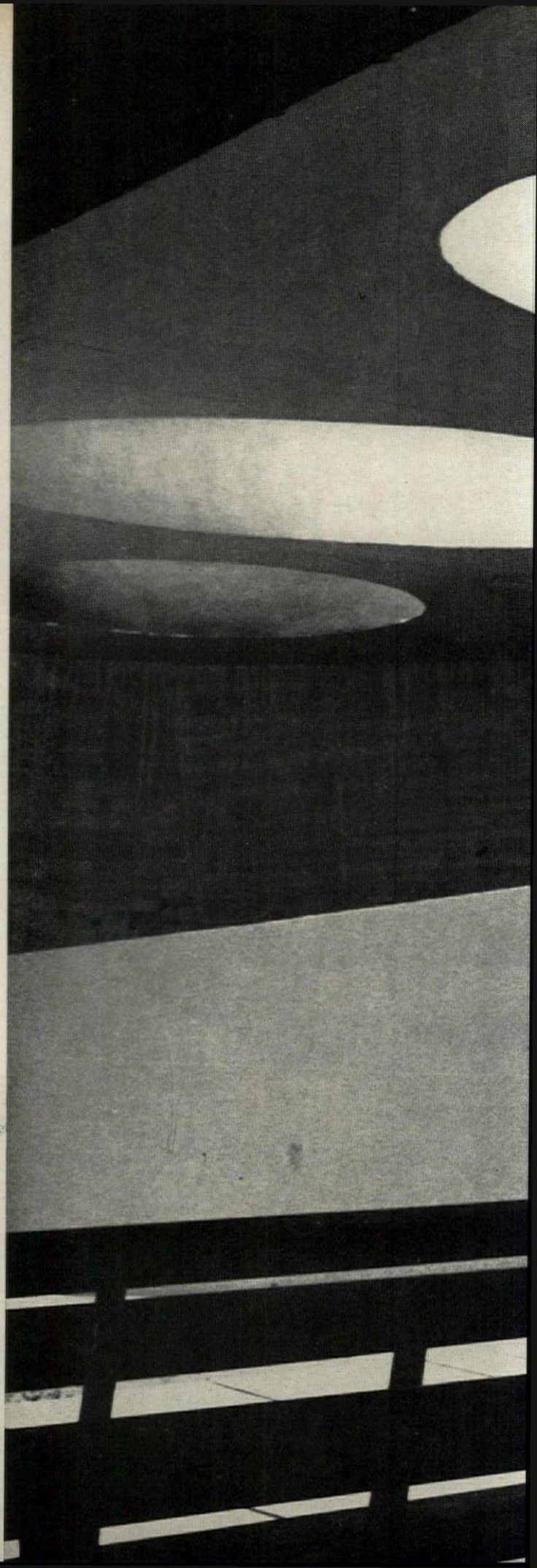
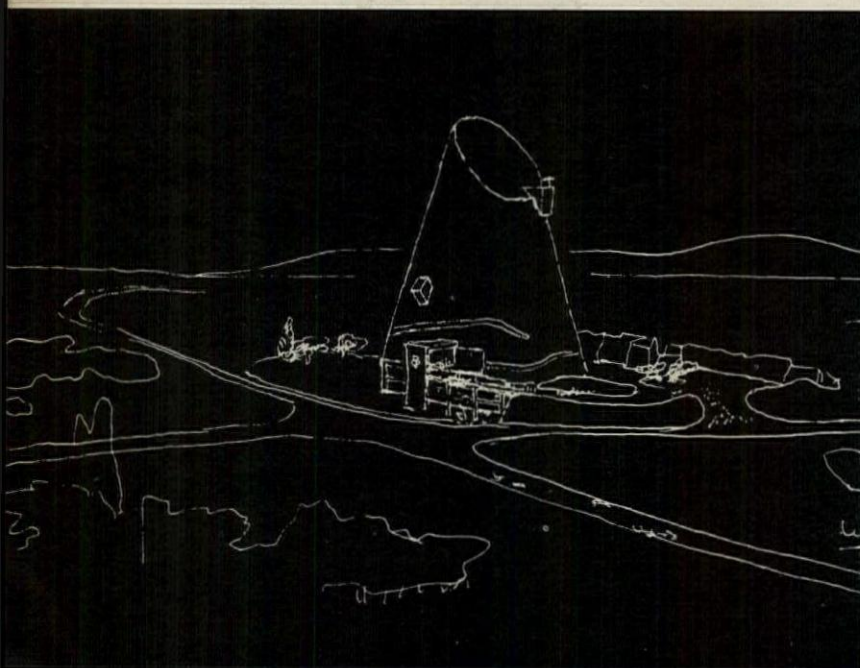
At right: exterior and interior of wall of the chapel at Ronchamp (1953); far right: exterior and interior of wall of the Monastery of La Tourette (1957).

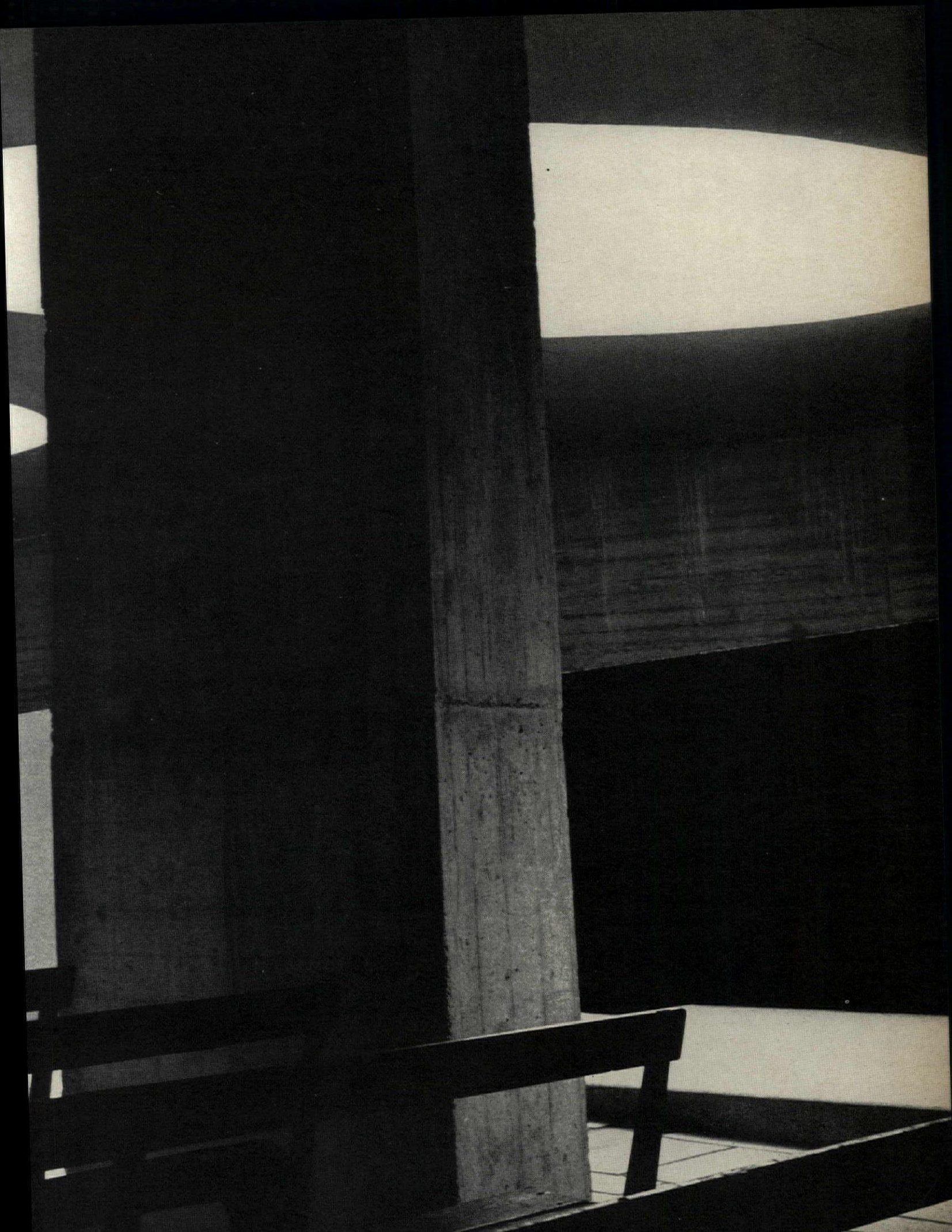


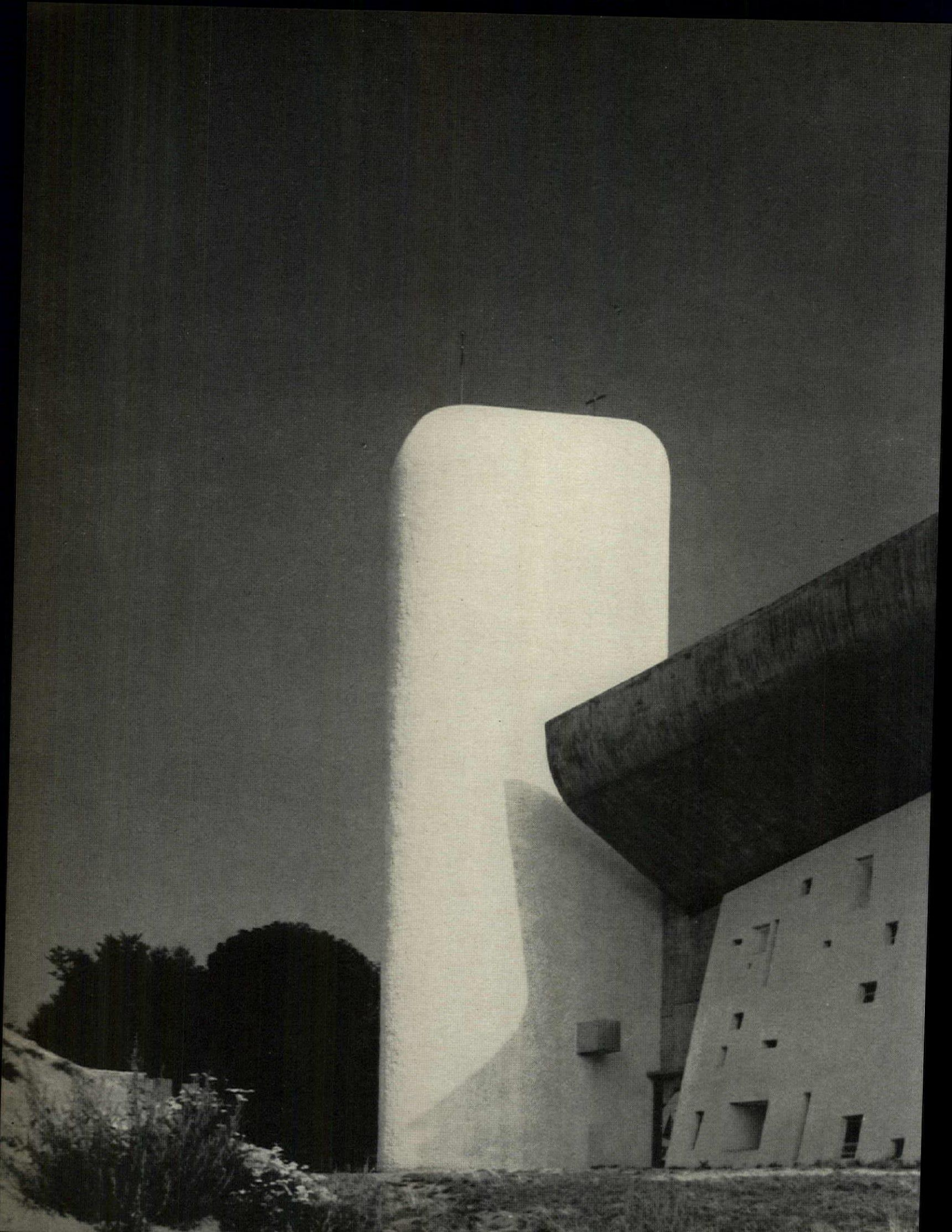



"Recognize, then, the primordial importance of the location of a window; watch the manner in which the light is received by the walls of the room. Here occurs, in reality, a great architectural challenge; here the decisive architectural impressions are born."

Above and right: skylights in the Monastery of La Tourette (1957); below: project for a church at Firminy, near Lyons, developed, roughly, between 1930 and 1963.



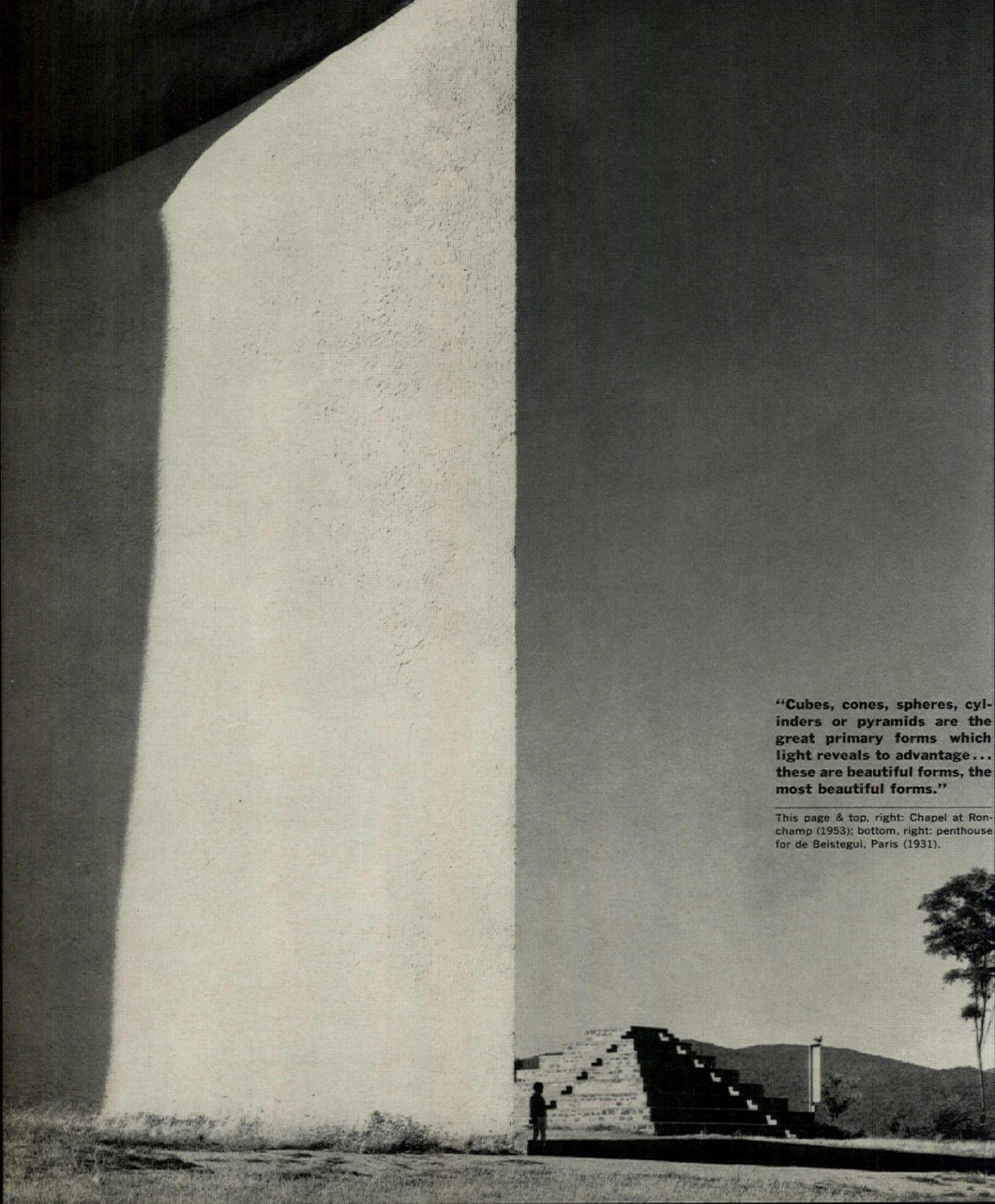






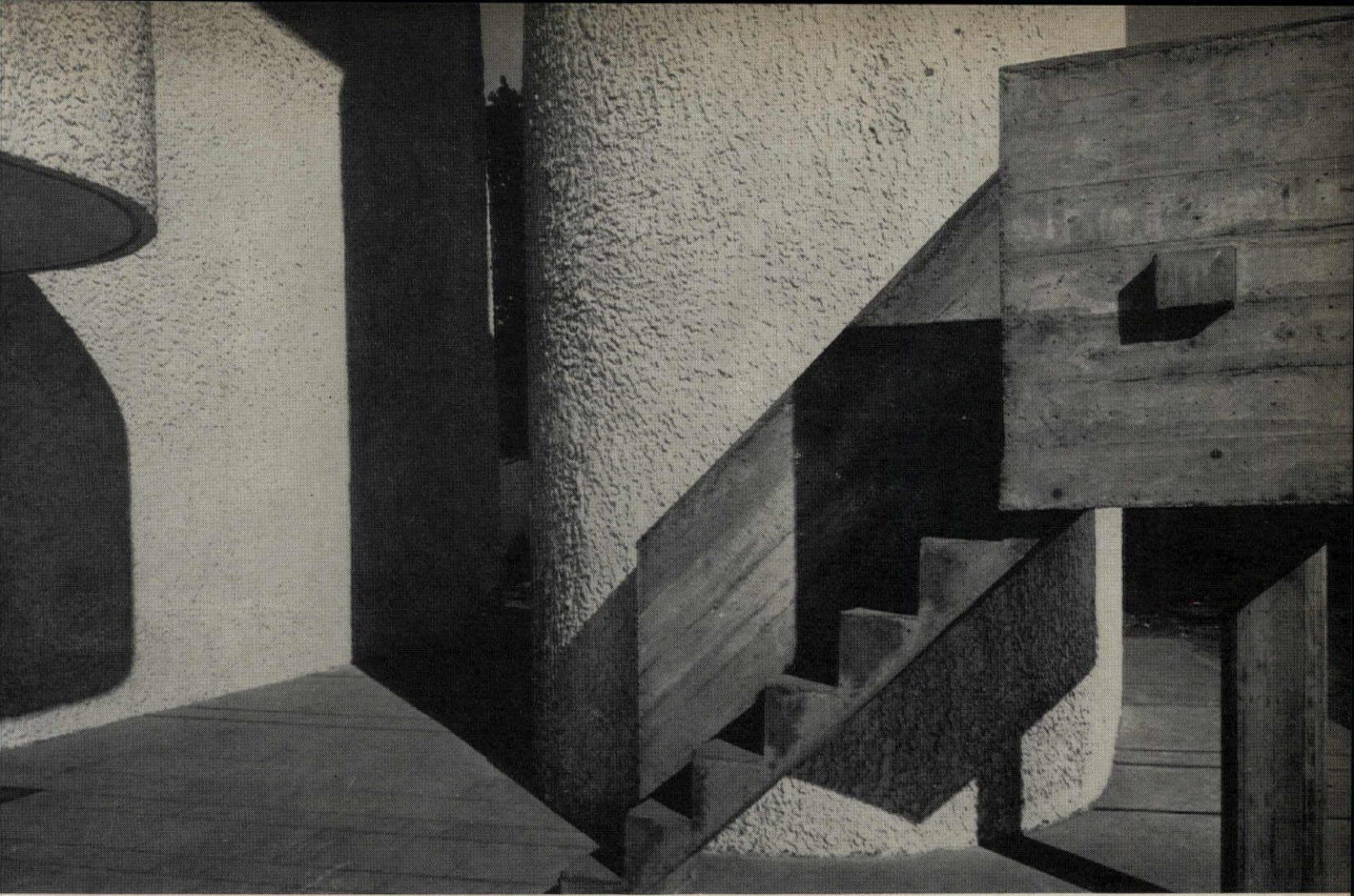
"I have felt myself become more a man of... the Mediterranean, queen of forms under the play of light; I am dominated by the imperatives of harmony, beauty, plasticity."

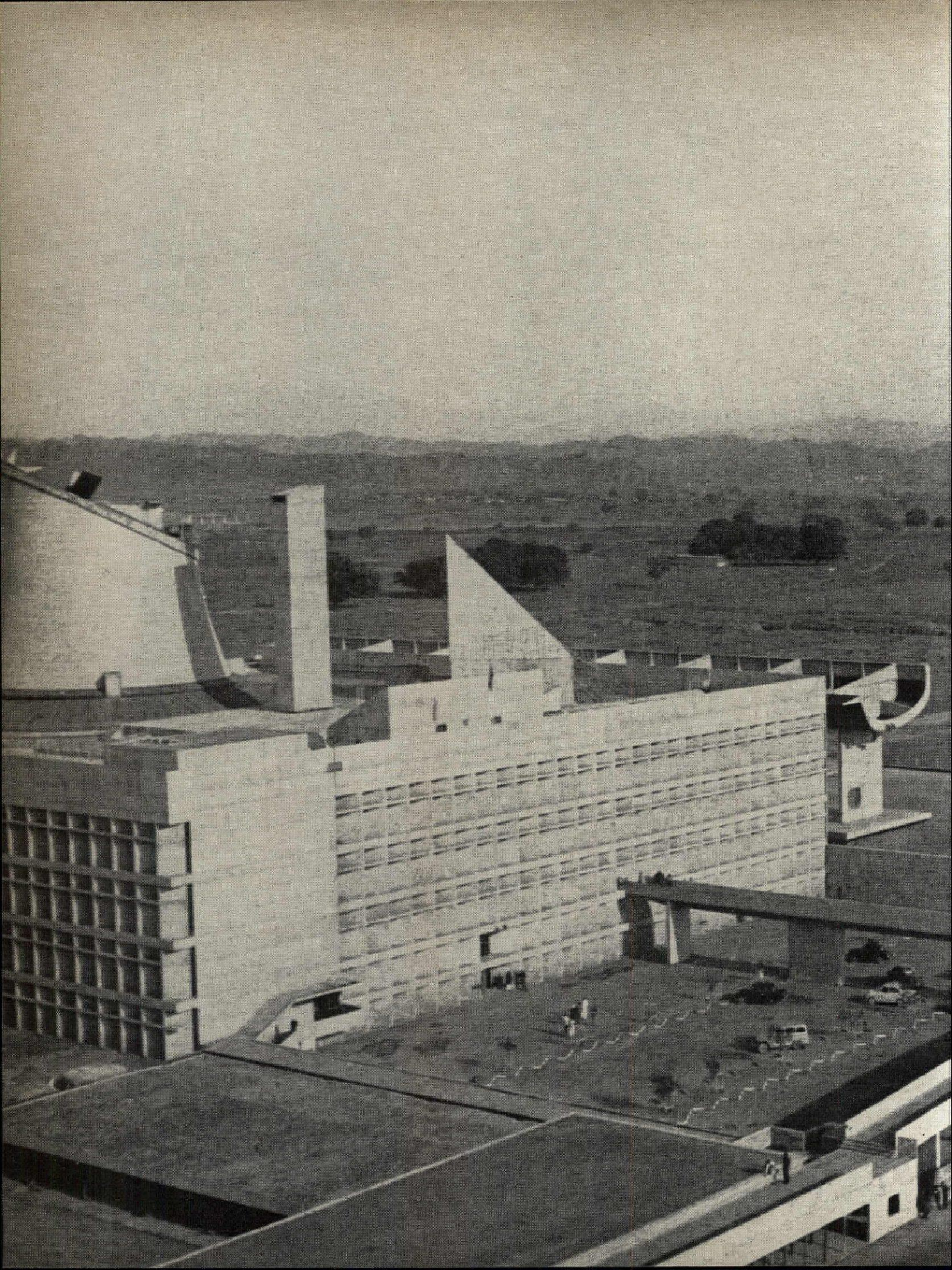
Chapel at Ronchamp (1953).



“Cubes, cones, spheres, cylinders or pyramids are the great primary forms which light reveals to advantage... these are beautiful forms, the most beautiful forms.”

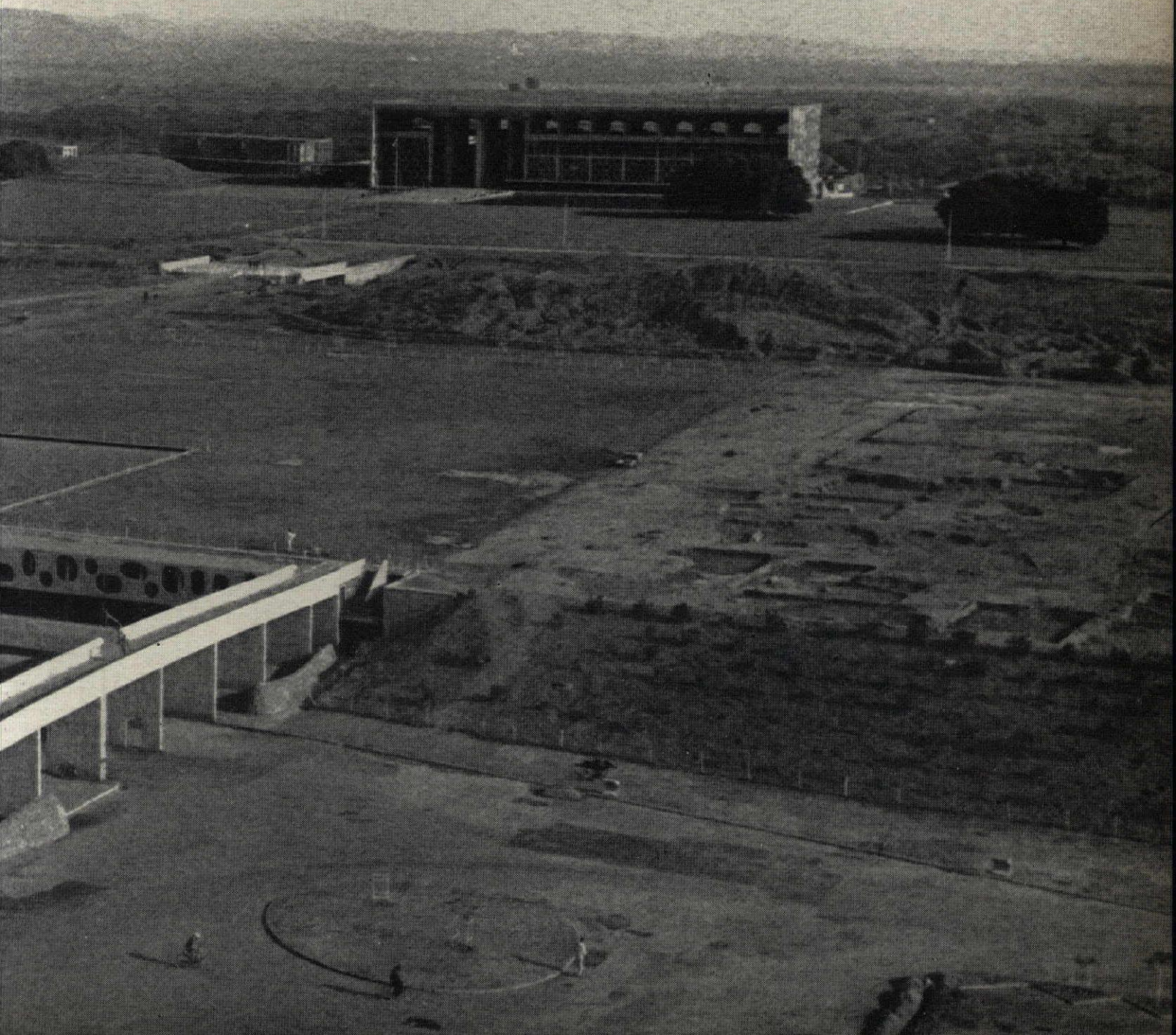
This page & top, right: Chapel at Ronchamp (1953); bottom, right: penthouse for de Beistegui, Paris (1931).



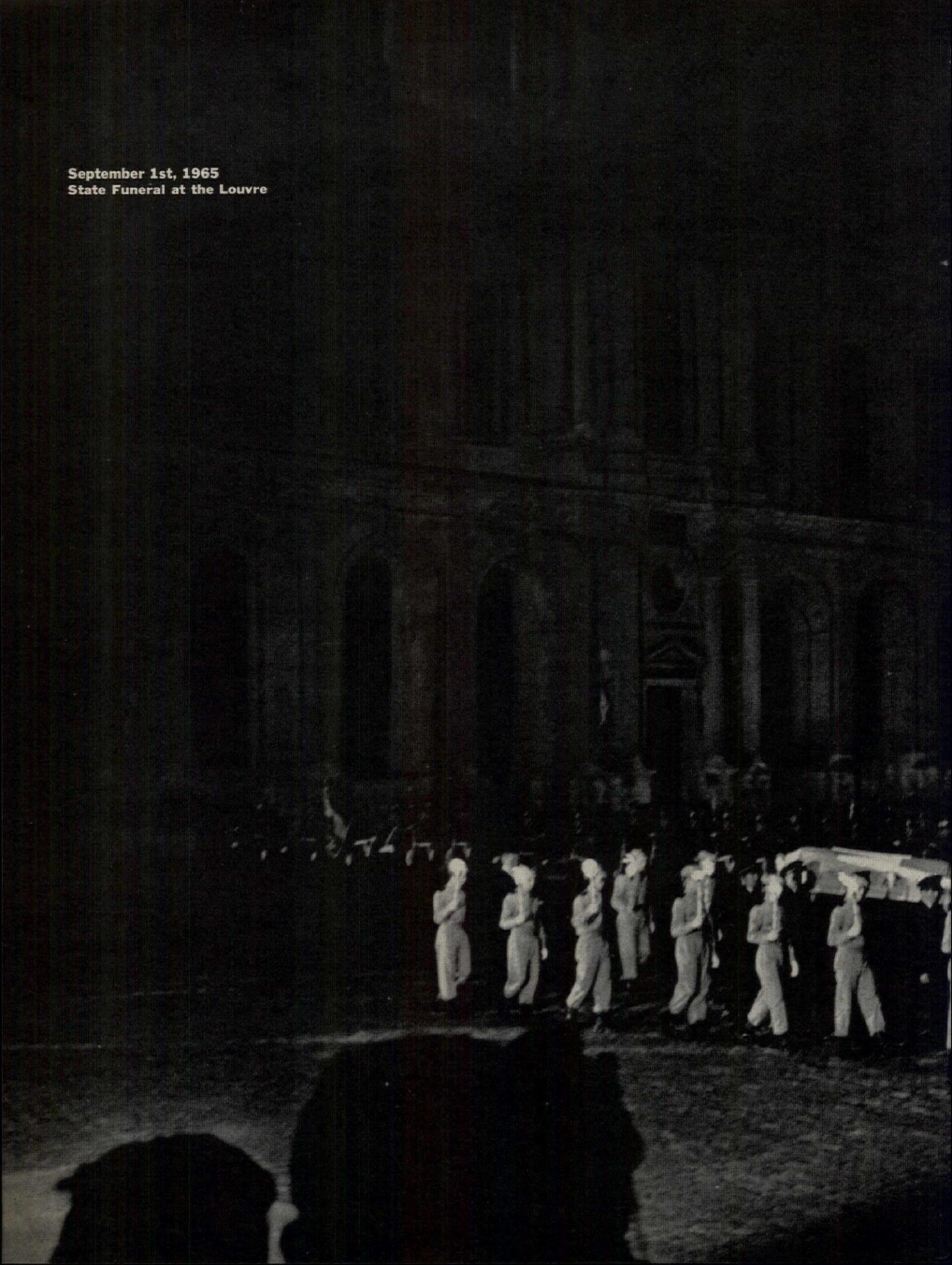


“Let us draw up the human and poetic plans of the new world. Let us reconstruct everything: the roads, the ports, the cities, the institutions. The page has turned . . . Between belief and doubt, it is better to believe. Between action and vacillation, it is better to act.”

Chandigarh, in the spring of 1965.



September 1st, 1965
State Funeral at the Louvre





More than 40 years ago, in *Vers une architecture*, the young Le Corbusier wrote this about two men—Michelangelo and Phidias: "Intelligence and passion; there is no art without emotion, no emotion without passion. Stones are dead things sleeping in the quarries, but the apses of St. Peter's are a drama. The drama of architecture is that of the man who lives by and through the universe.

"As the man, so the drama, so the architecture. . . . We must not assert . . . that the masses give rise to their man. A *man* is an exceptional phenomenon, occurring at long intervals, perhaps by chance. . . .

"Michelangelo is the man of the last thousand years, just as Phidias was the man of the thousand years before. The work of Michelangelo is a *creation*, not a Renaissance. . . . A passion, an intelligence beyond normal—this was the Everlasting Yea.

"Phidias, the great sculptor who made the Parthenon. There has been nothing like it anywhere or at any period. . . . For two thousand years, those who have seen the Parthenon have felt that here was a decisive moment in architecture.

"We are now at such a decisive moment."

Phidias . . . Michelangelo . . . Le Corbusier. Intelligence and Passion; the Everlasting Yea; the Decisive Moment.



merchandising. It offers all sorts of ways in which a person can part with his money for the good of the Nation's Capital. Forty dollars, for example, will buy one cherry tree (140,664 are needed).



For only \$10,000, you can beautify one of the 25 approaches to Washington (before and after, above). A public housing unit can be landscaped for just \$250, and a school or playground for a mere \$6,000. There are 751 parks and triangles in Washington, and you can beautify one of them all by yourself—ranging from a small one at \$1,500 to a giant economy size at \$8,000.

SITES

A PLACE FOR THE LIBRARY

After months of searching and weighing a number of possibilities, a special commission has selected a 12-acre site near Harvard Square on the Cambridge side of the Charles River (below) for the John F. Kennedy Memorial Library. Eight weeks before his death, the late President had viewed and expressed interest in



the site, which now serves as a yard for Boston transit facilities, but he assumed it would never be available. In the course of its search, however, the commission learned that Boston's transit authority was indeed willing to part with the land.

Architect I. M. Pei, who will design the combined library, museum and institute for advanced political studies, praised the site on three counts: its sufficient size, its accessibility to mass transportation and Harvard, and its superior sub-soil conditions.

NOBODY BLINKED AN EYE

The battle to prevent the Kennedy Center for the Performing Arts from being built on the controversial Potomac site (Sept. '65 issue) continued last month, but no one with authority to change the site so much as blinked an eye.

A bill which would move the site to Pennsylvania Avenue was introduced in the House, and resolutions calling for a site review by the National Capital Planning Commission were put forth in both the House and Senate. But Congress was anxious to adjourn, and none of the three proposals held much hope for acceptance.

Later in the month, a citizens' group working closely with the local AIA chapter drafted a petition demanding a 60-day moratorium on any work on the Potomac site while a committee studied the issues. The petition contained 78 names—all of them donors to the center or unofficial representatives of organizations that had contributed large sums.

"Everybody's entitled to his opinion," sniffed Roger Stevens, chairman of the Center, when told about the petition. Thus dispensing with that, he announced that demolition of the buildings on the Potomac site would begin immediately. Yet to be heard from was the man in the White House. His intervention seemed unlikely.

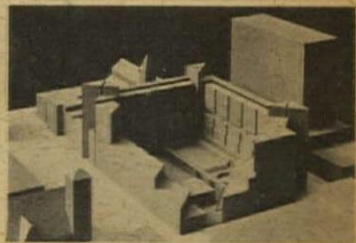
COMPETITIONS



A LONG SHOT PAYS OFF

The young firm of Bower & Fradley has won its spurs in the three-way closed competition for International House in Philadelphia. The jury, headed by veteran inspector Pietro Belluschi, found the B&F scheme (above) "the most promising on all counts."

The jury reserved mixed comments for the other two entries.



The one by Mitchell & Giurgola (above), it said, was "thoughtful and sensitive," but the bedrooms were "crowded" and the single large court "too institutional." As



for the Geddes, Brecher, Qualls & Cunningham entry (above), the jury praised its ascending composition and small courts, but denounced its circulation and its "attempt to adapt classical fenestration to the curious shapes and proportions" of its masses.

International House, which will serve 432 foreign students, will stand just outside the university campus on a 1.3-acre site in the University City redevelopment area. Its operations are financed entirely through voluntary contributions.

ACKNOWLEDGMENTS

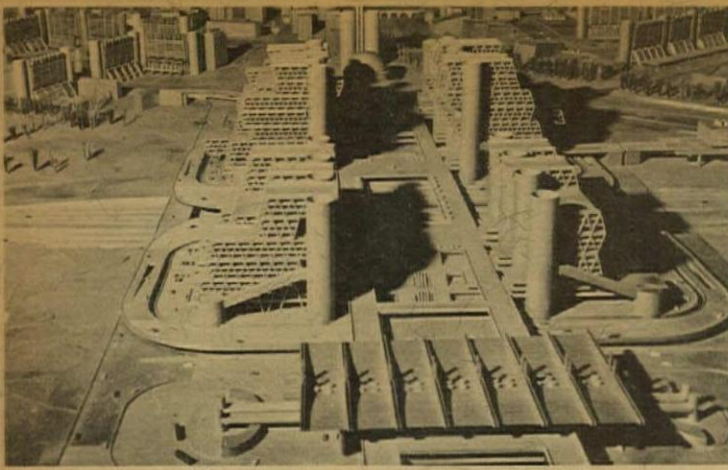
Special thanks are due to a number of friends who have contributed photographs, drawings, notes and advice to this special issue of the Architectural Forum. They are:

Mr. and Mrs. Costantino Nivola; Mr. Stamo Papadaki; Mr. Walter Netsch; Mr. G. E. Kidder Smith; Mr. Ben Schultz; Mr. Abel Sorensen; and too many others to list here. In addition, I should mention that the final passage, on the facing page, is from my book, *The Master Builders*, which was published in 1960 by Alfred A. Knopf.—Peter Blake.

The photographs contained in this issue were taken by the following: pp. 18 & 19—Costantino Nivola; pp. 20 & 21—Lucien Hervé; pp. 22 & 23—Rondal Partridge; pp. 24 & 25—credits on pages; pp. 26 & 27 (l. to r.)—P.B., Kidder Smith (3 photos), Lucien Hervé, Kidder Smith, P.B.; pp. 28 & 29 (l. to r.)—Kidder Smith, Hervé, Brian Brake (Magnum), Hervé, P.B.; pp. 30 & 31—Hervé, Fenno Jacobs; pp. 32 & 33—Hervé, Cascio (Rapho Guillumette), P.B.; pp. 34 & 35—Hervé, Lois Bowen; pp. 36 & 37—Hervé, G. Thiriet, Clemens Kalischer; pp. 38 & 39—Kidder Smith, P.B., Hervé; pp. 40 & 41—Hervé, P.B.; pp. 42 & 43—Hervé, Pierre Joly-Vera Carlot; p. 44—painting, courtesy Papadaki, P.B., Hervé; p. 45—Ben Schultz; pp. 46 & 47—credits on pages; pp. 48 & 49—Walter Netsch; p. 51—Partridge; p. 52—Kidder Smith (2 photos); p. 53—Paris Match, Jacques Michel; pp. 54 & 55—Kalischer, Paris Match; pp. 56 & 57—Ezra Stoller; p. 58—Kidder Smith; p. 59—Herve (2 photos); pp. 60 & 61—P.B.; pp. 62 & 63—A.F.P. (from Pictorial).

Most of the work shown on the preceding pages should be credited, primarily, to Le Corbusier; a good part of it, however, was done in collaboration with his cousin, Pierre Jeanneret. Almost all the furniture shown was designed in collaboration with Charlotte Perriand; the Brazilian Pavilion, in Paris, was done in collaboration with Lucio Costa; and the Ministry of Education and Health was done in association with Costa, Oscar Niemeyer, and others.

The Forum's tribute to Le Corbusier will be made available in a specially bound reprint. Please send orders to Miss Margaret Stern, The Architectural Forum, 111 West 57th Street, New York 10019.



THE NEW SHAPE OF SKOPJE

A model of Kenzo Tange's scheme for the earthquake-torn center of Skopje, Yugoslavia, has recently been unveiled (above). Winner in a limited competition judged last July by an international jury, the Tange scheme will be executed in collaboration with the Town Planning Institute of Zagreb, which received a 40 per cent share of the \$20,000 prize.

An old hand at competitions for devastated city centers (winner of the 1948 competition for Hiroshima), Tange has obviously tried to keep Skopje from crumbling in the next severe quake. All of the well-braced, bottom-heavy office and apartment blocks shown in the model are to be built of concrete.

MEDIA

THE PUBLIC LISTENS

"The American earth was the source of our strength, and the symbol of our spirit, and the landscape of our aspiration," said the resonant voice. "We camped upon it, moved westward through it, built upon it, sustained ourselves from the earth. Until suddenly—in our own time—there was very little of it left.

"We, who inherited the American earth, are paving over our inheritance," the voice continued. "We seem intent on turning the last great forests into housing tracts and the last meadows into parking lots. That is how America the Beautiful is becoming America the bulldozed."

With the voice came images: of New York's Harlem River becoming an auto junkyard (right); of the Santa Monica mountains being cut down to the size of a housing development; of San Francisco Bay being filled by garbage

dumps; of Staten Island being flattened and denuded of forests for still more housing tracts; of the hills of Kentucky being decapitated by strip mining; of logging operations in the North Cascades of Washington.

The voice and images did not belong to a slide lecture given by a conservationist or an architect. They came from a nationwide, prime-time program broadcast September 14 by CBS. Similar programs were being prepared by the National Educational Television Network, and by ABC, which plans a tour of the beautification efforts in Washington, D. C., with Mrs. Lyndon B. Johnson as guide.

The condition of the environment thus continues to move closer to the forefront of public concern. Last month the subject also was tackled by two national magazines, with widely varying degrees of success.

MANUAL OF URBANIZATION

The September issue of *Scientific American* was entitled simply "Cities." The sheer bulk of information packed inside justified the title's inclusiveness: it repre-



sented one of the most comprehensive views of the process of urbanization yet put between covers, hard or soft. Samples:

▶ The lead article, by University of California sociologist Kingsley Davis, began this way: "Urbanized societies, in which a majority of the people live crowded together in towns and cities, represent a new and fundamental step in man's social evolution." Davis maintained, however, that "urbanization is a finite process" in economically advanced countries. The farm-to-city migration has all but stopped in the U. S., and further city growth will depend on overall population growth.

▶ "The emergence of a basically new form of human settlement is

SCIENTIFIC AMERICAN



September 1965

an extremely rare event in the history of mankind," said Planner Hans Blumenfeld of University of Toronto. Such a form is the metropolis, produced by city-to-farm migration and the concurrent decentralization of the city's functions. Can its growth be controlled? Only if there is metropolitan government, if most undeveloped land is publicly owned, if tax revenues are sufficient for needed public

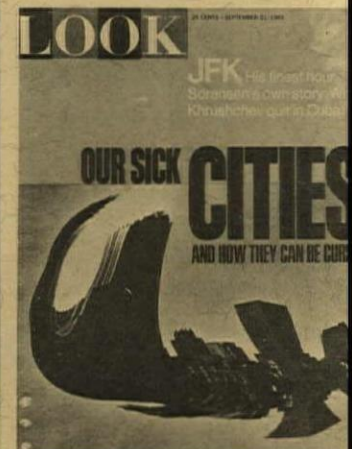
works and if freedom of choice housing is made national policy. "In terms of current American political folklore these are radical measures," said Blumenfeld with discouraging accuracy.

▶ Nathan Glazer, another University of California sociologist ended his somewhat ambivalent review of the urban renewal program as follows: "Under the pressure of a number of gifted critics urban renewal has become an instrument that any city can use to develop policies well suited to its needs, and to carry out some of them. It is by no means a perfect instrument, but the source of its failings generally seems to be the politics, the imagination and the structure of local government."

▶ Considerations of physical form entered the issue for the first time in the last article (a climax or footnote in the view of the editors?) by MIT Planner Kevin Lynch. "For perhaps the first time in history we have the means of producing an enjoyable environment for everyone," said Lynch. The metropolis could be "a work of art, fitted to human purpose."

STEAK AND CIRCUSES

"The pride of cities traditional manifests itself most stridently roaring salutes to the local sports hero," says *Look* for September 2 which is as good a way as any to meld an article on Johnny Unitas of the Baltimore Colts into an i-



sue devoted to "Our Sick Cities and How They Can Be Cured."

Other *Look* remedies for urban ills, in addition to an occasional cathartic roar, include stocking the residents' refrigerators with the makings of Steak Tartare Krikorian, and clothing the citizenry in such garments as a "stoplight red wool redingote and vest cloaked in white-satin Empire gown."

The issue also includes illu-

trated essays on Detroit Mayor Jerry Cavanagh ("His Kids Would Rather See Mickey Mouse"), Washington Architect Chloethiel Woodard Smith ("Leading Lady in Urban Renewal"), Constitution Plaza in Hartford ("A Plaza Takes Teamwork"), and Robert Taylor Homes in Chicago ("Crowded, Crowded, Crowded"). It is all tied together by bright bands of conventional wisdom in an introductory essay which ends with a quotation from R. Buckminster Fuller. "Today," says Mr. Fuller, "we can do anything Buck Rogers can do and do it better."

SCHOOLS

RESEARCH AND REFORM

The AIA has given reform of architectural education \$100,000 worth of impetus. It announced a grant of that amount to Princeton University for the first 18-month stage of a long-range research project in curriculum change.

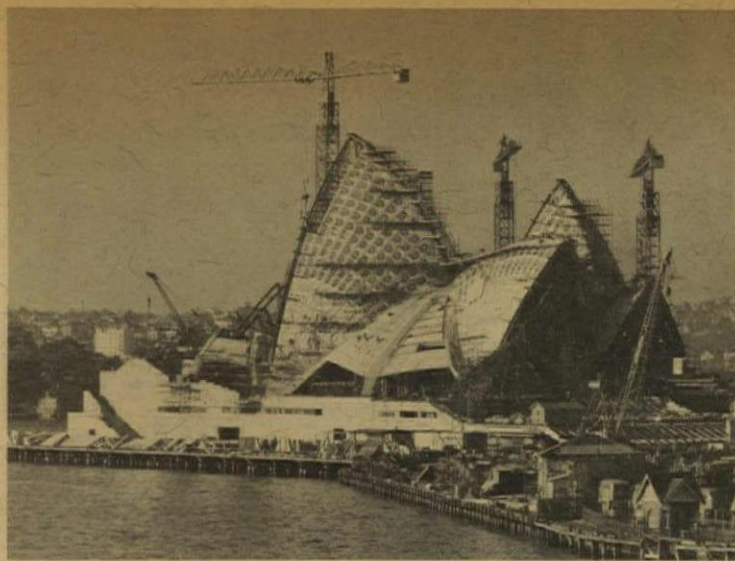
Significantly, the project will not take the form of an attempt to develop an "ideal" curriculum. Instead, Princeton will enlist the cooperation of architectural schools where change already is taking place (plus at least one where no change is planned, as a "control"). The schools will be asked to make specific statements of their goals, and Princeton will attempt to develop a method of measuring how well these goals are being met by the reformed curricula.

The project is being administered by Princeton's new dean, Robert L. Geddes, and by Bernard P. Spring, senior research architect and a member of the FORUM's Board of Contributors. The emphasis, said Geddes, will be on "environmental design procedure, including more effective techniques of stating and solving design problems and of evaluating building performance."

UPS & DOWNS

FULL FURL

Like 21st century sailing ships about to weigh anchor, the major and minor halls of Jorn Utzon's Sydney Opera House are billowing up beside the harbor (top photo). Cost estimates for the perennially amazing structure, rising faster than the concrete, have recently passed 25 million Australian pounds (\$56 million). Po-



litical heads have fallen as costs have climbed—even though the increases are to be financed "painlessly" through a state lottery.

OCTOBER WHITE SALE

Not since Uxmal was evacuated have there been more unwanted buildings in one place. Despite offers to give them to anyone willing to carry them away, pavilions at the New York World's Fair, which closes this month, are finding few takers. Only one building—the Austrian Pavilion (below)—



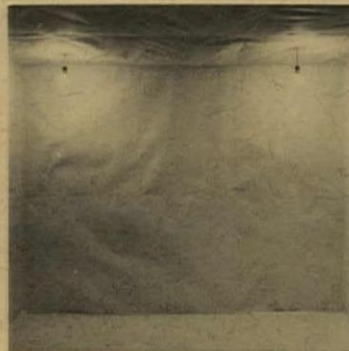
has been sold, and the Spanish Pavilion is being eyed by several groups, including the city of Mobile, Ala. (of all places). Otherwise, the fair seems to have produced nothing but white elephants.

The handsome glass-and-wood Austrian Pavilion would make a dandy ski lodge, and that's exactly what N. C. Barnes of Jamestown, N.Y., plans to do with it. Barnes paid only \$3,000 for the structure, but it will cost him "at least" \$195,000 to dismantle, move and reassemble it at the new site. The 54-ft.-high abstract steel sculpture by Wander Bertoni, which graces

the building, was not included in the deal, however. It's still available to the highest bidder.

BUT IS IT ART?

"10.00 hrs. orange, 11.00 hrs. pencil, lunchpause, 14.00 hrs. anise, 15.00 hrs. musk." That was the daily schedule for a "program of smells" held last month in the art galleries of de Jong & Co. at Hilversum, Holland. Based on an idea of Wim Schippers, says a press release, "the presentation . . . is directed by Pieter Brattinga who created inside the usual exhibition hall a completely neutral space [below]. The visitors will therefore not be confronted with colors, sound or music. . . . These extra sensorial activities will recall



wrong association in regard to the smells themselves." We're sorry we missed it, since we have often wondered what lunchpause smells like—wrong association or not.

PEOPLE

ROOM AT THE TOP

In years past, the Franklin Institute of Philadelphia has awarded its Frank P. Brown Medal "for discoveries or inventions involv-

ing meritorious improvements in the building and allied industries" to such luminaries as Frank Lloyd Wright, Le Corbusier, Louis Kahn and R. Buckminster Fuller. This year the Institute broke new ground, so to speak. The medal was awarded to none other than that "pioneer of the large merchant builders," William J. Baird Levitt. So much for the Frank P. Brown Medal.

DEATHS

• JEAN BODMAN FLETCHER, a partner in The Architects Collaborative since its inception in 1946, died Sept. 13 in Cambridge, Mass. She had charge of many of the firm's hospital and school projects. Her husband, Norman, also is a TAC partner. Mrs. Fletcher was the mother of six children and a very dear friend to young—and not quite so young—alumni of the Harvard School of Design.

• FRANCIS JOSEPH MCCARTHY, whose buildings are honest, sensitive expressions of the "Bay Area Style," died Aug. 20 in San Francisco. As a member of the city's Art Commission, he fought hard and with considerable success for better school design.



• OTHMAR HERMANN AMMANN, whose list of credits for the design of great bridges is unsurpassed in modern times, died Sept. 22 at 86. He directed the design and construction of the world's longest suspension span, the Verrazano-Narrows Bridge, and participated prominently in the design of the two runners-up, the Golden Gate and the Mackinac, among many others. The George Washington Bridge (above), which he designed in 1924, was the first great span without deep stiffening trusses along the bridge deck—an engineering feat which lowered costs and greatly enhanced the beauty of this and later suspension bridges.

Walter McQuade

**SO LONG AS YOU'RE UP,
POUR ME SOME NOSTALGIA**

"As long as you're up, get me a Grant's." Or an ottoman.

The Grant whiskey advertisements are changing now, but they still feature furniture. It was away back in 1962 that the first in the series showed a presentable male model sitting in a very presentable Eames hound-dog leather swivel chair, conspiring to imply, in hundreds of thousands of copies of magazines, that it is indeed a presentable idea to drink that brand of Scotch. Even to drink it alone. Even when working (at a typewriter).

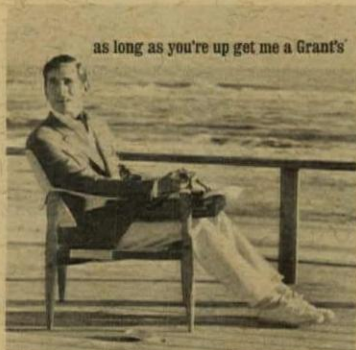
Consumer advertising is a faithful scorecard on taste. It doesn't usually establish cultural currents, but it surely does use the currents to move merchandise. Hockaday Associates, the agency who composed and illustrated these ads, presumably decided whiskey drinkers might connect good furniture with good hooch, way-out furniture—but within reach. Some of the chairs they drew up, identified for the archives, are: 1) the Eames, 2) the old British Officers Campaign chair, so useful for retreats, 3) Edward Wormley's cane-back, 4) Bruno Mathsson's laminated wood and canvas webbing, 5) the Margherita chair, 6) Marcel Breuer's beautiful Vassily chair.

And the line "As long as you're up . . ." also was uncannily good. Oddly enough, however, that too had an architectural ring to it, at least to me. It has been floating around in my mind ever since architecture school when, for a few brief weeks, it was the one we gibbered to each other every ten minutes or so across the drafting room of old White Hall in Ithaca.

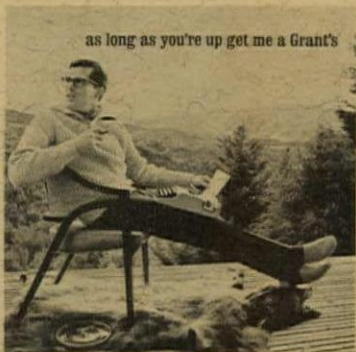
The way it came up: It was the morning after a Beaux Arts Ball at the college. Three or four of us



1



2



3



4



6

had not made it all the way home to our own accommodations, but were instead guests in the apartment of a married undergraduate, disposed on couches and mattresses on the living room floor. The Beaux Arts theme had been "underseas", the conviviality drowning. The costumes have been surpassed at only one other Beaux Arts Ball I've attended, and that was several years later, at Georgia Tech—and there the local AIA had stoutly offered a round trip to Mexico City to the winning couple. Louis Kahn, incidentally, came to that one as a Roman senator, but didn't win. The winning couple came as a cathedral, and are probably still in Mexico City, resting from the exertion.

But back in Ithaca that Sunday morning, when I awakened, the sun was latticing into the room through venetian blinds, slats of it creeping ever so slowly across the floor. I lay rigid on my mattress on the floor, careful not to move for at least two reasons: first, I thought something might break inside my skull; second, I knew that if it was I who stirred first in that room, I might be held responsible for getting breakfast. So there I lay, waiting for one of the other three to put his feet on the floor, watching the sunlight move across the floor. Minutes passed, perhaps twenty minutes.

Just before the sun marched into my eyes, I turned my head away ever so carefully, very silently.

But there came a sepulchral tone from Henri V. Jova, lying—eyes jammed shut—on a couch: "So long as you're up, McQuade, why don't you get the tomato juice?" I did.



7

The latest of the furniture-based messages for better living shows two on a Mies (7) for the sake of good old Wright Dacron ever-crescented slacks. Does it stir other undergraduate Beaux Arts memories?

PHOTOGRAPHS: page 13: Chicago Sun Times (Publishers Newspaper Syndicate); page 14: Scientific American, George Knig; page 15: Extra Stoller, Fairchild Aerial Services, Bob Serating; page 65: I.M. Pei Assoc., Lawrence S. Williams, Inc., J. Conday; page 66: Keystone Press, © Scientific American, © Look; page Fox Photos Ltd., The Port of New York Authority.

ROCKFORD COLLEGE, ROCKFORD, ILLINOIS
 ARCHITECTS: Gilbert A. Johnson, Kile, Seehausen,
 & Assoc., Rockford
 Hubbard & Hyland, Rockford
 A. Reyner Eastman, Rockford
 The Perkins & Will Partnership, Chicago
 DISTRIBUTORS: J. P. Kinney Co., Rockford
 Nicholson Hdw., Rockford



IN BEAUTY IN DEPENDABILITY IN VERSATILITY

Norton Door Closers passed all the tests at Rockford College

Rockford College adheres to the philosophy that well designed buildings contribute to education. Rockford authorities have developed their new 304 acre campus to leave the original land contour and trees intact with all the buildings harmonizing with the natural beauty of the site. Every item, even interior hardware was selected for beauty. Naturally, each also had to meet a high standard of dependability and application versatility.

BEAUTY—the ability to harmonize with elegant surroundings is one of the hardest tests of door closer styling. All Norton door closers have been designed to compliment their surroundings and make each installation as attractive as possible.

DEPENDABILITY—in schools, with all the use and abuse, is a real endurance test door hardware must pass. Norton Closers have time and time again stood up under these torturous conditions and still provided quality, reliable door control.

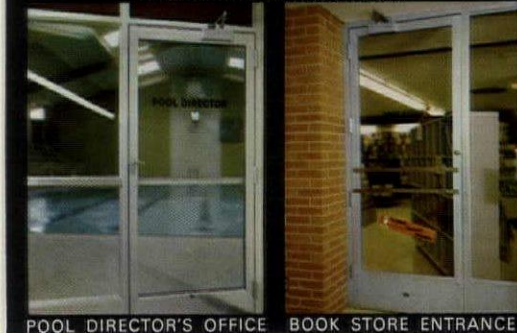
VERSATILITY—the ability to be applied on any door and meet the requirement of the various locations in a school building, places a real test on the completeness of a hardware line. Norton Closers offer versatility in depth, giving you the opportunity to choose the control best suited for the type of use and the overall architectural decor.

In specifying from the complete Norton line of door controls you are able to standardize on one manufacturer throughout your entire plant. You simplify all installation and maintenance. And you realize the ultimate in versatility of application, dependability of quality, and beauty of appearance.

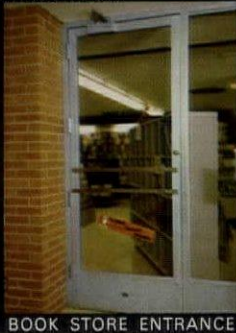
TURN PAGE >



PRESIDENT'S DINING ROOM



POOL DIRECTOR'S OFFICE



BOOK STORE ENTRANCE



CAFETERIA ENTRANCE

Series 7000 narrow-projection door closers with covers; aluminum covers to match door hardware, wood covers to match door paneling. PRESIDENT'S DINING ROOM a perfect match of closer and door paneling. BOOK STORE a blend with the aluminum door and frame. POOL DIRECTOR'S OFFICE beauty in aluminum closer and cover for an extremely high humidity area. CAFETERIA ENTRANCE a match between door closer cover and the other door hardware for a dramatic contrast with the dark finish of the door.

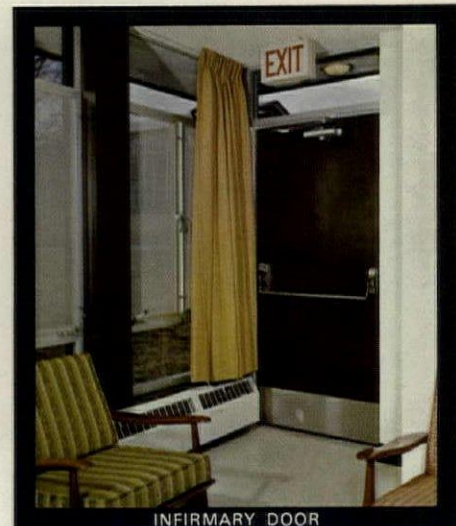


PATIO ENTRANCE



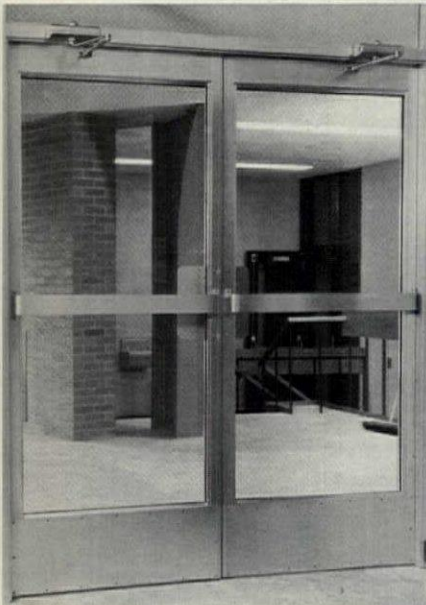
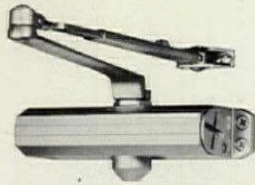
STAIRWELL ENTRANCE

Series 1600 Tri-Style Closers with narrow, clean lines to compliment modern doors. Available in invisible mounting, back mounting and exposed mounting. PATIO ENTRANCE invisible top-jamb mounting with screws concealed. Closer body does not project past narrow top frame. STAIRWELL ENTRANCE exposed mounting with parallel arm for an attractive installation for even out-of-the-way places.



INFIRMARY DOOR

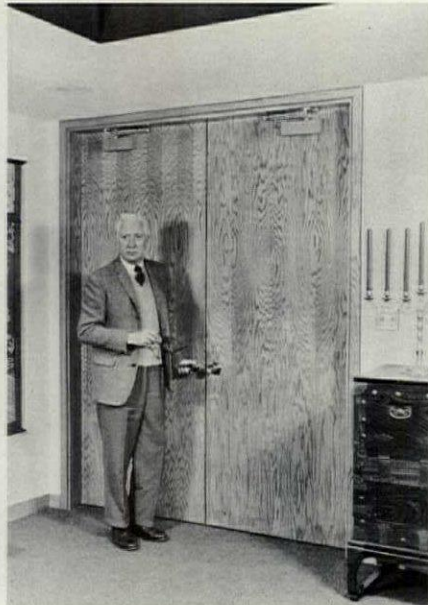
Series 6100 Uni-Trol door control, a combination door holder and door closer. Simplified installation yet complete control for doors. INFIRMARY DOOR an attractive installation and an open door during busy hours.



GYMNASIUM ENTRANCE doors with Norton Series 1600 Closers top-jamb mounted. These closers could have been installed just as easily regular arm or parallel arm.

**SERIES 1600
TRI-STYLE
DOOR CLOSERS**

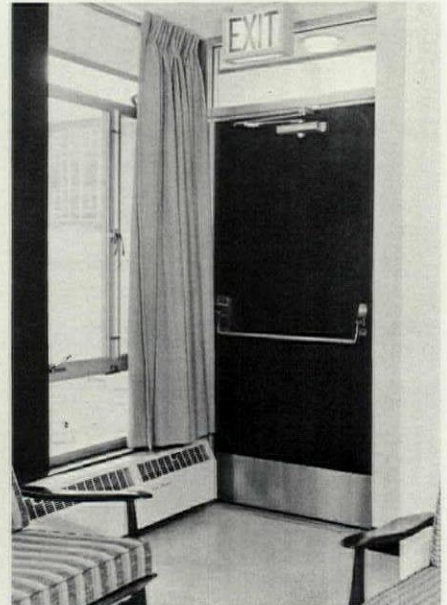
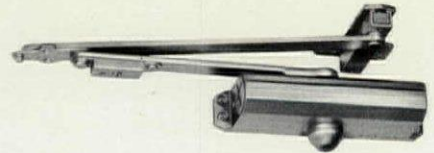
Norton Series 1600 Closers offer a phenomenal degree of versatility. These closers are available in three distinct mounting methods: invisible mounting, no screws visible; back mounting, only four bolts visible on the back side of the door; exposed mounting, shown above. In addition, Series 1600 Closers come as standard for regular, parallel arm, or top-jamb mounting. You get clean distinct styling that can be applied in any location.



PRESIDENT'S DINING ROOM with Norton Series 7000 Closers. A veneer of oak bonded to the cover. Cover was finished at the same time as the door for a beautiful matching finish.

**SERIES 7000
NARROW-PROJECTION
DOOR CLOSERS**

Norton Series 7000 Closers have been specifically styled to allow closer to match or contrast room decor. Available with metal covers; bronze, brass, aluminum, and chrome finish to match door hardware. Also with a selection of 67 native and exotic woods bonded to the cover for finishing on the job to match room and door paneling.



INFIRMARY DOORS where periodically traffic is heavy, are equipped with Norton Series 6100 Uni-Trol, a combination door holder and door closer.

**SERIES 6100
UNI-TROL
DOOR CONTROLS**

Norton Series 6100 controls combine the function of a door holder and a door closer in a single unit. Both closer and holder are coordinated to function as a single product for complete and optimum door control. You have only one product to specify, template, and install. And installations at the doors are more attractive since they are uncluttered.

NORTON® DOOR CONTROLS

372 Meyer Road • Bensenville, Illinois 60106

Please send me more details on the door controls described above.

I'd like information on all your door controls

Please just send information on the controls I've checked

SERIES 7000

SERIES 1600

SERIES 6100

Name _____

Business _____

Address _____

City, State, Zip _____

**SEND COUPON
FOR MORE DETAILS**

more than just **WHITE . . . DOUBLE-WHITE!**



Home in Weston, Mass., Architect: Royal Barry Wills & Associates, Boston, Mass.; Cabot's DOUBLE-WHITE on Clapboards, siding, trim, and chimneys.



Cabot's **DOUBLE-WHITE**®

Cabot's DOUBLE-WHITE is a flat house paint combining maximum whiteness with great hiding power and durability. Whiter than other paints to begin with, Cabot's DOUBLE-WHITE (the original "self-cleaning" paint) remains fresh and white through natural weathering. DOUBLE-WHITE, a product of Cabot's patented Collopack Process (homogenizing oil and pigment so they penetrate together), resists mildew, never turns gray or yellow. Specify Cabot's DOUBLE-WHITE . . . it stays white!

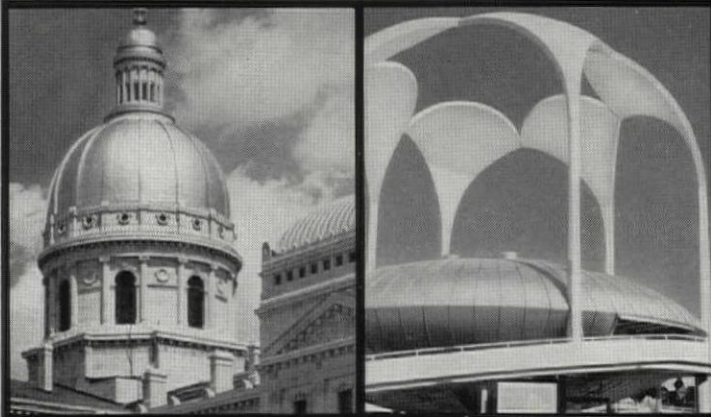
SAMUEL CABOT INC.

1031 S. Terminal Trust Bldg., Boston, Mass. 02210

Please send Architectural Bulletin #3 on Cabot's DOUBLE-WHITE.

DURAGOLD®

tarnish resistant golds
for exterior finishes



Specify Duragold for bright, economical, durable gold exterior and interior coatings. Shown above, the Indiana State Capitol dome and the Johnson's Wax Golden Rondelle at the New York World's Fair, both covered with coatings containing Duragold pigments. For the names of manufacturers using Duragold, plus a free gold spray can, write or call...

CLAREMONT Polychemical Corp.

39 Powerhouse Rd., Roslyn Hgts., L.I., N.Y. 11577 • 516 MA 1-8800



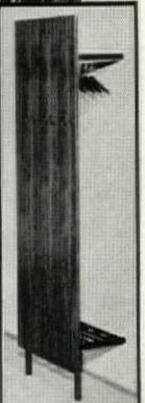
the Office Valet
semi-concealed
wardrobe

© 1965 V.P. Co.

A new and exciting wardrobe, designed by Vogel-Peterson to harmonize with today's beautiful interiors. Wardrobe accommodations for from 4 to 6 people are screened by a 30" x 72" walnut panel. Mounts on the wall (off the floor). Brushed cast aluminum brackets hold the walnut shelf rods and support weight of panel. Furnished with brushed chrome hat holder and four solid walnut hangers mounted in sliding nylon receptacles.



For more information on this and other racks in our designer series, write for Catalog DV-48



Same in appearance as above, but floor supported.

VOGEL-PETERSON CO. "The Coat Rack People"
ELMHURST • ILLINOIS

LETTERS

ITALIANS AND SIGNS

Forum: I couldn't be more sympathetic with your campaign against signs. You weakened your argument, however, by the example cited in your August issue. You must know that the facade of the piazza facing the Duomo in Milan is Milan's "Times Square" emblazoned with signs, many animated, advertising everything, mostly Italian. The Milanese love it.

A more cogent example would have been the immense Fiat signs above the Piazza Della Republica in Florence which dominate the entire city.

WILLIAM RUPP
Architect

Naples, Fla.

Agreed. But while we may deplore the uglification of Italy by Italians, this hardly excuses the uglification of Italy (and other friendly nations) by Americans. After all, we (including Mr. Rupp and Coca Cola) are their guests.

—ED.

COMPETITIONS AND QUALITY

Forum: Thank you for your brief comment on architectural competitions [July-August '65]. I sincerely hope that your words will encourage more prospective builders to select the architect through an open competition.

In Finland we have experienced architectural competitions for more than half a century now, and the fact that there are at least five to eight competitions going on all the time shows that we have found this method to bring out the best, and by far the most economical solution for each project.

The competitions are also a good training ground for architects and, above all, the fact that most commissions are awarded through competitions gives the architects a chance to devote themselves to architecture only, and less to "shaking hands and kissing babies".

MARIKKI PENTTILA
Architect

Washington, D.C.

ARCHITECTS AND PEOPLE

Forum: After Donald Canty's article, "Good Grief! Now They're Knocking Good Taste!" [June '65], I assume that I am one of your band of "urban iconoclasts" [July-August '65]. And although I know that "good design" is not a high priority with the slum mother on

ADC whose children are turning to drugs in their hopelessness, it is definitely an interest of mine.

I am as disturbed as you that we have so little of it, a fact I ascribe to, among other things, the present nature of architectural and planning education, real estate taxes and the lack of public control of land, and the unwillingness of the profession to censure its own, but mainly to the lack of contact between the designer and the grassroots (and hence his inability to formulate and adhere to socially useful programs).

Our architecture at its best is speaking to history (remember Sigfried Giedion and the "contemporary vaulting problem?") and not to men. At its worst (usually), it addresses the mortgage broker, humbly and without demands.

If we are again to live in beautiful cities which stimulate the eye, quicken the mind and maximize our personal freedom, then the architect must go into the streets and create a massive public ready to fight at the polls for what Karl Linn calls its "environmental rights." You are quite right to call, in the finale of your issue on housing, for a "new housing movement—more sophisticated and broader in its ideological base than the one in the 1930's."

But, considering the lack of ideology of our designers, we must look to an aware public to reform our environment—and that public needs street-corner architects.

C. RICHARD HATCH
Executive Director

Architects' Renewal Committee in Harlem
New York City

CARE AND ATTENTION

Forum: I was quite gratified to see that in the articles, "Housing Progress" and "Housing Design," in your July-August FORUM, six of the eight housing developments you cited favorably were in urban renewal areas—all but Riverbend and Pratt.

This is solid evidence of the increasing care and attention given to good urban design by local renewal agencies, as well as an indication of the positive way in which architects, planners, developers, and housing specialists generally have responded to the opportunities presented by urban renewal for building housing for all income levels in quality urban environments.

WILLIAM SLAYTON
Urban Renewal Commissioner
Housing and Home Finance Agency
Washington, D.C.

continued on page 74

ALBINSON STACKING CHAIR



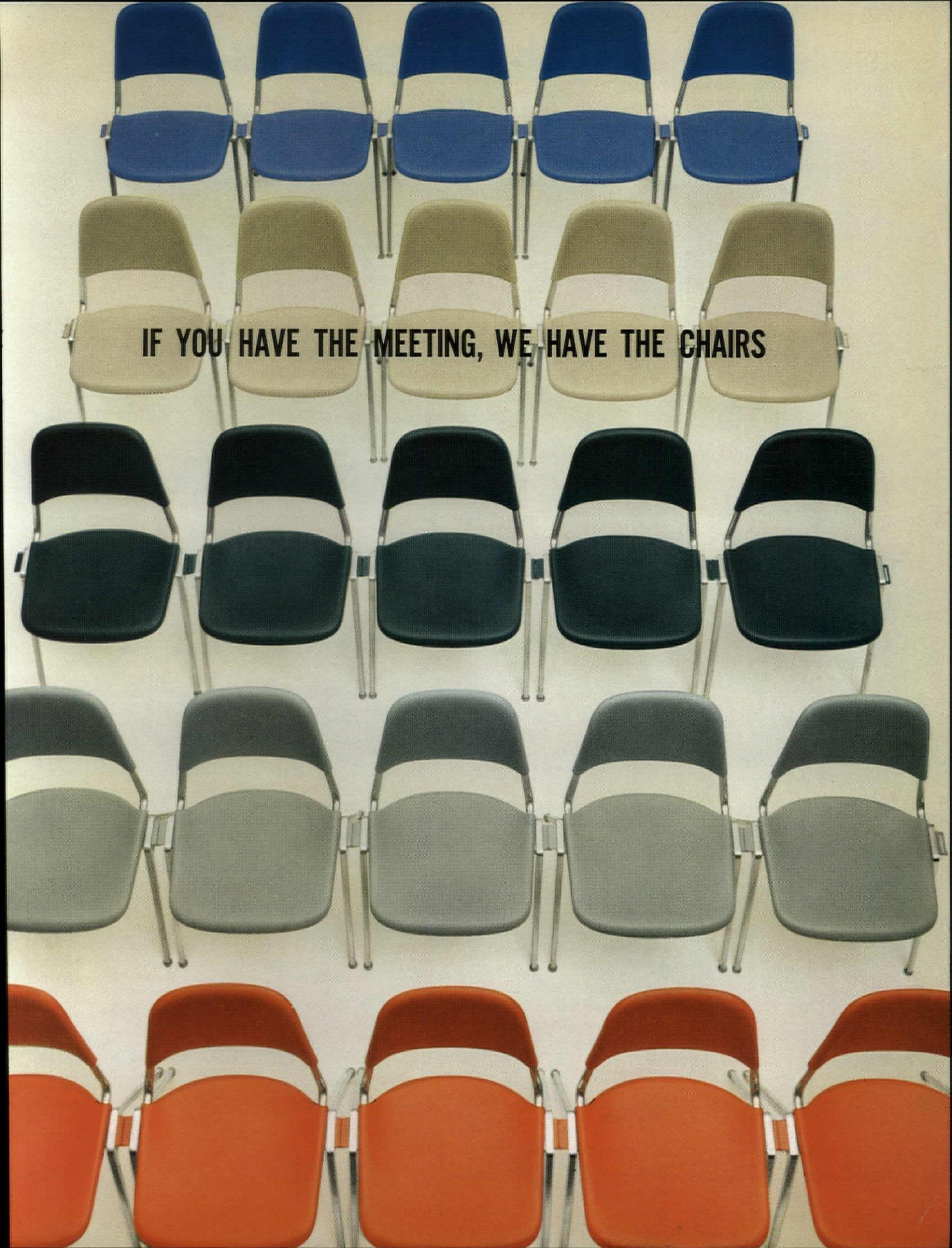
- stacks and gangs
- weighs 9 pounds
- seat and back of injection molded plastic
- 5 integral colors
- textured surface
- legs and frame of die-cast aluminum, burnished finish
- leveling nylon glides
- optional ganging hooks
- units of 2 and 3 gang and stack
- aluminum dolly
- carries 20 chairs in a stable stack
- protects chairs from damage



- may we send you a brochure?

KNOLL ASSOCIATES, INC., 320 PARK AVENUE, NEW YORK 10022

Showrooms in: Atlanta Boston Chicago Cleveland Dallas Detroit Los Angeles
Miami Philadelphia St. Louis San Francisco Seattle Washington, D. C.
International: Argentina Australia Austria Belgium Brazil Canada Finland
France Germany Greece India Iran Italy Mexico Netherlands Norway
Philippines Spain Sweden Switzerland Tunisia Uruguay Venezuela



IF YOU HAVE THE MEETING, WE HAVE THE CHAIRS

continued from page 72

CRUDENESS AND GENTILITY

Forum: Your editor's rationale for crudeness of detail and setting in recent British low-cost housing [July-August '65] is a shaky and, I believe, dangerous one. The crudeness of which Mr. Blake speaks is generally the result of poor British workmanship. Compared to ours, it is exceedingly poor, part of the widely recognized and deplored attitude toward work among British tradesmen of all types. Further, the bleakness of the urban setting cannot honestly be forgiven on the grounds that the surrounding docks are bleak, too. The genuine contribution of Great Britain, and the one we should profit by, is, in fact, its gentility of setting. Even Birmingham, that sooty industrial town, is graced and softened by carefully-tended parks, trees, and profusions of flowers. London has far fewer good buildings than New York. But the gardens which interrupt the density of the city every few blocks make London a pleasure to walk through. New York, as always, remains a hardship.

ROBERT R. DENNY
Henry J. Kaufman & Associates
Advertising & Public Relations
Washington, D.C.

Having spent a great many years in the United Kingdom—both before and since World War II—I find myself in complete disagreement with Mr. Denny's impassioned comments. Much of modern British architecture is exceedingly well built; most of British low-cost housing is much better, in quality of construction, than our equivalent; the assertion that London has "far fewer good buildings than New York" is embarrassing; and the bleakness of the East End Housing we published was more a reflection of the unspeakable, unphotogenic weather (I caught a slight case of pneumonia after inspecting the Bermondsey project during a downpour) than of the quality of British building. If Mr. Denny will pick up the tab, I'll be delighted to take him on a conducted tour.

—P.B.

SCIENCE AND ROMANTICISM

Forum: We refer to your article in July-August FORUM on the Louisville Urban Renewal Competition entry. Disturbed by the visual and written evidence, we

are writing to question both FORUM's acceptance of this scheme as having some significance and the planning concepts as expressed in the article.

In essence the argument as presented by FORUM for this "symbol of an increasingly influential approach," contains three main premises: that it be "interdisciplinary and science oriented"; "firmly based on the wants and needs of people"; and innocent of "preconceptions of physical form."

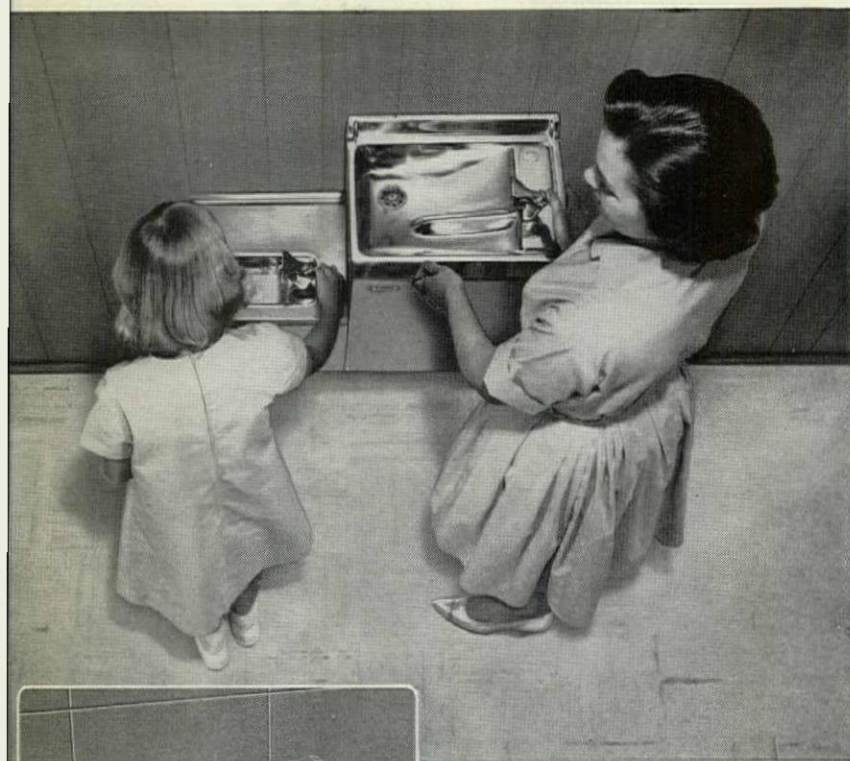
Under the first premise psychology, sociology, and computer science were listed. Upon examination there is no evidence presented nor mention made of the role played by computer science. Though reported out of context, both the contribution of the sociologist ("We ought to allow individuals to manipulate and change the area") and that of the psychologist with his conceptions of edge marking, a totem, and a "Thing," seem to indicate a lack of scientific rigor, of rational analysis; a general oversimplification of a very complex problem. The second premise, "concern for the wants and needs of people," seems hardly to have been discussed.

Finally, the desire to remain without "any preconceptions of physical form" seems to have been totally ignored from the outset with the introduction of some strongly held images of existing environments, presumably chosen for their romantic qualities. For example the use of the idea "ramparts" seems to be connected with a misplaced medievalism. Equally, the use of the concept of a "Greenwich Village" or a "French Quarter," thought of completely out of the context of New York and New Orleans, which provide an order for the incident to occur rationally in the whole, can lead to nothing more than a random location of incidents wherever sites become available.

To encourage architects to adopt an approach in which teamwork allows several architects to "produce a conflict between the parts and the whole" when the whole is defined only by isolated incidents, is to offer little hope for progress in planning.

To encourage the type of drawing presented, is to strengthen a "townscape" rather than a rational approach to planning: incident without general statement, planning disguised to look like no planning, and the chaos of unrelated perspective views are the

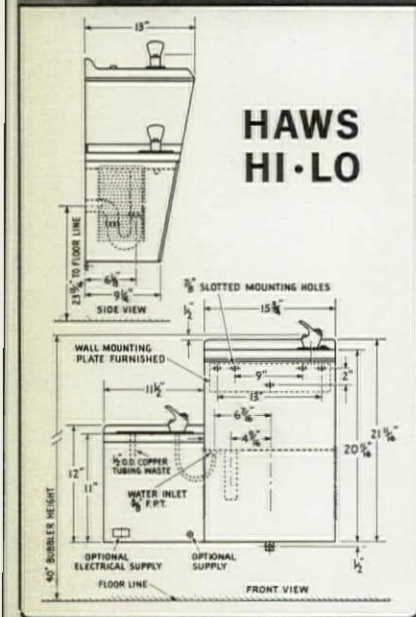
continued on page 77



Utmost satisfaction to little thirsts and big thirsts...

Maybe you wouldn't mind being picked up around your middle because you decided you wanted a drink of water. Maybe, even if you were struggling with a lot of packages, you wouldn't mind picking up someone around his or her middle because he or she decided he or she wanted a drink. But maybe you would.

Haws Hi-Lo series off-the-floor water coolers feature the unique convenience of an additional low-level bubbler at the proper height for children . . . and are ideal for stores, supermarkets, schools and public buildings of all types. Write for detailed specifications.



**HAWS
HI-LO**



HAWS DRINKING FAUCET COMPANY
Fourth and Page Sts., Berkeley, California 94710

Since 1909

manufacturers of wall and pedestal drinking fountains • electric water coolers
emergency eye-wash and shower units • laboratory fixtures • Haws flush valves

LETTERS

continued from page 74

ultimate intellectual bankruptcy that is "townscape."

To encourage architects to act under the guise of pseudo-scientific respectability to produce a cartoon of romantic forms can hardly be considered a serious contribution to future planning. It is bad enough when we have architects attempting to be sociologists, but when sociologists are called upon to suggest the physical environment it is time to call a halt. Surely it must be possible for the architect-planner to work in liaison with consultants from other disciplines without inevitably relying on the ad-hoc, piecemeal romanticism of "townscape."

Although FORUM allowed that the jury could not be faulted for passing over this entry, the headline "Progress in Programming," over four pages of copy, and the covering editorial give explicit approval to the approach suggested in the article. Are not these pages "instructive" enough as to the nature of the environment that this group would produce by such an approach to put an end to any extension of their activity?

It is our contention that there is little hope of producing a better total environment without giving initial definition to a general fabric and the forces that act upon it. The incident can only be valid when the total pattern has been defined; certainly "totems" and "Things" are not concepts leading to a total pattern. Perhaps considering patterns of movement and commerce, the relationship of the new area to the river and to the existing city fabric, would have been a better beginning to limit the arbitrary quality of the result. The "wants and needs" of people have never been able to determine any one physical form, and in fact, it might be thought that the reverse is true. The essence of architecture and planning never has been and never will be the collecting of a series of so-called "scientific facts" and waiting to be struck dumb by some divine process to produce physical form.

ANTHONY EARDLEY
Lecturer in Architecture
PETER D. EISENMAN
Assistant Professor of Architecture
MICHAEL GRAVES
Assistant Professor of Architecture
ANTHONY VIDLER
Instructor in Architecture

Princeton University

We genuinely appreciate such a carefully reasoned response, but we suggest that the gentlemen from Princeton take another look at the scheme, this time trying to see beyond the sketches which they find so offensive. They might discover a "pattern" after all, quite a strong one, created by the walls at the edges of the site and the substantial spines of the "ram-parts" twisting through it. They might also realize, on second thought, that the "initial definition" of "a general fabric and the forces that act upon it" was furnished in the competition program. The problem was to design a precinct, not to plan a city.

But their quarrel obviously is not with the specifics of the design, such as they were. It is with the design approach, and that is a more serious matter. "It is bad enough when we have architects attempting to be sociologists," they protest, "but when sociologists are called upon to suggest the physical environment it is time to call a halt." And again: "The 'wants and needs' of people have never been able to determine any one physical form, and in fact, it might be thought that the reverse is true." And finally: "The essence of architecture and planning never has been and never will be the collection of so-called 'scientific facts. . .'"

We could not agree less. To have any validity whatsoever—any relevance whatsoever—physical form must be firmly based on the wants and needs of people, on the human activities it is to accommodate. The facts about these wants and needs and activities which form the program for planning and design had better be precise, which is to say scientific. The architect-planner, in seeking these facts, would be well advised to seek the aid of sociologists and others in the behavioral sciences—not to "suggest" the environment, but to add substance to the program for its design—ED.

AMPLIFICATION

Frederick Kiesler has asked that the two double-spread photos in his article "Kiesler by Kiesler" (September) be identified as follows: Pages 66-67, outside view of the upper part of the Dome-Vessel; Kiesler & Bartos, architects. Pages 70-71, interior view of the Dome-Vessel containing the seven Dead Sea Scrolls; Kiesler & Bartos, architects.

Mr. Architect . . .

When you select air-conditioning for a multi-room building you can save 50% of your design costs and make your client love you for it.

How?

By going Remington Incremental*

CONSIDER THESE 5 FACTS . . .

1. This unique new 4-season system is not experimental—in successful use since 1955—now operating in 651 important buildings.
2. Clients are delighted with its many extras. For instance: It saves floor space. Requires no operating engineer. Uses no water. Saves half (yes, we mean 50%) of the operating cost (energy plus maintenance) of traditional systems.
3. Keeps you out of budget trouble. Usually saves 25 to 50% in first cost, thus releases funds for other uses. Yet so flexible it gives free reign to your creativity.
4. So easy to design it cuts man-hours in half. Ductless, hence no space-robbing duct-work to detail. Uses no water, thus requires no cooling tower, tower enclosure or piping. Eliminates air conditioning equipment rooms. And our all-electric version even gets rid of the boiler and stack!
5. Attracts and holds guests and tenants. Why? Because it gives each occupant a room-by-room choice of heating or cooling during the changeable weather of Spring and Fall. Only thus can full-time comfort be assured.

So, write, wire or phone Moise Johnson today for our free booklet, "Architectural Aspects of the Remington System." Or, ask your Engineer to do it for you.



New Treadway Inn, Niagara Falls, New York.
George E. Yurchison, Architect. An all-electric building.



AUBURN NEW YORK
(315)253-7373
DIVISION THE SINGER COMPANY

*INCREMENTAL is our trade-mark for the unique new semi-central system we designed specifically to provide full-time comfort for people. Not ALL people. Only those who live and learn; work and play; rest and recuperate in apartment houses, hotels, hospitals, office buildings and schools. We are specialists. And that's our specialty.

Available

**"THEATRICAL
LIGHTING
FOR QUARTZ"**



Filled with revolutionary new lighting devices, specially developed by Kliegl Bros. to utilize the new line of quartz-iodine lamps, this new catalog lists, describes and offers not only unit specifications but suggested application and operating advantages, as well.

Another Kliegl First—no one in the industry has such a broad and thoroughly field-tested line of quartz lamp devices as Kliegl. With three full years of intensive engineering and development, plus hundreds of "proved out" installations for your ready reference, these new devices, all included in this new Catalog Q-8, offer the serious technician and lighting specialist a real "break through" in dramatic, economical lighting.

For the name of your nearest Kliegl Representative and a copy of Catalog Q-8, write today.

lighting

KLIEGL BROS.

Originators and Manufacturers of Klieglights
32-32 48th AVE., LONG ISLAND CITY 1, N.Y.
Phone: Area Code 212, ST 6-7474

6-064

ADVERTISING INDEX

American Telephone & Telegraph Co. <i>N. W. Ayer & Sons, Inc.</i>	79
Cabot, Samuel, Inc. <i>Donald W. Gardner Adv., Inc.</i>	71
Claremont Polychemical Corp. <i>Norwood Advertising, Inc.</i>	71
Day-Brite (A Division of Emerson Electric Co.) <i>D'Arcy Advertising Co.</i>	Cover IV
Dur-O-wal <i>Draper Daniels, Inc.</i>	6
General Electric Company <i>Ross Roy, Inc. Advertising</i>	8
General Fireproofing Co. <i>Ketchum, MacLeod & Grove, Inc.</i>	4
Haws Drinking Faucet Co. <i>Pacific Advertising Staff</i>	74
Kentile Floors, Inc. <i>Benton & Bowles, Inc.</i>	Cover II
Kliegl Bros. <i>Richard La Fond Advertising, Inc.</i>	78
Knoll Associates, Inc. <i>Herbert Matter Studios, Inc.</i>	72-73
Lightolier, Inc. <i>Sudler & Hennessey, Inc.</i>	5
National Gypsum Company <i>Fuller & Smith & Ross, Inc.</i>	2-3, 80-81
Norton Door Closer Division, Yale & Towne, Inc. <i>Connor-Sager Associates, Inc.</i>	69, 70
Remington Air Conditioning Division, The Singer Co. <i>Walker Associates</i>	77
Sanymetal Products Co., Inc., The <i>Belden/Frenz/Lehman, Inc.</i>	7
Taylor, The Halsey W. Co. <i>The Bayless-Kerr Co.</i>	82
United States Plywood Corporation <i>Kenyon & Eckhardt, Inc.</i>	10, 11
Vogel-Peterson Co. <i>Ross Llewellyn Inc.</i>	71
Yale & Towne Mfg. Co. <i>Fuller & Smith & Ross, Inc.</i>	Cover III

Something missing?

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

Not after the concrete is poured.

Not after the tenants move in.

But in the blueprints.

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

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



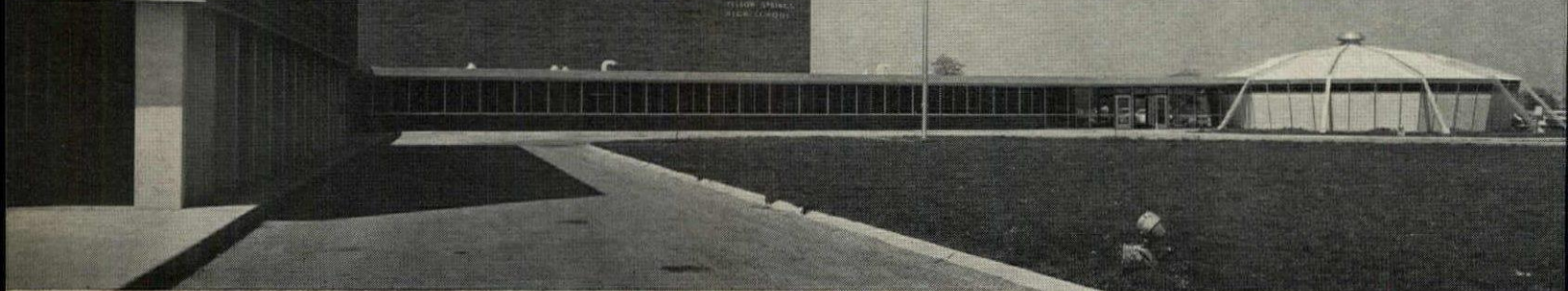
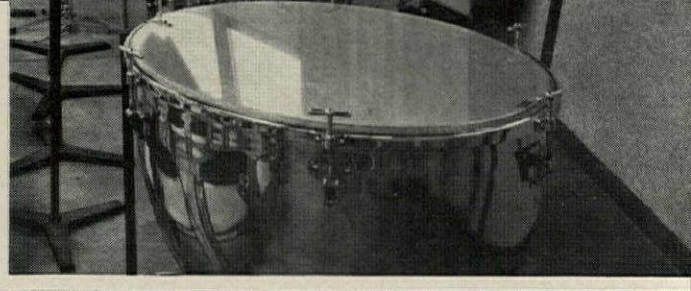
Bell System

American Telephone and Telegraph
and Associated Companies



Tectum

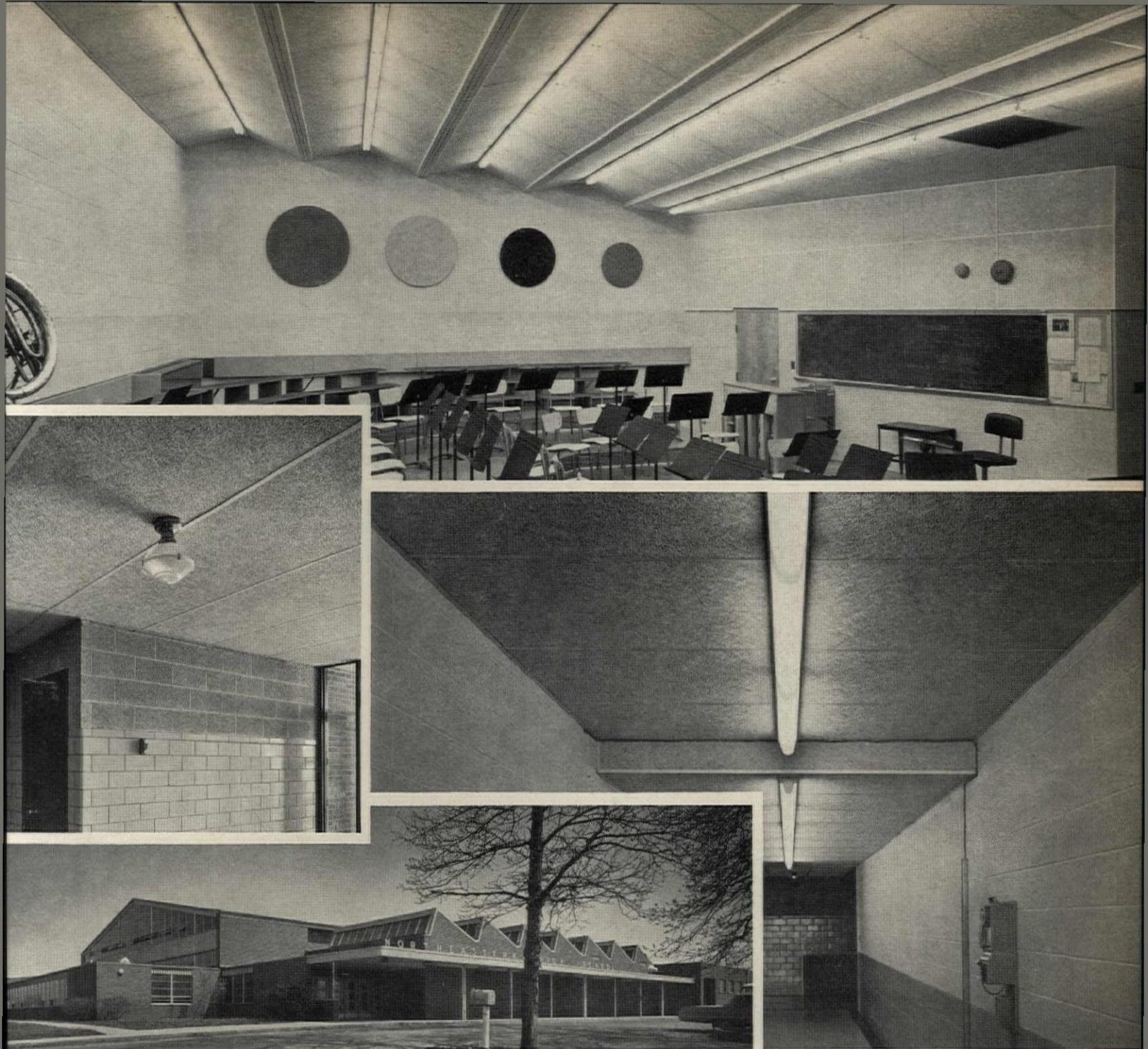
**We think new
about ceilings
and walls**



Yellow Springs High School, Yellow Springs, Ohio. Architect: John L. Kline. General Contractor: Rodgers Construction, Springfield. Tectum Erector: Field & Associates, Springfield.

Architect uses unique Gold Bond

There were other reasons, too. Appearance, structural strength, insulation, fire protection. At the Northeastern High School, room framing for the 44' band room was steel joists. Architect Kline achieved a folded plate effect by using a layer of Tectum between bar joists. Another layer of Tectum served as roof deck. At the Yellow Springs Public School, he used 2" Tectum backed up to structural building panels to create the entire exterior walls. Tectum, made of specially treated long-strand wood fibers, has a deep,



Northeastern High School, Northeastern Local School District, Springfield, Ohio. Architect: John L. Kline, Springfield. General Contractor: E. M. Redington Inc., Springfield. Tectum Erector: Field & Associates, Springfield.

Tectum to mute noisy school band rooms

rich, random-swirl texture. Has excellent sound-reduction coefficients. (Up to .90 for 3" material.) An insulating "k" value of 0.55. Lightweight. Noncombustible. Dimensionally stable. Thinking about acoustical ceilings and walls? Think new with Tectum. Ask your Gold Bond® Representative about Tectum®, or write National Gypsum Company, Dept. AF-105, Buffalo, New York 14225.



One of many fine products that come from 40 years of thinking new

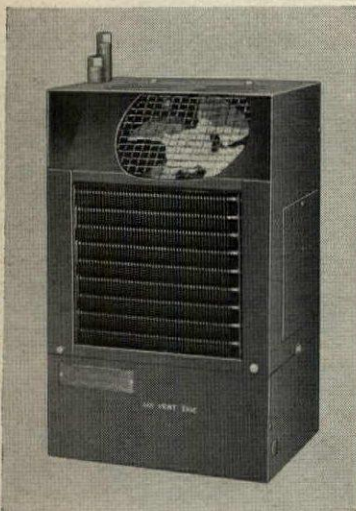
NGC NATIONAL GYPSUM COMPANY



**WALL-MOUNTED WATER COOLER
TUCKS INTO A 10" RECESS**

Self-contained unit extends just 10 inches from finish wall. Receptor and back splash are gleaming stainless steel. Cabinet in choice of colors, stainless steel, or vinyl laminated steel.

THE HALSEY W. TAYLOR COMPANY
1554 Thomas Road, Warren, Ohio

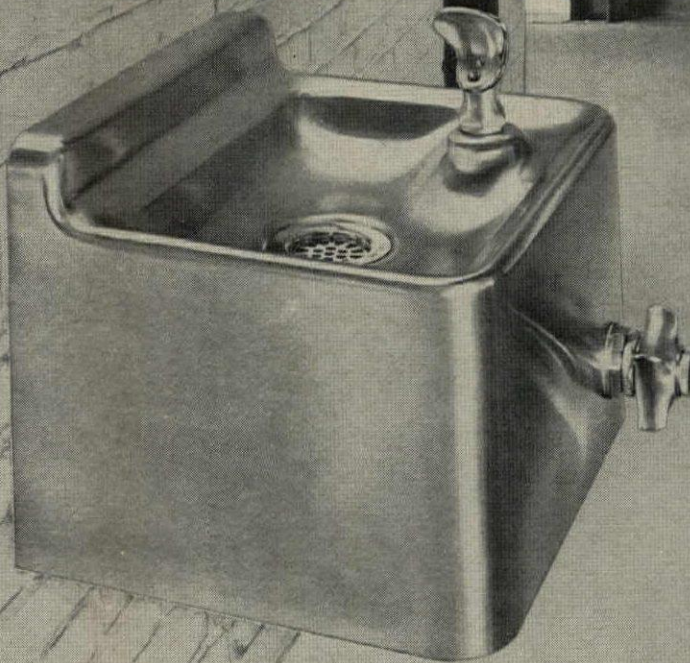


**NEW! PACKAGE-TYPE REMOTE
WATER COOLER**

Refrigeration unit HR 6A designed for remote installation. Will supply one or more fountains. Size only 13-1/4" wide, 21" high and 10" deep. Hook-in type ventilating grille is attached with vandal-proof screws. Model shown is rated at 6 gallons per hour. Other remote units up to 20 gallons per hour.

THE HALSEY W. TAYLOR COMPANY
1554 Thomas Road, Warren, Ohio

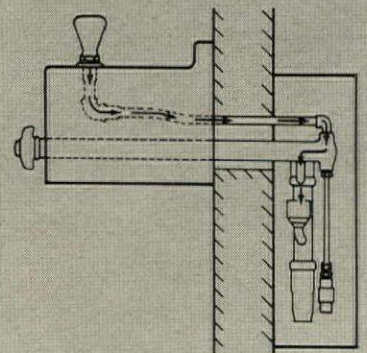
**FORGET
ABOUT
BELOW-FREEZING
TEMPERATURES**



Halsey Taylor frost-proof drinking fountains have been designed for use in stadiums, playgrounds, swimming pools, and other outdoor installations exposed to freezing temperatures. Automatic frost-proof supply valve and drain assembly provide for complete drain back into plumbing cabinet mounted on interior wall face.

Wall-mounted fountains with single 2-stream projector are available in stainless steel or porcelain-enamelled cast iron.

For complete information about Halsey Taylor frost-proof drinking fountains, write for NEW catalog. Also listed in SWEET'S ARCHITECTURAL FILE and the YELLOW PAGES.



No cutting or fitting of frost-proof valve assembly required on job site. Fountain and valve ready for installation. A 1 1/4" O.D. drain tube elbow is provided with extra length to allow for exact cut-off (1-inch) entrance into interior plumbing cabinet. Valve extensions are made to customer's exact wall thickness.

Halsey Taylor®

THE HALSEY W. TAYLOR CO. • 1554 THOMAS RD. • WARREN, O.

COPENHAGEN: LOOKS AS GOOD AS IT LOCKS

Simplicity. We never forget that word when we make a lock. So when we put a keyway on a rounded doorknob, it's rounded. Nobody else bothers with that. But we know simplicity is based on unity of form. Not on clutter. Or garishness. So after we make a Yale lock, we go to lots of trouble to see that it's beautifully simple. Clean and honest. That's not so simple.

The Copenhagen knob shown with Yale Mono-Lock

Yale & Towne, Inc.

A Subsidiary of Eaton Manufacturing Company

YALE
THE FINEST NAME IN
LOCKS AND HARDWARE
YALE & TOWNE



How a ceiling concept was saved by Custom Lighting in Memorial Library—University of Notre Dame

"Ceiling areas were the size of a city block, unbroken except for columns," states L. Kenneth Mahal, of Ellerbe Architects. "We, as the architects, wanted an effect of intimate study areas, with really pleasing ceilings and, of course, good lighting. To help achieve this, we decided on 4' x 4' surface-mounted fixtures, placed equi-distantly. For appearances, our choice was Day-Brite's 'Daylume'. Except that it isn't a combination light and air handling fixture. And we wanted to avoid ceiling clutter and the soil problem common to many diffusers. We were quite concerned! But thanks to the magnificent job of customizing by Day-Brite, the library has ceilings that are 100% aesthetically satisfying, good lighting and the finest air distribution system our firm has had tested."

Library of the
Minneapolis School of Art

**PROBLEM
SOLVED**

Day-Brite Custom Designing is just one of several services which can make a valuable contribution to your creative lighting needs. To learn more about them, contact your Day-Brite representative. He's eager to help and there's no obligation. For the best solution to any lighting or air distribution problem, look to Day-Brite and Barber-Colman . . . where the creative answers are coming from.



DAY-BRITE LIGHTING A DIVISION OF EMERSON ELECTRIC
5411 BULWER ST. LOUIS, MO. 63147

MEMORIAL LIBRARY
University of Notre Dame
Ellerbe Architects
St. Paul, Minnesota

