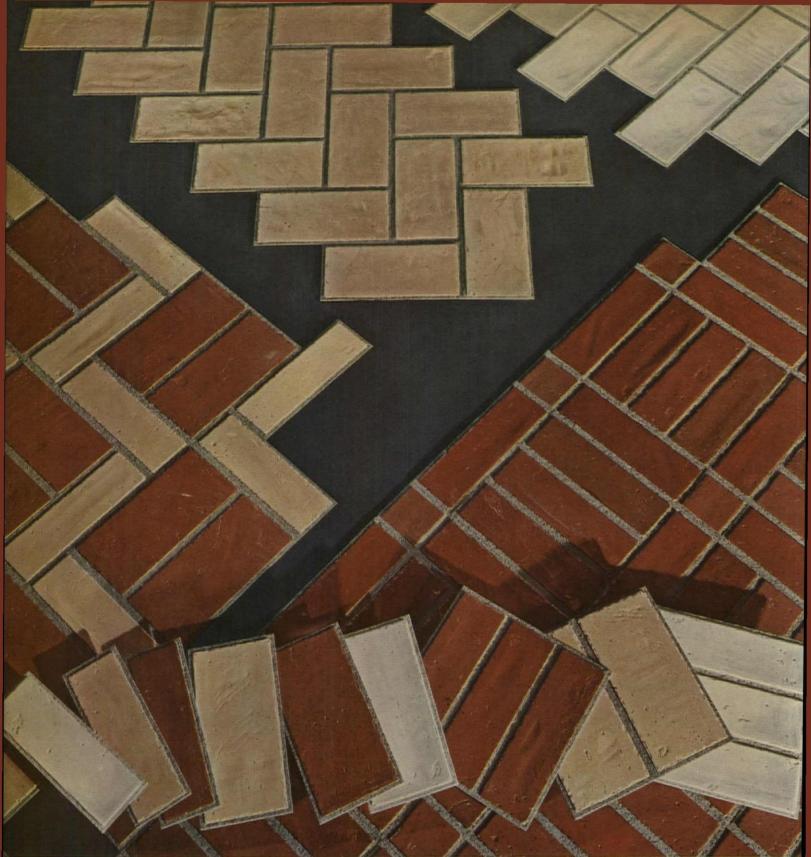
E ARCHITECTURAL FORUM / NOVEMBER 1965

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### THE ARCHITECTURAL FORUM / NOVEMBER 1965

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Cover: Design by Peter Bradford from a photo of the McNulty house (pages 30-35) by David Plowden.

### PUBLISHER'S NOTE

We have been taking a modest survey of the FORUM's readership in the past few weeks, and the results are more than pleasing. One thing it has shown is that an unusually high percentage of the FORUM's editorial content is actually read by those who receive the magazine. Just after the April issue came out, the dean of one of the country's most prestigious architectural schools wrote that it was the first issue of a professional magazine he could remember reading from cover to cover. The survey indicates that he is not alone.

This is especially gratifying to the FORUM's editors, who strive as hard to make the magazine literate as they do to make it beautiful. They do so, not solely out of professional pride, but because they feel the written word is a primary tool of architectural journalism.

Architecture is essentially a three-dimensional art. Photographs and drawings present two-dimensional images. It is left to the written word to convey the *experience* of a work of architecture, to deal with space and light and even form in a way that photos and drawings alone cannot do. It is also up to words to describe the evolution of a work of architecture, the way it came to be, for no one has yet developed a technique of photographing a formative idea in an architect's mind.

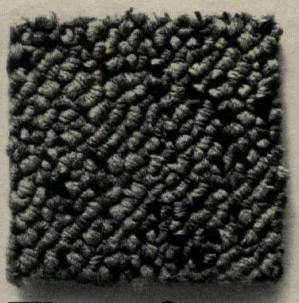
Finding the words to do these jobs is far more difficult than sticking to the bare facts of dimensions and materials, or quoting the architect's own description of his building. It is also more likely to get the magazine in trouble, since any honest attempt to convey the experience of architecture must include the writer's evaluation of what he saw and felt.

But it's worth it. There is a cliché to the effect that architects don't read their magazines. The FORUM's experience has been that they do read, if they are given something worth reading. L.W.M.

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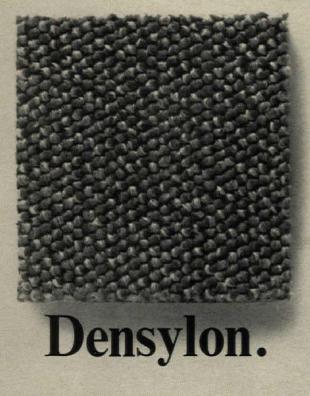
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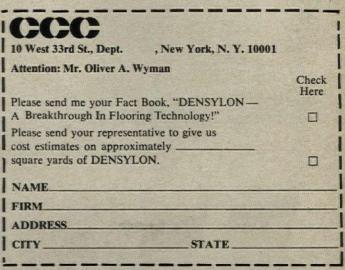
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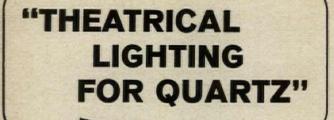
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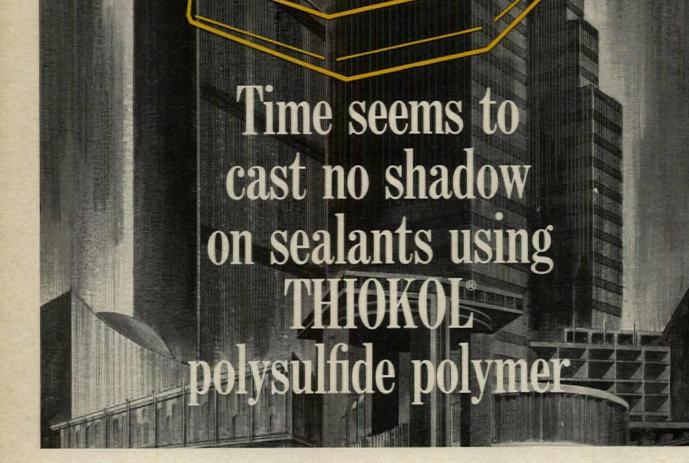
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Where do buses go to die? In New York they go up to the Bronx where they await their end neatly stacked three high (below). There are 325 of them there right now, decaying under the staring eyes of commuters on the New York Central Line, staring blankly back as the trains pass.

They are an arresting sight, but they are also a mute reminder that moribund motor vehicles are piling up faster than we can find new ways to dispose of them. Urban man so far has managed, if just barely, to avoid being engulfed by autos, trucks, and buses in their aggressive, animate state. It would be ironic if the vehicles achieved their final victory after their wheels have stopped turning and the noisy combustion of their hearts has stilled.



### NON! HOUSING

### THAT LAST HURDLE

Federal rent subsidies, keystone of the Administration's 1965 housing program, had just one more hurdle to jump last month before becoming reality. But, thanks largely to an inadvertent piece of bad timing by HHFA Administrator Robert C. Weaver, the program is dead—at least for this fiscal year.

Though the program had barely squeeked through Congress last July, nobody expected it to run into trouble when it came up for appropriations last month. Then Weaver released a set of administrative regulations under which the program would be carried out, thereby providing the program's waiting opponents with a readymade cause.

The regulations revealed that under certain, highly unusual circumstances it would be possible for elderly couples with assets of \$25,000 to qualify for rent subsidy. This raised eyebrows all over the House and prompted charges that the program would help the rich, not the poor. Weaver said the regulations were far from final, and he quickly withdrew them; but the damage had been done. The House refused to allocate a penny for rent subsidies.

Later, the Senate voted \$12 million to get the program started, but the House action prevailed in the joint conference. One ray of light came when the conference voted \$450,000 for HHFA to conduct "a preliminary study" of the program, thus indicating that it might be willing to pass favorable judgment next time around. But at best, the program will not get going until 1967. Thousands of low income families will continue to live in squalor because Congress was afraid that an infinitesimal number of "rich" senior citizens might be helped.

### PLANNING

### WHO ARE WE?

A thousand strong, the members of the American Institute of Planners met in St. Louis last month to debate the question of just what a planner is. They left still undecided.

At issue was a report of an adhoc committee on the purposes of the Institute, appointed last year and headed by Louis C. Wetmore of the University of Illinois. The Wetmore committee proposed that AIP use a definition of the profession broad enough to include social and economic, as well as physical, planning.

The conference speakers left little doubt as to where they stood, particularly in regard to social concern. "We now face an era in which the interdependence of social, economic and physical plan-

ning becomes so obvious that it cannot longer be avoided," said William L. C. Wheaton of the University of California. "I believe that our major role is not in predicting but actively participating in the determination of policies which influence social change," said Planner Richard May, Jr. of White Plains, N. Y. "If the planner continues to confine himself to the physical environment without relating his assumptions and goals to society's broader issues, he is likely to find himself increasingly rejected and decreasingly effective," said Dr. Rita Kaunitz of Connecticut's South Western Regional Planning Agency.

The warning was underscored by Walter Reuther of the AFL-CIO, who offered a priority list of "society's broader issues": education, problems of the elderly, civil rights, poverty, and the urban environment—in that order.

There was evidence that the audience of planners was not entirely convinced. At a formal debate on the Wetmore report, the side which urged that planners stick to their traditional physical concerns drew the most applause.

### PRIZES FOR PLANNING

The AIP also announced these awards at St. Louis:

► An honor award to New Haven for "one of the most comprehensive, concerted, and complete city planning and development programs in the country";

► Another to Rockville, Md., which "has dramatically achieved support for a comprehensive plan and is well on its way to implementing it" (evidence: the shopping mall by Geddes, Brecher, Qualls, and Cunningham, below, which will open in 1967); ► Distinguished service awards to Max S. Wehrly, executive director of the Urban Land Institute, and Dennis O'Harrow, executive director of the American Society of Planning Officials.

### LOUTCRIES

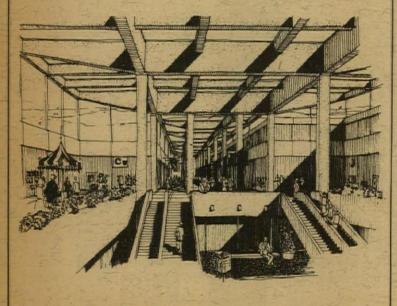
### SAWS IN CHICAGO

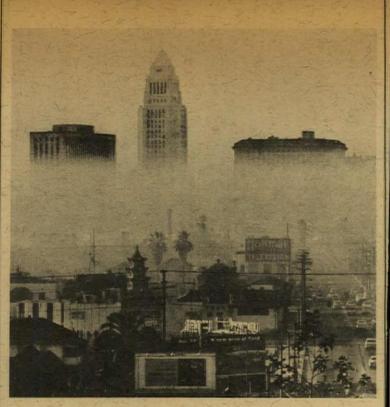
Tree lovers hugged the trunks of elms, oaks and maples in Chicago's Lincoln and Burnham parks as the whirring power saws came uncomfortably close (below). Others posted "Save These Trees" signs and manned stations from which a steady stream of protesting postcards went to city and federal authorities.

Their special target was Mayor Richard J. Daley, who had de-



creed removal of a still undisclosed number of trees to widen and improve Lake Shore Drive. Despite the protests 800 fell, leaving the tree huggers covered with sawdust, leaves and embarrassment.





They were undauntable, however (tacking signs on the raw stumps reading "A Daley Reminder" and "Write to LBJ"), and in late September they won a partial victory. Mayor Daley, while protesting that the protests had nothing to do with it, announced a new plan for the Drive that would spare 115 previously doomed trees.

Dr. Marvin Rosner, president of the Lincoln Park Conservation Association, praised the city's action and said his organization "again urges the city to reveal now the full plan for the development of all Lake Shore Drive and to conduct public discussions and hearings on these plans."

#### DRABNESS IN LOTUSLAND

"Los Angeles is losing its struggle for urban greatness and only radical, imaginative and concerted action can halt its slide into drabness" (sample above), warned a strongly worded statement issued last month by the AIA's Southern California chapter. Drawn up by a blue-ribbon committee of professionals, the statement urged a host of specific action proposals to reverse the downward trend.

Encompassing the "whole coastal basin" within its proposals, the statement called for adoption of a master plan for the greater Los Angeles area, the organization of "a powerful regional citizens group concerned with urban problems and solutions," improvement in the performance and staff of planning departments, and increased public awareness and understanding of urban problems.

"It is apparent to us," said chapter President Clinton Ternstrom, "that there is an urgent need for strong leadership and for more involvement by design professionals. The limits of influence of the designer are everywhere evident as the gap grows between knowledge about the planning of cities and the action leading to the wise application of that knowledge."

### RIG IN ST. LOUIS

Despite the ominous presence of a boring rig in front of the Old Post Office (below), St. Louis preservationists have been joined by sympathizers throughout the country in an effort to reverse the GSA's decision to raze the building and replace it with a new



Federal office tower (June 1965 issue).

Last month Austin P. Leland, chairman of the St. Louis Committee to Save the Old Post Office, announced the formation of a national committee to work for preservation of the "architecturally and historically important, publicly owned landmark." Its burgeoning membership is composed of civic leaders, historians, architects, art and architectural critics (among them Charles Eames, Carl Feiss, Patrick Horsbrugh, Philip Johnson, and Aline Saarinen).

The St. Louis Committee has proposed that the building be converted into a badly needed civic center and its Grant Era architecture kept intact. It argues that the Government could use money required for demolition to purchase a nearby site for its offices.

Studies show this plan to be inchitecturally, economically, and egally feasible if the GSA will lectare the post office site surplus property and give it to the city. instead the GSA has brought in ts boring rigs.

### TEELWORK IN NEW YORK

Despite the even more ominous resence of steel framing in Foy Square (right), the Architects Council of New York City is reewing its five-year battle to keep SA from adding to the chaos of he civic center area. Spurred on by s indefatigable vice president, Vathan R. Ginsburg, the Council ast month issued a stinging deunciation of GSA's \$120 million, aree-building complex. The projt, said Ginsburg, author of the atement, "would irrevocably foul oley Square and imperil the roper redevelopment of the enre civic center vicinity of Lower Ianhattan."

The statement was a point-byoint reply to a letter from GSA dministrator Lawson B. Knott Jr. Congressman Emanuel Celler, which Knott claimed that the roject was being carried out in cordance with the city's official aster plan for the civic center ea. Ginsburg retorted with the ws that there is no master plan nd the charge that GSA is workg from its own 1960 plans, which e city officially protested in 1963. Edward Stone and Eggers & Higns have prepared a master plan, it it has never been adopted.) A major complaint of Ginsburg d the Council is that the Federal oject will eliminate a vista to e diminutive, three-story Coloal City Hall, focal point of the ic center. Knott's letter adts this, but defends it on the ounds that the City Hall really uires a "more intimate treat-

ent." The GSA's "huge, over-



powering, 52-story modern commercial-type office tower," answers Ginsburg, is "hardly an intimate treatment!"

The Council has urged that construction be stopped until a "full investigation" is conducted. "In spite of the fact that steelwork is there," said Ginsburg the indomitable, "I was never more optimistic."

### REFORM

### FLOWING CREATIVITY

"We want design creativity to flow from the architects to the government," said General Services Administrator Lawson B. Knott Jr. last month. Then he announced the appointment of a 17-member panel of architects to advise GSA on its selection of

architects, review its design standards, and pass judgment on specific proposed designs.

"The establishment of this panel," Knott said, "reflects the expressed desire of President Johnson that the best possible contemporary architectural thought and skills be applied to the design of Federal buildings." The panel members are Max Abramovitz, Max Brooks, Joseph G. Durrant, David L. Eggers, Max Flatow, Grant Fordyce, Albert S. Goleman, Robert F. Hastings, James Hunter, George S. Kassabaum, Vincent G. Kling, Charles Luckman, William G. Lyles, Arthur G. Odell Jr., Cyrus Silling, Warren W. Taylor and Henry L. Wright.

We suggest that the panel get right to work, starting in Philadelphia, where the GSA's proposed 20-story U.S. Courthouse (below) on Independence Square has been accurately called a "flap-eared monster" and a "leering gargoyle." It would be interesting to hear what the new panel thinks of it.

### BEAUTY

### UDALL TRIUMPHANT

Were he the type, Interior Secretary Stewart L. Udall would be justified in gloating right now. An action which he took three years ago, considered by some to be brash if not irresponsible, has paid off handsomely.

When it was announced in 1962 that 1,100 high-rise apartment units would be built on the sylvan grounds of the Merrywood Estate above the Potomac just north of Washington, Udall slapped a "scenic casement" on the land restricting its use to one single-family dwelling per acre. The ruling seemed like a good idea at the time, but Udall was soon to discover that it was no panacea.



When C. Wyatt Dickerson, Merrywood's owner, showed him a site plan that respected the restrictions, Udall was horrified anew. It was a conventional subdivision scheme which would have meant the destruction of at least three-quarters of the trees. Udall respectfully suggested that Dickerson consult Victor Gruen.

The Gruen solution, revealed last month, leaves almost 90 per cent of the site undisturbed. It calls for 46 luxury "manor houses" clustered in six groupings studded on promontories (site plan, below).



The houses themselves, designed to sell for \$125,000 and up, are two stories high and either hexagonal or octagonal in shape. In each grouping, they are stacked three high, with each of the two houses above using the roof of the one below as a private terrace garden (octagonal cluster above).

"While this is, of course, a very low density luxury development for the economically fortunate," Gruen said, "the concept is applicable anywhere in suburbia." Said Udall, elated: "The Gruen plan proves that imaginative planning can preserve nature and yet yield legitimate profits ...."

### BEAUTY OPERATION

Smarting from accusations that it was the President's rubber stamp and the First Lady's lap dog, the House hoped to dispel both designations last month by killing the Highway Beauty bill. Then the President announced that he was going to have his gall bladder removed, and the House, fearful of also being called heartless, passed the bill by a comfortable 245 to 138 vote.

But before it let the bill through, the House performed major surgery of its own, with state highway officials and the billboard lobby acting as chief surgeons. The bill in its final form, later approved by the Senate, was hardly worth all the fuss. It exempted billboard controls wherever land is locally zoned for commerce or industry, giving billboard interests a generous bargaining position with local and state governments. The \$120-million-a-vear beauty fund, which will come from general revenues rather than the Highway Trust Fund, will permit routine landscaping within rights of way, thus robbing funds for beautification along highways. And the requirement that one-third of federal aid for the secondary system be used for construction of scenic roads and roads leading to scenic and recreational areas was dropped altogether.

### LANDMARKS

#### DELAYED APPRECIATION

The gradual transition of East German architecture from the pseudo-classic to contemporary has brought about new-found appreciation for Walter Gropius' Dessau Bauhaus.

The East German Government has declared the school (below, in its present and original states) a national monument and, aided by students of the Weimar Bauhaus, has drawn up elaborate plans for its restoration. Glass facades, rebuilt in brick following World War II bombings, will be restored, sealed doors opened, original lighting fixtures replaced, and interiors painted in their original colors.

Major reconstruction of the buildings, which will continue to house three trade schools and a nurses' training college, will begin next year and should be completed in 1967. Upon completion, an auditorium, archives, and a museum of artifacts will be opened for community use.

Reginald Isaacs, author of the soon to be published *Gropius* and the City, estimates cost of the total restoration at about \$1 million. So far, an initial appropriation of approximately \$275,000 has been approved by the East German Ministry of Culture.

### A BOOST FOR THE AVENUE

The Pennsylvania Avenue Plan, unveiled in the spring of 1964 and existing in an official limbo ever since, received a much needed injection last month with the designation of Pennsylvania Avenue as a National Historic Site. Declared such by Interior Secretary Stewart L. Udall with the approval of the President, the designation covers the Avenue from the Capitol to the White House, plus the adjoining areas included in the Plan.



The President also asked Congress to create a 21-member Commission on Pennsylvania Avenue with control over all development in the area. Bills have been introduced in both houses, but action will not be taken until next year.

### STEWART'S FOLLY

Congress last month granted Architect-of-the-Capitol J. George Stewart's request for \$300,000 to plan a \$31-million "reconstruction" of the Capitol's West Front. Reconstruction was Stewart's way of saying that he wanted to move the West Front out 31½ ft. to 70 ft. from the original facades and portico, adding 4½ acres of floor space to the building and eliminating most of the courtyards and the west terraces.

The House, whose leaders think Stewart can do no wrong, voted the appropriation, but the Senate balked, noting that "such a vast expansion is unnecessary" and recommending that Stewart revise his plans and resubmit them next year. In a Senate-House conference, the House action prevailed.

Criticism of Stewart's plans was voiced by the AIA, which resurrected a long-standing position paper and sent it off to Congress. The project, warned AIA, would destroy "the last remaining external vestiges of the Capitol as it was originally designed . . . the last of those walls that date from the early years of the Republic."

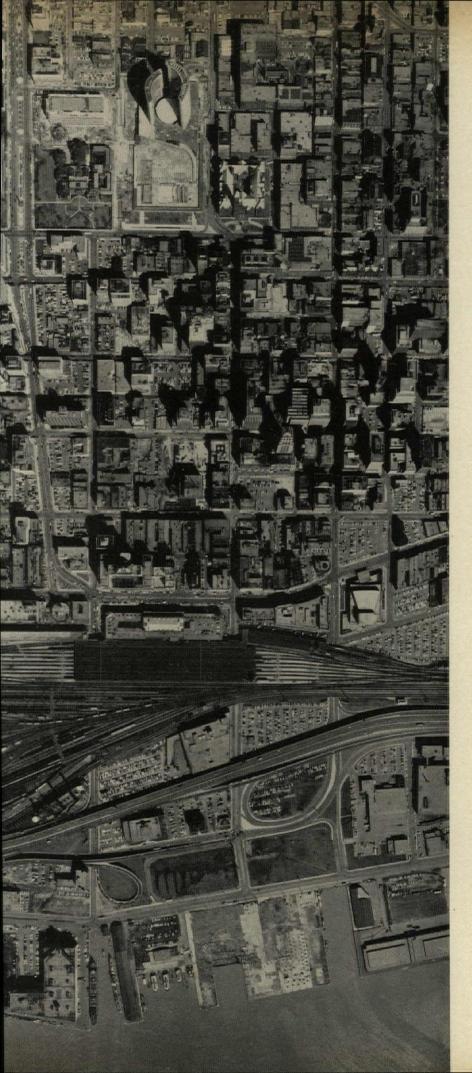
### AUTOPIA

### HIGHWAYS DOWN THE THROAT

California highway engineers can run their roads roughshod over the interests of citizens or communities that get in their way with little fear of interference. That was the conclusion of a special legislative investigation of the state's highway agencies, contained in a quietly worded but damning 110-page report.

The report makes clear that the highway agencies give consideration to virtually nothing but engineering and costs unless pressured by outraged localities; and that the State Highway Commission, a group of laymen ostensibly set up to protect the public interest, engages in a sort of organizational incest with the highway bureaucracy.

The Commission, the report states, is "so tightly bound organi-



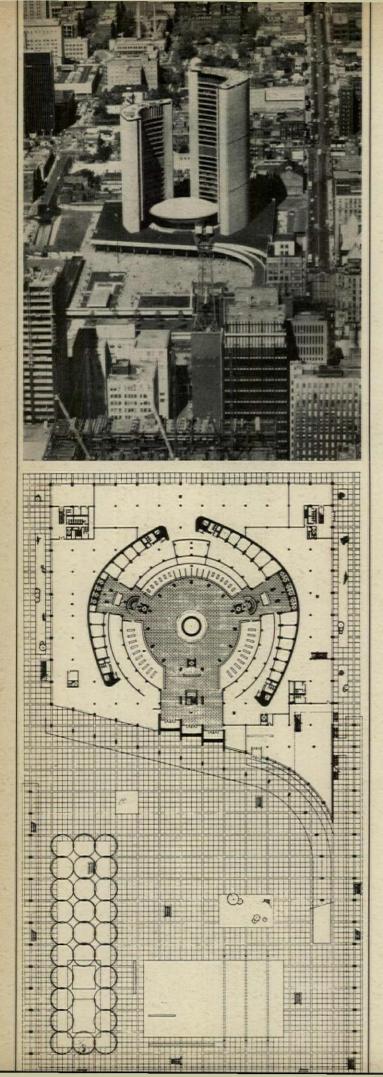
# SINGULAR Symbol For Toronto

The announcement of what was to be the largest architectural competition of the 1950's began with a proclamation. "The citizens of Toronto," it said grandly, "have decided that a new City Hall will be built on the Civic Square at the heart of downtown Toronto." That City Hall has now been built, and built, moreover, almost exactly as the late Viljo Revell of Finland designed it eight years ago.

Revell's design won over 531 others from 42 nations (the jury consisted of Eric Arthur, Sir William Holford, Charles E. Pratt, Ernesto Rogers, Eero Saarinen, and Gordon Stephenson). It brought him worldwide recognition, but it came very late. He died a year ago, just after his last visit to the building he would never see completed.

An "eye", Revell called his plan, and the reason is evident from the air, the pupil being the circular council chamber protectively enfolded by the crescents of two office towers. City Hall sits in the great multilevel square on axis with the approach to the city from Toronto Bay, not precisely in the "heart" of downtown but to the north of the mile-long rectangular core containing its tallest buildings. The crescents open to this core as if hinged.

Something else is apparent from the air, and that is the singularity of the City Hall. It is like no other building in Toronto; like no other anywhere, in fact; nor does another North American city have a symbol of such space and spectacle. And that is precisely what the citizens of Toronto had in mind.



### The competition's goal: A "proud expression" of civic significance

Viljo Revell's design is, in essentials, a three-dimensional projection of the competition program. The City Hall, the program said, was to be "a building that proudly expresses its function as the center of the city government." The council chamber, in turn, was to be the "center of interest, easy of access by the public and easily seen from the public areas." The program drew a clear distinction between these public areas ("where taxes are paid, permits granted, etc.") and the bulk of departmental offices seldom visited by Toronto citizens.

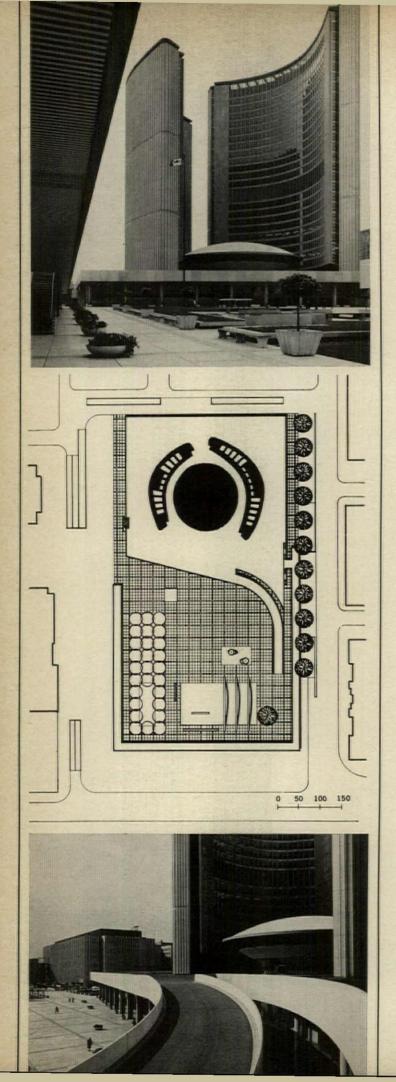
Revell placed the public parts of the City Hall in a two-story podium occupying about a third of the 12<sup>3</sup>/<sub>4</sub>-acre site. The entrance is from the square, into a circular well 40 ft. high surrounded by two levels of offices and a library. Rising through the well is a flaring pedestal, penetrating the podium roof, on which rests the concrete clam of the council chamber.

The podium roof is a second plaza, reached from outside by a sweeping ramp that becomes a ceremonial drive for visiting dignitaries. From this broad platform rise the two crescent towers, which contain the departmental offices. The towers, one 20 and the other 27 stories, stare at each other obliquely through stainless steel and glass. Their blank back walls are faced with concave, marble-striped precast concrete panels.

"The overall composition clearly and dramatically expresses the major functions of civic government," said the report of the jury. But Holford and Stephenson entered a minority critique. The complex, they said, "shuts out the city around it"; the square is "a somewhat stark design"; circulation is "complicated, involving movement from one office tower to another or to the Council suite."

The completed City Hall offers evidence to support both the majority and minority viewpoints.





### The square was to be both "forecourt" and lively public space

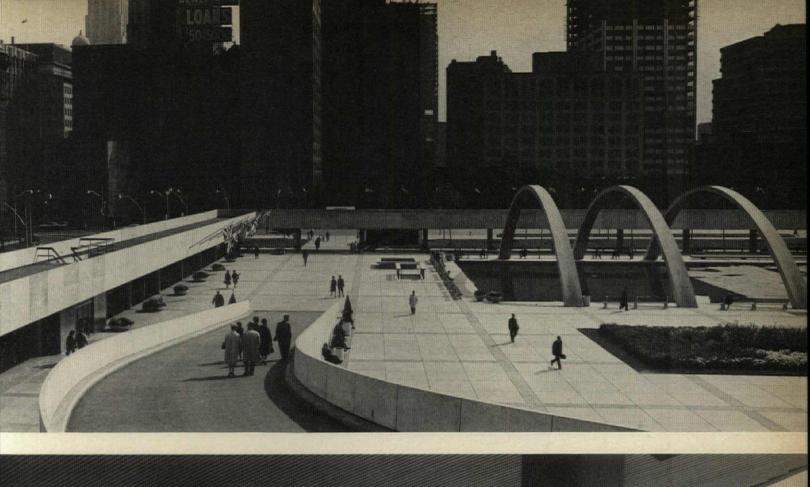
The competition program had several uses in mind for the civic square. It was to be "a forecourt to city hall," a place for "receiving distinguished visitors and for public assembly" and also "for the pleasure of citizens." Beneath it was to be a garage for 2,350 cars.

Revell's treatment of the square disquieted even the jury majority, who warned that "a great deal of the landscaping, trees and surface features detail must be worked out to provide the necessary human interest." So far they have not been worked out. The square is a generous forecourt, but a rather lifeless and under-detailed space.

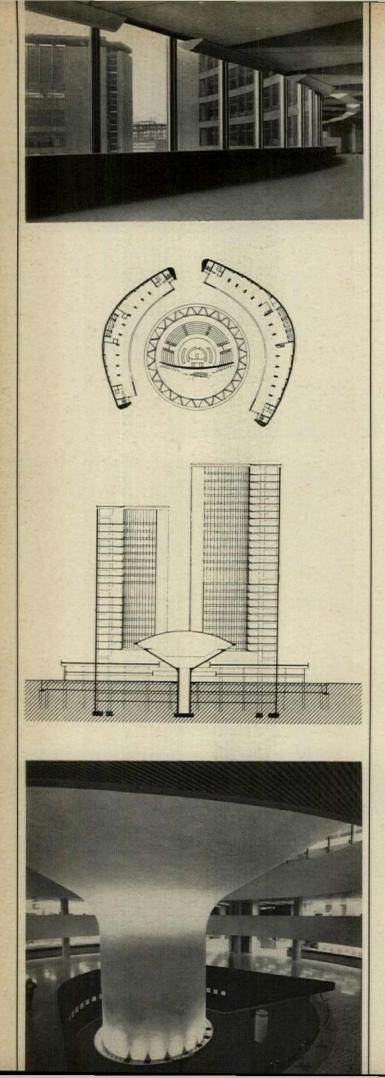
This is particularly true of the west side (left), although the small forest shown in plan should help when grown. It is less true of the east side (right), which contains a large, rectangular pool used for ice skating in winter. Arching over the pool are three highly photogenic precast bents with downlights in their undersides. The east side of the square also gains drama from contrast with the robust old city hall across the street, and from the swoop of the ceremonial ramp.

This ramp is a particularly happy element of the composition, visually joining the old and new city halls and, as it reaches the podium, pointing squarely and a bit accusingly at the new courthouse, at left below. (The courthouse shows what City Hall might have been were it not for the competition.) As it goes across the podium, the ramp also acts as a canopy over City Hall's main entrance.

Around the square, at podium level, runs a U-shaped elevated walkway which defines the great space but also obscures the views of City Hall from surrounding streets. Revell had hoped that the square would draw life from shops, restaurants, and places of amusement along these streets. It is **odd** that he should have erected the barrier of the walkway in between.







The council chamber was clearly meant to be the "center of interest"

It is conceivable that the forms of the City Hall grew from the arc-shaped council tables specified in the competition program. One can visualize Revell starting with the arc, developing the circular council chamber around it, then repeating it in the plans of his striking office towers.

Actually, the tower plans are shaped more like boomerangs than pure arcs, bulging at their centers where the elevator shafts are. The arrangement of spaces is peculiar: behind the inward facing curtain walls are clerical lofts, divisible by movable partitions; the more prestigious private offices follow the curves of the windowless back walls.

These back walls are bearing walls; the floors span from them to an intermediate row of columns and cantilever the 16 ft., 6 in. from the columns to the curtain walls. The towers act as vertical cylindrical shells, reinforced by the transverse diaphragms of the floor slabs and by heavy buttressing columns. Wind tests led to their being tied together at the podium roof to reduce deflection.

The structure of the council chamber has three parts: the roof is a reinforced concrete dome with a prestressed ring beam, supported by V-shaped precast struts. Next comes an inverted cone with two more prestressed ring beams. The cone, finally, is supported by a cylindrical shaft extending all the way down to the foundation, a concrete stem 20 ft. thick.

The city and metropolitan councils sit in this cone, and the citizens in a semicircular gallery around them. (The circle is divided by a fish-shaped wall bearing the city crest, behind which are a councilmen's lounge and kitchen.) Their chamber is, as intended, the undisputed focal point of the City Hall, in the consciousness of the visitor from any public area, inside or out. The chamber and its pedestal form the stylized bolt which holds everything together.



### A visitor's appraisal: Invitation on one side, rejection on the other

Patwant Singh, editor of the magazine Design of India, visited the Toronto City Hall on a recent trip to America. We asked for his appraisal of the building, and his response follows.—Ed.

More than any other building built in Toronto in recent years, the City Hall has spurred renewal and development activity around it. It has set standards for architectural expression which the city of Toronto would do well to follow. It sparks off furious controversy each time its design is discussed.

All this is on the credit side. But there is the debit side too.

The two towers, one 326 ft. high and the other 260, dominate Toronto's cityscape. Yet curiously enough they are designed with their backs to the city. Oriented south, toward the strip of built-up city area which lies between the site and the lake, the towers shun the sprawling city behind them (1): viewed from various points there, the blank, curved outer walls of the towers look like grain silos. The impression they convey is of rejection, not of invitation.

But a city hall belongs to the city: through tradition, in spirit and through function. And as a landmark it must have strong visual, emotional and symbolic appeal.

I found it generated no excitement in me when I saw its blank walls from a distance (though certainly this was not the case when seen from the south facing front). They conveyed no sense of the fine proportions of the towers, or the superb tension of their forms, or the warmth and sparkle of a tall and stately building lit at night. I think the third and fourth dimensions in a landmark 27 stories high, one which belongs to a city, are important for the whole city, not just for a section of it.

The council chamber's location between the two towers doesn't appear in the finished form to be an entirely satisfactory solution. It crowds the spaces in between and obstructs the view of two or three floors of the towers, which look directly out on its massive form. Its present heavy sections not only accentuate the crowded feeling but make less than full use of the virtuosity of presentday concrete technology.

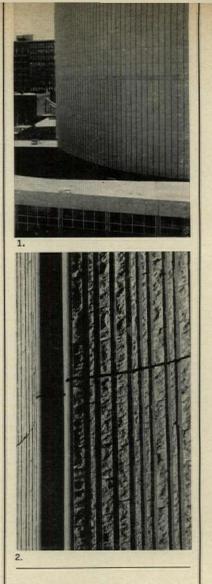
Revell's original submission was a more sparingly designed structure for the council chamber. But somewhere along the line it was changed.

Some of the finishes show remarkable sensitivity, others less. The precast concrete panels on the backwalls of the towers have inset strips of split-faced Italian Botticino marble (2). The color as well as the textured effect is superb.

The ceiling lighting (3) is one of the best I have seen in recent years, though the attempt to create a floor pattern (on the main floors) to resemble the lighting pattern is far-fetched. The intention to leave some of the interior concrete surfaces exposed, notably on columns and some walls, is justifiable only if the most meticulous care is taken to control the quality of the surfaces as they emerge from the forms. But patchy concrete surfaces don't go with delicately tinted wall coverings alongside them.

As against the forward-looking decision of the city of Toronto to hold an international competition for the buildings, the City Council acted strangely when it came to furnishing them. It first approved the award to design furniture in Revell's favor, then reversed its decision and put it out to competition. The reason: "it didn't think that the 10 per cent the architect asked for looking after the furniture was justified"! Only after a prolonged controversy was the contract awarded.

In concept, and to a large extent in design, Revell's building remains one of Canada's finest in recent years: a tribute both to him and to the men of imagination in City Hall who made it possible.

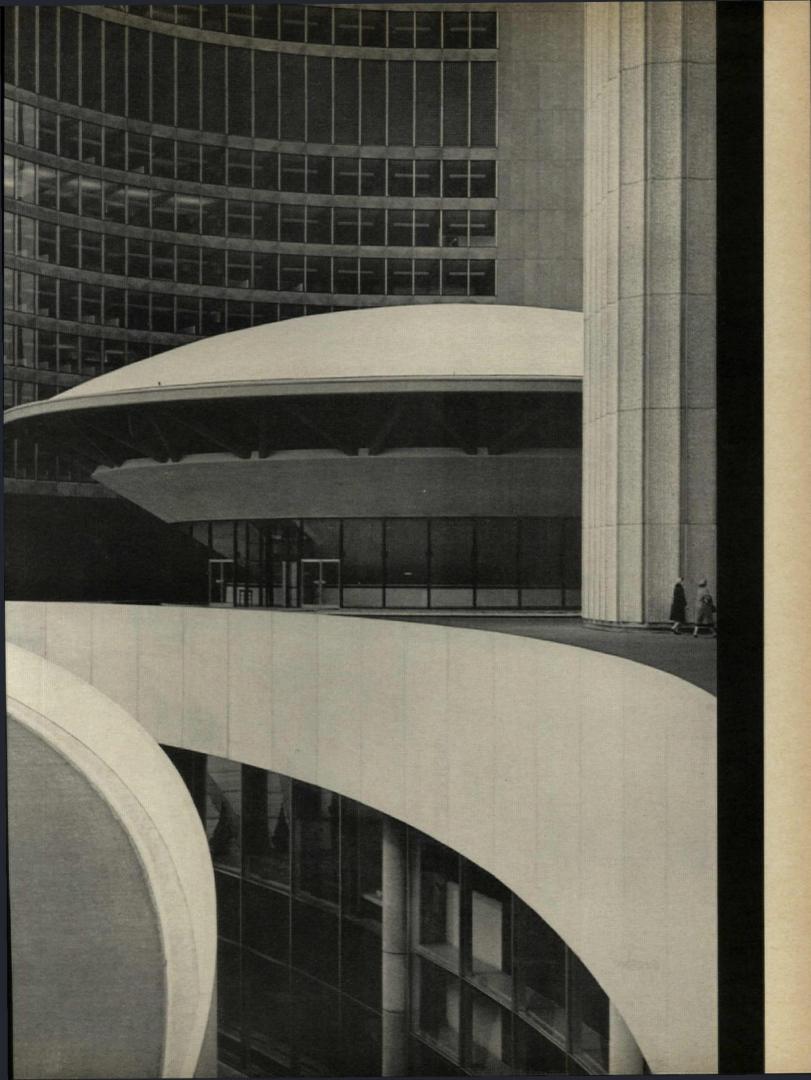


### FACTS AND FIGURES

Toronto City Hall, Toronto, Ontario, Canada. Owner: The Corporation of the City of Toronto. Architects and Engineers: Viljo Revell-John B. Parkin Associates, associated architects and engineers. General Contractor: Anglin-Norcross (Ontario) Limited.

Building areas (in sq. ft.): towers, 401,000; council chamber, 12,600; gallery at podium, 2,700; podium, 231,000; basement, 169,600. Total: 816,900. Cost to date: \$24,566,330. PHOTOGRAPHS: George Cserna, except aerial photos, Lockwood Survey Corporation Ltd.; photos this page, Panda Associates.





### AN ANTI-URBAN DESIGN FOR WASHINGTON

...or, how to keep a capital from becoming a city

There are two classic ways of looking at Washington. One is as a city of more than 800,000 people, a majority of them Negro, suffering all the familiar problems of rapid urban growth: inadequate public facilities, poor housing, racial tension, haphazard development, a strained transportation system, and so on and on.

The second, a much prettier view, is as the National Capital, a green and placid setting for the monuments of government a stately "city in a park," as the latest addition to Washington's library size collection of planning documents puts it.

The document is a set of policies on which Washington's long and impatiently awaited 20-year development plan "might" be based, put out in September for public discussion. It leaves little doubt about which view of the city it prefers. "Washington is first of all the Capital City of a great nation and the seat of the Federal government," say the authors (whoever they may be) with emphasis.

They go on from there to suggest policies of monumentalism unequalled since the McMillan Plan of 1901, which envisioned central Washington as one big Federal Triangle (the rest of the city was left a green haze in the background of the rendering). "This report has set planning in Washington back 30 years," commented one nongovernmental planner, and he may have understated the case by another 34.

### Leaky trial balloon

The confusion of authorship results from the manner in which the report was released. It bears the name of the National Capital Planning Commission, but the Commission chairman, Mrs. Elizabeth Rowe, let go of it in a manner suggesting that gas was leaking from the elaborate trial balloon. The report, she said in a covering letter, was "prepared by the staff" and contained some recommendations on which "the Commission itself has not taken a position." She didn't say which ones, however.

Mrs. Rowe subsequently ac-

knowledged that the report "contains much of the thinking of both the Commission and the staff." The recommendation of a spine of Federal buildings running south of the Capitol, a sort of second Mall without the greensward, is, for example, the contribution of Seattle architect and NCPC member Paul Thiry. Likewise, praise for the environmental status quo in Washington is a favorite theme of Mrs. Rowe's, and it is also a consistent theme of the report.

### More of everything

A plan based on the report's proposals, in fact, would be likely to produce a 1985 version of Washington much as it is today only more so. To be sure, there would be, through some unspecified process of softening up the Congress, more of nearly everything the city needs: more libraries, more schools, more recreation facilities (the last two often combined in "campus centers") There would be an efficient new transportation system, comprised of all the expressways the District of Columbia presently wants to build plus a subway system considerably larger than the one approved this year by Congress (see map at right).

But there would also be more green spaces and-pace Stewart Udall - more monuments. The Mall would be completed in a way that recognizes "the values inherent in the formal composition" (favorable mention is made of "the precepts and principles of Renaissance civic and garden art," and no mention at all of bringing somewhat more life to the Mall than it now contains). The city's diagonal and axial streets - "second only to the Mall in formal importance within the L'Enfant Plan" would be made "special streets' and given special treatment, including adornment with trees and plantings. Federal office buildings would be relieved o the necessity to look monumen tal-a change, and a welcome one-but would "respond to the form and characteristics [their] immediate surroundings and the intrinsic purpose of the

Nation's Capital," a charge likely to inspire respect but not a sense of adventure in those responsible for their design.

Washington would need enough of these new Federal buildings to accommodate an additional 50,000 Federal employees, for the report emphatically recommends continuing the "concentration of the Federal Establishment within L'Enfant's original city." Small bands of Federal workers would be placed in "special employment centers" and multipurpose "uptown centers" scattered throughout the city (see map). But there would be none of the regional decentralization of federal departments recommended in the Year 2000 Plan, which already, after only four years, seems like a dim memory. "We feel that the symbol of the United States government—of the capital of the free world—is here," says Mrs. Rowe. "Besides, it is more convenient for people to have the government centralized in Washington than to have to drive to Germantown [Md.]."

### Keeping the lid on

Finally, Washington's buildings, public and private, would remain at their present discreet heights and densities. Says the report of the Washington of 1985, "It will be an open and horizontal city, replete with broad vistas and extensive parks, its buildings of low or moderate height and well sited on treelined streets and avenues." This fondness for horizontality should be no surprise to those who recall the fate of the NCPCcommissioned skyline study (June issue). What is surprising is the length to which the report is willing to go to achieve it. Monuments, it seems, are to have priority over people.

"It is improbable that Washington can rehouse all of its low income population at acceptable standards of development within its own area—and still perform its role as the National Capital," the report says bluntly. "It would be unacceptable to crowd large low income families into high-rise, dense apartment areas or extend monochromatic and economically stratified neighborhoods. Planning standards for large families, as reflected in density of people (or children) per acre, or provision for supporting playspace and other community facilities, should not dip below minimum physical and mental health standards as they are applied in our community.

"Moreover, even the widely accepted esthetic concern for the maintenance of a horizontal Capital City operates against a high-rise, high density solution as it is applied in other cities."

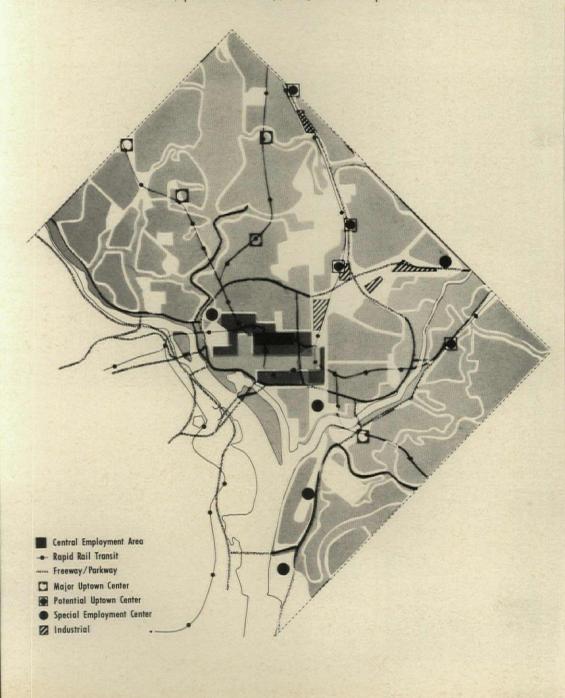
What does the report offer in the way of alternatives? It speaks vaguely of expansion of code enforcement, public housing, urban renewal, and rehabilitation programs, and use of new tools such as rent supplementation (still alive at that time). But the two "most realistic approaches" it offers are the racial integration of the suburbs, thereby extending the housing supply available to Negroes; and the Johnson War on Poverty, bringing "education and jobs to many disadvantaged people, enabling them to afford adequate housing in a free market."

In other words, citizens of Washington in the slums beyond the obscuring trees of the federal precinct, it is somebody else's problem.

### Back to McMillan

Some Washingtonians think otherwise. The Washington Post critic Wolf Von Eckardt reacted to the report with an angry rhetorical question: "How dare we sketch out a dream of living, working, and shopping in a city of handsome buildings, parks, and vistas without a clear program for letting its hitherto neglected citizens share in this dream?" Mrs. Rowe, who feels such criticism is "pretty silly," responds to it with a counter question: "What are we supposed to do about social planning? We are a physical planning agency."

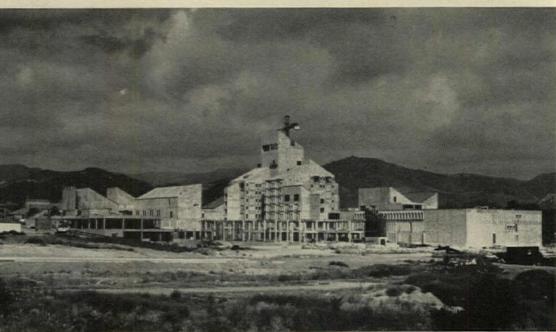
Which brings us right back to the good old McMillan days. —DONALD CANTY



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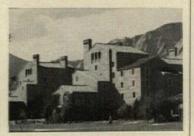
## FOCUS





### COMPATIBILITY IN COLORADO

The Engineering Sciences Center nearing completion at the University of Colorado, Boulder, seems unconcerned with all but current history until viewed in the context of its campus neighbors (below). Then it becomes apparent



that Architectural Associates of Colorado, with Pietro Belluschi and Sasaki, Walker & Associates, Inc., have achieved a remarkable compatibility with the "rural Italian architecture" supplied earlier by Charles Z. Klauder. The multiangled roofs of the new building (the steep pitches make room for mechanical equipment) suggest those of the old, and the same red ochre stone will be used as infilling material on the reinforced concrete exterior. The plan is broken up into a tightly packed complex of functional units: the towers house offices; the low sections are engineering laboratories and classrooms.





### IMPROVISATION IN CALIFORNIA

In keeping with its pioneering spirit, the brand new University of California campus at Santa Cruz has overcome problems caused by construction delays with trailers specially designed to house its first-semester students. The units are distributed in wagonwheel clusters (top photo) on an athletic field. For the time being, the new six-sided, copper-roofed Field House (above), designed by Callister & Payne, will serve as a dining hall. Eventually, indoor athletic events and campus assemblies will take place under its spider-web superstructure (right).









#### DUET IN CAMBRIDGE

Professor Eduardo Catalano has given the M.I.T. campus a double portion of heavy-browed concrete architecture in the Grover M. Hermann and Julius Adams Stratton buildings-both dedicated last month. The Hermann (top photo and 1 on campus plan, left) houses a library, offices and classrooms for social sciences and management in a four-story structure raised on a plaza over a garage. The library occupies the first floor and most of the angled second floor. The Stratton (immediately above and 2 on plan) is a student center which shares a plaza with Kresge Auditorium and the M.I.T. Chapel. It contains a first-floor bookstore, social halls behind plate glass on the next two floors, and spaces for various student activities within the two overhanging top floors. Catalano designed both in association with Robert C. Brannen and Paul Shimamoto.





#### LANDMARKS IN FOGGY BOTTOM

Washington's Foggy Bottom, until now known mainly for its eurious name and State Department building, has just acquired two arcshaped landmarks. The 13-story Watergate East (above), by Luigi Moretti of Rome with Corning, Moore, Elmore & Fisher, contains 238 cooperative apartments. Nearby, entwined by roadways, is the competition winning 11-story Pan American Health Organization building (left), by Roman Fresnedo Siri of Uruguay with Justement, Elam, Callmer and Kid.





### VARIEGATED TOWER IN LONDON

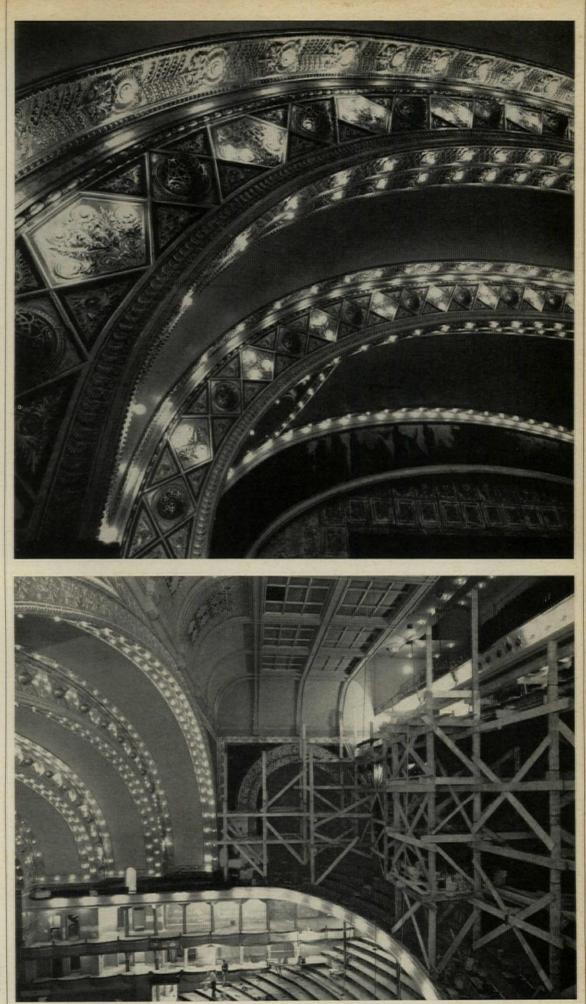
The Post Office Tower (above) near Tottenham Court Road is London's tallest building. Designed by the Ministry of Public Building and Works to provide trunk telephone and television microwave links, the tower goes through several functional metamorphoses on the way to its 620-ft. top: the curtain-walled section contains ventilation equipment and television microwave apparatus; next are six open platforms supporting aerials; then in ascending order, are observation floors, tea bar, restaurant (revolving, of course), kitchen, elevator machinery and, finally, a 40-ft. mast.

### CIRCULAR SHOPPING IN QUEENS

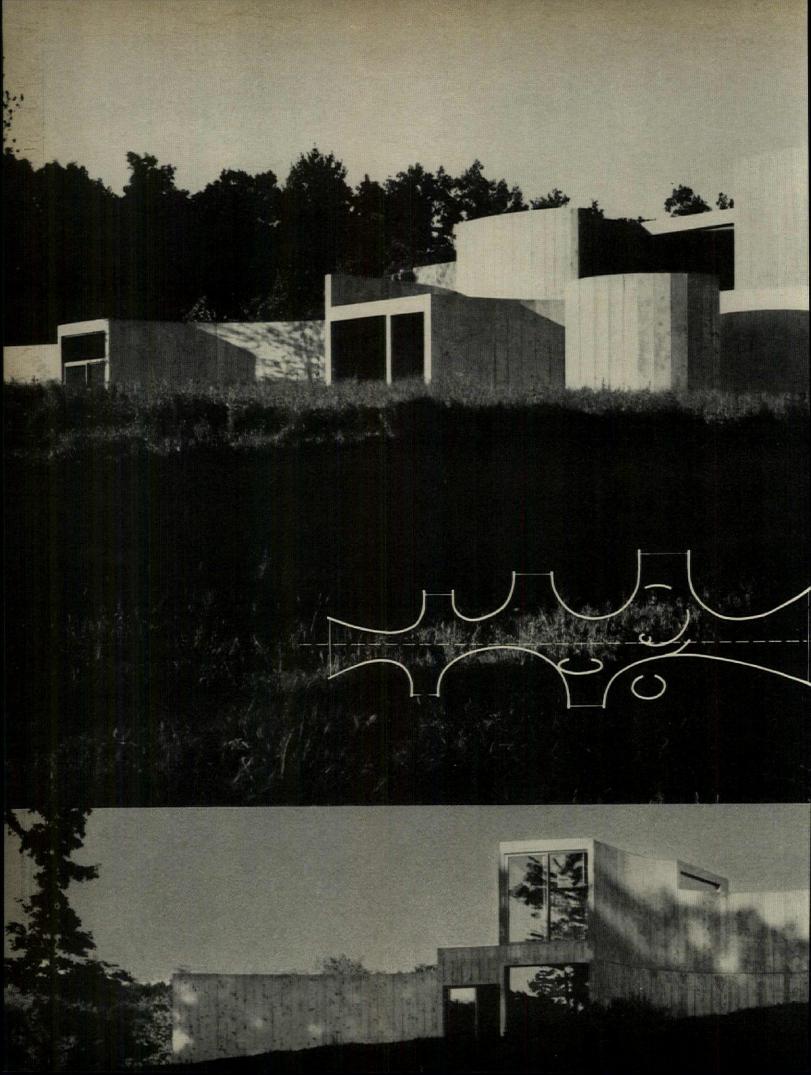
Macy's Queens (left), the fiftyfirst link in the store's chain, has three shopping floors girdled by five elevated parking rings within a 300,000-sq.-ft. circular structure designed by Skidmore, Owings & Merrill. Cars enter and leave via two spiraled satellite structures. The notch at about 10 o'clock accommodates part of Mrs. Mary Sondek's lot. She wouldn't sell.

### REBIRTH IN CHICAGO

The 75-year-old Adler-Sullivan Auditorium Theater in Chicago, which Frank Lloyd Wright once called "the greatest room for music and opera in the worldbar none," began a new life Oct. 24 after 25 years of disuse. On that date the great hall, seatless but otherwise well on its way to complete restoration, was the setting for a memorial service to Adlai Stevenson; but it soon will be host to opera, ballet, large musicals, and choral and orchestral performances. The restoration. carried out under the direction of Architect Harry Weese at a cost so far of \$1,750,000 (another \$500,-000 is needed to finish the work), is faithful to the Adler-Sullivan design. Ceilings and walls are once again resplendent in the original gold and ivory. Even the lamps used to illuminate the ornamented segmental arches (right) are the same carbon filament type used in 1889. Still to be completed are restoration of the stained glass skylight over the flying gallery (right, below), installation of permanent seating, and updating of the mechanical systems and backstage equipment.

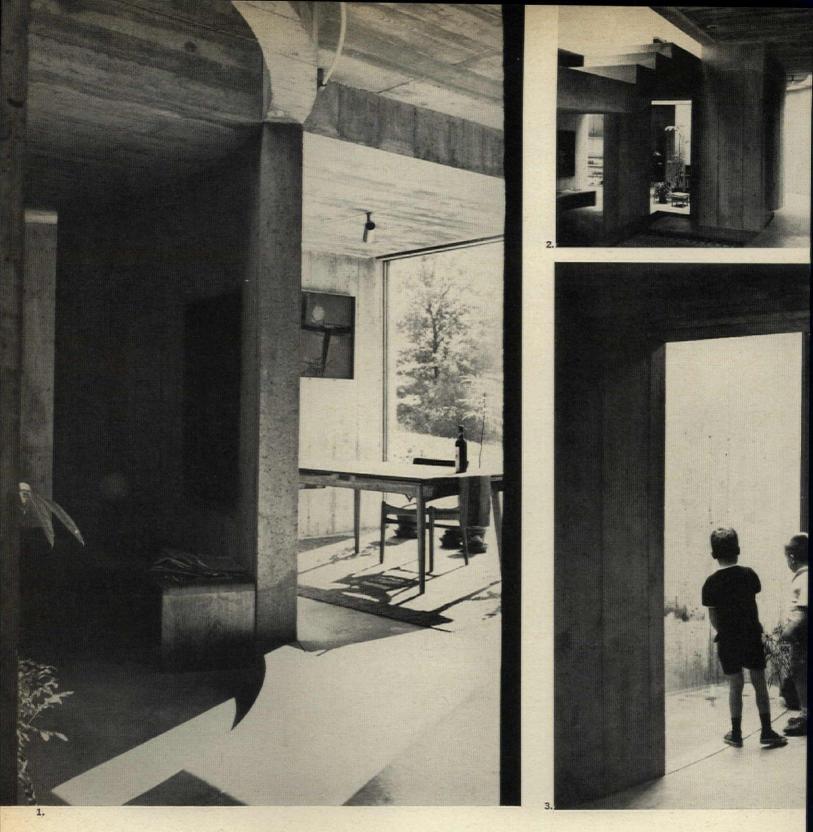


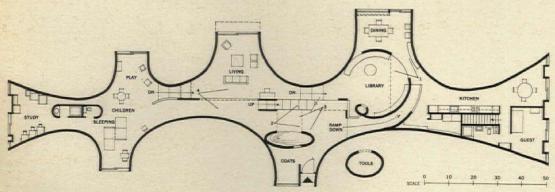
PHOTOGRAPHS: Page 26: Orlando R. Cabanban. Page 27: top left, Vester Dick; center and lower left, Philip Molten. Page 28: top left, J. Alexander; center left, Star Studios; top right, H.M. Postmaster General.



### THE MCNULTY HOUSE: A SPACE WRAPPED IN CONCRETE

R





Even in Lincoln, Massachusetts, where the tranquil woods are full of modern houses dating as far back as the 1930's, Tom and Mary McNulty's new place on Beaver Pond is a conversation piece. The McNultys, both MIT-trained architects, live in a single meandering space 150 ft. long, enclosed by swirling walls of finetextured, light weight concrete. The architects and their three



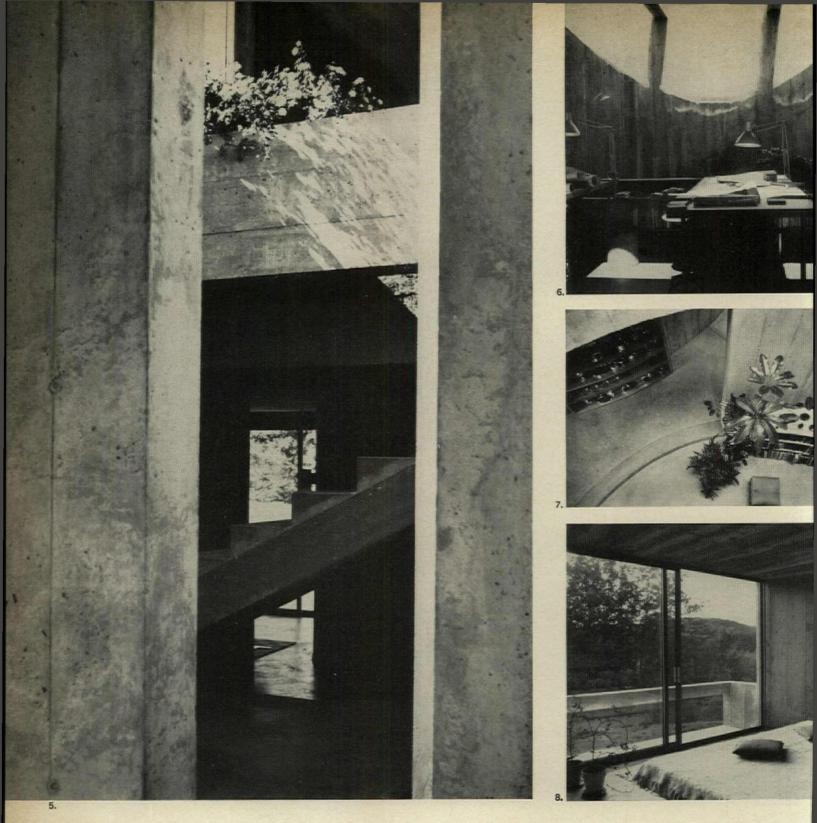
little boys can move all through the house unimpeded by doors except at bathrooms and guest room. What separation there is between areas is created by sheer distance, by changes in level, by a few freestanding interior walls, and—mostly—by the curves of the outer walls themselves.

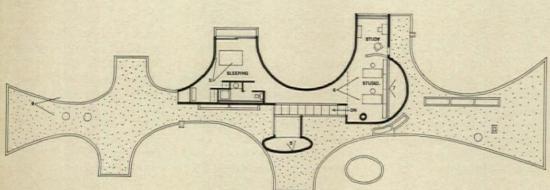
The walls curve inward, instead of outward, because the McNultys were concerned with space for movement, not with static form. The whole interior is laid out around a central axis of movement, with places for specific activities expanding and contracting along it. The curving walls give identity to these places, but do not isolate them from the flow of space or family activities. Each place becomes more distinctly defined as it moves away from the axis, until it ends with conven-

tionally rectangular corners. (At the ends of the house, the walls stop in a different way, suggesting indefinite extension.)

One of the few areas where the walls curve around the space and enclose it is the library (1 and 2), a concrete drum where motion comes to a full stop. With its diffused top lighting, the library is a place of seclusion, contrasting with the sunny, extroverted living and dining areas which it adjoins. A narrow, ramped passage (2) carries the flow of circulation around it.

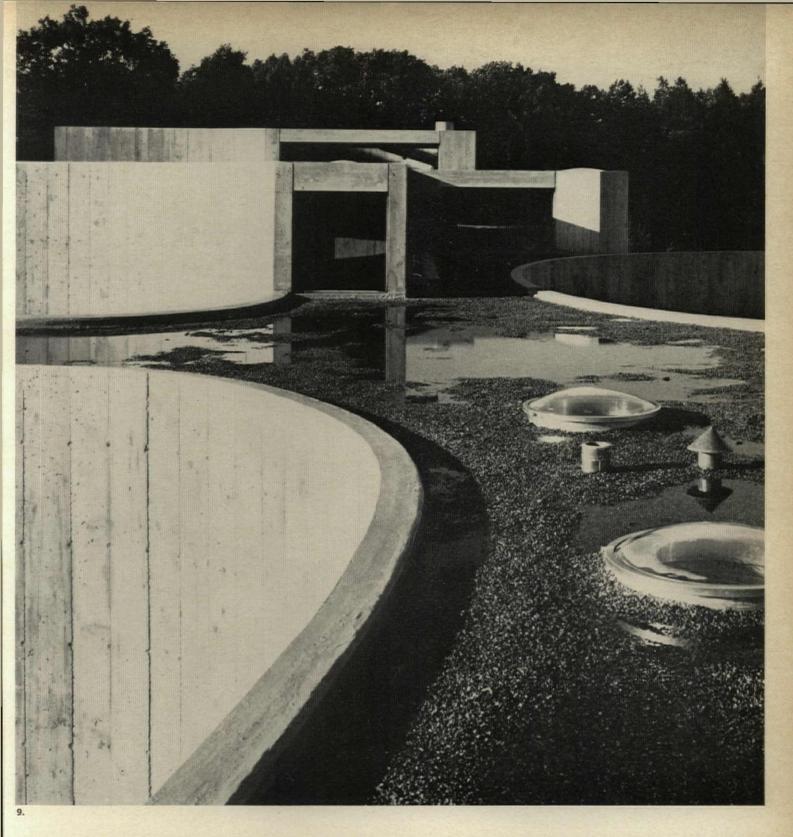
Even the upper floor is not completely isolated from the fluid space below. A stair that grows out of the central axis (2, 4, 5)pauses for a while at the halflevel, where there are views down toward the elliptical fountain pool (3, 4) and out over the first floor





roof (9). The drafting studio at the top of the stairs (6) overlooks a part of the library below (7). Even the relatively remote master bedroom (8) has an opening overlooking the first floor children's area.

The McNultys were obviously more concerned with spatial experiences than with the technical problems of shelter. The bare concrete walls—surprisingly soft



and warm in appearance—were bound to be inefficient thermally. Because of the high ratio of perimeter to floor area, a warm air heating system has been installed to supplement a radiant floor system throughout the house. Their effect depends upon an undetermined factor: the thermal value of the 8 in. light weight concrete walls (higher than that of ordinary concrete, but probably no better than that of the insulating window glass.)

The technical problems of construction, on the other hand, obviously received careful attention from both architects and contractor. The accuracy with which the 2x12 form boards were fitted to curves is demonstrated in the even gradation of shadows around them. The consistent alignment of ceiling form boards—perpendicular to the central axis—is maintained even on curved soffits (1).

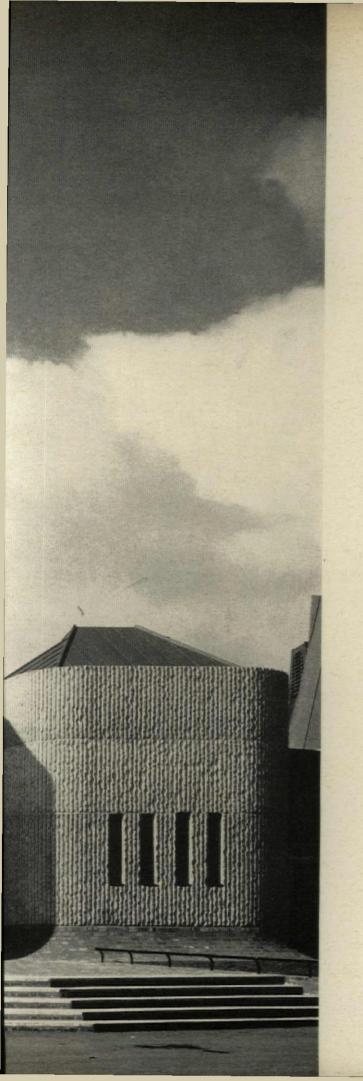
Construction of the walls in separate segments made expansion joints unnecessary, despite the great length of the house. Since the walls are self-stabilizing, rigid connections to roof slabs could be avoided.

Whatever its significance as spatial experiment or as building craftsmanship, the house is a space to live in—"free of the trivia of life", in Mary McNulty's words—where children can grow up with undiminished zest.

### FACTS AND FIGURES

Architects: Thomas F. McNulty and Mary Otis Stevens (McNulty). Structural consultant: David Weidemann; contractor and consultant for concrete constructon: A. Carbone Corporation. Building area: approx. 4,000 sq. ft. PHOTOGRAPHS: David Plowden.



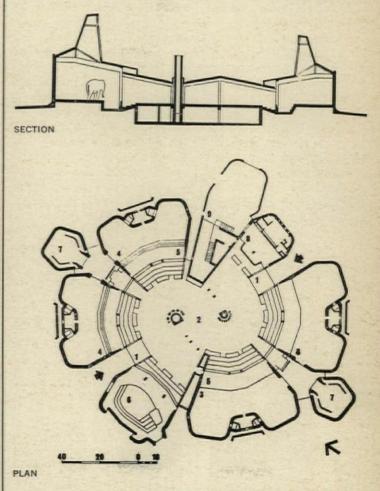


## "Elephants are such architectural animals,"

said J. M. Richards in the Architectural Review, "that there is a temptation to look at a building housing them as a kind of analogy of themselves." He was writing of the Elephant and Rhinoceros House in the London Zoological Gardens, the work of Casson, Conder & Partners, which he aptly described as "a bunch of rounded bodies with their heads in the air."

There is a temptation, in fact, to extend the analogy into a fullblown metaphor involving more than just this one building. A quiet search has been going on among architectural writers for a way to encapsulate the current tendency toward great, massive buildings—heavy of muscle, rough of skin, often rounded in outline. The word, this building clearly indicates, is *elephantine*. The Casson, Conder building is so wonderfully appropriate to its use (and users) that it raises questions about the appropriateness of the herd of similar structures being let loose in cities and campuses, on sites by no means confined to zoos. Is such heaviness, such roughness, as well suited to users with thinner skins and smaller, biped bodies?

Leaving that question dangling to return to the London Zoo, the plan of the Casson, Conder building takes visitors on an Sshaped path past pens containing two elephants, or two rhinosceri, each. Each pen has egress to outdoor paddocks, separated from the passing public by a moat, and to a mercifully enclosed sick bay. In the basement is a plant room and facilities for preparation of both the



1. Entrances (human); 2. main public space; 3. pens for elephants; 4. pens for rhinoceri; 5. animal ditches; 6. pool for elephants; 7. animals' sick bays; 8. mess room for staff; 9. service yard.



staff's and the animals' food.

Inside the main room again, the animals are on a slightly higher level than their human visitors, to achieve a theatrical magnification of their scale. Lighting is subdued around the visitors' walks, and brighter in the pens thanks to the copperclad light scoops which are their roofs. The light comes into the pens like the sun filtering through a forest, according to the architects.

The exterior is of hand-hammered, striated reinforced concrete, which occasioned a debate between British critics Diana Rowntree and Reyner Banham over whether elephants or Yale architectural students were first destined to be enclosed behind such walls. Banham, in the *New Statesman*, said that Casson, Conder had been influenced by Paul Rudolph's Arts and Architecture building at Yale. Mrs.

Rowntree, in the *Manchester Guardian*, said the influence had gone the other way.

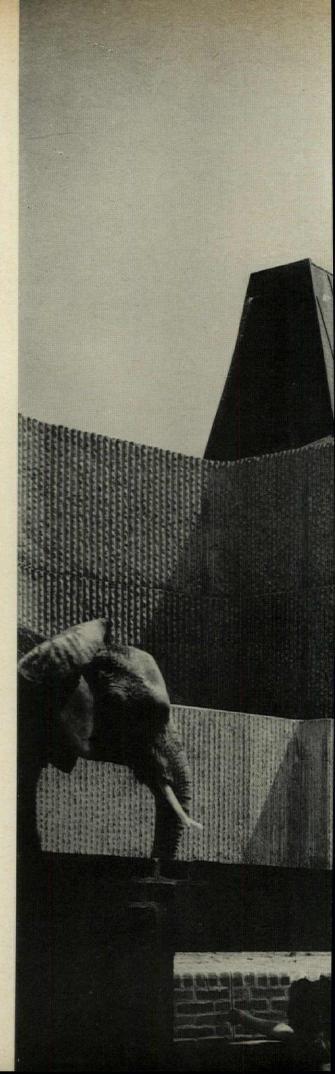
Banham cleared it up by concluding they were both wrong. "Casson and Conder used ridgehacked concrete . . . in Cambridge in 1959," he acknowledged. "This date is early enough to make the Guardian version look plausible, but Rudolph has never been to Cambridge, nor did he (as a much-propagated rumor suggests) discuss concrete finishes with Casson or Conder before designing the A and A, whose surface was worked out experimentally with the general contractors for the building."

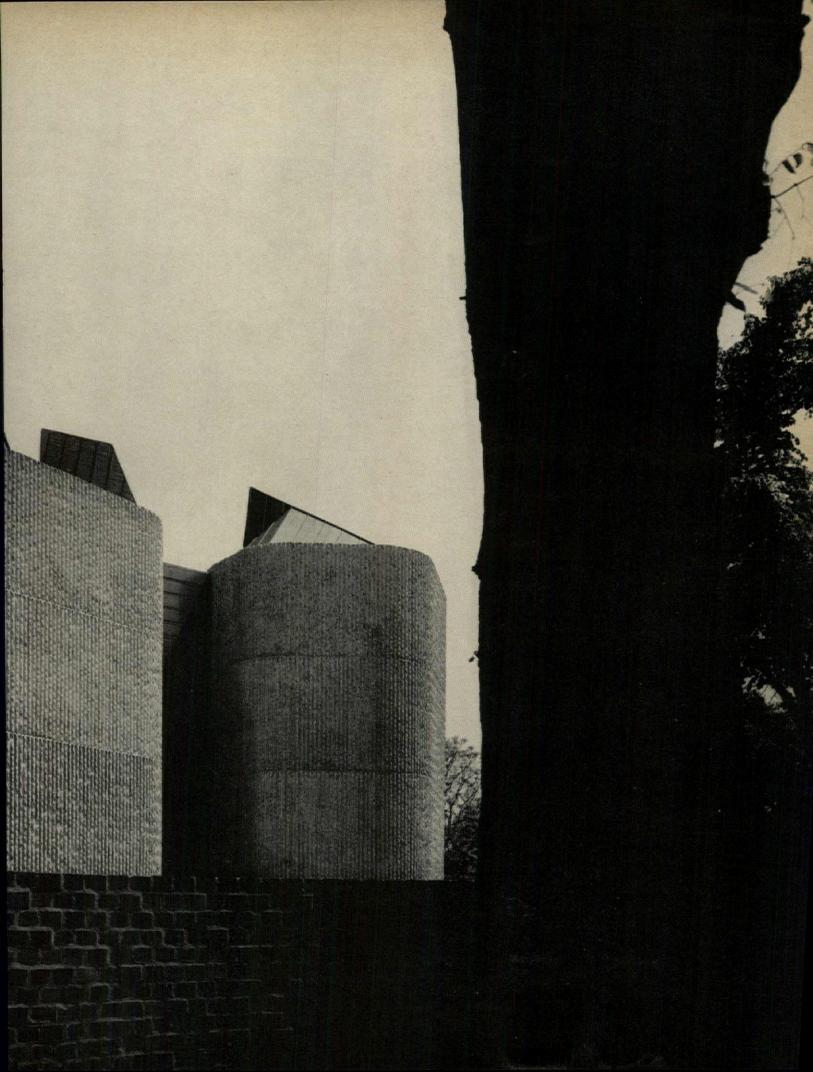
Deserting both Banham and Mrs. Rowntree, it is fitting that Mr. Richards, having written the headline, should be given the last word. This is "a serious building," he concluded in the *Review*, based on function rather than analogy.

#### FACTS AND FIGURES

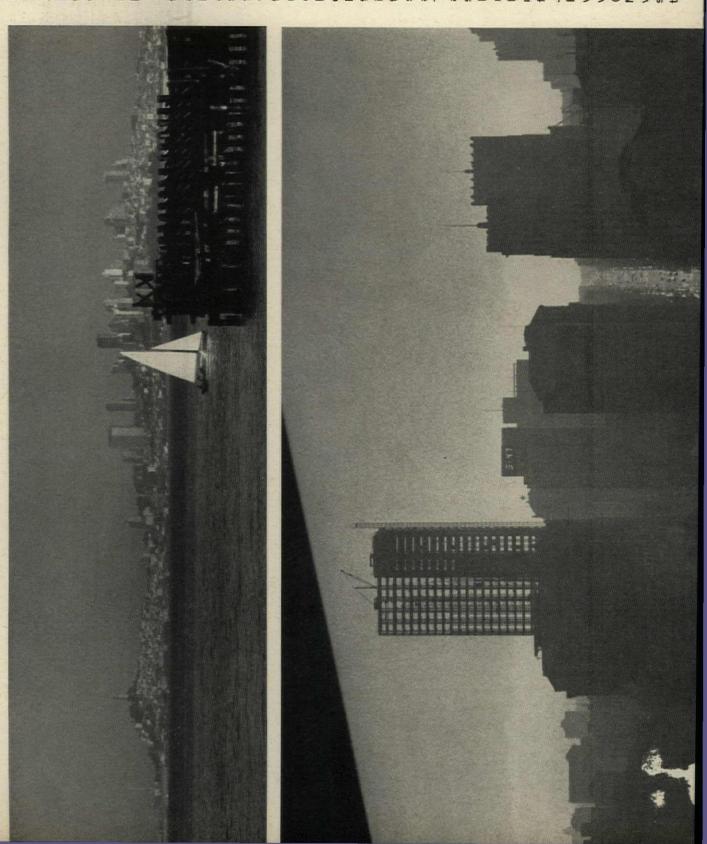
Elephant and Rhinoceros Pavilion, London Zoo. Owner: The Zoological Society of London. Architects: Casson, Conder & Partners; Sir Hugh Casson and Neville Conder, partners in charge; Montague Turland, associate in charge. Structural Engineers: Jenkins & Potter; Services Consultants: G. H. Buckle & Partner; General Contractor: John Mowlem & Co., Ltd. PHOTOGRAPHS: H. deBurgh Galway and Hank Snock, except photo left by Norman R. C. McGrath.







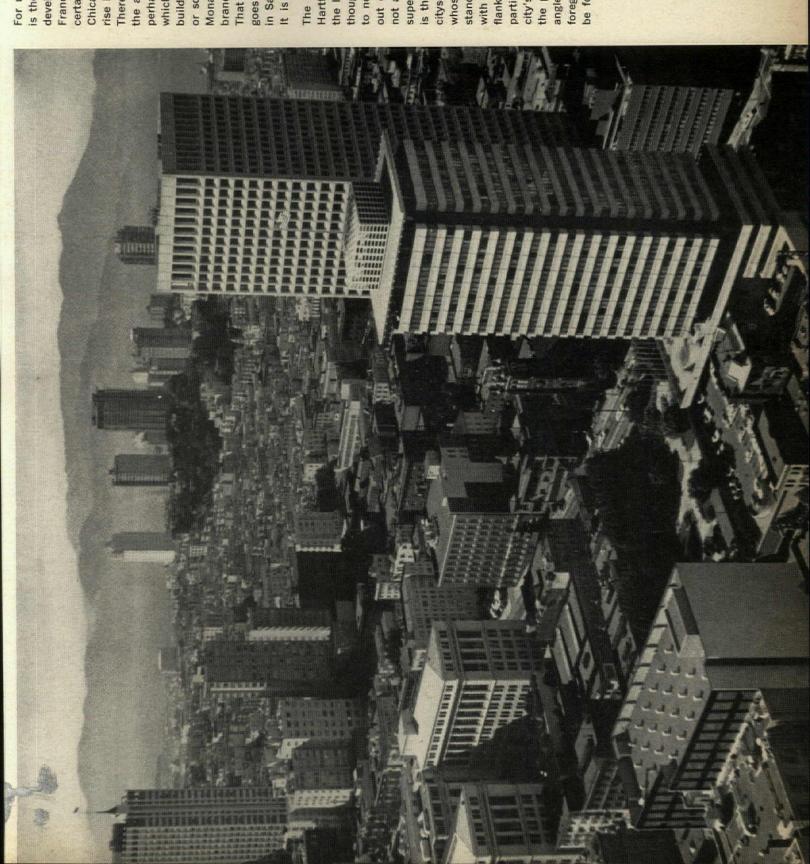
# The San Francisco skyline: hard to spoil, but they're working on it



# BY CHARLES W. MOORE

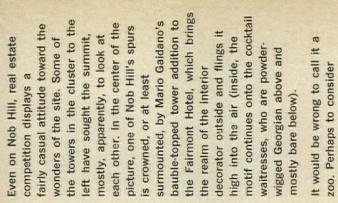
What follows is, in a sense, a valedictory to a city: Mr. Moore this fall left the San Francisco Bay Area to become chairman of Yale's department of architecture. He is a member of the Forum's board of contributors.

slipshodness, built a more strange Daniel Burnham sought in vain to Montgomery Street, it has seemed has fallen down (or burned up, as flung up row after row of some of more is particularly sorry that he and abandoned their ships along San Francisco just couldn't miss; failed; but watching the cage for Bank rising up and out of touch occasions when the whole thing John Graham's new Wells Fargo with the city, it is hard to avoid the inhabitants would prefer it), create one of the world's most and the hills, and the bay, and they have, with unprecedented (on its right) will go the way of wondering how soon Nob Hill for over a century they have and wonderful city than ever. the bad guys fill in the Bay? Since first the '49ers came before 1906, and nobody any skyscrapers. Will it be before reform all this in the years ugliest buildings in order to beautiful cities; and on the ignoring all sensible advice, vanished at the feet of the Murray Hill, on Manhattan, through the Golden Gate as though the builders of The fog helps, of course, the world's flimsiest and some magic in the air.

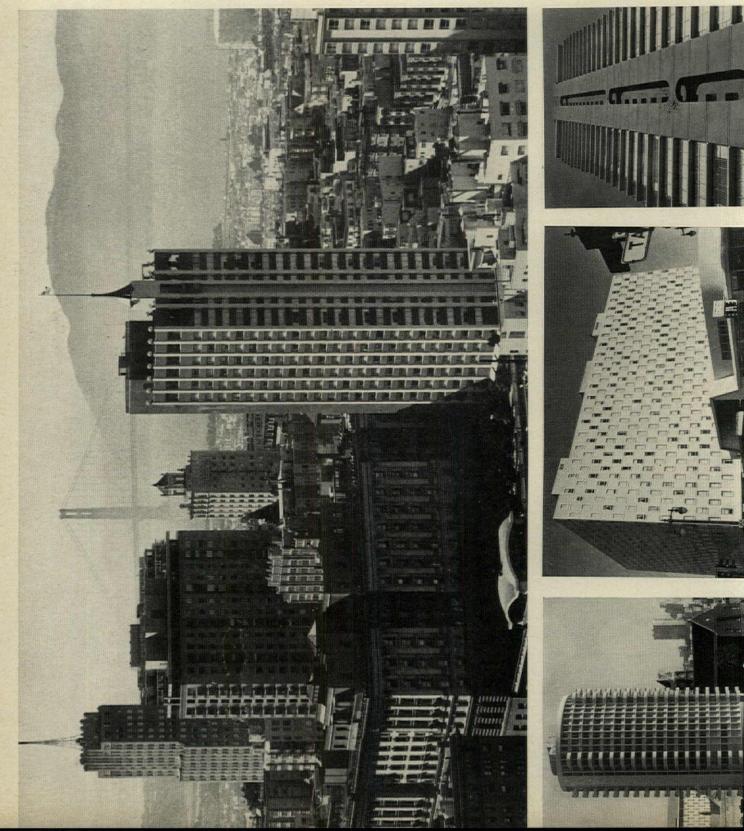


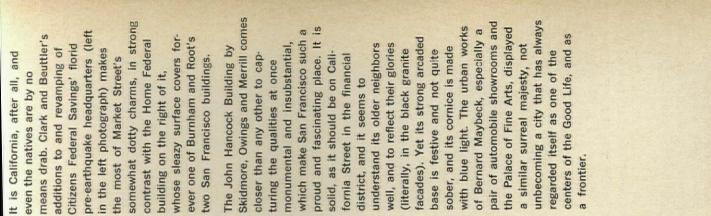
or square, or splayed like the old That power and the control that For underneath the flimsies, it Chicago, for instance, the highbuildings there, be they round brand new Brunswick building. is the hills and the bay which There is something different in develop the notion that San It is certainly not there now. Francisco is a real city. It is rise buildings which prove it. the air in Chicago (the echo, Monadnock building and the goes with it has never been perhaps, of Louis Sullivan) which gives power to high certainly not, as it is in in San Francisco.

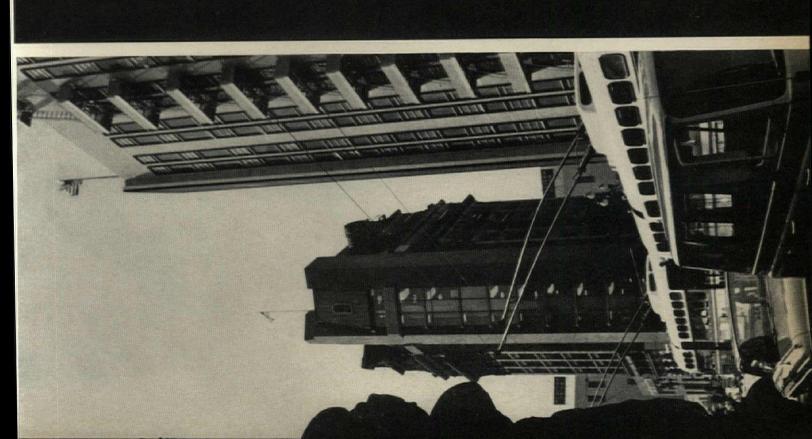
The Wells Fargo Bank and SOM's Hartford Building (the big one on the lower right), handsomely clad to no real control; they squirt up supercessors. In the background whose crest is studded with freethe picture from just the right foreground, no such order can standing skyscrapers, dazzled not as additions to it, but as flanks allow low buildings to city's great game (if you take though the latter is, respond is the sensible (and thrilling) out of the skyline-as-it-was with panorama, and whose participate as well in the cityscape of Russian Hill, angle). Downtown, in the be found. The builders of high-rise San Francisco will try anything once: baubles, Texas facades, Goldberg variations, even architecture

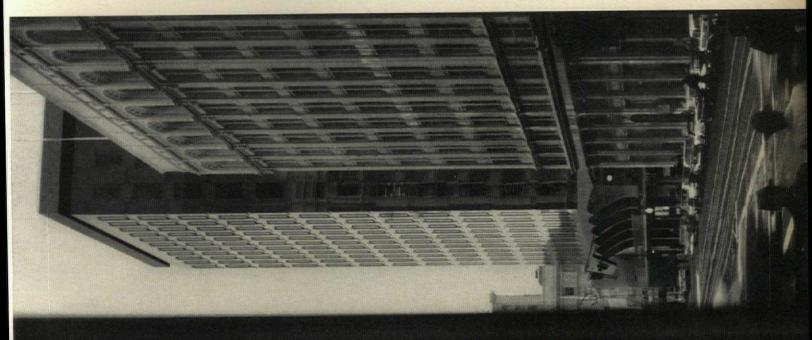


Goldberg's in Chicago are; somehow (center), though the Hilton and the Jack Tar Hotel by Thomas M. Price leaving the sky open, they suggest Smith's delicate round tower, with Summit, on Russian Hill (trays on it a museum of synthetic natural history would help. Round towers breeding ground in Texas, where, can be magnificent, as Bertrand handles, in the Western Addition and Hertzka & Knowles (behind the round one to the left) show one supposes, facade geometry significance to Donald Powers there, thrusting very high and (left), or to grasp what moti-William Tabler's Hilton Hotel evidences of having shared a a curvilinear backbone), suggests yet more exotic climes. whole new city patterns. It is big. Neill Smith's Eichler is hard to attribute similar vating forces it shares with

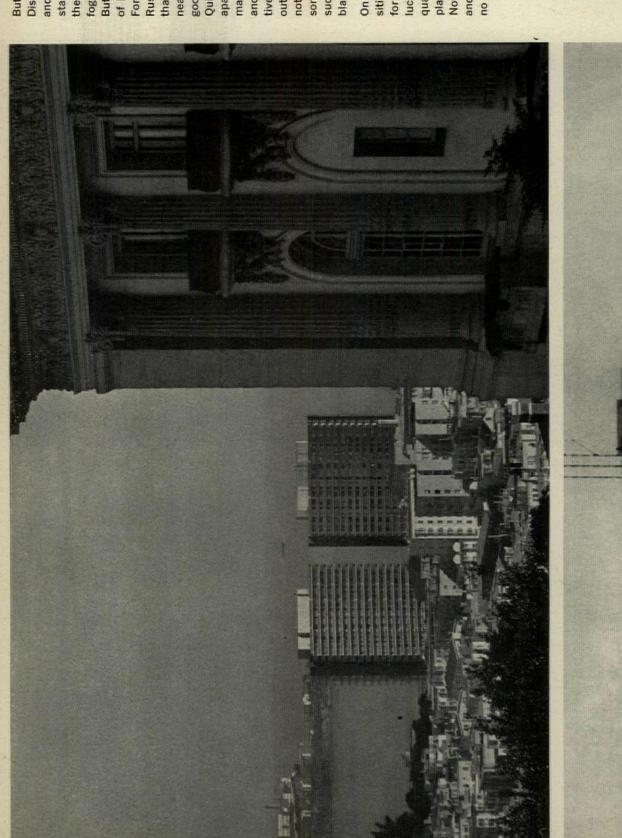






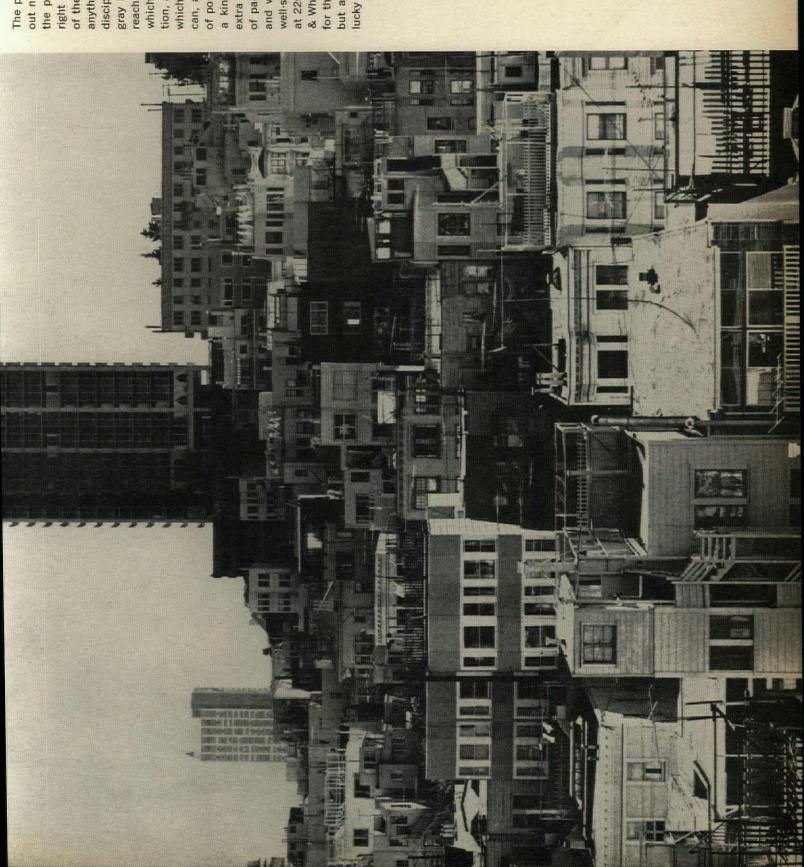


Some of the big new buildings are on the city's edges, blocking the view; some are on the hilltops, enhancing the view, and ...

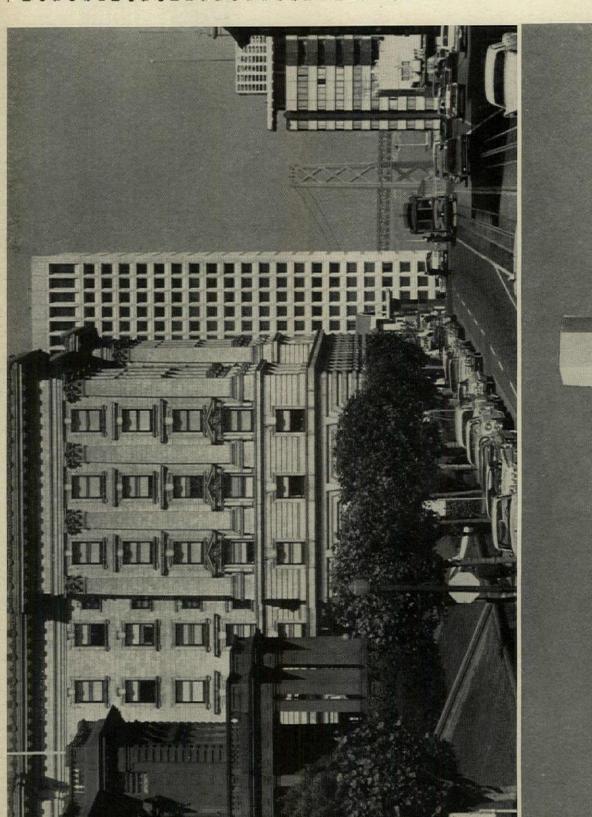


and Maybeck, at once fat and insubgood fortune may be to running out. Fontana apartments, at the foot of some of the previous exploitations not even the exuberance that gave foggy edge of western civilization. But there is surreal and surreal. and its essential bay, more effec-Disembodied colonnades Roman stantial, may well have bespoken apartments block the view. They Russian Hill, is more nightmare tive than the walls on Alcatraz, than dream as it indicates how near San Francisco's incredible of Hammarberg and Herman's But the all-too-substantial bulk the dreamlike qualities of this make a wall between the city Quite simply, these high-rise out beyond. And in them is such a lift, just a kind of bland arrogance.

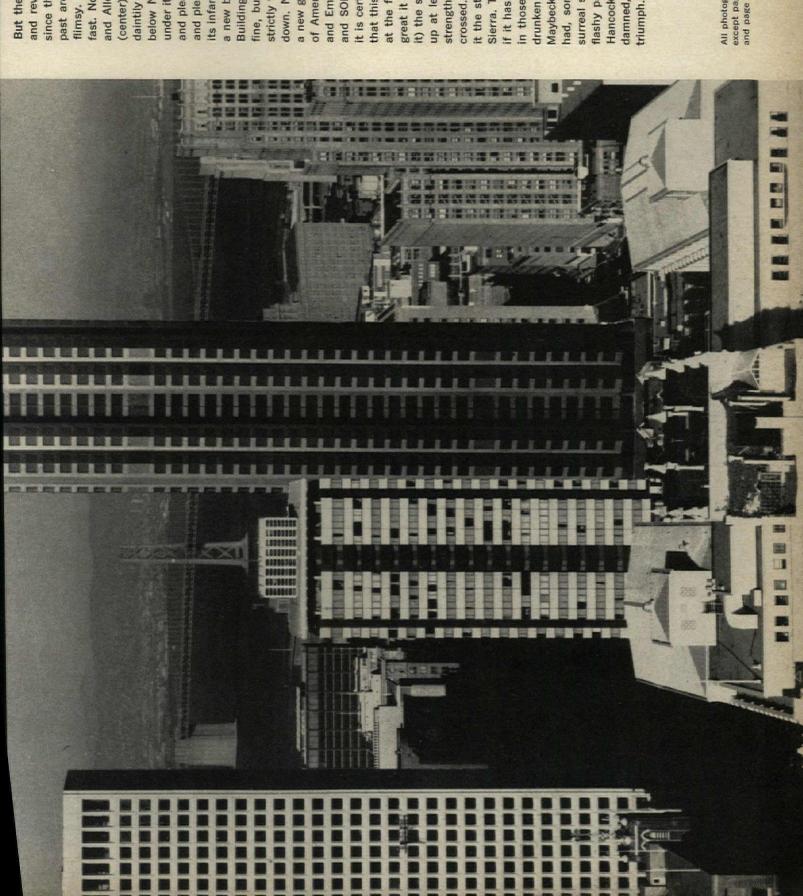
On a site like San Francisco's, siting is almost everything, and for 115 years, the city's luck has held, aided by the earthquakes which wiggle the low places while the hills stand firm. Now we seem to know too much and can count on innocent luck no longer.



which encourage low wood construcreach out for) and the earthquakes, and with pain for nobody, rises the & White, architects), no monument The pattern of things as they work which meet the steep hills as they of panorama for everyone inside, of the city shows. On the slopes, out nicely is clear enough, when the photographer stands in the of possible conditions, all under extra density, with the pleasure can, and set up a wide variety well-sited high-rise (apartments disciplines imposed by the cool gray light (which bay windows a kind of control. On top for but a functioning piece of the for the architectural histories, tion, and the gridiron streets right place, and the texture at 2200 Pacific St.; Schram anything goes, within the lucky city by the sea. ... some are at the bases of the hills, efficiently erasing the hills as the essential features of a skyline that used to be unique



this picture was made used to be the client asks. The most notable presumed capable of lasting for a looms over this lucky accident is this photograph. The spot where architecture, if good architecture But something very special, and means handsomely proportioned, square on top of a city, with air executed buildings put wherever one of the most exciting urban Hartford Building) instead of air. There is no dollar loss, and no don't protest the removal of air. beyond the crest of Nob Hill in easy enough to spot. Chillingly, dissipated by the glow of good all around. Now it isn't. There case in point is SOM's elegant Hartford Building, which rises protest; even preservationists The shadow of disaster as it for architects, it is not at all are buildings (especially the spaces in the world: a city beautifully detailed, finely very long time, is gone.



had, some of the not-entirely-serious great it would have been on top of and Emmons, with Pietro Belluschi in those faceted bays some of the surreal splendor of San Francisco's drunken wonder that those Roman Hancock Building, then reason be a new guardian, the 52-story Bank and SOM (right and up). Though and Allen's International Building of America, by Wurster, Bernardi that this great new shaft is going down. Now the pair are to have crossed. The press release grants flashy past, or even of the John its infancy the building was given Maybeck automobile showrooms and revel in its past, especially Building (left), soberer and very a new big brother, the Hartford But the city cannot stand still, fine, but tending perhaps a bit daintily over St. Mary's Square since the structures from that (center) was new and towered below Nob Hill, a little finicky it is certainly cause for dismay Sierra. That's hard to see; but under its lacy bonnet, but airy at the foot of Nob Hill (how damned, and let the frontier up at least gives us enough strength to keep our fingers flimsy. It builds, and up, and strictly to put its little sister fast. Not long ago Anshen if it has (and it just might) it) the spirit that thrusts it past are so extraordinarily it the strength of the High and pleasant little city. In and pleasant for an airy

All photographs by Michael E. Bry except page 43 top: Morley Baer, and page 45: Rondal Partridge.



# The Perils of Vision

#### BY QUENTIN HUGHES

In the 1860's, a little known architect designed two visionary buildings in Liverpool—and may have been driven away from architecture by critical reaction to them. The story and photos are from Mr. Hughes' book "Seaport: Architecture and Townscape in Liverpool."\* He is senior lecturer in the University of Liverpool's School of Architecture.

Peter Ellis Jr. (1804-1884) was a Liverpool architect practically unknown to the rest of the country and much abused in his own day. Yet he is of major importance, for he carried a step further the logical esthetic of iron frame construction foreseen by Ruskin and initiated in such buildings as the Crystal Palace.

1

Because of his advanced attitude and his provincial situation, the seed of Ellis's genius fell on stony ground. Few buildings foreshadow the Modern Movement so strikingly as his courtyard designs for Oriel Chambers and No. 16 Cook Street, built at a time when cast iron was tending elsewhere to deteriorate into elaborate and florid decoration.

Oriel Chambers is situated in Water Street and has the date 1864 carved on the upper portion of its facade. The Water Street and Covent Garden elevations have tall stone mullions decorated with dog-tooth carving, and between these there are graceful cast-iron oriel windows (1 and 5), individually suspended.

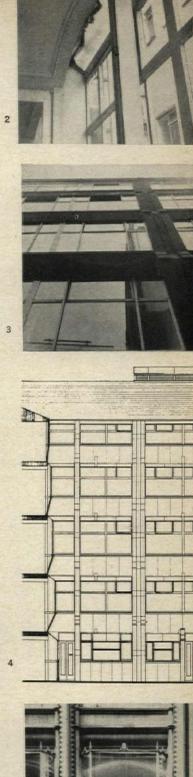
The plan of the building has a central corridor and is divided along Covent Garden into castiron-framed bays, each fourth bay sealed by a stone wall and chimney breast. The courtyard side has deeper rooms with stanchions set in from the facade

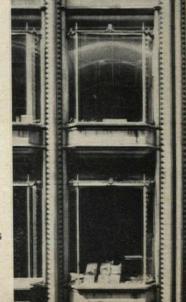
making the latter a very early example of a curtain wall (2).

The building also is remarkable for several other reasons. First, it is one of the earliest attempts to break away from the classical tradition of commercial architecture. In fact, although its name suggests a Gothic inspiration, it can hardly be said to be Gothic Revival, except perhaps for the suggestion of verticality in the stone mullions and the light and graceful quality of the oriel windows.

The second point of importance is the provision of adequate daylighting in the comparatively narrow, somber streets of a northern city where so often cloud obscures the sun. Here, of course, the "Gothic" facade scores over the usual classical type where wall surface predominates over window opening. In Oriel Chambers the oriels allow daylight to enter through the front. But it is on the courtyard elevations that we see the most remarkable use of this daylighting system where, stripped of all decoration, long bands of glass project from the structural system (3 and 4), interrupted only by the stone cross-walls at each third bay.

The third feature of the building is the uncompromising expression of the materials. The structure consists of a cast-iron frame made up of arched inverted T beams supported on 6 in. square H-section stanchions. Shallow brick arches, plastered and expressed in the interior, span between the T beams and, with a top filling of concrete, support the floors: a system approximating the one used on dock warehouses. But in Oriel Chambers the frame is exposed inside and the stanchions displayed as undecorated sections. On the courtvard facade, the bottom panels of the long projecting windows are filled with thin stone slabs slotted between the frames of the windows: an early example of cladding.





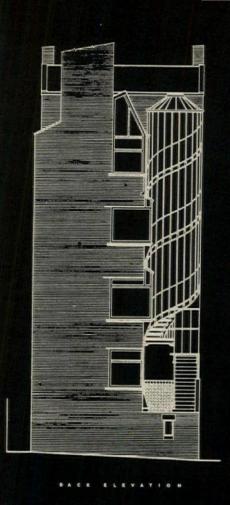
<sup>\*</sup>Published by Percy Lund, Humphries & Co. Ltd., 13 Bedford Square, London WC1. Photographs by Graham Smith and David Wrightson.

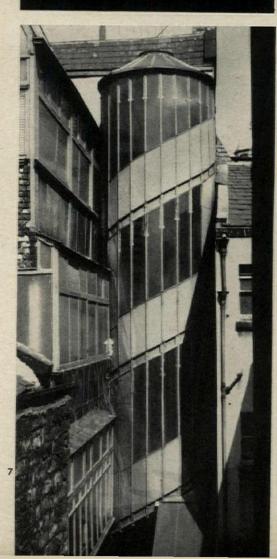
N o. 16 Cook Street (right) also courtyard elevations. The back has an exciting asymmetrical arrangement of windows, wall surface and chimney (6) which seems to foreshadow the work of the English Free Architecture Movement of the 1900's. The long projecting windows in the court are similar to those on Oriel Chambers. But the most striking feature is the surprisingly modern spiral staircase cantilevered from the main floors of the building and clad with sheet iron and plate glass (7). The cast-iron mullions of the staircase are T-shaped on the outside to receive the panels, and are the shape of a bulbous spiral inside.

A damning article on Oriel Chambers was written by the pompous critic in The Builder of June 22, 1866. "The plainest brick warehouse in the town", he wrote, "is infinitely superior as a building to that large agglomeration of protruding plate-glass bubbles in Water Street termed Oriel Chambers. Did we not see this vast abortion-which would be depressing were it not ludicrous-with our own eyes, we should have doubted the possibility of its existence. Where and in what are its beauties supposed to lie?" He continued in this vein for a further 250 words. It was at least a testimony of originality.

We can only guess what effect it may have had upon Peter Ellis' architectural practice. It is at least possible that this denigratory article by the London critic of a national architectural magazine may have seriously affected his future prospects.

No. 16 Cook Street, which was probably almost finished when the criticism appeared, is the only other building we know definitely to have been designed by him. And, although he practiced for another 18 years, by 1867 the entry in *Gore's Directory* had been changed to include "Civil Engineer." By 1884, the next entry, the words Civil Engineer preceded Architect. The listings suggest that the talents of Peter Ellis had been directed away from architecture.





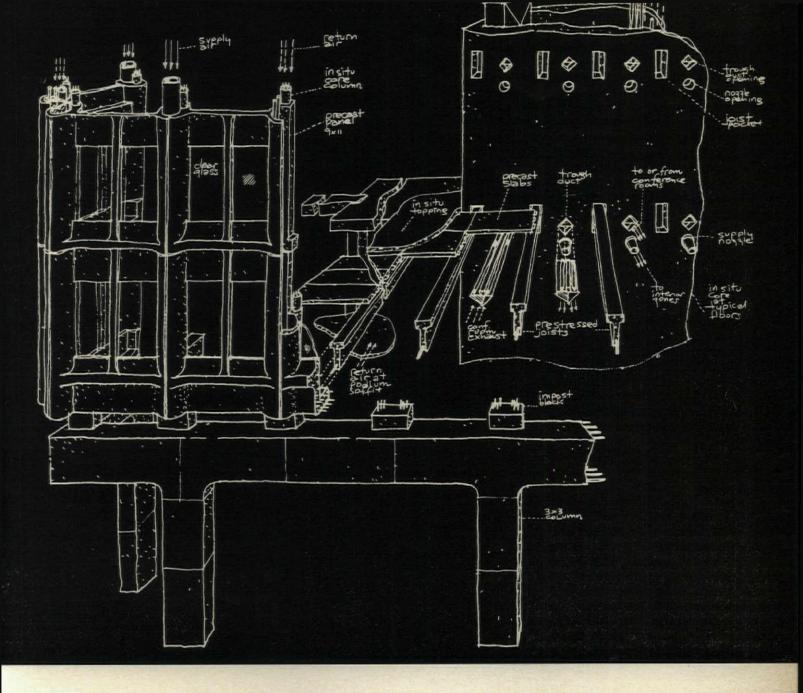


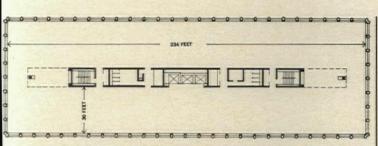


# MAKING PRECAST CONCRETE DO MORE FOR LESS

For the new IBM headquarters in Milwaukee, Architect Harry Weese kept costs down by assigning double duty—or more—to all the building's parts The new Milwaukee headquarters of International Business Machines Corp. is a further step in Architect Harry Weese's personal exploration into the potentialities of precast concrete construction systems. A few years ago he produced a prototype called "the Poor Man's office building" (Jan. 1962 issue) in which structure, services and, not least, architecture were tightly integrated to meet the budgets of "humble corporations."

The Milwaukee building takes the idea of integration a few



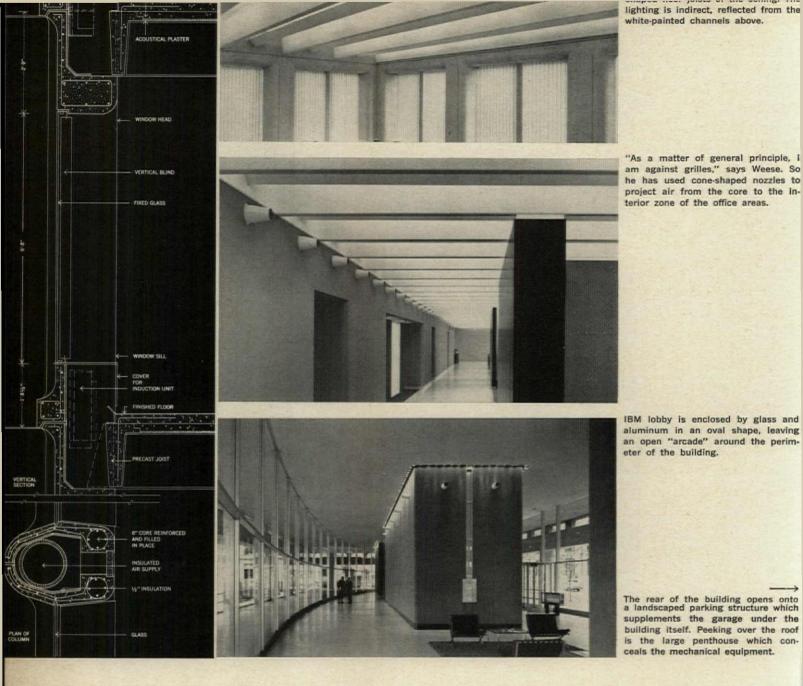


steps further than even the Poor Man's prototype, and it was put together for \$17.52 per square foot—a figure which IBM must have found particularly pleasing. IBM, though not exactly impoverished, has been seeking to project a more humble image in its buildings recently, and striving to keep their costs down.

The seven-story building is long and narrow (240 by 78 ft.), with a basement parking lot and a ramped parking structure at the rear. It is split most of its length by a slim core of cast-inplace concrete holding washrooms, elevators and stairwells (typical floor plan, left).

Also cast in place are the imposing brace of concrete columns and girders which supports the exterior walls, and the podium on which the columns rest. (What look like blocks in the podium are really the columns bumped out to express the fact that they carry heavy loads.) Everything else is precast: the load-bearing exterior walls and the prestressed tees which laterally span the 30-ft. space between the walls and the core.

As the drawing above shows, Weese has passed up hardly an opportunity to make the concrete perform double duty: the core handles air distribution for the building's interior zone; the tees are both floor joists and ceiling; the spaces between the tees hold the lighting fixtures. And the precast exterior walls do more than double duty: they are structure, skin, window frame and mechanical duct all in one.



The IBM building's versatile exterior walls are composed of panels 9 ft. wide by the onestory floor height of 11 ft., containing two windows flanking a slim mullion. At each of its vertical ends, the panel becomes a half-circle which, in union with another panel, forms a perpendicular pipe spacious enough to carry a 15 in. diameter air supply duct (drawings, above).

Weese devised an uncomplicated system for vertically connecting the panels that gives the precast walls the continuity and monolithic action of castin-place concrete. Two vertical holes, 6 in. in diameter and surrounded by spirals of reinforcing bars, were cast in each panel. Once the panels were erected, vertical reinforcing was placed in the holes, which were then filled with concrete—and *voilá*, a column. No steel plates, inserts, bolts or welding were needed, close tolerances were unnecessary, and adjustment was easy.

Weese's unusually simple system of air distribution is made possible by the narrowness of the building. The interior half of the 30 ft. space is served by the core, from which air is shot through cone-shaped induction units. The perimeter zone is taken care of by induction units in boxes beneath the windows. In enclosed areas, the lighting troffers become air ducts.

The lighting itself represents a departure of another sort. Here Weese has resurrected indirect lighting, which has long been out of favor for use in office buildings. The triangular fixtures are hung in the ceiling channels formed by the exposed tees, which are painted white to reflect light. The system yields an unusally uniform 100 footcandles at desk level.

The building's sturdy, deeply molded facade and the carefully controlled color of the concrete give it a nice compatibility with its venerable neighbors, notably the vaguely Richardsonian Post Office shown at right. For IBM, Weese has created an impeccably ordered, logical, handsome and articulate structure. It was cheap, too. —JAMES BAILEY





#### FACTS AND FIGURES

IBM Building, Milwaukee. Owner: Northwestern Mutual Life Insurance Co.; Architects: Harry Weese & Associates; Landscape Architects: The Office of Dan Kiley; Structural Engineers: The Engineers Collaborative; Mechanical and Electrical Engineers: S. R. Lewis & Associates; Lighting Consultant: William Lam; General Contractor: Selzer-Ornst Co.

Building area: 199,013 sq. ft. (basement parking level, 36,885 sq. ft.; grade level, 19,530 sq. ft.; lobby level, 18,010 sq. ft.; six office floors, 18,720 sq. ft. each; mechanical penthouse, 18,720 sq. ft.); Construction Cost: \$3,-117,596; Unit Cost: \$17,52 per sq. ft., plus \$2.00 per sq. ft. partition allowance.

PHOTOGRAPHS: Balthazar Korab.

For a problem so vast and complex as urban renewal and urban development there can be no one, no simple, no easy solution, and we need all the tools we can get—including, in many instances, all the tools the Federal government has offered.

What I am about to suggest is not offered as a substitute for the tools now being used, but I do think an essential concomitant and perhaps an essential prerequisite to making the other tools work. It is a tool that has never been tried in this country; but it is working successfully in Australia, in New Zealand, in South Africa, in Denmark, and in parts of Canada—and in each instance its effectiveness seems to vary in direct proportion to how strongly it is applied.

This is a strictly free-enterprise, profit-motive tool, so perhaps I had better start off by loudly affirming my personal

# TAXES AND THE DEATH OF CITIES

BY PERRY PRENTICE

Mr. Prentice, the former Editor and Publisher of the Architectural Forum, was for 25 years a Vice President of Time, Inc. He is now an active consultant to business and government on technical and economic matters relating to the building industry. He is an honorary member of the AIA and is now serving the profession as a Trustee of the AIA Foundation. faith in free enterprise and the profit motive. By and large I don't think there can be any substitute for free enterprise and the profit motive when it comes to satisfying a multiplicity of similar but not identical human needs. And, specifically, there can be no substitute for free enterprise in meeting a problem as unbelievably complicated as the problem of urban development.

When we find a notorious example where free enterprise and the profit motive have failed to meet a complex human need, I believe very strongly that—before we decide to ask the Government to step in and use tax dollars to do the job—we should first try to find out why private enterprise failed in this particular case and see if we cannot eliminate the cause of its failure.

I think we can all agree that the two most notorious examples of this failure are:

First, the failure of private enterprise to provide good homes for the urban poor (i.e., the failure to wipe out slums);

Second, the failure of private enterprise to use urban and suburban land wisely and economically (i.e., the creation of urban blight and suburban sprawl).

The reason for these failures is not far to seek. The reason—not quite the only reason but by far and away the biggest reason—is that today's tax policies (Federal as well as local) harness the profit motive backwards when it comes to land use, land development, and redevelopment.

#### The profitable slums

These tax policies make slums the most profitable of all housing investments; they often make it more profitable to let property decay than to keep it up or improve it; they often make it more profitable to mis-use or under-use land than to put land to its optimum use; they give speculation in vacant land such preferential tax treatment that (to quote an article in *Fortune*) they "set [such speculation] apart from the market action of supply and demand."

Ours is a tax-activated, taxaccelerated, tax-directed, taxdominated economy. Every business decision has to be checked against its tax consequences; and when property owners check the tax consequences of using land better versus using land worse, or spending money for improvements versus letting properties decay, they find, too often, that our tax system penalizes what is socially desirable and subsidizes what is socially undesirable.

Here is the two-fold way our tax system harnesses the profit motive backwards in the building industry:

The first way is that our system taxes the value of unimproved or underimproved land so lightly that land owners are under no pressure to sell until they are offered many times what their land is worth; and so lightly that there is no tax restraint on its price. So the price of our land—which reflects the capitalized difference between the rent the land can be expected to earn and the taxes it must expect to pay-has soared clear through the roof. The home builders have voted three to one that this land price inflation is their number one problem in trying to meet this country's need for better housing. I will go even further than that: this intolerable, taxsubsidized inflation in land prices is the only reason why private enterprise cannot hope to build new big-city housing cheap enough to meet the needs of middle income families and the biggest reason why private enterprise cannot meet the housing needs of low income families.

To cite only one example: The average price of New York City land taken for re-development has recently been \$486,000 an acre. How can private enterprise be expected to provide low-cost housing in the face of land prices like that? When you have to pay too much for your land, you have no choice but to build highrise structures to spread the toohigh land cost over as many units as possible-and building high-rise structures costs at least 50 per cent more per square foot than building low-rise structures. So the higher cost of paying too much for the land gets compounded by the cost of having to pay too much for construction.

#### **Deterring development**

The second way our tax system operates against our best interests is the manner in which it taxes improvements. Our system taxes improvements so heavily that it makes slums the most profitable of all real estate investments. And so our slums are still spreading faster than urban redevelopment can clear them out. As all bankers know (but too few tax men seem to realize) a 11/2 per cent-a-year tax on improvements works out over the years like paying a single 30 per cent completion tax on the installment plan. And a 30 per cent tax, quite obviously, can be a terrific deterrent.

More than 50 years ago Lloyd George warned the British Parliament that "low rent public housing bills will never be effective until you tackle the taxation of land values." And five years ago the report of the Mayor's Special Committee on Housing in New York echoed the same thought, asserting:

"The seemingly unstoppable spread of slums has confronted the great cities of the nation with chronic financial crisis. . . The \$2 billion public housing program has not made any appreciable dent in the number of slum dwellings. . . No amount of code enforcement . . . will be able to keep pace with slum formation until and unless the profit is taken out of slums by taxation."

#### Abetting sprawl

As for suburban sprawl, here are some of the ways our tax system abets it:

► Under-assessment makes it cheap and easy for speculators to hold desirable land off the market for years, thus forcing premature subdivision of land farther out by forcing developers to "leap-frog" out into the countryside to find land they can afford to buy. In Nassau County, Long Island, for example, there is evidence that idle land is assessed at an average of less than I per cent of its market value.

► Land speculation profits are taxed not more than half as neavily as ordinary income prorided the land owner does nothing to develop his property (if ne does do something construcive, he is then taxed as a land leveloper at income tax rates).

► Even the small local tax arried by land is fully deductible rom state and Federal income axes. This is another way of sayng that a rich land speculator and most idle land is in the ands of rich men) can deduct nost of his land tax from his inome tax.

#### andowner's bounty

Today, land carries a much naller share of the realty tax ad and a very much smaller hare of the total tax load than ver before.

Fifty years ago land carried vo-thirds of the realty tax load; omes and other improvements rried only one-third. Today the oportions are almost exactly reversed. Improvements carry two-thirds of the realty tax load; land carries only one-third.

Fifty years ago land carried nearly half the total tax load state, national, and local. That was before the income tax, the inheritance tax, the corporation tax, the gasoline tax, the taxiride tax, and most of the other nuisance taxes that have since been piled on. Today land which is one-third of our total national wealth—carries less than 5 per cent of the total tax load.

Just why the owners of slums and idle land should be the beneficiaries of such undertaxation seems impossible to explain or justify. A hundred and sixty years ago the pioneer classical economist Ricardo pointed out that "the interests of the land owner are directly contrary to the interests of every other element in the economy."

#### The public investment

Actually, the value of unimproved suburban land and underimproved urban land derives 100 per cent, and perhaps more than 100 per cent, from money the community has had to invest in roads, streets, sewers, schools, water supplies, fire protection, police protection, and other community facilities without which that land would be neither accessible nor livable. A recent study in Montreal came up with this fascinating statistic: if local land owners had to pay the city 5 per cent interest on the city's investment in these community facilities without which their land would be unusable and therefore worth almost nothing, then the city could run its government and operate its plant without collecting any taxes at all!

That fantastic statistic may be hard to believe, but an example nearer at hand suggests that the Canadian statisticians may have actually understated their case:

The New York Regional Plan Association has said that it will cost \$7,100 per additional family to provide the necessary roads and streets needed for the region's population growth from now to 1970, and \$4,100 per additional family for new schools -\$11,200 per additional family for these two plant investments alone. Change that phrase "per family" to read "\$11,200 per lot" and you may get some idea of the vast investment of other people's tax dollars that is needed to make urban and suburban land usable and thus to make land speculation so profitable.

Or take a simpler example of how our system of public investment for private profit works: The tax payers spent more than \$400 million to build the New York Thruway, and the first effect of that public investment was to add much more than \$400 million to the land prices along the Thruway route.

The value of almost all other kinds of private property derives from the efforts of the owner and/or of the people the owner employs. For example: if a company's stock is worth \$250 million today, it is worth that because the company's employees have worked together successfully on the owner's payroll to make it worth that much.

But if a corner in Midtown Manhattan is worth \$15 million today, hardly a dollar of that \$15 million derives from anything the owners of that property-past or present-have done to make that corner valuable. Every dollar of that \$15 million derives from the growth of the metropolitan community around that corner, and from the enormous multibilliondollar investment the community has made in facilities without which that corner would be good only for truck farming-and not very good at that.

#### The private rewards

In 1963, the New York Herald Tribune rounded off its six-part feature on "Who Owns New York" by asking "What have these men who have made millions out of the soaring price of the city's land contributed to the city's development?" And the Tribune answered that question with just one word: "Nothing."

What moral justification can there be for giving land speculation more favorable tax treatment than any other income source? How can anyone argue that deflating the price of land by making land owners pay all the community costs needed to make their land saleable is an attack on our whole system of private property? Do land owners have some special right (in Millais' words) to "get rich in their sleep"? What is so sacred about land speculation profits whose magnitude (in Winston Churchill's words) is "apt to vary in direct proportion to the disservice the speculator has done to the community" by holding his land off the market until other people's investment has maximized its price? Is it more important to keep America safe for land speculation than to make America a better place to live in? Is heavy taxation of income morally right but heavy taxation of the community created location value of land morally wrong?

#### Harnessing profits

And why should we go on pouring billions of tax dollars into public housing and urban redevelopment without first exploring whether it might not be possible to get the job done better and faster by private enterprise if the profit motive were harnessed forwards instead of backwards-that is, by untaxing the improvements which are now so discouragingly overtaxed, and by shifting most of the local tax burden to the community created location values now almost scandalously undertaxed?

None of this is theory: It has worked in practice: for in Brisbane, Australia, state law since 1896 has forbidden any taxes at all on improvements, but the unimproved value of the land is subject (above a small exemption) to a 9 per cent ad valorem tax-regardless of whether you build a 50-story building on it or use it for a parking lot. According to Colin Clarke, the Oxford economist, who lived in Australia for 20 years, the city of Brisbane, with a metropolitan population of nearly three-quarters of a million, is "the only great city in the world without a slum."



# ANOTHER KIND OF CASTLE

For all of its turrets and battlements, Louis Kahn's dormitory at Bryn Mawr College suggests more the refinement of a Renaissance chateau than the ruggedness of a Medieval fortress S een from a distance, at the end of an allée of maples, the dormitory building that Louis Kahn has just completed at Bryn Mawr College presents a calmly symmetrical facade. The walls—slabs of dark gray slate covering ordinary concrete block (far right)—seem quietly at home with the stone of surrounding campus buildings. It is only as one moves closer that the dormitory's remarkable geometry asserts itself.

The "Form" of the building, which in Kahn's lexicon means its organizing concept, is easily described. Three major interior spaces—lobby, dining room, and living room—are wrapped in a continuous lattice of individual bedrooms. The three big spaces are the cores of three square blocks, lined up on the diagonal and touching only at the corners, leaving all their faces available for bedrooms.

This unusual plan reflects Kahn's thinking about the square. To him, the corner of a square is the unique point; emphasizing the center of one face is an arbitrary act. Entering the square at its corner, as one does here, produces "delight in discovering its nature," says Kahn.

The layout of interior spaces generates a circulation pattern along both diagonal and orthogonal lines, with all the fascination — and convenience — of a knight's moves in chess. The main entrance is the center from which direct routes fan out toward all parts of the building. Location of the entrance on the second story—a convenience permitted by the sloping site places it in the center vertically as well as horizontally.

The fact that the seminal Form of the dormitory has come through the design process almost unchanged is unusual in the context of Kahn's work. In both his practice and his theory, the Form is only the beginning; as design proceeds, it is reshaped to fit the particulars of the program. But in the dormitory, the three blocks have kept their regular shapes, despite distinct differences in their use.

One aspect of the Form—the idea of the major interior spaces

being enclosed by a dense barrier — at first disturbed Kahn, who has said that even movie theaters should have some contact with the world outside. His doubts were resolved by the memory of Scottish castles he had visited and admired. The dormitory has been compared to a castle, but Kahn objects to the analogy being carried too far. "I took only one idea from the castle," he says. "It showed me that living space at the core of the building can be made livable."

The dormitory is not intended as a fortress of feminine virtue and it doesn't look like one. Its walls are less rugged than others at Gothic Bryn Mawr; their flat, crisply divided surfaces suggest the dawning Renaissance at Florence or at Chambord, a castle of another sort that has recently aroused Kahn's interest.

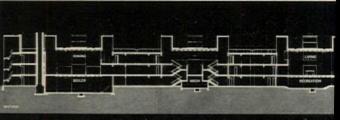
The lattice of bedrooms behind these walls is, in Kahn's words, "a molecular structure that looks for the light." The rooms within it were conceived as being "infinitely varied," but Kahn deeided that two basic types (plus non-typical suites at the corners) would express the idea of variety within practical limits.

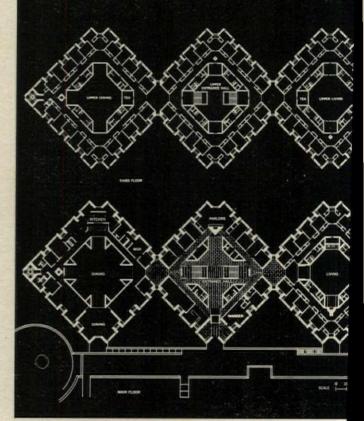
The rooms, with their plastered surfaces and sunny nooks, are surprisingly domestic, but the major spaces are less so. The fact reflects Kahn's conviction that a dormitory "should not express a nostalgia for home." It is not, he points out, a permanent individual residence, like a house or an apartment, but "an interim place, a group place that can have its own values." The big spaces of the Bryn Mawr dormitory show how much architectural drama such values can vield. -JOHN MORRIS DIXON

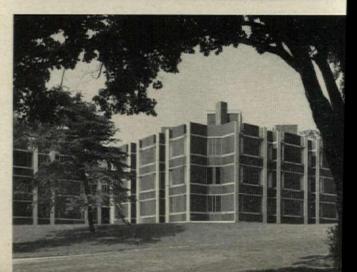
#### FACTS AND FIGURES:

Eleanor Donnelley Erdman Hall, Bryn Mawr College, Bryn Mawr, Pennsylvania. Architect: Louis I. Kahn; Structural Engineers: Keast & Hood; Structural Consultant: Dr. August E. Komendant; Mechanical and Electrical Engineers: John W. Furlow, Inc.; Landscape Architect: George Patton. Contractors: general construction, Nason & Cullen, Inc.; mechanical, Herman Goldner Company; electrical, Riggs-Distler Company. Building area: approx. 86,000 sq. ft. Cost \$1,994,000. PHOTOGRAPHS: John Ebstel.







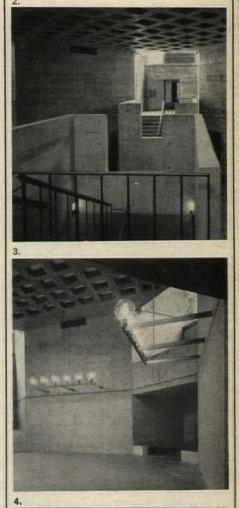


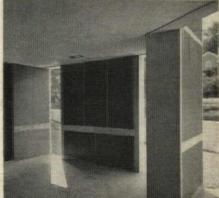




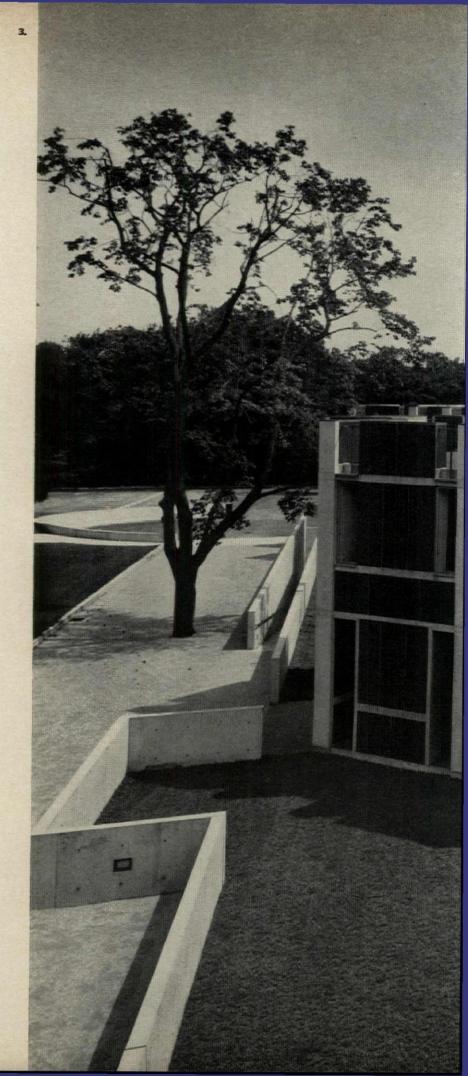
S unlight from lofty monitors floods the three major core spaces, highlighting the textures of poured concrete walls and oak and slate floors. Beneath the monitors are balconies, some of them equipped with kitchenettes to serve as "tea rooms". The entrance hall (1 and 2) is reached through a small but spatially intricate porch (4). The living room (3) shows the rows of clear glass globes by which all three spaces will be illuminated. Kahn believes that the architect should provide only "the framework for living," not the portable trappings; the framework here is strong enough to survive almost any kind of furnishings.

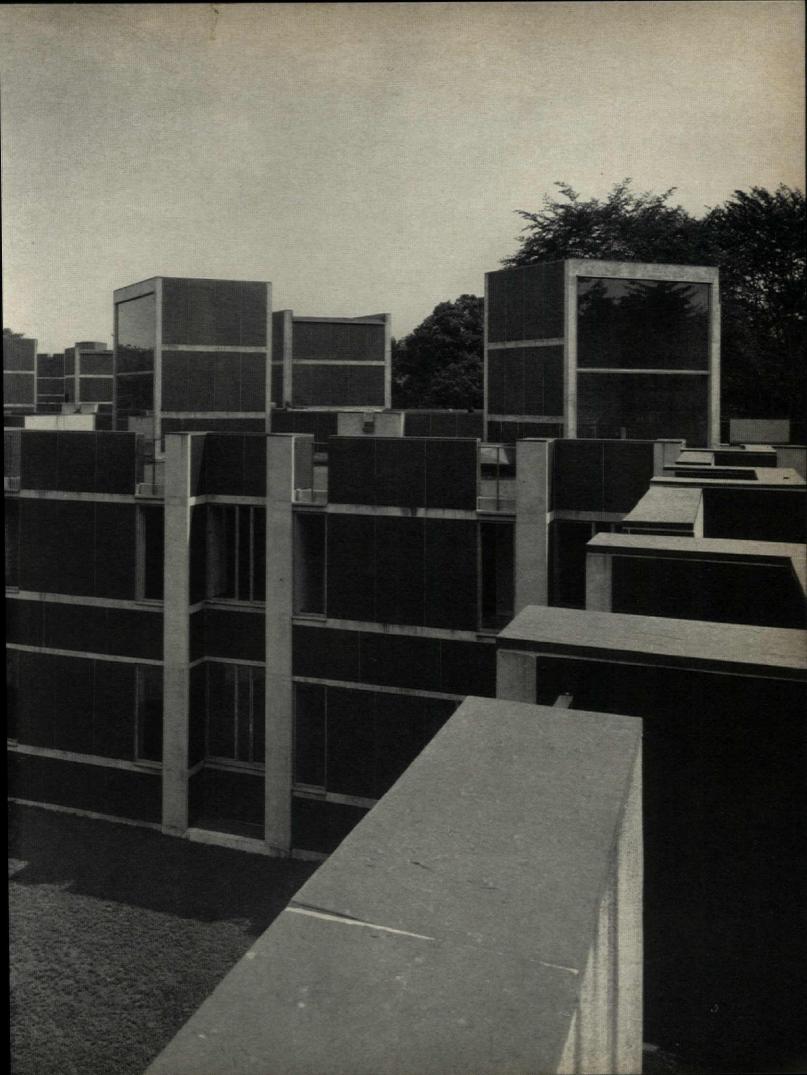
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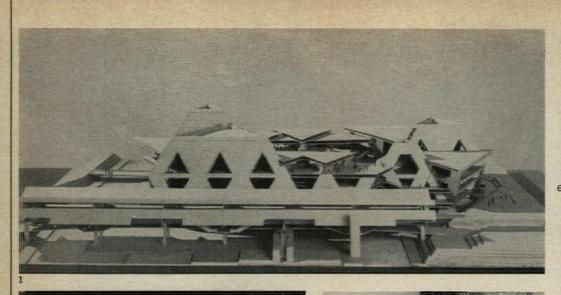


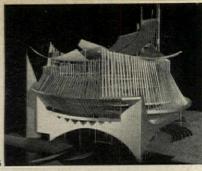




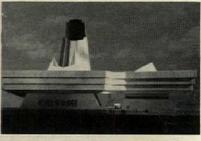


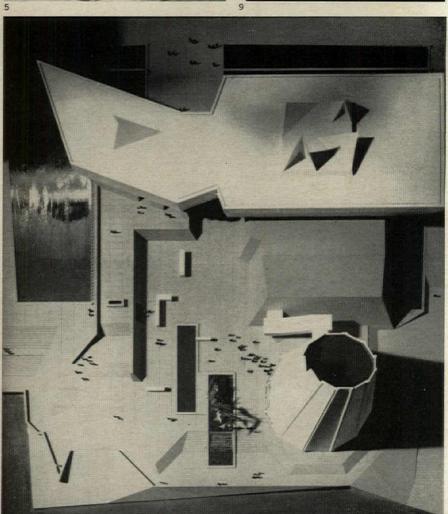


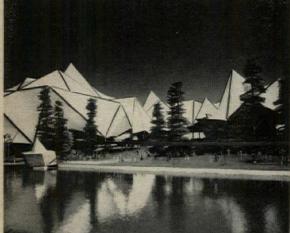


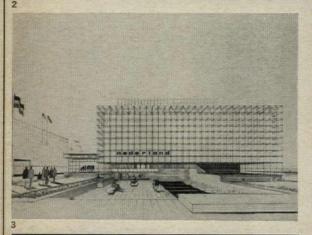


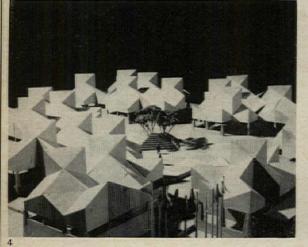












# FORUM CONT'D

zationally and administratively to the Highway Transportation Agency as to be in effect a creature of the agency. This is clearly established by certain peculiar organizational relationships-unique in state government-wherein the permanent chairman of the Highway Commission is also the administrator of the Highway Transportation Agency (which includes the Division of Highways), and the administrative officer of the Highway Commission is also the Director of Public Works (which includes the Division of Highways)."

Despite this inbreeding, state law provides that a commission decision is *conclusive* evidence that a proposed highway or freeway "is planned or located in a manner which will be most compatible with the greatest public good and the least private injury," and gives the commission absolute powers of eminent domain.

The report also indicates the degree to which the highway engineers plan in splendid isolation. "At no point," it notes, "are specialists in other disciplines such as economics, landscape and design architecture, fish and wildlife, park and recreation management, history and sociology, agriculture, and urban and regional planning, to name some examples, brought actively into the planning process."

Finally, the report describes how the highway planners keep their plans secret as long as possible, reveal them only to local authorities rather than the public at large, and present their routes in a way that strongly implies that no others can be considered. Localities which won't swallow such treatment, the report says, "are forced to rely upon their own resources" in presenting alternatives. The "expense and futility" of doing so tends to discourage them, and the state highway bulldozer rolls on.

#### \$200 MILLION FOOTBALL

As if to confirm in spades the findings, San Francisco's Great Freeway Debate (September issue) broke out into open warfare last month, complete with shots (verbal) and looting (real money).

It all started with a kindly "Dear John" letter from California Governor Edmund G. ("Pat") Brown to San Francisco Mayor John Shelley. The city, said Pat to John, was in grave danger of losing some \$200 million in federal highway funds if it didn't get off the dime and come up with a freeway plan—one that was acceptable to the state, of course (in the same vein, presumably, as the existing state-blessed roller coaster below). But should Washington withdraw the funds, Pat promised, he would try to get the money diverted to Los Angeles and use state funds for San Francisco.

But what Pat didn't know, because the state Division of Highways hadn't bothered to tell him, was that Federal Highway Administrator Rex Whitten had already snatched San Francisco's money (inspiring Bastian's cartoon, "The Snatch," in the S. F. Chronicle, above), on the grounds that the city couldn't possibly get its freeways built before the federal program's 1972 expiration date. Whitten's ruling had been delivered to the division a full three weeks before Pat wrote his "Dear John" letter

Well, when Shelley learned of this, he turned green. He charged that the whole thing was a put-up job by the state division just to punish San Francisco for demand-



ing a say in where and how its freeways are to be built.

Then the battleground shifted to Washington, where the state fought to get the funds for Los Angeles and Mayor Shelley fought to get them back. Shelley, a former Congressman, proved the better infighter. While the state was concentrating its guns on Whitten, Shelley picked off Vice President Hubert Humphrey, who promised to make a few phone calls. Apparently he did, because Whitten announced that, after all, San Francisco could have a little more time.

# IMPROVING THE FLOW

IMPROVING THE FLOW

Federal programs to encourage good planning and design often operate in the manner of a funnel: noble intentions pour from Washington into the funnel's mouth, but only a trickle of action comes out of the narrow neck. The neck, of course, represents the regional offices of federal agencies.

The Housing and Home Finance Agency now has taken a positive step toward improving the flow. It held a day-and-a-half long regional conference on environmental design at Asilomar, on California's Monterey Peninsula. On one side of the table were HHFA officials from Washington and the western regional office. On the other were architects, landscape architects, planners, and local officials.

Both sides had their say. "The problem before us," declared San Francisco Architect George Rockrise, "is not *urban* renewal but rather *human* renewal. Even the physical designers and planners now admit that proper architecture and verdant open spaces wrapped in economic feasibility



#### EXPO 67: A FEW NEW ANGLES

As the morning-after clean up begins at New York's Flushing Meadows (see page 68), proposals for Montreal's forthcoming Expo 67 are being announced from all corners of the globe. At last count, 59 nations were planning to participate in the fair, more than in any international exposition to date and over twice as many as the New York fair could muster.

Unlike Mr. Moses' tight-fisted organization, the Montreal management is putting up some interesting struc-tures of its own: "theme pavilions" organized around the subject of "Man and his World." "Man the Producer" (1) by Affleck, Desbarats, Dimakopoulos, Lebensold & Sise, illustrates the tetrahedral structural matrix that will be characteristic of these pavilions ("Man the Explorer", for instance, and "Man the Creator"), "Man and his Community" has been singled out for special treatment by Vancouver architects Massey-Erickson (5); its nonconformity has something to do with its prominent location, next to Habitat 67 (July-August issue).

Taking a cue, perhaps, from the fair management, most of the exhibitors have been looking for new angles. (Maybe everybody was tired of those sensual curves at New York.) Ontario (2) has come up with a group of tipsy tetrahedrons (by Architects Fairfield & Dubois). With characteristic and welcome) restraint, the Netherands (3) has confined its angles to the intricacies of a space-frame structural system (Architects J. W. C. Boks, W. Eijkelenboom and A. Middelhoek: Canadian associate: George F. Eber). The African nations will proclaim their disparity with a village (4) of jagged and picturesque silhouette (Architect ohn Andrews).

Not satisfied with angles alone, France has combined them with burves, in a composition (by Architect Jean Faugeron) with fancied resemblance to a "Venetian lamp" (6) —one that has been struck by a runaway gondola, apparently. Israel (7) seems to be trying to capitalize on the international notoriety of the city hall at Bat Yam—architecture's anwer to the argyle sock (architects: Sharon, Reznik & Sharon, one of whom was on the Bat Yam team, in issociation with Rosen, Caruso and Vescei of Montreal).

The British staked their reputation in the redoubtable Sir Basil Spence of Conventry Cathedral fame), who ame forth with some rather sophisicated angles (8, 9) that are intended he British Information Office tells is "to reflect the maturity, strength, nd aspirations of the British nation." There will always be an England. are not enough." At the same time, Rockrise criticized the San Francisco Community Renewal Program for "ignoring" urban esthetics.

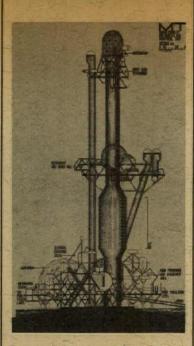
The discussion soon got down to cases of relationships between government and design and planning professionals. Sam Weinstein, acting regional commissioner for the Community Facilities Administration, had a pertinent question: "Do you architects, landscape architects and planners want the money-funneler to make decisions about the value of a design and throw it back to the architect if it seems not to be of high enough quality?" The answer from the assembled professionals was a resounding "Yes!"

At a summary session, the 60 participants agreed that federal officials should make greater use of design consultants, and should help generate grass roots enthusiasm for a better environment. They probably also would agree that similar conferences should be held in HHFA's other five regions.

#### THE HISTORY OF CLIP-ON

The first full-scale history of the idea of Clip-On, or Plug-In, Architecture has been written for Number 63 of the Walker Art Center's *Design Quarterly* by Dr. Reyner Banham, with the usual *Banhamie* blend of scholarship and wisecracks. The startlingly illustrated pages indicate that Clip-On is an idea to be taken seriously, but perhaps not so seriously as it is taken here.

Under various names, says Dr. Banham, the concept of indeterminate architecture ("anonymous, endlessly linked, non-centristic") has been "circulating in Britain for the past 15 years and is there-



fore probably due to be taken up shortly in the United States." Having extended this gloved fist across the water, Dr. Banham traces the idea back to the architecture of Mies van der Rohe, excerpting from a 1951 lecture by Richard Llewelyn Davies. Davies pointed out that the corner detail at Mies's Alumni Memorial Hall at IIT "dissolves away," allowing the imagination to extend the walls "infinitely into space."

It is a long way from Mies to the tower designed by Peter Cook for Montreal's Expo 67 (above), but Dr. Banham makes a linkage by joining the idea of indeterminism to the development of prefabricated dwelling units and, finally, to the concept of a potentially endless "infrastructure" of services to clip or plug the units into. This last, of course, broke upon the world in Cook's Archigram, which Dr. Banham describes as "between an architectural space comic and a magazine of protest."

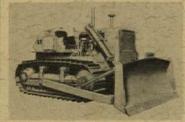
Most of the illustrations (including the Plug-in-City below) come from Archigram. Says Dr. Banham of its editors, "They make no bones about being in the image business—like the rest of us they urgently need to know what the city of the future is going to look like...." Dr. Banham is as silent as Archigram on the rather important question of how this future city is to come about.

#### COMING ATTRACTIONS

In its December issue, *Esquire* takes a slightly shorter-range and more firmly footed look into the urban future. It goes only as far as the Year 2,000, and bases its vision on ideas already in being.

The ideas were selected by an unidentified panel of 50 "authorities," and range from traffic control systems (RCA and IBM) to the arcading of city streets (Philip Johnson). Also among those represented: Reston, Louis Kahn's Philadelphia plan, the Herman Miller Action Office, Le Corbusier's combination city and superhighway.

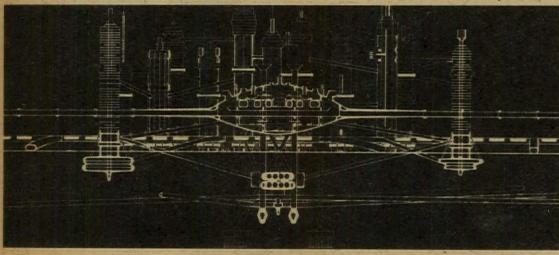
It is a solid and satisfying sampling, and it ends, appropriately, with the picture below. The



bulldozer, critic Allon Schoener suggests, should be used to mow down suburban housing, thereby "restoring the landscape and giving us a chance to start again."

#### CHALLENGE IN ST. LOUIS

The St. Louis Post-Dispatch long has been among the handful of U. S. newspapers to show informed concern with the environment. In late September, it



capped its performance with a remarkable magazine-size supplement, "Challenges and Choices," commemorating the city's Bicentennial.

Edited by George McCue, the newspaper's talented art critic and urban design specialist, the supplement drew on contributors with names like Fullbright, Myrdal, Udall, Fuller (R. Buckminster), and Johnson (Lyndon B.). The subject matter went from the very general ("Modern Man in Search of Himself," Jacques Barzun) to the particular ("The Case for a Domed City", Bucky).

Dean Joseph R. Passonneau of Washington University's school of architecture, in an article entitled "The City: A Public Investment in Private Values," crisply told St. Louis what it must do to shape its future: create "a form of government that corresponds to the form of cities," i.e., metropolitan; establish a municipal tax base adequate to meet increasing obligations; develop "rational planning processes to help the metropolitan area make sound decisions."

"The City as an object for labor will become relatively less important," concluded Passonneau. "But the city as a work of art can occupy an increasing part of our society far into the future."

# UPS & DOWNS

The pavilion trade picked up as the New York World's Fair approached its Oct. 17 doomsday. The Indonesian government announced that it would take its exotic pavilion home, and General Electric said its would go to Disneyland —where, after two years at Flushing Meadows, it should *feel* right at home.

The pleasant little Denmark pavilion will become a "showcas for Danish imports" in exurban Westport, Conn.; and the Mor mon pavilion will become a chape in Plainview, Long Island. Th most alarming news was an un confirmed report that the John son's Wax Pavilion would b moved to the home office in Ra cine-the home office, of course being one of Frank Lloyd Wright greatest works. The pavilion (right, above) was not designe by Mr. Wright. The best news wa that the Nagare wall on the Jar anese Pavilion (right) would h donated to Manhattanville Co lege of the Sacred Heart in Pur chase, N.Y.



he fate of the Spanish Pavilion ained uncertain, as did that of U.S. Pavilion, despite a lastute effort (blessed by Robert ses) to save it. The effort was ed by AIA President Morris chum Jr. in a wire to the or. Ketchum also put in a H word for retention of the York State Building (unsed by Moses) and for destrucof the U.S. Rubber ferris





wheel (below), which is scheduled to remain whirling. The latter, he said, is "a useless and yulgar eyesore," a fact which should become more obvious when the eyesores all around it are torn down.



#### WITHOUT PROFIT

The Fair grew progessively shabbier as its closing approached; the plastic discolored, the pennants faded, the streets and walkways littered. On the last day the huge crowd amused itself by tearing up the flowers, roots and all (top photo)—the flowers that were to be the precursers of the formal gardens that Robert Moses had always envisioned on the former garbage dump at Flushing Meadows.

But then the Fair was shabby

from the start. Moses had sacrificed everything to profit, so that this time there would be a surplus big enough to build his dream of a park. It would have taken \$23 million. The Fair lost \$17.5 million in its first season, and this year's deficit is yet to be tallied. (Moses still is determined to build his park, using money from the Triboro Bridge and Tunnel Authority, a more profitable enterprise of which he is chairman.)

One of the things Moses sacrificed was environment. The Fair could have shown, at a uniquely strategic moment, a better way to organize and build an entity of city size. Instead of being built the way American cities *should* be built, it was built the way they *have* been built, without design or distinction. It was a terrible waste.

#### WHO WON WHAT?

WARDS

Every few years the Architectural League of New York holds a competition in each of the environmental design areas it is concerned with — architecture, engineering, sculpture, "design and craftsmanship," mural painting, and landscape architecture—crowned by awards for outstanding collaboration. This year the League gave 23 awards, and some buildings got more than one, so it becomes very difficult to say who won what.

Some firm results can be discerned amid the intricacies of the program, however. The Deere building in Moline, Ill. (Eero Saarinen & Associates, architects) got the Collaborative Medal of Honor (as well as a Silver Medal for Architecture). The Harvard Married Students Housing in Cambridge, Mass. (Sert, Jackson & Gourley, architects) bettered the Deere Building in at least one respect: it got a Gold Medal for Architecture.

Some of the winners must have mixed emotions: Philip Johnson, for instance, won two citations for collaboration (for his New York State Pavilion), but nothing for just plain architecture. SOM buildings took medals for sculpture (two of them, both for Noguchi's work) and "design and craftsmanship" (for Ward Bennett's work at the Chase Manhattan Bank), but nary a thing for the architecture of the same buildings.

The most confusing note of all was sounded by the jurors for landscape architecture who made no awards but noted that "Certain



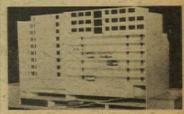
projects submitted . . . were ineligible for awards because their designers were members of the jury." In short, they didn't like anything except what they themselves had done. They did, however, choose to "commend" Architect Edward Larrabee Barnes for his "sensitive consideration of the site in the design of the Haystack Mountain School of Arts and Crafts" (above). We wonder how Barnes feels about being commended by a jury of landscape architects for one aspect of an altogether excellent work of architecture.

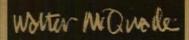
## **E**L'AMOUR

#### THE CAR ACROSS THE HALL

We've always thought it a shame that the apartment dweller could not, like the house dweller, have a bedroom for his car just a few steps from his own. But love will find a way and, not surprisingly, a Frenchman has done it. Architect Pierre-Laurent Chateau has designed a Paris apartment house with parking just across the hall (cutaway model below).

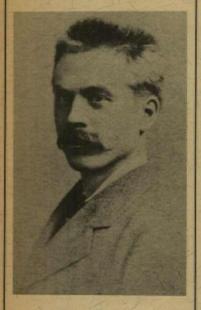
An existing six-story garage adjoined the site of Chateau's building, so he simply grafted his-ninestory building onto it. Tenants will drive their cars through the ground floor of the apartment to ramps in the rear, then up the ramps to corridors along the back of each floor—the corridors being the links between the two structures. Only residents on the seventh to ninth floors will have to suffer the torture of not having their cars on the same level.





#### STANFORD WHITE AND THE WHEREWITHAL

If you are having trouble in closing your books for 1965, it might help to consider the fact that even Stanford White had his problems with clammy clients in the matter of fees. The great White made a genuine fortune out of architecture in his heyday, the golden 1880's and 90's and the turn of the century. But in the years when he, at age 28, was taking on his



own first independent commissions before leaving H.H. Richardson's employ, he was squeezed hard by a client named J. P. Morgan. Here, from the 1931 biography of White by Charles C. Baldwin, are some details extracted from letters by Stan White to his promising sculptor friend Gus St. Gaudens (right), then newly arrived in Paris, where White longed and intended to travel also:

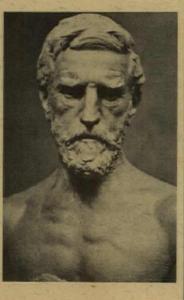
"Enclosed you will find a very bad sketch traced from a hasty finished drawing of Morgan's tomb—the Honorable Morgan, I should say. He has accepted it and wishes us to go right ahead —you to start to work the minute you get to Paris. Oh, he is a most

Honorable gent, indeed! He has gouged me out of half my commission. Confound the man! The commission always charged on monumental work is from ten to twenty-five per cent, according to the size and cost of the work. He said that he wouldn't give more than five per cent to any man, etc. My inclination was to pick up my hat and bid him good morning, but I remembered that I was poor and young and had run into debt to get abroad and that it might interfere with you. So I told him that I would think over the matter-which I did-swallowed my pride and accepted five per cent, not on the total cost of the monument, but on the cost minus your work. . . . In case Morgan is as hard on you as he is on me, why we will grin and bear it together."

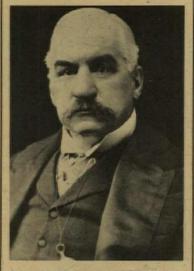
White's worried complaints by mail continued, but St. Gaudens reassured him:

"I have not the slightest doubt but that all will be all right. Morgan's contract with me is that he pays for the marble delivered in Paris. I will see tonight, but I think nothing is said about the freight to New York. I never pay that; and he knows it. Of course, if I can't bring the marble to Paris, I'm certainly not going to pay the freight to New York from Italy. He gets his tomb cheap enough as it is. I must say though that Morgan used to be very brutal to me at times; and vet afterwards did all he could to push me. Perhaps his bark is worse than his bite. Either way it's disgusting."

Any architect would, of course, agree. Morgan never did get this tomb, incidentally. But White went on to claim Morgan as a major client when the young architect, returning from abroad in



1879, became a 25 per cent partner in the new firm McKim (42 per cent) Mead (33 per cent) and White. Later White even shared at least one of the banker's investments, although not as good a one as U.S. Steel. When Madison Square Garden opened in 1890 among the important stockholders were J. P. Morgan (below), with



2,693 shares, Stanford White (1,100 shares), and McKim Mead and White (350 shares). Like more than a few architects' investments in their own buildings, the hall turned out to be a steady financial loser.

But White did well enough otherwise to be able to become a considerable art patron. There are many memories, as well, of his dispensing largess to impecunious artists out of kindness, with a jovial but discreet hand. And not only artists. One memory of White by a painter friend, Edward Simmons, may help in philosophizing financial drains, tax deductible or not:

One day in the 90's, Simmons recalled, when he and White together were dashing out of the Players Club, they came upon a professional beggar "well known as being always just a quarter short of the fare needed to get him to New Rochelle." The man had hardly time to begin his pitch, recalled Simmons: "White did not hesitate. He reached down into his pocket, pulled out some silver, and, with an embarrassed smile, forced it on the beggar." Simmons protested to White, a moment later, "I suppose you know you're not doing him any good. He's rich. . . .'

" 'Oh,' said White, 'you don't understand. I'm not trying to do good to anyone. I'm simply trying somehow to justify my own existence.'" And rushed on. PHOTOGRAPHS: page 11: Fred Palu New York World-Telegram Corp.; pag Wide World Photos, Spainhower-St. Post-Dispatch; page 14: Mark Isaacs; 67: Bastian-San Francisco Chronicle, ael E. Bry: page 68: Walker Art ( Esquire; page 69: N.Y. Daily News, W. Molitor; page 70: National Scu Society.

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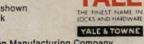
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### **LETTERS**

#### CHICAGO CIRCLE

Forum: Which way is up? If directions aren't better in your microcity of the future everyone will be as lost as I was in the Chicago Circle Campus story [Sept. '65]! North seems to be left on page 25 but on page 24 freeways are on north and west so north should be up. However the city map on page 24 has freeways on north and east so north is left (on 25)?

Remember what Gertrude said: A compass rose is a compass rose is a compass rose.... Do not pass go but proceed directly to jail! Cheers.

#### Malibu, Calif.

TERRY WATERS Architect

Forum: Your coverage of the University of Illinois' new urban campus was excellent. Don't you think, however, that it is a bit far-fetched to sell Netsch's "matchbook concept" of a most complex problem to an audience of architects?

#### Lexington, Mass.

LEONARD NOTKIN

The real point about the "matchbook concept," revealed in the few sentences following our reference to it, is that it was no mystic inspiration, but came only after more than a year of painstaking analysis.—ED.

Forum: We are, of course, delighted with the thoroughness and thoughtfulness of your presentation on the Chicago Circle campus. The method of subdividing the story is a beautiful technique for explaining a complex problem.

Because the story is so complete and thorough, however, there has been a sense of frustration among those who contributed so heavily to the project and were not recognized. I am therefore requesting that you publish their names.

Administrative: F. W. Kraft, R. L. Kreutz.

Technical: R. Lenke, G. Hays, T. Itano, B. Whateley, R. Warfel, S. Eisenberg, K. Mullin, R. Rothman, B. Horneman, A. Wlodzimierski.

Construction: K. Belford, J. Falkenthal, H. McGinnis, V. Dembinski.

WALTER A. NETSCH, JR. Skidmore, Owings & Merrill, Architects Chicago

Forum: Your September issue is most interesting, especially the section on the Chicago Circle Campus. Projects such as this always leave me sad in that so much effort should be expended without concern to the total environment. Look at page 40, top picture. Can a civilization grow and prosper in an atmosphere that looks like that? We as a profession should stop and do a lot of soul searching before we wax eloquent about architecture in the city of today, a most noisome place.

The cover is most expressive of this theme—total environment. There are two tall smokestacks to the left which are belching forth a pall of smoke, obscuring the cities' most precious asset—pure air. Without a sudden and dramatic turn-about in our polluting of the air, urban America will become an interesting specimen for some far distant archaeologist.

Hope, N. J. STANLEY E. RICHARDSON Architect

Our photographers had a bit of bad luck with smog; the air isn't always that way, even in Chicago. As for the cover, we thought everybody would recognize it as the result of a little photographic tampering. We admit, however, that it looks a bit like a cover for an issue on air pollution.—ED.

Forum: Frankly, you folks have caused quite a dither at Chicago Circle.

The past two days, the Forum has been a topic of two significant events here. Tuesday, Leonard Currie, dean of our College of Architcture and Art reported to the president, vice president and administrative heads of the university on the importance of your report.

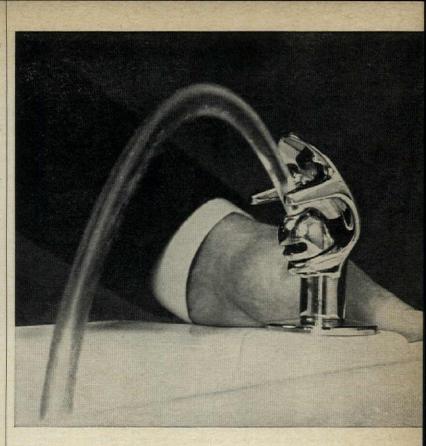
Wednesday, at an open house for public officials here, President Henry commented again on the significance of having your recognition

See what happens when the Forum publishes?

GROVER E. SHIPTON Associate Director of Public Relations University of Illinois at Chicago Circle

#### VIOLATING THE DIGEST

Forum: In your September issue you published an article entitled "The Most Forgettable City *Reader's Digest* Ever Met." I think is was very poor judgment on your part to publish such an obvious criticism of a very good magazine (as evidenced by its circulation) and to promote the use of Federal funds in urban renewal (Continued on page 77)



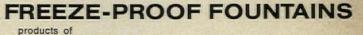
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(Continued from page 75)

brojects in such an indirect way. We all have opinions, and I respect that right of others; but I do not respect your opinion when it is expressed in such a manner as written in this article. I hope that in the future, when an opinion is to be conveyed, you state it without having to rely on a "crutch" of this type to get your point across. . . .

WILLIAM L. MATTISON West Monroe, La. Architect

#### HOUSING BY MASTER PLAN

Forum: Charles Abrams' article, 'Housing Policy," in the July-August issue was a richly informative and virtually definitive piece, and one that hopefully will be used by planning and housing loboyists in promoting all forms of needed legislation. There is, however, a fundamental element of housing policy, from the municipal viewpoint, that should be promoted:

All cities should be urged to prepare master plans of housing. These would of course include dentification of areas for clearince, new construction, rehabilitaion, conservation, and the concomitant residential facilities, but more importantly they would conist of policies on housing types for each income group within these areas.

Such a policy for low income amilies, for example, would inlude the provision of homes for ll low income families presently ving within the city as well as he near future provision of onehird more homes for the manifesty potential newcomers over the ext 20 years The needs and denands of the existing low income roups would be surveyed on an ccupant-by-occupant basis in erms of family size, preference or rents in relation to condition of nits, room sizes, and modern failities, preference as to building ype, location within the city, and o on. (This is not to sav the omes themselves would vary mong income groups, but what yould vary would be the number f families in each category, the bility to pay, and the accompanyng need for subsidies.)

A policy based on such an inprmative inventory, obtained rithin a maximum of three months, would indicate for low income families, by apartment size, the number and location of each of the following:

New housing units, those to be high-rise and those to be low (public housing and rent subsidy); converted, once private houses to be rehabilitated (rent subsidy and scattered public housing); existing apartment houses to be rehabilitated or retained (rent subsidy); "tenements" for rehabilitation and the extent of the rehabilitation (rent subsidy or scattered public housing); tenements to be *retained in their present condition*, with only minimal repairs.

In this way the *various* needs and desires within income groups can be effectively served as well as the overall welfare of the city. Where these two fundamentals are found to be in conflict, they can be balanced out through sensible modification.

The central city's housing policy would include a definitive and workable policy for deghettoization, to move non-whites into all moderate rental areas of the city, and it would include a plan for moving minority and low income families to the suburbs, with a list of concrete political measures by which these objectives can be accomplished by the central city, the state, and the Federal governments. . . .

Mr. Abrams maintains that "no one wants to increase his debt or go to the trouble of revamping his building unless he receives a reasonable increase in rents." This may be largely true in big murderous slum areas like those in Manhattan, but it is far from universal elsewhere. . . . Our ethnic landlord who, if he doesn't live in the same building, lives nearby, is delighted to spend money on his house if he is confident that the city will protect his investment through total renewal of his neighborhood. . . . Every repair installed in his part of the total renewal of his neighborhood raises and secures the value of his property; before renewal, "he wouldn't have received a nickel." MARY HOMMANN

New York City

City City Planner

#### BELATED ACKNOWLEDGMENT

We are sorry to note that our list of collaborators on the works of Le Corbusier (October issue, page 65) included no mention of Sert, Jackson & Gourley, who were collaborating architects for the Visual Arts Center at Harvard.—ED.

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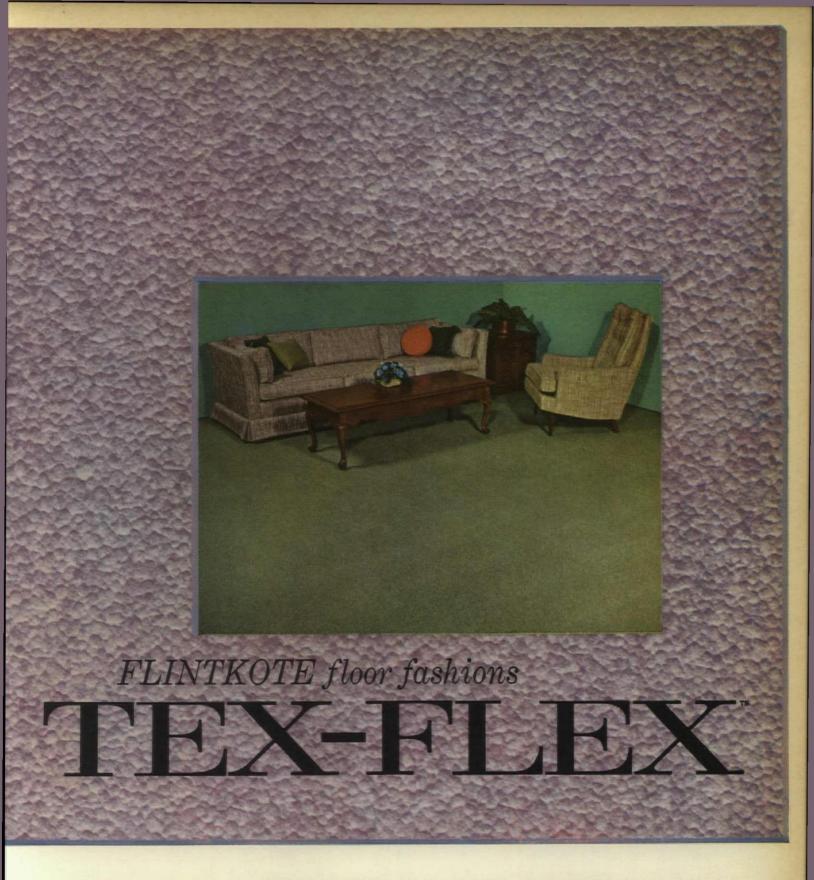
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