



# FORUM





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### THE ARCHITECTURAL FORUM

Vol. 126 No. 5, June issue.

Published 10 times a year, combining Jan./Feb. and July/Aug. issues, by Urban America, Inc., 111 W. 57 St. New York, N. Y. 10019.

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

Subscription rate is \$12 within the U.S.A. and possessions; Canada, \$15; Elsewhere, \$20. College Rate for students and faculty members of U.S. accredited schools of architecture, \$6. Single copies, \$1.50.

Member of Business Publications Audit of Circulation, Inc. Controlled circulation postage paid at New York, N.Y.

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### PUBLISHER'S NOTE

Whatever else may be said about the Institute for Ecological Studies' Design-In staged in New York's Central Park (May '67), it can claim to have been the occasion which saw a designer get himself very much involved in politics. Mayor Lindsay made the scene with the announcement that he had appointed Forum Contributor and Columnist Walter McQuade to the City Planning Commission. We applaud this latest in a continuing series of excellent appointments the mayor has made.

It was only last month, in The Forum, that Walter referred to his soon-to-be new boss as a "long-legged LaGuardia" who in speaking "can sometimes be amusing although in basic approach is breezily political." The mayor must now know, as we long have, that in its new commissioner, New York has officially acquired more than architectural credentials. Walter's sprightly impudence has been an important feature in our news-and-comments section from its very beginning. In fact, I suspect it is McQuade's page as much as anything else, which recently prompted an architect reader to tell me that since he started reading the new Forum he no longer bothered with the *New Yorker*!

Walter McQuade, trained as an architect, former Forum editor, present *Fortune* editor and Forum contributor, now commissioner, is in one respect much like his fellow contributors. They always seem to be in a state of motion; expanding, going up, going laterally, going everywhere, with better jobs, new jobs, more jobs, different jobs. But no matter how active they are, or how far they range, we are happy to note that their tether to the Forum seems secure. You'll see the McQuade column this month in its accustomed position. And you'll see it in the next issue, too. —L.W.M.



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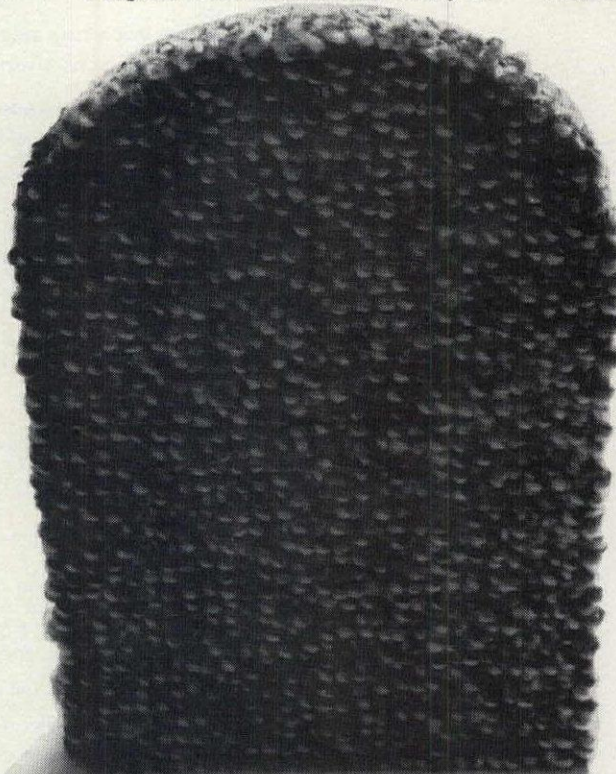
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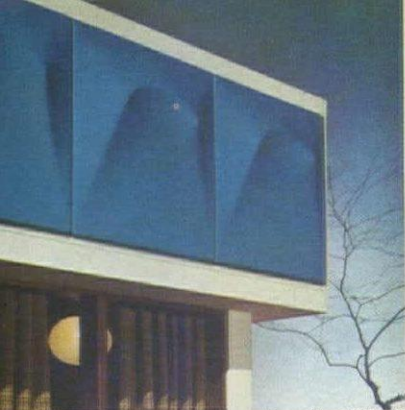
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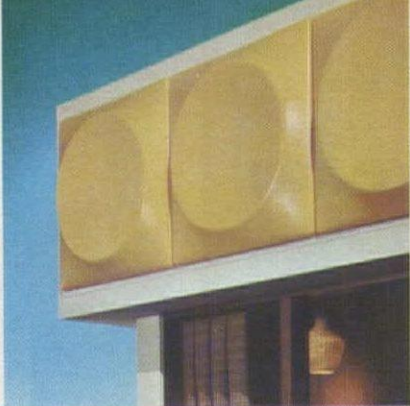
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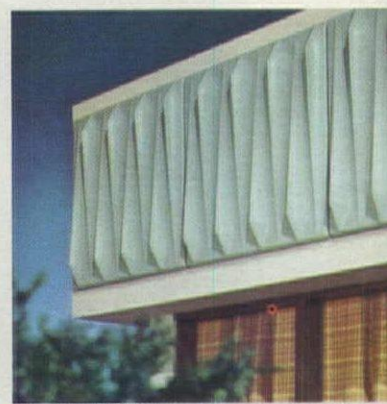
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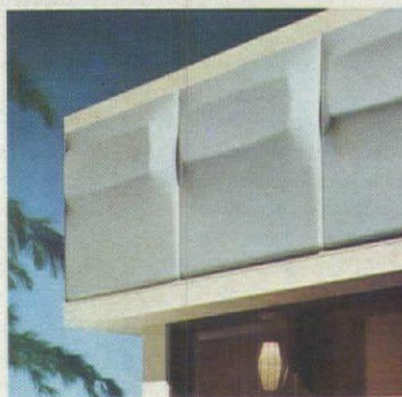


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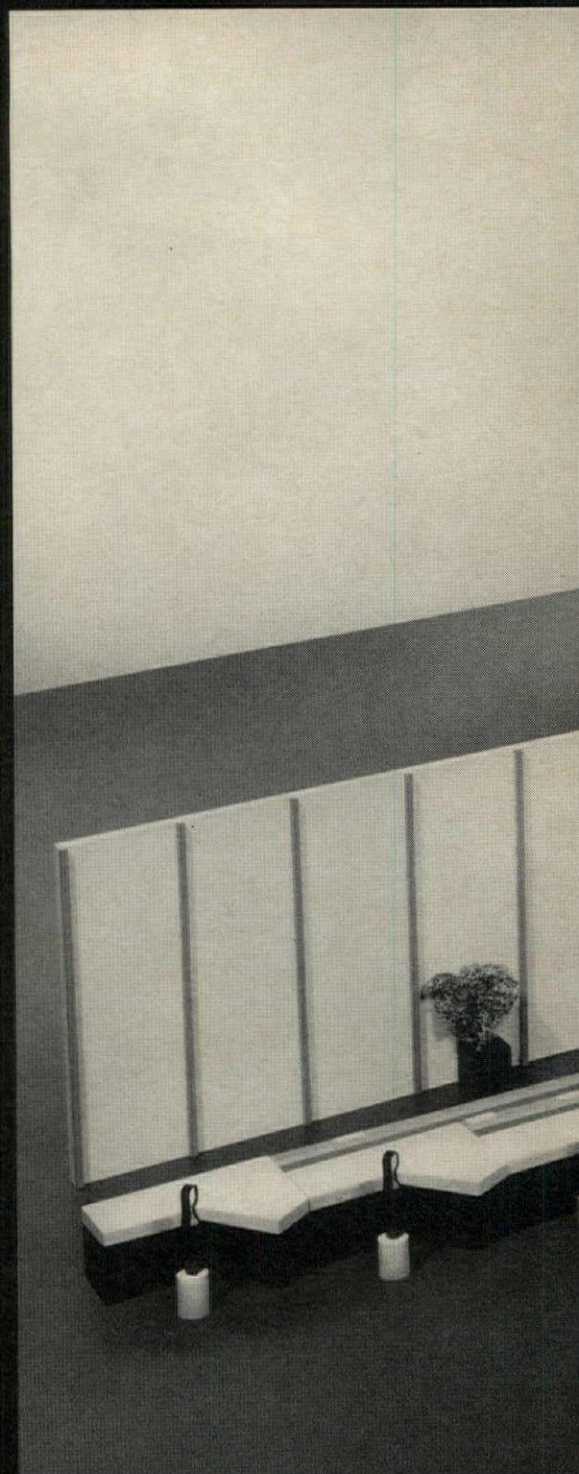
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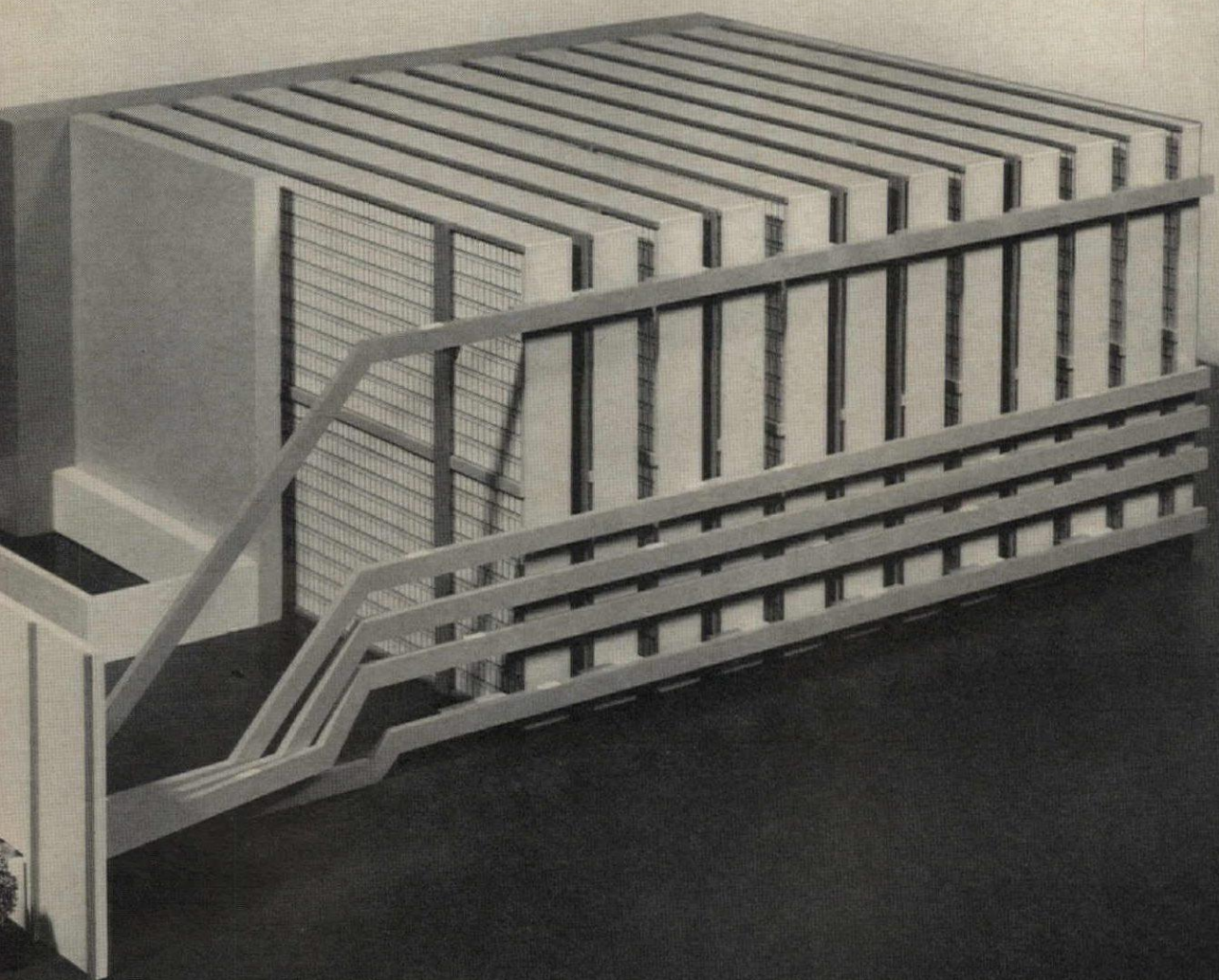
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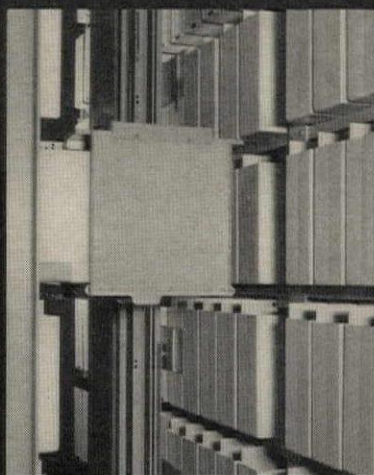
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# LETTERS

## GATEWAY HISTORY

Forum: For the information of those unfamiliar with the local situation, and to set the record straight, the "Compact Urban Gateway" (Apr. '67 issue) credited to Roger Katan, appears to be a compromised, inferior and impractical version of the original 400-ft.-diameter double helix traffic interchange at the Brooklyn Bridge, which is an integral part of the long-standing Ginsburg Plan for the New York Civic Center.

The Architects Council of New York City has consistently supported the Ginsburg Plan since 1961. Its unique design concept has been gaining widespread support from city officials and diverse planning, professional, and civic groups, as the practical and esthetic solution to the basic problems of the area. While imitation is the sincerest form of flattery, it should be noted that among a selected group privileged to examine the details of the Ginsburg Plan was a promoter of the Katan version thereof.

It appears to us quite a coincidence that the main logical advantages of the Ginsburg Plan, namely its striking efficiency and economy of land use, are precisely the points claimed for the Katan version.

HERBERT EPSTEIN  
President  
Architects Council of New York City

*To give Roger Katan a chance to "set the record straight" as he sees it, we asked him to clarify the origins of his "Compact Urban Gateway" and its relation to the Ginsburg Plan.—ED.*

Forum: For the last two years I have been working on a traffic study of Manhattan, with particular focus on bridge and tunnel gateways into the island. Spurred by what I felt to be a most un-urban solution to traffic interchange at the Brooklyn Bridge on the part of the city, I have, in the last year, concentrated study on that area. I

heard of a Ginsburg proposal for a crosstown tunnel in that area and disagreed categorically with that approach.

On Nov. 23, 1966, I presented my models and study-diagrams to the Manhattan Borough President's office, to discover that Ginsburg had the previous day presented a similar scheme—as had Edward Durell Stone in a city-sponsored study made a few months earlier. While it did not occur to me that they might have copied either me or each other, I did decide that for the particular problem we were studying, the helix must be the necessary form for an urban solution—i.e., one permitting "efficiency and economy of land-use." That two or 20 plans should propose that form doesn't indicate imitation, simply serious intentions.

Where I do feel my plan distinguished itself from the other proposals is in the relationship and consequences of this helix within the infrastructure of this city's urban traffic. Ginsburg's and Stone's proposals, as they have been described to me, disperse traffic into inner city arteries in the same way—though more compact—as the officially projected City Planning proposal. My plan channels the 70 per cent of the Brooklyn Bridge traffic which has no need to enter the city, directly into the peripheral highway. The remaining 30 per cent will be channeled and distributed through a belt surrounding an enlarged Civic Center.

I would be interested in discussing my premises underlying these decisions with Mr. Ginsburg or anyone else. It would not be, Mr. Epstein, a discussion of who did what when, but a discussion of what best answers the extraordinarily complex problems posed by urban traffic in New York City today.

ROGER KATAN  
Environmental Designer  
& Planning Consultant  
New York City

## CREDITS IN LONDON

Forum: In the Focus section of your April issue you have mistakenly credited Denys Lasdun as the architect of the recently completed Queen Elizabeth Hall which is a part of the extensive South Bank Arts Center in London. Actually, the building was done by the civic design and general division of the Greater London Council's Architect's Department, chief architect: Hubert Bennett. Part of the confusion is

perhaps a result of the fact that Mr. Lasdun has been retained to design the National Theater and Opera House as another part of the South Bank redevelopment.

The new Arts Center is adjacent to the familiar Royal Festival Hall and contains not only Queen Elizabeth Hall but also a smaller recital hall and the not yet completed Hayward Art Gallery. The buildings together form a very important and interesting complex especially as it exemplifies certain ideas and values of the pedestrian in the city and the city as a single building. Indeed, it may also be unique as the product of a group effort working within the structure of a socialistic government agency. Curious to find such a radical building coming out of a collective effort after being exposed so often to the premise that such innovations are the products of precious individual inspiration.

Among the individuals collaborating on the design are Norman Engleback who was the group leader, Warren Chalk, Ron Heron, and Dennis Crompton. The three latter individuals, no longer with the G. L. C., are among the chief initiators and agents of the Archigram group based in London.

CARL MEINHARDT  
Instructor in Architecture  
Cooper Union for the  
Advancement of Science & Art

*These participants do not appear on the G.L.C.'s official list of credits, which excludes those in less than titled positions. The G.L.C.'s list follows: Hubert Bennett, chief architect to G.L.C.; Jack Whittle, deputy architect; Geoffrey Horsfall, senior architect; W. J. Appleton, deputy architect; E. J. Blyth and N. Engleback, group leaders; J. A. Roberts and W. J. Sutherland, job architects.*

—ED.

## MONTREAL STEALS THE SHOW

Forum: This letter is a reflection on a Forum article on the new Montreal which appeared last September, and on Expo 67. I have just returned from a short reconnaissance trip of both and would like to offer . . . my reactions.

First of all, it is only too obvious that Expo will grab the attention of most fair-goers, especially those who spend little time in downtown Montreal, so my observations will be directed to those interested in Montreal and the program of building it has undertaken. In my mind, the city

of Montreal definitely stole the show.

Possibly I found it hard to believe all of the wild claims about the city's development plan which you made in your article. At any rate, I certainly was not prepared for the huge scale of the building and the surprising sophistication with which it is being carried out. Since I live close to New York, I have become accustomed to a uniformly low level of imagination in planning, so it comes as a shock to see what can be accomplished when some imagination is actually used.

Your article was 100 per cent correct and, if anything, underestimated the extent of the effect of the downtown renewal. In fact, the program has also spawned another major project since your article, the 30-storyish Banque de Montreal building on the Place d'Armes. The rectangular downtown area you projected seems to be expanding in two other directions, east and west.

Equally significant are the underground galleries of shops in the Place Ville Marie, which are both convenient and attractive, and also reminiscent slightly of European arcades, such as London's Burlington Arcade and others. This is particularly important since it is the first success of such an underground shopping center in North America.

I would like to point out what impressed me the most about the program — namely its elegance. This was apparent from the opening of the Place Ville Marie, but was missed by your article with regard to the Metro, which may be the most beautiful in the world. (I realize your article was published before the completion of the Metro.) Not only is the subway quiet and efficient, but the design of its stations, platforms and entrances is magnificent. Each station has its own thematic design. . . . The entrance at the Place Victoria even has a Paris Metro-Art Nouveau style gateway and an echo-chamber to boot. Unifying the whole system are the long, rectangular black lighting fixtures and directional signs. The effect is pure elegance.

When one thinks of the Hell hole New York calls a subway, one realizes how far ahead the Canadians are on this score. I wonder if San Francisco can equal the Montreal Metro—I suspect not.

JON LIVINGSTON  
Princeton, N. J.



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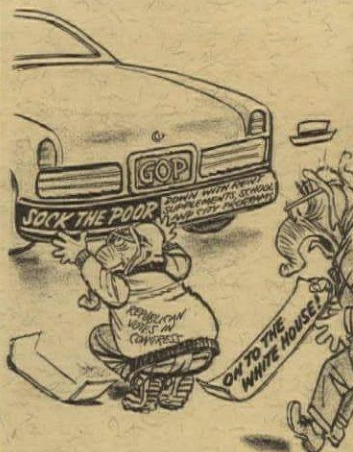
Two key programs of the Housing and Urban Development Department emerged from the House of Representatives last month not quite dead, but critically injured.

For the Rent Supplement Program, the House voted to allocate \$5 million out of an Administration request of \$45 million for the fiscal year 1967/68. (According to unofficial estimates published last month, \$5 million is the cost of 1 hour and 40 minutes of the war in Vietnam.)

The Model Cities Program, under which 193 cities and towns had applied for funds by the May 1 deadline, fared a little better. The Administration's request for \$662 million was cut to only \$237 million—the equivalent of a little more than 3 days in Vietnam.

In voting on Model Cities, the House followed the recommendations of its Appropriations Committee, but only after a determined drive to cut funds to a token \$12 million was narrowly turned back by a vote of 213 to 193. For rent supplements, the committee had approved \$15 million, or one third of the Administration request; House members showed an unexpected flair for black humor in cutting back to only one third of that. The \$5 million that survives would merely meet commitments already made. New projects under the fledgling program would be ruled out for at least another year.

Opposition to the HUD allocations came from the usual source, a coalition of Republicans and Southern Democrats. Only a few days before, Republican Leader



What are you doing with my '68 model image?

Gerald Ford had announced the end of the old coalition as a liability to the G.O.P. image (see below).

After the ambush, Secretary Robert C. Weaver expressed hope that the Senate, which has been more liberal in its support of HUD programs, would restore some of the funds. But not even the most vigorous support from the Senate could restore these two programs to useful life.

## AIA

### A NICE PLACE TO VISIT BUT . . .

Last month, as it must come to all men, the hour for great decisions came to America's architects; and, as they do annually, they managed to make some.

The occasion, of course, was the 99th convention of the American Institute of Architects. This time it was held at New York's Hilton Hotel on Sixth Avenue—a wide dirt road which the city was trying to repave for the fourth time this year. (Last time, it is said, somebody left a wrench under the asphalt.)

Virtually trapped in the hotel, the architects went about their business with accustomed calm. They voted, overwhelmingly:

- to decry highway billboards, even in commercial and industrial zones;
- to urge that architects, planners, economists, and others join the engineers in highway and transit planning;
- to plead that Federal aid to housing (of all kinds) be directed toward building communities, not just "housing units alone";
- to start assembling "rational" data as a basis for reforming building codes;
- to establish an AIA policy on conflicts between man-made construction and natural assets;
- to call for preservation of the California redwoods (without waiting for the above policy);
- to request respectfully that the Japanese counterpart of AIA help save Wright's Imperial Hotel;
- to look into the ethics of "contingent fees"—that is, fees that may never materialize;
- to make George Kassabaum of St. Louis the first vice-president—hence president-elect—of the AIA (a job, we fervently hope, he will survive with poise intact);
- and to reassemble next year in Honolulu to make similar big decisions.



While in New York, many of the more than 4,000 AIA members, wives, friends, children, pets, and other interested parties also listened to:

- Mayor John V. Lindsay saying he thought the best architecture was none too good for cities, that architects' fees should be raised, that architectural competitions should be held, and that he was a friend of Philip Johnson (right);
- Philip Johnson saying that he was a friend of Mayor Lindsay;
- Marshall McLuhan massaging an old message from his files (he failed to revive it);
- Ex-Sarah Lawrence president Harold Taylor saying something intelligible about the prevailing system of miseducation;
- New York's Housing and Development Administrator Jason Nathan, saying he agreed with his boss, Mayor Lindsay;
- Contractor Richard Ravitch describing union-enforced disassembly and reassembly of things that came to the site preassembled.

This being 1967, there had to be protests, so a few congenial Pratt students protested against



everything, right in the Hilton lobby (above). The Warwick, across the street (where the Beatles stay), was the scene of a Vietnam protest.

There were the usual parties, balls, and an exciting performance of the Royal Ballet, eclipsed only by that of a combo of four ten-year-old boys from Trinity School, who made Central Park the swingiest place in town for a couple of hours (see photo, right).

Dr. Frank Stanton, president of the Columbia Broadcasting System was cited by the AIA for his



"advancement of man's environment, architecture, and the applied arts." This is the fourth award of its kind made by the AIA since 1936.

Finally, the assembled architects presented their Gold Medal to Wallace K. Harrison, and their annual Honor Awards to 20 buildings (see page 28). Many other awards went to many other people; those who felt slighted in the awards were then commended for one reason or another.

After which the conventioners dispersed, and the city of New York settled down to normal: two freight trains collided and blew up on Manhattan's Upper West Side; the Bronx Republicans seceded from Mayor Lindsay and the USA; half the labor force threatened to go on strike; public school students and teachers continued the race to see who would boycott whom; Mayor Lindsay announced that he would be too beat whenever he got through being mayor to run for anything, anywhere, anytime, ever again (immediately touching off a Lindsay-for-President boom); and Traffic Commissioner Barnes decided that if cars were barred



from Central Park Saturdays, Sundays, and Tuesday evenings, they might as well stay out altogether—thus giving Sixth Avenue no place to go in the unlikely event it should ever get paved.

## SALVAGE

### THE STONES OF FLORENCE

Six months after the floods ravaged Florence, the outward appearance of the city is almost normal and its citizens are ready to receive their summer visitors graciously. But the task of restoring churches and works of art has only been scratched.

CRIA (Committee for the Rescue of Italian Art, Bates Lowry, national chairman—see page 85) and other international organizations have been set up to undertake this herculean task. CRIA, so far, has collected \$1,803,429. More than half of this amount has already been spent.

The first large grant was made by CRIA on November 30. It enabled the restorers to begin immediately to take care of the soaked frescoes and the removal of naphtha from their surfaces. Heaters were placed in churches and elsewhere to dry walls, books and manuscripts. Infrared lamps and, in one instance, the conditioning oven of a tobacco factory were also used for drying purposes. Many panels were so badly warped, nevertheless, that a complete transfer of the painted surfaces will be necessary. Not only water, but mold and efflorescence (which loosens the paint from the fine plaster surfaces) still are serious problems.

International specialists, using

both the oldest and the most up-to-date techniques (blotting paper for drying pages, X-ray diffraction machines for chemical analysis), are directing restoration in Florence and Venice (which also suffered considerable damage). Some palazzi have been converted into laboratories, and technicians are at work in the Limonaia (the winter shelter for the lemon trees of the Boboli Gardens), repairing panels and canvases. I Tatti (formerly the estate of Bernard Berenson) functions as control center.

Funds are still sorely needed—\$20 million alone to repair the damaged collections of the National Library and the State Archives.

An exhibit to benefit CRIA has opened at Wildenstein and Co., New York, and will run through the summer. Entitled "Italian Heritage," it shows paintings in U.S. collections by Italian masters and



by those influenced by them. Donations for the restoration effort should be sent to CRIA, Room 325, 717 Fifth Avenue, New York, N.Y. 10022.

### A TEMPLE FOR MANHATTAN

Tom Hoving is delighted with President Johnson's decision to give to New York's (and Hoving's) Metropolitan Museum Egypt's 2,000-year-old Temple of Dendur (Nov. '66 issue). And although not really old by Egyptian standards, Dendur is a superb example of its kind, dating from the Roman occupation under Augustus Caesar, with fine carvings on its main facade.

Because the temple would never survive 30 years of N.Y.C. air pollution if left outdoors, the museum has plans to shelter it inside a glazed extension which will be built and ready for the Met-





ropolitan's centennial in 1970. The proposed extension (above) has been designed by Brown, Lawford and Forbes.

The Aswan High Dam will shortly flood the original temple site. The fantastic eight-year-old rescue operation, under the auspices of UNESCO, has saved most of the other temples. But \$2.2 million is still needed to secure Abu Simbel. Persons wishing to help save that temple should send money to Roger L. Stevens at the White House.

## EXPO 67

### DROP-OUT

By the time this appears in print, almost everything worth saying about Montreal's scrumptious Expo 67 will have been said. Everything, we suspect, with one exception: no one is likely to have told the story of how it happened that the stunning U.S. Pavilion, with its wonderfully sophisticated, witty, colorful exhibits ever got built by any outfit as "mid-cult" as the U.S. Government.

We feel a trifle self-conscious about revealing the secret, for the story involves someone who was once—about 20 years ago—a drop-out from THE ARCHITECTURAL FORUM's editorial staff.

Anyway: some people in this great country of ours must have wondered, just a little bit, how it came to pass that the rather non-swinging Administration of Lyndon B. Johnson built a 20-story steel-and-plastic "skybreak bubble" by that certifiable risk, Bucky Fuller; how our Government screwed up enough courage to commission a crew of junior incorrigibles known as The Cambridge Seven to design the platforms and exhibits inside Bucky's bubble; how a young Hollywood writer named James R. Silke was asked to compile the most amusing exhibit on American movies to date; how this same Administration hired an extremely con-

troversial art critic called Alan Solomon to put up one of the most sensational Pop-Art exhibits ever shown anywhere; how the General Accounting Office was persuaded to pay a man called Art Kane, who had never made a movie in his life, to make an absolutely fabulous film for our pavilion; and how it happened that the Government of the U.S. commissioned somebody like James Rosenquist to paint a 33-ft.-high Pop job of two feet sliding down a firepole, or somebody like Claes Oldenburg to make a big, black, drooping ventilating fan.

Well, the answer is really quite simple. There was *one* man in the right spot at the right time who had the courage of his convictions, and stuck with the former and the latter, and made the whole thing come true.

His name is Jack Masey (below). After he was dropped from our staff some 20 years ago, Masey went to work for the U.S. Information Agency—in places like Delhi, Tashkent, Kabul, and—Ugh!—Washington. He happened to be available when Expo came up, and so the U.S. Information Agency made him chief of design for that particular enterprise.

For close to three years, Masey worked around the clock within that agency to make our Montreal pavilion just a little better

than it would have been under normal circumstances.

To indicate what the pavilion might have been *without* Masey, just look at the USSR job. In the Moses-directed disaster, the 1965-66 New York World's Fair, there was a U.S. Government nothing-box, containing several million cu. ft. of nothing; the USSR Pavilion in Montreal is that same nothing-box, with the lid turned up just a little.

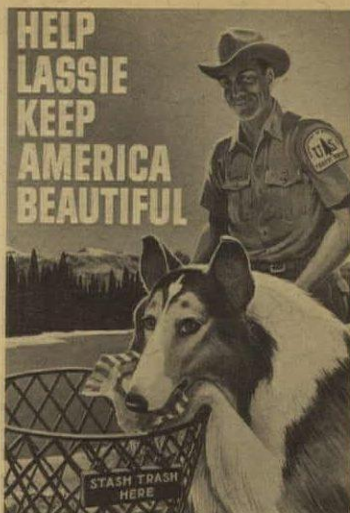
But our pavilion at Montreal is a triumph of architecture, engineering, interior design, display, dramatization, and all the rest; a demonstration of the ebullient spirit of the young people of our nation, and a triumph of sheer courage.

We do not wish to embarrass Jack Masey. But this is not only Bucky Fuller's pavilion, not only the pavilion of the Cambridge Seven, nor that of the other contributors. It is the pavilion of one Jack Masey, a drop-out from THE ARCHITECTURAL FORUM, and now a highly improbable bureaucrat.

## BEAUTY

### APPOINTMENTS

The First Lady's beautification drive was endorsed last month by Lassie, that well-known star of screen and television. Lassie is, of course, a collie, and will work in



the anti-litter section of Mrs. Johnson's campaign. He will be featured on a poster showing him deposit (by mouth) a piece of litter in a wire trash basket. Lassie, who has frequently demonstrated the prehensile capabilities of his teeth, presented the First Lady with a bouquet of flowers—also by mouth. Thereupon the official White House collie, Blanco, took violent umbrage and had to be removed from the premises.

### OBSTRUCTING UGLINESS

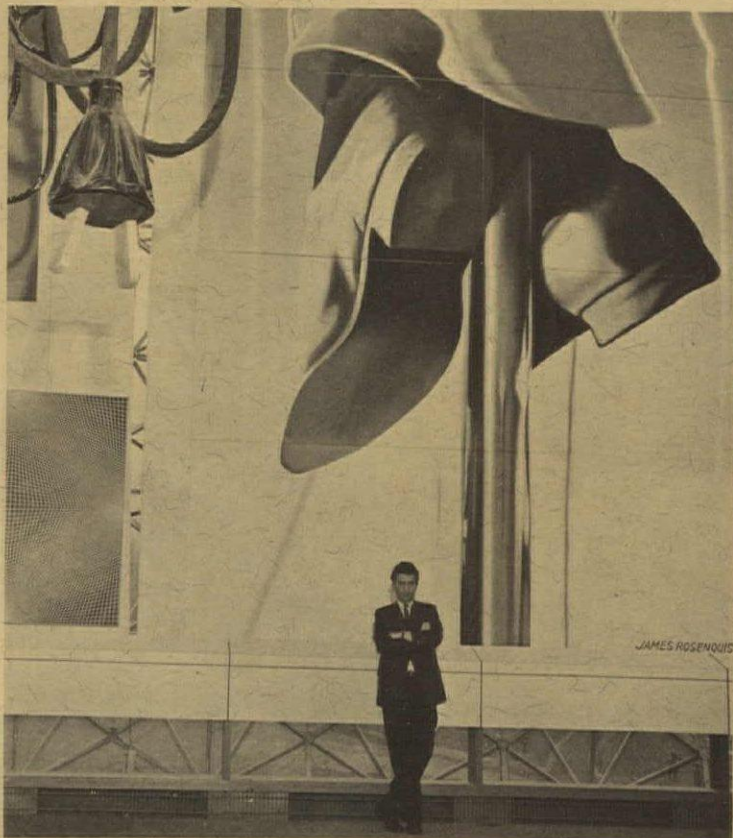
Almost everyone is against ugliness—more or less. The White House certainly is, and after its Conference on Natural Beauty, in 1965, the President sent a strongly worded highway beautification proposal to Congress. Mrs. Johnson then made sure that a law was passed with some teeth in it.

Now, it seems, some members of Congress think that there were too many teeth in the law, and they are trying to pull them.

In month-long hearings by the House Public Roads Subcommittee it became clear that the beautification advocates, who had helped Mrs. Johnson get the bill passed in the first place, had gone home—while the full-time lobbyists for the billboard industry remained vigorously at work.

The bill, as originally passed in the House by 245 to 138, was written to ban billboards along the interstate system and certain primary roads by 1970, and provides, for the present, for the removal of 900,000 signs along the interstate highway system and the cleaning up of 17,500 junkyards.

A curious aspect of the apparent change of heart on this program in the House is the recent behavior of Rep. John C. Kluczynski (Dem., Ill.), who steered the original bill through Congress two years ago. Now Mr. Klu-





czynski has had second thoughts: "I believe we enacted a can of worms," he said last month, "and I'm going to try and untangle it."

In this rather messy job, Rep. Kluczynski may be able to call upon assistance from the friendly, Chicago-based billboard company of Foster and Kleiser. Indeed, he may need the services of F & K's copywriters almost immediately, before his worms get entangled in any more metaphorical cans.

#### ACT OF BEAUTY

Legislation to foster high standards of architectural excellence in the design and decoration of Federal public buildings outside the District of Columbia has been introduced in Congress. The bill, presented jointly by Rep. Henry S. Reuss (Dem., Wis.) and Sen. Edmund S. Muskie (Dem., Me.), is known as the Federal Fine Arts and Architecture Act. It would also provide a program for the acquisition and preservation of works of art for such buildings.

The program would be directed by a permanent, rotating panel of architects, artists, and designers chosen by the administrator of General Services, from nominations submitted to him by the chairman of the National Endowment for the Arts. The bill designates a professional body of advisers, not subject to changing Administration policies. Another new factor is the concept of a cumulative fund, which would authorize an appropriation of 1 per cent of the total amount appropriated for the preceding fiscal year for the design and construction of such buildings, the amount to remain available until spent.

So far, seven Senators have co-sponsored the act, and the AIA has offered to testify in its behalf.

## WINNERS

#### SUPERSWEEPSTAKES

Just about everybody in the U.S. won some kind of prize last month—or so it seemed: architects won awards from other architects; people engaged in exterminating rats won "beautification awards" from national magazines; an aluminum-faced building won an award from an aluminum manufacturer; and our friend, Secretary of the Interior Stewart L. Udall, received his 397th award for having done something nice—for Brooklyn Heights, this time.

Here, specifically, is a partial list of who got what and why:

#### AIA HONOR AWARDS

Architects of 20 outstanding projects were honored with what is probably the nation's highest professional recognition for architectural excellence.

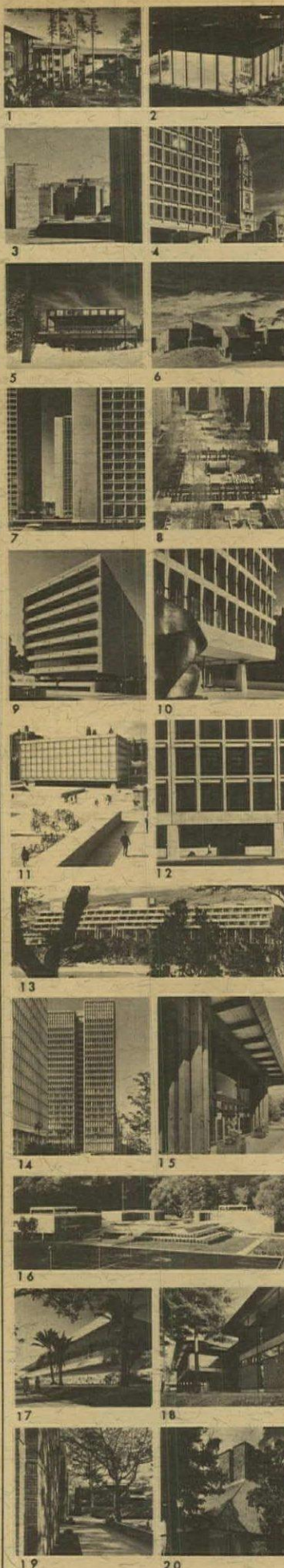
1. Men's Dormitories, Western Washington State College, Bellingham, Wash.; Fred Bassett & Co., architects.
2. Jesse H. Jones Hall for the performing arts, Houston, Tex.; Caudill Rowlett Scott & Partners, architects.
3. St. Bede's Priory, Eau Claire, Wis.; Hammel Green & Abrahamson Inc., architects.
4. Municipal Services Building, Philadelphia, Penn.; Vincent G. Kling and Associates, architects.
5. Boreal Ridge, Truckee, Calif.; Ian MacKinlay & Associates, architects.
6. Sea Ranch Condominium I, The Sea Ranch, Calif.; Moore, Lyndon, Turnbull, Whitaker, architects.
7. University Plaza, New York University, New York, N.Y.; I.M. Pei & Partners, architects.
8. Amphitheater and Plaza, Jacob Riis Houses, New York, N.Y.; Pomerance & Breines, architects.
9. National Headquarters Building, American Republic Insurance Co., Des Moines, Iowa; Skidmore, Owings & Merrill, architects.
10. Banque Lambert, office building and residence, Brussels, Belgium; Skidmore, Owings & Merrill, architects.
11. Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Conn.; Skidmore, Owings & Merrill, architects.
12. Vannevar Bush Center, Massachusetts Institute of Technology, Cambridge, Mass.; Skidmore, Owings & Merrill, architects.
13. Mauna Kea Beach Hotel, Kamuela, Island of Hawaii; Skidmore, Owings & Merrill, architects.
14. First Federal Office Building, Detroit, Mich.; Smith, Hinchman & Grylls Associates Inc., architects.
15. Redwood National Bank, Napa, Calif.; Neill Smith and Associates, architects.
16. Civic Center, Los Gatos, Calif.; Stickney & Hull, architects.
17. Museo de Arte, Ponce, Puerto Rico; Edward Durell Stone, architect.
18. Dormitory and Commons Building Quadrangle, Clark University, Worcester, Mass.; The Architects Collaborative Inc., architects.
19. C. Thurston Chase Learning Center, Eaglebrook School, Deerfield, Mass.; The Architects Collaborative Inc., architects.
20. John Knox Presbyterian Church, Marietta, Ga.; Toombs, Amisano & Wells, architects.

#### HOLIDAY AWARDS

*Holiday* magazine this year initiated a program of "Annual Awards for a Beautiful America," applauding individuals or organizations whose aim is to preserve and rebuild the high quality of our environment. Here are some of the more unexpected and imaginative choices for awards:

• Architects' Renewal Committee in Harlem (ARCH), a group of New York City architects and designers who have volunteered time and talent to revivifying large slum areas. C. Richard Hatch, executive director of

(Continued on page 83)

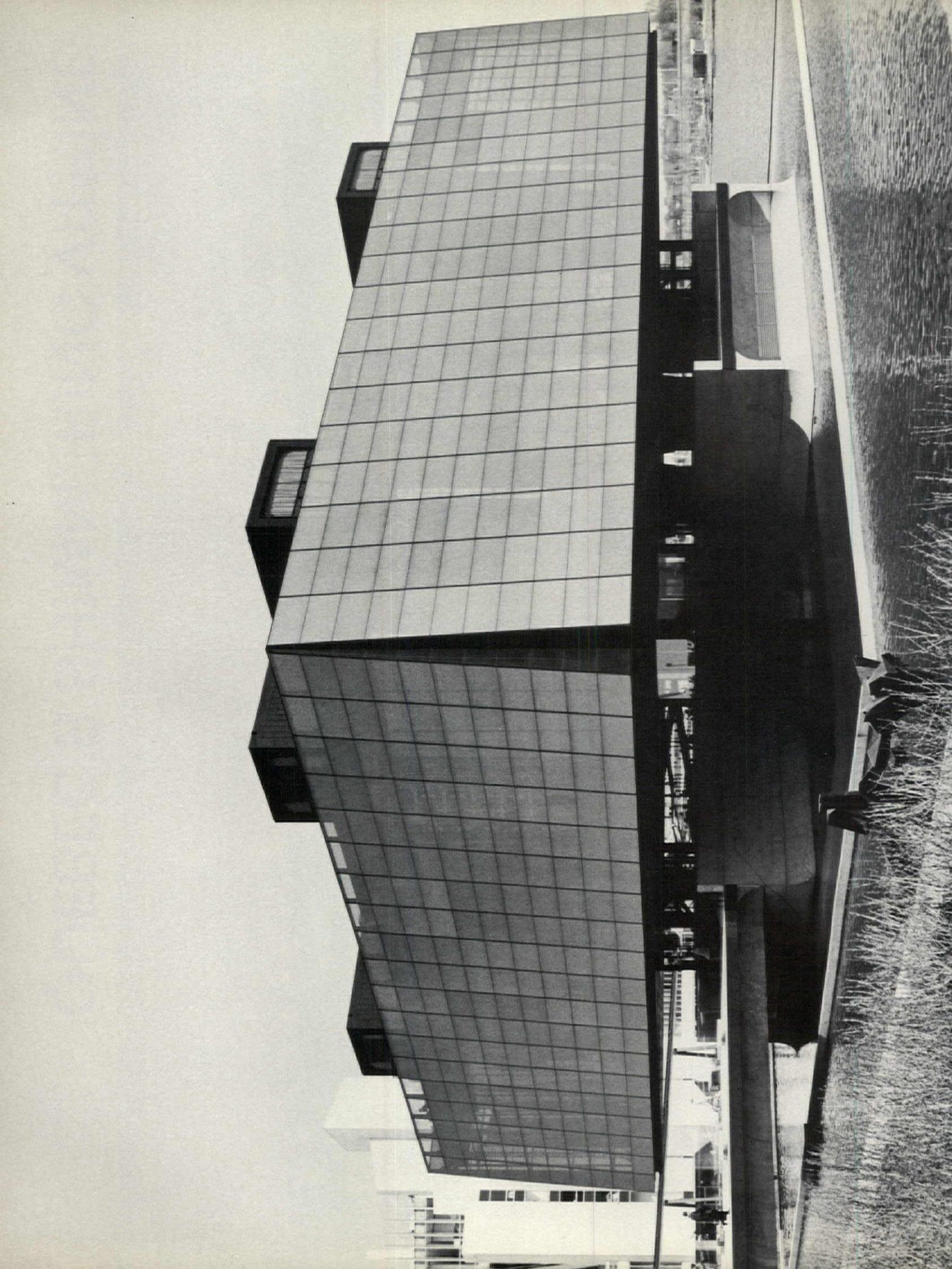






# QUEBEC'S SHIMMERING VITRINE





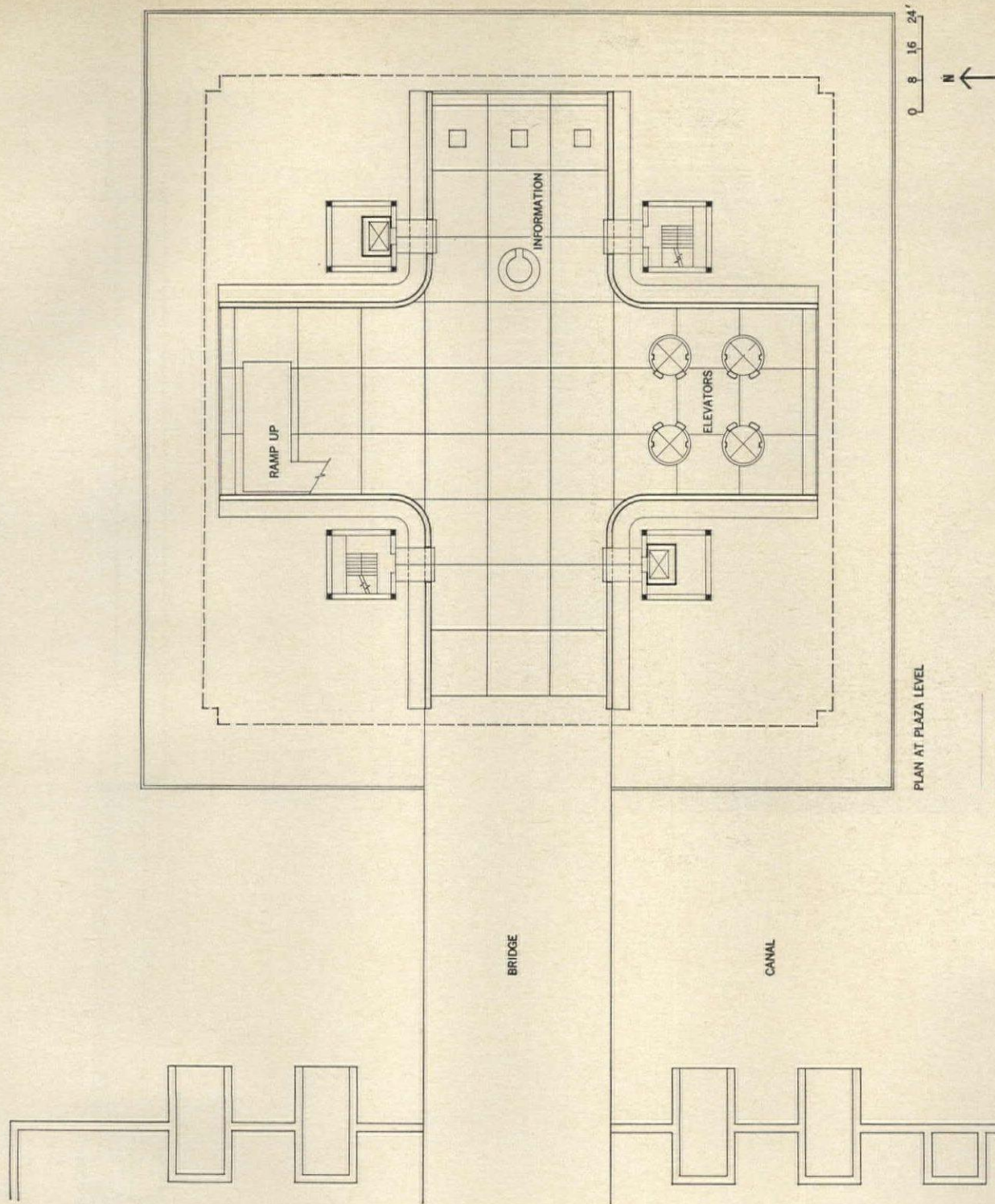


The building is a 160-ft. square (in plan) raised above an island off the Ile Notre-Dame in the St. Lawrence River. The "island" under the pavilion is a reflecting pool about 200 ft. square within the St. Lawrence and protected from the river's rough surface by a concrete curb to make sure the pool will, in fact, reflect (photo above).

In the center of this pool rises a cross-shaped platform of concrete. This is the entrance level, linked to Ile Notre-Dame by a bridge. From the platform one ascends into the glass showcase.

The glass showcase itself is supported on four steel towers that stand entirely free of the platform and rise out of the reflecting pool below. The four towers are 16 ft. square in plan and beautifully detailed. They rise through the full height of the building and emerge again above its roof line. Since the towers are hollow, they double as service elevator shafts and emergency stairs. (Public lifts and ramps rise from the platform itself.)

Finally, there is the glass showcase itself: about 160 ft. square and 44 ft. high. (There is also a small restaurant floor on top.) The mirrored glass walls of the showcase are slightly splayed to catch the reflection of clouds and surrounding structures even from a distance.





The glass showcase itself is about 1 million cu. ft. of steel-framed space suspended from the four supporting towers.

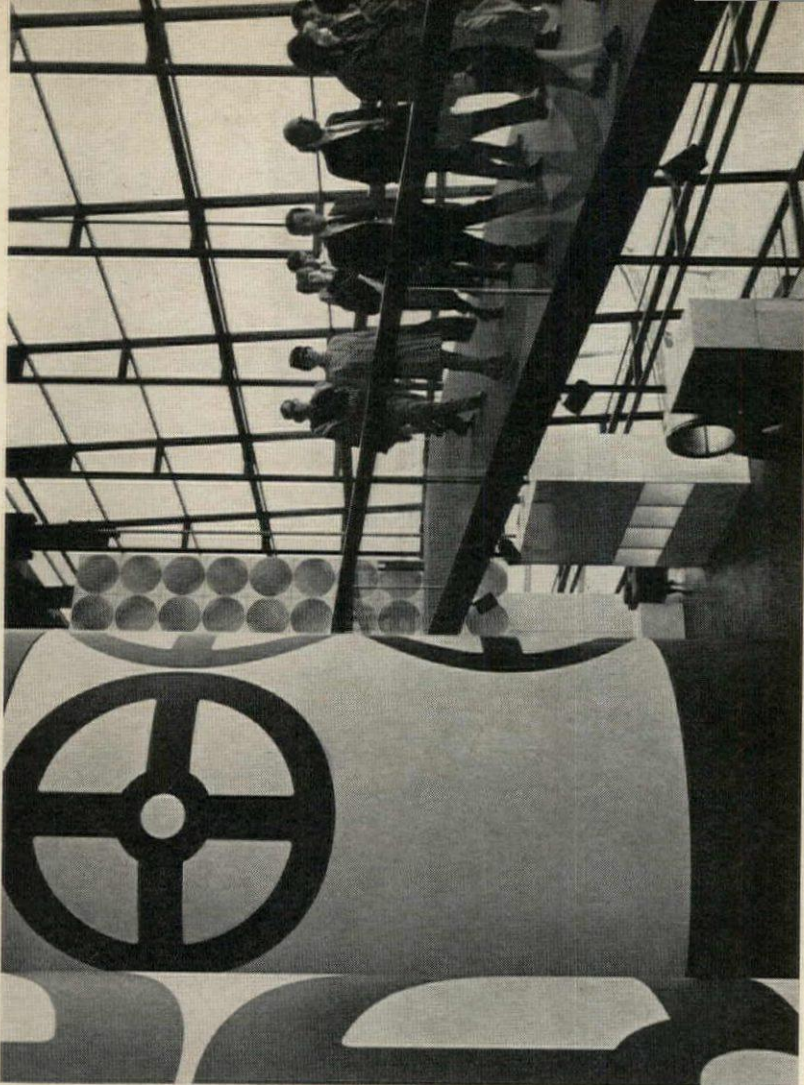
Within the showcase, a mezzanine with connecting ramps is, in turn, suspended from the roof girders. This system of ramps and platforms gives visitors a panoramic view of the exhibits as they walk through the space.

The sequence by which visitors experience this space is direct and extremely effective:

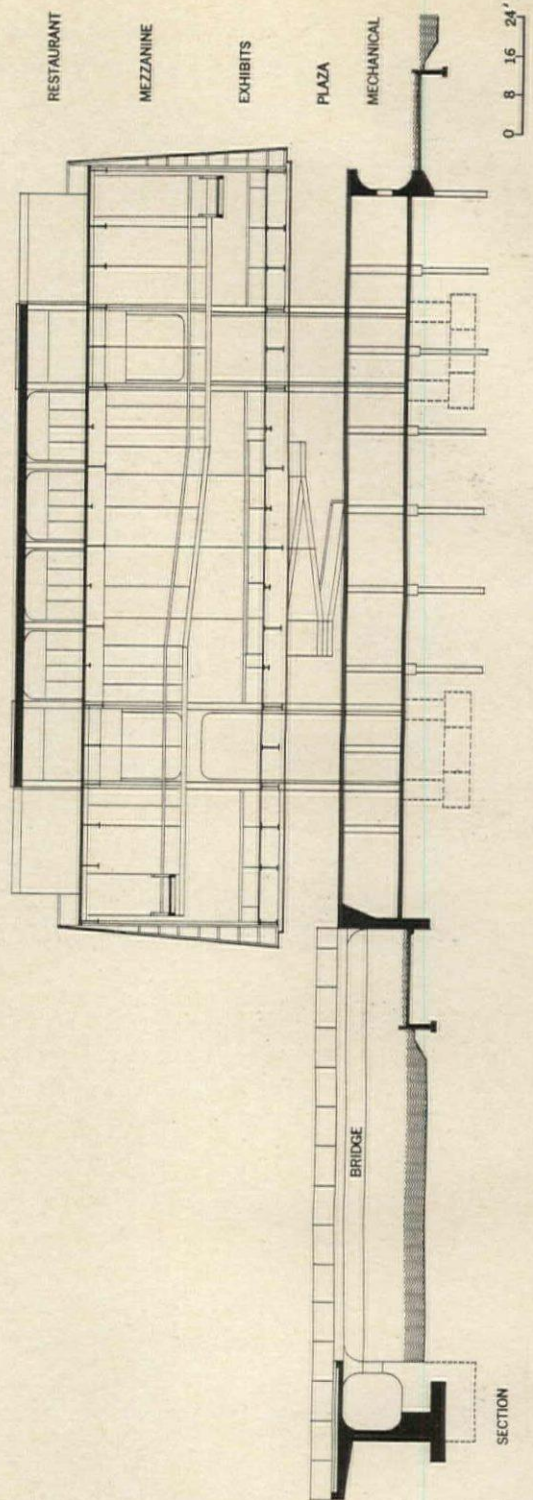
From the entrance platform under the glass showcase (see section), visitors enter one of four cylindrical elevators. The doors close and the glass-walled cab slowly rises—first through complete darkness, to divorce the visitor from the reality outside; and then through four levels of brilliantly illuminated abstract “landscapes” that represent the four seasons in the Province of Quebec. Electronic music, based upon the sounds of wind and water, reinforces the stunning effect.

After this brief ascent in the glass elevator cab, the visitor arrives at the top mezzanine level. From here on, he descends effortlessly past and through exhibits depicting Quebec's industry, agriculture, and economy. Finally, he emerges down a ramp that returns him to the entrance platform.

The architects designed all the exhibits as well as the building. An example of the importance of such single responsibility is the initial ascent by elevator described above; the cylindrical elevator shafts double as powerful display elements within the pavilion, symbolizing various types of heavy industry found in the province (right and below).

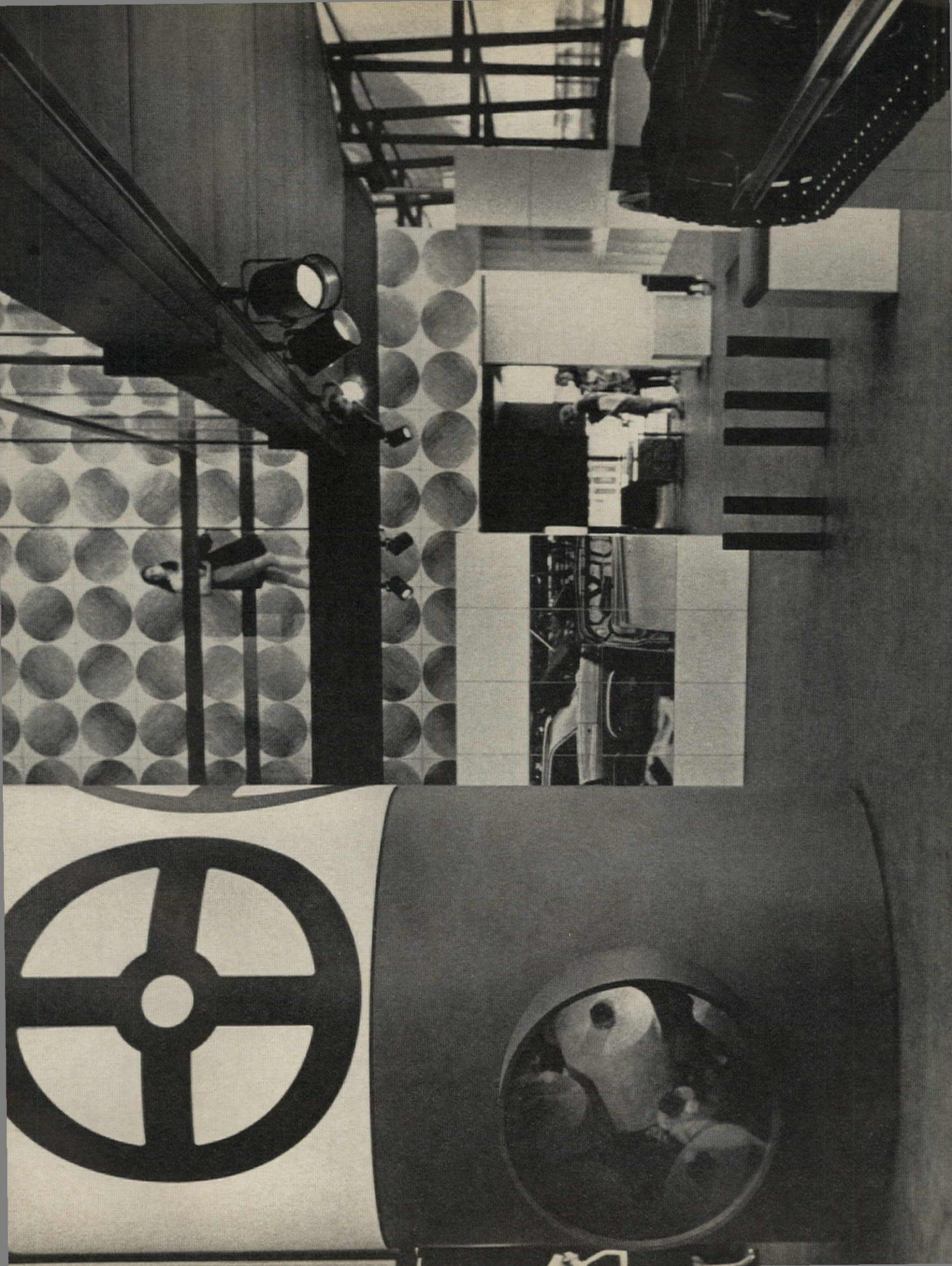


Cylindrical columns contain glass-walled elevators.



Section shows suspended ramps, roof-top restaurant, and terrace.





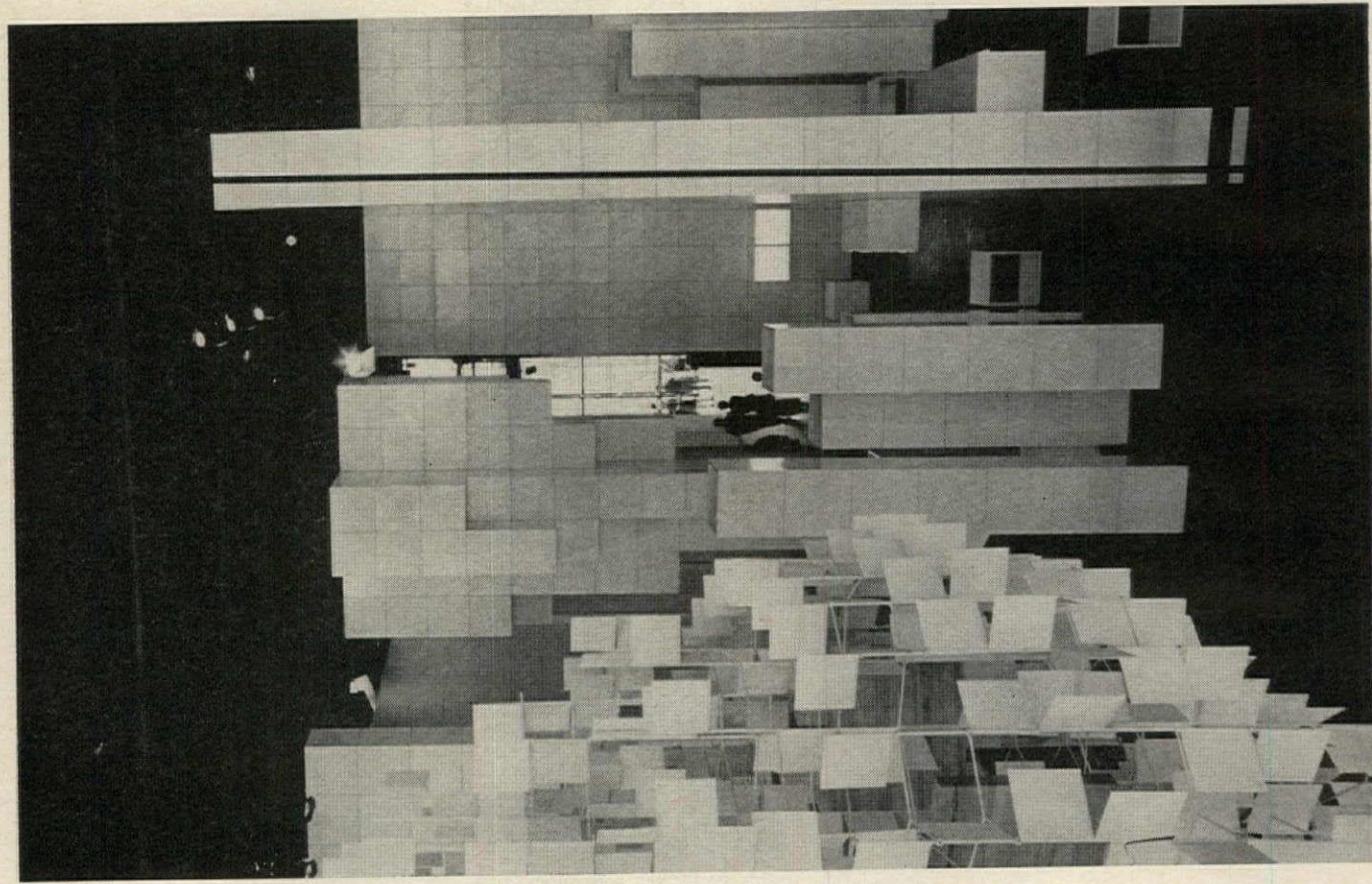


The exhibits designed by the architects are all based on simple geometric forms: cylinders and cubes. The basic unit, a 2-ft. enameled steel cube, is used again and again in innumerable variations—sometimes to form structures, at other times symbolically.

Everything is understated: there are black-and-white photographs, some color transparencies, some films, a few actual objects, some localized, electronic music. But everything that is shown is of the highest quality, both in workmanship and in design. The story of life and work in the Province of Quebec is told without the slightest attempt at preaching. If there is any flaw in the exhibits it is the paucity of humor—a curious flaw in a show depicting this French-Canadian province. The one probably unintentional touch of humor will be found *outside* the pavilion: its mirror surfaces so distort the preposterous French Pavilion next door as to make that absurdity look almost intriguing (see page 29).

Understatement is evident in the detailing of the building; also: in the glass wall (see section at far right), the mullions and muntins have been so successfully suppressed that each side of the showcase looks almost like a single sheet of glass. The parapets at the edges of ramps and platforms are frameless and sheets of tempered glass—in the case of the ramps (below), these sheets are topped by a handrail; but in the case of the entrance bridge to the pavilion (page 36), even the handrail has been omitted. To achieve such simplicity, the architects say, "proved to be most exasperating."

2-ft. steel cubes are combined to make up exhibits. Section shows bracing behind glass.



MIRRORED  
GLASS

SUSPENSION  
CABLES

6" COLUMNS

VERTICAL STEEL  
MEMBERS  
8'-0" O. C.

INSULATION

PLASTER







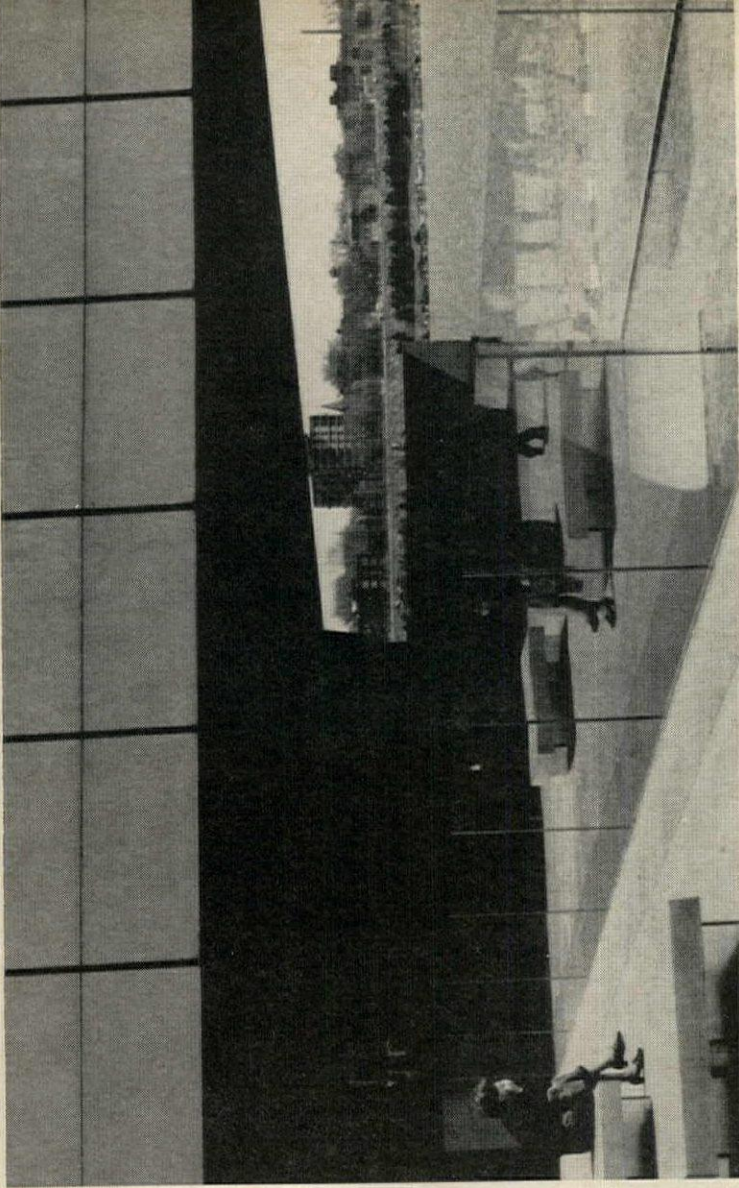
The Pavilion of the Province of Quebec is unsuccessful in only one respect—and that, oddly enough, is because the building is so very distinguished!

In a way, one expects an exhibition pavilion (designed to last all of six months) to be a temporary structure—something like Frei Otto's tent, for example (Apr. '67 issue). The trouble with the Quebec Pavilion is that, despite its relatively small size, this is a monumental building—a building of great dignity, conveying a sense of permanence. It has the character of a city hall, of a museum, or of some other civic or institutional structure. Quite obviously it should not be demolished.

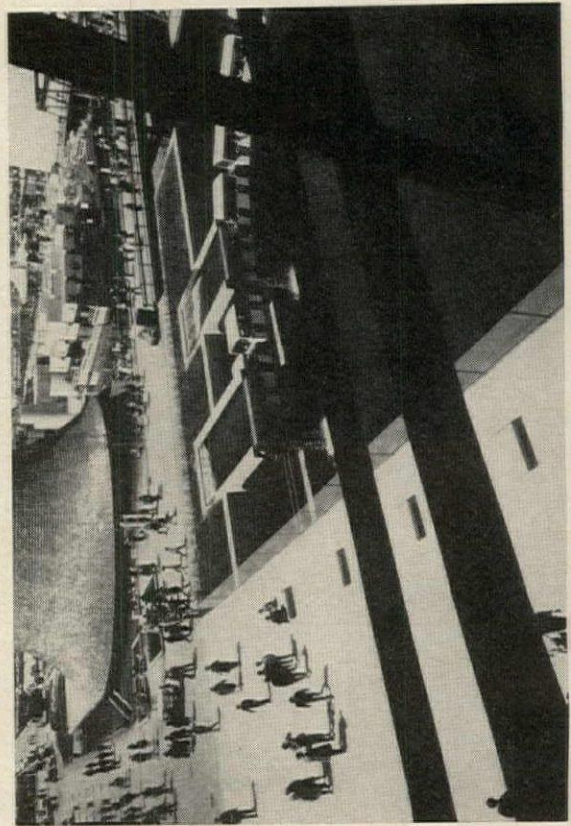
—PETER BLAKE

#### FACTS AND FIGURES

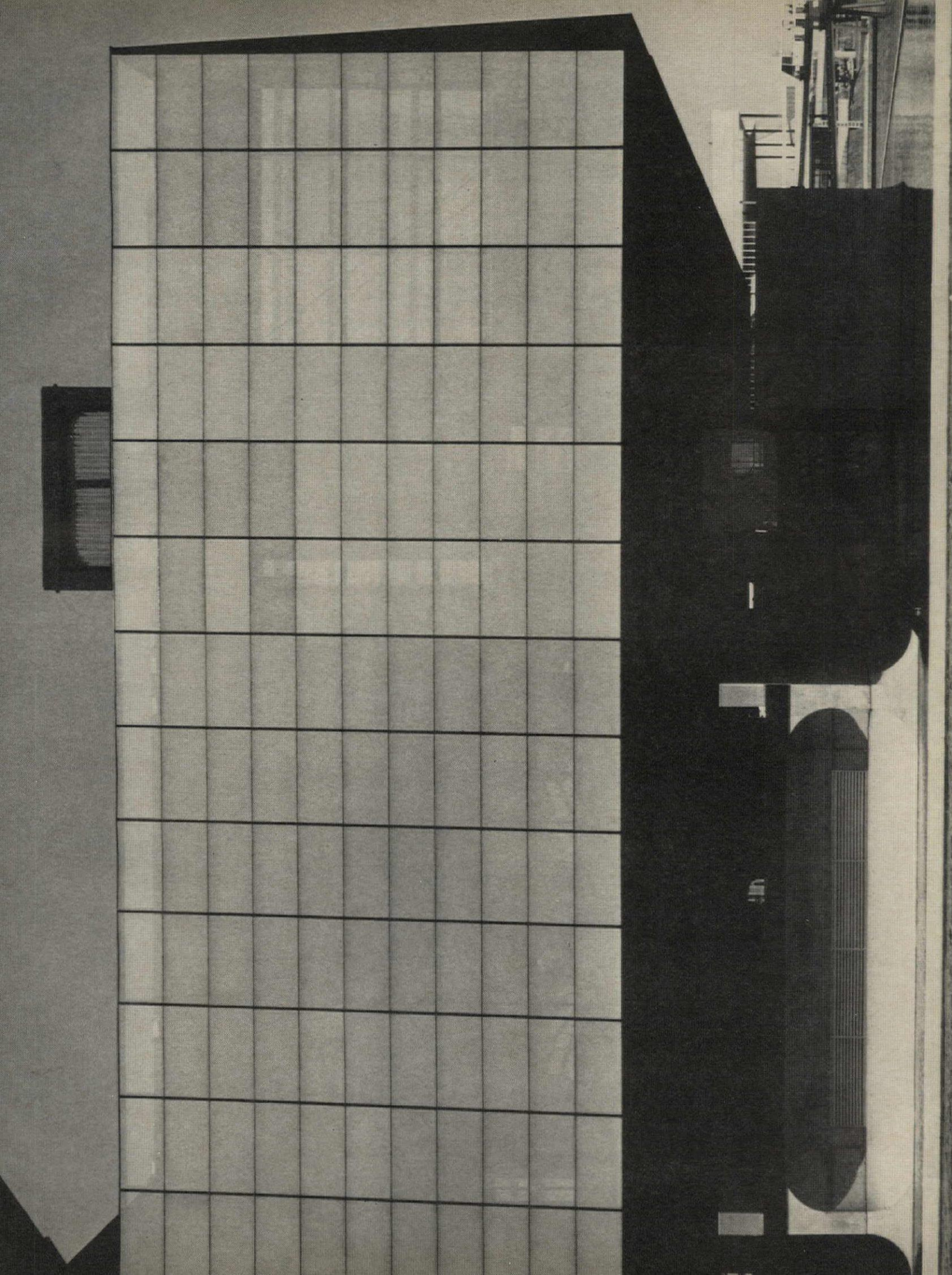
Quebec Pavilion, Expo 67, Montreal.  
Owner: The Government of the Province of Quebec. Architects: Papineau/Gerin-LaJoie/Le Blanc. Associate Architect: Luc Durand. Engineers: Boulva Wermenlinger & Associates (structural); Bouthillier & Parizeau (mechanical). Contractor: A. N. Bail Cie Ltée. Building area: 25,500 sq. ft. Building cost: \$3,100,000.  
PHOTOGRAPHS: Page 29, Deidi von Schaewen; others, George Cserna.



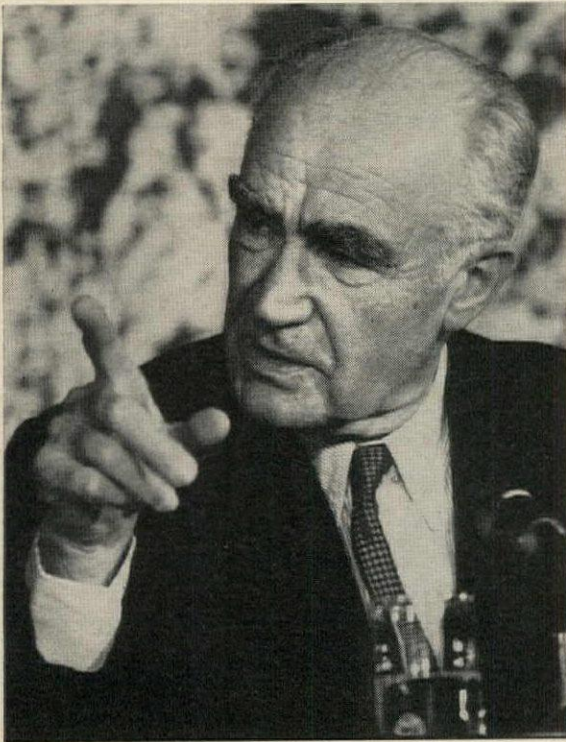
Below: view looking down upon bridge and pool. Minirail train circles the building, passes under bridge and waterfalls.











## HENRY R. LUCE

*who died on February 28, 1967, at the age of 68, was the editor-in-chief of THE ARCHITECTURAL FORUM for more than 30 years. His concern with our concerns was much more than perfunctory: he was a staunch and deeply committed champion of the causes we have championed.*

*The depth of his commitment was never more apparent than in the keynote speech Henry Luce delivered to the Centennial Convention of the AIA in Washington, on May 16, 1957. We reprint, herewith, some passages from that speech; if they seem familiar to us today—just ten years after Henry Luce delivered them—one reason, surely, is that he did so much to publicize and dramatize these issues in all his publications, and to arouse the country and the world to the urgency of the problems posed by growing urbanization.—THE EDITORS*

If I should live to an old age and my grandchildren should ask me where I was and what I did during these world-shaking decades of the mid-20th-century, I will tell them that on May 16, 1957, in Washington, D.C., there was celebrated the 100th anniversary of the American Institute of Architects. And I was there. I will explain to them that here, on this occasion, I shook hands with the men who gave the shape to their America, the men who raised the towers toward the sky, who stretched the roofs across the land, who formed the facade—the face—that their America presents to all the world.

The American revolution in architecture has been accomplished at a providential moment. For it comes precisely at the moment when there is taking place, and is about to take place, the most staggering mass of building ever done on this planet.

The quantitative projections must be more vividly in your minds and imaginations than in mine. . . . But you may say, granted the hundreds of billions of dollars, granted the billions of tons of iron and concrete and glass that will be put in place, granted the billions of rivets that will hold the millions of girders, et cetera, et cetera, what guarantee is there that any appreciable part of all this will express good architecture? Does not a lot of evidence so far point to ugliness rather than beauty?

Here I am prophesying a splendid age of architecture on a continental scale. I must now take account of two things—the appalling amount of ugliness in the American scene at this moment and the degradation of democratic taste. What chance is there for architecture if the will of the American people is for ugliness?

There is implicit, for one thing, the old question as to whether democracy is, after all, any good. None of the world's great architecture up to now, none of the architecture that American tourists go to see every year—none of it arose at the wave of the magic wand of democracy. Except Periclean Greece, you might say. But then you might also say the Parthenon, that wonder of light in the shining sun, is really a monument to the fall of Greek democracy which was in any case a very short-lived affair. As for the Versailles of Louis XIV—*l'état c'est moi*; as for the Taj Mahal, as for the Great Wall of China so infinitely romantic, as for the Mayan temples, as for the stately homes of England . . . nearly all of majesty or beauty in architecture springs from imperial autocracy or from Aristocracy with a very capital "A."

Is then our choice between democracy and architecture? Is real political freedom incompatible with pervasive beauty?

Stated in briefest terms, my argument—and prophecy—is this. First, for 200 years, the American people have been faithful to one dominant purpose—namely, to the establishment of a form of government. Secondly, that purpose has now been fulfilled and we are at present seized by a broader challenge, namely the shaping of a civilization. Third, we will meet that broader challenge too; we will succeed in creating the first modern, technological, humane, prosperous, and reverent civilization. This creative response to challenge will be most vividly expressed in and by architecture.

And now after 200 years, here in this city of Washington, we can say that, to an extraordinary degree, we and our



forefathers have carried out our tremendous purpose. Today our America is an amazing example of functioning law and order—in all the turbulent flow of our commerce and our daily life. Today America is an amazing example of liberty. Of course we must keep everlastingly vigilant to keep it so—and we will.

So here we are, here is the plateau we have reached after so long a struggle. And now what? Now we are not satisfied. Millions of us are grateful, as we ought to be, for the blessings we enjoy. But divine discontent is at work everywhere.

We are challenged to build a civilization. Another way of putting it is to say: we must build a *better* America!

A curious fact strikes one at this stage. When an American today hears the words “build a better America” he will grasp the meaning more readily in a figurative than in a literal sense. “Let’s have better education,” he will say, “more pay for teachers, more scholarships—but let’s not spend too much money on ‘bricks and mortar!’”

Today the American people are “sold” on education, as they always have been. They are sold on medicine, yes, and culture, too. Witness, in the last 20 years, the tremendous increase in the enjoyment of music, of the theater, of painting—from Giotto to Picasso to the Sunday painter! And now comes architecture. To use an American expression of elegant lineage, the American people are beginning “to get the word”—about architecture.

Millions of Americans, not only the professionals, have begun to see that in our 20th century, architecture is more than a building here and there, vitally important though each good building is. Architecture is a whole city. Architecture is the whole sweep of the American continent.

The vision of good architecture has been held up before us, the vision spreads. There is the conviction that architecture is essential to the physical and spiritual health of this nation. The vision and the conviction will spread—and as they do, ugliness will recede and grace and worth will grow.

I have spoken of the revolution in architecture, but I have not defined it. Perhaps it is best defined in terms of extraordinary affirmation: good architecture is good economics.

Modern architecture did not grow up in the palaces of emperors or maharajahs. It was not designed to proclaim pomp and glory—except the glory of a free and self-respecting people. Modern architecture, or at least a large part of it, grew up in response to the people’s needs. They were badly housed: let us build good, clean, economical housing. Modern architecture is not the servant of imperial luxury or of aristocratic vanity: it has to meet an economic test and its chance for freshness and vitality was in making use of the vast wealth of material and technology produced in a profit-and-loss economy. Let me make a further affirmation: good architecture is good government. First of all, in our age, good government is required to be good economics.

But government is more than economics. Government must *stand* for things, for principles, for ideals. And architecture is, above all, the symbolizing art.

I would be the last ever to agree that human life is bounded and prescribed by economics. Let us clearly reject the economic interpretation of history or of life—a narrow, wretched

philosophy shared by Marxists and robber barons. Life is more than economics! And so is architecture!

But will you be given the chance to transcend economics, the chance to express the noneconomic, the more-than-economic character and aspirations of the American nation? That is what we must mainly strive for now—to get buildings, many of them, big and little, which point beyond themselves to the best in American life. The chance to express more than economics must be given you by the home-builders of America, by the industrial corporations, by the universities—notably by government in all its many branches, federal and local.

The relation of government to architecture may be put under two headings. Most importantly, perhaps, there is the effect of government laws and policy on architecture. Government’s influence for better or for worse is enormous in terms of urban renewal, city planning, housing policy, even the lowly local building codes. All Americans who wish to build a better America must learn how to teach politicians that bad architecture is bad politics.

But government is itself a big builder. It is in its own buildings that government has the duty—and the right—to symbolize what government stands for. This is the proposition which brings together the threads of my thought tonight.

We applaud the founders of this capital city because they laid out a magnificent city plan. But they did something else, equally important. They fixed on a style of architecture to symbolize the great American determination to establish a form of government. The choice of style was the classical Greco-Roman style—the natural and perfect choice for that time. To be sure Rome did not symbolize democracy or liberty in our hard-won sense of the word. But it did symbolize order, law, and equal justice under law.

Today, America has the same thing to say—in greater fact and in greater aspiration. We, too, must say it symbolically.

And we have more to say, new things to say—the determination to build a great civilization. We must say the old and the new in new language—your own language, the architectural language of the 20th century.

What do we want to say? Perhaps it could all be put in two words. We want to say “democracy” and we want to say “dignity.”

Modern architecture can certainly express democracy. We say democracy by requiring that buildings meet an economic test—the test of wise, farsighted economics. We say democracy by buildings which are frank, open and unaffected. Our welcoming shopping centers, our cheerful new schools, our glass front banks, all emphatically say democracy.

And what about dignity? I choose that word because in World War II and after, the phrase most commonly used to express what we fought for was the “dignity of man.” Man is a created creature having implanted in him the power to create nobility. He is a striving creature. We Americans are striving creatures. We have achieved magnificently. And now we have set upon a magnificent adventure. To express step by step the progress of that adventure, to express it in fact and in aspiration—to do so will be the fulfillment of the American revolution of architecture.



# PITTSBURGH GOES BACK TO SCHOOL

After 20 years of almost total preoccupation with its Golden Triangle (the nation's earliest urban renewal project), Pittsburgh is about to do something big for the rest of the city.

Pittsburgh's new approach to its massive urban problems is represented on the aerial view at right by the small outlined areas flanking the Golden Triangle. They are the sites for two new "Great High Schools," and part of a development program to which the city has committed \$120 million for site acquisition and construction. The program constitutes the largest and most advanced attack on urban education problems proposed by a major U.S. city to date.

Over the next seven years or so, Pittsburgh intends to phase out its 17 existing high schools and consolidate them into five mammoth, urban-scaled super-schools, each designed for an enrollment of 5,000 to 6,000 students in grades 9 through 12, and each serving a sector of the city containing upwards of 120,000 people.

Basically, the program will serve two major goals set by Pittsburgh's board of public education: the achievement of racial balance in the city's high schools and, by capitalizing on the very bigness of the new high schools, the introduction of new programs and concepts designed to upgrade sharply the quality of education throughout the city.

Obviously, a project of such enormous scale, distributed throughout the city, can be a potent impetus for dealing with other urban ills, and there are promising signs that Pittsburgh's city fathers, with the encouragement of the school board, intend to take advantage of some of these built-in opportunities.

There is much to be done, as the four maps at top reveal. The extensive white areas on the

maps are remarkably similar in pattern, but on each map they illustrate the geographic extent of a different urban problem: (1) areas where 30 per cent or more of the housing stock is dilapidated and lacks modern facilities; (2) where median annual family income is \$5,000 or less; (3) where the average educational achievement is less than nine years; (4) where 20 per cent or more of the male labor force is unemployed.

The Great High Schools plan makes no pretense at solving all these problems, not even those directly involving education. The lower schools will remain (*de facto*) segregated, partly because the school board feels it is important that they be oriented to their immediate neighborhoods. But the plan does offer a carefully conceived framework for an orderly attack on these problems. Examples:

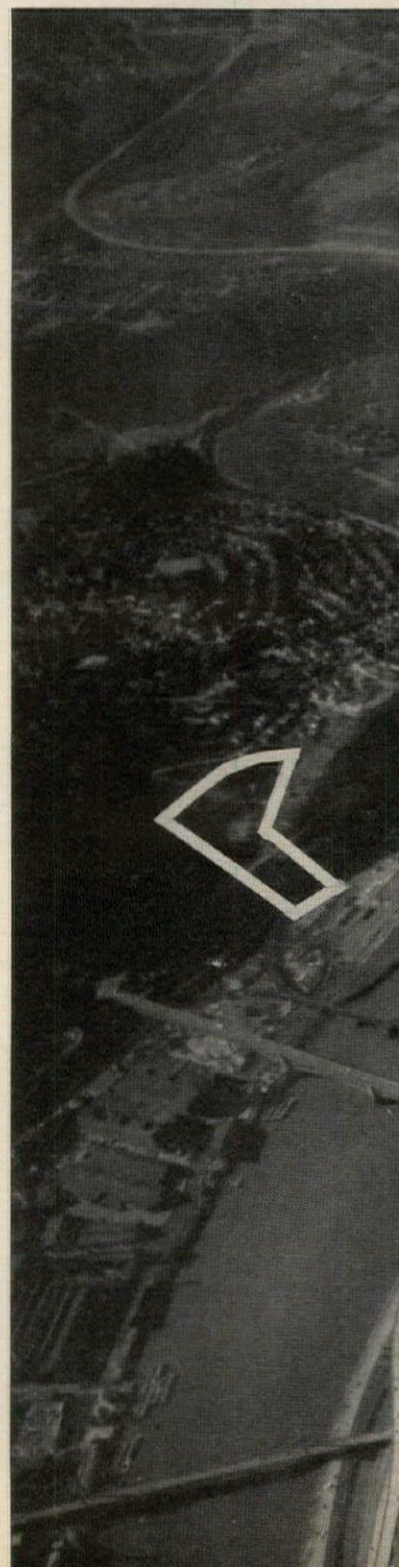
►Each of the five schools will become the focus for the revitalization and restructuring of the sector which it serves, including new housing, commercial, and community developments planned in direct physical relation to the school plants, and the repatterning of neighborhood pedestrian and other traffic systems.

►They will be sited between isolated, often racially segregated, neighborhoods, thus serving to bridge sectors of the city. And the sites will be tied in with the city's major transportation network of highways and a new rapid transit system that Pittsburgh hopes to build soon.

►The schools themselves will be designed as community and cultural centers. Citizens and organizations will be encouraged to use their libraries, auditoriums, exhibition halls, gymnasiums, and other facilities. And the schools will offer a greatly expanded program of adult education and training.



PITTSBURGH'S PROBLEM AREAS: 1 HOUSING



Aerial view, right, centers on the Golden Triangle commercial core. Outlined in white are sites proposed for two of the five Great High Schools: Mt. Washington, across the Monongahela River to the left, and Northside, across the Allegheny to the right. PHOTOGRAPH: Aerial Map Service Co.



**The Great High Schools  
may become the catalysts  
for restructuring the city  
into five new subcores**

Pittsburgh's spectacular topography of rivers, hills, and valleys has influenced a peculiar urban form: a series of isolated residential neighborhoods built on the hills; virtually no development on the steep slopes; and heavy industry, railroads, and highways in the valleys, acting as neighborhood barriers (photo, left).

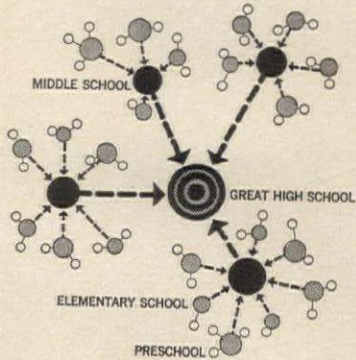
The city has no detailed master plan of physical development, but the plan for the Great High Schools goes a long way toward filling the vacuum. Virtually every city department, plus state and Federal agencies, professional consultants, and numerous citizens' groups, participated in it.

The local firm of Urban Design Associates (UDA), which as a consultant to the school board and city planning department is largely responsible for working out the physical plan, envisions it as the first step toward a complete restructuring of the city.

UDA points out that, like most other metropolises, Pittsburgh today is a mononuclear city, having a single downtown core from which all else radiates. "This inward-looking form is in conflict with modern mobility and communications systems," says David Lewis, one of UDA's three partners—Geoffrey Copecutt, designer of the Cumberland town center (Nov. '66 issue), and James N. Porter are the others.

To counteract this "inward look," each of the proposed high schools will be sited on "neutral ground" to link formerly isolated neighborhoods. Further, it will be the focus for one of five new subcores in the city, each physically connected to the others by highways and rapid transit, as well as to the downtown core.

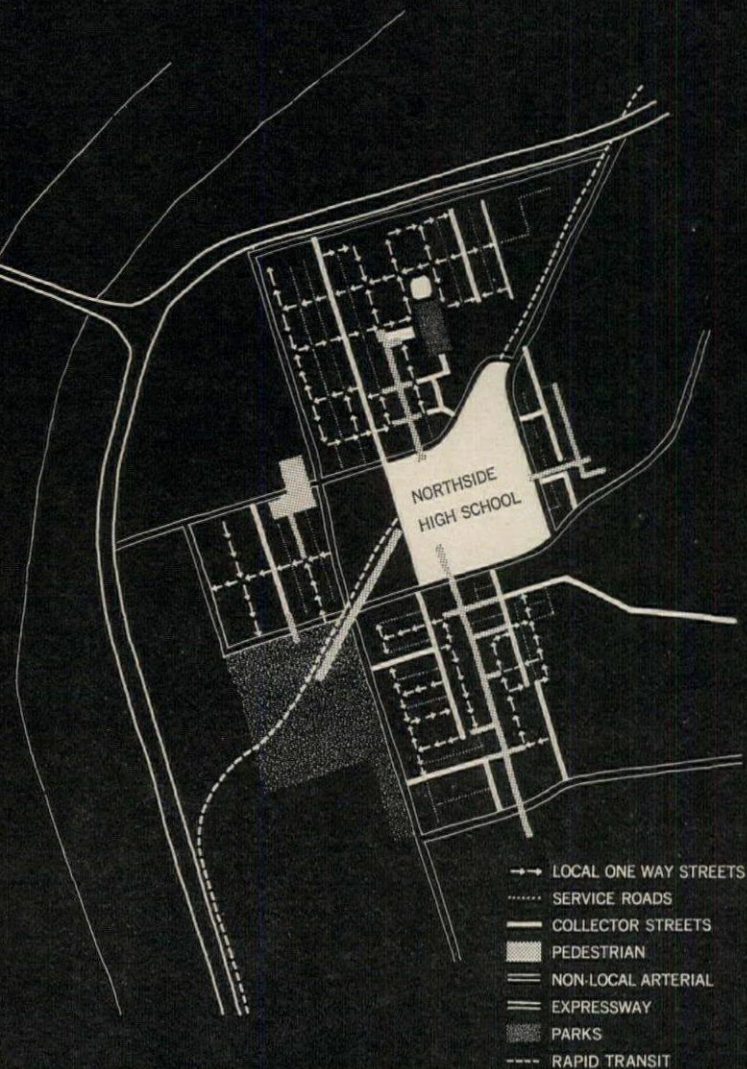
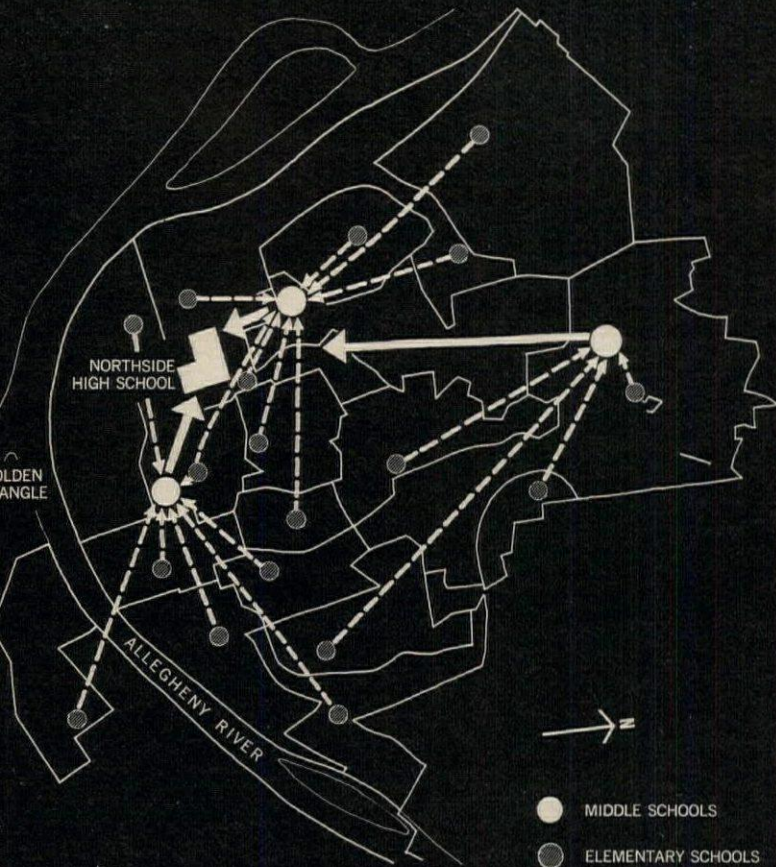
UDA also has applied the core-subcore concept within each of the five sectors (diagram, left). At this scale, the high school itself would be the central core. Preschools and elementary schools, both serving small areas, would be reached by pedestrian ways and local streets; the larger middle schools (grades 6-8) by secondary routes; the high school by highways and rapid transit.



Pittsburgh's five Great High Schools (plan, far left) will occupy sites that formerly separated hilltop residential areas, a typical condition influenced by the city's topography (photo, top left). The schools will serve vast areas, but their district boundaries (left) had to be gerrymandered in order to strike a racial balance. Each of the Great High Schools will be the focus for a system of interrelated lower schools radiating from it (diagram above). Right: a neighborhood adjacent to the site of the proposed new Northside high school.







Each of the five Great High Schools will require 35 to 40 acres of land and about a million sq. ft. of building area.

UDA, working jointly for the school board and city planning department, has completed urban design studies for two of the five schools; a third is nearing completion; and the final two are in preliminary stages. The results will be turned over to Hellmuth, Obata & Kassabaum, the architectural firm selected by the school board, after a year-long search, to design all five schools. The architects, of course, will not be required to follow the building configurations arrived at by UDA.

The Northside high school, shown here and on the next spread in plans and model photos, will be built on an abandoned railroad marshalling yard. It is a site that through the years has divided two residential communities.

Some 85 per cent of the 35 acres acquired for the Northside school is open land; on the remaining 15 per cent are 61 dilapidated housing units and a few commercial structures. UDA's plan would more than compensate for both losses.

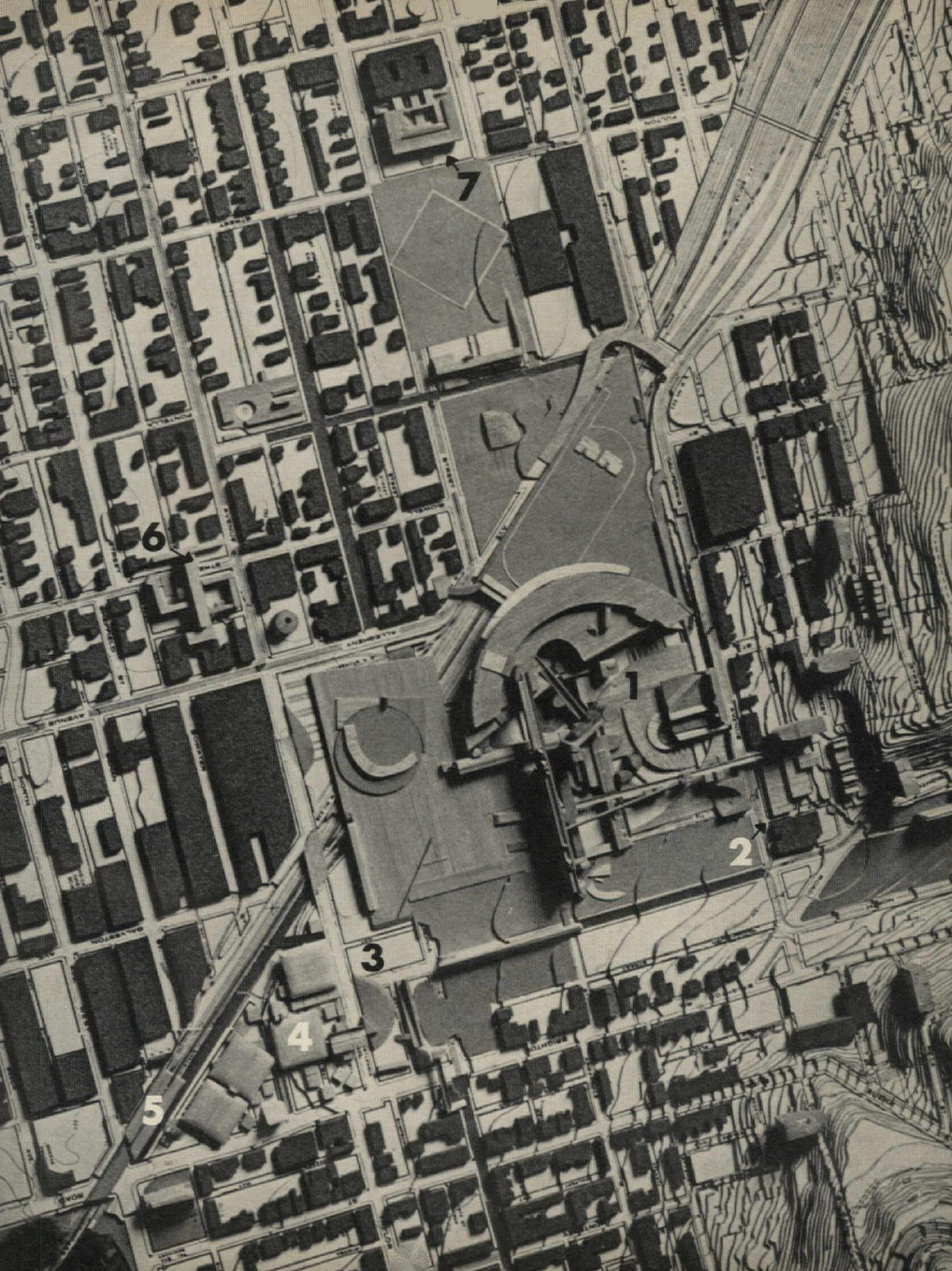
The proposal is that 830 new housing units be built near the school, including a group of townhouses and 12-story slabs sited on a vacant hillside adjacent to the school and linked to it by a footbridge (No. 2 on model at right), and new quadrangles of housing for the elderly (6). Part of the school complex would be built on air rights over existing railroad tracks and the proposed new rapid transit line (thus bridging another barrier). The local transit station (5) would be placed next to a new 5,000-sq.-ft. commercial area (4).

The two neighborhoods to be bridged by the school are areas of once-affluent houses now deteriorated to near-slum condition. UDA proposes a large-scale rehabilitation program for these sections and, to protect and enhance their character, a system of landscaped walkways and one-way streets.

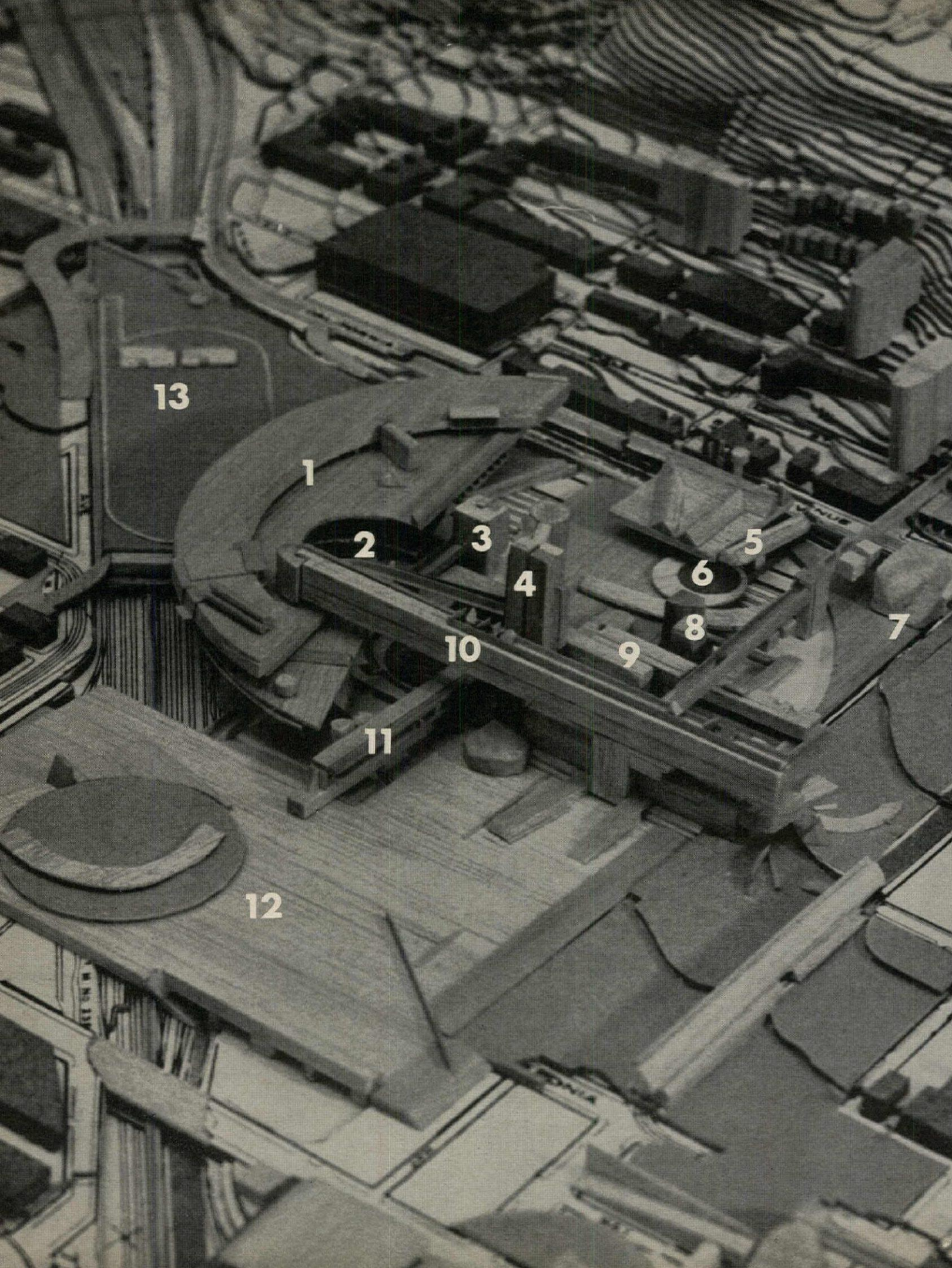
**Northside high school would be built on air rights over a railroad to unite two historically separated neighborhoods**

UDA's urban design scheme for the Northside school proposes a revamped system of traffic and pedestrian circulation linking the school with its neighborhood (plan, above left). Left: Northside Great High School in relation to the lower schools within its district. Right: UDA's model of Northside (1) and proposed new development, including housing (2), vehicular access (3), shopping center (4), rapid transit station (5), housing for the elderly (6), and addition to existing elementary school (7).









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**Northside, as well as its sister schools, will be like a university in its size, organization, and administration**

Pittsburgh's new high schools will be huge by present standards, but they will be physically and administratively organized to prevent the individual student from getting lost in the shuffle.

Under a plan developed for the school board by Odell-MacConnell Associates, specialists in educational specifications, the schools will operate much like a university. Each academic division (English, mathematics, etc.) will be a separate department, with its own library, specially equipped studios in which students can program their studies, workrooms for teachers, and a variety of instructional spaces. All departments will share common centralized facilities—a main library, auditoriums and theaters, gymnasiums and playing fields.

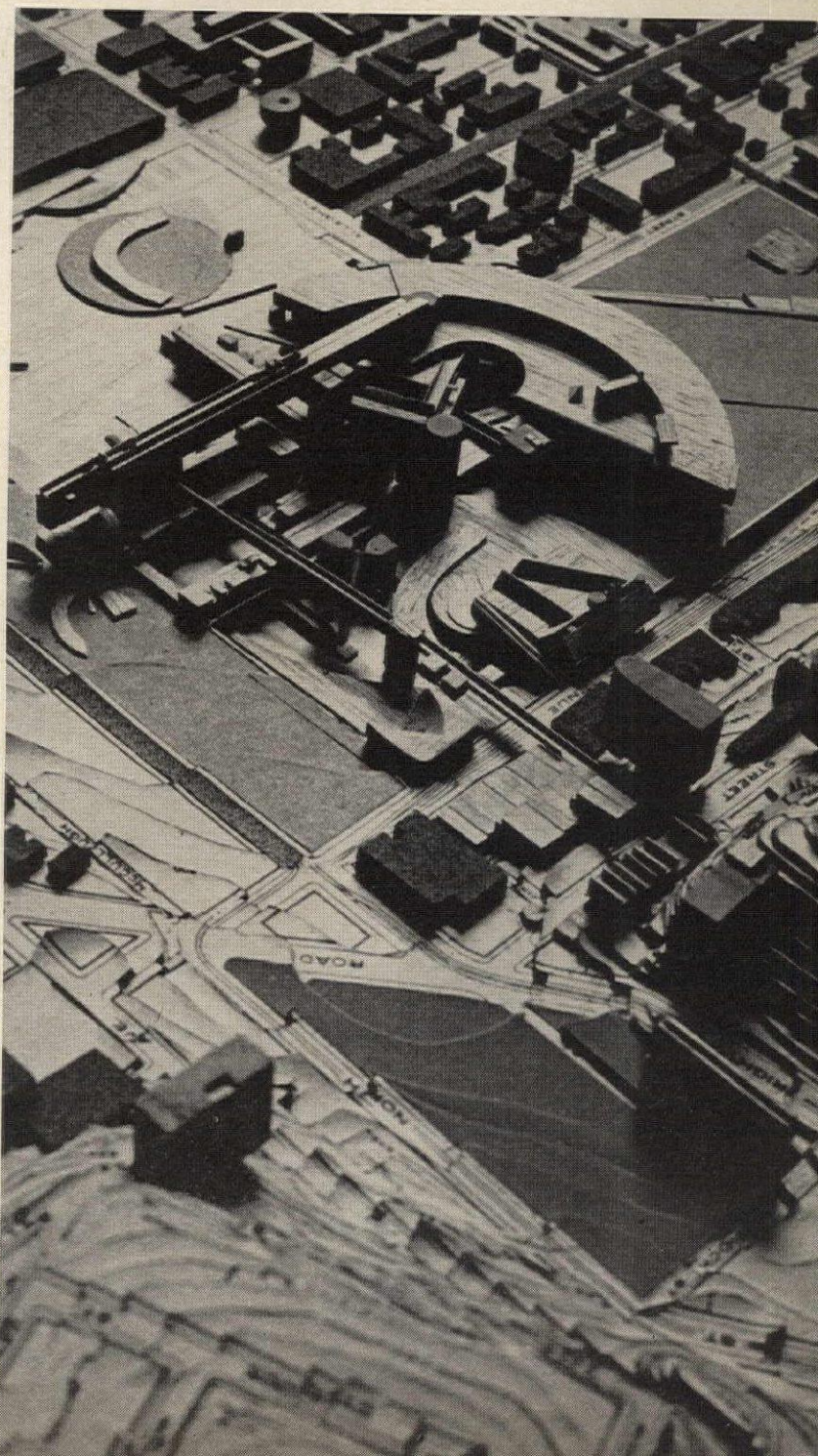
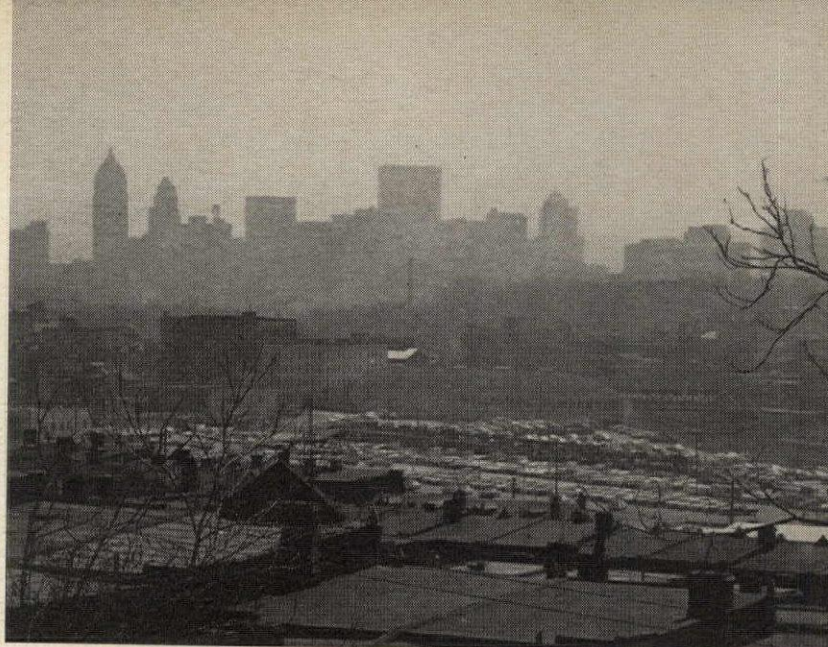
The Great High Schools also will be divided into four "houses," each serving some 1,200 students under the administration of a dean. Each house will contain its own dining hall, social rooms, and study facilities. For every 300 students there will be a full-time counselor, and for every ten, a teacher-adviser.

UDA's scheme for Northside groups the academic departments within a semicircular structure (No. 1 in model at left) raised above the site. Connected to this structure, like a giant handle, is the main library (10), called a "materials resource center" to reflect the modern audiovisual equipment it will contain.

These two structures, plus the towers of the administration building (4), will introduce a powerful new scale to the neighborhood, and will define the strictly educational segments of the complex.

The smaller structures, most of which will be used also by the community, are distributed on grade, under and around the elevated structures, their scale related to that of the residential neighborhood.

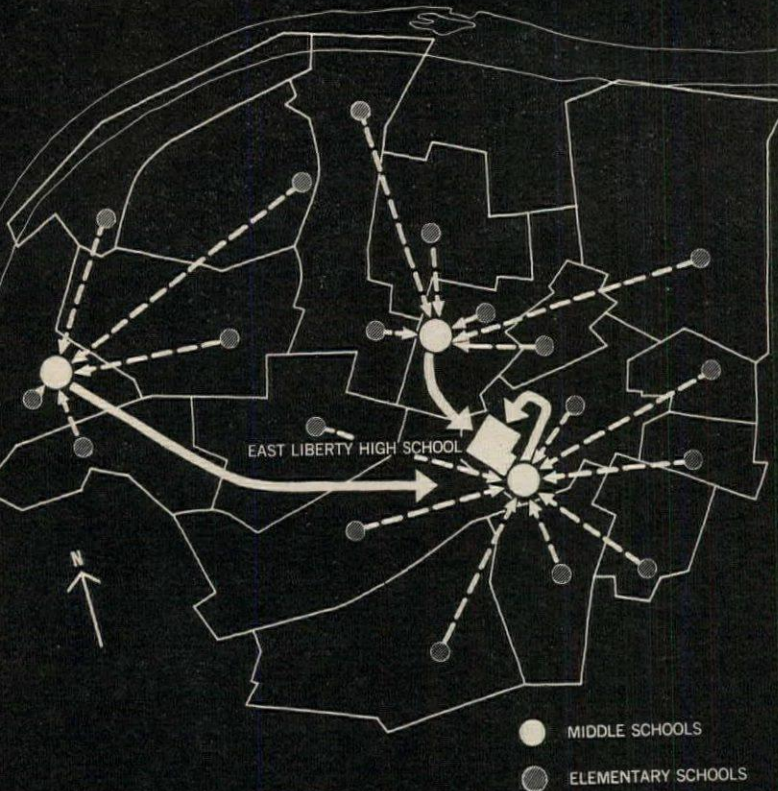
A playfield (13), a "grand-concourse" (12), and a pedestrian bridge connected to the semicircular structure are all used to span the railroad tracks and future rapid transit line. Under the concourse will be a two-level, 1,000-car parking garage.



Most of the site acquired for Northside is an area now being used as a storage yard for new automobiles (top right). UDA's design study for the school plant (see model photo at left) proposes an elevated semicircular building housing the academic departments (1), and a music-performing arts center contained within the cut-out section (2). Other major elements are a personal services center (3), administrative towers (4), engineering and technical center (5), food services center (6), gymnasium and pool with spectator amphitheater (7), social studies center (8), science center (9), library (10), faculty building (11), concourse (12), and playfield (13).



The East Liberty proposal contains the same elements as Northside, but the two bear almost no physical resemblance to each other



Top left: the East Liberty high school with the lower schools in its district. Left: Plan of proposed access routes to the school. Top right: ground level view of model. Right: the major elements of UDA's urban design scheme for East Liberty school (1), include a new middle school (2), two housing developments (3), library for the handicapped (4), rapid transit station (5), freeway with transit line in center (6), and shopping center (7).

The five Great High Schools will be designed and built according to almost identical educational and spatial specifications; but each school will look very different from the others, reflecting the character of the city sector which it will serve.

UDA's basic scheme for the East Liberty high school is much like that for Northside, but the two bear little physical resemblance to one another. At East Liberty, the academic departments are also grouped together and elevated above grade, but here they are housed in two parallel linear structures (each 1,100 ft. long) that look like giant ocean liners on the horizon (No. 1 in model at right).

The site for East Liberty is an area of rundown houses, commercial buildings, and light industrial plants adjacent to a major commercial-residential urban renewal area. On the site are a discontinued station and railroad yards of an old commuter line, whose tracks are to be replaced by a six-lane freeway with an elevated rapid transit line down its median strip (6).

East Liberty will be located on the most expensive of all the five sites to be acquired (only the railroad yards are currently vacant land), and the school will displace some 180 residential units. Again, UDA proposes that more housing be added than taken away: included on the plan are two complexes of townhouses and apartment towers (3) totalling 375 units.

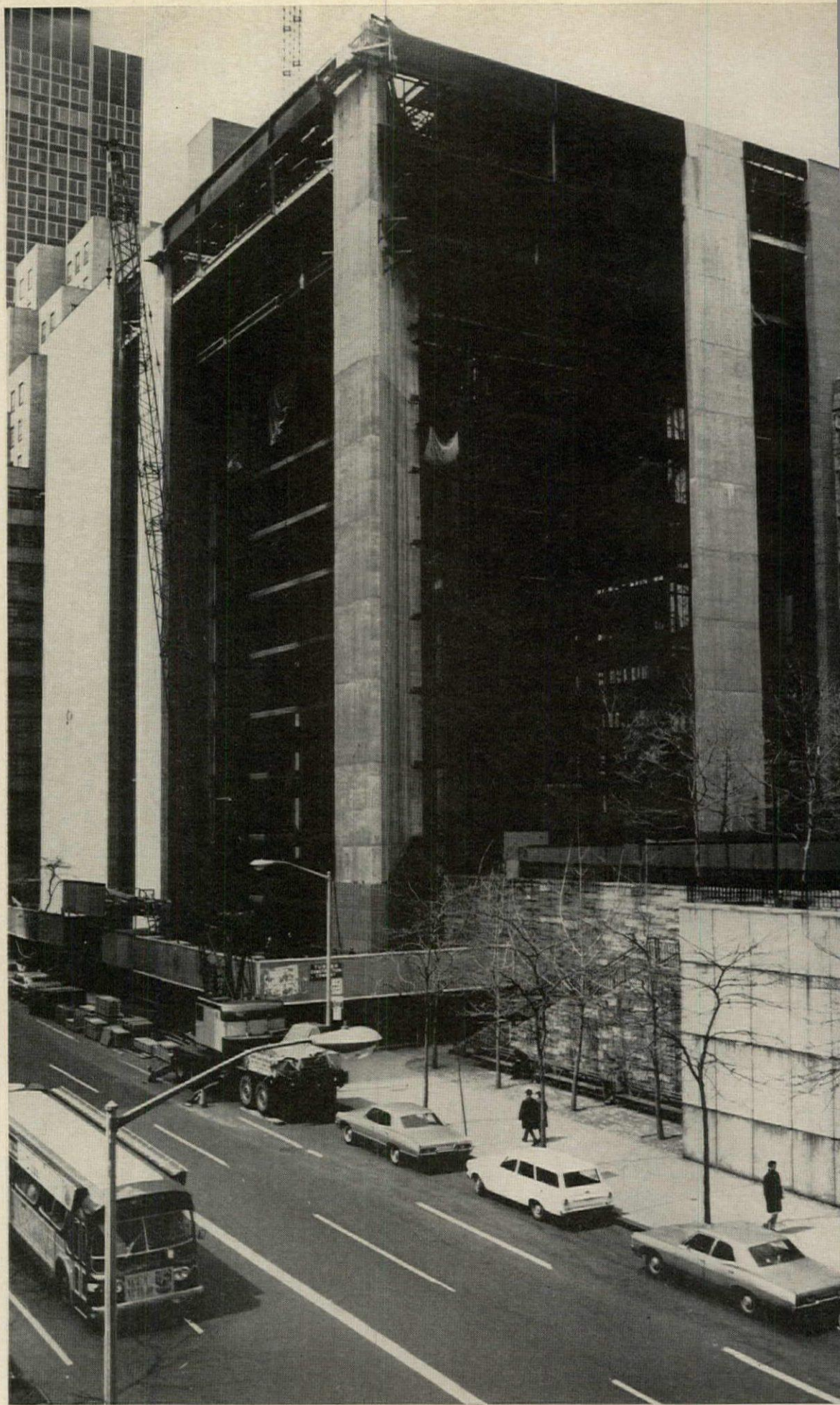
UDA's scheme uses the proposed rapid transit station (5) as the major link between the high school and the neighborhoods across the freeway. The station would occupy air rights above the highway and the transit line, and would tie in with a new commercial center of specialty shops and restaurants.

On the school side of the transit stop, UDA proposes a regional library for the physically handicapped (4), to serve Pennsylvania, northern West Virginia, and eastern Ohio. It would be linked by ramps to an adjacent parking area, and would contain a theater, workshops, and large storage and mailing facilities.







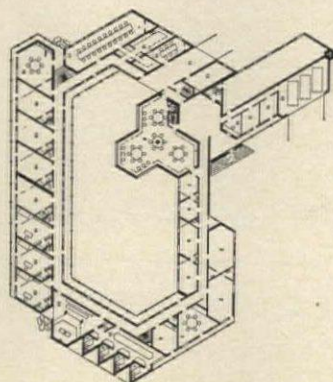
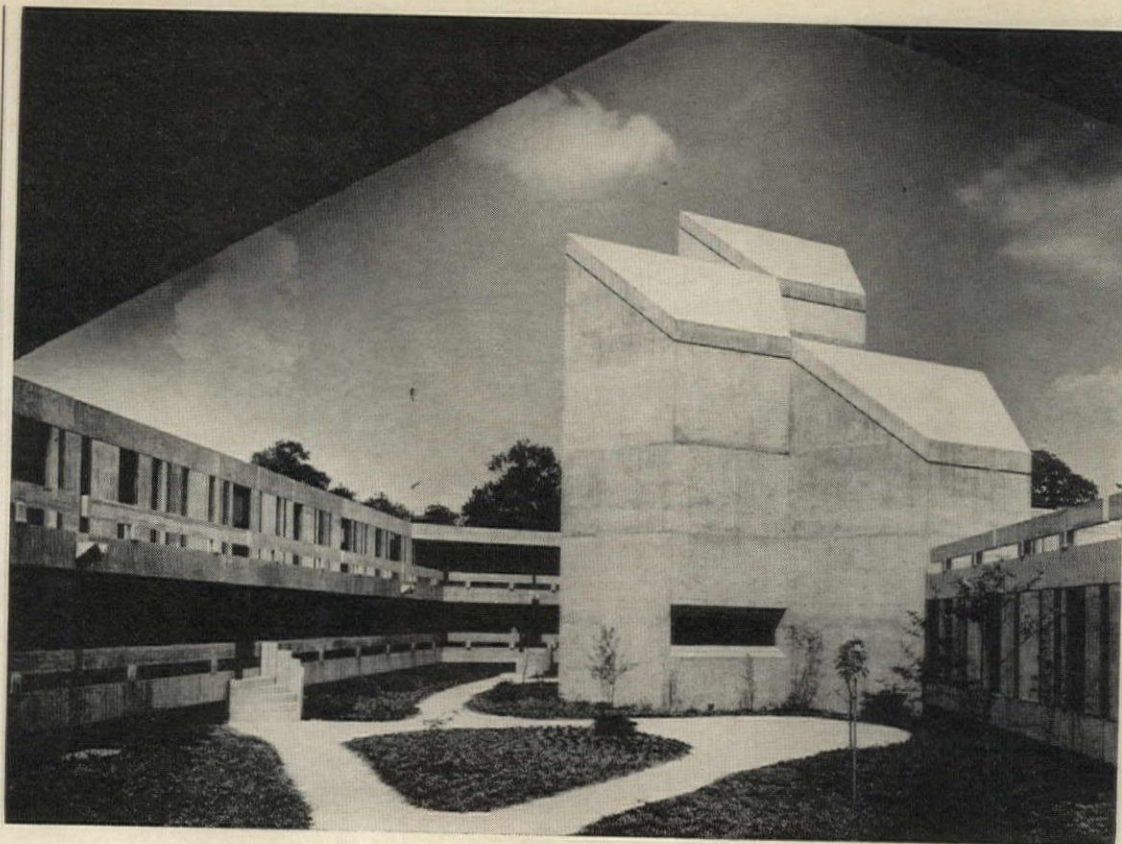






#### LANDSCAPED LOBBY

The present skeletal state of the new Ford Foundation headquarters (left) gives little indication of the urban amenities it will offer the City of New York upon completion (see model photo). Kevin Roche, John Dinkeloo and Associates have designed a 12-story, L-shaped office structure which wraps around a 100-ft.-square, glassed-in, skylit court. Its 10-story glass walls are hung from two upper floors and protect trees, shrubs, and flowering plants of the indoor "park." The spacious "park," unusual in the office world, will serve as a lobby, will extend an adjacent park, and will offer the passerby a view of year-round greenery.



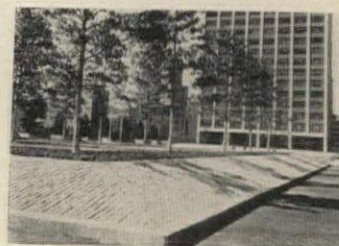
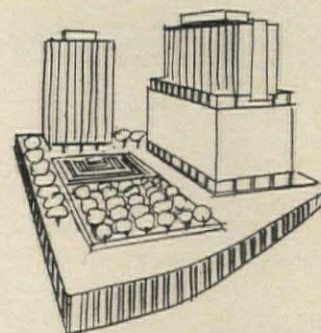
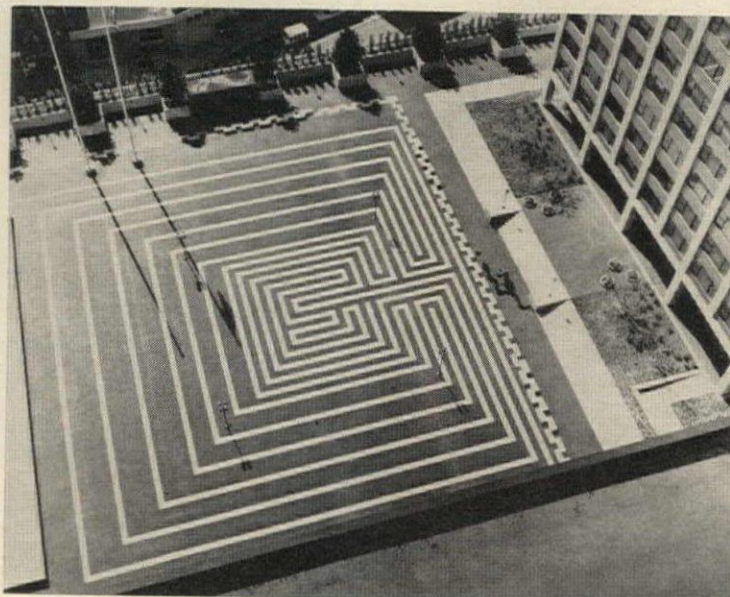
#### CLUSTERED HEXAGONS

From its floor plan to its smallest detail, the complex which houses the offices of *Stimmen der Zeit*, a German Jesuit publication, is based on a hexagonal module (see plan). Living and working quarters for the 19 priests on the staff are in the two-story structure surrounding a garden. Its focal point, a 160,000-volume library, is a cluster of three hexagons with pitched roofs (see photo). Arranged around the library (to its right

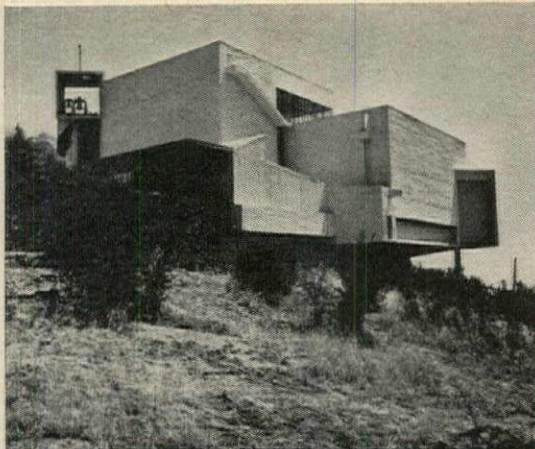
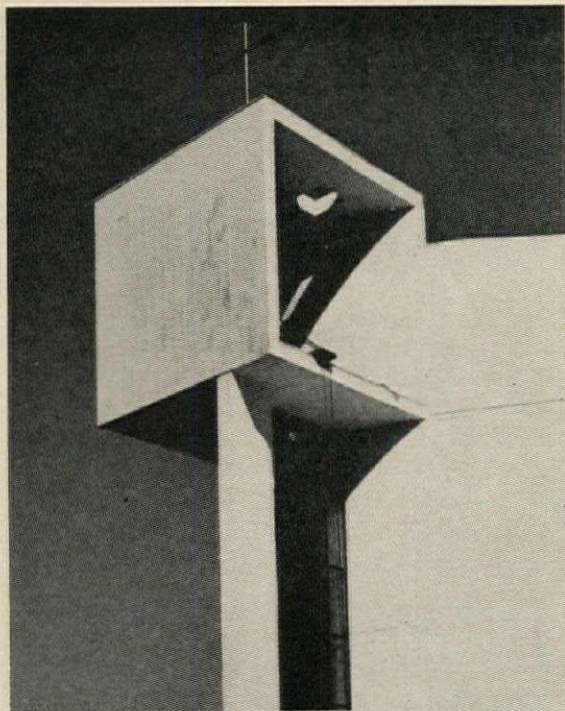
and clockwise in first floor plan) are the main entrance, publication offices, private chapels and a larger one, Jesuits' quarters, lounge, dining and visiting areas. The structure is of reinforced concrete with a board-formed finish. Precast vertical members of irregular width and placement lend vibrance to the exterior (photo). The complex, located near Munich, was designed by Paul Schneider-Esleben.

#### GARAGE-TOP OASIS

A labyrinthine pavement of asphalt block and precast concrete inlays (right) dominates Chatham Center, an oasis atop a multilevel garage in Pittsburgh. Zion & Breen worked out the eye-arresting design "to reduce the scale of the paved area." Portions of its fretted border are raised to form sitting walls. Large plantings, like the grove in foreground of the sketch, are raised 4 ft. and enclosed by cobbled embankments (photo far right). A third building will eventually replace the grove.

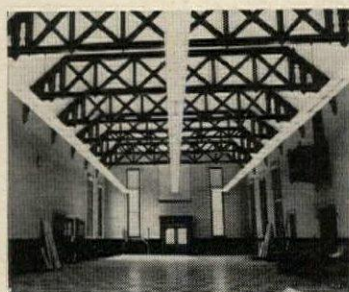
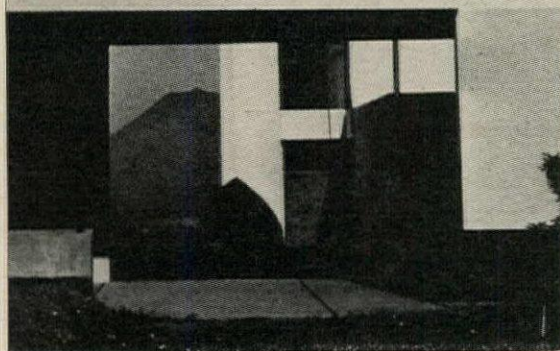
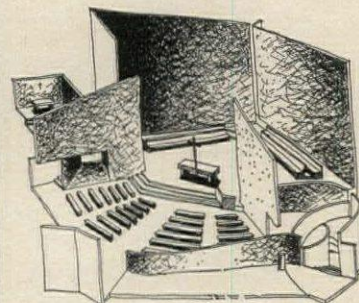






#### HARNESSING THE SUN

Active interior spaces of the Monasterio Benedictino de Las Condes seem to push out, creating an irregular configuration of sharp-edged cubes and rough white concrete walls (top and extreme left photos). Inside the little Chilean church (located in the foothills of the Andes), spaces flow from the entrance ramp to the altar (see sketch below); walls, ceilings, lights, and shadows converge toward this focus (sketch and bottom photo). The designers, Brother Gabriel and Brother Martin, have skillfully harnessed sunlight to lead the worshipper inward. The light changes in intensity and color as the sun follows its course, and according to the way it is admitted—through a vertical slit, a horizontal skylight or below a suspended wall.

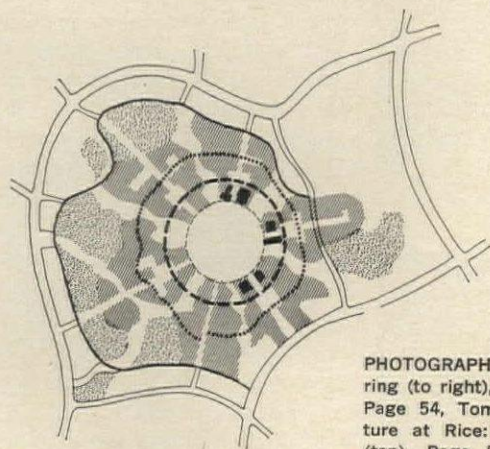


#### CONVERTING A COMMONS

The "beanery," once the University of Connecticut's dining hall, will now cater to another type of student palate. Sternbach & Rheame have converted the 112-ft.-long Collegiate Gothic commons into an art gallery, leaving its wood trusses intact. A balcony along three walls brings the gallery's exhibition space to 3,600 sq. ft. and provides four studios. The architects have also added vinyl-finished wall panels, T-shaped lighting channels, carpeting, and showcases on wheels.







PHOTOGRAPHS: Page 53, Sigrid Bohring (to right), Zion & Breen (bottom). Page 54, Tom Daly—from "Architecture at Rice: 20," by Paul Kennon (top). Page 55, Los Angeles Times News Bureau.

#### CONCENTRIC CAMPUS

What looks, in the airview, like a university campus of mammoth scale, is only a fraction of the vast academic community planned for the University of California at Irvine. As UC at Irvine nears the close of its second academic year, 25 structures of several hundred anticipated are on the 1,000-acre site. These include (in semicircle, from upper left) a science lecture hall, natural sciences, fine arts, humanities, social science, dining, and library buildings (all by Associated Architects William L.

Pereira & Associates; Jones & Emmons; Blurock, Ellerbroeck & Associates). They compose three of the six main quadrangles which ring a 30-acre park within the 450-acre central campus (see plan left). William L. Pereira & Associates have sited undergraduate buildings closest to the park, within easy walking distance; then, in concentric rings, related graduate schools and research facilities, housing, parking, and athletic fields. Irvine was "born" with 1,589 students; by 1990, it is expected to serve 27,500.



**COMPLEXITY AND CONTRADICTION IN ARCHITECTURE.** By Robert Venturi. Published by The Museum of Modern Art, New York, in association with the Graham Foundation, Chicago. Distributed by Doubleday & Co., Garden City, N.Y. 144 pp. Illustrated. 6 by 8 in. \$4.95 (cloth); \$2.95 (paper).

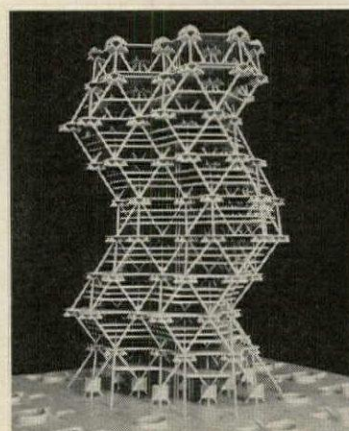
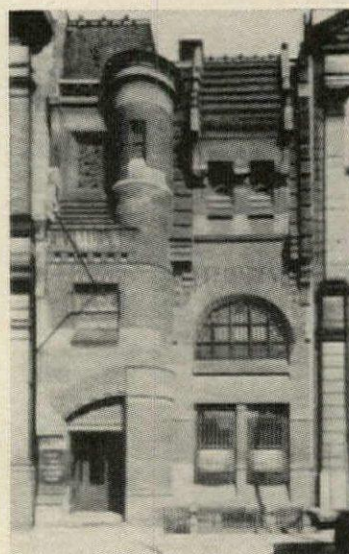
For the past year or two, the Eastern Architectural Establishment has been busy announcing the advent of a book of super-cataclysmic proportions by one of its members—Robert Venturi. The cataclysm has now advened; Mr. Venturi's book—*Complexity and Contradiction in Architecture*—has been published. It boasts three separate endorsements: a Foreword by Arthur Drexler, director, department of architecture and design, Museum of Modern Art, New York; an Introduction by our esteemed Contributor, Vincent Scully, professor of the history of art at Yale University; and a Preface by Mr. Venturi himself.

After that, there is a "Gentle Manifesto," also by Mr. Venturi, and then we are on our way.

Under these circumstances, the modest, sensitive, intelligent essay written by Bob Venturi that follows all this jazz survives well. What he has to say is interesting, though not quite as original as his toastmasters have advertised it to be. And he may have been ill-advised to have devoted the last 25 pages (or so) to almost totally indecipherable presentations of his own architectural projects, largely unbuilt—and, in some instances, perhaps fortunately so.\*

The bulk of Mr. Venturi's book—a sensitive and intelligent essay on architectural theory—seems perfectly valid and quite intriguing. The history of any art is bound to be retold in every generation; for example: "The Stones of Venice," to Ruskin, meant one sort of thing; the city of Venice, to Professor Colin Buchanan (and to Le Corbusier before him), meant something

\* Since Mr. Venturi's book occasionally, and gently, chides my own vintage-1962 views as spelled out in a book called *God's Own Junkyard*, I should like to make it clear that I have changed my mind on several points made in that book, and that I agree with his criticism of them to a considerable extent. So much for that.—P.B.



Top down: "Pilgrim" by Robert Rauschenberg. Chair is part of composition (collection of the artist. Photo: Leo Castelli Gallery); Frank Furness' Clearing House, Philadelphia (Photo: Dillon); farmer's house, Chieti, Italy (Photo: Architectural Book Publishing Co.); skyscraper project by Louis Kahn (Photo: Robert Damora).

entirely different—a remarkably sophisticated prototype of an urban organism, animated by separate but connected systems of traffic.

In other words, while some historians may argue with Mr. Venturi's interpretation of architectural history from the vantage points of Yale and Penn in the 1960s, they really don't have a case. He has as much right to twist the past to support his present theories as they have.

But there are some puzzling aspects to Mr. Venturi's twists: he is, quite obviously, a man with a very good eye—yet the precious design of his little book makes most of his illustrations so tiny (smaller than the size in which they are reproduced here) that it is completely impossible for anyone not equipped with a high-powered magnifying glass to follow some of his arguments. (Professor Scully, in his Introduction, says that "This is not an easy book. It requires . . . close visual attention . . ." How true!) And yet, Mr. Venturi's reinterpretation of history is almost wholly pictorial. Again, that is his privilege, though it is odd that a book that seems to concentrate on the charm of the accidentally pictorial effect turns out to be so impossible, visually, to decipher. Still, to play hide-and-seek with his readers is Mr. Venturi's privilege also.

Where the book is vulnerable is in the assertions made by its author (and his toastmasters) that distort certain phases in recent architectural history, or ignore precedents that antedate Mr. Venturi's ideas and architectural projects by a good many years. In the worlds of painting and sculpture, some mammoth frauds are being perpetrated today—work that is entirely derivative, if not literally copyist, is being hailed as an original masterpiece almost daily, by art critics with very little knowledge of the history of modern art; and so this may be as good a time as any to put an end to myth-making in architecture, before such myth-making confuses the historic records.

Specifically, here are some assertions (the quotes are from the



introductions as well as from Mr. Venturi himself) which are patently inaccurate:

▶ "He [Venturi] is one of the few architects whose thought parallels that of the Pop painters—and probably the first architect to perceive the usefulness and meaning of their forms."

FACT: The Museum-of-Modern-Art-produced book on the *Bauhaus* (originally published in 1938) shows numerous, remarkable "Venturi-type" Pop-architecture projects, especially by Herbert Bayer, done in the 1920s.

▶ "Venturi's ideas have so far stirred bitterest resentment among the more academic-minded of the Bauhaus generation . . ." FACT: Hardly—see above.

▶ "Like his buildings, Venturi's book opposes what many would consider Establishment, or at least established, opinions."

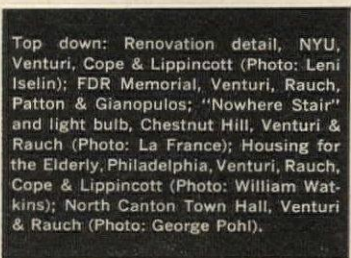
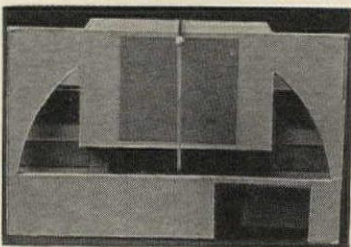
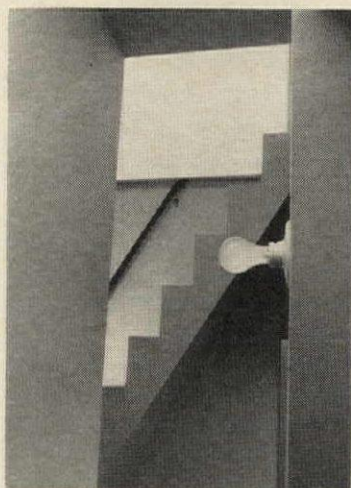
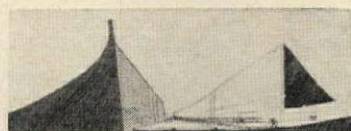
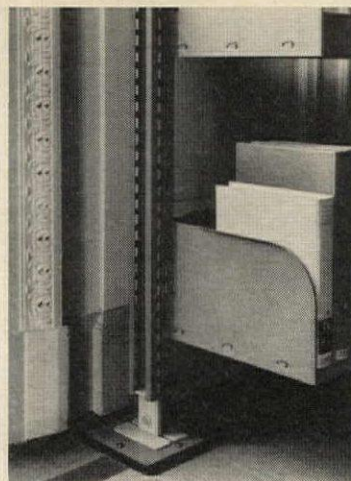
FACT: Mr. Venturi's buildings and projects are as Establishmentarian as you can get—profoundly influenced by everybody from Louis Kahn, Le Corbusier, and perhaps the Russian Constructivists, to Aalto, Adolf Loos, Peter Behrens, Josef Hoffmann, Mackintosh and even Ledoux. His published theories in support of his work (theories that might be summed up as "How to Coexist With, and Learn to Love, the Mess")—these theories might have been contrary to "established opinions" prior to the work of Duchamp or Schwitters, or prior to the much more recent writings of Jane Jacobs. But those theories are not particularly startling any more—and certainly not anti-Establishmentarian. Indeed, a good many of the points Mr. Venturi makes concerning Pop-culture as an architectural resource are almost identical with points made by Douglas Haskell in September, 1960, in a six-page article entitled "Jazz in Architecture," published in that most Establishmentarian magazine, *THE ARCHITECTURAL FORUM*! And, for that matter, Mr. Haskell, as editor of the *FORUM*, ran an 8-page article in this magazine in August, 1965, on a spectacular proposal by Harvard students to intensify the cacophony of Times Square

by resorting to even more colorful Pop devices.

▶ "We have operated too long under the restrictions of unbending rectangular forms supposed to have grown out of the technical requirements of the frame and the mass-produced curtain wall." FACT: There is nothing "supposed" about it—the example cited, the Seagram Building, is shaped by both those technical requirements, *plus* the practical requirement of creating flexible, modular, interior office space. Indeed, Mr. Venturi himself points out in his next sentence that, by contrast, Louis Kahn's triangulated office tower project is expressive of wind-bracing (why, by the way?) "at the expense . . . of the spaces for people." Perhaps a rather steep price to pay for "complexity and contradiction." Or, to put it another way: Pop go the people!

▶ "The consistent spatial order of the Piazza S. Marco . . . is not without its violent contradictions in scale, rhythm, and textures . . . Is there not a similar validity to the vitality of Times Square in which the jarring inconsistencies of buildings and billboards are contained within the consistent order of the space itself?" FACT: The "consistent order of the space" of Times Square is, alas, a myth. At this very moment that "consistent order of space" is undergoing several totally *unordered* and *inconsistent* changes, possibly for the better, probably for the worse. In any event, the analogy is false.

▶ "Some of the vivid lessons of Pop Art, involving contradictions of scale and context, should have awakened architects from prim dreams of pure order . . ." FACT: Only Mies, of the leading architects of this century, could really be accused of having dreamed "prim dreams of pure order"; yet this would be a rather superficial appraisal: Mies's whole notion of "universal space" implies unpredictable changes, contradictions, etc. And when he was director of the Weissenhof Exposition, in 1927, he said: "I have refrained from laying down a rigid program



Top down: Renovation detail, NYU, Venturi, Cope & Lippincott (Photo: Leni Iselin); FDR Memorial, Venturi, Rauch, Patton & Gianopoulos; "Nowhere Stair" and light bulb, Chestnut Hill, Venturi & Rauch (Photo: La France); Housing for the Elderly, Philadelphia, Venturi, Rauch, Cope & Lippincott (Photo: William Watkins); North Canton Town Hall, Venturi & Rauch (Photo: George Pohl).

. . . to avoid regulations that might interfere with free expression."

And so on.

But these inaccuracies are the least important flaws of Mr. Venturi's book. (He can also deny that they exist, since there is a great deal of hedging and great deal of "contradiction"—i.e., Le Corbusier's Villa Savoye is cited at one point as an example of "crowded intricacies within a rigid frame"—yet, a few pages further on he is quoted as having said, in another context, that in his buildings the "exterior is the result of the interior." So Mr. Venturi is having it both, or either, way.)

But, to repeat, these are the least important flaws of Mr. Venturi's book. Its most serious flaws are the conclusions he draws from his interpretations of history.

To explain Mr. Venturi's theory in its simplest possible terms, it is this: the buildings in our recent and distant pasts that interest him most are of two sorts—first, buildings which accidentally have acquired a certain contradictory, chaotic picturesqueness or possibly "tension"; and, secondly, buildings which are so grotesquely mannerist as to be, in effect, very amusing stage sets.

Because these buildings "interest" him (a favorite term of his) he concludes that complexity and contradiction are an essential element of architecture, especially on the urban scene. (He conveniently ignores a vast heritage of clarity and unity in architecture—it presumably does not "interest" him.)

From the further conclusion that human life, with all its obvious complexities and contradictions, can flourish only in a complex and contradictory environment—a gigantic non sequitur, of course—Mr. Venturi, as an architect, proceeds painstakingly to build complexity and contradiction into his architectural projects.

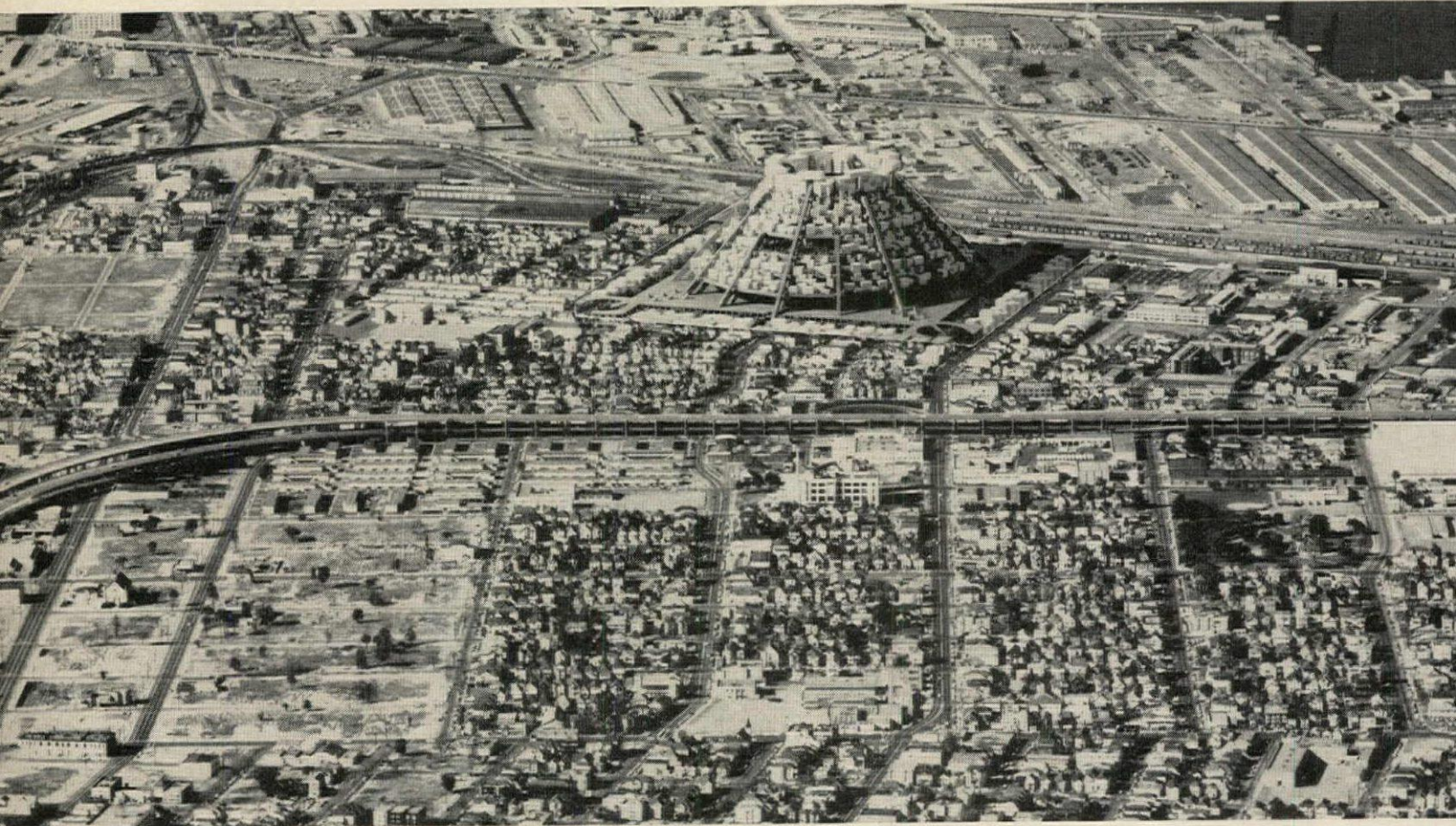
He may take a picturesque accident that caught his eye in a Mediterranean coastal town, and carefully transform it into

(Continued on page 98)



# MEGASTRUCTURE FOR RENEWAL

A strong visual form, high densities, and citizen participation are proposed for a megastructure with promise for renewal areas



Not a pie in the sky, but a down-to-earth solution to various problems of urban housing is the way Architects Neil Pinney and Peter Ong see their "City Module Megastructure."

This newest megastructure to appear on the draftingboard horizon answers several problems, say the architects. It converts areas of decay and poorly defined character into strongly articulated districts; it provides higher densities with economical housing (the example above raises the site coverage from 390 to 1,000 dwelling units, and from 34 to 90 persons per acre); it engages citizens directly in the design process; and, not least, it

takes into account the metabolic cycle of urban growth and decay.

The megastructure above would replace eight blocks in the flatlands of Oakland, in the same urban renewal area as another recent proposal (Apr. '67 issue). The superblock is 1,280 ft. square, or 38 acres in area—a convenient size for internal walking and for perceiving the activities of people, yet large enough to permit extensive development and achieve a neighborhood scale.

## Form and structure

The megastructure is formed of 16 pylons. Structurally, the six levels of "streets" are compression rings, and the pylons

function as box girders and columns. Socially, groups would probably be structured in a horizontal direction, along the streets, as well as vertically, between pylons. A close-up view (top, right) already suggests the cohesion of an indigenous hill town.

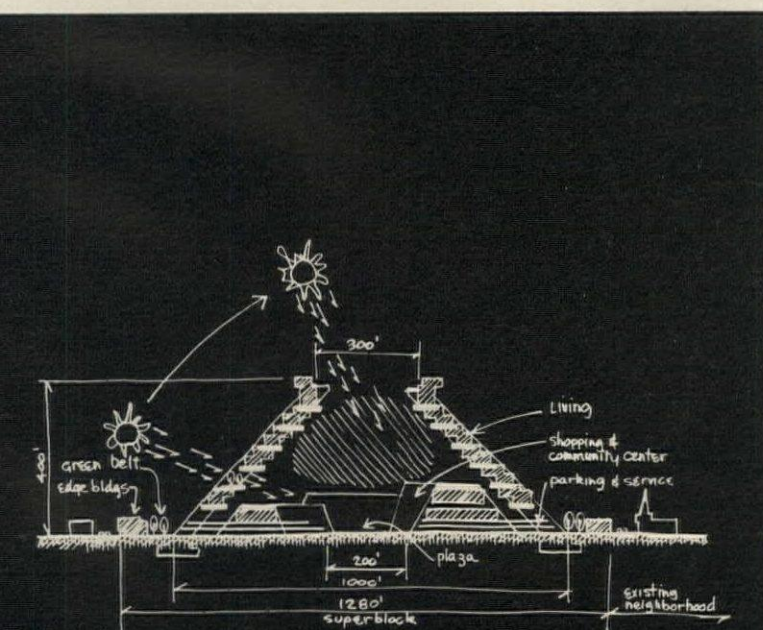
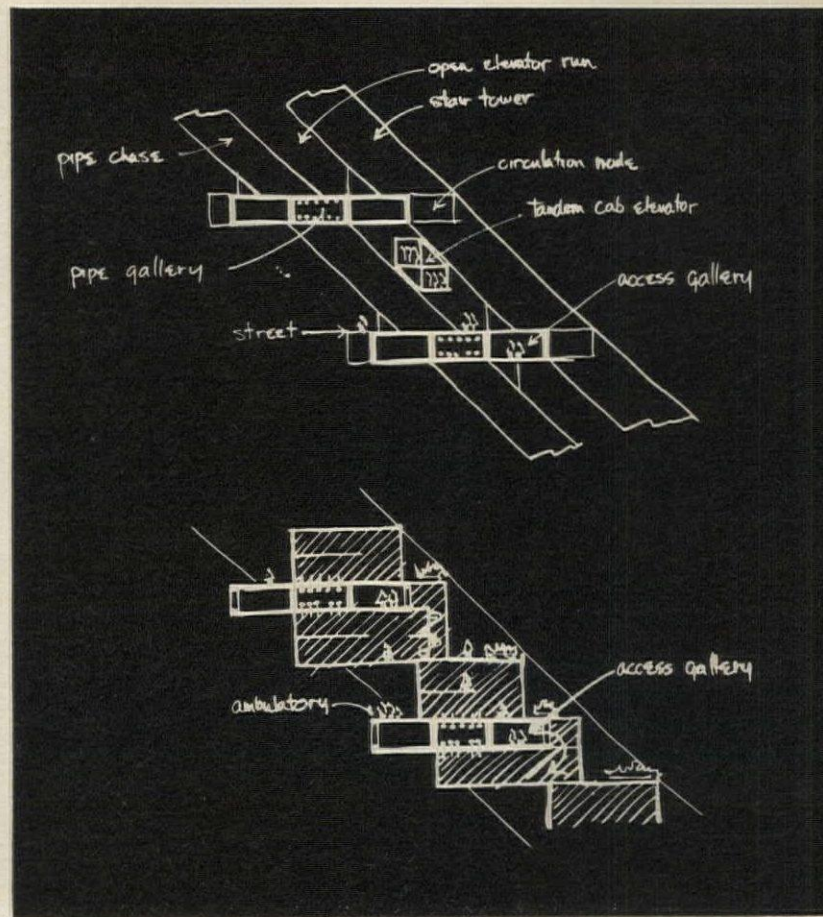
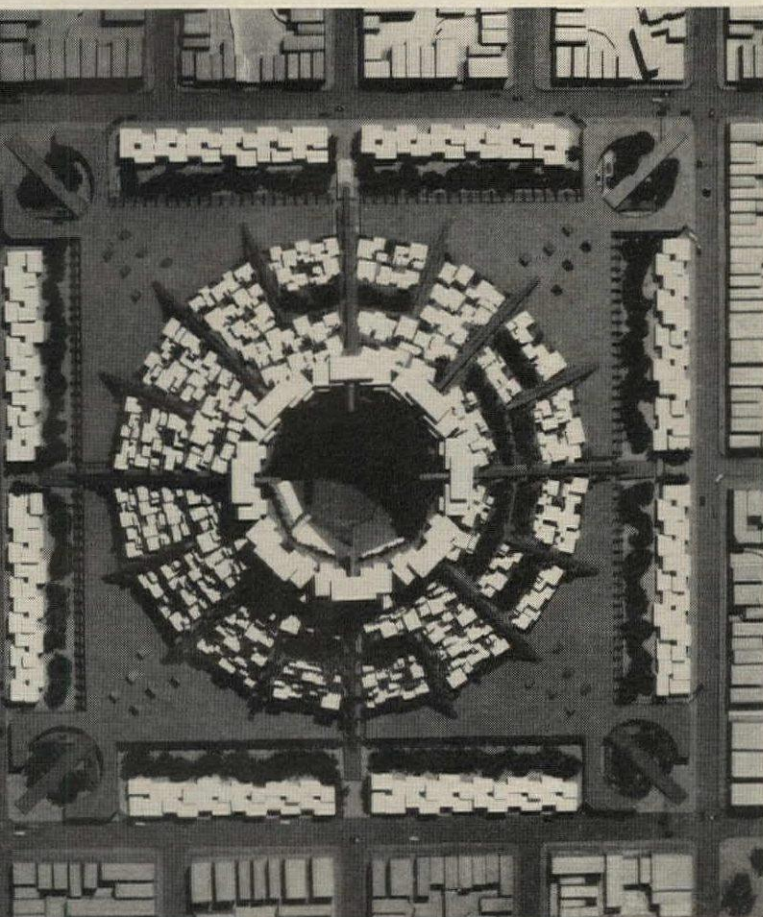
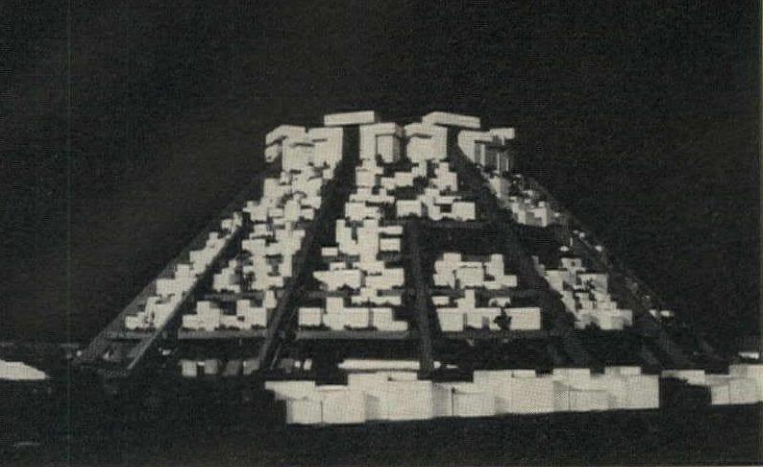
Each "street" carries all the public utilities of surface streets, plus pneumatic delivery, rubbish disposal, and closed-circuit TV. "If one regards the gridwork pattern of city streets as a megastructure of two dimensions," says Pinney, "then an extension of this into three dimensions would make it none the less a public utility, to be financed through tax-free bonds and main-

tained by capital improvement funds." He estimates that the megastructure (with housing) would cost \$16.5 million; the community facilities within it another \$24 million; and land acquisition, clearing, and site development \$6.5 million—for a total cost of \$47 million.

## Community facilities

The City Module Megastructure is not closed off from its surroundings. Pedestrians enter by ramps at the four corners and four sides of the superblock (center photo); automobiles enter at the four corners. Outsiders would be encouraged to use the central community facilities (sec-





tion, left), which are housed in lightweight structures hung interchangeably from a clear-span truss. Two levels of parking are at the periphery; cafes at grade are linked to the parking by broad steps that double as open-air seating.

Within the megastructure, elevators stop at an access gallery that is within the street depth, or at street level (top diagram, above). Housing units are of various heights—10 ft., 16 ft., 18 ft., and 26 ft. Thus, with a clear space of 36 ft. between streets, various combinations are possible for units of up to three stories (bottom diagram, above).

Living units would be of light-

weight precast sections, fabricated near the site by the future residents themselves. Residents would also be part of the design process, Pinney hopes, working out the configuration of their dwelling and neighborhood "with professional architectural assistance, or perhaps not."

Summing up, Pinney states that they have "tried to find a third way between social and physical planning." He believes that providing jobs and engaging citizens in the design process are "every bit as important as the physical design."

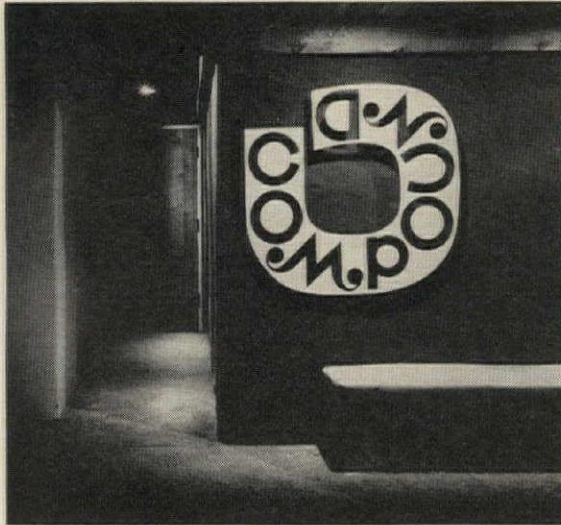
PHOTOGRAPHS: Page 58, Sunderland Aerial Photographs; others, Gerald Ratto







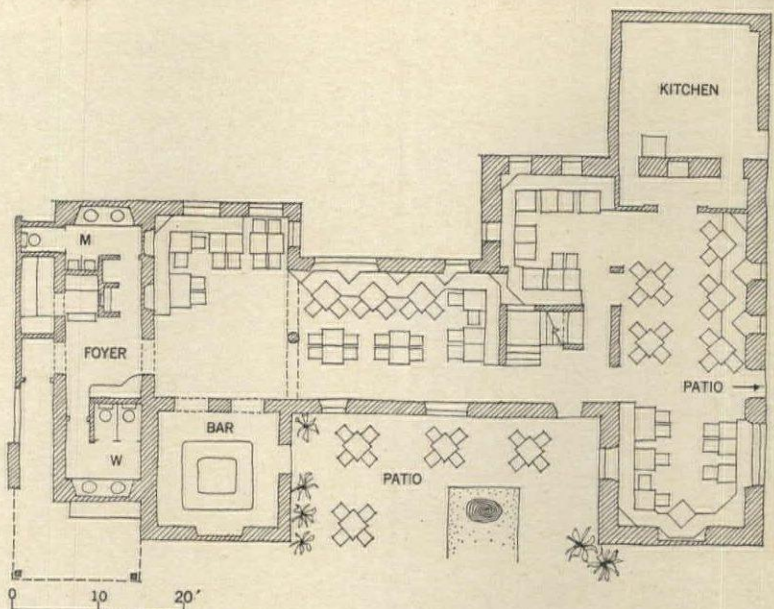
# Alexander Girard invites you to dine at the



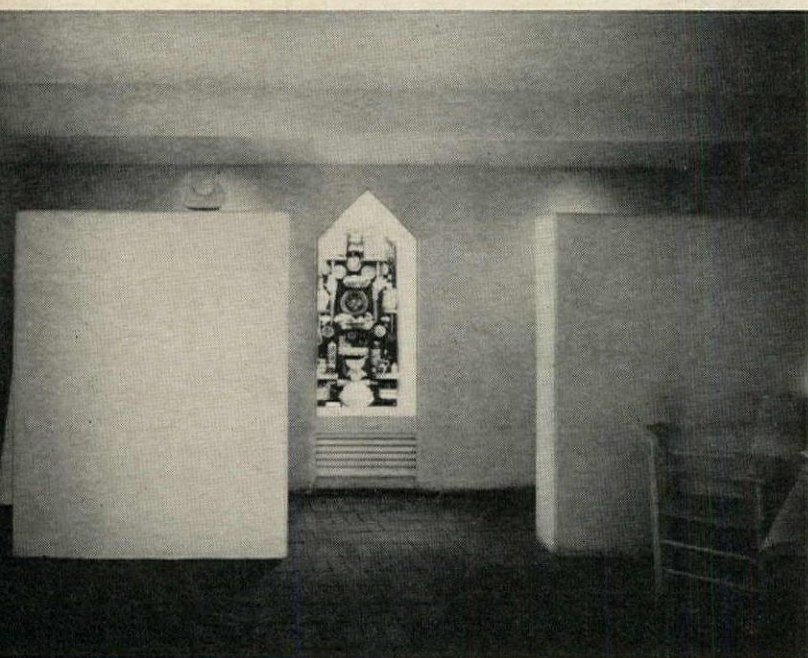
The building started out as a house about 100 years ago, long before artists or tourists discovered Santa Fe. It grew room by room and eventually acquired the walled gardens that gave the name Compound to the town's newest and best restaurant.

Girard did almost nothing to the exterior of the rambling adobe structure, except to add a rudimentary wood loggia at the entrance (above). Inside, he removed several existing partitions which had made the house a maze of little rooms—and a few bearing walls as well, replacing one of them with a massive tree trunk (opposite).

The result is a series of meandering spaces, roughly lined up along the axis that runs the full length from entrance door to patio exit. Only one small room was left almost intact for a small square bar (top right). Above the serving pit at its center is a bottle rack in the form of a four-posted canopy.







Outdoor dining spaces at the Compound (top left) look very much like the indoor ones, except that they have only cottonwood leaves for a canopy. Inside, the ceilings make the main distinction between spaces. Moving in from the entrance, the sequence of ceilings is: acoustic tiles wrapped in bright Mexican cottons (previous pages), log rafters exposed and whitewashed (above), more acoustic tiles, wrapped in scraps of old Navaho rugs and, finally, undulating plaster (opposite).

Walls throughout are the same white adobe, used as a backdrop for the widely spaced decorations: a Navaho rug woven to resemble an American flag, a niche full of Peruvian saints, a painted rainbow (above), a polished sun and a chrome-plated moon and stars (opposite). At the entrance to the kitchen (left) is a niche full of cooking equipment and fake food. At one point, a painted snake slithers

across the undulating ceiling.

Seating is of two kinds: chairs of natural oak with rush bottoms, and masonry-based banquettes with artificial leather-upholstered cushions—many of them laid out in a kind of rick-rack plan. Table settings—white china on ecru linen—are by Girard; so are matchbooks and napkins that repeat his curling Compound symbol.

It has been ten years since Alexander Girard moved to Santa Fe and designed his own house and studio (Feb. '57 issue). Surprisingly, this restaurant is his first significant work in town outside his own property lines. Plainly, he is still enthusiastic about the place.

#### FACTS AND FIGURES

Compound restaurant, Santa Fe, N.M.  
Owner: William Hooton. Architect:  
Alexander Girard. General contractor:  
David Wilson. Building area: 2,560 sq.  
ft. Cost: not available.

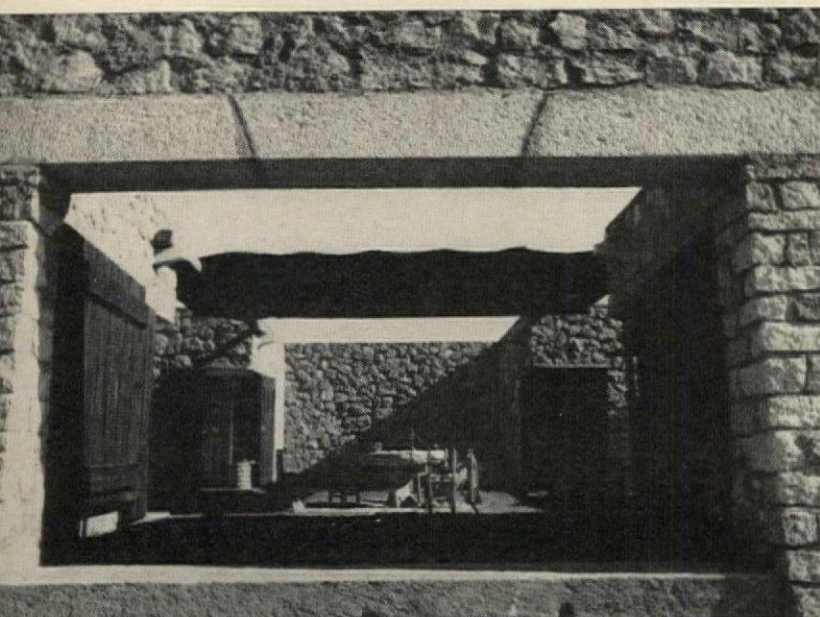
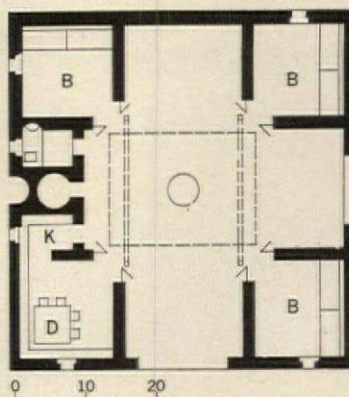
PHOTOGRAPHS: Mark Neuhoof.







# VACATION FORTRESS ON SARDINIA



On a low promontory along Sardinia's Costa Esmeralda stands a seemingly simple vacation house by Marco Zanuso. In a typically Mediterranean way, the house is both a part of the landscape and an unmistakably man-made form. Its inclined granite walls look almost like natural outcroppings, yet it is square and symmetrical.

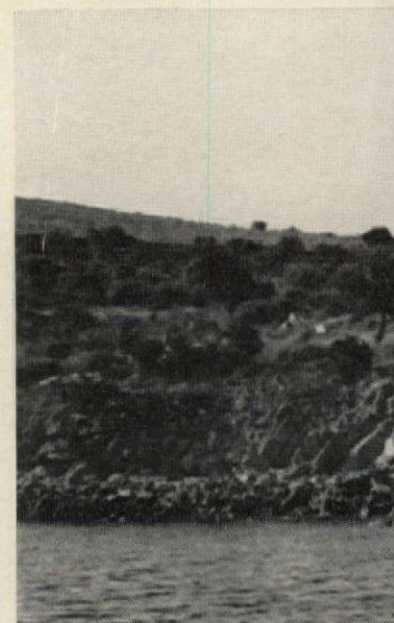
The random stone walls are interrupted only by small windows except for a broad entrance opening (photos left), spanned by three archaic-looking blocks—two cantilevered ones and a keystone.

Inside the walls, the house is laid out in a Greek-cross plan (above), with the central cross uncovered as an open living room. The four roofed rooms at the corners, otherwise square and solid, are clipped off diagonally at their inner corners so that all of the spaces open toward the circular table at the center of the cross.

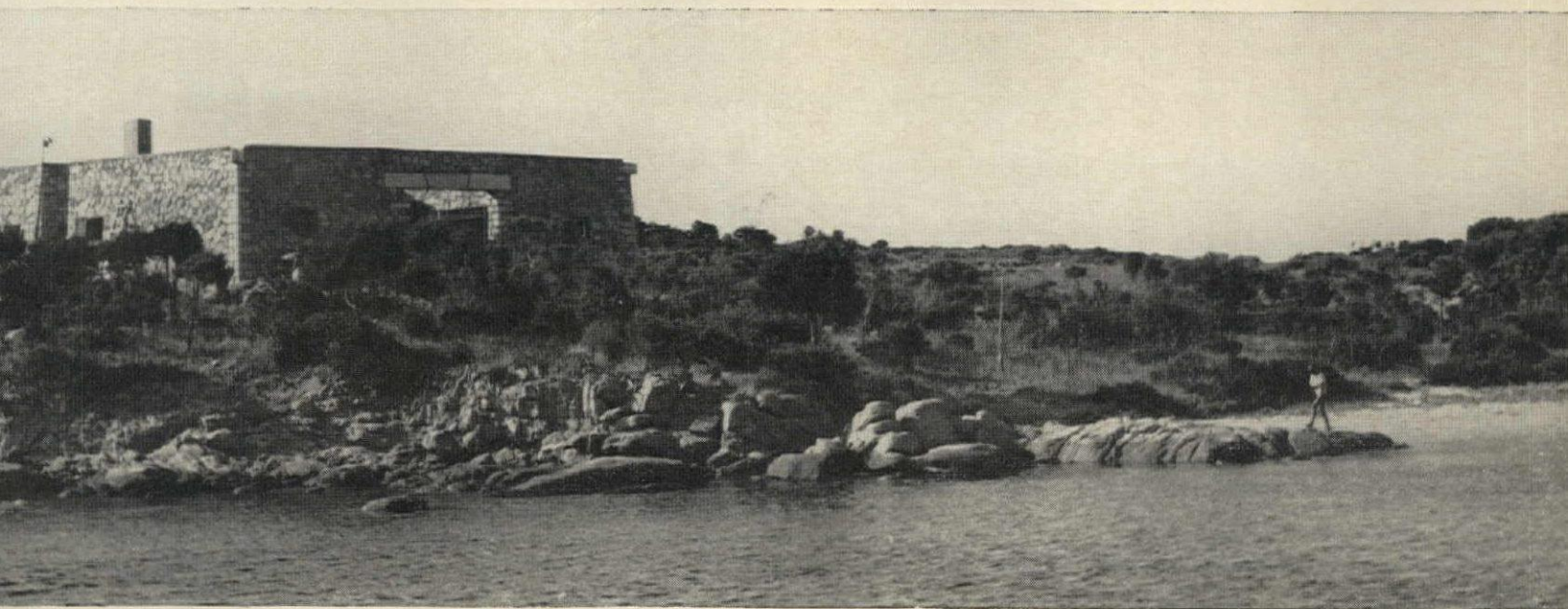
Although it appears to be symmetrical from the entrance, the cross-shaped living space is actually truncated on one side, where a traditional masonry oven is flanked by a bathroom and a kitchen. On the opposite side, a shoulder-high opening offers another view of the sea.

## FACTS AND FIGURES

Vacation house, Arzachena, Sardinia.  
Marco Zanuso, Architect.









Less than ten years ago, in February, 1959, THE ARCHITECTURAL FORUM credited the \$7-million school building program, then nearing completion in Sarasota, Fla., with producing "the most exciting and varied group of new schools in the U.S."

Today, the remarkable concentration of architectural talent which was responsible for these schools in the 1950s has been dispersed. Paul Rudolph, Victor Lundy, and Bert Brosmith are gone, along with many others. Yet I am certain that these men would have retained, at the very least, a foothold in Sarasota if there had been any encouragement at all.

BY PHILIP H. HISS

There once was such encouragement, of course; but there is none today.

For a brief period, from 1956 to 1961, Sarasota seemed to be on the verge of becoming a community with an unusual appreciation of the arts, with enough leisure to pursue them, and with a sufficient number of concerned people who spoke out for those values and were heard.

It was all an illusion: the local Establishment remained in control of the media of communication, of much key property, and of financial resources. Only for a few fleeting years were "outsiders" able to wrest control of the Sarasota County School

# What ever happened to Sarasota?

## Sarasota Schools Facing Crisis, Council Reports

Tuesday, July 30, 1967

### Philip Hiss Named School Board Head

Philip H. Hiss was named chairman of the Sarasota County Board of Public Instruction today by a vote of 10-0. Hiss, 52, is a former member of the U.S. House of Representatives and a member of the U.S. Supreme Court. He was named to the position after a search by the board. Hiss is a member of the board since 1965. He is a member of the U.S. House of Representatives and a member of the U.S. Supreme Court. He was named to the position after a search by the board. Hiss is a member of the board since 1965.

### Record School Budget Unanimously Approved

A record school budget of \$4,612,000 was unanimously approved by the board today. The board also approved a plan to build 10 new schools and to renovate 10 existing schools. The budget is a 10% increase over the previous year's budget. The board also approved a plan to build 10 new schools and to renovate 10 existing schools. The budget is a 10% increase over the previous year's budget.

### This Is THE NEWS:

- ★ Instantaneous worldwide coverage
- ★ Tops in local and state news
- ★ Read daily by more than 45,000 people

VOL. VII, NO. 181

## College At Air

Philip Hiss, school board member, called yesterday for a re-examination of the method of selecting school personnel and for a closer supervision of public school administration. He said that the current method of selecting school personnel is "outdated and inefficient" and that the current method of supervising school administration is "outdated and inefficient". He called for a re-examination of the method of selecting school personnel and for a closer supervision of public school administration.

## Governor Lauds Local School System

Governor Foy Kohler today lauded the Sarasota school system as "one of the best in the state". He said that the system is "well-run" and "efficient" and that it has "produced excellent results". He said that the system is "well-run" and "efficient" and that it has "produced excellent results".

## SARASOTA JOURNAL

LINDSAY NEWSPAPERS, INC. SARASOTA PUBLISHERS SINCE 1925

### Time Mag Calls Hiss Fight 'Success Story'

Time magazine today called Philip Hiss' fight against the school system a "success story". The magazine said that Hiss' fight was "a triumph" and that it was "a victory for the people". The magazine said that Hiss' fight was "a triumph" and that it was "a victory for the people".

### 'Ism' Problem Is Refused

Philip Hiss today refused to accept the label of "Ism" as a problem. He said that "Ism" is not a problem and that it is not a problem. He said that "Ism" is not a problem and that it is not a problem.

### Strode Calls Off Controversy

Strode today called off the controversy. He said that the controversy is "outdated and inefficient" and that it is "outdated and inefficient". He said that the controversy is "outdated and inefficient" and that it is "outdated and inefficient".

### WAL NEWS D.L.H.

## Miss Takes Slap At Architects And School Officials

A sharp, pointed slap at the architects and school officials who have been building up the school system in Sarasota was given today by Philip Hiss. He said that the architects and school officials have been "building up the school system" and that they have been "building up the school system". He said that the architects and school officials have been "building up the school system" and that they have been "building up the school system".

### School Critic Told: Go Into Classrooms

A taxpayer who charged the people are not getting their tax money's worth for the schools has been told to go into the classrooms of the county and learn what is going on before he made such statements. School Board Chairman Philip Hiss gave the advice to Venice Taxpayer's League Vice President Finn W. Casperman at the conclusion of a meeting today.

## News

BRADENTON PORT CHARLOTTE

Monday, February 20, 1960

## Hiss Will Bow Out

### School Leader Decides



Sarasota always has been an improbable community, its past

Mrs. Potter Palmer was as

The least probable character of all, John Ringling, began to winter in Sarasota in 1911. He did not make it the winter quarters of Ringling Bros.-Barnum

John Ringling and his brother, Charles, built mansions side by side on Sarasota Bay in the

## New Year's

SARASOTA, FLORIDA, FRIDAY AFTERNOON, JULY 12, 1996

Entered at Second-class Matter of  
June 15, 1902, under No. 100,000

VOICE FIVE CENTS

## VICTOR K



early '20s. John and Mable Ringling commissioned Dwight James Baum to design theirs as a fanciful variation on the Venetian Gothic palazzo at a cost of \$1.5 million. Construction of the architecturally more restrained art museum was not started until July 1927, a year after the Florida real estate boom collapsed, and it was not formally opened until January 22, 1930, after the beginning of the Great Depression.

Until he was 60 years old, John Ringling, a larger-than-life figure in all respects, had never been known for his interest in art. Then, suddenly, writes Kenneth Donahue, former director

of the museum, "within four years he had acquired more than 500 paintings and provided an extraordinary building to house them." There were naturally those who equated his taste in art with his taste as a showman, and only recently has the museum's fairly distinguished Baroque collection been assessed at its true worth.

When John Ringling died in 1936, "he left the art museum and its collections, appraised at \$15 million, the surrounding 37-acre estate, his sumptuous residence, and his entire fortune to the State of Florida," Donahue recounts. "Ten years of litigation followed. During those years

there was no regular museum staff to care for the paintings and many of them suffered serious damage from the subtropical climate and poor gallery conditions; the buildings were little better off."

Thus ended Sarasota's first age of architecture and the arts. Sarasota's subsequent architectural and artistic renaissance owes much to two men who came to Sarasota 20 years apart, each in connection with the Ringling interests: the first was A. Everett Austin Jr., former director of the Wadsworth Atheneum in Hartford, who became the first director of the Ringling Museum

when it was opened to the public as a state institution in 1946; and the second is Ralph Twitchell, father of the "Sarasota school" of architects, who came to Sarasota in 1925 to finish the John Ringling home, and "just stayed on."

"Chick" Austin put Sarasota on the culture map, just as Mrs. Potter Palmer had put it on the society map. He was exactly the right man for the job, being independently wealthy and not at all disposed to kowtow to the Florida Legislature, which was dominated until recently by rustics uninterested in the arts. What he could not persuade the Legislature to do, he frequently



John Ringling, circus impresario, made the first significant contributions to Sarasota's architecture in the 1920s. He commissioned a bay-side mansion (left), then a museum (above) for his collection of Baroque art. Both buildings were left to the state, along with the art collection, and are now open to the public.



did with his own money.

In addition to saving the museum building and beginning the restoration of the paintings, Austin opened the John Ringling residence to the public in 1947, and established a museum of the circus in 1948. He also discovered the 18th-century Asolo Theater interior stored in crates in a little hill town near Venice, and somehow persuaded the state of Florida to purchase it. Originally installed in Gallery 21 of the museum building, the theater was moved in 1957 to a building designed for it by Marion Manley of Coconut Grove. But by this time Chick Austin was dead.

Ralph Twitchell, the second man responsible for Sarasota's renaissance, got his Florida license to practice architecture in 1926, and a number of young New York architects passed through his office. However, none of them seemed very interested in developing a modern idiom until Paul Rudolph arrived in 1941, a few months after graduating from Alabama Polytechnic Institute.

"Rudolph was absolutely brilliant," says Twitchell, "but he could make the worst mess of an office in the shortest time of anyone I ever met. Those damned pencil shavings all over the place!" Pencil shavings notwith-

standing, Rudolph returned to Sarasota, after a few years in the Navy and at Harvard, to become Twitchell's partner.

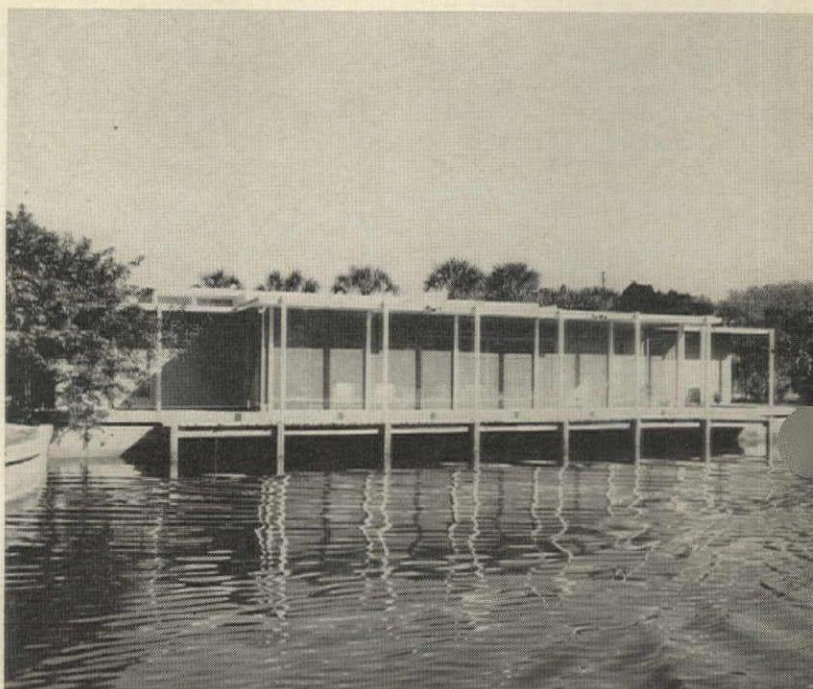
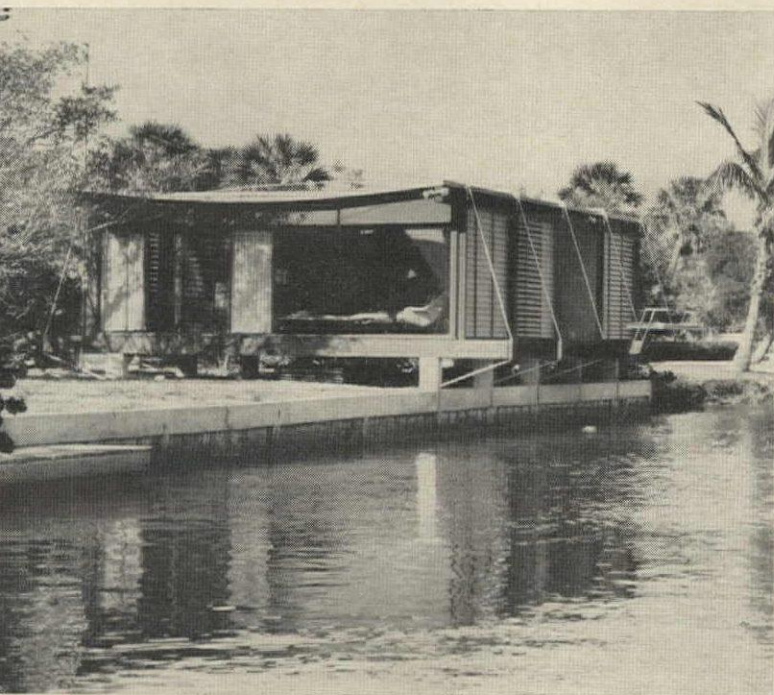
Almost immediately, the Twitchell and Rudolph office began to attract a succession of talented young architects to Sarasota: Mark Hampton, Gene Leedy, Bill de Cossy, Bill Rupp, Bert Brosmith, and Ken and Joan Warriner. Carl Abbott later came to work for Brosmith. Soon, Victor Lundy and Reginald Knight came to Sarasota. Ralph and William Zimmerman were already in practice in the town. And others followed: Jack West, Tim Seibert, Ralph Erick-

son, and Frank Folsom Smith among them.

Today only West, Seibert, and Smith remain. But in the 1950s there was a greater concentration of architectural talent in Sarasota than in any small town in the United States except New Canaan, Connecticut—and New Canaan is, of course, a "dormitory" for New York.

Sarasota first emerged as an architectural force through the publication of Rudolph's small houses and Lundy's earliest works; but real opportunity came in February, 1957, with the passage by 3 to 1 of a \$4.4 million school bond referendum. This money, later supplemented by

After World War II, Sarasota supported several young, innovative architects. Paul Rudolph first gained nationwide attention with the "cocoon house" of 1951 (below), done in partnership with Ralph Twitchell. A 1952 house (below right) is one of several he did in the area after the partnership ended. Victor Lundy, who opened his office in Sarasota in 1954 and moved north in 1960, designed many small but noteworthy buildings, such as the Bee Ridge Presbyterian Church (right) of 1957.





state funds, became the \$7-million school building program mentioned earlier.

The cost of this total school building program in Sarasota County was somewhat less than the price of one high school in some Northern communities; but for Sarasota it was an unparalleled opportunity, coming as it did at the end of years of depression and war, and in the midst of a population explosion. (The county grew from 29,000 in 1950 to 77,000 in 1960!)

The need for new schools was so great that the county was faced with a crash program. This had to be implemented by

a school board and a school administration with little building experience, using architects who, with a single exception, had no previous experience in the design of schools. Happily, the school board, the administration, and the architects all sensed the opportunity—and seized it.

But even such a determined and imaginative school board had to face a few political realities, or risk destroying the gains made in curriculum and school design. In view of what happened later, it may well be that this board did not face enough of these realities.

The choice of young architects inexperienced in school design

was a conscious one, and, on balance, it appears to have been the right one. Still, had it been unsuccessful, board members undoubtedly would have been blamed.

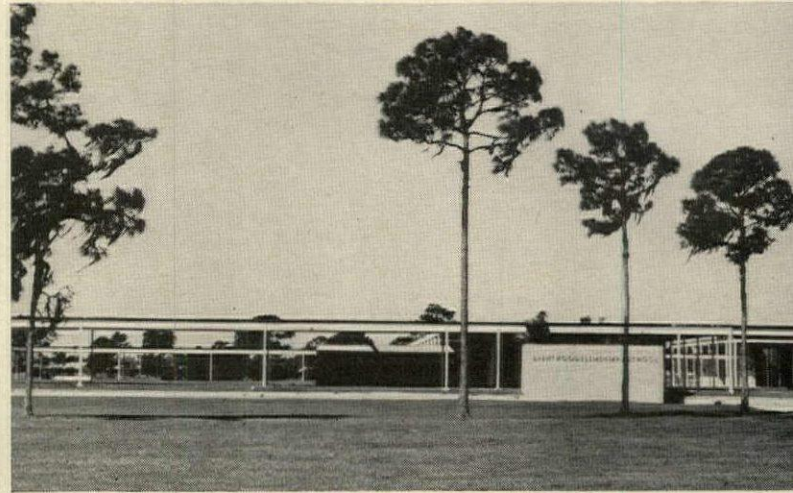
Of course, innovation multiplies pressures and problems. It also opens up opportunities, which, if grasped, create further problems. Teachers even had to be briefed on how to use the new schools. And to most people anything unfamiliar is disquieting.

Mistakes were made. Dr. Harold Gores, president of Educational Facilities Laboratories of the Ford Foundation, was right when he pointed out that there was more architectural than edu-

cational innovation in the new Sarasota high schools. This was in no way the fault of the architects, but rather a failure to overcome resistance on the part of educators. The board was more successful with educational innovation in elementary schools and junior high schools.

The school board probably did move too fast in those years and in doing so left its constituency behind. Successive changes in curriculum and many architectural innovations were deeply disturbing to an innately conservative community; these problems were aggravated by various people who hoped to take advantage of the situation to promote

The explosive growth of the Sarasota County school system, beginning in 1957, produced the Brentwood Elementary School (right) by Gene Leedy and William Rupp, and the airy Alta Vista Elementary School addition by Victor Lundy (below right), both completed in 1958. Its best-known product is Paul Rudolph's Sarasota Senior High School (below) completed in 1960. Other outstanding schools were designed by Rudolph, Mark Hampton, Ralph & William Zimmerman, and Bert Brosmith.





their special interests.

I have been quoted as saying that "rabble rousers aren't very successful in Sarasota because there isn't any rabble." Rabble there may not be, but a large part of the population is so totally uninvolved, and so unwilling to become involved, that it is easily swayed by appeals to its pocket book or its desire to perpetuate the status quo.

In Sarasota there was controversy enough, and at one time even the board's successes were turned against it, the opposition contending that the national publicity received by the schools was bought at the expense of the taxpayers. There was complete

failure to understand that this very publicity had attracted superior teachers to the county and had brought new residents to Sarasota for whom the creative effort applied to the schools represented greater opportunities for themselves and their children.

The last and greatest effort to achieve distinguished architecture in the county involved New College, which was incorporated in the fall of 1960. The college was intended to fill a need long felt in the South for liberal arts institutions of very high academic standing. It would not be allowed to exceed 1,200 students,

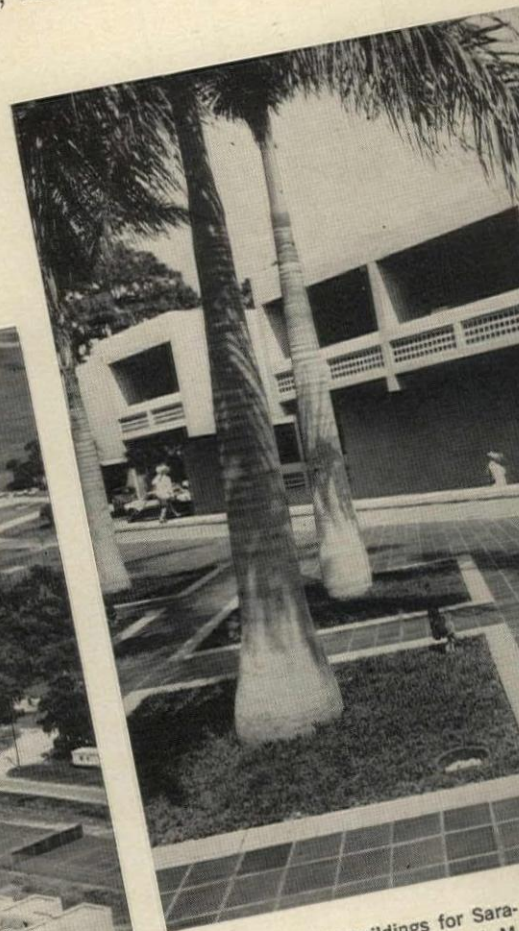
carefully selected for their capacity for independent study. New College was to be a close community that encouraged communication between students and faculty. Thus its architecture was extremely important—not just the style of its buildings, but the situations they were intended to stimulate.

To assist it in choosing an architect, the board of trustees appointed an advisory board: Dean Pietro Belluschi of MIT, Dean Charles R. Colbert of Columbia University, Walter McQuade of *THE ARCHITECTURAL FORUM*, Thomas Creighton, then editor of *Progressive Architecture*, and G. E. Kidder Smith, architect-

author-photographer. They were asked to select four architects, and from this number the trustees agreed to commission one.

But the advisory board was unable to reduce their list below ten names, so a selection committee interviewed all ten. Eventually, I. M. Pei was selected to do the master plan and design the first buildings.

A better choice could scarcely have been made, but during the process Sarasota had awakened to some of the implications of the college. Community leaders had been sympathetic to the idea at first, when it was seen as a sort of "light industry" that



The first group of buildings for Sarasota's New College, designed by I. M. Pei, have recently been completed. The aerial view at left shows cluster of two-story residential buildings around a palm-studded court (above) and one-story buildings beyond that are adaptable to various academic, social, and administrative u



could bring millions into the county. But then they realized that the initial funds would have to be raised largely in the county, that the standards of academic excellence being set up would make it a national institution with relatively few students from Sarasota, and that "academic freedom" certainly would be an issue.

Several right-wing groups opened fire on the college, and brought political pressure to bear on the Sarasota-Bradenton Airport Authority (composed of the mayors of Sarasota and Bradenton, and the chairmen of both county commissions), which

then refused to sell the college a tract it had hoped to acquire—land of no potential use whatever for aviation. Many other communities would have been glad to *give* land for such an institution.

Because of this obstructionism, the trustees commissioned Pei to design a group of buildings for another site on the east side of U.S. Highway 41 (which bisects the campus). Though the buildings were specified to be of permanent construction, they were intended for *temporary* use as undergraduate dormitories, classrooms, student union, etc. Unfortunately, it never was determined just what their *ulti-*

*mate* use would be, so Pei had to work in the sort of vacuum which makes good architecture nearly impossible to achieve. He recently has resigned "due to the pressure of other work," and planning of the main undergraduate campus will fall to someone else.

I.M. Pei most probably will be blamed for some of the delays, equivocations, and compromises, but they surely were not his fault. He never was given an educational program translatable into architecture, and no such program exists to this time. Both New College and Sarasota should be grateful to him for continuing to work so long under such

difficult circumstances. Looking back, it is obvious that the city and county leadership—and the leadership of New College itself—simply was not up to the task of helping to achieve distinction.

With Pei's resignation, the last hope for architecture approaching greatness has been lost in the county. There simply are no clients for such architecture in Sarasota today: neither county nor city nor school board; neither business nor industry; neither churches nor—the list of non-clients is endless. The leading financial institutions and businesses are not



Victor Lundy's Galloway Furniture Showroom was so inspiring that it became the Museum of the Cross (top). More recent commercial buildings and banks (above) show only superficial modern trappings.



patrons of architecture, nor have they ever been. Certainly the speculative builders couldn't care less.

It remains to be seen what will happen to the New College campus, but the trustees already seem to be putting proximity ahead of creativity in their search for a new architect.

Meanwhile, Sarasota's school program has gone into decline. New schools are being designed with little concern for quality. Maintenance of existing buildings is just short of disgraceful.

Rudolph's design for the Sarasota High School has never been completed, nor Mark Hampton's plans for the Venice Junior High

and the Amaryllis Park Primary Schools. On the other hand, additions have been made to Rudolph's Riverview High School which were not originally intended.

Sarasota is a rich community; it can afford distinguished architecture if any community can. And Sarasota has some distinguished architecture; but it will soon become a museum of the 1920s and 1950s unless its sights are raised again. Meanwhile, a whole generation of promising architects has left a community that could have offered them expanding opportunities, but has chosen instead mediocrity—and worse.



Today even Sarasota's more dignified institutions (left) seem unaware of good architecture. Speculative builders exploit bayside sites with apartment blockbusters (below), sweetened with superfluous eaves and arches.

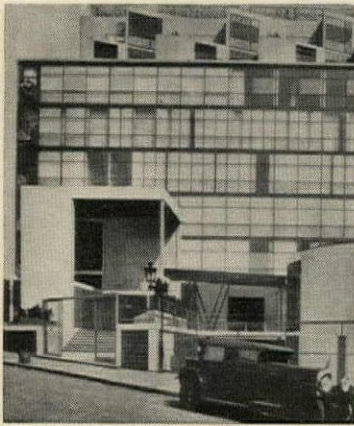




# MODERN ANTIQUES: 20TH CENTURY LANDMARKS

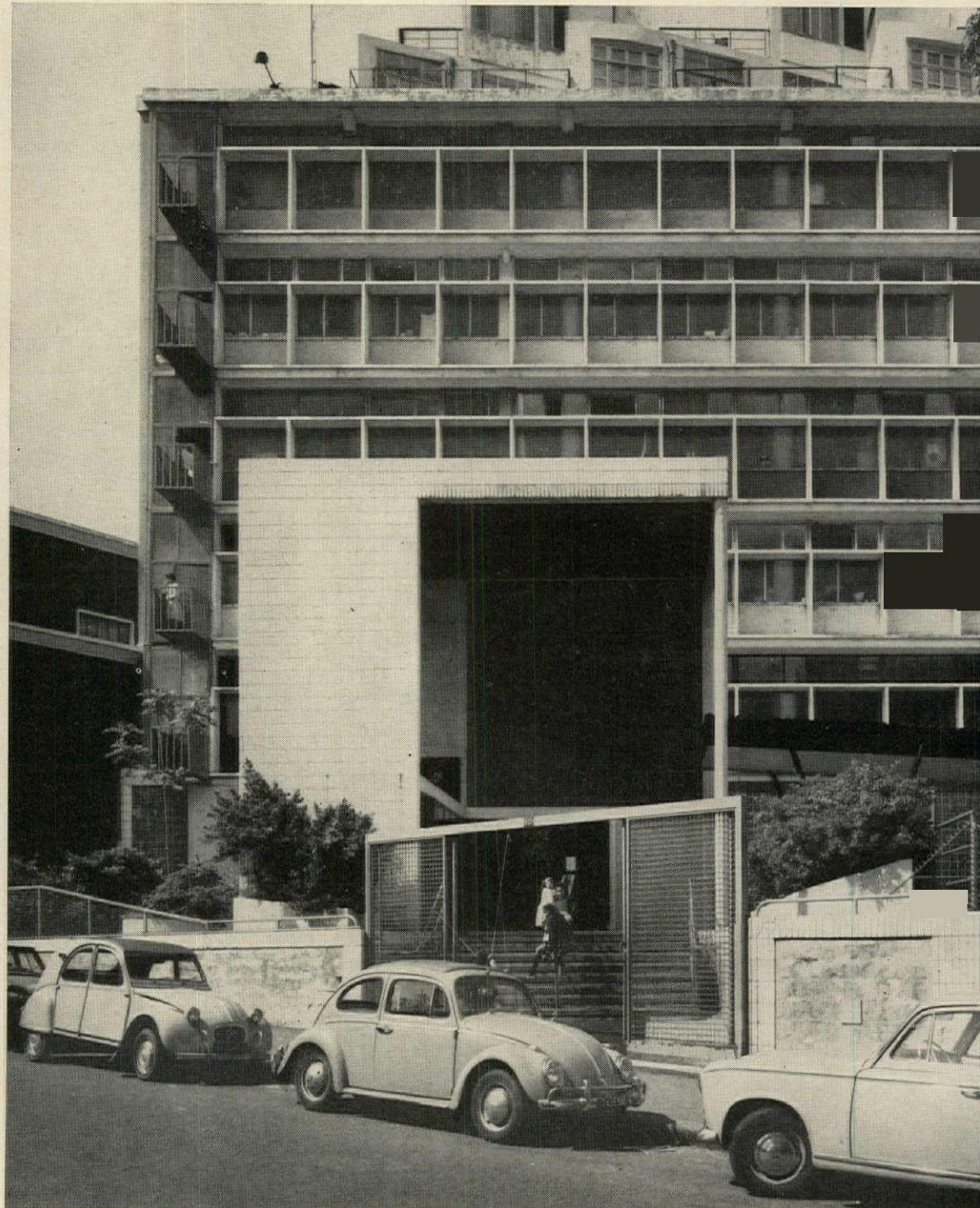
Photographs and text by Cervin Robinson.

The second installment in a two-part review of some of the most significant works of early modern architecture, shown in their present condition.

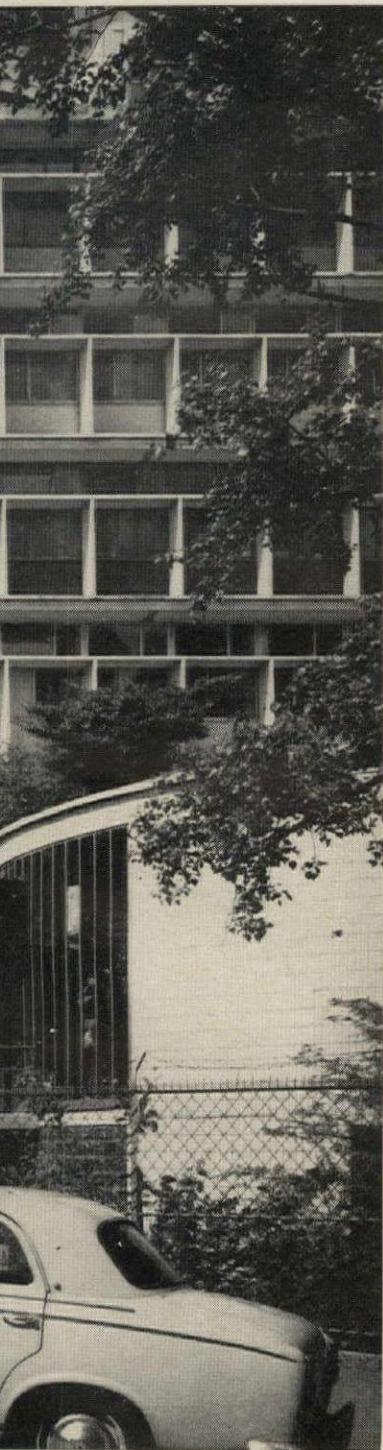


**Cité de Refuge (1932-33),  
Paris. Le Corbusier and  
Pierre Jeanneret, architects.**

The most conspicuous change in this building, which is still in use as a Salvation Army hostel, is the addition after World War II of concrete brise-soleil. The brise-soleil were not merely tacked onto the existing front; their front surface is on the same plane as the original glass. To Le Corbusier an important fact about this building was that the glass facade was hermetically sealed for forced ventilation. (However, it was rebuilt after World War II with movable sash.) The remarkable thing about the building, which was one of Le Corbusier's first large slabs, is the variety of forms set in front of and on top of the slab. These forms have been little altered; however, extra windows have been cut in the wave-like shapes on top of the building (indeed all of the glazing bars here have been changed). The main alterations were carried out by Pierre Jeanneret. This is not one of Le Corbusier's most integrated designs; and the visitor will even find the building topped by a glass box cheerfully housing elevator machinery in a fully Constructivist manner. The Cité is located in southeast Paris facing (obliquely) onto the rue Cantagrel and with its lower and narrower end on the rue Chevaleret.







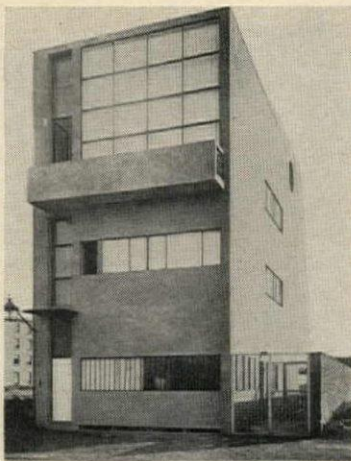
**Maison de Verre (1929-31),  
Paris. Pierre Chareau and  
Bernard Bijvoet, architects.**

The intention here had been to replace an existing house with a new one; but an old lady who lived upstairs in the house would not move. So the Maison de Verre was inserted under her third-floor apartment. The oddness of this program for a house which was not really a

house seems to have had a remarkably liberating effect on the architects. The steel frames (their tops oddly masked out in the earlier photograph at left) originally supported a horizontal bank of floodlights which illuminated the living room through this facade of glass lenses. One finds the house on a courtyard off the east side of the rue Saint-Guillaume, just south of the Boulevard Saint-Germain.

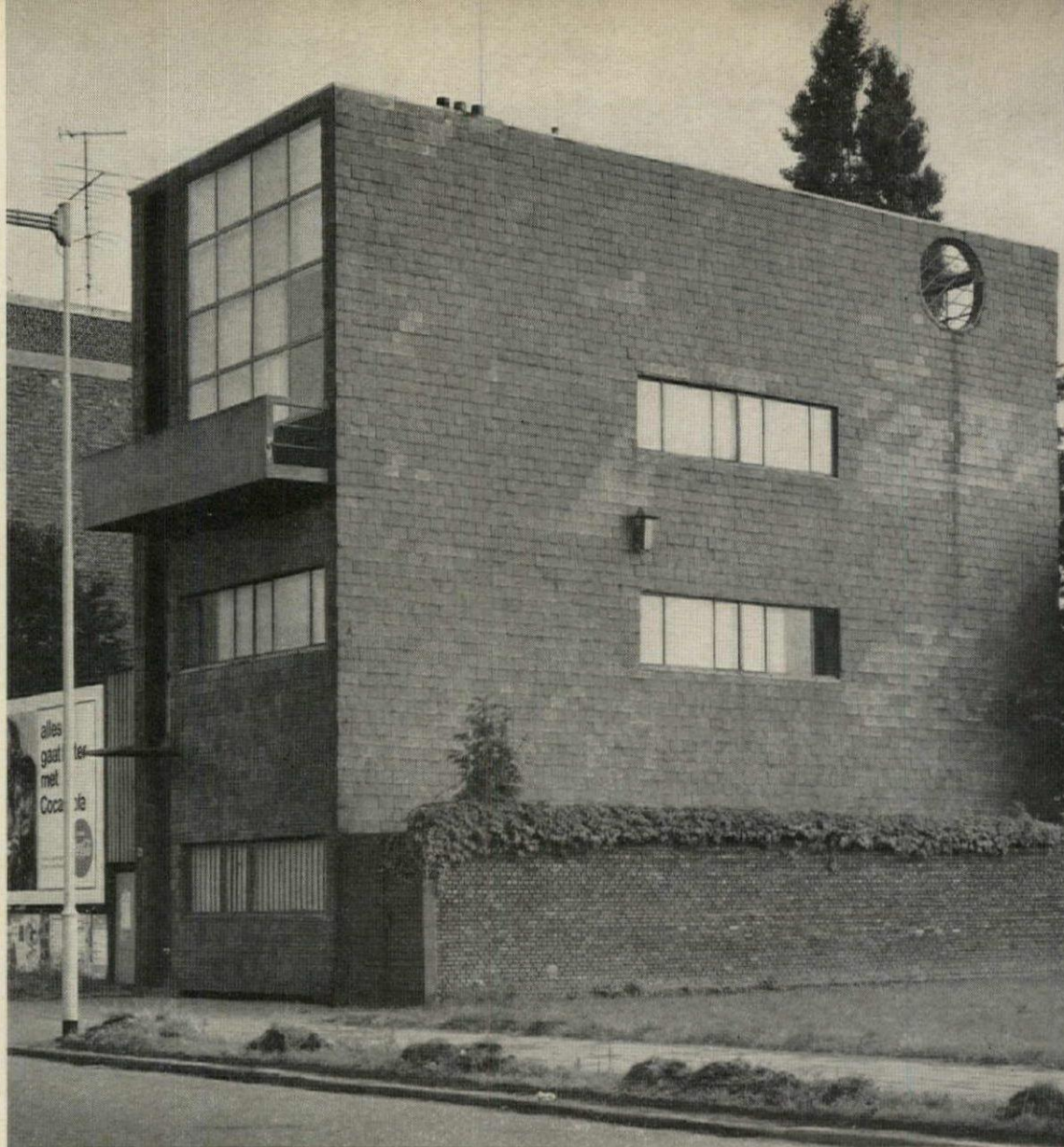






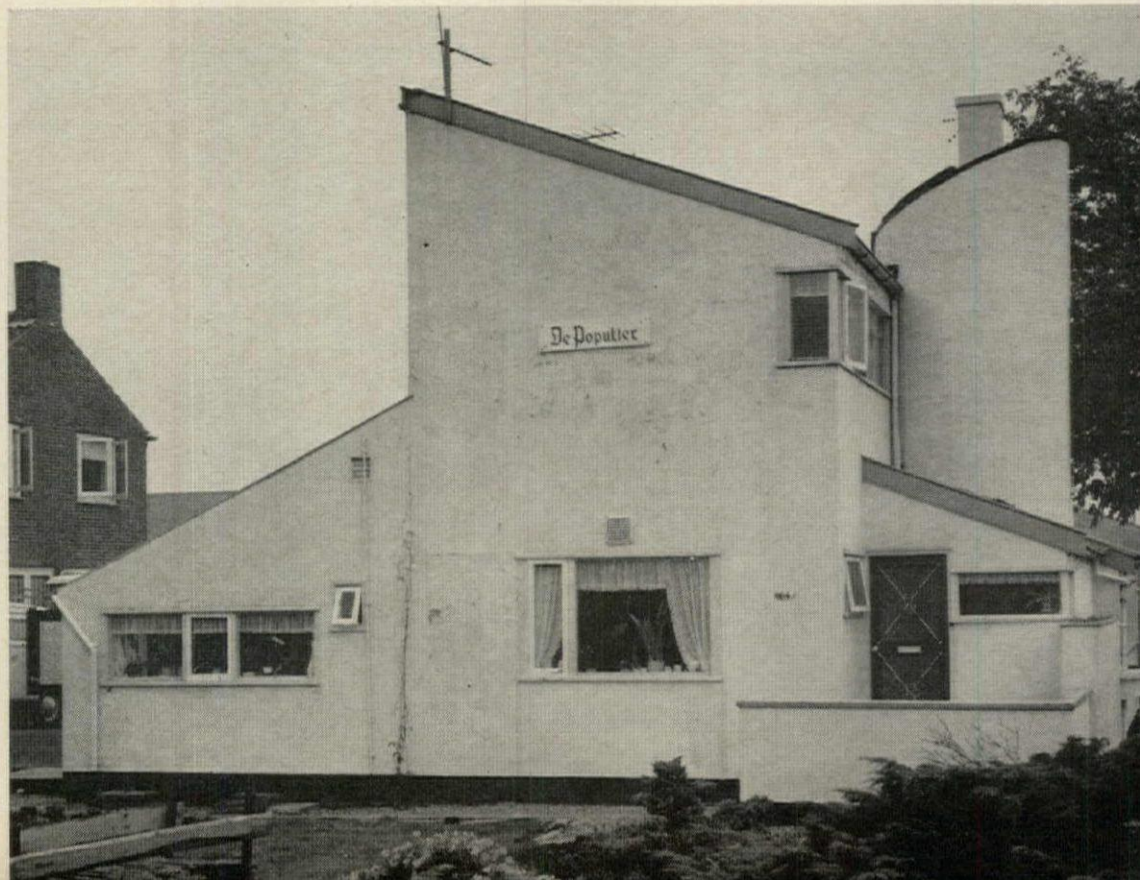
**Maison Guiette (1926),  
Antwerp. Le Corbusier and  
Pierre Jeanneret, architects.**

The white stucco surface of this International Style building (above) was meant to seem like "a skin tightly stretched over the supporting skeleton." Now the house has been covered with slates (right); and its new Shingle Style, while candidly an alteration, somehow preserves the membrane-like character of the original surface. If a drastic resurfacing was necessary, the transfer here is amusingly (though perhaps unconsciously) right, especially in this building with its circular window—a typical Shingle Style feature. One can spot the grey flank of this house from the main road into Antwerp from Brussels (the Boomsesteenweg). The building stands on the opposite side of the street from a war memorial, on the south side of the Populierenlaan.

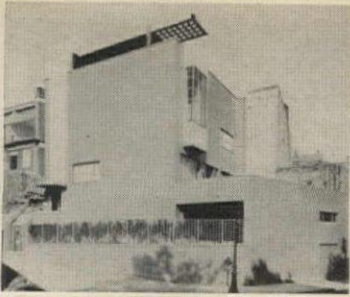


**House at Aalsmeer, Netherlands (1924). Bernard Bijvoet and Johannes Duiker, architects.**

The horizontal siding that originally covered the walls of this house (above) is gone; the elegantly detailed windows have been replaced or filled in; and the tiled brick staircase has been painted white. In its original state, before it was mutilated, the house demonstrated what surprising variety was possible in the architecture of the 1920s. The house is located on the Stommeer Kade to the east of Aalsmeer.

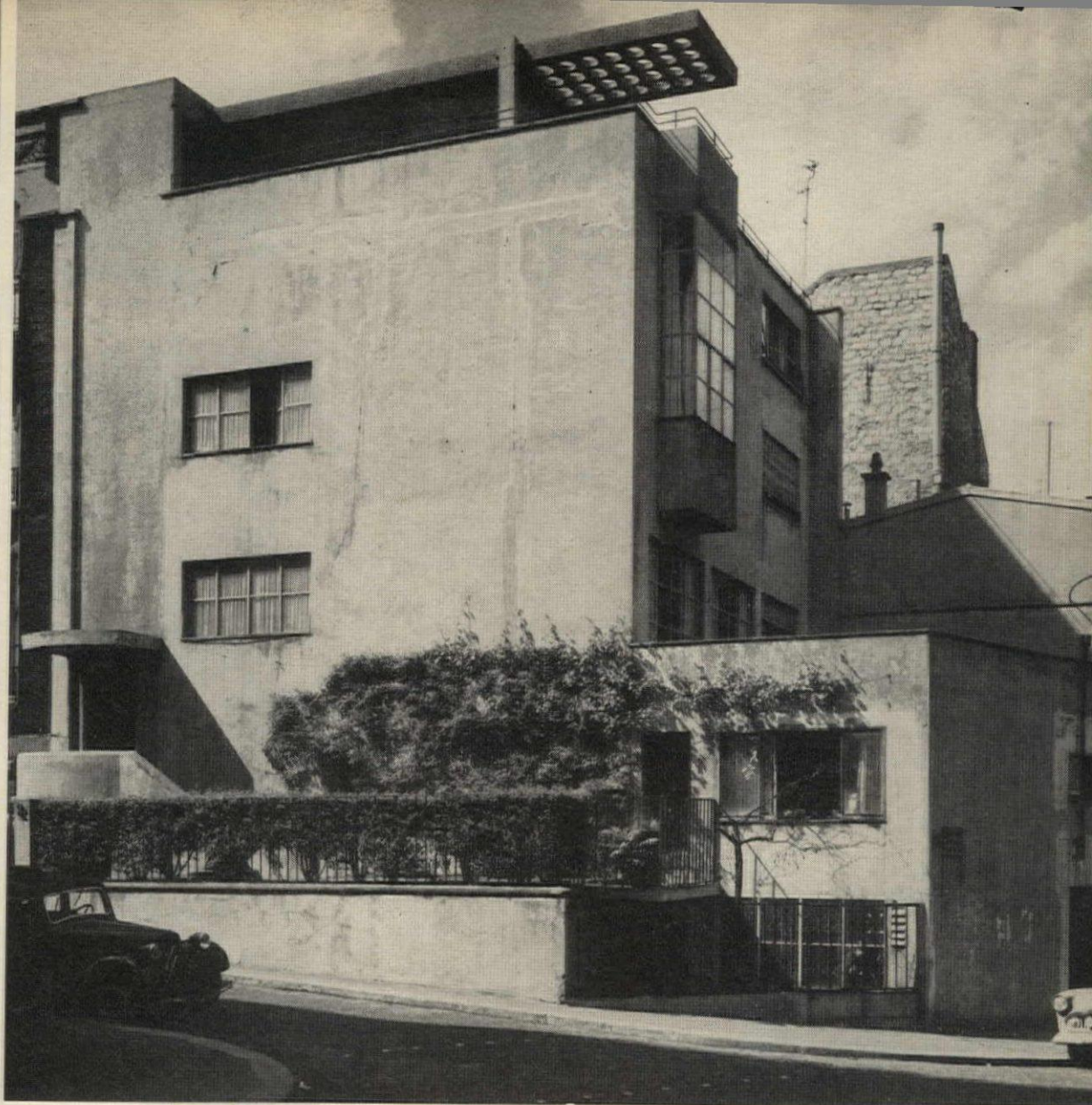






**Villa Guggenbuhl (1926),  
Paris. André Lurçat, architect.**

At first glance this house, one of the best French buildings of the middle 1920s, seems simply to have run to seed (right). However, it has also been considerably altered—generally in a tidy way that has not done the building much harm. The highest window on each facade has been carefully placed to duplicate the original one below it, and the garage door and the window above it have sprouted twins. The house is considerably smaller than it seems; it overlooks the Parc de Montsouris from a steep slope which, at the level of the main entrance, is largely unexcavated. The building is really two stories high, with a first floor and a double-height studio upstairs. To gain more space, the end of the lowest of the three terraces has been chopped off; and where there was originally an overhang, there are now several rooms. The house stands on the rue Nansouty on the opposite, downhill side of the Boulevard Saint-Jourdain from the Cité Universitaire.

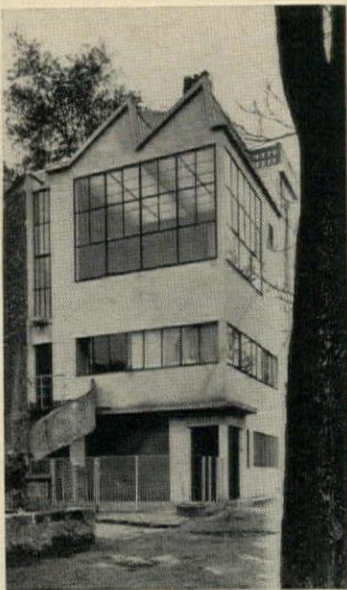


**Maison Citrohan and double house (1927), Weissenhof Siedlung, Stuttgart. Le Corbusier and Pierre Jeanneret.**

These two buildings were part of the great international housing exhibition which was held on the Weissenhof under Mies's direction in 1927. The buildings did not simply run to seed, nor were they changed at an owner's whim; they were damaged in World War II, and have been rather crudely rehabilitated (see the window frames in the picture at right). They are also, unlike most early modern buildings, so respectable as to be included in the latest Baedeker guides.







**Ozenfant house (1922), Paris. Le Corbusier and Pierre Jeanneret, architects.**

This small studio house for his collaborator on the magazine *L'Esprit Nouveau* was one of the first two buildings which Le Corbusier built in the 1920s. It has been brutally altered (right); however, the alterations do have the virtue of appearing frankly for what they are. The original sawtooth glass roof has been replaced by a flat one which forms a terrace. The second floor front door has been converted into a window; the elegant spiral of concrete has been fudged at its top to reach a new door in what was the end of a strip window; and in the process a slab over what was originally a tiny garage door below the spiral has been chopped off. A new garage door has been cut into the side of the building facing the broader avenue. As much as has been done to it, the house still dominates the end of the Square Montsouris as this street drops to the Avenue Reille not far from the Villa Guggenbuhl (see previous page).







**De Volharding Cooperative Store (1928), The Hague. J. W. E. Buys and J. B. Lurssen, architects.**

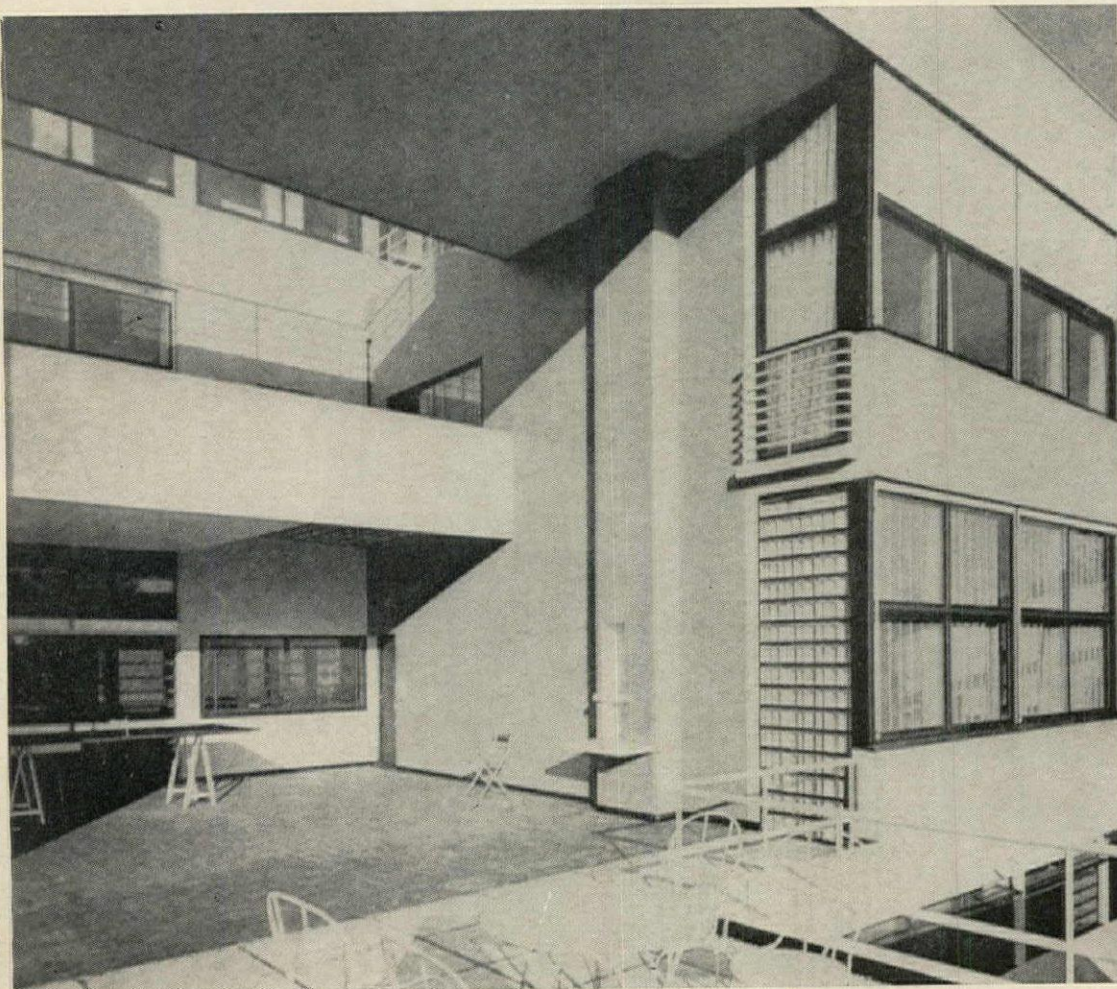
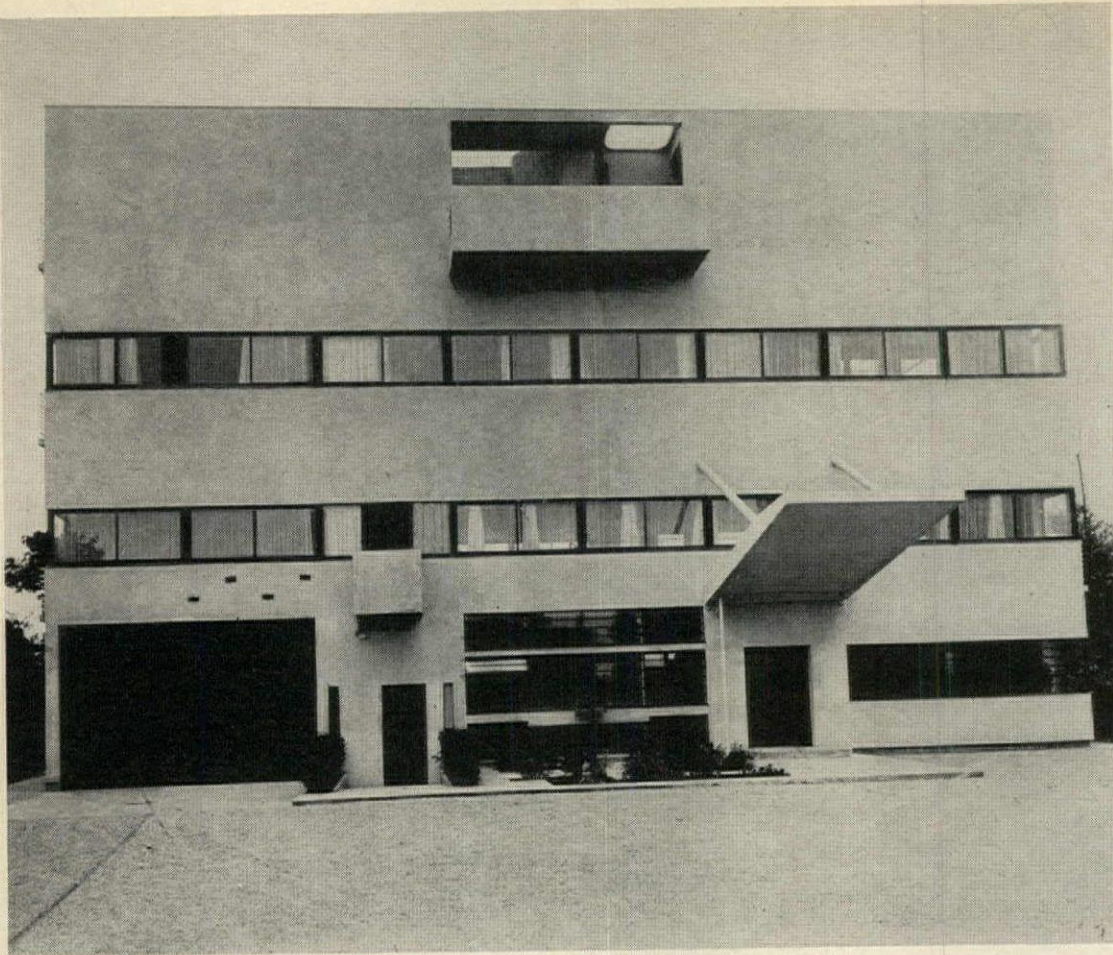
This building (by two architects whose only other well-known work was done in the Rudolph Steiner style) has often been cited as an early example of the possibilities of glass in architecture. But by the early 1930s its Elementarist composition in white, blue, and black seemed too decorative; and its illuminated panels were stripped of their silhouetted lettering. However, when first built (top photo), the building became at night what anyone in 1967 will recognize as proto-Pop: it was a gigantic magazine page of objects and typography advertising the De Volharding's various wares. Now, while little altered (bottom photo), the building sits largely forgotten, looking remarkably like a huge and jazzed-up lighting fixture. It is located on the Grote Markt where the Grote Marktstraat becomes the Prinsegracht.





**Villa Stein (1927-28),  
Garches. Le Corbusier and  
Pierre Jeanneret, architects.**

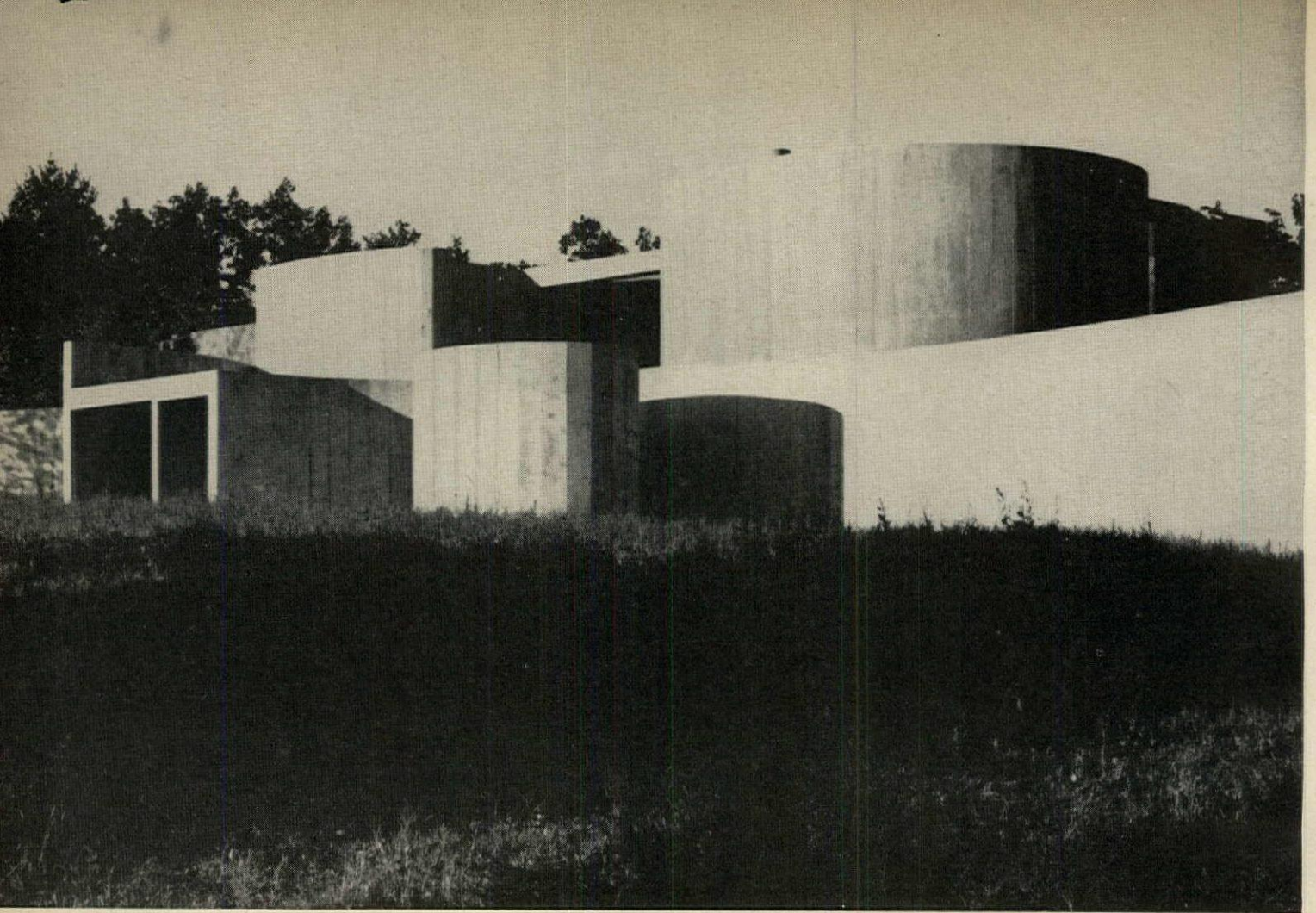
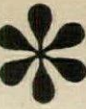
"Les Terrasses," as the Villa Stein was named, has been altered at a number of points by owners who clearly love the building. But the changes have been made with such uncomprehending good taste that the house is acquiring a slightly fraudulent air. On the front of the building (left), the original service entrance next to the garage door has been broadened and thereby moved onto the same axis as the slit windows on either side and the balcony above (as seen in photo of present condition at right). At the rear of the building (bottom left) is the original, two-story-high cube of space which was to be the only permanent realization of Le Corbusier's proposal of 1922 for apartment villas (the *villas superposees*). Each of these was to have its own open, double-height cube of garden. On the terrace here at the Villa Stein a doorway and a window have been blocked, and another window and the paving have been considerably altered (see view today, at right). The house sits on a narrow suburban lot, and can be seen at the end of its driveway from the rue du Professeur Victor Pauchet, which runs along the southern edge of the golf course at Garches, three and a half miles west of Paris.













# FORUM CONT'D

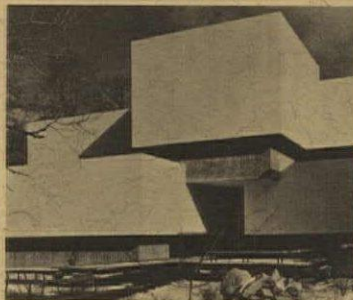
ARCH, is a member of our Board of Contributors.

- The City of Berkeley, Calif., for voting itself a \$12 million bond issue to pay for putting part of the new Bay Area Rapid Transit System underground.
- The Tuesday Committee of Manistee, Mich., a semiformal group of local businessmen, for the cleanup of their town (pop.: 8,324).

Among the recipients of the 16 honorable mentions, there were such people (and projects) as Paul Douglas, former Illinois Senator, the principal figure in the struggle to establish the Indiana Dunes as a unit of the National Park System; and Project Pride, a Washington, D.C. effort operating in one of the capital's most deprived slums—its activities ranging from vermin control to changing parking lots into playgrounds and garden areas.

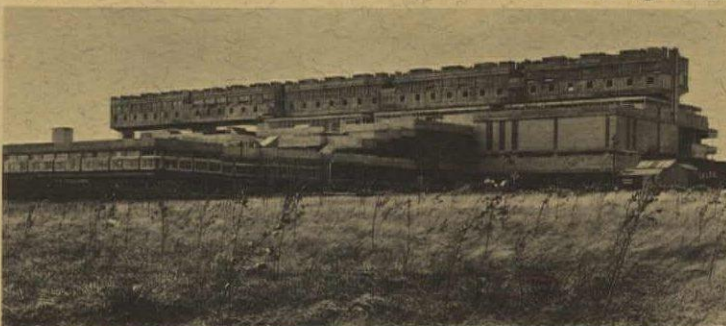
## REYNOLDS MEMORIAL AWARDS

This company's citation for "distinguished architecture using aluminum" went to Victor F. Christ-Janer, AIA, New Canaan, Conn., for his design of the James F. Lincoln Library at Lake Erie



College, Painesville, Ohio (above). Key feature of the library is the unique, suspended, all-aluminum exterior wall. Christ-Janer also built the dormitory and the commons at Lake Erie (Sept. '57 and Dec. '60 issues).

Their first Award for Community Architecture honored the



architects and planners of Cumbernauld New Town in Scotland: L. Hugh Wilson, D. R. Leaker, and Geoffrey Copcutt (below and Nov. '66 issue).

## BARD AWARDS

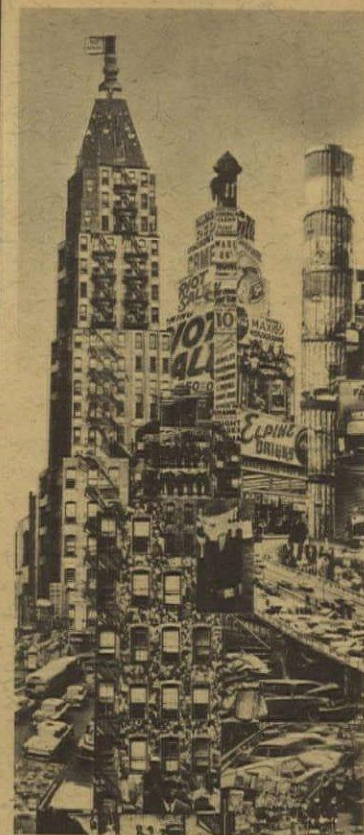
For excellence in architecture and urban design in New York, the City Club this year awarded outstanding projects owned, financed, or aided by government agencies. The three projects cited are: University Plaza apartments, I. M. Pei & Partners, architects; Chatham Towers apartments, Kelly & Gruzen, architects; the Lower Manhattan Plan, a collaborative effort of Wallace, McHarg, Roberts & Todd, architects and planners, Whittlesey, Conklin & Rossant, architects and planners, and Alan M. Voorhees & Associates Inc., transportation and planning consultants. An award of merit was presented for the design of the Riis Amphitheater and Plaza to Pomerance & Breines, architects, and M. Paul Friedberg & Associates, landscape architects. A special citation for landmarks preservation was presented to Secretary of the Interior Stewart L. Udall for the designation of Brooklyn Heights as a national landmark.

## POWWOWS

### THE RITES OF SPRING

Last month's three-day Design-In in New York's Central Park brought together a lot of designers who feel they should become involved in politics, and some politicians who feel they should become involved in design. Purpose of this cross-fertilization: the improvement of our "unlivable" urban environment. The rites were staged by the IES (Institute for Ecological Studies); NYU's School of the Arts; the Industrial Designers Society of America (N. Y. chapter); and the N. Y. Department of Parks.

As in all such events, the participants were in full agreement



long before they decided to participate: ex-Parks Commissioner Tom Hoving said that "the marriage of architecture and politics is not an impossible match."

Mayor Lindsay said that "the entrenched philosophy on municipal design is that beauty is a bonus, not a necessity," and then went on to demonstrate that he, at least, was not entrenched by announcing the appointment of the FORUM's columnist, Walter McQuade, to the City Planning Commission.

And Ed Logue, no stick-in-the-mud either, warned "Let's not be optimistic. There is a glacier-like movement along the lines of least resistance..." and suggested that merit awards to architects and clients should be paralleled by annual demerits that would hold up to scorn those responsible for making cities less livable.

The designers produced exhibits that documented the urban mess (poster above), and offered some possible solutions.

The public, which had been invited (tab: \$50 a head), stayed mainly away.

### INPUT OVERLOAD

The 11th Urban Design Conference at Harvard bit off more than it was able to chew in one day. Its theme, "The New Technology: Its Implications for Urban Design."

To the best speakers, the tech-

## FOOTNOTE

**Cultural lag**—It used to take decades (if not centuries) for Great Ideas to trickle down from the avant garde to the market place. But not any more: compare Mr. Thomas McNulty's celebrated house (Nov. '65 issue, and top, left) with the friendly First National Bank of Bay Shore, the most recent beautification of a gigantic Long Island parking lot. Mr. McNulty, please note the thoughtful foundation planting at the corners of the First National's latest little cash-box. TOP PHOTO: David Plowden.





nology was not even new—the aerospace and chemical industries, for instance, are familiar with concepts and materials that many urban designers probably still regard as science fiction.

Several of the 16 participants were stimulating, but that left many low points. Speakers weren't clear, apparently, whether to discuss what *they* were doing with the new technology, or what they thought *urban designers* could be doing with it. (Among the subjects they brought for rapid-fire presentation: the real-time census as a design tool, land data systems, information system technology, transport network design.) Some representatives from industry approached this group of professionals with all the vitality of an after-dinner speaker at a meeting of certified public accountants. Said a spokesman for the conference, "They didn't send the people we asked for."

There was controversy over computers—their possibilities and limitations—and a communal groan when a late-in-the-day speaker began his remarks, "Well, back to computers" (above). There was the not-always-friendly rivalry between Harvard and MIT: after a film demonstration by an MIT man with the URBAN5 computer, a Harvard man was heard muttering, "They could do the same thing with a tree stamp."

Somehow the messages weren't coming through. Even the conclusion caused a rumble of discontent: the final speaker, a psychiatrist and cyberneticist, showed slides to the effect that the button on a man's shirt has a reality and context that 1,000 toggles of a computer do not. Undoubtedly so, argued some, but this isn't what we came here to discuss.

It was obvious that the day hadn't produced the interchange of ideas and opening of minds that was anticipated. Said one man who helped plan the con-

ference, "We just hope that it hasn't reaffirmed all the existing prejudices—against 'computerniks' on the part of those who consider themselves humanists, and against the intuitive designers on the part of those who consider the new technology a highly valuable set of tools."

## PROTESTS

### MARCHING THROUGH GEORGIA

The Old City of Savannah, with its 19th-century houses, tree-lined streets, and green squares, is one of the most graceful cityscapes in the country. It has retained the elegance and character of its original plan, drawn by Oglethorpe in 1733. It has, in fact, one of the finest city plans on this continent, a checkerboard of lots and open areas, lying along a north-south axis.

The city administration is now pushing a project to erect a mammoth coliseum-convention center complex within the boundaries of the Old City plan and fronting Orleans Square (below). The proposed blockbuster (bottom) will have a dome 200 ft. in diameter on a 65-ft.-high drum; the drum will seat some 6,000 people.

Not only will the drum dwarf the highest trees around and be visible for miles; it will attract other blockbusters to its environs: e.g., multistoried parking garages.

Other ills are expected to follow in rapid succession: a tremendous



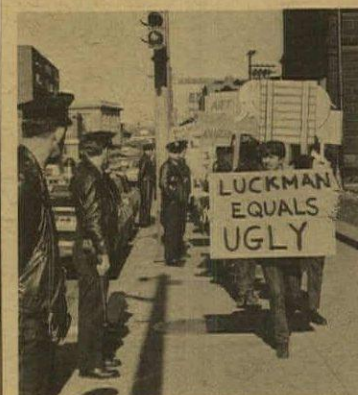
influx of people and cars, with attendant noise. In time, many of the old houses will have to be torn down.

Local architects and the South Georgia chapter of the AIA have protested to the mayor. They understand the need for a coliseum which would revitalize the downtown area, but they also feel that it would be a tragic mistake to locate this complex within the boundaries of the Old City plan.

A satisfactory alternate plan (Project "J") has been proposed which would shift the coliseum's location by two blocks. It may not be too late to save the charming old town.

### "UGLY, UGLY"

Some 50 architecture students at Carnegie Tech formed a picket line last month to protest the selection of Charles Luckman as architect for an addition to the



campus. There should have been an open competition, they said—pointing out that "Andrew Carnegie favored free competition."

Despite this appeal to principle, the picketing was strongly anti-Luckman. "Remember Warner Hall," read one sign, a reference to the new administration building at Tech (also by Luckman). "Ugly, Ugly," chanted the picketers as they marched back and forth on the sidewalk in front of the museum. (Ironically, Luckman was inside at the time conferring with officials, but this fact was a well-kept secret.) Picketers attempted to see the university's

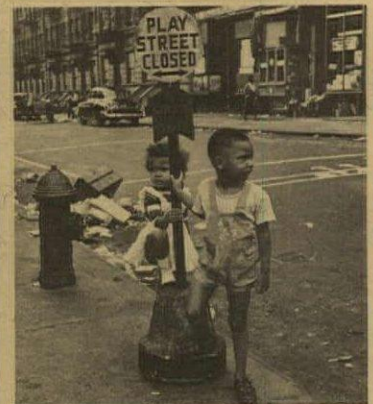
president, who sent word that he was busy.

A brief scuffle developed between a protester and a Carnegie security man, but the three squad cars and paddy wagon that were called to the scene left without making arrests.

## INVOLVEMENT

### ARCH ON THE MARCH

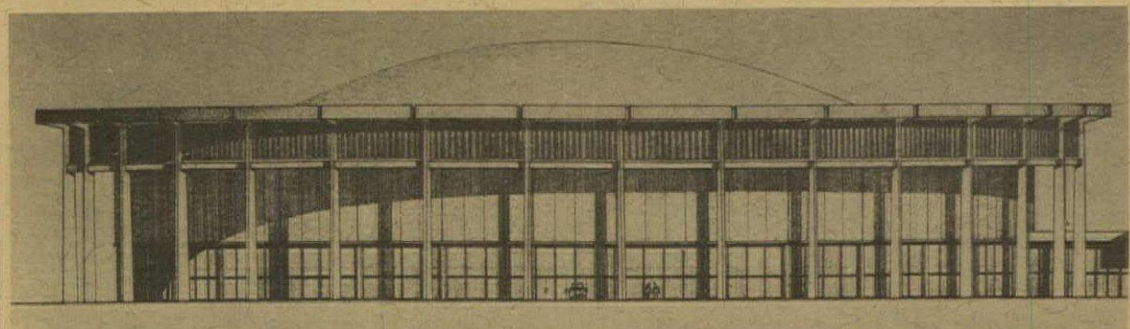
The Architects' Renewal Committee in Harlem, Inc. (ARCH) is moving ahead on a project that could have a profound effect on cities. In essence, the one-year demonstration project (funded by



\$71,000 from OEO) intends to bring the poor into direct involvement in local renewal and rehabilitation.

The aim, says ARCH's Executive Director Dick Hatch, is to develop true participation in decision-making. This means participation in the formulation of programs, not simply offering acquiescence (or, more frequently of late, resistance) to plans handed down from above. Hatch is not the first to call for participation by the poor, but thus far the poor have had neither the skills nor the access to skills that would make their participation effective.

A primary aspect of the project is thus its community information and training service. The ARCH staff will be increased by several professionals (a lawyer and a planner), plus four VISTA volunteers,





and two field workers to be recruited from Harlem and trained by ARCH. Information will be provided on code enforcement, housing courts, and emergency repairs programs, with the anticipated results of involving professionals "in a new intimate relation with their mass clientele" and enabling ghetto residents to bring about significant changes in their environment. A common reader's manual and a free newsletter will attempt to translate additional and complex planning information to large segments of the poor. ARCH will also give architectural and organizational help to non-profit groups in the community so that they can sponsor new or rehabilitated housing under existing programs that are now underutilized.

Another phase of the project will be carried out by the Metro North Citizens' Committee in East Harlem (under a separate grant of \$26,000 from OEO)—the continuation of a pilot project involving local residents in relocation efforts.

## UPS & DOWNS

### STRATEGIC WITHDRAWAL

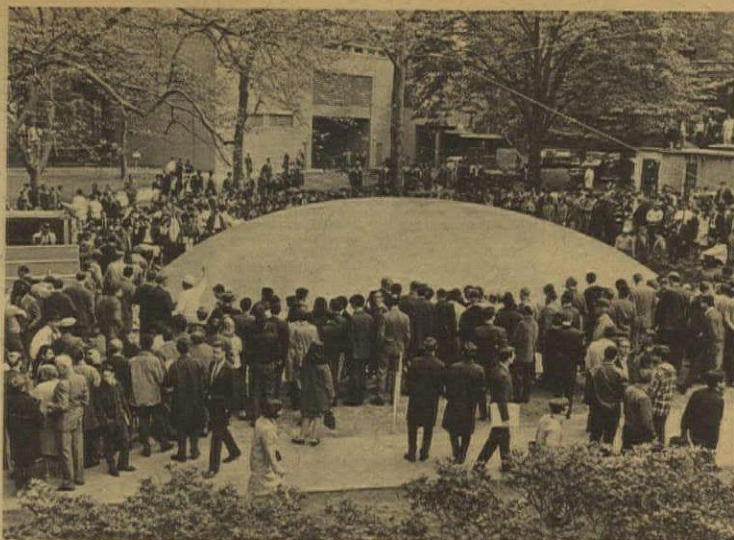
The T. Eaton Co., Canada's largest department store chain, has scrapped its \$250-million redevelopment proposal for downtown Toronto, which was to be designed by SOM (see July '66 issue and below). Reason given:



city officials had imposed too many conditions on Eaton's proposed purchase of the old 19th-century City Hall building.

First sign that all was not well appeared last February, when the departure of David Owen from the post of managing director of the project took everyone by surprise.

So far, the only clear outcome of all this is the unobstructed view of Viljo Revell's new City Hall.



### BUBBLE-BUILDING

Future mass-produced enclosures may be cheap, rapidly built, and literally inspired. All three qualities were present in a new technique, demonstrated last month on the campus of Columbia University.

A 50-ft. domed, thin-shell concrete structure covering 2,000 sq. ft. of space and weighing 33 tons, was inflated by eight men and two five-horsepower electric fans. It took them one and a half hours. The new process was invented by Dr. Dante Bini, a 34-year-old architect, from Bologna, and the shells are known as "Binishells." Dr. Bini described them as a boon for urban planning, and designed to form various kinds of buildings: conference halls, warehouses, high-rise buildings or docking facilities in water. They could be constructed on different shaped bases—circular, square, polygonal—and cost far less than conventional construction.

But bubble houses are not new. Wallace Neff developed and patented the first one for a war housing project in 1941 (see Dec. '41 and July '47 issues). In the 1950s, Eliot Noyes and Neff built two private bubble houses at Hobe Sound, Fla. These were constructed with a center form (a balloon) which was inflated, then sprayed with concrete.

The Binishell is a different and simplified version. An inflatable elastic membrane, one twelfth of an inch thick, is laid across and anchored to the foundation. A spiral-shaped mesh, interlaced with structural steel rods and bars, is then placed on top of the membrane, and a four-inch layer of concrete is poured over that. Then, with another elastic membrane covering the whole, the

"dough" is inflated from underneath (above).

"It works like an egg shell," said Columbia Professor Mario G. Salvadori. "It's strong because it's curved."

## BARGAINS

### SHOPPING FOR FEES

There has long been a fundamental rift between architects' and engineers' codes and Federal laws on awarding contracts. Public law 87-653, enacted in 1962, requires competitive negotiations of factors including price in all Government expenditures.

But Congress never made it clear whether the law covered architectural and engineering services. Instead, it limited all architectural-engineering fees to 6 per cent of construction cost, thus making price competition unlikely on all but the most routine jobs. The Government's General Accounting Office has just looked into complaints from professional societies about the 6 per cent limitation and—despite its reputation for penny-pinching—has concluded that the limitation is unreasonable and should be abolished.

But its report leaves open the knottier question of competitive bidding, and GAO has asked Congress to clarify its intent. Are professionals to compete on the basis of price (among other things)? The obvious danger is that price would be the ruling factor in almost every case.

Now the architects and engineers have the tough task of convincing Congress that price bidding between professionals would be bad for the Government. They won't be arguing alone; some Government agencies, including the powerful Department of De-

fense are expected to support their position.

If Congress rules that professionals are exempt from price competition, all sides will be reasonably satisfied. But if it insists on dealing with architects and engineers as if they were manufacturers, antitrust laws could force these professional men and women to compete on fees. In that event, the professional organizations might suggest that Congressmen, henceforth, offer their services to the voters on a similar, competitive basis: a member's annual salary is \$30,000, nowadays, but under a competitive system the voters might get some real bargains.

## PEOPLE

### MUSEUM SHUFFLE

The rumors were confirmed last month: Bates Lowry, 43, will become director of The Museum of Modern Art on July 1, 1968, succeeding Rene d'Harnoncourt. Mr. Lowry is chairman of the art department of Brown University and national chairman of the Committee for the Rescue of Italian Art (see page 26) which he helped organize in November, 1966.

Alfred H. Barr Jr. will retire on July 1, 1967, as director of the museum collections, a post which he has held since 1947. He will then become a counselor to the trustees.

Finally, Monroe Wheeler, who has headed the museums department of exhibitions and publications since 1939-40 will resign from the staff July 1 and become counselor to the trustees.

Thus the great triumvirate that has headed The MOMA for close to 40 years will be replaced by a new generation—and one that will have to work hard to live up to the standards established by its predecessors.

### DIED

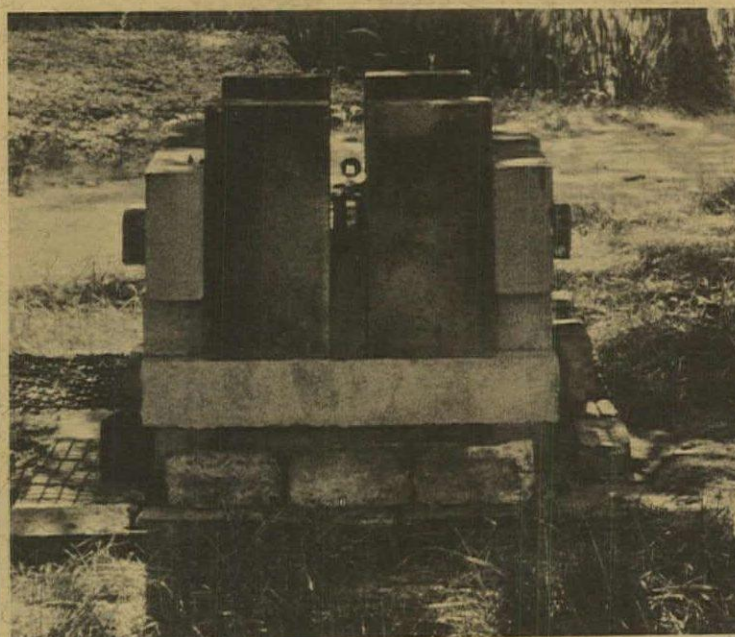
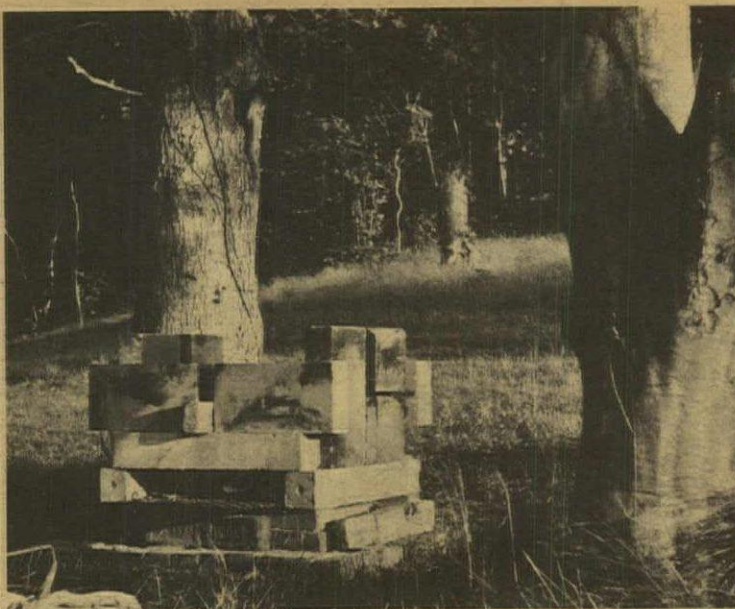
Ludwig K. Hilberseimer, 81, on May 6, 1967, in Chicago. He was professor emeritus since 1958 and director of the department of city and regional planning, Illinois Institute of Technology. A longtime colleague of Mies van der Rohe, he headed the department of city and regional planning in Germany's pre-war Bauhaus. After fleeing from the Nazi regime in 1938, he joined the staff of Armour Institute of Technology, IIT's precursor.



## SUMMER ARCHITECTURE I

One of the most intrepid of architectural photographers and I have been harboring an innocent scheme in mind for several summers, but it is obvious to me by now that we'll never be carrying it out. It calls for my photographer friend to bring his wide-angle lens out with him when he visits us in the country, but he keeps forgetting, and remembering instead to bring Polish vodka. So before the scheme fades finally out of mind, or dissolves in Polish vodka, let me tell you about it.

It concerns the little-known Louis I. Kahn building shown to the right. The idea has been to photograph it, then carefully to strip in a photograph of Lou in the negative, foreground, and to publish it nonchalantly in an architectural magazine to be left nameless, together with a few quotes from my notebooks of conversation with the original Kahn. This scheme was conceived back in Lou's servant-space period of architecture (halfway between Hadrian's Villa and Pakistan) so this building had estimable servant spaces. As you have already realized, of course, it is merely an outdoor fireplace, stacked together with a few concrete blocks, bricks, half-blocks, and surveyor's markers, not really by Lou Kahn



at all. But that is probably obvious to you at first glance only because it was I who finally took the photographs, and with a narrow-angle Leica, 28 years old. You'll admit there have been cruder imitations of Kahn rather highly praised in print. Photographed more craftily, this one might have fooled even you for a moment, especially if you too had had a little ice cold vodka first. But would it have fooled Lou? I admit that the real purpose was to see what return ploy it would have prompted from that great, unpredictable man.

I bring it up at the moment not only because the fireplace is obviously not going to last forever, mortarless as it is, but because the scheme may suggest to professors the possibility of a short design problem for summer school architectural students, or

even something for use in the early fall. Get a few loads of concrete block, and challenge your sophomore class to compete in designing—and mocking up—outdoor fireplaces. They should not only add minor monumentality to the scene, of course, but should work efficiently, with servant spaces to travel the smoke further. For that reason the final judging of the designs will have to be done not just on the basis of theory, but of function in cooking. This suggests the possibility of a Saturday afternoon judging with the design jury buying the beer. Or maybe we could interest the Schlitz Co. in endowing an international competition on the subject. Next month maybe I'll be able to suggest a companion outdoor design problem for upperclass design students to help them work up a thirst too.

**PHOTOGRAPHS:** Page 25, Herblock in the Washington Post. Page 26, B & G International Photos (top); Ann Douglass (left); David Lees, Life (right); Charles H. Cleveland (bottom). Page 27, The Metropolitan Museum of Art (left); International Press Service (bottom). Page 83, Bryan & Shear, Glasgow (bottom). Page 84, Post-Gazette Photo, Paul Slantis (center); J. Alex Langley (right). Page 85, the New York Times (top); Ezra Stoller (left).



# PREVIEW

The new design for a \$4 million headquarters building on an expanded site in Washington, D. C., was given unanimous approval by the AIA's Board of Directors at the recent AIA convention.

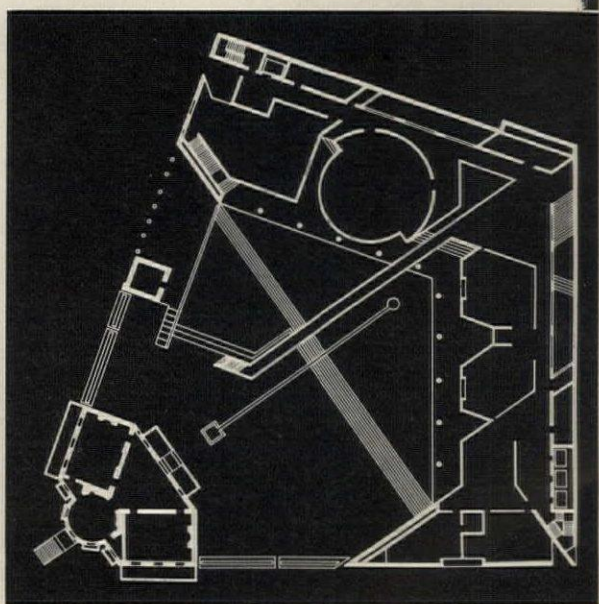
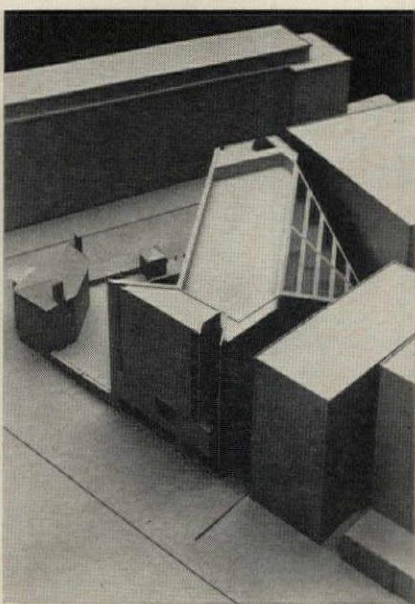
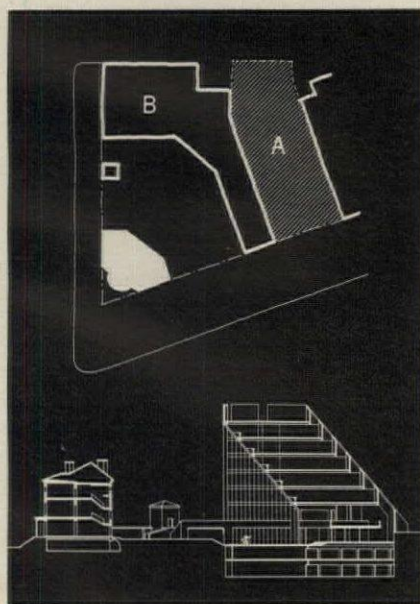
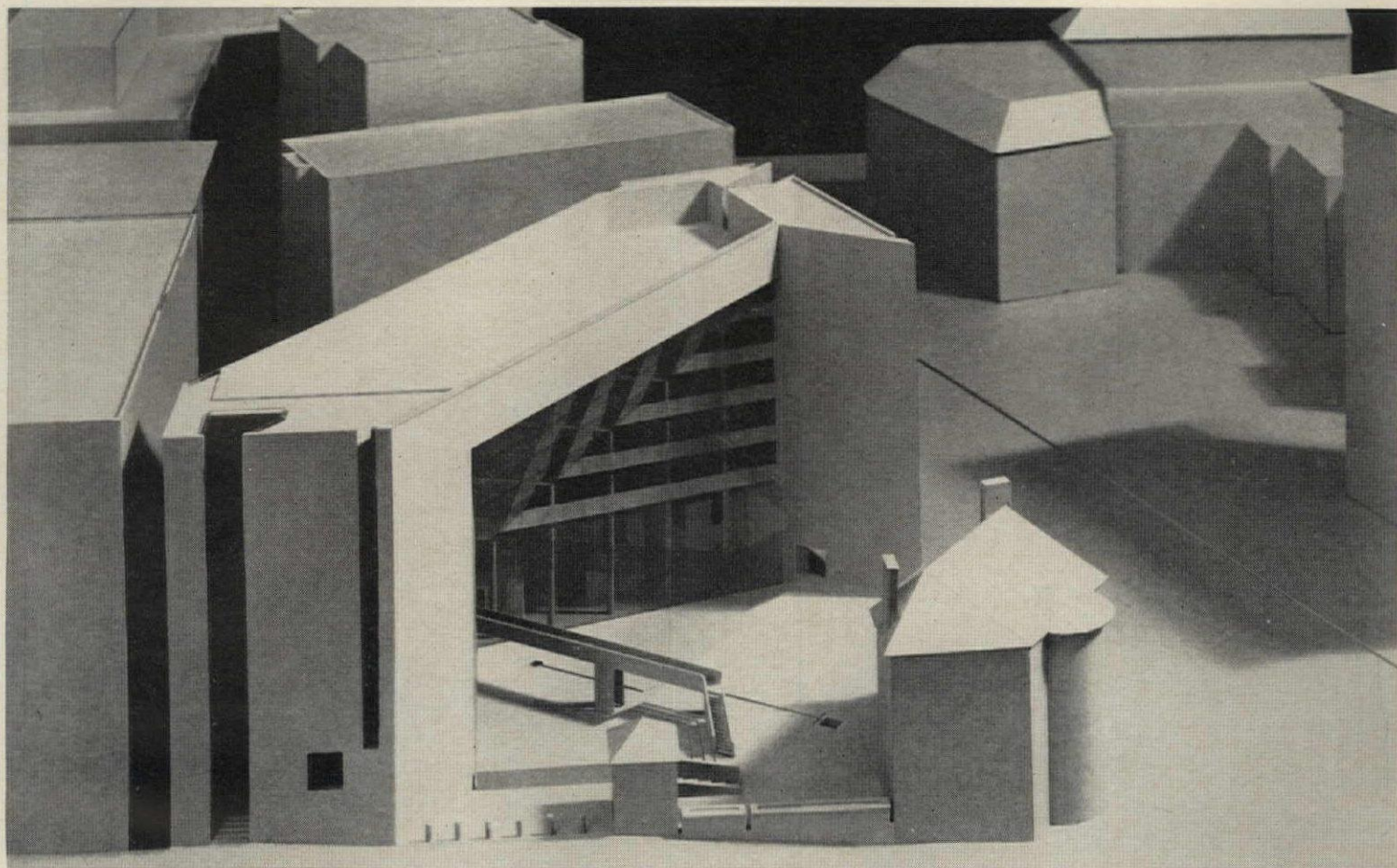
The revised design by Architects Mitchell/Giurgola Associates provides almost twice the floor space of their original competition-winner (130,000 sq. ft., compared to 70,000), and is significantly altered to protect the

Octagon and increase the size of the garden. The site was expanded by buying the property (A, below left) adjacent to the existing headquarters (B) that is to be razed.

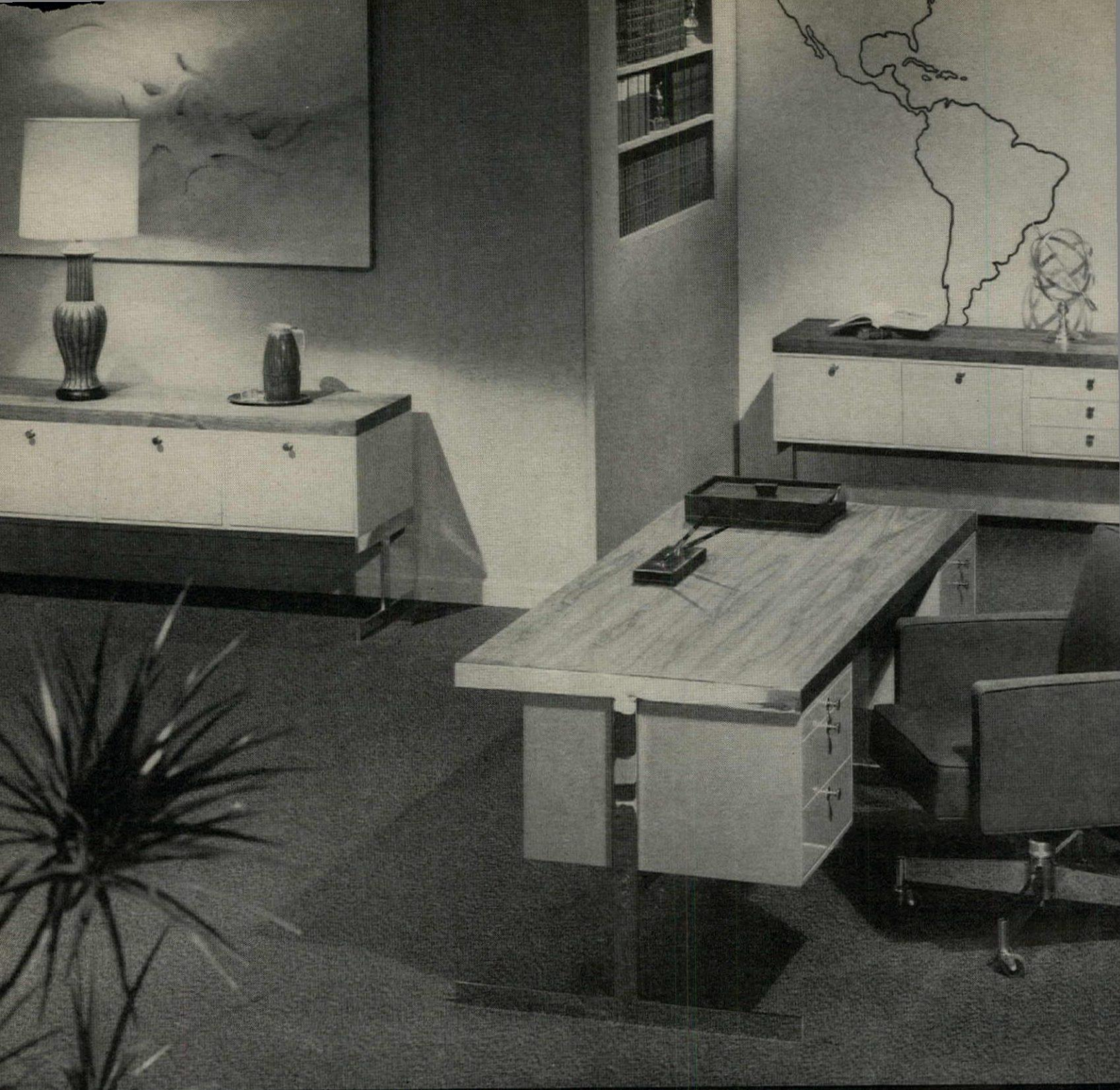
In addition to increased floor space, there are other changes in the design. The original scheme called for a concave circular glass facade behind the Octagon, and alignment of the new building with the property lines. The new

design has each successive floor projecting forward above the lower one, and alignment of the new building perpendicular to the main axis of the Octagon. The projecting configuration, say the architects, "makes the space of the garden, develops the maximum area for the garden, and shields each floor from the direct rays of the sun to the southwest." Construction will begin in about one year.

THE ARCHITECTS' ARCHITECTURE



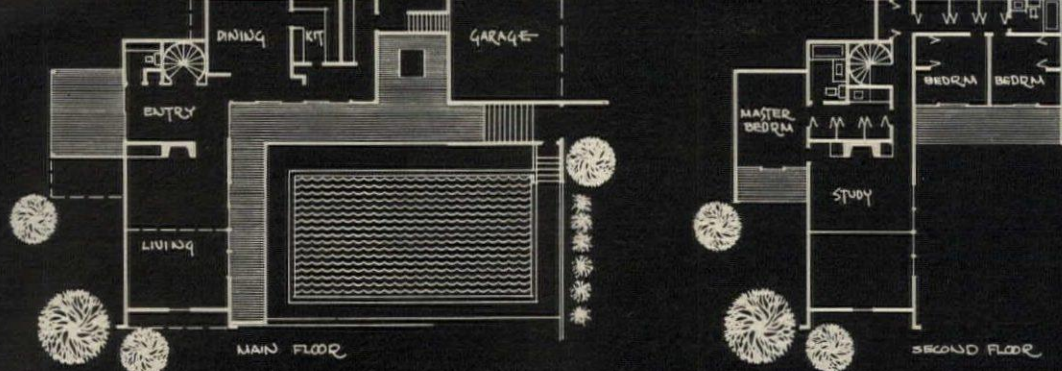




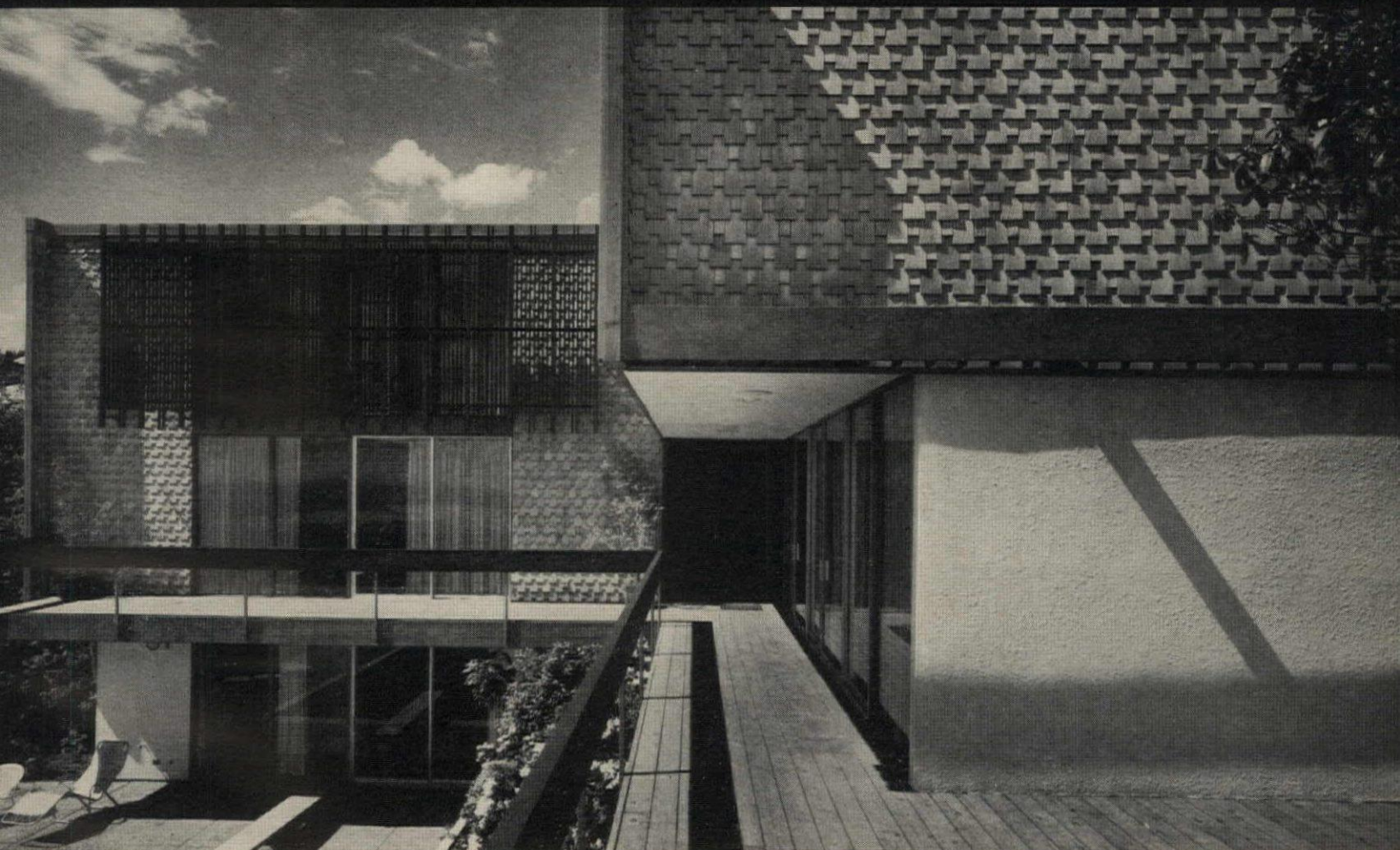
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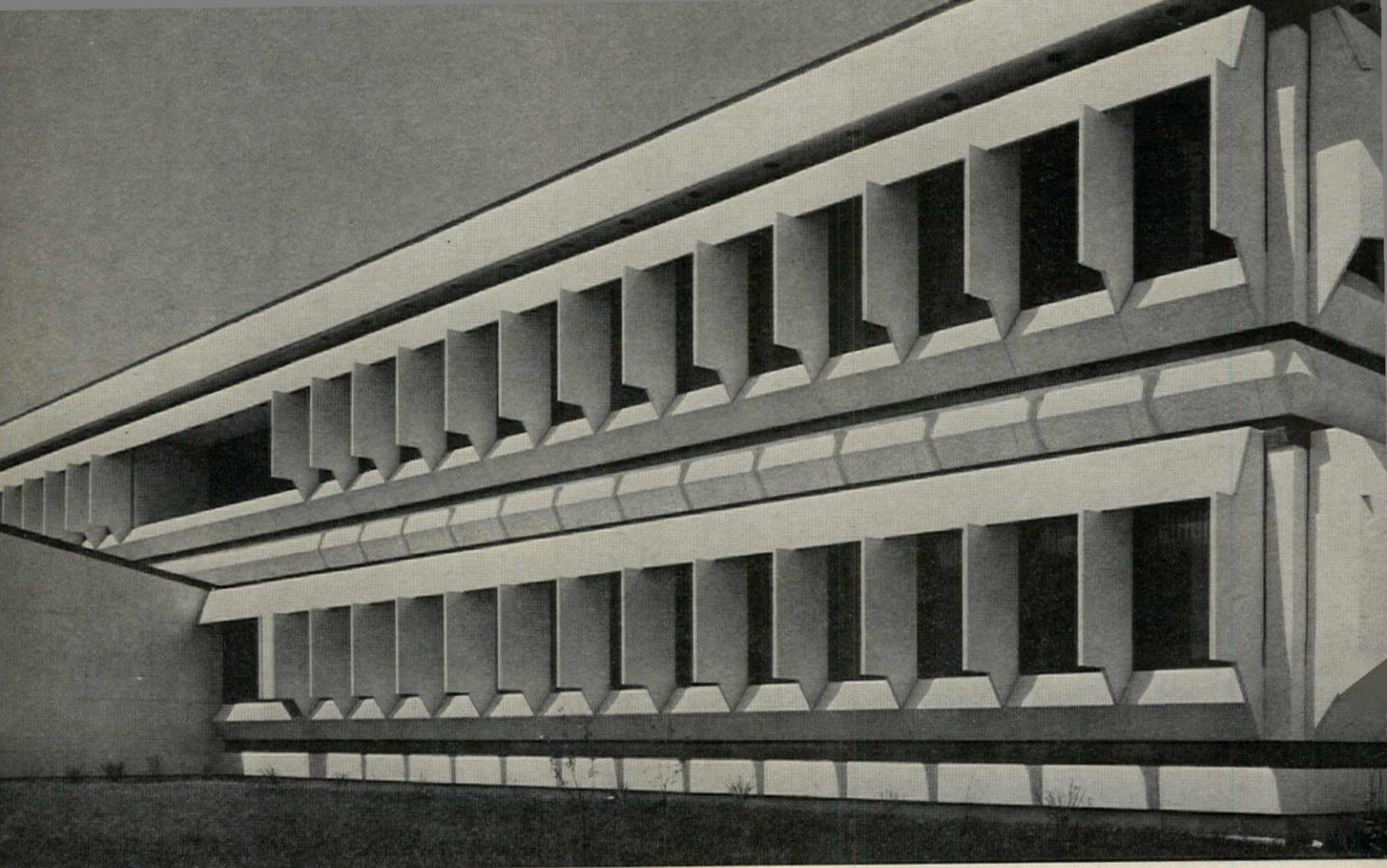
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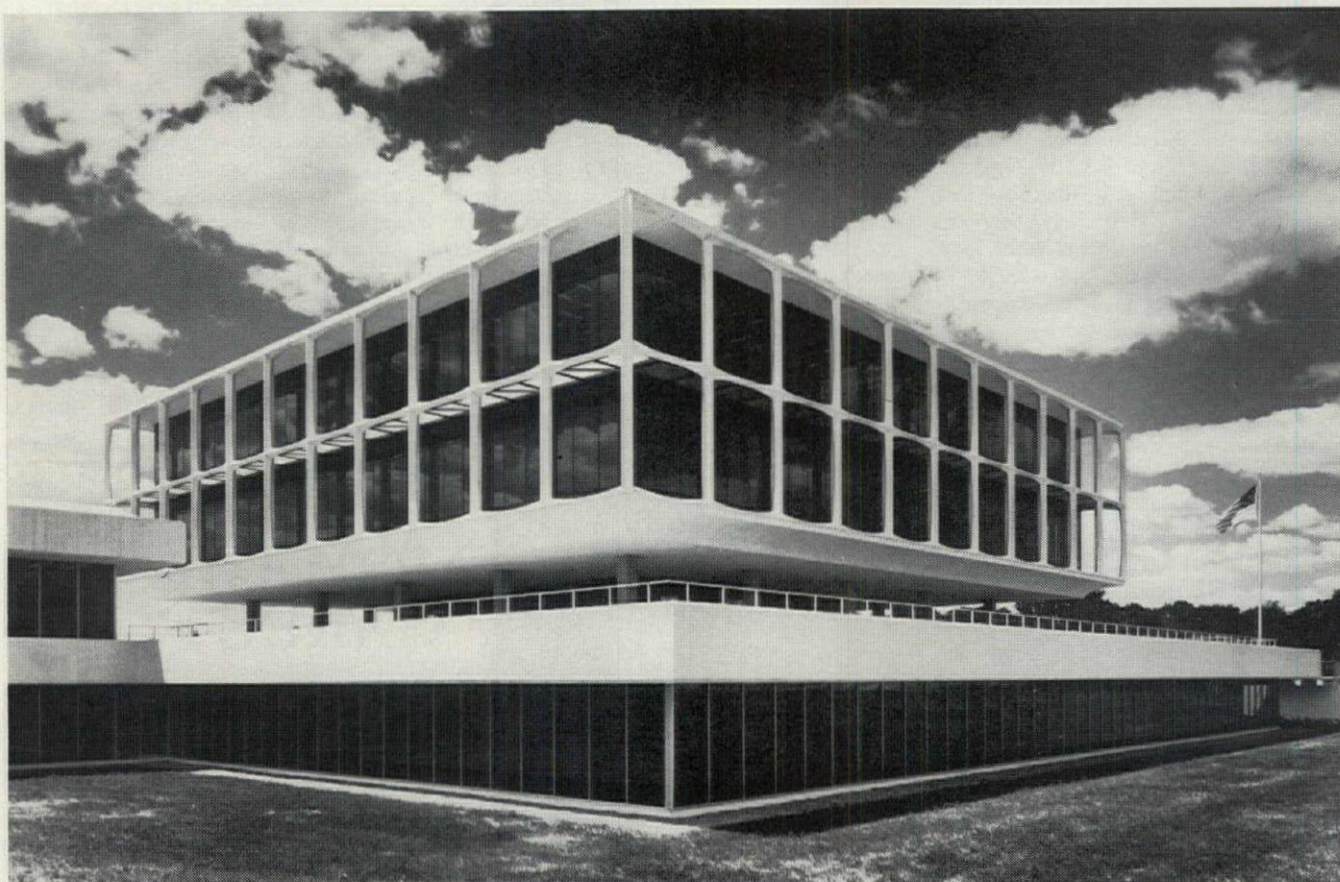


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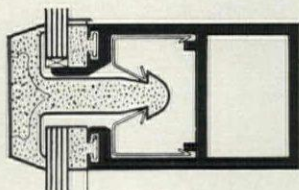




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# PREVIEW

Alvar Aalto's second permanent building in this country will be built 3,000 miles from his MIT dormitory. Also an educational building, the new Aalto will be a library for Mount Angel Benedictine College, Mount Angel, Ore.

For those monks who questioned the selection of an internationally famous architect, "on spiritual grounds of possible inconsistency with poverty," the abbey librarian cited the Vatican's

recent pronouncement that the faithful should live "in very close union with the men of their time." An architect of his time, Aalto needs no defense (say the monks) for his reverence for landscape, his humanizing of technology, and his experience with libraries (of 50 projects under way in his office, 15 are libraries).

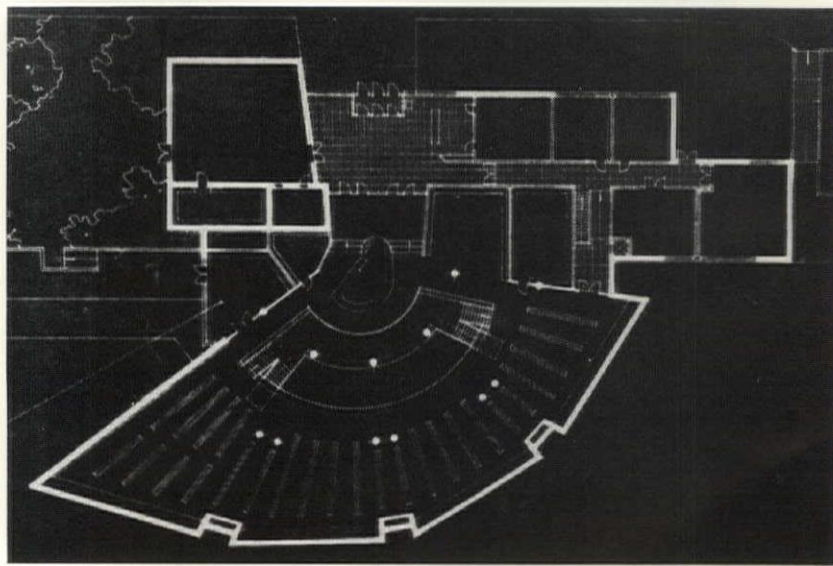
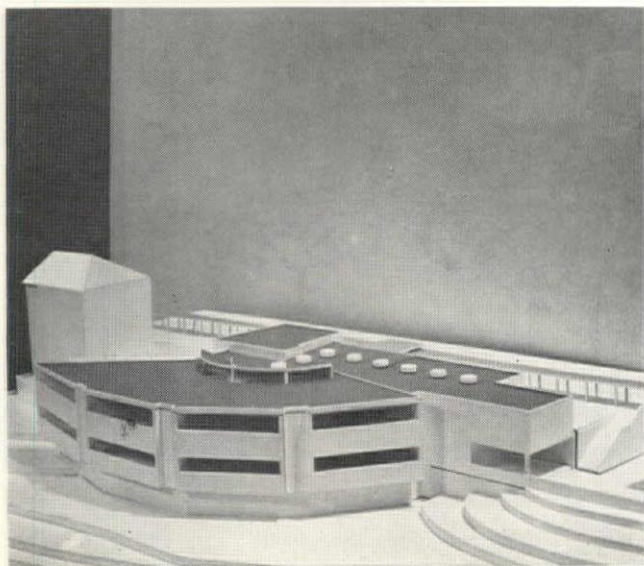
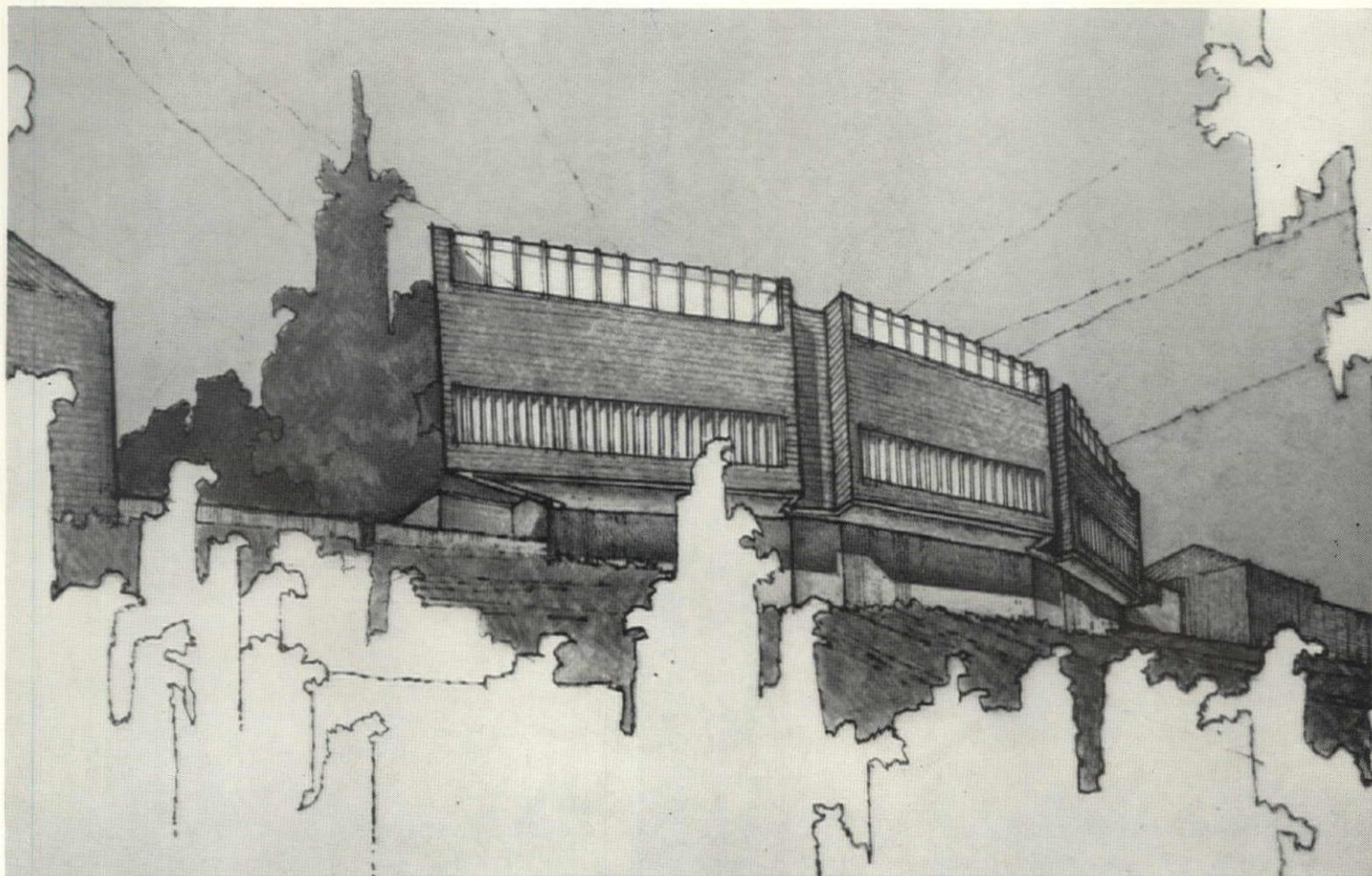
The site in the Cascade Mountains is extraordinary—"like an Acropolis," says Aalto, "more

beautiful than I had imagined."

In plan, the 22 stacks per floor are like the segments of a fan radiating out from a central control desk. In a rectangular block to the rear are lobby, bindery, rare books, offices, cataloging, microfilming, browsing.

Associated with Aalto on the library are DeMars & Wells. Eric Vartiainen, an American architect who studied with Aalto, will supervise the job.

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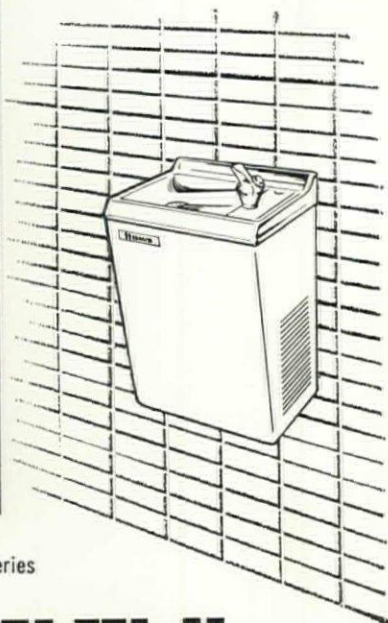
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## BOOKS

(continued from page 57)

a facade or a major motif—i. e., “instant complexity.” Some of these infinitely painstaking efforts on his part to make things look accidental, or ordinary, or even deliberately boring (his term), reveal that there lurks beneath his veneer of deadly seriousness a rather marvelous sense of humor: his “nowhere stair” leads nowhere; his gilded TV aerial which doesn’t receive TV programs may be described, with all apparent seriousness, as pregnant with symbolism; a piece of perfectly OK ordinary hardware used to assemble perfectly OK ordinary steel office shelving put up, in perfectly OK makeshift fashion, in what used to be a neoclassical mansion, is solemnly photographed as an example of artful contradiction; and a boring though naked lightbulb next to the “nowhere stair” is displayed, with equal solemnity, as a piece of Pop!

It is perfectly clear that Mr. Venturi is having a marvellous time leading his toastmasters around by their noses.

For if he were *really* serious, his proposals, implied or spelled out, would make the mind boggle: “accidentalism” has been elevated to a discipline; the way to deal with “the mess” is to add to it with more of the same; architecture is nonarchitecture (carefully contrived, of course); “Main Street is almost all right” (which can be translated fairly, I think, that the way to cope with chaos is to do nothing—or to add some Pop that will blend in). And, in all seriousness, one of the toastmasters writes that “Venturi’s recommendations can be tested immediately: they need not wait on legislation or technology.” Quite true, for if Mr. Venturi were serious, then he is advocating inaction architecture—which can, indeed, be tested immediately (possibly by non-tests).

But he cannot really mean this, and his work indicates that he really doesn’t. His accidentalism is painstakingly contrived; his windows that are meant to look as if they just happened

have been placed with as much care as Le Corbusier’s “free facades” (though with less art); and his two best projects—the FDR Memorial scheme (reproduced on the scale of microfilm) and his Copley Square scheme—show a clear, simple, unified architectural concept. And the main facade of his North Canton, Ohio, Town Hall (a nice and simple stage set) has been carefully protected against any possible future “complexities or contradictions”: the Town Hall was designed so that any “contradictory” additions could only be in back, out of sight!

The problem Mr. Venturi faces is indeed one of “complexity and contradiction”: he is an imaginative historian; and, while this intrigues other imaginative historians, it gets in the way of his architecture; he is an imaginative and witty stage designer, and this gets in the way of his architecture also; and the projects cited above suggest that, when he wants to be, he is a very talented architect—but then his architecture gets in the way of his theories. (If he had followed his theories on the FDR Memorial, he would have added more of the same to the rotting “temples” still left on the site, and let the weeds take over elsewhere.)

This description of Mr. Venturi’s theories is, of course, oversimplified and slanted. He doesn’t *really* mean that “Main Street is almost all right”; he doesn’t *really* mean that “the commercial strip of Route 66 is almost all right.” Indeed, he says elsewhere that “when honky tonk spills out beyond spatial boundaries to the no-man’s land of roadtown, it becomes chaos and blight.”

This is, therefore, a book that, for all its seriousness, could not possibly have been taken too seriously by its very bright author. Under the circumstances, Vincent Scully’s introductory statement that the book “is probably the most important writing on the making of architecture since Le Corbusier’s *Vers une Architecture*, of 1923,” is—well, we think very highly of Vince Scully, most of the time.

—PETER BLAKE



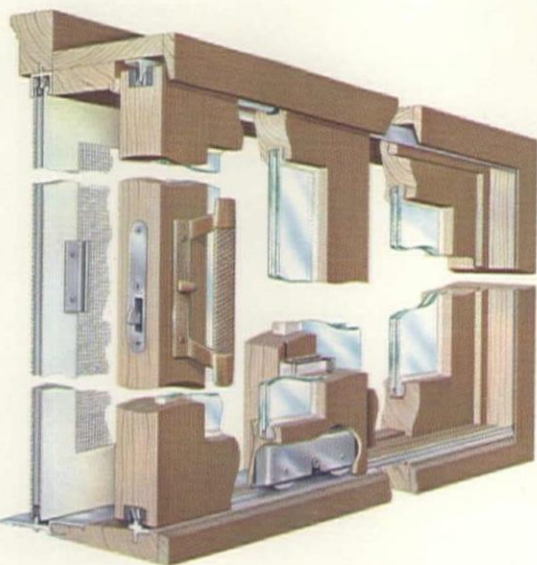


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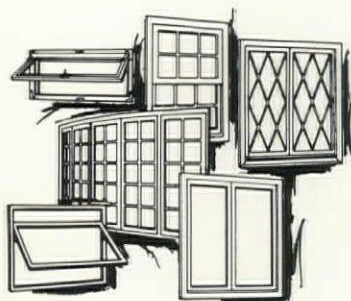
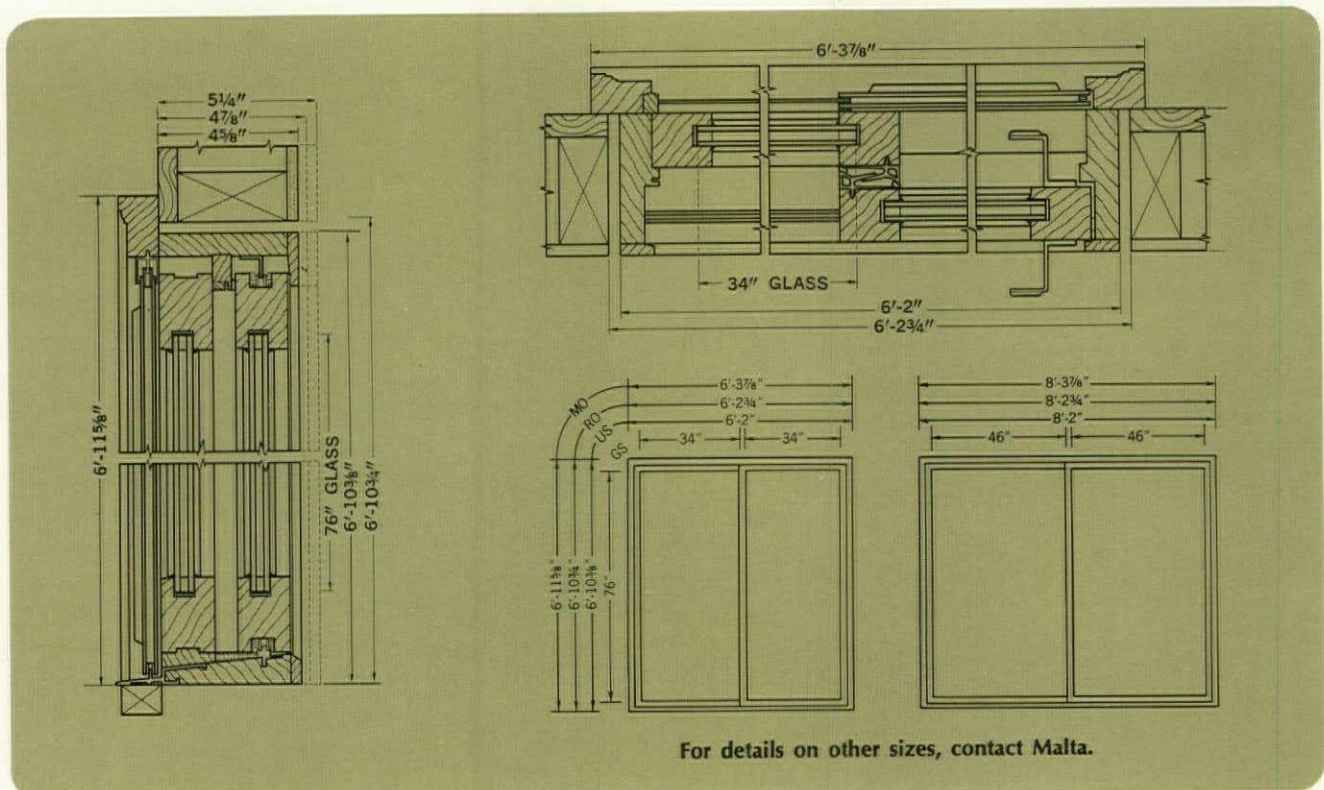
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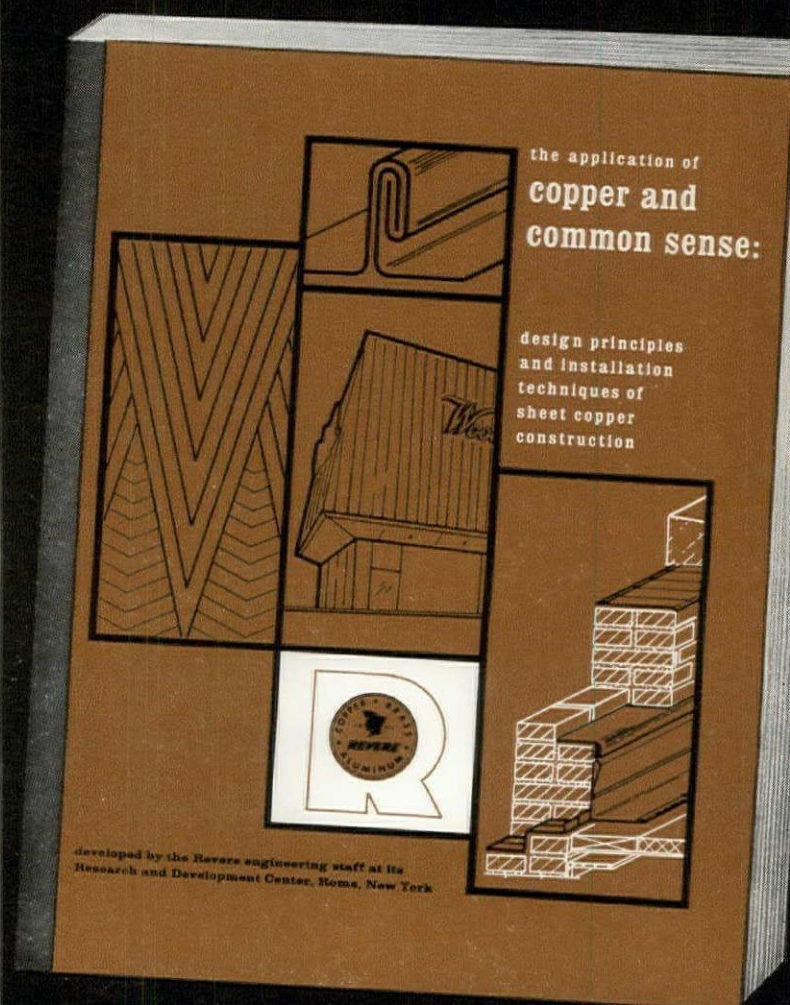


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