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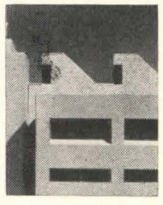

Cover: Design by Charlotte Winter, based on Humanities and Social Science Center, Long Island University (page 82)

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PUBLISHER'S NOTE

In our collective memory this is the first time in FORUM's history that we have published two different articles by the same contributor in one issue. C. Richard Hatch's story on advocacy planning (page 72) had been scheduled for June several months ago in the normal editorial routine. Then, just as production for this issue got under way, the lid blew off the Columbia University campus in New York.

The explosion brought back into sharp focus Mr. Hatch's article on the history of planning and building on Morningside Heights which appeared in the FORUM almost a year ago (July/Aug., '67). As daily headlines in the press bore out, the article was a prophetic setting for the enactment of Columbia's tragedy. For this reason, the editors decided to reprint Mr. Hatch's story—this time without benefit of the original accompanying photographs — but with vivid images of violence still impressed on the nation's mind.

As it developed, the reprint became a timely and fitting companion piece to Mr. Hatch's article on advocacy planning. Last month, at the annual convention of the American Society of Planning Officials in San Francisco, advocacy planning was the subject of heated controversy. In particular, Roger Starr, executive director of the Citizens' Planning and Housing Council in New York, severely criticized the Architects' Renewal Committee in Harlem (ARCH) for its alleged role in the Columbia crisis. ARCH is one of the country's first active advocacy planning groups. With the tandem appearance of these two stories, at least one side of that argument gets exposure.

Mr. Hatch, it should be noted, was executive director of ARCH at the time he wrote the Columbia article for us. L.M.W.

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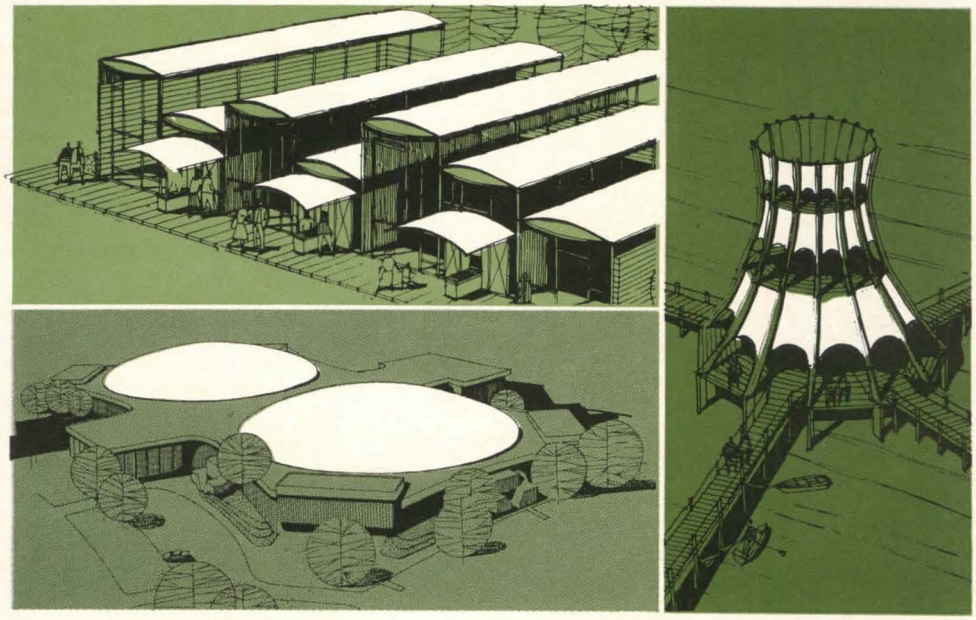

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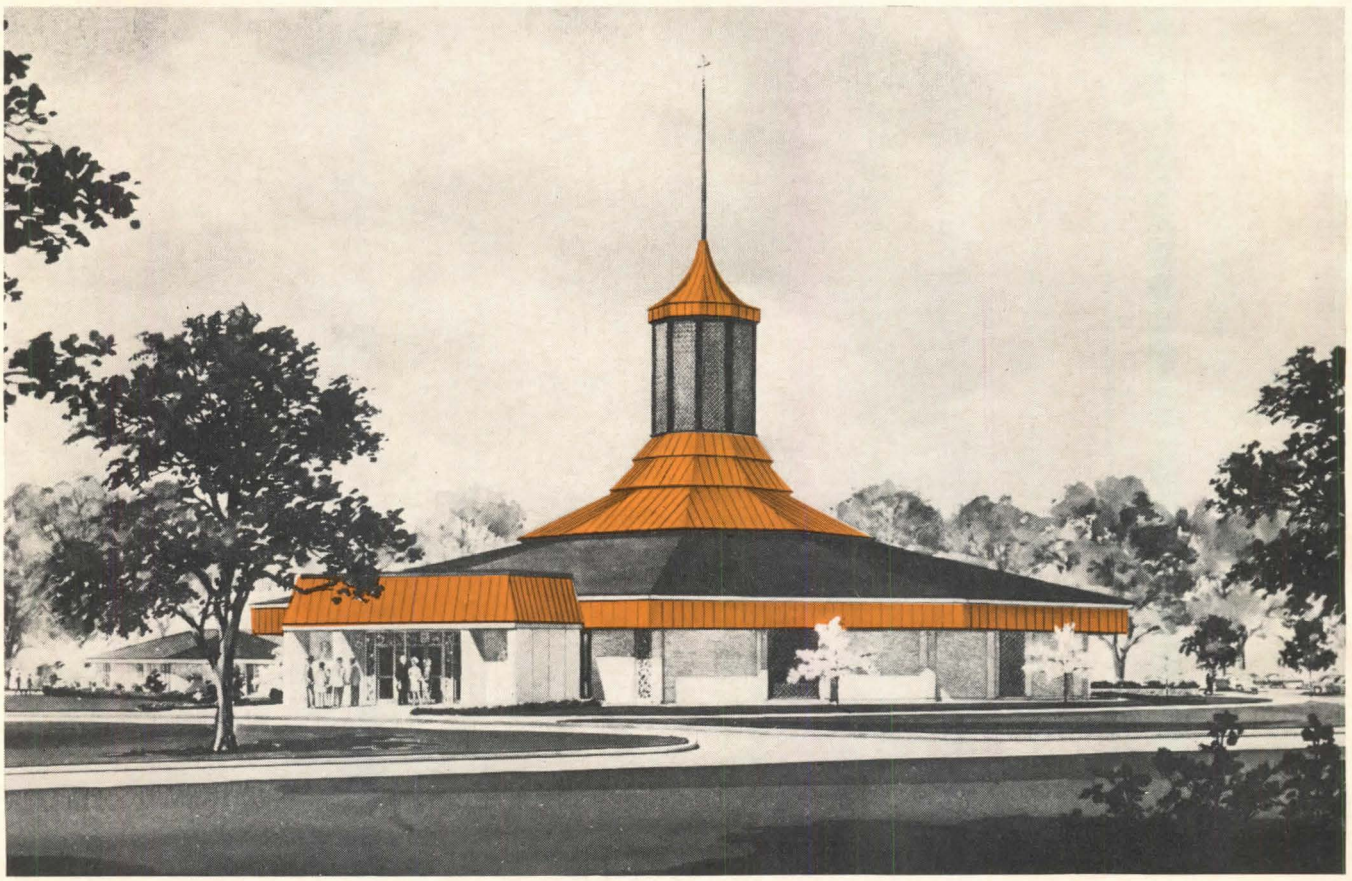

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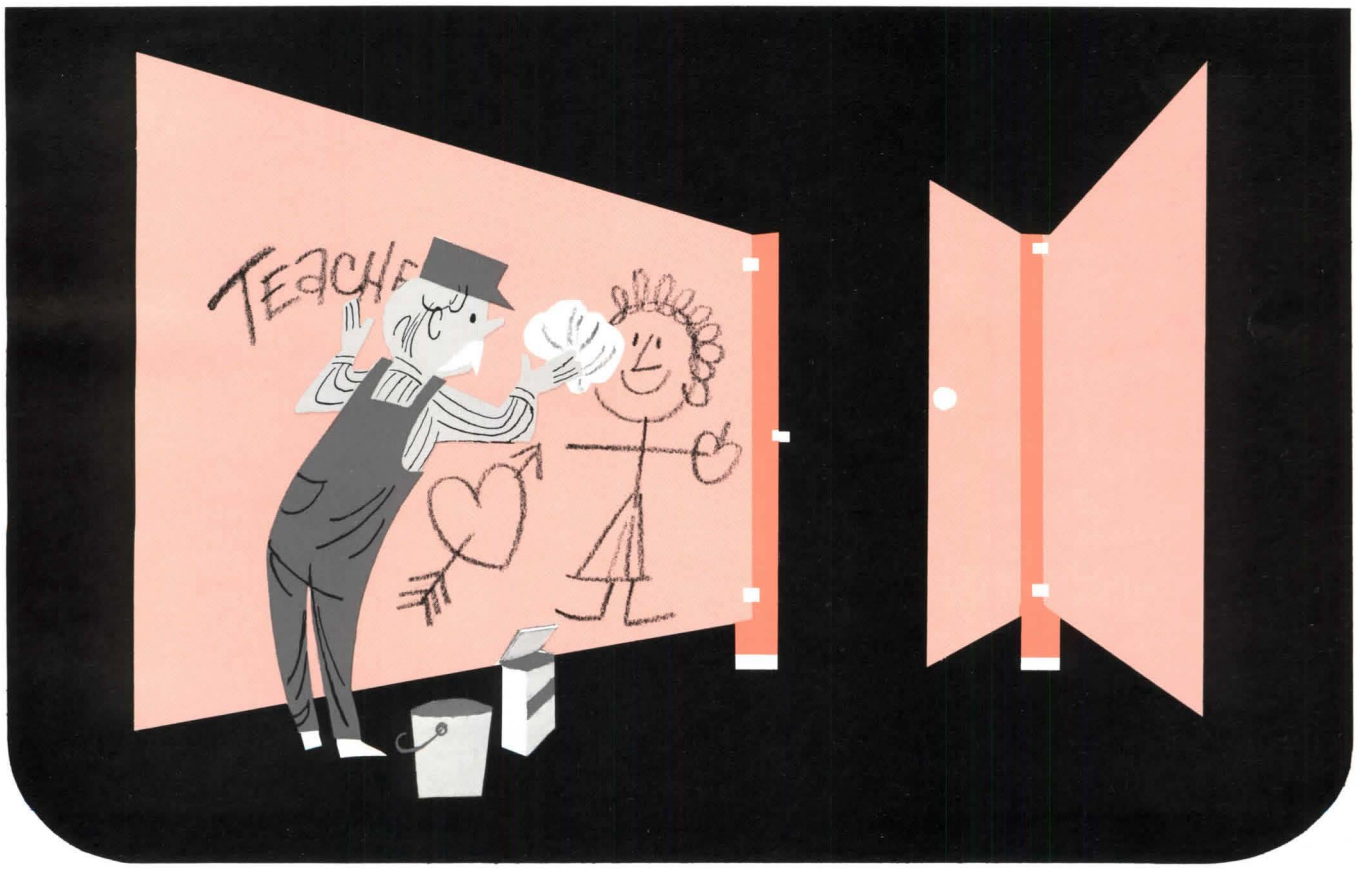

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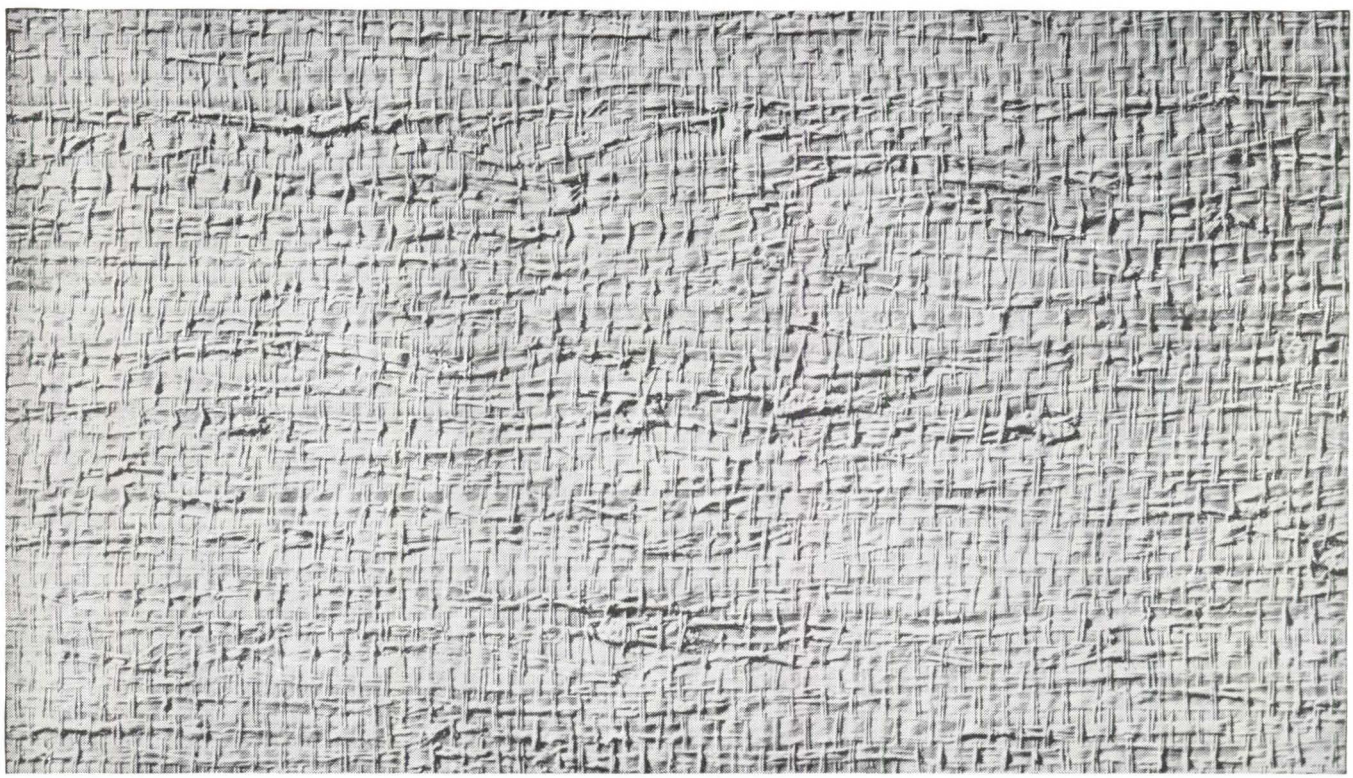

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LETTERS

NOT BY A DAMSITE

Forum: Michael Frome leaves his bias too much exposed in relating what he reports to be the facts regarding TVA's Tellico project [April issue].

Mr. Frome is completely wrong in respect to Tellico when he states: (1) that many industrial sites on nearby lakes are not used; (2) that historic Fort Loudon will be accessible only by boat after the Tellico Reservoir is filled; (3) that opposition to the project came from a majority of the business and professional leaders, county governments, and property owners of the area.

The list could go on. However, for comparison, I submit the knowledgeable comment by Wolf Von Eckardt, the distinguished architecture critic, who took the time to see the Tellico area and familiarize himself with the project's purposes before he wrote: "What also impressed me . . . as I pondered the great new lake being created at Tellico . . . is that perhaps Congress and the rest of us still take too limited a view of what TVA might do about what Pinchot called 'the one central problem of the use of the earth for the good of man.'"

The key to the future of the Tellico area is jobs—jobs for an area of Appalachia that is rapidly losing the productive, income-producing segment of its population; an area faced with rising unemployment and increasing reliance on public assistance programs. The Tellico project, creating important new industrial sites on a navigable waterway, offers the basis for reversing this downward economic spiral.

In addition, we in TVA share Mr. Von Eckardt's enthusiasm for the possibilities of Tellico in demonstrating the potential of a government agency working in cooperation with local citizens in planning a new community and intelligent lakeshore development.

FRANK E. SMITH
Director
Knoxville, Tenn. *Tennessee Valley Authority*

MR. FROME REPLIES:

TVA may have succeeded in seducing an innocent architectural writer with glamorous damsites, but self-respecting specialists in conservation would not touch Tellico with a ten-foot pole. My "bias" has been shared in public expressions by William O. Douglas, Martin Bovey, the Tennessee Outdoor Writers Association, and many others.

I will agree, however, with Mr. Smith that the "key to the future of the Tellico area is jobs"—principally the jobs of employees of his self-perpetuating bureaucracy. Having run out of other things to do, TVA must make work for itself with technological overkill of natural resources.

Smith's talk about "working in cooperation with local citizens" is hardly in keeping with efforts of his agency to browbeat local opposition to Tellico into acquiescence. One should never forget the violent havoc caused by strip mining in the mountain coalfields—largely the direct result of TVA purchase practices and failure to include land restoration requirements until vast areas were devastated.

The relationship between TVA and sound conservation practices is becoming more and more of an illusion.

VENTURI'S HALL

Forum: We found Robert Venturi's article on his solution to the National Football Hall of Fame Competition [April issue] most interesting.

This is the first coverage of any kind we have seen concerning the competition. To be perfectly candid, as third-place winners we have been hopefully awaiting some mention of the results. . . .

We would also like to state our total agreement with your policy of publishing projects that, however limited the public appeal, Forum believes important.

PETER L. RUMPEL
ROBERT C. GOODWIN
Jacksonville, Fla. *Architects*

IN, NOT OUT

An ambiguity in the last sentence of the caption, page 63, May issue, may imply that the Roger Katan proposal in East Harlem excludes *the 11,000 people living in public housing between East 112th and 115th Streets. It should be obvious that the Katan proposal intends quite the opposite: it seeks to* include *the existing highrise housing in any future development, or, as stated at the beginning of the paragraph, "to integrate an existing public housing project with its surroundings." The renewal area referred to in the last sentence of the caption is*

(continued on page 19)

Porcelain...age-old finish
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Chinese Porcelain Vase
Ming Dynasty, circa 1500 A.D.
Courtesy Carnegie Institute, Pittsburgh

Women's Residence, Western Illinois University, Macomb, Ill.
Weber, Griffith & Mellican, Galesburg, Ill., Architects.

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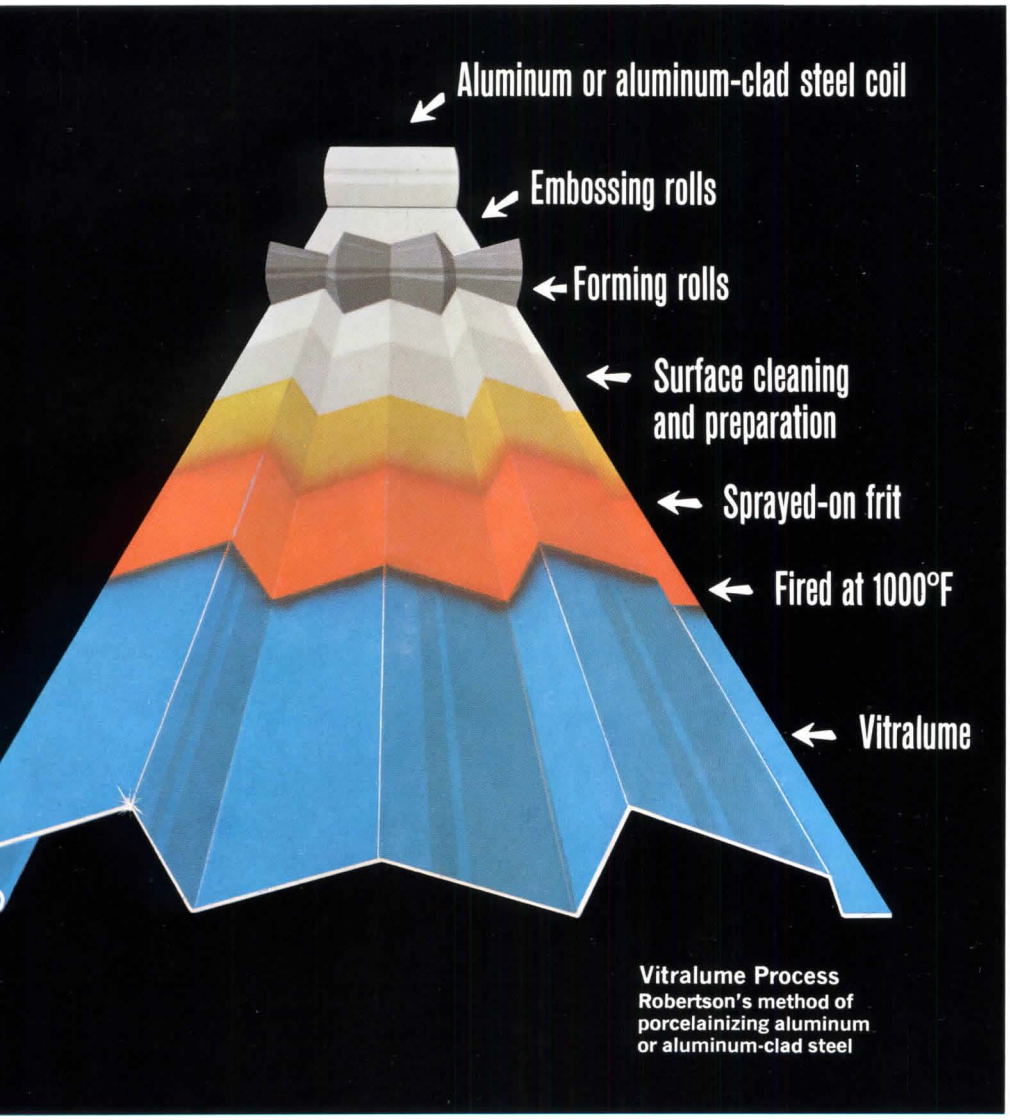

Vitralume Process
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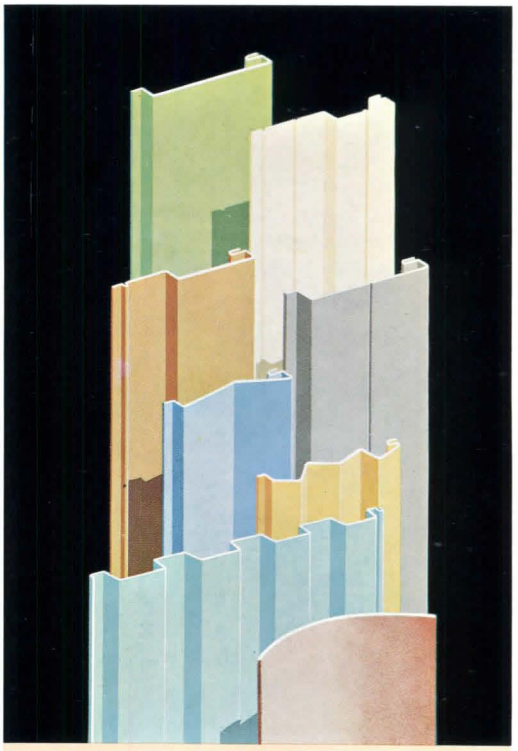

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he Women's Residence as designed by Weber, iffith & Mellican. The eneral contractor was alesburg Construction ompany.

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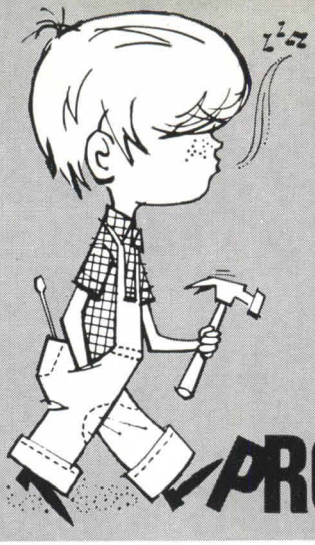

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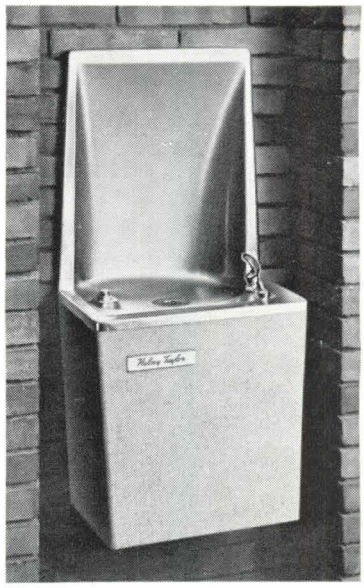

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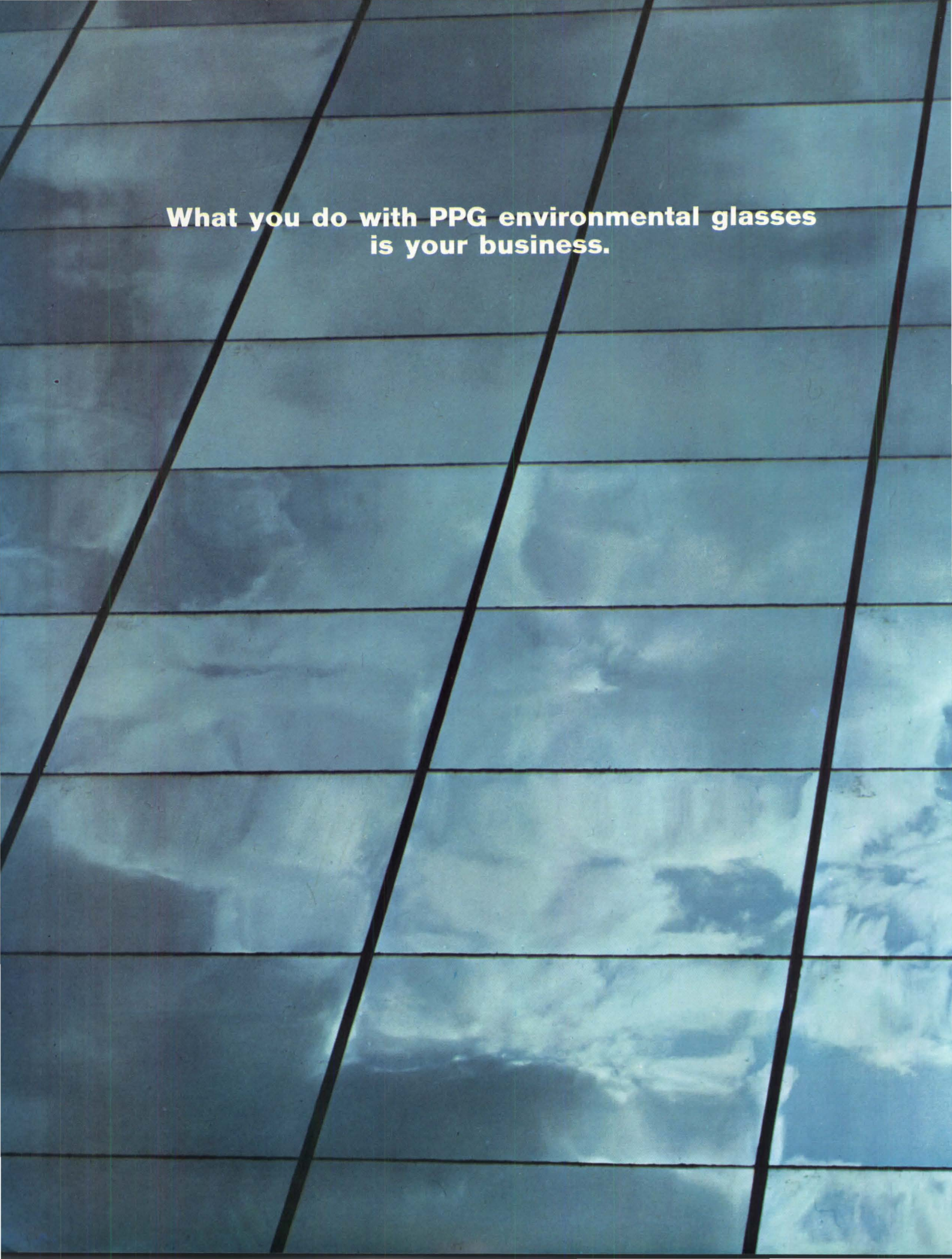
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LETTERS

(continued from page 11)

the total Milbank–Frawley Circle renewal area (designated by the city), which does indeed surround and exclude *those in the existing public housing.*—ED

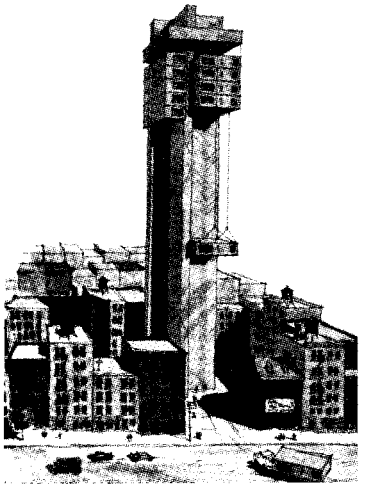
WHICH WAY IS UP?

Forum: Although we are most appreciative of having been included in your April article on "Building with Boxes," I regret to say that the delineator for Frost Associates incorrectly expressed the patented concepts of Suspended Structures Inc. . . .

Unlike many concepts included in your article, the essence of our concepts lies in suspension from the top down (not stacking from bottom up), site fabrication with available materials (no molds, presses, curing) under existing labor organization, return to quality control, and reduction of weight to not more than 6 lbs. per cu. ft.

Our initial project, funded by the U.S. Public Health Service at Michigan State University, will demonstrate interchangeable use of encapsulated space modules for student health service.

LESTER GORSLINE
San Francisco — *Suspended Structures Inc.*



The rendering in our April issue, which did not show the proper construction sequence, was supplied by Mr. Gorsline himself. The correct sequence of assembly —from top to bottom—is shown in the revised sketch above.—ED.

NIXON AND THE SLUMS

Forum: You would do well to examine and report in depth on the proposals for urban problems being suggested by Richard M. Nixon. At long, long last a very practical set of solutions to continuing slum creation is being proposed by a major presidential candidate and this deserves, nay demands, your attention.

How refreshing to hear of tax credits and other incentives for renovation of old buildings. How interesting that Nixon is supporting involvement of aggressive private industry instead of inept bureaucrats. Mayhaps we are going to solve the problems of the '60s with other than worn out promises of the New Deal '30s.

God knows we are taxed enough; where are the results? Maybe Nixon surprisingly has some answers. It is in the interest of all professional architects to find out.

JOHN H. CARSON
El Paso, Tex. — *Architect*

At the risk of seeming partisan we should, nay must, point out that another major presidential candidate, Senator Robert F. Kennedy (Dem., N.Y.), proposed early in 1967 that businessmen be given generous tax credits and other incentives for renovating old slum buildings. Kennedy introduced a bill to that effect (Sept. '67 issue), but nothing ever came of it.—ED.

THE ONLY WAY TO GO?

Forum: I was delighted to read "Computers for Design and Design for the Computer" in the March issue. I agree with Krauss and Myer that the design process is extremely difficult, if not impossible to quantify.

To me there seems a dominant rampant assumption that the computer is the most viable and useful of all thought models today, and therefore the only way to go.

Myer and Krauss, and others of us, do not denounce computer aid, but suggest that the need is to understand and control its role.

Architecture and other forms of man-related design activity have developed processes of discovery and involvement that are considerably different in final essence from the extraction methods of the so-called hard sciences. Since these processes are, in a formulating age, difficult to formulate, there seems to be a downgrading of their validity.

Those of us who believe in computer technology as a tool among tools must explore the computer as Krauss and Myers and others have done, but must also analyze and assess our own hard-won processes and bring *their* validities to bear.

ROBERT S. ALEXANDER
Associate Professor in Charge of Industrial Design
Michigan State University

Cabin Crafts carpet specified again at Salishan Lodge

Architect: John Storrs; Interiors: Henry Janders, Dohrmann Company; General Contractor: A. J Bennett.

This is a typical room in the newly completed Chieftan House. Cabin Crafts carpeting of Acrilan acrylic fiber lends beauty, warmth and practicality to all 26 new guest rooms. And it was re-specified after a two-year "test" in the original 100 rooms!

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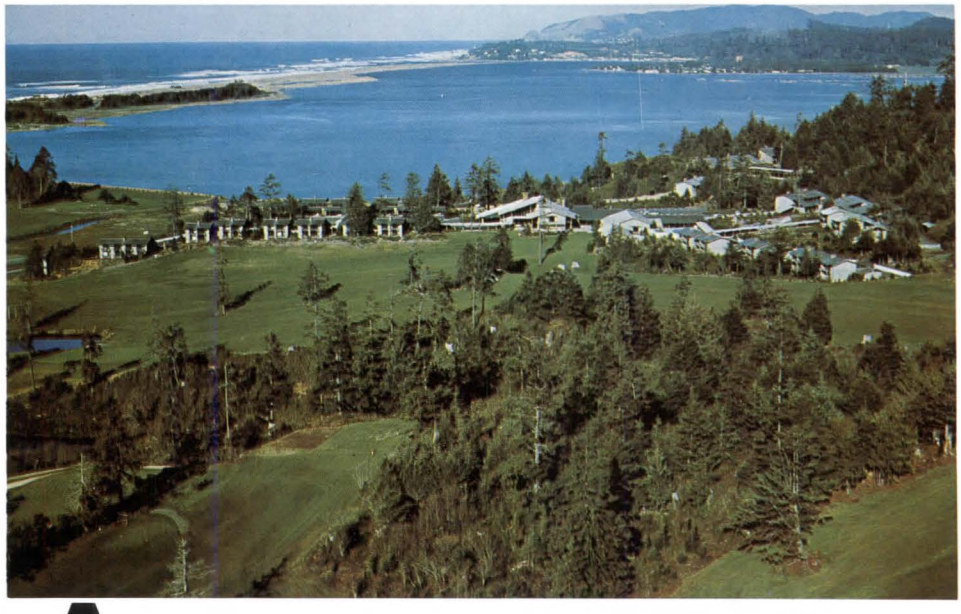

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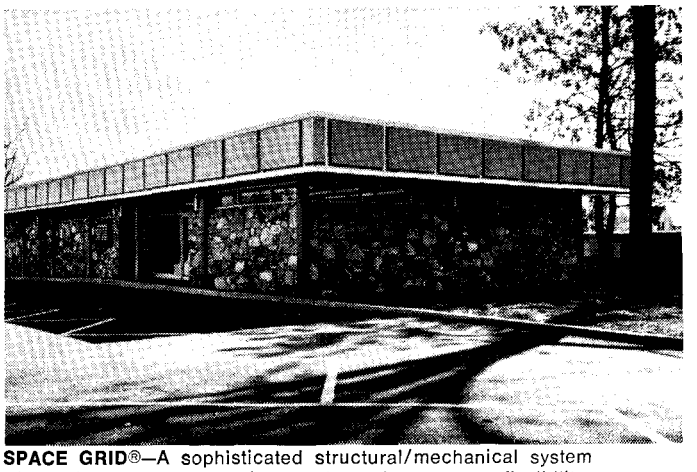

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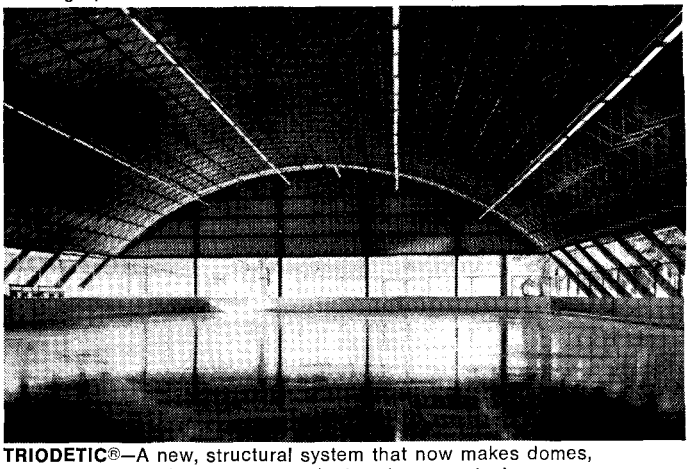

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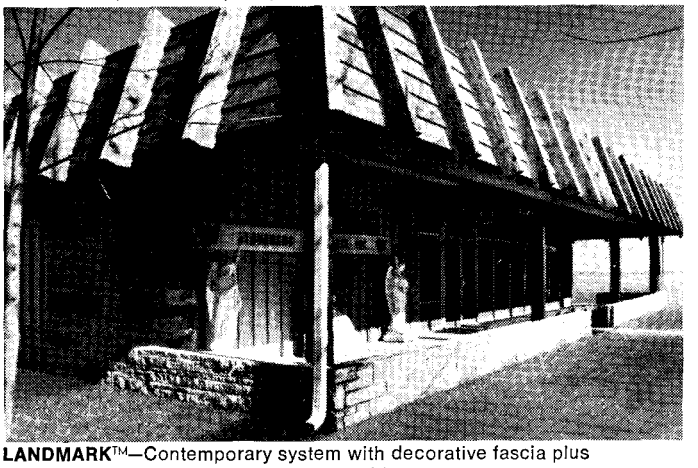

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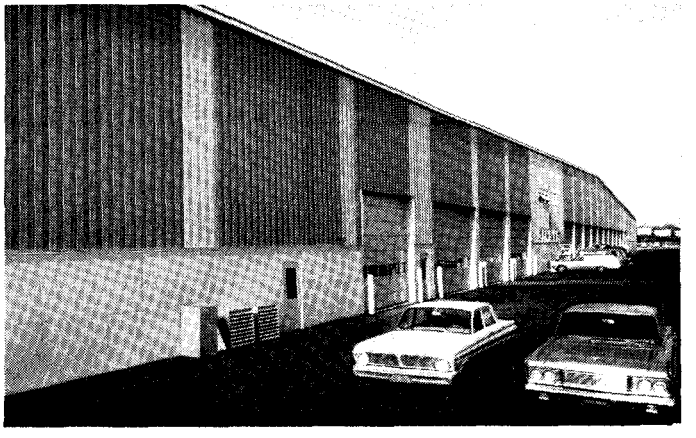

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The new Madison Square Garden Center: She's changed her style and she may change yours

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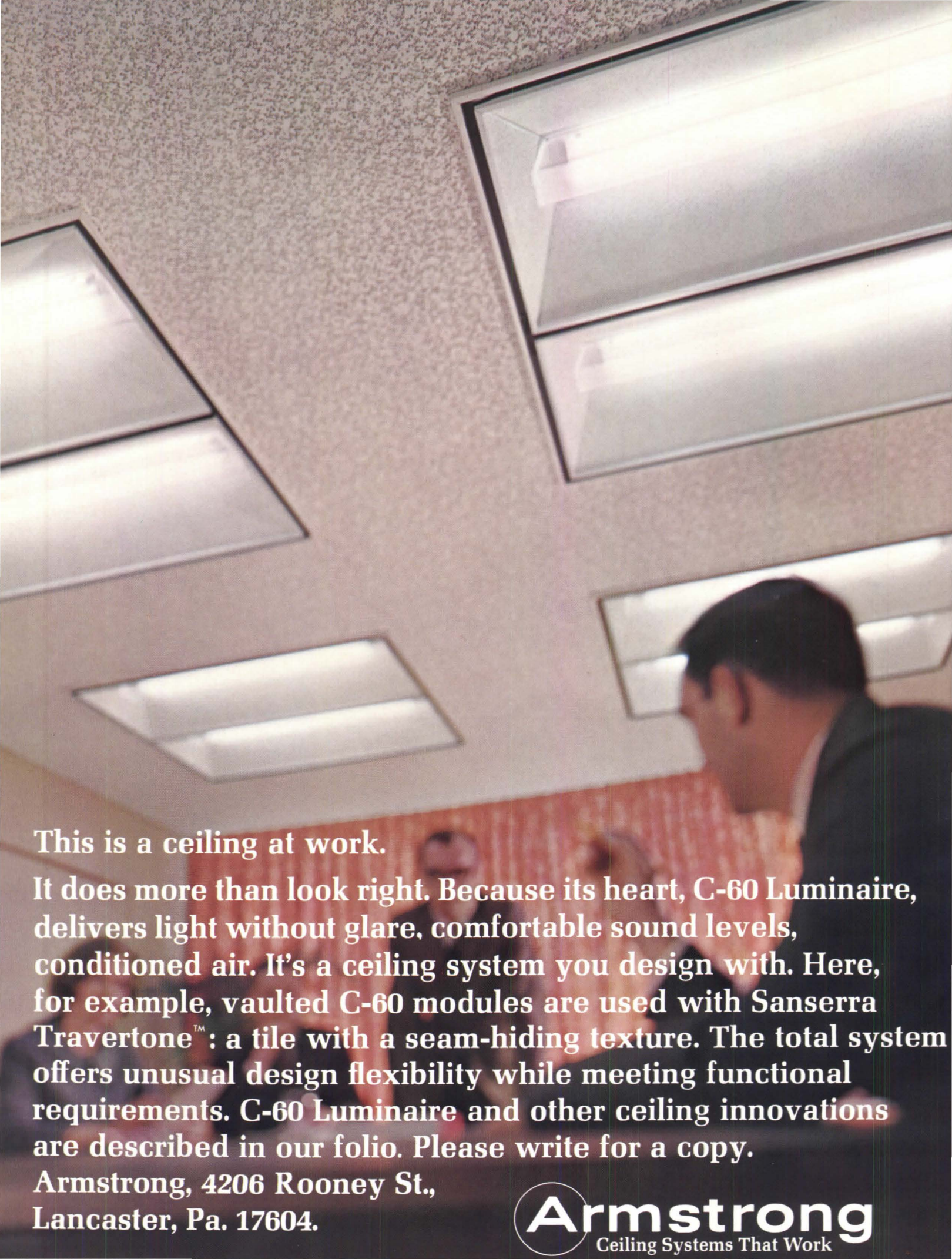

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FORUM

The House last month voted to cut $200 million from HUD's budget requests for its ongoing urban programs in fiscal year 1969. President Johnson called it "a step forward."

The President's reaction was conditioned by the fact that Congress usually slashes much more from his requests for funds to help combat the urban crisis. But the President's requests were grossly inadequate to begin with; the House merely reduced them to a slightly lesser degree of inadequacy than it has in the past.

The appropriations bill, which will provide actual operating funds for HUD programs previously authorized by Congress, now goes to the Senate for action.

The Administration had proposed a $1-billion model cities program for next year, of which $650 million was needed in new appropriations. The House approved $500 million. The request for $65 million in rent supplements was trimmed back to $25 million. Similar cuts were made all the way down the line: urban research programs, from $20 million to $10 million; community development training programs, from $7 million to $3 million; neighborhood facilities grants, from $40 million to $35 million.

"We are not buckling under to pressure or the threat of violence," explained Rep. Joe L. Evins (Dem., Tenn.), floor manager of the bill. "We legislate not from fear but because of concern and commitment. We are recommending this bill because the cities are jammed with people and crammed with problems."

Rep. Evins' "concern and commitment" are touching, but they are hardly reflected in the bill.

BIG PLANS

HE WHO LAUGHS LAST

New York City once wooed Edward J. Logue for a time, but nothing ever came of it. It has taken Governor Nelson Rockefeller to bring the two together—in a shotgun wedding.

On April 26, Rockefeller announced that Logue had been appointed president of the (estimated) $6-billion Urban Development Corp., a new state agency that has the power to tear down and rebuild slums in New York City and the state's other urban areas without much regard to local plans and regulations (May issue). Three days later, Logue announced that he would soon open an office in New York City.

Thus Logue will return in triumph to a city that, on two occasions, had failed to accept his kind of renewal approach—an approach that had worked well for him in New Haven and Boston.

In 1966, Logue produced a report for Mayor John V. Lindsay which called for a major restructuring of the city's slum rebuilding programs. Lindsay adopted some of the proposals, but not enough to please Logue, who turned down the mayor's offer to head the city's redevelopment program because he felt he would not be given enough power or money to carry it out. Lindsay reportedly did not take Logue's rebuff amiably.

Then, last year, Logue was called in by Senator Robert F. Kennedy (Dem., N.Y.) to prepare a master plan for the Bedford-Stuyvesant section of Brooklyn. True to form, Logue produced a grandly ambitious one (April issue), only to have it rejected—partly because it was considered too grandly ambitious.

Lindsay, who is strongly opposed to the new state program to begin with, is all the more upset now that Logue will be running it. Early in April, when asked how he felt about the possibility of Logue's being named to head the program, Lindsay replied, a bit ungraciously: "I used Ed Logue as a kind of part-time kibitzer. Maybe he'll have the same relationship with the state. Ed's very good at that."

As for Logue, so far he is resisting any temptation to answer in kind. In his new position of power, he can afford to be gracious.

LANDFILL COMPACT

Rockefeller and Lindsay demonstrated last month that they can, occasionally, agree on something—and something important at that. After two years of negotiation, they have worked out a compromise on the development of Battery Park City, a $1.1-billion, 104-acre landfill project in Lower Manhattan.

In a joint statement, Rockefeller and Lindsay described the project as "the largest and most complex single urban real-estate develop-

on two issues: buildings, especially for private use, should not be put up in public parks; and the community was not properly consulted on the facilities provided. University officials point out that the gym was approved only after public hearings and is the only location for the badly needed undergraduate facility. (For background on Columbia's expansion problems, see page 38).

Perhaps the deepest issue raised by the strike is "participatory democracy," which holds that those affected by a decision should participate in it, whether it concerns civil rights, institutional expansion, or educational curriculum. A dialogue on teaching policy has been underway at the School of Architecture all year and was one of the reasons the faculty, by and large, supported the strike. And, as Professor Percival Goodman said, "There was damn little criticism of the administration and faculty of the School of Architecture." This dialogue has been intensified by the cancellation of classes caused by the strike, and the greater opportunity for students and faculty to meet. Questions under review include setting up multidiscipline projects with other schools in the university (such as sociology and economics), giving students a voice in the selection of critics, the admission of new students, and the framing of the budget; and adding a new division of landscape architecture (to existing divisions of architecture, architectural technology, and planning).

As we go to press, several methods of effecting these changes are being investigated. They would all give a greater voice to students either by appointing them to the existing Committee of Instruction or by creating a new group with elected representatives from the faculty, student body, and staff. Alternately, two new groups may be formed: one for a temporary program next fall and another for long-term goals for the school.

One long-standing issue appears more difficult to resolve: should the faculty try to take an effective role in the university's own embattled expansion plans? Columbia alumnus Vincent G. Kling, a member of the university's Board of Trustees (and architect of a student center for Barnard College, now under construction) believes the faculty had best remain apart from administrative affairs so they will be "free to organize the curriculum." In fact, discussions have been held with I. M. Pei & Partners to create the first master plan since the turn of the century. But if the strike proves anything at all, it is the irrelevance of a hermetically sealed, ivory tower approach to education.

ONWARD AND UPWARD?

Meanwhile, Columbia is continuing to expand into its surrounding community. The university's latest venture, revealed last month by *The New Republic* magazine, is a $200-million renewal project covering the area between 125th and 135th Streets from Broadway to the Hudson.

Columbia, in cooperation with the Negro Labor Committee, a consortium of several union groups, and the city's Housing and Development Administration, plans to build a two-level development containing some 3 million sq. ft. of industrial space topped by a platform supporting housing for 3,000 families.

Columbia claims that the new industries will generate 15,000 to 20,000 jobs for Harlem residents, but according to *The New Republic*, "plans for the industrial area suggest it will be dominated by science-based businesses which require a high level of skills." Columbia will take 1,000 of the 3,000 housing units for faculty members and students, reserving the rest as relocation housing for the people who will be displaced.

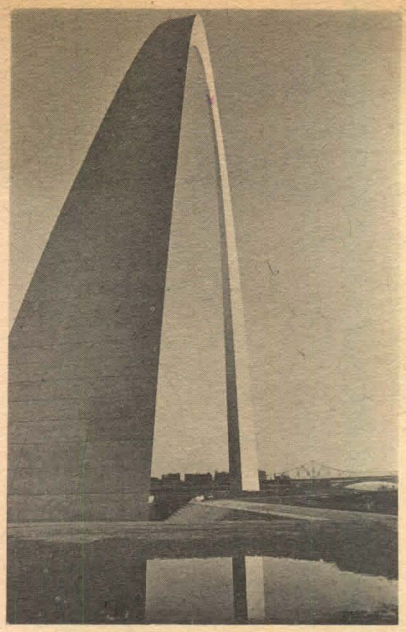
Three crucial questions remain to be resolved: can Columbia, as it claims, attract industries that will hire and train Harlem's unskilled workers; can it build low- and middle-income housing on an expensive concrete platform; and will it preserve the waterfront area for all citizens, not just for residents of the development? Columbia's answers to these questions will determine whether it has, indeed, turned over a new leaf.

GHETTOS

COOLING IT

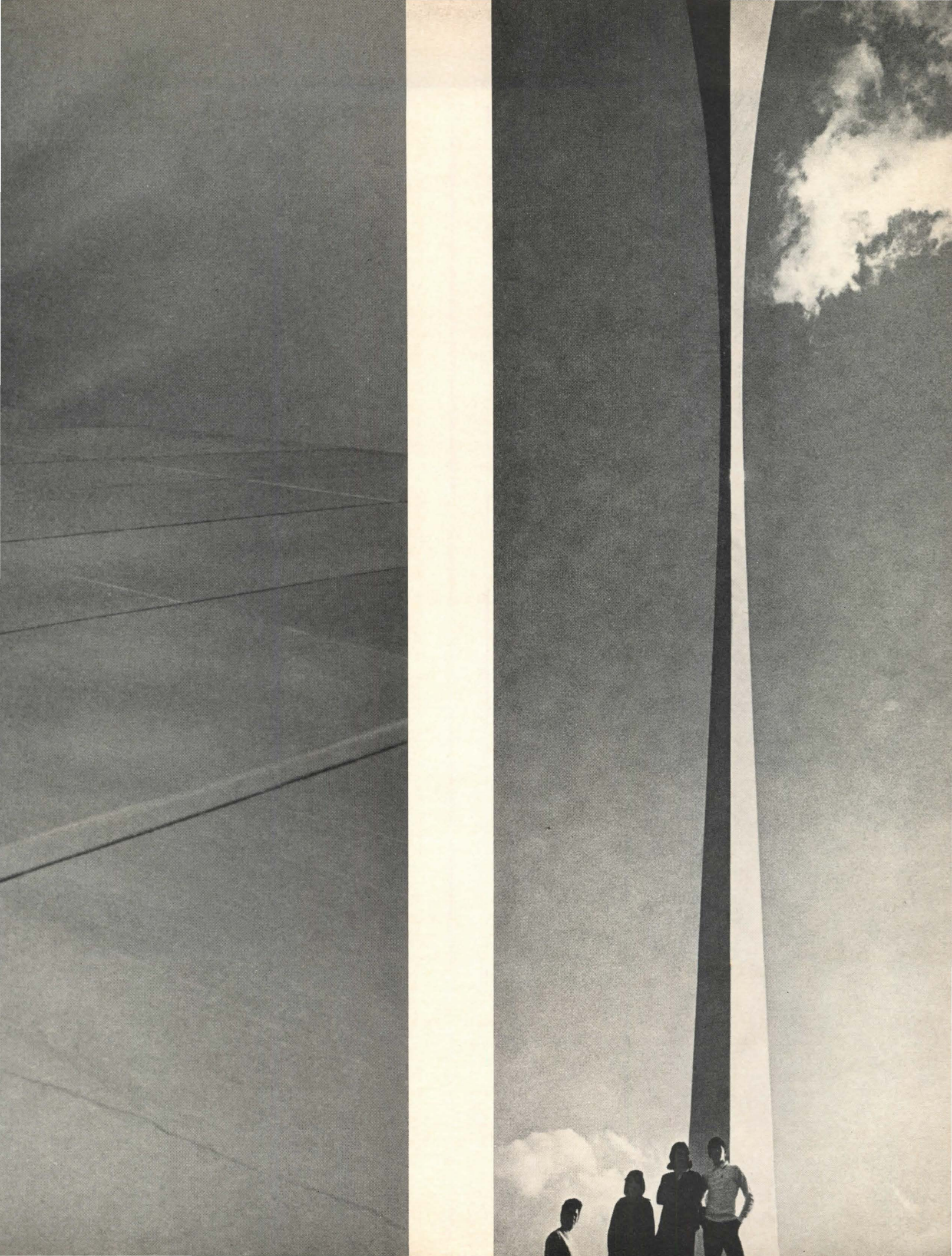
Wisconsin's Governor Warren Knowles has initiated an unorthodox program to promote racial peace this summer. He has given Milwaukee's Inner-Core residents —about 90 per cent of the city's Negro population—$1 million of state funds to do with as they please. The only stipulation is that a legislative board must approve

(continued on page 91)



THE GATEWAY ARCH

Jefferson Memorial, St. Louis
Dedicated on May 25th, 1968
Eero Saarinen, Architect
Photographs by Hans Namuth



Last month, violence erupted on the campus of Columbia University in New York (see page 31). In reporting the student takeover of buildings and the subsequent intervention of police, most papers failed to go very deeply into the motivations of the students and of their friends in the immediate neighborhood.

Yet the background to the student protests was easy enough to ascertain. Last summer, in our July/August issue, we published an article by C. Richard Hatch, which spelled out in detail what was wrong with the University's relations with its neighbors.

Mr. Hatch pinpointed the principal causes for last month's shutdown—almost a year before the event. Because his comments have lost none of their pertinence, and because similar advance warnings in other situations are often shrugged off as alarmist, we are reprinting a major portion of Mr. Hatch's article (without illustrations) below.

—THE EDITORS


New York Times

LATE CITY EDITION

Weather: Chance of showers today; partly cloudy tonight, tomorrow. Temp. range: today 60-52; Monday 65-48. Full U. S. report on Page 94.

NEW YORK, TUESDAY, APRIL 10, 1968

10 CENTS

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PLAN TO DEVELOP MEADOWS VOTED BY JERSEY SENATE

mission With Powers to

1,000 POLICEMEN REMOVE STUDENTS HOLDING 5 BUILDINGS AT COLUMBIA; ARRESTED, SOME ARE INJURED

Now, Thrasymachus, tell me, was that what you intended to say —that right means what the stronger thinks is to his interest, whether it really is so or not? Most certainly not, he replied. Do you suppose I should speak of a man as 'stronger' or 'superior' at the very moment when he is making a mistake?

PLATO, REPUBLIC, III.

There are seven academies in the groves of Morningside Heights, a small bluff in Manhattan's upper West Side which looks out over Harlem. The men who run them are fond of calling the area the "Acropolis of America"; and while the intellectual quality of many of the institutions is outstanding, the present quality of their building hardly justifies identification with the well-known hill in Athens, where citizens took refuge against barbarians. Of course, the gates at the top of Olmsted's craggy park, which separates Morningside Heights from the black ghetto, are locked at sunset, and it may be the sense of being surrounded by a hostile population that suggested the presumptuous sobriquet.

Columbia's almost insatiable appetite for land promises to displace thousands of long-time white residents and poor Negroes who have come up to escape from Harlem's slums.

This is not the first time that Columbia has found itself tightly hemmed in and in need of more space. Its response in the past was to move, first from Park Place in lower Manhattan (where it was chartered as King's College in 1754) to midtown (acquiring the site of Rockefeller Center, which it still owns, on the way) and then to its present location in 1897. Despite impassioned charges that it is destroying a sound, integrated neighborhood, and reasoned suggestions that an entirely institutional Morningside Heights may be more attractive to thugs than to scholars and students, Columbia has decided not to move again, but, in the words (1966) of Vice-President Lawrence Chamberlain, "to stand and do its job over the next 50 and 100 years." Let us take a look at the physical side of that job.

Architecture on the Acropolis

If the university's present planning is insensitive and its architecture heavy-handed, it was certainly not always so. When the trustees decided to move uptown in the late 1880s, they consulted with the leading men of their day—as befit a university which had created one of the first schools of architecture in the country. They turned first to Richard Morris Hunt, one of the first Americans trained at the Beaux Arts, who produced a rather remarkable early megastructure, incorporating all of the university's functions in a single building. The plan was rejected for unknown reasons.

In 1893, Charles Follen McKim's classical scheme was accepted and construction began the following year. McKim's grand and influential master plan—incidentally, the first to be adopted by an American university since Jefferson's University of Virginia—guided the growth of Columbia for 30 years.

Incorporating in his design the four blocks which are still the heart of the university, McKim first built Low Memorial Library, the flanking chapel and assembly building with their echoing domes, and the classroom buildings along the avenues.

Already by the 1920s fear that land might soon become scarce caused the university planners—abetted in part by the firm of McKim, Mead & White—to expand vertically, breaking the constant cornice line that had been originally adopted (John Jay Hall in the southeast corner of the campus). That simple act was the beginning of the stylistic and spatial chaos which marks the university today. The science buildings rose higher still, the clumsy *Butler Library* diminished the grandeur of Low, the decision was made to build outside the campus—and by the end of the decade the master plan had been abandoned.

The burgeoning demand for graduate and professional education, already strong when Columbia celebrated its 200th anniversary in 1954, triggered the next great wave of construction. It shows no sign of abating as yet, with over $57 million worth of construction already programmed for the next few years.

New and proposed buildings

The Law School marks the beginning of a *Drang nach Osten* which promises to extend McKim's library podium to the edge of the park in order to provide for faculty automobiles below.

Higher than McKim's dome and directly behind it rises the new School of Business, donated by Percy Uris, the well-known builder of speculative office buildings in midtown Manhattan.

Columbia University is now preparing to break ground for a predominantly private gymnasium in Morningside Park. The small portion to be open to the Harlem community is approached from the lower level through a separate and unequal entrance. Debate over this structure has

raged since it was first announced. Ex-Parks Commissioner Thomas P. F. Hoving declared himself as "pretty damned upset . . . the most puzzling example of the use of public space for a private institution that I have ever seen"; and many groups in the surrounding, hostile territory still view the gymnasium as the latest, most blatant form of university imperialism.

The university, like the other institutions on Morningside Heights, is not popular with the poor, for Columbia is sure that the sanctity of its mission—"educating our future national leaders"—is of overriding importance and justifies the university's efforts to determine who and what may come to Morningside Heights.

In March, 1965, at the public hearings on the Morningside GNRP, itself an outgrowth of planning studies done for the institutions by Skidmore, Owings & Merrill in 1959, the eminent humanitarian and (at the time) university provost, Jacques Barzun, put it this way: *"We want it to be a residential community, for our own safety and satisfaction, even though within the next quarter century we must expand some of our educational facilities through new buildings. There is room on Morningside and adjacent areas for both institutional and residential activities. We recognize indeed that the people who make our streets unsavory and unsafe also have claims on society. They need care, rehabilitation or restraint. But these are technical problems we are not equipped to handle, even if it were proper to use our resources in a task we were not established to perform. . . . That is why we ask through renewal according to law and common sense, Morningside Heights be gradually restored to the status of a decent residential community . . ."*

Toward a scholastic ghetto

The program is to create from the present attractive ethnically and economically mixed area a scholastic ghetto. Its key points are:

1. *Replace Single Room Occupancy buildings or transform them to university use.* Ironically, in driving out the most helpless and needy of the poor (mostly black) from the rooming hotels which dotted Morningside Heights, Columbia has acquired some of its better architecture.

Long identifying the poor (not entirely incorrectly) with the rise in violent crimes, the university has been willing to drive out the safe and sanitary poor on a wholesale basis to ensure that no "unsavory" elements remain.

The university officialdom never refers to race, preferring to demonstrate its lack of moral imagination through such phrases as "transient, footloose, or unhappily disturbed persons" (also from the Barzun statement). At least a thousand more SRO residents are scheduled to be shoved back into the slums because they represent "technical problems" which New York's greatest research and teaching institution, located on the edge of America's most famous ghetto, is not "equipped" or "established" to handle.

2. *Purchase residential property and select the tenants carefully, faculty first.* Columbia owned a whopping $61 million worth of rental property in 1966—and is acquiring almost any Morningside Heights property that comes on the market.

3. *If after campus expansion and housing for university-related families there is land left over, bring in more institutions.* Columbia, intent on resegregation of people and uses has ordered its School of Social Work to Morningside Heights from its present East Side location in the Carnegie mansion, despite faculty pleas for a building in Harlem where it might do someone some good. The university has succeeded in attracting (through cash loans and other incentives) Bank Street College of Education from the lower West Side and the Manhattan School of Music from East Harlem. These institutions have historically played an important cultural function in their working-class neighborhoods. On Morningside Heights they deny their previous ideals as they participate in a major community transformation which, according to official institution figures, will displace between 2,000 and 3,000 families and hundreds of roomers.

Plans for urban renewal

Not content with this onslaught, Columbia and the other institutions energetically supported an enormous urban renewal project on Morningside's fringes until 1965. Then local counterinsurgency (backed by then Manhattan Borough President Constance Baker Motley, a Negro lawyer from the project area) forced the inclusion of the core area where the major institutional expansion was taking place and the official adoption of a key restraint: after renewal, the ethnic and economic population proportions must be substantially the same as before.

The renewal program had been intended to extend the institution's concept of the savory neighborhood into black Harlem to the east and the Spanish-speaking neighborhood to the south. Major clearance of 73 blocks was proposed to create a circumferential defensive wall of middle-class housing.

The local citizens' renewal council which had started as an institutional sounding board had come to be dominated by non-institutional interests. Feeling the hostility of this group, Columbia abandoned urban renewal as a strategy and apparently looked on with favor when the city recently shifted its renewal focus from the West Side to the heart of Harlem.

Mayor John Lindsay sided, guardedly, with the community, announcing last year that all future planning on Morningside Heights must involve consultations among the institutions and the community guided by the city. But, like an earlier city resolution which supposedly limited the institutions to the expansion program submitted in 1965 at the public hearings on the renewal project, Columbia's lawyers view these restrictions as unenforceable and urge a retreat to the market where Columbia and its sister institutions have the economic power to serve their own interests without restraint.

It is remarkable that for all Columbia's administrative insensitivity and overbearing manner, no community group has yet come out against the idea of university expansion. The regional and national importance of the university—considered as a body of scholars—is not doubted.

Columbia and other great urban universities like Chicago and Berkeley (which also have spotty records on renewal), have special locations which attract fine teachers and students. Their privileged positions carry with them special responsibilities—and opportunities.

Harvard has found a way to incorporate town functions in its gown buildings; Tufts and Yeshiva are deeply involved in their urban school system; Temple in low-cost rehabilitation and local job development in Philadelphia.

If the greatness of the university and the greatness of the city are to be one, Columbia must recognize a duty to act as exemplar—in architecture, in community development, and in the treatment of the black poor, for they are the conscience of America.

There are slow signs that time is coming back into joint on Morningside Heights. The group which had been in charge of the university development program has been replaced in the last few weeks by younger men; university economists have joined with men in Harlem on a serious economic development project; and the students, with increasing faculty support, are leading the way down the hill into Harlem. Columbia's leadership is not wanted there, but its resources could help create the independent black institutions without which political, social, and economic progress will remain muted.

Pericles said that some call a man who takes no part in public business "a quiet man," but Athenians call him useless. It holds for universities as well.


AME
BANK

THE EQUITABLE REVISITED

BY WALTER L. CREESE

Below: the Equitable as it looked shortly after its completion in 1948. Opposite: the Equitable today, with the addition of a 13th floor. On the right in both photos is the U.S. National Bank Building of 1917 by A.E. Doyle, Belluschi's old firm. Both buildings have cores of reinforced concrete!

When it was opened on January 1, 1948, Pietro Belluschi's Equitable Building in Portland, Ore., was acclaimed both in the U.S. and abroad as an esthetic and technical triumph in a moment of postwar scarcity.

This was a few years before Lever House in New York and the Lake Shore Drive Apartments in Chicago. Perhaps because there are more people who live in (or visit) New York and Chicago, the general priority, the uniqueness, the quintessential virtues of the Equitable faded more readily from the national consciousness.

It was a small and compact skyscraper, 12 stories originally and now 13. It was done by an architect of extraordinary talent and ability for a client of great audacity. They were operating as individuals, and that led to quick and simple decisions which, even when concerned with technical matters, had a personal cast to them.

The concept for the Equitable was initiated, according to Belluschi, in 1941 when the administrator of Bonneville Dam questioned him about new uses for aluminum after the war. The architect began to turn over in his mind the possibility of aluminum sheathing for building.

The second step in the evolution came with publication of "New Buildings for 194X" in THE ARCHITECTURAL FORUM of May, 1943. This was an issue devoted to 23 schemes keyed into the redevelopment plans for Syracuse, N.Y. Belluschi wrote in describing his proposal for an office building: "Our assumptions were affected by the peculiar circumstances found in our Northwest region—cheap power and a tremendously expanded production of light metal for war use, which will beg for

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Mr. Creese is the dean of the School of Architecture and Allied Arts at the University of Oregon in Eugene. This is the third article on Portland's Equitable Building to have appeared in the pages of this magazine. The building was first published under construction in May, 1947; it was published in September, 1948, as an accomplished fact; and it is now being published, in review, to coincide with the AIA convention being held in Portland this month.


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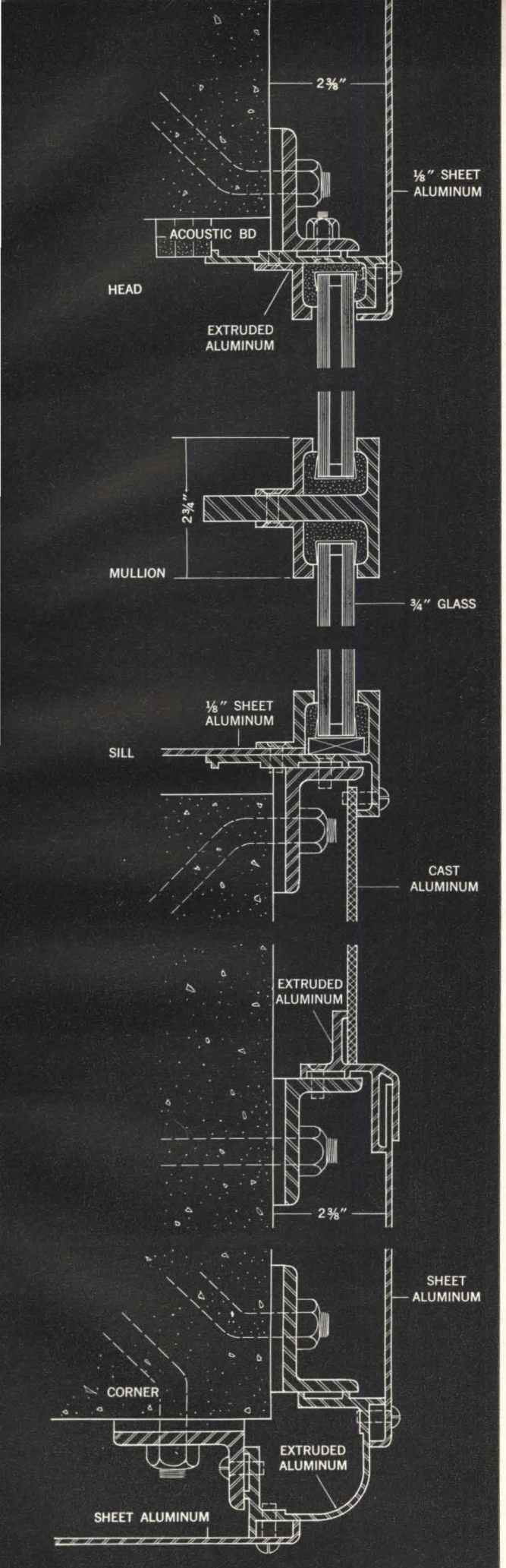


utilization after the emergency."

Belluschi realized these and other concepts with the Equitable: not only was it the first office building to be sheathed in aluminum, it was the first to be completely sealed, and therefore fully air conditioned, and the first to employ double-glazed window panels.

The Equitable is structurally logical in the same sense as the Wainwright Building was. The latter also epitomized the results of accumulation and postponement in terms of commercial and geographic expansion, engineering progress, urban growth, and general good hope for the people after a war—in its case, the Civil War. Both buildings were optimistic, rather than optimized, technical performances.

The Equitable's system of double-glazed window panels, measuring 95 by 89 in., was the first of its kind in the country. The panels consist of two layers of quarter-inch glass with a quarter inch of inert gas between to keep out 40 per cent of the heat and reduce heat loss by 50 per cent.

Another Equitable first was the traveling crane for window washing. The one visible over the edge in most recent photos is the second version (now available commercially), which runs on tracks. The original was a hand-pushed farm trailer which ran on a 3½-in. poured concrete perimeter surface over the roof membrane. The scaffolding was winched up and down, producing skid and bump marks on the aluminum that can still be noticed from the street.

Delightful flaws

Although the building appears precise and urbane at first glance and from a distance, in the small details it displays delightful hand-tooled and slightly awry effects, much the way the Crystal Palace must have first looked with its elemental and ingenious innovations. The stainless steel screws which fasten the 4-ft. lengths of sheet aluminum have the most subtle differences in head projection due to the expansion and contraction of the plates. These tiny imperfections give immediate pleasure. One feels he is looking at a very beginning, as if he were viewing one of the earlier Chicago skyscrapers, or taking a close-up look at the Brooklyn Bridge or the Eiffel Tower.

The Equitable contains the first heat pump ever installed in a large building in the U.S. Water bathes and cleans everything in Portland, and deep wells at 185 and 510 ft. made a heat pump feasible.

According to J. Donald Kroeker, the engineer, the issue of whether cooling was practical was first raised by the client, Ralph Cake. Kroeker, upon investigation, discovered that two independent systems for heating and cooling would involve $662,000, whereas a heat pump for both functions in 1948 would cost $660,000.

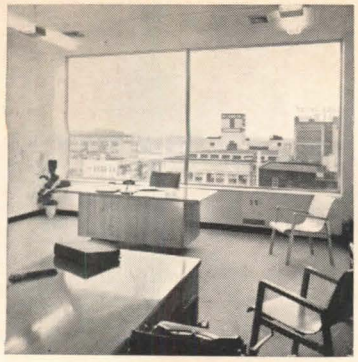
Notable success

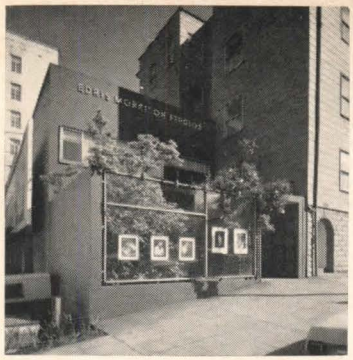
According to the engineer, a record from May 1, 1952, to April 30, 1953, showed that "The total cost of air conditioning (cooling and heating) the Equitable building for the particular year studied was 2.2 cents per sq. ft. of net rentable area, as against a national average of 7.74 cents. All—client, building superintendent, tenants, and new owner—agree that the heat pump has been a notable success. The air changes every 20 minutes and the freshness of the atmosphere is appealing.

At an outside temperature of about 50 degrees the pump does not have to borrow from the wells but can remain in balance. Nevertheless, exchange still goes on within on the assumption that, year-round, the center may need cooling while the perimeter is likely to want heat. The secret of sustained comfort in the Equitable appears to rest in the large number of control zones (11) on each floor.

The air diffusers are small and numerous, and have made it easy to relocate the flexible partitions. These partitions are clipped into the vertical mullions in the middle of the 16-ft. bays.

The general satisfaction of present working inhabitants as opposed to the occasional archi-





tect-visitor (who would like to see all rooms in their original layout —above) appears to arise from the flexible floor space which has enabled the landlord to expand and contract the offices rapidly as requested. In the financial district the Equitable has become the special territory of the lawyer, the accountant, and the lumber companies, the last of which are well known in the region for their economic ups and downs and subsequent wish for flexibility in office space.

The cold cathode tubes which illuminate the offices are without light diffusers and are not recessed in the ceiling, a detail which is said on occasion to concern renters brought up on later lighting conventions. Yet the softness of color and lack of flutter cause them to be much more pleasant and full-bodied than might be guessed from black-and-white photos.

Surprisingly, at a time when communication technology is supposed to be getting smaller and more efficient, the 2-in. telephone runs in the ceilings have become too crowded for office service, although the opportunity to bore down to the runs at any point for a secretarial station has remained one of the building's cherished freedoms.

The telephone runs, which are located on both sides of the 6-in. power channels, also double as air intakes for the plenum above. They have small slots, but the maintenance staff reports that the air is drawn in through the seams of the gutters and the slots are hardly needed.

Twenty years after its completion, the singularity and directness of the Equitable seem less important than that it belonged to a family of buildings that expressed the most serious premonitions about urban design.

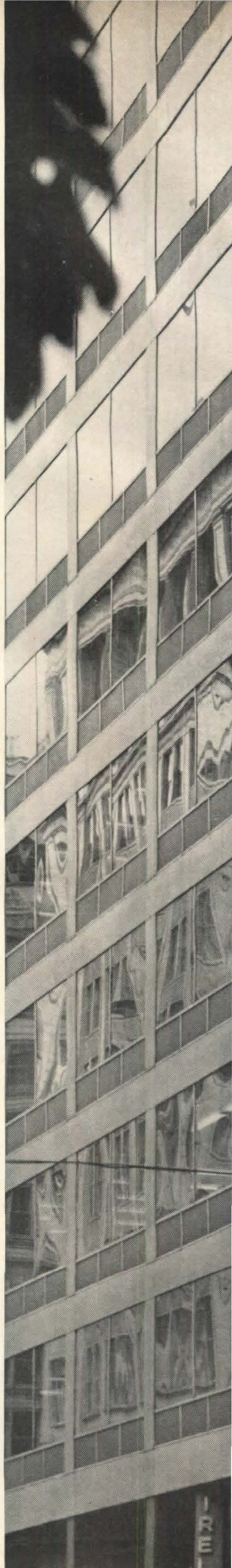
The use of vertical glass out to the sidewalk had been occupying Belluschi's interest during the war years. It appears in a project of a beauty parlor for the Pittsburgh Plate Glass Co. of 1944 and, two years later, in the Edris Morrison Photo Studio in Portland (above). Here, between glass, photos can be displayed to the street; opacity and translucency interplay. In two more years they are in full development at the Equitable.

The urban mirror

The glistening wall of the Equitable plainly signals the sealing of the first fully air conditioned building; but Belluschi also intended from the first the mystery of the urban mirror. In another language, the flush wall of the Equitable can be interpreted as a vertical reflecting pool for the sky, the hills, and the city around. It is a rich, dark, and wavering Venetian mirror which the Equitable holds up to the City of Portland.

The elegance, the refinement, and the beautiful proportioning of the Belluschi building are personal; but the reticence, the sensitivity toward color, and the understatement and quietude are regional and Northwestern. The Northwest character withdraws, retreats, folds within itself, is a recluse even when in the city, sees itself in a mirror darkly.

One might claim that the Equitable was originally so diaphanous and shining because Belluschi saw the city and the immediate past more as a possibility than a present material condition. So he tried to entrap the sky; so he would not let you look into his building, only out of it. And so, it is a small skyscraper, but it does look up.



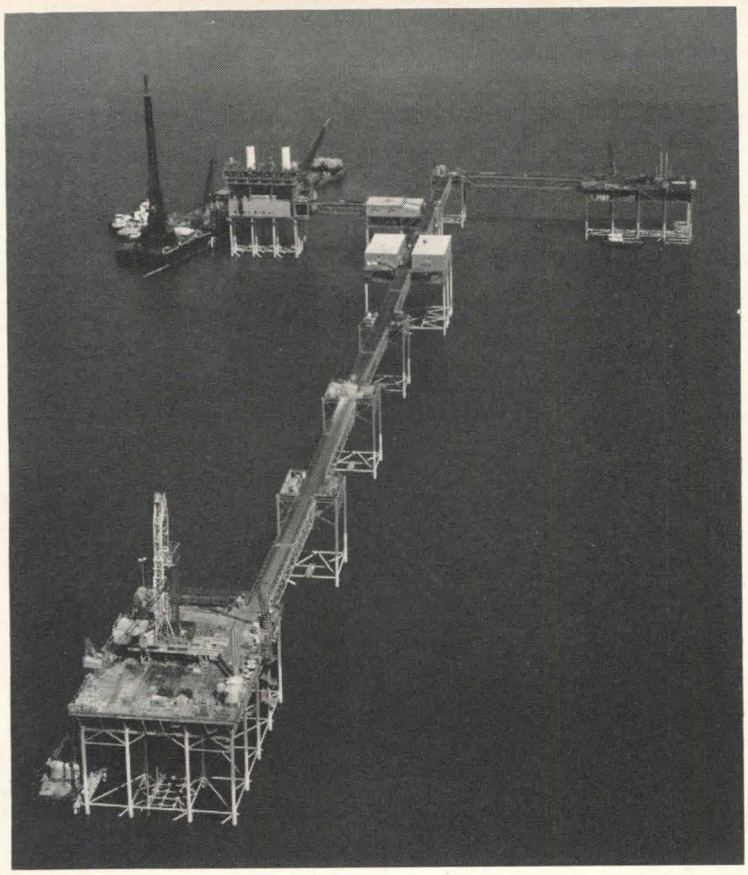
Though it is ony 13 stories high, the Equitable continues to dominate the scene in Portland's financial district (above, viewed from the rear). Its mirror-like exterior wall of glass and aluminum (right) was the nation's first, preceding the Lever House in New York City by four years.
PHOTOGRAPHS: Pages 40, 42, 45, and 44 (top right), Hugh N. Stratford. Page 41, Roger Sturtevant. Page 44 (top left), Ezra Stoller.


Equitable
SAVINGS & LOAN

FOCUS

SCALING THE SKY

Topping out ceremonies, on May 6, at John Hancock Center (the Chicago office of Skidmore, Owings & Merrill, architects) included the placement of a time capsule atop the 100-story tapered steel tower. The capsule, a likeness of the space-flight vehicle in which astronauts will return from the moon, contained historic artifacts ranging from the *Report of the President's Commission on Civil Disorders* to a Palmer House guest book. The tower—825,000 sq. ft. of office space, 705 apartments, and indoor parking for 1,200 cars—will loom a quarter of a mile high over Michigan Avenue. Cost of the building: $95 million. John Hancock will enjoy a brief, and qualified, claim to the "world's tallest" title — taller than the Empire State Building without its TV tower. The World Trade Center, now under construction in Manhattan, will put "Big John" in the shade.

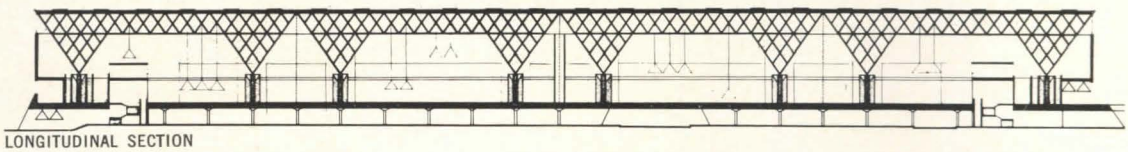


MINING TOWN IN THE GULF

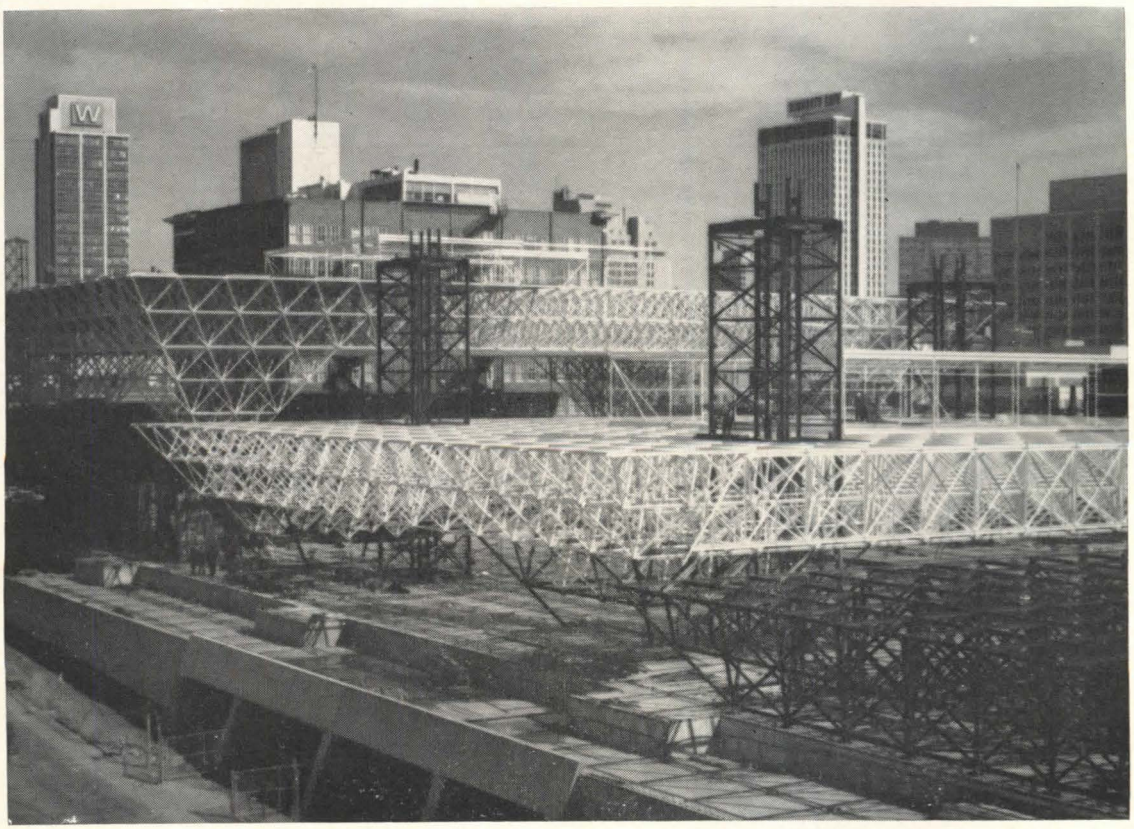
"Caminada," the second of two off-shore mines erected by the Freeport Sulphur Co. (Sept. '67 issue) is now in full production. The steel islands and connecting causeways (left) were prefabricated on shore, floated on barges nine miles out into the Gulf of Mexico, and hoisted onto steel pilings by 250-ton derricks. The derrick barge (at upper left in photo) is tied up at the power plant where hot water is forced through pipes to melt the ore. To its right is the maintenance shop with roof heliport. Below the shop are twin living quarters. At upper right and foreground are drilling platforms which pump the molten sulphur to the Gulf floor and from there to the mainland.

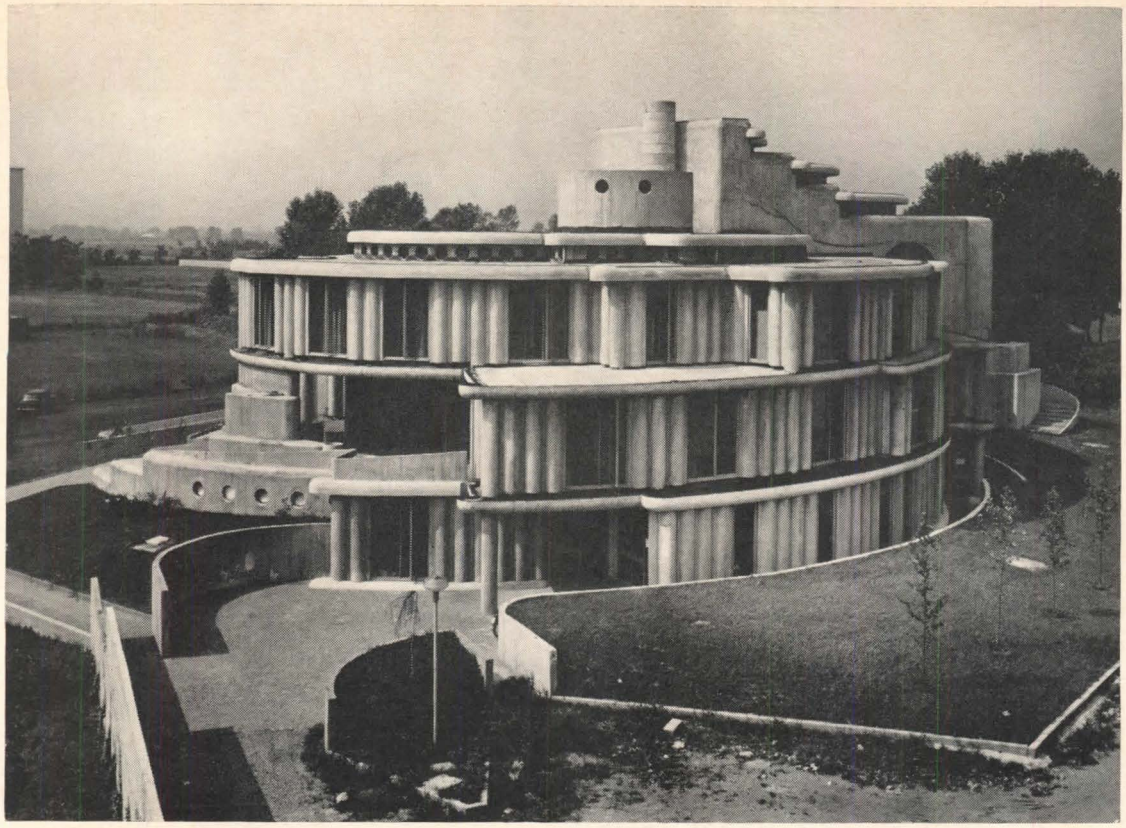
RAISING THE ROOF

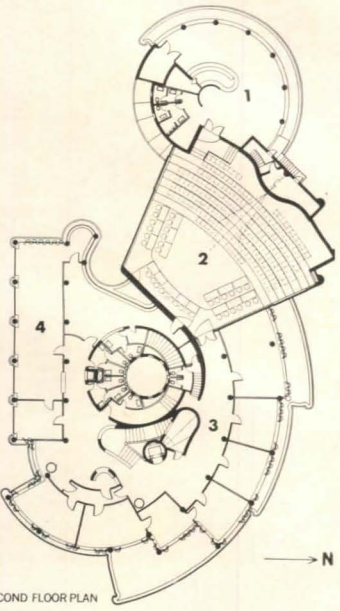
Denver's Convention Center by Architects Muchow, Ream & Larson (right) is a building that goes up by coming down: construction began with the steel truss roof, composed of four equal space-frame sections 170 ft. by 240 ft. by 14½ ft. deep, and assembled on the ground. Each section was then raised by four movable lifting towers so that corner legs, integral to the space-frame stress pattern, could be attached. Then concrete pedestals were poured, and the entire structure was lifted up once more and lowered onto them. The space-frame, painted white, will contrast with weathering steel exterior panels which will hang from it (see section), and the delicate steel mesh will be visible from outside through windows at the roof line.



LONGITUDINAL SECTION







SECOND FLOOR PLAN

SECTORED CIVIC CENTER

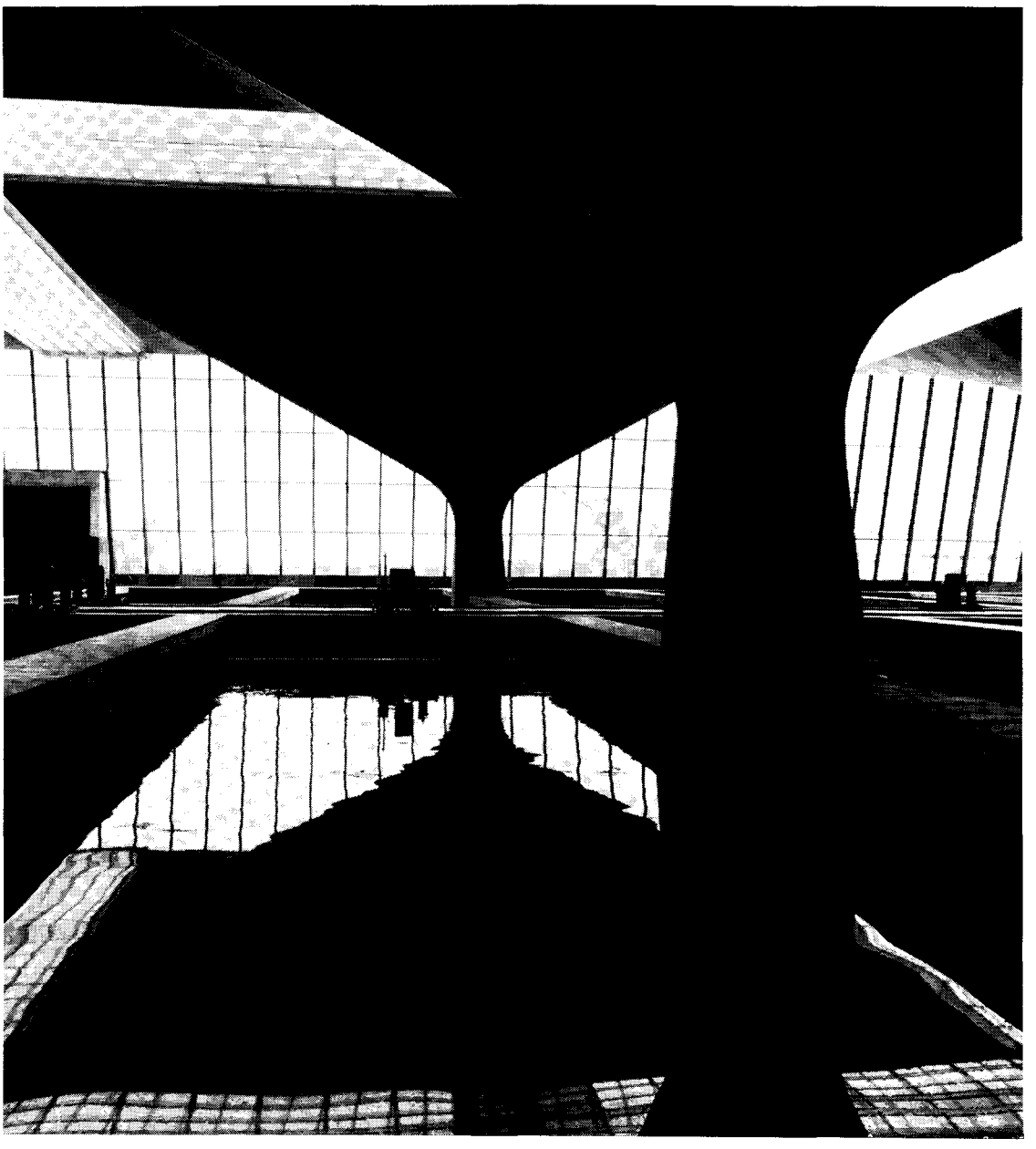
Segrate, in the metropolitan area of Milan, is a community that has evolved from an agricultural to an industrial economy with a three-fold increase in population in the last two decades. Segrate's new Civic Center—by Architects Michele Achilli, Daniele Brigidini, Guido Canella, and Laura Lazzari—shares that vitality. Though it seems enormously complex to the uninitiated, it is, after all, not a building for strangers. Made up of four main sectors around a central service core, the building follows the contours of the site and is best expressed by elevations, not by floors. For example, the first floor in the fan-shaped office block (above, and 3 in plan) becomes, on the other side of the building, a podium stepped up to the main entrance and a second, rectangular office block (4). These blocks house city administrative offices. The other principal sectors are a semicircular public library (1) and the council chamber (2) which, at lower levels, houses the archives and office of records. The council chamber (right) will also be used for cultural gatherings. Adjoining the center is a square for sports activities.

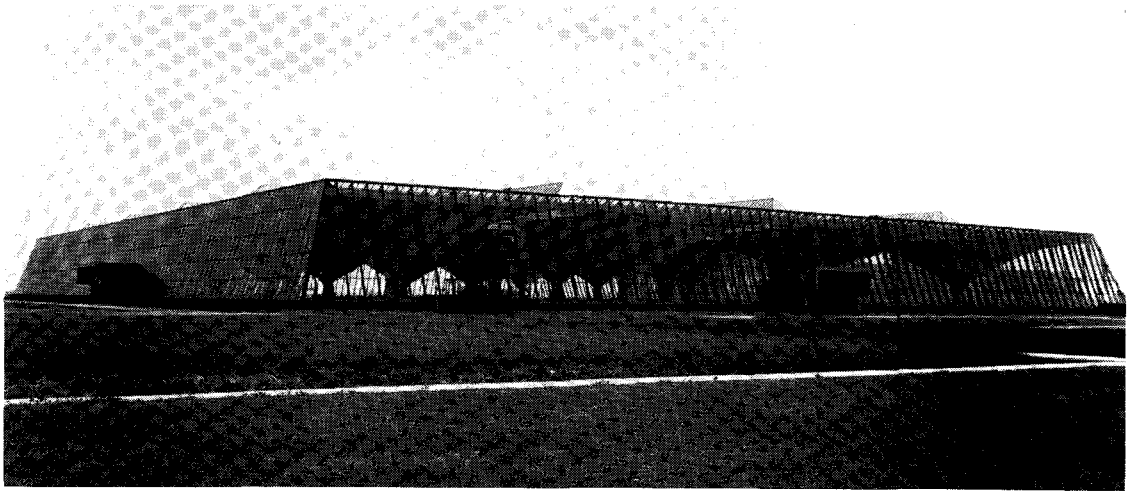
ISLAND STATEHOUSE

While Honolulu's tropical grandeur retreats inexorably before the mainland influences of high-rise sprawl and highway blight, the new Hawaii State Capitol, by Architects John Carl Warnecke and Belt, Lemmon & Lo, unashamedly has its roots planted in Japan. The Japanese gesture is ceremonial and symbolic if, in this case, quite scrutable: one enters over a water-filled moat which surrounds the Capitol, and from which the legislative chambers rise like islands on the right and left, facing one another across a vast central space open to Pacific breezes. Above, tiers of government offices, stacked on slender concrete columns, culminate in an open skylight.

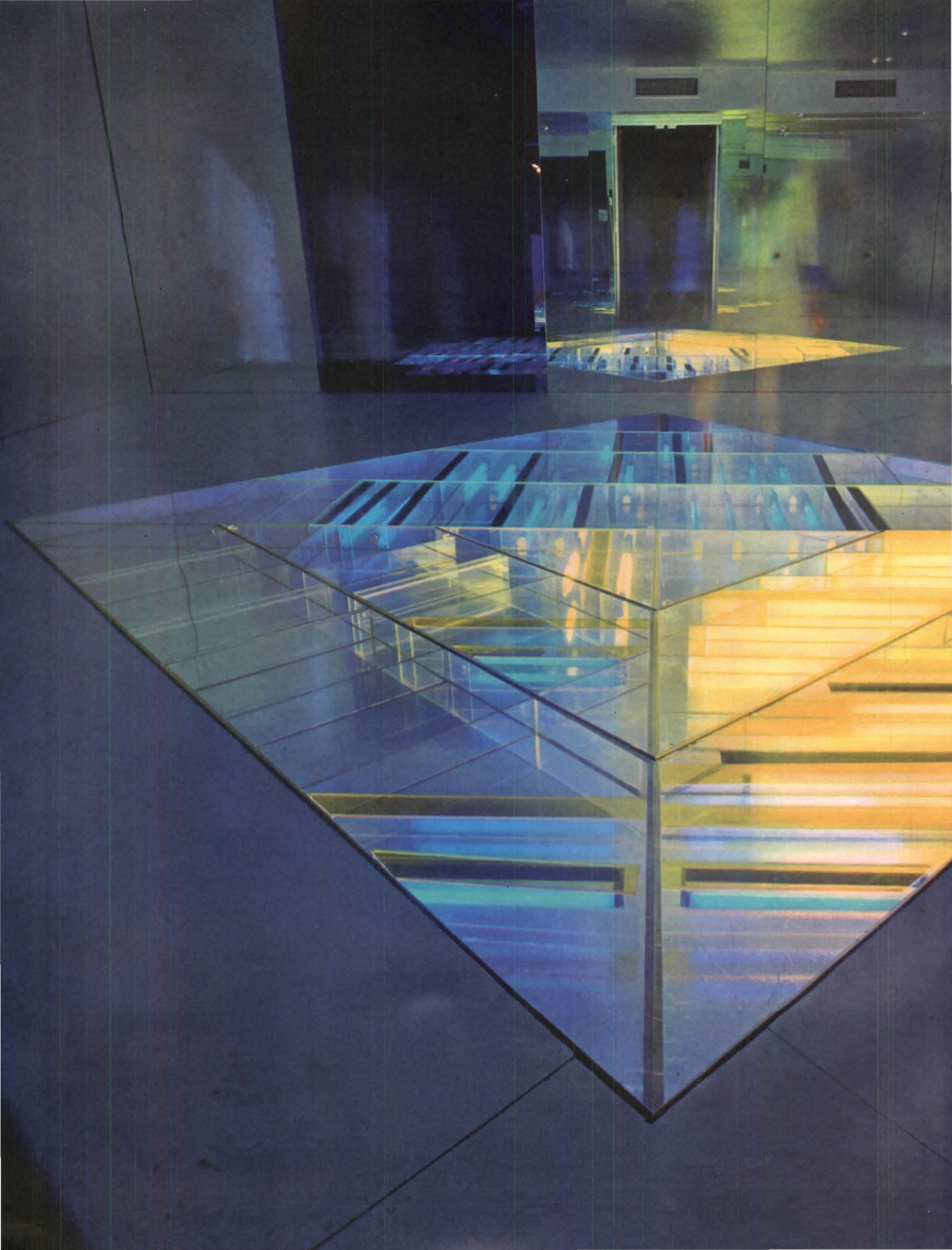
ELEGANT SHADOW BOX

Rows of flaring concrete columns —like umbrellas forced inside-out in a high wind—shelter a network of filter ponds (right) at the water treatment plant outside Rotterdam. The umbrellas, reminiscent of the thin-shell concrete forms of Felix Candela, have been entirely encased in glass by Architect W. G. Quist (below right). Exterior glass walls slope gently outward from the apex of the umbrellas to the ground. On the roof, the spaces between the 75-ft.-square umbrellas are filled with a grid-pattern of skylights. The resulting shadow play on glass and water is, unfortunately, largely wasted. Only a small maintenance crew are on hand to view the drama. The 155,000-sq.-ft. filter building is the largest of a large complex of buildings, each with a varying structural form suited to its function in the transformation of water from the Old Maas River into drinking water. The process includes filtering; chemical treatment with chlorine, iron sulphate, and sulphur dioxide; storage; and distribution to consumers.





PHOTOGRAPHS: Page 66, Chicago Photographers. Page 67 (top), Jack Beech, Industrial Photography, Inc. Page 68 (top), Ghiringhelli Baviera Studio; (bottom), The Honolulu Advertiser.



KALEIDOSCOPE AS ENVIRONMENT

BY CATHERINE CRANE

"I am primarily concerned with structuring and relating lights," says Lila Katzen. Her ability to structure light through plastic, and through the use of other light-absorbing and light-reflecting surfaces, serves to create a new artistic entity, and a new perception in the viewer.

Mrs. Katzen begins her work by drawing up diagramatic plans to organize and relate the component parts of her vision. Next, she constructs a model. The model may raise certain technical problems that can then be solved in miniature before they become mammoth. The final work of art, of course, presents problems that are not encountered with the model, but by then the development of the artist's thinking has prepared her for the solution.

In order to succeed in structuring light, Mrs. Katzen has made a careful study of the peculiar characteristics of different light sources. "Fluorescent tubes, for example, are available in three categories of color, corresponding, roughly, to daylight from a north sky, afternoon sunlight, and the light of tungsten lamps," she points out. She is also concerned with the effect that the placement of the light has on its intensity. "Light can be a general luminary source situated anywhere—floor, wall, ceiling," she says. "It can be a highly localized beam from a projector with a lens system. Or it can be shaped and shielded to light only a special object."

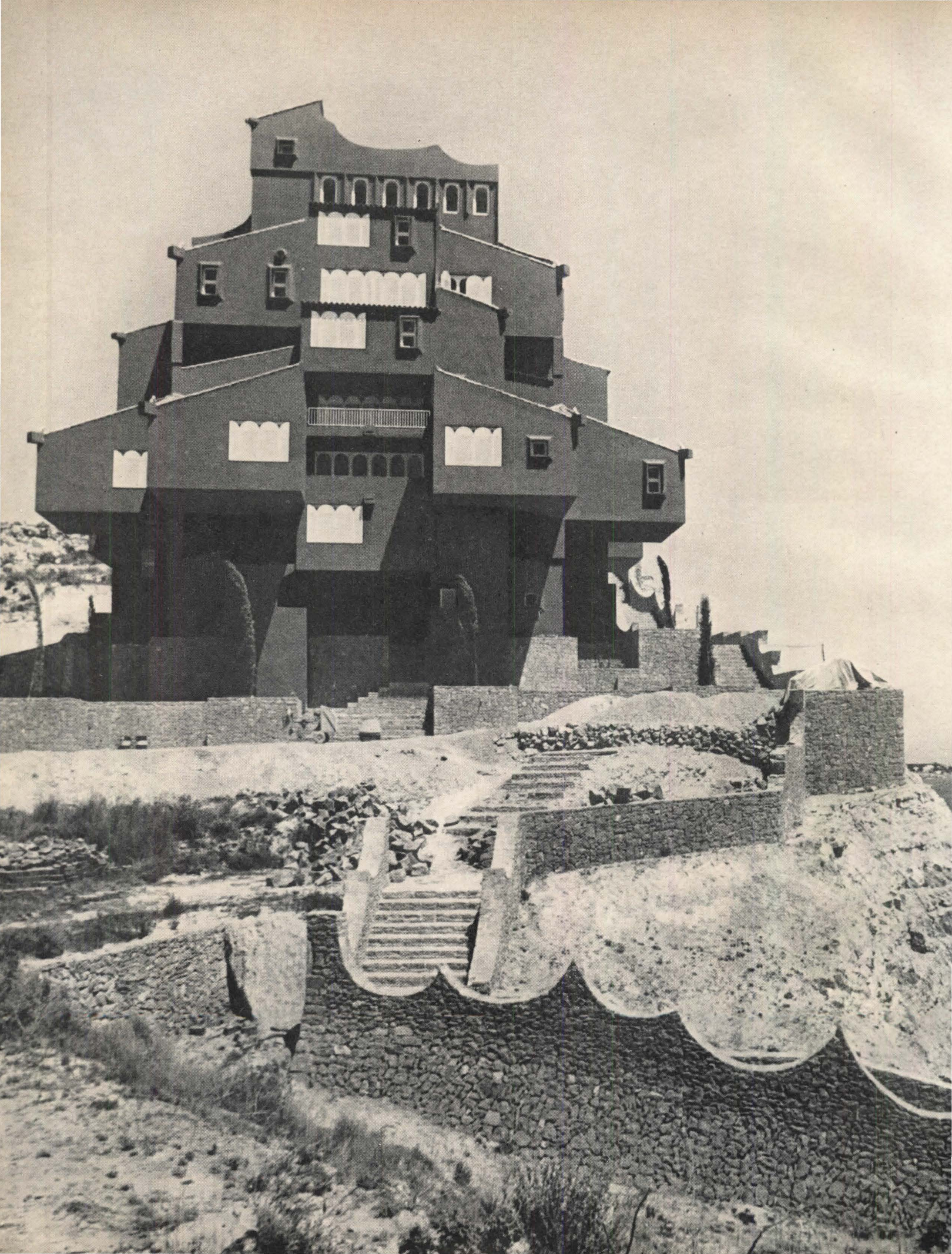
By her handling of light, Mrs. Katzen strives to alter the viewer's perception of space. She sees herself as the minister of a marriage between fact and illusion. She believes that rather than embellishing an environment, she is creating a new one.

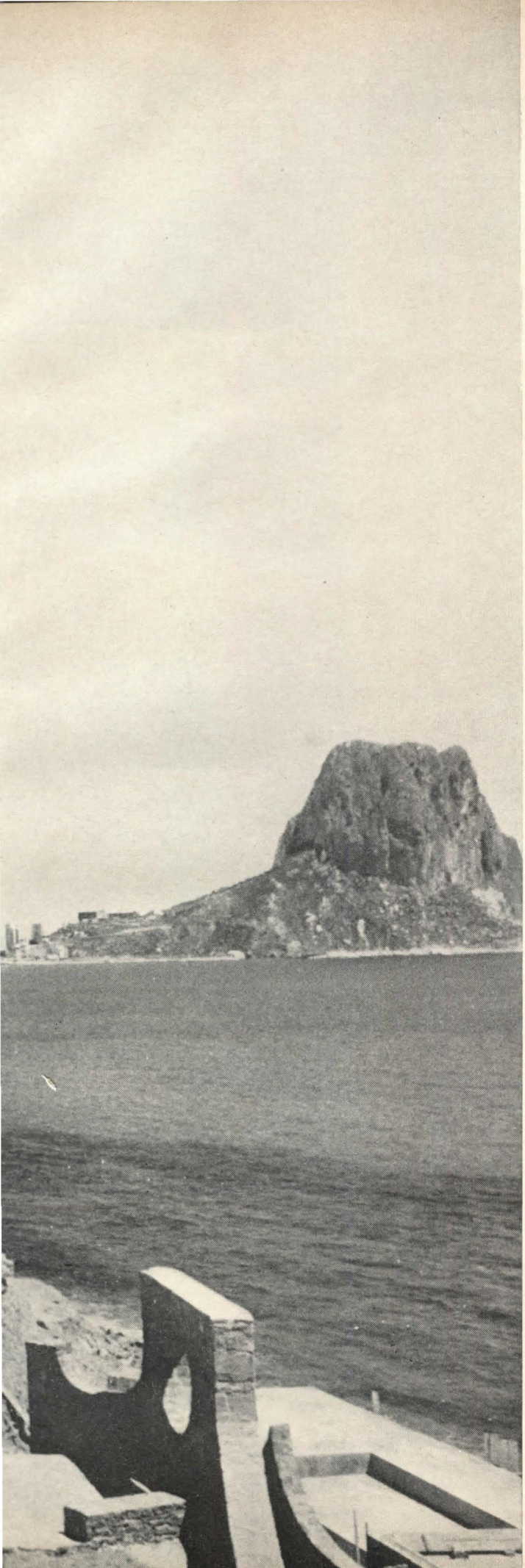
All of her theories were given substance at a recent three-room exhibit at the Architectural League in New York City. The exhibit, entitled "Light Floors," was a "walk-in." The visitor entered—it was mandatory to be barefooted—on a glistening acrylic surface and found himself bathed in fluorescent light. His perception was changed from the conventional by the simple fact that the light came from the floor, rather than from the walls or ceiling. Reflections of light altered his perception of physical space. Large mirrors seemed to level the walls and extend the plane of the floor. Lila Katzen explained, "The light structures define the area, change and metamorphosize it. The change is not actually physical, but you cannot tell the real from the illusion."

Mrs. Katzen constructed her floor patterns by determining the amount and color of the light, the space that would contain or release it, and the particular light's relation to the whole design. Everything about the work was carefully predetermined (in fact it took two weeks to install); it was not an esthetic gamble. Nothing was left to chance. And although the work's greatest success was in magically illuminating and coloring the air, it is a total and moveable art object that is being shipped to other ports with its integrity intact. "Light floors" is both structure and atmosphere, a duality that makes it memorable.

Miss Crane is a free-lance writer who has worked with various publications in Western Europe and, most recently, in New York City.

PHOTOGRAPHS: Robert A. Propper.





XANADU

A descriptive text or criticism of a building turns a visual inventory of effects which must be experienced into a series of literary assertions.
Sometimes pictures alone speak for themselves, when the object depicted follows a known tradition or an easily assimilated convention, and, at other times, written or drawn instructions on user-client requirements are helpful in satisfying the architectural craving for rationalistic order, the addiction to the printed fact, and the love of the artistic diagram.
In this instance, to pursue another possibility, the reader is pelted from all directions with literary gold and garbage, which may or may not help him to feel the mood of the building, as well as its form (seen through the pictures), leaving the living version in peace to tell its own story in the presence of the beholder.

THE TRIP (Jimmy Hendrix)

Spanish Castle Magic

It's very far away
It takes about half a day
To get there, if we travel by my a
. . . dragonfly
No it's not in Spain.
But all the same
You know
It's a groovy name
And the wind's just right.

Hang on, my Darling
Hang on if you want to go.
You know it's a really groovy place
And it's just a little bit of
Spanish Castle magic.

The clouds are really low
And they overflow
With cotton candy
And battle grounds
Red and brown.

But it's all in your mind
Don't think your time
On bad things
Just float your little mind around
Look out
Hang on my Darling, Yeah
Hang on if you want to go.
It puts everything else on the shelf
With just a little bit of
Spanish Castle magic
Just a little bit of daydream
here and there.

The astonishing building shown on these and the following pages is a tower containing 17 apartments and located at "La Manzanera" in Calpe (Province of Alicante) Spain. The tower was designed and built by Bofill-Arquitecto, a remarkable office located in Barcelona. The ***text reproduced here*** *was prepared by Peter Hodgkinson, a young English architect associated with the Bofill office. If the initial portions of this text fail to describe the building in detail, the reader may wish to turn to page 58 where Mr. Hodgkinson begins to come to grips with the situation at hand. The photographs are by Deidi von Schaewen.*

"Xanadu" is a 7-story apartment building (with a roof terrace on top); and despite its apparent lack of order, it is, in fact, a very orderly structure, roughly square in plan, and consisting of modular living and sleeping units measuring about 17 ft. by 17 ft. in area. Certain details traditional to this part of Spain—e.g., shutters, modeled stucco walls, tile roofs—were reinterpreted in strikingly imaginative ways. The color of the walls is that of clay, and the shutters are white.

THE STYLE (Banham with changes)

Style is to architecture as erotica is to sex. You tolerate it, you indulge it, and you thoroughly enjoy it. Even the nuttiest ideas serve to increase the stock of forms and possibilities open to architects.

THE FASHION (McLuhan)

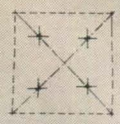
Professionalism is environmental. Amateurism is antienvironmental. Professionalism merges the individual into patterns of total environment. Amateurism seeks the development of the total awareness of the individual and the critical awareness of the ground rules of society. The amateur can afford to lose. The professional tends to classify and to specialize, to accept uncritically the ground rules of the environment. The ground rules provided by the mass response of his colleagues serve as a persuasive environment of which he is contentedly unaware. The "expert" is the man who stays put.

THE HISTORY (Hugh Thomas)

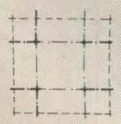
The anarchist faith of the workers and the demagogic atmosphere inculcated by the radicals made Barcelona at the turn of the century the wildest city in Europe. The great strike of Barcelona (1902) and Bilbao (1903) were real battles of class in which the nerves and strength of all were extended. The ornate architecture favoured by the prosperous bourgeoisie was the lavish backcloth to a mounting series of crimes. These years culminated in "The Tragic Week of Barcelona" in 1909.

THE SURPRISE (George Orwell on the Sagrada Familia)

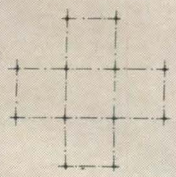
For the first time since I had been in Barcelona (1937), I went to have a look at the cathedral—a modern cathedral and one of the most hideous buildings in the world. It has four crenellated spires exactly the shape of hock bottles. Unlike most of the churches in Barcelona, it was not damaged during the revolution—it was spared because of its "artistic value," people said. I think the Anarchists showed bad taste in not blowing it up when they had the chance, though they did hang a red and black banner between its spires.



EIGHTH FLOOR



SEVENTH FLOOR



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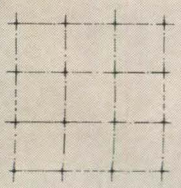

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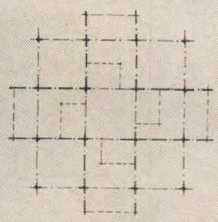

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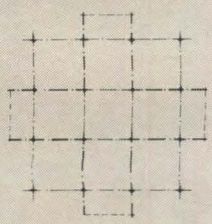

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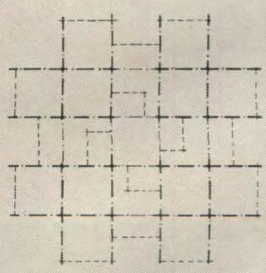

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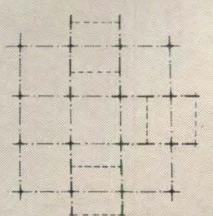

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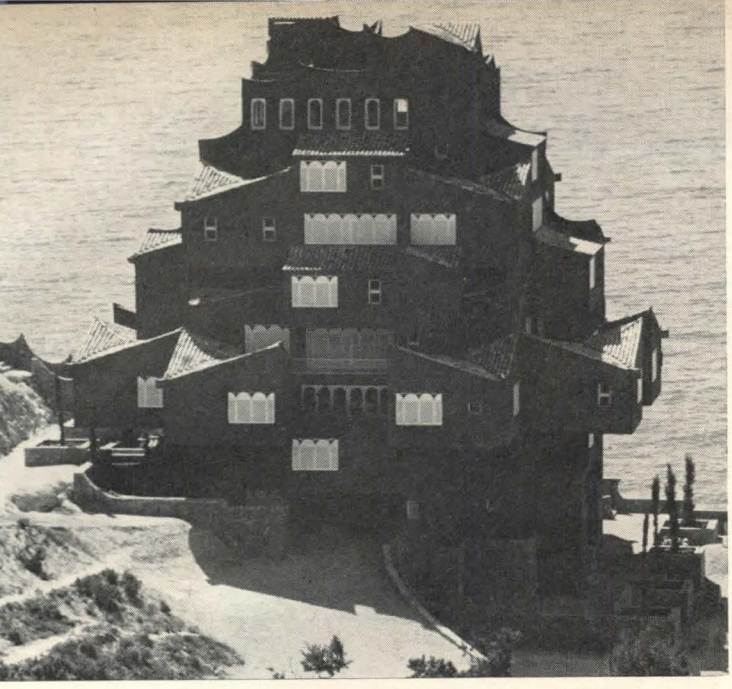
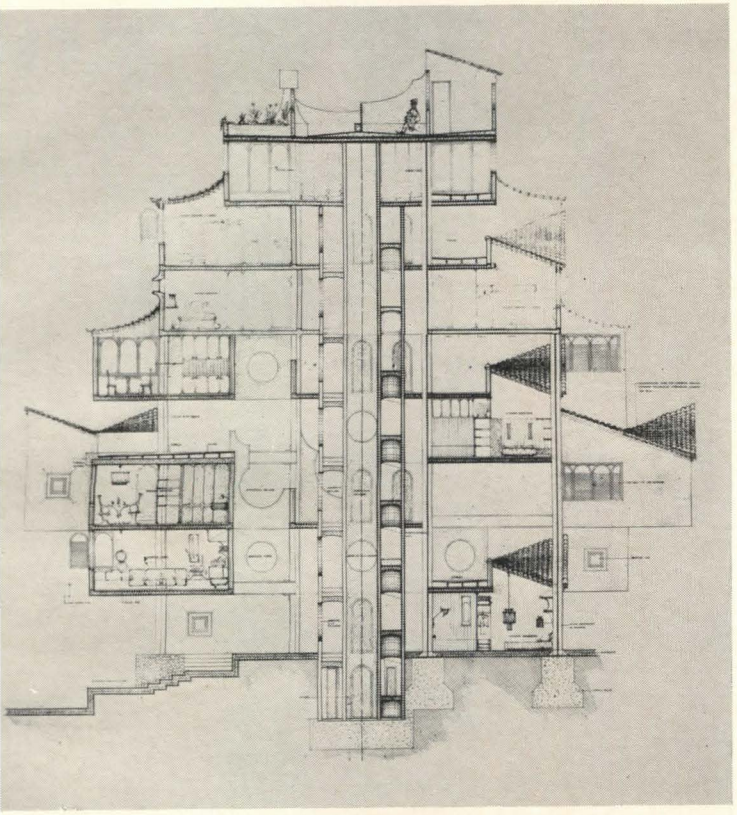
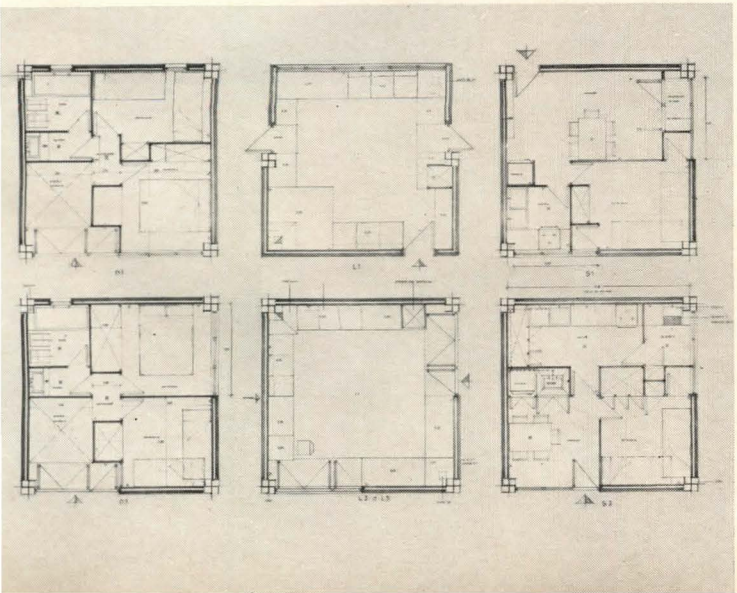






Drawings on these two pages explain the basic organization of the building: at far left are the floor plans, from the lowest floor up to the roof garden, and showing only the column-and-beam grid on each floor. At near left are some of the modular unit plans that were fitted into this grid—living units, kitchen-dining-maid's-room units, and sleeping units. These were grouped around the vertical circulation core shown in the section.

THE SANE (Salvador Clotas)

The attempt to reiterate the closeness between the artist and the schizophrenic is something which is based on the profound conviction that a lunatic asylum could embrace more reality than a city, assuming it is accepted that a lunatic asylum is a place for the mad and a city is a place for the sane. The difference between them is rooted in the fact that, whereas the artist **exhibits** the total product of his schizophrenic imagination, the nonartist is intent on **concealing** and reducing them to his own intimate confidences. Perhaps it would be convenient to draw a comparison from a paragraph of the work **The Politics of Experience.**

'H.S. Sullivan used to say to young psychiatrists when they came to work for him, "I want you to remember that in the present state of our society, the patient is right and your are wrong. This is an outrageous simplification. I mentioned it to loosen any fixed ideas that are no less outrageous, that the psychiatrist is right and the patient wrong. I think, however, that schizophrenics have more to teach psychiatrists about the inner world than psychiatrists their patients." '

It may be affirmed that if the artist is not always inescapably a schizophrenic, he ought at least to have the disposition to be one at any given moment.

THE PLAYFUL (Emmerick)

Man is a rational creature, but only at times. Stiff rationality is tempered with "Ludens" characteristics, man likes to play. He will accept control and uniformity only if it can be turned into a game. Modern architecture has proved highly unpopular. Beyond the satisfaction of his basic needs, man requires to express himself. Because he is so often prevented from doing so, he turns against the man-made environment. Our towns should be collective creations, not the result of teamwork which is inevitably a mild and mediocre compromise, but the result of individual choice and expression.

BON MOT (Venturi)

Less is a bore.

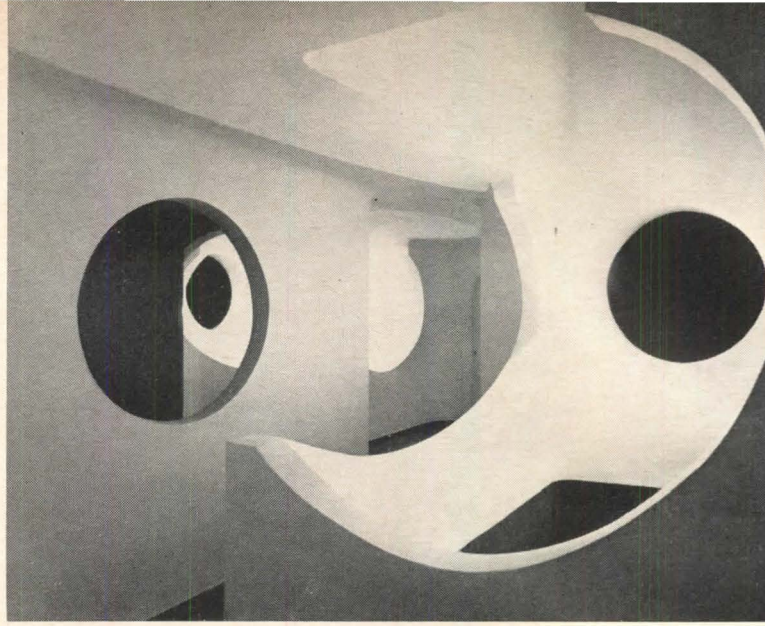
THE END (Hermann Obrist, 1919)

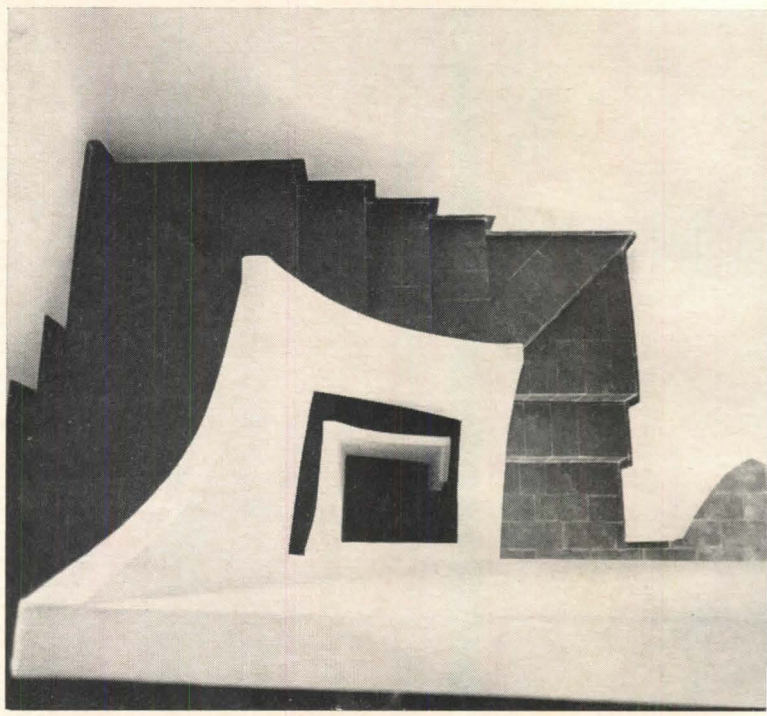
"Long live Utopia! . . . it is in fact the only thing that survives. Let us then live in Utopia. Let us fabricate plans, castles in Spain; let us pretend and let us prepare for the time that will come 30 years hence. . . ."

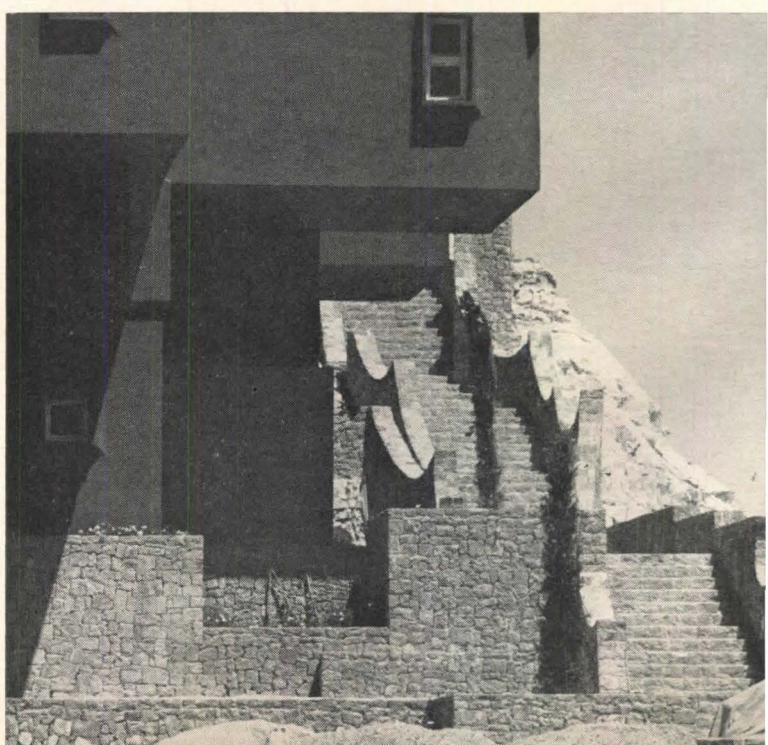
Xanadu was a prototype experience in applying a methodology to our theory of "a garden city in space" and should be read as one of many larger interconnecting elements. An apartment is made up of any three cubes selected from a choice of living, sleeping, and service units. These cubes are then applied to the supporting circulation spine determined on an orthogonal grid, then broken down to satisfy the particular requirements of the brief (in this case, shaded internal terraces to avoid the intense heat, hyperbolic roofing to give better views, and adaptation to localized building techniques). This methodology is being applied in two further projects now under construction, one at Sitges of 88 apartments and another at Reus of 2,500 apartments, and will be fully explained in a forthcoming publication entitled **The Search for Order.**

No plans or elevations were drawn, but each unit had its exterior walls pierced according to orientation, light need, kitchen extractors, ventilators, privacy, and connection points, and was positioned after model analysis diagramatically on the engineer's structural drawings.

The cost was 5,000 Pesetas a m^2 (approx. $10 per sq. ft.), about average for good quality construction in this area.







Views at near right show landing at a typical floor level, a bird's-eye view of the central stairwell, and the stone steps leading up to the entrance of the apartment building. Close-up on opposite page is reminiscent, in several details, of some of Antoni Gaudí's famous Casa Milà in Barcelona, where the Bofill office is located.


SOUL HAS HIT CHICAGO

THE RENEWED NEGRO AND URBAN RENEWAL

By W. JOSEPH BLACK

Lawndale (above), four miles west of Chicago's Loop, is a useful area for rethinking the problems of the Negro in urban America. The revolution of attitudes in the black community demands a completely new approach to architecture and planning, and calls for bold new ideas.

Mr. Black, who studied architecture at Columbia University, is a member of the Urban Design Group of the New York City Planning Commssion. He has just received the 1968 Arnold W. Brunner award from the Architectural League of New York, for a study of Negro architects' and planners' visions of urban America.

First, some definitions: Negroes are blacks, communities are people, ghetto neighborhoods are racial ruins.

Interpreting from these definitions, architects and planners must develop new principles of architecture and planning in order to make any contribution towards solving the crises of the cities and helping to formulate programs for the future of the Negro in urban America.

The success or failure of planning will depend greatly, for instance, on the opportunities for Negroes to contribute to the conceptual and decision-making process of architecture and urban planning.

Traditionally denied the freedom of choice of *where* to live, the Renewed Negro is determined to establish his own standards of *how* to live. This is a most desirable goal—basically, an extraordinary effort to come to terms with the systems of society. Ultimately, it gives a unique opportunity to develop new urban spaces and building types.

A deep understanding of the Negro value system is of fundamental importance in developing programs to improve his housing conditions and urban environment. Racial integration is often thought to be the foremost goal of Negroes on the way up economically and on the way out of the ghetto. But black people today are far more concerned with identifying their cultural roots and building on the inherent qualities of the black community from which they derive cultural nourishment, social acceptance, and personal fulfillment. The highest priorities of the black community are to improve their condition of life, to gain respect, and to develop their potential in spite of the enormous burden of racial prejudice and social injustice.

Leading foundations who commission eminent architects to develop interesting urban shapes and architectural images should re-examine their public relations goals. Urban studies should instead search for the essential character of a community—the values and content—from which can emerge an urban design satisfying the economic needs and social goals of the community. Far more than form-building exercises, communities need urban structures that stimulate social interaction, and building elements that can be implemented by the community.

Achievements of urban renewal have not matched the aims

When urban renewal policy was conceived in 1949, its aims were to eliminate slums and to provide decent housing for every American family. More so, it was designed to give the city a stronger tax base, to revitalize its economic and cultural centers, and finally, to encourage good urban design.

The achievements are far less admirable than the aims. Politicians promised the poor people better housing and instead built high-speed highways leading to the affluent suburbs. Officials and planners pledged to remove the old horizontal slums and instead built new vertical slums. The small grocery store that also functioned as a credit center was replaced by the big supermarket that will hardly accept a payroll check. The corner cleaners gave way to the chain of cleaning establishments that cleans a suit in a matter of minutes, but requires several days to mend a pocket or replace a button. The poor and unemployed were assured of better job opportunities that rarely materialized, while the rich were insured of investment opportunities that were highly profitable. These communities have no more faith to invest in politicians who are generous in promises, but short in producing visible improvements.

Public officials urgently need to develop new planning policies that will encourage new "Cities of Hope" for the development of material and human resources.

To look at the problems in detail, the Lawndale community of Chicago can serve as a useful case study. In many ways it reflects the typical pattern of community disintegration in urban America. Some of the causes for this social disaster can be traced to a process of rigid residential segregation by race, temporary integration, and finally, institutionalized segregation reinforced by real-estate speculation and political manipulation.

Lawndale lies some four miles directly west of the southern edge of Chicago's Loop (map, left) and can be reached in ten minutes by private car or public transportation. It covers 4½ sq. mi., approximately the size of Midtown Manhattan's central business district.

Negroes comprise about 97 per cent of the Lawndale population, which is approaching 200,000. The rest of the community consists of small enclaves of Mexicans (relocated by the University of Illinois Circle Campus), newly arrived Puerto Ricans, and older Italians and Jews, most of whom live in convalescent homes or public housing projects bordering the area. Small Polish and Irish communities are sandwiched between commercial and industrial areas.

Lawndale is typical of the ghetto in an advanced state of decay

Today, Lawndale represents the typical Chicago community that was already in an advanced state of decay when whites abandoned it—for the suburbs—as blacks came to seek housing in second- and third-hand buildings. A visitor to the Lawndale area finds much evidence of a community formerly admired for its strong residential character, now slowly being consumed by blight. Deteriorating and overcrowded housing can no longer accommodate an expanding population. Low income and high unemployment contribute to the economic decline and lack of purchasing power. Schools are extremely overcrowded. A regional-sized park is too far away for people to use easily. Health problems are increasing and the facilities to treat them are deficient. Crime rates reflect the state of total despair for the hopeless individual and his lack of an alternate course of action. There is an over-abundance of ruthless businessmen who operate low-quality clothing stores, furniture and appliance shops of-

A typical market in the Negro community (above), selling meats that are no longer fresh and foods that are no longer frozen. A typical crossroads in Lawndale (below), with gas stations at three of the four corners. Streets are separated by a park strip that is part of the Burnham Plan of 1909, linking major park areas of the city. Planning in Chicago has typically concentrated on beautification, ignoring the slums in the background and misunderstanding the real problems of people's lives.

fering "easy credit terms" and "no down payment" but demanding up to 300 per cent in interest. Unscrupulous merchants sell inferior meat and groceries, but charge prices higher than those for better quality goods in the luxury apartment area fronting Lake Michigan.

Some streets in Lawndale have not been honored by a visit from the sanitation department in months. Vacant lots large enough to accommodate a vest pocket housing project are used as dumping grounds. Commanding the corner sites are the horrific hamburger drive-ins and gaudy gasoline stations, while nearby vacant lots are car cemeteries.

Home ownership and restoration are also part of the picture

Parts of Lawndale thus have the appearance of a racial ruin although other areas have well-kept lawns and homes.

The myth that Negroes do not appreciate property, or do not take care of it, must be challenged. Home ownership accounts for some 18 per cent of Lawndale's residential buildings and many of these houses required a great deal of time, money, and effort to repair.

A carpenter allowed me to explore the newly acquired ruin he was in the process of restoring. It was a three-story brick building on a corner site—a store with living units above. The building had been abandoned for several years and could have been condemned by the city had it been interested or able to do so. The carpenter bought it from a slumlord who systematically was alerted in advance to urban development plans so that he could purchase well-situated property in areas to be designated for renewal. The building was structurally sound and had unusually good interior finishes, but windows were broken, doors were missing, plaster had fallen, plumbing had corroded, and the electrical wiring was in need of repair. Although this does not represent the typical property that Negroes are invited to buy, it is not uncommon. The carpenter had also undertaken the job of getting financing from banks and lending institutions, who are usually reluctant to grant such loans to Negroes. In the purchase of real estate, Negroes have generally suffered indignities and humiliation that few white people would endure.

The ambitious and able carpenter told me that he had lived in the slums of the south side and was anxious to find a place to bring up four children. He had been relocated to Lawndale by the urban renewal projects that produced the Taylor Homes —one of the worst tragedies that architects have ever created, and surely among the world's ugliest buildings.

The black community of Chicago in general feels that the real-estate speculators and political manipulators have moved Negroes around the checkerboard pattern of the city like pawns in a game of chess. This carpenter said, "I was tired of being pushed and shoved around Chicago. I wanted to buy a place of my own where my children could get a decent education and my wife could come home from work without fear."

One architect who has rehabilitated several buildings in Lawndale is Andrew Heard, a young professional with a long involvement in civil rights and a deep understanding of and participation in the affairs of the Negro community. Heard feels that Lawndale has some excellent residential and civic architecture that should be restored.

The area has become Chicago's port of entry from the south

Lawndale is the ultimate destiny of many Negro refugees from the South. Chicago advertises itself as the city of opportunity with its motto "I Will," attracting many victims of despair, poverty, or race by these words of welcome.

There is an obvious shortage of housing in Chicago, but Lawndale is further burdened with the problem of overcrowding, since it has replaced the southside as the port of entry to the city. According to the 1960 census, the average household size was 4.1 persons in Lawndale, compared with 2.6 for the rest of the city.

Density rates are extremely high when compared with other areas. Although the prevailing standard of the city is 30 dwelling units per residential acre, Lawndale has from 35 to 70 per acre, often exceeding the density of the luxury highrise area fronting Lake Michigan. These density patterns of Lawndale have been achieved by converting two- and three-story buildings, designed for two or three families, into housing for five or six families.

The lack of privacy and the lack of daylight encourage many people to hang around on the streets. More than 50 per cent of the buildings are less than 5 ft. apart and occupy over 60 per cent of the lot. More than 80 per cent of the buildings are at least 50 years old; 30 per cent of the housing stock is substandard and needs to be rehabilitated or retired.

The early growth of Lawndale goes back 100 years

A century ago, Lawndale was known only to the American Indians and a few immigrant farmers from Germany, Holland, and Ireland. Indian trails leading to the various trading posts of the fast-growing city determined many of the diagonal street patterns which interrupt the regularity of the grid. Chicago's infant industries, trade, and commerce were just beginning to thrive, and many major manufacturers followed the example of International Harvester in locating in the Lawndale vicinity with its good transportation facilities and excellent location for supply of materials and marketing outlets.

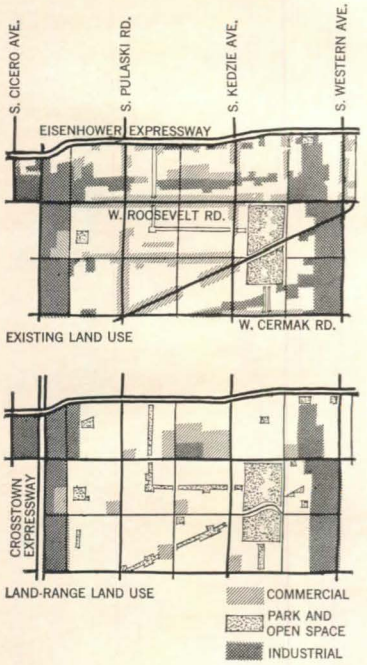
The Great Fire of 1871 created a general building boom and extended the borders of the city to Lawndale. Towards the end of the century, a large number of immigrants from Eastern Europe settled in the area south of Douglas Park. By 1910, the area was served by an electric elevated transit system. Sears Roebuck and Western Electric had established their headquarters there before World War I.

Although half of the housing was built before 1904, the first real building boom occured between 1920 and 1924. The major portion of the housing stock was completed by 1930. By this time, the population exceeded 100,000. The largest ethnic group was the Orthodox Jewish community whose houses were styled to suit the requirements of the religious family ritual taking place around the dining room table. At the close of World War II, much of the Jewish, Italian, and Polish population was replaced by Negroes, who became about 12 per cent of the population.

Twenty years ago, my family moved from a two-bedroom house in the suburbs to a three-bedroom house in the city. When we arrived in Lawndale, we were greeted with violence from the white community — a shotgun blast shattered the windows and disfigured the walls, hostile neighbors telephoned to threaten our lives. To their disappointment, we did not abandon our effort to live in a neighborhood we thought attractive and well situated. Then when my brother returned from Korea, having fought for the freedom of another people, he found real-estate agents unwilling to help him exercise his own freedom—to live where he wished.

Ten years ago, Lawndale was a community in flux. In 1958, this 2,700-acre community was officially designated as the Lawndale Conservation Area. Speculators seized the opportunity to buy property from white families by creating incidents calculated to create confusion and encourage them to sell. In this way, they were able to manipulate the property market—buying houses from whites considerably below the market value and then selling to blacks far above the realistic value. Today, owners of commercial property who wish to relocate elsewhere have been known to set fire to their own stores or hire "rioters" to damage their property in order to collect insurance money.

Several major employers and some of the tax-exempt institu-



A typical street in Lawndale (above left). Official city proposal (above) seeks to move cars more effectively along traffic routes that would bound new ¼-mile superblocks. Shopping facilities would be located at the nodes, and industrial sites in strips on western and eastern boundaries. Many small parks would be added, usually as companions to schools. Plan is conventional at best, establishment-serving at worst, and without long-range solutions to the economic and social problems of the area. To suggest another idea, Ogden Avenue in Douglas Park (below left) would seem an ideal location for bringing new middle-income highrise housing into the area, with compensating open space being created elsewhere as vest-pocket park sites.

tions have become the biggest property buyers in Lawndale. They seek to protect and increase their investments by hiring private consultants and creating alliances for the development of urban renewal programs that suit their particular interests. One questions if this is the kind of "private" investment and "citizen" involvement that renewal officials are seeking.

Earliest planning for Chicago ignored the slums

Planning in Chicago has been focused on land-use proposals for beautifying the shoreline of Lake Michigan and on transportation schemes for linking the city's boulevards to the parks and suburbs. *Housing* has been one of the most neglected elements in Chicago's planning history. Daniel Burnham's 1909 Plan, for instance, made the foreground of Chicago one of the most beautiful in the world, but completely ignored the substandard housing that formed the city's background.

The final achievement of the Burnham Plan was the Congress Street Expressway (later renamed Eisenhower Expressway) at Lawndale's northern border. Burnham conceived it as the city's major east-west axis leading from the lake front to the forest preserves that formed a greenbelt between the city and the suburbs. It was one of Chicago's first postwar planning projects, setting the pace for slum clearance by uprooting everything in its path and arousing the first major public reaction against urban renewal.

Subsequent development plans have done much to alter the face of the city, but major surgery has not yet been performed on the city's real ills.

The 1966 Comprehensive Plan of Chicago was a monumental effort to present a unified vision of the future of the city. But it is essentially eyewash, its rhetoric reading more like a political document than a philosophy of planning. Superficially only, it attempts to define physical planning policies, economic objectives, and social goals.

The most impressive quality of the plan is its hope of adjusting to changing conditions. It is geared to the action-oriented process, and in many ways is a radical departure from the traditional "block-by-block" master plan of most cities.

Commissioner Louis Hill told me that the Department of Development and Planning intends to collaborate with the Lawndale community in developing a plan that suits Lawndale's needs and aspirations. David Hedberg of the Department of Urban Renewal understands the planning problem of Lawndale to be essentially one of creating higher densities for a community that considers highrise apartments unsuitable.

I am not impressed with the understanding by city planning officials of the problems and needs of Lawndale. Nor do I recognize any strategy designed to increase employment opportunities through technological innovation. On-the-job training and a program to help develop basic and new skills should be fundamental to any planning of an underdeveloped area.

The official proposal for Lawndale and three other plans

The Conservation Plan for Lawndale published in 1968 is an official proposal to reverse the trend to blight. It recognizes the dynamics of social and economic change, and acknowledges the need for urgent action. The planning principles are based on transportation patterns that will create new superblocks to help facilitate the movement of traffic. The established framework for land use will be revised to remove strip shopping and create a district shopping center. Mixed industrial and residential areas will be separated. The conservation program will be carried out by repair and rehabilitation.

For all that the Plan promises, no bold measures are proposed for improving individual opportunities or the very quality of life itself. No projects have been proposed for stimulating the residents to invest in the community or to contribute to its future development. At most, it is a very conventional plan to implement traditional land use patterns and short-term political goals. It does not offer any long-range social or economic solutions for the residents, but does provide enormous opportunities for the old establishment to implement its investments.

It should be clarified that the old establishment includes the speculators who make minimal investments in the black community for maximum returns to the established institutions of economic wealth and political power. They have demonstrated only minimal interest in the affairs of the Negro community, but have held maximum control of its destiny. The new establishment, on the other hand, is characterized by foundations and educational institutions who have generously supported explorations into the Negro communities to search out the vices of their lives, but have rarely sponsored research projects to discover the virtues of the black community. Government agencies and private groups have published much literature on the problems of the Negro community, but none has yet produced solutions desired by the community itself. Any number of experts has described the sociological character of the traditional Negro neighborhood, but until now, no new concepts of urban design have emerged to represent the highest ideals of the community's desired function and character.

The Greater Lawndale Conservation Commission is the umbrella group established to articulate the community's assets and needs, and responsible for presenting citizens' views to the local planning officials as required by urban renewal legislation. Not surprisingly, this group sees the problems in a different way from the renewal officials. The group regards urban renewal as human renewal. Their concept of comprehensive planning includes social, economic, physical, and psychological aspects.

From the several proposals presented to the local community organization, the research and management consulting firm of Greenleigh Associates was hired—to consult with citizens of the community and develop an alternative to official planning that the city will accept as the community's legitimate contribution to the planning process. Funds for the reported $80,000 fee are provided by Sears Roebuck, Ryerson Steel, local organizations, and the West Side Federation, an area-wide group involved in community development. Greenleigh Associates proposes to develop their plan in two phases: Phase I would focus on the priority needs of the community, evaluate existing proposals for the area, and suggest new projects and activities to satisfy the most urgent needs. Phase II would be a more detailed study of the area and a presentation to the city of policy changes and specific plans for incorporation into the development plans for the area.

Skidmore, Owings & Merrill (in association with Loebl, Schlossman, Bennett & Dart) were retained in 1966 by the real-estate and management firm of Draper & Kramer to develop a master plan for Lawndale. They proposed to level a vast site and build a whole new community, with the residential breakdown calling for approximately 50 acres of highrise buildings, 130 of garden apartments, and 173 of town houses. The plan also proposed a 15-acre golf course, which is difficult to justify in terms of the crucial needs of the community.

Another plan, not selected by the local community organizations, was by Andrew Heard, in association with Holabird & Root. Heard proposed to make a depth probe of the vital assets of the community and consult with the residents to develop a comprehensive plan that was both economically sound and socially desirable. His aim was maximum use of existing structures, for continuity. His proposal also provided the local residents with new employment opportunities and on-the-job training in building technology. Federal, state, and city programs were to be integrated with private self-help programs.

The city naturally seeks plans and programs that will benefit the metropolitan area and its regional surroundings. It is important that the overall plan of the city be preserved, but individual communities deserve to develop their own personalities as vital components of the city.

As a crucial part of the city's frontier, Lawndale could be an opportunity to explore new approaches. The community could suggest what they deem desirable for the neighborhood's schools, housing, open spaces, civic, and religious buildings. Perhaps they are no happier with the 40-odd store-front churches in Lawndale than the ministers are; perhaps they would like to see an interdenominational religious center with a common courtyard for after-church gatherings. I believe that some unique and useful ideas could emerge from counselling the community in the development of plans.

By sensitive and responsive design, Lawndale could become a model of urban design in America; by accident, it could easily become a modern ruin.

Lawndale's future can be read in terms of transportation

Some indications of likely direction are already visible.

Projections of population increase for Chicago (4 million for the city by 1980, with 1.5 million non-white; 8.6 million for the metropolitan area, with 1.85 million non-white) promise to make the city more horizontal in character than it already is. Broad bands of concrete for high-speed traffic already cover some 300 sq. mi. The 1966 Comprehensive Plan of Chicago follows the example of previous plans in having transportation systems completely dominate the pattern of the city.

This network of highways and skyways creates effective barriers to racial integration, with the expressway system reinforcing present segregation just as the railroad tracks did in years past. The proposed crosstown expressway that is to border Lawndale on the west will help to reinforce Cicero's resistance to residential integration. Negroes now feel that their neighborhoods have always been taken as the paths of least resistance through the poor and powerless communities to reach the homes of the rich and powerful in the suburbs.

This area provides opportunity for bold new concepts

A review of Lawndale's economic problems and social goals would seem to encourage its potential development as a "Sub-City" serving the entire metropolitan area on a 24-hour basis.

The economic feasibility of such a Sub-City on this "urban time scale" could be easily justified by the need for centrally located areas both for the neighboring industrial suburbs and for the inner city, whose services are now provided on a nine-to-five basis only. A Sub-City would easily attract a 24-hour bank, restaurants, shops, cleaners, garages, schools, recreational centers, and clinics.

Planners for the new Lawndale should seize the opportunity, further, to develop a transportation system that is integrated with architecture. Rapid and local transit could be effectively handled by a technologically proven system three or four floors above ground level, with its structural supports providing the framework for future housing and commercial buildings.

Open spaces, usually the traditional streets and parks, need rethinking. The "Park Mall" is a recent concept developed by the Department of Urban Renewal, for a landscaped walkway linking community parks.

In addition to linear open space, the city needs open space that can expand and contract according to changing conditions. "Transition Zones" could function somewhat like vacant lots, being used for open markets (which would appeal to the social needs of migrants from rural areas), arts and crafts work, theater presentations, and public gatherings. Unlike the southside, Lawndale has no cultural institutions providing the black community a sense of identity and the white community a source of diversity and discovery.

A "Group Dynamic Center" could be developed for the expression of personal or group needs. Unlike the traditional community center, this center would develop its own personality to respond to social change. It could provide a place for private reflection or even public mass meetings; a series of open and closed spaces could be used as an emergency shelter or as cells for music practice.

The journey to work concerns the Lawndale community as much as do schools, housing, and social facilities. The professional and clerical workers living in the area would surely endorse well-located office space.

Highrise apartment buildings to draw middle-income families into the area would seem ideally located along Ogden Avenue in Douglas Park. To compensate for the open space removed, vest pocket parks and tot-lots could be created on cleared sites throughout the neighborhood.

Housing remains the most crucial element in Lawndale. An examination of current housing proposals does not indicate any new concepts of housing design. Private developers show little interest in altering their conventional building systems. The building standards themselves are imposed on a low-income family by government officials who have vastly different living habits. The inflexible controls allow the occupant no opportunity to arrange the interior space as he wishes. The enormous amount of space that bedrooms consume, for instance, for their limited time of use, could better be arranged otherwise. Sleeping alcoves could form a closed and private space, the adjacent area (formerly the bedroom) could then become a semi-enclosed family space. Opportunity should be provided the occupant to invest in the property and, through self-help and technical supervision, to develop his original "shell for living" into a personalized home.

Technological innovation is hardly mentioned in the 1966 Comprehensive Plan for Chicago. But the methodology by which paper plans become physical spaces is fundamental. Planning officials should establish a dialogue between the city's building department, the major building suppliers, contractors, and unions, to develop a pilot project which (with government funds) could become a training ground and experimental center for building technology. This would insure the development of technical skills for many who are now considered unemployable, and would also provide many new jobs for the unemployed who do have skills. Moreover, it could establish a unique school for coordinating building construction with maintenance.

Problem and promise are ahead for urban designers

Given the fact that residential segregation is an American phenomenon, urban designers must determine if their solutions will help to reinforce racial segregation or stimulate integration. I am convinced that the best way to encourage integration is to provide minority architects and planners with conceptual and decision-making responsibilities to develop new concepts of urban spaces, systems, and building types that will integrate their own group's cultural values into the city's future urban structure.

The Renewed Negro is in the mood for a revolution of the system; the conservative whites stand by the canon of evolution; and an enormous reservoir of concerned and creative people cannot accept either of the extremes. For lack of an expression that more adequately describes it, I submit "intervolution" as an alternative. I describe it as a realistic imagining of how we may develop new "Cities of Hope." Dr. Martin Luther King Jr. chose Lawndale as his headquarters to campaign for better housing, human rights, and dignity. The building of a new Lawndale, and new urban areas throughout the country, would be a living monument and dream fulfilled for Dr. King, the most recent of many martyrs.

Twenty-six units of interim housing (of a total of 30) are provided by the Chicago Housing Authority as a relocation facility for 143 apartments being rehabilitated by U.S. Gypsum Co. The city also has a proposal to build new housing on tax-delinquent vacant lots. And, together with HUD, the city is developing a series of pilot projects for large-scale rehabilitation of once-elegant Douglas Boulevard (leading into Douglas Park). New concepts of housing design, however, are lacking, while new ruins are being created, this one (below) after Dr. King's death.
PHOTOGRAPHS: Orlando R. Cabanban

ARCHITECTS IN THE ATTIC

From its completion in 1891 until 1967, the inside of the great conical roof on the Boston Grain Exchange remained unoccupied. Then an enterprising young architect, Frederick Stahl, realized that this attic had possibilities. Now it houses his firm in a space of impressive dimensions (60 ft. high to the pinnacle), with fine views in all directions. It also offers the unique pleasure of working inside a rare example of 19th-century engineering.

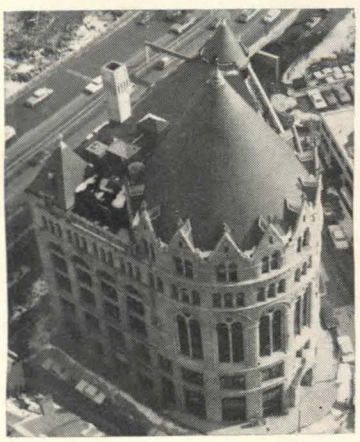
The network of steel members inside the cone is actually a three-dimensional truss, from which the attic floor and the two floors directly beneath it are suspended. This steel suspension system was used—at a time when *conventional* steel construction was still new—to allow for a circular column-free trading hall on the third floor of the building (identified on the exterior, below left, by its two-story-high windows). The architects, Shepley, Rutan & Coolidge (successors to H.H. Richardson) enclosed their space frame in a cone that marked the exchange's location on the skyline.

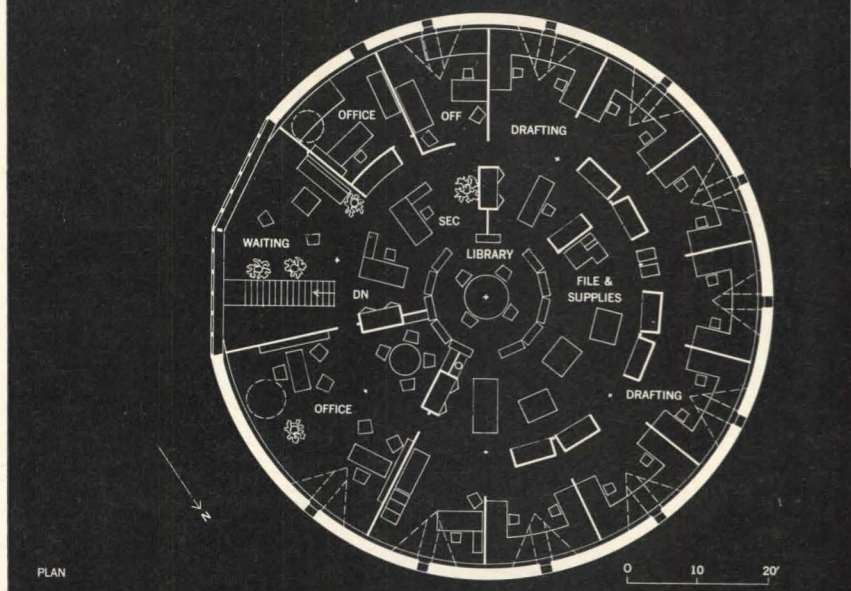
Originally, daylight was admitted to the rear of the trading hall through a shaft that passed through two office floors to a vast skylight, cut into this cone (right). The light shaft has been long since floored over; now the skylight itself—its cracked and tar-patched glass replaced with clear plate—has become a 750-sq.-ft. window (left) overlooking the Boston waterfront.

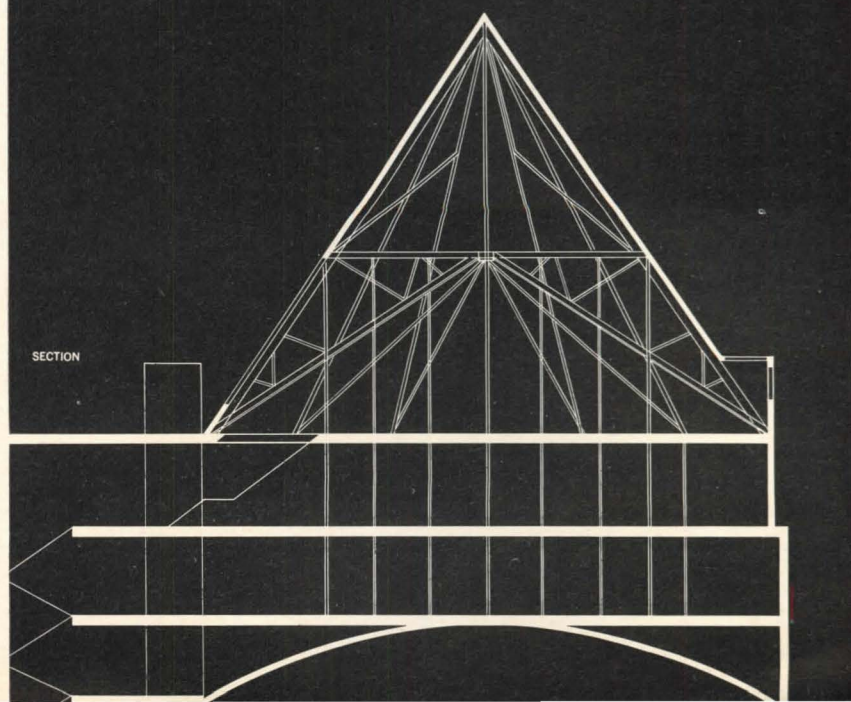
The attic was surprisingly adaptable to the needs of an architectural office. Additional space had to be obtained on the floor below for an entrance from the elevator corridor and a stairway. (Enough area was leased there for a conference room and mechanical facilities, as well.)

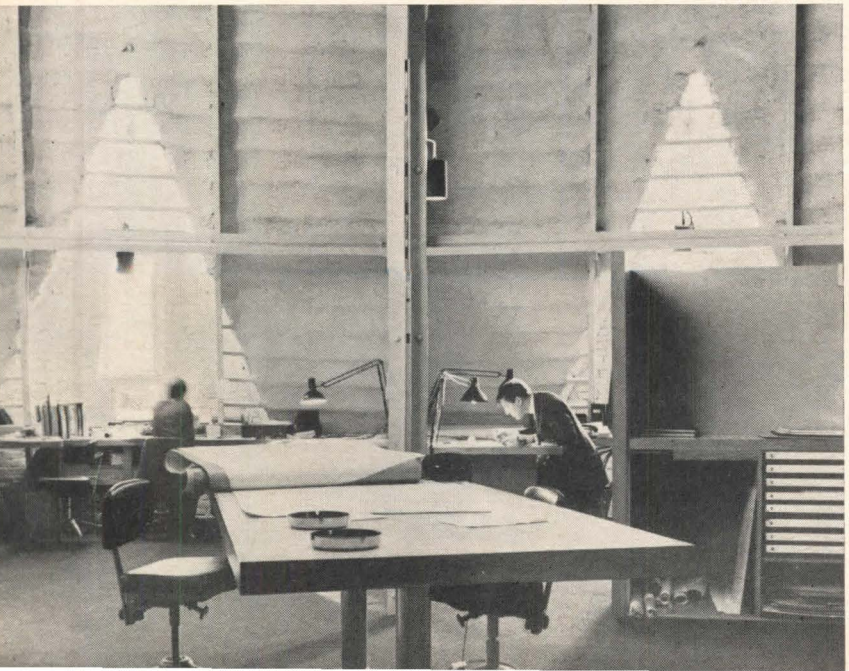
The layout of the big circular office was, of course, largely determined by the geometry of the original steel framing members. Except for a few 8-ft.-high partitions, the space is divided only by storage units. Like the conical roof, these units are highest at the center and decrease in height toward the perimeter.

As a mere attic, the space had









no real floor—only the exposed top of the clay-tile seventh-floor ceiling. It was decided to place the new floor about 1 ft. above the steel framing and use the space between for ducts and conduits.

The large, exposed, thinly insulated space has been made comfortable year around at a cost lower than might have been expected. Conditioned air is supplied from the mechanical room below to a plenum beneath the center of the floor, from which 13 radial ducts extend to outlets at the edge of the circle. In warm weather, the chilled air stays in a layer near the floor; in cold weather, overheated air (up to 150 degrees F.) collects in the upper portion of the cone, where it radiates heat for the occupied space below it.

No attempt was made (except for spraying on white paint) to improve the inner surface of the cone. Its undulating surface was originally produced by applying a coat of cement plaster to the inner surface of the slate roofing and its steel ribs.

Before remodeling, the ten little gables around the edge of the cone were merely dark alcoves in which the small windows produced blinding glare. By removing only the top courses of slate from these gables and replacing them with prefabricated clear plastic ridges, the architects made each alcove a pool of light.

The original designers of the Grain Exchange could hardly have foreseen that an architect in the mid-1960s would find the attic a desirable spot for his office. Yet somehow they arranged their steel space frame to present the least possible obstruction and to offer, in the bargain, a visual treat.

FACTS & FIGURES

Office for F. A. Stahl and Associates, Architects, Grain Exchange Building, Boston, Mass. Architects: F. A. Stahl & Associates. Engineers: Arthur Choo Associates (structural); Warren Conners, Progressive Engineers Consultants (mechanical). Contractor: William B. Curry Co. Office area: 5,047 sq. ft. Cost: $72,536 (including furnishings).

PHOTOGRAPHS: Phokion Karas; except page 77, bottom, George Hall.

A "before" view of the conical space (above) shows the steel framework —14 radial trusses supporting a central mast and 14 vertical hangers. The space has been divided by storage units ranging in height from 11-ft. bookcases enclosing the central library, to 8-ft. closets (right). down to 6-ft. cabinets near the perimeter (top left). An elliptical light source in Stahl's own office (middle left) was made by cutting off an unused ventilating stack below the roof and capping it with a plastic skylight. Two-man drafting alcoves around the outside of the office (bottom left) are lighted by skylights in the ridges above them.

SOME THOUGHTS ON ADVOCACY PLANNING

With the rapid growth of the movement, it is time to look back at the first few years, and ahead to the future

BY C. RICHARD HATCH

Perhaps advocacy has come of age. A few weeks ago, the *New York Times* carried an advertisement offering "technical assistance" to community groups engaged in urban renewal, Model Cities, and other public redevelopment programs. Using the slogan, "Creative Participation," a national outfit based in California has come upon the scene to regularize the initial efforts of groups like the Architects' Renewal Committee in Harlem (ARCH) to provide professional service to the poor.

Since ARCH was formed in late 1964 to supply free architectural and planning services to the Harlem community, similar groups have sprung up in Boston (Urban Planning Aid) and San Francisco (Community Design Center), and students at a dozen major professional schools have become deeply engaged in local advocacy projects. Recently, representatives of 20 schools of architecture and planning, including Howard, Yale, Tuskegee, Cornell, Illinois, UCLA, and Princeton met in New York to form a national student advocacy organization. With a first year budget provided by the same foundations that launched ARCH four years ago, the student group has an ambitious summer program in preparation which will take them (along with law and medical students) into key ghettos across the country.

After little more than a year's experience with ARCH, the federal Office of Economic Opportunity has decided to take the plunge into the murky waters of advocacy planning. The OEO Office of Program Planning (Gerson Green, director of demonstration projects) is presently processing grants to professional groups in six or seven cities—cities where past redevelopment projects have alienated and embittered an increasingly volatile and restive poor. With the movement growing rapidly, the time has come to look over the lessons of the first four years.

If the roots of advocacy practice are found in the experience of ARCH, the name comes from Paul Davidoff, chairman of the department of urban planning at Hunter College, formerly at the University of Pennsylvania. In a widely quoted article in the *Journal of the American Institute of Planners* (November, 1965), Professor Davidoff argued:

"Planners should be able to engage in the political process as advocates of the interests both of government and of such groups, organizations, and individuals who are concerned with proposing policies for the future development of the community.

"The idealized political process in democracy serves the search for truth in much the same manner as due process in law. Fair notice and hearings, production of supporting evidence, cross examination, reasoned decision are all means employed to arrive at relative truth: a just decision."

Those who were initially attracted by the implied affirmation of rationalistic democracy

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Mr. Hatch, a member of the Forum's Board of Contributors, was the founder of the Architects' Renewal Committee in Harlem (ARCH). He has contributed several articles to this magazine in the past.

saw in the production of multiple plans a way of circumventing the disputes which have reduced most large-scale planning to futile exercises and most holders of M.C.P. degrees to Masters of Colored Pencils. They realized soon enough, however, that the conditions for plural planning do not yet exist. Davidoff's legal analogy fails for want of an acceptable planning tribunal (who is neutral?) and the lack of a body of precedents or standards against which to judge proposals. More importantly, the original proposal for advocacy assumes a willingness on the part of numerous interest groups to "plan." It overlooks the fact that planning in the absence of power to implement plans is absurd—something the poor, amongst other nonprofessionals, refuse to overlook.

Not surprisingly, the rise in support for advocacy planning comes at a time when the competence and performance of traditional planning and design agencies has come under sharp attack. We have seen the failure of the first era of public redevelopment in the convulsions of our cities, which become more frequent and dangerous each spring, and we are forced, along with Senators Ribicoff and Kennedy, HUD officials, and the radical new left, to admit that the failure was not one of means or communication, but of moral imagination and political leadership. We *set out* to destroy the homes of the poor. We *set out* to bring the middle class (whites) back to the cities. We *set out* to preserve and enhance land values and tax receipts. To the extent that we have been successful in these attempts, we have failed the poor (mostly blacks)—and widened the breach between rich and poor, black and white which threatens the future of our democratic institutions. For it is no less than that which we face: how will white America respond to the guerilla warfare, the systematic looting and burning which is coming as surely as I write—unless we understand that the urban crisis is both a crisis of poverty and *a crisis of dignity?*

The few hopeful signs which we see in the present crisis come not from our professions, not from the White House nor, God knows, the Congress. They come from the black ghettos themselves, where apathy and dependence on whites are rapidly becoming things of the past and where calls for self-help and self-determination are increasingly heeded by a new breed of black men.

We should also be encouraged by the return of black professionals and students—including an active contingent of architects from Howard—to serve the ghettos which they could have escaped and might have forgotten a scant ten years ago.

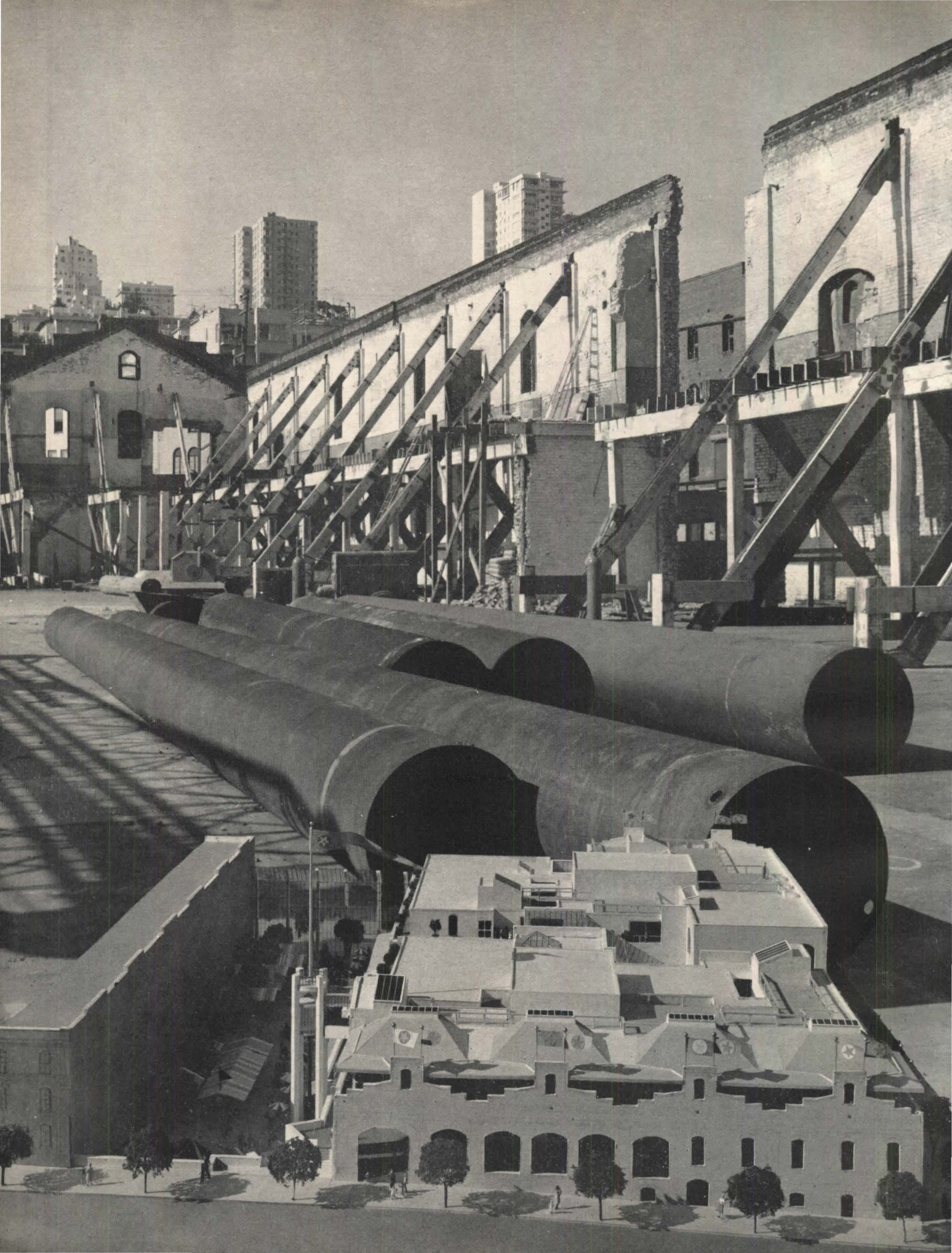
The prevalent current response to the failure of public policy and local government is a retreat into the pre-Depression worship of American business—the "private sector"—which, armed with Yankee ingenuity and coherent, if not noble, motives, is to do the job in the corporate *persona* which we failed to do as mere citizens. Clearly, the rediscovery of the profit-maximizing corporation as agent of the public weal is, in part, a cynical response to the recent shifts in the traditional Democratic coalition. The rise in suburban Republicanism amongst traditionally Democratic ethnic voting groups, the loss of the solid South and the conservatism of big labor make it mandatory to bring in previously unattainable or excluded groups if the politically successful Democratic federal-city nexus is to be maintained.

There is another reason, of course, why business and blacks have become central to the political reasoning in Washington. No government can survive general unrest for long. Enough must be delivered to the ghetto to keep the cities reasonably cool. Local governments have shown themselves to be too responsive to their panicky, old-line ethnic constituencies. "Shoot to kill and to maim" has quickly replaced "We Shall Overcome." Fear of middle-class retaliation and white backlash has blocked even the mildest of reforms in urban education, welfare, and housing. City government is impacted; hence the importance of the private corporation, with "sophisticated" management and complex, computer-assisted analytic methods to confound policy discussions—and no requirements for public hearings or popular mandates.

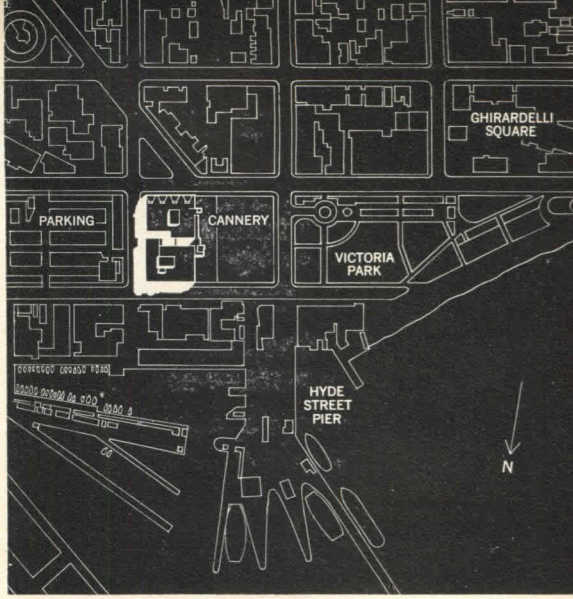
Those who worry about democracy will be slow to endorse this shift of public prerogatives to private investors. Even more we should fear the response of the ghetto to our insinuation of new corporate centers of power in the midst of the present revolution of identity and dignity. We must recognize that the salvation of the ghetto and of the nation lies not so much in the provision of a little more goods and services (we have done badly recently at delivering even those), but in the new sense of manhood which comes out of controlling the institutions which now make decisions on behalf of black people. For generations we have had white schools, white hospitals, white stores, white planning, and white architecture. Before we can have *American* schools, stores, clinics, and design, we must have their black counterparts. A respect for these special psychological needs and a sense of guilt at the disservice which the architectural and planning professions have done to the poor underlie the new profession of advocacy—and *it* must be sensitive to the need for black leadership.

The AIA, the AIP, universities, and foundations must work to increase the number of blacks entering the urban professions—and the opportunities for them to work where only they can be effective. While most critics of the failure of planning are seeking new congeries of power in metropolitan area-wide government or private enterprise, ARCH (and the other advocate groups) have been concerned with local power and local initiative. Sensing that the key distinction between the professional planner in the public agency and the slum dweller is

(continued on page 103)



THE CANNERY: NEW-OLD MARKET PLACE IN THE CITY



Left: Del Monte Cannery was gutted, and insides were rebuilt. Model shows new Cannery as planned by architect. Top of page: "before" and "after" views of Cannery exterior; and site plan showing its proximity to San Francisco's Fisherman's Wharf and Ghirardelli Square.

WHAT THE ARCHITECT TRIED TO DO

BY JOSEPH ESHERICK

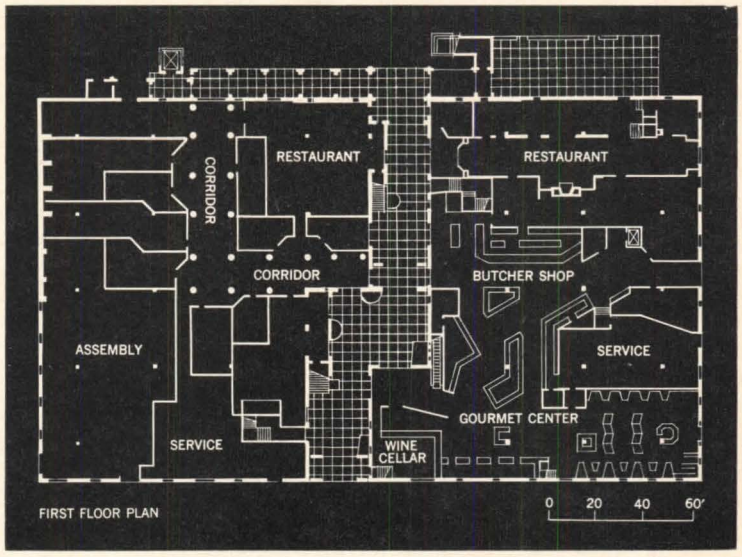
The problem to be solved was the production of a commercially successful center in the middle of a city. Unlike suburban shopping centers which have space to sprawl on one level, this one had to rise vertically. But then, people must know immediately there *is* an up; people must see other people moving up, and then they must see other people up there.

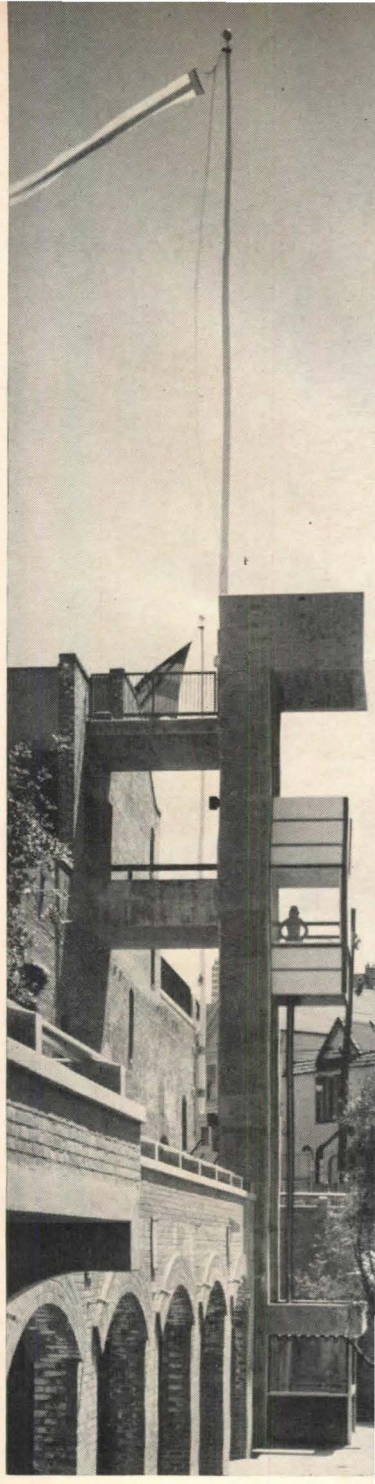
In the Cannery we have open arcades on upper levels, an open escalator, broad, open stairs, and a dramatic outdoor elevator—all with the idea of making it obvious that a lot is going on at the upper levels.

As we studied the characteristics of shopping centers in Europe and the Americas, one dominant similarity emerged—the absence of any elaborate explanations or signs. You could *see* what was being sold. We decided to adapt this idea of a crowded, open-air market by permitting the architecture to set off the products being sold, rather than vice versa.

We wanted to retain the rich, exciting feeling of a marketplace, which enables a person to go through the place in a clear and obvious way, but still gives him the option of getting lost. Thus, there are enough turns, zig-zags, and corners in the Cannery to offer at least some hint of a maze.

Inside the Cannery, shoppers





Near right: main entrance to the Cannery, and plan of remodeled market place. Elevator tower with flagpole is at far right. Opposite page: outdoor escalator takes customers up to third-floor level. Arcades on several levels, connected by flights of stairs, dramatize pedestrian spaces.

on different levels become an integral part of the total scene. The great number and variety of methods of going up and down —there are seven internal and external staircases, two passenger elevators, and an escalator— are all organized to dramatize the "up-ness" of the Cannery.

To me, there is too much beady-eyed, dead-serious restoration going on, much of which isn't all that good. Old buildings such as the Cannery should be approached with a sense of humor—a common-sense approach that candidly acknowledges the many anachronistic apects of the building.

Don't get me wrong, the enterprise is serious, but it must not take itself seriously. It should not be allowed to become a mystical rite done in awed silence, which then overawes the visitor. The visitor ought to be stimulated and delighted by being at the Cannery.

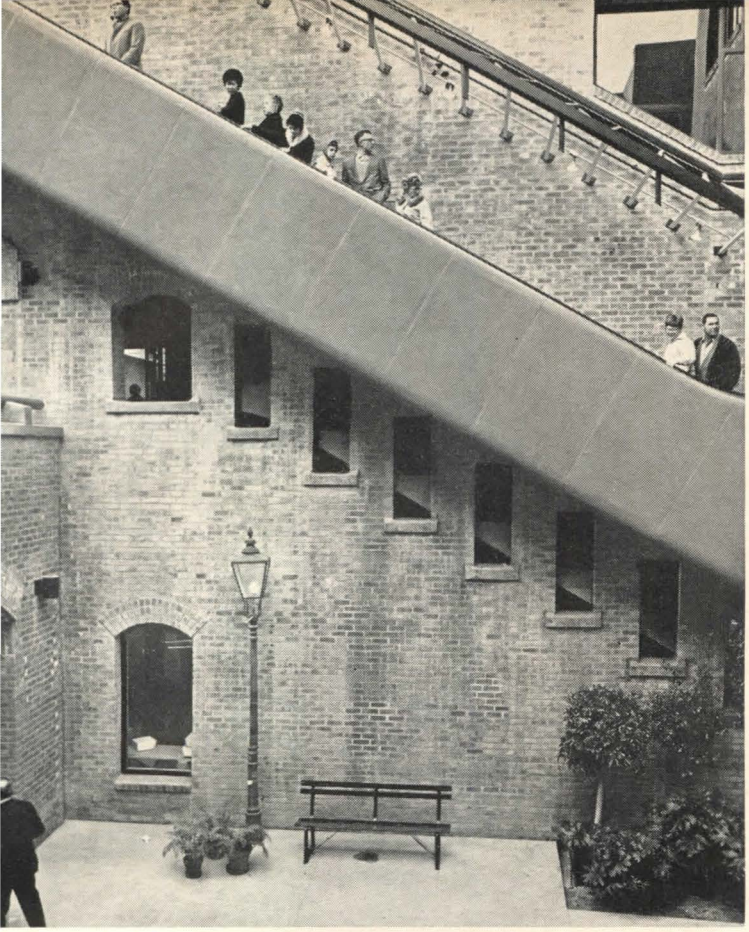
HOW IT LOOKS TO A CRITIC

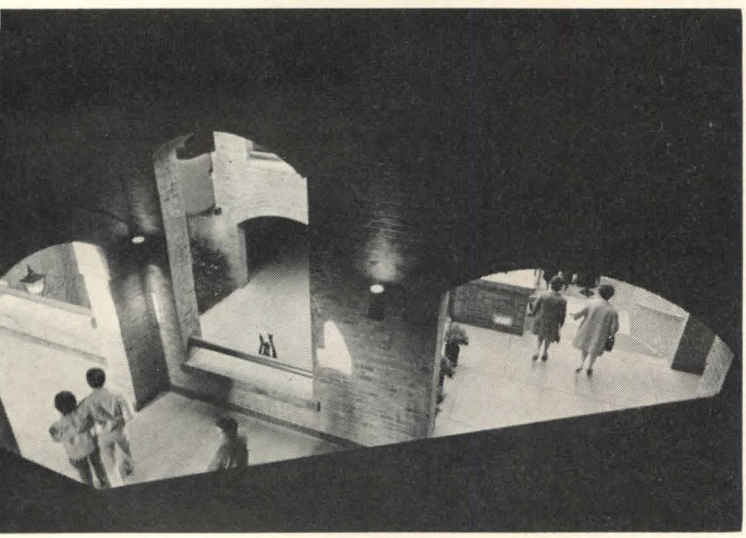
BY CHARLES W. MOORE

San Francisco's Ghirardelli Square (June '65 issue) probably got as far as you can go in the sunny realm of urban design. The Cannery goes a step further.

The idea originated with a lawyer, Leonard Martin, who conceived of the giant old Del Monte Cannery just behind Fisherman's Wharf as a natural setting for

Mr. Moore is chairman of the Department of Architecture at Yale. He is a member of the Forum's Board of Contributors, and has frequently written for this magazine in the past.



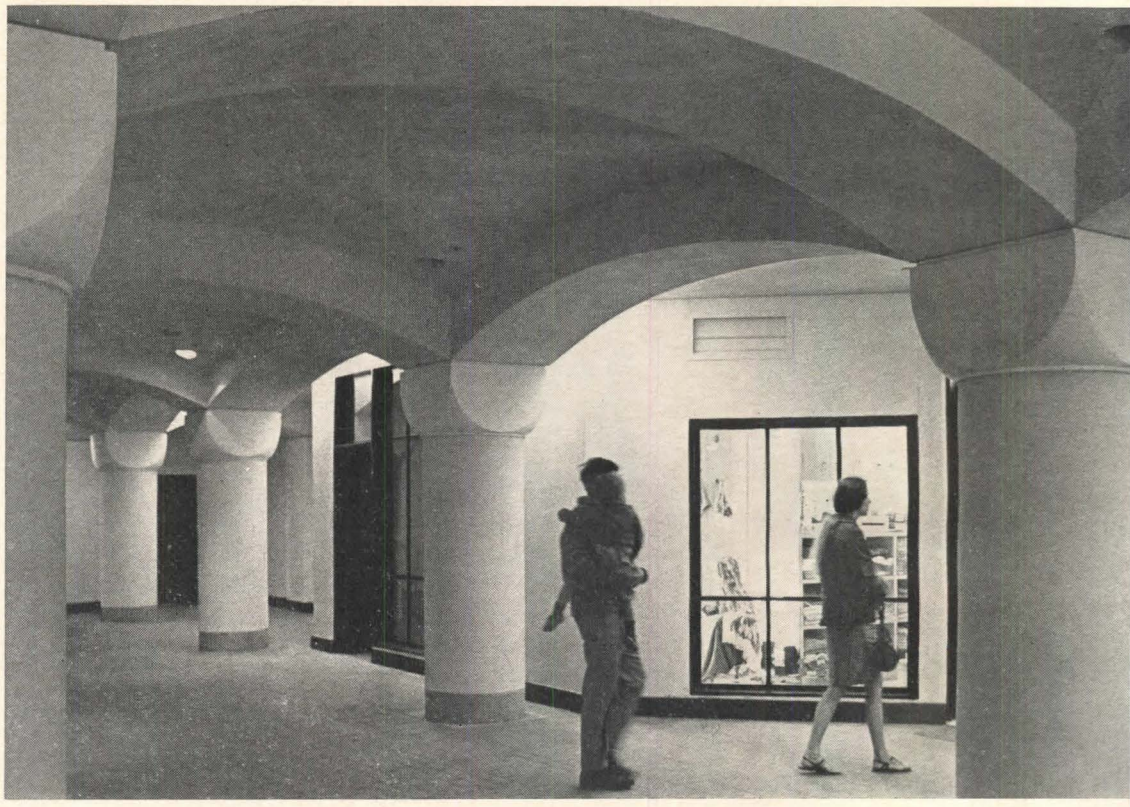


swank merchandisers. Martin's idea, in turn, was transmuted by Architect Joseph Esherick into a phenomenon which seems to have a closer relationship to the Japanese tea ceremony (in its high period) than it does to Ghirardelli Square's more casual blandishments.

The notions of *wabi* and *sabi* are central to the ceremonial art of the Japanese tea masters during the last 400 years (and locked tight, I submit, into the Cannery). These notions are based on the expectation that the humblest details of common life, and the objects that pertain to it, can, after serious-minded study, undergo a transfiguration which lifts them into the highest and purest levels of Art as Religion or Religion as Art. (This is almost the opposite of current pop doctrine, which holds that "if you can't beat 'em, join 'em.") In 17th-century Japan, objects useful for the tea ceremony (like pots) might seem pretty ordinary to the uninitiated. If they had the transmuted quintessence of commonness, these objects were so prized by connoisseurs that they might bring a fortune in the market place, before taking a central role in a highly developed, highly esoteric, and certainly not popular ritual.

I don't think it is altogether ridiculous to regard the transfiguration of Leonard Martin's Cannery in rather the same light. In this case, Joseph Esherick is the tea master who presses the super-aristocratic ritual of understatement, while the many-wallpapered kitsch of an apparel shop called Splendiferous fills a role like that of the teapot.

To be sure, the pioneer tea master can occasionally be detected tripping over the stepping stones—or was he being pushed? The block-sized, brick-walled ruins of the old Del Monte Cannery started to have a narrative



Near right: elegant men's shop, statue outside boutique, and Byzantine vaults are typical Cannery sights. Opposite page: More local color—fancy delicatessen display, a women's dress shop called Splendiferous, a complex "Miesian" parapet corner and rail, and some "accidental" touches in the existing brickwork.

unraveling of white-walled pedestrian streets inside, where Esherick, who is the past master of light slipping over white walls, could manipulate his magic; but then someone decided that all the plaster walls should be painted a spine-chilling, purply, almost brick color which soaks up the light. This is a bit like burying the teapot.

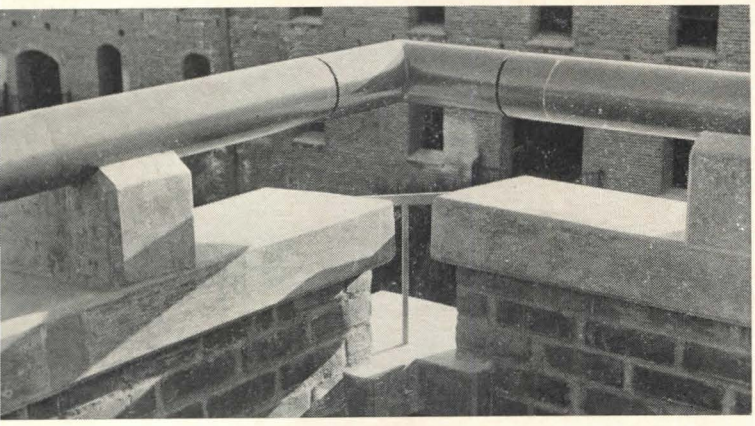
It is very difficult to describe. It is so resolutely discursive (roughly like a Norse saga written by S. J. Perelman) that one comes away not exactly certain where he has been.

The old Del Monte Cannery (page 75, top) was a brick-walled structure with repetitive gabled ends, occupying half a large block with railroad sidings separating it from a warehouse.

The warehouse is now being transformed into a transportation museum, and Thomas Church is turning the sidings into an olive grove. The Cannery itself has been gutted, and only the old walls have been left; inside these walls have been placed three stories of brand new phenomena, split by a zig-zag pedestrian space. This space seems to shrug off the spatial crescendo one has been lead to anticipate at this point in the plan. Instead, the people busily buying expensive things on three levels are the center of concern, forcing their powerful suggestion on the newcomer who has not yet spent his money.

A curiously underplayed escalator and a dazzling elevator, as well as many stairs, entice people upward to where extraordinary architectural wonders lie.

The best things are the most nimbly flat-footed, like the plain pipe racks, sort of, in the elegant men's shop or the lighting fixtures illuminating the sausages. The uninitiated architect-observer (to return to the tea ceremony) might feel the same quea-



siness that he would in front of a $1,000 common teapot as he views the straight-faced ritual combination of three hideous wallpapers in that very successful place called Splendiferous. He might or might not take solace on learning that the success of this establishment is precipitating the advent of another apparel shop called Very Very Terry Jerry.

If the observer digs the ceremony though, even if he doesn't get with the statues, he certainly ought to be good for the Mies corner play on the San Francisco warehouse idiom, with giant pipe rails, or the mock-Corbusian downspout, or the damnedest stair rail this side of Giulio Romano.

But it is, of course, the brick walls themselves that form the real Book of Tea, describing the game while they spin a narrative at once so dewy-eyed and so mad that a giant Byzantine fantasy becomes an elegant ingratiation. What is this tale that the walls are telling? Will the sardines ever come back to be canned?

It's wrong if this makes the Cannery seem at all like a joke. This is serious play, like the tea ceremony was; and the very survival of the spirit of our cities, the transmutation of the local and the particular, the common, to some sort of useful universal is the prize. The ceremony is in the hands of a master; we can only hope no one drops his cup.

FACTS AND FIGURES

The Cannery, 2801 Leavenworth Street, San Francisco, Calif. Owner: Leonard V. Martin. Architects: Joseph Esherick and Assocs. Landscape architect: Thomas Church. Engineers: Rutherford & Chekene (structural); K. T. Belotelkin & Assocs. (mechanical); Edward S. Shinn and Assocs. (electrical). Consultants: Marget Larsen (graphics); Richard Peters (lighting); Donald Mann (interiors). General contractor: Greystone Builders. Building area: 129,500 sq. ft. (gross). Cost: $6 million, for reconstruction only.

PHOTOGRAPHS: Ernest Braun, except: page 74, Roy Flamm; page 75 (top), Peter Dodge; page 76 (top), 78 (top right), Don E. Wolter.

BOOKS

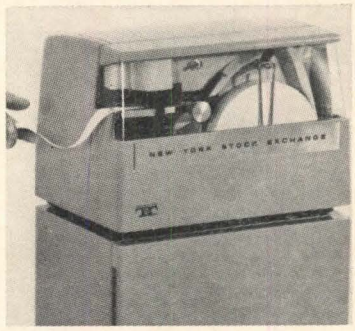
DESIGNING FOR PEOPLE. By Henry Dreyfuss. Published by ParaGraphic Books, New York, N. Y. 230 pp. Illustrated. 8½ in. by 11 in. $3.95 (paper).

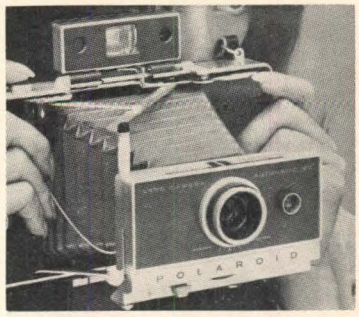
THE MEASURE OF MAN—HUMAN FACTORS IN DESIGN. By Henry Dreyfuss. Revised and Expanded 2nd Edition. Published by Whitney Library of Design, New York, N.Y. 32 anthropometric charts.

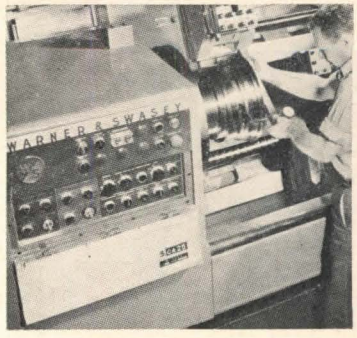
REVIEWED BY GEORGE NELSON

Designing for People, now reissued in paperback form, was originally published in 1955, which makes it practically an antique, as things go today. However, it remains one of the few personal documents on design, a blend of working autobiography, business philosophy, and professional propaganda. The only other book of its kind which comes to mind is Raymond Loewy's *Never Leave Well Enough Alone,* also an interesting exposure of the ideas and experiences of a pioneer in the field, but a very different type of personality. Both books, I would be willing to bet, were written by the authors rather than by ghost writers; and if each turned out to be effective promotional literature, I strongly suspect that this was not by intent, but rather the expression of habits acquired during the years of fighting to gain recognition for their convictions. Getting industrial design recognized as a respectable and useful activity was not that easy.

It is a curious thing that after some 40 years of existence, during which both design and designers often received tremendous publicity, the profession still remains something of a mild mystery to the general public. Everyone knows that scientists try to find out what holds the universe together, that dentists pull and patch teeth, and that architects make plans for buildings. Granted that these descriptions leave something to be desired, it is also true that the industrial designer's activity does not yet lend itself so easily to pat oversimplification. The designer is often known as someone who styles industrial products so that they will sell better. But he also tries to make them work better. In many cases he also designs their packaging. He often works on products which never get to consumer outlets, such as capital goods, military hardware, transportation, and the like, and he sometimes works on things which are not products at all, such as restaurants, department stores, service stations, and corporate identity programs.







The difficulty in describing the designer does not stem from the fact that he is a new kind of Renaissance man, but simply that he is a new kind of professional man. He is neither artist, architect, nor engineer, but a new breed, and he has become a key figure in the global activity which is rapidly replacing the natural environment with a synthetic one. The most completely obvious fact about the synthetic environment is that it is *made.* It does not just happen. Things which are made have to be designed by someone, or there is no way of making them. This means that the list of things to be designed is rapidly approaching infinity, and this is reflected in the bewildering variety of work done by design offices. I am not suggesting that the industrial designer is *the* designer of the synthetic environment: he is actually a minor element in a planetary transformation process of staggering dimensions. But a minor element, in a situation of this magnitude, can still bulk very large; and *Designing for People* provides a very good, real-life sample. The office is shown working on telephones and communications equipment. Suddenly a client wants a Park Avenue building or the interiors for a destroyer. Vacuum cleaners are processed along with fork-lift trucks, tractors, thermostats, cameras, war rooms (examples, **left**). For the layman, perhaps, it is hard to see the connection between a magazine layout, say, and a pylon for high-voltage wires, but the account of such mixed activities as told by Dreyfuss makes it clear that through all

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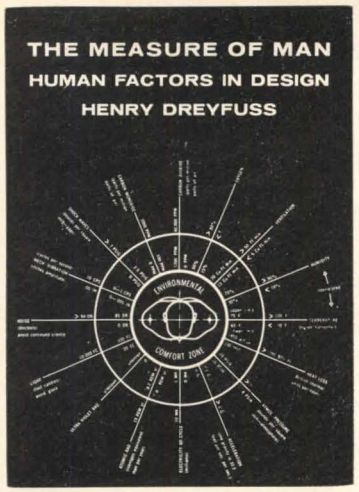
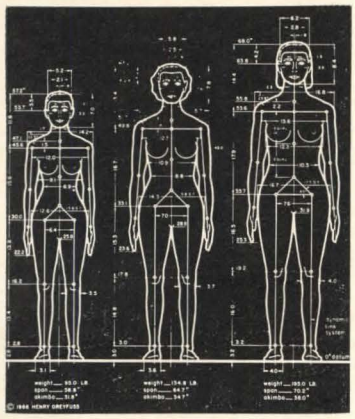
Mr. Nelson, the well-known industrial designer and architect, is a former managing editor of the Forum.

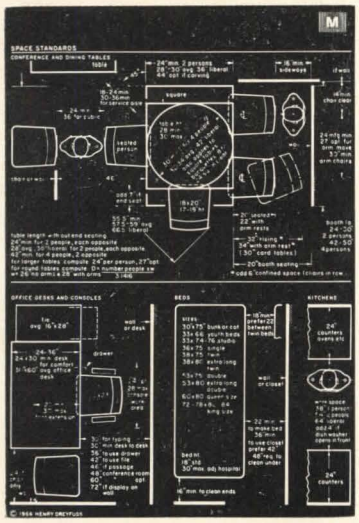
these problems there run common threads. "The industrial designer," he writes, "began by eliminating excess decoration, but his real job began when he insisted on dissecting the product, seeing what made it tick, and devising means of making it tick better—then making it look better. He never forgets that beauty is only skin deep. For years in our office we have kept before us the concept that *what we are working on is going to be ridden in, sat upon, looked at, talked into, activated, operated, or in some way used by people . . .*" In Dreyfuss' view, if industrial design is a problem-solving process which normally ends up with a visible object, it doesn't make too much difference whether the object is a steam iron or a Diesel generator; the procedures used to deal with these problems are similar in essence, and they can all be handled by a unified process of analysis and creation.

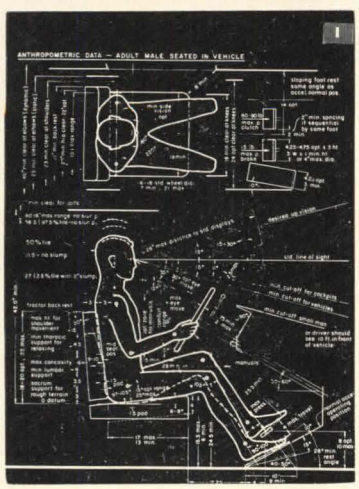
The whole idea, in a certain sense, is intensely American: problems are made to be cracked; know-how is the basic tool; let us have a try at them, and we will come up with an improved answer. It is a rational and optimistic attitude. Progress can be programmed and designed. A top Italian designer, for instance, would have no quarrel with the methods, but he might not be so completely sold on the exclusively pragmatic approach. The Russians, who often tend to be more "American" than we, love it. Only a few weeks ago Dreyfuss and I found ourselves in Tbilisi, capital of Soviet Georgia, with a group of Russian, Yugoslavian, and Bulgarian designers. I do not know whether the Soviets had read *Designing for People,* but if they had tried to express their admiration for the dean of the U.S. design profession, they could not have been more successful than in their exposure of attitudes almost identical with his own.

I heard a story recently about a visit by Dreyfuss to Charles Eames's office. After a tour of the shop and inspection of work in progress, Dreyfuss had a









question. "Why is it," he demanded, "that all your work looks like you, and all my work looks like my clients?" An interesting anecdote, and even if it were not factually correct, it would be true anyway. Method is one thing; the basic processes of problem-solving do not vary greatly from one field to another. But philosophy, objectives, and value systems can vary enormously. The differences show up in the work, not necessarily as "good-bad," but simply as differences. The Dreyfuss client is pretty clear about what he is up to. He wants products which function, look well, and sell. He is not against innovation, but he is suspicious of the risks and problems it carries with it. The Dreyfuss office is geared to operate within this framework, and the attitude is clearly shared by its head. Dreyfuss is an intelligent, ingenious, quick-witted, and enormously responsible individual who is acutely aware of his responsibilities to both client and public, and his book shows that he leaves very few stones unturned in his efforts to arrive at satisfactory solutions. A filling station comes into the office, and immediately several individuals move out, put on mechanics' clothes and man the pumps and the grease racks. The way to solve the problem includes living with it. He is reassured, when working on a telephone handset, to learn that Bell has measurements of two thousand faces. A telephone which fails to span correctly the distance between average mouth and average ear is not a very good telephone. He creates Joe and Josephine, "austere line drawings of a man and a woman" which "remind us that everything we design is used by people." Any designer worth his salt is aware of this, but Dreyfuss carries it through to elaborate studies in ergonomics over a long period of time, patiently assembling data which are transferred to charts. It is these charts which form the content of *The Measure of Man,* a document which is hard to review other than to say that it is an impeccable job and of great value to anyone whose designs involve the interaction of people and objects. This album (it is not really a book) contains some 30 charts large enough to be pinned on the walls, which present not only average measurements, but display data, control data, and information on climatic accommodation.

Among the 30 charts are a standing adult male and female (front and side views of each); male and female children; hand measurements of men, women, and children; adult male and female standing at a control board, and seated at a console and in a vehicle (examples, left).

If one were to criticize *Designing for People,* it would be that while it presents quantities of interesting information, it seems a bit too serene—smug, perhaps—in its assumption that the pragmatic approach can answer all questions, that the designer is a shepherd whose role is to lead the consuming public to an awareness and acceptance of Good Taste, and that beauty or "art" are additives something like the vitamins injected into de-vitaminized bread. One knows that this is the view of a very large segment of industry's managers, but it is not necessarily the view of all designers. Beauty, despite all the claims to the contrary, is not skin deep, but an integral quality of an object or an organism. But even criticisms like these cannot be pushed too far, for this is 1968 and the book was written in the early '50s, and many things taken for granted in those far-off days are now being questioned, for this is a time of deep trouble, and even the blessings of a seemingly irreversible technology are being viewed with mixed feelings.

The impression left by the book is that of a man who knows exactly who he is (a rare achievement in itself), a man with convictions thoughtfully arrived at and upheld with strength and integrity. If the young professionals now coming up do not find themselves in complete agreement with the philosophy, there is no question about their debt to the man.

NEW FORMS ON AN OLD FRAME

A 43-year-old printing plant in Brooklyn, N. Y., has undergone a remarkable metamorphosis. Under the direction of two architectural firms — Davis, Brody & Associates and Horowitz & Chun—the typical factory walls have been stripped off and the old concrete frame has been wrapped in dark brick walls. Additions have been made at both ends and on top of the old structure. The end-product is the Humanities and Social Science Center of Long Island University's Brooklyn campus.

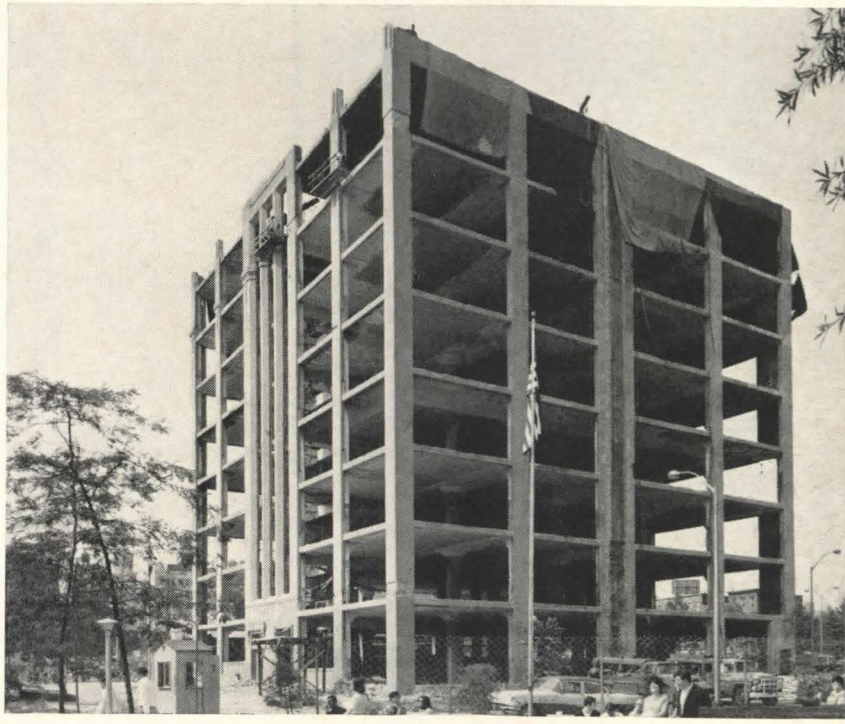
The flat-slab concrete skeleton of the plant was not ideal for an academic building, but it enclosed roughly the desired volume in the right location. Since it had been made extra sturdy to support live loads of 220 lbs. per sq. ft., it would have been hard to tear down; in fact, even altering it was almost prohibitively difficult. While wrecking crews removed old walls and equipment, the architects were figuring out how to fit the new requirements around the impenetrable grid of columns and slabs.

Since the exposed frame (middle right) was an impressive sculpture, it may seem strange that it was concealed so completely. But parts of the exposed concrete were deteriorating, and there were cast-in-place architectural frills to be removed. Covering the old concrete was simply more practical than trying to patch it.

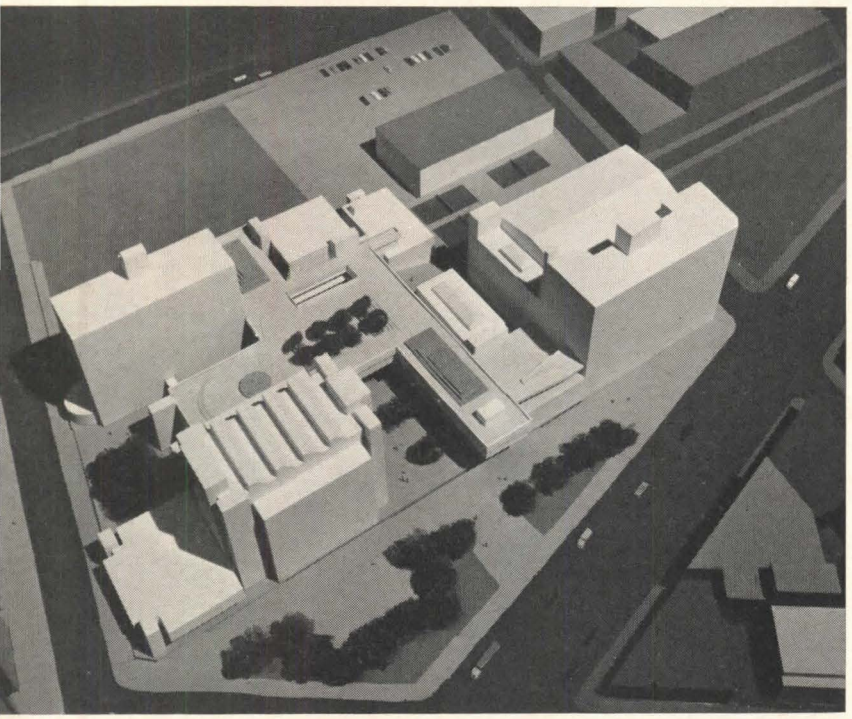
University officials, moreover, wanted a thick-skinned building. Experience with other structures in this busy downtown area had taught them to value sound insulation, sun protection, and air conditioning efficiency.

With few exceptions, the windows are either small or deeply recessed. Most of them have gray-tinted pivoting sash, with adjustable blinds between two layers of glass.

The walls themselves are made of hard-burned, purplish brown brick, detailed to emphasize their continuity. Where brick is used inside openings—on the sloping window sills or the battered first-floor walls—it is laid up broad-face-out to point up the interruption of the main wall plane.



The new brick walls of Long Island University's remodeled building have vast blank surfaces and sharp edges surprisingly like those of older downtown Brooklyn structures (left). After the transformation (far right) from factory to bare concrete frame to academic building, hardly a reminder of the original building survives except for the irregular window pattern where the chimney was located.



The remodeling was part of a plan to unify the campus

Aerial view before the factory remodeling (top left) shows the unrelated buildings that made up the campus. The architects' master plan (middle left), would have tied them together with a central structure. Standing alone (bottom left), the remodeled structure is an effective landmark in the disorganized cityscape. Its two-story north wing (opposite page) looks lower than it is because of a rise in the adjacent street.

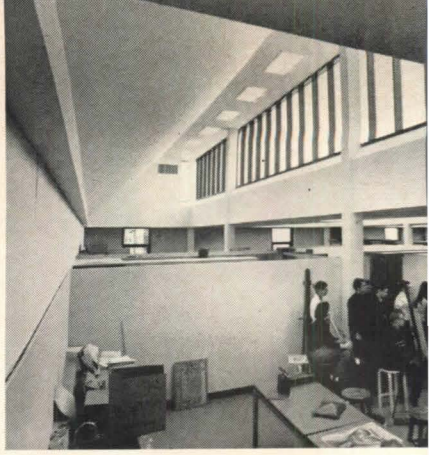
Aside from the converted factory, the LIU Brooklyn campus consists of a group of remodeled buildings—among them an old movie palace and a former automobile showroom—and a glassy 1950s' dormitory. It is situated on the main thoroughfare leading into Central Brooklyn from Manhattan, only about a mile from the river that separates the boroughs; it is also at the junction of several subway lines.

Most of the university's assorted buildings are hard to distinguish from surrounding industrial structures and urban renewal housing. The architects were challenged to give an identity to a campus that had never had one before.

As they worked on the remodeling project, the architects also developed a master plan for the whole campus (with the aid of a grant from the Educational Facilities Laboratories of the Ford Foundation). Their proposal (middle left) would have joined the now isolated buildings with a new library-student activities structure—raised above ground to shelter parts of the street-level campus and provide a new "rooftop" campus at fourth-floor level. Odd-shaped parcels of land and vestiges of old streets adjoining the campus would have been annexed by the university.

Since this plan was presented, disagreement has broken out about the future of the Brooklyn campus. (Newer campuses in suburban and exurban Long Island now have combined enrollments of 10,000, compared to 7,000 for Brooklyn.) Despite outspoken opposition within the administration and the board of trustees, LIU's top officials have offered to sell this campus to New York's City University system (which has declined), and they have since opened negotiations with the Congress of Racial Equality, which is interested in establishing a new university.

Whoever controls the campus in the future, this building will continue to give it a strong identity. It serves, in fact, as an encouraging introduction to all of Brooklyn for people entering by car from Manhattan.



The interiors have been planned around massive columns and slabs

The eight floors of the factory structure have been converted to "generalized" teaching and office space. Since it was virtually impossible to cut through the old 9½-in. floor slabs (and existing openings in them were negligible), elevators and stairs to serve these spaces were added outside of the original structure, as were toilets and fan rooms, which require utility risers.

Further additions outside of the original volume house specialized instruction spaces: art studios on the roof; a "conference center," for 500 people to the north; music practice rooms beneath the conference center.

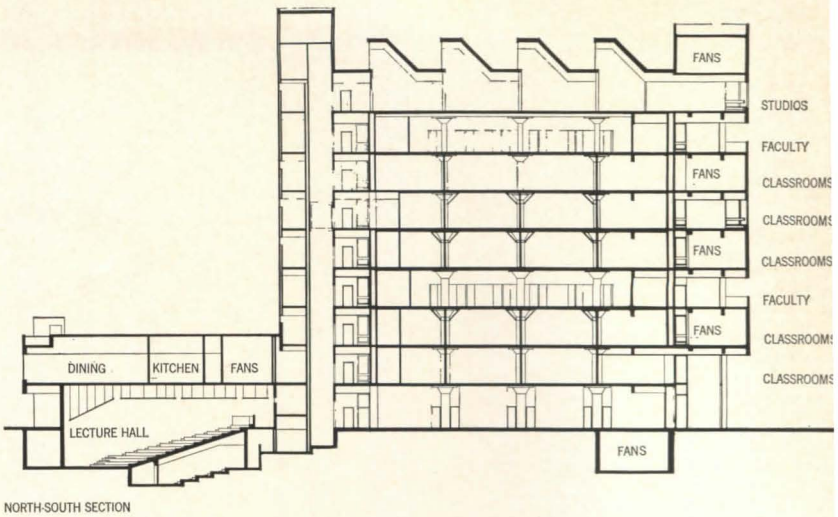
All of the additions were framed in steel because it was lighter and faster to erect than concrete. Since the existing columns and footing were designed for exceptional loads, adding the studios required only reinforcing of eighth-floor columns.

To simplify vertical circulation, teaching spaces were concentrated in two three-story layers, sandwiched between faculty offices on the fourth and eighth floors. At times of peak traffic, students reach their classes by stairs from express elevator stops on the first and sixth floors.

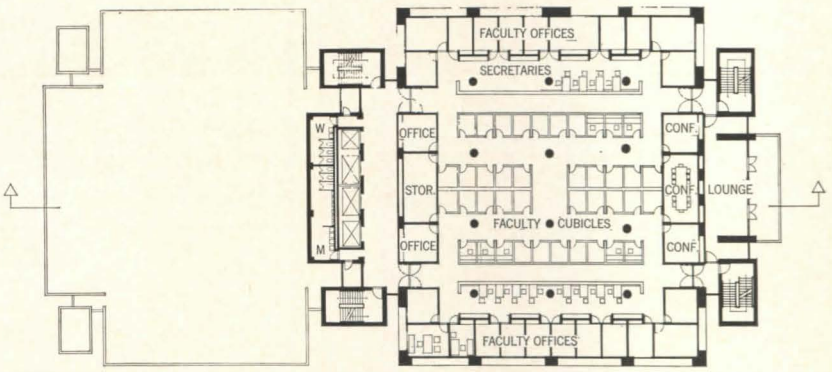
The typical column layout was readily adaptable to a double-corridor plan for teaching floors. Some of the 38-seat outside classrooms can be split into two rooms. The central space can be divided into spaces of various sizes—from seminar rooms to 96-seat lecture rooms.

The central portions of faculty floors are divided into cubicles by door-high partitions. Exterior walls and windows have been built flush with the inside face of the columns, so that columns will not protrude into the small perimeter offices.

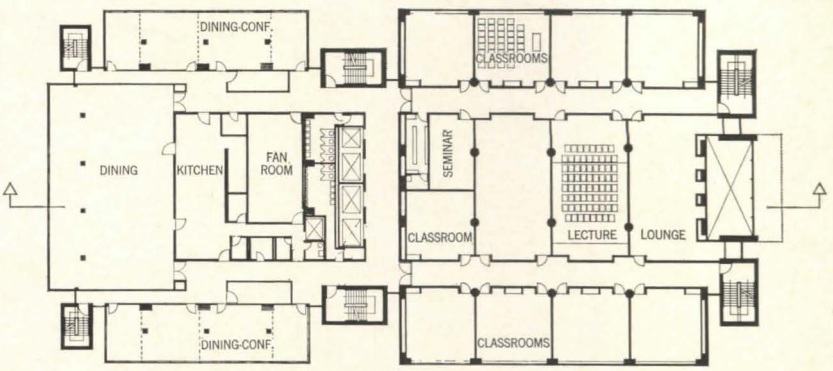
High-velocity ducts distribute warmed and chilled air to individually controlled mixing boxes for each space. On classroom floors, the ducts run above the suspended corridor ceiling. On faculty floors, they are above the lowered ceiling of perimeter offices; additional air is supplied through double partitions along the axis of the central space.



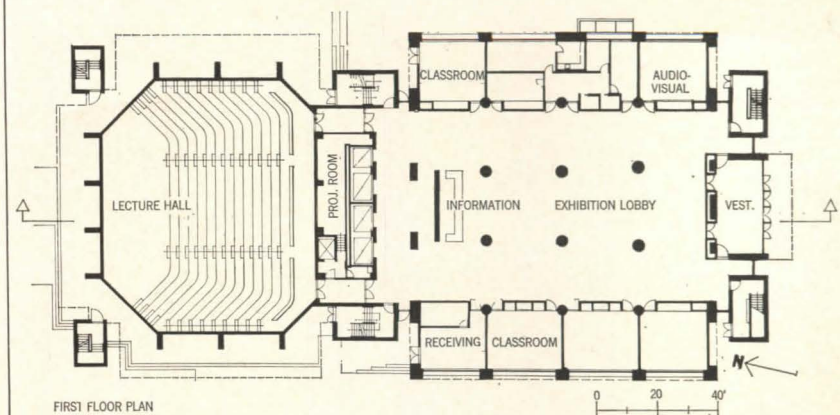
NORTH-SOUTH SECTION



FOURTH FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

North-lighted penthouse studios (top) are divided by storage units. In the large central space of the faculty floor (far left and second from top) the full 11-ft.-6-in. height between slabs is left unobstructed; light from tubes set into the tops of partitions bounces off the white-painted slab above. In the typical classroom (third from top), angled soffits along two walls are sources of air supply and lighting. Air ducts reach the classroom (and waste air is returned) above the suspended ceiling of the corridor (bottom).

All of the educational space is not in the classroom

In a multistory academic building, on a campus with a high proportion of commuting students, generous space must be left for moving around, for standing around, and for studying during free hours. In this building all circulation spaces are larger than required.

The 5,000-sq.-ft. lobby on the ground floor serves in part as an indoor extension of the campus, in part as an exhibition hall. Professor Nathan Resnick, who was campus planning director at the time this building was designed, had already turned the lobbies and corridors of other university buildings into settings for changing exhibits; for this lobby, he was able to get movable exhibition structures and adjustable lighting. It should help him to make good his claim that a student on this campus, regardless of his field, "cannot help being educated in the arts."

Certainly students using this building will learn something about architecture. As the exterior of the building took shape, students and faculty began referring to it as "the citadel." But now that they have moved into it, most of them appreciate the quality of its design.

The jury that selected the building for a 1968 AIA Honor Award praised it as an "ingenious solution" to the problem of re-using old buildings.

Ironically, at the time the AIA jury was meeting, the university administration was trying to sell the entire campus. Whether the campus remains part of LIU or is operated under some other sponsorship, this building could play a pivotal role in revitalizing its area of the city.

—JOHN MORRIS DIXON

Most of the first floor is an exhibition lobby (top left), with adjustable lighting in suspended fixtures. A two-story vestibule (bottom left) links the lobby to the campus outside. Additions at the south end of the building (right) were severely limited by easements along the path of a discontinued street. Projecting out above the easement over the main entrance are boxlike, windowless fan rooms, alternating — more or less — with glass-walled lounges. The faculty lounges open onto small balconies, cut out of the overhanging volume.

FACTS & FIGURES

Humanities and Social Science Center, Long Island University, Brooklyn, N. Y. Architects: Davis, Brody & Associates and Horowitz & Chun. Engineers: Wiesenfeld & Leon (structural); Wald & Zigas (mechanical and electrical). Consultants: Victor Villemain (site); David A. Mintz (lighting), Susan Sung (interiors), Chermayeff & Geismar (graphics). General contractor: Lasker-Goldman. Building area: 160,000 sq. ft. (gross). Construction cost (including site work): $5,420,000.

PHOTOGRAPHS: Pages 82, 83 (bottom), 84 (bottom), 85-89, David Hirsch. Page 84 (middle), Louis Checkman.


D/W
Der Wienerschnitzel

the projects. With the help of the director of the new state department for local affairs, a council of 15 slum residents was formed. It will make the proposals and determine how the money will be spent.

So far, eight projects have been set up, and two-thirds of the money has been allocated. The most controversial project involves Rev. James E. Groppi's NAACP Youth Council Commandos. They, with the Milwaukee Urban League, will work with Negro parolees in nine of the city's high schools to see that the parolees stay in school and out of trouble. During the summer months, the Wisconsin State Employment Service will help them to get jobs. (The Governor is aware of the possibility that the Commandos could use their time on state payrolls to organize the parolees, but he feels that this is a risk worth taking.)

Other projects comprise an employment orientation program, which will instruct youths and adults about the job market, how to apply for a job, employer and employee expectations. The trainees would receive a weekly allowance, and on completion of the course they would be referred to available jobs. Sponsor of this program is the Wisconsin State Employment Service.

There is a service to unmarried mothers of school age; a credit union and financial counseling service, which will make low-cost credit available to ghetto residents, work out emergency debt amortization programs, family budgets, and repayment programs.

There is also an extensive arts program. It includes a project for providing technical assistance for some already existing visual art centers; another which would coordinate and develop a comprehensive art program in the inner city, by working with existing groups in such activities as music, drama, painting, writing, dance, and film making. There is a theater group and a writers workshop, sponsored by *Echo*, the only Negro magazine in the state.

SPRING THING

April 20 was a beautiful Saturday in New York City, and the "Thing in the Spring" that took place that day had its own kind of beauty. The event grew out of the rebirth of 103rd Street last

fall (Dec. '67 issue, page 25) and brought some 5,000 suburbanites to town to do the same thing for almost 50 streets throughout Manhattan, the Bronx, and Brooklyn.

Streets were festive with banners of welcome and pride. Crowds of people—workers and idlers—mingled together, eating, drinking beer, carting layers of debris out of vacant lots and basements (the city's sanitation trucks took away 360 loads — above), and painting: painting exteriors up to first

floor level, down the length of each street, painting railings and window trim and cut-stone flowers on the old tenement facades, painting the pavement, painting hydrants (one small boy), painting their shoes (one small girl). Every empty lot that was emptied of its many years' accumulation of rubbish became foreground for yet another vernacular mural (example above) proclaiming PEACE, LOVE, POX AMERICANA (sic), JOY, SPRING.

The "clean-up" left some residents unmoved ("the roaches and rats are *inside* these houses, man") and left other residents skeptical about the new decor. The "fix-up" part of the day, with suburban plumbers and carpenters and electricians volunteering their services, did not materialize in the hoped-for strength. But the day provided an extraordinary meeting-ground between different types of people. And what happened between them may have been the most important and long-lasting change taking place, according to Msgr. Robert Fox of the Roman Catholic Archdiocese, who sparked the nonsectarian event.

SCHEMES

FORFEIT IN ST. LOUIS

The St. Louis Plan Commission at a hearing on April 18 unanimously chose the River Center plan over the rival Laclede Landing plan for redevelopment of a strategic riverfront site (May issue). But the circumstances behind this choice suggest some political skulduggery.

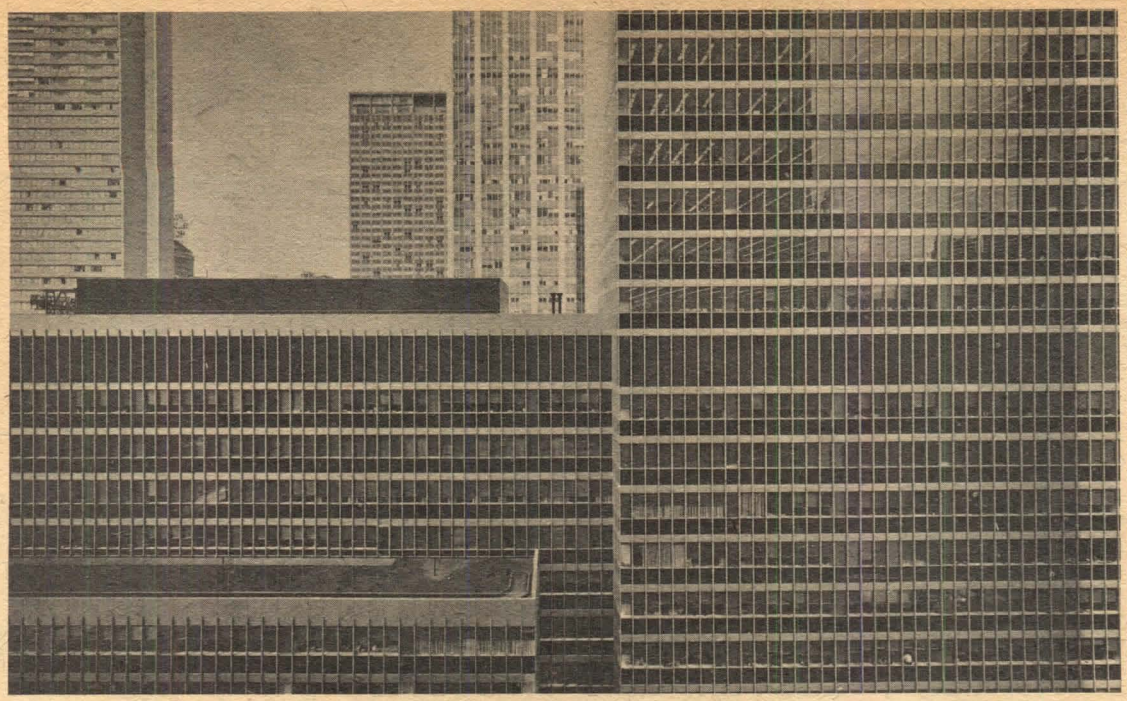
To begin with, the commission's report was distributed—in mimeographed form—right after the conclusion of the hearing, at which revised versions of both proposals had been presented. Hence, it did not take into account testimony by Norman Altman, a Washington lawyer, who cited several reasons why the housing included in the River Center scheme would not be eligible for federal 221d3 aid, as the sponsors claim.

Ignoring evidence presented at the hearing, the commission simply adopted the recommendation of the "staff report" submitted by Henry Cochran, acting director of the Plan Commission.

It was later disclosed, however, that members of Cochran's staff assigned to study the two plans

FOOTNOTE

Expansion program—It was announced a couple of months ago that a chain called Der Wienerschnitzel International, whose headquarters are located in Torrance, Calif., has launched a $30-million expansion program. "Much of the expansion will take place in the Mideast, East and South, where at present there are no Der Wienerschnitzels," the chain's founder stated. So far Der Wienerschnitzel International appears to have no international plans; however, in the event the chain should decide to expand into German-speaking areas of the world, we would like to point out that the correct spelling is "Das" (not "Der"), and "Wiener Schnitzel" (not "Wienerschnitzel"). Furthermore, a "Wiener Schnitzel" is a veal cutlet—and has nothing at all to do with wieners and other sausages that, exclusively, make up Der Wienerschnitzel's fare. Finally, while the design of the Wienerschnitzel shack is, of course, quite smashing, it seems rather more Scandinavian in inspiration than Austrian, and Wien is Vienna, which is not in Scandinavia. Otherwise, everything seems OK.



Walter McQuade

LOOKING OUT WINDOWS

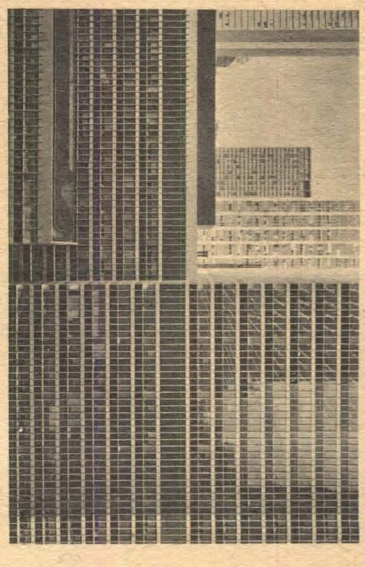
Above is the view from my office window on the 18th floor of the Time and Life Building at Sixth Avenue ("The Avenue of the Americas") and 51st Street, looking north toward Central Park. The photograph is by Charles Eames, who happened by not long ago with his unerring eye, and the next time brought his camera too. It is, all in all, an amazing prospect, one that never ceases to have an effect on me. It is eerily amusing, in all its irony and stainless steeliness. The tall curtain-wall buildings line up like stage drops for a performance of a parody on the industrial headquarters city. All that is needed to complete the scene for Kafka is an exercycle in the room in the foreground. (Instead, I want you to know, there is, scrawled on a piece of paper pinned to the plastic lined wall, one of my favorite quotes from the body of the world's great literature, "There are some enterprises in which a careful disorderliness is the true method.")

Ten years ago one would probably have been able to see Central Park from this window. At that time upper Sixth Avenue was relatively undeveloped, at least in post-World War II terms. It was an unassuming avenue to wander at lunchtime to find a good corned-beef-on-rye sandwich. Another feature was discount luggage shops. But now, looking out the window, I sometimes know what it is to feel like a piece of bread in a toaster. Lined up are the Equitable Building with SOM's narrow gauge curtain wall, the Penney Building by Shreve, Lamb & Harmon Associates, Morris Lapidus' Americana Hotel, and the New York Hilton, a faceted diamond much bigger than the Ritz, by Billy Tabler. But as wide as Eames's lens is, it did not quite catch the full expanse of industrial architecture visible from my windows. The eye can also see another tall building by Emery

Roth on the east side of Sixth Avenue. Saarinen's CBS, I regret, is blocked from my window.

The smaller photograph (above) is taken from the south or downtown side of the Time and Life Building, same floor level, with, of course, the old Empire State spearing up to the east. This is the same avenue, mind you, a block south. Perhaps the relative vacancy of this photograph illustrates the herd instinct in real-estate developers. When the activity moved over west from Rockefeller Center, the stampede went uptown, until all the blockfronts were occupied by new buildings.

But now the vacancy in the view downtown is about to be filled. Under the auspices of Rockefeller Center itself, Harrison & Abramovitz are designing a trio of office towers to occupy the next three blockfronts of Sixth Avenue to the south. They will be corporate headquarters for Standard Oil, for McGraw-Hill, and, it is said, for Celanese. South of these will be a large spec office building, then, rumor has it, perhaps a headquarters for Eastman Kodak. Like to buy some Sixth Avenue real estate? Better move fast. Before we know it, upper Sixth will be repeated down to 42nd Street, and the view downtown will have changed to something like this:



Photographs: Page 30, M.D. Morris (top left). Page 31, George Cserna (top left); Robert C. Lautman (bottom left); Ann Douglass (bottom right). Page 91, Roy Berkeley. Page 92, Paul Scoville (center); Ann Douglass (bottom); Ed Maker (top).

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Kydex 5000 offers this outstanding combination of properties:

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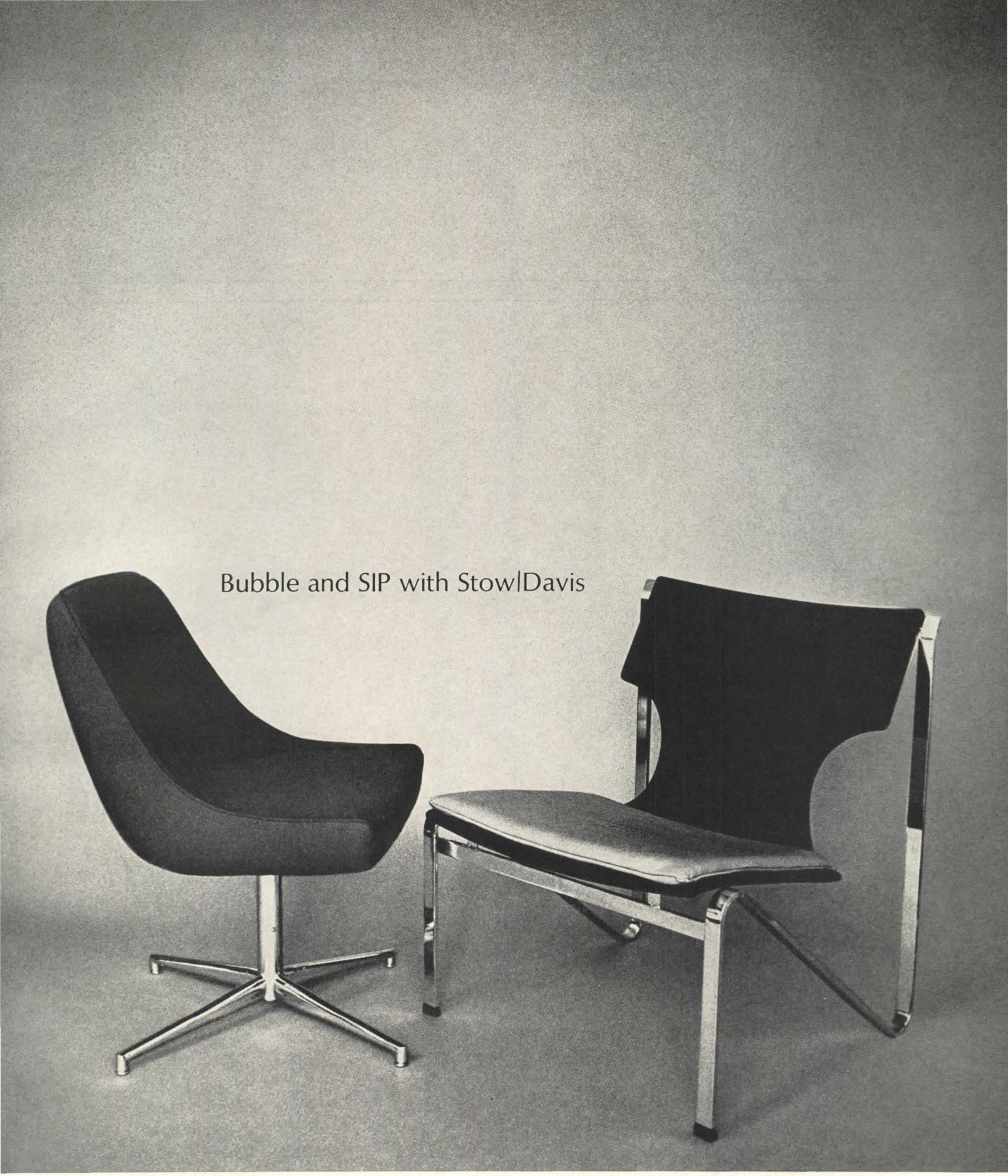

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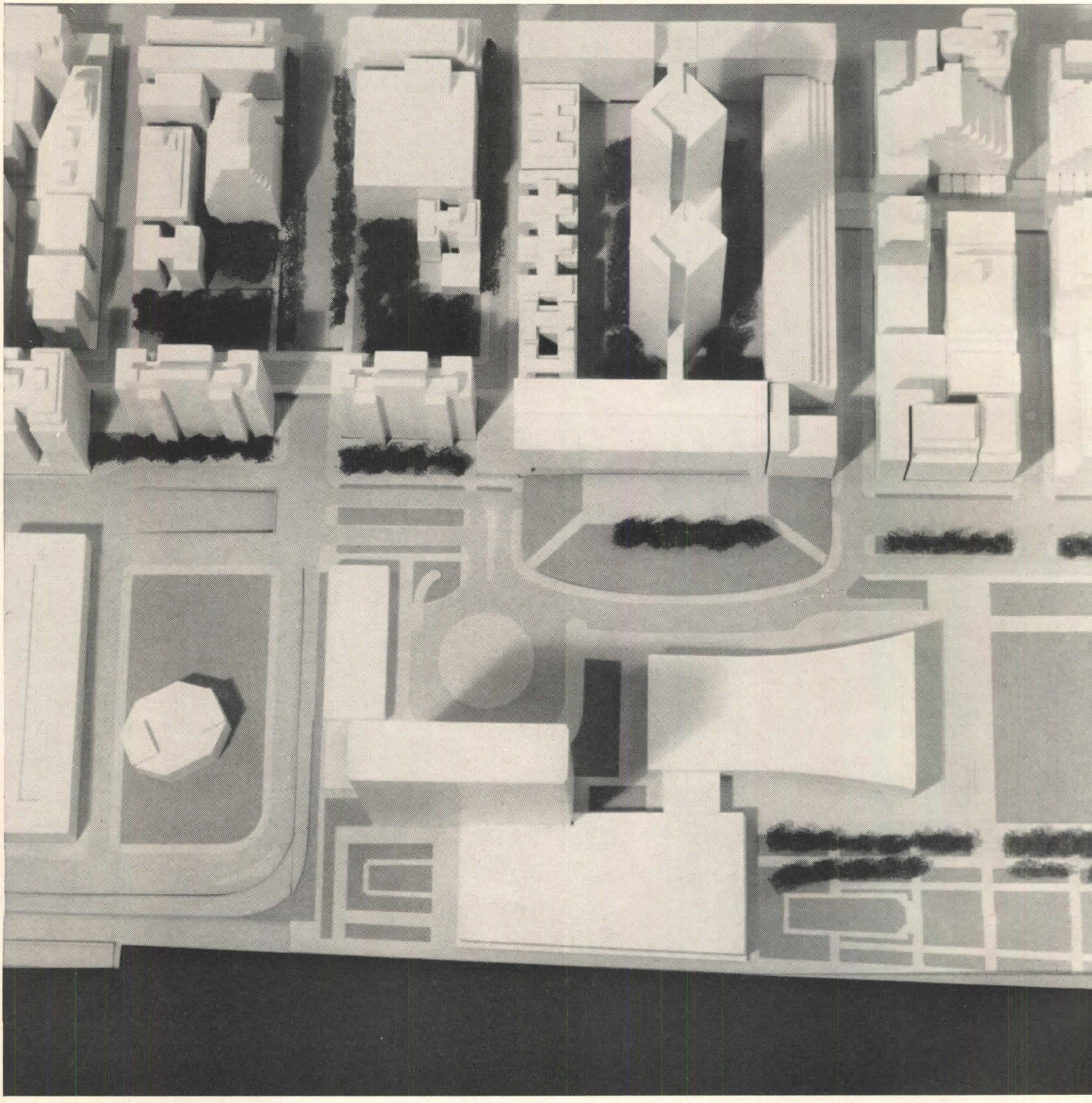
PREVIEW

BRIDGE TO THE U.N.

The relationship between the United Nations and the city of New York would be greatly improved by a proposed redevelopment of the area just west of the U. N. headquarters. Preliminary plans for the project have been drawn up by Kevin Roche, John Dinkeloo Associates for the Fund for Area Planning and Development, which was set up in 1966 to study the U.N. area (with the cooperation of city, U.S., and U.N. officials and the support of the Ford Foundation and the Rockefeller Brothers Fund).

One objective of the plan is to provide office, apartment, and hotel facilities for U.N. delegations and related organizations, directly connected to the headquarters. A second major objective is to provide an adequate, inviting approach for the thousands of tourists who visit the U.N. daily.

Benefits to the city would include a reduction in the automobile traffic that now passes between the U.N. and other Manhattan points (much of it demanding special police protection). Ample parking space for tourists' cars and buses would also help to ease congestion. The stream of traffic unrelated to the U.N. that now flows along First Avenue on the way to and from the East River Drive would be rerouted through the existing tunnel be-



neath the avenue. The surface roadway would then be reduced to separate access lanes.

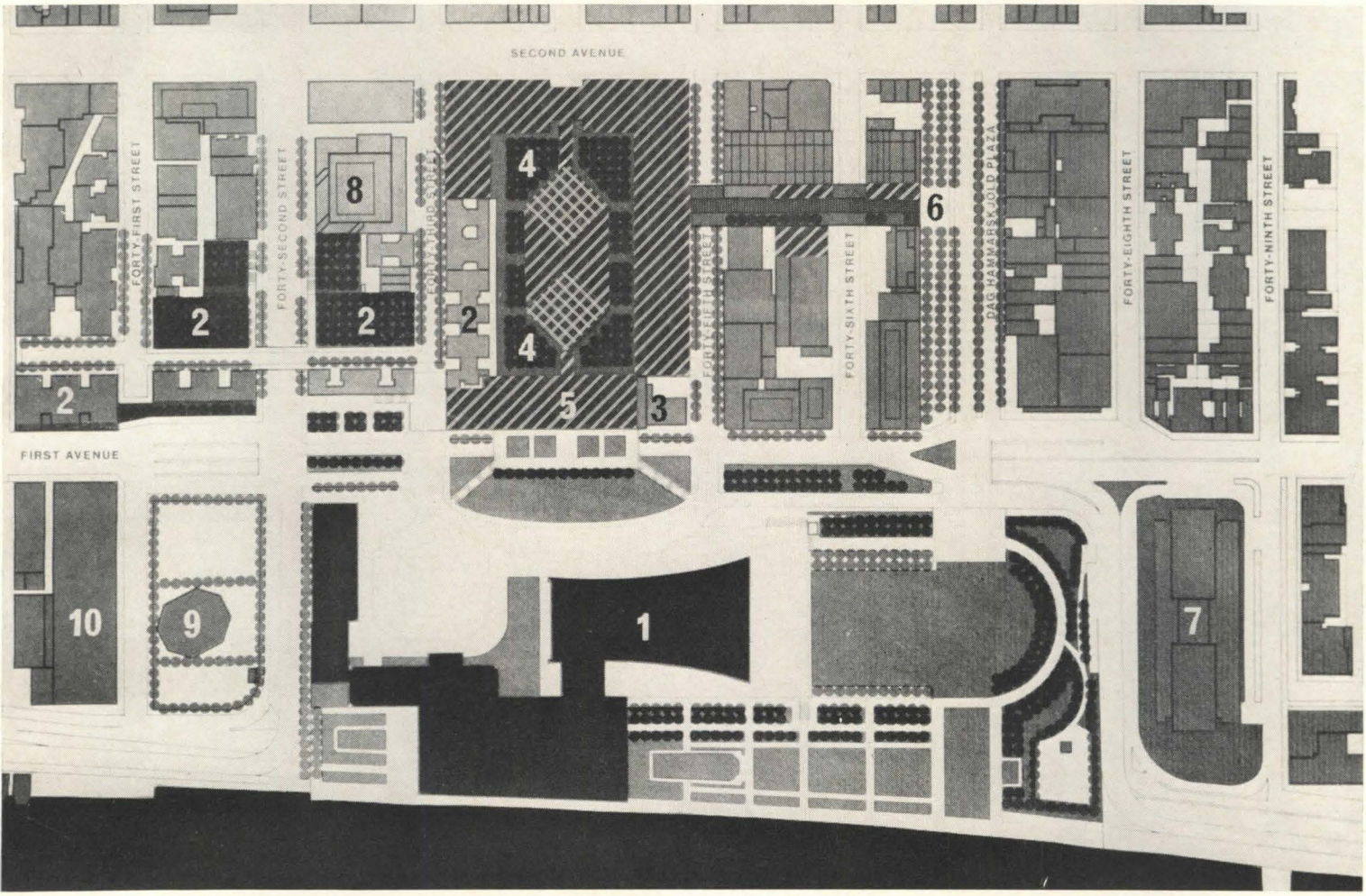
When the U.N. site was chosen 22 years ago, many related needs were expected to be met by private development, but there has actually been little new construction in the area. Behind the motley row of institutional offices that has risen along First Avenue, the side streets are lined with loft buildings and garages.

The Roche-Dinkeloo scheme calls for intensive rebuilding of two city blocks directly west of the General Assembly (1). A ring of 11- to 19-story structures around the edge of the new superblock would incorporate two existing buildings of the Tudor City development (2) and the present U.S. Mission to the U. N. (3).

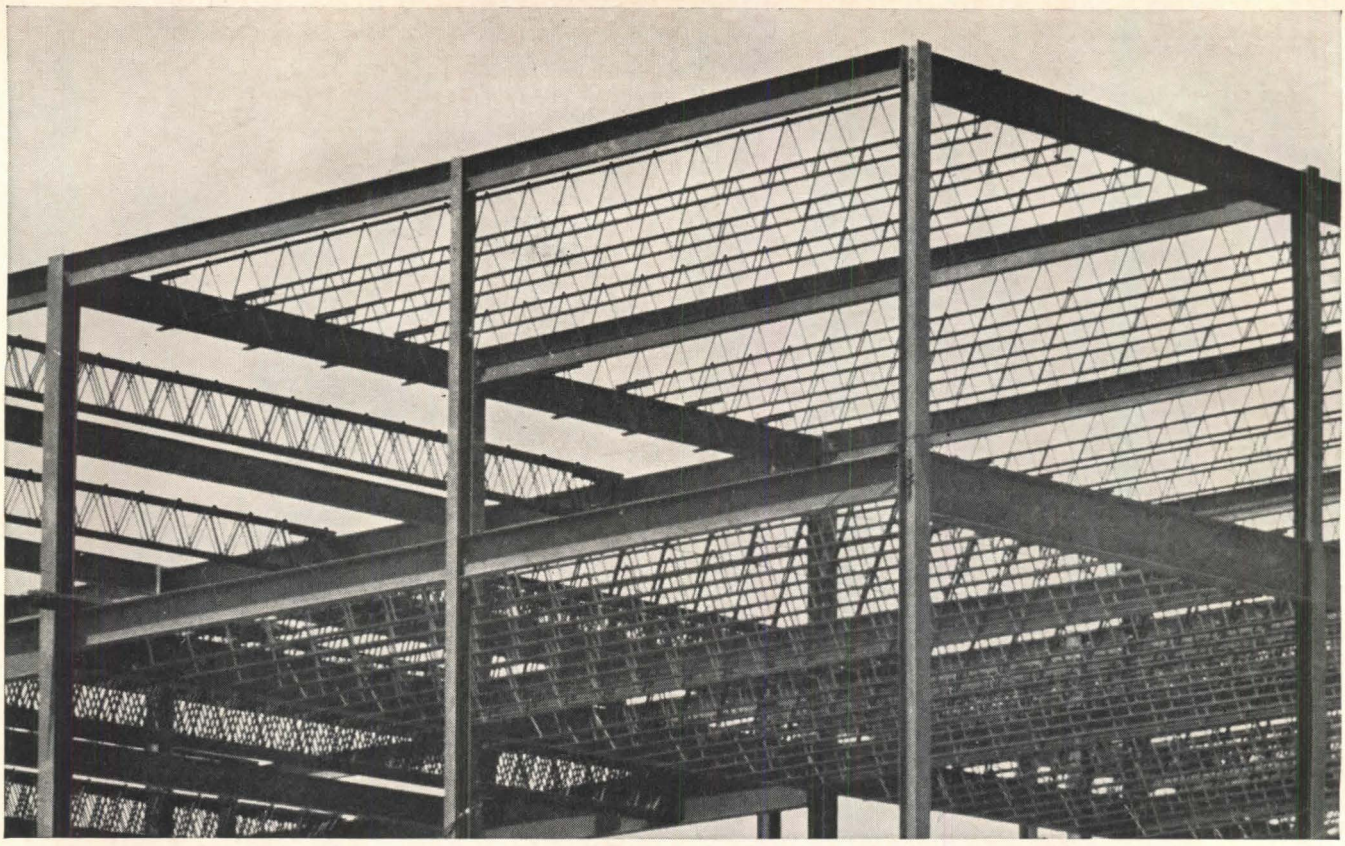
In the center of the block, a structure of about 40 stories (4) would rise from a landscaped podium. The new buildings at the edge of the block and the lower levels of the central structure would provide almost 2 million sq. ft. of office space; the tower floors would include about 1 million sq. ft. of apartment and hotel space.

The top floor of the podium, at the level of Second Avenue (bottom left), would house shops and restaurants and—at the east end—the visitors' center (5). At the level of First Avenue (one story lower than Second Avenue) would be entrances to the bus terminal and garage. A tunnel would link the complex to the General Assembly. A shop-lined walkway (bottom right) would extend to Dag Hammarskjold Plaza (6).

If the New York State Legislature agrees to establish a nonprofit corporation to carry out this plan (as the mayor and governor have urged), the gulf between U.N. and city may finally be bridged.



1. U.N. GENERAL ASSEMBLY
2. TUDOR CITY
3. U.S. MISSION TO THE U.N.
4. OFFICE–RESIDENTIAL TOWERS
5. VISITORS' CENTER
6. DAG HAMMARSKJOLD PLAZA
7. U.N. TOWERS
8. FORD FOUNDATION
9. MIDTOWN TUNNEL AIR SHAFT
10. CON EDISON POWER PLANT



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Composite construction is showing up in more and more buildings across the country. Here's one of the more recent: Adlai E. Stevenson Hall for Humanities at Illinois State University, Normal.

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Contractor: J. L. Wroan & Sons, Inc., Normal, Ill.

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SOME THOUGHTS ON ADVOCACY PLANNING

(continued from page 73)

the sense of personal control and the range of available options—for work, residence, leisure—advocacy planning groups seek new ways to decentralize decisions, localize initiative, fragment public bureaucracies, and increase the political influence of the disenfranchised.

Recognizing that there was—and is—little in the HUD bag of tricks to benefit the poor families that increasingly occupy the hearts of our cities, advocate planners and architects have joined with the poor to block numerous clearance and rehabilitation projects which threatened to displace low-income residents. Arguing that the first order of business, while the battle for adequate housing programs continues, is the preservation of the options presently open to the poor, advocacy groups have achieved their most important successes in preventive actions. The record of renewal efforts shows that, far from being too limited in power, the public agencies over the past 15 years have managed to devastate countless low-income communities. Thousands of poor and working-class families have been driven into bitter competition for a sharply reduced supply of low-cost, standard housing, thus sharpening class and racial antagonisms.

In city after city, architects and planners have recently helped community groups defeat discriminatory redevelopment projects. They are now raising their sights from the individual project plan to the "Workable Program" itself. The federal Housing Act of 1949 as amended in 1954, requires that every city create a Citizens' Advisory Board (with a special subcommittee on minority housing) and demonstrate, as a condition for participation in urban renewal and certain housing programs, that there is an adequate supply of relocation housing.

It is a rare city that can show a supply of standard, low-rent housing sufficient to accommodate the potential dislocatees from renewal sites, much less those regularly displaced by highway construction and private action. Tired of the debilitating, project-by-project battle, in Camden, N. J., and other cities, advocate planners and lawyers are coming together to challenge the validity of the Workable Program documents so casually filed and so equally casually accepted by HUD each year. The immediate result of such suits will be to halt all renewal activities in the targeted cities—and cause the potential loss of millions in hard-won federal capital grants. Considering the critical need of all cities for federal financial assistance, even the most recalcitrant mayors and councils may soon be forced to redefine radically the role of citizens in redevelopment planning and to pay substantially greater attention to increasing the dwindling supply of low- and moderate-income housing.

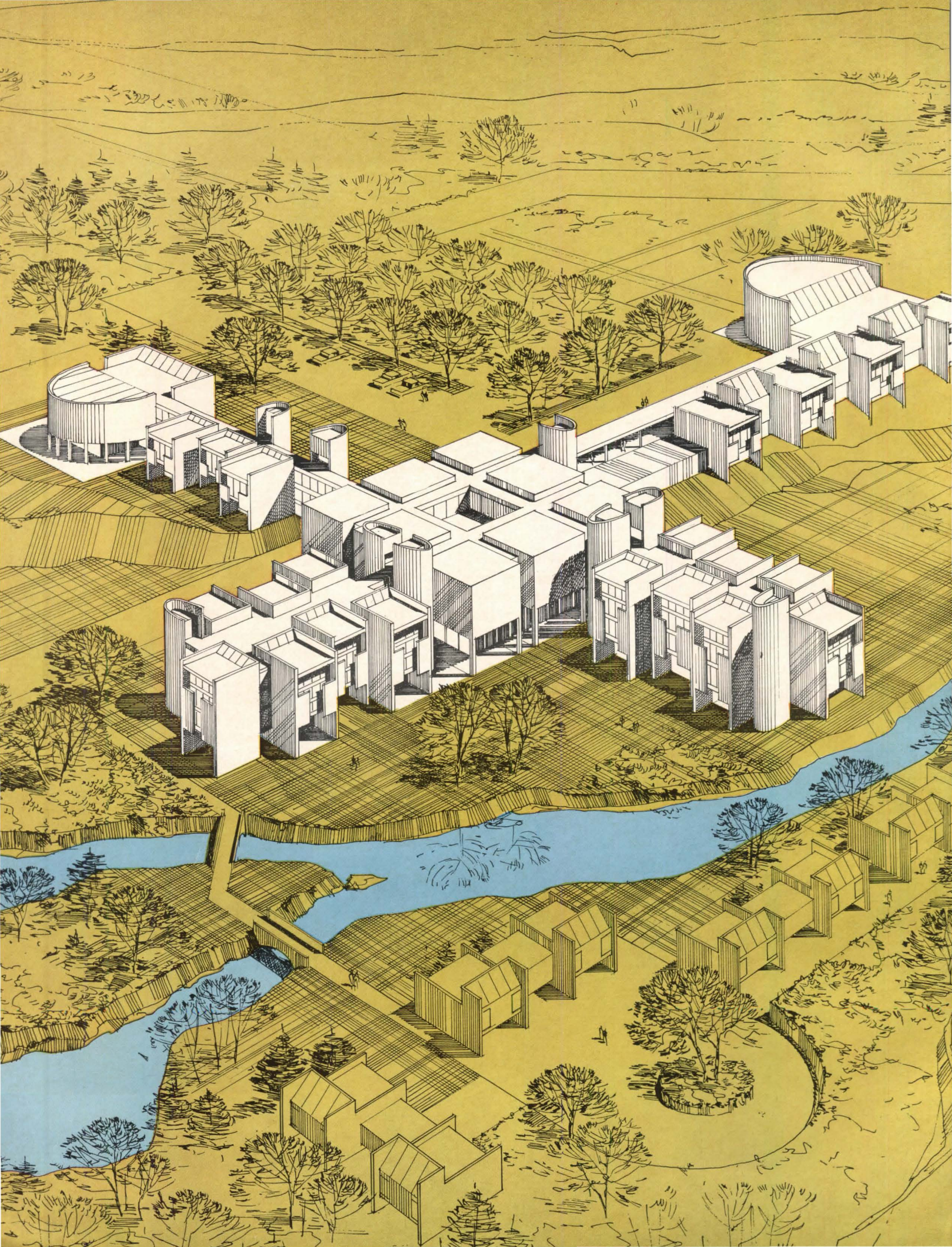
Significant as such strategies of power politics can be, and as dependent as they are upon the assistance of architects and planners familiar with the rules of the game of creative federalism, they do not exhaust or circumscribe the developing role of the advocate.

The advocate planner or architect does not measure a community plan, a housing program, or a medical service program by the usual business standards of efficiency—output per unit-input of professional time or public money—but by the opportunities which it creates for human dignity and self-esteem and the ease with which it can be bent to meet local needs and individual idiosyncracies. Neither Rockefeller's recent Urban Development Corporation nor the corporate consortium proposed in this year's housing bill can afford the risks inherent in dealing directly and openly with the black poor on their home ground. To satisfy their sponsors or investors, both public and private corporate redevelopers must produce a limited line of urban products on politically determined schedules, and this means a minimum of local "interference"—for who can predict what the disenfranchised might demand? Surely, then, these new juggernauts will exacerbate the sense of oppression in the ghetto and bring us nearer to our urban Armageddon. Corporate enterprise can play an important role, of course, but in support of locally directed projects. Why is it not possible to channel the subsidies and guaranteed profits held out to business through ghetto-based agencies in hopes that some of the expertise and some of the money and most of the new jobs will stay where they are needed?

Advocacy planning seeks to rebuild urban communities by transforming men through time-consuming community education and participation. But the advocate planner is also concerned with the financial limitations of local government, the distance between service bureaucracies and individual consumers, and the lack of will to win the war on poverty and racism at the national level.

The three are linked, of course. To free local fiscal constraints means redirecting national priorities. This redirection requires the creation of a mass constituency with a taste for the good life—a taste bred by contact with architects and planners who offer unimagined alternatives and fresh opportunities for initiative. The mass constituency, in turn, will be the product of new opportunities for community control of schools, Model Cities agencies, housing construction, parks, police services. . .

(continued on page 109)



Institution?
Yes–a suburban hospital.
Institutional looking?
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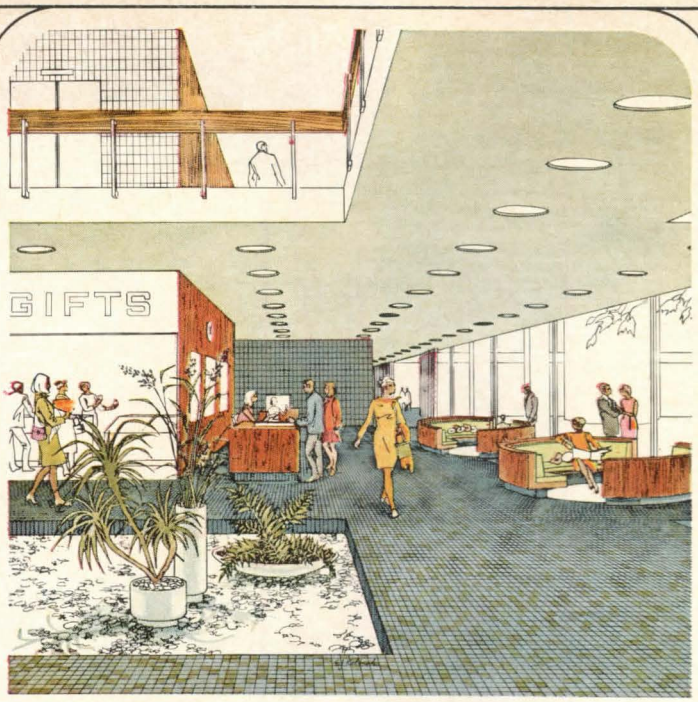

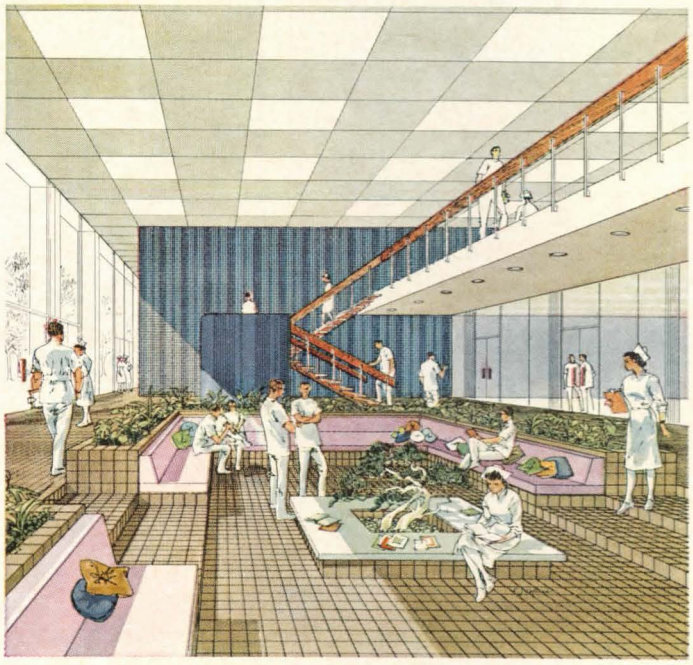

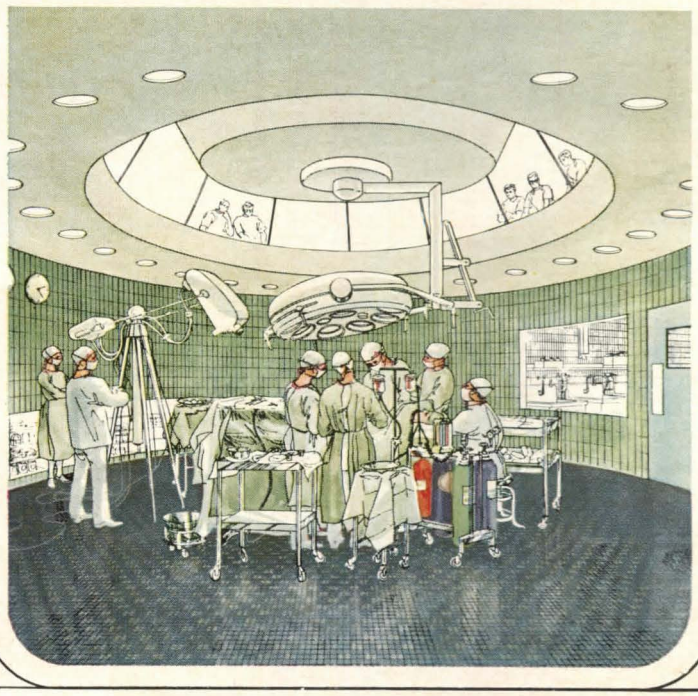

The play of light and shadow on setbacks, rounded elevator towers and key-shaped facades imparts a rich sense of variety to the exterior of this suburban hospital. At the same time, its simple cruciform plan groups patient wings, doctors' suites and other specialized facilities functionally around a central building.

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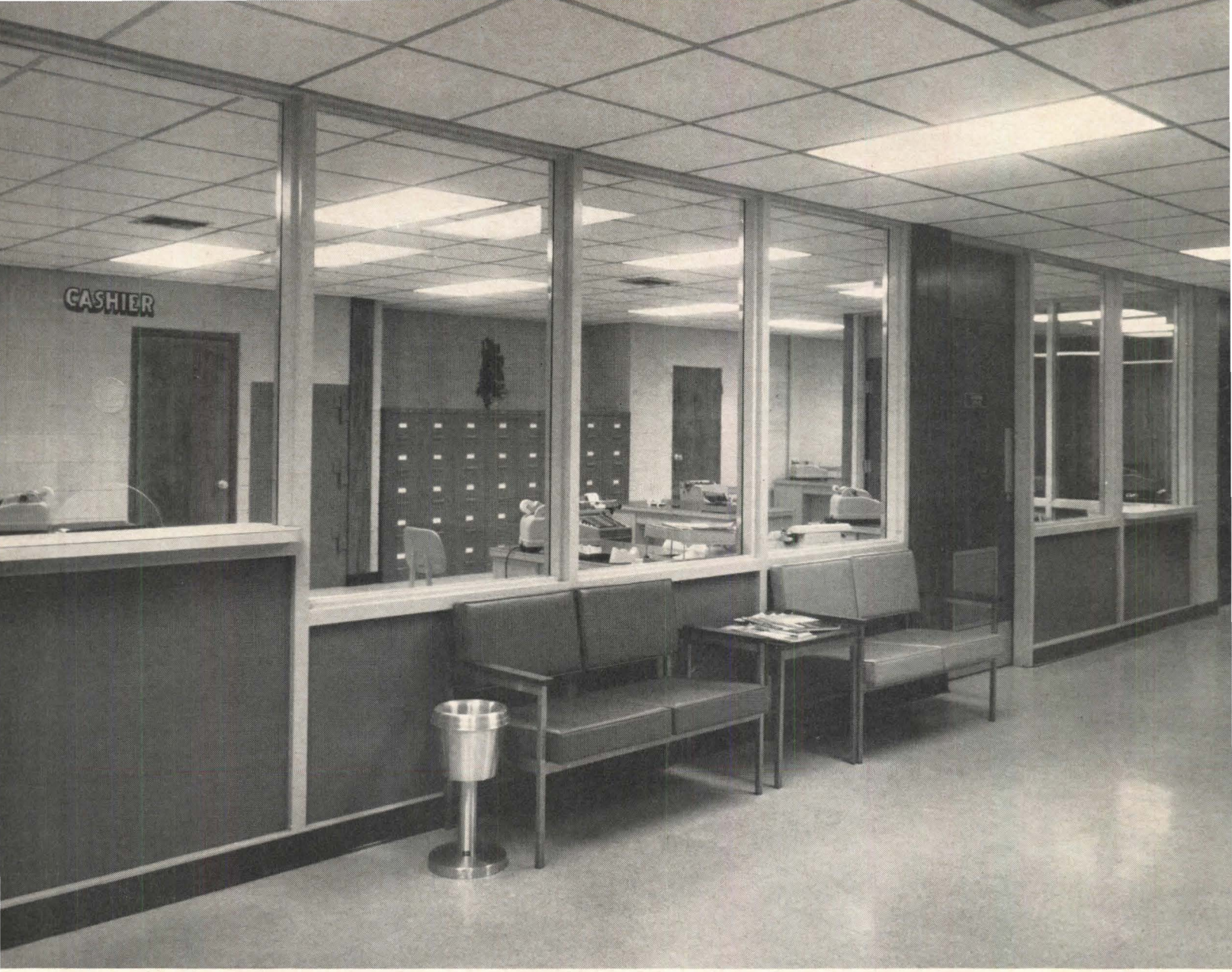

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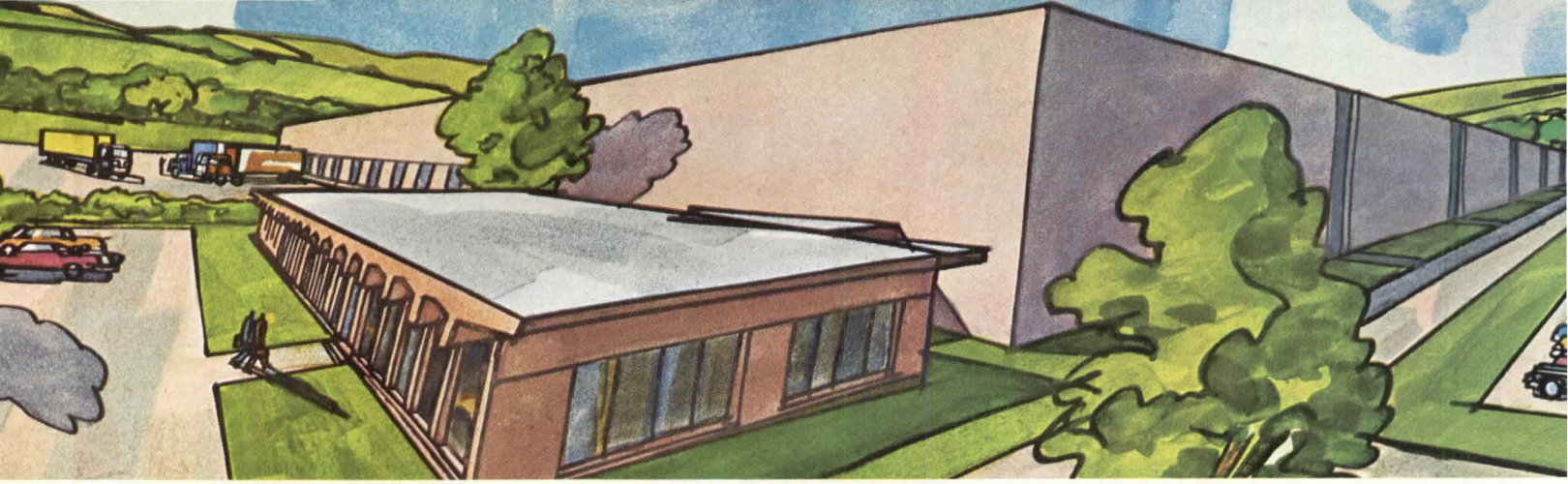

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SOME THOUGHTS ON ADVOCACY PLANNING

(continued from page 103)

Even advocacy planners fail to involve the poor in an important way in conventional physical planning which is too remote an activity for most poor people. Advocate groups have been surprised initially to find it no simpler to describe the desires of ghetto communities in unitary terms than those of whole cities. Ghettos and slum neighborhoods, for all the constancy of their indices of "social pathology," are incredibly complex, containing property owners as well as property users, transient residents as well as permanent residents, old, young, unemployed, single, married, employed, addicts, ministers, integrationists, nationalists.

Such neighborhoods find it easy enough to agree on what should be stopped. The evident scarcity of resources, however, makes the internal fight over programs and plans often more bitter than the struggle at the city level. In such situations, advocacy planners can easily find themselves in the unenviable position of arbiters having one more scarce resource—sophisticated knowledge. They are often forced to back only one of many disputants, alienating the others and dividing rather than unifying the community in its struggle for recognition and power. Being white (with the important exception of ARCH which is largely black), advocacy groups are not able to organize constituencies in ghetto communities. Hence they often find themselves called upon to support the very middle-class notions coming from the "community" which they would denounce in the plans of an official public agency. Not surprisingly, it is the upwardly mobile elements in the ghetto community who first become concerned with the issues which attract advocates and who know best how to make use of the newly available professional skills of the advocate. Those who most need to help themselves, then, are usually excluded from the planning, partially by design, largely because they do not believe in planning—only in action.

The experience of the Community Action Program shows that the poor can be organized under few conditions. Where there is a clearly perceived enemy and an immediate threat (a local renewal project) people do come together in organizations. These, however, rarely last long enough to take positive action because the renewal process is too slow, its payoffs distant and indistinct. Welfare rights movements and rent strikes have been successful in creating organizations because the connection between action and result is quick and clear. Architects and planners seeking the involvement of the poor should keep this simple lesson in mind: a community organization which can *produce* will be infinitely more successful than one which can only plan. Planners must never lose sight of the fact that planning is but a step toward achieving an objective. For example, a nonprofit community housing corporation created to exploit the useful, though underfunded, rent supplement and public housing leasing programs would soon come upon the need to plan on its own, and its power to allocate housing and create jobs would make it attractive to the poor.

To date there has been far too much interest in planning and designing in the advocacy movement—hardly surprising given the background of the people who have gone in to help poor neighborhoods. There has been too much concentration on goals, too little on instruments—and yet the poor are least likely to respond to distant payoffs. Even if they could be motivated to engage in planning, the revolution of identity and expectations in an already complex social milieu would invalidate a static, traditional plan overnight.

In order to take account of the dynamic state of the ghetto today, to account for the diversity of motivations and interests within it, and especially to satisfy the burning desire for ownership, management, and self-determination, advocacy must move from planning toward entrepreneurship. It is quite possible that, in an important operational sense, planners are not more competent to "plan" than the average slum dweller. It is certain, however, that planners and architects are better prepared to deal with the agencies of government and philanthropy which hold funds earmarked for operations. Why, for example, should the poor not receive contracts under Turnkey II for public housing management? Why shouldn't the Small Business Administration create local economic development organizations in the ghetto where they are most needed? Why can't rehabilitation contracting companies be created in the slums?

Advocacy has concentrated to date on providing planning capabilities to poor communities. In the future, the building of operational competence will be critical, and advocacy will become in part technical assistance to new community institutions created to exploit the slowly increasing public interest in rebuilding the slums.

Each new institution created will bring out fresh energies and untapped initiative, allowing slum dwellers to demonstrate to themselves that they can come to control significant aspects of their communities and their lives. Such local development enterprises promise more than increased responsiveness to community sentiment. Offering pie now and planning later, they hold the potential for a degree of participation and solidarity in the ghetto which alone can produce the political will to save their cities—and ours.

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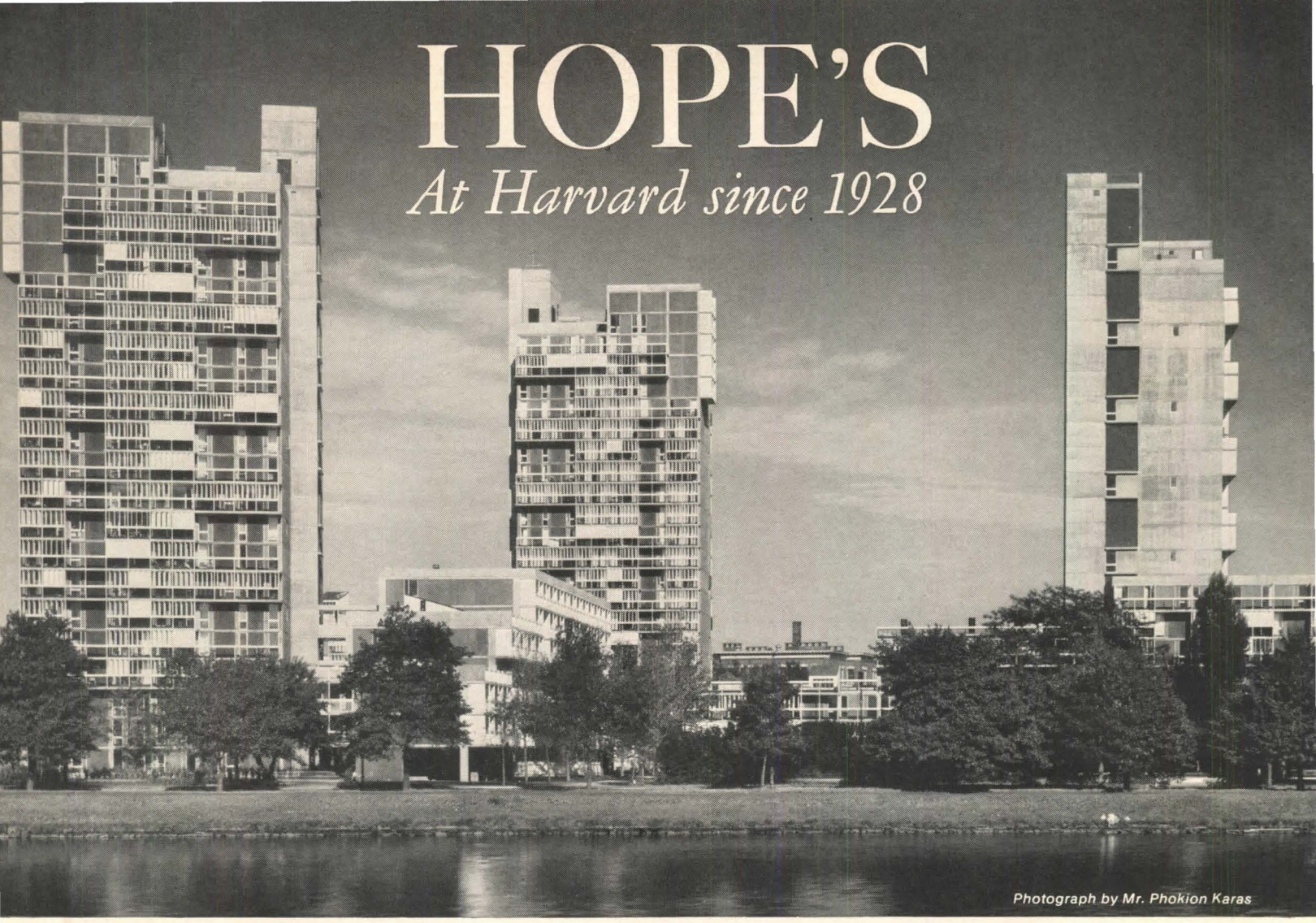

1963 Francis Greenwood Peabody Terrace, Married Students Housing, Harvard University, Cambridge, Mass. Sert, Jackson & Gourley, Architects

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1949 Graduate Center
Architects: The Architect's Collaborative

1951 Gordon McKay Applied Science Laboratory
Architects: Coolidge, Shepley, Bulfinch & Abbott

1953 Observatory
Architects: Harvard University

1958 Quincy House
Architects: Shepley, Bulfinch, Richardson & Abbott

1959 Leverett House, New Dormitories
Architects: Shepley, Bulfinch, Richardson & Abbott

1960 Andover Hall Library — Harvard Divinity School
Architects: Shepley, Bulfinch, Richardson & Abbott

1961 Arnold Arboretum Head House
Architects: Griswold, Boyden, Wylde & Ames

1961 Gordon McKay Applied Science Laboratory
Architects: Shepley, Bulfinch, Richardson & Abbott

1962 David & Arnold Hoffman Laboratory of Experimental Geology
Architects: The Architect's Collaborative, Inc.

1964 Computing Center, (Alterations & Additions)
Architects: Shepley, Bulfinch, Richardson & Abbott

1967 Law School Faculty Office Building
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1968 Law School Classroom & Administration Office Building
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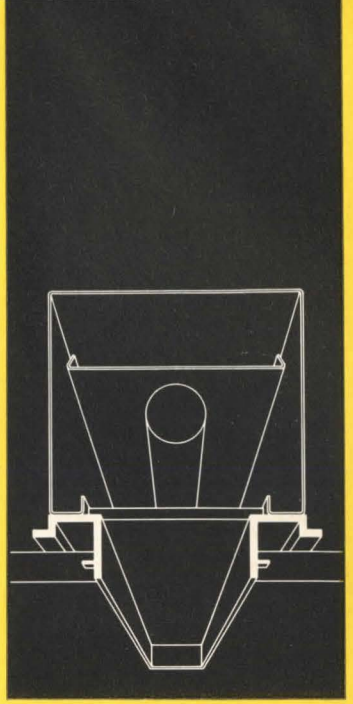

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TCS

a major breakthrough in the technology of architectural metals

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As such, we believe it deserves immediate and careful evaluation by every architect.

TCS: TERNE-COATED STAINLESS STEEL

what it is

TCS is 304 nickel-chrome stainless steel sheet covered on both sides with Terne alloy (80% lead, 20% tin). The former is the highest quality stainless available for this purpose, while Terne itself as a protective coating has a performance record confirmed by three centuries of continuous use.

what it does

Terne-Coated Stainless Steel (TCS) should never need maintenance if properly installed.

With a durability that can be measured in decades rather than years, TCS should outlast virtually any building on which it is specified.

The color of unpainted TCS will be predictable under all atmospheric conditions with the surface normally weathering to an architecturally attractive and uniform dark grey.

The anodic (sacrificial) action of the Terne coating on TCS prevents deterioration of the stainless steel under practically all conditions.

Unlike certain other metals, TCS will not produce unsightly discoloration as the result of wash-off on other building surfaces.

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TCS is among the most easily worked metals.

what it costs

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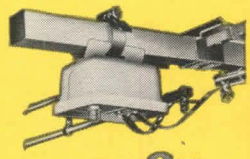

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All Silicon Transistor VHF Preamplifier — 20 dB, 300 ohm In — 75 ohm Out

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Solid State Units

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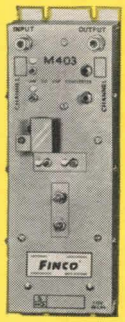

Solid State Units

UHF to VHF Crystal Controlled Converter

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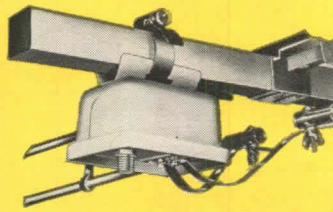

82-Channel Antenna Mounting Transformer — Die-Cast Housing

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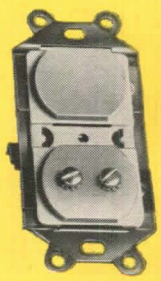
Hi-Q Single Carrier Trap — 60 dB Attenuation

M-300



Single 300 Ohm Wall Outlet Plate — VHF

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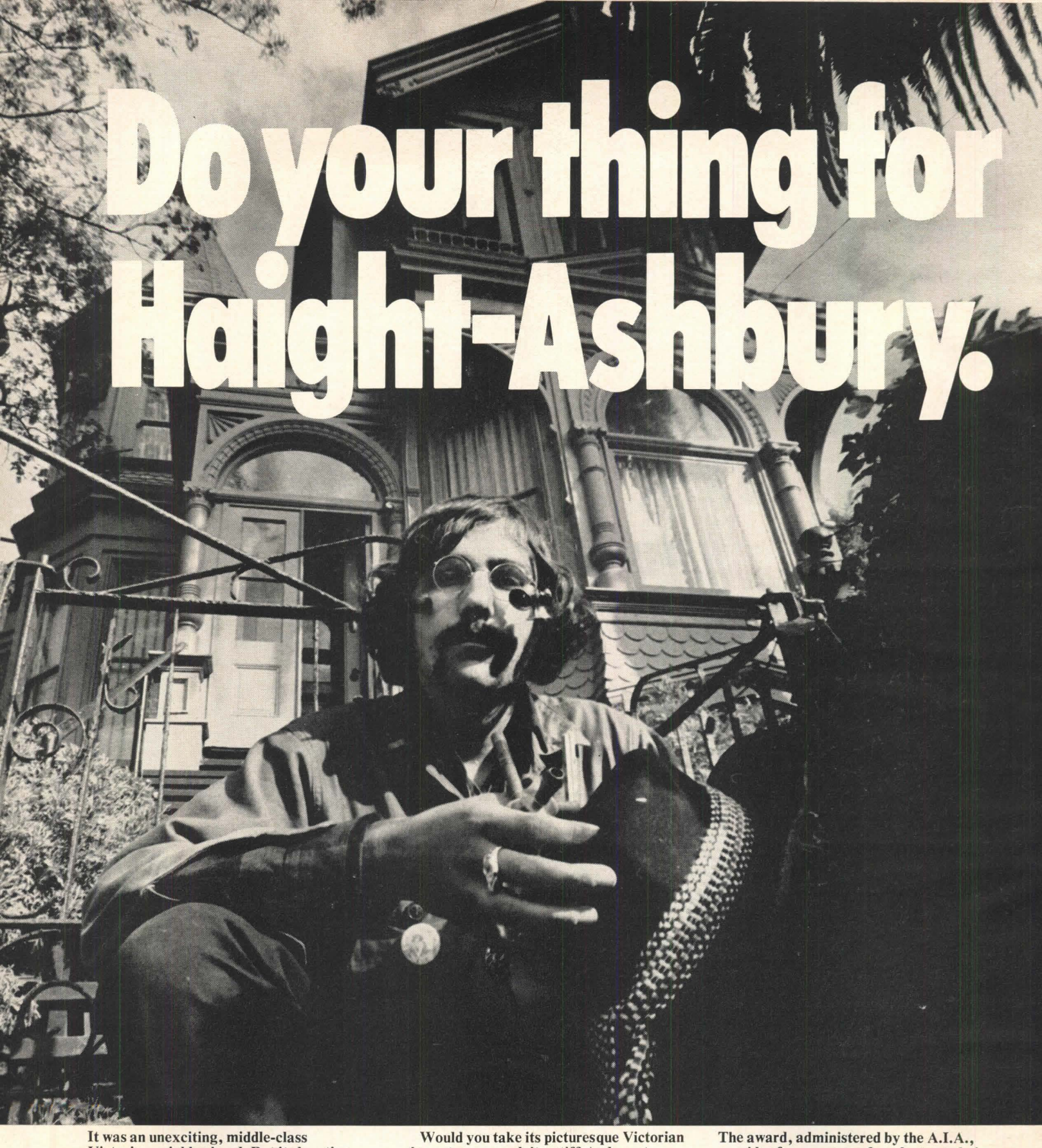

Do your thing for Haight-Ashbury.

It was an unexciting, middle-class Victorian neighborhood. But its location was hardly unexciting.

40 square blocks in the heart of San Francisco. Now literally gone to pot. The capital of hippiedom and the drug elite.

But even before the advent of the hippies, Haight-Ashbury needed help. Its unemployment rate and per capita income were slipping. A slum in the making.

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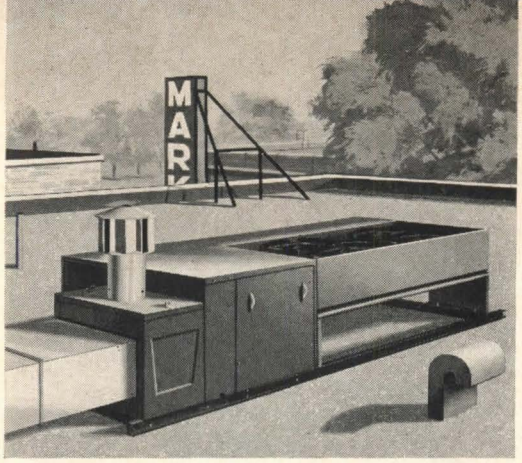

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Communications Center: *vertical telephone panel, pull-out dictating machine shelf, vertical letter file.*

When you do, you'll enjoy a pleasant sense of discovery. You'll see things you've never seen before in steel office furniture. Or any other. Like lustrous Ember Chrome, whose onyx like surface glows with muted reflections of its surrounding colors. (With brown, for instance, it takes on the look of polished tortoise shell.) And unique new Matte Textured acrylic enamels that make panel and drawer surfaces warm, pleasant to touch. Chromattecs' colors are appropriately muted. Brown and gold are basic, in a palette from umber to olive. With a new range of handsome upholstery textures and colors, that will add rich dimensions to your clients' offices.

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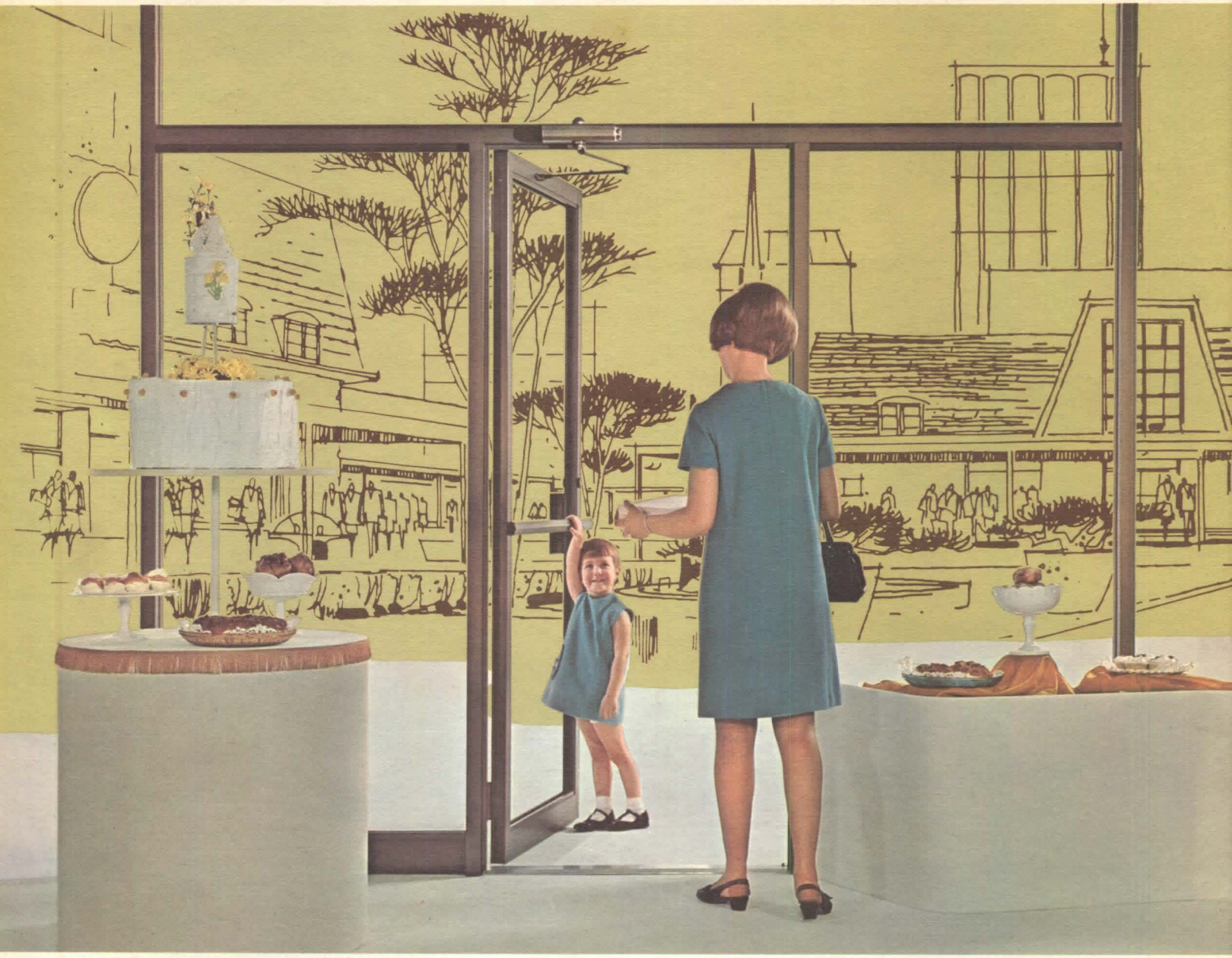
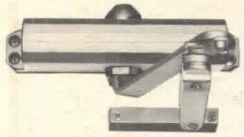
NORTON CLOSERS CONTROL DOORS • NOT DESIGN

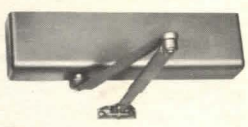


Note the clean, crisp entrance design possible with Norton® top-jamb mounted door closers. The rugged construction inherent in these smartly styled surface closers provides the utmost in dependable control. Installations on the top jamb or header bar keeps the closer off the door and out of the opening for an uncluttered appearance.



SERIES J6120

Top-jamb mounted Unitrol® controls. A combined door closer and door holder with shock absorber to protect door, frame, and closer.



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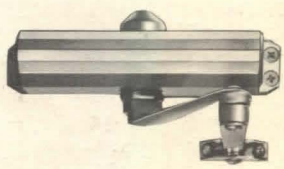

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