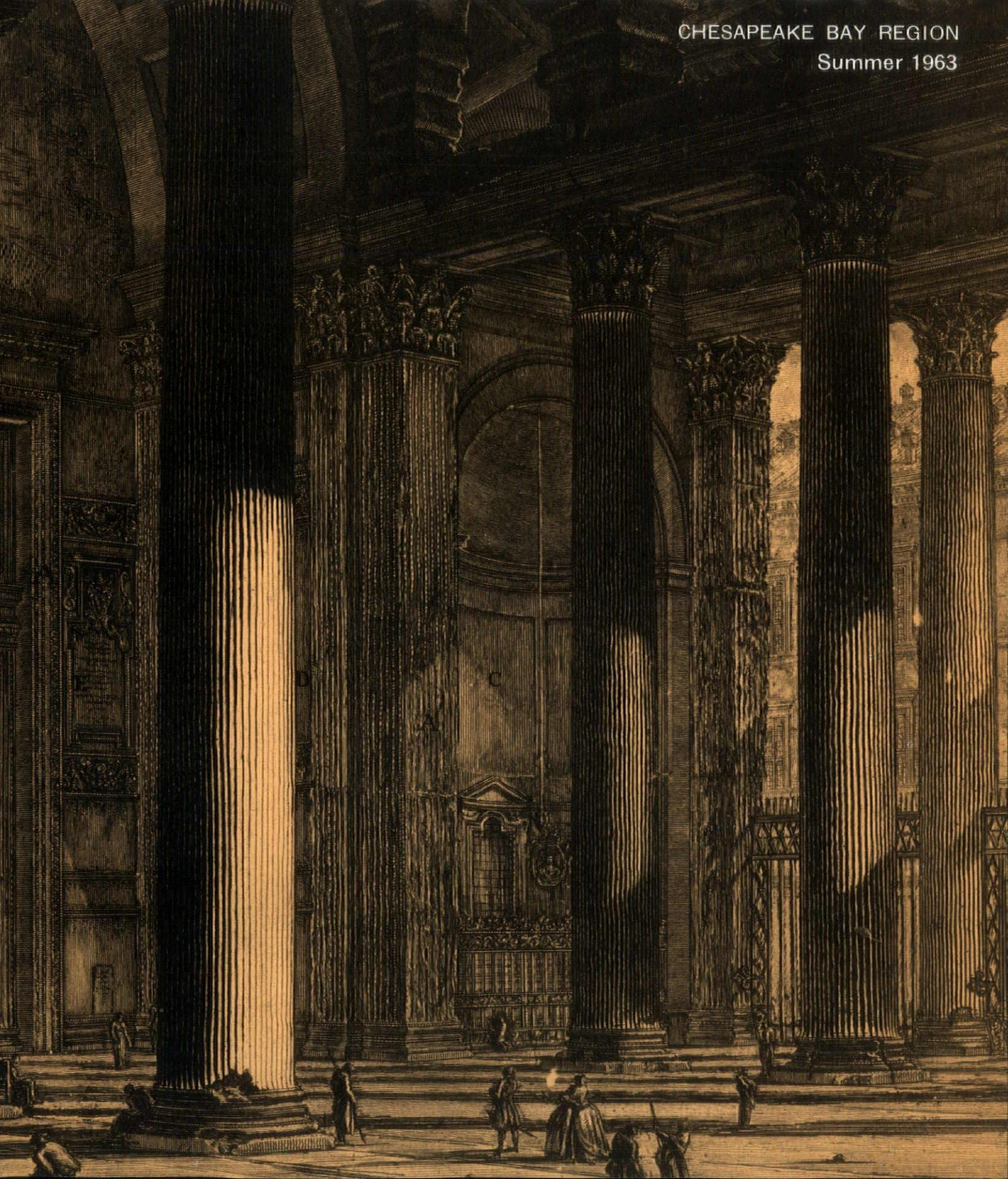
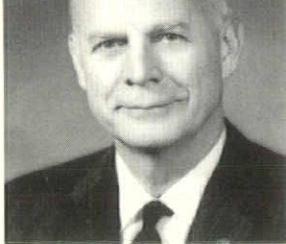


CHESAPEAKE BAY REGION
Summer 1963





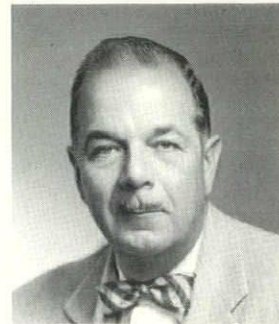
CHARLES D. HARRIS, Judge of the Supreme Bench of Baltimore City, is an appointed member to the Architectural Commission of Baltimore. As one of its three lay members, he shoulders part of the responsibility of directing the development of the "New Baltimore". After graduating from the Johns Hopkins University and the University of Maryland Law School, he began his law practice which he continued until his appointment to the Supreme Bench in 1962. Born in Baltimore, Mr. Harris has a long history of service to his community, including an appointment to the Employment Security Board in Maryland. As General Counsel to the Public Service Commission of Maryland he was an effective guardian of the state's ratepayers. His deep interest in Baltimore is commended.

stems from his sales managership in the late 20's of the Roland Park Company. America's first developer of architecturally restricted subdivisions. Having gained valuable experience as a member of the Mayor's Advisory Council to the Housing Bureau, he was appointed Federal Housing Administrator by President Eisenhower in 1953. At present, he is serving as chairman of the committee to consolidate and revise Baltimore's Housing Code. A Director of ACTION, Inc., the national council for good cities, he was recently cited by the National Association of Real Estate Boards for his part in the evaluation of the residential rehabilitation programs in fourteen American cities. Interestingly, Mr. Hollyday is a Deputy Sheriff of Bexar Co., Tex.



CHARLES C. G. EVANS completed his term as one of the three lay members of the Architectural Commission this July. First appointed by Mayor D'Alesandro in 1955, he found his qualifications again in demand, for he was reappointed to the Commission by Mayor Grady. After graduating from the Johns Hopkins University, he received his law degree from Harvard Law School. Mr. Evans is an active leader in legal circles, and presently a member of the Baltimore law firm of Piper and Marbury, he is a former Assistant State's Attorney for Baltimore City. His legal experience includes the positions of Attorney in the United States Treasury Department and Solicitor of Baltimore. His knowledge of civic needs is a welcome asset to Baltimore.

member of the Architectural Commission of Baltimore. He has channelled his concern for civic betterment into active participation which includes membership in the Metropolitan Transit Authority. A graduate of the University of Maryland, he is a prominent Baltimore lawyer, actively engaged in legal practice with his son. The many activities which reflect his belief in the necessity for conscientious legal action include election to the office of vice-president of the Federal Bar Association, Maryland District, and the post of chairman-elect of the Family Law Section of the American Bar Association. Mr. Bregel offers outstanding qualifications to the Baltimore community as a leader in its rapid growth.



PEOPLE IN ARCHITECTURE

EXHIBIT POLICY

The Advisory Board shall review all exhibit and advertising material intended for publication. When sitting as a screening jury, the Advisory Board will act as its special Chairman out-of-state architect. The Board shall identify material acceptable for publication on the basis of both architectural and photographic quality, bearing in mind the intent to display differing categories of work in differing parts of the tri-state area. Acceptance by the jury will in no way constitute a recommendation for award. The screening jury will be empowered to make recommendations modifying exhibit material if, in its opinion, such modification will improve the award.

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FOR A MUNICIPAL CENTER COMPETITION . . .

The last city-sponsored competition for a public building in Baltimore was held in the 1920s for the War Memorial Plaza to the east of the City Hall. The fitness of the winning entry speaks well for the value of competitions for important civic buildings. The last competition held by the State of Maryland was evidently so long ago that no one seems to remember when it was.

Two of the best known of recently held competitions were for the new Boston City Hall and for a projected memorial to President Franklin Roosevelt. In each case the entry placing first was extremely fine. From the six finalists for the Boston City Hall, the judges unerringly chose the one that most eloquently said "Architecture." In the case of the FDR Memorial, the jury chose an entry of extreme competence; an entry that strikingly sums up much of the best of mid-20th century concepts of architecture and landscape composition.

One of the greatest values of architectural competitions has always been the unearthing of fresh, new talent; of giving unknown but markedly talented persons their opportunity to come to public and professional attention. In both of the above examples, the winners were groups of young architects who never could have made so quick an entrance on the architectural stage by any other means than that of open competition.

In the April, 1963, issue of *Progressive Architecture*, Editor Jan Rowan suggested several factors which must be present before any competition can hope for success. First, the monies for the building must be appropriated *before* the competition takes place. Second, the program must be well written and interesting. Third, "there has to be a real interest in the project on the part of influential forces within a city." Without these any competition is merely theoretical design, not an actual problem to be seriously met and solved.

Mayor McKeldin, in his inaugural address this May, urged a Municipal Center around the War Memorial Plaza, perhaps incorporating the existing City Hall refurbished as a fitting foil across from the War Memorial. Here, certainly, is an ideal occasion for a competition open to all architects registered in Maryland. For some time the local architects have been championing to prove that it is not necessary for "prestige buildings" to be designed by internationally-known names from outside Baltimore. A competition for the new Municipal Center is seemingly the perfect way to show that the local product is as good or better than imported delicacies. And an exhibition of the winning design, along with all the other entries, would introduce to the public the best talent that we have to offer.

ARCHITECTS' REPORT

Volume 5

Number 4

Summer 1963

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The Piranesi print on our cover is from the collection of Mr. & Mrs. J. William Ilmanen. Giovanni Battista Piranesi (1720-1778), a Venetian trained in scene design, settled permanently in Rome in 1745 and produced there, from 1748 until the end of his life, the vast series of "Vedute di Roma," which recorded the ancient and modern buildings of Rome with the utmost fidelity to the original but were composed in the startling perspective technique introduced by the Venetian scene designer, Ferdinando Bibiena, a generation earlier. The glow of Piranesi's drawing technique is comparable to the vibrant color of the contemporary Venetian school of painting.

—R. W. Chalfant



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LEGISLATION AND DESIGN

David H. Wilson, AIA, Chairman of ARCHITECTS' REPORT Editorial Board and a past president of the Baltimore Chapter, AIA.

DESIGN

There is an old axiom that it is impossible to legislate good design. Conversely, though, it is possible and desirable to eliminate many of the influences that nurture or permit the inferior design that blasphemes our cities today. To this end, the Baltimore Chapter, AIA, has spent several years reviewing domestic and foreign legislation affecting urban environment. We are late, to be sure—much of the damage has been done—but with prompt action many further abuses can be prevented.

What is the reason for our concern? Baltimore has been described as an "ugly city"—also as a "non-tourist city." To those who "see" only Mt. Vernon Place and close their eyes to thousands of acres of aesthetic abuse, this is heresy, of course. But to those who care, there is obviously much to be done. The visitor traverses miles of blight to visit Fort McHenry. Sam Smith Parking Lot is an unhappy reflection of our accepted subservience to the automobile. Irreplaceable historic and exciting structures are being devoured by haphazard "progress" and aesthetically uncontrolled renewal.

There are bright spots—but the Charles Center, for all its promise, covers only 22 acres of the city's 55,000.

Tragically, what we see around us is not something that we can blame on others. It is a result of our own philosophies and actions—a sorry picture for a rich city in the richest coun-

try on earth.

There are several civic and business groups, notably the Greater Baltimore Committee, which have demonstrated great interest in our urban environment. There are a few members of the present city government who have demonstrated concern over Baltimore's aesthetic impression. The newspapers have contributed much through their editorials and articles on the subject. However, we have yet to experience that major ground swell of public cooperation and initiative which must develop before real improvement can be expected.

It is time to reexamine the policies and laws which affect the city's face and which in good measure will determine its future. As is proper, health and safety regulations are enthusiastically enforced; too enthusiastically in the eyes of some. Unfortunately, there are no effective regulations controlling ugliness and vulgarity—nor is there real pressure to create such legislation. The right to abuse, to the detriment of neighboring properties, is considered more important than the responsibility to beautify, a fact doubly distressing in this period of great change. There is no comprehensive Master Plan. Expressways are being built or proposed with little, if any, regard for their visual (or sociological) impact on the city. Most of the demolition and rebuilding in downtown Baltimore, public and private, is being planned with little regard for the future image. And, since there is

only weak public pressure against the desecration of our city, there is little political reason for the City Council to act. The average citizen does not appear to care—apathy, as in other cities, is a common commodity.

Although most of the world's attractive cities have developed under autocratic rule, several American urban areas give lie to the assumption that democratic procedures cannot succeed. San Francisco, as an accomplished fact, and Philadelphia, as a giant awakening to its responsibilities, put Baltimore to shame.

Cities need more than a series of independent traffic reviews, engineering studies and economic surveys to guide their development. They must devise integrated plans for the solution of all their problems. They need to be interesting, attractive places in which to live, shop and work. Beauty is one of the important ingredients that must not be ignored.

Somehow we must create an atmosphere which will lead to a more attractive city. At present the Chapter is working on or supporting three proposed city ordinances which directly or indirectly affect urban aesthetics and design. Since controls are generally anathema to those in the design fields, it seems surprising to some that architects would be willing to subject themselves to these proposals. However, it must be noted that except for Proposal No. 3, which justifies itself, these are not completely new controls, but simplification or correction of ex-



"Sam Smith Parking Lot is an unhappy reflection of our accepted subservience to the automobile."



isting patterns that have been found wanting.

Proposal No. 1—CIVIC DESIGN COMMISSION

Baltimore has no overall design or preservation philosophy guiding public construction, renewal, and rehabilitation. There are many architectural, historical and design committees, public and private, often with overlapping or contradictory duties, jurisdiction, and approach. Among these are the War Memorial Plaza Architectural Advisory Committee, the Art Commission, the Mt. Vernon Place Architectural Advisory Commission, and the proposed BURHA "Historic and Architectural Preservation Committee."

The existing public commissions on art or architecture are empowered to act only at the request of the Mayor. Normally they are not consulted. Due to their resulting inactivity they are usually ineffective and unrecognized and therefore have little press or public backing. They are seldom used as a consultant or advisor before-the-fact, generally acting only in emergencies to stop undesirable construction or to fight belated battles to preserve individual areas or monuments.

Sadly there are few design controls over our renewal projects, public buildings or "street furniture." There is no established committee to advise the city on potentially destructive expressways. Boston's "Chinese Wall" freeways should serve as ample warning that aesthetic guidance is not only desirable but necessary. The opportunities lost with our own Jones Falls Expressway add further emphasis. The recent Citation by *Progressive Architecture*, in its Annual Design Award Competition, for the handsome solution of a highway overpass in Oakland, California, indicates that elevated expressways can make a pleasing contribution to the urban landscape if given the design care that their overwhelming dimensions justify.

It is interesting to note the results of the Baltimore Association of Commerce Architectural Awards Contests. Since 1950, when public buildings were first made eligible, there have been thirty-seven awards, five of which were made for Baltimore County public buildings. Baltimore City has yet to receive its first!

Six years ago the Baltimore Chapter, AIA, began a study of legislation adopted by other cities to control aesthetics and/or stimulate good design. In 1961, after review and cooperative

action from both BURHA and the Planning Commission and welcome assistance from Councilman Wm. Donald Schaefer, Mayor Grady was presented a rough draft of proposed legislation to set up a seven man Civic Design Commission with the following powers:

1. To approve or disapprove the design (including the site plan) of all structures financed in whole or in part with funds appropriated by the city, of all structures located on public land, and of all structures located on land disposed of by the city to private enterprise (including land transferred to private enterprise under the urban renewal program.)
2. To approve or disapprove the design (including the site plan) of all private structures in certain selected areas within the city, such areas to be recommended by the Planning Commission and approved by the City Council.
3. To make studies, to issue recommendations, to respond to requests for advice, etc., on matters related to the appearance of the city.

Beginning in November 1961, meet-





"The visitor traverses miles of blight to visit Fort McHenry."

ings were held with members of the City Solicitor's staff to refine the details. Finally, in May, 1962, the Mayor directed the Solicitor's office to prepare the resolution for presentation to the Council. It is hoped that this work will soon be completed.

Proposal No. 2—ARCHITECT SELECTION SYSTEM:

Recently attention has been drawn to failings of the city's system for selecting architects. Unfavorable publicity resulting from the grand jury investigation has hurt members of the architectural profession and others.

For years, many architects have been skeptical or outspokenly critical of the system. In the spring of 1961 a proposal for a new system was informally presented to the Architectural Commission for its review but no corrective steps have been taken to date.

The Chapter has been working on a proposed ordinance which, if enacted, should restore the confidence of the architects and the general public in the architect selection system. This proposal includes the use of professional advisors to the Architectural Commission.

There is ample evidence of the desirability of such professional guidance. As one example, the highly suc-

cessful architecture produced by the Foreign Buildings Operations of the State Department is attributed, for the most part, to the use of professional advisors in the selection process.

Proposal No. 3—ART IN PUBLIC BUILDINGS

With the increased use of machine-made, mass-produced building elements, architecture has expressed less and less the human it is intended to serve and satisfy. Many of our buildings are cold, stark and utilitarian with the touch of the craftsman nowhere evident. They are not suitable for their purpose as schools, offices or banks. Public structures are among the offenders. The pressing need for maximum economy has been the rationalization for this abuse of our responsibility.

Philadelphia has moved in two ways to correct its similar problem. A 1959 ordinance decreed that an expenditure, not to exceed one percent of the construction cost of a public building, bridge, arch, gate, or other structure, "shall be devoted to the Fine Arts," if such "ornamentation" is deemed appropriate by the Philadelphia Art Commission. Similarly, the Philadelphia Redevelopment Authority requests the same from private construc-

tion over which it has jurisdiction.

In April of 1960, in an address to the Chapter, Mr. Bennard B. Perlman, Head of the Art Department, Baltimore Junior College, proposed a similar ordinance for Baltimore City. Since that time the proposal has been promoted by the Artists Equity with Mr. Perlman playing a major role. Joint discussions have been held with the members of the AIA resulting in affirmation of Chapter support.

This spring, the City Council Judiciary Committee approved a resolution to set up a citizen's committee to study the proposal. Further action is expected in the near future. Passage of legislation similar to Philadelphia's does not in itself guarantee success. The architects must be qualified to select and work with the artists. They must develop a better understanding of sculpture, painting, and other allied arts and the potentials of each.

There are many other areas of aesthetics that need exploration beyond the scope of the three proposals described above. The effectiveness of any program, however, requires the interest and support of an informed citizenry. Therefore the first step must be to educate the public, demonstrating that an attractive, well planned city is a good investment.

UNDESIGN

Rutherford Oliver Diehl, AIA, Chairman of Awards Committee,
Baltimore Chapter, AIA.

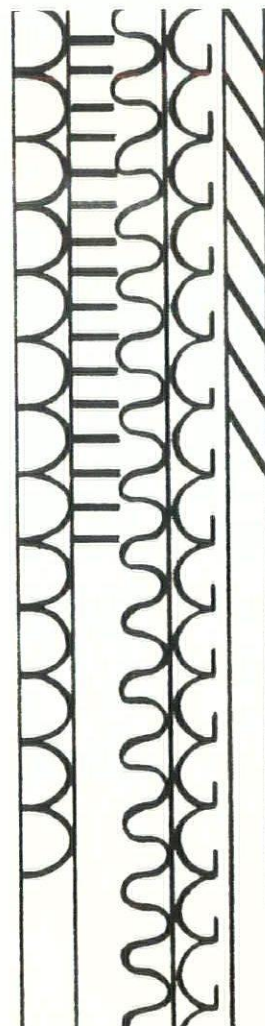
Undesign is a word of contempt. It should be spoken contemptuously. It denotes a sin against a work of architecture and against the principles of architecture. It is undesign when a public office-holder, be he architect, engineer, or layman, is more concerned about initial building costs than about the cultural validity of a work, or about the security of his job as against the excellence of a building or a detail. It is understandable; it can be explained in terms of fear, or avarice, or ignorance in high places; but it is undesign. It is undesign when the client demands certain features to his own hurt, even shame—a corner mullion when no mullion is required and when design finds its best fulfillment and vitality with uninterrupted vision, or when the animal comforts must be coddled to the exclusion of the things of the spirit. It is undesign when the building is a technical wonder and a visual mouth of ashes.

What is design in architecture? What is architecture? Design in architecture is the art, the discipline requisite to the achievement of architecture. Architecture is composition of the elements of building into culturally significant form.

It is worthy of note that the con-

struction of buildings involves the use of hundreds, even thousands, of different materials. Yet it requires less than a dozen variables to produce fifty million permutations. Fifty millions of ways to build a building; even so, only a few of them will be culturally significant. Architecture is never accident.

Who should design buildings? As architects, we say architects should design all buildings. But not everyone thinks so. Albert B. Gipe, Professional Engineer, President, Consulting Engineers Council of Maryland Inc., Chairman of the Registration Committee of the Maryland Society of Professional Engineers, writing in Architects' Report, Winter 1963, in an article entitled "Interrelationship of the Design Professions" said, "Ideally, the consulting engineer is the prime professional for projects in which the majority of the work is of an engineering nature, and the architect is the prime professional for projects principally architectural in nature." On Saturday, 16 February 1963, *The Baltimore Sun*, morning edition, quoted Albert P. Backhaus, Director, Department of Public Improvements, State of Maryland: "We're thinking of giving contracts for building to engineers and letting them engage the architects." Architectural Forum, December 1959,



Quoted Congressman Wayne L. Hays, Democrat from Ohio, as he flailed the State Department for its foreign buildings program: "Do you think as a matter of taste that an architect knows more than you or I do?"

Perhaps we should remind Mr. Hays that our likes and dislikes have no bearing on the quality of a completed work. Architecture is not good because we like it, neither bad because we dislike it. Mr. Hays forgets that the educated taste is that which has been trained to like the good. But Mr. Hays wants architecture by Congressmen. Mr. Backhaus wants architecture by engineers. And Mr. Gipe splits it at 50% of construction costs.

We need to go back and look at the meaning and reason for buildings. We're not building jets or riding them all day. We're not making space shots. We are building on the ground or reasonably near it and we design for human comfort and utility and for the spirit of man, not for mechanical efficiency. Except for completely automated processes, design of buildings is for people. No matter how extensively the process may be automated, if it is not totally automated the whole design must yield to the requirements of the human. The physiological and

psychological requirements must be met.

Not only is design of buildings for people, design of buildings is inevitably a compromise; compromise between the demands of structure, mechanical systems, human considerations, and budgetary limits. The architect by his training and by his nature is oriented to this area of decision. It is the architect who is concerned with the human values and sees most clearly the total picture. It is the architect who relates most sensitively the many compromises of varying magnitude and kind to the most satisfying final result, the building, its use and its behavioral relation to the community, so that in the total the man is important and the building evokes various moods in the man. The engineer is trained in specifics; narrow area of attention, and a very high level of specialization and skill. Few of them evince interest in such nuances of emotion and human need such as make up the tissue and fibre of the philosophy of architecture.

Architecture is criticism. Architecture is synthesis. Architecture is philosophy. Omit any one and you have failed to produce architecture. Or let criticism be just a sound without au-

thority and you have failed, or let the one who would put together be emasculated of all power and you have failed; or fail to question your need to build, or fail to inquire whether in filling this need you have produced more acute needs elsewhere, or fail to look at yourself and your product and to learn from what you see, then you have failed.

It is not enough to collect the garbage and leave the litter of the cans and debris for a day all over the city. It is not enough to "house" books and call it a library. It is not enough to elevate, illuminate, and ventilate and call it "high-rise." The mind of man, the heart of man demands more. And in this matter of building with public money, the public official has a singular responsibility, as agent for the client, the entire citizenry. It is incumbent upon him to see that the community of citizens not only receives value for value given, but also that the standard of values be such that the cultural needs of the community are met.

To do less is undesign. Undesign is a word of contempt. It should be spoken contemptuously.

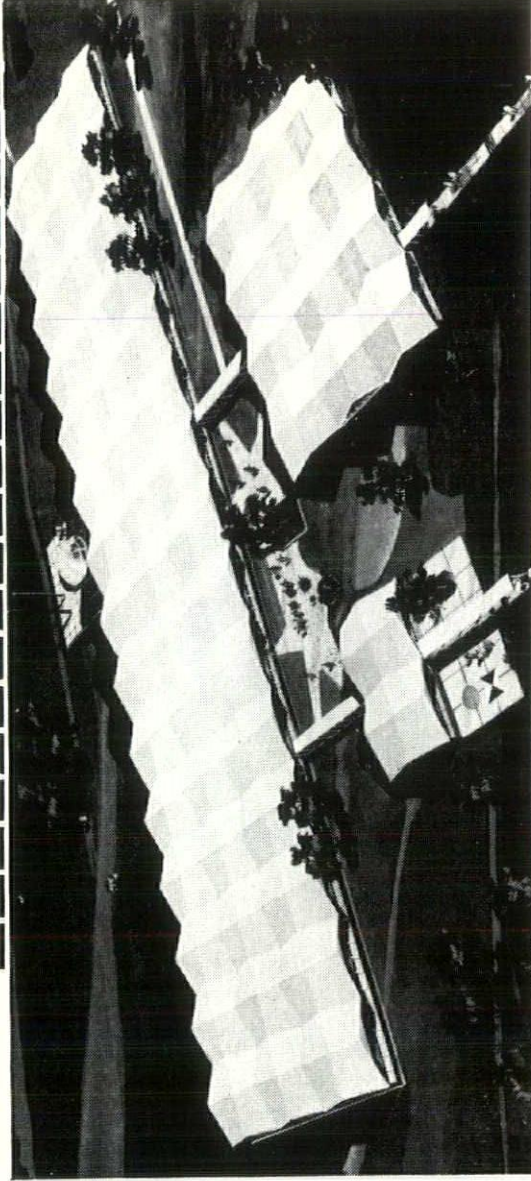
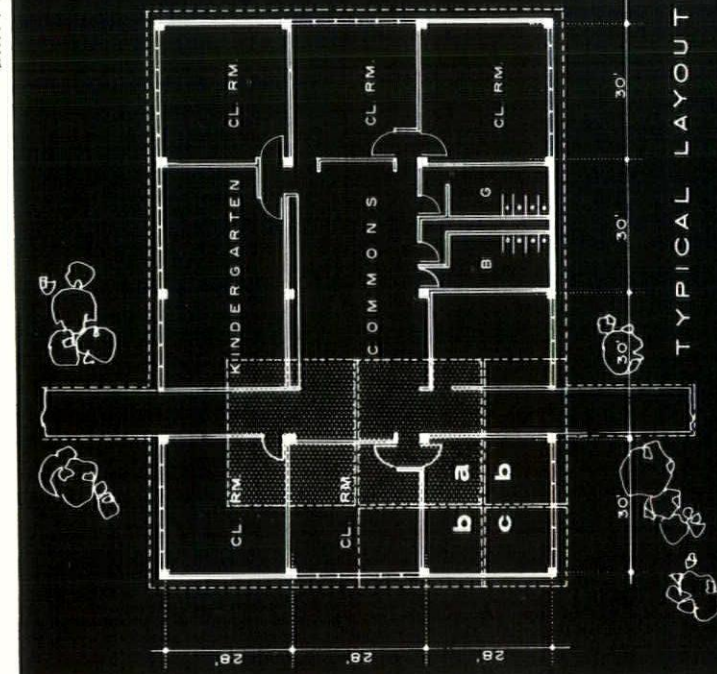
DESIGN



inverted umbrellas

a.i.a. file: 4-a

Prepared as a service to architects by Portland Cement Association
Clip along dotted line



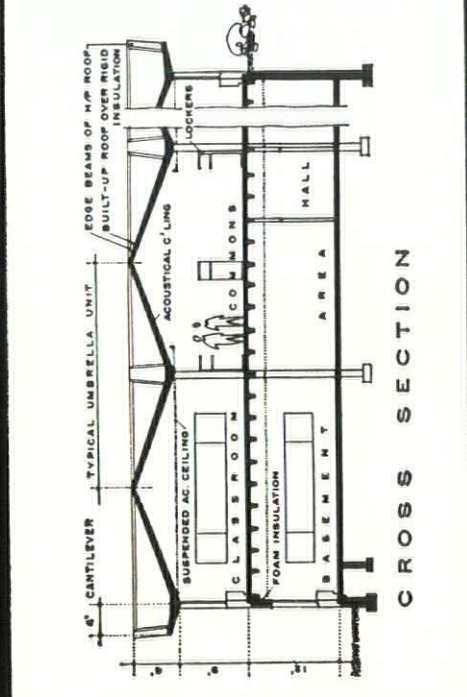
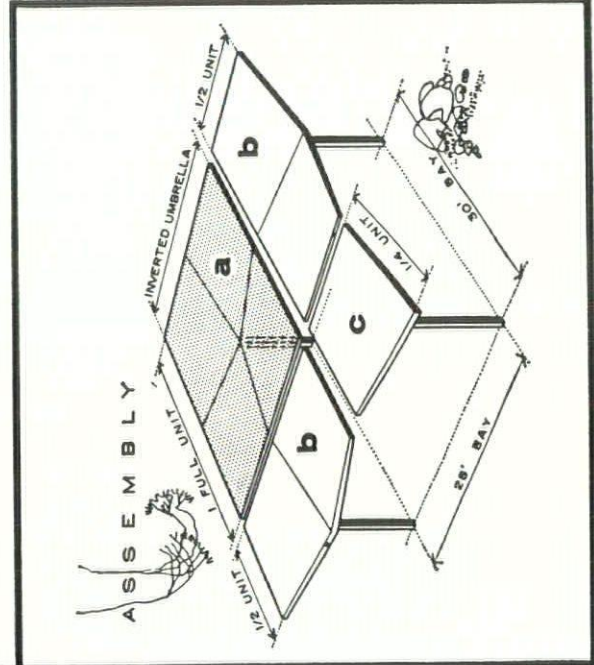
Arbor Heights Junior High and Elementary School, Omaha, Nebraska. Architects and Engineers: Leo A. Daly Company, Omaha, Nebraska.

Concrete shell roofs in the form of inverted umbrellas provide for great versatility of interior space arrangement. The hyperbolic paraboloid shells are supported by single columns. Walls are not load bearing. Thus, they can be located as desired — and relocated with minimum expense.

The structure illustrated here shows how this concept meets the changing needs of a school in a growing suburban area. It is readily adaptable to increased pupil population or new educational philosophies.

The economy of the repeating H/P's was well demonstrated in the bids and actual construction.

In this design, the conventional straight line fascia arrangement was avoided by exposing half a unit on the outside. This decorative, gabled treatment complements the suburban neighborhood of well-kept homes.



NEEDED: *Municipal Leadership in Urban Design*

George E. Kostritsky, AIA, AIP

Municipal architecture across the country, involving as it does all buildings for which the city is responsible, is structurally adequate. But so little is asked and such low standards prevail that there is an appalling acceptance of mediocrity. Let the bureaucratic process be modified so that the lasting beauty of good design is reflected in our architecture. Let us accept and use the talents of artists,

by abdicating, by assuming the lack of interest in things visual, or by accepting unproductive mediocrity. Convincing reasons for such concern can be made. Ugly architecture, the poorly laid out neighborhood without amenities, with through traffic, without parks, becomes the blighted neighborhood. Baltimore has had well-planned residential districts which have remained a source of adequate

are any architecturally significant municipal buildings in Baltimore. If the answer is in the negative, then let us hasten to correct this by whatever

It seems inconsistent that we will lavish total design efforts on exhibitions, fairs, and even product and package design. Corporate architecture, from the whiskey building in



BOSTON CITY HALL



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architects, painters, sculptors, designers, landscape architects, and urban designers to influence the city image. Urban renewal plans for America in all but a few instances reflect impatience to get the job done and treat planning as a kind of glorified zoning and land use designation system for quick land disposition. But even now the federal government is demanding design excellence in renewal projects.

We will require the exercise of great leadership to make ourselves—our citizens and elected officials—demand the best. But certainly we do not do this

tax return to the city, and which require relatively small expenditures for services. We have yet to attempt bold schemes for total design. They are coming, but still in fractional projects, uncoordinated, and as a rule done with little imagination. Can any city afford mediocrity?

This problem exists at all levels of government—city, state, and federal. If we doubt this fact, let us appoint an advisory panel of architects to the mayor in order to review all our public buildings to determine whether there

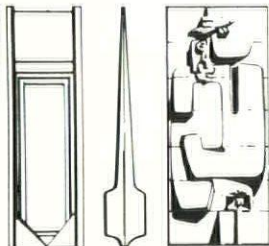
New York to the insurance monuments in San Francisco, strives for excellence while local governmental units fear voter reprisal and shortchange our municipal architecture. The city has as much or more at stake as our corporation executives. Let it take the lead once again; the public will support it.

On the continent and in England, the existence and acceptance of strong municipal planning agencies with thoughtful design staffs concerned with the present form, structure, and aesthetic qualities of the city, have



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had tremendous impact on the quality of city building.

Philadelphia and Detroit have for years been strongly design oriented. This leadership has manifested itself in their approach to renewal and redevelopment projects where control has been exercised over the three dimensional designs through persuasion, through standards set forth in renewal documents and in the disposition agreements with developers. The basic point is that these standards and controls originate from a design study which determines the form of the final developments prior to selling the land to redevelopers for execution. This is logical only if the areas are designed as coordinated total projects, and design decisions are backed up by the city planning commission, the art commission, the renewal agency, and the press. What is an accepted practice in Europe has been experienced by only a few cities in the United States. Where it has been experienced here, the mayor has been a leading force in

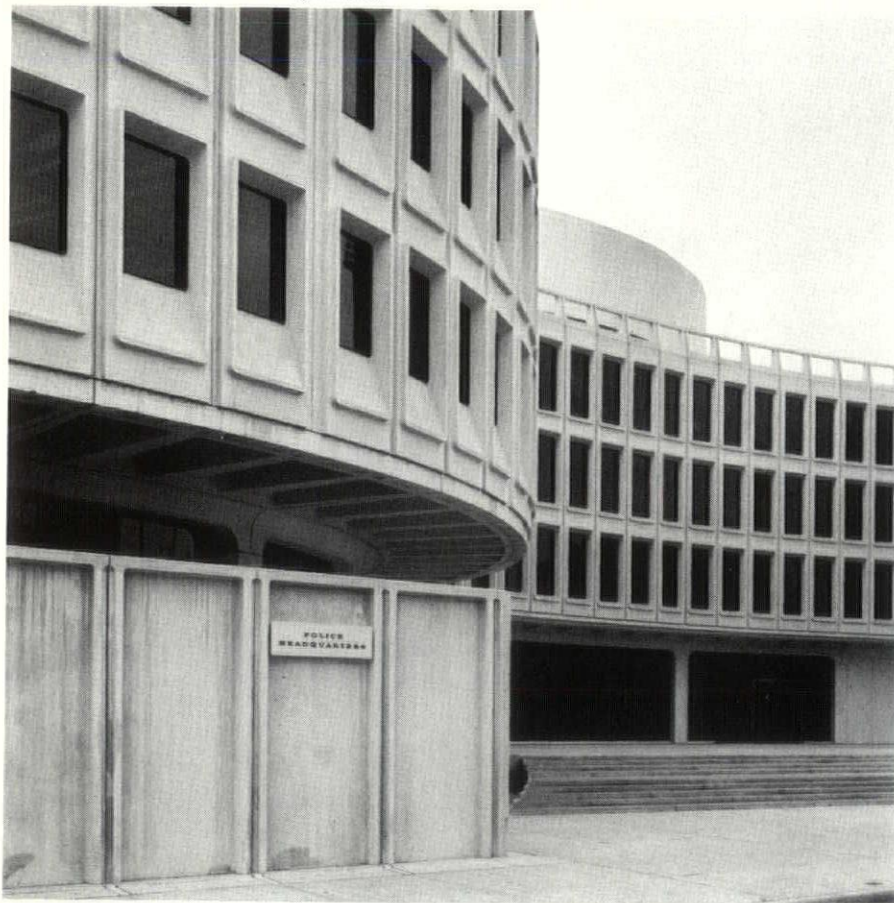
the achievement of good design. The staffing of municipal agencies, planning commissions, renewal agencies, must reflect the skills needed to adequately control the future three dimensional form of the city.

What are the vehicles? What way is open to us? The community renewal programs of other cities have become vehicles. The federal government has recognized the validity and desirability of urban design studies, and has approved such a study as part of the Community Renewal Program for New Haven. Implementation, based on the overall decision, made during the design phase, will follow. Detroit has also utilized this tool. Baltimore's community renewal program is a joint effort of the planning and renewal agencies. An urban design plan should be made an element of this comprehensive study. Already Baltimore has demonstrated leadership in the design review process for Charles Center; this total design of space in and around buildings and

all elements of streetscape in Charles Center development is a national milestone. Design considerations can be binding and will be accepted by developers and lending institutions if the plan conceived is sound and the review process objective.

Baltimore must decide now to demand a city of some beauty. We, as professionals, must carry out our responsibilities, realizing that private buildings, private groups, are also directly affecting the cityscape about which we care. A look at much of the private work may convince us that it too needs to meet higher design standards. Dr. Donald B. Effler of Cleveland said, when describing the attributes of a great surgeon, "He must have a fierce determination to be the leader in his field. He must have a passion for perfectionism." I would suggest that the city demand this of itself, and expect owners of private buildings to patiently search for the best architectural and urban design expression of our time.

THE PHILADELPHIA POLICE HEADQUARTERS



EDITOR'S NOTE

Editor's Note: It is pertinent to add that this year's Bard Awards Program of the City Club of New York, meeting to make awards for civic architecture in New York City, found that *none* of the 24 submissions met their criteria that the buildings must be "functionally sound, aesthetically pleasant and urbanistically correct." Mr. I. D. Robbins, City Club president, commented on the jury's decision saying, "There seems little doubt that what we have been getting for our money is not distinguished buildings. What we have is deadly mediocrity."



Popular Contemporary Charm

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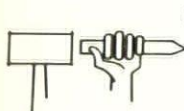
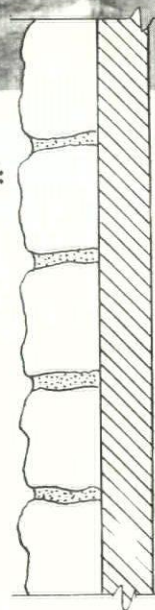
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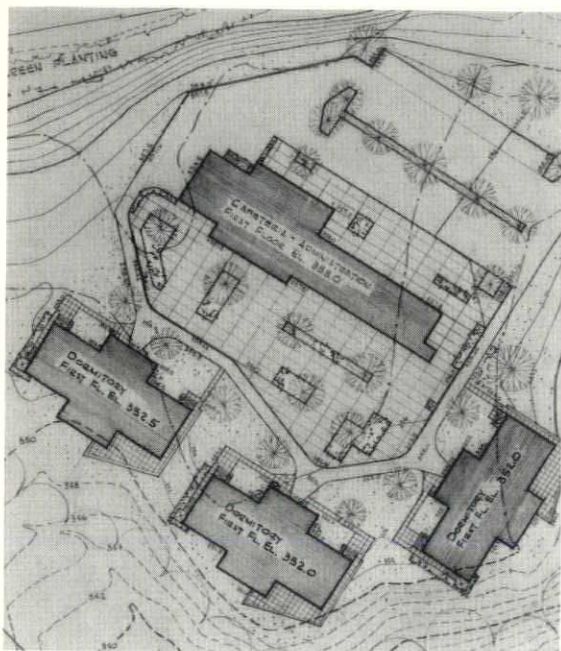


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* Compared to \$65 to \$70-per-thousand brick.



Spring Grove State Hospital

Architects: Lucius White, Edward White & Associates, Baltimore, Maryland

The nucleus of this complex of buildings is the cafeteria-administration building which will serve the three dormitory units. This building will provide a large, multi-purpose room which will normally seat 300 patients for meals and which will also be capable of providing seating for movies and entertainment of varying types. The food service is handled through a serving line which can be shut off from the cafeteria room.

A long low rectangular wing to this building contains the administrative offices, a medical suite, barber shop and two large occupational therapy rooms.

This building is centrally located in relation to the three dormitory units which have been carefully located upon a sloping wooded site. The whole intent of the design and planning is to create a residential group of buildings without the usual stigma of institutional design and atmosphere.

The dormitory units are two-story structures designed to house one hundred patients each, fifty per floor. The plan

provides for four dormitory areas with twenty five beds each. A central utility core provides toilets, showers and a central nursing station (one each floor) making it possible for a single nurse to have complete observation over two twenty five bed areas. Each floor also contains a day room and visitors' lounge. At the rear of each unit there is a patio which gives the patients a place to sit and enjoy the natural sloped, wooded setting.

The design of the whole complex is visually integrated by an exposed aggregate concrete plaza having planting areas.

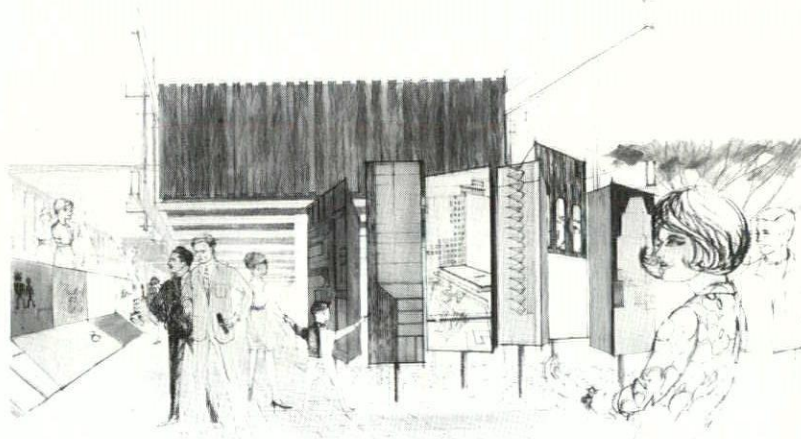
The materials are gray brick, precast exposed aggregate window wall panels, steel frame structure, concrete floors and white aggregate built-up roof.

Consulting engineer for structural design: Van Rensselaer P. Saxe, Baltimore. *Consulting engineers for mechanical design:* Miller, Schuerholz & Gipe, Baltimore. The complex was designed and built for the Department of Public Improvements, State of Maryland.





Maryland Pavilion, *World's Fair*



16

A replica of the "Star-Spangled Banner," the flag flown over Fort McHenry during the British bombardment of 1814, will provide a landmark for the Maryland Pavilion at the New York World's Fair. In designing the building the architects selected a modern motif to provide a citadel for the display of Maryland's past, present, and future.

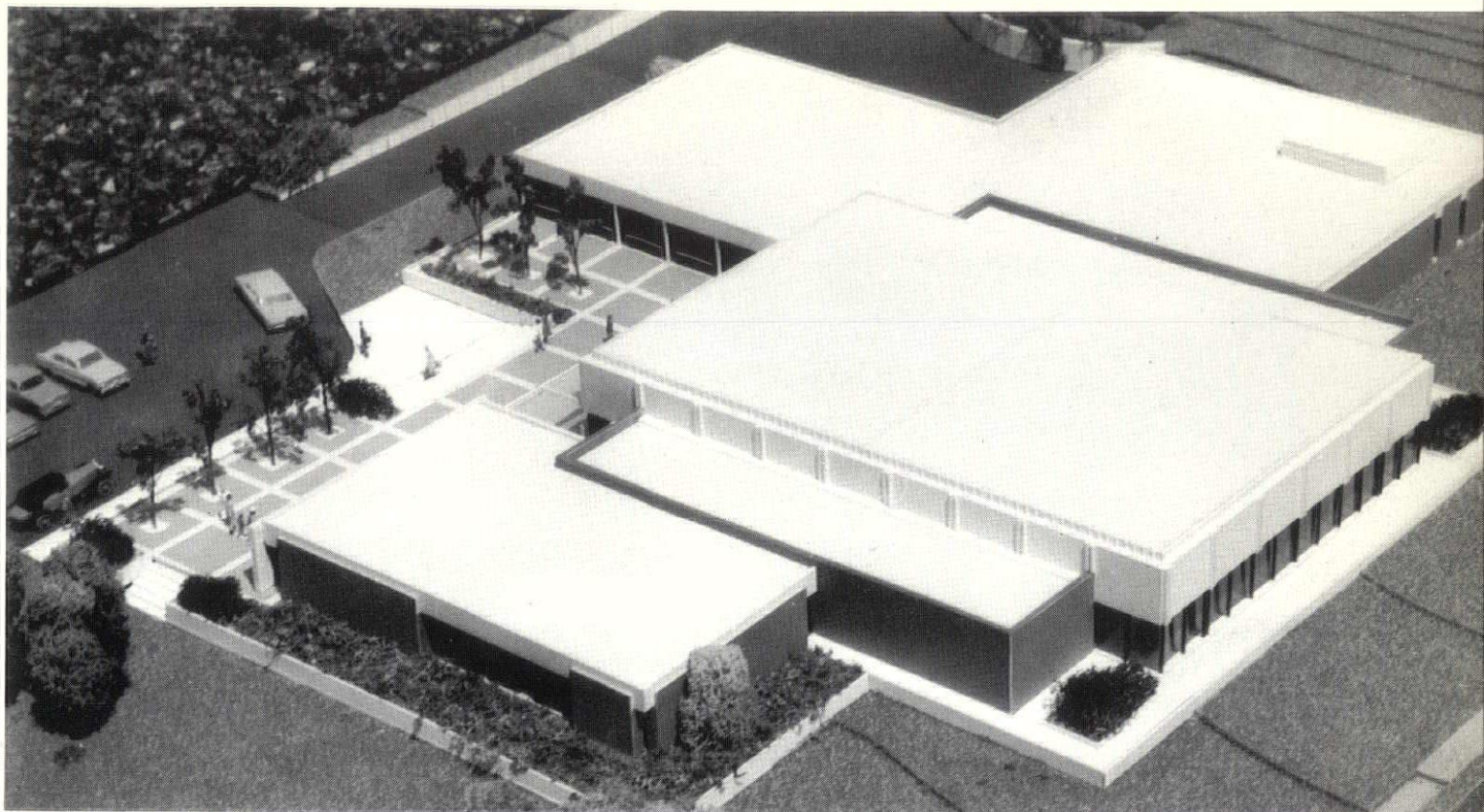
Housing a theatre, exhibit area, a pool, and a fisherman's wharf on the main level, with a restaurant and lounge on a second level, the pavilion is expected to cost nearly \$460,000 to complete. It will be located near the main entrance to the grounds, on the major thoroughfare.

An extensive use of bricks marks the architecture of the building, including all walkways and free standing walls. The interior surfaces of the walls bordering the exhibit area will be used for displays. An entrance of brick pavers will

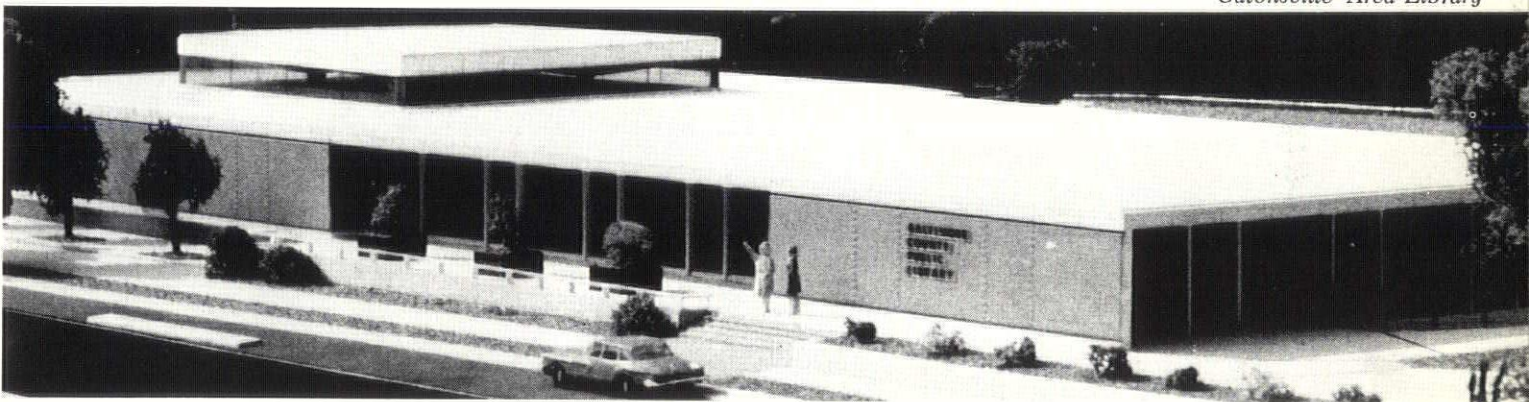
take the visitor under a canopy of black and yellow, the state colors. At the entrance a planting box will be constructed of brick battered walls, reminiscent of the sharp-edged walls of Fort McHenry.

The importance of the Chesapeake Bay to Maryland is emphasized by a fisherman's wharf, a faithful reproduction built of creosoted wood planking, and a pool lined on the bottom with oyster shells.

Difference in height, an important aspect of the modern design, is found in the two distinct levels, the multi-tiered theatre and the changing levels of the exhibit area. The varied ceilings provide architectural interest in their use of steel beams, wood grid and decking, and stained glass. The Maryland Pavilion with its distinctly fresh plan is located opposite the United States building.



North Point Area-Library



Catonsville Area-Library

Baltimore County Libraries

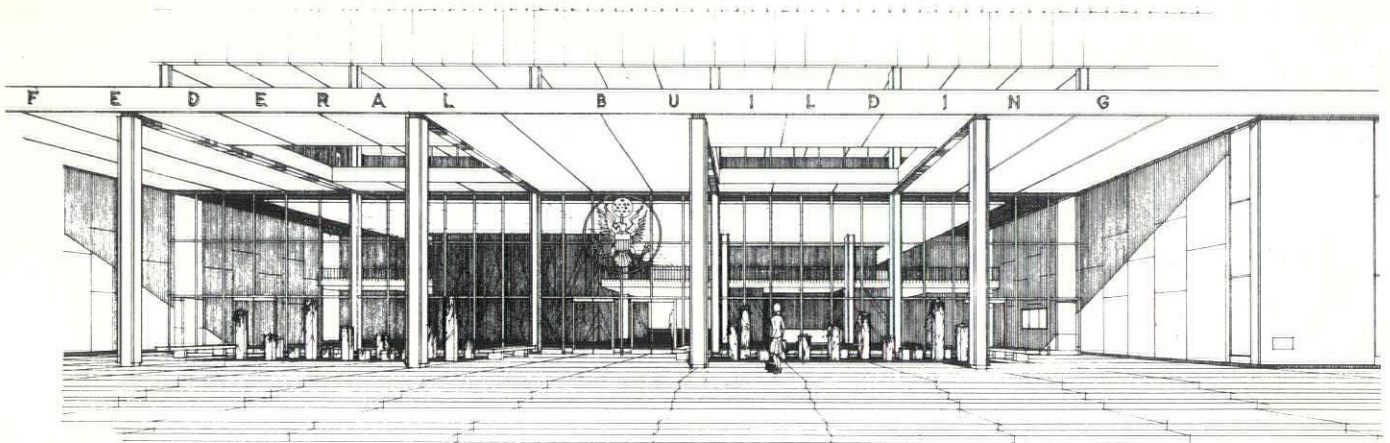
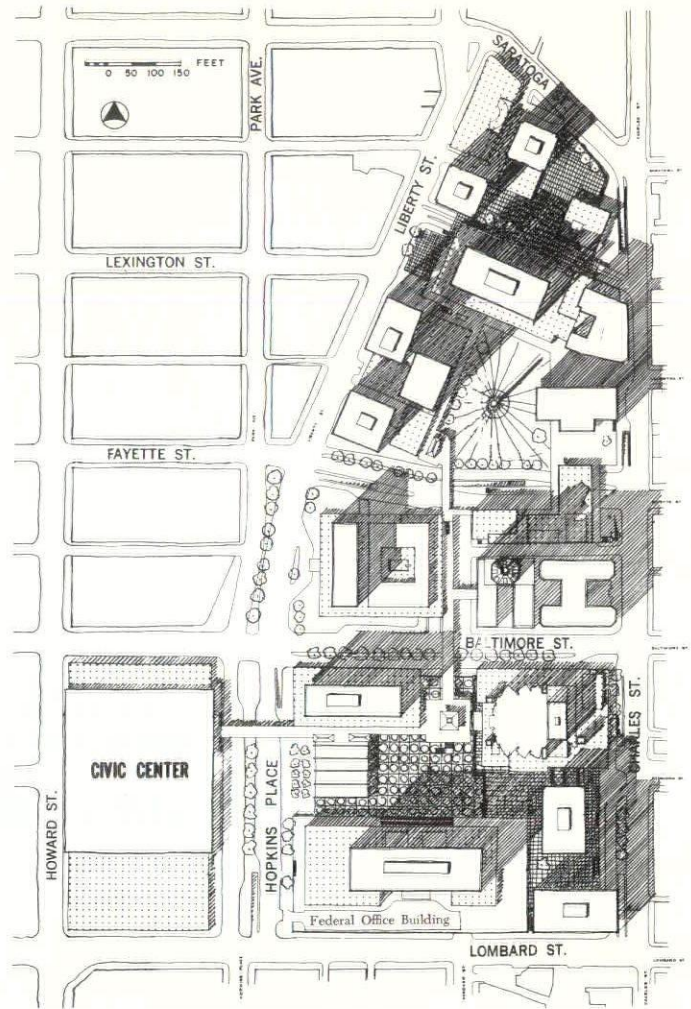
Architects: Smith and Veale, Baltimore, Maryland

The Catonsville Area-Library, now under construction just outside the town of Catonsville is in a residential setting. The building, of simple linear form, deriving its principal interest from its materials and textures and crisp, yet restrained detail, shows nice regard for its neighbors. The interior presents a lively succession of spaces. The main reference and reading area is sheltered by a high vaulted ceiling formed by cantilevered steel "umbrellas" from which the surrounding low roof of the book stacks is suspended. This suspension system forms a clerestory with solar-gray glass illuminating the space. Another distinctive feature, a sunken garden court, extends from a community auditorium situated on a lower level.

The development of the North Point Area-Library, while under the same program, has been influenced by circum-

stances quite different from those in Catonsville. The site in this instance is adjacent to a large shopping center, a large high school, and a busy intersection, and demands a more assertive architectural statement. The resulting form is a monolithic brick massing accented by a raised curtain of concrete panels describing the main reading room. Because of a greater expanse of flat terrain surrounding the site, the frontal approach has been staged on a tree shaded plaza to help create a visual distinction between the library and its surroundings. The North Point Library will establish a symbiotic relationship with the adjacent shopping center and high school, whereas Catonsville Library will attract its readers by virtue of its centrality. Both libraries will have an eventual book collection of 100,000 volumes, and will provide bookmobile service to outlying areas.





Federal Office Building

Architects: Fisher, Nes, Campbell & Partners, Baltimore; Office of James R. Edmunds, Jr., Baltimore; Fenton & Lichtig, Baltimore

The \$20 million Federal Office Building is scheduled to be under construction this summer in a 2.4-acre tract of Charles Center just east of the Civic Center. The structure will be the largest and most expensive redevelopment project in the 22-acre center. The building will be a 17-story granite tower with windows in aluminum frames projecting slightly beyond the exterior wall surfaces. The first two floors will serve as an extended base for the tower, and will be set off

by vertical granite panels separated by narrow window units and extensive glass at the entrance. A pedestrian concourse will surround the building at street level. Below it will be a ground floor for offices and a cafeteria. A basement and sub-basement will provide parking for some 180 cars. Among the Federal agencies scheduled to occupy the 724,800-square-foot building are the Veterans Administration, the Housing Administration and the Internal Revenue Service.





Herring Run Branch, Enoch Pratt Library

Adults' Reading Room



Children's Reading Room



Herring Run Branch, Enoch Pratt Free Library

Architects: Locke & Jackson, Baltimore, Maryland

This new branch of the Enoch Pratt Library System on the corner of Erdman and Elmore Avenues is located and designed as the focal point of cultural and civic activities in a residential neighborhood. To serve this purpose, it has two large reading rooms, one for adults and one for children. These accommodate 40,000 volumes and are separated by the entrance lobby. These public spaces are supplemented by a small auditorium to seat 150 with a serving pantry and

projection room. For the staff there are offices, a large work room and a lounge. The building is surrounded by attractively landscaped terraces and is air conditioned throughout.

Consulting engineers for mechanical, electrical and air conditioning: Miller, Schuerholz & Gipe, Baltimore; *consulting engineer for structural design:* Perry Lamprecht, Baltimore. *Landscape architect:* E. Bruce Baetjer, Owings Mills; *General contractor:* North Constr. Co., Baltimore.

ARCHITECTURAL COURSES

The following courses in architectural design and related subjects will be offered this fall at McCoy College, Johns Hopkins University. Those interested are invited to contact Dean Richard A. Mumma at McCoy College, Charles & 34th Sts., Baltimore 18, HO 7-3302.

Architecture: The Creative Environment 31. 165

Thursdays, 8:30-10:00. Nine sessions beginning October 3.

Moderator: Thomas G. Jewell, A.I.A. of Jewell & Wolf, Architects.

This series of lectures is offered through the cooperation of the Baltimore Chapter of the American Institute of Architects. The course is intended for those interested in architecture, for architects-in-training, building committee members, staff members of government agencies, builders, realtors, and others interested in the future of Baltimore. Time will be provided for question-answer periods.

- Oct. 3 Architecture—E. Hamilton Niles, Jr., A.I.A., of Christie and Niles
 10 Design—Charles H. Richter, Jr., A.I.A., Partner, Fisher, Nes, Campbell & Partners
 17 The Inner City—Richard Steiner, Director, Baltimore Urban Renewal and Housing Agency
 24 Forces Controlling Design in Baltimore—A Panel Discussion
 26 Saturday, 10:00 a.m. to 12:30 p.m.—Tour of Architecture in Baltimore
 31 Art in Architecture—Eugene W. Leake, Jr., President, Maryland Institute
- Nov. 7 The Meaning of Civic Design—Van Fossen Schwab, A.I.A.
 14 The Need for an Architectural Critic—Speaker to be announced
 21 Delight in Architecture—Alexander Cochran, F.A.I.A., of Cochran, Stephenson and Wing

Fee: \$20.00.

History of Architecture 50. 109-110

W., 8:30-10:10. Mr. MACCALLUM.

A detailed study of architectural styles and the effects of cultural change on their form and design.

First term: From the earliest period through the Middle Ages.

Second term: From the Renaissance to the present, with emphasis on the origins of the Contemporary.

Fees: First term \$50.00; Second term \$50.00. (4 credits)

Architectural Design 50. 107-108

M., 7:00-10:00. Mr. W. M. BAKER in charge; Mr. GAUDREAU, Mr. PETERSON.

A series of design problems, discussions, and illustrated lectures, with stress upon functional planning, architectural design and composition.

The class will be divided into three divisions: elementary, intermediate, and advanced.

Prerequisites for the elementary division: Employment in an architect's office or special permission of the instructor. Students are required to bring examples of drafting and/or art work, including a constructed perspective, to the first meeting of the class.

Prerequisite for the intermediate division: Satisfactory completion of the elementary division.

Prerequisites for the advanced division: Satisfactory completion of the intermediate division, Structural Design for Architects 50. 111-112, and History of Architecture 50. 109-110. The latter may be taken concurrently.

NOTE: If, at the first meeting of the class a student's preparation for the course is discovered to be inadequate, he will be required to withdraw and will be sent a full refund of tuition.

Fees: First term \$50.00; Second term \$50.00. (4 credits)

Structural Design for Architects 50. 111-112

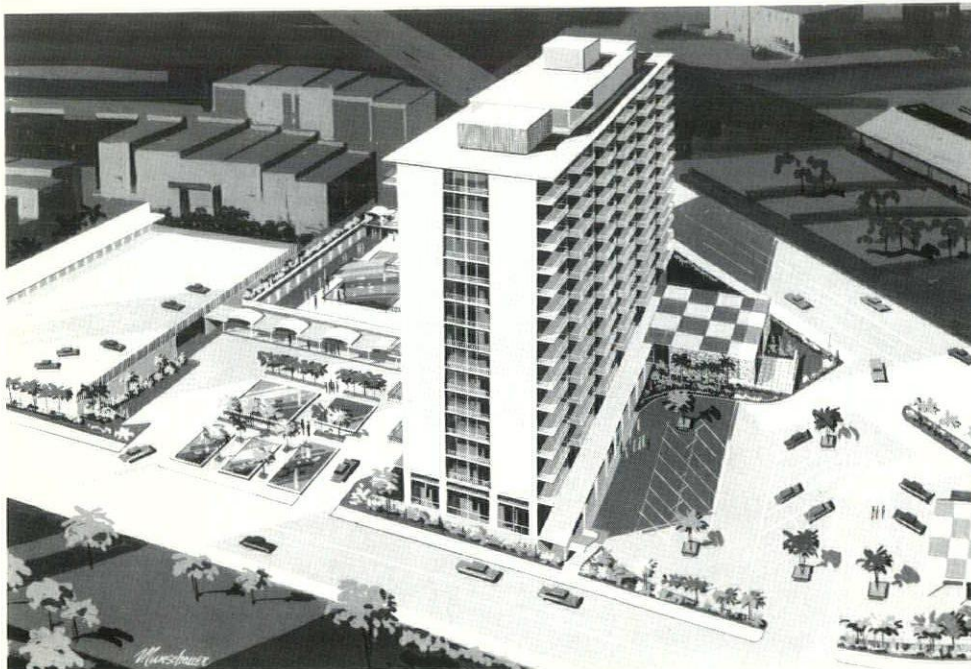
Th., 6:20-9:00. Dr. EWELL.

First term: The fundamental principles of mechanics and structural theory used most frequently in design are presented. Basic structural design formulae are subsequently applied to problems involving the use of steel. The following subjects will be covered: analysis and design of simple and cantilevered beams, design of steel roof trusses by graphical and analytical methods, steel column design, riveted and welded connections.

Second term: Fundamental and advanced structural theories used in the design of slabs, beams, and simple frames in reinforced concrete, foundations and retaining walls. Design of roof trusses and floor framing systems in timber.

NOTE: Students who wish further information concerning this course may telephone Dr. EWELL.

Fees: First term \$75.00; Second term \$75.00. (6 credits)



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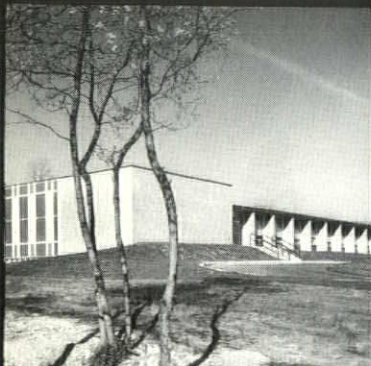
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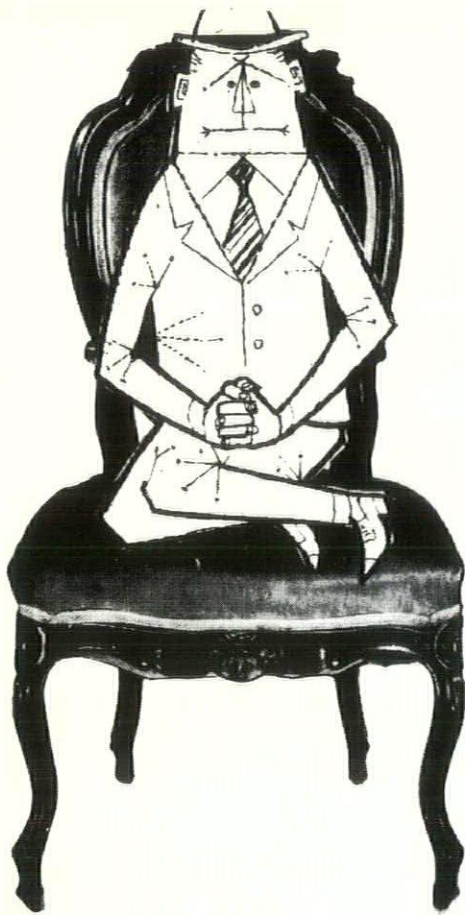
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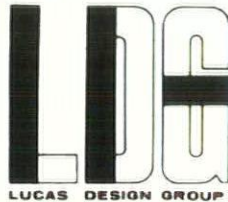
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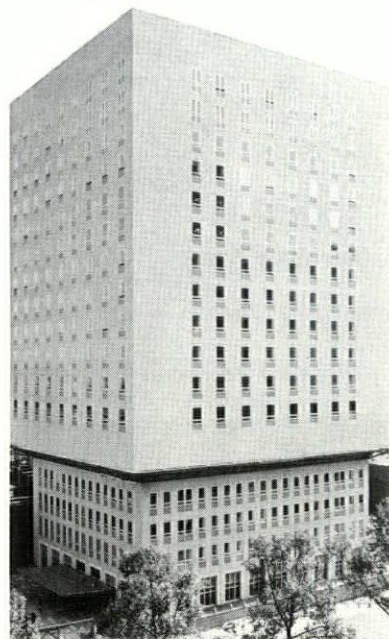


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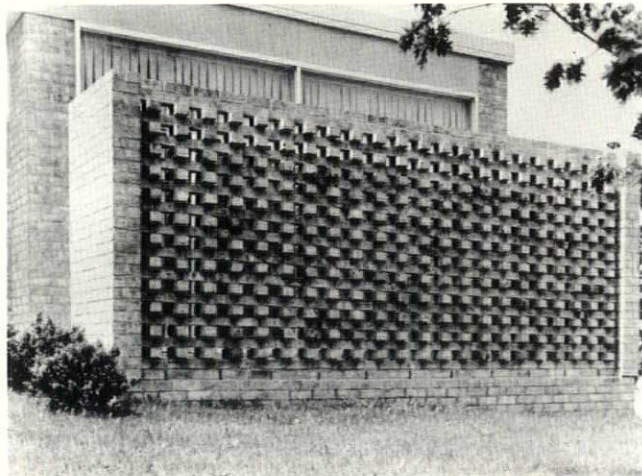
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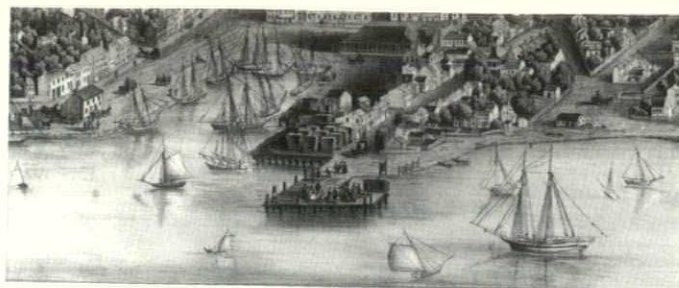
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OUR NEXT ISSUE

The Fall issue will be the most unique we have yet published. It will serve as the Official Program for the *Middle Atlantic Regional Conference, AIA*, to be held in Annapolis October 17-19 (see special insert, this issue). The magazine will thus have extra circulation to Conference guests.

In addition, we plan to devote 8 pages of the Fall issue to the winners of the *First Annual Combined Honor Awards Program*, jointly sponsored by the Baltimore Chapter, AIA, and the Baltimore Association of Commerce. The intent of this major program is to encourage excellence in architecture in this area. The entries are two categories: 1. Work by architects registered in Maryland and constructed within a 25 mile radius from the center of Baltimore, exclusive of Montgomery & Kent Counties; 2. Architecture executed by corporate members of the Baltimore Chapter anywhere in the world.

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BALTIMORE CHAPTER NEWS & NOTES

At a special White House ceremony May 22, representatives of the Institute presented the AIA's first citation to a U.S. President in its 106-year history. Attending the ceremony was Director *Charles M. Nes, Jr.*, FAIA, a member of the Baltimore Chapter. The citation was awarded to *President Kennedy* in recognition of his actions and policies related to architecture and the fine arts.

On June 13, the Chapter lost a distinguished member, *Charles Dana Loomis*. Those who knew him consider themselves fortunate to have been exposed to his calm approach to the complexities of the profession and his dry wit concerning the pitfalls of architectural practice. Born in Paris of American parentage, Mr. Loomis adopted Baltimore when he came here to contribute to the design of the War Memorial. He served two terms each in the offices of secretary, vice president and president of the Baltimore Chapter, was the first executive secretary of the Board of Examiners and Registration of Architects, was a founder of the Baltimore Building Congress and Exchange and technical director of the Baltimore Housing Authority.

Van Fossen Schwab, 1960 president of the Chapter, has been selected as a consultant to the District of Columbia Redevelopment Land Agency to serve on their Architectural Advisory Panel. The function of the Panel is one of rendering guidance to encourage architectural excellence in renewal areas as pertaining to individual buildings and the relationship of new buildings to adjacent structures and open spaces.

Certificates of Appreciation, the next highest award category to Fellowship, were presented to three members of the Construction Specification Institute at their recent National Convention in Detroit. One of the recipients of this high honor was *Frederick Tilp*, a member of the Washington-Metropolitan Chapter and an unassigned member of the Baltimore Chapter. The others recognized were *Ben F. Goodwood* and *David C. Baer*, both of Houston, Texas.

The firm of *Locke & Jackson*, formerly at 2517 St. Paul St., has removed its offices to the Maryland State Teachers Association Building (formerly Hopper McGaw Building) at Charles and Mulberry Streets.

David H. Wilson has been appointed to serve on the Maryland Commission for the 1964-1965 New York World's Fair by Governor Tawes. In 1961 Mr. Wilson was president of the Baltimore Chapter. He has also served as a member of the architectural review boards of Baltimore County and the State Department of Public Improvements.

KRAUSHAAR CITED BY CHAPTER

Dr. Otto F. Kraushaar, President of Goucher College, Towson, Maryland, has been selected by the Baltimore Chapter, AIA, as "the layman who has made the greatest contribution to the improvement of the architectural climate of the Baltimore Community during recent years." Dr. Kraushaar was one of our "People in Architecture" in our Fall, 1960, issue, and he wrote for that issue a very comprehensive article titled, "Planning A College Campus." During his 13-year tenure at Goucher, the college has undergone an extensive building program involving more than a dozen major structures. The Baltimore Chapter's award recognizing Dr. Kraushaar's efforts will be made by Chapter President Grinnell W. Locke at the Regional Convention of the American Institute of Architects to be held in Annapolis this October.

NEWS BRIEFS

Ralph W. Miller, PE, and *Donald J. Schuerholz, PE*, announce the continuation of their firm under the name of *Miller, Schuerholz & Associates*, Mechanical and Electrical Consulting Engineers, 2440 North Calvert St., Baltimore 18.

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Jerome B. Wolff announces the opening of his offices for the practice of civil and sanitary engineering at Suite 105, Jefferson Building, Towson 4.

Albert P. Backhaus, Director of the Department of Public Improvements, State of Maryland, has been elected president of the Building Officials Conference of America, a national organization of officials responsible for administering building codes.

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