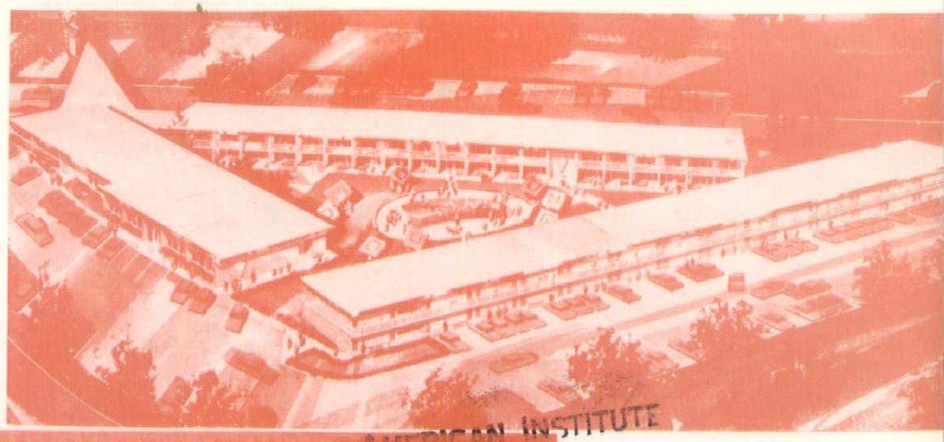

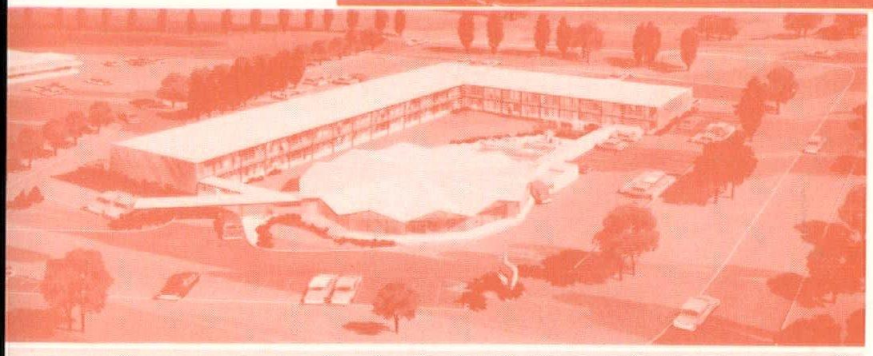

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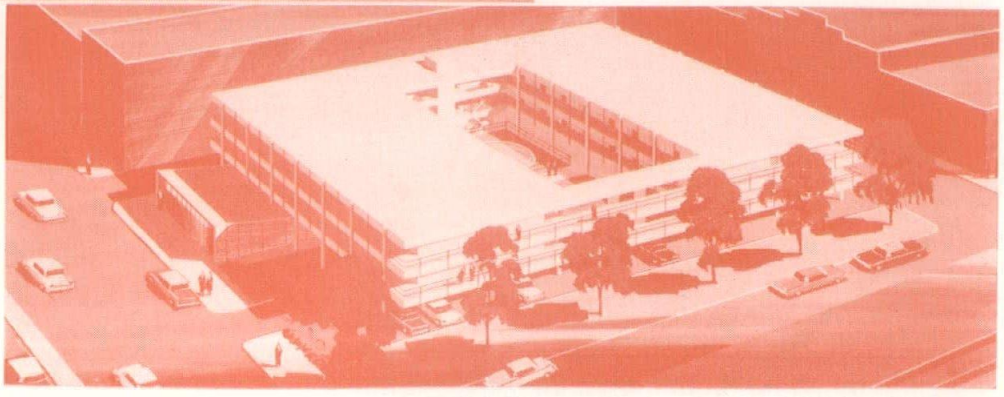

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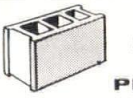
Exclusive Regional Manufacturers of  Spectra-Glaze®

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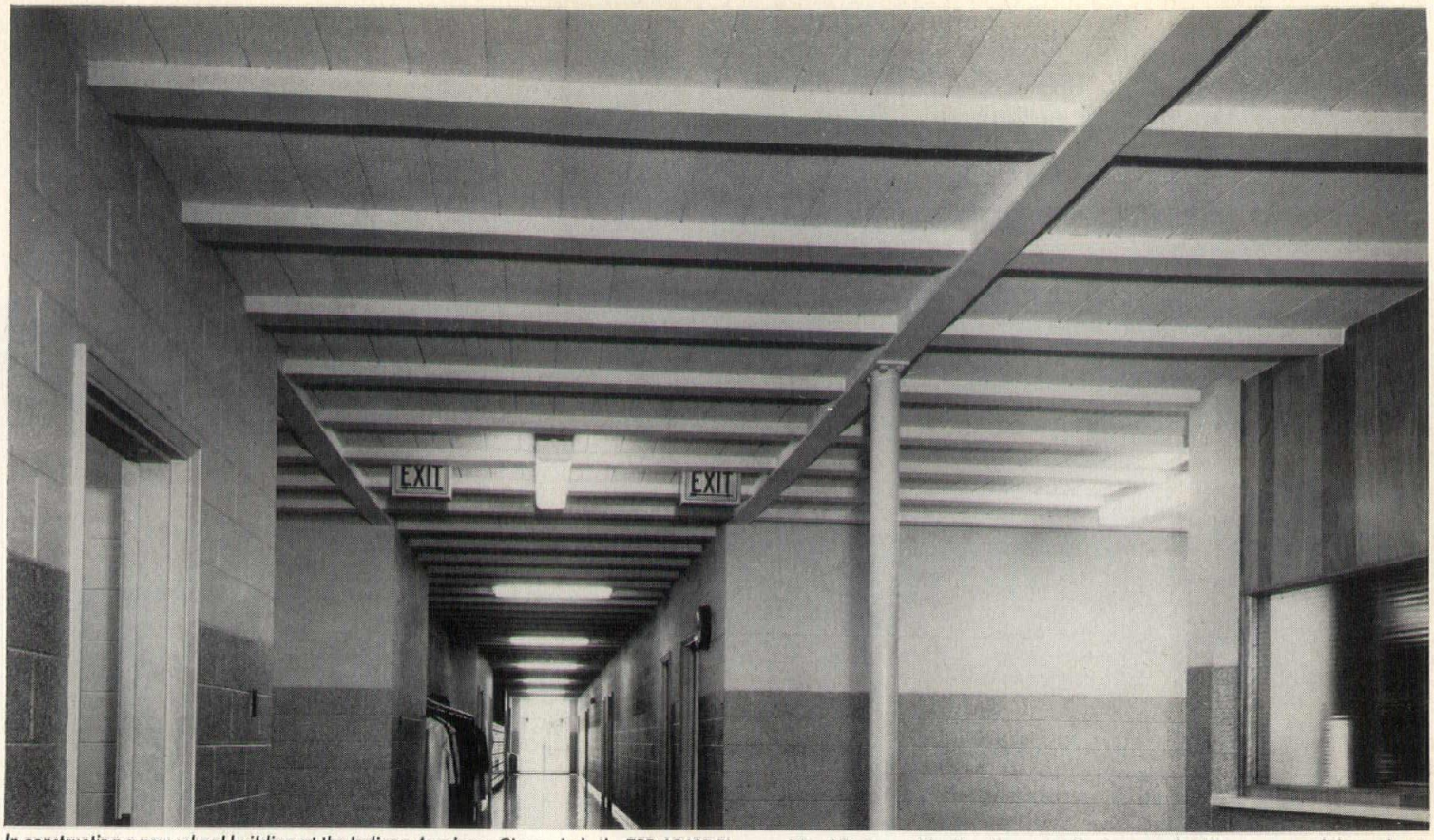

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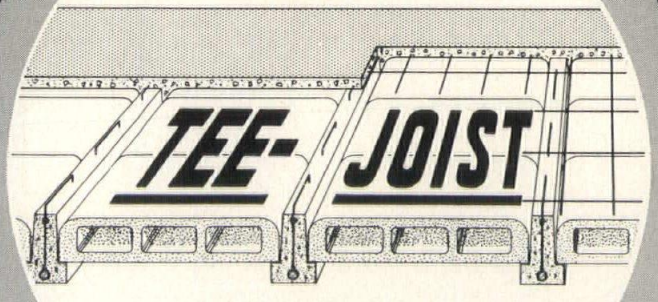

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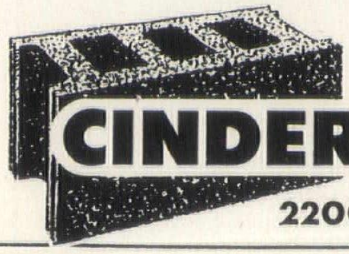

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Indiana Architect

Official Journal, Indiana Society of Architects,
A Chapter of The American Institute of Architects

Vol. V NOVEMBER, 1961 No. 7

Edited and published monthly in Indianapolis by Don E. Gibson & Associates, 3637 N. Meridian St., P. O. Box 55594, Indianapolis 5, Indiana. Editorial and advertising policy governed by the Public Relations Committee, Indiana Society of Architects.

Current average monthly circulation, 3,400, including all resident Indiana architects, school officials, churches and hospitals, libraries, selected public officials, and members of the Indana construction industry. Further information available on request.

Member, Publishers Architectural Components

16 Affiliated Official Publications of Components of The American Institute of Architects, in 26 key states. Advertising and Listing in Standard Rate and Data Service, Headquarters, 120 Madison Ave., Detroit 26, Michigan, WOodward 1-6700. Eastern Office, 18 E. 56th Street, New York 22, N.Y., PLaza 5-3180.

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1961 Roofing Conference

Richard M. Mockovak of Dale R. Horning Roofing and Sheet Metal Company, President of the Indiana Roofing Contractors Association, has announced the fifth annual Roofing Superintendent's Conference will be held December 1 and 2 at Purdue University Memorial Center.

This conference is sponsored jointly by the Indiana association and the National Roofing Contractors Association; and has been attended by superintendents from all over the United States, Canada and Hawaii.

The program this year as outlined by the conference chairman, R. E. Bubenzer of the Henry C. Smither Roofing Co., Inc., will deal primarily with the inspection, repair, replacement and maintenance of old roofs (built-up, slate, tile and asphalt shingles).

One of the high-lights of the conference will be a demonstratoin of Mono-form roof application.

Although the conference is primarily for roofing superintendents and contractors, all other construction or plant personnel interested in these problems are most welcome to attend.

Any one desiring further information, contact any of the major roofing contractors in Indianapolis or write directly to Mr. Keith Glancey, Adult Education Director, Purdue University, Lafayette, Indiana.

Registration Exam Results Announced

Twenty-four new architects became registered in Indiana early this month, based upon results of the state architectural examinations held last Spring.

The newly-registered architects are:

Charles William Spencer, R.R. 2, Honeyshade Drive, Chesterton.

John Edward Dye, 6130 Hialeah St., Orlando, Florida.

Walter Frank Flagg, 13133 Catherine Drive, Carmel.

J. Douglas Lawrence, 1703 Hawthorne, Fort Wayne.

David Stewart Nice, 1516 Pleasant St., Indianapolis.

David Raymond Shirley, 525 Sutherland Ave., Indianapolis.

Robert Louis Plumley, 814 N. Layman, Indianapolis.

Basil Merwin Finch, Jr., 4138 Edgemere Court A-2, Indianapolis.

John Joseph Dasek, 234 N. Hawthorne Dr., South Bend.

Robert Frank Armstrong, 1115 N. Oakwood, Griffith.

Herman Wm. Blombert, 928 E. 38th St., Indianapolis.

Forrest Ralph Camplin, R.R. 1, Shirley.

B. Milton Cuppy, Jr., 3207½ N. Broadway, Indianapolis.

Richard Eugene Glass, 135 S. Ash, Hobart.

Ingvar Hjalmar Lofgren, 2116 Pershing St., South Bend.

William Joseph Miller, Sr., c/o 229 S. Oak St., Clarksville.

Melvin B. G. Meyer, 6256 N. Olney, Indianapolis.

Robert Milton Miller, 2116 S. 8th St., Terre Haute.

Richard George Pierce, 701 E. 81st St., Indianapolis.

J. Parke Randall, 5350 Cheviot Place, Indianapolis.

Michael Lee Rosen, 3511 E. 39th St., Indianapolis.

Angelos Gust Thrapsimis, 616 W. Third St., Marion.

Dean Lee Upshaw, 2353 N. 26th St., Lafayette.

James Norman Van Praag, 23 Ridge Drive, Decatur, Illinois.

Results of the examinations were announced by **Pauline H. Shumack,** secretary of the Registration Board. Chairman of the Board this year is **Mr. Warren D. Miller, FAIA,** of Terre Haute; **Mr. Edward D. James, FAIA,** Indianapolis, is vice-chairman; and Board members are **Mr. Roy A. Worden, AIA,** South Bend; **Walter Scholer, Sr., FAIA,** Lafayette; and **Wilson L. Ford, AIA,** Indianapolis.

Engineering Institute on Paints

The University Extension Division of the University of Wisconsin will present educational institute on paint November 30th and December 1st, at Madison, Wisconsin.

The program is designed for architects and specification writers as well as painting contractors. Its purpose is to review recent developments in the paint industry and to present information necessary for the specification and assurance of quality finishes.

Emphasis is on exterior finishes. The reasons for paint failure and their relation to other phases of construction will be investigated, and adequate time will be allowed for discussion of specific problems.

On November 30th, the institute will get under way at 9:00 A.M., and will include discussions on "The Paint Picture, 1961," "Methods of Application as Related to Performance of Paints," "Why Do Paints Fail?"; and "Exterior Finishes for Wood."

The December 1st meeting will cover: "Exterior Metal Finishes"; "Finishes for Exterior Concrete and Masonry Surfaces"; "Interior Finishes"; and "An Education Program for the Paint Specifier."

Representatives from various segments of the paint industry will participate in the conference, but the program is non-promotional.

Speakers include Professor W. S. Cottingham, Department of Civil Engineering of the University of Wisconsin; Erwin L. Below, Editor, "American Painter and Decorator"; Richard Moore, Technical Director, Mautz Paint & Varnish Company; Maurice Von Loo, Director of Paint Research, the Sherwin-Williams Co.; Professor J. S. Long, Director, Paint Research Institute; Arnold Eickhoff, National Lead Company Research Laboratories; Gerould Allyn, Rohm & Haas Company; and Fred Stieg, Titanium Pigments Corp.

Additional information can be obtained by contacting the Department of Engineering, University Extension Division, University of Wisconsin, Madison 6, Wisconsin.

1962 Reynolds Memorial Award

Nominations are now being received for the 1962 annual $25,000 R. S. Reynolds Memorial Award, the largest award in architecture, the American Institute of Architects has announced.

"This international award, now in its sixth year, is conferred on an architect who has designed a significant structure in which aluminum has been used creatively," William H. Scheick, AIA, Executive Director of the Institute, said. "It puts emphasis on the creative value of the architect's contribution to the use of aluminum and its potential influence on the architecture of the times."

In addition to the $25,000 honorarium, the Award includes an original piece of sculpture designed by a prominent contemporary artist.

The Award is conferred by a jury of distinguished architects named by the American Institute of Architects. The AIA administers the Award program.

An architect may be nominated by anyone, including himself or his firm. Preference is given to buildings completed during the past three years.

Nominations may be made simply by writing The Reynolds Award, American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. The nomination should include the architect's name and address, name and location of the structure, the date it was completed, and the name and address of the person making the nomination.

Nominations will be accepted until December 18, 1961. The Award will be conferred during the AIA convention May 7-11, 1962, in Dallas, Texas.

The 1961 Award went to St. Louis architects Joseph D. Murphy, FAIA, and Eugene J. Mackey, AIA, for their design of the Climatron, a display greenhouse in the Missouri Botanical Garden. They were the first American architects to receive the R. S. Reynolds Memorial Award. Previous recipients were architects in Switzerland, Australia, Belgium and Spain

The 1961 Award sculpture was created by Robert Cronbach, New York.

The R. S. Reynolds Memorial Award was established in 1957 by Reynolds Metals Company in honor of its founder, the late Richard Samuel Reynolds.

The Indiana Society of Architect's Scholarship Fund may help bring the very best of our young men into the architectural profession. The amount being awarded approximates the various additional costs a student will encounter in going out of state to school instead of attending Indiana or Purdue University.

Would a gift to the Fund fit into your office Christmas plans?

Pittsburgh Dome Dedicated

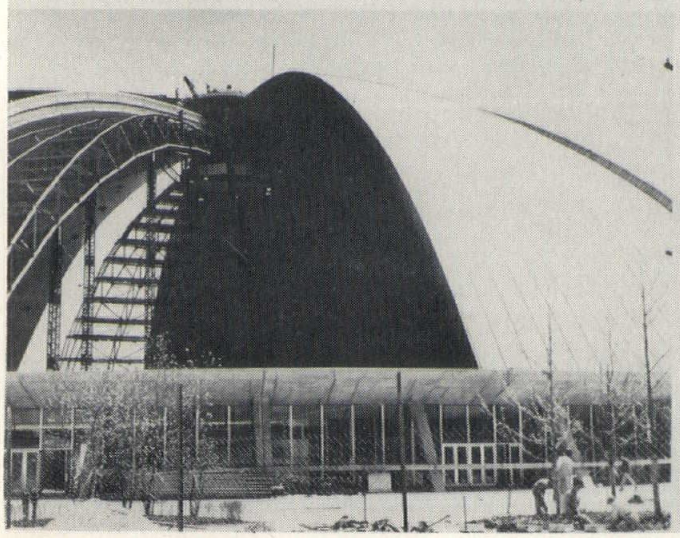
The dome-shaped Pittsburgh Public Auditorium, designed by architects Mitchell & Ritchey of Pittsburgh and constructed by the Dick Corporation of Large, Pennsylvania, was officially dedicated on September 17th. Immediately after the dedication, the Ice Capades of 1962 opened as the first attraction.

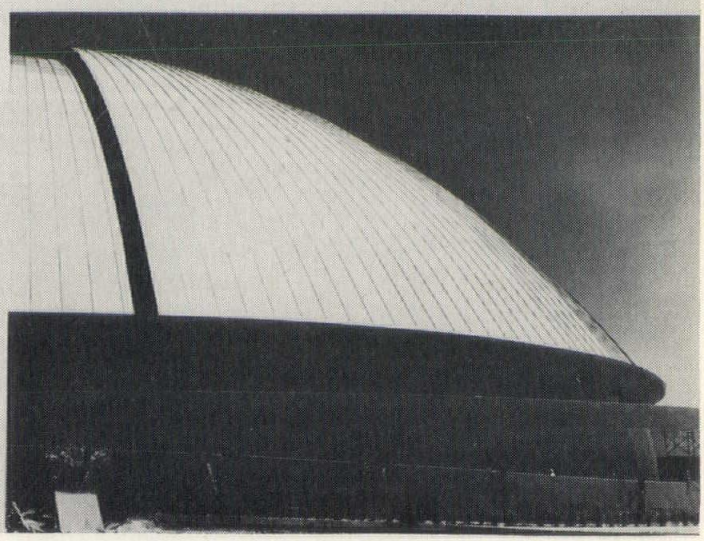
The auditorium is probably the most versatile showplace ever built and will accommodate a wide range of facilities including conventions, exhibits, business meetings, the Civic Light Opera, musical shows, hockey, basketball, tennis, ice shows, rodeos, boxing, wrestling, political and civic meetings.

The unique feature of the auditorium is its vast stainless steel-sheathed retractable roof. The roof structure is nearly circular in plan (some 415 feet in diameter and 136 feet high at the center), and is divided radially into eight, 45-degree sections, six movable and two stationary. When the roof is retracted, the movable sections will glide one over the other on top of the two fixed sections to open the huge arena to the skies. It will take only two and one-half minutes to move the huge roof sections from closed to open position even against a high wind force.

The first such dome ever built, the mammoth roof (as high as a 12-story building) makes possible a spectacular open air stadium that can be converted to a weatherproof auditorium at the press of a button.

The six movable leaves differ slightly in size so that they may be nested. The leaves are hinged on stationary vertical pins at the crown and mounted on wheels and steel tracks around the base. The (to Page 11)





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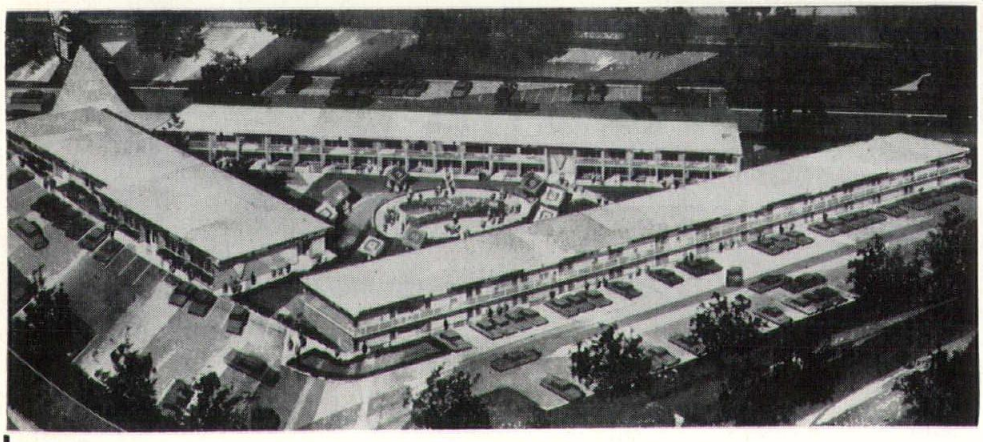

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(from Page 9) leaves are designed to roll into the nested position like multiple-leaf rolling doors. When the leaves are fully stacked, three quarters of the dome is open to the sky.

The movable roof leaves are controlled to start and stop simultaneously even though they have different distances to travel.

The dome is designed as a batten roof. As the battens go forward the roof peak they taper in about six inches every 15 feet. At the last fifty feet from the center, the dome sheath is welded at the seams and a false cap at the weld lines preserves the batten appearance.

There are approximately 166,000 square feet of stainless steel skin covering the dome. Horizontally, the sheets are lock seamed. Vertically, standard batten seams are used to join the roofing sheets. The batten seams allow for expansion and contraction of the roofing sheets with changes of temperature.

To provide water and air-tight closures between the overlapping leaves of the dome, ingenious closure devices were designed. The top leaves must butt together when the roof is closed; the intermediate leaves must overlap slightly, outer leaves on top of inner ones.

The seal at the butt-joint between the top leaves is a modern day adaptation of the woodworker's tongue-in-groove method of joining two lengths of wood.

In this case, the tongue is a 1½-inch steel pipe running along the edge of one of the leaves. The groove is formed by two bulb-shaped strips of cotton reinforced neoprene filled with foam rubber. As the two leaves come together, the pipe is forced between the pliable strips of foam rubber covered with neoprene, sealing the joint. At the same time stainless steel flashing on both of the leaves meets and permits only spatters of rain or snow inside. Whatever moisture does penetrate this joint will be retarded by the structure's waterproof tongue-in-groove, and drained off the sloping roof.

The two stationary leaves adjacent to the box girder form one-quarter of the dome, and the exterior cantilever frame curves upward above the joint between them. These two leaves are the smallest of the eight. They are the inside sections when the leaves are nested. The outer leaves which travel to the opposite side of the roof when it is closed are nested on top.

Each of the six movable leaves will weigh about 300 tons.

All six movable leaves are provided with their own motors and electric brakes. The two top leaves each have five 25-horsepower electric motors. The upper intermediate leaves are equipped with five 20-horsepower electric motors each, and the two lower intermediate leaves both have five 10-horsepower electric motors.

The cantilever frame, which is the main support for the leaves is composed of a curved box girder approximately 8-feet wide, 17-feet 6-inches deep, with a trussed system of tie-back members extending from the anchorage point near the ground line up to near the top of the box girder. Each leaf utilizes seven, 30-inch rolled beams as ribs with 10-inch and 8-inch beams purlins. The outer face of the roof is cellular metal decking covered with vapor barrier, rigid insulation, felt, and the stainless steel. The underside of the framework is covered with a zinc-coated, baked enamel, perforated steel ceiling. The cantilever box girder arm and tie truss weigh about 1400 tons.

As noted, the dome has no interior supports. Rather, the leaves rest on rails continuously supported by a reinforced concrete ring girder. Pins of the crown are supported by the exterior steel frame that cantilevers from outside the dome. The exteior steel frame terminates at the top of the dome in a cross member measuring 10-feet long, 18-feet wide, and 18-feet high. Each end of the cross member is a multiple clevis and vertical pin to which four of the dome sections are connected.

The structure has three working floors with entrances on both the first and second levels.

The lowest level contains 50,000 square feet of permanent exhibit area. This space can be expanded to 89,000 square feet by opening sliding doors to incorporate the arena itself (132 feet x 240 feet) for industrial exhibits, educational and scientific expositions, trade shows and merchandising fairs.

The lowest level houses locker and dressing rooms, two meeting rooms adjacent to the exhibit area, mechanicals, storage for concessions, and space for maintenance supplies and equipment.

The stage of the auditorium is set slightly above the arena floor level, beneath a section of permanent seats. When the stage is to be used, the entire section of seats will lift hydraulically. The bottom of this section will form the roof and proscenium arch for the stage.

On one side of the second level are three meeting rooms seating 350, 600 and 350 persons. By removing the partitions between these rooms, a large room with a capacity of 1,200 persons can be created.

The top level of the structure has seats on the west side, and seats and control booth on the east side. The control booth houses controls, boards and operators for the roof mechanism, and controls for lighting and sound.

In the exhibit area on the first level there are 32 bays with readily available electric power, hot and cold water, floor drains and waste outlets, compressed air, gas and steam.

The auditorium has 9,280 permanent seats which are comfortable, theatre-type upholstered chairs. However, it can accommodate some 13,500 people, depending on the event being conducted. The additional chairs are also upholstered.

Hockey matches will allow seating for 10,500, basketball games, 11,900 spectators. If only a small dais in the center of the arena is required, for boxing or a political rally for instance, seating can be expanded to capacity.

An operatic performance will cut seating capacity to 7,000. This is explained by the fact that some of the permanent seats cover the stage area on which the performance would be given. When the 118-foot x 64-foot stage is used, the entire section of seats covering it can be raised hydraulically as a unit. The bottom of the raised section then serves as a fireproof proscenium from which curtains and other stage accoutrements are suspended.

MERIDIAN LODGE—INDPLS.
Architect—Lennox, Matthews,
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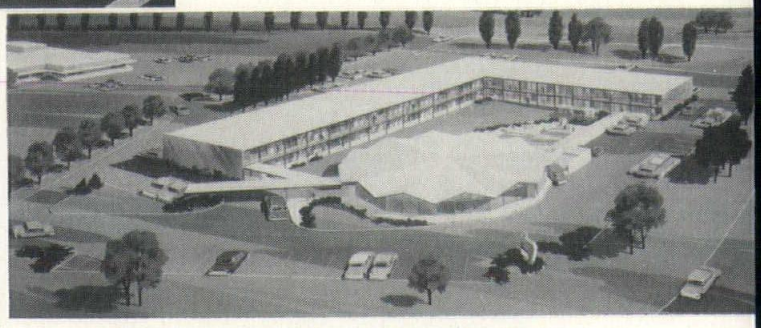

HOLIDAY INN—INDIANAPOLIS
Architect—Fleck, Quebe & Reid, Assc., Inc.

HOLIDAY INN—INDPLS.
Architect—Lennox, Matthews,
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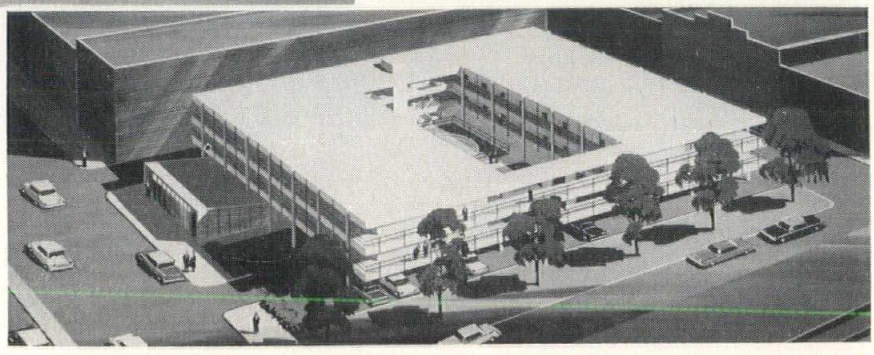

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Modern Travel Accomodations

Traveling Americans—and don't most Americans travel?—have long ago accepted motels as a vitally necessary and cherished institution. Motels are no longer novel.

Motels are and continue to be a sound investment—provided they are well located, planned and constructed. The trend is toward larger and more elaborate motels which must charge higher rates.

Yet, the continued demand for pleasant, simply designed accommodations with a minimum of expensive services and low rates challenges the thinking of forward looking leaders of the lodging industry.

HOW TO JUDGE THE NEED FOR A MOTEL OR MOTOR HOTEL

Before deciding to build a new motel, outpost inn or motor hotel, examine the supply and demand, record the number of guest units needed and available, as well as average rates of the following types of accommodation:

- In terminal motels 10 years old or less
- In terminal motels over 10 years old
- In transient motels 10 years or older
- In transient motels over 10 years old
- In urban motor hotels
- In convention hotels
- In resort hotels
- In hotels at airports
- In other transient hotels 10 years old or less
- In other transient hotels over 10 years old

Such a survey will suggest the type of accommodations for which there is the greatest need, and the best location for such a building. In the survey note the number of rooms in each building. This would not include boarding houses, residential hotels or apartment houses. When gathering data, consider the approximate age or year of construction, condition, location and type.

The present demand may be estimated by comparing the number of rooms in other cities with similar characteristics. Thus, size of city, vacation attractions, historical attractions, number and size of conventions, and convenience of travel to the city by rail, automobile and air should be considered. Even more important than current demand is the demand expected in the future. If the rate of growth of the city under consideration compares favorably with other cities, if many new industries are being located nearby, and if the number of tourists and conventions is increasing, then the estimated number of needed rooms should be increased. If, on the other hand, these comparisons are unfavorable, the number of rooms should be reduced. The dining facilities, automobile parking spaces, and amusement features required should be surveyed in a similar manner.

The specific needs to be considered in connection with a building project are determined by subtracting present facilities in the locality from the total estimated demand. These may include cocktail lounges, banquet halls, ballrooms, meeting rooms, swimming pools and skating rinks.

Present facilities are inadequate in and around many cities, and the reason is clear. Motels and old-fashioned hotels, built when costs were much lower than now, have been making high profits while charging rates which would be insufficient to amortize buildings built today. Many of these old buildings are no longer attractive, however, and rates have now advanced—so that now new buildings are again attractive investments.

According to H. H. Mobley, Executive Vice President of the American Motor Hotel Association, more motel rooms have been built during the past 25 years than the total of presently existing hotel rooms. Motels continue to be popular with the majority of travelers who prefer a casual atmosphere and direct access to the outside, and their car and luggage. Many travelers like to handle their own luggage, and save the cost of such (to Page 15)

(from Page 13) simple services. On the tenth floor hotel room, a single Scotch highball can cost $1.25 to $1.50 for soda water, ice and tip for service. Says Mr. Mobley, "In a motel you get your own ice free, soda is 10 cents from a machine, and you don't wait 45 minutes for it."

FOLLOW A PROGRAM

Before the program for design can be formulated, the site must be selected, and the advice of an architect may be helpful in making this selection. Sites with sufficient slope to permit entrances into more than one story are often advantageous.

Your architect can advise how the preferred orientation of the rooms influences site selection, even though rooms are to be air-conditioned. Buildings which are not to be air-conditioned should be oriented so as to take advantage of prevailing summer breezes.

Other important questions which should be considered when various sites are being considered are:

- Which traffic lanes are busiest
- How much frontage is available
- Visibility from street or highway
- Can access be adequate and simple
- Plans for future roads or streets
- Number of automobiles passing the site

The topography, points to the compass, dimensions, and position of utilities, trees and buildings are usually given on the map furnished by a surveyor. If any parts of existing buildings are to be utilized they should be carefully measured. If subsoil conditions are unknown, they should be explored. The cost of providing needed utilities, demolition of buildings and special foundations should be added to the cost of the land when possible sites are being considered. The total cost of a site is one of the most important considerations. It should bear a reasonable relationship to the cost of the building (some say as little as 10%) and to the volume of building permitted by zoning laws.

Once the site has been selected, it is the function of the architect to design a building to fit it. To do so, he must have an intimate understanding of what goes on—both in the areas occupied by guests and in those which provide the services.

A SMALL URBAN MOTEL OR MOTOR HOTEL

The demand for facilities in small communities has a number of sources. Unless located close to larger municipalities, communities of from 10,000 to 50,000 population each need at least one respectable place where visitors may be accommodated. In isolated communities with less than 10,000 residents, guests of local cultural organizations, official guests, and salesmen must generally find accommodations in a boarding house or be taken in by families. Most such communities have a number of unattached residents. These and members of the proprietor's family may be regular patrons of the local hotel's rooms and meals. Some such family hotels become famous for their meals, attract customers from afar, and also receive a share of the tourist trade.

If the land upon which such a building is located is not too expensive, the facilities may take the form of a tourist court or a motel. On more expensive land, a two-story motor hotel might be indicated, and if potential trade appears adequate, dining facilities, a swimming pool and gardens may be included.

A small motel or motor hotel may provide its owner with a pleasant place to live, a means of agreeable employment and a source of income. In computing the probable profits from a family operation, obviously, the value of rooms and meals for members of the family should be counted as income, and the value of services rendered by them should be counted as expense.

Although some motels and motor hotels built today are fairly large, the average is still comparatively small. The size of the 30 motels with restaurants selected by Harris, Kerr, Foster & Co., for reports in their "Trends in the Hotel Business" is 64 guest units.

RESORT MOTELS AND MOTOR HOTELS MAY BE GLAMOROUS

Few American resort hotels have the glamor of famous vacation spots abroad. While some nineteenth century American resorts are still popular, many have been allowed to run down and others have been abandoned. Medicinal springs have less appeal than formerly. Inspiring landscapes and agreeable climate are drawing cards. In popular locations the climate is agreeable for only a short season. This forces motels and motor hotels to close or operate with reduced rates and patronage for the remainder of the year. Many vacationers demand activities, such as beach sports, winter sports, riding, golf, etc. Climate probably has less appeal than formerly because of the wide use of air-conditioning—even in mild climates.

Other things being equal, more people will patronize a resort motel or motor hotel which is accessible than one which is difficult to reach. On the other hand, there is an appeal for many people in the wild and "hard to get." A large hotel in a natural setting would probably destroy much of that appeal. A small establishment in an inaccessible location, served by helicopter, might be considered.

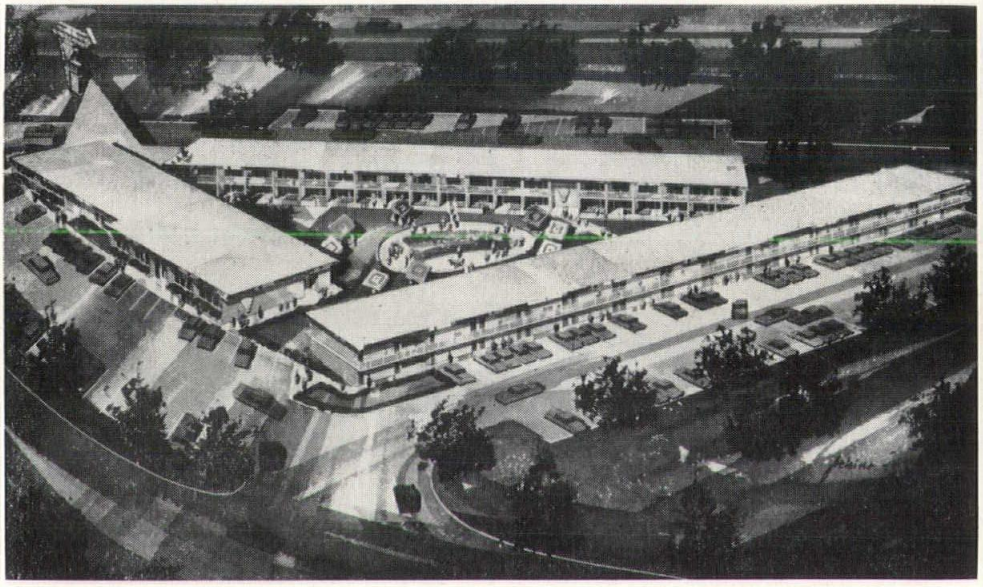
Currently the most popular nearby resort areas are in the Caribbean, Florida, the Gulf Coast, and California. Included are both small motels and hotels comparable in size to those in large cities. Some of these prepare for and attract conventions, making it possible for guests to combine tax-deductible business with pleasure.

THE TREND IS TO URBAN MOTOR HOTELS

Will the competition between tourist courts and motels on the one hand and conventional hotels on the other result in the development of a new type of hotel which combines some of the advantages of both? And if this happens, will some of the motels and hotels now being built become obsolete?

Seymour Freegood points out in the June, 1959 issue of **Fortune** Magazine that early examples of modern hotel design provided accommodations just as primitive as the earliest tourist courts. It is interesting to note that when hotels developed in the nineteenth century, they were characterized by the same prententiousness as today's more expensive motels. The early (to Page 19)

Holiday Inn Motel, Indianapolis
Archt.: Lennox, Matthews,
Simmons & Ford, Inc.
Cont.: A. V. Stackhouse Co., Inc.



Kings Crown Inn, Kokomo, Indiana
Archt.: Kenneth Williams, AIA
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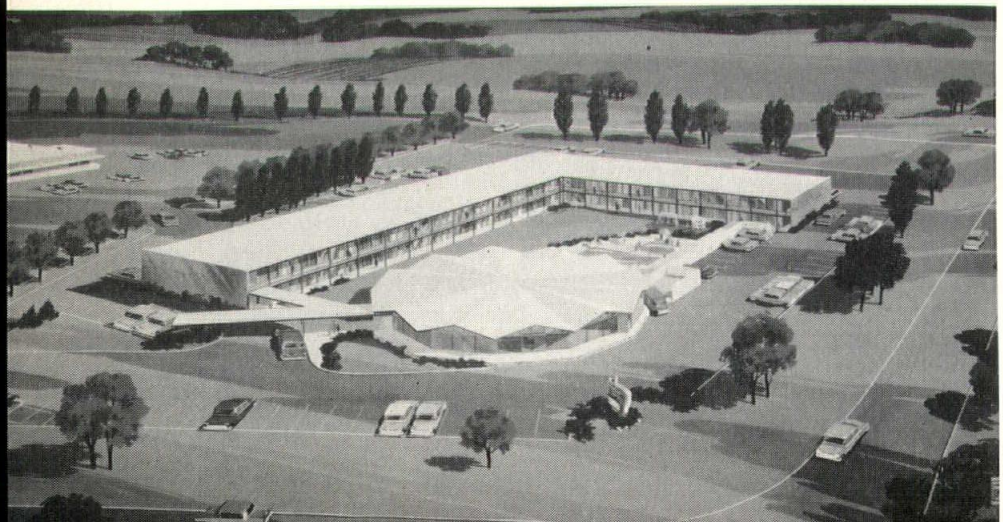

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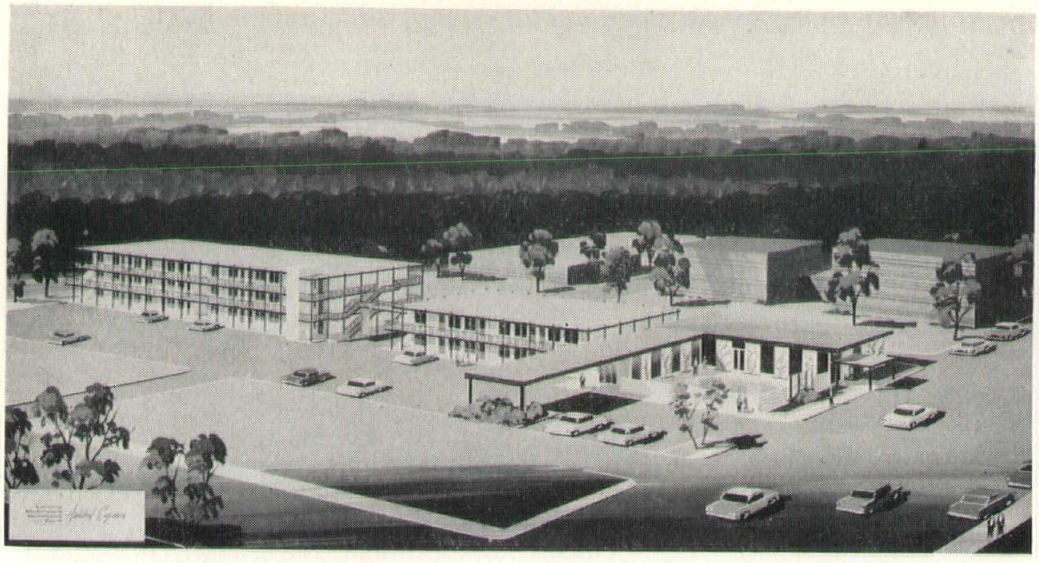

Meridian Lodge, Indianapolis
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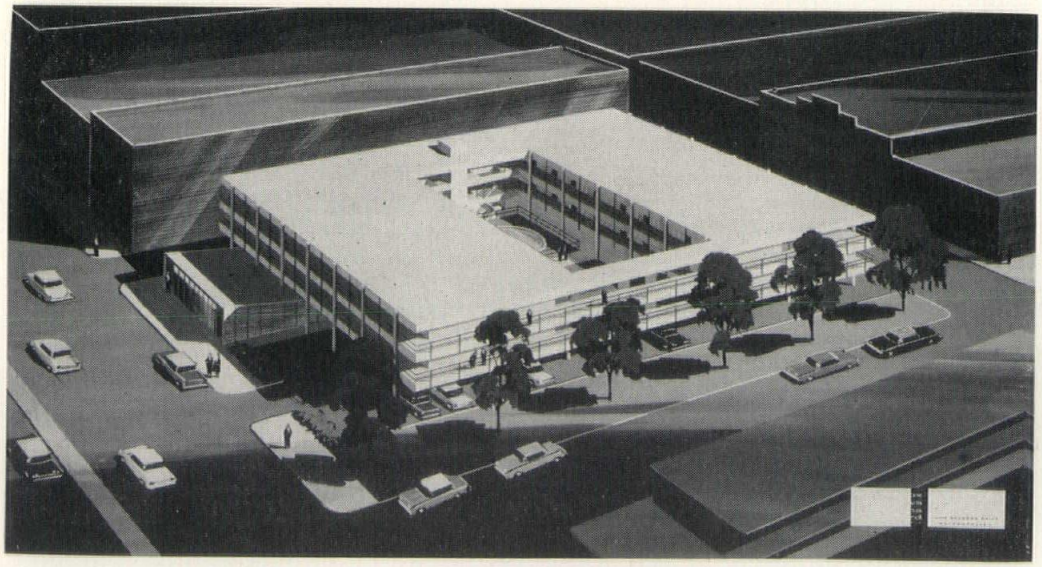

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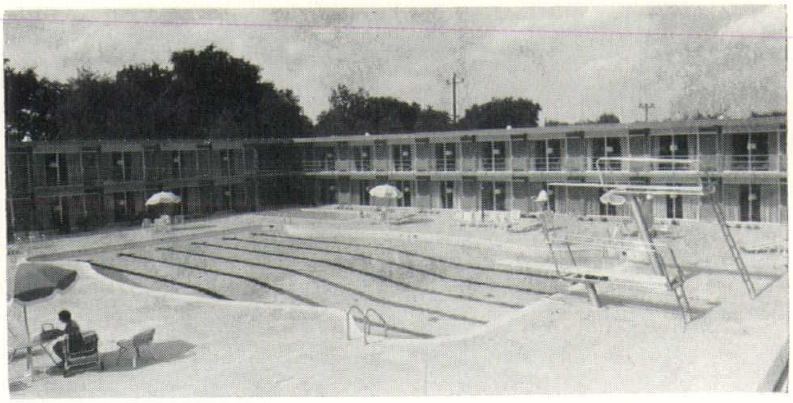

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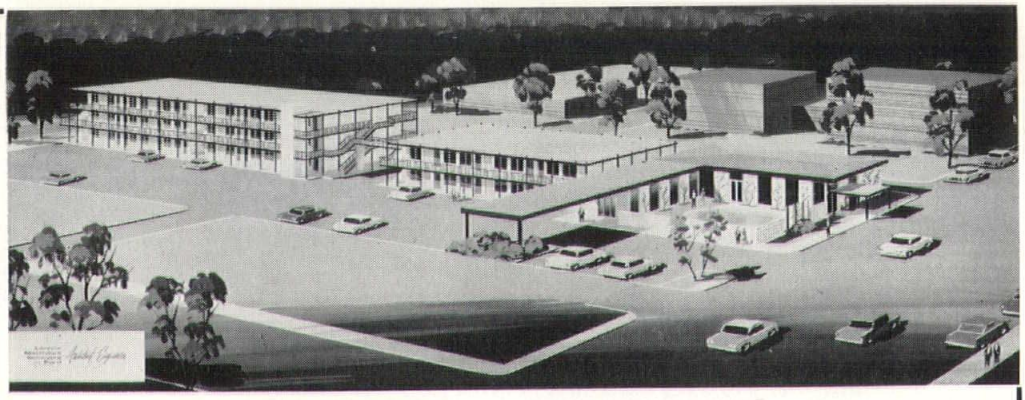

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(from Page 15) tourist courts (like the tourist camps which preceded them) provided nearby parking for the automobile, thus following the example of the early inns which offered beds above or near the horse stables.

At present, motels generally offer some of the following distinct advantages:

- Free parking space nearby and accessible to guests at all times
- Access to guest units without going through a lobby
- Easy self service and no tipping
- Landscaped grounds and spaciousness
- Recreation facilities, such as children's play equipment, game courts and swimming pools
- Licensed baby sitters
- Use of hair dryer, laundry equipment, refrigerator, and barbeque pits
- Kitchenette with essential dishes, etc., for some guest units
- Free ice cubes, sofe drink dispensers

In hotels, on the other hand, one may expect the following advantages

- A convenient location
- Facilities for meetings and conventions
- Cocktail lounge or bar
- Entertainment
- Laundry, valet, room service, and other services
- Available sample rooms
- Night and day supervision of the premises

Generally, both motels and new hotels are now reasonably fire safe, air-conditioned, and equipped with adequate lobbies and dining facilities. Some of the larger motels have meeting rooms for relatively small groups, such as state conventions. The furnishing of facilities for larger meetings is feasible only for hotels with 400 to 1,000 or more rooms.

Types of motel accommodations in the order of popularity are:

- One-story single units, or connected units
- First story of two-story or three-story buildings
- Second story of two-story building
- Second story of three-story building
- Third story of three story building

Higher buildings should be elevatored and be classed as urban motor hotels.

If motorists can be persuaded (as horse riders were earlier) to leave their means of transportation to the care of attendants, it should be possible to offer the guests of an urban motor hotel all of the other advantages of motels except low rates. If the automobile is placed in a hotel parking garage, even several stories below ground, it is still easily accessible to its owner.

To make it unnecessary for the guest who arrives by automobile to pass through the hotel lobby to register, many hotels provide a registration desk located elsewhere. A motor lobby is sometimes provided. If this is on a level below the main lobby, it may be served by the same elevators. The motor entrance should be commodious, and above all, it should be prominently located. Access to the garage from the motor entrance should be direct, and an additional separate garage entrance is desirable. To encourage guests to handle their own luggage, bell boys could be available only on call.

Even on a small high-priced lot, a motor hotel can be designed to give an effect of spaciousness. Small courts can be landscaped and gardens and recreation facilities can be placed on some of the lower roof areas. If the building is set back from the street, an attractive forecourt may improve the view from rooms facing the street.

While some of the personal service peculiar to motels may be less appropriate for the larger motor hotels, baby sitters, hair dryers, laundry equipment, kitchenettes, ice cubes and soft drinks might still be available at reasonable rates and prices. The distinctively informal character of the motel is partially lost, however, when the number of guest units exceeds 200 or 300.

The difference between motels and hotels is disappearing and a new type of hotel is emerging from the design and test procedures of architects and the managers of motels and hotels. The scramble for motel sites at entrances to and exists from limited access highways has involved risk because data concerning highway plans are often not available. These highways also drain traffic from other highways along which motels might be built. These risks make it worthwhile to consider sites in downtown areas.

A survey by Doyle Calton of Baylor University for the Tourist Court Journal (Eight Billion Dollars Ain't Hay) indicates the trend away from highway locations: this survey compares plans for future motels with existing motels. While 36.5% of motels are now located outside of cities, only 25% are **being planned** for highway locations. Twice as many (33%) future motels are planned for downtown locations.

This same survey shows that more and more motels will provide: swimming pools (20% to 47%); restaurants (23.8%); airconditioning (63.5% to 76.1%); telephones (37.5% to 69.2%). There will be fewer kitchenettes (30.2% as compared to 44%).

Lucy Fogarty Huntington, Editor of World-Review of Hotels and Travel writes: "Hotel chains are moving into the motor and airport inn type of hotel because they realize that parking and conveniences are paramount in the jet age."

THE DESIGN OF GUEST UNITS IS IMPORTANT

The suitability of his room is foremost in the mind of the motel or motor hotel guest. There is no sure way of anticipating the number of each type of room needed. You'll just have to make your own assumption of the type of patrons your motel will attract.

Tourist courts which provide clean accommodations at a minimum cost appeal to many. Others demand luxuries, which are provided by the more expensive motels and motor hotels. The type of accommodations offered may be suggested by the design. Motel chains, by following their established design standards, become as well known to the traveling public as famous hotels.

For motels catering to the damand for low cost, the smallest guest units are appropriate, but generally all bedrooms should be large enough for two double beds. More expensive motels, and "terminal" motels (where guests stay for prolonged periods) must provide dining facilities, public space and more commodious guest units.

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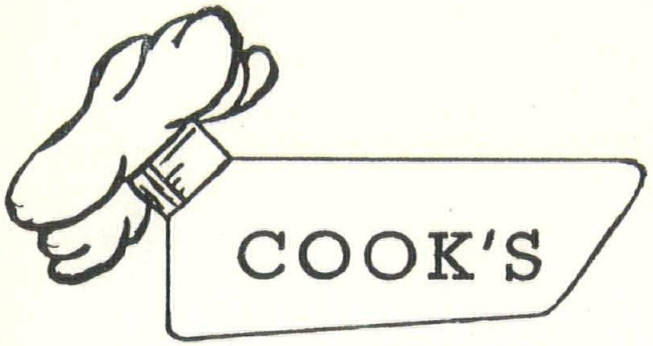

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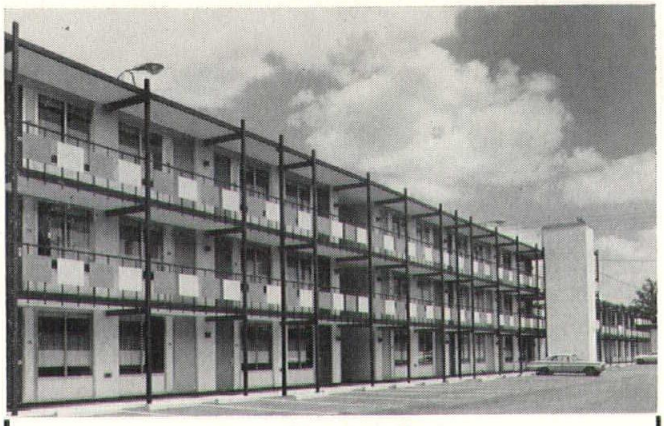

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Shelter School Programs Announced

It's "back to school" for nuclear age architects and engineers who will participate in the Department of Defense shelter program. Special two-week courses in fallout shelter analysis are being offered at two major Midwest universities, announced Acting Director Jaul K. MacDonald of the Office of Civil Defense's Region 4 headquarters here.

The training will enable selected architects and engineers to determine the amount of protection buildings and other structures provide against the radiation from fallout following a nuclear weapon detonation.

Architects and engineers trained in the techniques of computing fallout protection factors will assist the National shelter program by carrying out fallout shelter surveys under contract with the Federal government, and by providing a shelter survey capability within all levels of government.

The University of Michigan, Ann Arbor, will complete a series of seven courses in March, 1962, while the University of Illinois, Champaign, concludes its series next January. Each course contains a detailed review of nuclear physics and radiation, effects of nuclear weapons, and methods of computing fallout protection factors. Much practical work is done in instruction on measurement of a building's capability to protect against fallout's gamma rays.

A portion of the course is devoted to environmental engineering—shelter planning to permit people to survive the fallout period in reasonably good condition. Among the considerations are space, sanitation, ventilation and lighting.

The Department of Defense shelter survey is being directly administered and supervised by the U.S. Army Corps of Engineers in cooperation with State civil defense directors. The survey will locate existing shelter areas in buildings and structures in communities throughout the country. Later, the shelters will be marked and stocked with survival supplies.

Certification of having satisfactorily completed this training by staff members is required before an architectural or engineering firm may qualify for possible selection as a survey contractor.

The courses at the Universities of Michigan and Illinois have been completely filled to date. Architect and engineer firms desiring to participate in the fallout shelter survey may obtain details from the U.S. Army District Engineer in Chicago, Detroit, Louisville, Ky., and St. Paul, or the U.S. Navy District Public Works Officer, Great Lakes, Illinois.

State civil defense directors also may nominate architect-engineer officials from State and local government, industry, and from practicing individuals and firms engaged principally in the design of commercial and institutional buildings. Personnel attending these courses will be able to assist government and industry in fallout shelter analyses, and incorporation of fallout protection in new or modified structures.

Nominations by State civil defense directors are reviewed by Region 4 for processing, MacDonald said. He emphasized that those interested should contact the respective State civil defense office for information regarding course dates and nomination and enrollment procedures.

Clowes Cornerstone to be Laid

Colorful Cornerstone-laying Ceremonies for Clowes Memorial Hall for the Performing Arts at Butler University will be held Friday, November 24, at 3:00 P.M., Butler President M. O. Ross has announced.

Costing in excess of $3,500,000, the Hall was designed by Associated Architects **John Johansen,** New Canaan, Connecticut, and **Evans Woollen, III,** Indianapolis. Ground was broken in August, 1959, by the Contractor, **George Bahre and Company** and completion date is set for late in 1962.

An hour-long program to be held in a heated tent, seating several hundred persons, has been arranged at the site and the public is invited. Principal speaker will be Reginald Allen, Executive Director for Operation of the Lincoln Center for the Performing Arts in New York.

Other participants, representing the three major performing arts of drama, ballet and music, scheduled for remarks are the Academy Award winning actress, Miss Agnes Moorehead; George Balanchine, Chief Choreographer for the New York City Ballet; and Izler Solomon, Music Director of the Indianapolis Symphony Orchestra.

Also invited to appear are Governor Matthew E. Welsh and Mayor Charles H. Boswell. Master of Ceremonies will be Kurt F. Pantzer, a Butler Trustee and Chairman of the Clowes Hall Building Committee. Music will be provided by the Jordan String Quartet.

President Ross also announced that Mrs. G. H. A. Clowes, wife of the late Dr. Clowes, in whose memory the auditorium is being built, has been asked to trowel the first cement as the huge half-ton cornerstone is lowered into place. Inside will be a metal box containing various items of cultural importance and historical significance.

"We have sought to arrange a program which will reflect the magnificence of the Hall and the exceptional quality of the performances that will be brought to it," Dr. Ross explained. Elaborating, Dr. Ross pointed out "Clowes Memorial Hall has been designed for the presentation of all the Performing Arts . . . theatre, opera, music and ballet . . . in a superb environment for the audience and under the best possible conditions for the performer. To assure a structure of exceptional quality, the foremost consultants in the country, many of whom participated in the planning of Lincoln Center in New York, were employed. When completed, it will bring wide prestige and fame to Butler University and will provide an important cultural outlet of benefit to the citizens of Central Indiana."

By SIR WILLIAM HOLFORD,
President, Royal Institute of British Architects

Speaking to the AIA National Convention

Oneness of Planning

An economist, in the old Greek use of the term, is a housekeeper, the word house (or "oikos") covering a political or social institution as well as a single dwelling. The sociologist can tell us how we react to our dwellings and the ways in which they affect us. But the architect now designs the house itself—the enclosed spaces and the passages, floors and roof. He designs also the whole of its outward form and appearance and setting. When the house multiplies to the scale of the village and the city, embracing both townscape and landscape, the architect then becomes an urbanist; and it is about his responsibilities as a thinker, designer and co-ordinator that I wish to speak to you today.

You will not expect me, I know, to tell you how to re-design urban America. Some of the methods used here are similar to those which have been used and that will have to be used in Europe and Asia, in Africa, Australia and South America, and wherever cities are expanding. But they are not by any means the same.

Even Professor Galbraith, who is now in Delhi, as Mr. Ambassador Galbraith, could not have offered you solutions to your own problems, had he been addressing you today. Still less could Le Corbusier on Thursday, although more than anyone in the modern world, he has prompted architects to think about the house and the city. Architecture and city p l a n n i n g are social arts as well as being technologies and big business—let me underline that—and American society, American industry and the American economy all provide a different background for the architect's designs and images to what obtains elsewhere.

What I hope I can do is to expose commond trends and some particular attempts to improve the quality of urban life in various parts of the world. I shall speak only of what I know, either through personal observation or through being myself involved in the proposals concerned.

This may limit the range of my remarks, but it will make them more substantial and in any event, you will hear tomorrow from two u r b a n historians—two urban philosophers, in fact, of much greater range and analytical power, namely, Bruno Zevi and Lewis Mumford. How great their range is can only be judged by those who know Zevi's "Architecture as Space," and those, who, like myself, read Mumford's "Sticks and Stones" at the beginning of their career, and "The Culture of Cities," fourteen years later, and who are now reading—for I cannot believe that anyone has yet reached the stage of putting it back on the shelf—his most recent and most mature reflections on this subject, "The City in History."

I cannot suppose that you would have paid me the high compliment of asking me to give this address, if you had wanted me to generalize or to exhort. So I shall stick to actualities, and give you my own conclusions, however imperfect they may be. I should not like you to say of me afterwards, as was said of a certain chairman of committees: "He touched nothing which he did not adjourn."

I shall start with the pedestrian, for the simple reason that except as a pedestrian, you cannot experience architecture. And without architecture, there is little point in the city as a form of civilization and culture.

I am not referring to architecture as a precious intellectual exercise, but rather, as Susanne Langer described it in her book "Feeling and Form": " . . . the total environment made visible." There is little doubt that both in new and in historic towns the status of the pedestrian has been drastically lowered, his s a f e t y reduced, his pleasures curtailed.

Even in Venice, a pedestrian city where people from Detroit and Birmingham and Sydney and Johannesburg, who would not walk a hundred yards at home to buy a packet of cigarettes, will cheerfully tread hard pavements for hours, because there is always something interesting to see—even the pedestrians' privileges have recently been threatened.

It is now becoming clear that the pioneering stage of traffic engineering is over, as far as the more highly developed countries are concerned. The limitations of the high-speed motorway are recognized. But progress with the infinitely more difficult technique of **deceleration** has not gone very far. By this I mean the breakdown from high velocities to pedestrian speeds and to normal methods of urban circulation for large numbers of people. The most triumphant and spectacular advance in this technique was the safe descent of Major Yuri Gagarin from space, where he had circled the globe at supersonic speeds, and it needed immense resources to achieve it in a single instance. The far more common problem of deceleration is in the field of mass transport—from jet planes to the slow queue in the

customs shed, from the expressway to the shopping street. (As our A. P. Herbert said the other day: "It's fine to shoot a man into space, but we pedestrians are more interested in getting safely across the road.")

This paradox is familiar to all travellers by air. Distance between one airport and another, given jet planes, fair weather and a high degree of organization, are being annihilated. But the time taken for increasing numbers of people to concentrate at the town terminal, to be herded into coaches, driven through the city and out of it, regulated—with their luggage—through larger and l a r g e r airport buildings to more and more distant exit gates, and finally, by another bus, to be packed into the plane itself—this process is becoming longer and more tedious.

I speak with feeling, having recently experienced such a journey four times in a day between Rome and the new Leonardo da Vinci Airport at Fiumicino, due to a booking error. I thought of Leonardo's project for Milan in 1496, or thereabouts, to establish two levels of circulation, the lower one "for servants and baggage trains," the upper one—the real **piano mobile**—"where gentlemen could meet, converse and admire the architecture of the city."

An even more obvious problem, and one equally difficult to solve, is that of deceleration from one expressway to a whole network of local roads, and to the parking place and the footwalk—where the motorist himself turns into a pedestrian; in other words, the descent from forty-five miles per hour to nothing.

To achieve this successfully, traffic engineering is not enough. It is a question of town planning. Yet in many countries both engineers and administrators are still wearing blinkers; and the architects are only now beginning to pull them off.

I was enormously interested to hear Dr. Weaver speak just now, because it reminded me of the beginnings of our own Department of Urban Affairs in 1943 during the war, when, as Dean Holmes Perkins will probably remember very well, we were called the Ministry of Town and Country Planning, and since then we have changed the name to the Ministry of Housing and Local Development, and worst of all, we are constantly having arguments with the Ministry of Transport. May I say that I hope if you do have a Department of Urban A f f a i r s in this country, it will include transport with the other aspects of planning and building.

In Britain and in some of the Commonwealth—I now have to say "ex-Commonwealth"—countries such as Australia and South Africa, there are historic reasons for this. They were discussed at the recent Newcastle-on-Tyne Conference on "Urban Survival and Traffic" by Colin Buchanan, Senior Inspector for the Ministry of Housing. He is an architect and engineer, and he conducted the recent Piccadilly Iquiry. Buchanan pointed out that the civil engineer was first in the field and dealt with the need for all-weather surfaces to roads, next with dust, and then with modest adaptations like widening and improving curves.

From there he moved by way of bridge reconstruction and major alignments, to designing and executing the completely new highways that in our country were provided by the Act of 1919. As the Road Fund was "national money," it could be used only for "national" traffic; that is to say, for schemes that would assist the flow of through traffic and paid very little attention to local traffic.

Buchanan ended his talk saying: "There is an absolute one-ness of traffic planning and building planning," and said, ". . . in its essentials it is architectural design on a big scale—so big, in fact, that there is room and need for all the constructional professions to collaborate." This, of course, is bringing wisdom to Philadelphia which is as bad as bringing coal to Newcastle. But I think it is a point worth making.

This collaboration, which is already notable in Switzerland and Sweden and West Germany, and which (in its landscape aspect at least), was common in the USA a century ago, seems to me vital for the future of the city and also for the future of architecture.

Speaking for myself, I find that more than half my jobs are not solely architecture, but really supply the architectural content of projects which are largely civil, mechanical, traffic, electrical or nuclear engineering.

In formulating the programs and the settings of these projects, and in anticipating the final form, appearance and finishes, the architect may not always provide the meat in the sandwich, but he makes it, in human terms, digestible. He may also make it infinitely more significant.

The problem of the pedestrian and his architectural environment is, of course, very different in new and in historic cities. I would like to give some examples, therefore, from England, Italy and Brazil.

London, at the moment, is particularly excited about the problem of pedestrian segregation, both horizontally by traffic-free precincts and reservations, and vertically by establishing more than one level of circulation. Parks like Regents Park—a square mile of trees and grass and water and playing fields, lying in the midst of heavily built-up areas and offering a complete escape from the bricks and mortar and other urban pressures—are being strongly defended against invasion, not only by the Royal Fine Art Commission, but by scores of civic and preservation societies and other voluntary bodies.

Abercrombie's proposed precincts of 1943, one for the University of London and one for Westminster (including the Houses of Parliament), are still on paper (or in balsawood, foam rubber and perspex). But the London County Council has done wonders, in its schools and housing estates, to preserve the human scale in spite of increasing size and density, and to preserve the pedestrian in spite of increasing car ownership.

The new project at Deptford, for example, which starts construction soon, puts the majority of its 1300 buildings into a form of city wall eight stories high. Some sections of the wall face the river, others surround large internal gardens in which two tower blocks of flats are located, disposed at right angles to one another. As public transport is convenient, only fifty per cent garaging is being provided at present, either under the buildings or in ground floors. But overhead pedestrian walks link all the blocks and pierce the "city wall" in places to give views of the curving River Thames. They also give access to old people's dwellings at the same level and connect with a shopping center.

There is some resemblance in scale and comprehensiveness to Fresh Meadows, New York; but Deptford is a public development project. That is why I mention it—on the site of an obsolete area, partly industrial. It is not a private investment, and when completed, it should provide an outward-looking example of urban living at its best, in what has hitherto been a very much decayed district.

The most intractable problems of pedestrian segregation are, of course, nearer the historic centers. Reconstruction after war damage has been slow and unenterprising in London, as compared with Rotterdam or Warsaw or Hanover. You know all about that from the reports of Leo Grebler and other observers from this side of the Atlantic. But there is one slight advantage in moving slowly, and that is that you can see more easily where you are going. The exasperating delays in the rebuilding of the Barbican area, and around St. Paul's, have at least given the public a chance to say what they don't want, and the architects an opportunity to demand more comprehensive programs and more enlightened patronage.

It seems funny for architects to be demanding more enlightened patronage, but that is, in fact, what I spend three-quarters of my official life at the moment in doing.

All of this feeling, this climate, came to a head at the extraordinary Piccadilly Inquiry—and I will say more about that in a moment.

My own project of 1956 for the surroundings of St. Paul's has just started construction, after much argument in Parliament, the press, the pulpit and among the people. It is really a very small thing. It contains just one-tenth of the floor space of Rockefeller Center in New York.

Apart from esthetic considerations, its main significance is that it will be a piece of the City of London designed for the pedestrian. He will not come across any automobile, moving or standing; he can circulate in spaces designed to show him new, interesting and sometimes unexpected views of the Cathedral; he can take an elevator and look down over St. Paul's and the river; or he can cross Newgate Street from the shopping center by a bridge, and eventually join the elevated walkway by London Wall to Moorgate—half a mile away. This project has now been officially approved and it is just starting.

The use of a new level of circulation in London is not new. It was just over a century ago that the City of London and the Great Western Railway permitted a cut-and-cover subway from Paddington to the Farmington Road. The experts said then that the public would never descend stairs in order to climb them again at the end of their smoke-laden journey—for only steam engines were then used.

But the public did, and in ever-increasing numbers; and the Metropolitan was the forerunner of the Underground system of London, with its deep-level tubes, without which the public transport system, had it been left to the narrow streets on the surface, would have been grossly inadequate.

There is similar opposition today to the upper-level walkways, and it comes mainly from the traders, who fear the loss of custom and the devaluation of shopping frontages. But the ordinary citizen is coming to see the logic of a situation in which the street level, with its noise and congestion and diesel fumes, its barricaded sidewalks—to prevent them from being killed—and its constant interruption by service entrances and loading docks, has no longer any freedom for the pedestrian whatsoever.

The architects in the London County Council are standing firm on this principle. Applications for building permission in the Barbican area must now make provision for pedestrian entrances and shop windows at the upper level. External steps and internal elevators will lead up from the street level; and escalators will be installed when the traffic is heavy enough to justify them. This method has, in fact, already been successfully installed in Stockholm.

The great failing in London, however, is that the architecture is not worthy of the planning improvements. There has been a decline in commercial and private patronage; and the local authorities cannot afford to carry out designs for more than a few key points such as the South Bank group around Festival Hall, which is now being completed by a smaller Concert Hall, an Art Gallery and a riverside terrace.

It is a curious fact that in London the average buildings used to be small, particularly in the Eighteenth and Nineteenth Centuries, while the special buildings, such as churches and institutions, were large and conspicuous. The skyline was therefore varied—even fantastic—and the city had what Kevin Lynch calls "a high degree of imageability."

Today the average office and commercial buildings, and most of the urban residential blocks, are higher. They stand about like huge filing cabinets; (to Page 27)

ISA Scholarship Jury Selected

The jury for the 1962 Indiana Society of Architect's Scholarship Committee includes an outstanding educator and two architects who are members of The American Institute of Architects.

The Indiana Society is extremely fortunate in that **Dr. I. Lynd Esch,** President of Indiana Central College, has expressed willingness to assist in the selection of this year's recipient.

The two A.I.A. members of the jury are **Mr. George Caleb Wright, F.A.I.A.,** Chairman, and **Mr. James O. Johnson, A.I.A.**

Oneness of Planning

(from Page 25) and it is the special buildings, those than can afford to include some public space in their composition, and thus comparatively low in height, and much more human in scale—it is these special bouldings that appear like jewels in an otherwise drab and overpowering setting.

The British public evidently feels that it is missing something. Hence, the importance of the Piccadilly Affair. This was certainly one of the most curious episodes in all the post-war development of London.

You have probably read all about it in the New Yorker; and I will only refer to aspects of it which are relevant to my theme.

If Jack Cotton had not advertised his design for a new building on the Monico site, containing a large flat advertising panel about 170 feet high, facing the Circus, and with a crane on top to change the illuminated signs, I doubt if it would have caused more stir than the replacement of any other commercial building. But public opinion was, by now, very much on the qui vive; and Piccadilly has a literary as well as a visual mystique, not only in Britain but in the furtherest reaches of the Commonwealth. There was a public outcry in Parliament and the press, and the Minister of Local Government held a Public Inquiry, in spite of the fact that the application had already received planning permission, and that half the site had already been demolished in expectation of immediate rebuilding.

There was thus a defendant, but no official prosecutor; and it was left to the Civic Trust, a voluntary association devoted to u r b a n amenities, to spread an anonymous umbrella over all those who felt strongly enough to give evidence in opposition to the project.

In fact a great many architects, writers and artists appeared as hostile witnesses. The Inspector was Colin Buchanan—himself an architect-engineer—and his report to the Minister at the end of the Inquiry is one of the significant documents in the history of British town planning.

The sequel is not yet complete.

I was subsequently asked by the London County Council to prepare a comprehensive scheme to improve traffic circulation, segregate pedestrians, reduce the height of the illuminated advertisement panels, and define reasonable and attractive sites for rebuilding. This I have done; and my proposals are now being somewhat usefully considered by the chief developers concerned.

Complete pedestrian segregation has proved impossible without drastic changes which would remove the ethos and, incidentally, the Eros, from Piccadilly Circus.

What I have proposed is to retain the ground-level sidewalks—where the buses stop and the Regent Street and Piccadilly shop windows remain—as a sort of arrival and departure platform. A few feet above street level is a pedestrian piazza from which the whole setting can be viewed—both the formality and the "honky-tonk." Two new levels of circulation are then provided; one underground, as an extension of the existing concourse, and with entrances under cover to all the stores and restaurants around; the other, about twenty-two feet above street level, containing a public gallery, with coffee shops and arcades facing onto it—in the style of the Galleria at Milan or the Burlington Arcade. The gallery penetrates the building blocks on three sides north, east, and south, and will later connect with a number of subsidiary parking garages, a winter garden and a series of upper-level shopping streets in Soho and along Shaftsbury Avenue.

The formal elements of the Circus, including the quadrant of Regent Street, are kept unchanged. So is the Shaftsbury Memorial, designed by Gilbert, the "Angel of Christian Charity," which Londoners have christened Eros—the little God of Love.

These proposals have had a good reception from the public, and if they go through to execution, the building on the Monico site will be (to Page 29)

Oneness of Planning

(From Page 27) designed by Walter Gropius and my university colleague Richard Llewelyn Davis, working together.

I think the moral of this tale is that civic design has to be recognized and fought for. Otherwise, it can easily drop out of the redevelopment process altogether. Client and architect both have to care profoundly what the citizen and the visitor experience when they come to the center of a city; and if I may say so, this is what makes it so very interesting to come to Philadelphia at the present time.

The New Town has rather different objectives: It must be the product of a design team if it is to be produced at all. The reputation of their architects and engineers and managers are at stake. Chandigarh and Brasilia are identified with well-known designers—Albert Mayer, Nowicki, Maxwell Fry, Jeanneret and—predominately—LeCorbusier, in the one case; Lucio Costa, Niemeyer and Cordozo in the other. The smaller towns are more anonymous, but anyone who visits Britain should see Harlow with Frederick Gibberd, Stevenage with Leonard Vincent, and Cumbernauld with Hugh Wilson.

The pedestrian town center at Stevenage, for which Clarence Stein and Gordon Stephenson were largely responsible in idea, and which the public has backed against the opposition of traders is, I think, a great success. It is much more lively and less forced than Vallingby. Cumbernauld is a modern hill-town. It is compact, it is urban and it is splendidly terraced on its uneven site, and has an organic sense of design. This sense of design is noticeable by its absence in the otherwise pleasant British New Town architecture. Stevenage is going to be very different from the other towns.

But it is Brasilia which, even more than Chandigarh, measures our city-building capacity in the middle of the Twentieth Century.

This federal capital city is as open to criticism as it is to the sun and the wind. It exposes itself like the skeleton of a huge dragonfly on the red dust of the central uplands of Brazil. But the skeleton is a stupendous beginning and not, like Persepolis or Timgad, a relic of the end. Economically, it has been a drain on the resources and development of the rest of Brazil; socially one can only describe it as a piece of extreme bravado.

The original planning has not kept pace with the growth of the main government center; public and cooperative housing, in the first of the big superblocks to be constructed, is somewhat stereotyped and stiff, and the tree-planting program is much behind schedule, which doesn't yet make sense. You see, the superblocks were intended to be surrounded by at least eight rows of trees—the reverse of London's squares, with trees inside.

To the visitor, Brasilia shows none of those qualities which make Istanbul or Rome or London, an endless fascination. It is all too new, too quick, too immature to be experienced, as it were, in depth.

But it is a city—a true metropolitan capital city, vaguely desired for 140 years or so, conceived suddenly in 1957, and after three years of stupendous labor, born fully fledged, and inaugurated, on 21st April of last year.

You may say that it should never have been attempted; you may predict its early decay or, worse still, an early collapse into formlessness; or you may simply dislike the architectural symbols that have been created by Oscar Niemeyer—the swanlike columns, the enormous decks, the plain and inverted shells and the uncompromising vertical slabs. But what he has done has been to print the image of the new city with equal vividness on the minds of the fashionable world of Rio de Janeiro and the conciousness of the Indians in the undeveloped hinterland of the Mato Grasso.

Personally, I don't agree with these criticisms. I think the idea of the central upland city was right and necessary —as inevitable in its way as the founding of Constantinople. And I believe its form, devised by Lucio Costa, will survive its growth and be improved immeasurably by the tissue

which the present bone structure and arterial systems will build on its soul. But prophecy is not important at this point.

What matters most is the accomplishment itself, namely, a large-scale demonstration of the control which architectural imagination can establish over environment. Here, at Brasilia, creative force has been used on the largest possible scale—the scale of a complete city; not just the cautious placing together of slow-growing housing estates and neighborhoods on an existing nucleus, as in the British New Towns, nor the setting up of a diplomatic compound in a charming garden city landscape such as that of Canberra, the Federal Capital of Australia—which is now an even more intensive garden, but is still waiting to become a city. But Brasilia is the transformation of a desert into a completely new center of government, of consumption and of culture.

Moreover, it is a city which has anticipated traffic congestion, instead of waiting for it to become a problem. Householders and citizens have their free zones of circulation; and as the concentration of building increases, segregation is achieved, first on two levels and eventually on three. The main arteries are clear and sufficient. The town is, in fact, a nerve center as the spine road of Brazil that stretches two thousand miles from Belem to Porto Alegre. Everywhere, outside the enclosed neighborhoods, there is a sense of space, of looking out to the future and to the distant physical horizons of the Brazilian tableland. This is a splendid gift to a young nation, even to one which is accustomed to the dramatic but overcrowded chaos of Rio de Janeiro.

A few conclusions: The architectural potential which can build up a new environment when it is given the chance, and which was in fact used, layer by layer, to construct the great cities which we now call historic, is today finding it harder and harder to get a hearing in those cities.

Rome, for example, is a city so rich in history and architectural association that one can visit it every year and never fully know it. Preservation and maintenance have done much for Rome in the last forty years, and sheer monumentality still overtops the slums and the traffic. But preservation is piecemeal; it is not comprehensive. It does not control the litter, neither the small litter of the automobile age—for example, in the Piazza del Popolo, or on top of the Spanish Steps—nor the gigantic litter of ribbon development and suburban sprawl which is gradually choking the historic city. There seem to be no multi-level parking garages nor any recent building designed entirely to swallow their own visitors' vehicles. But the parking sign is in nearly all streets and squares and parks; and every architectural view has a mechanical foreground. The "City" is beginning to disappear. Only in a few places, such as the Piazza of St. Peter's and the Piazza Navona, is civic design still recognizable. And only in limited new areas, such as the Olympic Village, with Nervi's Palazzetto and viaduct, and Lugli's hostel for foreign students near the Stadium on the other side of the Tiber, is the contemporary citizen given any idea of what the modern architect can do for him.

Last September in London, Professor Galbraith discussed this problem over the radio and said one or two things which are perhaps more convincing as coming from an economist than from an architect. So let me put the first of my conclusions in his words: "One of the consequences of the attitudes associated with the competitive model is the tendency to deny the architect control of his esthetic environment . . . I wonder if St. Mark's might not lose some of its charm if the Piazza was surrounded by a large number of petrol stations and pubs? Of course, it would; and this is the consequence of removing from the architect any association or relation to his environment." (He had just referred to Saarinen's Chapel and Auditorium, and their immediate surroundings, on the Charles River, at Cambridge, Massachusetts.)

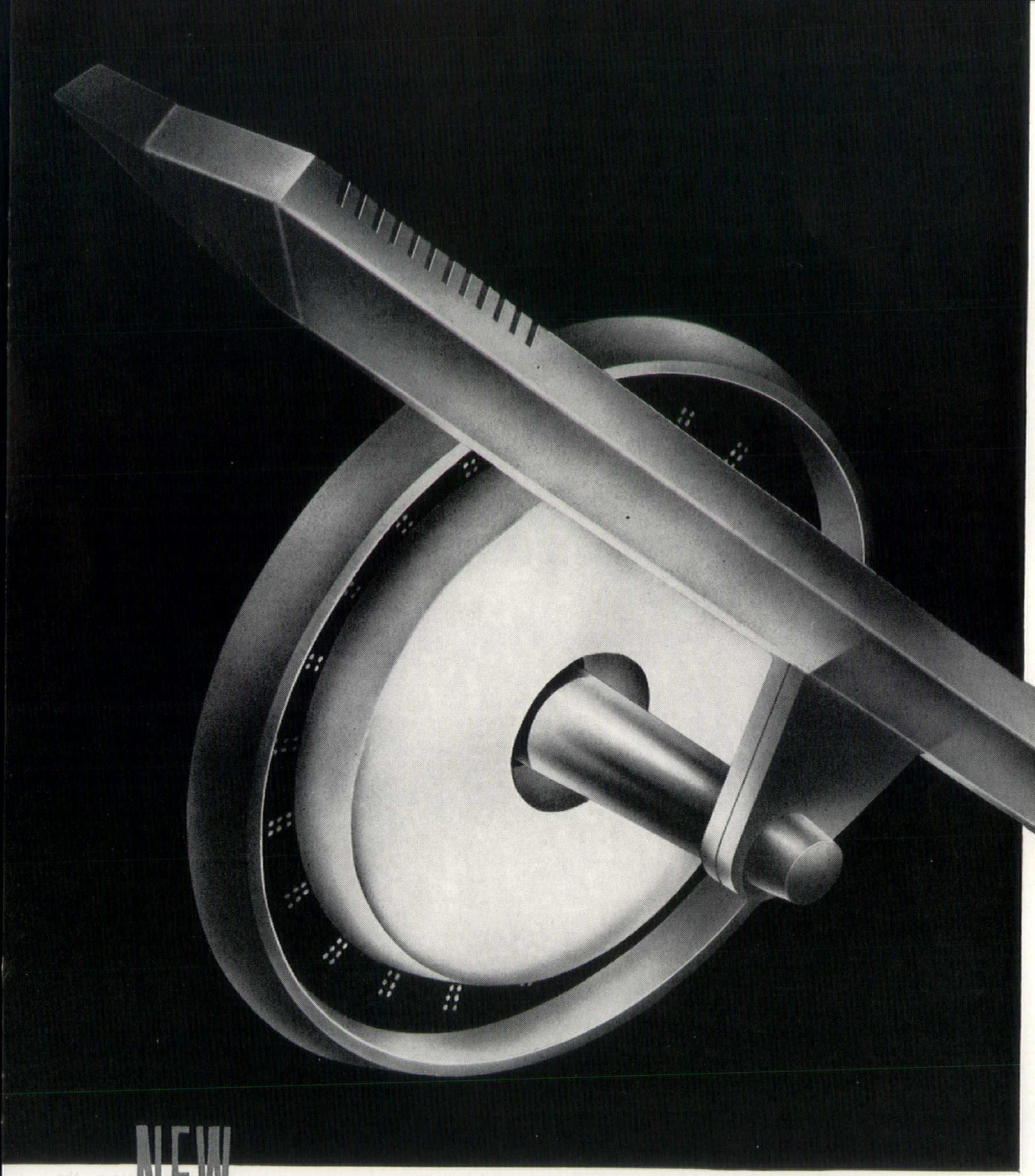
"Planned obsolescence is also inimical," he went on, "to close relations between the artist and good design in industrial life. In the past, designs that were good lasted a long while; and I suspect that was one of the reasons why they could be good. If one has to change design year after year, I suspect that one exhausts the reservoirs of artistic talent in the community."

I must say that I find proof of these contentions all over the world. I have had something to do with architectural organizations in Australia and in South Africa recently. In both places, particularly in Melbourne and Perth, in Australia, and in Pretoria—Witwatersrand complex in the Transvaal, South Africa, local "schools" of architectural practice—which are something different to teaching schools—are beginning to grow up. I mean the school of similar objective and idea among a number of individual designers.

The South Africans, in particular, are strongly organized professionally; and it is a tragedy that just at this stage government policy has produced an ideological crisis and a withdrawal of investment which has put many highly interesting developments on the shelf—at any rate, temporarily. One very large sceme is, however, going forward, and that is the removal of the cultural and civic core of Johannesburg from the old restricted center of the mining camp of Paul Kruger's day, to a new commanding site on a hillside about a mile further out. The whole of this scheme is architect-inspired and directed; and, like that of Philadelphia, it is both immediate and long-term.

Crises in politics and foreign policy have a way of making environmental design seem unimportant. Suez, Algeria, Cyprus, Laos, Cuba, withdrawal of South Africa from the Commonwealth, and in fact, all the consequences of nationalisms and the cold war, are crises of government. My strong feeling is that the quality of life in our cities and your cities, the environment of the mining centers, the shanty towns and the slums, the condition of a society in which—as Dorothy Sayers remarked in "Creed or Chaos"—consumption has to be artificially stimulated in order to keep production going, and is therefore a society founded on trash or waste—all these are intimately related problems; they are also part of government.

The architect cannot solve them; but if he took a more active and pervasive part in helping to solve them and in opening a vista to a more interesting future, I firmly believe the crises would be infinitely less acute.



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Newspaper Articles Worth Reading . . .

School With a Hot Problem

By GROVER RYDER

Ultra-modern Great Neck High School is a fabulous invalid. Despite such improvisations as opened windows, venetian blinds, tinted acres of glass and awnings, the $9 million structure is just another "hot box" where classroom temperatures has reportedly hit 100 degrees, school officials disclosed yesterday.

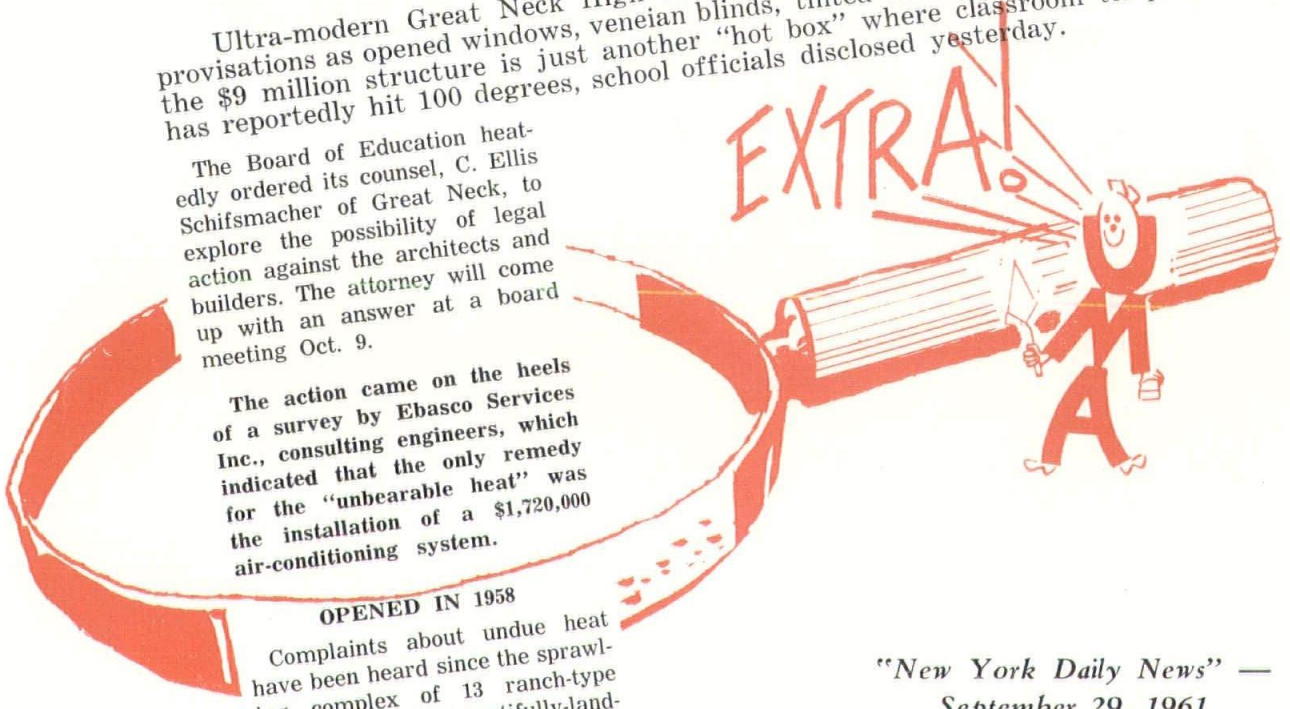
The Board of Education heatedly ordered its counsel, C. Ellis Schifsmacher of Great Neck, to explore the possibility of legal action against the architects and builders. The attorney will come up with an answer at a board meeting Oct. 9.

The action came on the heels of a survey by Ebasco Services Inc., consulting engineers, which indicated that the only remedy for the "unbearable heat" was the installation of a $1,720,000 air-conditioning system.

OPENED IN 1958

Complaints about undue heat have been heard since the sprawling complex of 13 ranch-type buildings on the beautifully-landscaped 115 acres first opened in September, 1958.

The buildings are a showcase of modern architecture. But, wail the taxpayers, the sill-to-ceiling glass lets the sunlight in to bake many classrooms with southern exposure. Officials said that classrooms are often 13 degrees hotter than spots where there is no glass.



"New York Daily News" — September 29, 1961