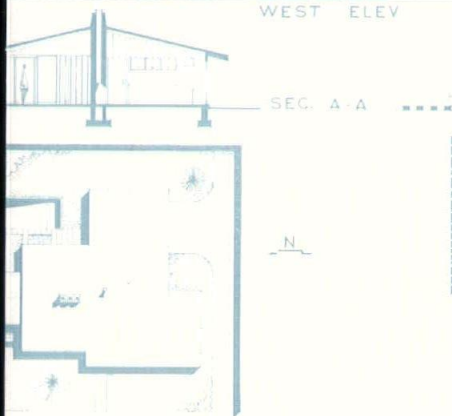
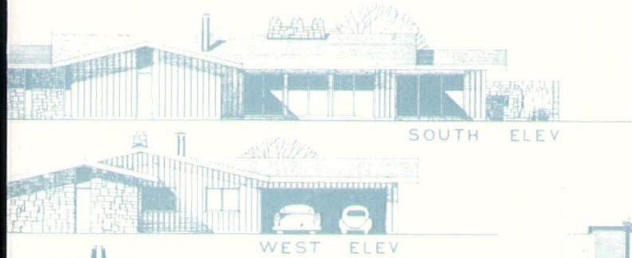


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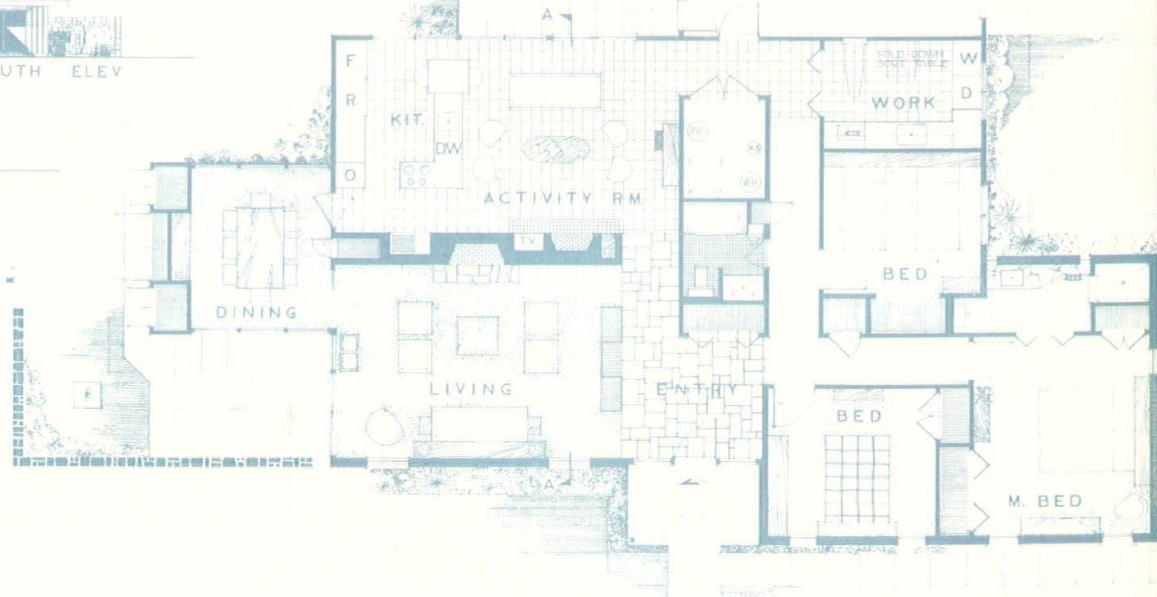
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*Indiana Architect*



February, 1962

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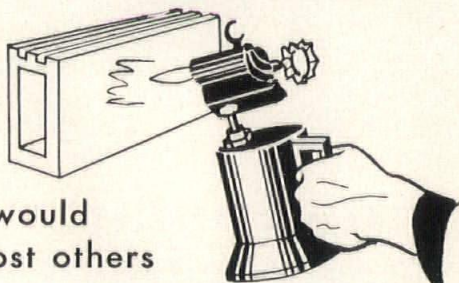




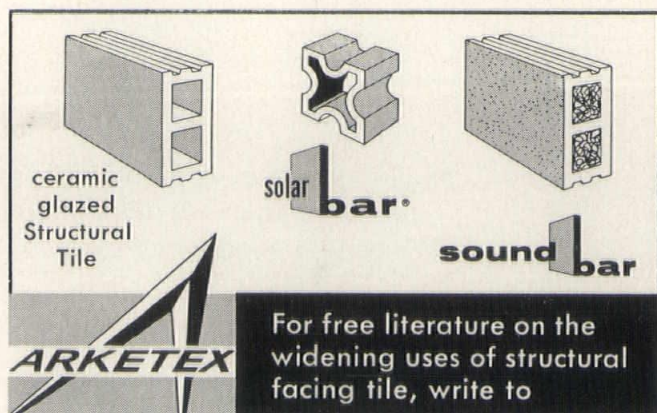
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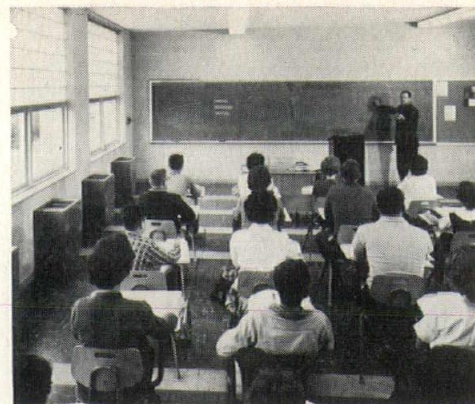
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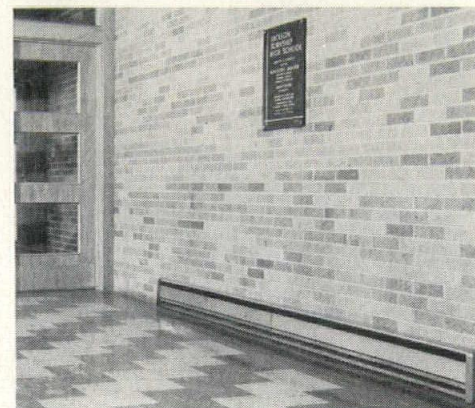




Jackson Township School, Roanoke



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Baseboard units at entryway

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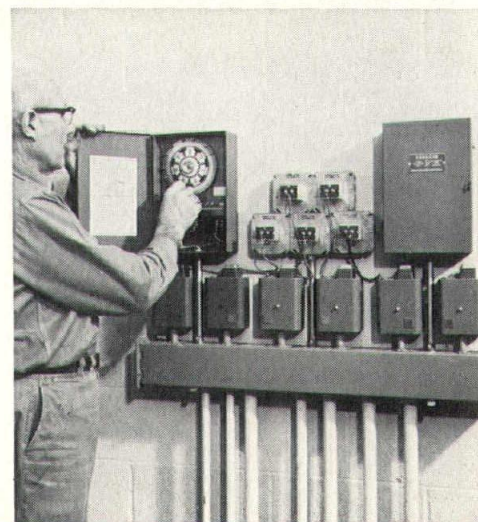
All over the I&M service area more and more schools are installing totally electric heating systems . . . and benefiting in greater student and teacher comfort and convenience through use of this modern heating method. Only with clean, controlled electric heating is it possible to tailor the heating system to specific requirements of the space to be heated. If more classrooms

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# Indiana Architect

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

Vol. V

FEBRUARY, 1962

No. 10

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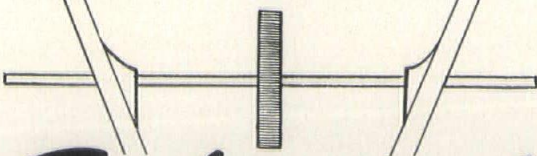
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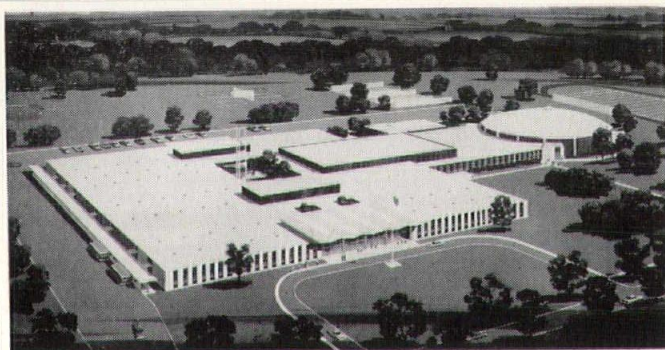
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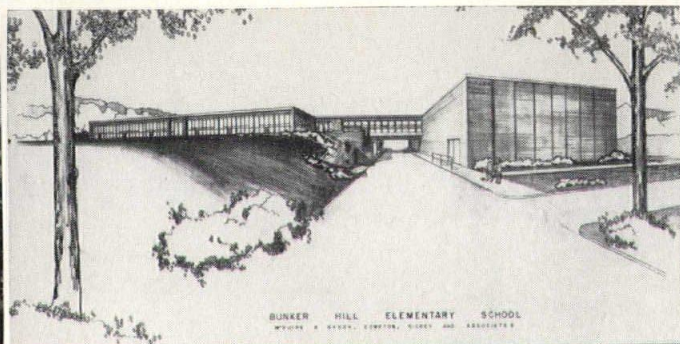
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# Architecture in the News

Donald J. Canty of Berkeley, California, has been appointed Head of the Department of Information Services and Assistant Editor of The AIA Journal of the American Institute of Architects.

Canty replaces Wolf Von Eckhardt who has been AIA's public information officer and art director since June 1958. Von Eckhardt has resigned to free lance as an architectural writer and critic. He will continue as the art director of the AIA Journal.

Born February 8, 1929, in Oakland, Canty received his B.S. in philosophy and English from Santa Clara University in 1950 and his M.S. in journalism from Northwestern University in 1951.

After two years of general newspaper work, Canty became associate editor of the Daily Pacific Builder, the F. W. Dodge construction industry newspaper for Northern and Central California, in August, 1953. From then on he specialized in architectural journalism.

In January 1956, Canty was appointed executive assistant to the California Council of A.I.A. He also edited four issues of the Book of Homes, a semi-annual magazine of Western residential architecture.

In May 1959, Canty became executive editor of Western Architect and Engineer, a monthly, published by the McGraw-Hill Co. The publication's editorial landmarks include an application of the photo-journalism technique to urban design in special issues on San Francisco and Los Angeles' Wilshire Boulevard district. In December 1961, after F. W. Dodge was purchased by McGraw-Hill, the magazine combined with the Architectural Record.

★ ★ ★

Eero Saarinen, the Finnish-born American architect who died last September 1 at the age of 51, has been awarded posthumously the 1962 Gold Medal of The American Institute of Architects.

Other world famous architects who received the coveted AIA Gold Medal include Eero's father Eliel Saarinen who won it in 1947, Frank Lloyd Wright (1949), Clarence S. Stein (1956), Walter Gropius (1959), Mies van der Rohe (1960), and Le Corbusier (1961).

Eero Saarinen came to this country with his family in 1923 when he was thirteen years old. The family soon settled in Bloomfield Hills, Michigan, where the elder Saarinen designed the buildings for the Cranbrook Academy of Art.

After graduation from high school, Eero Saarinen studied sculpture at the Academie de la Grande Chaumiere in Paris during 1929 to 1930. He entered the School of Architecture at Yale University in 1931, graduating with high honors three years later. The next two years were spent traveling in Europe on the Charles O. Matcham Fellowship.

From 1937 until the death of the elder Saarinen in 1950, father and son worked in close association. Thereafter Eero Saarinen launched his own firm which was just in the process of moving from Bloomfield Hills to Hamden, Connecticut, when he succumbed to a malignant brain tumor.

Father and son Saarinen both submitted separate entries

for the competition for the Jefferson National Expansion Memorial for St. Louis, Missouri, in 1948. The younger man won and the memorial, a soaring stainless steel arch, is now under construction.

Among Eero Saarinen's other still to be completed buildings are the Dulles International Airport in Washington, D.C., the Lincoln Center for the Performing Arts in New York City, and the Trans World Airlines' terminal building at Idlewild International Airport, New York.

Among Eero Saarinen's best known completed buildings are: the Stephens College Chapel, Columbia, Mo. (1954); the General Motors Technical Center, Warren, Michigan (1954); the auditorium and chapel for the Massachusetts Institute of Technology (1955); the campus for Concordia Senior College, Fort Wayne, Indiana (1958); the David S. Ingalls Skating Rink, Yale University (1958); and the U.S. embassies in Oslo and London (1960).

Eero Saarinen strove to give each of his buildings a distinct and dramatic character. "Our architecture," he has said, "is too humble. It should be prouder, much richer and larger than we see it today. I would like to do my part in expanding that richness."

In addition to his buildings, Saarinen has designed several pieces of furniture manufactured by Knoll Associates. In 1940, in association with Charles Eames, he won two first prizes in the furniture competition of the New York Museum of Modern Art.

Noting that "even the most modern room is a slum of legs," he designed the now famous one-legged pedestal-based line of chairs, dining tables and coffee tables.

★ ★ ★

The Indiana Concrete Masonry Association held its annual convention January 7-9, 1962. Newly elected officers are: Ralph Walb, Fort Wayne, president; William Thorn, New Albany, vice-president and James Harris, Indianapolis, treasurer.

A highlight of the convention was the unveiling of a new publication, "Suggested Specifications for Concrete Masonry and Control Joints for Concrete Masonry." The new ICMA publication will be distributed to architects and contractors. It will also be available through block manufacturers belonging to the Association.



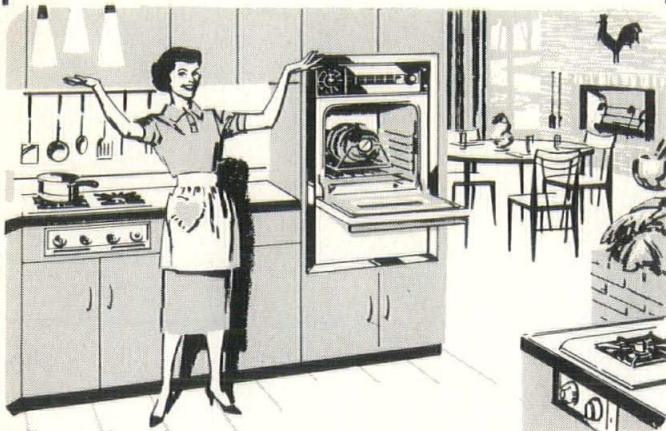
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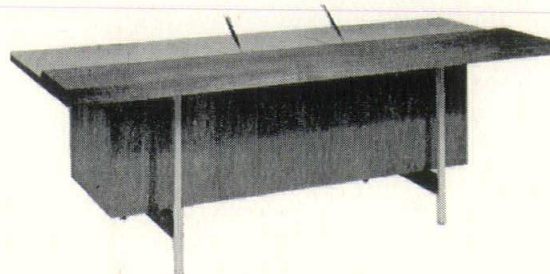
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# Reynolds Student Awards Announced

Jon H. Starnes, a fifth-year student at the University of Texas, has been named winner of the \$5,000 second annual Reynolds Aluminum Prize for Architectural Students.

Mr. Starnes, 23, and a native of Midland, Tex., won the 1962 Prize for his design of a "Warped Space Frame Component." This is a structural unit designed to span any structure with an overhead frame or roof.

Announcement of the Prize selection was made by The American Institute of Architects, which administers the program. The competition is sponsored annually by Reynolds Metals Company for "the best design of a building component in aluminum." The national Prize of \$5,000 is divided equally between the winning student and his school.

The Prize will be presented formally during the 1962 convention of The American Institute of Architects, May 7-11, in Dallas, Tex.

Mr. Starnes will receive his Bachelor of Architecture degree in June, at the same time his wife receives a degree in elementary education. He plans to do graduate studies in architecture next year. Mr. and Mrs. Starnes live at 6300 Haney Street, Austin, Tex. He is the son of Mr. and Mrs. J. D. Starnes, 1603 North "C" Street, Midland, Tex.

The Texas student's design was chosen from among entries submitted by 30 architectural colleges over the nation. The entries were judged by a jury named by The American Institute of Architects. Jury chairman was Olindo Grossi, FAIA, dean of Pratt Institute's School of Architecture, New York City; Harold Spitznagel, FAIA, Sioux Falls, S.D.; and Linn Smith, AIA, Birmingham, Mich., director of the Great Lakes Region of The American Institute of Architects.

The jury also singled out five other student architects to receive special "Certificates of Merit" for excellence. These students and their design entries are (in alphabetical order):

Walter L. Calvert, University of Kansas—component parts of a coffered aluminum ceiling.

G. W. Caylor, University of Oklahoma—structural system of sheet and plate components for roof and ceiling.

David B. Linstrum, Kansas State University—floor, wall and roof panel system.

William B. Leatherbee, Charles D. Sands and James M. Thorne, a joint entry from the University of Pennsylvania—a lightweight portable theater.

Theodore Liebman and Robert Siegel, a joint entry from Pratt Institute—mobile aluminum home.

The jury report made this comment on the national winner:

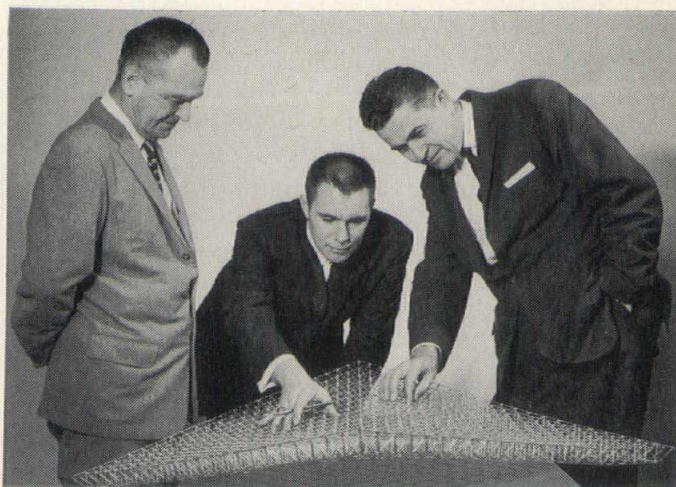
"The winning design by Jon Harris Starnes clearly stood out because of its diversity of application within the large-scale space frame concept now under constant study. Aluminum is well presented for its lightness and structural feasibility in warped surfaces and other complex forms. The intriguingly difficult jointing problem in space frame design has been reduced to a very simple fabrication. With a minimum number of elements the designer has solved a particularly difficult joint problem, utilizing uniform members throughout to create a space frame which permits assembly into diversified forms."

The Reynolds Aluminum Prize for Architectural Students was established in the 1960-1961 school year "to encourage creativity in architectural design and to stimulate the interest of America's future architects in the design potential of aluminum."

The national Prize was won in 1961 by John L. Dewey, University of Cincinnati.

In the Prize program, each participating school of architecture first conducts its own internal competition under rules established by the school itself. The winner in each school is awarded a \$200 prize by Reynolds Metals Company, and the winning design is then submitted in the national competition.

Thirty-nine architectural schools enrolled in the 1962 Prize program, and 30 submitted entries in the national competition.



Reynolds Winner Jon Starnes (center) discusses his warped space frame with university staff members.



# More Architecture in the News

Mr. John G. Pecsok, AIA, and Mr. John H. Jelliffe, AIA, have announced the formation of their partnership in a new architectural firm, Pecsok & Jelliffe, Architects. Their offices will be located at 149 South Ninth Street, Noblesville.

Mr. Jelliffe formerly was a partner in the firm of Martin & Jelliffe, Indianapolis architects, and Mr. Pecsok has for some time maintained his office in Noblesville.

★ ★ ★

The ISA office recently has received requests for a number of trained draftsmen for employment in architectural offices. Also, one request has been received for a qualified specification writer.

Applicants are invited to contact the ISA office, 3637 N. Meridian Street, Indianapolis, WALnut 5-2325, for further information.

★ ★ ★

The Material Service Foundation and the Chicago Chapter, American Institute of Architects, has announced the opening of competition for the 3rd annual Material Service Foundation Fellowship Award. The competition is open to graduates of all accredited schools of architecture and/or engineering in the United States and to members of the building profession. The successful candidate will be awarded \$2,500 to be used toward defraying the expenses of study and research in the utilization of concrete and masonry. His study and research is to be conducted at Illinois Institute of Technology, in Chicago, University of Illinois in Urbana, Illinois, or at Northwestern University in Evanston.

Formal announcement of the competition has been distributed to all deans of architecture and engineering schools throughout the country, with the request that they encourage qualified and interested students to make application. Announcements also have been distributed to architectural and civil engineering firms, as well as members of the American Institute of Architects in Illinois. Qualified members of the engineering and/or architectural firms are also encouraged to apply for the fellowship.

Recent new and impressive applications of concrete, as exemplified in the Chicago area by Marina City, and the use of prestressed concrete in the addition to the Evergreen Park Shopping Plaza, open wide and rewarding opportunities for a young engineer or architect with the abilities and background to take advantage of this fellowship.

Scholastic records, abilities and plans of study will be reviewed by the Education Committee of the Chicago Chapter of the A.I.A., composed of leaders in the Chicago-land construction industry. Applications can be secured from the Chicago Chapter, A.I.A., 221 North LaSalle St., Chicago 1, Illinois.

★ ★ ★

The Cinder Block & Material Company, well-known manufacturer of concrete block and allied concrete products, with facilities at 2200 N. Montcalm Street, Indianapolis, has announced the changing of its name to the American Block Company, Inc., effective March 1st. The change was made so that the name of the firm would more accurately reflect the products manufactured.



**RICHARD D. LIGHT**

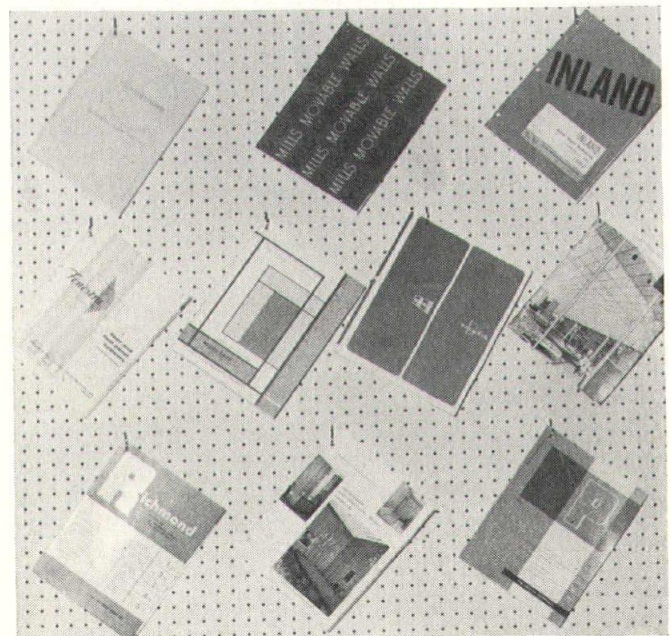
Officers of the American Block Company are: Mr. Allan C. Miller, president; Mr. Stewart D. Tompkins, executive vice-president; Mr. Richard D. Light, vice-president; Mr. Charles E. Boswell, secretary; and Mrs. George V. Falkenberg, treasurer.

Mr. Light, who only recently joined the sixty-year-old firm, is a native Hoosier and a graduate of DePauw University. He has long been associated with concrete masonry and the building products field.

★ ★ ★

**CONCERNING THE COVER:** First place winning entry in the annual Indianapolis Home Show Design Competition this year won by Mr. George William Cox, 3911 East Jackson Street, Muncie, Indiana. His prize-winning design was selected for this month's cover.

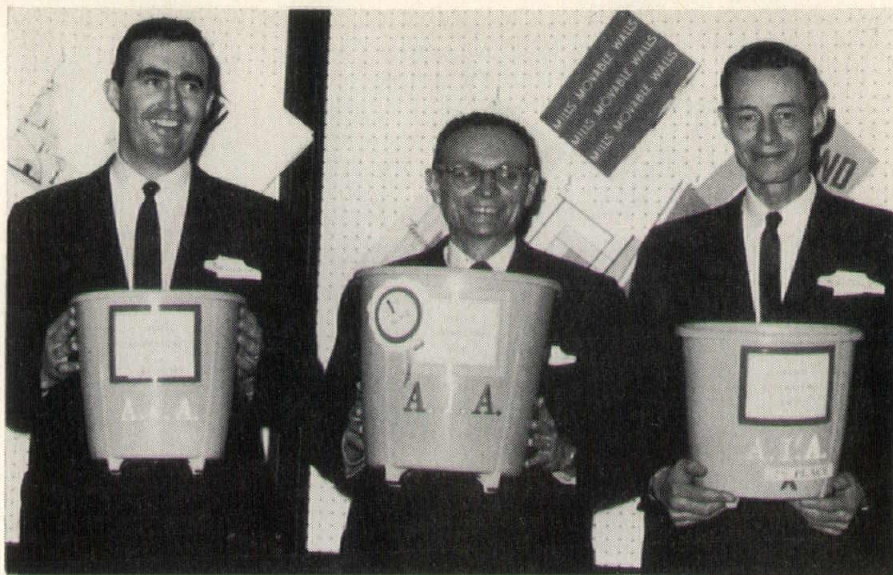
★ ★ ★



**WINNERS ON DISPLAY:** Other winners included Fenestra, Inc., fourth place (Fenestra Floor and Roof Panel Systems); a three-way tie for fifth place between the Armstrong Cork Company (Armstrong Acoustic Ceiling), Arcadia Metal Products (Arcadia Architectural Systems) and the E. F. Hauserman Co. (Hauserman Signature Line Partitions); and a three-way tie for fourth place between the Richmond Fireproof Door Company (Richmond Fireproof Door), the U.S. Plywood Corporation (U.S. Plywood Weldwood), and the Peelle Company (Pass Windows and Conveyor Doors).



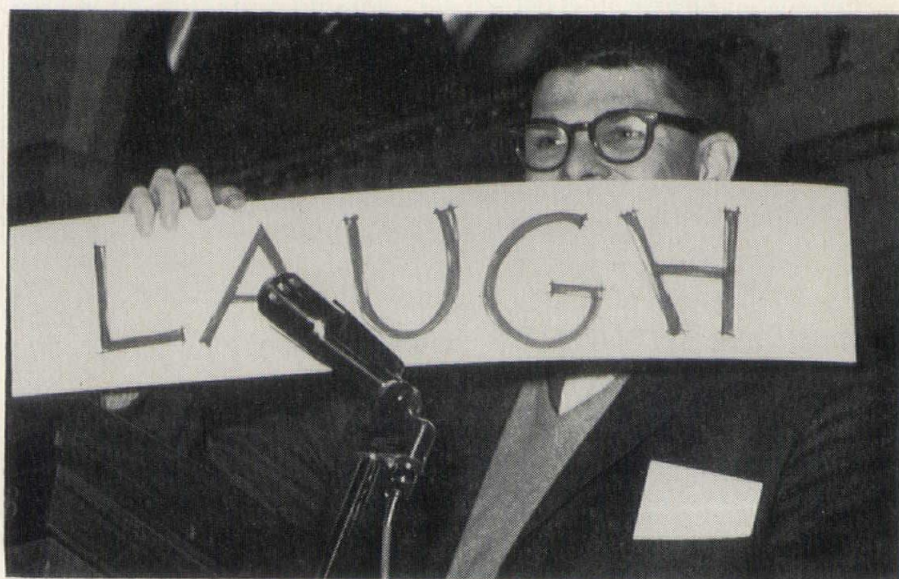
THE WINNERS: First, second and third place winners in the Producer Council literature judging by the Indiana Society were: Inland Steel Products Company, represented by Robert E. Dietrick (left), third place for their booklet on Inland Steel Roof Systems; The Mills Company, represented by Don Stackhouse (center), first place, for their booklet on Mills Movable Walls; and the Armstrong Cork Company, represented by W. L. Johns (right), second place, for their pamphlet, "Armstrong Technical Data."



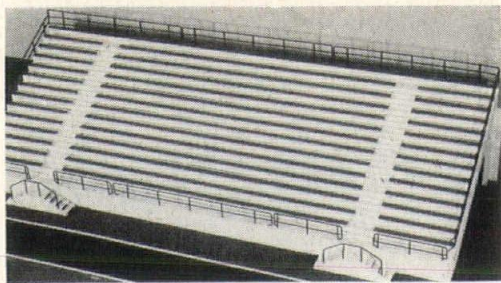
THE JUDGES: Serving as co-chairmen of the judging committee were (left to right): John Fleck, AIA, of Fleck, Quebe, Reid & Associates; Joseph McGuire, ISA Associate, of Lennox, Matthews, Simmons and Ford; and Fran E. Schroeder, AIA, of Fran Schroeder and Associates.

Awards were based upon points earned in five different classifications (maximum possible score: 76): Completeness (including details, specifications, cost information, distributors, proper indexing, options easy to find and advantages listed); Organization (including index first with application, product sequence, and specifications adjacent to details); Simplicity (right size—8½ x 11, and economy of space); Eye Appeal (color and design); and Identification.

THE CHEERLEADER: Indianapolis District President Ray Ogle, AIA, directed the cheering section as each awards were presented. The "circular file" awards were presented with humor, but the actual judging was performed in seriousness. Approximately 150 architects and other members of the construction industry attended the award ceremonies held at the Indianapolis Athletic Club on January 29th.







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# Culture of the City

By LEWIS MUMFORD,  
*Speaking to the A.I.A.  
National Convention*

## Introduction By AIA Vice President Henry L. Wright, FAIA

Lewis Mumford needs no introduction to the architects of America. His many appearances before architectural groups such as this, and his many writings, have won him wide renown in the profession. He is a recognized author and critic.

The publication of "The Culture of Cities" in 1938, gave Mr. Mumford a world-wide reputation; his emphasis on the human factors in planning helped to reorient city design everywhere. Through neither an architect nor a planner, Mr. Mumford is an honorary member of the leading architectural and town planning institutes in the English-speaking world. On recommendation of the Royal Institute of British Architects, Queen Elizabeth II awarded Mr. Mumford the Royal Gold Medal for Architecture for 1961, in recognition of his services to town planning and architecture through his writings.

He is the author of twenty books, the latest being "The City in History."

Ladies and gentlemen, it is an extremely great pleasure and privilege to introduce to you Lewis Mumford.

My friend Professor Zevi has left me with a very difficult task this morning. Nobody can deliver such a brilliant and powerful address as he has made without making anything that follows a mere anti-climax, and a disturbing one, too. You need a half-hour at least to begin to think about the ideas that Professor Zevi has so eloquently expressed.

And I feel under special embarrassment that this younger man has put me in such a tight position.

But I remember the words of Walt Whitman—"He who by me spreads a wider chest than my own, proves the width of my own. He best honors my style who learns under it to overthrow the master."

Don't think that I didn't anticipate this performance!

As I was walking along Locust Street this morning, I remembered a little story in the Zevi family. I hesitate to tell personal things in public, but this is too good to be kept under cover. His young daughter, turning eleven, was about to take the very severe examinations in Italy, as in France and in England, and in Germany, too, to determine what kind of school you can go to—whether you can keep on rising intellectually or whether you stay at one level.

There was considerably tension at the Zevi household and every day Mrs. Zevi would spend the afternoon coaching her daughter for the examination. As the days went by, these sessions became more and more tense; both parties to it became more and more exasperated with each other, and toward the end they both almost reached the point of hysterics.

On the final morning, the little girl said to her mother, "Mother, before we begin, let us embrace each other and show that we love each other. God knows what will happen this morning." I assure you that Professor Zevi and I love each other and have already embraced. And if our differences come out, as they should, that should only be more provocative to the members of the audience who will have their differences, in turn, to put before us.

Originally the suggestion was made, when we were dis-



## Lewis Mumford (contd.)

cussing this meeting, that Professor Zevi should take the esthetic and architectural part of the discussion, and I should take the economical and social—the more grubby matters with which I am supposedly familiar. That very suggestion illustrates what is profoundly wrong with our whole conception of urban renewal and the culture of cities.

We try to divide life into little separate compartments, when the whole purpose of the culture of cities, the whole purpose of any culture, is to unite the forces of life, and give them a fresh expression, not to keep them apart from each other. As though business shouldn't have an element of culture; as though industry and technology didn't have any meaning for the esthetic life; as though we should forever keep up this absurd division which has been maintained for the last one hundred or two hundred years—that life can go on when we ourselves exist strictly in fragments. This is the schizophrenic dilemma of our civilization today.

Now, what is the first step in the culture of cities? The first step, I think—and Professor Zevi has partly indicated it—is to remove the sterile, bureaucratic and technocratic images that have dominated us during the last thirty or forty years. This is a very difficult task.

First of all, these images dominate every architectural school today. And why? Because the greatest architects in the world, the very greatest, Frank Lloyd Wright, Mies van der Rohe, LeCorbusier himself—whom we are to honor soon—these architects unwittingly—or rather, quite wittingly in the case of Wright—have been destroying the city by replacing the city that has a human content, a human purpose which exists through the visible presence, the intimate cooperations, and the intimate embraces of human beings. They have been replacing it with a hollow shell, a huge mechanical hollow shell.

I hesitate to say this about these great architects, but three of my dearest friends likewise have the same hollow conception of the city—cities rising higher and higher, wider spaces between the buildings and nothing by way of human content to justify their existence.

They are led into this ideological impasse by the desire to exhibit the technological possibilities of our civilization.

Ladies and gentlemen, we are coming perhaps to the end of exhibiting these technological possibilities, which by now are old hat; surely these are not the only possibilities that we need to consider. We can send men on rocket flights beyond the earth; we will soon be sending them to the moon; and much good it will do us. But, meanwhile, we are deserting our own selves by fastening onto the technological side alone; and even worse on only one side of our technology, the purely dynamic aspect, that which is forever changing, forever throwing up new forms faster than we can assimilate them, and forgetting all the more stable elements that are necessary in every organic structure.

We are forgetting the greatest lesson of life which is the combination of stability and change, of structure and

function, of the fluid and changing and growing parts of life, with those that hold it together. If architects don't know how to hold the city together, they had better give up the profession of architecture.

The result is that we now have a vast display of technological exuberance and endless amounts of money are available for this kind of building, on the theory that it has a very rapid turnover, and will be replaced by even more exuberant technical fantasies in a very short while. And at the same time, along with this goes a human destitution in so many aspects of life that we couldn't go on doing what we are doing, if we really faced the human consequences. I have not time to go into those consequences—the daily round, the mechanical grind, the need for sedatives and tranquilizers, yes, and aphrodisiacs, in order to maintain the normal reactions of life.

If we are talking about urban renewal and the culture of cities, it is time that we should understand a little more profoundly what we are talking about. A great many architects, and city planners, and municipal administrators, and even laymen, have the illusion that they are assisting at the rebirth of the city in their curious urban renewal projects. They are actually performing an hysterectomy. They are taking away the essential organs of life, and replacing them with a mechanical substitute that does only a small part of the necessary work.

Now, what is the city, if we look at it from the standpoint of its culture? There are many important aspects of this city which are the basis, the preparation for culture. Let us look more closely at the culture of the city.

First of all, the city is an esthetic experience, and Professor Zevi is a magnificent interpreter of that aspect of the city. This esthetic experience, is something we all have, whether we want it or not. Usually it is so bad in our American cities, we have to shut our eyes to it; we become psychologically blind to the esthetic errors and misdemeanors that have been committed. But through its form, through the architecture, through the costume of people on the streets, through the look on their faces—we are deeply affected by the city. Don't try to separate the buildings from the people who are using the buildings, approaching the buildings, reacting to the buildings. The building doesn't exist until it is taken in by the people who use it, the people who pass by it. And costume—how important that is in the esthetic effect of the city. I never realized the full beauty of Florence—in some ways a rather grim and drab city—until one night on St. John's Day, I saw the procession assembled outside Santa Maria Novella, and the guns boomed, a great mass of pigeons flew up, and then a procession in Renaissance costume through the streets, and then you realize what Florence was like when these buildings were being built. The contrast between the buildings and the brilliant colors of the costumes is what made the architecture. There today we look at the architecture without the costume and get only a small part of the original experience.

The first aspect of the city is an esthetic experience. Who among us would boast, looking at one of our high-rise



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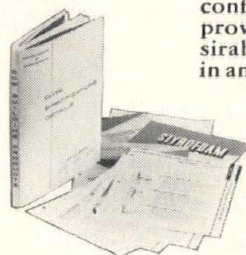
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## Lewis Mumford (contd.)

projects anywhere—Pittsburgh, Philadelphia, New York, Baltimore—and pretend for a moment that it is an esthetic experience? The best that can be said about many of these projects, they are neutral; they don't demand that you look at them too hard, and therefore you are content to go past from day to day, indifferent to their elephantine dreariness.

Then comes the educational experience. The city by its own activities stimulates and arouses people, provided they have the opportunity to use the city, provided they actually do come together and associate and get to know each other, and form friendships and form associates, and meet often enough.

But when a large part of the population spends its time crawling along an expressway or trying to get over the effects of doing business in the city by having a quarter of an hour romp with the children before bedtime, it is obvious that the city, as an educational experience, is playing a very minor part in their lives.

And finally there is the third aspect of the city. The city is a dramatic experience; it is a stage; it is a theater, first of all, in the large; but also, a stage with focal points against which a meaningful common life can be developed. The city reaches its climax as an instrument of culture by providing drama, by giving a meaningful direction to everyday activities, by creating a plot in which all the various groups and families and associations within the city find their unity expressed in visible terms. The city reveals something about life that can't be discovered except in such a setting.

Those of us who have had the experience of life in a real city, or monuments of life in almost any city, know what this dramatic moment is, how irreplaceable it is; how the suburbs, no matter how healthy they are, could never create this kind of tense and meaningful social life that one gets in the city. Visual stimulus and joy—those are the marks of the city, where culture is in operation, and those are rarely the marks of the kind of urban renewal project that gets large quantities of Federal money. The things that might conspire to produce this meaningful and significant work and dramatic life are usually not allowed for in the budget.

First of all—and perhaps principally—because the city, to create effective drama, must always be conceived on the human scale, and, unfortunately, most of our architectural schools are interested only in the inhuman scale, the monumental scale, which should be used only rarely, only for great public occasions, solely for things of enormous collective significance—and even then very sparingly, and with a remembrance that monumentality is an expression of absoluteism; and it has to be tempered and changed in character to be part of a more democratic and even more aristocratic form of life.

Now, a city that is without meaningful activity, a city whose meaningful activities are fritted away in endless transportation problems so that nobody has time for meeting, forces people to have resort to the telephone in order to have any contact with their friends, because actually getting at

them in person is so difficult. But the city to function adequately must foster face-to-face meeting. There is no electronic or mechanical substitute for that—even if we had two-way television with our telephones, even that would still be an abstraction, and would not let us enjoy the reality in ourselves and our environment, which derive from visible closeness and intimacy. These vivid human contacts must appear in a hundred different places, in the business district, in the factory area, as well as in the home area, and in the University; and in each area they must be assisted by an appropriate architectural form.

I speak with some feeling here, because until very recently the University of Pennsylvania, of which I have long been proud to have been an occasional member from time to time, lacked a faculty club, and the quality of faculty life has now been fundamentally changed by the existence of that club. You can sit down for a cup of tea or a cocktail with your colleagues, and have a talk with them—informal talk, which is so necessary. No bibliography, no library, no system of mechanical communication can take the place of such chance meetings. You might say, almost, that the city is a place for multiplying happy chances and making the most of unplannable opportunities. And as soon as you spread people out in endless suburbs, the reality of the city disappears. As soon as you put them in enormous high-rise buildings, of entirely anonymous character with windy spaces between them, you lose the possibility of this kind of interchange.

All these aspects of culture require differentiation, individually and choice. These are the things that are necessary. These are the things that must be translated into architectural forms, and the larger the scope of the plan, the greater the necessity, the greater the importance of small, coherent identifiable units which will not change very rapidly, which will be in their place today, and will be in the same place ten years hence.

So let us not have any nonsense about the inevitable dynamism of the city. We need now to introduce a static quality, which has been lacking today. Both things are necessary: Dynamics, which are required for the physiological functions of life; and also, statics, for the sake of accumulation and continuity.

I remember my little boy once, when I was telling him of the good times we had in my own scientific high school, all the things we did in the workshops, said plaintively, "Have they torn that building down yet, Dad?"

That's the way most of us get to feel about the most precious places in the city. Before we know it, they will be removed, sometimes, like a famous Baltimore restaurant that I was in the other day, for the sake of a new urban renewal project.

What Sir William Holford said yesterday about the importance of the pedestrian must be emphasized whenever we are thinking of the giving of this cultural life back to the city, the small unit, the small-scale activity. We have to avoid mass solutions and mechanical uniformity, even when by themselves. Think of the boulevards of Paris—those magnificent pieces of planning that Haussmann carried through



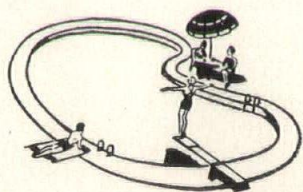
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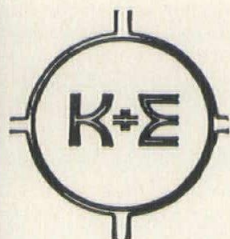
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## Lewis Mumford (contd.)

with such consummate skill and such beauty. In my old age I have become a judicious admirer of Haussmann, and I frankly avow that.

But what would these boulevards be without the cafe? True, the cafe itself is now being defiled and swept away by the tides of motor traffic. But the things that gave human scale to the boulevard was the intimacy of the cafe; the thing that gave human content to the boulevard was the cafe. The boulevard by itself was a drawing board project; a Beaux Arts drawing board project. But the boulevard with its cafes, with its shops, with all the lively human activity that comes to life with the esthetic experience, belongs to a higher order of culture. To think that esthetic experience is one you can define only on the drawing board without respect to the human content, is pure academicism, and unworthy of any architectural planner who really knows his business.

Therefore, when we have large-scale projects before us, and we are thinking of the culture of the city, we must think of pedestrian movement—repose, intimacy, conversation, the ability of a few people to break away from the Lonely Crowd and have a life at a higher level than they would if they were just swept away in a mass movement.

The best example of the culture of cities today, in my own city of New York, is the off-Broadway theaters, and the espresso bars. Why? Because it is at that scale you can bring back life again to the city, and the least likely place for culture to flourish in New York is Lincoln Center.

All over this country, in the Pittsburgh Golden Triangle, in the new development upon the Hump, in similar projects from San Francisco to Boston, in every other city—I just happen to be specially familiar with Pittsburgh—we are planning acres of empty pseudo-estheticism, often without any real esthetic qualifications; and we are destroying the very texture of the social life of the city with which its esthetic qualities, if truly vital, are so intimately bound up.

One of the things I most admire about the new planning in Philadelphia, just beginning to be visible—don't look for it on every street, because it is not there, but it is all part of the intention of the plan that Edmund Bacon has so ably been pushing forward—one of these things is the little green

walkways, the little quarter-acre parks which will begin to thread through the older quarters of the city, and finally, I hope, through every quarter. The back alley of Philadelphia—that nuisance, that menace—can be redeemed as walkways, and in time I look forward to the coming together of a new life there—the cafes, the shops, will be off the traveled streets with their traffic, and unfortunate gasoline perfumes, their dust, and dirt. They will be back along the green walkways, along what were once the drab alleys of Philadelphia.

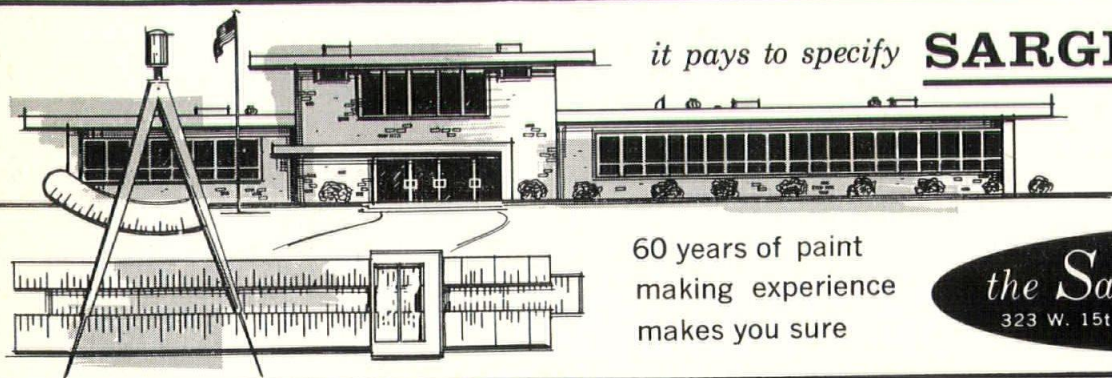
And if there are enough of them, we need not weep, as we should otherwise have to weep, over the continued desecration and encroachment upon Philadelphia's other great urban monument Fairmont Park.

Well, it is time for me to stop, if only to let your minds go back to Professor Zevi's magnificent address. But before I do, I want to sum up what I have been saying.

I remember my 1946 visit to Britain when that country was still almost in a state of war, just beginning to recover. Everything very meager, but there was a high quality of intellectual life which I fear may have disappeared a little with prosperity; at least may have been tamped down by prosperity. Nobody had quite enough food to eat, so intellectual discussion ran high. I was talking to the Town Planning Institute, and wondering what I could possibly say to them after what they had been going through, knowing what a deep experience the war had been for them. I said: "Plan your neighborhoods so as to give interesting walks to a mother going to market with a child in a baby carriage, and another child or two tagging along with her. Think of every detail of that walk, and make it a good walk for her.

It was rather a simple prescription, but if you carry it far enough, you will see that it leads into the core of small scale planning. Today, confronted by the vast and imposing projects that are being put forward, often to vast, too imposing, too sudden, too ruthless, too bulldozing—I have another piece of advice to give. It may sound like a platitude; it may sound like the weakest of generalities, and yet it represents the sum of my own wisdom on the culture of cities.

If you are thinking of the culture of cities, forget about the damn motor cars and plan a city on the human scale for lovers and for friends. If you think of them first, the culture will come by itself; and in the end, even the motor cars will be properly taken care of.



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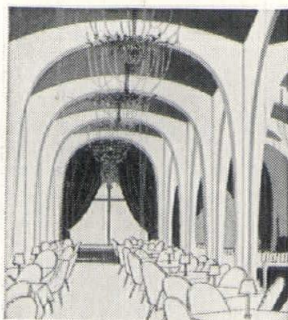


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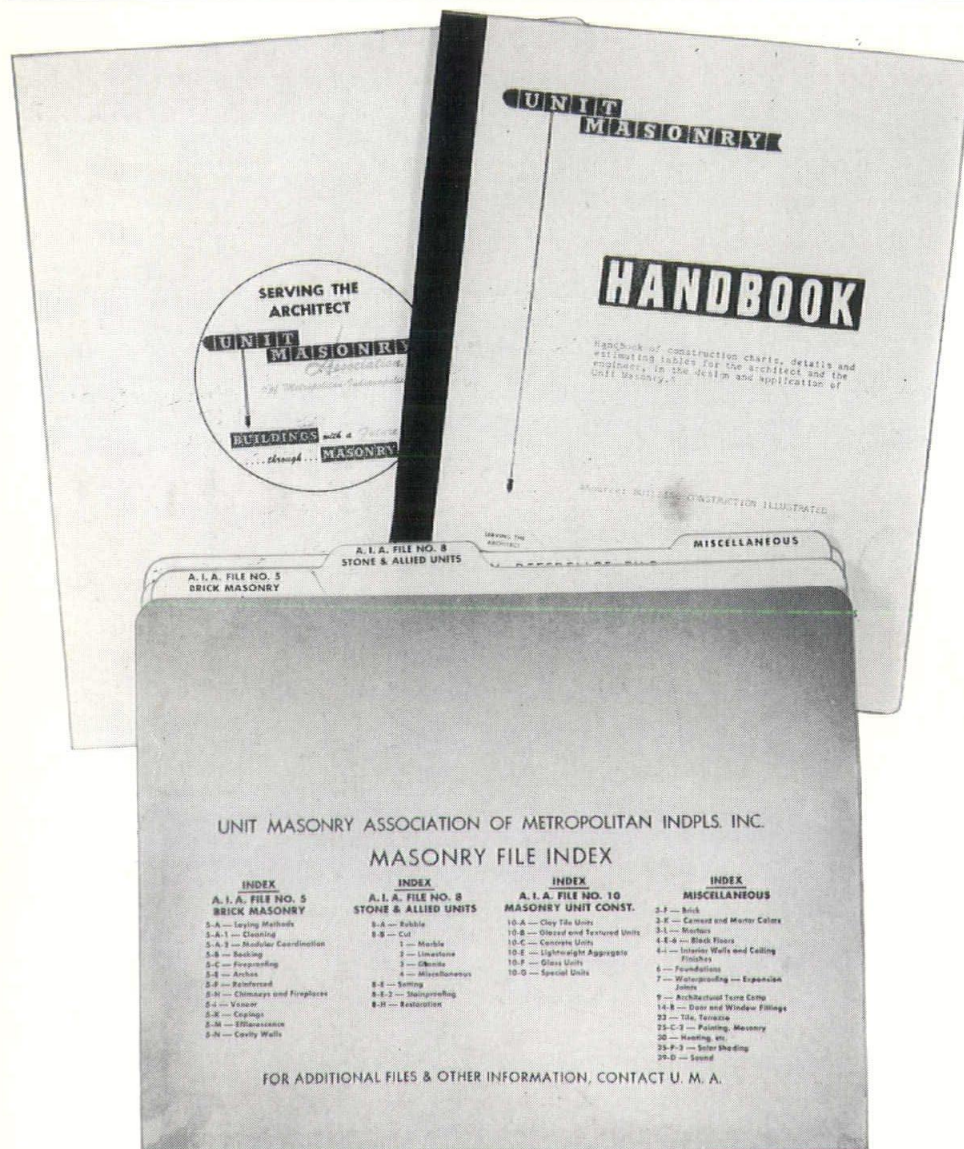
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