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Student activists protest architectural training at Pratt Institute.



THIS MONTH

Progressive Architecture® August 1969

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#### P/A News Report: Students Effect a Change in the Profession

Challenged at the AIA Convention in Chicago, Institute members agreed to seek \$15 million for student advocacy projects and listened to complaints that the profession is not relevant to the problems of the day. Members voted to consider changing the AIA Code of Ethics to allow architects to be building contractors, learned about stress and architecture from a Purves Lecturer, and had an erudite keynote by Daniel Patrick Moynihan. **24** 

#### Litchfield Junior High: Bridges, Blocks, and Railroad Ties

A junior high school situated in a centuries old New England community, takes advantage of a steeply sloping site to organize the well-defined "pieces" of the building around an imaginatively terraced court. The four major parts of the building are clearly articulated and linked together by concrete bridges to produce a crude elegance that recommends it beyond many more refined structures. JOHN L. JOHANSEN, ARCHITECT. 72

#### New Town Houses Harmonize with Historic Cityscape

Two town house groupings in an urban restoration area, achieve a compatible relationship with the surrounding colonial architecture. Floor plans of the units follow identical concepts, having one-and-ahalf-story living rooms created as a result of garden courts built a half-story above street level. BOWER & BRADLEY, ARCHITECTS. **78** 

#### Engineering Labs in Lagos

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Security Saloon 96



A cable car terminal at the Squaw Valley Ski Area uses glass towers and open wells to display the dramatic machinery that operates the tramway and figuratively sets the architecture in motion. SHEP-LEY, BULFINCH, RICHARDSON & ABBOTT, AR-CHITECTS. 86

#### **Russian Reconnaissance**

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#### Interior Design: Duality in Bank Images

SECURITY SALOON: A general store built in 1887 in Idaho, is refurbished into a bank styled after its original Gay 90's opulence. The interior, completed with furnishings found in old buildings in the area, shows the current acceptance of restoration as a design goal. NAT J. ADAMS & ASSOCIATES, ARCHITECTS. 96

BANKING BOUTIQUE: A Philadelphia bank employs naked light bulbs, synthetics, reflections, and superscale to produce a "banking boutique." That presents a major change in the image of the bank. MURPHY LEVY WURMAN, ARCHITECTS. 98

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Junior High School



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#### **Regressive Architecture**

Dear Editor: Architects at the end of 19th and into the 20th Centuries worked diligently to cleanse our systems of eclectic "facadism," and to bring our thinking more in line with the functionalism required by our technology. And then you promote the Stern House (JUNE 1969 P/A) as "one of the most dramatic and 'far-out' statements of the latest thinking in architecture."

I say that "monumental facadism" is dead. P/A is doing an injustice to society in promoting such bunk when the problems of such challenging tasks as rebuilding our four-dimensional cities, development of industrialized building, and promotion of comprehensive architectural/building services and other tasks are so much in the forefront of the public and the architectural profession today. Needless to say, these problems will not be resolved by "monumental facadism."

PROGRESSIVE ARCHITECTURE magazine should not be *regres*sive.

MARK HALL, LT. CEC USN Registered Architect Resident Officer in Charge of Construction Arctic Research Laboratory Barrow, Alaska

#### Old Poets vs. New Masters

Dear Editor: Your issue about "The New Master Builders" (May 1969 P/A) was superb. Let us earnestly hope that the depressing trend it prophesizes does not occur. The seemingly inexorable logic of its reason for being recalls Orwell's 1984 as well as Huxley's Brave New World.

The one keen disappointment was to read the brief for the architect written by so fine and distinguished a member of the profession as Mr. Catalano. Heavily intertwined with redundant reiterations against the "status-quo" and for "progress," it failed to deal with the heart of the matter — one that caused Toynbee such deep misgivings.

Before going further, the obvious must be identified and then dismissed. The manner of architectural practice no doubt must change, in order to incorporate it in the ever-increasing complexity of our economy. That the architect must better know his tools is an ancient plea made by Vitruvius and repeated many times since. But considering the mind's limitations, it is far more important to begin clarifying what disciplines an architect should not have to be responsible for, instead of including so much within his parvenu that he approaches dilettantism. In spite of myriad research projects and profound essays, this writer has failed to find a concise, coherent statement of the architect's responsibilities and the specific disciplines he must master.

But to recognize these "New Master Builders" as potential Frankensteins does not indicate a desire to maintain the status quo. or an intention to ignore the problems thrust upon us by our complex technology. It means only that many of us believe that a computer cannot be fed all the parameters to yield man's optimal condition. This assertion is neither arrogant nor blind. It protests the view Archibald MacLeish (the poet, not the sociologist) epitomized in Eliphaz, one of J. B's comforters.

It is not fashionable to associate architecture with art or poetry, but the fact remains that some of the most basic value judgments made in architecture belong to a domain whose language is inaccessible to a computer. If a poet creates something to suit his own individuality, it certainly does not indicate an obsolete "illinspired individualism." The poet is humanity's censor, its radar, its most sensitive probe. Through his own awareness, he may sensitize the awareness of others. By suiting himself, the poet suits humanity, and all the econo-sociotechno-logos in the world cannot change that arrogant fact.

Yes, as your issue so well points out, architecture is at a very criti-(Continued on page 16)



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#### (Continued from page 6)

cal stage. The threat exists that men who lack his talent or training will exercise the architect's prerogatives. The problem is to find a means by which, within the hierarchy of decision-making that directs our society, architectural judgments will be made by qualified and trained men within this complex technocracy.

Finally, an unrelated theme in Mr. Catalano's essay cannot be left untouched. Many architects of his generation do not feel as apologetic for its efforts as he seemed to feel. Never in history has a generation been so concerned with poverty as ours, making massive efforts made to correct it in our own and other countries. Of course, more can be done. But what nation, what generation, at what time in history has done as much? And as far as a social consciousness in architecture, this writer could not help but recall the tons of boring paintings done in W.P.A. days, now stored in vaults all over the country. If Senator MacCarthy's youthful followers failed to ac-



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complish much, it should not be blamed on the inertia of this much-maligned generation, but on the fact that they had so little to offer beyond resounding, simplistic slogans.

> D. A. POLYCHRONE, A.I.A. Atlanta, Ga.

#### Gropius: Expressing a Philosophy of Life

Dear Editor: The following are comments stimulated by Peter Collins' review of Apollo in the Democracy (p. 156, APRIL 1969 P/A). If such a review had not been written, explanations would not seem to be necessary. Our advice would be to read the book; it speaks most eloquently for itself.

Collins appreciated the poetic aspects of this collection of talks, but he was evidently looking for hard answers to current problems. He was disappointed that the book was not more timely in a specific sense. In looking for nuts and bolts, Collins missed the message.

Whether it has been 50 years or 86, or whether it will take many generations, the message is as clear as truth and just as hard to follow. It can be expressed in an infinite number of ways, but it gives no specific answers.

As a teacher, Mr. Gropius establishes a climate within which problems can be solved. Solutions, whether of others or of his own, begin when we understand what he means by "total architecture" or "unity in diversity." His students and compatriots build on the framework of his philosophy, unrestricted by formulae or rules of design.

The most recurrent theme in the book is "unity in diversity." It would be hard to think of anything more timely. In a world where conformity is set against variety, both are wrong, and a compromise between the two is no solution. And yet conformity is not "unity" and variety is not "diversity." We have a long way to go to realize the meaning of the words, and even farther to go to realize their interdependence.

Gropius speaks as an architect, but he expresses a philosophy of life. *Apollo in the Democracy* is a book for anyone who wonders how the pieces can ever fit together.

SARAH P. HARKNESS The Architects Collaborative, Inc., Cambridge, Mass.

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# P/A SPECIAL NEWS REPORT

## **The AIA Convention in Chicago: Students**

If any architect had headed toward Chicago on June 21 — destination: the opening of the 101st annual convention of the American Institute of Architects — with a slightly bored "another convention" attitude, certainly by the time of his return trip an exclamation mark would have entered the phrase, making it "another convention!" Equally surprised was the press, which had foreknowledge that the dreaded Architects Resistance was to be in town. No one knew what to expect. Another CHICAGO in mini?

As it turned out, both architects and press were delightfully impressed by the actions occurring at the convention. A star was born (see page 30); The Architects Resistance resisted in a constructive manner; the AIA committed itself on issues (see facing page); much business was conducted; and everyone had a marvelous time at the many parties and dances. But the students stole the show.

P/A was so impressed by what the students had to say as well as by their ability to get their points across, that a team of editors (comprised of C. Ray Smith, Richard Whipple, Forrest Wilson, and led by Don Raney) put this special report together in order to document the outstanding contribution architectural students made to the profession as a whole at the 1969 convention. We have attempted to place the development of the humanitarian consciousness of today's architectural student in a chrono-

logical order (see page 31), while explaining the philosophy behind it, and the direction the students themselves plan for the future. These youths, frequently on the left of society politically, are the conscience of architecture today. As a contrast to these young radicals, P/A obtained a special interview with another group of radicals, The Architects' Committee of the Communist Party. Although they are mostly older men now, in the 1930's the Communists formed a part of the conscience of architecture. Finally, because students will be working so closely with the AIA during the coming year, we have included an interview with the next AIA president, Rex Allen of San Francisco.

#### Chicago: A New Conscience For Architecture

When long-haired and scruffy students had overcome the hangup of thinking they all might have their heads dented, Chicago seemed like a good place to be at least on the architectural surface. Many young radicals, seen on glass-topped tour buses headed for the Robie House, Unity Temple. The Monadnock Building, or some Mies tower, seemed as interested in the architectural past as their liberal elders. Rather than tearing the two generations apart, as might have been expected. Chicago, as a living museum of architecture, served to give students and registereds a base of agreement from which many fruitful exchanges derived.

All students had come to Chicago to be heard, each one's head full of philosophical as well as pragmatic ideas (picked up back at school) for improving the profession. No school, no matter how small, seems to have escaped the sweep of student unrest. This probably is most true of architecture schools, since their students are most aware of the glaring manifestations of the deep-rooted problems the United States faces today. Every architecture student has seen a city, and if by a remote chance someone had not, Chicago was there for the viewing.

Although it is true that many architectural community groups

— such as Environment, Inc., Denver; Real Great Society, Inc., New York; Independent Studio, New Haven; Urban Deadline, New York; and the Mountain Institute, Kentucky — had come to show and talk about what they had done in their respective communities, the thread that held them all together was philosophical. They realized more acutely than their affluent elders — actually experienced emotionally the political and social implications of architecture.

Many young architects, some in school, others just out, realized that they had a common philosophical base to their work and the intent of their professional lives, and in Chicago these many individuals, each retaining

## **Effect a Change in the Profession**

the autonomous title of his particular group, met under the aegis of one group that had been formed at Yale in order to incorporate the best ideas of all - The Architects Resistance. Formed in New Haven, Conn., last fall in reaction to the New England AIA Convention, some of TAR's leaders arrived in Chicago on June 21 and set up shop in Walter Netsch's Arts and Architecture building on the Circle Campus of the University of Illinois. Here they held open meetings, discussed their common and uncommon interests, and showed films to students and interested corporate members of the AIA.

Out on the campus, away from the downtown Palmer House where the convention was held, TAR became keeper-in-exile of the collective conscience of not only architectural students, but of many sympathetic elders as well.

Advertised by their frequent and obvious forays into the Palmer House (their dress modes contrasted sharply with that of the Establishment), TAR was able to attract many architects to their camp, and, eventually, by the moral force of their arguments, at least half-convince many people of their convictions. Since, in TAR's own view, the group's most important function is communications, and its most important product ideas, Chicago was a success for them. TAR lives as the communicator of the new ideology.

As architects, TARites (disparagingly called TAR-babies by some unsympathetic architects) are sophisticated politicians. They realize that the only way in which anything at all can be accomplished by architects is if they are willing to pull what they do into a political framework. They



After the convention the AIA ran this advertisement in newspapers nationwide.

are well aware of the problems of other groups of radicals who end up being purely political, and to avoid this trap, their answer is a fusion — architecture-politics with an eye to an architectural goal through politics.

Of course, the idea of mixing politics and architecture is not new, as any architect who has a large government or, for that matter, privately funded project can explain. But what is new is the context in which TAR wishes to operate politically — the urban ghetto. Also new is TAR's view of the political ramifications of architecture. Therefore, advocating political involvement is only one part of the total ethical concern



#### TAR wishes to communicate.

The ideas expressed in TAR's three published position papers are worth exploring, not only because they give us a clearer insight into the group, but because they are ideas TAR has culled from many groups and individuals, students and graduates alike, who are dedicated to making life in the U.S. a more meaningful experience through architecture.

Last summer, the Office of Civil Defense, together with the AIA and several other professional organizations, sponsored institutes on nuclear defense design at five schools of architecture around the country. The program was designed to prepare architectural and engineering faculty to be certified as qualified fall-out shelter analysts, and to teach courses in fall-out shelter design. Many young architects and students reacted unfavorably to the prospect of such a program, feeling that the implications of a national fallout shelter program could only increase the speed of an already upward spiral in the international arms race and increase the danger of nuclear catastrophe. Here, the juncture of architecture and politics became apparent to the students — just as apparent as the political implications of architects building gas-ovens for the Nazis.

TAR grew out of the resulting confrontation with the Establishment. And contained in the first position paper, "Architects and the Nuclear Arms Race," was a statement that embodies TAR's most important ethical contribution to the profession to date: "We feel that the architectural profession has a responsibility to the public which goes beyond the immediate architect-client relationship, and the pursuit of profit. Before engaging in any project, the architect should fully consider all the implications and consequences of a given project, and what interests are being served."

Probably, abstractly taken, there would be little contention with this statement, especially since the AIA code of ethics says almost the same thing. Actually, however, interpretations of abstract statements generally tend to mean what the individual interacting with the statement wants it to mean. It was precisely a disparate interpretation of this statement by the architectural firm of Skidmore, Owings & Merrill that led to TAR's second position paper.

Entitled "Architecture and Racism." the paper was an attack on SOM for its involvement in a South African project. the \$50million Carlton Center. In this project, because of South African apartheid racial policies, SOM was forced to design separate toilet facilities for blacks and whites, even though the project was being built by private investors. TAR's point was that it was immoral for SOM as a corporate entity to be involved in designing a project that contained elements certainly no individual member of that corporation could morally condone. TAR argued that architecture is not art for art's sake. nor should it merely be art for the sake of profit.

When asked by Donlyn Lyndon, head of the School of Architecture and Planning at MIT, to appear before a student group that was sincerely concerned about the moral implication of SOM's involvement in the Carlton Center project, SOM replied in a letter that stated: "The acceptance of an architectural commission from a private client in any country [does] not involve the acceptance or support by the architect of either the political system or the policies of the government concerned. . . . While a legitimate question might be raised about the response of individuals or companies to an environment such as exists in South Africa, and whether or not this country should be isolated or persuaded to change, we do not accept that a moral question is involved. We further consider that arrangements between SOM and its private clients are privileged matters and not to be discussed in any



The kind of safety that turns TAR off.

public forum." Obviously, there exists a vivid disparity between the ideas of the young and the established in architecture.

The most recent position paper, distributed at the convention is "Architecture: Whom Does It Serve?" in which TAR points out that architecture in its present state serves the interests of the ruling class, and that no change can be expected unless a basic change in the structure of the country occurs. By this they mean that primarily it is only the ruling class that can afford the services of an architect, and, secondarily, when architects build for the lower-income groups, the architect imposes his cultured taste upon a group for which that taste holds no relevance. In TAR's words, "Before architects can design buildings for people, the process itself must change to accept the human value as its first and only value. It must recognize the ability of every person to determine the nature of his environment. To accept this position is to opt for the only kind of change which will allow architects to assume their true roles as allies, not saviors, of the people."

TAR members work daily in



their own communities in a variety of projects that attempt to use architecture as a force to build a society where each person has the power to shape his own environment according to his own needs and taste.

As individuals, many members of TAR are faced with the perplexing problem of what to do when they graduate from school. Undoubtedly, some of them will go on to graduate schools, but those looking for jobs feel that there are few paying jobs they can take in good conscience. Foundation grants are one alternative. As one TARite put it, "Right now we must work like hell so that when the time comes that I am out of school (two years), I will be able to do architecture in the terms I can do it."

Others, who consider themselves closer to being radicals than most members of TAR, feel that many TAR members are just fulfilling an historical continuum by rebelling against their middleclass backgrounds. These other architectural students, who have no group to represent them, feel that their alternative to a normal Establishment job is an Establishment job that has the political potential of union organization -"like getting a job in one of those architectural factories and organizing the architects and draftsmen.'

Whatever option individual members of TAR choose for themselves upon graduation, the function they are fulfilling now as members of the group is a benefit to the architectural profession as a whole, for the code of ethics of the AIA is a lot like the Bible all the right thoughts are there; it is getting them into men's minds that counts.



Locked up, out, and down in the dumps.

Doors to nowhere add chaos to the streets of a poor neighborhood.



PA SPECIAL NEWS REPORT:STUDENTS-PROFESSION



Photo: Keith

### "Architects and the Crises": An Interview with the Architects' Committee of the Communist Party

ganized workers, of seasonal and

insecure employment, designers

and technicians, used by business-

men or by complacent, "arrived"

architects, who do little or no de-

signing, but collect contracts and

cater to the vanity and profits of

business. The results of this col-

lusion of building and business are

evident in the miserable slums of

large cities, in the complete chok-

ing of city life by the ill-controlled

building of tenements, factories,

and skyscrapers, and in the de-

pressing monotony, ugliness, and

sham decoration of the suburbs."

was an organization dedicated to

communistic ideals, the above

words really reflect the position of

the American Communist Party

Since the Architects' Committee

The Architects' Resistance is certainly not the first group to propound a humanistic view of architecture. Their ideas are not novel; as ideas they exist concurrently and at all times with architecture. In fact, the humanistic view has predominated before in this century, peaking in the 1930's during the depression when there were 5,000 unemployed architects in New York alone. These men had plenty of time to reflect on the state of the art, and their conclusions are neatly summed up in excerpt, quoted below, from a political pamphlet published in 1932 by the Architects' Committee of the League of Provisional Groups for Foster and Ford. The ideas seem strikingly current and in tune with those of TAR.

"Considered realistically, architects are only hired servants, dependent on business — on realtors, contractors, and speculators, whose interest, first and last is exploitation, who are ready to sacrifice the artistic and social ends of architecture to immediate gain. The impressive quantity of American building is no sign of the skill of architects, but the unbridled, chaotic energies of individuals in a struggle for gain."

"In this struggle, the vast majority of architects are only unor-

in the 1930's. P/A wondered what the men who produced these sentiments, which are currently on the lips of many humanistically oriented architects and students, are thinking now. We obtained an interview with the current Architects' Committee of the Communist Party of the United States

terview with the current Architects' Committee of the Communist Party of the United States and found that most of the members are the same men who as youths formulated the ideas we have quoted. Time has changed these men. Where they once were young radicals with vibrant ideas

on how to improve man's environ-

ment, they are now aging architects practicing within the system and speaking jargon one could predict having seen any McCarthyera film containing a stereotype of the pedantic Communist. Luckily, some of the better humanistic ideas which they espoused have been picked up and carried under a new banner of youth.

**P/A:** As Communists, are you revolutionaries?

**C/P:** "We are a revolutionary party. We believe that all capital forms of society must be replaced with socialist organs. We believe that this transformation is possible peaceably."

**P/A:** What are your views on a revolution in this country; could any good come from it; should it be violent?

**C/P:** "We approve of revolution in this country. The first one, 1776-1782 was a pretty popular one. The one from 1861 to 1865 completed most of the unfinished business of the first one. We cannot quite date the third one. If it replaces the present decayed system which brings about periodic wars, unemployment and causes decay of peoples, communities, and cities with socialism, then only good can come of it."



Photo: John Nuzzo

**P/A:** "If you had \$15 million dollars to be applied to improving the society through architecture, how would you use the money?"

**C/P:** "Fifteen million dollars is the approximate cost of one middle sized war plane, part of the cost of one nuclear submarine, and the cost of five hours of war in Vietnam. It is a relatively small amount of money. How much social good can be bought with only five hours of killing? It's so small an amount that if we were forced to select the limited good so paltry an amount could do we would probably consider it 'seed money'."

**P/A:** "What is the groups' philosophy of architecture?"

**C/P:** "We agree on the social ends of architecture: it should serve the needs of people for life and growth; it should provide a physical background for man's activities at work, study and leisure consistent with the great resources available to modern man."

**P/A:** "What are your views on student demands for a modern meaningful architectural education (what should an architectural education be)?"

**C/P:** "We support the general demands of students for an education that is relevant to their needs. This applies to architectural students as well as to all others. It requires that students and faculty be given a voice in developing curricula which too long has been the province of the educational administrative establishments. We applaud the universal demand of architectural students that their schools become involved in the planning of the urban areas in which they are situated."

**P/A:**"In what areas do your ideas overlap with those of today's students (concerning goals)?" **C/P:** "Our mutual concern over social responsibility in architecture, absolute equality of opportunity for all, opposition to the war in Vietnam, and opposition to U.S. intervention in the internal

affairs of the emerging nations."

**P/A:** "How does architecture fit into the goal of your organization?" **C/P:** "Our club consists exclusively of architects. Naturally, therefore, we have special interests beyond those we share with other members of our party. Some of us have been long devoted to advances in mass public housing. Some were pioneers in the housing movement. Others of us have strong esthetic interests and have long felt that the considerations of the market place have too long overridden the skill of American architects."

**P/A:** "How strong is the organization?"

**C/P:** "We are not strong in members. How does one measure the strength of ideas?" **P/A:** "Is the organization a dying or living entity?"

**C/P:** "Our club is very much alive. We have more friends and influence today than we have ever had. We do not advertise our membership by sidewalk signs but our politics are fairly well known to many of our associates in the profession and in the societies in which we are active. We have reason to believe that our people are respected for their contributions."

P/A: "What are your goals?"

**C/P:** "Our short term goals are very close to the ideas inherent in the resolution adopted at the last convention of the AIA. Namely, an end to the unspeakable war in Vietnam; the application of our great wealth, science and technology for the improvement of life, for our neglected and oppressedblack, white, and brown; and the reconstruction of our blighted urban and rural areas."

**P/A:** "How can the individual architect best serve society?"

**C/P:** "The individual architect can best serve society by practicing his profession honestly, consistent with the ideals which called him to architecture. The world as it exists today does not permit the architect to choose whether to be a pure artist or a servant of society, leaving no open space for him to work without collaborating with the system."





#### A Star Is Born

In the realm of the abstract, men wonder if heroes and stars are made by the moment in which they act; while in the realm of the concrete, it is a wonder to watch the momentous act that makes a star or hero. Within the unlikely context of the AIA Convention, the moment and act coalesced and a star was born. A student star, true, but full-blown, as anyone meeting up with Taylor Culver will attest.

Taylor Culver, 24-year-old president of the Associated Student Chapters of the AIA and a fifth-year architecture student at Howard University. came on strong in Chicago. Under the opposing pressures of radical students on the one side, and liberal (but cautious) architects on the other, Culver managed to hold his own as a firm and understanding leader. Right from the start of the convention, Culver, who has a way of making everything he says seem too obviously true to challenge, became the topic of breakfast, cocktail, and allnight discussions. His uncanny persuasive abilities, which are certainly not hampered by an honest, straight-in-the-eye look from his powerful 6'-6",

Photos: Ideas, Inc.



Taylor Culver addresses the AIA Convention.

260 lb body, neatly lined up the votes on the final day of the convention for a \$15 million dollar commitment by the AIA to help cure urban ills.

What had begun as a flash of an idea the Sunday before the convention started - in Culver's words, "about a half hour before I got up there to talk, man" — ended in a triumph for Culver, partly because of his political acumen, and partly because of the bad-consciencebaggage most architects lugged to the convention. Many architects in attendance seemed to feel that architecture as a profession had done little to make our cities more livable. No one disagreed that this is an inherent part of the architect's role. Being sensitive enough to recognize the architect's confused dilemma, Culver was practically on third base before he began. All that remained was for the force of his personality, coupled with some careful wording of the resolution, to bring it all home.

Watching Culver on stage, leading an audience in discussion, was pure pleasure. The understated strength garnered in 200 years of black suppression zapped the audience into submission. No one else could have told the attending architects with such charm that students wanted the architects to tax themselves 10 per cent, and when asked 10 per cent of what, counter with 10 per cent of the largest number (and he meant it!). In a later meeting he told them, "At first we wanted 10 per cent of your time and money, and then we thought, do we really want your time if you haven't been able to do anything about the problem. We ended up thinking that we want your money, but you can stay home." They laughed (and he meant it).

Throughout the convention, he stressed that architectural students were going to try a new way of approaching the Establishment — peacefully. "Assume that we have already turned the place upside down and burned the rugs; we are trying a new approach." Speaking of the tactics of this new approach, he said, "The students behind me think this is the meekest thing I can do. and you guys think it's radical. Actually, it was neither meek nor radical, but good hard sales." That which made America great cannot hurt Culver. Like all blacks, he has not even had his chance yet.

When he gets his chance, which will be after his fifth year at Howard, he may take up one of the many job offers he received before the convention was over. But what he really wants to do is to set up a practice in New York, get involved in bettering the city, "and make enough money to become middle class, so I can understand you guys, and also give my kids something to rebel against."

## A Chronology of Student Demonstrations: How it Began

Historically, architecture has lagged behind other artistic involvements, so it is not unexpected that the American Student Revolution has plugged into architecture-generated issues later than it did into political and racial issues.

The history of demonstrations by architecture and planning students about architectural issues is still in the making; the full tale probably will not be told for years. However, we can reconstruct the beginnings and the development through some of the significant and typical known public protests. Curriculum reform, like political and racial issues, though indisputably interconnected with the architecture students' uprisings, are not stressed in this chronology: rather, it focuses on architecture and planning issues.

This critical chronology of architectural activism is presented, we hope, in terms that will appear objectively factual to both sides of the controversy:

AUGUST 1962: A proto-protest. New York architects and architecture students rally against the announced demolition of McKim Mead & White's romantic, transitional monument Pennsylvania Station. Placards and posters carried by leading architects and critics, followed up by petitions to then Mayor Wagner, could not stay the hand of city officials or the Planning Commission (see p. 63 SEPTEMBER, 1962. P/A).

**SUMMER 1964:** The curators give the first suggestion. New York's Museum of Modern Art exhibits Arthur Drexler's "Twentieth Century Engineering" and publishes the first recognition by the architectural Establishment of architecture that is not created by professional architects.

FALL 1964: Bernard Rudofsky's Architecture Without Architects, published by and exhibited at Mu-

seum of Modern Art, gets widespread attention by architecture professionals and laymen alike. Seeds of a rebellion have a manifesto: "The owner-clients can doit-themselves — better."

WINTER 1964: Incipient unrest of architecture students first visibly flies in the face of established authority. Yale art and architecture students, like Penn's medical students in the Richards Laboratories, reject their formgivers by scotch-taping paper sunscreens onto the "too-exposed" windows of their workspaces.

**DEC. 1964:** Berkeley, Cal. The first major student demonstration in the U.S. — purely political. The FSM (Free Speech Movement) protests university administration banishment of anti-war material from campus. Architecture students, though they participated, were not specifically singled out in this demonstration, nor were any architectural issues isolated.

WINTER 1964: Pratt's Department of City and Regional Planning establishes the Pratt Center for Community Improvement. AIA young architects set up ARCH, the Architects Renewal Committee in Harlem. PEO (Planners for Equal Opportunity) is established at convention of the American Institute of Planners. These thought to be the first three advocacy planning groups.

**APRIL 1965:** Pratt Institute architecture students appeal by letters to Pratt president and to architecture dean Olindo Grossi for curriculum reform and for improved equipment. Result is the revising of first-year curriculum.

MARCH 1966: Syracuse University architecture students boycott classes for 2 days in silent protest over curriculum (see p. 58 MAY 1966 P/A).

MARCH 1966: Berkeley architecture students playfully protest the design of Wurster Hall, their new College of Environmental Design building, with plaster sculpture of human bodies (see p. 66 APRIL 1966 P/A).

FALL 1966: University of Houston architecture students, following a visit of the Accreditation Board, join with some faculty members in an upsurge on curriculum to see the published results, which were withheld by the administration. At a public meeting with the administration, students walk out on hearing a refusal to release the report. Threatened with a walkout





TAR students mill around awaiting their turn to speak at the convention.

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A poster done by architecture students at the University of Houston.

by the entire university, the administration then released the report complete and unabridged. Among other criticisms, it stated that the dean was "ineffectual."

MARCH 1967: Progressive Architecture surveys the "Revolution in Architectural Education" in a series of comments by numerous educators on curriculum reform and the changing role of the architect. (see p. 136 MARCH 1967 P/A).

**SPRING 1967:** MIT architecture students do overnight-guerrilla repainting/rebuilding of their design studios. Purpose was to turn them into workspaces related more to individual's work-styles, but to an older generation of educators this takeover looks like a chaotic slum. MIT administrators are scandalized. (see p. 154 OCTO-BER 1968 P/A).

**EASTER 1967:** At the University of Houston, Richard Lilliot, dean of the School of Architecture, resigns.

**APRIL 1967:** Ohio University (at Athens) students march in Georgian costume urging Georgian plumbing as a playful protest against the building of more Georgian structures on the campus.

WINTER 1968: Students at Yale, Pratt, Colorado, Kansas, and elsewhere begin rebelliously to move out of their school studios to establish outside design workshops (hopefully for academic credit) from which they can involve themselves in community work that will be a more "relevant" educational activity than they feel they can find in their schools. Advocacy planning and community design groups, such as the following result: Columbia's "Urban Deadline," Yale's "Black Architects Workshop," Pratt's "Center for Community Improvement," and others.

**EARLY 1968:** The University of Houston vice-president who by-passed the faculty selection committee in his appointment of the new dean resigns after a placard campaign by students.

**SPRING 1968:** University of Virginia graduate students in Planning protest a highway planned through the community and appear at City Council meetings with a number of suggested alternate routes for the highway. Outcome undetermined.

**APRIL 1968:** The "big Columbia bust." Columbia University students march in protest to the site of the long-controversial gymnasium project in Morningside Heights park. Police jail several demonstrators. This leads to weeks of sit-in and building-take-over demonstrations by hundreds of students and to incredible policeriots, which are still the subject of ensuing court cases. At issue in the Columbia struggle were: the gym; Columbia's expansion into the neighborhood and destruction of existing low-cost housing; ROTC; the matter of university involvement in the war through Federal defense/research contracts; and, latterly, amnesty for student demonstrators. Architecture school students working in their building - Avery Hall -occupy it by sit-in and the curriculum is ultimately restructured to include greater student involvement. (see p. 45-46 JUNE 1968 P/A).

APRIL 1968: Pratt Institute architecture students go on 5-week strike for curriculum reform; other departments follow their lead. Placard demonstrations, drum-beating, chanting picket lines, and faculty confrontations ultimately result in the reassignment of duties for Dean Grossi and architecture chairman William Breger; also result in the restructuring of the administration (the new temporary administrative body is the Coordinate for Academic Affairs), and a plan to restructure (and continually review) curriculum and issues. Other goals: the relevancy to social conditions in architecture - working in the ghettos with neighborhood groups to improve conditions ---for which academic credit is now given; also, students can now work for credit with governmental agencies such as the Health and Mental Health Facilities Improvement Fund and NYC's Urban Design Group. A fire inflamed the issue but is thought to have been accidental.

FALL 1968: TAR (The Architects Resistance) is founded at New Haven.

**AUGUST 1968:** Yale undergraduate students block bulldozers hired by the University to remove two trees from the Cross Campus and to protest the proposed campus redesign and the University's planning methods. Though not led by graduate architecture students, it was the first spring riot at Yale to have an architectural focus. (see p. 48 AUGUST 1969 P/A).

FALL 1968: University of Houston architecture students campaign with posters and billboards protesting Dean Eugene George's rearranging of faculty — releasing many and structuring the resignations of others. Student T-shirts with propaganda symbols, buttons, and posters — coupled with a bomb threat — prompted Dean George to move his office to a secret and uncommunicable place with elaborate security precautions (in the library). This tactic goaded the smear-the-dean campaign further.

FALL 1968: Yale Art & Architecture students in a provocative and crazygraphics broadside called, "Novum Organum" campaign about faculty and curriculum as well as University planning matters in outspoken terms.

**NOVEMBER 1968:** At University of Michigan, AIA holds student forum "Turmoil/Education/Evolution." For the first time, AIA begins to feel, students establish a set of priorities and specific goals and also engage in discussions within the framework of the traditional procedures of negotiation.

JAN 1969: University of Houston's Dean Eugene George resigns. Students rejoice. FEB 1969: Confrontation of Yale administration by faculty and students of the Department of City Planning who had determined to run a democratic or autonomous department governed by "The City Planning Forum" as separate from University authority. This forum decided to accept half white and half black students for the next year; it was a quiet, inter-departmental decision indicating that city planning was irrelevant if it was not done in conjunction with black representatives.

FEB 1969: At the University of Virginia, architecture students protest in the student magazine and with posters the planning and design of James Southall Wilson Hall, a neo-Georgian classroomand-lecture building that further cuts off the end of the Rotunda lawn. Students continue to agitate for involvement in campus planning.

MARCH 1969: Yale student-faculty confrontation concerning the planning and programming of the Mellon Art Gallery and its disruption of an urban neighborhood. This leads to public meetings and to architectural demonstrations protesting "cold, meaningless" buildings at Yale.

**SPRING 1969:** At a grand jury investigation of University of Houston, former Dean George testifies to the deplorable conditions at the university as he saw them. This convinced the administration of

the propriety of their decisions and put the architecture school in high regard throughout the university.

MARCH 1969: S.O.M./NYC picketed by 30–100 student architects from Pratt, Cooper Union, Columbia, Princeton, and Yale because the firm is designing a building in race-torn South Africa. (see p. 53 MARCH 1969 P/A). Later rumor had it that the firm had stationed plainclothes policemen to protect their drawings from similar protests that might become destructive to property.

APRIL 1969: Harvard students, 300 or more strong, occupying University Hall, the main administration building, in a 3-day strike protesting what they call "Harvardization" - the University's expansion into Cambridge. 500 cops called in swinging clubs; 200 arrested. A resolution calling for across-the-social-scale planning for 3000 housing units (1500 for low-income community families not connected with Harvard) was passed at a student-faculty assembly; implementation to be through a proposed review board composed of faculty, students, and community representatives. Undergraduate issues also included ROTC, black studies, restructuring curriculum, University defense contracts, and amnesty for demonstrators. Though in the beginning architecture students were involved only individually, the Graduate School of Design set up a

Photo: Wilson



During the student strike at Pratt students picket in front of the arts and architecture building.



Photo: Art Dietle

communications center for posters and graphics. From GSD also rose the leader of the movement assistant professor Chester Hartman, who was immediately accepted and applauded for his rational approach and persuasive ability. GSD faculty ultimately offers students the choice of working on reconstructing the curriculum or continuing their design work for equal credit. Report is that choice is 50–50.

**APRIL 1969:** At Cornell, after two years of attempts by the Afro-American Society to forward their cause, a black-vs-white, police-vsstudent confrontation erupts. SDS (Students for a Democratic Society) presses demands that the university provide low-cost housing units for the Ithaca community as well as for students, black and white.

MAY 1969: In a demonstration for financial assistance comparable to that given other graduate schools in the University, Yale Art & Architecture students, who claimed to get 2/5 of university average, paint windows of A&A Building with "Equity" sign and hang clenched-fist banners. They pretend threatening to auction off the Yale Art Collection (see catalogue) as a means of raising funds for their own subsistence. Police called; students laugh and go back to A&A building to have a beer party. Student-faculty have public accusation-confessional confrontations daily thereafter.

MAY 1969: Berkeley students and faculty march in support of the People's Park — a universityowned plot maintained as a parking lot but sought after by the community which planted their own trees on it to gain themselves a park. University officials threatened paving and fencing the property. Daily manifestos issued by students about community involvement vs university expansion. Bayonetted police called in to control the march.

MAY 1969: Yale City Planning



A piece of sculpture done by Northern Illinois University students.

Photo: Berko



Burned out Yale A & A Building.

faculty-student forum sends out letters of acceptance to black and white students since university administration had not acted on the department's proposal, but met it with a month's silence. Following day, Yale President asks for the resignation of department chairman Christopher Tunnard; then other faculty members were informed they would not have their contracts renewed. Next year's students were informed that the department could not accommodate them next year. A&A students stage a candle-light march to Kingman Brewster's house and to New Haven green heavy with protest.

JUNE 1969: Princeton architecture students with faculty organize ACRONYM (Architecture, Come Revolution Or Not, Your Move) — a peaceful, open discussion on aesthetics, morality, and methodology. Urban studies social action workshops are active.

JUNE 1969: Top floors of Yale's A&A Building mysteriously catch fire, causing extensive damage, including smoke damage to exterior that will require it to be painted. Oddly, the fire did not start on or reach the administration floor below. Though suspicious at first, the fire department suggests that no arson was involved — though this has not yet been officially determined.

JUNE 1969: At the Aspen International Design Conference students from Northern Illinois University, with a grant from The Graham Foundation, symbolize the current state of contemporary design in a white-painted assemblage of junked cars, discarded toilets, sinks, and old tires. Not much before, a group of faculty and student patrons donate Claes Oldenburg's "Lipstick (Ascending) on Caterpillar Track" to Yale University.

JUNE 1969: At AIA Convention, Chicago, students offer solutions: a demand for \$15,000,000 to put to the service of student goals. ARCHITECTS C. F. Murphy & Associates The Perkins & Will Partnership GENERAL CONTRACTOR Gust K. Newberg Construction Company PLUMBING CONTRACTOR Great Lakes Plumbing & Heating Company PLUMBING WHOLESALERS Amstan Supply Division FIXTURE MANUFACTURERS

American Standard



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#### **Chicago: The Future**

It is obvious that future conventions of the AIA will differ from those of the past. This is at least partly due to students. A few years ago, the architects of the future were ushered - wellpressed and trained - about the convention and given such bonbons as teenie-polite receptions at which they had the honor of being introduced to a Purves Memorial Lecturer or some other eminence of comparable magnitude. Now, it appears, they know that they can invade the Purves Laureate's very hotel room at will in the middle of the night and tell him what they think of the system that honors him. The threat of students being able to take such action, even though unfulfilled, did precede them into the Palmer House Hotel (through mischievously worded posters and handbills that were circulated beforehand so a few would fall into Establishment hands), and the Pinkerton guard force - down to plainclothesmen as obvious as neon signs - was beefed up. At least one target an architectural firm in Chicago - went so far as to engage a guard force to protect its skyscraper office-bastions for the duration of the convention. But invasions and sit-ins never materialized, and the guards became a curious luxury - an unneeded overreaction.

It must have been small comfort for the architectural Establishment to realize, finally, that its "anarchistic" wing was turning out to be too civil to man barricades or to stink-bomb the hotel. Cynics in the profession might say the students could not build a barricade that would stand or that the hotel's mechanical system would confound them too much for the planting of a stink bomb. It was suggested privately that their numbers and dedication were both too slight for much to happen.

Little condescension was offered openly. Instead, there was a stirring morality play, complete with a Black Hero who won Fair White Maiden's hand. (The latter was played competently by a promised pile of money - \$15 million - for students to use in rehabilitating cities). The Black Hero, who is more important for his potential future impact on the architectural fraternity than for his stellar work at the convention. is Taylor Culver, president of the Associated Chapters of the AIA. Culver is too heavy to be another Sidney Poitier, but he fills one of Whitey's fantasies about Black men: By his powerful and monumental size, he is a living symbol of brooding Black Power to those who look at him without really seeing him. He is, however, a moderate, and he dresses like any other upward-oriented middle class student (which he is).

Culver's secret is his acute awareness of what is going on. When he got up to present the case for the \$15 million grant, his implied fist-shaking-ultimatum placated students at the same time that his hat-in-fist-I-knowit's-yours-to-deny aura appealed to Daddy Architect. Dad did give the money, although he removed from the final resolution any promise that it would come from his own pocket. In effect, the students were promised the keys to a car that has not been bought yet. The AIA has to go down to the HUD showroom, or perhaps the Ford Foundation showroom, to see if it can get the vehicle. How hard it tries is a subject for future observation, and Culver hopes to help his resolve with the knowing comment that he would have lost student support to much more radical forces if the \$15 million were denied; in fact, the revolutionaries may yet take over if there are no results. Dad more than likely gets the message.

The idea behind the grant both student and professional epitomizes the aspirations of all factions. It symbolizes what each wants for the profession in the future.

A portion of the students at the convention were little involved in the issue; they did not care, because their principal interest is to swim in the mainstream of architecture as it is practiced today.

This position, though seeming middle-roadish, was actually the right extreme.

At the other extremity were the radicals, who were also cool to the \$15 million proposal. Their aloofness stemmed from a feeling that the request should be for a far greater amount. The reasoning, correctly, was that \$15 million was likely to be approved; they wanted a figure that would be rejected, because the rejection could then be used as one of the issues of confrontation by which the profession could be changed rad-*(Continued on page 38)* 

## **AIA Resolution**

WHEREAS, we realize that in order for the architectural profession to meaningfully assert itself in seeking solutions to our environmental problems, there must be individual realizations of responsibility in the form of economic commitments; therefore be it

**RESOLVED,** That the AIA Task Force on Equal Opportunity, supplemented by a voting student social concern team, meet as required with the expressed purpose of establishing programs, administrative structure for operating and disbursing funds in line with the \$15,000,000 goal.



Richard Schultz set two goals for this Leisure Collection: It had to work equally well indoors and out. It had to be maintenance free and durable. The result is furniture that is cool to sit on, won't collect rain, dries rapidly and is rust-proof. The construction features aluminum frames coated with textured plastic. Nylon-dacron mesh sling seats with extruded vinyl edge bands. Stainless steel connections. The Knoll Leisure Collection includes lounge chair and dining chair, with or without arms: contour chaise; adjustable chaise; rectangular and square dining tables and coffee tables. In white or beige. Knoll Associates, Inc., Furniture and Textiles. 320 Park Avenue, New York, New York 10022. Knoll International operates in 26 countries.

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ically. Also, it was felt that \$15 million would not accomplish anything massive enough to meet the challenge of urban decay, but this was a decidedly secondary consideration.

The third group, the mainstay of support for the grant, are students who wish to practice architecture in hopes of altering it. Their dissatisfactions are numerous, but not nearly as virulent as those of new left students. Culver, while appearing quite militant, represents this group most effectively; he estimates that 30 per cent of architectural students are radical to varying degrees and the remaining 70 per cent are split evenly between those who embrace the status quo and those who are dissatisfied but wish evolutionary change. Culver holds together a coalition of the evolutionists and the radicals (who feel he is the most left-leaning leader they can get) against the conservatives. If Culver's skill at organization serves him as well in the future as it has in the past, he may become the AIA's first Black president.

AIA membership voted in favor of the \$15 million proposal for a number of reasons, all of them valid. First, this is definitely a conscience issue. Since last year's stirring resolve to eliminate once and for all any trace of racism from the profession — Whitney Young of the National Urban League drove home quite forcefully that the profession was nearly lily-white — little was done to provide any significant influx of non-whites into architecture. Since inner-city problems, especially rehabilitation, are increasingly centered in Black ghetto areas, the grant serves as some amelioration for other failings.

Second, it is obvious the cities are building up to ever-widening decay. Professionals in the design field have proven powerless to halt this. They are at the mercy of clients who decide what is built and where it is built. So far, no big client has decided to build anything in the ghetto, and what the Government has elicited from architecture has not been totally satisfactory. The grant to student projects is at least something.

Third, the grant takes some heat off the profession from a feared quarter — the students. The country — troubled by student unrest — is increasingly taking a harder line of resistance, as is especially evident in the actual warfare in Berkeley, Calif., over the people's park, which a few years ago might have been embraced instead of crushed. By avoiding an outright confrontation over the grant, the profession avoids the danger of overreacting to its youth and facing future qualms about its conduct.

Fourth, and perhaps most telling, it appears a cheap bargain to strike in determining that students have a price and will in effect compromise rather than remain adamant. If individuals will yield as readily as the mass, then



Taylor Culver leads a discussion of the \$15 million proposed.

it is an assurance that students will take jobs in the future for the money involved and will design what they are told to design. It was especially encouraging to the profession that the money was the students' own idea. Some individuals - the most radical dissociated themselves from the grant issue, but many of these are actually working at projects that may benefit from the grant, and they are not in a position to refuse any money forthcoming. There is hope that all but an unreachable few may become part of tomorrow's architectural Establishment.

Addressing themselves to the question of whether or not to "sell out," architectural students fall into categories from the prepackaged, ready-to-deliver item to the student who, Christ-like, declares: "I am a carpenter." Asked if he were a union carpenter or not, the student was momentarily stymied; but he finally answered weakly: "No, I guess that's a bad scene. I'll just wander about and build things with my own hands." The important thing about this exchange is that he had to stop and think about his answer. He was obviously aware of the limitations that nailing together driftwood had in the perspective of the mass housing needs of the U.S., and the offhand manner in which he delivered his answer indicated a suspicion that self-satisfaction is not automatically significant.

Outside of such individual dissatisfactions, which can be seen as overgeneralized or vague, architectural students have become quite specific in their criticisms of the profession. As it has not been in the past for most idealists, however, today's group believes itself capable of bringing about changes almost immediately. Previously, most students interested altering their professions in would join with the intent of playing by existing rules until they were able to spark change from a position of real influence. In other words, the ideal has always been

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to take charge of the Establishment on its own terms and then change from within employing its own rules to do it with. It is felt now that this method rarely is consummated as it is envisioned. More likely, the eager tyro finds that, as he gains influence and experience, he begins also to adopt for himself those positions he formerly abhorred. He finds that he assumes as much, or nearly as much, interest in preserving institutions as those elders had whom he eventually displaces. Young people now do not aspire to this ossification; their attitude can be summed up neatly by the slogan they used in rejecting both major candidates in recent national elections: "The lesser of two evils is still evil."

Students believe that the big architectural offices operate on the mistaken belief that the bottom line of their annual reports is evidence of their competence as artists. Grounded, as they are, in the solid financial security of their middle-class backgrounds, they do not worry primarily about dying wealthy. At least, this is what they say.

They feel that the priorities of American life are absurd. They see little use in putting two men briefly on the surface of the moon so long as human life here on earth is so often impoverished. This is felt to be especially true when it is so clear that the costs of accomplishing the former may be great enough to provide a solution to the latter. They see a dreadful waste in diverting efforts and resources in building fall-out shelters for future wars when these shelters may serve merely as mass tombs; it would seem much more logical to avoid the war. They see an absurdity in engineering factories and making them pretty while the wastes from these installations will pollute the environment at the risk of extinguishing all life. In tacitly approving these and other weaknesses, students believe, the profession has abandoned its true goals in a surrender to procedures and the almighty dollar. They would change it.

Aesthetically, changes sought are indeterminate. Most students believe that alternation of the system of practice will provide a true architecture. The forms many of them admire may provide some idea where they will be several years from now in a design sense, but it is no guarantee. The aesthetic now being sought by many lies in indigenous architecture. To the thrust that a metropolis like New York City could not be built of mud and wattle or carved out of cliffs like some Troglodyte community, the student will riposte that New York City is unnecessary. Both fencers believe they have pinked the other, both may in reality be stabbing the air, and at once both may have inflicted a mortal wound.

Advocacy planning is the existing evidence of student talent, and it is the system that the AIA has pledged itself to seek \$15 million to support. It is largely an indigenous process, whether the execution is a boldly painted trailer in Louisiana that contains tools to aid neighborhood people in repairing their dwelling units or whether it is a student seeking to take over an abandoned building in Brooklyn's Bedford-Stuyvestant area for minimal rehabilitation and conversion into a cooperative. Other solutions are being espoused, as at Harvard University, where architectural students want the university to provide community housing, to relocate at its own expense all families to be displaced by university development - before removing the condemned units, and to support community rent control in addition to freezing its own rent Tuskegee Institute is levels. among those schools expending efforts at grass roots organization (a mild form of "community" control that could still be run by the school) and participation in available Federal programs.

Architecture is *given* from above by some practitioners in close response to the needs of the beneficiary as they are discerned or demanded. Some wish to have the client in complete control, using the architect only as a resource and technical means to their own ends. In the Harvard case, it would be expected that the method of execution would be by current practices, since the demand is for a raw number of units rather than a certain quality.

New York proves an excellent place for advocacy planning, since virtual anarchy exists there so far as ghetto building is concerned. Entire blocks of buildings are abandoned, and though law requires boarding up and other measures, the magnitude of the problem defies enforcement. With the situation at this level, even wiring and plumbing code enforcement becomes a farce. The city cannot even keep families from squatting in buildings that have no facilities of any kind. Students entering such situations are bound by no codes, though their work is supervised by teachers and others if they are seeking degrees. Still, much ad hoc work is done. Temporary wiring is better than what amounts to no wiring at all. Imagine a 16-apartment building with five families squatting - then imagine that a takeover for back taxes can be arranged. The student can easily go in and hold a series of meetings to work out an attack on rehabilitation. If it is decided to do vacant apartments first while squatters live there, that is what is done. If two existing apartments are to be combined for one large family, that is done. As much labor as possible is supplied by the occupants, and their dominance in the process of decision is encouraged. Whether the magnitude of work needed to solve all housing needs of the disadvantaged can be accomplished remains to be proven, but students are enthusiastic about their "thing." Its immediacy is exciting.

What about an organized approach to a discipline? There is one. It involves an attempt to the design culture rather than a series of buildings, and its tools are the

(Continued on page 42)
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Rorschach, in-depth sociological study and philosophies rather than squares, compasses, nails, or mortar. The visionaries feel the structure of a family and its change will guide the resultant envelope. Instead of a house with a family at a stage of development, we may find an organic whole linked together, extending itself through society at several levels simultaneously. For example: All facilities may be communal. The family may consist of a mother and father who care for their young only long enough to enter them into a common everything institution that guides their development. When the children reach their teens, they may live in separate units entirely, waiting for some adulthood ritual before they begin raising or not raising their families. Central dining halls and sanitary facilities may serve blocks of people. Old people, beyond working age, would exist in relation to the whole society in, perhaps, the same relationship to it as the teen-agers. The type of building we could expect from such an arrangement or some variant of it will not be seen until the culture itself has been established.

If this sounds ephemeral, it is. But these are the terms in which some of the brightest students, if not all of the truly bright students, are speaking. A shifting line has been drawn, and the profession must be aware of which side it is on if it wants to know what is happening.

# AIA President Favors Student Stance

Students negotiating with Rex Whitaker Allen will find the odds tipped in their favor. The new president of the AIA is not only deeply sympathetic to student aspirations but also has first-hand knowledge of their problems. His son, a freshman at Harvard, was a participant in the recent difficulties there and, as a result, if he had previously been unaware, became familiar with the police behavior.

Allen felt of the student activiity, which probably was the most dramatic single happening of the convention, that it was legitimate and responsible. "I think that was great. The need is there. I don't think that they necessarily zeroed in on the most effective way of solving the problem, but they tried. They put pins into the people who can do something about the problem."

However, students are not Allen's only concern, despite his personal involvement. His concern is larger; this interviewer found him a man deeply involved in the changing responsibilities and ethics of the architectural profession within the context of the total social system.

Allen, with a ready sense of humor, was remarkably candid as he discussed his concerns for the coming year — a year that may well prove to be the most tempestuous presidential term of any in the history of the AIA.

Allen's firm, Rex Whitaker Allen Associates of San Francisco. specializes in hospital design. The fact that they do their own programming and have done so for years is one of the factors contributing to Allen's sympathy for what students are now identifying as "user needs." Program development, and particularly programs as complex as those involved in hospital design, can be extensive studies of "user needs," says Allen. His present involvement in hospital design is a logical extension of his original interest in planning. Planning as such, when Allen went to school, shortly before World War II, was an ivory-tower activity more theoretical than practical, a fact that led him to choose hospital design in its place.

To stimulate student interest in the profession, Allen thinks that more job opportunities and better salaries must be offered. These should accompany the effort to make students more aware of the problems of working in an architectural office.

One of Allen's concerns is the



Rex Whitaker Allen

position of those architectural school graduates who are doing architecturally related work in what basically are nonarchitectural firms. Allen feels that the effectiveness of the AIA might eventually rest on how it handles professionals of this type.

This leads, logically, to the question of incorporating other disciplines working in environmental planning into the Institute.

"It is necessary to proceed slowly here," Allen remarked; "there are a lot of members who think the AIA would be losing the profession if it were so 'diluted.' The problem presents a dilemma," he candidly admitted. "If we push too hard, we will drive people away, and if we don't push hard enough, no one will be interested. I don't know how it is going to happen, but I do know that it is not going to happen overnight." Allen plans to appoint a task force to study classes of membership in the AIA and to recommend criteria for membership --- "a commission to see if some of these things should be changed; I am not saying they should or should not, I suggest that we look at them carefully." It is Allen's opinion that closer association with allied professionals would be beneficial to the Institute membership, but there are those who fear (Continued on page 44)

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any such move would be a "sellout to the engineers," he commented.

The distinction between the architect and the engineer is of the utmost importance in Allen's opinion. Such a distinction is not too difficult to make, even though there are good architects who are good engineers and vice versa. The differentiation Allen makes is that "the architect - and this includes the landscape architect, urban planner, and interior designer, all of whom are basically architects - is concerned with the design of space. The engineer's concern is the design of systems for creating space."

This definition may seem superficial but it works well, Allen feels. "I would not want to abolish the limited amount of engineering that we have in architectural exams now, because public safety is involved," he continued. "Architects need to understand at least enough engineering to be able to talk with an engineer. However, I think that the converse should also be true and that is where the system falls down the most: The fact is that few engineers understand architectural problems well enough to be able to work with an architect."

"Incidentally, perhaps it is time we decided that if an architect wants to practice engineering, he should have an engineering license," says Allen. "The reason I say that is because the real problem is just the reverse. It lies not in architects practicing engineering but in engineers practicing architecture. Most laws are written, 'architect or engineer.'" It is no more in the public interest to have someone doing a job he is not qualified to do, such as an engineer designing living spaces, than it is for an architect to design complex structures. Incidentally, Allen is more qualified than most to make such judgments. He holds bachelors degrees both in engineering science and in architecture.

Allen has suggested the possibility that professional standards be relaxed for a limited time. His objective in doing so is to afford greater encouragement to students of minority groups coming to schools out of the ghetto. The proposal, Allen makes clear, is not to relax school standards but to make the preparatory phases of entrance into the profession more accessible. Allen feels this should be done so that minority students would not feel that architecture, as a profession, is beyond either their financial or intellectual ability.

"As far as schools go," says Allen, "I think their standards should be raised, particularly those of black schools, so that they can be accredited. We should have more Negro schools and more accredited night schools, and, just as important, make every effort to accredit these schools as soon as possible. Both Government and Institute money should be applied to the development of better training facilities."

One of the most controversial issues to be raised at the AIA Convention in Chicago was the student demand for \$15 million to combat "the problem." Commenting on the proposal, Allen said, "The reaction of the membership was amazingly good. No one jumped up and said it was out of order. I think that the program will be implemented. I am not sure that it will be \$15 million in cash - I am reasonably sure that it will not - we just can't come up with that kind of money." What Allen would like to find out now is the present involvement of Institute members. He suspects that it is extensive. "It is not enough, of course; we need to do more and we need to stimulate as much as we can. Fifteen million is a drop in the bucket; it looks more like we need \$15 billion, and nobody has reached any conclusions yet. If we get 1 per cent of valuable effort, the entire effort is worth it," he concluded.

The expanding involvement of the architect and dispersion of architectural talents into related fields has given rise to much talk about the "new architect." Allen was asked to comment: "Of course, there will always be a number of different kinds of architects; there already are. Every architect is naturally different. The architect is defined by the examinations he passes, which is a very limited definition of an architect," Allen pointed out. "Beyond the building of buildings, there are many, many areas in which an architect's training and input is beneficial to society. For example, it is ridiculous to think that we do not have an architect involved in the space program.

"We have been doing individual buildings and doing just what we have been told to do by the owner. Unfortunately, much of the profession has drifted into being a drafting service. If we stand in danger of becoming obsolete as a profession, it is because there have been too many of us who felt architecture was only a matter of doing a design for an individual building. We designed our little gem and said to hell with anything else. We must get over this.

"This is part of what is being proposed in the AIA's report on changing standards of practice. It is attempting to set up simple, basic statements that allow a person to be an ethical professional but do not tie his hands and prevent him from getting in there and fighting and doing the dirty work. There is a basic principle being proposed, and that is disclosure. The theory that as long as you tell anybody what you are doing, and they agree, you can do what is necessary because there is no conflict of interest."

"We are in a very explosive situation in terms of what is happening in society as a whole," Allen notes, "not only in terms of what is going to happen to students of architecture, but in terms of what can happen before the end of the century. One definite possibility is chaos, revolution, or anarchy," in Allen's opinion. The other is overreaction to what is happening in terms of protest, which would result in the takeover by a fascist type of dicta-

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torship. "I still remember that book, It Can't Happen Here, and how vividly it described what could happen. It seems possible and perhaps it is becoming more possible because of mounting opposition pressures. Someplace between these two extremes chaos and fascism — I believe that we can still find a way. But it is going to take some doing, awareness, and responsiveness on the part of people."

"The architect must become more involved, not with designing things directly but in the political action or business action that created ugliness. It is here that we have waited for the client to come to us. We have been too nice, too easy-going, and have not gotten in there and dirtied our hands where the mud was being slung. Maybe this is what the kids are teaching us — to be aggressive, to throw mud.

"The AIA is going to start a campaign whose first thrust is simply to try and let the public know that it is concerned with more than the individual building, that the entire environment and gradually, hopefully, the Institute will indicate the architect's ability to deal with these problems. We are becoming more competent as we become more aware. This will educate the profession as well as the public. Public education is terribly important, but it is a long-term proposition. Public education is a form of designing the client. Without good clients, you don't get a good job. To be sure of a good client, design him. Provide ways in which the right decision can be made."

Despite his concern about the profession, clients, and ugliness, Rex Allen's final comment concerned the students: "For a long time, students have felt that people who were supposed to be their mentors and teachers were not a bit interested in teaching. They were interested in research or doing academic work of some kind that did not relate directly to their ability to teach. So, for a generation or so, there has been a barrier between the professors in the university and the students. The students are now doing something about it."

"The thing that bothered me about the student session was the way we divided the profession into students and practitioners. In reality, we should all be students. One of the real challenges of the profession is to see if we can get people excited enough about the things they need to know to spend the time studying and learning what they should be doing." — FW

## Chicago: Other Convention Happenings

In place of a simple statement in its ethical standards, that an architect shall not engage in building contracting, the American Institute of Architects has substituted an involved sentence that in effect says to architects it is proper for architects to act as contractors, providing the client knows about it. The new ethical code, though not in effect yet, was expected to pass into use with little trouble if next year's annual AIA convention will approve it.

The sentence, which will effectively bring to an end the stricture against possible conflict of interest through contracting, holds on to it by stating: "An architect shall not have any significant financial or other interest that may be in conflict with the interest of his client or employer unless that interest has been fully disclosed and the client's or employer's approval of that interest has been recorded." Subparagraphs clarified some of the language, limiting the need to the disclosure only of those interests above a stock market value of \$5,000 including holdings of wives and minor children.

Specifically, an architect must reveal in writing his conflicting interests in any business transaction with clients and must have the client record his approval. The architect must disclose any conflicts that arise after engagement by a client, not merely those



Photo: Ideas, Inc.

Cocktails at the Museum of Natural History.

which exist at the time the architect is engaged. Further if the architect has multiple clients and it is "obvious that he can adequately serve the interest of each," and the clients approve of the arrangement after full disclosure, no breach of ethics through conflict of interest will exist.

Dr. Harver Hillel Berstein, Dean of the Woodrow Wilson School of Princeton University, a convention speaker on ethics, said "Design and construction are increasingly organized to deal with a building project from feasibility study to completed structure, and the role of design is becoming inseperable from the construction process. Conventional distinctions between designing, contracting, and construction need to be reexamined." He asserted these factors must be recognized by ethics designed for the character the architectural profession will

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have in the 1970's. He suggested: "Open disclosure may be the only practicable approach to the treatment of the problem of conflicting interests."

Ethics and student discontent were the highlights of the 101st AIA convention, although Keynoter Daniel Patrick Moynihan, Assistant to President Nixon on Urban Affairs, made no mention of architects as contractors and touched on student dissent only a few times. One student activity he thought worthy of specific mention was the leafletting being carried on in the hall objecting to his selection as keynoter on the basis of several past statements he had made. This did not cause him to delete from his prepared address later the statement: "Our students today are not raising hell because they are mindless, but precisely because they are thoughtful."

In addition to the predictable call upon architects to lead society away from its problems, Moynihan did spar at the profession a time or two. "The plain fact is that architects are," he said, "with respect to the quality of public building, much in the position of stock brokers. Whether the market rises or falls, you still get your commissions. And the present American city is the result."

Moynihan said the quality of public buildings reflected on the quality of the governments that oversaw their design and ultimately on the taste of the electorate that chose that government. He called on the profession of architecture to keep elegance and "display" in communal development and urban design. Moynihan placed particular stress on the beauty of public buildings and works.

The fifth annual Purves Memorial Lecture was also concerned with stress, but not the stress Moynihan placed on the production of more beautiful buildings nor the stresses engineers concern themselves with. Dr. Hans Selye of Montreal, a physician, talked about the effects of emo-



Daniel Patrick Moynihan

tional stress on animals and man and how some of these stresses can be attributed to surroundings. He said monkeys ordinarily show little aggressive behavior in their natural environments, but become vicious when imprisoned in zoos. In this sense stress on human beings results in such things as ulcer and heart disease, and the stress of overcrowding may contribute that suicidal urge that sparks an affinity in humans for war.

Architects can design buildings and spaces properly to avoid excessive stresses if they can learn the tolerance levels under which man can operate effectively without becoming so composed that life becomes completely tranquil. Dr. Selye felt that some stress was necessary to human health.

Albert G. H. Dietz, professor of building engineering in the Department of Architecture at Massachusetts Institute of Technology, delivered a major address on *New Building Technologies* — *Potential and Problems*. Dietz's address was a comprehensive survey of the state of the art of building both in the United States and abroad, ranging from panelization and complete industrialization through computer use and new materials.

Attendance at workshop sessions was poor, especially in view of the total convention registration, even taking into account the fact that workshops were conucted during the last two days, by which time many architects had left. Some idea of the appeal of the subjects selected can be determined by comparing attendance. The *ad hoc* measure of subject popularity found student activity in the lead with 200 attending their session on *What Is and What Should Be.* Next in order of popularity turned out to be a fourway tie with 125 persons each attending *Professional Interaction*, *Factors Affecting Size and Nature of Practice, Office Production Techniques*, and *Programming*.

Component Systems drew 100 attendees and tied with The High Cost of Responsibility. Economics of Service was next with 90 persons. From there, the fall in popularity was drastic, with Equal Opportunity: Present and Future and Information Evaluation and Retrieval each drawing only about 45 persons.

Twenty-seven resolutions were passed, referred to committee. buried, resurrected, or otherwise handled. New symposia were backed, as were investigations, and the pet appeals of outgoing and incoming officers. President Nixon came out well, receiving applause for his message in support of the Pennsylvania Avenue Plan for Washington, D.C. and being only "called upon" to put building higher up in his list of national priorities. The Advisory Council on Historic Preservation was cited for its intelligence in reaching the same conclusion as AIA in opposing construction of an elevated expressway on the river side of New Orleans' famed French Quarter.

Photo: Ideas, Inc.



Concerned AIA students and members.

AUGUST 1969 P/A

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The main display area in the Houston Auditorium is shown in the photo, above. In the photo, right, convention participants enjoy a party outside Houston.



# Increased AIA-CSI Teamwork Likely

What ever other difficulties the members of the CSI might encounter in their profession, specifying a convention is not one of them. The CSI convention, held in Houston, Tex., June 2-4, worked. It marked 21 years of growth of an organization whose expanding membership and widening scope of activities attest to its increasing importance in the design and construction fields.

The theme was Industrialized Building. A roster of nine international experts discussed aspects of industrialized construction systems used in their respective countries. All of the speeches were not as well prepared as they might have been. However, lively exchange, prompted by the keen interest of convention delegates, compensated for difficulties.

Excellent product displays on the main floor of the auditorium showed the interest manufacturers are taking in the activities of the institute.

On the whole, it was a happy productive bash, never more so

than at the host chapter ranch party held outside of Houston. Delegates were bussed about 20 miles outside the city, where booming, amplified music, heaping plates of Mexican food, and a lavish dispensing of every type of liquid refreshment assured a noise level impermissible inside the city limits, even Houston city limits. The threat of being marooned on the Texas plains was the ultimate inducement that persuaded the last revelers to make the trip back to Houston for a few hours sleep before the next day's convention sessions.

A listing of newly elected officials of the CSI shows joint membership in the AIA and CSI pointing to the likelihood of increased teamwork between the two institutes and the growing realization among architects of the increasing importance of this specialized architectural activity as building becomes more complicated and verges on industrialization.

At the convention, 11 individuals from the construction industry advanced to the rank of Fellows: Lee C. Murray, Louis H. Sams, Frederick Tilp, Raymond Whalley, Arthur W. Brown, Frank L. Couch, Richard C. Ehmann, Fran E. Schroeder, George F. Winslow, Norman Kruchleow, and Harold L. Olsen.

New officers and directors of CSI, elected in March, assumed their duties July 1. Arthur W. Brown was elected president of CSI, succeeding Kelsey Y. Saint; three vice-presidents — Ben F. Greenwood, Arthur J. Miller, and Robert E. Vansant — were elected, together with Richard C. Ehmann as secretary. — FW

# **Gropius Dies**

Walter Gropius, 86, founder of the Bauhaus school of design and architecture in Germany and one of the fathers of modern design, died in Boston on July 5.

Born in Berlin on May 18,1883, he studied architecture at the universities of Charlottenburg, Berlin, and Munich from 1903 to 1907 and began professional work in the office of Peter Behrens.

The Bauhaus, established in 1919 in Weimar and moved to Dessau in 1925, was Dr. Gropius' proudest achievement. He recruited artists, sculptors, architects, and designers to his institution in an attempt to unite art with industry.

In 1933, the Nazis closed the school on the grounds that the Bauhaus faculty was composed of "degenerate Communists" and "cultural Bolsheviks."

In 1937, Harvard University invited Gropius to become head of the Department of Architecture at the Graduate School of Design. After helping to make it a major architectural school, he retired in 1952 to start The Architects Collaborative and a new career. There he gathered around him a group of young talents, many of them former students at Harvard. TAC became one of the country's leading architectural firms, engaging in building and planning all over the world.

P/A is planning an article on Gropius' life and achievements, to be run in a later issue.

AUGUST 1969 P/A



LAKE POINT TOWER, Chicago, Illinois/Architect: Schipporeit-Heinrich/ General Contractor: Crane Construction Co./Glazing Sub-Contractor: National-Hamilton, Div. of Bienenfeld Glass Corp. 1" Polarpane glazing manufactured by Polarpane Corporation

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Photo: Lawrence S. Williams, Inc.



# Students Propose Megastructure Solutions

Early in June, the University of Florida held its C. Randolf Wedding Scholarship Competition for fourth-year students of architecture. The project assigned was a Town Center involving air rights over a highway in Florida. The contestants, who worked in teams, presented their solutions in the form of models and drawings and explained the mechanics of their results to the jury. The jury, composed of Gordon D. Wagner, Francis C. Walker, Norman Thompson, Ralph Warburton, Dan Branch, Dan Wilson, Leonardo Ricci, C. Randolph Wedding and P/A Editor Forrest Wilson, engaged in spirited dialogue with the students about their projects.

The problem of designing a Town Center of this nature demanded a flexible solution. The students' answer was megastructures. Mega-solutions assumed that a new way of life for a great number of people would be found and accepted by them.

Among the student assumptions that manifested themselves about this new way of life in the designs were the importance of government buildings. Many of the mega-structures gave government facilities primary importance. The church had a tendency to become an "idea center" rather than hallowed space. In most instances, entertainment was given higher priority than religion. Bazaars and amusement centers were often more prominent than churches. While the students seemed to assume that new life styles would develop as their structural hierarchy of human functions indicated their designs did not indicate that they thought new structural systems would necessarily evolve with them. Structured systems were not particularly ingenious. Although the buildings were juxtaposed to the NASA launch center, the possibilities of mechanically activated or kinetic buildings such as those used in rocketry were not explored.

Most of the projects were well conceived. The essential point seemed to have been realized that megastructures will be as much the products of a society that is changing its patterns as of architects generating new forms.

As a first run-through of an an-

nual event, conceived and funded by C. Randolph Wedding, the competition did much to facilitate an exchange of ideas across the architectural generation gap.

Photo: McCarthy-Morelan



# One Two Three Four Market Street

With an address of 1234 Market Street East, this combination office-parking tower will link the Philadelphia Savings Fund Society and the John Wanamaker Department Store to a Transportation Commerce-Center planned for the north side of Philadelphia's Market Street redevelopment.

The new 17-story structure will contain eight floors of offices, but its major function will be to serve as a circulation hub for the area. Access to 1234 Market will be by a system of regional rail lines, bus lines, subway-elevated lines, and expressways (eight floors will be for parking). Each of these transportation elements will be expressed in the design of what the architects are calling "the great arrival hall."

Speaking of the design of this interior arrival-plaza, Edmund Bacon, director of Philadelphia's City Planning Commission, said, "All methods of transportation are given full recognition, not least to be considered, the man on foot. The pedestrian truly comes into his own here. There is a sense of his dignity."

Architects for the PSFS-Wanamaker proposal are Geoare M. Ewing Co. and Bower & Fradley.



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A typical display board in the gallery.

# A Gallery of the Streets

The pedestrian has not been entirely forgotten in the city of the car. "The People's Gallery," an outdoor art gallery showing both commercial and fine art graphics, was placed in the pedestrian malls throughout Los Angeles' Century City shopping area as a test to see if such galleries would be feasible in other shopping malls and public spaces around the country.

Metromedia Graphics Development, the company responsible for the installation, notes that shopping centers have become focal points of community life and should therefore reflect a more total community interest. By presenting noncommercial art with specially designed advertising art, it is possible to provide exhibits to shopping centers at no cost to them.

If the project becomes national, kiosks, which will be designed to conform to the architectural surroundings of each center, will be placed in public spaces, with the shows changing every 30 days.

Artists whose works were exhibited in the Century City show were: Peter Max, Peter Gee, Milton Glaser, George Ortman, John Massey, Robert Indiana, George Nelson, Massimo Vignelli, Francois Dallegret, Alan D'Arcangelo, and Pablo Picasso.

In contrast to the traditional New York planning manner — no planning at all — an excellent feature of the plan is that all of its basic specifications are written into the contracts between the city and state, and will be binding on the developers who will build individual portions of BPC. These specifications include all essential details from what functions will be restricted to designated levels, to the massing of the buildings.

Once the few political impediments have been overcome, New York will begin receiving a very desirable injection of life.

# SCHOOLS

The Association of University Architects has elected the University of Utah's architect, Bruce Jensen, president; the University of New Mexico's architect, Van Dorn Hooker, vice-president; and the University of Michigan architect, Howard Hakken, secretarytreasurer. . . . Harvard University has appointed Harold Louis Goyette director of the planning office. His architectural and planning experience includes work for The Architects' Collaborative, the firm of Jose Luis Sert, and partnership in the firm of Chapman & Goyette. . . . Philadelphia College of Art offers a Master of Fine Arts in Community Design. The program aims to coordinate the interests and design capabilities of industrial, graphic, and environmental designers in the solution of problems of the urban ghetto. . . . Architecture students at The Pennsylvania State University have just completed a project that could lead to possible answers to the problem of lowincome housing. Cardboard honeycomb was used in building fullscale structures to house exhibits for the 1969 Central Pennsylvania Festival of the Arts. Building the same structures with plywood would have cost about twice as much. Although honeycomb is about one-tenth the weight of laminated wood, with about half the strength of wood, it might be used as the basis of building structure if it were faced with aluminum, wood, treated cardboard, or fiber-glass to add rigidity and resistance.... The University of Cincinnati is developing a foreign co-op job program for students in the College of Design. Architecture, and Art. Commitments have been made to employ U.C. students in architectural and design firms in England, Holland, Belgium, Denmark, and Italy. A design of a Head-Start Center for Lafayette, Colo., by University of Colorado students has been approved by The Bank Street College of Education (consultant for Head Start and Follow Through programs) and the Educational Facilities Laboratories of the Ford Foundation. A fund-raising drive has begun to construct the center in Lafayette. . . . The State University College of Forestry, Syracuse University, is initiating a mandatory course of study for one semester in a northern Latin American country for juniors in the School of Landscape Architecture. . . . The School of Architecture, Washington University, St. Louis, Mo., has received a grant of \$7675 from the American Iron and Steel Institute for a study of "A Three-Dimensional Cable Network Structure Applicable to a Community Including Residential, Commercial and Recreational Facilities." The project will be under the direction of Assistant Professor Larry Medlin, director of the Lightweight Construction Center at the School of Architecture. . . . The Architects' Renewal Committee in Harlem (ARCH) and the AIA, New York Chapter, have co-sponsored a unique and successful program this last school year. Funded by the Ford Foundation, with support from the Rockefeller Brothers Fund, the New York Foundation, and the Equal Opportunities Committee, the program, "Architecture in the Neighborhood," was aimed at introducing a group of black and Puerto Rican young people to architecture. After a summer session of courses - architecture at Cooper Union. academic subjects at P.S. 201, and weekly lectures in engineering and computer technology at the Riverside Research Institute the 13 students still involved were offered jobs."



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# Black and Puerto Rican Architects Display Work

To illustrate the talents of New York's Black and Puerto Rican architectural students, the New York Chapter of the AIA held an exhibit of the students' work at the Chapter headquarters last month. The objectives of this exhibit were: to promote communication between Black and Puerto Rican professionals and other people in the field; to educate and expose young Blacks and Puerto Ricans to the opportunities, rewards, and problems in architecture; and to form a positive image of the minority group professional. They hope that, by achieving these three objectives, they will help to destroy some of the hostility toward their races.

The exhibits concern the Black and Puerto Rican community.

# Volume, Not Mass, for Western Electric

Cesar Pelli, the new West Coast designer director of Victor Gruen Associates, realizes the architect's place in a machine-oriented society. Pelli has transformed his philosophy of architecture into a building for Western Electric in Newark, N.J.

Part of Newark's core renewal, this \$20 million, 18-story steel structure is designed, according to Pelli, to reflect our technologically oriented culture and its people.

Pelli holds that an architect must remember that the physical environment is still only the shell of a living organism — man. Therefore, buildings, according to Pelli, which make the point of volume rather than mass, reflect man and his nature. Volume, like



Photo: Gordon Sommers

man, is transient and fragile. The Western Electric Building not only encloses space for man but it maintains a vital line of communication with the space surrounding it. The building is connected by a glass-enclosed bridge to the first

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We would like to correct several misstatements included in our January 1969 GSA article, pp 168, concerning the architectural firm of Sverdrup & Parcel and Associates, Inc. They have informed us that the GSA contract for the Federal Office Building mentioned by us was not cancelled for design. but was terminated for other reasons during the preparation of working drawings. Design drawings had GSA approval. Our quote that of 275 contracts, only four have been cancelled due to unacceptable design obviously is not

phase of Gateway now under construction. Gateway consists of a 10-story hotel and 30-story office tower connected by a shopping arcade and a three-level parking garage below. The entire project will be linked to the track level of the Penn-Central Station by another bridge.

Plans for the building were drawn with a eye on technology.

### We Goofed

relevant in this instance since the contract under discussion was terminated after the approval of design drawings.

Our statement that the cancelled contract budgeted at \$14,954,000 was later awarded to another firm at a lower price was due to the false assumption on the part of our editors that these figures applied to the same building instead of another Federal Office Building previously completed.

The GSA official retained by Sverdrup & Parcel mentioned by P/A was evidently retained long

after the termination of the contract under discussion. We were not suggesting improper conduct but pointing out the frequency of the practice of government contractors employing former government officials with whom they have done business.

In our own defense, accurate information for the GSA story was difficult to obtain and government officials often proved less than cooperative. However, this does not excuse our editorial errors. We apologize to Sverdrup & Parcel and Associates, Inc.

According to Pelli, technology was created by man and must be utilized and at the same time controlled by man. The conscious application of synthetic (machineproduced) materials rather than hand-crafted ones in Western Electric emphasizes Pelli's consciousness of science.

The building has a flush exterior. Its shop-fabricated paneled skin of brown anodized aluminum rises from ground to skyline. This effect is achieved through the use of  $6' \ge 12'$  panels complete with pivoting windows and air-conditioning ventilation grilles. These panels will be connected by neoprene seams. Thus, when in place, they will provide a flush membrane defining the volume of the building from pavement to sky.

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### CALENDAR

The 1969 Middle-Atlantic Conference of AIA: Baltimore, Md., Oct. 23-25. The theme, "Total Involve-ment — Now," will stress the architect's involvement with "The People," "The Environment," and "The Economy and the Political Structure." Information: Clyde E. Grimm, Public Relations, 5109 Baltimore Ave., Hyattsville, Md. 20781. . . . Business and Development Forum, sponsored by Urban America, Inc. and the University of California: University of California, Oct 9-10. The Theme: the problems and yields related to the development of "new towns." Information: Director of Development Forums, Urban America, Inc., 1717 Massachusetts Ave., N.W., Washington, D.C. 20036.

. . The Program for Advanced Study, sponsored by Bolt Beranek & Newman, Inc., Cambridge, Mass., will offer seminars for architects, urban planners, engineers, and scientists starting in the fall of 1969 and continuing through the spring of 1970. Coordinated series of five one-day sessions will be presented in Cambridge, Mass., Washington, D.C., Chicago, Ill., San Francisco, Calif., and Montreal, Canada. Information: Dr. Walter L. Koltun. Director of Program for Advanced Study, BB & N Inc., 50 Moulton St., Cambridge, Mass. 02138. . . . The Tenth World Congress of Architects, to be held in Buenes Aires, Argentina, Oct. 19-25, has for it's theme: "Housing of Social Interest." Five scholarships will be awarded to architectural students for winning projects. . . . Total Home Showcase Exposition: The Coliseum, New York, N.Y. Sept. 13-21. Vacation homes will be featured. ... Industrialized Building Course for architects, engineers, developers and builders: Massachusetts Institute of Technology, Cambridge, Mass., Aug. 18-29. Information: L.S. Cutler, M.I.T. School of Architecture, 77 Massachusetts Ave., Cambridge, Mass. . . .



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base, or melamine plastic in white or black. Tabletops are 48" dia and 30" high. The Torino chair is upholstered in glossy patent vinyl, washable wool military cloth, or soft Italian leathers in black or natural. Stendig Inc., 410 E. 62nd St., New York, N.Y. Circle 100, Readers' Service Card

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A unified ceiling system called Compac provides illumination and other environmental controls for interior spaces. A pyramidal coffer in shape, it is a glare-free, nonlinear system that integrates module-defining partition tracks, 4' rapid start lamps in a 3' x 3' body, acoustical material, speaker capacity for audio requirements, air connectors for air supply, and a light trap and dirt trap for air and heat return. Designed in metal, the modules are 5' x 5' with vaulted 3' sq lighting elements. Day-Brite Lighting Div., Emerson Electric Co., 5411 Bulwer Ave., St. Louis, Mo. 63147 Circle 101, Readers' Service Card

More Products on Page 112





# Warm wood teams-up with insulating glass by Thermoproof.

Here, wood and glass blend beautifully. A warm, free character was created for this B.P.O.E. Elks Lodge in Boalsburg, Pa., by combining laminated wood beams with large glass areas, taking advantage of the scenic view of the surrounding mountains and golf course. Situated on a high knoll, the Lodge, subjected to severe cold and winds during winter, is electrically heated. To prevent excessive heat loss, Harlin J. Wall, Architects and Associates, specified insulating glass by Thermoproof, made more ways to meet more ideas, beautifully.

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If ANSO happens to cost more Because ANSO keeps looking new. than ordinary nylon, it's worth it. Longer.



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# WALTER GROPIUS: 1883-1969

"I want a young architect to be able to find his way in whatever circumstances; I want him independently to create true, genuine forms out of the technical, economic and social conditions in which he finds himself instead of imposing a learned formula onto surroundings which may call for an entirely different solution. It is not so much a ready made dogma that I want to teach, but an attitude toward the problems of our generation which is unbiased, original and elastic."

"I tried to put the emphasis of my work on integration and coordination, inclusiveness not exclusiveness, for I felt that the art of building is contingent upon the coordinated teamwork of a band of active collaborators whose cooperation symbolizes the cooperative organism of what we call society."

"Our ambition was to rouse the creative artist from his other-worldliness and to reintegrate him into the workaday world of realities, and, at the same time, to broaden and humanize the rigid, almost exclusively material mind of the businessman. Our conception of the basic unity of all design in relation to life was in diametric opposition to that of art for art's sake and the much more dangerous philosophy it sprang from — business as an end in itself."

"This attitude no longer perceives in the machine merely an economic means for dispensing with as many manual workers as possible and of depriving them of their livelihood, nor yet a means of imitating handwork; but, rather, an instrument which is to relieve man of the most oppressive physical labor and serve to strengthen his hand so as to enable him to give form to his creative impulse. The fact that we have not yet mastered the new means of production, and, in consequence, still have to suffer from them, is not a valid argument against their necessity."

"The success of any idea depends upon the personal attributes of those responsible for carrying it out. The selection of the right teacher is the decisive factor in the results obtained by a training institute. Their personal attributes as men play an even more decisive part than their technical knowledge and ability, for it is upon the personal characteristics of the master that the success of fruitful collaboration with youth primarily depends."

"We seem to have forgotten that, since time immemorial, creative aesthetic disciplines in the arts have always generated ethic qualities."

"I therefore believe that the architecture of the future is destined to dominate a far more comprehensive sphere than it does today. Today, our architectural education is far too timid, overemphasizing scholarly discipline and almost solely directed toward the so-called Fine Arts and toward the past. An aesthetic conception, so to speak, has fatally displaced a creative conception of art. Creative art and history of art should no longer be confused. Creating new order is the artist's task; that of the historian, to rediscover and explain orders of the past. Both are equally indispensable, but they have entirely different aims. Successful teaching of creative design cannot therefore be handled by historians but only by a creative artist who is a born teacher." "The architect of the future should create through his work an original, constructive expression of the spiritual and material needs of human life, thus renewing the human spirit instead of rehearsing thought and action of former times. He should act as a coordinating organizer of broadest experience who, starting from social conceptions of life, succeeds in integrating thought and feeling, bringing purpose and form to harmony."

"The spiritual implications of art in society are to be redefined and, with the help of the scientists and using their methods of precision, the social and psychological components of art — not only the technical ones — are to be determined by a distinct order of values and meanings."

"Many architects would agree with a decisive turn toward greater emphasis on practical experience. I, personally, have grave doubts as to whether the present bookish climate of universities can offer at all a healthy breeding ground for architects. The impact of industrialization on our professions has been so decisive that the young generation of designers should be trained in close touch with the building industries and with their laboratories."

"The architect of the future, if he wants to rise to the top again, will be forced by the trend of events to draw closer once more to the building production. If he will build up a closely cooperating team together with the engineer, the scientist and the builder, then design, construction and economy may again become an entity — a fusion of art, science, and business." "The key for a successful rebuilding of our environment, which is the architect's great task, will be our determination to let the human element be the dominant factor."

"More than 80 per cent of all U.S. buildings are being built without an architect. Average income of the architect is less than a bricklayer makes in the East."

"I do not mean that we architects should docilely accept the client's views. We have to lead him into a conception which we must form to fit his needs. If he calls on us to fulfill some whims and fancies of his which do not make sense, we have to find out what real need may be behind these vague dreams of his and try to lead him in a consistent, over-all approach. We must spare no effort on our part to convince him conclusively and without conceit."

"There was time when architects were tempted to think that the possession of a nonleaking roof was the most important requirement for happiness, but we have since found out that though it may stop the rain, it does not necessarily create a happy human climate."

> Excerpts from the writing of Walter Gropius in his book, Scope of Total Architecture:

That these remarks, made by Walter Gropius over a 40-year period, accurately describe the aspirations of today's radical young student architects could be no more fitting tribute to the man, the teacher, and the architect. FORREST WILSON





# Litchfield Junior High: BRIDGES, BLOCKS, AND RAILROAD TIES



Architect John Johansen developed the organization of his Litchfield Junior High School as a model for the truly flexible system in which parts could not only be addable, but disposable or interchangeable. Heavy construction makes disposable parts a practical impossibility at the Litchfield school, but "the organization suggests interchangeability of parts" that could be effected with lighter, more independent units. The architect feels such a system is desirable because "it takes entirely too long to get buildings planned and built. We should be able to design a school in a month and build it in two months."

"The classrooms are building blocks, all the same size. The problem is to find a way to support and connect them [to the rest of the building]. We did this with tubes and platforms, or nodes, that are destination and arrival points," Johansen explains. "The whole program can be rigged around these [blocktube-node] devices." He prefers to speak in terms of rigging rather than designing in describing his anti-Beaux Arts philosophy.

The non-formalistic, design-by-accretion approach that distinguishes Johansen's evolving style seems particularly appropriate for young people who respond to its casual lack of regimentation. "No building should be too exquisite, too perfect; something should be left unfinished. There should be something left for people to do or they will take it apart," the architect warns. The concept appears to be working, since, after a full academic year of wear and tear, only a few minor scratches and graffiti mar the interiors.

The four major parts of the building (administrative-entry block, auditorium, gymnasium, and classroom wing) are clearly articulated and linked to-



# **School Plan Imitates Circulation Diagram**

The lean, skeletal qualities of a circulation diagram are evident in the plans for John Johansen's junior high school. The loose aggregation of functional elements appears to have sprung directly from those first preliminary sketches in which the architect indicates major spaces by bold freehand shapes and defines circulation with arrows.



gether by concrete bridges, or "tubes," that are free in space. It is a strong, but informal, grouping that fans out around a steeply terraced court, each element having a distinct identity that groups together with other elements in a series of changing vignettes seen from various vantage points around the court. Imaginative terracing with railroad ties follows the contours of the hillside in an irregular pattern and forms the seating for an outdoor theater. Two tall pines have been saved at the upper corner, and the delightful outdoor space creates a visual hub for the school. The views it affords, either from the court itself or through the glass walls of the nodes on the circulation loop, reveal the true nature of the architecture more clearly than outer elevations. Nodes (or lobbies, in more common language) occur at the entrance and at midpoints of each tube where they serve the auditorium on one side and the gymnasium on the other.

Materials are heavy and lasting, but noninstitutional. Split-face concrete block walls between exposed concrete columns are particularly handsome, and are carried into interiors at a number of points. The grayish ochre color was carefully controlled, and a stone-like texture gives the school an air of crude elegance. Other interior partitions are standard, unpainted concrete block or gypsumboard. The only exceptions are the two circulation tubes that connect administrative offices to classrooms. They have been handled in a way that clearly distinguishes them from the rest of the building: smooth plaster painted in shiny, brick-red enamel. Bare concrete floors also make the tubes stand out as distinct elements in the architectural scheme since the rest of the building is carpeted.

In a building that is simply but carefully detailed, there are two items that deserve special mention. Classroom corridors are enlivened by round air ducts painted bright orange, which can be seen from the exterior through floor-to-ceiling glazing. Ducts run from the first level up through the building and terminate at the roof in the fan housing, also painted orange. Concrete benches with heavy oak backs are also interior objects that become part of exterior de-



Lighting and shiny finish point up circulation "tubes" as distinct architectural elements.



Classroom wing, divided into pairs of same-size blocks (see plan), overlooks pine grove at foot of sloping site.

Informal vignette (looking between classroom wing and gymnasium) illustrates Johansen's design-by-accretion approach.



tailing, and their position in front of glazed walls protects the glass as well.

The auditorium stands out among school auditoria, and should more properly be called a theater. It got special attention, since the township had no theater and is now sharing the facility with the school. It is an inviting space, the acoustics of which are excellent, and the side slope of the site has been exploited for raked seating. Floors are carpeted and seats well upholstered. Grooved walnut walls jut out in three baffles along either side of the audience, adding to sound control and serving as storage space.

Such amenities are obviously not controlled by the architect alone. Although Litchfield Township has a population of only 7000, it is fortunate in being an urbane community with more than its share of wealth. And residents have been willing to spend more for the architecture of their public buildings (see JULY 1967 P/A). Much of the credit must go to local businessman, Rufus Stillman, whose enthusiasm and leadership have been instrumental in awarding public commissions to good architects. He estimates that it takes 2 to 10 per cent above the going

price to erect a meaningful building — "to give it some spirit, give it some generosity" — and that if a community does not make the effort to add that extra something to the budget, they will regret not having done so. In his opinion, the school would not have been accepted 10 years ago by a somewhat less adventurous community. Nor does he think a bond issue would pass today because of present economic pressures of rising taxes and interest rates.

The town is, therefore, fortunate in having decided to build when it did. The school was completed in time for Litchfield's 250th anniversary this year, and is the kind of building that should survive gracefully until the 350th anniversary.—AR

LITCHFIELD JUNIOR HIGH SCHOOL, Litchfield, Conn. Architect: John M. Johansen; Associate in charge: Ashok M. Bhavnani. Site: 72-acre parcel on rural periphery of town. School shares playing fields with a 15-year-old Breuer high school, and future plans call for two additional schools that will form an educational park. **Program:** School to ultimately house 600 pupils in grades six, seven and eight. **Major Materials:** Split-face concrete block, glass; carpeted interiors. **Mechanical System:** Oil-fired furnace. Auditorium air conditioned. **Cost:** \$1,596,806, \$26.60/sq ft including furnishings. **Photography:** John Veltri.



Classroom corridor terminates in glazed wall that is protected and ornamented by concrete bench. Orange ducts are exposed in corridors of all floors.

Cloistered walkway beneath second level opens onto courtyard and provides a backstage for outdoor theater.



# NEW TOWN HOUSES HARMONIZE WITH HISTORIC CITYSCAPE

Although the design achieves a compatible relationship with neighboring buildings, the architects consider the project only partially successful because architect control was impossible. Some situations should not be considered unless you have just hoisted your stockinged feet onto an ottoman following the greatest Thanksgiving turkey you have ever had. But for most architects such holidays do not present themselves often enough; they must confront most things in a very harsh light, stomach acidity intact.

It was under this latter condition that Philadelphia architects Bower & Fradley examined their awardwinning Society Hill townhouses as designed and as ultimately executed. "In general, the developerbuilder has attempted to follow the design concept developed by the architects," partner John Bower,

Photo: Lawrence S. Williams, Inc.





A: Pine Street elevation in Addison Court grouping use traditional marble stoops to blend into context.

Jr., says. "Unfortunately," he continues, "the desire on their part to have a voice in the decision-making has affected both projects in small but most noticeable ways, such as the choice of brick and trim color, selection of exterior lighting, and substitution of their own choice in metal gates. These, together with builder's details, unfortunately show up in the most obvious ways. The desire on the part of the developer to relate even more in the future to what he believes is the taste preference of the potential buyers has led to a decision by Bower & Fradley to step out of future projects."

Bower knows that any architect finally turns his work over to an owner, risking incursions from carpet salesmen, metal awning hawkers, and so forth; but he feels that losing control before the project is finished (and, in relation to the mechanical work, before it even began) is too much to bear. The decision to avoid such situations in the future is made without rancor; Bower knows the developer must make his decisions in light of available financing and projected markets in addition to taste, and taste too often is the most vulnerable ingredient.

Bower & Fradley's town houses won against competing projects for two sites in Philadelphia's Wash-



B: End walls reflect Colonial surroundings while outlining modern den-and-deck areas (see sections).

C. The courtyard of the Addison Court complex is paved with granite cobblestones dating back to the 1800's.





ington Square East urban renewal area - a combined project of new construction and restoration of 18th-Century row houses. The sites are named Addison Court and Lawrence Court after the streets that pass through them. Modern town houses were to be built on a relatively massive scale (considering that most other work was being done one house at a time) in the midst of an area where houses are being restored as much as possible to their appearance when the area was frequented by Washington, Jefferson, and Franklin. All plans for Society Hill are under the close scrutiny of the Design Review Board of the Philadelphia Redevelopment Authority, which stringently enforces its authority to reject projects if it feels the character of the neighborhood is not enhanced by either new work or restoration.

The wall line of the Addison Court town houses, and to a lesser extent of the Lawrence Court town houses, reflects the pattern made by the end walls of the original houses that have two chimneys. There is a pitch on either side, with vertical elements jutting upward; these elements would be the chimneys in the old houses, but serve to outline the top floor studiobedrooms in the town houses. The pitched sides facing away from the center courts are roofed over, while the inward-facing areas are open to provide deck space.

Floor plans of the units follow identical concepts — that of having one-and-a-half-story living rooms created as a result of garden courts built a half-story higher than street level — although dimensions vary from Addison Court to Lawrence Court, and there are no garages in the Lawrence Court development. The developer found that Addison Court units with garages sold more slowly because buyers wanted the space for another room and did not mind parking in outside areas, so he provided only off-street spaces in the later-built Lawrence Court and converted the garages to family rooms.

The contexts of the town house groupings are radically different one from the other, although they are only a short distance apart. The Addison Court town houses are on the edge of the redevelopment area, facing across Lombard Street toward a decayed area where no restoration has taken place. This project has a busy thoroughfare — Fifth Street — along one side, complete with mercury vapor lamps and a streetcar line. The Lawrence Court town houses are
buffered from Fifth Street by a supermarket wall and are much more closely interconnected with the surrounding homes both by proximity and by location on two public greenways. Both groupings are arranged about a central court made by putting an island in the center of a minor street; in the case of Addison Court, the street was really an alley even though it was named Addison Street.

Addison Court is an inward-looking project that has turned its back on Lombard Street and kept its flanks - which border the busy street and its own off-street parking area - plain and uninvolved. Where it faces across Pine Street from the original houses and thus has a connection with the area, it opens up by use of the marble stoops traditional in the environment. But the major effect of the project is to establish its own identity, further expressed by the enclosing of the courtvard by brick arches. Individual houses exist as a part of the whole, with very little differentiation except for owner-added grillework and other touches that make Bower wince despite any individualization they bring. If he were to do it over, Bower thinks he would separate units by varving their levels, since the site slopes slightly, thus reducing what is a tendency toward an institutional look. Lawrence Court, on the other hand, is more an integral part of existing units in Society Hill both by its arrangement and by its interspersal with the environment. Smaller in total units - 17 to Addison Court's 33 units — it is fragmented as well by the retention of a street that makes it in effect three groupings of town houses. Because off-street parking was substituted for garages, a new entrance scheme was devised. This scheme has the front door and a window from a downstairs room facing an enclosed entryway that is protected from the street by a heavy iron gate. Levels were varied in the Lawrence Court project as well.

Bower sometimes experiences acute discomfort when he visits the units and sees ceilings furred down to cover up vents and pipes (which he could have avoided by retaining mechanical supervision), when he sees iron gates of his design replaced by catalog gates, or when he sees cement wall caps in place of the cast stone he specified. He cannot wait until Thanksgiving to think about it, but Labor Day is mercifully approaching.—**R.A.W.** 

SOCIETY HILL TOWNHOUSES, Philadelphia, Pa. Architect: Bower & Fradley. Site: Two parcels of land located in a redevelopment area of late 18th-Century homes. **Program:** To design two townhouse complexes for a developer competing with others for an urban renewal project. Design must fit architecturally with existing homes in the area, most of which are being restored authentically to their original elevations. **Structural System:** Brick and concrete block bearing walls, wood frame. **Major Materials:** Brick, concrete block, wood casement windows. **Consultants:** Seymour Greenberg, structural engineer; Adleman, Collins & DuTot, landscape architects. **Photography** (except as noted) Eileen C. Ahrenholz.





Owners landscape their individual walled courtyards to suit their own tastes.

Simplicity has proven the best approach to interior design, as exemplified in this unit at left.



View down staircase from bedrooms to dining room; windows face courtyard above unit's garage.



Fireplace wall in this unit is clean, uncluttered; French doors behind blinds face private yard.

# **ENGINEERING LABS FOR**



At the Engineering Laboratories in Lagos, Nigeria, designed for the University of Lagos Provisional Council, the ultimate objective of the faculty of engineering is to produce graduates who will be well qualified to operate and develop public services, to initiate and execute engineering design, to engage in industrial management, and to pursue development and research. In a country developing at such a rapid rate as Nigeria, it is to be expected that university graduates in engineering will individually need and utilize a wider range of general engineering knowledge as opposed to the more theoretical approach for engineering students in more developed countries. These factors were strongly instrumental in affecting the basic design of the Lagos labs executed by IN-TERPLAN Architecture and Planning (Nigeria) Limited, a Rome-based organization.

Initially, three main branches of engineering will be taught: civil, mechanical, and electrical. At a later date, these facilities will be expanded to include architecture, land surveying, communications, public health, as well as postgraduate courses for engineers already in employment. Due to the urgent need in Nigeria of providing a more practical type of graduate engineer, basic courses will rely heavily on experiments and familiarization with heavy equipment, requiring somewhat larger spatial requirements to conduct practical laboratory applications.

During the next 10 years, as the increased number of engineering technicians become available, the training of the engineering graduate will take on a more theoretical approach, thereby allowing the large, flexible spaces now provided to be subdivided, increasing the number of students whom the labora-

# LAGOS

Since the site is located in an underdeveloped country of Africa, the design and construction of these labs were vitally affected by problems related to planning, environmental conditioning, and construction.





Since exact alignment could not be guaranteed by capabilities of local labor, reinforced concrete won out over that of precast.

tories can accommodate through the use of benchtype experimental equipment.

#### **Environmental Conditioning Problems**

The site is in a part of Nigeria that is both unbearably hot and humid, so that if no air conditioning were to be installed, working conditions would be extremely uncomfortable and could only be alleviated by taking advantage of all possible natural ventilation. For approximately nine months of the year, the prevailing breezes come from the southwest. Around January, this situation changes and at that time the winds change direction by  $180^{\circ}$  for the remaining three months of the year. Main buildings of the engineering labs, therefore, were sited so that the longitudinal axis of the buildings could take advantage of these prevailing conditions. Further, by this arrangement, flexibility was introduced into the labs for horizontal expansion.

Due to budget limitations, total air conditioning was prohibitive for the large laboratory areas. This was established during the preliminary design stage, when large glass areas were proposed that have standard sun-shading devices where the concrete louvers now exist. As the designs developed and the various sun loadings and sun penetrations in the laboratory spaces were calculated, it became evident that the cost of the horizontal and vertical sun-shading devices would not only have been extreme, but also the sun shades would not completely prevent the sun from penetrating the floor areas of the various laboratory spaces at various times of the day and year. It was also desirable to provide as much natural light as possible. In addition, due to the angle of the sun in Lagos, the glare would also have been unacceptable. Thus, the design that evolved allowed the breeze to penetrate horizontally through the laboratory spaces, above the height of those working, and permit the warm air to exit through opposite ends of the labs as well as through louvered roof openings. Natural diffused light is provided by indirect reflection of the sun from the surfaces of the louvers. (Fluorescent lighting supplied necessary lighting for evening research.) Penetration of rain does not occur despite certain times during the year when rain is driven horizontally by strong winds. Previous experience in this type of climate proved that the use of glass louvers was unacceptable, due to the fact that, when glass louvers were- closed, winds striking the surfaces would create a slight vacuum between blades with the water being sucked inside. By opening the glass louvers slightly, this condition did not occur. So the design of the concrete louvers accepted this principle and expanded it in scale (see cross-section).

Some laboratory areas have been provided with air conditioning, such as the drafting rooms and the precision instrument lab. Where these labs occur on the second level behind concrete louvers, glass louver window sashes have been installed and packaged air-



EXTERIOR WALL SECTION

conditioning units have been provided with separate controls.

Classrooms of the engineering school were designed on the concept of cubes oriented 45° to the prevailing breezes, to expose at any time of the year two sides of the building. Corners of the cubes have been opened, with the center section employed in the interior for a lecture platform and a blackboard area. At ceiling level, the cube has been opened on all four sides with a narrow band of louvers.

Interior temperatures of the labs enjoy as much as a 10 F temperature differential between inside and outdoors.

#### **Concrete Structural Solution**

Wall sections indicate that the entire structural design might have been executed with the use of precast concrete. Since the architects had success with precast concrete for other buildings on the campus (library and administration building), they assumed initially that they would continue to use this method for the engineering labs.

In discussing precasting problems with the contracting firm, whose main labor force is limited to local help, and in making a comprehensive analysis of the supervisory problems that a precasting operation for this design would require, it was concluded that this would be too ambitious an undertaking especially in view of the strict requirements for exact alignment of the horizontal concrete louver members. Therefore, weighing all of the factors of construction, which included certain foundation problems in the southeastern portion of the site that dictated piling, it seemed feasible to design standard formwork for the large Y members and horizontal sliding forms for the concrete louvers.

INTERPLAN partners in charge of this project were John H. Griffis, Riccardo Bonicatti, and Barrie Dewhurst.—BHH







# GIANT DISPLAY CASE SHOWS OFF MACHINES

Skiers at Squaw Valley, California, wait for a ride up the mountain in a concrete palace for machines. Moving counterweights are part of the facade. Bright orange steel shafts, slashing from floor to ceiling, dominate a three-story lobby. Glass walls and open wells put the machinery of a giant cable car system on display, from within and without, at Squaw Valley's new cable car terminal. (The only spaces with four solid walls are the restrooms.) And the mountains have also been included in this recent addition to the well-known ski complex in the Sierras; Emigrant Peak can be seen both from the entrance and from various other vantage points throughout the building.

Shepley, Bulfinch, Richardson & Abbott have wisely allowed the requirements of the "jigback" tramway system and its structural demands to dictate design, and have made special efforts to further enhance the experience of the building for skiers. Most of the inner workings of the system are on prominent display to both passers-by and skiers threading their way through ticket lines.

Two 147-ton weights keep cables taut and counterbalance the two tram cars. Encased in glass towers flanking the entry, the counterweights are always on display, figuratively setting the architecture in motion as they rise and fall 12 ft to balance cars ascend-



Glass towers flanking entry (above left and facing page) display giant wheels and moving counterweights. At the rear of the terminal (above right), two steeply canted roof sections accommodate cables that support cars. Building is stabilized against earthquakes by three double-flanged buttresses on each side of the structure, visible in all photos.

Cable car at right is leaving the slip with a load of skiers. Plan of entry level (below) shows observation well at center of lobby (photos facing page). Aside from generous waiting spaces for skiers, the six-level building is devoted almost exclusively to heavy machinery, elevators, etc.





LONGITUDINAL SECTION A.A



The main lobby (above) is a glass and concrete tour de force, the specifications and limits of which were rigidly spelled out by the Swiss manufacturer of the cable car system. The imaginative execution of those specifications, although strictly the architects', was enthusiastically supported by the client, Alexander C. Cushing, president of the Squaw Valley Development Company. All exposed metal, such as the steel shafts containing drive cables (above), is painted in bright colors. Skier peering over the low wall (above) is looking down into main machine room (right) through glass ceiling.

ing and descending the mountain. In the lobby, a large well is open to the below-grade machine room; and a glass-walled control booth perches overhead on the fifth level. (A splendid sense of power must infuse to the operator as he surveys the mountain and the moving cable cars from behind an impressive control console.) An hydraulic elevator on the rear — or mountain — side of the building (glass-walled and moving in a glass shaft) takes 120 skiers (one cable carful) at a time from the main level to the cable-car level above.

The Swiss-built system was installed by a manufacturer's crew working with the contractor, and its statistics are reported to make it the largest in the world: 120 standing skiers are lifted at a speed of 25 mph along a 7000-ft run, and a rise of 2000-ft, in five minutes.

The primary equipment, and secondary back-up, that makes all this possible weighs 600 tons, much of it toward the top of the structure. Since Squaw Valley lies in California's earthquake zone, the dangers are obvious should the heavy equipment be set in motion during a quake. Therefore, the terminal was built around a stabilizing grid that is designed to



counteract seismic forces. Four major post-tensioned beams run the length of the roof (additional reinforcement comes from interior walls) and are tied into six post-tensioned buttresses that brace the building laterally. Buttresses are clearly expressed on the exterior and form a strong element in the design.

The valley is surrounded by mountains of rather imposing proportions, and photos would seem to support the project architect's pride when he says that those proportions are "magnificently challenged by the scale of the terminal." Shepley, Bulfinch, Richardson & Abbott have done an outstanding job of welding together structure, machine and mountain for the pleasure of people.—A.R.

SQUAW VALLEY CABLE CAR TERMINAL, Olympic Valley, Calif. Architect: Shepley Bulfinch Richardson & Abbott. Site: Ski resort in the Sierras — a valley surrounded by towering mountains. Program: To design a structure around the requirements of the cable car system, including space for processing 1100 skiers per hour. Structural System: Reinforced concrete; earthquake design required. Major Materials: Concrete and glass. Mechanical System: Electric conduit buried in floor slabs. Costs: \$35/sq ft. Photography: Julius Shulman.

### Selected Details: MAKING LIGHT OF WOOD JOINERY





# RUSSIAN RECONNAISSANCE STRESSES OF



# CHANGE

By Archibald C. Rogers, who is a partner of Rogers, Taliaferro, Kostrisky, Lamb, Baltimore, and is well known as the proposer of Urban Design Concept Teams to interrelate various construction projects for more amenable city planning.

Last September, I was privileged to co-chair, with Morris Ketchum, the long-planned "Soviet-American Symposium on Architecture and Urban Design," the first of a prospective series conducted with the approval of the U.S. Department of State and Russia's Intourist. The timing was quite awkward, coming on the heels of the Russian invasion of Czechoslovakia. Despite our concern lest the symposium be interpreted as condoning this action, we were urged by the State Department not to cancel the trip. Thus, the symposium went forward as scheduled on the basis of professional presentations, discussions, and field trips involving some 80 American architects, with their host organizations in Moscow, Leningrad, Budapest, and Vienna.

My impressions from the Russian segment of the trip — a sort of professional reconnaissance — were mixed.

#### Industrialized Buildings

I was prepared for the near total commitment of their architectural and construction enterprise to industrialized building. This we saw in the form of factories geared to the manufacture of building components and the fitting together of these components into office and apartment slabs. Although the workmanship in the field (and to some extent in the factory) was poor by our standards, the exterior quality of some of their new architecture was impressive. This is a sort of "Mark III" design, as best expressed in the rebuilding along Kalinina Prospect in Moscow (the new Comecon Building, the Cinema Palace (1), the shopping mall (2) flanked by apartment and office slabs) - Mark I being the prewar Stalin "wedding cake" style and Mark II being the drab mass-produced "egg-crates" of the postwar 50's.

#### The Stresses of Change

Although this Mark III design is not very avantgarde as measured by the experimental forms of contemporary architecture in the West, it clearly marks a new concern for the quality of life in a Communist economy, and expresses a change that is hopeful in the long term but threatening in the short term for East-West relations.

Since architecture does give form to the values of the social system that produces it, it seems clear that



the values expressed by prewar Stalinist architecture were primarily those of glorifying the State at the expense of both utility and the quality of individual life. The values illustrated by postwar Mark II architecture were essentially those emphasizing the productivity of the system measured by purely utilitarian standards. The goal was simply to provide the highest quantity of shelter in the shortest possible time for an expanding urban population whose shelter needs had been deferred during the war and aggravated by massive destruction during the war. This period of Soviet architecture seems little concerned with the glorification of the State or with the individual's life in a qualitative sense.

The values expressed in the current phase of architectural design show more concern for the quality of individual life, which is undoubtedly due to the same kinds of social and economic pressures at work within the Soviet system as are evident in the societies of the United States and other Western countries.

The long-term hope is that these pressures will ultimately force the Communist system to adapt, so that some rapprochement becomes possible between the East and West. The short-term risk is that there will be a strong resistance to adaptation on the part of those who now control the Soviet society, and therefore, as part of this resistance, that there will be attempts to suppress the forces of change in order to maintain the system. This is the lesson of Czechoslovakia, which may be but the first of several repressive moves both inside and outside Russia that could directly threaten the delicate balance of peace (or non-war) that has been maintained between East and West for two decades.

In a sense, the Communist system has succeeded too well (as was said of our own New Deal during the past election). It has produced an affluent society by any standards previously known to the Russian people (although not by Western standards). This new society is patriotic and proud and completely loyal to the Russian government; but it finds Communism irrelevant as an economic system or as a worldwide religion. There is for Russia the same kind of uncompromisable choice that we face in this country or that France is facing — namely, to change the system or to put down the social forces clamoring for change — and these kinds of issues have historically been the germinators of war.

#### **Urban Design**

I was also unprepared for the strong architectural orientation of urban planning in Russia. It is startling to see that the master plan for Moscow (3) is, in fact, an architectural concept. The concept is quite baroque, with two great axes, one along the Moscow River and the other running northeast from Lenin Hills and Moscow University at the southwest. The metropolitan area is surrounded by a greenbelt of forest and farms - and dachas. The greenbelt fingers into the greenery around the Kremlin at the center and these fingers in turn describe seven subcities of about 800,000 people each, with their own downtowns and village convenience centers. Despite the baroque plan, a sophisticated and multimodal transportation armature underlies the whole concept (5).

The scale of everything is immense. As in Texas, the most used adjective is "biggest." The Hotel Rossie is, for example, the "biggest" in the world four coequal hotels of 1000 rooms each grouped as a quadrangle. Red Square itself seems totally out of scale both as a forecourt for the Kremlin and as a place for activity (except for the great parades 4). The Kalinina Prospect project is also vast and the new cinema there is properly called a "palace"; it has 5000 seats for normal movie house activity.

#### Preservation

A final area of Soviet activity in architecture and urban design is the field of preservation and restoration. Clearly a great portion of the national product is being invested in preserving and restoring the historic buildings of the past. Much of this work is part of a new emphasis in the postwar years.

There are two ironies here. One is that so great an investment is being made in palaces and cathedrals by a society officially opposed to all of the trappings of royalty or religion. The second is the marvelous



4

craftsmanship achieved in the restoration work as compared to the poor workmanship in new construction (6).

The scale of this effort is shown by the work on the Moscow Kremlin — an area, to my mind, of great charm and gentleness despite its image of harshness — and particularly by the restoration of the summer palace in Pushkin Village near Leningrad (8). The latter illustrates both the scale of investment and of workmanship, since this palace was totally destroyed during World War II.

Even where new work impinges on old buildings, there are interesting efforts to relate the new and the old, as in the case of the tiny cathedral embraced by the entrance ramps to the great north wing of the Hotel Rossie in Moscow (7).

I came away from Russia very much aware of the strains evident in its society and apprehensive as to our short-term outlook for peace in the face of the probable reaction of the Soviet government to these changes.

I was unimpressed with their industrialized building systems at the level of quality in the environment, but, on the other hand, I was surprised and impressed with the implications of their new architectural style, with the design strength of their urban planning, and with the extremely high priority attached to architectural preservation.



(SUBWAYS BELOW)





"Duality" in today's aesthetic means that we accept both sides of a design coin in our design vocabulary — both polarities of a visual situation. That is why we call it "inclusive" design: It accepts the box as well as the stripe, the undesigned as well as the designed, the elegant as well as the vulgar, the loose as well as the uptight. This situation makes criticism fairly ambiguous — perhaps it accepts the bad as well as the good? — but it is all happening, nevertheless. In evidence, here are two recently designed banks: One accepts preservation and respectful restoration of the old as its imagery. The other accepts the new electric aesthetic of the supermannerist discothéque. They are polarities apart. Enjoy them both. Enjoy them all.

# SECURITY

Not many banks have brass footrails and spittoons at the tellers' counters and the check-writing desks or a pot-bellied stove. In the course of the Gay 90's revival that has accompanied the Art Nouveau fad, it was bound to happen that some bank was designed in the saloon-day idiom. The First Security Bank in Ketcham, Idaho, has been refurbished to this early opulence by architects Nat J. Adams & Associates of Boise, Idaho.

Built in 1887 to house the Lane General Store, the home of the First Security Bank stands prominently on the highway junction to Sun Valley. In this smallscale urban environment, the bank is at the opposite pole from much bank design — as well as most restoration work.

That scale may make the bank seem like a travesty to some observers, but it is a happier occurrence in its nostalgic and reverent re-use of an old building than the lamentable practice of demolishing splendid, venerable structures, and thereby the seamless fabric of our urban structure.

"If there is anything progressive about this project," says photographer Jeremiah Bragstad, "it is the concept of giving some recognition to the past history of a community." In architecture, as in the rest of life, the old must coexist with the new. "We



The First Security Bank in Ketcham, Idaho, was built in 1887 to house the Lane General Store. Its arcade protects passers-by from the snow and rain.

don't need to tear down everything old (excepting only the slums)," Bragstad continues, "and build all anew."

The sooner we educate our urban administrators and our real estate operators to this idea, the richer our environments will be.

This is, in fact, the significance of the First Security Bank of Ketchum: that it demonstrates a growing awareness — however painfully slow-growing — of the value of rehabilitating historical buildings, even those of marginal value.

In remodeling the store into a bank, Nat Adams and his associates placed a concrete vault within the original confines, disturbing the original walls as little as possible. It was a good decision, since the walls were constructed of 20-in. masonry. The brick was sand-blasted inside and out. A wood covered walk, shutters, and gas lights were added outside in keeping with the town's restoration efforts.

Inside, the architects added new oak flooring, a redwood paneled ceiling (with recessed downlights), and an antique grille at the tellers' counter. Furnishings were found by extensive search of old buildings in the area.

For those who wonder about the continuum of modern life accommodated by the project, it should be reported that the basement is "split-level" and houses a lunchroom and storage and toilet facilities, while the upstairs plan shows a strong diagonal dividing the wood flooring and the (gloriously) carpeted officers platform. And, of course, there is a driveup teller's window back of the antique grille.—CRS



Between the officer's platform and the tellers' bronze-grilled windows (above), the carpet and new oak flooring meet in a diagonal that opens up to the building-width rear area.



Opulently patterned green-and-gold carpet enriches the officer's platform (above and top left) with its oak roll-top desk and tufted red velvet furniture.



Wall-hung check-writing desks (above) have adjacent brass footrails and spittoons to provide modern comforts.



AUGUST 1969 P/A

For its new headquarters in Philadelphia, the Industrial Valley Bank has not played it safe but has elected to vault its image up into the space age with amenities for the cityscape.

In working with the young Philadelphia architectural firm of Murphy Levy Wurman, Architecture and Urban Planning, the Industrial Valley Bank (IVB) has wholeheartedly espoused the aesthetic of the new idiom — lights and synthetics, reflections and superscale. Not since 1954, when Gordon Bunshaft took the Manufacturers Hanover Trust out of its stone fortress tradition and put it into a "defenseless" glass box, has anything major happened to the image of banks. Now Murphy Levy Wurman may produce for IVB in the 70's what S.O.M. did for banking in the 60's.

# BANKING BOUTIQUE





Behind the tellers' counter (above) is a three-dimensional silvervinyl wall with a circular motif that visually reiterates the bank'ssterling deposits.



From the balcony desk area up among the exposed fluorescent tubes, bankers and their customers have a view (above) of the main banking floor.





A semicircular balustrade sheathed in purple plexiglass panels (above) creates a room-within-a-room for the officers' platform in one corner of the main banking floor (see plan facing page).



Pendant tubes house incandescent spotlights (above) to emphasize the white marble tellers' counter. The wood pendants also support fluorescent tubes on the outside as extensions of the exposed lights on the glossy ceiling. Outside the bank (right), the lights and blue, purple, and black color scheme produce a lively effect for an urban plaza.





BANKING FLOOR PLAN

IVB has also adopted, for a floor of executive offices, that newest and still controversial system of office planning — office landscape. This is the first installation of the German-originated system in this country to be designed with an up-to-date American eye and, as such, the IVB office landscape may be the first real test of the acceptability of the system to this country's taste.

What architect Richard Saul Wurman did with IVB's two rental spaces — the branch on the ground level and the offices on the ninth floor — was to work principally with the imagery, the plans, the lighting, materials, and colors.

The 10,300 sq ft branch bank — IVB's thirty-second, which opened in January 1969 — exhibits no change in the functional programming of banks. Tellers face the main entrance in front of a twostory-high backdrop of shiny, silver, three-dimensional plastic (it has a circle motif that was selected because of its allusions to money). Circulation from the building lobby (right of teller's counter) to the main entrance of the branch is a diagonal line that influenced the flat side of the officers' platform (right-hand corner of plan). This officers' platform is predominantly circular in form, however, in order to emphasize its room-within-a-room concept. Other departments are to the left of the tellers, both on the same level and on a mezzanine in the 20-ft-high space.

"The plan is dumb," says Wurman, revealing his Philadelphia-School background. "It is a classical banking space, but more generous in feeling — and free, special, and loose." This is a new image for banking. The clients proudly say it is "groovy" and "way out."

In this day of the nude bulb, IVB's new branch is contemporaneously lighted by exposed fluorescent tubes. Diagonal stripes of light on the glossy white ceiling reiterate the diagonal circulation pattern from entrance to entrance. Repetition of the fluorescent tubes camouflages the "inelegancies" of their exposed electrical connections. Pendant square tubes of wood, which spread pools of incandescent light onto the tellers' counters, are faced with fluorescent lamps on the sides rather than on the corners. Yet the lights read, explodingly, as the diagonally rotated corners of these pendant shafts.

The architects also bring some new materials to bank usage: The deep blue flooring is troweled, poured, and polished neoprene; a rougher texture would show dusty footprints less immediately, but bank floors are cleaned daily in any case. Low partitions and the tellers' counter are faced with sheets of purple acrylic plastic; it has a tendency to buckle, but provides a permissive flat surface. On the teller's counter, however, this same plastic is faced with an additional sheet of glass to prevent it from being scratched, and there the face is evenly flat. The tops and trim that hold these panels are of bent 1/8-in. stainless steel. Where money touches, however, the surfacing material is the traditional white marble. Purple, blue, silver, white, and black are the colors of the space.







For the bank's program of changing murals, architect Wurman paints a cartoon for a new mural every six weeks. Signpainters execute them on the 18'x37' indoor billboard behind the officers' platform. So far, the series has presented a superscale slice of Mrs. Smith's cherry pie and a mammoth Mack truck — both bank customers — as well as a superflag of Philadelphia's 1976 Exhibition, which was hung against a painted sky backdrop and a mural boosting the IVB-sponsored Philadelphia Golf Classic. Wurman also considers the clock, which changes its fliptag numerals every second, as part of this nonstatic program.





The nonstatic effect that the diagonal lines and the lighting are intended to convey visually is physically carried out by a pair of teletype machines, which print out world news and stock transactions, and by a program of changing murals (see facing page). The architects also carried out a graphics program for the bank, including logo, stationery, and annual reports.

The over-all design program, a symbol of IVB's rapid growth and development in the past decade, "has been a great way to show people that our bank is alive," says senior vice-president John C.T. Alexander, who was "the client" and was responsible for getting his colleagues to agree to having the original, controversial proposal built. Reactions have been mixed, but always definite. "No one is on the fence," says Wurman, and now that people are coming to see this new branch, IVB has grown from a little-known bank to assuming a public identity among Philadelphians. "Now," he says, "IVB has an image as a place."

Client Alexander says that he and his colleagues were ready to accept a youthful, progressive, and imaginative contemporary design because "40 per cent of our population now is under 30 years old and in five or ten years 50 per cent will be under age 25." Since IVB thought of themselves as a young and progressive bank, they wanted to see that image re-



Checkwriting desks at IVB are black plastic laminate faced cubes with 1-in. thick glass tops, which are composed of four  $\frac{1}{4}$ -in. sheets laminated together for economy. Slots for deposit and withdrawal slips are cut diagonally into the tops of the cubes beneath the glass. These are the only "designed" elements in the interior, Wurman feels.











An Office Landscape kind of plan is used for the 28,000 sq ft ninth floor of executive and administrative offices of the Industrial Valley Bank. It was an idea sparked by the bank president's desire to see the activity on the floor. Visual privacy for 115 occupants in the 20,000 sq ft open-plan area is achieved with 54-in. high partitions. Acoustical privacy is produced by acoustically absorbent materials on these partitions, by wall-to-wall carpet, and by acoustical tile on the ceiling; masking noise is produced by typewriters and music to bring the noise level up. A basic color scheme of blue, beige, tan, and black is used, but, in addition, a red-and-cinnamon stripe zig-zags from floor to ceiling around the core, creating diagonal, arrow-form, circulation indicators to each doorway. Such Supergraphics, which are an American addition to the German-originated planning method, may ultimately be developed into working-area demarcations that will really make the system visually palatable in this country. At IVB, the view over the low partitions to this interior sprightliness and to the window wall brightens this private environment for bankers. Arlene Matzkin was the job captain of the IVB project.

presented in a building downtown. Murphy Levy Wurman gave the bank such a design in the insideoutside branch that puts a youthful public face forward onto the new IVB Building plaza.

Architect Wurman is especially interested in this aspect of what he calls "the public environment." Since, as he feels, the citizenry owns 50 per cent of a city, corporations have a responsibility to the way their products (including buildings) abut the public environment. Banks and stock-brokerages, which are officially closed early in the day, should contribute to the visual environment of a city on a 24-hour basis, he believes, by presenting an interesting interface to the public environment. "The measure of the commercial activity of a city is how long a pedestrian is willing to walk," Wurman says. "You walk as long as there are interesting things to see. And this is proved in the suburbs where people will not walk around the block, because there is nothing to see."

At the Industrial Valley Bank's main branch, the esplanade around the building normally would make the interior space somewhat dark. But the lights counteract that effect and brighten the plaza, contributing another lively outdoor space to the public environment. With this bright stripey illumination reflected in the glass walls of the enclosure, with the





new materials, wet-look purple and blue surfaces, and with the large-scale murals changing every few weeks, IVB also takes the world of banking another step along the futuristic road toward the days of noncurrency and computerized personnal payments. —CRS





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Continued from page 142

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