WHOSE FAULT WILL IT BE?

SAN FRANCISCO, CALIF. “They tell me the fault line runs right through here. So that may be; that may be; what's gonna happen is gonna happen to me.” So sings Mama Cass, and with her release of “California Earthquake” on the Dunhill label, an attitude that may produce more harm than the natural phenomenon behind it has passed into song. Earthquakes, like bad breath, were a taboo subject in California for years after the giant disastrous quake of 1906. “A discussion of earthquakes was as welcome in San Francisco as a discussion of the plague,” writes structural engineer Karl V. Steinbrugge; “consequently, funds for earthquake research could not be obtained. The press mentioned ‘the earthquake’ as little as possible.” This fall, Steinbrugge published an 80-page survey pinpointing the alarming vulnerability of many Bay Area structures to earthquakes. His paper comes at a time when geologists to be long overdue, a major shock along either the San Andreas or the Hayward faults is expected to occur any day. And only geologists to be long overdue, the zones of greatest economic and social reactions to earthquakes were a taboo subject in California. Steinbrugge’s earthquake warnings, like a discussion of the plague, were a taboo subject in California. So sings Mama Cass, and with her release of “California Earthquake” on the Dunhill label, an attitude that may produce more harm than the natural phenomenon behind it has passed into song. Earthquakes, like bad breath, were a taboo subject in California for years after the giant disastrous quake of 1906. “A discussion of earthquakes was as welcome in San Francisco as a discussion of the plague,” writes structural engineer Karl V. Steinbrugge; “consequently, funds for earthquake research could not be obtained. The press mentioned ‘the earthquake’ as little as possible.” This fall, Steinbrugge published an 80-page survey pinpointing the alarming vulnerability of many Bay Area structures to earthquakes. His paper comes at a time when geologists to be long overdue, a major shock along either the San Andreas or the Hayward faults is expected to occur any day. And only geologists to be long overdue, the zones of greatest economic and social reactions to earthquakes were a taboo subject in California. Steinbrugge’s earthquake warnings, like a discussion of the plague, were a taboo subject in California.

WASHINGTON, D.C. Three major U.S. communities voted on bond issues for rapid transit systems on Nov. 5. And only one, the Metropolitan Transit Authority of Washington, D.C., came home a winner. Perhaps not surprisingly, the Washington, D.C., bond was the most complicated of them all. It needed the approval of voters in five communities in Virginia and Maryland. And it got it. Now the communities can issue bonds, when they feel conditions are right, to support their share of the 97-mile, three-track electric train system. The Federal Government will put up $2 for every $1 put up by the communities, for a total of $1,670,000. Bond issues on the ballots in Atlanta and Los Angeles failed. As everyone knows, the freeway systems in both those cities carry commuters at a snail’s pace during evening and morning rush hours. But that, evidently, is the way residents in those metropolises like to get around — by car.

In the Washington area, they like cars too. But there is something attractively appealing about the thought of those brisk overland and underground air-conditioned trains discharging passengers at 86

PEI TO PLAN FOR COLUMBIA UNIVERSITY

NEW YORK, N.Y. Early last month, Columbia University, whose real estate plans in the Morningside Heights neighborhood of Harlem have been the cause of dissension both on and off campus, announced the retention of I.M. Pei to develop the university's first master plan since the original version was presented in 1894 by McKim, Mead & White. The plan will be comprehensive, attempting to deal with all of Columbia's needs for the next two or three decades. One provision of the contract with Pei encountered considerable resistance from the school's Board of Trustees: the stipulation that community, students, and faculty all be given a voice in the planning process. Despite trustees' objections to "delegation of responsibility," an arrangement was approved that calls for the establishment of task forces, under the architect's supervision, to work specifically with the three groups. In any case, it is difficult to understand why the stipulation should be a pill too bitter for the trustees to swallow, since they retain all authority to approve or reject the final plan. Columbia's troubles with its neighbors are far from unique; they are, rather, typical of large and expanding institutions in crowded urban communities. Its approach to the situation is worth the attention of planners in all major cities.

According to John D. Telfer, Assistant Vice-President for Physical Planning (see p. 41), there are presently very few construction projects of such urgency that they must go ahead before the master plan is developed, and those that must be begun within the next year will occupy already owned campus land. However, one very delicate question involving the possibility of immediate construction will also come in for consideration as part of the master plan: the controversial gymnasium in Morningside Park. It was already there last spring when protests resulted in a request by Mayor Lindsay that Columbia halt construction. Although Pei will be asked to review the project and the possibilities of finding another site, the Board of Trustees will continue to seek community approval for the present location. The trouble is that the university already has an estimated $3-5 million sunk in the project, with fabricated steel sitting on New Jersey docks waiting to cross the river. A recent proposal to develop the park site with recreational facilities for the community, prepared for the West Harlem Community Organization, which represents the neighborhood adjacent to the park, by the Architects Renewal Committee in Harlem, received scant attention in the Columbia offices, and it seems likely that the university will press for completion of the gym on existing foundations.

Nevertheless, according to Telfer, if West Harlem's objection is too strong, the gym's program will be broken up and moved to scattered sites further from the undergraduate school's main campus. Related to the gymnasium issue is another that was made much of last spring by students and faculty at Columbia's School...
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December 1968

When Columbia University announced last month the retention of I.M. Pei to prepare a master plan, it made clear its intention to include both student and community representatives in the planning process. The man primarily responsible for this change in the university's policy is John D. Telfer, Assistant Vice-President of Architecture — the issue of faculty involvement in physical planning for the university. With some of the country's best designers (Aldo Giurgola, for example) on its faculty, ought not the university to take advantage of their professional judgment by including them or a representative on a design review panel? Columbia argues that, if faculty members are to devote themselves in a satisfactory manner to their teaching duties, they cannot afford to become involved in administrative decisions, which require full-time attention, and so no provision has been made for their inclusion in the review process. It may be unreasonable, however, to suppose that at least one member of the architectural faculty (the head of the department, say) could not serve on such a panel without neglecting his students.

Completion of the new master plan is expected to take from 12 to 18 months.

PERSONALITIES

When Columbia University announced last month the retention of I.M. Pei to prepare a master plan, it made clear its intention to include both student and community representatives in the planning process. The man primarily responsible for this change in the university's policy is John D. Telfer, Assistant Vice-President of Physical Planning.

Both Telfer and the administrative position he fills are new to Columbia. A tall, rangy man in his early forties, with plenty of Midwestern charm, Telfer was appointed to the position in April, just before the outbreak of the campus riots, and arrived on campus July 1. His arrival coincided with an emotion-charged turn-

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and regional planning, architecture, and landscape architecture and to report these needs to the state. . . Darrel D. Rippeteau, partner in the firm of Sargent, Webster, Crenshaw & Folley of Syracuse, N.Y., is the new president of the New York State Association of Architects.

ARCHITECTURAL SONGS?

PITTSBURGH, PA. “Ladies beware of an architect with blueprints under his arm. Unless you hanker to be betrayed like Nellie of Meadow Farm’ goes the song. For $5.50, you can find out what happened to poor Nell and Hyacinth Harry and Lorenzo II Magnifico and Walter and Mies and Corbu. Walter and Mies and Corbu still cause a lot to do.” Tunes and lyrics are the work of Robert Schmertz, long a fixture, with his banjo, of the Pittsburgh Architectural Club. Now, for its seventieth anniversary, the club has reissued Schmertz’s record, “Ladies Beware of an Architect: Songs for Architects and Their Girl Friends.” Copies are available from the Pittsburgh Architectural Club, 246 Third Avenue, Pittsburgh, Pa. 15222.

U.S. PAVILION FOR EXPO 70: VERSION II

OSAKA, JAPAN. Redesigned after a severe budget cutback, the U.S. Pavilion at Expo 70 may well have profited from the change. As designed by Davis, Brody, Chermayeff, Geismar, de Harak Associates under the direction of the U.S. Information Agency, the pavilion has quiet strength, simplicity and daring. It will have the first air-supported cable roof structure ever built. Rising above an earth berm, the ellipse of the slightly domed roof gives the structure the appearance of the Yale Bowl filled with slowly rising white yeast. The roof will be 462’ x 270’, and is claimed to be the lightest roof of this span ever put up, weighing less than 1 1/2 psf.

Rapid Rehabilitation Runs into Bureaucratic Roadblocks

NEW YORK, N.Y. They called it instant rehabilitation. Actually, it took a few minutes less than 48 hours. And that was after more than a year of product development and test runs. At the end of that time (a year and 48 hours), they had a refurbished 15-unit tenement on New York’s lower East Side (see April 46, 1967 P/A). The idea was that residents of the building could be moved to a hotel for a couple of days while their building was being worked on, then move back into bright, clean apartments. At the time, in April 1967, Conrad Engineers, the West Coast firm that did the rehabilitation (with the aid of a $1 million HUD grant), estimated the rehabilitation cost at approximately $11,000 per unit, about half the cost of new construction. Now, a year-and-a-half later, the Institute of Public Administration, the nonprofit organization that conducted the experiment with HUD funds, says that the program was too costly to be feasible. In juggling numbers, the Institute says the process cost $45 per usable square foot, or about $22,000 per unit—twice the original estimate and significantly more than comparable new construction, which today, in New York, may run as high as $30 per sq ft.

The report notes that the year-long experimentation boosted the cost estimate, as did the overtime pay necessitated by working around the clock, as well as the purchase of small lots of materials for the one-shot job. Boosters of this type of rapid rehabilitation are now thinking in terms of projects taking from two to four weeks. This would get rid of the inefficiencies of round-the-clock work and presumably allow time to take prefabricated bathrooms and kitchens in through the entrance to the building rather than dropping them by crane through the roof. Use of the crane proved needlessly expensive, according to some observers. By doing the work over a three-week period, officials feel the cost could be brought down to $24 per sq ft or less for one building. Of course, as the number of buildings rehabilitated increased, so would the cost efficiencies. Ideally, a contractor would work with an endless chain of buildings, rehabilitating them in, say, groups of three per until all the buildings in a city were refurbished. By then, presumably it would be time to start again.

Another factor that boosted costs was the need for subcontractors, who were unable to give firm contracts on unfamiliar techniques, to operate on a cost-plus basis. As these techniques become better established, firmer contracts can be established, and at least one source close to the experiments says that straight cost contracts are now feasible.

The Frederick W. Richmon Foundation in New York is planning to underwrite rapid rehabilitation of 13 buildings in Harlem. In June 1967, the Federal Government said it was ready to give the go-ahead to the project, which would try to correct some of the mistakes of the lower East Side project. But a year-and-a-half after saying they were ready, city and Federal agencies have still not given permission.

Rapid rehabilitation is one of the few experiments so far that can keep neighborhoods intact. If this is a valid aim, and many believe it is, then the wisdom that came from one brief experiment should surely be given a chance to prove itself.

CALENDAR

Representatives of the American Congress on Surveying and Mapping, The American Institute of Architects, the American Society of Civil Engineers, and the National Society of Professional Engineers, comprising a Joint Committee on Employment Practices, will hold a conference on “Alternatives to Unionization: An Examination of Modern Employment Practices.” The conference is scheduled to take place in St. Louis, Mo., on December 6. Write: Thomas R. Hollen

Continued on page 44

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TUNE IN, TURN ON, PUT ON: ART 1968

Robert Morris's "Earthwork, 1968" is the title of the mound of earth, peat, steel, aluminum, copper, brass, zinc, felt, grease, and brick that covered a large area of the carpet at the Dwan Gallery in New York last October. Also on view were Walter De Maria's "Painting, 1968," a deep yellow mural inscribed, "The Color Men Choose When They Attack The Earth" and photos of the same artist's installation "Pure Dirt" at the Heiner Friedrich Gallery in Munich.

Earlier this fall, an exhibit of works by Jean Dubuffet had a turn at MOMA. It included several of the artist's new works, such as this 10' construction in cast polyester resin and vinyl paint entitled "La Tour I."

Robert Rauschenberg has a wall-sized piece of turned-on art called "soundings" on exhibit through February at the Museum of Modern Art. Lamps installed between panels light up in response to sound, illuminating silk-screened images of chairs behind silvered panels. The day we saw it, a group of hippy teen-agers kept the art turned on by enthusiastically talking to it while a two-year old gleefully stamped his feet.

"Merce C." by Franz Kline was on display this fall at the National Collection of Fine Arts in Washington, D.C. (see p. 48). It is typical of Kline's more recent work — large, bold, almost violent, full of sudden contrast. Also this fall, a large retrospective of Kline's work hung in the Whitney Museum in New York in one of the best art shows of the season. The Whitney's marvelously flexible spaces were arranged to show Kline's early representational oils and water colors in intimate spaces, his early abstract experiments in intimate spaces, and his later explosive, almost urban abstract work in large, airy open spaces.

Some 6340 lb of black-painted weathering steel have been turned by sculptor Clement Meadmore into a "Curl" that now lies helplessly in the midst of a plaza in front of Uris Hall (like so many of the school's newer buildings, no architectural delight) at Columbia University.

The most breath-taking exhibition of traditional art in Manhattan this fall was far and away "The Great Age of Frescoes" at the Metropolitan Museum of Art. The show — in a discreetly evocative mounting of white, stretch-fabric arches included 70 frescoes, many accompanied by their under drawings, from religious and ducal buildings in and around Florence executed between the 13th and 16th Centuries. It was a powerful reminder of the time when art and architecture were firmly united — the progenitor of today's Supergraphics, someone said. Shown here is a fresco detail (1527) by Jacopo Pontormo. Also shown were many wall panels, a complete tabernacle, ceiling bands, friezes, and a giant, touchingly human triptych of the Last Supper.

Brightly-colored banner scrolls — a new application of silk-screen printing could be seen last month at Etchings International, a New York gallery that specializes in contract work for architects and interior designers. The banners are printed in editions of 75 each and are designed by English artists for The Canonberry Banner Company, Ltd.

Marble sculpture by Karl Prantl of Austria was one of the works produced during this country's first International Sculptor's Symposium held late this summer in Proctor, Vt. The National Endowment for the Arts and the Vermont Council on the Arts sponsored the symposium and the Vermont Marble Company put 227 tons of marble at the disposal of 10 sculptors.
URBANE FACADE TO HELP COMPLETE THE METROPOLITAN

NEW YORK, N.Y. In 1970, the Metropolitan Museum of Art celebrates its one-hundredth birthday. By then, if plans move according to schedule, it will have completed construction of its front façade. Designed by Richard Morris Hunt in 1894, the central portion of the front façade still has a temporary wooden vestibule at the main entrance and piles of stone above the front portico that were meant to be carved into trophies. Both the stone piles and the temporary vestibule will disappear. In 1907, McKim Meade & White added the two flanking wings, giving the museum a much greater capacity. Now that visitors flood the museum at the rate of 6,500,-000 a year, the old steps are not only out of scale but also out of touch with reality. To make way for the new staircase, the curved automobile drive at the main entrance will be taken out and replaced by a dual auto-pedestrian entrance, at the north near the Costume Institute and at 81st Street to the south.

Implicit in Kevin Roche's design is a stronger relationship between the museum and Fifth Avenue, which it faces, than with Central Park in which it is sited. "The façade, facing the avenue, is first a piece of architecture, and then, most specifically, an urban façade," he says. In front of the museum, flanking the central portion, will be two fountain-pools, whose 122'-long walls of water will mask the lower portion of the wings, which extend from the center. Beyond the fountains at either end will be planting areas. Completion of the façade is expected to cost $1,600,000; more than $1 million comes from an anonymous donor. Roche Dinkeloo & Associates are working on an over-all expansion plan for the museum, and the front façade completion is the first phase. It is a treatment that maintains the character of the institution and of that section of the city. Museum Director Thomas P. F. Hoving, for one, commends it: "The solution is one of pleasing elegance, of a simplicity that makes for excellence in architecture."

MONUMENTS TO PONDER

Webster's defines a monument as "a structure . . . erected or maintained in memory of the dead or to preserve the remembrance of a person, event, etc." The difficulty in designing a monument is in producing a structure that conveys the essence of the person or event being memorialized. And a monument must be impressive enough, at least, to stimulate the viewer's interest in its purpose. The making of monuments is a very delicate affair, one that, if not handled successfully, produces some of the most meaningless architecture in existence.

In his design for the Monument (still in model form) to the Six Million Jewish Martyrs (1), which is to be sited at the tip of Manhattan Island, in Battery Park, Louis I. Kahn has relied for impressiveness, not surprisingly, on a group of great geometrical masses 10' square and 11' high. Six piers of solid glass blocks that interlock without the use of mortar surround a central pier, which, along among the seven, contains a small chapel. When completed the monument's glass will catch reflections from passing ships, the sky, and water in the harbor. The model was on view last month at the Museum of Modern Art in New York. The Armenian Martyrs' Memorial Monument (2), recently completed in Bicknell Park, Montebello, Calif., ap-
ears to be less successful as a memorial. What it does seem to be is an unnecessary, if pleasant, addition to the park, whose visitors are unlikely to react with appropriate thoughts on the "men of all nations who have fallen victim to crimes against humanity" to whom the memorial is dedicated.

**DAM DESIGN BY BREUER**

GRAND COULEE, WASH. Dams are architecture. Or at least, they can be. Marcel Breuer & Associates' plans for Grand Coulee Dam prove the point.

In March, the U.S. Bureau of Reclamation asked the Breuer firm "to provide architectural design features — with particular attention to color, form, surface, choice of materials and lighting" for the dam (see p. 66, April 1968 P/A). Grand Coulee is indeed a giant structure, one about to become the world's largest power producer.

The firm was asked to produce architectural design concepts for the 200' forebay dam, which is an extension of the existing structure; a new powerhouse, which will be 20 stories high and take in an area the size of four city blocks, visitor facilities and other features. The third powerhouse eventually will house 12 generating units, each rated at 600,000 kw.

Features of the Breuer concept, which may still be modified before construction, include an inclined elevator, a glass-enclosed cab moving up and down the face of the dam's 475'-high penstocks. The elevator will stop midway along the incline to give visitors access to a platform cantilevered out of the rock cliff supporting the forebay dam, where a cross-over bridge spanning the transformer deck will lead to the powerhouse.

Visitor arrangements are to be completely separated from operating personnel.

"We believe," commented Reclamation Commissioner Floyd E. Dominy, "that thousands of visitors . . . will discover its great beauty as well as be moved by the dam's staggering physical dimensions. . . .

Concrete, the principal component of the structure, will be featured in the construction, to give strong vertical lines to the powerplant structure.

A second architectural contract — for development of a coordinated master environmental and recreational plan for the entire Grand Coulee area — has been awarded to Kenneth W. Brooks of Spokane, Wash.

**THE CLASSROOM IS A METAL BOX**

COLUMBUS, IND. The architectural showcase that is Columbus, Indiana, will gain another exhibit with the completion in 1969 of the L. Francis Smith Elementary School, designed by John M. Johansen of New Canaan, Conn.

In model form, the school building comprises three expandable classroom wings staggered both vertically and horizontally. Beneath each in fixed concrete bases, are supporting facilities such as dining rooms and kitchen, mechanical rooms, and kindergarten rooms. Wings are linked by a covered central core, which contains a play yard, as well as administrative offices and a library. In moving through the core from one wing to another, pupils will pass through ramped halls, which are actually self-supporting corrugated metal tubes, lined inside with carpet. Each wing will have six classrooms and serve two grade levels. First and second grades are in one wing, for example, third and fourth grades in another. These classrooms are light metal boxes set into the concrete of the base. Smaller metal boxes contain toilets and storerooms. Each wing can be expanded by merely adding more of the metal classrooms. Running up and into each wing from ground-level bicycle stands are long ramped walkways.

The 50,000 sq ft of space will cost $1,200,000.

**WORLD TRADE CENTER ON A EUROPEAN SCALE**

ROTTERDAM, THE NETHERLANDS. Even before the fad for cultural centers has run its course, one for world trade centers may be developing. Scheduled to open in 1972, the same year as the twin-towered New York World Trade Center, is one in Rotterdam.

Like its New York counterpart, it will have twin towers, 35 stories each instead of 110, and, like the Yamasaki-Emery Roth designed New York structure, it will have two low, flanking buildings grouped with the towers around a central plaza.

Rotterdam is an ideal spot for a world trade center. For one thing, it is the world's busiest port (141,400,000 tons of cargo in 1967), and for another it is located at the hub of a network of rail, water, highway and pipeline traffic flowing to and from the major cities of Europe. The $60 mil-
WHATEVER HAPPENED TO THE
LITTLE OLD NEW YORK BROWNSTONE?

NEW YORK, N.Y. Nine brownstone buildings on Manhattan's Upper West Side, all dating from the 1880's and 1890's, have been saved from demolition by a group of area residents known as the Little Old New York Citizen's Committee. It took 18 months for the citizen's group to convince the city to alter the buildings' designation from demolition to rehabilitation, but, once convinced, city and Federal agencies provided the tax abatements and loan insurance in the hope that other groups will be encouraged to undertake similar projects. Under the city's plan for the Upper West Side Urban Renewal Area, the buildings (located between Central Park West and Columbus Avenue on 94th Street) were to be cleared away for a 10-story apartment building that would have effectively barred light and air from neighboring residences. Although other brownstones in the neighborhood are scheduled for rehabilitation, these nine were considered too small and therefore too expensive to bother with. But the citizen's committee, wishing to preserve the neighborhood pattern of low-rise residences on the streets and high-rise apartments on the north-south avenues, not only protested, but came up with a plan that would make rehabilitation both feasible and attractive to government agencies involved.

Having formed a cooperative corporation, assembled tenants to fill the apartments, and acquired enough money to purchase the land from the city, the citizens retained architects Edelman & Salzman to redesign the buildings from the inside out. To begin with, the architects removed all front stoops (traditionally a characteristic of the New York brownstone) and created three entrances to serve all nine buildings. Party walls between buildings were removed, and apartments custom-designed to suit the future tenants were, in some cases, extended into adjoining buildings. Connecting hallways were provided at the first, second, and third floors. In the rear of the structures, additions were designed to bring all nine buildings out to a line 53' from the façades. When built, the structures had varying depths to avoid encroach-
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ing on Apthorpe Lane, an old path that ran diagonally across the block. New exterior walls in the rear will look better than the façades of many modern dwellings, and a large backyard will be created for use by all tenants. Common facilities including a darkroom, meeting room, and so on, are provided in the basement. Apartments, custom-designed for tenants, will vary in size, shape, and price. Several duplexes are placed on the lower and upper two stories; those on the lower floors have private gardens, those on the top stories have their own garden balconies. No two apartments are alike. All apartments, however, will have a fireplace (some two), hardwood floors, air conditioners, and electric hot-water heaters.

Considering the various amenities requested by cooperators, down payments and carrying charges have been kept fairly low for the New York market. Down payments range from $2725 (for a one-bedroom apartment) to $10,900 (for a five-bedroom apartment), and carrying charges will run from $120 to $360.

Prices will be kept down by the city's agreement to grant a 20-year tax abatement on the property. For the first nine years, there will be no real estate taxes; thereafter, for two years, the cooperators will pay taxes on the 1967-68 assessed value of the property. Legislation pending before the City Council is expected to grant additional tax benefits from the twelfth to the twentieth year. In addition, the corporation was able to obtain FHA insurance of the mortgage loan.

**CLASSIC GROUND FOR AMERICAN ART**

WASHINGTON, D.C. "Study your country's taste and requirements, and make classic ground here for your art." This was the advice to American artists offered early in the last century by architect Robert Mills, whose massive neo-classic Patent Office Building has recently become the nation's first Federal museum of American art. Last spring, the 122-year-old National Collection of Fine Arts moved out of the corner it shared with the National Portrait Gallery moved into the new building at 8th and G Streets, N.W., in downtown Washington. And, just last month, the historically oriented National Portrait Gallery moved in to occupy the south wing.

Washington's newest museum is a two-square-block structure of solid sandstone, granite, brick, and marble, whose plan is that of a great quadrangle surrounding a large open court where two 150-year-old elms will eventually shade sculpture. Designed in the 1830's and completed in 1867, the Patent Office (see p. 50) was built, like all Mills' buildings (others include the Washington Monument and the Treasury Building), to last for centuries, and it has survived the vicissitudes of national politics and history almost miraculously well. Having withstood use as barracks for the Rhode Island militia during the Civil War, and then as a hospital and morgue where Clara Barton...
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moved to the wounded, the building was partially gutted by fire in 1877; it was rebuilt in the following decade under the supervision of architects William Elliot and Edward Clark. But the greatest threats to the structure occurred after the Patent Office moved out in 1921 and the Civil Service Commission moved in.

In 1958, it was doomed to demolition to make way for a black-top parking lot. Somehow, this fate was avoided. The building was turned over to the Smithsonian. When renovation began, there were great corridors 17' wide and 17' high to be turned into gallery space by removing the partitions that had created myriad small Federal offices. There was an eighth-of-an-inch of G.I. Green paint to be removed from granite columns, architraves, and solid brick barrel vaults. And after the General Services Administration, which administers all Federal construction, had finished with its part in the restoration and conversion job, most of its work had to be undone by the museum staff under the direction of David Winfield Scott, director of the collections, and Bayard Underwood, the museum's architectural consultant. By the time Underwood was retained, his job consisted mainly, as he puts it, "in saving some of the basic architecture of about one half of the building." Major changes during the construction stages included removal of one elevator shaft and one mechanical duct shaft which, if built as shown, would have ruined two grand stairways and the Lincoln Gallery. To restore the Granite Gallery on the first floor, it was necessary to remove nonloadbearing brick partitions that ran through half of an entire wing. The entrance (formerly the rear of the building) was made into an impressive space by chopping out the second floor and creating a two-story entrance lobby. Lighting was completely revised, with the help of W.M.C. Lam, consultant, after monstrous GSA-designed, all-purpose fixtures had been hung from ceilings throughout the building.

Now, the granite-columned Lincoln Gallery, so named for its use as the promenade for Lincoln's second inaugural ball, houses a three-century survey of American art; the Granite Gallery contains works by 20th-Century sculptors Alexander Calder, Alexander Archipenko, and Theodore Roszak, among others. In addition to the 16 galleries, the National Collection of Fine Arts has three public lounges, administrative offices, storage space, workshops for framing and display departments, a large library (whose ceiling is three stories high), a conservation laboratory, a photographic studio, and assembly halls. Most of these facilities are shared with the Freer Gallery; the Free's director is Charles Nagel.

Of the $6 million spent on renovation over the last 10 years, no great sum was available for interior furnishings. These are consequently installed sparingly, but with excellent taste. Furniture designed by Eero Saarinen and Warren Platner is used in rest areas; Scandinavian Design chairs for assembly halls; LaVerne "Philharmonic" gallery benches in exhibit spaces.

All in all, the conversion from Federal office building to art museum has turned out quite successfully. The provision of a home for the Government's collection of American art, together with the restoration of Washington's original Corcoran Gallery, may be a sign that, at last, the Federal Government is willing to pay some attention and money for its art and architecture.

CORRECTION

The modular maintenance hangar shown on p. 88, October 1968 P/A was designed by architects Conklin & Rossant of New York. Zettlin, DeSimone, Chaplin & Associates were structural engineers.

WASHINGTON/Financial News

by E. E. Halmos, JR.

Model Cities Move Slowly — One Federal program that will continue, regardless of the impending change in Administration, is the Housing and Urban Development department's Model Cities program. This will happen despite cries from outgoing HUD heads that the program wasn't adequately funded. And continued work will bring HUD heavily into the matter of construction safety, despite the failure of all attempts to pass a national construction safety bill in 1968.

But architects and builders will have to recognize that the program is a long, slow affair. The distance between designation of an area as a Model City and actual design of buildings — to say nothing of actual brick and mortar — is likely to be a long one.

As of mid-October, for example, HUD had "selected" 125 "cities" for planning grants; they will share between them a total of about $12 million available for such work in the current fiscal year.

The term "cities" is deceptive. Actually, "selections" included several counties (Florida's Dade, Maryland's Prince Georges), such municipal oddities as the Gila River Indian Community in Arizona; relatively tiny communities with populations as small as 5000; segments of major cities, such as Central and East Harlem, South Bronx, and Central Brooklyn in New York; and on up to major cities like Minneapolis, Oakland, Calif., Washington, D.C., and others.

The grants themselves are aimed at seeking solutions to problems that have nothing directly to do with construction. Typical, perhaps, is a $178,000 grant to Tucson, Ariz., which is trying to develop plans for an 8-square-mile area in its western sector, where a 21,026-person population includes 37% with family incomes below $3000 annually and a high unemployment rate; 48% of housing is rated as substandard. Major goal of the planning will be "to relate the development of the model neighborhood to the surrounding area, alleviate physical blight, in order to attract more privately built housing."

Similar conditions are noted in all the other "cities" selected for grants: large areas of substandard housing, low family incomes, high unemployment rates, poor health records.

Planning, in most cases, will take a year from date of initial selection; then the plans evolved must be approved by HUD; following approval, the communities will be eligible to receive "supplemental" grants, as well as other Federal moneys, to carry out actual implementation.

There's an interesting sidelight for the construction industry in general: HUD has said that, since one objective of these programs is to employ as many slum-area dwellers as possible it will have to set aside a system of construction safety with both feet, "to protect unskilled workmen from the hazards of the building work." This could mean that, despite Congress' failure to approve any nationwide safety program or authority, HUD will try to impose its own rules, anyway.

Highways May Have Bumpy Road — Congress imposed a couple of really stinging defeats on the Johnson Administration, as it closed up shop for the year. And the outgoing group of officials countered with a move of their own that could even bring the entire Federal aid highway program to a dismal halt.

Key losses on the Administration side were proposals permitting construction employers and unions to form joint committees to promote certain products and methods to establish an "Airport Trust Fund" (financed by a added tax on airline tickets) to finance airport improvement programs; and, most surprisingly, a "Water Quality Improvement Act" that would have substantially raised Federal payment for pollution control works, permitted local communities to finance the projects with a guarantee of "installation" payments of Federal grants over a period of years, regulated pollution from ships in inland or coastal waters. This latter bill foun dered on the House's insistence that offshore oil-drilling rigs be exempted from tight pollution-control regulation.
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Sealing masonry joints. Silicone Sealant 1000, specifically developed as a concrete and masonry sealer, is said to yield maximum adhesion without need of a primer, and may be applied simply with a hand calking gun. The material is claimed to resist sunlight, ozone, and moisture, and will retain a pliable consistency from temperatures of -60 F to +250 F. This consistency is said to facilitate year-round application. General Electric Co., Silicone Products Dept., Waterford, N.Y. 12188. Circle 104, Readers' Service Card

Facing brick. Kiln-fired clay brick in 1/2" thickness is said to be easily applied to a scratch coat with mortar. Footings are said to be unnecessary. Straight and curved bricks are available in three types: Antique; "Used" (70% red, 20% white, 10% black); and 1/2" Face Brick. Monterey Clay Brick Corp., 1000 Towne Ave., Los Angeles, Calif. 90021. Circle 102, Readers' Service Card

Custom carpets in shag. Long, shaggy pile Designer Series rugs and carpets now have a "corn row" effect, achieved by combining up to three colors of the designer's choice. The "corn row" effect is available in the Coquin, Fabrique, and Brigette textures, all of Acrylic acrylic pile. The carpeting may be seamless up to a 25' width. Philadelphia Carpet Co., 25 Fifth Ave., New York, N.Y. 10016. Circle 106, Readers' Service Card

A stripe is a stripe is a... The Embassy 54" width vertical stripe fabric is blended of wool, nylon, and viscose yarns with a light acrylic backing. The heavy texture of the fabric balances the striped pattern, which is further muted by color progressions within the pattern. Six colorways are offered, and the ten predominating colors are also available as solid colors in a companion fabric. F. Schumacher & Co., 58 W. 40th St., New York, N.Y. 10022. Circle 107, Readers' Service Card

In my garden. "Hyacinth," one of 22 textile designs from the Marimekko collection, is described as a "bold, opulent floral print." As are all of the designs, "Hyacinth" is best suited for large-scale applications. Available in four colorways (black/white; greens; browns; lavenders), the pattern is silk screened on 100% heavy cotton. Available through Design Research. Isabel Scott Fabrics, 979 Third Ave., New York, N.Y. 10022. Circle 108, Readers' Service Card

Perimeter advantage. The supercircle table designed by Piet Hein is said to seat more people more comfortably than would be possible at either a strictly circular or square table. The steel span leg support, which joins at the floor and spreads under the table, may be assembled without tools. The tabletop is available in teak, rosewood, oak or standard painted colors, with a diameter of either 91 1/4" or 45 1/4". Table heights: 28 1/4 and 18 3/4, Fritz Hansen Inc., 979 Third Ave., New York, N.Y. 10022. Circle 109, Readers' Service Card

Receptive seating. Designed especially for business and professional reception areas, the System 900 seating series gets both its styling and support from a polished chrome base. Two chair styles are featured: one with a shaped arm rest; the other with its sides on a diagonal from back to seat. Madison Furniture Industries, Canton, Miss. 39046. Circle 110, Readers' Service Card

Exposed-paint lighting. Featuring "totally-enclosed" construction, the 97 Line lighting

December 1968
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Message units retrieve data. Libraphone is claimed to be the first piece of data retrieval equipment to utilize the public telephone system; it is a telephone hook-up that attaches to an ordinary microfilm reader-printer. The Libraphone was designed for use with a prepackaged information system: a complete microfilm library of data is provided to subscribers; in addition, the machine has a direct connection to the nearest central information center for special services. Specialized Business Services, Inc., 620 Trolley Blvd., Rochester, N.Y. 14606. Circle 113, Readers' Service Card

Flood control valve. Designed to operate under city water pressure rather than by electricity (thus unhampered by power failure), the StormGuard valve is said to prevent sewer back-ups from flooding basements. Valve is automatic, with a reported force of 25 times that of normal city water pressure; when the valve closes, it triggers a remote monitor warning system. Cherne StormGuard Inc., Hopkins, Minn. 55343. Circle 114, Readers' Service Card

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Gas fired heat. A complete line of gas make-up air heaters and steam/hot water models featuring "draw through" design, are said to insure uniform air passage and distribution. Contents include diagrams, cutaways, performance data table, accessory selection tables, dimensions, and specs for roof-mounted and ceiling-suspended models. Catalog. 14 pages, Modine Mfg. Co, 1500 DeKoven Ave., Racine, Wis. 53401.

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