

The New

PENCIL POINTS

NOVEMBER • 1942

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"THE STORE FRONT OF TOMORROW"

THE NEW PENCIL POINTS—KAWNEER ARCHITECTURAL COMPETITION gives you the opportunity of exercising your creative ability at a time when war conditions have curtailed much of the normal demand for design work.

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PASS THE AMMUNITION

MAN and boy, during the last thirty years, we have known hundreds of architects, good and bad, young and old, rich and poor. With or without faults they have been, on the whole, proud of their profession, of its accomplishments, of its service to society. Few have become wealthy from the fees they have received; many have derived richness of satisfaction out of the work they have performed.

Through the twenties and even the thirties their numbers grew to an established fifteen thousand, coupled with an estimated twenty thousand draftsmen and designers—approximately one to each four thousand of population. A strong group or a weak one, depending on how you look at it.

Now we are engaged in a great, unprecedented, total war. All available American energies must be devoted to the winning of that war. Architecture, which is an art of peace, has been for the time being thrust aside except for war-needed structures. The utilitarian side of our craft—the engineering and planning only—is in demand.

Architects are told, “We don’t want you, we want engineers.” They are regarded as mouse-trap makers in a land where mice have suddenly been exterminated. There is wide lack of understanding (contributed to over the years by the profession’s own failure to make itself understood) of the fact that the architect is a type of engineer—an engineer PLUS—whose combination of skills and abilities is not duplicated elsewhere. Man for man, measured in intelligence, education, and practical common sense, he is at least the equal of any class of engineers you can name. There’s certainly no reason for him to feel inferior.

Yet under the pressure of economic circumstance—which has put him, temporarily at least, in the position of being a job-seeker—there appears a recent tendency for the architect to be forced to hide his identity, to disguise himself, to adopt the protective coloration of some other designation.

We hear of men being advised, when going after employment in war industry or military service, “For God’s sake, don’t let them know you’re an architect.” Even A.I.A. headquarters in Washington has in the past given such advice. This may be realistic, but it seems to us shameful.

We hope that after the desperate men who follow this advice get their jobs and have demonstrated that they can do them well they will become bold enough to disclose their secret. Meanwhile, we hope that all will not be like this, that there will be some strong enough and proud enough to declare themselves openly as ARCHITECTS and fight their way courageously, by frontal attack, into the jobs they know they can do—jobs not to do Architecture but to apply the broad *capabilities of the trained Architect* to analyze, to plan, to coordinate, to get things done right. There must be many such jobs.

Large scale concerted action is needed here, as in the war itself, if the battle is to be won. Leadership is also needed—but where is it?



PEACE CAN GAIN

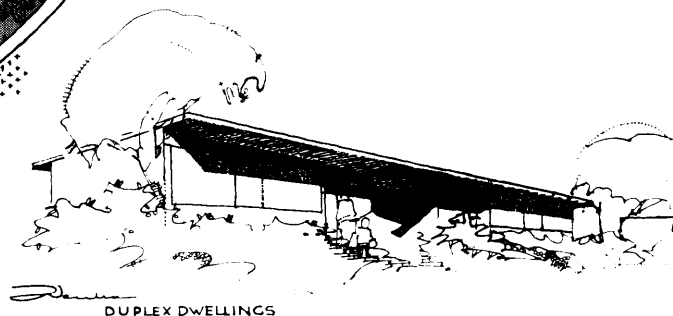
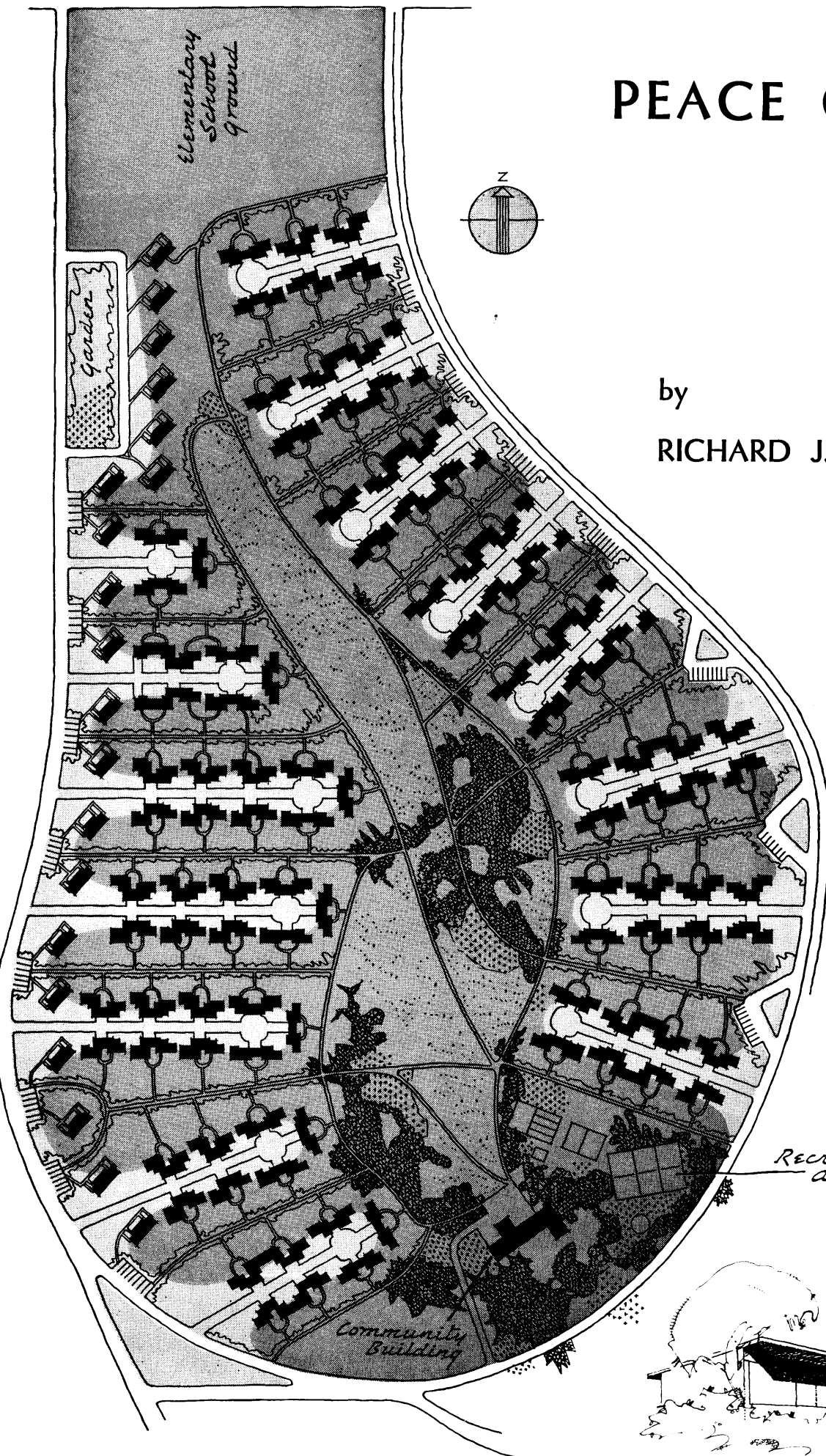
by

RICHARD J. NEUTRA, A.I.A.;

Member,

California State

Planning Board



DUPLEX DWELLINGS

FROM WAR'S FORCED CHANGES



AVION VILLAGE, war housing community in Texas, for which David Williams, Roscoe DeWitt, and Richard Neutra were the architects, exemplifies one of Neutra's principles: "an extensive communal area, continuous, without interruption by through traffic, and of a layout where all dwellings face this green area . . . fingerparks radiating from a central green . . . houses have park addresses rather than street numbers. Driving and parking of owners' cars, deliveries, housekeeping yards, vegetable gardens, incinerators, and utility lines are all relegated to service courts. . . ."

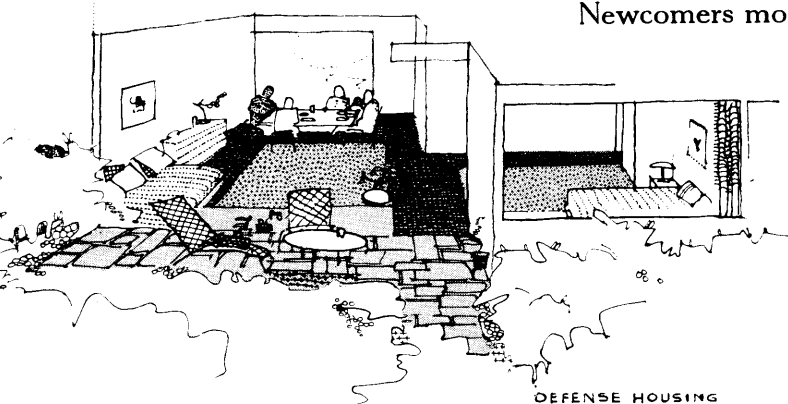
WAR is always a period of quickened obsolescence. Values which may have imperceptibly been sliding out of gear, suddenly become flagrant misfits. Circumstantial pressure produces a new scale of evaluation, new determining forces.

This war, much more than the last one, is upsetting the production, the distributional, and the consumption equilibrium. And no matter how it ends, the end will start an era.

In every way, potential American production—plant, output, resourcefulness — will be vastly increased. The geography of employment and markets is accordingly being shifted within the country at large, and in many of its specific areas.

Green farmhands move into newly-created industries which drain the agricultural labor supply; while old technical skills, as for example those of the ancient building trades, will lose much of their significance when our newly-acquired million dollar tools seek, by re-conversion, employment proper to peacetime.

Large population groups are being uprooted. Many will be transplanted. Purchasing power changes hands. The objects we acquire and the mode of our personal life undergo modifications. Newcomers mold a new ideology.



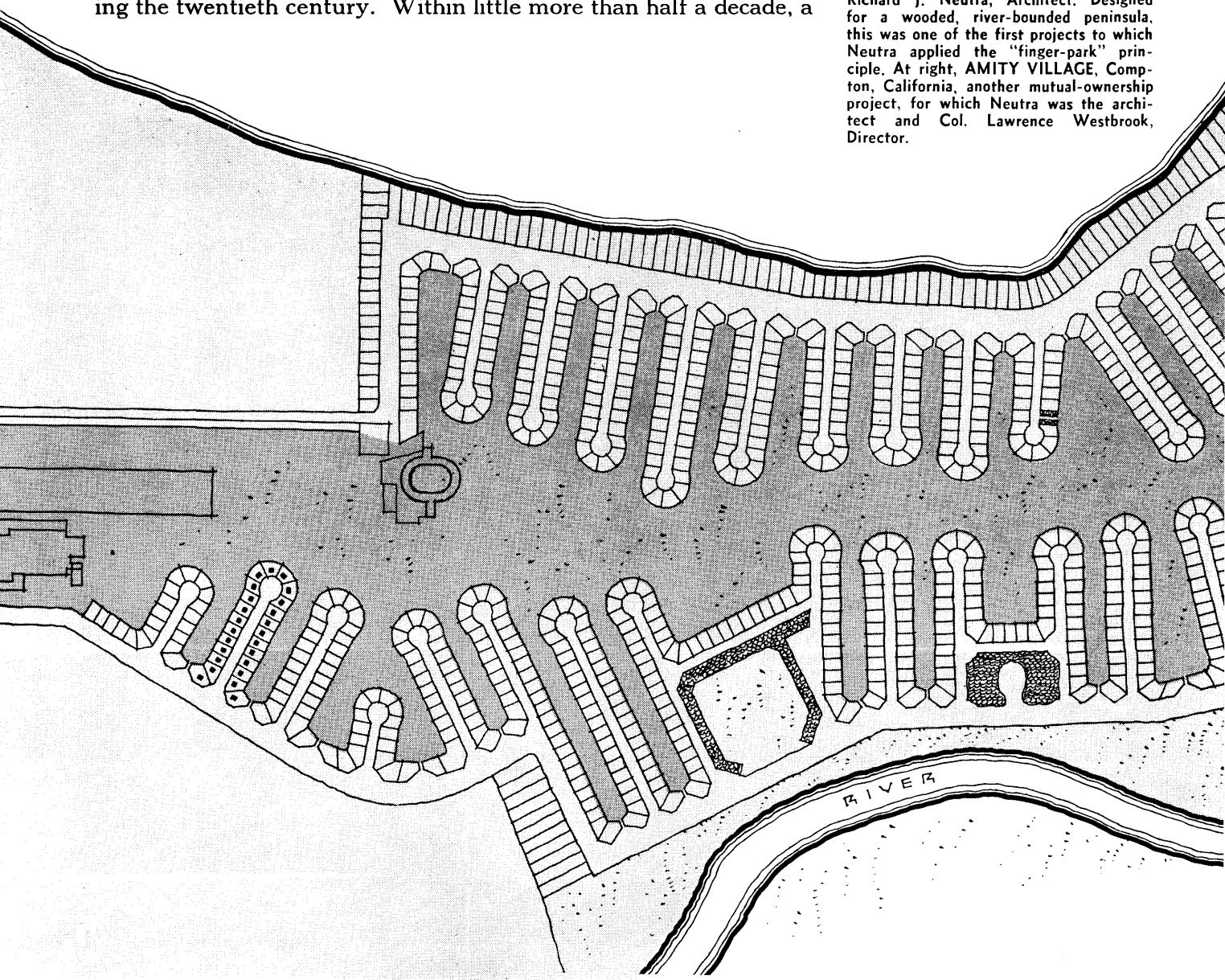
DEFENSE HOUSING
AVION VILLAGE
TEXAS

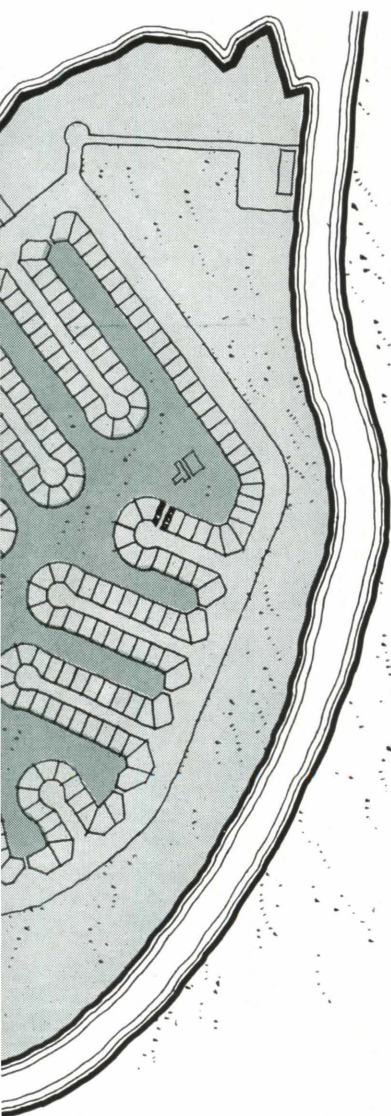
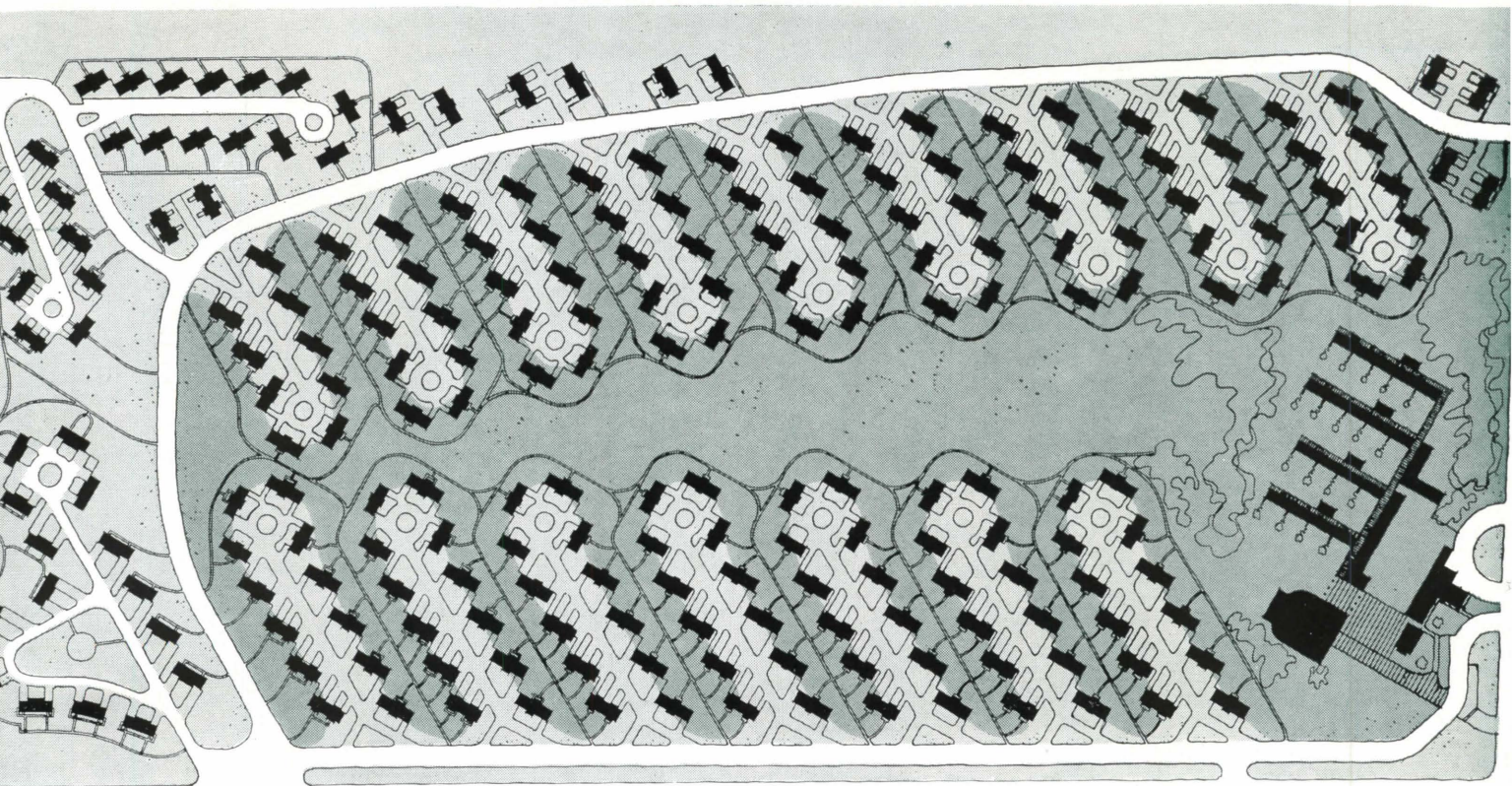
For example: housing, the recognized peacetime work-reserve, of staggering magnitude, will be profoundly influenced by all these factors. There will be no textbooks to re-orient planners and architects in a few easy lessons. All that can be hoped is that attention focused on some modest, too-little-observed side currents and trends of the bygone period may be helpful in articulating the new one, and serve as a usable system of reference and order.

Building design and physical planning, the architectural profession itself, were profoundly vitalized by the last war. Socio-economic viewpoints were adopted, and thrilled the minds of young theorists and incipient practitioners in architecture. I breathed this atmosphere a quarter of a century ago, and enthusiastically labored to add a few vital ingredients to it, through activity in design and in writing. A few erratic blocks, of strange significance amid the complacent Victorian landscape, served us as foundation material: Semper's and Violet le Duc's writings from about 1870; Otto Wagner's and Louis Sullivan's manifestoes and designs after 1890; the essays of Adolph Loos; Frank Lloyd Wright's magnificently stimulating publication of 1911, just before that other bloody contest got under way.

The immediate reconstruction of war damage in Northern France and in Belgium proved less fertile than the rehousing activity in urban centers of the impoverished "loser nations" during the twentieth century. Within little more than half a decade, a

Below, PARKLIVING, a mutual-ownership housing project in Jacksonville, Florida; Richard J. Neutra, Architect. Designed for a wooded, river-bounded peninsula, this was one of the first projects to which Neutra applied the "finger-park" principle. At right, AMITY VILLAGE, Compton, California, another mutual-ownership project, for which Neutra was the architect and Col. Lawrence Westbrook, Director.



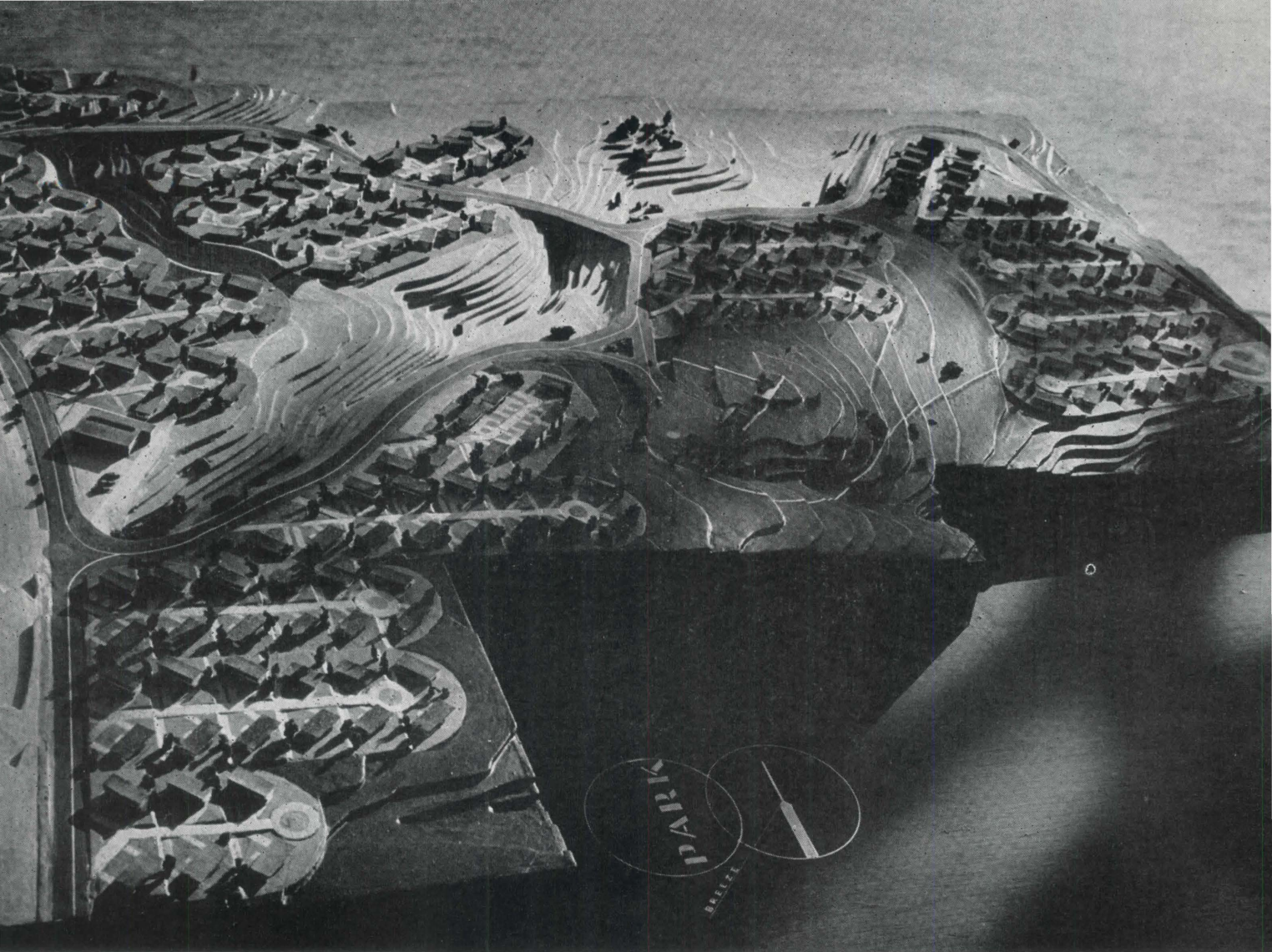


miracle was performed: fifteen percent and more of large continental populations was resettled; such accomplishments as those in Vienna impressed the "victor nations" of 1918. Measured by social gains and earnest attempts to reframe environment on a large scale, it would not be easy to state who were the "losers" and who the "winners" of World War I.

People at large were little benefited when, in a speculative spree, a few expensive skyscrapers and modernistic shop fronts were added to the urban congestion and traffic jam of the old order. The best all-around planning was possibly done by the small neutrals, Holland, Scandinavia, and Switzerland, which had neither been drained of national wealth, nor fallen into the intoxication of victory.

A great deal of the coming American postwar work of designing will be in the hands of young men who are at present in the armed forces, in many wartime occupations, in many foreign lands. Right now their outlook is being conditioned to be many-sided, cosmopolitan, unprovincial. Our young Americans will understand as never before their great countryman, Benjamin Franklin, who was so admirably and acutely familiar with both sides of the ocean, and planned for his commonwealth from knowing the world. Thousands of human, social, and factual contacts, not ordinarily experienced in sheltered home towns, are now actually molding the minds of these young men. Wholesale planning and its difficulties are to them an every-day, conspicuous occurrence during this total, global war. Teamwork has spread far beyond the football field.

Life and action in unison were familiar to early American society in the townships and on the commons of New England.



A new public, similarly receptive to it, is again in the making, and a receptive public is as significant as its creative leaders.

A visible expression of this new social cohesion is the springing up of humanly-sized and humanly-framed neighborhoods in the midst of the amorphous wastes of blighted metropolitan areas. Housing projects have been built and have begun to be lived in.

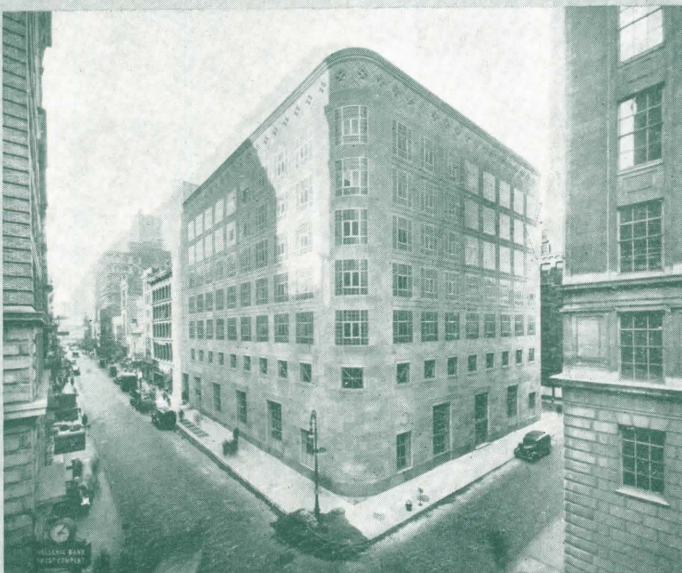
INTER-DEPENDENCE, NOT SUBDIVISION

"Symbiosis" is defined by biologists as the friendly coordination of the life activities of several individual organisms which live not just side by side, but profitably *with* each other.

Quite a contrast to the post-Victorian subdivision, where families lived *parallel* to each other, with the paved street alone representing the community: a hundred thousand American youngsters are now growing up in housing projects, with a living neighborhood spirit under their skin, a spirit well-expressed in specifically-planned surroundings. If we believe at all in the consequential, *in the training* value of well-conceived environment, we have here nuclei around which new and fertile social habits can crystallize.

Ever since Henry Wright, on a trip to Europe in the middle Twenties, became familiar with the ideology of planning—which he splendidly materialized in Radburn, New Jersey, with the cooperation of Clarence Stein, the Bing Brothers, and Herbert Emmerich, now FPHA Commissioner—a living example was in

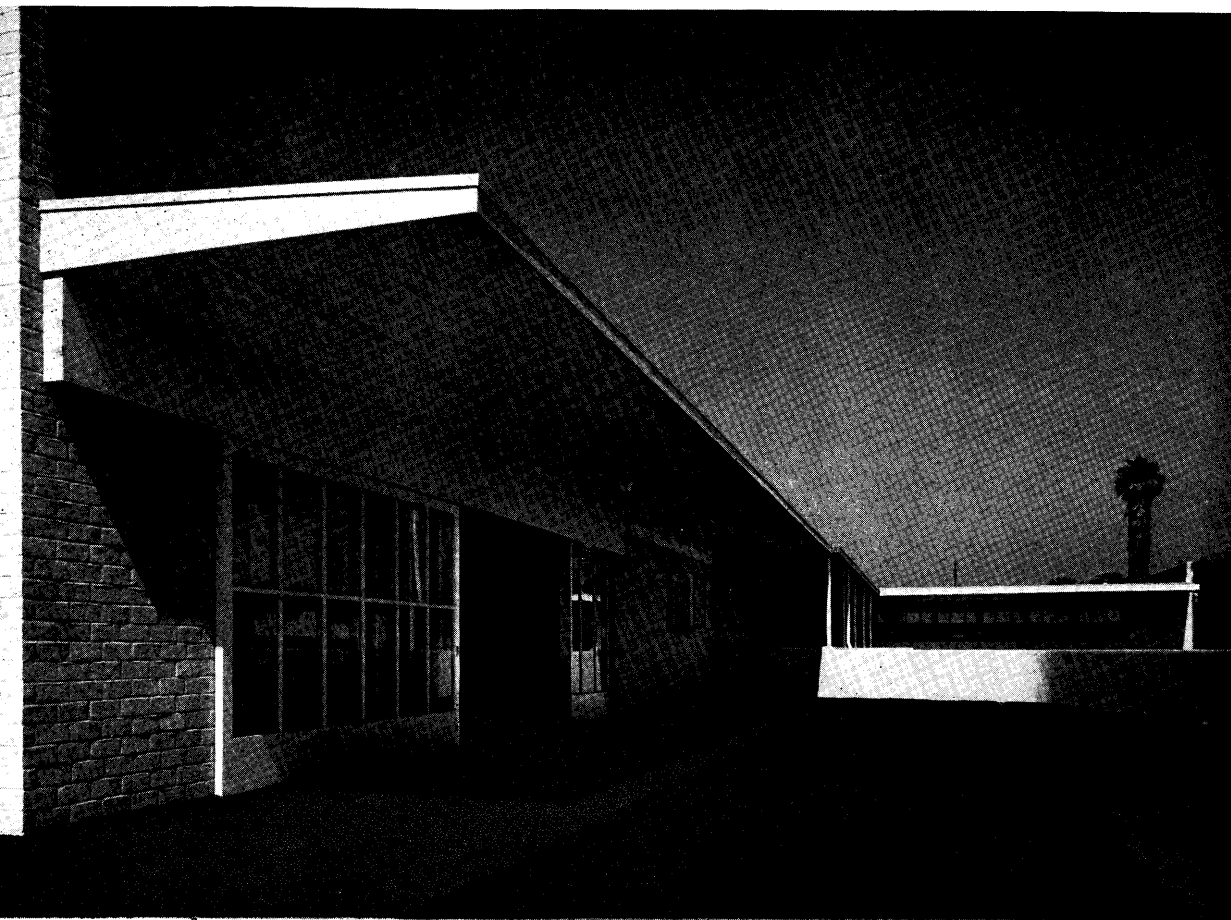
At left is a model of CHANNEL HEIGHTS, a housing project for workers in the San Pedro, California, shipyards. With modifications due to extremely rugged topography, Neutra's principles were here applied again. Illuminated underpasses give pedestrians access to all parts of the project without causing them to cross traffic arteries. The development thus becomes three-dimensional. Howard L. Holtzendorff was the Executive Director, L. E. Wilson the Consultant, Neutra the Architect.



SAYS MR. NEUTRA on the preceding page: "People at large were little benefited when, in a speculative spree, a few expensive skyscrapers and modernistic shop fronts were added to the suburban congestion and traffic jam of the old order."

The kind of architectural inflation to which he refers is capable of far greater damage than the financial overconfidence out of which it grew. For any building represents not only a sum of money invested, wisely or foolishly; it is an attempt, perhaps unwitting, to exercise control over the daily life—and so the business, recreation, thoughts and character—of the people who use the building. A satisfactory building contributes enormously to its users' welfare. If it is only moderately satisfactory, and nothing better is at hand, it gradually drags its users to its own level. If it is poor, and superior accommodations are available, nothing can keep it tenanted. Such statements are rather obvious.

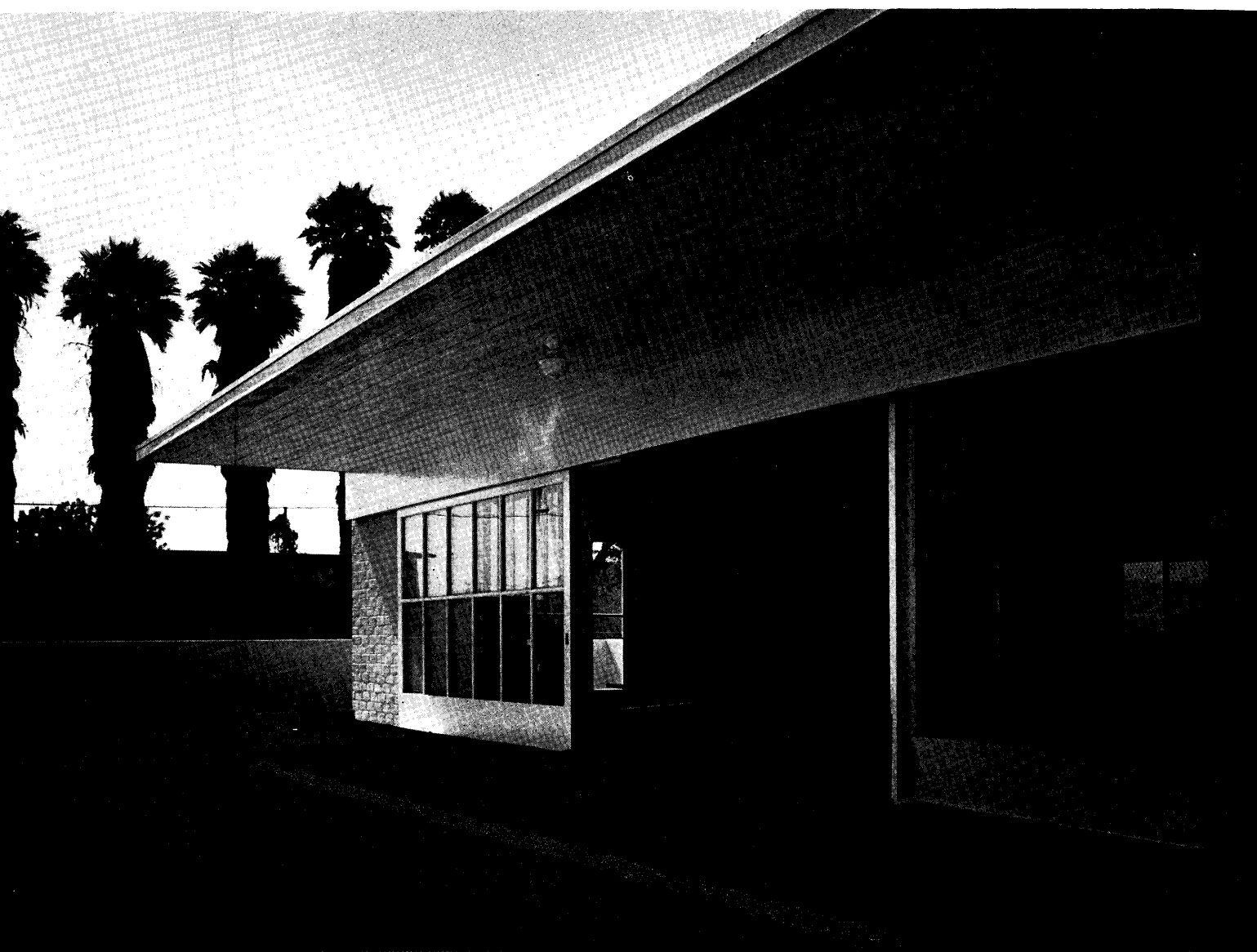
In showing pictures of two stores and of a street of financial buildings, there is no intention of disparaging them as individual structures. The only complaint is that they ARE individual structures—much too individual. If there had been a chance to integrate them with peoples' needs, if their environment had been less wastefully developed—in short if they and their surroundings had been truly planned—they might have been much more successful.



existence, to be further developed and elaborated. I have myself endeavored to do so again and again during this last decade. However we owe it to these turbulent years and their refreshing unconcern for historical inertia, that now such projects have found realization, and so are bound to breed their postwar offspring of ever-improved, similar projects.

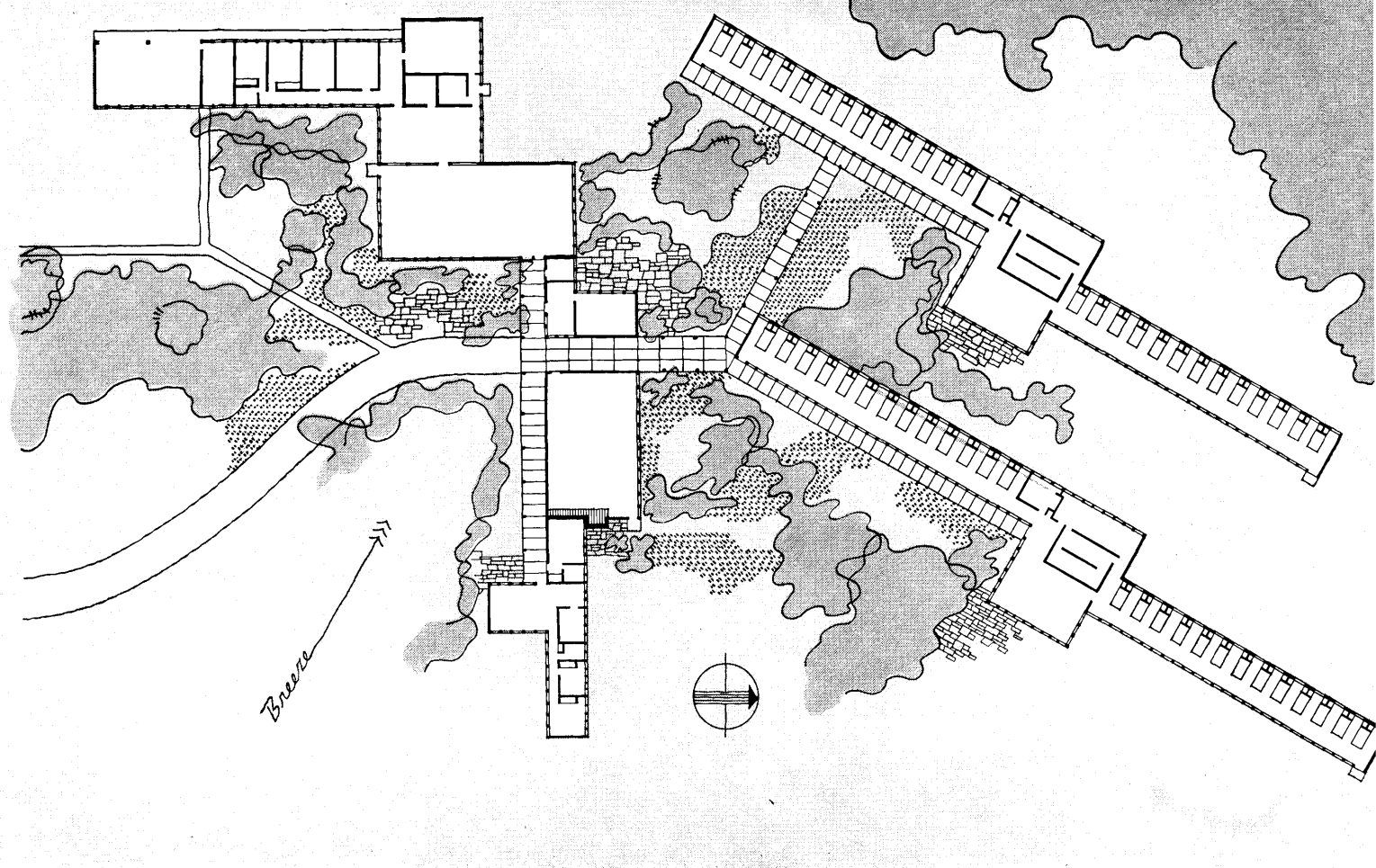
The illustrations show first an example of years ago: the Mutual Ownership Colony, "Parkliving," designed for a wooded, river-bounded peninsula near Jacksonville, Florida. The principle of an extensive communal area, continuous, without interruption by through traffic, and of a layout where all dwellings face this green area, is elaborated in the subsequent site designs for Avion Village, Texas; Amity Village, Compton, California; and, with modifications due to very rugged topography, at Channel Heights, a housing project for workers of the San Pedro shipyards. Here, illuminated underpasses under high road embankments serve pedestrian communication between residential areas and the community building and the various recreational areas, as well as for surface drainage of several deep canyons and ravines. The idea that dwelling units face on finger-parks radiating from a central green area, is maintained. Visitors enter through trellised pergolas onto park walks leading to the houses, which have park addresses rather than street numbers. Driving and parking of owners' cars, deliveries, housekeeping yards, vegetable gardens,

In the Community Building at PUEBLO DEL RIO, FPHA housing project in Los Angeles, the day nursery has sliding doors which permit the room to open generously out onto the nursery's private patio. The architects were Paul R. Williams, Gordon B. Kaufman, Richard J. Neutra, Adrian Wilson, Wurdeman and Beckett.



incinerators, and utility lines are all relegated to service courts, well segregated from frontal parks and community areas.

Communal facilities include playgrounds for children, adolescents, and adults, and extend into the existing adjoining city park with its tennis courts and luxuriant landscaping. The community building includes, besides its wings for administration and for maintenance, inter-connected indoor and outdoor assembly space, rooms and storage compartments for craft activities and materials, a demonstration kitchen, a day nursery with infants' play court, spray pool, sandlot, and other facilities. A special structure, a lathhouse, is dedicated to adolescent and adult training in gardening and landscaping. A community store and market, with departments for grocer, butcher, baker, delicatessen, vegetables, fruits, drugs, shoe repair, and laundry agency, helps to make the project a self-sufficient neighborhood, with provision made for supplying daily needs and a certain nucleus of services. Sites near the plaza are reserved for a kindergarten and a 12-unit primary school, for a health center and a fire station.



The necessity of suddenly transplanting a population of workers' families near an employment center of equally sudden development has overcome or sidestepped many resistances which, in peacetime, would have blocked the creation of such a center. Yet in such centers can be carried on both training for and experimentation in a promising and socially more satisfactory mode of life.

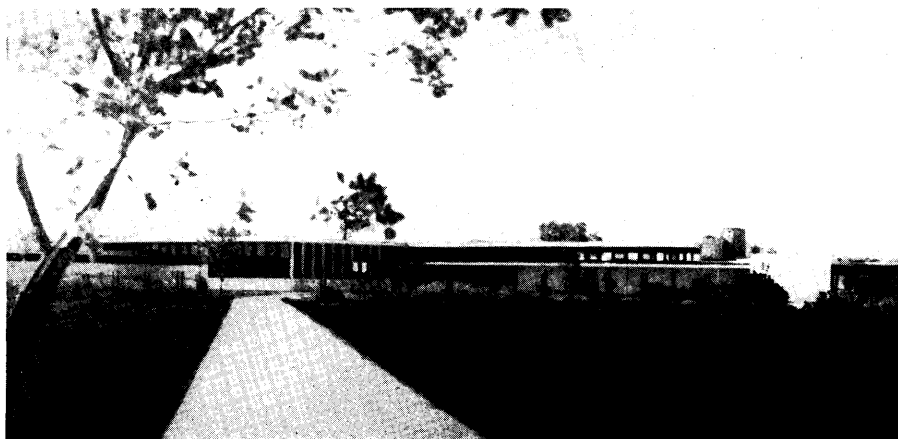
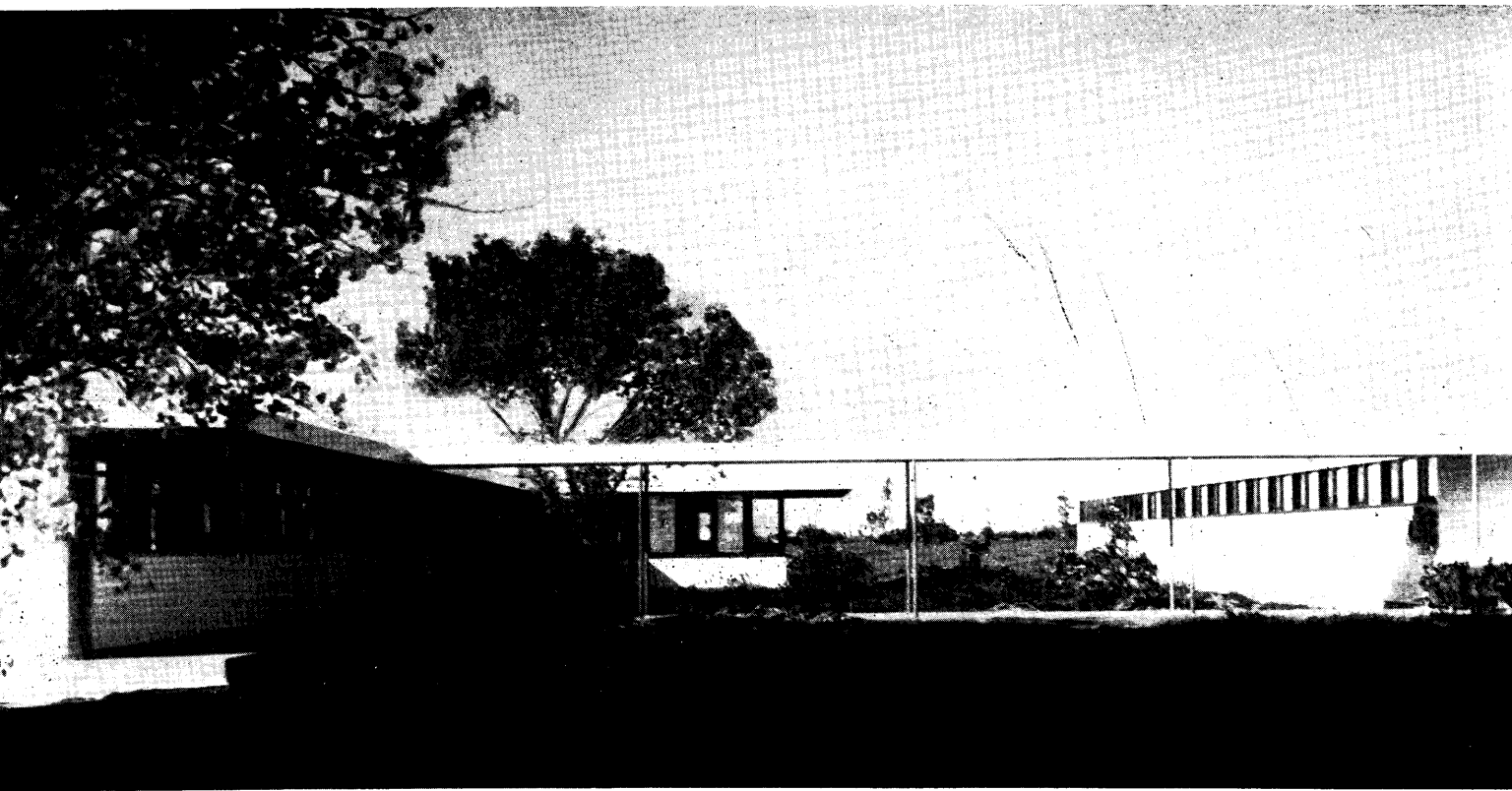
Young and enthusiastic managers are acquiring the skills needed for handling projects like this, which otherwise would have been impossible to experience. Education of tenants for cooperative management appears as a plausible step, and should likewise have repercussions on the concept, the planning, and the many details of related projects.

Numerous examples—like those produced by the Los Angeles Housing Authority, which serve war *and* peace through continuous, undaunted effort—have been materialized to stimulate post-war progress all over the country.

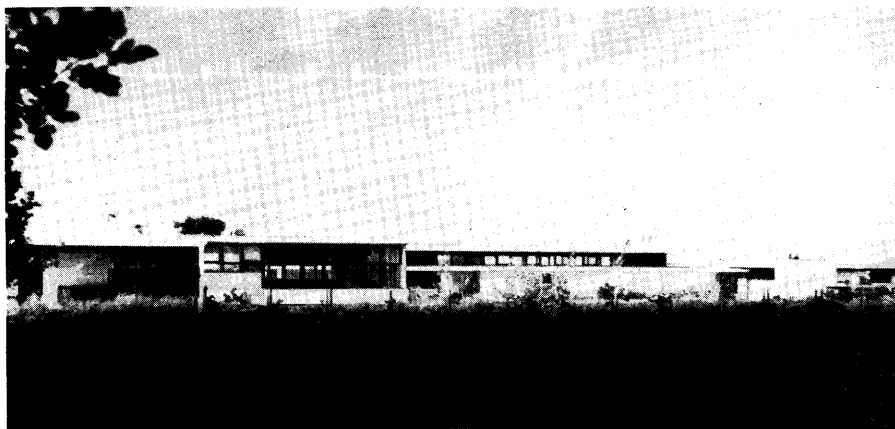
NYA YOUTH TRAINING CENTER, Sacramento, California, Richard J. Neutra, Architect and Consultant. Shown in plan above, the community center contains an assembly area, nursery, school, clinic, library, home economics department, and adjoins a school. Dormitory wings are seen to be placed at right angles to the prevailing breeze; the relationship of the whole project

WE HAVE LEARNED—BUT NOT ENOUGH

Both tenants as consumers, and designers, contractors and subcontractors as producers, have acquired many a valuable piece of knowledge about the merits and properties of unified design and material selection, as applied to an entire neighborhood. Such a harmonized neighborhood is not *monotonous*. It is much more a *living entity* than is that checkerboard of 500 or 1000 individual lots fronting on 50-foot-wide pavements laid down in a rectangu-



was equally carefully studied, with due regard for site conditions, orientation, traffic and landscaping. The photographs on this page show, at top, the dormitory patio; center, view of the entrance to the Training Center; below, view from the service road, with service entrance at left, mess hall and recreation hall in center, and superintendent's dwelling at right.



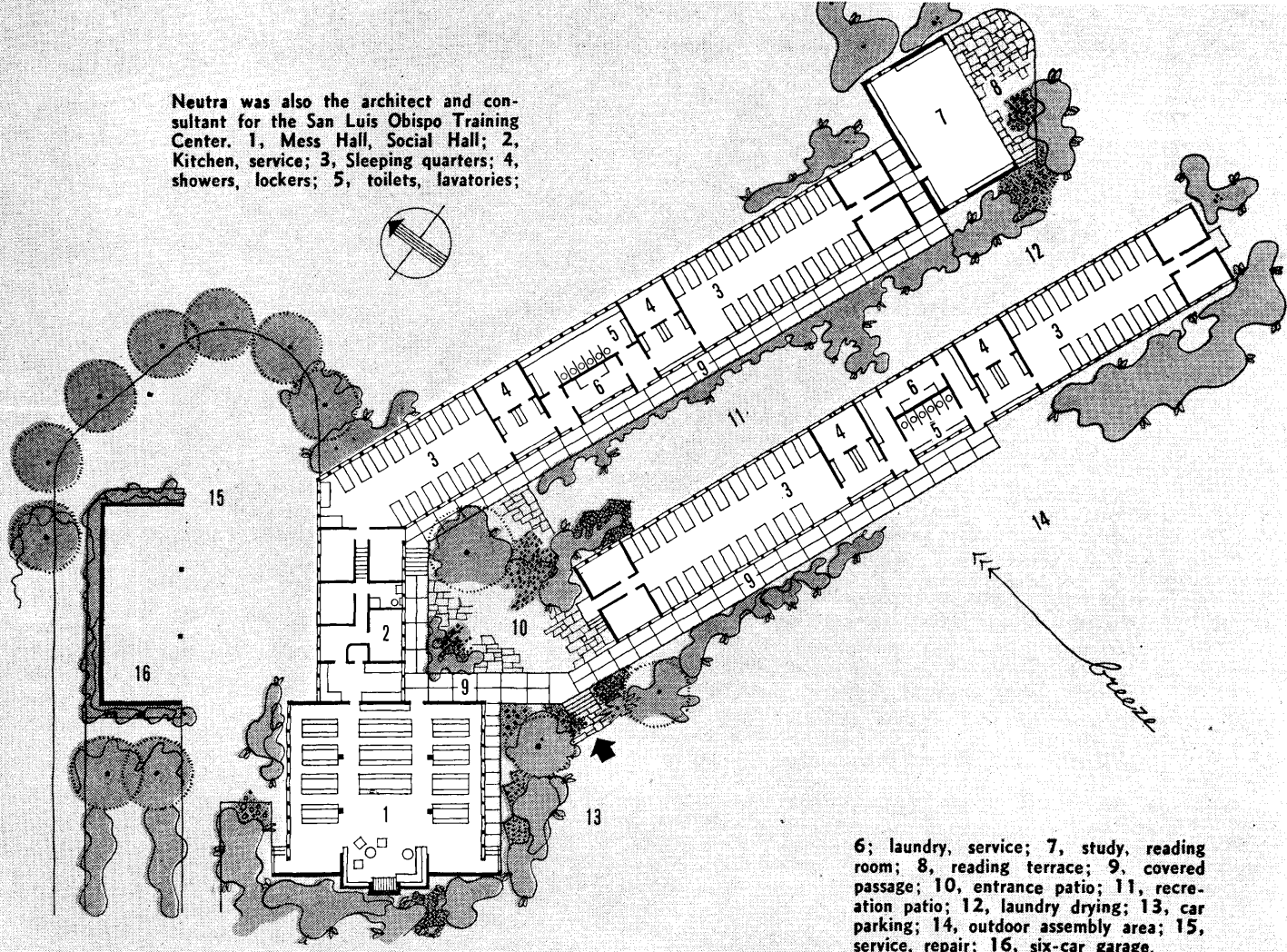
lar street gridiron, and carrying, side by side, miniature English cottages, Mexican ranchos, Cape Cod fishermen's huts, and all that dubious variety of yesterday's speculative subdivision art. Different, more convincing precedents have now actually been set *before the eyes of postwar consumers*; and postwar designers will not be bound to rigid, obsolete, *subdivision* patterns. The ice is broken, and so is the routine of the city engineer's office.

But the producers have yet to learn many wonders of dwelling production in series, far beyond the small multiplication table which they can now master. Workmen, foremen, trade unions, subcontractors all will have to awaken to the novel facts of post-war industrialization in dwelling construction. War industries and plants cannot, must not, simply shut down when peace bells ring. Their new, multiplied implementation and tooling cannot be

NYA YOUTH TRAINING CENTER, SAN LUIS OBISPO, CALIFORNIA



Neutra was also the architect and consultant for the San Luis Obispo Training Center. 1, Mess Hall, Social Hall; 2, Kitchen, service; 3, Sleeping quarters; 4, showers, lockers; 5, toilets, lavatories;



6; laundry, service; 7, study, reading room; 8, reading terrace; 9, covered passage; 10, entrance patio; 11, recreation patio; 12, laundry drying; 13, car parking; 14, outdoor assembly area; 15, service, repair; 16, six-car garage.

scrapped again without the economic disaster of mass unemployment and loss of a most useful, most advanced technical investment. Production of familiar materials has spread to many new locations, new materials have moved out of laboratories into production, light metals will have become common and inexpensive. Routine designers of the two-by-four variety may be puzzled; but an entire new generation of structural men, with novel skills and training, with manifold types of employment and creative gifts, will undoubtedly come into being.

The old places where skill was acquired—schools and colleges in their present shape—will hardly do. The monumental war industries, from aircraft manufacturers to large contracting firms in various fields, have been poorly served by them. The industries have had to maintain their own training courses of many types for employees and assistants.

Diversified, yet related, training projects (not unlike those of the National Youth Administration which as a consultant I was granted the opportunity of helping to set up) may supplement general public education, may link it with the requirements of particular industries.

As the war teaches us, training may start when trainees are quite young. This will insure to them the satisfaction and pride of early accomplishment, and all the psychological benefit of feeling themselves definitely useful in a new, promising order of

things. That the past decade of unemployment frustrated such a natural aspiration always appears to me as the most serious damage it produced.

The illustrated training centers, while following such decisions in matters of design and layout as I could furnish, were drawn up by the young vocational students, under supervision, in complete working plans and typical details, according to a long tradition followed by apprentices in my own office. Specifications and quantity surveys were made to conform to guiding principles which were comprehensibly presented by means of complete samples; and finally the structures were successfully erected by these students under foremen experienced in each trade. A small wage was paid as encouragement to each trainee.

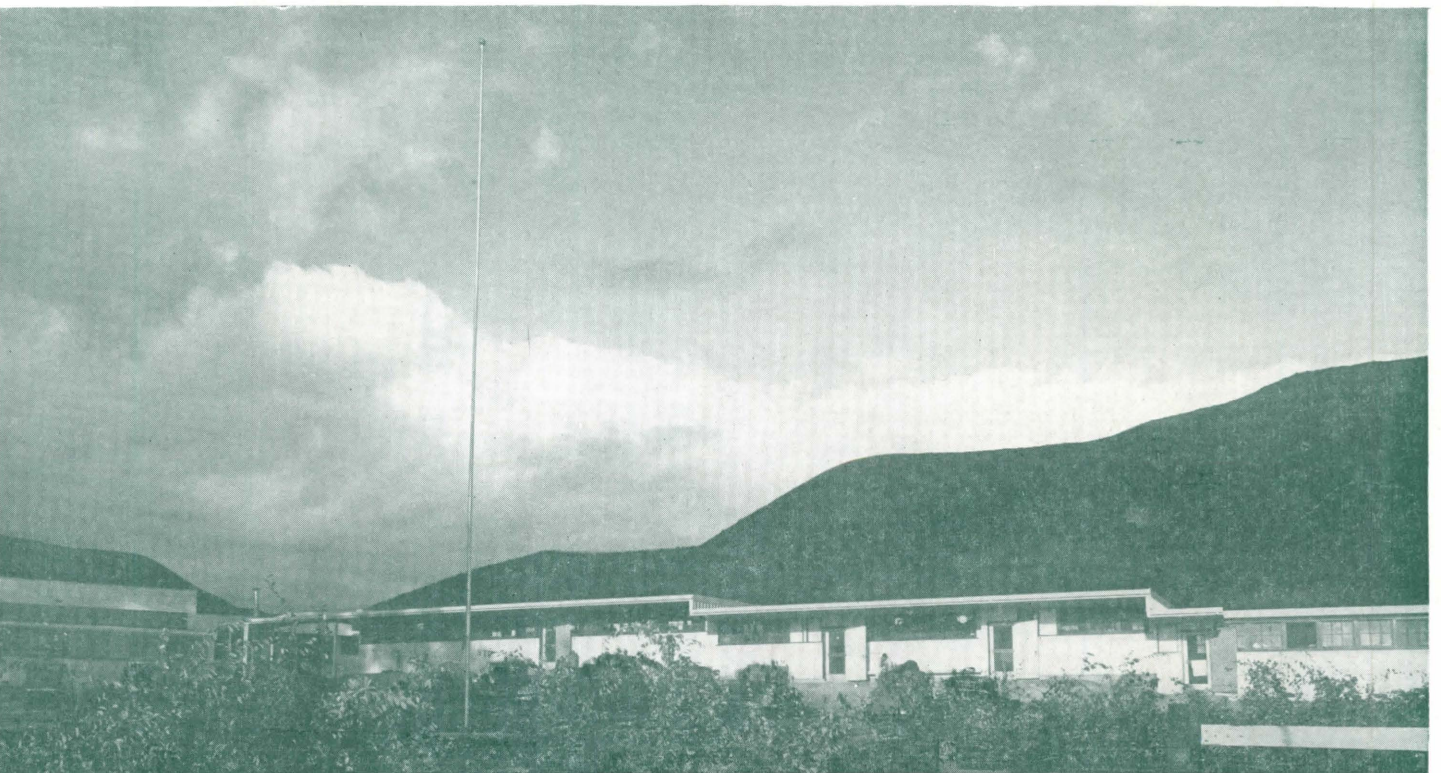
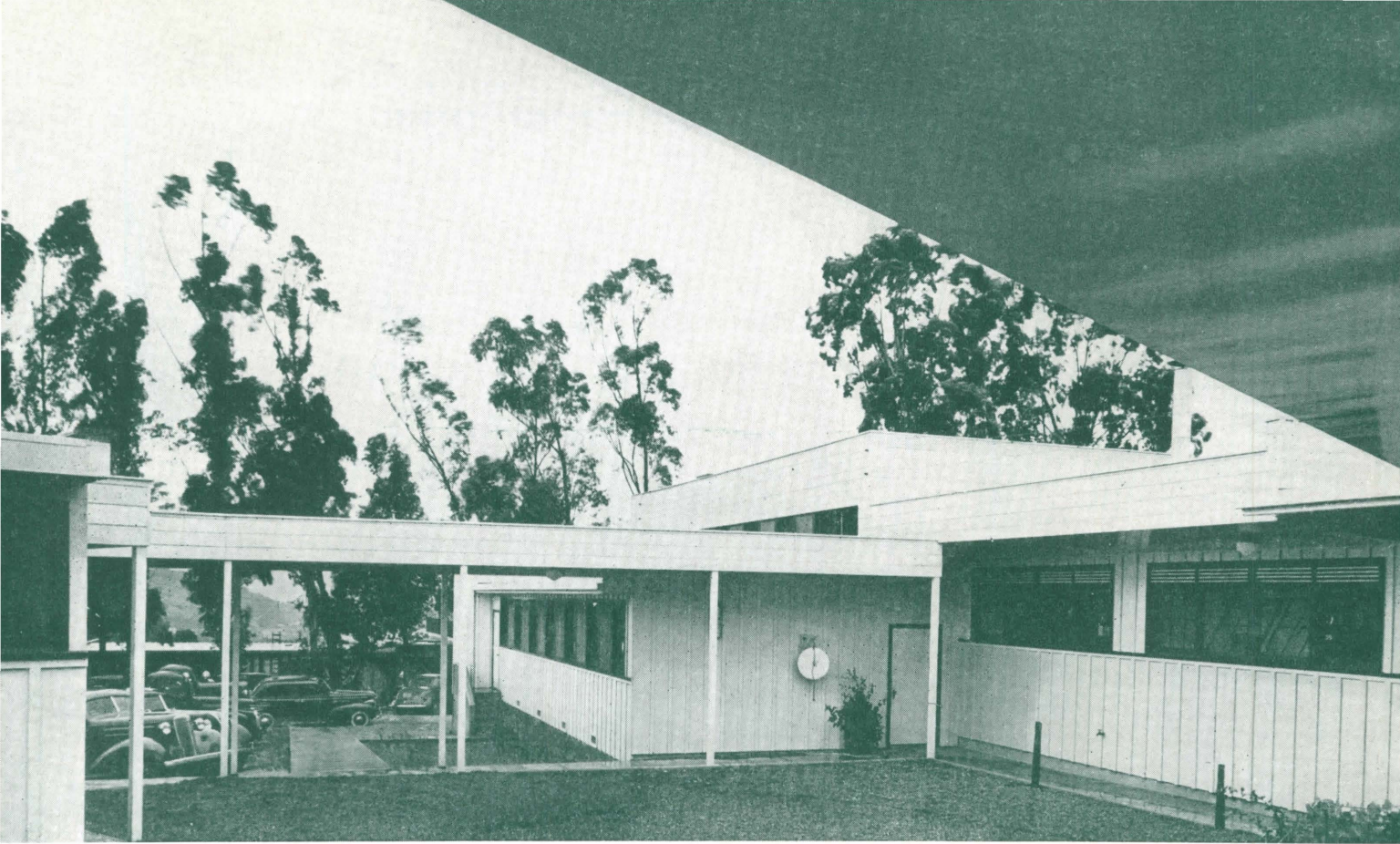
From my extensive experience in organizing such acquisition of skill on actual planning and construction projects, I have no doubt that this method of structural training deserves much post-war attention. I have learned that it finds solid support in youths' enthusiasm, and in its desire for tangible accomplishment.

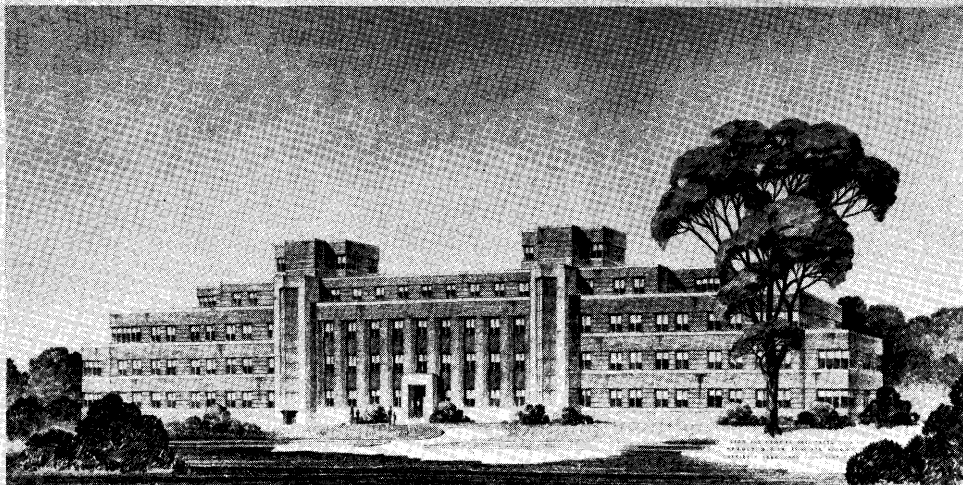
This war is a more technical one than any ever fought: thus it may indeed teach us much in organization, in collaborative use of skills, and in furthering their acquisition. Perhaps, when the war clouds are dissipated, it will prove the starting point for a creative development which will do away with that disorderly obsolescence from which youth in urban and rural life has long been suffering.



The San Luis Obispo Training Center, in the San Luis Obispo Mountains, is definitely not one of the "old places where skill was acquired." As completely as present customs and taboos permit, it is truly a training center, where preparation for living can be acquired, where learning is not taught, but experienced.

The resident students had a hand in designing and building this and other projects. Basic decisions were made for them, but they gained intimate knowledge of the practical problems which creative genius must solve, of the necessity for coordination which only a limited few comprehend today. Photographs show: across-page, general view from the south; directly above it, the patio; at left, entrance detail.





WAR HITS HOSPITALS

The rendering above portrays the Rome Hospital in Rome, New York, built before Pearl Harbor. Bagg & Newkirk were the architects; Harold G. Rice, associate; Charles F. Neergaard, consultant. It is typical of pre-December-7 hospital architecture, probably better than most. A portion of a typical floor plan is shown on page 44.

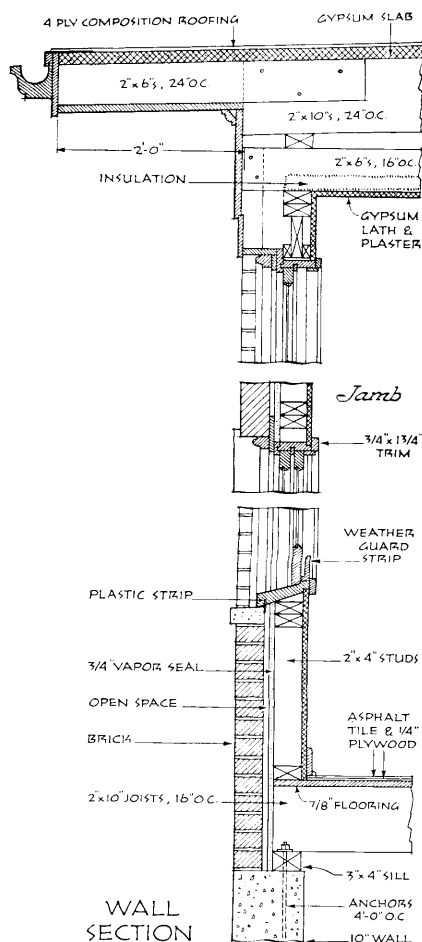
In contrast, the rendering across the page shows an addition to the new Sisters Hospital in Buffalo, New York, for which George J. Dietel was the architect. Originally this, too, was planned as a multi-story building; but the war forced a change in plans.

The contrast between the two is more pointed than appears on the surface. It goes deeper than mere structural ingenuity in finding substitutes for non-available materials. In the Buffalo hospital addition, the fundamental problem was attacked. The result is an entirely new type of hospital plan, not a scheme in which a multi-story building is sliced into layers which are then laid out on a single level. The Buffalo project bears some resemblance to schemes for multi-story hospitals developed independently by Charles Neergaard.

Examination of plans (page 45) reveals that the addition is in reality a complete hospital. It could operate individually of the building to which it was added. The unorthodox organization of the plan is readily apparent. All the services — laundry, laboratories, work rooms, nurses' stations, utility rooms, etc. — are in a block in the center of each wing and are lighted by clerestories. Two corridors surround this block.

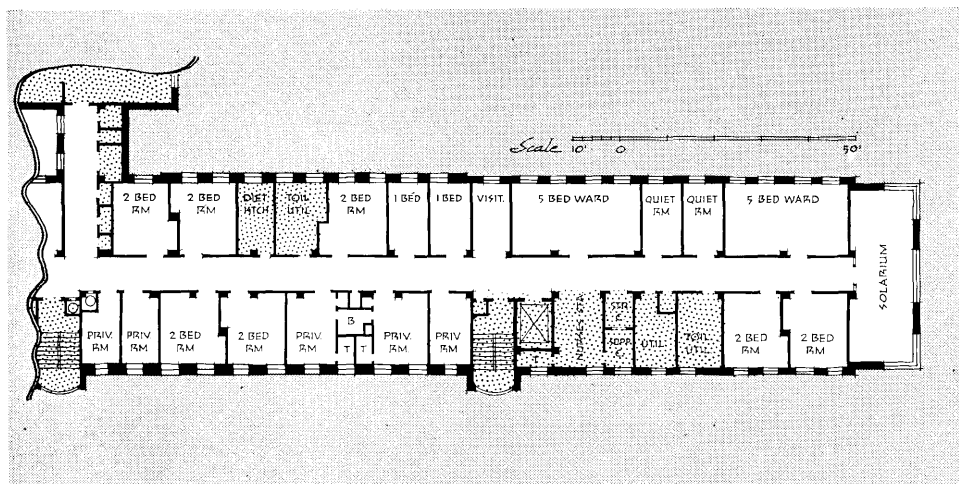
When this present war was in its infancy, enthusiastic Americans sent abroad a Finnish-American Field Hospital, which was supposed to be portable. It was equipped with all the latest doodads—so well equipped that the doctors in charge had considerable difficulty in transporting it. At the end of Russo-Finnish hostilities, the unit went to Norway; when, later, the hospital had to be abandoned, its sponsors gave it to the Finns. This hospital, supposedly portable yet never successfully transported, was immediately divided up into several excellent, permanent hospitals by that thrifty nation.

The same could be done with many of our American hospitals, if circumstances should some day require. Does this mean that our hospital architecture has in the past been too "well fed," too luxurious?



The entire cost of the hospital addition is being met by a federal grant of Lanham Act funds. The original structure would have cost \$1,215,000; the present buildings cost considerably less. Details of construction, which require a minimum of scarce materials, are shown in the section at the left.





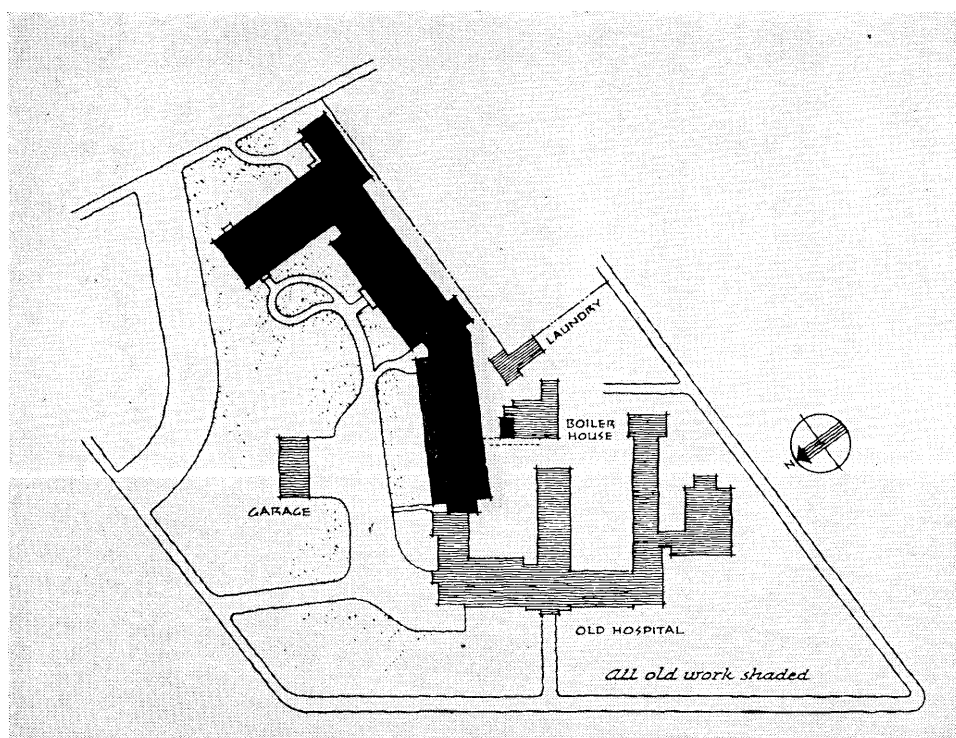
Rome-Murphy Hospital, Rome, New York
Bagg & Newkirk, Architects

Plan of the Rome-Murphy Hospital, above, shows part of a typical floor, and indicates how, in the conventional multi-story hospital, the insertion of utility areas, control points, and vertical circulation interrupts the logical organization of patients' rooms and necessitates a certain amount of duplication of services. The new portion of the Charity Hospital, being all on one-story, occupies a considerable area. Yet the total number of beds accommodated in this one-story addition is 162, an increase of 12 over the number which would have been provided in the comparable multi-story addition which was originally contemplated.

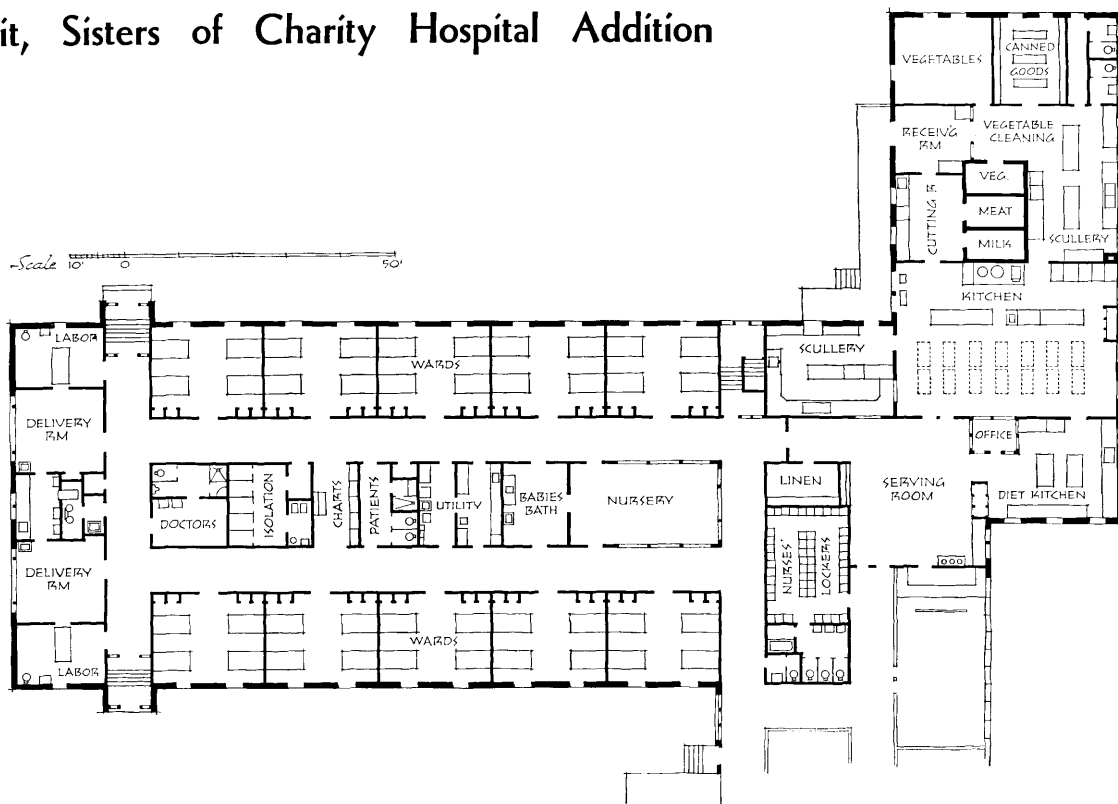
The East unit of the addition is devoted principally to maternity requirements. The delivery suite is well segregated from the ward areas and children's facilities. The central block here contains the nursery and babies' bath in addition to typical utility and chart rooms, doctors' and patients' quarters, and a small isolation nursery. At the south end of the East unit, reasonably near the center of the addition and with direct access to a street, is the kitchen. The care with which the plan was studied is demonstrated in the location of the kitchen office. Here a responsible official must check all foods out of the kitchen, and oversee the department's operation.

The Central and West blocks contain semi-private rooms and wards, as well as the addition's administrative quarters. Between them is the operating suite, which serves both units. With few exceptions, the outside portions of the plan have been reserved for patients' accommodations. (Interestingly enough the dark room has a window in an outside wall. One wonders why this, too, was not put in the central block.) Again, the central block contains all the utility and administrative spaces which usually occupy almost the entire ground floor of a multi-story hospital.

Addition to Sisters of Charity Hospital, Buffalo, New York
George D. Dietel, Architect



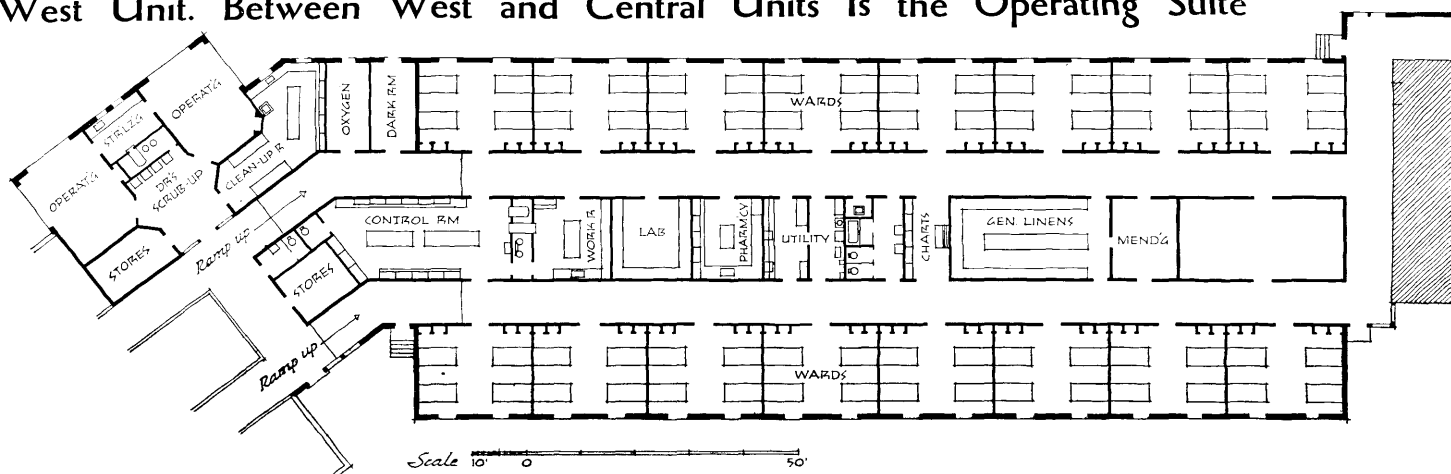
East Unit, Sisters of Charity Hospital Addition



Central Unit of the Addition Contains the Administrative Offices



West Unit. Between West and Central Units Is the Operating Suite



WHAT CAN SCHOOL DESIGNERS

By N. L. ENGELHARDT,

Director, Division of Field Studies,

Teachers College, Columbia University

THE war will bring about considerable change in school planning in this country. Many traditional ideas about the school-house will be altered; many factors aid and abet this movement. School buildings will be more fully used by their communities. These are changes over which few tears will be shed.

The decentralization of cities has become an acknowledged fact. The automobile age helped: people moved out from congested urban centers, seeking sunlight, fresh air,

Center Line, Michigan, School—Eliel & Eero Saarinen and J. Robert F. Swanson, Architects



EXPECT?

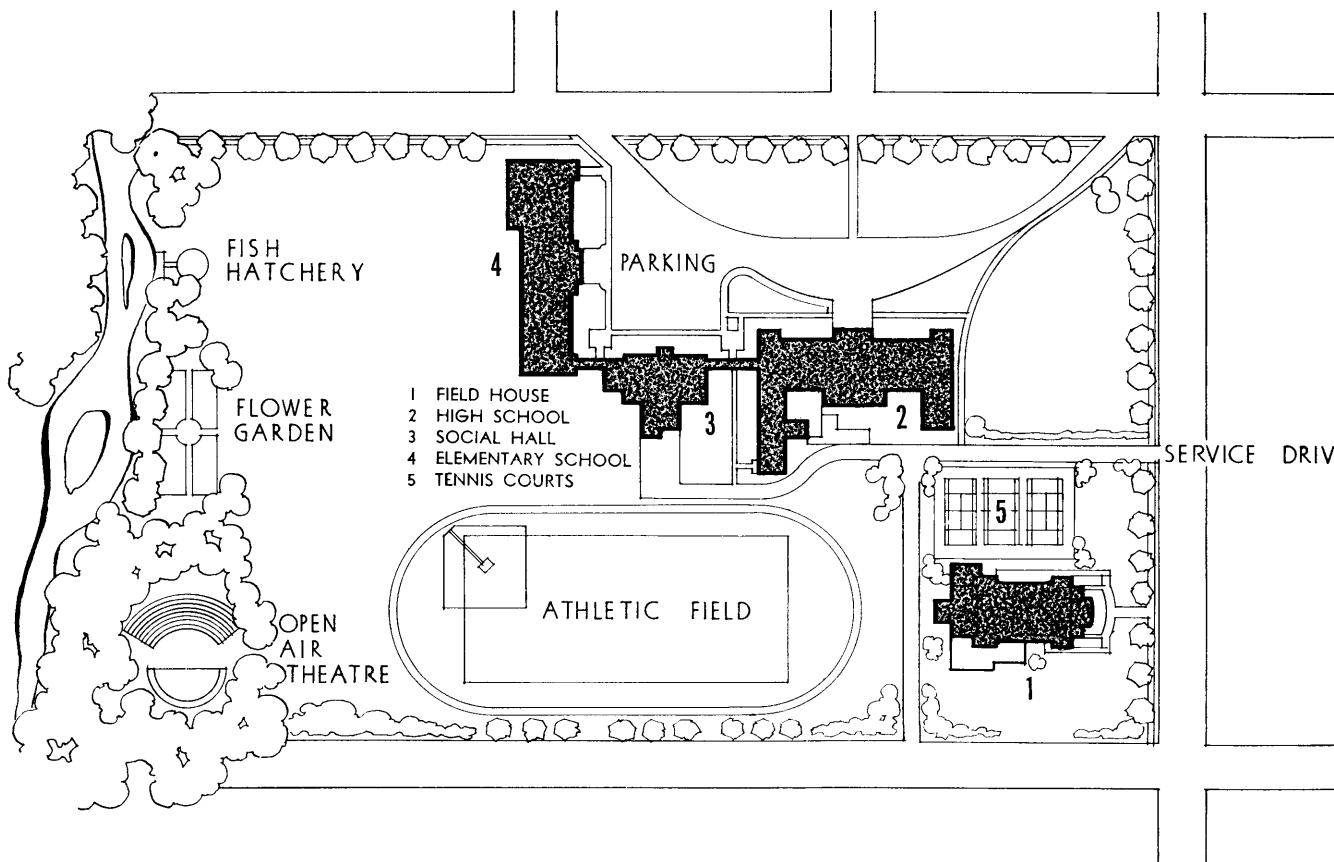
and open space. The air age, annihilating time and space, may give further momentum to this exodus. As people plan new centers in which to live, they will revise their ideas concerning the nature of a schoolhouse and the uses to which it is to be put.

The stress in recent decades has been upon safety and sanitation, upon concentration of school building spaces, upon building architectural monuments. Tomorrow the emphasis will be upon the purposes to which the school is to be put, and upon developing

school structures which can be used by all kinds of people, not children alone, for many hours of the school day. Planning will not be concerned solely with the mechanistic characteristics of a building, but upon the social significance of its spaces and the possibility of their use for learning the ways and participating in the methods of democracy.

No school building will serve a community adequately if it is designed without reference to the changing problems which confront people. Today, some public works programs are being advanced with the idea that school building plans can be drawn now so that after the war school construction may start immediately. Many of these, like those built under PWA, will be obsolete before contracts are let. They will express merely the traditional, institutional concept of what constitutes a schoolhouse. But *if the school is to be a vital part of society, the boards of educa-*

Community School, Dover, Delaware, Walter Carlson, Architect



The recently-erected units of the Dover School—Social Hall, Elementary School, and Field House—are planned around the old high school building. The recent Governor's Inaugural was held in the Field House and the Governor's Inaugural Luncheon was given in the Social Hall. Thus the school has become intimately related to the state as well as community life.

The Center Line School, built as part of a war housing project, was designed to serve the community as a whole. Within the building are provisions for administrative offices and community affairs as well as a complete elementary school. (Photograph by John S. Coburn.)

tion for tomorrow will have, first, to canvass thoroughly the desirable changes that have already been made in school planning, and to study the impact of this war upon the educational needs of our people. Let us build, after this war, the kind of schoolhouses which will further the democratic program for which the war is being fought.

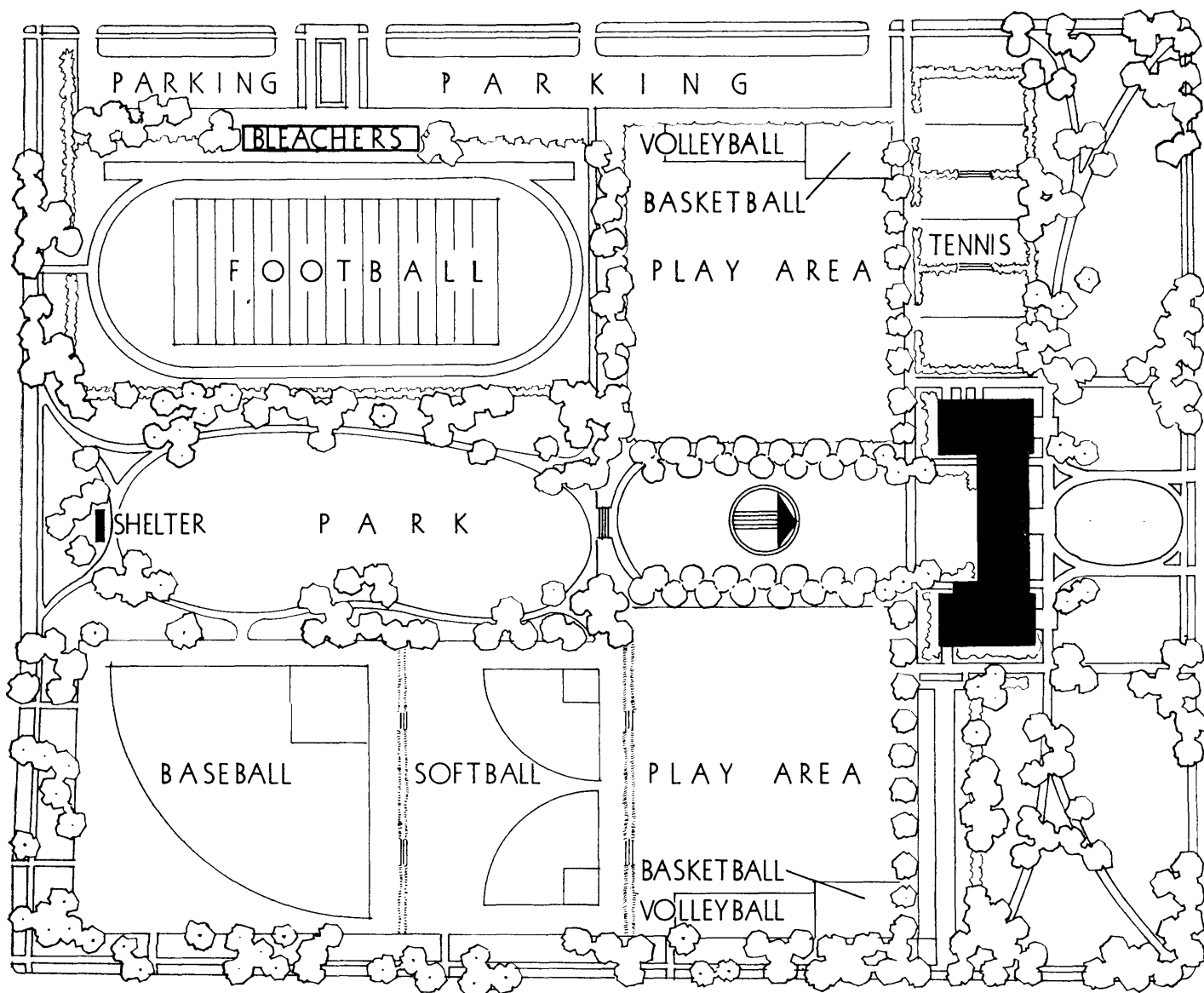
Population changes affect the schoolhouse. The communities being planned today will probably have peak elementary school enrollments in the first two decades of their existence, with the greatest secondary school loads coming subsequently. Many an American community which has built elementary schools for such peak loads, finds now that an unexpected proportion of its elementary classrooms is empty. Why? Because the classrooms were planned to be scarcely usable for any other purpose than an out-

moded program. If they had been planned for combined elementary school and general community use, the school buildings could now be satisfactory community centers. No school should be erected henceforth in which wide community use is not given full consideration in the original planning.

Since December 7, 1941, our people have been learning how to work together in groups serving community, state, and national purposes. This kind of group activity will tend to continue after the war, and will need building facilities. Multiple use of large school spaces, such as auditoriums, cafeterias, and others, can provide satisfactory accommodations for it.

There will be centered about the school in post-war times various types of programs associated with an extension of adult learning in many forms, and also the forum, discus-

Arlington Heights High School, Fort Worth, Texas, Preston M. Geren, Architect



sion, and planning work of a community which, of necessity, will be concerned with problems representing common needs (food, shelter, clothing, financing, governing) forced upon it by postwar society.

So the future schoolhouse *must* be a community house. It must not be afflicted with the old disease of *cubicle-osis*. It will have to be highly flexible, highly adaptable, thoroughly in tune with educational programs seeking to solve fundamental problems of democratic living and relationships.

Already, many American communities have learned to use their schools twenty-four hours a day. What a contrast between this utilization and that which formerly prevailed! Some boards of education seemed to regard schools as personal property, the use of which beyond the five or six hours of the old school day could be prohibited. Now,

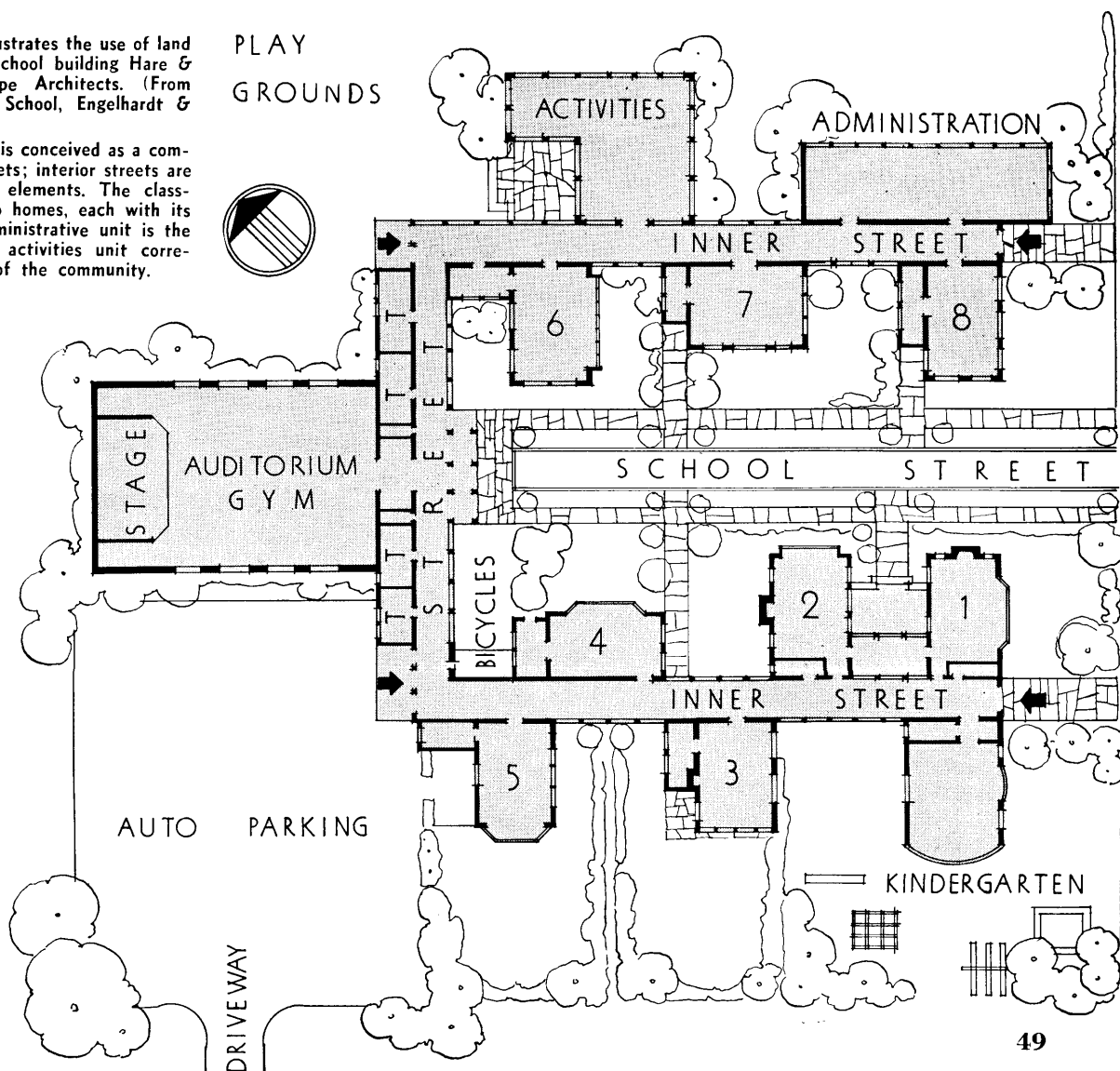
vacations find these schools open; classes of all ages use the buildings; classes are held around the clock, night and day. Every realm of human interest has found a "class" anxious to explore and to prepare for constructive work. Americans will never again allow their schools to be closed to them except for a few hours a day, for a few days a year.

New agencies find the schoolhouse useful. Consider draft boards; when we win the war, our military forces will be supplanted by armies to assist in world rehabilitation, and some form of draft board may then be needed to relate youth more directly to the services which must be rendered. Perhaps there will be a drafting of youth into worthwhile, non-military, national service, of a kind which will attract them. Employment service cannot be left to chance as it has been in years past. All these are functions of society for

Project by Harrison & Fouilhoux, Architects

The school across-page illustrates the use of land in conjunction with the school building. Hare & Hare were the Landscape Architects. (From *Planning the Community School*, Engelhardt & Engelhardt.)

The school at the right is conceived as a community. Corridors are streets; interior streets are well protected from the elements. The classrooms (1 to 8) are group homes, each with its garden and yard. The administrative unit is the community hall, and the activities unit corresponds to the industries of the community.



which we must plan, activities which can be housed in our schools.

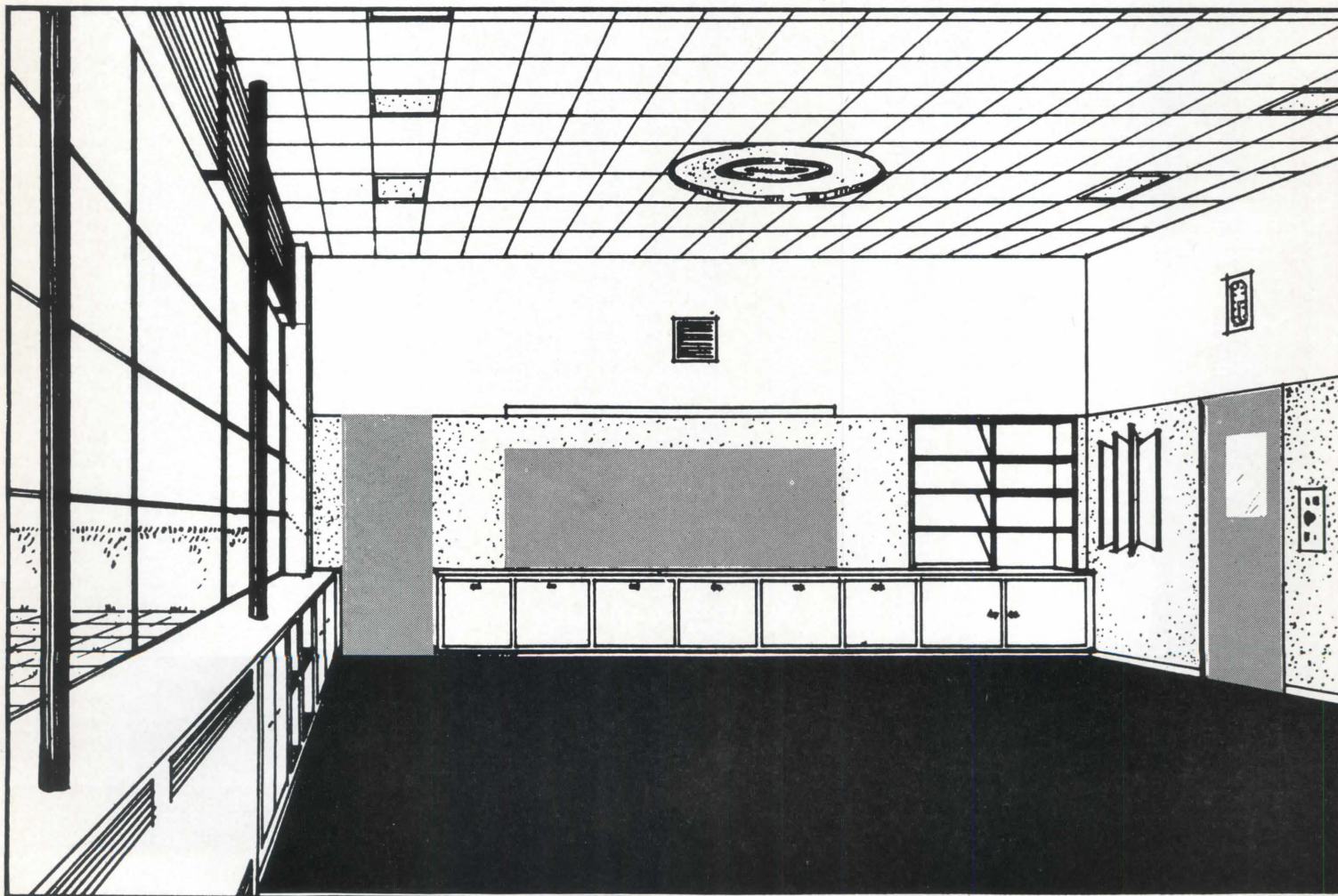
State legislation and regulations of state building divisions have tended to freeze building concepts into fixed molds. This result may always be expected when laws are written in specific terminology for one generation. Once established, only the strongest pressure and crystallization of public opinion succeed in dethroning such standards. Proof of this strikes any who tries changing a so-called standard, long imbedded in law or custom, and supported by many devoted adherents.

Yet standardization and legislation have been of inestimable value in progressing from early stupidities or indifferences in planning through a period of paternalistic safeguarding of human interests. Now we experience a terrific disturbance of the foundations of our political, economic, and social life—we are at war, and the fact affords us

an opportunity again to evaluate past procedures, to reweigh continuing forces, to determine future policies.

Annual Federal budgets of fifty to one hundred billions will have a direct bearing on local school plant development. Schools will continue to be built. We Americans have accepted them as "first lines of defense," and will in the future use them more constructively on "offense." Communities which build schools will, however, find less money available for other needed projects. Consolidation of community projects in the one enterprise with which we can not dispense—the school—logically follows. The community school will become more firmly established after the war. It will be planned to serve purposes for which in the past other, separate facilities have been erected. Its grounds will be more spacious. Its planning will be in terms of the needs emerging out of community health, physical rehabilitation,

Elementary School Classroom Designed to House an Activity Program



better housing, family life, nursery education, economic re-establishment of the community, and vast numbers of group activities, created by war and postwar conditions, for both youths and adults.

As for adult education, world strategy, of war and peace, must become popular knowledge. Day and evening conferences, discussions on aviation and its influences on world economy, on intrahemisphere relations, on readjusting the world's business, on reconstructing its cities, on restoring its health, will make demands upon the school. Youth, too, must be provided with laboratories and workshops for action. The hope of mankind will center in the amount and character of education which will be provided.

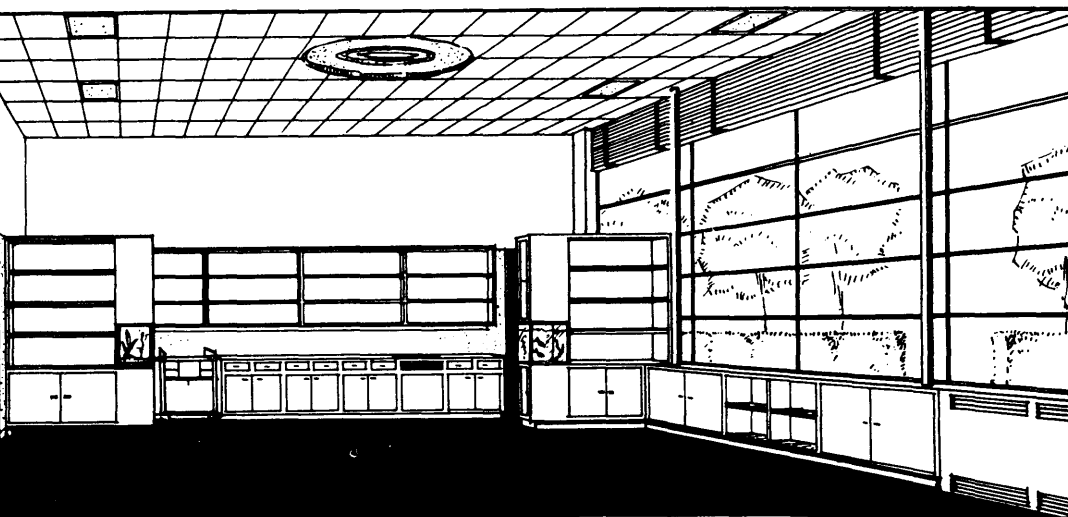
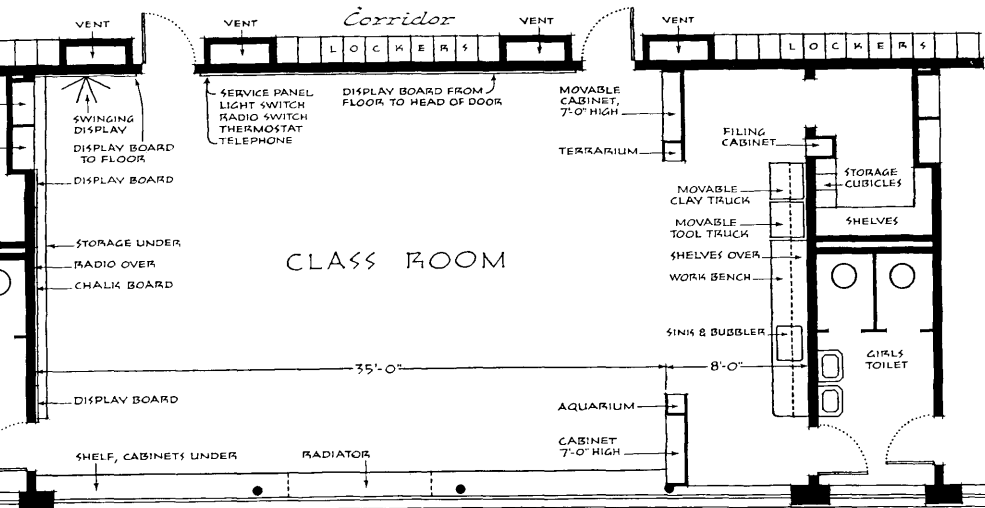
This must be the goal, and the stilted education of the past will not suffice. An education associated with *rethinking* the needs of man, and *recreating* the political, social, and economic mechanisms for satisfying those

needs, must be provided for us. What kind of schoolhousing will serve these purposes?

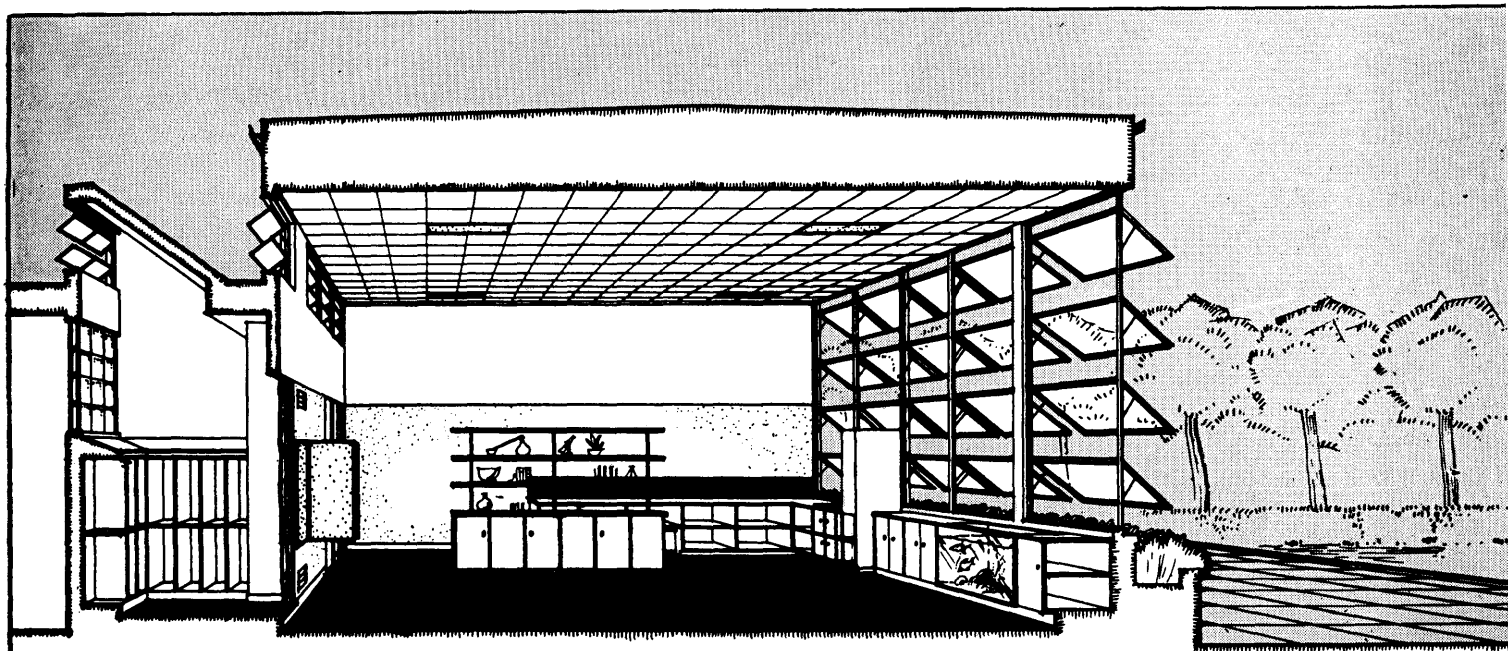
The past decades have not served youth well. Makeshift organizations, local and national, have done their bit, but youth's program must be planned *definitely* in the school. Through an orderly, unfortunately slow, process, the school organization has changed from K-8-4* to variations of the K-6-3-3.* The junior high school has been tried. Advantages have been discovered, disadvantages unearthed. The postwar period promises to bring a rapid development of the NS-K-6-4-4* organization. The terms "junior high school" and "high school" may be supplanted by "middle school," and "youth regional center." The nursery school will come into wider acceptance. (Turn to page 52)

*K-8-4: 1 year of kindergarten, 8 of elementary school, 4 of high school. K-6-3-3: 1 kindergarten, 6 elementary, 3 junior h.s., 3 senior h.s. NS-K-6-4-4: 1 year nursery school, 1 kindergarten, 6 elementary, 4 junior h.s. or secondary, 4 senior h.s. or pre-collegiate, pre-vocational, pre-induction.

School Planning Associates, Architects



Dimensions of this classroom are larger than are common today. The toilets have been placed so that each serves two rooms. Ample storage space is necessary to an activity program. In this example are included a storage room as well as filing cabinets, bookcases, magazine racks, shelves, and cabinets under windows and in the work bench. Work area in rear of room is made flexible in size and use by providing movable cabinets. Walls are intended to be covered from floor to doorhead with cork, and a swinging corkboard is also usable for display space. The intention here is not to provide a typical classroom, but rather a laboratory in which children can learn by experimentation.



- SECTIONAL VIEW LOOKING TOWARD REAR •
- SHOWING BI-LATERAL LIGHTING OF CLASSROOM •
- AND CLERESTORY LIGHTING OF ALCOVE & TOILET RMS. •

Classroom Designed for One-Story Construction-

Like the previous example, this is planned for "laboratory" teaching techniques. The ingenious use of clerestories makes it possible to concentrate the small storage rooms, toilets, and alcoves along the normally dark corridor side of the room. It also provides bilateral lighting for the classroom itself.

Today the nation calls on youth to serve; tomorrow it will be youth's turn to call upon the school for opportunities and training to continue national service according to individual abilities. Curricula must be broad as life's needs, courses flexible, learning opportunities must fit the student's characteristics. These criteria of need suggest great variations from past practices in planning, equipping, and constructing classrooms, laboratories, and shops.

In the first World War we learned that many of our youth were physical defectives. This war, in which 50 percent of our manpower is being rejected for physical reasons, drags this national disgrace out into the lime-light again. Are Americans so foolish as to permit continuing repetition of this failure to build a strong, healthy nation? We cannot permit it. The school will tackle this job of building sound men and women as it never has in the past.

Small school sites and inadequate facilities will not be countenanced. Gymnasiums (note the plural) will be parts of the school,

not merely the inner tubes of auditoriums; they will be planned for all day and evening service. Correctional gymnasiums will increase in number. New emphasis will be placed upon using the out-of-doors. School sites will be measured in acres, not square feet. Communities will realize that land is to be used to improve man, rather than that man is to be used to improve the land.

For the American people are rich in land. In the past we have, however, been miserly in setting aside land for public school purposes. The future should witness general adoption of practices which already prevail in the few best school systems of the country. Education should be more intimately associated with the land and our teaching program must emphasize the value of land for recreational purposes, as a source of food, for outdoor social purposes, and for countless other ends to which well-landscaped, well-developed land may be put.

Let us bear in mind that the demands of aviation will also dictate larger school sites. Glider flying need not be dangerous, but it

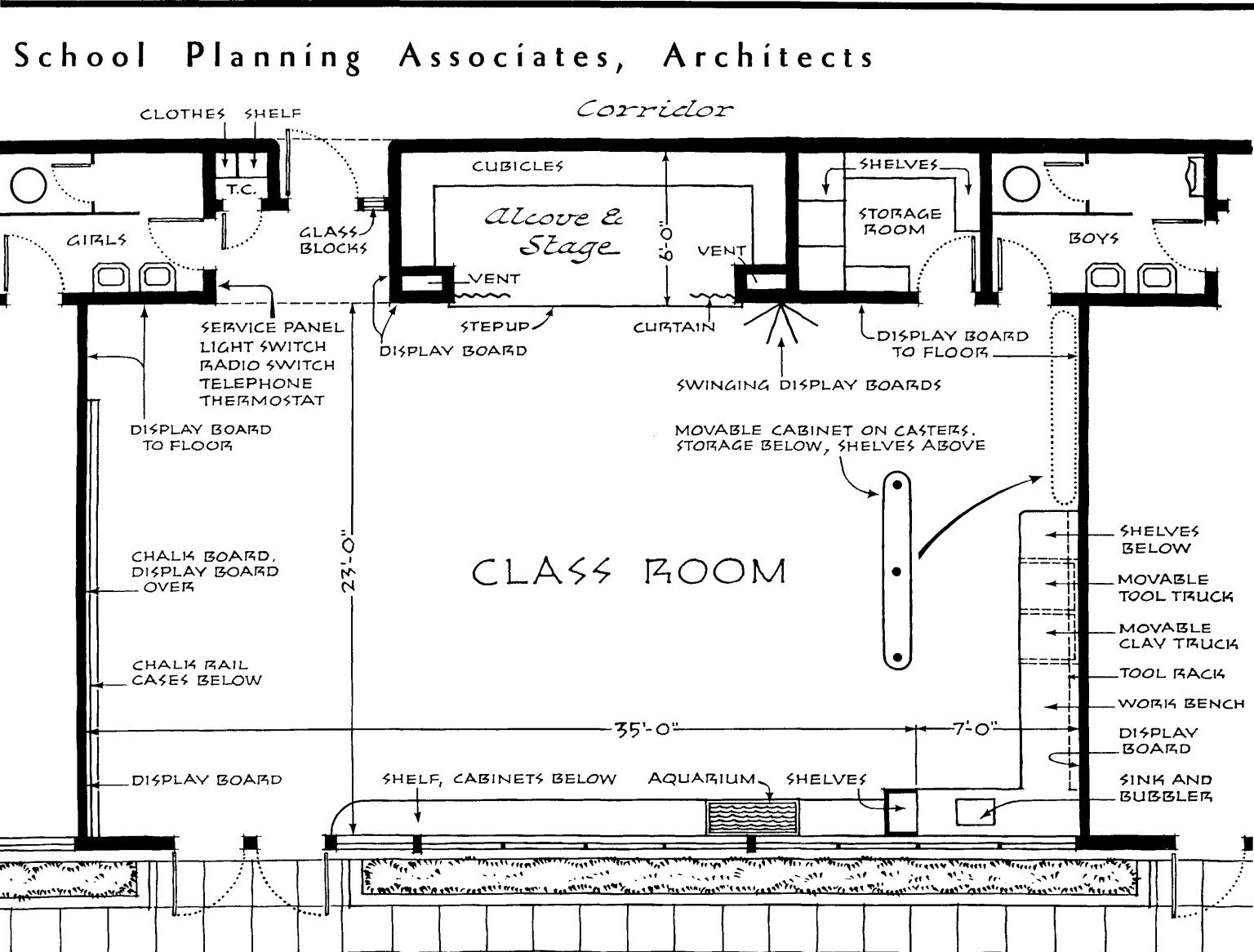
needs room. We will have clubs, to enable youth to learn all about aircraft. If our police forbid use of parks for these flying experiences, the community should provide other space for youth to carry on without interference. School grounds with play fields, water areas, picnic groves, natural theatres, nature crafts sections, and gardens may sometime become the usual rather than the unusual in our democracy.

Large-scale housing, of both the apartment and the cottage type, may proceed at prodigious pace after this war. The rebuilding of cities is bound to take place. Where does the school fit into such developments? Is it merely to be an additive, as it has been too frequently in the past? Or is it to be fully integrated into the original planning pattern? What kind of school shall it be? What pur-

poses should it serve? What is to be its relationship to parks and playgrounds? For what age ranges should it be conceived?

In *Planning The Community School** are many illustrations of elementary and secondary schools developed to meet specific community needs. There exist many delightful auditoriums and cafeterias in which complete adjustment to both school and community purposes has been made. Individual areas planned for multiple use include laboratories for domestic arts, community libraries, and facilities for vocational education and rehabilitation. No great extra cost is entailed by this wider and more democratic use of the school building itself; no school space need remain an ivory tower.

*Engelhardt, N. L. and Engelhardt, Jr., N. L.: *Planning the Community School*, American Book Co., 1940.



The nutritional needs of our nation, the wealthiest in human foods, are being strikingly brought home to us. Food values, their place in family life, and their importance in agricultural development should play important curricular roles from the earliest grades. We have the scientific knowledge; can schools be planned to take advantage of it?

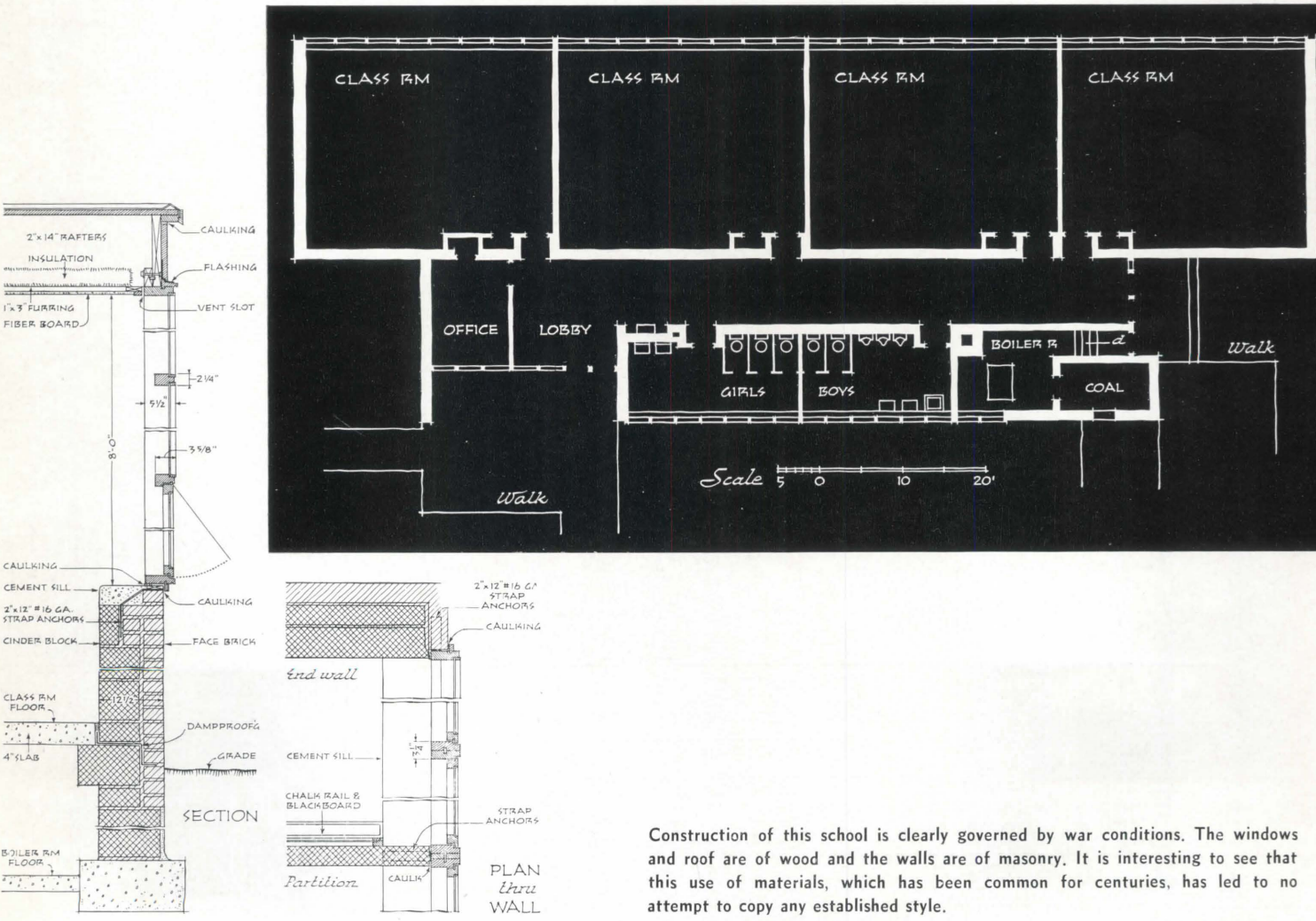
Elementary classrooms, stereotyped in size and nature, and planned for forty seats and forty feet of blackboard, should be freed from worthless traditional standards. We have to take some of the dreaded monotonous, institutional characteristics out of them. Human interest, beauty, and uniqueness must govern their planning. Needs of children and parents dictate plans flexible, spacious, and adaptable to essential group

needs. Any group interested in the livability of classrooms might well study what similar groups have done in Arkansas and Utah.*

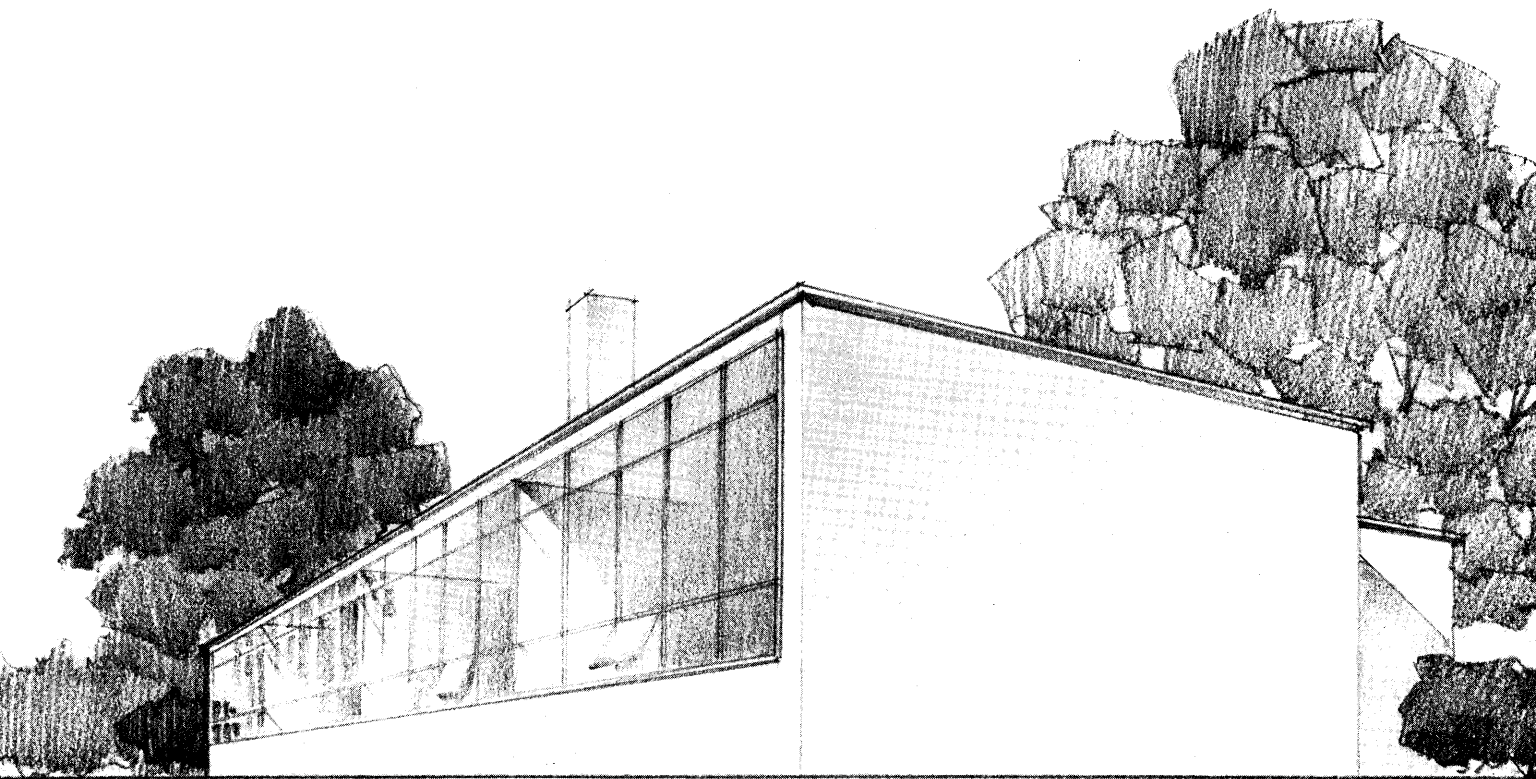
The school plant of the future must fit the needs of the community. It must be planned with relation to the resources of the community. It must provide for the economic and social development of the community. It must offer a rallying center for all kinds of groups interested in promoting the interests of the community. Such a school will take on characteristics vastly different from those of schoolhouses of the past. If our democracy is to advance the facilities provided for education must be planned to aid constructively in that advance.

*Engelhardt, N. L. and School Planning Associates; *Elementary School Classrooms, Portfolio A*. Bureau of Publications, Teachers College, Columbia University, 1941.

“WAR SCHOOL” FOR THE TREADWELL SCHOOL DISTRICT,

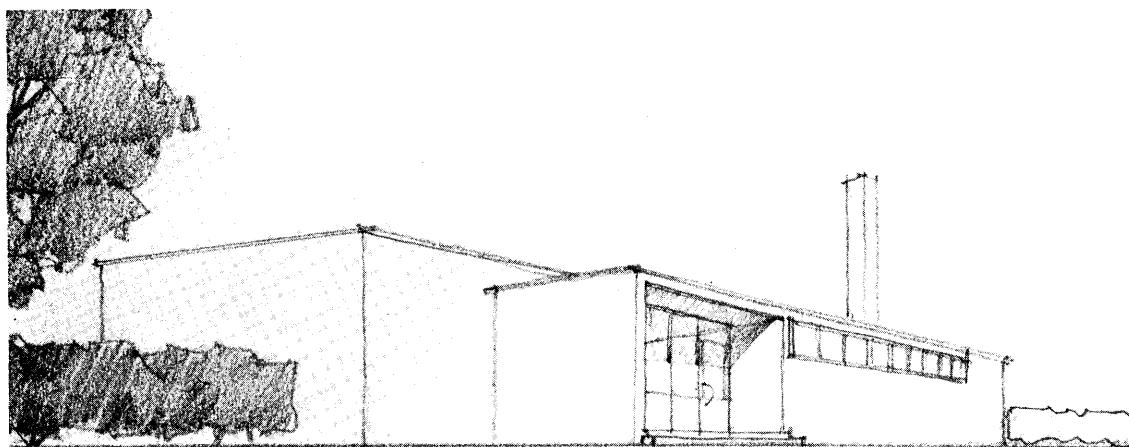


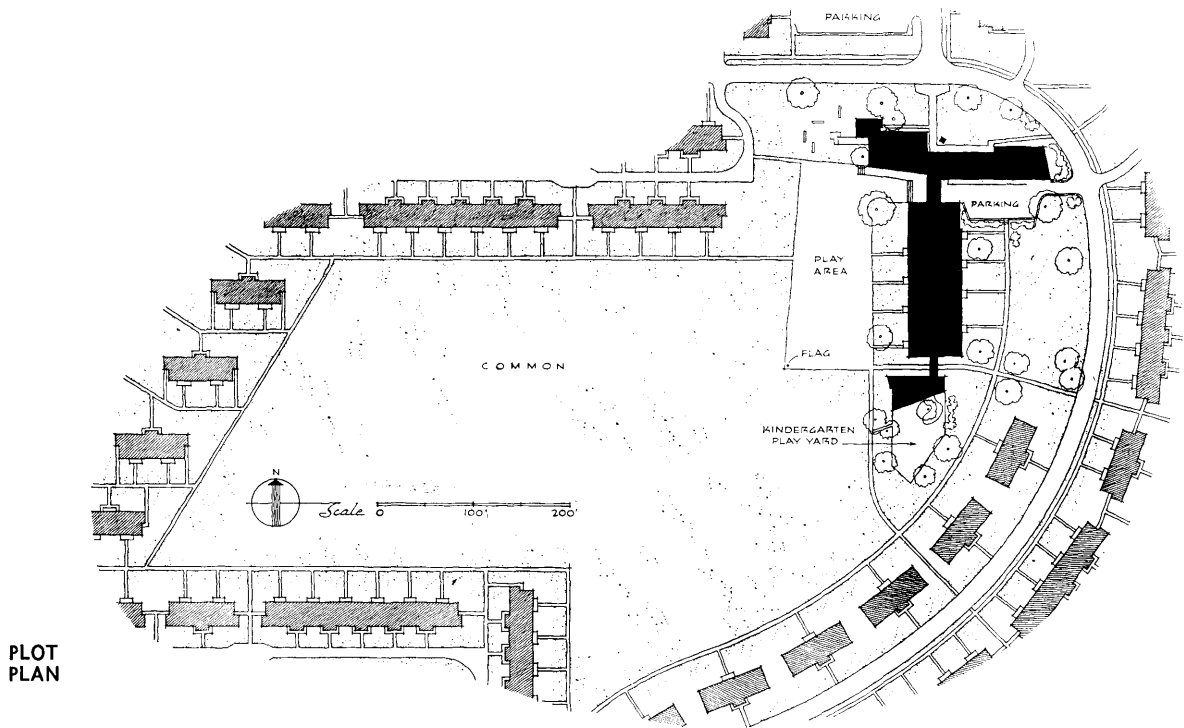
Construction of this school is clearly governed by war conditions. The windows and roof are of wood and the walls are of masonry. It is interesting to see that this use of materials, which has been common for centuries, has led to no attempt to copy any established style.



WAYNE COUNTY, MICHIGAN—LYNDON & SMITH, ARCHITECTS

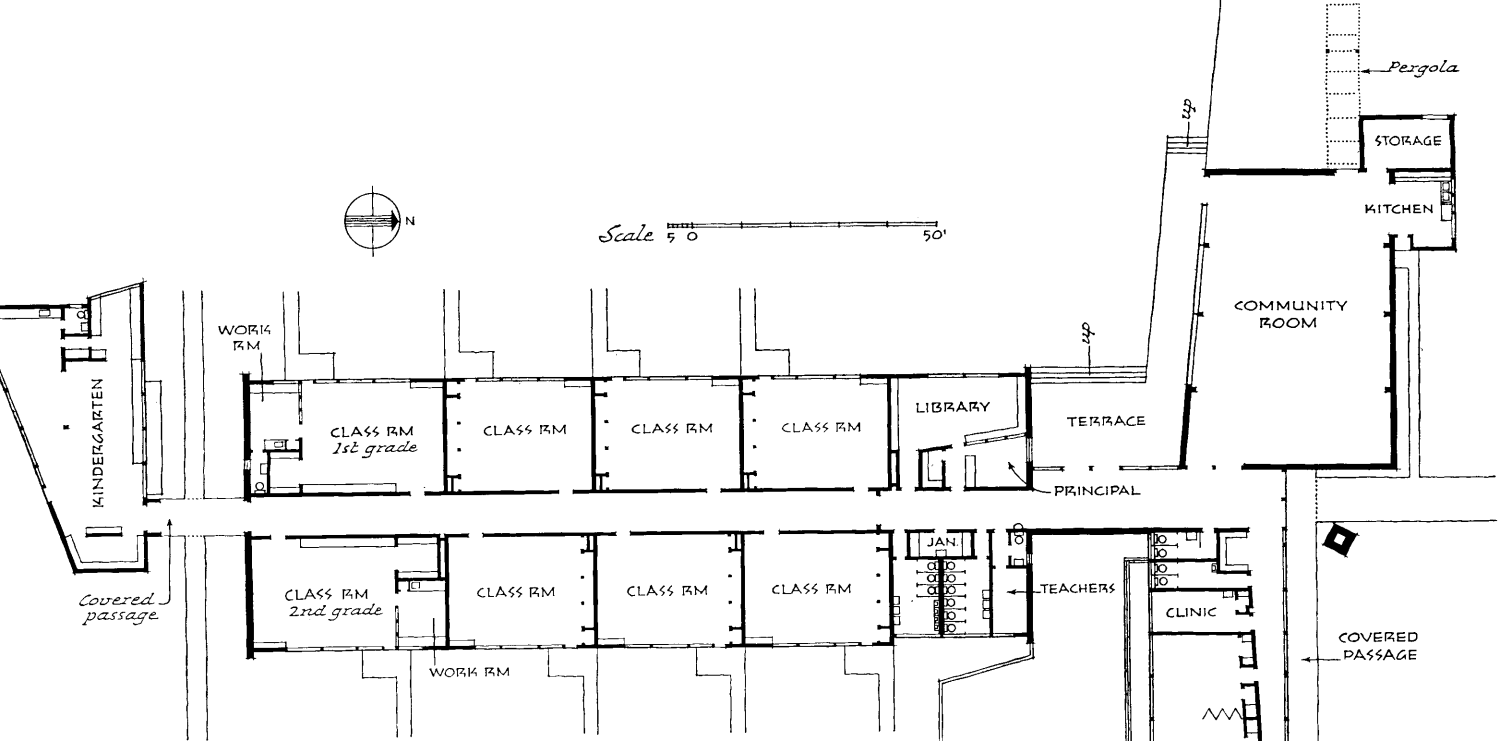
ALTHOUGH this school does not typify the “plan-for-community-use” which Dr. Engelhardt advocates in his article, it was necessitated by community expansion which resulted from a tremendous increase in war industry. The severe limitations imposed by War Production Board rulings have reduced the schools to the minimum once found in the typical, American, little red schoolhouse. The bare essentials—classrooms, toilets, heating plant, and small office—were all that could be built. The construction is shorn of many of the gadgets which we have come to consider essential to good schoolhouse design. It has not the same sleek quality which many steel-sashed and over-architected schools have exhibited in the past. Yet it is light and free, thoroughly modern, and shows what a competent architect can do even when rigidly restricted.



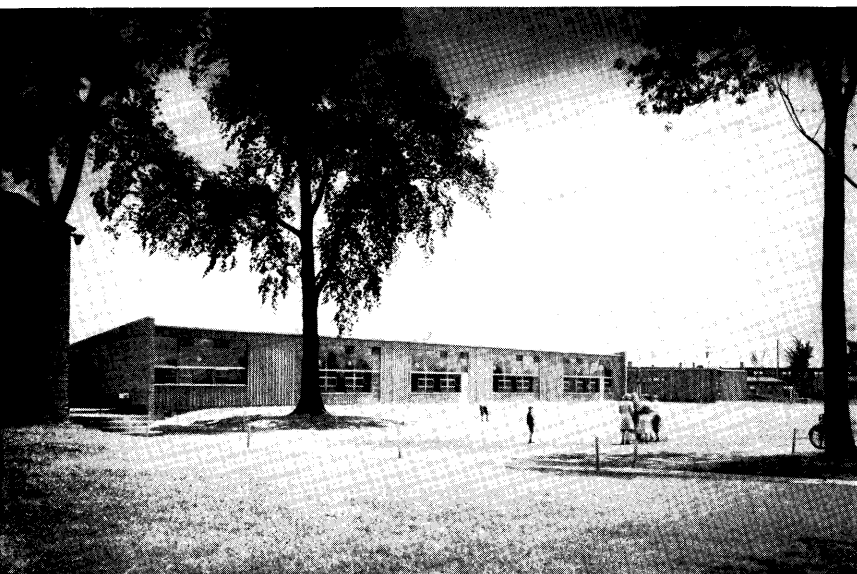


SCHOOL-COMMUNITY CENTER, Center Line, Michigan – Eliel & Eero



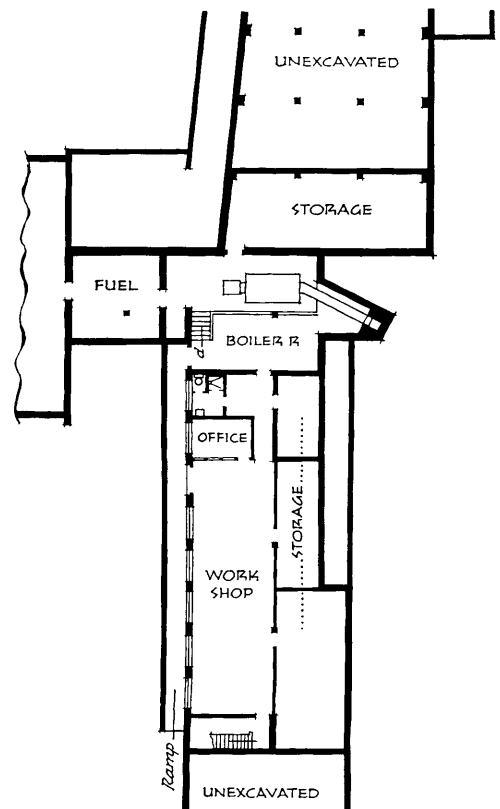
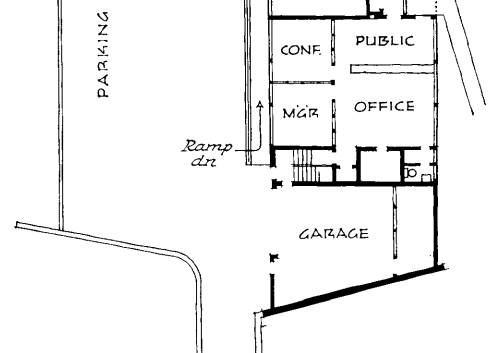


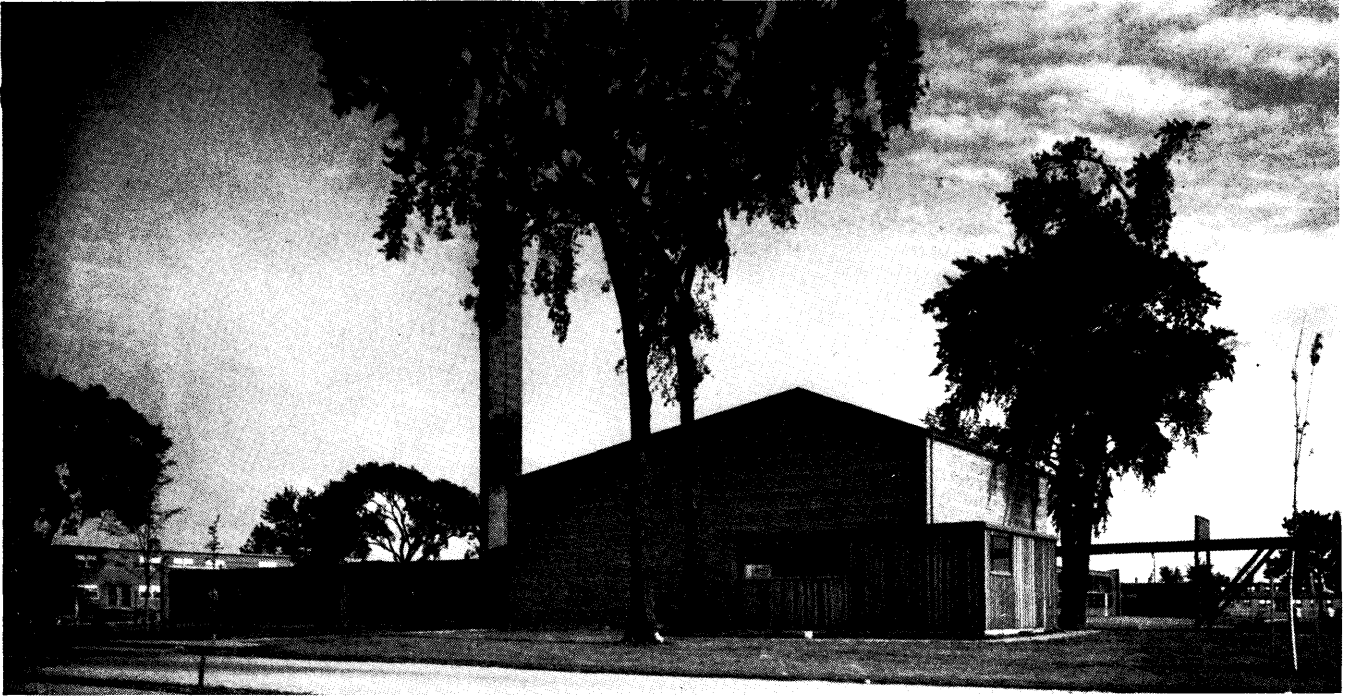
Saarinen and J. Robert F. Swanson, Architects



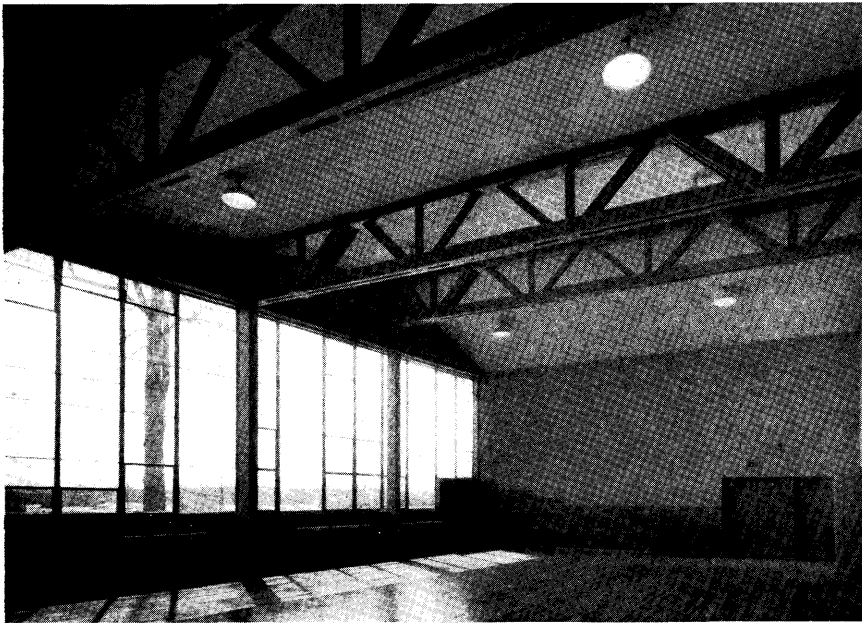
In this example the architects had an opportunity to make the school and community house a building in which the life of the entire war housing community could center. The plan of the first floor, above, shows how the project offices, medical clinic, community room, library, elementary classrooms and kindergarten were combined on one floor. The building also contains a workshop in the basement. It is convenient to one of the project's main parking areas. Activities on the older children's play area can overflow into the adjacent common, around which the homes are grouped. The project street (shown in plot plan) to the right of the school building, is so laid out that it will not become a traffic artery, a fact which reduces the possibility of accidents involving school children.

Individual classrooms open out directly to the east and west through doors in walls which are virtually all glass. This close relation between indoors and outdoors has seldom been achieved in a school located as far North as this. The kindergarten unit, in accordance with up-to-date school planning theory, is almost a separate building, and has its own fenced-in play yard. Entrances to the four principal units of the school and community building are well separated, so that activities in one part need not interfere with the working of other portions.

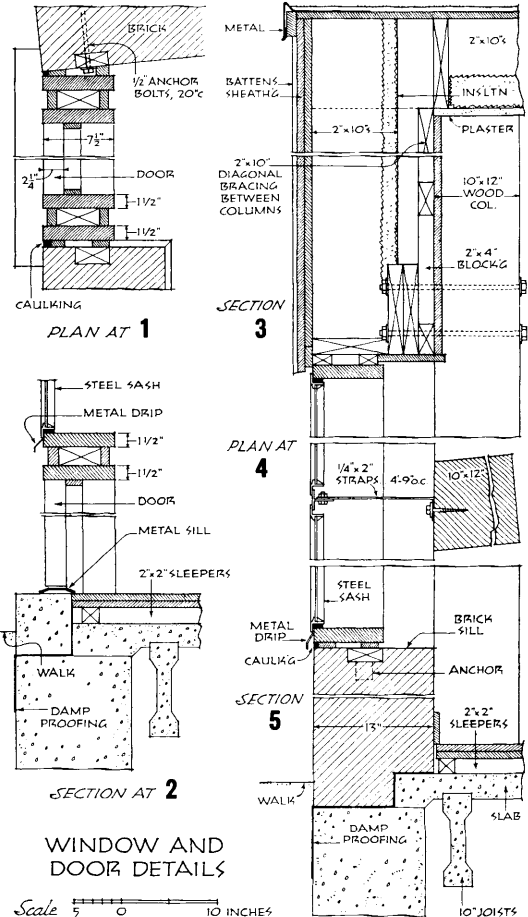
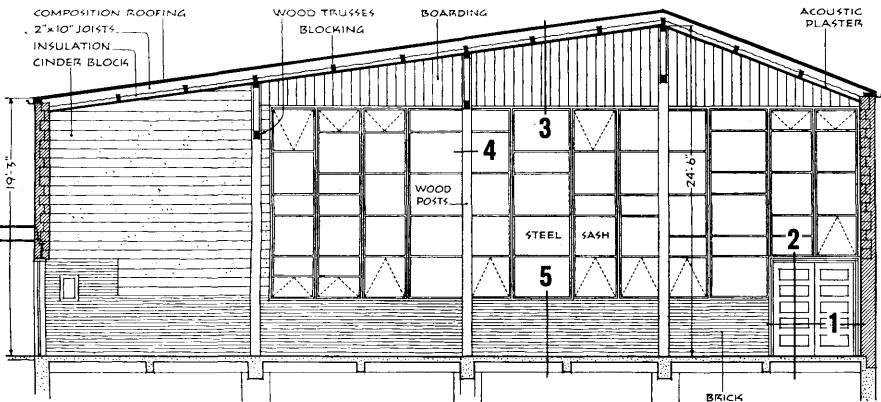




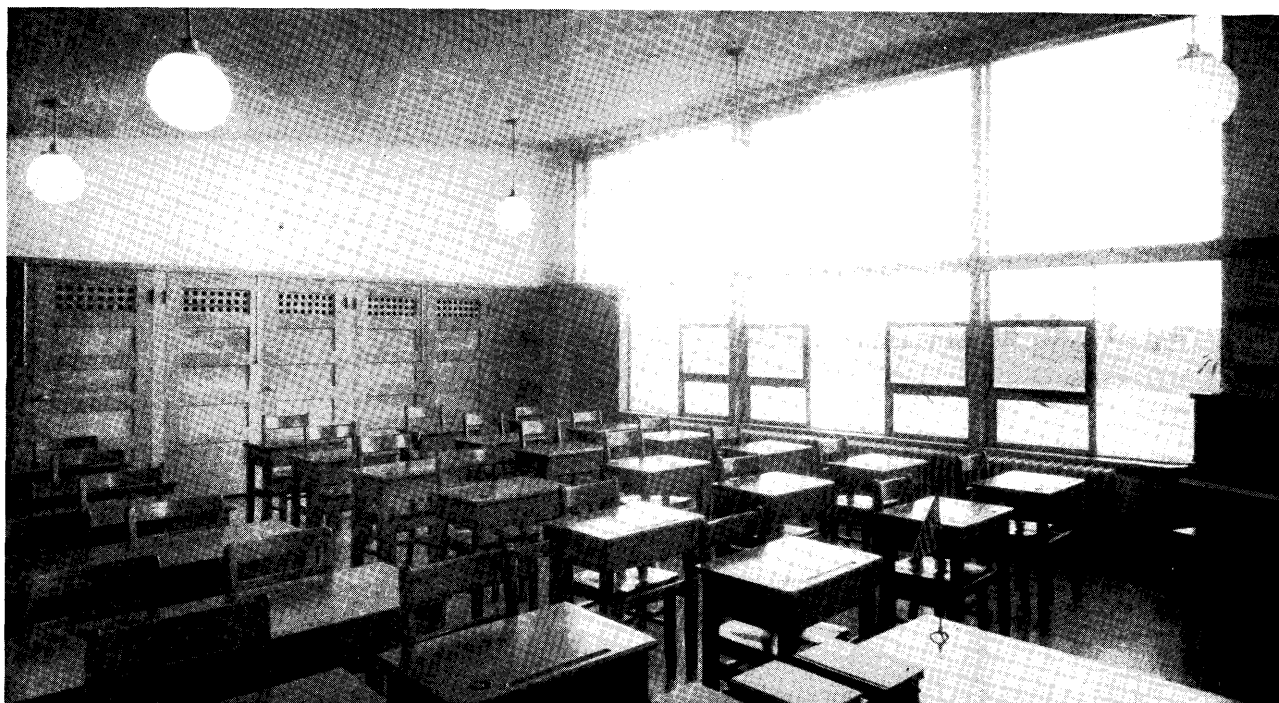
CENTER LINE COMMUNITY HOUSE



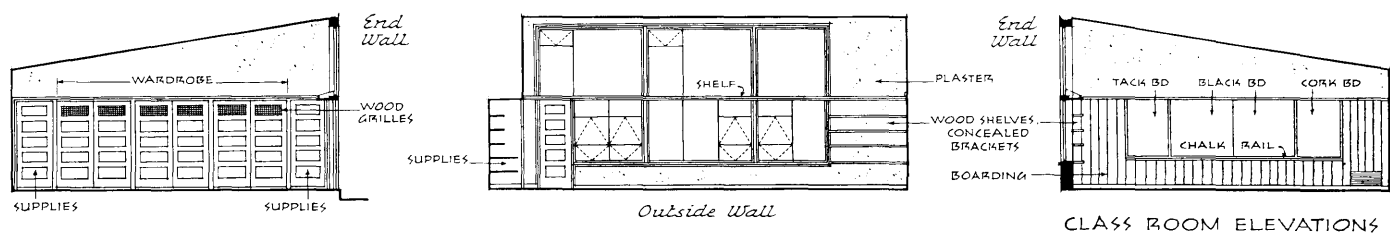
The community room is a single large area, with wood trusses supporting the roof, and masonry exterior walls. The floor is supported on a concrete slab on which rest "2 by 2" sleepers which carry the wood subfloor and finished floor.



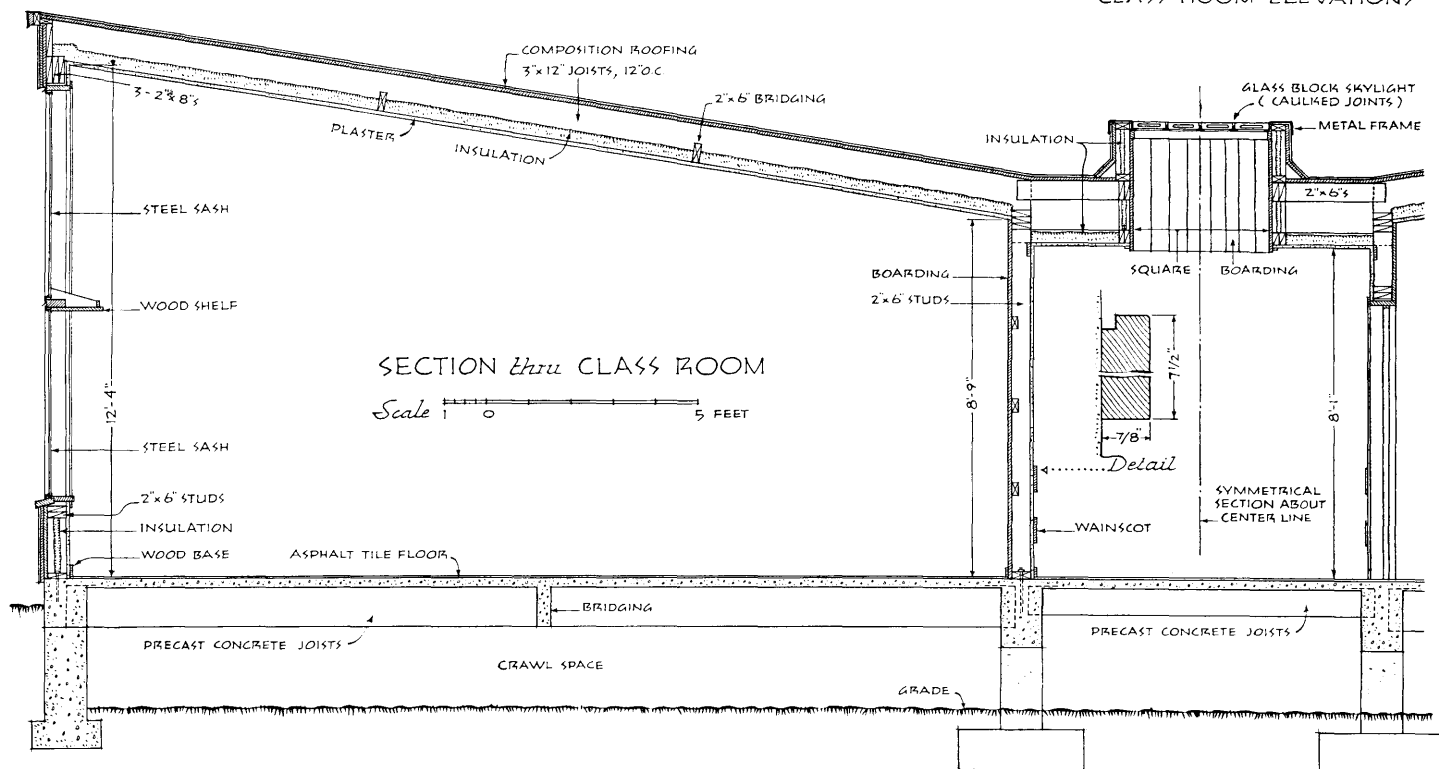
Details of construction above are keyed to the section at the left. Although this structure was built before the priorities situation became acute, every effort was made to economize in the use of metals — hence the 10 by 12-inch wood columns and girders, and the wood trusses and roof framing. Almost the only use of metal is in the steel sash. The ceiling is plastered, and walls are partly exposed masonry, partly wood. In addition to the community room, this wing contains a small kitchen and storage space, and can serve as a banquet hall or theater.



CENTER LINE CLASSROOMS

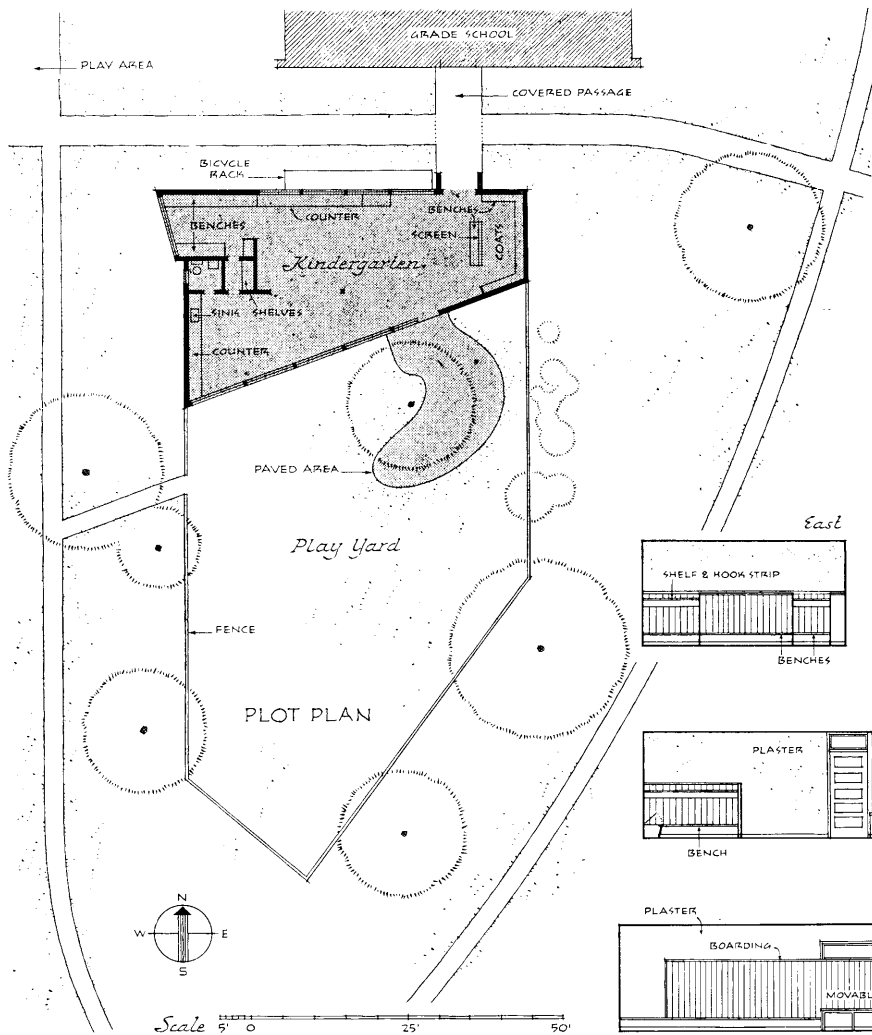


CLASS ROOM ELEVATIONS

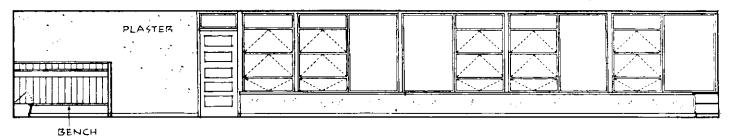
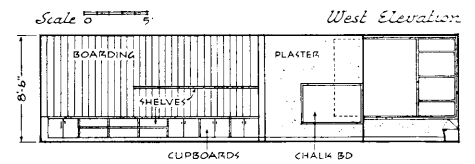
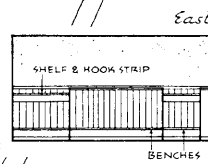


The section through the classroom wing of the building is a simple and direct translation of the essential design requirements. The use of a sloping ceiling to reflect light from the extremely high windows led directly to the sloping roof. The central corridor required light, so glass

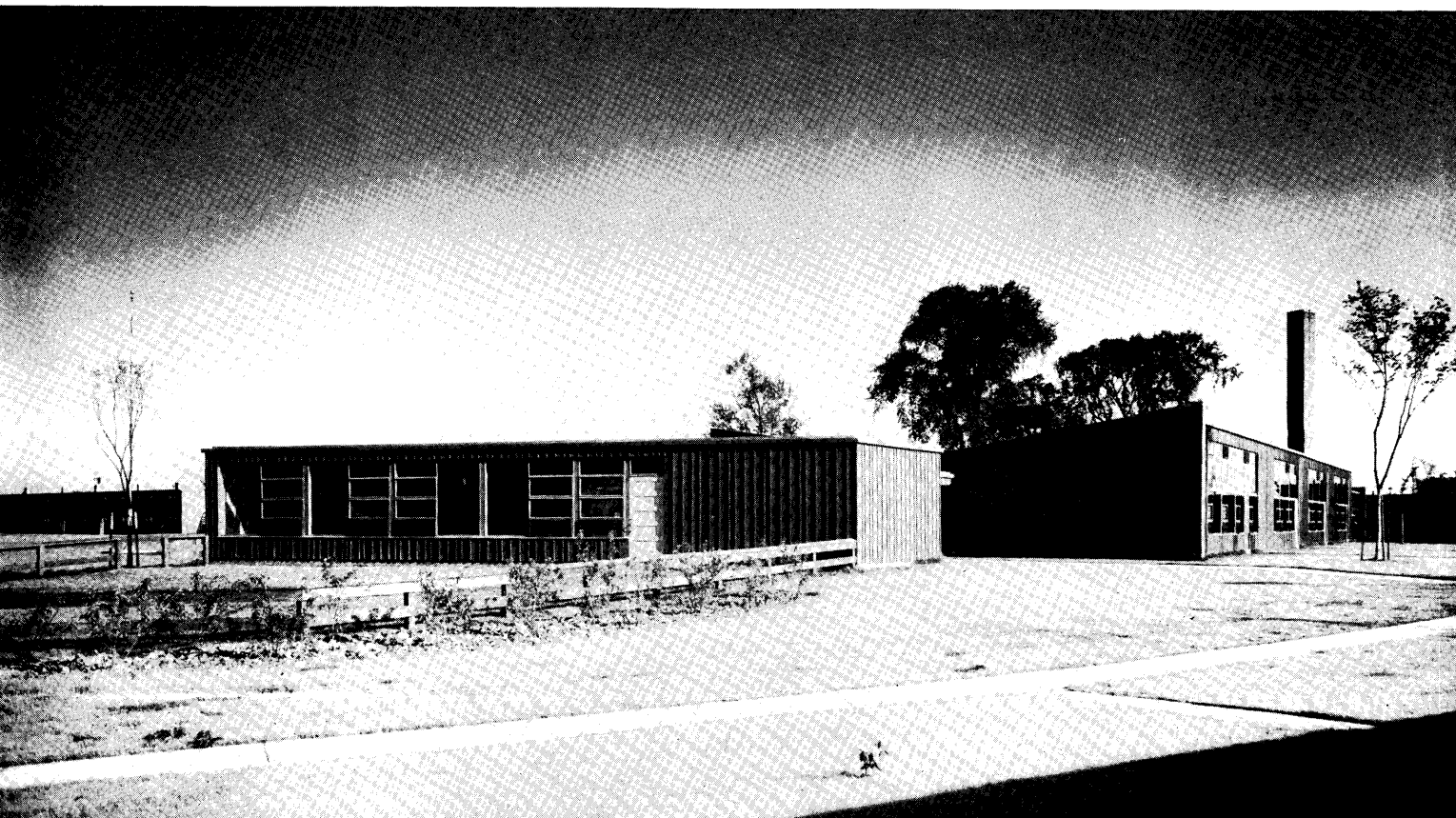
block skylights were installed over it. Interior walls are of boarding applied vertically. Construction throughout is as simple as possible, requiring a minimum of essential metal. Floors are of asphalt tile applied directly to a concrete slab, which is supported on precast concrete joists.



The kindergarten unit has many advantages: it is separated from the remainder of the building; its long side is all glass and faces south; it has its own segregated play yard; and its interior is planned for up-to-date teaching methods. In the northwest corner of the kindergarten room is an alcove where children can work at individual projects. The coat alcove in the east end is so laid out that it can be used in training the children in putting away their over-clothing, and it is also convenient for the teachers who must help them. The kindergarten has its own toilet. There are also a small storage space for supplies, and a sink and counter. All the fixtures are at child height. Some of the cabinets are movable.



CENTER LINE SCHOOL—KINDERGARTEN UNIT

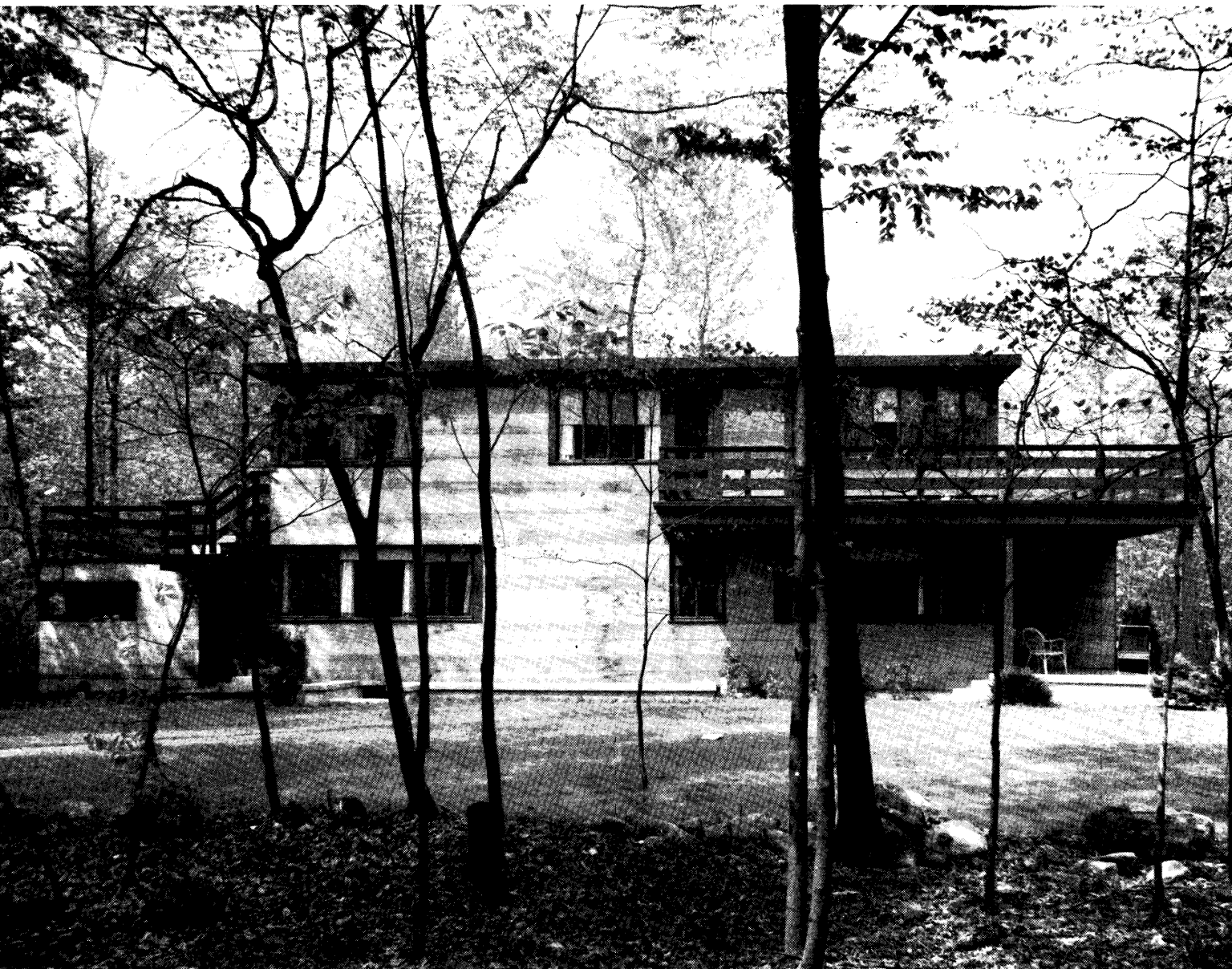


VAHAN HAGOPIAN

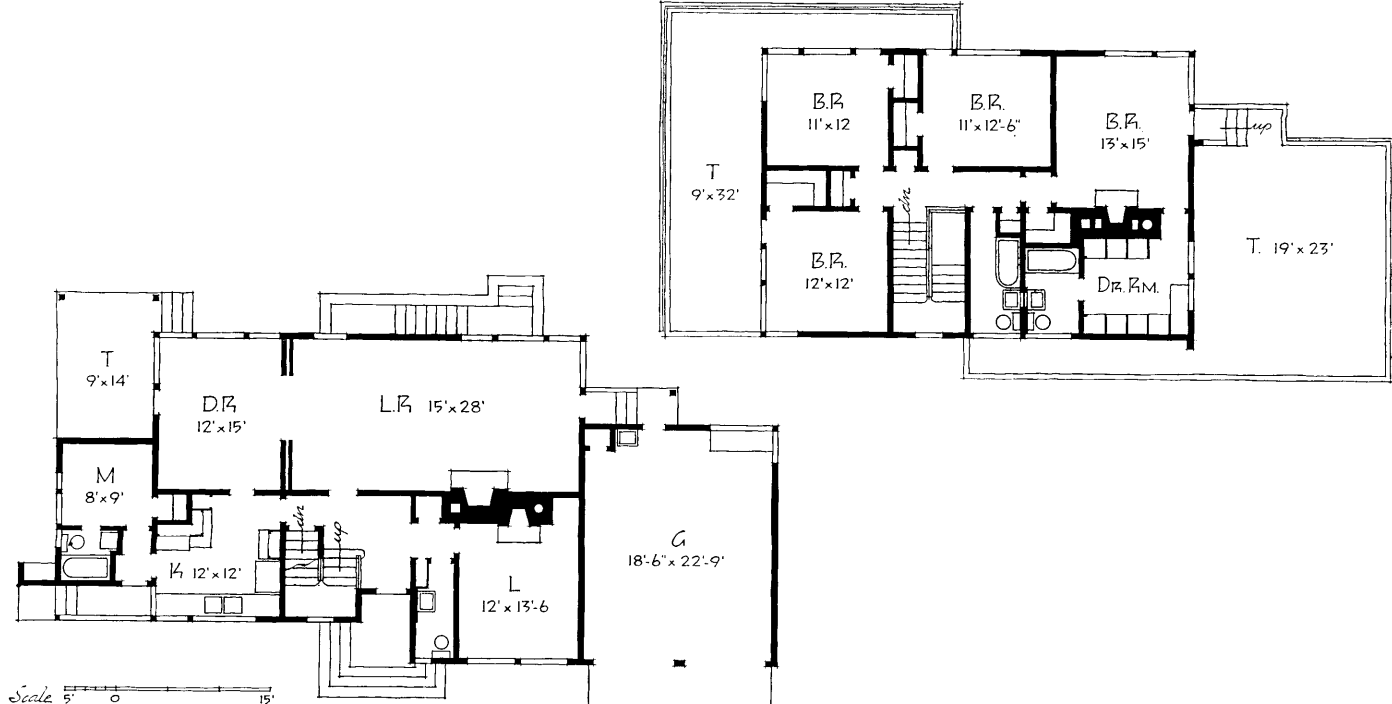
A R C H I T E C T

The background and mode of life of the client have a definite influence on the development of a house plan. This is evidenced in the design of the house shown on this and the following pages. The owner is one of two Columbia University professors who, together, purchased a tract of land and had their homes planned at the same time, thus affecting economies through the simultaneous erection of the houses. The plans and elevations, as well as the general appearance of the homes, differed totally in spite of the identity of materials and of the architectural and construction details. This procedure also enabled the competing contractors to lower their bids about five percent if they were awarded the contracts for both houses at the same time. Thus, the savings were translated into added advantages of space, amenities, built-in conveniences and equipment commensurate with the cultural, intellectual, and social life of the occupants. As may be seen in the photographs (front elevation across-page, rear elevation below) the house is of standard frame construction, with ship-lapped, unpainted, cedar siding. The house has been oriented so that the shade of the trees cuts the sun in the summer. Terraces add to the informality of living. (Photos by Van Anda)

DR. ROBERT M. MacIVER

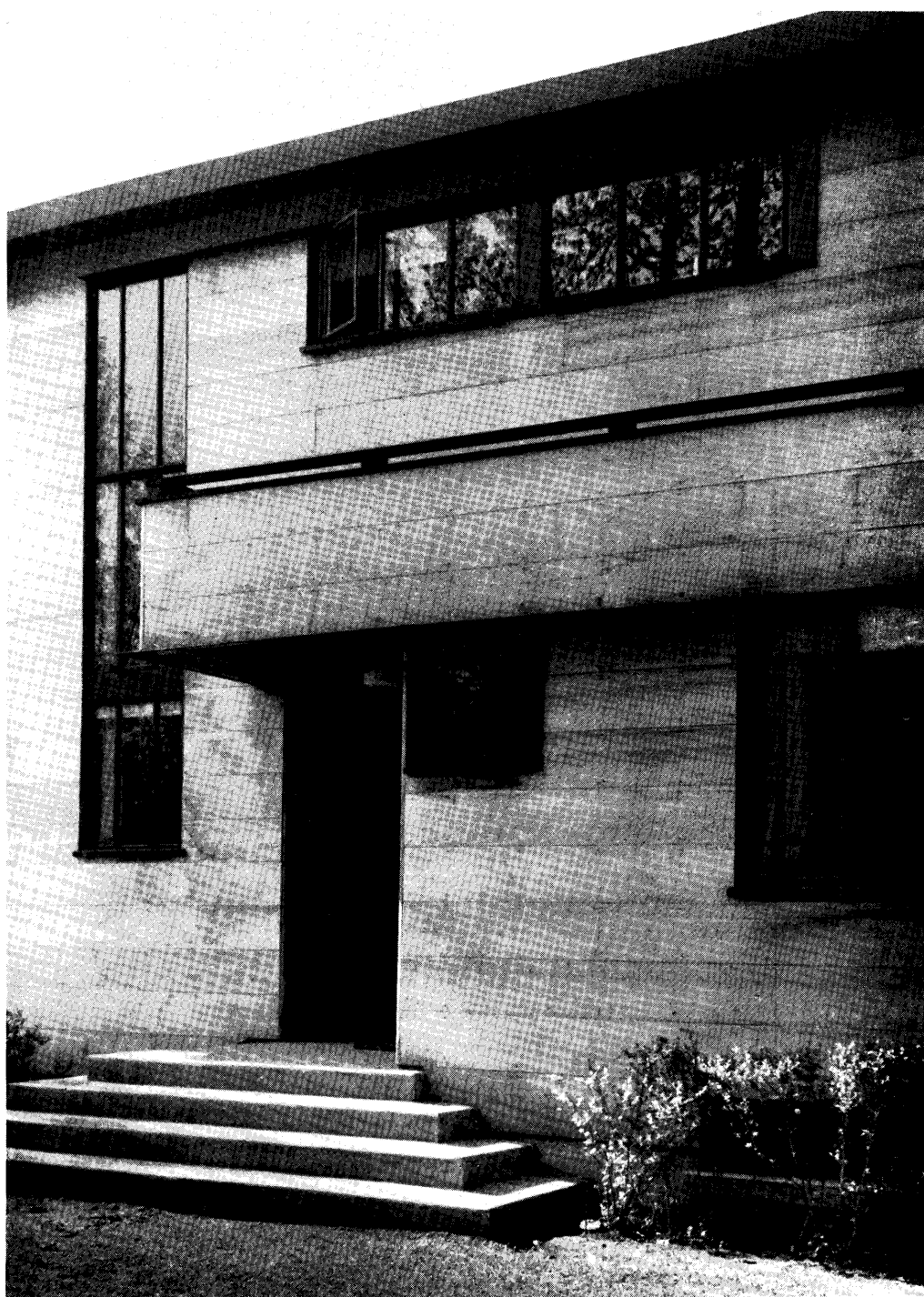






In designing the house, the architect took advantage of the possibilities of orientation. All Master Rooms face the east, south, and west, with the exception of the Study which faces north for constant light. Extensive fenestration makes it possible to bring the outdoors into the house (note the plate glass, stationary picture windows). Terraces, accessible from every Bed Room (see plans above) allow the enjoyment of the out-of-doors. The relation of the Study to the rest of the house provides for seclusion when the Living Room and Dining Room are thrown open for entertainment.

At right is a detail of the entrance. All siding is Alberta cedar, unpainted, laid ship-lap. The exterior trim is of pine. Across-page is a detail of the rear of the house, showing the terrace for the Master Bed Room. Below is shown a corner of the Living Room.

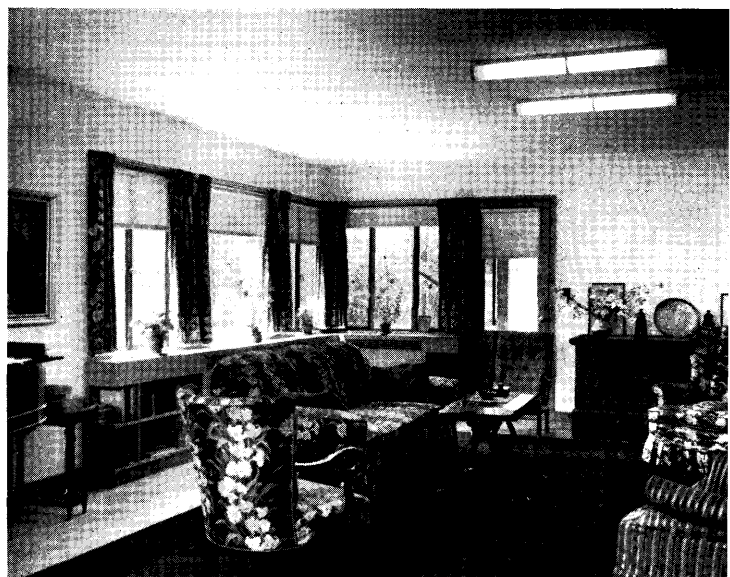


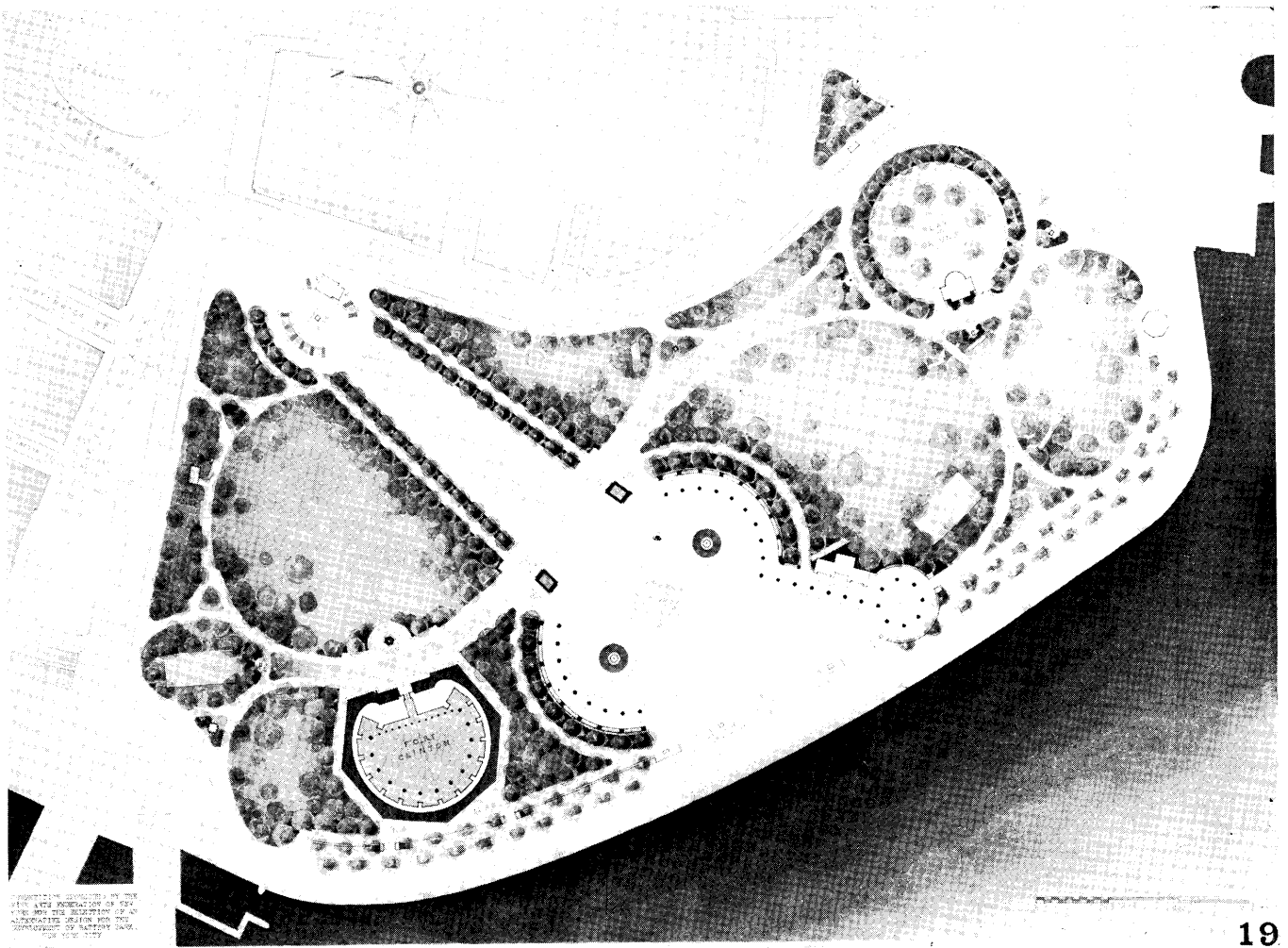


The Study (photograph above) provides seclusion from the rest of the house, especially when the Living Room and Dining Room are used for entertaining. Note the specially-designed lighting fixture above the window. Built-in furniture adds extra space in the Living Room (photograph below). All photographs were taken by George H. Van Anda.

MATERIALS AND EQUIPMENT

FOOTINGS	Reinforced Concrete
FOUNDATION WALLS	Concrete Blocks
WATERPROOFING	Integral waterproof cement plaster on concrete blocks (interior), asphalt on exterior
WALL CONSTRUCTION	Frame, with asphalt-coated Celotex sheathing; unpainted Alberta cedar siding on exterior, Pine trim
WALL INSULATION	Reflective metallic insulation
ROOF	5-ply asphalt
TERRACES	Colored cement (ground floor); Deck canvas (second floor)
FLOORS	Basement (waterproof concrete); First and Second Floors (oak); Kitchen (linoleum); Bathrooms and Halls (asphalt tile over plywood)
WINDOWS	Steel casement with bronze screens, DS A glass. Stationary windows are plate glass.
INTERIOR WALL FINISH	Recessed edge Sheetrock, taped joints, casein paint.
ELECTRICAL	Special fixtures, fluorescent tubing
HEATING	Hot water, oil burner





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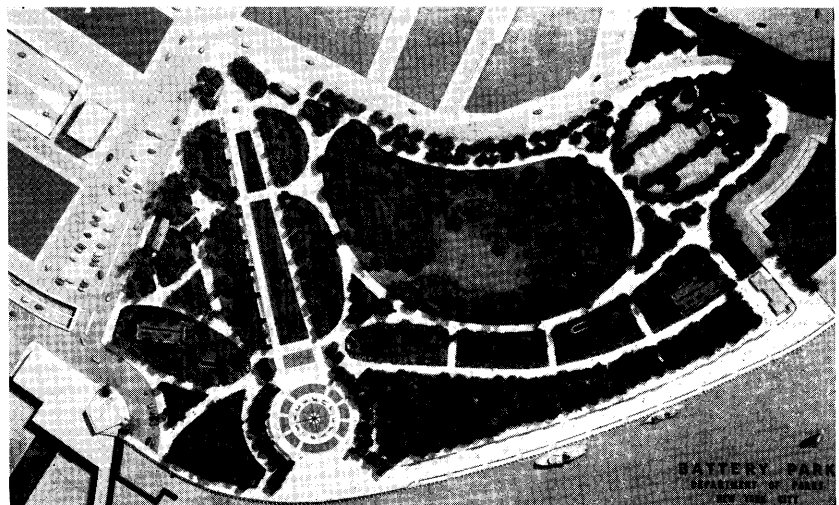
THE BATTERY PARK COMPETITION

TALBOT F. HAMLIN

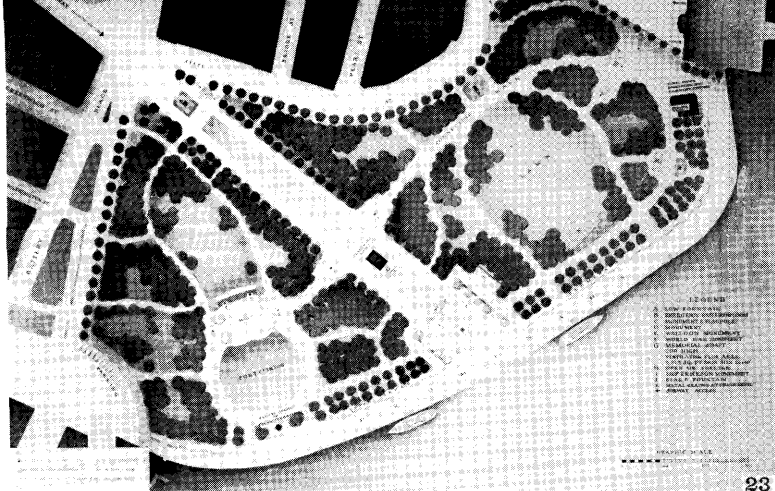
THE basic problems set by the design of Battery Park are simple. Such a park must be an effective foreground to the city, as seen from the bay, and an effective foreground for the magnificent view over the bay as seen from the city. Its other functions are subsidiary or fractional parts and applications of the larger ones. Thus, it should furnish ample seating and promenade space from which the bay view may be enjoyed; it must have pleasant, varied, and natural circulations from street to waterfront, and across from the ferry house to Battery Place; and it must provide a dignified and appropriate setting for Fort Clinton.

There is one other possible function which might affect the design: the possible use of part of the Battery as an official landing place for important city guests. This is an old histori-

ABOVE: This design won first prize of \$500 for Walter W. W. Jones, Brooklyn, N. Y., Architect, in the recently-concluded competition sponsored by the Fine Arts Federation of New York for an "Alternative Design for the Development of Battery Park" (Photograph by Louis H. Dreyer.) The Fine Arts Federation competition was held without authorization from City Authorities and the program did not contain any implication that the design or services of the competition winner would be utilized by the City Authorities. The competition was held as "a contribution of the Fine Arts Federation to the furtherance of civic development and the preservation of historic structures." RIGHT: Department of Parks photograph showing plan model of their design for a new Battery Park.



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More Fine Arts Federation competition winners. ABOVE: Second prize was awarded to the joint entry of the following architects: Philip Sanfilippo, Vito P. Battista, and David Davis. Honorable mentions were given to the designs submitted by the architectural firm of Delano & Aldrich (photograph in adjoining column), and Maud Sargent, Landscape Architect (design across-page). (Photographs of prize-winning designs by Louis H. Dreyer.)

cal function of this area, and several years ago, under the aegis of the Regional Plan Association, some sketches were made with this in mind and the Battery was studied as a monumental gate to the city. Few of the designers in the recent competition seem to have given this possibility much thought, though the designer of the First Prize drawing indicates steps in the sea wall at the main axis of the design.

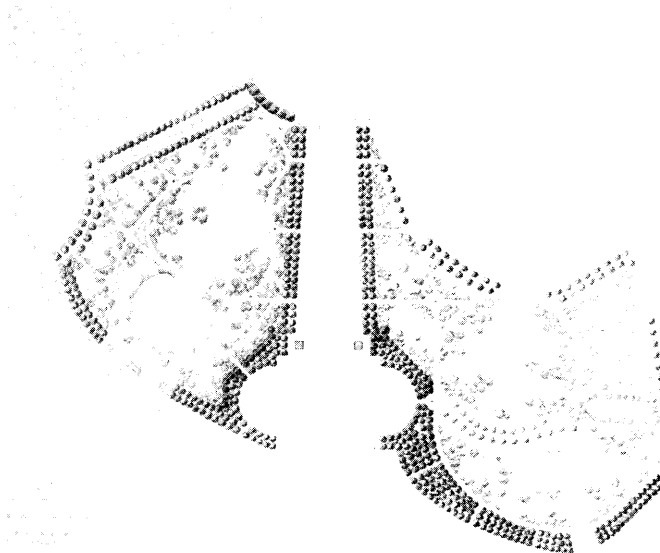
As a whole, the premiated designs show remarkably well many of the characteristics of present-day American park design. So did the published scheme of the Park Department, based on the destruction of Fort Clinton. In all there is apparent an attempt to combine formality with a certain amount of informal lawn and curving walk. In many, what results is not a combination; it is rather a confusion between the ideals of Le Notre and of Humphrey Repton, and almost all the competitors got into trouble trying to connect their serpentine walks with their formal plazas. In this respect probably the best is the Second Prize design, and No. 23 is the most confused.

Another difficulty contingent upon this confusion lies in the treatment of planting—the basic arrangement of lawn and walk and foliage masses. In the First Prize design, for instance, as in Design No. 11, the tree spotting seems, considered in three dimensions, almost meaningless. In Nos. 5 and 23, trees are massed to frame lawn areas of varying size and shape, with considerable success, especially in No. 5; No. 35 attempts more scattered and perhaps subtle effects, but the confusion of straight and curved paths and

their awkward connections confuse the result. Note, for instance, the handling of the large circular eastern area—treated like an avenue on one side, and planted irregularly elsewhere.

All the designs make much of lawn areas. I am no horticulturist, but I do have eyes, and I have seen what happens to lawns in many city parks where usage is intensive. A *tapis vert* with brown holes in it is not pretty. And almost the only really successful lawns in city parks are those which by planning are carefully insulated from public use—like the lawn in the center of Bryant Park. But Battery Park lawns are, by the conditions of the site itself, bound to be traversed often, and though the suggestion that walks be laid out where the lawn was trampled might work on a college campus, for instance, where traffic is generally from door to door, and hence direct, in this case the traffic would be diffuse and the accidental resulting patterns would be visually meaningless.

In New York weather, and under conditions of intensive use such as the Battery receives on summer afternoons and evenings, lawns, it seems to me, should be used only where they may easily be protected by routing the traffic past them without forcing long



departures from the direct and natural line. In this respect no one of the competition drawings is perfect. No. 19, the First Prize, is perhaps the best; No. 5 is good in general until it reaches the Fort Clinton area, where it goes to pieces in aimless wandering and queer dead ends. As a whole the drawings seem to show a too great dependence on the paper shapes as shown on plan. And I think

this is true of a great deal of our contemporary park design. After all, people in a park are seldom conscious of the paper shapes; they are conscious of the changing views a path stroll brings them, and of the directness or efficiency of a path in getting them where they are going. From the standpoint of what is in front and around on the paths I feel that No. 23 is the best by far; on any of the paths one would constantly be conscious of little accents or changes to invite one along the way. From the point of view of efficiency No. 19 is superior, though there is confusion and loss of real scale in the bunching of nearly parallel curved walks close to State Street at its eastern end.

All the premiated competitors chose to accent the Broadway axis, and this seems logical and sound. All consequently got into the difficult problem of the "off angle" of the axis and the sea wall. It is a difficult, but not an insoluble, problem which designers frequently face even in buildings. But this problem is so integral with others, such as the use of the shore front, that an analysis of the designs one by one seems the only way to handle it.

The First Prize design, as we have already seen, has many virtues of simplicity and directness. Its handling of Fort Clinton, placed in a polygonal moat surrounded by a walk, is appropriate and effective. The designer has also seen the necessity of emphasizing the waterfront with a promenade on two levels, emphasized by a double row of trees. Staggering the trees, however, is questionable in a case like this; it would spread their shade, to be sure, but it would also close the sense of view too completely. The choice of making the center of the axis a lawn is also excellent, and the framing of the view along the main axis in either direction by two tall ventilating shafts would be as effective in reality as on paper. Nevertheless, the oval at the Bowling Green end seems pure paper architecture; to expect the pattern to hold across the rectangular subway entrance is absurd, and the row of trees which balances the kiosk would merely serve to throw the whole still more out of real visual balance.

But it is in the attempt to relate the axis to the shore line that this design seems to me most questionable. The shelter shown is out of scale, and to expect its eastern side in any way to balance the western, or to produce

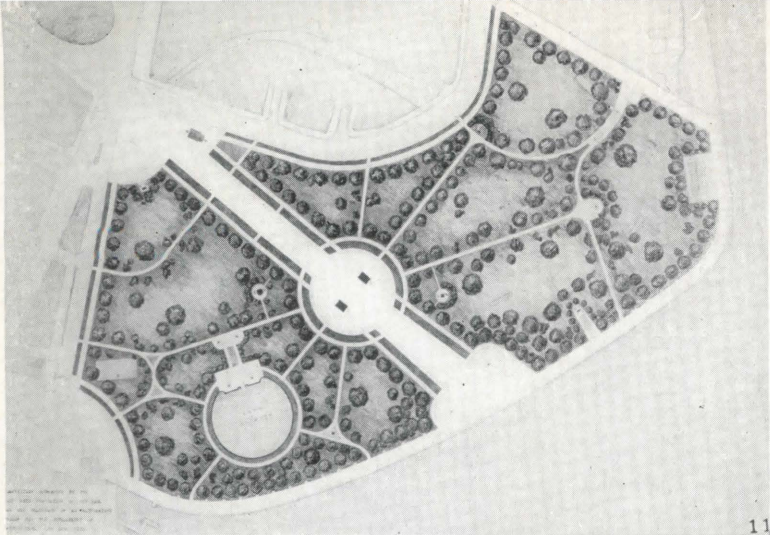
anything but visual confusion despite hemicycles and fountains and rich pavement, is a hope that reality would show completely unfounded. This is especially so because the plaza is so wide, the balancing curves so far apart; compare their size, for instance, with the whole size of the Custom House—no tiny building! The doubled path curving outside the shelters seems artificial too, placed there to give light and shade on the plan, and not for passage, and the whole



intersection of this central element with the shore promenade is awkward and ugly.

No. 23, the Second Prize design, solves these problems with much greater directness. The Bowling Green end of the main axis is handled with a more becoming simplicity, and the frank handling of the shore end is both more realistic and more effective. Yet even here the desire for some sort of paper symmetry has muddled the clarity of the pattern, and the balance of trees on the lower level across the axis is meaningless. How much better to have carried the paired trees of the shore side promenade a little further and ended the promenade simply by broad steps on either side.

Particularly impressive in this design is the careful handling of details, the attractive and meaningful disposition of the existing monuments in the park, and the generally ample yet human scale of the formal portions. With all these merits, it is all the more unfortunate that it is seriously compromised by the single great ventilating shaft on the main axis, closing and complicating the view in both directions! With the memory of the way the colossal statue of Washington effectually wrecked the main axis of the New



Harry Leslie Walker, Architect, New York, won an honorable mention for this design, submitted in the Fine Arts Federation competition. (Photograph by Louis H. Dreyer.)

York World's Fair, it is discouraging to come upon the same error again, with perhaps even less reason. Was it not for this, No. 23 would be, of all the designs, the one I prefer.

Design No. 5, an Honorable Mention, is possibly the most knowing of all in the handling of lawn, small path, and trees, as one might expect from the fact that it was designed by a landscape architect. Like No. 19, it sets Fort Clinton in a moat, but the moat has no walk around it and there are few places from which the fort could be effectively seen. The design suffers, too, from a failure to make the most of the waterfront. In its handling of main axis and shore front it is perhaps the most unrealistic of all, for the angle normal to the sea wall is so sharply accented by plaque, steps, flagpoles, planting, and pool that the sudden change to the other angle would be only a shock.

No. 11, another Honorable Mention design, provides perhaps the simplest of all the solutions of the axis-shore-angle problem, but its wide paved areas would be blinding in summer and bleak in winter. It seems to be designed, too, to hide Fort Clinton as much as possible from the rest of the park, and the geometry of its minor paths I cannot, frankly, see the reason for. They seem to make getting anywhere—except to the central circle—difficult rather than easy, and to take little account of actual views or the beauty of the bay.

The other Honorable Mention design, No. 35, has the virtue of being the largest in conception, the firmest in basic pattern, of all those shown. It sacrifices everything to one purpose—the connection of city and bay. Fort Clinton is visible from Bowling Green—but why foundation planting, that curse of American landscaping, around Fort Clinton?

Could anything be less appropriate? A continuous band of trees along the shore promises views over the bay from shady seats. The entrance to the major axis from the city is big, simple, and fine, and the framing of the main axis by double rather than single rows of trees is sound and in the grand manner. Moreover, the handling of the angle of the axis with the shore is competent and sophisticated, and would be effective. But it seems to me there is one basic error in the whole which renders the entire design completely unrealistic—the problem of scale. Battery Park has many uses besides the perhaps occasional one of being a processional way, and for any other use than that of great fetes or parades the vast paved areas of this design would be only oppressive and inhuman, and the great rectangular plaza with its curved ends would be, most of the time, only a glaring and sunbaked loneliness—a place a person would hurry through and away from. The plan is an intellectual abstraction, whereas even Le Notre's plans, however huge, are real.

There is thus not a single one of these premiated plans which I should like to see executed as it stands. With all its virtues the First Prize is full of unrealistic elements which, if built, would not give the effects that the plan indicates. The Second Prize blocks its main axis. And so on and so on. Yet out of them all, by plucking ideas here and there, another design might arise which would preserve the waterfront promenade and shaded seats of Nos. 19, 23, 35; the dignity, human scale, and directness of No. 23; the firm definiteness of No. 35; and the excellent handling of Fort Clinton and the general circulation of No. 19. But, before such a plan could arise, the designer would have to realize the difficulty, if not the impossibility, of combining Repton with Le Notre. He would have to see that the problem of the modern city park is new—one that neither of these great designers ever faced—and that it is futile to look for solutions along the lines they followed. He must start again. That was done in what strikes me as New York's most successful parks—Bryant Park, with its simply patterned formality, and Fort Tryon Park, with its attractive tree-shaded, graveled esplanade with shaded benches overlooking the Hudson. And that fresh approach must be the basis for any successful Battery Park.

STORE FRONTS OF TOMORROW

NEW PENCIL POINTS— KAWNEER COMPETITION

Authorized by Reinhold Publishing Corporation, publishers
of The New Pencil Points, 330 West 42nd Street, New York.
Sponsored by The Kawneer Company, Niles, Mich.
Conducted by William Lescaze, A.I.A., professional adviser;
with Kenneth Reid, A.I.A., assistant professional adviser.

1943

AWARDS. Reinhold Publishing Corporation will pay immediately after the
Judgment the following prizes in cash for the best designs.

FIRST PRIZE	\$ 1,000
SECOND PRIZE	500
THIRD PRIZE	250
Five honorable mentions, each	100

The Kawneer Company, in addition, may purchase any of the unpremiated
submissions for \$100 each.

JUDGES

- Frederick Bigger, FAIA** **Washington, D. C.**
- Morris Ketchum, Jr., AIA** **New York, N. Y.**
- Samuel E. Lunden, AIA** **Los Angeles, Calif.**
- Mies van der Rohe, AIA** **Chicago, Ill.**
- Roland A. Wank, AIA** **Knoxville, Tenn.**

Reinhold Publishing Corporation, The Kawneer Company, and the Competitors
agree that the Judges' decision shall be final.

All architects, designers, draftsmen, engineers, and students are eligible to
compete, with the exception of employees of The Kawneer Company and
Reinhold Publishing Corporation.

Under a ruling by the AIA Committee on Competitions, Institute members are
authorized to enter this competition.


Competition closes at 5 P.M., January 4, 1943.

PROBLEM

GENERAL

The design of a group of five stores, not in terms of today's knowledge or conditions, but in terms of "after the war" knowledge and conditions. These stores shall be either part of a block in the shopping area of an American city or part of a shopping center in an outlying residential district. They are intended to serve people of low and average incomes, and must be reasonable in cost of both construction and maintenance.

Competitors are urged to base their designs on the use of new as well as of old materials or of new applications of old materials, whichever in their opinion are likely to be most widely used after the war.



COMPETITORS ARE FURTHER URGED TO DEMONSTRATE ORIGINALITY AND IMAGINATION IN THEIR DESIGNS OF THE STORES AND IN THEIR SELECTION OF MATERIALS, WITHOUT ANY REGARD WHATSOEVER TO EXISTING STOCK MOLDINGS AND CONVENTIONAL MATERIALS.

The requirements of the competition are such that in fairness to all competitors no questions should be sent nor will any questions be answered regarding them.

ALL THE FOLLOWING CONDITIONS ARE MANDATORY

REQUIREMENTS

The five stores shall be (a) A DRUG STORE; (b) AN APPAREL STORE (either men's or women's apparel, shoes, hats, or accessories); (c) A GENERAL MERCHANDISE STORE (such as a small chain department store); (d) A RESTAURANT; (e) A FOOD STORE selling groceries, meats, etc.

The five stores are located on the North side of an East-West street, on level ground. The drug store is on the East corner of the store block, the other stores are adjoining it in any sequence the competitors determine.

Respective frontages are as follows: (a) 30'; (b) 20'; (c) 25'; (d) 25'; (e) 20'. Clear height for all stores is 12'-0". The building of which the five stores are a part is either 1 or 2 stories high. In either case, the height of the store front is not restricted. Show windows shall not extend beyond the building line; signs shall not project more than 3'-0" beyond the building line, nor less than 10'-0" above the sidewalk. Awnings shall not be less than 8'-0" above the sidewalk. The width of the sidewalk is 15'-0".

DRAWINGS

All drawings shall be undiluted black ink only, except as otherwise indicated. They shall be on stiff white cardboard or on transparent or opaque white paper, mounted. The size of the board shall be 26" x 36". One inch wide clear margin must be provided all around, but without any border line.

The board shall be composed with its short dimension horizontal, and the title—"Store Fronts of Tomorrow, New Pencil Points-Kawneer 1943 Competition"—made of 1/2" high letters at the bottom. No lettering or numerals shall be less than 3/16" high.

DRAWINGS

1

PLAN of the five stores shall be at $\frac{1}{8}"=1'-0"$ scale. It shall show only the show windows and doors and shall not extend beyond a distance of 25'-0" from the building line into the stores.

2

TWO ELEVATIONS shall be at $\frac{1}{8}"=1'-0"$ scale, one to be a front elevation of the five stores and the other the first 25 feet of the side elevation of the corner store. These elevations shall be in color, in any suitable medium, and shall show cast shadows, one human figure, and one tree.

3

PERSPECTIVE of any one of the five stores so laid out that heights may be measured on the center line of that store front, at $\frac{1}{2}"=1'-0"$ scale. Perspective shall also be in color, with one human figure but without tree.

4

SECTIONS of that store illustrated by the perspective shall be at $3"=1'-0"$ scale. They shall show all relevant details. One is to be a broken vertical section from sidewalk to top of store front and from building line to back of show window, including sash, glass, awning box, transom bar (if any), show window lighting, blocking and structural members; and the other to be a broken horizontal section through show window and door jambs.

All materials must be properly noted on the Sections.

5

FULL SIZE DETAILS. One to be at sill to show glass, glass setting, bulkhead and blocking, and also application of facing material. The other(s) to show trim members such as coping, awning box, etc.

All materials must be properly noted on the Full Size Details.

6

DESCRIPTION. Competitors are free to choose any and all materials, either from those available today or from those expected to be available in the future. Competitors shall list and describe the materials they select, state their reasons for choosing them, and make any other suitable comment.

This description shall be typed on one page, $8\frac{1}{2}" \times 11"$, pasted on the back of the board and shall not exceed 300 words.

No other drawings than those enumerated above will be required in order to be eligible for an award.

ANONYMITY OF DRAWINGS. A plain, opaque, sealed envelope containing a slip bearing name, address, and title (architect, designer, draftsman, engineer, or student) of competitors must be secured with two strips of Scotch Tape to the back of each board, where it will remain until the awards have been made. At that time the envelope will be opened by the Professional Adviser in the presence of the Jury.

Each competitor may enter more than one submission either individually or as a member of a group.

DELIVERY OF DRAWINGS. In order to make it possible for men in military service to enter the competition it will remain open for three months instead of the usual two. Drawings shall be wrapped flat, and addressed to William Lescaze, Professional Adviser, New Pencil Points-Kawneer 1943 Competition, 330 West 42nd Street, New York, N. Y. No other markings shall be on the wrapper. Packages must be delivered at that address or handed to any post office at any time before, but not later than, 5 P.M. on the evening of

JANUARY 4, 1943

Drawings submitted in this competition are at the competitor's risk. Reasonable care will be exercised, however, in their handling, safe-keeping, and packaging for return.

JUDGMENT will be made January 13th, 14th, 15th, 1943. Announcements of awards will be wired to each winner; each competitor will receive by mail the names of such prize winners. All premiated designs and the full report of the Jury will be published in the February issue of The New Pencil Points.

AGREEMENT. All competitors agree that Reinhold Publishing Corporation and The Kawneer Company alone have the right to exhibit or publish any or all submissions; both companies agree to give in such case full and clear credit to each competitor.

All competitors further agree that the submissions winning either prizes or honorable mentions become the property of Reinhold Publishing Corporation. Other submissions shall be returned to their respective authors within a reasonable time, postage and \$50.00 insurance prepaid.