



**December, 1944**

**Pencil Points**  
**PROGRESSIVE ARCHITECTURE**





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Jenkins Bros. has been in the business of making valves for 80 years. That's about as long as anyone in the country has made valves—and its longer than most producers.

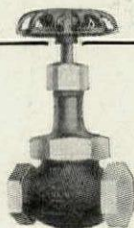
During this long span, Jenkins has acquired a valve manufacturing "know how" second to no other maker's. In everyday language, we can certainly say "we've been through the mill".

One of the lessons we've learned is that in valves, like everything else, "you get what you pay for". We've never made the mistake of thinking we could make a good valve with careless design, low priced materials, and hurried workmanship.

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consider that Jenkins Valves, with an 80-year record of keeping their promises, cost little more than the lowest priced valves, you can understand why "it pays to standardize on Jenkins"!

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# Pencil Points

PROGRESSIVE ARCHITECTURE

## Standards Of Practice

A small tempest has blown up as a result of a statement about "the Landscape Architect" which formed an incidental part of a contribution to our "Views" column in October. A.S.L.A. members by the dozen have written us in protest. We grasp the opportunity to clear up two things—things that should already have been clear to most readers of this magazine who are familiar with its attitudes. The first point is that reader opinion, printed under "Views" in the interests of free speech, does not in any way represent the opinions of the editors except when clearly so stated. The second is that PENCIL POINTS and its editors have always recognized the professional landscape architect as on a par ethically with the professional architect. Having, we hope, settled that, we can turn to the real culprit—who is neither ourselves nor our incautious contributor, but the public and professional laxity that permits unscrupulous and inferior services to be offered without challenge.

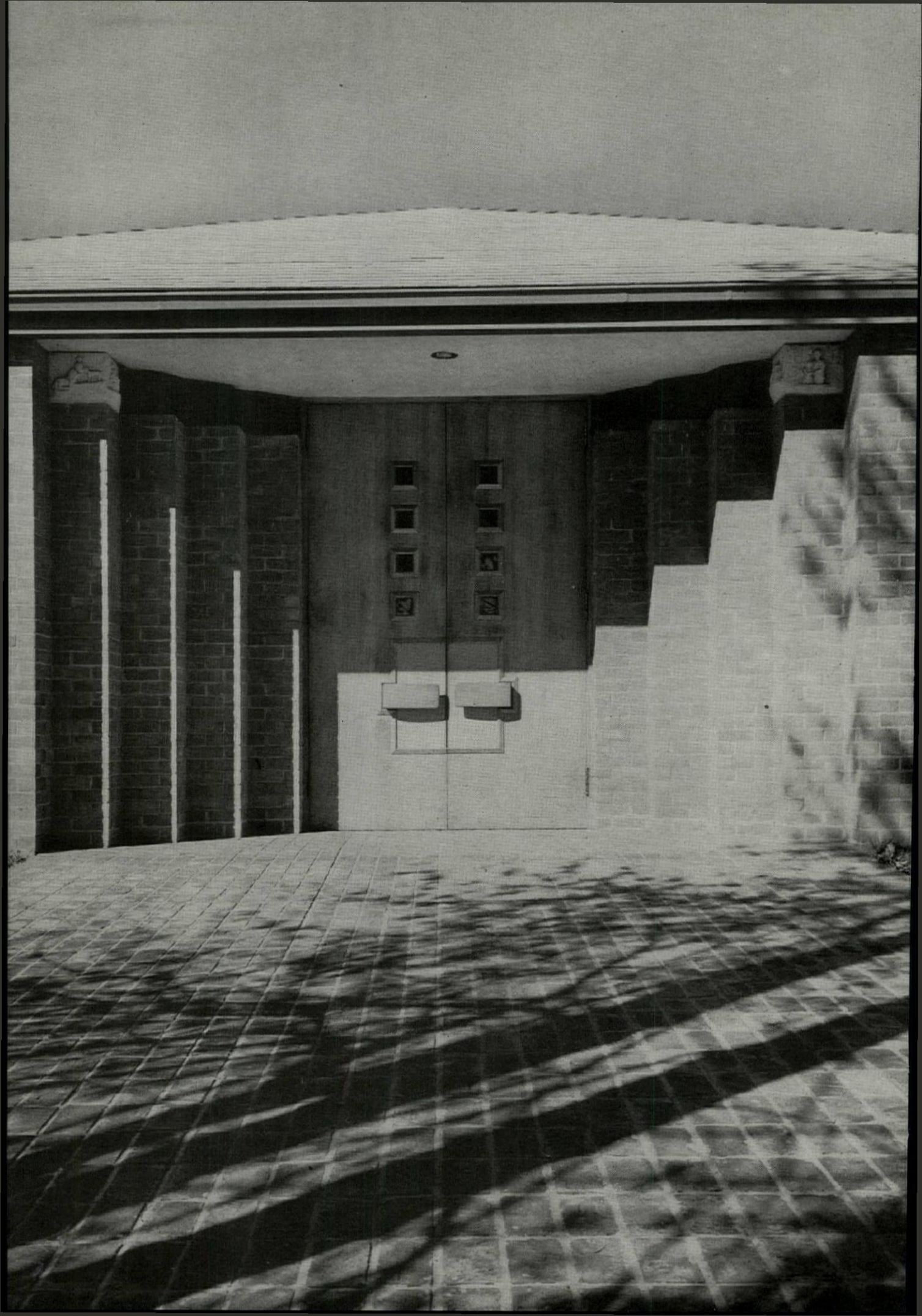
All professions, unfortunately, have a fringe of substandard practitioners. There are quack doctors and shyster lawyers and there are similar chiselers calling themselves "architects" or "landscape architects." The reputable majority in each case recognizes and assumes its public responsibility to combat this fringe. The A.I.A., which represents Architecture, has succeeded in most states in at least partially protecting the public against wrongful use of the title "Architect." Is it not time that the same protection should be fought for and won in the case of the term "Landscape Architect"?

Right now, as we stand on the verge of a tremendous era of construction and reconstruction, it is perhaps a good moment for all professions to strengthen their professional standards. A little later on, when every one will be pretty completely occupied with the details of performing the work that comes his way, there will be less time to think about proper safeguards.

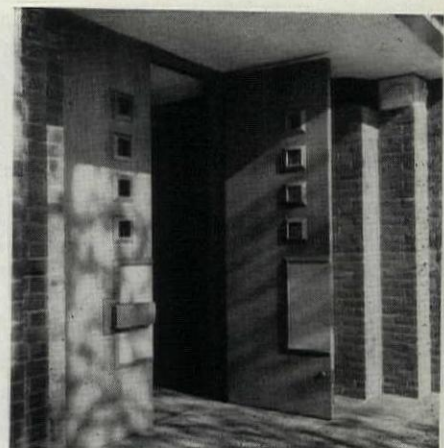
We urge, therefore, that each professional society, locally as well as nationally, take steps now not only to keep its own membership in line but to inform the public of the risks it runs when it is lured into the clutches of incompetents or rascals. The remedy for existing malpractices is not to protest when they are mentioned openly but to see to it that they are tracked down and exposed.

*Kenneth Reid*









Elmer Aitford Photos

## REORGANIZED CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS

Midland, Michigan, has a new house of worship, a church designed in an humble spirit by a remarkable architect-client group. The building committee of the congregation expressed to Alden Dow a desire for a church to suit their particular requirements. To quote him: "Grouped around the drafting board, we designed the church as it is today, each member contributing his share." The congregation also did most of the actual construction; and the result of their labors under inspired architectural guidance has no forbidding *Sundays Only* look; it is an inviting yet dignified building, usable seven days a week. In it is achieved a goal more often eulogized than won: the total blending of spiritual and physical characteristics.

**Alden B. Dow, A. I. A.,  
Architect**



*Parts remain for the congregation to finish: six caps at entrance set-backs; decoration of small panes in the bay windows; installation of a loudspeaker, to broadcast music rather than bell notes, in the recess in the chimney.*

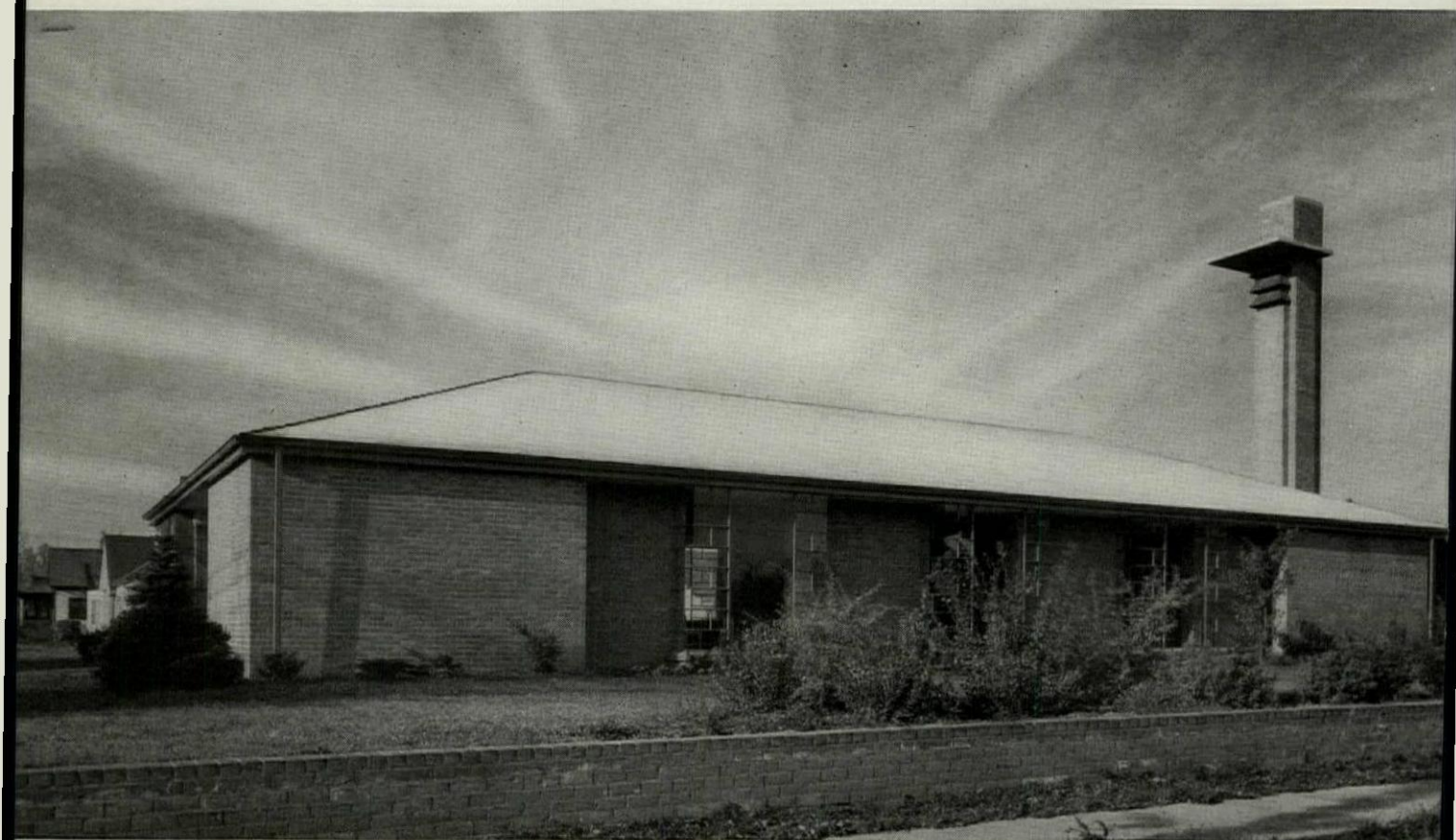


Set determinants guided the church's design: space in which to seat comfortably about 300 people; a raised platform suitable for church meetings yet easily convertible into a stage for small dramatizations; a recognition of nature as an important part of the creed; facilities for community and social activities as well as worship; and such worldly requirements as sufficient parking space and the need for staying within a limited budget.

Located on Ashman Street in Midland, the church is in a neighborhood which is fast becoming commercial. All the more appealing, then, are the gardens which surround it; quiet, informal, much like old English flower gardens, they are pleasantly conspicuous. The plot is approximately 100 by 300 feet in size, and provides adequate automobile parking space in the rear of the building.

When the design had reached the sketch stage, the committee presented it to the local membership, and after winning their enthusiastic endorsement, informed their head officials and sent in the sketches to obtain their approval to build. Thereupon, as the architect puts it: "the officials immediately came to Midland and met with me and the building committee. I think they were afraid that the architect was trying to sell the building committee something different just for the sake of being different; but after we explained the philosophy of the building they were as enthusiastic as we, and immediately approved the plans."

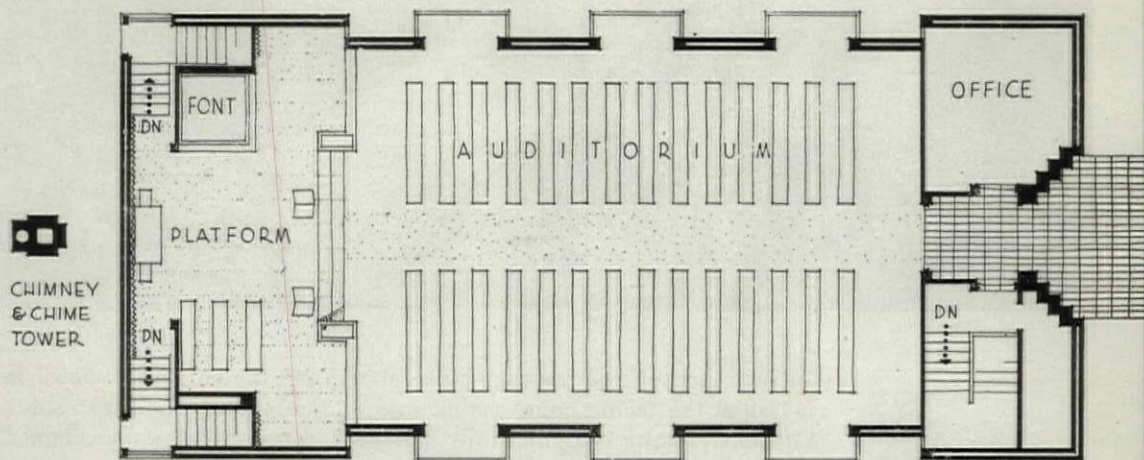
Alden Dow gives as reasons for the success of the church, first, the intense enthusiasm of the congregation (as many as 30 members at a time, all working, participated in its construction) and, second, the fact that it is not completed: the sculptured caps (cast concrete) at the entrance, each to be done by an individual member of the parish, will eventually tell the story of their faith. Square panes in the windows will be treated similarly, different bays being assigned to different groups. The flower gardens need continued attention. When the basement was usable, before the main auditorium was completed, services were held below stairs. By such simple means is enduring interest assured, while the building grows to a gracious climax.



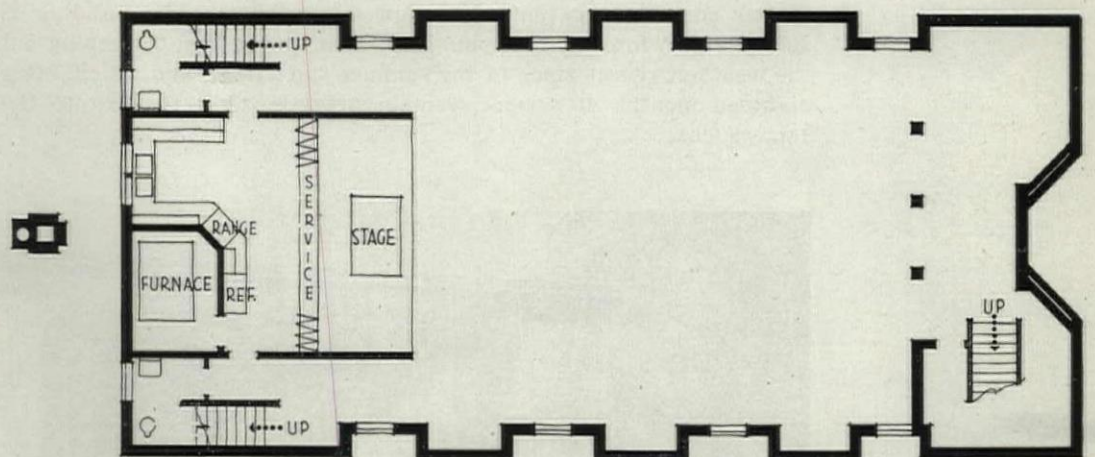




ALDEN B. DOW, Architect



GROUND FLOOR

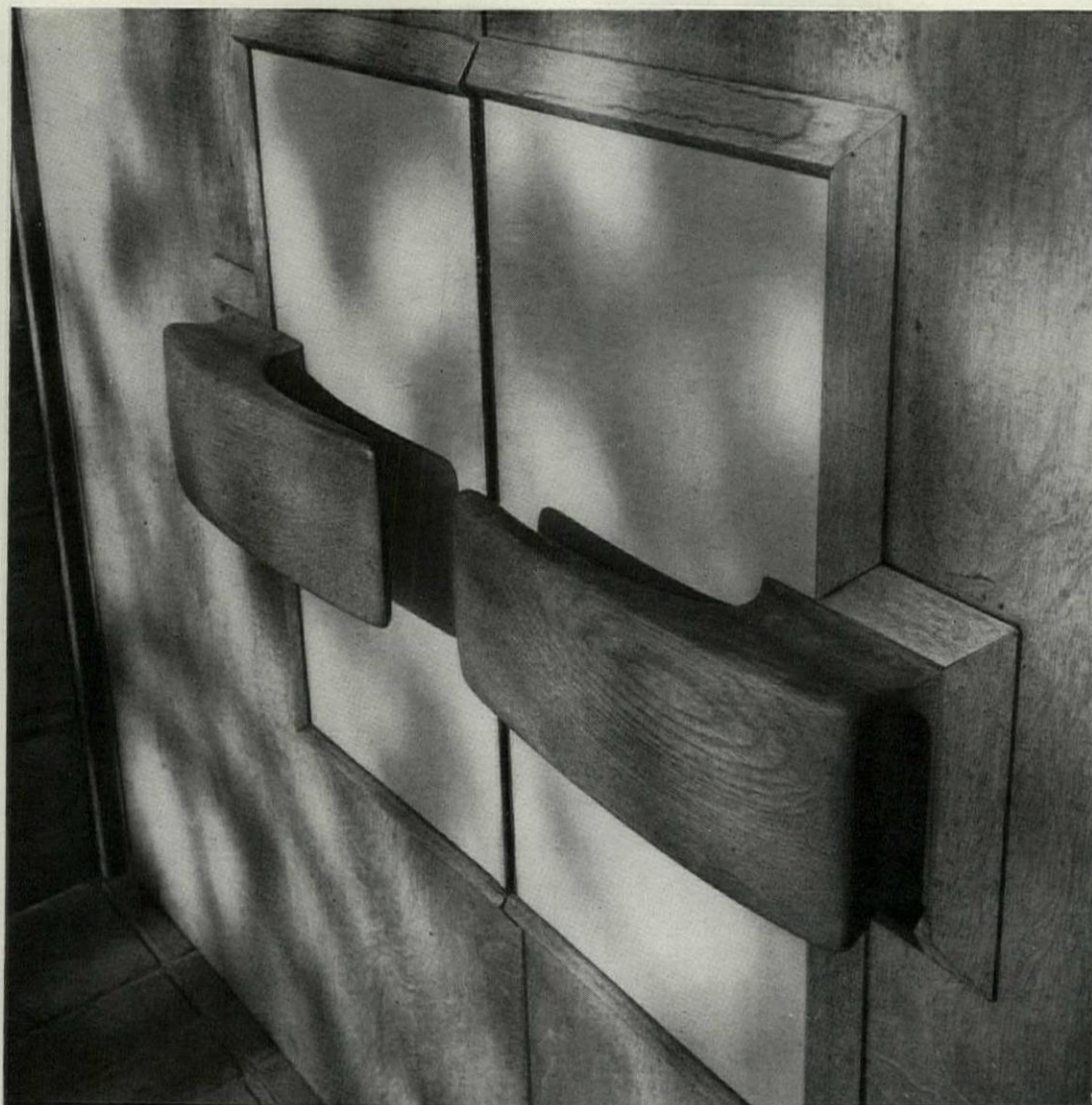


BASEMENT PLAN

0 5 10 15 FT.

First floor is an auditorium and necessary appurtenances—including an office which, incidentally, seems the one poorly lighted space in the building. Space below stairs is used for study groups, recreation, dinner gatherings, musical and dramatic productions. Walls above grade are of common brick inside and out, built in the hollow-wall fashion more common abroad than here, in order to reduce penetration of cold and moisture.

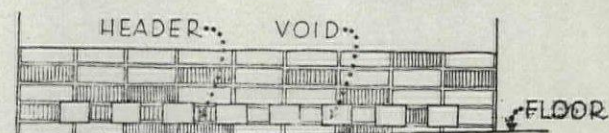
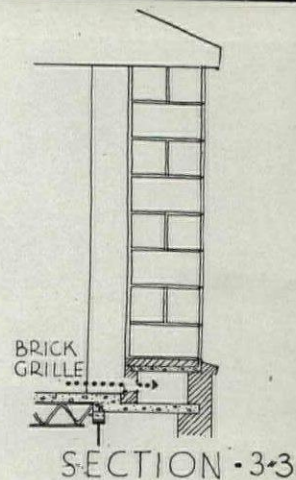
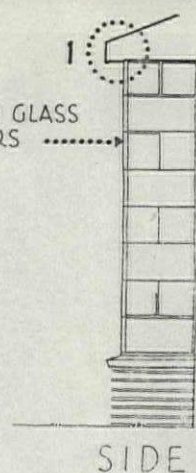
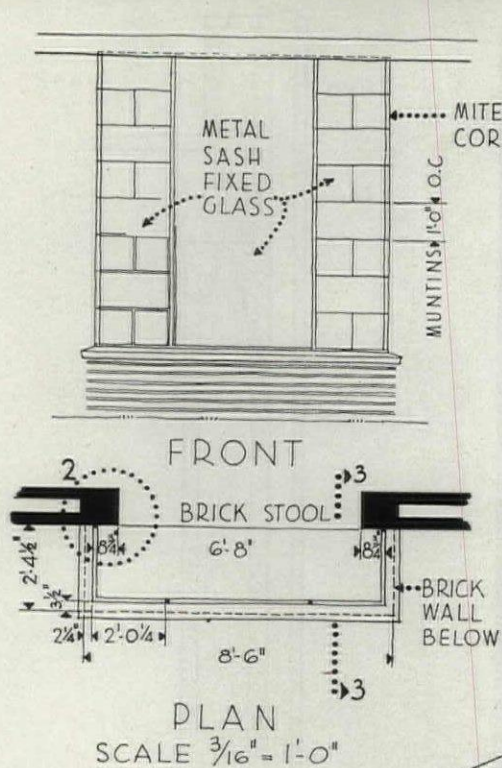




In such elements as the door-pulls, above, and the windows, shown in detail on the facing page, the honesty of the building appears. Solid, straightforward oak, naturally finished; common brick in common bond; clear glass set in a fashion borrowed from store-front practice, with no corner mullions to obscure vision; stock steel shapes for the sash—these are used without the pretense which has made so much of our contemporary church design meretricious. The building is roofed with white asbestos shingles which, in addition to keeping out the weather, reflect much of the summer sun's heat; and which, after eighteen months of service, remain brighter than the sky to the camera lens.

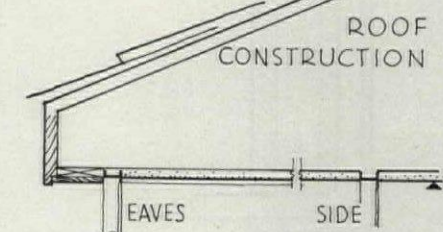




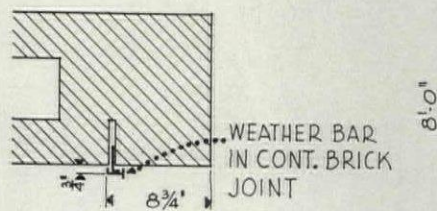


ELEVATION SHOWING BRICK GRILLES FOR RETURN AIR BELOW WINDOWS SCALE 3/8" = 1'-0"

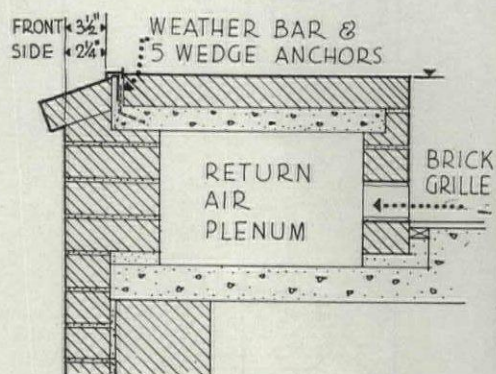
## WINDOW DETAILS



DETAIL 1 • HEAD

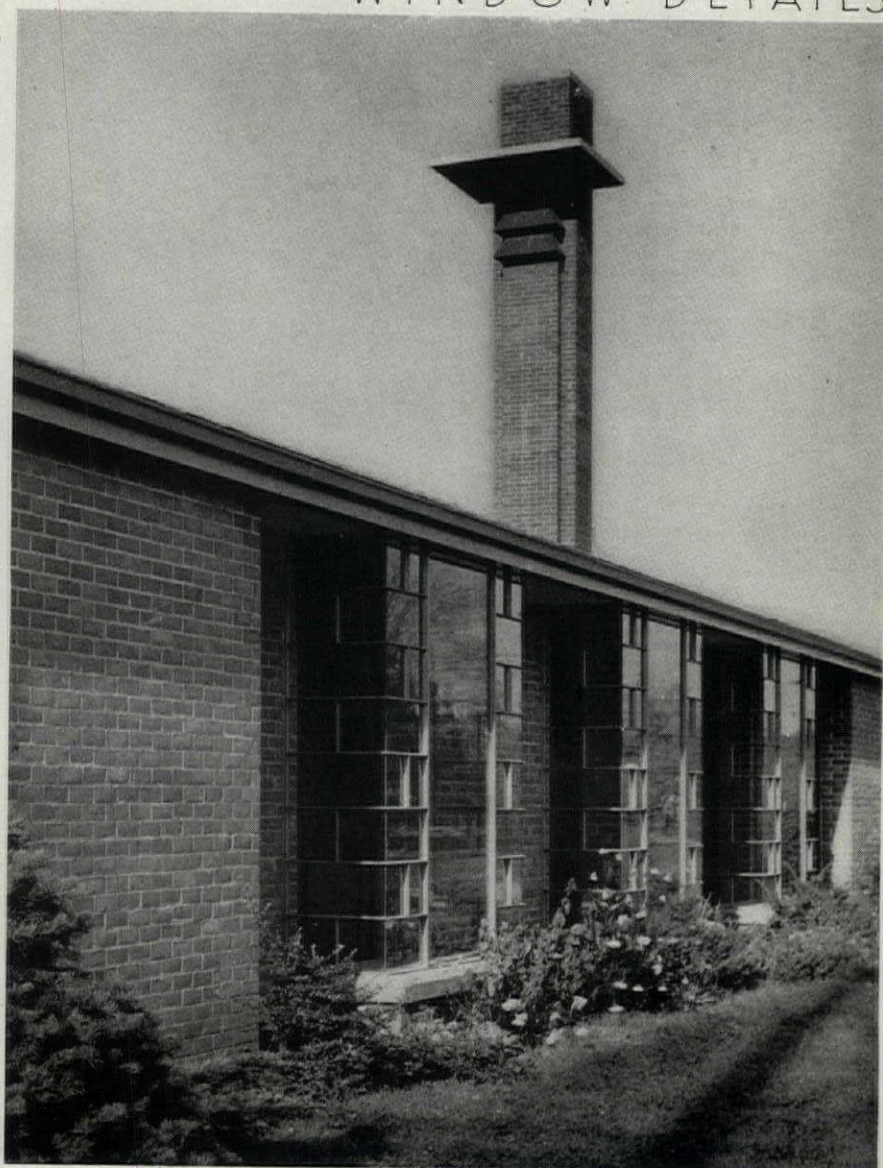


DETAIL 2 • JAMB

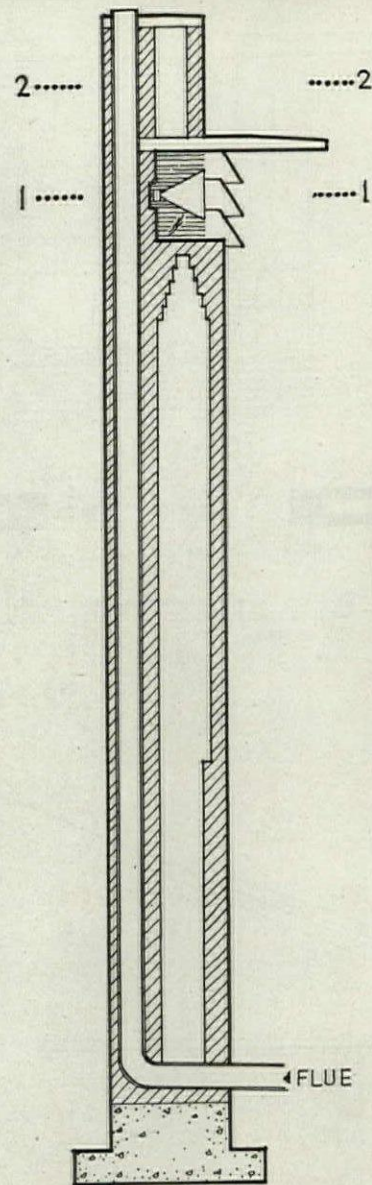


SILL

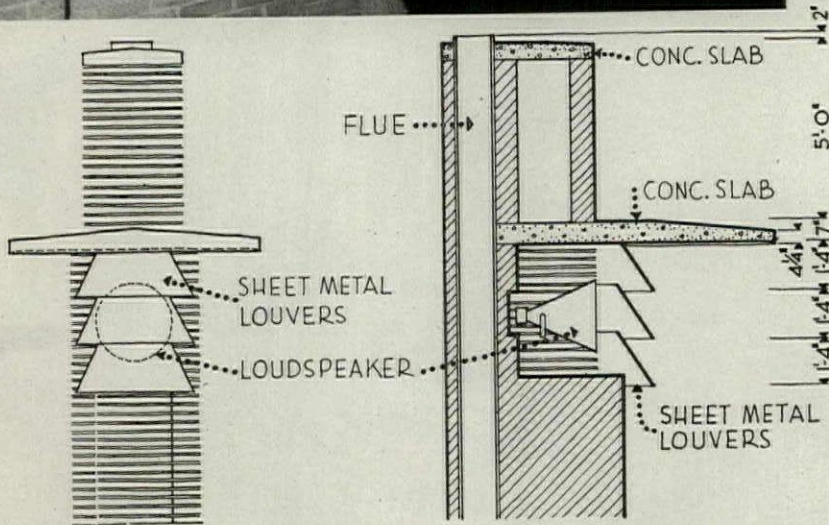
SCALE 3/4" = 1'-0"



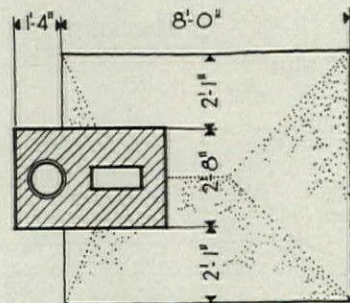




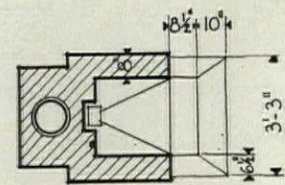
SECTION  $\frac{1}{8}'' = 1'-0''$



DET. ELEVATION  $\frac{3}{16}'' = 1'-0''$  DET. SECTION



PLAN 2-2

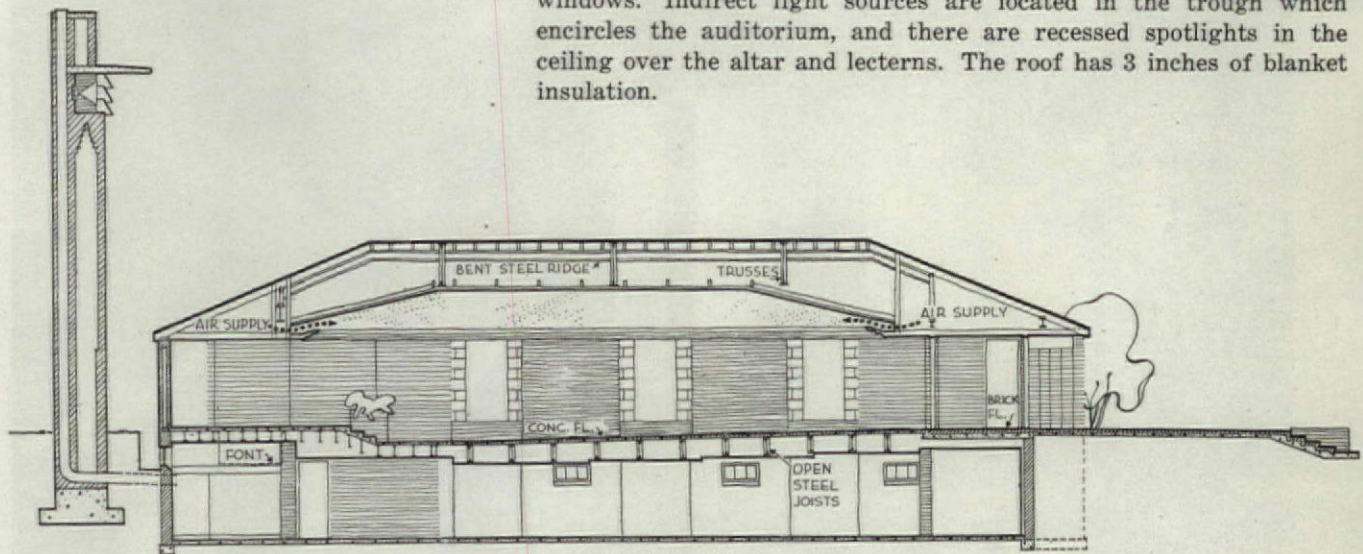


PLAN 1-1  $\frac{3}{16}'' = 1'-0''$



The interior of the church, like the exterior, is at once unpretentious and dignified. The exposed brick walls carry lightweight steel members which support the roof and ceiling. The concrete floor, covered with mastic tile, is also supported on lightweight steel joists, and slopes down toward the platform. Here, too, work remains to be done. The plasterboard ceiling, at present exposed, is eventually to be partially covered with acoustic plaster, partially with fabric held in place by small wood battens which will form a decorative pattern.

The building is heated by a forced-air gas-fired furnace, with galvanized iron supply ducts in the ceiling and returns under the windows. Indirect light sources are located in the trough which encircles the auditorium, and there are recessed spotlights in the ceiling over the altar and lecterns. The roof has 3 inches of blanket insulation.



LONGITUDINAL SECTION

0 5 10 15 FT.

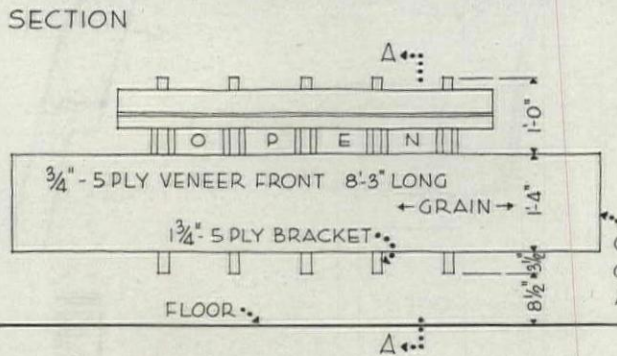
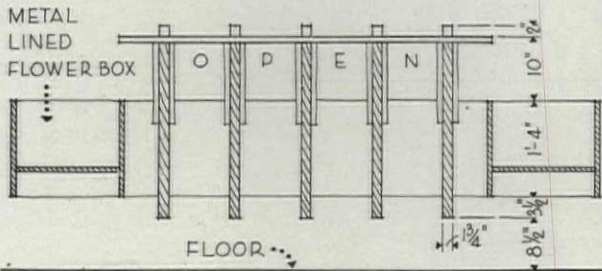
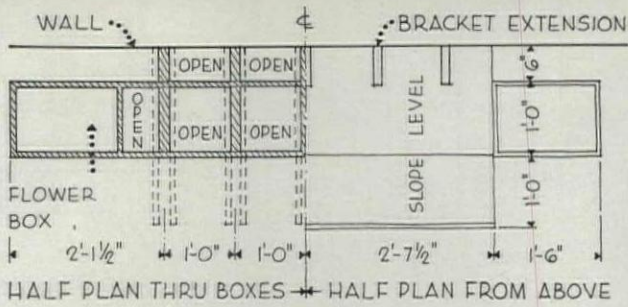




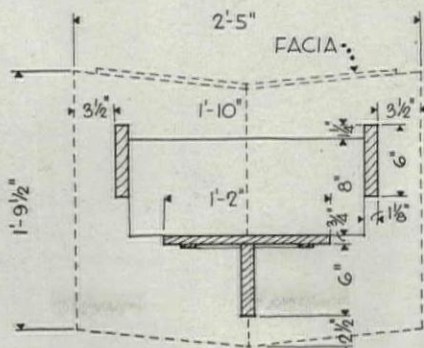
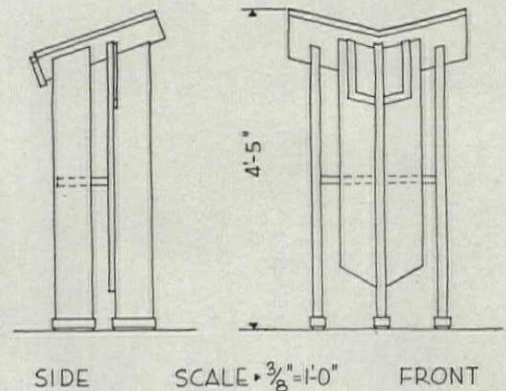
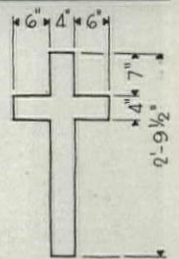
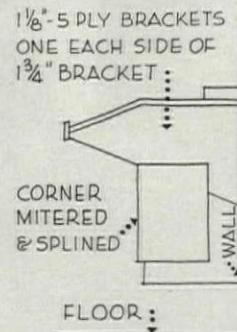
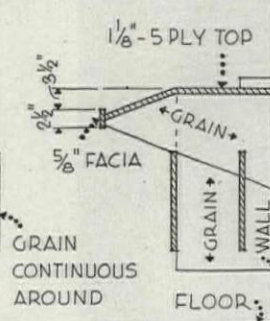
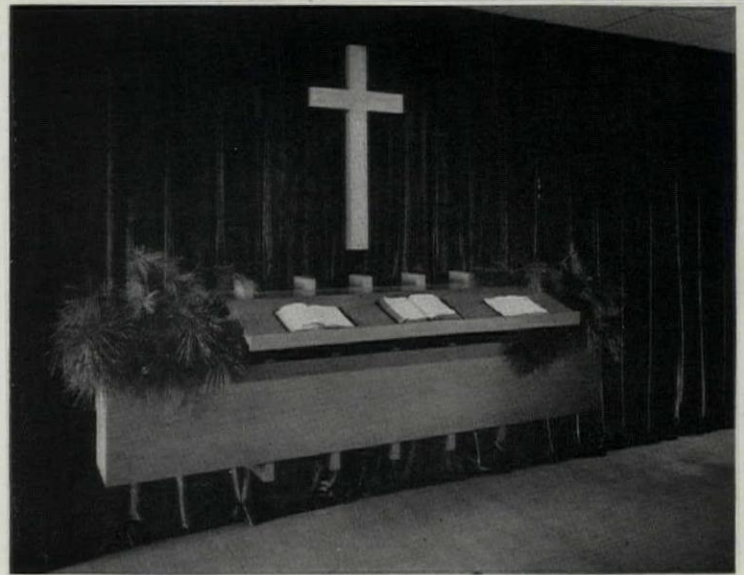
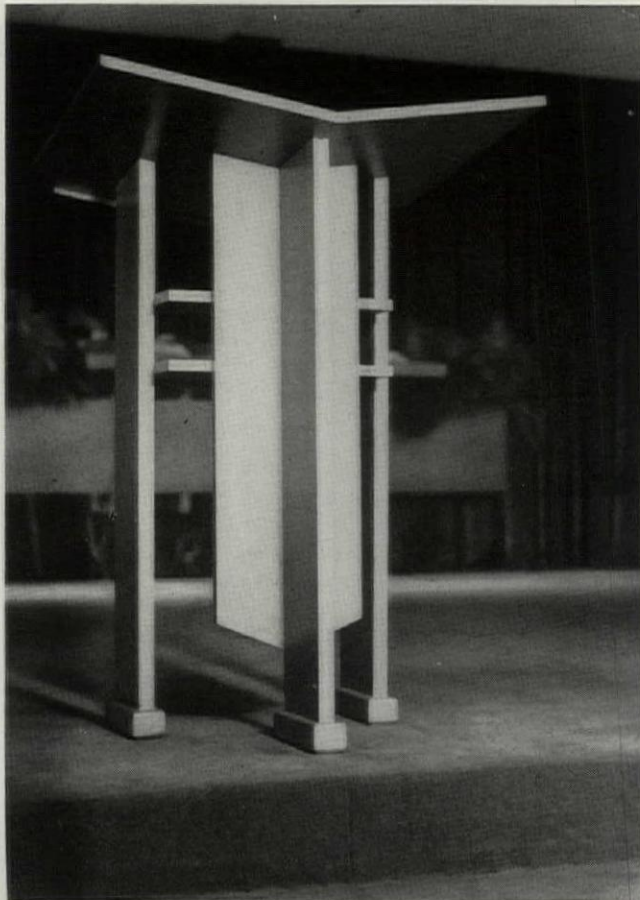


Since nature plays such an important role in the church's philosophy, built-in plant containers flank the platform and the altar on its rear wall. Lecterns—to quote again—"designed to inspire any man behind them to lecture," are of naturally finished light oak, as are all furniture and wood trim. Choir pews, lecterns, and altar and cross (the latter two suspended on the wall) are portable, easily cleared away when necessary for dramatic presentations. Draperies on the altar wall were installed by members of the parish.



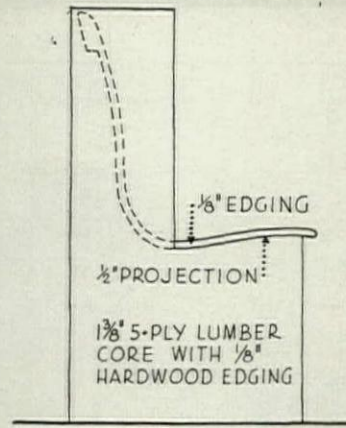
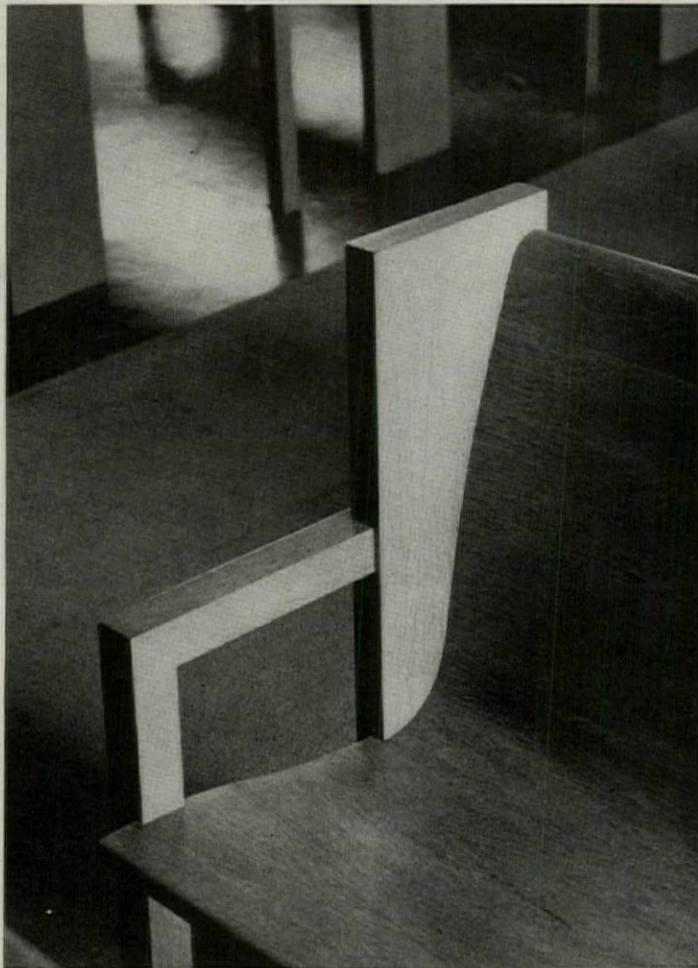


FRONT ALTAR DETAILS SCALE • 3/8" = 1'-0"

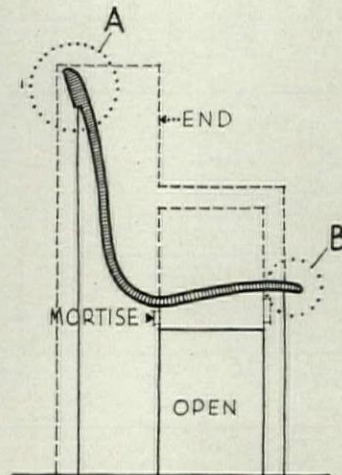
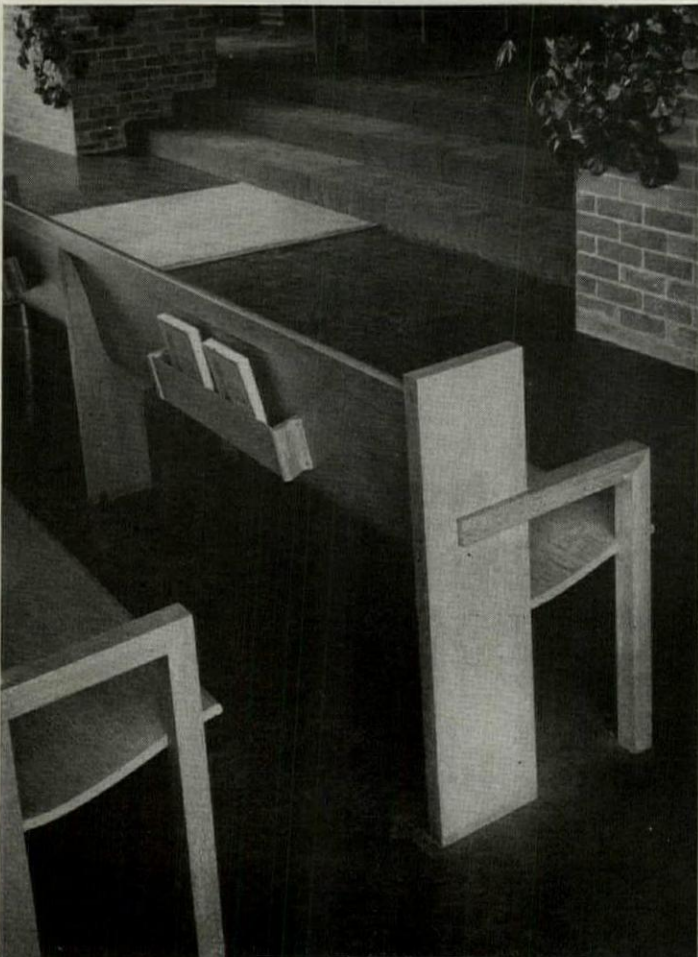
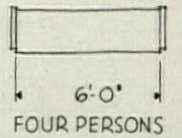
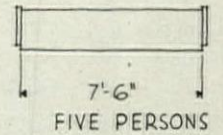
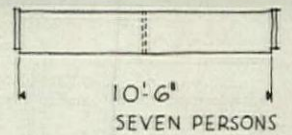


DETAILS OF LECTERN SCALE • 3/4" = 1'-0"





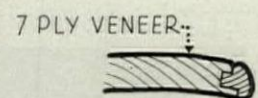
ENDS OF CHOIR PEWS



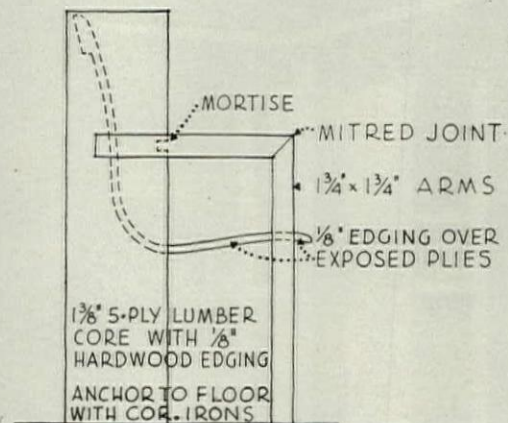
CENTER SUPPORT  
AUDITORIUM PEWS



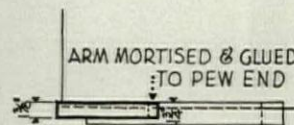
DET. A  
3\"/>



DET. B  
3\"/>



END OF AUDITORIUM PEWS



PLAN AT END OF PEW

PEW DETAILS SCALE  $\cdot \frac{3}{4}'' = 1'-0''$





The windows, seen from inside, tell the story of this remarkable small church perhaps better than any other view. The close relationship between outdoors and in; the simplicity of natural materials which unashamedly abut one another; the vase of flowers; and above all the expanse of clear glass, whose clarity will be enhanced rather than obscured by later decoration in the small, square panes, combine to make the building as pleasantly contemporary in spiritual feeling as it is in more mundane characteristics. Its esthetic satisfaction grows out of its practical success; and if it shows a slighter relationship than most of Dow's published work to the Frank Lloyd Wright tradition, yet it displays a fine appreciation of the common virtues. It passes with honors a most difficult architectural test when it achieves success without great financial outlay, without ornament, even without being "completed."



**ALDEN B. DOW,**  
Architect

**REMARKS BY  
THE PASTOR,  
MERLE E. HOWARD**



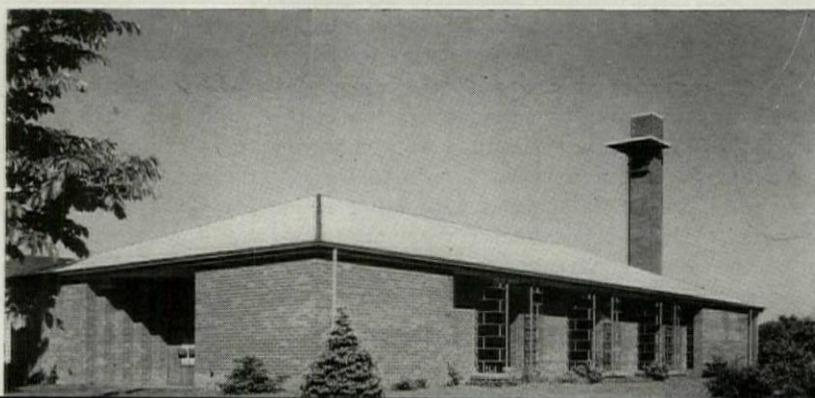
"The church building is quite naturally planned around the main auditorium, and it is very important that this be true. The auditorium should be a place of quiet, a place of rest, so designed and decorated as to provoke reverence, meditation, and prayer. If this is to be the case, it must have simple beauty first of all. It must not be dark and gloomy but yet must not be too brightly lighted. We find God best in the great outdoors—in nature; so the more natural the interior of the church, the more worshipful it will be. The message of Christ was the natural way of life, the simple way of life; so in erecting places of worship we should choose the natural and the simple.

"The place of worship should have good acoustics, an unobstructed view of the altar, and should be comfortably ventilated and heated. Yet this building should be more than just a good auditorium. It should have facilities to meet the needs of character building in every age group. It should have facilities for worship, study groups, recreation, social activities, dinner gatherings, dramatic and musical productions. The church should be so built as to meet the needs of its every member, their needs in worship, work, and for leisure time.

"You have asked me to comment on the building designed for us by Mr. Dow. Our building has been in use for approximately eighteen months and we find it very satisfactory in every way. It is very well adapted for the small congregation (we have 275 members) in that it offers the maximum in the use of space for the minimum of building costs. The worshipful setting of the upper auditorium could not be excelled. Yet it is adaptable to dramatic productions. The sloping floor makes it possible for all to see the altar. The acoustics are very good; even when little children sing or speak in special programs they are easily heard. From the pulpit, a normal speaking voice is all that is needed.

"The lower auditorium can be adapted for use as a worship chapel, church school class rooms, dining hall, recreation room, and for social activities. The lighting throughout the building is very efficient in that it gives all the light that is needed and yet the light is soft enough to help create the atmosphere needed in a church.

"My one adverse criticism of the building concerns the heating and ventilation. It might be made easier to get enough fresh air into the building, and it is something of a problem to get both auditoriums to the proper temperature at the same time. For all that, I like the building so much that I would be very happy indeed if I could always have one similar to it wherever I might go as Pastor."





## PROGRAM

# PENCIL POINTS "PITTSBURGH" ARCHITECTURAL COMPETITION

For the Design of A House

*for Cheerful Living*

### THE PRIZES

First Prize . . . . .	\$ 2,500.00
Second Prize . . . . .	1,500.00
Third Prize . . . . .	1,000.00
Fourth Prize . . . . .	500.00
25 Mentions at \$100 each .	2,500.00
8 Special Prizes at \$250 each for details showing intelligent use of glass on the interior . . . . .	2,000.00
<b>TOTAL . . . . .</b>	<b>\$10,000.00</b>

The sponsor may, in addition, purchase any of the unpremiated designs for \$100. each.

### THE JUDGES

Pietro Belluschi,  
*A.I.A. Portland, Ore.*  
Ralph Flewelling,  
*A.I.A. Los Angeles, Cal.*  
J. Byers Hays,  
*A.I.A. Cleveland, Ohio*  
Robert M. Little,  
*A.I.A. Miami, Fla.*  
Louis Skidmore,  
*A.I.A. New York*  
Hugh A. Stubbins, Jr.  
*Boston, Mass.*  
Philip Will, Jr.  
*A.I.A. Chicago, Ill.*

Authorized by  
Reinhold Publishing Corporation

Sponsored by  
Pittsburgh Plate Glass Company and  
Pittsburgh Corning Corporation

Conducted by Kenneth Reid, A.I.A.,  
Professional Adviser

All parties to this competition agree that the Jury of Award has authority to make the awards and that its decisions shall be final.

**T**HIS competition is open to all architects, architectural draftsmen, and architectural students. Under a ruling by the American Institute of Architects Committee on Competitions, Institute members

are permitted to enter this competition. Contestants may submit more than one design. No employee of either Reinhold Publishing Corporation or the sponsors is eligible.

THE COMPETITION CLOSSES AT 6 P.M., MONDAY, FEBRUARY 26, 1945



**PENCIL POINTS**  
**"PITTSBURGH"**  
**ARCHITECTURAL**  
**COMPETITION**

## Preamble

PENCIL POINTS, which has in past years run many successful educational architectural competitions, presents again a challenge to the ingenuity of the American architectural designer. The objectives are first to bring up to date, in line with recent technical advances, the general understanding of the ever-present problem of planning the small homes of the Nation; and second, to discover and give recognition to new design talent among the thousands of architectural men, young and old, who will soon be called upon to give form to the future physical environment of our people.

We have a theory, expressed from time to time in these pages, that there is developing among contemporary architects a clearer and more straightforward philosophical approach to design than was generally the case fifteen or twenty years ago. This will lead, we think, to a higher average of architectural excellence in the homes to be built during the years that lie ahead. It is our hope, shared by the sponsors of this competition, that the designs submitted for consideration by the Judges will be many and varied and that, subject to the discipline of good taste and sound realism, they will represent the best thinking that can be brought to bear on the problem by the American architects of today.

## Problem

**MANDATORY.** The design of a house in which an average young American family in an average suburban residential community can make its permanent home in a world at peace. The client, an average fellow who may as well be called "G.I. Joe," is a man in his early thirties who has served in the armed forces of his country during the war. His wife has done her part by working in a munitions plant, while their two children—a boy of ten and a girl of six—have been farmed out with the grandparents. The assumption is to be made by competitors that the war is finally over and that the reunited family is determined to have its own home. Joe has got his old job back and his employer, pleased to have him, has plans for his promotion. A respectable accumulation of

war bonds plus a loan from a local bank under the terms of the G. I. Bill of Rights makes the fulfilment of the family ambition possible; so Joe takes the first step and looks up a good architect.

A reasonably priced quarter-acre plot in a newly subdivided, fairly level area is decided upon as the site for the new home. This lot is roughly rectangular with a frontage of 75 feet along the southerly side of a paved street running southeast-northwest. It is 140 feet deep to the rear property line where it adjoins a neighbor's lot on the next street. A local restriction says that no building may be placed nearer than 30 feet to the street or nearer than 15 feet to the side or rear lot lines. The usual utilities are available.



# PENCIL POINTS "PITTSBURGH" ARCHITECTURAL COMPETITION

Joe and his wife have no preconceived notion of what their home should look like beyond desiring it to be up-to-date and attractive and suited to the local climate. While they are sympathetic to the healthy contemporary trend toward greater freedom in architecture they do not wish their home to be so unusual that it will be unduly conspicuous. They want light and cheerful interiors and are conscious of the feasibility today of having somewhat larger glass areas than were commonly used ten years ago. They depend upon their architect to advise them upon the building materials and equipment to be used. They are, of course, interested in keeping within their budget but they know that maintenance costs must be considered as well as initial outlay. Mrs. Joe expects to do her own housework and is anxious that this should be made as easy as possible by good planning and thoughtful detailing, so that she may have more time to devote to her children from whom she had to be separated during the war. Like most homemakers today, she particularly wants her kitchen and bathroom accommodations to be colorful, convenient, and easy to keep spotlessly clean.

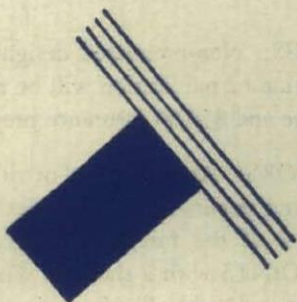
Careful study of the client's needs—in conjunction with his present resources, his income, and the local building costs—leads the architect to conclude that his plan must be limited to 1400 square feet of floor area disposed on one or two stories. Not to be included in this limiting figure are the

necessary single car garage and an adequate heater room either above or below grade.

Competitors are expected to provide for the comfortable and economical housing of the client and his family within the prescribed limits of area. Disposition of indoor and outdoor space, number of rooms, circulation, and accessories are left to the discretion of the designer.

Since G.I. Joe's number is legion, and since he may be found after the war in any part of the United States, it is left to each competitor to determine the locale in which his client is assumed to live. This chosen location must be clearly designated on the drawing and the Judges will take into account the regional suitability of the design. The sponsors, while naturally desirous of promoting the increased use of their products, are anxious that competitors shall use common sense and avoid extravagance in the disposition of these products. The designs will, it is hoped, show houses that might be appropriately built by the average family described in the program, at a cost of between sixty-five hundred and eight thousand dollars. This cost range is merely a suggestion and not a strict limitation in either direction.

## Considerations of the Jury of Award



- (1) The architectural merit of the design, including its regional suitability, and the ingenuity shown in the development of the plans to fit the requirements of the problem.
  - (2) Practicability and economy of construction.
  - (3) The intelligence with which the products of the sponsor are appropriately incorporated into the design.
  - (4) The special prizes will be awarded on the basis of the excellence of the interior detail shown on the drawing.
- Quality of delineation and composition of the drawing will not have undue weight with the Jury.



# PENCIL POINTS "PITTSBURGH" ARCHITECTURAL COMPETITION

**COMPUTATION OF FLOOR AREA:** *Mandatory.* Measurement of enclosed spaces shall be taken from the inside of exterior walls with no deductions for partitions. Open porches or partly enclosed porches shall be counted as fifty percent of their actual area. Entirely enclosed sun porches shall be counted at their full area. Designs found to exceed 1400 square feet total floor area (exclusive of garage, heater room and basement, if any) will not be considered.

**DRAWINGS:** *Mandatory.* All required drawings for each design shall be composed on a single sheet of opaque white paper, trimmed to exactly 25" x 36". The sheet is to be read with its long dimension vertical and shall contain the following items, in *opaque black ink*: (No diluted ink, color, or wash.)

(1) Floor plans at a scale of  $\frac{1}{8}$ " equals a foot. The use and dimensions of each room or space must be clearly indicated in lettering large enough to be legible when reproduced at one-quarter size. Show suggested furniture arrangement.

(2) Perspective of the house, rendered in ink with pen or brush and so laid out that true heights may be measured at a scale of  $\frac{1}{4}$ " equals a foot on the corner of the building nearest the Station point.

(3) Elevations, at  $\frac{1}{8}$ " equals a foot, of the two sides of the house not shown on the perspective.

(4) Plot plan at any convenient legible scale showing location of house and garage and arrangement of the property.

(5) Detail—in plan, section, and elevation, at  $\frac{3}{4}$ " equals a foot—involving the application of one or several of the sponsors' products in some interesting way or ways which may add to the attractiveness or efficiency of the home. These products include polished plate glass, plate glass mirrors, tempered glass, colored structural glass, figured glass, glass block, and others. The good judgment with which this detail of the design is developed will be the basis upon which the eight special prizes will be awarded.

(6) Separate single line diagram of floor plans at small scale indicating method of computing total inside floor areas.

(7) Drawings shall bear the title "PENCIL POINTS—PITTSBURGH ARCHITECTURAL COMPETITION," and shall be signed with a device or *nom-de-guerre*. The assumed geographic location for the design also shall be noted.

(8) A single sheet of 8½" x 11" paper, to be enclosed with the drawing, shall contain a brief typewritten outline specification listing the principal materials suggested for the house and noting color schemes where a significant factor.

**ANONYMITY:** *Mandatory.* Drawings shall contain no identifying mark other than a device or *nom-de-guerre*. Each drawing shall be accompanied by a plain opaque sealed envelope bearing the same device or *nom-de-guerre* as the drawing and containing a slip of paper on which the true name and complete address of the competitor are stated. The envelopes will be opened by the Professional Adviser in the presence of the Jury, only after the awards have been made.

**DELIVERY OF DRAWINGS:** *Mandatory.* The drawings shall be securely wrapped, either flat or in a strong tube not less than 2½" in diameter, and addressed to Kenneth Reid, Professional Adviser, PENCIL POINTS—PITTSBURGH

ARCHITECTURAL COMPETITION, 330 West 42nd Street, New York 18, New York. In the case of drawings sent by registered mail or express, competitors must not demand a return receipt. Drawings shall be delivered to PENCIL POINTS office, 330 West 42nd Street, New York, or placed in the hands of the post office or express companies, not later than 6 p.m., standard time, Monday, February 26, 1945. Drawings will be accepted at the PENCIL POINTS office at any time before the close of the competition. They will be fully insured from the hour of their receipt.

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

**EXAMINATION OF DESIGNS:** The Professional Adviser will examine the designs and records of their receipt to see that they comply with the mandatory requirements of this Program. The Jury will make no awards to any design not complying with mandatory requirements.

The Professional Adviser alone will have access to the drawings until they are placed before the Jury of Award. No drawing, whenever received, will be shown or made public until after the Awards by the Jury.

**JUDGMENT:** The Jury of Award will meet at Hot Springs, Virginia, on March 14, 15, and 16, 1945.

**ANNOUNCEMENT OF THE AWARDS:** The Professional Adviser will send by mail, to each competitor, the names of the winners of the Prizes and Mentions as soon as possible after the awards have been made and the envelopes have been opened. The announcement will be published in the April 1945 issue of PENCIL POINTS. Requests for this information by telephone and telegraph will not be answered.

**REPORT OF THE JURY:** The winning designs and a full report, stating the reasons for the awards and offering helpful criticism and comment will be published in PENCIL POINTS for May 1945. The Report will be sent to each competitor.

**THE PRIZE DESIGNS:** The designs awarded Prizes and Mentions are to become the property of the Sponsors. Since this is an educational competition, and none of the houses are to be actually built, no further drawings will be required of the competitors. Whenever and wherever any of the designs are published or exhibited, the names and addresses of the designers will be clearly displayed and all resulting inquiries will be directed to them.

**RETURN OF DRAWINGS:** Non-premiated designs which are not reserved for exhibition or publication will be returned in a reasonable time, postage and \$50.00 insurance prepaid.

**NOTICE TO COMPETITORS:** Any architect or draftsman who has difficulty in securing paper of the size called for by the mandatory requirements of the foregoing program will be provided by PENCIL POINTS with a sheet of Whatman's 133-pound Hot Pressed paper, Double Elephant size, for one dollar. The paper will be shipped prepaid not earlier than January 1, 1945, in a tube suitable for remailing the finished design. Address remittance to PENCIL POINTS, 330 West 42nd Street, New York 18, New York.

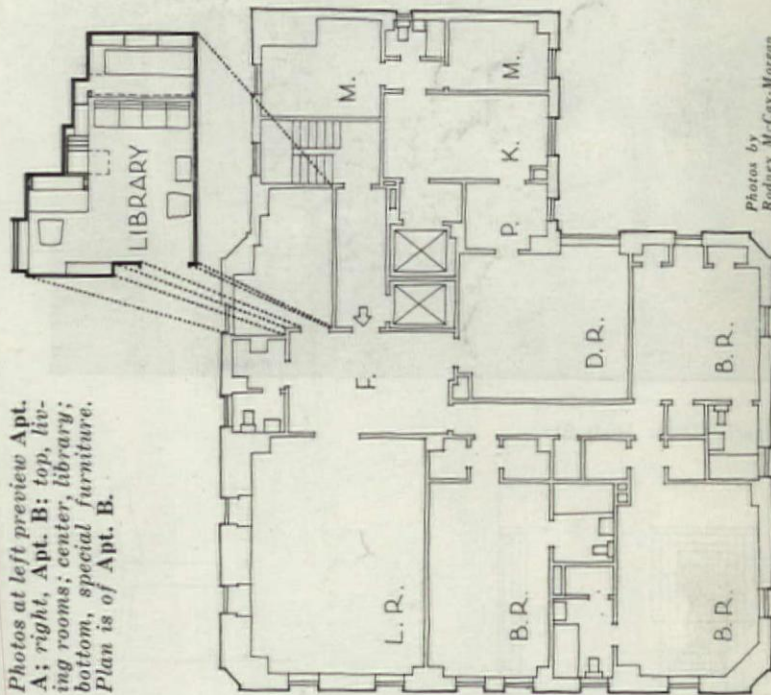


## Two Identical New York Apartments Have Their Faces Lifted

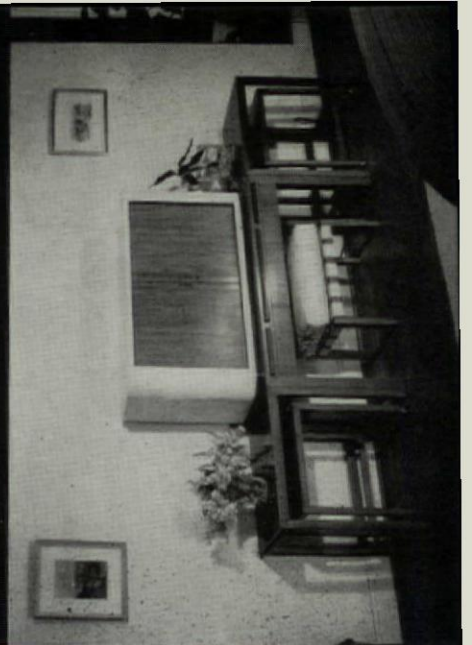
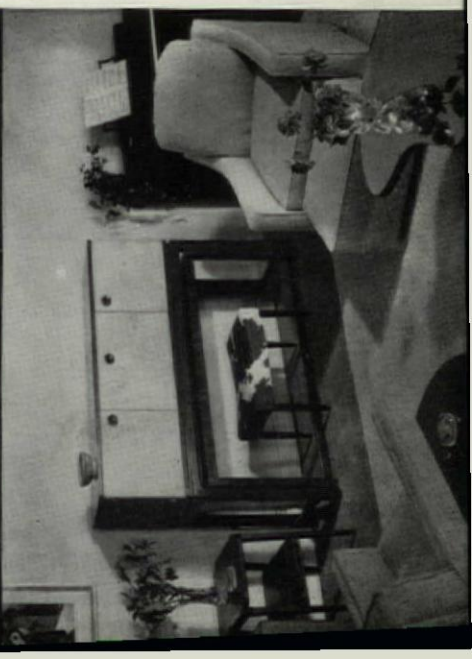
**FELIX AUGENFELD, Architect**

Any urban apartment dweller knows how much imagination and ingenuity are required to make a home out of the rigid framework he leases. Here are two individual solutions, for apartments one above another in the same building, designed by an architect who, in each case, had to struggle particularly hard with the typical realtor's absurdity which is lifted out of the plan below on stilts.

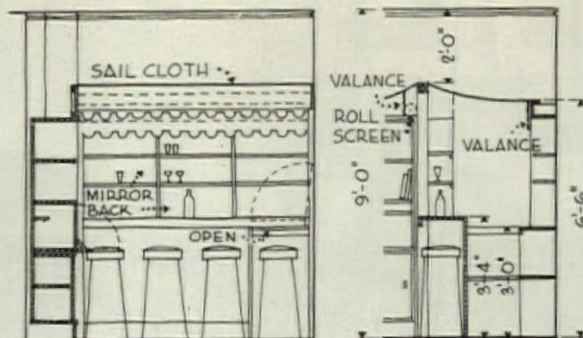
*Photos at left preview Apt. A; right, Apt. B; top, living rooms; center, library; bottom, special furniture. Plan is of Apt. B.*



*Photos by  
Rodney McCay-Morgan*

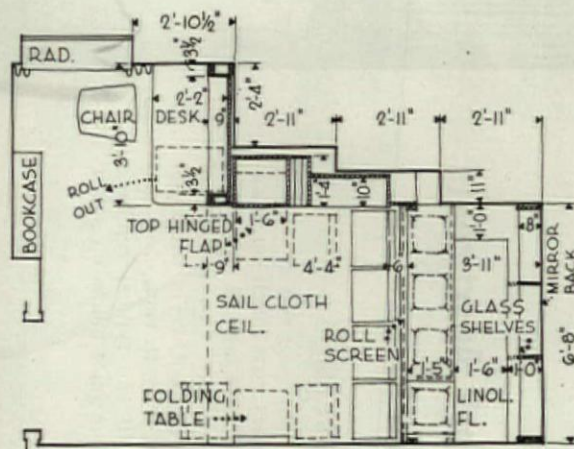






ELEVATION  
BAR DETAILS

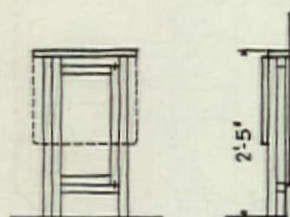
SECTION



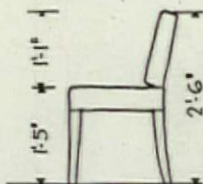
PLAN

0 1 2 3 4 5 FT.

Apartment A: Study-Bar

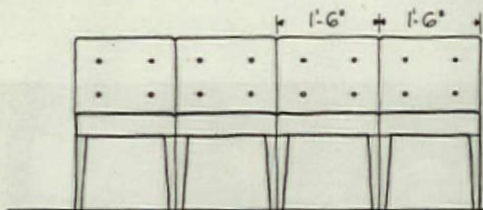


FOLDING TABLE

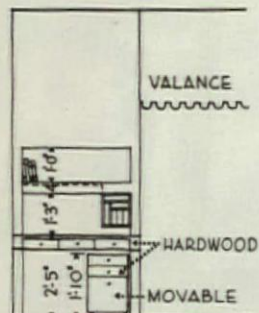


CHAIRS

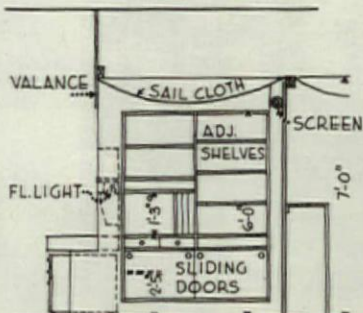
0 1 2 3 FT.



FELIX AUGENFELD, Architect



DESK



SHELVES 0 1 2 3 FT





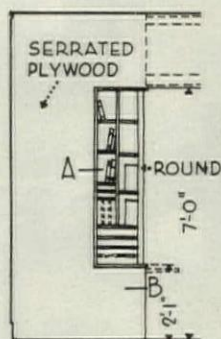
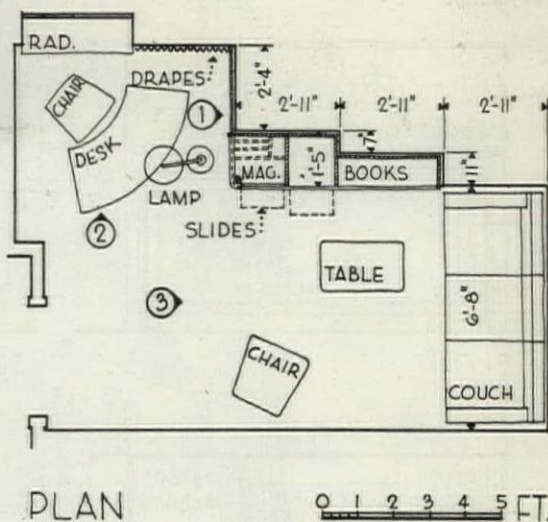
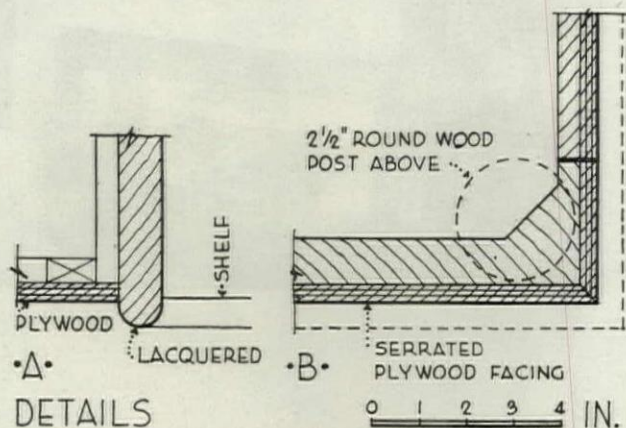


**Apartment A (facing page):** Here, the absurd little room has been converted into a flexible dual-purpose area: combination study and bar. When the bar is not in use, it is concealed by a room-height, slatted screen designed by Costantino Nivola. When a party is scheduled, the screen rolls up to reveal a shining bar, complete with four bar stools and a mirrored bar back.

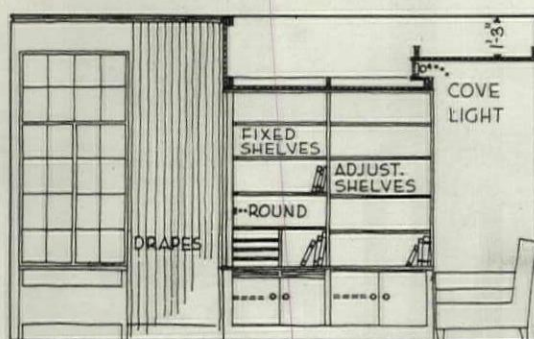
A panel, lowered from one of the shelf units, becomes a small table; another, drawn from a dropleaf console, forms a second table, and the chairs are pulled up in an *a deux* arrangement. The ceiling of the alcove is a sail-cloth canopy, so hung that it is easily taken down for cleaning. The built-in shelves are red lacquered; bar woodwork is lacquered white; floor covering is green.

**Apartment B (this page):** In the other apartment, the similar cramped space becomes a comfortable library-sitting room. A part of the ceiling has been dropped, and the walls are furred out to eliminate awkward breaks. Wood wall surfaces are natural-finish, scored plywood. Elsewhere the walls are painted ivory. Bookcase and shelving are lacquered gray; all-over carpet is red, and sofa and chair are covered in printed linen.

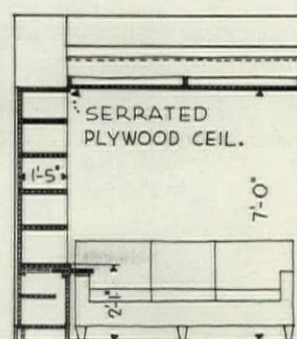
**Apartment B: Library-Sitting Room**



**WALL-1•**



**WALL-2•**



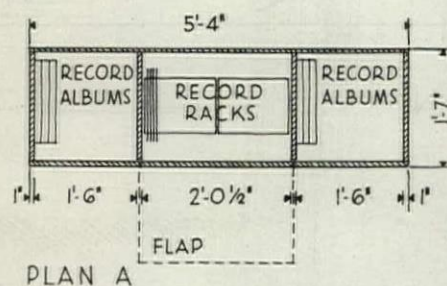
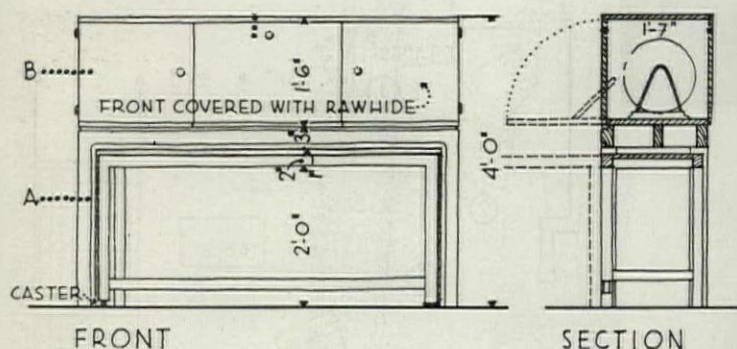
**WALL-3•**



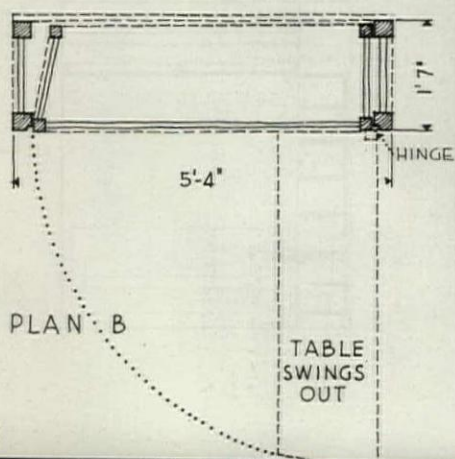


Apartment A

**Record Cabinet:** wood is rosewood; doors and drop-leaf are covered with rawhide to match the fireplace wall surfacing.



PLAN A



PLAN B

TABLE  
SWINGS  
OUT



The architect designed Apartment A's dining room, including furniture. Table extends by adding side tables. Furniture has bleached maple frame, gray leather upholstery, polished black glass table tops. Lighting fixture is perforated plywood.

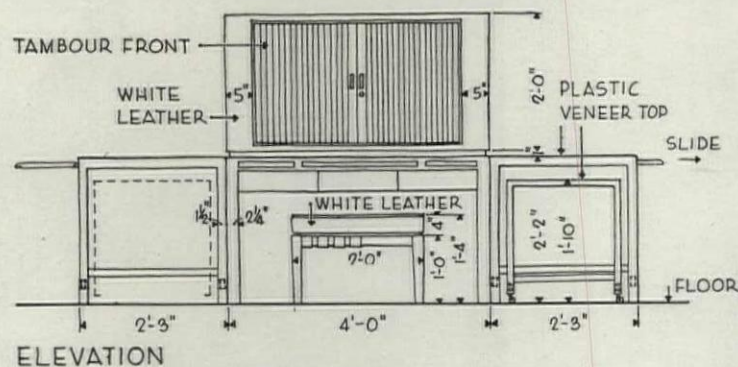




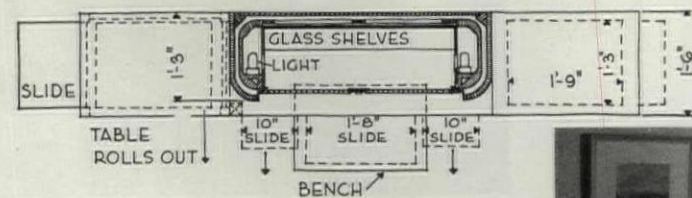


Apartment B

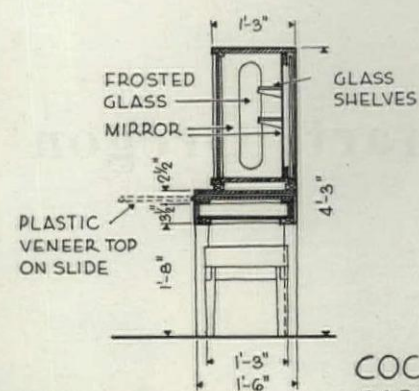
**Cocktail Group:** cabinetry is mahogany, with the outside of the central unit covered with white leather, which is also used for the bench cushion. Inside, the bar has mirrored sides and back, lighted by lamps concealed within the cabinet. Tops of tables and slides are a heat- and liquor-proof plastic derivative.



ELEVATION



PLAN



SECTION

COCKTAIL CABINET

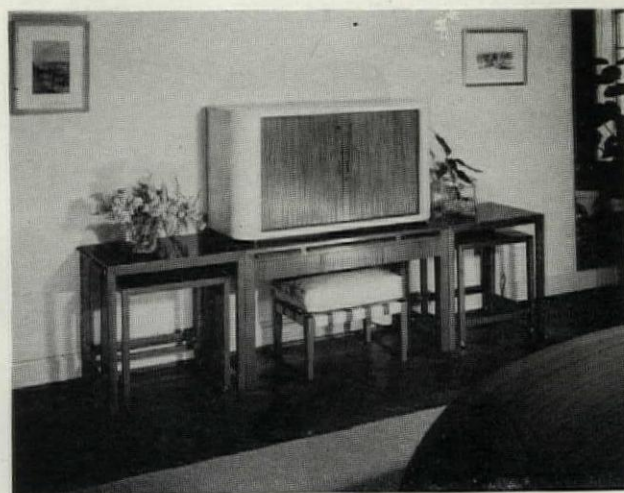
In both apartments, the "Landlord Gothic" of the original has been eliminated. Fake, carved sandstone mantels have yielded to plain furred walls.

In Apartment A (facing page) the fireplace wall has wood panels surfaced with rawhide; niche over fireplace opening is also a light source. Furniture is rosewood; wall hangings are raw silk painted in gold; sofa is red; chairs are yellow and beige. Rug is also beige. The compact record filing cabinet provides generous storage space, a stool, and a swing-out bench on which to open albums and make selections.

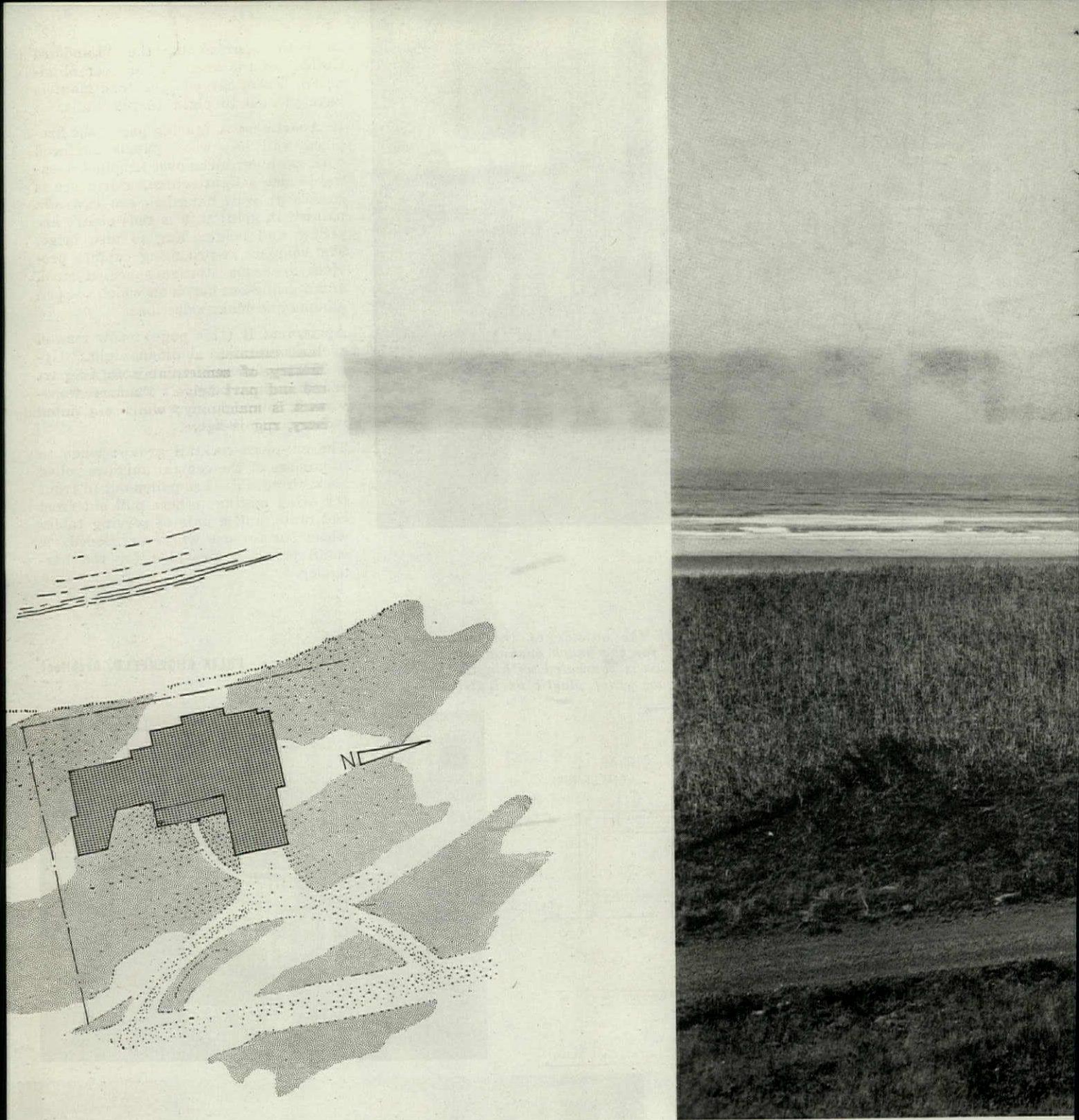
Apartment B (this page): new mantel shelf contains a built-in light. Upholstery of semicircular sofa is part red and part beige. Furniture woodwork is mahogany; walls are painted ivory, rug is beige.

The six-piece cocktail group: when in use, doors of the central unit are rolled back, three slides are pulled out in front for drink mixing; others pull out from end units, and a pair of serving tables wheel out for use wherever needed. A small bench is provided for the bartender.

FELIX AUGENFELD, Architect







## Beach House in Gearhart, Oregon





**for Mr. and Mrs. Peter Kerr**

**Pietro Belluschi, A.I.A., Architect**





**Beach House**

**PIETRO BELLUSCHI, A.I.A., Architect**

*P. A. Dearborn*

*Seen from the ocean side, where beach grass, yellow sand flowers, even wild strawberries, grow up to the walls as they do to the entrance shown above, the house benefits from its lack of the usual landscaping. Nature, a far better designer than most human beings, provided a setting into which the architect placed the house with the least violence possible.*

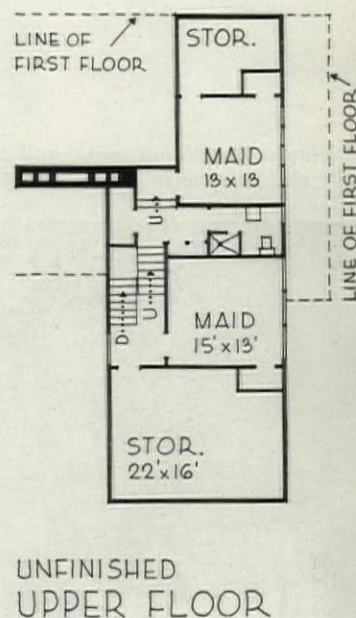
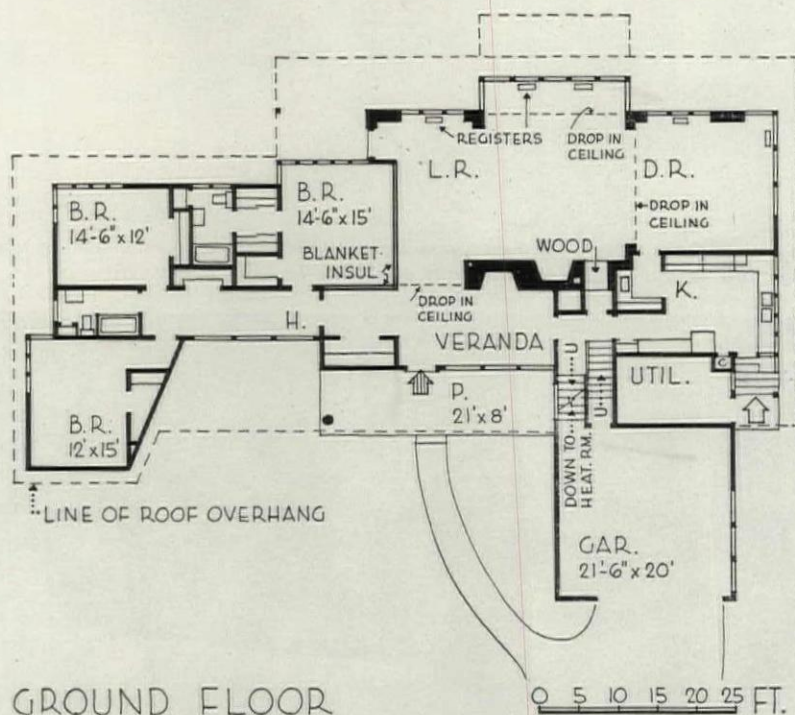
*Delano*





Mr. and Mrs. Peter Kerr are along in years, and need household help, particularly considering that their daughters and grandchildren are here with them much of the summertime. When you add to such a fundamental need the requirements for simple, joyous vacation living, you have the basis for designing this house. To the problem the architect brought sensitivity, understanding and an essential practicality. The Kerr's house is no artificially rugged cottage in which to find an artificially "natural" escape from reality; it is as comfortable as the traditional old shoe, a home which helps sensible, civilized people to get truly close to the pleasant aspects of nature. The chores and the clutter of the usual vacation cabin are minimized by the design, which incorporates up-to-date mechanical equipment and such a material as concrete (in the floors on which sand is likely to be tracked) in a manner as unobtrusive as that in which the house fits its setting.

F. A. Dearborn

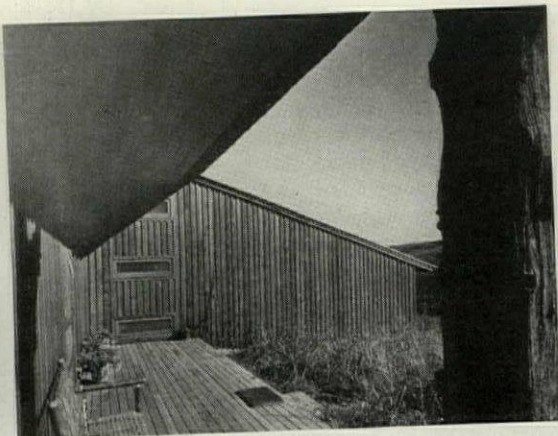


Common spruce boards and battens, laid vertically, rough side out, cover the exterior walls. These and the vertical window mullions seem to carry the verticality of the plumed beach grass up the walls themselves. The long, low roof, surfaced with untreated cedar shingles which have weathered beautifully, parallels the horizon, the lines of breakers, and the imperceptibly undulating land. The architect comments: "I have not been able to convince many people on my old cedar tree . . . I like it very much because it gives a surrealistic air . . . somewhat unexpected."

P. A. Dearborn







Delano

*Veranda (left), directly inside porch (right), is distinguished from living room by chimney and dropped ceiling, not by doors.*

*Living room, dining room, and veranda form a spacious living area. Living room lighting is indirect, from outlets above the shelf visible in the photograph below. Dining table is lighted by a downlight set flush in the ceiling.*

Delano





Masonry piers and chimney are built of stone from a neighborhood quarry; the range of color in the stonework is from gray through tan to gold. Exposed on both exterior and interior, these massive piles help by their placement, in conjunction with varying ceiling levels, to differentiate between areas in the living portion of the house, where few physical walls are used. Inside, walls are chiefly horizontal hemlock boarding; ceilings, insulating tile; floors, compressed fiber board or concrete. Kitchen and bath have white-enameled walls; between living room and bedroom wing the partition is filled with blanket insulation. Heat is furnished by a gas-or-oil-fired warm air furnace, from which concrete ducts run under the concrete floor to living room, dining room, and kitchen. Bedrooms are unheated; second floor can be heated at a later date through duct space left beside the chimney. Of another device Belluschi says: "If I could do the house over I would omit the sunshade-trellis above the living room window. It certainly harms the design . . . I have always thought I shouldn't be so practical."

P. A. Dearborn



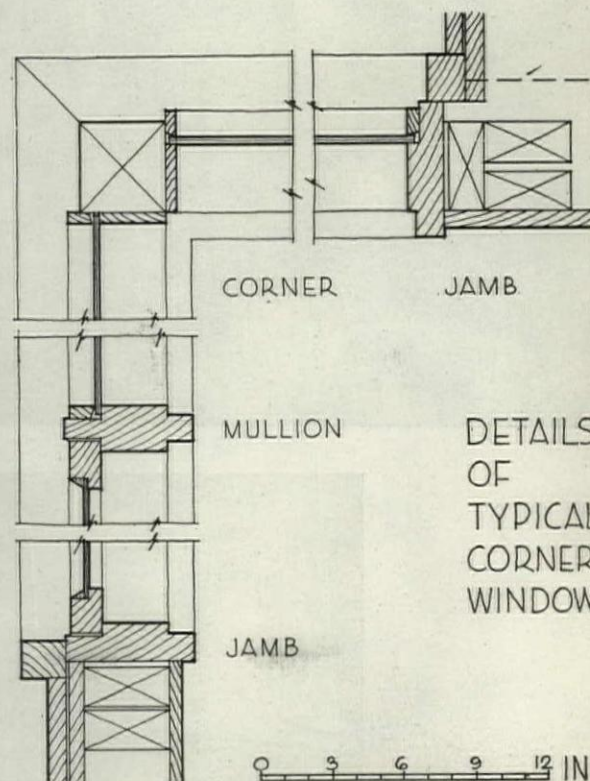
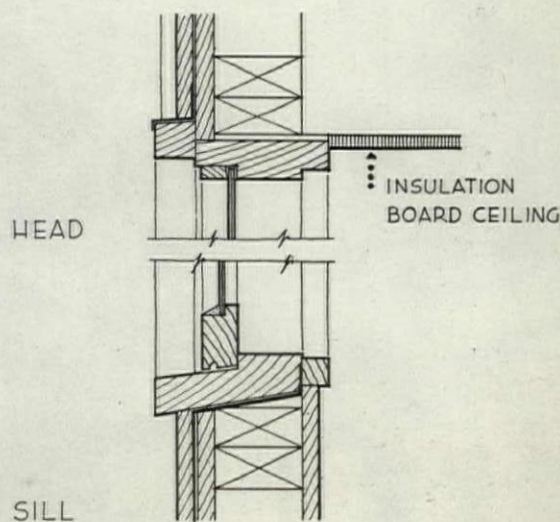
Top, dining end; and bottom, living end, of the main living area



Delano

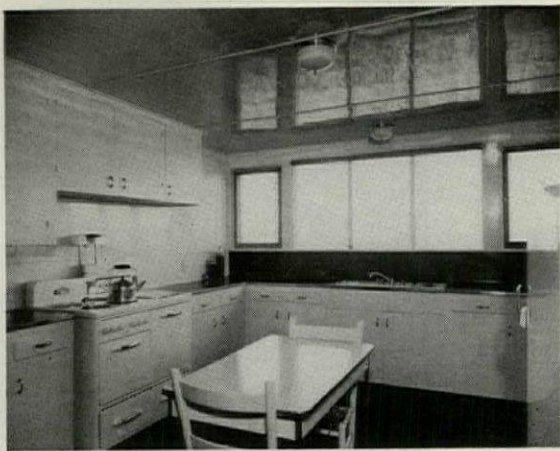


P. A. Dearborn

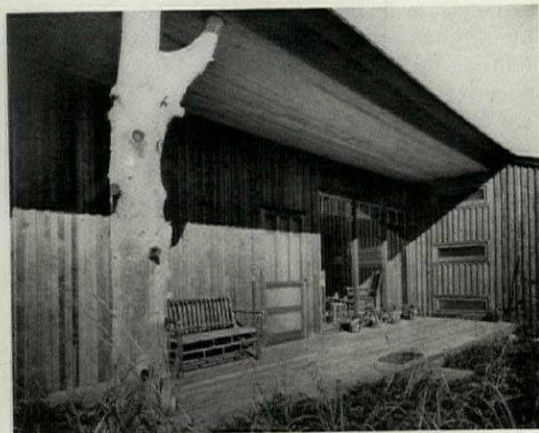


DETAILS  
OF  
TYPICAL  
CORNER  
WINDOW



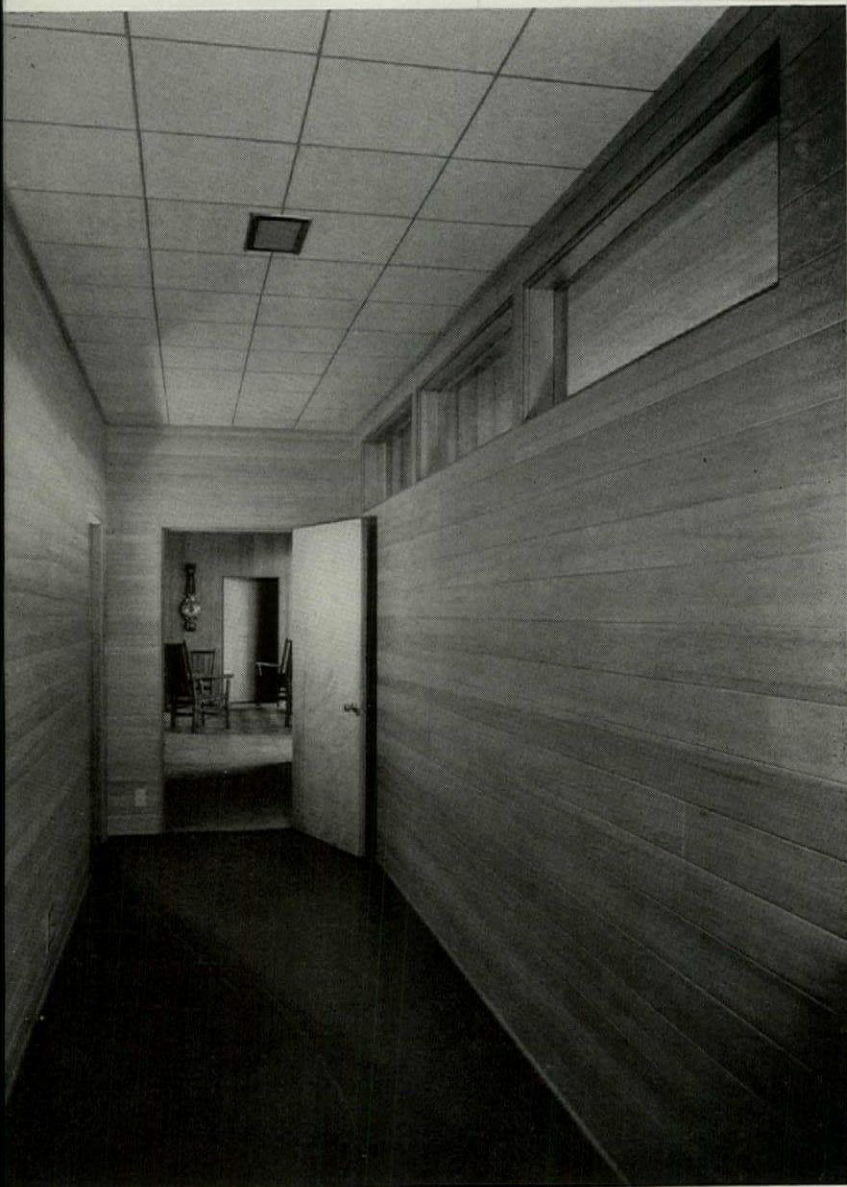


Delano



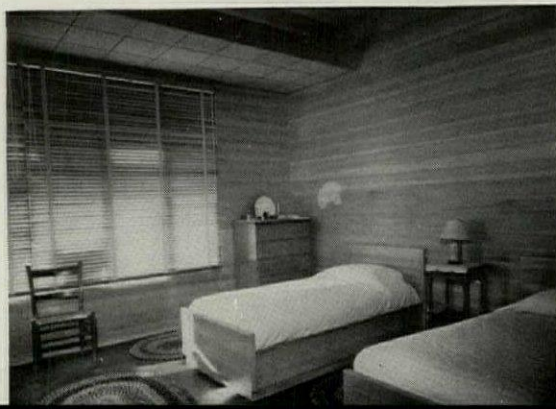
Delano

**Architect**  
**PIETRO BELLUSCHI, A.I.A.,**



P. A. Dearborn

*Just inside the porch, shown above, is the wood-walled corridor leading from the veranda and kitchen (top of page) to the bedrooms (bottom).*



Delano



# TRUCK GARAGE FOR CANADA PACKERS LTD.

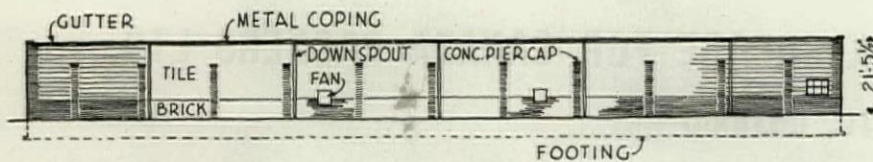
TORONTO, ONTARIO

Arthur, Fleury & Piersol, Architects

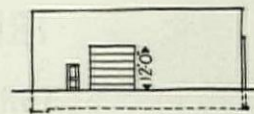
Built to house and service trucks of the Toronto branch of a large Canadian packing concern, this garage is carefully located with respect to adjoining industrial structures and a railroad siding. The building fronts on a main thoroughfare. Hence, although war restrictions limited the list of materials available, more attention was given to neat appearance and landscaping than is usual in buildings of this type. Details of the structure are given on the following page.



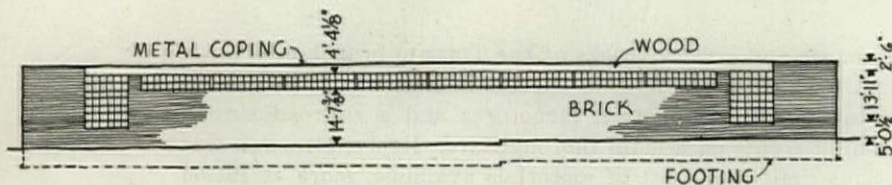




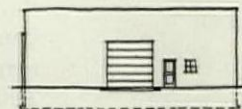
NORTH ELEVATION



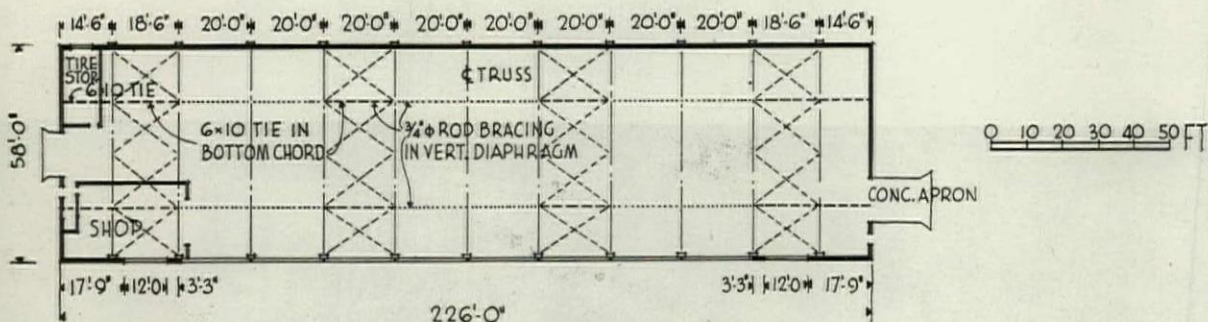
EAST ELEVATION



SOUTH ELEVATION



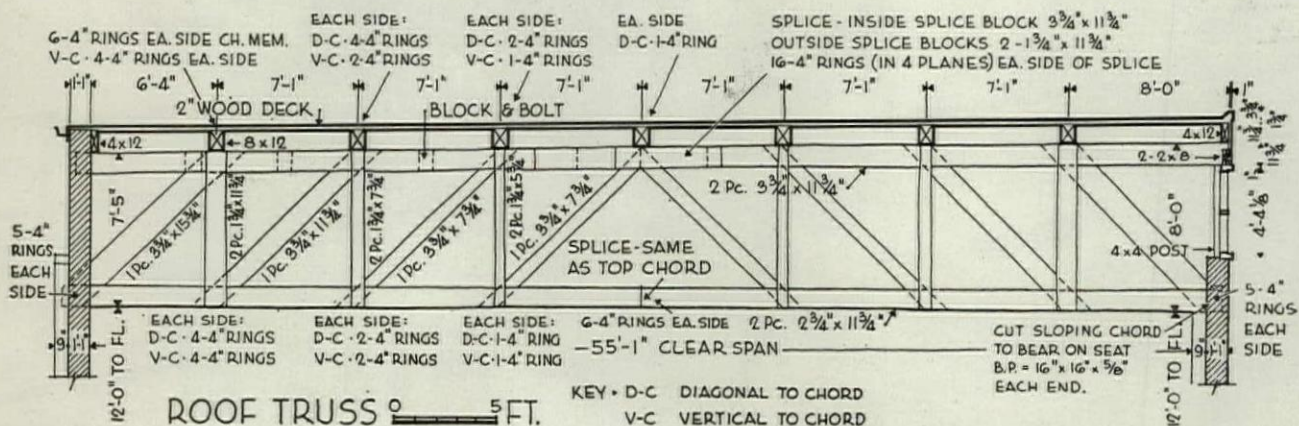
WEST ELEVATION



PLAN

The flat roof, pitched slightly to the rear, is supported by Howe trusses which have a clear span of 55 feet 1 inch. Trusses, assembled throughout with ring connectors, were prefabricated on the ground and hoisted into place. At the rear of the building, bottom chords of trusses bear on masonry columns, top chords on the continuous 13-inch tile wall. In front, bottom chords likewise rest on piers; top chords, on 4-by-4 inch posts which are also structural mullions.

Partitions at shop are of 6-inch tile for approximately 4 feet above the floor; above that they are of wood framing, surfaced both sides with plywood, with some fixed sash to permit the entire garage to be kept under observation.



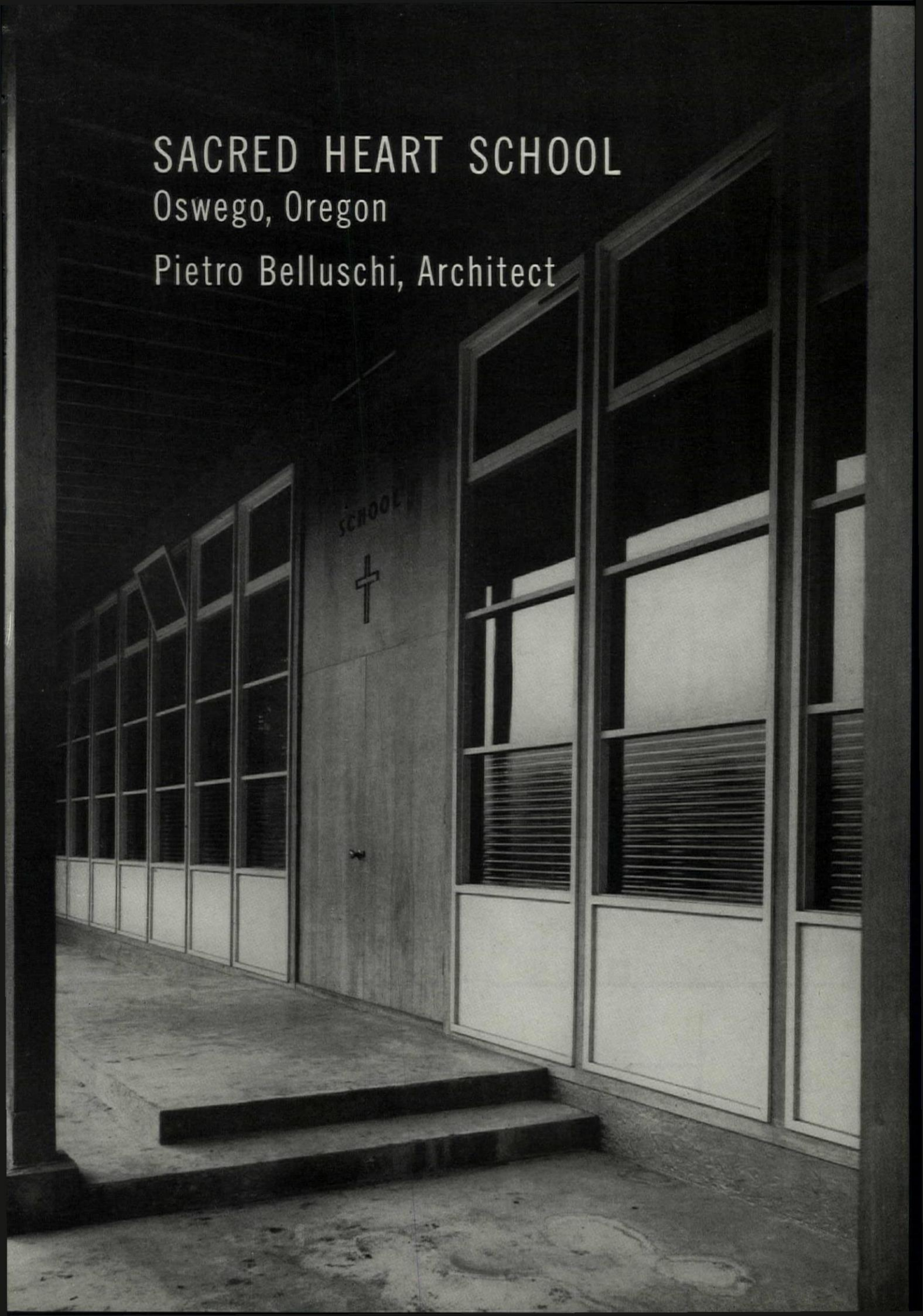
ROOF TRUSS 0 5 FT.



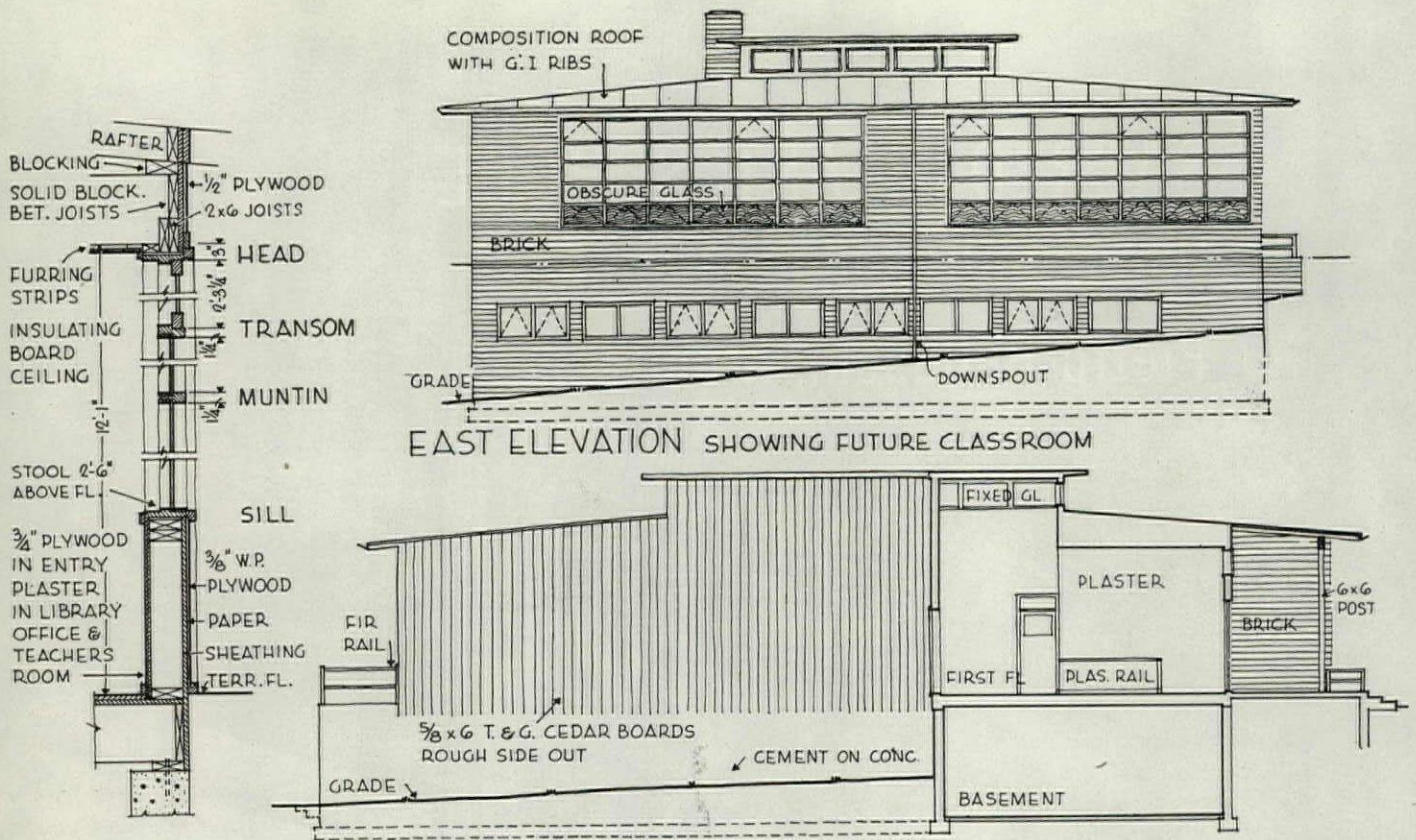
# SACRED HEART SCHOOL

Oswego, Oregon

Pietro Belluschi, Architect

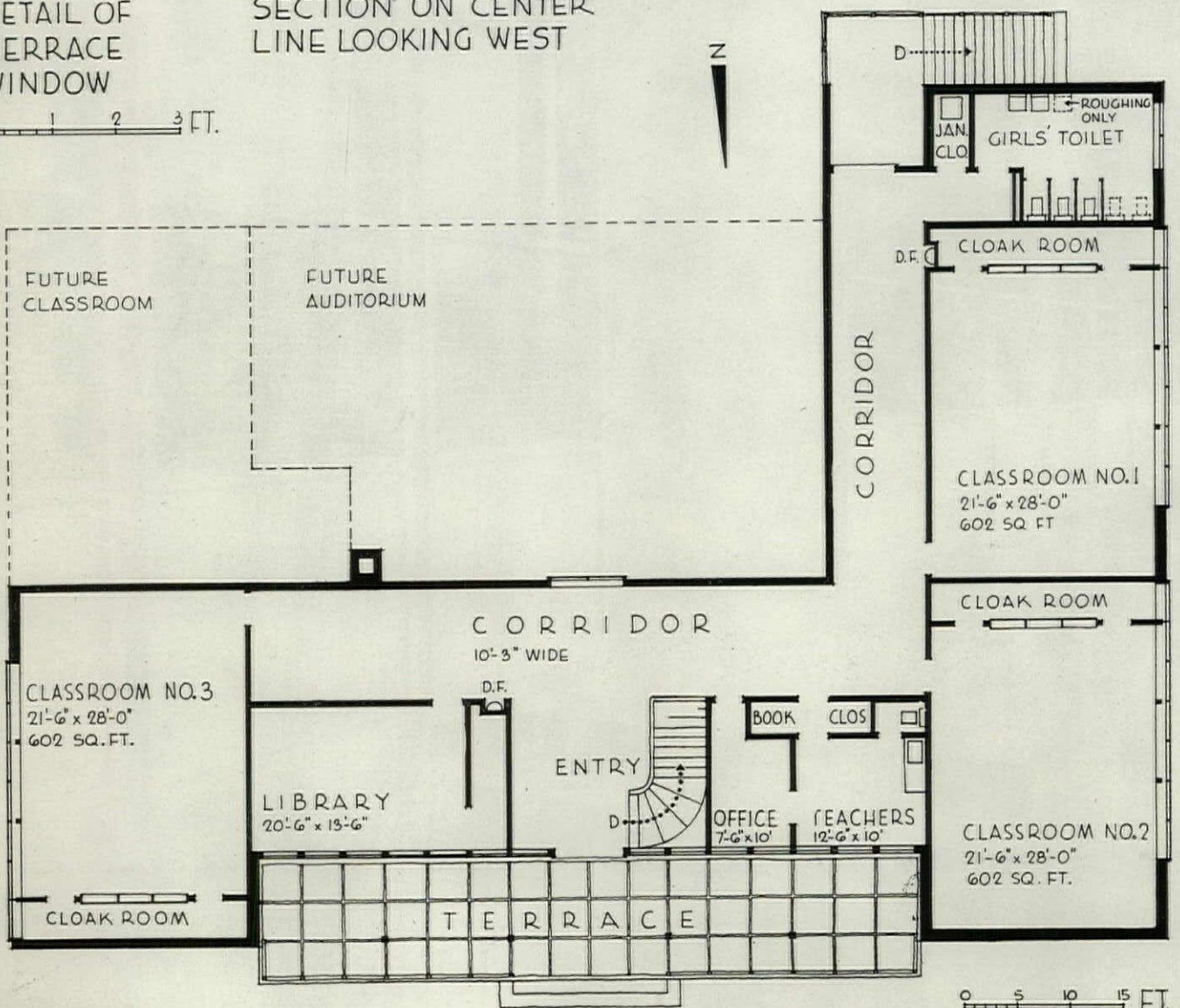






DETAIL OF TERRACE WINDOW

0 1 2 3 FT.





**Sacred Heart School, PIETRO BELLUSCHI, Architect**

Although this is a little red school house, it has about as much relation to that sentimentally half-remembered, tight little barn as a helicopter to a horse and buggy. Not so long ago, the Georgian school of school-house architects would undoubtedly have complained that this doesn't "look" like a school. No cupola! No pediments! No tiny panes!!

True enough. Instead, this structure "works" like a school, which is much more to the point. In scale, proportion, texture and color value, the building is exceptionally pleasing. It may not "look" like a school, but it looks like a highly satisfactory *school*.

To produce it, the architect had a race with his building budget of \$23,000. Initial hopes and the available funds had only a slight nodding acquaintance. As the plan indicates, the problem was solved by leaving desirable

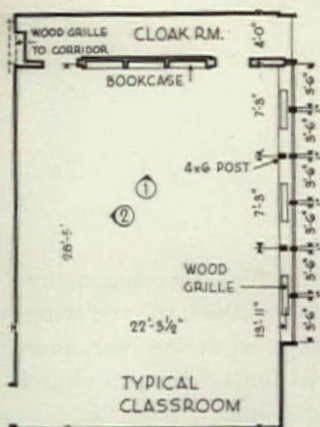
but not absolutely essential things for later construction. Another classroom is to be added to the left-hand wing; in the U-shaped space this will form at the rear, there will be a large room, to be used for a time as a church and later on as the school gymnasium.

Clerestory lighting for the hallway is essential when one considers the future use of what is now court space. As may be clearly seen in the classroom details on the following page, heating convectors are thoroughly integrated in design with the structural and window systems. The boiler and oilburning heater are located in the basement, along with washrooms, toilets, and storage space.

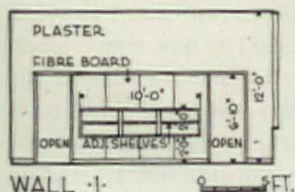
Structurally, the building is simple brick veneer over a wood frame; sash are wood, with operable glazed panels which provide ventilation without draft.



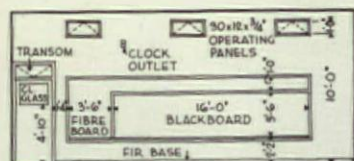




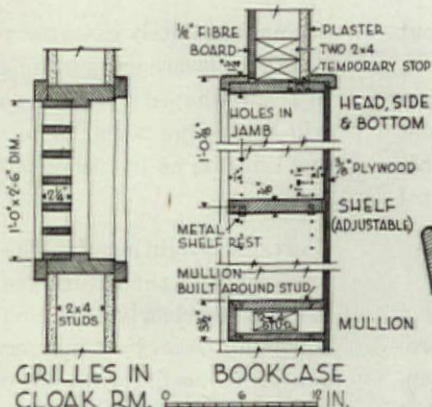
PLAN



WALL -1-

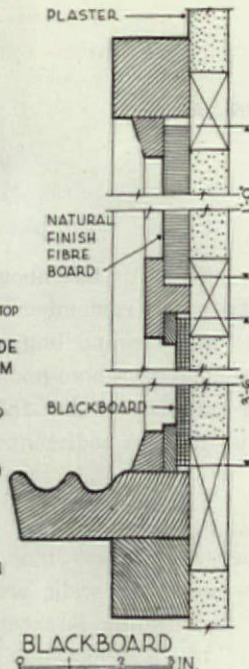


WALL -2-



GRILLES IN CLOAK RM.

BOOKCASE

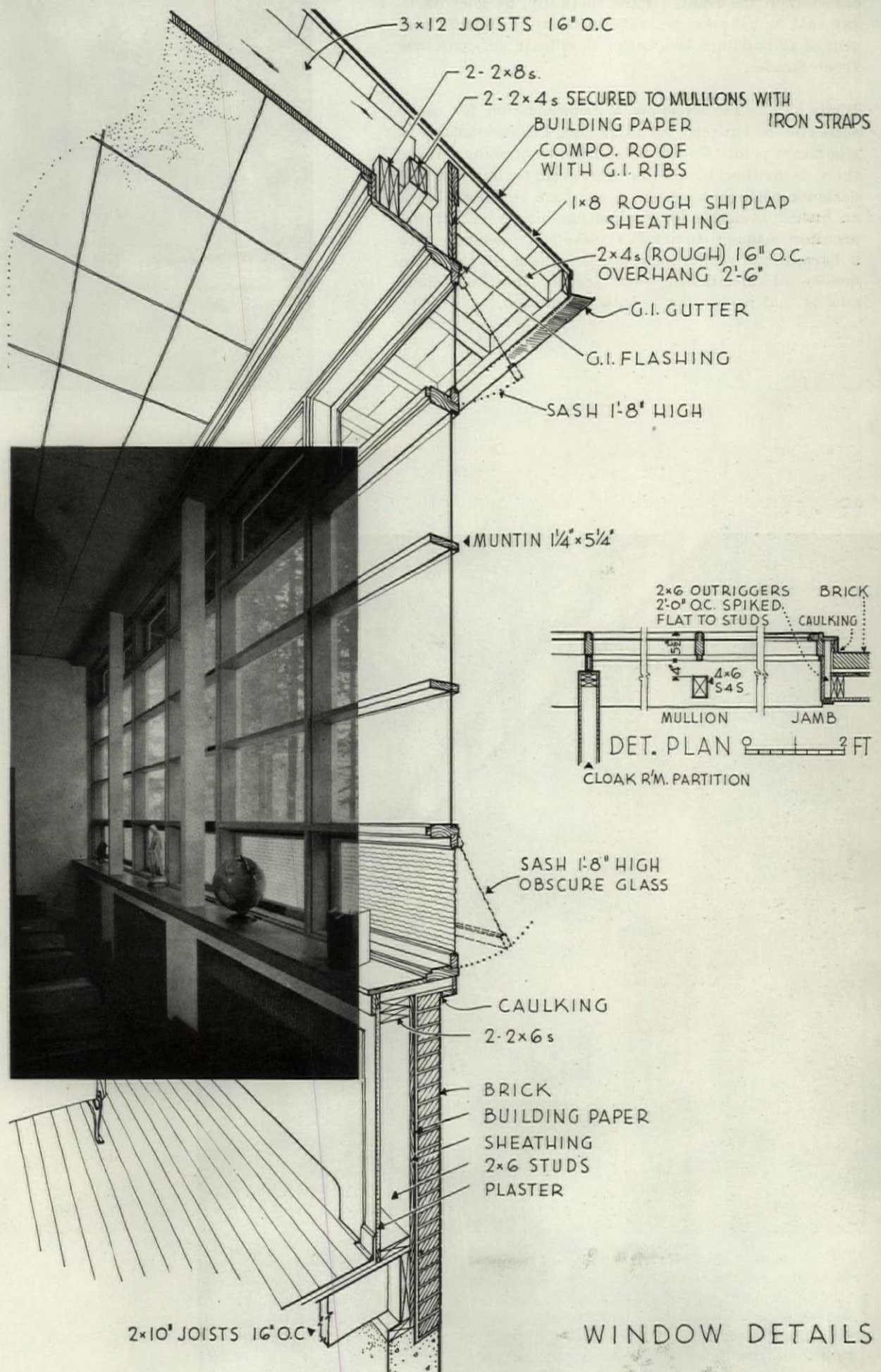


BLACKBOARD



In the plan of the school, all the classrooms are precisely the same in detail. One wonders if placement of the typical big window is as satisfactory as if it had spanned the whole wall, or had at least been placed well down to the blackboard end of the room. Perhaps local school building laws forced this fenestration, or perhaps it is due to custom. However, it would seem that on a bright day, the wall at the corner would cast a sharp shadow across the one place in the room which should always be clearly seen from every scholar's seat. Yet, in general, elements of the rooms seem excellently disposed.



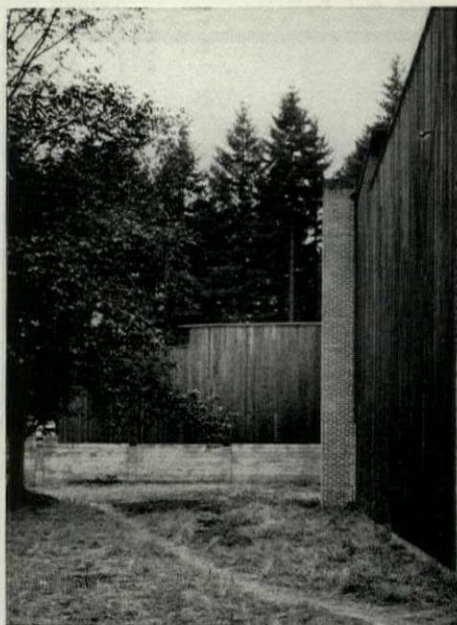


WINDOW DETAILS



The architect says he thinks the rear of the building, temporarily covered over with simple boarding, "looks better than the front." Parenthetically, he goes on to say that he believes the rear elevations of fully 70 per cent of all buildings look better than their self-conscious front facades.

While this is too sweeping a generalization for us to subscribe to entirely, we think Mr. Belluschi makes a significant point. For on those faces of buildings where there is neither temptation nor need to impress, the designer performs works with the bare essentials, with no budget available for applied "architecture." If the architect manages to arrange these basic elements into a harmonious whole, he achieves an almost primitive quality of inevitability—an honest, unself-conscious quality that has no traffic with ostentation.



Sacred Heart School

PIETRO BELLUSCHI, Architect







## **Aviation Engine Plant, Chevrolet Division, General Motors Corp. Tonawanda, N. Y.**

**Albert Kahn Associated Architects and Engineers, Inc.**

Development of this war-production plant follows a pattern that has become increasingly familiar during the war years—initial requirements stepped up two to three times after construction was started; restrictions on materials requiring sudden shifts in structural detailing; the plant even now being altered and expanded. The design solution by the Kahn organization is also typical—straightforward, workmanlike, knowingly designed.

There were three major construction stages:

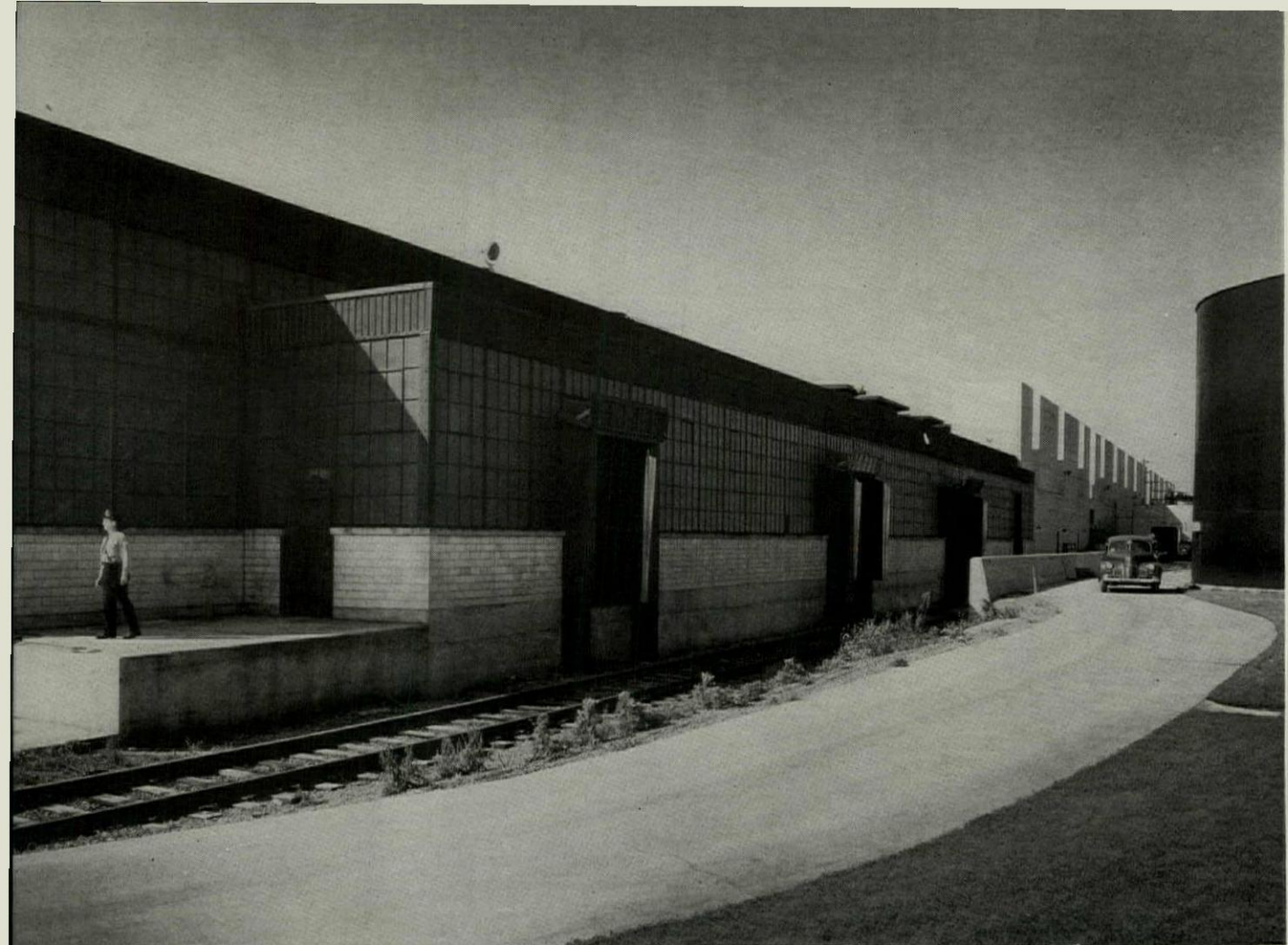
1. An original, basementless unit for production of parts and assembly of engines, begun before Pearl Harbor. Facilities included the manufacturing floor, served by truck and rail docks at one end; a plant hospital, located centrally on the production floor; service rooms, lockers, toilets, etc., on a mezzanine. Structure: steel frame, exterior walls of tile and steel sash, with asbestos-protected metal from the top of sash to the roof; roof slab of concrete tile; composition roofing. The floor of the manufacturing area is wood block. Special facilities: engine test cells and experimental cells; floors and overhead conveyor systems. Heating, supplied from the powerhouse of an adjacent existing plant. Lighting throughout the manufacturing area, fluorescent.



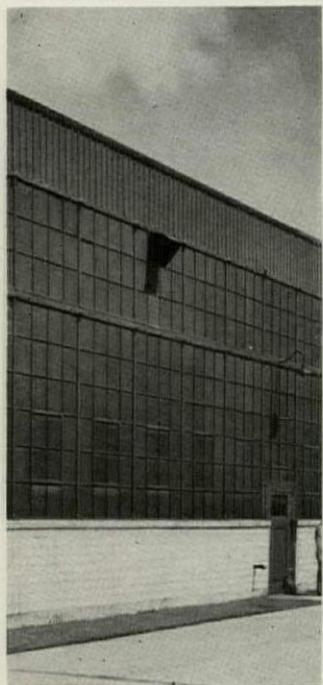
*Administration Building  
(Stage 2)*

Hedrich-Blessing Photos





*Rail sidings and access roads are part of the layout.*



*Steel frame and sash  
(Stages 1 and 3)*

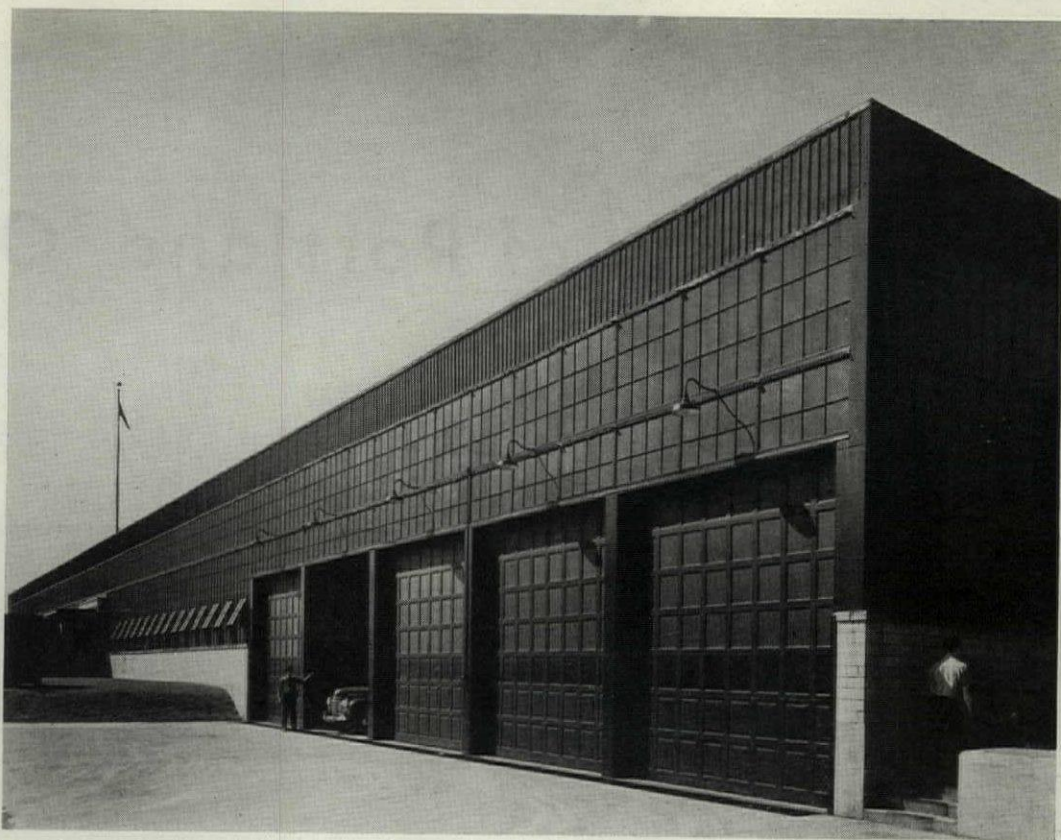


*Concrete frame, wood sash  
(Stage 2)*

2. After Pearl Harbor, production requirements were doubled. The structural system specified for this extension was the same as that in Stage 1, but WPB restrictions on materials necessitated a sudden shift to reinforced concrete frame and wood sash. A basement was included under the extension. In addition, a separate administration building, connected to the factory by an enclosed passage, was constructed—a two-story and basement building, framed in wood, with exterior walls of tile, with wood sash and precast concrete sills and lintels. Also built at this stage was a 120-by-2500-foot parking area. A subway passage, entered through a head house on the lot, enables workers to go directly to the factory basement and thence upstairs to work stations. In the basement are lockers and toilets, cafeterias, kitchens, and executive dining rooms.

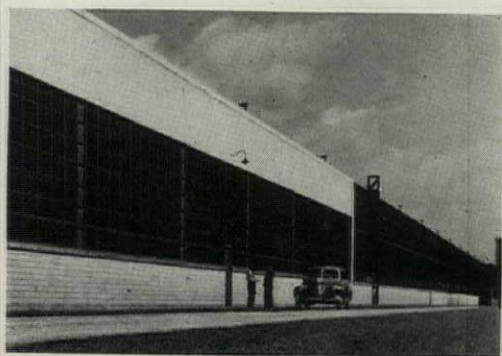
3. The final phase, begun in May, 1944, and due for completion before the new year, not only further extends facilities, but provides new types of facilities needed for production of larger Pratt and Whitney engines, and rearranges and modifies existing test cells. With steel again available, this third section of the plant repeats the structural pattern of Stage 1. To assist in heating the third section, unit heaters are being installed. Thus, the total factory, although structurally a sandwich with the concrete-framed portion in between two end units that are steel-framed, is, in fact, an integrated manufacturing unit with standard window and floor heights.





*Garage and truck dock at one end of the first unit*

**Albert Kahn Associated Architects and Engineers, Inc.**



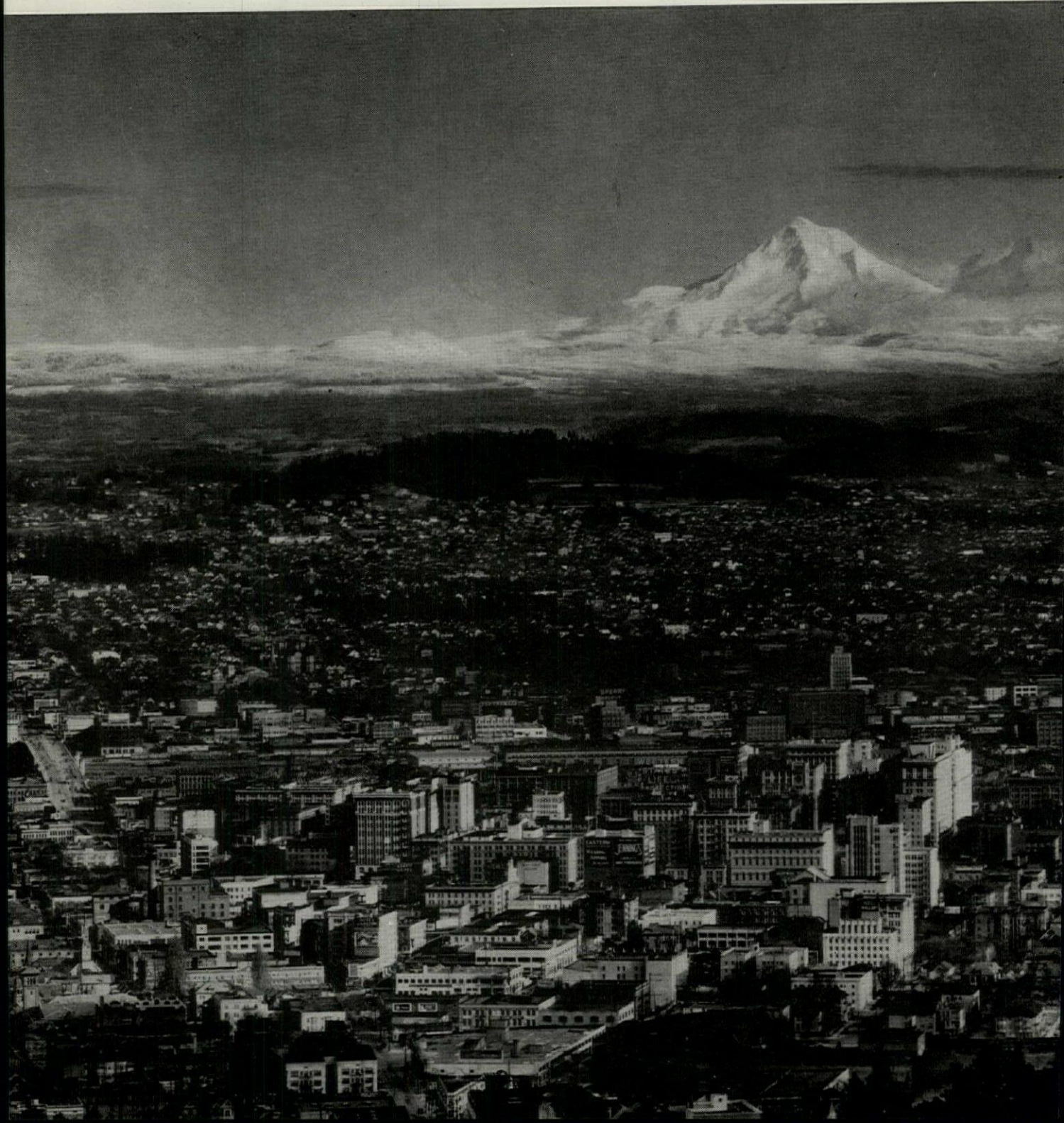
*Joint between concrete and steel is obvious, but the manufacturing floor is continuous*

*Steel-framed assembly area, typical of Stages 1 and 3*





# The City of Portland, Oregon,





# Makes a Plan

*Pleasant  
homes*



*Portland Chamber of Commerce*

Portland is a handsome city in a magnificent setting. Furthermore, since its normal growth (aside from war upsets) has been gradual, it has few scars from wild-eyed speculation. Yet Portland has civic dilemmas: inadequate public buildings, traffic routing and parking problems, declining commercial neighborhoods. The way the city's Planning Commission has tackled these may suggest solutions to other similarly situated communities.

*Decaying  
commercial  
fringe*

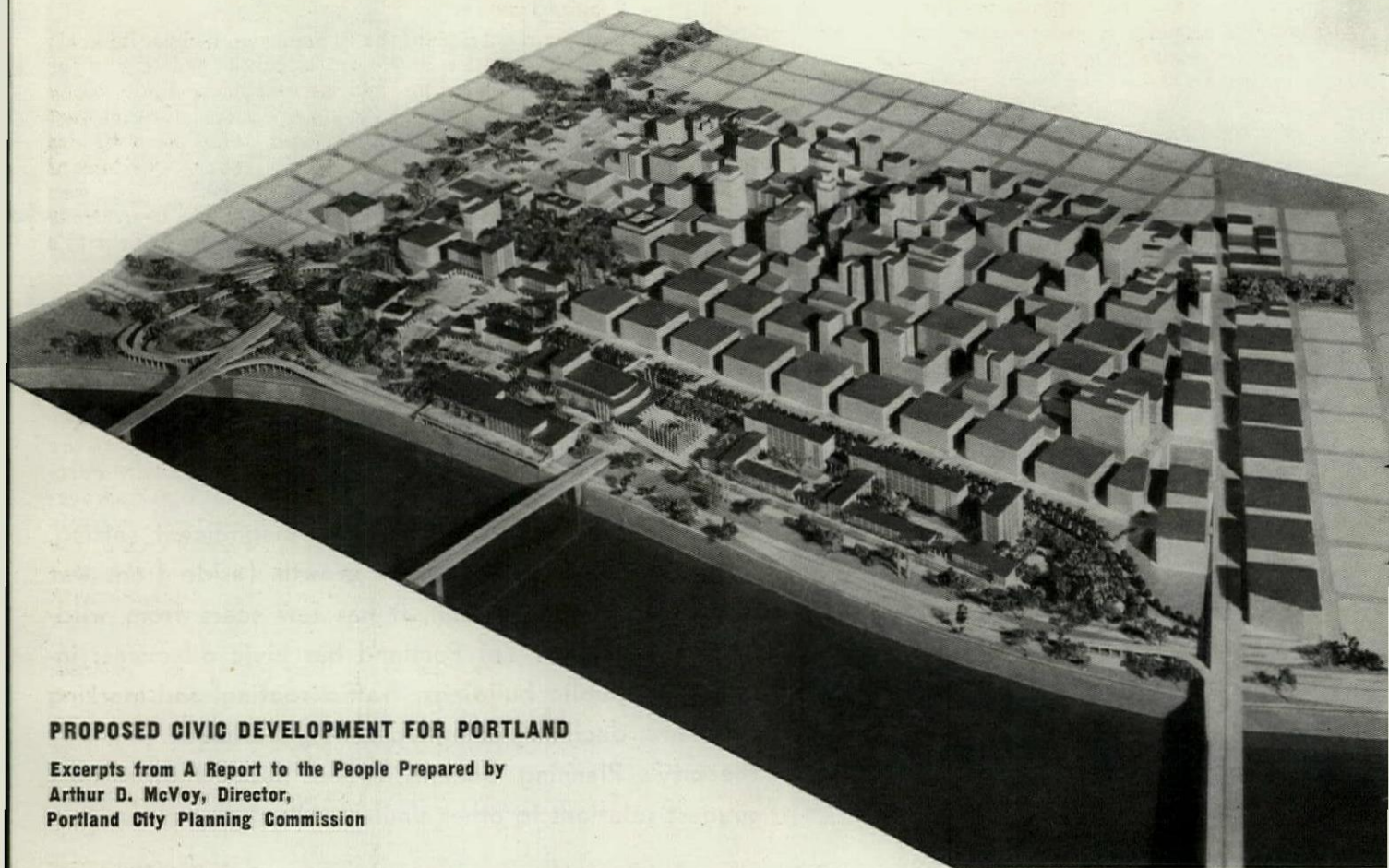


*Portland City Planning Commission*



*Portland Chamber of Commerce*

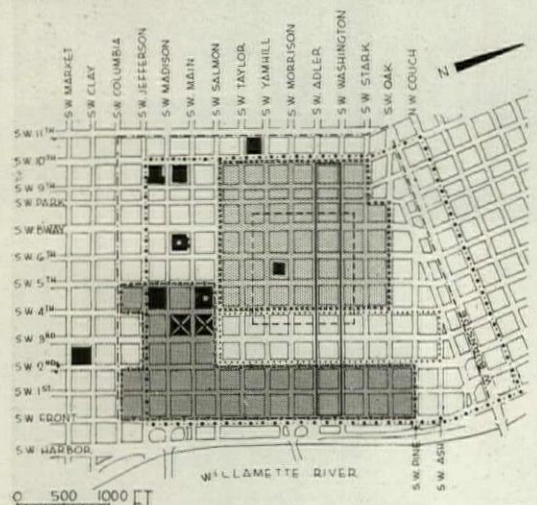




## PROPOSED CIVIC DEVELOPMENT FOR PORTLAND

Excerpts from A Report to the People Prepared by  
Arthur D. McVoy, Director,  
Portland City Planning Commission

While credit for the preparation of the plan is shared by the entire Portland City Planning Commission, under the Presidency of Guy E. Jaques, special mention is due the following: William A. Bowes, Commissioner of Public Works, under whom the Planning Commission operates; the members of the Commission's Civic Center Committee: Charles McKinley, Chairman; Ernest C. Willard and A. Glen Stanton, A.I.A.; and Ernest C. Tucker, A.I.A., for his work on the plans and in making the presentation drawings. Map below indicates the areas under discussion.



PROPERTY WHICH MUST BE ACQUIRED BY THE CITY  
OF PORTLAND FOR THE COMPLETION OF THE CIVIC  
CENTER PLAN SHOWN DARK GRAY; CENTRAL BUSINESS,  
LIGHT GRAY.

CENTRAL  
COMMERCIAL  
SECTION

..... CENTRAL BUSINESS AREA  
..... SOUND CENTRAL BUSINESS CORE  
..... SEMI-BLIGHTED AREA  
..... CIVIC CENTER AREA

The Portland City Planning Commission has faced its problems objectively and come up with a bold plan—solution—a plan that not only solves the immediate problems but constitutes a long-range civic development.

The Commission precedes the presentation of its proposed plan with a warning to Portland's citizens against the dangers of a do-nothing policy. Other cities, it notes, have come to similar points in their development, when past mistakes have piled up to threaten the whole future of the communities as healthy, growing entities. The ones which—either consciously or carelessly—have evaded self-diagnosis and application of appropriate cures have become second-rate communities with declining populations and descending property valuations. The ones which we today recognize as live communities had the vision to see approaching dangers and took steps to avoid disaster. For Portland, the latter procedure is unequivocally recommended as the "greatest opportunity to become a great city of the future."

Without acceptance of some such plan, the Commission cautions, "Portland is likely to fall back into a relative position of obscurity, with the accompanying indictment of a reputation for limited progress and the attendant problems of unemployment and economic depression."

### A Complex of Interdependent Problems

In developing plans for downtown Portland's rehabilitation, the Commission started with a careful investigation into the city's most pressing needs. "It immediately became apparent, however, that instead of having only one problem—providing an adequate plan for the Civic Center—there were several interrelated problems: the need for rehabilitation of certain areas (in downtown Portland) which had been going down very rapidly in



property value and appearance for years; the need to provide easy access from major traffic arteries into the city center with a system of distributor streets; a very serious need for additional off-street parking; and the need for blocking commercial-area growth in certain directions in order to concentrate and stabilize it."

Using the need for a civic center as a constant reference point, the Commission approached the over-all problem from the viewpoint of coordinating the whole complex of related problems. As a result, the proposed plan has an exceptionally broad base for justification: it attacks all the problems previously enumerated, and it provides an adequate center for the healthy rehabilitation of the commercial area adjacent to the Center.

Pointing to the experience of other cities, the Commission observes that just one of these factors—the provision of an appropriately designed handsome street—has worked out not only in the retention of commercial establishments in the downtown area of the city, but also as the impetus that has drawn into the city commercial activities which would never otherwise have come from the outside. "Existing examples, where application of this particular type of planning has actually produced results, are Biscayne Boulevard in Miami, Lincoln Road in Miami Beach, Park Avenue in New York City, Michigan Avenue in Chicago, and Canal Street in New Orleans. The two Miami projects were completed recently enough to convince us that such a force as a fine artery, upon which to develop high class commercial establishments, instills a very strong attraction to such development."

### A Popular Plan

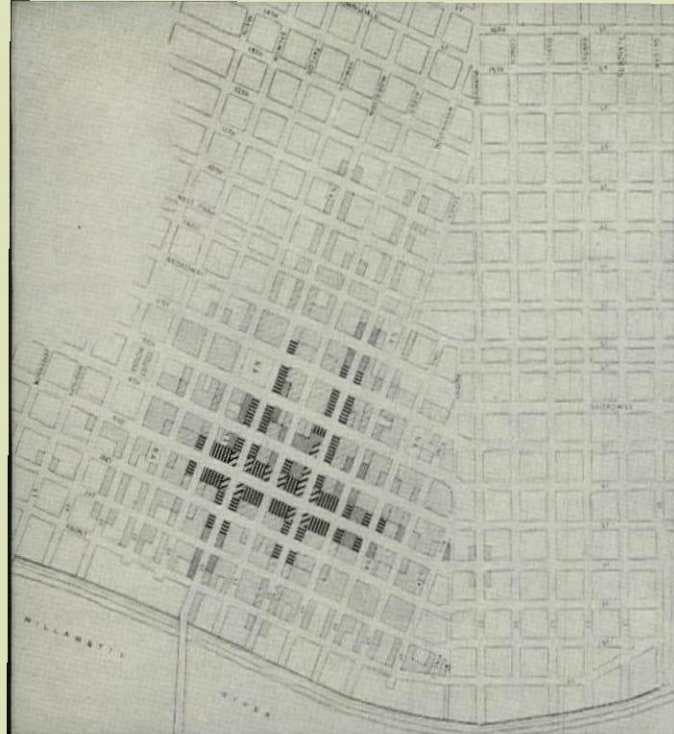
In developing the plan, the Commission defines its goal: "... to make a plan of the people, by the people, and for the people. We have had consultations with many different interests in the city in order to determine just what the City of Portland wanted, what the attitudes of different public and semi-public groups were toward civic buildings, the attitude of downtown businessmen toward the needs of the downtown area, the aspirations of the people of the whole community for the city's future development."

In concluding the preamble to its report, the Commission appeals directly to Portland's individual citizens, who, it is hoped, will eventually have the opportunity to cast their ballots on the proposal: "The purpose of this report is to introduce to the citizens of Portland our thinking and what we believe to be the thinking of the majority regarding the improvement of downtown Portland. This project was not conceived for local improvement alone, nor for only one side of the river, but was conceived as the improvement of the central area of the city where all the citizens do their downtown shopping and where all the citizens conduct their business with governmental agencies.

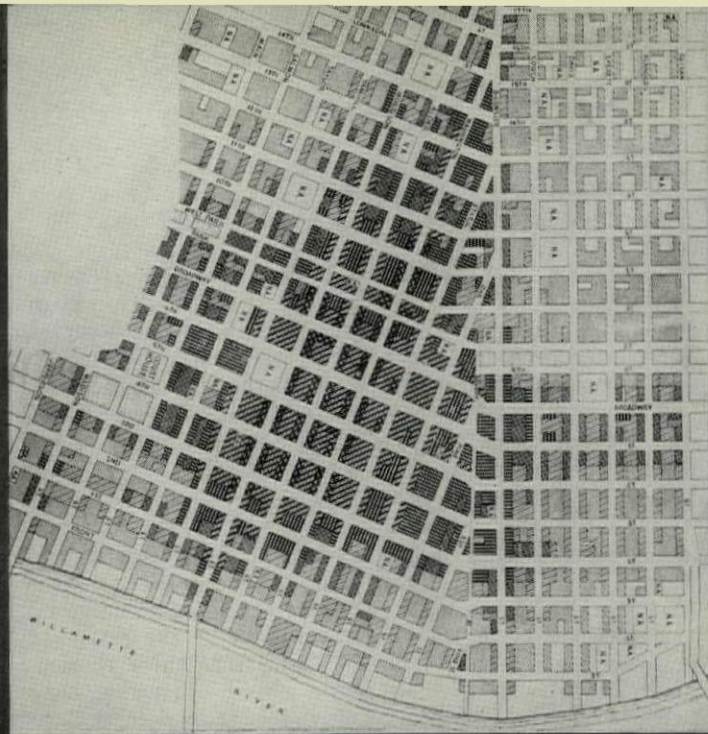
"We submit this plan to you, the citizens of Portland, for your consideration. We sincerely hope, therefore, that in its general approach the plan meets with your approval. If it does not, we will try again. It is consistently the hope of the City Planning Commission that what we do is always in the interest of you, the citizens."







1900



1920

Property valuation maps; the darker the shading the higher the valuation. Note decline since 1920.

### Diagnosis of Portland's Problems

In attacking the design problem, the Planning Commission researched the following major factors: property values; a location that would be most beneficial in stabilizing values; traffic and parking needs; the buildings that Portlanders want in a Civic Center; desirable physical relationship between governmental and other public and semi-public buildings; appropriate building settings; and the need to define and control growth of the central commercial area.

The Commission's studies determined both assessed values and estimated market values over a period of years for all downtown Portland property.

The accompanying graph (below left) shows not only the estimated market values of property to be dealt with today, but the history of market values in the past, for 129 blocks of the entire central commercial area. It also shows the healthy central core, 38 blocks of the highest property values. A third designation—for the remainder of the property in downtown Portland—is the "decaying fringe."

This study clearly indicated that location of the Civic Center along the waterfront would provide the maximum opportunity for stabilizing property values.

### Traffic and Parking Ills

A solution to traffic and parking problems also seemed to lie in a properly located civic center, with an efficient street system coordinated with it. One of these problems is the serious matter of traffic coming in from Harbor Drive (bordering the river) which, in the plans of the State Highway Commission, will become a main artery for through traffic and an efficient means of getting to downtown Portland from all sections of the city. At the present time, Harbor Drive is built with entrances at grade intervals adjacent to the central area. Serious congestion and danger to traffic results from the necessity for left-hand turns through traffic lanes to enter the city center. Both the Highway Commission and the City Traffic Department are exceedingly anxious to eliminate this difficulty.

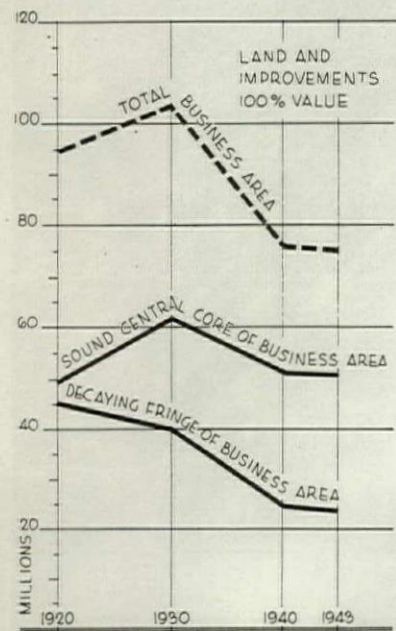
Also seriously needed is a better way of distributing traffic on the west side of the central commercial area. Still another problem is that of parking, which

at present is very inadequate, as there are but a few scattered off-street parking lots.

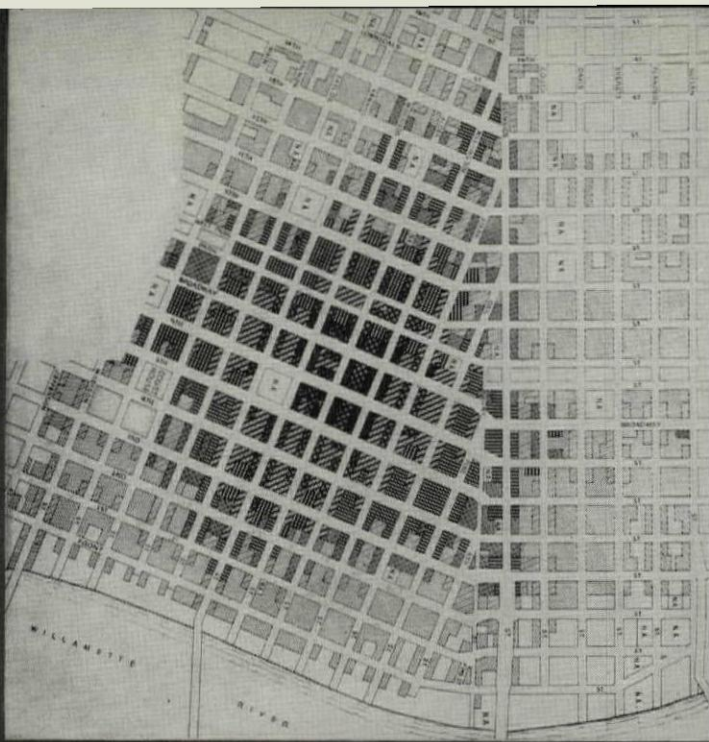
### Needed Public Buildings

The Commission and its staff made a detailed study of the needs for new buildings in Portland, trying to determine among other things the popular demand, the possibilities of financing, and the relative benefit to the city. From this study it appears that the most serious needs are:

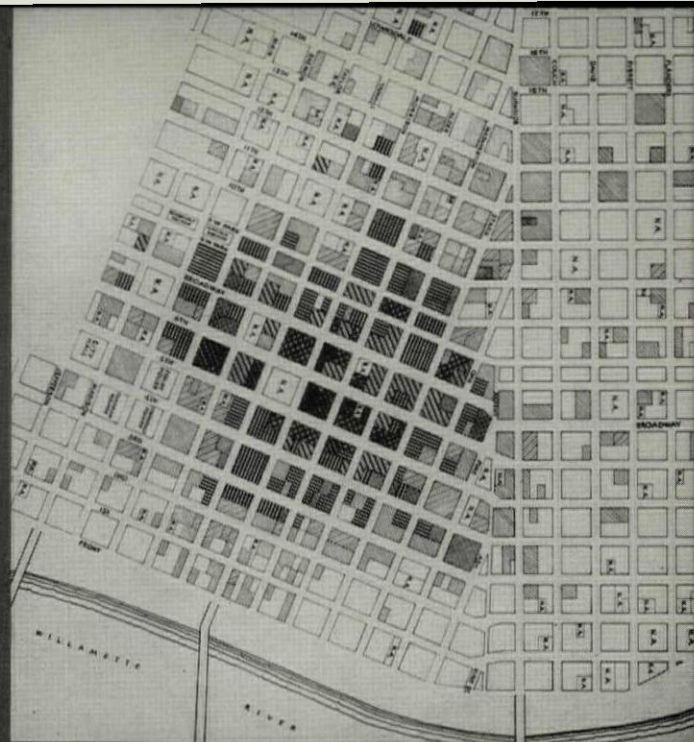
1. A new jail
2. A new city hall
3. A State office building
4. A coliseum, or sports-arena type of auditorium.
5. A new music hall (since the present auditorium is woefully inadequate from the standpoint of location, surroundings, acoustics, and architectural atmosphere).
6. A horticultural center. Such a center would not only serve as a place for horticultural exhibitions but would house the offices of several horticultural groups throughout the State. Possibly it should also contain a greenhouse with a display of plants from other parts of the world.
7. A museum for history, science and industry.
8. A group of Federal office buildings. The Bonneville Power Administration of the Department of Interior and the Forest Service of the Department of Agriculture, among the larger Federal organizations in Portland, already had had tentative plans for the construction of new units for their own offices after







1930



1943

the war. After considerable discussion with the more important federal agencies in Portland, it was agreed that it would be far more desirable to have the Federal buildings in one group to facilitate inter-agency communication and operation.

A study of the functional relationship of these and other groups of buildings determined that the City, County and State buildings should be grouped together because of the large amount of business transactions between these units. It was also found that it would be advantageous for the Federal group to have a closer relationship to downtown office areas and buildings than to local government units, and that the museum and horticultural center should be located adjacent to each other.

#### The Plan as a Corner Stone in Portland's Future Development

The Planning Commission seriously considered the need of so locating the Civic Center that it would become a barrier to the expansion of the commercial center in certain directions. However, expansion of the commercial section to the south has actually already been stopped by the County buildings and the City Hall, the Lownsdale Park blocks, the Federal buildings, the south park blocks, and several churches and clubs. Hence, the more serious problem seemed to be that of creating a barrier to stabilize and improve shrinking downtown property values rather than stopping further growth in the wrong direction.

Keeping all of the above-mentioned matters in mind, the Commission de-

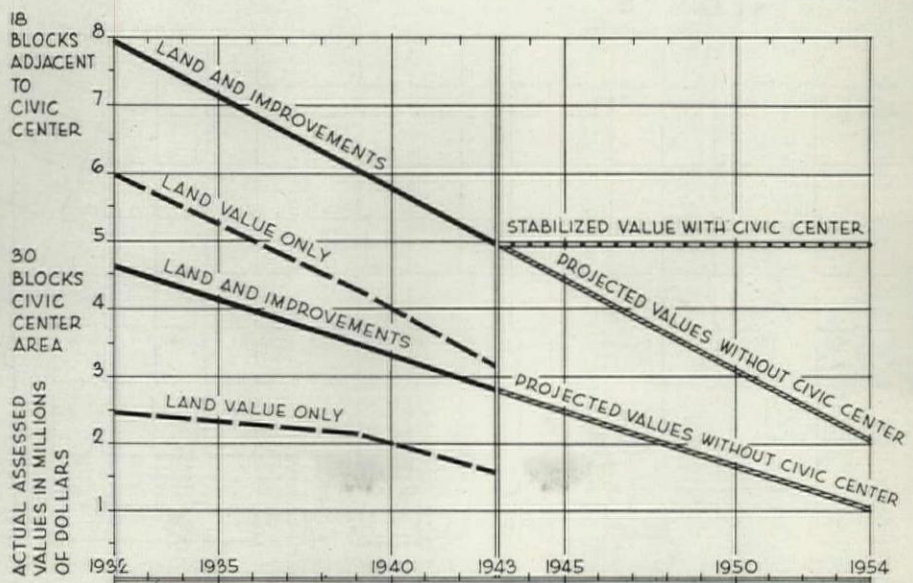
veloped the plan which accompanies this report.

#### Property Values Stabilized

Assuming that property values after the war were to go down at the same rate as they traveled from 1930 to 1940, it was estimated that the Civic Center development would have to stabilize values for a period of only 8 years in order to bring tax revenue up to and slightly beyond what would be lost if the development were not built (see graph). Leading realtors of the city have been consulted and they are convinced that even greater improvement in property values would probably result.

#### Traffic Unsnarled

To solve the problem of traffic and parking, it is proposed that a new Second Avenue be constructed about 100 feet east of the existing Second Avenue, and that this be made wide enough so that traffic can move with considerable facility into and out of the streets leading to the commercial buildings in the central commercial area. It is the Commission's recommendation that the land on which the present Second Avenue is built be then used for parking lots until such time as private builders desire to build on them. The City could then sell them back to private builders, with the restriction that parking space equal in









amount to that which would be displaced by using the land now occupied by these parking areas would be provided somewhere in the new structure. Real estate operators believe that the longer blocks created by the proposal would be beneficial. The new Second Avenue would be tied in to the new Harbor Drive development by underpasses where necessary.

After considerable discussion with the State Highway Commission and the City Traffic Engineer, the Commission arrived at a plan for the development of a traffic artery bounding the southern extremity of the commercial section. As first proposed, this artery embodied the simple widening of Clay Street. However, the Highway Commission recommended that it should be developed as a depressed way for several reasons: traffic would be increased a great deal along Canyon Road as a result of the construction of the proposed new Wolf Creek Highway; the ultimate building of a new Hawthorne Bridge, with improved approaches on both east and west sides, would increase the amount of traffic using this bridge and necessitate a more efficient traffic route than exists at the present time; placement of this artery at Clay Street would make it possible to build the new Hawthorne Bridge so that it would come at right angles to the river channel, as insisted upon by Army Engineers.

In addition, this improvement would encourage, to the south of the new parkway, the erection of apartment houses and other multiple unit residential construction, protected from commercial encroachment but convenient to downtown Portland. The new parkway would take the place, at much less cost, of the proposed Jefferson Street tunnel.

#### **Bold Solution of the Parking Problem**

As a recommended partial solution of the parking problem in downtown Portland, the Commission proposed that all buildings of the Civic Center be built on terraces, with parking facilities underneath (at present ground level). This plan has met with enthusiastic support by the governmental agencies represented in this area, as well as many local people. The cost as estimated by the engineers of the Department of Public Works seems reasonable. This plan, with the addition of the proposed parking facilities on the east side of the new Second Avenue, would provide somewhere between 4,000 and 4,500 parking spaces.

#### **Building Design**

As to the buildings shown on the model, their architectural design and landscaping are merely suggestions, to be revised as necessary in the detailed plans. However, a governing idea is that an informal rather than a formal type of development would be in better keeping with the necessity of erecting these buildings one or more at a time over a long period of years. The three proposed major stages of construction are shown across page.



*Ewing Galloway*

*Top, model of proposed development; below, shown in light gray, the buildings it would displace.*

#### **And the Cost**

Economically the plan appears to be sound. Property on which it is suggested that the development be located is comparatively cheap—approximately \$5,000,000 to purchase. It is estimated that the City could recoup anywhere from \$2,000,000 to \$4,000,000 of this money by resale of land to the Federal Government, the State, and to some of the other agencies for buildings going into the area. The sale of the land adjacent to the west side of new Second Avenue would amount to anywhere between \$1,000,000 and \$2,000,000 according to general estimates of local real estate people. The site for the Federal group can be sold for considerably more than \$1,000,000; the State building site for some \$250,000.

It is the recommendation of the Planning Commission that all existing structures shall remain until such time as new improvements are to be constructed, and that whatever revenue the city gets for them be used to help pay for the project as it develops.

#### **Wide Approval Already Won**

This report has been approved by the Portland City Planning Commission, by the Oregon Chapter of the A.I.A., the Oregon Building Congress, the Portland Area Postwar Development Committee and the City Council of Portland. The approval, of course, is in principle rather than in detail. The Commission believes, however, that there are certain essentials of this plan which must be retained in order to make

it a valuable contribution to the future development of Portland.

The proposed widening of Second Avenue is one of these essentials. It is essential from the standpoint of improving the traffic system of downtown Portland, of stabilizing and improving property values adjacent to the Civic Center development, and both as a provision for an adequate setting for civic buildings and as a necessary open space adjacent to Portland's congested downtown area.

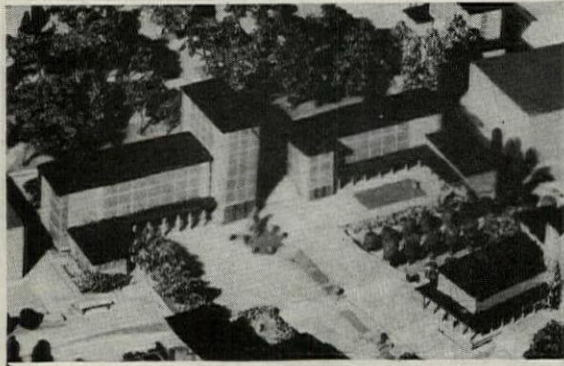
Another proposal, essential if the city is to have an efficiently operating Civic Center, is the provision for parking space underneath the terrace on which the buildings are to be built.

These phases of the plan are the ones which need the greatest protection against change. Otherwise there is considerable flexibility.

The Commission feels that this should become the plan of the citizens of Portland as well as of those groups who have already taken action upon it. Otherwise, it is in danger of being shelved as so many plans have been in the past. "Planning," says the Commission, "must be a healthy function of the local government, one for which every citizen feels as much personal responsibility as he does for electing his government representatives, and for carrying out other public measures of interest to him as a citizen. Only by working together as a community can we attain the full benefit of becoming a city of beauty and accomplishment."



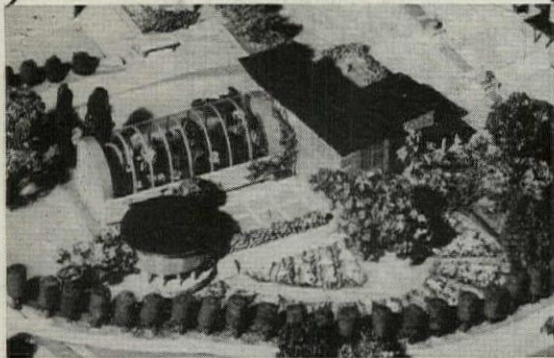
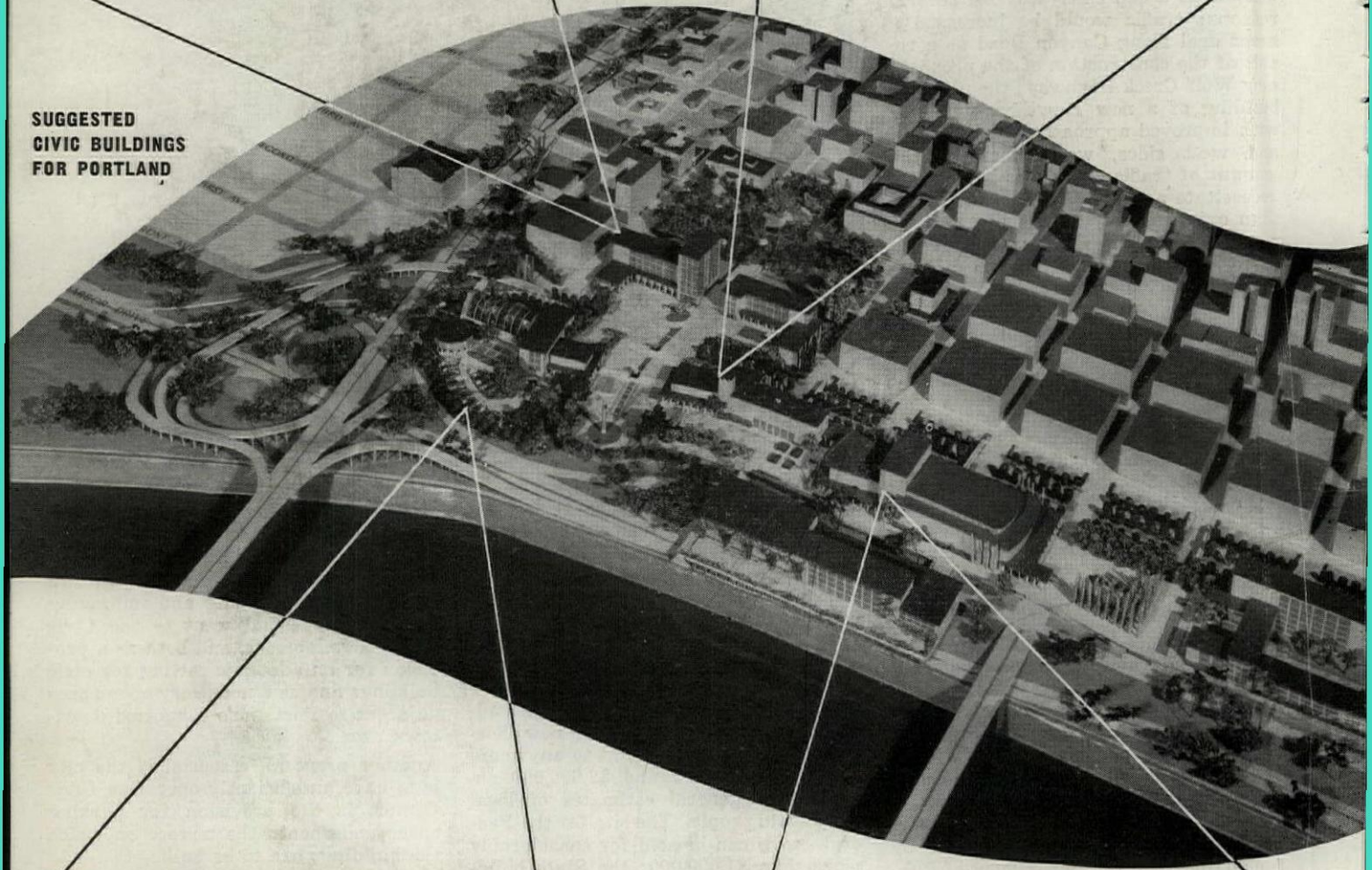
**City Hall and State Building.** *Present City and State Buildings woefully inadequate, with numerous offices housed outside. Proposed new City Hall provides two to three times present space; new State Building would coordinate all local activities.*



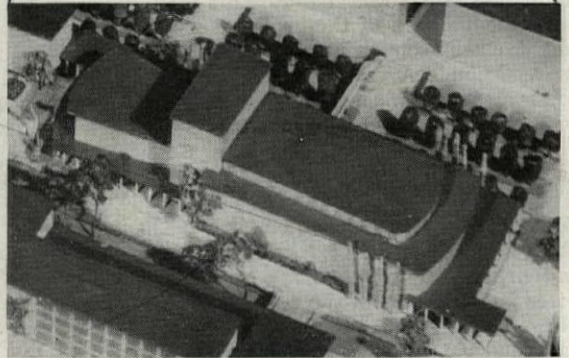
**Museum.** *Portland is very much in need of a museum to house and exhibit the material of the Oregon Historical Society and the Battleship Oregon Society, together with geological, commercial, and industrial displays.*



**SUGGESTED  
CIVIC BUILDINGS  
FOR PORTLAND**



**Horticultural Center.** *For years, Portland has been favorably known as the City of Roses; but there is no reflection of this interest downtown. The proposed building and public gardens offer a remedy.*



**Music Hall and Theater.** *Designed to replace poor auditorium facilities that exist at present. To be used for all large gatherings. Adequate parking is provided beneath the building terrace.*