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FORUM

When Jorn Utzon, the Danish architect for the Sydney Opera House, resigned from the commission, we asked our Pacific Correspondent, Robin Boyd, for a report. Mr. Boyd, who lives and works in Melbourne, is a highly respected Australian architect and critic. He has been a frequent contributor to the Forum in the past. Here is his report:

BREAKING POINT IN SYDNEY

For four years or more the tension had been rising along with the costs. On February 28 the strain was too much for the ties that held Jorn Utzon to the job of building his immensely difficult Opera House on the edge of Sydney Harbor. Yet another meeting was held between Utzon and his chief client, Davis Hughes, State Minister for Public Works of the New South Wales Government. As had happened so often before, Utzon demanded more freedom and more money to develop his ideas and Hughes tried to pull the brakes on harder. The meeting grew angrier than earlier ones. Then suddenly Utzon adopted the ultimate solution. He resigned.

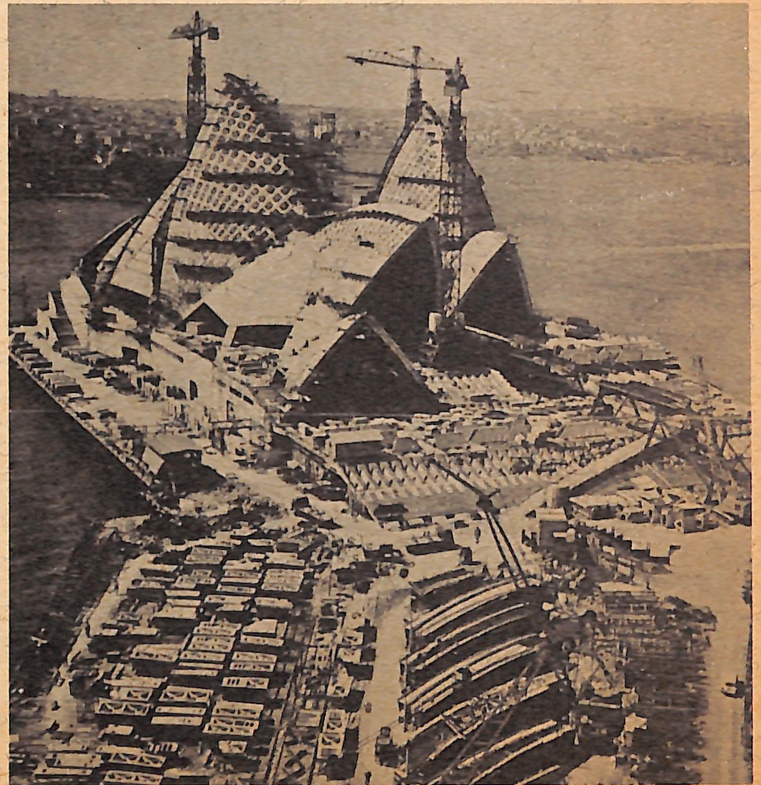
Australian architects were aghast, as were some others abroad. Arne Jacobsen pleaded with Utzon from

Copenhagen to stay with the job. About 1,000 Sydney architects, students, artists and authors marched from the Opera House site to Parliament House carrying banners, "We want Utzon." Some building workers joined in carrying other banners, "We want more money. He only designed it." State Premier Robin Askin spoke with a delegation and offered to seek a compromise.

Most onlookers with any sensitivity sympathized with Utzon. Despite some horrible doubts about the conceptual dissociation of the acoustic shell interior and the gigantic sails flying high above, no one really questioned Utzon's brilliance, integrity and competence. The sureness of his touch as he painfully worked out each detail, one by one, seemed capable of pulling any early misconception into convincing shape.

Nine years earlier Eero Saarinen had talked two other judges (Martin, Ashworth) into giving Utzon's wild, free sketches of billowing sails first prize in the international competition. The Quantity Surveyor who was consulted to estimate the cost for publication had never struck shell concrete before. "What is this likely to cost?" he asked Saarinen, "How thick is the shell likely to be?"

Eero had just finished the Kresge Auditorium. "There's nothing to it," he said. "About 4 or 6 inches thick at the top. It might



CITIES

HUD'S LOSS

The wholesale reorganization sweeping HUD has reached William Slayton, since 1961 the design-minded commissioner of the Urban Renewal Administration.

Slayton resigned last month to head an Urban Policy Center being established in Washington by Urban America, Inc.

Stephen R. Currier, president of Urban America, said the Center would provide "a forum" for definition of goals for the nation's cities, and for development of policies and programs to meet these goals. He praised Slayton for his "comprehensive approach toward the goal of environmental excellence for cities," a theme echoed by HUD Secretary Weaver in a farewell letter to Slayton.

Slayton left HUD after persistent reports that the White House wanted a mayor in the new post of assistant secretary for renewal and housing. If so, the departmental future of Public Housing Commissioner Marie McGuire also seems uncertain.

COMPREHENSION GAP

HUD officials came out of the first round of hearings on the Demonstration Cities Program (March issue) feeling misunderstood. They were trying to do The Right Thing, mustering Federal physical and social programs for an attack on 60 or 70 selected slums, and no one seemed very grateful.

Some of the criticism of the program before a House subcommittee was predictable. The National Association of Real Estate

Boards labeled it "spoon feeding." NAREB spokesman Alan L. Emmlen said its "fundamental weakness" was that "it seeks solely by means of increased federal grants to induce the cities to do that which they should have been doing. . . ."

But the mayors were unappreciative too. Detroit's Jerome P. Cavanagh, speaking for the National League of Cities and the U. S. Conference of Mayors, supported the demonstration idea but found the amount proposed for it—\$2.3 billion over six years—only "a start, and nothing more." He saw danger that it would draw off funds from other Federal programs, such as urban renewal, reportedly a point of concern among some HUD officials too.

Even the American Institute of Planners was lukewarm. AIP did not testify directly to the merits of the demonstration program, but objected to the fact that it was submitted to Congress separately from other urban development proposals. "It is as if the Administration were proposing two separate types of programs for two different constituencies, the older central cities and the growing suburbs," AIP said. "We object to this false demarcation. . . ."

One HUD spokesman left the hearings shaking his head. "I think what we have is a comprehension gap," he said.

BRICKBATS FOR BALCONIES

While Congressmen in the Rayburn Office Building in Washington got their sinks taken away from them as luxuries they could do without (see March issue), last month it was turn for the poor to be stripped of amenities.



go to 12 or 18 inches at the bottom." They put down the cost of construction at \$9 million (Australian).

So it began. But the program grew, as any will, adding four floors of basements, a projection of the site over the water, \$3 million of stage machinery. The estimate rose to \$25 million. Utzon found that the sails could not be built as shells. He reshaped them more geometrically and made them of precast ribs. These measured about 12 feet, rather than inches, thick. The estimate rose to \$35 million and then to \$49 million. Where, and when, all Sydney asked, would it end? Utzon started to shape the acoustic "furniture", as he calls it: the timber walls of the auditoriums. He wanted to let a contract to a firm he had selected, without calling for bids. That was when Hughes dug in his toes.

One of the strange details to come out subsequently was that Ove Arup, the engineer, was not a consultant to Utzon but was directly employed by his government clients. It was a report from Arup that made the government firmer than ever, pressing Utzon into his hasty act of resignation.

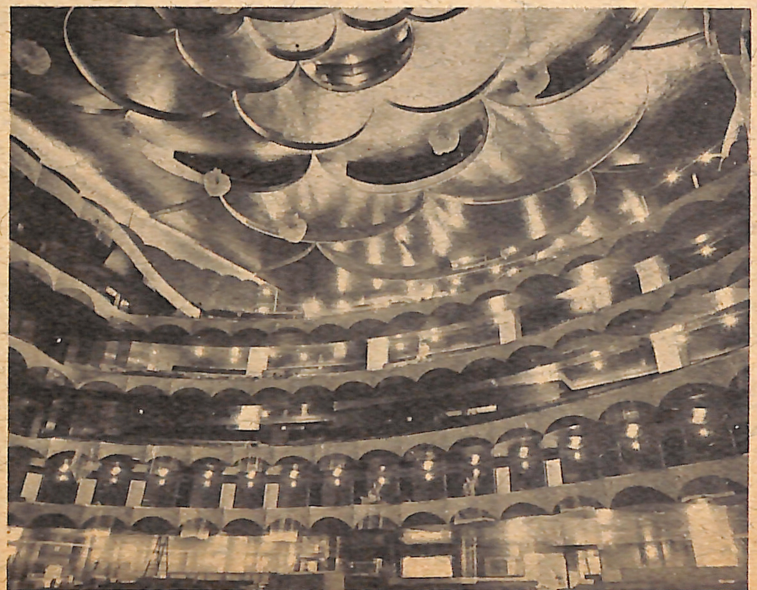
Utzon sympathizers pictured his clients as bureaucratic clods who had made conditions impossible for a sensitive artist and had mercilessly pressed him to the breaking point. Others, fence-sitting, remarked that there were mighty

few architects in all history who had been allowed such freedom in time and money on such a scale. Almost every element was being tested and adjusted by full-size trial and error. The site was littered with immense lumps of concrete which had turned out to be in the latter category. Yet nearly everyone concerned agreed that the important thing was not to try to apportion the blame for the split but to try to get Utzon back on the job; no one else could finish such a highly personal expression successfully.

The government came out with its compromise: Utzon could be a design consultant to a team of architects headed by the chief Government Architect—who happens to be the sympathetic and capable Edward Herbert Farmer. No one expected Utzon to accept, and he didn't: in mid-March he wrote to Hughes, saying he would work with the government team in completion of the project, but not under it [for a partial text of the letter, see page 89].

YOU PAYS YOUR MONEY . . .

Halfway round the world, meanwhile, the 95 per cent completed Metropolitan Opera House in New York's Lincoln Center (Wallace K. Harrison, architect) was unveiled in all its gilt glory (right). It's cost: \$45.7 million, close to the current estimate of \$49 million which Sydney will pay for Utzon's masterwork.





In a 56-page report issued recently, the General Accounting Office in Washington attacked balconies and face brick in public housing as unwarranted expenditures. The GAO listed \$3.8 million which could have been saved over a 40-year amortization period by using common brick instead of face brick on exterior walls, and by eliminating balconies (photo above) from 31 public housing projects in Baltimore, Washington and Chicago—or, a saving of 44¢ per balcony per month.

GAO's mandate is the 1937 Housing Act, and it states specifically that housing is to be provided at "the lowest possible cost . . . consistent with providing decent, safe, sanitary dwellings."

Still, there seems to be something remiss in GAO's obliviousness to the spirit of the law, and the evolving concept of what constitutes acceptable housing as evidenced by Congressional legislation subsequent to 1937.

And since GAO works for that same Congress which has radically revised its concept of "acceptable minimal housing," Congress might consider administering a brief refresher course to GAO. Suggested title of the first lecture: "How to Save Money by Not Publishing 56-Page Reports on How to Overthrow the Great Society."

WRONG SIDE

The House Appropriations Subcommittee is again attempting to cripple the rent subsidy program approved by Congress last year but left without funds. In doing so, the subcommittee has revealed some of its motivations.

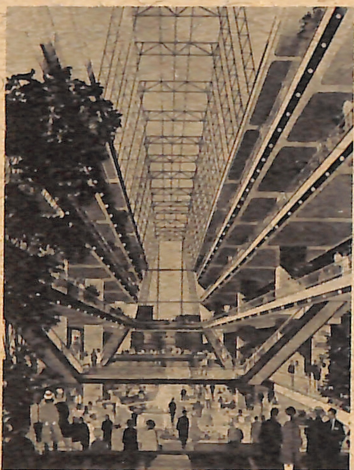
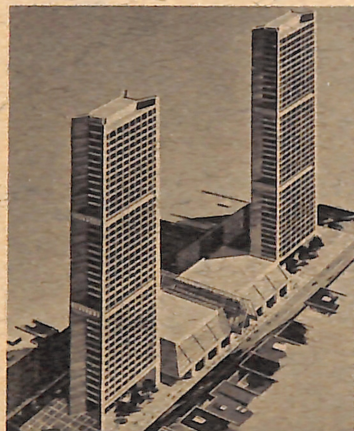
The subcommittee voted behind closed doors to cut rent supplements for the remainder of fiscal 1966 from the \$30 million re-

quested by President Johnson to \$12 million. It also attached a proviso that no money go to communities that do not have comprehensive planning and development programs.

This innocent-sounding qualification would make rent supplements unavailable in many suburbs, where planning is not quite a respectable word. One of the long-range goals of rent supplements is to provide housing for low income families away from urban racial and economic ghettos. By its action, the subcommittee is serving subtle notice to the urban poor—particularly the Negro poor—to stay on their own side of the city limits.

CINEMA CENTER

New York is getting its first glassed-in *galleria* (FORUM, Jan./Feb. '66). It will be erected on the site of Madison Square Garden which is scheduled to be torn down late this year. The arcade will contain five levels of shops,



cafes, two legitimate theaters, four small art cinemas, and film production facilities, and all this will be flanked by 39-story office towers (above). The complex, Cinema Center, was designed by the architectural firm of Charles Luckman Associates.

LANDMARKS

ITTY BITTY PALACE

In Venice you can buy a faded pink palace washed by a faded blue sea for \$128,000. For \$240,000 you can own the Cappello Palace on the Grand Canal with four floors of magnificent frescoes, marble carvings and crystal chandeliers.

In all, there are 11 historical treasures (sample, right) on the real estate block, with 20 additional owners willing to dicker. The sales are symptomatic of the problems of an ancient city struggling to survive the assaults of the 20th century. In Venice these assaults are particularly vehement: gasoline exhausts and vibrations from motor boats constantly pound the aging mortar foundations; deepened canals create a faster-running and eroding tidal current; masses of tourists move in and out of town daily; and foundations of the city sink into the mud at a rate of one inch every 30 years.

One thing Venetians have on their side however is historical perspective. Since the first cottages appeared on the lagoons in the Gulf of Venice 15 centuries ago, experts have predicted its disappearance beneath the seas.

ROW HOUSE REPRIEVE

The famous 15th-century Tewkesbury row houses (below) have been saved. The victory for the antiquarians of this sleepy village 100 miles west of London was proclaimed last month by N.R. Collins, Gloucestershire planning officer. New housing will be built on the outskirts of town. Trucks, enroute between Bristol and Birmingham, which rumble and



barely scrape past the front doors, will be rerouted on a peripheral superhighway. And the narrow alleys and main street, rooted in medieval history, will be converted to pedestrian walkways.

SAVE THE CAVE

Support for historical preservation in England came from an unlikely corner (subterranean) last month: The Mods presented a formal petition with 5,000 signatures to Prime Minister Harold Wilson to "Save-the-Cave." The cave in question is the home pad of the Beatles, a Liverpool cellar of dubious historical value, but which gave the Beatles their million-pound send off (by the spring of 1965, their earnings had mounted to a total of \$10 million). The cave, it seems, fell on lean times when the Beatles went international, and is now bankrupt. With an election coming up, the Prime Minister was likely to give the petition some fairly serious thought.



UPS & DOWNS

LE BANG

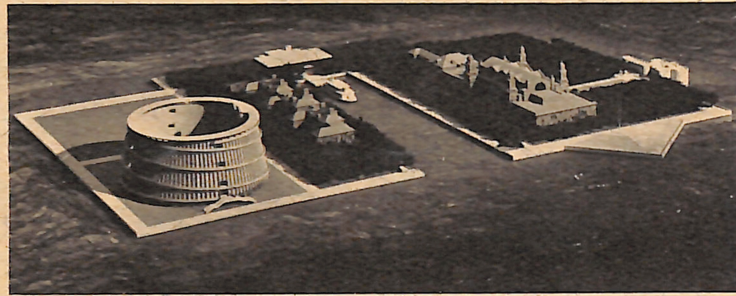
Le Bang has done it again: this time it snagged a 12th century castle near St. Julien-de-Lampon. *Le Bang*, in French parlance, is the supersonic jet boom which has become the bane of this formerly sleepy and serene hamlet in the southwest of France. On the route of the Crusades and scene of the French-English power struggle that lasted 300 years, the village is now at the center of the French aviation industry. And the local citizenry has long grumbled over the resulting *Le Bang*.

Last month *Le Bang* bagged a turret of Fenelon Castle (below), a seemingly impregnable fortress whose 7-ft. walls have stood for 800 years. When the turret crumpled to the ground, local anger was finally transformed into action.

Leading the action was S. M. Agelasto, a cork magnate who purchased the castle ten years ago, and who has been a model owner: he has renovated his castle, installed central heating, and opened it to summer visitors.

That *Le Bang* is no joke for the ancient châteaux, castles and churches of France is evident in the \$250,000 paid last year in reparations by the French Air Force. In the ancient structures, mortar has aged, become brittle, and thus is a pushover for *Le Bang*. In fact, *Le Bang* has done considerably more damage to date than President De Gaulle's *force de frappe* seems capable of doing—and at considerably lower cost to the average French taxpayer.

While *Le Bang* is a growing concern in France, President Johnson thought the problem of sonic boom sufficiently important to include in his transportation message to Congress. In it he asked \$200 million for supersonic research, a request which includes *Le Bang*. Estimates of sonic boom damage in the U.S. are hard to come by, but the *Air Force Times* reported that in a ten-month period last year, \$4.5 million in damage claims were filed by U.S. citizens, and \$200,000 paid by the Air Force.



"PARKITECTURE"

"Triumphant!" declared Stewart Udall recently in unveiling Philip Johnson's memorial to 16 million immigrants who entered Ellis Island between 1892 and 1954. Johnson's proposal for the deserted 27-acre island (photos above) comes in two parts: the retention of the old hospital and receiving station which served as the first destination of the debarking immigrants; and the construction, nearby, of a great, truncated concrete cone.

Part one would leave the red brick shells of existing buildings and permit creeping vines to reclaim and mellow the past. Walkways would be constructed

among the ruins and lead to recreational facilities and picnic grounds.

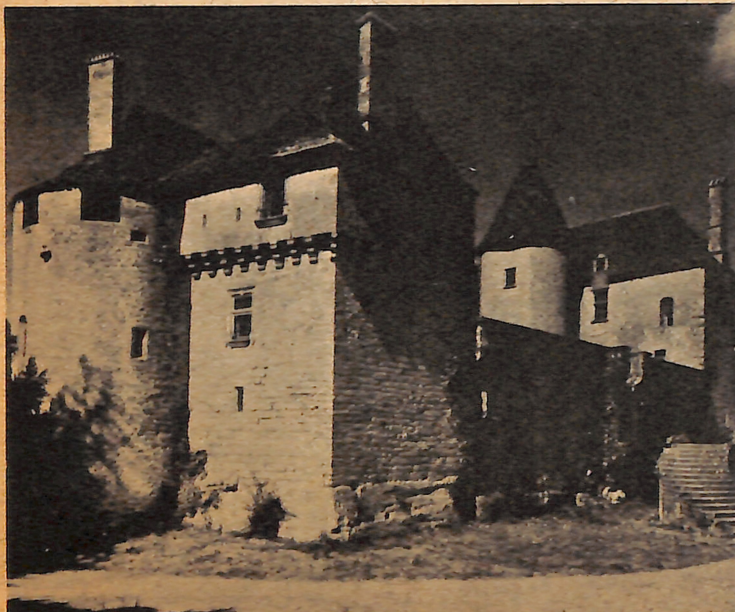
Part two—the controversial part of Johnson's proposal—is to build a concrete cone with pedestrian ramps 8 ft. wide which would spiral around the exterior for viewing New York harbor, and around the interior for viewing a pool 100 ft. in diameter. Placques inscribed with names of immigrants taken from ships' logs will be attached between the prestressed concrete ribs of the cone.

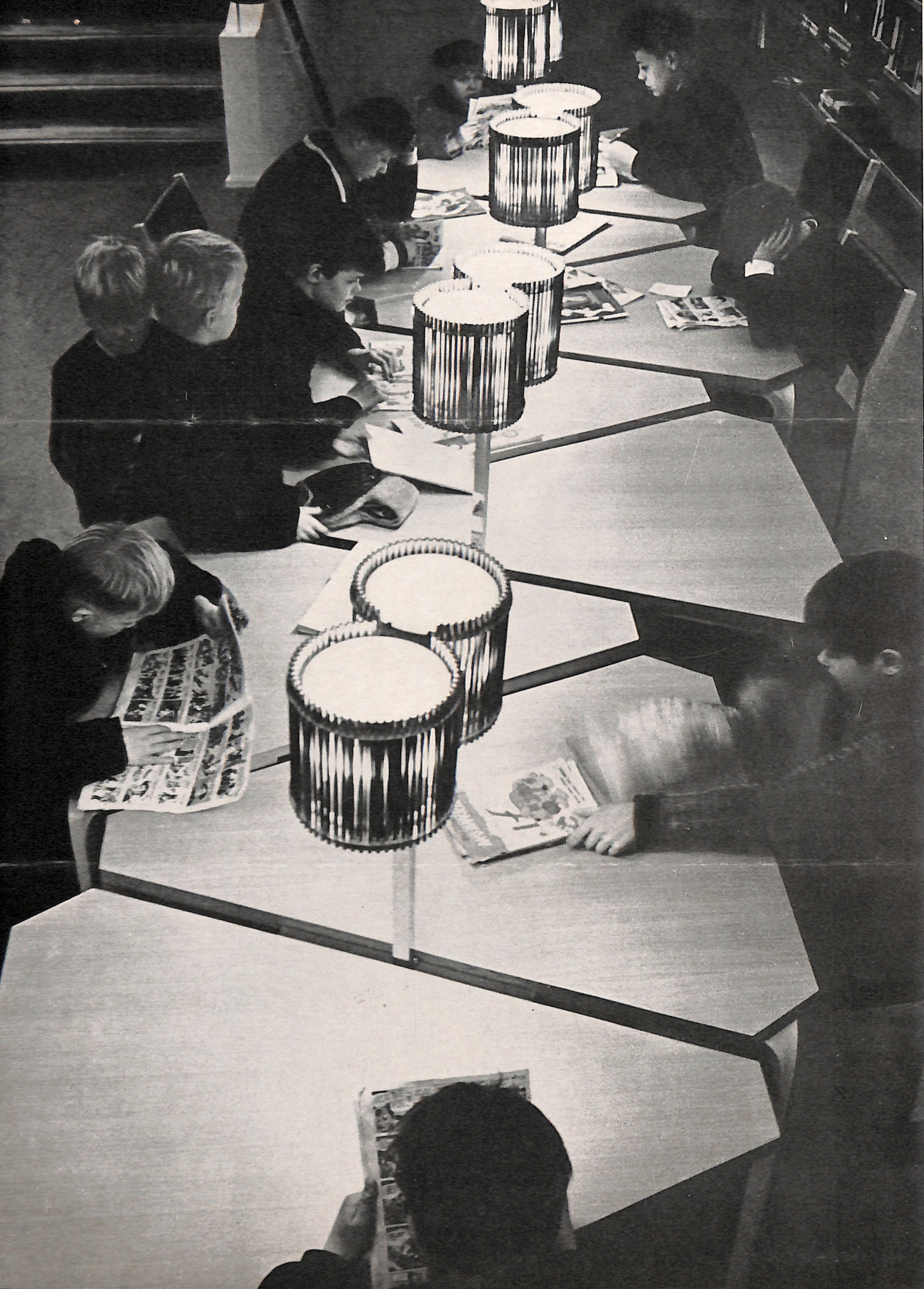
Ada Louise Huxtable, in her column in *The New York Times*, lauded the plan as a new high in "parkitecture" and "light years ahead of routine reconstruction." Her confreres on the editorial page of the *Times* labeled the cone, "a concrete rheostat" which needed further study. Columnist Inez Robb (Scripps-Howard) was more snide: "A concrete whatzits" resembling an athletic stadium built by alumni too stingy to put in an elevator.

THE LAST LANE-LANAPE

An instant landmark of the Wild West will go up this spring in a quiet rural valley 35 miles from Paris. The landmark, a 70-acre amusement park called *La Vallée des Peaux Rouges* (Valley of the Red Skins) promises the historical flair heretofore reserved for Disneyland, Knott's Berry Farm and the now defunct Freedomland. *La Vallée* will house an Indian

(continued on page 81)







FORUM CONT'D

camp with an authentically reconstructed Hopi adobe, a teepee, a western street with a saloon, a railway, and a trading post selling Wild West memorabilia.

La Vallée's promoter Big White Crow (né Robert Mottura), aside from being wild about Indians, is an interior decorator in Paris in the winter. Indians, he feels are a reflection of what the world is now losing; a life integrated with nature. They are, he claims, the last "lane-lanape—the real men."

GIFTS

GARGANTUA-BY-THE-SEA

Last month saw the second unveiling of the Port Authority's gargantuan gift to lower Manhattan: the twin towers and assorted outbuildings of Minoru Yamasaki's World Trade Center. Despite a last-ditch effort to block construction, it seemed that New York had little choice whether to accept the gift—like it, need it or not.

After two years of modifications, the low-rise buildings at the base of the taller-than-the-Empire-State towers were shifted around a bit, and the hotel overlooking the scenic West Side Highway had taken a peculiarly shaped angle. But the basic objections, voiced two years ago, remained the same: the sheer overpowering size of the Trade Center (photo above right) and its indifference to both city scale and skyline.

What began to loom as much more crucial than the esthetics of Yama's towers, however, was a question which increasingly concerns city planners and city governments everywhere: what is the proper role of public authorities, those quasi-public corporations who pay no taxes, have the right of eminent domain and who are responsible to no electorate? Created in the 1920's to get around state debt levels, they now wield enormous power which cuts across state and municipal jurisdictions.

The World Trade Center is a splendid and disastrous case in point. These monoliths and surrounding buildings, which will house 50,000 employees, were planned, developed and dumped on the city of New York without so much as a formal opinion solicited from the City Planning Com-

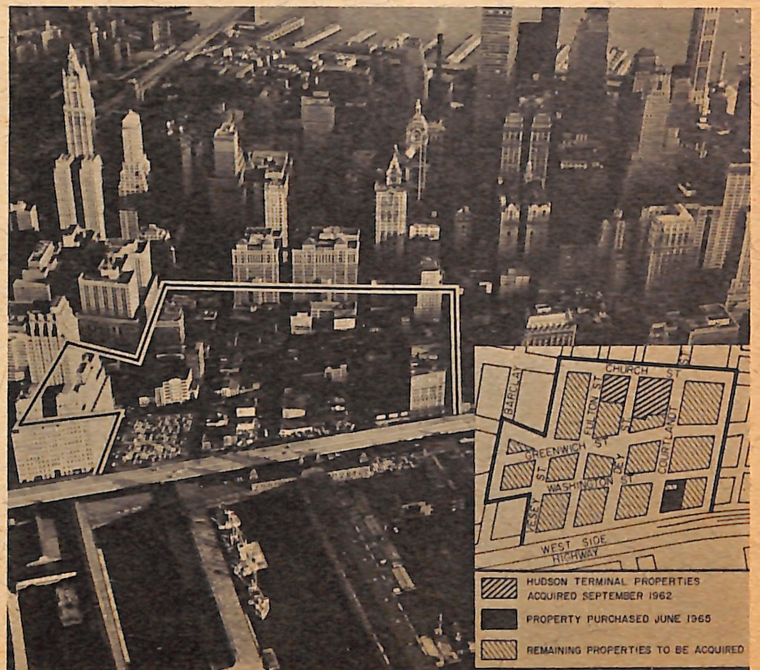


mission, or until recently, a hearing before a state committee concerned with the affairs of the City of New York. Meanwhile, site acquisition was proceeding (photo and map below).

Although businessmen and realtors displaced by the Center have opposed the project, not until January did an emergency committee of citizens, including Russell Lynes, Lewis Mumford, and Jane

Jacobs, meet to consider for the first time the Center's effect on the total urban scene, and the Port Authority's right to dump it there.

Their questions: 1) How can three subway lines, none express, and one dead-ending, possibly accommodate the 130,000 estimated people who will come to the Center daily? 2) How will the estimated 2,000 autos move in and out of the



FOOTNOTE

Plus ça change . . . : In the center of St. Nicholas Square, in Newcastle-upon-Tyne, there sits the bronze monument of Queen Victoria shown at far left, and cast by the sculptor, Alfred Gilbert, in 1900. (He also did the Eros in Piccadilly, and the Queen presumably disapproved). For this particular monument, the sovereign appears to have posed under an (early) Machine Art hairdryer, and she seems to have been less than ecstatic about the experience. The reason, of course, must have been that ladies-under-hairdryers have always been exceedingly anxious to talk to other ladies-under-hairdryers, but this would have been quite unthinkable in the case of the late sovereign.

We were reminded of Gilbert's monument when we examined pictures of the science fiction beauty parlor called *Elhrodes* (p. 25) and noticed the lady (near left) under her (late) Machine Art hairdryer. The picture is, obviously, a fraud: although the charming young lady is holding a (late) Machine Art telephone, and seems engaged in the sort of beauty parlor discourse which the late sovereign might have enjoyed, we are reliably informed that no lady encapsuled in a late or early Machine Art hairdryer could possibly engage in a conversation, telephonic or otherwise. As a matter of fact, she is just as completely cut off from the outside world as Queen Victoria ever was.

PHOTOS: Cervin Robinson (left); Philip Fresco (right).

area, when there is presently no access to or from the West Side Highway, and none contemplated? 3) How does the Center affect the waterfront plan now being developed by the City Planning Commission, which will not be ready until 1967, and which, in preliminary recommendations, calls for "residential, recreational and non-port development?" 4) What does construction of office buildings have to do with the promotion of a safe, efficient waterfront, which is the alleged function of the Port Authority?

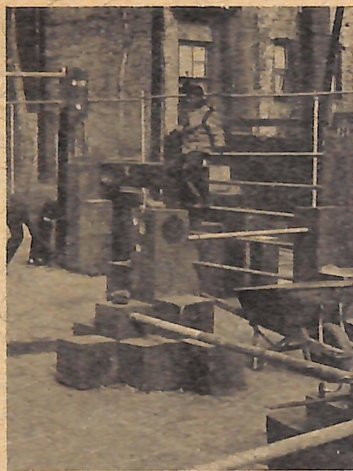
While nobody was very hopeful that the Port Authority's gift horse could be driven away, the emergency committee did hope their questions on the larger issue—of the power of public authorities—would get a desperately needed public airing.

PARKS

LINCOLN LOGS

A prototype knock-down park looking much like a set of oversized Lincoln Logs has been developed by M. Paul Friedberg, a landscape architect, and Ronald Shiffman of Pratt Institute. For the many cities with hundreds of vacant lots which are condemned and then lie fallow, the collapsible park makes great sense.

For an initial investment of only \$2,000 for materials and \$4,000 for labor, parks can be installed in five weeks, and the building components used many times on many sites. With only heavy wood blocks, unskilled laborers can construct the amphitheater, sandbox, benches, tree houses, slide and climbing play area designed for the park. The first one built (below and above right) was in the Bedford-Stuyvesant area of Brooklyn, a part of New York too deteriorated for grand, broad schemes. To get the community committed to the plan,



residents were taken to other experimental parks and discussed the design at local meetings.

Completed in January, this through-block park was the first component of a system which could expand to include pedestrian ways linking vest-pocket libraries, child care and community centers, conversions of some of Bedford-Stuyvesant's 346 abandoned buildings.

COMPETITIONS

COPLEY SQUARE

In their winning design for Boston's Copley Square competition, Sasaki, Dawson & DeMay have come up with a solution which is without dramatics but sensitive in scale and focus (photos right).

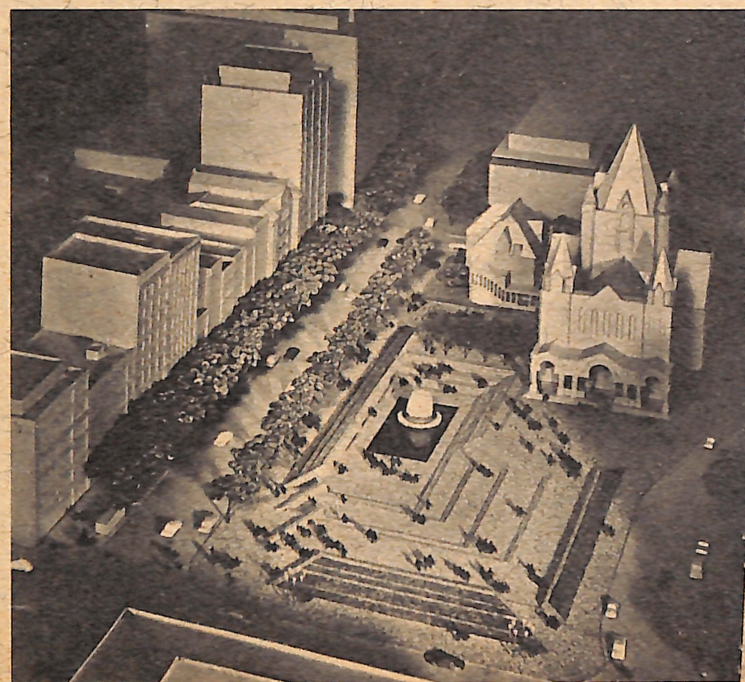
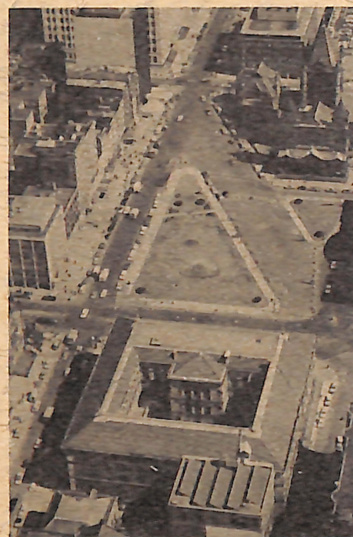
Chief requirement of the competition was a design that would respect two cherished but dissimilar architectural period pieces which face each other across the square: McKim, Mead & White's Boston Public Library, and Richardson's Trinity Church.

S. D. & D.'s solution is an irregular arrangement of steps which descend to a pool and foun-

tain. Facing the architecturally symmetrical library, the steps are arranged symmetrically. The pattern changes to an irregular configuration bordering Trinity Church.

In the 183 entries there was surprisingly similar treatment, due in part to the tight requirements of the competition: a budget of \$500,000; a square that could be used both night and day; a design that would respect the vista between the church and library.

The competition was sponsored by the Boston Redevelopment Authority, Back Bay Council, Back Bay Planning and Development Corporation and the City of Boston. The jury included Pietro Belluschi, Dan Kiley, Hugh A. Stubbins, Asa Knowles, Wilhelm von Moltke, Sidney Shureliff, H. Russell Beatty, Jose Luis Sert, Roger C. Damon and Bryan E. Smith.



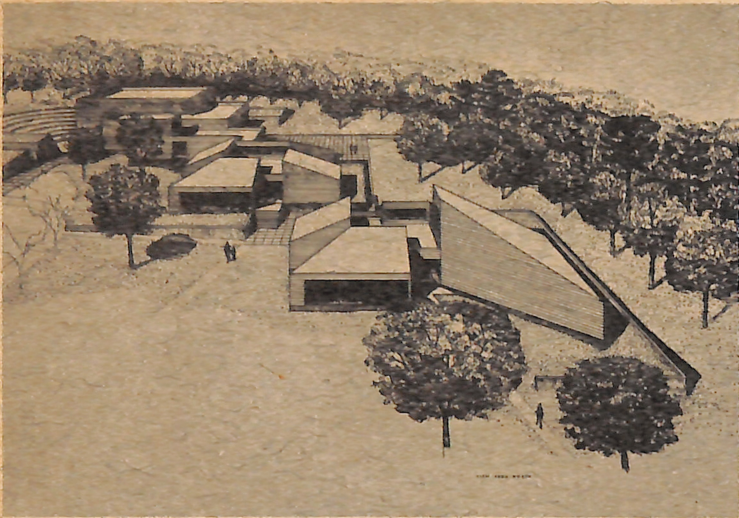
HYDE PARK SCHOOL

The problem of updating outmoded and antiquated school systems is an increasing one in the heart of large cities, according to the Educational Facilities Laboratory. To meet it, the EFL is financing a \$2 million competition to modernize Chicago's Hyde Park school, built in 1913. Winning designs will form the basis of an "Idea Library" which will ultimately be published by the Research Council of the Great Cities Program for School Improvement. Entrants in the competition must be licensed to practice architecture in the state of Illinois.

ROCKLAND ART CENTER

In winning the competition for the design of an art center for the Rockland Foundation, 29-year-old C. E. John Way Jr. has designed a cluster of low-lying buildings—simple and economical to construct—which will house studios, exhibition spaces and an indoor-outdoor theater. The jury, which included Lo-Yi Chan, Giorgio Cavaglieri, Charles Warner, commended Way for "an interesting composition which made no unwarranted search for strange forms." That composition is three clusters of buildings, interconnected by open patios. Each cluster includes four studios pinwheeled around an enclosed court which serves as an exhibition hall and lounge.

Huge windows, made possible by the pitch of the roof and the splayed walls of each studio, funnel light into the interior courts.



Way's design (above) also includes a theater convertible from indoor use to an outdoor stage with amphitheater seating carved into the hill. All buildings will be shingled.

For 20 years the Foundation has been the center for the performing and plastic arts of Rockland County, exurban home of many of New York's theatrical and art elite.

VILLAGES

PUBS IN THE SKY

"How do you turn a high-rise apartment into a community? Can a city planner tell me? Probably not." Such was the judgement of Dr. Margaret Mead, scholar and anthropologist, who is



chief consultant to a new department of urban anthropology which will open this fall at New York University. The department, the first of its kind in the country, will study New York the way anthropologists study a primitive village (photo above) and attempt to determine how a city affects the total development of a human being.

"As anthropologists we know

that children need to grow up in a network of people who know each other," Dr. Mead pointed out. "Not only their parents, but many people. A city will not do a decent job of socialization unless it provides this network . . .

An anthropologist might suggest designing a high-rise apartment building as a series of villages. Each floor would have a place for men to gossip, for mothers to gather with their children, a pub, a candy store, and it should include people of like cultural backgrounds . . . The important thing is to get rid of the traditional notion of walls—that what goes on inside them must be treated differently from what goes on outside them."

TRANSIT

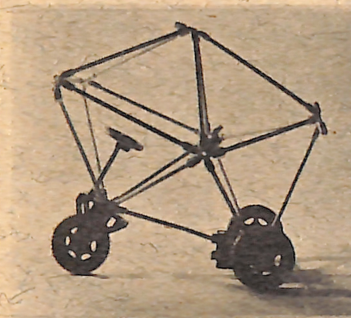
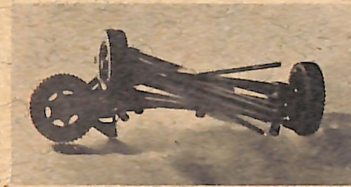
SUBWAY ENVIRONMENT

Washington's National Capital Transportation Agency gave the go-ahead last month to Chicago Architect Harry Weese to design 25 miles of subways, including stations, vehicles, directional signs—"anything the rider will see, feel—the whole environment," Walter J. McCarter, administrator of the Agency, said. The conceptual designs are to be ready in four months, working drawings in 12 months, and construction should begin in 1967, pending approval of the Commission on Fine Arts and the National Capital Planning Commission.

TINKERTOYS

A collapsible car, looking something like a set of Tinkertoys on lawnmower tires, has been offered by a Parisian architect, David Georges Emmerich, as the solution for that city's terrifying conges-

tion. The car (below) runs on a battery motor, is barely bigger than a bike and small enough to store under an office desk. Emmerich thinks instead of cities collapsing to make way for cars that cars should do the adapting, in this case, the collapsing. Indeed the standard sized rods and joints of



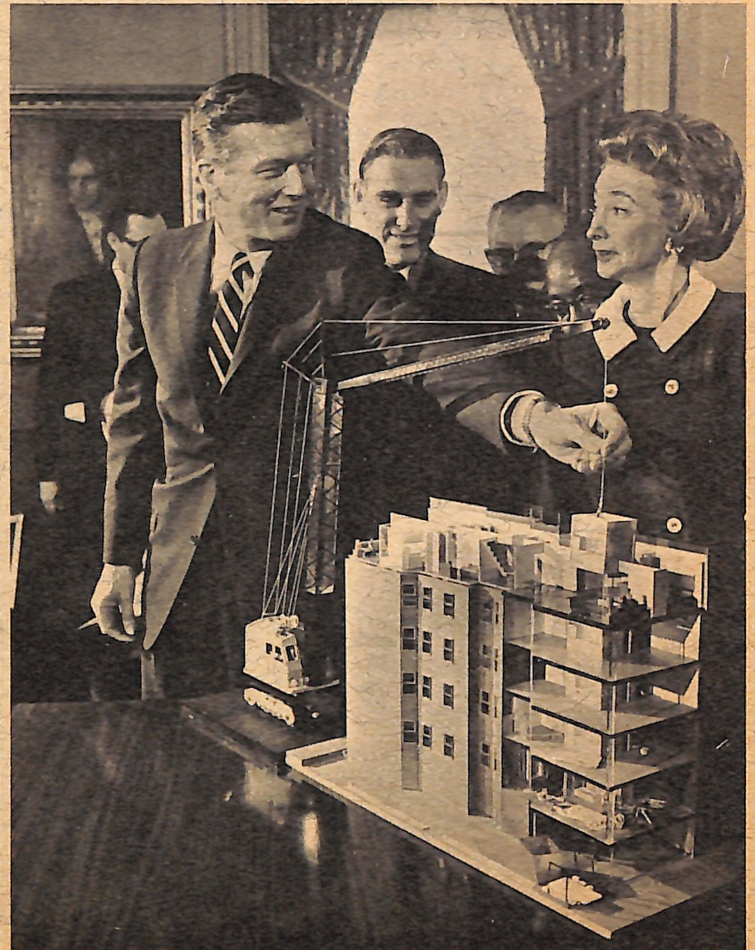
Emmerich's car can be used to construct cupolas or structural framework for buildings—grand plans for an invention which to the uninitiated looks most like a petite geodesic dome on wheels.

DROP-INS

INSTANT RENEWAL

By slicing holes in the top of a building and shoe-horning in new components, a tenement can be renovated in 48 hours, according to the designers of a new pop-in fix-up system to be tried out on three brownstones in New York.

The procedure is this: three 8-foot square holes are cut through the wood roof and floors of a building to form three vertical ports. Steel boxes pick up old plumbing, partition walls, surface flooring and ceilings and dump the debris into trucks. Next, new components including pre-assembled bathroom and kitchen units are dropped in (as Mayor John Lindsay is shown doing in miniature, below), filling the holes. This packaged-house concept of rehabilitation was developed by Edward K. Rice of T.Y. Lin and Conrad, the two engineering firms involved. The test area is East 5th Street in New York's Lower East Side, with the project directed by the Institute of Public Administration under a \$390,000 HUD grant. The cost target is also revolutionary: \$7,000 per apartment—one third less than usual estimates.



Walter McQuade

**AFTER THE PREDATORS,
POLAND PLANS**

The new book, *City and Regional Planning in Poland*, edited by Jack C. Fisher (Cornell University Press, \$15.00) is a quietly revealing one. It is, most simply, a symposium of Polish planners lecturing on their various subspecialties, translated into English and edited by Professor Fisher. It adds up to quite a total involvement in the special developmental problems of one Eastern European iron curtain state which has been a very long time recovering from World War II.

And well that might be: from September, 1939, when Hitler's hardhats crossed the border, until 1946, Poland lost 6 million people (the present population is back to 31 million), 40 per cent of all property, much territory, and, most visibly, the great city of Warsaw, which Germans attempted to render 100 per cent into rubble—and succeeded 87 per cent.

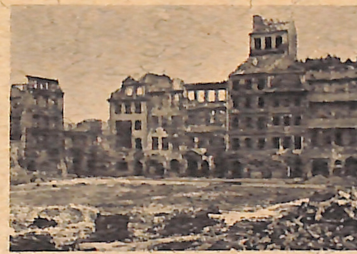
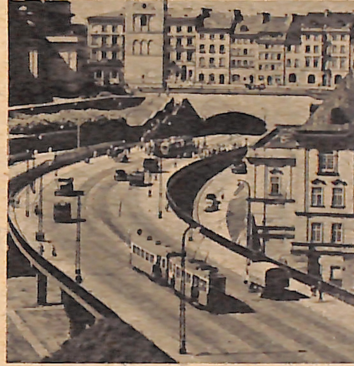
Even before that, of course, Poland for centuries had been the pathway of predators, partitioned time after time by Prussia, Austria, Russia, and Germany. It is partly because of this history of drastic revision that Poland is interesting to planners. Sliced up, her trade borders revised, she more than once had to re-characterize her cities economically to survive. Even today the Polish planners are reluctant to use as assertive a term as physical planning for fear of slighting economics. They prefer *spatial* planning: "In Poland regional planning is viewed as the spatial dimension of economic planning."

Whether called physical, spatial, or corporeal, planning has a long history in Poland. As early as the 13th century, the rulers and large landholders were deliberately and intelligently laying out entire new towns, building them, and populating them for reasons of economic expansion. Kazimierz the Great, my favorite king, fortified 30 towns and built more than 50 castles in his short life (37 years)—with bulls, not bulldozers! In the modern era, as early as the 1820's, the old medieval town of Lodz was enlarged into a planned

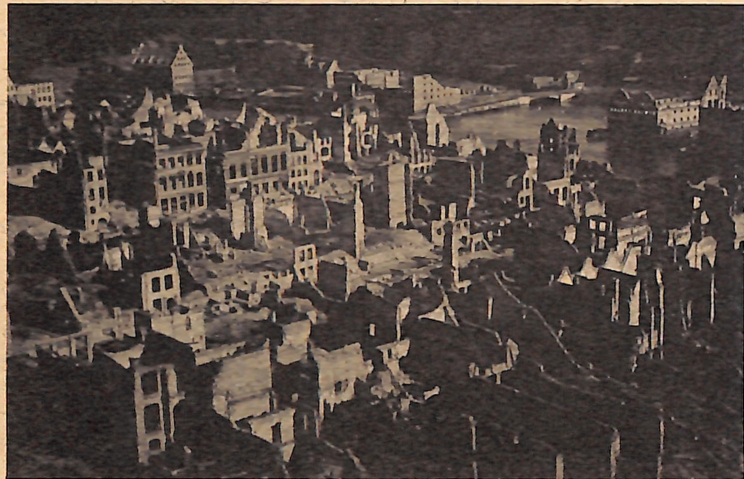
textile-milling center by government edict. It may have been the first rationally planned industrial town.

Today Poland is in process of urbanizing more urgently than ever. Between 1950 and 1960, almost a half million people each year moved into the cities from rural areas, and presumably this process is still accelerating.

But all is not economics. There are plenty of hints in this book that a tough new nationalism is rising in Poland today. This kind of toughness always has its tender side too. Consider the beautifully



restored medieval towns of Warsaw (above, postwar and present) and of Gdansk (below), begun during a fairly stricken economy, continued through a strained one. Why, those socialists have even tunneled (left) underneath the Old Town of Warsaw, rather than elevating a road rawly on concrete legs through the district. There is a lot more to this than *spatial* planning.



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