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The Youth Study Center: Bringing Modernism to the Benjamin Franklin Parkway

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Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of the Requirements for the Degree of Master of Science in Historic Preservation 2006.

Advisor: David G. De Long

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Disciplines

Historic Preservation and Conservation

Comments

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THE YOUTH STUDY CENTER:
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Aenny Su

A THESIS

In

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2006

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INTRODUCTION

On December 13, 2004, Montgomery County Judge Stanley Ott approved the legal foundations upon which the Barnes art collection was to be moved from its current location in Lower Merion, a suburb of Philadelphia, to the heart of the city along Benjamin Franklin Parkway, a seemingly obvious choice for what Philadelphians have recently termed the “Magic Museum Mile.”¹ The location chosen was the current site of the Youth Study Center, a prison constructed in the postwar era, which today is deemed to have been a foregone conclusion by many Philadelphians from its very conception. Indeed, today the building stands largely invisible both physically, setback from the Parkway boulevard by 200 feet and shaded by allées of trees, and conceptually, as many are not aware of its existence. A seeming paradox in the context of today’s perceptions of what the Parkway is or should be, today the prison is hidden from local consciousness, and so are its drawn-out, controversial construction and rapid demise since the late 1940’s.

Despite the Parkway’s Beaux-Arts conception as a cultural and artistic center of Philadelphia, the grand diagonal boulevard laid down upon the perfectly gridded city plan of William Penn, connecting Fairmount Park to the center of the city, has and continues to be a constantly evolving cultural landscape. Since the Parkway’s conception, architects and city planners have fought with how to accommodate such change while upholding the integrity of the original ideals of the Parkway’s first designers. The Youth Study

¹ The Barnes Foundation, Appellee, Appeal of Jay Raymond, Appellant; Counsel: Schnader Harrison Segal & Lewis LLP; Attorneys for The Barnes Foundation: Arlin M. Adams, Ralph G. Wellington, Carl A. Solano, Bruce P. Merenstein; Emergency Application of The Barnes Foundation For Exercise of King’s Bench And/Or Extraordinary Plenary Jurisdiction by This Court.

Center at 2020 Pennsylvania Avenue, designed by the Philadelphia firm, Carroll, Grisdale, and Van Alen (1946-1973) in 1949 and completed in 1952, was one of the first major postwar projects on the Parkway. It is the first to use a modernistic vocabulary that still respected the Parkway's original design intentions and architectural integrity, continuing the Beaux-Arts teachings of Paul P. Cret and paving the way for subsequent contextualizing developments of the Philadelphia School such as the United Fund Building designed by Mitchell/Giurgola Associates (c. 1971), and the last of the institutions to do so to date.

Already in the process of building the new juvenile detention facility in West Philadelphia, the reality of the Youth Study Center's fate is its likely replacement and demolition for a structure deemed more suitable for the aims of the Barnes Art Collection;² thus is the urgency to document the Center made pressing and clear. The aim of this project is to understand the rationale behind the design of the Youth Study Center, to situate it contextually within postwar Philadelphia architectural history, a period often regarded as 'retardataire' in its architecture,³ and to consider the Youth Study Center within the evolution of the Benjamin Franklin Parkway. As one of the first modern buildings on the Parkway, it is the first building on the Parkway to actually take into account its site and location into its design and planning, a notion rarely associated with postwar building. Therefore, the Youth Study Center is not only a unique response to Philadelphia postwar modernism but also embodies a significant design approach within prison architectural history. While this is a reactive response to the threatened state of the

² Interview with Vanessa Williams-Cain, Director, Department of Human Services, Philadelphia, Monday, September 26, 2005.

³ See Edward Teitelman and Richard W. Longstreth, *Architecture in Philadelphia: A Guide* (Cambridge: MIT Press, 1974).

Youth Study Center, this project's research and methods may provide a basis upon which to be proactive in treating postwar buildings of a similar nature, that is, non-monumental buildings which are not immediately recognized as architecturally distinguished, but which, within their fabric, carry a history exemplary of the time.

THE PRESERVATION OF POSTWAR BUILDINGS

Today, the fate of the Center is certain: with its functional defects as the city's juvenile detention center, in conjunction with the Barnes' approval to relocate to its site, the architectural significance of the building is and has always been overshadowed by more immediate concerns for the site's development: to better serve the city's social, political, and economic interests. The Youth Study Center is not a typical candidate for architectural preservation; it is functionally outdated, it is not designed by nationally influential architects, and its architecture does not claim aesthetic, structural or technological innovation. In fact, some preservationists might even question the building's potential for significance in the face of needing to prioritize an ever-widening scope of buildings due to the reality that not everything can be preserved. The Youth Study Center encompasses the challenges that works from the early postwar period face, but these challenges may be applicable to any building or site from the recent past: the lack of temporal distance from which to assign architectural and thereby aesthetic value, the inability to consider a modern building historic based upon theoretical reasoning or public perception, and the current trend to define the recent past as one of the non-

monumental and the vernacular everyday character of many postwar building typologies including schools, hospitals, industrial buildings, and commercial buildings.⁴

These challenges are not new, and yet, a thorough understanding of the early postwar period has not been achieved. Modern buildings have successfully been preserved, including buildings that are younger than the fifty eligibility requirement for National Register listing.⁵ The lack of temporal distance and the use of age as a limiting factor in assessing a building's historic significance has proven an insufficient indicator,⁶ as architectural landmarks such as the Salk Institute by Louis Kahn, completed in 1965, was designated a local historic landmark in 1991. There has already been discussion regarding the preservation of many works by Robert Venturi and Denise Scott Brown, whose works not only date less than fifty years old, but who are still alive and prolific. These are examples, however, of works by architects that have an assumed significance. Works such as the Youth Study Center, on the other hand, require different measures of valorization and analyses of significance. Once identified as significant, a postwar building's evaluation should be no different than the evaluation of any other building from any other period. But the identification of a postwar building of significance is not so obvious and, as exemplified by the Youth Study Center, necessitates a broader and more flexible set of criteria that does not preclude fulfilling the architectural/aesthetic criteria.⁷ The Center demonstrates that, as an example of early postwar architecture, it

⁴ See Richard Longstreth, "The Lost Shopping Center," in *Forum, Bulletin of the Committee on Preservation, Society of Architectural Historians* (20 October 1992).

⁵ Marcella Sherfy and W. Ray Luce, *U.S. Department of the Interior, National Park Service, National Register, History and Education* (1979).

⁶ Richard Longstreth, "Significance of the Recent Past," in *APT Bulletin* (Vol. 23, No. 2, 1991), 17.

⁷ See criteria for National Register Evaluation: eligible properties are ones "...**(c) that embody distinctive characteristics** of a type, period, or method of construction, or that represent the work of a master, or that

derives its significance from its concern with issues of social consciousness rather than issues of architectural innovation or technology. Buildings such as these carry much local significance, but are also indicative of national trends. While the Youth Study Center holds a significance particular to Philadelphia and the Parkway's history, it reflects the many contemporary postwar concerns with juvenile delinquency and the need for proper planning of public facilities, communities, and cities.

The need to consider the preservation of postwar architecture has been well-defined by organizations such as DOCOMOMO⁸ and ICOMOS,⁹ an organization with a broad international reach and a specific interest in the preservation of modern architecture, but also by organizations with a local focus such as the Rhode Island Historical and Heritage Commission, where a resource survey which boasts coverage of buildings from all periods up to the present.¹⁰ However, the challenges in identifying a consistent philosophy from which to evaluate postwar architecture are yet to be fully recognized, the root cause of which is that not enough documentation and understanding of this time period is yet established; *critique* of postwar architecture cannot precede sound and thorough historical *research* and *analysis*. Here, the Youth Study Center faces yet another challenge. According to the listing eligibility process for the National

possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction..." See also <http://www.achp.gov>.

⁸ Documentation and Conservation of the Modern Movement

⁹ In 2001, ICOMOS (International Council of Monuments and Sites) enacted the Montreal Action Plan to recognize more "recent forms of cultural heritage," thus joining DOCOMOMO, previously the only organization that recognized the preservation of buildings from the modern era.

¹⁰ See <http://www.preservation.ri.gov>. The Rhode Island Historical and Heritage Commission makes widely accessible its processes and policies to the public, as evidenced by its website which demonstrates a collaboration between state and local organizations. These organizations aim for neighborhood and community enhancement through preservation, allowing for a more flexible definition of preservation's parameters. Moreover, its exhaustive commitment towards the education and engagement of its work with the public allows a stronger sense of historic preservation within public perception. This open network of preservation is what may be one attribute that has led to a wider sense of historicity.

Register of Historic Places, a place less than fifty years old must have been recognized by scholarly attention and analysis as being of “exceptional importance.” The Youth Study Center’s architectural history has never received any scholarly activity and lacks a centralized and easily accessible body of research and archival materials. Furthermore, its value has not enough historical perspective as its original use continues up until today, making it difficult to consider the building historic. It is thus necessary to first properly understand the Youth Study Center’s history, and the history of any postwar building, prior to making any value judgments regarding its significance and perhaps its preservation. The closing of the time gap between what constitutes the present and the past and the gradual fusion of the two concepts will allow preservationists to move beyond the questions of if and what to preserve and prompts the questions why and how to preserve; a building or site’s importance may lie not with its architectural significance, but its social, political, commercial, or other area of significance. This idea is an established part of the preservation field, but to perceive such a young building as the Youth Study Center as historic because of these other significances is less easily recognized.

METHODOLOGY

The scarcity of existing architectural drawings and plans of the design process for the Youth Study Center creates an interpretive challenge for this project. Archival material used for this thesis included heavy reliance on contemporary newspapers and journals, in addition to the Art Jury and Youth Study Center’s annual reports and

interviews with any key personnel associated with the firm. Thus, this thesis has become more an analysis of the building's reception history than an analysis of its design process. Taking a broad contextual approach to understanding the issues surrounding the planning and construction process of the Youth Study Center included looking at the building within various contexts in order to understand the various forces that shaped and realized how the building came to be in such a conspicuous location on the Parkway.

The first chapter looks at the history of the building's conception and reception. The fundamental struggle the Center faced in its planning and construction history was finding the right program in which the institutional character fit what the site demanded. Beginning with an architectural description of the building today, the chapter will then work backwards to reveal the different layers of history embedded in the overall narrative of the Center. This includes examining the local social, political, economic and architectural pressures. The second part of the chapter attempts to understand the Center within the context of postwar Philadelphia. Meshed in the politics of Philadelphia's postwar planning, the Youth Study Center is a witness to the beginnings of the city's revitalization efforts at a major turning point in the city's political history when a vigorous Democratic progressive reform sought to clean up the corruption of the former Republican administration. What the Republicans had always been promising, the Democrats and the newly established City Planning Commission claimed to fulfill. At the center of this discourse lay the large issue of postwar architectural and urban design and planning. The renewed awareness of the social impact of architecture among postwar architects was at the forefront of realizing such projects as the Youth Study Center.

The second chapter aims to better understand the Youth Study Center within the context of the architectural firm, Carroll, Grisdale and Van Alen. Although much of their work is architecturally undistinguished, they were successful regional architects whose work, particularly in Philadelphia, demonstrated a consistent regional modernistic design approach. Their contributions have been overlooked; the Youth Study Center is their most effective project in which to explore their architectural concerns but more importantly to demonstrate their approach to the Philadelphia architectural legacy as a hybrid example of early modern and modern architecture in Philadelphia. Understanding the Center and the firm in terms of Philadelphia architectural history will help shed light on architecture in postwar Philadelphia, bridging a gap between the Paul Cret era of the beginning of the twentieth century and the group of architects of the second-half of the twentieth century known as “The Philadelphia School.”¹¹ Through this, one will gain an understanding of architectural concerns in early postwar Philadelphia and its potential to reveal more continuity in the history of Philadelphia’s buildings than is acknowledged. Examining this time period within the Parkway’s history will demonstrate that the Parkway is in fact a multi-layered cultural landscape, and with major examples from every architectural time period in a one-mile stretch, the Parkway is one of Philadelphia’s most important records of the city’s history.

The Center, despite its progressive ideals, found itself compromised by budget concerns, site limitations, and growing notoriety. The third chapter of this thesis will discuss issues of its preservation. Acknowledging that its ultimate failure as a building *on* the Parkway still leaves room to consider what core qualities of the building must be

¹¹ The Philadelphia School, first termed by architectural critic, Jan Rowan, in 1961 included architects such as Mitchell/Giurgola Associates, Robert Venturi and Robert Geddes.

preserved. Perhaps it would not be as worthy of a case study had it *not* been located on the Parkway. Thus, looking at the building's context on the Parkway and contemplating possible ways for interpreting the building without preserving its form and fabric is a possibility left open for discussion. There are also larger issues of preservation at stake here. The Center's approval for demolition is just a starting point for managing the change and evolution of the Parkway. Attention has returned to the Parkway, and with a variety of plans currently being discussed, including much new development, understanding the limits of acceptable change such that the historic qualities of the Parkway are preserved, are of utmost urgency.

Accepting that the Youth Study Center will most likely be demolished, this thesis will still proceed with the following methodology of identification, organization and evaluation of the various significances of the building. This is not a futile exercise for a preservation thesis, but essential to properly consider the different motivations of all stakeholders involved and should be held to a methodological process under which any building might come under consideration for preservation. Had the Youth Study Center been considered for preservation, it would have brought up interesting issues of authenticity, economic viability, and the challenges in preserving and adapting fabric with associated negative memory. The Youth Study Center's significance derives from its intended function as a juvenile detention center; could it continue its existence housing a different kind of use, thereby respecting its architectural significance, or would that compromise its overall integrity? Could its architectural significance even be separated from its functional significance? Like most postwar buildings, it falls prey to the often

quoted “transitoriness”¹² associated with many modern buildings, be it its physical or functional value. Would the prolonging the Center’s life, given its functional obsolescence, be a major obstacle to the future concerns of long-term economic viability? These present the core issues that many postwar buildings have and will continue to face; the Youth Study Center would have been an exemplary case study for the future decision-making process for the preservation of architecture from the postwar era. In order to understand how the Youth Study Center came to be as well as its important contribution to and reflection of the postwar era, it must be understood within its broader historical and physical contexts. As an example of Philadelphia’s postwar architecture, the Youth Study Center provides one of Carroll, Grisdale and Van Alen’s most interesting work, which is not only representative of a postwar perspective that fulfilled contemporary needs, but also of a significant modern design response referential of Philadelphia’s Beaux-Arts architectural legacy.

¹² Term taken from Hilde Heynen, “Transitoriness of modern architecture”, in *Modern Movement Heritage*, Allen Cunningham, ed. (London: Routledge, 1998) 29-35.

CHAPTER 1

PART I. HISTORY OF THE YOUTH STUDY CENTER

ARCHITECTURAL DESCRIPTION

The Youth Study Center complex comprises two reinforced steel and concrete buildings with a central courtyard. (fig. 1) The buildings are connected by two raised steel bridges, which allow for circulation without public exposure. A twelve-foot wall of Wissahickon schist encloses the complex, providing security and privacy, and functions as a landscaping element as it outlines the boundaries of the site. Located in a 200-foot setback behind allées of trees at the northwest corner of Benjamin Franklin Parkway and 20th Street, the building's public face is a stern rectilinear form, dignified by a pair of bronze sculptures. (fig. 2)

The south-facing, five-story rectilinear Parkway building is sheathed in limestone panels¹³ with flush mortar seams, reinforcing the building's rectilinearity and resulting in an overall tight and apparently seamless surface. (fig. 3) A streamlined, rhythmic effect is achieved through the placement of three identical rows of aluminum-framed strip windows and two pairs of symmetrically situated three-tiered balconies. The balconies, approximately eight feet deep, are of concrete with metal railings, marble panel insets, and Kasota stone panel siding. (fig. 4)

Though the Parkway building presents the monumental face of the complex, the main public entrance is located on the other side of the complex at 2020 Pennsylvania

¹³ These panels are of two standard sizes: the larger measures approximately 32 inches x 48 inches, the smaller measures approximately 32 inches x 32 inches.

Avenue. (fig. 5) Unassuming in character in an almost symmetrical layout with a longer west end, the three-story brick building faces north to Pennsylvania Avenue. The metal-framed glass main entrance extends up two floors, demarcating the location of the stairs. (fig. 6) Extending to the right and left of the façade from the central entrance are two rows of windows corresponding to the two floors of administrative offices. The slanted roof and skylights of the third floor, set back from the lower two stories by approximately six feet, give variation to the rectilinearity of both the Parkway and Pennsylvania Avenue buildings. (fig. 7)

Upon entering the Pennsylvania Avenue building, one passes through a security check and scan before entering the main lobby and visitor waiting room. The lobby is an open area; walls with murals extend up to the mezzanine floor. (fig. 8) The stairs, fitted with marble inset metal railings, lead up to the mezzanine floor, primarily occupied by reception, administrative offices and court hearing rooms.¹⁴ From the mezzanine floor, one crosses the bridge to get to the processing office in the Parkway building. (fig. 9) Below processing are two service floors including the cafeteria, clothing rooms, showers, restrooms and gymnasiums; these facilities are separate for boys and girls. The three floors above processing contain the living spaces for the children. Access between the Pennsylvania and Parkway buildings is again re-established at the third floor, where children go to and from the classrooms on the third floor of the Pennsylvania Avenue Building.

¹⁴ Undistinguished on the interior, rooms contain minimal amounts of furniture because of alternating uses. Functions have remained relatively unchanged since the Center's construction, although activities have often shifted with the ongoing changes in staff and operational duties of the institution. Thus, architectural description of the interior will be made sparingly.

Currently, all windows are screened from the inside and are prevented from opening. (fig. 10) The balconies' windows are boarded up and have been inoperable for many years. Various repairs such as re-mortaring between limestone panel joints and, as evidenced by 1978 renovation plans by the successor firm of Carroll, Grisdale and Van Alen,¹⁵ an expansion joint running vertically in the center of the façade,¹⁶ (fig. 11) as well as the addition of a fire tower at the west end of the building (fig. 12) are the only major alterations to the building since its completion in 1952. With relatively all original fabric in place, the Center retains a high degree of architectural integrity.

THE YOUTH STUDY CENTER: OPENING IN 1952

The Center's opening was a victorious moment for Judge Frank Smith and the Youth Study Center's Board of Managers. The overwhelming enthusiasm was expressed in the first annual report of the Youth Study Center (YSC) in May 1952. It boasted of a teamwork approach by the city's agencies, including a newly established relationship with the Juvenile Divisions of the Municipal Court, the Board of Education, the Police Department, various religious organizations and social agencies.¹⁷ It was an exemplary case of what the newly elected Democratic party had envisioned as a step towards realizing postwar Philadelphia. The funds for the Center's programs were credited to Mayor Joseph S. Clark, Jr. and the City Council. The very premise of the Center's annual

¹⁵ After the firm disbanded in 1976, the successor firm became J. Roy Carroll, Jr. & Partners, Architects and Planners.

¹⁶ Youth Study Center Renovations, City of Philadelphia, Department of Public Property Architecture and Engineering Division, December 6, 1978-February 13, 1981. For security purposes, images of plans are not included in this thesis.

¹⁷ Alverta L. Stevens, *Youth Study Center Annual Report* (May 1952-April 1954), 3.

report, aimed at a wider audience than its staff members, was to sell the idea of it and to encourage public support for the Center through education and awareness. Publicized as a great success, the Center welcomed visitors to walk through the building and learn about the history and purpose of the “finest facility of its type in the United States.”¹⁸ The report also provided information about the selection of the site and the design of the building, written by J. Roy Carroll of Carroll, Grisdale and Van Alen, the architects of the Center. The report made clear that the decision to locate the building on the Parkway was strategic and intentional. It claimed that the location for the YSC was chosen for a variety of reasons, including being situated in the center of the city where child delinquency occurrences were highest¹⁹ and being in close proximity to the Municipal Court Building. Furthermore, the plot of land seemed to suit perfectly the reformed institution’s aspirations of expanding and improving upon the previous juvenile detention facilities at 22nd and Arch Streets. The new Center was envisioned to include not only an institutional building, but outside play yards as well, which were seen as desperately needed in the old detention facilities.

At the time of the institution’s transfer in 1952 from the old House of Detention to the YSC, there were three teachers and fifty children. The new center was not yet fully equipped and furnished, but operations continued without interruption. The building was praised as the ultimate modern civic institution, setback from the Parkway with a landscaped frame of trees and shrubbery designed by landscape architect Horace

¹⁸ Stevens, ed., 5.

¹⁹ Ibid., 5.

Fleisher,²⁰ signaling the city's trailblazing commitment to a new approach to the treatment of juveniles and the rebuilding of young lives, especially for those who had no previous offenses. There existed no previous model, and so the Youth Study Center would become one that other cities would follow. As stated in the Center's first annual report: "In the past the City of Philadelphia has contributed much to the problem of detention of children, and it is again exerting national leadership by pointing the direction toward better detention services for children."²¹

When the Center officially opened in 1953, the building and its new penal philosophies were so new that the staff and the building were quite unprepared for the demands of the increasing population of delinquent city youth and the implementation of their idealistic intentions. Problems included the upkeep of landscaping elements such as trees, shrubbery and grass,²² paint chipping and rust staining,²³ numerous cases of the broken windows, and the need to secure of the slate window sills.²⁴ These not only added much to the ongoing costs of the building, but the wear and tear experienced by the building due to unanticipated events like attempts for escape demonstrated that the Center was not up to the physical standards claimed by its supporters. The architects kept in close contact with Judge Smith and the presiding operation administrators, making

²⁰ Enlisting the aid of Horace Fleisher, a local landscape architect, the Fairmount Park Commission made strict regulations to keep trees and shrubs trimmed and grass cut no shorter than two inches.

²¹ Stevens, ed., 5.

²² Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Business Correspondence, 1952, Correspondence from Dr. Sharp to Morse & Morse, Landscape Engineers, April 23, 1953.

²³ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Business Correspondence, 1952, Correspondence from Murphy to Dr. Sharp, January 29, 1953.

²⁴ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Business Correspondence, 1952, Correspondence from Dr. Sharp to J. Roy Carroll, February 23, 1953.

alterations and adjustments for a few years after the Center opened. By 1954, the bed capacity had already increased seventeen percent above the capacity of the original plans, which in turn, necessitated additional classroom space.²⁵ The unanticipated volume of children in need of informal interviews and clinical care required changes to the existing plans. Juvenile detention philosophy could change more rapidly than the building could accommodate. The staff of the previous detention facility had warned the Board of Managers of the danger of overcrowding. It was not that they did not think it would happen, but that they hoped it would be solved through their new reform treatment methods and temporary detention operations.

How the YSC came to be constructed on the Parkway in such a conspicuous but constrained site can be better understood by tracing the forces that brought it into existence and to its current status.

FIRST HOUSE OF DETENTION IN PHILADELPHIA

Philadelphia's child welfare concerns extend back into the nineteenth-century, but it was not until 1901 the Pennsylvania Society for the Protection of Children from Cruelty was established and City Councils pushed the House of Detention Act. The Act stipulated that the County Commissioners

“ . . . shall provide a House or Houses of Detention and that the Board of Judges of the Quarter Session Court shall appoint a Board of Managers of 5 persons which shall have the appointment of the superintendent and other officers and the general supervision of the house. . . .”²⁶

²⁵ Stevens, ed., 21.

²⁶ Ibid., 4.

This directive was answered by the construction of the House of Detention, completed in 1909 at 22nd and Arch Streets. (fig. 13) This was a significant reform of the criminal justice system because juveniles were now to be distinguished from adult criminals. Furthermore, it embraced the enlightened reform mentality that punishment was unsuitable and unproductive, whereas “education, help, love, and patient stimulation of the better instincts” was what a child really needed and what the House of Detention could offer.²⁷ The building, a Georgian Revival four-story building of granite, limestone, brick and terra cotta, represented a major step in juvenile penology because it claimed to reflect a new understanding of its population.²⁸ While awaiting their trials, the children were allowed to resume everyday life, placed “under proper school discipline, with ample recreation facilities, both indoor and out, gymnasium apparatus and games being provided.”²⁹ The building thus took on a non-prisonly character, and it was deemed wise to “place no name or inscription designating its purpose on the exterior of the house; therefore, no name carved and perpetuated in stone will cast even the slightest outward stigma upon those detained in the building.”³⁰ Set amid its residential urban setting, unlike the Philadelphia adult prisons set beyond the fringes of the city, the House of Detention’s location and architectural design set a precedent for the nameless and bar-less domestic prison model.

Problems of overcrowding at the House of Detention were not given proper attention until the early 1940’s, when the building’s inadequacy for handling the

²⁷ *The Juvenile Court and House of Detention* (Philadelphia: Board of County Commissioners, 1908), 8.

²⁸ The House of Detention exists today as an office complex. For more information regarding its conversion, see John Edward Doyle, *An Historical Survey and Development Plan for 2133 Arch Street (The Juvenile Court and House of Detention)* (Master of Science, University of Pennsylvania, 1986).

²⁹ *The Juvenile Court and House of Detention* (Philadelphia: Board of County Commissioners, 1908), 14.

³⁰ *Ibid.*, 19. See also Philadelphia City Archives, Box: Municipal Court: House of Detention, 1936-51; Folder: House of Detention/Rules & Regulations, 1936.

increasing numbers of juvenile delinquents became a major concern. But it was not until 1944 that municipal authorities started to understand that dire need for a larger and more up-to-date facility. The House became a microcosmic representation of wartime overcrowding and the need for new and more specialized facilities that better suited reformed thinking about how children ought to be treated. The House of Detention's Board of Managers, head by Chairman Judge Frank Smith, were the key players in the push to make the city and its leaders realize the importance of and the need for a new facility.³¹

PLANNING THE NEW FACILITY: THE SITE, BUILDING DESIGN AND PROGRAM

Talk of a new detention center extends back to the mid-1930's.³² The physical condition of the building, in close proximity to the smoke and cinder dust of the railroad artery, the general overcrowding of the building, its outmoded furniture and poor lighting, and the need for a new administrative relationship with the Juvenile Division of the Municipal Court were all important considerations in support of a new facility. The noticeable increase in juvenile delinquency was considered to be the effect of a wartime era. The rise in juvenile crime and the public fear of youthful offenders left free to roam the streets because of a lack of space at the House of Detention were constant problems for the House's Board of Managers. Finally, in February 1944, the City Council was faced by a serious threat of legal action by the board of managers of the House of

³¹ Stevens, ed., 4.

³² Philadelphia City Archives, Box: Municipal Court: House of Detention, 1936-51; Folder: House of Detention/Rules & Regulations, 1936.

Detention and Judge Frank Smith, who often attempted to exert pressure on the Council.³³ In order to influence the Council, Judge Smith proposed to the Council's Committee on City Property and Service that a site be acquired by the city. But the chairman replied that "construction of a new institution was impossible during the war."³⁴

The reasoning behind the decision to move the House of Detention to the Parkway is unclear, though by 1944 it had been chosen by the Board and quickly came under criticism by city agencies. From the very start of the institution's plan to move to its proposed site at the northwest corner of 20th Street and Callowhill, the Art Jury, head by its chairman Paul P. Cret, was vehemently opposed to the idea of locating it on the Parkway.³⁵ The Art Jury was established with legal authority over signs, markers, memorials, monuments, and all buildings on or facing public land along the Parkway. On behalf of the Art Jury, Cret wrote to the City Council and outlined the Jury's desire to extend Pennsylvania Boulevard, which would entail significantly altering the triangular site that the Board wished to acquire for the YSC. More importantly, Cret emphasized that the Jury was "unanimously of the opinion that this type of building is unsuitable for the borders of the Parkway." Construction on the site would interfere with the Jury's plan to extend Pennsylvania Avenue and was not "in keeping with the artistic and scientific environment of the Parkway."³⁶ In response, Judge Smith acknowledged that although it was an institution unlike any other on the Parkway, to care for children in need of attention and special care was such a noble purpose that it should warrant immediate

³³ Edward Stone, "Suit Threatened to get site for Detention House: Council Facing Action Unless it furnishes much-needed property," in *The Philadelphia Bulletin* (January 7, 1944).

³⁴ *Ibid.*

³⁵ "Art Jury asks City to Restrict War Memorials: Suggests that Council Limit Markers to One for Each Ward," in *The Philadelphia Bulletin* (February 3, 1944).

³⁶ "Judge Smith Defends Detention Home Site," in *The Philadelphia Bulletin* (February 5, 1944).

attention and a prominent location. With the end of the war, the already alarming increase in youth crime would only worsen if the problems were not addressed. Men were at war and youth were without proper role models; the wartime rise of juvenile delinquency was largely due to what Judge Smith saw as the fault of the adults and society at large.³⁷

On May 16, 1944, the site was approved by City Council. Although the Art Jury gave approval with the stipulation that the building should not resemble a penal institution, it was still done with great reluctance. The exchange of the 60,000 square foot site, owned by Hahnemann Hospital, to the city was aided by an ordinance approved by the City Property and Service, which then began parsing the financial details.³⁸

Meanwhile, President Judge Frank Smith immediately began planning for the new institution. Enlisting City Architect Joseph A. Roletter, he conceived of the new facility that emphasized a spacious horizontal layout to alleviate the institution's overcrowding.³⁹

(fig. 14) That spaciousness was predicated upon the physical reorientation of the city plan, to close the portion of Pennsylvania Avenue from Hamilton to 20th Streets in effect making Pennsylvania Avenue parallel to the Parkway, cutting off Callowhill Street and increasing the size of the site. Roletter's non-descript design showed no sign of its penal function, accommodating a program that housed children in 300 private rooms on the second and third floors and administrative offices on the first floor.⁴⁰

³⁷ "Mayor Supports Plans for New Detention Home: Site approved by Art Jury, Judge Smith Tells Parole Meeting," in *The Philadelphia Bulletin* (April 18, 1944).

³⁸ "Detention House Plan Approved: Council Favours Building new one at 20th and Callowhill Sts.," in *The Philadelphia Bulletin* (May 16, 1944).

"New Detention House set for Approval: 20th and Callowhill Sts. Site Details Adjusted", in *The Philadelphia Bulletin* (May 17, 1944).

³⁹ Edward Stone, "Roomy Detention House Designed by Architect," in *The Philadelphia Bulletin* (May 24, 1944).

⁴⁰ "Detention House Site Approved: Councilmen Overrule Art Jury's Objection to 20th and Parkway Location," in *The Philadelphia Bulletin* (April 11, 1946).

Upon hearing of City Council's approval, civic and public organizations were in uproar, protesting the erection of the new facility on the Parkway.⁴¹ The earliest plan for the new detention house was published by the Art Jury in their 1946 Annual Report, demonstrating the "balanced" effect on the Parkway should Pennsylvania Avenue be extended satisfying their desire to achieve symmetry between the northern and southern boundaries of the Parkway. (fig. 15) Accompanying the plan was an awkward sketch of the proposed new detention building and the rest of its site at 20th, 21st, and Callowhill, as the Art Jury put it, "jutting into the Parkway."⁴²

In order to gain the credibility of the Art Jury as well as aiming to avoid further dissent, the Board saw that proper and thoughtful planning of the new facility was necessary. The appropriate model for the House of Detention was a source of much discussion. One proposal entailed the study of what other large cities had done in dealing with similar problems. A study commission of professionals was implemented with Judge Smith as its chairman. The new facility was to be planned for the present as well as for the future, with a life span of 25 and 50 years.

Art Jury opposition would continue to test the determination of Judge Smith and the Board of Managers. Councilmen voiced the opinion that unnecessary studies would only prolong plans for construction. Amidst rising tensions, Councilman Louis Schwartz expressed frustration that long-established organizations like the Fairmount Park Commission and the Art Jury, held too tight a grip over issues that were more suitably dealt with by civic leaders, who had the needs of the postwar city in mind:

⁴¹ *Art Jury 35th Annual Report* (1945) 18.

⁴² *Art Jury 36th Annual Report* (1946) 21.

“The Art Jury did its best to squelch earlier plans offered by Judge Frank Smith for a new house of detention. This time we will not let it stand in the way. We need a new building and I’m in favor of getting the best. I think Judge Smith should head a committee to tell the Council just what is needed and then we’ll go ahead –and the Art Jury better be prepared to like it.”⁴³

Following the war, loan funds were flowing into the city. The City Council approved \$74.5 million dollars in support of post-war public improvements, with the new House of Detention designated to receive \$1.2 million for construction costs.⁴⁴ The idealistic dreams of the postwar era were set upon the shoulders of the new House of Detention. The building, set on its new plot facing the Parkway, would recall as little as possible its penal function, and would thus join the ranks of the Art Museum, the Free Library, the Municipal Court, and other Parkway structures in all their architectural magnificence. A “thoroughly modern” institution, achieved institutionally and architecturally, was the answer to treating juveniles and was regarded as being exactly what Philadelphia needed: “We’re sleeping in the tents of our fathers so far as the house of detention is concerned. We need something there commensurate with the Municipal Court,” was the request given by Dr. Irvin W. Underhill from the Pennsylvania Commission of Penal Affairs.⁴⁵ Other civic leaders noted with embarrassment that such a modern facility had not been constructed earlier.

⁴³ “Council to Be Asked for Study On Model House of Detention,” in *The Philadelphia Bulletin* (February 1946).

⁴⁴ “\$74,500,000 Loan Plan in Council: Removal of Chinese Wall among Proposals made by the Mayor,” in *The Philadelphia Bulletin* (February 7, 1946).

⁴⁵ “Council to Be Asked for Study On Model House of Detention,” in *The Philadelphia Bulletin* (February 1946).

Despite the promising budget proposed in 1946, opposition from the Art Jury quickly resurfaced. Claiming that they had been misguided about the original plan that they had approved two years ago, the Jury stated that the Board of Managers of the House of Detention had decided to enlarge the plot, without permission from the Art Jury, to extend over the line of Pennsylvania Avenue. The previous agreement had been that Pennsylvania Avenue would not be encroached upon. The City Council, once again playing middleman between the Jury and the Board, could come to no conclusion. The Jury even looked into possible other sites for the Center, suggesting one at 18th and Wood Streets owned by the School Board of Education which they claimed was situated conveniently behind the Municipal Court at 18th and Vine.⁴⁶ For the Art Jury, such an institution as the YSC on the Parkway was “strictly not in accord with the original conception of the Parkway and the structures which were to be built thereon.”⁴⁷ For the Board, however, any other site would not do.

The Art Jury was not alone in its opposition. Other civic groups that expressed opposition included the Citizen’s Council on City Planning, the Fairmount Park Art Association, the City Parks Association of Philadelphia, and the Philadelphia Chapter of the American Institute of Architects.⁴⁸ City Planning Commissioner chairman Edward Hopkinson, Jr., feared that building on the proposed site would create traffic problems on the Parkway, in addition to “spoiling the beautiful Pennsylvania Avenue,” which formed

⁴⁶ “Objection is Made to Juvenile House: Art Jury Raises Question whether Pennsylvania Av. should be Blocked,” in *The Philadelphia Bulletin* (March 16, 1946).

“Art Jury Balks at Plan for New Detention Home: President Complains to Council That Proposal for Enlarged House Is Violation of Agreement Made Two Years Ago,” in *The Philadelphia Bulletin* (March 16, 1946).

⁴⁷ *Art Jury Annual Report* (v. 39, 1949) 15.

⁴⁸ Edward Stone, “City Planners Oppose Site for Detention House: Project for New Children’s Prison Faces Further Delay,” in *The Philadelphia Bulletin* (April 9, 1946).

the northeast boundary of the Parkway.⁴⁹ Furthermore, the Jury argued that by enlarging the proposed site to include the triangle at 21st and Callowhill Streets, would “section off a wedge and stand out like a sore thumb.”⁵⁰ The Commission also pointed out that the location of the YSC near the Reading Railroad would be disruptive for the children due to the noise of the engines. And despite the relative disfavor the Councilmen held for the Art Jury, they too saw that all possible sites had not been exhausted. The proposed site for the new facility was published in the Philadelphia *Evening Bulletin*, labeled “Parkway Mutilation,” with the complaint that the piece of land “poked its corner into the open space of the Parkway...obstructing a part of Pennsylvania Ave,” which, if remained “opened and unobstructed, could connect with 20th Street, which is wide enough for two-way traffic...then, swinging northward, it could connect with 33rd Street and Girard Avenue, supplying a much needed additional main artery for vehicular travel.”⁵¹ The Planning Commission feared the Center’s construction would override plans for the completion of Pennsylvania Boulevard and the economic benefits that would have been provided from prime business frontage along the extended thoroughfare.⁵²

Concern set in for Judge Smith, as criticism delayed the building’s planning and design, but the Judge maintained determination to fight for the site. By 1946, the site had already been purchased for \$850,000, and luckily for Judge Smith, Mayor Samuel did not

⁴⁹ “House of Detention Site Is Opposed: Hopkinson urges Change in Talk at Union League Luncheon,” in *The Philadelphia Bulletin* (March 20, 1946).

⁵⁰ Edward Stone, “City Planners Oppose Site for Detention House: Project for New Children’s Prison Faces Further Delay,” in *The Philadelphia Bulletin* (April 9, 1946).

⁵¹ “Parkway Mutilation,” in *The Philadelphia Bulletin* (April 13, 1946).

⁵² Philadelphia City Archives, *City Planning Commission Annual Report*, “From Planning to Building: Pennsylvania Boulevard,” (1946) 39-40.

want to entertain the thought of purchasing another.⁵³ The site behind the Municipal Court was inadequate for the new facility, the objections of the Art Jury were quickly overturned and the ordinance for the proposed location was implemented. This was a severe blow to the City Planning Commission, newly formed by the City Council, which felt that their authority as a commission was undermined by the Council's decision to disregard their opposition to the new detention center based on their belief that the area would be a main traffic artery. The map (fig. 16) submitted by the Commission and published in the *Philadelphia Evening Bulletin*, sought to

“ . . . show how the contemplated House of Detention would project into the Parkway line and block the future use of 20th Street via Pennsylvania Avenue for 33rd Street traffic. It is a black and white demonstration of the need for Councilmanic [sic] consideration of alternative means of promptly providing a House of Detention in an unobjectionable location.”⁵⁴

The directors of the Chamber of Commerce and Board of Trade soon joined the opposition of the Art Jury, arguing that “proper planning and future regard for the physical development of the city requires that the lines of the Parkway upon which many millions of dollars of taxpayers' money has been spent, be rigidly maintained.”⁵⁵ The City Planning Commission suggested four alternative sites which would satisfy their requirements. Such a site, they proposed, should:

⁵³ “Smith Will Push Fight For Detention House: Judge says New Building Plan is Being Discarded,” in *The Philadelphia Bulletin* (April 10, 1946).

⁵⁴ “Proposed Parkway Blemish,” in *The Philadelphia Bulletin* (April 17, 1946).

⁵⁵ “Detention House Opponents Grow: Trade Board Directors Unanimously Against Building Plan,” in *The Philadelphia Bulletin* (April 19, 1946).

“Trade Board Joins Fight: Objects to Putting House of Detention on Parkway,” in *The Philadelphia Bulletin* (April 20, 1946).

“(1) involve a minimum of clearance of existing buildings, (2) that it be in a location which would be of not too great distance from the Municipal Court, although not necessarily immediately adjacent, and, that it be served by convenient transportation for those wishing to visit; (3) that it not be located on the Parkway, or any other location which would necessitate formal, costly, and imposing architectural treatment, and (4) that it be sufficiently large that quite adequate ground recreation areas be provided; and that, if possible, it could be a simple one or two story structure, whose character could be more in keeping with the design of a building for children, following the modern trend in design of elementary schools.”⁵⁶

The facility that was eventually to be built, despite the Commission’s opposition, did fulfill these four criteria, and their guidelines pointed out the factors that would most significantly come to bear on the design and construction of the building: size and cost.

The tension between the Art Jury and the Council erupted into what newspapers in 1947 declared a public war.⁵⁷ The Council was blamed for illegally proceeding without the approval of the Art Jury, and for neglecting to consult and heed recommendations set forth by the Fairmount Park Commission and the Philadelphia Planning Commission. In a daring move, the Council drafted a proposal for the State Legislature that would strip the powers of the Art Jury to review sites for public buildings. The Art Jury lashed back, opposing the legislation, even using the Council’s consultant for the new facility, Sherwood Norman’s words against them.⁵⁸ Norman, a consultant from the National Probation Association in New York, recommended that it would be in the best interests of the children to situate the facility

⁵⁶ *36th Annual Report of the Art Jury* (1946) 25.

⁵⁷ “Council Declares War on Art Jury: Will Ask Legislature To Take Away Power Of Choosing Sites,” in *The Philadelphia Bulletin* (January 21, 1947).

⁵⁸ *Ibid.*

“Art Unit Opposes Council’s Move: Park Association Wants Jury’s Powers on Site Choices to Remain,” in *The Philadelphia Bulletin* (January 22, 1947).

“ . . . a few miles from the courthouse, a spread-out building or separate building units to avoid the regimentation which comes from housing a large number of children in structures which must go up several stories, a location away from the public streets and one which provides adequate grounds for out-of-door recreation. . . . a single building would necessitate quite a number of wings which, as I am sure you realize, only adds to the institutional atmosphere and tends to cut out the badly needed sunlight and air.”⁵⁹

But that urgent need, as expressed by the Board as well as the Court, weighed heavily upon the shoulders of the Council, and because of the progress made thus far, the plans were yet again allowed to go forth.⁶⁰ It was now named the “Youth Study Center” and the commission was given to a local Philadelphian firm, Carroll, Grisdale and Van Alen who were asked to design “a modern, symmetrical building in strict parallel with the Parkway line.”⁶¹

The newly formed architectural firm Carroll, Grisdale and Van Alen (1946) came onto the project in the midst of the siting and construction controversy. While they started their major work on the Youth Study Center in 1948, they were engaged in its planning prior to 1948, as indicated by a letter between J. Roy Carroll and Norbury Teter, Assistant Superintendent of the House of Detention. The letter indicates that Judge Frank Smith had requested that the architects interview various people prior to making any major changes to the drawings, suggesting that Carroll, Grisdale and Van Alen had already drawn preliminary plans. Criticisms and suggestions were obtained from the interviewed parties, and the architects and Judge Smith discussed the proper “provisions

⁵⁹ “Detention House Site Opposed by Art Jury,” in *The Philadelphia Bulletin* (February 16, 1947).

⁶⁰ “Detention House Plan Advances: Council Moves Bill on Controversial Site,” in *The Philadelphia Bulletin* (January 8, 1948).

“Detention House Plans Pushed: Move Made to Build on Parkway Site,” in *The Philadelphia Bulletin* (January 9, 1948).

⁶¹ John McCullough, “Detention Home Site Selected,” in *The Philadelphia Bulletin* (January 30, 1948).

regarding the population capacity of the institution, the relative numbers of boys and girls, the number and sizes of rooms and the relations of these areas to each other.”⁶²

While the interviewed parties were not identified, it is most probable that these included professionals from the penal institutional world, including Sherwood Norman from the National Parole Association and local officials from the Center’s partnering organizations, including the Board of Education. In September 1948, with the aid of Dr. Phillip Boyer, Associate Superintendent from the Board of Education, CGVA adjusted the Center’s plans to create greater flexibility in the classrooms on the third floor of the Pennsylvania Avenue building, allowing them to be enlarged via movable partitions and the rest of the third floor to be for the exclusive use of the Educational Department of the Center, including a vocational room with an arts and crafts section, five classrooms, a library, and a teachers meeting room adjoining library.⁶³

Consulting outside professionals, as the architects CGVA did with Dr. Boyer from the Board of Education, was encouraged when it came to functional planning. In school building, understanding the educational requirements and what the students needed would be translated into the structural plans. A school building required specialized knowledge for its planning, and its design had to be evaluated against the yardstick of the character of the services rendered. As noted by a contemporary scholar,

⁶² Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Miscellaneous Correspondence, 1949-1950; Correspondence J. Roy Carroll to Mr. N.S. Teter, Assistant Superintendent, House of Detention, January 15, 1948.

⁶³ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Board of Education Correspondence, Correspondence from CGVA to Dr. Phillip A. Boyer, Associate Superintendent, Board of Education, December 1, 1950.

“A school architect should be fully informed regarding the educational specifications of the proposed building for which structural plans are desired. Sketch drawings should be prepared for the consideration of the board, executive officers, and pre-planning building committee. It is not asking too much to have the drawings submitted to the principal of the proposed school and to the teaching and custodial staffs, if such have been selected. All criticisms of the sketch drawings and suggestions for improvement should receive the careful consideration of the architect and the school officers responsible for final approval.”⁶⁴

It is likely that this was the process under which CGVA had proceeded with the design of the Youth Study Center, submitting their drawings and sketches not only for approval by the Art Jury, but to the Center Board of Managers and specialists from the juvenile divisions.⁶⁵ Functional planning, putting into focus the physical character of the school and its direct relationship to qualities of teaching and learning, would be at the core of any proposed school, though the exterior design would remain the responsibility of the architect.⁶⁶ Advocating that school officials should be an integral part of the school design’s approval process, postwar architects found that they were designing not only buildings, but integral parts of communities and everyday life.⁶⁷

The relationship between the Center and the Board of Education was a crucial component to the design and function of the new facility. Since the establishment of the first House of Detention, the Board of Education had always held the responsibility for

⁶⁴ William C. Reavis, “Functional Planning of School-Building Programs,” in *The Elementary School Journal* (Vol. 46, No. 2, October 1945) 76.

⁶⁵ *36th Annual Report for the Art Jury* (1946) 16. It is interesting to note that the Art Jury was also engaged in reviewing school designs published numerous drawings of the approved designs in their annual reports throughout the early postwar period. Of particular note was the praise given to a modern elementary school building by architect Edward P. Simon in 1946 in a simple and undecorated design. The low-lying, one-story school building utilized all the modern trends of increased natural lighting through extensive use of windows and abundant space for recreation, thus serving a dual function of school and community space, this arrangement would, according to the Art Jury, be a “very fine movement in the direction of solving present day juvenile delinquency problems.”

⁶⁶ *Ibid.*, 75.

⁶⁷ *Ibid.*, 76.

delinquent children, as it was thought that children turned delinquent because of deficiencies in their education. While residing at the House of Detention, children spent their time under the supervision of teachers as assigned to conduct classes by the Board.⁶⁸ Juvenile delinquency, anticipated to rise dramatically during the postwar period, was associated with the failure of the education system and the lack of proper facilities in which to provide for the treatment and education of juvenile delinquents.⁶⁹ Lively discussion in support of better facilities and proper school buildings would aid the cause of combating truancy and delinquency.⁷⁰ Only with the cooperation of Philadelphia's citizenry, local social agencies and local government support, not just the help of professional social workers, would juvenile delinquency be properly addressed. New trends in juvenile crime and delinquency were noted by Center's director, Dr. Sharp, who pointed out in 1952 that since 1948, Philadelphia had experienced a twenty percent increase in delinquency. But with more "intelligent handling" of children between the time they were detained and the time their case came up in courts, as was the function of the Youth Study Center, the use of psychological and psychiatric testing would mitigate juvenile crime and emotional disturbance.⁷¹ Judge Nochem S. Winnet of the Municipal Court of Philadelphia, blamed parents, but more so society for the cause of delinquency. While youth crime was a widespread national phenomenon that had begun to be recognized as a result of wartime conditions, it was a local responsibility to create

⁶⁸ Stevens, 4.

⁶⁹ "Child Crime Laid To Bad Schooling," in *The Philadelphia Inquirer* (Friday April 2, 1948).

⁷⁰ "Educator Asks Better Facilities," in *The Philadelphia Inquirer* (April 14, 1948).

See also Gilbert G. Lentz, "Public Agencies in the Postwar Period," in *Annals of the American Academy of Political and Social Science* (Vol. 236, Adolescents in Wartime, November 1944) 161-168.

"Half of Students Finish High School," in *New York Times* (October 18, 1949) 29.

"Bids Communities Fight Delinquency," in *New York Times* (May 3, 1944) 16.

⁷¹ "New Trends Seen in Juvenile Crime," in *New York Times* (November 18, 1952) 34.

prevention measures and programs to study and treat youth.⁷² Philadelphia, according to Winnet, would set a precedent in dealing with its obligation to recognize this fact. With the planning of a far-reaching recreational program, including some 46 social and civic agencies, churches, and schools, the Youth Study Center was a part of society's efforts to meet this widespread challenge.⁷³

The Board of Managers faced yet another setback in February 1948, when the City struck out the Youth Study Center from its list of urgently needed improvements in the loan proposal to be submitted to voters.⁷⁴ The first bond issue of \$1 million had included funds only for the design. The project was, therefore, shelved until another bond issue came through for \$1.275 million in June 1948, and a proposed final issue for \$400,000 in September 1951 completed funding for the original \$2.75 million estimate for the whole project.⁷⁵ With the budget under watchful eyes, construction costs and the size of the structure came into question, with pressure to reduce the size to fulfill only near-term needs.⁷⁶ During the following months in 1948, the project faced threats of postponement when estimated costs rose to \$3.5 million which would cause the project to be taken off the City Planning Commission's six-year Public Improvements Program, and force construction to proceed at a slower pace than desired by sponsors.

On July 27, 1948, preliminary plans were submitted by CGVA to the Art Jury for the detention facility located on the northeast side of the Parkway between 20th and 22nd

⁷² "Fight on Crime Widened in Nation," in *New York Times* (February 20, 1942) 18.

⁷³ Nochem S. Winnet, "The Real Delinquents—Parents or Society?," in *New York Times* (February 16, 1947) SM15.

⁷⁴ "City Puts Off Plan to Build a New Detention Home," in *The Philadelphia Bulletin* (February 3, 1948). "Detention Home Shelved," in *The Philadelphia Bulletin* (February 5, 1948).

⁷⁵ Leonard J. McAdams and Harry J. Karafin, "The ABC's of the Youth Study Center," in *The Philadelphia Bulletin* (July 11, 1956).

⁷⁶ Philadelphia City Archives, Philadelphia City Planning Commission files, (February 19, 1948) 12.

Streets. These were disapproved as inappropriate for the Parkway with numerous suggestions for reexamination, including a suggestion to not locate the main entrance on the Parkway. (fig. 17) This time it was the Planning Commission, which had recently been assigned the site selection powers previously exercised by the Art Jury, who now had the opportunity to convey their requests in the Center's design. The plans were revised by the various agencies consulted previously, resulting in a site located between the Parkway and Pennsylvania Avenue, and 20th and 22nd Streets. These plans relocated street lines to allow for the extension of Pennsylvania Avenue. (fig. 18) Based on the architects' plans, the Planning Commission produced models for the review of the Art Jury. The plans not only appeased the Art Jury, whose plan for extending Pennsylvania Avenue were acknowledged, but also the Commission, who saw this as a more acceptable solution towards the "continued progress toward completion of the Parkway as originally designed."⁷⁷

Right when the final plans seemed to have been approved with all parties in agreement, budget issues resurfaced. The indicated "sharp rise" in the cost of the project was one of the main factors in advising CGVA to revise their plans for a final time to produce a "smaller project" which would allow construction to proceed as scheduled from 1949-1950.⁷⁸ Luckily, striking the building from the Capital Programs list of projects was not pursued. The program for 1949 ranked this building for the care of dependent and neglected children fourth on a list of the five major and minor projects to

⁷⁷ Philadelphia City Archives, Philadelphia City Planning Commission Annual Report, Planning Commission (1948) 23.

⁷⁸ Philadelphia City Archives, Box 17 (145.2): City Planning Commission, Citizen's Council on City Planning, 1947-51; Newsletter February-March 1948, Vol. IV, Number 5; "Deferred Projects: Youth Study Center (Juvenile House of Detention)."

be undertaken.⁷⁹ Joseph S. Clark, Jr., then City Controller, pushed for Samuel administration to take up a variety of public improvements program on behalf of the City Planning Commission. Although judged to be of secondary importance when compared to larger infrastructure issues such as the sewer construction and water treatment programs, the completion of the Youth Study Center was nonetheless stated to be of importance, as it was so near completion. It should “unquestionably be finished, equipped, and put to use.”⁸⁰

With helpful consultation from Sherwood Norman, designs and specifications for the furniture and equipment for the Center were submitted by CGVA in late spring of 1951,⁸¹ and the estimates for 360 tons of steel required for the project was submitted from Severud-Elstad-Krueger Consulting Engineers in early 1952. Thereafter construction proceeded, meeting, more or less, the planned opening in May 1952.⁸²

Ease of circulation was of primary importance in the planning of the facility in order to avoid staff immobility and plan inflexibility of the number of rooms assigned to males or females; boys and girls were not to be assigned to different floors but were to be held on the same floors.⁸³ The 1952 Federal Security Agency’s “Desirable Practices for

⁷⁹ Philadelphia City Archives, Walter M. Phillips Papers, 1927-28; Box 6: “Work Program for 1949.”

⁸⁰ Temple University Urban Archives, General Pamphlet Collection – Pt. 32, Box 12, “Statement of Joseph S. Clark, Jr., City Controller, Respecting Proposed Philadelphia City Bond Issues and Additional Loan Authorizations to be Voted on at the July 24 Primary.”

⁸¹ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Miscellaneous Correspondence, 1949-1950; Correspondence from Frank Smith to Mr. Teter, April 19, 1951 regarding request of Mr. Roy Carroll to write the specifications for furniture and equipment for the new Youth Study Center, mailed with bid of Strawbridge & Clothier and Gimbel Brothers.

⁸² Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Miscellaneous Correspondence, 1949-1950; Correspondence from Severud-Elstad Krueger Consulting Engineers to Joseph Didinger of CGVA, February 4, 1952.

⁸³ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: Staff Meetings 1954, YSC; “Notes of Administrative Staff Meeting in Dr. Sharp’s office Monday March 16, 2pm: Objections to Assigning Children by Floors.”

Services to Delinquents,” described a suitable detention building as “neither prison like nor of such flimsy construction...emphasis being placed not only on cheerfulness, livability, and ease of maintenance, but on flexibility and ease of supervision...equipped to make social and psychological studies of children who must be detained.” Specialized counseling was encouraged instead of punishment, concluded by staff workers who had particular experience in childcare and social work. With an integrated educational program administered by the local board of education, regular religious services, and facilities and programs that offered healthful recreation and proper physical care, the new detention center was to be its own self-sufficient community with communal dayrooms and bedrooms creating “neighborhoods” accommodating the religious, recreational, educational, health and other rituals of everyday life.⁸⁴ Planning the detention functions of the Center entailed consultation and institution of the “modern” trends in dealing with youth delinquency.

Judge Smith was kept quite aware of ongoing scholarship regarding juvenile delinquency, particularly the work of Sherwood Norman,⁸⁵ but there is no reason to believe that he would not have been well acquainted with the work of Thorsten Sellin and the progressive trends happening elsewhere in the world. Penal philosophy was at a turning point at this time. The use of treatment instead of punitive methods in dealing with prisoners and delinquents became popular post-World War II, having already been

⁸⁴ “Hospital, School, Guardhouse,” in *Architectural Forum* (vol. 98, February 1953) 102.

⁸⁵ Sherwood Norman, consultant from the National Probation Association in New York, was consulted by the YSC planning committee. He is notable for his publications on the planning and design of juvenile detention facilities. See *The Design and Construction of Detention Homes for the Juvenile Court: A Preliminary Draft* (New York: National Probation Association, August 1947). See also *For the Detention and Shelter of Children* (National Probation and Parole Association, June 1954).

Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: YSC Business Correspondence, 1952; YSC Memorandum, June 2, 1953.

experimented with on prisoners during the Second World War.⁸⁶ Better understanding the population of prisoners as well as distinguishing among the various crimes and offenses were data to be used in constructing proper modern facilities that prevented crime and delinquency rather than reacting to them. This more scientific study of crime was founded by University of Pennsylvania professor of sociology and criminology, Thorsten Sellin. Philadelphia in the 1940's and 1950's played a pivotal role in criminological theory, especially influenced by Professor Sellin, who married the sociological discipline with criminology and thus pioneered scientific criminology. While it is not clear if Sellin was one of professionals consulted in the design and planning of the Youth Study Center, he is mentioned as being present at the city council meetings at which the Center was discussed, and he was prolific in writing about juvenile delinquency as the product of cultural diversity which would only increase over time. Social planners of the postwar era should not only take heed of crime in general, but more specifically youth crime, which, Sellin claimed, presented the "greatest risk that required the best and most purposive penal and correctional treatment" and had many correlations with the effects of the war.⁸⁷

Regarding the relationship with war and youth, Sellin stated that:

"There is no reason for optimism, however. Experience tells us that we may expect a great rise in juvenile delinquency and increased criminality in the youthful age groups immediately above the juvenile court ages and that this increase is likely to occur in property crimes, economic motives playing an even greater role during wartime than in normal periods. All told, the work for crime prevention and the establishment of more

⁸⁶ Interview with Phil Harris, Professor of Criminology, Temple University (November 13, 2005).

⁸⁷ Thorsten Sellin, "Youth and Crime," in *Law and Contemporary Problems* (Vol. 9, No. 4, The Correction of Youthful Offenders, Autumn 1942) 585.

carefully developed plans for the treatment of delinquent youth, therefore, should receive strong public support in these times of conflict.”⁸⁸

The Youth Study Center was Philadelphia’s first attempt to apply this new way of thinking about studying and treating juvenile delinquents by instituting a detention program that stressed nurturing, not punishing.

The Parkway site, however, proved to be more complex than imagined, and the technical constraints of the site and the functional demands of the Center quickly came into focus. Architectural freedom was limited as CGVA’s plans were forced to adhere to the conditions and requirements by the City, the Parkway Commission, as well as the Art Jury. The City had claimed to support the construction of the YSC on practical grounds; moving the House of Detention from its location at 22nd and Arch to 20th and the Parkway would bring the facility closer to the Municipal Court. As such, the building would have to be dictated by the Parkway Commission’s regulations that stated that the “erection of buildings along that thoroughfare be in keeping with the adjacent classicist Public Library and Municipal Court”.⁸⁹ The Youth Study Center was the first building fronting the Parkway that eschewed a classical vocabulary, and yet, took as its guide the classical monuments that already existed along the Parkway.

SCULPTURAL PROGRAM

⁸⁸ Thorsten Sellin, “Youth and Crime,” in *Law and Contemporary Problems* (Vol. 9, No. 4, The Correction of Youthful Offenders, Autumn 1942) 587.

⁸⁹ *Art Jury Annual Report* (v. 39, 1949) 15.

Despite the extreme reluctance with which the Art Jury had accepted the Center's construction, there were still certain conditions the overall design of the facility had to adhere to, specifically the insistence on "some sort of an ornamental frontage, particularly statuary".⁹⁰ Once again, the statuary came under the scrutiny of the City Planning Commission, which wanted the proposed "ornaments" to be considered carefully, especially since funds for the facility were already short. In fact, Judge Smith agreed on behalf of the Board that such statuary was "not something that we particularly wanted", but it considered the idea in order to appease the Art Commission. Carroll, Grisdale & Van Alen had commented that they intentionally designed the building along modern lines, economical and architecturally unadorned, unlike the "unnecessary columns which adorn the adjoining Free Library and Municipal Court buildings."⁹¹ This left room in the budget for sculpture, components of the program that were included in the overall budget and elements anticipated by CGVA during the design of the building. Now that the building was complete, statuary was necessary in order to complete CGVA's vision of the monumental prison. This was one of the artistic freedoms given to CGVA, as Judge Smith had stated that sculpture was "not something that we particularly wanted."⁹²

The budget of the project had already included funds for such ornamentation, and Carroll had hand-picked the sculptor. The selection of sculptor as well as the setting of the sculpture program was a process which, again, subject to the approval of the Art Jury and County Commissioners, was met with its fair share of painstaking selection, creation and completion. Carroll had submitted the names of three sculptors, two of whom are

⁹⁰ "Youth Center's Statuary Nearly Ready—Money or No," in *The Philadelphia Bulletin* (April 17, 1953).

⁹¹ *Ibid.*

⁹² *Ibid.*

known to be Ivan Mestrovic and Waldemar Raemisch, who was ultimately chosen. While it is not known the exact motivations of Carroll's choices, it is likely that he was attracted to spiritual works that would suit the Center's architectural quest for the permanence and monumentality required of such a program in a prominent location. Choosing artists that who worked close to Philadelphia, Carroll would have encountered both Mestrovic and Raemisch's work, who came to the United States for professorships shortly after the war. In a time when abstraction dominated the artistic scene, Mestrovic and Raemisch worked with spiritual and humanistic figural themes, contributing the monumentality that CGVA desired for the Center.

From the few existing sources, it is known that Carroll traveled to Syracuse to meet with Mestrovic and discuss the possible commission of sculpture for the Youth Study Center prior to submitting the three names to the Art Jury. In that meeting, Carroll made clear the architectural aims of the project, "to embellish Philadelphia with a solid building which would satisfy not only its practical purpose, but the aesthetic side as well"⁹³ and to provide appropriate sculpture that not only harmonize with the architecture, but provide works of "permanent artistic value."⁹⁴ Mestrovic responded with agreement and enthusiasm. Mestrovic, teaching at Syracuse University when he got involved with the Center's commission in May 1949, submitted drawings of the proposed sculptural groups. However, Carroll did not want Mestrovic to not get too far into the project, wary of the politics of the Jury's selection process, and so he explained that there was "a very rare possibility that even though we complete our contract drawings, the

⁹³ University of Notre Dame Archives, Ivan Mestrovic Papers, Correspondence from J. Roy Carroll of CGVA to Ivan Mestrovic, May 4, 1949.

⁹⁴ University of Notre Dame Archives, Ivan Mestrovic Papers, Correspondence from J. Roy Carroll of CGVA to Ivan Mestrovic, April 25, 1949.

County Commissioners may finally elect not to build the building.”⁹⁵ The constraints on the program’s budget was severe, and the sculptor with the lowest bid turned out not to be any of the three sculptors proposed by CGVA. At this point, Carroll had argued that no sculpture should be commissioned unless a “competent sculptor should be selected to do the work.”⁹⁶ Both he and Mestrovic were extremely disappointed in the method by which the Art Jury had made its decision, without seeing any sketches or drawings.

A compromise must have been worked out as Waldemar Raemisch, one of the sculptors recommended by Carroll, received the commission. The Art Jury had acquiesced to Raemisch for budget reasons but also for his achievements, having recently been awarded the Widener gold medal by the Pennsylvania Academy of the Fine Arts.⁹⁷ The Jury would have been familiar with his work, particularly the recently completed “The Preacher” (1952) for the Ellen Phillips Samuel Memorial on Kelly Drive. (fig. 19) This work embodied his understanding of spiritual and allegorical themes that could be at once timeless yet emotive of the moment. Raemisch, a German refugee and professor at the Rhode Island School of Design, was given a contract in 1952 amidst further problems regarding the budget.⁹⁸ Though the sculptural program was originally included in the general contract per the Art Jury’s requirement, CGVA had sent a letter to the Jury in December 1949, shortly after construction had begun to say that the building itself required all the funds currently set out and to request a separate contract for the sculptural program. Not wanting to discard an element that it saw as crucial to the integrity of the

⁹⁵ University of Notre Dame Archives, Ivan Mestrovic Papers, Correspondence from J. Roy Carroll of CGVA to Ivan Mestrovic, May 2, 1949.

⁹⁶ University of Notre Dame Archives, Ivan Mestrovic Papers, Correspondence from J. Roy Carroll of CGVA to Ivan Mestrovic, January 23, 1950.

⁹⁷ “Art Commission reverses stand on statuary,” in *The Philadelphia Bulletin* (April 11, 1954).

⁹⁸ “Planners Hold Up \$109,000 For Study Center Statuary,” in *The Philadelphia Bulletin* (April 16, 1953).

Parkway, the Jury agreed to this, and awarded a separate contract for the sculpture immediately.⁹⁹ The creation of the statuary met its fair share of delay. After his drawings were approved by the Art Commission and the County Commissioners, Raemisch continued with plaster casts of his two statuary groups, “The Great Mother” and “The Great Doctor”, each group measuring 20 feet long, 5 feet wide, and 12 feet high,¹⁰⁰ which were to convey a central theme of the “Spirit of the Juveniles,” symbolizing what the center could do for the city’s youth. (fig. 20, 21) To keep costs down, it was found to be more economical to cast the models at full size abroad in Italy, where Raemisch had been offered a studio by the American Academy at Rome.¹⁰¹ When approval was asked from the Art Commission to proceed with the bronze casts, the Commission took offense to the sculpture, calling the faces “pie-faced...the children’s faces also looked as if they were suggesting retarded minds” and denigrated the designs as not “first-rate art.”¹⁰² Improvements were made and the sculpture was finally approved, but the sudden death of Raemisch in the spring of 1955 caused yet another setback, until a student of his was elected by Carroll to complete the sculptures.

Mandated by the Art Jury in order to “lessen the rather austere character of the building”¹⁰³ and set strategically against the backdrop of the minimalist simplicity of the Parkway façade, the sculpture is set up like a frieze, befitting its placement among the Parkway’s modern Classicist constituents. What started out with hesitation both on the part of the Art Jury and the Planning Commission, was greeted with growing praise as

⁹⁹ *Art Jury Annual Report* (v. 39, 1949) 16.

¹⁰⁰ “Waldemar Raemisch dies; Sculptor was doing City Art,” in *The Philadelphia Bulletin* (April 16, 1955).

¹⁰¹ Alverta L. Stevens, *Youth Study Center Annual Report* (May 1956-December 1954) 5.

¹⁰² Robert C. Lowry, “‘Pie-Faced,’ Says Art Board Of Study Center Statuary,” in *The Philadelphia Bulletin* (April 1, 1954).

¹⁰³ *Art Jury Annual Report* (v. 39, 1949) 15.

work progressed, with critics coming to recognize “that the sculptor was achieving what seemed to them to be an extremely sensitive and distinguished work of art.” At long last, the sculptures were completed at the end of 1955, bringing to completion a decade-long struggle to achieve the city’s postwar vision of a socially progressive and thoroughly modern institution. In a letter dated July 20, 1949, the sculptor described the sketch for his first Youth Study Center group:

“The theme is, I think, quite understandable. ‘Let the children come unto me’, in this case to be saved by the ‘Great Doctor’...I have tried to create a piece of reality...a piece of real life, executed with care and in a way everybody shall appreciate and enjoy. One has to think of the quality of early Greek bronzes, sample: The Charioteer of Delphi or a sample of medieval bronze: the beautiful angel in the Frick Gallery, New York. I mean a certain rigidity which gives those ancient pieces their style and from it their everlasting beauty.”¹⁰⁴

RECEPTION OF THE YOUTH STUDY CENTER

Ironically, given the incredible opposition the Center had faced during its planning and construction, immediate praise greeted the completion of the project, including recognition by *Architectural Forum* as a “modern civic landmark,”¹⁰⁵ four appearances in the Philadelphia’s AIA yearbook¹⁰⁶, the 1952 gold medal of the Philadelphia Chapter of the Home Fashion League Inc. for its cheerful and bright interior

¹⁰⁴ Stevens, (May 1956-December 1954) 4.

¹⁰⁵ “Hospital, School, Guardhouse,” in *Architectural Forum* (vol. 98, February 1953) 101-102.

¹⁰⁶ *AIA/T-Square Yearbook* (1950) 71; (1952) 30, 122; (1953) 149; (1954) 58-59.

colors and selection of furniture, and finally the 1958 National Gold Medal of the Architectural League of New York for Raemisch's sculptures.¹⁰⁷

The interesting aspects of the complex were its design and use of materials. Working under the constraint of planning for economic construction and maintenance, CGVA enriched the building with a variety and attention to materials that were not unfamiliar to the Parkway.¹⁰⁸ Employing Kasota stone on the balconies of the Parkway façade made clear reference to the Philadelphia Museum of Art, while limestone was a familiar material in many of the Parkway's public buildings. With two faces, the formal and monumental limestone-clad Parkway façade contrasting with the understated informality of the Pennsylvania Avenue brick face, the building took into account its context.¹⁰⁹ Praised in *Architectural Forum* as "a modern civic institution,"¹¹⁰ the building was noted as a distinctly modern addition to the Parkway, sympathetic to its surroundings, and more importantly, a crucial advance in demonstrating the city's social responsibility to its citizens.

However, no sooner had the Center been completed than signs were soon noticed of the facility's limitations, particularly the issues of size and security, designed as a medium-security system, the building proved inadequate to handle the youth with

¹⁰⁷ Stevens, (May 1956-December 1958) 4.

¹⁰⁸ *Art Jury Annual Report* (v. 39, 1949) 15. Listed in the Art Jury's report, the materials included "Gray Indiana Limestone for the exterior walls facing the Parkway, Kasota Stone (Pink Mansota vein) for the projecting bays on the Parkway; Deer Island Granite for the coping and base; Metawee Danby Vermont White Marble for the panel inserts in the Parkway balconies, Bronze for the Parkway windows and balcony members, Gray Brick Claycraft for the Parkway penthouses and exterior face of stair towers on north wall, Red Colonial Brick for the Pennsylvania Avenue, bridges between two buildings to be steel painted blue, wall surrounding play yards to be of coursed face hammered Chestnut Hill Stone, roofing to be twenty-year bonded roofs finished with a selected pink-brown washed gravel."

¹⁰⁹ Clyde C. Pearson, "Influence of Materials and Techniques on Architectural Styles," in *School Executive* (April 1946).

¹¹⁰ "Hospital, School, Guardhouse," in *Architectural Forum* (vol. 98, February 1953) 101-106.

“excessive aggressive tendencies.”¹¹¹ The expected accelerated rate of releasing children was not met; if anything, periods of residence were prolonged by the Center’s new methods of thorough study and treatment. Throughout the next few years, the Center experienced a constant flow of unexpected problems that the buildings were not able to accommodate.

Severe problems of overcrowding peaked in the 1970’s, and was the subject of much derision and embarrassment, which demonstrated the Center’s essential functional pitfall. (fig. 22) The Center’s Board had noticed overcrowding within less than ten years of the opening, but they had dismissed the facility’s limitations, stating that to consider enlarging the building would be to go against the goal of the Center which was to receive delinquent children temporarily, not to provide long-term housing. Furthermore, enlarging the Center was seen as only creating an unnecessary burden on taxpayers.¹¹² Its ambitions were idealistic. To understand and care for a child according to the premises of the Youth Study Center, was not something done quickly. Because of this inherent paradox, Board members very quickly ran into problems of overcrowding, which only worsened over time.¹¹³ Talk of a new facility for the Center began as early as 1969.¹¹⁴ The Center would experience its worst criticisms in the 1970’s, with rampant allegations of officer abuse, a wave of youth suicide, and lawsuits brought by the Juvenile Law Center of Philadelphia claiming horrible conditions and numerous other inadequacies.¹¹⁵

¹¹¹ Philadelphia City Archives, Box: Municipal Court: House of Detention 1936-51: Youth Study Center 1949-54; Folder: Staff Meetings 1954, YSC; “Notes of Administrative Staff Meeting in Dr. Sharp’s office Monday March 23, 2pm.”

¹¹² Stevens, (January 1959-December 1960) 4.

¹¹³ “Trouble at the YSC,” in *The Philadelphia Inquirer* (November 18, 1953).

¹¹⁴ Kos Semonski, “City Plan Would Turn Detention Home Into Youth Study Center to House 900,” in *The Philadelphia Inquirer* (July 18, 1969).

¹¹⁵ Interview with Robert Schwartz, Juvenile Law Center of Philadelphia, (October 30, 2005).

Declaring “unfair labor practices and horrid building conditions,” one critic called it “a very demoralizing place to work...things are so cramped, all kids do is fight each other and watch cartoons.”¹¹⁶

The change in function over time from a medium-security youth study center to a higher security youth prison was a reflection of the continuing changes in juvenile detention philosophy and approaches to dealing with juvenile delinquents.¹¹⁷ A flexible facility that is located outside the center of the city, with updated security systems and adequate space for a larger number of youth, were key considerations in the decision for the facility to move to West Philadelphia.¹¹⁸ Thus, the institution had already been planned to move; this decision was only expedited by the approval in December 2004 of the move of the Barnes art collection to the Center’s site on the Parkway. While this appears, for many reasons, to be an obvious opportune event for the Barnes art collection and the future of the Parkway, the significance and contribution of the Youth Study Center to Philadelphia postwar architecture and history have been overlooked by the leadership of the Barnes, the city, and the Youth Study Center itself.

CONCLUDING REMARKS

Two concurrent projects completed on the Parkway at around the same time as the Youth Study Center; one of which was the Parkway House designed by Elizabeth Fleisher and Gabriel Roth in 1953, which does not have direct Parkway frontage,

¹¹⁶ Duane Swierczynski, ed., “Philly File: Brutal Youth,” in *Philadelphia Magazine* (July 1996) 13. William Turner, president of Local 159, the prison workers’ union.

¹¹⁷ Interview with Phil Harris, Professor of Criminology, Temple University (November 13, 2005).

¹¹⁸ Interview with Vanessa Williams-Cain, Director, Department of Human Services.

although its placement is visible from the Parkway. More of an aberration are the Park Towne Place Apartments by Milton Schwartz & Associates, completed in 1959, whose casual layout on the landscape make no concession to their prominent location on the Parkway; one of the four buildings even turns away from the Parkway in order to face the Schuylkill River. These projects were residential, however, and the Youth Study Center was the last public institution to be built on the Parkway.

Embroiled in the enthusiasm for immediate action and tangible results of the postwar era, the Youth Study Center, despite all attempts to prevent its construction on the Parkway, began as a much needed reformatory project, but gradually became overshadowed by postwar concerns about city re-planning and physical renewal. The architectural solution to the functional demands of the institution's Board, the aesthetic demands of the Art Jury and the practical demands of the City Planning Commission, was thoughtful, sincere, and for its time, an exemplary *humanistic* building that symbolized civic authority. Juxtaposing a variety of materials and utilizing them expressively to create texture in a structural, as opposed to a compositional way, brought modernism to the Parkway and paved the way for such future, modern works such as Mitchell/Giurgola Associates Associates' United Fund Building, which like the Youth Study Center, responds to its environmental context with its four distinct façades. (fig. 23)

PART II: THE YOUTH STUDY CENTER AND THE BENJAMIN FRANKLIN PARKWAY

The conception of the Benjamin Franklin Parkway and its institutional buildings was both a product and agent of Philadelphia's early twentieth century socio-political history. But the Parkway's history did not begin in 1907, when ground was broken for its construction, or conclude in 1926, when the construction was considered complete; all subsequent building constructed on the Parkway was subject to a rigorous approval process by the Philadelphia Art Jury. However, political attention had indeed shifted in postwar Philadelphia from the Parkway to other more pressing issues of urban renewal and redevelopment. Although construction on the Parkway continued, it did so without its original "City Beautiful" design concerns. The postwar era marked a significant shift in the way in which the Parkway continued to develop. The original design intention of a grand, monumental boulevard, lined by imposing public institutions, came to be secondary to the larger framework of the city plan and its interrelationships. (fig. 24)

Two variations in the way visionaries of the early twentieth century viewed the Parkway can be seen in Mayor John Reyburn and architect Jacques Gréber's proposals for the future design of the Parkway. (fig. 25, 26) In Reyburn's comprehensive plan of 1911, the Parkway was envisioned as a densely developed cultural thoroughfare, which contrasted with Gréber's 1919 watercolor of the Parkway as a strip of greenery that sought to bring Fairmount Park into the center of the city. While the commercial boulevard character of the Parkway as envisioned by Reyburn and the park-like character of Gréber's plan were both ideas present at the Parkway's conception, they worked in tension as well as in concert with one another. Numerous architects, including Paul Cret,

had attempted planning studies for the design of the Parkway, and although it was Jacques Gréber's design that most closely resembles the Parkway as developed in the early twentieth century, Cret's contributions to future design on the Parkway and in Philadelphia of the early twentieth century was prominent and influential. Establishing a Beaux-Arts curriculum at the University of Pennsylvania's architecture program in 1903, Cret's classicism differed from that which steered much of early twentieth century American architecture. His approach to the Beaux-Arts discipline came through scientific, as opposed to a stylistic, planning from the inside out.¹¹⁹ The eventual appearance of a building was derived from how the ideas played out in the plans. This was a fundamental and crucial turning point in thinking about architectural design. Demonstrating that understanding a building's user and its context, as opposed to a theoretical approach, was key to architectural design, Cret set into play the beginnings for modernist thinking.¹²⁰

The use of a classical vocabulary by Cret and his students was not about strict archaeological imitation of historical precedent nor a mechanical formulaic procedure, but a framework upon which students were encouraged to build towards an individualistic originality, bringing out "feelings for beauty."¹²¹ Thus, historical form was not inflexible but quite open towards appropriation to meet the demands of contemporary society. The post-World War II period marked a major turning point in city politics and this became reflected in the city's architectural philosophies; the early twentieth-century's Beaux-Arts classical modernism of Cret's legacy gradually gave way to a fully

¹¹⁹ David B. Brownlee, *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1989) 9.

¹²⁰ *Ibid.*, 9.

¹²¹ *Ibid.*

developed modernism, albeit late in its coming, including architects in the likes of Carroll, Grisdale and Van Alen, trained under the Cret legacy but building for a different set of needs and uses that characterized postwar Philadelphia's concerns. This new generation of architects who built for the Parkway did not deviate wholly from the Beaux-Arts training and philosophies of Cret, and in fact, continued to develop those same ideas. While the Youth Study Center is the first Parkway building to depart from historical form,¹²² it demonstrates many of the core qualities of Cret's philosophies, most notably a sense of a planned inside out approach and a keen understanding of creating a building that would adapt to meet contemporary needs.

Immediately after the completion of the Parkway's roadway, the building of its monumental institutions commenced with lively vigor. At the height of its building period, the Parkway saw the opening of the Free Library's central building in 1927, the Philadelphia Museum of Art in 1928, the Rodin Museum in 1929, the Franklin Institute in 1934, and finally the long awaited opening of the Free Library's twin, the Municipal Court, in 1941.¹²³ (fig. 27) The Municipal Court was the last of the classical buildings on the Parkway that had dominated the architectural scene in Philadelphia for the first half of the twentieth century. The arrival of World War II led to a large-scale decline in building construction, and prior to the end of the war, there came a fundamental shift in the way the Parkway was perceived. The nature of the Parkway was at a major turning point, and postwar development was to be preoccupied with residential development. Real estate

¹²² Many projects concurrent with the Youth Study Center were being built along the Parkway, but, as I will argue in this thesis, the Youth Study Center was the first true modern building on the Parkway that actually took into account its location, respecting the Parkway's original design intent, yet building for a truly progressive postwar Philadelphia.

¹²³ Dates taken from Brownlee.

development and improvements in city infrastructure took place on and around the Parkway, with the arrival of apartment buildings such as Parkway House (1953), the Philadelphian (1957) and Park Towne Place (1959). More controversial was the Youth Study Center (1952), the last project on the Parkway that maintained the institutional character of the early twentieth century Parkway designs. (fig. 28, 29, 30)

The next projects to arrive onto the Parkway were not only subject to the approval of the Art Jury but also rigorously scrutinized by the newly re-established City Planning Commission (est. 1943), which set out an exhaustive list of projects and focused on much grander schemes rather than isolated building. After the war, the central issue was no longer the Parkway itself, but development and construction on and around the boulevard as it related to the broader city plan. The Youth Study Center arrived onto the scene at the point of this changeover, and as such, its construction history was shaped by issues of urban planning and how architecture came to be a part of a larger city planning discourse.

PART III: THE YOUTH STUDY CENTER AND POSTWAR PHILADELPHIA

The planning of the Youth Study Center should be understood as a component of Philadelphia's postwar politics and city planning efforts. Concurrent with its planning was a reformulation of the city's governmental administration, which, forceful in its efforts to produce immediate results, set out to prove that under different management, Philadelphia could lift itself up from postwar stagnation by engaging the public and focusing on large-scale planning. The Better Philadelphia Exhibition of 1947, held in Gimbel's Department Store with a number of designed displays, aimed to reacquaint and

market the idea of city planning to the public.¹²⁴ In support of the short and long term goals of the City Planning Commission, Philadelphia's 1947 plan envisioned a twentieth century Philadelphia for the future:

Last September and October, more than 385,000 Philadelphians came to see one of the largest and most spectacular displays ever designed to sell city planning to the citizenry. Costing \$340,000 and occupying an advantageous spot on Gimbel's fifth and sixth floors, the exhibition boasted three-dimensional models, a huge aerial photo map, movies, a diorama, murals, wall panels, cartoons, a reproduction of an actual street corner and mechanical gadgets—every device known to the display artist—to sock home what is wrong with Philadelphia and what, specifically, can be done about it.

The product of a political reform movement which had started in 1940, the Exhibition was a far-reaching effort by a forceful emerging crowd of Democrats, including lawyer-reformer Walter Phillips, Edmund N. Bacon, Oscar Stonorov, Joseph Clark (mayor of Philadelphia 1952-56) and Richardson Dilworth (mayor, 1956-60).¹²⁵ A postwar movement that set their goals on urban revitalization in conjunction with a fundamental political restructuring of the city's administrative procedures which all led, despite Republican attempts to dismiss, the formation of the City Planning Commission. *As Architectural Forum* reported in 1947:

¹²⁴ Oscar Stonorov, Edmund N. Bacon, Robert Mitchell, Walter M. Phillips, Edward Hopkinson, Jr., Arthur C. Kaufman, "Philadelphia Plans Again," in *Architectural Forum* (December 1947).

¹²⁵ See Madeline Cohen, *Postwar city planning in Philadelphia: Edmund N. Bacon and the design of Washington Square East*, (Ph.D. diss., 1991).

The knock-down battle which ensued...necessitated gaining widespread support for the planning program. the Joint Committee (on City Planning) went after nearly every organization in the telephone book, from the T-Square Club to the Greater 52nd and Market Streets Business Men's Association. They corralled architects, engineers, and lawyers, housewives, the Chamber of Commerce, clergymen. Edward Hopkinson, Jr., one of the most powerful business leaders in Philadelphia (and a Republican), had already seen the light. He paid an important call on Mayor Samuel. Under attack from both the top and the bottom, City Hall crumbled. After two jam-packed public hearings...the ordinance was unanimously approved.¹²⁶

Rallying behind future visions of a truly "Better Philadelphia" and inspiring support through local activism, the 1947 Exhibition sponsors awoke in the public and local authorities the need for and the possibility of what could be accomplished immediately.¹²⁷ Inspired by the success of the 1947 Exhibition, reformers formed "The Greater Philadelphia Movement." The movement won its charter in 1949 with the support of more than 100 civic and business leaders who rallied to bring about change and improvement in city government, making studies and recommendations for the city-county legislation, administration, and facilities.¹²⁸ With the aggressive activism of the City Planning Commission and a reformist city government in place by 1951, redevelopment projects including the creation of Independence National Historical Park (1948), the rehabilitation of Society Hill (plans approved 1954), and the construction of

¹²⁶ Oscar Stonorov, Edmund N. Bacon, Robert Mitchell, Walter M. Phillips, Edward Hopkinson, Jr., Arthur C. Kaufman, "Philadelphia Plans Again," in *Architectural Forum* (December 1947) 66-67.

¹²⁷ Eighteenth Annual Meeting, Fairmount Park Art Association, Annual Report, Board of Trustees, Philadelphia's New National Park by Charles E. Peterson, (1952) 15.

¹²⁸ Temple University Urban Archives, General Pamphlet Collection – Box 9, Greater Philadelphia Movement Pamphlet, (1949).

expressways (first proposed 1945)¹²⁹ and airport terminals, “progress” had proceeded with unprecedented speed. (fig. 31)

Prior to the approval of the Home Rule City Charter in 1951,¹³⁰ giving the mayor greater oversight powers in all matters pertaining to municipal functions, the Democratic reformers would distinguish their efforts from the aims put forth by the Republic Samuel administration. In 1943, both acting Mayor Samuel for the Republicans and William Bullitt, Democratic Candidate for Mayor of Philadelphia, gave speeches regarding the need for post-war planning at the Citizens’ Council on City Planning meeting. The content of their talks revealed a fundamental shift in the perception of planning design and interest from the “City Beautiful” to a functional type of city planning. According to Mayor Samuel,

“ . . . at one time city planning created the impression that it leaned too much toward the idea of the city beautiful and did not stress the practical benefits to be derived as it affected the city as a whole. But the evolution that has occurred in the past 30 years, affecting our daily lives and mode of living, has brought more sober realization that city planning is the planning of the things that make life more livable, and this brings beauty with it.”¹³¹

Thus, Mayor Samuel began to define a functional city planning as being different than “City Beautiful,” despite the fact that “City Beautiful” *was* a method of city planning. Furthermore, by making reference to Mayor Reyburn and his early twentieth century vision of the Benjamin Franklin Parkway, he praised what was a predominantly city

¹²⁹ <http://www.phillyroads.com/roads/vine/>

¹³⁰ *Philadelphia Home Rule Charter*, (April 17, 1951).

¹³¹ Temple University Urban Archives, General Pamphlet Collection – Pt. 32, Box 12, “Speeches to CCCP, 1943.”

beautiful result and implied the need to build upon this precedent. But while Samuel articulately made the case for a new kind of city planning, it was Bullitt who took the idea one step further and proposed concrete plans, from which postwar Philadelphia was to precede. In response to the approach of the Samuel administration and those before him, Bullitt, with biting criticism, claimed that their approach differed:

“...the passage of an ordinance [for a Planning Commission] recognizing the theory of city planning is quite a different thing from the accomplished fact of city planning...Victories have been won before in Philadelphia for the theory of city planning. But like some of the streets on the city plan, they have remained on paper...money is spent. The result? Charts and graphs.”¹³²

Bullitt emphasized that: “Action is needed. Only a city government actively and energetically wanting city planning, alive to its need, can make city planning effective.” In planning for the postwar city, he said “architects and engineers should be working over their drafting boards at this very moment putting the finishing touches on plans and specifications for projects, so that they may be translated into action when the bells of victory ring.” It was with this vigor and eagerness to put things into action as quickly as possible, despite all criticism and staunch objection from not only the Art Jury, but the Youth Study Center’s juvenile detention consultant as well, that the Youth Study Center was able to be realized.

The establishment of the City Planning Commission threatened the powers of the Art Jury, reducing its legal responsibilities to approval of only the exterior designs of public buildings; that is, only art and design were the concern of the Art Jury. Decisions

¹³² Temple University Urban Archives, General Pamphlet Collection – Pt. 32, Box 12, “Speeches to CCCP, 1943.”

regarding the locations of buildings, previously an important duty of the Jury, would be transferred to the Planning Commission.¹³³ With this shift of jurisdiction, the Art Jury found its authority weakened in a postwar Philadelphia, where planning procedures took precedence over artistic and architectural concerns in the city plan. With opposition from the City Planning Commission, who saw the Center's construction as an impediment to the completion of the Pennsylvania Avenue and the Parkway development, and opposition from the Art Jury, who were against such a building type built on the Parkway, the Center's Board of Managers' perseverance was exemplary of the overflowing optimism and vigor which characterized Philadelphia's early postwar era.

POSTWAR ARCHITECTURAL CONCERNS

While urban revitalization was the ubiquitous concern of postwar cities nationwide, local governments did not employ formulaic strategies, but dealt with their city's issues in different ways. Growing increasingly obsolete, Philadelphia experienced many of the same problems that other postwar cities faced; with new modes of transportation changing from the reliant mode of streetcars to automobiles, in addition to a change in demographics and an increasing struggle to counteract suburban flight,

¹³³ *Revised Edition of the Summary Report of the Philadelphia Charter Commission* (February 1939) 13, 36. According to the City Charter Act of June 25, 1919, sections 11 and 18, the duties belonging to the Art Jury included: 1.) the design and location of any building...2.) the designated location of any work of art..., 3.) the design and location of any structure, public or private, any part of which comes within two hundred feet of the boundary lines of the Parkway, 4.) the design and location of any private structure which is to occupy public space, and 5.) the design and location of any alteration or relocation of any of the above structures. Philadelphia City Archives, City Planning Commission files, Correspondence from Art Jury to Mr. Edward Hopkinson, Jr., Chairman of City Planning Commission, May 17, 1944.

municipal authorities turned their attention to the problem of urban deterioration in the attempt to reinvigorate the urban core and to encourage redevelopment of substantial areas within the city.¹³⁴

Academic and professional visionaries were not far off from the realities of the city's needs and problems. As expressed by architectural journals and contemporary architectural publications, further distinction between different types of architecture, better able to house and address different concerns were brought to the attention of architects, planners, engineers, artists, and industrialists to rethink design intentions and their effects upon the user.¹³⁵ This renewed sense of social consciousness was reflected in the aims CGVA for the Youth Study Center. A multifunctional building, it was to be an exemplary construction that fulfilled the postwar tenets of functional planning, without excluding a sense of monumentality. As described by the architects, the Youth Study Center was a hospital, school and guardhouse. Its innovation in reforming the modern detention facility was to draw upon these various institutional typologies, which were unequivocally front and center issues in the architectural profession in the early postwar years.

In 1944, a publication entitled "New Architecture and City Planning" enlisted a group of professionals, architects, city planners, theorists, and sociologists, to discuss new directions in the architectural profession of the future postwar era. The participants included Louis Kahn, Sigfried Giedion, Richard Neutra, and George Howe, who discussed the challenges to be met by postwar architecture and planning. The invitation

¹³⁴ Jon C. Teaford, *The Rough Road to Renaissance: Urban Revitalization in America, 1940-1985* (Baltimore: John Hopkins University Press, 1990).

¹³⁵ "Postwar, prewhat?—1945 to 1964," in *Architectural Forum* (August-September, 1964) 79-80.

of representatives from these varied fields of architects, city planners, engineers, sociologists, businessmen and professors, reflected the main message of the publication, that architecture was no longer an isolated field nor a “mere discussion of specific artistic problems.”¹³⁶ A socially oriented and functionally planned architecture was the main emphasis of this publication. Artistic responsibilities were, however, not secondary, but an essential part of urban planning that also aimed towards the common goals of social renewal and enrichment. Beyond issues of artistic or functional expression was the much more pressing issue of “comprehensive urgency,” namely the integration of the social aspect with architecture. According to Paul Zucker, “Even the most aesthetically minded architect, scarcely less than the sociologist or housing expert, begins to think and to conceive in terms of social function rather than in terms of stylistic form.”¹³⁷ In his introduction to the publication of the symposium, Zucker defined two kinds of architecture, in essence, that of the monumental and that of the everyday:

“For the sake of convenience, one can divide all architecture in two. First there is the splendid architecture, for the nourishment of his soul, and this he cannot live without. But this kind of architecture has been, is, and ever will be done with wealth for wealth. Wealth created the cathedrals in the Middle Ages, as today it creates such worldly monasteries of architecture as the campus of Yale. It is this costly architecture, too, which nourishes most of the critics. Beyond the wealthy patrons, however, . . . serviceable and magnanimous architecture is the second kind, and it has to be far more widely spread.”¹³⁸

¹³⁶ Paul Zucker, ed. *New Architecture and City Planning: A Symposium* (New York: Philosophical Library, 1944) 4.

¹³⁷ *Ibid.*, 4.

¹³⁸ *Ibid.*, 6.

These two kinds of architecture were divided in the book; the first section being devoted to articles on the new typologies of the postwar era, the second half regarding a discussion of “New Monumentality”. Seemingly dichotomous, these approaches worked towards the common goal of meeting the social needs through city planning efforts. This social reformist attitude took hold of the profession worldwide and interest shifted towards buildings that were intimately tied to broader city planning “improvements.” With a renewed socially conscious ideal, society would benefit most through realized and tangible results including “continuous employment, social security, opportunity for a civic art and its correlative, educational progress.”¹³⁹ The specific details of postwar projects would employ new ways of thinking. One participant in the publication, architect Lorimer Rich, proposed a philosophy towards progress and immediate action, stating:

“Do not make it a monument to any architect or building committee. Do not necessarily build it to last a hundred years. It may be obsolete in twenty. New methods of lighting and of heating are upon us. New materials, new types of construction will be available. Scientific and engineering progress have been moving faster than that of the architectural profession and have attained such speed that it is unwise to attempt to solve the future generations’ problems for them.”¹⁴⁰

According to Zucker, change would be quick and inevitable. Time was of the essence and architects would first build to fulfill immediate needs.¹⁴¹ Most importantly, they would work toward providing humanistic responses to postwar architecture; they

¹³⁹ Zucker, 7.

¹⁴⁰ Lorimer Rich, “Hospitals,” in *New Architecture and City Planning: A Symposium*, Paul Zucker, ed. (New York: Philosophical Library, 1944) 79.

¹⁴¹ Zucker, 8.

would build to provide “taste” and “emotional warmth,” both of which were lacking in earlier Modern architecture. Building types such as factories, schools, hospitals, and prisons, were tied to their functional requirements, but that did not preclude “a personally articulated expression of human and social understanding and feeling.”¹⁴² Utilitarian and monumental architecture were not exclusive concepts. According to George Nelson, another participant in the 1944 publication, monumental and functionally planned buildings were to anticipate rapidly changing needs of technology and the people for whom these buildings were designed to serve.¹⁴³

New design and planning methodologies for schools, hospitals, and reformatories, called for designing of buildings from the inside out, with flexible plans that facilitated various functional relationships between spaces.¹⁴⁴ Modern health programs and medical centers entailed smaller populations of patients which would not only allow for more manageable study and definition of the anticipated building needs, but would also lead to increased efficiency and flexibility.¹⁴⁵ This would be achieved through horizontal as opposed to vertical circulation, expressed in low-lying buildings that accommodated the changing needs of the profession.¹⁴⁶ Similarly, reformatory and prison designs based on the study and understanding of its users would allow for the appropriate segregation of offenders and criminals. The concerns of enlightenment and rehabilitation were to replace

¹⁴² Zucker, 9.

¹⁴³ George Nelson, “Stylistic Trends in Contemporary Architecture,” in *New Architecture and City Planning: A Symposium*, Paul Zucker, ed. (New York: Philosophical Library, 1944) 572.

¹⁴⁴ Rich, 78-79.

¹⁴⁵ *Ibid.*, 77.

¹⁴⁶ *Ibid.*, 78-79.

traditional applications of punishment and vengeance.¹⁴⁷ Proper planning would give way to informed designs and improved qualities of life.

Center officials, in the attempt to embrace new beliefs about what detention facilities should do, saw education as an effective and productive way means towards enlightenment and rehabilitation. The most challenging component of school design was the classroom which, as the center of a child's learning, demanded reformulation. The traditional monotonous classroom, was thought to be outdated and conducive only to a "freezing effect on instructional methodology."¹⁴⁸ CGVA took the advice set forth by the Planning Commission to follow modern trends of school design.¹⁴⁹ (fig. 32, 33, 33a)

Prior to the end of the war, a lively discourse among school planners was just beginning in cities across the U.S. Hand in hand with architects, educators sought to address the need for a change in construction methods, but more importantly its functional planning and design. Appropriated not standardized methods, were the key to successful school designs, and the way to finding a successful solution was through exhaustive, scientifically devised research and inquiry. A functional design entailed one that was conducive to a student's performance and well being, with primary concerns of safety and daylight illumination.¹⁵⁰

¹⁴⁷ Clarence B. Litchfield, "Reformatory and Prison Design," in *New Architecture and City Planning: A Symposium*, Paul Zucker, ed. (New York: Philosophical Library, 1944) 80-81.

¹⁴⁸ *Ibid.*, 78.

¹⁴⁹ Richard J. Neutra, "Classrooms and Living Rooms", in *New Architecture and City Planning: A Symposium*, Paul Zucker, ed. (New York: Philosophical Library, 1944) 56. Modern school designs were embraced by both architects and planners, most notably Richard J. Neutra's manifesto for the concept of the "home-school". "Home was school", Neutra declared, where the characteristics of a home, whose environment exerted itself and shaped its inhabitants, were analogous to those of the school and their environmental effects on children, necessitating "more space, more diffused light, light were needed from more side...less fixed enclosures and more extension into he outdoors!"

¹⁵⁰ Henry L. Blatner, "Trend in Materials and Design," in *Review of Educational Research* (Vol. 18, No. 1, School Plant and Equipment, February 1948) 44. Scientific research concluded that "poor posture and

The planning of such buildings was to be a product of scientific research, carried out collaboratively by architects and educators, who paid attention to such matters as posture and day lighting relative to over-all health.¹⁵¹ Elementary school children in the public schools became objects of study: investigators charted the physical condition of many children over a period of years and concluded that poor posture and inadequate lighting were major contributory factors to excessive body stress, fatigue, deformities, and low academic performance. The new school building would be one designed from the inside out. Scientific planning that also took into account such urban planning issues of population, housing trends, future sites, and transportation, would produce the most appropriate flexibility.

CGVA's design and planning of the Youth Study Center exemplifies these new principles and methodologies that were applicable to a variety of building types and widely adopted in postwar building around the nation. In an article on new directions for industrial architecture, architect Albert Kahn stressed six principles:

1. Proper selection of a site.
2. Efficient planning for flow of material and economical manufacturing process.
3. Provision for shifting of departments and expansion without disorganization of production.
4. Solution of transportation facilities with orderly ingress and egress of employees.
5. Provision for administration facilities and personnel requirements.

inadequate day lighting were major contributory factors to excessive body stress, fatigue, deformities of varying degree, and low performance standards.”

¹⁵¹ N. L. Engelhardt, Jr., “Trends in School Architecture and Design,” in *Review of Educational Research* (Vol. 12, No. 2, School Plant and Equipment, April 1942) 171-177.

6. And last, but important architecturally, exterior design.¹⁵²

Employing these industrial principles as well as schools, hospitals and prisons in the designing the Youth Study Center, the architects paid close attention to direct and efficient circulation for receiving and releasing of children, segregated spaces for distinct functions, and flexibility in the layout of the building that would accommodate changes in use.¹⁵³ (fig. 34) In designing the exterior, great thought was given towards an aesthetic sensibility with neighboring buildings.¹⁵⁴ The effort to keep construction and maintenance costs to a minimum provided the rationale for using a modernist vocabulary, and the Board espoused the modern school principles that “...applied and extraneous decoration, excessively expensive materials, and antiquated thinking fortunately have been relegated to the past so far as most schoolhouse planning is concerned.”¹⁵⁵ Stripping what was seen as extraneous and antiquated decoration in the name of functionality was considered part of the progressive future of school design. As Kahn had stipulated and as CGVA had successfully conveyed in the exterior of the Youth Study Center, ornament was not necessary in the creation of beauty. The Center’s frank simplicity and thoughtful planning achieved a functional and dignified humanity.¹⁵⁶

¹⁵² Albert Kahn, “Industrial Architecture,” in *New Architecture and City Planning: A Symposium*, Paul Zucker, ed. (New York: Philosophical Library, 1944) 16.

¹⁵³ *Ibid.*, 18-19.

¹⁵⁴ *Ibid.*, 27.

¹⁵⁵ Blatner, 44.

¹⁵⁶ Kahn, 28.

CHAPTER 2

The development of the site of the Youth Study Center was part of a broader scheme for the revitalization of areas bordering the Parkway. The areas chosen were strategic, selected in an effort to reactivate the urban core. One such broader project, entitled the “Triangle Redevelopment project,” demonstrated how architects and city planners attempted to deal with development around the Parkway. Begun in October 1946 at the request of the City Planning Commission, the Triangle Redevelopment encompassed a triangular area below the Parkway extending southwest to the Schuylkill River. The project team included a group of architects organized by Louis I. Kahn (1901-1974) and Oscar G. Stonorov (1905-1970). Kahn’s sketch of a master plan for the area made a powerful statement by extensive use of Corbusian rectilinear blocks on pilotis¹⁵⁷ envisioned as a dense gathering of the office buildings, apartment blocks and various cultural institutions. (fig. 35, 36) While not a key aspect of the scheme, the area immediately next to the Free Library that was bought for the future Youth Study Center was designated by Kahn as the heart of the Civic Center, with new development to be, as Kahn noted, an “extension of the existing nucleus” including institutions such as a Fine Arts complex, State Building, and Academies of Music and Natural Sciences.¹⁵⁸ These would become an integral part of the model for the 1947 Better Philadelphia Exhibition, where J. Roy Carroll of the newly formed architectural firm, Carroll, Grisdale and Van Alen, would have encountered these monumental ideas.

¹⁵⁷ David B. Brownlee and David G. De Long, *Louis I. Kahn, in the realm of architecture* (New York: Museum of Contemporary Art, 1991).

¹⁵⁸ *Ibid.*, 44.

THE FORMATION OF CARROLL, GRISDALE AND VAN ALEN, ARCHITECTS

In 1948, the Youth Study Center project was given to the young firm of Carroll, Grisdale and Van Alen, who were able to make a fresh contribution to what city planners were envisioning for a modernized Philadelphia. Understanding the firm's role in Philadelphia's architectural history reveals a crucial transition period between the Paul Cret era of Beaux-Arts architecture and the period of Philadelphia architects that came to be known as the Philadelphia School. The Youth Study Center was one of the firm's first projects, and as the first modern building on the Parkway, the Center was a major stepping-stone for a tempered and conservative modernism in Philadelphia and on the Parkway. As the first modern building supported by city government to be built on the Parkway, it demonstrated the shift in attitude toward new city building.

The firm, Carroll, Grisdale and Van Alen, begun in 1946, reached its peak of productivity in the 1960's. At the end of the firm's career in 1973, half of their thirty-three projects were located in Philadelphia. While relatively undistinguished, these projects are exemplary of their period's needs and concerns. All the principal architects at CGVA were trained under the Beaux-Arts method at Penn in the late 1920's, but they found themselves designing for different programs. This became especially clear with the war. National competitions were important in the architects' design developments and interests, and during the interwar years, they found that these were key to experimenting and designing in a time without much available work. Coming with different sets of experiences, Carroll, Grisdale and Van Alen shared a concern for designing at a human scale to meet specific challenges and needs. Acquiring the Philadelphia International

Airport and Youth Study Center as their first projects, they were intimately engaged in the revitalization of postwar Philadelphia, and they quickly became successful local architects whose work demonstrated a strong interest in creating a regional modernistic design approach with recurring motifs.

John T. Grisdale and J. Roy Carroll were joined by William L. Van Alen in 1946, completing the formation of the architectural firm.¹⁵⁹ It seems that the dominant personality and main business liaison of the three architects was J. Roy Carroll, a Philadelphian and University of Pennsylvania graduate in architecture (B.Arch, 1926; M.Arch, 1928) who had opened his own office in 1935 after having worked in the office of Harry Sternfeld. These architects were very active in the local community organizations. Carroll became the first president of the Pennsylvania Society of Architects in 1945-6, president of the Philadelphia Chapter of the AIA in 1952, AIA fellow in 1954, followed by secretary, vice president and then finally president in 1963-4 of the national AIA, one of the few Philadelphians to become AIA national president.¹⁶⁰ In addition to membership in the AIA, Grisdale and Van Alen were socially engaged; Grisdale became president of the Child Study Center in the 1957¹⁶¹ and Van Alen was president of the Children's Hospital of Philadelphia in addition to being a member of the organization's board of managers and board chair of the hospital.¹⁶² These were socially engaged architects who were a product of a socially conscious early postwar period, and their efforts are well reflected in their body of work and design approach.

¹⁵⁹ University of Pennsylvania, University Archives and Records Center, William L. Van Alen file.

¹⁶⁰ Philadelphia Architects and Buildings, Jefferson Roy Carroll, Jr. (1904-1990).

¹⁶¹ *Carroll, Grisdale, Van Alen, Architects*, firm brochure, courtesy of Tobe Jacoby, former secretary.

¹⁶² Philadelphia Architects and Buildings, John Thomas Grisdale (1904-1985).

The Youth Study Center and the new terminal for the Philadelphia International Airport were the firm's first project. (fig. 37, 38) Both projects were included in the city's six-year Capital Programs budget set forth in the 1947-52 plan. Having established their reliability with such major civic projects, CGVA continued to receive commissions for functional buildings from a variety of institutions, such as hospitals, universities, libraries, government, medical centers and research laboratories. The praiseworthy results of the Youth Study Center on the Parkway, they secured credibility for meeting functionally demanding programs without ignoring aesthetics. With other projects in the same area as the Parkway including the National Headquarters for the American Society for Testing and Materials (ASTM, c. 1964) at Logan Circle and the Prentiss Building for the Presbyterian Board of Pensions (c. 1970) at 19th and Arch Streets. (fig. 39, 40, 41) Although undistinguished architecturally, like the Youth Study Center, the ASTM and Prentiss buildings demonstrate a sympathetic understanding for the scale and character of their surroundings. Both buildings take into account their contextual sites and environments, being given constrained sites,¹⁶³ and creating sympathetic responses to their neighboring buildings and surroundings. Again using a multi-façade effect like the Youth Study Center, the ASTM building has three different exposed façades; the stepped-back and glassed Logan Circle façade, a brick façade facing 20th Street and a more eccentric hexagonal window patterned façade facing Cherry Street. Creating texture through the manipulation of forms and materials, whether by understatement, such as the flushed limestone panels creating a minimalistic and expansive rectilinear block of the Youth Study Center's Parkway building, or through eccentricity, such as the

¹⁶³ "ASTM Building," in *Journal RAIC* (n. 43, 1966) 27-29.

hexagonal concrete window patterns of the ASTM building, CGVA's institutional works maintained a consistent design approach that was predicated upon what Carroll's colleague called "utility, simplicity, and beauty."¹⁶⁴

The Youth Study Center, CGVA's first major project, had set the tone for their design philosophy, serving the functional demands of the institution while respecting the monumentality of the Parkway on one side and the more local sensibility of the brick buildings of Philadelphia on the Pennsylvania Avenue side. The use of materials that made direct reference to its neighboring institutions such as the Kasota stone, limestone, brick, and Wissahickon schist, results in a conservative modernist design that recalls the Wasserman Stix House in Whitemarsh, Pennsylvania, designed by George Howe in 1932 that similarly used local rubble masonry and brick materials within a modernistic rectilinearity resulting in the casting "Square Shadows."¹⁶⁵ (fig. 42) The solidity of the building conveyed a sense of permanence, which, as in the Youth Study Center, contrasted with the lightness of the International Style machine ideals.¹⁶⁶ The courtyard exterior façade of the Pennsylvania Ave. building, raised on columns to allow for parking, together with the patterned window and balcony groupings along the Parkway façade make reference to the 1947 Walter Gropius dormitories at Harvard University, whose concrete brick and limestone façades would have been known to Carroll who held great respect for Gropius and the Bauhaus principles. (fig. 43) A recurring motif in CGVA's work, the raising of buildings on pilotis can be seen in their other works such as

¹⁶⁴ "J. R. Carroll, Prominent Architect," in *The Philadelphia Inquirer* (July 20, 1990). Statement by colleague architect David Brossart.

¹⁶⁵ James Ford and Katherine Morrow Ford, "George Howe," in *The Modern House in America* (New York, Architectural Book Publishing Company, 1940) 61-62.

¹⁶⁶ Robert Stern, *George Howe: Toward a Modern American Architecture* (New Haven: Yale University Press, 1975) 163.

the Federal Office Building in Washington, D.C, the Philadelphia State Office Building, and most dramatically in a proposed presentation drawing for the unbuilt Administration building for the University of Pennsylvania. (fig. 44) As noted in Chapter 1, the Center also makes many references to an industrial aesthetic, particularly on the interior where concrete beams stretch up and over the classrooms on the third floor of the Pennsylvania Avenue building, a common industrial motif that is also used in the concurrent International Airport project. (fig. 45) CGVA would later produce many industrial buildings and U.S. Naval base projects, but prior to the designing of the Youth Study Center, it is most likely that these industrial elements were the contribution of J. Roy Carroll.

J. ROY CARROLL (1904-1990)

Prior to partnering with Grisdale, Carroll's projects from 1935-1946 consisted of many industrial buildings for the U.S. Navy in Pennsylvania, New Jersey, Maryland and Virginia.¹⁶⁷ Carroll was highly qualified for these tasks, having created an industrial architecture course in the Department of Architecture at Penn after receiving the Henry Gillette Woodman Fellowship in 1941 expressly for the purpose of setting instruction for architects about wartime defense construction, designed to meet the needs for warehouses.¹⁶⁸ Under the fellowship funding, Carroll intensively surveyed industrial

¹⁶⁷ See Project list for J. Roy Carroll, Jr., Architect, 1935-1946; Architectural Archives at the University of Pennsylvania, CGVA files.

¹⁶⁸ University of Pennsylvania, University Archives and Records, Bureau of Publicity, July 20, 1941; announcement of Carroll being awarded Woodman Traveling Scholarship.

architectural practices in architectural offices around the country. What he found was that industrial knowledge was severely lacking, and Carroll, who had been on the University's job placement committee, noted that he could have "placed last year's architecture seniors twice as fast if they had taken this course. There's a big demand for industrial architects."¹⁶⁹ (fig. 46) Offering a different route in the architectural curriculum for the first time, Carroll suggested that the University present a five-year curriculum, which would equip the student not only with the "fundamentals of an architectural education which have been traditionally taught at the University, but to qualify him more fully for a phase of architectural practice which as been growing increasingly important in this country."¹⁷⁰ The fifth year of the new curriculum would expose students to commercial law, industrial psychology, history of industry, management, processes and layouts of industrial plants, all to prepare them for the special design and construction problems involved in the practice of the modern industrial architect. Understanding the actual processes of industry would serve as the basis for the design of industrial buildings.

CGVA was also well equipped to address the various functions of the Youth Study Center, which was a hospital, school, and guardhouse. Prior to the establishment of the firm, Carroll and Grisdale had submitted an entry for *Modern Hospital's* 1946 competition for a flexible capacity hospital, which the editor praised as "carefully worked out...intelligently planned hospital with many commendable features."¹⁷¹ Many of the planning issues of the Youth Study Center were found in the hospital competition design,

Joan Woollcott, "Go to College, Uncle Sam, for your Defense Experts," in *Philadelphia Evening Bulletin* (November 29, 1941).

¹⁶⁹ Ibid.

¹⁷⁰ University of Pennsylvania, University Archives and Records, J. Roy Carroll Clippings, *Pennsylvania Gazette* (September 1941).

¹⁷¹ "The Small Hospital: Forty Beds—Expansion to Sixty," in *Modern Hospital* (vol. 66, No. 3, March 1946) 51.

including the proper separation of spaces, access to light and air, flexibility of room plans that could be enlarged or reduced to match the capacity of the hospital, south-facing patient rooms that were set away from the traffic anticipated in busy corridors, and proper planning of circulation for visitors and staff. The Youth Study Center foreshadowed the various functional buildings that Carroll, Grisdale and Van Alen would take up throughout their partnership; they came to be known for their wide-ranging projects from office buildings, schools and hospitals, to residential, religious and recreational buildings.

JOHN T. GRISDALE (1904-1985)

John Thomas Grisdale attended the Penn architecture program in 1928, but left before completing his degree. Working independently, he secured awards including the second prize for the Columbus Memorial Lighthouse Competition in 1929 and first prize in the *Pencil Points* House Competition in 1930 before joining Carroll in 1945 to publish the design for the 100-bed hospital in Modern Hospital Competition. (fig. 47, 48, 49) Said to have been the primary designer and overseer of the firm's projects in its mature years,¹⁷² Grisdale brought to the firm numerous years of experience in two of Philadelphia's most notable firms: Mellor, Meigs and Howe (1928-1938) and the office of Paul Cret (1940-1943). Grisdale arrived to the firm of Mellor, Meigs and Howe in the same year that Howe would leave the partnership. Thus, the influence of the École-

¹⁷² Interview with Tobe Jacoby, Secretary to the firm and William Van Alen after 1973, November 15, 2005 and February 8, 2006. Ms. Jacoby had arrived at the firm in 1962, ten years after the completion of the Youth Study Center. Thus, she is not familiar with the Youth Study Center project and who contributed what. However, because it was the firm's first major project, it is likely that all three architects would have all been engaged in the project. Later in the firm's career, Carroll and Van Alen would act more as the businessmen, and Grisdale the designer.

trained Howe on Grisdale is less clear. Having worked so many years in the office of Mellor and Meigs, Grisdale was exposed to the traditional styles of residential design. But when Howe left the firm to partner with William Lescaze for the Philadelphia Savings Fund Society building (1932), and that same year the William Stix Wasserman house in Whitemarsh, Pennsylvania which had both elements of the traditional and the modern, Grisdale would have been familiar with if not greatly influenced by these modernistic trends.¹⁷³ This would manifest itself in Grisdale's work, such as his design entry for the Wheaton College Arts Center (1938) in Massachusetts,¹⁷⁴ sponsored by the Museum of Modern Art New York and Architectural Forum. (fig. 50) This was an important competition not only that it attracted architects from around the world—including Marcel Breuer, Walter Gropius, George Howe, Louis Kahn, William Lescaze, G. Holmes Perkins, Oscar Stonorov and Eero Saarinen—but that it was the first major competition in the US to stipulate a modern design.¹⁷⁵

WILLIAM L. VAN ALLEN (1907-2003)

William L. Van Alen was in the same architectural circle, having worked in the office of Edward Wigham after receiving his B.Arch at Penn in 1937. Wigham had previously worked for many years with Mellor, Meigs and Howe as well, but eventually opened his own office in 1936, just before his partnership with Van Alen in 1937. While with Wigham, Van Alen worked as a draftsman, mainly working on defense housing

¹⁷³ Philadelphia Architects and Buildings, Mellor & Meigs (1906-1916, 1928-1941).

¹⁷⁴ Carroll also submitted a design for the competition.

¹⁷⁵ The winning design of Bennett & Hornbostel was followed by those of Breuer and Gropius who tied for second place.

projects, one of which was published in *Architectural Record* as a “building type study” in preparation of wartime production.¹⁷⁶ (fig. 51) After serving as lieutenant in the United States Navy Reserve in 1941, Van Alen returned to his partnership with Wigham while working for the Office of Strategic Services in Washington and Italy.¹⁷⁷ With such experience, it was no surprise that Carroll and Grisdale invited him to join their partnership immediately after the war. Actively involved in the Children’s Hospital of Philadelphia, he came onto the hospital’s board in 1949, followed by presidency and chairmanship. Van Alen’s extensive network of social connections and philanthropic work enabled him to contribute greatly to the firm’s career.¹⁷⁸

AFTER CARROLL, GRISDALE AND VAN ALEN

When the firm disbanded in 1973, Carroll changed the firm’s name to J. Roy Carroll, Jr. and Partners, while Grisdale and Van Alen continued active involvement in the various social organizations they sponsored. The functionally-inclined projects of the firm aimed to supply, what was lacking in the architectural profession and the progress of architecture in general, leading to what Carroll called the “appalling ugliness of American cities” in a 1964 speech to the national AIA.¹⁷⁹ Acknowledging the form-giving legacies of Frank Lloyd Wright, Mies van der Rohe, Walter Gropius, and Eero

¹⁷⁶ “Housing for defense...” in *Architectural Record* (v. 90, November 1941) 71-96.

¹⁷⁷ University of Pennsylvania Alumni Records; *The Pennsylvania Gazette: Alumni Obituaries*, William L. Van Alen, Ar. '37.

Carroll, Grisdale, Van Alen, Architects, firm brochure, courtesy of Tobe Jacoby, former secretary.

¹⁷⁸ Interview with Tobe Jacoby, Secretary to the firm and William Van Alen after 1973 (February 8, 2006).

¹⁷⁹ J. Roy Carroll, Jr., FAIA, President, The American Institute of Architects, “Criticism and Response—The Progress of Architecture,” in *AIA Journal* (May 1964) 37-38.

J. Roy Carroll, “What’s beautiful/ugly about Philadelphia?,” in *The Sunday Bulletin Magazine* (November 3, 1963) 6-7.

Saarinen, Carroll lamented the lack of any progress in architecture, and the incursion of speculative office buildings that falsely claimed to be a step in the fulfillment of the Bauhaus-inspired Machine-Age principles. He recognized social issues and the quality of buildings were more important than “the daring structure of the new material,” with an emphasis on the social purpose did not exclude esthetic responsibility. “The ordinary man still seeks beauty, and now he is beginning to demand it.”¹⁸⁰ Misguided interpretations of the machine had led to a failure, designing things “just because we know how to,” not because we should, and leading to “ugliness of mass culture.” The task at hand, on which depended the future of architectural education and professional practice, was to regain what Saarinen had called for: “permanence and beauty and meaningfulness of man’s surroundings which give him confidence and a sense of continuity.” For Carroll, architecture had a higher purpose than functionality, and he concluded that the purpose of architecture was “to shelter and enhance man’s life on earth and to fulfill his belief in the nobility of his existence.”¹⁸¹ This was one of the very few times Carroll expressed his architectural philosophy. When asked by the AIA to comment on the architectural values that he stood by, Carroll stated that “there has been much too much talk by both ‘critics’ and architects, which led Philip Johnson to say to me years ago...’today we’re in the hands of the word boys.”¹⁸² CGVA had stood by this statement throughout the firm’s career, and they were one of the last firms of the postwar generation to work in a regional-modernistic idiom and build for the needs and demands of local communities.

¹⁸⁰ J. Roy Carroll, Jr., FAIA, President, The American Institute of Architects, “Criticism and Response—The Progress of Architecture,” in *AIA Journal* (May 1964) 38.

¹⁸¹ *Ibid.*, pg. 38.

¹⁸² Architectural Archives, University of Pennsylvania, CGVA files: American Institute of Architects Architectural Biography Project: J. Roy Carroll data sheets, pg. 2.

THE YOUTH STUDY CENTER AS AN EXPRESSION OF THE CRET INFLUENCE

The Youth Study Center, considered within the narrative of Philadelphia's architectural history, illustrates an important moment, where modernism was introduced onto the Parkway, within Paul Cret's classicist legacy. Carroll would have been familiar with the issue of designing monumental structures, having been trained under the Beaux-Arts with Cret and having later worked closely beside Harry Sternfeld, who was not only a student of Cret but also heavily influenced by his Beaux-Arts teachings.¹⁸³ Although he spent only a few years with Sternfeld, leaving in 1935 to open his own office, Sternfeld saw the potential in Carroll and promoted him quickly to design associate after working with him on a variety of national competitions, including the 1932 Harrodsburg Monument Competition¹⁸⁴, the Tomb of the Unknown Soldier¹⁸⁵ and the Appomattox Monument Competition, which was chosen as the winning design and published in *Pencil Points* in April 1932.¹⁸⁶ (fig. 52) Faced with the challenge of building close to the imposing public buildings that would neighbor the Youth Study Center, CGVA searched for a sense of monumentality that was achieved in a simplistic, direct, and unornamented fashion, allowing only strips of windows, protruding balconies, and sculpture to stand out and speak for the building. A highly accomplished student, with many accolades including a medal for the Paris Prize Preliminary Competition and a finalist for the John

¹⁸³ Philadelphia Architects and Buildings database, Harry Sternfeld (1888-1976).

¹⁸⁴ *Pencil Points*, (February 1932).

¹⁸⁵ John Kelley Murphy, "J. Roy Carroll, Jr., FAIA," in *Journal of the AIA* (June 1959).

¹⁸⁶ *Pencil Points*, (April, 1932).

"Winning design in the Appomattox Court House Memorial competition," in *Architectural Record* (April 1932, v. 71) 277.

Stewardson Memorial Scholarship and the American Academy in Rome Fellowship, Carroll realized that his interests also lay in the study of functionally-oriented “special purpose buildings” when his designs for the Lehigh Airports Competition, submitted with colleague Don Barthelme, were published though not realized.¹⁸⁷

Begun just before the Youth Study Center was one of Sternfeld’s most interesting projects, designed for the Germantown Jewish Centre in Germantown to house school classrooms and a sanctuary. (fig. 53) Designing for a severely sloping site deemed by some to be unsuitable for construction, Sternfeld took advantage of the topographically challenging contours of the site instead of smoothing the site out. Choosing the materials very carefully, Sternfeld adopted natural, regional materials such as granite and limestone, utilizing their bold textures as prominent structural features, particularly the limestone tablet wall. Such use of materials and appropriation to site were key aspects of this project with which the Youth Study Center demonstrates some familiarity. While Carroll had left Sternfeld’s office in 1935, they remained in the same close-knit architectural circle. Sternfeld would later work with Wigham’s office on the Passyunk Homes for the Philadelphia Housing Authority in 1941, the same year Wigham and Van Alen produced defense-housing prototypes. It is highly likely that CGVA would have been acquainted with the Germantown project, having been completed in 1947, immediately prior to CGVA’s involvement with the Youth Study Center.

The Center’s neighboring Rodin Museum, designed by Cret (c. 1928)¹⁸⁸ with embedded exterior, symmetrically placed sculptural elements and a detached freestanding

¹⁸⁷ ‘Special Purpose Buildings’ used as categorized by the firm’s project brochure. John Kelley Murphy, “J. Roy Carroll, Jr., FAIA,” in *Journal of the AIA* (June 1959). Their drawings were subsequently published in the Berlin journal *Neuzeitlicher Verkehrsbau* the same year.

¹⁸⁸ Philadelphia Architects and Buildings database, Paul P. Cret, Rodin Museum.

Thinker, CGVA saw this as an important contextual model. A principle characteristic of the Beaux-Arts tradition, using exterior sculptural elements to speak for the building, is translated at the Youth Study Center into a modern idiom, with symmetrically placed sculptural groups that are pulled out from the Parkway façade as freestanding symbolic focal points. The Center's sculptural element explicitly tied the building to the Beaux-Arts legacy of the Parkway.

CONCLUDING REMARKS

Setting the tone for future modernist work on the Parkway, the Youth Study Center represents a crucial link in the formation of modernism; following in the footsteps of the Beaux-Arts classicism of the Cret era, the Youth Study Center precedes the tempered and conservative modernism of the Philadelphia School, creating, in essence, an indirect connection between Cret and the Philadelphia School. The United Fund building (1971) by Mitchell/Giurgola and Associates at 17th Street and the Parkway broke the uniformity of office buildings by creating four different facades that interact with its corresponding environment, creating a presence without using of the Parkway's classicist vocabulary or sculptural programs. (Refer to fig. 23) Five years later, their Liberty Bell Pavilion at Independence Historical National Park (INHP) would face the same controversial reception as the Youth Study Center, this time for introducing a powerful modernist into the nation's most historic district. The decision to demolish the Pavilion was made in order to better serve interpretation and visitor experience at INHP and to re-frame view sheds to surrounding historic neighborhoods. Unlike INHP, plans

for the development of the Parkway, however, have not been framed with an *historic* perspective, but rather, with an eye towards economic development.

CHAPTER 3

THE FUTURE OF THE PARKWAY: CONSIDERING PRESERVATION ISSUES

Today, public interests have invested more value on the land and the site's visual prominence than recognizing the Youth Study Center's architectural contributions to Philadelphia history. The fact that the Youth Study Center is unable to serve its detention function is irrefutable, and it is unanimously deemed out of place at its current location on the Parkway.¹⁸⁹ To claim that the preservation of the Youth Study Center could have come about had its historical significance been acknowledged sooner is an interesting consideration. Indeed, there are much larger forces in contention including the functional needs of the institution and political and economic considerations of boosting economic development on the Parkway by the city.

In 2002, with talk of the Barnes relocating, two of the seventeen sites suggested to the Street administration were located on the Parkway, including the Van Colln baseball fields and the site of the Youth Study Center.¹⁹⁰ The new administration saw the future of the Parkway as a main tourist attraction and revenue generator, and it was an obvious choice that if the Barnes were to relocate, the Parkway with its other cultural institutions would be the most likely location. As noted by Rebecca Rimel, president of the Pew Charitable Trusts,

¹⁸⁹ Michael Hinkelman, "To Barnes...Or Not To Barnes—If No, Revitalization Must Go On," in *Philadelphia Daily News* (June 14, 2004).

¹⁹⁰ Patricia Horn, "Von Colln and the Barnes Foundation," in *The Philadelphia Inquirer* (October 20, 2004).

Sherri Grasmuck, *Protecting home : class, race, and masculinity in boys' baseball* (New Brunswick, N.J.: Rutgers University Press, 2005). A strong case was made against the Van Colln fields due to its high use and social significance associated with the locals.

“The impact of the Barnes collection coming to the Parkway is incalculable... There is no other place in the world that can offer in one mile what the Parkway will be able to offer with the Barnes. Besides potentially adding to the estimated 2.6 million visitors a year that come to the Parkway, the Barnes could also offer a new reason to walk—instead of drive—the long, broad avenue.”¹⁹¹

Aiming to animate the Parkway, Center City District’s executive director, Paul Levy, has set forth ambitious plans to improve lighting and pedestrian crossings which would allow for more activity both day and night.¹⁹² With this renewed outlook, attention has returned to the Parkway.

Considering the center’s preservation is complex and challenging. The building’s architectural significance has always been overshadowed by its institutional function. But as a good model for subsequent construction on the Parkway, the Youth Study Center demonstrates that innovation and respect for history can successfully coexist. Sandwiched between two of the city’s most beloved architectural treasures, the Rodin Museum and the Free Library, the future design of the Barnes will continue to face the same problem Carroll, Grisdale and Van Alen addressed in designing for the unwieldy but critical juncture of the Parkway and Logan Circle.

Approval for demolition of the Youth Study Center is just a starting point for managing the change and evolution of the Parkway. Encouraged by Paul Levy of the Center City District to build out into the Parkway’s 200 foot mandatory setback, freeing up many of the unused lots along the Parkway would have significant implications

¹⁹¹ Joseph R. Daughen, “Parkway making room for Barnes—Collection now housed in Lower Merion may soon be showing in Art Museum Area,” in *Philadelphia Daily News* (September 13, 2003).

¹⁹² Ibid.

including lost green space, and greatly changed view sheds throughout the Parkway.¹⁹³

The Youth Study Center's site, even if it were to lose its setback area, would still be a challenging location because of its context on the Parkway.

Although not an exhaustive and representative sample, various interviews and polls of opinion by the author about the Youth Study Center's situation demonstrate polarized viewpoints about the value and preservation of the Youth Study Center. This reveals the fundamental challenge that the preservation of the Center would have presented: a building of various contradictory significances for the respective stakeholders. The building's architectural significance is seen as completely separate from its functional duties as a prison. In fact, its infamous reputation is often mistaken for its dismissal as being of architectural importance, despite its remarkable architectural resolution. Considering potential reuse of the building would seem to be a logical next step in thinking about the Center's preservation. However, its fundamental historical significance as a building built for a specific function makes the Youth Study Center a poor candidate for reuse. Given the realities of the situation, the Center's eventual move to a new facility and the functional failure of the building, this chapter will continue with a discussion of how the site and its context might develop into the future, informed by an understanding and desire to preserve elements of its past.

THE REVITALIZATION OF THE PARKWAY

¹⁹³ Thomas Hine, "Ponder the Parkway," in *Philadelphia Magazine* (July 2000) 82-88.

Within the past decade, the Parkway has resurfaced as a target for tourism and stands on the brink of yet another boom in architectural design and planning. Mayor Street has called on us to expect “a development that could provide a serious tax rateable for the City of Philadelphia,” which implies something fairly large. The Parkway finds itself in a major revitalization, with plans for the Free Library addition by architect Moshe Safdie and the ongoing efforts to realize the Calder Museum designed by architect Tadao Ando.¹⁹⁴ (fig. 54) The plans for the Barnes Museum, scheduled for 2009, will need to meet the design expectations of its neighbors as well as to fulfill its true potential to change the nature of the Parkway, creating what Mayor John F. Street and the Parkway Council Foundation envision as a, “pedestrian-friendly tourist magnet.”¹⁹⁵ (fig. 55)

Regarding the preservation of the Parkway, discussing and managing its change and evolution rather than keeping it free of development entails looking at any future construction contextually within the Parkway’s cultural landscape. The challenge that remains is to understand what the past has taught us for the future. Perhaps the Youth Study Center could provide a case study both of what works and what does not suit the Parkway. The architects of the Center recognized the Parkway as an entity and as a part of Philadelphia history; their design, including the use of materials, aptly demonstrates this. On the one hand, the location of the Center on the Parkway was, perhaps to no one’s surprise, as controversial at the time of its planning and construction as it is today. Dealing with the Parkway as a whole, not only as a boulevard with destinations but as a destination itself, cannot be understated. Future design and planning of and on the

¹⁹⁴ “Free Library of Philadelphia Selects Safdie for Renovation, Expansion of Central Library,” in *AIArchitect* (January 2004).

“Plans for Calder museum scrapped,” in *The Philadelphia Inquirer* (September 14, 2005) B01.

¹⁹⁵ Edward J. Sozanski, “Barnes move now set for 2009,” in *The Philadelphia Inquirer* (January 15, 2006).

Parkway must not lose sight of its original design intent as a park-like boulevard. In the hope of opportune projects that abound on the Parkway, including the site of the Youth Study Center, giving unused blocks to development must be considered in light of its contribution to the overall experience of the Parkway.

Considering the fate of the Youth Study Center would benefit from a discussion of its larger context, within the entirety of Parkway's future development. As architectural critic Thomas Hine has lamented, the Parkway's design intent was "to turn Philly into Paris," but in reality, it has left visitors "astonished, fascinated, exhausted, and nearly run over".¹⁹⁶ With a new plan for the Parkway geared toward economic development and tourist accommodation, the Parkway's historical beginnings and the layers of history must not be forgotten. The two most recent schemes, one by architect David Slovic and landscape architect Laurie Olin and the other not delineated but discussed by Paul Levy of the Center City District, propose for the Parkway different ways in which it would be experienced. The scheme proposed by Slovic and Olin was promoted as a "continuation" of the original Gréber vision, and called for "a pedestrian promenade down the center of the Parkway, and for reconfiguring Eakins Oval so that traffic would flow underneath and pedestrians could cross, unmolested, to the Art Museum." (fig. 56) Two of its goals discussed below have important implications for the preservation of the Parkway's historic character and its continuing revitalization.

PARKWAY GOAL #1: PEDESTRIAN ACCESSIBILITY

¹⁹⁶ Thomas Hine, pg. 83.

The use of buildings as design elements in the overall planning of the Parkway, as Levy has suggested, may not create a pedestrian-friendly experience.¹⁹⁷ While planned from the start as a whole, the Parkway has never been used or experienced as such. There are limits to reducing the mandatory setback for Parkway buildings, which could compromise the fundamental premise upon which the Parkway was conceived. Getting rid of much needed green space in the center city should be prevented, while a pedestrian friendly experience should be a focus of future design not only for the building of the Barnes, but of its landscaping as well, which could contribute a unifying experience and more pedestrian access along the Parkway. The Center City District has taken commendable steps towards instituting broad-scale programs that unify the Parkway's disparate institutions and create a more inviting and animated experience, such as its 2005 Parkway lighting program, which focuses on heightening the visual prominence of the monumental structures and sculptures of its mile.¹⁹⁸ (fig. 57)

PARKWAY GOAL #2: DEVELOPMENT & COMMERCE

Recent discussions regarding the Parkway indicate concerted efforts towards reviving interest in Parkway development. The founding of the Parkway Council Foundation in 2003, with a mission to “enhance and promote” the Parkway as a cultural venue, points to future interest in economic development to enhance the Parkway as a tourist destination.¹⁹⁹ With a clear purpose to promote the parkway as “an attractive residential and tourist destination”, the foundation has closely allied itself with the city,

¹⁹⁷ Hine, 88.

¹⁹⁸ *Center City Report: Benjamin Franklin Parkway, 2001-2005: Recent Accomplishments, New Opportunities* (Central Philadelphia Development Corporation, Philadelphia, February 2005).

¹⁹⁹ Interview with Judi Rogers, Executive Director of Parkway Council Foundation (February 28, 2006).

Fairmount Park Commission, Center City District and the Greater Philadelphia Chamber of Commerce.²⁰⁰ As part of a five-year strategic plan study in “Creating a Competitive Destination City,” the Philadelphia Convention & Visitors Bureau has planned to strengthen the hospitality industry concentrated “along the Y formed by Ben Franklin Parkway and its museums. On Ben Franklin Parkway, there’s a clash between the Parkway museums’ 2.6 million yearly visitors and the high-speed commuter traffic, creating “unsafe pedestrian crossings and large empty blocks”, the study stated.²⁰¹ Thus, the need to rethink and re-plan the Parkway and incoming development is necessary.

The master plan was apparently received with lukewarm enthusiasm, and though its objectives have not yet been realized due to issues of funding, it has brought attention to the key aspects of the Parkway that will inevitably need rethinking, in particular, its pedestrian-friendly access and expanded development.²⁰² This has been addressed by Center City District’s Paul Levy, who has advocated a variation on the Slovic and Olin scheme with an eye towards dense development. In Levy’s statements, however, there is little historic insight as to how the Parkway has evolved and little desire to recognize the preservation of its architectural integrity. If development is not controlled, one remains wary of the potential to fundamentally change the nature of the Parkway from a park-like avenue lined of trees to one lined of buildings.²⁰³ (fig. 58)

²⁰⁰ Peter Van Allen, “Parkway’s Potential: New group out to transform Center City cultural hub,” in *Philadelphia Business Journal* (December 19, 2003).

²⁰¹ Peter Van Allen, “Filling gaps in tourism: PCVB creates plan to swell number of attractions,” in *Philadelphia Business Journal* (June 18, 2004).

Center City District Reports: Benjamin Franklin Parkway, 2001-2005: Recent Accomplishments, New Opportunities (Central Philadelphia Development Corporation, Philadelphia, February 2005).

²⁰² Interview with Judi Rogers, Executive Director of Parkway Council Foundation (February 28, 2006).

²⁰³ *Ibid.*, 88. In an interview the morning after Street’s statement on the Youth Study Center, Levy seemed willing to forfeit almost every feature of the CPDC plan—the parking garages, the promenade, the

CONCLUDING REMARKS

The Youth Study Center's buildings may not be able to be preserved, but if there were a way to preserve any part of the Youth Study Center complex, the Raemisch sculptural groups would be the most likely and feasible candidates. These provided the essential links between the Center and the Beaux-Arts Cret legacy. Moreover, their freestanding nature allow for portability and flexibility. While the future Barnes interior will come under pressure to maintain Barnes' original layout, the exterior design remains open. Within the framework of such plans for the Barnes such as Olin and Slovic's sketches for the site, the sculptures should be preserved and displayed as an important vestige of what once stood on the site, to be interpreted as a reminder that this was once deemed a worthy place for the rehabilitation of city youth and that such institutions should be held in high regard.

Moving forward and embracing the change to come, development must be sensitive to the Parkway as a whole, as it was originally conceived, and as it continues to be an evolving cultural landscape. Whatever the outcome of future planning and construction for the Parkway, it is also important to remember the local importance that the Parkway has had in producing experiences for the annual events that it hosts, thus becoming a place "where people are used to coming and where event organizers want to be". One critic has stated, "...in the long term, the way to capitalize on the attractiveness of the Parkway is not through temporary, disruptive festivals, but with permanent attractions that draw new residents, tourists, and people from the region who return again

locomotive in Logan Square—if a decision could be made on just one point: The Parkway should be more densely developed, and the city needs to plan.”

and again.” However, one might counter that for Philadelphians, the Parkway has in fact become a recognizable place because of its association with communal activities and civic rituals. If the mandatory green space setback is reduced to allow for development, development should be careful not to do away all the original intent of Gréber’s vision for a park-like setting. The large green space that fronts the Youth Study Center is seen as a waste of space, and not well-used, but rather than doing away with green space in a largely vehicular corridor, these spaces could be better maintained, transformed, and utilized to serve what has been emphasized over and over again as one of the main necessary transformations of the Parkway into a more inviting, unified and pedestrian-friendly environment. To understand the Parkway as an *historic* thoroughfare and as one of Philadelphia’s most important records of history is of utmost importance in furthering these goals. Unless it is recognized as such, in all its stages over time including its postwar era, its history will remain disjointed between being frozen in time in the early twentieth century and constantly struggling to change its nature in accordance with the needs of the future.

CONCLUSION

If the Youth Study Center were not located in such a prominent location as on the Parkway, we would, perhaps, not be so interested in its architectural significance. However, if the building was considered earlier, acknowledged its historic and architectural importance as a crucial link between the Cret period and the Philadelphia School, could it have been preserved? If it was a nineteenth century instead of a postwar period building, made by architects of a similar tier as CGVA, would we have taken a second look at the building's historic significance? Would the Barnes have remained in its original location if there were both a case made for its legal preservation and a consideration of the Youth Study Center's preservation?

These are alternative scenarios that consider different outcomes for the current consensus of indifference that the Youth Study Center is not worth another look. The building is associated with a number of negative significances including the downward spiral of crime in the postwar era and the failure of a building to fulfill what the postwar visionaries had hoped. Numerous buildings and sites have, however, been preserved despite their negative memory, sometimes preserved *because* of their negative memory in order to serve as a stark reminder or lesson to be learned from history. One need only recall the preservation of internment camps, the preservation of prisons such as Eastern State Penitentiary, or the preservation of Philadelphia's City Hall, which was conceived out of turbulent corruption. Decisions are often made without proper information; the Youth Study Center's historic significance was never considered prior to its designation

for demolition. Had it been considered within some of the aforementioned alternative scenarios, it could have conceivably been preserved.

The Youth Study Center is a case study for postwar preservation in so far as the building dates to the postwar era. However, as is evidenced by its history of design and construction, it is not a “typical” example of postwar architecture. Rather, what this case study demonstrates is that there is perhaps no such thing as a “typical” example of postwar buildings. A building might be typologically representative of the time period, but the core significances of postwar buildings are increasingly their local significances as a response and reaction to the immediate social, economic and political pressures of its local conditions and contexts. Despite its negative associations, the case of the Youth Study Center presents yet another lesson to be learned, that such an important and interesting building would have stood a chance for preservation had it been given earlier consideration.

APPENDICES

IMAGES



fig. 1
SE Bird's-eye view of Youth Study Center, photo and annotations by Anny Su, November 2005



fig. 1a
SW Bird's-eye view of Youth Study Center, *Youth Study Center Annual Report* (1959-60).



fig. 2
Youth Study Center behind 200 foot setback on Parkway, photo by Anny Su, November 2005

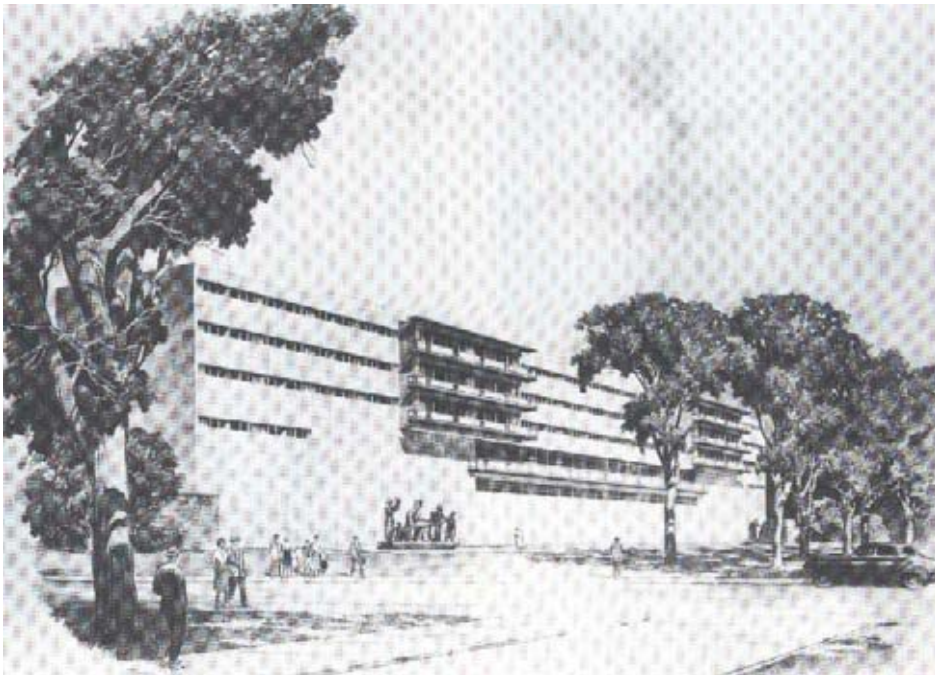


fig. 3
Youth Study Center's Parkway façade, taken from James F. O'Gorman, Jeffrey A. Cohen, George E. Thomas and G. Holmes Perkins. *Drawing Toward Building, Philadelphia Architectural Graphics, 1732-1986*. (Philadelphia: University of Pennsylvania Press, 1986).



fig. 4
Youth Study Center, Parkway façade, *Youth Study Center Annual Report* (1956-58)



fig. 5
Pennsylvania Avenue façade, *Youth Study Center Annual Report* (1956-58)



fig. 6
Pennsylvania Avenue façade, main entrance, photo by Anny Su, November 2005



fig. 7
SW view from Pennsylvania Avenue, slanted roof and skylights, photo by Anny Su, November 2005



fig. 8
 Interior mural and stairs of Pennsylvania Avenue building, photo by Anny Su, October 2005

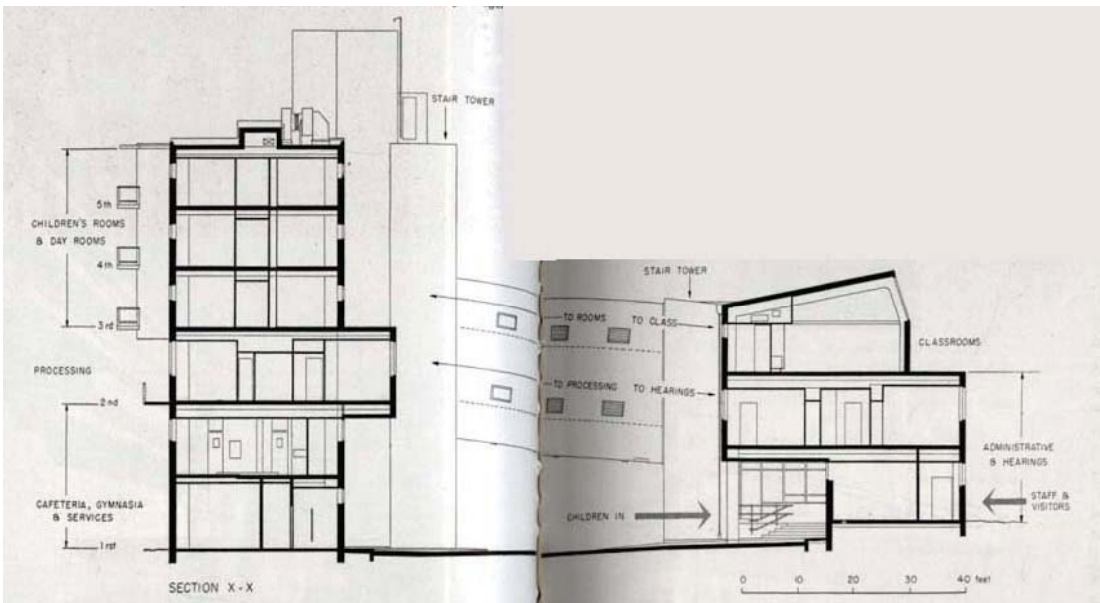


fig. 9
 Cross section of Youth Study Center, "Hospital, School, Guardhouse," in *Architectural Forum* (February 1953, vol. 98) 101-106.



fig. 10
Boarded windows on Parkway façade, photo by Anny Su, November 2005



fig. 11
Expansion joint on Parkway façade from 1978 renovations, photo by Anny Su, November 2005



fig. 12

Fire tower addition to west end of Parkway façade, photo by Anny Su, November 2005



fig. 13

House of Detention at 22nd and Arch Streets, taken from *The Juvenile Court and House of Detention* (Philadelphia: Board of County Commissioners, 1908), 8.

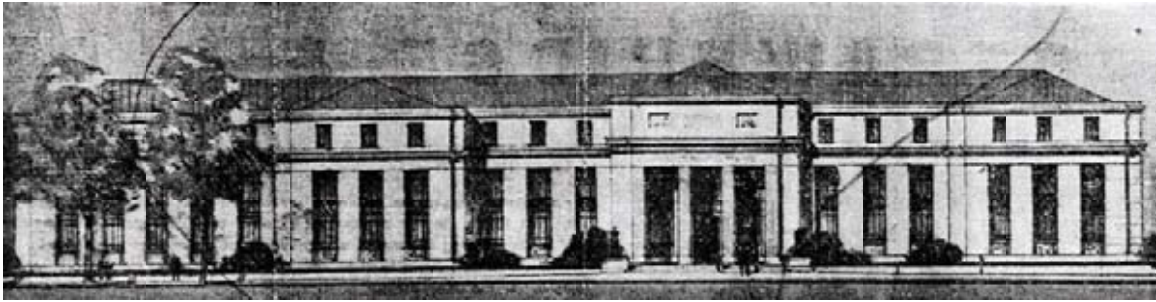


fig. 14
City Architect Joseph A. Roletter's design published in *The Philadelphia Bulletin* (May 24, 1944).

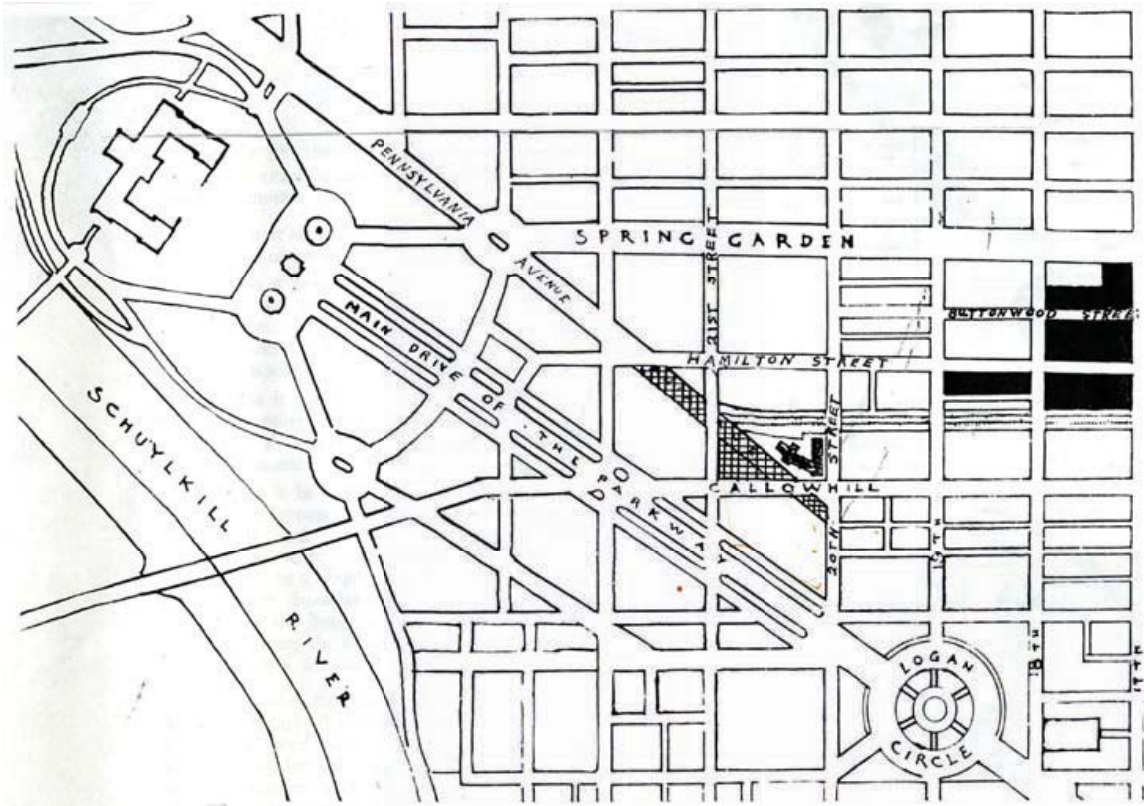


fig. 15
1946 proposed site of new detention facility at 20th and Callowhill Streets, *Art Jury 36th Annual Report* (1946) 21.

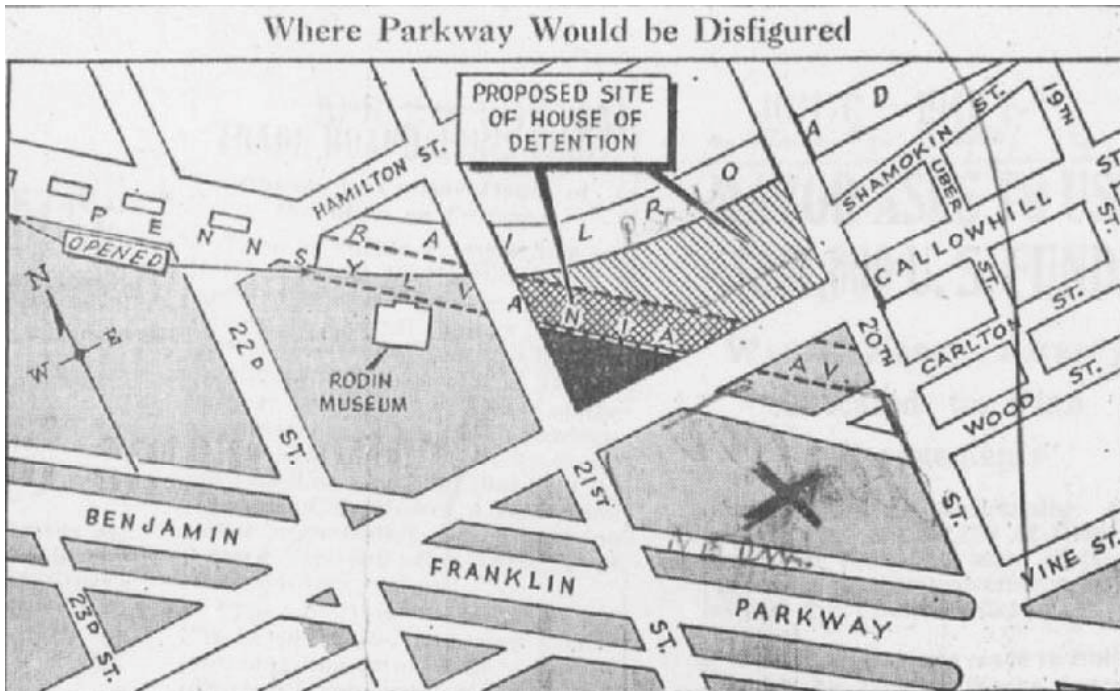


fig. 16

Map of proposed site submitted by Planning Commission to *Evening Bulletin* (April 17, 1946).

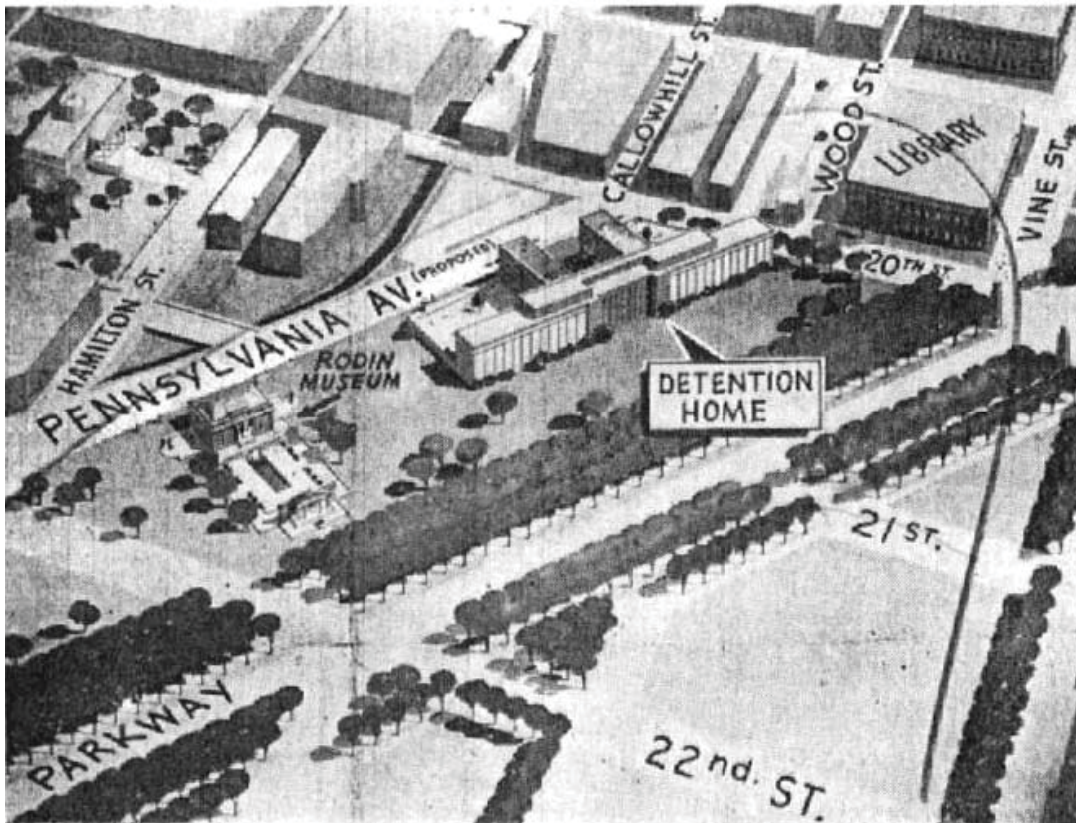


fig. 17

Proposed design by Carroll, Grisdale and Van Alen, published in *Evening Bulletin* (February 3, 1948).

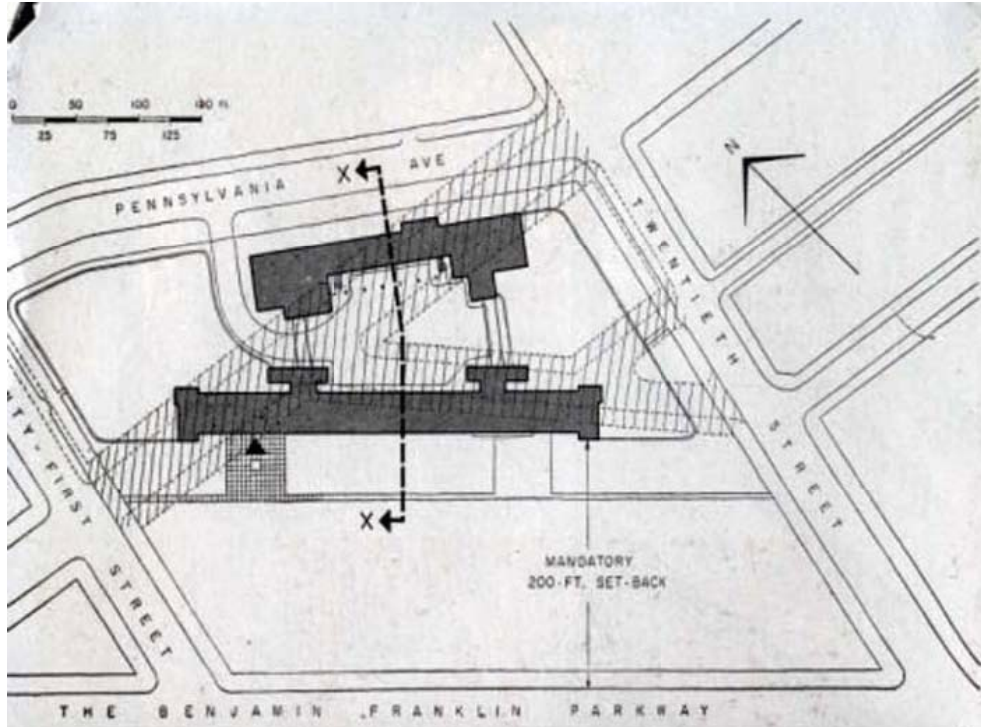


fig. 18

As built site plan of Youth Study Center with previous property lines, published in “Hospital, School, Guardhouse”, in *Architectural Forum* (February 1953, vol. 98).



fig. 19

“The Preacher”, by sculptor Waldemar Raemisch, 1952, www.philart.net



fig. 20
“The Great Mother,” by sculptor Waldemar Raemisch, published in *Youth Study Center Annual Report* (1959-60) 21.



fig. 21
“The Great Doctor,” by sculptor Waldemar Raemisch, published in *Youth Study Center Annual Report* (1959-60) 28.

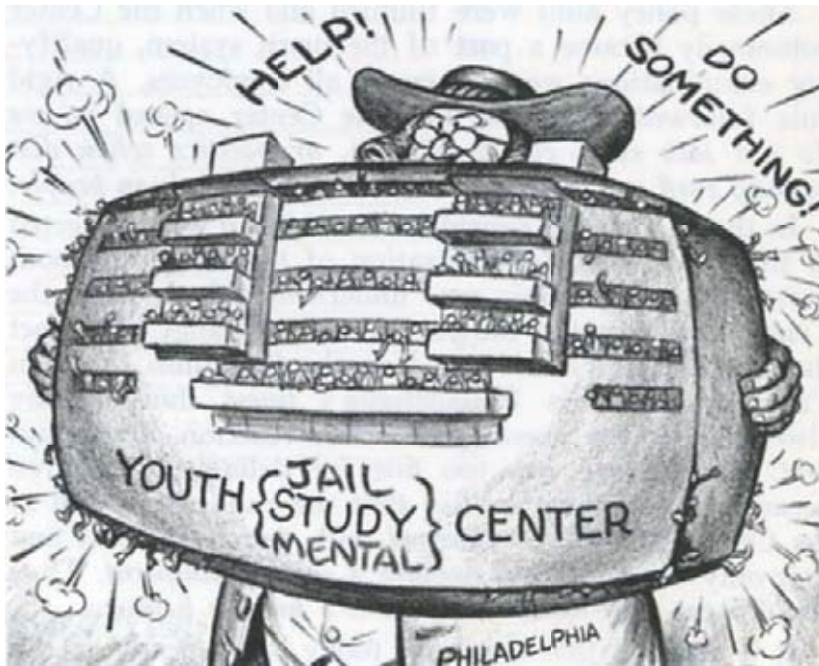


fig. 22

Cartoon of overcrowding at Youth Study Center, published in *Youth Study Center Annual Report* (1961-1962) 4.



fig. 23

United Fund Building by Mitchell Giurgola, architects, 1971, published in *Mitchell/Giurgola Architects* (New York: Rizzoli, 1983).



fig. 24

Parkway prior to the construction of the Youth Study Center, taken from David B. Brownlee. *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1989).

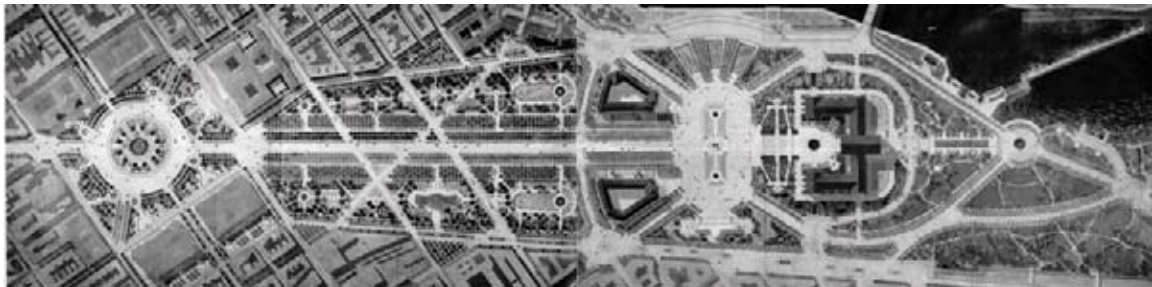


fig. 25

Proposed Parkway design by architect Jacques Gréber, 1919, taken from David B. Brownlee. *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1989).

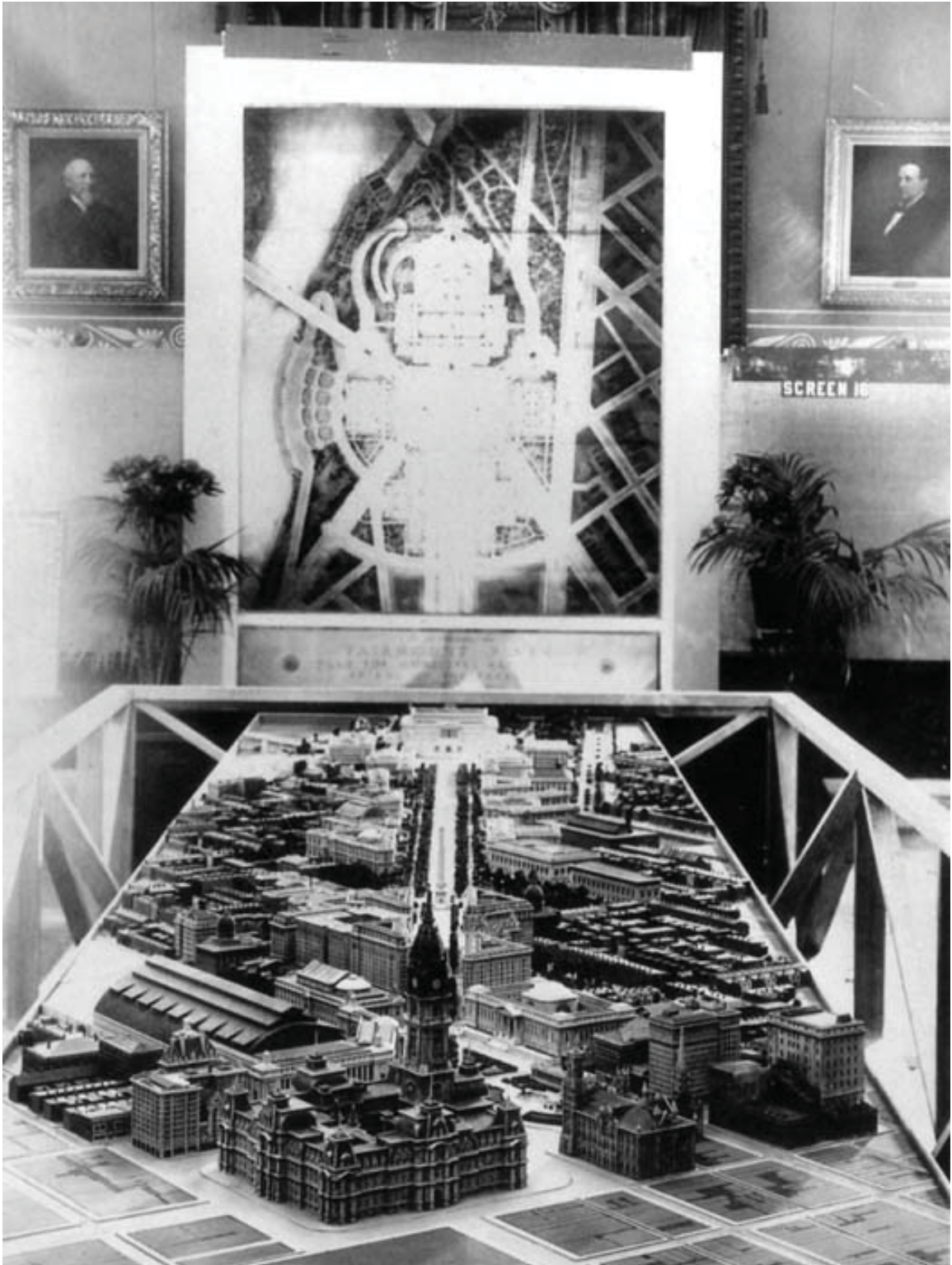


fig. 26

Parkway proposal according to Mayor Reyburn's vision, 1911, taken from David B. Brownlee. *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1989).



fig. 27

Parkway seen today from City Hall to Philadelphia Museum of Art, photo by B. Krist for Greater Philadelphia Tourism Marketing Corp.



fig. 28

Parkway House by architects Elizabeth Fleisher and Gabriel Roth, 1953, photo by James Peacock



fig. 29
Park Towne Place Apartments by Milton Schwartz & Associates, 1959, taken from Windows Live Local



fig. 30
SE view of Parkway, 1989, taken from taken from David B. Brownlee. *Building the City Beautiful: The Benjamin Franklin Parkway and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art, 1989).

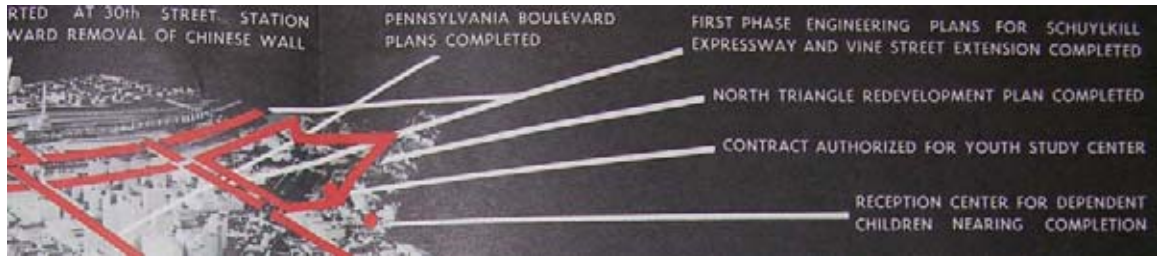


fig. 31
 “Progress since 1947”, Temple University Urban Archives, City Planning Commission files

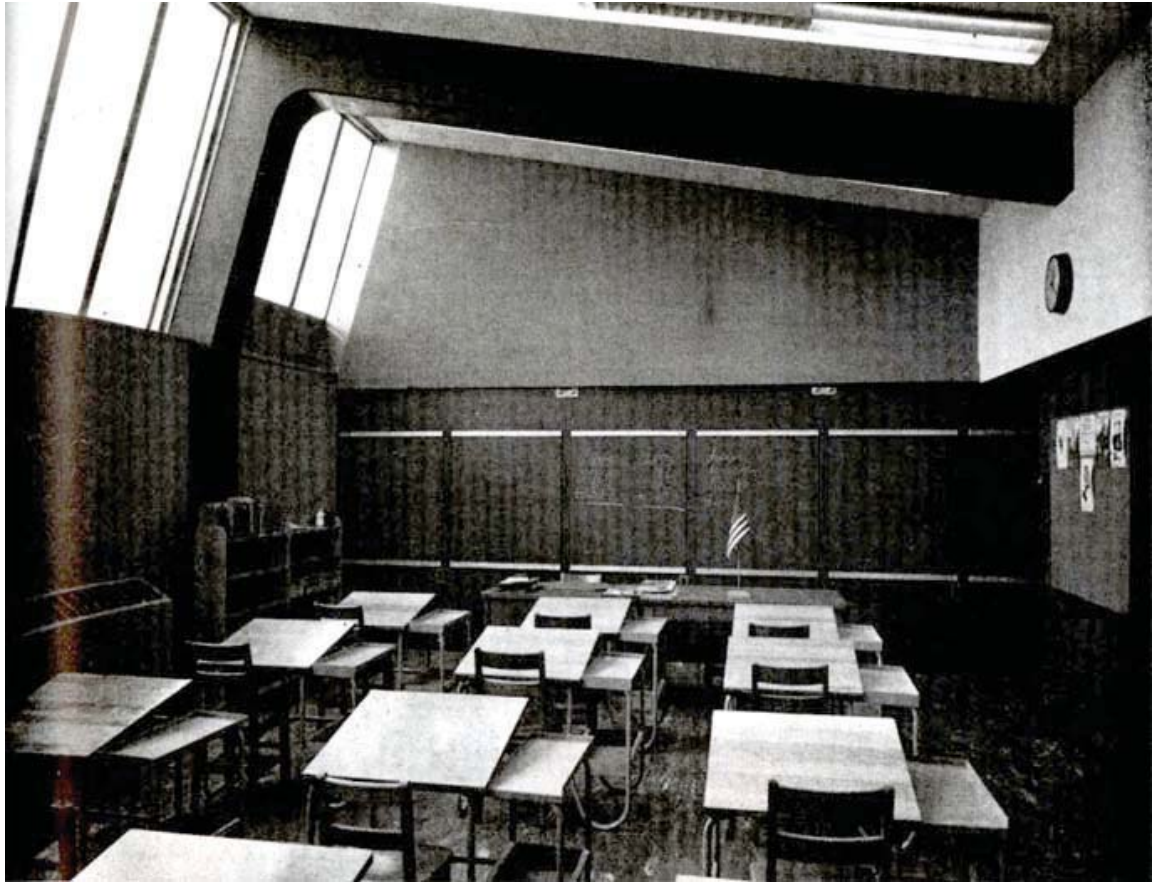
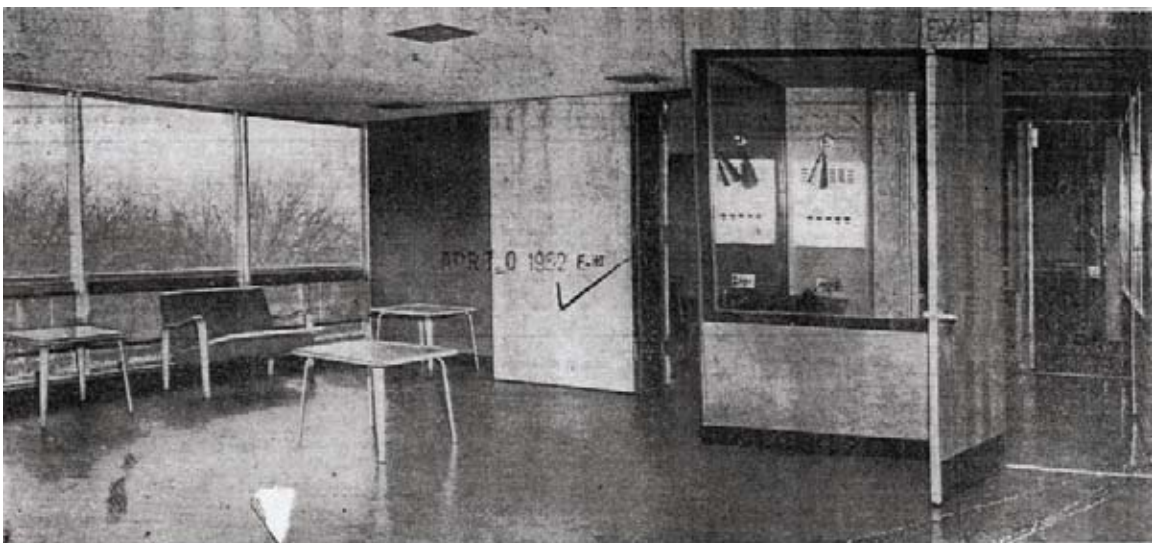


fig. 32
 Classroom on third floor of Pennsylvania Avenue building, published in “Hospital, School, Guardhouse”, in *Architectural Forum* (February 1953, vol. 98).



fig. 33
Dayroom of Parkway building, published in *Youth Study Center Annual Report* (May 1952-April 1954).



Third-floor reading rooms at the \$2,450,000 Youth Study Center, Parkway at 20th, make maximum use of modern lines and warm colors.

fig. 33a
Dayroom interior of Parkway building, published in *Evening Bulletin* (April 10, 1952).

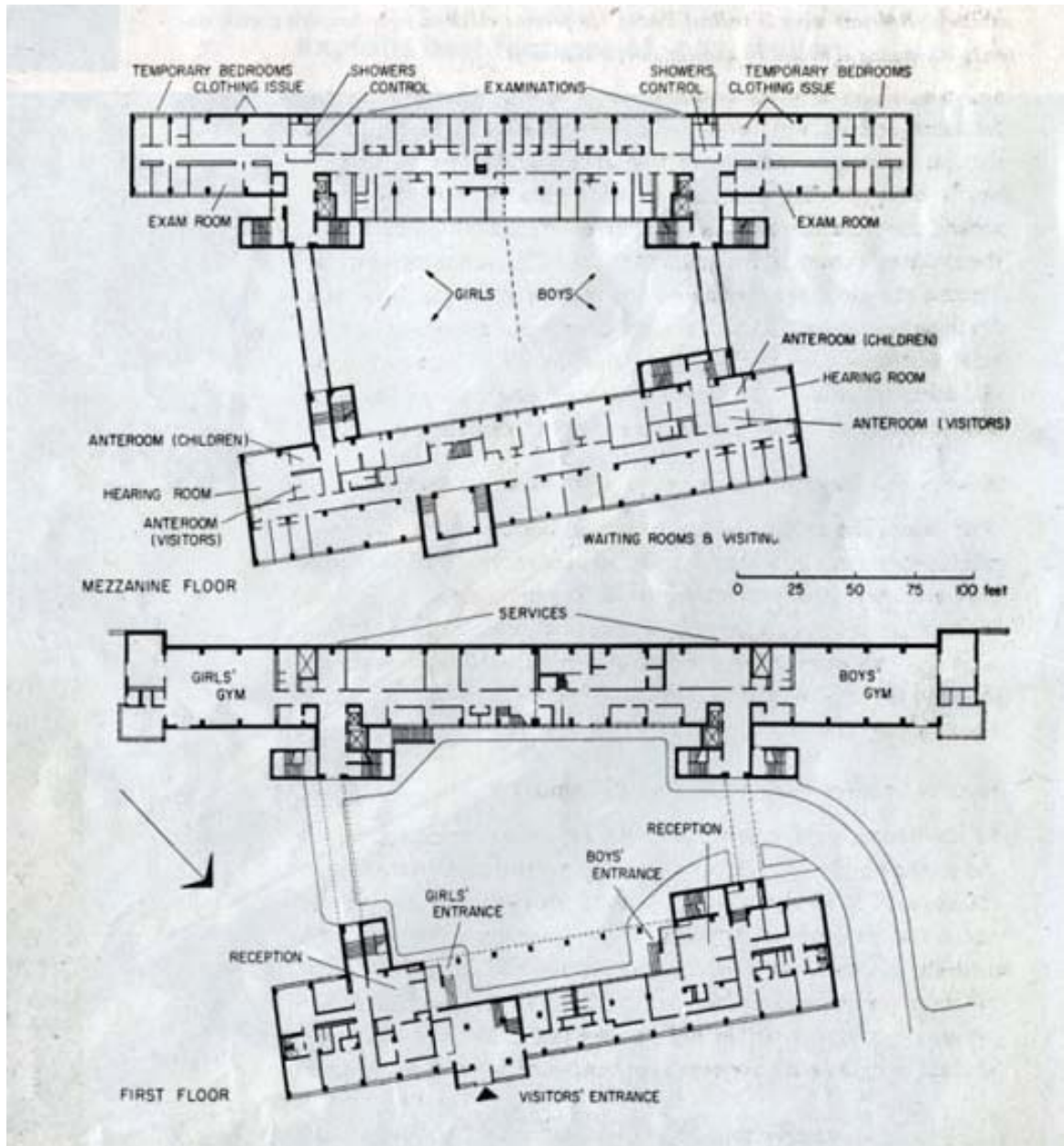


fig. 34
 Plans of Youth Study Center, published in "Hospital, School, Guardhouse", in *Architectural Forum*
 (February 1953, vol. 98).

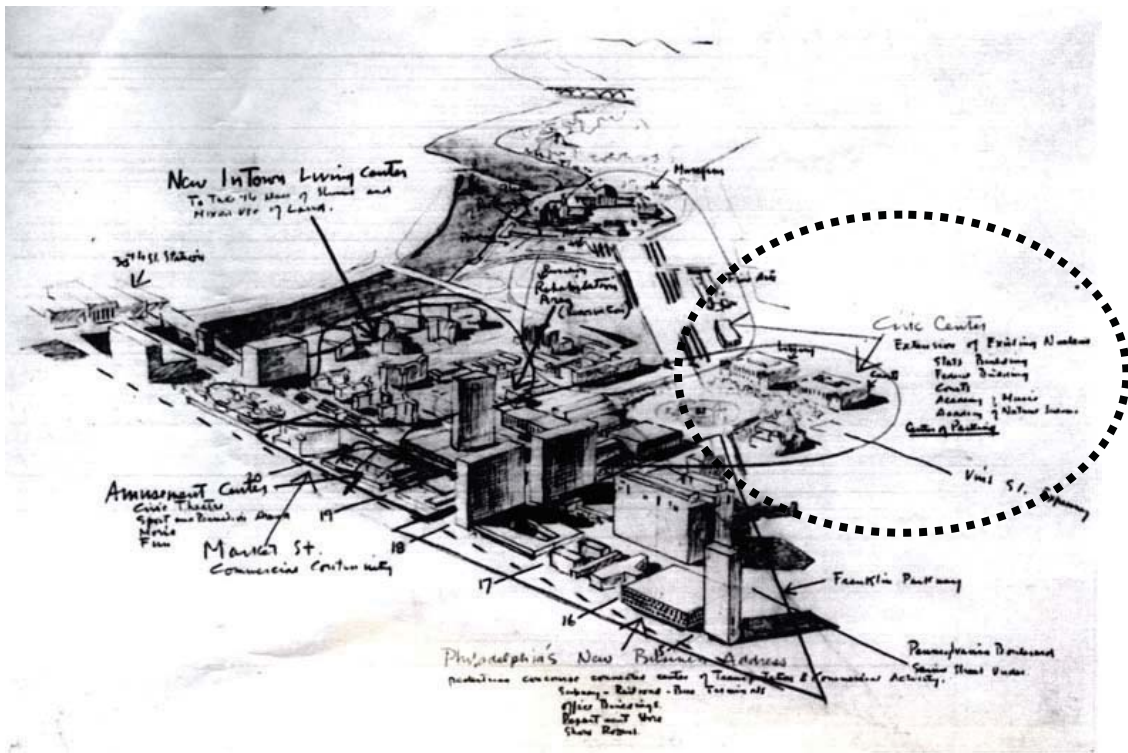


fig. 35
 “Triangle Redevelopment Project” delineated by Louis I. Kahn, published in David B. Brownlee and David G. De Long, *Louis I. Kahn, in the realm of architecture* (New York: Museum of Contemporary Art, 1991).

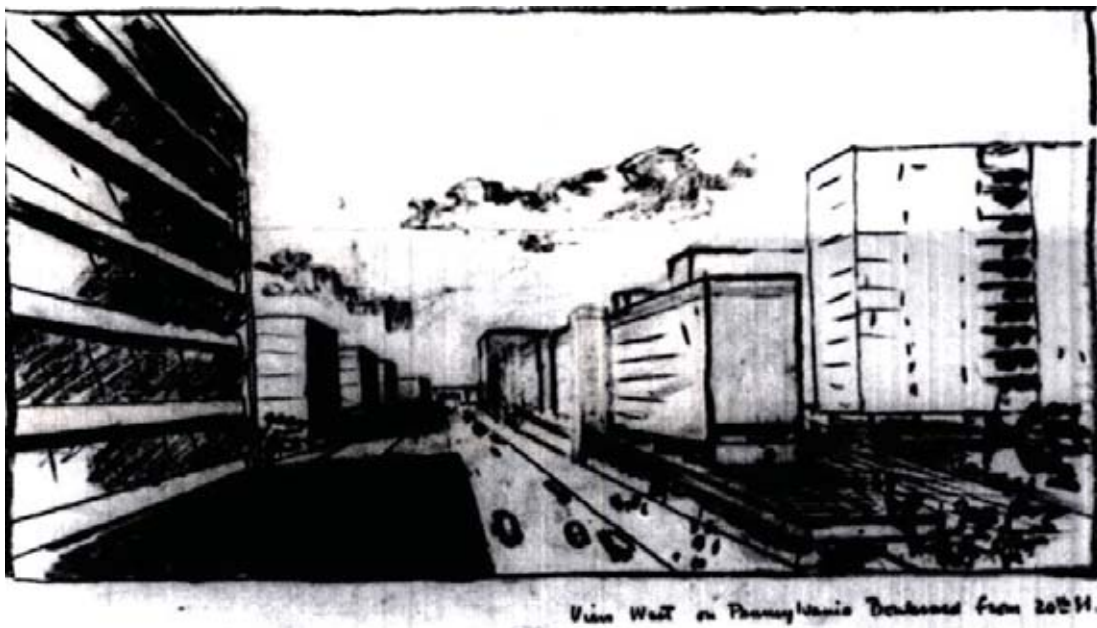


fig. 36
 “View west on Pennsylvania Boulevard from 20th Street” delineated by Louis I. Kahn, published in David B. Brownlee and David G. De Long, *I. Kahn, in the realm of architecture* (New York: Museum of Contemporary Art, 1991).



fig. 37
Philadelphia International Airport, published in *Commercial America* (January 1954) 8.



fig. 38
Detail of Philadelphia International Airport on Dedication Day, *Commercial America* (January 1954) 9.



fig. 39
East view of American Society for Testing and Materials (currently Moore College of Art) at 19th and Parkway, photo by Anny Su, November 2005



fig. 40
NW view of American Society for Testing and Materials, taken from Architectural Archives of the University of Pennsylvania



fig. 41
Prentiss Building, 1970 (demolished 1995), taken from Architectural Archives of the University of Pennsylvania



fig. 42
“Square Shadows” by architect George Howe, published in James Ford and Katherine Morrow Ford, *The Modern House in America* (New York, NY; Architectural Book Publishing Company, 1940) 61-62.



fig. 43
Gropius Harvard Dormitories, taken from *Great Buildings Online*

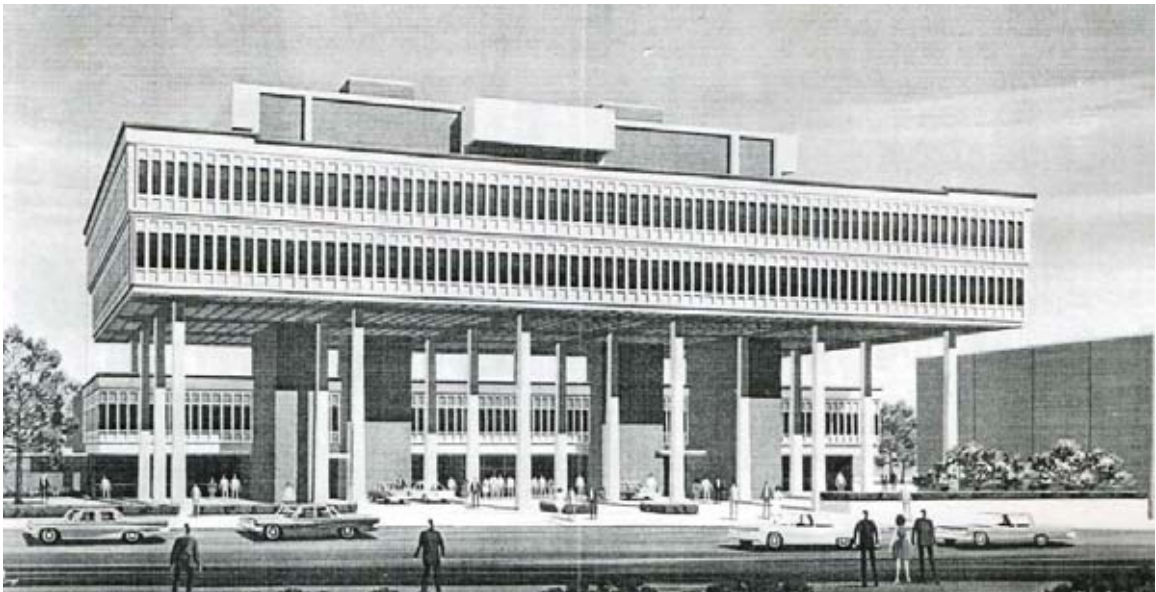


fig. 44
Proposed presentation drawing for Administration Building of the University of Pennsylvania, taken from Architectural Archives of the University of Pennsylvania, Carroll, Grisdale & Van Alen, architects Carroll & students in studio



fig. 45

Detail of industrial motifs at the Philadelphia International Airport, published in *CG&VA architects* firm brochure

Go to College, Uncle Sam, for your Defense Experts

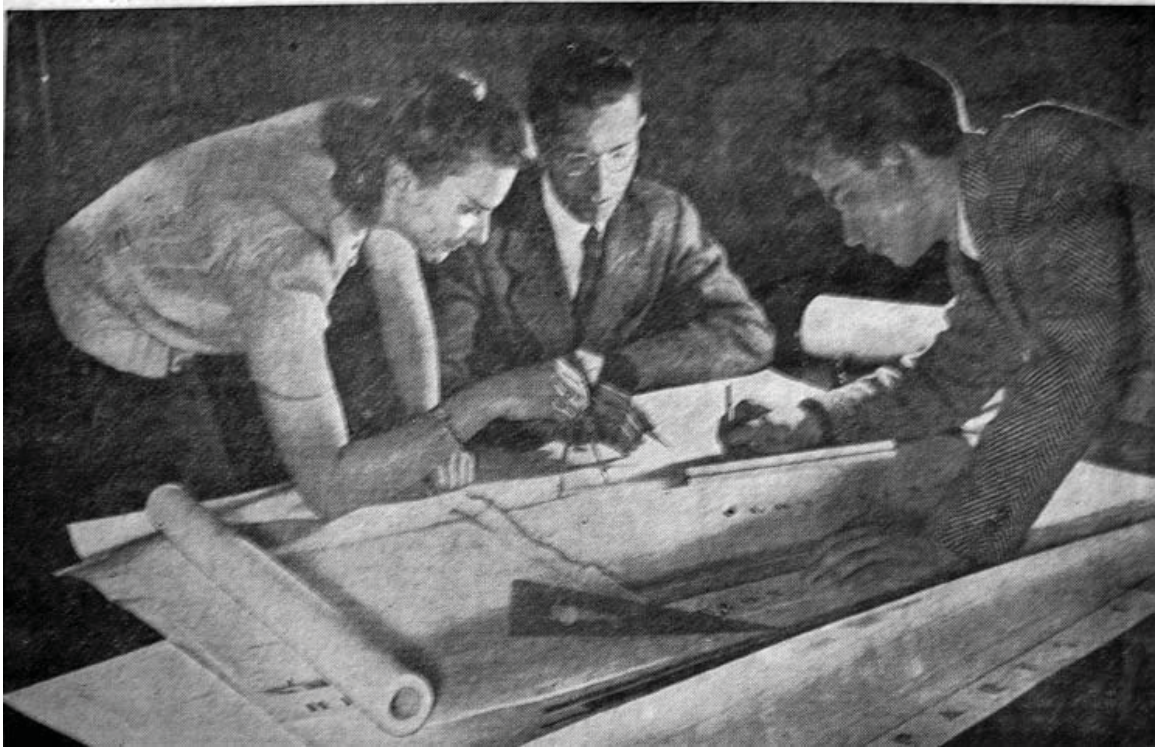


fig. 46

Carroll and students in industrial architecture course, published in Joan Woolcott, “Go to College, Uncle Sam, for your Defense Experts”, in *Philadelphia Evening Bulletin* (November 29, 1941).



fig. 47
Submission for Columbia Memorial Lighthouse Competition by architect John T. Grisdale (second prize),
1929, taken from Architectural Archives of the University of Pennsylvania



fig. 48
Submission for Pencil Points House Competition by architect John T. Grisdale (first prize), 1930, taken from Architectural Archives of the University of Pennsylvania

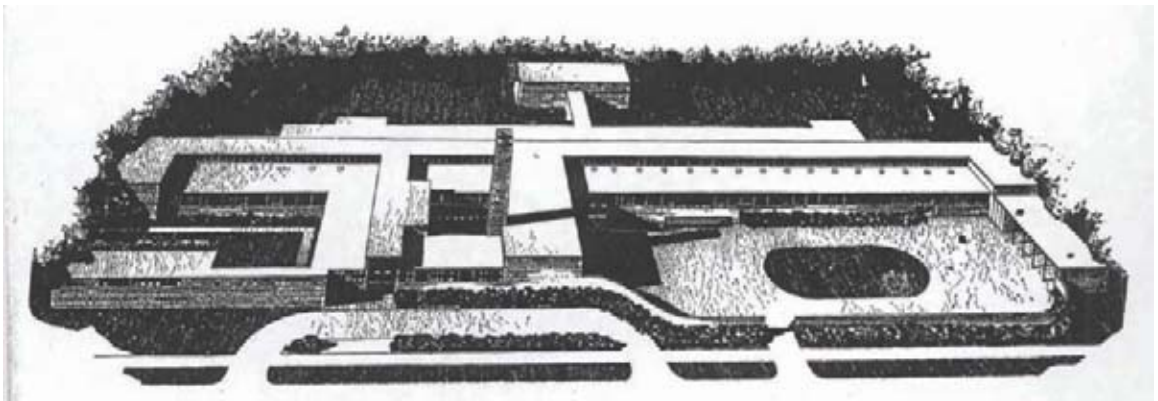


fig. 49
Modern Hospital Competition by J. Roy Carroll and John T. Grisdale, published in “The Small Hospital: Forty Beds—Expansion to Sixty”, in *Modern Hospital* (vol. 66, No. 3, March 1946).

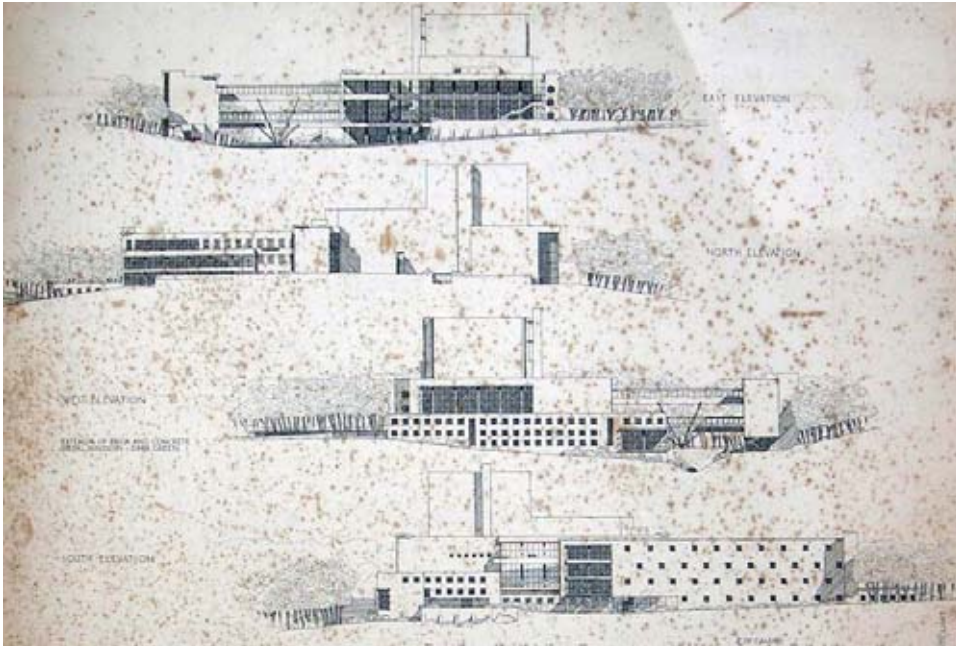


fig. 50
 Submission for Wheaton Arts College Center, taken from Architectural Archives of the University of Pennsylvania

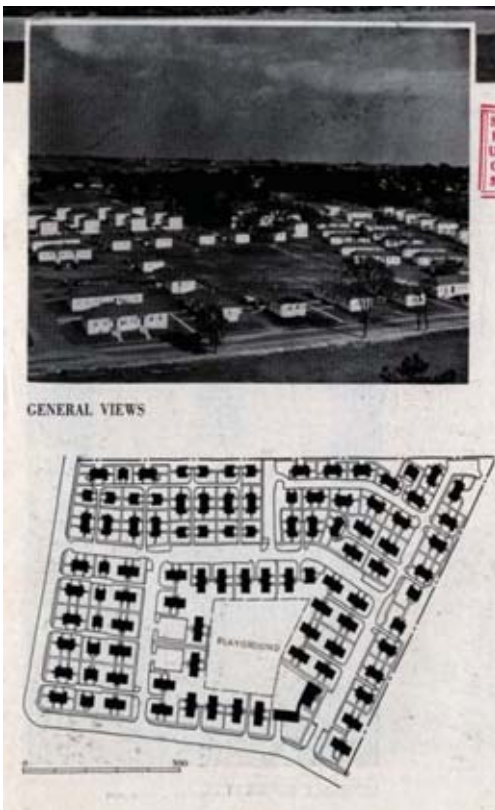


fig. 51
 Defense Housing designs by architect William L. Van Alen, published in "Housing for defense...", in *Architectural Record* (November 1941, v. 90) 71-96.



fig. 52
Winning design for Appomattox Monument Competition by architects Harry Sternfeld and J. Roy Carroll and sculptor Gaetano Cecere, published in *Architectural Record* (April 1932, v. 71) 277.



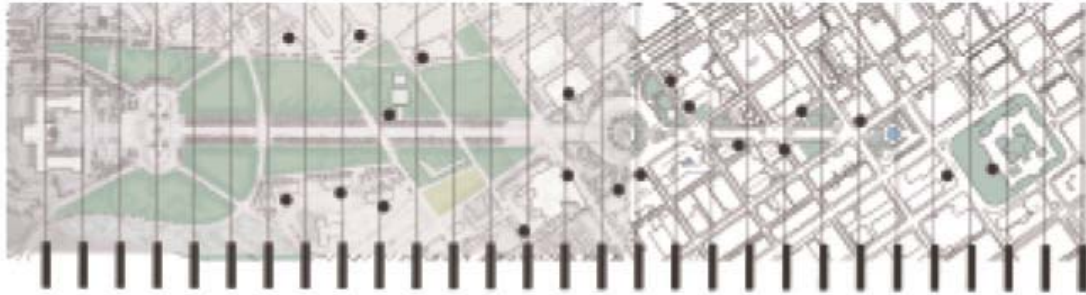
fig. 53
Germantown Jewish Centre, photo by William Whitaker, 2005



fig. 54

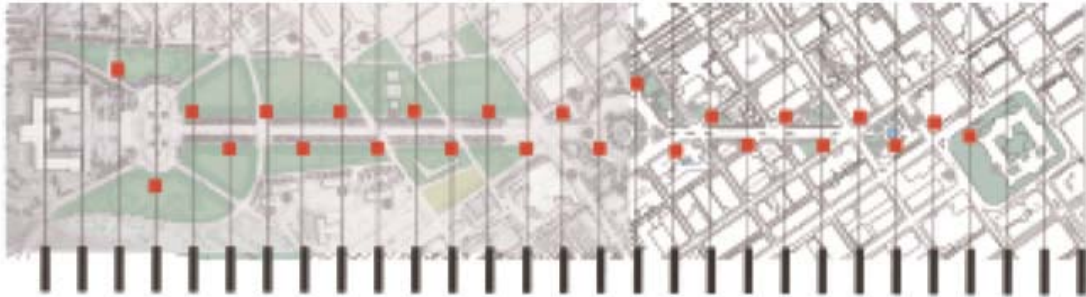
Free Library addition design by Moshe Safdie, published in Center City Reports: "Benjamin Franklin Parkway, 2001-2005," Philadelphia: Central Philadelphia Development Corporation, February 2005.

POINTS OF INTEREST



One-minute walking intervals along the Parkway shown with entrances to major existing buildings. West of Logan Square, there are few generators of activity along the Parkway's edge.

PROPOSED



Pedestrians on the Parkway should be continually surprised and engaged by an activity every minute: the entrance to a new cultural institution, café seating, new interpretive panels and installations of outdoor art.

fig. 55

Master Plan by Olin Partnership and Brown & Keener, published in Center City Reports: "Benjamin Franklin Parkway, 2001-2005," Philadelphia: Central Philadelphia Development Corporation, February 2005.



fig. 56

Proposed by landscape architects Olin and Slovic to “restore Greber’s original oval,” thus allowing West River Drive to “be diverted to a new river road adjacent to Schuylkill River Park and connected to a restored Crescent Drive at the eastern end of the oval area.” Published in Center City Reports: “Benjamin Franklin Parkway, 2001-2005,” Philadelphia: Central Philadelphia Development Corporation, February 2005.

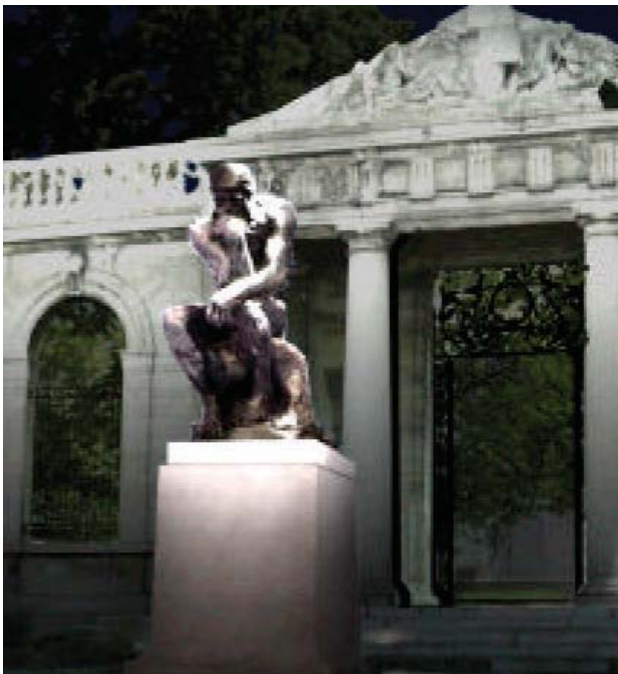


fig. 57

New lighting measures on Parkway by Cope Linder Architects for Center City District, in concert with the City of Philadelphia and the Fairmount Park Commission, published in Center City Reports: Lighting the Benjamin Franklin Parkway, 2003-2004.



fig. 58

Proposed Schemes for Youth Study Center site recommends development “set back the same distance as the gates that frame Rodin’s sculpture of The Thinker...cafes can activate open spaces as in these two views in front of a new home for the Barnes Foundation.” Published in Center City Reports: “Benjamin Franklin Parkway, 2001-2005,” Philadelphia: Central Philadelphia Development Corporation, February 2005.

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- 1946 COUNCIL ASKED FOR STUDY ON MODEL HOUSE OF DETENTION IN FEBRUARY
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- 1947 BETTER PHILADELPHIA EXHIBITION
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- 1952 MOST OF CONSTRUCTION COMPLETE, BEGIN TRANSFER OF CHILDREN FROM OLD HOUSE OF DETENTION TO NEW YOUTH STUDY CENTER IN MAY
- SCULPTURAL COMMISSION GIVEN TO WALDEMAR RAEMISCH
- 1953 OFFICIAL OPENING OF YOUTH STUDY CENTER
- EXTRA \$109,000 FOR CENTER STATUARY (NOT ORIGINALLY IN CONTRACT) IN APRIL

- 1955 SCULPTOR WALDEMAR RAEMISCH DIES IN APRIL
RAEMISCH STUDENT TO FINISH SCULPTURE PROGRAM IN MAY
- 1956 YOUTH CENTER STATUES GET BOARD'S OK IN NOVEMBER
- 1958 PROBLEMS ARISE AT CENTER NOTED IN NOVEMBER
- 1975 CONSIDERATIONS OF NEW YOUTH STUDY CENTER FACILITY NOTED
IN MAY
- 1978 RENOVATIONS BEGIN IN DECEMBER INCLUDING RECAULKING
EXPANSION JOINT; CHANGES TO THE INTERIOR, REPAINTING,
REFINISHING; NEW CONCRETE PAVING ON SITE
- 1981 RENOVATIONS END IN FEBRUARY
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