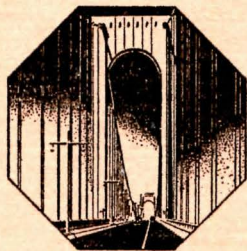


Journal of The American Institute of ARCHITECTS



WHITESTONE BRIDGE

June, 1949

Guest Editorial by Wm. Roger Greeley

Functional Color and the Architect—I

Do We Really Want Beauty and Order?

New York Chapter Activities

Competition Announcements

The Case of the Large Office—I

Work of the Tennessee Valley Authority

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

JUNE, 1949

With the aim of amplifying, as through
a microphone, the voice
of the profession

VOL. XI, No. 6

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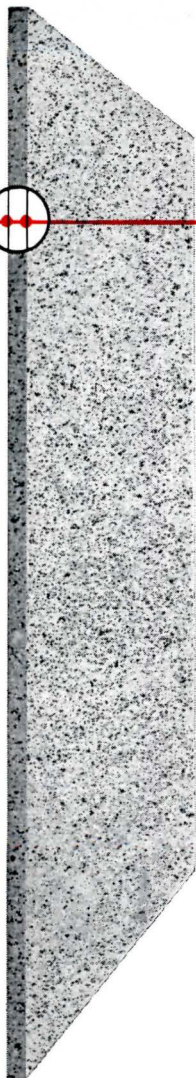
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The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States its possessions and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1949, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

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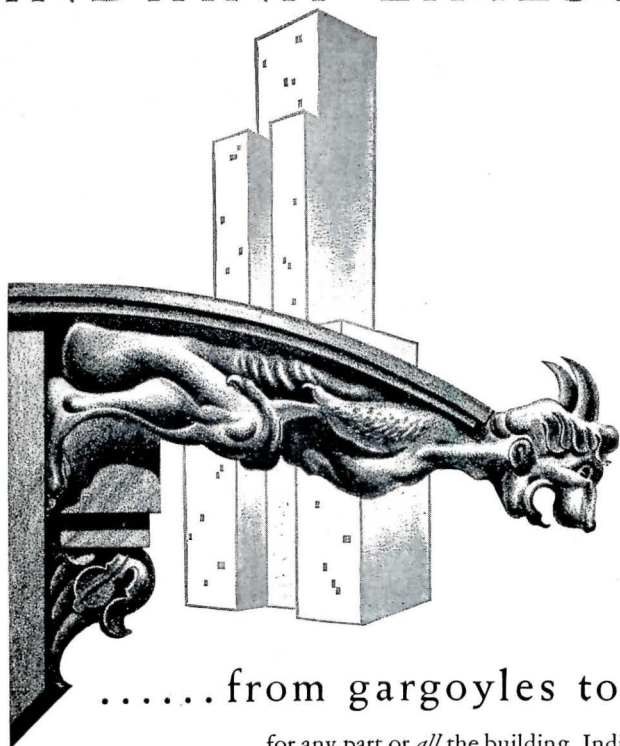
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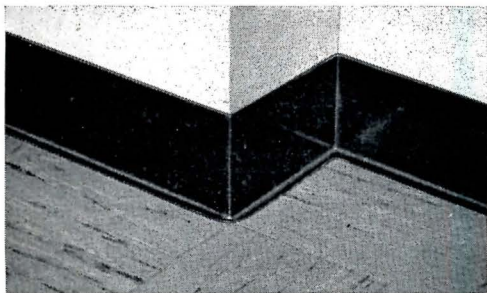
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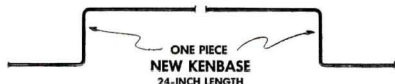
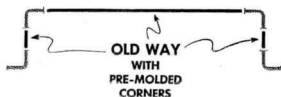


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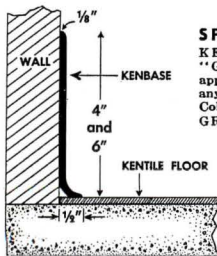


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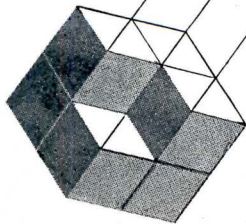
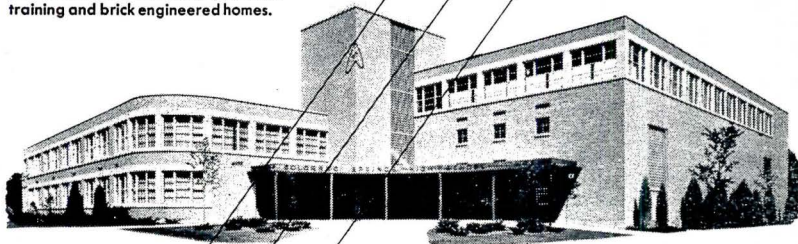
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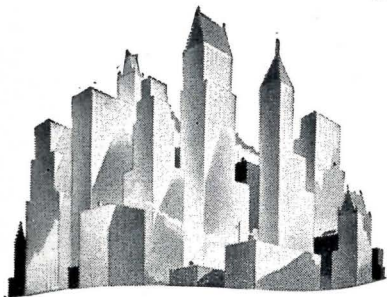
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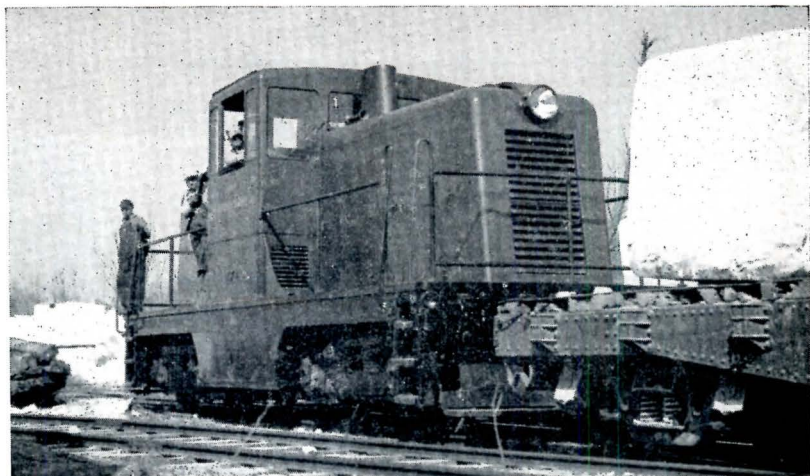


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For our eleventh Guest Editorial an active practitioner challenges certain concepts of his contemporaries, including men in the educational field. With open arms he welcomes argument against his thesis; in fact we suspect he will be bitterly disappointed if no adversary arises to challenge this month's Guest Editor—

William Roger Greeley, F.A.I.A.

OF KILHAM, HOPKINS, GREELEY & BRODIE, BOSTON

TWO RECENT INCIDENTS have set me a-wondering.

1. A competent and successful mid-western architect defines architecture as "a mere enclosing of space."

2. A synod of architectural deans and professors avers that contacts with practising architects tend to lower the standards of the schools.

Architecture is not a *mere* anything. It is a Fine Art, and provides one of the most conspicuously stimulating exhibits of human history. As a record of the exuberant creativity of man's aspiring hand nothing on the face of the planet outranks it. His fondest hopes, most fervent prayers, deepest reverence and most lofty aspirations have not only flowered in architectural form, but have found

renewal through those same forms.

Architecture is not *mere*.

It is not an enclosing of space.

The Arc de Triomphe is not an enclosing of space, nor the Choragic Monument of Lysicrates, nor Cleopatra's Needle, nor the amphitheater at Arlington, nor the Town Crosses of England, nor the minarets of the East.

Conversely the enclosing of space is not architecture. Freight cars and root cellars are enclosures of space, along with standpipes and stockyards.

Architecture, to me, is much more than this, but our architectural schools are trying to be basic and elemental, and to keep architecture from being anything more than the naked logic of shelter. It is as if the designers of gowns were to decry ribbons and laces,

refuse to employ plaits and ruffles, and follow the cult of Ghandi on the one hand and the Eskimaux on the other.

The Puritans of England tried this in the seventeenth century, and it had its purpose, which was not wholly unpraiseworthy; and it had its result, which was reaction.

The Puritans were fervent, sincere and determined. They were crusaders for short hair-cuts and plain clothing.

The architectural schools of to-day are no less aflame in a holy cause. The wicked beauty of a former day must perish. A circle must be drawn around the sanctified citadel of the school and the sins of the practising architects must be exorcised, lest they corrupt what is pure and orthodox.

The schools have a point. It is high time for a crusade. They have an advantage over the mere practising architect, too. The latter depends upon his practice and is likely to feel that he must please his client. The professor is independent of his practice and can choose which clients to serve and which to refuse to serve. If a university wishes to continue to build in the architecture which has become traditional with it, it must choose a traditionalist for its

architect, and the architect must choose for his draftsmen men who are not architecturally illiterate and who have a feeling warmer than contempt for the great masterpieces of the style in question, whether Classic or Gothic or Chinese.

The schools are to be applauded for wishing to establish architecture on a new and more serviceable plane. Practising architects are to be respected for wishing to understand the needs not only, but also the tastes of their clients; for important architecture is not imposed upon a people from without, or from above. It arises from the milling, expanding, developing taste of the people themselves.

Architecture is today, as it was yesterday, a flowering of our culture, and if the culture is diverse and various, the expression of it will be equally so, and we must not overlook the fact that all the architecture of the moment is contemporary architecture. It is all equally a part of the American scene. Every bit of it owes its existence to the desire of American people to have it, and is therefore an expression of our culture, our genius, our civilization. Even the reminiscent and eclectic is new, and

always has been in every age. That is the way of evolution. It is the only way. If we are to rise it must be from where we are and not from an elevated station existing in our imaginations only.

In spite of the expressed opinion

of the schools, I believe that the profession thrives best as a unit, schools and offices together seeking to understand and interpret the society that they serve, and to do this in terms worthy of the Fine Art of Architecture.

A frank talk to "The Wayfarers" of Chicago by an architect who is satisfied neither with the public nor with his own profession

Do We Really Want Beauty and Order?

By Alfred Shaw, F.A.I.A.

An architect who fulfills all the conditions of his art seems to me a phoenix far more rare than a great painter, a great poet or a great musician . . . the reason . . . resides in that absolutely necessary accord between great good sense and great inspiration . . . He is not free to embellish his plan save in a certain manner . . . his ornaments are compelled to be as appropriate to the plan as the latter is to usage. EUGENE DELACROIX DIARY—June 14, 1800

TODAY'S legal definition of an architect in America, based on the requirements for a license to practise, is chiefly built around his ability to keep his buildings from collapsing—or to keep the public from falling through them, or being squashed under them, or possibly cooked in them. Anything beyond this comes from a lingering esteem in our civilization for beauty and order, and some appreciation for these suspicious

qualities among the architects themselves. The law is only vaguely interested in appearance, if at all.

Many individuals to the contrary notwithstanding, I believe that after function has been served, all building should give consideration to its visual effect. It surprises me that as a people we do not insist that a house or a city should look well, but that we do insist that a meal should taste well; for food

without enjoyment is not acceptable. Shelter without enjoyment, however, would seem to be. If our menu were at the visual level of the average American city, we would be existing on prison rations, with only an occasional meal at the Blackstone.

Shelter is provided by the building industry, that great bedlam of alleged experts, divided up into many specialists — contractors, architects, engineers, acoustical magicians (we are just as subdivided into specialists as the medicine men)—the general purpose or duty of this group being to make a proper shelter and background in which we all may live. It is necessary, and even legal, to make some profit from these activities, but only in so much as our civilization functions well and looks well may we say we are succeeding. And this success should be a general one, not just an exceptional triumph or a monument to the architect. Although the architect is sadly aware of the difficulties of perfection, he really knows this is the goal and, since we are failing as a civilization in achieving it, we may amuse ourselves here with some reasons for our failure, and even comment on a success or two.

Since the final source of power is given by society, and since society either gets what it asks for or takes weakly what it is given, I shall generously allow it to share with the building industry the blame for this present visual disaster.

The nation in a war will point to some unified purpose, but in peace it hardly cares about its destination. The architects are not so vain as to say their sphere is the only one, but certainly one valid purpose would be to live in a decent looking world. No one will deny this, but very few do much about it. There are *many* reasons for bad architecture; *this* one is the *greatest*: WE DON'T WANT IT ENOUGH.



Another reason is the failure of the architect to be absorbed with the purpose or function of his project. This we all know too well to dwell on. The profession will have to improve in this regard.

Another is certainly the superficial approach which names the style before the building is designed. This was true especially in what Tom Tallmadge called the "Eclectic Period," when an owner and architect said let's make it

Gothic or Colonial, or *what* have you? But in a more subtle way it is true even now when we might say that the Modern School has carried the day, and the inspiration is to copy Le Corbusier or Mies van der Rohe or *who* have you. For in a historic style as in the individual building, there is no substitute for creative originality. Viewing our contemporaries and their work or looking back at a whole period, and never forgetting the value of perspiration, it is the subconscious or the inevitable personality which gives the real character to a work. Thus Frank Lloyd Wright, while much older than the average citizen, goes on to new solutions (Wright or wrong) with his persistent and egoistic originality, while a large part of the profession trades in the popular stereotypes.

As it is now obvious that the new school has carried the field, it is also obvious that the triumph is somewhat purgative in effect—a kind of cure. The early proponents of utter baldness, such as Lewis Mumford, are now the first to see that while the disease has been cured, the patient, free of germs, is also free of charm. Here again the subconscious is important. There is very little emotion

in our structures today, and this emotion was a *great* part of the monuments of history. Religions—however false or spent they now appear to be—so moved the very souls of men that some of their belief, or illusion, is apparent in the structures themselves. The Egyptian temples, the French cathedrals are patently more than technical performances. Fine as the techniques were, they were guided by a subconscious pulse which was never visible until the structure was finished.

But there is lacking today the underlying spirit and desire, even some sense of illusion, which makes great architecture. I firmly believe that the great religions of the past not only gave a subconscious rhythm to Amiens and Karnak, but in exchange this beauty gave back life to the religions. It was as if there was a religio-esthetic exchange caroming down the corridors of history, one feeding on the other; whereas now with our mathematical and scientific self-satisfaction it is apparent that we are not happy living by bread alone. We architects and we citizens must intensely desire something elegant and noble, otherwise it does not arrive, by air or transport or accident.

Today there are few projects undertaken that have a nobility of purpose throughout. Even though in the first conception there is an element of nobility, the processes of erection, the bargaining, the building trades dry up the bouquet as the economics take charge. All these dryings-up are apparent not just to the architect; they are as visible as a scowl or a smile. The pork barrels on city hall couldn't be more evident if they hung out the windows.



Going back again to the purge we have achieved or suffered, it is, as are many purges, a good thing, but the great works as before are those which achieve by a formula, which can never be prescribed, the same characteristics as those of the Parthenon: unity, beauty, mystery, function, order; and they cannot be achieved without sweat, love, and enthusiasm, especially the enthusiasm of the *audience*. Architecture is the only art which cannot exist without an audience. (These virtues, especially love and enthusiasm, should not be exposed to a modern client on the same day that he gets his final bids.) These characteristics are not completely gone; in all ages it

is a question of percentage, but today the percentage is low.

To go on with this calculated buck passing, I repeat, a person or a city gets about the kind of an architectural solution it desires. Looking at American cities in general, that means we are not greatly interested in beauty or order. To illustrate this statement I bring you the law—which is the opinion of the people. Except as in such rare cases as cemeteries, where no one lives but the dead, and certain parts of the District of Columbia where the Fine Arts Commission has an architectural veto, generally it is not illegal to perpetrate on the unsuspecting sense of vision *any* offense, be it ever so vile or disorderly. In fact, in many metropolitan areas it would appear to be *compulsory!* The extraordinary feature is the illegality of offending all of the other senses—to wit:

The sense of touch—from pinching in churches to assault or murder, both illegal.

The sense of smell—obnoxious odors controlled and forbidden in building codes.

The sense of taste—pure food laws, municipal regulation of restaurants.

The sense of hearing—horns, whistles, noisy manufacturing, can be ruled against when advisable.

But to protect our eyes, the windows of our souls, we sometimes have only our eyelids.

We *are*, however, interested in money; the general battle for the dollar is the tempo of the day. The stock justification is, "Well I'll buy my beauty and my order when I get my dough." This prevalent theory is unhappy. The process of working and growing up should be done in the best way in a pleasant environment, visually as well as thermally speaking. Not only the destination, but the journey should be happy.

Another reason why cities like Chicago do not look as well as they should is that a very insignificant part of the city is built by good architects, and this is partly the fault of the architects—they have placed themselves in the category of spenders and superficialists because they did not or could not live up to the terrible ideal which Eugene Delacroix wrote down so well. This situation is also improving, because we are *conscious* of it, but it has a long way to go yet.

Another problem is the prima-donna architect, the noncompromiser, the real great man. He is a most important part of this imperfect world.

We certainly have no criticism of the perfect solution or the little gem. We hunger for them and love them. We attempt to do them. These are the guideposts in teaching and influencing the profession, young and old. But to paraphrase our friend, St. Augustine, I might say, "What doth it profit a town if it gain the single most perfect structure, and the rest of it looks like the devil?" *Because* the world is not perfect, compromises must be made, and we have great admiration for owners, officials and architects who struggle with large and complex urban projects to make them orderly and fine, lacking even their own *personal* measure of perfection. They are that valuable group which lies between the genius or the perfect architect and the so-called engineering "bargain" which ignores the requirement of order and human reaction completely.

Such engineering problems come up continuously. A good example is the locating of the new North Side Filtration Plant here in Chicago today. One location is on the

Lake Front and the other is in a slum-clearance area. The first will not greatly damage or improve the Lake Front (we've made our Lake Front such a lady—a sort of architectural Pygmalion—it seems a pity to get her back into trade again) but the slum-clearance site will create a park and improve a dreary area and be a real boon. From the engineering point of view both will work, and the Lake Front site is cheaper, but we have concluded in the Plan Commission that the human esthetic considerations are a valuable asset to the general public, and are recommending the inland site. It will be interesting to see what the City Council does.

This great American admiration for engineering alone has made us fall for such "bargains" as the I.C. tracks on the Lake Front, now replaced by Grant Park, the preposterous Goldberg bridges all over the country, the Sixth Avenue Elevated in New York, our own Loop Elevated, all of which have been or should be removed at great cost when we have suffered long enough from their alleged efficiencies.

There is no elementary law that engineering works should be so bad looking—look at the Golden Gate Bridge. Get anywhere near it, ride

over it, and something happens to your insides. You're proud of it, excited by it, even though you had nothing to do with it. The Hudson River Bridge is the same while you are on it. It makes life a finer thing.

So after this architectonic bellyaching I hasten to say that in our mixed-up life all of course is not lost. The poor planet in many spots has seen the proper philosophy worked attractively.

One obvious one is Bermuda. Here is a place which now seems endowed perfectly by nature, but when it began to grow, it had no water, no building material, not enough trees and frequently, as now, was swept by mad hurricanes. Not only were these handicaps overcome with an architecture that is one of the most beautiful and as functional as any in the world, but a certain self-respect for the appearance of life, *public conscience*, has become a part of its philosophy, and this was general—with hardly a famous architect at all, it is an architect's dream.

The early New England towns are another example. Here we find that the old parts of the town or the oldest towns are the most lovely. Broad streets, a certain simple pride in living; plantation

of trees, all done when the country was struggling, pioneering even; and the later towns and developments, even parts of these towns, undertaken in an era of acknowledged prosperity, in the richest country in the world, are really shameful. The subconscious pride and hunger of the earlier society for quality and order was then the reason. Obversely, absence of ideals or planning characterizes the boom towns of the West and Midwest when times were not really tough and great fortunes were being made. The acceptance of ugliness and disorder as an indication of a bargain is one of our great stupidities.

Venice is a *conspicuous* good example. Of course, it became rich and had the price to pay, but look what it got for its money, and look at the site, a few low mud flats on the west coast of the Adriatic—just exactly like that charming inland paradise, our own Lake Calumet. Wherever a bridge was built it was a fine one in marble or Istrian stone. The little palaces, sometimes small, quaint, but all lovingly done. Think of the quality of the labor in Santa Maria della Salute, and Saint Mark's, and look at the pavements along the Riva, and the Library and the

squares and *piazzas*. In Venice one could easily say there's not enough room for a park, but they pushed back the walls around the Piazza San Marco and built a playground for their communal gossiping and social life, and the present delight of visitors from all the world. They even accomplished the perfect industrial zoning, by taking all their glass works and the rest to the island of Murano. Why was all this? They *did* have some good architects too, but it was chiefly because there was someone who *wanted* something fine and got it!

There are other places—Stockholm, for instance. The modern Swede instinctively demands orderliness, cleanliness, beauty, and again in a city full of canals and problems resulting from handicaps—in fact the handicaps sometimes are a boon. San Francisco is a fascinating city because of its almost unnegotiable hills. (This philosophy of the benefits of architectural handicaps and barriers is a very rich subject.)

South American cities like Rio and Buenos Aires, Havana, Belo Horizonte, may have slums the match of ours, but their plazas and pride in civic appearance form an automatic part of their credo.

All this is not really an alibi for my profession, nor an indictment of the building industry. Because what we should have is a program, which is perhaps a harder one, an all-inclusive one, such as Delacroix described. (Give us a little more difficult problem and insist that it be solved in relation to the

whole community.) Maybe we are a little lazy and all levels of society should demand that we do a better job.

The country is grown up enough now to comb its hair and put on a clean shirt.

We should give our eyes, the windows of our souls, a little break.

Spanish Housing Competition

THE Instituto Technico de la Construccion of Madrid has issued a program for a competition for typical housing projects throughout Spain. The program calls for the building of suitable houses for various groups of Spanish people, and it requires for its solution a knowledge not only of housing and community planning but also some knowledge of industrial economics. The competition does not conform to the mandatory requirements of The A.I.A. It is, however, an inter-

national competition and the Board of Directors of The A.I.A. has ruled that members of The A.I.A. may participate in such international competitions if they wish to do so.

The projects must be finished and in Madrid by the 15th of November, 1949. Those wishing initial data in regard to this competition should apply to the Instituto Technico de la Construccion, Ruiz de Alarcon, 25, Madrid, Spain, before July 1st of this year.

Competition for Family Monuments

MONUMENT Builders of America, Inc., the national association of retail monument dealers, announces plans for a nation-wide design competition. The

competition will run from May 1 to August 1, and Mark D. Kalischer, A.I.A., is the professional advisor. Jury: Carl Conrad Brown, architect; Harold B.

JUNE, 1949

McEldowney, A.I.A.; John J. Noerdinger, artist-designer; Frank N. Yogerst, American Monument Association; Joseph B. Carroll. The prizes: \$500, \$200, \$100, and four awards of \$25, twenty awards of \$20. Further details may be had from: Monument Builders of America, Inc., 20 E. Jackson Blvd., Chicago 4, Ill.

Depending on how much work you get, your office is large or small? Is it a sound policy?

Small or Large Architectural Organization?

THE CASE OF THE LARGE OFFICE

IN TWO PARTS—PART I

By *Arthur K. Hyde*, F.A.I.A.

OF THE STAFF OF GIFFELS & VALLET, INC., DETROIT

A study of the characteristics of the large architectural organization as compared with the small one. Following Part II of Mr. Hyde's article the case for the small office will be presented in a future issue of the JOURNAL.

ANY ATTEMPT to condense to a few short pages the available information which might be assembled regarding the large architect-engineer offices and their operations is an impertinence sensed by both reader and writer alike. Obviously many thoughts briefly expressed herein could be greatly expanded. Since, however, our readers may be considered to be largely the profession itself, brevity may nicely assume its proper role as a virtue.

Prefatory to any treatise of the value of the large organization, it

must be clearly stated that comments in appreciation of the large are not ipso facto depreciation of the small. No such inference is intended nor could it be defended by any fair-minded member of the profession. Were there a shade of truth in any such implication, the status of our profession would be at a low ebb, since probably seventy-five percent of its members are of small offices. Small, medium and large each play their part effectively in their respective fields within our economic system. Aimed at service to the public's needs, the

size pattern of professional offices reflects the national, social and industrial pattern and changes with it. The resultant cross-section of the profession is thus a natural counterpart of our cherished U. S.-ism which rejects uniformity and regimentation, and fosters individualism and progress through responsible liberty.

Predetermination of ultimate magnitude is probably a rarity. Small practices still have a habit of increasing in size and scope, and little can be done to thwart growth short of a resolute decision to do so. Such action results from a process of thinking which focuses attention on what you are becoming, rather than on the projects in hand. This reversal of emphasis usually entails at least a slight reversal of personality of the one making that momentous decision. It is quite possible that only a minor percentage of offices commence practice with the avowed intention of remaining small, which could be interpreted as recognition of the efficacy of the larger organization.

Great size is no substitute for quality. In architecture, as in all professions, there is a common ground for all members. The large organization is subject to

the same yardstick of worth as the small office—it must possess intelligence in addition to numbers. It cannot hide behind its bulk for refuge and cover up its mistakes by the quantity of work performed or the multiplicity of its personnel. Without wise direction the large office can make a hundred errors while the individual practitioner has time to err but once. As always, the true measure of worth is not size but quality of service rendered, which stems from sound thinking and conscientious effort.

There may perhaps be other analogies more apt, but the sage humor ascribed to Chauncy Depew when he was attorney for the very abbreviated New York & Harlem Railroad may serve to illustrate. In chatting on one occasion with an important official of one of the largest rail systems on the continent, Mr. Depew is said to have commented: "Mr. Blank, my railroad may not be as long as yours, but it's just as wide." The large organization may serve more clients in connection with larger projects and in more diversified fields of specialized operations and purposes, but the more uniform the gauge of service rendered by all, the healthier will be our profession as a whole. We can reflect credit

upon ourselves, be we large or small, only as we serve a public need by combining sound engineering and esthetic architectural planning in a practical way and as dictated by the attendant requirements.

As may be said of all else, there is a cause, *raison d'être*, for the large organization. Developments of this nature seldom take form from thin air. Cognizance of the causes is helpful, if not the secret, in understanding what has evolved.

The speed of our age and the developments which have taken place with rapid succession are so familiar to all that they need no recital here. A few words serve to paint a mental picture of a progress inconceivable yet real: mass production, wide distribution, inventions, huge industry, large projects. The large professional organization grew with large industry and chiefly because of it. The great corporations developed a sense of accelerated speed and the professional offices serving that field became geared to the age. Projects of a single client became so numerous and so large that professional organizations were forced to expand proportionally to maintain the production demanded. To have slackened the pace would have

stripped gears. This new passion for speed, starting with the turn of the century, first served a peacetime economy, but has likewise been a most important factor in the two recent wars. Coupled with unprecedented speed, industry's requirements also demanded of the professional groups a more definite correlation and integration of all phases of design, which entailed a centralization of responsibility heretofore uncommon.

The further pressure from industry for centralization of responsibility which seeks to combine design and construction into a one-package contract has generally met a wall of resistance on the part of all of the designing professions. Many owners, industries chiefly, have turned to this type of service. To predict the continuance or strengthening of this procedure would be hazardous. We of the professions cling confidently to the belief that separation of financial interests of design and construction is essential in safeguarding the owner's rights, and further believe that time will prove the case.

Being developed for them, and in a sense by them, naturally the field of operation of the large professional office is chiefly concerned

with large projects. It is geared in manpower, experience and routine to handle them expeditiously. The phrase "multi-specialization" is also significant in characterizing the work of the large organization. Many, if not all offices, regardless of size, practise with varying degrees of specialization. Such specialization, when sufficient in volume to be considered as such, is normally confined to only a few categories of work. On the other hand, the large organization, due to the greater volume of work, finds itself operating in a wider range of specialization. The diversified experience, training and talents of the numerous personnel naturally contribute to a reservoir of specialized information which attracts kindred problems to it for solution. Under the direction of carefully selected top-level professional men of recognized standing in their respective fields, these various capabilities and aptitudes are grouped, forming loosely defined collaborating satellites firmly joined to the central organization with its over-all departmentalized structure.

Just as the smaller office experiences difficulty in executing a project of immense proportions, except through alterations to its structure

resulting in a quickly assembled and untried large office, so the large organization must be extremely vigilant lest a minor project become lost in the machinery which is geared principally to work of appreciable size. Except under unusual circumstances, the small project does not naturally gravitate into the large office; nevertheless, they are not always referred elsewhere. An occasional small project of initial type (not addition or alteration to earlier project) is an excellent test item, a trouble detector, to place in the meshes. Careful observation of this minor problem will quickly indicate the sensitivity, or lack of same, of established procedures, and reveal where adjustments are needed for improvement. Of the other types of small projects, such as additions and alterations to earlier projects and the like, ranging in dollar size from \$5,000 to well over \$100,000, it may be stated, to the possible amazement of many readers, that they constitute a large percentage of the total volume of work constantly passing through the larger organizations.

No exposition, however brief, of the operations of a large organization would be complete without mention of a service common to all

offices, large or small, but unique in some of the large offices is the extent and detail in which the service is rendered. The development of what is commonly called "plant layout" is a comparatively modern addition to the customary operations of the architect-engineer office. It too, in its present implications, has its genesis in mass production, speed, conservation of man-hours, demand for lower costs, etc. A new service, in a sense, in which the engineering profession is principally employed, yet it is but the projection into greater detail of probably the most fundamental law of architecture from the beginning. Set forth in more general terms, how familiar it sounds, i.e., to successfully plan a house, a church, a blacksmith shop, a community or metropolitan area, one must completely understand respectively the family life, the act of worship, the blacksmith's operations and product, and the life, work, leisure and other activities and aspirations of the society in the area. In its broad aspects, architecture never embodied more than this nor can it ever be less. Plant layout work is, thus, merely the application in great detail of an old and fundamental architectural law to the problems of modern industry.

Here then the precepts of the architectural and engineering professions again find common ground. It were as though all engineering is architecture in a broad sense, just as all architecture is likewise engineering. Each goes further in making its own particular contribution, and if the contribution is worthy, it will not be at variance but in true harmony with that common ground.

This interfusion in the large office of architecture and engineering, present in all projects—school, hospital, residential, commercial, etc.—is never more dramatically evident than in industrial work, and it may appropriately be mentioned that this field has contributed notable progress to the sum total of architectural and engineering achievement during recent decades. Plant layout, process engineering, machine design, conveyor design and the like play a most important part. From the very inception of the scheme to its completion, technical knowledge and experience is required. An industrial project is not a building in which the facilities of production are arranged; rather it is a process of manufacture which must be planned and replanned for maximum efficiency and economy, over

and around which an enveloping structure is ultimately designed and erected. Plant layout studies, template layouts and other details of process engineering are developed by engineers whose training and background are in this field and under the direction and criticism of those who have intimate knowledge of the manufacturing process involved. Necessarily this work is carried on in close cooperation with the industrialist's engineering department. Through the fresh approach to the problem governed by sound engineering, economics, and tempered by the client's operating knowledge, an efficient and eco-

nomical scheme gradually evolves. The specification of the necessary machines and equipment is prepared for quotations by manufacturers, including the design of special equipment which the new layout has required. The production purpose, which in industry is obviously *the* purpose, has thus been engineered. The design of the enclosing structure, with its necessary mechanical and electrical services, plus accessories such as power plants, warehousing and others too numerous to mention, completes the design phase of the normal industrial project.

(To be concluded in the July issue)

Calendar

June 14-16: Second National Catholic Building Convention and Exposition, Stevens Hotel, Chicago, Ill.

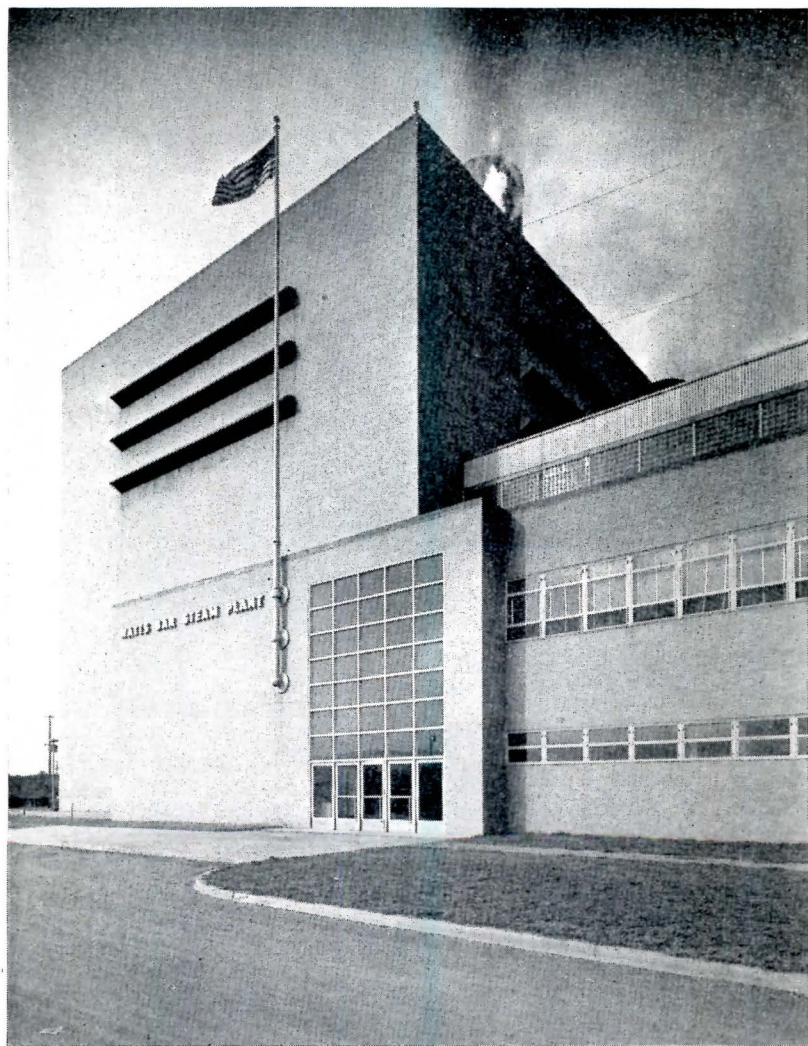
June 19-24: 3rd Annual Store Modernization Show, sponsored by the Store Modernization Institute, Grand Central Palace, New York, N. Y.

June 29-July 2: The annual conference of the Royal Institute of British Architects, Nottingham, England.

Sept. 26-29: American Hospital Association's 51st Annual Convention, Hotel Statler, Cleveland, Ohio.

November 4-5: The West Virginia Chapter, A.I.A., meeting at The Greenbrier, White Sulphur Springs, W. Va. Members of the Middle Atlantic District chapters and neighbors are invited. For reservations write George C. O'Brien, The Greenbrier, White Sulphur Springs, W. Va.

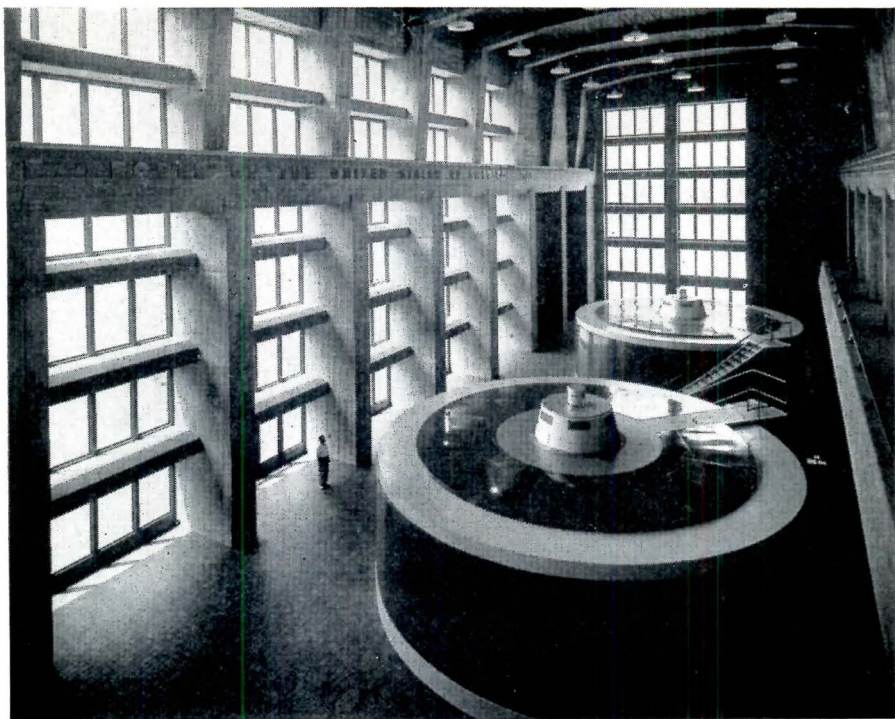
December 4-10: VII Pan American Congress of Architects, Havana, Cuba. In conjunction with the Congress, there will be an Industrial and Commercial Exposition of articles relating to architectural construction. Further details later.



WATTS BAR STEAM PLANT
DESIGNED BY TENNESSEE VALLEY AUTHORITY DESIGN DEPARTMENT
Visitors' Entrance of the 240,000-k.w. generating station

*Photograph by
Charles Krutch*

*Journal
The AIA*
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FONTANA POWERHOUSE
INTERIOR OF GENERATOR ROOM

DESIGNED BY TENNESSEE VALLEY AUTHORITY
DESIGN DEPARTMENT

Photograph by Charles Krutch

Gray-trimmed red generators contrast pleasantly with natural concrete of walls and roof. The figure of a man reveals the enormous scale

Functional Color and the Architect

IN TWO PARTS—PART I

By Faber Birren

Remarks before a Convention Seminar session, Houston, Texas,
March 16, 1949

SOME YEARS AGO the selection of color for most architectural projects was largely a matter of "good taste." The attitude was an artistic one, with the color scheme bold or conservative depending on the emotional propensities of the architect or his client.

To some extent this situation has not changed. Home interiors and exteriors still have good reason to express the personality of those responsible for them as designers or owners. Individuality in a hotel lobby, a cocktail lounge, an exclusive shop may effectively and profitably follow the creative viewpoint.

Yet as architecture in the last twenty years has become more functional and less ornate, so has the selection and use of color in many types of buildings become more utilitarian. The emphasis has gone from appearance to purpose.

As technical advancements make building more and more complex,

the architect finds himself increasingly dependent on trained authorities in such fields as acoustics, air conditioning, illumination—and now color. This specialization requires scientific background and research method. While an architect might wish to be all things in all fields, he must look to help from others simply because he cannot have the capacity nor find the time to attain such omniscience. Too, in the best interests of his client he realizes that "nearly right won't do"; he must find answers to problems through sources that are best qualified to deal with them.

Color coordination in architectural projects when capably handled cannot help but add to the architect's prestige. Whereas much engineering work concerns things that are definitely behind the scenes, color is the medium that is very much in prominence and therefore very important in so far as human impressions are concerned. The architect who does a

good job of color is sure to find his efforts commended, for color is integral with design and form. The service of the color coordinator or functional color specialist thus holds particular merit because it has vital bearing on the reactions of the general public.

To dip briefly into history, the use of color in architecture was once symbolic. Before the Renaissance an elaborate ritualism was followed that had to do with religion, astrology, mythology, the planets, the points of the compass, and other such involvements. Spiritual and emotional qualities for color came later with the fourteenth and fifteenth centuries. It was not until then that things abstract were pursued and the artist freed to convey his "feelings" without reference to symbolic conventions and traditions.

Today, however, a new *functionalism* for color has come into existence. Like the symbolism of olden times it is less concerned with individual feeling than with a search for broader and more social values having to do not only with man's pleasure but also with his efficiency, comfort and well-being. The old attitude of letting one man's personality dominate

color choice in architecture is being replaced (and rightfully) by an objective study of the human needs and desires of all men.

An architect or a home owner may insist that his fancies be indulged. Yet the indulging of fancies will hardly do for

—a store owner who wants to sell merchandise by appealing to the taste of his customers;

—a hotel keeper who wants to have his suites satisfy his guests rather than himself;

—an office manager who wants to improve the efficiency and morale of his staff;

—a factory owner who wants to lower accident frequencies;

—hospital trustees concerned with psychotherapy and aids to convalescence;

—school boards concerned with child welfare and child health;

—mayors and town-planning commissioners wishing to have the public favor municipal projects rather than complain about extravagance in high office.

Such problems as the above are not, of course, to be solved very well through guesswork, insight or individual persuasion.

Where color in architecture may be judged esthetically, one man's opinion is perhaps as good as an-

other's. As in the art of painting, the virtues of one school of beauty over another (radical, conservative), have no criteria other than arbitrary prejudices or preferences. With functional color, however, this is not altogether true. Functional color may be defined as a system or method of color application in which definite objectives are set up and in which results are determined by measurement. In other words, beauty is made subservient to utility—and pleasure becomes a by-product of purpose.



A person with a soul for the artistic may object to an impersonal attitude toward color. Yet it should profit any architect to have a better knowledge not only of the medium of color but of the physiological and psychological makeup of human beings. It is one thing to guess against the heart's desires of the public, and another thing to have a sympathetic understanding of them. It is one thing to say what is good for men, and another thing to know through trial and analysis.

Even in the esoteric realms of beauty, the factors that constitute beauty and ugliness, that inspire appeal or lead to disinterest, have

to a large extent become known through psychological inquiry.

For example, definite visual relationships exist between color and form. Hues of short wave length (greens, blues, violets) are not easy for the eye to focus sharply. They appear blurred at a distance and hence fail to lend themselves to detail or angularity. Colors of long wave length, on the other hand (reds, oranges, yellows), are sharply focused on the retinas of the eye and for this reason can be given more pattern, sharpness, intricacy.

Pale colors (yellow, ivory) appear lighter in "weight" than dark colors (maroon, black). Ornament, texture suggest nearness; plainness and "filminess" of color suggest distance. These observations have been set forth by researchers in the psychological aspects of seeing. They well supplement good taste and are handy equipment to support the less palpable urges of the spirit.

It is a mistaken notion among many artists and architects that simple colors are vulgar colors. People at large are said to have primitive and therefore rather boorish taste. Yet history will show that pretension, not humbleness, is likely to be more ephemeral.

Much of Colonial art and architecture was once looked upon with disdain by sophisticated English Tories. In home decoration, textiles, ceramics, the forms of beauty that tend to be revived generation after generation and to be ever exciting and stirring to the public are those based on folk art and peasant art. And even the best of many "fussy" styles of interior decoration (French Empire, Georgian) trace back to the elemental hues of classical times when colors were frank and unassuming.

If the architecture of public buildings, hotels, theaters, housing developments, stores, is to be compelling in color treatment, then obviously the universal qualities of human taste should be respected. To most persons the preferred hues of the spectrum are blue, red, green, in this order. Where light colors and dark colors are judged,

the former will be liked best. Pure colors will win out over grayish ones.

These facts are as practical as they are important to success in the use of color under many circumstances. A sophisticated artist might conceivably decorate a sophisticated shop in subtle tones of chartreuse, beige, puce and such—and find the venture a success. He would probably not know, however, that the same hues in a mass-market or so-called syndicate store would drive average customers away. Indeed the mass-market buyer would dislike the store every bit as much as she would dislike merchandise in similar hues. The sophistication of the store would run contrary to her own emotional predilections and she would feel uncomfortable in its environment. (*To be concluded in the July issue*)

Competition Awards

THE Association of the Alumni of the American Academy in Rome announces the winners in its 22nd annual Collaborative Competition. The problem was the development of a ten-acre island into a recreational center for a large shore community. Students

of architecture, landscape architecture, painting and sculpture were the collaborators, in teams. First prize (\$200) went to a team from Western Reserve University and the Cleveland School of Art: Robert F. Storey, architect; J. Sherman Thomas, landscape archi-

tect; Stephen Magada, painter; Peter Stevens, sculptor. The second prize (\$100) was won by a team from the University of Pennsylvania and the Pennsylvania Academy of the Fine Arts: Rolv O. Enge, architect; Hugh Wiley, painter; and John J. Myers, sculptor.

A total of forty teams, representing ten universities and art schools took part in the competition.

The jury: E. V. Meeks, chairman; Jean Labatut; Frederick Woodbridge; C. C. Combs; Malcolm Kirkpatrick, Hildreth Meière; Peppino Mangravite; Oronzio Maldarelli.

Honors

JOHN S. BOLLES has been elected president of the San Francisco Federation of Arts. Mr. Bolles is the third architect to serve as president, the other two being Irving Morrow and J. Francis Ward.

FREDERICK LAW OLMTSTED has just received from the National Institute of Arts and Letters its Gold Medal, "for distinguished achievement." This is the first time since the award was created

forty years ago that a landscape architect has received the Medal. It is awarded in successive years in rotation for drama, essays, fiction, history, music, painting, sculpture, poetry, graphic arts.

LOUIS SKIDMORE, F.A.I.A., has been elected president of the New York Building Congress, succeeding Max H. Foley. HAROLD R. SLEEPER, F.A.I.A., was at the same time elected a vice president of the organization.

Product Literature

By Lawrence E. Mawn

FROM the architect's side, the primary and sole purpose for accepting and reading and keeping product literature is to obtain information which will enable him

to serve his clients' interests in the best possible manner within the very limited time available for research. He seeks to know the best solution for a particular problem

or series of problems in the highest interests of his clients.

From the producer's side, the primary purpose of product literature, flatly stated, is to obtain the purchase and use of the product to his own profit. Since he plans to remain in business for a long period, his greatest profit results from the proper application of his product, particularly by architects, to the solution of the greatest possible number of problems to the greatest possible satisfaction of his customers.

In the measure in which product literature serves the purpose of both sides, it would be adjudged by an impartial judge as successful or unsuccessful. The well-served purposes of both sides would result in a high grade of product literature. The impartial judge will find little material worthy of judgment as successful in the fullest sense.

The points on which most literature fails, can be classified as text, presentation, illustration, size, shape, and physical make-up. The reason for most failures is non-recognition of several elementary facts. Architects draw. Few of them read or care to read. Fewer of them write or can write easily.

Illustrations mean more than text to them. This does not mean

the life-class type of picture. Architects cannot be caught that way. They need detailed photographs, drawn details, full-size details, installation details, details of all sorts and in abundance.

Architects need terse, brief, simple text. Text for specifications should be exact, complete, readily usable without much editing, changing, rewording. Little time is available to the busy architect. He must catch things on the first bounce.

On the basis of illustration and text, few catalogues rate highly. The one catalogue which does, will be the one which will be regularly used. That is axiomatic.

A large percentage of literature can be dismissed as of not even questionable merit—solely promotional types; loose, unbound single or double sheets which are next to impossible to file. Worthwhile booklets should be easy to file and find. They should be designed for filing in a drawer or on a shelf. None of them seems adequately designed for quick, easy reading of titles when standing in the usual file drawer. Why not titles on both front and back covers and on edges? Why not indexes on both covers? In matter standing on the average self, why not word the

covers in the way in which the architect words his drawings based on the convention that he is standing at the bottom or at the right-hand side of the sheet? He will find the titles easier to read if so worded. A word here about oversized or undersized catalogues—do not make them! A word about indexes—make them workable, complete, generous, and cross-indexed!

One wonders why so few booklets are boldly dated; why so few have an identifiable symbol for mention or reference in a specification; why so few are made to lie flat when opened; why so few have duplicate sheets of details which are removable for drafting-room use; why there are not more trade or group collections equal in merit to the excellent American Gas

Association Gas Manual; why so many contain a mailing card which when returned brings another brochure containing another mailing card which when returned finally brings the booklet which was originally wanted.

The explanation for the present poor state of product literature could very well be that the producer has for too long turned over the production of advertising and information to the inexperienced, the agency copy writer, the research assistant in the plant, the chief draftsman in the factory office, the journeyman brochurist, or someone in the office who had some time to spare. A consultant architect could determine a more successful policy of presentation, exposition, and conviction for his fellow-architects.

Not all chapters can swing the variety of activities carried on by the largest chapter, but there are ideas here

New York Chapter Activities

By Harold R. Sleeper, F.A.I.A.

IT SEEMS TO ME that the JOURNAL is the most appropriate means of fostering an interchange of information regarding chapter activities. This is written in the hope

that other chapters will reciprocate and enable the New York Chapter to glean ideas for future programs.

Local chapter conditions vary so greatly that few activities of any

one chapter may be used without modification by another. But still it seems probable that certain ideas developed by our chapter may be helpful to other chapters.

The New York Chapter, whose territory is densely populated and teeming with architects, (too many, we often feel) has an advantage. If 10% of our membership of 750 turns up, we can have a fairly good-size meeting. If half of them ever responded the crowd could not be housed. Many other chapters have to have a large proportion on hand or the meeting will be little less than a committee.

Our handicap is that our members have a very wide diversity of professional interests. Therefore, we plan for frequent meetings on a variety of subjects. Those who like to hear the technical data regarding waterproofing may not attend a meeting devoted to library planning. Those who come to discuss radiant heating would not waste their time being bored with discussions regarding a fee schedule.

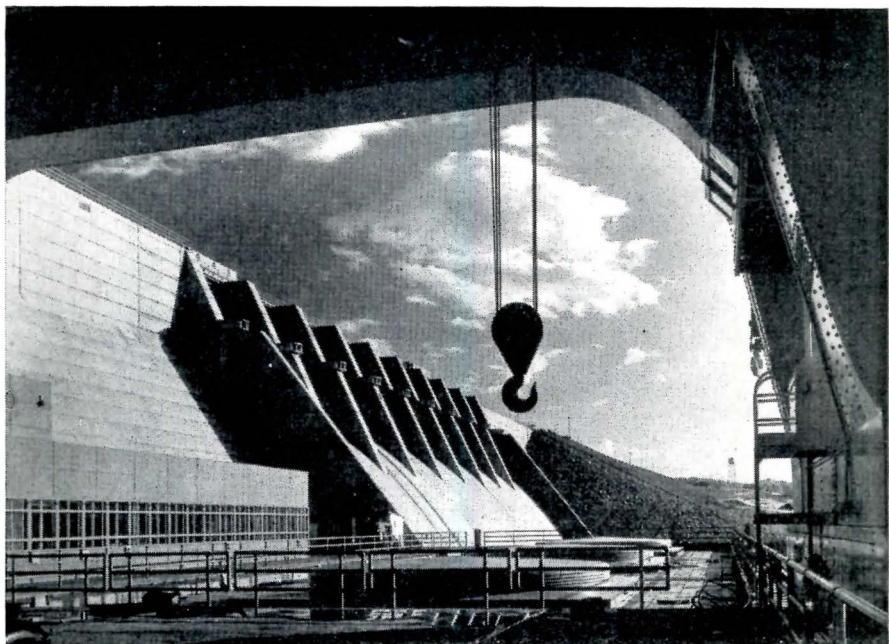
To cover this wide range of subjects we plan to hold four meetings a month, one of which is a dinner meeting and the others are luncheons.

No one committee could arrange the details for such frequent meet-

ings. So we call on committee chairmen to sponsor their own meetings. In turn this is an incentive to stimulate active, interesting committee work. This also makes unnecessary, long uninteresting annual committee reports. The many committees have had their chance to report fully to the membership at their own meetings during the year. Any Chapter business requiring action may be taken up at these meetings.

With over 50 active committees there are many whose functions give them no chance to hold open meetings. But this slack is taken up by the very active Technical Committee which sponsors meetings practically every other week. So as to avoid conflict of dates and to schedule far ahead, the Activities Committee, headed by our active Vice President, Dan Schwartzman, meshes the entire Chapter program. All meetings are scheduled and cleared through it. This committee also arranges for the general Chapter meetings and other events.

The Technical Committee, led by Chairman Lessing Williams, has subcommittee chairman Herbert Lippmann to ferret out interesting subjects for meetings. What happens at these meetings is recorded by Wheeler's subcommittee and sent

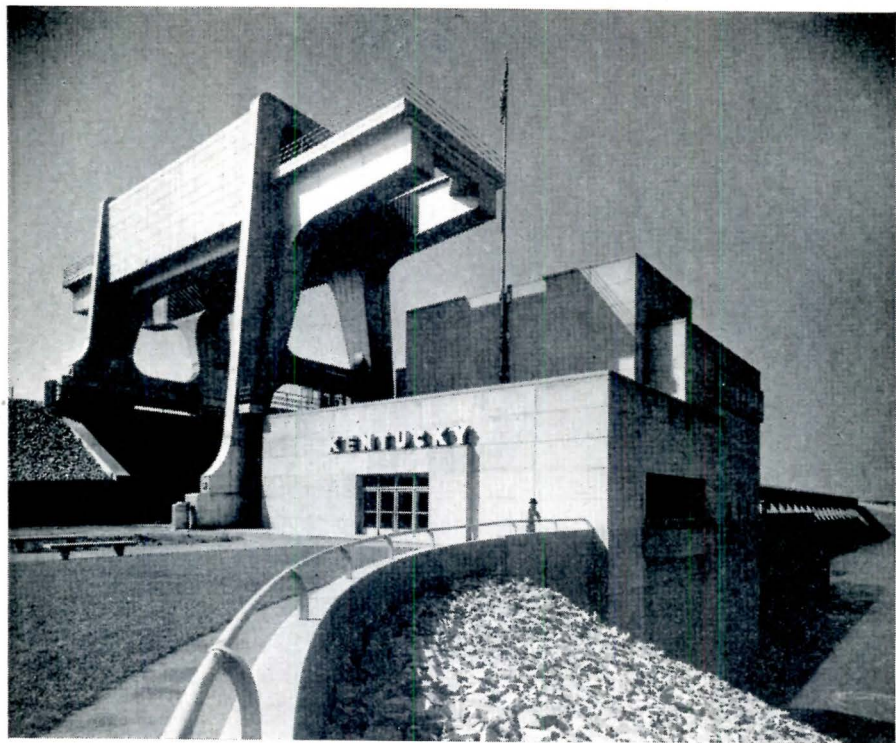


CHEROKEE DAM AND CONTROL BUILDING

DESIGNED BY TENNESSEE VALLEY AUTHORITY
DESIGN DEPARTMENT

Photograph by Charles Krutch

Framed by the 225-ton gantry crane, the spillway piers form an interesting contrast with the main structure of the dam



KENTUCKY POWERHOUSE

DESIGNED BY TENNESSEE VALLEY AUTHORITY
DESIGN DEPARTMENT

Photograph by Charles Krutch

Main Entrance, with the gigantic
250-ton gantry crane towering
over the Control Building

out to the members as technical transcripts. These are often re-published by magazines. This committee also arranges field trips and J. Gordon Carr, subchairman, has headed interesting journeys to plants, factories and buildings under construction. We usually travel by bus and cars and enjoy a luncheon at plants visited.

Early this year this entire committee met to discuss policy and decided to experiment with a series of meetings on one subject—Lighting. In this way the many aspects of the subject could be covered, from general theory to the specific problem of museum lighting. A field trip has been scheduled to see the experimental lighting now under development at the Metropolitan Museum.

Sound is another subject which was chosen to be discussed through a series of meetings.

The subjects of recent technical meetings are as follows:

Mechanical Cores Now in Production

Problems in the Insulation of Flat-Slab Roofs

Modular Coordination Applied to the Industry House

Fire Hazards

Fire Safety in Buildings—Protective Equipment

Colored Carved Limestone Construction by Adhesion
Waterproofing, Integral and Surface Treatment

Lighting Methods

Plywood — The Miracle in Wood

Steel Grows Thinner

Door-Closing Devices and Problems

New Ways of Testing Materials
Air-Entrained Concrete

The Industry-Engineered Houses

Sound in the Theater

Structural Welding

Applied Acoustics

Advances in Lighting

Watertight Masonry

The So-called Modular Library

A newer development of the Technical Committee is a series of informal seminars arranged by sub-chairman Wheeler. Limited to a group of 25, who sign up in advance, they have pursued the question of radiant heating with technical experts at four evening meetings and one field trip.

Great emphasis has been placed, for the last several years, on public relations. In view of the fact that we now employ a Public Relations Counsel, this committee receives a larger slice of the budget than any

other. We believe this expenditure is justified by the continually increasing space accorded the profession in the daily press.

The Oculus, headed by Mort Freehof of the Editorial Committee, is our monthly chapter publication.

Three exhibits have been held by the Chapter during the last year, sparkplugged by Eleanor Pepper. The large showing at the Museum of Science and Industry was attended by thousands, and the Publicity Committee took this opportunity to give away 10,000 pamphlets illustrating the architect's role, and the Chapter's and the A.I.A.'s functions. During this month-long show, Tom Creighton, sub-chairman of the Speakers' Committee, arranged for daily talks by architects on popular subjects.

The Store Modernization Subcommittee, under Morris Ketchum, is arranging for our annual showing at the Grand Central Palace at the National Store Modernization Show. This was most successful last year as a means of bringing architects' work to the attention of the public.

An offspring of the Technical Committee, Building Codes has

this year become a separate committee with Jim Newman as its chairman. Its function is to study code revisions—but to help introduce new and needed legislation, and to prevent passage of poor legislation. It has also sponsored Chapter meetings to keep the membership informed as to proposed and desired changes in our codes and to tell about recently passed laws.

Ben Small's Education Committee has further pursued the subject of "drafting schools." Last year this committee's report made large headlines with its exposé of doubtful practices in drafting schools. Now the committee is actively engaged in formulating better curricula for these schools at the request of the State. It is encouraging to know that the schools have been most cooperative.

A new departure is the opportunity offered this year to draftsmen who are preparing for their state license examinations. A series of free evening talks, each one devoted to one subject of the exam, was offered to any and all. Draftsmen flocked in to hear experts give them helpful advice.

No report on this Chapter's activities would be complete without mention of Alonzo Clark's Mem-

bership Committee. Miss Waters and her staff are swamped with the attendant work of processing the steady stream of new members' applications.

The students eligible for the new Student Associate Membership are now applying. All of this has forced Chester Price's Admissions Committee to schedule fortnightly meetings to interview prospects in order to avoid a log-jam.

A formidable but highly significant report, "East Midtown Manhattan," was begun last year by the Committee on Civic Design and Development under Fritz Woodbridge—and completed this year by Jeff Platt. This published report which proposed a new comprehensive plan for the area 42nd to 59th Street, from the East River to Lexington Avenue including the U. N. site, was well received by the New York City Planning Commission. We are hopeful that it will serve as a guide to replanning and rezoning of this area.

The Committee on Fees and Contracts has had results in negotiating a better fee schedule with the New York City Housing Authority. Its chairman, Clarence Litchfield, is continuing to work with other public agencies to get similar results.

A new committee which has proved most stimulating is the Professional Forum Committee headed by Max Vogel. Open meetings have provoked worthwhile discussions on a variety of subjects. This needling committee has proved not only stimulating but its discussions have resulted in constructive resolutions for submission to the State and National Conventions.

Arthur Holden's Committee on Housing is about to bring forth a report on low-cost housing in New York which will be of value in appraising this work and which will prove helpful in future planning of such projects.

Awards are given by Leo Arnaud's Committee with Sub-Committees for the Annual Apartment House Medals, City Planning Medal, Fifth Avenue Association Awards and Honorary Associate Memberships.

The Chapter offers two Scholarships, the Brunner, in charge of Bob O'Connor, and the Le Brun Travelling Scholarship under the direction of Harvey Stevenson.

By trial-and-error method we have become convinced that to run interesting and promptly-ended meetings the following must be followed:

1. All chairmen of meetings must be experienced or else have an experienced prompter on hand to expedite the agenda.
2. Every speaker must be briefed beforehand on:
 - a. Length of talk
 - b. Subject matter
 - c. How to present it: no wasteful rambling, no advertising blurbs, no layman's bologna.
 - d. His starting and stopping time and order of his appearance.
 - e. No speeches to be read, except under unusual conditions, and by one able to disguise the fact that he is reading.
3. Select speakers after they have been heard by a committee member or someone whose judgment you trust.
4. View films before using. Some are valueless to architects.
5. Start meetings promptly, and stop on time; even at the expense of hurt feelings. Better one or two hurt feelings than a falling off in attendance at future meetings.
6. Schedule not over 3 speakers for luncheons (2 preferred).
7. Subjects to be outlined by the chairman: in technical meetings

where manufacturers are speaking include more than one company's representative.

8. Avoid long business meetings, Mix business with speakers or interesting reports.

The work of this Chapter is becoming more and more involved, and it is only due to the great interest and hard work of our staff of three, directed by our Executive Secretary, Miss Dorothea Waters, that the great variety of activities can be carried on. The Chapter headquarters are becoming known to the public, as evidenced by the flock of daily inquiries, the frequent calls for A.I.A. publications, all in addition to the daily routine work.

These "Information Please" questions include such as: "How many registered architects are there in Europe?"; "Where shall I send my boy to an architectural school?"; "Where can I get an architect for ———?" To help solve the latter type of question the Committee on Chapter Register, headed by Dick Snow, now gets out a "Yearbook and Register." One section of this book lists members who are in active practice and who are prepared to undertake architectural commissions and who wish to be included. This states, by categories, the work

which members have executed, and it includes their biographies.

The Executive Committee composed of 4 officers and 6 members (2 new each year), handles Chapter policy, details of administration and acts on committee reports and recommendations. It meets at least every other week and often invites committee chairmen to report in person. In this way Chapter action is required only on mat-

ters of prime importance. These are referred to Chapter meetings with recommendations of the Executive Committee when the necessary action is beyond the latter's power.

This Chapter is fortunate in that so many members are willing to work on committees. Without men who will devote time and service, a chapter cannot have useful or stimulating activities.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.



THOSE EMPTY PROMISES

BY E. W. DYKES, Canton, Ohio

NOT MANY MONTHS AGO one of the architectural magazines printed a little note about the possibilities of an architectural board of censorship, the purpose of which seemed innocent enough—merely a board to guard a street or a city from the architectural variations which they would consider to be in bad taste. The response to this proposal was amazing. Architects everywhere joined in the letter writing. The general feeling was that controls were vicious and intolerable. Such phrases were written as: “your plea for independence in design is the least of any of the evils inherently faced;” “the gloomy hand of

bureaucracy;” “there must be freedom of expression;” “the dead hand of control;” and “let anyone who believes in style control see the deadly result of it” (abroad).

The AIA has fought unceasingly against the design of Federal buildings by Government bureaus. Though the real reason probably was the interest of self-preservation, the good reasons advanced included the sincere belief that mediocre or, at best, only average work would result. We said that government should be limited to government rather than to produce in competition with private practitioners.

Architects, as a group, believe

sincerely in free enterprise. They are in a position to recognize that their rewards are in direct proportion to their own efforts, that incentive means more to high production than all the give-away campaign promises impossible of fulfillment. Nevertheless, the AIA has joined with most other segments of our population in the popular but obviously fallacious belief that a horse can actually be ridden in two directions at once. According to the newspapers, Congressional hearings on public housing were attended and opposed by all members of the building industry except the AIA, which saw fit to stamp its approval to the proposals.

This article is in the nature of a minority report. It is extremely difficult to reconcile the views on individual freedom, so ably expressed by architects everywhere on matters which directly concern them, with the views of the AIA on socialized housing which, carried to their logical conclusions in all fields, will mean the end of freedom.

In fairness (and unfortunately), it must be said that architects are not alone in their inconsistency. Here are a few examples of the sorts of things favored by other groups which are leading all of us down the slope of the "free ride," the easy way to oblivion:

The medical profession is facing the biggest drive yet made to socialize them. A publication sponsored by the American

Medical Association, extolling their own virtues says, in effect, that the Government should not be readying itself to absorb *them* but should, instead, be examining sanitation and housing. Control someone else!

The homebuilders are fighting public housing bitterly, yet endorse guaranteed loans and other socialized financing procedures which drive fear to the very heart of the private financing institutions. Control financing!

Farmers, opposing any top limit to their prices, voted for parity prices with a straight face. Control what others pay!

Labor unions, opposing any effort to place a ceiling on their own wages, are for a minimum wage and were vigorous in their efforts to retain OPA. Control the other fellow!

And architects? Architects can see all sorts of things wrong with censorship, with design bureaus and state control . . . yet can indorse socialized housing bills. Control someone else!

This is to suggest that the mantle of socialism, despite our stated hatred of it, is being draped over each of us by his unsuspecting, gullible neighbor. It is alarming how many people today are willing to vote what someone else can do. The terrible effects of controls are plainly evident to all on whom they are placed, but the clever scheming of those who are

backing this systemized destruction of our way of life makes certain that each move covers only a small group. The picture painted to the large remaining segment of the population, not directly effected, is one of profound gain. And so it goes, each little group is being engulfed by the willingness of the remainder to give *them* up. All for the fuller life. Those empty promises . . .

Isn't it time to call a halt—to oppose each and every measure, however rosy it may appear to be, which controls someone else? Isn't it time to realize that freedom of the individual and freedom of enterprise are one and the same—that principle cannot be compromised? The American Medical Association's fight is also our fight; the homebuilders' battle against socialized housing is our battle; efforts to control anyone are eventually to be efforts to control us. We cannot afford to have any of them lose their freedom. Each proposal sounds harmless in itself—like the board which has only *one* aim in mind, that one be-

ing to preserve the beauty of the development.

Public housing, rent control, social security, TVA, the minimum wage, OPA, tariffs, FEPC, controls, controls, controls. It is interesting to note that none of these contributed to the highest standard of living ever known. Careful analysis of the real causes invariably lead to one conclusion: It is that the spirit of freedom and the right of an individual to the fruits of his labor have brought this high standard.

In our mad dash for security we are about to pull the roof down on our heads. "The most secure man in the world is one serving a life sentence." It is indicative of our times that the man who made that statement is now an *ex*-senator. As desirable as security may be, freedom and security are incompatible. Young men will have to face the problems of tomorrow that will result from not challenging unsound ideas today. For myself, I have examined carefully all of the issues and have chosen to accept the blows, the reverses and liberty.

A REPLY TO MR. DYKES

BY LOUIS JUSTEMENT, F.A.I.A., Washington, D. C.

CHAIRMAN, A.I.A. COMMITTEE ON URBAN PLANNING

I AM RESPONSIBLE for the testimony on behalf of The A.I.A. to which Mr. Dykes takes exception. I do not wish to disclaim this responsibility but merely to state the facts. The statement

made to the Senate Committee was based on the latest official action on the part of The A.I.A. with respect to public housing:

1. Approval of the Taft-Ellender-Wagner bill in its then current

version by The Institute Convention at Grand Rapids in 1947;

2. Resolution favoring public housing adopted by the Board of Directors in December 1947;

3. Confirmation of this action by the Executive Committee of the Board in January 1949.

I shall not attempt to make a rebuttal of Mr. Dykes' argument because I do not believe the question can be solved on the basis of assumptions for or against public housing. The A.I.A. Committee on Urban Planning has been seeking to develop a program for the past three years on the basis of a

more objective approach: it has sought to devise solutions which would permit private enterprise as well as the Government to function more effectively in the fields of housing and urban redevelopment.

I hope that both the opponents and the advocates of public housing within The A.I.A. membership will take the time to read the Committee's recommendations. This study will be published shortly under the title "Housing and Urban Planning." It will be given wide distribution through the chapters and sent to any individual Institute member upon request.

THE EDUCATION OF PRACTISING ARCHITECTS

BY CHARLES W. KILLAM, F.A.I.A., Cambridge, Mass.

THE "Final Report — Pilot Study on Institute Structure," published in the A.I.A. BULLETIN of January, 1946 included "Education for the Profession (Practising Architects)." On February 9, 1949 President Orr issued a statement proposing a vigorous and expanded series of seminars to render greater services to the practising architect. Neither of these statements definitely called upon the architectural schools to further the professional education of men in practice but the North Atlantic Seaboard Group of the Association of Collegiate Schools of Architecture met at Cambridge on February 19, 1949, to consider what

responsibility the schools should assume in furthering the professional education of men in practice.

Do practising architects need such help from the schools and, if so, in what subjects? Older practitioners may have had inadequate school or office training in regional planning or public housing. They might welcome *refresher* courses in these subjects. Such courses would be most valuable if they were taken by students and practitioners *together*, and the instructors and their experts should include some men who are familiar with municipal financial problems and private real-estate problems and should not include too many

government housing employees. Such a course, allowing ample time for free discussion from students and from practitioners with general experience, would prevent the course from becoming too professional or too much influenced by prejudiced housing officials.

How many architects study anything except their current problems? Must they not educate themselves by lifelong study and discussion? Do practising architects need any other help? Do they want it? How many architects are in sympathy with the extreme modernist theories of the schools? Will architects study as men in some of the other professions do—engineers, physicians, lawyers, ministers, college professors? As a member of the Am. Soc. C. E. as well as The A.I.A. for many years, I have compared the official publications of the two organizations. The civil engineers publish monthly "Proceedings" of from one hundred to two hundred or more pages of technical papers and discussions. These discussions are not casual oral comments at a seminar or section meeting, but express carefully formed and carefully expressed opinions written out with the original paper in the hands of the discussor. The papers include general problems as well as particular structures, and failures as well as successes. No official publications of The A.I.A. can compare in quantity or quality with these publications.

As for the seminars proposed by President Orr, how productive can they be? Can their conclusions reach scattered architects in our sparsely settled states? Seminars and convention section meeting discussions are of little use to architects scattered widely over our big country, whereas the Proceedings of the engineers reach their members scattered throughout the whole world. Any engineer can have the printed paper before him; can, if interested, take time to write a carefully considered reply, not a hastily formed comment at an A.I.A. section meeting. These section meetings would be far more valuable if the papers could be in the hands of the delegates a month or more before the convention, so that the delegates could prepare carefully considered discussions. Then the author should not be allowed to read his paper at the convention but should be limited to a short rebuttal after the discussors have been heard.

Education of practising architects would be less necessary if they had been trained in more than one phase of the work while they were draftsmen. If a draftsman is limited to one or two phases of the work he will not be properly educated for independent practice, no matter how long he works as a draftsman. When he goes into practice he will be educated by his mistakes at the expense of his clients and at the expense of the reputation of the profession.

News of the Educational Field

JAMES CADDALL MOREHEAD, JR., associate professor of architecture at Rice Institute, has been appointed assistant to the president.

THOMAS L. HANSEN, associate professor of architecture, Washington State College, has been appointed the 1949-50 Columbia University Fellow for further graduate study in Planning and Housing at Columbia. In 1946

Professor Hansen received The A.I.A. Edward Langley Fellowship to study Regional Planning and Housing at M.I.T. and Harvard.

CARL W. ERNST, JR., a member of the Carnegie architectural faculty since 1946, has been advanced to assistant professor in the Department of Architecture, Carnegie Institute of Technology.

“Architecture is like a series of vases, each filled at the river of life by human hands—a few exquisitely fashioned, many broken and rude, but each an expression of the hands that fashioned it and of the souls that conceived it.”—Thomas E. Tallmadge in “The Story of Architecture in America.”

The Editor's Asides

IS IT IMAGINATION only, or mere wishful thinking which prompts the observation that field service is gaining in repute as an essential part of the architectural education of a student? The latest evidence comes from overseas, where Robert Furneaux Jordan, F.R.I.B.A., has recently been appointed Principal of the Architectural Association School. Said Mr. Jordan in his inaugural address:

“I would also like to see every student, for at least the equivalent

of one term in the senior school, doing one of two things, or a combination of both: one, working and observing on the site of a big job or a succession of smaller jobs; two, working and observing for a week or more in each of a succession of factories. During these weeks they would remain students of the A.A., reporting back to one of the staff. Only in some such way can he begin to learn the necessary technique from which the esthetic of a new age must spring.”

THE ENGINEERS have been digging into the question of what personal quality is most sought after in an employee. They've been at it three years, asking not only the employing engineers but college administrators, faculty, personnel men and even the students. The result has all of the astonishing unexpectedness of what is listed on the luncheon menu as "Tomato Surprise"—it was found that the personal quality most sought after was Intelligence.

Second on the list was voted Dependability; third was Organizational Acceptability; fourth, Energy; fifth, Emotional Acceptability; sixth, Physical Acceptability.

When you see these qualities vivisected and plotted on cross-section paper in 15 graphs, all set forth in a 26-page 6" x 9" booklet, you will need no title page to tell you that engineers have been at work here.

THOSE WHOSE EARS are closely attuned to housing have perhaps been confused by recent static in connection with the so-called "Baltimore Plan." It has been proclaimed as a panacea for providing much-needed minimum housing—not by the Baltimore authorities, who resent this mis-

leading publicity. Baltimore has had notable success in attacking blight by legal enforcement of minimum housing standards, but this is not a substitute for redevelopment and supplying low-rent housing. As Mayor D'Alesandro says:

"The Baltimore Plan might be compared to first aid administered in the temporary absence of a doctor, which would not be necessary if the doctor were present to begin with, and which in no way eliminates the eventual need for the doctor's services. Our law enforcement program does not add one dwelling to our supply of low-rent houses and at the moment our crying need is for more low-rent dwellings."

To which *The Baltimore Sun* adds: "The City can blush with fitting pride at the publicity given its efforts by the homebuilders. But no one should assume that Baltimore is doing anything more than making a few dilapidated buildings a little more inhabitable. Housing law enforcement is not slum clearance, and nothing will make it so."

UNIVERSITY OF ILLINOIS Small Homes Council is a bold institution. It is doing what few architects dare to do—telling the house-

wife just how much cabinet space she needs in her kitchen. Not in general terms, but in feet and inches. Ample space, according to Miss Helen E. McCullough of the University's Home Economics Department, can be provided by 7'-9" of wall cabinets and 13'-6" of base cabinets. If dinner ware is also kept in the kitchen, add 2' of wall cabinet for each member of the family. If the range center is combined with the serve center, and the sink center with the mix, the wall cabinet total can be reduced to 5'-6", plus the space required for dinner ware. So there you are with a starting-point for argument with your next housewife client. There are even more detailed recommendations in the Council's circular, "Cabinet Space for the Kitchen." FHA also has

its kitchen cabinet standards, based on the number of bedrooms in the house rather than on the number of family members. The Council and FHA do not see eye-to-eye in this matter; neither will you and your housewife client.

THE SKETCH below, by Alfred Bendiner, entices the layman into a four-page leaflet circulated by the Philadelphia Chapter. It is designed to give the public a clearer idea of what the architect is, what he does, how he is engaged and how he is paid. With the resumption of its Yearbook, after the lapse of too many years, the Chapter's Committee on Public Information, under the chairmanship of George Daub, is emerging from the caves of reticence and singing in the public square.



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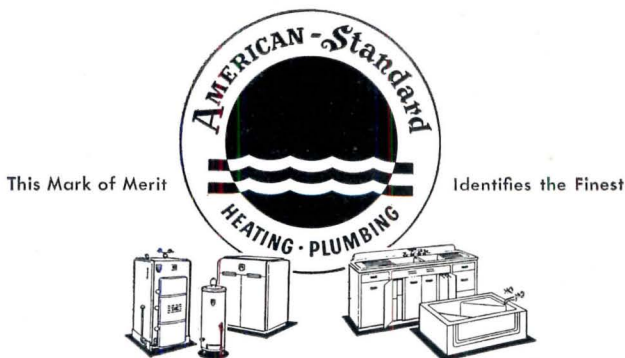
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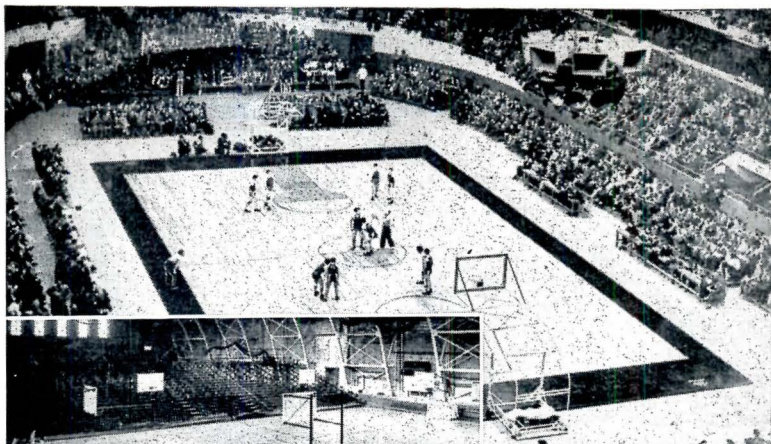
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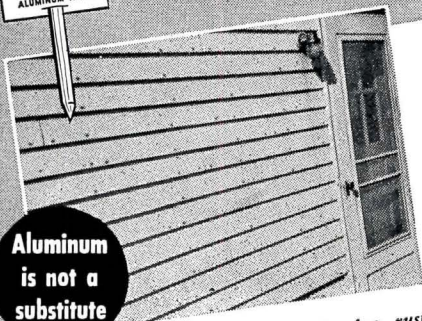
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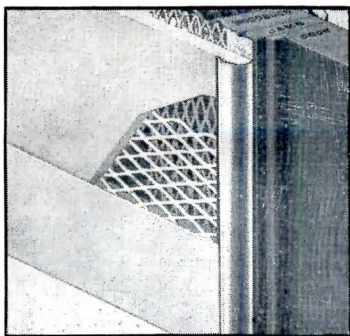
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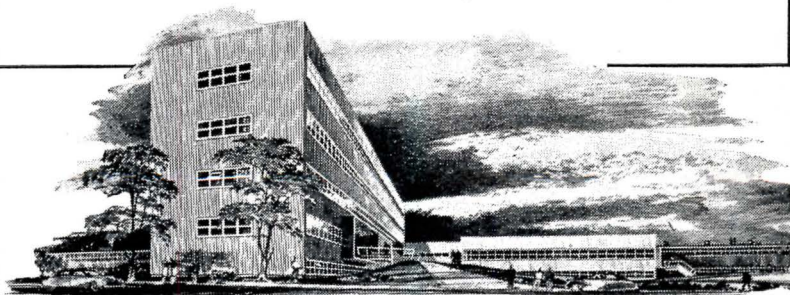
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