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ARCHITECTS



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August, 1949

Guest Editorial By Buford L. Pickens

Urban Planning for Delight

The Gate into the Desert—II

What Buildings Do You Like?

A Chapter's Experiment in Television

The Teaching of Architectural History

How Much Training Before Registration?

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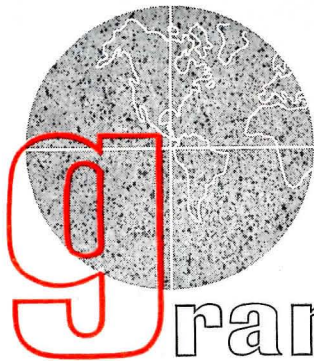
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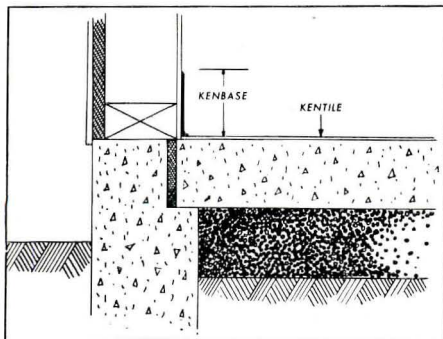
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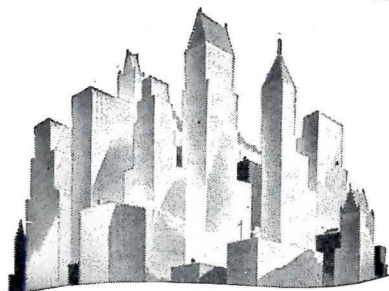


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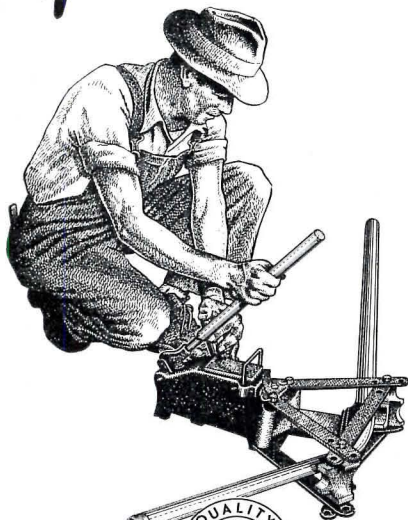
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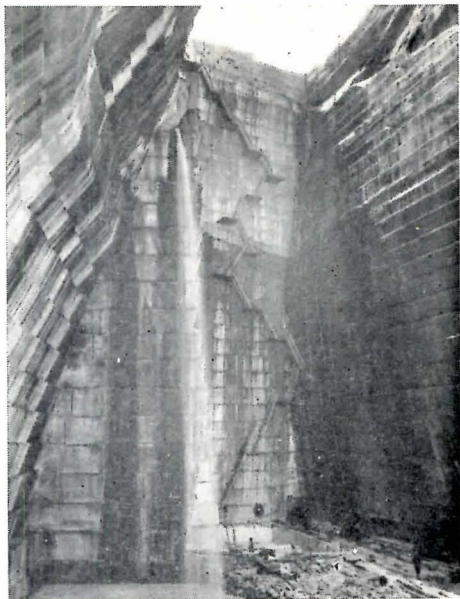
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An answer to William Roger Greeley's Guest Editorial (June JOURNAL) was confidently expected, both by him and by many others. Here it is — a plea for better understanding of contemporary thinking and aims by those with whom nostalgia is an enduring and potent force. This month's Editor is —

Buford L. Pickens

HEAD OF THE SCHOOL OF ARCHITECTURE, TULANE UNIVERSITY

THIS EDITORIAL is addressed to that segment of the profession sometimes euphemistically referred to as the Old Guard. Various spokesmen for this venerable group have persistently used the columns of the JOURNAL to bemoan the changing architecture and to berate and belabor those who are identified actively with the evolution of architectural ideas. Recently, the schools, to their credit, have become the principal target. We believe this is a good sign because it indicates that the schools are alive and healthy, and that they are effectively leading the way rather than following. To many of those who are concerned with the problems of architectural education, it seems that the protest stems from the misunderstanding of a few basic precepts — precepts which the

professional schools, if asked, could help to explain and clarify.

Unfortunately, one of the principal areas separating the Old Guard from the contemporary point of view has to do with esthetic attitudes, a subject in which we lack a well-developed terminology. It deals with the way in which we perceive and evaluate the forms we see and sense. Agreement on what is esthetically satisfying depends to a large degree upon personal experience, but the tangible elements of visual form *can* be isolated and defined. We *can* see and speak about the qualities of line, shape, mass, volume (space), color and surface texture which are common to plastic art of any time or place. Furthermore, we *can* evaluate how effectively these elements are controlled, related, unified or

varied. Whether we find beauty depends somewhat upon our own esthetic attitude.



Now the Old Guard likes to insist that the contemporary architect (artist) denies beauty simply because the elements today are put together in a new way. This absurd misconception is equivalent to confessing a kind of illiteracy both in basic visual form and in the well-documented art of our time. Whether we look in one direction to the romantic Wright, or in the other to the classic Corbu left, we see a new and special kind of order, control and refinement of visual elements; both aim for esthetic form, created but not copied. Somehow, all this escapes the Old Guard because his eyes seem not to recognize the beauty of related proportion unless it is measured by masonry-derived Classical orders. Nor is he sensitive to the beauty of volumetric spatial relationships or lyrical linear rhythms unless he is confronted by the Gothic label.

In order to defend his position the Old Guard leaps avidly upon such fragmentary quotes out of context as: "architecture is a mere enclosing of space," to prove that

contemporary architects, like Puritans, think beauty is wicked. This is the same kind of materialistic misinterpretation given to the poet Sullivan's "form follows function," and to the esthete Charles Jeanneret's "*une maison est une machine à habiter.*" The basic idea is lost in the trite, emasculated cliché. And here is the nub of the whole question, for it involves using one's eyes to test artists' words against the results of their striving for a new kind of beauty in the *formal* relationship of visual elements expressing human needs sensitively with structural and material means. If the O. G. is interested in seeing beauty, he, like the rest of us, will find esthetic qualities possible in the light and elegant forms derived from steel, glass and continuous surfaces. He will see that *form and function are one*. He will no longer demand that skeleton structure be anachronistically cloaked in heavy mass effects even though they were appropriate to a weighty masonry system. He may even design a space modulator — just for fun.

The Old Guard protests that the schools foster contempt for great masterpieces of the past and

teach that "the wicked beauty of a former day must perish." Quite the contrary. Most progressive schools today teach History as history, where the lessons are not to be lifted from the books by means of proportional dividers used in other days. The teacher believes that the student will have far greater respect for and understanding of historical building if he can study it as contemporary art of the age it was built. He learns to recognize the visual elements in different eras, and why forms have always changed with the times. He develops an esthetic attitude in which esteem for the good works in other times is not confused with the creative design of today. A grasp of the relationship between the site, plan, interior and exterior, structure and materials in the masterpieces of the past can be a real asset to a contemporary architectural student; but he would have little respect for either history or his instructors if the schools encouraged him to adapt historical styles to current needs. The contemporary student is more concerned with the issues of "new monumentality" and "new humanism" in which the study of history plays a vital role.

Somehow, no one has taken the Old Guard protest too seriously. Partly, I suppose, because of the respect and indulgence which is naturally granted to the elders. Partly too, because sooner or later time has a way of making its own adjustments with those who resist. Some of the practising architects of youthful mind and spirit who graduated before the schools dropped the teaching of historical eclecticism and Beaux-Arts Neo-Classicism, have kept abreast of the changing times with little difficulty. Today they help to demonstrate the precepts schools teach, and many of them are generously giving time as teachers and visiting critics to the schools. But there are numerous others in the profession who have been too busy to look about them, or to study, and who do not apprehend the changing ideas and attitudes, particularly in design. Thus, they are unable to shift gears into a forward speed; they either remain neutral or go backward into reverse. For this group the schools can, I believe, provide real help; but their help will be more concerned with the integration of art and science, rather than the business, of building. How many of the Old Guard

are interested in contemporary art and science? It is no use to lead the horse to water if he is not thirsty.

Urban Planning for Delight

By *Bruce Allsopp*, A.R.I.B.A.

Excerpts from an article in *Planning Outlook*, Vol. 1, No. 1 (July, 1948) of the Journal of the School of Town and Country Planning, King's College, University of Durham, Newcastle-upon-Tyne.

THERE ARE two kinds of delight in planning. The first lies in posing as the expert who knows just what everybody ought to do, and just how everything should be done. This is the insidious fascination of planning, and its greatest danger. The second, is the kind that Sir Henry Wotton had in mind when he said that architecture should have the qualities of commodity, firmness and delight, a statement which is so attractively inexplicit that it has commanded the assent of almost every sort of architect ever since. Like the architect, the planner must concern himself with commodity. Firmness he may leave largely to the engineer and the architect, but delight should be his very special care.

The man who climbs mountains or descends pot holes probably has a lot more fun than the lethargic and abject visitor to an amusement

arcade where the whole environment is devised to amuse, to divert and to detain him. Delight is a wild, untameable creature and defies discipline.

In planning for commodity there must be flexibility or in time the plans will cease to fit, as the Renaissance planning of Paris has partly ceased to fit new conditions. Plans which cease to fit are like children's shoes that will not wear out quickly (as used to happen!). If the shoes have to be worn when they are too small, they hurt. If a plan hurts it becomes difficult to find Delight in it. But just as a little girl may put up with pain to wear a specially beautiful pair of shoes, so Delight may linger in cities which seem, by practical standards, to work very badly. Italy teems with fantastically inconvenient towns on the tops of hills, yet people come from afar to see them and even those who live

there are very fond of them. Some of our own cathedral and market towns have something which we all regard as precious, but this is certainly not the outcome of mere convenience.

Florence is an interesting example of a city in which the old streets become inadequate for modern conditions but intelligent planning has retained them with all their beauty, diverted traffic by more convenient ways, and, by freeing the center of much that was a nuisance even before the motor car was invented, has shown how old cities can become more delightful than ever. It may well be that the intimacy of the ancient city center freed of vehicular traffic could be achieved in modern terms. The problem of an old center is inherent in many planning schemes, and the solutions found in Florence

and Vienna may be much more satisfactory than grandiose projects which demand the demolition of cities before they can be realized.

Planners are fortunate in having before them constant reminders of the mistake, so often made by architects in the last century, of regarding Delight as something to be added to structure. Delight is inherent in the best planning, not added to it, and comes when there is a proper and happy relationship between the planner, all those people concerned in the forming of the plan and those who will make it a reality.

Like Gothic building, planning is a skeleton whereon and wherein the works of art of many others will build up the beauty of the whole body. It must not be thought of as clothing, for a clothed skeleton is a particularly hideous object.

The Gate into the Desert

IN TWO PARTS—PART II

By Joseph Hudnut

DEAN OF THE GRADUATE SCHOOL OF DESIGN, HARVARD UNIVERSITY

Dean Hudnut's stimulating address before the Seventh Ann Arbor Conference, April 2, 1949, at the University of Michigan

OUR MODERN ARCHITECTURE hangs in such a gallery and is as remote from family and market.

Those who look at our buildings do so in a mood indistinguishable from that in which they look at a Picasso.

JOURNAL OF THE A. I. A.

We address our designs to a "cultivated taste"; they are things one must learn about in a book; and like the painter and the sculptor we defend our theory against the indifference of the world, our shield being our contempt for the opinion of the world. We forget how pale is our art cut off from the out-of-doors and the sun.

Architecture alone among the arts has the power to escape that gallery and, by escaping, leave open the door to the arts of painting and sculpture. The way of escape lies in the integration of architecture with the practical services and necessities of our civilization. The way of escape lies in the participation of architecture in the life of the people, not in their moments of exaltation or of curious inquiry or of holiday making, but in the daily humdrum currents of society. We must make the art of architecture so closely knit to the technologies of our day, and so intimately a part of the industry of building and of the way of life in family, school and community, so much a part of the city and of civic life, as to make it an inseparable element in each of these. We must arrive at expression, and at beauty, not as things evolved from our theories and precedents, but as a very part

of those practices by which materials are assembled, shaped and arranged for shelter and use.

If we are to give form to these materials—and form, I take it, is the final crown of architecture—we must forget our theories of form in order that we may first give ourselves to the practical methods of building and of planning as these have been developed by our time. Our form must have its genesis not in our thought but in the thing to be done; our expression must be the consequence of that idea which generated the program of building. Our form lies in the task. It is there for us to discover and make known.

Because architecture has this power to identify itself with the realities of our culture, architecture alone among the arts can speak to the people in unison with their everyday experience and by so doing become a part of that experience. Not until it is thus shared, may architecture reassume that virtue which it once possessed to capture and exhibit those human values which are inherent in both the intimate and general forms of shelter. Architecture may become again a reality; for when our art rests upon the methods of our time, when it again celebrates our time,

holding before the people the dignity and value of our time, we may be sure that the people will again take it to themselves. There is this hunger; there is this fertility below these arid appearances; the land awaits this husbandry.

Now I do not suggest that a change in our teaching, either in method or in temper, could bring about such a re-orientation of architecture, but I do believe that our schools of architecture could be, and ought to be, effective agencies for that re-orientation. We must not permit architecture to exist in the compartmentalized minds of our students as on the one hand a vocational interest and on the other as a humanity, but as vocational interest and humanity inseparably fused. We should envisage the task before them not as one concerned with esthetic values merely or with technological service merely but as a ministry through which these are blended into the pattern of human society. Our students are not to grow flowers, even those transplanted from the garden of Le Corbusier, in the brief oases of the desert nor are they merely to build serviceable shelters in that desert for the lower-income group or the Penn-

sylvania Railroad, but to irrigate it, to make useful and fruitful those vast resources of the spirit which our industrial wasteland conceals but does not destroy.

The ministry of our students will be less arduous if we temper their faith with a seasoning of realism. A clear view, free from confusion and mirage, of that field which they are to cultivate will anticipate some of those discouragements which embarrass their success and prevent at the start those facile illusions which haunt the dreams of architects and cramp their usefulness. Of course I know that the students in our schools of architecture are no longer concerned with palaces in Algiers; and yet I think that we might give them a somewhat more objective conception than that which they habitually entertain of the landscapes which lie beyond our gate, and a clearer view of whatever role may be accessible to architecture in the American scene. We should show them this desert, infrequent of understandings and of applause; allow them to breathe its inhospitable air; armor them against its indifference; and even as we do this, persuade them of that high office which is yet possible to architecture.

We must, I suppose, recognize the boundaries which divide into a dozen new professions the age-old profession of architecture; but we should not divide our art. I would have all of our students, whether they call themselves architects, engineers, landscape architects, city planners, decorators, developers of real estate, or prefabricators of houses, aware of a collaborative art of which all are practitioners and to which their several bundles of apparatus and mystifications are merely costume and convenience. They should share one intention and one loyalty and they should go through our beautiful gate as soldiers in one army.

It should be the prescriptive task of our schools of architecture to establish that loyalty. Every process which confirms the unity of the arts of design should be here encouraged and all that tends towards separatism rigorously suppressed. The jealousies of our several professions must not enter the schools to raise, at an impressionable period in life, those walls which defeat at its very inception that harmony of spirit and intention without which we cannot afterwards march together. Nor should that principle be understood as a preventive agency merely, but

rather as a positive and active method. It is not enough that our students of city planning should tolerate architects or that students of architecture should regard with a kindly and mystified tolerance the strange bizarreries of the planner. We should at the very beginnings of our educational disciplines and at every point of their progressions establish and by the temper of our teaching reaffirm the consilience of our two arts. The student of architecture must plan cities, the student of city planning must design buildings; nor should there be any limitations of interest or awe of techniques or modesty of temperaments which should prohibit a right of occupancy in a field later to be assigned to the one or the other. Whatever may be their provinces in life our students must stand in the school upon a common ground—and they must enter the world through a common gate.

I have consistently resisted that principle — or definition — which would remove city planning from its ancient association with architecture and re-establish it as a social or economic practice. Architecture has too great a need of planning and planning of architecture to permit so unnatural a

divorce. And if indeed it is our intention to rescue architecture from that solitary castle, so long besieged by the indifference of the world, what method could be more promising than that which integrates architecture with the city, widens at the outset the range and responsibilities of architects, and addresses their profession to the general heart? We must give a new meaning to the phrase *architectural design*.

I should like to give our students a deeper knowledge than that which now obtains of that world which steel and the machine have created around them. I would have them more aware of the structure of our society, of its nature and processes, of its recurrent crises. Armed with that knowledge they should seek a respon-

sibility for social health and affirmative action. They should leave our beautiful gate resolute to use their art, understood as one integral to cities, to lift and sustain the happiness of populations.

In that way—and in collaboration with all who search for the good life—our architects shall build new channels for their practice. The people will perceive the wider utility of architecture and from that understanding will arise numerous and wide opportunities for our profession. The people are in truth hungry for that dignity, peace and meaning which architecture might give the city; but they will not take to themselves a profession too firmly guarded by polite usages or too exclusively concerned with individual expression. In this direction lies the renewed authority of architecture.

Just as we are becoming accustomed to the idea of radio efforts toward better public relations, here comes television

A Chapter's Experiment in Television

By *Leon Brown*

ONE MORNING in early March I received a telephone call from Harry Barrett, President of the Washington-Metropolitan

Chapter, informing me that NBC had requested an architect to appear on a television program. In Harry's inimitable way, he plainly

said, "This is education, and therefore is in your lap as Chairman of the Committee on Education."

Upon visiting the Studio, I was shown a group of photographs, purely stylized examples of residential architecture, and was asked to explain the salient features of these so-called styles on a telecast, allowing about one minute for each photograph. The program must have gone off all right, in spite of my buck fever before the camera and microphone, as when I thanked the studio chief in behalf of the local Chapter, he sat me down for a lengthy conversation about working up some type of continuous program. The initial program as established by the Studio is called "Yours for Better Living," and deals with elements of the home.

When I reported this back to my committee and to Harry Barrett, there was considerable enthusiasm and we felt this would be a wonderful opportunity to reach the public graphically.

After much deliberation, we decided to actually plan a small house on television, using the announcer as the stooge or client, and develop the several stages of planning, showing the functions of the architect. The Studio was

most receptive to this idea, and since the middle of March the program has been on every Saturday night as an integral part of the NBC-WNBW, Channel 4 Program, "Yours for Better Living."

We did not think it wise to discuss or plan a house that was just a problematical idea; nor did we think it ethical to use a house in the Washington area. However, we did want a house in a climate not too far removed from that of this area. With permission, we decided to use the house at Bedford, Mass. designed by Carl Koch, architect, which we felt met all the basic requirements of a well-planned moderate-priced home and one that could be expanded.

The announcer, John Batchelder, has taken the role of the typical client who often makes inquiries about building a small home. He has a limited purse, but is sufficiently intelligent to desire a well-planned house, and therefore feels that in making an investment, he should have the counsel of an architect. Mr. Batchelder is under thirty years of age, has a wife and one child, but hopes to have a larger family. He presently is living in rented quarters, and has sufficient savings

AUGUST, 1949

to make an initial investment in a modest home. His income will permit him to spend roughly \$100 per month for carrying charges and amortization. He and his wife wish a house with living and dining combined, two bedrooms, one bath, a kitchen and utility room, but no basement. Adequate storage space must be provided. The house must be designed so that a third bedroom and den can be added when his income increases. He enjoys gardening and is desirous to have a small workshop as he expects to take care of all repair work within his home. The workshop as well as a car port can be part of the expansion. The workshop will serve as a place for garden tool storage.

The program began by helping the client select a lot, at the same time discussing with him just how he and his family live. In fact, two programs were devoted to the lot, the neighborhood, its proximity to shopping, schools, churches and utilities. This was accomplished by photographs of sectional maps and by rough free-hand sketches. Zoning regulations, side and rear yard requirements, contours, drainage and existing trees were brought into the discussion. Following the pur-

chase of the lot, we, by diagrammatic sketch, plotted the basic requirements of the house, how the circulation should be within the structure, and the orientation of the rooms.

I must admit that this was a very basic sketch, in purely block form, but the point was put across by the client stating, "This looks like a jig-saw puzzle; how in the world do you put it together?" and the reply, "That is where your architect really gets to work."

The following few programs were devoted to preliminary plans of the basic house, a perspective from the garden, and a plan for future expansion. Once accepted, this led into subsequent programs about materials. The cooperation given me by the various manufacturer's and materials associations was far greater than ever anticipated. Rarely, if ever, have we mentioned any particular material or manufacturer by trade name. U.S. Gypsum furnished us with three films on the right and wrong way of lathing, plastering and sheathing; Structural Clay Products Institute furnished us with large panels of brick, and a film on masonry construction; Libby-Owens-Ford had their local repre-

sentative appear on the program to discuss glass and glazing; likewise the Tile Association had their representative appear to discuss tile; and for the past three weeks Francis Thuney of the Minneapolis-Honeywell Regulator Co. has been on the program to go into details of various kinds of heating systems and fuels. I cannot stress the importance too greatly of having Mrs. Mildred Howard of the Bureau of Human Nutrition, Home Economics Division, Department of Agriculture appear on the program in a discussion of kitchen and utility room planning. Mrs. Howard actually planned these two rooms. Other materials such as floors, closets, etc., will come into the picture later. We expect to devote at least three programs to cost and financing.

It is a bit early to assume any positive results from this program. However, the Studio has received mail asking questions concerning the program, and the announcer-client has been asked at least twelve times within the past two weeks where the house is being constructed. (Perhaps the local Chapter should have actually had the house built.) A

small poll was initiated in one of the Government agencies, asking who had seen the program and if they wished it continued, and the results were astoundingly in the affirmative. Vance Hallock, producer of the program, is evidently confident of its value, as he has asked that we continue it for at least a year.

We propose, once this house is finished, to start in with a remodelling job and then perhaps with a school (My committee would greatly appreciate any suggestions as to a good remodelling job that would fit the program). We also expect to show, for a period of four consecutive weeks, photographs of good examples of contemporary architecture from the files of the Museum of Modern Art. Various members of my committee will appear on these programs. Walter Taylor has already appeared showing photographs of the prize-winning house from the recent A.I.A. National Honor Awards.

"Yours for Better Living" is a 30-minute program, allowing from one-half to one-third of the time to the architectural discussion. The program begins with Mr. Fixit (John Williams) who shows how to repair various things

around the home, and the program closes with Gilbert Gude showing how to take care of the garden. Both of these men have integrated their part of the program into that of the house which is being planned. Mr. Fixit is showing the client what can be accomplished with his workshop, and Mr. Gude is showing how he should plant the new garden.

We are confident that this type of education has unlimited possibilities. The program is sustained by the Studio, and does not in-

volve any cost to the Chapter. In the January 1948 issue of the JOURNAL, J. Robert Buffler wrote: "Architects are continually moaning about the public — its bad taste in architecture, its lack of appreciation, its doubtfulness of the necessity of architectural services and its general lack of understanding of all things architectural." Although Mr. Buffler's article was devoted to architecture in the elementary schools, we feel that this program can give some elementary education to adults.

What Buildings Do You Like?

By Carroll V. L. Meeks

ASSOCIATE PROFESSOR, SCHOOL OF THE FINE ARTS, YALE UNIVERSITY

This is a postscript to Edward Bateman Morris's poll in the December 1948 JOURNAL and the subsequent communications of March 1949

BECAUSE I had raised the question whether there was any significant difference in the choices of great buildings by younger and older men, Mr. Morris obligingly sampled his ballots and found that whether the voters were under forty or over sixty the results were comparable. Being of a stubborn cast of mind, I conducted a poll among the professional architecture students at

Yale. Twenty percent responded and offered reasons for their choices. One cannot attach too much importance to a survey of such limited scope made in but one school; however, some striking divergences from the taste of their elders did appear and form the basis, for whatever it is worth, of the following analysis.

Forty-five different buildings were named, but of these twenty-

seven were mentioned only once. No importance was attached to which building was named first.

List by number of times mentioned, if more than twice:

- Parthenon
- *Falling Water
- *Taliesin West
- Chartres
- *Barcelona Pavilion
- *Ministry of Education
- *Galerie des Machines (Paris, 1889)
- *Sancta Sophia
- *Taj Mahal
- *Saint Peter's
- *Versailles
- Rockefeller Center
- *Amiens

(The asterisk indicates buildings which did not appear among the first thirteen of Mr. Morris's similar list.)

The Parthenon, Rockefeller Center and Chartres are conspicuous in all the polls. However, among the students Iktinos did not fare as well as Frank Lloyd Wright. There were sixteen votes for the Parthenon, but twenty for Wright's Falling Water and Taliesin West together (In Mr. Morris's list Taliesin at Spring Green took twenty-sixth place). Chartres with eight votes was tied with Mies van der Rohe's

Barcelona Pavilion, but the Middle Ages as a whole showed strength, since its buildings collectively totalled sixteen votes, the same number as the Parthenon; Chartres, Amiens, Rheims, Beauvais, Cologne and the Sainte Chapelle. Rome fared badly, only two buildings being mentioned and each but once: the Baths of Caracalla and the Colosseum.

Sancta Sophia tied with St. Peter's and the Taj Mahal with five votes.

The Renaissance and Baroque period totalled nearly as many votes as the Parthenon or the Middle Ages. In addition to St. Peter's there were two for the Pazzi Chapel and, astoundingly, seven for palaces, divided between Versailles, Nymphenberg, the Escorial and the Palazzo Farnese. These votes might be interpreted as signs of revolt against the overly austere philosophy of the late 'twenties.

Fourteen votes were cast for buildings belonging to more alien cultures. In addition to the Taj Mahal, the others mentioned were the Great Pyramid, Karnak, Hatshepsut's Temple, the Hanging Gardens of Babylon, Anghor Wat,

the Alhambra, "Mayan Temples," and "Japanese Houses."

So far as we have convincing evidence that youth, like its elders, is by no means indifferent to the past, and that it is familiar enough with the past to feel admiration for many of its buildings and indeed, in the case of the Parthenon and Chartres, to regard them as pinnacles. However, it is for the period since 1800 that the most significant differences emerge. The A.I.A. poll brought forward for the nineteenth century the University of Virginia, and perhaps one should count the Capitol at Washington in its present form.

The students put the Galerie des Machines of 1889 ahead of St. Peter's. This reflects their admiration for structural achievement regardless of the narrow definition that might exclude it as a feat of engineering. This desire also reflects the influence of Giedion and Pevsner. Other nineteenth-century buildings included were the Eiffel Tower and Sullivan's Wainwright Building.

Unlike The A.I.A., the students were consistently excited by daring structure. Both groups included skyscrapers, but in addition the students added the sta-

dium at Cartagena, Maillart's Exposition Building at Zurich, the Town Hall at Clichy and the TVA. Skyscrapers named by the students in descending order of ballots were Rockefeller Center, Belluschi's new Equitable Building, the McGraw Hill Building, the Empire State Building and the Wainwright Building mentioned above.

Twentieth-century buildings rank high on all the lists; among the students nearly half the votes fell to this period. After the office buildings and Wright's two classics already mentioned above, Le Corbusier and his school came next. The buildings named in this group include those of Niemeyer; the Ministry of Education, the chapel at Pampulha, Corbu's own Villa Savoie and his Swiss Dormitory, all noted for their originality. It is at this point that the sharpest cleavage occurs between the taste of the students and of The A.I.A. The only monumental Classical building of this century named by the students was the Nebraska State Capitol, and it received but one vote. Thus Paul Cret's works, which appear so often on The A.I.A. list, were not mentioned at all, nor were the Lincoln

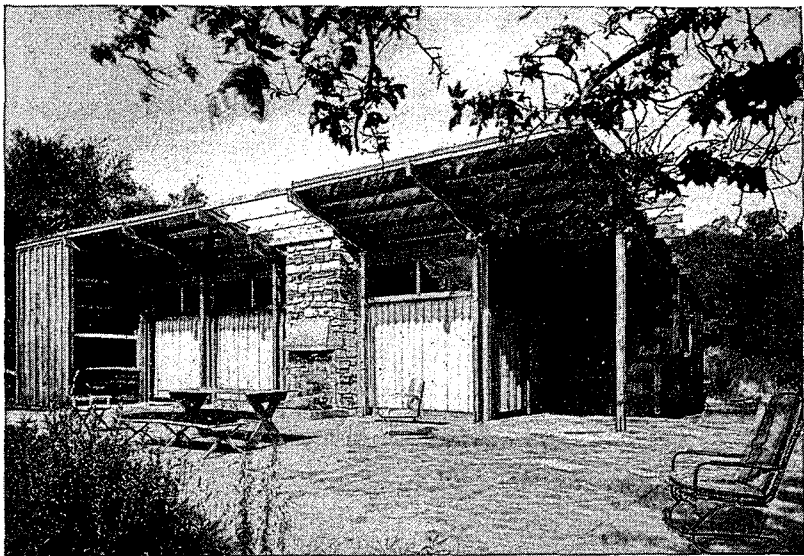
Memorial, the National Gallery of Art or Cranbrook. Pope, Goodhue, Cret, Cram and the elder Saarinen, the idols of one generation, have apparently ceased to impress the youngsters. Their gods are the men of the next age bracket, former radicals, like Mies van der Rohe and Le Corbusier who with Wright have assumed the mantles of prophets. They will, of course, soon yield in their turn to still younger men scarcely recognized at present. Gropius appears only on the student list, and far down with but two votes for his Bauhaus (one must bear in mind that this is a Yale poll), in spite of his importance as a pioneer and teacher, probably because he has not yet built anything sufficiently conspicuous in this country.

The lack of enthusiasm among the students for the stripped Classicism of the 'thirties is a predictable reaction to the typical works of the immediate past. On the other hand it is surprising to see how much more interest the students have in the work of the Post-Medieval period than their elders, who mentioned only St. Peter's. In this respect the Yale vote is more like a poll of 1910

than The A.I.A.'s. The cyclical nature of taste is strikingly reaffirmed.

Analyzed in still another way, the student vote is heavily—about two-thirds—in favor of buildings which may be broadly regarded as Romantic, in the senses of experimental or dramatic, as opposed to Classic or academic. This is a hopeful portent. When these boys are practising we may see yet more vigorous experimentation with expressive forms.

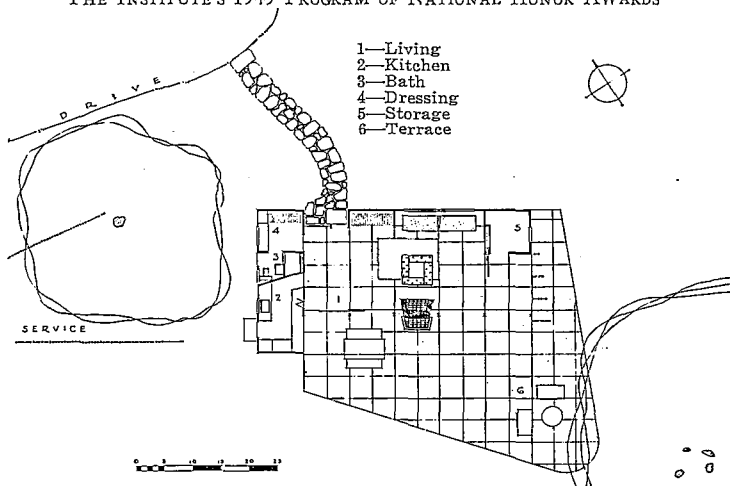
Mr. Morris offered in his comments several bases for the choices made in The A.I.A. poll. The students' bases were similar, even though the end results were so divergent. Using the bases proffered by the students in decreasing order of frequency, we can say that the qualities most admired by them in architecture are: vitality, the expression of a design attitude, superlative handling of scale and material, the reflection of an age, and stimulation to the imagination. A second group of criteria, less often employed, includes: structural achievement, simplicity, dignity and authority, harmony of plan and purpose, and influence on subsequent buildings. The cri-

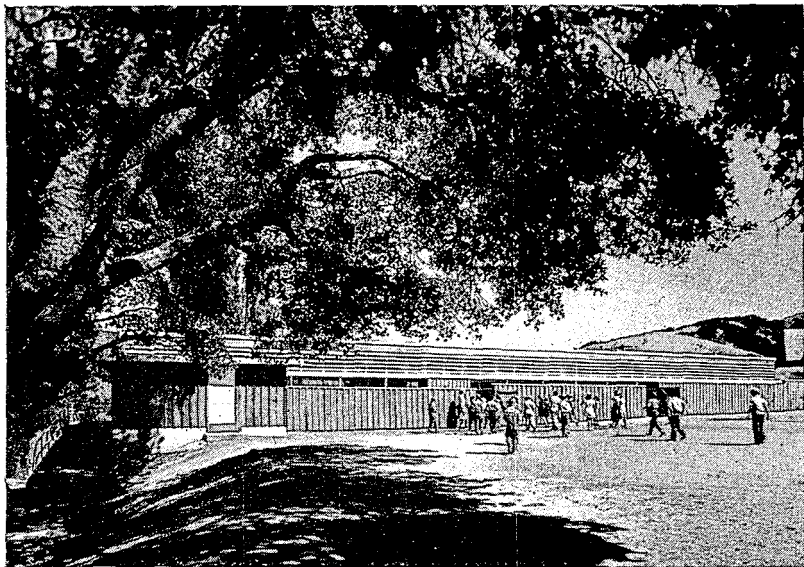


HOUSE FOR JOHN C. SCUDDER, CARMEL VALLEY, CALIF.

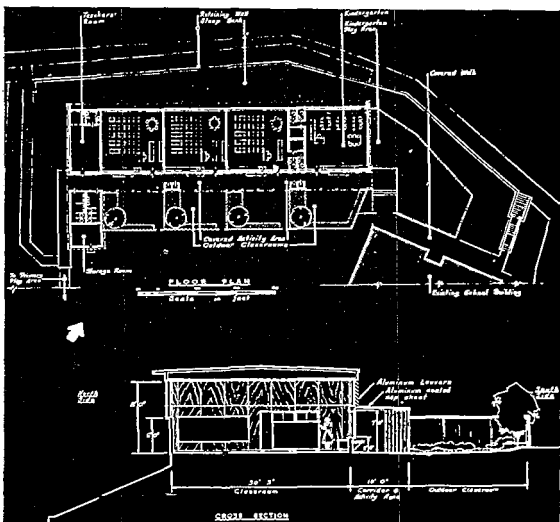
FRANCIS E. LLOYD, ARCHITECT

GIVEN AN AWARD OF MERIT IN THE RESIDENTIAL CLASSIFICATION
THE INSTITUTE'S 1949 PROGRAM OF NATIONAL HONOR AWARDS





PRIMARY CLASSROOM WING, FAIRFAX ELEMENTARY SCHOOL, FAIRFAX,
 MARIN COUNTY, CALIF. JOHN LYON REID, ARCHITECT.
 GIVEN AN AWARD OF MERIT IN THE SCHOOL BUILDING CLASSIFICATION
 THE INSTITUTE'S 1949 PROGRAM OF NATIONAL HONOR AWARDS



teria least frequently invoked were good taste, originality, sheer size and novelty. Architects of whatever age seem to use some of the same terms to express admiration and approval, but the associative meanings vary; for instance, vitality is presumably admired by all, but much that seems vital to the younger men would not be wholly acceptable

to those admirers of Cret and Pope, who would more often use the phrase "good taste."

That originality and novelty come at the bottom of the student list is a refutation of the charge sometimes made against them that they are taken in by sheer *bizarria*. It indicates that they, too, are not interested in willful self-expression for its own sake.



Honors

CHARLES DONAGH MAGINNIS, F.A.I.A., was honored by Harvard University at its recent 298th commencement exercises. President Conant conferred upon Mr. Maginnis the honorary degree of Doctor of Arts. The citation read: "Leading ecclesiastical architect of the nation, he has adapted the Romanesque tradition to the needs of Catholicism in a new world."

JOSEPH HUDNUT, Dean of the Graduate School of Design at Harvard University, is the recipient of the honorary degree of Doctor of Fine Arts. It was conferred by the University of Michigan with the following citation:

"Through his ability as writer, teacher and administrator he has profoundly influenced the trend of education everywhere in his chosen field. In making architecture responsive to modern needs and in translating function and purpose into expressive designs, he has created new forms of enduring beauty."

FRANCIS KEALLY, F.A.I.A., was recently elected president of the Municipal Art Society of New York, an independent organization of citizens, both professional and lay, founded in 1892 to aid in the planning and beautifying of the City's streets and build-

ings, and to encourage public interest in matters related to art.

WILLIAM WILSON WURSTER,
Dean of The School of Architec-

ture and Planning, Massachusetts Institute of Technology, has been elected an Honorary Corresponding Member of the Royal Institute of British Architects.

Should registration laws be framed for the genius, or should he take his place in line with the rest of us?

How Much Training Before Registration?

AT a fairly recent meeting of the Chicago Chapter, A. I. A., called to discuss proposed changes in the Illinois Architectural Act, Dean Turpin C. Bannister of the University of Illinois made three recommendations. They represented his opinion as to how much practical experience should be required of a candidate for registration:

1. For non-high-school gradu-

ates: 15 years, experience or schooling.

2. For high-school graduates: 9 years, experience or schooling.

3. For architectural graduates: 8 years, allowing one year of credit for each year of college work.

These recommendations prompted the following correspondence, partially reported in the Chicago Chapter's *Bulletin*, to the Editor of which, L. Morgan Yost, we are indebted:

TO DEAN BANNISTER FROM HENRY TIDEMAN, ARCHITECT

IT IS with dismay that I, a licensed architect, read that you propose to legislate quality into buildings via stiffer experience requirements in the Architectural Act.

Would the Act have given us Brunelleschi's Foundling Hospital, his Pazzi Chapel, or the Florentine dome? Giotto's campanile? Bramante's S. Maria degle Grazie,

or the Cancellaria? And how of the works of Michelangelo or of a Da Vinci, or Wren? Or, for that matter, of Le Corbusier or Frank Lloyd Wright? What were they to start, but an ignorant lot of goldsmiths, and painters, and sculptors, and astronomers, and civil engineers?

As John Stuart Mill points out, is not the sport, the oddity, the

man who does not rigorously follow the herd, a vitally necessary element in human progress in every direction? Should he not be the proper subject of encouragement of those of us who realize that from the variation, from the unusual, often comes, by example, a great opportunity for human progress in a direction previously inconceivable to the orthodox?

When no man is untouched by this lengthy exposure to the manner of those who train him, by this proposed extended life in the background of another, do we not but set the stage for a new academic formalism? And do we not, by thus restricting the practice of architecture to older men, cut ourselves off from the virile influence of youth?

In addition, you must in your position, be as aware as any man can be, that we advance not by legislation, but by education; and that education is not a matter of putting in years, but of an awakening of thought; a concern of the educator, not of the legislator. To spend nine years as a detailer of window spandrels will not make an educated man, any more than it will prevent the man who does it from becoming an educated man if he so chooses. And there are many ignorant men who have been exposed for four years and more in college halls.

Just what, specifically, is to be learned in this added experience? You will recall that the British economist Wakefield proposed that

no immigration to the early American Colonies be permitted, except to indentured servants tied down for a term of years, as a means of "insuring a labor supply" (and of cutting wages), so many previous immigrants having chosen to go west and work for themselves; and that for the same reason, Parliament passed that restriction to any further settlement west of the Rockies which was one of the largely unknown causes of the immediate American Revolution. Have we not here a similar proposal to force men into a similar extended apprenticeship, a proposal which can easily receive a hearty endorsement from already licensed architects looking for draftsmen, from similarly very questionable motives?

Nor is there an impelling public demand for restrictive legislation, a rash of fallen structures to appal us, to drive us into folly. To what avail, then, do we propose to create a black market in architecture?

It would seem that here we have an example of the spirit of our time in action; an example of the notion that by political action we can make men wealthy, or educated, or moral or brilliant designers. It is not so, nor has it ever been so. By education we can do what can be accomplished in this direction, yes; but not by political action.

What we say by this legislation, and similar legislation now existing, is, bluntly, that if any man give advice on a building operation

to another who asks for it of his own free will, that we will put him in jail or fine him or both, unless he has previously conformed for at least eight years to an arbitrary regulation of his life. We do not ask if the advice be good; we do not ask if it be freely asked or offered. I live in faith that the day will come when men will be aware what barbarism this is; but faith is not enough; and so I write to you.

Has not—as the great historian

Buckle points out—has not every truly great legislative action been but the repealing of previous restrictive legislation? Is not our prized religious, and press, and personal liberty secured to us not by political action itself, but by prohibitions to political action?

That you must do what you see to be right, is beyond question; but I hope you have seriously considered the side of the question here raised.

A REPLY FROM DEAN BANNISTER TO HENRY TIDEMAN, ARCHITECT

YOUR LETTER raises interesting problems, satisfactory discussion of which would require more than this brief response.

The recommendations regarding education and experience which I made to the Chicago Chapter of The A. I. A. coincide with the requirements of the National Council of Architectural Registration Boards and of the registration acts of many states.

I assume that you, like myself, accept the necessity of some sort of public control of the qualifications of those permitted to practise the professions, not only for the guarding of public health and safety, but also for the fixing of ultimate responsibility for incompetency. These qualifications, however, can only operate as minima, and they cannot be expected to guarantee top quality.

The problem is to determine qualifications equitable to both

public interest and the candidate. A few states require only a professional examination, and permit anyone to take it regardless of training and experience. This implies what seems an unwarranted assumption that a relatively brief and necessarily cursory test can assure adequate competency. Since most of us agree that this is extremely doubtful, the examination is usually supplemented by requiring certain minimal periods of education and experience in which the candidate should acquire a thorough grounding in general studies, in technical principles and their application, and in the procedures of practice. The quality of such training will be directly reflected in the examination, but it should go deeper and farther than any examination can possibly reveal.

The minimum time necessary for effective training must be based on

present educational patterns, whether we agree with them or not. The five-year collegiate curriculum in architecture, the minimum imposed by the National Architectural Accrediting Board, presupposed the four-year program in secondary schools. Most architects seem to feel that the professional student needs about three years of office experience to become familiar with the procedures of practice. The recommendation I made, therefore, expressed the total time as a total of eight years for those who graduate from an approved architectural curriculum. This includes five years of collegiate work plus three years of office training. Normally, this means that the candidate is eligible to take the examination at the age of 27. Actually, the candidate may, to all intents and purposes, practice at any previous time in association with a registered architect.

For those who cannot or prefer not to avail themselves of collegiate training, but who have completed their secondary school education, it does not seem unjust to me to require of them a longer apprenticeship in offices. The schools of architecture are often sorely criticized, but I cannot believe that their work is so inept that it requires a shorter time for an undirected individual to cover the same ground on part time. That is reason why the recommendation called for candidates offering only high-school education to have nine

years office experience, actually only one year more of training than those who have graduated in architectural curricula.

So much for minimal standards. What assurance can we have that candidates who have fulfilled the letter of the law will have served its spirit? Omitting criticism of secondary education here, what should be the objectives of collegiate and internship training? Broadly, the architectural curriculum should combine a program of studies both cultural and technical. It should aim to establish not only the fundamental knowledge and skills requisite to practice, but also the awareness, sympathies, understanding and discrimination basic to genuine culture. It is my impression after considerable contact with many schools that, despite human and economic handicaps, the quality of professional education has greatly improved over the past generation, and that it will continue to improve. I doubt that many practitioners are aware of either the soul-searching fundamental discussions that school men have been making, or the effort they have devoted to their task. In any case, what with the growing unwillingness of practitioners to continue to share the burden of training raw recruits, no better alternate to the schools has been suggested.

The effective utilization of the internship period remains, however, the responsibility of the employer and the interne. If it is

consumed solely by specialized routine tasks—whether design, delineation, or the detailing of spandrels, it is of course perverted from its intended function. The Mentor System, promoted by The A. I. A., was supposed to ensure the interne a beneficial breadth of training, but unfortunately this system has not prospered. A few architects may take economic advantage of internes, but I am continually amazed at the large number of practitioners who take altruistic delight in helping their employees develop into potential rivals.

It is important, in evaluating the results of collegiate training and pre-registration internship, to recognize their limits. There are here really two problems, first, that of demonstrating principles, and second, that of applying these principles in creative and imaginative architectural solutions. The first is an analytical and descriptive procedure. The second implies synthesis. The first demands an orderly, scientific and philosophical type of mind. The second requires an ability—both emotional and intellectual—to achieve new combinations unifying the complex and often conflicting elements of the problem. The first is susceptible to normal methods of instruction, but our only solution to the second is the guided-project method so long employed in teaching design. By such exercises we hope to discover and develop in the student a facility in creative synthesis.

It is a rare student who is able to excel in both analysis and integration. When he does appear, the educational process should be flexible enough to be able to develop him to his highest potentialities. If he is actually a genius, his gift should not be crushed, but in as enlightened way as possible, he should be encouraged to control it and give it a disciplined foundation from which to grow. Unharnessed genius is a great tragedy both to the individual and to society. It takes teachers with a touch of genius to accomplish this without imposing their own "academic formalism." It is a difficult, trying, and even dangerous task, but it has been done. With the requisition of discipline, genius should be liberated for even higher flights.

All the men of genius you mention obtained such discipline whatever the process was called in their day. Wright combined his engineering training with a long and stimulating apprenticeship under Sullivan. Le Corbusier was a painter, but he also worked in the architectural offices of Behrens and the Perret Brothers. The tendency of his buildings to disintegrate suggests that he could have benefited from more, rather than less, experience. Wren learned from his scientific studies, from his early, immature essays in design, from travel and books, and from a large corps of technical assistants. Leonardo did little actual building, but his notebooks indicate wide conversance with the practical

craft knowledge of his day, which he yearned to codify. Michelangelo picked up the rudiments of construction from his colleagues and craftsmen, but his architectural interests always remained esthetic and sculptural, rather than architectural in the full sense. Bramante, despite his genius in formal composition, has always been famed for his structural defects. Brunelleschi drew his technical knowledge both from his colleagues and from a careful study of antiquity. These comments do not disparage their undoubted genius but do, I believe, show that they acquired in the manner of the day a considerable technical discipline that warranted to some degree the title of architect.

Architecture, however, is so wide a field that it must have the services of many others besides geniuses. The education process must be flexible enough to meet their needs too. Often it is a disheartening task for the teacher to attempt, but occasionally there is an exciting reward when a hitherto mediocre youth suddenly catches hold and grows into a promising initiate.

Thus, you can see that I believe that formal training and experience is the most effective method

we have for filling our professional ranks. It is true that individual accomplishment cannot be measured explicitly by years, but that is a concession we must make to legal form. It is likewise true that the quality of building and of practitioner obtained by this process is dependent upon the quality of our recruits, our educators, and the profession itself. Few of us are satisfied with the status quo, but the answer lies in greater effort to make the system work, rather than in its abandonment. Any conceivable system will have its shortcomings and abuses, but vigilance and patient adjustment can minimize these. No system of itself can guarantee perfection, but neither will the lack of system.

In reading your letter I cannot help but wonder whether you noted that actually the proposed recommendations meant *three* years experience after graduation from college, and that the eight-year period includes both internship and college. Nevertheless, I thank you for the occasion you have afforded me to put down some thoughts on these important problems. I look forward to meeting you and hope that if you come this way you will give us an opportunity of welcoming you to Urbana.

News from the Educational Field

DR. ROBERT L. WOLFF, Associate Professor of History at the University of Wisconsin, and G.

E. KIDDER SMITH, Critic in Architectural Design at Yale University, have been named President's

Fellows, Dr. Henry M. Wriston, president of Brown University, has announced. The President's Fellowships are awards presented by Brown University through the generosity of an anonymous donor to deserving scholars in the United States for the general purpose of furthering scholarship and creative art.

Dr. Wolff, whose grant amounts to \$5,000, will travel to the Balkans to gather material for two major projects: a book on the relations between Byzantium and Western Europe, and a much larger work to be approached over a period of years on the history, culture and institutions of the Western Roman Empire and its development in the frame of Russian and Balkan Society.

Mr. Smith's \$7,500 grant will take him to Italy and other Mediterranean countries to further his publication of a comprehensive analysis of the significant in Italo-American architecture and native building from Roman times to the present.

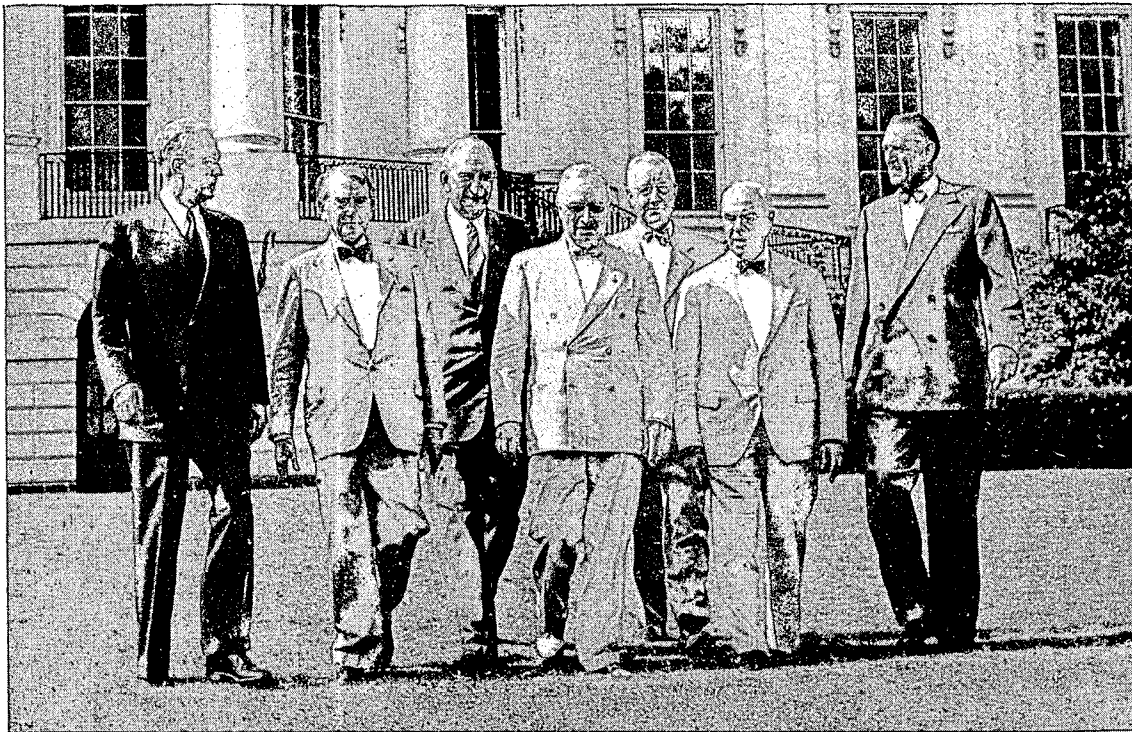
MISS JEAN WOODHAM of New York City, a native of Midland City, Florida, has been named by University of Illinois the winner of this year's Kate Neal Kinley

Memorial Fellowship. Miss Joan Benson of Urbana, Illinois, was selected as alternate. The Fellowship, open to graduates of the University of Illinois College of Fine and Applied Arts, and to graduates of other institutions of equal educational standing, carries a stipend of \$1000. Miss Woodham is planning an intensified study of sculpture in New York.

RENSELAER POLYTECHNIC INSTITUTE announces the promotion of J. Donald Mochon from Assistant Professor of Architecture to Associate Professor.

PRINCETON'S SCHOOL OF ARCHITECTURE announces the conferring of its first Ph.D. degree in Architecture. The recipient is Donald N. Wilber, M.F.A. in Architecture in 1933.

EVERETT B. FRANKS has been awarded the Ion Lewis Traveling Scholarship for 1949 by the School of Architecture and Fine Arts of the University of Oregon. The stipend of \$1000 will aid Mr. Franks in making a trip to Brazil to study the indigenous qualities of South American architecture.



PRESIDENT TRUMAN AND THE COMMISSION ON RENOVATION OF THE WHITE HOUSE

Left to right: Sen. Edward Martin of Pennsylvania; Sen. Kenneth McKellar of Tennessee; Richard E. Dougherty, Past Pres. A.S.C.E.; President Truman; Douglas William Orr, F.A.I.A., Past Pres. A.I.A.; Cong. Louis C. Rabaut of Michigan; Cong. Frank B. Keefe of Wisconsin. Major General Glen E. Edgerton of the Army's Corps of Engineers has been named Executive Director of the Commission. Recent appointments as consultants to the Commission are: William A. Delano, F.A.I.A., and engineers Emil H. Praeger and Ernest W. Howard.



A DINNER FOR THE ANNOUNCEMENT OF THE JURY'S JUDGMENT IN THE FIRST PRODUCT
LITERATURE COMPETITION

Seated at the head table, from left to right: Charles M. Mortensen, Executive Secretary, The Producers' Council; Howard W. Dionne, President, Producers' Council, New York Chapter; Harry C. Plummer, Co-Chairman, The Joint Committee of The Institute and The Council, and Chairman of The Technical Committee of The Council; Walter A. Taylor, Director, Department of Education and Research, A.I.A.; Arthur C. Holden, F.A.I.A., Chairman; James M. Ashley, President, The Producers' Council, and a Consultant to The Jury of Award; Harold R. Sleeper, F.A.I.A., Chairman, The Jury of Award; Harold D. Hauf, A.I.A., Co-Chairman, The Joint Committee of The Institute and The Council; Theodore Irving Coe, Technical Secretary, A.I.A.

The First Product Literature Competition

THE First Product Literature Competition, sponsored jointly by The Institute and The Producers' Council, came to a fitting climax at the Hotel Roosevelt on the evening of June 9.

On this occasion at a dinner sponsored by The Institute and The Producers' Council the re-

port of the Jury of Award was presented, the winners' names announced and Certificates presented to representatives of the 32 companies whose literature had been selected by the Jury of Award as best serving the requirements of the architect in the selection and specifying of building products.

N C S E P U N

A FEW EXCERPTS FROM THE REPORT OF THE INSTITUTE'S DELEGATE, HARRY BARRETT, PRESIDENT OF THE WASHINGTON-METROPOLITAN CHAPTER

THE National Conference on Social and Economic Problems in the United Nations was held in the State Department Building, Washington, D. C., June 2 and 3, 1949. This Conference, which was merely one of what is now a long series, was called for the purposes of acquainting national organizations with the work and aims of the United States in this field of the United Nations, and of seeking comment and suggestions from the organizations on any and all aspects of the Government's policies and program.

It was clear that the Govern-

ment recognized the urgency of acquainting the U. S. public as promptly as possible, and as fully as it may, with events now before the U. N., or likely to come up in the next year or two, so that the Government may be advised by, and receive the active support of, an informed citizenry.

It should be realized that, in the world-wide political conflict now going on, we are in the more difficult role, in that we are playing the constructive part—endeavoring to build up shattered countries and weakened morale and to establish peace and order. Our opponents seek, as their first

aim, an extension of disorder and the breakdown of existing controls so that they may take advantage of disrupted economies to move in and seize power.

Obviously, it is more of a burden to build and pay for a \$50,000 bridge to restore transportation facilities, with all their advantages, than it is to blow up the bridge with half a dozen \$25 bombs in order to hinder the flow of food and goods, and to render the affected people discontented and ripe for disruptive propaganda. This has been the condition in Greece.

The afternoon of June 2 and the morning of June 3 were devoted to Round Table discussions. These covered the following subjects: International Trade, Economic Development, Social

Problems, Labor Problems, Health and Food Problems, Transportation and Communication Problems, Human Rights. This delegate was assigned to the last of these.

As a member of the audience, attending for the first time, one is impressed by the meticulous care of the State Department in analyzing every word and move that is spoken or made within the U. N., and one is appalled by the very obvious need for such caution. It is comforting to sense the efficiency with which these matters are handled, but one is also filled with a realization of the importance of the people of this country becoming more fully aware of our growing responsibilities, and of the need of self-education in U. N. affairs.

West Virginia Beckons

CY SILLING SAYS:

Because West Virginia architects have heard that—

1. They're dumping fabulous sums into remodeling The Greenbrier, White Sulphur Springs' famous old watering place that is full of grace, history and fine living;

2. P. Small's lovely Georgian

work of the early 1930's is going through D. Draper's wringer in big, anguishing gobs;

3. This D. Draper swings a startlingly wide and decorative mop—

Therefore the said W. Va. architects decided to meet there and give D. Draper's stuff a good going over; also to invite archi-

AUGUST, 1949

tectural gentlemen from the Mother State of Virginia to join in the journey.

Along about the third drink one of our boys put his shoes on and said, "Let's get a little liquor and invite all the neighboring states, but eliminate the Whereases and By-Law Revisions from the proceedings so a body can think architecturally. On second thought, change that 'th' in next to the last word to "dr," and let's just everybody have a good time."

It looked like a promising party, so we asked Walter Taylor for suggestions that might elevate its general tone, now that Draper's stuff would be viewed through the eyes of Bacchus. And he did surprisingly well.

The West Virginia Chapter—

1. Has invited the entire A.I.A. membership of the Middle Atlantic District, and all our neighboring states, to come to the party at The Greenbrier on 4 and 5 November (The reservation list is already long).

2. Has invited the national A.I.A. Board to hold its semi-annual meeting there at that time (And they have flatteringly accepted).

3. Has asked A.I.A. President Ralph Walker to greet our guests as principal dinner speaker (And he has graciously agreed).

4. Has famous and peculiar people coming from afar to spread architectural controversy among you, but without conclusions.

5. Has music and laughter, good fellowship, recreation and amusement in setting and appointments, and ours is a bargain rate.

Since this promises to become the largest gathering of architects in the East in 1949, we have decided it should be opened to all A.I.A. members.



Reservations have already been made from Maine, Connecticut, Massachusetts, New York, Illinois, Missouri, Minnesota, Utah, Oregon, California, Ohio, Kentucky, North Carolina, to mention only a few of the states not in the Middle Atlantic District, so, wherever you are, you are invited to meet with the West Virginia Chapter, A.I.A., at The Greenbrier. For reservations write George D. O'Brien, The Greenbrier, White Sulphur Springs, West Virginia. The dates are Nov. 4 and 5, 1949.

The Teaching of Architectural History

By Robert Furneaux Jordan, F.R.I.B.A.

PRINCIPAL, THE ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

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THE CASE for *not* teaching architectural history to architectural students is, in the middle of the twentieth century, a very strong one. Architecture is the art of enclosing space for the activities of our contemporaries. For many thousands of years the materials used for that purpose were stone, baked clay, wood and — towards the end of those millenia — rather small pieces of glass. For many thousands of years the activities for which space had to be enclosed were burial, worship, public assembly and domestic life. At the very end of this long period the application of science to industry, transport and printing, transformed both the technical and the human scene. The materials available for enclosing space and the human activities for which space had to be enclosed became more varied and more complex than they had ever been before, say, the year 1800. Certain materials, *e.g.*, weight-bearing marble, glass mosaic and thatch, became obso-

lete, others may become so. Certain activities, *e.g.*, ritual burial and aristocratic living, became obsolete, others may become so. Such materials as are common both to past and present — brick and timber — may well be the subject of technical rather than historical study, specially since they are likely to be used in combination with the newer materials. The activities of our contemporaries must be studied in life, not in the history books. Moreover, the complexity of the new materials and the new activities is such that whole new sciences are involved, and not an hour can be spared from their study without justification.

This analysis of the case for *not* teaching history is strictly dialectical — so far as it goes. And yet it is in those schools most fully emancipated both from the Beaux-Arts tradition and from the Arts and Crafts tradition that architectural history is now most fully studied. In the A.A. School, for instance, the syllabus includes

some eighty lectures on history, as well as several on the historical aspect of town planning, the garden, the arts and so forth; each student also completes at least one history thesis. "Resistance" to the study of history — a sore point ten years ago — is now negligible; enthusiasm for foreign travel has, in spite of economic difficulties, risen steadily and is directed at least as much towards Italy as towards Sweden.

There might seem, therefore, to be an inherent contradiction between the nature of modern architecture and the syllabus of a modern architectural school. If there is such a contradiction it is being accepted uncritically and must, therefore, be either illusory or explicable. In fact it is illusory; there is no contradiction. Our definition reads: "Architecture is the *art* of enclosing space for the activities of our contemporaries." Methods of enclosing space may be new, man's activities may be new, art is old. Architecture has, through thousands of years of "space enclosing," been a great art, once every five or six hundred years a supreme art. Since the year 1800, however, when the new materials

and new activities began to transform and complicate the picture in so bewildering a manner, architecture has gradually ceased to be a great art. That period, one hundred and fifty years, is very short; the gestatory period of the medieval vault (space enclosure), and of medieval ritual (human activity), was far longer. It may well be that the adjustment of our art to its modern context cannot be hurried; it certainly cannot outstrip the tempo of technical progress and of changes in human activities; nevertheless, that adjustment — a continual process of experimental design based on esthetic appreciation and technical skill — is ours to make.

History, for those who will design the buildings of the years 1950–2000, has a twofold importance. First, if the relationship of building technique to life is once again to be a great art, then that relationship — in those times when architecture was a great art — must be studied. Second, if that relationship, between 1800 and 1950, was such that architecture ceased to be a great art; then a diagnosis of the disease must be made. It is the recognition of this twofold value of

history — what was right with man when architecture was great and what was wrong with man when architecture was not great — that must form the basis of our history teaching.

The study of architectural history in the last two hundred years has gone through four phases.

The first phase was romantic and unscientific. Since, in itself, it was one of the causes of the separation between academic architecture and progressive engineering it is, in itself, one of the symptoms of our disease. It was Froude who complained that the eighteenth-century conception of the Middle Ages was of a single rock — the Norman Conquest — with the cathedrals drifting around it like rudderless hulks. Gibbon had vision of a pompous kind and also sonority; his apparatus of research was contemptible. It was not through history but through the macabre and historical novel, the romantic poets, the gardeners and the ruins that the approach was made to Gothick. It was through Etonian elegiacs, Virgil, and the Grand Tour, that the approach was made to the high Roman manner.

Gothic and Roman, equally, were seen through the golden haze of Romanticism.

The second phase was archæological and ecclesiological. Pugin, Parker, the Camden Society, the Oxford Movement, the topographical watercolorists, Stuart and Revett, Napoleon's Egyptologists, the Commissioners for the Great Exhibition, Fergusson, Lord Acton, photography and railways each in their devious ways assisted in making the archæological conglomeration that fills the libraries. This amorphous mass was the basis of history teaching in the architectural schools until about twenty years ago. Here and there it still persists.

The third phase was analytical. Gaudet in 1904 had already dealt with buildings and "features" as types rather than in chronological sequence; under the Atkinson regime at the A.A. and under Reilly at Liverpool, buildings were analyzed structurally and esthetically, as well as archæologically. This was an advance, and some such analysis is still necessary. The analytical phase at least recognized the needs of the designer as opposed to the mere copyist, but was still inclined to regard history as a store

of good tips for competition winners. The worst aspect of this phase was, first, its failure to bridge the gap between lecture theater and studio, on the one hand, and twentieth-century life and technique on the other; second, its failure to recognize the modern movement — from Kelmscott to Bauhaus — as a real and vital historical phenomenon. Thus the disease that had beset architecture in the nineteenth century still lacked a diagnosis, let alone a cure; or, if the diagnosis had been made, it was by the pioneers of the modern movement and not in the lecture theaters of the schools.

The fourth phase must, therefore, be “diagnostic.” If we are to understand the beautiful relationships of “space enclosure” to “human activities,” *i.e.*, of technique and art to life, that have existed in history, then we must learn in what manner that technique and that art were born of that life. Equally, if we are to understand the breakdown of that relationship then we must see how, in the nineteenth century, technique and “art” were divorced and so lost touch with life. That divorce, of course, was the reflection of the strains set

up in Victorian society by the impact of industrialism upon aristocratic romanticism — but that is part of the diagnosis itself rather than part of a discussion on the teaching of architectural history.

Of course the four phases impinged upon each other, and none has been altogether superseded. The first phase discovered that a marble shrine set high upon an Aegean rock was a romantic and desirable thing; Byron, at least, had made that clear. The second phase told us that Ictinus and Callicrates, with the help of Phidias, had made the shrine for the Periclean government in 454 B.C., and that the sculpture had better be looted for easier study in Great Russell Street. The third phase said that the shrine was beautiful because the columns were spaced in such-and-such a manner and the proportions were such-and-such. The fourth phase, however, has to answer this question: Why at a certain moment in a certain small city, should a few people enclose space in just this manner and for just this purpose, and with such art? The answer involves, before we have done, the history of the Eastern

Mediterranean, its anthropology, economics, politics, religion, magic, ritual, morality, philosophy, drama, poetry, mathematics, diet, geology, climate, technique and personalities. There is a limit, and we need not have all the answers all the time; but theoretically nothing can be left out. Given a complete diagnosis, a complete sociological study — whether of a period of achievement, of transition or of failure — then we can understand, and indeed almost deduce, the inevitable art form that emerges. Even freak forms, Strawberry Hills, Follies, etc., are equally inevitable, since the complete sociological pattern of the Romantic Movement leads inevitably to rebels and eccentrics.

Appreciation through analysis, combined with this “diagnostic” or sociological approach is — for us — the only possible method. We are committed, whether we like it or not, to sophistication — never again in our time can there be “natural” craftsmanship — but through appreciation of great art to the diagnosis of its underlying conditions lies the route to an understanding and ultimate adjustment of our own conditions

and so — full circle — to creative work.

In a period of breakdown, chaos or transition the artist must concern himself with his circumstances as well as his technique — since his art must be his highest moral law. It may well be, however, that for a genius technique is the best weapon for fighting circumstances (Goya, Shelly and — almost — Pugin). Of course the “ivory-tower” escapist (Blake, Rossetti, etc.) has his place if that is the only way in which he can work, and — in the very long run — he often turns out to have been the most effective of all the rebels. Nevertheless, life cannot be lived in ivory towers.

Appreciation, diagnosis, self-understanding, creation . . . William Morris is the most vital figure of the nineteenth century because, in a lifetime, he went through just this process. Morris had to discover this road for himself; we, with rather more sign-posts, must incorporate it in a curriculum. A passionate appreciation of medieval art, followed by an acute analysis of the conditions that had made that art not only possible but inevitable — and, for Morris, the rotten social struc-

ture of the nineteenth century was laid bare.

Let us be frank with ourselves: This kind of thinking may lead to some very radical conclusions; that is the guarantee of its vitality and its integrity. For Morris, while it may have meant immortality, it also meant the loss of

friends, an appearance in the dock, some abuse and a lot of misunderstanding; above all it meant the postponement of his much loved creative work. For the second half of the twentieth century it may mean a path through an otherwise dark forest; it won't be an autobahn.

Carrère and the Mouse

By William Orr Ludlow, F.A.I.A.

JOHAN M. CARRÈRE was my boss, and I thought the world of him. Brilliant, talented, quick on the trigger; we draftsmen never quite dared get chummy with him, but every one of us felt, even when he bawled us out, which he never hesitated to do, that he was just a good fellow, frank, affectionate, always interesting, and if you tried to guess what he would say next, you had another guess coming to you.

Above everything he hated a noise in the office, and more than once I have seen him rush out of his dark little cubbyhole on the gallery overlooking the long-haired department downstairs, lean way over the balusters and shout out to Hastings, who loved to raise a loud voice in operatic song, "For heaven's sake, Tom, shut up."

But there was one incident I shall never forget; that was the Mouse Hunt.

Now Carrère was about six feet tall, weighed 190 pounds, had blue eyes and sandy hair. He never moved slowly, and when his approaching footsteps sounded along the narrow gallery, the amount of hard work that we draftsmen were doing was truly amazing.

One afternoon, I had just come back from superintending the Pater-son City Hall, and on pushing open the glass door at the end of the gallery was petrified at the fearful din—clashing of T-squares, overturning of drafting-boards and horses, scuffling of feet and shouts. Suddenly the door at the other end of the gallery opened violently and Carrère burst through waving a T-square over

his head, followed by a line of draftsmen all similarly brandishing T-squares, straight-edges, scales and triangles. My jaw dropped. What was the matter? What had broken loose? And then I spied, just one jump ahead of Carrère, a little brown mouse heading for the one avenue of escape—the stairs down into the long-haired department.

The mouse made it first, followed hard by the boss and the T-square gang. The long-haired boys below looked up in terror at what seemed to be some sort of vicious descent on their territory, and retreated from the vicinity of the stairway just in time to allow the mouse to make an uninterrupted jump from the bottom step into an open drawer of a chest of drawers where the full-size details were kept.

Over and around these drawers, across the top of drafting-boards, under stools, the chase raged, accompanied by hoarse shouts of "Here he is," "Swat him," "There he goes," and always above the din the dominating voice of the boss directing the attack.

Suddenly the attack stopped, for, tired and out of breath the attackers sank down in defeat. Now, anyone who knows the full-size detail of a cabinet of drawers, knows that in such a place the chances of a mouse eluding pursuers are about 1000 to 1 in favor of the mouse; so this bunch of expert detailers knew that the game was up.

Five minutes after Frank Ward had gathered up the battered T-squares and triangles and set the drafting-boards back on their horses, a hush settled down over the office; even Hastings' song was temporarily discontinued.

Carrère had returned to his dark little cubbyhole, and as I was about to go in to make my report to him on the Paterson City Hall, I stopped, as I heard him dictating a specification on furniture. And this was what he was saying: "These desks shall all be quartered oak, finished with one coat of filler, one coat of stain and four coats of an approved varnish, and *all drawers shall be guaranteed mouse-proof.*"

Between 1940 and 1945, says a Twentieth Century Fund survey, approximately 2.1 million permanent dwelling units were built in the United States.



Architects Read and Write

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



HOW THE ARKANSAS CHAPTER FUNCTIONS

BY HOWARD EICHENBAUM, Little Rock, Ark.

OUR GOOD FRIEND Harold R. Sleeper has initiated a new idea that I think should be exploited from month to month in the JOURNAL. His article, "New York Chapter Activities," which appeared in the June issue, is a contribution from which the many chapters throughout the nation can surely benefit. An interchange of information regarding chapter activities cannot help but be profitable to the officers and the membership of the various chapters of The Institute. Our sincere thanks should go to Harold for breaking the ice, and in order to foster a continuation of what I hope will be a new department of the JOURNAL, I wish to humbly submit a report from one of the smaller chapters of The Institute.

The Arkansas Chapter for many years struggled, primarily because of the small number of practitioners in the state. However, in the last decade Arkansas's growth, like that of other states in the Southwest, has been remarkable, and as a result more architectural firms became organized. Following the War the Chapter was reorganized and revitalized under a new and younger leadership. W. S. "Bill" Allen, return-

ing from his service in the Marine Corps, was elected President, and during his first term of office a membership campaign was conducted and Chapter activities were enlivened so that they would be interesting enough to encourage new membership and new participation in Chapter activities. As a result our Chapter has now more than doubled its membership, and although we are still small, our activities compare favorably with any of the larger chapters in The Institute.

We have not limited our interest to Chapter activities alone but have emphasized public relations, and as a result the members individually and the Chapter as a whole have become active in governmental affairs, both civic and state-wide. The City of Little Rock operated for many years under an obsolete building code, and members of our Chapter were influential in encouraging the writing of a new code. One of our members, Bruce R. Anderson, served on a New Code Committee, and a special committee, headed by Lawson Delony, helped with the new code, studying the contents and making endorse-

ments to the Mayor prior to its enactment as an ordinance. At present John Rauch is Chairman of the newly appointed Appeal Board for the Little Rock Building Code.

Some twelve months ago the Chapter conducted an open meeting with Buford Pickens, head of the School of Architecture at Tulane University, as principal speaker. Mr. Pickens discussed city planning, and his presentation was so inspiring and educational that the press of Little Rock was very elaborate in its favorable report of our meeting and Mr. Pickens' remarks. As a result of this meeting and the press reports and subsequent editorials, widespread interest was aroused in Little Rock for a concerted effort in behalf of city and regional planning as well as reorganization of the City Planning Commission. A committee of the Arkansas Chapter met with a committee of the professional engineers group and assisted in forming plans for a Regional Planning Citizens Group for Greater Little Rock, as well as consulting with the Mayor relative to a new ordinance reorganizing the City Planning Commission, which was enacted. Two of the Chapter members, George Wittenberg and Howard Eichenbaum, were appointed to the Little Rock City Planning Commission. Bruce R. Anderson was appointed as a member of the Zoning Board of Adjustment. W.

S. "Bill" Allen was recently appointed by the Governor as a member of the State Capitol Grounds Commission.

In mentioning these first appointments and services, it is by no means the limit of activities by other members in the various fields of community and civic affairs

Whereas the general detail business of the Chapter is handled by the Executive Committee, composed of officers and directors, our meetings are held regularly, and programs are arranged to be of interest to the membership and at times to invited guests who may attend open meetings.

Last fall a dinner meeting was held in the form of a seminar on school architecture, presented by members from five different sections in the state, each handling a particular phase of school planning, and the closing presentation was by Leo Landauer, consulting engineer of Dallas, Texas, who discussed heating and ventilating of modern schools. Our guests at that meeting were representatives from the State Department of Education and local school boards.

At a special-call meeting, the Chapter was host for a luncheon meeting for Marshall Shaffer of the U. S. Public Health Service and members of his regional and state staffs. This meeting was well attended and so interesting that the Chapter is planning another meeting this fall in which

it is hoped that Marshall Shaffer and his staff will return for a panel discussion, at which meeting hospital administrators and staff members will be invited.

A committee headed by D. Ashley Reed has been working cooperatively with the newly created School of Architecture at the University of Arkansas. This committee has been advising and assisting the University authorities in their planning, and another committee headed by Ralph Mott is serving in an advisory capacity relative to the organization of a Student Chapter at the University.



Our Annual Meeting was held in January, and it was the expressed belief of everyone that it was one of the finest in the Chapter history. The meeting was preceded by an exhibition consisting of the New York Museum of Modern Art's "If You Want to Build a House," and an exhibition of work of various architects throughout the State of Arkansas. These two exhibitions remained on display for a week following the Annual Meeting and were viewed by many thousands. The business meeting was conducted in the afternoon and was featured by a talk from Gulf States Regional Director Tom Broad. A formal dinner meeting was highlighted by an address by Harry S. Ashmore, Executive Editor of the *Arkansas Gazette*. Special guests were State and City officials, and

our attendance of 125 was most gratifying.

Our last meeting, which was held in the latter part of April, had as its principal guest and speaker our new Governor, Sid McMath. This is the first time in its history that the Chapter was privileged and honored in having a Governor attend a meeting. Following a full report by the delegates to the Houston Convention, Governor McMath gave a very enlightening report on the State's contemplated major over-all construction program. This program, which was made possible by acts of the recent Legislature, includes buildings for the University of Arkansas, State colleges, State office buildings and other construction for various State agencies and commissions. Naturally, every architect who was not confined to his bed was present to meet and hear the Governor discuss his plans—music to the ears of the attending architects.

We believe our Chapter's growth is due to the type of programs and the type of activities that the members are afforded; the attendance at the meetings will average between 80% and 90% of the membership. This in itself speaks for the spirit of both the new members and those members of long standing. The Chapter has encouraged Associate and Junior Associate memberships, and as a result these younger members have contributed with a fine spirit

and an eagerness that is a challenge to the older architects.

Every member of the Chapter is on one or more standing committees, and inasmuch as the membership is State-wide, such committees afford the opportunity of members getting together for Chapter business and policy other than at regular meetings which are attended by members from all over the State.

At this point I think it only fitting to say just one word of tribute in recognition of the faithfulness of those architects who have for many years been driving

and flying to our meetings in Little Rock, the capital of the State. Such an example of real interest is the proof of what the Arkansas Chapter of The A.I.A. means to its members.

We in Arkansas, unlike our neighbors to the south, the Texans, are not given to the proverbial exaggerating or bragging. In submitting this report to the JOURNAL we do so with a deep sense of pride, and as President of the Arkansas Chapter I offer my commendation to the spirit and loyalty of each and every member of the Arkansas Chapter.

Calendar

August 4-7: Michigan Society of Architects, 6th Annual Midsummer Conference, Mackinac Island, Mich.

September 11—November 20: "Exhibition for Modern Living," Detroit Institute of Arts, Detroit, Mich.

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

September 30-October 1: Tentative dates for the Annual Great Lakes Regional Seminar, Indianapolis, Ind., in which Light, Color and Acoustics will be studied. Further particulars later.

October 20-21: Annual Convention of the New York Association of Architects, Rochester, N. Y.

November 1, 2: Semiannual Meeting of The Board of Direc-

tors, A.I.A., White Sulphur Springs, W. Virginia.

November 4-5: The West Virginia Chapter, A.I.A., meeting at The Greenbrier, White Sulphur Springs, W. Va.

December 4-10: VII Pan-American Congress of Architects, Havana, Cuba.

January 16-19, 1950: The First Plant Maintenance Show, in the Auditorium, Cleveland, Ohio, in connection with a four-day Conference on Plant Maintenance Methods.

January 23-27, 1950: Southwestern Air-Conditioning Exposition, State Fair Park, Dallas, Texas, in connection with the 56th Annual Meeting of the American Society of Heating and Ventilating Engineers.

The Editor's Asides

SOME MONTHS AGO I spoke of Roger Allen as "Michigan's master of the dead pan." It has been worrying Roger ever since. Finally, to ease his mind he writes me:

"Frankly, Henry, you have more confidence in your composing room than I have in mine. Just a slight slip of the linotype slug on the next-to-last word and you would have had me master of some hospital utensils, useful enough in themselves, but scarcely anything for a man to yearn to be master of."



ROGER ALLEN also passes along a bouquet which I am glad to hold up for all to see:

"I would appreciate it if you would extend my compliments to Ben H. Dyer for the job he did on the 'Specification Work Sheets.' We have now used them on three jobs, one of which was a large one (if I had my rights all three of them would have been enormous), and they are undoubtedly the most effective help in writing specifications that I have yet seen, and I have seen almost everything. It is my hearing that is defective, not my eyesight.

"I tried and tried the streamlined method of writing specifica-

tions, but nothing wears me out so quickly as to keep writing sentences with no verbs in them. I have been verbing away too long to change, and furthermore the sad part of the streamlined specifications is that the trades involved seem to regard it as a crime against humanity to omit so much stuff they are used to reading. Logically, the argument in favor of streamlining is perfect but I decided that if I would just relax and realize that logic is out of place in trade customs perhaps we could all get some rest."



THE OCTAGON HOUSE, in connection with several other historic structures of Washington, was opened to visitors on May 14 last for the benefit of the American Cancer Society. The Pan-Hellenic Association of Washington gratefully acknowledges our hospitality with the information that the afternoon brought in something over \$1,000 for cancer research.



HE IS A RECKLESS PROPHET who would set limits to what an architect can and does do. Architects here and there are constantly popping up to establish new records in achievement.

Take for instance the special service held in Liverpool Cathedral last year for the Festival of the Royal Institute of British Architects. One would expect that the writing of the preparation and its responses would be entrusted to eminent and most scholarly members of the clergy. His Grace the Primate of England was to preach the sermon. The Dean of the Cathedral led in verses and responses of which the following are typical:

In the dawn of time man reared mighty shafts of stone like prayers to heaven. He defied the bondage of the flesh and the brief hour of his mortality. The ancient stones speak for men who are no more. "I shall not wholly die."

Even so saith the Spirit for they rest from their labours.

. . .

In simplicity and humility they built with new daring, raising even more lofty vaults and towers till at last some ceased to be earthbound and became a transfiguration of the spirit.

Behold the tabernacle of God is with men.

. . .

Are these the work of inspired

clergy? No. The Dean of Liverpool Cathedral requested and received the whole composition from our own Albert Simons, F.A.I.A. of Charleston, S. C.

Or, again: The Christopher Society recently offered a \$15,000 prize for the best manuscript of a novel exemplifying and promoting the highest American ideals. From among the hundreds submitted, "Call It Treason" was selected as the winner. It had been written through the aid of a dictation machine while the author was in a hospital recovering from a serious automobile accident, with both legs under traction and with broken jawbone wired together. The author, again an architect—George Locke Howe of our own Washington-Metropolitan Chapter.

Moral: Do not sell architects short.

AT A RECENT Building Owners and Managers Association convention in Quebec, Westinghouse, just for fun, displayed a model of an elevator which responded to French or English commands to go up or down. If spoken to by Mr. Vischinski, it would probably have disintegrated.

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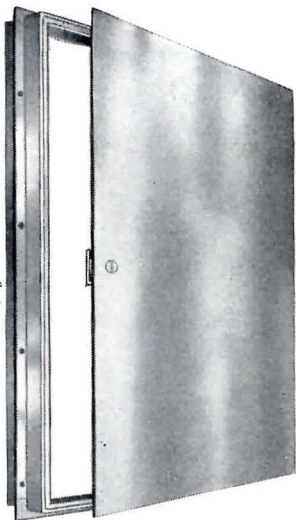
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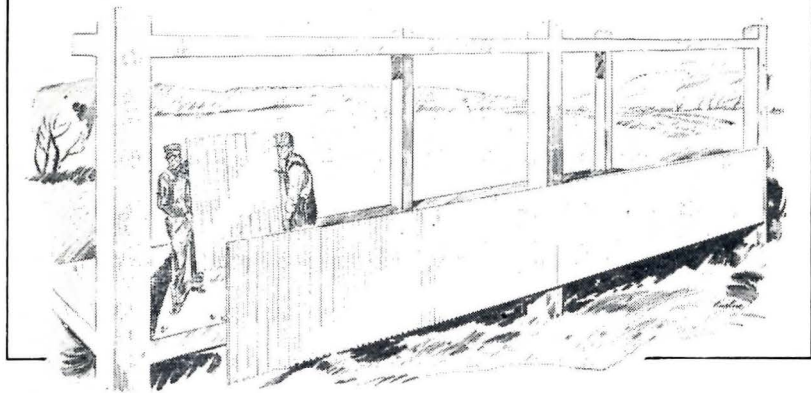


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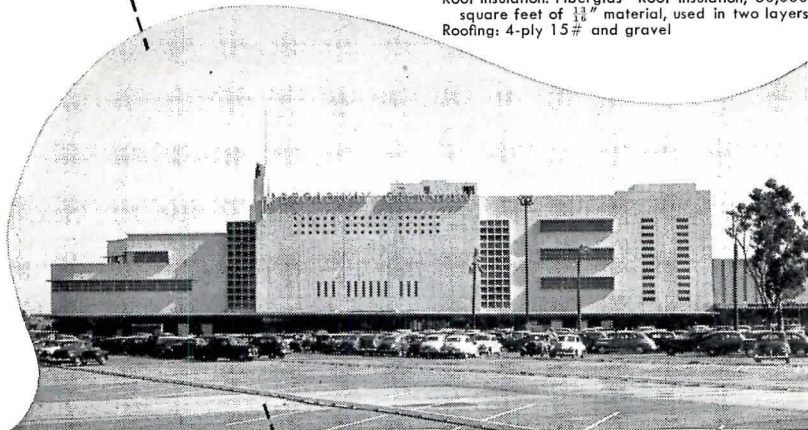
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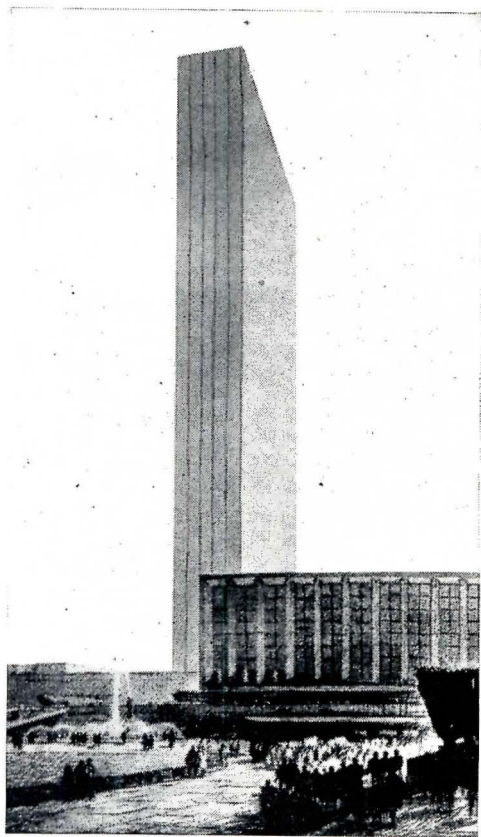


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