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MAJOR CHARLES PIERRE L'ENFANT

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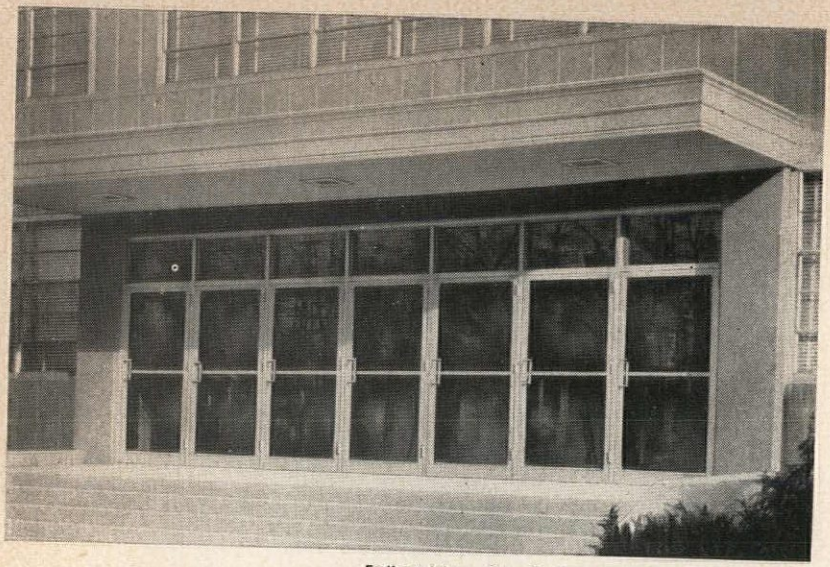

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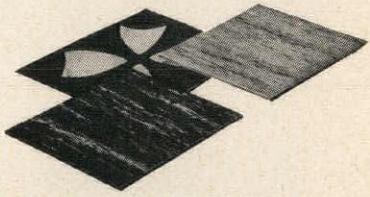

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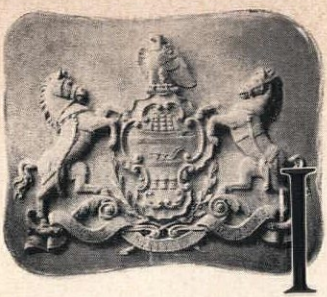

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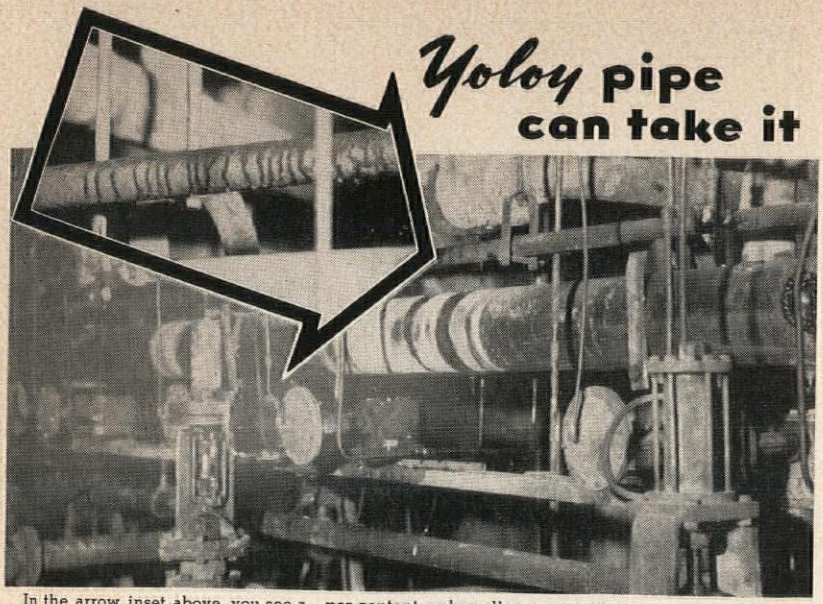

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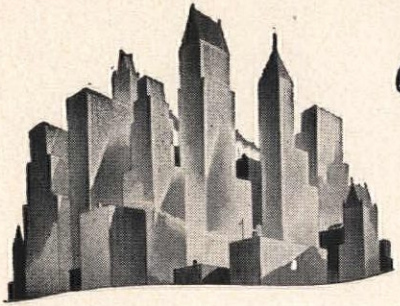

by Otis

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With our forthcoming Institute Convention visualized as having its major theme based on urban and community planning, the Guest Editorial this month is particularly timely. Its author calls it "The Very Real Challenge to All Architects." To any reader who, comparing it to previous Guest Editorials, may ask, "How long is an editorial? the answer is, "As long as a piece of string." We present our Guest Editor—

Carl Feiss, A.I.A., A.I.P.

CHIEF, COMMUNITY PLANNING AND DEVELOPMENT BRANCH
DIVISION OF SLUM CLEARANCE AND URBAN REDEVELOPMENT
HOUSING AND HOME FINANCE AGENCY

"HOUSING has became a major domestic problem — and urban redevelopment will soon become one. The architectural profession should provide leadership in the solution of these problems by developing a positive program. Before we assert our leadership, however, we must seek agreement on the goals we seek to reach. We must then agree, within our own profession, on a statement of the principal methods we may use in order to reach these objectives."

The above statement is the first paragraph of the Foreword to the report, "Housing and Urban Planning," dated April 1949 and published as a statement of policy and a program for The American Institute of Architects by The Institute's Committee on Urban Planning. This important report, prepared under the auspices of the Inter-professional Urban Planning Committee of five professional organizations, while only recently off the press, having been delayed in publication, is a *must* for all architects. The delay in publication was unfortunate, as the passage of the Housing Act of 1949 with its attendant Titles I and III—the Slum Clearance and Urban Redevelopment and the Public Housing Titles respectively—outdate some of the facts and figures in the report. However, the competency of the Inter-professional Urban Planning Committee (IUPC) was such that the policy and principles contained in the statement need full and careful study.

Urban planning is a major theme

of the one hundredth anniversary of the AIA. The members of The Institute are now preparing to assert their long-needed leadership in fields of widespread call for technical competency and accomplishment. Leadership implies more than either the publication of competent reports or the holding of conferences. *Leadership* means what the word says. There need be no compromises with semantics, no double meanings, and no compromises with intent.

The AIA did take some part in the promotion of Federal legislation for housing and planning, and can take pride in such publications as the one mentioned above, and in its active participation on several consulting committees with Federal agencies. A few noteworthy local meetings on housing and planning should be mentioned as well, in particular the regional meeting in St. Louis in February of this year under the leadership of Perry Coke Smith, Chairman of the AIA Urban Planning Committee, who succeeded Louis Justement under whose direction the Housing and Urban Planning report was prepared. Gradually, even if slowly, the members of The Institute have interested themselves in the comprehensive architecture of cities. Historically, there has almost always been an architect on a local planning commission. This usually honorary position has not often called up either talents for leadership or incitement to action. But many local architects have devoted much time and energy to the study of community design and building. This has been particularly true in Philadelphia, Los Angeles and New York. The architectural schools have perhaps been more useful in some cases than local chapters of The Institute. Without wishing to be too specific, I believe that commendation is deserved by many of the architectural schools, among which would be those in Austin, Tex., Boston, Denver, Los Angeles, New York, and Raleigh, N. C. The younger men, such as those to be found in the pre-World War II Telesis group in California, did much to spearhead the movement. To date, however, the architect has allowed his buildings to be swallowed up in the great sprawling urban mess we call "city." Our activity has been too scattered, sporadic, and on the whole ineffectual. The year 1950 should now become the signal year. The time is ripe for us to enter the world of reality and rebuild

and build new with the new tools which technology and the science of government together are now supplying.

The year 1950 marks no stopping date. We are at no point of culmination of 100 years of building; there is no great sunburst of architecture, of city building. We are glorying in no rebirth or re-creation. We are still in transition—often mundane enough, fighting with high building costs, unresolved construction methods, untried materials, vague standards, unrelated training programs. Our cities are jumbles of all shapes, sizes and scales of buildings, in which our people struggle and fight to live. Our citizens are shouted at by bigness, blinded by the glare of raw lights in a Times Square of blaring themes, stumbling in and out of little monuments, our big little buildings. They are unable to be either judge or jury for an architecture being tried for its own mass suicide.

The best judges of the past are those who are planning for the future. You should stand back far enough from these ragged, crowded, ugly places called "cities" to which you have added your pittance of architecture, to see what you have done to people and places. Don't romanticize with the smog or the lights at night, but frankly study the hard clear light of facts. Well over half of our people live in cities with over one-third in slum and blight. While it may well be true that the social unrest and political disorder of our times are logically reflected in our architecture, the leadership for order in the physical housing of a democratic society must be taken by those of us technically trained to build a democratic environment. There is no "pure science" of architecture. All the wants and needs of people, their desire for security, places to rear families, places in which to work, play, all their hopes and aspirations, are tied in what you, as architects of order and skill, taste and wisdom, can build for them. This makes for the greatest professional responsibility conceivable —greater than that of any other— and we must measure up to this responsibility.

We are now putting to test the first great legislation to bring sanity to our cities. Our means are still primitive and inadequate. The Housing Act of 1949 is an imaginative and, at the same time, practical attempt to spell out some of the steps which can be taken in

the movement forward. It is a new instrument for local use, to help cities in not only the sanitary clearance of slums, but also to help replace the cleared areas with buildings which, it is our sincere hope, can never revert to slums again. To bring this last about, the Act requires comprehensive general planning, into which the rebuilding must fit. The choice of plans and methods are local, are going to be those which you make. These should be among the "goals" you are seeking to reach as you assert your leadership.

The key to the next 100 years of architecture lies in the growth of the local architect. Nothing that The Institute can say or do will be effective if the architect himself in his own home town will not make his own home town his own responsibility. There are a few practical steps to take, not just to put the new Federal legislation to work—an important task in itself—but to put architecture into practice. The objectives on page 3 of the Housing and Urban Planning Report (opus cited) are sufficient challenge and will give you plenty to do.

The first step for an architect to take is to decide that he has *time*. I mean by that that he has time to learn first about his city, and next to learn how to help correct the universal problems of his city. There is no mystery in planning when you know the facts, and they can be ascertained. There is no mystery about the word "planning" anyway. Any sound technician interested in the scientific approach to problems and willing to be honest with himself will find the time to learn how to develop community objectives and then put the objectives to work.

If your city has no planning commission, ask yourself why you don't get one established. If you have failed to promote planning, zoning, building codes, subdivision control, public works planning, and the rest of the necessary elements of comprehensive architecture, ask yourself why and then take local political leadership. Politics are the life-blood of democracy, and the public recognition of architecture, through national, state, and local legislation, now demands that we as architects play a prominent part in the fight against the vested interests in inertia, intolerance and ignorance.

When did you last fight for an improvement in your local building code? When did you appear

before the city council for a budget increase for the planning commission? When did you support improved state legislation for slum clearance? When did you work last with the nearest university on research into community building problems? Why haven't you enlarged your firm to get into the big business of housing, planning and rebuilding? Why haven't you been an architect?

A good many architects have become discouraged because they have been beaten, perhaps several times over, in their attempts to get planning started in some form or the other. The main difficulty seems to have been that only a small segment of the profession has been interested—perhaps no more than one or two in cities of several hundred thousand. In one city of four hundred thousand only one architect has fought for modernization of the local building code, and he is the only one also fighting for its enforcement. There are some sixty practitioners in that city. This kind of personal self-sacrifice goes unhonored, but it is also the shame of the rest of the profession.

The cities are now looking for technical help. There are not enough interested and well-trained men to go around. The expansion of an architect's job into wider fields of interest is inevitable. That is, it is inevitable unless he resists such expansion. In that case, a further unwise cellularization of the building industry will take place. While experts and specialists are needed in all fields at all times, still there must be on hand the generalist with whom the specialist may work. In the field of city building all kinds of architecture are involved. In slum clearance and urban redevelopment a residential slum may be converted to an industrial use, a school, plant, or a high-cost housproject. Complete designs for "well-planned, integrated residential neighborhoods" is a requirement of the 1949 Housing Act. This involves the comprehensive skills of the architect to bring into orderly arrangement the shopping centers, schools, recreation buildings and areas, churches and community centers, health buildings, and all the multitude of structures now scattered higglety-pigglety throughout a city. The amenities, as well as the economics of sound planning, need the architect's talents.

This year's AIA convention, by recognizing the broadening of architecture, is doing the American

architect a real service. But, more than that, it will do our country a real service. True architectural movements always grow slowly. We must not lose our patience if the green shoots are slow in pushing through the ground. Nourished in the fertile soil of public need, watered by technology, and warmed in the climate of new opinion, our architecture and planning cannot fail to flourish.

On Teaching Architecture

COMMENT UPON THE SUBJECT OF PRESIDENT WALKER'S SPEECH, "WE NEED TEACHERS" (JOURNAL OF APRIL, 1950), BY SEVERAL OF THE SCHOOL MEN

B. Kenneth Johnstone

PRESIDENT, ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE

THE RELATIONSHIP between the quality of professional education and the quality of professional competence is clearly evident. As the one improves the other is bound to follow. Consequently, no one will deny that we need better teachers, or that we constantly must seek to improve the effectiveness of the teachers who now unselfishly serve the profession.

If there is to be a discussion of teaching and education in response to President Walker's article in the April issue, and if the schools and the profession are to profit from this healthy discussion, it should deal with fundamentals. With this in mind the following opinions are submitted.

Academic architectural education uses only the first few years of a professional career. Schools are aware that graduates must be employable, but they cannot teach all there is to know. The profession must clearly recognize that the schools do not seek to train men to *be* qualified practitioners at graduation. They aim to educate them in the methods of analyzing and solving professional problems in order that they may *become* practitioners. Muzzle velocity at graduation is unimportant. The real measure of effective education is on architects' velocity two decades *after* graduation.

The school's task, while it includes the development of technical skill, is concerned primarily with the development of intellect and character. An educational program is not designed merely to

inform students. It is *not a substitute* for experience, but rather preparation *to learn* from experience. Since the student learns from what he does and only from what he does, there is a sound basis for evaluating the quality of a teacher. It is meaningless to ask, "What has he done?", but vitally important to ask, "What has he caused the student to do?" Consequently, while admitting that practical experience is desirable—in fact, the rule rather than the exception—one might seriously question the implication that teachers can only be good if they have had broad experience as practitioners. The teacher who merely passes on experience is too often the "do-as-I-do" teacher, unable to stimulate enthusiasm and encourage the individual development of each student. As in most things, there must be a reasonable balance of experience and ability to inspire.

Architectural schools have always been a cutting-edge in the spread and change of architectural thought. One has only to compare, in any given year, the character of their work with the general character of buildings designed and built, to recognize that schools set the pace by almost a generation. One might question whether this would be true if all teachers were "ripened practitioners."

The method of designing an educational program is identical with the method of designing a building. Fundamental principles must be defined by a thorough analysis of the need. Only then can you proceed to a clear solution. In education, as in practice, it is dangerous to base decisions on incomplete fragmentary data. It is also dangerous to jump to conclusions from the study of only a few examples. It is dangerous to base generalizations on meager research. To do so has never led to distinguished architecture, nor can it lead to distinguished professional education. A discussion of professional education must make a distinction between statements based on broad knowledge, experience or research, and statements based merely on opinion.

Roy Jones

PRESIDENT, NATIONAL ARCHITECTURAL ACCREDITING BOARD

THESE OBSERVATIONS are offered in response to President Walker's recent comments on architectural schools and teachers. They will, I trust, help to document what President Johnstone of

the ACSA has to say in this issue of the JOURNAL.

Since the beginning of the NAAB's activity in 1945, it has made eighty inspections of forty-one schools. Some fifty practising architects, having no teaching connection with any school, have served on the Board's inspection committees. Eight of them are or have been Board members. They represent all sections of the country and all varieties of architectural practice. They usually spent two days at each school. They made reports covering some thirty specific qualitative items.

If one is to believe the careful reports made by these men, their impressions—except in a few instances—were the opposite to what Mr. Walker's appear to be. Unquestionably they found examples of all the ills he mentions. They found other ills which he does not mention—such things as inadequate and over-crowded facilities, inadequate budgets, low entrance standards, and so on. But generally speaking, they found healthy diversity instead of dogmatic uniformity, enthusiasm instead of frustration. They found both teachers and students continually experimenting and philosophizing as regards the what, why, and how of architecture. In other words, they did not interpret a rash of occasional faults as evidence of a deep-seated disease.

One particular aspect of architectural education has been highlighted by the Accrediting Board's experience. It seems well worth citing here in the interest of objective discussion.

The assumption that architectural teachers are ivory-tower specimens removed from the realities of practice is not borne out by the facts. In twenty schools examined by the Accrediting Board during the last two years, three-quarters of their total faculties were registered for practice. An equal number were AIA members. They averaged eight full-time equivalent years of practice each. This represents a substantial increase over similar figures for the pre-war period, despite the fact that the post-war student bulge has necessiated the recruitment of many younger teachers.

Leopold Arnaud

DEAN, SCHOOL OF ARCHITECTURE, COLUMBIA UNIVERSITY

I HAVE RECEIVED a copy of the talk on architectural schools delivered by A.I.A. President Ralph Walker at the A.I.A. Re-

gional Meeting held in Minneapolis last February, and believe that some word of answer is in order to comply with the request for discussion. These observations are, of course, only my personal opinions on a complex and controversial subject.

I have known Ralph Walker for over twenty years and I admire him greatly, and also have affection for him as a friend. His personal integrity and his devotion to public service have always been praiseworthy, and the wholehearted way in which he has given his time to the high office he occupies in our profession is indeed admirable. But if we have real friends we are free to have and to express differences of opinion. Such differences, as I shall proceed to explain, in no way lessen the great esteem I hold for Ralph Walker.

In recognizing the shortcomings of today's architecture, schools of architecture and students of architecture, Ralph Walker is recognizing the shortcomings of our times, but restricted to observation to one field only.

There are good things in our day too; but we cannot fail to see grave dangers and deficiencies.

There is a breakdown of individual responsibility brought about perhaps by the collapse of moral training, by the psychology of the "welfare state," by the restrictions of labor unions, by the ever-increasing number in our society, of people who have their work meted out to them. There is a constant decrease in initiative. As a consequence to the confusion and insecurity of the times, there is a tendency to seek stability in standardization, intensified by mechanization, with a corresponding decrease in independent, creative thinking.

There is a breakdown of craftsmanship in every activity in every part of the world, affecting tailoring and bricklaying as well as architectural draftsmanship. Whether this is due to lack of inner serenity, to economic conditions or to mechanization need not be decided here.

The student like the rest of us, is a creature of his time, and if in some respects he is the better because he lives in the twentieth century, he is none the less affected by the troubles of our day.

And so the problems pass on to the schools—in this consideration, the schools of architecture. They too are affected by the times, directly and also through the students. Many of the students who

come into the schools have not had adequate secondary training. Their knowledge is spotty, and they do not know how to work. Many of them do not have a philosophy of life, upon which a philosophy of architecture might be built. And often they come from a background which has failed to give them ideals of initiative, responsibility or the pride of craft. Whereas the school will, in most cases, try to teach the standards of our profession, the success is diminished by the student's lack of preparation.

The schools are keenly aware of the problems of maintaining an adequate teaching staff. There is at present a dearth of teachers in every field; and an inspiring teacher is rare at any time. The capacity to teach, as well as knowing *what* to teach, is a special gift; and the willingness to teach is a vocation. Consequently, teaching in itself must usually be a career job. Any school staff should include a nucleus of full-time teachers, collaborating with practitioners teaching part-time. But the practitioners must be carefully chosen, as creative capacity or executive experience does not necessarily imply teaching ability. How to provide more and better teachers for the professional schools is a problem that has not been solved. And I confess that I have no suggestions. Some of us believe that at present there are perhaps too many schools of architecture in our country. We might be better off with a solid group of "junior schools" whose main objective would be to produce well-trained office assistants, and smaller numbers of "higher schools" (perhaps strategically located in various parts of the country) which would train architects. A system such as this, although somewhat alien to our tradition, would allow a more equitable distribution of the better-qualified teachers.

I concur wholeheartedly with some of Walker's stipulations. We must agree that drafting is the fundamental means of expression for the architect, and as a rule, the students in many of our schools do not draft as well as was general twenty years ago. It is now the style in many schools to say that the goal is to produce "architects" not "draftsmen." But some of us forget that one must be an excellent draftsman before one has the facility to design in a truly satisfying manner. Also, from a purely practical point of view, our young graduates must earn a living for a

while as employees in offices where they are engaged primarily as draftsmen. I therefore agree with Walker on this point: that many schools do not sufficiently stress fine draftsmanship as an indispensable technique for architectural expression.

One cannot be surprised at the young graduate's "impatience to practice." It is here that the "ripened practitioner" can be of service, rather than in analyzing educational problems which he may not fully comprehend.

We need the cooperation of the practitioner to bridge the gap from graduation to registration, which is at present the weakest and least organized period in the architect's education. An understanding employer, willing to devote some of his time to help the tyro in his office, and there to impart to him the fruit of his experience, can do infinite good, whereas his presence in the school as an inexperienced teacher, no matter what his fame as a practitioner, can do very great harm.

The regrettable poverty of spirit and standardization evident in much contemporary architecture are social ailments which are equally evident in all other social expressions. While we must try to find a remedy in the schools of architecture, the remedy cannot be restricted to any one field. To be effective it must be applied to society as a whole.

The American Institute of Architects can do a vital work, not merely by maintaining high professional standards, but by giving the widest possible expression to these standards, creating an atmosphere for the student and young practitioner, acclimating him to ideals of craftsmanship, scholarship and responsibility, so that these ideals will seem congenial rather than alien and impracticable when he is exposed to them in the schools.

Walter T. Rolfe, F.A.I.A.

FORMER CHAIRMAN, A.I.A. COMMITTEE ON EDUCATION; NOW OF GOLEMAN & ROLFE, ARCHITECTS

THERE IS MUCH in Ralph Walker's thinking with which I heartily agree. I share his feelings that The Institute should have a deep interest in professional education. It should have had an abiding interest in it long ago. The profession is *one* thing—*education and practice*—and The Institute and the schools should share with high enthusiasm this joint responsibility—*in a friendly fashion.* Also, I agree that the profession

needs his inspiration and stimulation, his untiring devotion to the high cause of architecture in all its aspects. *He is trying to make us think, talk, write and define our position. This we need to do.*

I will also agree with his assumption that there are frustrated teachers, just as there are frustrated practitioners, laymen, lawyers and men and women of all callings and activities. This is just to say *there are frustrated people,* and all teachers know that many of their aching problems are associated with their trying very, very hard to unfrustrate some of their students. By and large, they are the best-adjusted group of people I know.

I agree also that teachers should be well balanced and should have had the experience of founding their own successful practices. However, it is not always this simple. Few teaching assignments allow the full freedom and responsibility of practice and *few practitioners make outstanding teachers.* There is far more to teaching of a high order than merely a successful practitioner deciding that he is a teacher—and then doing it. There is a peculiar quality of inspiration that is required of the good teacher that few practitioners possess or can express. It is only after a very broad experience in actual teaching that the teacher acquires this most precious quality of the teacher. Practice tends to dull this quality and sharpens the instinct for business, budget and detail.

The teacher is not responsible for all that happens in the professional schools—he who thinks so has not been a teacher during the past twenty years. Students have minds of their own—even if their philosophies are a little untried. Students of today are *realists and modernists.* Many of them of recent vintage are world-traveled, and experienced in the business of keeping life and soul together in the brutal business of war and death. They are inclined to have a philosophy different from those of more sheltered and cultured environments. Their architecture, they think, should be as trim as the planes they flew, the bombs they dropped and the skills they developed in combat. They have lost time and they do not see any reason why they should not be at life immediately. As head of schools' and veterans' programs, I have tried to reason with them. Teachers enjoy having their critics and would-be teachers attempt to explain to their students just why they will need ten or twenty years

before becoming an architect. *We who are more experienced know that it will be necessary, but these students have obviously had to do the impossible and they still think it can be done.* This is an admirable, if youthful, characteristic, yet its impact will have some influence on our profession whether we like it or not.

Yes, students think a lot of us are old fogies—and I guess, confidentially, some of us are. It is an oncreeping characteristic of some people, and even Job lamented his turn about it ages ago. What is more, we old fogies can't do much about it except to be as progressive as we can find it in our hearts to be, and as tolerant as our broader experiences should permit and ought to encourage us to be. *Students like to feel that their teachers and practitioners are up-to-date.* They become critical of us when we are not.

Having taught design during the past quarter century, I find the refreshing evolution from slavish copy of the classics to a more creative, if at times repetitive, expression of our own times a definite step forward. I find also *a new esthetic sense of enjoyment* in what has happened during the past twenty years. *These few years are a very short time in the evolution of an architecture of our, or any, age.* Variety will come in a further refinement of it, and, in many of the schools, are very strong examples of this refinement already at work. Naturally, at first, there will be some tendency to imitate; we have been doing *quite a bit of idolizing and imitating* of the architecture of the past up to the twentieth century, but future architectural environment will hold greater variety and certainly much more creative quality. I have watched and helped it grow personally and daily (as a teacher) for a very long time, and I have an unshaken faith in its future.

Students are greatly impressed by former students, our practitioners. They *do* study the magazines and *are* greatly impressed by contemporary works. *They assume that the practitioners know what is good architecture, since they are doing it. Naturally, they emulate them.* It is practically impossible for teachers to change this point of view— even if they cared to do so. Good (and wise) teachers generally do not tell students *what* to do. They guide student thinking toward a philosophy that makes sense to both, but the responsibility is with the student.

The teacher inspires the student to do and to develop his own talents, but the doing is the student's responsibility.

Talking with undergraduate students for a short time reveals little of permanent value. The talkative ones are usually not the thinkers, and the thinkers often do not express themselves. Teachers rarely evaluate the real depth of a person's character until they have actually experienced it for at least one year—more often, two or three. It is that important to the teacher. Also, an appraisal of our schools should include the graduates who are also doing the practice the magazines choose to publish. These graduates also are doing architecture that is *not* published, and an astute appraisal of the total architecture of our nation, or of the world, requires far more observation than has ever been given either by individuals or the magazines.

Having served a long time with the teaching profession, although now a practitioner, I must insist that more searching of professional souls, more understanding of esthetic and personal philosophy has been manifested by the teachers of architecture of our nation than by any other group of people in the profession. The schools were the first to break with the unrealistic portion of the philosophy of the Beaux-Arts system, long before *many practitioners* were willing that they should. The schools led, *years ago,* in the development of the technique of the synthesis of the problems of the client, site, climate, function and materials. They remain ahead of those of our practitioners who still find little relation between architectural environment and real people. There is "full agreement" on this *approach* in education; only the results will vary depending on the creative talent of the student.

If what the schools and the teachers have done and are doing does not seem sufficient, what practically is suggested in their place? The teacher has before him constantly the problem of what is next. What do I do about it? he asks. No negative criticism is enough; it is a necessity of immediate plan that he have a constructive program. As for me, I have slowly acquired a preference for the "machine" esthetic rather than the garlands of pomegranates and cartouches of correction. I have developed a shameless taste for clean, modern architecture, forever free, I hope, of affectation, frills,

fads (too), fronts and doodads. However, as a veteran teacher, I will not accept a mere statement of negation. I want more than that. I want the constructive criticism as to what *IS* the next step to take. The teachers of architecture have been asking practitioners for years (more than twenty-five in my experience) for these answers. *They think practice and education should share these problems of direction. I agree. Maybe this is it.*

Yes, we need teachers, but first I wish to say that we *have* them. Not all are perfect, but they come from the *same* classes as the practitioners. *They have produced the practitioners. They have often inspired far more than they were inspired,* and were paid little in the doing of it. The measure of a teacher is never to be gained by talking to his immediate students alone. Talk to his graduates, too, after thirty years. By then, they have *really* acquired their mature philosophy and are usually *deeply* appreciative of their teachers for all they did for them, for all they were inspired to do.

A great teacher is a law unto himself alone; neither can he be trained as would be the physicist or the mathematician, nor would he be great simply because he has been successful in another occupation. His must be a deeper understanding of human nature and the creative processes of mind wherein he revels in the intellectual, the philosophical, *and* the actual. When he rises in the room, the students follow him—maybe with their eyes, but not always with their minds, for today is another age. *Students do not do as they are told. They do what they think is best.* They are modernists, contemporaries, or what you wish, *but they live distinctly in our own times.* They like what they see and *their eyes find beauty in the new esthetic,* albeit a bit overdone, at times somewhat imitative and insensitive to all the variations of climate, site and local materials. It is the best we have ever done *alone* and possesses much more dignity of *democracy* than any other architecture has ever done.

Our students of today are the straightest thinkers of any generation. Their teachers are responsible for it. I, too, am in favor of better teachers, but not on the basis that it is going to be *easy* to produce better ones. The student of today knows more of what it takes to produce a creative architectural environment by far than

students knew in my day. That is good—and hopeful. They refuse archeology today because they are compelled to look ahead. They live in their own age and seek their own ideas as to gracious living. That makes sense to me. Of course, what they do will be a bit terrifying to some, but give them (and the practitioners) time and an architecture will result that is strong, virile, various and *beautiful.* At present, it flounders a bit now and then, *but it is our own—for the very first time. Our professional teachers have done that and that is a reasonably strong beginning.*

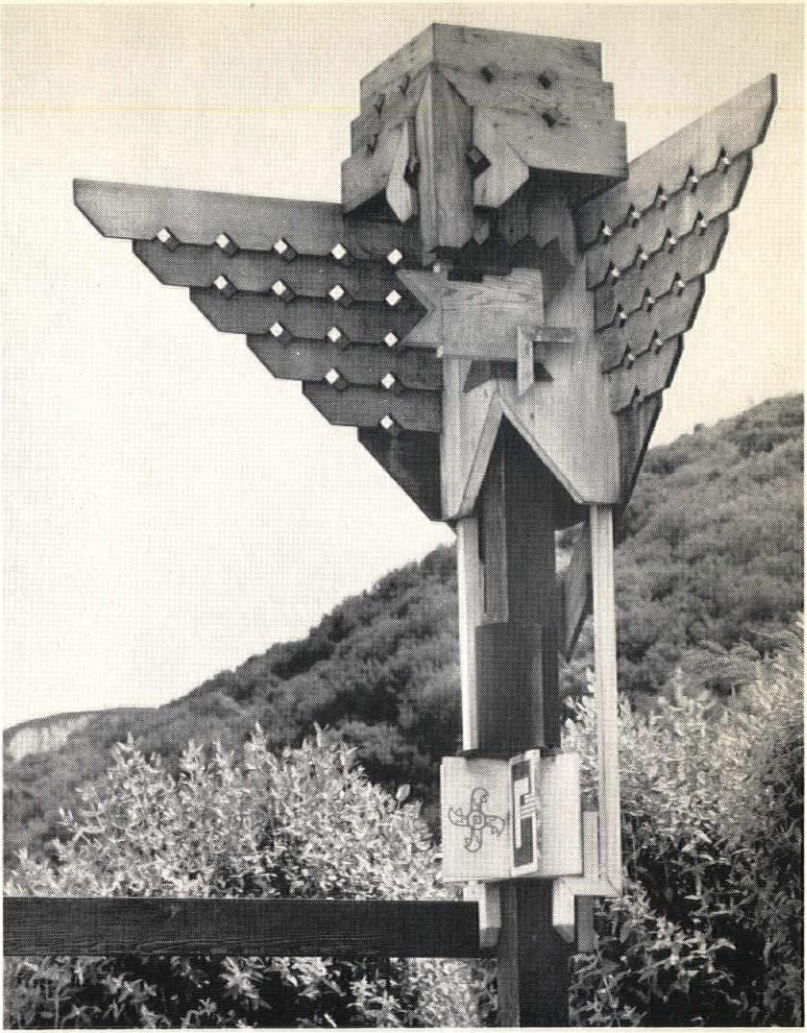
And, now, I give deep thanks to Ralph Walker for making me think *hard* on this very important subject.

The National Trust and the National Council

IT WAS THOUGHT that the article published in these pages, January 1949, by David E. Finley, Director of the National Gallery of Art, would familiarize AIA members with the National Trust and the National Council. Apparently this purpose was not fully accomplished. Here, then, once more is the essence of the matter, brought up to date with later developments.

The National Trust for Historic Preservation in the United States was incorporated by the Act of Congress approved by the President on October 26, 1948, as a private, non-Governmental holding body for sites, buildings, or objects significant in American history and culture. The Board of Trustees is composed of the Attorney General of the United States, the Secretary of the Interior, the Director of the National Gallery of Art, and Horace M. Albright, Winthrop W. Aldrich, Charles S. Bird, Eugene R. Black, John Nicholas Brown, Harry A. Bullis, Mrs. Francis B. Crowninshield, U. S. Grant, 3rd, Herbert Hoover, General George C. Marshall, George A. McAneny, and H. Alexander Smith, Jr.

The National Council for Historic Sites and Buildings (incorporated in Washington, D. C., June 1947) is a federation of 55 member organizations, one of which is The American Institute of Architects, and individuals interested in the preservation of the American



Photograph by Jerry Anson

TOTEM POLE, 1950

DESIGNED AND MADE BY JOHN LLOYD WRIGHT, ARCHITECT

A patio lighting fixture of the LaJolla, California, home of Mr. and Mrs. Frank E. Compton

STORAGE HOUSE ON MELROSE PLANTATION
NEAR NACHOTOCHEZ, LA.

Photograph by Frances Benjamin Johnston

heritage. It sponsored the National Trust and is responsible for the selection of its trustees. The two organizations operate jointly and have a program in common. After May 15, the headquarters of the National Trust and the National Council will be on the second floor of The Octagon, Washington 6, D. C.

Several of the common objectives of the two organizations are:

To bring together as members of the National Council all those interested in the preservation of the American cultural heritage.

To hold, administer, and interpret for the public benefit such historic sites, buildings, and objects as may be accepted by the National Trust.

To arouse public opinion when loss or destruction of important historic sites and buildings is threatened.

To collect, correlate, and disseminate information about preservation and its techniques.

To formulate sound policies, standards, and practices for preservation.

To offer technical advice and assistance to and make cooperative agreements with agencies, organizations, or individuals dealing with preservation problems.

To give local organizations and communities such other assistance as may help them to set up sound preservation programs.

To encourage public appreciation and use of the American heritage of historic sites and buildings.

Architect's Professional Liability Insurance

THE FOLLOWING LETTER was sent by the General Accident Assurance Corporation, Ltd., to all of the policyholders of record of Architect's Professional Liability Insurance:

1. You have just been advised by special announcement from The American Institute of Architects that the master policy plan of providing Professional Liability insurance is to be terminated. The present master policy contract will terminate at one minute after midnight of March 31, 1950. This does not mean that the insurance which you have under this

plan will terminate at that time. The certificate of insurance which you hold will continue until the expiration date shown thereon, unless terminated before that time in accordance with its terms.

2. You may have seen a brochure entitled, "Group Professional Liability Insurance for Corporate Members of The American Institute of Architects" which was issued in connection with the placing of this insurance. That brochure has no application to the insurance plan now being announced and should be considered as wholly obsolete and inapplicable.
3. The General Accident will make available to you, upon expiration of your present certificate, Architect's Professional Liability coverage especially designed for members of the architect profession. Separate individual policies will be issued providing coverage of bodily injury, sickness or disease, including death at any time resulting therefrom, and because of injury to or destruction of property, including the loss of use thereof, all in direct consequence of any negligent act, error or omission resulting in accident, in the performance of professional services for others in the insured's profession as architect. The new policy clearly states that it does not apply to loss and expense for additions to, remodeling, demolishing or rebuilding of any structure as a result of error or omission in professional services, which error or omission does not result in an accident. The policy will continue to provide coverage in the amount of $25,000 for an annual premium of $25.00 with higher limits up to $100,000 being available for an additional premium.
4. The Architect's Professional Liability policy itself does not provide coverage in connection with your office premises or operations away from such premises such as surveying of properties, the delivering of blueprints, etc. The Architect's Professional Liability policy will not provide coverage in connection with construction, repair or demolition operations whether performed by your own employees or whether performed by contractors. This coverage is commonly known as Manufacturers' and Contractors' Liability insurance and Owners' or Contractors' Protective Liability insurance. We have designed a special contract form for the purpose of extending the Architect's Professional Liability Policy to provide these coverages for additional premium.
5. This Architect's Professional Liability policy and the supplemental coverages referred to above can be purchased by the individual architect from any

representative of the General Accident anywhere in the United States.

Yours very truly,
GENERAL ACCIDENT FIRE AND LIFE ASSURANCE CORPORATION

Inquiries received by the Company and by The Institute from the members indicate that the members did not fully understand the contents of the letter. That letter states (the paragraphs numbered to correspond):

1. The original agreement between the Company and The Institute is terminated. The Company will now offer for sale, on its own, a form of professional liability insurance as described in their letter. The present certificate which you may hold is not in any way affected and will continue in force until the expiration dates shown thereon, unless otherwise terminated.

2. The original sales brochure does not apply in any way to the new policies which the G.A.A.C. is offering for sale.

3. When your present certificate expires the G.A.A.C. will offer you the new form of Architect's Professional Liability Insurance. In the event of an accident, the new policy will cover liability imposed by law for accidents resulting in bodily injury, sickness, disease, or death, or injury to or destruction of property as a result of any negligent act, error, or omission on your part in the performance of architectural professional services. This insurance does not apply to injuries sustained by yourself or your employees in the performance of their duties or to destruction or injury of your own property. This new policy cannot be used by an architect to rectify faulty architectural services; it applies only when an accident results.

4. This paragraph is self-explanatory.

5. This paragraph simply means you can purchase the new policy through a General Accident Assurance Corporation representative.

NOTE: The new form of policy is available to all architects, whether or not they held or hold the original form of policy.

Awards

JOSEPH AMISANO, a graduate of Pratt Institute, Brooklyn, has been awarded a Rome Prize Fellowship in Architecture for 1950-51. Mr.

Amisano is with the firm of Ketchum, Gina & Sharp, New York.

DALE H. HAWKINS, a graduate of Iowa State College, has been awarded a Rome Prize Fellowship in Landscape Architecture for 1950-51. Mr. Hawkins is at present Director of Planning, Nashville Housing Authority, Nashville, Tenn.

GEORGE C. RUDLOPH, architect of New York, has been awarded First Prize of $1,000 in the *Chicago Tribune* competition for new ideas in planning of living-dining areas of homes.

The Architect as a Student

IN TWO PARTS—PART I

By Ralph Walker, F.A.I.A.

With slight abridgement, an address before the School of Architecture Conference, Washington University, St. Louis, Nov. 17, 1949

I HAVE, over the last two and a half months, been talking to architectural students all over the country, concerning their problems, and the following is a summing-up of whatever message I may have for them. I believe that all of us must maintain ourselves as students of the best in life, in art and in literature, if we are to achieve a position of being more than mere technicians. The ability, so highly prized in the modern architectural world, of achieving the minima in life, does not naturally tend toward a leadership in developing and maintaining the richness now potential in either modern resources or scientific invention.

It has been said that the rate of increase in knowledge which occurs in childhood is never approximated again in adult life; that each later new gain is made by greater and greater effort. I suppose the graph—the curve of our acceptance of ideas—is in reverse order to our age, for as we get older we are apt (that is, if we gain in wisdom) to be more skeptical of words alone. Also, if we architects do not achieve skepticism by ourselves we will finally do so through the wear and tear of client compromise. Nor should we be scornful that this is so; we are naturally a part of our culture and we should willingly accept the polishing effect of

one commission after another. Don't get the idea that you increase cultural meaning by treating your client rough. *You may achieve advertisement, acclaim, fashion, and still not be in the main stream of the culture of your people.*

You may have barely heard of me, and I am sure I am not one of your heroes. You will probably think me an old fogey when I say that it is very possible indeed that your heroes are not mine; because you and I look at men, at design, and its relation to mankind, from wide-apart experiences. You have firm convictions and prejudices: you will forgive me when I say they are the result of meager experience. *I have just as firm convictions;* for you cannot have lived an active creative life as I have, and reached the age of sixty without having strong beliefs indeed. But, you may say that I have had too much experience and therefore resist change. But I will reply that while, in my opinion, experience and age are not synonymous, it can be clearly stated and defended that creative design, especially, is the synthesis of experience, and that considered experience and tolerance are definitely related. It is generally admitted, moreover, that the less experience the more intolerance. Shall we define intolerance as *a closed mind to sensitive perception of constantly changing human values?*

Now I address you as the nominal head of a profession which I think—and this somewhat after forty years of work in it—one which grants its devotees the largest and richest experience in the world. And if I may express myself honestly, I practise this profession with a great deal of humility because, while I entered it in the old days as an apprentice, I was encouraged by some able gentlemen to believe that I had entered into a life work of great worth and, possibly, of great distinction. And I still consider, after these forty years, that the work I do is of the utmost importance to the welfare of humanity.

I do not believe, however, that my station in life is above the human clients I serve. I am neither God nor genius, so I pass on to you a goal which I have sought these many years: "Try to understand thoroughly each step in every move you take; otherwise you will end in a mere imitation of the efforts of others."

I have no special admiration for

men unless they use their vitality to achieve a *disciplined approach to mature life.* I do not respect the opinions of the infantile architect, no matter how old, who still needs formula feeding and a forceful change of mental diapers. "Young" to me means a strong purpose; a virile creative force, and no puerile imitations of the easy-to-do. *Look at every man's work and ask: Did he create it or is it merely an unintelligent copy? No man, however, stands absolutely alone, and only the historically ignorant are unaware of the precedents. Now the easy-to-do are what you see in the professional magazines. In momentary fashion they are too apt to be imitations of some one else's lack of thinking.*

Young men, you must remember that you too have inventive brains, and that their use can be sharpened only by contact with human needs and human personalities. The job you must learn *now,* or it will be painfully acquired later, if at all, is to *"concentrate on the process and do not try to determine in advance what results should emerge from the process in the form of specific solution."**

And we must always remember that progress is itself a continuous process; that at any one moment we are at a possible *midpoint* somewhere between our own past and our own future. When we appreciate this place of being, we will attain a necessary mature tolerance toward both ends of experience, because only by so doing are we able to evaluate the actual progress we ourselves have made.

Otherwise, through natural laziness we may find ourselves firmly established in fixed standards of life, and I can assure you that we must beware of all standardization; *Because a standard is very difficult to overcome and, once ingrained in bureaucracy, it requires revolution to upset it.*

We, as architects, hope to achieve two things: *to develop shelter and community patterns for good living which will encourage* life as an art *and so attain beauty; and again also a proficiency in invention to overcome monotonous standardization.* Our responsibility—yours and mine—is to prepare ourselves to create an architectural design, best fitted for human needs. If we fail in this, all we are doing in any revolution we undertake is to free ourselves again and again

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*Lou S. Fuller Carter, Professor of Jurisprudence, Harvard University.

from one set of traditional-design chains only to fashion new ones in their place.

Again, we must remember that when we become dogmatic and continue to fail in upsetting fashion standards, we have become lazily intolerant, and that in our society the creative impulse will cease; further invention is stultified and a wave of unanimity, which is not necessarily culture, will blanket new invention.

If mankind wishes to avoid the monotony of a too repressive standardization, what then shall he aspire to? What should be his ambitions?

What the world needs is an expression of clarity as to what the goals of good living may mean in our time. We need a clearing up of the obscurities and chaos in both art and literature so that the *adult modern man* may find emotional outlets without recourse to the magic of primitive man or in the negations developed by the engineer, whose work naturally leads to rigid standardization.

Perhaps for the benefit of both of us, we might state an idea of culture and then see how we may construct the shelter for it. You may never have been confronted with the following concept of our society, because it is quite contrary to most ideas which now are prevalent, but it is an ideal which, from Plato down through the ages, has engaged the thinking of one philosopher after another. *It always presupposes that there are compensations other than money. It belongs in the age-old idea that somehow and somewhere there are places where quality may exist; where the artist (and we architects think of ourselves as such) is able to develop a rich life rather than one based on minima.* Shall we state it therefore as:

One: We should encourage social institutions which develop the best qualities of all men as personalities and individuals—mentally, physically and morally—not to level them, but to elevate them.

Two: All privileges of distinguished birth should be encouraged, so that superior mental attainments of parents may be increased in the development of their offspring; and that the chain of increase in intelligence may be nurtured and encouraged among family surroundings and influences. Here in America I suggest, as examples, the Adams and the LaFarge families.

Three: To each according to his efforts, but only when the effort

capacity bears fruits; then and only then should the individual achieve recognition in ability to consume.

Four: A variety of product consumption should be encouraged; for the organization of a nobility of taste is extremely desirable. "The humble ass bears 'Pancho'; the noble, if spare, Rocinante carries 'greatness'."

Now you will agree that these four ideals are quite contrary to what is happening in the world thinking of today, but I firmly believe that the wave of unanimity, now spreading over the world—politically, socially and architecturally—will only break upon a shoreline of self-reliance, on a new and high quality of perfection in taste. You will also agree that these ideals cannot be solved wholly with a T-square and a triangle; or even with a group of hexagonal or rectangular modules. In fact perhaps we are giving too much attention to geometrical and arithmetical modules; what we should attain is human-use modules, which might well achieve other magnitudes and other forms.

(*To be concluded in June*)

They Say:

George Howe, F.A.I.A.

(*Speaking before alumni of the Yale School of Fine Arts in New Haven, Feb. 22, 1950*)

IN THE MIDST of all this interest in the preparation of students for immediate usefulness, we must not lose sight of the fact that the primary purpose of architectural schools is to create architects, not to prepare draftsmen for office work.

Draftsmen as such can probably be better prepared in technical schools and offices. The comparative success that architectural schools have achieved in creating architects is easier to estimate than their alleged failure in preparing draftsmen, for it is visible to the eye in our buildings, and it is not unworthy of admiration.

Myron L. Matthews

(*Vice President, The Dow Service, Inc., in* Construction Market, *October 6, 1949*)

THE BIG PROBLEM in the construction business is, and always will be, trying to give the customers custom-built jobs at assembly-line prices. Of course, some of the assembly-line jobs in the private home-building field ap-

ENTRANCE PORCH, MEN'S DORMITORY
MIAMI UNIVERSITY, OXFORD, OHIO

CHARLES F. CELLARIUS, ARCHITECT

MAIN ENTRANCE, MAGRUDER MEMORIAL HOSPITAL
PORT CLINTON, OHIO

BELLMAN, GILLETT AND RICHARDS, ARCHITECTS

Photograph by M. C. Zink and P. C. Plehm

proach for efficiency and low cost some of our larger industries' streamlining. Notwithstanding this, there are still many prospective home owners who prefer to have their homes built to their own private order, largely because they have some pet ideas that have become rooted in them during their adult years and whose attainment would not be possible for them any other way. The surprising thing is that these custom-built jobs, stick for stick, and brick for brick, do not come higher than they do.

Michael T. Waterhouse, M.C.

(From his inaugural address as President of the R.I.B.A., November 1, 1949, reporting on his impressions of American methods.)

THE QUESTION is this. Is high productivity really desired by the British building industry? There is much to reflect on and remember before giving the answer. Think of the difference of outlook in such matters as permanence or impermanence; tradition, or mere adequacy for purpose; craftsmanship of the job, or shop assembly.

The Steel Founders say bluntly of their own industry that according to the Economic Survey, there is only one alternative to high productivity—starvation. We must ask ourselves is that true either of our industry, or of its effect on the national life? If true, to what extent must we change our methods? Would that necessitate a complete change of outlook? If so do we want to? Must we? Can we?

Henry Churchill, A.I.A.

(From CHPC Housing News)

URBAN REDEVELOPMENT is other things besides large-scale public housing. It is also large-scale private housing, large-scale commercial rebuilding, large-scale financing, large-scale planning. Everything is to be on a large scale except the people in it, whose small scale will presumably be disregarded. There are elements of danger in this megalomania. Unless we watch our step we may find that we have replaced slums, blight and muddy chaos with vast rabbit warrens of unbearable neatness and psychotic similitude.

Beware of elephantiasis!

J. M. Richards

in The Architectural Review *(London) March 1950*

ARCHITECTS have learnt to take nothing on trust, but to refer everything back to first principles. That was the only constructive means of opposing mumbo-jumbo, but the

habit of demanding a rational explanation for everything has made them mistrustful of anything that seems to aim at giving pleasure for pleasure's sake. They are still uncertain of all but the most primitive objectives, social or physical.

Oscar Wilde

It is dangerous to be too modern; one runs the risk of becoming old-fashioned so suddenly.

Robert E. Wilson

(Speaking before the Engineers' Council for Professional Development, Chicago, Oct. 28, 1949.)

IT IS very difficult, even for the best informed among us, to realize the uniqueness of the times in which we live. As an aid to visualizing the true situation, suppose we compress the 500,000 years, in which man has been developing, into fifty years, comparable to our own lifetimes. On this scale it took man 49 years to get over being a nomad and to settle down to living in organized communities. It took him even longer to get his first pair of pants and many of the other things which we consider time-worn characteristics of man. About six months ago a few men first learned to write in crude fashion, but on this scale it was only two weeks ago that the first printing press was built. At the present rate of increase I sometimes think that in another two weeks we shall all be buried under printed matter.

And within the last hour have come such amazing things as radio, television, Diesel locomotives, rayon, nylon, sulfa drugs, penicillin, bookkeeping machines, electric computors of inconceivably complex equations, 100-octane gasoline, color and sound in motion pictures, and hundreds of other things we take for granted. On this time scale the release of atomic energy, jet planes, and streptomycin came into the picture since I started to talk.

Lewis Mumford

THE MODERN ARCHITECT, in abandoning his long tedious flirtations with historic styles associated with different cultures than his own, has not earned the right to disregard style entirely: rather he has made it possible to make more fundamental choices in form, choices between ponderosity and lightness, between magnificence and humility, between complexity and simplicity: choices which are ultimately not pragmatic and technical, but esthetic, ethical, personal.

Functional Standards of Dwelling Units

IN TWO PARTS—PART II

By Henry D. Whitney

CHIEF OF ARCHITECTURAL STANDARDS SECTION, DIVISION OF HOUSING RESEARCH, HOUSING AND HOME FINANCE AGENCY

A paper read at the Seminar on Housing Design, Philadelphia, February 4, 1950

THE NEXT of these functional planning considerations is family storage. As you are aware, there is a general tendency in today's smaller dwellings towards inadequate storage facilities. Field surveys of recently constructed public and private housing show that one of the two or three greatest deficiencies of both PHA and FHA living units (whenever these living units are found to be deficient from a livability standpoint) is their lack of adequate storage facilities.

The trouble here seems to be twofold: The *number* of family possessions necessary to the performance of ordinary household tasks is not accurately enough known, and inadequate provision has been made for the difference in *character* of these objects. If the chief storage closet must accommodate a baby carriage, wheel toys, baseball bats, golf clubs, folding card table, brooms, mops and some suitcases—to take a not unusual example—this space should be quite large to be effective, to say the least. The most important consideration here, in other words, is that storage space should be properly designed and disposed. Secondly, it should be adequate in size.

These two critical considerations, namely essential furniture and essential household objects to be stored, suggest themselves as worthwhile subjects for future, more specialized, regional study as the program gets underway. Further documentation in this field could be of enormous importance in narrowing the area of disagreement in regard to what constitutes spacial adequacy. From an immediate, practical standpoint, for instance, it would probably be safe to say that from 80% to 90% of the problem would be solved if we had better information in this department.

A third functional necessity of a permanent home, we believe, is

the provision of direct access to to least a small amount of outdoor space, so arranged that it can be used for sitting and conversation in the summertime by adult family members and guests, and for play by small children. This means that it must be both private and controlled. In some regions this requirement would be satisfied by a porch, in others by an open terrace. (This is substantially the same suggestion that was advanced last year in a speech to the AIA Baltimore Chapter by Dean William Wurster of M.I.T. and reprinted in a recent issue of the *Architectural Forum*. As you may remember, Mr. Wurster described the important considerations involved in a very convincing way.)

The significant fact here is that families live on the outside of their houses, as well as on the inside. Beside accommodating essential family and guest sitting, this space when properly arranged is a place where children can play with convenient supervision, where the baby can be placed in its carriage when young and confined in its play pen when older, where bedding can be aired and sunned, where laundry can be dried (and sometimes done) and where almost all overflow activities likely to be crowded out of the interior of a minimum-sized dwelling can take place, weather permitting.

This space will not serve its purpose if it is placed in too close eye- and ear-shot of adjoining families, of if the designer has been unable to confine or mark it off in some way from other outdoor space. Conversation should be possible at somewhere near a normal tone of voice, for instance, and direct views from nearby windows or outdoor areas of neighboring houses should be intercepted in some degree.

The principal means towards achieving this objective will, of course, consist in the selection of appropriate types of dwelling-unit designs and their arrangement on the site in a manner which permits these small private areas to occur in a natural manner. Other design mechanisms for securing privacy will consist of set-backs in the building wall in one case, short spur walls at right angles to the outside wall of the house in another, and garden fences or screen planting in others.

The necessity for control over this space results from its importance for small children's play. The ordinary house set in the ordinary subdivision, for instance, has access to considerable outdoor

space but this space is usually not at all private and (unless it happens to consist of a porch) is far from being susceptible of convenient control. Children, playing in the yard space of this typical present-day house, are not easily confined to any particular area where they can be supervised by the mother, unless the area is fenced or hedged. Children between 18 months and 6 years, or more, need close supervision in their outdoor activities and if they cannot be easily supervised they are likely to be kept indoors.

Control of the sort visualized here does not necessarily mean the enclosure of the yard space by a hedge, wall or fence, although this, of course, may be done if desired and if the budget permits. What is needed is some simple way of defining the area so that small children are given limits to which to confine their play, together with a durable type of surfacing so that the area may be intensively used. Other things being equal, these requirements would appear to be satisfied in this region by a paved terrace, bounded on two sides by walls (one of which would presumably be the outside wall of the building) or on one side by a wall and on the other by a fence or screen planting.

Finally, we believe that even the minimum adequate American home must make definite provision for certain after-hours and recreational interests of its occupants. We do not believe that a home is a place where a family merely eats, sleeps, bathes, cooks, does laundry and sits in the living-room. This list of elementary functions (together with others like them) excludes an entire group of household activities which, although individually of little general importance and although different for different families in different regions, is nevertheless an indispensable part of the program for the designer of adequate housing.

These recreational needs range from a requirement for space for an infant's play pen to that for minor home-repair and carpentry activities. One of the most important of these requirements is for children's *indoor* play space, not only for the children of the family in question but for one or two other children, as well. The point here is that dwellings should be so designed that children can bring their friends home occasionally, without being forced either to play entirely outside the dwelling or to add un-

reasonably to the housecleaning and straightening activities of the mother. In other words, we should not encourage the general use of space standards which permit the construction of dwellings so small that children are prevented from centering their friendships in the home where they naturally belong.

The fourth requirement, therefore, is either for a conventional basement or for what we call at the moment a "basement-equivalent" above grade, in which these and other essential household activities can be accommodated. Such a "basement-equivalent," of course, would have a much smaller area than that of any ordinary basement, since the size of the latter is determined by the ground area covered by the house, rather than by the amount of floor area actually needed for the activities which take place there.

This "basement-equivalent" could take the form of an additional room or space above grade, or its area could be used to enlarge two or more other rooms or spaces. These questions would have to be clarified by further study. The basic performance consideration involved here, however, seems perfectly clear, namely, that the omission of the traditional basement from the minimum dwelling results in a serious dislocation in family living unless a good-sized amount of space is substituted for the family's use elsewhere in the unit. It would appear, therefore, that the minimum adequate dwelling must include the specific space provisions listed below, in addition to those associated with the essential household furniture and fixtures referred to earlier. Needless to say, the areas which will be assigned to these activities will in many cases overlap. These extremely important activities are as follows: (a) children's indoor play, (b) minor carpentry and home-maintenance activities, (c) adult hobbies, and (d) indoor clothes-drying.

This, then, is an effort to outline what Congress may mean by sound standards of livability and size for adequate family life. In conclusion, I would like to attempt brief answers to two very practical questions: First: What relation have these four functional requirements to PHA Minimum Physical Standards and Criteria?

The answer, of course, is that the latter are mandatory while the former are merely suggestions. PHA mandatory standards and

criteria attempt to put a space and livability "floor" under public housing design practices. They result from what amounts to an administrative necessity. They define minimum, not maximum, requirements.

This leads up to the final question: Can we *afford* to build dwellings in accordance with such functional objectives as these?

It seems to me that we must certainly *try*. We must try to build this minimum adequate dwelling —which, of course, is not really one dwelling at all, but a series of different sizes and types to suit many different types of families in many different localities. We must try to build it within the funds available in each instance, utilizing our present knowledge of economical building techniques to the limit. If this cannot be done, we should deviate from whatever functional requirements we favor as little as possible, and then only on a temporary basis. In the meantime, we should devote maximum technical effort and managerial study to reducing the costs of housing so that we can secure dwellings of the desired size and quality at the earliest moment thereafter.

The point here is that you don't compromise with your objective in these cases and you don't give up the task of accurately defining this objective simply because you know you may not attain it in all cases, immediately. You simply make realistic compromises when necessary but leave the target itself unimpaired.

So the answer to this final question must be a question itself: Can we afford to do anything else? Can we afford to spend seven billion dollars to put three and a half million people in dwellings which are deficient from the standpoint of minimum family living requirements? I don't think we can. I don't think the country can afford to *not* have what it was trying to get, when the program is finished.

News from the Educational Field

MASSACHUSETTS INSTITUTE OF TECHNOLOGY announces a summer program in Space Heating with Solar Energy, to be given from August 21 to August 26, 1950. In 1938 Dr. Godfrey L. Cabot made a gift to M.I.T. for the purpose of exploring the possibility of converting energy from the sun into useful forms. M.I.T.

feels that the results of space heating investigations, inconclusive though they may as yet be, should now be made known. Details as to admission requirements, fees and living accommodations may be had upon application to Professor Walter H. Gale, Director, Summer Sessions Office, Massachusetts Institute of Technology, Cambridge 39, Mass.

DREXEL INSTITUTE OF TECHNOLOGY, Philadelphia, will offer evening courses leading to the bachelor of science degree. Students can qualify for the diploma in architecture by studies averaging three hours each evening for three nights a week over a period of six and one-half years. Thereafter, qualified students may take an additional two years to obtain the Bachelor of Science degree.

LEHIGH UNIVERSITY, Bethlehem, Pa., announces its second Product Design Seminar, to be held June 26 through July 21 in Bethlehem. Various phases of industrial design will be discussed by forty or more speakers listed as members of the special faculty for this event. Further details may be had from Einar M. Ramberg at the University.

NEW YORK STATE HISTORICAL ASSOCIATION announces, for the third year, Seminars on American Culture, to be held in Cooperstown, N. Y. There will be two separate sessions, July 2-8 and July 9-15. Further details may be had from Louis C. Jones, Director, New York State Historical Association, Cooperstown, N. Y.

VIRGINIA POLYTECHNIC INSTITUTION, Blacksburg, Va., announces special courses of interest to engineers and architects. The summer program, covering June 14 to July 22, will present an introduction to new techniques and the essentials of new developments. Further details may be had from Professor D. H. Platta, Department of Applied Mechanics, Virginia Polytechnic Institution.

Calendar

May 8-9: Annual Meeting of the Association of Collegiate Schools of Architecture, Mayflower Hotel, Washington, D. C.

May 9-10: Annual Spring Meeting of The Producer's Council, Washington, D. C.

May 10-13: Eighty-second Convention of The American Institute of Architects, Washington, D. C.

May 12-17: National Citizens Conference on Planning for City, State and Nation, Washington, D. C.

May 17-19: Third Annual Convention of the Upper Midwest Hospital Conference, Minneapolis, Minn.; headquarters at the Hotel Nicollet.

June 7-10: Annual Conference

of the Royal Institute of British Architects, Bristol, England.

June 14-July 22: Advance Summer Course in Structural Theory, Virginia Polytechnic Institution, Blacksburg, Va.

June 24-Sept. 4: Chicago Fair of 1950, dedicated to dramatizing achievements of science, agriculture, commerce and industry.

June 26-July 21: Lehigh University's Second Product Design Seminar, Bethlehem, Pa.

November 2-4: Annual Convention of the N. Y. State Association of Architects, Syracuse, N. Y.

Architects Read and Write

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

"Are We Preparing Future Architects for the Profession?"

By R. Gommel Roessner, Austin, Tex.

Since the publication of the March edition of the Journal I have been having considerable pleasure in accusing my good friend and colleague, Professor Goldwin Goldsmith of the Columbia Class of '96, of editing the answer to my recent article "Are We Preparing Future Architects for the Profession." Even though the letter in the Journal was of anonymous nature, I feel that a reply in part is necessary.

Little did I realize that I would cause any consternation in the ranks of the profession by my reference to the Beaux-Arts Institute as not being apropos to today's teaching of the profession of architecture. However, this certainly does not prevent my having a very humble respect for the scholars, the high regard for the architectural schools, and the Beaux-Arts Institute of the past, having cut my own architectural teeth on a Corinthian capital. But, my concern lies not entirely with past architectural accomplishments, but looking toward the future with the hope and desire of creating and developing an architecture geared to the mode of living of this generation.

Vigorous and progressive thought is not the special province of either youth or maturity, although a few of my associates in the profession may consider me young in years. However, approximately fifteen years of professional practice, three State registrations, a N.C.A.R.B. Certificate, and two university degrees, have given me an insight

into the needs of the architectural student of today. This is not to be construed as an autobiography but rather as some meager evidence of my qualifications in helping guide the student into architecture as a truly professional man.

I would not be so rash as to state that the University of Texas School of Architecture has a broader program than the schools of the past, which you have mentioned; however, I do believe that it certainly does possess a far better correlated curriculum than the schools of yesteryears. Many of the leading architects of the profession have recently visited our School and have heartily endorsed our architectural approach to the profession. This invitation, likewise, is extended to you, Mr. Anonymous, to visit with us and become acquainted with our programming. "Are we preparing future architects for the profession?" We are achieving that aim at the University of Texas.

"Are We Preparing Future Architects for the Profession?"

By Goldwin Goldsmith, F.A.I.A., Austin, Tex.

Your correspondent in the March Journal, "One Who Shuns Publicity," is too modest and as a result I have been accused of being the author. He is evidently almost a contemporary, but a little later at Columbia as the pugnacious, red-headed Hornbostel was not a visiting instructor until after my time.

I quite agree with Mr. Too-Modest that today's students are indifferent to or disrespectful of the past; that is, many of them are. But he should remember that the past of which he speaks is, to them, practically antiquity. I could have been the great-grandfather of a 10-year-old by now. What can even the present teachers of these students know of those fine Columbia faculty men he mentions. Their names give me a nostalgic feeling but to present-day youth the names are as meaningless as mine will be even to Texas students sixty years hence.

The subjects of those days were fairly well correlated because each member of the faculty taught design and consequently incorporated some of his specialty in the problems. Between that time and now there seems to have been a period when design teaching was a specialty in itself. I know that during my long connection with the Association of Collegiate Schools of Architecture, now more than thirty-five years, the proper correlation of courses was often a main topic of discussion. I think most schools have come near the desired goal. I know we have at Texas—near the

goal but not yet perfect achievement.

There is one thing I can assure your unknown correspondent: the students at Texas who reach my fifth year classes have it rubbed into them that their disregard of the past in architecture and architectural education leaves them practically half-baked; and a half-baked architect is as unpalatable as a half-baked potato.

The UN Headquarters—Development for a Flying Dutchman

By Shepard Vogelgesang, Whitefield, N. H.

After nine months' absence from New York, I visited the site of the Headquarters for the United Nations Secretariat on the New York East Side. The Secretariat Office building, now nearly complete, stands silhouetted against the river, the warehouses and industries of Brooklyn and the stacks of a Manhattan power plant. American technology is everywhere apparent in the surroundings and on the site. The presence of technology in America is taken for granted—we are habituated in most of our cities to the jostling of intellectual and spiritual activities by technical and industrial urgencies. We seem conditioned to overlook fantastic juxtapositions of this sort.

As I looked at the Headquarters I remembered standing within Sancta Sophia and before the Pyramids and the hangar at Orly and being moved by them. I waited for my response to this building. The aim at Monumentality is there. Though monumental intent might be disclaimed, the simplicity of the geometric concept is so related to the Pyramids and to the Washington Monument that one is compelled to consider it a monument. Monumentality, if it does anything, engages your emotions before your comprehension. The proportions of the present building suggest a match box and fail to establish size in relationship to the competing chimneys and multiple dwellings surrounding it. These at least have scale, which the building seems to lack totally; its structure might be a match box or a gate at a mammoth dam lock seen without benefit of human presence or of association with objects scaled to human use. The scheme of enclosure for the building seems to proclaim a show case —for what? I was forced to visualize an ant-like activity exposed to the eastern and western sun. There may be technological means of moderating the solar heating of these exposures, but expression of any shelter from it is lacking on the blank glass surfaces on the east and west sides.

To this existing indicator of things to come, the imagination can add the other buildings, the ramps, the marquees, *passerelles,* auditoria,

boat landings, fountains, court yards and planting which have been seen on renderings of the project. These will contribute scale, but only when one is near enough to use them in imagination or in actuality. From any distance the "monument" will produce the same impression one receives today.

When I imagine this completed unit I come up with a business and shopping center for any metropolis in the world—something like Rockefeller Centre, but without submission to the New York rectangular plan which makes The Centre part of that city and without the Centre's scale which result from multiplying a human requirement. It would seem that, living in rents for so long, and being the victim of the housing shortage and of faint hospitality, the UN has done what so many of us all over the world have done. It has embraced the anonymity of a rent in an urban center. It has gone further and renounced the human dimension as any indication of its magnitude. It might be as well that the buildings themselves could be converted to other purposes and that no great concept beyond the usual metropolitan fight for light and air was attempted. In time to come the Secretariat can move from its "rent" to a place where men and nature can expand together, with as little feeling of being tied to a locality as its individuals experience when shifting their portfolios from an airport to a plane. Possibly before world government becomes a fact we shall retreat further in time and hold our councils again in a grove—with few if any technological improvements.

As to the Gordon Guest Editorial

By Greville Rickard, New York

After reading your guest editorial in the February number, written by the very charming Miss Gordon of *House Beautiful,* I found myself thinking of a boy in one of my high-school classes of many years ago. With probably good provocation the teacher one day gave him quite a severe dressing-down, in which she told him every saved-up thing she could think of. Not one fault was missed. Finally she was through. After a moment's pause the boy, with wide-open, innocent eyes, raised his hand to ask a question.

She said impatiently, "Yes, and now what?"

"Oh, I just wanted to know if maybe, outside of all those things you said about me, you thought I was all right?" This broke through her resistance and brought forth a smile. One wonders if in this case there is in reserve just the tiniest smile.

Necrology

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Tulsa, Okla.

BACK, EUGENE
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BRYN, EINAR C.
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HERMAN, QUINCE EDWARD
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Wilschenbrücher Wy 65, Germany

The Editor's Asides

THE CENTRAL TEXAS CHAPTER, like most of the AIA chapters, is casting about for a way to make the members attend more meetings.

One scheme suggested was to raise the Chapter dues from the present $17 (including $7 for the State Association) to $117. Attendance at a meeting would credit the member with $10. There are ten meetings in the year, so that if a member attended all of them his credits of $100 would leave his dues at the present $17. The Chapter turned the suggestion down. Goldwin Goldsmith then offered a resolution providing that the names of members who have, without adequate excuse, failed to attend at least one-half of the meetings for a calendar year shall be printed in the January issue of the Chapter's publication, *The Paragraph,* and that the list shall be entitled MEMBERS DEMERITUS.

THE TENNESSEE ARCHITECT, shedding, I presume, a furtive tear, says that in the last half of 1949 their State Board issued eleven licenses to practise architecture, and fifty-two to practice engineering.

AMONG THE EXHIBITS prepared in the Department of State for shipment to Havana, rumor has it, was a scale model of a house. While awaiting completion of the whole exhibit, the model was occupied by rats, who found it convenient in arrangement and scale. Everything would have been all right if the tenants hadn't overreached themselves and started to eat walls and partitions.

EDWARD WEEKS, Editor of *The Atlantic Monthly,* says that the tragedy of disappearing America is that we who love the place never raise our voices until it is gone. Well, voices are being raised to save Woodley, with the purpose of buying the estate and offering it to the National Trust (see page 210). Woodley, if you've forgotten, is one of the few large estates in the District of Columbia. It served as the Summer White House for Presidents Van Buren, Tyler, Buchanan and Cleveland. Henry L. Stimson bought Woodley in 1929 and used it as his Washington home when Secretary of State and again when Secretary of War. He gave it to Phillips Academy of Andover, and the Academy recently sold it to a real estate syndicate. A Citizens' Emergency Committee is now making an appeal for funds with which, if these are forthcoming in time, the property may be saved intact. If interested, make your check payable to "Save Woodley Committee," 1764 K St., N. W., Washington, D. C.

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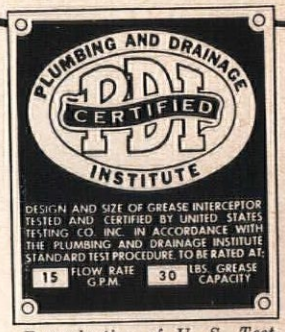

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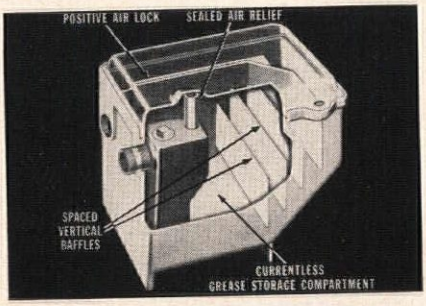

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TOPS in new-home comforts today is *All-Year* Air Conditioning. Year round, the air is healthfully conditioned all through the house. Year round, the humidity is carefully controlled to eliminate stickiness in summertime and the drying-out tendencies of winter. Year round, the air is filtered clean—free of dust, dirt and pollen. Bracing in summer. Cosy in winter. The flick of a finger brings instant results. And by making the decision to include Servel *All-Year* Air Conditioning early in the planning stages, you can give your clients this ultimate in comfort at little or no extra cost.

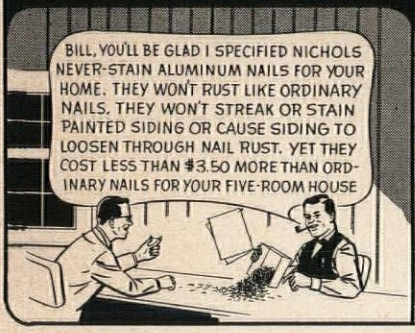
Recent studies indicate that the additional expense of the *All-Year* Air Conditioner—over and above a conventional heating plant—can be offset by eliminating some of the usual features in a house. For instance, a house designed for *All-Year* Air Conditioning needs no porch, no fireplace, and no attic fan. Outside doors and windows may be kept closed; in fact, in many cases the glass may be fixed which permits the use of a simple wood frame. Therefore screens are not needed. And in most parts of the country, the total of these savings will enable you to include Servel's *All-Year* system at little or *no extra cost.*

The Servel *All-Year* Air Conditioner can be easily adapted to *any* size, type, style or shape of home your client wants. Ask your local Gas Company for all the particulars or write to Servel, Inc., 9005 Morton Avenue, Evansville, Indiana.

Servel

All-Year AIR CONDITIONER

BUILD PRESTIGE . . . SATISFY CUSTOMERS *This Easy, Economical Way*



Yes! THERE'S A *BIG* DIFFERENCE IN NAILS!

Nichols Never-Stain Aluminum Nails are etched from head to tip for greater holding power . . . drive easily . . . lighter to carry . . . and cost less to apply because no countersinking or puttying is necessary! Billions have been used.

A WIDE VARIETY OF TYPES AND SIZES

NOW PACKAGED FOR THE JOB!

Aluminum Roofing Nails • Wood Siding Nails—Casing or Sinker Head • Asbestos Siding Nails • Rock Lath Nails • Shingle Nails • Asbestos Shingle Nails • Cedar Shake Nails • Driwall-Board Nails • Roofing Nails with or without Gora-Lee neoprene washers

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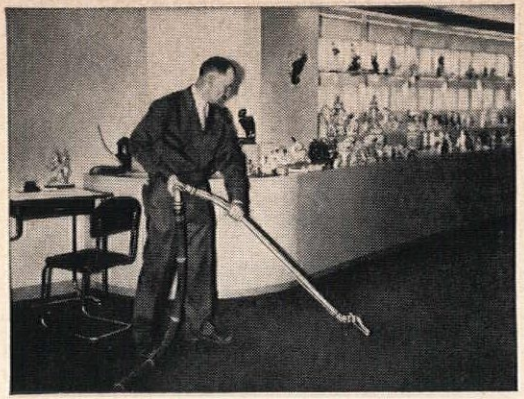
ALUMINUM IS NOT A SUBSTITUTE!



A vacuum powerful enough to pick up threads will do anything that is required in a store.

Ready or Not—

THE STORE MUST OPEN AT 9 A.M.!

When you build or remodel a store, remember that the housekeeper will have the difficult job of keeping it clean. If profits are to be made cleaning must be done on scheduled time at a minimum cost.

With all kinds of floor surfaces from rugs to linoleum, all kinds of debris from lint and paper to just plain dirt tracked in from the streets, and with a building full of valuable merchandise, fixtures and decorations, cleaning is the biggest single problem a store has to contend with.

Large stores like Macy's, Wanamaker's and Bamberger's find that the Spencer Vacuum Cleaning System cleans large areas faster and better. A small store reports that the cleaning is done in 40% less time. The life of carpets is increased, redecorating is less frequent. There are fewer clearance sales of soiled merchandise. And in the boiler room they save fuel enough by cleaning the boiler tubes to pay for the system in a few years.

149-B.

SPENCER
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CENTRAL AND PORTABLE
VACUUM CLEANING SYSTEMS

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

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Two years of intensive effort by a Committee of The Institute has resulted in the completion of a Cost Accounting System which is adapted to the special needs of architectural offices.

Heart of the System is the Book of Instructions, available with each of the Offers; or sold separately at $5.00 per copy. In it are all necessary instructions, along with samples of most of the Forms, filled out as examples.

The System can be purchased in three separate Offers. Each contains a year's supply of Forms. Full information on the contents of each Offer, and prices of individual Forms, may be obtained upon request.

Offer No. 1—$47.50

Includes Instructions, Accounting Forms, Owner-Contractor Forms, Binders, with names imprinted on Binders and Forms.

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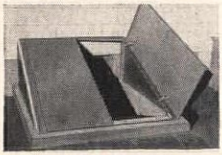
Weathertight, insulated, Bilco roof scuttles have patented reverse action lifting levers that make operation easy and hold doors open until manually released. Sponge rubber gasket around the door seals against air and moisture leaks. Integral cap flashing on curb assures weathertight connection between scuttle and roof.

Economical and rugged, Bilco scuttles are specified by leading architects everywhere. There are sizes and types, both standard and special, to meet all requirements. See our catalog in Sweet's or write direct for complete data.

Vitally needed home feature... BILCO CELLADOORS



Your home-building clients will appreciate the convenience and safety of an outside basement entrance topped off with a Bilco Celladoor. All-metal units available either in copper-steel or aluminum, Celladoors provide permanent, trouble-free, convenient access to basements. Cost no more to install than old-fashioned wooden cellar doors, far less in the long run. Sold by leading building supply dealers. For complete details see Sweet's, Home Owners' Catalogs or write direct.

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NEW HAVEN 6,
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MANUFACTURERS OF ROOF SCUTTLES, WATERTIGHT SIDEWALK, SIDEWALK ELEVATOR, ASH HOIST, VAULT AND PIT DOORS AND BILCO CELLADOORS

ECONOMICAL SAFE AND CLEAN

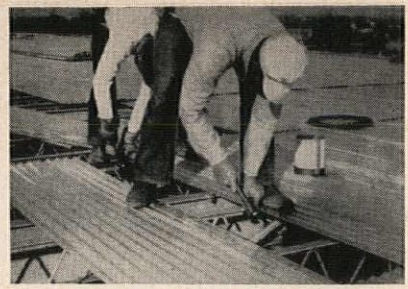
Specify Corruform

Economical Strength

100,000 psi

One quality, uniform standard.

Patented CORRUFORM is your guarantee for safe construction.



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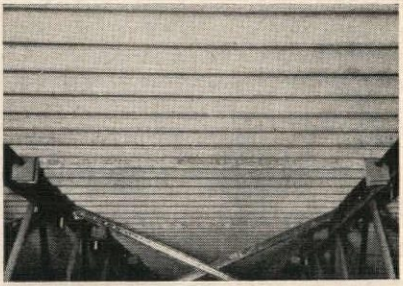
2. **ECONOMICAL**—Light high-strength—100,000 psi—steel to take construction abuse. No sag or material waste, concrete placed and finished by common practice on firm stable CORRUFORM.

HIGHEST STANDARD—LOWEST COST—Patented Tough-Temper Corruform for concrete in joist floors and roofs sets new standards of appearance and safety. Corruform permits material and labor savings sufficient to reach minimum-cost joist construction.



3. **CLEAN**—No cleanup on floors below, no unsightly leakage, true and level. Bright decorative corrugated pattern for exposed ceilings, vinylprimed for painting, or galvanized.

CORRUFORM SPECIFICATION—Standard-weight Corruform with 2-3/16 inch wide ½ inch deep corrugations weighs .72 lbs. per sq. foot, has a guaranteed average strength of 100,000 psi and single-test minimum strength of 95,000 psi.

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