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Journal of The American Institute of ARCHITECTS



CASS GILBERT

June, 1950

Architecture, the Profession and the Schools

Members Elevated to Fellowship, 1950

Space, Light and Color

Arkansas Public Relations

The Architect As a Student—II

Frederic Ellis Jackson, F.A.I.A., 1879-1950

What Does the the Architect Know of Housing?

35c

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

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To those who have expected perhaps some account of the 82nd Convention proceedings in this issue, it should be explained that the JOURNAL went to press on the last day of the Convention, when only the list of newly created Fellows was available, through the earlier meetings of the Jury of Fellows. The next issues of both BULLETIN and JOURNAL will bring news of the Convention.

Architecture, the Profession and the Schools

By Turpin C. Bannister

HEAD, DEPARTMENT OF ARCHITECTURE, UNIVERSITY OF ILLINOIS

PRESIDENT WALKER'S ADDRESS, "We Need Teachers," presented to the regional session at Minneapolis, raises many questions of deep concern both to the profession at large and to those who are striving to improve the efficacy of American architectural education. No one who seriously undertakes the responsibilities of professional teaching today will dispute the difficulties of crystallizing from out of a welter of conflicting opinions the ideal objectives, content, and methods by which to prepare future architects, or of recruiting an entire staff all of whom are to be simultaneously mature practitioners, inspiring teachers, and outstanding philosophers.

Despite the compliment to the schools implied by the importance which President Walker attributes to their influence, the confused purposes of the schools cannot in fairness be said to exceed those found in the profession itself. If the practice of architecture is something more than a routine business, and if it is really to attain professional status, it is just to expect of it a systematic and comprehensive body of clearly defined knowledge, principles, and techniques. If such a code exists today, it is the best-kept secret of the age. If it does not exist, the profession must become sufficiently industrious and articulate to formulate it. It could be argued that a pro-

fession emerges out of a trade only when it achieves an organized fund of orderly experience.

It is not enough to bypass this yawning gap by claiming that it is impossible to codify a dynamic field of human activity. Each historic culture has reached maturity only when it gained consistent clarification of its own techniques, purposes, and beliefs. If modern men now distrust static statements, they can apply the concept of the elastic master plan or the flexible performance code to attain a new dynamic canon. Bohemian intuition has been too long tolerated as an easy escape. Architecture needs a period of tough and concentrated thinking. It is somewhat naive to expect the schools to expound certainties before the profession itself has isolated them. The need today is for definition, analysis, and synthesis.

In their day the Academie Royal d'Architecture in the eighteenth century, the Ecole des Beaux-Arts in the nineteenth century, and the Institute of British Architects of the 1840's and 1850's performed effectively their synthesizing function. Now, however, the profession has outgrown those close-knit homogeneous units. Only in very recent years has The American In-

stitute of Architects envisioned the potentialities of unified and embracing action. Whether it can lead the way to a new synthesis is the challenge and the question.

A widely held definition of architecture is that it is the art of creating buildings which singly and collectively satisfy men's physical and psychological needs by achieving within available resources an optimal integration of utility, structure, and esthetic expressiveness. While, in a general way, such has been the goal of architects for centuries, only in recent decades have the rigorous implications and comprehensiveness of the concept been appreciated and a start made to apply it in a systematic manner. Thus, for architecture the real meaning of the Industrial Revolution and the rise of science and the scientific method is just being glimpsed. The transition to a fully contemporary architecture is still far from complete and the formulation of the new synthesis has hardly begun.

Nevertheless, certain aspects of the character of the new architecture can already be discerned. It will be based on a secure foundation of facts, principles, and procedures proven by carefully controlled laboratory experiments and by

methodical observations of existing buildings. Fortified by a growing fund of knowledge, architects should then be able to survey and analyze more surely and profoundly the physical and psychological criteria governing specific projects. Some of our number will no doubt fear that systematic knowledge will hamstring imagination. While it is entirely true that analytical methodology can never be more than a prelude to the final process of creation, it must be assumed, however, that such preparation will not inhibit the designer, but rather liberate and fertilize his creativity by emphasizing the legitimate potentialities and wide-ranging alternatives that lie inherent in a detailed definition of the problem itself. Even those who in the past have produced fine buildings through penetrating intuition and keen sensitivity might have gained happier results more directly if they had proceeded thus. To argue otherwise would be to deny that intellect can reinforce emotion and to return to the caprices of nineteenth-century romanticism.



It is obvious that the realization of such a transformation of architecture calls for a generation of

inquiry and study. That the need is already felt is evidenced by the new stress given by the profession to The Institute's awakening program of research, publication, and seminars. The new objective may be only subconsciously felt as yet, but it is a positive and definite phenomenon none the less. As it continues to unfold, its compass will expand from our present narrow preoccupation with a few construction materials and a few building types to the full range of architecture, including the facts and principles of functional planning, structural design, and esthetic organization of all types. Early attention must be given to the establishment of an acceptable core of terminology and a basic general theory which will help us to discuss these ideas clearly, objectively, and directly. The need for this is especially apparent in any group exploration of esthetic matters. Thorough inquiry must be directed to the isolation, meaning, rationale, implications, and value of every doctrine, dogma, easy generalization, and pragmatic rule-of-thumb that have insinuated themselves into our practice. Logical criteria must be developed for the measurement of physical, economic, and human efficiency in its fullest sense.

Complex environmental factors must be investigated systematically. The whole field of architectural esthetics—materials, compositional grammar, and values—must be retrieved from chaos. These and many other problems await methodical, mature consideration. It will not suffice to continue the vague, mystical approach couched in the transcendental and muddy rhetoric of present-day critics and architect-“philosophers.” Obscurantism must be replaced by direct, precise exposition free of distracting allegories and false analogies. Creative genius and imaginative power are not necessarily synonymous with turbidity.

The new synthesis will not spring full-blown. It will develop gradually. For the time being practitioners must still operate chiefly as intuitive empiricists, but as each new structural member is fabricated and set into place, we can rid ourselves of one more tottering fragment and glimpse the stronger edifice to come.

The importance of the new synthesis for architectural education is clearly apparent. Not only will an orderly body of knowledge and principles provide for the first time a curricular content that is tangible and teachable, but teaching methods

as well, benefiting immeasurably from the new atmosphere, can be reorganized into a more systematic procedure. Certainly, the age-old problems of teaching creative design will continue to confound academic formulation, but the student, like the practitioner, must surely profit by analytical preparation for design and by a clear understanding of the process by which creative results are won.

President Walker correctly emphasized the indispensable role played by teachers in the professional schools. No educational system can rise beyond the quality of its faculty, for despite curricular paraphernalia, course outlines, and physical equipment, it is the teacher who exemplifies to the student during his most impressionable years the potentialities of his profession and personality. The specifications of an ideal teacher of architecture are therefore formidable. He should have attained professional maturity through thorough and wide practical experience; he should continue to maintain close contact with current practice; he should be a skillful, inspiring instructor, sincerely concerned about the whole development of his students; and he should be able and energetic

enough to make significant contributions to the technical resources of the profession. Somehow, this paragon must conquer several careers, within one lifetime.

Every head of an architectural school knows how frustrating it is to try to discover, recruit, and retain front-rank teachers. Every school is seeking them. Even if a mature practitioner is susceptible, it is a gamble whether he will become an effective pedagogue. The type of person sought has the very qualities that make for success in practice, and even the most affluent academic budget cannot possibly compete with the rewards of private enterprise. The practitioner who has looked forward to practice over long years of collegiate training, internship, and building his own business, and who is enjoying for the first time the fruits of his labor, naturally resists an invitation to sacrifice his and his family's comfort to embark upon a new, strange career. The blandishments of professorial prestige, a measure of security, modest retirement provisions, exhilarating contact with eager youth, and the opportunity for a certain amount of contemplation, rarely outweigh, at least in prosperous times, the independence,

excitement, and illusion of power afforded by independent practice.

Despite these difficulties, it is remarkable to find in American architectural schools a goodly number of highly qualified teachers who are motivated to a considerable extent by altruistic reasons. A few approach the specifications of the ideal teacher and the schools that enjoy their presence are indeed fortunate. Outside these few, however, the schools are forced to compromise their ideal. The usual solution is to recruit men who, for one reason or another, have not had sufficient practical experience. Some are engaged from recent graduates; a few come from the older office personnel. Whatever their handicaps, many develop into effective instructors and form the backbone of our staffs.

Under these conditions, it is perhaps too much to expect that the schools should be far ahead of the profession in developing the new synthesis. No doubt many practitioners consider that anyone enjoying such an easy sinecure as teaching should have plenty of time to forge ahead. Actually, however, all but the strongest individualists must deduce their precepts from the examples furnished by the profession as observed by first-hand in-

spection where possible, but chiefly gleaned from the meagre information published by the professional journals. Too often on evidence too fragmentary to permit penetrating criticism and evaluation, teacher and student fall victim to the appeal of a current cliché, but they are no more susceptible to this pitfall than most experienced practitioners. In the long run, it is probable that the schools, at least in their undergraduate programs, must be content to teach the best contemporary practices they can discover, and leave prophecy and experiment to the pioneers.

Nevertheless, the schools should be able to make positive contributions to professional resources through the development of research projects, carried on by the undergraduate staff, graduate students, and research personnel. The programs now in progress in architectural acoustics at M.I.T., in visual perception of space at Princeton, and in residential design and construction by the Small Homes Council of the University of Illinois, indicate some of the possibilities. Just as research can strengthen practice, so it can also reinforce and enrich undergraduate instruction. For both, the cumulative results should rapidly stimu-

late the approach of the new synthesis.

If the practice of architecture is to become a true profession, practitioners themselves must assume a major part of the responsibility to disseminate the results of their experience. Like physicians and engineers, they must become aware that the profession will grow in technical competence only so fast as individual members feel it a duty to report their hard-won knowledge. If such knowledge is treated as private trade secrets, there is in truth no profession in being. The rate of technical growth could be multiplied to an infinite degree through such enlightened collaboration. The time is several generations overdue to establish a means of exchanging and disseminating such information. Special professional recognition should be granted to those who participate.

This vision of what architecture, the profession, and the schools could become is not a utopian will-o-the-wisp. It is imperative for the future security of the profession. We hear at every hand ominous warnings concerning encroachments by those who claim to perform architectural services more efficiently than can architects them-

selves. The defense against such presumptions cannot be entrusted solely to occasional prosecution of registration violations. The best defense is most certainly a positive campaign to develop within ourselves a degree and quality of knowledge and skill so indispensable that only trained and experienced architects can command them successfully in serving human needs. Then the security of our art will be assured. Then it will be the timid doubters who were naive and utopian.

President Walker's incisive address cited a number of principles that will no doubt be incorporated in the new synthesis. That he has only occasionally observed them in operation among practitioners and among the schools is not particularly surprising. Quality in analysis and creativeness is a virtue as rare in architecture as in any other field of endeavor. As to his demand that graduates be counseled to acquire a thorough grounding in practical matters before undertaking independent commissions, all faculty members of my acquaintance repeat this advice continually. One can well imagine that if the graduate finds himself in certain offices which approach their problems in

an arbitrary and routine manner he may find it difficult to repress impatience. Of course, the graduate must be careful not to undervalue the opportunities afforded him to gain experience, but in many cases employers are remiss in failing to provide well-rounded training. Internship is a two-way street and both parties must collaborate to make it work successfully.

Just as much as President Walker, most school men decry an esthetic that is negative, impersonal, and graceless. This does not mean that either he or they would revive the pretentious veneers of yesterday. What all of us seek is a new humane spirit. The solution cannot be based on narrow utilitarianism, cheapness, or expediency. In part, it awaits the coalescing of a new humanistic culture founded on a confident, sensitive democracy whose values extend beyond anti-estheticism, streamlining, and the circumlocution of "living memorials." The example of Sweden seems to prove that such a transformation could be accomplished. In part, it will also depend upon the reorientation of architects and artist-craftsmen and upon the formulation of an ornament of which the content, function, and execution flow directly

from our own milieu. Ascetic constructivism is not new; it has recurred throughout history and for various motives. It is prevalent today partly as a healthy reaction against former meaningless excesses, partly because of an economic imbalance imposed by an obsolete labor situation, partly because artists have disdained to renovate the crafts, and partly because architects have fallen victims to the cult of pseudo-simplicity. Unless the cyclical continuity of past patterns of taste has been irretrievably broken, we can be confident that in time adolescence will give way to a more mature expressiveness.

It is fashionable today to seek in all sorts of cultural phenomena evidence of local peculiarities which can be exploited as a new regionalism. As a conscious principle, regionalism is relatively recent and stems from a device developed by nineteenth-century geographers to simplify academic exposition. It was popularized in architecture by the pioneers of medieval history and by the innumerable editions of Fletcher's ubiquitous text, "A History of Architecture on the Comparative Method." This is not the place to inquire at length into the validity of the concept, but it

should be noted that while in isolated prehistoric and primitive societies it may have had some justification, in civilized societies where ideas spread freely the prestige of the cultural center has always imposed a high official style as fully as local capabilities permit. Pure folk styles, quaint as they are, resulted not so much from conscious desire as from lack of resources and contacts. Perhaps a significant regional expression can be cultivated forcibly today from local materials, climate, and traditions, but it will have to contend with almost irresistible pressures exerted by all forms of an unprecedented system of mass communication and mass transportation. The desirability of an induced regionalism should receive serious inspection.

In conclusion, it is certain that practitioners and school men will heartily agree with President Walker in his demand for an architecture at once more useful, sound, and beautiful. Such a challenge cannot be oversimplified by indicting individually either the public, the profession, or the schools. It is a challenge that all must meet together. Progress in any one area will immediately affect the others. The cynics will sneer that life is

a blind, burgeoning force, and that consciously directed effort is less fruitful than *laissez-faire* opportunism. Architects, however, by training and by practice, and

despite their mistakes and failures, know well the benefits of planning. They should address themselves energetically to the designing of the future of their art.

Space, Light and Color

By *Julian Ellsworth Garnsey*

A lecture before the New York Chapter, A.I.A., November 1, 1949

LECTURES ON COLOR before gatherings of architects tend toward one or the other of two extremes: either they wander off into the mazes of theoretical science with discussions of tristimulus values, spectrophotometry or the Young-Helmholtz theory of vision; or they repeat the simplest color phenomena, beginning with the spectrum and winding up with complementary colors, split complementaries and triads. Because I have spent my whole working life in the planning of color for architecture and industry, I hope to take the middle road, recently approved by Ike Eisenhower.

I want to define just how much color theory you, as architects, need to know and how you may apply it. I do *not* expect to exhaust the subject in one half-hour.

In the first place I believe you will agree with me, whatever your

position as to traditionalism or modernism may be, that the architect has always, from remotest historical time to now, been concerned with the limitation, the organization and the orderly design of space. This statement should be broad enough to include everybody from Ictinus to Frank Lloyd Wright. It is a recent definition of an immemorial fact, and it includes many a term previously used in architectural language. What is "scale," for instance, but the conscious reference of space divisions to the volume occupied by a human body? Good architecture of any age is marked by conscious adjustment to human limitations. I hope to show that light and color must be so adjusted, also.

You will agree, in the second place, that human perception of space is accomplished almost entirely through the sense of sight.

The only exception would be the gropings of a blind man.

Thirdly, it is obvious that sight is possible only where light—and its twin, color—exist. With these three postulates I am leading you into an admission which perhaps you will not like but which is hard to deny; that is, that the architect really designs, not in brick, metal, stone or glass, but in planes of light and color, whether directly from the source, whether falling upon the modelling surfaces, whether interrupted, reflected or otherwise modified. I dare use the word “plane,” which is a purely mathematical conception having the thickness only of a line, because one actually *sees* only the paper-thin outward surface of any material, no matter how costly. Conceptions of its weight, depth, rarity, and so on, arise in the mind from past experiences, not in the eye. Motion picture sets are good evidence of this.

I advance from this point to the generalization that, in the final analysis, successful solutions of an architect's problems will depend in major degree upon his handling of light and color. Oddly enough, this view is not generally held. In many offices, *not* represented here

today, light and color are considered at the very end of the designing of a building. “Planning” comes first; that is, the disposition of ground area to meet program conditions. Well, I understand this necessity. But the moment that three-dimensional considerations arrive, light and color arrive, too. Why? Because the enclosure of space must be accomplished by some material, even if it is transparent glass or stretched cords, and every material has color. Q. E. D.

The wise architect, then, will acquaint himself with the nature of light and color as received by the human eye and will use his information as indispensable tools for his professional practice.

Now I am back on my own track again, after a short tribute to Mr. Euclid's theorems. What kinds of color knowledge can the architect use in his practice? First, a conception of what light and color really are and how they work. Second, a knowledge of the human eye and its phenomena. Third, a practical procedure for making color decisions. I propose to look at these three items briefly in order.

All light in nature is colored; that is, it consists of a sheaf of colored rays. All materials have

color which is determined by the proportion between colored rays absorbed and colored rays reflected. Therefore, the color effect of the material you use will be greatly dependent upon the light cast upon it. Elementary, you say? In the next store you visit, notice the red, yellow or orange merchandise illuminated by cold fluorescent light.

Moreover, light reflected from a colored surface will, by subtraction, be limited in hue by that surface and so appear more strongly "colored." If it bounces to another surface of the same hue and is reflected from the same, it will gain in concentration of hue. That is why a room painted in one color and lit by an appropriate source will appear richer in color than you had intended when choosing the sample.

One of the main considerations in planning color is that brightness attracts human beings. Progressions from dark to light, and vice versa, are natural orders of movement. To supplement this fact, the hues of the spectrum observe a natural order of brightness from yellow to violet at one end and to red at the other. In addition, intensity of color draws attention from grayness, regardless of the hues involved.

Now these three phenomena, separately or in combination, constitute important resources for the architect. He will use them as functional elements in his design; that is, to do a job for him. Does he want to enlarge one volume of space at the expense of another, or to restrict it in one dimension or another, to create rapid or slow progressions, to direct traffic by abrupt halts or encouragement to go on? He has the means available to do so.

Complications enter, however, with the statement that light and color are never absolutes, except under laboratory conditions. Their appearance is governed by the peculiarities of the human seeing mechanism. The first of these is the eye's habit of permitting adjacent colors to influence each other. Of course we never seen an isolated color in nature. Always it exists in conjunction with others which, within the eye, modify it and which it in turn modifies. This influence is exerted in the direction of the complementary; that is, a red wall throws a tinge of green upon its neighbor, orange induces blue, and so on. Consider what happens, then, when a dusty-pink wall occurs next to a green

one: the pink becomes redder and the green wall greener.

Like all the peculiarities of the eye, this Simultaneous Contrast may either be used to advantage or ignored at the risk of unpleasant surprises. To take advantage of it, one would furnish a deep ultramarine blue background for a golden statue. Each intensifies the other. You will all remember the fascinating contrast of violet light with yellow light in Napoleon's Tomb in the Invalides. Note also that this phenomenon dictates caution in the use of gray alongside a strong color. It is bound to be tinged with the complement. How to cure it? Add a little of the strong color to the gray.

Another peculiarity of the eye is that it quickly tires of one color and tends immediately afterward to see the complementary of that color. That is why one gets so weary in turning over many samples of wall-paper or fabrics in contrasting colors, and why tired eyes are likely to make a wrong selection. However, you may use After-Image to strengthen a color effect. In the Cardinal Restaurant on 57th Street, where the rear dining-room is done in deep midnight blue, you will note that the entrance to that room abounds in

strong yellow and orange. I also used it in the Long Island Railroad Station at the World's Fair, you may recall. But you will see examples, intentional and otherwise, wherever you look, every day. There is no escaping them.

It is an odd fact, also, that the eye assigns arbitrary positions in space to various hues, values and intensities. We all know that, in equal intensities, orange seems nearer than blue. We may say that, in general, warm colors advance and cool colors recede, and that only yellow and purple are correctly reported by the eye as to their locations in space. It was no coincidence that, when we had domes and vaults, blue was customarily used for the interior surfaces, for only that color would, by its retreating nature, correctly render the floating quality of those architectural elements. In addition, when two intensities of the same hue are seen simultaneously, the grayer will appear farthest removed and, of two values in the same hue and intensity, the brighter will seem nearer. Upon these visual facts, the great Cezanne founded a method and a school for the representation of depth upon a two-dimensional canvas.

It hurts a professional colorist's feelings to observe the disregard of this visual disposition of color. He sees with dismay light blue walls in the foreground competing at a hopeless disadvantage with vermilion walls in the distance, when the choice was obviously dictated by no good reason. Doubtless a false idea of decorative benefits has prevailed over functional necessity.

Yet one may admit that there are color combinations which are inherently pleasing to the eye, for reasons yet unexplained. Historical examples of such combinations, which are as satisfactory today as ever, may be cited in abundance. Any color with any metal, for instance; or ultramarine blue with turquoise, the basis of countless Oriental patterns; or black or white with a primary color; or red, white and blue displayed in flags; and many more. Yet danger lies in transplanting a color scheme which is adequate under one set of circumstances to another situation, especially in architecture. If one were asked to state a general rule for combinations agreeable to the eye, he would declare that no color relations are inherently unpleasing, though area relationships may be. This statement may be tested by

selecting color samples which, in equal measures, are definitely unhappy and then, by shifting the relative amounts, find those proportions of each to the others which are at least satisfactory if not delectable. In the design of a color scheme no conflict is inevitable between space expression and visual satisfaction. Usually the scheme which satisfies the one requirement will satisfy the other. If not, minor adjustments in area will probably be sufficient. Though the final judge of pleasant relationships is eye-reaction, many attempts have been made, and widely advertised, to construct apparatus which will automatically choose color harmonies. None succeed because all ignore the fundamental relationship of areas. They also ignore the undoubted preference of the eye for correspondence between areas and intensities. In large areas, grayer color is preferred, while smaller accents require stronger intensities. One may surmise that pure, bright colors imply rarity and that grayness suggests the lesser value of abundance.

May I now proceed to some general remarks about setting up functional color schemes? Let's begin with the exterior. As I see it, your

first choice will be the mass color of the building. How shall that be determined? Certainly at the site, not by inspection of brick samples, stucco or what not in the cold light of the drafting-room. A controlled relationship must be established between your building and its environment. At the site, then, you engage in some creative imagining in color. Shall your building dominate its surroundings, as a State Capitol? Shall it withdraw as a mortuary chapel or a warehouse? Shall it maintain a plane, as a store on a city street? Then shall the mass be lighter or darker, warmer or cooler, than nearby structures and how changed in hue, and by about how much? Having made that all-important decision, it remains only to record the color, or colors, of the neighborhood to which your building will be compared. This may be done by matching it from a set of color chips, or with oil color or

tempera. Thus the first step taken will be on firm ground and later relationships of other exterior colors may be established from a fixed point.

Functional considerations will accompany you inside the building as you design it. I mean not only the uses which the various rooms will serve, but your intentions as to the behavior of the occupants. Do you want them to see well or badly, to be happy or morose, to go here or stay away from there? Let light and color direct them accordingly. Bend these elements to your will as you do the physical qualities of constructive materials to accomplish your client's program. It is my thought that a franker recognition of the basic tools with which the architect is forced to work, namely, planes of light and color, will return dividends in the success of the completed building.

Awards

THE ASSOCIATION of the Alumni of the American Academy in Rome announces the winners in its 23rd annual collaborative competition, sponsored by the Association for students of architecture,

landscape architecture, painting and sculpture.

The problem was "A National Military Cemetery Overseas" to be located in Hawaii. Three first prizes (\$100 each) were awarded:

JUNE, 1950

Cooper Union team of Charles Rivkin, architect, Irwin Rosenhouse, sculptor, Theresa Bardizbanian, landscape architect and Sol Zaretsky, painter; University of Pennsylvania and the Pennsylvania Academy of Fine Arts group of W. L. Winchell, architect, E. F. Hoffman, Jr., sculptor, and John Hanlon, painter; Washington University, St. Louis group of Russell Glueck, architect, Dennis V. Wehmueller, landscape architect, Liz Fischer, sculptor, and Karl Walther Peterson, painter.

Six honorable mentions were given: two to teams from The Cooper Union, two to teams from

Washington University, one to a team from the Cranbrook Academy of Art, and one to a team from the University of Florida.



THE NEW YORK CHAPTER, A.I.A. announces that the 1950 LeBrun Traveling Scholarship has been awarded to Ralph E. Myers, of the architectural firm of Kivett & Myers, Kansas City, Mo. The award includes \$2800 for a trip of at least six months' duration in Europe. Named for honorable mention in this year's competition was David George Brooks of Houston, Texas.

Arkansas Public Relations

By Howard Eichenbaum

RECENT PRESIDENT OF THE ARKANSAS CHAPTER, A. I. A.

MUCH HAS BEEN SAID and written in the last few years about the architect and public relations. Our last two national Conventions precipitated discussion of methods to be employed in getting over the story of the architect to the public. The question has remained unanswered—whether it should be done on a national level, through radio, through paid advertising, press releases

from The Octagon, by employing public relation council for The Institute, or by many other suggested methods.

In the past several months I attended two regional conferences—the Gulf States Regional Conference for Chapter Officers in Baton Rouge, La. and the Central States Regional meeting in St. Louis, Mo. Again the matter of public relations was discussed in open

meeting and in group meetings, without a definite solution.

We here in Arkansas have just experienced a very encouraging experiment of bettering public relations, on a chapter-level basis. Like our A.I.A. President, Ralph Walker and others in regard to seminars on a chapter-level basis, we believe that public relations can be successfully handled, and we are submitting the facts regarding our experiment for the benefit of other chapters which might be able to profit.

The Arkansas Chapter on January 11th and 12th, held its annual meeting and exhibit and served as co-sponsor with the State Department of Education of Arkansas, for a School Building and Planning Conference. Believe it or not—and we are submitting as proof to The Octagon, clippings from the local press to verify our statements: during the two days approximately 700 attended the sessions. Our annual banquet, which was held on January 11th, was attended by 325 architects, their office associates, general contractors, material and manufacturers representatives as well as invited guests from the State Department of Education, Hospital Facilities Office of the State Board of

Health, the Mayor of our City, Sam Wassell and the Governor of our State, Sid McMath. On January 12th, the School Planning Conference which comprised a morning session, a luncheon and an afternoon discussion, was attended, according to information supplied by the State Department of Education, by 400 school superintendents, board members and county supervisors. The luncheon meeting on the 12th, was attended by 250.

The highlights of the annual dinner were addresses by: Kenneth Wischmeyer, Second Vice President of The A.I.A. who informed Chapter members and the other members of the construction industry and their guests relative to the work of The Board of The Institute and the national committees and their programming; Harold D. Hauf, Editor-in-Chief of *The Architectural Record*, who presented an inspiring and enlightening address entitled "The Architect and the Building Team." His remarks were very timely and appropriate and contributed to the cementing of the relations between the architect and the representatives of the construction industry present, and I am sure will have further increasing effect throughout the industry in our State. In

conclusion the State Commissioner of Education, A. B. Bonds, complimented the architectural profession for their interest and assistance in Arkansas's expanding School Construction Program, and the Governor of the State presented to Mr. Hauf, an Arkansas Traveler citation, as a gesture of good will and public relations.

In addition to the Architectural Exhibit, which was displayed in the banquet hall, the entire mezzanine floor of the hotel was devoted to exhibits by material dealers, school equipment dealers and members of the Arkansas Chapter of the National Electrical Contractors Association. Prior to the dinner, all of those attending were guests of the Arkansas Chapter of the Associated General Contractors at a cocktail party.



The School Planning Conference held the following day was addressed by Dr. Walter D. Cocking, Chairman of the Board of Editors, American School Publishing Corporation, impressing the group on the impact of emerging school programming on school building planning. At the afternoon meeting Harold D. Hauf again addressed the conference and

contributed to the public relations angle by emphasizing the important part that the architect plays in school planning as a coordinator and professional adviser. His remarks were most timely for he was talking to a group of school people, who never have in the past been properly acquainted with the importance or need for the use of over-all architectural services.

Kenneth Wischmeyer reported to the session, on the activities of the A.I.A. Committee on School Planning. He emphasized their objectives and the procedure which that committee is attempting to bring about nationally in the school planning field.

Following the addresses, an open forum was held by Dr. Cocking, and supported by a panel which included Mr. Hauf, Mr. Wischmeyer, Howard Eichenbaum of the Arkansas Chapter, Dr. W. D. McClurkin, Secretary of the National Council on School House Construction; H. R. Pyle, Executive Secretary of the Arkansas Education Association; Silas Snow, President of the Arkansas Education Association; J. L. Taylor, Director of the Division of Administration; John C. Hill, Supervisor of School Planning; Dr. N. R. Owens, Director of the Division

of Instruction, and A. B. Bond, Commissioner of Education. Various questions from the floor were asked from among the 500 representatives present, which included the teaching and architectural profession. These questions were answered by the panel members. One question was, "How should a School Building be planned?" This precipitated discussion and made an opportunity for the architect to be recognized as the logical coordinator. Many questions relative to materials, designs, site and planning were projected.

The enthusiasm of those attending and the reception of questions and answers indicated that the entire meeting was very profitable and successful, both from the standpoint of public relations as it affected the architect, and information to be carried home by those representatives of the school profession.

Again I would like to emphasize that our Chapter was ably assisted by our local press with advance publicity for the meeting and daily coverage and press releases during the conference and subsequently.

The very splendid exhibits presented and displayed by members of the Arkansas Chapter were

viewed with interest by the many hundreds of those who attended the two-day conference.



In summarizing, we are confident that the impact of the meeting on public relations between the architectural profession and those of the construction industry and the school profession and other guests, will be felt and continue to improve and be a happy and understanding relationship. This is not conjecture, for as presiding officer I personally received hundreds of expressions of commendation and pleasure with the entire activities of the two-day meeting. These expressions came from the contractors, the architects, the material men and the school profession group. We are hopeful in our own community that this is the start, and that future meetings can be held and future planning conferences covering other fields than schools, such as hospitals, industrial, and urban redevelopment. Our entire membership expressed pride in this achievement and we are taking this opportunity to pass it on as an example for other chapters to consider as a possible medium for better public relations.



Honors

ALFRED BENDINER, Philadelphia architect and cartoonist, has been honored through the acquisition by the Paris Bibliothèque Nationale of 22 of his lithographs for the permanent collection of graphic arts brought together by the

French Government in the Cabinet des Estampes.

LAWRENCE GRANT WHITE of New York has been elected President of the National Academy of Design.

Members Elevated to Fellowship in The American Institute of Architecture EFFECTIVE MARCH 22, 1950

J. WARREN ARMISTEAD, JR.
Atlanta, Ga.
For Service to The Institute
and Public Service

LEOPOLD ARNAUD
New York, N. Y.
For Achievement in Education

WILLIAM POPE BARNEY
Philadelphia, Pa.
For Achievement in Design

JAMES CHILLMAN, JR.
Houston, Tex.
For Achievement in Education
and Public Service

CLINTON HARRIMAN COWGILL
Blacksburg, Va.
For Achievement in Education

HAROLD HEATH DAVIS
New Haven, Conn.
For Achievement in Design

A. LINCOLN FECHHEIMER
Cincinnati, Ohio
For Service to The Institute

HUGH FERRISS
New York, N. Y.
For Achievement in Design

GEORGE GOVE
Tacoma, Wash.
For Achievement in Education

- TALBOT FAULKNER HAMLIN
New York, N. Y.
For Achievement in Education
and Literature
- HARRY INGE JOHNSTONE
Mobile, Ala.
For Achievement in Design
- FREDERIC RHINELANDER KING
New York, N. Y.
For Achievement in Design
- JOHN GAW MEEM
Santa Fe, N. M.
For Achievement in Design
and Public Service
- JOHN OGDEN MERRILL
Chicago, Ill.
For Achievement in Design
and Public Service
- ALFRED S. NIBECKER, JR.
Pasadena, Calif.
For Public Service
- JOHN THOMAS RATHER, JR.
Houston, Tex.
For Achievement in Design
and Service to The Institute
- HENRY YEAGLEY SHAUB
Lancaster, Pa.
For Public Service
- JOSEPH PATTERSON SIMS
Philadelphia, Pa.
For Achievement in Design
and Public Service
- JACK BASS SMITH
Birmingham, Ala.
For Service to The Institute
- PERRY COKE SMITH
New York, N. Y.
For Achievement in Design
- ELDRIDGE TED SPENCER
San Francisco, Calif.
For Achievement in Design
- HARVEY STEVENSON
New York, N. Y.
For Achievement in Design
and Public Service
- ARTHUR ELLIOTT THOMAS
Dallas, Tex.
For Service to The Institute
- SAMUEL G. WIENER
Shreveport, La.
For Achievement in Design
and Education
- HAROLD BUCKLEY WILLIS
Boston, Mass.
For Service to The Institute
and Public Service
- RALPH EDWARD WINSLOW
Troy, N. Y.
For Achievement in Education
and Public Service
- FREDERICK JAMES WOODBRIDGE
New York, N. Y.
For Achievement in Design
and Service to The Institute

J. WARREN
ARMISTEAD, JR.
Atlanta,
Ga.



LEOPOLD
ARNAUD
New York,
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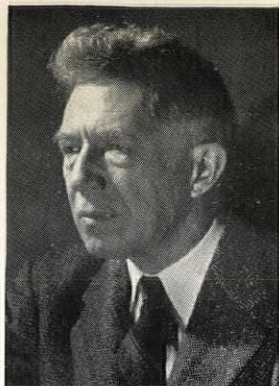
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HEATH
DAVIS
New Haven,
Conn.



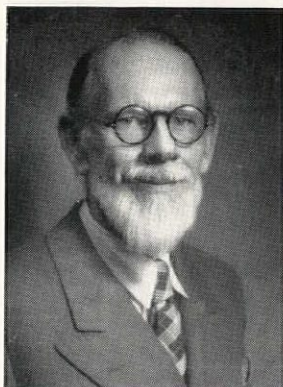
A. LINCOLN
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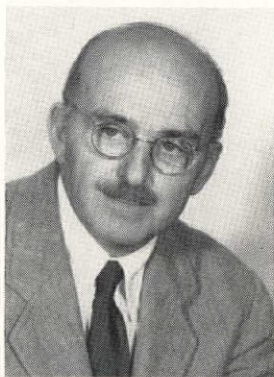


HARRY INGE JOHNSTONE
Mobile, Ala.

FREDERIC
RHINELANDER
KING
New York,
N. Y.



JOHN
GAW
MEEM
Santa Fe,
N. M.



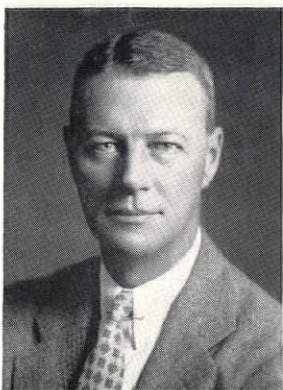
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Chicago,
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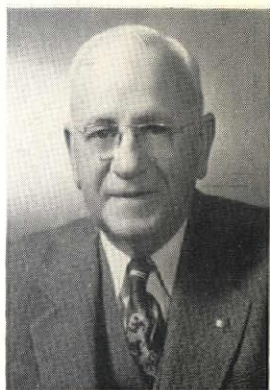
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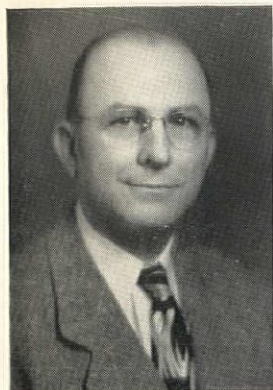
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ELDRIDGE
TED
SPENCER
San Francisco,
Calif.



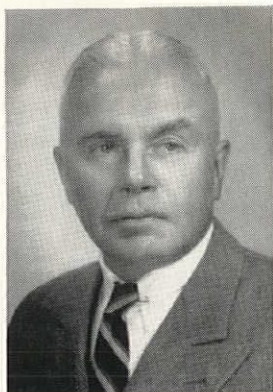
HARVEY
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Dallas, Tex.



SAMUEL G. WIENER
Shreveport, La.

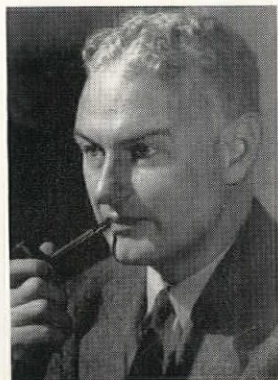


HAROLD BUCKLEY WILLIS
Boston, Mass.

RALPH
EDWARD
WINSLOW
Troy,
N. Y.



FREDERICK
JAMES
WOODBRIDGE
New York,
N. Y.





Frederic Ellis Jackson, F.A.I.A.

1879—1950

MY FRIENDSHIP with Ellis Jackson—better known as “Pete” to his intimates—had its beginning in 1895 when we were pupils in a boys’ school in Providence. Only recently his family had moved from Tarrytown, N. Y., the town of his birth in 1879, to Rhode Island where his father subsequently was elected lieutenant governor. After leaving school Pete entered Cornell, and was awarded a degree in architecture in 1900. Two years later he entered into partnership with Howard K. Hilton and joined the Rhode Island Chapter as an associate; he was admitted to The Institute in 1905.

During his association with Mr. Hilton he spent several years at the Beaux-Arts in Paris, graduating in 1909. It was there, in Atelier Duquesne, where I worked a few months in 1908, that our old friendship was renewed. I have a vivid recollection of Pete at the Quatz-Arts Ball, costumed in the manner of an Egyptian column,

towering in dignity above the heads of the scantily robed dancers.

Following Mr. Hilton’s death he formed a partnership with Wayland T. Robertson, in 1911, to which J. Howard Adams was admitted in the year following. The firm title of Jackson, Robertson & Adams was maintained by Mr. Jackson, despite the untimely deaths of his junior partners, with Raymond J. Henthorne, George Fraser and Clifford Williams as later associates.

The Colonial revival at the turn of the century provided a background for Mr. Jackson’s technique, and its influence was manifest throughout his career. The architectural monuments of Providence, preserved from the Colonial and Early Republican periods, provided inspiration. He was no copyist, however; certainly his designs could not be classed as academic. He was gifted with the adroit faculty of adapting traditional forms to meet modern require-

ments, as exemplified by the Providence County Court House, a project for which his firm was awarded a silver medal by the Congress of Pan American Architects in 1940.

The extensive practice of the firm of Jackson, Robertson & Adams has included Federal, State and municipal projects; ecclesiastical, educational and charitable buildings; hospitals, libraries and museums; office buildings, banks and clubs; town and country dwellings and housing developments. While the sphere of activities has been confined principally to the State of Rhode Island and Providence Plantations, the territory covered extends from Ithaca, N. Y. to Eleuthera Island in the Bahamas.

A salient quality of Mr. Jackson's designs, too often minimized by others, was appropriateness to site and environment. As a result of his passion for harmony and order in neighborhood design, he became a pioneer in the field of city planning. When Providence adopted a zoning plan in 1923 he was appointed vice chairman of the Board of Review. Starting in 1931 he served thirteen years as chairman of the advisory committee of the Providence City Plan Commis-

sion. During World War II he was active in the organization of public backing for postwar planning, and was appointed by the Governor a member of the State Bi-partisan Commission on Coordination and Execution of Post-war Projects. He was one of twelve citizens cited for outstanding community service in 1944 and, "for opening our eyes to the possibilities of things before unrealized"; was a recipient of the "Roger" award at a ceremony held at Roger Williams Park.

Mr. Jackson was advanced to Fellowship in The Institute in 1936. He served as Regional Director 1925-1928, and as a member of the Jury of Fellows 1937-1941. He was president of the Rhode Island Chapter 1921-1923 and again 1935-1937. In recognition of his seventieth birthday in April, 1949, he was presented an illuminated scroll by the Chapter, reciting that "in your long and distinguished career as an architect and civic leader you have received the honors and accolades which come to but few; and yet, unwilling to rest upon your laurels at the significant age of three score years and ten, you are on the road to even greater accomplishments."

Inscribed on the Chapter records, ten months later, was the final tribute: "We are grateful for his

friendship and his camaraderie. We shall cherish his memory."

JOHN HUTCHINS CADY, F.A.I.A.

The Architect As a Student

IN TWO PARTS—PART II

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

AS I SAID BEFORE, your heroes and mine might not be the same, and I will explain what I mean in this regard. Two years ago I traveled about Latin America and I came away with no great respect for certain famous men from Brazil. I have seen too many of their buildings starting to decay—the front of a day nursery, for example; but especially a small chapel which I am sure is imitated again and again by students, and, unfortunately, will be by practitioners as well; *all of whom, probably, have never seen it.*

I say, *after seeing it*, that it is a bad design; its physical form is an echo-creating megaphone; its construction is so bad that its insides are rotting away. I may be an old fogey but to me functionally and esthetically it is bad architecture—*for I earnestly believe that deep emotion is never gained in response to mere draftsman's cleverness.*

On the other hand, I have some heroes in Chile—heroes whose names I do not know but I greatly respect the housing they have accomplished. But, because this is simple and homely, the Museum of Modern Art has not thought it dramatic enough to publish.

And this leads me to say: "The world may be smaller but fewer people actually see the things they copy."

Douglas Haskell told me, as he became Editor of the *Forum*, that he hoped to show a building by fresh photographs five years after the first *new and so beautiful photos taken from such unusual angles* and which are generally so quickly published; and therefore prove that good design lasts or doesn't.

Recently, a janitor of a much publicized modern building said to a group of young architects, "Do

you come to worship or to learn?"

May I say that your eyes will not continue to deceive you if you travel and see the actual building and so, as an architect, if later you have a building to design, learn to throw away the magazines with their trick photography, and go directly to the physical source. Ask the man who directs the enterprise what's wrong and what's right; and then go and see several others; analyze always and be ever critical. Don't ever become an expert—an expert is, generally, a man who keeps on making the same mistakes. Always remember that new ideas develop from further human contacts, new experiences, new adventures, into solving richly the requirements of life.

Place the solution to the human-occupancy problem well above either that of the structure or of structure esthetics. I have said elsewhere that I prefer the word "convenience" to the word "function." I think the phrase has more positive meaning when you say "convenience determines form" than Sullivan's more alliterative "Form follows function." For I think his statement as it was developed in "Kindergarten Chats" leads into a sophistry, especially as he tried to develop the idea that all

things have separate organisms. Modern architectural thinking seems to deny this—in that it believes that form is concerned with flexible space—all space being adaptable to any human use—so that all of it may appear alike. If, however, you depend upon semantics you generally will achieve the opposite in living values.

My own life has been filled with seekings for convenience ideas. I have traveled over the world, interested in housing and planning, talking with men who direct and live in these types of enterprise.

I started these surveys in 1930. I know the *psychological* faults as well as the *physical* of more types of dwelling-unit plans and their siting. I saw and resisted, early in 1938, the regimentation of housing-project planning, for I firmly believe the slum mind is the weed growth of unanimity and regimentation.

The slum mind being indicated, first, by a willingness to let others do for you what you should try to do for yourselves; second, a willingness to live on a low level of true living standards, as long as it is easily gained; third, the willing following of any leader who assures you of these; and last, a resentment against any indication

of superiority in others and therefore an insistence on a low level of equality.

I visited, when I had a large auditorium to design, practically every well-known opera house and concert hall in the western world, and I talked to some eighty people—I have forgotten the exact number—about the theater.

I have read plays from the famous Greeks down to Sherwood Anderson and I have visited the type of theater in which they were originally performed and where possible have seen a performance. I know, for example, of no more poignant statement against war than that found in Euripides' "The Trojan Women," written some centuries before Christ. My reports on these surveys have been borrowed many times and have had influence on modern auditorium design. Our own building operation was killed by the depression. But, although I have never built a theater, I know "the Theater" extremely well and I do not regret that experience nor think it wasted, for I have carried the fruits of that study in all kinds of auditoria.

I have visited well over forty large laboratories in the United States and Europe, and have talked

to hundreds of scientists concerning their problems.

We have designed great laboratory projects for the Bell System, General Electric, duPont, Ford, Standard Oil, and many others; we have yet to find the need problem to be identical—they do not look alike, nor will they ever be anything except what they are. The same has been true about a library which we designed. The basic survey as to what a library should be was thorough and widespread.

You will, of course, have appreciated by now that in the course of these many studies I have met a varied and large number of interesting people—housers, city planners, musicians, opera singers, actors, directors, scene designers, acoustic engineers, famous scientists, ordinary Ph.D.'s, janitors, librarians, college professors, and last but in no way least, housewives. I have been a mental pickpocket all my life, but on top of this I have also read widely in order that I may converse with these men concerning their problems, understanding them and trying to solve them.

I try to eliminate all hocus-pocus in my dealings with clients. We do not discuss what the building

looks like until the plan is satisfactorily solved—for we believe an orderly solution will create an orderly appearance. I have been snooty enough to say I copy neither Ictinus, Palladio, or Corbusier. I have tried 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 solutions.”*

You may say: Well, after all, you are at the head of a large organization; you can do this, whereas a smaller man can't. But the survey of housing was started in the 1930's when we had become a small office, and when there was no housing in the United States. But long before, when, as a young married man, I had thirty-five dollars a week, I spent money for books which might have gone into possible savings.

Every year further education and travel is put down as a business expense, and every job I have and which I personally direct brings back to me an educational return.

We are, of course, interested in what space and color and materials mean, but we spend more time *in seeking human answers than in forcing any one idea of modernism.*

We design buildings primarily

for our client's use and only secondarily for our own reputation. We no longer look through books for details, but to find facts which help solve the problems which are presented to us. Our own library is no longer merely a picture-book type—ancient or modern—and the books of the past gather dust. Even the new books will soon be replaced, for the library contains factual data concerning the new and old jobs we have done. When we look at books and magazines, we use them as indications of where to look for further information, and not to copy.

My own library at home—to show you outside interests—is composed of city planning (I have been collecting it over the world), American poetry, and an extensive list on oriental life and art, and my leisure is spent there in widening my own experience beyond mere technical needs; in writing verse and contemplating the philosophy of the Orient.

You might well question the interest in American poetry, but I have a strong belief that poetry is one of the most precise arts in the world—that it requires a great knowledge not only of human emotions but also a clear understanding of words and their related

meanings. An understanding of fine literature is an absolute essential to men who need words as well as drawings to interpret their design.

I have a friend—Charles Downing Lay—who once said a very profound thing: "Man's vocation in life is to live, to have children and teach them to live, and his avocation is somehow or other to find the means to achieve this." The world is too much concerned with gadgets—whether these are mouse-traps or atomic bombs, and not with truly fundamental ways of life. I assert that we are giving too much honor to physicists and not enough to poets.

A young man came to see me after the war and said he could enter a newly founded college; his people didn't think much of it, but otherwise he would have to wait two years to get into the school his family did think well of. I said to him, "And what will you do otherwise?" "I'll get a job and wait." I said, "I don't think you will get the best results that way. Who is supposedly the best professor in this new school?" He said he was a young man who taught Horace and Virgil, and in a moment or so I got a picture of an inspired teacher, so I advised

him that he spend as much time as possible with him. You know the number of inspired teachers are few indeed. One of the best I have ever had taught me the poetry of the English Bible. God knows whether this boy will ever be a Frank Lloyd Wright or an El Corbu, but he can come away from this teacher with a feeling for clarity, depth and sincerity.

You may remember: "Reading maketh a full man; conference maketh a ready man; and writing maketh an exact man."

I have been trying to indicate that architectural competence is quite different from engineering competence, and that the more we seek beauty in human understanding, the better architecture we will build and, moreover, that life itself is a great adventure. Architectural tricks last but for a moment of time, whereas a true cultural achievement, like a Gothic cathedral, stands not as an impediment to progress but as an inspiration to further inventions. You, as new members of an age-long profession, must, so I believe, seek to obtain a beauty which lasts, because otherwise your times will be expressed as unfruitful. You live and start to think of architecture

in a civilization of great chaos—one which my generation invented—everything you have here in modernity is a heritage from the last sixty years or so. I said it is chaotic, largely because it was developed by one expedient after another. You may only turn this chaos into order by molding expedience into planned beauty.

Therefore, you as architects will need to develop the qualities of planned effort—your own first and then later as applications to building, but more and more to communities. The realtor, the engineer, the statistician, have not created beautiful cities; on the contrary, since their influence developed, the cities are ugly. But you will again need to go deeper than the drafting-board technique to achieve the desired and beneficial results, for most modern architectural planning lacks understanding of human desires; desires which our society persistently thwarts, thereby creating chaos instead of order; but again the corrections will only arise from your own opinions ripened by experience—all aided by seeing the *actual*.

Nor should we hesitate to do these things—that is, prepare ourselves for future and better commissions, prepare ourselves to im-

prove in every possible way the design of the communities in which we live—for unless we undertake this design I am afraid it will be lost in the welter of data.

On the other hand, I would warn the young practitioner especially, before registration, to seek responsibility slowly and only when experience gives sufficient assurance. I believe that every teacher should caution his pupils that actual building is quite different from so-called design on paper. Frank Lloyd Wright said recently at Yale that he did not feel in any way a loss of dignity *or time* when he worked twelve years for experience before undertaking his first commission. Nor did he ever regret that he was a fine draftsman, and that he worked under another—Sullivan. *Frankly, I am shocked at the bad workmanship I find in modern work; the careless acceptance of the obviously bad.*

In closing, I wish to emphasize the great need of creating your own individuality; that this is not done by living in ivory towers; in promoting preconceived ideas; in endless and larger imitation of the works of others; but only by your living fully and richly in your own right and by a humble willingness

to further the fullness and richness of others by contact with mankind, your client.

The architect's drafting-board is a vital tool and extremely necessary but, after all, the tool must be a guided expression for human happiness and not cleverness alone.

No one knows how much faster we will contrive to go; no one knows how many more comforts we will add to our existence; no one knows how many new synthetics will be added to those materials which at present plague us. Fundamentally, progress may be

made only by strengthening human happiness. You will agree that several more cokes a day, twice as many cans of Spam, two chickens in the garage, and one and a half autos parked in the street, is not necessarily the end of man.

The modern cliché in architecture is easy to copy. Negation is always easy, for it requires no further invention, but if the architect is to survive and to lead, in the words of Albert Gerard "he will have to assert, refine and strengthen his humanity more sedulously than he ever did before."

What Does the Architect Know of Housing?

By Albert Mayer

LATELY I have been getting around a good deal to architectural committee meetings at which the architectural and living quality of large-scale housing has been deplored, where the problem of better design, and the problem of the architect's place in urban redevelopment have been explored.

The general tenor of these meetings is that certainly the profession can handle these things adequately, and the emphasis has been on the insensitiveness or dumbness of local Authorities in not finding the

"right" architects, and giving them some leeway and scope. I am far from defending the local Authorities and believe they have much to learn, but I also feel from what I have seen around the country, both casually and in consulting work, that the profession is too complacent; or to put it another way, I'm not at all sure that the supply of "right" architects is plentiful.

There seems to be a strange impression, possibly stemming from the fact that most architects have done private residences, that any

architect can do a housing project well, whether he has any experience or not, whether he has given it much thought and study or not. No architect in his senses would feel this way about a hospital, an industrial plant or even a school, but somehow there is the impression that a housing community, a very complex and sensitive matter indeed, just comes naturally.

I propose that members of the profession owe it to themselves, to the profession and to society, to prepare themselves for their high mission of trust in the design of housing projects and of new or redeveloped urban areas, which are looming so large in quantity in the next decade, and which will appreciably change the face and texture and living quality of our cities and towns, for better or for worse. These are not just jobs; they collectively represent a tremendous opportunity and challenge, such as has not come our way in decades or even generations. Up to now, we have generally muffed it. Certainly this is not our fault alone. But we can take a lead in doing better.

I propose that every member of the profession who wants to have himself considered for such work should apply to himself a questionnaire to establish his fitness for it.

When this idea occurred to me, I made up such a questionnaire which I believe is not too rigorous but does include a reasonable conspectus of the field. My own feeling is that anyone in the profession who is not convinced that he can answer at least 80% of these questions in a positive sense, should either not offer himself for such projects, or should forthwith equip himself to do so.

1. What book or significant publications have you read on housing and planning?

How recently have you read such a book or study, and what was it?

Have you read anything specific on: recreation and recreational planning . . . community facilities . . . nurseries and nursery schools . . . shopping centers?

Have you recently read Camillo Sitte's book, or any other book on civic design?

2. How many housing projects have you visited?

How many housing projects have you visited in other cities?

Of the housing projects you have seen, or seen illustrated, which do you consider the three best, and why?

In visiting projects by others, or revisiting your own, do you look up tenants and management to get their comments and experiences? How many inhabitants have you actually spoken to?

How often have you visited the city planning office, or attended a public hearing, in the last three years?

3. Do you know the provisions of the National Housing Act of 1949, or any of them?

What will the Federal Government do to help the cities in redevelopment?

Does your state have an urban redevelopment law which enables it to make use of the Federal provisions?

Are you active in any citizens' organization or group devoted to housing or planning?

Are you a member of any professional (as AIA Chapter) committee on housing or planning?

4. Can you identify each of the following, and write 150 words on why they are significant figures, what they have done, what their views and work are? —Patrick Geddes . . . Ebenezer Howard . . . Clarence Stein . . . Catherine Bauer . . .

Lewis Mumford . . . Patrick Abercrombie.

There are a number of possibilities in the application of such a questionnaire:

1. At its simplest and most satisfying, each architect should apply it to himself.

2. Local chapters should take it up, and urge their members to apply it.

3. Local chapters might in addition advise local Authorities that they have formulated such a questionnaire, and urged members to apply it, and should send a copy to the local Authorities. This might have three good effects:

Show that the profession is aware of its responsibilities and is doing some self-searching.

The Authority might use such a questionnaire as an important factor in qualifying architects. (Of course we know that interest and study do not replace talent, but neither is talent alone enough. It is also a way to throw light on the probable relative or preferential fitness as among various talented architects whose work may have been in other fields.)

The Authorities might them-

selves take the hint and apply this questionnaire to their own members and staff, many of whom undoubtedly need it as well.

But however small or great the

collateral applications or effects may be, it seems to me the members of the profession owe it to their own sense of integrity and fitness, to apply such a questionnaire to themselves.

Calendar

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 19-23: Semi-Annual Meeting of the American Society of Mechanical Engineers, Hotel Statler, St. Louis, Mo.

June 22-24: 1950 Convention of the New Jersey Chapter A.I.A. and the New Jersey Society of Architects, Berkeley Carteret Hotel, Asbury Park, N. J.

June 24-September 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.

September 18-21: 52nd Annual Convention of the American Hospital Association, Atlantic City, N. J.

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.



“OUR FIRST ARCHITECTURAL SCHOOL?”

BY ALBERT SIMONS, F.A.I.A., Charleston, S. C.

INOTICED with much interest that you placed a question mark after the title “Our First Architectural School?” in the March issue of the JOURNAL. This question mark

emboldens me to add my pennyworth of information. From “The Architects of Charleston” by Beatrice St. Julien Ravenel, I quote the following:

JUNE, 1950

"[Ezra] Waite is heard of first and last in 1769 . . . In the paper of August 22, Waite published . . . 'Ezra Waite, Civil Architect, House-builder in general and Carver, from London . . . he flatters himself to give satisfaction to any gentlemen, either by plans, sections, elevations, or executions, at his house in King-Street, next door to Mr. Wainright's where architecture is taught by a peculiar method never published in any book extant.'

"In 1772 [Wm. Rigby] Naylor advertised:

"The Subscriber—Being frequently solicited to teach Drawing, proposes, the Evenings of the ensuing winter, to instruct in the Art of Drawing Architecture, provided he can get a select number on or before the First of November . . .

His Proposals may be known, by applying to him in Harleston.*

William R. Naylor."

"On May 4th, 1790, [James] Hoban advertised that he would teach architecture to an evening class of young men, gave Thomas Gadsden, George A. Hall, Roger Smith and Daniel Cannon as references, and stated that plans and carpentry would be executed by Hoban & Purcell. Robert Mills is said to have studied under Hoban in Charleston."

I would not claim that any of the above was "Our First Architectural School," for no doubt further research will disclose equally early or earlier efforts to teach architecture in other Colonial towns, but this is submitted for the record.

* (Then an outlying village, now a part of Charleston).

THE TEACHING OF ARCHITECTURE

BY EDWIN BATEMAN MORRIS, Bethesda, Md.

I FOUND MUCH INTEREST in the well-written comments of President Johnstone of the Association of Collegiate Schools of Architecture in the May JOURNAL touching upon the architectural education controversy. He diagrammed the point of disagreement neatly by his use of the word "muzzle-velocity," to express the degree of finished architectural and construction facility possessed by the student upon graduation. Many persons believe

with President Johnstone that this muzzle-velocity is unimportant, and the facility can well be obtained, as he observes, during the "two decades after graduation."

An opposite school of thought is composed of those who are to an extent alarmed by the more and more complicated nature of the target, and feel that the muzzle-velocity ought to be stepped up. A criterion might be the contract for the recently awarded \$20,000,000

General Accounting Building in Washington, a typical large building, showing 49% of the cost as mechanical equipment, 25% structural, and the remaining 26% purely architectural, indicating that three-quarters of the architect's fee is for non-architectural service. This school of thought believes the architect needs more muzzle-velocity in the practical phase of things. He would then be in a better position to perform the co-

ordination which is now the major part of his earning power; and not have to wait the suggested two decades to obtain such competence and facility.

It is a difficult controversy; and neither side should dismiss the other too briskly. It may be that greater muzzle-velocity is not at all needed. Yet this astounding change in recent years in the complexion of the architectural profession is certainly a thing to ponder deeply.

They Say:

Michael T. Waterhouse, M.C.

(From his inaugural address as President of the R.I.B.A., November 1, 1949.)

THE SECRET of American productivity lies in many other factors. Chief among them, I think, is "productivity consciousness" and the fact that, there, the building industry has this objective just as firmly in mind as does any other simpler or "factory" industry. It was said by the Steel Founders team of their industry that: "First, last and all the time managements are actuated by the belief that high rates of production are essential to individual and collective success. Workers at the bench, at the machine, and at the office, subscribe to this belief. This belief is not simply intellectual apprecia-

tion: it has a firm emotional hold upon the whole body of American industrial thought." With this statement I most heartily agree and to my mind it is in this factor that lies one of the major differences between our two nations.

T. Trip Russell

(in "Can the Low-Cost House Be Contemporary?" — in Design+, No. 1, 1950.)

We had eliminated stucco on the concrete blocks both to save money and to obtain an interesting texture. The mason was appalled by the precision expected of him and practically reached a standstill. It took weeks to get ready for roof. I shall not soon forget the expression on my client's face when the contractor delivered the following

justification. "The trouble," he said, "with these new type houses is that the workmen stand around so long wondering how it can be so simple that they don't get much done. That," he said, delivering the *coup de grace* with a perfectly straight face, "costs money!"

Robert W. Cutler

(of Skidmore, Owings & Merrill)
in *Hospitals for Jan. 1950.*

The mutual attitude of those who control hospital planning and design has produced a broad cooperative spirit and co-authorship of achievement in the post-war period. It has resulted from the fact that we have the best medically informed and most demanding public in the entire history of our country and has revitalized the approach to architecture in the designing profession . . .

Now the program for a new hospital or health facility stems from needs on a community basis. The attitude of the architect is one of realism. He stresses the necessity of a definite program of the various units to be considered in the planning. He is no longer forced to establish a form and crowd the facilities into the chosen "U" or "T" or "H".

Lincoln Steffens

Nothing is done, finally and right. Nothing is known, positively and completely. There is not now, and never has been, a perfectly run railroad, school, newspaper, bank, theater, factory, grocery store; no business is, or ever has been, built, managed, financed, as it should be, must be, and will be, some day.

The Editor's Asides

M.I.T. IS ABOUT TO REPORT ON the operation of its solar-heated house. Members of the course-symposium on Space Heating with Solar Energy, meeting from August 21 to 26, will have all the details. This three months' experiment leads to a belief on the part of

M.I.T.'s committee that "a 10%-auxiliary-fuel-burning house is possible without ultra-high construction cost" in the Boston area.

NUMEROUS INQUIRIES are received at The Octagon regarding architects available for ad-

ministrative and teaching duties in the schools of architecture. At the present time there is an unusual number of vacancies or impending vacancies at the level of deans and directors. The Department of Education and Research is generally familiar with the personnel now engaged in teaching but has very little information regarding men now in practice who are desirous of entering the teaching field.

Those who are seriously considering architectural education as a career are invited to send biographical and experience data and indication of geographical preferences to the Department of Education and Research, preferably in the form of 15 mimeographed copies. This information will be held in confidence excepting in response to direct inquiries from responsible university officers, in which cases all applications and data will be transmitted without preferential comment, to the educational institution concerned.

WHEN the South Americans saw the residential section of our exhibit at Havana this spring, their impressions probably were that every resident in the U. S. A.

dwells in a hillside home complete with swimming-pool, vast terraces and a magnificent view of snow-capped mountains.

CONNECTICUT is going to lend mortgage money to her home builders or to her local housing authorities at 1½% interest. She can do it by borrowing the money on short-term notes at a very low rate of interest, and she is passing along to her citizens the benefits of her own good credit.

LOS ANGELES is beginning to tell the world about her World Transportation Fair of 1951. Santa Anita Park, with its famous race-track, is to serve as the nucleus for a fair whose theme is, "If It Rolls, Floats or Takes to the Air, You'll See It at the World Transportation Fair."

NEAL VAN SOOY, of the California Newspaper Publishers' Association, told the Southern California Chapter recently: "Architects create bad public relations by going through a new building and making professional criticism within earshot of the owner, who has paid what he considers a very handsome fee to his architect."

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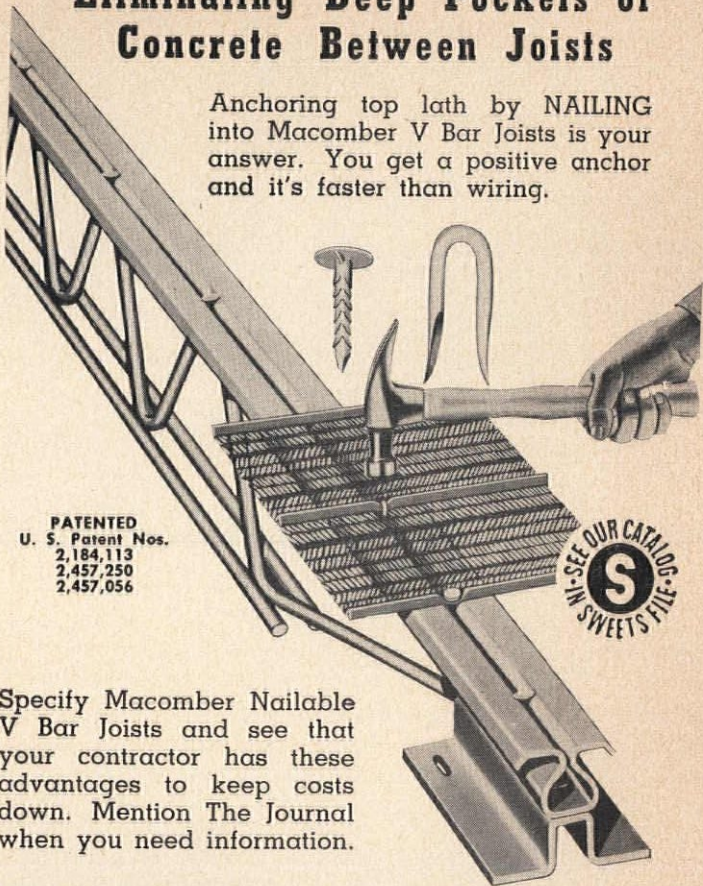
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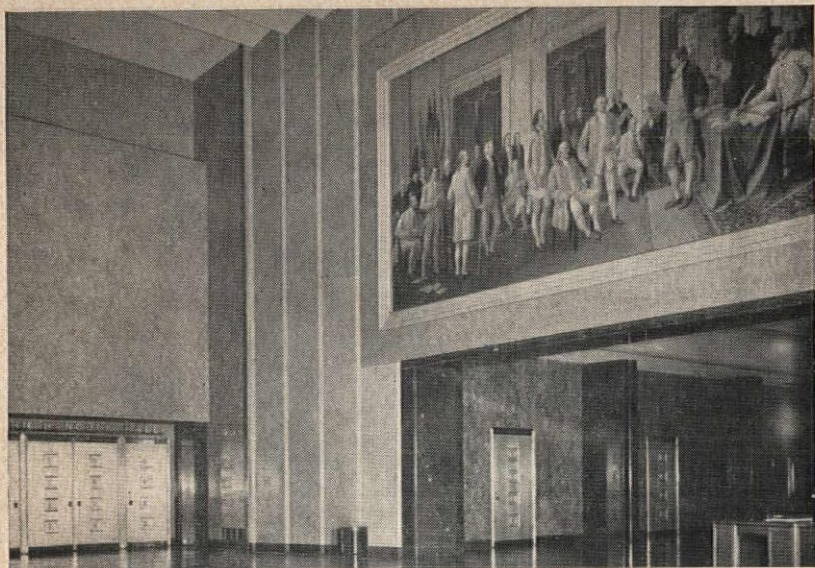
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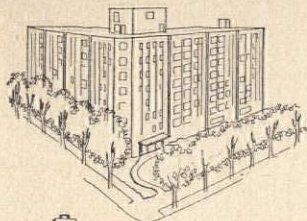
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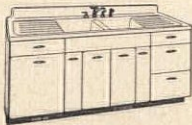
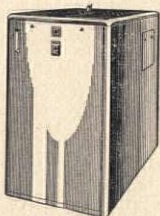
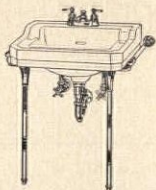
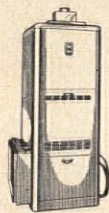
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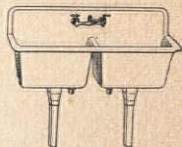
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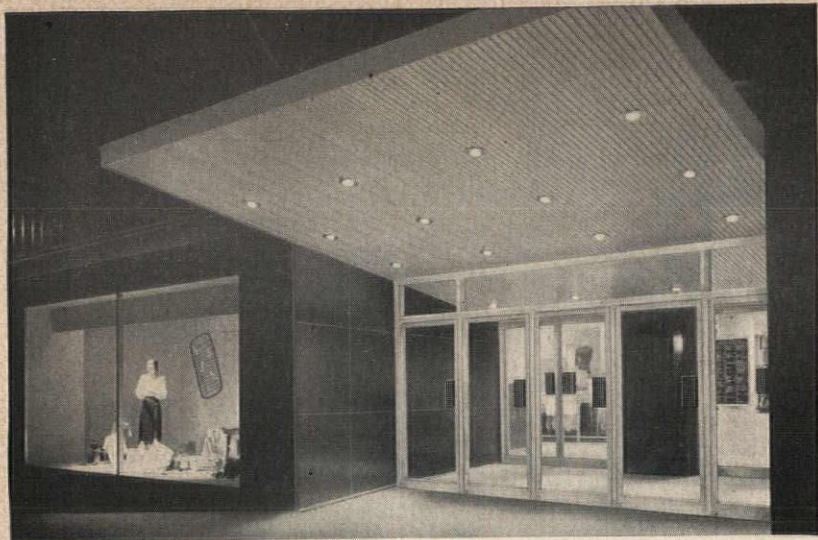
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