

Journal of The American Institute of  
**ARCHITECTS**



JACQUES SOUFFLOT

October, 1952

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Draftsman to Architect: What Incentives?

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My Philosophy of Design—Cooper

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Report of the Accrediting Board

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• Myron Hunt, F.A.I.A., 1868-1952 •

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Large Offices from Small

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Architect, Painter, Sculptor

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Honors • Necrology • Letters

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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

OCTOBER, 1952

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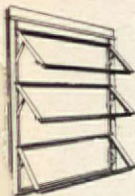
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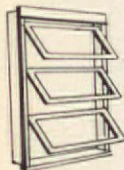
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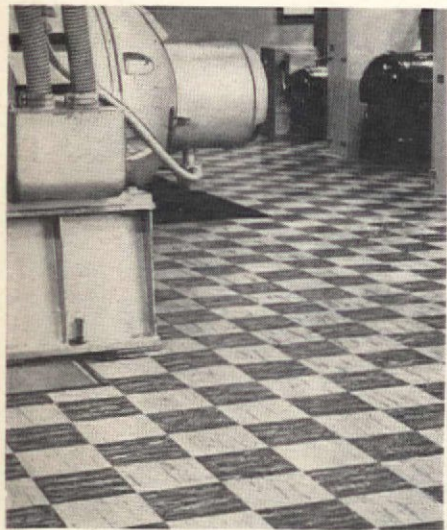
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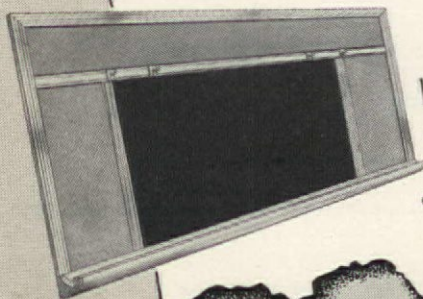
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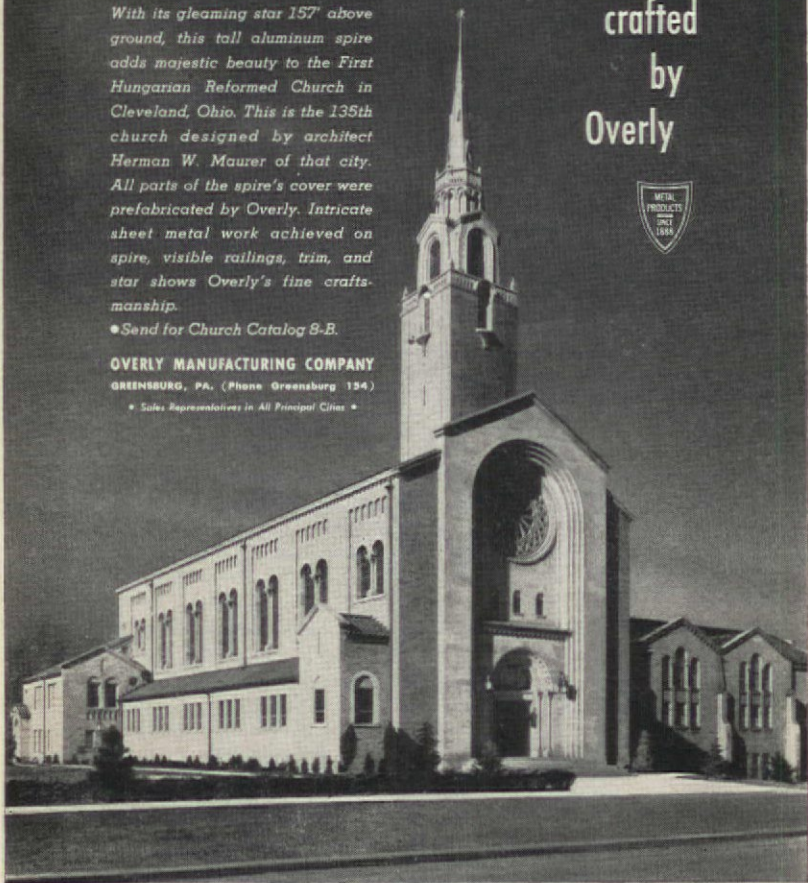
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## My Philosophy of Design

*By Samuel Inman Cooper, F.A.I.A.*

An address before the Georgia Chapter, A.I.A.

WHEN Ed Mothrop stuck his neck out to the extent of asking me to participate in his "Symposium on Architectural Design," he was at the same time good enough to define for me the true meaning of the word. According to Ed, a "symposium" was, among the ancient Greeks, primarily a drinking party. Thereafter, the guests having quaffed sufficient gay Falernian to render them loquacious, each was asked (or perhaps only permitted!) to discourse at some length on his personal views concerning a topic of local interest.

I make no reference to the earlier part of the program as previously mentioned. For the moment it appears sufficient to state that I have taken seriously the latter part of Ed's description. For this reason I can hardly feel justified in quoting to you the words of Palladio or of Christopher Wren, of Thomas Jefferson or Richard Neutra or Frank Lloyd Wright. You can all read for yourselves.

Further, I assume that it is the personal views of your speakers of the evening which might perhaps be of interest to some of you, and it is as such that I seek to express my own philosophy of design.

Architectural design is, certainly as of today and by the practising architect, in many ways similar to politics. Politics has been defined as "the science of the possible," or the solving of the question of "what can actually be done?" So we might well define our own field of endeavor.

To me, the word "design" infers an action, or a series of actions, which will later be carried into execution. It is not enough to "design" a building. One must design a building that can be built. Whether it actually is built may be a secondary consideration, but at least it must be possible. Such a building cannot defy the laws of nature, and had better not defy the laws of common sense.

Architecture has long been called the Mother of the Arts. Yet archi-

tectural design varies widely, both in its scope and in its complexity, from its allied fields of creative effort. Consider these factors which control and circumscribe, and to that extent limit, the field of architectural design.

First, last and always, the designer of buildings is owner-dominated. "He who pays the piper calls the tune." This we all resent—but in vain. It is true; it is a fact—and we are practising "the science of the possible." There is left to you, the architect, logic, persuasion, enthusiasm, and (at least we like to think) a broader and more thorough knowledge of the problem—and the consoling realization that the same problem can often be solved (and even satisfactorily solved) in many different ways.

With many owners these factors, especially if well used, can and do carry us far. Many of us complain of the owner's lack of trust in his architect. To me his trust is enormous—sometimes almost incredible. To whom else does he entrust the spending of such large sums, in a field in which he is far beyond his own depth of experience? True, he usually knows something, and better yet, he can often be educated (if the archi-

tect is a good teacher) to know more. But in the sea of technical details which sooner or later surrounds every building project, he can only hope to cling to and rely on that fountainhead of all knowledge, that source of unfailing judgment, that monument of wisdom and integrity, his architect. And even granting that we are all these things, and much more—still he shows a lot of faith in a fellow who probably does not earn as good a living as he does.

But further, architectural design, unlike painting or sculpture, involves the factor of cost in the design itself. The color of the paint on a canvas, the particular shaping of a piece of sculpture, infer no increase in the amount of labor or material involved, other than perhaps the time of the creator himself. But to the architect an extra wall break (if he wants a shadow there) means extra money. A marble surface costs more than a stucco one, a bronze door more than one of wood. While there are said to have been (I never came across one) occasional commissions where "money was no object," one could hardly assume such a basis for everyday practice.

Actually, rather than an alliance with the Fine Arts, the modern



practice of architectural design appears to me to more closely resemble industrial design. Whether it is a building, a motor car, a refrigerator, or a jet plane, the same general factors appear to govern and to apply to each one.

To list these (and the order of relative importance is not indicated thereby), we find: Money, Usage, Popular Appeal, and Adjustment to fixed but varying conditions. All are characteristic of both types of creative effort.

For the basis of all architectural design is, of necessity, compromise. The most successful solution of any design problem is the most successful compromise. This is sad—but true. One by one our youthful illusions of perfection go by the board and we must substitute for them ideals, but with the knowledge that an ideal is something to be striven toward, but is never wholly attained.

And what "ideal" is to dominate our design efforts? What is the ultimate objective of the designing architect?

Is it to leave a monument to posterity?

Is it to make an owner ecstatically happy?

Is it to benefit the community?

Or is it to flatter his own little ego?

Certainly none of these, as single objectives, is justifiable as the sole motivation. Yet each will enter the picture, despite our best efforts to the contrary. And then that more ignoble aspect of earning a living—even this casts its pallid shadow over each new project.

And again the architect finds himself compromising—"A little of this and a little of that." Who shall say that the "science of the possible" is wholly reprehensible?

But now he approaches the threshold of his actual design, and is confronted with certain basic factors which must be considered, must be included, must be adjusted to one another.

What are these basic factors inherent in any problem of architectural design?

First, adaptation to fixed conditions, either physical or owner-imposed. These will include: The Site—its size, shape, topography, orientation together with its surroundings and any special feature it may provide; and Climate—a consideration too often ignored.

Second, the functions to be fulfilled. This consideration will lead us into infinite ramifications. There are: The Plan, Circulation,

Lighting (by day and by night), Ventilation, Temperature and sound controls, and many other elements that, properly used, go to make up a successful building.

Third, that ogre of all drafting-rooms—cost. Whether original cost or in terms of maintenance, it will enter the picture and will remain, no matter how unwelcome.

And finally, the visual aspects of the design. I hesitate to use the word "beauty," which these days seems in such bad repute among many architects, and is always regarded with pecuniary suspicion by owners—at least those of the male variety. But a building, to be truly successful, must provide a satisfactory reaction within the beholder, and this reaction is obtained only through his eyes. He cannot hear it, feel it, taste it, or (we hope!) smell it. He must sense it through his optic nerves.

To attempt to define the basis for such a reaction would require endless words, and then one could only hope to scratch the surface; yet certain qualities are inherent in all buildings which produce such an effect of inner satisfaction on the majority of their beholders:

*Fitness*—to its site, to its surroundings, to its climate, and to its

function. All these can be felt as well as seen by the most uninformed, and provide an intangible asset for which there is no substitute.

*Symmetry*—on such occasions as when one instinctively feels the need for symmetry—at the end of a great axis, as the focal point of certain compositions. Yet while infinitely desirable when called for, symmetry can be equally dry and meaningless, if not actually offensive, when wrongly used.

*Mass*, or *Silhouette*—again something to be felt, rather than defined. Yet each of you knows there is a difference.

*Scale*—actually a part of mass—likewise has its intangible values and abuses.

*Color* and *Fenestration* also play their more subordinate parts.

These, then, I would summarize as the basic aspects of architectural design:

1. The physical conditions obtaining.
2. The function, or intended usage of the building.
3. The budget, or ever-sensitive pocketbook of the owner, and
4. The visual aspects which, singly and in conjunction, give inner satisfaction to the beholder.

And again the specter of com-

promise enters. For no one of these four can be satisfied to the ultimate, nor can any one of them be wholly ignored. Where the least of each can be sacrificed to the others, the design is well done. Once more, ideals are only to be striven for, and never reached.

But secondary aspects also enter into every design effort. If properly regarded, they will follow, and will be subordinate to, the basic considerations.

*Structure*—the skeleton, the framework of a building: It must, of course, be sound and preferably economical. Yet, because many different structural systems may satisfactorily meet the requirements of a fundamental concept, structure in itself (always within the realm of the possible) cannot be deified. It is infinitely useful, but it is not holy.

*Materials*—here again infinite variety is possible; hence materials should be the servant, and not the master, of the designer's concept.

And finally *Detail*—or *Style*—or *Manner*—or what-have-you. Well down in this semi-final bracket, we encounter what seems to provide the chief bones of contention among present-day architects.

"Functionalism vs. Eclecticism."

"Modernism vs. Traditionalism."

"The Contemporary vs. the Archeological."

These we hear on every side, as our forebears of the nineteenth century heard of "Science vs. Religion." Senseless, inane, and unending. Where does the versus derive? At this late date most of us realize that there exists no conflict between science and religion. Insofar as each is founded on truth, on knowledge, and so on harmony with the laws of nature, so far, and no further, each is good and will live.

So with the many and varied aspects of architectural design. To seek to increase the virtues of one manner of designing buildings by villifying another manner of fulfilling the same objective, is to waste our time, our effort, and our abilities in vain and fruitless argument. That is the negative approach. "He is wrong—hence I must be right."

Rather let us turn such talents as we have to a constructive effort, in the field and in the manner of our own choosing. That a man is a great scientist does not make him less religious; that his soul is above the beasts does not render him less factual in his approach to nature.

Our life work is to build—not to tear down. Let each attend to his own tasks, and permit others to

do likewise. Thus only the world (and architectural design with it) will improve.

How a school is judged  
as to its accrediting

## National Architectural Accrediting Board Report for 1952

*By Roy Jones, F.A.I.A.*

RETIRING PRESIDENT OF THE N.A.A.B.

THIS REPORT is the fourth in a series of annual reports which the Accrediting Board has issued. The Board hopes thereby to render an account of its work to its three sponsoring societies—The American Institute of Architects, the Association of Collegiate Schools of Architecture, and the National Council of Architectural Registration Boards.

With the end of 1952, the Accrediting Board will have completed twelve years of what we might call organizational life. This means, however, only eight years of operational life. Although the Board was established in 1940, wartime conditions delayed the start of actual operations until 1944. These eight years of actual operation have been filled with activity. Much of it was a matter of pioneering in a new field. Many

unanticipated crises had to be met as they arose. Extremes of wartime contraction and postwar expansion brought their special problems. The funds available to the Board for operation were distinctly limited and always uncertain.

A quick survey of what has been done may be in order. Exhaustive analyses of the data contained in the Bosworth-Jones and Young-Goldsmith reports were made. The practices of other accrediting agencies were studied. From all this, somewhat slowly and often by painful trial-and-error processes, a determination of appraisal methods and procedures was established. Numerous documents to guide the Board itself, the schools, and the profession were prepared, printed, and distributed. They follow and complement a document, commonly

OCTOBER, 1952

known as "The Charter," which records the establishment of the Accrediting Board by joint action of the AIA, the NCARB, and the ACSA. The Board's later documents include various statements, reports, studies, and forms for use in the process of accrediting. Altogether they number some thirteen. They are listed in an appendix which supplements this report. [Not published herewith.]

Seven annual Lists of Accredited Schools have been issued and the eighth, for 1952-53, will be published shortly. In the preparation of these lists, the Board has conducted 95 inspections of 43 different schools. The schools appearing on the 1952-53 List will number 39.

Some other miscellaneous statistics will be of interest. Seventeen individuals have served as members of the Accrediting Board since 1940. Nine of these represented the AIA, four the NCARB and four the ACSA. About sixty others, drawn from the ranks of practitioners and teachers, have assisted Board members on inspection committees. We have tried to enlist the aid of as many architects as possible on these committees. All members of the AIA Commission to Survey Architec-

tural Education and Registration have served on at least one. It has been our objective to include on each committee a teacher, a practitioner, and a registration board member. The spreading out of these inspection duties to all segments of the profession has brought not only much valuable help to the Board but has led to a better understanding by the profession of what the schools are doing.

The 39 schools now on the accredited list represent about 70% of the 56 schools which may be defined as strictly professional. The 39 accredited schools enroll approximately 85% of all professional architectural students.

One particular question of the many that are asked the Board is: "How is a school judged in order to rate accrediting?" To answer the question properly, one must go back to the Charter. This document will make interesting reading for anyone disposed to do so. It is complemented by the Board's Statement of Policy, issued in 1945, and by the Board's formal reports of 1945, 1947, and 1948.

The Charter defines the purpose, duties, and methods of the Board in broad terms. The Board's duty is to make and maintain current a

list of accredited schools in the United States and its possessions. A primary purpose is to provide the various state registration boards with one authoritative list in place of the forty-eight separate lists which the individual states would otherwise be required to make. Certain other values to the schools, the profession, the public, and prospective students are cited. Accrediting is to be based on an evaluation of both the factual data relating to the schools and those intangible elements gained by visitation and inspection. However, "The list of accredited schools shall be issued as a list only and no standards shall be set up or published concerning the manner in which or concerning the basis on which the accrediting has been or will be made." Obviously, we see here a reflection of architectural schools' very real and legitimate dread of excessive regimentation!

Obviously, too, however desirable it is to avoid rigid standards, some basis for judgment must be arrived at. Out of much analysis and experience has come a set of what the Board calls "significant criteria." These have been determined in accordance with the general practice of the better established schools. They currently in-

clude some 50 factual and 25 qualitative items. Experience has shown that these items, considered together, are helpful in revealing the total picture which a school presents. It should be emphasized that it is the total picture and not any one single item that is important. It should also be emphasized that the Board is interested in the factual and quantitative items only as they affect quality. Painful experience has demonstrated that a certain minimum of quantity is necessary to establish and maintain quality. It is important to note further that all the criteria are regarded as an *aid* to the Board's judgment, and not as a *substitute* for judgment.

Our 1948 Report summarized as follows what the Board looks for in examining a school:

Complete professional school training up to the first professional (or undergraduate) degree should include a balanced amount of general and technical training, including—

1. Background studies—social, humanistic, mathematical, scientific.

2. Applied sciences—meaning applied mathematics, theory of structures, building materials and methods, building equipment.

3. Architectural History, Theory and Professional Relations.

4. Creative Exercise—Design and its necessary drawing skills, integrating and using all the preceding theoretical studies.

All of these tend to bring the student to a certain point of development of his own powers which leads, when supplemented by practical experience, to registration and practice.

By general consent and NAAB practice, this program needs five years of post-high-school collegiate study—1 to 1½ years of general background studies (Item 1 above) and 4 to 3½ years of technical studies (2, 3, and 4 above).

To properly carry on such a program, a school should provide:

1. A location favorable to frequent contact with stimulating architectural developments.

2. Sufficient autonomy within its parent institution to assure its identity and its control over curriculum, faculty appointments, standards of admission and graduation.

3. Teachers in sufficient number and quality to cover all the several phases of architecture and to provide the individual criticism so essential in the creative field. (NAAB standards imply the need

of from 6 to 8 teachers simply to cover the various fields, regardless of how few the students.)

4. Adequate physical facilities as to student and faculty work space, library, and exhibition space.

5. Financial support commensurate with creating and maintaining the characteristics outlined above.

Despite heavy pressure from some quarters, the Board has un-animously and firmly opposed any rigid standardization of curricula. It is undoubtedly important to have general agreement as to the over-all amount of technical study which a professional school should provide. However, the breakdown of such studies into specific courses should, we believe, be left to the determination of the individual school.

A reading of the Charter makes very plain that the intention of the sponsoring societies was "... not to create conditions nor have conditions created that will tend toward standardization of educational philosophies or practices . . ."

This admonition has been ever present in the Board's mind. The accrediting of schools with such diverse characteristics as Columbia, Oregon, Princeton, University of Oklahoma, and Illinois Institute of

Technology, gives ample evidence that accrediting has in no sense become an educational or ideological straight-jacket.

A matter of continuous concern to the Board is the question as to whether or not the schools have benefited by the accrediting process.

Certain particular examples can most certainly be cited where NAAB appraisals, inspections, and actions have decisively helped schools to make needed and far reaching improvements.

The only clue we have as to the value placed on the Board's activities by schools generally lies in the response to the recent questionnaire of the AIA Commission to Survey Architectural Education and Registration. We are informed that these responses were overwhelmingly favorable.

In attempting to appraise the results of the Board's operations so far, the following observations could be noted: The currently accredited schools have improved their potentialities to carry on professional training. They are more united on a few fundamental objectives than they were when accrediting began. There is general agreement that a professional degree of architecture should carry

with it a definite amount of technical studies—namely,  $3\frac{1}{2}$  to 4 years. This is in contrast to the situation that existed before accrediting began, when the variation ranged from  $2\frac{1}{3}$  to  $4\frac{1}{2}$  years. The peaks and valleys of budget-student and faculty-student ratios have been reduced. This is not to say that staffs and faculties and physical facilities are wholly adequate. In too many cases they are indeed far from adequate. The general level, however, has definitely improved.

The five-yearly re-examination of accredited schools gives an opportunity for a continuing review of developments in architectural education. One of the more striking developments to be noted is a vastly increased exploitation of the problem method which tradition has bequeathed to architectural schools. Design problems, once so largely concerned with space composition and esthetics, now commonly include function, structure and equipment to an extent hardly dreamed possible twenty years ago.

More and more of the state Registration Boards make use of the List of Accredited Schools. So far as our information goes, New York is the only state that still makes its own list.



Although it may be said that some problems have been solved, there are many problems that remain unsolved. They have been cited at length in previous reports.

One such problem is the number and distribution of schools and students. This is not a direct responsibility of the Board, but rather of the profession as a whole. Nevertheless the Board is inevitably concerned with it because we find that the effectiveness of training in particular areas is often adversely affected when available resources must be split up among too many separate schools. Some detailed notes on this appear as an appendix to this report. The Board has sought the cooperation of the AIA and other agencies in dealing with the problem, but so far with small success.

Another vexing problem is the financial one. No permanent plan has yet been devised to assure the Board of a regular supply of necessary funds. The Charter says that the Board "shall be supported in part by the three sponsoring societies that created it, aided by such funds as shall be contributed by the schools, the State Registration Boards, and other sources, as dues and otherwise."

The major part of the Board's

support in its early years was provided by the AIA. In recent years, however, AIA contributions have diminished. Following plans adopted in 1948, the schools have increased their contributions to the point where they provide nearly one-third the current operating expense. The third party to the agreement, the NCARB, has been unwilling to contribute more than merely token sums. A recent plan to secure contributions from individual State Registration Boards has been only partially successful. Negotiations are in progress with the AIA to arrive at an over-all program of permanent financing which will be fair to all concerned.

Still another problem has been raised by the activities of the recently organized National Commission on Accrediting. This body, set up by united action of all universities and colleges, is attempting to curb abuses of accrediting that have unquestionably grown to fantastic proportions. Unfortunately, the Commission has apparently been unwilling to distinguish between accrediting as a necessary step in the professional registration process, and the multitudinous other kinds of accrediting which have no legal justification. Last fall the NCA requested us to join

in a year's moratorium on all accrediting. To consider this, the Board's officers met with Vice President Schlossman of the AIA (representing President Stanton), President Kirchoff of the NCARB, and President Fitz Patrick of the ACSA. A joint letter was prepared expressing their sympathy with many of the NCA's objectives, their belief that the NAAB's program already meets them, and their firm and unanimous opinion that the request for a moratorium must be declined. The reasons cited need not be repeated here since a copy of the letter has gone to the officers and members of our sponsoring groups and is appended to this report. It should be noted that our colleagues the engineers, through the ECPD committee which accredits Engineering schools, have similarly declined.

The prompt and decisive support of our three sponsoring societies in this matter was most heartening and is deeply appreciated by the Board. We do not yet know what the eventual outcome will be. The problem is a serious one for universities, and we suspect that further negotiations about it will be necessary.

Many of these problems are

solvable only on profession-wide terms, and by the cooperative effort of all our sponsoring societies. The Board's intent has been to spotlight them for the consideration of all, in the hope that definite solutions will eventually be found.

The special thanks of the Board go to all the many individuals who have helped to carry on the Board's activities. To the many practitioners and teachers who have so generously given their time and effort to serving on inspection committees, we are truly grateful. Successive AIA Education Committees have helpfully collaborated on some of our problems. Architectural school faculties, university administrators, the officers and directors of all our sponsoring societies have been cordial, sympathetic, and helpful.

As retiring president, I want to pay special tribute to my colleagues—past and present—on the Board. However busy they might be, they have contributed prodigally of their time, intelligence, and effort. They have at all times been highly conscious of the responsibility placed on their shoulders. Policies and decisions have often been vigorously debated and argued while

in the making. But decisions once taken have been loyally supported. We are proud that three of the profession's ablest men, Sy Marston, Will Kaelber, and Branson Gamber, found time before their untimely deaths to give several years of devoted service to the Board.

We cannot hope to have avoided errors, whether of omission or commission. We can only hope they have been few.

To our past secretaries Clinton Cowgill and Sherley Morgan, and to our present secretary Herbert Beckwith, very special gratitude is due. Few realize how much foresight, diplomacy and hard work this particular office demands. I

bespeak your thanks to them for jobs well done.

In conclusion, it gives me great pleasure to announce the election of Mr. Richard Koch of New Orleans as the next President of the Board. Mr. Koch is one of the two members who represent the NCARB. He is a Fellow and a former Director of the AIA, a member of the Louisiana State Registration Board, and a distinguished architect. I am sure the profession generally will share the high regard which the Board members have come to feel for Mr. Koch and our great satisfaction that he has been prevailed upon to take over the post of Board President.

## Honors

ERNEST BORN, of San Francisco, who had been engaged in the educational work of the University of California as a lecturer, has been advanced to Professor of Architecture.

ROBERT W. SCHMERTZ, associate professor at Carnegie Tech, has been appointed, by Governor John S. Fine, a member of the State Art Commission, succeeding William Frank Hitchens, until re-

cently head of the Department of Architecture at Carnegie Tech.

VERNON DEMARS, formerly a visiting professor at M.I.T., and more recently a lecturer at the University of California, has been advanced to Professor of Architecture.

HOWARD EICHENBAUM, Regional Director for the Gulf States District, has been made

Chairman of the Little Rock City Planning Commission. Mr. Eichbaum has been a member of the Commission for four years.

RALPH WALKER, F.A.I.A. was chosen, with Thornton Wilder, author and playwright, Valentine Davies, motion picture writer,

Dorothea Greenbaum, sculptress, George L. K. Morris, painter and sculptor, William Schuman, composer, and Allen Tate, literary critic and poet, to represent the United States in the International Conference of Artists, sponsored by UNESCO and held in Venice, September 22-28.

## Draftsman to Architect: What Incentives?

*By John F. Fitchen, III*

THERE HAS BEEN much discussion recently in the architectural press, especially a whole series of thoughtful articles in the JOURNAL, about the formal training of the architect-to-be, and a re-appraisal of the aims and the means of an architectural school curriculum. There has been much less published concern, however, over the post-school training of the graduate, though there have been occasional notices of in-the-office encouragement. One such was mentioned in the AIA MEMO of July, last year: ". . . As far back as 1932 Maurice E. Witmer gave internships to graduates . . . His was the office that provided a steady hand to the nervous lad and compensated him with more than kind words and encouragement."

But there seems to be very little evidence of any systematic and effective bridging of the gap between graduation from architectural school and setting up a practice of one's own after being licensed, other than what the occasional rare and generous spirit goes out of his way to provide for a young draftsman or two of special promise. The post-school emphasis is normally put upon "learning the ropes." The first architect I ever worked for told me that upon graduating from architectural school he had worked for a year in one of the outstanding firms of the time, in New York City, for a salary of five dollars a week. A number of my own classmates in architectural school worked in offices for a year or more, after graduating, for no

salary at all. The argument then was: "You're not worth anything to the firm for the first year or two."

Much of this attitude toward the young man just out of architectural school has doubtless changed, but I think it is fair to say that he is still expected to absorb, as best he can, considerably more than what he learns from the assigned jobs of detailing plans, measuring existing buildings that are to be altered, and perhaps doing some checking of shop drawings, some rendering. Obviously, he should be learning in the office whatever of a practical nature the schools can't give him, or shouldn't give him, or cannot give him as well as on-the-job experience can. Certainly there is a great deal more that the architect-to-be must learn than what he can absorb from any architectural school's curriculum.

But over and above this sort of practical training, there seems to be little effective concern for making the draftsman into an architect. Pietro Belluschi writes in last September's issue of the *JOURNAL*: "We must, above all, encourage and develop their creative powers, because only by them will they be able to become leaders." One's creative powers, I submit, are

neither encouraged nor developed, automatically, by detailing the plans of others. The creativeness and imagination which the schools are often successful in evoking and developing are likely to become submerged and dissipated during the interval between graduating from school and hanging up one's shingle.

Some European countries, in the past, have followed a procedure for utilizing the creative talents and the freshness of approach of the best of the school graduates before they have had a chance to succumb to conformity with the outlook or the design conceptions of the successful, well-established older firms. Here, where the city or small locality may have a long tradition of periodic fairs or expositions, temporary buildings are erected which not only house various exhibits and other activities but are architecture, act as guinea pigs in trying out new materials or systems of construction, and as trial balloons in displaying to the public new forms, new esthetic techniques, new and fresh design solutions.

Under these circumstances the young graduate is given an opportunity, usually through competitions, to see his design actually realized "in the flesh." Since the

building is temporary, no irreparable harm is perpetrated if the design turns out in actuality to be unsuccessful—too advanced for the times, or too extreme, or just plain ugly. If it is good, both the public and the architectural profession are stimulated and are the richer for the advance such buildings promote, far and wide. And the talented young graduate himself gets the publicity and the kind of recognition that both give him a start on his professional career and challenge him to extend himself to the limits of his creative powers.

*It is this matter of incentive—of recognition, or at least of seeing his OWN designs realized rather than those of others on which he has worked anonymously—which is the crux of the matter, it seems to me. What can the architectural profession, here in America, do to provide incentives without which a draftsman will remain a draftsman in his outlook and in his capabilities?*

If the problem is evident enough with respect to the architectural school graduate, how much more acute is it in the case of the man who has to spend twelve long years of office apprenticeship in lieu of an architectural degree! Yet it is clear that, as long as the ar-

chitect-aspirant without architectural school training is allowed to become licensed, he should have his creative powers exercised and developed, his imagination sharpened.

Each of us in the profession doubtless knows one or two young men (perhaps not so young, either, because of war service) whose personal qualifications, whose innate ability, and whose design potentialities give high promise of their success as future practitioners and of the contribution they could make alike to the profession and to the public at large. Yet legally, as things now stand, these superior men are supposed to remain anonymous and submerged, no matter how outstanding may be their capabilities, throughout a minimum twelve-year period. That is a long time to mark time for a man of evident promise and creativity, always to be implementing the designs of others, always to be clipping instead of extending his own wings, just because he may be unable—financially, for instance—to go through architectural school.

It is doubtless due to the discouragement and frustration of this seemingly endless period of apprenticeship that so many draftsmen enter competitions. Correspondingly, it is doubtless due in part

to the tacit or sensed pressure from these architect-aspirants that increasing numbers of competitions are set up: industry-sponsored competitions, such as those of the glass manufacturers and the lumber interests, competitions sponsored by the architectural or the building periodicals, such as *Better Homes and Gardens* and *Progressive Architecture*, and even community-sponsored competitions. Recently there was the record-breaking Home Design Competition, with 2,772 entries, sponsored jointly by the *Magazine of Building* and the National Association of Home Builders. And, before that, the nation-wide Hidden Talent Competition, tailored specifically for the non-architects. Draftsmen by the hundreds enter these competitions, though it means long, exhausting, and finally frantic hours for them in addition to their regular jobs. But these competitions fill an aching void in the career they aspire to. On the slim chance of winning what is usually not a very large cash prize, they nevertheless make an enormous and concentrated effort. The real incentives, I submit, are first of all the chance to design something of their own, which will be known (even if perhaps only to the jury) as their

own; and second, a hope for the real pay-off, which is recognition and kudos, with attendant nationwide publicity for design and designer alike.

Competitions seem to be about the only way in which this country has done anything about the problem of Draftsman to Architect: What Incentives? Yet even here the initiative, if not the sponsorship, has most frequently come from others, outside the profession itself: from the architectural press or the building industry or some civic group. To be sure, individual architects have often acted as competition advisors or as jurymen, and many competitions have been set up in conformity with AIA standards and even co-sponsored by The Institute. Yet it seems to me that the profession could do more. For surely it is the profession itself that should be most concerned with the matter, just as it is the profession itself whose general advancement and whose prestige would benefit the most.

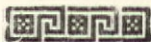
What is needed first, perhaps, is some wider discussion of the situation and the problems that have been noted above. As a contribution toward that end, here are some related considerations for explora-

tion, leading either to better ideas or at least to some meaningful program aimed at enriching and sustaining creativeness during the interval preceding licensing.

There has been discussion about when the most desirable time would be for taking some of the architectural licensing tests. Perhaps a graduated series could be set up, in design, with the superior candidate having an opportunity to achieve distinction at an earlier date than others by passing a design problem with honors. Actually, many registration boards are currently considering the possibility of giving registration examinations in two parts. In connection with this possibility, perhaps we need to recognize officially, and to give some legal standing to, a preliminary or junior grade of achievement. Already there is a distinction in qualifications, if not a legal distinction, between the architect licensed to practice in one state only, and the architect who is accredited by the National Council of Architectural Registration Boards. And there are those who have gone far, without any architectural license at all, under the anomalous title of Designer.

This is not a plea to let down the bars, or even to relax the required qualifications, for any and all. Rather, it suggests that, as there are qualitative differences in the equipment and abilities of architect-aspirants, it would be well to investigate some means by which the superior man might be differentiated from the others so that his period of apprenticeship could be expedited. And above all, it emphasizes the need, in this writer's opinion, to provide incentives worthy of the end in view, in order to keep alive the fresh imagination and creativeness of the superior man—especially the non-graduate—throughout the long years of his apprenticeship.

In any event, it would be salutary for the profession, I believe, if this matter could be thoroughly aired and discussed. For it would indeed be unfortunate if the profession were to lose either the enthusiasm and the freshness of approach the architectural schools are able to foster, or the innate creativeness and imagination tempered with informed common sense that mark many of the men who come up through the ranks without benefit of an architectural degree.







## Myron Hunt, F.A.I.A.

1868-1952

A HALF CENTURY of outstanding work in building design and in civic betterment ended with the death of Myron Hunt, whose architectural achievements included many public and institutional buildings constructed in southern California, many of them of national interest.

Born in Sunderland, Massachusetts, in 1868, Mr. Hunt attended public schools in that state, obtained his architectural education at Northwestern University and at the Massachusetts Institute of Technology, and studied in Europe for two years following college. He practised architecture in Chicago for some five years before coming to Pasadena in 1903.

He formed a partnership with Elmer Grey in that year and opened an office in Los Angeles. Both men brought eastern architectural practices and European background to the Southwest. They were both interested in such fundamentals of good architecture as logical planning for use; sound construction,

including the use of such elements as reinforced concrete, which was then in its infancy, and employing a good deal of exposed construction in the way of solid (not built-up) ceiling beams and rafters; and, above all, the proper relationship of the building to its surroundings. This latter consideration led to the planning of gardens as an extension of the enclosed living spaces.

Out of this practice came such diverse structures as the Henry E. Huntington residence, now the Huntington Art Gallery at San Marino, and the First Congregational Church at Riverside.

Mr. Hunt practised alone from 1908 to 1920 when he entered into a partnership with the writer which lasted until his retirement in 1947. In the 1920's Mr. Hunt made an extensive study of hospital design, visiting most of the important hospitals in this country, at each of which he made voluminous notes. As a result of his study and of his subsequent design of the

Pasadena Community Hospital (which is now a part of the Huntington Memorial Hospital in Pasadena), he lectured before the American Hospital Association and was made a member of its Building Committee.

Upon completion of the Pasadena Public Library and as a recognition of his active interest in civic affairs in Pasadena, the city awarded Mr. Hunt the Pasadena Noble Medal for his services to the city.

Some of the better-known buildings of his firm include: in Los Angeles and vicinity, the Occidental College group, the Ambassador Hotel, Palos Verdes Public Library and the White Memorial Hospital; in Pasadena, the Pasadena Public Library, the Henry E. Huntington Library, Throop Hall at California Institute of Technology and the Rose Bowl; elsewhere in Southern California, the County National Bank, Santa Barbara, the Greek Theater, Pomona, and the Santa Barbara and Laguna Beach Art Galleries.

Mr. Hunt's steadfast devotion to first principles and his unflinching enthusiasm for architecture were inspiration to the many architects

who trained in his office. A tribute to his endowments was put in the form of a resolution by the Pasadena Chapter, A.I.A., from which the following is quoted:

"That Myron Hunt lived a full life is evidenced not only by the countless beautiful buildings that were his gifted creation but also by the many young architects who were guided by his hand and spirit. These structures now stand as living memorials to the man who conceived them and they, far better than we, acclaim their designer's genius."

H. C. CHAMBERS, F.A.I.A.



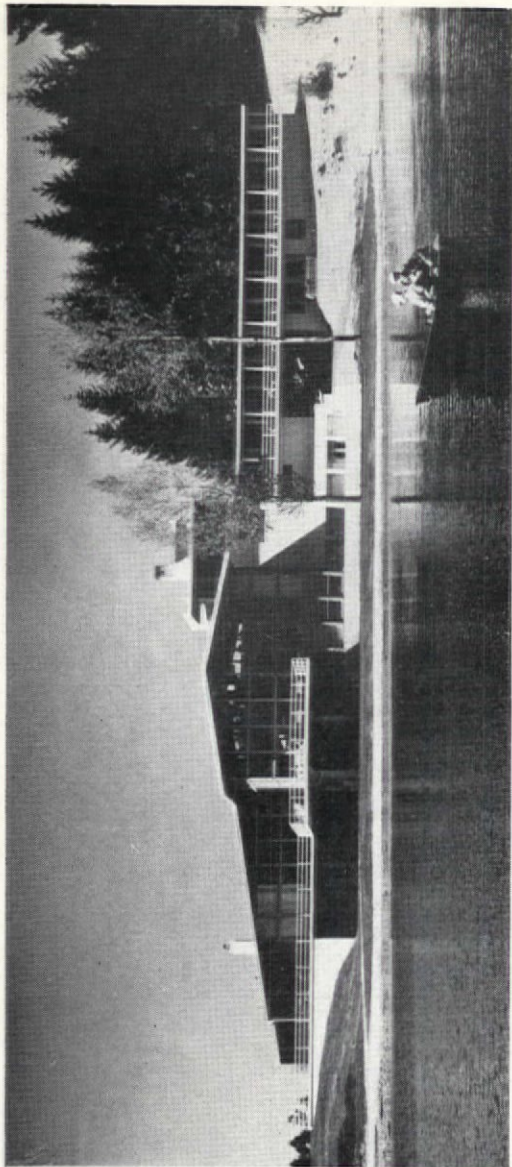
## Wanted: A Director of City Planning

DETROIT'S Civil Service Commission announces a position open to qualified men who will take a competitive examination. The city's Director of City Planning is in charge of a staff of 38 planners, researchers and technicians. An examination for this position will be held on October 17; applications should be made by October 10 to the Detroit Civil Service Commission, 16th Floor, Water Board Building, Detroit 26, Mich.



MYRON HUNT, F.A.I.A.

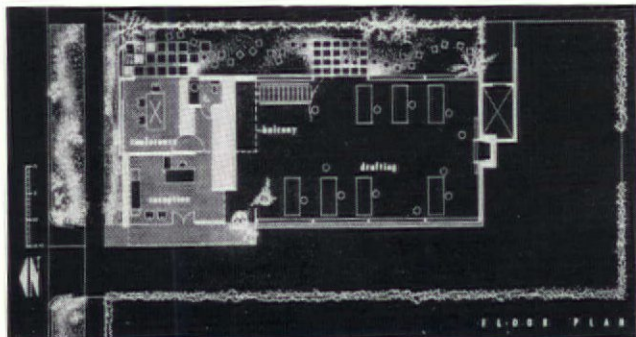
1868-1952



THE INSTITUTE'S NATIONAL HONOR AWARDS PROGRAM, 1952  
FIRST HONOR AWARD (ONE OF THREE)  
GAFFNEY'S LAKE WILDERNESS LODGE, MAPLE VALLEY, WASH.  
YOUNG & RICHARDSON, CARLETON & DETLIE, ARCHITECTS



THE INSTITUTE'S NATIONAL HONOR AWARDS PROGRAM, 1952  
FIRST HONOR AWARD (ONE OF THREE)  
OFFICE OF WILLIAM S. BECKETT, ARCHITECT  
LOS ANGELES, CALIF.





MRS. LOUISE S. MILLER  
Office of the Treasurer  
The American Institute of Architects

# The Institute's Headquarters Staff

By Clair W. Ditchy, F.A.I.A.

*In accord with the wishes of the Board of Directors, A.I.A., there follows the second of a series of biographical sketches of staff members. The Board's thought is that our rapidly expanding membership is not sufficiently acquainted with our excellent headquarters organization and its efficient personnel—who does what, and why. Starting in the September JOURNAL, you will have the opportunity of meeting, one by one, in the order of their association with headquarters, these people who minister so capably and loyally to the prestige and usefulness of The Institute.*

## LOUISE S. MILLER

Office of The Treasurer

MRS. MILLER outranks all members of the headquarters staff in length of service in The Institute. The daughter of Mr. and Mrs. Joseph W. Schmid was born in San Francisco. The family moved east about 1907 and Louise Schmid received her secretarial and business training in Washington. In 1916 she married John Richard Miller. A son, Joe H. Miller, is treasurer of a storage company.

Mrs. Miller entered the employ of The Institute in June 1919, five years after Edward C. Kemper became The Institute's first employee. The late Dan Everett Waid was the Treasurer of The Institute from 1916 until 1924, and Mrs. Miller kept for him the books of accounts and membership records. Serving Treasurers Ittner, Berg-

strom, Fugard, Ashton, Edmunds, Cellarius, and now Sullivan, Mrs. Miller has seen them come, learn the job, and retire, while The Institute's journals, ledgers, and individual dues-paying-membership records increased in number and complexity, understood probably, in all their cryptic symbolism, only by Mr. Purves, the Assistant Treasurer, and Mrs. Miller.

Of course, the final responsibility for the direction of Institute finances is the Treasurer's, and his Assistant Treasurer, Mr. Purves—both subject to The Board and the Convention, but no member of the staff would dream of asking financial data from anyone other than the fountainhead. Of accounting details, she sees all, knows all, and tells nothing, except on official request—preferably in writing.

## P. S. ON EXECUTIVE DIRECTOR E. R. P.

*By Glenn Stanton, F.A.I.A.*

THE LAST ISSUE of the JOURNAL carried the first of a series of biographical sketches of our staff members. In the small space allocated, the sketch of our Executive Director seemed a bit dehydrated. (Excuse me, Mr. Secretary). This is by way of a postscript to touch upon some of his activities based on observations of more than four years in and out of The Octagon including encounters on the cross-country circuit.

The Institute has come to know Ned Purves as an Executive Director of versatile training and capabilities. His manner, perhaps reflecting his early Philadelphia training, is that of an alert diplomat. He is well received in Washington at the top level, in the White House, in embassies, at the Pentagon and in government agencies. His advice is sought by congressional committees, by our conferees in the allied design professions, our friends in the construction industry, and our collaborators in the halls of commerce. His patience and quiet persistence are invaluable, and his considerate approach to the daily problems which confront The Institute have con-

tributed immensely to our national standing.

A brief recital of his duties can give but a faint idea of the variety of his activities. Every letter from the most "remote" chapter or member which crosses his desk is given complete and careful consideration and a prompt reply. Callers, too, always find a cheerful, unhurried reception and a sympathetic ear at headquarters. He has demonstrated his definite ideas on public relations and his example is reflected in our cheerful staff.

Visitors will never find an idle hand at The Octagon. The staff are devoted to their jobs; hours and days of the week seem of secondary importance to them, while enthusiasm and harmony prevail. They give members and strangers the idea that they really like their jobs, and I'm sure that they do; as all architects and those who serve architects should do!

It is no secret that a great deal of this esprit de corps stems from the leadership and enthusiasm of our Executive Director E. R. P., late of Philadelphia and Media, Pa., with many a quiet but effective assist from Mrs. Purves.



# Architect, Painter, Sculptor

*By Percival Goodman*

Summary of a lecture, March 27, 1952, sponsored by The Baltimore Museum and the Artists' Union of Baltimore.

THE BUILDING ART has always been complex. The conquest of the physical space imagined in the plan and the organization of men and materials required at least a sampling of all the resources of the society. Today the building arts are more complex than ever. This building we are in (the Baltimore Museum) required at least 40 building skills, from the excavators to the roofers. But before them came the client with his problem, the architect to crystallize it in a three-dimensional form, the surveyor to establish the land limits and levels, the structural and mechanical engineers to locate the rivets and pipes, the draftsmen who in black line on white made the dimensions jibe and detailed those thousand-and-one unseen things which make the difference between the wall or roof that leaks and one that is sound. There are the legalistic aspects and money matters, and finally the builder and the supervisor of the building work, then the construction itself, when at times it seems the whole effort of each of the 40 trades is to prove

the architect didn't know what he was about.

Compare this with the painter, who with a bit of colored earth, a shred of canvas, can make his work; the poet who needs but his voice.

The architect must be a member of a team and must somehow hold the team in line. Such cooperative effort is difficult enough when we deal with problems which can be easily measured and readily discussed. But if we add broader aspects—sociology, or theology, or esthetics—then indeed the problems become even more interesting, and really complicated.

Formerly the painter and sculptor knew what it was to be a member of the building team. The French Ecole des Beaux-Arts, for example, was based on such an assumption. Disgust with the academies destroyed this tradition and led the nineteenth-century artists on another route and, with few exceptions and for almost 75 years, our best architects, our best painters and our best sculptors lost the

physical and economic tie of working together.

Now as it happens I am less interested in moving-stairways than in people walking, more interested in the human voice than in its mechanical amplification. This kind of interest leads me to say, "Adjust the job to the man, not the man to the job"; "not *to have* is important, but *to be*." These are ways of saying that to me the technical aspects of our society are secondary—not unimportant (I try to make the plumbing work), but secondary. I believe the real values we must seek in the second half of our century do not lie in the mechanical but in the human element. *Human*, not meaning we are *only* human, so excuse our frailty, but human as the God image whom we must accommodate if we are to stop making buildings for the twentieth-century monster, the robot man. Then there will be no building which is not architecture; and many buildings are not yet architecture.

Frank Lloyd Wright wrote somewhere:

"Sculptors and painters ask me, 'What place has sculpture and painting in your building?' I reply, 'My buildings are painting and sculpture.' But painting and sculp-

ture that is architecture could enter where I am compelled to leave off for want of more specialized technique. To carry the building higher in its own realm is the rightful place of painting and sculpture wherever architecture is concerned.'"

You will notice that Wright does not insist that all painting and sculpture have this end, only painting and sculpture concerned with architecture; for there is and always will be a place for the art work as a free soaring of the human spirit, a lyric poem made for itself. And indeed, this has been the only path of most modern artists, while works connected with architecture, with its problems, programs and restrictions are left to the commercial hacks. This is a grievous error.

"To carry the building higher in its own realm." Consider the Parthenon without its pediment sculpture, Chartres without its sculptured porches, Notre Dame without its stained glass, San Marco without its mosaics. They would still be noble works, but surely incomplete. In the case of San Marco, I first realized true completeness when I attended a service, heard the choirs and stood and knelt with the worshippers. At

such times architecture is perhaps carried beyond *its* highest realm and into an even brighter sphere.

Not all structures need this kind of completion; the Pont du Gard at Nîmes, the George Washington Bridge do not. There is a question of proportion, need, taste, if you will, which must govern. For example, I find a lack of taste and good sense in a much-admired structure—the Johnson Wax Company building, designed by Wright. Imagine this high-ceilinged room with its intricate play of curve and straight line. In it sits a little woman at a desk, and on this desk is a typewriter, which when pecked at by the little woman, writes, “yours of the third inst. rec’d., etc.” Do we need such a room for such a purpose? Shall we use Hagia Sophia for a skating rink, St. Chapelle as a sales room?

Antony to Cleopatra: “Though you can guess what temperance should be, you know not what it is.”

I do not think lack of talent or inventiveness made Shakespeare reserve his best lines for his important characters.

Not all buildings deserve the highest flights of the human mind to complete them. In a night club

J. S. Bach is out of place. Similarly, I think Miro is out of place in a bar in Cincinnati. His painting does not elevate the place (Who wants an elevated bar?), but the place does reduce the work of this subtle and poetic man. On the other hand, Saul Steinberg’s wonderful satires are just right.

Do not think I mean the artist and architect should scorn buildings except those that deal with the highest aims of man. Insofar as they form part of man’s environment they are important, for it is true that we make the buildings and the buildings make us. Let us then have each building good in its way and not allow gilding to be taken for gold, nor use gold where brass should serve.



I have used “painter” and “sculptor” here in a general sense. The artists I have in mind are not necessarily bound to paint or clay. They may use textures, colors, forms, light, sound, and those may be mobile or static, alive as a flower or dead as a stone. The material and method will depend on the special character of the structure—whatever is needed to “carry it higher in its own realm.”

I have also used “building” in a

general sense. Let us not restrict it to a single edifice but include the street, the cityscape. If our cities are saved from becoming parking lots and highways, then will we not have places for fountains and sculpture to satisfy the urban eye? Will not the neon light, that marvellous toy which has become a nightmare, find the artist who will

use it to make streets gay instead of garish?

A building may be completed by the structure itself, by a texture, a color, a bath of light, of water, a poem inscribed on a wall, the landscape arts, or by what is conventionally understood as painting or sculpture. The real criterion is its appropriateness.

## Large Offices from Small

*By John R. Fugard*

An address before the Chicago Chapter, Nov. 1, 1951

I HAVE JUST COME from the Gulf State Regional Meeting at Memphis. Over 400 architects, wives and friends were registered. The exhibit had over a hundred entries and the spirit and enthusiasm of those men of the South, and particularly those from the Deep South, was infectious and inspiring. I find that those men are most enthusiastic supporters of The Institute and the principles for which it stands.

Since our country has been thrust into its position of leadership in the world, it becomes true as in all leadership, a mighty obligation accompanies that leadership, which in our case has required that we try to preserve peace in the world. This, in turn, requires a prepared-

ness against the eventualities of war, such a preparedness that its cost in money and manpower has not before been seen in the world. In order that we may be able to prepare for that great conflict, which we pray may never come, it is necessary that our civilian economy be preserved, and that in turn, means our American way of life.

From all reports, I learn that the economy of our future may depend upon the outcome of the present talks in Korea. If a cessation of hostilities there may be agreed upon, it would seem that the construction industry may be allowed to proceed much as in the immediate past, perhaps hampered by restrictions and shortages of materials and pretty well bogged down

by red tape, but the industry might be able to cripple along.

On the other hand, however, if the Korean talks are not successful in arranging an armistice, and the armistice leading to a settlement of the conflict, then we may anticipate an all-out effort of a clean-up by our forces in Korea—and an even more pessimistic view is that this clean-up may lead directly into World War III.

Of course, we must realize that in such an event, the entire Building Industry, including our profession, will be devoted to the war effort, and it is with that thought in mind that I address you today.

What we know best, we gain from experience, and the experience of the past ten years has led me to believe that the best way for the profession as a whole to serve the government is through the formation of joint enterprises, or partnerships of firms or individuals.

There are about 9,000 architects who are members of the Institute. Ninety-five percent of those members are employees or members of firms with less than 7 men employed in their offices. We are small business, although the construction industry, next to agriculture, is the largest business of our land. But

architects are a small part of the industry, although the officials of The Institute are fast becoming the leading factor in those relationships of the industry having to do with the war effort.

I believe the architects can best serve the requirements of government by the formation, among themselves, of organizations capable of efficiently and competently executing the required professional services.

Let me illustrate through personal experience. Just ten years ago, the fall of 1941, preparedness for war was in the making. Construction for Army and Navy was being programmed. Civilian construction was getting thin, and the time and events made it appropriate to consider the type of organization which might be put together to best serve the requirements of government. So the following types of firms were called into conference on the subject:

First—a general practitioner.

Second—a firm of industrial architects and engineers.

Third—a firm of mechanical engineers with general practice including power-house work.

Fourth—a firm of civil engineers

skilled in structural and earth work.

Later on—a firm experienced in the profession of hydraulic engineering—water-front construction—was added.

The firms selected were chosen not on account of the size of organization, for I doubt if any of the firms employed a dozen men each, but for their professional skill, their reputation for integrity, and particularly their proven ability to collaborate with other architects and engineers.

This organization was a partnership—a partnership of firms and individuals. The legal requirements were complied with and a substantial bank account was opened. A brochure was prepared for presentation to the armed services. This brochure set forth the education and experience background of the principals. It gave an organizational chart setting forth the names of the various department heads with their assisting architects, engineers and draftsmen. The brochure illustrated by photographs and description the principal works of each firm. These brochures were presented to every department of government which was involved in war-time construction.

The result was contracts with Army and Navy, and later with the Atomic Energy Commission and Veterans Administration. The contracts included cantonment camps, an ammunition plant, three air-field installations and a long series of Navy contracts extending from Indiana to the islands of the Pacific and Alaska. When World War II was over, contracts were made with the Defense Plant Corporation for appraisal work and something like 50 contracts of this kind were completed. Later, work for the Atomic Energy Commission was executed, two large hospitals were designed for the Veterans Administration, and one power house and generating plant costing several millions was designed.

This firm has been in operation for ten years, and while there have been some changes in personnel, the basic organization exists today, ready to serve our country when called upon.

The whole answer to the problem is organization, administration of that organization, and the ability of its members to collaborate with the others. Architects are by nature, individualists, but in an effort of the type I am trying to describe, individualism is entirely out of

place and must be subordinated to the administration of organization.

It should be noted that, speaking in general terms, the work for architects and engineers is not primarily design but rather the execution into working documents from schematics which are the result of advance planning by the Armed Services. The basic planning, or master planning, is generally done by the Armed Services in advance of Congressional approval and appropriation. When appropriations have been made and allocations given to the various branches of the Armed Services, then orders are issued for the execution of the drawings. In some instances the Bureaus of the Services can produce the drawings, but in time of emergency, such as the present, the great bulk of that work must be handled by the independent architects and engineers, sometimes working in collaboration with contractors, other times working as practitioners.

The work must of necessity, be done at top speed, and time allocated for the production of working documents cut to the absolute limit.

From the standpoint of the individual architect and engineer, perhaps this work may not seem de-

sirable; on account of its complications, the speed involved, and the rather tiresome negotiations to consummate a contract. Here the element of patriotic duty enters the picture, and the question of degree or amount of duty must be settled by the individual as his conscience or financial position may dictate.

In anticipation of possible emergency when the entire building industry will be absorbed in the defense effort, the officers of The Institute have been told by officials of the Department of Defense that they would look with favor on the joining together of small firms to form organizations capable of handling large contracts.

However, a deep obligation must accompany this—and that obligation is to serve well and faithfully, to give to the defense effort every skill and ability possessed by the profession, to administer the work in a businesslike and efficient manner, to the end that our country may be well served and our profession honored by those who have served it.

Perhaps what I have said is confusing to you. If so, it reminds me of the confusion of the Vice President of The Institute a few days ago. While he was away from his office, his secretary took a call from

Mr. Brown requesting that the V. P. call him. Upon receiving this information, but not knowing Mr. Brown, Ken Wischmeyer called the number and was informed that it was the Internal Revenue office, and that Mr. Brown would presently answer the phone. While waiting Ken Wischmeyer had a few very bad moments in which his mind was in utmost confusion, searching his conscience. When Mr. Brown answered the phone, he

stated that he was Chairman of the Church Building Committee—and would Mr. Wischmeyer please call on him in reference to being the architect!

And so, your confusion may gradually disappear when you calmly think over the possibilities of service which I have tried to bring out, and the way those possibilities were solved by the ten-year experience of one Chicago organization.

## They Say:

Frank Lloyd Wright

*(In The New Yorker for July 12, 1952, replying to a question about the Guggenheim Museum)*

Something like the chambered nautilus. I tried to convey the quiet of the unbroken wave. The Museum will have the aspect of a little temple in a park. You'll see the favorite art of Mr. Guggenheim for the first time in its own atmosphere, instead of in a static building. The plans are with the city's Department of Housing and Buildings. The Department has been entirely cooperative, and I hope that construction can begin this fall. I have built 617 buildings, but the Guggenheim Museum is the only opportunity I have had to do anything in your New York

City. It's going to cause a commotion on the Avenue, now devoted to ham-and-eggs, sexual activity, and the snore.

W. W. Townsend

*(In a speech before the Managers' Conference sponsored by Pennsylvania Savings and Loan League, June 18, 1952)*

Compare today's economy with an automobile powered by an oversized motor. The driver's foot on the accelerator is down about two inches; the motor is turning over rather lazily but is generating more power than was the case in 1929. If that foot should go to the floor it would take the economy through a brick wall. If, on the other hand and for any reason, it



should come off the accelerator entirely, the motor could stall in spite of the fact that it is in good mechanical condition and the tank full of gas.

The point to be remembered, and the point, apparently, which the planners in Washington do not take into consideration, is the simple fact that that foot is not their foot. It is the public's foot, and as long as men retain the right to think and to decide for themselves, what happens to that foot will be completely in the control of the people themselves. And what happens to our economy as a result of the movement of that foot is beyond the control of the planners, despite their protestations and intentions to the contrary.

S. G. Hibben

PRESIDENT, ILLUMINATING ENGINEERING SOCIETY

*(In his annual report before the Conference of the Illuminating Engineering Society, Edgewater Beach Hotel, Chicago, Ill.)*

It is a red flag of warning to note that one school child out of six cannot naturally see well enough to learn properly and that, more or less as a result of faulty vision, our school children suffer some 85,000 eye mishaps a year. It is challenging to note that more

than 20% of the young men of this nation called for military duty cannot, without "eye crutches," see well enough to fire a rifle, or read an instrument, or to observe a night signal!

Douglas Haskell

*(In "The Future of the Young Architect," in the Spring 1952 student publication of the School of Design, North Carolina State College)*

Architecture is the art of producing or qualifying human surroundings to create a human setting. Any human surroundings. This means that architecture neither begins or ends with building. Architecture is not something that happens to building—it's something that happens to man's environment regarded as human surroundings. Increasingly our surroundings are found to be indivisible in their effect.

Winston Weisman and  
Seymour Fogel

*(In "Architecture and Modern Art," College Art Journal, Summer, 1952)*

Happily for the cause of integration, there are some architects today who believe art and architecture can become an indivisible entity. These men do not mistake the rich diversity of contemporary

art for confusion or indecision on the part of the artist; but realize that this diversity is the result of his inventive powers operating in a varied and complex civilization. What seems to be needed now is, first of all, a respect and knowledge on the part of artist and architect alike of each other's area of creative activity; second, a mutual confidence in each other's ability and the courage to experiment freely; third, a meeting of minds at the very inception of a project to bring about a real unity of creative thinking; and fourth, but certainly not the last in importance, an enlightened patron who would encourage and promote integration by his willingness to carry the costs involved in the interests of a greater result.

**Sir Oliver Franks**

*(In his address at the re-opening of Woodlawn Plantation by the National Trust for Historic Preservation)*

The preservation of a house, a monument, an historic view or an ancient road ensures that each succeeding generation will have the privilege of keeping in contact with the experiences and achievements of past generations: not the ashes of the past but the flame that endures and passes from generation

to generation, the flame of a living tradition.

**Lewis Mumford**

*(In "Art and Technics," Columbia University Press)*

Man truly lives only to the extent that he transforms and creates out of the raw materials of life a world whose meanings and values outlast his original experience and transcend its limitations.

**A. Graham Henderson, F.R.I.B.A.**

*(In an address before the British Architects' Conference, Edinburgh, June 26, 1952)*

We all know that there has been a gradual change in the opportunities for employment available for architects. Where fifty years ago members of the profession were almost wholly in private practice, today at least 50% are employed on a salaried basis either by the Government, by local authorities, or in some cases by large business concerns. The change was gradual up to the beginning of the second world war and for many reasons inevitable and desirable. Since that war terminated the private client has largely disappeared, owing to causes with which we are all too familiar. This has inevitably made the prospects for the architect in private practice more precarious

and particularly the prospects of young men who wish to start in practice for themselves. Today it is true that a considerable volume of public work is being carried out by architects in private practice, and I think it is fair to say that

we all recognize that this is desirable and in fact necessary if the independent status of our profession is to be maintained. What concerns us is how such changed conditions for our members may affect the unity of our profession.

## Calendar

*October 1-3:* Great Lakes District Seminar and Convention of the Architects Society of Ohio, Netherlands Plaza Hotel, Cincinnati, Ohio.

*October 2-4:* Convention of New York State Association of Architects, Olympic Auditorium, Lake Placid, N. Y.

*October 3-5:* Meeting of the Northwest Regional Council, Davenport Hotel, Spokane, Wash.

*October 9-11:* Central States Conference, A.I.A., Hotel Muehlebach, Kansas City, Mo.

*October 9-11:* Convention of California Council of Architects and Sierra-Nevada Regional Conference, Yosemite National Park, Calif.

*October 14-17:* Annual Conference, National Association of Housing Officials, Hotel Statler, Buffalo, N. Y.

*October 19-25:* VIII Congreso Panamericano de Arquitectos, Mexico City.

*October 24-25:* Gulf States Regional Council, Jefferson Davis Hotel (some meetings at Whitley Hotel), Montgomery, Ala.

*October 27-29:* Semi-annual meeting of the Board of Directors, A.I.A., Grand Hotel, Point Clear, Ala.

*October 29-31:* Convention of Texas

Society of Architects, A.I.A., Hotel Cortez, El Paso, Tex.

*November 7-8:* Regional Conference, North Central States District, A.I.A., Saint Paul Hotel, Saint Paul, Minn.

*November 14-15:* Annual meeting of National Council for Historic Sites and Buildings and National Trust for Historic Preservation, Statler Hotel, Washington, D. C.

*November 18-19:* Building Research Advisory Board conference on "Housing and Building in Hot-Humid and Hot-Dry Climates." Advance registration forms available from Building Research Advisory Board, 2101 Constitution Ave., N. W., Washington 25, D. C.

*January 26-29:* Annual meeting of American Society of Heating and Ventilating Engineers, and International Heating, Ventilating and Air Conditioning Exposition, International Amphitheatre, Chicago, Ill.

*March 23-April 4:* York Course on Protection and Repair of Ancient Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peascholme Green, York, England.

*April 25-26:* Annual Assembly of Royal Architectural Institute of

Canada, Royal York Hotel, Toronto, Ontario, Canada.

*May 25-30:* Eighth International Hospital Congress, Church House,

Great Smith Street, Westminster, London, England.

*June 16-19:* 85th Convention, A.I.A. Olympic Hotel, Seattle, Wash.

## Scholarships and Fellowships

THE AMERICAN ACADEMY IN ROME again offers a limited number of fellowships for mature students and artists capable of doing independent work. These fellowships are open to citizens of the United States for one year, beginning October 1, 1953, with a possibility of renewal. The architectural fellowship carries a stipend of \$1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, with an additional allowance for European travel. Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office before January 1, 1953.

Further details from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

HARVARD UNIVERSITY, in its Department of Landscape Architecture of the Graduate School of Design, offers to those eligible for admission as regular students a scholarship for the next academic year, beginning September 1953, with an income of \$600 applicable to the tuition fee. Further information may be had from the Chairman, Department of Landscape Architecture, Robinson Hall, Harvard University, Cambridge 38, Mass., and such inquiries should be received before November 1, 1952.

## Scholarships and Fellowships Awarded

BROOKLYN ARCHITECTS SCHOLARSHIP FOUNDATION announces the award of five \$500 scholarships for 1952, to Miss Laurie Mutchnik, Sidney Paul, Frank Elisco, Alan L. Aaron, and Irving B. Elman. Mr. Elman will study architecture at M.I.T. The other

winners will matriculate in the Department of Architecture at Pratt Institute.

UNIVERSITY OF ILLINOIS, Department of Architecture, announces the award of the Hastings Graduate Fellowship in Architec-

ture for 1952-53 to Claes Johan Anders Mellin, of Stockholm, Sweden, with alternates, in the order named, Francisco Jose Morales de los Rios de Castro, of Lisbon, Portugal, and Man-Ball Leung, of Hong Kong, China.

This new fellowship (\$2,500) is awarded to an architectural graduate with two years or more of practice in a foreign country, for the purpose of pursuing graduate architectural studies at the University of Illinois.

## News from the Educational Field

UNIVERSITY OF ILLINOIS, Departments of Architecture and Mechanical Engineering, offers for the first time this fall a short course in "Heating, Ventilating, and Air Conditioning," directed specifically to give the practising architect information in a field where perhaps he is weakest. The course is to be given October 29, 30, 31, with a registration fee of \$25, including the charge for a banquet and final luncheon. Further details available from R. K. Newton, Supervisor, Engineering Extension, 715 South Wright Street, Champaign, Ill.

McCoy College of Johns Hopkins University is offering a series of illustrated lectures and discussions on "The House: Its Planning, Construction, and Financing," in cooperation with the Baltimore Chapter, A.I.A. The course of weekly lectures will extend from October 8 through Decem-

ber 10 and is intended for individuals planning to build or buy a home, as well as for builders, realtors and architectural draftsmen. Further details may be had on application to McCoy College, Johns Hopkins University, Baltimore 18, Md.

### Exhibition of French Drawings

THERE WILL BE brought to this country, under the auspices of the Smithsonian Institution's Traveling Exhibition Service, 150 drawings from the Louvre and other French museums and private collections, to be shown in five American museums: National Gallery of Art, Washington, D. C., November 2-30; Cleveland Art Museum, December 9-January 10; City Art Museum of St. Louis, January 18-February 16; Fogg Art Museum, Cambridge, Mass., February 23-March 8; Metropolitan

Museum of Art, New York, March 15-April 19. None of the drawings has been exhibited in the United States before, and no ex-

hibition in this country has ever shown the unbroken continuity of French master drawings from the fifteenth to the twentieth century.



## Architects Read and Write



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

### WHAT SHALL WE SEE IN YOUR CITY?

BY THE HONORABLE EMORY H. NILES

JUDGE OF THE SUPREME BENCH OF BALTIMORE CITY  
HONORARY MEMBER OF THE BALTIMORE CHAPTER, A.I.A.

THERE IS NO Architectural Directory of buildings in the United States. Whether such a work would be of value may be questioned, but hardly by the members of The Institute. To me it seems that such a work should exist primarily for the information of the profession, but secondarily for the benefit of citizens generally, of historians, of antiquarians, of visitors to our cities, and particularly of those who take an interest in architecture.

The creation of such a directory over a period of time ought not to be a difficult problem. If any chapter of The Institute is sufficiently interested, it could appoint a committee to work up its own region. Initially, the committee could prepare a list of buildings, past and present, which are worthy of architectural consideration. The mini-

mum data for any building should include the date of construction, the name of the architect, dates of reconstruction, alteration or demolition, and any special information under the heading of "Remarks."

The choice of buildings should be left to each chapter. My idea is that all buildings—public, semi-public, and private—should be eligible, the only test being whether in the opinion of the local committee they have architectural qualities which make them interesting. There is no need for dictation from Washington. Whether the list should be long or short, and whether the remarks should be full or scanty, is a matter for each chapter.

The lists of each region, i. e., the local directories, could be published in the JOURNAL month by month as they are finished. At an appropriate time they would be

worked over, put together, and printed as a general Architectural Directory of the United States.

When completed, I believe that the result would have been worth the effort.

### WHAT'S NEW?

By JOHN LLOYD WRIGHT, Del Mar, Calif.

THE prime endeavor of many architects today is to produce something new; new art; new effects.

Alas!

What is new to one is not necessarily new to another.

I grew out of the Chicago architectural group at the end of the nineteenth century. Certain forms became familiar to me: Later, study and travel through thirteen countries in Europe and in Japan widened my horizon. Had I stayed within the confines of Oak Park, Illinois, more would seem new to me today. Had I travelled more, seen more, studied more, less would now seem new to me. (Sounds more or less like "less is more," but it is not.)

Anything outside of our personal horizon and experience is new to us, and anything within our personal horizon and experience is not new to us.

But what of it?

Is it of importance whether or not a thing appears *new*—except for purpose of novelty? Architecture should not be a matter of novelty.

Architecture is a profound matter of beauty and utility. The criterion is: Is it good architecture?

If the building is the skillful expression of a process founded upon true principles of construction, orientation, nature of materials, and uses for which it is built, it possesses beauty and utility. It makes no difference whether or not the forms seem new or identical with forms that have appeared elsewhere.

Of course, if forms with which we are familiar are imitated, then the creative process is set aside and all is to no good end. Change is then stifled and growth killed.

It is not the forms of great architecture that make it live. It is the working of principle in the work that gives it life for all time. The Chicago group at the end of the nineteenth century was practising in a particularly backward architectural world. The newness of their forms was the natural result of so few architects in the world at that time who used architectural principle and gave due recognition to the development of

new materials and new human activities and aspirations. Credit goes to them for staying on their feet. But the brightness of their light is the dullness of our own light.

If any building is in harmony

with its purpose and site, is a true expression of principle as to materials and process, it will live in its own right regardless of the appearance of its forms. If it is not, it is dead though its forms appear new.

#### DEFINITION OF ARCHITECTURE

By "HUBERTUS JUNIUS"

CHARLES HARRIS WHITAKER'S posthumous article in the May JOURNAL presents the interesting paradox of a fellow of an art older than recorded time, searching for words to define his art.

If this seems strange, ask the next ten architects you meet for a definition of Architecture. If you get less than ten different answers, suspect collusion.

It would seem time that someone made an issue of this matter.

I hereby submit, and am prepared to defend the following definition of Architecture, written by Sir Henry Wotton, provost of Eton College, who died 116 years before Dr. Johnson compiled his "Dictionary." Paraphrasing Sir Henry:

"Architecture is the Art of Building with strength, commodity and delight."

Find me a better one if you can.

### The Editor's Asides

THE FAR EAST SOCIETY OF ARCHITECTS is a new professional organization, launched, I understand, with the Japanese Institute of Architects as chief sponsor. The Society's first activity is the holding of a competition for the design of a seal, a suitable membership card and certificate, and a letterhead. The winner is to receive the President's Medal, an award that is to

be given annually to the member rendering most exceptional service to the Society. But who designed the President's Medal?

CORNELL'S ALUMNI ARCHITECTS are a live group. Ninety of them got together for lunch at the New York Convention in the Cornell Club. Too much alive to be content with the mere assembling of



good fellows, they passed a resolution calling on the University to adopt a fresh and modern type of architecture for the buildings to be added to the Cornell campus. Moreover, the group scheduled a meeting at Seattle next June, presumably to learn what had happened to their resolution, and perhaps to pass a stronger one.

THERE WAS A DAY, not far distant, when an owner considered it something of an honor to have his architect sign the building. Many of us know of cases where the owner particularly requested this public acknowledgment of what was considered a masterpiece—Guy Lowell's clock tower for Brown University and Milton Medary's Singing Tower at Lake Wales in Florida come readily to mind. *Time's* account of Houston's police headquarters and jail tell a different story—the city council is withholding \$25,000 of Kenneth Franzheim's fee because he had put his own name on the outside of the building but had credited the councilmen on the usual bronze plaque inside.

THE SOUTHERN CALIFORNIA CHAPTER recently finished its first 26 weeks of TV activity and will

resume in January for another 26 weeks. In the Sunday-evening half-hour show, the audience was taken into outstanding homes of the region, where a master of ceremonies, Institute member C. M. Deasy, discussed the house with the architect who had designed it, and sometimes with the owners. Sounds like a natural for a chapter's public relations committee, but doubtless there were plenty of things to learn in the technique. Perhaps we can persuade those responsible for this success to tell in the JOURNAL their trial-and-error experiences.

MANKIND owes a great debt to the dog. The latter's sufferings through vivisection and less harrowing researches by the medical profession have made life better and longer for man. Now there has come about a chance to reverse the procedure. High-altitude aviators, when the supply of oxygen fails, feel a strong exhilaration and then lapse quickly into unconsciousness. The A.S.P.C.A. has profited by this knowledge in building their first euthanasia chamber. Walker & Poor had the interesting job of designing it in connection with the Society's New York Hospital. The animal is wheeled into the lighted chamber in a slat box, the chamber

is tightly closed, the vacuum effected, and the animal loses consciousness in less than thirty seconds, with no sign of distress or pain.

THE CUSTOM OF SENDING A CONTRIBUTION to some favorite charity, in place of short-lived flowers for the funeral services of a departed friend, is being widely established. The idea has been adapted to the memorializing of architect members of The Institute by making a token contribution to the work of this national organization of the profession. In such cases, now coming before The In-

stitute in slowly growing number, prompt and fitting acknowledgment is made to the donor and to the family of the person so honored. The practice has much to commend it to the attention of Institute members.

ON THE PRINCETON UNIVERSITY CAMPUS, we are told by Columbia University Press, the approaches to the new laboratory for architectural experimentation are marked by a directional sign whose most prominent feature, in large red capitals, is the word DANGER. Jean Labatut appreciates, apparently, the potentialities of ideas.

## Necrology

According to notices received at The Octagon  
between June 1, 1952 and September 10, 1952

CARMICHAEL, DANIEL A.  
Columbus, Ohio

CHRISTIAN, ARTHUR HENRY  
Jackson, Miss.

CRANE, CHARLES HOWARD  
London, England

DALY, LEO A.  
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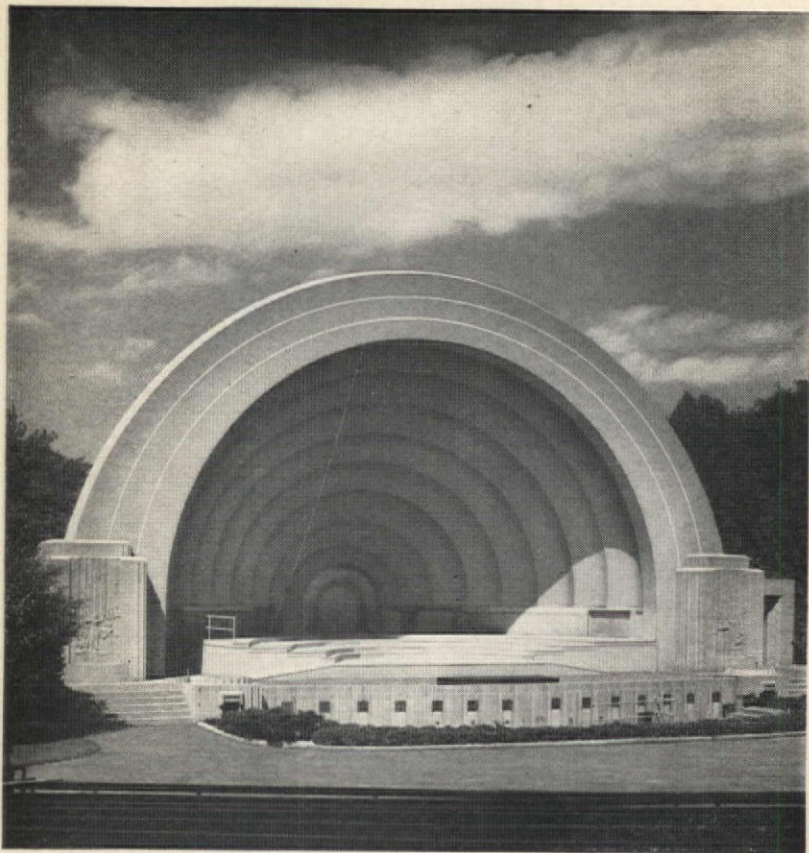


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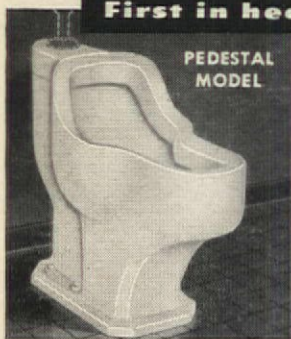
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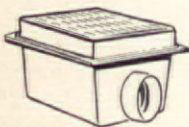
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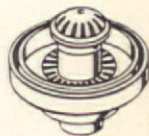
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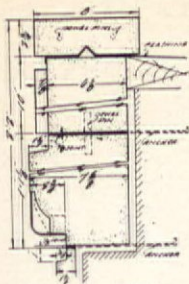
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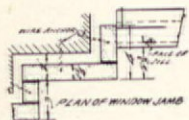
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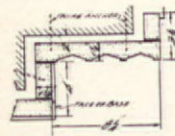




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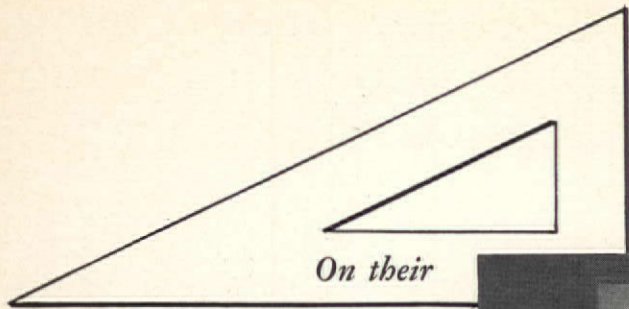
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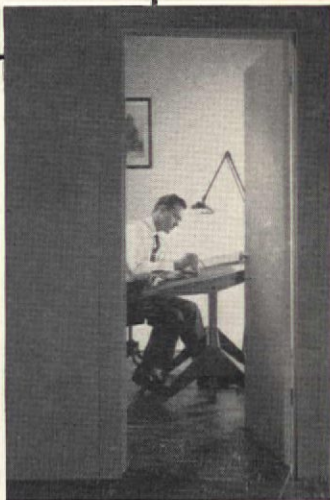
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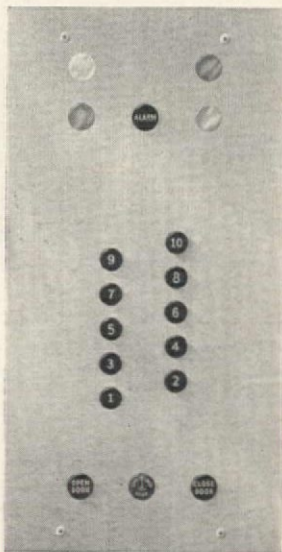
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