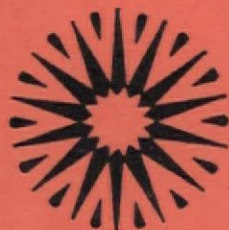


Journal of The American Institute of  
**ARCHITECTS**



PRIMITIVE DESIGN

SEPTEMBER, 1954

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The Virginia Tradition in Architecture

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Color in the Hospital

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Firmness, Commodity and Delight plus One

---

Little Egypt on the Savannah

---

The Key to Professional Ethics

---

Should Architects Advertise?

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Discovery of the Saw

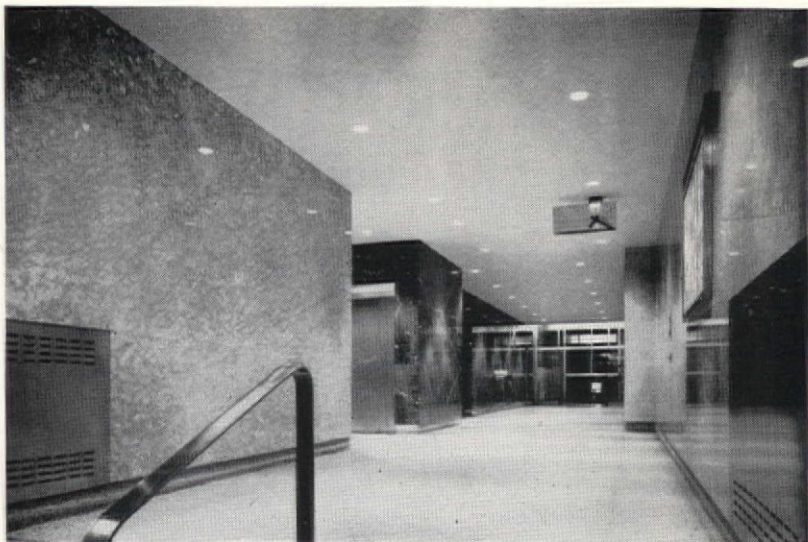
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35c

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







92 Liberty Street, N.Y.C.

Arnold A. Arbeit, A.I.A., Architect

# marble gave this owner a \$60,000 bonus!

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Electric .....	2,100	Mailbox .....	750
Radiators .....	100	Stainless steel .....	4,000
Directory & misc. ....	4,000	Architect's fee .....	3,600
Lath & plaster .....	3,000		
		<b>Total .....</b>	<b>\$40,200</b>

**Literature available FREE**

- "Proof that marble costs less"
- "Marble Forecast 1953-54"
- "Marble in the Bank"

\* As told in the  
*Magazine of Building,*  
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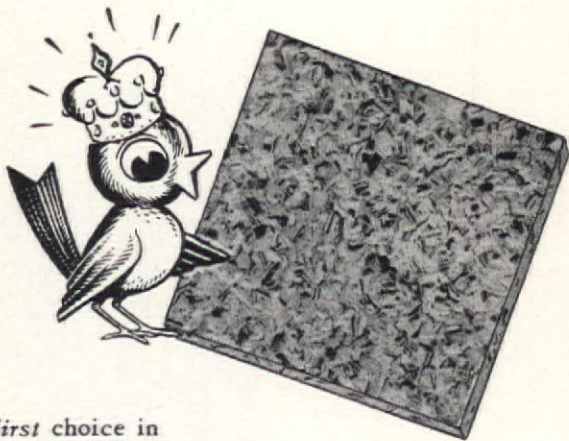
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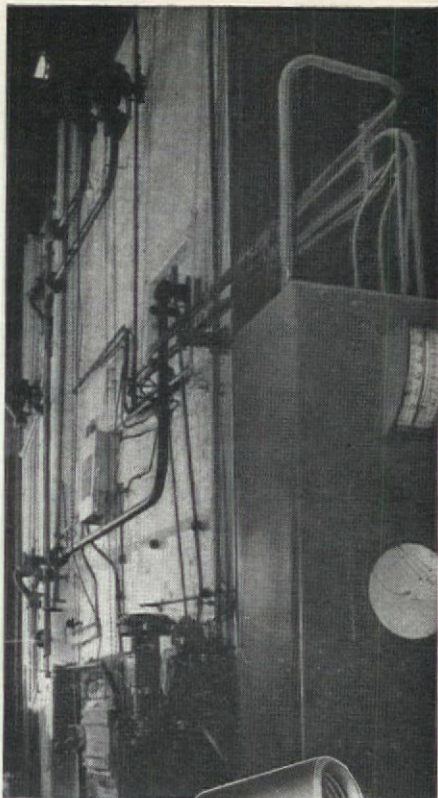
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# Youngstown

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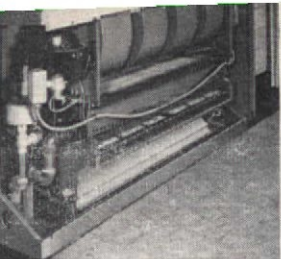
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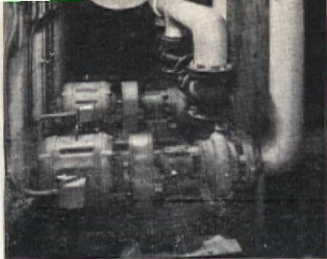
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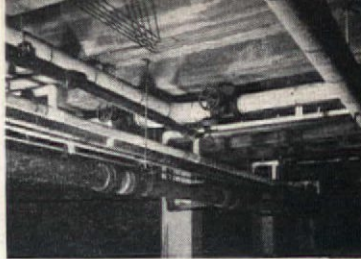




Ventilator with cover removed. Water heat permits use of control valve which results in lower cost and closer control.

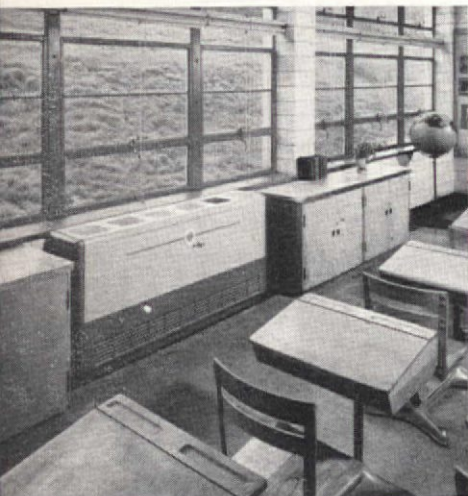


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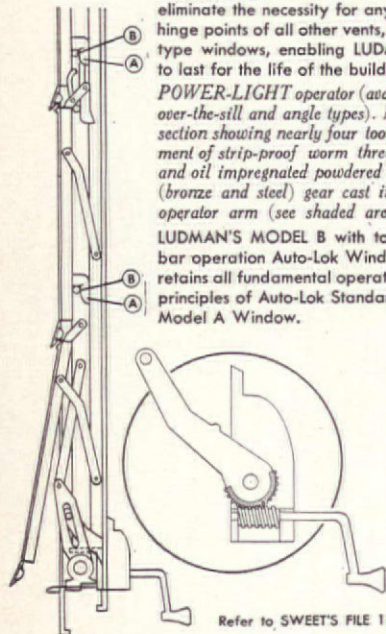
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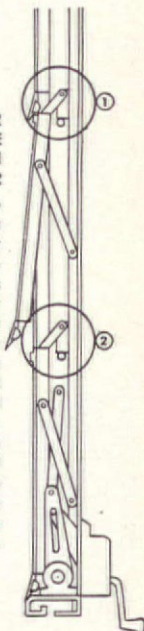
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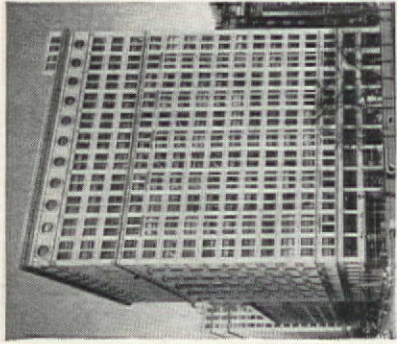


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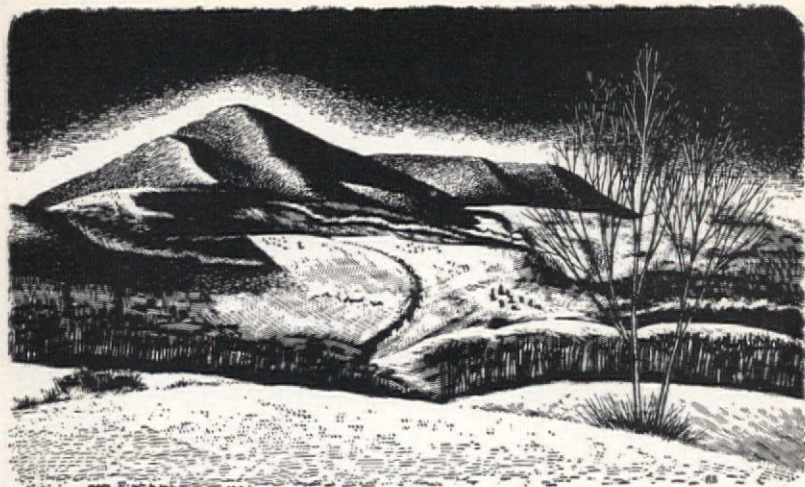
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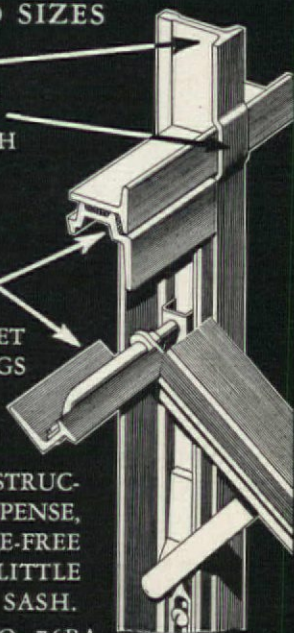
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## The Virginia Tradition in Architecture

By *Marshall W. Fishwick, Ph.D.*

ASSOCIATE PROFESSOR OF AMERICAN STUDIES, WASHINGTON AND LEE UNIVERSITY

An address (slightly abbreviated) before the Virginia Chapter, A.I.A., meeting in Richmond, January 29, 1954.

WE VIRGINIANS are immensely proud of our state tradition. It pervades all phases of our lives, and our thinking. Since we shall be concerned with the way it has affected one of those phases—architecture—we might well begin by attempting to define it.

Tradition is the distilled essence of man's accumulated experience. From history people extract certain useful and precious things. These they keep alive orally. Transmitted by beliefs, attitudes, and codes, traditions serve many different purposes. To organizations they give prestige; to communities, pride; to writers, material; to scholars, research problems; and to artists, symbols. They anchor people to the earth.

There is no single, monolithic tradition in all corners of the Old Dominion. Tidewater emphasizes colonialism, the Revolution, and Georgian architecture. Middle Virginia prefers to stress ante-bellum

days, the Virginia dynasty, and Classical Revival architecture. The Valley of Virginia, dominated in the north by Germans and the South by Scotch-Irish, has special traditions, memories, and architecture. So does Appalachian Virginia, which emphasizes frontier history, coonskin hatters, and log-cabin days. Even further west, former Virginians felt strongly enough about their differences to form a new state, West Virginia. Despite all this, Virginians have something in common. They are Virginians. That means something. If you don't believe it, just ask one of them.

There is a deep interest in architecture, and the preservation of old places, in Virginia. This is just as it should be; for in architecture, as in so many other things, we have a "goodly heritage." Growing rich overnight with their tobacco crops, colonial Virginians built such *monuments historiques* as West-

over, Shirley, Stratford, Berkeley, and Carter's Grove; and they made their thriving capital, Williamsburg, a thing of pride on both sides of the Atlantic. There was real achievement here. We are grateful to such architectural historians as Waterman, Kimball, Dorsey, and Hamlin for documenting it. That the Virginia landscape, architecturally speaking, is full of material from which tradition may rightfully grow, is an observable fact.

Speaking of facts, we should say at once that the Virginia tradition is not bound by the tyranny of facts. That Parson Weems invented the cherry-tree story after Washington's death, and Captain John Smith the Pocahontas rescue story after his return to England, does not dim their luster. The cherry-tree tale, and the rescue of the brave captain by the Indian princess, are true the way poetry is true. They are true because we will them to be so. No loyal Virginian would have it any other way.

And there are loyal Virginians aplenty. This loyalty comes out in various ways—in politics by unquestioned allegiance to the Democratic party; in religion by unswerving faith in stout Protestant

piety; in family affairs by a deep concern with anyone within shooting distance of one's own blood line. Nothing delights the average Virginian so much as climbing out on limbs of family trees. We practice a mild type of Shintoism, which encompasses those far below "Old Marse" and "Milady" on the social scale. This is what Ellen Glasgow meant in "The Battle Ground" when she had an ignorant Appalachian mountaineer say:

"I didn't see how I was goin' to fire my musket, till all of a jiffy a thought jest jumped into my head and sent me bangin' down that hill. 'Them folks have set thar feet on ole Virginny!' was what I thought. 'They've set thar feet on ole Virginny, and they've got to take 'em off damn quick!'"

Following right behind loyalty to their own land is the Virginians' devotion to the British Isles. One still hears in some parts of the state the phrase "Mother England." Stephen Vincent Benet reminded us how our first settlers felt about this:

And those who came were resolved to be Englishmen,  
Gone to the world's end, but  
English every one.  
So loyal were we to the Stuarts



during the Commonwealth period that a restored Charles II christened Virginia "the Old Dominion." We have clung proudly to the nickname up to this day. One cannot challenge the historical validity of our Anglophilism when he realizes that only in this decade have we been under the Stars and Stripes as long as we were under the British flag. Realizing this, I am still unnerved by a comment like one which greeted me last summer in London.

Wanting a book in the British Museum, I approached one of the lady librarians and asked for assistance.

"Certainly, sir. You're a stranger in the city?"

"Yes."

"Where are you from?"

"I'm from Virginia."

"Welcome home!" she beamed.

We are often as apt as that lady librarian to exaggerate our cultural ties with Britain. We out-British the British. I found no spot in England where the fox led so miserable an existence as in Albemarle County; no place where tweedy men of distinction took themselves so seriously as around Middleburg; no place where bits of eighteenth-century Wren build-

ings were considered so sacred as in Williamsburg.

This, from a cultural viewpoint, is bad. And it has been worsened considerably by the expansion of Colonial Williamsburg. I do not think it is the fault of the people there, who have done magnificent and far-sighted work, that so many Virginians misuse the forms and crafts of Georgian America. All I know is that Williamsburg has raised havoc with the first buds of a contemporary and functional architecture in our state.

Instead of accepting Colonial Williamsburg for what it is, a living museum, too many people have accepted it for what it isn't, a model for contemporary architecture and taste. Because the experts there, backed with sizable resources of the Standard Oil fortune, have been able to effect restorations of note, amateurs throughout the state, backed only by their enthusiasms, have perpetrated silly anachronisms. Sometimes even large groups have done unforgivable things, like the one which, having no idea what Washington's birthplace actually looked like, modeled it on a colonial house in another country. The procedure caused James Branch Cabell to remark:

'Tis beyond reason to pick

flaws in a relic so impressive and remunerative, upon the shallow ground that our first President's birthplace was not builded until two centuries after his birth. His genius triumphed over all difficulties. Through our latter-day invention of Virginia's antiquities we have displayed our freedom at its noble utmost.

Things have come to a pretty pass when the town, such as the one I live in, builds a Colonial Williamsburg drug-store on Main Street so as to "fit in with its past"—when actually the town wasn't even founded until after the period architectural historians call "Georgian" was over! The effect on domestic architecture has been even worse. All over the state, particularly in the suburban developments, Georgian houses have been erected that not only have no relevance to modern living, material, and demands; they are also poor Georgian. They are double-damned.

To misuse the past like this is to take the easy way out. It's easy to speak of the wonderful days "befo' de wah," especially if you don't have to put up with the circumstances and inconveniences that pertained then. We have refused to admit that one of the best Southern writers of this century, Thomas

Wolfe, was merely stating a truism when he said "You Can't Go Home Again."

Architecturally speaking, we have tried to hide behind Grandmother's dormers.



Because of the very nature and importance of architecture, this is not only cowardly, but also disastrous. For architecture is the highly sensitive recorder of the thoughts, standards, and ideals of an age; the queen of the arts. It has the color and line of painting, the dimension and depth of sculpture, the rhythm and variety of music, even the imaginative provocativeness of poetry. Schlegel called architecture "frozen music." But buildings are never kept in cold storage. They are used, constantly, methodically. They do not have to wait to be discovered, but reach out and draw all life into their framework. Statues, paintings, and poems can be hidden in private collections or libraries, but not buildings. As I like to keep drumming into my students, doctors bury their mistakes, but architects build theirs.

Every building of any pretention has a complex and multiple personality. Conforming of necessity



to structural and physical laws, it nevertheless involves a reflection of values, an expressiveness, a beauty (or, all too often, a lack of it) which make it unique. Behind each individual work of art is the personality of the artist; behind each building, the portrait of a civilization. Thus it is that the Parthenon, Taj Mahal, Chartres Cathedral, Palace of the Doges, Monticello, Empire State Building, Lever Building, or White House of the Confederacy, are much more than individual achievements. They are tangible records, and barometers, of the ages in which they were erected.

Keeping these points in mind, I will advance a simple thesis to explain the state of Virginia architecture in the twentieth century. It can be put in three short propositions:

1. When Virginia's tradition was vigorous and revolutionary, so was the architecture. This was especially true when the Classical Revival form was employed, Jefferson's State Capitol (1790) being the first such building in the world.

2. When, after the Civil War, the tradition became sterile and imitative, so did the architecture.

3. An obsession with the past

continues, in our time, to hamper the development of new and meaningful traditions, and of an adequate modern architecture.

There is nothing original about my observations here; people who "belong" and people who visit Virginia are equally prone to corroborate them. The great English historian, Arnold Toynbee writes in "A Study of History:"

Twentieth-century Virginia makes the painful impression of a country living under a spell, in which time has stood still. This impression will be heightened through contrast with North Carolina to the south. North Carolina has not been inhibited by the idolization of a once-glorious past. Having had less far to fall, she had that much less difficulty in recovering from the shock.

In "I Live in Virginia," Julian Meade puts the proposition very neatly when he says we are "prisoners of our own inheritance." James Cabell, whose Virginia blood line is unassailable, has written this biting comment on the literary and critical lethargy which he and other writers have met:

We have our own writers; and they are not perfect, we may admit tentatively, inasmuch as

we never went so far as to read their books. Even so, these writers are ours. We do not care to have them dispraised by outsiders.

Such quotations as these—and there are many more which are just as telling—help explain why there is no modern architecture worth speaking of in Virginia. Less than one-half of one per cent of the nation's registered architects live here. In a contest held by a national architectural magazine last year to choose outstanding modern buildings throughout America, not a single one from Virginia was selected. Worse than that, according to the editor who wrote all reputable architectural firms to get entries, only seven offices in our state had anything to send in. Probably nine out of ten Virginia buildings featured in national magazines or advertising were built before 1860.



Let me make it clear that I do not consider this the fault of our architects. They could build good modern structures if there were a demand for them. Like any other group that lives by getting clients, our architects give us what we call for.

The architects in this state are strangled by their tradition—and by Virginians who are bold enough to hire them, but not bold enough to build as though this were the twentieth century.

In saying this, I am taking a negative viewpoint, and I do not want you to think that is my purpose. We have been told too often that the South is the "Sahara of the Bozart," without any suggestion as to how we can change things. I want to see positive action and improvements; I do not propose merely to tweak noses.

To that end, may I suggest six questions which could be used by Virginia architects, clients, and officials alike when a building is to be erected or remodeled? Naturally they are not the only questions to be asked; perhaps they are not the best ones. But I believe that if they were asked often enough, we would see many changes in our architectural landscape.

1. Is this building as beautiful as it can be, considering the materials, techniques, and site available?
2. Is it honest? Is it what it pretends to be, and has it a valid relationship to its surroundings?
3. Is it functional, meeting its various requirements (light, heat,



ventilation, exits, etc.) in the best conceivable manner?

4. Does it have a personality? Does it really attract me, and will it attract others?

5. Is it a creative solution to the problem involved?

6. Twenty years from now, will I and my neighbors be glad that this building was erected when and where it was?

I believe Virginia stands on the verge of a cultural re-awakening in the latter half of the twentieth century; when things begin to change in the realms of politics, economics, education, and religion, they will change in architecture too. I am convinced that the worst days are over, and that a more enlightened era lies ahead. This is what the state senator must have had in mind last week when, during a debate of the 1954 Assembly, he split the Richmond air with this remarkable metaphoric invocation: "Let's re-

verse this tide or throw in the towel and give up the ship and let 'er go!"

But I have slung enough metaphors myself, and it is time to stop. Like many teachers, I have a tendency to go on and on long after the point at hand has been established. Sometimes I wish that, instead of becoming a teacher, I had become an architect. If I had, I believe I would have returned to the Virginia I love so well, and set up my office there.

On the walls of that office I would have emblazoned these words of the Virginian I admire the most, Thomas Jefferson: "The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants." And under it, if I felt in a playful mood, I might inscribe a parody of a famous saying by that courageous Yankee naval officer, Admiral Farragut: "Damn the dormers! Damn the columns! Full speed ahead!"

## Color in the Hospital

*By Waldron Faulkner, F.A.I.A.*

**T**HERE IS one priceless ingredient in all hospitals which costs practically nothing. Although it is not a building material, no hospital can be built without it. Its

selection in any material makes all the difference between beauty and ugliness; between pleasure and pain; between black and white. I refer to color!

There is no doubt that color has a psychological effect on us; the power "to make friends and influence people." We know from personal experience that color can stimulate comfort, contentment and cheerfulness on the one hand, or it can promote dullness, depression and disgust on the other—all for the same price!

For instance, a story was printed recently about a tenant who wanted his apartment painted. The landlord refused. The tenant sued him. The landlord lost the case and was forced to do the painting. But he got his revenge when he painted the apartment—black!

In the old days color was supposed to have a magical effect on disease. Because fever caused redness, red was thought to cure fever. Yellow was used as a cure for jaundice and black for rheumatism. Even today, claims are still made to prove that particular colors can relieve specific ailments. In spite of all these, I believe that no patient can be cured of any malady by painting his room in any color whatever.

The modern approach is more scientific. The study of color has become a science in itself, based on physics, chemistry, physiology and

psychology. The choice of colors today must recognize functional requirements but it must also weigh esthetic considerations.

For instance, the physicist tells us that light colors reflect heat and that dark colors absorb it. I recently had an example of this on a building designed in my office. The decorator wanted to use white Venetian blinds to harmonize with the interiors. I wanted them painted a terra cotta color in order to harmonize with the exterior. In the end the blinds were painted terra cotta on the outside and left white inside. This change of exterior color added three tons to the air-conditioning load for each floor of the building!

The chemist has developed paints in a wide range of colors for all purposes. Standard colors are used for identification of pipes and electric circuits; they are required by safety codes to distinguish danger spots of different kinds.

Color plays a great part in the modern hospital. The physiologist says that good vision depends on proper illumination, and that proper illumination depends not only on lighting itself but on the color of the reflecting surfaces, such as floors, walls and ceilings.

Incidentally, it has become the



custom to use green in operating-rooms because green is the complementary hue to the color of blood, and is supposed to relieve the eyes of the surgeon. To my mind this makes very little sense. If a surgeon looks at a brightly-lighted red spot for any length of time and turns away his eyes for a moment, anything he looks at will look green because the negative after-image of red is green.

There is then no reason to select a green for the walls of the operating-room, except possibly because it is considered "easy on the eyes." And yet I have it on the authority of one of the leading color experts in this country that there is no evidence whatever to bear out this theory.



Finally, we come into the realm of esthetics where we are faced with those changing factors, taste and fashion. Until a few years ago all hospital interiors were white—presumably because white surfaces "show dirt," but this is a doubtful advantage unless the dirt can be quickly removed. This seems to have been a losing battle, be-

cause in the course of time the white hospital was gradually replaced by the "homey" hospital. This strikes me as most illogical.

It has always been considered proper for a theater to look like a theater. And for a church to look like a church. But a hospital must look like—home! I doubt if anybody was ever fooled by this little deception. And people have been glad to leave the reputed "comforts of home" for the comparative peace and quiet of the hospital.

It is my considered opinion that the desirable goal is to make the hospital look like the most beautiful hospital we can devise for comfort, contentment and cheerfulness. Home was not always like this! In fact I think it is only fair to say that the average home today is hardly a suitable model for the design of a hospital.

In closing let me suggest with all possible earnestness that architects, decorators, administrators, members of boards and even of ladies' committees give serious thought to the vast opportunities which are open to the modern hospital by the intelligent selection of color.



# Firmness, Commodity and Delight plus One

By *Hugh A. Stubbins, Jr.*

As part of The Architectural League's series of meetings on "Impact of Science and Materialism on Art Today," Mr. Stubbins described the Back Bay Center Development—a 30-acre tract formerly serving as a railroad yard in the heart of Boston—with its problems of transportation, shopping, office and hotel space, and circulation. Most of the commercial architectural magazines have published this project and will publish more of it. Of the author's paper, therefore, we are printing here only the philosophical conclusions which apply to contemporary architecture in general.

**I**N MY OPINION today's architecture should not be judged completely by standards of former times. Our clients are not kings, dukes and abbots. They are insurance companies, municipalities—in short, the people.

It would be much easier to achieve beauty if we could overlook the facts of life.

For me, at least, there are four requirements that a building must meet before it should be considered as architecture:

1. It must work—plan-wise—in organization of elements.

2. It must have a direct, honest structure (not necessarily exposed).

3. It must be esthetically pleasing.

4. It must be financially reasonable. (Where this applies I do not always imply low cost.)

In other words, firmness, commodity and delight, plus one. It is

hard to list these in order of importance, since all these requirements must be satisfied.

Architecture-building is getting more complicated and involved each year. The great variety of materials available and the new ones being continually developed, the engineering advances and possibilities, the intricacies of electrical and mechanical systems are all far too much for any one man to master in detail—to say nothing of the planning factors that must always be considered and are often the basis of programming and, of course, financing.

Traditionally the architect has been intolerant of interference in his own creative field, but this approach cannot continue if there are to be architects on large projects of this type. The large group of experts needed to properly analyze and synthesize such a project includes promoters, real estate men,



architects, visual designers, administrators, traffic engineers, merchandise experts, economic advisers, structural and mechanical engineers, and social agents. If they work as a committee or team, it is surprising how efficient and profitable such an experience can be and what can be accomplished. This is necessary in other scientific fields and can be efficient and profitable in architecture. I think our work on the Boston Center is proof of this. The five firms of architects and other experts worked together to produce a preliminary design in the record time of two months.

Without question this complexity of things can be attributed to science and materialism. The reaction to this is one reason for the simplified form and repetitive element in today's architecture. One of the things that always comes up at this point is what will happen to

beauty—what about the art of architecture? Art is a personal thing. Well, I do not think this will eliminate art. We do not remember the names of the Gothic architects. Someone in the team will spark-plug the design. There are many arts in conceiving and executing a building.

I am an optimist and have no fear—as a former speaker has expressed it—that we have any grave menace in the form of “a new classicism.”

I am convinced that there are enough architects and designers in the world who are skeptics, to prevent such a disaster. As long as we keep asking ourselves questions—Why have a glass wall? Is the module really inviolate? Does structure have to be expressed?—and just as we're doing here tonight, I think we can look forward with confidence.

## Little Egypt on the Savannah

AN OFFICIAL VISIT UNDER AEC AUSPICES

*By Eric Pawley*

AIA RESEARCH SECRETARY

THE LAND of the Nile has fascinated all historic mankind. Its civilization produced structures which even in ruin astound by their

scale and mass and engineering mastery. Its temples had secure sanctuaries and treasuries within successive guarded enclosures.

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White garments with luxurious jewelry adorned the highborn.

There was dynasty after dynasty of regal history, with political cycling of power between pharaohs and sinister priesthood ever growing in power until the civilization itself was merely the expression of this power and fearful, superstitious obsession with the underworld or afterworld of their faith. There are also legends of continuing curses, persisting thousands of years to doom archaeologists of our time who dared violate the tombs.

This Spring, in our own America, I saw a complex of massive structures, guarded within successive enclosures and ruled over by a priesthood and acolytes clad in white garments with ritual footwear and headgear and exotic "jewelry." It is a young and esoteric cult whose power seems already incalculable and about which superstitions and fatalism are already arising. They also may dispense curses which may be lethal for centuries.



The place we saw was, of course, the hydrogen-bomb-ingredient plant of the Atomic Energy Commission in South Carolina on the Savannah River—"Little Egypt on the Sa-

vannah"—and my parallel should go no further.

Our party, a technical committee of The American Institute of Architects, was permitted access after having been passed upon by high councils for security clearance. Our mission is dissemination of unclassified planning and methods data as applications of nuclear energy become a still larger part of our normal private economy.

Our committee consists of architects already working on AEC projects and has made for 6-7 years a continuous series of visits to parts of the Commission's widely scattered building program.

In short, The A.I.A. has, in this group, a security-cleared official committee observing official operations with a dual mission: to advise the AEC on architectural problems on request; and to report to the architectural profession certain unclassified aspects of what it sees.

The following description contains no classified information. It recounts merely impressions of an architect—who is no chemist or physicist and who would not recognize a secret process before him—except by silence of official guides.

It is significant that there are already in the United States some 4,000 private users of radioactive



isotopes in research institutions, hospitals, clinics, agricultural and industrial testing facilities and science-teaching institutions. There is one private research reactor in operation (in Raleigh, at North Carolina State College). There is also a full-scale central-station nuclear powerplant of 60,000 kw capacity which is being built in a joint project of the AEC and the Duquesne Light Company of Pittsburgh. Thirteen private firms now have contracts for study projects in AEC's industrial participation program.

What we saw at the Savannah River Plant (SRP) was not exactly private enterprise at work, although the quite remarkable operating organization is a division of du Pont. The conversion of these military production facilities and methods to private industry is not unthinkable. For the present they offer enormous pilot-plant experience for later private use, and it was on this basis that we sought and gained access.

Excellent four-lane dual highways lead to SRP—in great contrast to the early operations I recall at Oak Ridge where a deadly, twisting river road was main access for years of heavy freight and

passenger traffic. Here, a crisp, spread-out administration building with wide parking areas was our first stop. And here began the weary business of security. Actually it began several years ago when each committee member and staff member concerned underwent full FBI investigation. For this visit it began a month or so before, when access was first requested. We are now navigating a cleared channel with known points to round, buoys to observe and pilots to pick up.

At the badge counter, across a lobby filled with pipe-built and plastic-covered furniture, a man and a girl took our names and found partly prepared, brightly colored rectangular badges with marginal letters, some of which had been punched out to indicate areas we could not visit—couldn't even read the missing letters!—but most of the project's major building *types* would be accessible.

"Have you got any contrabands?" he asked us.

We guessed rightly but a little ignorantly that we didn't; a sign on one guarded area seen later informing us that contraband included liquor, cameras, firearms, etc., including *bombs!*

The young lady took us each to

the adjacent photo room and, clickety-click, took two Polaroid-camera pictures, one for the file and one for the badge, and ready just like that.

When we were all mugged and with plastic-covered badges clipped in place on our coats, our du Pont and AEC friends took us in hand and as we filed through the narrow pass-desk a gimlet-eyed but very pleasant armed guard drilled visual holes in our faces and read every word and letter and number on our badges, both sides.

We were in.



As the scale and geographical scope of this project were unfolded we realized that here was a true exemplification of "defense by space."

There are over 100 miles of first-class highway (and it is excellently engineered, surfaced, bridged, fenced, trimmed and "signed") and more than that amount of secondary roads within the boundary. The "boundary"—that's funny. Security is so enforced at each sub-area and building that there is no need for it at margins of the site except the legal need for "notice" provided by signs for those who can read English and

three strands of barbed wire for those who cannot—effective no matter how many legs they may have.

Within this large area industrial and service units are so widely spaced that the typical view from the highway is one of rolling fields—it is not flat country but rather dissected—with an *occasional* industrial squiggle on the *skyline!* Just plain colossal! At least one whole village, Ellenton, was moved off the site.

After our briefing by maps, model and drawings on site, general planning and building materials, we had a discussion of blast protection. Three classes of construction are used: reinforced; friable wall-panels in reinforced-concrete or steel frame; expendable, corrugated materials on unprotected frame.

Criteria determining type of construction used for any specific building are time for replacement of equipment contained, and the importance of equipment to continuous operation.

By now it was time for lunch in the nearby main cafeteria—spacious, well equipped and air-conditioned. It would be a credit to any industrial and office complex.



(Other areas have their own canteens and other food service.)

The first technical building we inspected was a laboratory. After brief explanations of our purpose to those in charge we entered a personnel clothing-change room and stuffed ourselves into clean white coveralls, put on safety glasses and tugged thin but tough rubbery yellow plastic booties over our shoes. This was, at this time, a "cold" laboratory—no high levels of radiation—and we were not required to wear our ritual, radiation-recording jewelry.

Later we were given the standard nuclear adornment—area-badges and the usual film badges and "pencil" meters for Health Physics' records. These show amount of radiation each visitor receives, and AEC and operators have from the beginning of the atomic energy program made a meticulous practice of keeping such records—at least partly for their own legal protection.

Planning of this first building was strictly by a "great module" of 12' x 24' labs paired with 12' x 12' offices—lots of them and doubled across a central corridor. Each lab was served by about a dozen lines of pipe and conduit

racked up, but accessible, behind lab furniture, and all controlled from panels and valve-access cabinets in the corridor. Lighting was recessed, enclosed fluorescents, ventilation supply through perforated ceiling, and exhaust through laboratory fume hoods. This building had an aggregate of 90 HP of electric motors connected to main exhaust fans, plus standby equipment. Floors were vinyl tile on a concrete slab capable of taking a live-load of (get a firm grip on that slide-rule, boy) 1000 psf! Why? Did you ever see a lead brick? They weigh 30 pounds each, and nuclear physicists and chemists build walls of them around laboratory set-ups—when they can't get "junior caves" of 4" lead (a kind of portable, armored box with a window on one side)—the lead attenuates radiation to less harmful levels.

This lab building was of No. 2 construction—friable window panels in exterior walls with reinforced-concrete structural frame, and some partition panels were of asbestos-cement, some of steel. Lab furniture is standardized and interchangeable—base cabinets, hoods and "dry-boxes" with long rubber gloves fastened to holes in a front apron below the window.

In one special area there were a half-dozen built-in caves or heavily protected work spaces in which all manipulation of chemical or physical equipment and materials within is by fabulous remote-control gadgets, servo-mechanisms and traveling doo-hickeys. Viewing into a golden glow of sodium lighting within these caves was through multiple layers of very thick special glass and liquid. All other walls are of thick super-dense special-aggregate concrete, to shield personnel from high levels of radioactivity.



These evidences of precaution for safety of personnel are threaded throughout SRP. Those who marvel at the cost of these buildings and also at the speed with which Russia has developed a nuclear program can combine these two facts with a third explanatory speculation. No person is considered unexpendable by Communism. This must save a lot of time and expensive equipment. Think how much more cheaply we could operate any dangerous process if we had a large supply of what in our primitive stage of civilization we considered sub-human slaves with fair mechanical aptitudes, and if

we had a completely callous attitude toward their survival.

But this is not the only aspect of safety at SRP. The du Pont construction and operating management has a most remarkably vigilant safety program. Practically every door-swing and traffic lane is outlined in bright yellow paint on the floor. Overhead obstructions are dazzle-painted in yellow and black. In most laboratory corridors there are frequent emergency showers identified by blue lights, green and yellow barber-pole painting and floor drains. These are for lab personnel caught in a tangle with hostile chemicals or fire. Some labs have special face showers. We've mentioned the safety glasses. Every lab with a reason for it has a sign on its clear-glazed door—"safety glasses required."

Tin hats are *comme il faut* for visitors and workmen in all construction areas, and steel-toed safety shoes were much in evidence. Frequent wall-hung or buggy-type fire extinguishers are diagonal-painted in red and white and spotted against a similar peppermint pattern on wall or floor. Everywhere in construction areas the sign "STA" caught our eyes. This means "*Safety Task Assignment*"



and indicates that a definite safety procedure is established for that area of the job and is taught to and by foremen.

This concept of safety and precautionary procedure extends to the permanent installations. Emergency or standby equipment is the rule, and there are duplicate and possibly triplicate provisions of motors, pumps, fans and generators to assure constant supplies (or exhausts) of air, water, electric power and other services essential to safe operation of hazardous and high-temperature equipment. They must avoid over-running safe limits, or "scramming the works." In one machine room where full operation of prime movers, etc., will result in a more than 100-decibel noise level, all control panels are in a sound-proofed cab. An emergency signal horn, able to screech over such a racket, was being tested as we passed through. We didn't linger.

Part of a safety program around such an operation involves handling and disposal of highly radioactive wastes. It is a helpful peculiarity of some such materials that storing them for a known time will result in substantial decay of radiation and increase ease of disposal. Elaborate systems of shielded piping and

retention tanks are provided here, with sampling and monitoring devices to check amounts of radiation being handled.



Feeding fuel to some reactors involves large-scale metallurgical preparation, storage and recovery operations. We passed through considerable industrial space with exposed steel trusses on which plenty of equipment was hung high above industrial asphalt tile or other tough resilient flooring. Heavy equipment—traffic safety regulations—a continuous flow of small trucks heavily loaded with short dark golden bars of uranium. *Slugs* is an ugly name, but with their long rod-like multiple casings and ingenious mass storage these fuel elements became things of unique beauty. Exacting precision in fabrication is necessary, because this stuff gets very hot and it can't be allowed to go out of line and get stuck inside of equipment.

One special area has a pair of colossal hinged lead doors so exquisitely balanced when open that a sign warns against a single operator closing himself inside. He would need help from several men to get them started opening again in order to get out.

It is standard operating procedure on hazardous operations to require such careful equipment and procedure design—as well as timing and trained personnel—that it has become normal to provide duplicate entirely cold (non-radioactive) mock-ups—or low-power operating (slightly radioactive) installations—for installation planning, experimental development, measurement, calibration of instruments or training of personnel. Whole building complexes with administrative and service facilities must be provided for this work. A unique aspect of nuclear science is that it never settles down. Development and progress are continuous and, even after production of power or other products gets underway, normal improvements and maintenance may be expected to cause “down time.” For this reason, among others, there are multiple main installations at SRP.



On the skyline it stuck up like a Brobdingnagian thumb—one of the number of big reactors here, a high central mass with next to it a temporary shed as big as a two-story house, as shelter for a permanent topside gantry crane. Bulldozers were working nearby and

the whole project was swarming with men. “Let’s see—work force on *this* building is now slacked off to 1800.” Mud, of course, and dust. But at all entrances fiber “welcomemats” were ganged up six-at-a-time to keep out most of it. No dirt allowed. Inside the building it would undoubtedly become radioactive later and cause trouble. This was the first building, still under construction, we had seen with men working over the floors with powerful vacuum cleaners, and there were other built-in cleaning facilities.

Within tall, guarded, entrance doors (I nearly wrote transept—the scale is so great) a mobile long-boom crane was straining and swinging a heavy machine (chock-a-block with the boom) up to a gallery at least 35 feet off the floor.

Masked men, acrid smell and weird sputtering flicker of cutting torches around us. Another guarded door. Mixture of sodium and incandescent floodlights gave a pleasant, almost sunlight glow to a totally enclosed main hall, the reactor space, above which elaborate machinery was rigged for manipulation and control of the big pile below.

Whoppers of overhead doors of heavy metal in flush soffits over-



head were provided to close off auxiliary spaces (that's what the roof-gantry was for) for protection of personnel during certain operations.

Another gimlet-guarded door and up and down stairways we went, and through narrow baffle catacomb passages in massive concrete to multiple levels interpenetrating this whole gigantic Karnak of a structure. In one 'tween-decks space a sepulchral squawk-box intoned workmen's numbers, work-calls and assignments. A final exit guard and we were out again into the South Carolina sunlight.

In the last hour of our visit we saw one more important facility type—a chemical processing plant. There was a normal procedure with a new badge substitution at a gate-house to let us in.

More massive concrete with elaborate consideration of personnel shielding, even from *reflected* radiation or scatter. More ingenious manipulating equipment—big-scale this time and an operator-training and testing exercise in progress. A view from a high gallery showed us a maze of process cells with brightly-colored components that would have made a handsome photograph.

In a future control space, in one building we saw, the alley behind the switchboard walls of the room was jammed with busy electricians checking out hundreds or thousands of miles (who knows?) of color-coded instrument wiring circuits. Man learned early to harness critters larger than himself. Now electronics must help—this is for sure one of the biggest we've caught.

But far beyond mere bigness—which the public works program of Egypt's pharaohs had—is this complex elaboration of equipment and services by wire and bus, by pipe and duct. Coordination with structures and planning and materials to maintain flexibility, interchangeability and durable service is a challenge to our profession.

Egypt also had more time.



## A Spanish School for Architecture and the Other Arts

THOSE INTERESTED in attending summer or winter courses in Spain to study architecture, painting, sculpture, and the like, may be in-

terested in the Borough Bottega, Villa Paz, Palacio Mondragon, Ronda (Malaga), Spain, organized by David Bomberg. The first winter course runs from December 1, 1954, to April 30, 1955, and

besides the study of arts offers language classes in English and Spanish. Further details may be had from the Secretary of the Borough Bottega, at the above address.

## “The Topaz Tulip”

WAY BACK IN 1915, the Architectural School of the University of Pennsylvania had become quite famous for its plays. These were given in a frame building that stood in the quadrangle of the dormitories, and was used as the studio for free-hand drawing. It was also known as the Grub Street Theater.

After the production of “The Topaz Tulip,” in March or April, 1915, Philadelphia’s fire marshal forbade the use of the old studio as a theater, and that action was effective in making “The Topaz Tulip” a play to end all plays at the Architectural School.

The plays were usually largely topical in character, and this particular one was based upon the removal of the Architectural School from College Hall to a building that had just been vacated by the Dental School. As recalled by a violinist in the orchestra—Edmund

R. Purves, now F.A.I.A.—the play opened with a scene in the newly acquired quarters of the Architectural School. A stranger, Lancelot Sukert, walks in, thinking it still the dental clinic. He is seized by four architectural students, who shove him into a dental chair they find in the corner and proceed to give him the works.

In the photograph, Lancelot Sukert is the victim in the chair. The others, reading from left to right, are Francis Keally, now F.A.I.A., Jack Bass Smith, now F.A.I.A., J. C. Burchinal and Louis Borie.

The book was written by George Mayer, now of the Cleveland Chapter, and Russell Murphy. The music was composed by undergraduates, and the whole presentation, even to the building of the stage and the making of the scenery, was carried out by them. The scenes were designed by Kenneth Welch, now F.A.I.A.





"THE TOPAZ TULIP"

A COMEDY PRODUCED BY THE ARCHITECTURAL SCHOOL,  
UNIVERSITY OF PENNSYLVANIA, 1915



*Photograph by Frank Lotz Miller*

1954 NATIONAL HONOR AWARDS PROGRAM

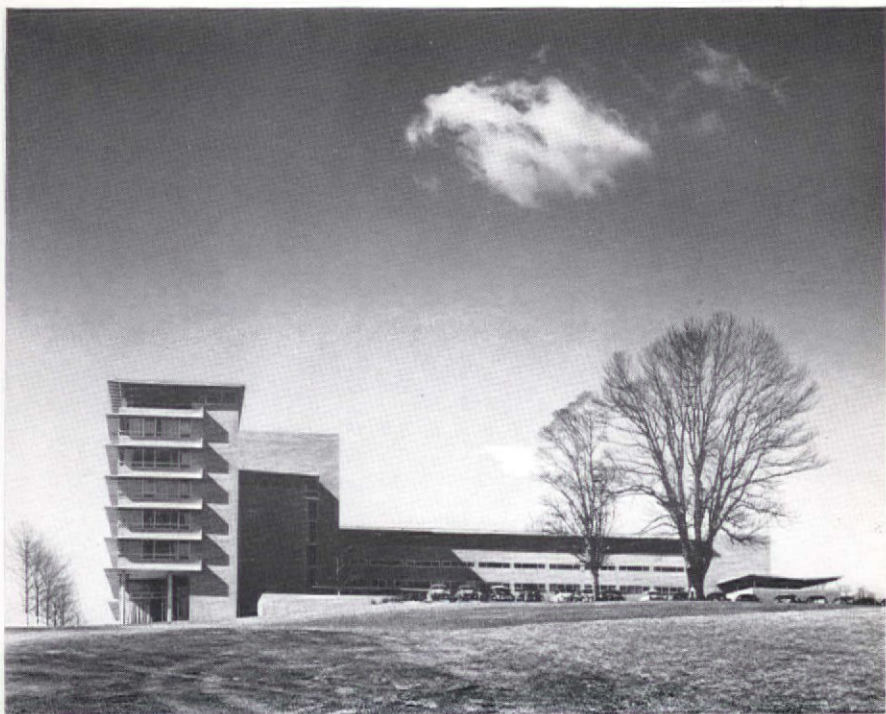
FIRST HONOR AWARD

THOMY LAFON ELEMENTARY SCHOOL, NEW ORLEANS, LA.

CURTIS AND DAVIS, ARCHITECTS AND ENGINEERS

*From the Jury Report:* Built on an urban site in a densely populated district, this is an unusual solution to provide adequate play space on a limited site. By lifting the building above the ground, a covered play space is gained, which provides protection from torrential rains and hot sun typical of the region in which this building is erected. With a clean structure, excellent detailing, the architects have accomplished a direct, economical, and good-looking school building.





*Photograph by Lawrence S. Williams*

1954 NATIONAL HONOR AWARDS PROGRAM

FIRST HONOR AWARD

LANKENAU HOSPITAL, PHILADELPHIA, PA.

Vincent G. Kling, Architect

*From the Jury Report:* The real achievement in this building is that it stands out as architecture and is not the standard arrangement which has become more and more characteristic of the complex hospital problem. The Jury was impressed with the completeness of the services offered and their convenient arrangement and with the siting of the building on what is apparently a very beautiful hillside. The hospital expert who assisted the Jury had a great deal of admiration for the arrangement of the hospital facilities.

*Journal  
of  
The AIA*



THE BIRCH BURDETTE LONG MEMORIAL PRIZE FOR RENDERING, TO JOSEPH N. SMITH, III

PARKING GARAGE, MIAMI BEACH, FLA.

WATSON & DEUTSCHMAN, ARCHITECTS AND ENGINEERS



## College of Fellows Citations

THE COLLEGE OF FELLOWS, in their annual Convocation at the Seattle Convention, decided to inaugurate a periodical recognition of merit in architectural literature. In order that a practical means might be found for making these citation awards, it was arranged that, for the year 1953 at least, the selection would be limited to the twelve issues of the JOURNAL OF THE A.I.A., January through December, 1953.

A committee of Fellows was appointed and requested to recognize, at their own discretion, literary worth of whatever kind appearing in the JOURNAL for that year. The committee: Edgar I. Williams, Chairman, Louis LaBeaume, William Lescaze. Their report, after some months of consideration, cites

"The Spirit of Japanese Architecture," by Antonin Raymond, F.A.I.A., appearing in December. The committee also gave Honorable Mention to "Living with the Earth," by George H. T. Kimble, in August, and "The Challenge of Industrial Architecture," by Minoru Yamasaki, which appeared in April.



### Birch Burdette Long Prize

JOSEPH N. SMITH, III, of Miami, Fla., won the Birch Burdette Long Memorial Prize for the best architectural rendering submitted in competition. The prize drawing was a rendering of a parking garage at Miami Beach, Fla., designed by Watson and Deutschman, Architects and Engineers.

## News from the Educational Field

VIRGINIA POLYTECHNIC INSTITUTE announces the appointment of Professors Kurt K. Perlsee and Herschel A. Elarth to the Design faculty of the Department of Architecture. Professor Perlsee formerly practised in Czechoslovakia and, more recently, has been senior design critic at Washington Uni-

versity. Professor Elarth has been design critic at University of Manitoba and consultant to the City Planning Commission at Winnipeg.

UNIVERSITY OF TEXAS will establish next fall an architectural engineering library, specializing in

building-construction publications. The library will be named in honor of Robert E. McKee, whose gift will be used in the initial organization of the library.

UNIVERSITY OF TEXAS an-

nounces that Martin Stephen Ker-macy, Associate Professor of Architecture, has been awarded a Fulbright grant and will lecture on American building materials and methods of construction at the Vienna Institute of Technology.

## Scholarships and Fellowships

THE MEXICAN GOVERNMENT is offering again for 1955 scholarships for study in Mexico. There are five undergraduate and eleven graduate scholarships, to cover tuition and full maintenance. They are open to graduate and undergraduate students who are United States citizens having a knowledge of Spanish, a good academic record, a valid project or purpose, and good health. Information available from the Institute of International Education, 1 East 67th St., New York 21, N. Y.

### Scholarships and Fellowships Awarded

WASHINGTON UNIVERSITY, School of Architecture, announces the award of the JAMES HARRISON STEDMAN FELLOWSHIP in Architecture to Tyrus Bildner, of St. Louis. The \$3,000 grant is for travel abroad. The problem for

this year's competition was the design of a midwestern, medium-size television station.

UNIVERSITY OF ILLINOIS has awarded the FRANCIS J. PLYM FELLOWSHIP in architectural engineering for 1954 to Delburt E. Allison, A.I.A., of Lyons, Ill. The University also announces the award of the EDWARD L. RYERSON TRAVELING FELLOWSHIPS to Benjamin Crane DeCamp, in architecture, and to Robert Eugene Giltner, in landscape architecture, both men 1954 graduates.

COLUMBIA UNIVERSITY, School of Architecture, announces the award of WILLIAM KINNE FELLOWS MEMORIAL TRAVELING FELLOWSHIPS (\$2500-4000 each) to eight graduates of the School: Lowell Brody, New York City; Richard J. Fleischman, Cleveland; Eraine R. Freeman, Brooklyn;



Robert B. Kaemmerlen, New York City; Harry B. Mahler, Arlington, N. J.; Samuel R. Mozes, New York City; Herbert B. Oppenheimer, New York City; and Seymour J. Schulman, New York City.

YALE UNIVERSITY, Department of Architecture, announces that the \$2,000 MAGNUS T. HOPPER FELLOWSHIP in hospital planning has been awarded to Thomas

Hume, who will use the fellowship for work on his Master of Architecture degree.

YALE UNIVERSITY has awarded the CHARLES A. MATCHAM SCHOLARSHIP to James S. Polshek, of Akron, Ohio. The scholarship, awarded annually to an outstanding fourth-year architectural student, was founded by Charles O. Matcham in memory of his father and mother.

## The Institute's 1954 Honor Awards

### REPORT OF THE JURY

THE 1954 HONOR AWARDS JURY is pleased to report that a high level of architectural work was submitted for its consideration. The one hundred forty-six buildings submitted give strong evidence of greatly improving architectural performance in the United States. Evidence of the high standard of achievement is borne out by the selection of 38 buildings for awards, the largest number ever given. It is interesting to note that there were 43 school projects, 13 hospitals, 39 residence projects—including both those for private clients and developers—and an unusual variety of other building types.

The Jury wishes to emphasize that its selections were not on the basis of competition between architects nor on a comparative basis—rather as a means of giving recognition to buildings which represent quality in today's architectural practice.

Six buildings were selected for First Honor Awards:

Thomy Lafon School, New Orleans, La.

Curtis and Davis, Architects  
Norman High School and  
City Auditorium, Norman,  
Okla.

Perkins and Will, Architects;  
Caudill, Rowlett, Scott and

Associates, Associated Architects-Engineers

Santa Monica City College,  
Santa Monica, Calif.

Marsh, Smith & Powell, Architects

Lankenau Hospital, Philadelphia, Pa.

Vincent G. Kling, Architect

Fort Brown Memorial Civic Center, Brownsville, Tex.

John P. Wiltshire and J. Herschel Fisher, Architects

Residence of Mr. and Mrs. James D. Moore, Ojai, Calif.

Richard J. Neutra, Architect;  
Dion Neutra, Collaborator

The Jury wishes to compliment  
The Institute on its awards pro-

gram and the strides that this program has made in the past few years. Citing good buildings and giving them public recognition will be of great value to the profession, as well as to the public. It seems that this program could be implemented at the local level as is presently being done by some chapters.

Respectfully submitted,  
HUGH A. STUBBINS, JR.

*Chairman*

ROBERT T. COOLIDGE

ROBERT A. JACOBS, F.A.I.A.

ROY CHILDS JONES, F.A.I.A.

HAROLD R. SLEEPER, F.A.I.A.

RICHARD L. HOWLAND

DONALD ROSENBERGER

BARBARA WRISTON

*The Jury's comments on individual buildings appear under the illustrations of these buildings, two of the six being included in this issue, the rest to follow in future issues.*

*Also selected for special recognition were buildings listed for Awards of Merit, previously published in the Memo for June 28.*

## Calendar

*September 4-October 7:* Fall Architects' Trek to Spain, Italy, Greece, Egypt and France, led by Glenn Stanton.

*September 12-15:* 56th Annual Convention of American Hospital Association and architectural exhibit of hospitals, Navy Pier, Chicago, Ill. Special conference on the twelfth on research and planning problems in hospitals, speakers to include members of A.I.A. committee and staff.

*September 13-15:* 33rd Annual Fall Meeting of The Producers' Council, Hotel Commodore, New York, N. Y.

*September 13-17:* National Technical Conference, Illuminating Engineering Society, Chalfonte-Haddon Hall Hotel, Atlantic City, N. J. Five sessions devoted to basic engineering information in the illumination field.

*September 16-19:* Annual meeting of Pennsylvania Society of Architects, Great Lakes Cruise on the *South American*, leaving from Erie, Pa.

SEPTEMBER, 1954



September 26-28: Regional Conference, Gulf States District, A.I.A., Marion Hotel, Little Rock, Ark. Theme: "Community Aid to Education."

September 30-October 2: 1954 Annual Convention, California Council of Architects and Sierra-Nevada District, A.I.A., Hoberg's, Lake County, Calif., with the theme, "Manufacturers' Literature—From Mail Basket to Wastebasket."

October 14-16: Convention of Architects Society of Ohio, Biltmore Hotel, Dayton, Ohio.

October 21-23: Regional Conference, Central States District, A.I.A., Hotel Lassen, Wichita, Kan. Theme: "Of Grass Roots and Architecture."

October 21-23: Convention of the New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

October 28-29: American Concrete Institute's 7th Regional Meeting, Statler Hotel, Los Angeles, with major emphasis on West Coast concrete construction practices.

October 28-30: Conference of North Central States District, A.I.A., Kahler Hotel, Rochester, Minn. Theme: "The Role of the Specialist in Architecture."

October 29-30: Annual meeting of the National Trust for Historic Preservation, Edgewater Beach Hotel, Chicago, Ill.

November 3-5: Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex.

November 15-18: Semi-annual Meeting, Board of Directors, A.I.A., The Brown Hotel, Louisville, Ky.

January 24-27: 61st Annual Meeting of American Society of Heating and Ventilating Engineers, Bellevue-Stratford Hotel, Philadelphia, Pa.

Are there two kinds of ethics—personal and professional?

## The Key to Professional Ethics

By Frederick H. McDonald

CONSULTING ENGINEER

Adapted from the author's article, "The Key to Engineering Ethics," in the February 1954 issue of *Consulting Engineer*, with permission of Power and Industry Publications.

I AM SEARCHING for the thinking of professional men on these questions:

1. Can the problems of practice in all professions be resolved under common principles?
2. What are the common principles?
3. How can we make them effective?

Over many years of engineering practice on commercial structures, industrial plants, and in management, I have been doing research on the principles of good professional practice, and the techniques for applying them. I find that all professions label their principles as ethics. But in engineering I find a deadening acceptance of these as mere ideals for a super-brand of

personal conduct. I find little awareness that professionally ethics are mis-termed. They should be labeled methods, or "the techniques for safe and profitable practice."

The error in engineering—and I pose it to medicine, law and architecture—is that we confuse professional ethics with the ethos, or moral ideals, of civilized people.



The philosophic concept of ethics applies to the standards of behavior expected of decent men by decent men. These are required of all in a given level of civilization. Yet, by our seizing and parading of this same term of ethics as the base of professional recognition and practice, we imply either a monopoly of possession by professional men, or a God-given dispensation of a magic brand of our own. Hence, we tend to rock along on the assumption that the mere possession and practice of this morality is sufficient to equip professional men with the armor to defend and the weapons to advance our standards of practice!

The result has not been good enough in engineering, and I raise the question as to its results in the other professions.

In the Fall of 1953 I made a survey of 120 universities and colleges teaching engineering, to determine the prevailing faculty attitudes and curricula on professional standards. I received 66 replies, or a 55% return. Of these, only six use scheduled texts, and the titles are more weighted with law, economics, contracts and specifications than with ethics. The remaining educators use suggested reading, faculty lectures and talks by visiting engineers.

A frequent statement in the replies was to this effect: "These things are discussed informally with students at bull sessions, in the student chapters of engineering societies, in seminars and other gatherings."

Thus, the trend in engineering is to treat professional standards informally at college. In general, they are unscheduled subjects and seem to be regarded more as the character builders of Boy Scout work than as essential to classwork on practice. Professionalism in engineering is not indoctrinated with the persistence or the realism of technology.

The result is that our students are well prepared in basic technology. But our graduates have little if any preparation in the human



problems of applying technology for their own, the profession's or society's good!

How much of this applies to your profession?

I find an index to our error in this typical mis-statement by educators: "These things are a part of one's character and are gained by accretion in early childhood or in one's family."

The error here is that this prevailing view deals with the precepts that parents and teachers use to instill honesty and moral values in the coming members of a civilized society. Thought will show that these are but abstractions in comparison with the realism needed to impress and implement professional codes of conduct. My conclusion is that we need vitally to emphasize this difference. We need to see that moral behavior is no more the essence of professional status than it is of good standing in any other decent walk of a decent society. We need to take moral rectitude for granted as the base for admission and staying in a profession. But we need to show that there is a difference, and to implement that difference, in professional status, by developing and teaching the specific techniques of professional practice.

We can define this difference as soon as we understand the basic difference between the professional and the non-professional man. Our wares are different and we have to handle them differently! For the professional man deals in the intangibles of knowledge and judgment, against the layman's tangibles of commodities and property.

This difference is vital to our understanding of the need to place safeguards upon our relations with each other and everyone else. For the ownership, transfer and use of commodities and property are easily identifiable, traceable, and actionable at law. But facts, ideas, solutions and opinions, once expressed, lose all power of control as to source or ownership. Their use is at the free will of any who can obtain them. If the professional man is to benefit from his use and transfer of knowledge, it can only be through the setting up of protective conditions of recognition and compensation.

The necessity for such conditions is the origin and the authority of our codes of conduct, and has been handed down to us from the bitter experience of our predecessors in every field of learning. These found they had to agree among

themselves on the tactics, if you like, to combat the greed and ignorance of those who harass and prey upon the holders of the precious intangibles of knowledge and judgment—which are the base of human health, safety and wealth.

Thus today's professional codes are the working disciplines devised by learned men to protect themselves and society in the ownership, transfer and use of knowledge. These disciplines are dual and reciprocal: they guard professional men against the bad and backsliding among their kind, and against abuse by outside traders and cheaters; they guard laymen against exploitation, and against their own misuse of the fruits of professional service.

Thus our error has been in not seeing two kinds of ethics.

*Personal ethics* cover the probity expected of all decent men.

*Professional ethics* cover the techniques of attitudes and actions which professional men have agreed upon to bring respect for truthful findings, informed judgment and knowledgeable procedure, and to insure their acceptance and use under professionally set conditions, by their own kind and all other mankind.

I submit that definition for answer to Question No. 2. Honesty is not mentioned. It is assumed as personal ethics, the requisite for the society of decent men. When its breaches bring damage—by liars and thieves who are butchers, bakers or professional men—these can be handled under the law. But there is no legal recourse for breaches of the ethical codes which protect professional men and society from declared misconduct beyond the law.

This protective implementation has not been nearly enough recognized as the essence of every contact professional men make with each other, with clients, or employers, and the public.

The reason is people.

I see little evidence of teaching, and I see much evidence that too few of us have prepared ourselves to apply, the fact that the use of our professional services depends upon humans—that the benefits to users and to us depend upon the kind and the plane of disciplined human relations. Each such relation has its hazards of loss in opportunity, income or prestige which can be insured against only by adherence to and the enforcement of professional standards. Compliance and enforcement thus emerge



as being as essential to the business of practice as science and learning are to the technology of practice.

We have failed to observe these essentials in engineering in a score of categories, from fee cutting and the pirating of work, to bidding for professional engagement on a price basis, and the unionization of engineers. These—and the comparable breaches in other professions—may come variously from a lack of morals or the honest lack of professional know-how. But I am convinced that until we become more realistic, these will persist and in some sectors will become cankerous, *first* because we do not indoctrinate our young professionals in the truths and in the protective need of professional standards. *Second*, because this results in a poorly indoctrinated general profession upon which we depend too much to instruct the young and to enforce standards of conduct—and we know the fate of what is everybody's business.



I see the fault and the remedy in the individual. *To create responsibility*, we have to imbue each recruit to our profession with respect for the origins of our standards; and we have to convert him

both to the hazards of practice without them, and to the protection of professionally enforced compliance. More vitally, we have *to create capacity* to maintain these standards by teaching him *how to make them effective*. This last is the new step—to realize that when we merely present professional attainment in the abstract, we do not equip practitioners with the armor to defend it or the weapons to advance it!

Here I submit my answer to Question No. 3: That we determine by research the working techniques which practical and prideful men have found fully effective in maintaining their own professional status; and that these be evaluated, formulated and taught, for voluntary use or for enforcement by collective action.

We can summarize our key to professional ethics in a new goal to create *Personal Responsibility and Capacity*. This means that in imposing individual responsibility for maintaining professional standards, we also will define our standards in such workaday terms that we can fortify each member with the proven techniques for maintaining them.

That this may be the long-sought

"it" of professional fulfillment should be heartening to all professions in this assurance: As yearly graduates who are imbued with the truths of professional standards and the know-how of maintaining them are added to those of us who do maintain them, the spreading protectiveness and the widening productivity of our human rela-

tions will make each of our callings just that much more richly rewarding to us and to humanity!

*Editor's Note:* The author is continuing his research and will welcome the comments and counsel of readers. Address, Peoples Building, Charleston 3, S. C.

## They Say:

Robert Moses, Hon. A.I.A. *+*  
(In a talk before the New York Building Congress, April 1, 1954)

In closing, I ask you to keep uppermost in your minds that when so many of our best brains, so much of our youth and so large a proportion of our treasure are devoted to warding off atomic destruction, we, represented in this room, are still confidently building for a better future. Far from discouragement, we should redouble our efforts, on the assumption this is no time for counsels of despair. The builders can have no other faith, and in that faith we shall conquer.

Catherine and Harold Sleeper  
(In "Highlights of South American Trek, 1954")

A phenomenon of South America is the lack of destructive fires. Accordingly, few precautions against fire are taken. In Sao

Paulo, we stayed in a twelve-story hotel which had one open stairway, two elevators, and no fire doors or fire stairs. In other cities this same lack of fire doors and fire stairs existed. I asked several architects why they would take such chances, and the answer was, "Why worry when we don't have fires?" Most of the South American buildings are of masonry construction, and people there can't afford to smoke as much as we do.

George Nelson  
(In "Good Design: What is it for?", Interiors, July 1954)

I have just mentioned princes, and among the needs of princes are palaces. Yet here, as in the case of the simple container, there is no guarantee of good design in the exalted nature of the assignment. If you compare the residence of Haile Selassie in Addis Ababa and



Holyrood Palace in Edinburgh, it takes no excess of critical sophistication to realize that the latter is an exquisite, though minor, work, and that the former is the quintessence of vulgarity. The fact that the Ethiopian structure is more "functional" is really of no consequence.

**Paul B. Wishart**

PRESIDENT, MINNEAPOLIS-HONEYWELL  
REGULATOR CO.

*(In an address before the 86th  
Convention, A.I.A., June 18, 1954)*

The force that will do more than any other to expand the American economy in the next ten years is the emerging sales appeal of a new home that will be more irresistible than the legendary sales appeal of the new American automobile. We are just on the threshold of this development . . . The American people are really just beginning to realize that there is more fun and more satisfaction in having a new home with all of its advances, than there is in having a new car parked in front of the old home.

**Neal J. Hardy**

ASSISTANT ADMINISTRATOR, H. H. F. A.

*(Speaking before the Texas Mortgage Bankers Association, San Antonio, Texas, May 21, 1954)*

If a lender ceases to exercise his normal and experienced judgment in approving a loan, and is willing to pass the full responsibility on

to the Government, he has in my opinion defaulted on his prime function in our economy. If the Government is guilty of substituting bureaucratic judgments for business judgments, the business man is equally, if not more, at fault if he willfully forfeits his duty to exercise sound business judgment on the loans he makes.

It is essential to the public interest and to our system of private enterprise that lenders continue to exercise sound business judgment in any loan they make and in any credit they extend. I am confident that there is no basic argument with this axiom.

We must remember that Government insurance and guarantees are not substitutes for lender responsibility, but that they represent a degree of shared risk. It is the responsibility of the lender and of the Government alike to guard against the consequences of irresponsible and unjustified credit.

**Sir Hugh Casson, F.R.I.B.A.**

*(Seconding a vote of thanks at the Royal Institute of British Architects, London, May 18, 1954)*

I have always rather welcomed the idea of criticism and felt it very keenly when I have had it myself. But on the whole criticism does not do us any harm, although it can very easily knock the heart out of somebody. I do not think it is necessary for a critic to know

all about the architect's problems. If I go to the theater I am not interested if I hear that ten minutes before the curtain went up the stage manager's trousers were on fire or the leading actress's husband

ran away with somebody else. It is terribly sad, but all I am interested in is whether the play, as I see it, is up to the standard which I am expecting, and by which I criticize it.

## The National Architectural Accrediting Board

ANNUAL REPORT, 1954

*By Richard Koch, F.A.I.A.*

RETIRING PRESIDENT, N.A.A.B.

**I**T IS THE PRACTICE of this Board to report each year to its sponsoring groups, namely The AIA, the NCARB and the ACSA.

Two significant developments have occurred during the past year in terms of accrediting procedures. First, partially at least, as a result of the efforts of the National Commission on Accrediting, the Middle States Association—one of the regional groups which has accredited its institutions, excepting the professional areas, for many years—this year invited ECPD (Engineers Council for Professional Development), NAAB and other professional groups to participate in a joint accrediting visit to one of its member schools. NAAB and other professional representatives who participated in this visit were most favorably impressed with the broad understanding of

the institution gained as the result of this collaborative approach. We therefore share with ECPD and some of the other professional agencies the willingness to develop this procedure with other regional groups as soon as they are at a stage where they invite such participation.

Second, the Board has realized that the former method of reporting appeared to give undue emphasis to factual considerations. A new procedure adopted this year attempts to place greater emphasis on those essential qualitative characteristics of a school which best interpret its objectives and performance. The Board is encouraged by the favorable response with which this new procedure was received by the schools visited during the year. It is our intention to further modify and refine the pro-



cedure as a result of future experience.

This year's evaluation program involved visiting one new school and re-evaluations of eight accredited schools. The number of schools on the 1954-55 "List of Accredited Schools of Architecture" will be 46. As in previous years The Board wishes to express its sincere appreciation to the members of The AIA, the NCARB and the schools who have participated in these evaluations. It is recognized that the contribution of the professional architects who are invited to serve, because of their familiarity with the problems in the community and state, is of tremendous value in developing a true understanding of the institution.

At the Seattle meeting the President of The Institute appointed a joint committee with members from the three sponsoring groups to study a realistic financing procedure for the work of NAAB. We are pleased to report at this time that substantial progress has been made in this direction. We would express appreciation for the understanding and handsome response of these groups.

In recognition of Recommendation No. 28 of the Commission to Survey Architectural Education

and Registration, this Board plans to schedule its evaluation visits for the next calendar year before the end of January 1955. This scheduling will permit reports to be received by the schools early in the spring term and will give an opportunity to an institution that wishes to assure the implementing of these recommendations during the current term.

This Board would note at this time some problems that should have the continuing consideration of the schools:

1. It is apparent that there exists at the present time a tendency to overload teachers, due to increased enrollments and to budget limitations.

2. Part of this problem of increased enrollments may be alleviated by the introduction of adequate pre-admission screening procedures to determine potential professional competence.

3. As we all recognize, teaching salaries have not kept abreast of either living costs or professional earning capacity in architectural practice. Each year one notes men with valuable educational experience who leave teaching for this reason. We observe that, in general, in the fields of science and engineering teaching salaries have

been raised in recognition of a similar situation. The Board will continue to bring this important matter to the attention of school administrations in an effort to correct the situation.

4. This Board continues to receive communications from state registration boards in their efforts to determine the architectural qualifications of candidates for registra-

tion who have received degrees in architectural engineering or similar related degrees. ECPD considers these programs, as do we, to be basically engineering education. May we emphasize that it is our recommendation that the student entering one of these programs be advised at an early stage that this training does not lead to professional registration in architecture.

## Discovery of The Saw

*By Herodotus Jones*

Before the invention of column or fascia

When the mornings were chill from wind off the glacier

A Cro-Magnon Saxon just rested his axe on

A log, and said, "How I would like to displace you.

There is really no stopping to chipping and chopping

With an axe a man grinds from the nearest outcropping.

If I could conceive a small tool like a beaver

I could soon make an end to this pounding and lopping."

Now Lilly, his sweetie, had found that the meat he

Had killed was consumed, and the larder was dry.

So she made it her mission to take the kids fishing

And be back in time with some fish she could fry.

She soon spied a dorsal which promised a morsel

Of fish, far beyond her fondest desire.

And just before dark she landed a shark

Which had run quite aground in the muck and the mire.

With the help of just dozens of uncles and cousins

She carried the fish to the mouth of her cave.

And there she divided the meat and decided

The portions awarded each gal and each brave.

SEPTEMBER, 1954



When the guests had departed and Lilly had started  
To gather the scraps and the bones from the foyer,  
Her husband just seized on the big fish's jaw bone  
And shouted, "Look, Lilly, by Thor I'm a sawyer."  
So since this first Saxon got tired of his axe on  
The day that his wife caught a shark in the bay,  
The saw has been used by all men who enthused  
Over increased production and more take-home pay.

## California Council Convention

*By Vincent G. Raney*

PROGRAM CHAIRMAN

AT ITS COMING CONVENTION (September 30-October 2 at Hoberg's, Lake County, Calif.) the California Council of Architects will sponsor a panel discussion on the subject of "Manufacturers' Literature—from Mail Basket to Wastebasket," establishing a system for more adequate advertising, distribution, filing, and revising of building information.

On this panel will be representatives of architectural publications, of advertising agencies, of manufacturers of building materials, engineers, contractors, architects, and members of the AIA staff from Washington, D. C. Facts will be laid bare as to the confusion which exists at present in the building industry regarding building materials, building methods, and

advertising waste. Objectives of the discussion will be to start constructive thinking for the establishment of a system for building information which will be of unquestionable benefit to all concerned, including the Government at the time of a national emergency.

The Council is well aware that the deplorable confusion and needless waste in the building industry of today is the fault of no one group or element. The Council is aware that we live in a fast-changing world and that change must be met by change. The time has now arrived when each of the many cogs which make up the building industry must make a thoughtful re-evaluation of itself and its separate responsibilities. The adver-

tising agency must review its literature of all types so that this literature is a help to the planner and builder and not a source of confusion. The manufacturer must be made aware that the literature for which he pays the advertising agency is generally thrown away promptly and forgotten because it is so often too bulky, non-informative, or useless to the builder and architect. The editors of the architectural magazines must realize that their important part in the system needs thoughtful revision

and re-evaluation so that confusion is not added to confusion, and that all who are supposed to be served are served in the most beneficial manner possible and for the betterment of building as a whole. The AIA must be made aware that the status quo position of the architectural profession must change to meet the changes of the times and that a new responsibility for it has arisen on the horizon. This new responsibility is that of co-ordinator, fact-finder, and advisor for all concerned.

## Should Architects Advertise?

By *James H. Mitchell, F.A.I.A.*

FORMERLY REGIONAL DIRECTOR, SIERRA NEVADA DISTRICT

The *Bulletin* of the Northern California Chapter, A.I.A., in publishing views of members on the question of personal advertising published this emphatic "No" by Mr. Mitchell, and we are given permission to reprint it here.

**A**DVERTISING BY ARCHITECTS has been a heated item of debate in the Conventions of The Institute as far back as any of us remember. Most of the heat has been applied by the opponents, it seems, and invariably, the issue has been battened down for another year.

Advertising has many facets. Commonly, it is considered a medium to promote the sale of material things wherein quality or su-

periority over competitive wares, as well as price, is stressed to attract attention.

To subject personal professional services to advertising would couple the standards of the profession, at least by implication, with any form in which advertising may be used. In the last analysis, profit is the root of all advertising. To be gainful at the individual professional level it can be considered only a self-laudatory expression to



arouse an emotional response from the reader.

Concepts often become warped in distinguishing the various forms of advertising. Those who are in accord with a questionable kind say that it is not advertising, while those who will have no part in it, define it conversely. Into one fold fall the architects who permit their pictures to be used in advertisements paid for by a contractor or manufacturer, wherein the text is not self-laudatory nor do they endorse a product. In another fold lie the architects who claim, and I believe rightly, that this is advertising, as much as by more clearly cut methods. At least, the architect so pictured is getting something for nothing, which may restrain his freedom of action, and, further, if not by text, in some disguise, selling himself on his face.

In a past generation, let's say pre-telephone, it was an accepted custom among all professions for their members to run "business cards" in the press and journals of the day. This was necessary as a public convenience in locating them. Today, with a telephone directory in every home and office, there is no reason to continue the practice.

Nonetheless, we are currently struggling against a hold-over "business card," "space from a friend" and, in plain common English, "shake-down" form of advertising which does no good except as a fancied retention of good-will. The Institute seeks to discourage participation in such squeeze-play advertising yet recognizes that an architect, at times, is powerless to resist the pressure which is placed upon him. To some extent The Institute may appear to condone the practice, as the only media of advertising it will shut its eyes to with due reluctance.

Similar ratholes into which the architect pours his money without benefit are the special editions attendant the christening of many new buildings. Few readers will even notice the issue; of these, but few will scan it closely enough to observe the architect's name among the conglomeration of congratulatory contractors and subs who participated in the construction. What good does this do except to reap a knock-down harvest by the press, and why should the architect be congratulating the owner on the outcome of his professional service except as a self-laudatory emanation?

Fortunately, it is not a large percentage of Institute members who can be charged with outright advertising inconsistent with the high principles they once swore to uphold.

It would be better by far were these few to join with the large majority who by group effort do engage in paid advertising through newspapers, magazines, radio and television in an effective and ethical program of public relations to acquaint and stimulate the general

public with the value of the architect's services. A less tangible form of advertising centers among those who participate in public service and express themselves in matters where their training or engagements will be of benefit to the community.

By individual questionable measures, the values inherent to the profession are depreciated. By ethical group measures, these values will be enhanced many times beyond returns less worthy.



## Architects Read and Write

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



### CONTRACTS AND THE LAW

BY HARVEY A. SCHWAB, F.A.I.A., Pittsburgh, Pa.

**A**LONG with other tasks, which are possibly not so pleasant, I have finished a second reading of the recently published "A.I.A. Standard Contract Forms and the Law," authored by William Stanley Parker and Faneuil Adams.

There is no question but that this volume, in its avoidance of legal technicalities, expresses in language understandable to the layman the underlying and basic principles involved in contract and Institute documents covering construction and professional services.

It would be to the great advantage of every architect, engineer, and building contractor to become familiar with the contents of this very compact volume and to consider it as a ready reference to be placed alongside the "Handbook of Architectural Practice."

It is my hope that there will be subsequent editions to keep pace with changing practice and new concepts which may be introduced into the standard documents. My congratulations to Messrs. Parker and Adams.



## The Editor's Asides

THIS MONTH must not pass without the recording of Dean Rexford Newcomb's retirement from active duty. For forty-two years he has followed a teaching and administrative career that forms a notable highlight in our country's architectural history. Future generations will know him best through his writings—eighteen books picturing the many-faceted regional development of our architecture. But the present generations know him as one who opened the students' eyes to the long vistas of architectural growth in history, to the analytical and synthetic process of design, and to the welcome aid and counsel of a trusted guide, mentor and friend. It is given to few men to contribute so extensively both to the making of architects for the future and to the recording of the architecture left us by those who have gone on ahead. May Dean Newcomb be spared many years in which he may rest and contemplate a life work well done.

IN AUSTIN, TEXAS, 22 families are moving into 22 new air-conditioned houses. They are the guinea pigs for a one-year search for an-

swers to several unanswered questions: 1) Is air conditioning economically practicable at the present time for a house costing as little as \$12,000? 2) How much does it cost to air condition such a house in frame, masonry, or a combination of materials? 3) What are the effects on colds and allergies in an air-conditioned house? The National Association of Home Builders intends to find out.

PERHAPS you will not believe it, but in the decade between 1940 and 1950 the number of bathtubs in our homes increased 46.6 per cent. But, in spite of his role of teacher's pet, the farmer has a bathtub in only three out of ten of the nation's farm homes.

LOOKING AHEAD fifty years, L. J. Carr, a Sacramento lumberman sees in his crystal ball our atom-powered factories using powerful rays instead of saws to cut up wood; trees lifted whole from the soil and carried trunk, limbs, roots, needles and all to the mill for complete utilization; color impregnated in the standing tree, with artificial seasoning, fire proofing and wood stabilization; the growth cycle reduced to one third

that of the present, and producing long, limbless trunks of clear wide lumber. He foresees lumber production and demand three times that of the present, with forest growth more than offsetting forest withdrawal.

GOLDWIN GOLDSMITH, F.A.I.A., came up from Texas to attend the Boston Convention, and incidentally to celebrate his 83rd birthday anniversary. The Convention's parliamentary procedure evidently was without fault, for Goldy did not once rise to a point of order.

COMMERCIAL BUILDINGS, single-family houses and schools led the record-breaking surge of construction contract awards in the first half of 1954, says Dodge Reports. Note the strong trend of the detached house at the expense of the multi-family type. In view of the loud wails of the automotive industry—"saturation of the market," "squeeze-out of the little manufacturers," etc.—it is puzzling to note that in these first six months of the year contract awards for the automotive industry were 255 per cent above the same period last year. Aircraft industry rose only 67 per cent. Hotels and dormi-

tories increased over last year—up 53 per cent and 41 per cent, respectively. Schools, 29 per cent up. Hospitals, reversing a three-year decline, rose 54 per cent over last year, but with a total still well below the peak of 1950. Churches, 28 per cent above last year's similar period and 498 per cent above the first half of 1946.

ALINE B. LOUCHHEIM—Mrs. Eero Saarinen to you—in one of her keen criticisms of art in the *New York Times* once told a story that should not be forgotten. An intimidated mother of a progressive school four-year-old found herself one day congratulating the little girl for removing her shoes before kicking her baby brother. Likewise in art criticism, Miss Louchheim said, in certain situations one finds oneself so accustomed to the bad that one falls into the trap of praising merely the better.

WHENEVER WE SEE a presentation drawing in which a well rendered tree has been introduced to hide uncertainty of design, we recall Charles D. Maginnis' happy phrase recording the profession's gratitude for "the umbrageous charity of Nature."



*It has*  
**EVERYTHING!**



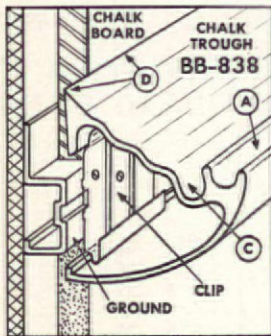
*Specify*  
**THE NEW**

**LOXIT**

*inclined extruded aluminum*

**CHALK TROUGH**

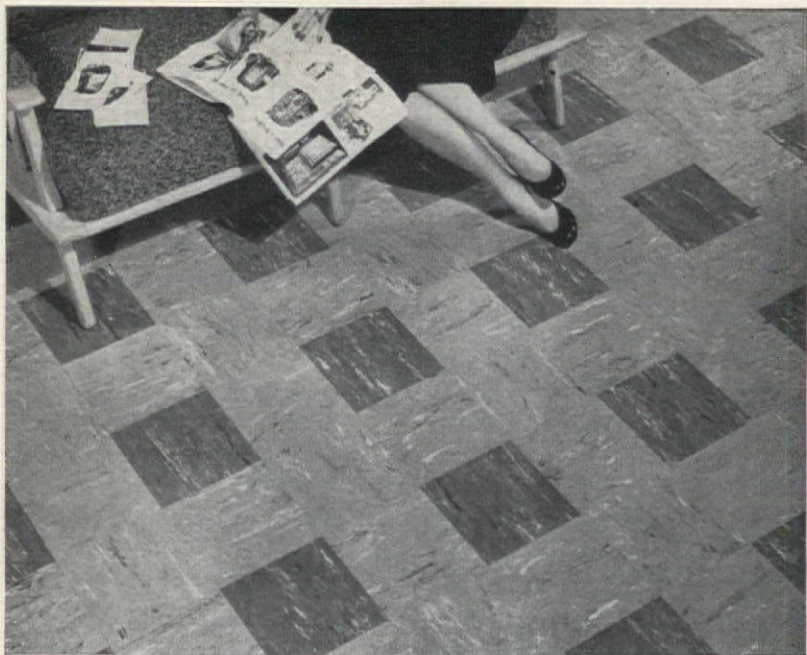
*5 Striking Advantages!*



- A** CRAYON HOLDER—Crayon is in easy reach and away from chalk dust.
- B** ERASER POSITION—Faces student. Dust groove keeps eraser clean.
- C** DUST COLLECTOR—Dust drops into special groove. Keeps trough clear. Facilitates cleaning.
- D** FEATHER-EDGE FIT—Deflects dust into trough, away from the board and off the floor.
- E** SWEEP-OUT END-STOP—Makes cleaning of trough simple.

**WRITE FOR SAMPLE**

**LOXIT SYSTEMS, INC., 1217 W. Washington Blvd., Chicago 7, Ill.**



**WHAT! Modern Vinyl Tile Flooring  
in slab-construction homes?**

**YES! MATICO ARISTOFLEX IN  
LOW-COST STANDARD GAUGE**

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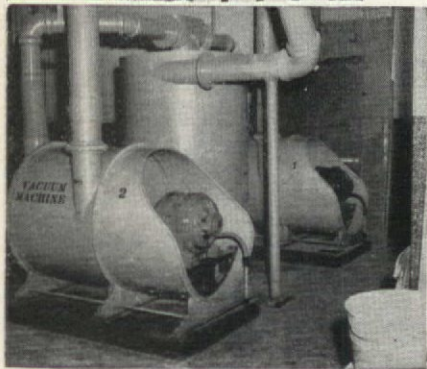


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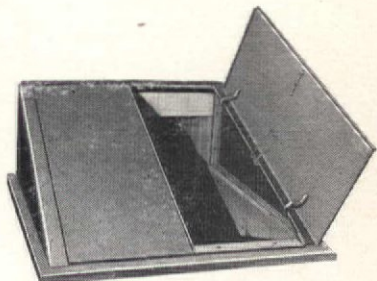
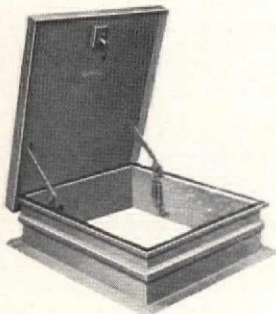
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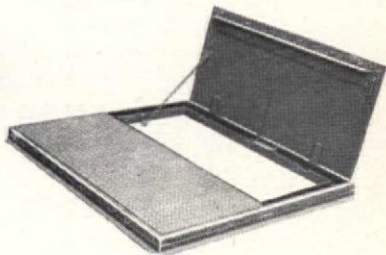


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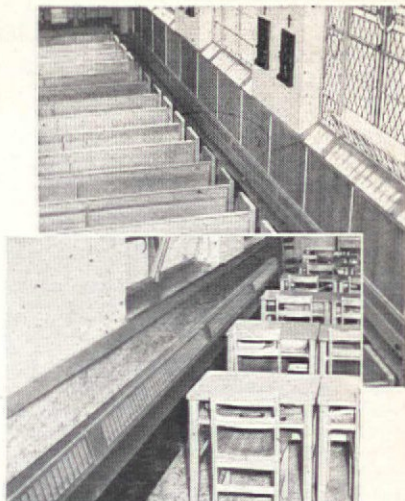
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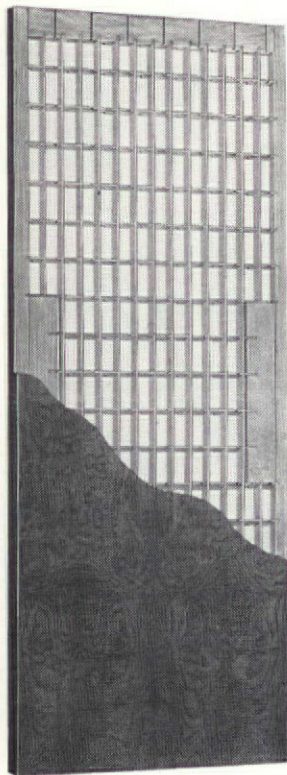
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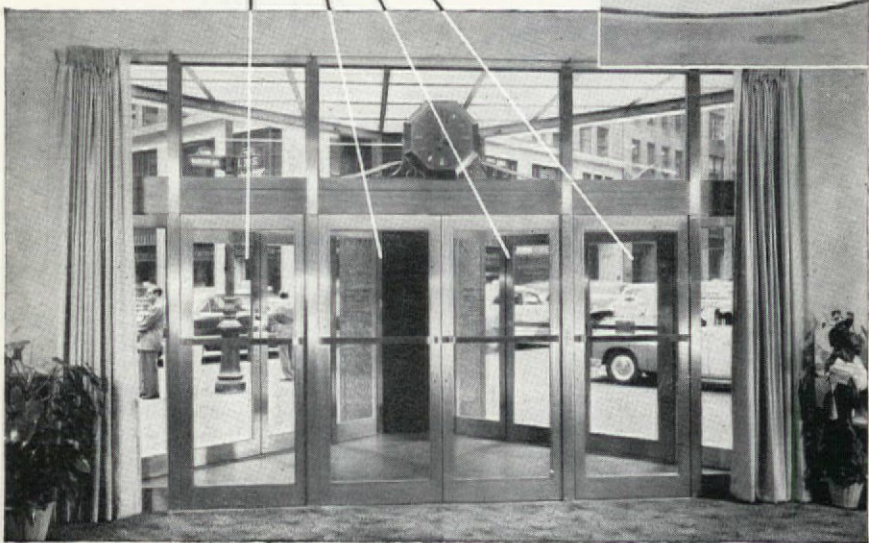


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