

Journal of The American Institute of
ARCHITECTS



CELTIC ORNAMENT

APRIL, 1955

Bishop Fulton J. Sheen

George Bain Cummings, F. A. I. A.

Edmund R. Purves, F. A. I. A.

Lewis Mumford

Robert Schmertz • Buford Pickens

Hodding Carter Paul Rudolph Walter Creese

Richard Neutra, F. A. I. A. Christopher Tunnard

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APRIL, 1955

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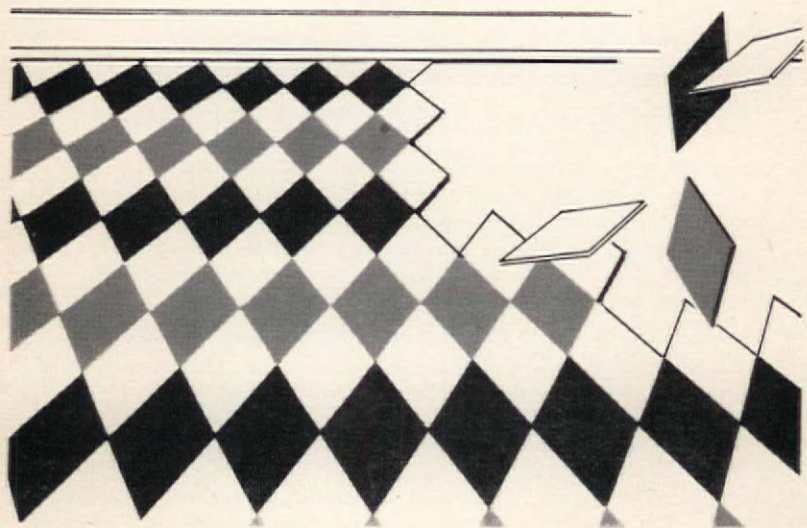
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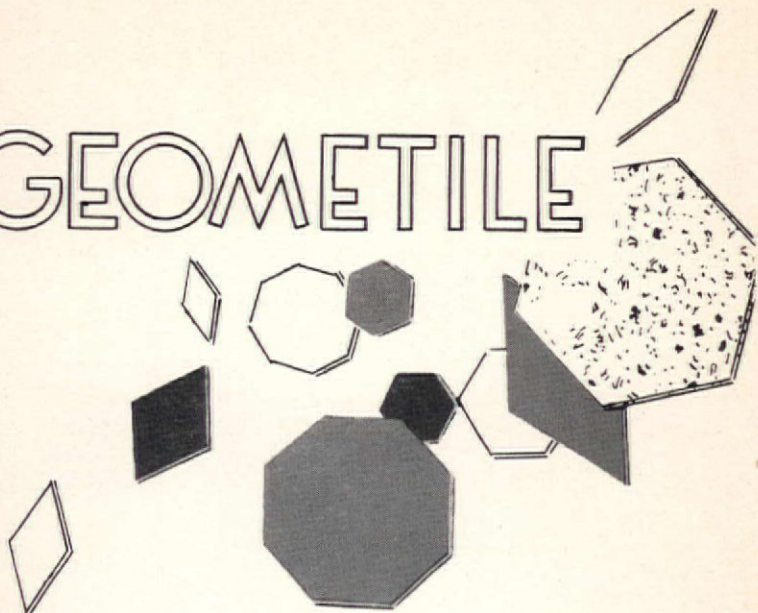
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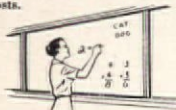
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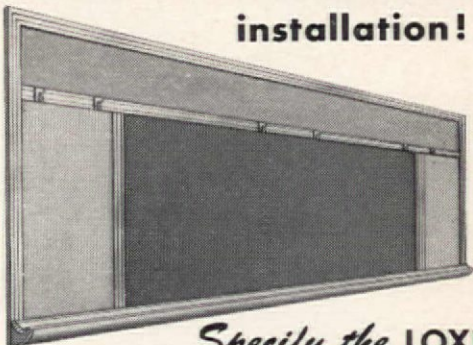
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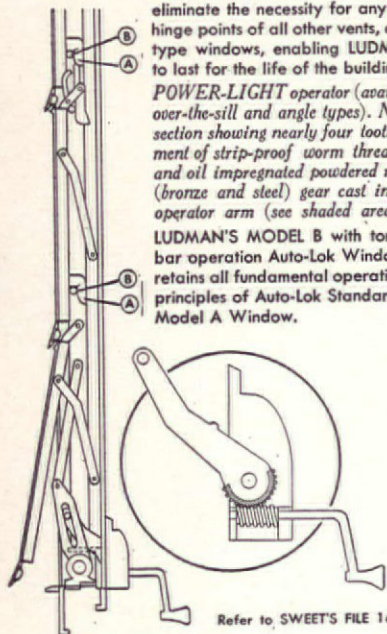
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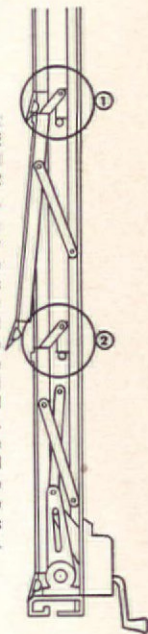
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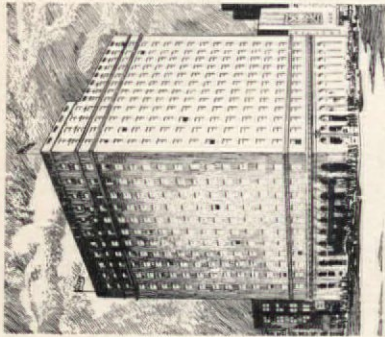


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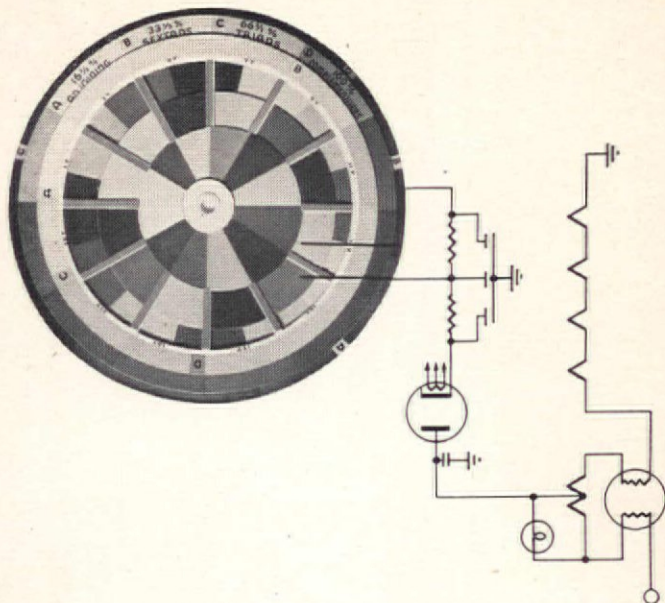
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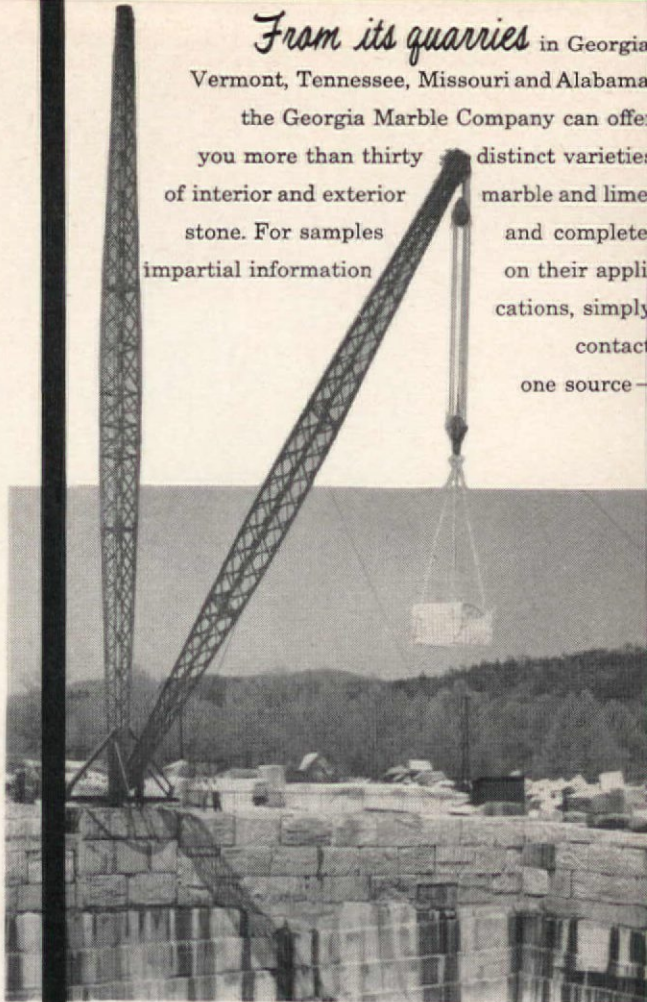
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Architecture and Courtesy

By Bishop Fulton J. Sheen

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MODERN ARCHITECTURE is without decoration; modern life is without courtesy. Is there any connection between the two? When buildings appear without ornamentation, do human relations begin to lack good manners? Let us see.

Architecture is a reflection of a philosophy of life. The basic philosophy of the contemporary world is materialism, or the denial of the spirit. But if there is no world above that which can be seen, touched and scientifically analyzed, then there never can be ornamentation, for ornamentation is symbolism or the communication of the non-material through the material. Ornamentation implies another world beyond this.

The U. N. Building and the new buildings which appear on Park Avenue in New York, resemble illuminated cracker boxes, or elongated shoe boxes on stilts. They are purely "functional" be-

cause the only function of a material civilization is business and the exchange of things of this world.

When civilization was permeated with a more happy philosophy; when the things that were seen were regarded as signs and outward expressions of the things that were not seen, architecture was enhanced with a thousand decorations: a pelican feeding her young from her own veins symbolized the sacrifice of Christ; the lion breathing new life into her dead cubs represented the Resurrection; the fox peeking his head around the corner was a warning against the wiles of Satan. Our Lord on the occasion of His triumphant entrance into Jerusalem said that if men held their praise to Him, the very "stones would cry out"—which they did indeed in Gothic cathedrals. Now the stones are silent, for modern man believes there is no other world, no

other destiny than that of the stone itself.

When faith in the spiritual is lost, architecture has nothing to express or symbolize. In like manner, when men lose the conviction that everyone is endowed with an immortal soul and, therefore, is worth more than the universe, there is naturally a decline in respect for the human. Man without a soul is a thing, and a thing is something to be used, not something to be revered. He becomes "functional" like a building or a monkey-wrench or a wheel. The courtesies, amenities, urbanity and gentility that one mortal ought to have for another are lost, once man is no longer seen as bearing within himself the Divine Image.

The supreme dignity of the human person, which is the foundation of democracy, is also the foundation of courtesy; but when a man is a tool, not a little less than the angels, human relations then become as devoid of courtesy as the U. N. Building is of ornamentation; what decoration is to a building, courtesy is to life—a sign and symbol that there is more than is seen, and that behind every

interchange of human relations is imperceptibly woven a love that is the reflection of Love Divine.

The name of a friend pronounced with reverence and affection is like a stone in a cathedral crying out the glory of God. Gentleness and refinement can thrive only where there is a sense of the sacredness of personality. Even the word "kind" comes from the old English word "kin." The kind person was a "kinned" person, one who shared the same blood and enjoyed the same fruits of redemption. Hence mankind was originally "men-kinned"—all related as brothers because God was the common Father.

Courtesy is not a condescension of a superior to an inferior, or a patronizing interest in another's affairs. It is the homage of the heart to the sacredness of human worth. It brings graciousness into conversation, as the tone of the voice, the gesture of the body, the response of the eye and the little grace notes of action, reveal that we are addressing someone with an immortal destiny and one for whom Christ died. Courtesy is born of holiness as ornamentation is born of the sense of holy. Let

us just watch and see if, when ornamentation returns to architec-

ture, that courtesy also returns to manners.

Progress Report

By *George Bain Cummings, F.A.I.A.*

SECRETARY OF THE AMERICAN INSTITUTE OF ARCHITECTS

Reprinted by permission of the author and the Editor of the *Florida Architect*, in which the article appeared in March.

OCCASIONALLY, in the course of my duties and pleasures as Secretary, I am privileged to travel about the country, visiting groups of members in their native habitat. Always the experience is tonic and enriching. Wherever I go I meet some good men, trying honestly, earnestly and with measurable effectiveness to do the job society expects of an architect. Perhaps it is in Pennsylvania, and the panel discusses research and new building products in the experimental stage. Perhaps it is in Ohio, and a speaker thrills the group by opening our eyes to the rich architectural heritage left by the pioneers in this region. Again it may be in New Mexico, and I observe one of the finest workshops in public relations I have ever attended. Or it may be within view of Mt. Rainier that I am permitted the honor of presenting the charter to a newly formed chapter, and

gaze into the earnest faces of the founding members, as a federal judge reminds them of the excellence of their calling and their potential usefulness to their state. Perhaps it is in Texas where things are on a big scale, including their state association meetings, and I am edified and challenged by the opinions expressed of our profession by a panel of intelligent and able laymen. On another occasion it is in Connecticut that I hear reports rendered to the annual meeting indicating substantial cooperation between the factors of local government and the architects of the state. A new chapter is to be chartered in Illinois and I am given the privilege of presenting the scroll and of noting the eager and understanding reception given to my simple recital of what goes on at The Octagon. Presentation of the charter to a new chapter in Tennessee affords another view of archi-

tects hard at work in the service of their community, against the backdrop of the lovely Smokies. Always at national conventions the local architects lead us with becoming pride to see the things that are beautiful and inspiring and worthy of emulation in their section of the country. And when we hold our sessions there is rich variety of nourishment for both mind and spirit.

It is good to go about. One returns home and resumes his own task with refreshed spirit, stimulated imagination, and a warm sense of professional solidarity. And in his heart he is grateful for friends, for sharing, for the assurance that he is not alone. He is all the more resolved in high purpose.

There are great differences among the regional groups, and their variety makes for richness of pattern in the tapestry of our national professional life. Yet two factors are found in all groups, and are the strong common denominator of our profession—the goodwill in and among decent men, and our dedication to the highest service of our society. This I believe. On this I rely.

It has taken a long time to achieve the degree of organizational

unity The Institute now enjoys. We are a small profession, not over 20,000 registered architects among 160,000,000 people. And our job is to counsel this great nation so that its buildings and aggregations of buildings shall be not only safe to use, but well suited to its needs and interests, and withal in harmony with the natural setting, and somehow fraught with a sense of goodness that is indeed beauty. There is no higher demand made upon any professional group, and we may well unite deep pride with the sober sense of our responsibility. It is well—it is necessary—that we be strongly organized.

Fifteen years ago there were few more than 2000 members of The Institute—the only national organization of the profession. A campaign of unification was conducted which in the next decade raised our membership many fold and brought into our framework of organization the many state and local groups which had existed outside the fold. And when at last unification could be regarded as accomplished, applications for membership continued to pour in. And now, in these recent two years of my Secretaryship, applications have been received at the steady rate of some sixty a month, and are continuing

without sign of diminution. Now we have well over 10,000 members. And so we are growing strong in numbers.

Along with the extension of our membership, new chapters have been formed and will continue to be formed in the good old way of nature, by the division of "cells." I believe there were some 60 chapters fifteen years ago; now there are 117. Every state now has at least one chapter, and in all the state capitals the voice of the profession may make itself heard.



And as this proliferation has taken place, it has become more than ever necessary as well as wise to select members of The Board of Directors of The Institute upon a geographical basis so that all parts of the country will be represented in determining national professional policy. Thus the domain of The Institute has been divided into districts—and re-divided—and may be re-divided again, if greater professional advantage and organizational effectiveness are to be gained thereby. Because of this division into regions, local consciousness of common interests—at least in the choice of regional directors—has led to tentative degrees of regional

organization. Where districts are coterminous with states—as in New York and Texas—regional organization has been a very natural development and has evolved to a high degree of integrated effort and procedure. Offices have been set up and executives have been installed. Where regions are wide-flung, organization has been slower, but at last we have a regional council, by one name or another, in each of the twelve districts.

I think this all to the good, especially when I read of the extraordinarily effective regional conference recently held in the Gulf States District. A meeting of the A.I.A. Committee on School Buildings was held concurrently, and the program of the conference was derived from that committee's agenda. Noted national figures in education attended and addressed the conference, attracting news attention from all over the country. Nothing succeeds like success, and this district's conferences will be eagerly awaited and attended in the future. Many other districts, each in its own way, are developing regional meetings to a high degree of usefulness in professional development and in public service.

Now, a question arises in my

mind. We have striven for years to gain unity as professionals, to gain strength through numbers, to gain an effective voice with government—at national, state and local levels, and to develop a national forum and an effective medium of communication for the profession. Will the continued development of strong regional councils and attention to their programs dilute our national solidarity and diminish our national effectiveness? Will it lead to fission rather than fusion? Conceivably it might. But I do not believe that it will. Because, as I have said, I rely upon the goodwill of the members of our profession, and upon our dedication to the highest service of our society. Because I believe that The Board of Directors, as it may be constituted year after year, will not only represent, but will lead the membership. Because I believe in a fully integrated

program of professional development that will require and use the best effort of every member—in his personal practice and service to his community, in his work in and for his chapter, in his participation in the council of his region, in his service upon the different levels of the “vertical” and other national committees, and in his attendance at national conventions.

We need to perfect ourselves individually and as a profession in the full and fine discipline we profess. By cultivating and conserving the richness of individual differences of talent and performance, and by cordially and constantly interchanging experience and acquired wisdom, we may enjoy all the advantages of regional characteristics within a framework of unified endeavor and dedication in the service of our day and generation. This a realizable goal. We are planning to attain it.

Lament

By Robert Schmertz

Where are my friends of yesterday?
Where are the brave, the brash, the gay?
They are fat, or thin, or bald or grey—
I see their ghosts at The A.I.A.

APRIL, 1955

"Poffenberger retired last May—"
 "I visited Finchley yesterday—"
 "I hear old Gubbins has passed away—"
 Ghostly talk at The A.I.A.
 Where is my friend who yesterday
 Made his equisse for a Swiss chalet?
 And chanted a dolorous roundelay
 When he got H.C.'d on judgment day?
 Where is my friend who in Class A
 Rendered his plan in gilt pochet?
 His portly ghost has a gentle sway,
 And his fifth martini is on the way.
 Where are the mad, the daft, the fey
 Who painted the scenes and did the play?
 Those dear Buffoons of a happy day—
 I hardly noticed they'd gone away.
 This old Towser has had his day—
 An architectural Old Dog Tray.
 Let the *young* hounds yelp; let the *young* hounds bay—
 Let the Young Gentlemen have their say.

The Architect and the Community

By Edmund R. Purves, F.A.I.A.

An address, slightly abbreviated, made to the Ontario Association of Architects, meeting in their Annual Convention in Toronto, January 21, 1955.

AT THE OUTSET and with humility I think I should confess that when an opportunity to address the Ontario Association of Architects came across the wires, I broke the bounds of decency and decorum. Fighting an inherent sense of modesty, I suggested myself. It is hoped that you will not have considered me too presumptuous, for as ungracious and opportunistic as it may seem, it was nevertheless an inspiration on my part.

Some two years ago I had the pleasure of attending the annual

meeting of the Royal Architectural Institute of Canada in your City—an occasion which I enjoyed thoroughly—so I determined to seize every opportunity to come here again, a determination which lent strength to my brashness.

The subject of your meeting is one in which I am deeply interested. I can speak freely—I can say those things which are of the heart and of the mind. By a happy chance, though maybe a “natural” for our present period of concentration on city and community planning, and on the architect’s position of leadership therein, the theme of the talk you have given me is almost identical to that which has been chosen for the Annual Convention of The American Institute of Architects to be held next June. Today it is a most fitting title. We are aware of the concentration of attention on community planning, throughout the United States. Community planning really means the replanning of our country. I presume the same is true of your Dominions. Communities are now so interdependent and our highways and their problems have reached such proportions that the replanning of

a community is but a starting point for the recasting of the physical appearance of an entire nation.

For years, we in the architectural profession have proclaimed our abilities and our knowledge in this field. We have proclaimed the essentiality of our participation. It is now up to us to meet the challenge which we ourselves have initiated. I think we can do it.

The architect has emerged and stepped far forward in a very short time. The architect himself, as a person and as a man of accomplishment, has progressed much faster than has his title. Maybe it is our title that should be reconsidered, even though it is most ancient and honorable. Or on the other hand, could it be that at last we are beginning to fulfill, to live up to our title? Possibly we overlooked the ancient meaning of the word “architect” and allowed it to become an appellation for a servile calling—a pandering of a superficially educated pretender to a vulgarian society. That the title lost meaning and lost impact is the fault of our forbears. We now have a chance to revitalize it through the challenge that is inherent in the replanning of the

communities of the Western Hemisphere.

"Architect" is a word used with extreme frequency. We hear of the "architects of peace," "architects of war," and I have even heard the Almighty referred to as "the Architect of the Universe." Parenthetically, I cannot help but tell you that the other day I read the invocation given at a gathering of engineers in the United States. With some alarm and perhaps just a touch of indulgence, I noticed that the Almighty was referred to in that invocation as "the Engineer of the Universe," and further that good members of that assemblage of professions, when they have served their time on this planet, can look forward to joining the "Great Engineer." This summons suggests the possibility of pantheism.

A little presumption is a good thing, but it seems to me that before we again seek to aspire to a celestial recognition of our status we might do well to fulfill our earthly roles. Others may have progressed further along the paths of attainment than have we. Perhaps this is fortunate for us. We enjoy the stimulus of pursuing a

goal that is forever itself seeking greater perfection.

But to return to our own Convention of The American Institute of Architects, which is still in the formative period, I am wondering if perhaps here at this Conference you will not give us the key—more than that, the inspiration—for one of the more significant A.I.A. conventions. So I shall keep my ears well open and attend as many of your sessions as possible. Will you indulge me if I steal a bit from you to take to Minnesota next June?

For years we have talked about the architect and the community and about the architect's position in that picture—a position we have assumed as if by Divine right. That right is now being challenged.

Before getting into an exploration of potentialities, to which no doubt many hours will be devoted at your annual meeting, it might be well to reverse the positions, and, instead of thinking of what might be the impact of the architect on the community, let us think for a moment of the impact of the community—of society, if you wish—on the architect. Of course, the major question conjured by

this point of view is whether or not the architect may find himself in a position which he claims is his—by right of assumption. Through claim and assumption he is the key figure in the replanning of his country. He is there because the country, through its communities, is turning for help to the man who has proclaimed himself the expert. The challenge is not conjectural. The impact of community is upon the architect. Will he survive the shock?

I do not think the architect will be found wanting in our hemisphere, for our position in industry, in the economy, and in the body politic has changed so vastly that no longer is the architect simply an eclectic designer. He is the man of the moment, and men of the moment have appeared with gratifying opportuneness throughout history. Parenthetically, men of distinction appear more frequently, at least in the advertising pages of American journalism.

The inherent power of the architect is one not understood even by the profession. It is, however, understood by the economist and by our government. Over the boards of our profession pass the designs for billions and billions of

dollars' worth of construction. In the United States the construction industry, dollar-wise, is the largest of all other industries—having outstripped agriculture. Whether he seeks it or not, the architect has an influence on the community and on the way of life of a great nation. This responsibility and the fulfillment of this challenge have not been without effect upon the architect himself. Perhaps what I am endeavoring to say to you, in talking about the impact of the community upon the architect, is that, like anyone else, the architect cannot escape his environment nor can he evade the forces that shape society. He is part and parcel of his era and perhaps its most telling exponent of his time. Not even so-called revolutionary designers avoid the hallmarks of their age. You cannot fool posterity. Let us hope it will admire rather than jeer at you.

We can always consider the example of our famous contemporary, Frank Lloyd Wright, and measure him by his production over the tremendous span of his fruitful and influential years. Years which have not yet seen their end. We can see that he,

like the rest of us, has not escaped his environment. He is part of the Mid-west, part of the prairies, of its products, its culture, and of its heritage. He is essentially an American voice of our day and age.

There are extremely few architects who have succeeded in any measure in defying their environment. Their obdurate influence is ephemeral and ineffective, save among the members of the little cults they create. Some Americans may profit by them, some may glean what there is to glean from their offerings and incorporate it into their pattern. So it can be said they have not failed to enrich our lives and perhaps in a way which they had not anticipated. So again we have the question—upon whom is the impact? Some pleasure is gained from the exercise of defiance but small profit is derived from its pursuit.

The rush and complexity of our modern life, the demands of technological advance and the competition, not only for the consumer's dollar but, most important of all, for the consumer's attention, are such that no architect or engineer can defy, especially if he wants to lead and be in the van.

Maybe before we get too far we should talk about the architect himself. My many years of experience with the profession and its organizations have brought home the realization that the adjective "simple" does not apply to us—our ways, our aspirations and our problems. Our complexity may be confounding, but our inconsistency is a delight. To these qualities we bring that dash of proper passion which compels others to stop and hear what we have to say. As rugged individualists we struggle successfully for private enterprise in the professional design field. As compassionate people we support planning and projects from a professional, if less rugged, point of view. We rebel against arbitrary dicta in esthetics. We accept and use imported architectural clichés without hesitation. We criticize ourselves and even go so far as to criticize our self-criticism. For instance, there is a species of self-criticism which we hear voiced frequently at Institute gatherings and which crops up often in our mail. I am referring to that unfavorable analogy based on completely erroneous premises when we compare ourselves to other professions. Even

at Board meetings a new member might rise occasionally and hold out to us as a shining example a way in which we should emulate one of the other professions—law, medicine, engineering. I have reason to suspect that at the gatherings in those other professions we architects are cited as something they should emulate. Only a few years ago when The Institute had succeeded in accomplishing a decided advance and an improvement of our working relationships with certain governmental agencies (resulting in dollars in the pockets of our constituents) one of the other professional organizations in the construction industry took official cognizance and demanded to know why its staff had been asleep and allowed the A.I.A. to have stolen a march.

Some think we are vulnerable, that we are less protected by law, and more adversely affected by public opinion than are other people. True, we all share certain hazards. There are certain points of similarity between members of different professions, but I should like to emphasize that on the whole architects should not be compared with other professions or assumed to be like them, for

we definitely are not. We are a peculiar breed, a fascinating breed, and considered by some to be a superior breed. We do not pass unnoticed and unremarked in the body politic. Those definitions, regulations and restrictions which govern others, sometimes to our envy, cannot be taken over by us. We enjoy a latitude of thought and action which does not lend itself to the rigors of the engineering formula or the hair-splitting of the lawyer.



An architect combines many characteristics and talents into one person. I do not know who compares to us. An architect must have artistic talent, an artistic yearning, business acumen, administrative ability, and technical knowledge. We must be salesmen, domestic counsellors, philosophers, good friends to all, and guardians of the law. The products of our efforts must stand up, be seen and be of service. They cannot be buried in a maze of court proceedings, or under six feet of soil.

Perhaps it is because an architect is so composite, so comprehensive and so understanding that he

is inclined to be humble and plaintive. He lacks the scientific arrogance of the nuclear scientist, the solemnity of the lawyer and the mysticism of the medical man. I disagree fundamentally that an architect is this or that, for essentially he is an architect—delightful, charming, exasperating, ambitious and always provocative.

A while back in my talk I said we had come a long way in a very short time. We have learned to be aggressive, and I use the word in its nicest form. We have, I think, always been vigorous. We are a pre-eminent and influential profession. We are a learned profession. We are recognized by governmental agencies, by the Congress, by corporations, and I am sure in your country you are recognized by your Parliament.

This recognition of the architect is not predicated upon family heritage or conformance with a code of superficial manners, nor ability to wear clothes of the right cut, but it is due to the ability of the members of the profession itself. This ability is founded upon the calibre of men attracted by architecture. We are a people of whom we can be proud. Our organizations have achieved their

reputations through the abilities of their members, through the contributions made by their members. We have come a very long way in a relatively few years. There is a certain amount of inertia that we have had to overcome. A number of us in this room, and especially myself, are fully aware of the tremendous change taking place in the early training of the architect and of the architect's outlook on life and his profession. The training of my generation was fantastic. We were subjected to a blind devotion to an esoteric cult whose god was the unctuous well-born mammon, whose ritual was a recital of dates and names, whose symbolism was the classic orders, whose vestment the smock, and whose precepts were an incompatible combination of pictorial fantasy and the incredible stupidity of the eclectic approach.

While we devoted ourselves to those pursuits, others were moving forward. Where would engineering be if it had worshipped a past or if it had let the india ink wash supplant a strict regard for stresses and strains? Our friends in the engineering field have exercised imagination, foresight and often artistic talent in the design

of bridges, in the laying out of railroad lines and roads, driving tunnels and building dams. Imagination, romance and daring are found in many fields of endeavor. In the medical field imagination leads very decidedly to the progress of medical science. We have had to learn, we have caught up, we are now ahead—thanks in no small measure to the professional organization.

A threat to our position in the design world may come as much from within as from without. Occasionally there arises a tendency to restrict our fields of endeavor and competence, forgetting that the Ivory Tower is not a bastion, but a cell of solitary confinement.

A shrinking from responsibility appears to be our heritage. Those of you who have experience in the armed services are familiar with the tendency on the part of certain professionals in the service to conform to regulations and precedent and to keep the record clear to a point where initiative is lost.

It is certainly incumbent upon the architect to seek greater responsibility, to reach out for it and even to demand it. On all sides these days we see a shrinking from

responsibility, a desire to let the other people do the thinking, to let the country and society take care of us. I am not talking about architects in this respect, but I am thinking of the socialistic trends that beset us at this time and which have made such progress, as of today, as to make the prophecies and aspirations of the socialist leaders of the early part of the century seem conservative and self-reliant.

In any successful army, officers are not rated by their skill in keeping their records clean, but by their capacities and willingness to accept responsibility. Frederick the Great laid down this philosophy for the German Army of his day and it was carried through by Von Clausewitz, Bismarck and Moltke. The willingness of our forefathers to accept responsibility has produced our country. Let the willingness of our generation to accept responsibility maintain it. Confidence in the individual architect will bring about a general confidence in the profession. The client should enjoy, without reservation, our contributions to firmness, commodity and delight.

I venture to say that we must

watch ourselves in order that we do not shrink and shirk and let others take over for us. There is a danger in that it is so easy to let the other people move into our rightful field of practice and take over our vocations. When I go to architects' meetings and look at architectural programs and note how great the concentration is on internal interests and internal pursuits, I am fearful at how easy it is to let little irksome problems of administration and organization take up the valuable hours that should be devoted to the perfecting of ourselves as the instrumentalities for designing the new America.

Finally, let me say that my experience has been that the architect is not unwelcome. He simply imagines he is not welcome. He is sought after. He only has to make the slightest effort. He sees other people being sought after and being called into conferences. He does not realize they have knocked on the door, they have put themselves forward, probably from a far less secure vantage point than the architect himself enjoys. There is a wealth of messages that I could leave with you, but the one that comes to mind immediately, though perhaps unnecessary, is simply, "Be not afraid."

American Architects' Directory

MEMBERS of The Institute are urged to return promptly to the publishers, R. R. Bowker Company (62 W. 45th St., New York 36), the questionnaires they have received requesting biographical information for the "American Architects' Directory," which is being produced with the sponsorship and active cooperation of The Institute for fall publication. Questionnaires are going out at

the rate of fifteen hundred every two weeks, the last being scheduled to be mailed on April 15th.

Please note that the intent in this Directory is to provide biographies of *all A.A.I. members* plus a few non-member architects. The editor is entirely dependent on you for your biographical information. Please help him to make this initial volume complete as regards A.I.A. members who

in any case probably will represent at least nine-tenths of those listed.

Do not confuse this "American Architects' Directory," which will be a hard-bound book of about 800 pages, with the A.I.A. Membership List, which is also in preparation at the present time and will be issued as usual from The Octagon.

Nor should it be confused with the monthly *Bulletin* of the *National Architect* which has current-

ly issued questionnaires under the sponsorship of the Michigan Society of Architects and the National Council of Architectural Registration Boards.

The new biographical directory of architects practising in the United States, its territories and possessions, is the first in a quarter century and the only reasonably comprehensive one ever to be attempted.

GEORGE S. KOYL, F.A.I.A.,
Editor

Architectural League Annual Awards

THE ARCHITECTURAL LEAGUE OF NEW YORK opened its 58th Annual Gold Medal Exhibition on March 8. With the opening came an announcement of the award winners:

ARCHITECTURE

Gold Medal to Skidmore, Owings & Merrill, architects for the new Fifth Avenue Branch of Manufacturers Trust Company, New York City.

DESIGN AND CRAFTSMANSHIP

Gold Medal to Harry Bertoia for his sculptural metal screen in the new Manufacturers Trust Company building.

Silver Medal to Robert L.

Sowers for his chancel window for St. George's Church, Durham, N. H.

ENGINEERING

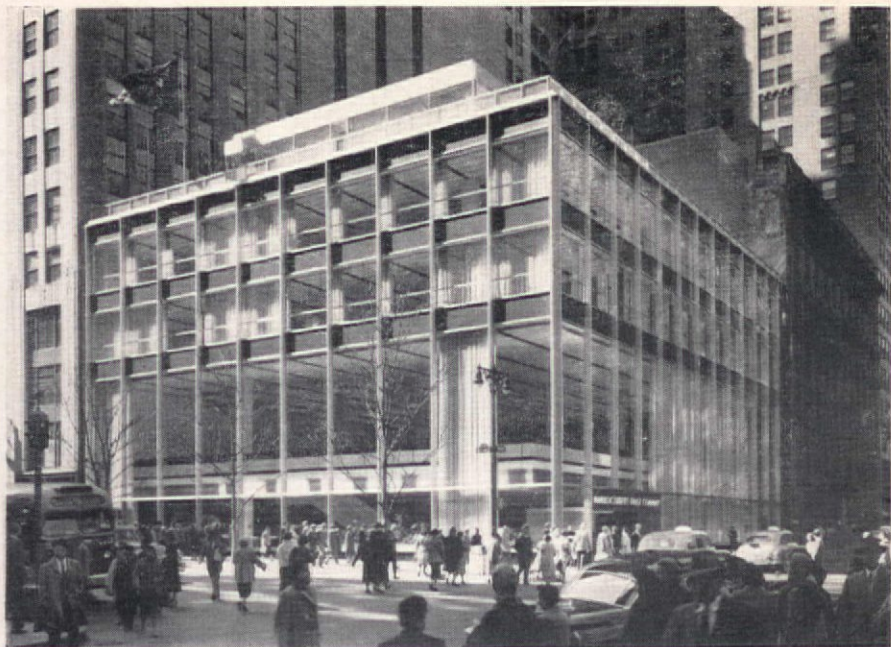
Gold Medal to E. H. Praeger of Madigan-Hyland for Pier 57, New York City.

Honorable Mention to Oliver Bowen of Bowen, Rule & Bowen for his Parking Terrace, Salt Lake City, Utah.

LANDSCAPE ARCHITECTURE

Honorable Mentions to Wheelright, Stevenson, Langran & Fanning for Independence Mall, Philadelphia, Pa.; Simonds & Simonds for the landscape development of housing projects in Mount Union,

APRIL, 1955



(C) Ezra Stoller

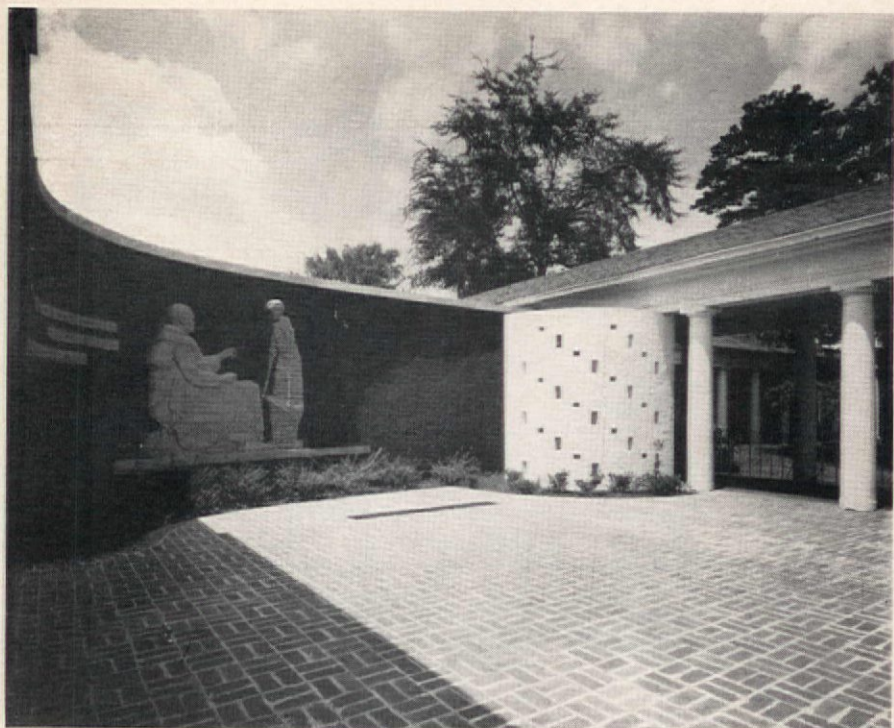
WINNER OF THE ARCHITECTURAL LEAGUE'S 1954 GOLD MEDAL IN ARCHITECTURE

THE MANUFACTURERS TRUST COMPANY

FIFTH AVENUE, NEW YORK CITY

SKIDMORE, OWINGS & MERRILL, ARCHITECTS

*Journal
The AIA*



Photograph by Gabriel Benzur

BRICK SCULPTURE, REHABILITATION BUILDING

GEORGIA WARM SPRINGS FOUNDATION, WARM SPRINGS, GA.

EDMOND R. AMATEIS, SCULPTOR

TOOMBS, AMISANO & WELLS, ARCHITECTS

The sculptor set up wet, unburned bricks on the curve of the wall, carved them, numbered them, took them down to be baked—it proved to be an inexpensive technique. On another wall are representations of Helen Keller and her teacher, Miss Sullivan. The two inscriptions are: THERE IS NOTHING TO FEAR BUT FEAR ITSELF, and WHILE THEY WERE SAYING AMONG THEMSELVES IT CANNOT BE DONE, IT WAS DONE.

Pa. and in McKeesport, Pa.; Olmsted Brothers for Kresge Hall, Graduate School of Business Administration, Harvard University; Beatrice L. and Robert L. Zion for a war memorial at Lawrence, L. I., N. Y.

SCULPTURE

Gold Medal to Ernest Morenon for his Stations of the Cross in the Church of the Blessed Sacrament, Holyoke, Mass.

Silver Medals: One to Joseph Kiselewski for his sculpture for the

entrance to the new Loyola Seminary at Shrub Oak, N. Y.; a second Silver Medal to Walker Hancock for his sculpture for the new Pennsylvania Railroad Station, Philadelphia, Pa.

MURAL DECORATION

Silver Medal to Peppino Mangravite for his colored cartoon for the mosaic for the St. Anthony Shrine façade, Boston, Mass.

Honorable Mentions to John T. Biggers and to Conrad Albrizio for their murals.



Arts and the Man

IN TWO PARTS—PART II

By *Lewis Mumford*

An address to the Columbia University Conference on "The Role of the University in the Creative Arts," November 13, 1954.

TO BEGIN WITH, let us ask a pointed and perhaps uncomfortable question: How is it, if the arts are as essential to man's life as probably all of us here feel and believe, how is it that until very recent times they never had even a modest niche in the university? One of the reasons for this absence, indeed for this long alienation, is the result of an ancient error in judgment, a plausible but unfortu-

nate division of the indivisible, which established a breach between the knowing, the feeling, and the acting sides of human conduct. If one were looking for a scapegoat, one might say it all began with Plato. That great philosopher's crystalline intellect distrusted the arts: perhaps because he himself found it difficult to combine the hot end of the spectrum, the passions and feelings, with the cold

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end, the mathematical and logical intellect, to create the white light of truly human reason.

At all events, Plato excluded the poet and artist from his ideal Republic, as mere imitators of transient and ephemeral phenomena, cut off from the static perfections of truth: they were charlatans who pretended to know a lot about everybody's business without ever having taken the trouble to study it. That bias, because of Plato's immense authority, set the tone for the academic attitude toward the arts for well over two thousand years. True to its old foundations in the Platonic academy, committed to the systematic pursuit of exact knowledge, the university naturally looked with disfavor on the arts, whose practitioners seemed to take pleasure, rather than truth, as their aim, or who, in any case, drew freely on their emotions and their unconscious sources, who trusted intuition to make swift shortcuts over territory where truth finds its way step by step. Certainly the artist, though he might sweat to master the practical details of his craft, showed in general no disposition to submit patiently to rigorous intellectual discipline; he sidestepped the intellectual obligations philosophy in the classic period, theology

in the middle ages, linguistics in the renaissance, or science in our own time have imposed. Apart from great exceptions like Leonardo or Goethe, the artist more and more came to live in a land-locked cove, cut off from the great tides of thought, content to pick up ideological debris the winds scattered on his beach, to use it for his own playful purpose. Meanwhile, the university practised its own kind of isolationism and disdainful non-intercourse. Not practice but theory: not pleasure or significant form, but truth: not total expression but fragmentary statements, not the whole man but the rational man, and, one may add, not life in all its fullness and richness, but that part of life that springs out of the intellect and can be controlled on purely intellectual terms, were taken by the university as its special province.

Plainly, this platonic exclusion of the artist from the university resulted, as we can now see, in a double loss. For one thing, it cut off the university from a large part of the subjective life of its age, making the arts themselves seem trivial or unreal until they were dead enough to be subjected to post-mortem examination. In addition, it gave dignity solely to studies

from which no esthetic delight could be extracted, while it placed a mark of disfavor upon studies that introduced non-intellectual methods or even paid special attention to quality, form and pattern. This, again, had an unfavorable effect upon the intellectual life, for when the Periodic Table was first introduced by Nowlands as the Law of Octaves, it was rejected, less for its crudity than on the ground that such symmetry and regularity were in fact opposed to the spirit of science—which shows that by the middle of the nineteenth century the university had even forgotten the one creative art that was included in the medieval curriculum, Music, and with it Pythagoras' exquisite demonstration of the mathematical relation of the length of the chord to the musical note.



One might think that the humanist movement would have improved the relation between the university and the artist; but the humanists unfortunately expressed an open contempt for all the non-literary creative arts—looking upon the painter or the sculptor as a mere craftsman: a snobbism about which Leonardo da Vinci,

one of the excluded ones, spoke with bitter resentment in his Notebooks. If humanism was in fact kinder to architecture, in its own patronizing fashion, this was doubtless because the precepts of the new architecture were then locked in the classic pages of Vitruvius and could be opened only by scholars. Whatever the causes, the fact is that the creative arts had no place in the curriculum of the university; and it was not till the second half of the nineteenth century that, with the rise of special schools of engineering and architecture, these arts began to enter through the back door. Even now, in most institutions, it is still true to say that the college and the university are more concerned to analyze old esthetic results than to produce fresh ones: more ready to beget more professors of art, poetry, music and drama than to utilize the services of artists, poets, composers, and dramatists.

During the last generation this picture has of course changed; but it would be absurd to suppose that a period of alienation and neglect can be repaired in a decade or two. It is only now that the university has begun to understand the importance of undoing Plato's mistake: to bring back into the uni-

versity, not one or two of the arts, but the whole corpus, so that they may interact within the face-to-face community of the university as they once interacted in Florence. So, too, the university now concerns itself with the practice of the arts, as well as their history and theory, and with the living presence of musicians, painters, dramatists, architects, not merely with the analysis of their finished product in courses. There would be much to say for these departures if one considered only the welfare of the university, because the remoteness of theorists from the practitioners of the arts, a remoteness that Plato or Aristotle surely did not suffer from in Athens, is an obstacle to intellectual understanding and scholarly criticism. As for the artist himself, his great weakness today is that life, as it presents itself to him today, has become increasingly a meaningless phantasmagoria; and in the mood produced by his intuitions, he tends to retreat into the infantile and the dark confusions of the unconscious and to cut himself off from the highest flights of the mind. He, too, has the problem of becoming whole again; and if the scientist and the scholar need the support of the suppressed part of the psyche, eliminated as sub-

jective and untrustworthy, it is equally true that the artist may greatly profit by bringing his own submerged creativity within the ambit of an intellectual life that is still, for all its frustrations, enormously productive and stimulating. The robust health of architecture today, as compared with the other arts, is probably due to this persistent contact with science and technics.



The breach between the arts and the intellectual disciplines, or between the artist and the scholar, cries to be repaired in our time, as one of the many efforts that are needed to build up an orderly and intelligible and purposeful world. The first step for both parties, perhaps, is to bring man himself back into the center of the picture; and to realize that the highest art is the art of making and molding men, not simply increasing knowledge, expanding power, or multiplying works of art. Not the de-corticated man, not the eviscerated man, not the legless man, nor yet the headless nor heartless nor the nerveless man, all creatures we have been prolifically bringing forth, in response to extraneous requirements, as our ancestors used

to create dwarfs and hunchbacks to serve as circus performers. We need whole men, whose creativity is sustained by love; and when we think of the whole man, it is perhaps no accident that we think of the artist; for at least in the great figures of art, Sophocles, Euripides, Dante, Alberti, Michaelangelo, Breughel, Rubens, Johann Sebastian Bach, Goethe, down to representative men in our own day, like Thomas Mann or Frank Lloyd Wright, every part of the human personality is in full and generous development. In the arts, at least, the great saying of Vico's is true: "We understand only what we are able to create; and the artist, as creator, contributed something to our understanding that no abstract formulation can encompass." So much for the artist's right to be in the university.

If this analysis is sound, the role of the university in promoting cooperation between the arts is a twofold one: that of enriching its own scholarly resources and widening its public commitments, by offering a home for the creative arts and a place for the creative artist in the midst of the academic community; but also providing for the artist the kind of milieu that is

no longer open to him in a great metropolis, where the higher life so often starves in the midst of abundance. The special role of the university in our complex civilization would perhaps be better understood if we realized that the great city today, the megalopolis, in its immense profusion and confusion, its overgrowth and its disorganization, not to say disintegration, no longer performs the traditional function of the city of bringing people together in a small area and enabling them to communicate and cooperate. Since I have used Plato as a symbolic scapegoat, let me in atonement invoke Plato's name for another suggestion in his Republic, that only a small community of limited numbers is capable of doing justice to the higher development of man. The university today is now perhaps destined to perform the function that the city itself performed in fifth-century Greece: it must serve as a meeting place for the humanist scholar, the scientist and the artist, and those who are drawn from the practical life to seek their company. The artist, I believe, has a central part to play in this function, but he has also much to gain by the spontaneous contacts and meetings possible by living together with a

variety of other souls under one roof, pursuing a common purpose. If that building is well planned with respects to its specifically human needs and functions, we shall not need the services of either axiologists, praxiologists, nor communications experts to make possible all the further cooperations that will ensue.

People in Glass Houses May Throw Stones

By Geraldine Grillo

When the sun is cool and the view's inviting,
I like this house and its natural lighting.
But when it's hot, and the street's congested,
(As every passer-by has guessed it)
I'm under glass for his inspection,
With leering eyes in every direction.
And whether I'm working or a-wooing,
He'll be looking and—disapproving.
Oh for a wall with a magic casement—
It would put an end to my abasement.
Designer facetious,
Now, don't be malicious.
Bring back the Age of Stone and Brass,
And free me of your House of Glass!

Yesterday and Today

Reprinted from the New York Chapter's *Oculus* for February 1955:

“WHEN I WAS A STUDENT of Architecture a good many years ago—” writes an interested observer, “the goal of every renderer was to make a building look as if it were starting on its second or third century. Every device at the command of lead pencil or brush was brought into play to impart a haunting mellowness, a serene decrepitude suggestive of Tintern Abbey or the terrace of Mont St. Michel. Ivy climbed, ridges sagged, glass rippled and stones glowed with warm sunlight and lichens.

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"To the student who chanced to visit one of these jobs on the site, however, a curious shock was in store. The buildings looked new, eternally new. The cut stone glistened, every line was irreproachably plumb, every angle unchallengably right, every oaken panel unquestionably varnished. The Department of Buildings and Grounds obviously had attacked any climbing ivy with weed killer.

"Today a curious mutation in the respective roles of delineator and builder may be observed. Renderings gleam, sparkle, dance. The unsentimental touch of the ruling pen is everywhere apparent, filled with white ink. For large simple expanses of stone or metal

'glistening' is perhaps the only word.

"Again, however, a visit to the completed building is apt to be an unsettling experience for the young. The buildings indubitably show signs of senescence. The ravages of water are apparent on the glistening stone, much of the plywood is delaminate, paint has peeled. Settlement cracks and general derangements which would have warmed the heart of the renderer of the 'twenties are readily discernible.

"It is obvious that many more decades of concerted effort must ensue before renderer, specification writer and builder achieve a common concept of chronology."

Hubertus Junius to Hubertus Tertius

INTEGRITY, my son, is the tap root of Architecture, mulched in courage and sprinkled by the gentle rains of faith.

In the young Architect it begins with the courage to say "I do not know"; it grows with the admission "I made a mistake"; and its fruit is the willingness to accept financial responsibility for that mistake.

The man who buys your error buys your soul and must charge

your client for future installments on his purchase, but when you buy your own error you can demand a like service from others.

If your mind has no secret places, your heart shall be free from the mould of regret.

This be the heritage of right intent, and only by your integrity can it be saved from the streets of Hell.

Keep thy faith with all men, and with but a single woman.

The Institute's Journalism Awards

FOR THE SECOND year The Institute offered \$1500 in prizes of \$250 each to winners in the six categories mentioned below. This year's winners were selected from a field of several hundred, submitted by newspapers and magazines throughout the country:

Class 1: Best factual reporting on an architectural subject or personality in the news columns of a paper.

First Award: William T. Cullen, Jr., the *Scranton Times*, Scranton, Pennsylvania, for his story on the University of Scranton's proposed building expansion program, published June 22, 1954.

Special Commendation: W. Clifford Harvey the *Christian Science Monitor*, Boston, Massachusetts, for his series of articles covering the 84th Convention of The American Institute of Architects in June 1954.

Class 2: Best feature story on an architectural subject or personality in a newspaper, newspaper supplement or newspaper magazine.

First Award: Lillian Jackson Braun, Roto Magazine, *Detroit Free Press*, Detroit, Michigan, for her article "Report on Minoru Yamasaki, AIA," published De-

ember 26, 1954. Miss Braun is a second-time winner in this category. *Special Commendation:* Robert W. Fenwick, Bill Hosokawa, Bettie I. Lopez, Empire Magazine of *Denver Post*, Denver, Colorado, for outstanding series of feature articles on architect-designed homes and buildings.

Class 3: Best article in a professional architectural magazine.

First Award: Lewis Mumford of Amenia, New York, for "The Life, the Teaching and the Architecture of Matthew Nowicki" published in *Architectural Record*, June, July, August, and September, 1954.

Special Commendation: Editors of *Architectural Forum* and Clarence S. Stein, Albert Mayer, Julian Whittlesey, Roger Willcox, Lois B. Murphy for article "Kitimat: A New City," published in *Architectural Forum*, July 1954.

Class 4: Best article in a popular magazine on an architectural subject or personality.

First Award: Clarence W. Hall, Executive Editor of *Christian Herald* for his article "The Churches Rise Again," published in *McCall's*, December 1954.

Class 5: Best photograph of an



(C) *J. Alex Langley*

THE INSTITUTE'S 1954 JOURNALISM AWARDS

Class VI: The best photograph published in an architectural magazine

A NIGHT CLUB IN HAVANA

PHOTOGRAPHED BY J. ALEX LANGLEY

PUBLISHED IN PROGRESSIVE ARCHITECTURE, JUNE 1954

Journal
The AIA

UNCONGENIAL FRONTS AND REARS



*Shotgun wedding between a traditional front and a modern rear
in the bus station at Lexington, Ky.*



architectural subject published in a newspaper.

First Award: Thomas D. Stevens, *The Providence Journal-Bulletin*, Providence, Rhode Island, for photograph showing arched roof of Temple Beth El sanctuary which appeared as part of full-page picture spread in *Providence Journal-Bulletin*, May 10, 1954.

Class 6: Best photograph of an architectural subject published in a magazine.

First Award: J. Alex Langley,

New York City, for his photograph of a night club in Havana, Cuba designed by Max Borges, Jr., showing thin-shell concrete vault construction, which was published in *Progressive Architecture*, June 1954.

The Jury: George Bain Cummings, F.A.I.A.; John Wellborn Root, F.A.I.A.; Walter Karig, Editor of the *Washington Post*; Burke Wilkinson, writer, Washington, D. C., and Henry H. Saylor, F.A.I.A., Chairman.

Regionalism and the South

Excerpts from addresses made before the Gulf States Regional Conference, Biloxi, Miss., September 1953.

By Hodding Carter:

It is only in the narrowest sense that the spiritual quality of Southerners should be interpreted in denominational terms. Yet the Southerner undeniably was shaped by the insistence of Protestantism upon religious freedom, its suspicion of other faiths, its evangelical fervor, and its sometimes fantastic contradiction between hair-shirted abnegation and the enjoyment of the sins of the flesh.

There are other molders. Out of long residence and persistent clinging comes his pronounced love

of the homeplace, the home state, the home region. Out of the Scots-Irish past comes the clannish loyalty to family, the quick, violent pride and often, too, the implacable suspicion of the interloper. Out of the lavishness of the plantation past and the generosity of nature comes the openhandedness that has made "Southern hospitality" far more than a trite phrase. Out of despair and defeat came the undue emphasis upon an often imaginary past of magolias and stately mansions befo' de war, and a forgetting that, romantic novelists to

the contrary, the South is more yeoman than cavalier in its inheritance. Out of the suspicion of the urban stranger, the industrial ogre and the Northern invader, came a reluctance to accept change for change's sake or even for the sake of progress. But change is being more readily accepted today, and who can say it will not be better for the long delay?

By Buford Pickens:

During the first half of the twentieth century we have seen powerful leveling forces operating to produce uniform and standardized culture throughout our country. Rampant technology using press, radio and television strikes continuous, psychological hammer blows inducing nationwide conformity in living habits and the total visual, man-made environment. But already across the land voices are being heard questioning the dominance of mechanized and commercialized design solutions.

Two of the seminar speakers at this Gulf States Conference have spoken out strongly in favor of human and organic design controls in architecture and in city planning: Richard Neutra, in his book

"Survival Through Design," Oxford Press, and Christopher Tunnard, in "The City of Men," Scribner. The committee in charge of this Biloxi meeting have likewise raised the question, and in the selection of the seminar theme they suggest that it may be worthwhile to re-examine regional factors. Climate, geography and social patterns change but little over the years, and they may still be available to contemporary architects and city planners as potential forces to condition and control the new technology.

Current building practices in the Gulf States Area are based on design standards derived in the North for northern climates. The reasons for this condition are varied, but in general they can be attributed to the dominant influence of publications and institutions in other sections, and to the lack of unity in objectives among Gulf States architects themselves. As a result, the building industry in the South today overlooks completely the natural advantages of climate and resultant ways of living which were taken for granted in traditional Gulf States buildings of a hundred years and more ago.

A visit to the older sections of our southern cities reveals a dis-

tinguished architecture whose open, sheltered and gracious quality sharply contrasts with the closed, protective and boxlike forms appropriate to the colder regions. On the other hand, if you tour through the newer sections of Jackson, New Orleans, Birmingham, Mobile or Memphis, you will find little to indicate that you are not in Maine or Massachusetts.

The theme of this conference is: "Serving the people of the New South through architectural progress." If the architects are to serve well the people in their own community, they will rediscover the natural unity which derives from regional sources. The culture of the antebellum Old South depends upon an agrarian economy with slave labor as its basis. The culture of the New South will depend upon a balanced combination of agriculture, commerce and industry, with modern technology as its basis. No other part of the country offers such a challenge to the architectural profession—to retain the heritage of a distinguished tradition in architecture, and at the same time to help advance and express a well ordered society with new architectural means.

Here is a positive program for

the architects of the Gulf States region. They need to have a common understanding of the historical and cultural background which is fundamental to the meaning of regionalism. But the core of the problem is essentially a contemporary and continuous one which calls for *more* collaboration and emphasis on the search for the unifying elements within similar areas, and less upon exotic importations from the other sections of the country.

By Walter Creese:

From the architectural history of this region I would draw another, and it seems to me, more promising lesson. I would believe that the distant perspective of the South and its people shows that they can borrow ideas with impunity. They flourish most when new architectural motifs are brought into their land because the warmth of their own life and temperament is one which, under the best stimulus, causes them to reshape and convert the forms until they have a new character and effectiveness. It is at this moment of triumph that we should be entitled to call them Southern and native. But this is a living process of tradition which must be kept go-

ing in order to renew itself. If it does not, it will eat out its own heart of inspiration while the magnificent outer shell awaits the day of sudden and complete vulnerability. This day, I might venture to guess, will be no farther away than that of the increasing industrialization and urbanization of the South. The hope of this region lies in saving the best of the past and getting the best out of the future without thinking of them as being irreconcilable. Let's look at our past, I say, but let's look at it hard, let's look at it for ourselves and let's keep on looking at it. It is rich and beautiful. It can bear a thorough and realistic scrutiny.

By Christopher Tunnard:

This is a responsibility of the architectural professional: to see that buildings, curbs, standards, paving, and all the appurtenances of human living, make an interesting pattern in the regional landscape. This is more important than planting trees (an occupation often used to disguise buildings). No landscape of trees can conceal a lack of imagination in the architecture; the best landscaping can only complement architecture. But if you drive through a landscape which has an inter-

esting and living regional architecture—whether on the Brenta in Italy or along the Mississippi between Natchez and Baton Rouge—you will realize that a true regional landscape is the product of good agriculture, good architecture, and a sense of fitness; that is, planning. It is sure to please the eye as well as the pocketbook. That is why regional planning in the true sense can surely be called an art in which architecture plays a vital and stimulating role.

You can thrill to the big dam or the suspension bridge along the route—but it is architecture which humanizes the region and provides a human scale. In an age of science, it is well to remember the words of Schopenhauer, 100 years ago: "While Science, with each end attained sees further, and can never reach a final goal or attain full satisfaction, Art, on the contrary, is everywhere at its goal. It pauses at this particular thing—the course of time stops—for only the essential, the Idea, is its object." A landscape of architectural beauty will generate a feeling of humanity when another generation, familiar with even greater engineering triumphs, comes along. Good architecture is always friendly, even when seen 50

or 100 years later. This should be the test of regional building. It will carry us beyond functionalism—which was at best a kind of house-cleaning—and into the phase of quality and humility which, coupled with large-scale planning, will be America's reward for waiting so patiently and so long.

By Richard Neutra:

The splendidly integrated cultures and the great architecture of antiquity were originally subtropical, and man, himself, was a Southerner. His first civilized advances were in the subtropics, and he only became a Nordic when glaciers descended around him from higher latitudes. The pressures and urgencies of climatic change created recurrent problems for him, so he also turned into a hectic tinkerer in all the instrumentalities of life, and especially with his architecture, windswept and snowladen, as it became.

But always, through pre-history and history, he longed for his calmer southern habitat. Whenever he actually reentered it by conquest or immigration, or by buying himself in, he brought along with him his new hectic habit of rush and industry and an ubiquitous drive to "reconstruct."

Perhaps it has been this drive more than anything else that has annoyed the "low-latitude peoples," whether it has been in Puerto Rico, Mobile, Bangkok or Bombay. Philosophical man and common man, when they are Southerners at heart, have always, all over the world, found Northerners over-constructive. Occasionally, they have succeeded in mildly redeeming some of their own past greatness while assimilating the invasion. And this in fact is the mission of the South. Redemption and assimilation of breezed-in busybodies to a simpler biological operation. This is what the French call *savoir vivre*, and it means to be closer to the organic functions of life than to the mechanics of industrialization and technological trafficking.

By Paul Rudolph:

I would say modern architecture is here to stay but it is still a timid, monotonous thing and there is far too much utilization of forms which are merely fashionable, without regard to the fundamental concepts behind the originals. Some of the tendencies which tend to limit regionalism are: industrialization and national distribution sys-

tems, ease of travel and communication, cost of traditional materials, influence of the architectural press, our desire to conform and belong, the "do it yourself" movement, the abstract qualities inherent in the new space concept, and the fact that the true expressiveness of new materials has not been fully developed. Labor-material ratios are a contributing factor towards national differences, but true regionalism comes through form primarily, rather than through materials. Many forms and devices used in

traditional Southern architecture should be utilized today, such as the raised floor, modular construction, verandas, porches, patios, loggias, utilization of exterior circulation between rooms, the various sun control devices, and precision in the sizing and detailing of all parts. The control and use of light to produce physiological effects has been neglected by the so-called international style. Visual ties such as scale, color, texture and use of recurring features should find their new expression.

N.A.H.B. Awards in the Development Field

FURTHER EVIDENCE of successful collaboration and professional service rendered by architects to development builders is found in the announcement of Annual Award Winners in the development field, announced at the annual Convention of the National Association of Home Builders. In the awards for design competition, a jury of five, including L. Morgan Yost, F.A.I.A., and Marvin Fitch, A.I.A., selected development houses built from the designs of Baume & Polivnick, Fran E. Schroeder & Assoc., Donald H. Hann, Edward H. Fickett and Jones & Emmons,

all of whom are Institute members.

In the competition for neighborhood plan awards, a three-man jury, including Phillip Will, Jr., F.A.I.A., selected the following projects for which Institute architects were the designers: "Haworth Manor," Teaneck, N. J.—Leonard G. Feinen; "Ranch Acres," Tulsa, Okla.—Paul Murphy, associated with Mack Hullum; and "Greenmeadow," Palo Alto, Calif.—A. Q. Jones & F. E. Emmons.

Leonard Haeger, A.I.A., Construction and Research Director of N.A.H.B., served as professional advisor to the juries.

The following A.I.A. members —Ed. Fickett, Carl Koch, Rudard Jones and Neil Connor—were featured as speakers at one of the convention sessions devoted to design.

Another Jeremiah Speaks— This Time of San Francisco

By *Frank F. Ehrental*

A warning, as published in *The Trumpeteer*, February 1952, paralleling "Call to Arms" by Paul Thiry, F.A.I.A., in the December 1954 JOURNAL.

HAVE YOU OBSERVED lately the hills around you, the ones that contributed so much to the beauty of this city? Or have you just been talking about them?

If you have been hiking, horse-back-riding or driving about them, in the last few months—you know of the change. But if you have been just talking of "these beautiful hills," well—you have been only reminiscing over what was, and is no more.

No, this is not about Nob Hill, and not about cable cars. The beauty of Nob Hill is long gone—with or without the cable cars.

In the heart of our town we still had hills that were green in our most recent memories. I want to awaken you, because, as innocently as these hills, you are sleeping while they are being raped. With "the park," the bay, the

bridges and the ocean, they were the blessings that made our city beautiful. Now, ugly big sores are appearing all over them.

Go east on Lawton and look at Sutro Forest. Then go up on Portola to O'Shaughnessy and look at Twin Peaks. What you will see will not be the landscape of your memories, and compelled by the shock, you will speak up, I hope, as I do now.

What is being done, with painful incompetence and cynic disregard, by some "taxpayers" and so-called "developers" on these hills, is the cruelest waste of real values that, once lost, cannot ever be restored, will have to be paid for dearly, in cold cash, by the community. It is done under the guise of providing needed housing

and municipal tax revenue. What it really is, is the creation of new slums before we had a chance even to clear the old ones.

Yet, no matter how expensive, painful and slow a process it will be to clear the slums of the Western Addition, we at least know that it can be done.



What cannot be done, never, is to restore, once destroyed, the physical health, the beauty and livability of the hillsides. They are being cut not with the slender, light, sensitive and expert fingers of the surgeon, but with the large, hacking hands of the butcher. The deep, unsightly wounds can hardly be healed.

Yes, ours is a growing community. We do have to build. We live on land much restricted in size, with little opportunity for expansion. We know that we have to build on the hillsides, too. Some of them can even be razed. But building on them can and should be done without crippling them beyond recognition, and beyond hope for their survival.

A growing community needs men of vision. Think of this city's past. Think of John Mc-

Laren, and others like him. Think of the world's admiration for our Golden Gate Park. Think of the folly and shame of it: our wise ancestors, with great foresight, have set aside a large strip of land, almost level land, and created Golden Gate Park—we in turn, with moronic nonchalance proceed to strip our city of all its natural grown greenery.

We have men with vision today, too. They must step forward. This city, and the Bay region, have some of the ablest planners of our country—both in private practice and in government. We must make use of their talent.

We know how to build on hillsides in harmony with their nature. It requires techniques different from building on flat land. It requires imagination. So-called developers cannot acquire these with the cheap labor of backroom draftsmen in their offices.

The cliff-dwellers of the Mesa Verde have built the best, with the knowledge and tools their undeveloped civilization has offered. What they have created was, for them, in its place, livable, and, for that reason not surprisingly, is a work of beauty today still.

The rapidly developing caves on

our hillsides will deface this city. No earthquake would ever do worse.

It is already late to prevent much damage. Quick action is needed to prevent total ruin.

They Say:

Evan Clague

SPECIAL ASSISTANT TO SECRETARY OF LABOR

I can tell you that about 70% of all new housing in *metropolitan areas* took place outside of the central cities last year. Since three-fourths of all new nonfarm home-building is in metropolitan areas, the suburbs (covering the entire metropolitan fringe) accounted for over half of all housing starts, including apartments. The suburbs accounted for around 6 in 10 of all the new one-family houses.

Vitruvius

(In his Ten Books on Architecture—Book X, The Introduction)

In the famous and important Greek city of Ephesus there is said to be an ancient ancestral law, the terms of which are severe, but its justice is not inequitable. When an architect accepts the charge of a public work, he has to promise what the cost of it will be. His estimate is handed to the magistrate, and his property is pledged as security until the work is done.

When it is finished, if the outlay agrees with his statement, he is complimented by decrees and marks of honor. If no more than a fourth has to be added to his estimate, it is furnished by the treasury and no penalty is inflicted. But when more than one-fourth has to be spent in addition on the work, the money required to finish it is taken from his property.

Raymond Erith, F.R.I.B.A.

(In criticizing students' work submitted for prizes and studentships at the R.I.B.A.)

You will never get anywhere with architecture until you understand its theory. When the Vitruvians said that architecture depended on three things, construction, utility and beauty, or as Vitruvius himself called it, strength, utility and grace, they meant three things, not two. They did not mean, as so many of you seem to think they meant, that architecture depends on construction and utility, and that beauty follows as a by-prod-

uct; they did not mean that, any more than they meant that architecture depends on construction and beauty with utility as a by-product. They meant that architecture depends on, and must take account of three separate things. And it is important to see that these three separate things are in balance. Therefore, if what I have said induces anyone to see the error of his ways, I hope he will not jump to the conclusion that beauty is *more* important than construction and utility, because it is not. You must not neglect construction and utility any more than you may neglect beauty. The important point is, that if you neglect or over-emphasize you will distort the others. And when that happens you will build distorted buildings.

Lewis Mumford

(From "*The Sky Line*" in *The New Yorker*, October 23, 1954)

Because the population then (1916) relied far more on heavy-density public conveyances than on the light-density motor car for transportation, the need for controlling the density of occupancy in buildings, which is the basic method of controlling traffic congestion, was not understood. That

should not, however, surprise us. The failure to understand this relationship is today practically an indispensable qualification for setting oneself up as an authority on traffic problems.

Vannevar Bush

(From "*The Builders*" in *Technology Review* for February 1955)

The process by which the boundaries of knowledge are advanced, and the structure of organized science is built, is a complex process indeed. It corresponds fairly well with the exploitation of a difficult quarry for its building materials and the fitting of these into an edifice; but there are very significant differences. First, the material itself is exceedingly varied, hidden and overlaid with relatively worthless rubble, and the process of uncovering new facts and relationships has some of the attributes of prospecting and exploration rather than of mining or quarrying. Second, the whole effort is highly unorganized. There are no direct orders from architect or quarrymaster. Individuals and small bands proceed about their businesses unimpeded and uncontrolled, digging where they will, working over their material, and tucking it into place in the edifice.

Books & Bulletins

FARM BUILDINGS. By Deane G. Carter. 298 pp. $6\frac{1}{8}$ " x $9\frac{3}{8}$ ". New York: 1954: John Wiley & Sons, Inc. \$5.50

A completely rewritten fourth edition of a book first published in 1922, designed as a textbook for a course in Farm Buildings for use of students in colleges of agriculture. The architect will find here the answers to many utilitarian questions arising in his design of farm buildings.

ART AND INDUSTRY. By Herbert Read. 256 pp. $6\frac{3}{8}$ " x $9\frac{1}{2}$ ". New York: 1954: Horizon Press. \$6

A new edition of Herbert Read's keen analysis of design for the mechanical age, brought up to date with many illustrations from the fields of chinaware to architecture. Aside from its affectations in typography, the book is a comprehensive survey.

FINNISH ARCHITECTURE AND ALVAR AALTO. By Ed. and Cl. Neuenschwander. 192 pp. 7" x $10\frac{3}{4}$ ". New York: 1954: Frederick A. Praeger. (Swiss edition also published in 1954.) \$9

Those who fear that we may be in for a standardized international

style will take comfort from this book of Aalto's work. So long as we have architects inspired as he is by regional backgrounds there is little danger that the world's architecture will become uniform.

SCOPE OF TOTAL ARCHITECTURE.

By Walter Gropius. World Perspectives, Volume Three, Planned and Edited by Ruth Nanda Anshen. 206 pp. $5\frac{1}{8}$ " x $7\frac{1}{2}$ ". New York: 1955: Harper & Brothers. \$3.50

Various essays of the author that have appeared individually over the past 30 years. The collection brings the viewpoint of eminent architect and educator into focus.

THE FLOWER WEAVERS: BUILDERS OF OLD MEXICO. By Charles Meredith Garth. 120 pp. $5\frac{1}{2}$ " x 8". New York: 1954: Exposition Press. \$5.

Another effort to unravel the mystery of what happened to the precolumbian civilizations of Mexico. Mr. Garth has his own theories of why the Mayas abandoned their cities and also why a handful of Spanish adventurers could wipe out a powerful military empire.

THE ART OF PRIMITIVE PEOPLES.

By J. T. Hooper and C. A. Burland, with photographs by R. H. Bomback. 168 pp. 6½" x 8½". New York: 1954: Philosophical Library Inc. \$7.50

An effort to probe behind the mental processes of the artists of earlier civilizations to find out just how these things came to be made.

MOTELS. By Geoffrey Baker and Bruno Funaro. 270 pp. 8¾" x 11¾". New York: 1955: Reinhold Publishing Corp. \$12

The authors of "Shopping Centers" have gathered together not only a widely representative group

of plans and photographs but also the presently available data about this rapidly growing category of buildings. Here are lists of the main faults to avoid, as well as the little-known details of finance.

ARTS AND LETTERS—Vol. X in a series of information pamphlets issued by UNESCO. 32 pp. 5½" x 8½". Paris: 1954: United Nations Educational, Scientific & Cultural Organization. Available through Columbia University Press.

A sketchy indication of how UNESCO plans to carry forward its work in the fields of plastic arts, theater, music and literature.

News From the Educational Field

PURDUE UNIVERSITY, West Lafayette, Ind., announces a short course on Hot Water and Steam Heating and Air Conditioning. The three-day course, May 23-25, will cover the latest developments in designing and calculation of various types of these systems.

UNIVERSITY OF NORTH CAROLINA Department of City and Regional Planning announces assistantships for 1955-56 available

for candidates for the master's degree. Several assistantships will be awarded carrying stipends ranging from \$800 to \$1,200. Applications must be received by May 1, 1955, by the Department of City and Regional Planning, University of North Carolina, Chapel Hill, N. C.

COLUMBIA UNIVERSITY is putting into effect a new aid to its students of architectural design. Beginning with the current spring

semester they will be taught not only by the regular staff of the School of Architecture but also by a "part-time faculty" of 22 eminent New York City architects and engineers. Graduate students, working for their master's degree, will be able to take their special problems in architectural design to the appropriate consultant in his New York office.

M.I.T. announces a two-week Special Summer Program, June 14 through 24, on the subject of "Plastics in the Design of Building Products."

UNIVERSITY OF TEXAS announces the appointment of Heinrich H. Waechter as Visiting Associate Professor in Architecture for the current spring semester and the coming fall semester.

PRATT INSTITUTE School of Architecture announces the offer of two graduate assistantships, each covering tuition and providing stipend of \$1500. These assistants will have half-time schedules,

permitting them to complete their work for the degree of Master of Architecture in two years.

Scholarships and Fellowships

The 1955 ARNOLD W. BRUNNER SCHOLARSHIP, under the direction of the New York Chapter, A.I.A., goes to Ralph E. Myers of Kansas City, Missouri, for the second consecutive year. Mr. Myers has been editing the first of a series of 30-minute lectures in the form of colored slides with tape-recorded commentary, entitled "Architecture—U. S. A."

ILLINOIS INSTITUTE OF TECHNOLOGY announces the establishment of a \$6,000 scholarship fund in memory of the late B. Leo Steif, prominent Chicago architect. The fund provides for two \$1,000 scholarships annually to be awarded for three years, beginning this fall. Further information from the Director of Admissions, 3300 South Federal Street, Chicago 16.

Calendar

April 16: Regional Conference of the New England District, A.I.A., Architectural Center, Boston, Mass.

April 23-30: Historic Garden Week in Virginia, the proceeds of which are

to go to the restoration of Woodlawn Plantation. Further details from Mrs. Irving L. Matthews, Jefferson Hotel, Richmond 19, Va.

April 28-30: Fourth Annual Con-

ference of the Western Mountain District, A.I.A., Camelback Inn, Phoenix, Ariz. Theme: "Colorful Architecture." With a special tour through Taliesin West and other points of interest.

April 29-30: Regional Conference of the Great Lakes District, A.I.A., Brown Hotel, Louisville, Ky.

May 5-7: Regional Conference of the South Atlantic District, A.I.A., Fort Sumter Hotel, Charleston, S. C.

May 12-13: "Automation-Engineering for Tomorrow," a symposium sponsored by Michigan State College, School of Engineering, East Lansing, Mich. Further details from W. I. Kenerson of the School of Engineering.

May 22-26: 17th Annual Convention of the National Association of Architectural Metal Manufacturers, Broadmoor Hotel, Colorado Springs, Colo.

May 29-June 3: Ninth International Hospital Congress of the International Hospital Federation, Lucerne, Switzerland. Further details from Capt. J. E. Stone, 10 Old Jewry, London E. C. 2.

May 31-June 3: Technical Conference and Exposition devoted to the problems of design engineers, Convention Hall, Philadelphia.

June 2-4: The Annual Assembly of the Royal Architectural Institute of Canada, Halifax, Nova Scotia.

June 8-11: British Architects Conference, at the invitation of the West Yorkshire Society of Architects, Harrogate. Visitors from the U. S. are welcome and, if planning to attend, should advise C. D. Spragg, Secretary, R.I.B.A., 66 Portland Place London W.1., so that he may send them the Conference program.

June 13-18: International Design Conference, Aspen Institute, Aspen, Colo. Details from Charles W. Saul, The Aspen Company, Aspen, Colo.

June 18-20: 34th Annual Conven-

tion of National Council of Architectural Registration Boards, Hotel Nicollet, Minneapolis, Minn.

June 18-19: Association of Collegiate Schools of America Meeting, Minneapolis, Minn.

June 20-23: Ninth annual meeting of Forest Products Research Society, Seattle, Wash. Further details from Perry Culp, Jr., 601 Tacoma Building, Tacoma, Wash.

June 21-24: 87th Annual Convention of The American Institute of Architects, Radison Hotel, Minneapolis, Minn.

July 9-16: Fourth Congress of the Union Internationale des Architectes, The Hague-Scheveningen, The Netherlands—a meeting devoted especially to the development of house-building.

July 14-August 24: Sixth Annual Architecture and Planning Workshop, Instituto Tecnológico de Monterrey, Mexico.

July 15-Sept. 15: Summer School of the Cercle Culturel de Royaumont—a continuous series of two-weeks courses for foreign students. Details from M. le Directeur, Asnières-sur-Oise, S. et O., France.

September 9-11: Regional Conference of the Northwest District, A.I.A., Many Glaciers Hotel, Glacier Park, Mont.

October 6-8: Regional Conference of the Gulf States District, A.I.A., Roosevelt Hotel, New Orleans, La.

October 6-8: Regional Conference of the Sierra Nevada District, A.I.A., Biltmore Hotel, Santa Barbara, Calif.

October 13-15: Regional Conference of the Central States District, A.I.A., Jefferson Hotel, St. Louis, Mo.

October 13-15: Convention of the New York State Association of Architects, A.I.A., Sheraton Ten Eyck Hotel, Albany, N. Y.

November 2-4: Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

The Editor's Asides

OTTO A. STAUDT, architect of Hollis, N. Y., who spent sixteen months in a New York medical center being rehabilitated from paralysis, turned the tables upon his medical advisers and showed them how to rearrange their space for occupational and vocational therapy. When his professional advice was carried out the department could accommodate twice the number of patients with more comfort and less wheel-chair maneuver. Mr. Staudt, re-entering his practice, now specializes in rehabilitation centers, and adapting industrial plants and houses to the needs and comfort of paraplegics and other disabled persons.

AND STILL the building tide rolls on. Thomas S. Holden, Dodge Corporation vice-chairman, reporting totals of contract awards for future construction in the 37 states east of the Rockies, tells us that February's total was the highest for any February on record (\$1,581,143,000), up 29% over February 1954. Also that the January-February total was likewise the highest ever for these two months (\$3,085,593,000), up

30% over the same period in 1954. The gloom-and-doom boys seem to have gone into the cyclone cellars.

PRESIDENT EISENHOWER'S proposal for attacking the school shortage mentions the sum of \$7 billion. Arthur Wupper, Secretary of the Indiana Society of Architects, tells us that just 110 years ago Hamilton County, Indiana, appointed a three-man board of trustees to build a log schoolhouse, 22' x 26'. It was to have one door and six windows, the walls of hewed timber, for which the trustees agreed to furnish trees within a mile of the site. Every man liable to labor tax was assessed two days' labor, and 25 cents was levied on each \$100 worth of taxable property in the district. Another provision of the agreement bound the trustees to furnish the contractor with the glass, nails and hinges at cost, also with "thirty two or thirty six days work which the said George Gibson is to allow the said trustees 75 cents per day." Our friend George didn't have easy going, for the contract had to be relet to

Wesley Lakin, then to Eli Dane and finally to Edward Essex, who finished the log house nearly two years later and rendered his final bill for \$51.62 $\frac{1}{2}$.

RUSSIA IS SAID TO HAVE, at present, some 100,000 less engineers than we have, but in the period covered by the last four years the U. S. S. R. has graduated about thirty percent more than the U. S. A., and last year the figure was sixty percent. Russia's engineers are said to be twenty-five percent women, as compared with less than one percent of women engineers with us.

M. I. T.'s NEW KRESGE AUDITORIUM, with its domed roof a curved slab of concrete shaped like a three-cornered piece of orange peel, is not what you would call static. Movement of the shell on its three-point supports also called for 4" of rubber gaskets between top of interior walls and the under side of the dome. Steel window frames are joined to the dome by metal slip joints. The structural shell of the dome is only 3 $\frac{1}{2}$ " thick at top, 20" at base, but on top of this are added: 2" of cinder concrete; a felt membrane; 2" of

glass wool; an asphalt fabric; and $\frac{1}{4}$ " layer of acrylic plastic mixed with Fiberglas, beach sand and other ingredients to give the exterior surface a color resembling weathered limestone. The acoustic problems inside were no less complex. Sounds as if the boys were going to a lot of trouble to get the results they wanted.

THE NATIONAL SCULPTURE SOCIETY'S quarterly, now in its fourth year, is a publication that every architect should see. It would also grace his library table—assuming, perhaps precipitately, that he has a library and doesn't rely for inspiration solely on what may be inside his head. Unashamedly we mention that you would do well to send a mere dollar to the Society at 1083 Fifth Ave., New York 28, N. Y., and enroll for a year.

TO THOSE WHO would banish regionalism from architecture and have it all turned out of an international mold, a statement by the American Institute of Biological Scientists may or may not give pause: "Frogs develop regional accents, so that they will not mate with strangers."



Invitation to learning

No stiff formality here, rather a friendly invitation to enter. Complementing this expression of welcome is the simple beauty of the Amarlite Aluminum Entrance. Strong, durable and flawlessly finished, it represents the requirements of architects standardized into the finest aluminum entrance in the industry.



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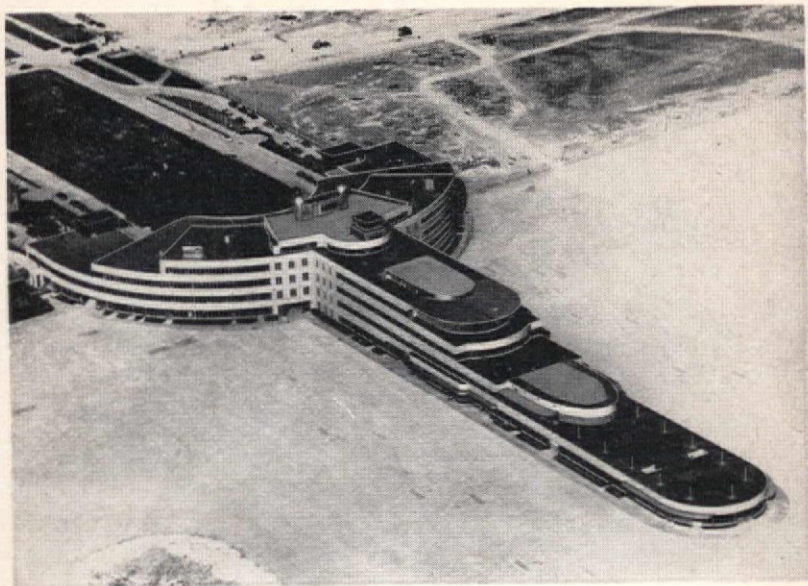
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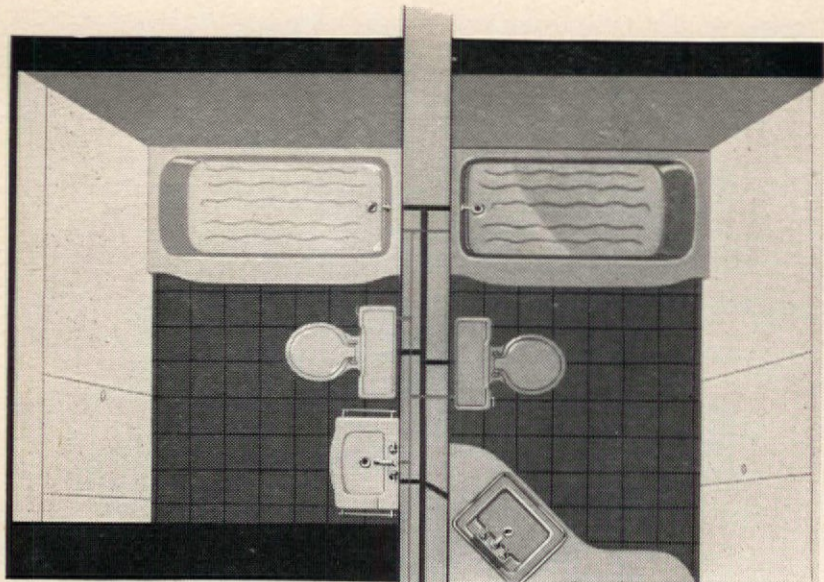
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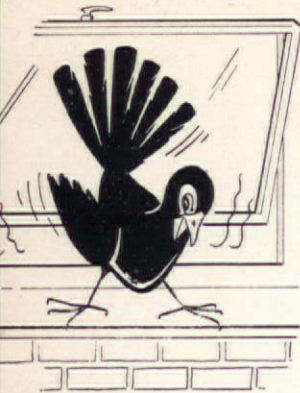
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Refer to Sweet's Catalog—Architectural File 24A, Light Construction File 9B, or A.I.A. File 29H

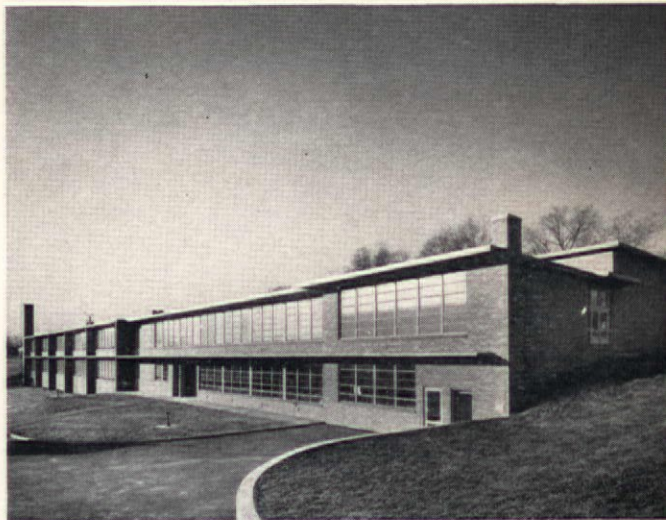
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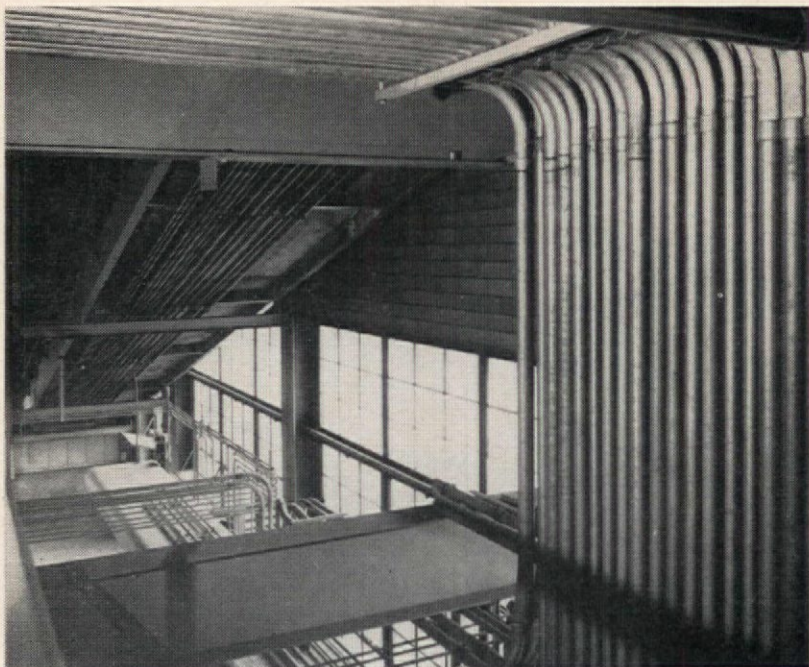


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