

Journal of The American Institute of
ARCHITECTS



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Dudok Acceptance Address

Creating Community—I—Albert Mayer

The Face on the Drafting-room Floor

Architectural Enrollments 1954

Modern—and All Too Modern

Afternoon in Cambridge, Massachusetts

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JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

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AUGUST, 1955

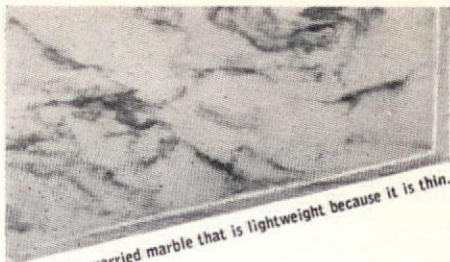
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The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1735 New York Avenue, N.W., Washington 6, D.C. Editor: Henry H. Saylor, F.A.I.A. Subscriptions in the United States, its possessions, and Canada, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1955, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879; Additional entry at the Post Office at Rochester, N. H.



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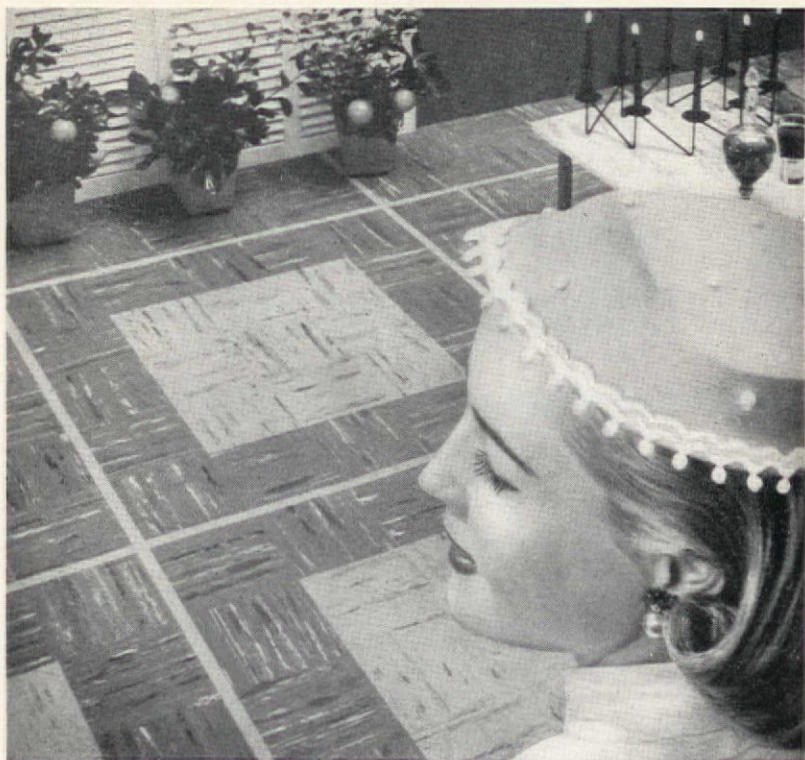
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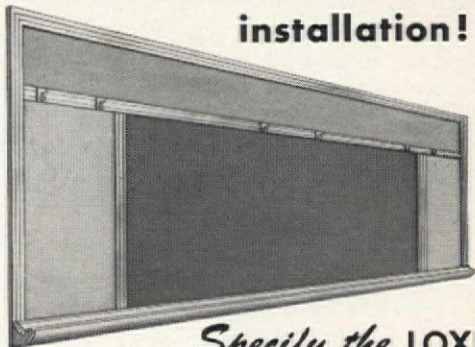
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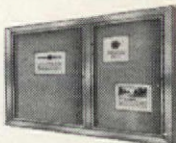
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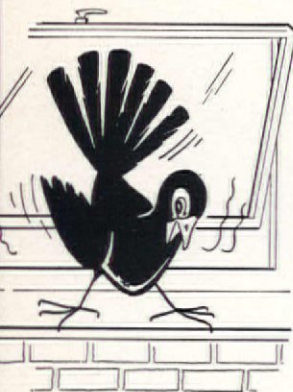
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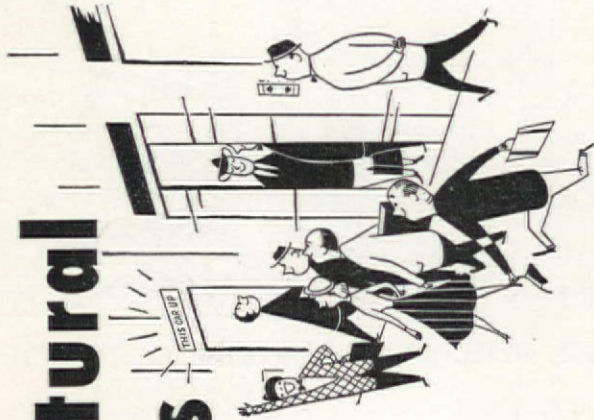
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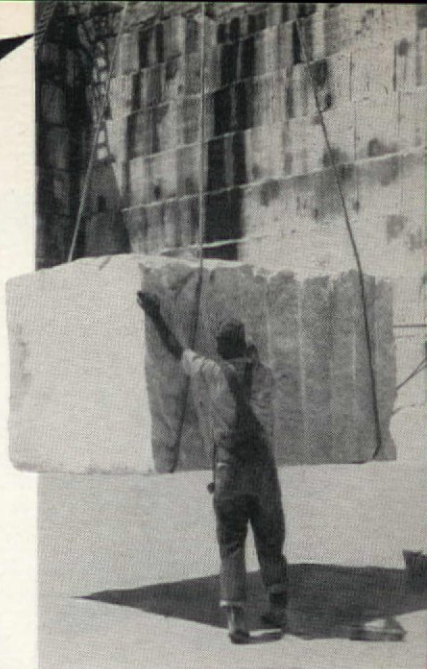
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Acceptance Address

By Willem Marinus Dudok

ON THE OCCASION OF THE PRESENTATION OF THE INSTITUTE'S
GOLD MEDAL OF HONOR, MINNEAPOLIS, MINN., JUNE 23, 1955

IT IS CERTAINLY DIFFICULT for me to put into words my sincere gratitude for the exceptional honor bestowed on me by your presenting me with the Gold Medal of the Institute, as well as for the most kind words of your President.

When I think of the great architectural achievements in your country, I hardly consider myself worthy of this honor. This is no false modesty, I assure you. If the Institute should offer its medal to all those members who are at least as worthy of it as I am, I am afraid it would be a rather expensive affair. But that is *your* business. I must confess that I feel somewhat embarrassed about it. Not so embarrassed, however, that I should shrink from accepting your invitation to speak about the important topic of the Congress: "Designing for the Community."

Not yet two years ago I paid a visit to your interesting country. On this tour which has made an indelible impression upon me I saw much which up to then I had only known from pictures and illustrations. In the neighborhood of middle-sized cities, in picturesque scenery I saw extensive centers with beautiful country-seats with logical planning and glass-walls to the garden, in fine relation with the surroundings and with an excellent use of materials. Sometimes the influence of your "Grand Old Man" was perceptible in all this. I saw a house of an architect-couple, husband and wife, who built it with their own hands, with the help of a carpenter—that was all—a nice house, not at all of subtle workmanship, but so good, so human: one hardly thinks of art. In this rural architecture I

noticed the same healthy qualities as in your popular magazines and in the houses themselves I found something of the American life such as I had imagined.

I also had the privilege of being for some days the guest of your Grand Old Man in his poetical Taliesin West, in the still virgin land of Arizona. As an artist he is an individualist, fascinating and poetical in his best work: the man as original and surprising as the artist. A great man of the magnitude of Frank Lloyd Wright is not only American, although in his work and in his way of living one can only imagine him in this vast country with its unlimited possibilities.

But in your big cities I also saw much work of an entirely different nature, work which nevertheless fascinated me too. I am not going to mention names, for I am sure I should forget important representatives; besides this is not the point: essential is the important results which here and there have been reached. What I mean is the architecture which is practically nothing else but a spatial ordering within extremely simple enclosures: planes as of boxes, and, owing to this, very distinct in mass-working. I saw typical examples

of this kind of architecture scattered all over your country: ambitious work, sharp, without hesitation; through unlimited material means, impeccable of execution, a delight to the eye, especially to the eye of an architect who has always been obliged to work with limited means and yet had a keen desire to realize his dreams. As experts you will surely know what architecture I mean: architecture with very much glass. This always more or less cerebral work I should like to call "spatial engineering." Of course this spatial aspect is an extremely important side of architecture. I wonder if this appreciation of space is really everything, especially if human life finds sufficient expression in these essentially hard, razor-sharp buildings. I wonder if in this architecture sufficient expressive value comes to the fore, and I somewhat doubt if talented younger architects will be contented with this art in the long run, and—as a modern architect I dare hardly say this—if they will not be more open to the romantic element, which after all is eternally human.

However this may be, there are in your country fascinating examples of this architecture and I was sometimes deeply impressed by

them. And yet, when I was standing before these, in their kind perfect buildings—you know them better than I—there suddenly came an undefined feeling over me: a feeling of discord with what had been reached; a craving for a continuation; for results on a quite different level and on a quite different scale. I asked myself: how can such a sound and sharp architecture, so typical of our time, an art which manifests itself so clearly in the separate building, develop further?



Here then lies the whole gist of the matter. For what do *we* reach, what do *you* reach with this architecture—an architecture to which I also adhere, although I am perhaps somewhat more individualistic and just a bit more romantic. What, after all, do we reach, architecturally speaking, in the joint building of our cities? The strong side of this art—the functional organization of space—is suddenly relinquished, has nothing to say any more, is no longer an element in the construction of *our* cities and neither of *yours*; nay, your cities are in general even more arbitrary, even more chaotic than the European. Now I do

not in the first place speak of the impressive metropolis which is called New York, nor of some others of your world cities, which no doubt impress us by their huge buildings. When with that constructive force effects are reached, these effects are in general too haphazard to be of a truly architectural nature.

I want to draw your attention to the beauty-element in city-planning. The word of Brinckmann is still of great significance when he said in his typically German voluminous standard work: "City-planning, that means create space with the house material." Of course it is only through teamwork that the many facets of modern city-planning get what they need. This makes us sometimes forget that the city as a whole after all forms an architectural form problem. And precisely because the efficient and beautiful form is of such great and lasting importance I am convinced that the skillful architect is naturally and obviously the man who must create the harmonious synthesis of the various facets. In other words: the architect is the obvious city-planner, because only he can solve the problem of form.

In an excellent Dutch treatise

on city-planning, the first published in Holland, the author, Dr. Fockema Andreae, somewhere says: "A city-planner should make his town as beautiful as possible, not only because the future inhabitants should benefit by this, but also because he owes this to the town. Its beauty will enhance its importance, it will be the pride of its citizens and will increase their attachment and their spirit of sacrifice in all that concerns their city. But who cares for a town that is devoid of beauty? However many advantages a town may possess in other respects: perfect sewerage, excellent drinkwater, efficient housing, good roads of communication, even low rates and taxes: if the city is ugly, it lacks the essential." Thus spoke this distinguished scholar, this man of high culture. And now I ask myself: is beauty still the essential thing for us?

If I am going to answer this question in the affirmative we must understand one another well. I am not a mere esthete. I am a functional architect. I perfectly understand that we can only succeed in creating a good and beautiful town if we fulfill all the requirements of housing, industry, traffic and recreation. I take this for granted. And I shall not

enlarge now upon the normal city-planning problems: The distribution of the residential areas interlaced with recreation belts, the traffic solutions on the precinct-principle, the industrial areas set in green. Generally speaking we are all agreed on this. I do not speak about these undoubtedly important aspects because I cannot discuss the entire city-planning in some minutes. Besides, being among colleagues, I will confine myself to that which we, architects, should have most at heart: *the ultimate form of our cities*. It is not only surprising but also distressing that in our time this huge problem is hardly considered as such. In former lectures in your country I saw architecture and city-planning first of all as the harmonious organization of the spaces, necessary to mankind and to society. Well, we practically never get to the spatial organization of the city, at least not as regards the third dimension; from the building point of view we leave the city to mere chance. And this is the more to be regretted because of all that our society creates, nothing is so lasting and difficult to change as a city-plan that has once been realized. There is no other human effort which influences

posterity more permanently than a city. Although our society has organized planning-services and has set up committees, the results—that is the chaotic city-districts of our time—show that the art of building cities is in a state of deplorable decay: a decay against which far too few architects rebel.



I believe in the existence of eternal values in art, values, it is true, which express themselves in different ways in different culture-periods but which essentially remain the same. If I did not believe in this, I should never have become an architect and city-planner, but rather a fashion-artist or a designer of ladies' hats. We, architects, practise an art which, as I feel it, is of a nobler nature. And when we glance at the past and analyse the beautiful city-aspects in the great periods and realize how it is that such cities make us feel happy, then we come to the conclusion that this is, and will always be so, owing to the eternal values in our beautiful art: repetition and variation, enlarging and narrowing, heightening and lowering in the right place: in short, obeying the eternal laws of spatial proportion. The beauty of

a city is not accidental. Surely, in a mountainous country picturesque effects may arise through arbitrary buildings, but the architectural beauty of cities, especially in plain countries, is never the result of unbridled liberty but of a firm form-will. These classical city-aspects remind me of the word of Wagner, who, in reply to the question which instrument he considered the most beautiful, promptly answered: "The most beautiful instrument is of course the orchestra." Exactly. Such a city-aspect is orchestral and the people who built such a city: Amsterdam or Versailles, Nancy or Venice, especially the beautiful cities from the baroque, made of the city the most splendid building that can be imagined in that period. And when a moment ago I posed the question how can our modern architecture, which in the separate building expresses itself so self-consciously, develop, then I think the answer must be: this is only possible when we see the problem large and apply it to the city-as-a-whole, realising that we have to cooperate in the proper serving spirit.

I said: especially the cities from the baroque, perhaps the culminating-point in city-planning. How strong was the social position

of the artist, how greatly appreciated was his word, what importance was attached to his judgment. This enviable position is clearly illustrated by the anecdote which is told about Louis the Fourteenth and Jules Hardouin Mansart, the designer of Versailles. Mansart could never do enough for the king and was allowed to enter the sleeping-apartment of His Majesty even before the *grande levee*. This did not please the French marquises who had to antechamber and were kept waiting, while the architect who was only a petty bourgeois enjoyed such a rare privilege. When the king heard about this displeasure he stepped out of his bed, flung open the doors and called out to his courtiers: "Gentlemen, it evidently does not please you that Mr. Mansart may enter freely. I just tell you something: if you like you may all go—and here H. M. used a non-princely word—you may all go to hell. If I like I can create a hundred new marquises tomorrow, but I cannot create one new Mansart."

We do not know if this is all true. Historians have the habit of letting their famous men express their thoughts in fine epigrams: perhaps their heroes have never spoken like that. But a fact it is

that in former times great artists and especially great city-planners occupied an important and beneficial position in cultural life.

Please, understand me well. I don't want to go back to those times, for we know but too well that the products of art, and not in the last place the beautiful city fragments, were then created to the glorification of princes at the expense of blood and tears of the people. But these palaces and gardens, these city-fragments form all the same, the spiritual wealth of the Old World and that after so many centuries.

Perhaps you will say: Quite so, but that is the inheritance of the cultural heights of human society. Dear colleagues, what do we see now? It is always difficult to gauge the spiritual value of one's own time. But I can tell you that I consider our time so interesting that I would say after the great humanist, Ulrich von Hütten: "The spirits are astir, it is a joy to live!";* and I regret that my life will be too short to witness the development. It is certain that after Newton no greater science-genius has lived than our Einstein: it is certain that in his field dis-

*Die Geister regen sich; es ist eine Lust du leben!"

coveries have been made as never before. Life has been enriched with beneficent inventions. Thus we can enjoy in our sitting-room the long-playing records, so perfect that the music loses nothing in beauty—a spiritual enrichment indeed. And in your country the Cinerama gave me a thrilling experience. Such wonderful things are achieved nowadays that we are in great danger of losing the faculty of being surprised about anything. But, not only from a technical standpoint, our time is important: our society has also made great progress from a moral and humane standpoint. It is about a hundred years ago that an English poet wrote the tragical "The Song of the Shirt," an indictment against social conditions and the cruel fate of the working-classes. How greatly has democracy promoted human dignity and social justice. Let us hope that our politicians will succeed in steering the benefactions of modern creative power into the channels which will lead to international cooperation. If I am not mistaken there are certain indications that point to this. Do not these few remarks suffice to prove that we are living in a great time?

And I refuse to believe that the

cities such as we are building now are a reflection of this great time. I will not accept that the chaotic aspect of our cities is the expression of our culture. I know that there are colleagues who accept this chaotic form arisen in liberty as a characteristic of our democracy. How can an architect speak like this whose entire endeavor is bent on beneficent order? It is no characteristic variety that our cities show, but a characterless chaos, and I am too good a democrat to accept this as an expression of our beneficial form of government. A form of government which in so many fields has proved to understand that there is no liberty without reasonable restriction and no culture without order. In the meantime I am fully aware that the planning problem is nowadays more difficult than in former times. Life has become more complicated and more differentiated and consequently requires a much greater variety of structure. On the other hand the technical possibilities to give form to it are practically unlimited.



And now you would like to know, I think, how I imagine our city-planning task ought to be in

order to obtain a representative city-aspect. I must be brief and shall sum up my ideas in a few items.

It is up to you to make your liberty-loving people more planning minded. Just as this people understands that in traffic it has to submit to liberty-restriction, so it must learn to understand that life in city-relation must restrict spatially the liberty of the use of the ground and the liberty of building: a restriction for the benefit of all. It is desirable that the authorities dispose of the property of the grounds necessary for the extension of the city, by preference by a timely acquisition or else by expropriation. This ownership gives the city the greatest liberty for alteration and adaptation.

The city-planner must not confine himself to the ground plan only: he is more than a draftsman of maps. In his functional planning he must moreover arouse the suggestion of a good spatial proportion: city-planning needs three dimensions. I don't mean of course that one should work out a city in detail: only for the districts to be built first detailed plans should be made, and even as regards these I don't mean at all that the city-planner should work

them out minutely. However, it is definitely his task to express his intentions spatially and to give such parts as will be built first a spatial beauty typical of our time. In our modern cities where the normal dwellinghouses and shops, the offices, and dwelling-flats, etc., lead to the splendid expedient of repetition, there is a great need of interesting variation. Fortunately life demands so many diverse types of buildings that in a well-built city all kinds of natural architectural varieties will develop as a matter of course. Here a good survey offers valuable data, and it is the task of the city-planner to work this out in harmonious effects by locating the special building in the special site which will guarantee its fitting emphasis in its surroundings. And so it is possible in our new cities to combine in a natural way the classical character of repetition peculiar to housing on a large scale with the romantic element of variety attained by the characteristic situation of special buildings: government buildings, churches, schools, theaters, hotels, department-stores, etc. However, the claims of the spatial composition of a city-plan must not be so stringent as to leave no breathing-space to the cooperating architects to

solve their problems in a sound way. There must be confidence and good will on both sides: the city-planner must have faith in his cooperators that they will undertake their task, resolved to adapt themselves to the desired form, clearly expressed in his city-plan which overarches the details. The architects on the other hand may expect that this overarching does not prevent them from solving their building problems in such a manner that they can take the creative responsibility upon them, and this all the more readily because they know that they are cooperating in a well-considered whole. In this way it is possible to serve architecture in its most essential character, viz. as the art of space.



Some of these desiderata have been more or less fulfilled in some European countries, also in mine. Certainly there have been achievements to be proud of, nevertheless I am not satisfied in all respects. Sometimes there are spatially too complicated city-plans which lead to indistinct and far from convincing city-aspects, especially when the cooperating architects lack creative discipline; architects who, with

desperate tenacity, try to build differently from others while they are not endowed with the talents to do so. You, Americans, can achieve more!

This lecture is a challenge.

You are perhaps the only people that can create a new and really great city-planning art. As I already said in the beginning I have respect for your architectural ability: such a great respect that I really don't know where I get the courage from to orate so long just to tell you what I think of it. I don't know if you realize yourselves how able and accomplished you are; maybe you are too modest for this. But I do know that your cities do not give sufficient evidence of your talents. And this is also of economical importance.

Nobody would have ever heard of Venice, if this city were not so beautiful. When Columbus discovered your country, the doge-city had had its day as a commercial center: the trade-route of the world had been led in other channels. But still tens of thousands of travellers come to enjoy its beauty. Oil and steel are valuable products, but also the beauty of a city possesses a real value. Your country has the privilege of pos-

sessing Maecenasses who give fabulous sums for many good things. Turn their attention to this pre-eminently cultural interest: that the eyes of the world may be turned towards your country.

Yes, this address is a challenge.

In thought I see before me what you could make of your cities. But you are too clever for me to tell you

about this. Besides I must come to an end. Lewis Mumford has written a famous book: "The Culture of Cities." See to it that he or a spiritual successor of his must add a new chapter to it as a tribute to a new culture of cities which is of this New World.

Designing for the community?

Designing for the World!



Honors

GEORGE SIMPSON KOYL, F.A.I.A., has been honored by the Architectural Alumni Society of the University of Pennsylvania on his retirement last month from the service of the University, the Citation paying "public tribute to those qualities which, as student, prizewinner, teacher and Dean, distinguished the loyal association with the University during half a century of this quiet gentleman."

At the annual Commencement ceremonies at the University of Michigan, R. BUCKMINSTER FULLER was awarded the honorary degree of Doctor of Arts in a distinguished group including Dr. Jonas E. Salk, Director of Virus Research at the University of Pitts-

burgh; Harlow H. Curtice, President, General Motors Corporation; T. Coleman Andrews, United States Commissioner of Internal Revenue; and Earl Warren, Chief Justice of the United States.

The Municipal Art Society of New York presented a Citation of Merit, in the form of an illuminated scroll, to FREDERICK HENRY ZURMUHLEN, Commissioner of Public Works of the City of New York, at the annual meeting of the Society held June 7, 1955. Specifically mentioned in the citation was the Commissioner's work in the preservation and restoration of the City Hall and the building of the Appellate Division of the State Supreme Court.

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A second citation was awarded to the Seamen's Bank for Savings for having its architects, Halsey, McCormack and Helmer, incorporate the façade of the former United States Assay Office by York & Sawyer in the bank's new building; thus contributing "to the preservation of one of the city's best known architectural ensembles."

The Society's plaque, it was announced at the meeting, will be presented with special ceremonies in the fall to the Manufacturers Trust Company in recognition of their new building at 5th Avenue and 43rd Street which was adjudged by the Awards Committee as the most outstanding work of art created in the city during the past year.



The Lonely Crowd

By *Elise Jerard*

The stars of air, of screen, of stage earn staggering swag and vast respect.
Encomiums and emoluments of authors are more circumspect.

The statesman's name is known, is smeared,
Or, at rare intervals, revered.

But nobody (polls would doubtless show)—nobody knows the architect.
Architects are a lonely crowd, softspoken in an age that's loud.

Their works are manifest, not their selves. Which also is the
case with elves.

Ah well, the artist of all times is all too apt to be *ignoto*.

The masterpieces by Anon stack up extremely tall, in *toto*.

Full many a monk, unsung, unseen,
Brews good Chartreuse and Benedictine,

And choral singers, lost in space, ring out their *Glorias con emoto*.

Moreover, there's this ray of light: some laymen, slightly erudite,
Know—by sight and bark and bite—one architectural sprite named
Wright.

Creating Community

IN TWO PARTS—PART I

By *Albert Mayer, F.A.I.A.*

Keynote Address at the 87th Convention of
The Institute, Minneapolis, Minn., June, 1955

THE ASSIGNED TITLE—which I have slightly altered—is short, arresting and challenging. And it deals with a pressing subject. Locked up within it are complex and stirring problems on a number of planes. The burden of interpretation and degree of inclusiveness appear to rest with me. Considering that this is a national convention and that this a keynote address, it seems to me we must try to sketch out a broad panorama or frame of reference, with particular application to the architect as a designer and practitioner, the architect as a citizen, and the corporate architectural profession as an active force in society.

It will seem frightfully ambitious to you, as indeed it does to me, that in working this out, I will need to cover a range of size, location and function that must include everything from the individual project, the small grouping, the small neighborhood in the large city through the large city itself, the town, and the region. The fact is, I have sweated

blood over this talk. I would much prefer to talk searchingly and passionately about some one facet in which one could, for example, state carefully and lovingly one's credo of design and development. Or one could go step by step through the experience and adventure of creating a specific new community or town. But each time I tried to do this more congenial job of one particular aspect or another, I was thrown back to the necessity of attempting the whole integrated job.

This will certainly be very sketchy, but it seems to me it will be the most stimulating and serviceable, because it is precisely this that is generally lacking in our time: some concept of the whole, against which the particularistic, the specialistic remedies and solutions and designs must be weighed. By contrast with our total picture we can recognize what more is needed than the single remedies, or rather frustrations, which are so popular—whether these remedies are called freeways or parking

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garages or mental hospitals or slum clearances or urban renewal.

But while this over-all picture will take a good deal of my allotted time, I hope not to get lost in this. I want to show how our own individual finite jobs can either contribute to more chaos, or how the individual architect can contribute to release, how his sense for space, for arrangement, for three-dimensional vision and for humane living can and must produce those recurring moments of breathlessness and continuing oases of humane living, even in an acceleratingly unsatisfactory environment. The individual architect can add distinction and partially affect program in what he is permitted to do as an individual practitioner. But that can go only so far. It is the Institute corporately and the chapters, who should be able to influence what he is permitted to do, to make it more congenial, more significant, more a contribution to true urbanity, a contribution to and a part of a more valid environment.

Thus when I attempt to paint an over-all picture that is presently gloomy, and try to show how far-flung and interlinked the remedies and solutions must be, please don't get excessively discouraged by the

long inventory of gloom, or the rigorous requirements of satisfactory solutions. The idea is that *we* may be able to do a great deal about it, and indeed we architects peculiarly can. I believe this may be possible, or I wouldn't be here. Mind you, I'm not too optimistic. All I say is: it may be possible.

One last word of introduction. Why is the architect particularly enmeshed, why should each of us and all of us do something? I have two reasons to urge: as consumers of environment we take it on the chin if it's unsatisfactory, as everyone else does—only we have a special outlook and training. So we can more readily recognize it, and we can enlighten our fellow consumers. And as individual producers of small sections of environment, we have a right and an opportunity and a duty to enhance our own contributions in a more congenial frame and to a more congenial frame.

OBSERVATIONS AND SYMPTOMS

Why is the problem of Community so overwhelmingly pressing? Well the fact is that Community has been breaking down in the Western world ever since the Industrial Revolution accelerated the creation of slums. And in

spite of and also because of the new powers given into our hands by modern technology in this second Industrial or Technological Revolution, which, actually, could release us, the quantity and rate and multiplicity of deterioration is now bigger, better and more headlong than ever.

Traffic has grown from a headache into a desperate disease. The symptoms are: the prohibitive economic costs of lost time; the noise, confusion and nervous tension; the rising accident rate; the frustrating search for parking; the canceling out of the benefits of the shorter work-day by the longer and more enervating journey to work; the week-end ritual-and-ordeal of trying to find the countryside; the spread of these ills to much greater distances beyond the city, into and beyond former suburbs and new suburbs. And the tragedy of this traffic tumult is ironically this: that modern technology with its automotive miracles and its road-engineering brilliances which could give us release, are actually deepening and widening the difficulties by superimposing themselves on obsolete patterns, making ultimate solutions more costly and maybe impossible. Glittering opportunities have become splitting headaches, in this

as in so much of the technological promise of modern life. Great tools have become great nuisances. This seems to me the keynote of this keynote: that instead of using great new tools for a great new life, we are using them to prolong and to deepen obsolescence, to painfully prolong what should be replaced.

The traffic debacle is perhaps the best possible free advertising for rebuilding communities and cities, though, undoubtedly, wrong conclusions and remedies are being sold at the same time. And it is advertising with wonderful coverage: it almost equally affects rich and poor, pedestrian and motorist, young and old, Cadillac owner and bus passenger . . .

The current boom in urban office buildings and living quarters is not only accentuating the spatial overcrowded drabness of cities, but is increasing traffic congestion in some sort of geometric ratio.



The suburbs are certainly somewhat pleasanter temporarily, for you do see a little green. But they are rapidly becoming continuous with the metropolis itself, really at the ends of, or way stations on, ribbons of shabby and haphazard development that stretch from city to

suburb and beyond. And the suburbs own local sprawl and traffic confusion, and congestion are rapidly permitting them to catch up with many of the disadvantages of the city, plus some shortcomings of their own, such as the excessive journey to work.

I need scarcely give illustrations of this shoddy picture of the suburbs, but will identify Long Island near New York, the Bay Area of San Francisco, where the old suburbs have already lost their main attraction, and where even the newer suburbs are already uneasy way stations to the further ravages of the sub-divider abetted by the automobile. I don't know Minneapolis well enough to point out the examples that undoubtedly exist here.

Another symptom is the galloping slums, not only in cities, not only in suburbs, but increasingly in rural areas, where big new factories plant themselves and attract new labor, without a housing or recreation or community program. The atomic energy plant at Savannah River is the most spectacular instance, but this is repeated endlessly around the country, particularly in the migration of industry to the South.

I will add briefly two symptoms

to this indictment of our environment: the increase, and increasing *rate* of increase, of mental cases and mental institutions, and of juvenile delinquency. It would be absurd to link these two last to our unsatisfactory and anarchic physical environment alone or chiefly. But it would be blind to ignore the influence that a good or an unsatisfactory environment can have on these, for good or for ill. And certainly the amorphous sprawl and endlessness of city and suburb, and the break-up of local identifiable community do have a demonstrable deteriorating influence.

HOW WE GOT WHERE WE ARE AND HOW WE SEEM TO BE GOING AND WHERE

I'm afraid this is another of two gloomy sections still to come, that you'll have to sweat out with me before we reach the potential sunlight of action, which I promise to do, if you will stay in the room that long.

I will not do the classical job of showing what happened in the Industrial Revolution, and trace slums and dislocations from there on out. We can assume that. But the acceleration of these tendencies in our own generation and in the present are even more menacing,

when we could, now, be breaking away. This is the point that must be hammered home: we are not just dealing with a wicked or mistaken accumulated past. Dominant present tendencies and developments are far more devastating. Let us see.

The new means of transportation which have displaced the horse and buggy, and the brewer's horses, have within the city made a shambles of the equi-spaced grid-iron streets which were then suitable. What were once Communities have been mercilessly dissected. When I was a boy we played ball on the streets reasonably safely and without much interruption. Today it is murderous and we need playgrounds that we haven't got enough of . . . Beyond the city, the automobile could and should have made the countryside more accessible. Instead, helter-skelter development has been enabled to go further and further out, so the country has receded and we are further away than ever, in miles and travel time.

The basic defect is that all our new shiny tools—telecommunications, the automobile, the airplane, electric power, highway engineering—all developments making for a new freedom—make us in a sense

too free, and permit an unprecedented indiscipline in development. They are being used without planned control or foresight, the dynamics of city, suburban, county, regional expansion being in the hands of the speculative builder with no permanent interest in his product because he "borrows out" and moves on. In the long run really, he has a vested interest in instability and obsolescence, because he can then build newly in fresh areas. Nor do public agencies require him to build, in recreation or community facilities. Indeed in the long run they have to chase after him to complete his job.

Our public agencies of planning and control are weak. Within the city, the standards they set are only a shade or two better than the run-of-the-mine builder is doing anyway. This is our Zoning, which follows weakly and remedially, and on the whole, especially avoids much change in the most congested central areas where it is most needed. Unless we drastically change densities, and add a drastic traffic congestion factor, we are getting nowhere fast. This is, also, a pun; and applies to any of us in the middle of the daily jam.

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And the extent of the jurisdiction is altogether inadequate, for the motor car and the airplane have made the political unit of the city meaningless; have changed it operationally and developmentally from a few square miles at the beginning of the century, to many hundreds of square miles. It is now the interstitial areas and the rural areas that are the theater of almost unbridled development.

THE FAILURE OF THE SINGLE REMEDIES

Now we are on the last lap of our negative side: the present prevalent naïve use of single remedies ingenious and spectacular. They sometimes bring no relief and sometimes bring deceptive relief, because after a little while things are worse than ever. It just isn't that easy. Let's examine a few of these magic single solutions, and see what happens with them.

All right. Traffic. Brilliant and gifted engineers have injected street widenings, parkways, free-ways, parking meters, parking garages, off-street loading, 3-level intersections and marvelous cloverleaves. All wonderful, all spectacular, all costly, and all ultimately self-defeating or nearly so. In the case of parkways, for ex-

ample, the knowing motorist, to save time, finds himself forced at peak times back to the old two-and-three-way byways that these parkways were supposed to relieve. In fact, in this single remedy racket, it's often difficult to tell which is the remedy and which is the disease in our urban mix-up. What's the gimmick? Answer: There are always more cars waiting to use the nice new facilities, at both ends. There is a flood-control analogy we have got to learn from. They no longer hope to control floods only by higher and higher levees and dikes near the mouth, as they used to do. They have finally grasped that they have got to diminish the amount of water to be handled, by means of afforestation and catchment of the headwaters, and all the way down the line. *Then* only, when the amount is rationally diminished, can you handle the problem . . . And similarly, you have got to work out a comprehensive program of land and people in relation to living, work, play; and thus diminish by rational disposal of people and functions, the now ever-growing need for movement.

Then, the toll-road throughways, with limited access. Wonderfully straight, wide and speedy.

The engineers who predict traffic volumes are always pleased because their estimates of volume are greatly exceeded. This is wonderful for the bond-holders, but mournful news for us users, and proves how we are chasing our tails. The throughways are also single solutions, with two grave defects: the traffic they dump out at the big cities, because of the excess volume, plays hell with the cities. The second is that the state regards them as a single unrelated facility. But at their widely-spaced access points, each with its concentration of traffic on and off, we naturally find the beginnings of all sorts of slummy uses—in other words a number of messes at these inlets and outlets. Wouldn't you think somebody could have foreseen this and introduced some creative zoning and land-use provisions? Just that much more of the countryside going to hell, because of one more device planned in isolation.

So it is with other single methods, each clever in itself, each totally inadequate unless it is part of a symphony. Industrial decentralization is important, made feasible by cheap electric power. It could and should be creative, one major modern solution of Community.

But of itself, without an over-all plan and without low-cost housing and amenities to accompany it, it just erupts into the countryside which, in its simplicity has no machinery to cope with it. It ruins the physical and social picture, disrupts local relationships and cuts deep scars in local living. To the examples I've already given, I will add the instance of the unexpected and wide devastation of the big new Ford plant into Milpitas, until now a quiet rural spot just south of the San Francisco Bay Area. Any one of us can add his own examples . . . The regional shopping centers, many of them handsome in themselves, well and happily organized internally, are producing serious strains on local highway systems. . . The "Downtown" area in the city itself has come in for a good deal of serious worry and study, the latest and probably best being reported in the *Forum* for June, with a galaxy of business men and professionals. A tremendously interesting and ingenious discussion. The talk was of rebuilding 100 acres, of more and better parking, of mass transportation, of many other useful things. But the absent guest was still the need for thoroughgoing metropolitan re-grouping that will

bring our factors to a scale that we can manage.

As for Urban Renewal, it too is a single tool that is being relied on to accomplish more than it possibly can. As an adjunct and a pump-primer for bold and incisive analyses, it could probably do much.

*Part II will start with the subheading
"A Way Out"*

Historic Preservation

An Editorial reprinted by permission from the *Cleveland Plain-Dealer*

IS IT BECAUSE our history does not extend back to the days of moated castles and Renaissance cathedrals that we are so careless of the inheritance from our past? Have we as a people subconsciously taken the attitude that in America there is nothing old enough worth preserving?

Whatever the reason, there is a tendency to tear down old homes and public buildings that are architectural treasures of the past. Unless there is some association with the famous men in our history, and sometimes even then, we have a passion for substituting steel, aluminum and glass and ranch-type dwellings for the treasures of yesteryear.

A case has just come to light in

Aside of the inadequacy of its units of a hundred or two hundred acres with a little superficial city-planning thrown in, it has already got into problems and crises of re-location of people, and of economic and racial segregation that may well exceed its ameliorating advantages.

the Hudson River Valley where the great regency house built in 1792 by Staats Morris Dyckman, founder of the famous New York family, was sold to a wrecker for \$35. The wrecker turned around and resold the pillared front with its balcony, an historic bit of American architecture, to a contractor for \$2,000.

At least that much of the old mansion will be preserved, but the rest, unless the historical societies of New York State that have intervened can do something, will be sold as kindling wood.

What is needed is not the preservation or restoration of Williamsburgs or Schoenbruns, fine as these are, but greater care in saving individual structures from the

axe of the wrecker. This country and local governments employ a
will have little to show of its past keener sense of the historical and
unless historical societies, states the beautiful.

The Face on the Drafting room Floor

By Hubertus Junius

Dedicated to L. Morgan Yost, F.A.I.A.

This is the story of Clarence Speck
A somewhat dubious architect.
Who is known to folk from sea to sea
While better men like you and me
Remain in dark obscurity
For want of a handsome face.

For Clarence had his picture made
To illustrate his accolade
Of plaster board by USG,
While my poor physiognomy
Could never do a thing for me
But add to my disgrace.

So now young man, forget design,
Or your fate may be worse than mine;
But watch the luster of your hair,
Keep your skin both soft and fair.
Though stupid, you need not despair,
You are bound to go some place.

And if your brother architect
Should name that place without respect,
Ignore remarks both sharp and rude;
A Fellowship for pulchritude
Will come with a changing attitude
And you'll win it by a face.

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Photograph by Victor Amato

JURY OF
THE INSTITUTE'S 1955 NATIONAL HONOR AWARDS
meeting at The Octagon, April 6, 7, 1955

L. to r.: Ernest Born, FAIA, San Francisco; Eugene F. Kennedy, FAIA, Boston;
Thomas H. Locraft, FAIA, Washington; Ludwig Mies van der Rohe, FAIA,
Chicago; J. Byers Hays, FAIA, Cleveland.

*One of the five First Honor Awards is illustrated on p. 74.
Others will follow in succeeding issues.*

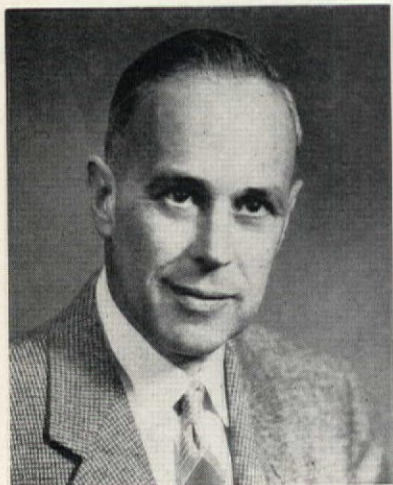


NEW OFFICERS AND
REGIONAL DIRECTORS
OF THE INSTITUTE

Elected June 24, 1955

GEORGE BAIN CUMMINGS, FAIA
of Binghamton, N. Y.
Elected President

AUSTIN W. MATHER, Bridgeport, Conn.
Regional Director New England
District



MATTHEW W. DELGAUDIO, FAIA,
New York
Regional Director New York District

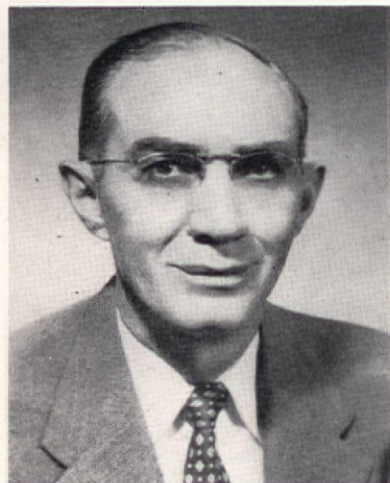




JOHN N. RICHARDS, FAIA, Toledo, O.
Elected 2nd Vice President



EDWARD L. WILSON, Fort Worth, Tex.
Elected Secretary



BRADLEY P. KIDDER, Santa Fe, N. M.
Regional Director Western
Mountain District



BRYANT E. HADLEY, Springfield, Ill.
Regional Director North Central
States District



ONE OF FIVE FIRST HONOR AWARDS
IN THE INSTITUTE'S NATIONAL HONOR AWARD PROGRAM FOR 1955
THE UNITED STATES EMBASSY, STOCKHOLM, SWEDEN

Architects: RALPH RAPSON, Minneapolis
and JOHN VAN DER MEULEN, Chicago

Architectural Enrollments 1954

By *Turpin C. Bannister, F. A. I. A.*

THE ANALYSIS of enrollments of U. S. architectural schools, published in 1954 by the Institute's Commission for the Survey of Architectural Education and Registration in the first volume of its report, "The Architect at Mid-Century," suggests that the profession should receive annual summaries of such data. Through the courtesy of the Association of Collegiate Schools of Architecture, enrollments for the Fall Term, 1954, are herewith presented in *Table I* which follows the same form as that used in the Commission's report. The table includes data from 64 schools.

The total number of students enrolled for the first professional degree in architecture in the Fall Term, 1954, was 9616. This was an increase of 189, or 2.0%, above the 9427 students reported in the fall of 1953. In accord with the long-established practice of the Association, both totals include estimates of additional students expected in subsequent terms of the academic year.

The 1954 increase reversed a four-year decline from the 1949

peak of 11,665 caused by the post-war wave of veteran students. It should be noted, however, that this reversal lagged by a full year the turning point in total enrollments in American colleges, as reported in the annual survey by Dr. Raymond Walters. In 1953, the total college enrollment of full-time students increased 2.2% over 1952; in 1954, the increase was 6.8% over 1953. Since the effect of the low birth rates of the 'thirties is still being felt, these increases in total college enrollments imply that continued economic prosperity is encouraging a larger proportion of the college-age group to seek advanced education. When this trend is added, in the next few years, to the greatly expanded college-age group resulting from the increased birth rates that have continued since the middle 'forties, it is clear that college enrollments will soon surpass previous peaks. Schools of architecture will certainly share this trend.

The Commission's study grouped the schools in eleven educational areas based on the observed migration patterns of students. *Table I*

gives the total enrollments of these areas, and *Table II* presents the percentages of the total enrollments in each area, together with the amount and per cent of change

from 1953. These data may be compared with those of the past twenty years by consulting Tables 27^A and 27^B on page 294 of the Commission's report.

Table I: Enrollments in U. S. Architectural Schools, 1953-54
(Data from Annual Survey, Assn. Collegiate Schools of Architecture)

Area and School	Enroll. for 1st Degree in Arch.		Enroll. for 2nd Degree in Arch.		Enroll. for Arch. Engin.	
	1954	1953	1954	1953	1954	1953
U.S. Total	9616	9427	160	186	1509	1744
NEW ENGLAND	294	274	36	41	0	0
Harvard U.	118*	100	10*	15	—	—
M.I.T.	126	124	26	26	—	—
Rhode Island	50	50	—	—	—	—
NORTH ATLANTIC	1666	1618	35	37	83	74
Yale U.	90	101	2	14	—	—
Columbia U.	167	156	8	11	—	—
Pratt Inst.	277	237	7	—	—	—
Cooper Inst.	120	111	—	—	—	—
Cornell U.	173	167	3	2	—	—
Syracuse U.	133	152	1	—	—	—
Rensselaer P. I.	143	147	5	5	—	—
Princeton U.	107	92	2	—	—	—
U. Penn.	199	199	5	5	12	14
Penn. State	97	90	—	—	71	60
Carnegie Inst.	160	166	2	—	—	—
MIDWEST	2217	2217	49	46	240	243
Miami U.	76	93	—	—	—	—
Ohio U.	15	72	—	—	36	24
U. Cincinnati	320	330	—	—	—	—
Ohio State U.	176	180	—	—	—	—
West. Reserve	97	90	1	1	—	—
Notre-Dame U.	153	164	—	—	—	—
Illinois Inst.	157	152	9	7	—	—
U. Illinois	944	874	25	22	—	—
U. Michigan	279	262	9	7	—	—
U. Detroit	—	—	—	—	204	219
Cranbrook Acad.	—	—	5	9	—	—
NORTH PLAINS	188	166	—	—	33	29
U. Minnesota	135	119	—	—	—	—
N. Dakota S. C.	53	47	—	—	33	29

* Estimate from incomplete data

Area and School	Enroll. for 1st Degree in Arch.		Enroll. for 2nd Degree in Arch.		Enroll. for Arch. Engin.	
	1954	1953	1954	1953	1954	1953
CENTRAL PLAINS	703	704	8	4	186	192
Iowa State C.	211	193	—	—	26	18
Washington U.	132	155	—	—	—	—
U. Nebraska	72	84	—	—	41	45
U. Kansas	166	158	4	2	63	76
Kansas State	122	114	4	2	56	53
CENTRAL ATLANTIC	641	612	3	4	84	106
Catholic U.	85	95	3	4	26	49
Howard U.	98	101	—	—	—	—
U. Virginia	95	102	—	—	—	—
Virginia Poly.	104	98	—	—	42	34
Hampton Inst.	45	10	—	—	16	23
N. Carolina St.	214	206	—	—	—	—
SOUTHEAST	1087	1028	8	15	222	215
Clemson Col.	88	97	1	3	57	61
Georgia Tech.	223	244	2	4	—	—
U. Florida	388	260	5	8	—	—
U. Miami	—	—	—	—	165	154
Alabama Poly.	163	207	—	—	—	—
U. Arkansas	75	75	—	—	—	—
Tulane U.	150	145	—	—	—	—
SOUTHWEST	1247	1186	13	30	413	411
U. Oklahoma	259	208	4	7	20	15
Okla. A. & M.	188	176	5	4	—	—
A. & M. Texas	176	195	2	3	121	121
U. Texas	322	256	—	3	170	165
Texas. Tech. C.	151	143	—	—	—	—
Rice Inst.	88	95	2	1	—	—
U. Houston	63	113	—	12	63	73
U. New Mexico	—	—	—	—	39	37
MOUNTAIN	240	192	—	—	72	45
U. Colorado	121	77	—	—	72	45
U. Utah	119	115	—	—	—	—
NORTHWEST	525	531	5	6	106	117
Montana State	42	34	—	—	29	39
U. Idaho	51	47	—	—	—	—
U. Washington	188	209	—	—	—	—
Washington State	—	—	—	—	77	78
U. Oregon	244	241	5	6	—	—
CALIFORNIA	808	899	3	3	70	160
U. California	386	423	1	1	—	—
U. So. Calif.	351	404	2	2	—	—
Stanford U.	71	72	—	—	—	—
Calif. Poly.	—	—	—	—	70	160

Although all areas remained in the same relative order as to size of enrollments, three reported significant changes. Two, the North Plains and Mountain areas, each involving two schools, experienced 1954 increases of 13.3%, 25.0%, and accounted for 37% of the net U.S. rise. The third, California, was the only area which reported a marked decrease.

The Commission also studied enrollment trends in private and public institutions. In 1954, 23 schools in privately supported institutions enrolled 3255 students as against 3297 in 1953, a decline of 42, or 1.3%. These private schools thus accommodated 35% of all students in 1953 and 33.9% in 1954. The 36 schools in tax-

supported institutions enrolled 6361 students in 1954, an increase of 3.8% above the 6130 in 1953. These groups comprised 65.0% of all students in 1953 and 66.1% in 1954. While the latter percentage is still smaller than the 67.2% peak of 1949, the confinement of the increase to public schools may indicate the impact of recent increases of tuition in the private institutions.

ACSA gathers data on enrollments in Architectural Engineering from both member and non-member schools. Four schools offer only such curricula, and 19 schools provide both types. In 1953 the total enrollment in Architectural Engineering was 1744, but in 1954 this dropped 235, 13.5%,

Table II: Area Enrollments in Architecture, 1954-1953, by Per Cent Change

	Change		% of U.S.	
	No.	%	1954	1953
New England	20	7.3	3.0	2.9
North Atlantic	48	3.0	17.3	17.2
Midwest	0	0	23.1	23.5
North Plains	22	13.3	1.9	1.8
Central Plains	-1	-0.1	7.3	7.5
Central Atlantic	29	4.7	6.7	6.5
Southeast	59	5.5	11.3	10.9
Southwest	61	5.1	13.0	12.6
Mountain	48	25.0	2.5	2.0
Northwest	-6	-1.1	5.4	5.6
California	-91	-10.0	8.4	9.5

to 1509. Since this decline ran counter to the upturn for both architectural and general college enrollments, it seems to emphasize the accumulating effects of the refusal by NAAB to accredit architectural engineering curricula, and of the growing opposition by registration boards against the acceptance of architectural engineering degrees as qualification for professional examination and licensure.

1954 also revealed a disappointing decline in enrollments in graduate architectural studies. In 1954 the 29 schools which offered advanced work reported a total of only 160 students, a reduction of 26, 14%, below the 186 reported in 1953. The largest groups continued to be the 26 at M.I.T., 25 at the University of Illinois, approximately 10 at Harvard, 9 at Illinois Institute of Technology and the University of Michigan, 8 at Columbia, and 7 at Pratt Institute. The Commission's report noted that in 1951 the ratio of graduate to undergraduate students in architecture and architectural engineering was 1.97, while in civil engineering the ratio was 8.8, more than $4\frac{1}{2}$ times greater. In 1954, the ratio for architecture and architectural engineering declined to 1.6. No doubt the at-

tractions of office employment during a major building boom have prompted many potential graduate students to forego advanced studies. Military service has also prevented many from embarking upon such a program. Nevertheless, in the light of the Commission's stress of the urgent need for an expansion of architectural research and of the trained personnel to conduct it, the situation suggests that prompt measures should be taken to encourage serious development of this field. As the Institute rapidly approaches its first centennial, it would seem to be a unique occasion for concerted implementation of this necessary, but faltering, area of professional growth.

Finally, it is appropriate to note that the Commission emphasized in its report the striking impact which the present remarkable growth in population must soon have upon the profession and its schools. The 1953 estimates used by the Commission in its studies were then considered somewhat optimistic, but recent revisions, adjusted to the even higher birth rates of 1954 and 1955, indicate that these estimates are now to be taken as quite conservative. It is now predicted that a total population of 220 millions can be expected in 1975. It

is obvious that the expansion of the profession which will be required to provide the architectural services needed by such a population becomes a major problem as the Institute enters its second century. At 1950 ratios, such a population means a corps of 31,000 registered architects and an enrollment of 18,000 students in American architectural schools. The Joint Committee on the Economic Report es-

timates for 1965 a Gross National Product of \$535 billions. At present ratios, this would mean an annual expenditure for new building construction of more than \$32 billions. To a profession which still remembers the dire 'thirties, such a prospect may seem merely a halcyon dream, but the trend is already a reality sufficient to demand keen planning by both the Institute and all schools of architecture.

The College of Fellows 1955 Literary Awards

IN ACCORDANCE with its recently established custom, the College of Fellows, A.I.A., cites with honor the most outstanding work of literary worth of whatever kind appearing during the previous year in the JOURNAL of the A.I.A.

The jury for this year's award was made up of Henry S. Churchill, F.A.I.A., William Roger Greeley, F.A.I.A., and Turpin C. Bannister, F.A.I.A., Chairman.

The award: To Willard Connelly for a series of four articles on Louis Sullivan appearing in the May, October, December, and January issues, entitled: "The Later Years of Louis Sullivan," "Louis Sullivan in 1917-18," "Louis Sullivan and His Younger

Staff," and "The Last Years of Louis Sullivan."

The jury gave honorable mention to the following: Hugh Ferriss, F.A.I.A., for an article appearing in the July issue entitled "The Impact of Science and Materialism on Art Today."

Another honorable mention went to Paul Rudolph for an article appearing in the August issue entitled "The Changing Philosophy of Architecture."



New Fellows of the R. A. I. C.

Six prominent architects: one each from Toronto, Montreal, Hamilton, Ottawa, London and

Calgary, have been elected as Fellows of The Royal Architectural Institute of Canada. They are: L. Gordon Bridgman, Edwin Alexander Gardner, Charles Davis Goodman, Walter Norwood Moorhouse, Alvin R. Prack, and James M. Stevenson.

Modern—and All Too Modern

By *Leo Friedlander*

PRESIDENT OF THE NATIONAL SCULPTURE SOCIETY

An address before the Virginia Chapter,
A.I.A., at Williamsburg, Va., June 18, 1955

AS ONE VISITS the various art exhibitions today, both here and abroad, one witnesses heterogeneous collections: emulations derived from conservatives, reactionaries, retrogressive anachronists, left-wingers and a few in-betweeners. All of which is an indication of much confusion, minus a definite direction or goal that has been the success of all great periods in art.

Perhaps it not unjust to paraphrase the words of a philosopher: "I sought for great men, I found naught but the apes of their ideals."

As a sculptor, I visualize and crave to see expressed in sound, simple and comprehensive sculpturesque language, reactions to the most interesting age in all history, despite its complexities. This ideal expression must be motivated by a force—complete, masterful and with superb coordination of mind

and hand—not just fragmentary, isolated arteries of the core.

I am both fascinated and appalled by the mental gymnastics which some of our leading newspapers and art journals undergo in a frenetic—yet extremely clever—and desperate attempt to convince the public and professional audiences that they, the writers, hold the key to understanding of the entire contemporary movement in the Fine Arts. In other words, through verbal wizardry, they wish to give their readers the impression that they alone have complete comprehension of the solution for the most complex and transitory period in the history of art. In actuality, their attitude is but a brave show to conceal their true confusion and lack of any sound or progressive message even to initiate a solution for art in our time.

These *avant-garde* protagonists

present a welter of contradictions. On one hand they praise, and on the other sometimes condemn, the weird cult of wire, welding and other contortions of neon impressionism. In their transvaluation of the great periods of the past to the art of today, one finds a maze of distorted statements lacking in preception and perspective. In fact almost without exception, the examples of contemporary art which finds favor with these critics are products of meretricious dilettantism.

It is the credo of *avant-garde* contention that all precedent must be discarded and replaced by a new art Esperanto. And, in fact, they have succeeded to a considerable degree in the invasion of many of our citadels of learning with their warped philosophy.

When we consider the great quantity of outstanding music that has been composed in the last few centuries, composed within the limitations of twelve tones, and the limitless possibilities for future creative musical compositions within those confines, it is not unreasonable to apply the same thought that sculpture, within its limited range as compared to painting, is nevertheless limitless, given the desired incentive for new concepts. So, to

those of us sculptors blessed with fertile and imaginative minds, opportunity beckons.

In the final analysis, to rationalize what constitutes sculpture of today, it matters little whether we choose to call it contemporary or modern; rather of importance is whether it is good and of the essence of the life and times in which we live. However, whether or not it pleases all palates, the more extreme boys are still having their day. Efforts to counter their propaganda by attempting to revitalize and reemploy the eclectic or old formulas out of the remote and markedly divergent past, have no true or direct relationship with present-day architecture or life. This only serves in combatting one extreme by another, thereby dignifying the position of the *avant-garde*. Unfortunately, it appears that only two extremes are thus heralded, with little regard for that which lies in between.

The nub of the situation may be attributed to the new movement in architecture. It was conceived largely naked and has developed down a one-way street. In its extreme efforts to be functional, it excluded the esthetically functional to a degree where it has be-

come barren of soul and human appeal.

Ladies and Gentlemen, I believe what we need today are the doers—not the dilettantes—and not the clever art critics. Frankly, I would far prefer to hear, in simple, unadulterated language, the credo of a great contemporary artist, than to countenance the smooth and cleverly turned phrases and clichés of a dozen of these critics who appear to have become intoxicated by the sophistry of their own writings.

Much as after the storm the atmosphere calms, so too, after my opening blast, I concede that even in decadence there are some beautiful flowers that can be enjoyed. They may be seen among the early works of Matisse, Picasso and many others amongst the non-objective group. Yet, these latter, who paint in a manner of extreme simplicity and often with such harmonious color, have reduced their expressions to the least common denominator of art. Nevertheless, these are still their artistic reactions to the world about them and, therefore, the title, "non-objective" is a misnomer.

However, in the main, there exists overwhelming confusion today

among the great majority of the "ultra" groups, whether it be in musical composition, architecture, painting, sculpture or literature. This disembodiment of a culture confused makes the basis for an age confused.

Does it not then call upon us to work and strive to find our way to the light, for the express purpose of returning health and vigor to a world as our contributions? The entire cultural and moral fabric must be revised; for then and then only will the opportunity be at hand for sound-thinking minds to aid in leading the world toward a higher goal both in the arts and in clear, healthy thinking.

Insofar as the visual arts are concerned, it also rests with you architects to bring the esthetic into your buildings again through a re-appraisal of that which you have been doing. Follow this by incorporating into your creations warmth and a glow and the human touch that will integrate itself with your contemporary work. To achieve this end, we need, more than ever before, good and appropriate sculpture and mural decoration in our buildings and memorials—replete with a sound and organic understanding of scale relationship of sculpture and mural

decoration to our contemporary architecture. Through this collaborative knowledge and understanding will come the masterful sense of harmony and completeness, both culturally and esthetically.

The implementation of this ideal solution lies in the collaborative application by the architect, sculptor and muralist at the inception of a design project.

Now, a word or two dealing more clearly with the title of this little dissertation, "Modern—and All Too Modern." Let me say clearly and again for emphasis: I am for an expression in art that is of today. This does not imply the justification for a wild and vicious cycle or a temperamental exodus into astral worlds; nor a deliberate abnegation of all knowledge in a disjointed relationship with fundamental reality.

In my opinion, the visual arts are still potent and do not of necessity require verbal explanations or glib gibberish. Much like good music, the visual arts convey a mes-

sage to the inner man without lip-service elucidation.

Also, we should be ever mindful that the arts in our time do not lose ground in this highly commercialized age, wherein the extreme functional requirements of a mass production overbalance in construction requirements may provide the death knell for truly great achievements in architecture and its allied arts.

In conclusion, I sincerely hope for and look forward to a healthier and sounder expression in the Fine Arts to replace much of what today is labeled as modern; for our people at present are confused by what they are being handed from certain quarters. Most of all, we require a definite sense of direction rather than a sense of exhibitionism. Primarily, the solution lies in honest work, purposeful work and more creative work wrought by our hands. This, I believe, is the road that will lead to a more normal result and towards greater mental stability in the visual arts.

News from the Educational Field

UNIVERSITY OF KANSAS, Department of Architecture, announces the appointment as Assistant Professor for the coming

academic year of David B. Runnells. Mr. Runnells will fill the place of John C. Morley during the latter's absence on a lecture

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tour in Copenhagen on a Fulbright appointment.

Scholarships and Fellowships

COLUMBIA UNIVERSITY, in graduating this year's architectural students, announces the award of travelling fellowships from the William Kinne Fellows Memorial Fund:

Thomas K. Nisbet, Watertown, N. Y.	\$4000
George N. Van Geldern, New York, N. Y.	\$3500
Edward G. Schildbach, Great Neck, N. Y.	\$3500
Philip G. McIntosh, Bronx, N. Y.	\$3000
Sylvan Lehman Joseph, New York, N. Y.	\$3000
Bernard Kohn, New York, N. Y.	\$2500
Charles P. Winter, Tappan, N. Y.	\$2500
Lawrence S. Braverman, Brooklyn, N. Y.	\$2500

To the following Masters of Science in Planning and Housing:

Warkentin Schroeter, Oakland, Calif.	\$3000
George H. F. Oberlander, New York, N. Y.	\$2500

Students receiving \$2500 will remain six months in travel; those receiving \$3000, eight months in

travel; those receiving more than that, twelve months in travel.

ARNOLD W. BRUNNER SCHOLARSHIP—The New York Chapter, A.I.A., is accepting applications for the 1956 Arnold W. Brunner Scholarship. The grant is for an amount up to \$2400, for advanced study in a specialized field of architectural investigation. Full information and application blanks may be had from the New York Chapter, A.I.A., 115 East 40th Street, New York 16, N. Y. The closing date for applications is November 15, 1955.

FULBRIGHT AWARDS—Closing date of applications for Fulbright scholarships in architecture is October 31, 1955. Application blanks and a brochure describing the Fulbright program are available at the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

The Fulbright award offers a chance to compare American and foreign design and to study foreign architectural developments. Participating countries of interest to architects are Austria, Belgium and Luxembourg, Denmark, Finland, France, Germany, Italy, Japan, the Netherlands, Norway, and the United Kingdom.

Afternoon in Cambridge, Massachusetts

(with apologies to Osbert Lancaster)

By *Babette Spiegel*

All day I've wandered lonely as a cloud,
Confused, amidst the Groves of Academe,
Seeking to solve, both mutely and aloud
The Cantabridgian architect'ral scheme.
Up with the dawn I rose this dew-kissed maارين,
Groping and hoping that my quest be answered,
Gropius greeted me, followed by Saarinen,
And just next door I met the master, Mansard.
Widener gleefully told me of his theft
Of Athens' Parthenon for Harvard Yard,
And Kresge bid me see how he had left
The Business Sage a Bulfinch calling-card.
Home to my ranch-house, footsore, I confess
That ve-ri-tas I love this Cambridge mess!

They Say:

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

*(In the Architectural Review for
February 1955, following his recent
visit to China)*

Peking is a planned city. Pay it the compliment then, if you can, of arriving by air. For it is a place to be seen first from above—a box, as it were, with the lid off.

There it sits, flat, four-square, ruled and patterned, grey-roofed and golden-tiled, bang in the middle of a sepia landscape, as self-assured and inexplicable as a dog biscuit on a beach. Why is it

there and not somewhere else?

There seems to be no river ford, no harbour, no mountain pass to justify the choice of site.

But of course to ask such a question is a sign of Western obtuseness. Only a barbarian would forget that Peking is not so much a city as a temple. It is the home of the Son of Heaven, and as such it has been placed and planned by magic and ritual rather than by common sense or the demands of trade.

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Theodore B. White

(Before The Institute of Humanistic Studies for Executives, University of Pennsylvania, March 9, 1955)

Many of my colleagues insist that it is the inherent professional duty of the architect to state the housing needs of those who will or must be housed in large part by public funds. They say, the architect is obliged to formulate policy and, indeed, directives on such matters as: number of families to an acre, number and distribution of rooms to each family which includes number of persons to each bedroom *and indeed to each water-closet*, relation of population to available or planned transportation, policies of local political actions with regard to the inhabitants of the housing, and any number of other broad decisions.

I assert that most of these belong in the endeavors of the sociologist—who, I suspect, contributes little to the problem.

Other problems belong quite rightly and justly to the professional town-planners—and in large part they have contributed splendidly—if sometimes extravagantly in cost.

I believe the architect *must design and build on the needs of people*—and not dictate those

needs. Where he intrudes by furnishing needs, he trespasses in a land where he little knows his way and where his untrained judgment may produce the very thing he is professionally pledged against—inadequately designed building.

Paul Thiry, F.A.I.A.

(At the 44th Annual Banquet of the Oregon Chapter, A.I.A., Portland, Oregon, February 22, 1955)

It appears we are again lost in the maze. This time of nature boy and rubble stone on Main Street . . . of column and beam and filler wall and flat roof; and despite all that has been said on the subject, we still sacrifice plan usage to structure, forgetting that structure is not the end but merely one of the means to the end. Despite the fact we know a warehouse, an assembly plant and a hospital all have different use, we apply a four-square formula to each of them alike, and for purposes of conversation they all look alike. Why does everything have to be so horizontal one day and so very vertical the next? We know there can be no preconceived formula for building if we are to have freedom of action. Why does everything have to be so modular . . . so glassy?

John Ely Burchard

(In "The Dilemma of Architecture,"
Architectural Record, May, 1955)

There was a short time in the history of functional architecture when we all insisted that if the function were really well served the delight would follow as a matter of course. We know better now and we probably always did know better. A building which works well but is without delight is quite as much a failure as a building which is visually pleasurable but works abominably.

Ferris Greenslet

(In "The Lowells and Their Seven Worlds:" Atlantic Monthly Company, 1955)

In the pursuit of fame, that last infirmity of noble minds, the food that dead men eat, architects suffer both advantages and handicaps. The products of their creative genius and business management are not hung away from the crowd, to be sought out in quiet galleries, or squeezed into corners of dusty shelves in libraries. For better or for worse, they stand out in the open air in prominent positions for all men to admire or dislike. *Litera scripta manet*, but it does not hit daily and nightly thousands willy-nilly in the eye. The architect does not advertise. There is no Building-of-the-Month Club to boom his work. Except

for his fellow architects and a few enlightened amateurs of their art, how many admirers of a fine building can recall, even if they have ever heard, the name of its creator? When a man rebuilds a city, like Sir Christopher Wren, or in brick and mortar expresses the spirit and culture of an age, like Bulfinch, his name lives as long as his work stands. But in ninety-nine out of a hundred cases the architect must solace himself with the knowledge that, though his name may fade from memory, his work if sound and good will flatter the eye and color the subconscious minds of succeeding generations.

Pietro Belluschi, F.A.I.A.

(Speaking of the challenge of St. John's Cathedral before the New York Chapter, A.I.A.)

In effect we are asked to pit in a most direct and intimate way the results of our wisdom, of our knowledge, of our maturity as architects, against a set of forms which have for a thousand years served as the very symbols of human inspiration to worship. Hollow forms when copies, you say, but still speaking with endearing tones to the multitudes, still representing in the eyes of many people the highest expression of religious faith when faith was at its highest.

Books & Bulletins

EARLY VICTORIAN ARCHITECTURE IN BRITAIN. By Henry-Russell Hitchcock. Vol. I: 658 pp. Vol. II: 230 pp. 7 $\frac{5}{8}$ " x 10 $\frac{1}{2}$ ". New Haven, Conn.: 1954: Yale University Press. \$20

As one should expect from as distinguished a scholar as Professor Hitchcock, here is the full story of the architectural development from the period in which it is difficult to distinguish late Georgian from early Victorian up through the 1850's. Professor Hitchcock has taken an enormous mass of material from what we vaguely picture as Victorian and brings it into significance both as an effort of the times and as elements in architectural history. The common problem as to what to do about the illustrations is neatly solved by putting them all in Volume II and all the text in Volume I.

ARCHITECTURALLY SPEAKING. By Eugene Raskin. 144 pp. 5 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". New York: 1954: Reinhold Publishing Corp. \$3.50

When three or four people discuss style, scale or proportion, each one is likely to be talking from his individual conception of the meanings of the words. The au-

thor brings a number of these elusive words into focus, with imaginative cartoons by Robert Osborn.

DESIGNS FOR LIVING. By Katherine Morrow Ford and Thomas H. Creighton. 216 pp. 8 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ ". New York: 1955: Reinhold Publishing Corp. \$5.95

Examples of 175 domestic interiors, together with a lucid interpretation of the criteria to be sought in present-day design of house interiors.

HOUSING THE AGING. Edited by Wilma Donahue. 290 pp. 6" x 9". Ann Arbor, Michigan: 1954: University of Michigan Press. \$3.75

This volume is the fifth in a series based on annual conferences held at the University of Michigan, and gathers together the thoughts expressed in the conferences of July, 1952, in which many phases of the problem were debated by outstanding authorities.

REGION BUILDING. By James Dahir. 228 pp. 5 $\frac{1}{2}$ " x 8". New York: 1955: Harper & Brothers. \$3.75

Mr. Dahir's other books de-

voted to community planning and development have taken their places with the prominent literature of the subject. This study, while concerned mainly with the lessons offered by the Tennessee Valley Development, is not a factual account of that experiment. The author is concerned mainly with the process of community development and achievement.

THE BOMB, SURVIVAL AND YOU.

Technical Supplement. By Fred N. Severud and Kurt Bernhard, Ph.D. 48 pp. 6" x 9". New York: 1955: Reinhold Publishing Corp. \$2.50

A supplement to the book reviewed in these pages in March, 1955. This supplement is necessary to cover unfamiliar principles of blast loading. In our customary practice we regard the speed of loading as negligible and treat it as a static loading. The speed of loading due to a blast brings unfamiliar factors to play.

THE SECOND TREASURY OF EARLY

AMERICAN HOMES. By Richard Pratt in collaboration with Dorothy Pratt. 144 pp. 10½" x 13½". New York: 1954: Hawthorn Books, Inc. \$12.50

Additional illustrations in color of historic examples of domestic

architecture, as originally published serially in the *Ladies' Home Journal*. The color reproductions, while losing something of subtlety, are a long step ahead of our traditional black-and-whites.

THE GRANDEUR THAT WAS

ROME. By Guiseppe Gatteschi. 126 pp. 8" x 10¾". New York: 1954: Hastings House. \$5.50

Wandering among the broken columns, obscure foundations, and open vaults of Rome, the visitor must wish for a visual reconstruction of the form these relics originally took. Professor Gatteschi does just that—recreates by word and drawing the Rome of far distant days.

HOW TO USE CREATIVE PER-

SPECTIVE. By Ernest W. Watson. 162 pp. 8⅛" x 10¼". New York: 1955: Reinhold Publishing Corp. \$7.50

There is no lack of writing on the principles of perspective and how to draw photographic perspective. However, as Mr. Watson shows, the user of perspective should have at his command knowledge of how to violate certain principles of photographic perspective in the interests of a more pleasing variation and one more readily accepted by the eye.

Gifts to the A. I. A. Library

December 1, 1954—June 1, 1955

- AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS. DEPT. OF ARCHITECTURE. Through ERNEST LANGFORD, F.A.I.A.
8 volumes "American Architect";
1 "Architectural Forum."
- HARRIS C. ALLEN, F.A.I.A.
Long run of "Building Review";
"Pacific Coast Architect"; "California Arts and Architecture"
1919 to 1938
- ARTS AND ARCHITECTURE
Some 40 issues of "Art and Architecture"
- JEFFREY ELLIS ARONIN
"Proceedings at the Dinner in Honor of Wiley Corbett"
- ATHENÆUM, PHILADELPHIA
Smith, "John Notman and the Athenæum Building"
- MRS. ALBERT H. BEMIS
Sir Henry Wotton "Reliquiae Wottonianae" 1651
- ALICE BRAYTON
Her "George Berkeley in Newport"
- BUILDING RESEARCH STATION
"Building Research, 1954"
- PROF. ALBERTO CALZA BINI
HON. F.A.I.A.
His "Il Teatro de Marcello, Forma e Struttura"
- WILLIAM W. CAUDILL, A.I.A.
His "Toward Better School Design"
- COLEGIO OFICIAL DE ARQUITECTOS DE CATALUNA Y BALEARES
"Plan de Ordenacion de Barcelona y su Zona de Influencia"
- PHILIP D. CREER, A.I.A.
Benson's "First Writing Book of Arrighi"
- COL. HARRY CUNNINGHAM, F.A.I.A.
His "The Capitol, Lincoln, Nebraska"
- EDMUNDS DUNLOP, F.A.I.A.
3 old volumes, including Marot's "Petit Oeuvre"
- P. M. FRENCH
2 issues "Architect and Engineer"
- E. JAMES GAMBARO, F.A.I.A.
7 volumes and 1 periodical
- DON GRAF, A.I.A.
His "Data Book"
- RALPH HAMMETT, A.I.A.
2 volumes of his "Study Guide; History of Architecture"
- G. THOMAS HARMON, III, A.I.A.
"Plantations of the Low Country"
- J. BYERS HAYS, F.A.I.A.
2 volumes of the work of Sanmicheli
- JOSEPH H. HETTEL, A.I.A.
11 Architectural Association Yearbooks, and 6 volumes of magazines
- B. A. JASTRAM
4 issues "California Arts and Architecture," "Pacific Coast Architect"
- TED K. PASMA
"Organized Industrial Districts"
- MRS. LANGDON PEARSE
3 volumes from the library of Mr. Puckey
- CLYDE C. PEARSON, F.A.I.A.
2 volumes presented on South American tour
- E. M. PIERCE
Some 57 copies of "Arts and Architecture" and "Architect and Engineer"
- RICHARD L. PINNELL, A.I.A.
1 issue of "Arts and Architecture"
- SHIRLEY A. PRESTON
Pratt, "Treasury of American Homes"
- PROGRESSIVE ARCHITECTURE
Bound volume
- PUBLIC BUILDING SERVICE
Through EVERETT VAN ECK
9 Public Building Service Manuals

RICHARD E. SCHMIDT, F.A.I.A.
 Harriet Monroe's "John Root"
 SCHMIDT, GARDEN & ERIKSON
 Through RICHARD E. SCHMIDT, F.A.I.A.
 4 portfolios of plates
 HAROLD T. SPITZNAGEL, A.I.A.
 "Residential Flats" by Perks
 J. WILLIAM STAIR
 His "Brick-End Barns of the Pennsylvania Dutch"
 GORHAM PHILLIPS STEVENS,
 HON. F.A.I.A.
 His "Restoration of Classical Buildings," and 2 reprints
 JOHN HOWARD STEVENS
 2 volumes, one of early A.I.A. proceedings, including numerous leaflets
 LANCELOT SUKERT
 Library of nearly 200 volumes
 SWISS SOCIETY OF ENGINEERS
 AND ARCHITECTS

Its "Registre suisse des ingénieurs, des architectes et des techniciens"
 J. O. THOMPSON (ENGLAND)
 5 volumes of R.I.B.A. Journal
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Calendar

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

September 12-22: 9th Pan American Congress convening in Caracas, Venezuela. Further details from Secretary, Pan American Association of Architects, 1318 Bartolome Mitre St, Montevideo, Uruguay.

September 25-29: 1955 Annual Planning Conference of the American Society of Planning Officials, Sheraton Mount Royal Hotel, Montreal, Canada.

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.

October 19-21: Annual convention of the Architectural Society of Ohio, Charter Hotel, Cleveland, Ohio.

November 1-5: World Symposium on Applied Solar Energy. Sponsored by Stanford Research Institute, the Association for Applied Solar Energy and the University of Arizona. Westward-Ho Hotel, Phoenix, Ariz.

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

November 14-18: An atomic power section at the Chicago Exposition of Power and Mechanical Engineering, under the auspices of The A.S.M.E., Chicago Coliseum, Chicago.

AUGUST, 1955

The Editor's Asides

"WE MUST KEEP PREACHING the gospel that national progress depends upon productive technology—a technology that is unhandicapped by artificial limitations . . . that technology can advance only in an environment conducive to its growth . . . Complex scientific problems can be solved, but the usefulness of these developments and their application to human wants will depend, in a large part, on winning public understanding and acceptance." Wise words from Henry B. duPont, who should know whereof he speaks.

ELIOT CLARK's new book, "History of the National Academy of Design—1825-1953," sketches a recurring theme among the painters. The Academy was born in 1825, in a revolt of the younger painters against the now defunct American Academy. Then the rebels grew older, became Academicians, and confronted the wrath of a new generation. The cycle is repeated, with the usual accompaniment of noise and fury.

All of which parallels a like picture among the architects. Looking back a quarter century, the thorns in the flesh of the se-

date and mature leaders of the A.I.A. were such cantankerous upstarts as Edgar Williams, Lorimer Rich, Pierre Blouke, William Dewey Foster, Gordon Allen, Roger Greeley, Pope Barney, Franklin Adams. The years have come and gone. Hot young blood has not cooled, but it is decidedly less feverish. The young rebels have become pillars of the profession, and so it goes. You who today would make over the world on account of its glaring shortcomings will be defending its rightness tomorrow. Tolerance is a great virtue, but it is seldom acquired in youth.

IF YOU ARE SURPRISED at the prospect that 1955 will be the eleventh successive year of construction volume increase, you shouldn't be. So says Thomas Holden, who spends most of his active hours keeping an eye on building statistics. "As a matter of fact, recent construction volumes have barely kept pace with the growth of the national economy." He points out that last year's record total was only 28% over the peak volume set by the boom of the 1920's, after allowing

for the change in the value of the construction dollar. But, since that day our population has increased 35%, our per-capita income nearly 50%, and our total output of goods and services has more than doubled.

Perhaps we should be grouching that we in the building industry are not getting our rightful share of all this. That's about what the farmers started to do a long time ago. Would you rather be a farmer?

SO FHA HAS BROKEN DOWN FINALLY and conceded that inside bathrooms can be lighted and ventilated to meet sanitary requirements. "Open plumbing secretly arrived at"—if you'll forgive our ending a sentence with a preposition.

IT IS ARCHITECTURAL NEWS when a student wins a traveling scholarship and goes out to see something of the world. It is also architectural news when William R. Mikulik, a 25-year old bricklayer apprentice of Philadelphia, having been an apprentice for less than two years, won a bricklaying contest over forty other state champions, received \$500 and will have a week's vacation at The

Greenbrier, White Sulphur Springs, as the guest of the Structural Clay Products Institute during its fall convention.

SWEDEN'S PLUMBERS are worried. A large percentage of that country's housing is being built by local government agencies, with the plumbing and heating work going to a few contractors. That percentage of housing built by the cities and towns, rather than by private enterprise, has been steadily increasing—another reason why we should never forget Henry Thoreau's dictum: "That government is best which governs least."

WE ARE INCLINED to seek closer friendship with the dwellers in the Small Mammal House at Druid Hill Park Zoo in Baltimore—with but one reservation, to which we shall refer shortly. The little fellows have tiled walls, radiant-heated tile floors (with electronic temperature control), food to please their discriminating palates, tax exemption, no traffic problems, marriage without its responsibilities—all this, but with one other mid-twentieth-century luxury which cancels out all the rest: they have picture windows.

AUGUST, 1955

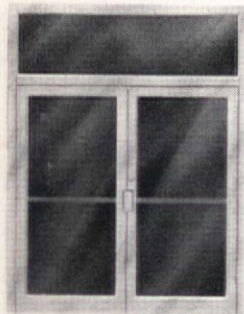


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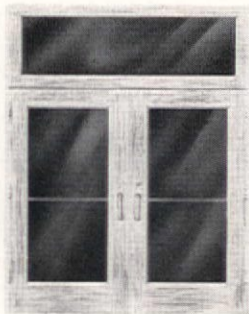
money. To fulfill your responsibilities to the community, you have to be sure of both.

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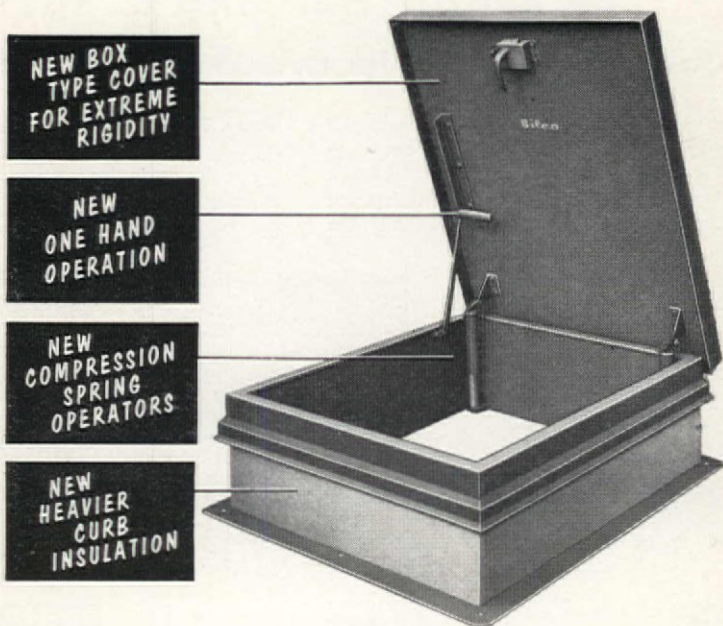


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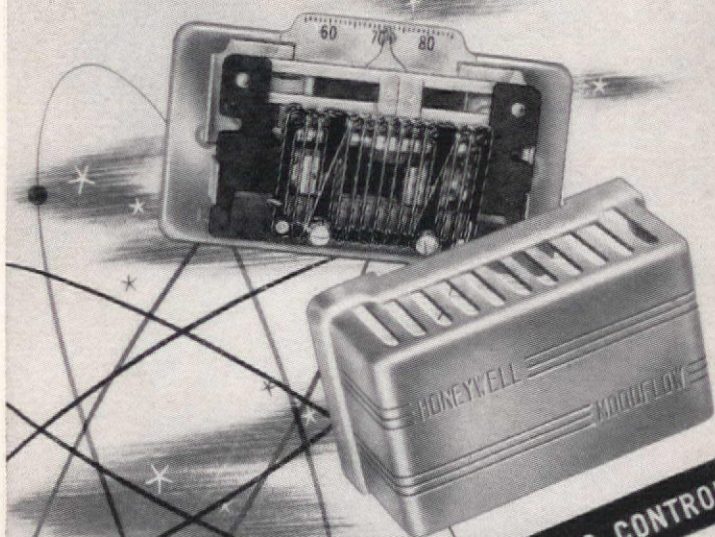


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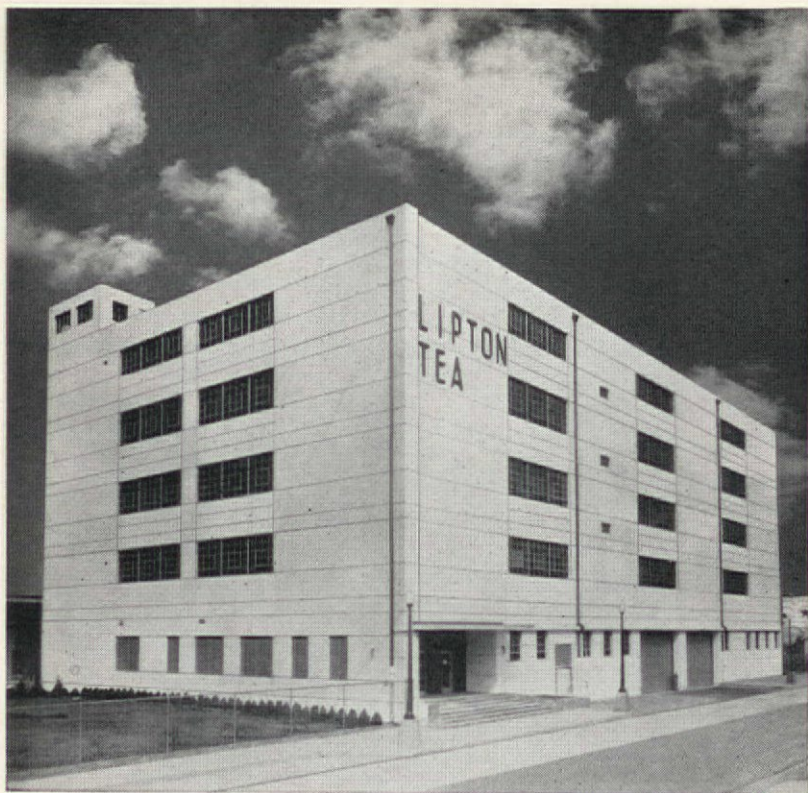
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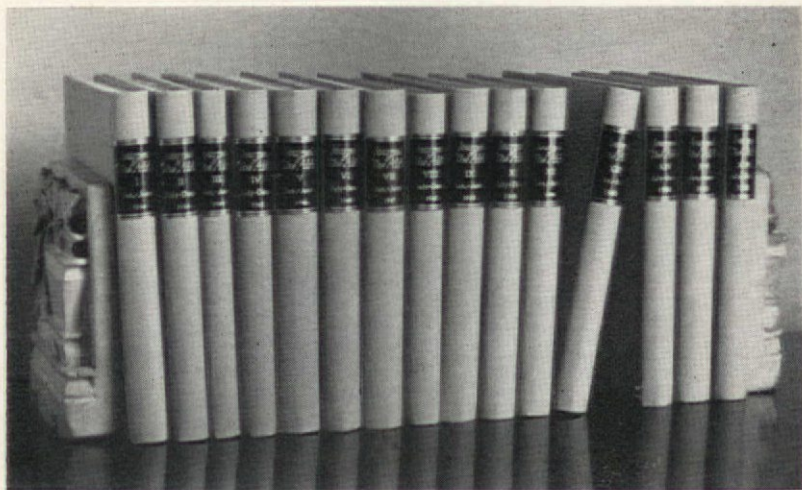
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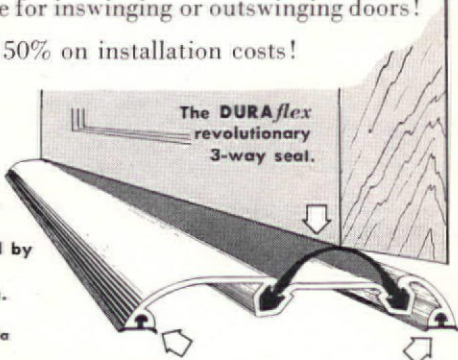
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